

NOVVM

PRATVM MUSICVM

LONGE AMOENISSIMVM, CVIVS
SPATIOSISSIMO, EOQVE IVCVNDISSIMO

AMBIV (PRÆTER VARIII GENERIS AUTOMATA,
SEV PHANTASIAS) COMPREHENDVNTVR

*Selectissimi diversorum Auctorum & Idiomaticum Madrigales, Cantiones, & Moduli 4, 5, & 6. Vocum.
Cantiones Trium vocum, quas vulgo Neapolitanas aut Villaneschas appellant.*

*Varia Cantiones Gallica, quas vulgo Alerosas, vel Aïrs, nempe sonorus vocans: ad animorum
hilaritatem provocantes, auribus longe gratissima.*

Omnia generis Chorea, Passomezi, cum suis vulgo Gaillardis, Alemanda, Coxyauris, Branis, &c.

Omnia ad Testudinis Tabulaturam fideliter redacta, per id genus Musicos
experientissimum Artificem

EMANVELEM HADRIANVM, ANTVERPIENSIS

Adiuncta est singulis Carminibus in gratiam eorum qui viua Vocis concentu oblectantur
distincta Vocibus aliquot Notularum descriptio.

Tum etiam Methodus ad omnes omnium Tonorum Cantiones in gratiam illorum, qui in hac arte mediocriter veriam
ingem non callent, ex harmonico concentu in Scalas Testudinis, facili compendio proprio serè ductu redigenda.

*Quorum omnium Indicem, & Musicorum vnde sumpta sunt Nomina
versa pagina exhibebit.*

OPVS PLANE NOVVM, NEC HACTENVS EDITVM.



ANTVERPIÆ,

Excudebat Petrus Phalefius sibi & Ioanni Bellerio.

Anno M. D. XCII.

*Bibliotheca
Germani
Matris Cong
Mauri
1688*



Res. Int. 498

INDEX CANTIONVM QVAE

IN HOC LIBRO CONTINENTVR.

PRÆLVDIA SVNT DVODECIM:



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Fantasia Secunda
Fantasia Tertia
Fantasia Quarta
Fantasia Quinta

MADRIGALI.

Quella che gli occhi a 5
Quilvine Salamandra a 5
Pungigli a 6
Ancheorchè col patire a 4
Ognibeltà a 5
Sutti su ch'el giorno a 5
Dolcefiumella a 5
Horva Canzona a 5
Meform a 5
Io che stopp' alte amor a 5
Sei tanto gratiosa a 5
Non al suo amante a 4
Cantai mentre ch'asi a 5
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Dohnacudel a 5
Le rosignol a 5
Sola solette a 5
Vestitiacolli a 5
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Sofanze vn iour a 5
Tirsi mori: volea a 5
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Dolce amorose a 6
Non mi togli ben mio a 4
Gionto m'hamor a 4
Come po'sio morio a 5
Che fa hogg' d' a 5
Va tempo lo pirata a 6
Quindo mirai a 6
La nuit le iour a 6
Hatté le: Secunda parte.
D'uno scendelli a 5
Tulai: Secunda parte.

MOTETA:

Veni in hortum meum a 5
In re Domine speravi a 5
Quoniam: Secunda pars.
In re Domine speravi a 6
Quoniam: Secunda pars.
Tulerunt Dominum meum
Pater noster.

Gio. Ferretti
Luca Marenzio
Luca Marenzio
Cypriano de Rore
Gio. Palestrina
Claudin le Ieusue
Gio. Maria Natino
Gio. Ferretti
Gio. Ferretti
Gio. Ferretti
Noè Paigrient
Cypriano de Rore
Orlando de Lasso
Gio. Ferretti
Orlando di Lasso
Giro. Conuersi
Gio. Palestrina

Claudin le Ieusue
Luca Marenzio

Gio. Ferretti
Marc Antonio Ingegneri
d'Incerto
Gio. Ferretti
Luca Marenzio
Gio. Ferretti
Gio. Ferretti
Andrea Peuernage

Stefano Felis

Oriando de Lasso
Lupus Hellinc

Orlando de Lasso

N. Gombert
Andrea Peuernage

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La roulee du ioly mois de May
Par vn matin
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Luca Marenzio

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ORNATISSIMO, SPECTABILIQVE
VIRO CÆSARI CINI, APVD ANTVERPIANOS MER-
CATORI, DOMINO ET AMICO SVO OPTIME MERITO.

MERITO fortasse de altero hoc Prati Musici volumine promulgando securio-
reni me esse decebat. *V. H.* quoniam ut Meconatus patrocinio mihi contra malenc-
lorum obreclationes summopere opus esse censere debeam: quando ingenij mei
primitias, multo huius Operis laude inferiores, abhinc bierinio prebui subiectas, &
Citharædis quidem heroicis gratissimas produxisse, sciolis vero, & male cum Mida
auritis illis Citharistis frustra sugillatas fuisse, ex eo non obscure intelligam;
quod veteribus exemplaribus breui distractis, & plura eiusdem generis apud Ty-
pographum quotidie quaerantur, & noua à me importunis amicorum efflagitationibus penè extorquean-
tur. Verum non eius tamen arrogantiae sui neque temeritatis, ut meo solius iudicio nexus, secundum huius
ingenij mei factum, sine alicuius auctoritatis interuentu, satis tuto in lucem emitti posse existimarem: quam-
quam id non arroganter spondere queam, hoc opus omnibus Citharædicæ artis studiosis langè gratissimum,
ac tanto quidem veteri gratius proditurum, quantum me huic cum exornando, tum augendo plus quam illi las-
boris impendisse memini. Ad veterem enim industriam, qua aurium mulcendarum aucupio, concinna
modulorum suauitate vixit illic inuigilanti, id denique huc accessit, ut prioribus lucubrationibus & scite
mutatis, & non intempestiue aduæctis, noua iuxta & copiosa selectissimarum Cantionum, meo studio uer-
uorum cantibus accommodatarum accessione, iustum omnino volumen excreuerit. Adeoq; noua hinc vrisq;
nobis materia, zolis quam pro sua libidine sugillent, mihi quam ab omni iniuria sartam rectamq; defen-
dam, enata est. In qua si quantum iudicio, ac rationibus possum, tantum auctoritate valerem, de Tutore
minima mihi sollicitudo subrepsisset: ea verò destitutus, abunde, subsidium in hanc rem comparandum fuit.
Displicenti itaque mihi, & de patrono anxie cogitanti, tu CÆSAR multis nominibus mihi commen-
date, minus occurrebas, cuius & in promouendo sedulitas, & in defendendo auctoritas abunde satisfactura
videbatur. Multis enim argumentis compertissimum habebam, te ea esse humanitate, eaq; ingenij comitate
ac moderanine, ut quemadmodum eorum qui tibi vel natalibus agnati, vel affinitatis gradu deuincti sunt,
commodis præcipue totis incumbis, ita & quorumcumque etiam ignotissimorum negotia, si qua tue fidei
comittantur, libenter promouenda suscipias. Huc accedebat singularis tuus in omnes honestissimarum, ac
regaliū artium (qualis Musica censeri debet) studiosos fauor, quo adeo inter ceteros excellis, ut nihil tam
carum habeas, quod pro elaborato eorundem effectu non libeter interponas. Quæ quidem res in eam me pe-
nitus abduxere fiduciam, ut hoc Opus nostrum, tu Nomini auspicio tutissime promulgari posse confide-
rem. Quare dum illud tue tutela committo, CÆSAR humanissime tibi, id audacter nuncupo: tu meis
votis pro singulari tua modestia, atque comitate responde: Respondebis autem & satisfacies abunde si quod
offeritur, læta fronte exceperis, idq; operam dederis, ut tua auctoritate, tanquam caduceo certissimo, inter
calumniantium insultus tuto queat consistere. Vale vir humanissime, & salue. Antuerpiæ, X. KAL.
IANVARII. 1591.

Tue Humanitati

deditissimus

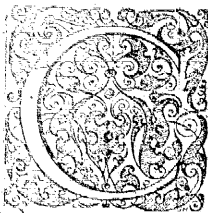
Emanuel Adriani.

METHODVS AD OMNES

OMNIVM TONORVM CAN-

TIONES IN SCALAM TESTV-

dinis redigendas.



VM plerofq; insignes Citharædos, & optimè de Testudine meritos, multa quotidie secum in hanc canendi artem, ad aures arguto fidium pulsu, gratoq; concètu mulcendas præclare moliri animaduertentem, Candide Lector, in vna quadam re illos potissimum omnes, post maximos labores sæpius errore labi notabam; idq; ex animo deplorabam: Videbam inquam, illos cantilenas pluribus vocibus concinnatas perfectè in scalam aliquam conari redigere, ex qua omnes illas voces, scilicet Basis, Superioris, Tenoris & aliorum vagantium; vnius Testudinis chordis simul exprimerent; verum quamquam in plerisq; id satis quidem feliciter casu potius quam arte facerent; in alijs id aliquo modo adumbrarent; in pluribus tamen, ob certè regula defectum à prima carminis harmonia & concèntu penitus aberrabant: cui quidem malo, & tam insigni nostræ Testudinis incommodo maturè occurrendum esse putavi. Quare succinctam iuxta, & expeditam Methodum, ad quaslibet Cantilenas etiam plurium vocum, cum omnibus consonantijs harmonicis in scalam Testudinis artificiosè ac facilè redigendas mecum animo excogitavi: Qua (vt confido) & egregij illi artifices fræti, magnum Cheli decus, ac suauitatem, pro sui ingenij facilitate addent, & illi qui nostræ artis habitum sibi necdum satis compararunt, eum expeditius assequentur.

Vt itaq; hanc Scalam Testudineæ structuram sine ambiguitate intelligas, penitusque modum, quo oblatam quamcunque cantionem cum suis vocibus perfectè Cheli exprimere queas, assequaris, quædam prius annotanda sunt.

In primis itaq; nouisse debes quoti Toni proposita sit cantio, quam in scalam Testudinis referre intendis: quo cognito, ex subiectis nostris tabellis facilè vitèrius progredieris, scielque quoto chordæ intervallo quemque tonum commodissimè auspiceris, in quo non infima nostræ artis laus, perfectioque consistit. Cur enim alij Testudinem alijs feriant argutius, omnesque voces exprimant, & perfectius & facilius; ex eo potissimum accidit, quod hi commodiori chorda, & quasi propria; illi inidonea, ac impropria cantilenam aspiciuntur.

Quoti porò toni vnaquæque sit cantio, ex vltima Basis nota edites. Est enim vltima in Bassi notæ sedes, certissimum & indubitatum toni iudicium. Vltimam verò notam appello eam, inquam cantio perfecta finitur. Ac proinde, cum Secunda pars, aut Tertia aut plures etiam de eodem argumento concinnatæ, Primæ subiunguntur, tum Prima pars pro perfecta cantione non habetur: neque tum ex vltima Primæ partis nota, tonus discerni potest, quod ea ferè imperfectè finatur: verum ex finali nota Secundæ, hoc est Vltimæ partis, de tono iudicium feretur. Et ne de tonorum differentijs inter noscendis diu sollicitus hæreas, eos hic obiter insinuabo.

Scias itaque duodecim tonos in vniuersum inueniri: duodecim dico: alij tamen (& ferè omnes Musices periti) solum octo percensent, sed nihil me illorum mouet opinio: sentiant illi quod bonum ipsis videtur, & octo tonos mordicus tueantur; nihil id moror: ego hic duodecim diuersos indicabo: quibus visis, Candidus Lector quod volet sequatur: aut cum illis octo, aut mecum duodecim tonorum discrimina statuat. Nequæ enim propter nostram opinionè res ipsa mutabitur. Nunc Tabulam inspice, tum iudica.

Tabula.

SCALÆ CHELYOS.

*Tabula de Tonorum discriminibus, tam Cantui b mollis
quàm b duri feruens.*

PRIMI TONI cantio ea esse censetur cuius Basis descendendo in sol, ascendendo vero in re finitur. Secundi eodem modo, descendendo in sol, ascendendo in re exit, sed systemate quartâ grauiore. Tertij & quarti in Elami semper finitur.

Quinti & Sexti Basis in fa clauis ffaut semper exit: sed quinti systema per diatessaron, id est quartam altius quàm Sexti excurrit. Septimi & Octaui TONI Basis ascendendo in vt, & descendendo semper in sol cadit, verùm & hinc septimus quartâ octaui acutior est.

Noni & Decimi ascendendo in re; descendendo autem in La cadit: sed Nono per diatessaron altius excurrente. Vndecimi & Duodecimi TONI Basis ascendendo semper in vt, descendendo autem in ra exit: sed & Vndecimi quartâ altius excurrit, vti planius ex subiecta Tabula patebit,

Systemata omnium Tonorum Cantus b duri.

*Systemata omnium Tonorum Cantus b mollis: hic tamen Quinti & Sexti Toni
exempla vix vlla inueniuntur, eò quòd minus placide consonent.*

*Hactenus de clausulis Tonorum, nunc ex quibus Clauibus quisque Tonus
suauius inchoetur doceamus.*

Primus tonus aptè quidem ex ffaut incipit: melius tamen ex dlasolre.

Secundus bene quidem ex ffaut: gratius tamen ex dlasolre procedit.

Tertius & Quartus rectè quidem ex dlasolre, verùm melius ex Elami surgunt.

Quintus ex cfsolfaut suauiter admodum fluit, sed longè suauius vno tono remissiore.

Sextus rectè ex ffaut incipit.

Septimus commodè ex cfsolfaut: verùm commodius ex dlasolre inflectitur.

Octauus optimè ex cfsolreut exurgit: verùm & ex ffaut, sed eù melodia iactura procedit.

Nonus perfectè ex ffaut: sed perfectius ex dlasolre incipit.

Decimus suauius ex cfsolreut quàm ex ffaut exurgit. Vndecimus suauiter ex ffaut.

Duodecimus suauiter in aures influet, si ex ffaut inchoetur: non ineptè tamè ex cfsolreut incipiet.

S T R U C T U R A

Ex his Prudens Lector facile colliget, eorum loquendi rationem parum cum arte nostra consentire, qui cantiones aliquas ex diuersis clauibus inchoatas, modo Basis, modo Superioris, Tenoris modo, aliquando Alti vocem appellant, pro-ut ex diuersis clauibus incipiunt: cum tamen omnes voces simul perforer. Exempli gratia. Passus-medios, quos illi pro tua loquendi subtilitate Basis aut Cantus, vel Tenoris nescio ob quam rationem vocitant, tu nominibus compellabis, vt sequitur.

Passus-medij per b molle.

Passus-medij per b durum.

Nunc ad singulorum tonorum Systemata describenda progredior, si prius hæc pauca monuero. In primis sedulo cauere debes Lector, vt primam Cantionum Symphoniam ab ipsis Auctoribus positam, quam minimum violes, aut quoquo modo immutes: nec satis esse putabis, si Superioris partem ex amulsim in Testudinis scalam redegeris, alias pro tuo arbitratu & tuo commodo mutari posse: verum omnes voces quoad eius fieri poterit, prima melodia exactissimè reddere conaberis: Basim tamen præ cæteris integerrimè seruabis.

Deindè & id omni studio curabis: ne duæ solutæ chordæ, in grauibus tonis, intra dimidij tactus, aut mensuræ spacium consequenter feriantur: quod id sine graui aurium offensione per falsas Symphonie species fieri nequeat: quando prioris chordæ sonus posterioris tam subito sequentis interceptus, insuauiter offendetur.

Ad hæc cauendum est, ne conuenientia semitonij exprimens, perfectis tonis in scalam redigantur: quado id harmonia iacturam in sequentibus sepe numero causetur.

Postremo cum Tabulam auspicaberis, semper à Superiore incipiendum est, & ita paulatim ad remissiores, vsque ad Basim, quæ postremo scribi volumus, descendendum. His ita constitutis, penitusque perspectis, nunc te ad opus, Philomusè, accingas.

Cum itaque Cantionem aliquam in Testudinis scalam reducere intendis, Candidè Lector, in primis, quoti toni ea sit, ex superioribus præceptis exige: tum eiusdem toni Systema ex Tabulis sequentibus tibi proponere: ex quo primæ Cantus nota clauim quare: qua inuenta, chordæ ad latus illi ex equo respondentis interuallo: certa littera ibidem notata, scalam tuam inscribas: quodque in prima faciendum præcepi, idem ad finem vsque Cantionis prosequere: tum ad Tenorem, Altum, aliasque voces, pari methodo progredere.

Sequuntur omnium Tonorum Systemata.

SCALE CHELYOS.

Systema Primi Toniper b molle, ex quo scala Telludinis venuste formabitur, cantu ex blasolre procedente.

Systema Primi toni in b duro, non minus ad scalam cōstituendam, quam superius exactum.

Scale for the first system (soft B):

- k 1
- h 1
- f 1
- e 1
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- c 8
- a 8

Accompanying diagrams include a 'Primi.' label, a small staff with notes, and a guitar-like fretboard diagram with a circled 'C' and an asterisk.

Scale for the second system (hard B):

- l 1
- k 1
- h 1
- f 1
- c 1 k 2
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- c 8
- a 8

Accompanying diagrams include a 'Primi.' label, a small staff with notes, and a guitar-like fretboard diagram with a circled 'C' and an asterisk.

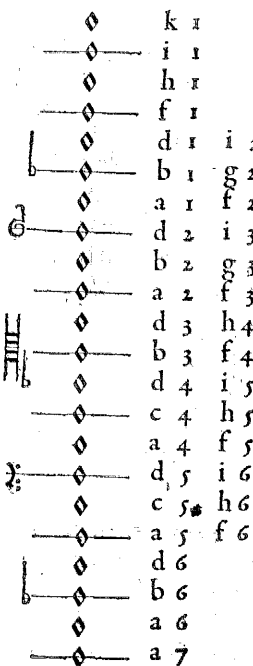
Decorative initial 'R' followed by a musical staff with notes and rhythmic markings (B, Γ, B, Γ, B, Γ, B, Γ, B, Γ, B). The notes are primarily 'a' and 'e' with various accidentals.

Razidium Primi Toni.

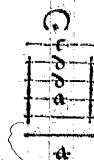
Three musical staves for 'Razidium Primi Toni'. The first staff has notes and rhythmic markings (Γ, B, Γ, B, Γ, B, Γ, B, Γ, B). The second and third staves continue the melodic and rhythmic patterns with notes and accidentals.

S T R U C T U R A

Systema eiusdem toni per b molle, ex Ffaut decurrentis:
quo uti licebit, quoties Superius non nimis acutè enitetur.



Primi.



