

Harmonice Musices Dodecagon



May 5 38

Octauianus petrutiſ ſoroſem pñiensis Hieronymo Donato patricio
Veneto Felicitatēm.

NOVERAM iam pridem te ſumum virū Hieronyme: ſummū patronum. Extant enī ingetii
qui monumenta egregia: qbus tuarum virtutum quaſi effigiem dum intuemur ſic animis nīis
imprimeris etiū h̄eres: ut cū de d. ſciplinis: et bonis artibus ſermo incidit: uel cogitatio ſubit:
ſtatiū occursas. Sed et Bartholomaeus Budrius utraq; lingua clarus: & tui ſtuſiosiſſimus me
aſſidua predicatione tuarum laud̄i: q;ꝝ caſte ſanctiora illa totius philoſophiæ ſtudia muſice
temperes: in admiratione tui ita conſirnauit: ut mihi non eſſet diu deliberandū: cui potiſſimū
temiſ delicias: meos amores cōmitereim: cui' perpetuo dedicarem. Non pridem uir clarissime
animaduerteram rei impreforit artifices certatim ex oib⁹ ſciplinis noui aliquid quoddic
proferre: muſicam uero illam numerofam ſue diſcantum malis ſine qua non deum optimum
maximū ppiciamus: non ruptiarū ſolemnia célébramus: non conuinia: nō q;equid in uita iucū
dum tranſmittimus: ab hiſdem opificiis neglectam iacere. Mox edoctus ingenioſiſſimos ui-
xos difficultate uitios ſepiuſ ab incepiti deſtituiſſe: hoc ego erectus ſi me quoque poſſem tollere
humo: latinū uero nomen et Venetum im̄p̄mis: ubi hac parta & perfecta forent: hac quoque
noſtri inuenti gloriola uit̄ in uolitare per ora: consilio uſlus ipius Bartholomei uiri optimi
rem ſum: puto feliciter agressus: tā arduam: q; iucundam: q; publice, proſuturam moraliibus. Si
quidem diuinus ille plato: eis demum beatiss mas fore ciuitates iudicauerit in quibus ado-
lescentes ſolidā hac qualēmque ipſe ſecutus cæteris uideris preſcripſiſſe: muſica delectati ſordi-
di illis uoluptatibus renunciauerint. Quod breui futurum nobis maxie ſperādū. Cōmoda
enim carminū huiusmodi occaſione ingenui adolſcentes inuitati: et dicatura ipſa in admira-
tionem tui erecti: ad imitationem quoq; nō degeneri emulatione excitabuntur. Paululum mo-
do ſentiant tibi industria m̄am nō improbari. Vale ac nos nīa q; quo potes patrocinio libēs
tutare. Venetiis decimo octauo cal. iunias Salutis āno. MDI.

Bartholomaeus Budrius Iustiniopolita. Hieronymo donato patricio Veneto. S.

SOLEO Hieronyme clarissime ac omnium bonarum artium cumulo eminentissime: tacita admiratione: qua hominum ingenia prosequor iucudiss: me affici: huiusc declarandæ quamvis occasionem audidiss: me arripere. ita enim sentio & cōsciētia: & professionis testimonio: quod possum ingrati animi ac malignitatis crimen effugere. Quod tum catenis: tu uero tibi imp̄mis maxime probatū uelim. quem ita admiramur: ita suspicimur: ut contéptione tui receptū simū illud quasi oraculū. *enī vñ tuuā p̄petrā ita b̄is d̄sorā b̄p̄t̄t̄t̄t̄t̄t̄*. sapientissimi uatis animū delusisse uideatur: illud uero haud quaq; pulcherrime. n. antc. *enī p̄petrā p̄m̄tr̄z̄t̄t̄t̄t̄t̄*. oia. n. tibi pariter cū sapientia. quæ ne singula profecqr. & tui pudoris: & mea imbecillitatis ratio facit: cūm & alioqui suscepit negoti amplissimum mihi fructum proposuerim: si nouus hic tuæ urbis fœtus: cōmunem patriam tecum nobilitatus: me quoq; deprecatorei. chorum tuarū musarū recipiatur. quæ fecunda parens ingeniorum natura iamdiu parturiens: post aliquod abortus tādem Octauiani petrū solertissimi uiri ope subnixa: omnibus numeris: absolutissimum edidit dignus prefecto & hic uir: quem omnes admittetur: uel ob hoc: q̄ rem pulcherrimā sepe a summis ingenii infelicitate tētraram solus perfecerit: dignus: quem tu ita suscipias: ut & ceteri intelligent: eidem non plus ingenii in nouo inuento perficiendo: q̄ judicis in patrocinio deligen do superfuisse. Enī igitur tibi primitæ camenarum prouentus: ex uberrimo: ac numerosissimo seminario Petri Castellai e predicatorum familia: religione: & musica disciplina memoratissimi. cuius opera: & diligentia centena haec carmina repurgata: & professione summorum aucto rū: & imprūmis q̄ tibi dicata inuidia maiora: tuis auspicias publicum captura dimitimus.

Squattro.	Jay pris amours.	Japart	Atre.	nde vostre
Bue maria.	Folio	list James lames	39 Ales regres: Agricola	54 Malade bouche
Amours amours	xli	Jenay dueul	43 Ales regres: Hayne.	63 Ma bouche rit
Alidcu mes amours	xvii	Jay pris amours .Busnois	Ales mon coz.	71 Mes penfes
Amours amours amours			45 Benedict ⁹ Yzac.	83 Mater paris
Aliors ferds barbe	xvi	Gene demande.	48 Lela sans plus: Josquin	67 Malor me bat.
Amor fait molt	19	Lenzotta mia	51 Lrions nouvel.	82 Madame helas
Accordes moy	34	Loseracie dire.	xxii De tousbiés: Bourdó	80 Maseule dame
Ala audiencche	36	Le seruiteur	xxvii Visant adiu madame.	94 Mon sour enir
Brunetta.	99	Latura tu.	101 Est il possible	79 Margueritte
Bergerette sauoyene.	xiii	Mon mignault	20 Fortuna pr crudelte	66 Mass que ce fust
Lest mal charche.		22 Deskin es hu.	103 Fortuna du gran tempo	81 Ouens bant
Lela sans plus	27	Mlostre cambrere	xxv Gentil prince	64 Pensif mar
Dit le bourgniguon	xxi	Nous sommes delordre	41 Helas. Yzac.	95 Puss que de yo ^o
De tous biens	23	Pour quoynon	xxviii Helas: Tintoriss.	56 Royne de fleurs
De tous biens	102	Pour quoynene puissidre	19 Ha traître amours.	58 Royne du ciel
Et quile dira	xlii	Rompertier.	28 Jay bien hauer	93 Semieulx
Bratiefuse.	20	Secigie pris. Japart	25 La morra	96 Si dedero
Moys oires.	6	Tmeslin vas lunsch	xxix Lome bani.	50 Si atot on ma blamee
Helas. Laron.	xvi	Tan bien mi son pesa	xxvii La stangetta	53 Tant ba bon ocul
Helas ce nest pas	22	T sat een meskin	27 La plus des plus	55 Tander naken
Helas q il est amongre	xxxi	Ueray dieu damours	xxviii Le corps.	70 Uenis regref
Helogeron nous	46	Ung franc archier.	xxxi Le grans regres	73 Uenus tu ma pris
Je cuide.	5	Uostre bargeronette	47 Le renouy.	78
Jay pris amours.	9		La alfonfina	84
Je ne fay plue.	xii		Le eure e venue	88
				89

Eccce

Ave maria gratia plena

Dñs tecum

Ave maria dñe tecum

gratia plena

dñs tecum

A page of musical notation from a manuscript, featuring four systems of music, each with two staves. The notation uses vertical stems with small dots or dashes indicating pitch and direction. The lyrics are written below the staves.

The first system contains the lyrics:

Bue maria
gratipens

The second system contains the lyrics:

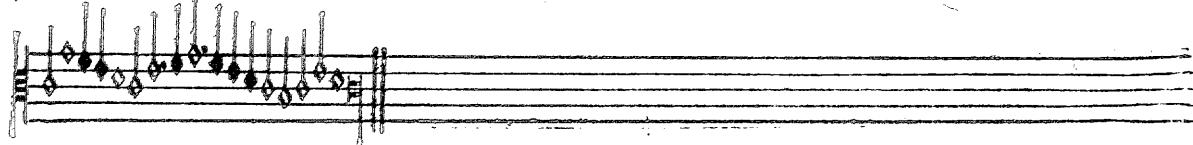
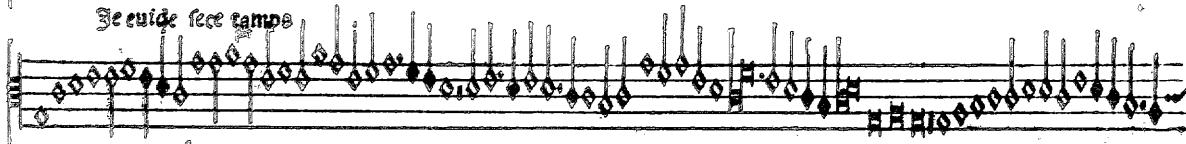
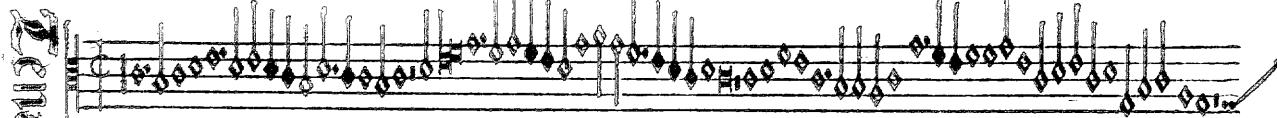
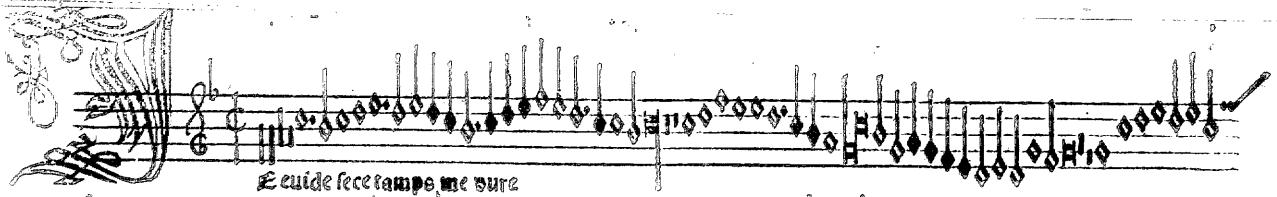
misericordia

The third system contains the lyrics:

Bue maria
gratia plena
dus tecum

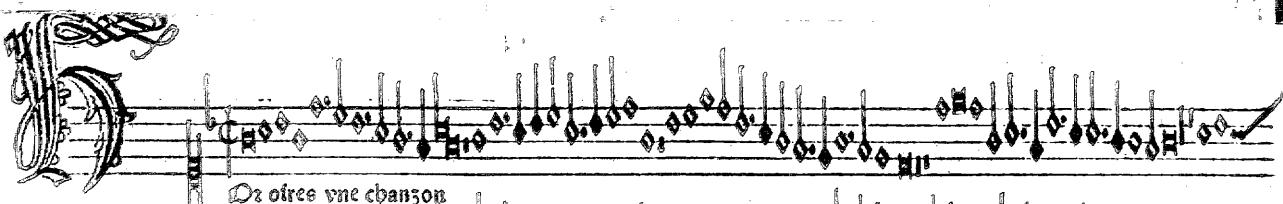
The fourth system contains the lyrics:

dus tecum
dus tecum

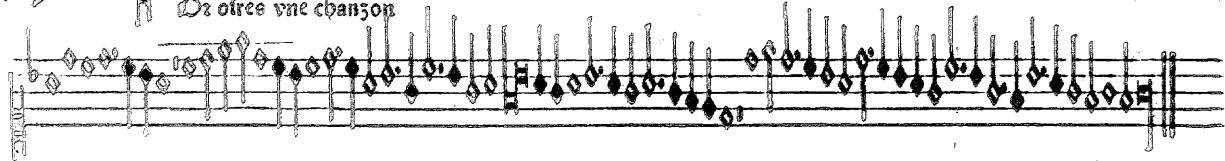


Ze enide seee tambo

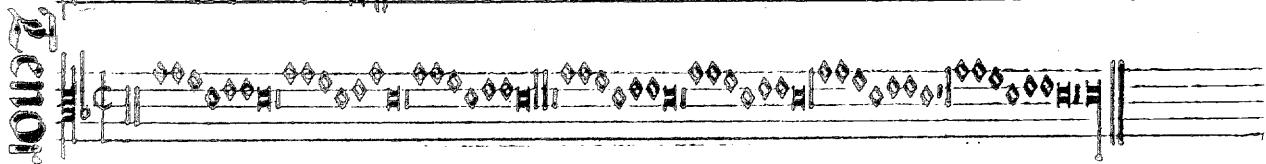
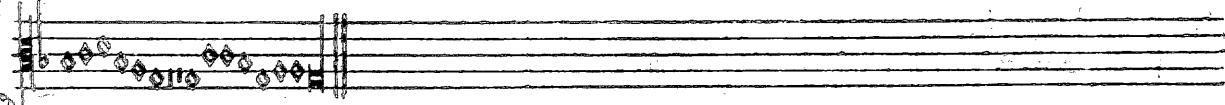
Ze enide seee tambo



Dz oires vne chançon

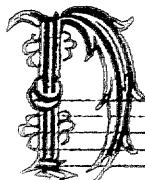


Dz os oires vne chançon

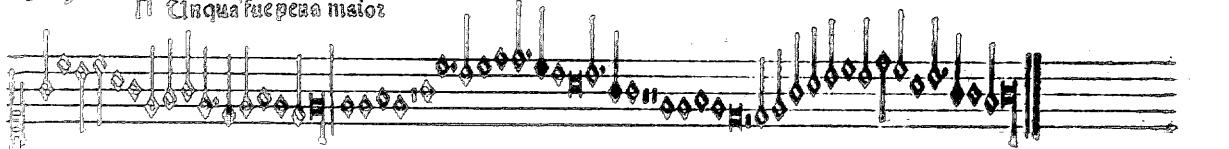


A musical score page featuring two staves of music. The top staff begins with a clef, followed by a key signature of one sharp (F#) and a common time signature. The notes are represented by vertical stems with small diamond shapes at their ends. The lyrics "Dolores vne chanson" are written below the first staff. The bottom staff starts with a clef, followed by a key signature of one sharp (F#) and a common time signature. It contains a single measure of music with a vertical bar line.

A musical score page featuring two staves of music. The top staff begins with a clef, followed by a key signature of one sharp (F#) and a common time signature. The notes are represented by vertical stems with small diamond shapes at their ends. The lyrics "Des'ires vne chanson" are written below the first staff. The bottom staff starts with a clef, followed by a key signature of one sharp (F#) and a common time signature. It contains a single measure of music with a vertical bar line.



Cinqua fue pena miasor



Amor

Munqua fue pena miasor

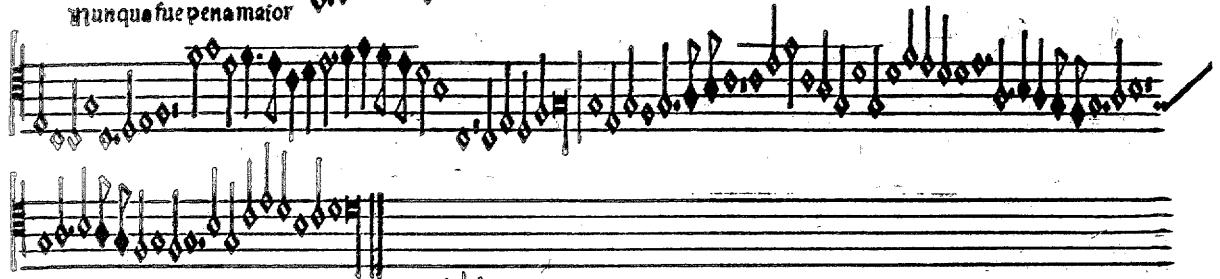


Sinfonía

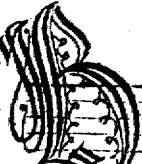


Y nunca fue pena mayor

Bailando



Y nunca fue pena mayor



J. Stokem

m'lunette

Two staves of musical notation for 'm'lunette' in common time (C). The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. Both staves feature a continuous pattern of eighth-note pairs and sixteenth-note pairs.

Tenor.
Tenor.

Brunette

Two staves of musical notation for 'Brunette' in common time (C). The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. Both staves feature a continuous pattern of eighth-note pairs and sixteenth-note pairs.

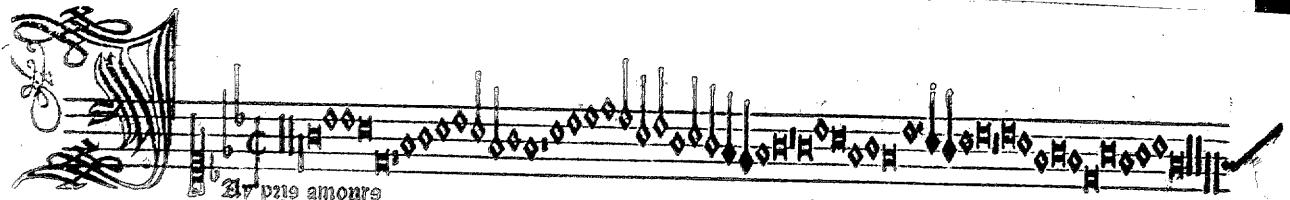
Brilliant

Brunette

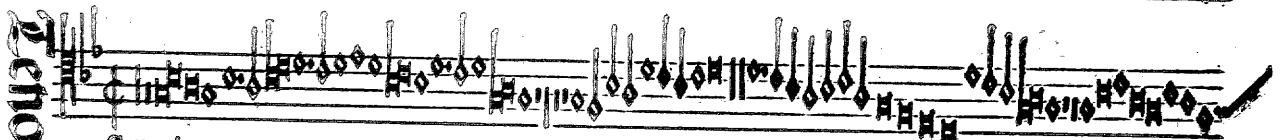
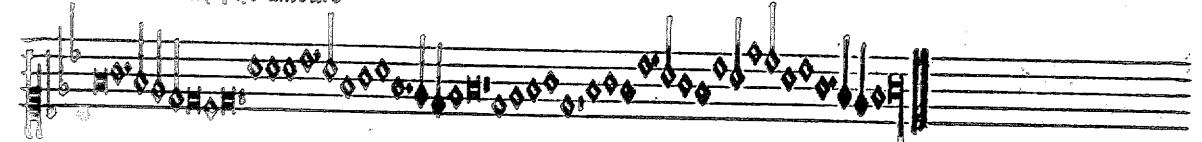
3

Banjo

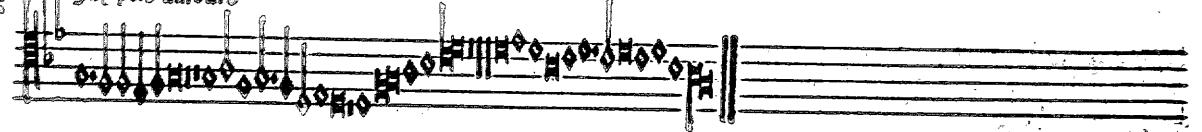
Brunette



3ay prie amoure



3ay prie amoure



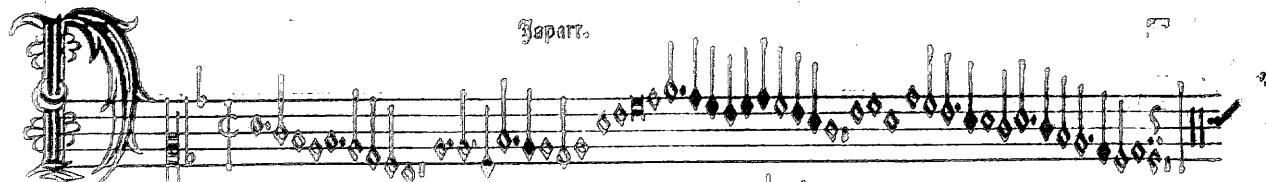
16
17

18
19

De tous biens

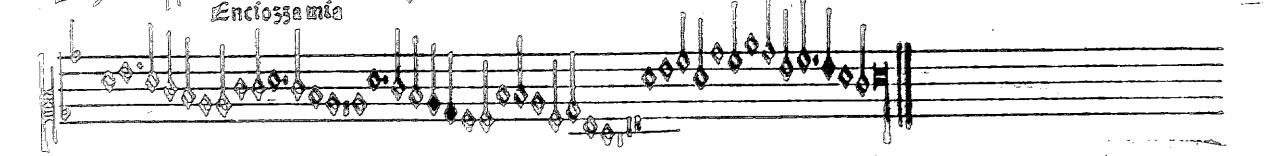
De tous biens

3

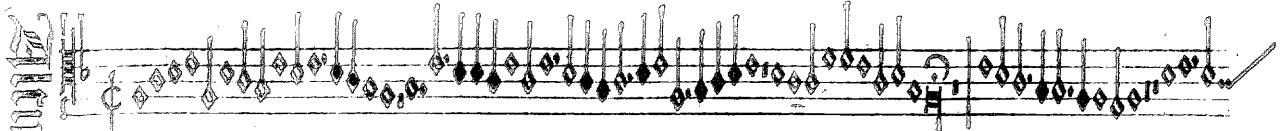


Soprano.

Enclossements

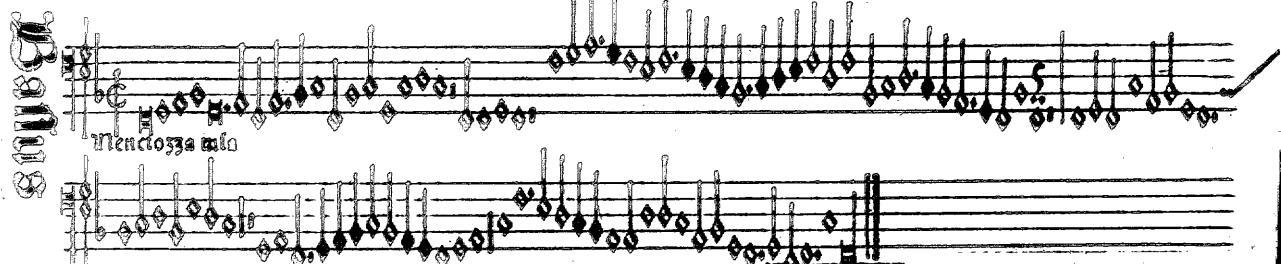


Tenor.



Menclozza mto

30



Menclozza mto

B 21

A handwritten musical score for three voices: Alto, Tenor, and Bass. The score consists of four systems of music, each with a different vocal range indicated by a stylized letter above the staff.

Alto: The top system features a decorative initial 'A' and includes lyrics in French: "ne fay plus". The vocal range is indicated by a stylized 'A' above the staff.

Tenor: The second system features a decorative initial 'T' and includes lyrics in French: "ne fay plus". The vocal range is indicated by a stylized 'T' above the staff.

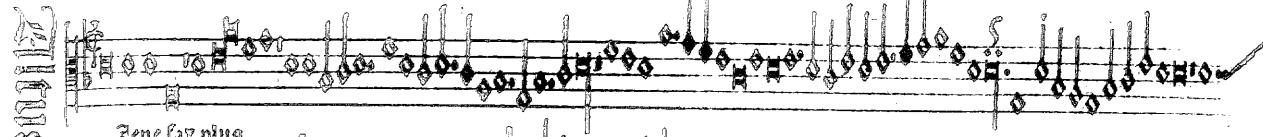
Bass: The third system features a decorative initial 'B' and includes lyrics in French: "ne fay plus". The vocal range is indicated by a stylized 'B' above the staff.

Choir: The fourth system features a decorative initial 'C' and includes lyrics in French: "ne fay plus". The vocal range is indicated by a stylized 'C' above the staff.

The music is written on five-line staves with various note heads (diamonds, circles, etc.) and rests. The score is written in black ink on white paper.

