

GUSTA DEL COML

6 20



Carte 165 (compresa la prima carta
tata alla romana)

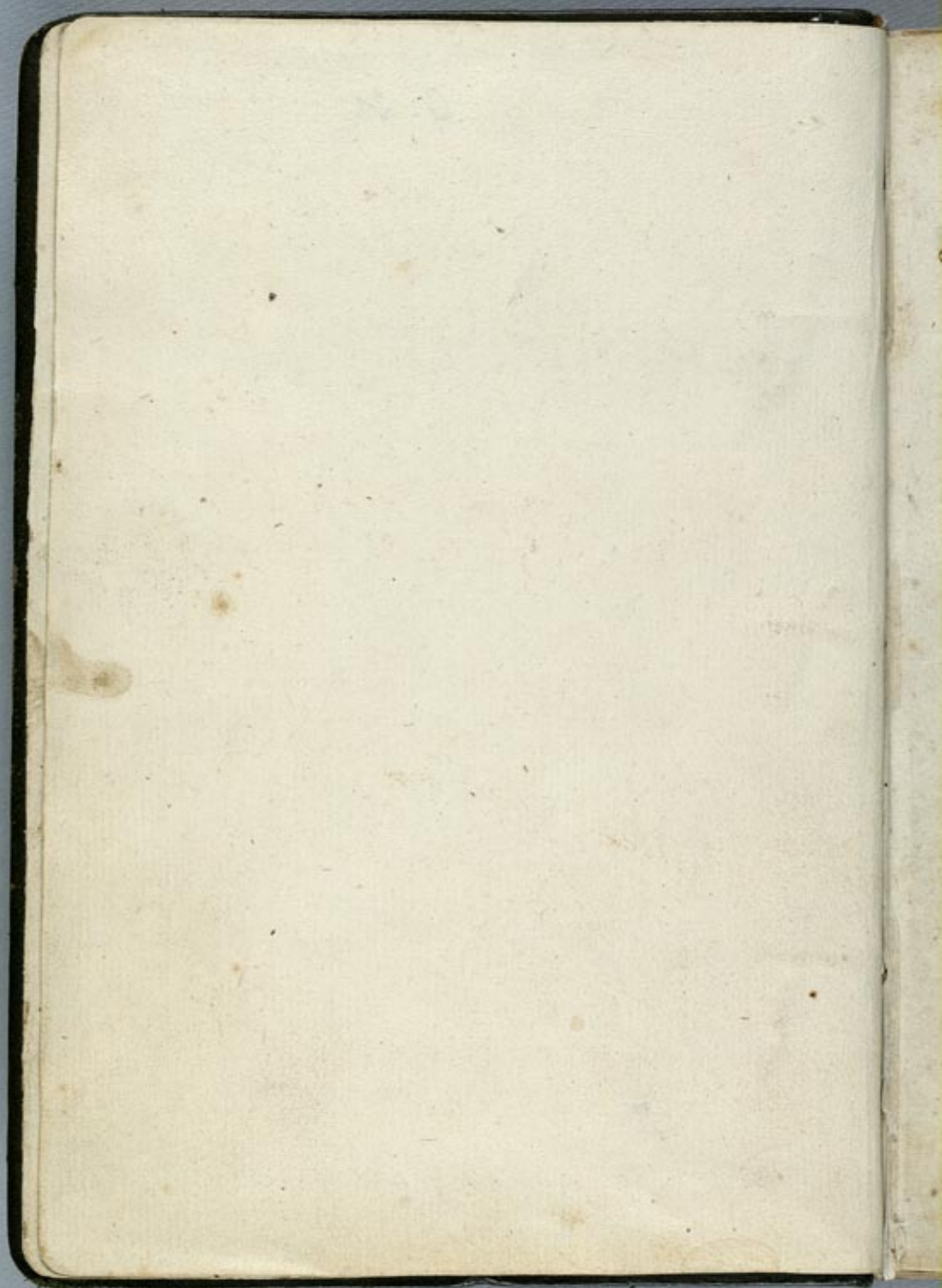
Brande I. 164

Limbrate I 1-25-30-95

100-125 150-165 164

G. 20.

F

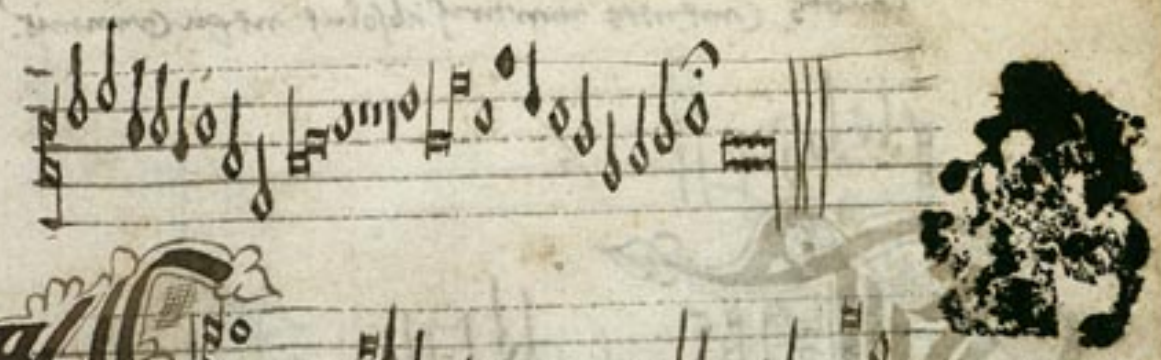


1

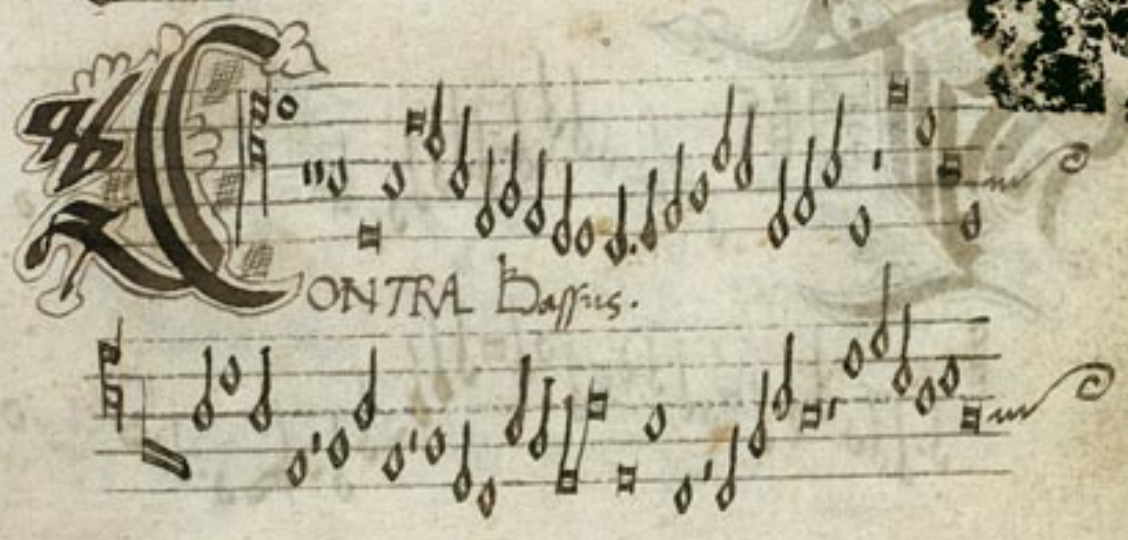


ONTRA Alto

This system contains two staves of music. The first staff begins with a large, ornate initial 'C' decorated with floral motifs. The music is written in a treble clef and includes various note values and rests. The second staff continues the musical line.

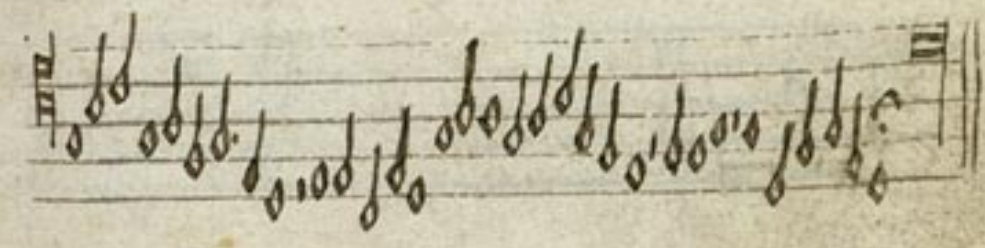


This system consists of a single staff of music. It concludes with a double bar line. To the right of the staff is a large, dark, irregular ink blot or smudge.

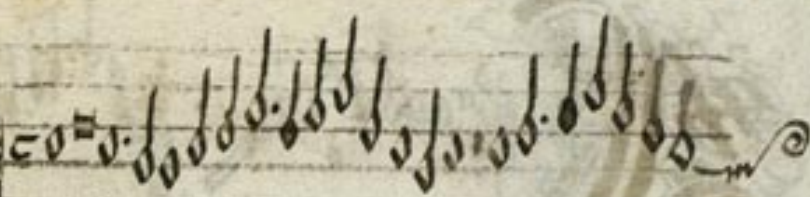


ONTRA Bassus.

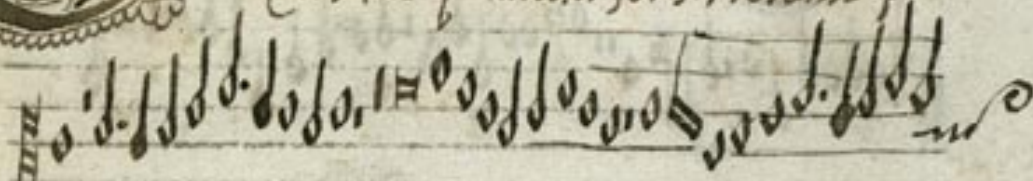
This system contains two staves of music. The first staff begins with a large, ornate initial 'C' decorated with floral motifs. The music is written in a treble clef. The second staff continues the musical line.



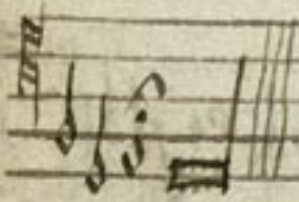
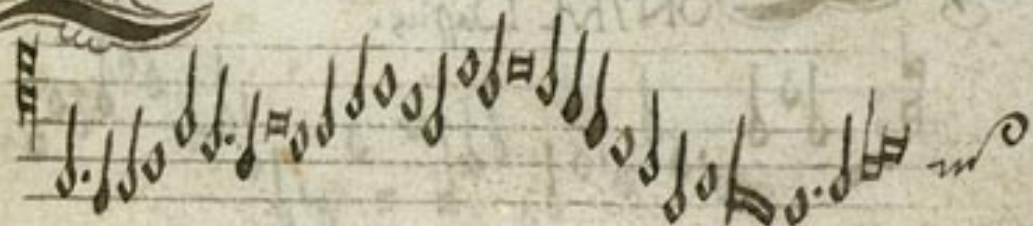
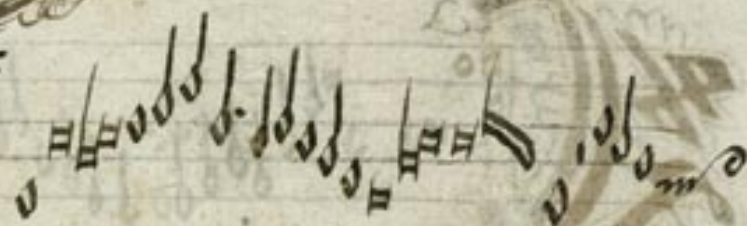
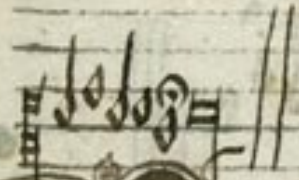
This system consists of a single staff of music, ending with a double bar line.

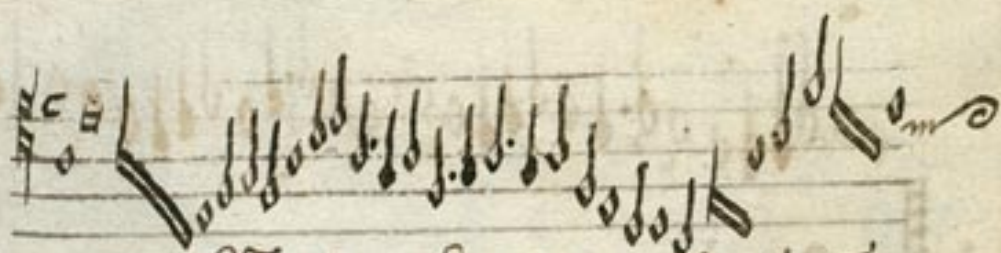


Eus tuosq; militū sors ⁊ corona finit

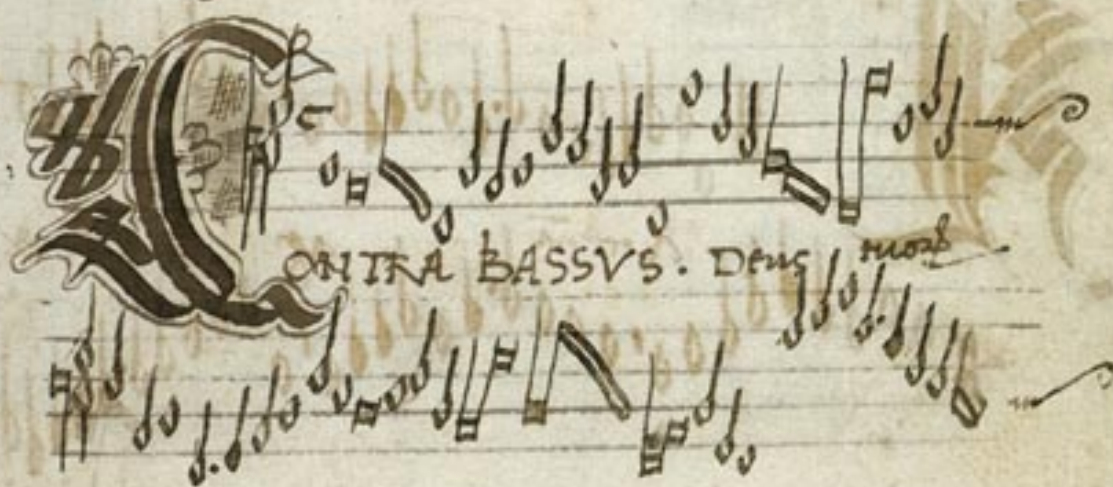
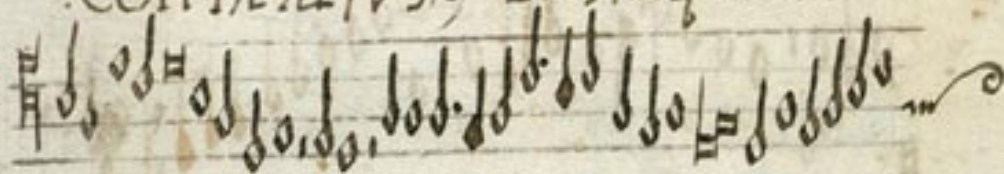


laudes contentis martiris absoluit nequa criminis.

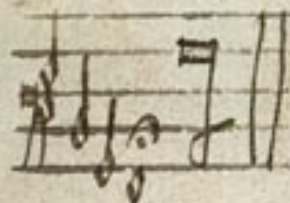


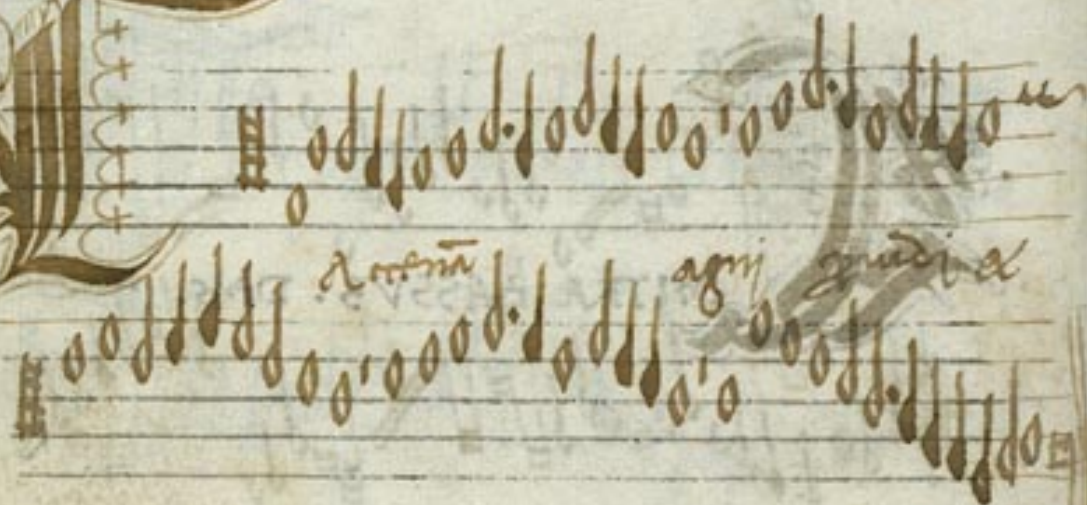
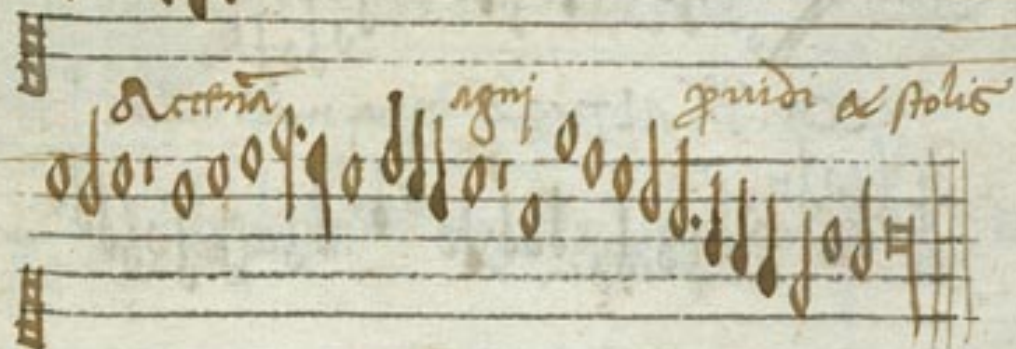
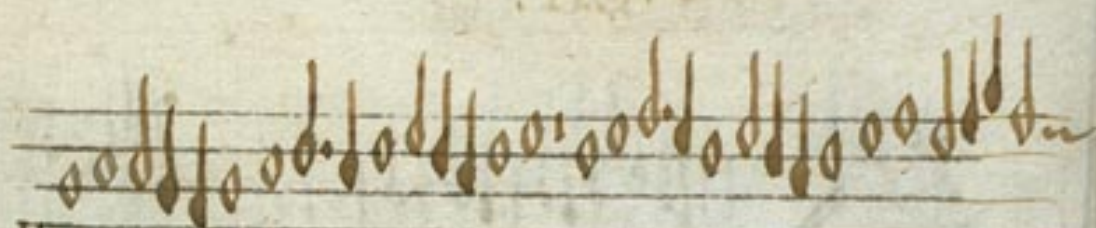


CONTRA ALTUS & Deus tuorum militum.



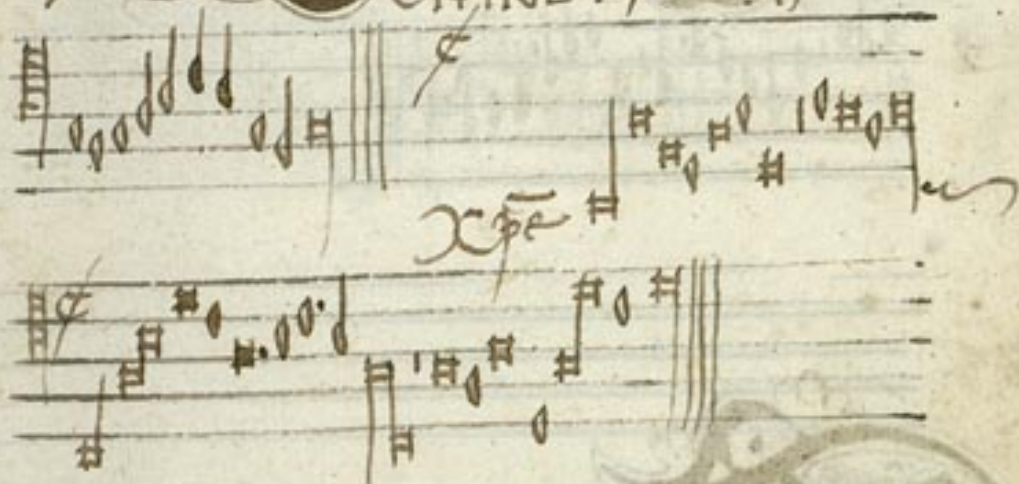
CONTRA BASSVS. Deus tuorum



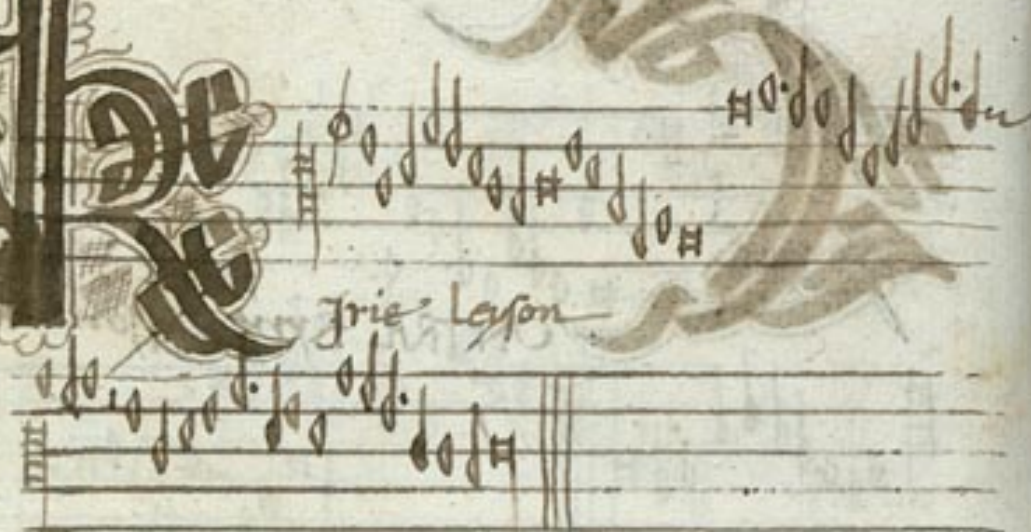




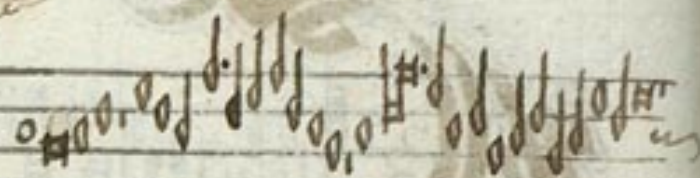
ONTRA Kyrie leison



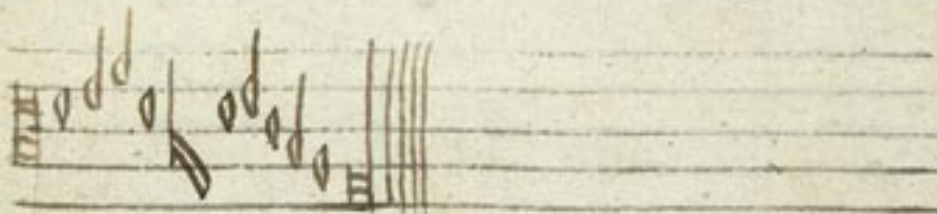
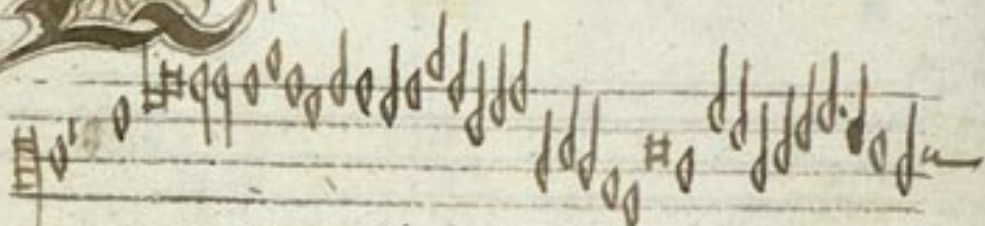
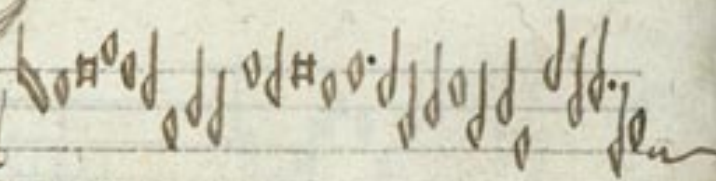
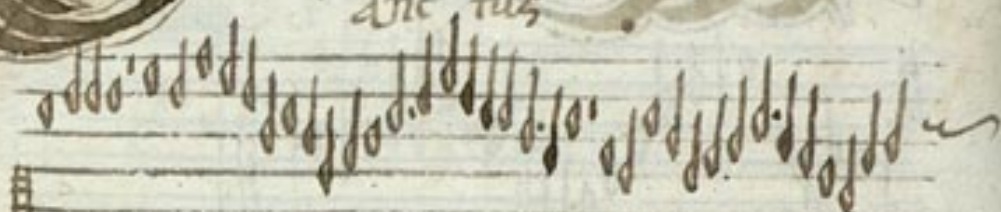
Chorale

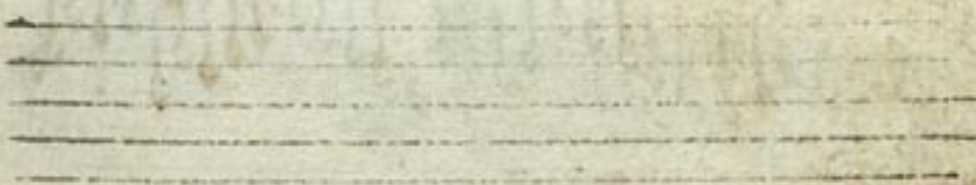
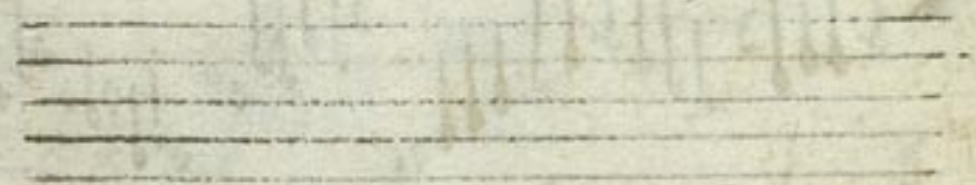
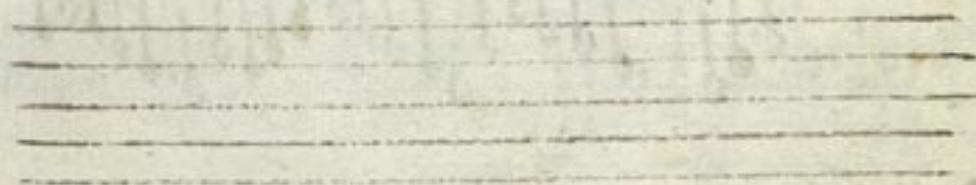
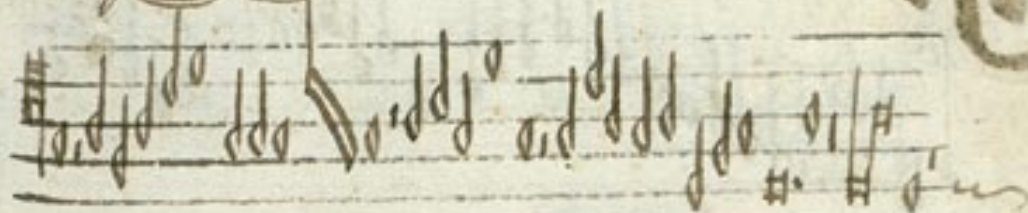
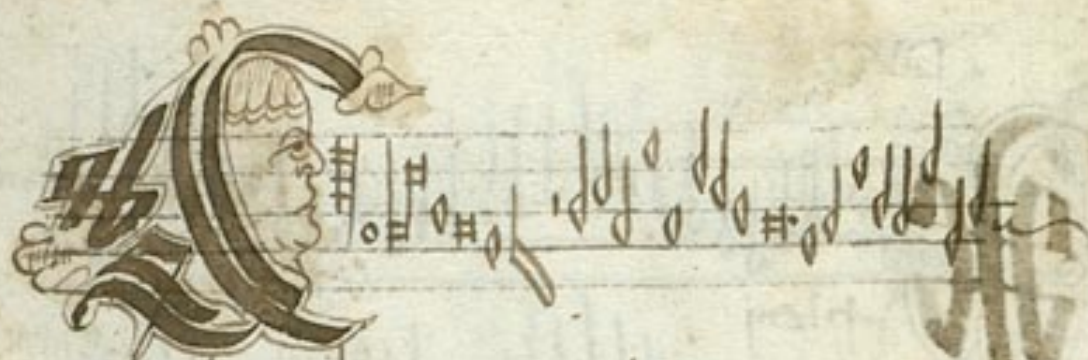






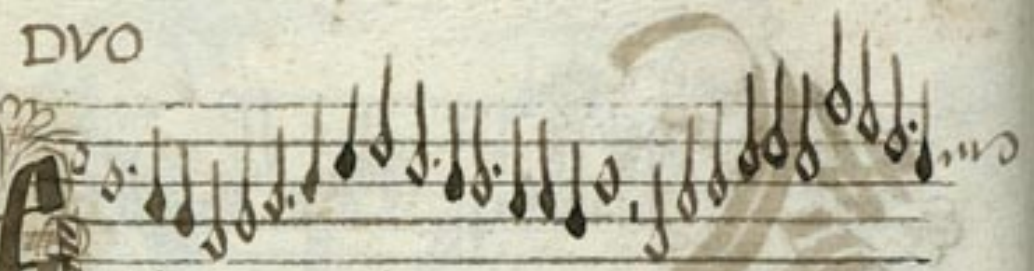
Anc tus



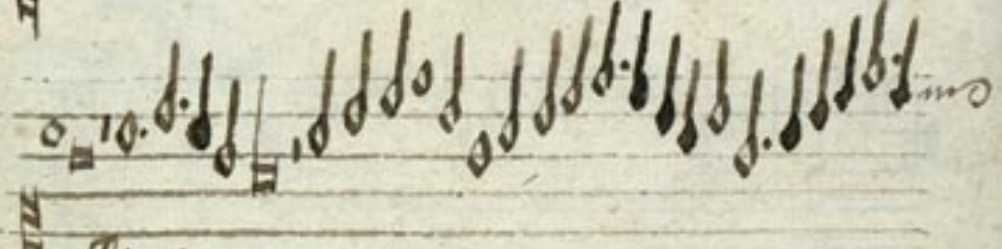
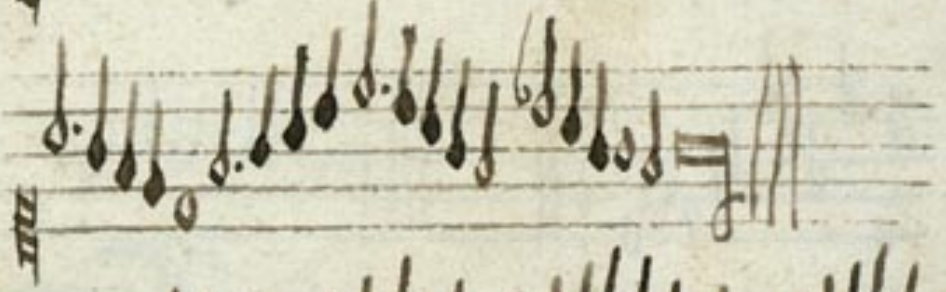
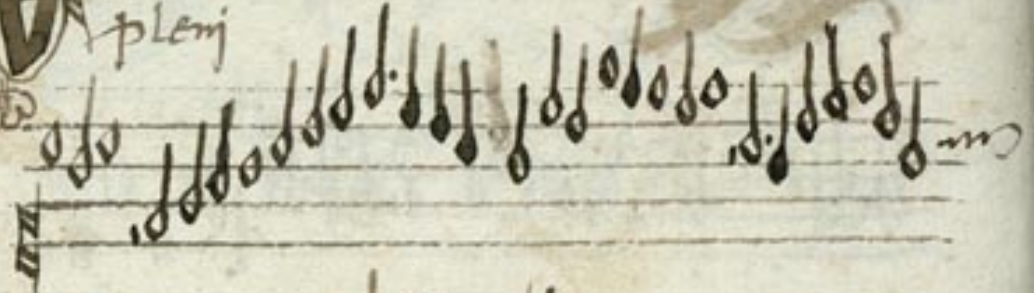


TENCOR

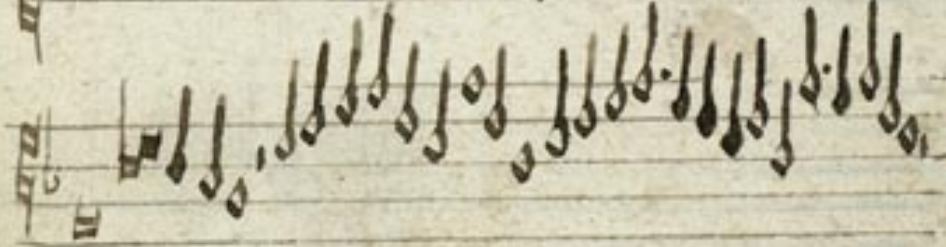
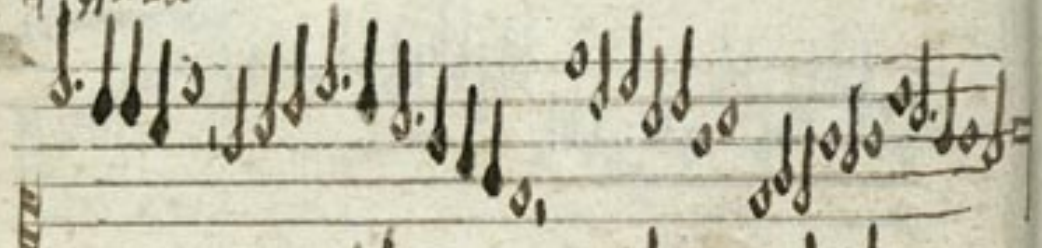
DVO



pleni

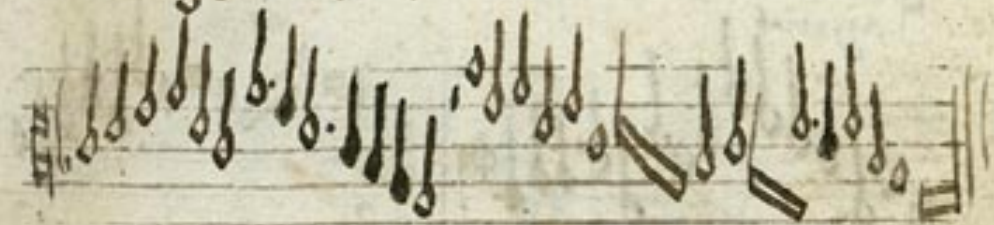
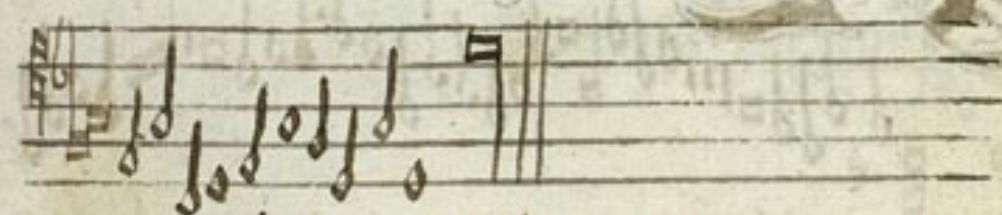
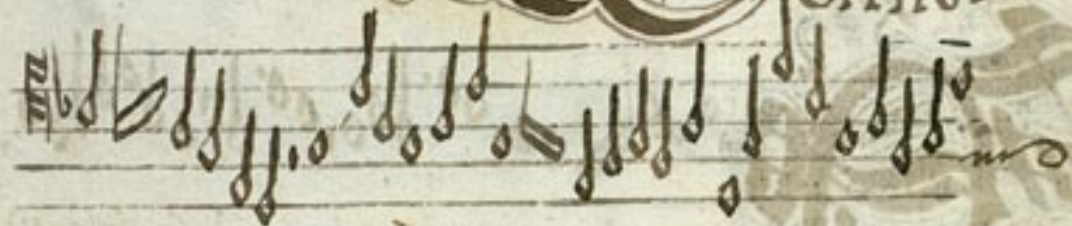
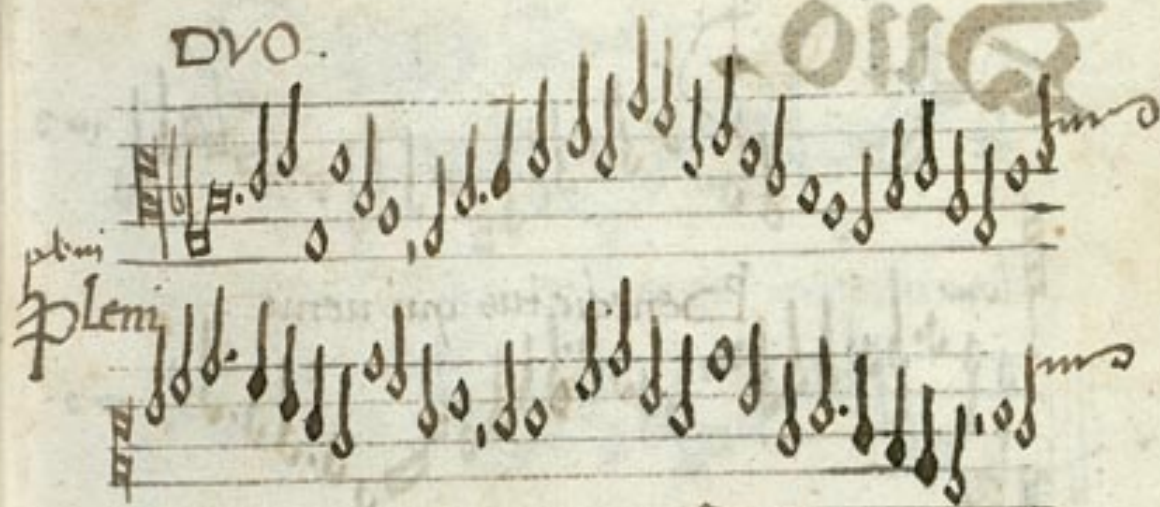


Alma



TENOR

DVO.