Musical notation for the first system, featuring a treble clef and a common time signature. The melody is written on a five-line staff with various note values and rests. Above the staff are several rhythmic symbols: a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, and a vertical line with a flag and a horizontal line.

Ræludium Primi Toni ex Ffaut.

Second system of musical notation, continuing the melody from the first system. It features a treble clef and a common time signature. The melody is written on a five-line staff with various note values and rests. Above the staff are several rhythmic symbols: a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, and a vertical line with a flag and a horizontal line.

Third system of musical notation, continuing the melody from the second system. It features a treble clef and a common time signature. The melody is written on a five-line staff with various note values and rests. Above the staff are several rhythmic symbols: a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, a vertical line with a flag and a horizontal line, and a vertical line with a flag and a horizontal line.

Fourth system of musical notation, consisting of five empty musical staves.

SCHALÆ CHELYOS.

Syſtema Secundi toni in b molli. Ex hoc eriam Syſtemate Scala Primi toni formari poterit, quonies Superius omittetur.

—	o	m	i	
—	o	k	1	
—	o	h	i	
—	o	f	i	
—	o	d	1	i 2
—	o	c	1	h 2
—	o	a	1	f 2
—	o	d	2	i 3
—	o	c	2	h 3
—	o	a	2	f 3
—	o	d	3	h 4
—	o	b	3	f 4
—	o	a	3	e 4
—	o	c	4	h 5
—	o	a	4	f 5
—	o	e	5	k 6
—	o	c	5	h 6
—	o	a	5	f 6
—	o	d	6	
—	o	c	6	
—	o	a	6	
—	o	a	7	
—	o	c	8	
—	o	a	8	

Secundi.

Syſtema Secundi Toni per b durum. Et quavis hic tonus per b duru, ferè quintà altius excurrat, quam is qui in b molli fingitur: ad noſtra tamen Scalæ ſtructuram vniformis cum illo cenſetur.

—	o	h	1	
—	o	f	1	
—	o	d	1	
—	o	c	1	
—	o	a	1	f 2
—	o	d	2	i 2
—	o	c	2	b 2
—	o	a	4	f 2
—	o	d	3	h 4
—	o	b	3	f 4
—	o	a	3	e 4
—	o	c	4	h 5
—	o	a	4	f 5
—	o	e	5	k 6
—	o	c	5	h 6
—	o	a	5	f 6
—	o	d	6	
—	o	c	6	
—	o	a	6	
—	o	a	7	
—	o	c	8	
—	o	a	8	

Secundi.

R

Reludium Secundi Toni ex Gfolient.

S R V C T V R A

Systema Tertij toni per b durum, quo ex dissolte, aut melius ex triami Symphonia statuntur. Hic porro tonus cum quarto ferè miscetur.

Systema Tertij toni per b molle. Et hic sepè cum quarto miscetur.

Diagram of the Third Tonic system with a hard B (b durum). It shows a vertical staff with diamond-shaped notes and a horizontal staff with a treble clef. The notes are labeled as follows:

- m 1
- f 1
- k 1
- h 1
- f 1
- c 1 k 2
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- e 8

Diagram of the Third Tonic system with a soft B (b molle). It shows a vertical staff with diamond-shaped notes and a horizontal staff with a treble clef. The notes are labeled as follows:

- h 1
- f 1
- c 1
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- e 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5
- c 6
- a 6
- a 7
- c 8

R *Reludium Tertij Toni.*


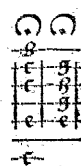
Reludium Tertij Toni.

Reludium Tertij Toni.

SCHALÆ CHELYOS.


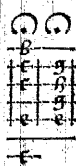
Systema Quarti toni per b durum; Hic ex platone quidem bene; melius tamen ex Elami decurrit.

○	i	1	
◇	k	1	
◇	h	1	
◇	f	1	
◇	e	1	
◇	c	1	Quarti.
◇	a	1	f 2
◇	d	2	i 3
◇	c	2	h 3
◇	a	2	f 3
◇	d	3	h 4
◇	c	3	g 4
◇	a	3	e 4
◇	c	4	h 5
◇	a	4	f 5
◇	e	5	k 6
◇	c	5	h 6
◇	a	5	f 6
◇	e	6	
◇	c	6	
◇	a	6	
◇	a	7	
◇	c	8	

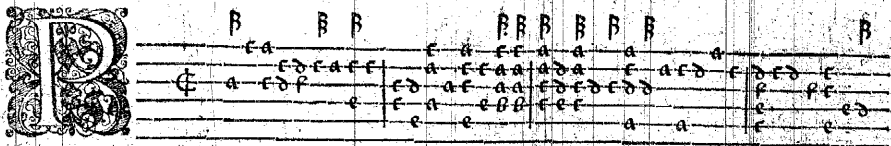



Systema Quarti toni per b molle; Hic eisdem legibus cum Superiore tenetur; ex Elami videlicet venustius quam ex Platone concinnatur.

○	h	1	
◇	f	1	
◇	e	1	k 2
◇	c	1	h 2
◇	a	1	f 2
◇	d	2	i 3
◇	c	2	h 3
◇	a	2	f 3
◇	d	3	h 4
◇	c	3	g 4
◇	a	3	e 4
◇	c	4	h 5
◇	a	4	f 5
◇	e	5	k 6
◇	c	5	h 6
◇	a	5	f 6
◇	e	6	
◇	c	6	
◇	a	6	
◇	a	7	
◇	c	8	

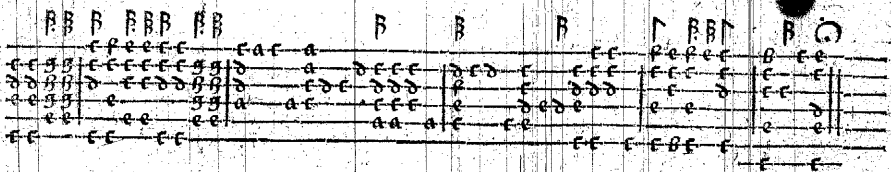



R ca BB BB BB BB BB BB B



Rælium Quarti Toni ex Elami.

BBB BBBB BB B B B B B B B B



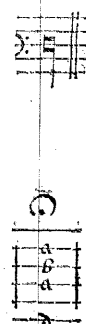
S R V C T V R A

Systema Quinti toni per b durum; qui recte quidem ex clōstant, sed vno tono remisso suavius inflectitur. Huius toni cantiones vix aut rarissimè inveniuntur in b molli constituta: quare eius Systema prudens omisi. Cantiones tamen hoc tono concinnatas suo loco infra offendes.

Systema Sexti toni per b durum; qui optimè ex ffaut procedit. Quia verò et hic in b molli rarior est, eius quoq; Systema pretermisi. Cantiones autem infra suo loco reperies, per hunc modularas.


—	h	1
—	f	1
—	d	1
—	e	1
—	a	1
—	d	2
—	c	2
—	a	2
—	d	3
—	b	3
—	a	3
—	c	4
—	a	4
—	e	5
—	c	5
—	a	5
—	d	6
—	c	6
—	a	6
—	a	7
—	c	8
—	a	8

Quinti.

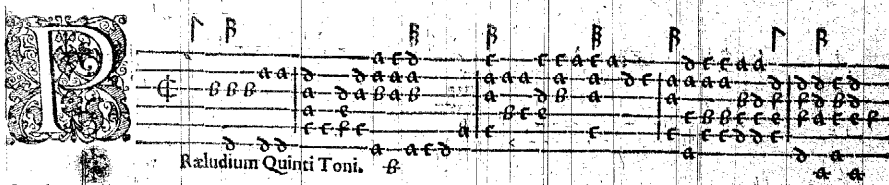


—	l	1
—	k	1
—	h	1
—	f	1
—	e	1
—	c	1
—	a	1
—	d	2
—	c	2
—	a	2
—	d	3
—	c	3
—	a	3
—	c	4
—	a	4
—	e	5
—	c	5
—	a	5
—	e	6
—	c	6
—	a	6
—	a	7
—	c	8

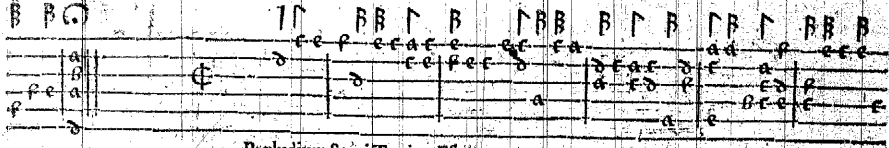
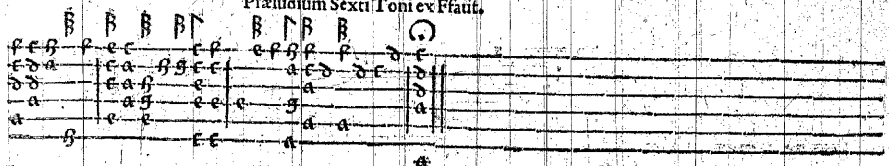
Sexti.



Raludium Quinti Toni.



Præludium Sexti Toni ex Ffaut.



SCHALÆ CHELYOS.

Systema Septimi toni per b durum:
qui interdum ex c solfaut, sapius verò &
venustius vno tono remisiore, huic no-
stro Systemati congruenter procedit.

Systema Septimi toni per b molle:
Hic ex c solfaut rectè deducitur; & facilius
Testudine decantatur.



—○—	k	1
—○—	h	1
—○—	f	1
—○—	e	1
—○—	c	1
—○—	a	1
—○—	e	2
—○—	c	2
—○—	a	2
—○—	d	3
—○—	c	3
—○—	a	3
—○—	c	4
—○—	b	4
—○—	e	5
—○—	c	5
—○—	a	5
—○—	e	6
—○—	c	6
—○—	a	6
—○—	b	7
—○—	c	8
—○—	a	8

Septimi.

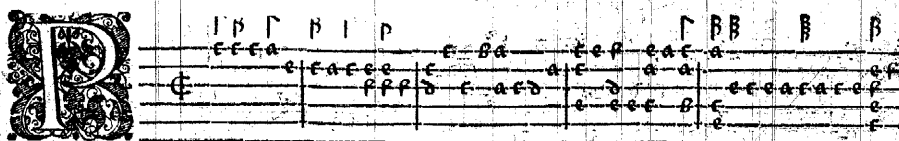



—○—	n	1
—○—	m	1
—○—	k	1
—○—	h	1
—○—	f	1
—○—	e	1
—○—	c	1
—○—	a	1
—○—	e	2
—○—	c	2
—○—	a	2
—○—	d	3
—○—	c	3
—○—	a	3
—○—	c	4
—○—	b	4
—○—	e	5
—○—	c	5
—○—	a	5
—○—	e	6
—○—	c	6
—○—	a	6
—○—	b	7

Septimi.

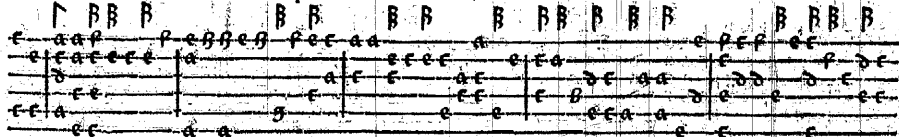



R *Requiescat in pace*

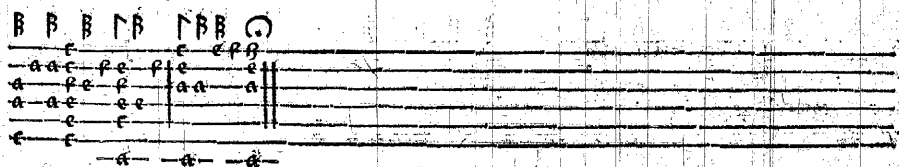


Requiescat in pace.

Requiescat in pace



Requiescat in pace




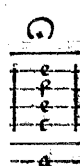
SCHALÆ CHELYOS.

Systema Septimi toni per b durum:
qui interdum ex c solfaut, sapius verò &
venustius vno tono remissione, huic no-
stro Systemati congruenter procedit.

Systema Septimi toni per b molle:
Hic ex c solfaut rectè deducitur, & facilius
Testudine decantatur.


— ◊ —	k 1	
— ◊ —	h 1	
— ◊ —	f 1	
— ◊ —	e 1	k 2
— ◊ —	c 1	h 2
— ◊ —	a 1	f 2
— ◊ —	e 2	k 3
— ◊ —	c 2	h 3
— ◊ —	a 2	f 3
— ◊ —	d 3	h 4
— ◊ —	c 3	g 4
— ◊ —	a 3	e 4
— ◊ —	c 4	h 5
— ◊ —	b 4	g 5
— ◊ —	e 5	k 6
— ◊ —	c 5	h 6
— ◊ —	a 5	f 6
— ◊ —	e 6	
— ◊ —	c 6	
— ◊ —	a 6	
— ◊ —	b 7	
— ◊ —	c 8	
— ◊ —	a 8	

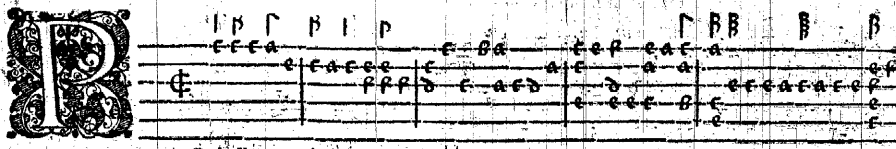
Septimi.

— ◊ —	n 1	
— ◊ —	m 1	
— ◊ —	k 1	
— ◊ —	h 1	
— ◊ —	f 1	
— ◊ —	e 1	k 2
— ◊ —	c 1	h 2
— ◊ —	a 1	f 2
— ◊ —	e 2	k 3
— ◊ —	c 2	h 3
— ◊ —	a 2	f 3
— ◊ —	d 3	h 4
— ◊ —	e 3	g 4
— ◊ —	a 3	e 4
— ◊ —	c 4	h 5
— ◊ —	b 4	g 5
— ◊ —	e 5	k 6
— ◊ —	c 5	h 6
— ◊ —	a 5	f 6
— ◊ —	e 6	
— ◊ —	c 6	
— ◊ —	a 6	
— ◊ —	b 7	

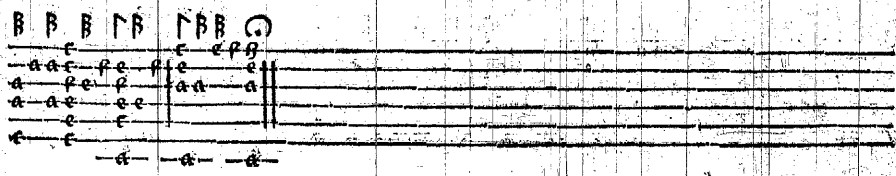
Septimi.




R 

Ratiūm Septimi Toni ex Diatōre.





S T R U C T U R A

Systema Octavi toni in b duro. Hic tonus quamquam non inuenit ex rsaut procedat, elegantius tamé ex cfolreut in-Beccetur.

—	—	l	1
—	—	k	1
—	—	h	1
—	—	f	1
—	—	e	1 k 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	c	2 h 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	c	3 g 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	e	5 k 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	e	6
—	—	c	6
—	—	a	6
—	—	a	7

Systema Octavi toni per b molle. Hic vno tono remissius quam tabula nostra docet, scilicet ex rsaut aliquando concinnatur.

—	—	h	1
—	—	f	1
—	—	c	1 k 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	c	2 h 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	c	3 g 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	e	5 k 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	e	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	c	8
—	—	a	8

R *Reludium Octavi Toni ex Gfolreut.*

Reludium Octavi Toni ex Gfolreut.

SCALÆ CHELYOS.

Systema Noni toni in b duro. Hic ex
plafolre est commodior.

Systema Noni toni per b durum, fed
ex flaut maiore cum suauitate decurrētis.

Noni.

h	1
f	r
d	1 i 2
c	1 h 2
a	1 f 2
d	2 i 3
c	2 h 3
a	2 f 3
d	3 h 4
b	3 f 4
a	3 c 4
c	4 h 5
a	4 f 5
e	5 k 6
c	5 h 6
a	5 f 6
d	6
c	6
a	6
c	7
a	8
a	8
a	9

Noni.

i	1
g	1
f	1
d	1 i 2
b	1 g 2
a	1 f 2
d	2 i 3
b	2 g 3
c	3 i 4
d	3 h 4
b	3 f 4
d	4 i 5
c	4 h 5
a	4 f 5
d	5 i 6
b	5 g 6
a	5 f 6
d	6
b	6
a	6
a	7
b	8

Reludium Noni Toni ex Dlafolre.

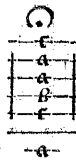
Reludium Noni Toni ex Dlafolre.

S R V C T V R A

Systema Noni toni per b molle: Hic tonus pro lege
 presentis Tabulae, ex blafolre fuaviffime inflectitur: ex
 ffaat tamen non inuenuffè decantatur.

—◇—	l	1
—◇—	k	1
—◇—	h	1
—◇—	f	1
—◇—	d	1 i 2
—◇—	c	1 h 2
—◇—	a	1 f 2
—◇—	d	2 i 3
—◇—	c	2 h 3
—◇—	a	2 f 3
—◇—	d	3 h 4
—◇—	b	3 f 4
—◇—	a	3 c 4
—◇—	c	4 h 5
—◇—	a	4 f 5
—◇—	e	5 k 6
—◇—	c	5 h 6
—◇—	a	5 f 6
—◇—	d	6
—◇—	c	6
—◇—	a	6
—◇—	a	7

Noni^o



R

Recitativo eiusdem Toni ex Ffaat.

SCALE CHELYOS.

Systema Decimi Toni per b Jorum: hic ab alijs Tertius esse creditur; Lector quo velit cum nomine appellabit.

Systema Decimi toni per b molle. Hic Secundo tono omnium simillimus est: sed si cum Nono conferatur, diversitatem ab illo perspicue fortitur, ita ut peculiaris tonus cenferi debeat.

—	—	i	1
—	—	h	1
—	—	f	1
—	—	d	1 i 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	b	2 g 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	b	3 f 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	d	5 i 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	d	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	b	8

Decimi.

—	—	h	1
—	—	f	1
—	—	d	1 i 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	b	2 g 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	b	3 f 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	d	5 i 6
—	—	e	5 h 6
—	—	a	5 f 6
—	—	d	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	b	8
—	—	a	8

Decimi.


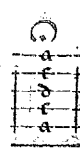
Reludium Decimi Toni ex Glosreut.

S T R U C T U R A

Systema Vndecimi toni per b durum:
Huc ab alijs ad Quintum refertur, nos di-
uerſum ab illo cenſemus.