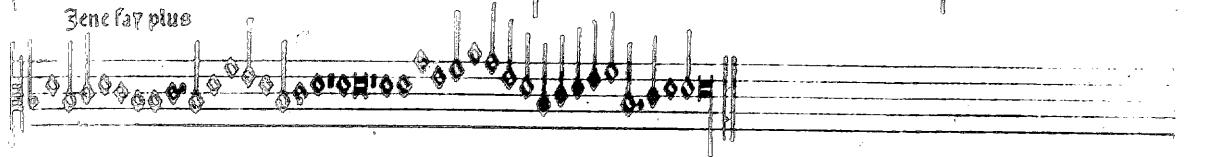
Siploes

H



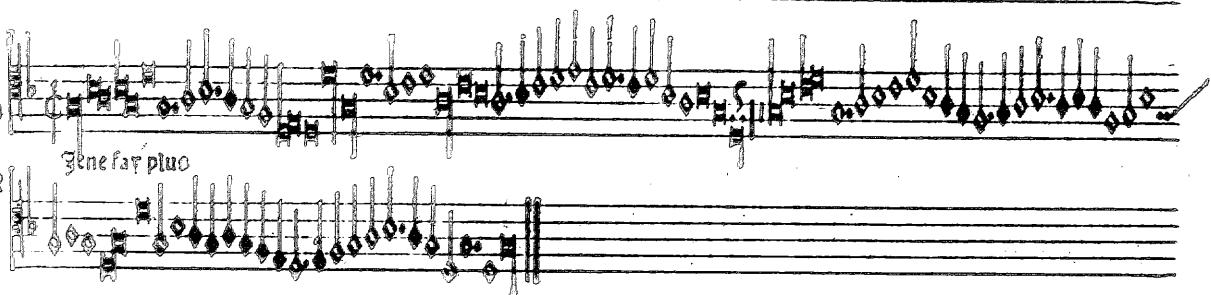
Siploes

H



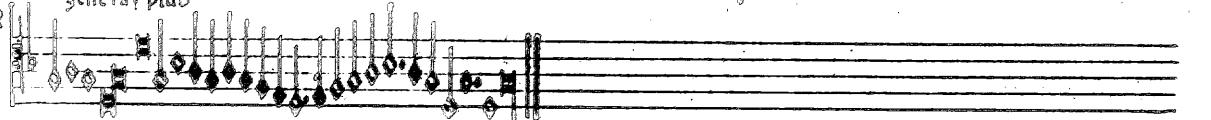
Batus

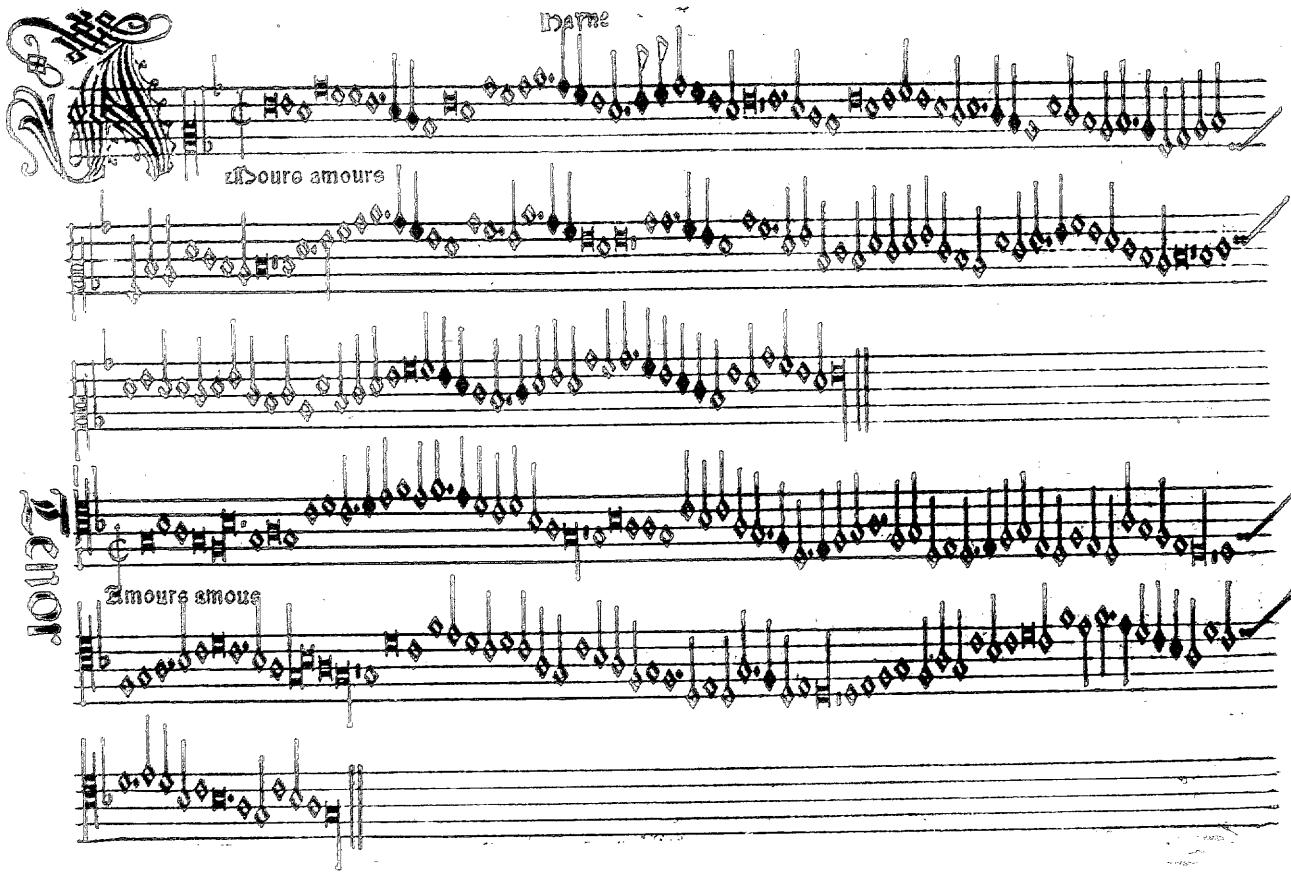
H



Batus

H



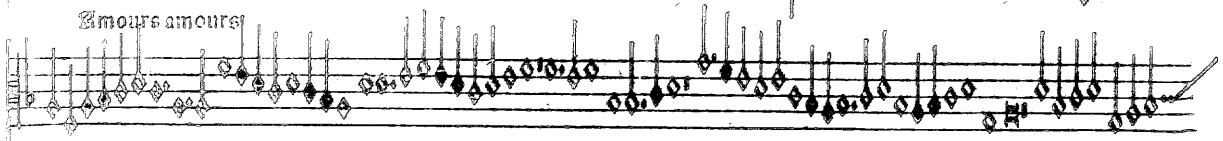


Siplacer

12

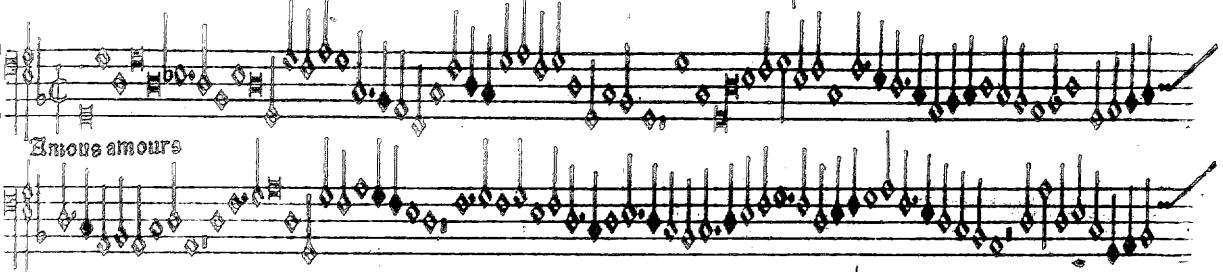
111111

Amours amours

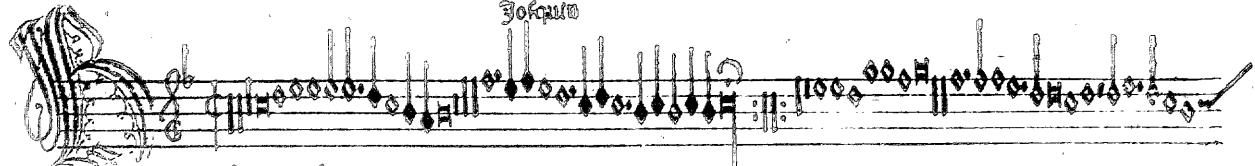


111111

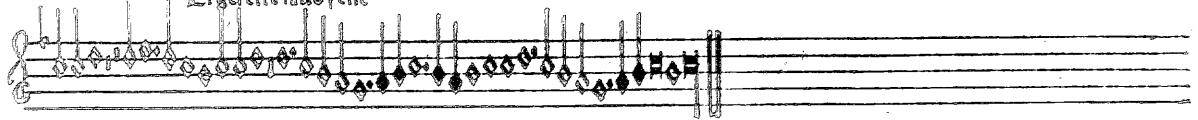
Amours amours



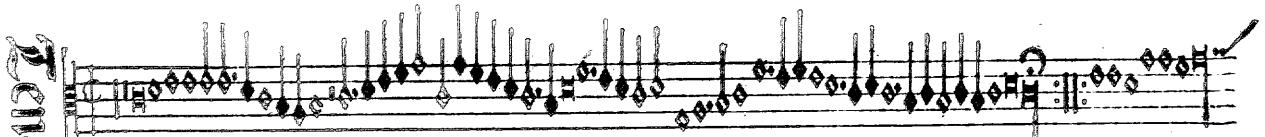
1111



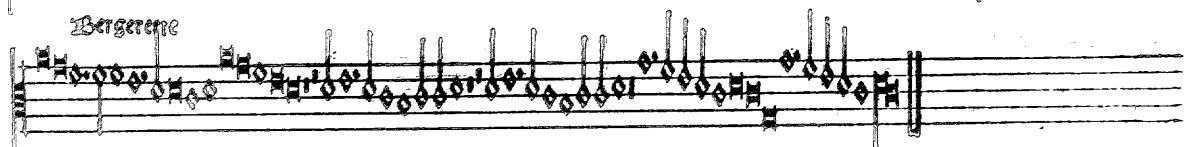
Jofquin



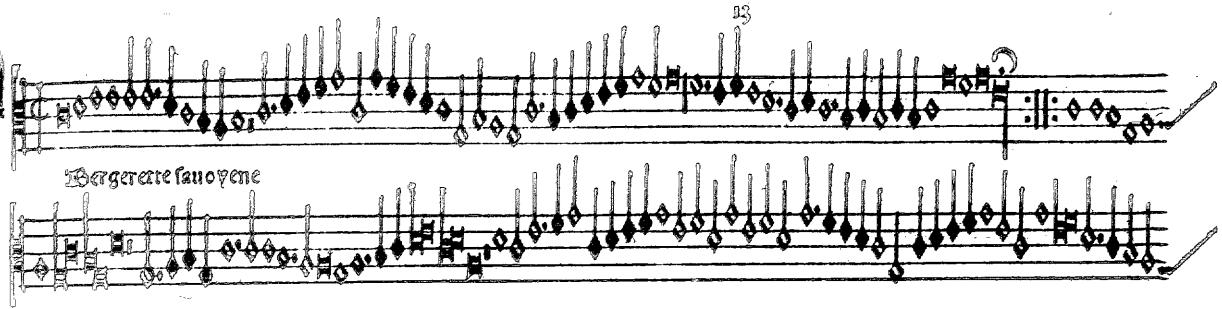
Ergerette fauefene



Bergereme



Alt



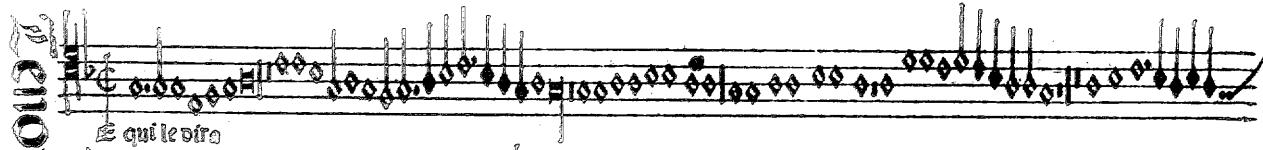
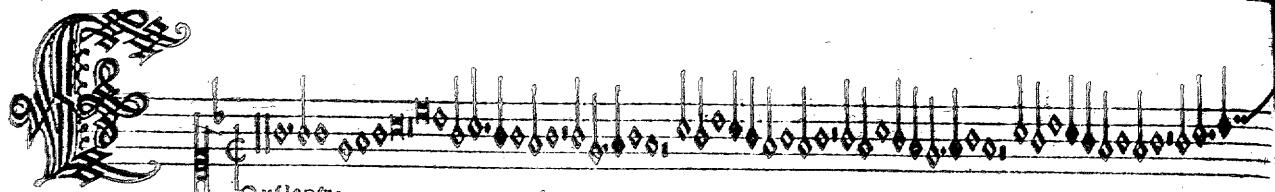
Bergerette auoyene

13

Bass



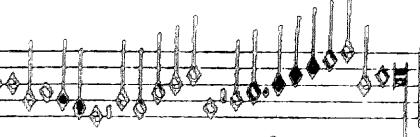
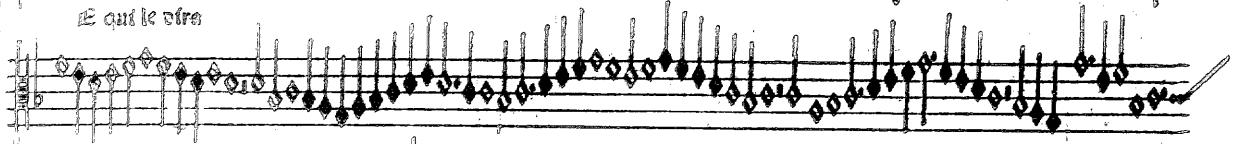
Bergerette



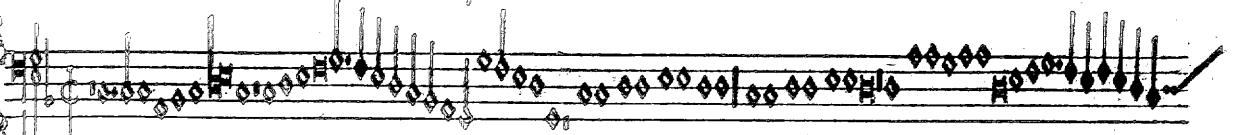
Sous



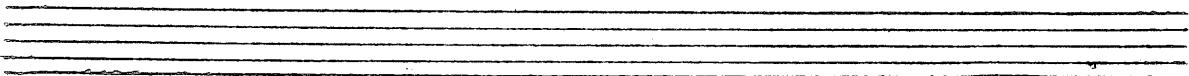
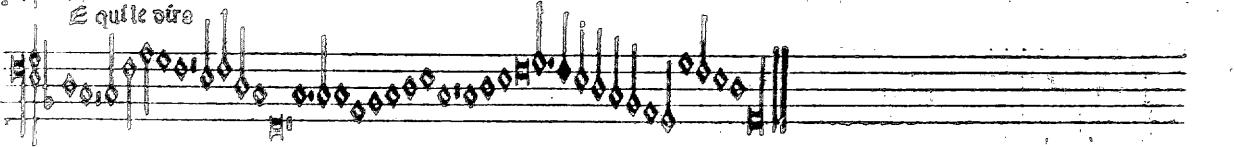
E qui le vira



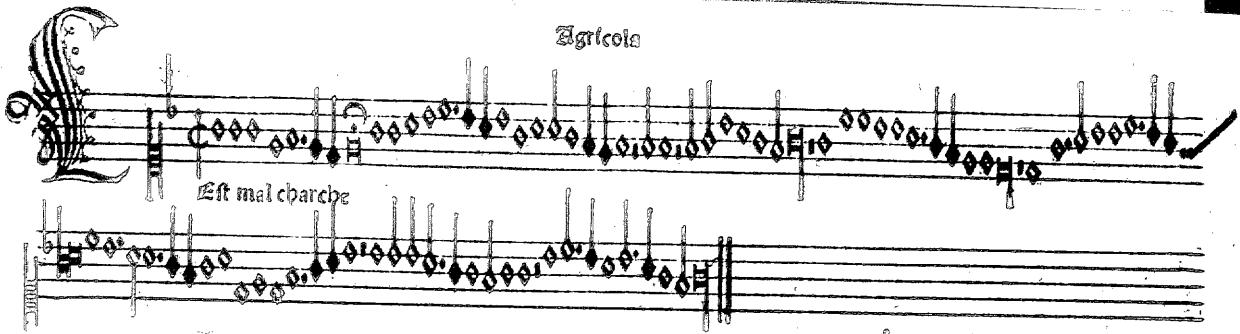
Sous



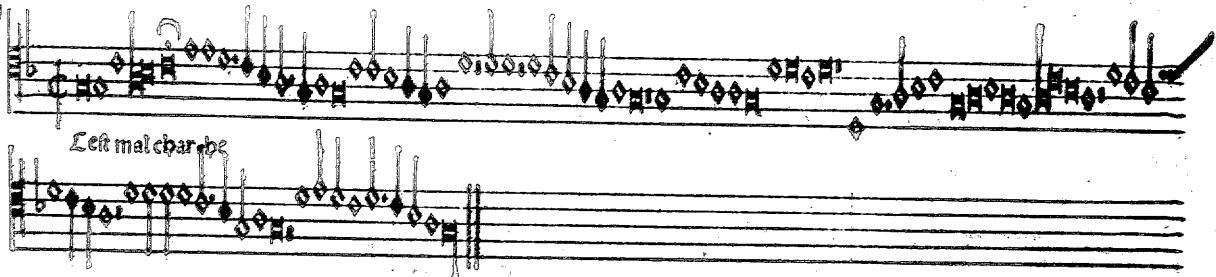
E quelle voix



Agricola



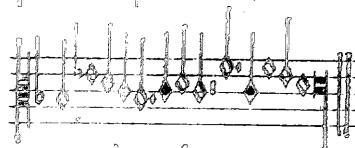
Scorlo



Si placez

15

Left mal ebarbe



Two staves of handwritten musical notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It also features a series of eighth-note patterns. Both staves include the text "Left mal ebarbe" at the start. A double bar line with repeat dots is positioned between the two staves.

A page of musical notation for a band instrument, likely a woodwind or brass instrument. The music is arranged in five staves, each consisting of five horizontal lines. The notation uses a combination of vertical stems and diamond-shaped note heads. The first staff begins with a large, ornate clef symbol. The second staff contains the lyrics "Elles que pourra devenir". The third staff contains the lyrics "Hoclas que pourra". The fourth staff contains the lyrics "Laron". The fifth staff ends with a double bar line. The music is divided into measures by vertical bar lines.

Elles que pourra devenir

Hoclas que pourra

Laron.

Siffler

10

Dèles que pourra devenir

21

BONNET

Dèles que pourra devenir.

11

Josquin

Dieu mes amours

Dieu mes amours

27

St. Ursula
Adien mee amoure

B. Ursula
Adien mee amoure

Bass

non adagio

Tenor

non adagio

Alto

non adagio

Be.de larue.



64

Oz quoy iene puis dire

Z

Z

Z

6

A handwritten musical score for five voices, consisting of five staves. The music is written in common time. The voices are labeled with clefs and key signatures at the beginning of each staff:

- Top staff: Bass clef, one sharp (F# major).
- Second staff: Bass clef, one sharp (F# major).
- Third staff: Bass clef, one sharp (F# major).
- Fourth staff: Bass clef, one sharp (F# major).
- Bottom staff: Bass clef, one sharp (F# major).

The vocal parts are labeled with lyrics in French:

- Top staff: "D'où quoy si j'en puis dire"
- Second staff: "D'où quoy si j'en puis dire"
- Third staff: "D'où quoy si j'en puis dire"
- Fourth staff: "D'où baotique"
- Bottom staff: "D'où baotique"

Accidentals are indicated by small symbols placed directly on the stems of the notes. The score concludes with a double bar line and the number "6" above it.

6

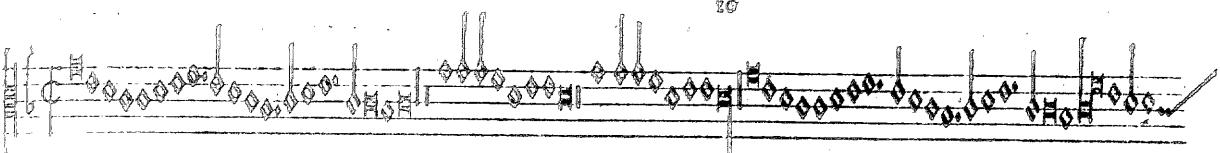


On n'ignorait

TOURS

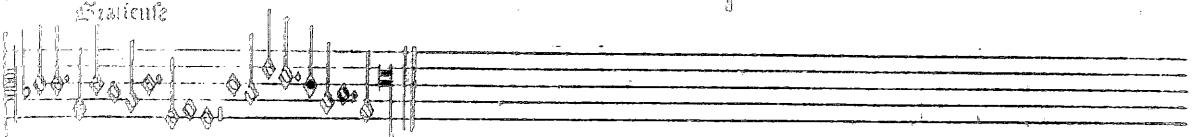
Gracieuse

THE
SINGERS

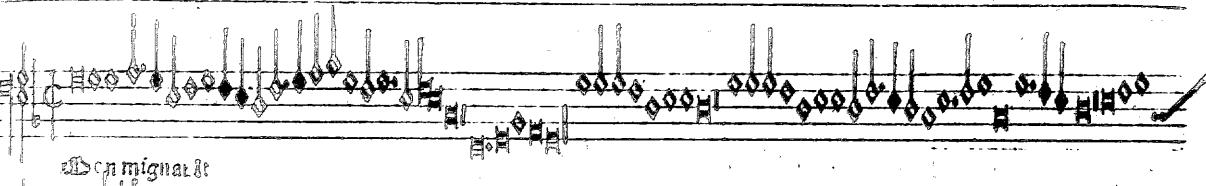


Fratricide

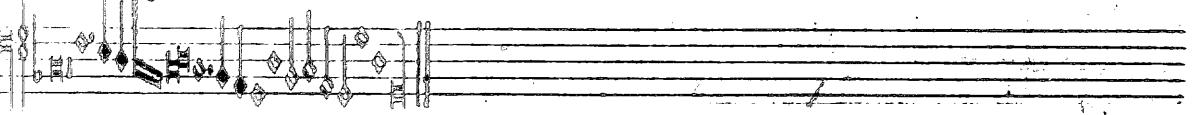
20



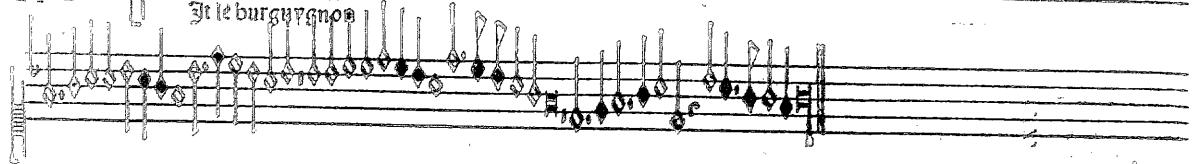
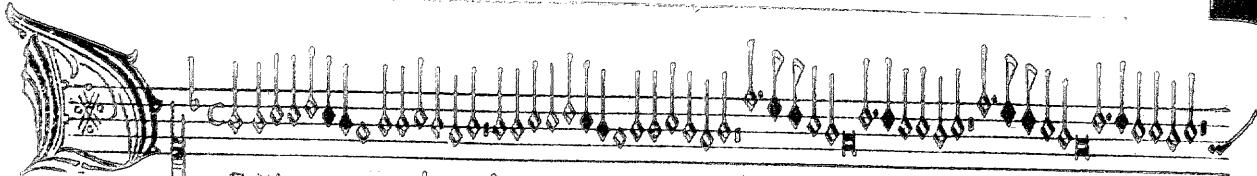
Battus



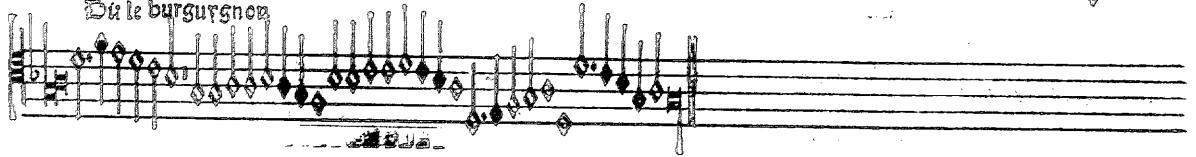
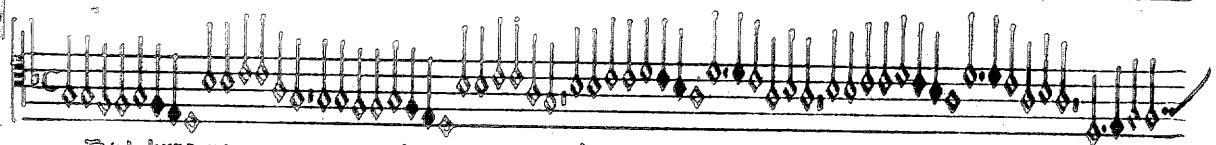
Desmignard

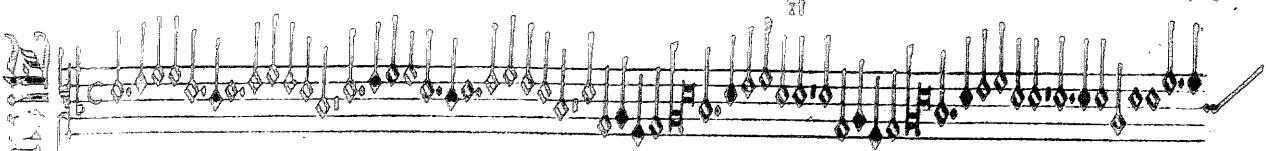


Cum



Long





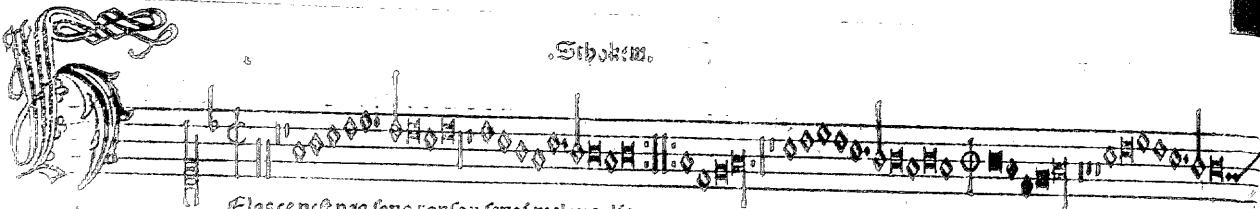
Dit le Bourguignon

20

Manuscript page 20 featuring five-line staves. The notation consists of vertical stems with small diamond shapes at their tops, representing early musical notation. The first staff begins with a large initial 'B' and a 'C' above it. The second staff begins with a 'D'. The third staff begins with a 'E'. The fourth staff begins with a 'F'. The fifth staff begins with a 'G'. The music is divided into measures by vertical bar lines.

Dit le Bourguignon

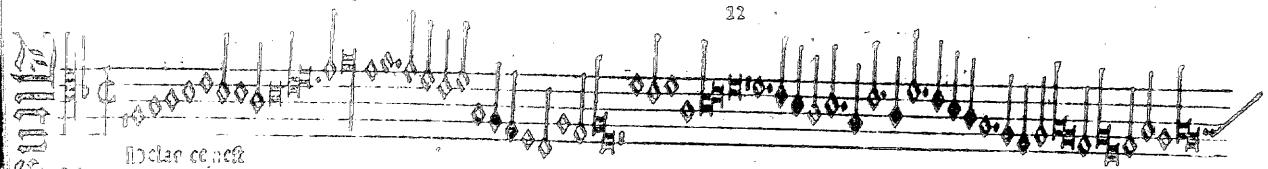
21



Schubert.

Elle se n'a pas sans rayon seyai mélancolie





Noclarceyes



Molas

A handwritten musical score for three voices: Alto, Tenor, and Bass. The score consists of four systems of music, each with three staves. The vocal parts are written in common time.

Alto: The top voice, written in soprano clef. It features a continuous stream of eighth-note pairs (two sixteenth notes) throughout all four systems. The lyrics "De tous biens playne" are written above the staff in the first and third systems.

Tenor: The middle voice, written in alto clef. It also consists of eighth-note pairs. The lyrics "De tous biens playne" are written above the staff in the second and fourth systems.

Bass: The bottom voice, written in bass clef. It features eighth-note pairs. The lyrics "De tous biens playne" are written above the staff in the first and third systems.

Performance Instructions:

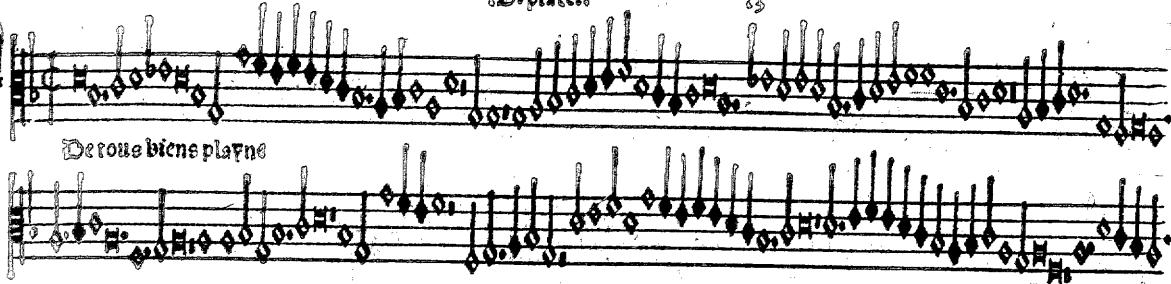
- Measure 1: The Alto part starts with a fermata over the first two measures.
- Measure 2: The Tenor part starts with a fermata over the first two measures.
- Measure 3: The Bass part starts with a fermata over the first two measures.
- Measure 4: The Alto part starts with a fermata over the first two measures.
- Measure 5: The Tenor part starts with a fermata over the first two measures.
- Measure 6: The Bass part starts with a fermata over the first two measures.

Guillame

70

Si places.

83



Bertrand

De tous biens playne



B

Alto.

Ai pris amoure

Tenor.

Ai pris amoure

Sainte

Jay pris amours.

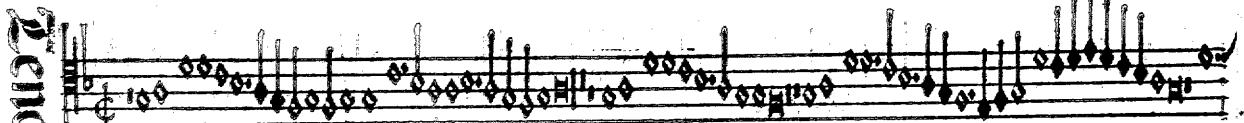
24

Jay pris amours

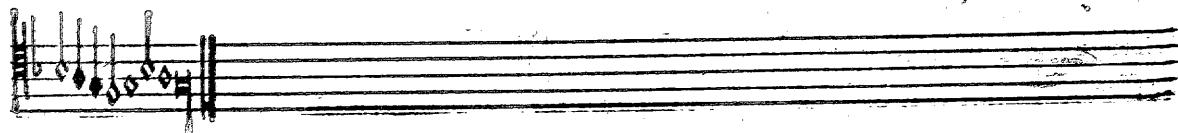
.Japari.



Ecce nunc pris



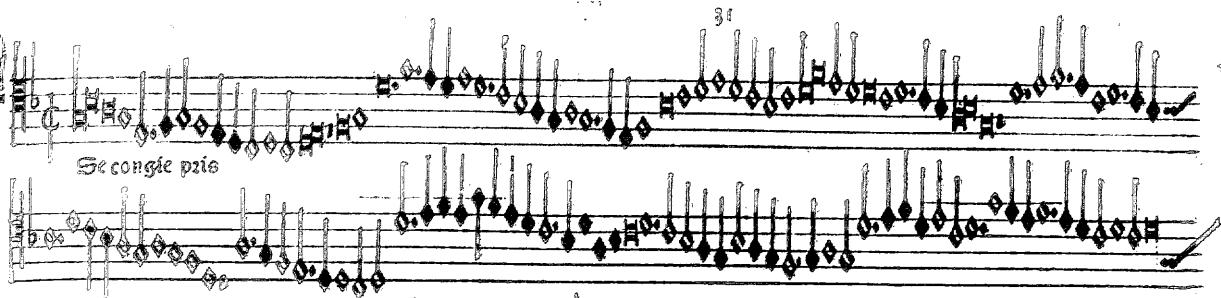
Se congle pris



A handwritten musical score consisting of two staves. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. It contains six measures of music, ending with a repeat sign and the instruction "3c". The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time. It contains five measures of music, ending with a repeat sign and the instruction "3c". The notation uses vertical stems with diamond-shaped heads to represent pitch and duration. The label "Secondie pris" appears once above the first staff and once above the second staff.

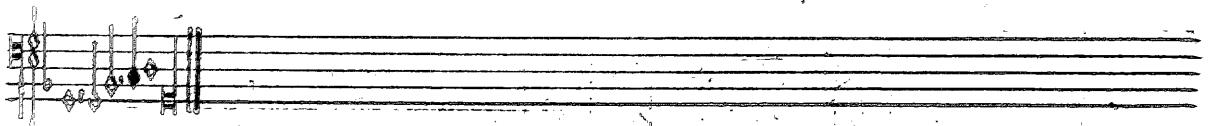
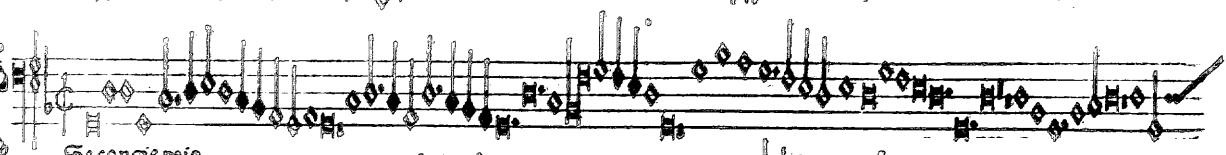
B 113

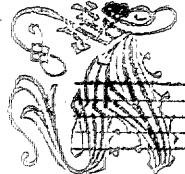
Secondie pris



B 113

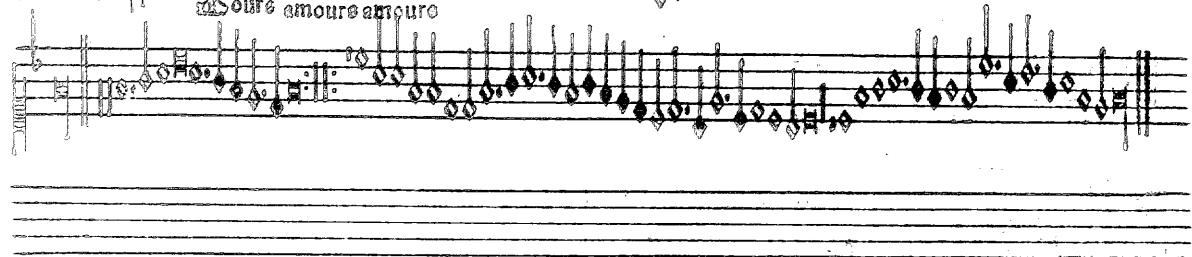
Secondie pris



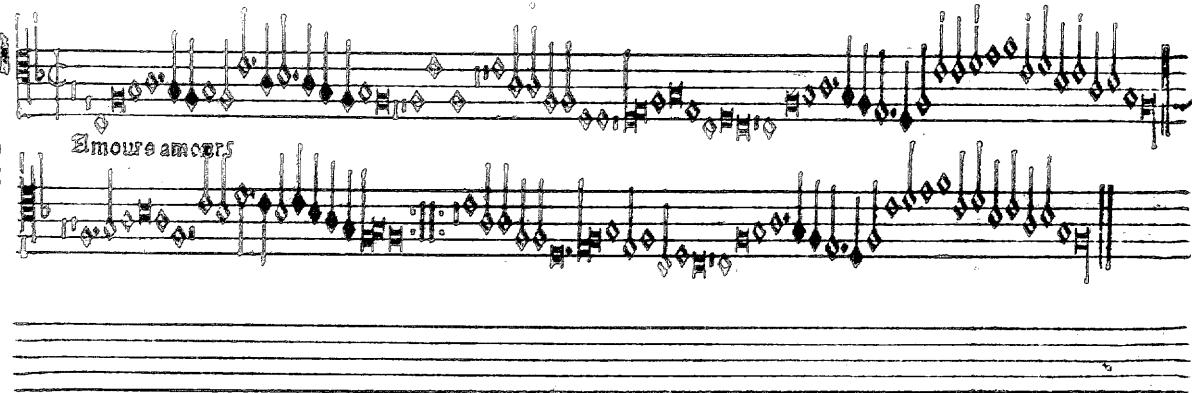


Separate

amour amoure amoure



Amour amours



A handwritten musical score for four voices, likely for soprano, alto, tenor, and bass. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal parts are written on four-line staves, and the piano parts are on five-line staves. The music is written in common time. The lyrics "Amoure amoure" are repeated in each system. The score is written in black ink on white paper.