TENOR

Duo

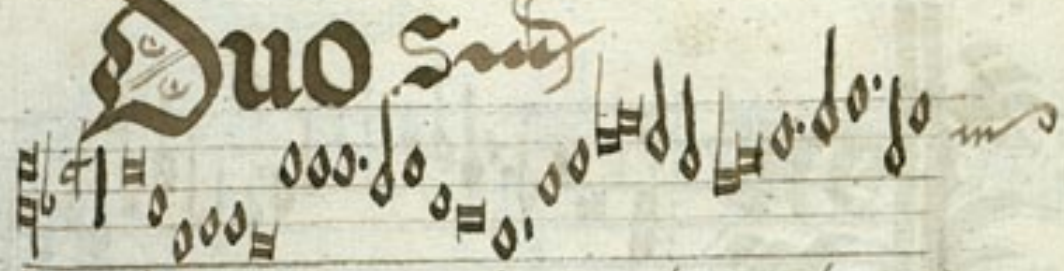
Duo

Benedictus qui uenit

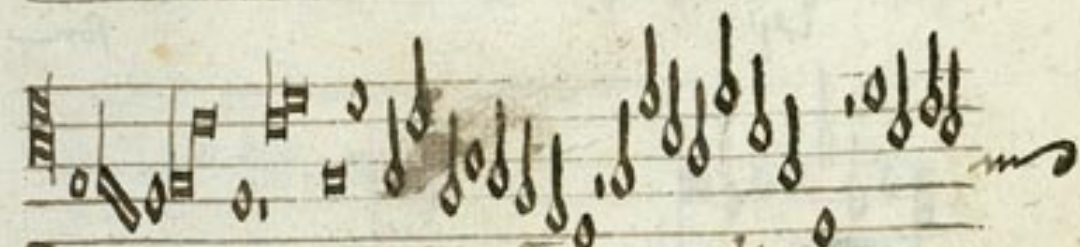
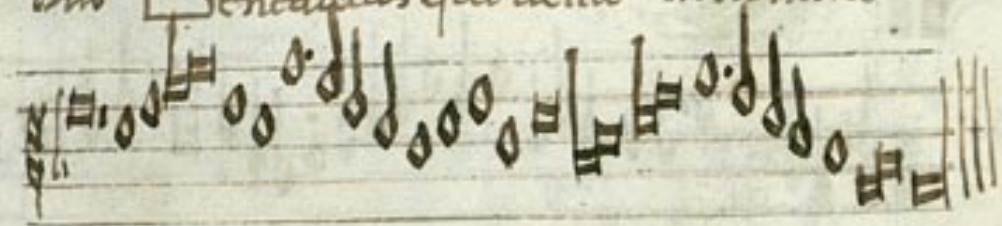
gnus dei qui tollis

TENOR

Duo Solo

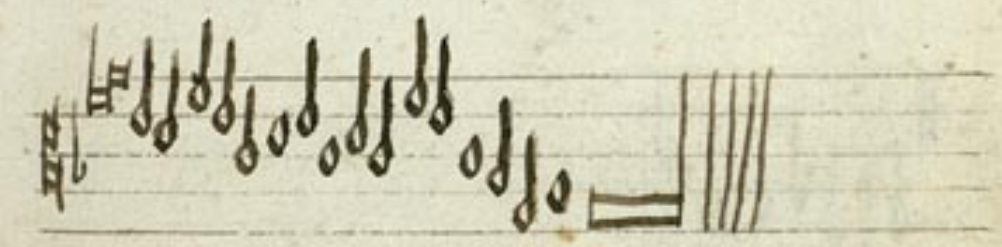
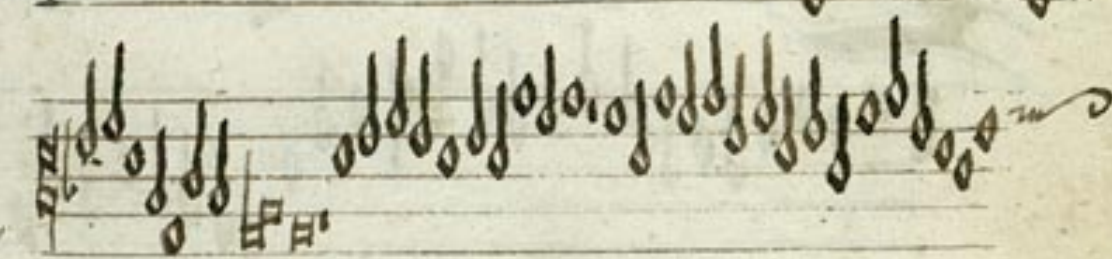
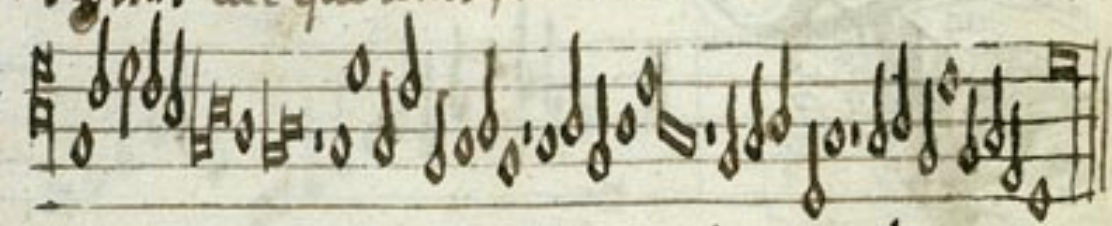


Duo Benedictus qui uenit in nomine



dominus dei qui tollis peccata mundi

CONTRA





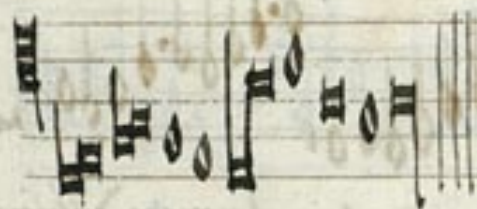
ymf

lay son







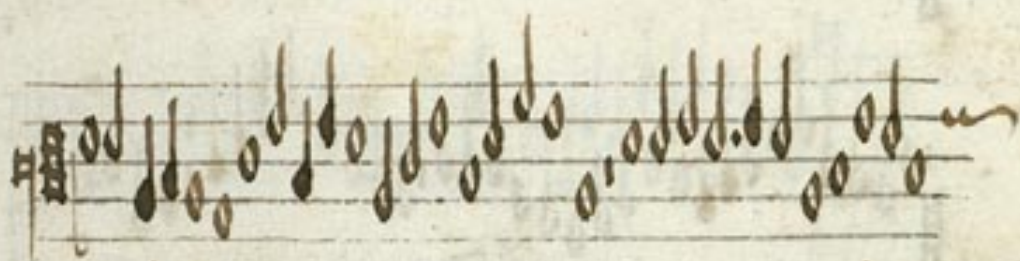
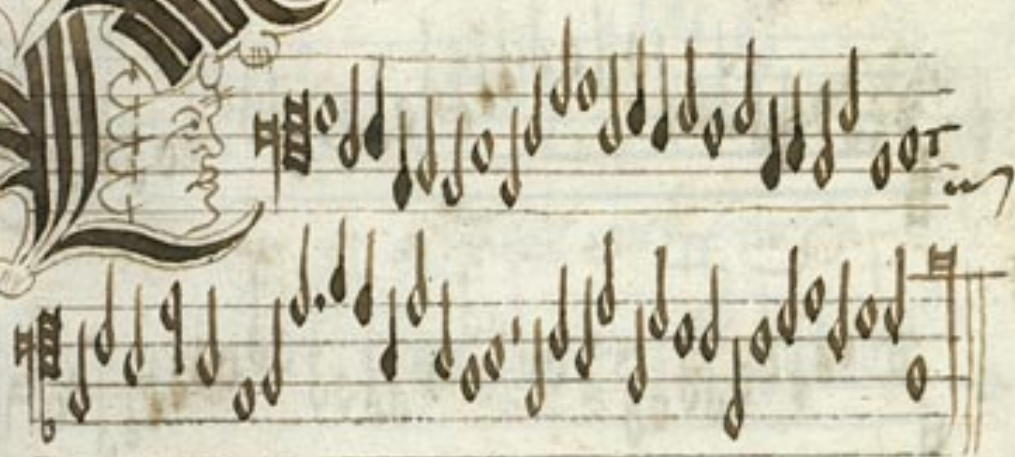


In unum dominum ihesum xpm
 filium dei unigenitum.

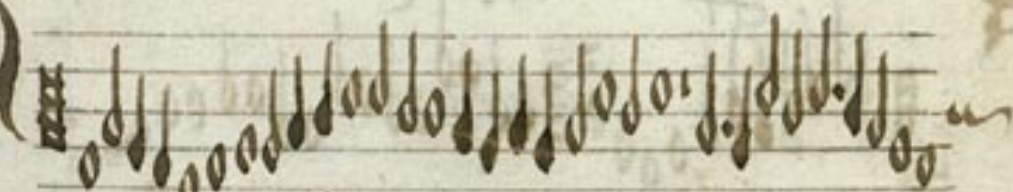
Deum de deo
 lumen de lumine
 deum uerum de deo uero.

Et in unum dominum
 ihesum xpm filium
 dei unigenitum.

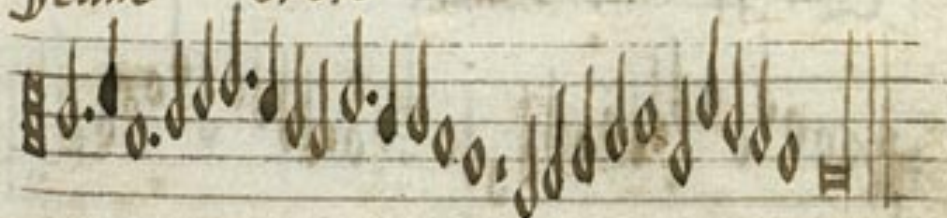
Amor



Amor



Deum de deo



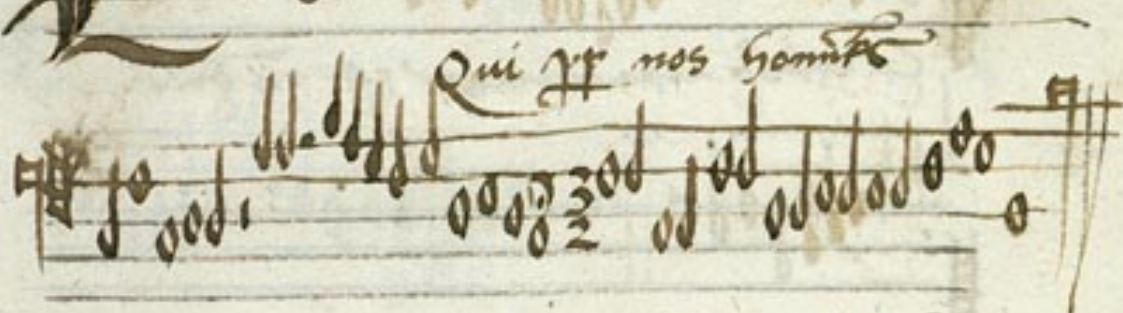
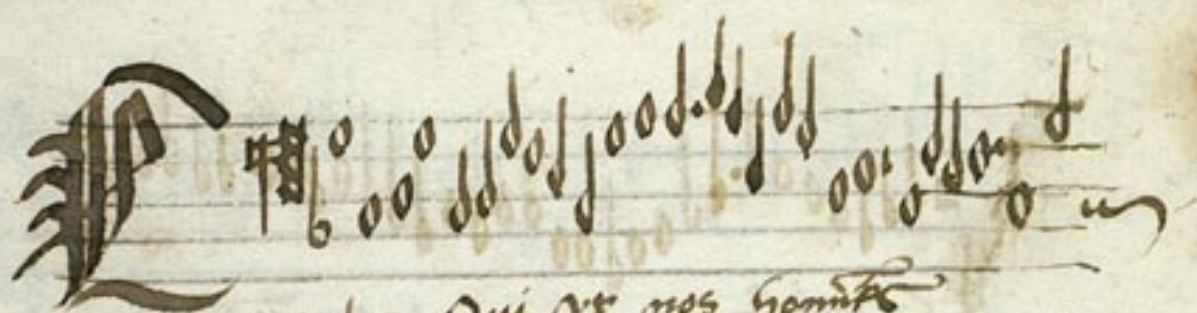
Qui pp nos hoies & pp nostra salute

Et resurrexit tertia die

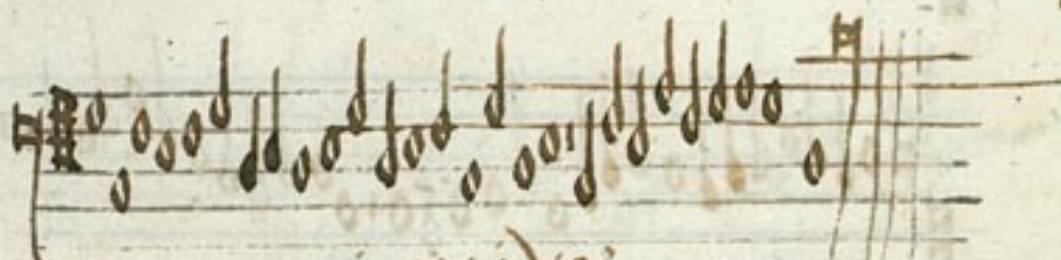
Remor

Qui pp nos hoies Et in carnatus est

Qui pp nos hoies
Et resurrexit tertia



Qui p[ro] nos homin[es]

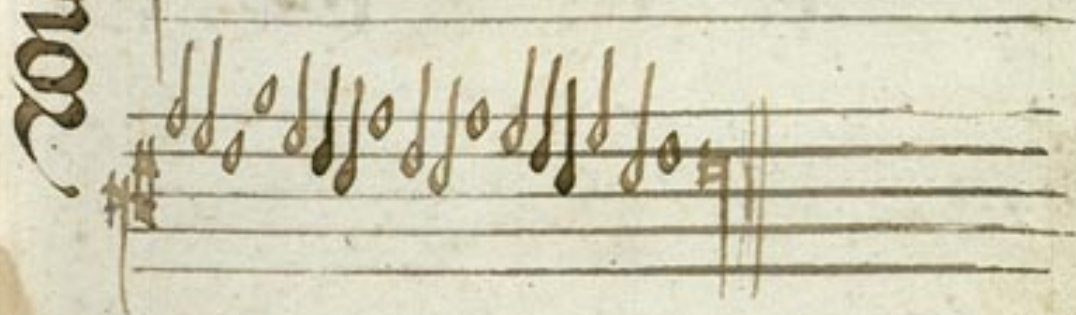
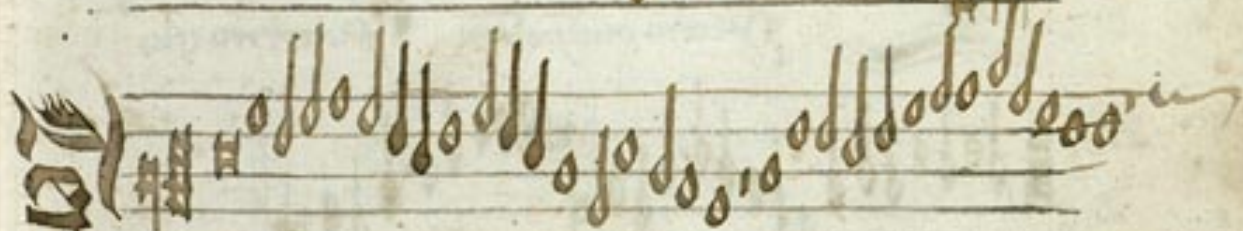
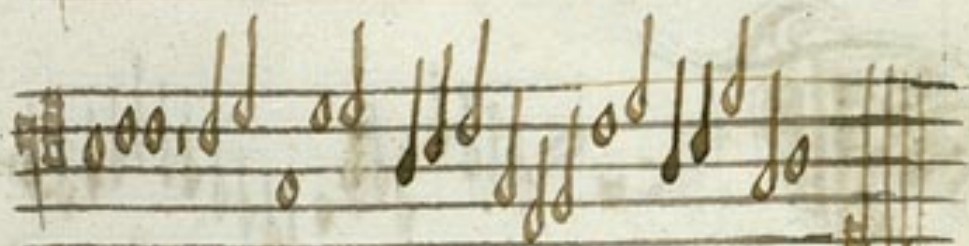
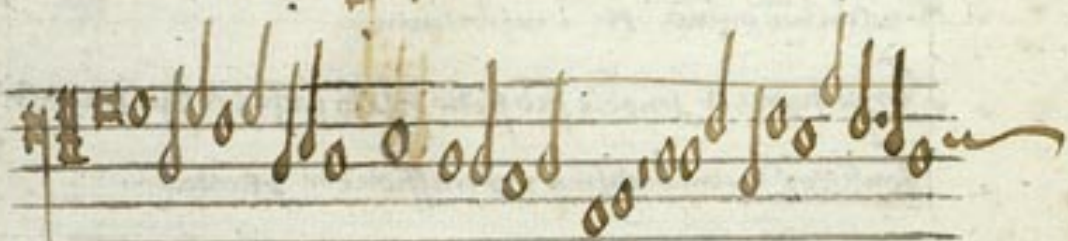
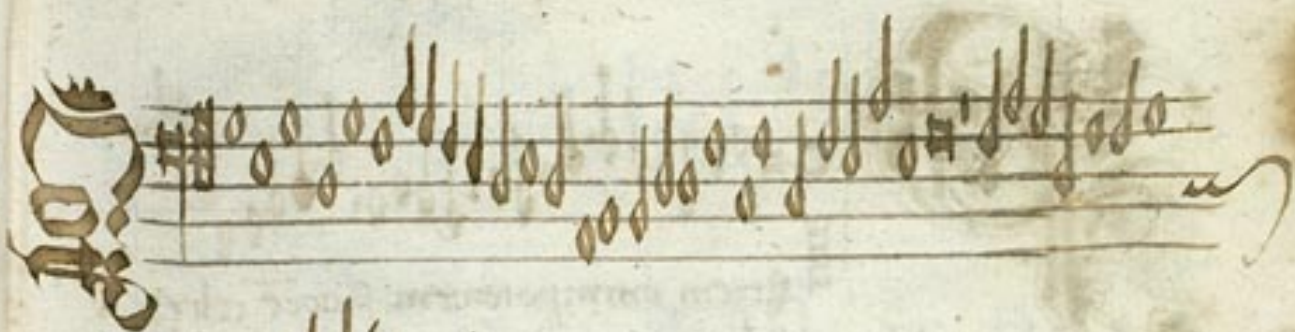


Et resurrexit tertia die.

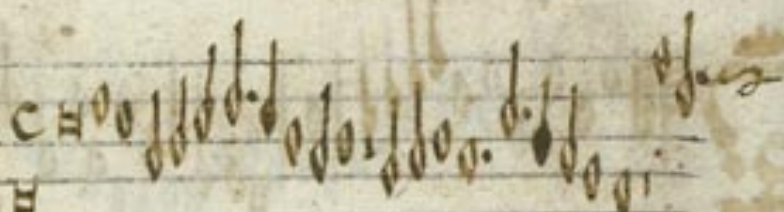
Et resurrexerunt est in gloria

Qui cum patre et filio

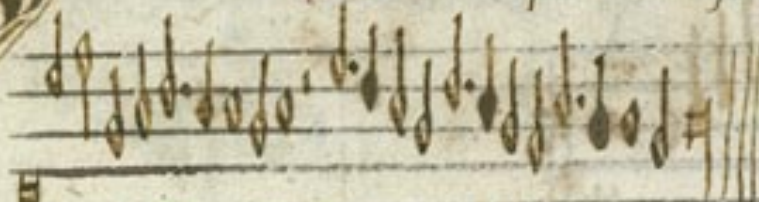
Tenor



. BERAPHNIUS



Patrem omnipotentem factorem celi et



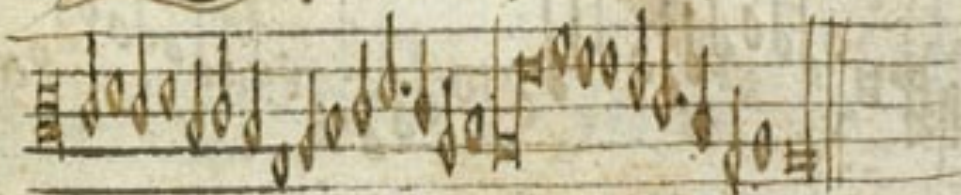
uisibilium omnium et inuisibilium.

Crucifixus et pro nobis sub pontio pilato passus et sepultus est.

Confiteor unum baptisma in remissionem peccatorum.

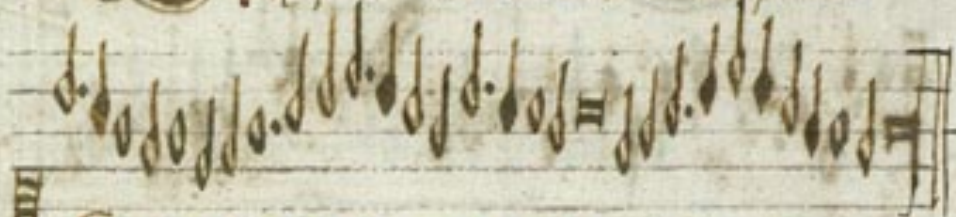


Patrem omnipotentem factorem celi



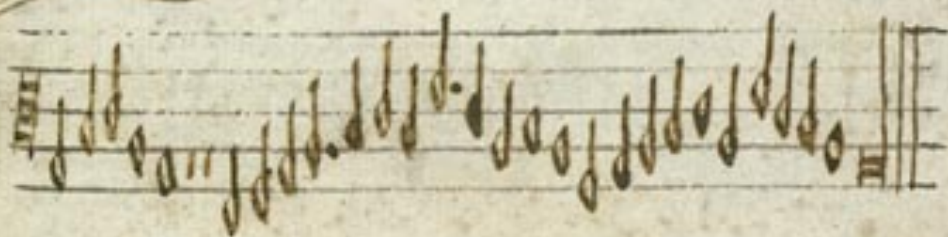
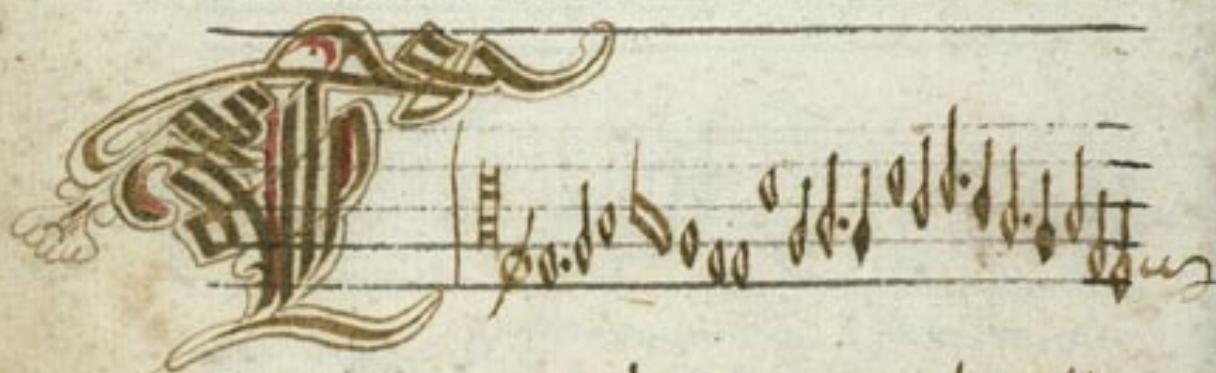


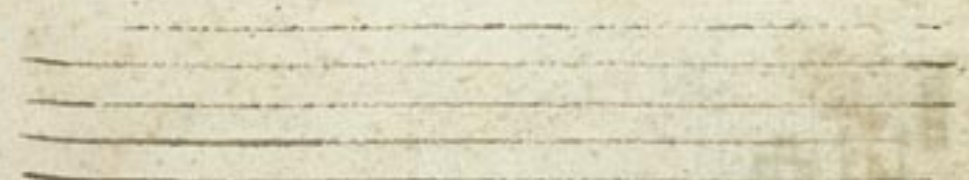
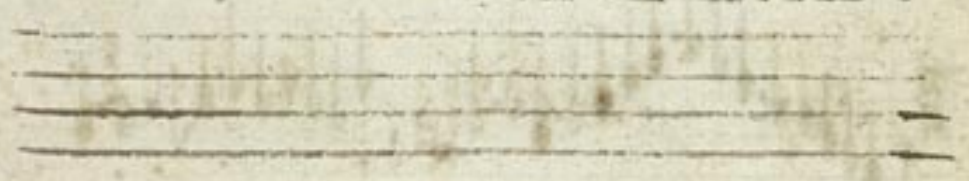
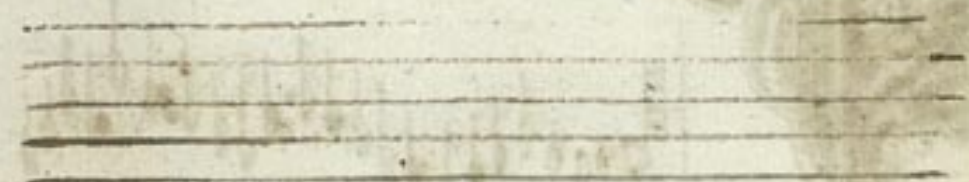
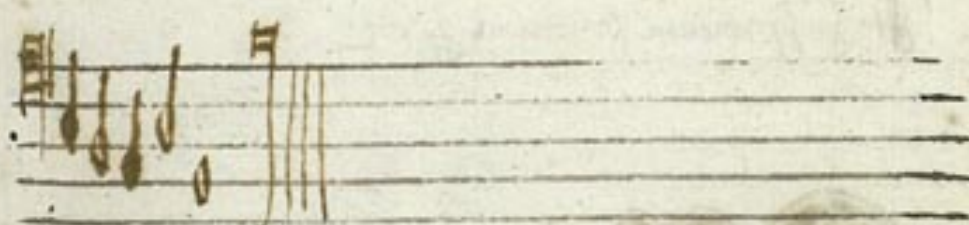
Handwritten signature or initials.

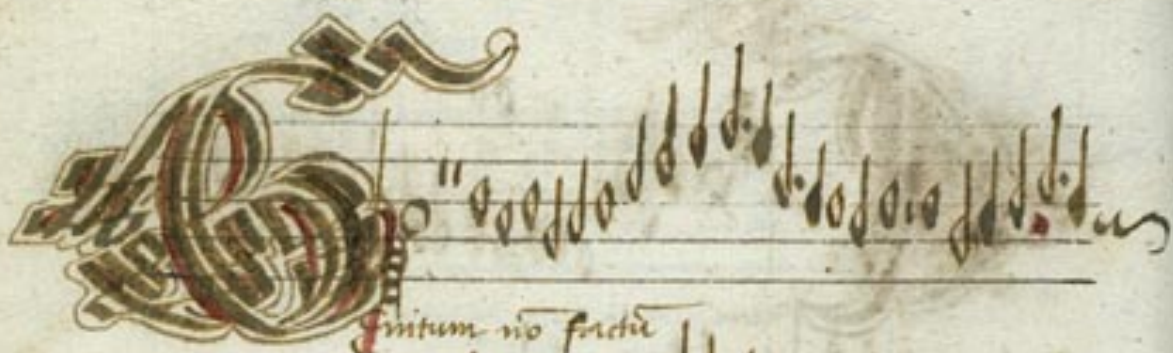


Et ascendit in celum sedet ad dexteram patris.

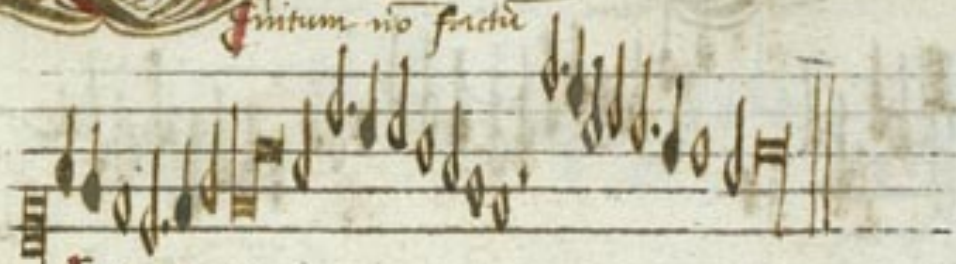
Et vitam venturi seculi amen



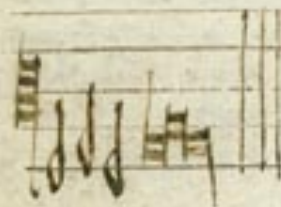
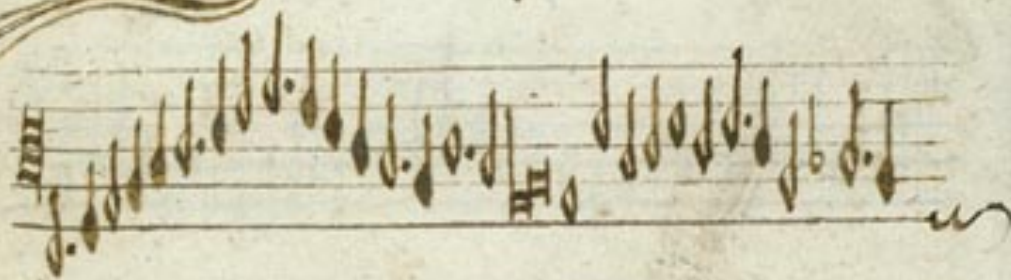


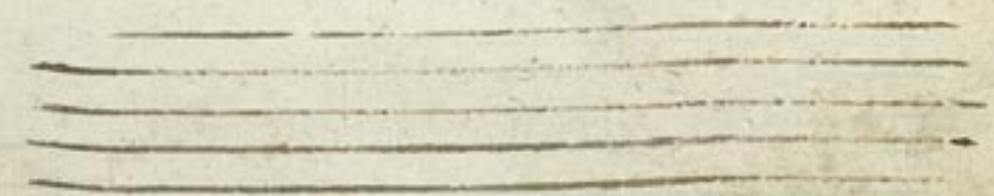
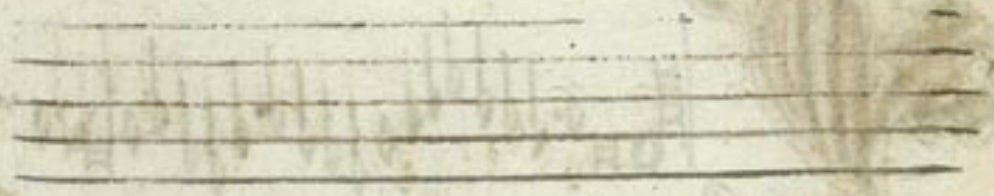
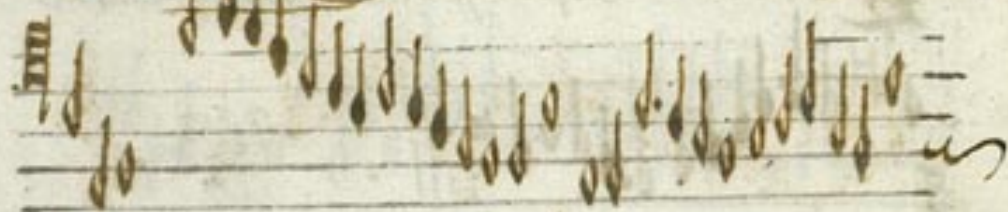


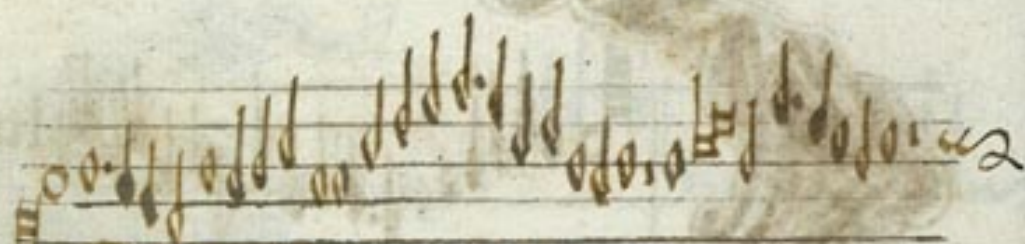
Finium nō factū



In spiritum sanctum 2 c.



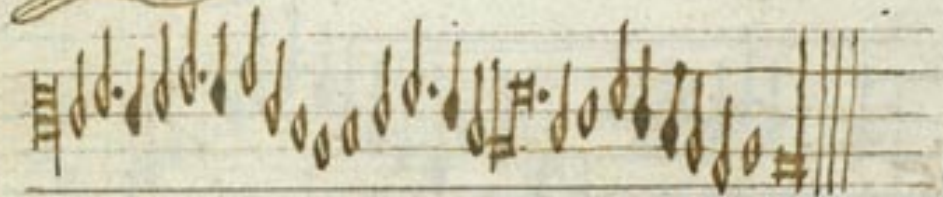


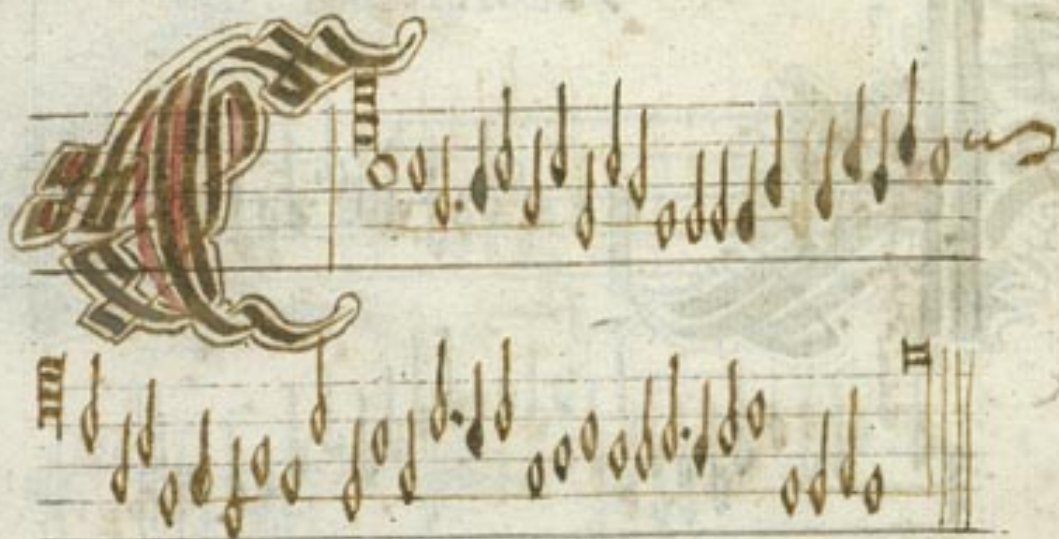


Et incarnatus est de spiritu sancto ex maria



virgine et homo factus est.

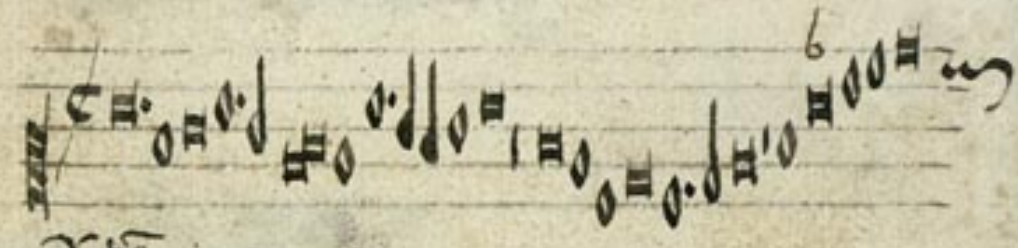




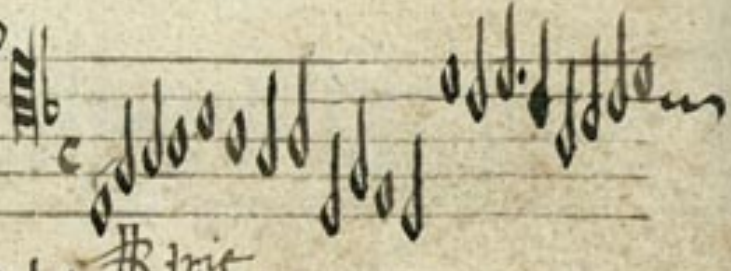
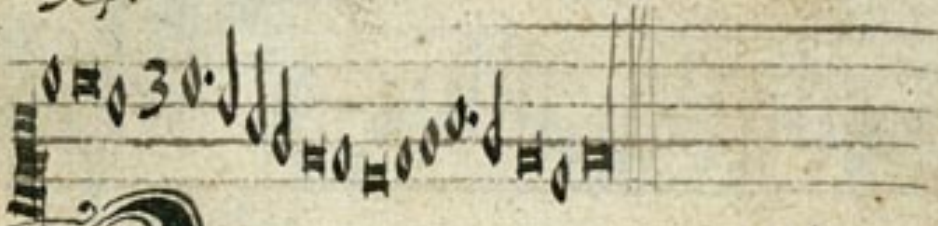
ÆDVARDVS



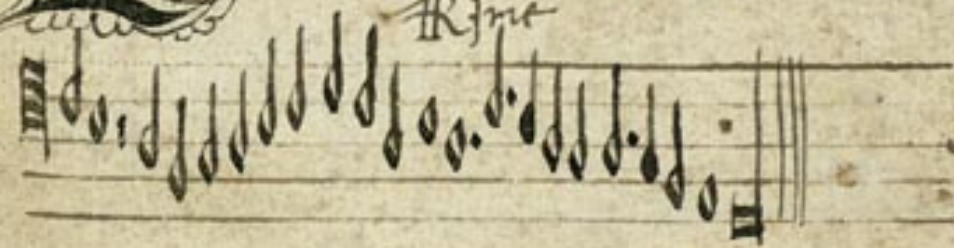
tria leison



Chor



Ryrie

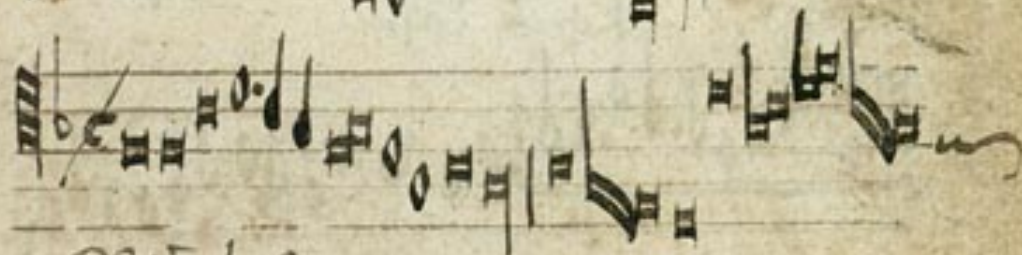
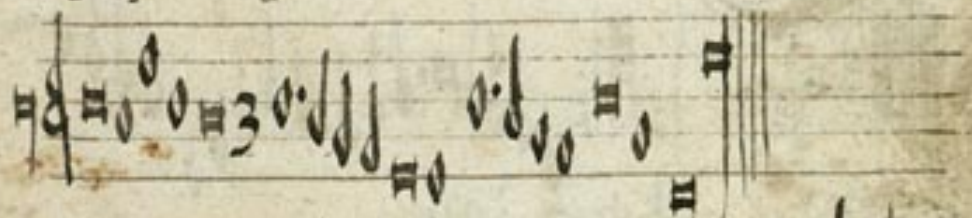




Christe leison.



Christe leison



Christe leison



Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature (C). The second staff is preceded by the word "Ritmo" written in a cursive hand. The third staff concludes with a double bar line and repeat dots.



Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature (C). The second staff is preceded by the words "Ritmo Leison" written in a cursive hand. The third staff concludes with a double bar line and repeat dots.



K. J. v. L. y. s. o. n .



Coro
Et terra Laudamus te Benedicimus.

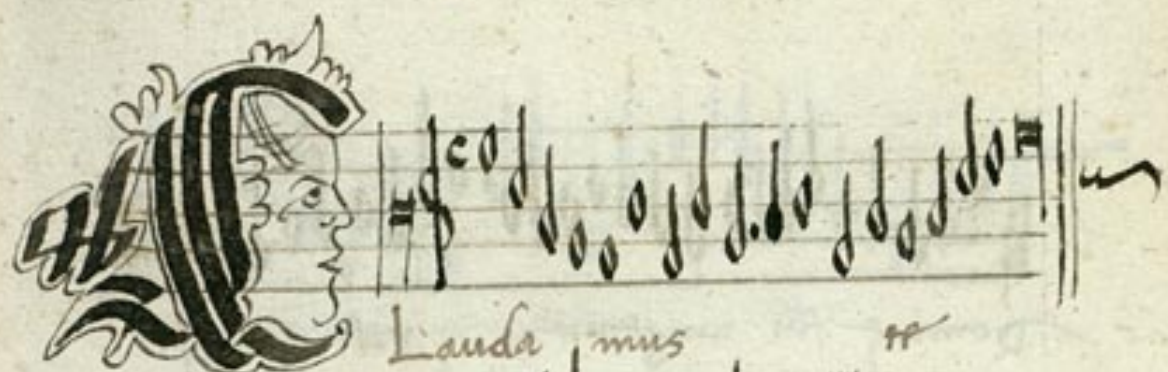
Coro
Adoramus te. Glorificamus.

Gratias agimus tibi pp magnam gloriam tuam.