—	l	1	
—	k	1	
—	h	1	
—	f	1	
—	e	1	k 2
—	c	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	c	3	g 4
—	a	3	e 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	e	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	
—	a	8	


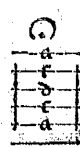
Vndecimi.


Systema Vndecimi toni per b molle.
Et hic Quintus ab illis qui octo ſolum
tonos nouerunt, conſtituitur.

—	k	1	
—	h	1	
—	f	1	
—	e	1	k 2
—	c	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	c	3	g 4
—	a	3	e 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	e	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	
—	a	8	

Vndecimi.

Ratidium Vndecimi Toni ex C ſolſaut.





SCALE CHELYOS.

Syſtema Duodecimi vel Secundum illos Sexti toni, per b durum, ſcala ex Gſolreut formandæ ſeruiens.

Syſtema Duodecimi vel Secundum alios Sexti toni per b molle.



◇	h 1
◇	f 1
◇	e 1 k 2
◇	c 1 h 2
◇	a 1 f 2
◇	e 2 k 3
◇	c 2 h 3
◇	a 2 f 3
◇	d 3 h 4
◇	c 3 g 4
◇	a 3 c 4
◇	c 4 h 5
◇	b 4 g 5
◇	e 5 k 6
◇	c 5 h 6
◇	a 5 f 6
◇	e 6
◇	c 6
◇	a 6
◇	b 7
◇	c 8

Duodecimi.

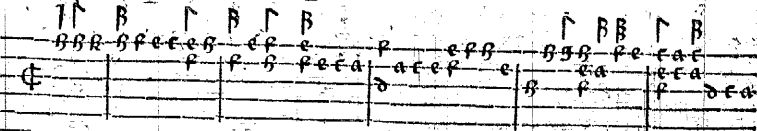



◇	l 1
◇	k 1
◇	h 1
◇	f 1
◇	d 1 i 2
◇	c 1 h 2
◇	a 1 f 2
◇	d 2 i 3
◇	c 2 h 3
◇	a 2 f 3
◇	d 3 h 4
◇	b 3 f 4
◇	a 3 c 4
◇	c 4 h 5
◇	a 4 f 5
◇	e 5 k 6
◇	e 5 h 6
◇	a 5 f 6
◇	d 6
◇	c 6
◇	a 6
◇	a 7

Duodecimi.


RRR Rfefeeg epe aacef e BBR R B



Reludium Duodecimi Toni ex Gſolreut.

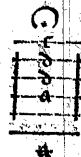



STRUCTURA

Systema eiusdem toni per b durum scale ex
ffaut ordinandæ seruiens.

—○—	h	1	
○	f	1	
—○—	d	1	i 2
○	c	1	h 2
—○—	a	1	f 2
○	d	2	i 3
—○—	c	2	h 3
○	a	2	f 3
—○—	d	3	h 4
○	b	3	f 4
—○—	a	3	c 4
○	a	4	h 5
—○—	e	5	f 5
○	c	5	h 6
—○—	a	5	f 6
○	d	6	
○	c	6	
○	a	6	
○	a	7	
○	c	8	
○	a	8	

Duodecimi,



P

Repludium Duodecimi Toni ex ffaut.

SCHALÆ CHELYOS.

Annotatio.

Scire debes Candidè Lector, quòd hæc Systemata Testudini octochordæ (quæ iam plerique vtuntur) sint accommodata. Atque huius chordæ interualla, litteris lincolâ tractis passim notauimus; septimæ verò solutis litteris sub sexta scalæ lineâ annotantur.

Omnibus iam Cantilenæ vocibus, secundum tabulæ nostræ cursum in Testudinis Scalam redactis, singularum tempus supra, per singulas mensuras accuratè describantur, idque vel Notis quibus Musices periti passim vtuntur; vel alijs solis Citharædis vsitatis; quarum hæc inter ipsas est collatio, & similitudo.

Signa Temporis

Citharædorum. | Γ | β | β | β | Γ | β

Muscorum.

The image shows two musical staves. The top staff, labeled 'Citharædorum', contains a sequence of seven rhythmic symbols: a vertical line with a flag, a vertical line with a flag and a horizontal bar, a vertical line with a flag and a horizontal bar, a vertical line with a flag and a horizontal bar, a vertical line with a flag, a vertical line with a flag and a horizontal bar, and a vertical line with a flag. The bottom staff, labeled 'Muscorum', contains seven notes on a five-line staff, each with a stem and a flag, representing the same rhythmic values as the symbols above.

Harum Notarum valor, seu quantitas in Proportionibus ferè minuitur, vt Exempli gratia. Cum Proportio sic notatur $\frac{3}{2}$ palàm est duas pausas, tantum vnâ mensuram complere: & vnâ, solum $\frac{3}{2}$ tertiam sui partem valere. Notantur & alijs modis Proportiones; sed in illis omnes pausæ integræ manent, ac si non esset Proportio: mutatio autem solis notis accidit, vt in sequenti tabella patet:

The image shows a single musical staff with a treble clef and a common time signature. It contains a sequence of notes with stems and flags. The notes are grouped into pairs, with a '3' written above each pair, indicating a triplet or a specific proportional relationship between the notes.

Postremò vt nihil quod Citharædum promouere possit prætermittatur: vnum id omnes admonitos volo, vt Testudinem iugiter tractent, retractentq;, & triuales quilibet Cantiunculas, nunc in Bassi, aliquando in Superiore, simpliciter, sine vlla consonantiarum admittione aliquoties decantent: tum verò suo Marte easdem per contrapuncti modos, vsitata symphonix specie reddant. Vsitata porro consonantiarum species in duplici sunt differentia: aliæ enim perfectæ sunt: vt octaua, octaua geminata: quinta, tam simplex, quam geminata. Aliæ sunt imperfectæ, vt sunt, tertix simplices, & compositæ, atque ex his nata: item sextæ, tam simplices quam geminata.

Vt porro omnes symphonix species clarius percipiantur, eas hic Phantasia quadam Primo tono per diatolre, simpliciter & nude sine completis consonantijs subijcere est visum: quas cuique modis quibus velit, complendas relinquimus.

vnifonus minor maior minor maior minor maior

The image shows two musical staves. The top staff is labeled 'vnifonus minor' and contains a sequence of notes with stems and flags, grouped into pairs. Above the notes are labels for 'minor' and 'maior' scales. The bottom staff is labeled 'Primi Toni in Diatolre' and contains a sequence of notes with stems and flags, grouped into pairs. Above the notes are labels for 'maior' and 'minor' scales.

Primi Toni in Diatolre.

maior minor maior minor maior

STRUCTURA

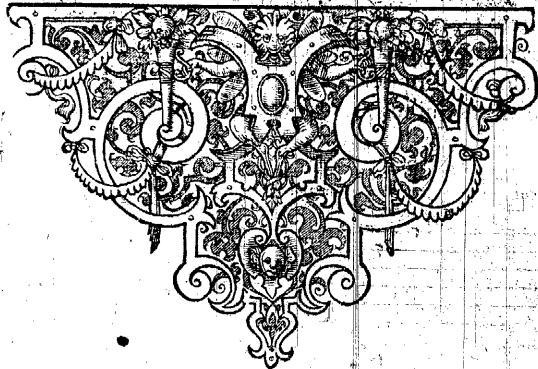
† minor † † † † † † † † † †
 19 20 19 17 15 19 15 17 19 e f
 e c e c e c e c a c a c a c a a e f
 e f e f e f e f a a a a a a a a a a
 e e e e e e e e a a a a a a a a a a
 a f a f a f a f a a a a a a a a a a

† † ☉
 22 24
 f f m
 e a a
 a a a

a — — a —

Vides hic Amice Lector, vt ex simplicibus & primis, reliquæ species Proportione quadam enascantur. Et hinc intelligis opinor, cui simplici, quæque hinc orta respondeat, quæq; proberur. Nam 10 est Tertia geminata. 12 Quinta geminata. 13 Sexta geminata. 15 est Octaua geminata. 17 Tertia bis geminata. 19 est bis gemina Quinta. 20 est bis gemina Sexta. 22 est Octaua bis gemina. 24 est Tertia ter gemina. Atque in hisce consonantiarum speciebus ex Musicorum instituto, id sedulo notandum, quod Duæ species perfecta eiusdem generis omnino se non consequantur, nisi sint immobiles, in vnifono. Imperfecta tam ascendendo, quàm descendendo se concinnè sequuntur.

Hæc sunt Philomise, quæ in Testudinis nostræ Architecturam præmittenda censur: his frueri, at. R. A. L.





Enga quel bel narciso che nel fonte S'in amorb e mirau' vna volta E

fugga poi si puo con l'alma sciolta. E



Venga quel bel narciso che nel fonte S'in amoro e mirau' vna vol.

ta fugga poi si puo con l'alma sciolta. E



Venga quel bel narciso che nel fonte S'in amoro e mirau' vna volta E

fugga poi si puo Con l'alma sciolta. E

Paradigma Carminis Trium vocum in Scalam Testudinis redacti: ex quo prudens Citharedus facile colliget, Scalam quatuor spacijs in singulas mensuras, seu tactus Musicos distinguendam prius esse, quam ipsam Cantilena translationem auspicabitur.



48

7 B

1

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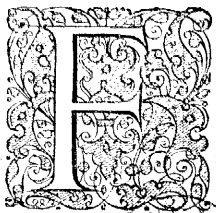
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Γ Γ B B Γ B B Γ

f g g f b d f d b a b d b a b a b d b a

e b d b d e b d e a b d

e b d e a b d

Antafia Prima.

B Γ B Γ B B

a b d f d d d b a f d d a f d d a

d d d f d d d e e d d d d d c d d a b

a b a b d f a e a a a a d f

B B B B B B Γ B

a b a d a b d a f d b a a a b d f g

d d a r a d e d c a r d d e d f d c a d e d c a r d

a d e a r a c a d d d d d a a

Γ B B B B B Γ B Γ B

f g f g f e e e e e e e f d b a b a f f d b a

g g f d g f d f d d b d b a d c d d g f d e a

b b f d c d a a e d d c a a d f e

b b d d a b d f

B B

d e d e d e a r d f a d d a b a a a b d f g

a a a e d a e d f d a a g a c a b d a d

a a f d a a a f d

B B

d a d a e d a b d d e g e g f g f g b b f d b a b d b a

a d a e d a b d f e g e a d f b a a a a

b a b d d d

B

a b d b a d b a b d d b a g d f b d a b a b d a

d b a c e f e f d a b d e b d b d a

a a f f d a b d a b d a b d a b d

Γ B Γ B Γ B

f g d f b d a b a f g f d b a a a b

d a c b d b a b b d c d d e d b d e d

a d a d f f d b a d b a a b a a

Γ B Γ B

a d c d d d d b d e d d

d e f a d a a f a a

a b a d e d

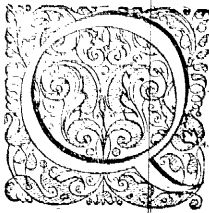
PRATVM



Handwritten musical notation on a page titled "PRATVM". The notation consists of ten systems, each with a single staff. Above the first staff, there are rhythmic symbols: a vertical line with a flag, followed by two pairs of vertical lines, and then a vertical line with a flag, two pairs of vertical lines, two pairs of vertical lines, and a vertical line with a flag. The notation itself is a form of mensural notation, using letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4) placed on and below the staff lines to indicate pitch and rhythm. A large, ornate initial letter 'P' is at the beginning of the first system. The word "Anctia" is written above the second system. The notation continues down the page with various rhythmic and melodic patterns.

Anctia

MUSICVM.



Questa che gl'occhi: / suoi guerra mi fan- no Quella che gl'oc-

chi: / suoi guerra mi fan- no Quando la notte ripo- far vorrei

Quando la notte ripo- far vorrei Sempre m'infogno: / d'essere con lei Sempre m'infogno d'esse-

re con lei: / Quando la notte ripo- far vorrei Quando la notte ripo- far vorrei Sempre m'infogno

Sempre m'infogno d'essere con lei Sempre m'infogno d'esseré con lei: /

Sempre m'infogno d'essere con lei Sempre m'infogno d'esseré con lei: /

BASSO.



Questa che gl'occhi: / suoi guerra mi fanno Quella che gl'occhi: /

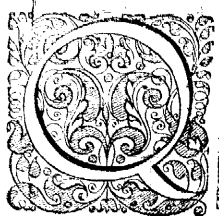
suoi guerra mi fanno Quando la notte riposar vorrei Quando la notte

Sempre m'infogno Sempre m'infogno d'essere con lei: / Quando la notte ripo- far vorrei Quando la

notte Sempre m'infogno Sempre m'infogno d'essere con lei:

notte Sempre m'infogno Sempre m'infogno d'essere con lei:

P R A T V M.



Val viue Salamandra in fiama ardente E ne gioisce poi Co-
 sù il mio core in voi Chela sua fiamma fete assai lucente Ardendo ha vi-
 ta // ed uol'alcun non sente O che felice forte // viuer in fiamma
 // e non hauer la mor- te O che felice forte // viuer in fiamma
 // viuer in fiamma e non hauer la morte.

B A S S O.



Val viue E ne gioisce poi Cosù il mio core in voi
 Chela sua fiamma fete assai lucente Arden- do ha vita Ardendo ha
 vita duol'alcun non sente O che feli- ce forte viuer in fiamma viuet in fiamma e non ha-
 uer la morte O che feli- ce forte viuer in fiamma viuer in fiamma e non hauer la morte.

MUSICVM



lange a filli e riuoletambele luci Al Cielch'anche i piangea
 O Tirsio Tirsi *tr* O Tirsio Tirsi *tr*
 i fior i fior l'her- be & le fron- de Ei fol quei dur'ac-
 centi & fol Et pur sen giua e pur doppiate il passo Ei fol quei duri accenti Et pur sen giua e pur dop-
 piaue il passo e pur doppiaue il pas- so. *tr*

BASSO.



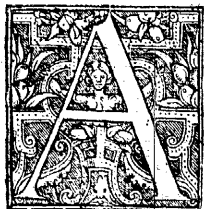
iange a filli: O Tirsio Tirs pur mesta di- cea O Tirsio Tirs mormorauan
 l'onde O Tirsio Tirsiven- ti i ven- ti
 O Tirsio Tirs fior l'herp' & le fron- de Ei sol non vdia lasso Et piu sen giua e pur dopiaue il passo Et
 fol non vdia lasso Et pur sen giua e per doppiaut' il passo & pur doppiaut' il passo.

P R A T V M

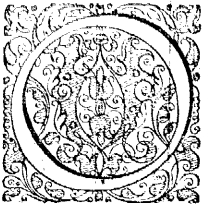


Nchor che col partire, io mi sento morire, partir vorrei ogn'hor ogni momé-
 to: tant' il piacer ch'io sento, de la vi- ra ch'acquisto nel
 ritor- not et così mill'e mille volte il giorno, mill'e mille volte il giorno, partir da voi vorrei:
 tanto son dolci gli ritor- ni miei: & così mill'e mille volte il giorno, mill'e mille volte il giorno,
 partir da voi vorrei: tanto son dolci gli ritorni miei.

B A S S O.



Nchor che col partire, io mi sento morire, partir vorrei og-
 n'hor ogni mométo, tant' il piacer ch'io sento, de la vita ch'ac-
 quisto nel ritorno & così & così mill'e mille volte mill'e mille volte il giorno, partir da voi vorrei: tan-
 to son dolci gli ritorni miei: & così mill'e mille volte mill'e mille volte il gior-
 no, partir da voi vorrei: tanto son dolci gli ritorni miei.



Gni belta madóna ch'io veggio a l'altrui don- n'al volto fiori mi
 fembr'vn om- bra sol di bei pitto- ri La
 vostra sola e quel- la che fe natura in tierra che vidi e di belta la forma ve-
 ra belta non e mortal ch'a voi somiglie ch'auere al volto tante marauiglie ch'or dea parete hor mattina
 stella hor l'vn hor fol hor cos' ancor piu bella hor l'vn hor fol hor cos' ancor piu bella hor l'vn hor fol hor cos' an-
 cor piu bell' ancor piu bella.

BASSO.



Gni belta madonna ch'io veggio a l'altrui don- n'al volto fiori
 mi fembr'vn ombra sol di bei pittori la vostra sola la vostra sola e quella
 che fe natura in tierra che vidi e di belta la forma vera belta non e mortal ch'a voi somiglie ch'auere al
 volto tante marauiglie ch'or dea parete hor matutino stella hor l'vn hor fol hor l'vn hor fol hor
 cos' ancor piu bella hor l'vn hor fol hor cos' ancor piu bella

P R A T V M



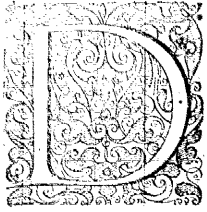
V su su su ch'el gior- n'è fuore, Su su su su ch'el gior- n'è fuo-
 re, Su su pastori vscite // Egli auge lettrivdite, Su
 su su su ch'el gior- n'el giorn'è fuore, Egli auge lettriv- dite, Che fan cantan-
 do, cantan- do, Che fan cantan- do // Che fan cantando //

Che fan cantado a la bell'Alba la bel- l'Alba, honore.

B A S S O.



V su su su ch'el gior- n'è fuore, Su su pastori vsci-
 te, Egli auge lettrivdite, Su su su su ch'el gior- n'è fuore, Su su pa-
 stori vscite Che fan cantan- do, // a la bell'Alb'honore. Che fan cantan- do,
 Che fan cantando // a la bell'Alba a la bell'Alb'honore.



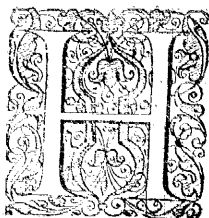
Oce fiamella mia s'hai tanto ardi- re s'hai
 tanto ardi- re Con tua belta infi- nita A mill'e mille cor
 dar mort'e vita Ch'altro si potra dire Senon che tu fai viuer e mori-
 re Senon che tu fai viuer e morite Ch'altro si potradire Senon che tu fai viuer
 e morite Senon che tu fai viuer e mori- re.

BASSO.



Oce fiamella mia: Con tua belta infinita Con tua belta infi- nita A
 mille mille cor dar mort'e vita Ch'altro si potra
 dire Senon che tu fai viuer e morite Ch'altro si potra dire Senon che
 tu fai viuer e mori- re.

PRATVM



Musical staff with notes and rests, corresponding to the lyrics below.