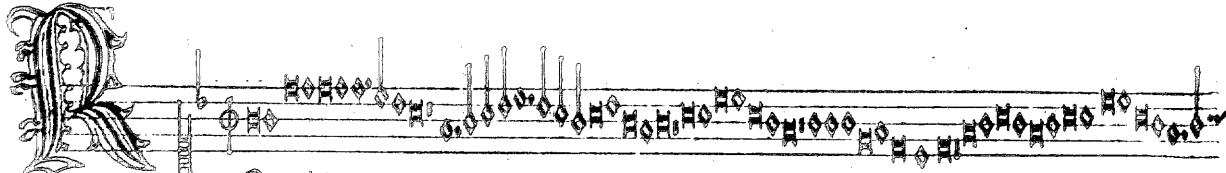
Amoure amoure

Amoure amoure

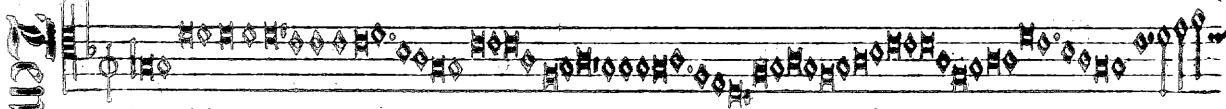
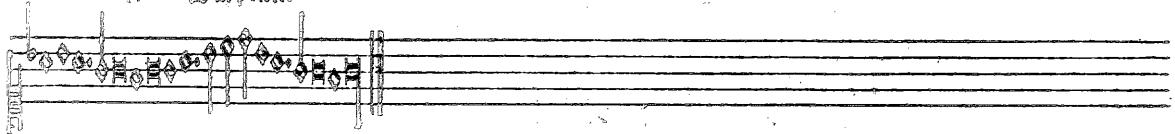


Cela sans plus non suffit pas

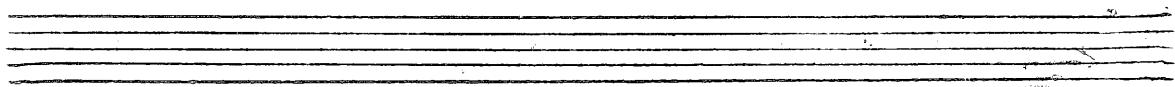
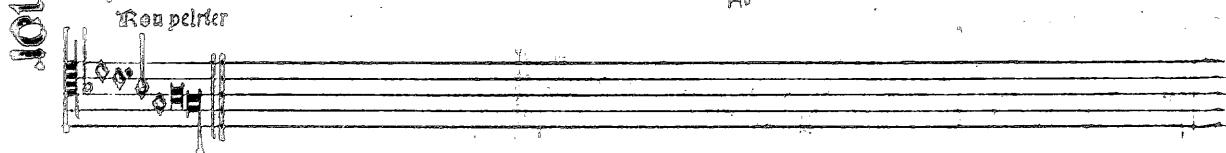
Cela sans plus



Dimpeltier



Kopf

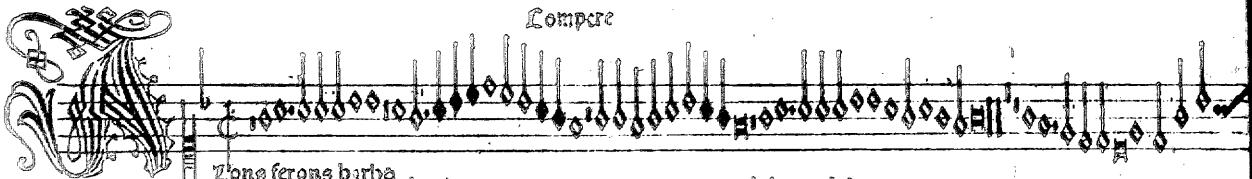


2113

Kron peltir

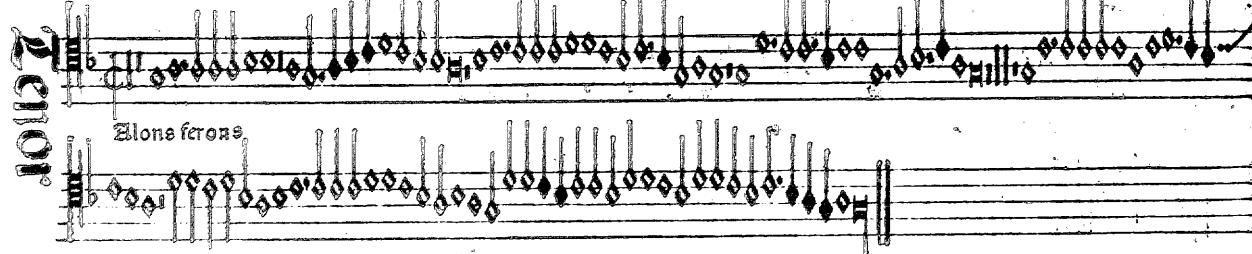
2114

Rom plitir



Compere

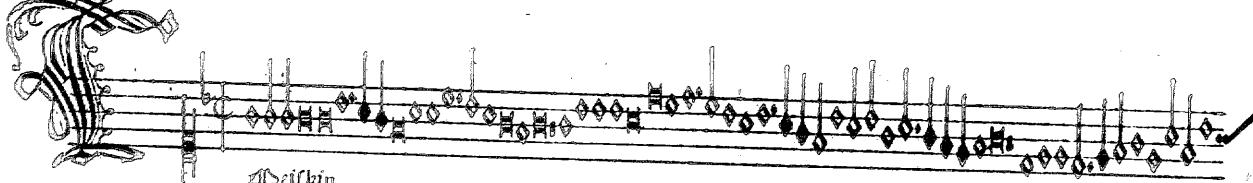
Alone scerone



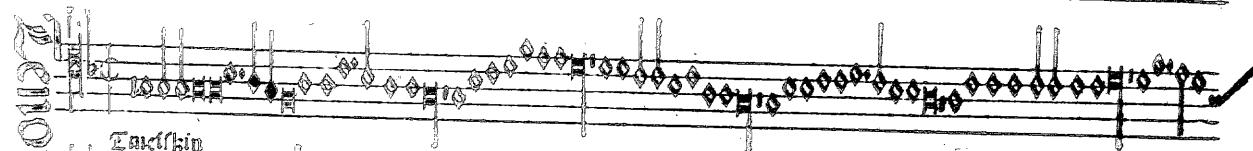
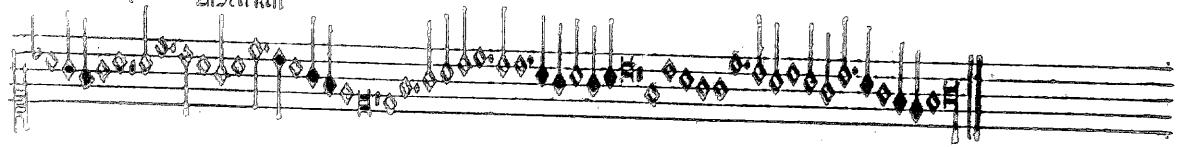
Compere

Alone scerone

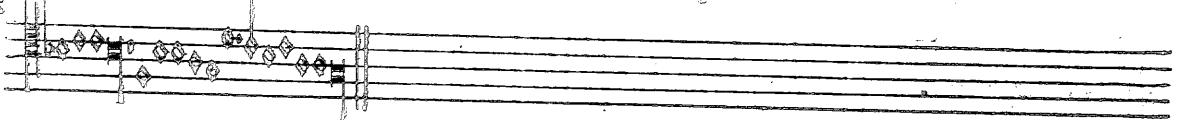


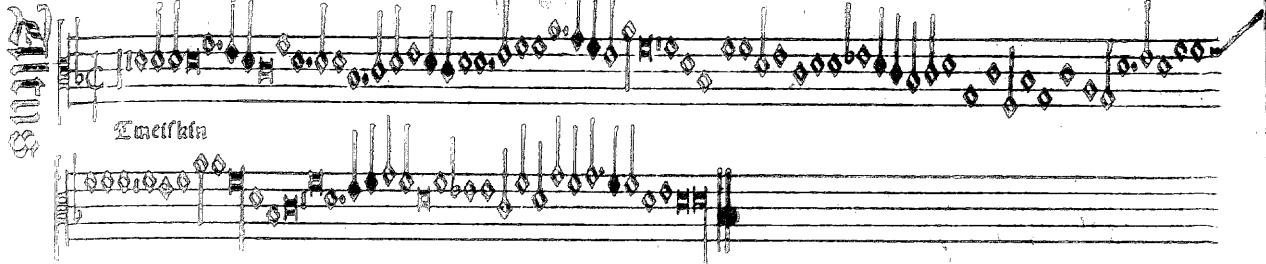


Aldekin



Zakifkin





Handwritten musical score for two voices. The top staff is labeled "Zmeiskin" and the bottom staff is also labeled "Zmeiskin". The music consists of vertical stems with small dots or diamonds at the top, indicating pitch. The notation is rhythmic, with stems pointing up for note heads. The score is written on five-line staves.

Comptre

Cler

Clégeranc archier

Choi

Cler

Clégeranc archier

Cing franc archier

Cing franc archier

A handwritten musical score for two voices, consisting of four staves. The top staff begins with a decorative initial 'D'. The first two staves are labeled 'seray dire' and the last two staves are labeled 'Lo seray dire'. The music is written in common time, with various note heads (diamonds, circles, squares) and rests on a five-line staff system.

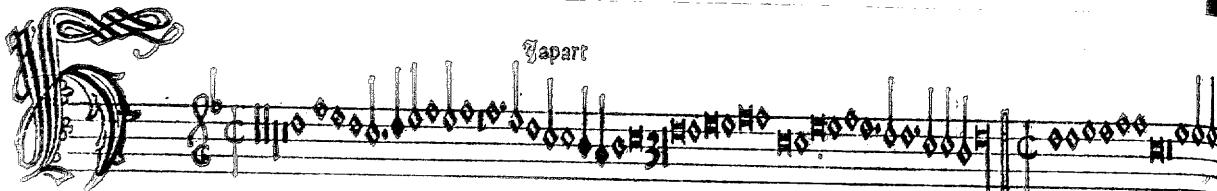
D seray dire

Lo seray dire

卷之三

四

A handwritten musical score for four voices, likely for a choral arrangement. The score consists of four systems of music, each with a different vocal part. The top system is labeled "Zoferay ore" and features a soprano-like melody with quarter notes and rests. The second system is labeled "Zoferay pure" and has a similar melody. The third system is labeled "Hills" and the fourth system is also labeled "Hills". All systems appear to be in common time and use a soprano C-clef. The notation includes vertical stems and diamond-shaped note heads. The score is written on five-line staff paper.



Elas que il est amongre

Tempo = 8

A handwritten musical score page featuring two staves of music. The top staff begins with a clef. The tempo is marked as $\text{Tempo} = 8$. The key signature consists of one sharp (F#) and one flat (B-flat). The time signature is 3/4 . The music consists of vertical stems with small diamond shapes at their ends. The lyrics "Elas que il est amongre" are written below the staff. The bottom staff continues the musical line with similar vertical stems and diamond patterns.

Elas que il est amongre

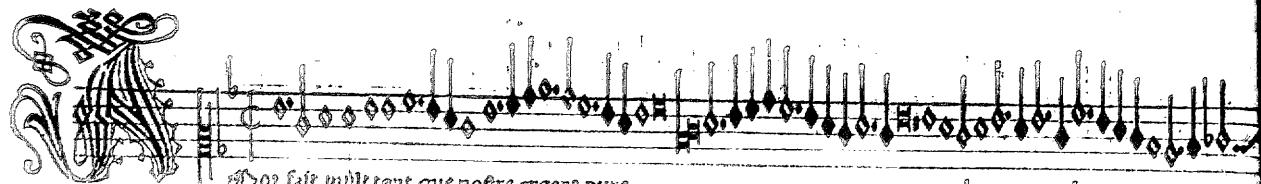
Tempo = 8

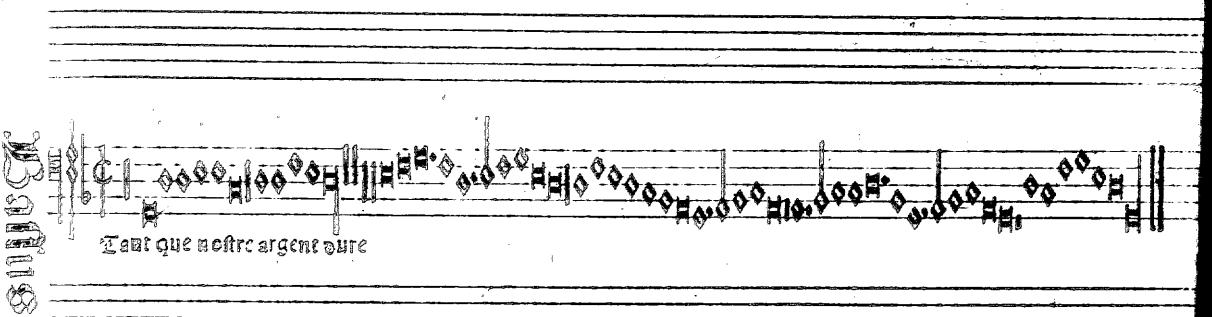
211

A handwritten musical score for two voices, consisting of four systems of music. The music is written on five-line staves. The top system starts with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The notation includes various note heads (diamonds, circles, squares) and rests, with some notes having vertical stems. Measure numbers 38, 39, 40, and 41 are indicated above each system respectively. The lyrics are written below the staves:

38
Hoela que est amonstre
39
Hoela que est
40
Hoela que est
41
Hoela que est

212





Tant que nostre argente dure

A continuation of the handwritten musical score from page 34. It shows two staves of music with soprano and alto clefs, common time, and a mix of note heads. The lyrics "Tant que nostre argente dure" are written below the first staff. The score concludes with a double bar line and repeat dots at the end of the page.

A page from a medieval manuscript featuring three staves of musical notation. The notation is written in black ink on light-colored paper. Each staff consists of five horizontal lines. The music is represented by vertical stems with small dots or dashes indicating pitch and rhythm. The first staff begins with a large, ornate initial 'P' at the top left. The lyrics are written in a Gothic script below the music:

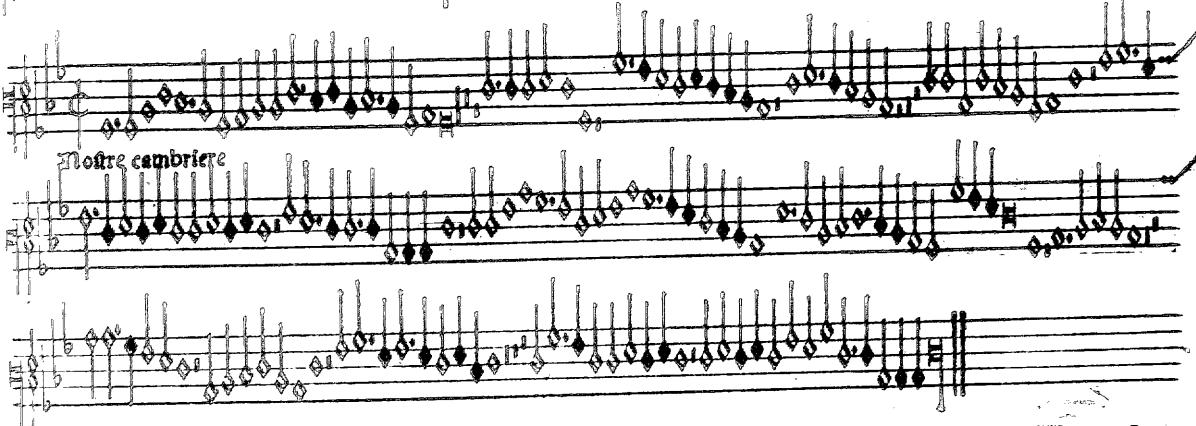
Ostre cambriere si malade esto

Nostre cambriere

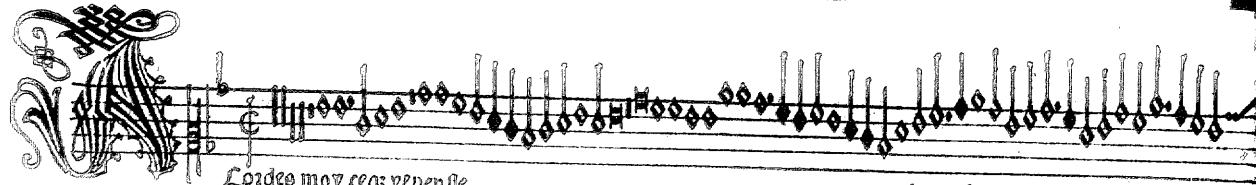
33

Ballus
18

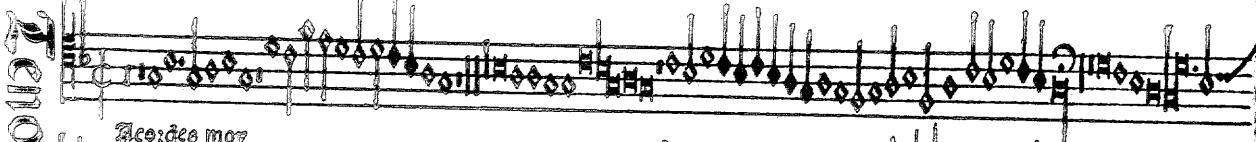
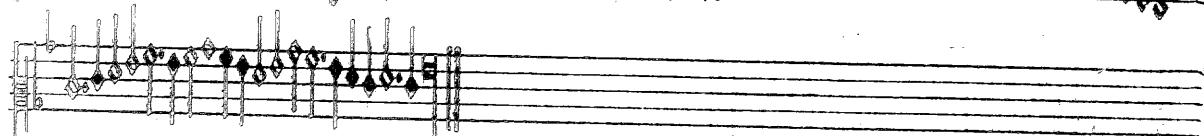
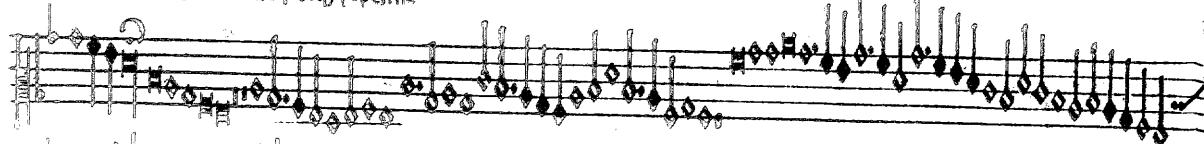
Notre cambriole



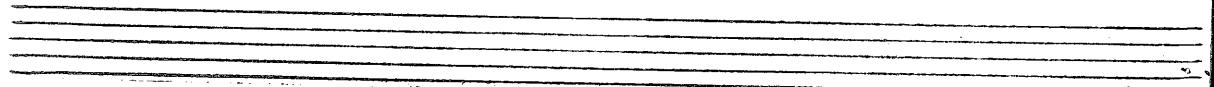
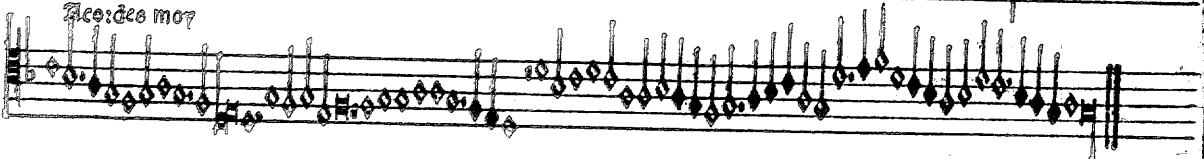
E III



L'ordes moy ceq; yepense



Accordes moy

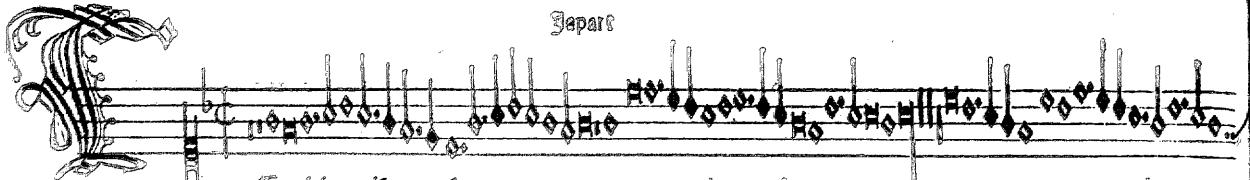


Accordes moy ceo; je penisse

Accordes moy

36

E III



Gopart

Zen bien mission pense

A handwritten musical score page featuring three staves of music. The top staff begins with a decorative initial 'Z' and includes lyrics in French: 'Zen bien'. The middle staff continues the musical line. The bottom staff concludes the section. The notation uses vertical stems and diamond-shaped note heads.

Zen bien

En bin misen pensa

Ton bien

BASTILLE

Le serriteur

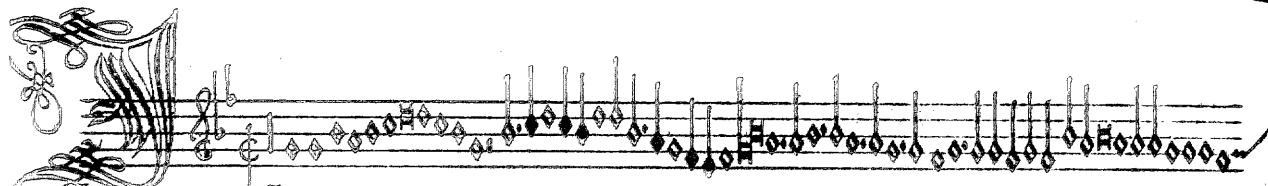
Le fermeur

Le serriteur

Le fermeur

30

A handwritten musical score consisting of five staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes with vertical stems and small diamond-like heads. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains notes with vertical stems and diamond heads. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are labeled "Le serviteur" and "Le fermier". The score is written on five-line staff paper.



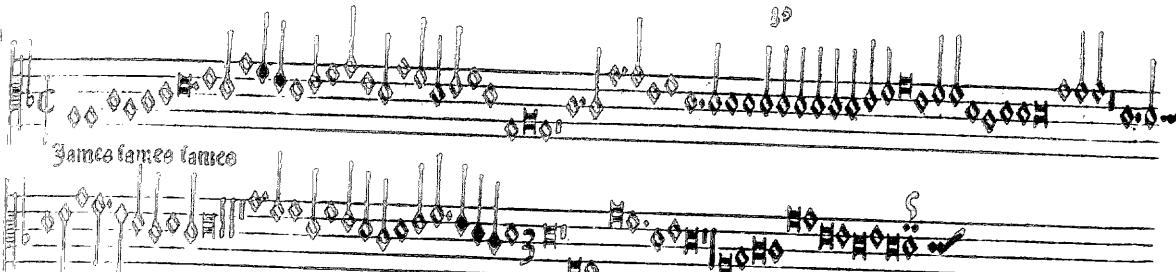
James James James



James James

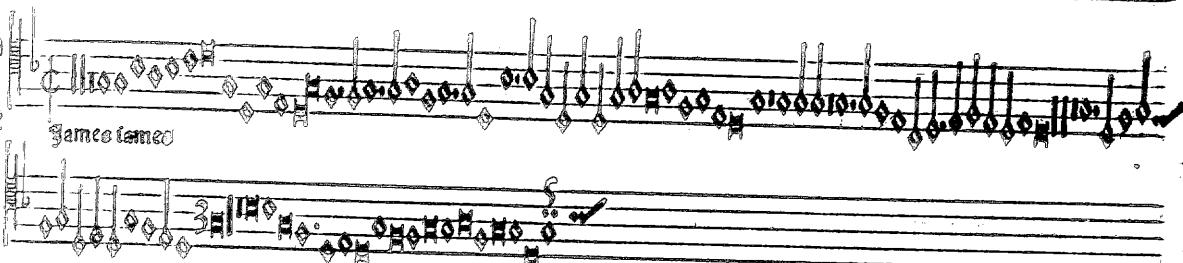


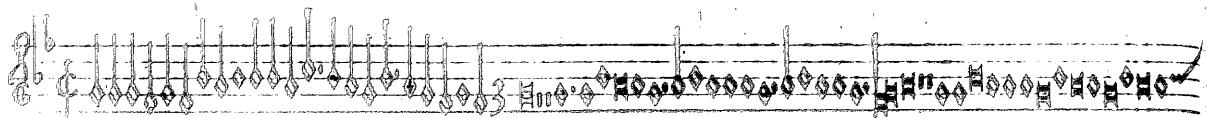
James Fairies famous



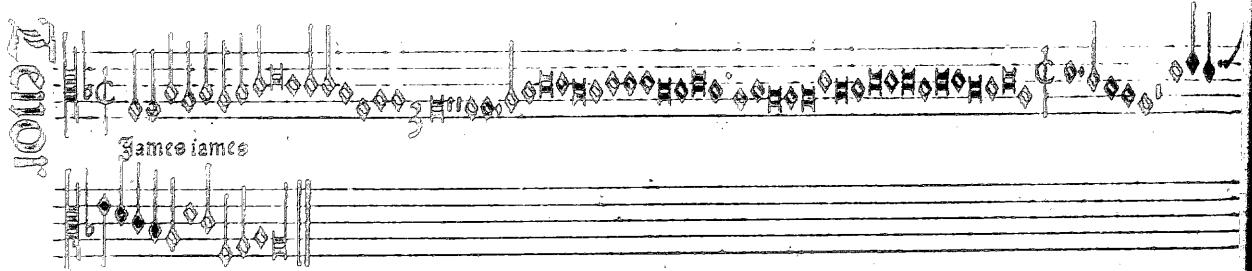
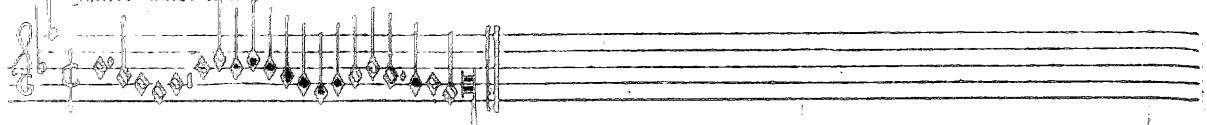
Banjo

James famous



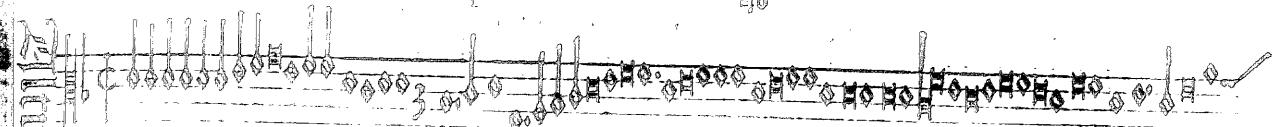


James James

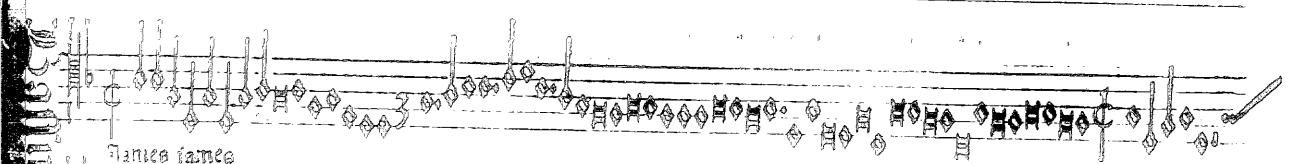
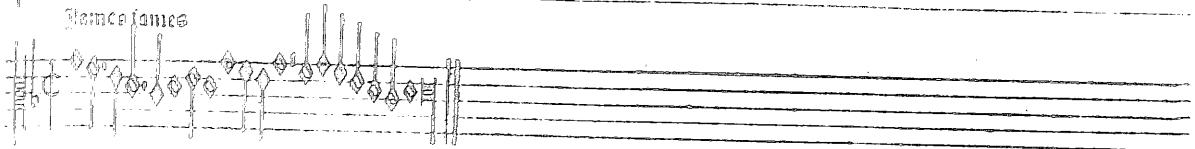