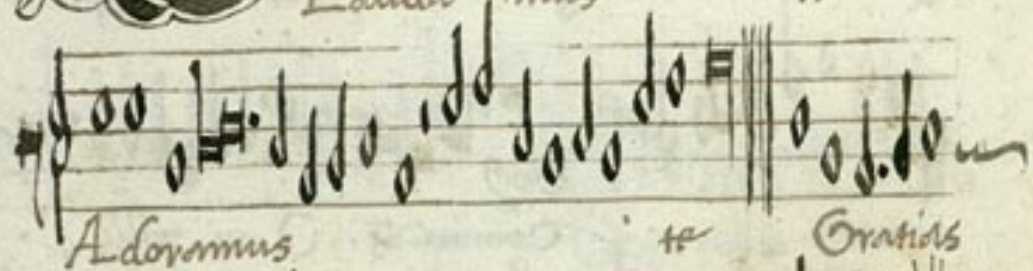
Coro
Dñs Deus rex



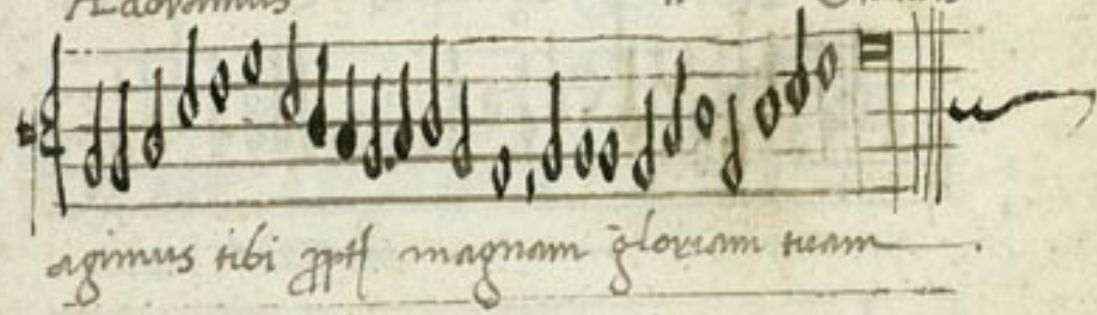
Laudamus
Adoramus



Laudamus

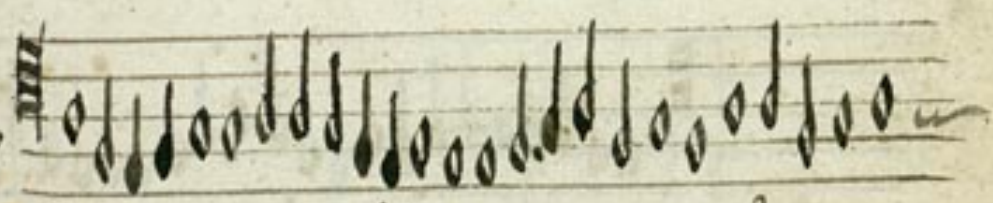


Adoramus

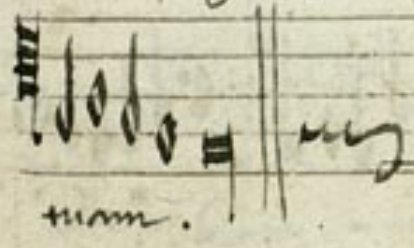


Gratias

agimus tibi pp magnam gloriam tuam



Gratias agimus tibi pp magnam gloriam



tuam.

Domine fili unigenite xesu xpi

Cor.

Domine d's. Qui tollis

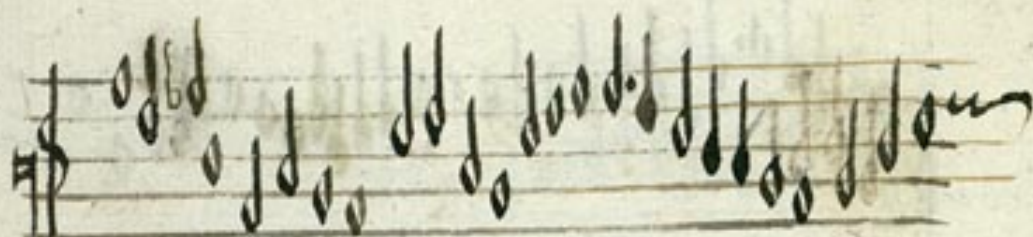
peccata mundi miserere

Cor.

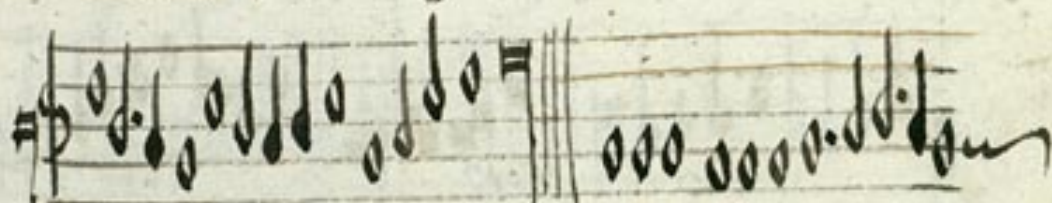
nobis. Qui tollis

Domine fili unigenite xesu

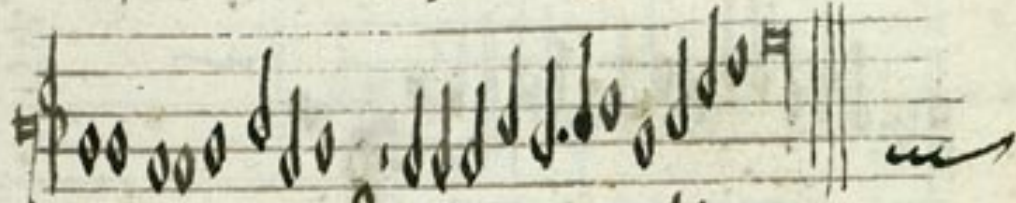
xpi Qui tollis



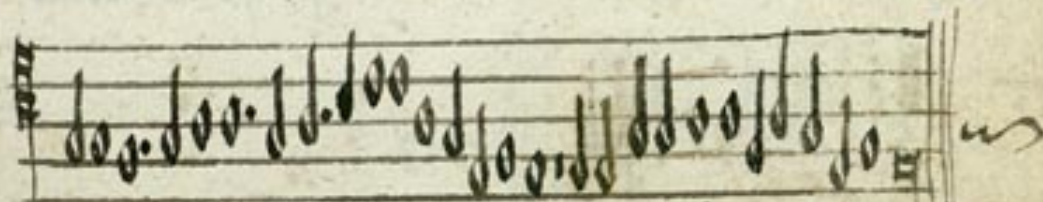
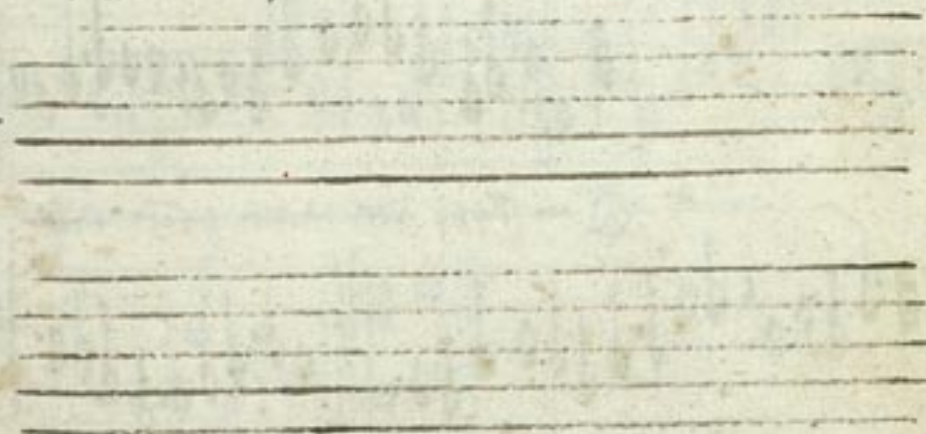
Dñe fili unigenite



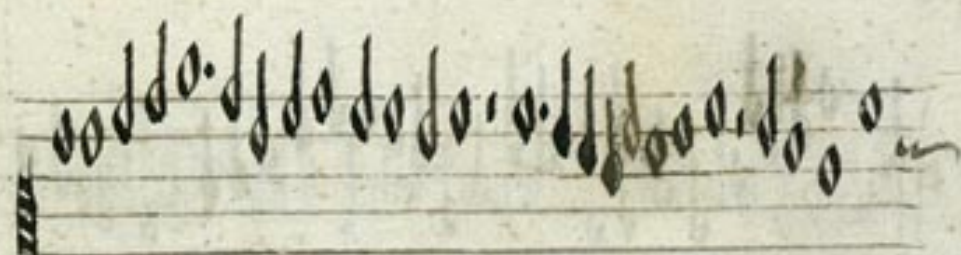
refu xps Qui tollis peccata



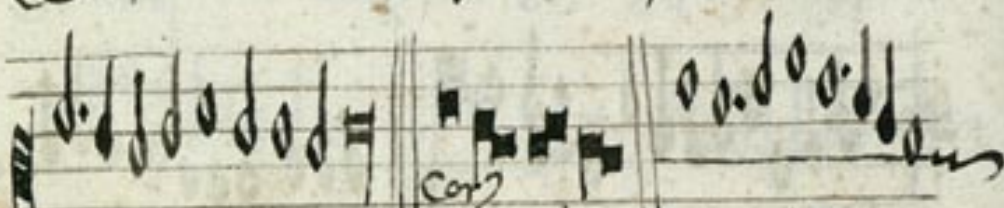
mundi misere nobis.



peccata mundi misere nobis.

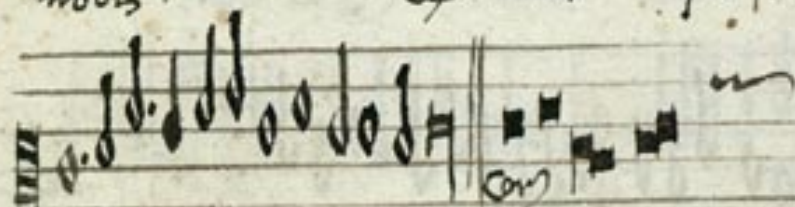


Qui sedes ad dextram patris misere



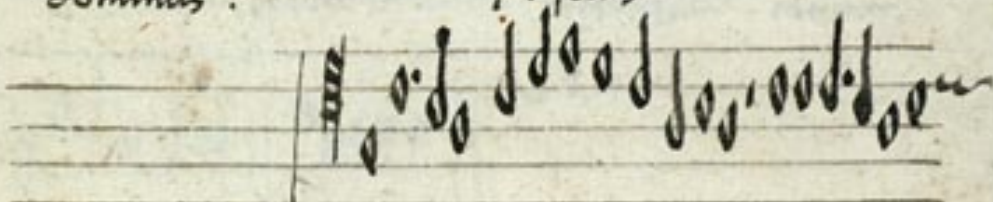
nobis.

Cor. 2. Quia tu: Tu solus

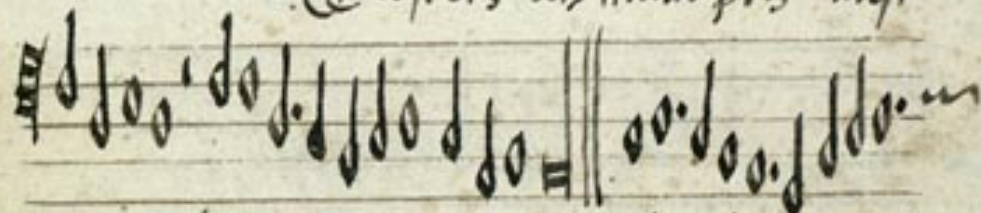


dominus:

Tu solus:

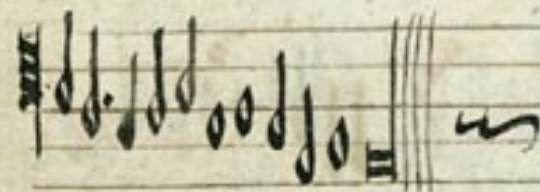


Qui sedes ad dextram patris misere



re nobis:

Tu solus domi



nus.

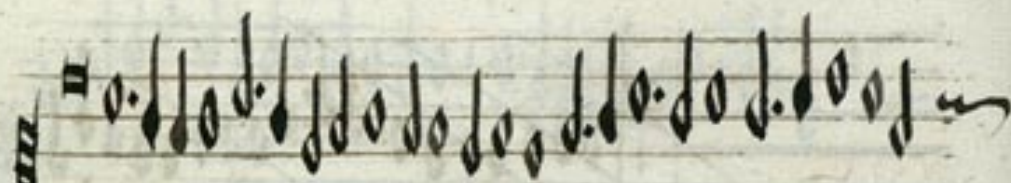
Qui tollis peccata Qui sedes

adexteram patris misere nobis

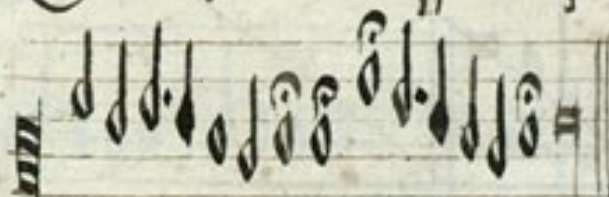
Qui sedes adexteram patris

misere nobis : Tu solus

dominus :

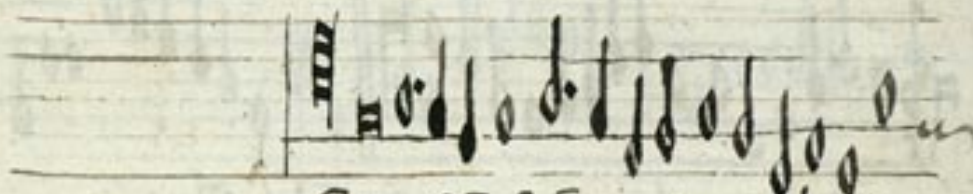


Cum sancto spū in gl'ia dei

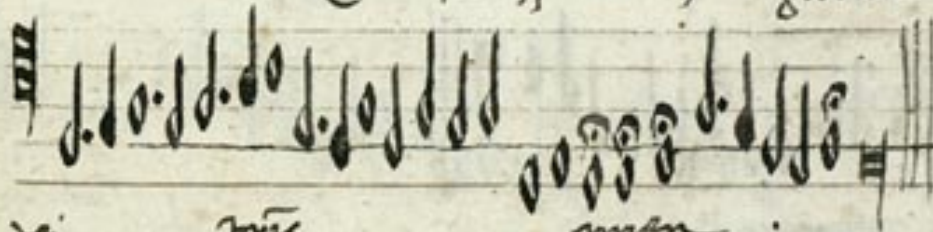


pr̄s

amen :



Cum scō spū in gloria

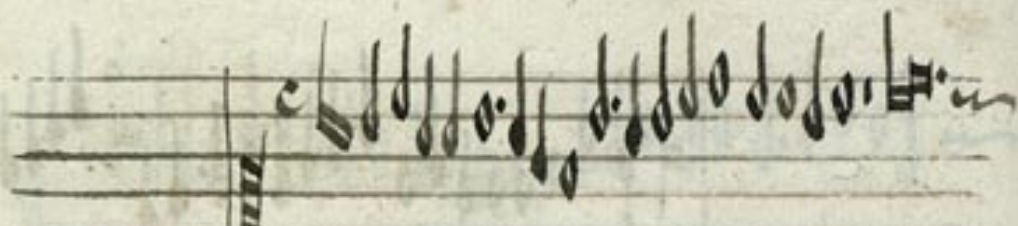


dei

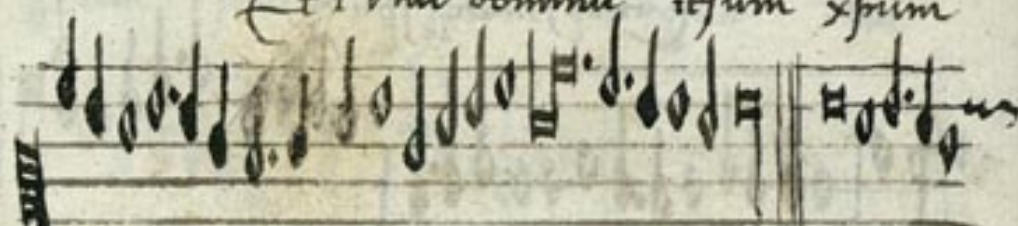
pr̄s

amen :



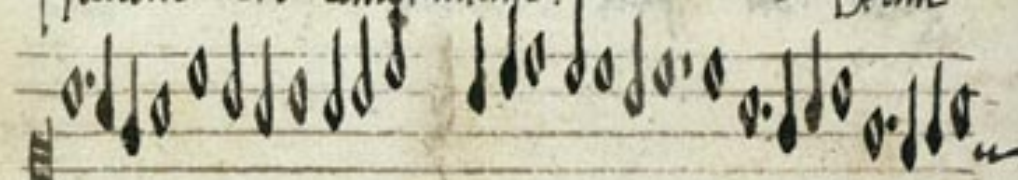


Et i unū dominū iesum xp̄m

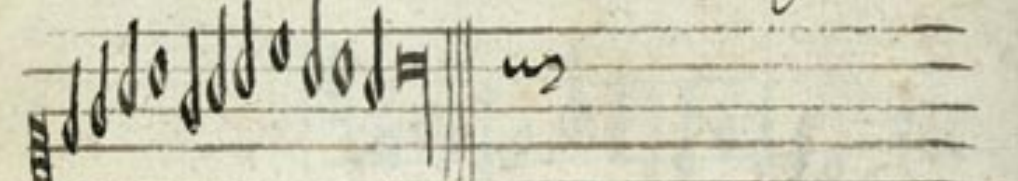


filium d̄i unigenitum.

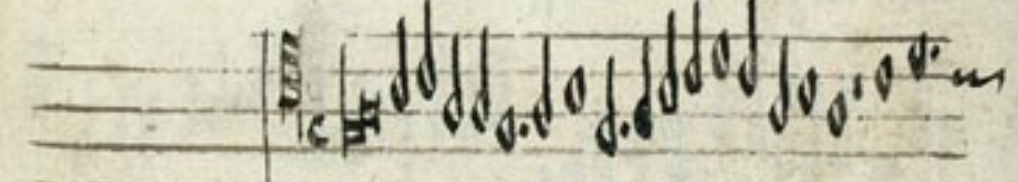
Deum



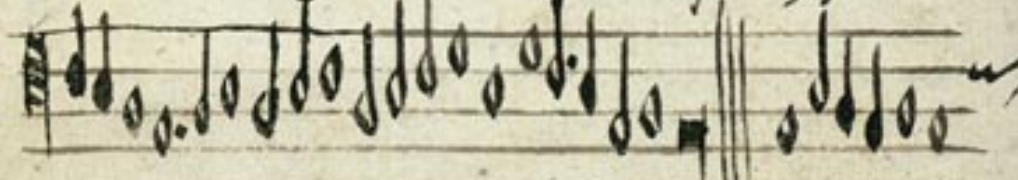
sedes lumen de lumine deum usq̄ de



deo utro.



Et i unū dominū iesum xp̄m

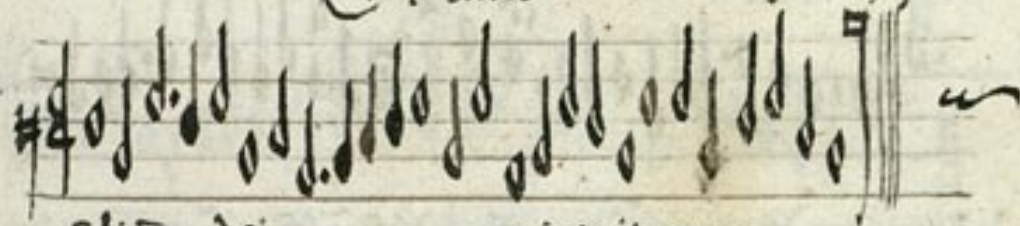


filium d̄i unigenitum.

Deum de

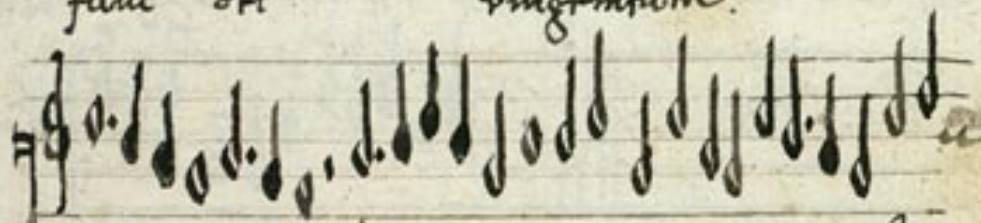


Et i unū domnū iesum xp̄m

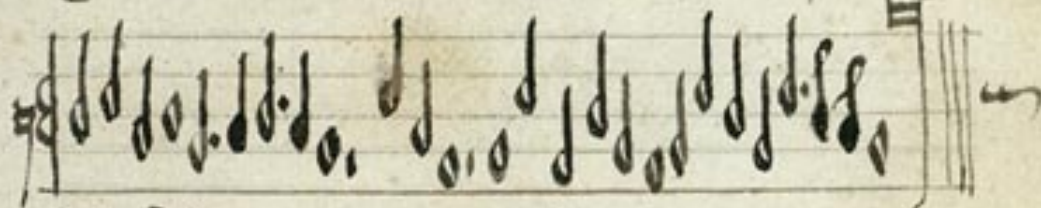


filiū dei

unigenitum:

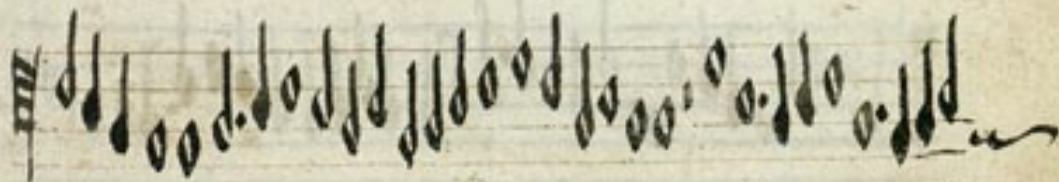


Deum de deo Lumen de lumine deū uerū

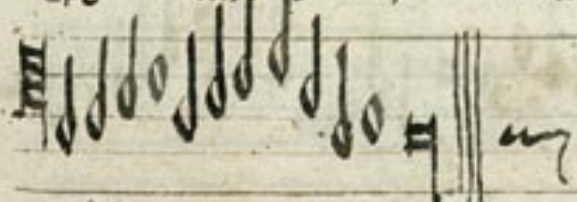


de deo

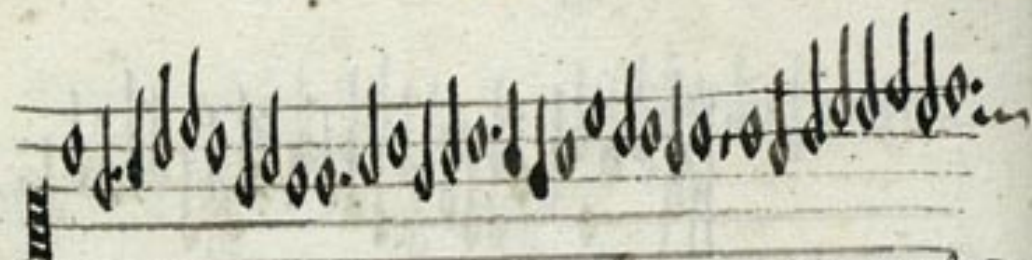
uero:



deo Lumen de lumine deū uerū de

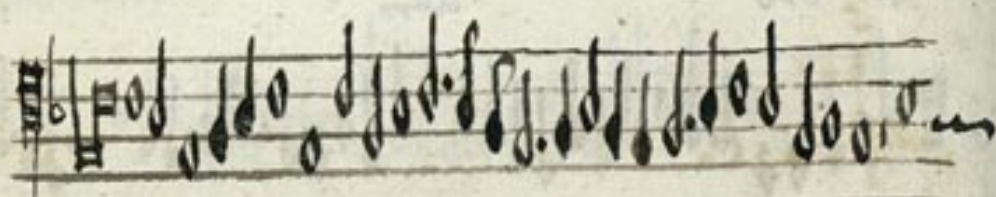


deo uero:



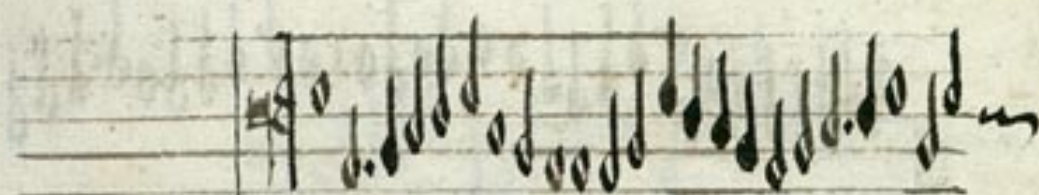
Qui pp nos homines et pp nostram salutē

descendit de celis. et incarnatus est de spu sco et in regia et ho.

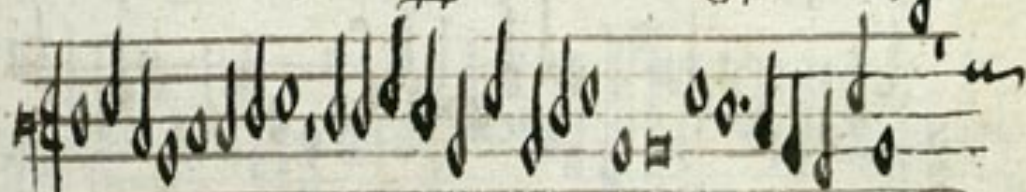


Qui pp nos homines et pp nostram salutē descendit

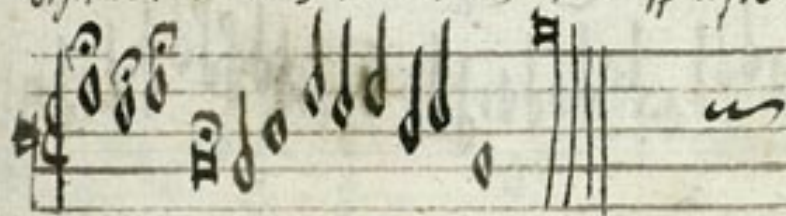
de celis et incarnatus est de spu sco et in regia et ho.



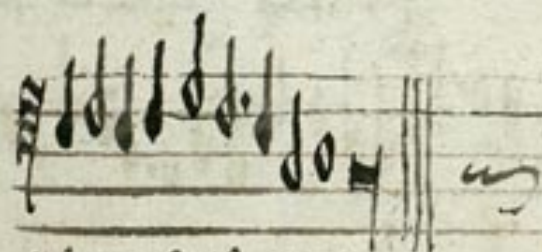
Qui p[ro] nos ho[m]i[n]es et p[ro] n[ost]ra salut[em]



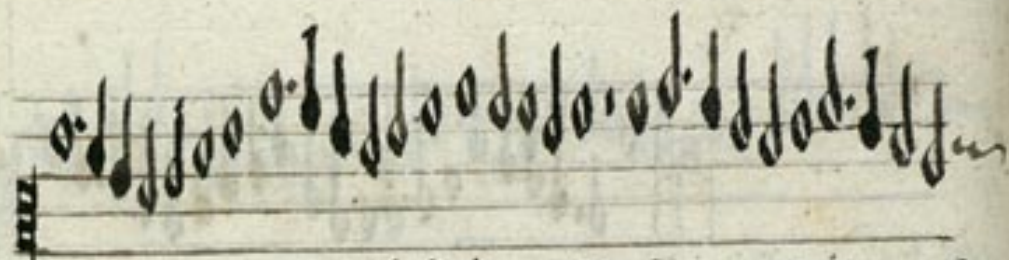
descendit de celis et incarnatus est de spu s[an]cto et n[ost]r[um] regnat



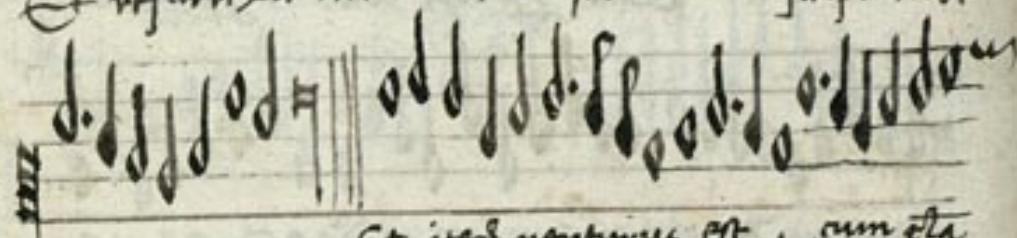
et homo factus est



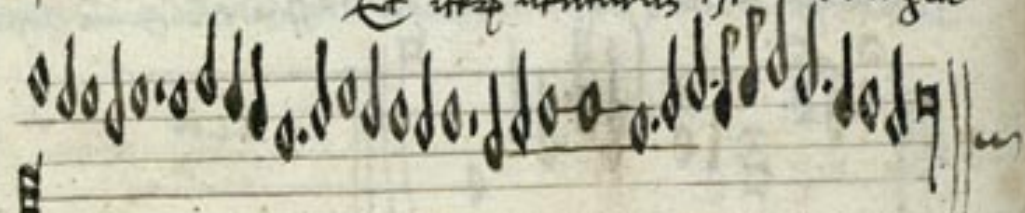
et homo factus est



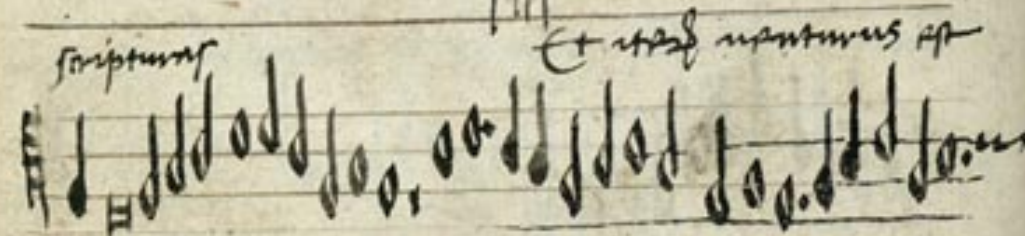
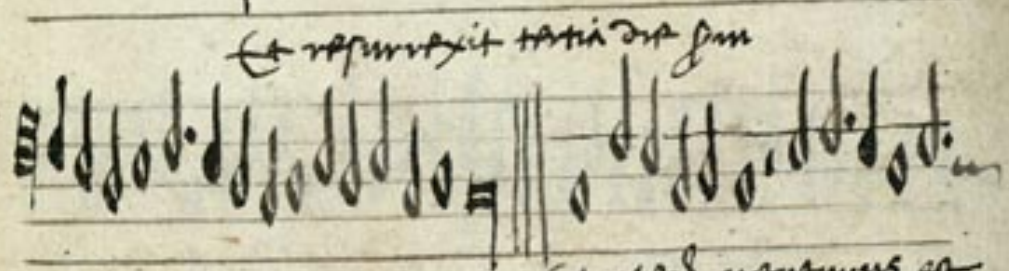
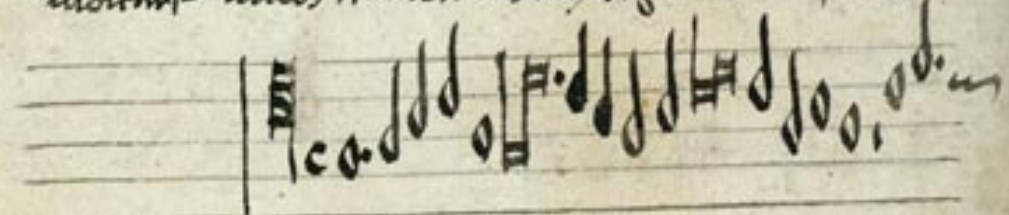
Et resurrexit tertia die secundum scripturas.



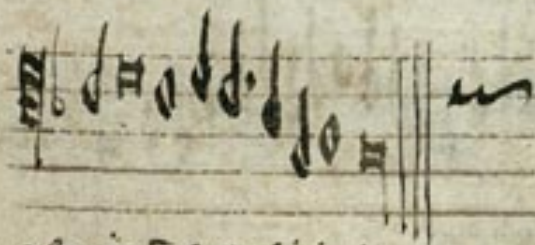
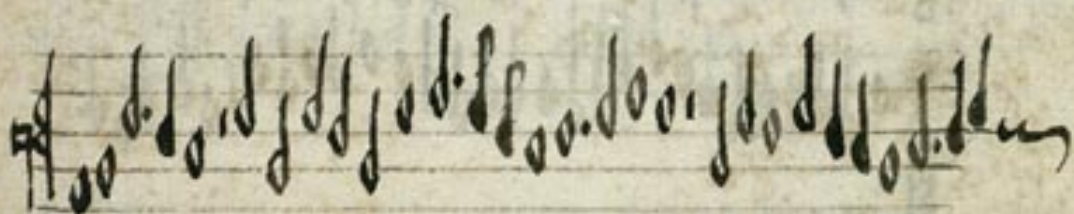
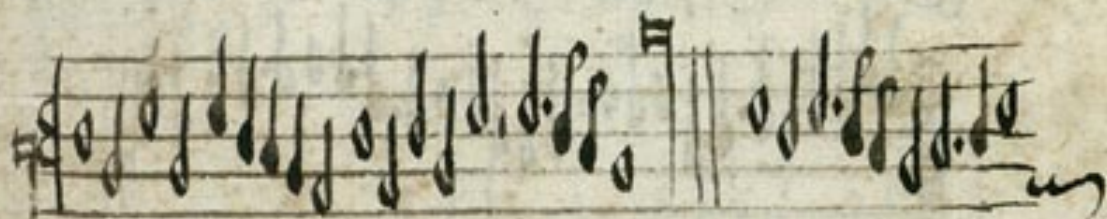
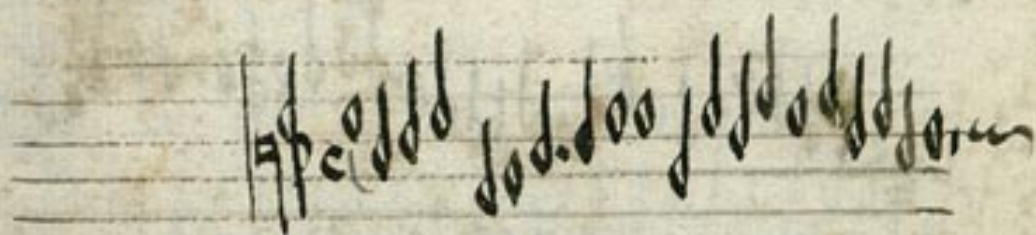
Et iterum venturus est cum gla



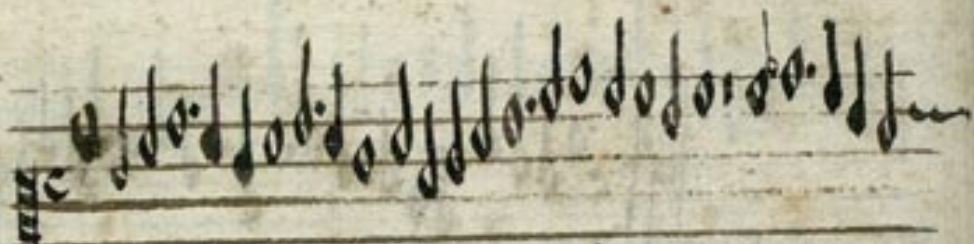
udicant viuos et mortuos cui regni non erit finis:



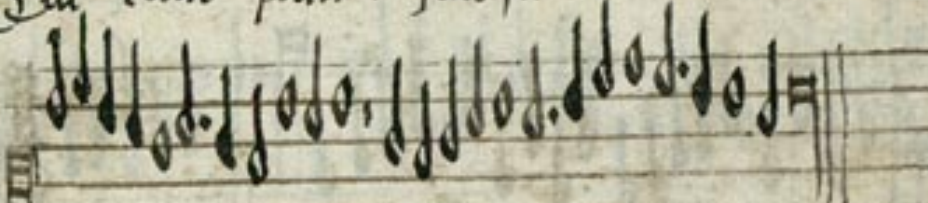
cum gloria iudicant viuos et mortuos cum



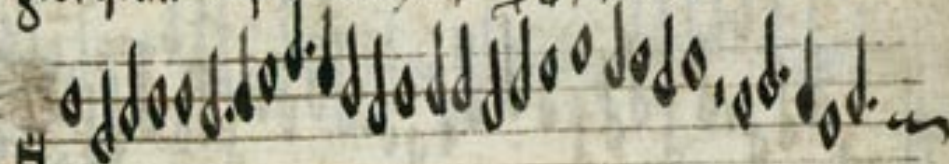
regni nō erit finis :



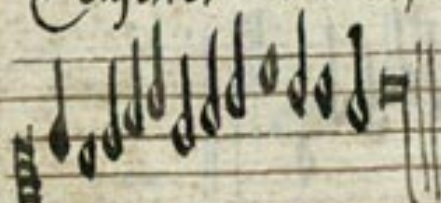
Qui cum patre et filio simul adoratur et con



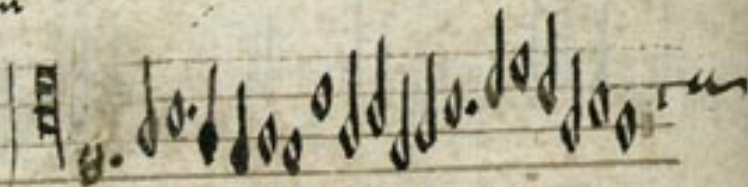
glorificantur qui locutus est per prophetas :



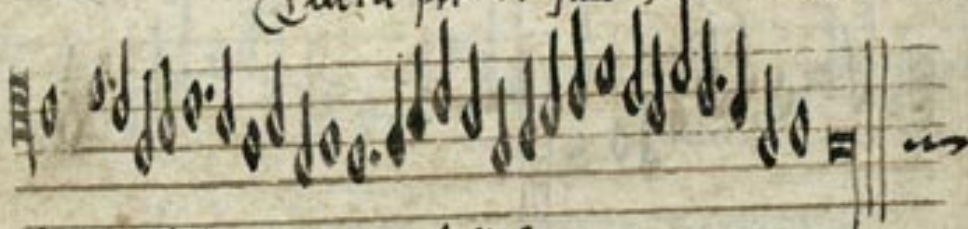
Confiteor unum baptisma in remissionem



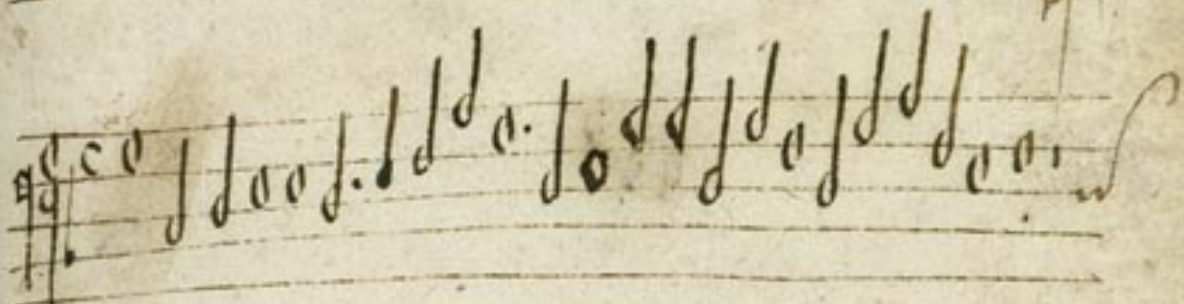
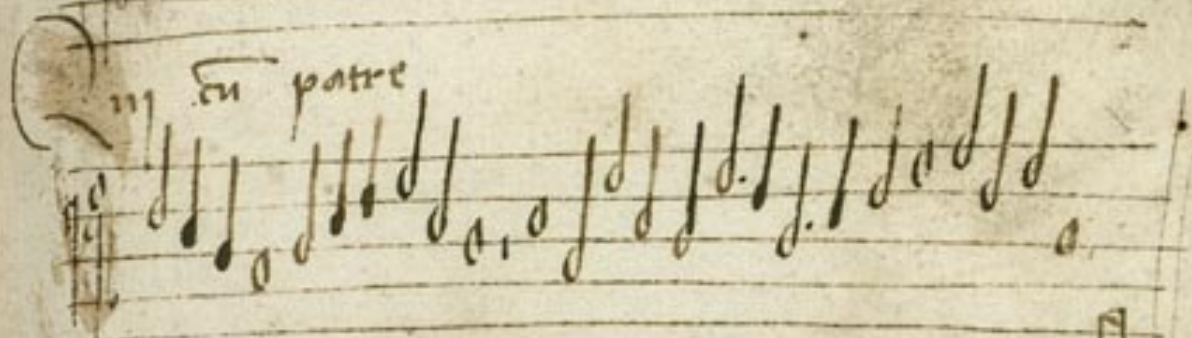
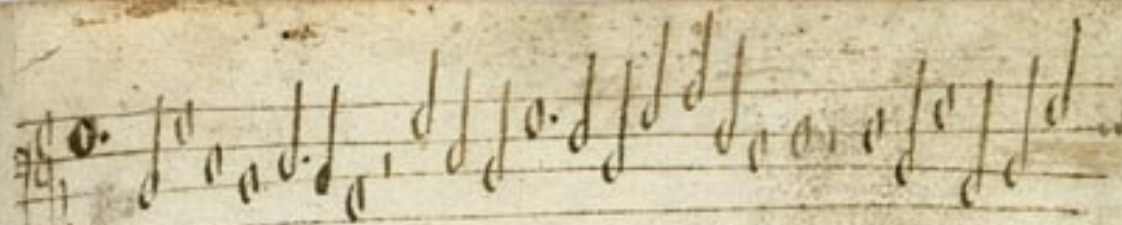
peccatorum



Qui cum patre et filio simul adoratur et con

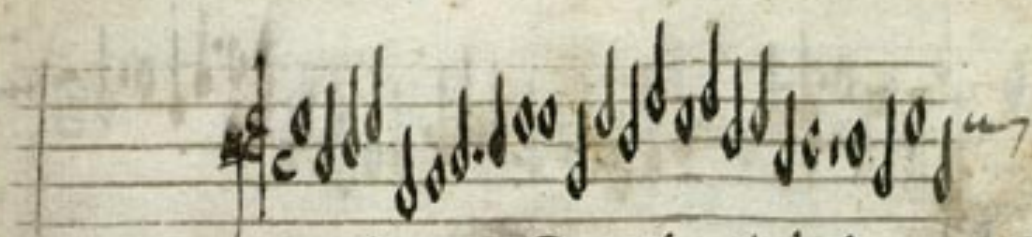


glorificantur qui locutus est per prophetas.