Or va canzona mia nō dubi- tare non dubi- tare Hor va canzona mia nō dubi-

Musical staff with notes and rests, corresponding to the lyrics below.

tare non dubi- tare Bascia la man'a quella a quella

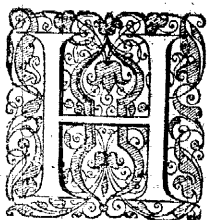
Musical staff with notes and rests, corresponding to the lyrics below.

che tu fai Cantand'ad vno ad vno li miei guai ad vno ad vno li miei guai Cantand'ad vno ad vno li miei

Musical staff with notes and rests, corresponding to the lyrics below.

guai ad vno ad vno li miei guai.

BASSO.



Musical staff with notes and rests, corresponding to the lyrics below.

Or va canzona mia non dubita- renon dubita- re Hor va canzona mia non dubi-

Musical staff with notes and rests, corresponding to the lyrics below.

tare non dubita- re Bascia la man'a quella a quella

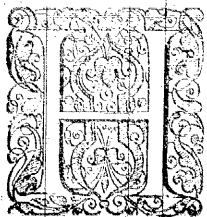
Musical staff with notes and rests, corresponding to the lyrics below.

che tu fai Cantand'ad vno ad vno li miei guai Cantand'ad vno ad

Musical staff with notes and rests, corresponding to the lyrics below.

vno li miei guai

MUSICVM.



Musical notation with five staves. The first staff contains rhythmic markings (vertical lines) above the notes. The notes are lowercase letters (a, c, e, g, f, d, b) on a five-line staff. The second staff contains a similar sequence of notes. The third staff contains a sequence of notes. The fourth and fifth staves contain a sequence of notes.

Orva canzona mia. Octauitoni.

Musical notation with five staves, continuing the piece. It features rhythmic markings and notes on a five-line staff.

Musical notation with five staves, continuing the piece. It features rhythmic markings and notes on a five-line staff.

Musical notation with five staves, continuing the piece. It features rhythmic markings and notes on a five-line staff.

Musical notation with five staves, continuing the piece. It features rhythmic markings and notes on a five-line staff.

Empty musical staves at the bottom of the page, consisting of ten five-line staves.

MUSICVM.



E forza *ff* M'è forza di parti- re M'è forza di par-

tire M'è forza di par- tire E penfando E penfando al parti- re

Mi fent' il cor' e l' anima parti- re Tu lieta viui *ff* Tu lieta viui Io me ne vò *ff*

Io me ne vò Io me ne vò a mori- re Tu lieta viui *ff* Tu lieta viui Io me ne vò *ff*

Io me ne vò Io me ne vò a mori- re Tu lieta viui *ff* Tu lieta viui Io me ne vò *ff*

Io me ne vò Io me ne vò a mori- re.

Io me ne vò Io me ne vò a mori- re.

Io me ne vò Io me ne vò a mori- re.

BASSO.



E forza *ff* M'è forza M'è forza di partire M'è forza di par-

tire partire E penfando E penfand' al partire Mi fent' il cor' e l' ani-

ma partire Tu lieta viui Io me ne vò *ff* Io me ne vò a morire Tu lieta viui

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

Io me ne vò *ff* Io me ne vò a morire.

P R A T V M



O che tropp'alt' amor volli segui- re //

Ragion'è ben ch'io pianga del mio male A ca- der vachi tropp'in alto fale //

A cader vachitropp'in alto fale //

B A S S O.



O che tropp'alt' amor volli seguire //

Ragion'è ben ch'io pianga del mio male A cader vache tropp'in al- to fa-

le //

A cader vachitropp'in al- to fale A cader vachitropp'in alto fale.

MUSICVM.



Γ BBB BB BB Γ BBB
 aaacc aa a aaacc aa
 Baaaa abea effeeca dca Baaaa b
 dBBaa bdfbf c dca dBBaa b
 cccbb c ccc c ccc bcc
 a cc ac c a cc a
 a a a a a a

O chetrop'alc' amor. Decimi toni.

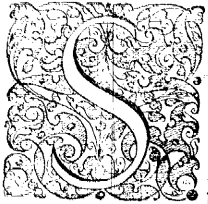
BB B BB B
 a a a aaa d d fddd aa a
 caefca a b BB a b Babb b cca a
 fbf bbb bbbbb aac dacf cca a
 ccc c dddd d d d d d aac d
 a a d d d b b b

B B B B B B B
 a fff d c f ddf dca a a a fff c
 ff fd df d daaf daea fccccc aa cca a a fff c
 g dca a a af b b f f f f bbb ddaabb g daabb
 dafa a a had c c c c d aac d dafa
 da a a a a a a

B B BB B BB B B
 f ddf dca a a afa a a a c
 aaf daea cccccc caa dca a a a a
 a af a c c c c d dca c c
 a ad a c c c a a a

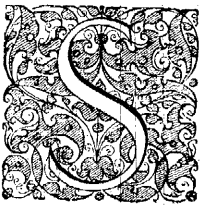
Multiple empty musical staves for notation.

MUSICVM.



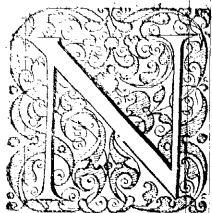
Et tanto gratio fa // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira // c
 non conofc' amore O non è viuo // o non conofc' amore O non è viuo //
 o non conofc' amore.

BASSO.



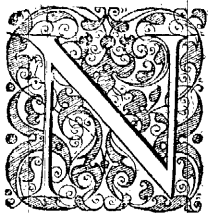
Et tanto gratiofa, // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira //
 e non ti donn' il core, O non è viuo, // O non è viuo o non conofc' amore,
 non è viuo // a non è viuo o non conofc' amore.

P R A T V M



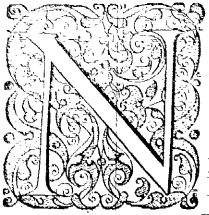
On al su'amante piu Diana piacque Quando per tal ventura tutt'ignuda La vid-
 d'in mez- zo de gelid'acque Ch'ame la pastorella
 al pestre cruda Post'a bagnar vn leggiadretto velo Ch'a laura il vagh'e bion- do capel chiuda Ch'a lau-
 rail vagh'e bion- do capel chiuda Tal che mi fece hor quand' eg'ard' il cielo Tutto tremar %
 d'vn amoroso gielo Tutto tremar % d'vn amoroso gielo.

B A S S O.



On al su'amante piu Diana piacque Quando per tal ventura tutt'ignu-
 da La vid- d'in mez- zo della gelid'acque Ch'ame la pastorell'al
 pestre cruda Post'a bagnar vn leggiadretto velo Ch'a l'aur' il vagh'e bion- do Ch'a l'aur' il vagh'e bion-
 do capel chiuda Tal che mi fece hor qua'd' eg'ard' il cielo Tutto tremar % d'vn amoroso gielo
 Tutto tremar % d'vn amoroso gielo.

MUSICVM.



B BB Γ B B BBB Γ BB
 d d d e d e d e f a f e e e a a a a a
 f d d f r d d d d d f a e a r d e
 e f r e a a a a a f a a a a
 f r a a a a a a a a a a

On al suo amante 4. 12. Toni. *

B BB BBB B B Γ B B BB
 a e d a e f f d f d e r e a a d e a a e d f f
 a d f b d f d d d e f d a d a e d
 e a f a a a a a a a a a a a a e a e e f f

B B B Γ B Γ B B BB B B
 e e e e a a a e e e e d e f e f
 f d d d d d d d d d d d d d d d d
 f a a a a a a a a a a a a a a a a

Γ BB B BB B B B B B B
 a a a e e a d e a a d e a e d e f a a d d e a e d f f f f
 r r r d d d d a d a d a d a d d d d d d d d d d d d
 f f a

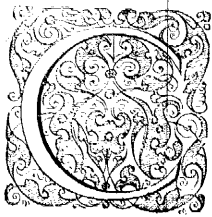
B B B B B B B B
 f a g g e a e d f a d a e a e a a d e a a a a a a a a
 a d d f d d a e d a e d a d d d a d e f a e d d e a r e a e d
 a a f a a a e a f a a e e e e e e e e e e e e e e e e


Γ BB Γ B Γ BBB B BB
 e d f b
 f
 a

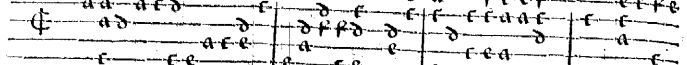
Γ B Γ BBB B B B
 f
 h e d d d d e d d f a e d e d e a e d
 a a e f a a a a e e e e a f a f a f a f a f a f a f a f a f a

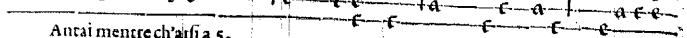
Multiple empty musical staves at the bottom of the page.

PRATVM

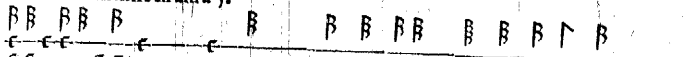


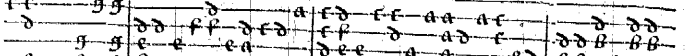


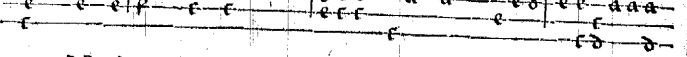





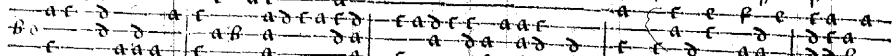
Antai mentre ch'alla s.

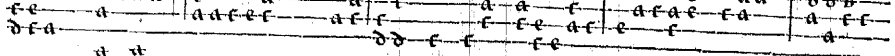





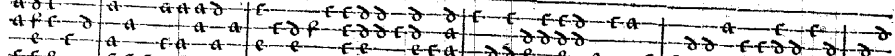


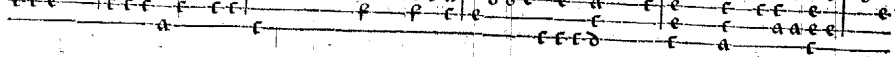


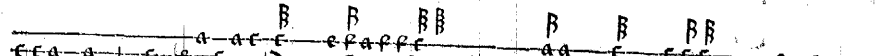


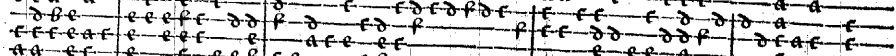


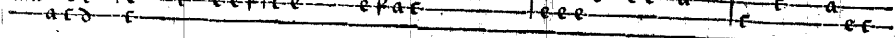





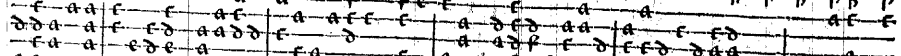


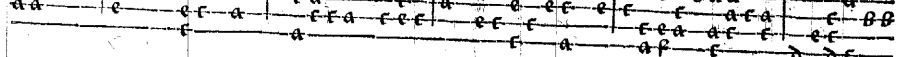





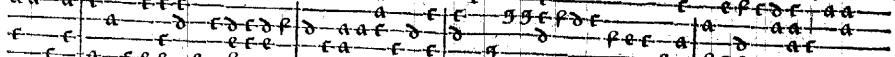


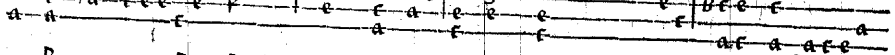


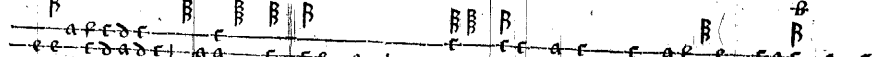


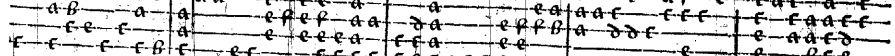


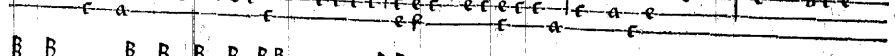


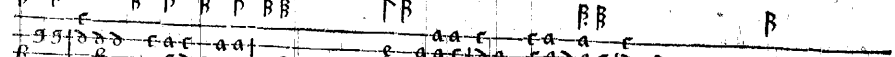


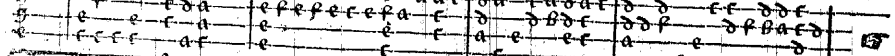





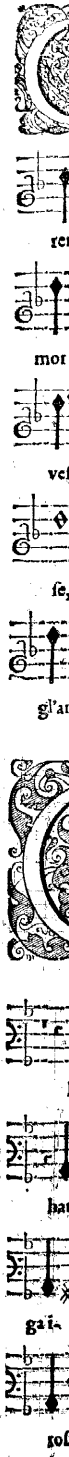








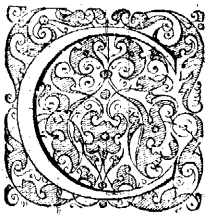






Antai mentre chi arsi del mio foco La viua fiam- ma, ou'io mo-
 rendo vissi Ben che quâr'io cantai e quant'io scri- si Di madonna d'a-
 mor fu nulla'o poco, fu nulla'o po- co, Del lor chiaro diuin almo splendore Nô m'ha
 vessera tutto fatto indeg- no Col canto, haureil' interno e grau' ardore, Agl'orecchi di tal fatto pale-
 se, Che pietà fo- ra ou'albergai- ra e sdeg- no, ou'albergai- ra e sdegno A
 gl'amorosi strali fermo seg- no fare- i Pieno di dolci' aspro martiro,

BASSO



Antai mentre chi'ar- si, Del mio foco La viua fiamma ou'io mo-
 rendo vissi Ben che quâr'io cantai E quâr'io scri- si Di madon'e d'amor
 E quâr'io scrissi Di madon'e d'amor fu null'o poco Ma li begl'occhi' ond' il mio cor s'accese Co' canto,
 haureil'inter- no'e gra- u'ardore, Agl'orecchi di tal fatto pale- se, Che pietà fora, ou'alber-
 gai- ra e sdeg- no, ou'albergai- ra e sdegno Agl'amorosi strali fermo segno farei Agl'amor-
 osi strali fermo segno farei Pieno di

P R A T V M

Ou' hor'in liberta piang'e fospi- te, Ahi Pace cord'amante non
halo- co, Ahi Pace cord'amante non halo- co, non halo- co.

S V'ann'vn iour d'amour folli- cité- e, Sufann'vn iour d'amour follici-
té- e, Par deux viellars conuoitans sa beau- té, Fut en son cœur trist' & def,
confortée, Fut en son cœur trist' & de conforté-

B A S S O

dolc'aspro mar- tiro, Ou' hor'in liberta piang'e fospi- ro, Ahi pace cord'amanti non halo-
co, Ahi pace cord'amante non halo loco, pace cord'amante non halo loco.

S V- sann'vn iour // d'amour fol- licé- té-
Par deux viellars // conuoitans sa beauté, Fut en son cœur //
trist' & def. conforté- e, Vo-

PRATVM

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical stems with flags) and letters (a, b, c, d, e, f, g) placed above and below the lines. The letters are arranged in a sequence that suggests a specific rhythmic pattern or melody.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters from the previous system.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation on a five-line staff, concluding the sequence of rhythmic symbols and letters.

e, Voyant l'effort fait à la chaste- ré, El- le leur dict si par desloyauté de ce corps mien vous auez
 iouissance C'est fait de moy // si ie fais résisten- ce vous me ferés mourir en deshonneur, Mais
 j'ayme mieux perir en innocence, Que d'offenser par peché le Seigneur, Que d'offenser Que d'offenser par
 peché le Seigneur.

BASSO.

yant l'effort // fait à la chaste- ré, Elle leur dict si par desloyauté De ce corps mien vous
 auez iouissance C'est fait de moy si ie fais résisten- ce Vous me ferés mourir en deshonneur Mais
 j'ayme mieux // perir en innocence, Que d'offenser Que d'offenser par peché le Seigneur.

P R A T V M

Donna crudel tu m'hai rubat' il core, tu m'hai rubat' il core, //
 tu m'hai rubat' il core, // Donna crudel tu m'hai rubat' il co-
 re tu m'hai rubat' il core // tu m'hai rubat' il core, // E mai nō mā-
 chi // Di me stratore // E pure pure pur ti voglio amare. //

B A S S O.

Donna crudel tu m'hai rubat' il core, tu m'hai rubat' il core, //
 tu m'hai rubat' il core, // Donna crudel tu m'hai rubat' il co-
 re, tu m'hai rubat' il core, // tu m'hai rubat' il core, // E mai non
 māchi, // Di me stratore E pure pur e pur ti voglio amare. //

D
 f
 e
 f
 a
 a
 f
 a
 B
 B
 a
 a
 B
 B
 a
 a
 f
 e
 B
 a
 f
 a
 a
 f
 e

MUSICVM.

20



E Roſignol plaifant & gracieux, // Habiter
 veut // toujours au verd boſcai- ge, Aux châps voler & par tous autres
 lieux // Sa liberté // aymât mieux que ſa cai- ge, Mais le mien cœur
 // qui demeure en oſtaige, Soub triftedueil qui le tient en ſes laçz, qui // Du Roſignol
 // ne chercher l'auantaige, Né de fon chât receuoit le ſoulas, // Ne
 de fon chant // recevoir le ſoulas.

B A S S O.



E Roſignol plaifant & gracieux // Habiter veut toujours au
 verd boſcai- ge, Aux châps voler & par tous autres lieux, & //
 Sa liberté aymant mieux que ſa cai- ge, Mais le mien cœur qui demeure en oſtaige, //
 Soub triftedueil qui le tient en ſes laçz, // Du Roſignol // ne chercher l'auantaige,
 Ne de fon chant recevoir le ſoulas, // Né de fon chant recevoir le ſoulas.

P R A T V M



Ola foletta i me ne vo, i me ne vo cātando, i me ne vo cantando i me ne vo // can-
 tan- do, i me ne vo Sola foletta i me ne vò i me ne vò cātando, i me ne vo cantando i me ne vo // can-
 tan- do, i me ne vo & ho via' il core, piu freddo che graccio, piu freddo che giaccio e vo d'amor spre-
 giando e vo d'amor // spregiand'ogni suo laccio, ogni suo laccio, e vo e vo d'amor e
 vo d'amor spreggiand'ogni suo laccio, ogni suo laccio.

B A S S O.



Ola fo: I me ne vo cantando, // i me ne vo // i me ne vo //
 i me ne vo cātando, i me ne vo cantando // i me ne vo // i me ne vo //
 i me ne vo cātando, & ho via' il core, piu freddo che graccio piu freddo che giaccio e vo d'amor spre-
 giando e vo d'amor e vo d'amor spregiand'ogni suo laccio, ogni suo laccio e vo d'amor //
 spregiand'ogni suo laccio, ogni suo laccio.

PRATVM



aaa a a ac acdadc a B B B B B B B

Estina icolli.