James James

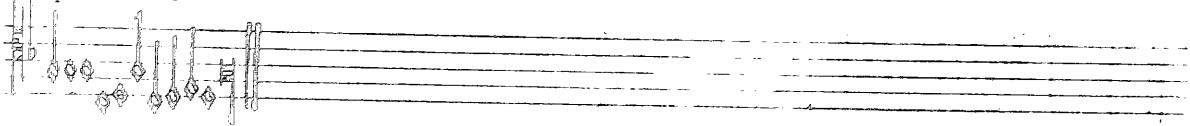
40



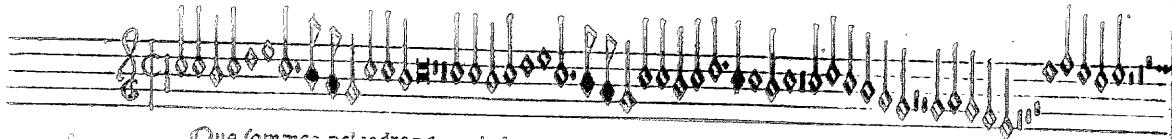
Danse fatimé



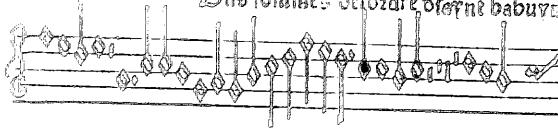
Danse fatimé



Compere

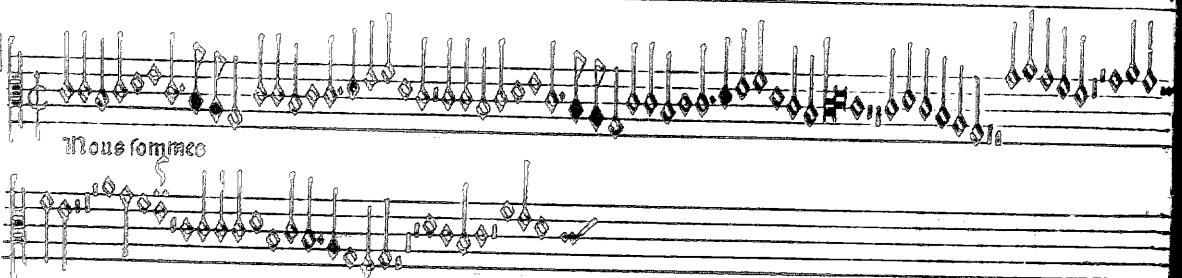


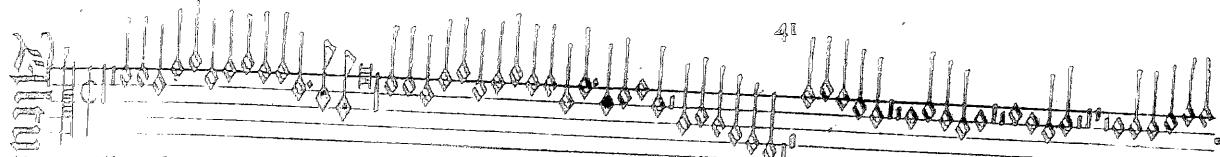
Ous sommes decordre des font babuyu



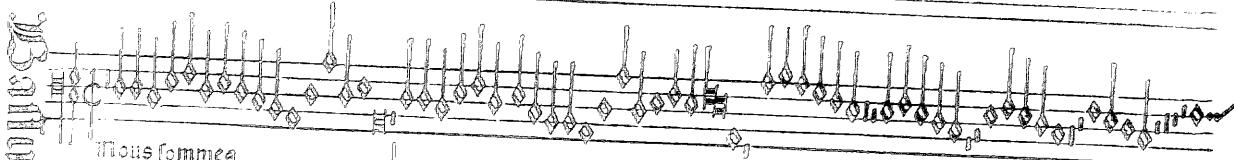
Senor

Mous sommes



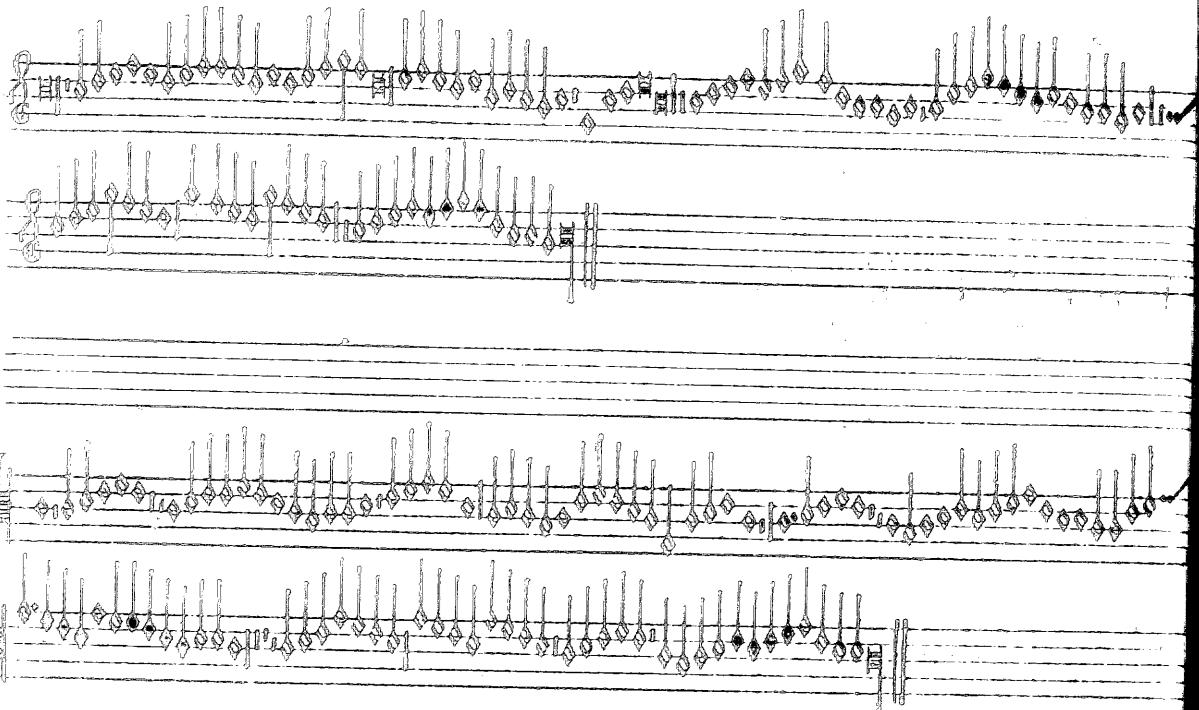


Mou: femmes



nous sommes

P Cello



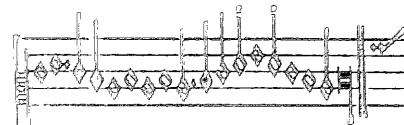
42

F II

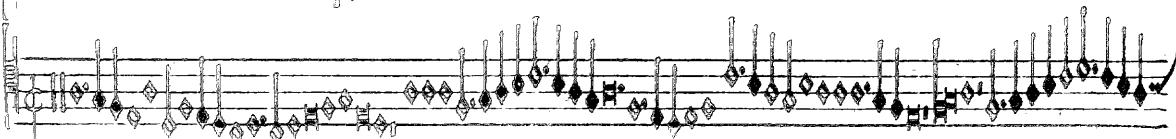


Hagricola.

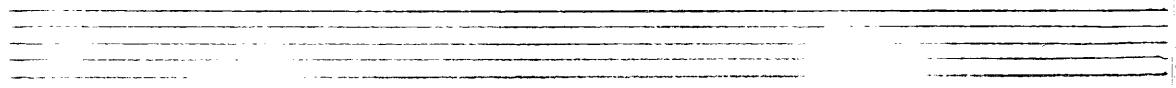
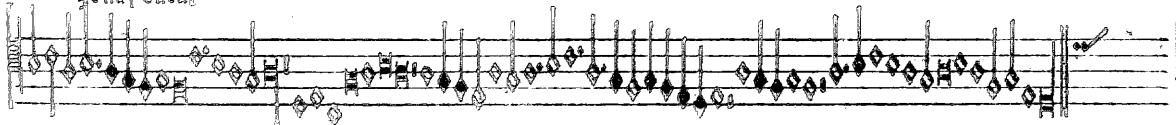
E nay dueul



2101



E nay dueul



B — D

43

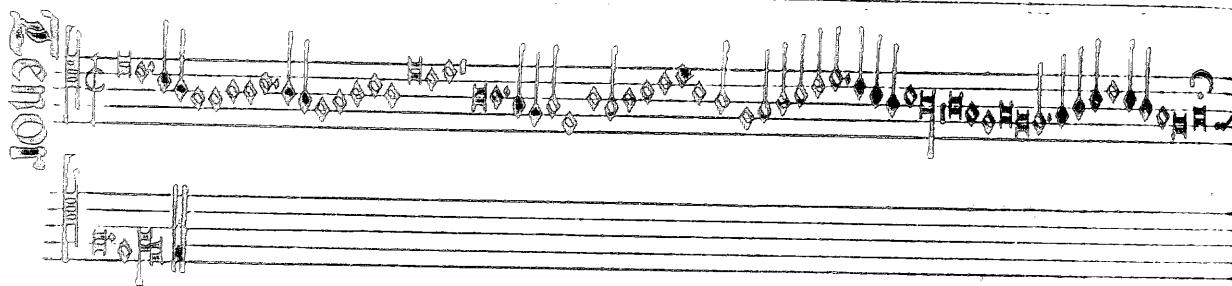
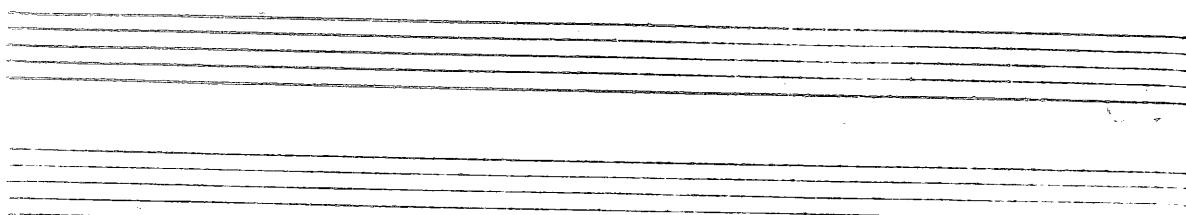
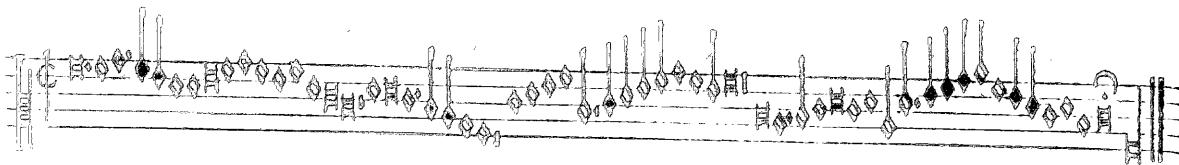
Soprano

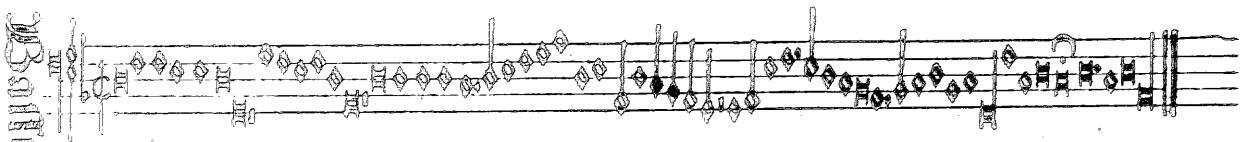
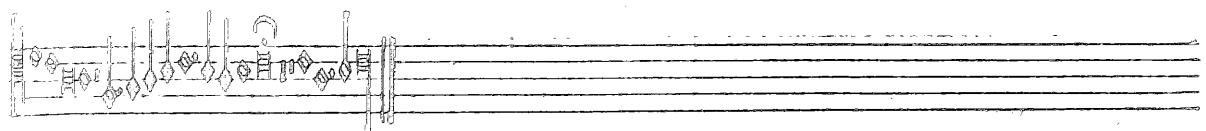
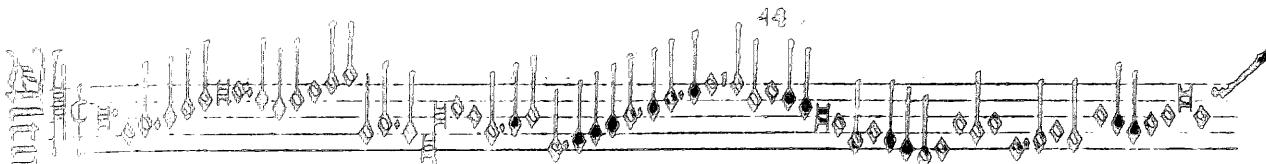
Alto

Tenor

Bass

F III





48

Buñote

By prie amoure tout ou rebours

110

Barptis amoure

A handwritten musical score for three cellos and bassoon. The score consists of five systems of music, each with two staves. The top staff of each system is for Cello I, the bottom staff is for Cello II, and the middle staff is for Bassoon. The bassoon part includes dynamic markings such as f (fortissimo) and ff (fuerzamente). The score is written on five-line staff paper. The title "Joy prisamours" appears twice in the vocal parts.

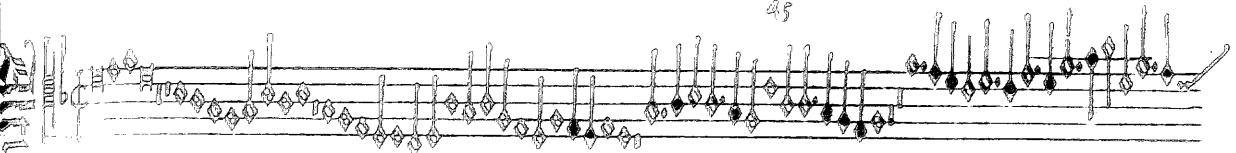
CELLOS

JOY PRISAMOURS

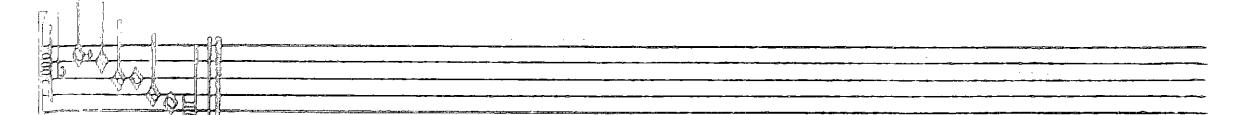
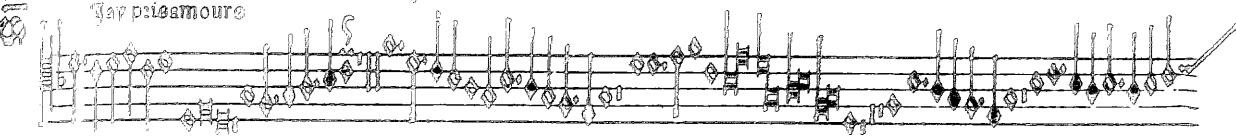
CELLOS

JOY PRISAMOURS

45

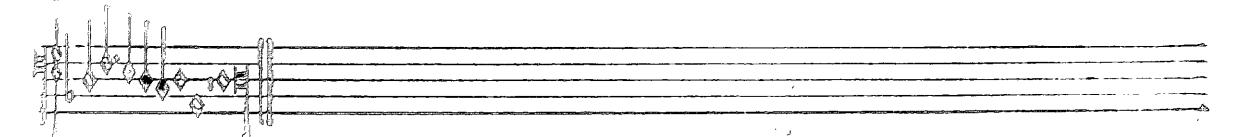
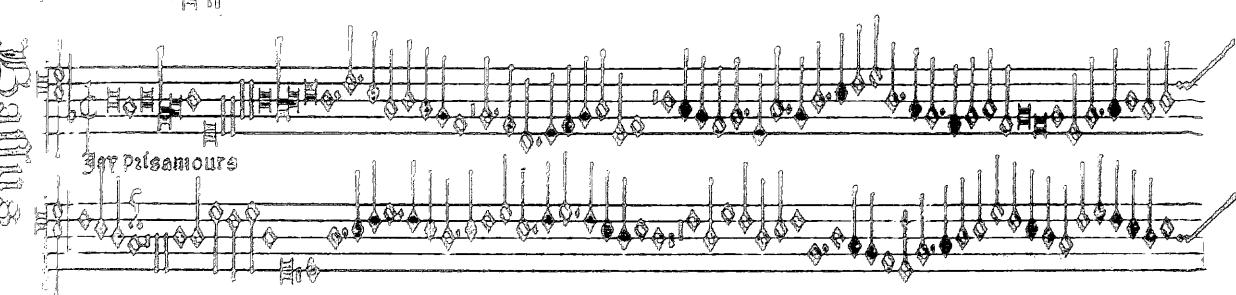


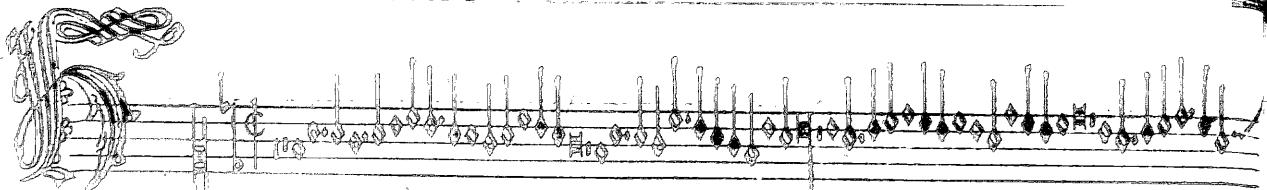
petit amour



Battu 3

petit amour



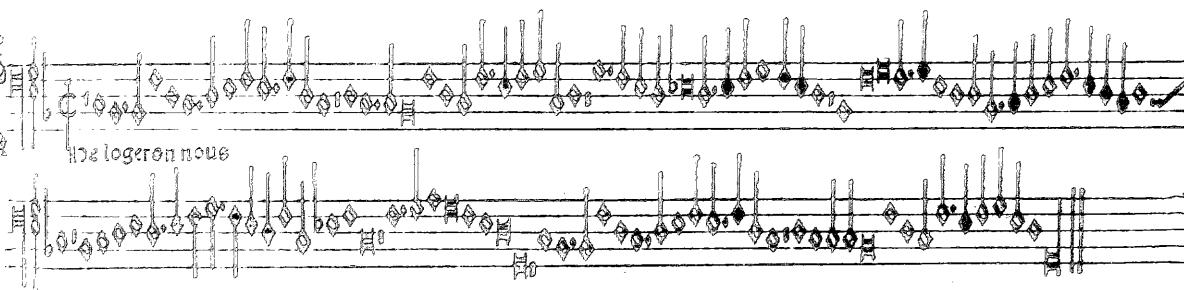


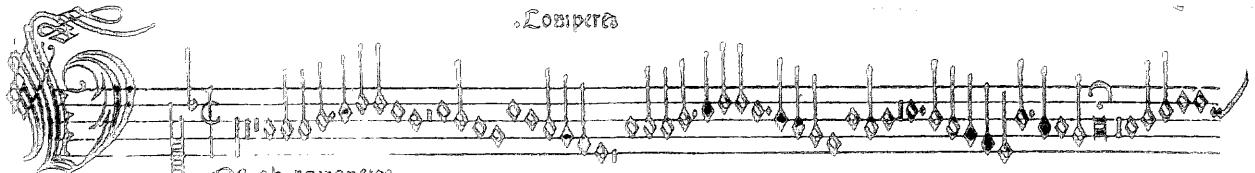
logron nous

de logrons nous

enior

46

Hedgerow noise



Ostre bargeronerte

Closse bargeronerte

A Closse

A handwritten musical score consisting of three staves, likely for a woodwind quintet. The top staff is labeled "Steirische Bargeronnette" and the bottom staff is labeled "Steirische Bartschramme". The score includes various musical markings such as diamond-shaped grace notes, slurs, and dynamic markings like f (fortissimo) and ff (fortississimo). Measure 47 begins with a forte dynamic, followed by a series of eighth-note patterns. Measure 48 continues with similar patterns, concluding with a dynamic marking of ff .

0

L'Estnoye.

Gene demande autre degré

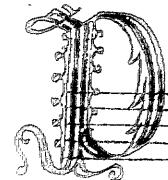
A handwritten musical score consisting of five staves, each with five horizontal lines. The music is written in a unique, stylized notation system using vertical stems and small diamond shapes. The lyrics are written in French and are placed below the first, second, fourth, and fifth staves. The first staff has lyrics "une demande". The second staff has lyrics "HOL". The fourth staff has lyrics "une demande". The fifth staff has lyrics "une demande". The score is numbered 48 at the top center.

une demande

HOL

une demande

une demande

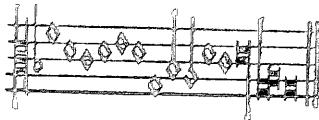


Ga. Gedächtnis

Enßmari



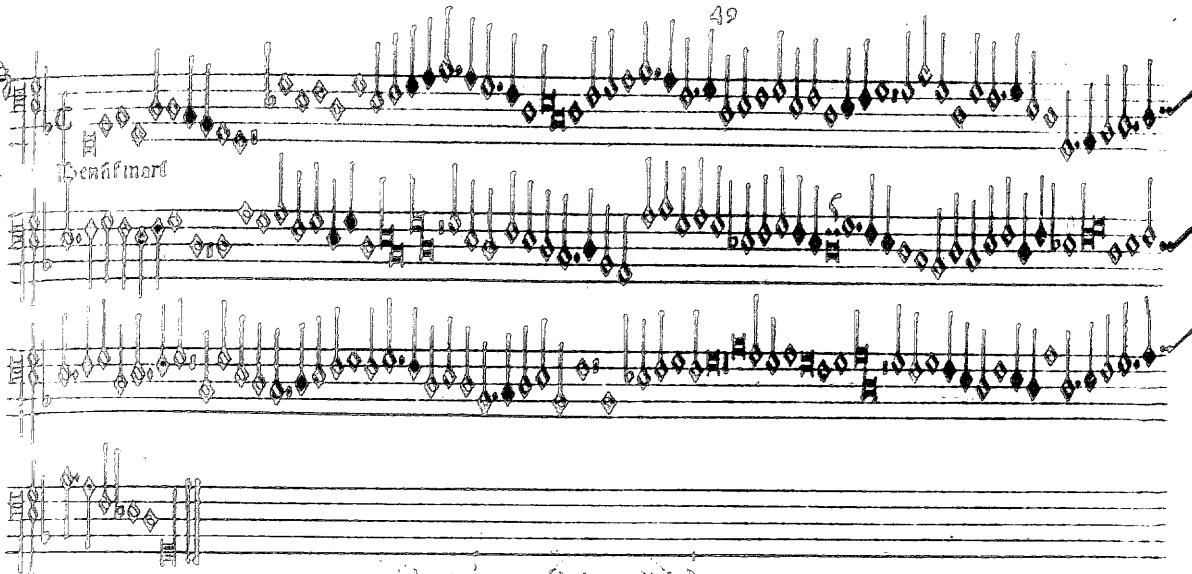
Enßmari



62

49

Denålfmard



A handwritten musical score consisting of five staves. The top staff begins with a decorative flourish and has the text "53c" above it. The second staff is labeled "Almorra". The third staff is labeled "Zamora". The fourth staff is labeled "CLOP". The fifth staff is labeled "Zamora". All staves use a unique notation system where each note is represented by a diamond shape. Rests are indicated by vertical bars or horizontal dashes. The music is written in common time.



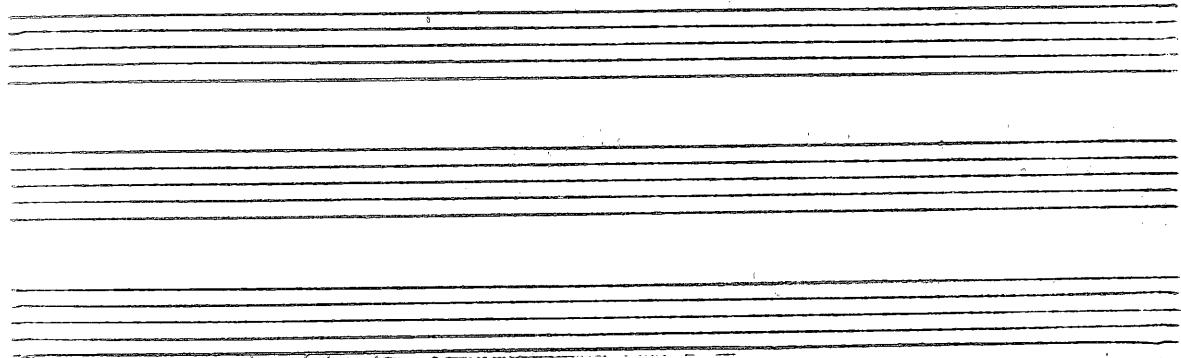
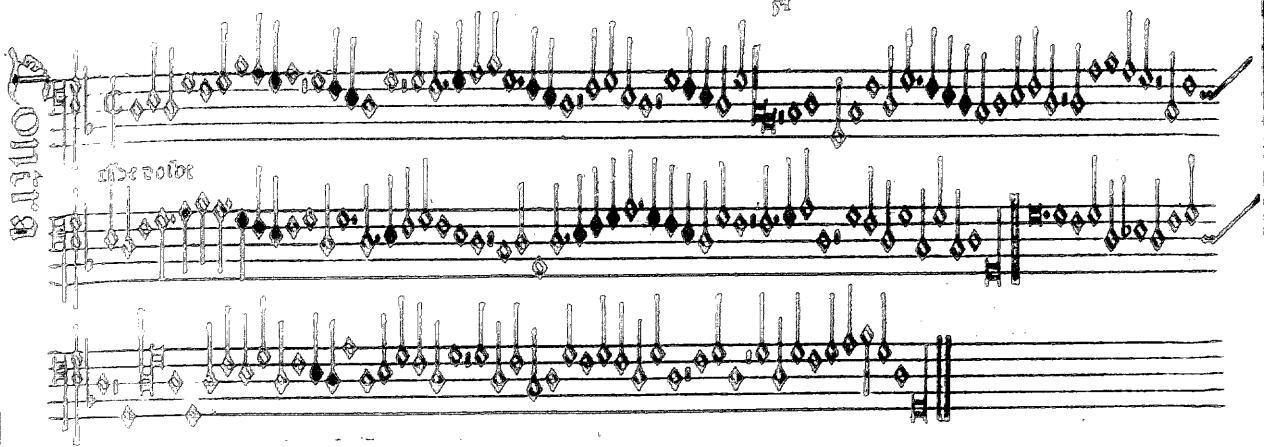
G II

Compere

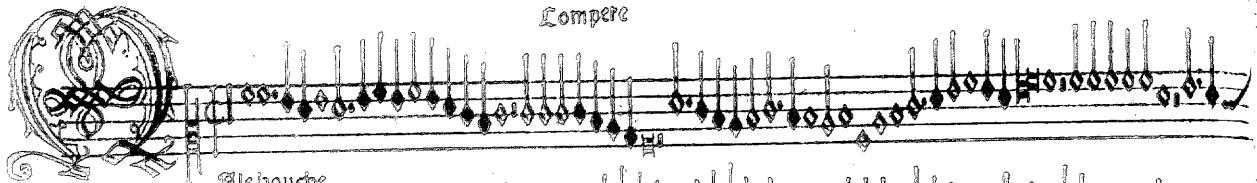
E poche

De doibe

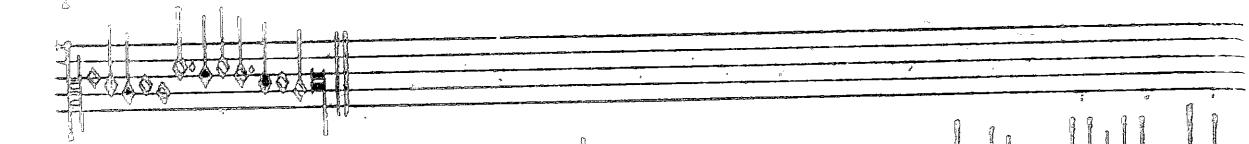
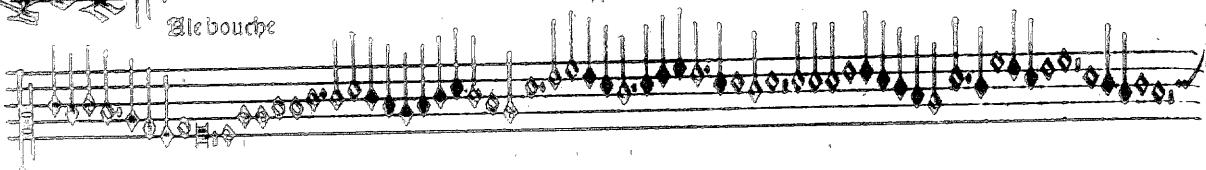
D C



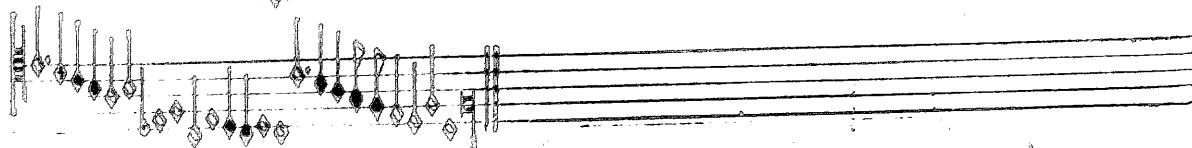
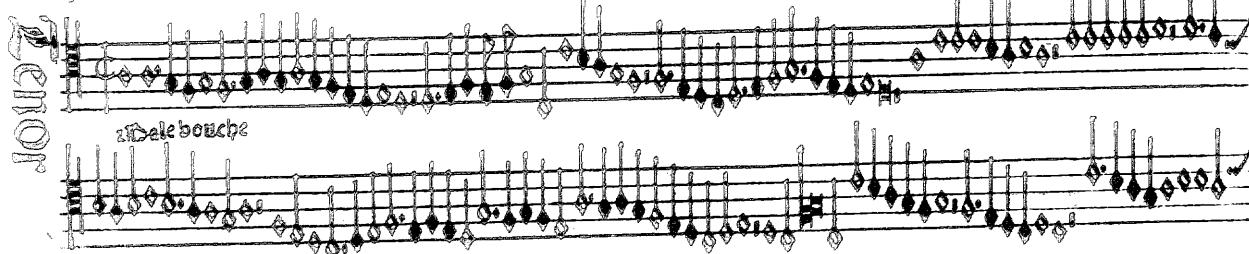
Lompere



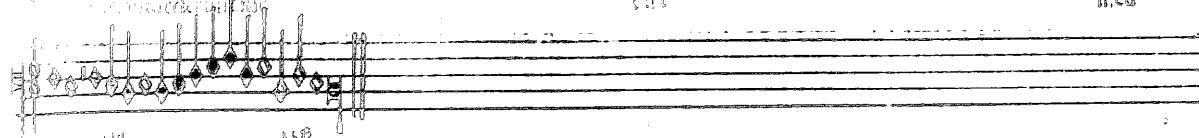
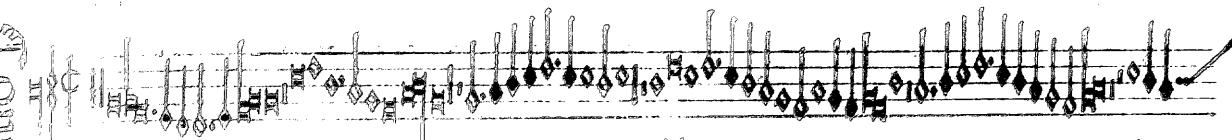
Blebouche



zBlebouche



52



53

Sigricols.