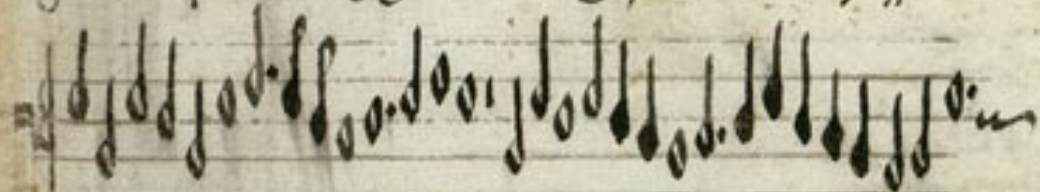
[Faint, illegible markings, possibly a stamp or very faded handwriting, visible through the paper.]



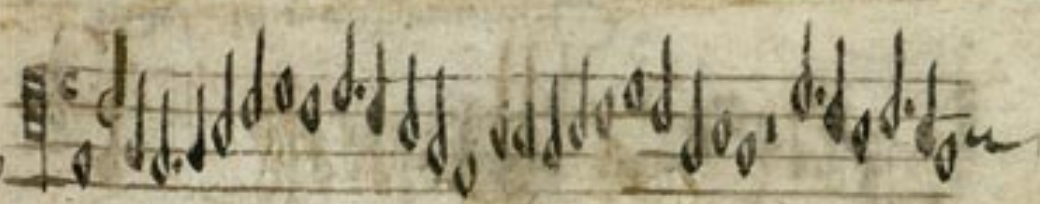
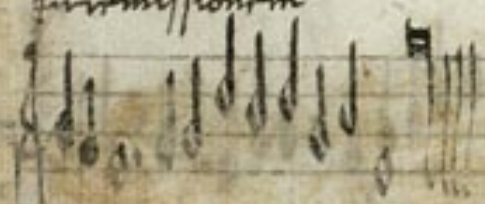
Qui cum patre et filio sunt adorati et ro-



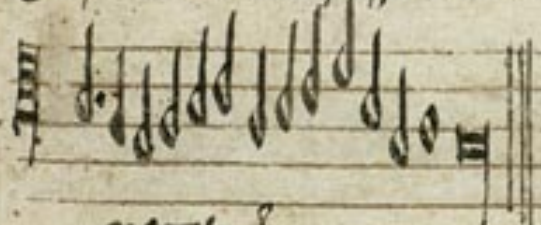
gificationis et locutus est prophetas. Confiteor unum baptisma



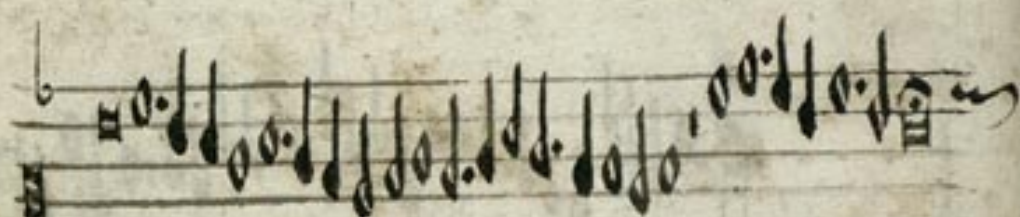
in remissionem peccatorum.



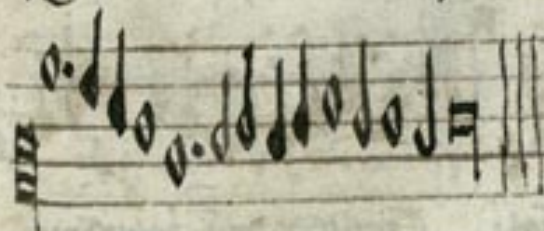
Confiteor unum baptisma in remissionem



peccatorum.



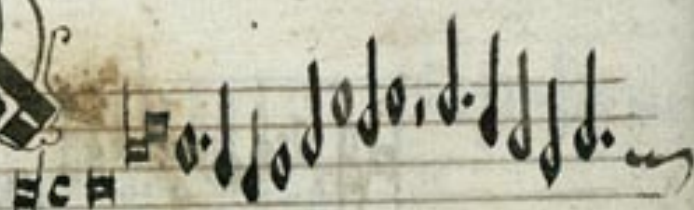
Et vitam venturi seculi amen:



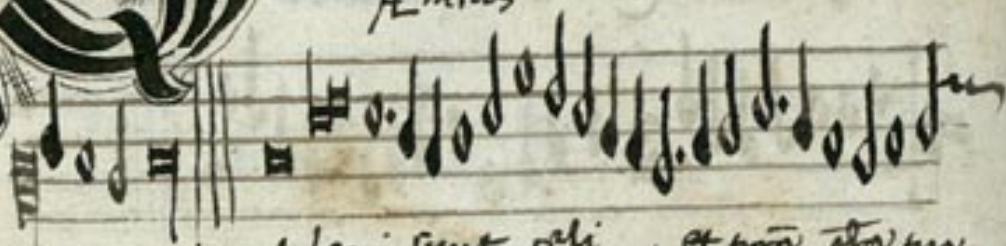
Et vitam venturi seculi

amen:

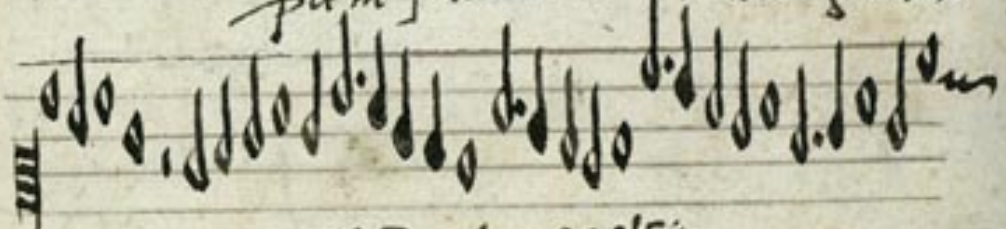
Et vitam venturi seculi



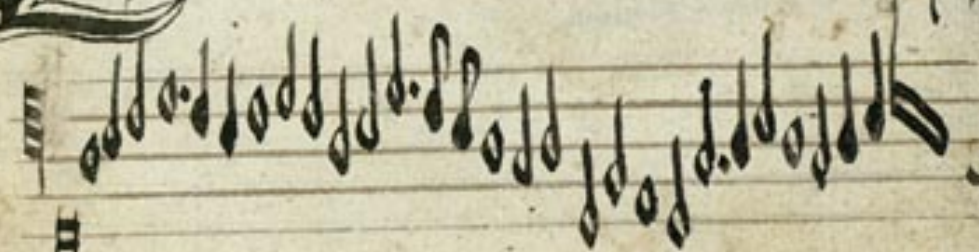
Ametus

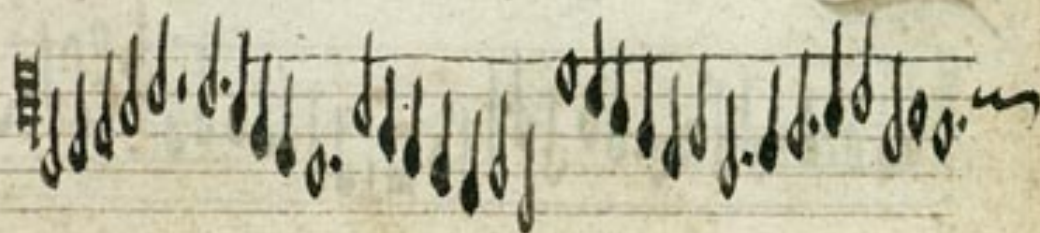
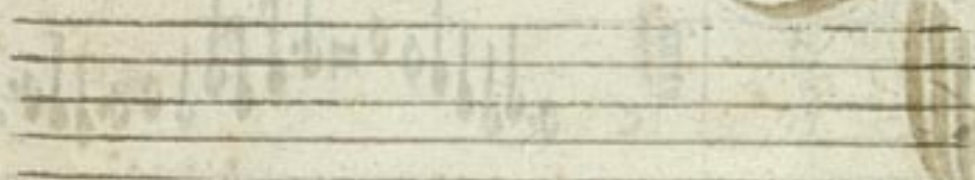
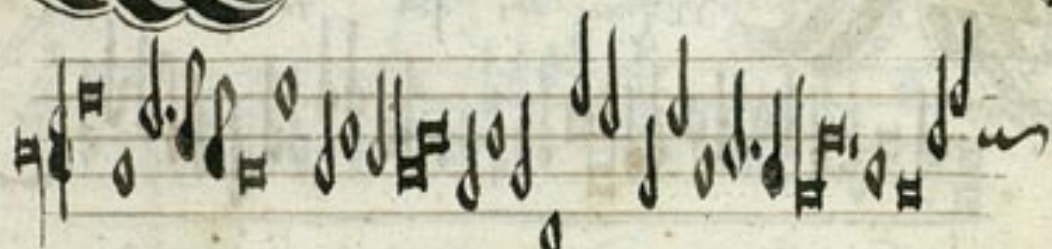


pleni sunt caeli et terra gloria tua



offerta in excelsis







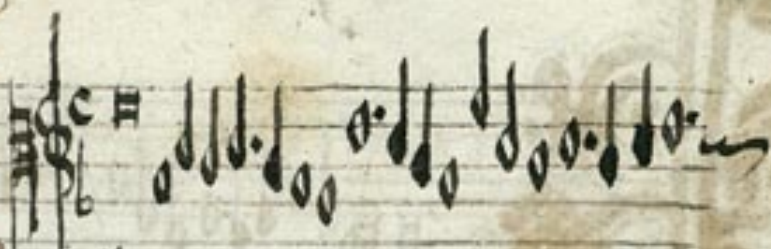
Agnus dei qui tollis

peccata

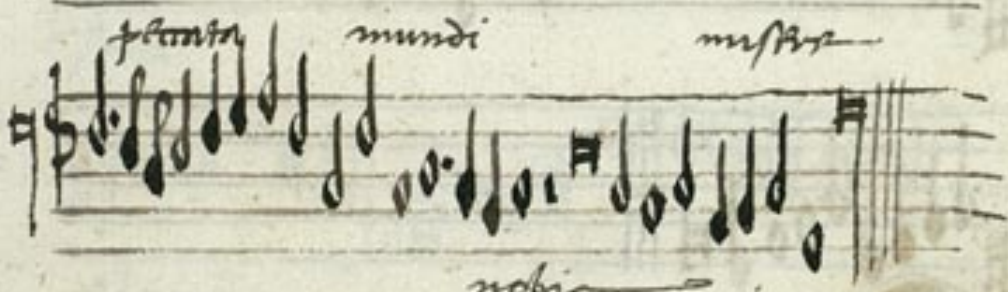
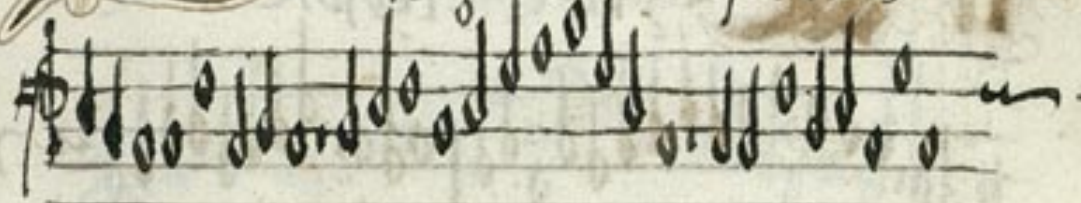
mundi

misere

nobis

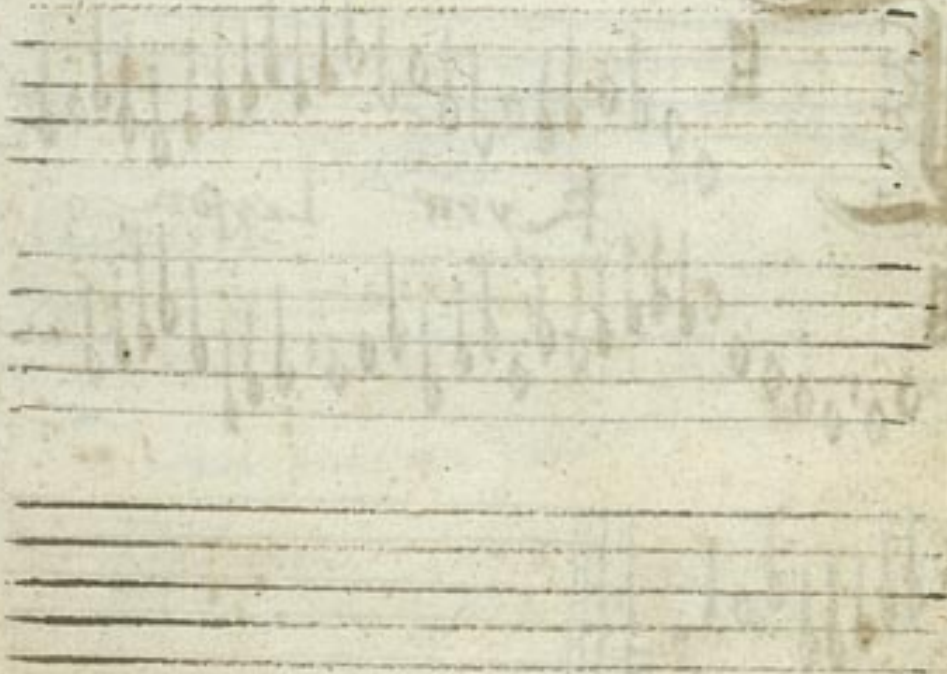


Agnus dei qui tollis



pacem mundi misere

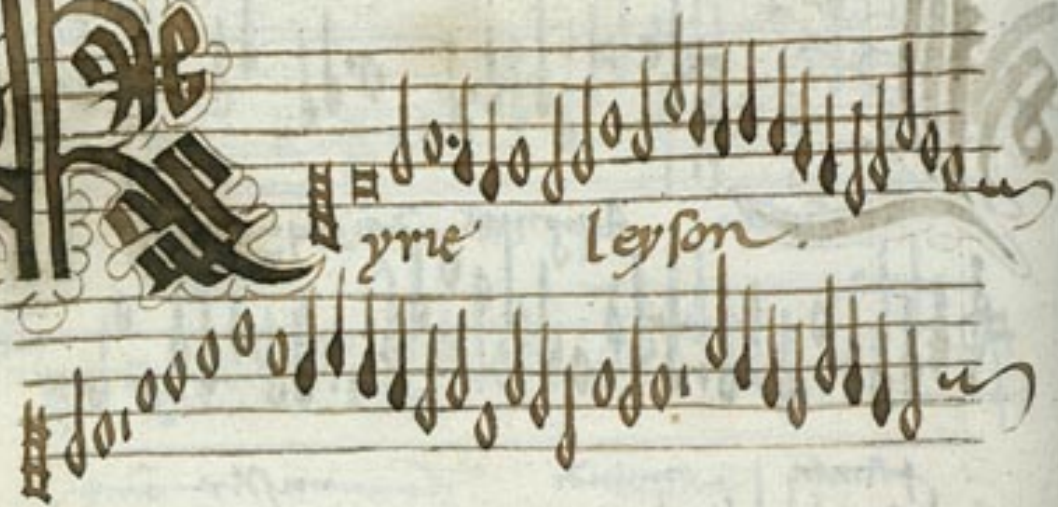
nobis



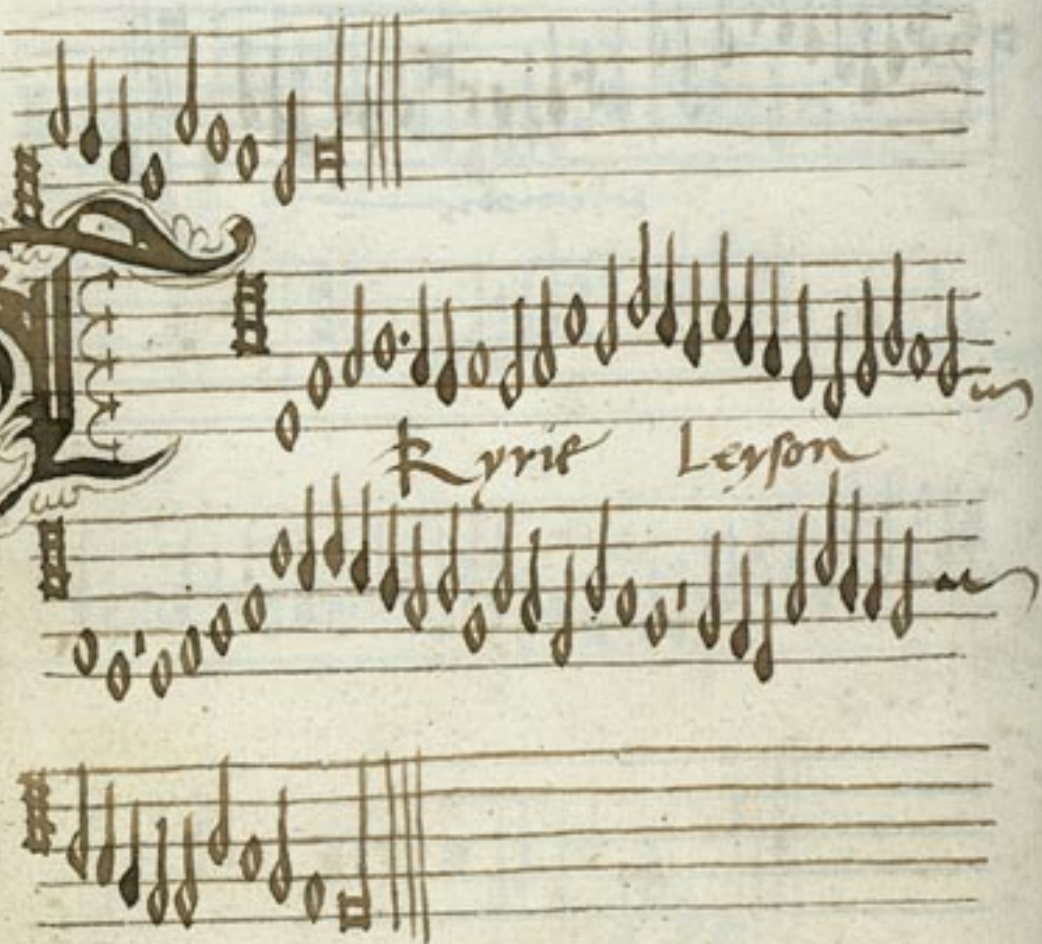
St. M.

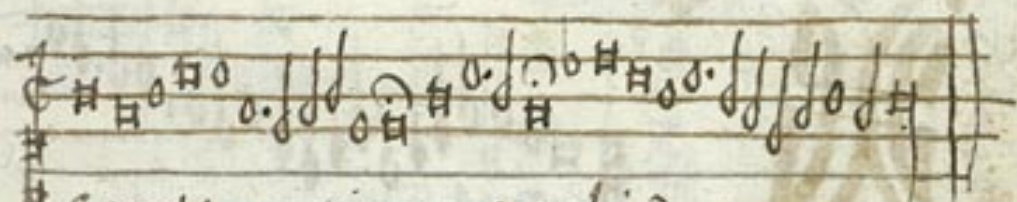


yrre Leyson

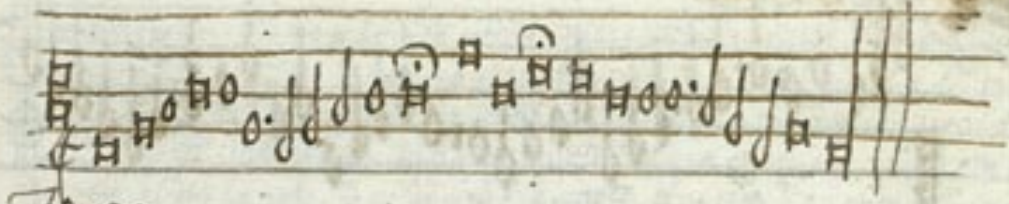


yrre Leyson

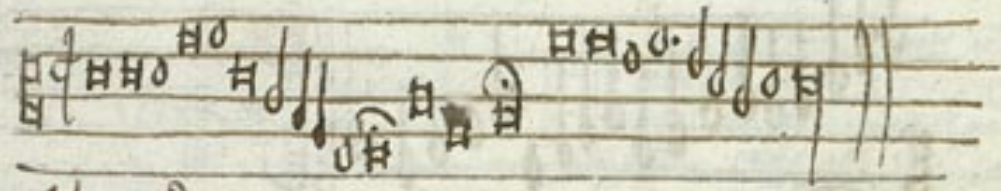




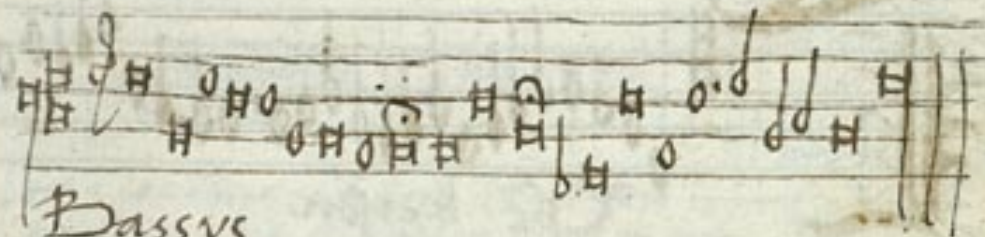
Sancta Maria or pro nobis.



Tenor



Altus.



Bassus

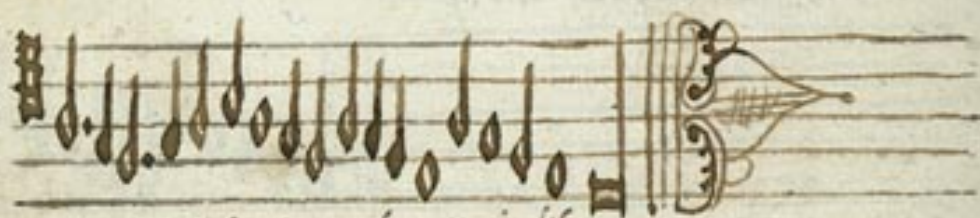
Sancta Maria or pro nobis



pe Leyson



Xpe Leyson



DE Proportionibus Musicalibus

Triplica
Sesquialtera

31

I
YHS MARIA A. D. M. D. VI. REGOLE DELLA
MYSICA. RAPHAEL SOCIVS

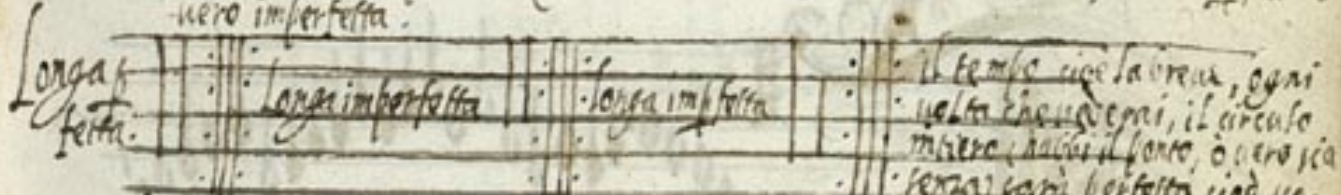


Nota che quando si ragiona di modo, no s'intende altro che la massima, et la longa, et il tempo
 s'intende la breue, et la prolatione la semibreue,

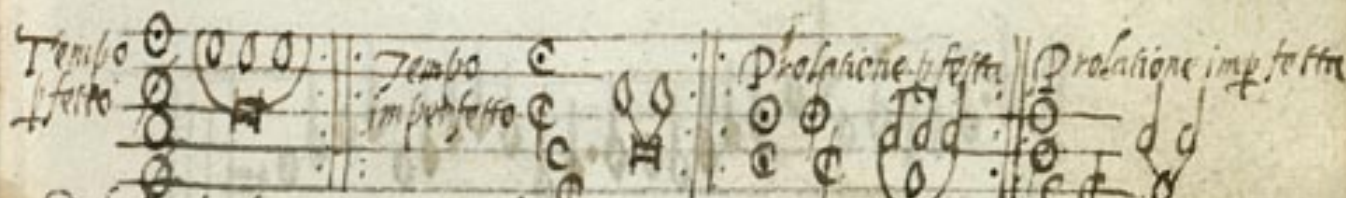
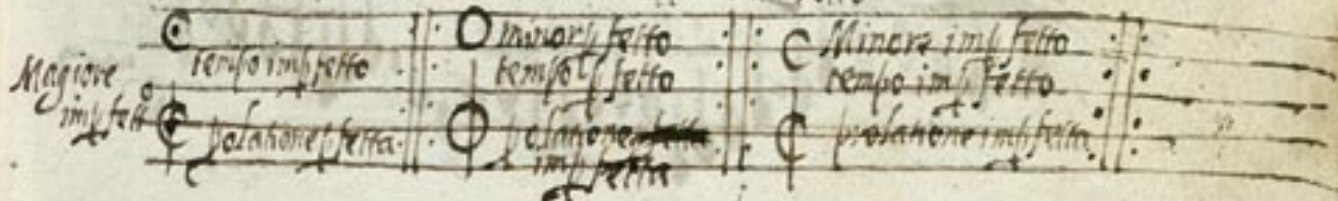
○ maior p[er]f[ecta] Nota che questi modus tempus prolatio, alcune volte sono p[er]fetti, altre imp[er]f[etti].
 tempo p[er]f[ecto] Vm la maxima sarà p[er]fetta ogni volta che al principio del canto si uederanno
 ○ prolatio p[er]f[ecta] tre pause che pigliaranno 4 righe, o uero tre come qui di sotto, ma se
 ne uederanno solo due, cauate, et una ineguale cioè fuori delle altre come
 di sotto, allora la max. non uarrà sino due lugghe, et questo è quanto alla maxima



Et nota che una pausa sola (come si uede di sotto) ti basta a conoscere, se sarà p[er]fetta o
 uero imperfetta.



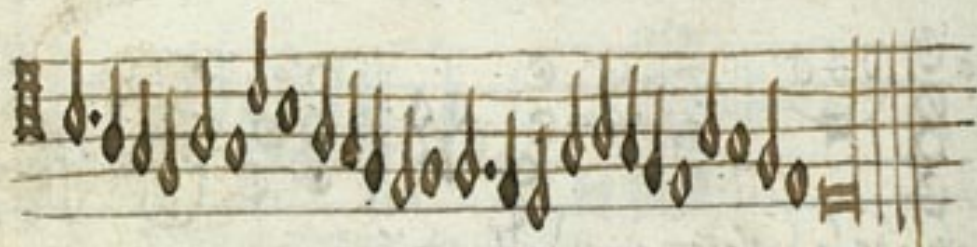
Longa 3 semibreue, ma non essendo il circolo intero, la breue sarà imperfetta, cioè uarrà 2
 semibreue, come definitamente appare di sotto



Nota che la prolatione s'intende la semibreue, et ogni uolta che tu uiderai il punto
 (sia nel circolo o sia nel semicircolo) sarà perfetta cioè uarrà 3 minime, ma non essendo
 il punto (come si uede di sopra) sarà imperfetta, et questo basta a dichiarazione
 delle regole sopra dette, seguitano le dette regole in ge — et a —

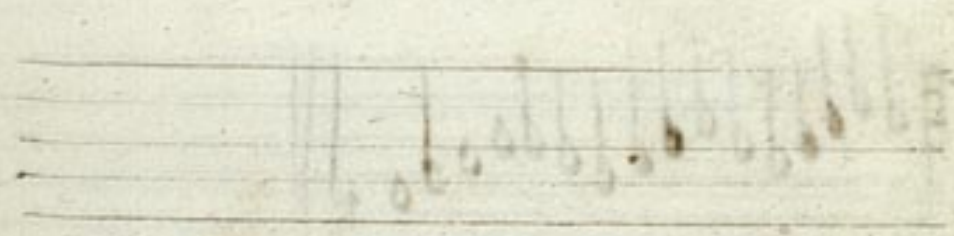
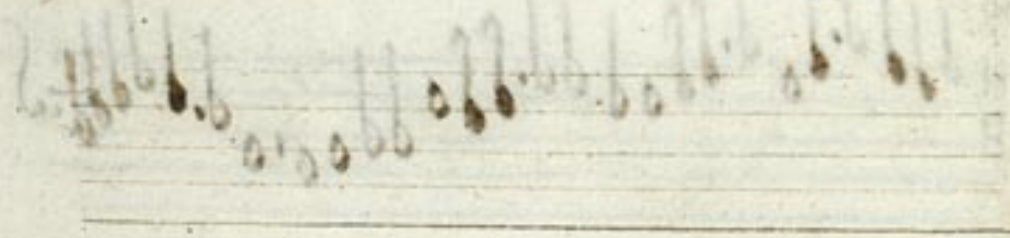
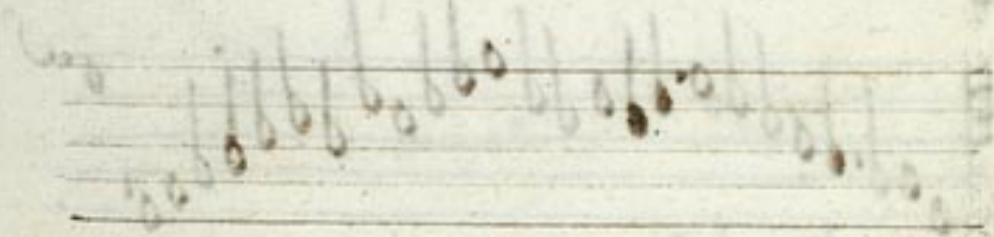
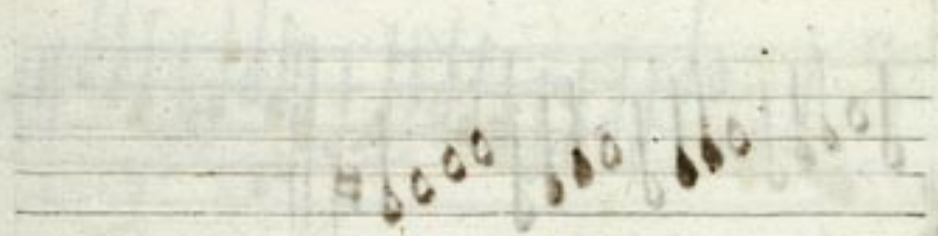


me Leyson



pp

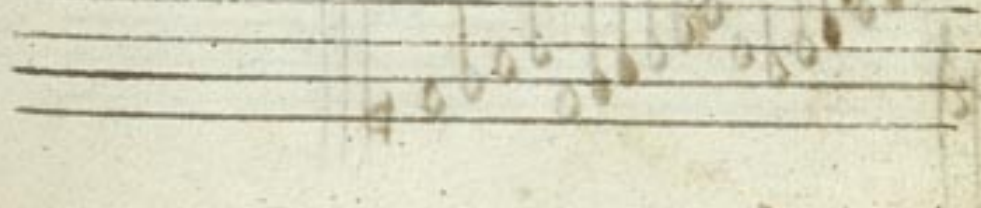
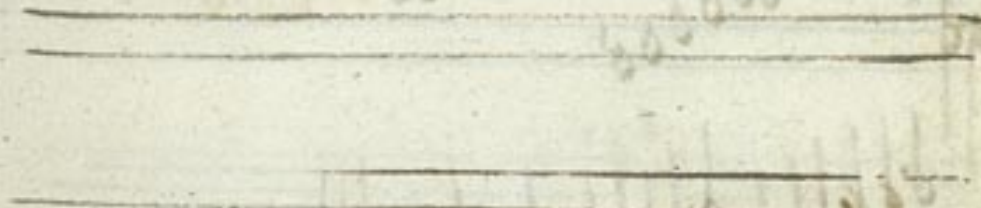
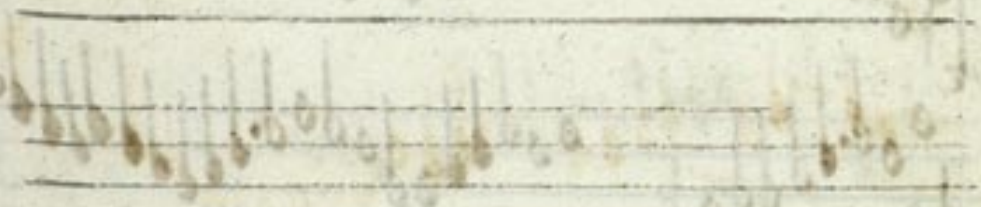
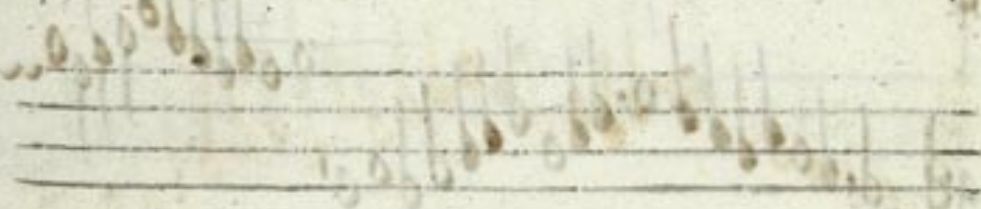
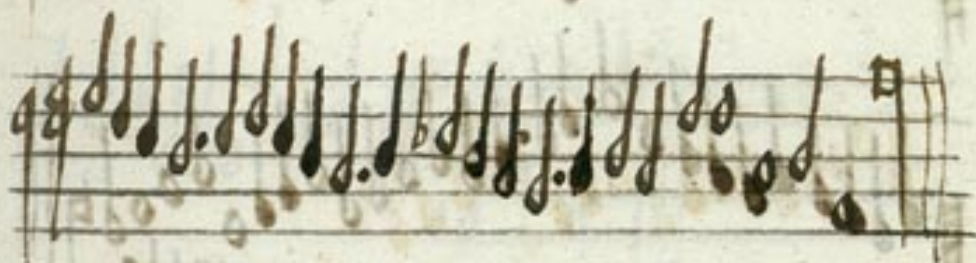
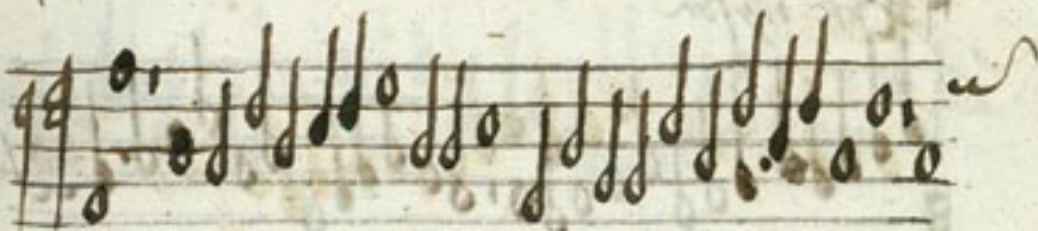
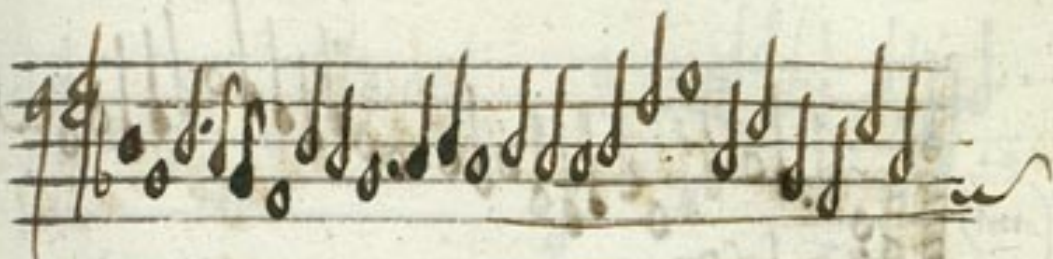
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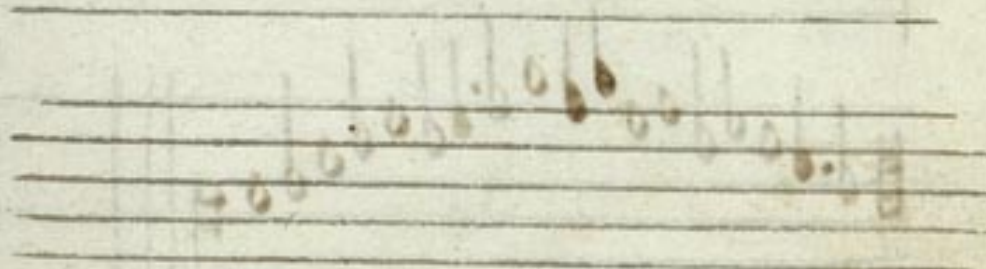
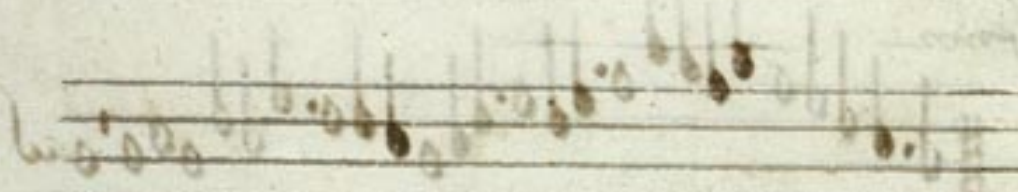
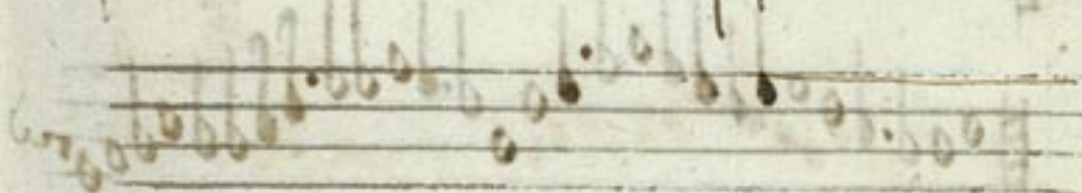
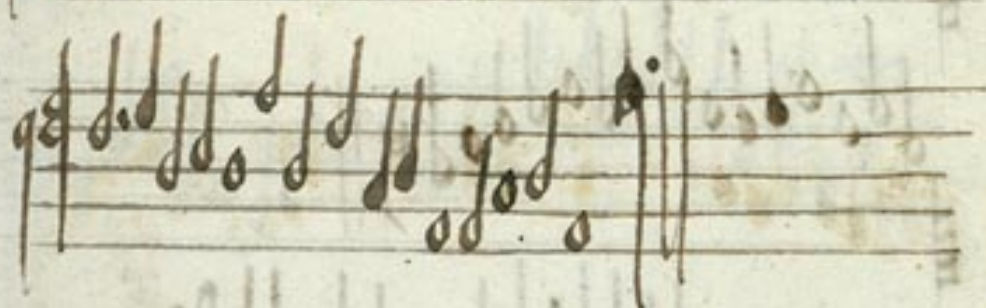
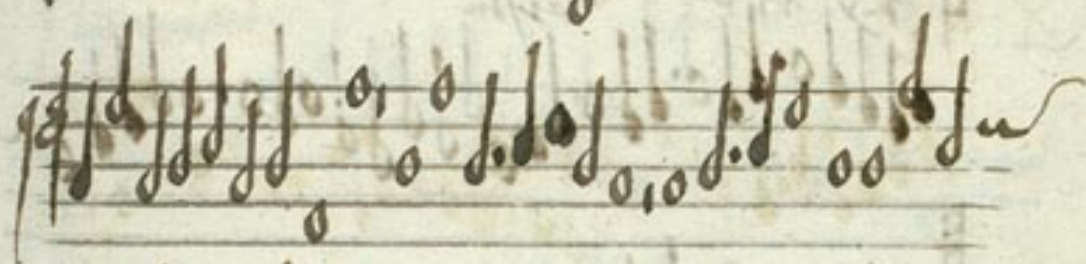
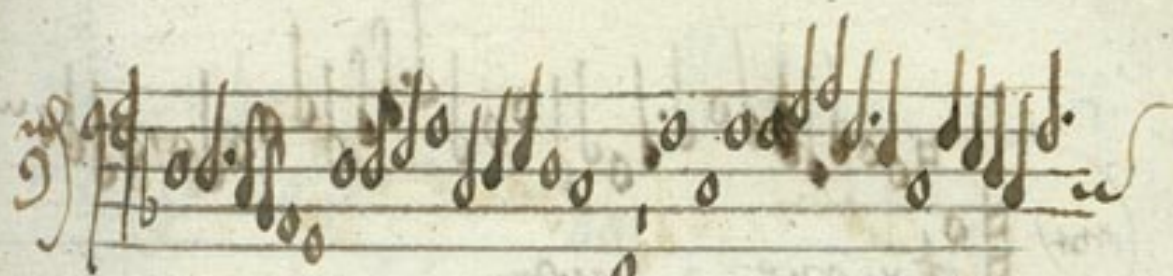
792.