Handwritten musical score for a piece titled "PRATVM". The score is written on ten systems of three staves each. The notation is a form of early printed musical notation, likely mensural notation, with letters (a, b, c, d, e, f) placed on the staves to indicate pitch and rhythm. Above the staves, there are various letters and symbols, including a large decorative initial 'V' at the beginning. The text "Estina icolli." is written below the second system. The score is densely packed with musical notation and includes some decorative elements like small floral motifs at the end of the page.

MUSICVM.



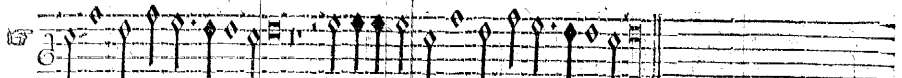
Estiua i colli e le campagn' intorno inor- no La prima
vera di nouell'honori, hono- ri, E spiraua suauia- rabi odo-
ri cinta d'herb'e di frond'el cin- dor- no, Quando licoria l'apparir del giorno del gior-
no, Cogliendo di sua man purpurei fiori, fi- ri Mi disse in guidardon di tant'ar-
dori A te li col-

BASSO.



Estiua i colli e le campagn' intorno La prima vera di nouell'honori
E spiraua suauia- rabi odori arabi odori, cinta d'herb'e di frond'el cin
adorno, Quando li cori a l'apparir del giorno Cogliendo di sua man purpurei fiori, 'Mi disse in guidar-
don di tant'ardori, di tanti ardori, A te li colgo & ecco io te

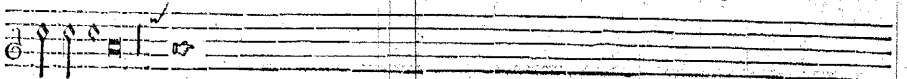
P R A T V M



go & ecco io ten'a- dor- no, A te li colgo & ecco io ten'a- dor- no.

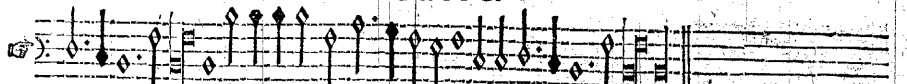



O si le chio me mie sua- tuente suaemen- te
parlando cin- se en si dolci legami mi strins'il cor mi strins'il
cor ch'altro piacer nō sento ch'altro piacer onde non sia già mai che piu non l'ami. che piu non l'ami de



gli occhi miei,

B A S S O.



ne adorno, a te li colgo & ecco io ten'adorno, io te n'adorno.




O si le chio me mie suaemente parlando cin- se en si dol-
ci legami mi strins'il cor, // ch'altro piacer non sento onde non sia già
mai che piu non l'ami degli occhi miei, ne fia che l'ami

MUSICVM.

First system of musical notation with notes and clefs.

Second system of musical notation with notes and clefs.

Third system of musical notation with notes and clefs.

Fourth system of musical notation, featuring a large decorative initial 'C' on the left.

Oslechiome. Seconda parte.

Fifth system of musical notation with notes and clefs.

Sixth system of musical notation with notes and clefs.

Seventh system of musical notation with notes and clefs.

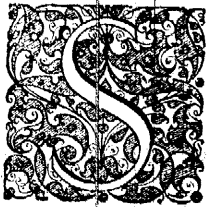
Eighth system of musical notation with notes and clefs.

Ninth system of musical notation with notes and clefs.

MUSICVM

24

altri sospiri che desiando ch'ia. mi altri sospiri che desiando ch'iami che desiando ch'ia. mi.



Vñann'vn iour d'amour so. licie tée Par deux viellars conuoitans sa beau-
té, Fut en son cœur trist' & des- confortée Voyant l'effort fait à sa chasteté

Elle leur dict si par desloyauté De ce corps mie vous auez

BASSO.

mente, altri sospiri che desiando altri sospiri che desiando ch'iami altri sospiri che desiando ch'iami.

che desiando ch'iami.



Vñann'vn iour d'amour soli- cée Sufann'vn iour d'amour soli- cée.
e Par deux viellars conuoitans sa beauré Fut en son cœur

trist' & desconfortée Voyant l'effort l'effort fait à sa cha- sté

Elle leur dict si par desloyauté De ce corps mien Vous auez

PRATVM

iouyffance C'est fait de moy si ie fais resistance Vous me ferés mourir en deshonneur Mais l'ayme mieux
perir en innocence Que d'offenser par peche le Seigneur Mais l'ayme mieux perir en innocence Que
d'offenser par peche le Seigneur.

BASSO

fance // C'est fait de moy // si ie fais resistance
// Vous me ferés Vous me ferés mourir // Mais l'ayme mieux //
perir perir en innocen- ce Que d'offenser // // par peche
le Seigneur Mais l'ay- me mieux // pe- rir en in- nocence
Que d'offenser // // Que d'offenser par peche le Seigneur.

MUSICVM.

First system of musical notation with three staves and rhythmic markings above.

Second system of musical notation with three staves and rhythmic markings above.

Third system of musical notation with three staves and rhythmic markings above.

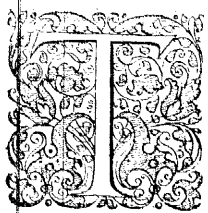
Fourth system of musical notation with three staves and rhythmic markings above.

Fifth system of musical notation with three staves and rhythmic markings above.

Sixth system of musical notation with three staves and rhythmic markings above.

Seven systems of empty musical staves at the bottom of the page.

P R A T V M



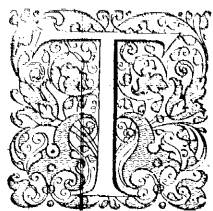
Musical score for Prattum, featuring a vocal line and a lute line. The text "Inimorir volea." is written below the first system. The score consists of six systems of music, each with a vocal line and a lute line. The lute line uses a simplified notation with letters (B, C, D, E, F, G, A) and rhythmic flags. The vocal line uses a standard musical notation with a treble clef and a key signature of one flat. The text "Inimorir volea." is written below the first system. The score ends with a double bar line and a fermata over the final note.



Small musical notation on the right margin, including a treble clef and notes, with the text "mio" and "anch'io" below it.

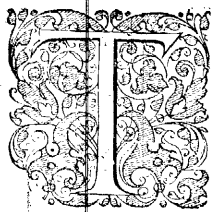


Small musical notation on the right margin, including a treble clef and notes, with the text "chora" and "rir anch'io" below it.



Irfi morir volea, Tir- fi morir volea gl'occhi miran-
 do di colei ch'adora ond'ella che di lui non meno ardea gli disse ohime ben
 mio Deh non morir anchora Deh non morir anchora Che teco bramo di morir
 anch'io anch'io Che teco bramo di morir anch'io anch'io anch'io.

BASSO.



Irfi Tirfi morir volea gl'occhi mirando dico lei ch'ado-
 ra ond'ella che di lui non meno ardea gli disse ohime ben mio Deh non morir an-
 chora Che teco bramo di morir anch'io anch'io Che teco bramo di mo-
 rar anch'io anch'io.

P R A T V M

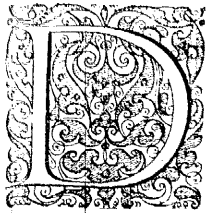
Rendò Tirsi il de- sio C'hauea di pur sua vita allhor fini- re & sentia morte & mentre fiso il guardo pur tenea ne begli occhi diuini & nettare amo- roso indi beuea la bella Ninfa sua che giavi- cini Sentia i mesi d'amore, Disse con occhi languidi e tremanti ch'io moro ch'io moro le ripose il pastore & io mia vita moro & io mia vita moro & io mia vita & io mia vita moro.

Ohi morito // i fortunati amanti Di morte si foate & si gradi- ta Che per ancho morir // tomato in vita Che per ancho morir // tomato in vita.

B A S S O.

Rendò Tirsi: Et sentia morte & non potea morire la bella Ninfa sua sentia i mesi d'Amore Disse con occhi languidi e tremanti mo- ri cormio le ripose il pastore & io mia vita moro & io mia vita moro & io mia vi- ta moro.

Ohi morito i fortunati amanti & si gradita Che per ancho mo- tir // Che per ancho morir // tomato in vita.



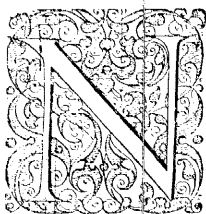
Olc' amorese morose eleggiadrette ninfe e leggiadrette ninfe Dolc' amore-
 se morose eleggiadrette ninfe e leggiadrette ninfe Che col vostro cantar e dolc' accen-
 ti Fate ecco risonar sonar Fate ecco risonar Fate ecco risonar fermar i venti Venit' a cantar me-
 co Notte felice e bel- la // Che mi guidasti // in braccio alla mia stella
 // Chemi guidasti // in braccio alla mia stella. //

BASSO.



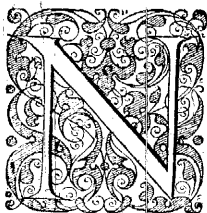
Olc' amorese // eleggiadrette ninfe Dolc' amorese //
 eleggiadrette ninfe Che col vostro cantar e dol- c' ac-
 centi Fate ecco Fate ecco risonar sonar fermar i venti Venit' a cantar meco Notte felice e
 bella Che mi guidasti // in braccio alla mia stella Che mi guidasti in braccio alla mia stella Che
 mi guidasti // in braccio alla mia stella Che mi guidasti in braccio alla mia stella.

P R A T V M



On mitog' il ben mio Chi non arde d'amor // come fac'io
 come fac'io Ma perche nō fia mai che null' o poco agguagl' il mio gran foco Se
 non e ingiult' amo- re Io sol hauro della mia donn' il core //
 Dunche las' il ben mio Chi non arde d'amor // come fac'io. Dunche las' il ben mio
 Chi non arde d'amor // come fac'io // come fac'io.

B A S S O .



On mi: Chi non arde d'amor come fac'io Chi nō arde d'amor come faci- o,
 come fac'io Ma perche nō fia mai che null' o poco agguagl' il mio gran foco Se
 non e ingiult' amore Io sol hauro della mia donn' il core // Dunche las' il ben
 mio Chi non arde d'amor come fac'io // Dunche las' il ben mio
 Chi non arde d'amor come fac'io // come fac'io //

PRATVM



Musical notation system with three staves. Above the staves are rhythmic flags: ♮, ♮, ♮, ♮, ♮. The notation includes various note values and rests.

lento m'hamor.

Musical notation system with three staves, continuing the piece. Above the staves are rhythmic flags: ♮, ♮, ♮, ♮, ♮.

Musical notation system with three staves. Above the staves are rhythmic flags: ♮, ♮, ♮, ♮, ♮.

Musical notation system with three staves. Above the staves are rhythmic flags: ♮, ♮, ♮, ♮, ♮.

Musical notation system with three staves. Above the staves are rhythmic flags: ♮, ♮, ♮, ♮, ♮.

Musical notation system with three staves. Above the staves are rhythmic flags: ♮, ♮, ♮. The system concludes with a double bar line.

Five empty musical staves at the bottom of the page.



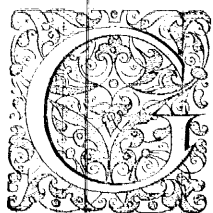
Partial musical notation on the right margin, including a treble clef and notes.



Partial musical notation on the right margin, including a treble clef and notes.

MUSICVM.

30



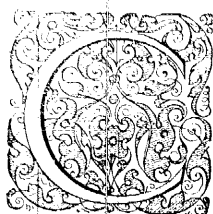
lonto m'hamor fra bell'e crude braccia, fra bell'e crude braccia Che m'anci-
 don'a torto et s'io mi doglio Doppia il martir // onde pur com'io
 foglio, Il meglio e ch'io mi mora, // mi mora, amando e taccia, Il meglio e ch'io mi mo-
 ra, Il meglio e ch'io mi mora mi mora amando e taccia.

BASSO.



lonto m'hamor, fra bell'e crude braccia, // Che m'ancidon'a tor-
 to et s'io mi doglio Doppia il martir // onde pur com'io foglio, Il
 meglio e ch'io mi mora, // mi mora, amando e taccia, Il meglio e ch'io mi mora, //
 mi mora amando e taccia.

P R A T V M



Ome poss'io morir se non ho vita Come poss'io morir se non ho vita,
dunqu'a che darmi mort' a tut- te l'hore, dunqu'a che darmi mor- t'a
tutte l'hore, Potrà l'homo morir :// potra l'homo morir se non a vita, Potrà l'homo morir
potra l'homo morir se non a vita.

B A S S O.



Ome poss'io morir se non ho vita Come poss'io morir se
non ho vita Dunqu'a che darmi mort' a tut- te l'hore, ://
Potrà l'homo morir :// se non ha vita, Potrà l'homo morir
se non ha vita.

PRATVM



First system of musical notation with a treble clef and a common time signature. It features a single melodic line with various rhythmic values and a key signature of one flat. The notes are written in a stylized, early printed font.

He fa hogg'il mo' sole.

Second system of musical notation, continuing the melody from the first system. It includes a treble clef and a common time signature, with a key signature of one flat.

Third system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

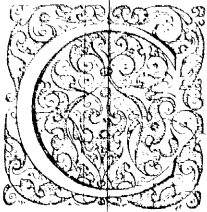
Fourth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

Fifth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

Sixth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

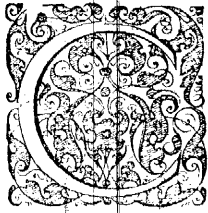
Seven systems of empty musical staves, providing space for further notation or performance.

MUSICVM.



He fa hogg'il mio so- le Che fa hogg'il mio sole hogg'il mio
 fo- le Che fa Che fa il mio can- to e'l suono Che non cantan di lei
 gratia e'l vanto Hor queste mie viole & questi fior gli dono Che ne
 facci corona a le fue chiome Hor questi mie viole & questi fior gli dono Chene
 facci coro- na a le fue chiome Che ne facci corona a le fue chiome.

BASSO.



He fa hogg'il mio so- le Che fa Che non cantan di
 lei la gloria e'l vanto Hor queste mie vi- o- le Hor queste mie vi-
 o- le & questi fior gli dono Chene facci corona a le fue chiome.

P R A T V M

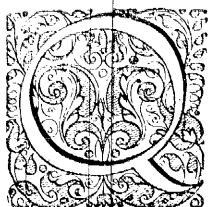


N tempo foſpiraua: Sol per volere bene à chimi daua pene à chimi daua pene Vn
 tempo foſpiraua piangeu'e laciuaua Sol per volere bene à chimi daua pene à chimi daua pe- ne E
 mo cantando vò ♪ Non ardo come prima no no no ♪ Non ardo
 come prima no no no Emo cantando vò ♪ Non ardo come prima no no no ♪
 Non ardo come prima no no no.

B A S S O.



N tempo foſpiraua: Sol per volere bene à chimi daua pene Sol
 per volere bene A chimi daua pe- ne Emo cantando vò ♪
 Non ardo come prima no no no Non ardo come prima no no no Emo cantando vò ♪
 Non ardo come prima no no no Non ardo come prima no no no.



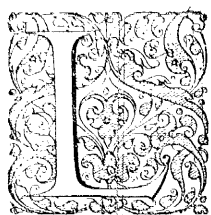
Vando mirai ſa bella faccia d'oro Cons'occhi ladri Cons'occhi
 la- di mi rubafti il core Quando mirai ſa bella faccia d'o-
 ro :// Cons'occhi la- di :// mi rubafti il core ://
 Dammi lo core o ladra del mio core :// o ladra del mio core ://
 del mio core Dammi lo core o ladra del mio core :// Dammi lo core o
 ladra del mio core o ladra del mio core.

BASSO.



Vando mirai ſa bella faccia cruda C6 s'occhi ladri ://
 C6 s'occhi ladri mi rubafti il core Quando mirai ſa bella faccia d'oro
 Cons'occhi ladri :// Cons'occhi ladri mi rubafti il core Dammi lo core o ladra del mio
 core :// o ladra del mio core Dammi lo core o ladra del mio core
 Dammi lo core o ladra del mio core o ladra del mio core.

P R A T V M



A nuit le iourie ne fay que songer, La nuit le iourie ne fay
 que songer, La nuit // Tout m'est contraire //

Tout m'est contrai- re, & ne puis resister, // Le cœur me fault, //

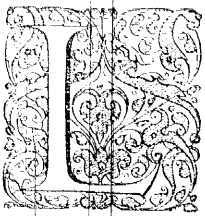
mes esprits sommeillant Sont agitez // Sont agitez comm'vn ruisseau coulant, comm'vn ruis-
 seau coulant, // comm'vn ruisseau coulant, coulant.

B A S S O.



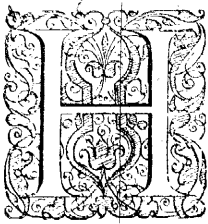
A nuit le iourie ne fay que songer, La nuit le iourie ne fay que songer,
 Tout m'est contraire // & ne puis resister // Le
 cœur me fault // mes esprits som- meillant Sont agitez // Sont agitez
 comm'vn ruisseau coulant, // comm'vn ruisseau coulant.

MUSICVM.



A huit le iour.

PRATVM



Musical notation for the first system, including a treble clef and a staff with notes and rests.

Atté le pas. Seconde partie.

Musical notation for the second system, including a treble clef and a staff with notes and rests.

Musical notation for the third system, including a treble clef and a staff with notes and rests.

Musical notation for the fourth system, including a treble clef and a staff with notes and rests.

Musical notation for the fifth system, including a treble clef and a staff with notes and rests.

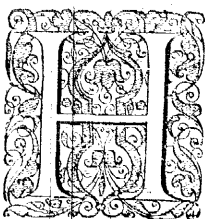
Musical notation for the sixth system, including a treble clef and a staff with notes and rests.

Musical notation for the seventh system, including a treble clef and a staff with notes and rests.

Musical notation for the eighth system, including a treble clef and a staff with notes and rests.

Empty musical staves at the bottom of the page.

MUSICVM.



First staff of music with notes and a treble clef.

Aste le pas, Haste le pas, & destruy ces douleurs Haste le pas & destruy ces

Second staff of music with notes and a bass clef.

douleurs, Chasse ces tenebres // ces trauaux & langueurs, //

Third staff of music with notes and a treble clef.

Ou bien la mort, // par la fier'A tropos, // Soit auan- cé, //

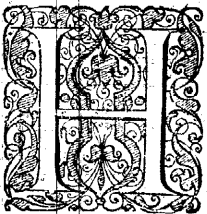
Fourth staff of music with notes and a treble clef.

si auray-ierepos, // si auray-ierepos, //

Fifth staff of music with notes and a treble clef.

si auray-ierepos, // si auray-ierepos, si auray- ie re- pos.