Hōme banni

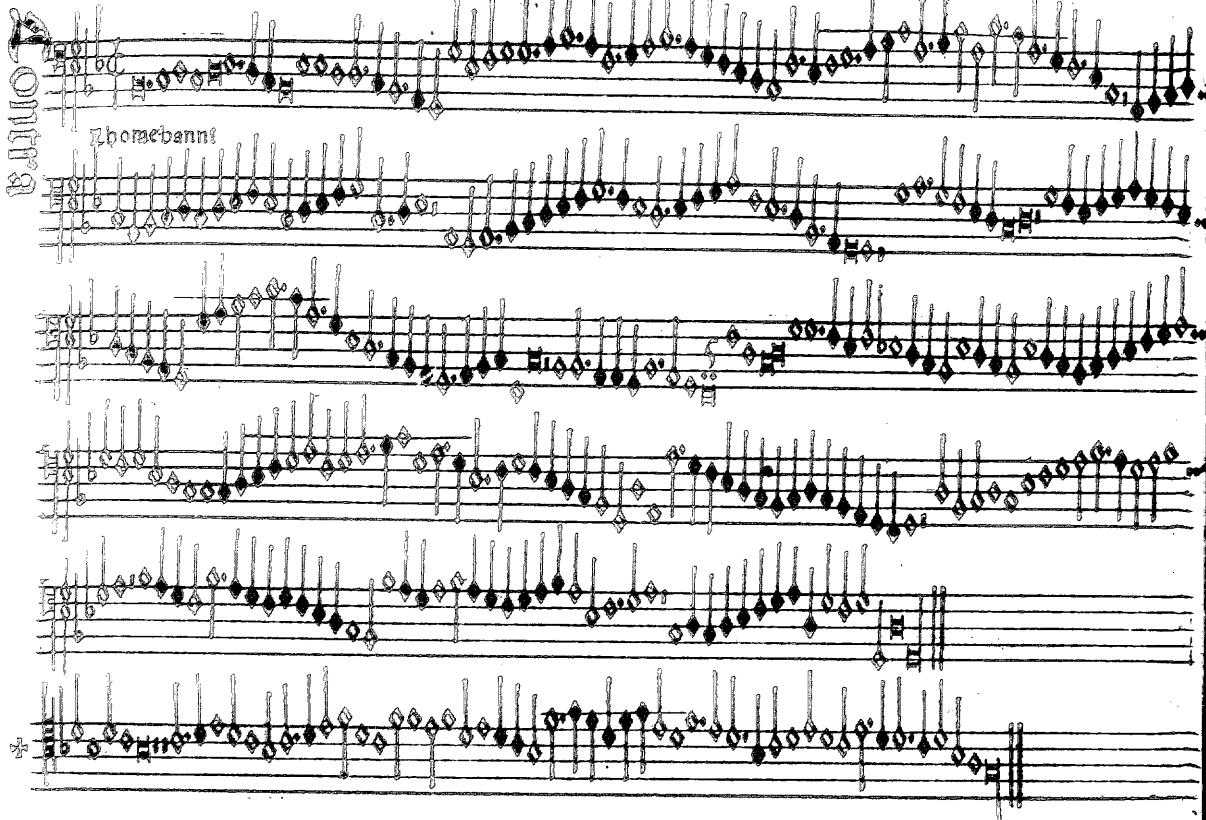
III

D

E

Hōme banni

53



Gigricola

Reg regres

Reg

Reg regres



Agricola

2do regreso



3er regreso



Al fango

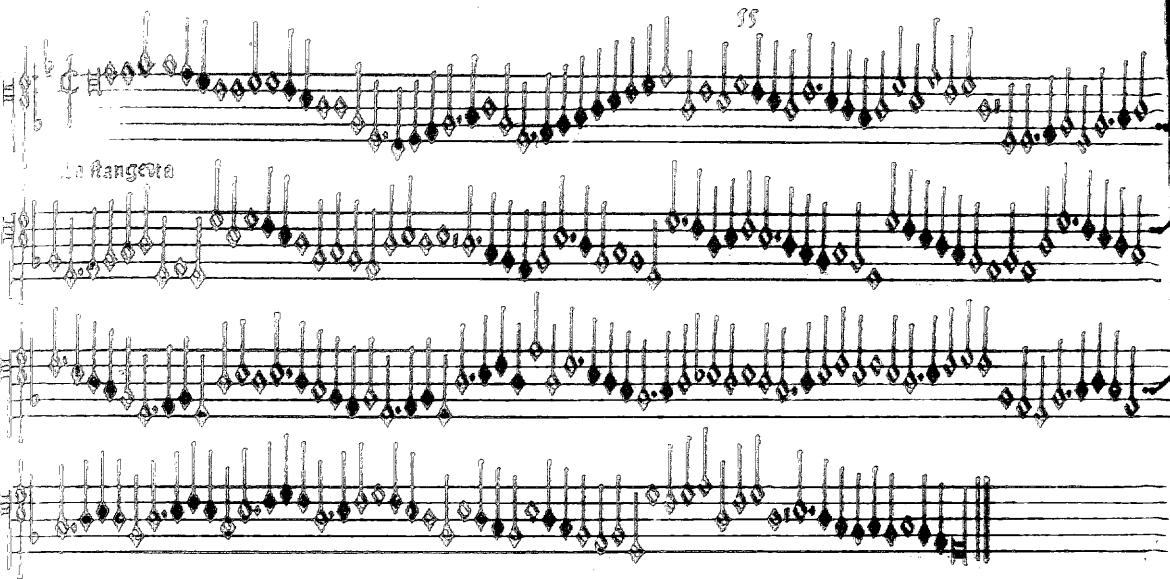
Basso

M. 100

Tenor

La strangete

V. Quinto



A page from a historical musical manuscript, likely a tablature for a vihuela de cuello (a type of guitar). The page contains five staves of music, each consisting of five horizontal lines. The music is represented by vertical stems with diamond-shaped heads, indicating pitch and rhythm. The first staff features a large, ornate initial 'G'. The second staff has the word 'Eras' written above the notes. The fifth staff has the word 'melas' written above the notes. The manuscript is bound on the right side.

Vihuela de Cuello.

90

CONT.

Hohe

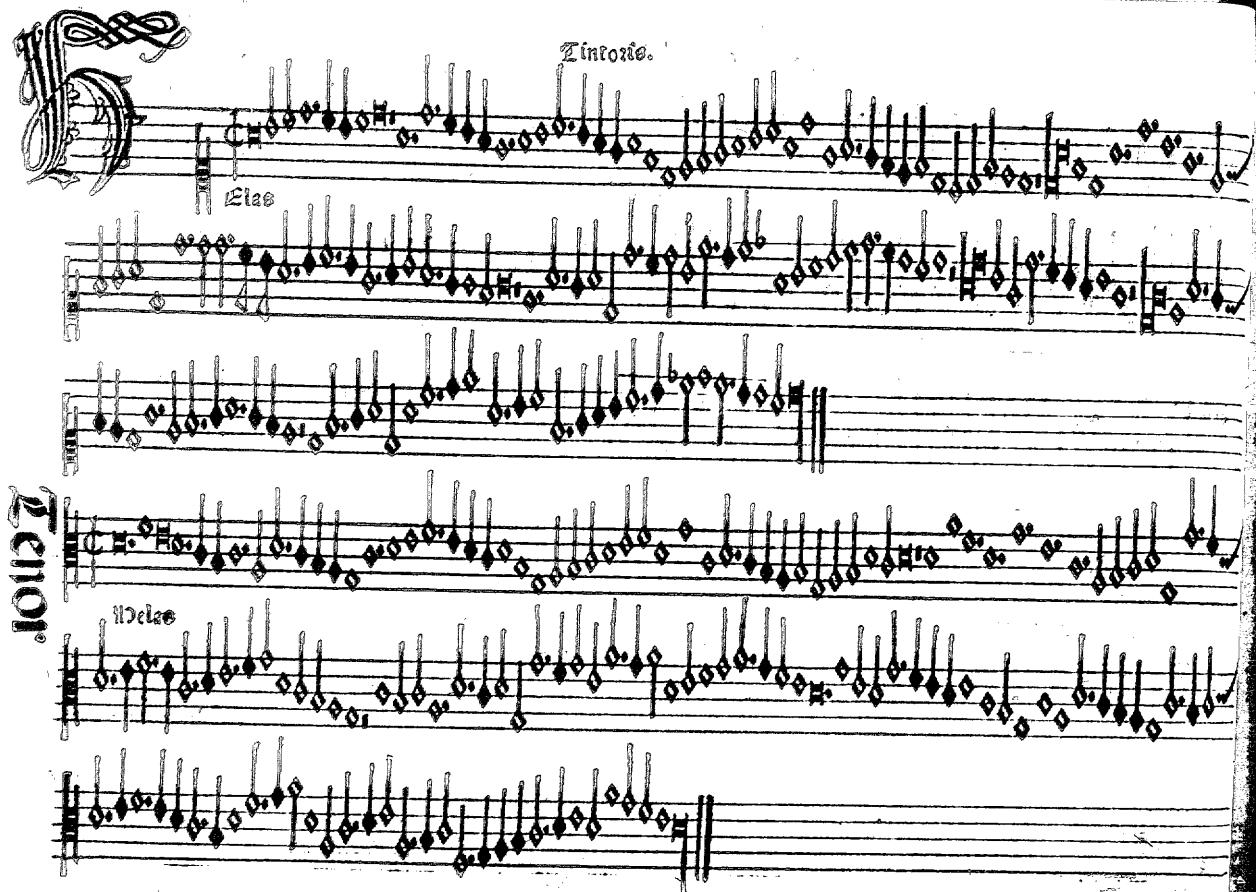
+

A page of musical notation for two voices. The top staff is labeled "Compere" and the bottom staff is labeled "Se meulx". Both staves are written on five-line staves. The notation uses vertical stems with small circles at the top, some with horizontal dashes through them, and some with vertical dashes through them. The music consists of several measures of this pattern. The "Compere" staff begins with a large, decorative initial flourish.

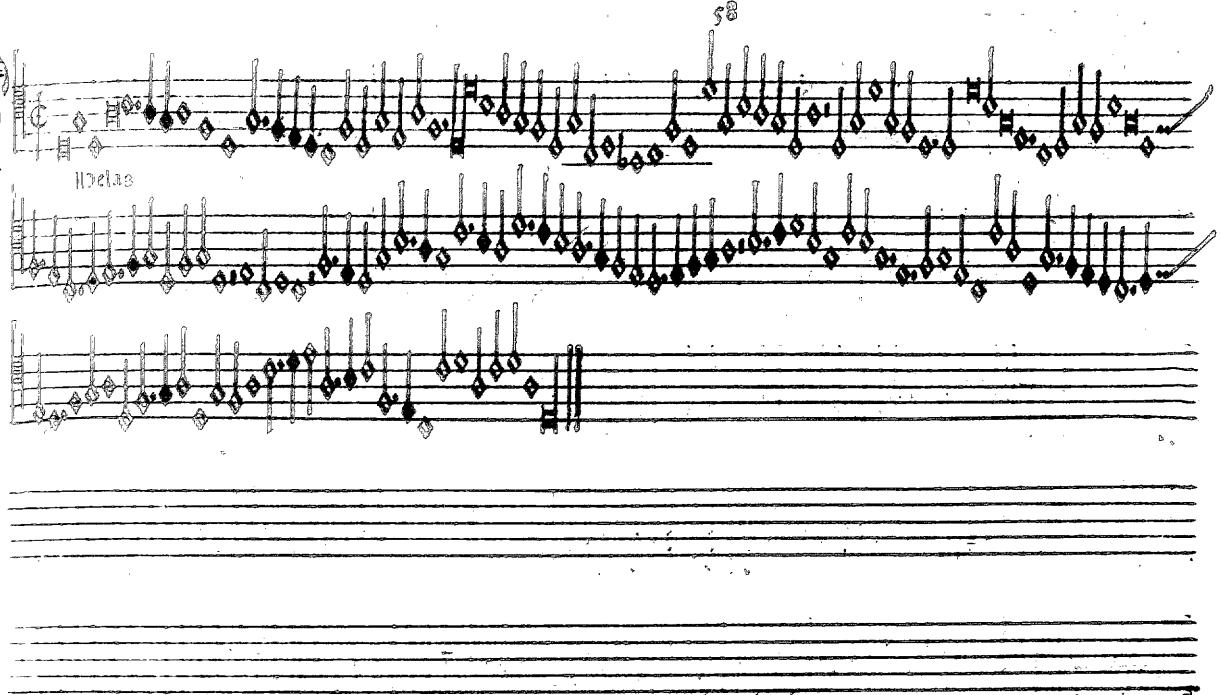
Compere

Se meulx





Violins



11 G



Lompere

Ealo regreſe

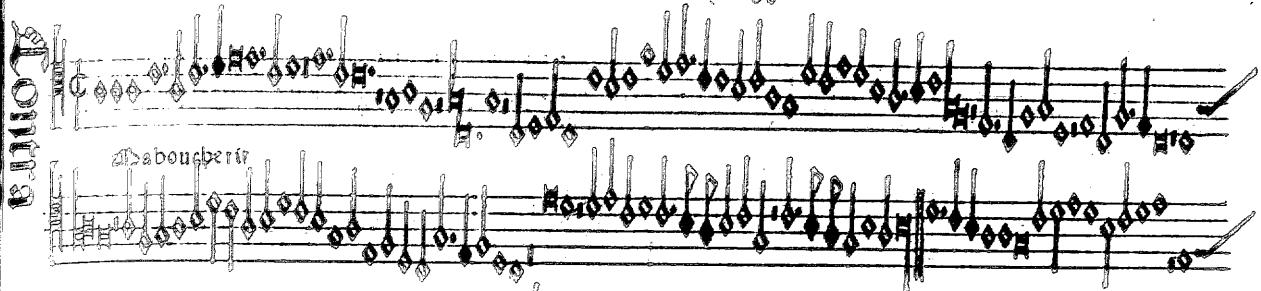
2 Clio

Clenis regreſe

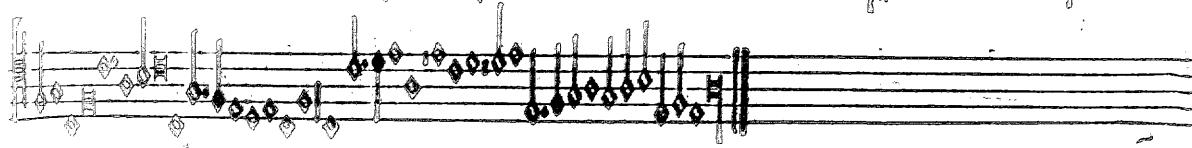


A page from a handwritten musical manuscript. The page features five staves of music, each consisting of five horizontal lines. The music is written using a unique system of vertical strokes and small diamonds, likely a form of tablature or shorthand notation. The first staff is preceded by a large, ornate initial 'G' with intricate scrollwork. Above the second staff, the word 'Okenhe' is written above a small diamond. Below the third staff, the words 'A boucherie' are written above a small diamond. Below the fourth staff, the words 'A la boucherie' are written above a small diamond. The fifth staff begins with a small diamond. The manuscript is set against a background of light gray washes, with some dark ink used for the initials and text.

60



abouchev



60 III

Alexander

Dame de fleurs

Dame de fleurs

Tancrède

Contea

61



Spago

Alexander

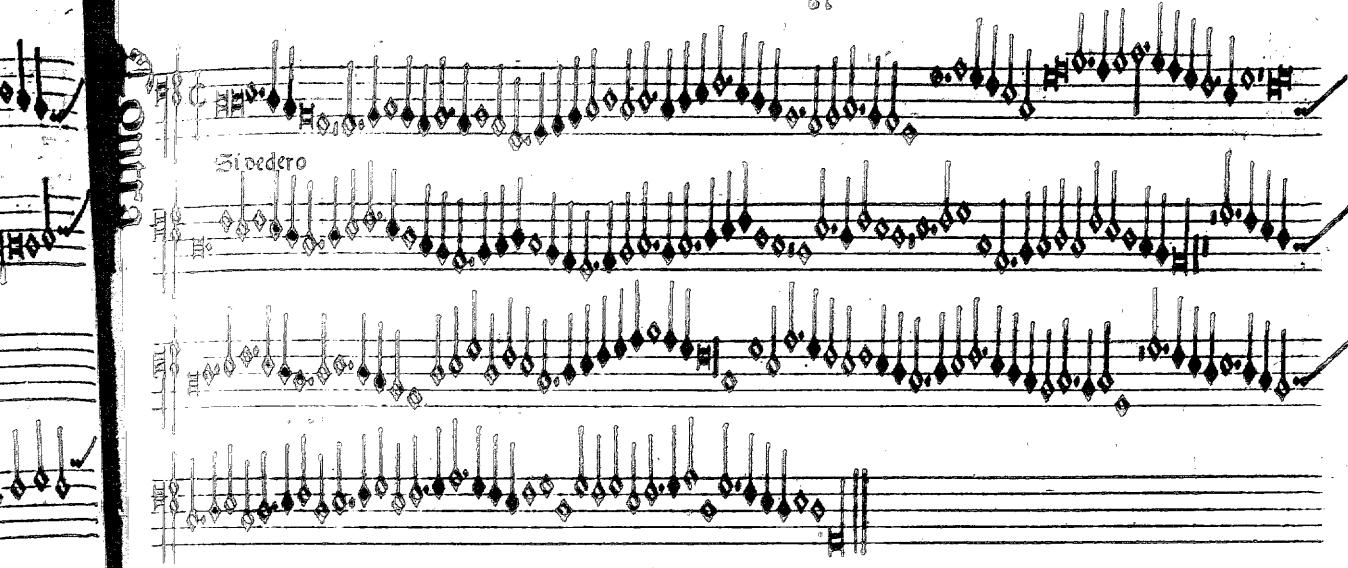
3 dedero

5 dedero

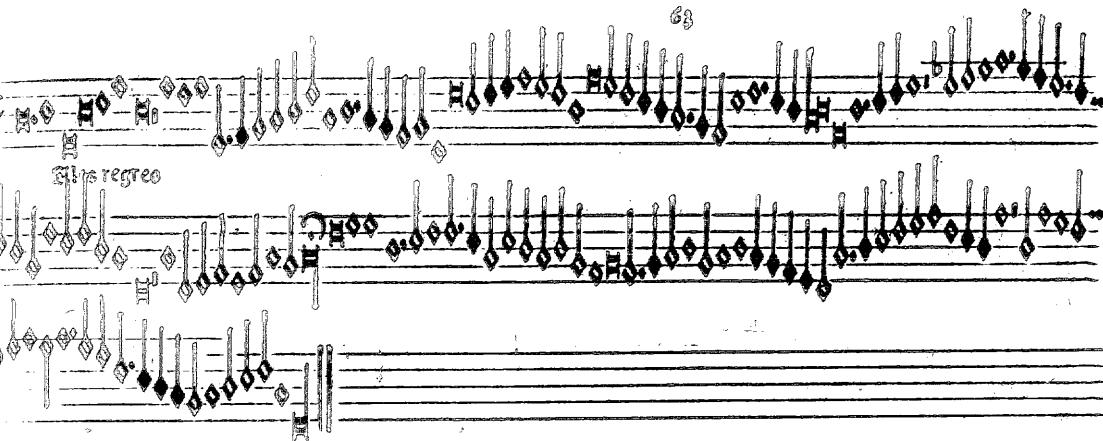
7 dedero

9 dedero

11 dedero

Sí pedero

ONCE



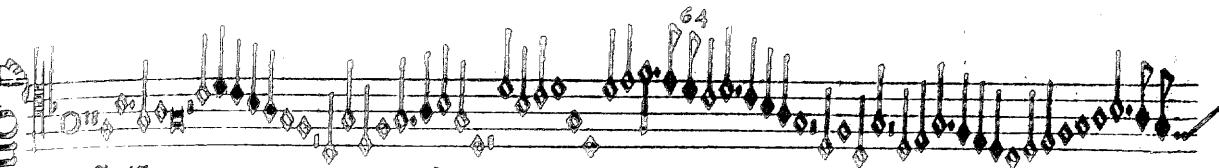
Compere

Gartiles moy

Gartiles moy

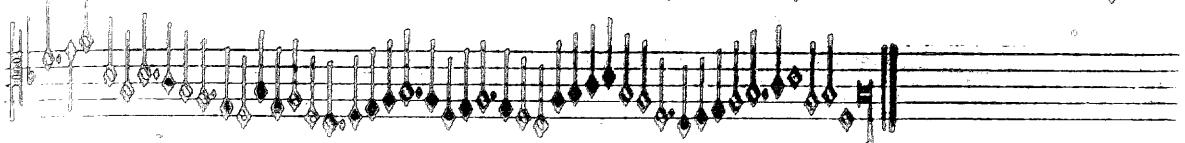
Gartiles moy

Gartiles moy



Sarabes

64



Alto

Tenor

Bass

Alto

Bass

Compere

Es pensee

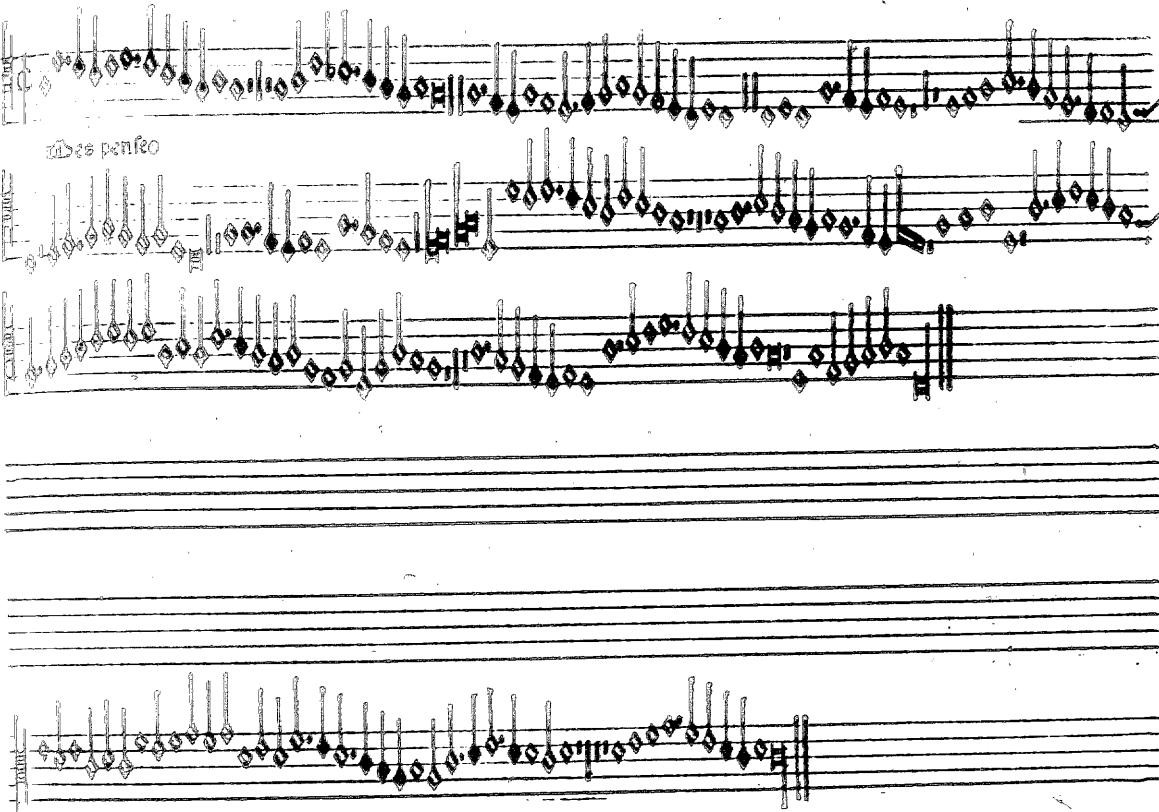
Es pensee

Es pensee

Es pensee

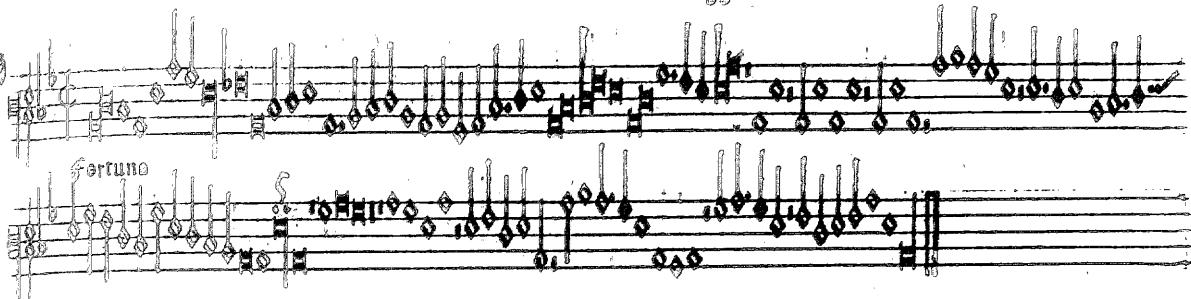
Es pensee

65.



A page from a musical manuscript featuring four staves of music for three voices. The voices are labeled above the staves: *Cimbalon*, *Ortuna per la crudeltate*, and *Fortuna*. The music is written in a traditional staff notation with vertical stems and diamond-shaped note heads. The first staff begins with a large, decorative initial. The third staff contains the word "GIO". The fourth staff ends with a double bar line and repeat dots.

66



3 II

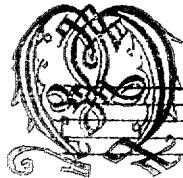
Bosquin

La la sans plus

La la sans plus

La la sans plus





Brumel

alter partis

2101.

alter partis



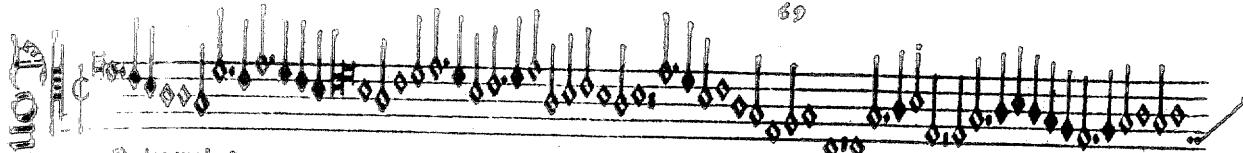


Ohangben.

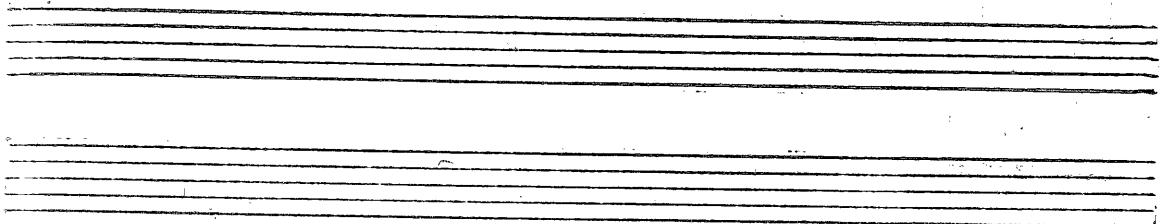
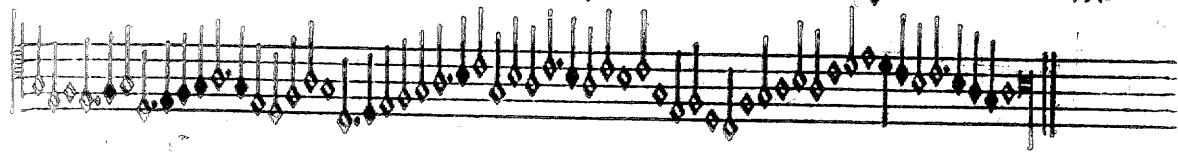
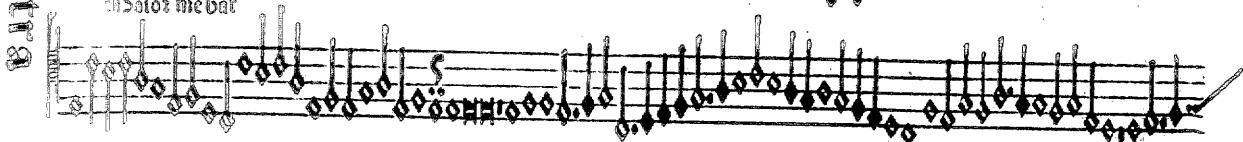
Elor mebar

al Elor mebar

69



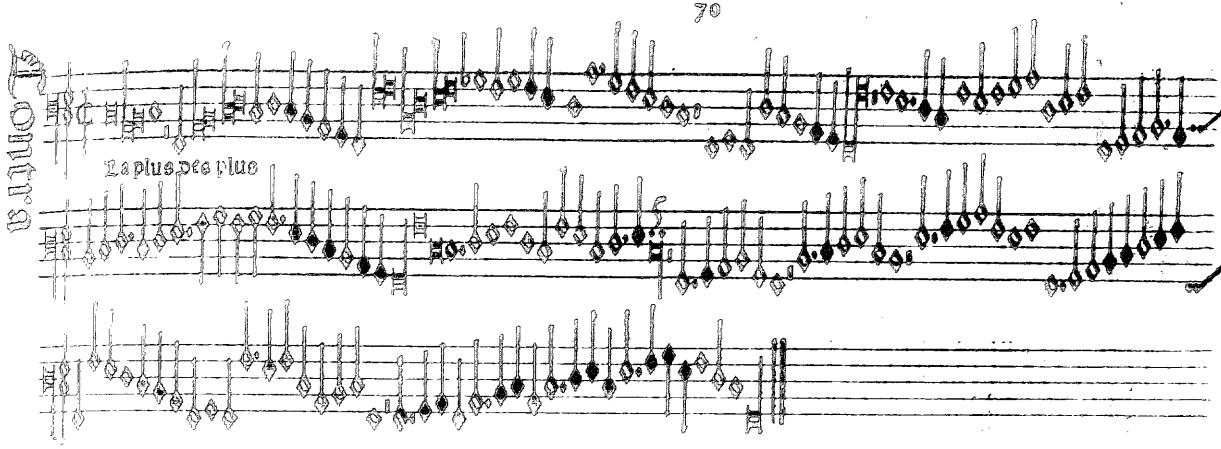
Adolor mebat



Gesquin

A plus dee pule

Zaphne



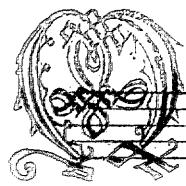
Alexander

Les plus cor

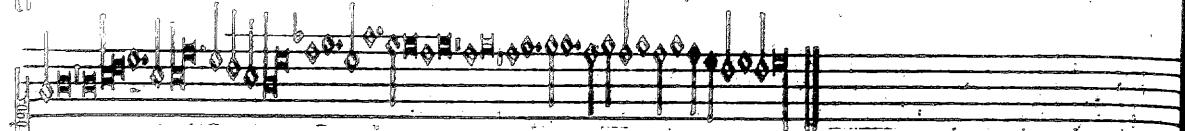
Alice mon cor

Alice mon cor



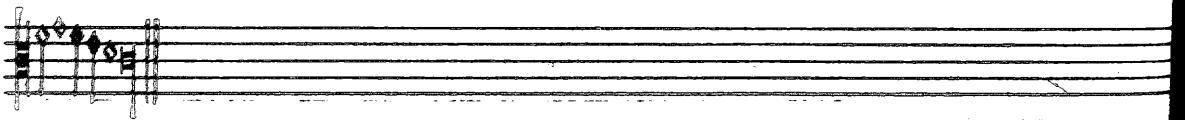


A dame helas



2101.