Ms.









Conto

Kyrie *Haydn*

Tenor

This page contains a handwritten musical score for a Kyrie by Haydn. The score is written on six staves. The first two staves are for vocal parts, with the first staff labeled 'Conto' and the second staff labeled 'Kyrie' and 'Haydn'. The third staff is for piano accompaniment. The fourth staff is for a vocal part, labeled 'Tenor'. The fifth and sixth staves are for piano accompaniment. The music is written in a single system, with the vocal parts and piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.



p.

Cant^o

Verbum Caro factu est de uirgine mariæ.

Tenor

Bass

Altus

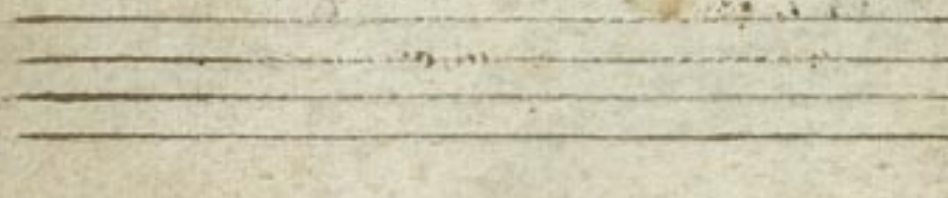
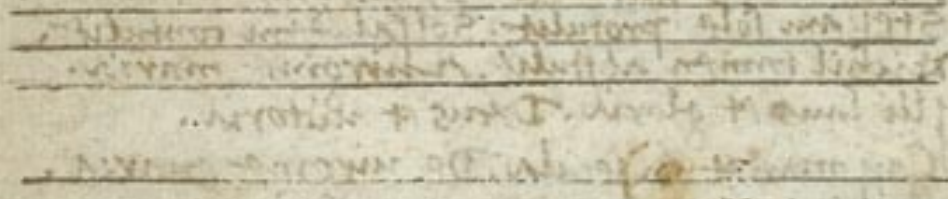
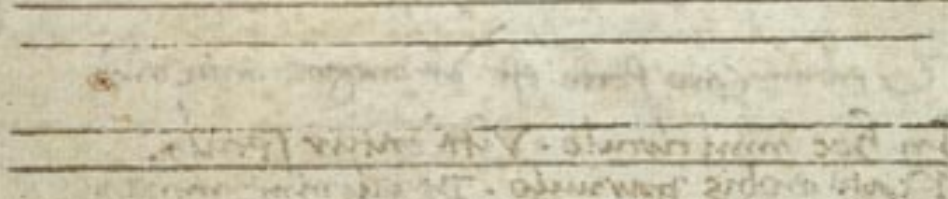
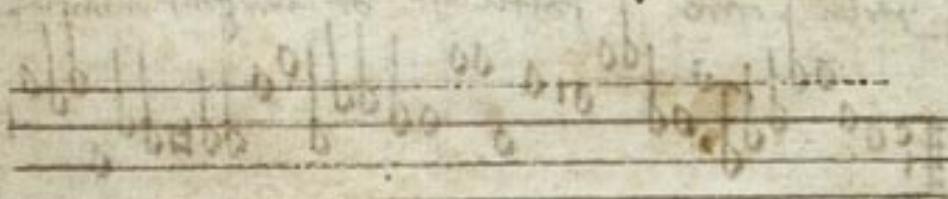
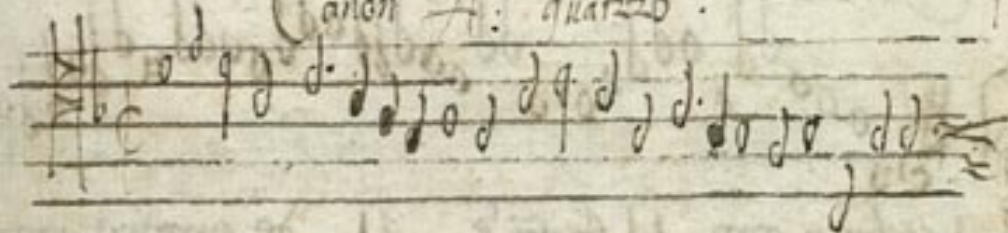
In hoc omni saeculo. Vita datur saeculo.
Nato nobis parvulo. De uirgine mariæ
Stellam soltem tulit. Sol se lumen tulit
Nihil tamen astulit. A uirgine mariæ.
Oborta femina. Cuius uentris parvula
Mundi huius crimina De uirgine mariæ
Illi lumen et gloria. Deus et victor
Cui mouet saeculo De uirgine mariæ. Amen

Canon de Papa Leone. X. A. 2a

36



Canon A. quafzo.

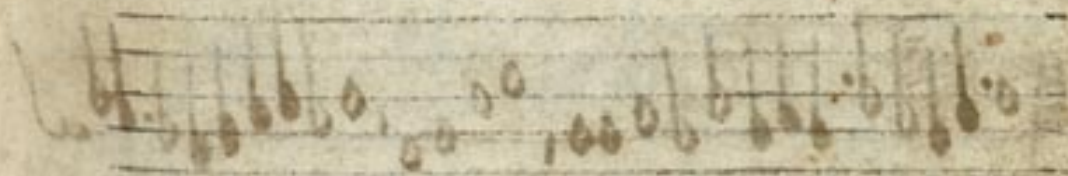
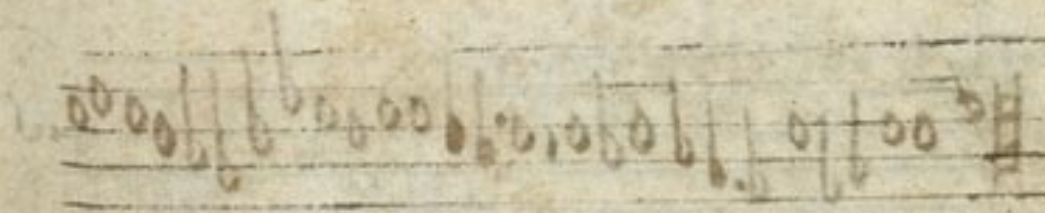
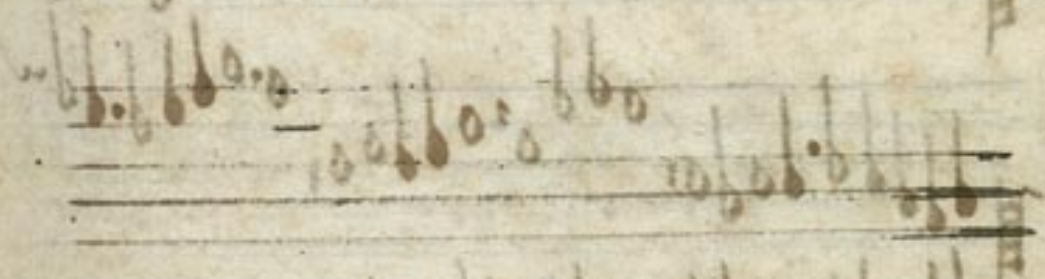
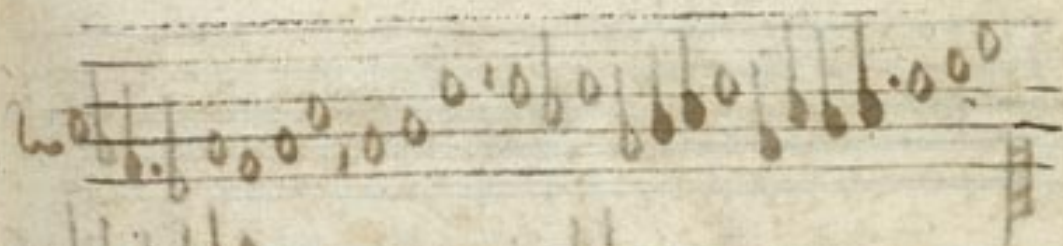
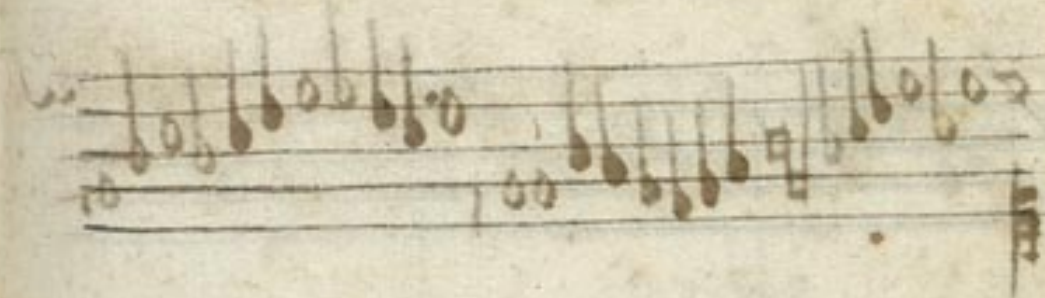


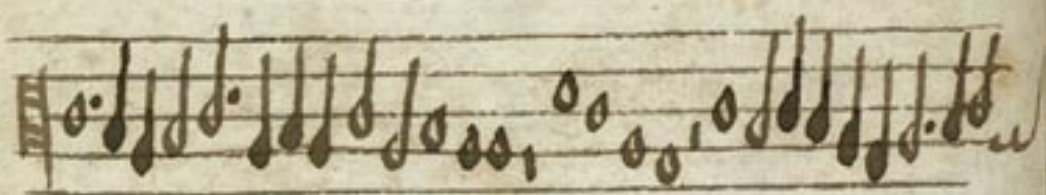
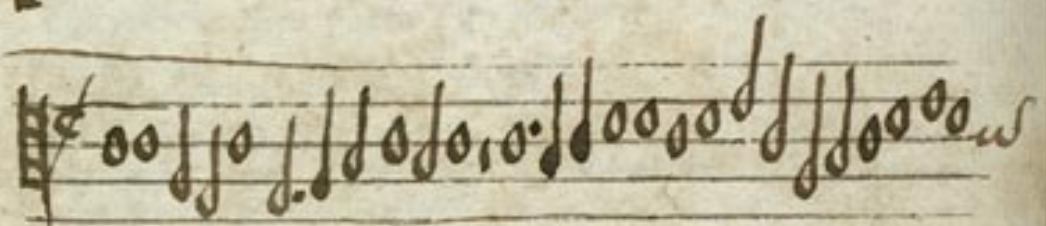
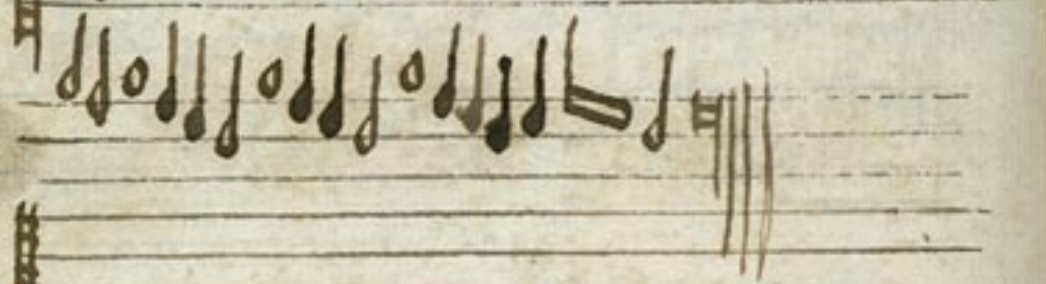
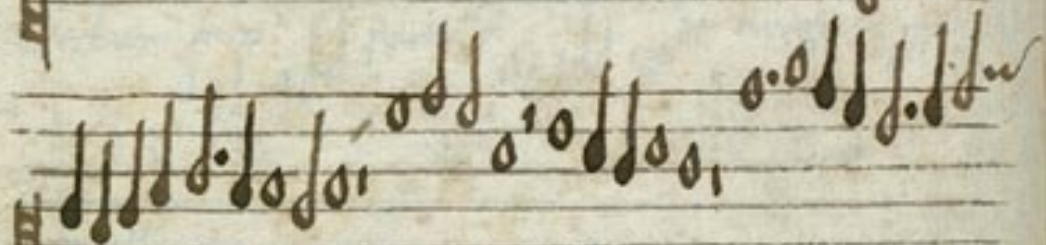
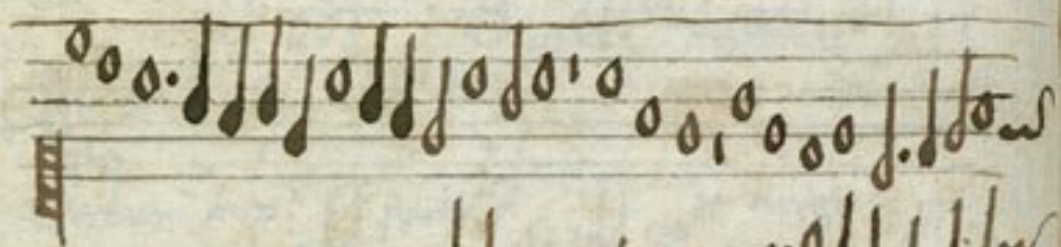
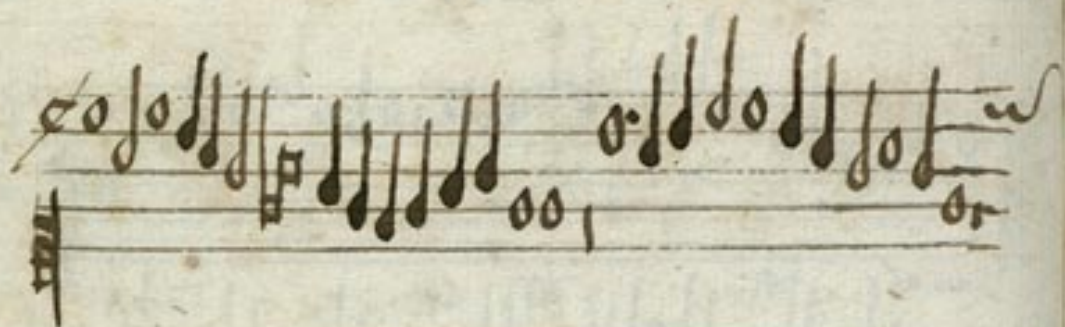
M.

Ant.
Tenor. Bass.
Alus.

Verbum caro factum est de virgine marie.

In hoc anni circulo. Vita datur seculo.
 Nato nobis parvulo. De virgine marie
 Stellam sepe protulit. Sol salutem contulit.
 Nichil tamen abtulit. A virgine marie.
 Illi laus et gloria. Deus et victoris.
 Cui manet in seculo. De virgine marie.

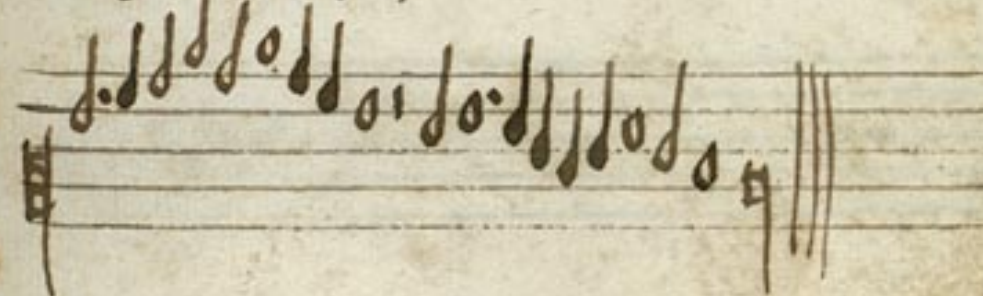
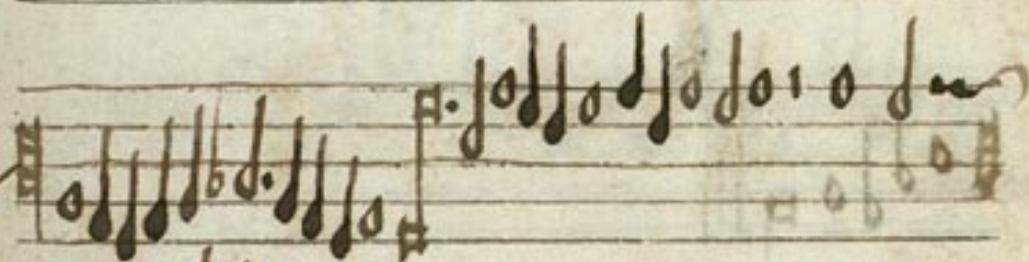
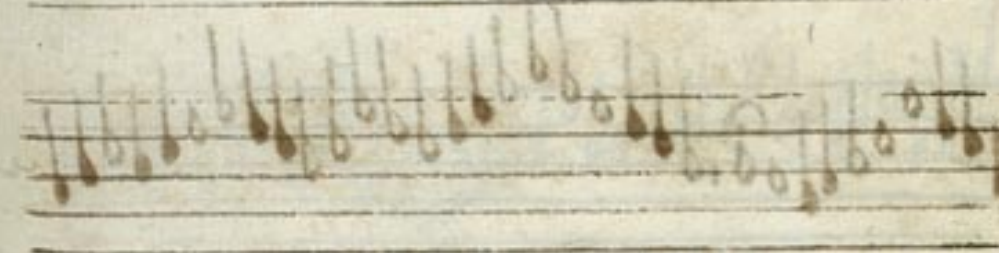
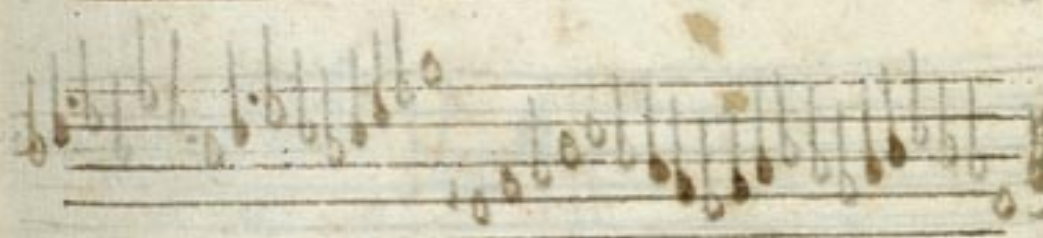
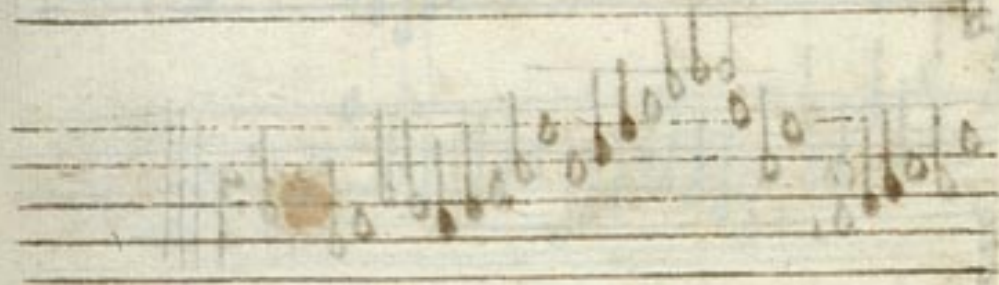
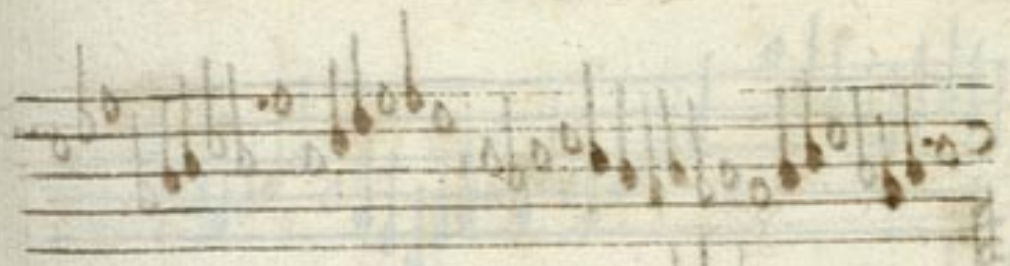


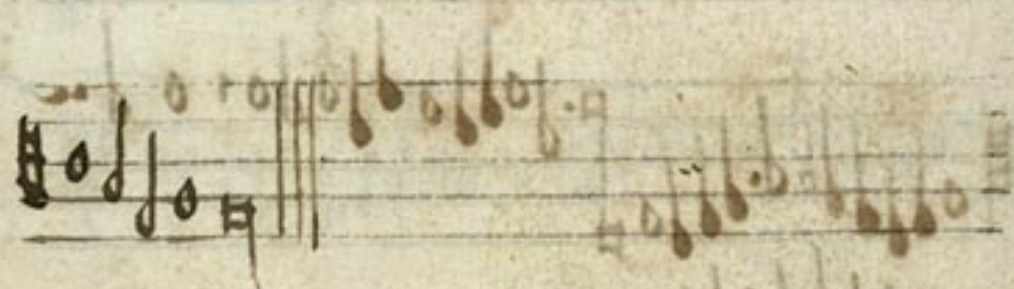
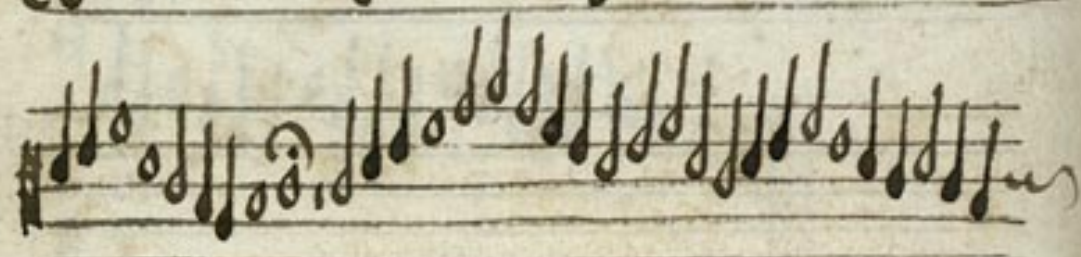
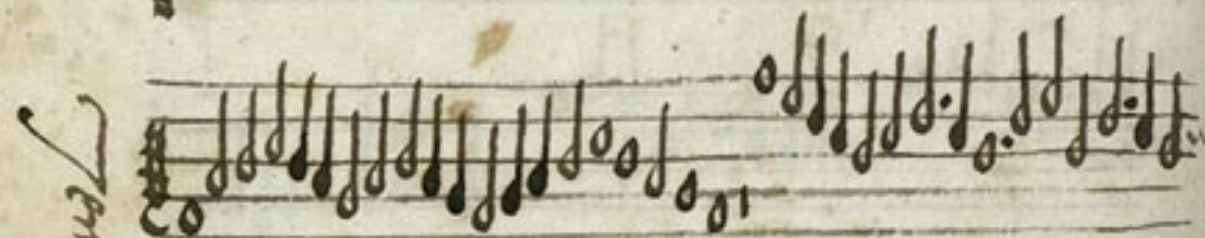
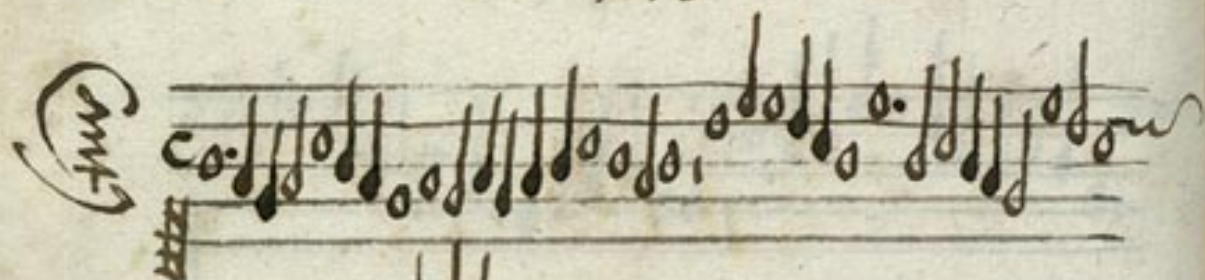


22

Cantata

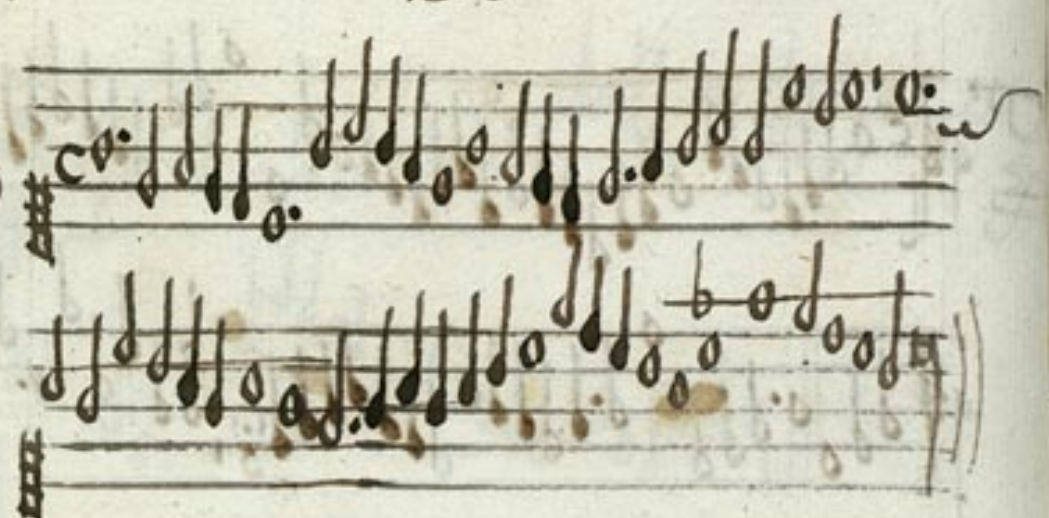
Vocal



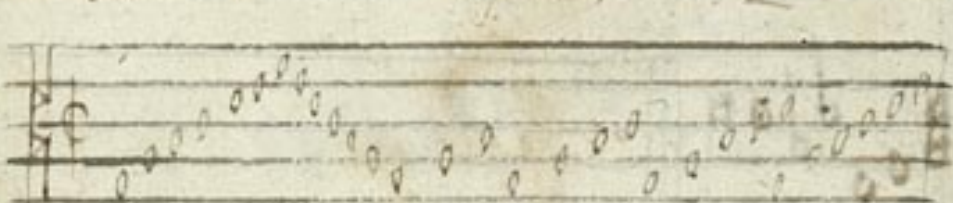




Antico?

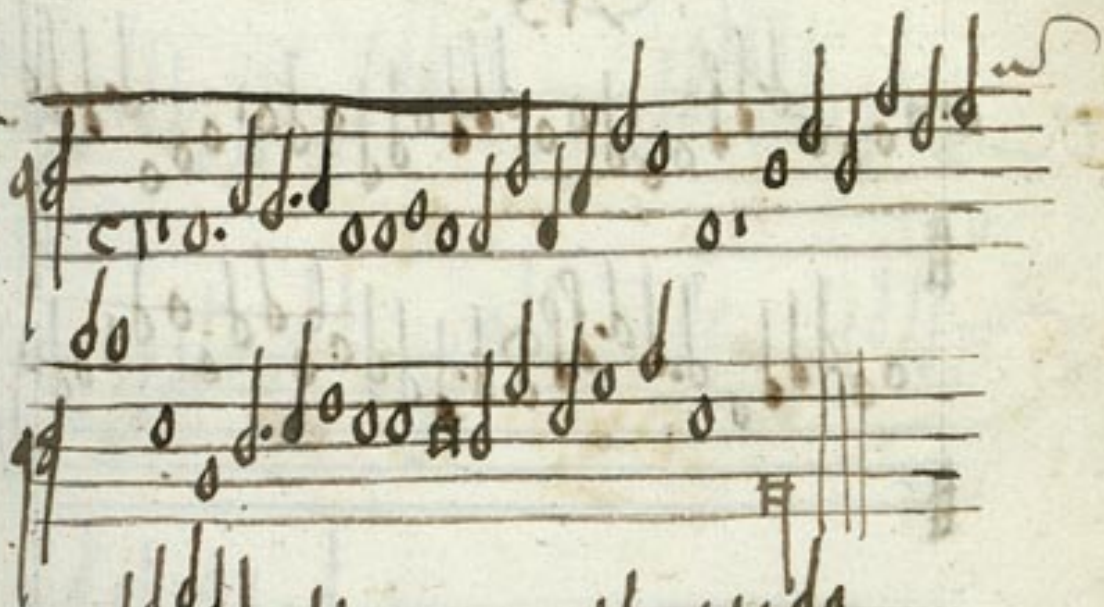


Tenor

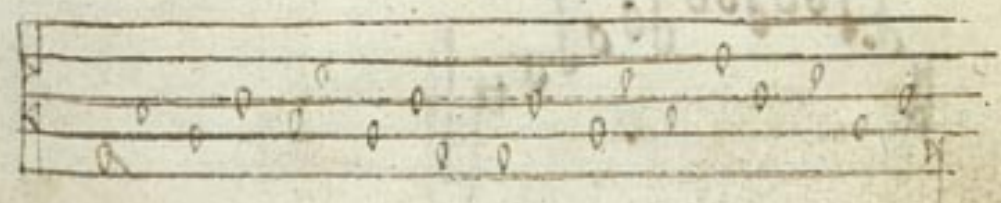
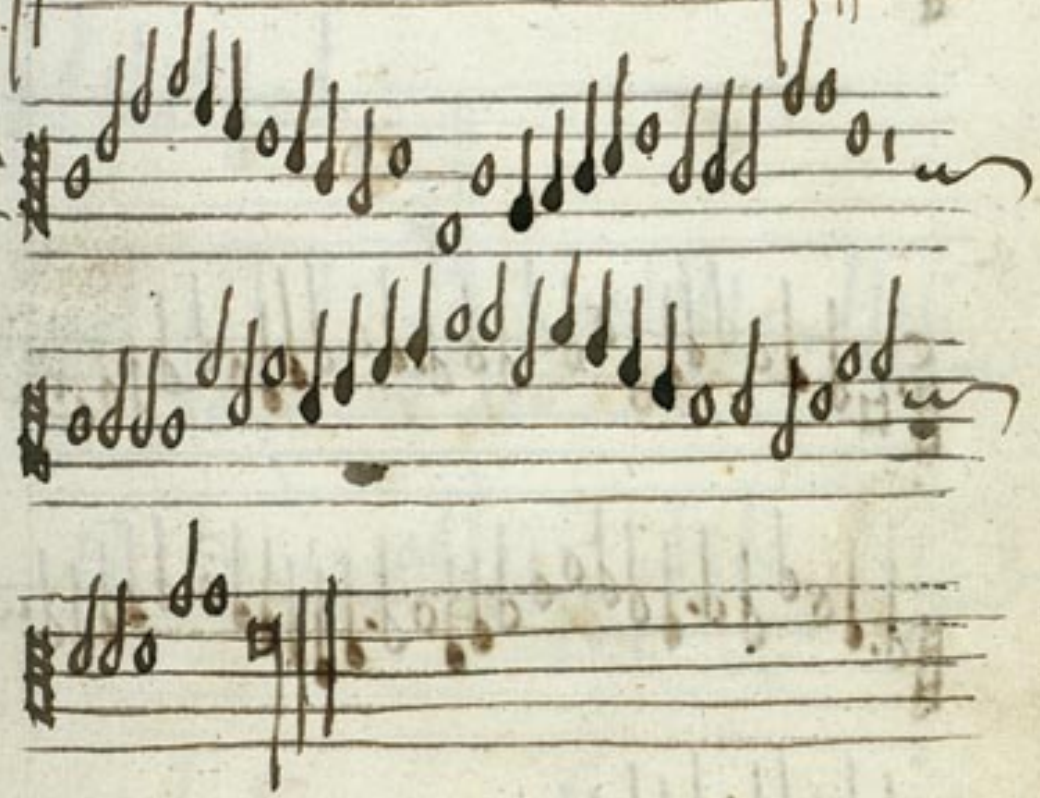


*Quanto a quel chi mondo chiama a nome amato
come vedi e vedrai meglio //*

Trump



Altus.



75.

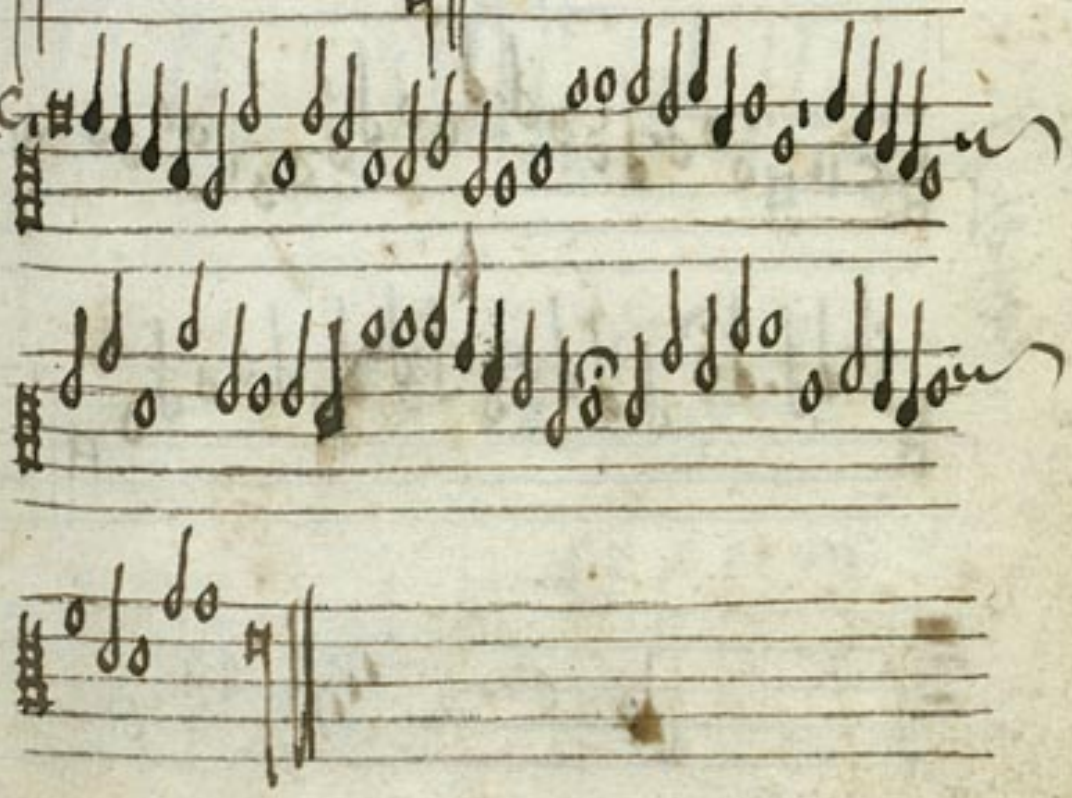
As.



Cap

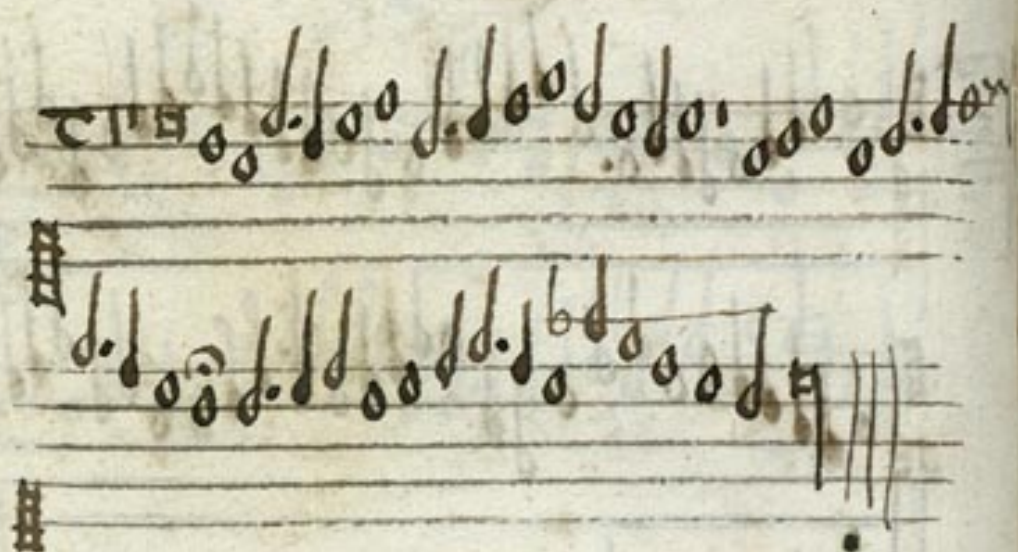


Alto

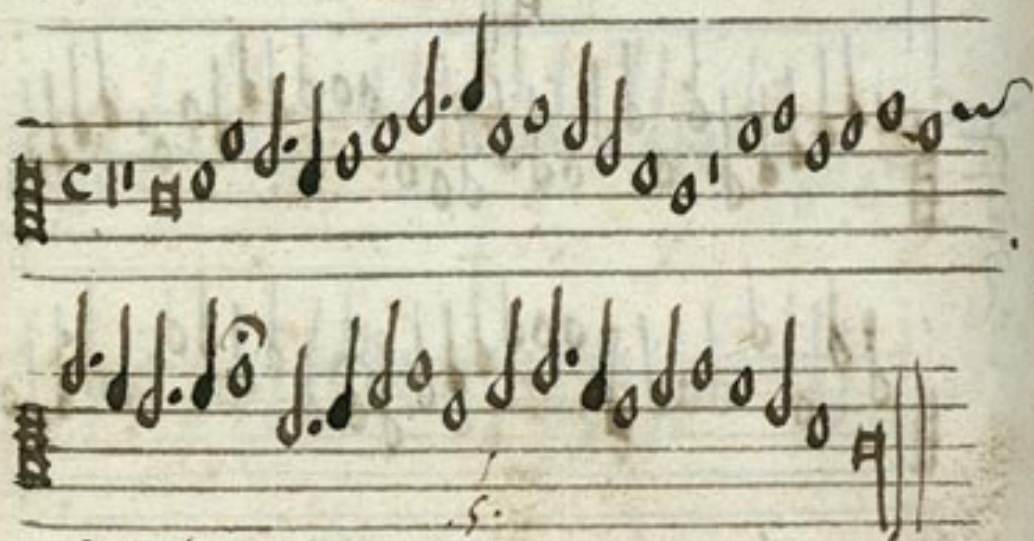


Ms.

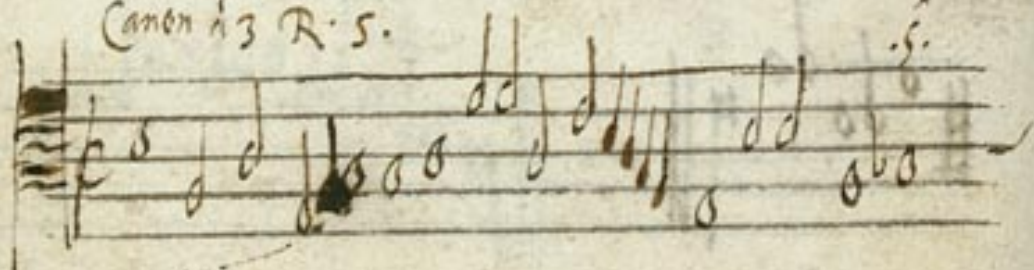
Cant.



Tenor



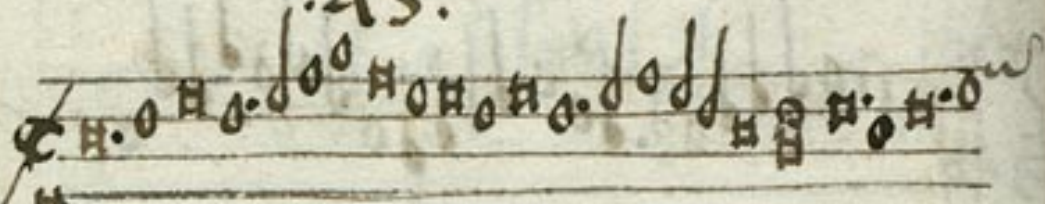
Canon à 3 R. S.



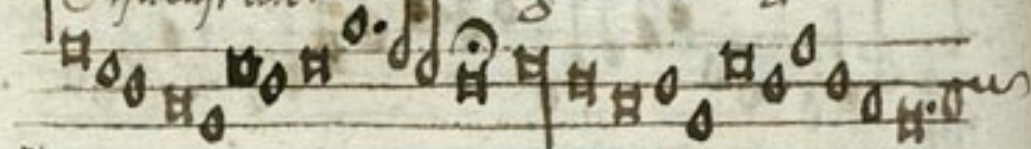


Xs.

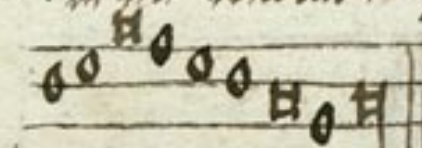
Ant.