BASSO.



First staff of music for the Bass part with notes and a bass clef.

Aste le pas, & destruy ces douleurs, // ces douleurs,

Second staff of music for the Bass part with notes and a bass clef.

Chasse ces tenebres, // ces trauaux & langueurs, Ou bien la

Third staff of music for the Bass part with notes and a bass clef.

mort, // par la fier'A tropos, // par la fier'A tropos, Soit auancé // si au-

Fourth staff of music for the Bass part with notes and a bass clef.

ray-ierepos // si auray-ierepos // si auray-ierepos // si au-

Fifth staff of music for the Bass part with notes and a bass clef.

ray-ic repos, //

PRATVM



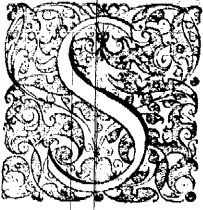
Onno scendesti in terra // scendesti in terra Sonno
 scende- sti in ter- ra scende- sti in terra Et fosti piu pie-
 so della mia donna che m'ard' il viso ascoso il viso ascoso che m'ha il viso ascoso il viso ascoso, che
 m'ha il viso ascoso Et fosti piu pie- to- so della mia donna Chem'ha il viso //
 ascoso il viso ascoso Chem'ha il viso ascoso ascoso Chem'ha il viso ascoso ascoso.

BASSO.



Onno: Scendesti in terra Sonno scendesti in terra Sonno scen-
 desti in terra scendesti in terra & fosti piu pie- to- so che m'ha il
 viso ascoso che m'ha il viso ascoso che m'ha il viso ascoso chem'ha il viso ascoso & fosti piu pie-
 toso Chem'ha il viso ascoso che m'ha il viso ascoso // che m'ha il viso ascoso.

MUSICVM.



♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

Onno scendesti in terra.

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

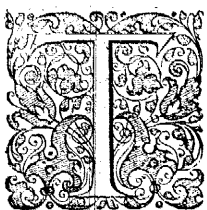
♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

♩ ♪ ♫

Seppera cae cae cae cae cae cae da da ca a aa
 e ada ca a aa
 a r d f e d r a r d r a
 e e e e e e
 a e e a

PRATVM



Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical lines with flags and some letters like 'B'. The notation consists of a series of notes and rests, with some notes having stems and flags. Below the staff are several lines of text, likely representing a vocal line or lyrics, with some letters like 'a', 'e', 'c', 'f', 'd', 'g', 'r', 'p', 'q', 's', 't', 'u', 'v', 'x', 'y', 'z'.

Vlaritorn'a iua. Seconda parte.

Handwritten musical notation on a five-line staff, continuing from the previous block. It includes rhythmic symbols above the staff and a series of notes and rests below. Text is written below the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and a series of notes and rests with accompanying text.



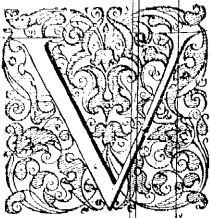
V la ritom'a ri-ua mentr'ella piu fuggiua mentr'ella piu fug-
giua // Tu mi fai riueder gl'occhi lucen-ti Dopo sett'anni // &
la fron-te fere-na E mi togli di pe-na Tu fai infognádo i miei desir con-
tenti Se tu simile o sonno à morte fei à morte fei Io pur beato in tal morte viurei Io
pur beato in tal morte viurei Io pur beato in tal morte viure-

BASSO.



V la ritom'a riuua Mentr'ella piu fuggiua fuggiua men-
tr'ella piu fuggiua Dopo sett'anni e la fronte serena, E mi togli di pena
E mi togli di pena Se tu simile o sonno a morte fei, a morte fe- i, a morte
fe- i Io pur beato in tal morte viurei // Io pur beato in
tal morte viure- i.

P R A T V M



Eni in hortum meum, Veni in hortum me-
 um foror mea sponsa foror mea spon-
 sa Messui myrtham me- am Messui myrtham me- am cum aroina- tibus meis
 cum melle me-

B A S S O.



Eni in hortum meum Veni Veni in hortum meum, foror
 mea sponsa, foror mea sponsa, Messui
 myrtham meam cum aro- matibus meis Comedi
 fauum me- um cum

MUSICVM



Eni in hortum meum.

PRATVM

This image shows a handwritten musical score for a piece titled "PRATVM". The score is organized into ten systems, each consisting of three staves. The notation is a form of rhythmic shorthand, where letters (primarily 'a', 'f', 'd', 'e', 'c', 'b') are placed on the staves to represent notes, and vertical lines and flags indicate rhythmic values. Above the staves, there are various rhythmic symbols, including vertical lines with flags and groups of letters, which likely represent specific rhythmic patterns or accents. The handwriting is in black ink on aged, slightly yellowed paper. The overall structure is that of a single melodic line with rhythmic accompaniment, typical of early printed music notation.

MUSICVM.

o bibi vinum me- um cum la- cte me- o cum
 lacte me- o, comedite ami- ci & bi- bite // & inebriamini //
 charissimi & inebriamini charissimi // & inebriamini
 // charissimū // charissimū.

BASSO.

melle meo, bibi vi- num meum cum la- cte meo comedi-
 re amici & bibite & bibite & inebriamini // charissimi &
 in- ebriamini // & in- // charissimū, & inebriamini cha-
 rissimū. //

P R A T V M



In te Domine speravi, non confun- dar in æternum,
 in æternum, in iusticia tua libera me, ♪

Inclina ad me Inclina ad me aurem tuam,



fa fa
 a a
 a a
 B
 fa a
 f f
 B B
 a a e f
 f e
 f
 B
 a
 f f f f
 f

B B
 a a
 f f f f
 f f
 f
 B
 f e e f
 a a e f
 f
 B B
 a
 f e e a e e
 e



AN- TUS 2.

In te Domine speravi non confun- dar in æter-

num non confundat in æternum in iustici- a tua libera me,

libera me, ♪

Inclina ad me aurem tuam, accele-

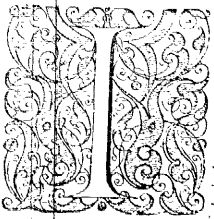
ra ut eruas



In te Domine speravi ♪ non confundar in æ-
 ternum, in iusticia tua libera me, ♪ libera me, ♪

libera me, Inclina ad me aurem tuam,

MUSICVM.



Initial notation with notes and clef: $\text{C} \text{ d d d d} \text{ r a d} \text{ d d e a} \text{ c c} \text{ e f a c e} \text{ e f a} \text{ e f a} \text{ e f a}$

Nte Domine sperant. à 5.
 Musical notation with notes and clef: $\text{f a a} \text{ c a c e} \text{ a e a c e} \text{ a a a} \text{ f e c e f e c e f e c e} \text{ a e}$

Musical notation with notes and clef: $\text{r a c} \text{ a c} \text{ a r} \text{ r} \text{ a a} \text{ a} \text{ e f a c e} \text{ a} \text{ e f a} \text{ e f a}$

Musical notation with notes and clef: $\text{f a a} \text{ r e f} \text{ f e a c} \text{ a f e c a r} \text{ f e c e f e c e f e c e} \text{ a r e} \text{ a}$

Musical notation with notes and clef: $\text{a c c e r e f a} \text{ a} \text{ f e c e f e c e f e c e f e c e} \text{ e f e e r a f a a} \text{ e f e e c a}$

Musical notation with notes and clef: $\text{r d} \text{ d r d e a} \text{ a f e c e a r a c e a} \text{ r d} \text{ f a f a} \text{ f a a a} \text{ f e c e f e c e f e c e}$

Musical notation with notes and clef: $\text{d r d} \text{ a r e c e a c e} \text{ a r d} \text{ d e d} \text{ d r a c a f a} \text{ a a} \text{ c f e c e f e c e f e c e}$

Musical notation with notes and clef: $\text{a a} \text{ e f e f a} \text{ a a r} \text{ c e c e f e c e f e c e f e c e f e c e r a} \text{ a a} \text{ a a c a}$

Musical notation with notes and clef: $\text{f e c e f e c e f e c e f e c e f e c e} \text{ a a} \text{ f e c e f e c e f e c e f e c e f e c e}$

PRATVM

The main score consists of six systems of mensural notation. Each system has three staves: a top staff with square neumes, a middle staff with square neumes, and a bottom staff with square neumes. Above the first staff of each system are various mensural symbols (vertical lines with flags) indicating the rhythm and structure of the piece. The notation is dense and fills the page.

Partial musical score on the right margin, showing mensural notation and square neumes. It includes several systems, each with a mensural symbol above the staff. The text labels 'rem', 'vt salu', 'me', 'Inc', 'ruas', and 'facias,' are visible next to the staves.

MUSICVM

accelera vt eruas me, vt eruas me, Esto mihi ¶ in Deum protecto-
 rem & in lo- cum refugij, refugij, vt saluum me fa- cias,
 vt saluum me fa- cias. ¶

me, accelera vt eruas me, vt eruas me ¶
 Esto mihi in Deum protectorem protectorem ¶ & in locum refu-
 gij, vt saluum me facias, me aci- as.

Inclina ad me aurem tu- am accelera vt eruas me, ¶ vt e-
 ruas me, Esto mihi ¶ in Deum protectorem locum refugij, vt saluum me
 facias, ¶ vt saluum me facias.

P R A T V M



Quoniam fortitudo mea, & refugium meum //

& propter nomen tuum, & enutries me, Educes me de laqueo meo de laqueo quem absconderunt mihi, Quoniam tu es, protector meus In manus tuas Domine commendo spiritum meum //



ANTUS. Quoniam: & propter nomen tuum deduces me & enutries me, Educes me de laqueo Educes me de laqueo quem absconderunt mihi Quoniam tu es protector meus, In manus tuas Domine commendo spiritum meum //



ASSVS. Quoniam fortitudo mea, & refugium meum es tu, deduces me & enutries me, Educes me de laqueo quem absconderunt mihi // Quoniam tu es protector meus, In manus tuas Domine commendo spiritum meum //



B
e e
f
B
a a
f f
B
p e e
e
f
a a
f a
d d
a
B
a
e a e
f
B
f a e
f a e
a a
a
a c f
f a
d d
a e
f e

PRATVM

Nec Domine speravi a d.

Deus

no confu

dar in ate

spiritum

ti-

non confu

MUSICVM.

redemisti me Domine Domine Deus verita- tis,
Deus verita- tis.

R N te Domine spera- ui,
no confundar in aeternum, in aeternum,
redemisti me Domine Deus Deus verita- tis.

C ANTUS 2.
In te Domine speravi, non confun-
dat in aeter- num non
spiritum me- um redemisti me Domine Deus veri- ta- tis, Deus ve-
ri- tatis.

B ASSVS.
In te Domine speravi non confundar
non confundar

PRATVM

non confundar in aeternum in iustitia tua // libera me, in iustitia tua
a libera me, libera me, // Inclina ad me aurem tuam //
accelera vt

confundar in aeternum in iustitia tua libera me, in iustitia tua // li-
bera me, // libera me, // libera me, Inclina ad me aurem tuam //
accelera vt e- ru-

in aeternum non confundar in aeternum, in iustitia tua // in iustitia
tua libera me, libera me, // Inclina ad me aurem tuam //
Inclina ad me aurem tuam,

B B
F A
F A
a
B B
F F
F D F D
e e
F F
B
a a
a b
a
a
B B
F D F A F
F A
a
F D A F
F A F
B
D A B A C
F F
B B
a a
a b
a
F F
F F
F F
F F
a a

MUSICVM.

45

The page contains ten systems of musical notation. Each system consists of three staves. The notation is a form of early musical shorthand, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines and flags) to represent musical notes and their durations. The letters are often written in a specific sequence and are sometimes grouped together. The rhythmic symbols are placed above or below the letters to indicate the timing of the notes. The overall appearance is that of a handwritten score for a piece of music, possibly a lute or a similar instrument, given the use of letters and rhythmic flags.

MUSICVM.

The page contains ten systems of musical notation. Each system consists of three staves. The notation is a form of early musical shorthand, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) to represent musical notes and their durations. The letters are often placed above or below the staves, and the rhythmic symbols are placed between the staves. The notation is dense and appears to be a form of early musical shorthand or tablature. The letters are often placed above or below the staves, and the rhythmic symbols are placed between the staves. The notation is dense and appears to be a form of early musical shorthand or tablature.

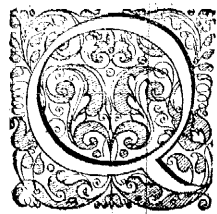
MUSICVM

eruas me, accele- ra Esto mihi in Deum protectorem & in lo- cum refugij-
 l. vt saluum vt saluum me // facias, vt saluum me fa- cias, vt saluum
 me facias. //

as me, accele- lera Esto mihi in Deum protectorem, & in locum refugij, vt
 saluum me fa- cias, vt saluum me vt saluum me facias, // vt saluum
 me facias.

accele- lera vt eruas me, Esto mihi in Deum protecto- rem & in lo-
 cum refugij. vt saluum me facias, vt saluum me facias, vt saluum me
 vt saluum me facias, vt sal- uum me facias.

P R A T V M



Q uoniam fortitudo mea

Quoniam fortitudo mea

um meum es tu, & propter no- men tuum deduces me &



Quoniam fortitudo mea

domina fortitudo mea & refugium meum es tu & propter nomen tuum deduces me

&



Quoniam fortitudo mea Quoniam fortitudo

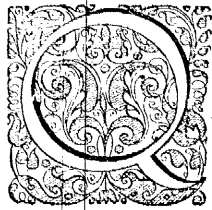
mea & refugium meum es tu & propter no- men tuum & propter no- men tuum

deduces me



Vertical musical notation on the right margin, including various notes and clefs.

MUSICVM.



17 B B BB B B BB BB

f f d f f d f d e d e a a a a e a d d

f f d f f d f d e d e a a a a e a d d

f f d f f d f d e d e a a a a e a d d

Voniam fortitudo. Secunda pars.

BBB B B BBB BB BB

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

BBB B B BBB BB BB

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

B B B B B B B B B B B B B B

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

f a d f f f f f f f f f f f f f f f f

PRATVM

The main musical score consists of ten systems of three staves each. Each system contains rhythmic notation (letters B, T, and a) and melodic notation (letters a, f, c, e, g, b, d). The notation is arranged in a complex, multi-measure format. The first system begins with a treble clef and a common time signature. The score concludes with the word 'veric' written below the final staff.

A vertical strip of musical notation on the right margin, showing fragments of staves. The text labels for these fragments are: enur, decunt, manus tu, enur, es proce, do spiritu, Inman, and comen.

MUSICVM.

48

enutries me, Educes me // de la- queo quem absconderunt mihi, que abscon-
 derunt mihi, Quoniam tu es protector me- us, In manus tuas Domine In manus tuas In
 manus tu- as Do- mine comendo spiritum meum, comendo spiritum meum, redemisti me

enutries me, Educes me // de laqueo quem absconderunt mihi, quoniam tu
 es protector protector meus, In manus tuas Domine In manus tuas Domine comen-
 do spiritum meum redemisti

& enutries me, Educes me de laqueo quem absconderunt mihi, quoniam tu es protector meus,
 In manus tuas Domine In manus tuas Do- mine In manus tuas Domine comendo spiritum meum,
 comendo spiritum meum redemisti

P R A T V M

ff
ff
ff
ff
ff

da d d
b
f

B
ff
ff
ff

B B B
ff
ff
ff

ff
ff

P R A T V M

Domine Deus veritatis. Deus veri. tatis

Deus verita- tis.

me Do- mine Deus verita- tis, Deus ve- rita-

tis, Deus veritatis, Deus veritatis.

me Do- mine Deus veritatis, Deus veritatis.

Deus veritatis.

MUSICVM.

BB B BB B BB B B

aa r a ca r d e d e d c a a a a
r a a a d d d d f a c a e d f r a
d d b b b b d d a b a d d a d
r r a a a a a a a r e e e e e
aa d f a r d d a a a a r e e e e e

a a a r a e d f a a c a e d c a r d e a a BB BB BB B

d a r d e d r d r d d d d d e d e f a a a d d
d d a a d d d d d d d d e d e f a a a d d
r a a a a r a a a a a a a a e a t e r e f

B BB B B B B B B B B B B B

a a r d a d r a a r d d e f d f a
d d f a f d d d f a a f d a e e e a a e e d d a r d
f a d d b a a b a b d f b b b b d d d d a f a
r r a a a a r e e a e e e r a a r e

B B B B B B B B B B B B

a a r d d e f a a a d e a e r
f a d f d e f d d d d d d d e d e f d e a r d f a
d d f d d d d d b d d d f b d d d d d b a a
r e e a a a a a a a a a a a a r a r
a f r a a e r a a e d a e d f a a a

B B B B B B B B B B B B

r d d e f d f d f d e a e f d e
d a a b a a a d a e d d d d d d d d d d
a b d a b b d d d b a b a b d a a a
d d e a a a a a

Empty musical staves at the bottom of the page.

PRATVM

IB IB B IB IB IB



First system of musical notation with a treble clef and a common time signature. It features a single melodic line with notes and rests, and a series of rhythmic letters (IB, B, IB, IB, IB) positioned above the staff.

Veniunt Dominum meum a d.

Second system of musical notation, continuing the melody from the first system. It includes the same rhythmic letters (B, B, IB, B, IB, IB, B, IB) above the staff.

Third system of musical notation, showing further development of the melodic line and rhythmic patterns.

Fourth system of musical notation, continuing the piece with various rhythmic values and note durations.

Fifth system of musical notation, featuring more complex rhythmic structures and melodic ornamentation.

Sixth system of musical notation, showing a continuation of the rhythmic and melodic motifs.

Seventh system of musical notation, maintaining the piece's rhythmic and melodic character.

Eighth system of musical notation, with further melodic and rhythmic development.

Ninth system of musical notation, concluding the main body of the piece on this page.

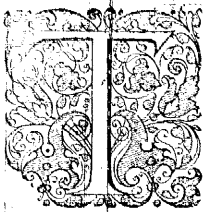


Partial view of musical notation on the right margin, including the words 'fuerunt' and 'ya'.



Partial view of musical notation on the right margin, including a double bar line and a fermata.

MUSICVM.



Vlerunt Dominum me- um Tulerunt Dominū me-
 um // & nescio vbi & nescio vbi po-
 fuerunt eum, posuerunt e- um // posuerunt e- um Allelu-
 ya si tu sustulisti e- um dicito dicito mihi alleluya // //
 & ego eum tollam

BASSVS.