A dame helas



72



L'ompre

Eccepo

Eccepo

Eccepo

Zecopo

Corpo egredi licet modo purificari de sephiro facies in die iudicii resuscitari

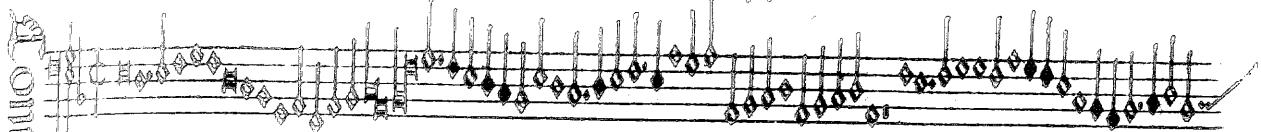
Axaudi exaudi exaudi me

Zompere

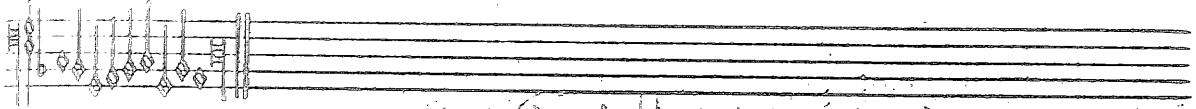
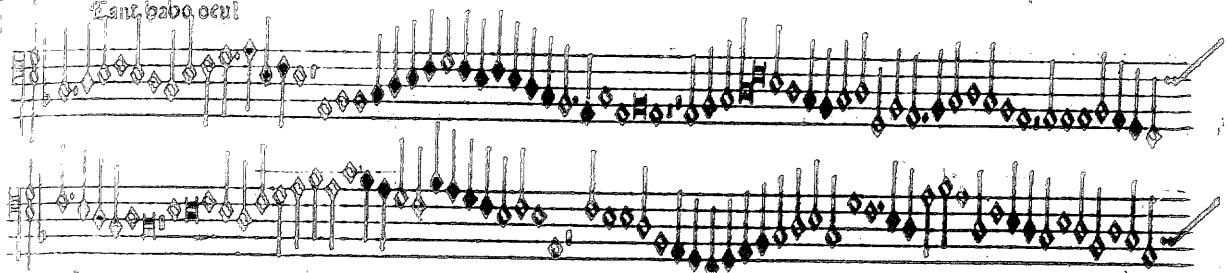
Au r'hebo oent

Tant r'hebo oent

Denoy

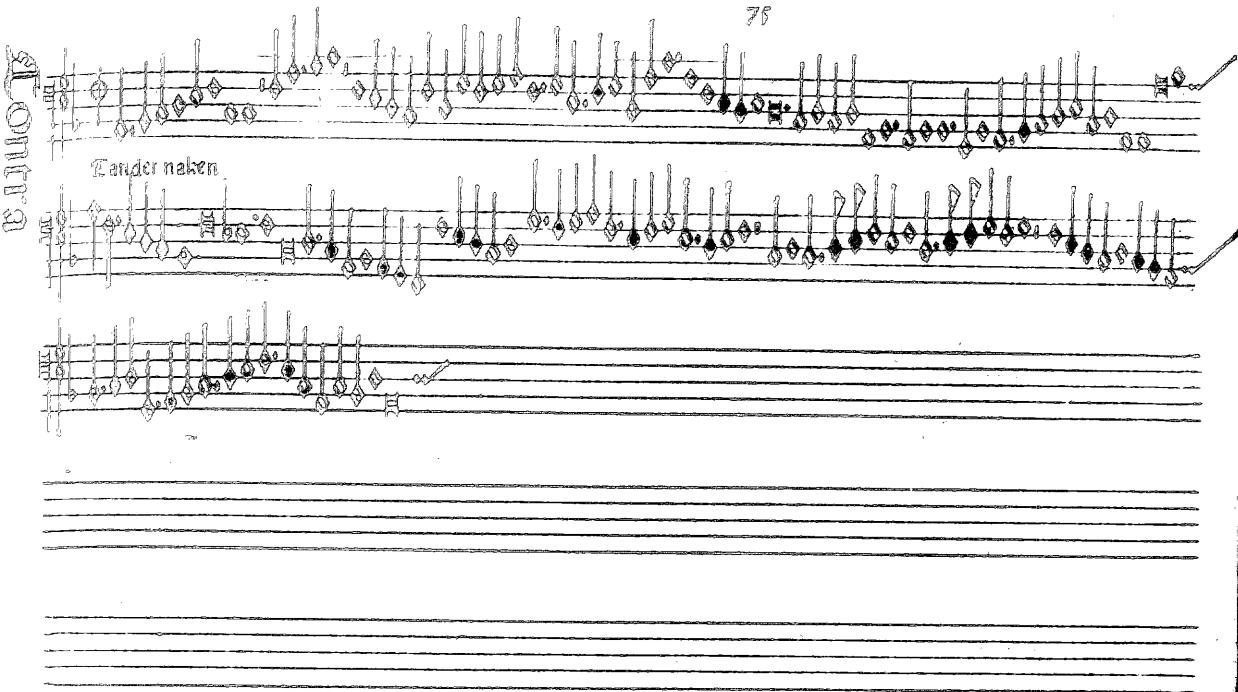


Sainte robe oeu



I Ander nahen Obreite

Ander nahen

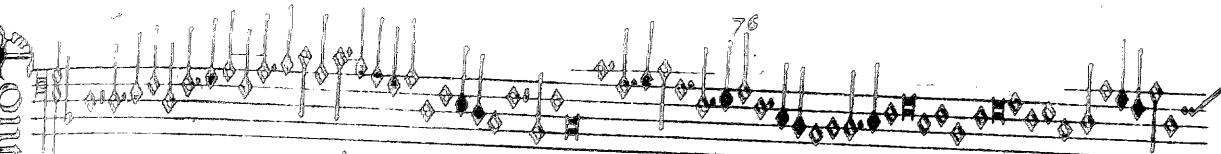


A handwritten musical score for three voices: Alto, Tenor, and Bass. The score consists of six staves of music. The first two staves are for Alto, the next two for Tenor, and the last two for Bass. The music is written in common time. The vocal parts are accompanied by a piano part, indicated by a treble clef and bass clef in a square, with a dynamic marking of f (fortissimo). The vocal parts feature vertical stems with diamond-shaped note heads. The lyrics "Zander naken" appear twice in the Tenor part. The Bass part begins with a forte dynamic (F) and includes a section where the piano part has a sustained note while the vocal parts play eighth-note patterns.

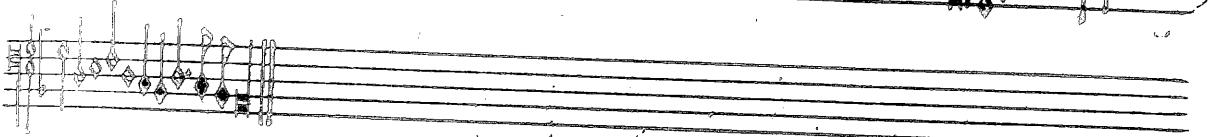
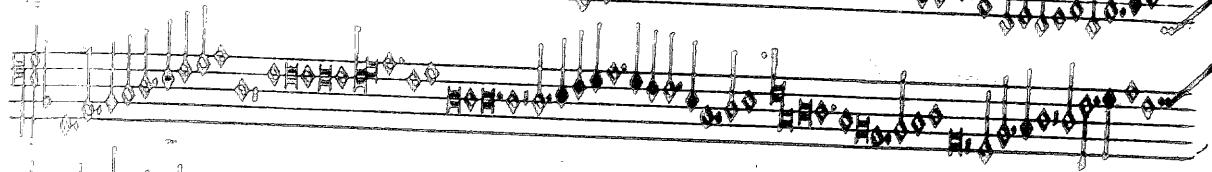
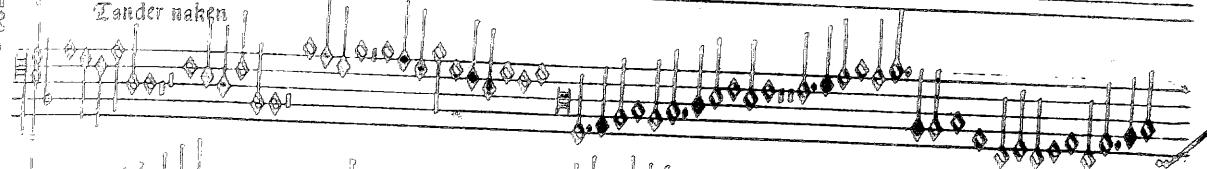
Alto
Tenor
Bass

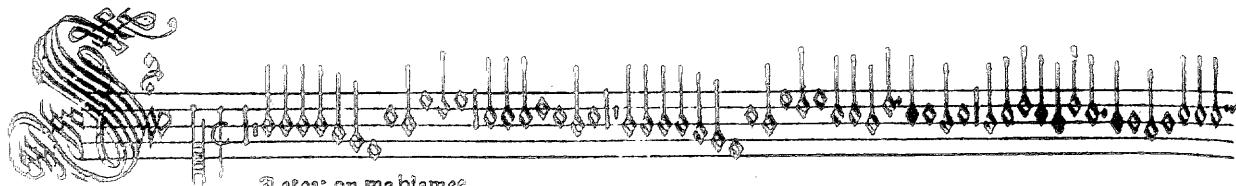
Zander naken

Zander naken

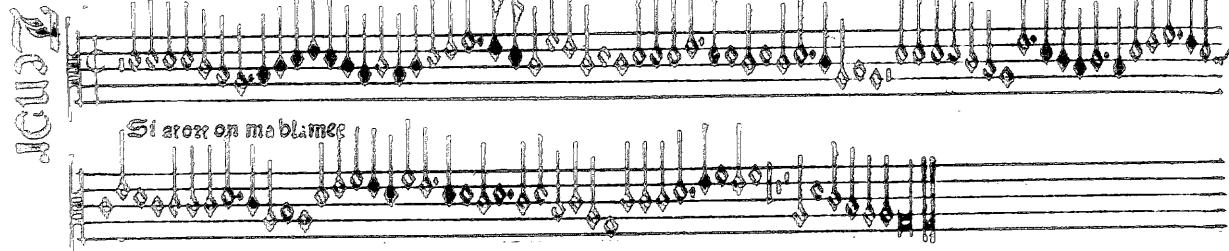


Tander nahen

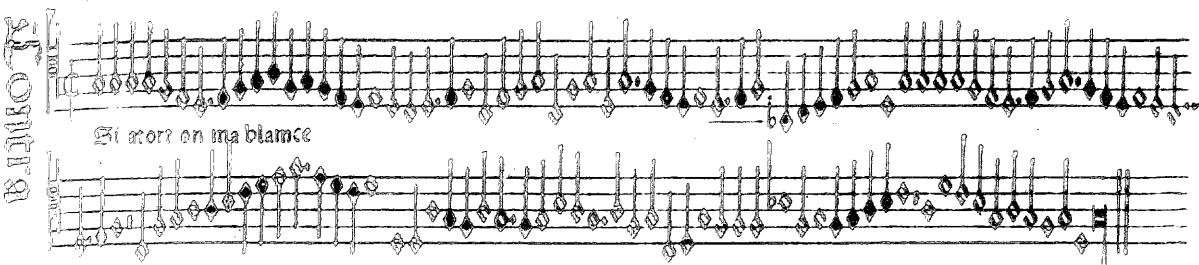


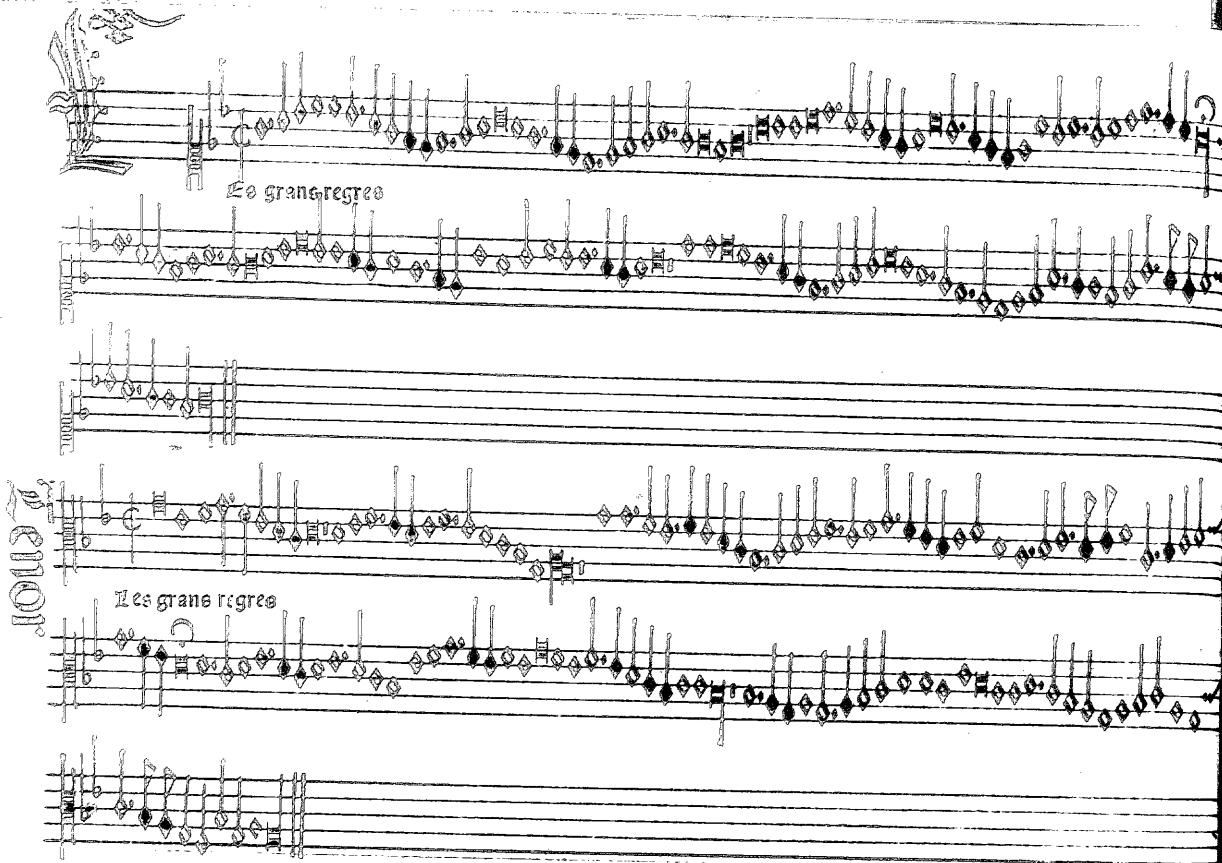


Si eron en mal blames



Si eron en mal blames

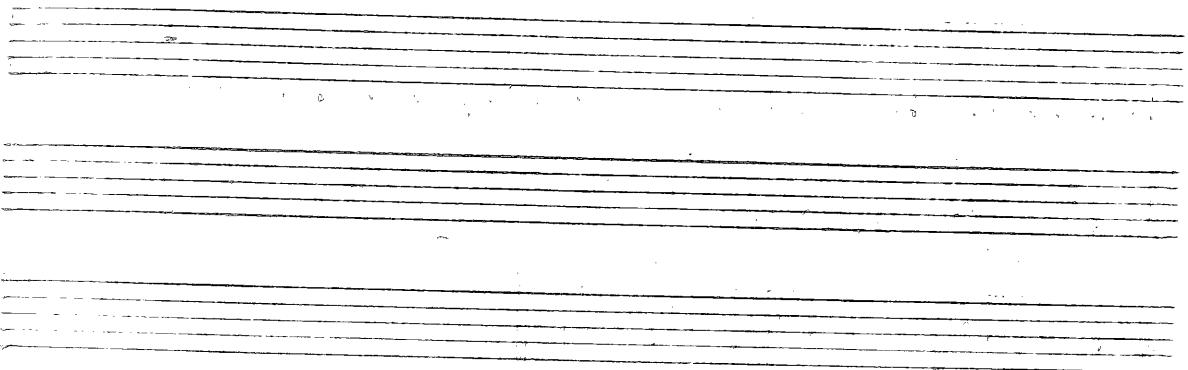
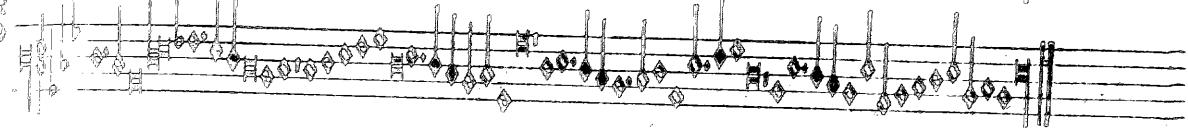


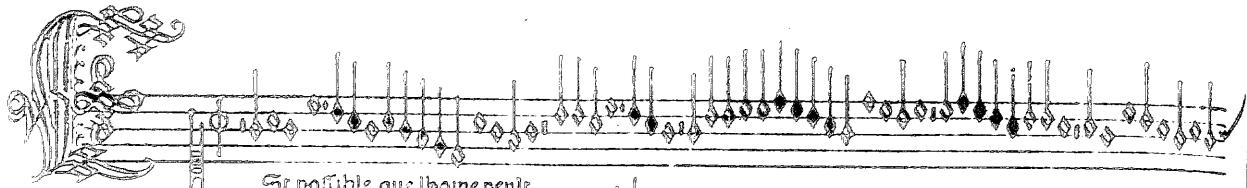


Le Orléans

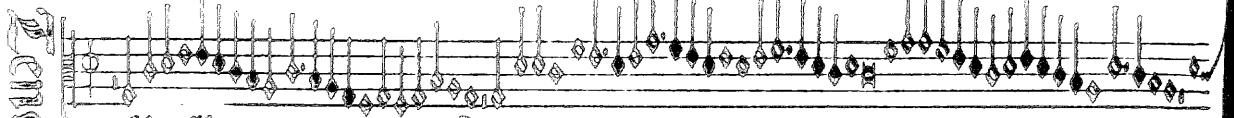
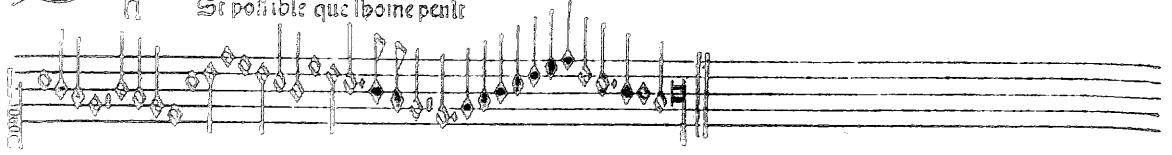
Les grans rectes

78

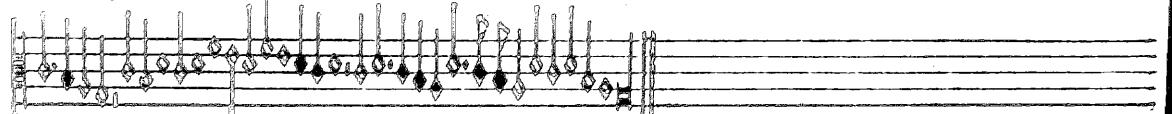




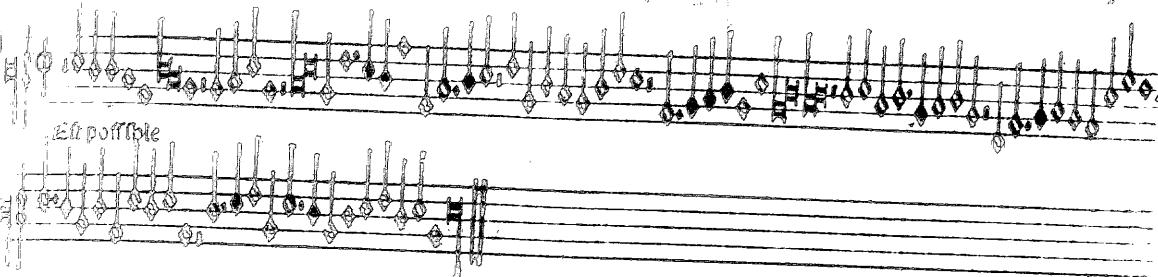
En possible que l'bonne penit



En possible



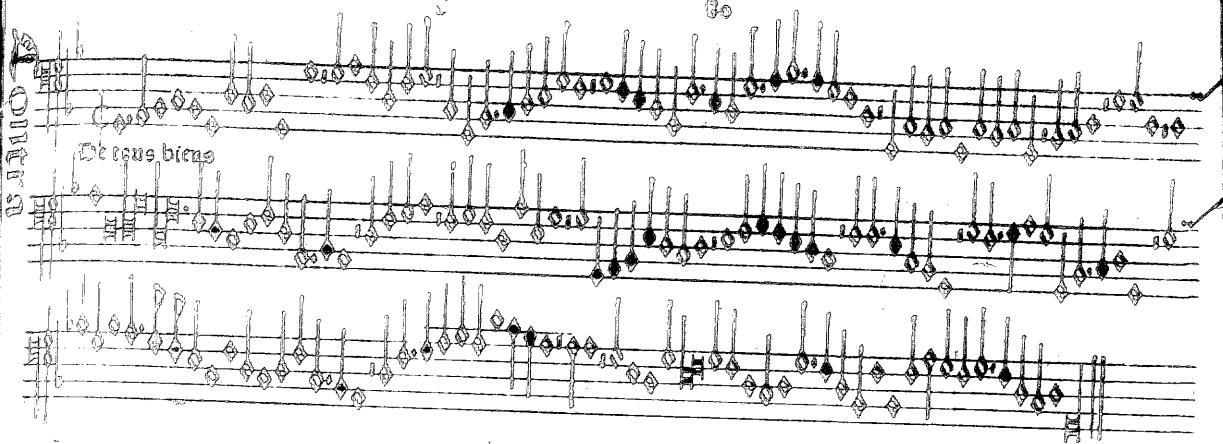
Contra



S tons bien

1000

D tons bien



H100

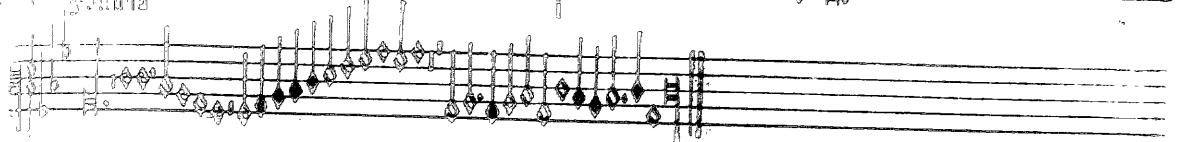
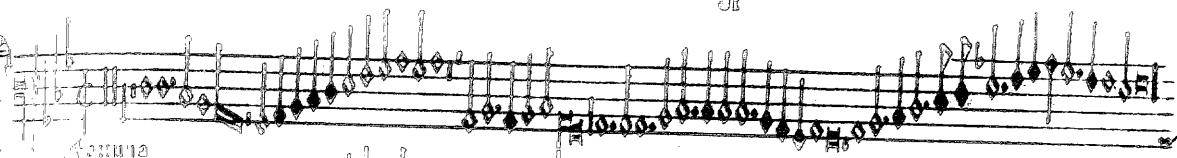
Ostuna con gran tempo

Fortuna

Technique

Contra

clavinet

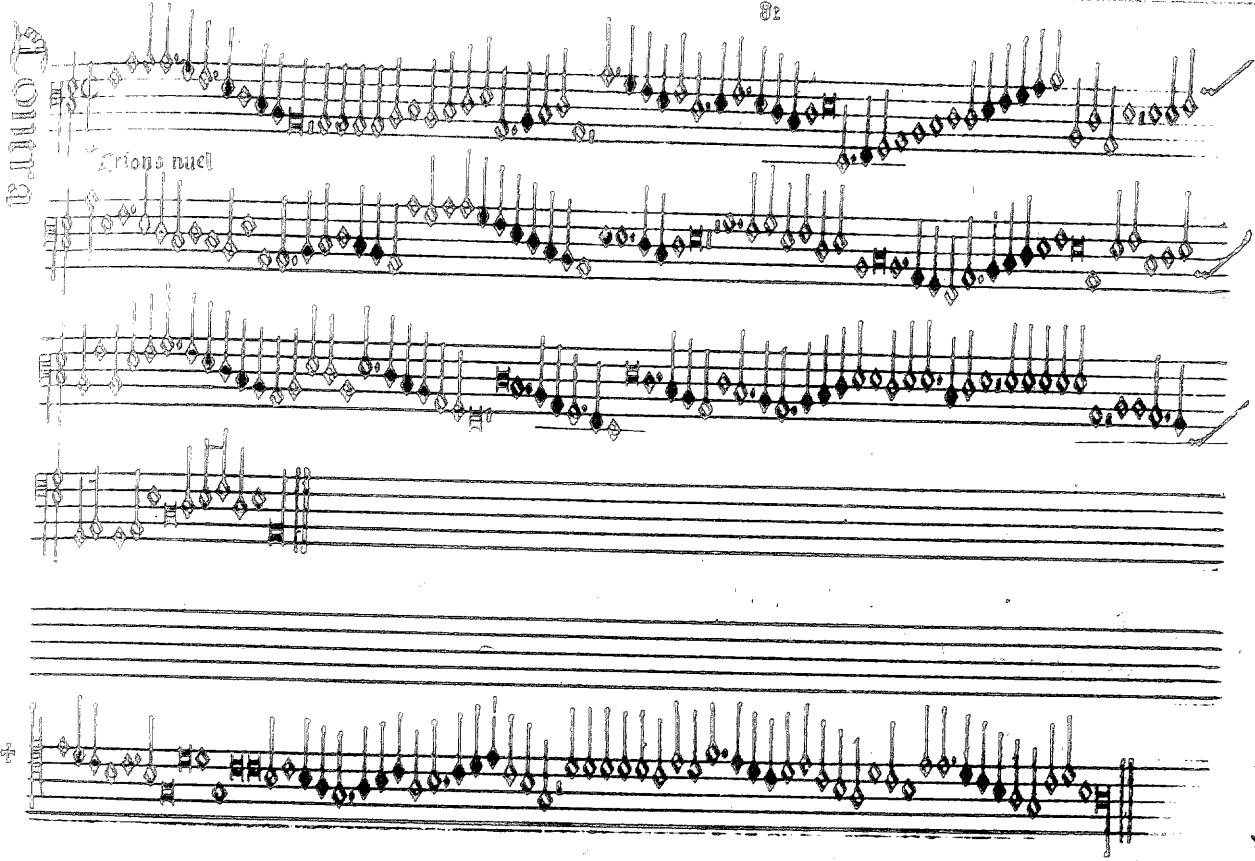


B

Agricola

Trione nouel

Erjons nouel



81
82

Gloria

Elegimus

Benedic

83

Soprano
Alto
Bass

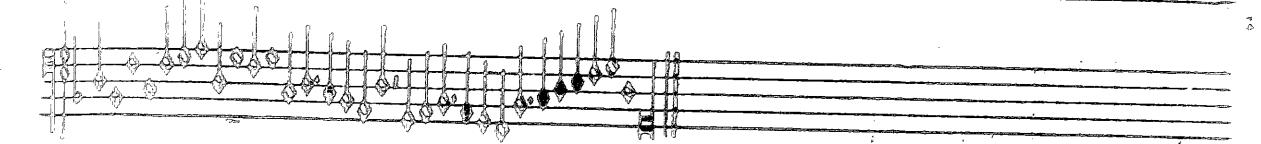
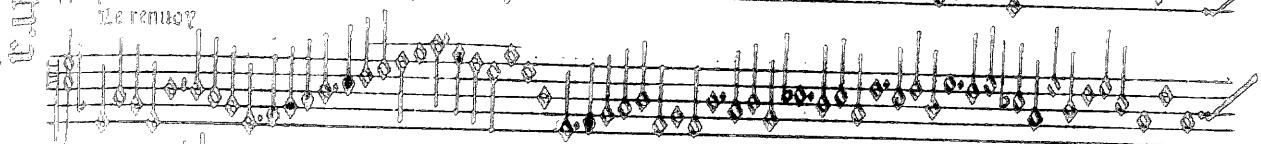
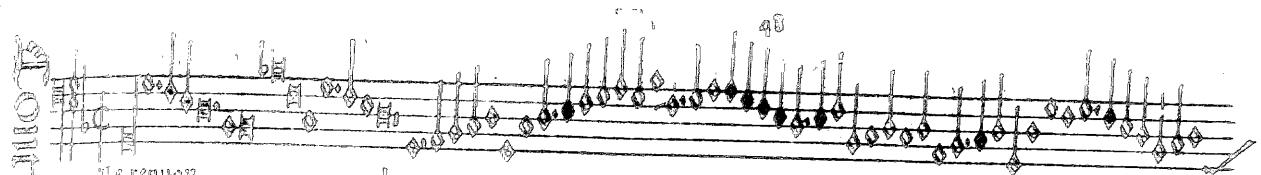
Benedic

Lompeze

Brenouy

Picot

Zerenuoy



Z 1116

Gesang

Tenor bant

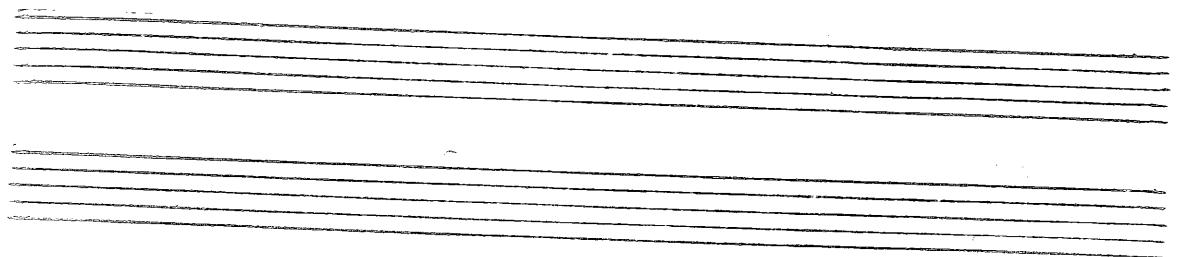
Bassus bant

Tenor

Outre

Quenne bant

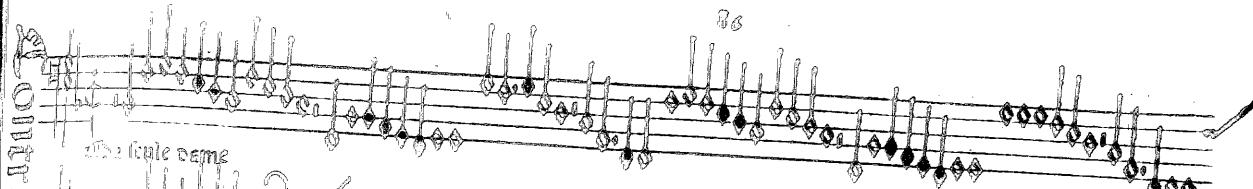
F



A page from a medieval manuscript featuring two staves of musical notation. The notation consists of vertical stems with small dots and diamonds, typical of early printed music notation. The first staff begins with a large, ornate initial 'A' and includes the lyrics 'A seule dame'. The second staff begins with a large, ornate initial 'D' and includes the lyrics 'd'la seule dame'. The manuscript is written in black ink on aged paper.