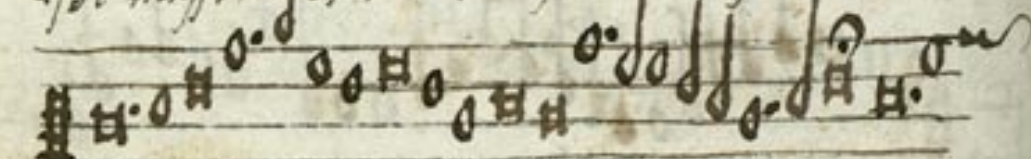
Ossuasi un el mondo ogni uede la giua amor



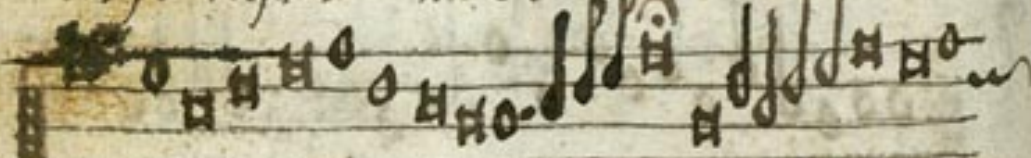
in me nienta maggior guona in guarda



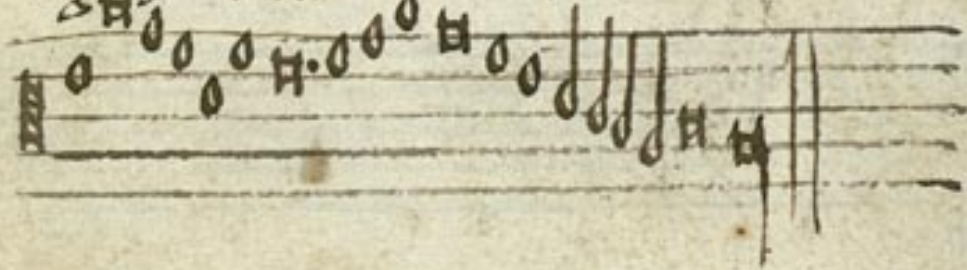
sol massanti me non stento e forte chio



Ossuasi un el mondo



agguo mella miga de de do lot



Finor

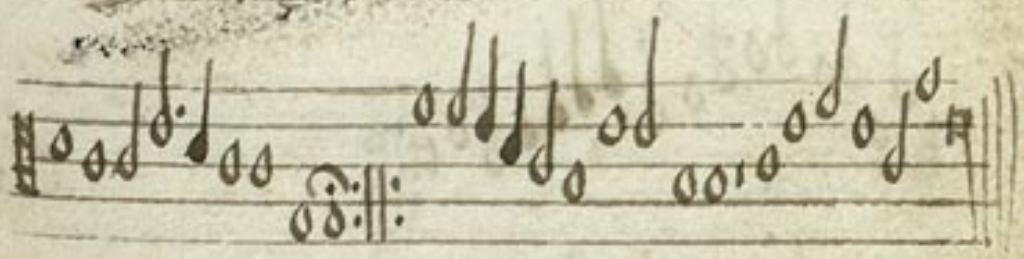
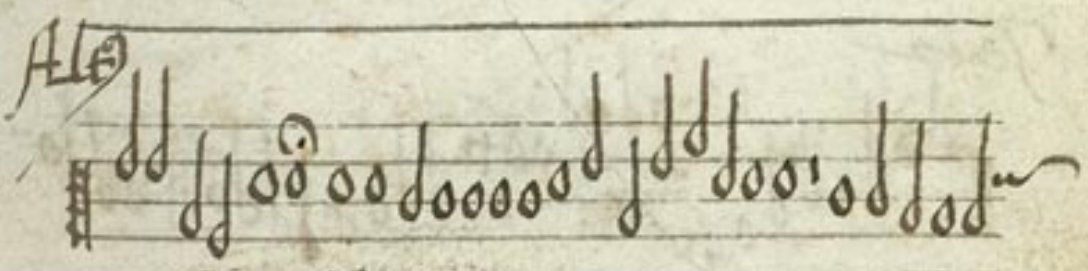
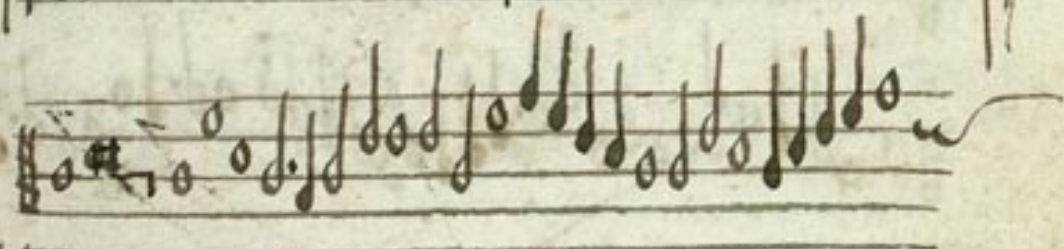
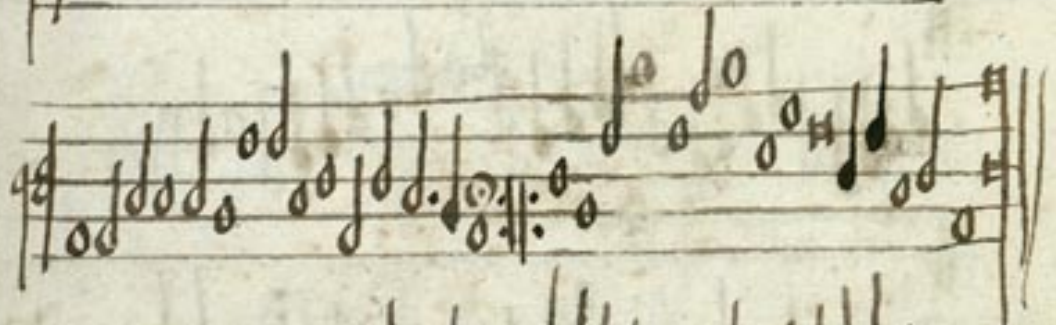
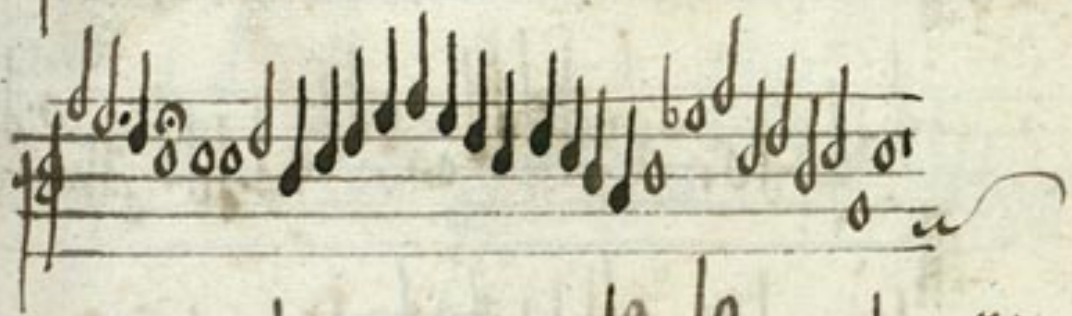
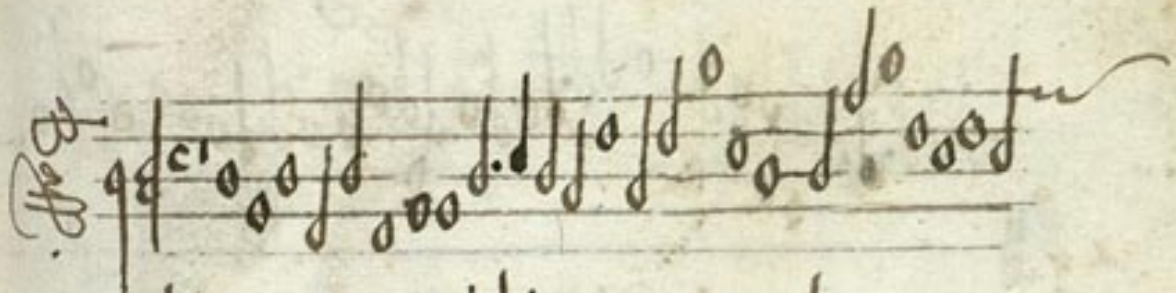
Organo

Organo

Altus

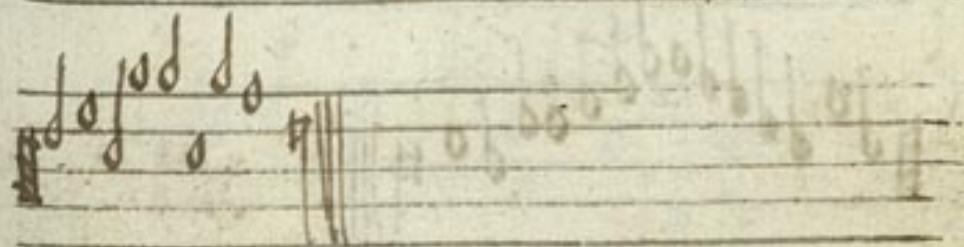
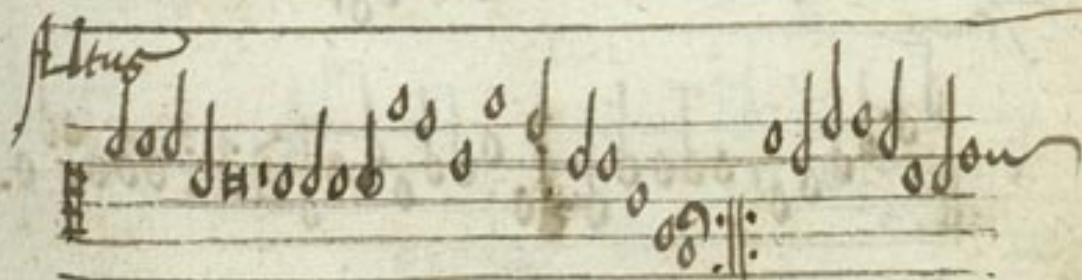
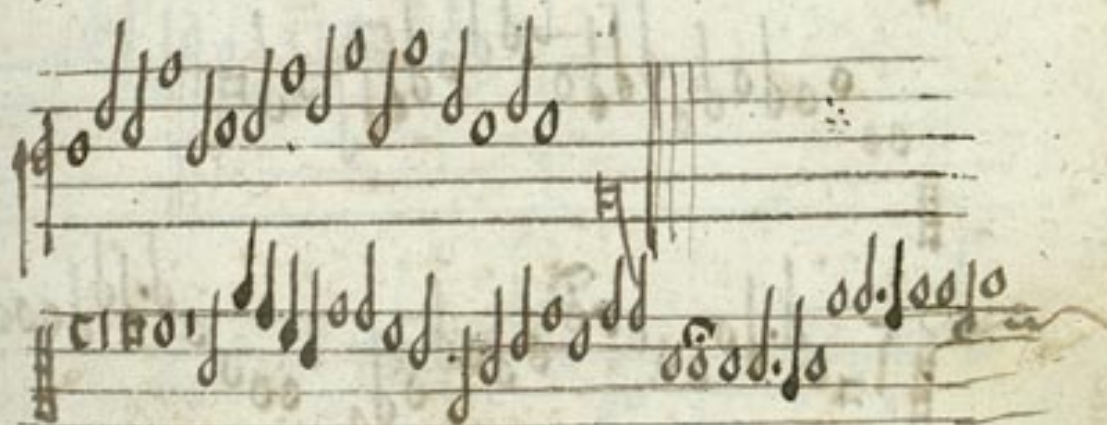
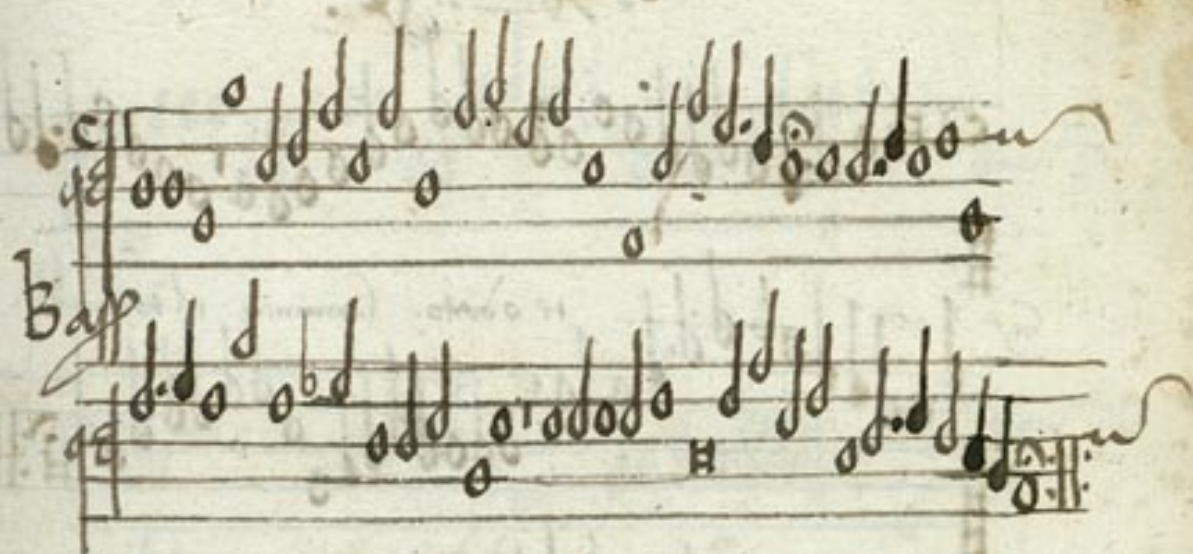
Organo

C'ho...
 f... me... mischiny dolente...
 Che per troppo amore al...
 No po più q' ch' era fin. E gran doglia al mio cor sente.
 . Senor



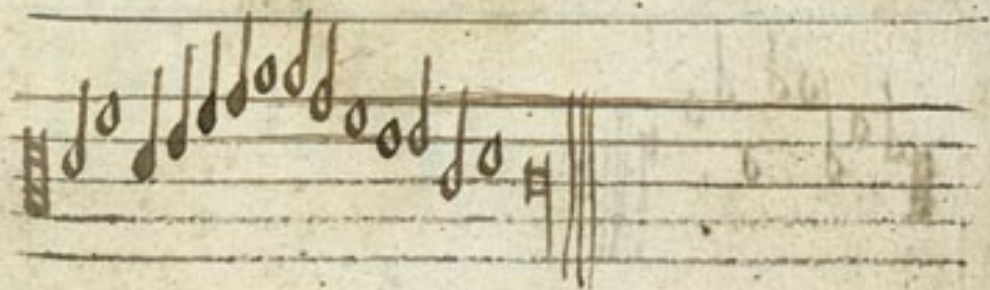
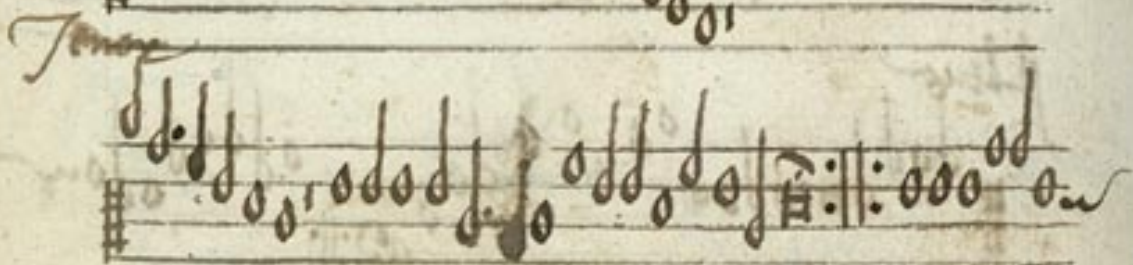
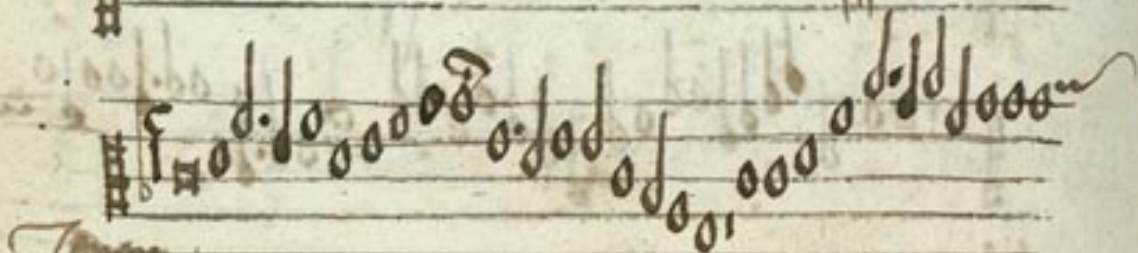
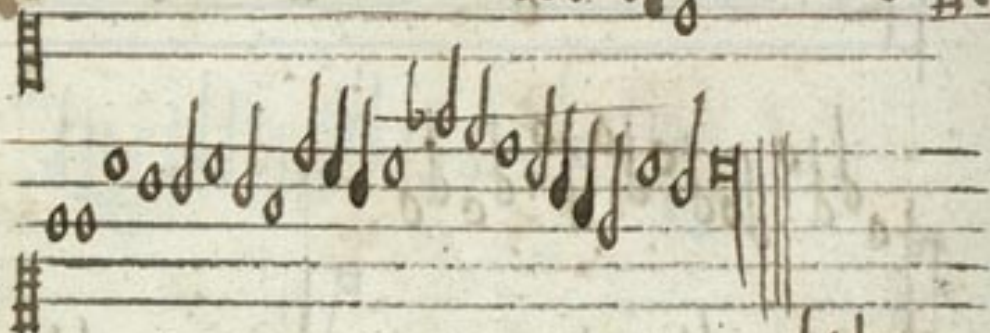
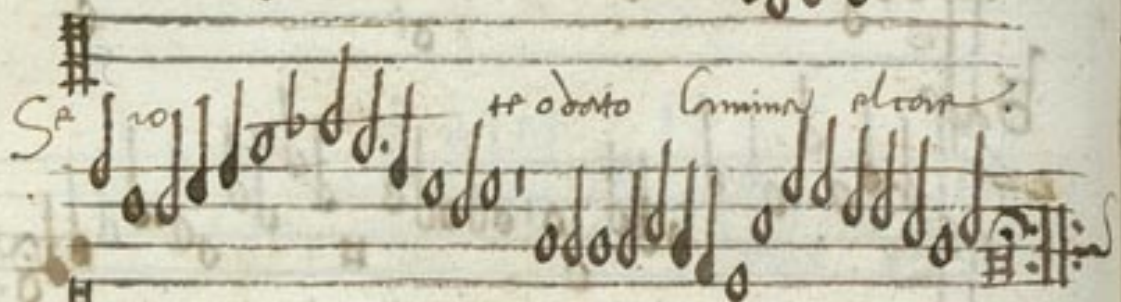
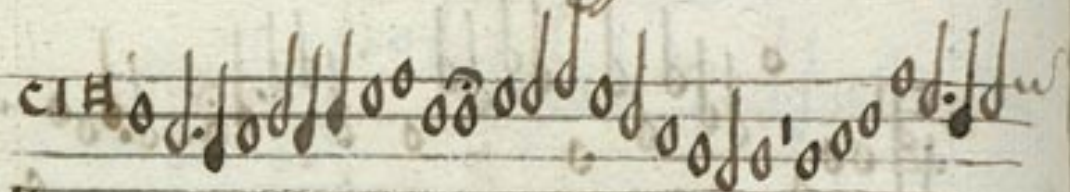
Tr. XL. Je.

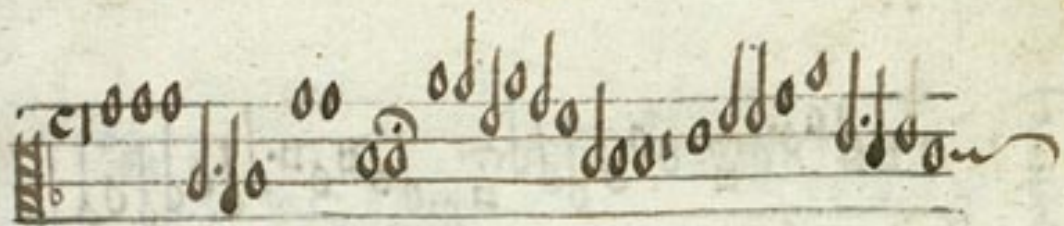




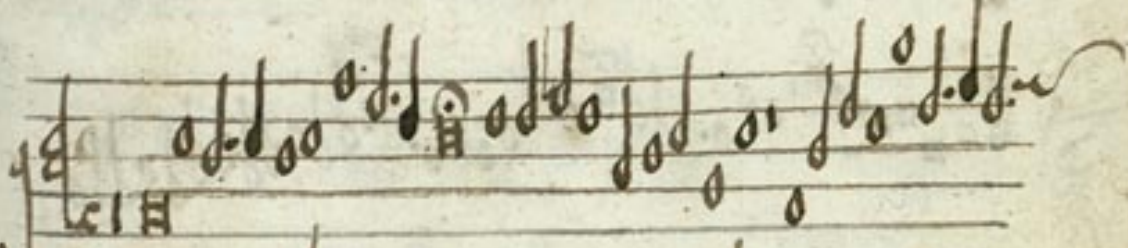
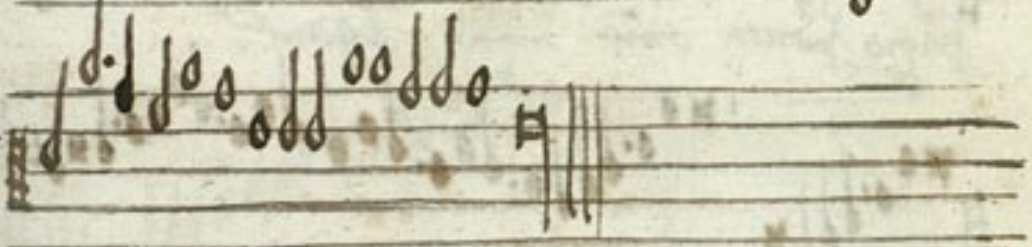
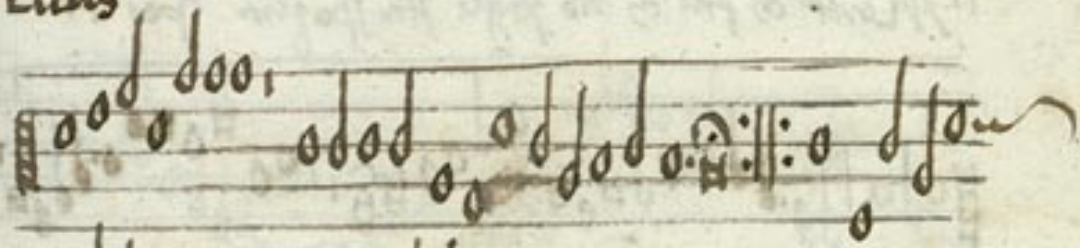
Handwritten red symbol, possibly a stylized 'C' or 'F'.

Handwritten text: *Al. 32.*

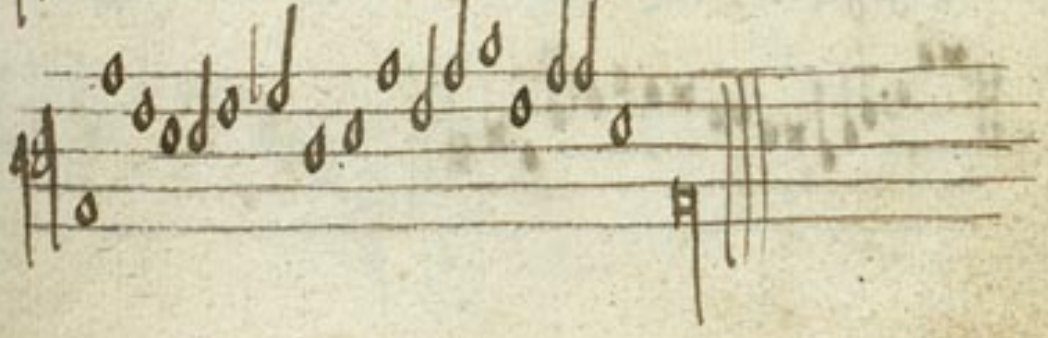
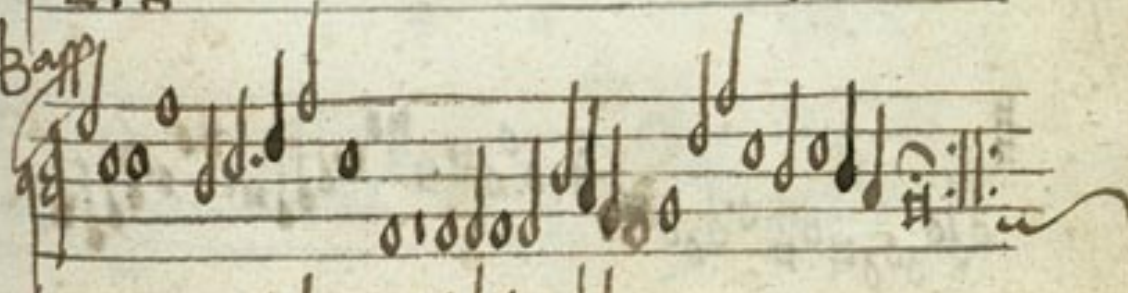




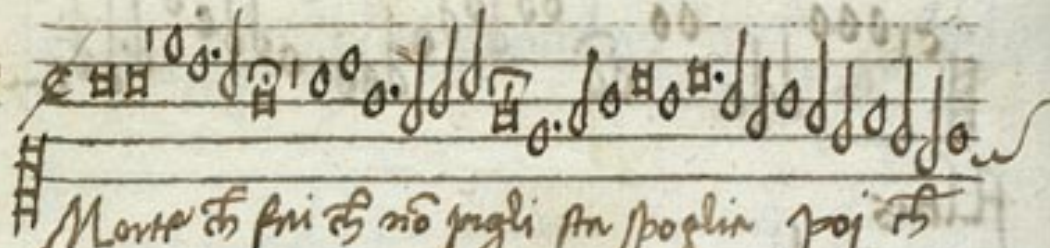
Alto



Basso



Ante

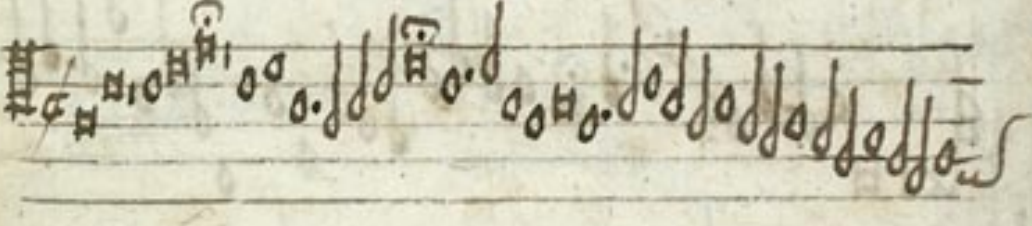
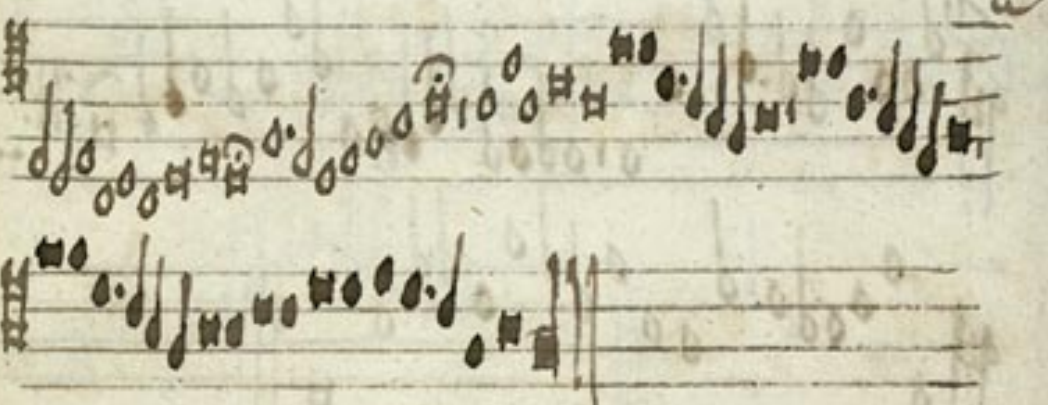


Monte ch' firi ch' no pigli an spogliu poi ch'



bagio fedita ota m' fra m'

Tenore

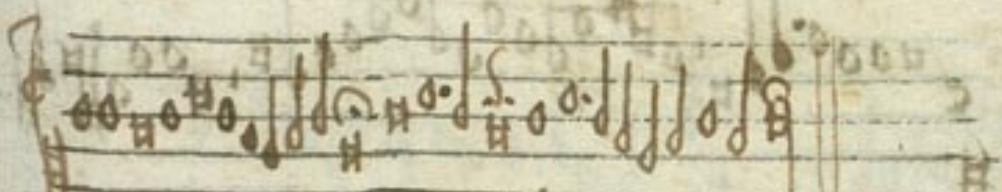


(mp)

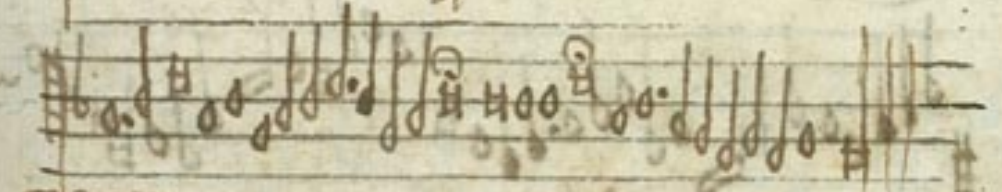
Io sento amore con sue orrende
 ch'già mi cotta m'è crudel uindetta.

Tenor

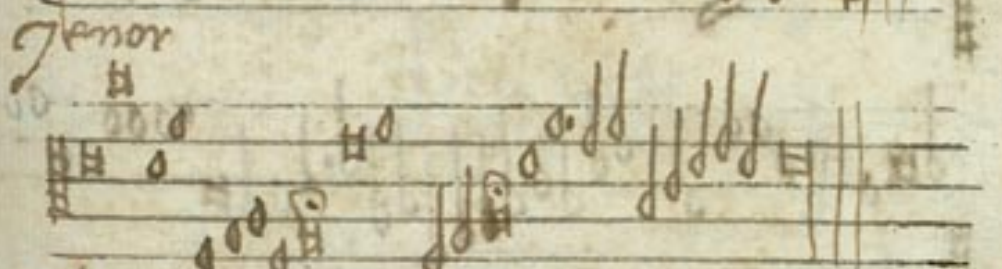
Bass



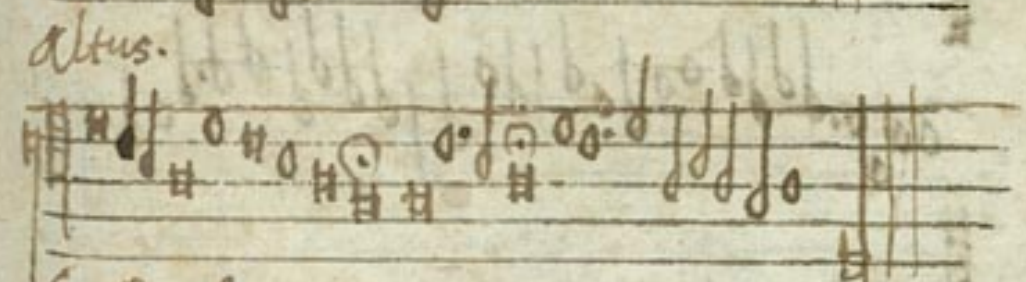
Santa maria ora pro nobis.



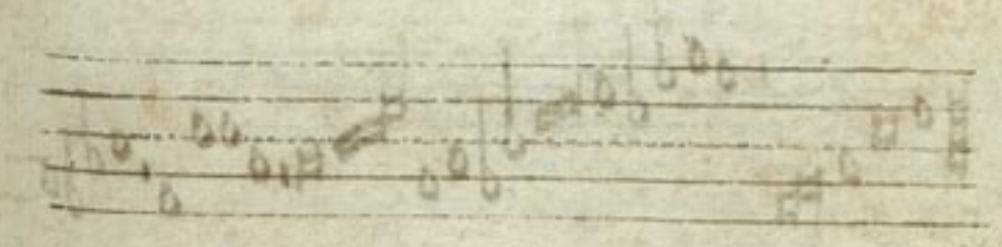
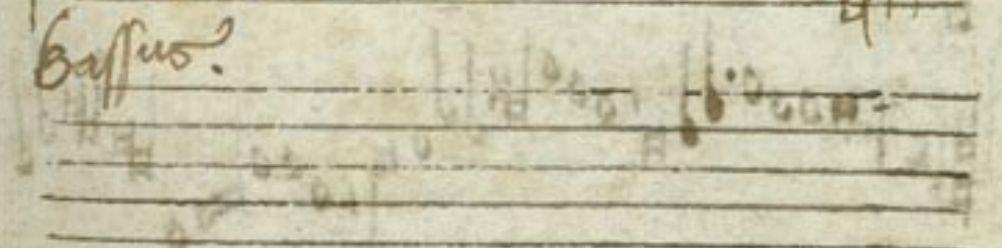
Tenor



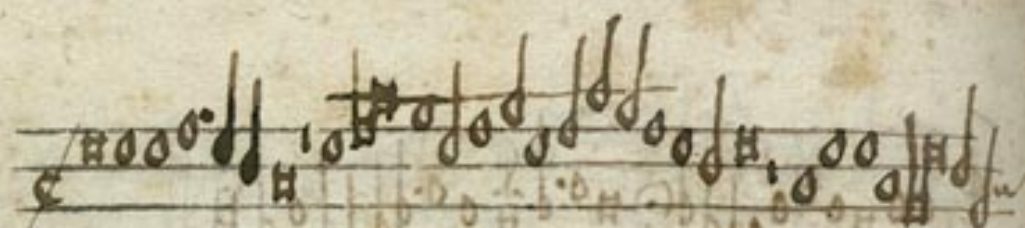
Altus.



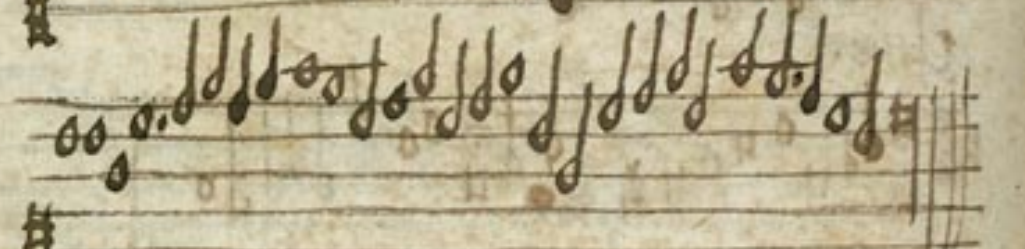
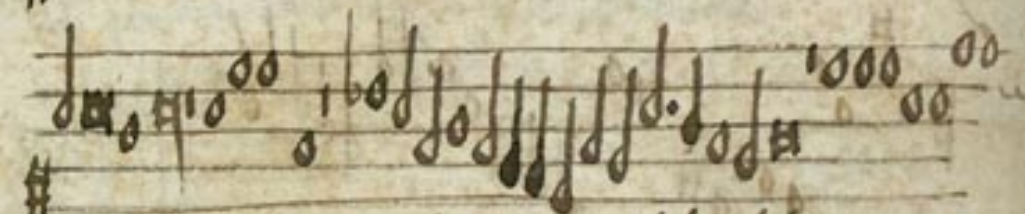
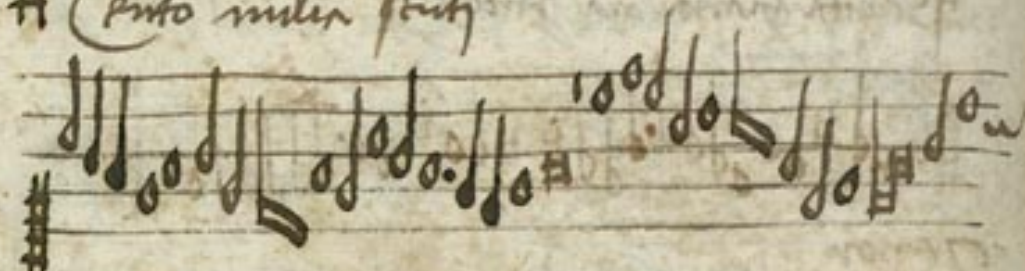
Bassus?



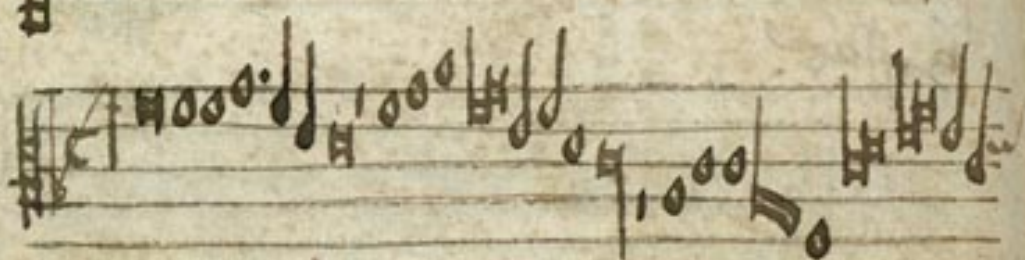
Contino



Conto mulin panti



Tenor

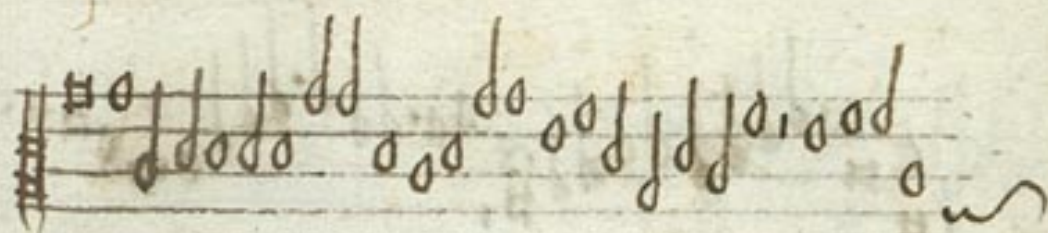




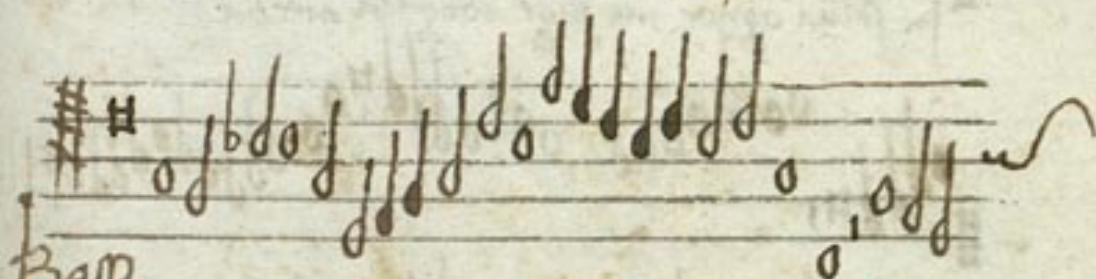
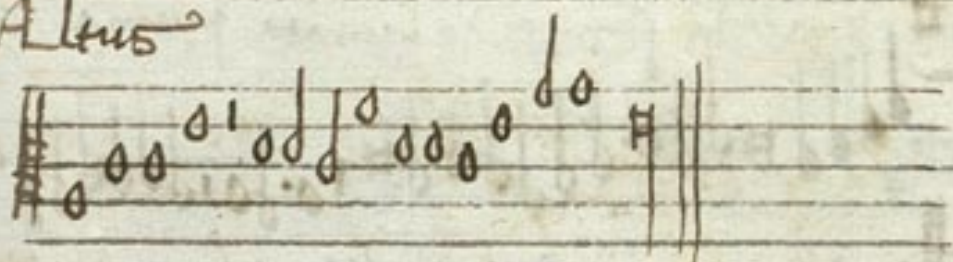
459.