Vlerunt Dominum me- um //
 & nescio vbi posuerunt e- um posuerunt e- um, //
 si tu sustulisti eum // Alleluya //
 Alleluya & ego eum tol-

P R A T V M

& ego cum tol- lam Alleluja ⁂ ⁂ Alle- luya ⁂

Allelu- ya ⁂ Alleluja. ⁂ ⁂

This block contains the musical notation for the Soprano and Alto parts. The Soprano part is on a single staff with lyrics: "& ego cum tol- lam Alleluja ⁂ ⁂ Alle- luya ⁂". The Alto part is on a single staff with lyrics: "Allelu- ya ⁂ Alleluja. ⁂ ⁂". Both parts end with a double bar line and repeat sign.

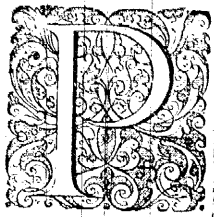
B A S S V S.

lam, & ego cum tol- lam Alleluja ⁂ Alleluja ⁂ ⁂

Alleluja ⁂ ⁂ Alleluja.

This block contains the musical notation for the Bass part. The lyrics are: "lam, & ego cum tol- lam Alleluja ⁂ Alleluja ⁂ ⁂". The notation includes a double bar line and repeat sign at the end of the first line.

MUSICVM.



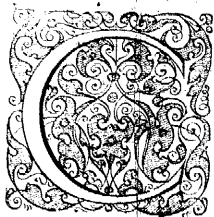
Ater noster, quies in caelis: Sancti-
 ficetur nomen tuum: Adueniat regnum tu-
 um: Fiat volun-
 tasta tua sicut in caelo & in ter-
 ra, Panem nostrum quotidianum da
 nobis hodie: Et dimitte nobis debita
 nostra, debita nostra, sicut & nos dimitti-
 mus debitori- bus nostris: Et ne nos inducas
 in tentationem: Sed libera nos a malo, A-
 men.

BASSVS.



Ater noster quies in caelis: Sanctifi-
 cetur nomen tuum: Adueniat regnum
 tu- um, Fiat volun-
 tasta tua sicut in caelo & in ter-
 ra, Panem nostrum quotidianum da nobis hodie, Et dimit-
 te nobis debi-
 ta nostra sicut & nos dimittimus debito- ribus
 nostris: Et ne nos inducas in ten-
 tati- o- nem, Sed li-
 bera nos a malo, A-
 men.

PRATVM



Hamberiere allez tost.



SYPERIVS.

Hamberie- re chamberie- te allez tost & ve- nez ça, Châberie- re chamberie- re

allez tost & ve- nez ça, Allez à mon amy dire que mon mary il est la, ho la ho la Je tien la da-

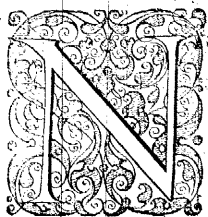
me peu sage qui belle châbriere a, ho la ho la, Je tien la dame peu sage qui bel- le chambriere a.



Chamberiere chamberiere al- lez tost & venez ça, Allez à mon amy dire

que mô mary il est la ho la ho la ho la, Je tien la da- me peu sage qui belle chambriere a ho

la ho la ho la, Je tien la da- me peu sage qui belle chambriere a.



Nous estions.



SVPERIVS.

Nous estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nous salua liron fa.



ENOR.

Nous estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nus salua liron fa qui tous trois nous salua liron fa.



LTVS.

Nous estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la, qui tous trois nous salua liron fa, qui tous trois nous salua liron fa.



ASSVS.

Nous estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nous salua liron fa.

P R A T V M



S V P E R I V S.

Ibedibedon la la la laissons melancolie Dibedibedon la la la la laif-
 fons melancolie, par vn matin me lauy que iour il n'estoit mie, en mō iardin me entray pour cueillir la foucie.



ENOR.

Dibedibedon la la la laissons melancolie par vn matin me leuay que
 iour il n'estoit mie, en mon iardin me entray pour cueillir la foucie.



ETVS.

Dibedibedon la la la laissons melancolie, par vn matin me leuay que
 iour il n'estoit mie, en mon iardin me entray pour cueillir la foucie.



ASSVS.

Dibe dibedon la la la laissons melancolie, en mō iardin me entray pour
 cueillir la foucie.

PRATVM



Ar vn matin. *

SVPERIVS.



Ar vn matin la belle s'est le- uée, A prins son feau du lin du le du lög de leau A prins
son feau à leau s'en est allée, A prins son feau du lin du le du lög de leau, A prins son feau à leau s'en est allée.

Par vn matin la belle s'est letiée, A prins son feau du lin du le du lög de leau a prins son feau a
leau s'en est allée, A prins son feau du lin du le du long de leau A prins son feau a leau s'en est allée.

Par vn matin la belle s'est leuée, a prins son feau du lin du le du lög de leau, a prins son feau a
leau s'en est allée, a prins son feau du lin du le du lög de leau a prins son feau a leau s'en est allée.

Par vn matin la belle s'est allée, a prins son feau du lin du le du lög de leau, a prins
son feau a leau s'en est al- lée, a prins son feau a leau s'en est allée.

MUSICVM.



C *Himira.*

Handwritten musical notation with a treble clef and a common time signature. The notation consists of a single staff with rhythmic values (e.g., 'a', 'd', 'e', 'f') and dynamic markings (e.g., 'p', 'f').

Handwritten musical notation with a treble clef and a common time signature. The notation consists of a single staff with rhythmic values and dynamic markings.

Handwritten musical notation with a treble clef and a common time signature. The notation consists of a single staff with rhythmic values and dynamic markings.



CANTO.

C *Himira gl'occhi tuoi & non fospira poi, & non fospira poi Chimira gl'occhi*

tui & non fospira poi, & non fospira poi Credo cheno fia viuo cheno fia viuo o di giudicio pri-

uo Credo cheno fia viuo cheno fia viuo o di giudicio priuo.

Handwritten musical notation for a vocal part, featuring a treble clef and a common time signature. The lyrics are written below the notes.



B *Chimira gl'occhi tuoi & non fospira poi, & non fospira poi Chimira gl'occhi*

tui, & non fospira poi, Credo cheno fia viuo o digiu-

dicio priuo Credo cheno fia viuo o di giudicio priuo.

Handwritten musical notation for a vocal part, featuring a treble clef and a common time signature. The lyrics are written below the notes.

PRATVM



U a a a e f e e e a B B a a e f

U a a a e f e e e a B B a a e f

U a a a e f e e e a B B a a e f

Vtro lo tempo.

U B B U B B B B B

U B B U B B B B B

U B B U B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B



C mio spend'in amare Nemaí nemai daftacu-

C mio spend'in amare Nemaí nemai daftacu-

C mio spend'in amare Nemaí nemai daftacu-

Tutto lo tempo %

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

Enon lasciar'è peggio enon e non lasciar'è peggio.



B mio spend'in amare Nemaí da

B mio spend'in amare Nemaí da

B mio spend'in amare Nemaí da

Tutto lo tempo %

stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

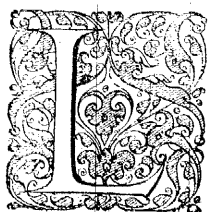
stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

non lasciar'è peggio, enon enon lasciar'è peggio.



& voi

MUSICVM.



A fiera viſt'a. A 3.



CANTO.

A fiera viſt'el venenoſo ſguardo il Baſilich'al hom toglie la vi- ta toglie la
 vita & voi cò gl'occhi per virtù d'amore a chi vi mira ⁂ gli toglier' il core.



ENORE.

La fiera viſt'el venenoſo ſguardo il Baſilich'al hom toglie la vi-
 ta & voi cò gl'occhi per virtù d'amo- re a chi vi mira ⁂ gli toglier' il
 co- ré.



ASSVS.

La fiera viſt'el venenoſo ſguardo el Baſilich'al hom toglie la vita ⁂
 & voi con gl'occhi per virtù d'amo- re a chi vi mira ⁂ gli toglier' il core.

P R A T V M

Fuggirò. A 3.
 a f b a a f d f d b d f b f e e f a d f i b
 c e f e a e d a a e d a b d
 a f d a e d f e d f b d f a a e d f e f d f a
 a d f b d f b i f d d d e r d e a d f
 a d a a r e e a d e a
 f a

Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
 m'e le cate- ne Che tengono quest'alma in tanto pene.

Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
 m'e le cate- ne Che tengono quest'alma in tante pe- ne.

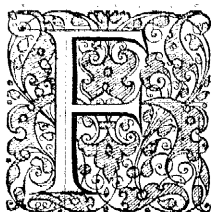
Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
 te- ne Che tengono quest'alma in tante pene.

Fuggirò tanto, tanto,
 Che cessarà il mio pianto,
 Il nodo, l'arco, e'l frate,
 Che tien qu'est'alma, in doglia aspra e mortale.

Fuggirò il forte laccio,
 Et scirò d'impaccio,
 Ne di fuggir mi pento,
 E scemar qu'est'ardor che nel cor sento,

Fuggirò dunque Amore,
 Sciolto dal fiero ardore,
 E dirò nel fuggire
 Donna tu se cagion del mio martire.

PRATY M



Vggirò. A 3.



CANTO.

Vggirò // Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alm in tanto pene.



TENORE.

Vggirò // Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alma in tante pe- ne.



BASSO.

Vggirò // Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
te- ne Che tengono quest'alma in tante pene.

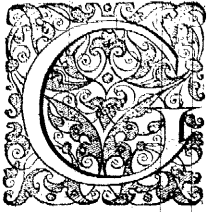
Fuggirò tanto, tanto,
Che cessarà il mio pianto,
Il nodo, l'arco, c'è l'itale,
Che tien qu'est' alma, in doglia aspra e mortale.

Fuggirò dunque Amore,
Sciolto dal fiero ardore,
E dirò nel fuggire
Donna tu se cagion del mio martire.

Fuggirò il forte laccio,
Et v'cirò d'impaccio,
Nè di fuggir mi pentro,
E scemar qu'est'ardor che nel cor sento.



MUSICVM.



3

Aliarda Prima 1. toni.

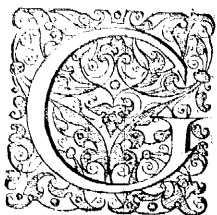
BASSVS.



3

Aliarda Prima:

PRATVM



5

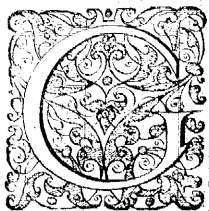
Aliarda 2.

BASSVS.



Aliarda 2.

MUSICVM



B B B B B B B B B B

c e f f e a r c d f b b f f d a d

af d f d a f d e f d f b f d e d a r d

3 f d e f b e f e e a a

e e

Altrada 2.

B B B B B B B B B B

f a d e d e e f e e e a r d a r d a f d e f d

f f e f f a a a f d e f d

a r e e e e a e a e e e a

e e e a e a e e e e f d e c c

B B B B B B B B B B

d f f d a d e d e f a r d d e d e a e f e a f d d e a r d e a d a d

f d

a a a a e e e e e e e e a b f d f a e e a

a a a a

B B B B B B B B B B

a r d a d r a r d a a a e d e a r d e d e e f a d e a f d a f a d r a c

f r a a a a e e a a f e e e e a a e

d e a d f a d e f a d e a

B B B B B B B B B B

f d r f a f a r d d e e d d b b d d e a r e f e e d a e e

d f e e e e f d d d d d d d e f e f f d d e e f e

a a e a f e f a a a f e e e e e e e e e e e e e e e e e

a a

B B B B B B B B B B

a a r a r f a d a r d e a f f e r e

f a d d d d d a d a r a e f e e e e e e e e e e e e e e e e e

f a

a a

Empty musical staves with faint markings and a double bar line at the end of the first staff.

MUSICVM.

60



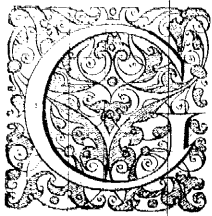
Aliarda 3.

BASSVS.



Aliarda 3.

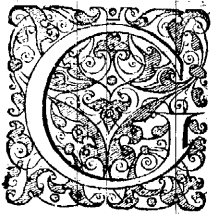
PRATVM



Aliarda 4.

Musical score for the first system, featuring a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.

BASSVS.

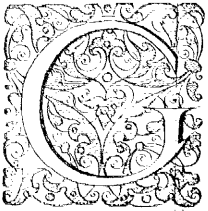


Aliarda 4.

Musical score for the second system, featuring a bass clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.

Partial view of the adjacent page on the right, showing a decorative initial 'G' and several staves of musical notation.

MUSICVM.



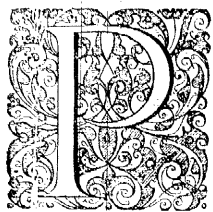
Aliarda 5.

BASSVS.



Aliarda 5.

PRATVM



Allomezo in bimolex Dlasolre.

MUSICVM.

First system of musical notation with notes and lyrics.

Second system of musical notation with notes and lyrics.

Third system of musical notation with notes and lyrics.

Fourth system of musical notation with notes and lyrics.

Fifth system of musical notation with notes and lyrics.

Sixth system of musical notation with notes and lyrics.

Seventh system of musical notation with notes and lyrics.

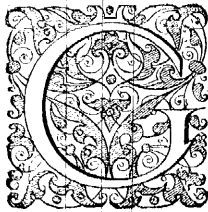
Eighth system of musical notation with notes and lyrics.

Ninth system of musical notation with notes and lyrics, ending with the word "verte".

PRATVM

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: β , $\beta\beta$, $\beta\beta\beta$, $\beta\beta\beta$, β , $\beta\beta\beta$, $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, $\beta\beta\beta$, $\beta\beta\beta$, β . The notation includes various note values and rests, with some notes marked with 'a'.



Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, β , $\beta\beta$, $\beta\beta$, β , $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

Altiarda in bmo lex Diabolre.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: β , β . The notation includes various note values and rests, with some notes marked with 'a'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, β , $\beta\beta$, $\beta\beta\beta$, $\beta\beta$, $\beta\beta$, β , $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, $\beta\beta$, $\beta\beta$, $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, $\beta\beta$, $\beta\beta$, $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

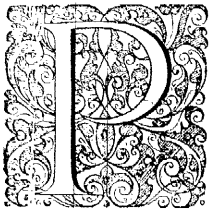
Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: $\beta\beta$, $\beta\beta$, $\beta\beta$, $\beta\beta$. The notation includes various note values and rests, with some notes marked with 'a'.

MUSICVM.

Musical notation on a five-line staff system. The notation consists of letters (a, b, c, d, e, f, g) placed on the lines and spaces, representing a solfège or letter-based musical system. Above the staff, there are several groups of letters: BB, BB B, and BBB. The notation is organized into measures by vertical bar lines. Some measures are separated by double bar lines, indicating the end of a phrase or section. The letters are often grouped together in a measure, such as 'dfa', 'dca', 'daed', 'aref', 'efea', 'deid', 'afd', 'e e a dda', 'efia', 'a', 'f', 'c', 'a', 'efe', 'f', 'bb', 'e', 'a', 'a', 'f', 'a', 'a'. The staff is divided into several systems of five lines each, with the notation filling the first four systems.

Empty musical staves at the bottom of the page. There are several systems of five-line staves, each with a single line containing some faint markings or a few letters, possibly serving as a continuation or a placeholder for further notation.

PRATV M



Alfomezo in bmo lex Cfolaut.

MUSICVM.

First system of musical notation with notes and rests.

Second system of musical notation with notes and rests.

Third system of musical notation with notes and rests.

Fourth system of musical notation with notes and rests.

Fifth system of musical notation with notes and rests.

Sixth system of musical notation with notes and rests.

Seventh system of musical notation with notes and rests.

Eighth system of musical notation with notes and rests.

Ninth system of musical notation with notes and rests.

PRATVM

The main musical score for 'PRATVM' consists of ten systems of staves. Each system typically contains three staves. The notation is a form of rhythmic shorthand where letters (a, b, c, d, e, f, g) are placed above or below stems to indicate pitch and rhythm. Above the staves, there are numerous vertical bar lines and some letters (B, BB, BB) that likely denote specific rhythmic values or accents. The notation is dense and repetitive, characteristic of early printed music.



Partial musical notation is visible on the right margin of the page. It consists of several staves with rhythmic notation and letter-based notes, similar to the main score. The notation is partially cut off by the edge of the page.

PRATVM

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. Above the staff, there are several pairs of letters, likely representing chord symbols or fingerings: BB, BB, BB, BB, BB, BB, BB, BB. The notes are arranged in a sequence that appears to be a scale or a specific melodic line.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Similar to the first system, it features notes and accidentals. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notes and accidentals continue the piece.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are several pairs of letters: BB, BB, BB, BB, BB, BB, BB, BB. The notation continues the melodic or harmonic sequence.

Reprinte.

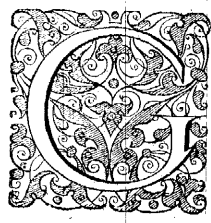
PRATVM

First system of musical notation with notes and rests on a five-line staff.

Second system of musical notation with notes and rests on a five-line staff.

Third system of musical notation with notes and rests on a five-line staff.

Fourth system of musical notation with notes and rests on a five-line staff.



Musical notation system following the decorative initial, featuring notes and rests.

Aliarda a a per b molin F faut.

Musical notation system with notes and rests, including a double bar line.

Musical notation system with notes and rests on a five-line staff.

Final system of musical notation with notes and rests on a five-line staff.

MUSICVM.

The image displays a page of musical notation, likely a lute tablature with a vocal line. The page is titled "MUSICVM." and numbered "70". It consists of ten systems of musical notation, each with two staves. The upper staff of each system contains a vocal line with a treble clef and notes. The lower staff contains a lute tablature line with letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags). The notation is arranged in a grid-like fashion, with ten systems of two staves each. The piece concludes with a "T" symbol at the bottom right.

PRATVM

Handwritten musical notation on a page titled "PRATVM". The page contains ten systems of music, each consisting of a vocal line with a staff of notes and a lute line with a staff of letters. The notation is a form of early printed music, likely for a lute and voice. The systems are as follows:

- System 1: Vocal line starts with "caca", lute line with "e c f e f e c c e a d".
- System 2: Vocal line starts with "a ac afff", lute line with "d a f e f".
- System 3: Vocal line starts with "f dea ac afff", lute line with "d a f e f".
- System 4: Vocal line starts with "d d b a d d b a", lute line with "d a a b b d b".
- System 5: Vocal line starts with "a f f f", lute line with "a f e f".
- System 6: Vocal line starts with "f b i b f i b f i b f i b f", lute line with "a f b i b f i b f i b f".
- System 7: Vocal line starts with "d e d", lute line with "a a a d d b".
- System 8: Vocal line starts with "f dea edca", lute line with "e e f a".
- System 9: Vocal line starts with "B", lute line with "a".
- System 10: Vocal line starts with "fa", lute line with "d e a a a".