A seule dame

d'la seule dame



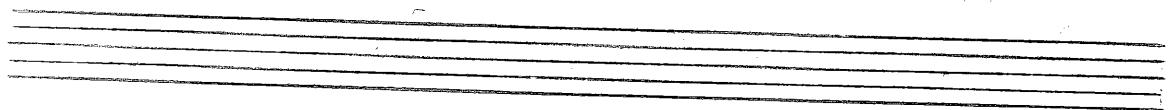
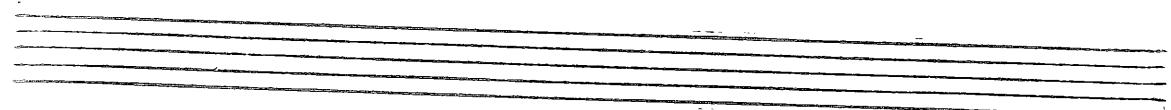
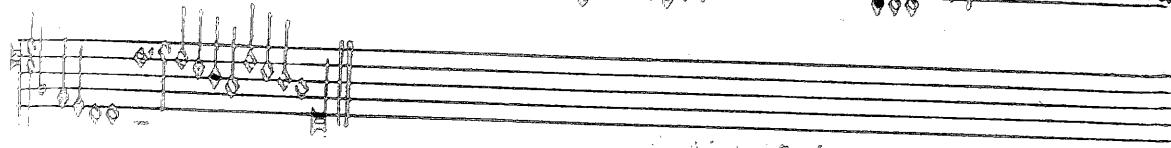
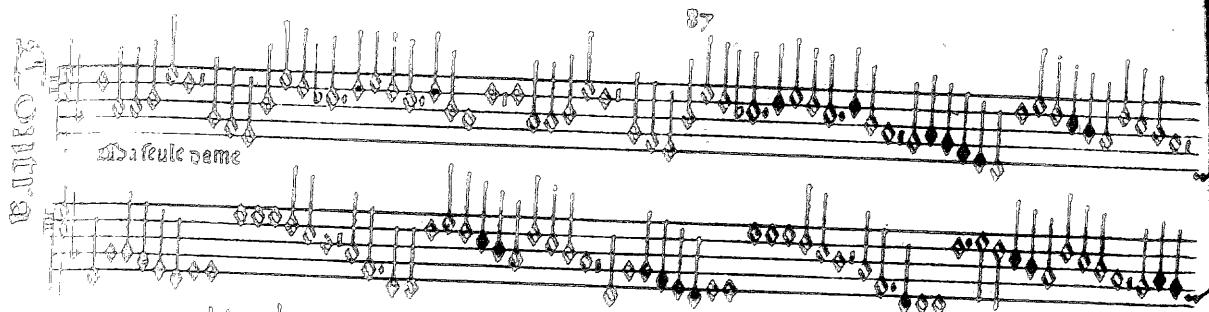
1. Scale name

B6

JOHN

a seule dame

a seule dame



Handwritten musical score for a three-octave handbell instrument, likely a Campanello. The score consists of five staves, each representing a different octave or voice:

- Top Staff:** Labeled "Jo. ghetolin". It features a decorative flourish at the beginning.
- Second Staff:** Labeled "Balfonfina".
- Third Staff:** Labeled "Alfonso".
- Fourth Staff:** Labeled "2a alfonso".
- Bottom Staff:** Labeled "Tenor".

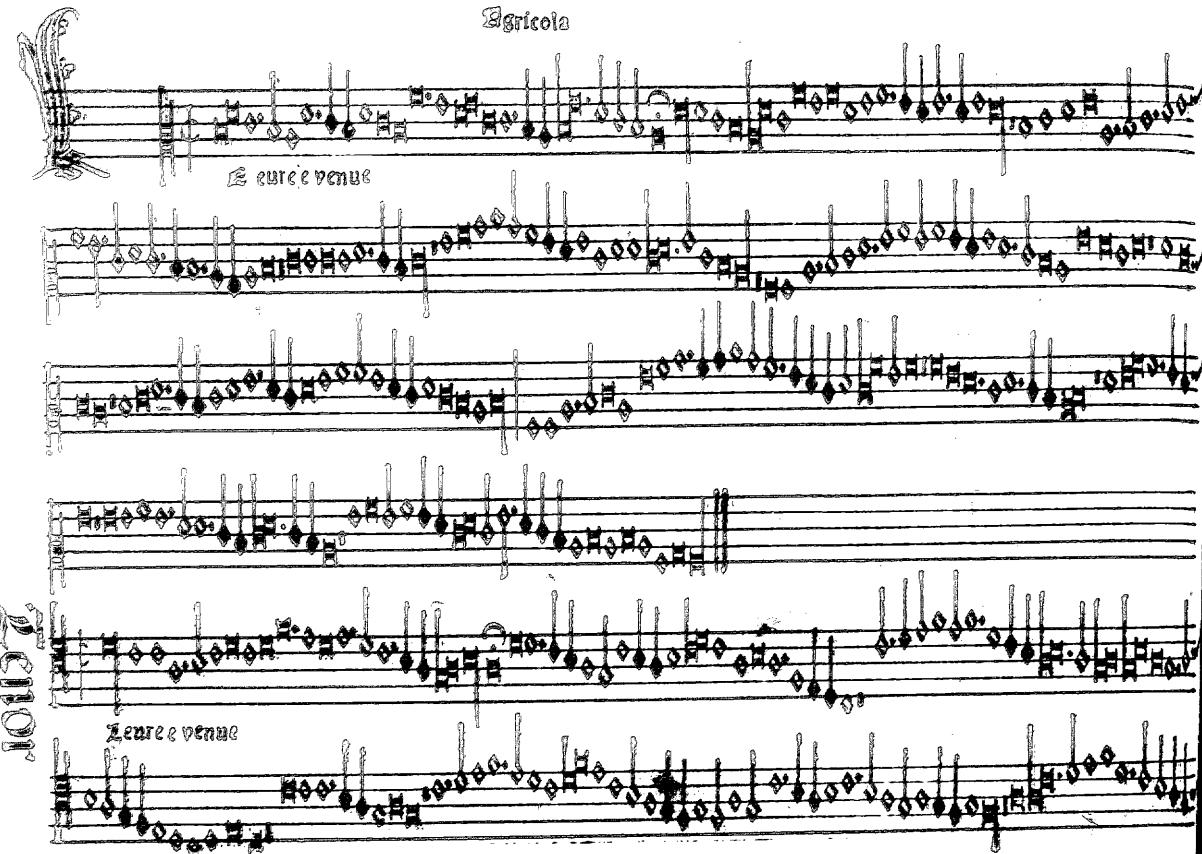
The musical notation is based on a vertical stem system. Vertical stems represent the pitch, and diamond shapes placed on or between the stems indicate the duration and specific note values. The music is divided into measures by vertical bar lines.

38

Zelofonina



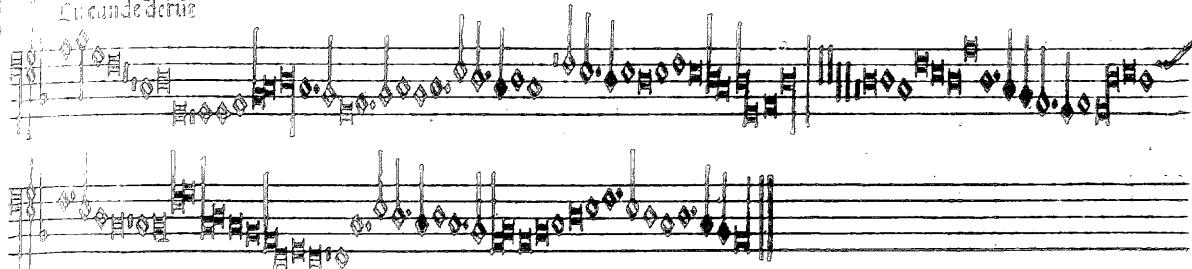
Bugicola



89



En cascade de



215

Ay bien abier

Agricola

Ay bien abier

Cont'd.

Goy bien obuer

90



61

Alto

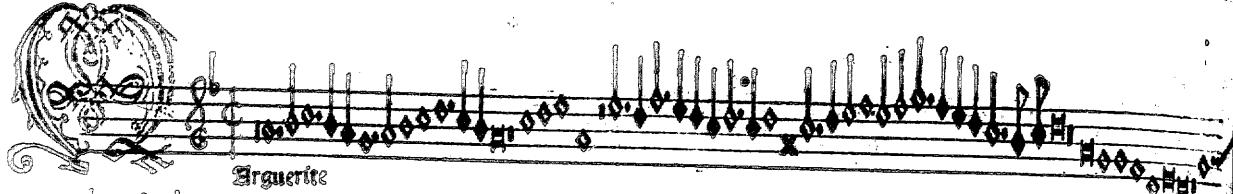
Tenor

Bass

Soprano

Oyne pu ciet

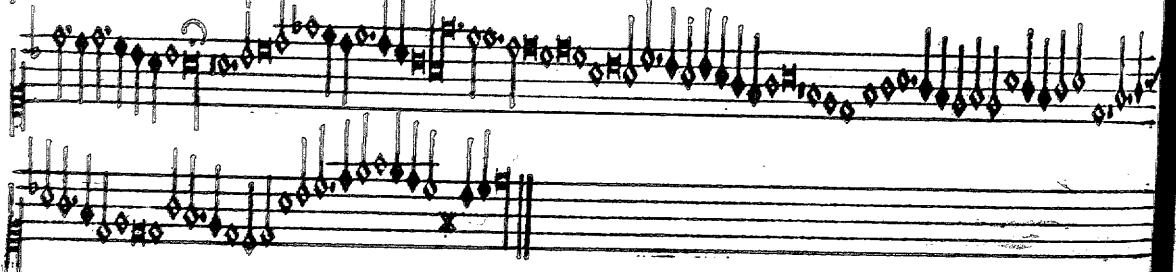
Regina celi

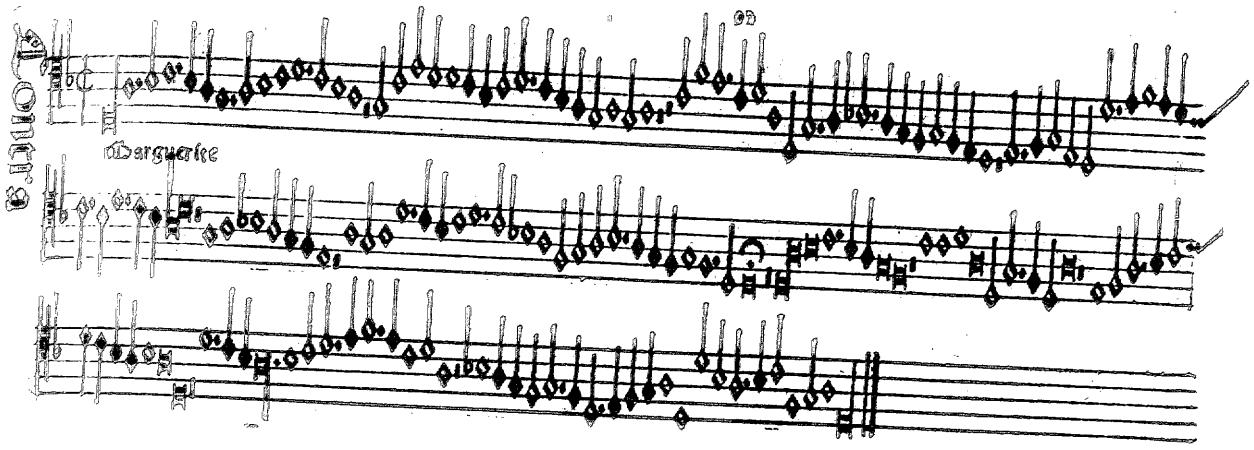


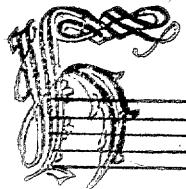
Arguerite



Marguerite







Jo. Stokem

A. 98 v²

Sirayfreamours

Chor

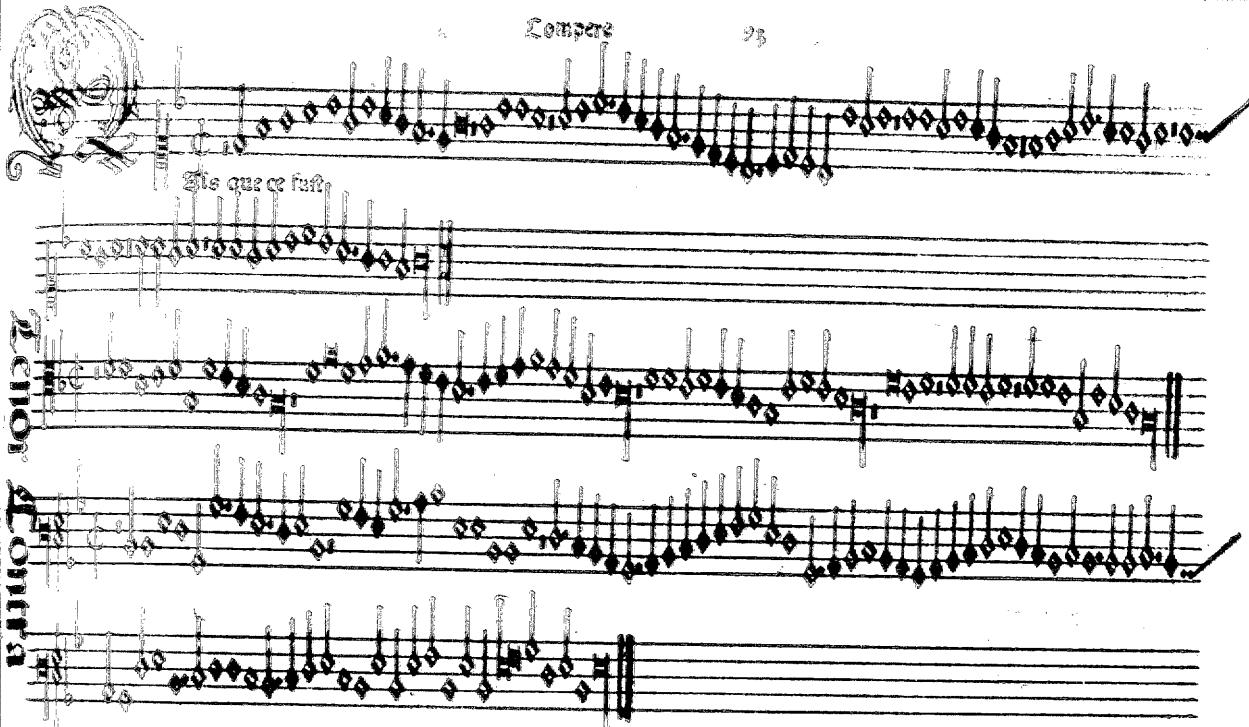
F. Orgia

A handwritten musical score for five voices. The top line is labeled 'Chor'. The second line is labeled 'F. Orgia'. The third line is labeled 'Organ'. The fourth line is labeled 'Trombones'. The fifth line is labeled 'Drums'. The music consists of five staves, each with a different rhythmic pattern of vertical dashes and dots. The first four staves (Chor, F. Orgia, Organ, Trombones) have a common time signature, while the Drum staff has a different time signature indicated by a 'C' with a '2' over it. The score is written on five-line staff paper.

Lemper

23

Bis que es fuit



De Oro

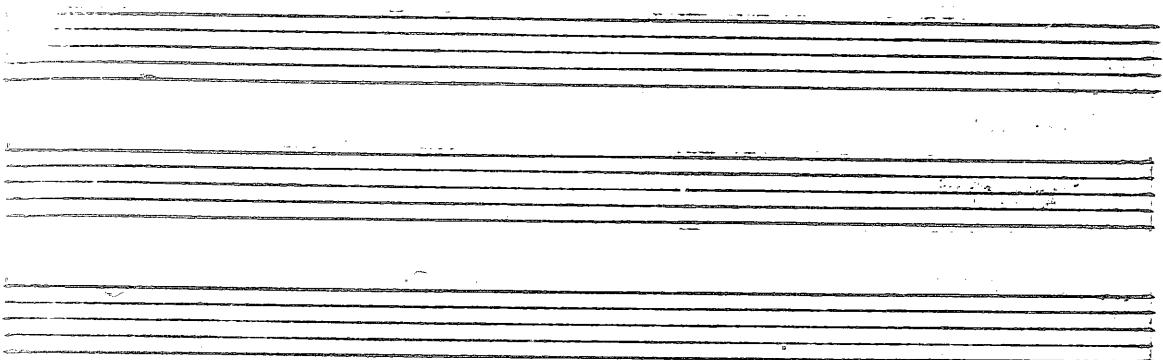
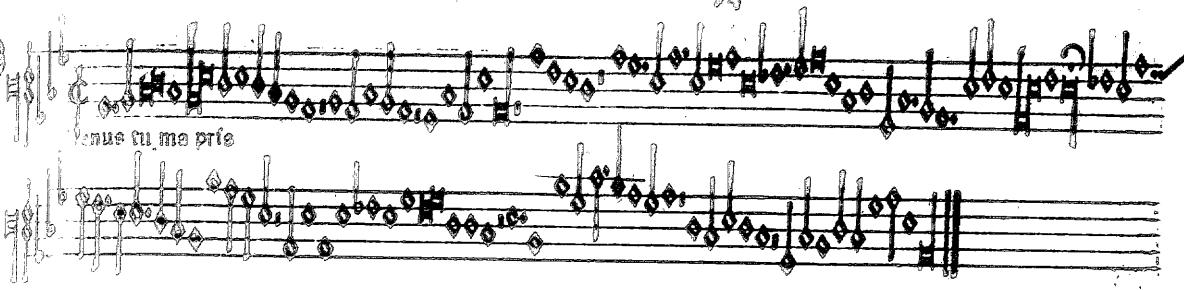
Ecce tu ma prie

Clemente tu ma prie

ONTR

24

venue tu ma pris



G fent adiu madame

85

Ench prince

Cinq

Contre

Fée

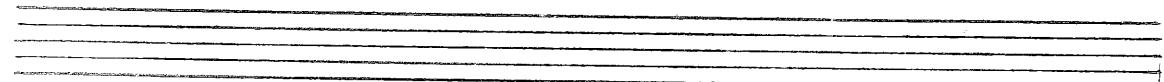
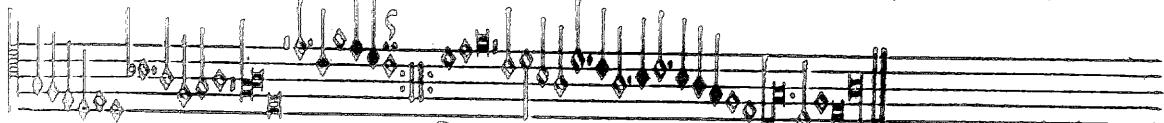
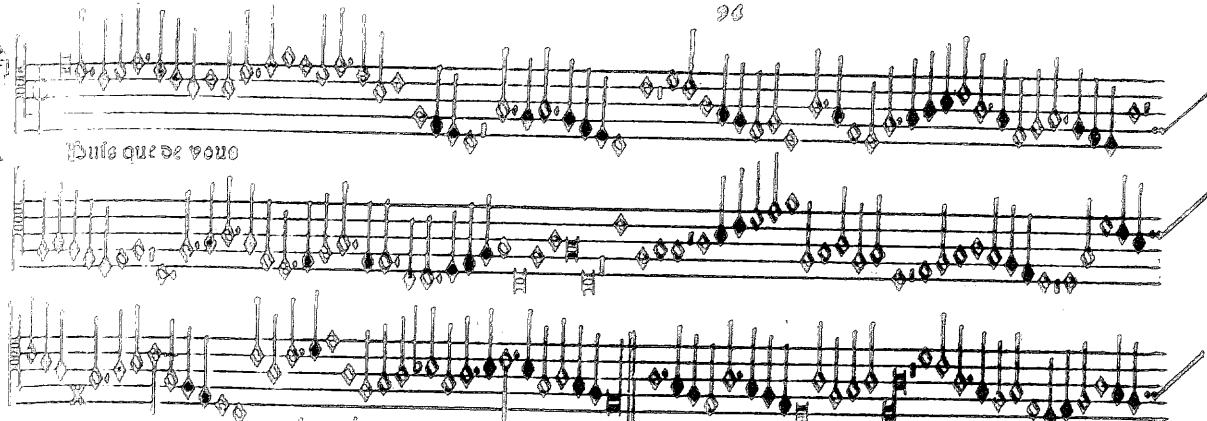
C'es que de vous

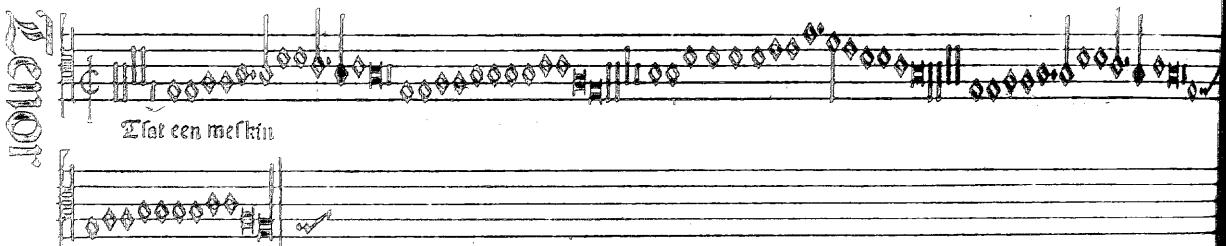
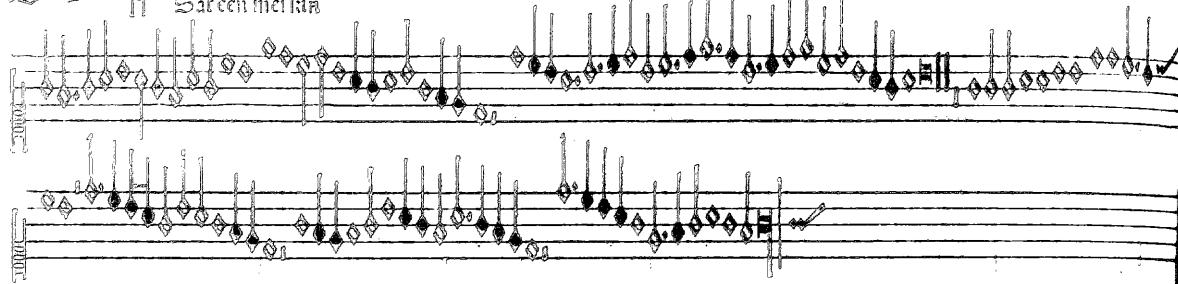
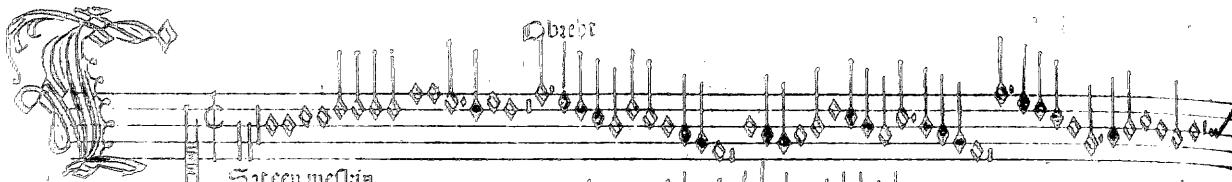
Mais que de vous

BRUNEL

Qui de vous

98



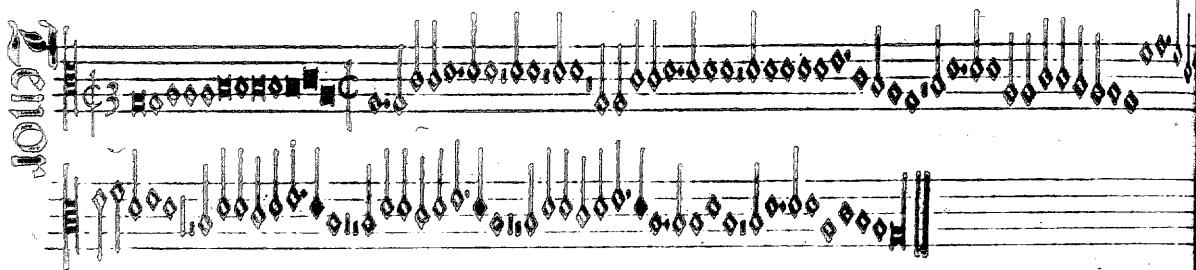
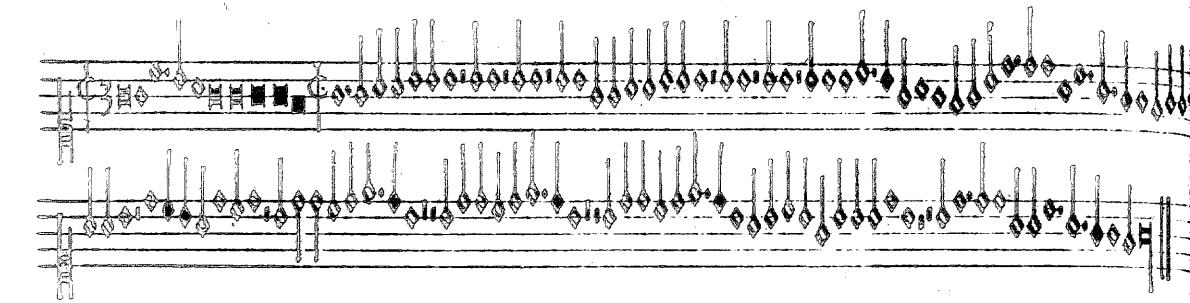


A handwritten musical score consisting of four systems of music, each with three voices. The voices are written on five-line staves. The top voice in each system has a soprano range, the middle voice has an alto range, and the bottom voice has a bass range. The music is written in common time. The notation uses vertical stems with small dots or dashes indicating pitch and duration. The lyrics are written in cursive script below the staff.