XV

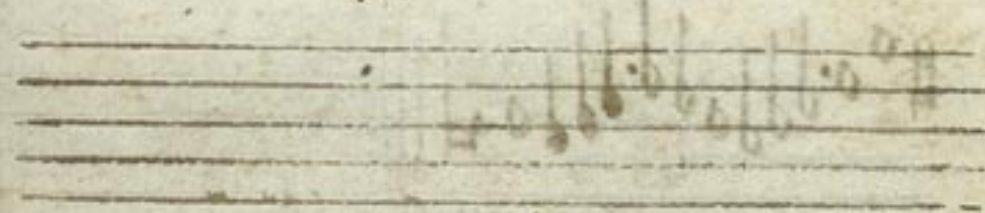
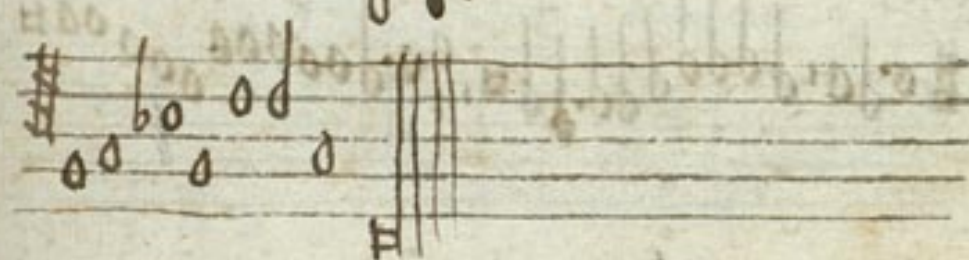




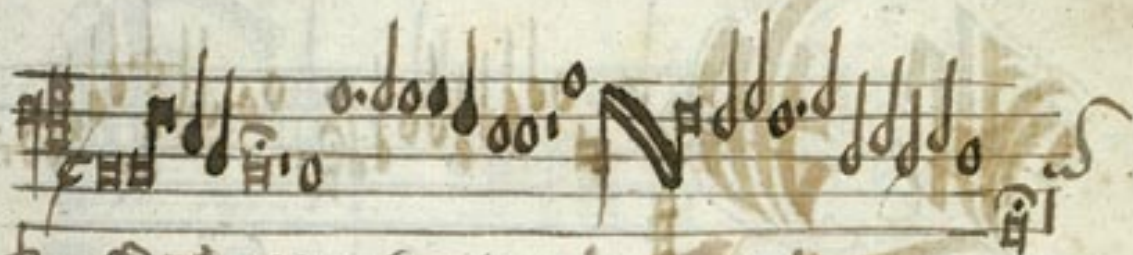
Alto



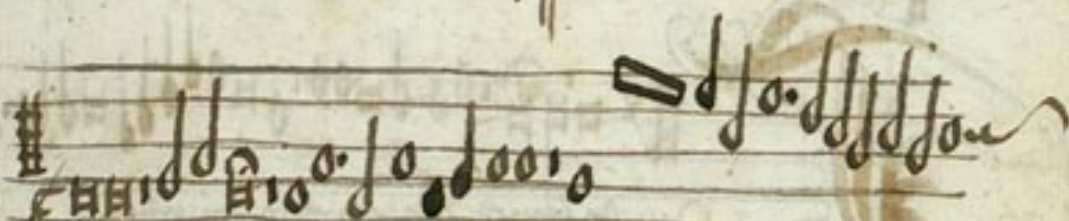
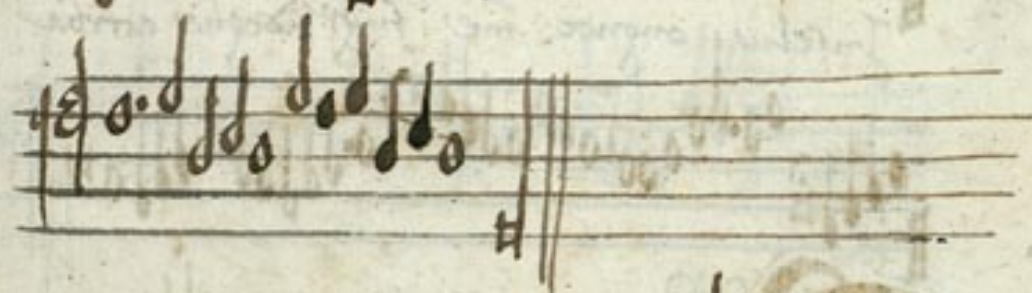
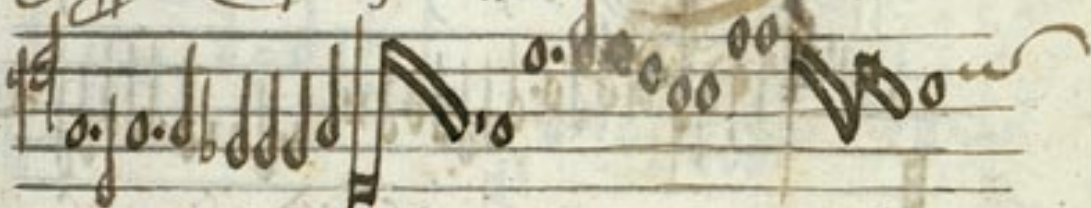
Bass



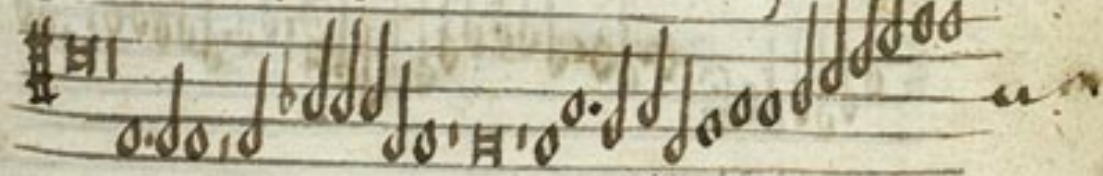
Questa femine de laurata piuma
 In selua ognor me fugge adogliar arbor
 Tenor
 Crescu de notte in gran tenebra a luma
 Saluo ch'ome fugge questa superba
 Ogn' cor e' dulse e' al mio consuma
 Et ome ira et stento i me in serba
 Et quanto piu lasto ho piu me struga
 Che i' altri non uale de semp' fuga



Bass Questa femina

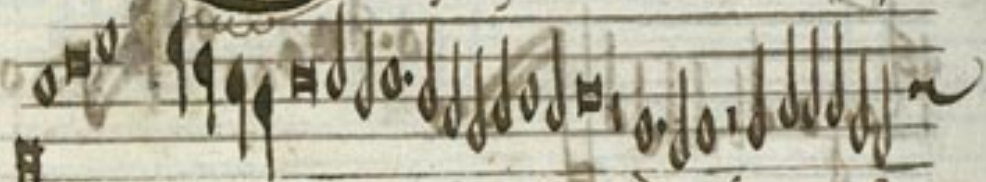


Alto: Questa femina delavata piuma

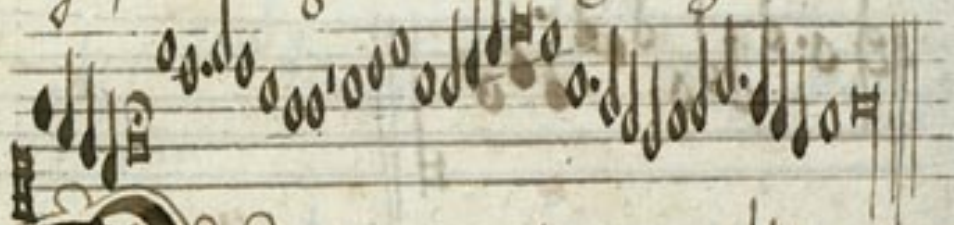




Questa finta da l'umata prima

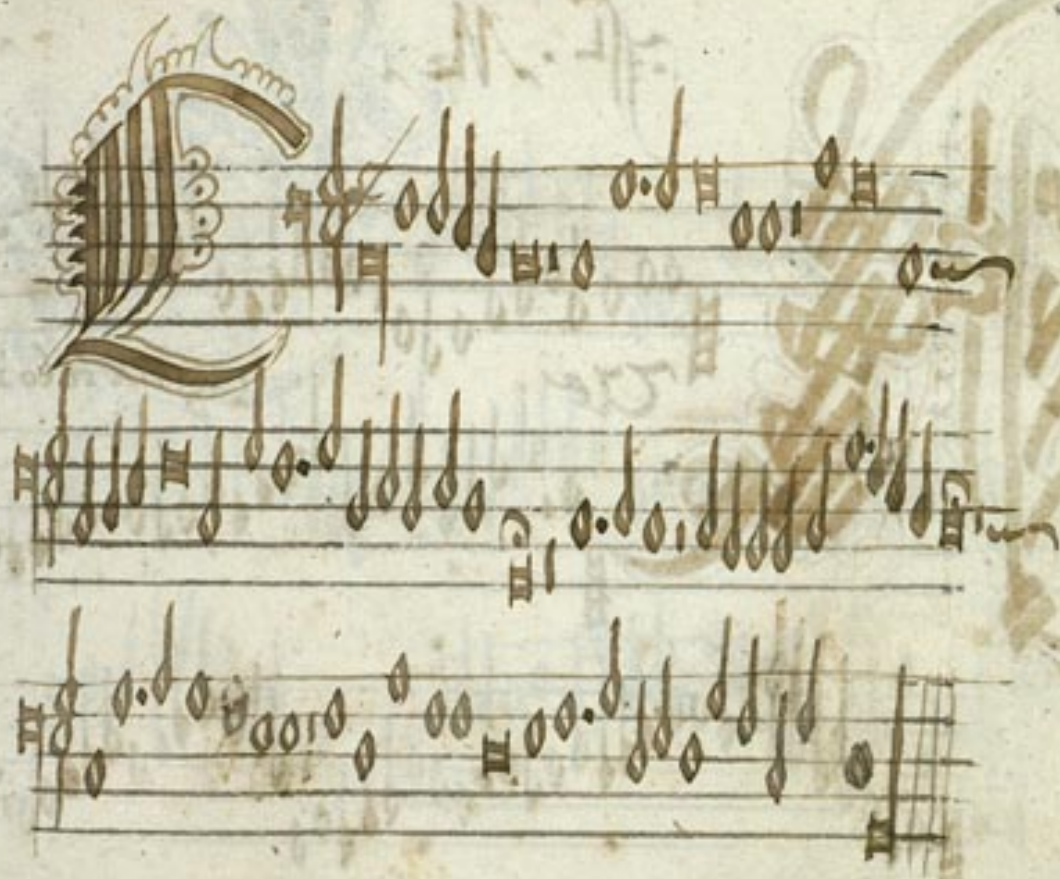


Inselua onnor me fugi no gliu acceba

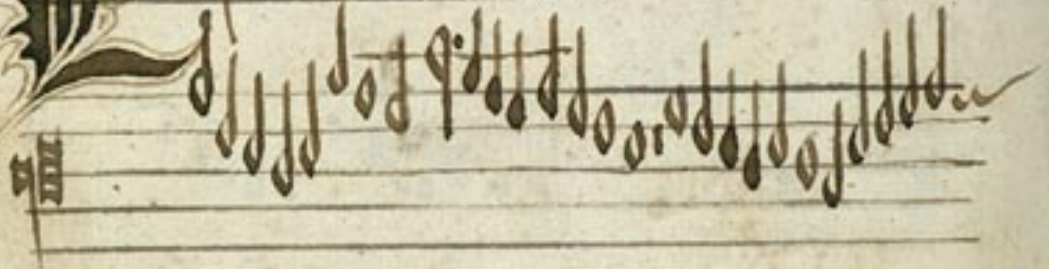
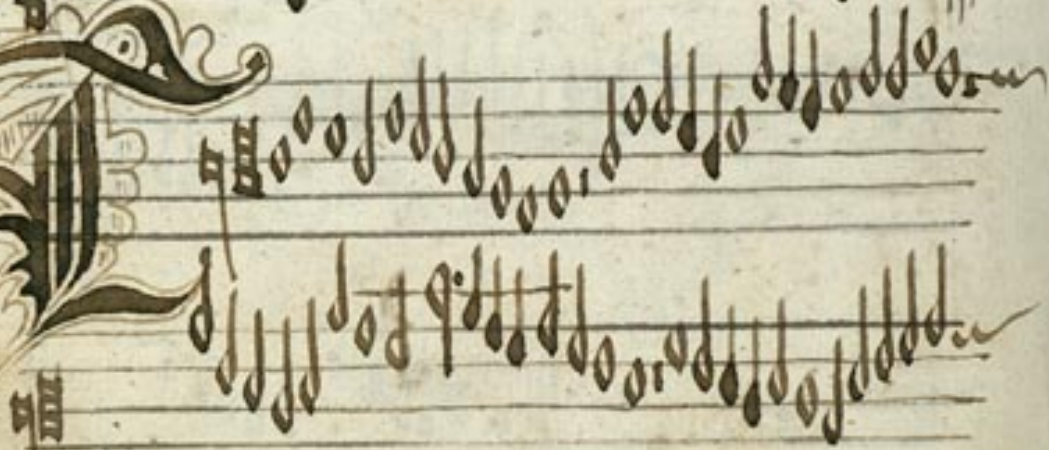
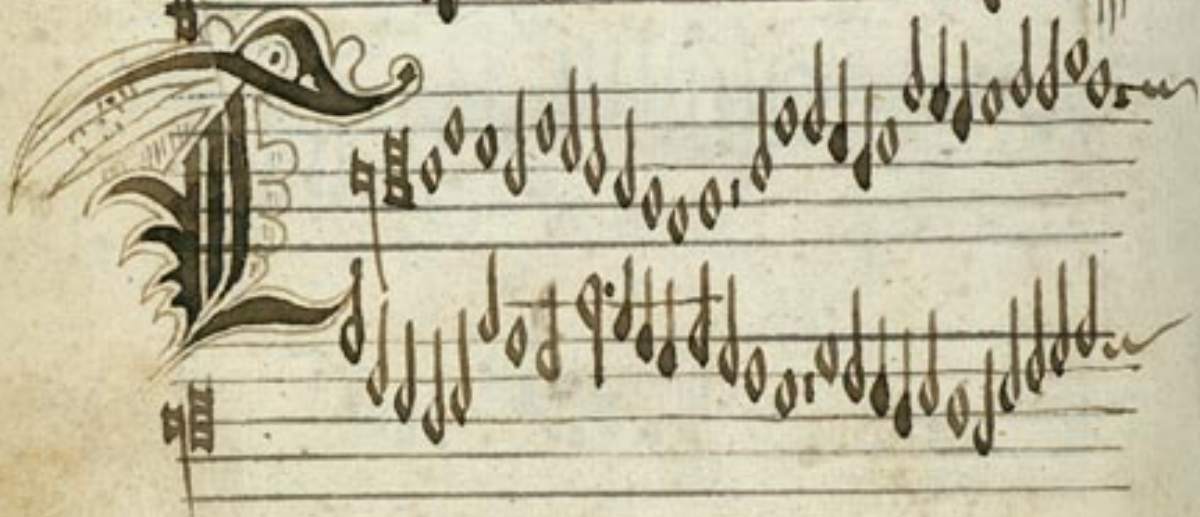
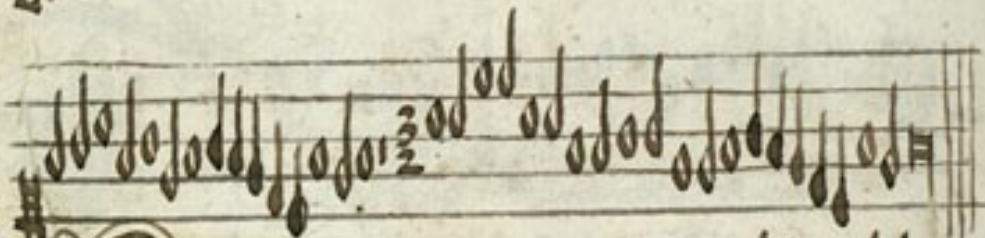
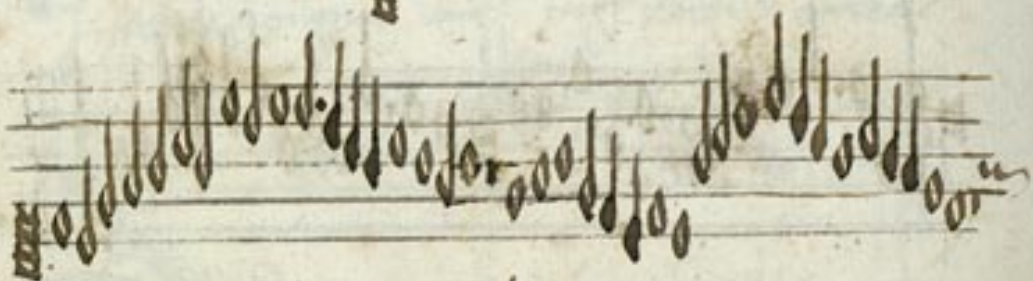
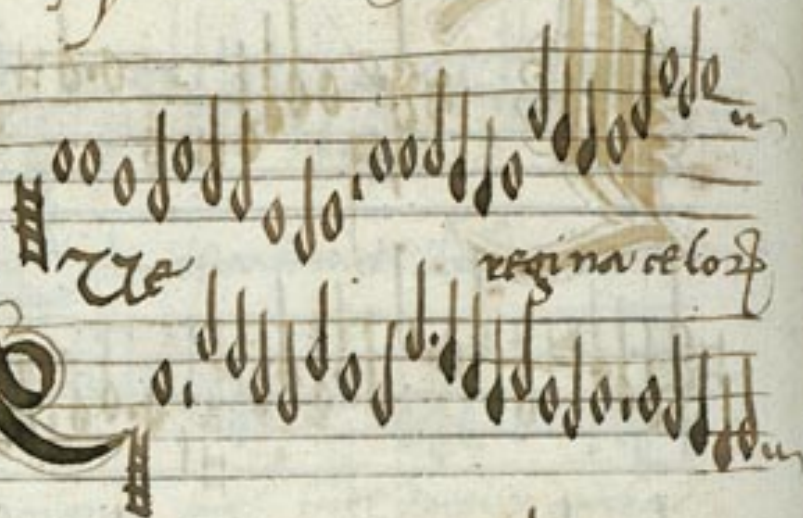


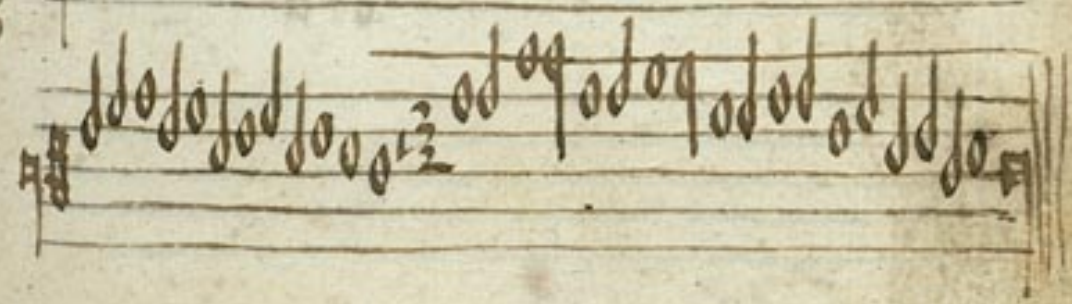
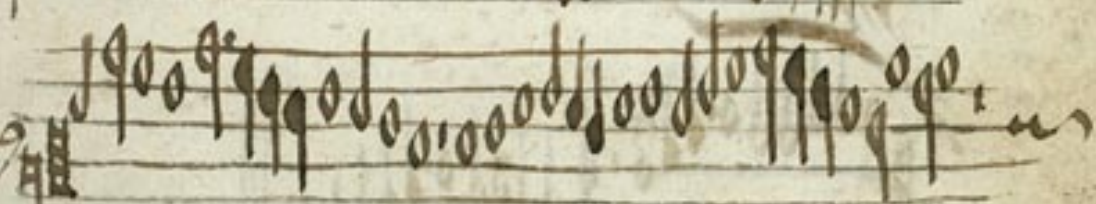
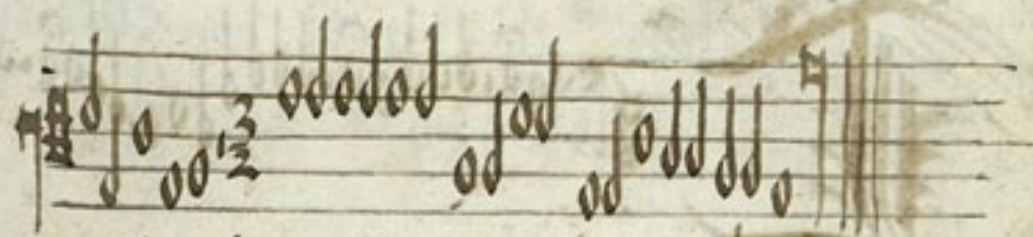
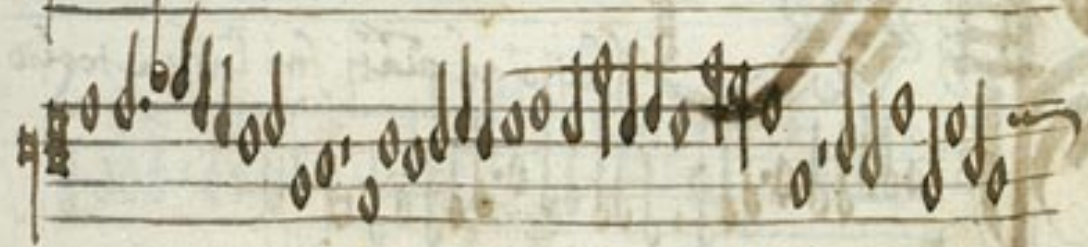
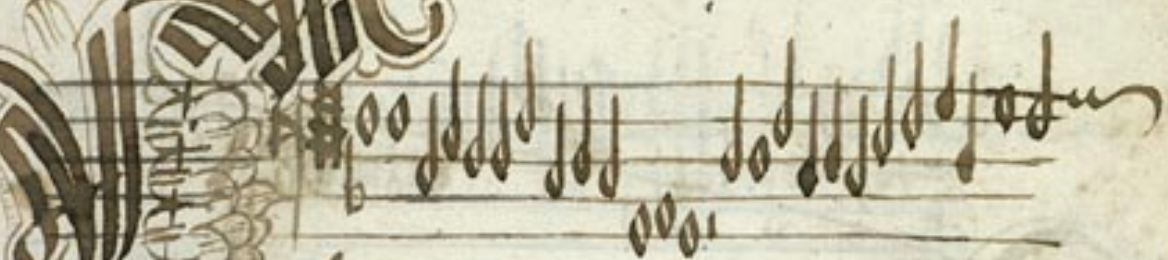

Questa finta da l'umata prima



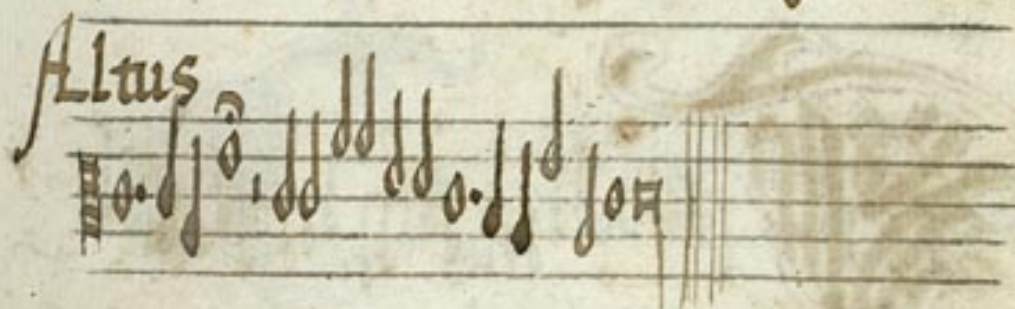
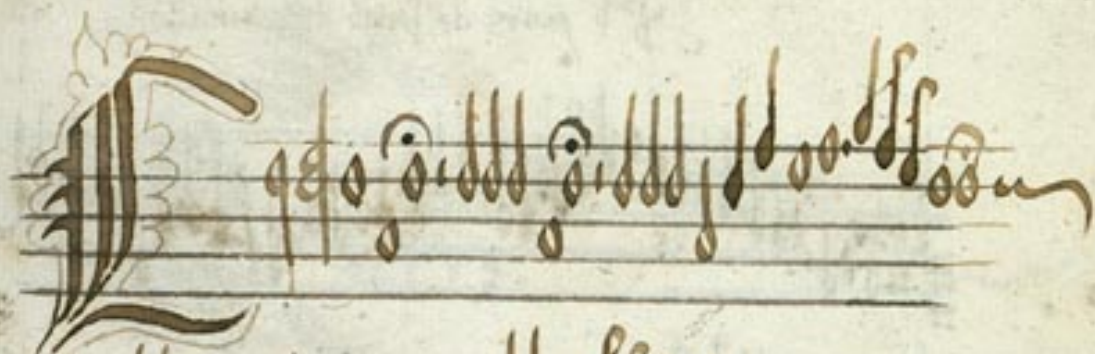
ff. M





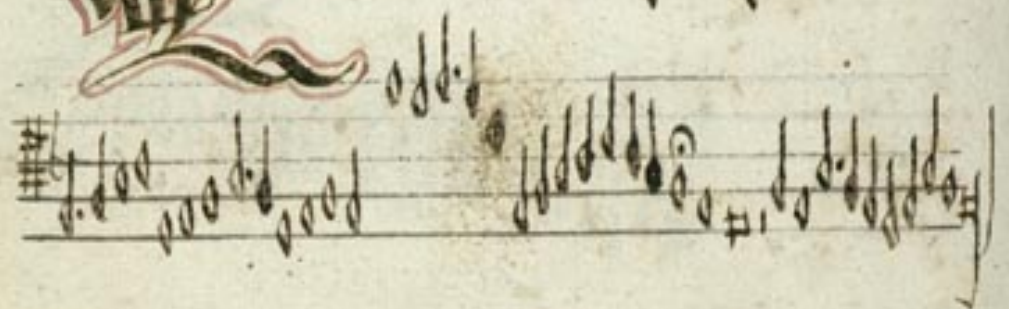
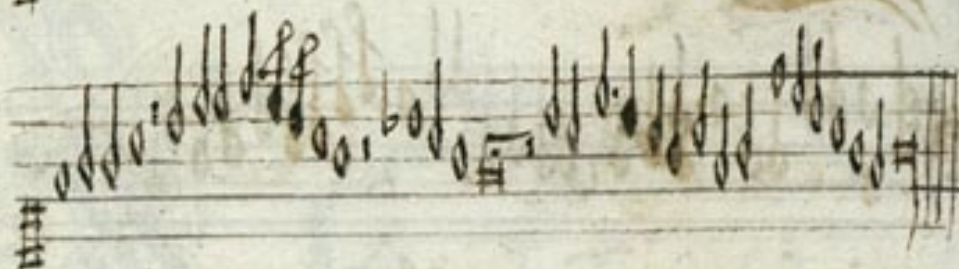
The page contains five staves of musical notation. The notation is written in a medieval style, using square notes on a four-line staff. The first staff begins with a clef and a key signature of one sharp (F#). The second staff begins with a clef and a key signature of one sharp (F#). The third staff begins with a clef and a key signature of one sharp (F#). The fourth staff begins with a clef and a key signature of one sharp (F#). The fifth staff begins with a clef and a key signature of one sharp (F#). The text 'D' lasio ad quatj firi lafere toglia' is written in a medieval script, with the large initial 'D' decorated with a profile of a woman's face and elaborate flourishes.

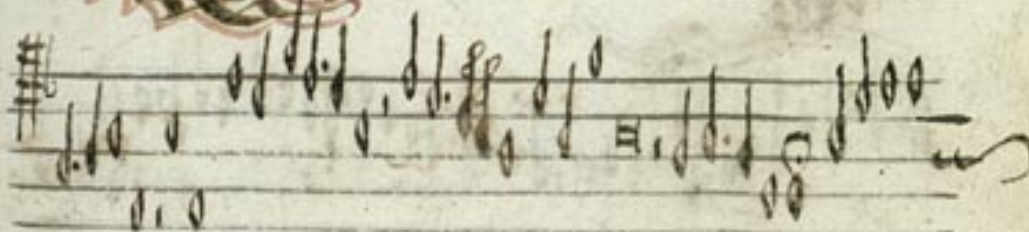
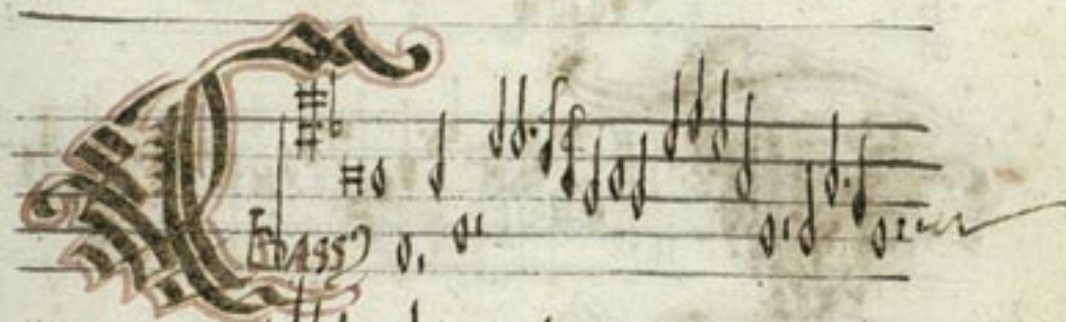
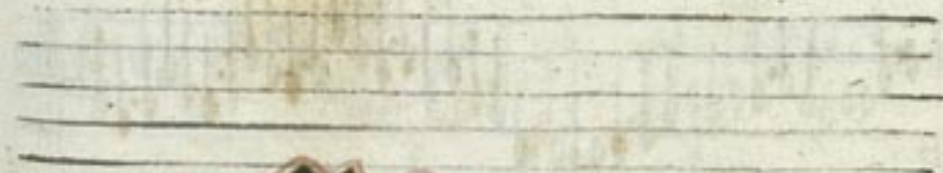
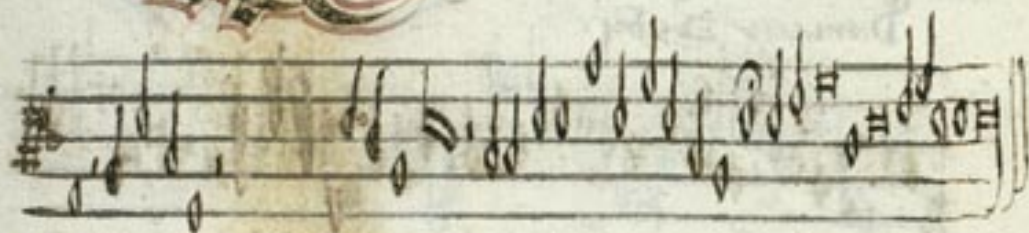
D lasio ad quatj firi lafere toglia



469.

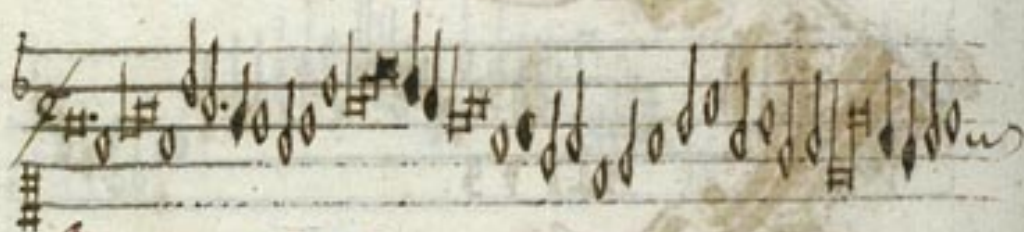
8a pars de stes dico amador.



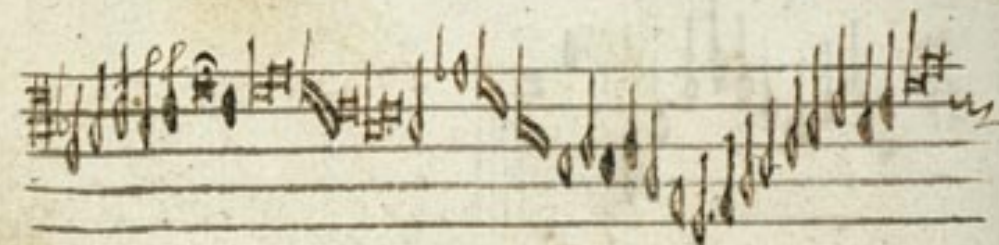
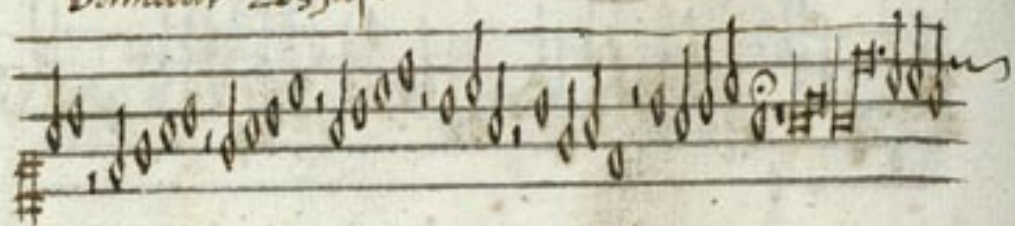


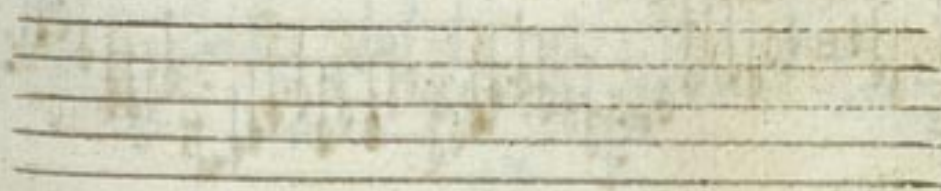
465.

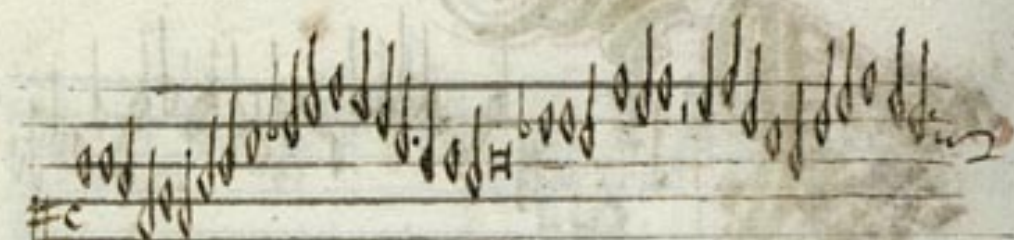
BUSNOIS.



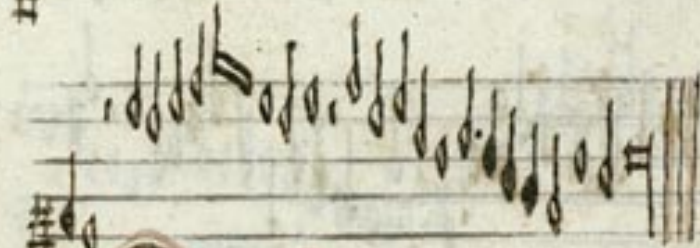
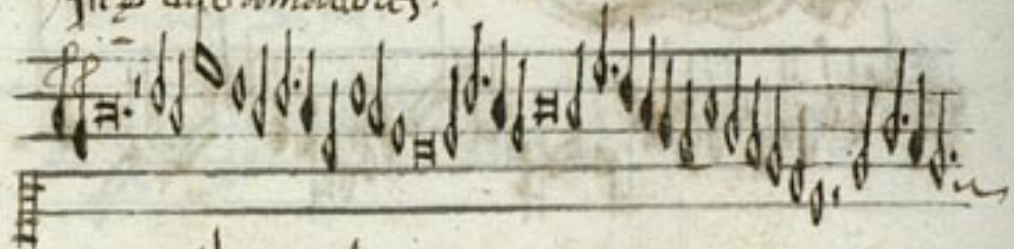
Demaur Es fuy.







Itz dico amadores.



ENOR



Volue in
seu de folia
mte uolunt
p. fa pars.



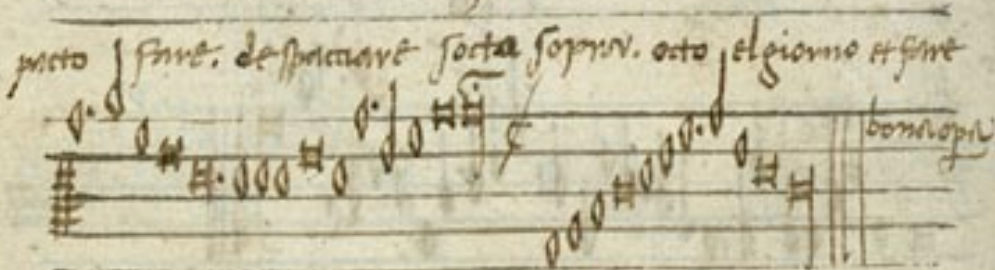
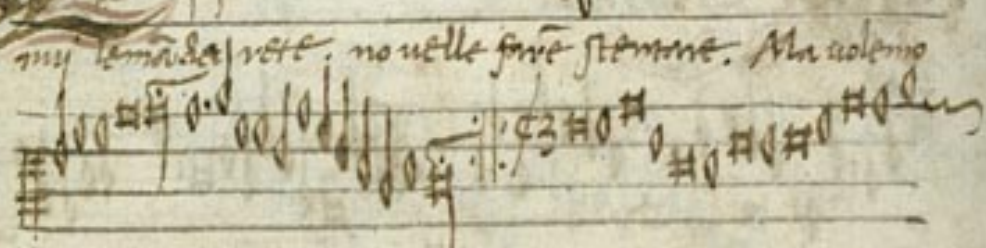
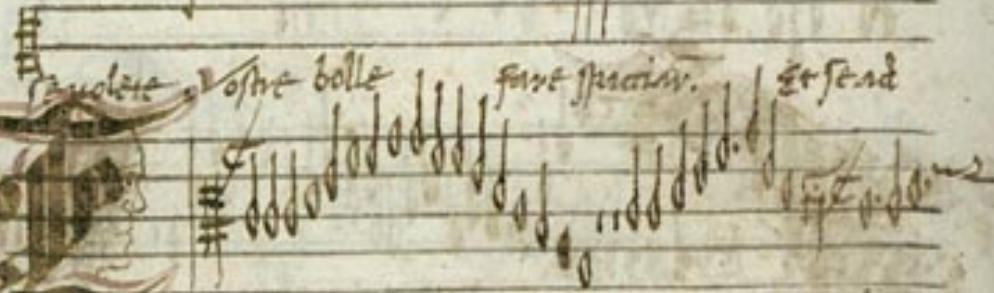
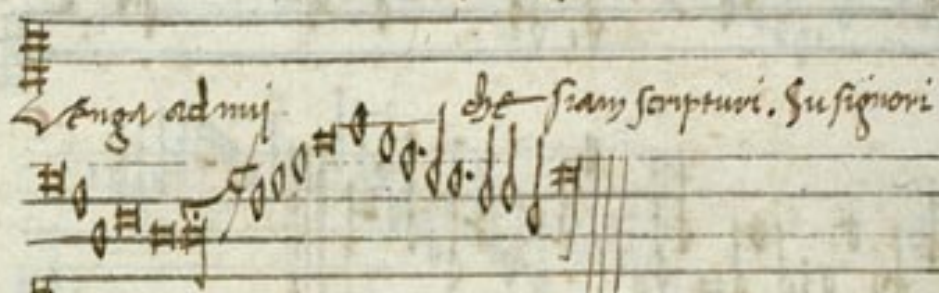
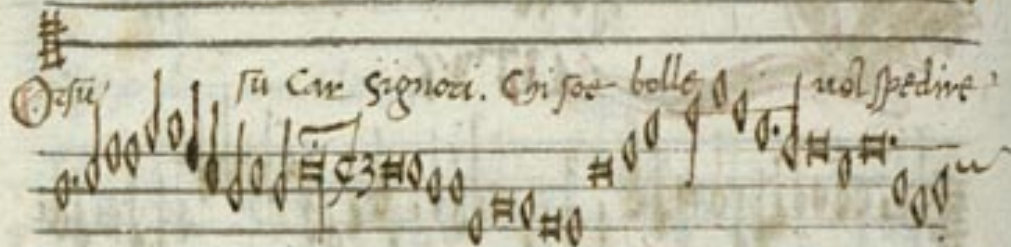
ALTUS



BASSUS.



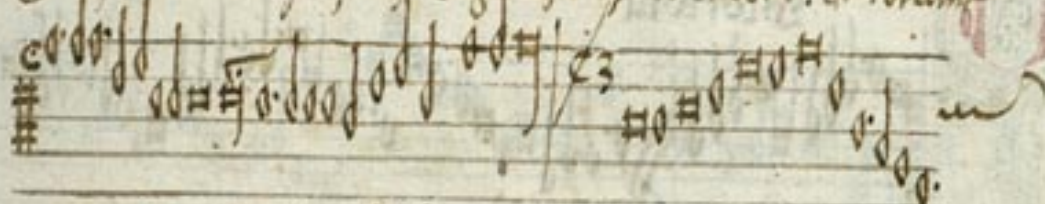
PER SCRIPTORES S.