Handwritten musical notation in the right margin, consisting of a staff with notes and a staff with letters.

Handwritten musical notation in the right margin, consisting of a staff with notes and a staff with letters.

Handwritten musical notation in the right margin, consisting of a staff with notes and a staff with letters.



Handwritten musical notation in the right margin, consisting of a staff with notes and a staff with letters.

Handwritten musical notation in the right margin, consisting of a staff with notes and a staff with letters.

MUSICVM



1 B Γ B Γ B Γ B Γ B

d ca f ac aed fa ca ca f ac aed
 a d d a da ea ea aa d d a
 B d d B a a a B d d B
 a a c ac c c c a a c

Erpinte de Passomezo in Gfolteur.

Γ B Γ B Γ B Γ B Γ B

f d a ca ca a c fd ca f ac d d d d
 B ea ea d d d d d d a a a
 a a a d d a a a B B B
 a c c c c a a a a B a c

Γ B Γ B Γ B Γ B Γ B Γ B

f a f a e d f d a a a a a a a a c d f a c a c d d e d e d
 a e e e a a a a a d d d a a a
 B a B c c d e c d d a a B B
 a c a c c a a a a a a B a B

Γ B Γ B C

f a f a e d f d a a f a a a a a
 a B e a e a a a a a a a
 B a a c c d e c c c c
 a c a a a

Empty musical staves.



B Γ B Γ B Γ B Γ B

a a c d e a c a c d f d e a e d e a e
 a a a d f d a a a a a e f e c
 B a B B d d d B a B B a B a B d f e
 a a c a a a e B c c c c c
 a a a

Aliarda per bniol in Gfolteur.

Γ B Γ B Γ B Γ B

f a e d a B a a a e d d d B d a c a a
 e f e a B a a a e d d d B d a B d B a d e f e a
 B a d d d a a a a e f e
 a a d a d a d

Γ B Γ B B B B Γ B Γ B

a a a a a a a e d e a c a c d e a c a e
 a B a a a a e d d d a a a a e a e
 f d B d B a B d d a a a B B a a a
 a a a e e d e d a c c

Γ B Γ B B B Γ B

f a e d f d d d c d e f a c a e d e a a a
 a d d f a c d a d b a a d f a a a
 a f f c a a a c d B a d f a c a a
 a d d e a a a a e a a

PRATVM

ΓB BB BB BB ΓB ΓB

a a f b i b f d e a c a c a e d f a e d c a a a e d d e a e e

a a

f d a

a a

B BB B ΓB B BB B B B B

f a d r a a a a a a e d a e d e a e d f a f a e d a r a c a e d f d f d e a

a d r a b a f a d d d a a a a a a a a a a a a a a a a a a

f a d a a a a e e a a a a a a a a a a a a a a a a a a

a d d a

B B BB ΓBB B

e a t a r e a d e d r a a a a a b a a a e d a a a a a a a a a a a a

a a

f a

a a

d d d e e e d d d f f f

a a

f b f e a a a e e e e e e a a a a a a a a a a a a a a a a

a a d a t a r e e e e e e e a a a a a a e a e e a e e e a a a

d f a e B ΓB BB BB

a a a e a a d e d e a a a a b f b b f b i b f b i b f b i b f

a a b f e a d e d e a

a e a a e

f a a a a e d f d e a a e a a a a a a a a a a a a a a a a a a

i b d f d a e a e d f d e a a e a a a a a a a a a a a a a a a a

a a

a a

f a e e a a e d e a e a e d f d e a c a d e a d e a a a a b a a a a e

a d a d e d d e d d e a d b a b a b d d d b a b a b d d d

f a

a a

a e a e d f d f d f d e a a e a a a a e d a e a e d f d e a e e e

d r d d e d d e d d e a d b a b a b d a e d a e d a e d f d e a e e e

a a

a a

BB ΓB ΓB BB B

f e e e a d e d e a a a a b a a a i b f d e a c a c a e d f

f d d e a e d d e a

f a

a a

MUSICVM.

BB B B BB B BB B BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, B, B, BB, B, BB, B, BB. The notes are arranged in a sequence across the staff.

B BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: B, BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

Reprinte.

BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, BB, BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

B BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: B, BB, BB, BB. The notes are arranged in a sequence across the staff.

BB BB BB BB BB BB BB

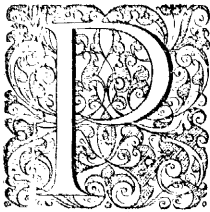
Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, BB, BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.

PRATVM



B Γ BBB
 a c f f d e a c a c a r d d d d d a a
 d d d d a a d b b a a a a a a a r d a
 a a a a a a a a a a a a a a a a a
 f d f d e d e a a a c a a a a d e a c f b
 a f e e d d e f e d e a c c a c a r d e
 a c e a c a a a c a a a a a a a a
 a f a a a a a a a a a a a a

Alfomezo per a a b dur a in Ffaunt.

BB BB BBB Γ BB B BBB Γ BBBBB
 f a r d d e d c a c a c d y f f f b f d d e a a a a e f b d e a
 a c a
 e r d d d d d a e f a e f a a a a a a a

BBB B BB BB BB BB a BB
 c f d c a c f f d e a c a r d f a r d e a d e a a
 d d d a c d a d d b a b d b a a a a b a
 a a a a a a a a a a a a a a a a a a

B BBB B BB BB BB BB BB BB BB
 d e a c f f d e a c f d e d r a c a a a a a r e f e e e f d e a
 b d f a a a a a a a a a a d d d d d d d d d e a a
 d e c a a a a a a a a a a a a a a a a

$\text{BB BB BB BB BB BB BB}$ BB BB BB
 a a c a c d f a c d a c d a c d f a e d c a c d e a a
 d a r d a r d a r d a r d a r d d b a b d b a
 a a a a a a a a a a a a a a a a a a

$\text{BB B BB BB BB BB B BB}$
 a c f d e d r a c a a d d c a c d e a d e a c d e a c a a b a
 a b a b d b a a a a a a b d d d d d b a b a
 a a e a e c a c a a a a a a a a a a

$\text{BB B BB BB BB BB BB BB BB BB BB}$
 a e d a r d e a c a c d f d e a c a a d r a a a b d b a
 d
 a a a a a a a a a a a a a a a a a a

$\text{BB BB BB BB BB BB BB BB BB BB BB BB BB}$
 a c d a c d e a c a c d f d e a c a c d f e e e f d e a a r
 b a b d a a a a a a a a a a a a a a a a a a
 d

PRATVM

The page contains ten systems of musical notation. Each system consists of two staves: a vocal line (treble clef) and a lute line (C-clef). The notation includes various rhythmic values and accidentals. Above the vocal lines, there are numerous 'B' and 'BB' symbols, likely indicating fingerings or breath marks. The music is written in a historical style, possibly from a 16th-century manuscript.

PRATVM

The image displays a handwritten musical score titled "PRATVM". It consists of ten systems of musical notation, each with two staves. The notation includes various rhythmic values (such as minims, crotchets, and quavers) and pitch letters (a, b, c, d, e, f, g). Above the staves, there are numerous letters and symbols, including "Γ", "B", and "BB", which likely represent specific musical instructions or ornaments. A section of the score is marked "Reprise." and includes a double bar line. The handwriting is in black ink on aged paper.

P R A T V M



Alfomezo per Bdute in Gioireux.

Musical score for Pratvum, featuring a large decorated initial 'D' and the title 'Alfomezo per Bdute in Gioireux.' The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The notation includes letters 'a', 'e', 'f', 'd', 'c' and rhythmic symbols like 'B', 'Γ', and 'β'. The score is organized into several systems, each containing multiple staves. The music appears to be a form of early printed notation, possibly for a lute or similar instrument.

Partial view of the musical score on the adjacent page, showing the right edge of the staves and some musical notation, including notes and dynamic markings.

PRATVM

BB a a f d f d e a d e a f a e d f d e a d e a f a e d f d e a f e f a f d a r d d e a r d f a f e

B B BBB B B B a a a f a a a a a a f a a e d f d e a a f e a d e a r d e a f a d e a r

B B B B B B B a a f a f a r a a a f a a a f a

BBB BB BB B B B B a

BBB BB BB B B B B a

BB BB BB BB BB BB B

BB BB BB BB BB BB B

BB B

BB BB



Fragmentary musical notation on the right edge of the page, including staves and notes.

MUSICVM.



B B B B B B B B

a a a a e d e a a a a e e a e e e

d d d d d d a d e a d e a e a a a

a a a a a a e e a a e e e e a

Aliaida per Bdure in Cioffaur. a

B B B B B B B B

a a a a a e d f d e a e d e a e a

d e a e a e d e a e d e a e a e d e

d e a e a e a e a e a e a e a e a

B B B B B B B B

a a a a a a a e d e a e a e a e a

d e a e d e a e d e a e d e a e d e a

e a e a e a e a e a e a e a e a

B B B B B B B B

a d e a a a a a a a a a a a d e a

e a e e e a a a d e a e d e a e d e a

a a e a a a a a a a e e a e a e

B B B B B B B B

a d e a a a a a a a a e a e d e a e a

e d e a d e d e d e a e d e d e d e a

e a e e d e a e a a a

B B B B B B B B

a a e a e a e a a a a a a a a a a

d e d e a e d e e e e e a d e a e d e a e

a a a a a a a a a a a a

B B B B B B B B

a e d f d e a e d e d e a a a d e d e a a

d a e d e d e a e a d e d e d e a e

a a a e e a e e a e a a a

B B B B B B B B

a a a a a d e a e a e a e a e a e a e a

d e d e a e d e d e d e d e a e a e e e

a a a a a a a a a a a a

B B B B B B B B

a a a a e d e d e a d e a a a a a

e d e a e d e a e d e a e a e a e a e

e e e e e a a e a a e e a e e a e a e

PRATVM

Handwritten musical notation on a page titled "PRATVM". The notation consists of six systems of three staves each. The notes are represented by letters (a, c, d, e, f) and rhythmic values (r, d, s, l, b). Above the first staff of each system are various rhythmic or performance markings, including "rbb", "rb", "bb", and "bb". The notation is arranged in a grid-like fashion across the page.



Fragment of handwritten musical notation on the right edge of the page, showing the right-hand side of several staves with notes and rhythmic markings.

MUSICVM.



Allomezo per Bdure in BfaBemi.

Musical notation consisting of ten systems of staves. Each system contains two staves with rhythmic notation (vertical stems and flags) and letter-based notes (a, b, c, d, e, f, g). Above the staves are various musical symbols, including clefs and dynamic markings such as 'f' and 'B'. The notation is dense and characteristic of early printed music.

Five empty musical staves at the bottom of the page, providing space for further notation.

MUSICVM



Affonzeo per Bdure in Diabolre.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of letters: 'a', 'e', 'f', and 'c'. Above the staff, there are several 'B' symbols and a 'Γ' symbol. The music is written in a style characteristic of early printed music manuscripts.

Handwritten musical notation on a five-line staff, continuing the rhythmic patterns of letters 'a', 'e', 'f', and 'c' from the previous section.

Handwritten musical notation on a five-line staff, continuing the rhythmic patterns of letters 'a', 'e', 'f', and 'c'.



Aliarda per Bdure in Diabolre.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of letters: 'a', 'e', 'f', and 'c'. Above the staff, there are several 'B' symbols and 'Γ' symbols. The music is written in a style characteristic of early printed music manuscripts.

Handwritten musical notation on a five-line staff, continuing the rhythmic patterns of letters 'a', 'e', 'f', and 'c'.

PRATVM



B Γ B BBB B Γ B BBB

f a c a a a f e d e c a f f a c a f d e d a c a

♩ d d d d d a d d d e d a c a f d e d a c a

a a a a a c a a a a a a a c a

Lmande de Court. a

BB B BBBB BBB BBB BBB

f d c a a a f d c a a a a a a a a

♩ a c a a e e c e e c e a a a d e a d e

a c c a c c a c c c d a d d

a a c a a c a c a a a a a a a

B BBB B B B B B

a a f d c a a a a a a a a a a a

♩ d d d d d a d d d e d a c a f d e d a c a

a a a a a c a a a a a a a a a a

a a a a a a a a a a a a a a a

BBB

a a

f f

d d

a a



Γ B Γ B BBB B Γ B Γ

c d f a a d c a a c a a a f d c a a

♩ d d d d d a d d d e d a c a f d e d a c a

a a a a a c a a a a a a a c a c a c a

a a a a a a a a a a a a a a a

Epinse.

B Γ B Γ B Γ B Γ

f d c a a a a d c a d c a a f d c a a a d c a

♩ d c a c c f d d d d d a c d c a d c a d c a

a c c c c a c c a c c a c c c d a d d

a a a a a a a a a a a a a a a a

BBB BBB

a e d c a a a

♩ a a d e d d

a c a a a

MUSICVM.



B B BBBB B BBBB B B B

a - f a f a - a a - a a a - c a c

f d d d f d f d f d f a f a - a f f d - f d

d d d d d d d d d d d d d d d d

a a a a a a a a a a a a

Lmande de son Altezze.

BB B B BBBB BB BBBB B BB BBBB

a - a a - a a - a a - a a - a a - a a - a

f d f a f d f f d a f d f a f a - a a f f a c d f d f d d d

d d d a f f f f f f f f f f f f f f f f

a - a - a - a - a - a - a - a - a - a - a - a - a - a - a

BBB B BBBB B BBBB BBBB B BBB

a f d f a a - a - a a - a a - a a - a a - a a - a a - a

f d a a a a a f d a f d f d d d e a f d f a f a - a f f d e a f d f d a f a - a

d d d a f f f f f f f f f f f f f f f f

a - c - a - a - a - a - a - a - a - a - a - a - a - a - a

BBBBB - B B BB B BBBB B

a a a - f a f a a - a a - a a - a a - a a - a a - a

f a f f d f d d d d e a f a f d f d d e d e a a d e a - a f a -

d d

a - a - a - a - a - a - a - a - a - a - a - a - a - a - a

BBBBB B B BBBB B BB BB BBBB B B B

a a a - c a f a f a - a a - a a - a a - a a - a a - a a - a

f f d e a f d d e d e d e a f a f d e d a f d e a a d e a f e f e f d e a

d d

a - a - a - a - a - a - a - a - a - a - a - a - a - a - a

B B BBB BB B BB B B BBBB

f a a f d e d e d e a f d e a a f d e a - a f d f d d d e

d d d a d d d a d d d a f e a d e a d d d a c a f d d

a - a - a - a - a - a - a - a - a - a - a - a - a - a - a

B B BBB BBBB B

a e d f d f a a a c a - a a - a a - a a - a a - a a - a

f d d d f d e d e d e a f d e a d e a f d e d a d e a - a

f f a f f f f f f f f f f f f f f f f

a - a - a - a - a - a - a - a - a - a - a - a - a - a - a

BB

f d f a

f d a

d

a

MUSICVM

BB B BB BB B BB T

First musical staff with notes and clefs. Above the staff are dynamic markings: BB, B, BB, BB, B, BB, T.

R T B T B T B T B T B T

Second musical staff starting with a large decorated initial 'R'. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

Eprinle.

B T B T B T B T B T B T

Third musical staff with notes and clefs. Above the staff are dynamic markings: B T, B T, B T, B T, B T, B T.

T B T B T B T B T B T B T

Fourth musical staff with notes and clefs. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

O T B T B T B T B T B T B T

Fifth musical staff starting with a large decorated initial 'O'. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

Ornate.

B T B T B T B T B T B T B T

Sixth musical staff with notes and clefs. Above the staff are dynamic markings: B T, T B, T B, T B, T B, T B, T B, T B.

B B B T B B B T B T B T B T

Seventh musical staff with notes and clefs. Above the staff are dynamic markings: B B, B T, B B, B T, B T, T B, T B, T B, T B.

T B B T B B B T B T B T

Eighth musical staff with notes and clefs. Above the staff are dynamic markings: T B, B T, T B, B T, B T, T B, T B, T B.

PRATVM



Handwritten musical score for a piece titled "PRATVM". The score is written on ten systems of two staves each. The notation includes rhythmic values (such as minims, crotchets, and quavers) and pitch values (represented by letters 'a', 'c', 'e', 'f', 'g'). Above the staves, there are various rhythmic and melodic symbols, including the letters 'B' and 'Γ' (gamma), which likely represent specific rhythmic patterns or melodic motifs. A section of the score is marked "Ranles." (Ranles). The score concludes with a double bar line and repeat dots.

Partial view of the adjacent page on the right, showing the continuation of the musical notation on staves.

MUSICVM.

B B B B B B B B



Grand-Balloch-Contr.

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

B B B B B B B B

PRATVM

The image displays a page of musical notation for a piece titled "PRATVM". It consists of ten staves of music, each containing a series of rhythmic and melodic patterns. The notation is primarily composed of letters (B, a, d, e, f, g) and symbols (accents, asterisks) placed above and below the notes. The patterns are organized into measures, with some measures containing multiple notes or symbols. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The page is framed by a simple border, and there is a decorative flourish in the top right corner.

A vertical strip of musical notation on the right side of the page, showing fragments of notes and symbols. It appears to be a continuation of the notation from the main page, with some notes and symbols visible on several staves. The notation is similar to the main page, using letters and symbols to represent musical elements.

PRATYM

The main musical score consists of ten systems of two staves each. Each system contains rhythmic notation (vertical stems) and letter-based notation (B, P, A, T, Y, M) placed above the notes. The notation is arranged in a grid-like fashion across the page.



A small fragment of musical notation on a staff, showing rhythmic stems and some letter notation.

A small fragment of musical notation on a staff, showing rhythmic stems and some letter notation.

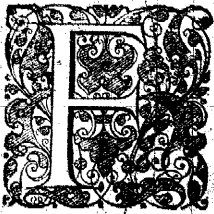


Fulget



Fulget

MUSICVM.



It porta Christi peruia.

CANTVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria tibi Domine,

Fulget dies,

Referta plena gratia
Processit alma virginis
Immensa spes credentium
Qui natus es de virgine

Fulget dies ista, Diei solemnia celebrat Ecclesia.

BASSVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria tibi Domine,

Fulget dies,

Referta plena gratia
Processit alma virginis
Immensa spes credentium
Qui natus es de virgine

Fulget dies ista, Diei solemnia celebrat Ecclesia.

FINIS.