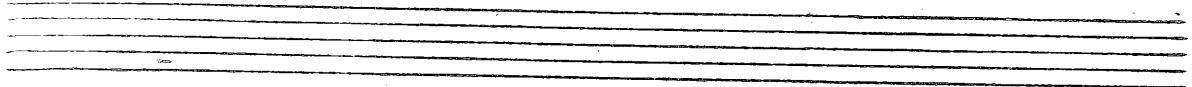
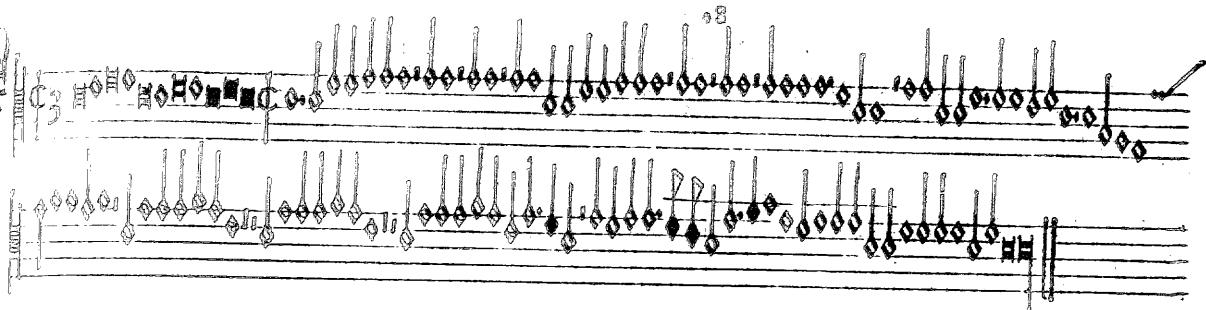
97

I he'ren meskyn

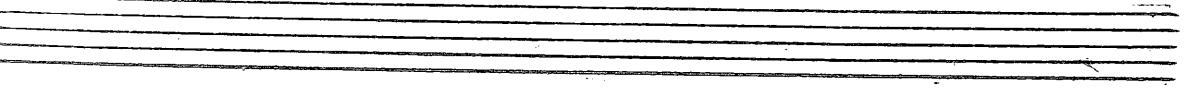
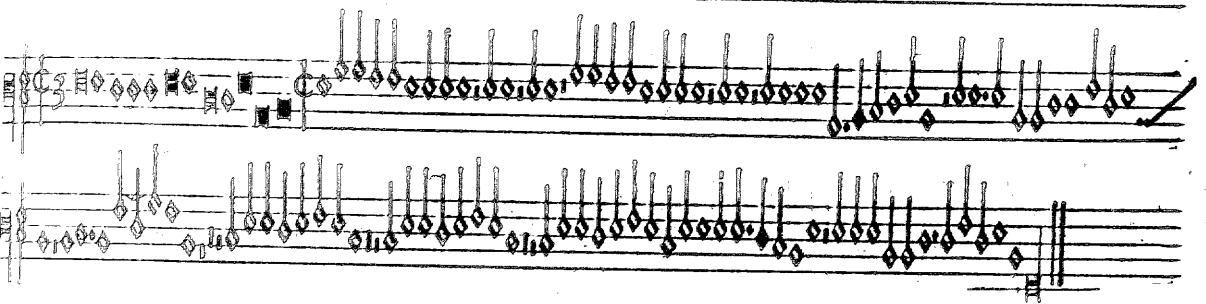
I elat een meskyn



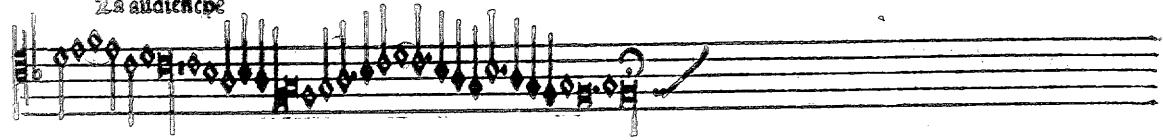
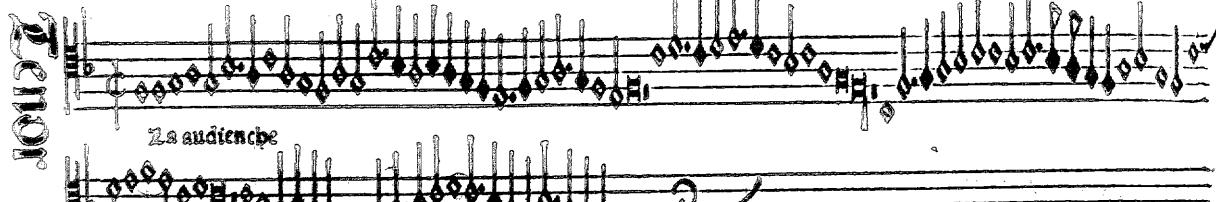
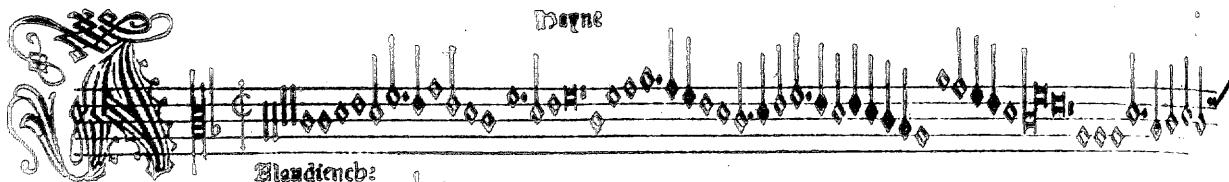
Lentus



Battus



111



Op. 11

Sla audienche

66

13

22

Op. 13

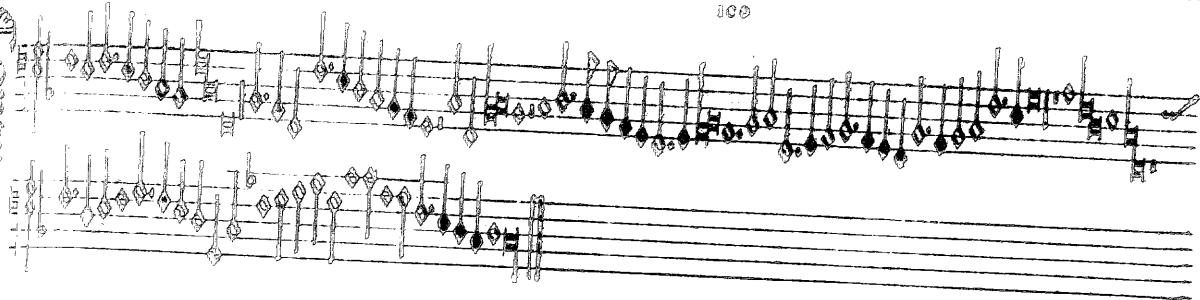
Sla audienche

II

III III

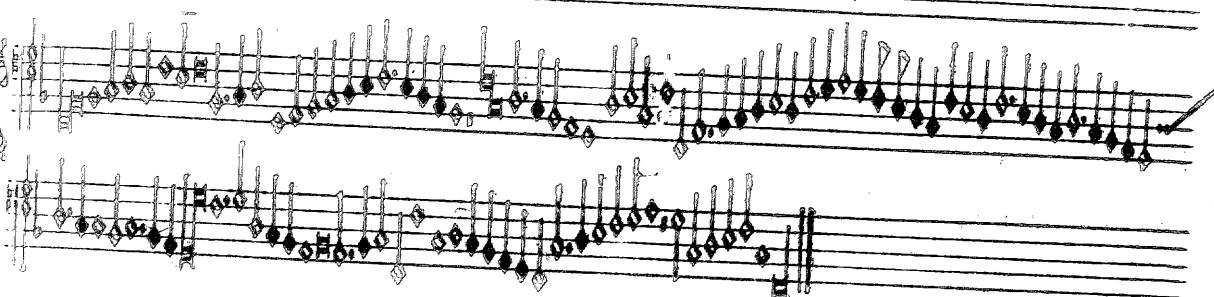
A handwritten musical score consisting of four systems of music. The top two systems are for the Tenor voice, indicated by the label "Tenor" and a treble clef with a "2" above it. The bottom two systems are for the Bass voice, indicated by a bass clef with a "2" below it. Each system contains five staves, each with a different rhythmic pattern of vertical strokes and diamond shapes. The music is written in black ink on white paper.

Contra

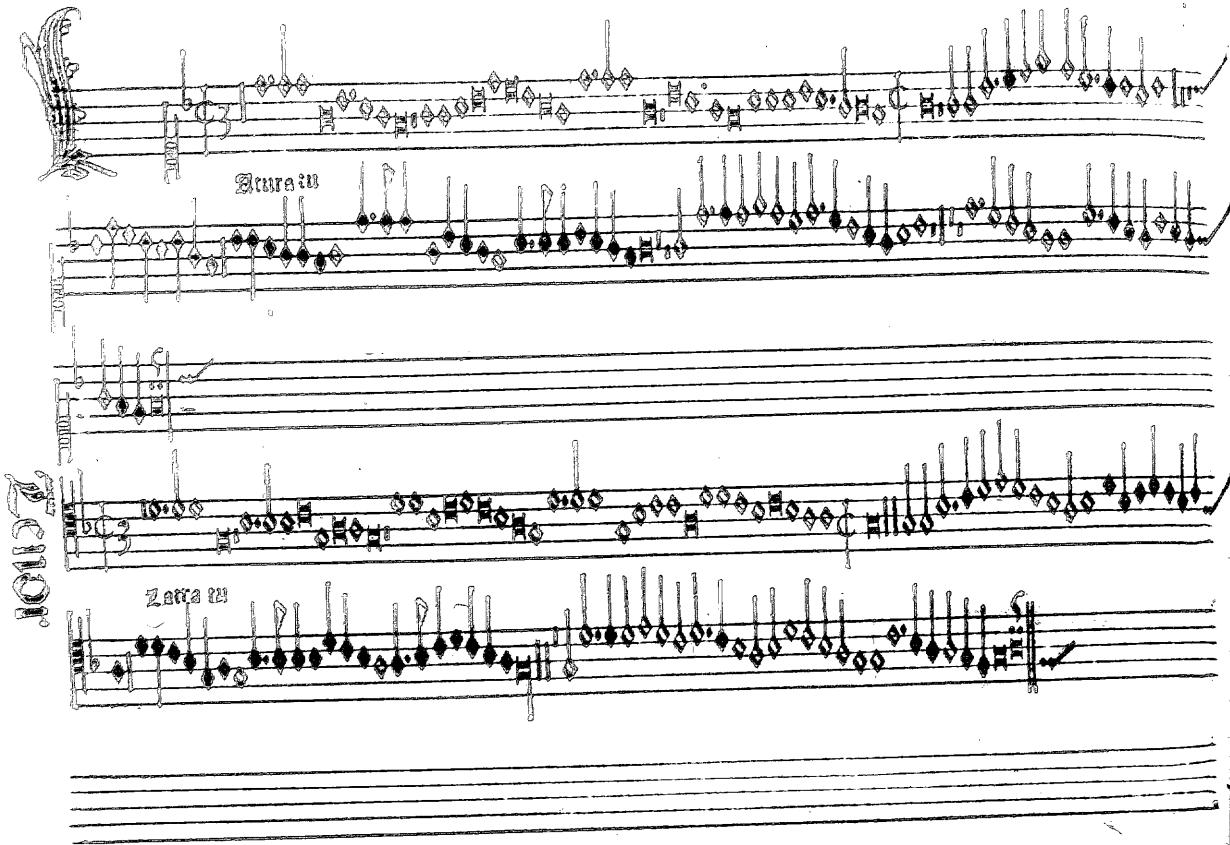


100

Cantus



M. 116

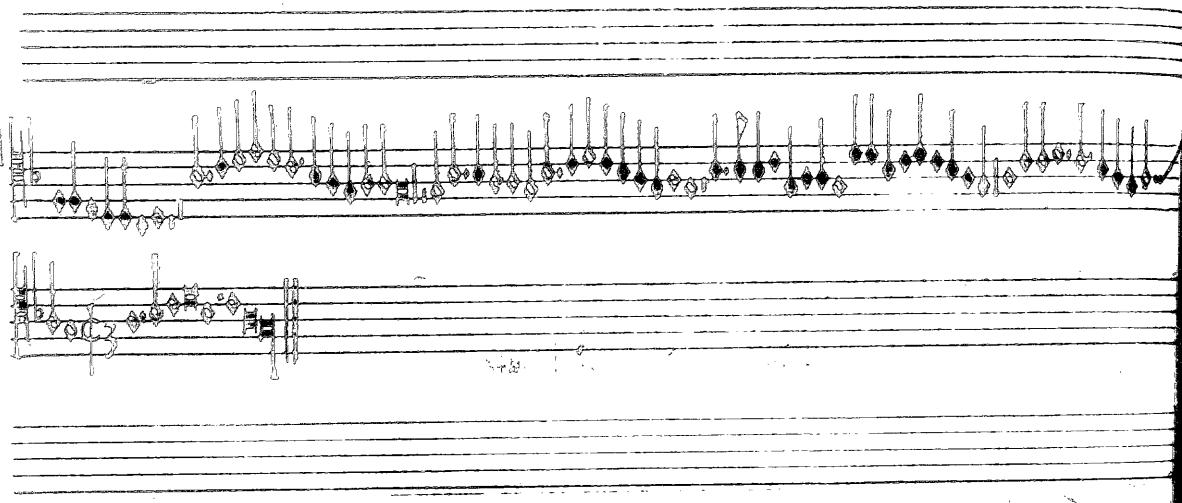
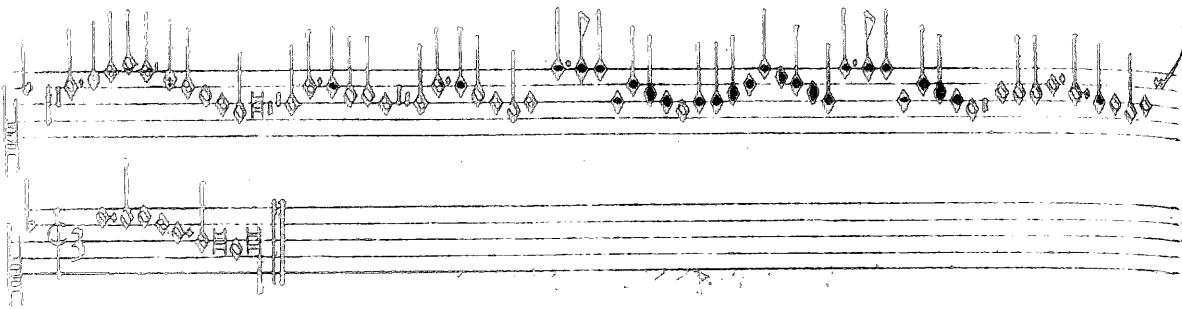


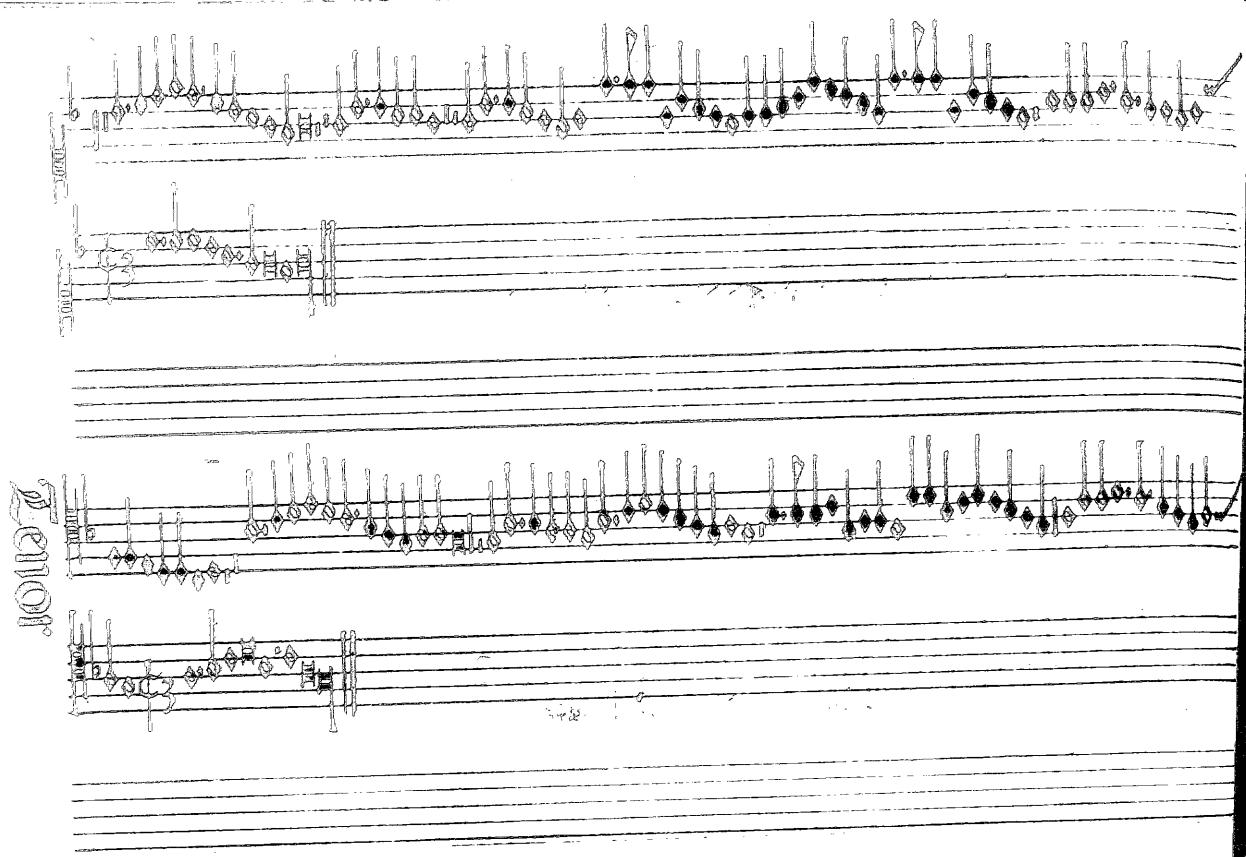
A handwritten musical score for four voices, consisting of four staves. The voices are labeled on the left side of each staff: "Canto I" (top), "Canto II" (second from top), "Canto III" (third from top), and "Canto IV" (bottom). The music is written in common time. The notation uses vertical stems with diamond-shaped heads to indicate pitch and duration. The score includes several measures of music, with some sections labeled with text: "HOP HOP HOSCO" above the first staff, "ZARURU" above the third staff, and "ZARURU" above the fourth staff. The manuscript is dated "2012" at the bottom right.

201

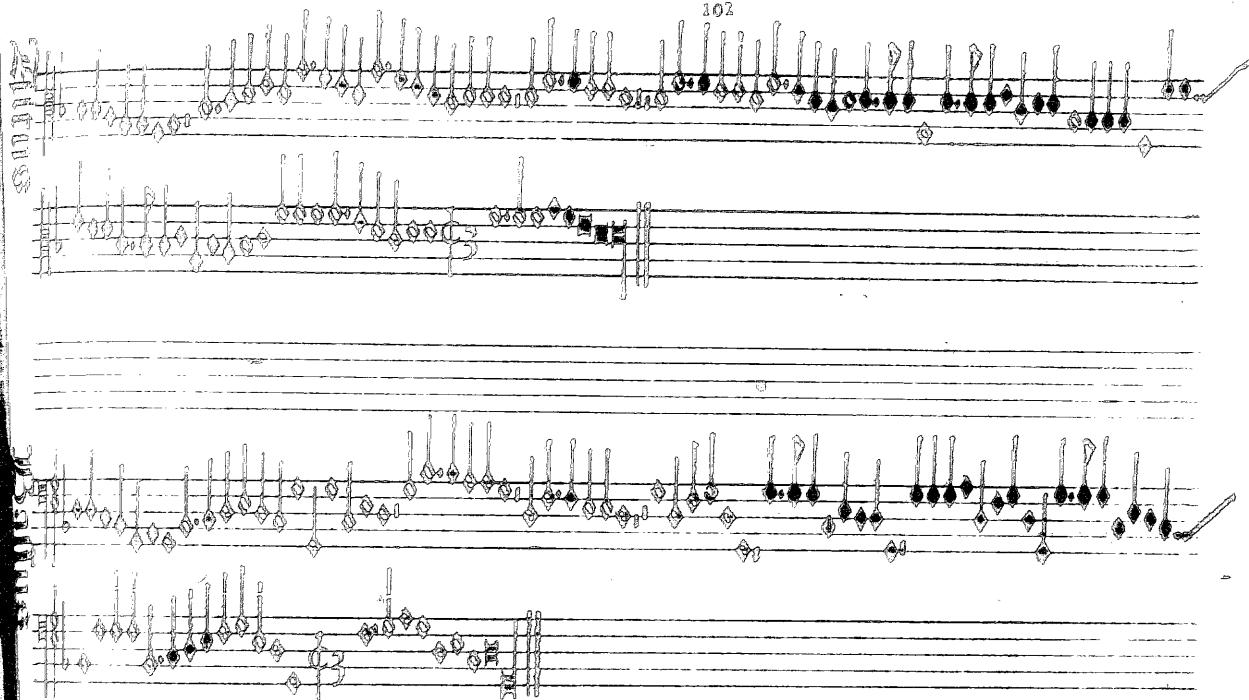
A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a repeat sign and a double bar line. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music, ending with a repeat sign and a double bar line. The notation includes various note heads (diamonds, circles, squares) and stems, with some notes having vertical strokes through them. The score is written on five-line staff paper.

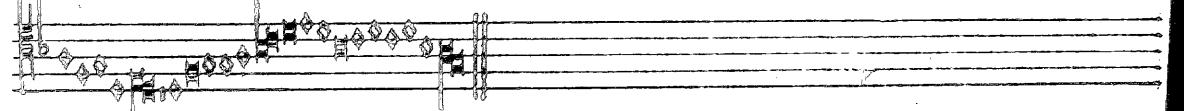
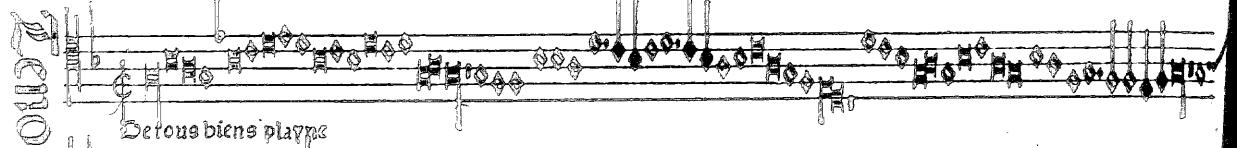
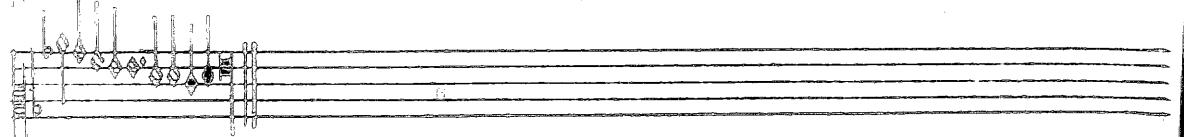
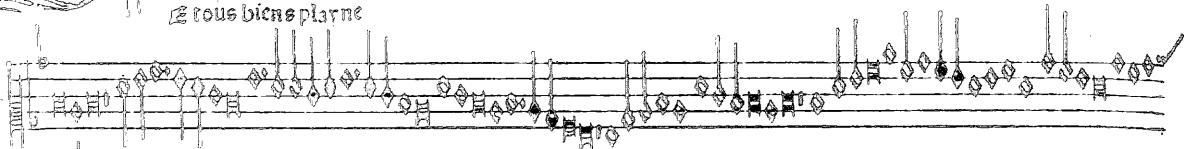
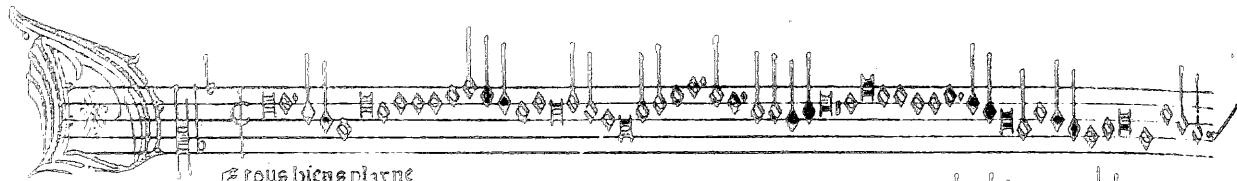
Enon.





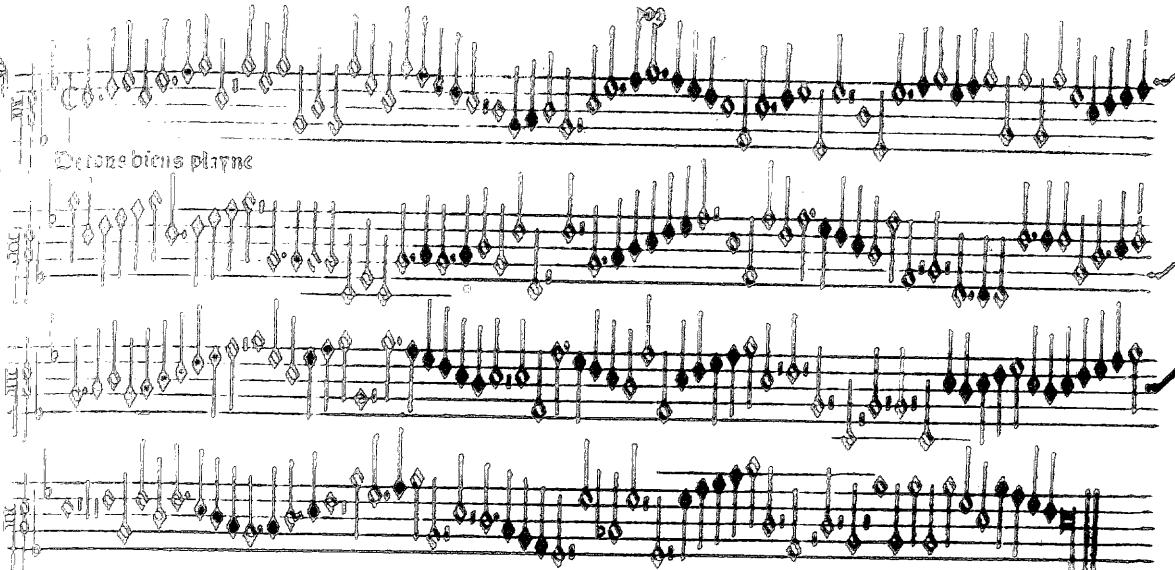
102



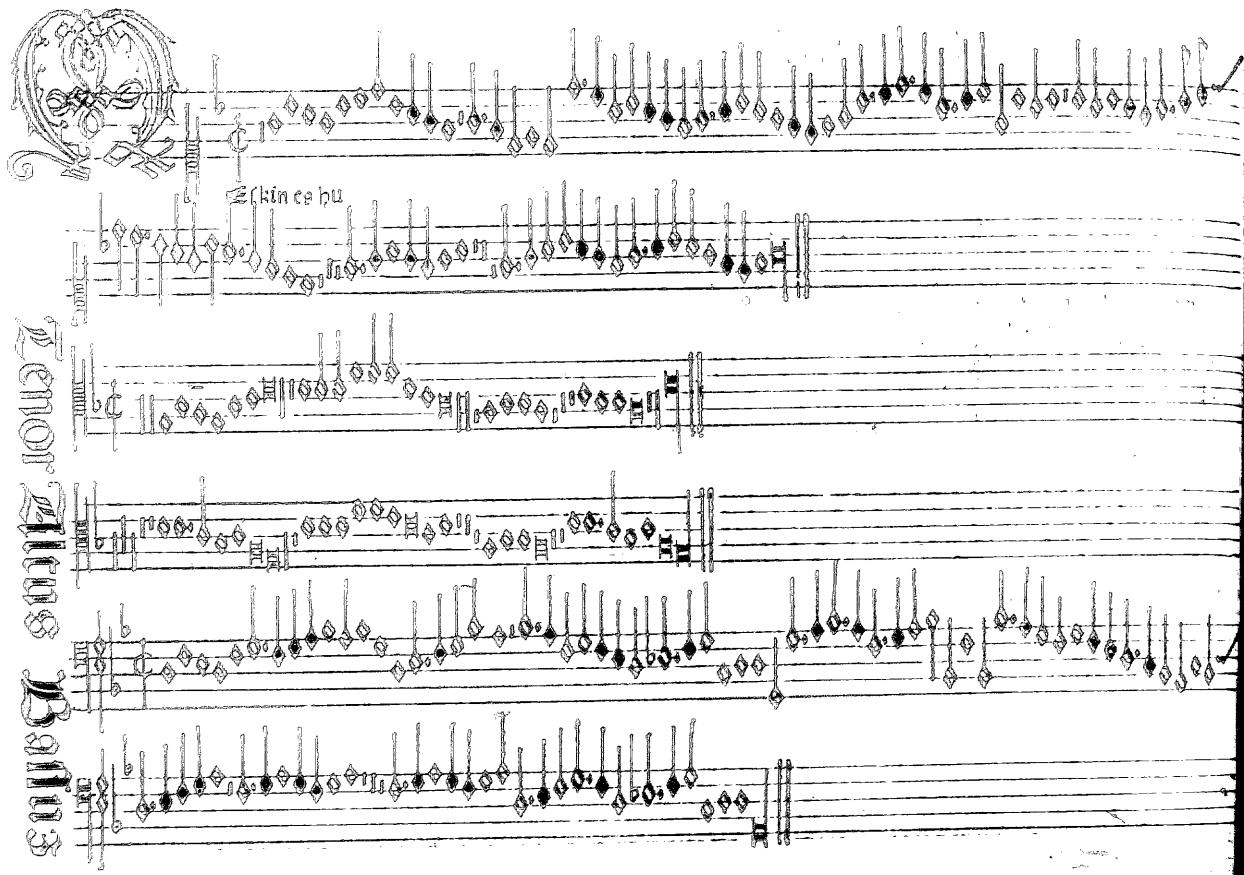


Contra

De bone bie[n]s playne



Canon Petrus e Joanne currunt, In p[ro]to



Im̄issum Cleneris per Octavianus Petrueluz Prokem p̄tien
sem 1504 die 25 Maij. L.uz priuilegio Inuicissimi Domini
Clenerarum q̄ nullus possit cantum figuratum imp̄imere
sab pena in ipso priuilegio contenta.

Registru; A B C D E F G H I J K L M N . Omnes q̄ternt.