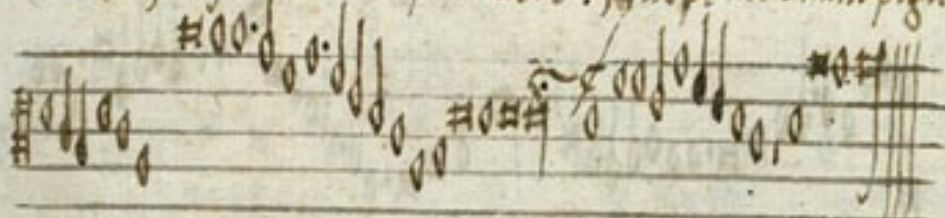


ALTVS:

quato, ficut alii scripturi. Omgj cosa i puto et bene. et i ordina



tenemo. Per seruire di pma uene. pma pma imm piglemo



nel calmaro lometemo. Et cariamo for l'ingistro. Se quant.

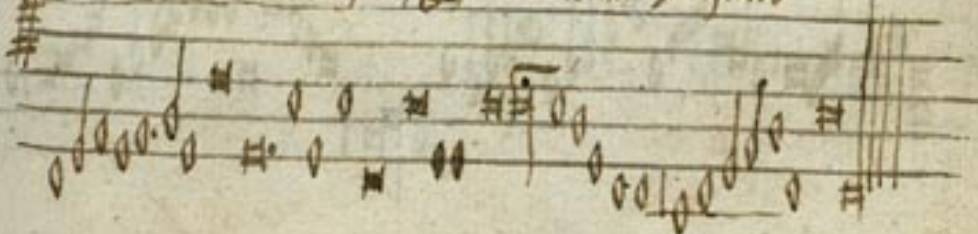


el puit nostro. no uorret alii scripturi

BASSVS:



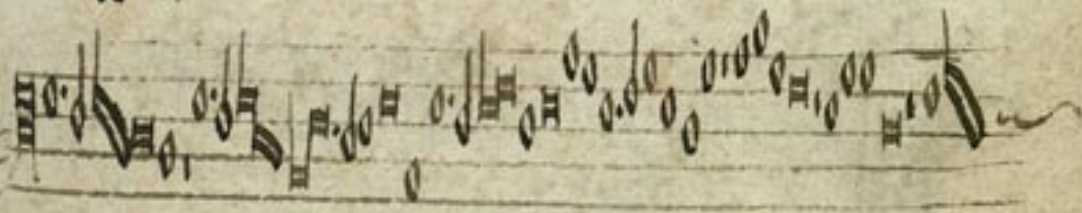
Penne uenno dont sont. ppare l'anta gnisum



CECVS

Gloriosa

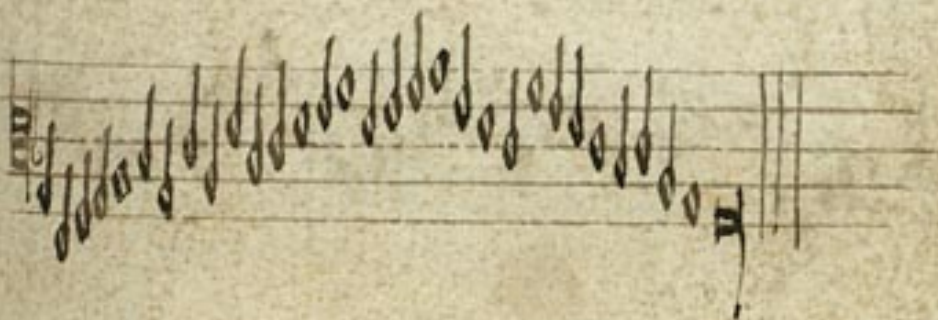
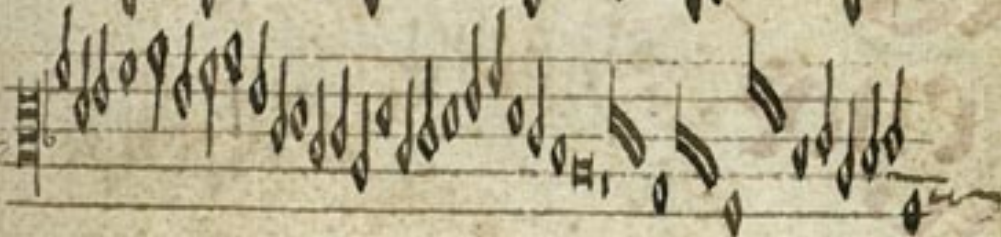
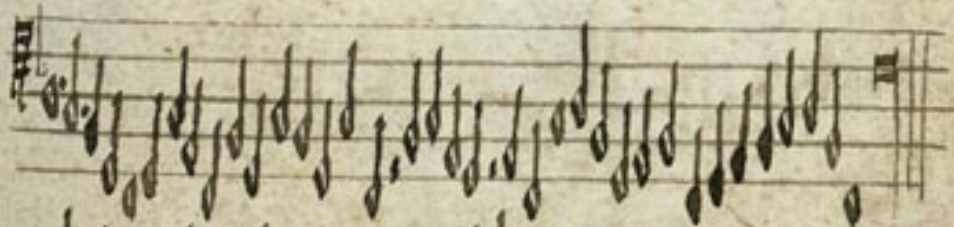
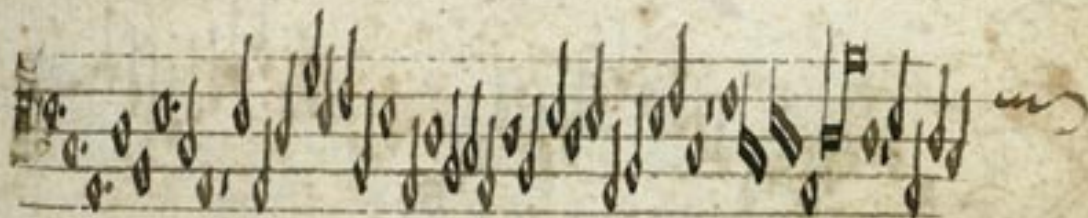
The page contains six staves of musical notation. The first staff begins with a large, ornate initial 'D' decorated with red and black ink, featuring a face and floral motifs. The word 'Gloriosa' is written in a Gothic script above the second staff. The musical notation consists of square notes on a four-line staff, with some notes decorated with red ink. The page is aged and shows signs of wear, including stains and discoloration.



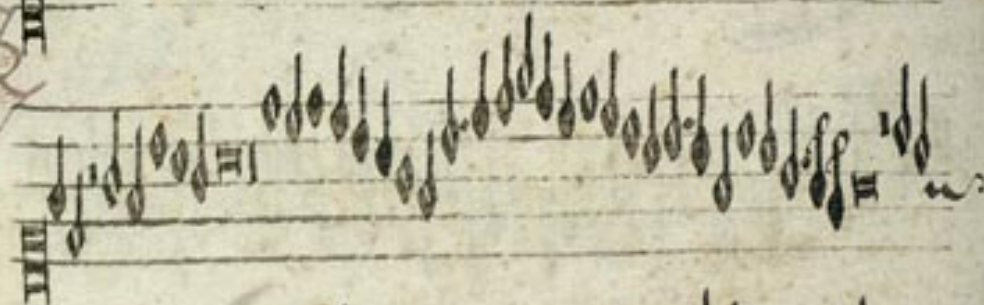
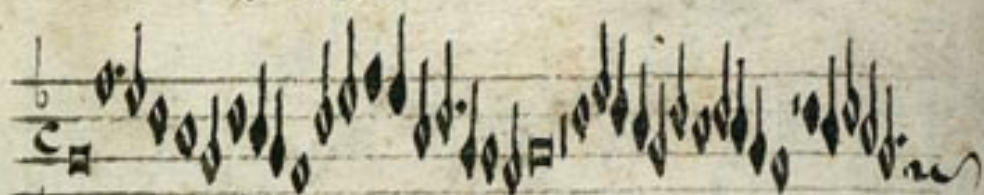
H Elis

D

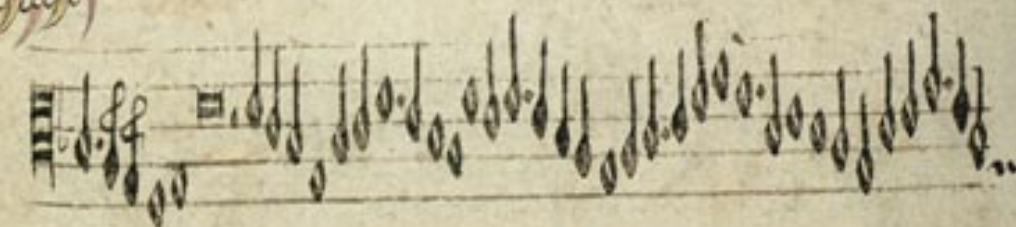
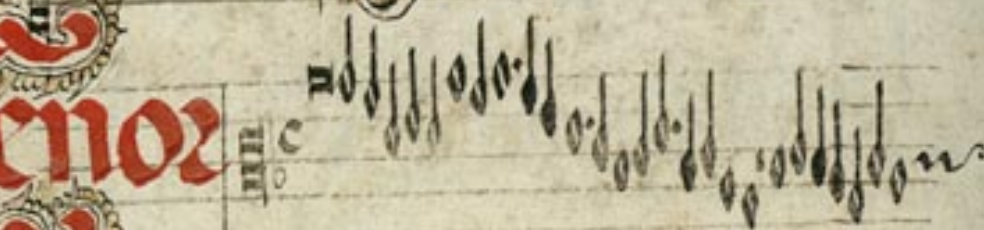
Handwritten musical score on five-line staves. The notation consists of square neumes. The first system begins with a large, ornate initial 'H' in red ink, followed by the word 'Elis'. The second system begins with a large, ornate initial 'D' in black ink, with red and black flourishes. A vertical line of text runs down the left margin, possibly indicating a sequence of notes or a specific part of the score.



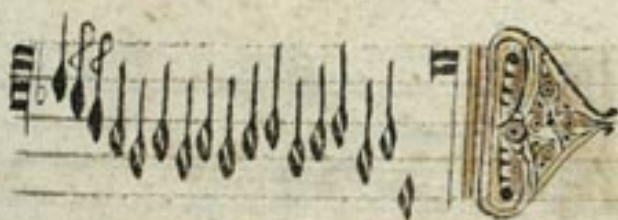
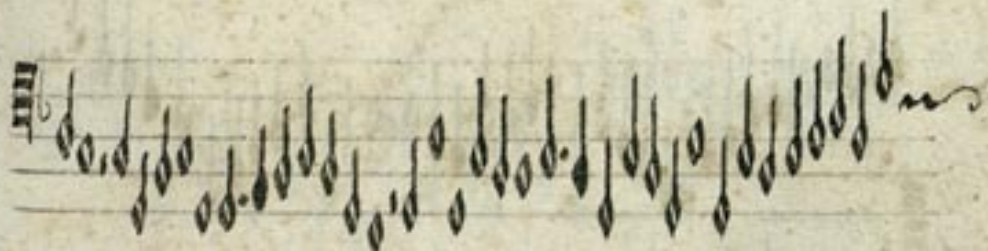
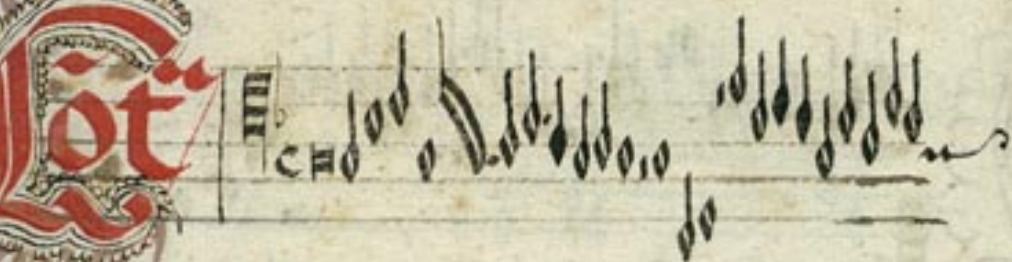
S. Norton



Renor

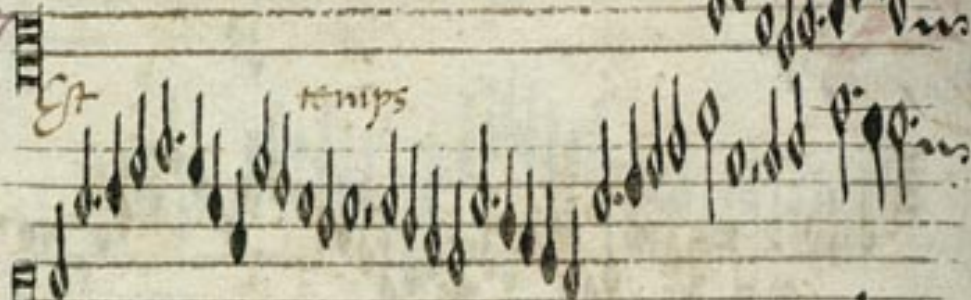


Lot

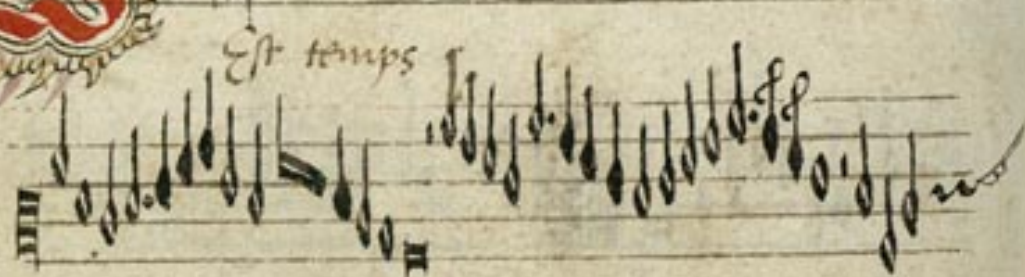
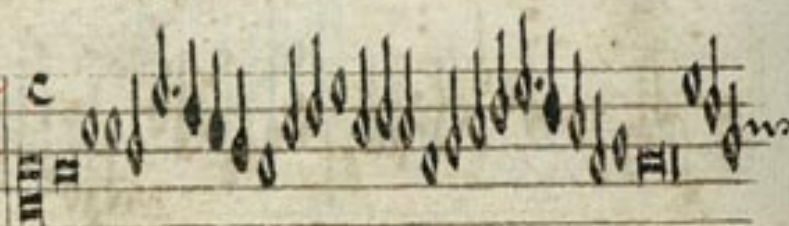


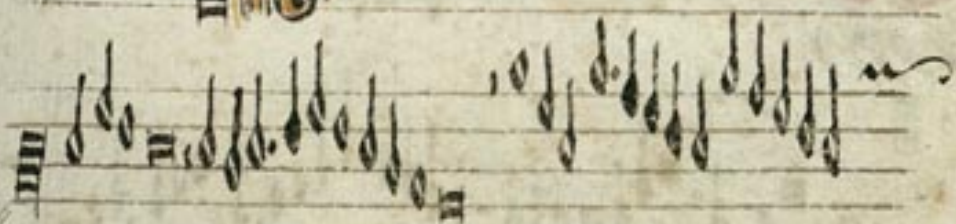
71.

S Norton S

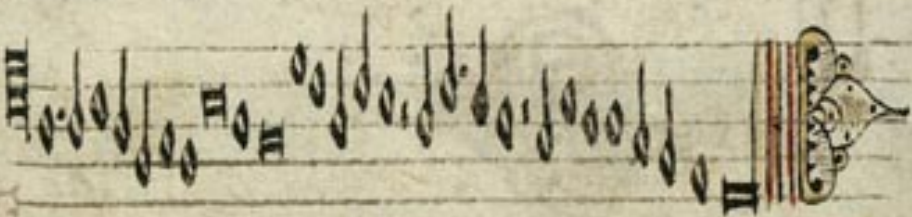
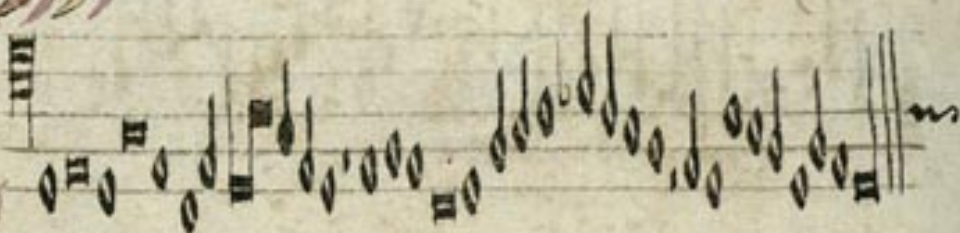
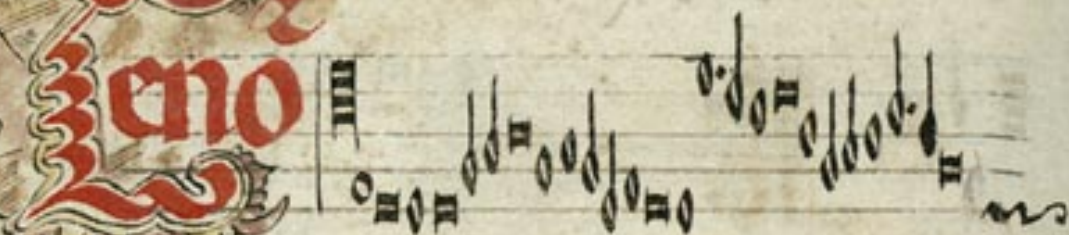
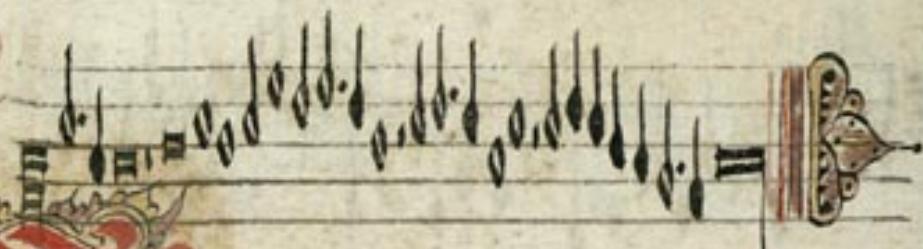
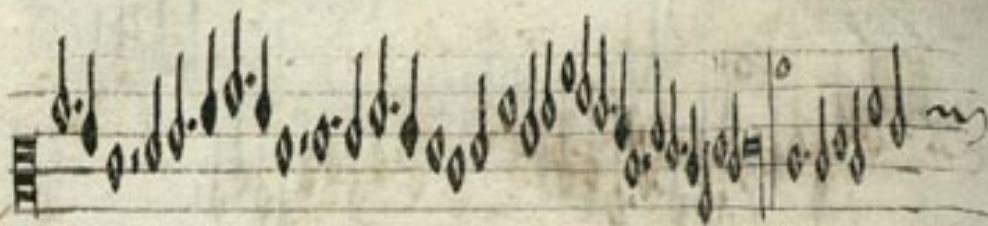
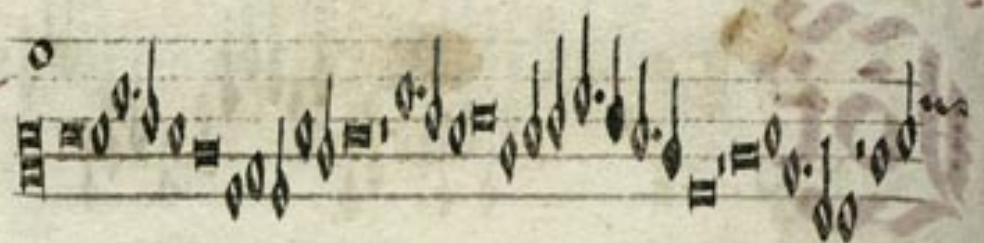


Renò

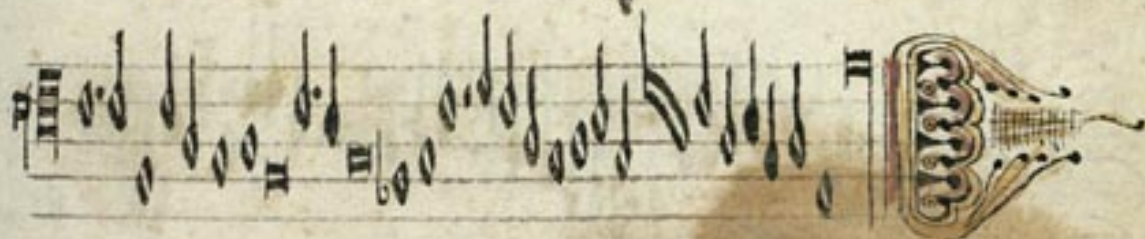
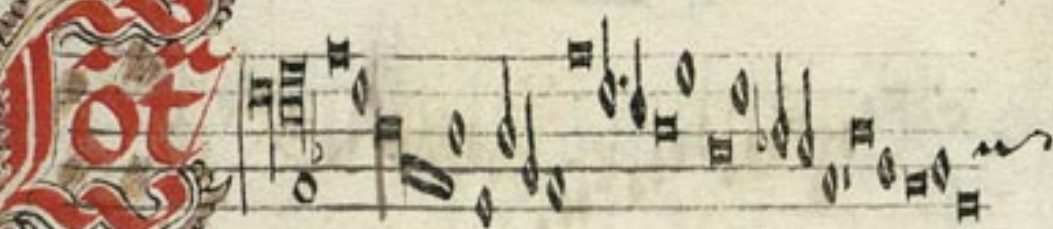




Sorton

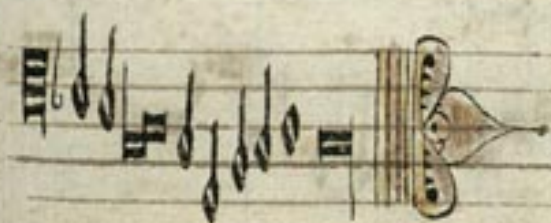
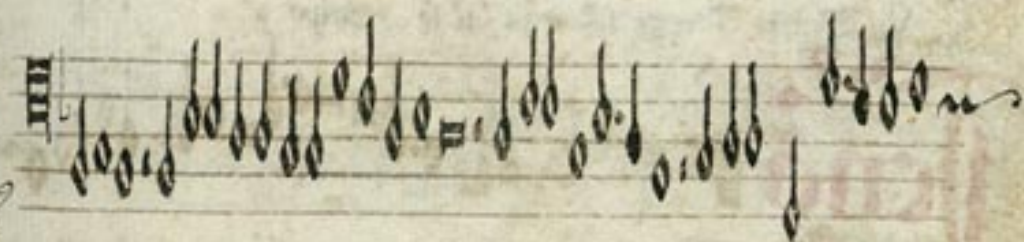


Lot



1) Motet Norton





Onola !!



Tista che spera moriedo finire omne

dolore. Tista ch may nō more Et ua da focu

In fo ai In focu

Tista ch tene speranza al so tempo !!

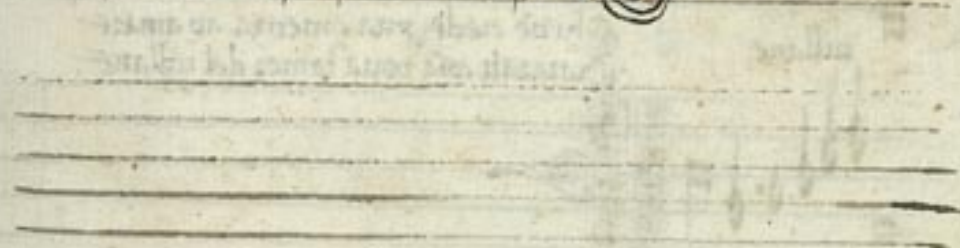
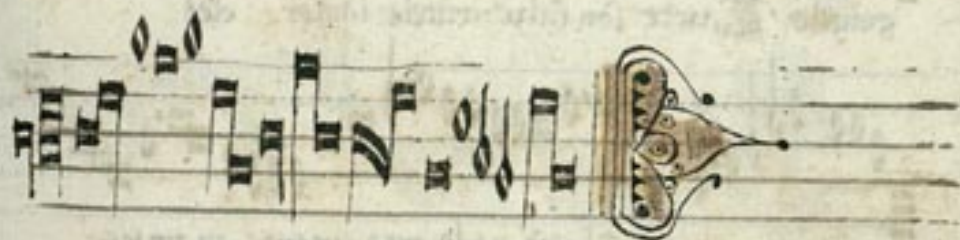


Tista che spera





Quia et spera.





Dlle chi uole amare altra dōna che
 gentile Tuete son falze crudele lamor del
 uillane Chi nō ciede pua omenza ad amare
 Parazali cosa noua lamor del uillane.

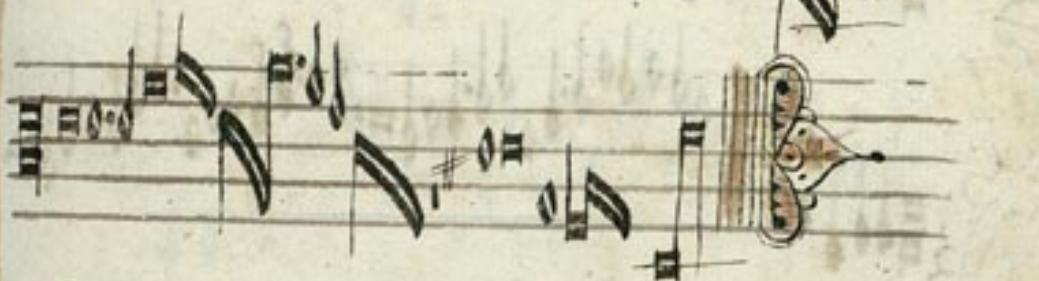
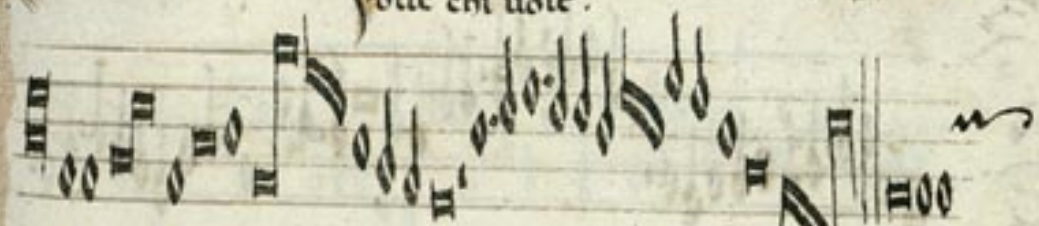
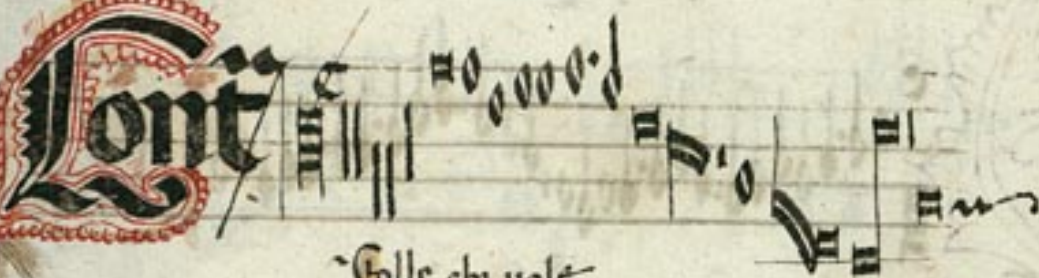


Dlle che uole amare.

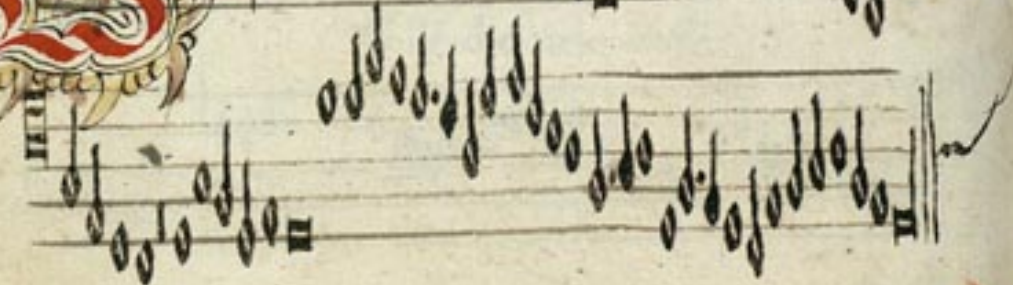
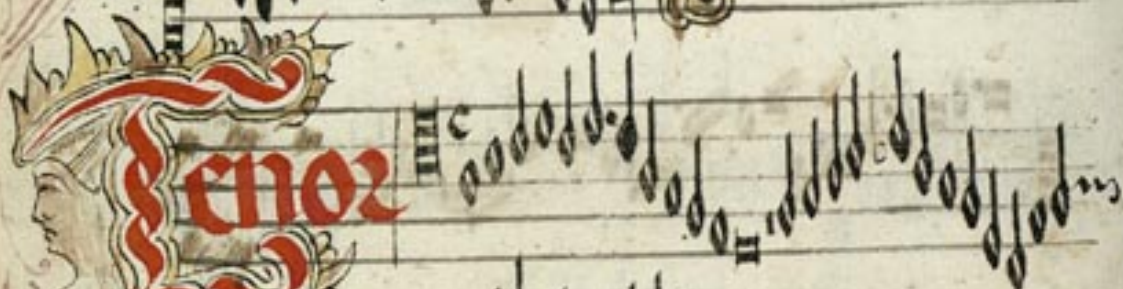
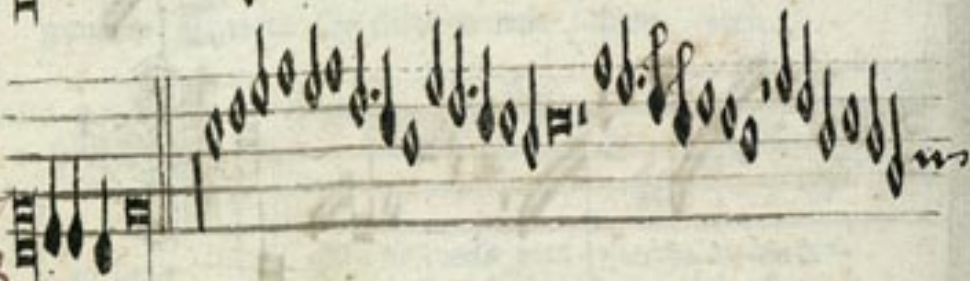
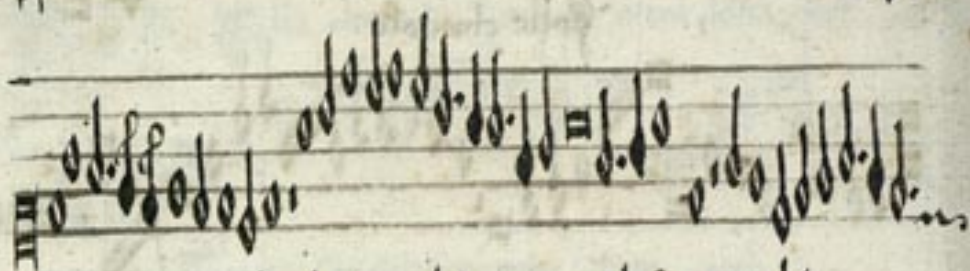


Lont

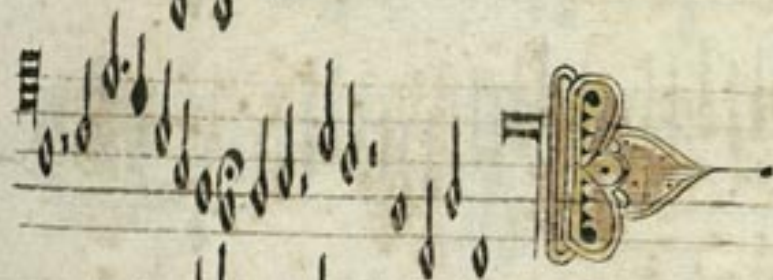
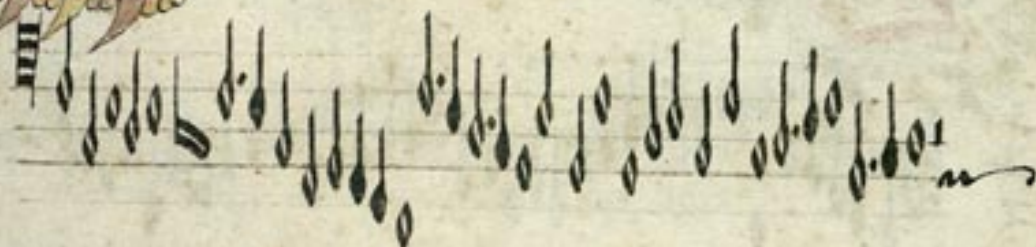
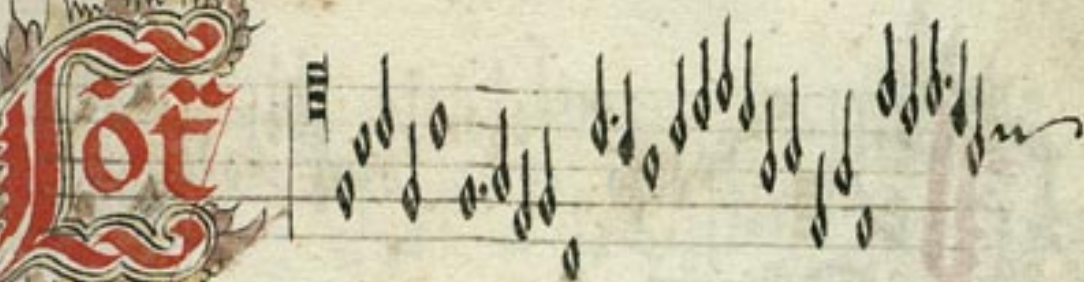
Solle chi uole.



I. Quolus



Löt



L servitor

This block contains the first system of a musical score. It features a large, ornate initial 'L' in red ink, decorated with gold leaf and intricate penwork. The initial is positioned at the start of the first staff. The music is written in black ink on five-line staves, using a square note value. The key signature has one flat (B-flat). The first staff ends with a double bar line and a repeat sign. The second staff continues the melody. The third staff also continues the melody. The fourth staff ends with a double bar line and a decorative flourish.

S senior

L esuitor

This block contains the second system of the musical score. It features a large, ornate initial 'S' in red ink, decorated with gold leaf and intricate penwork. The initial is positioned at the start of the first staff. The music is written in black ink on five-line staves, using a square note value. The key signature has one flat (B-flat). The first staff ends with a double bar line and a repeat sign. The second staff continues the melody. The third staff also continues the melody. The fourth staff ends with a double bar line and a decorative flourish.



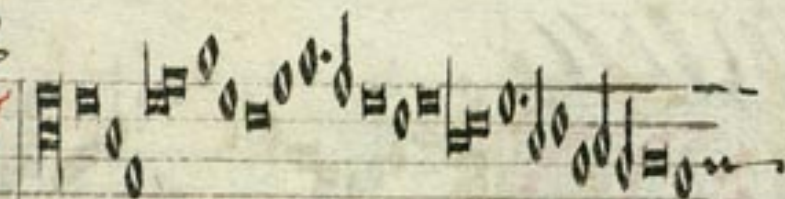
L'esintor



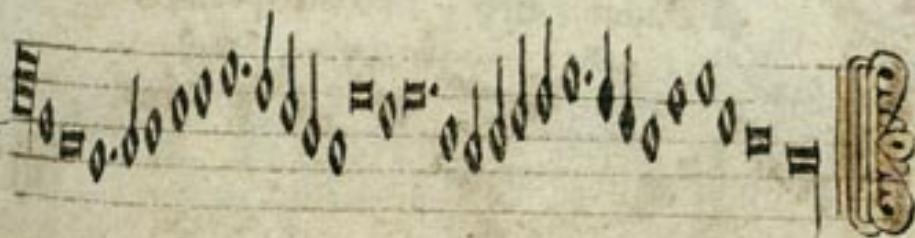
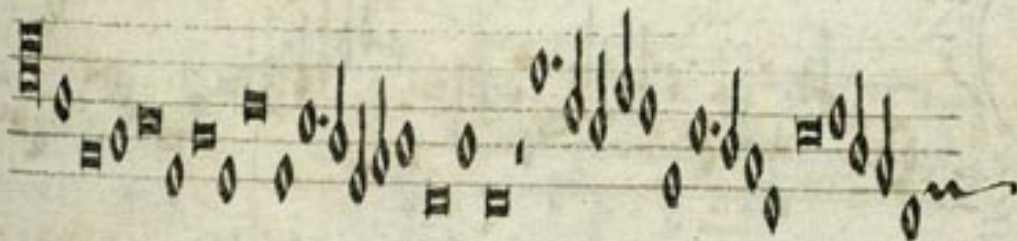
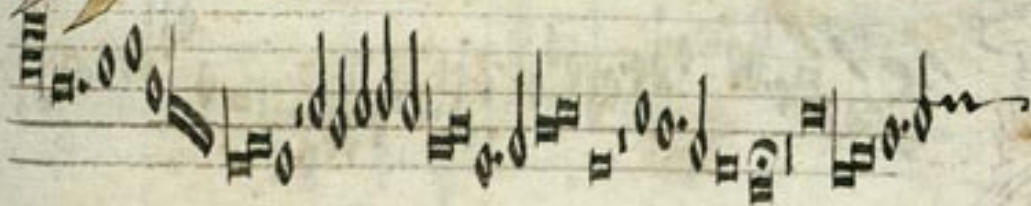
Magister symon

Magi nesi fronte

senor Mul nesi fronte.



Hilf nesi fröte .



DUX. BVRGENSIS.



Adame trop uos me spremes.

Gode

Gode

Gode



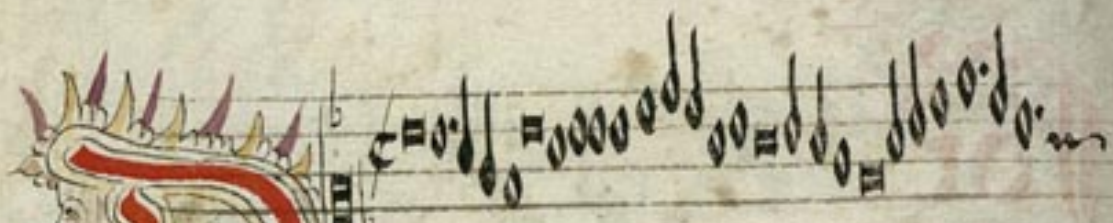
Madame trop uos me spremes.

Gode

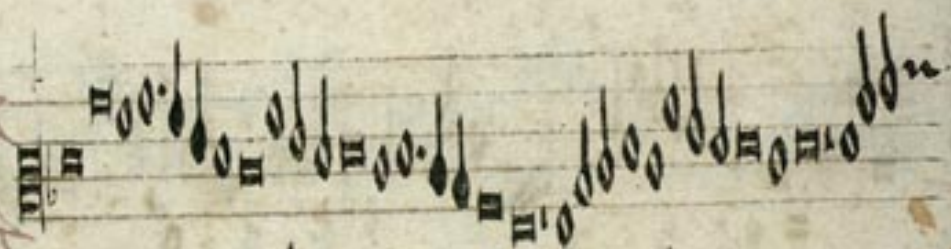
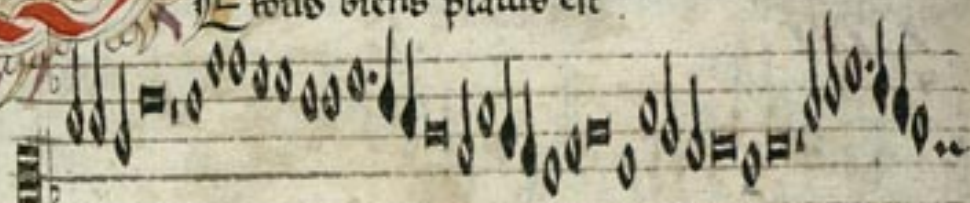


3. adame.

Handwritten musical notation on six staves, featuring various note values (minims, crotchets, quavers) and rests. The notation is written in black ink on aged, yellowed paper. The first staff begins with a large red initial 'L' and a gold flourish. The second staff has a small red '3' and the word 'adame.' written below it. The notation continues across the remaining four staves, ending with a large, ornate gold and red flourish on the fifth staff.



De tous biens plaius est

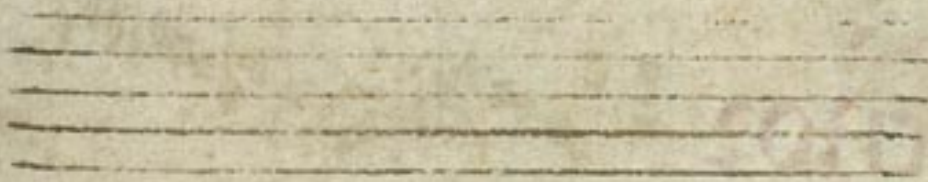
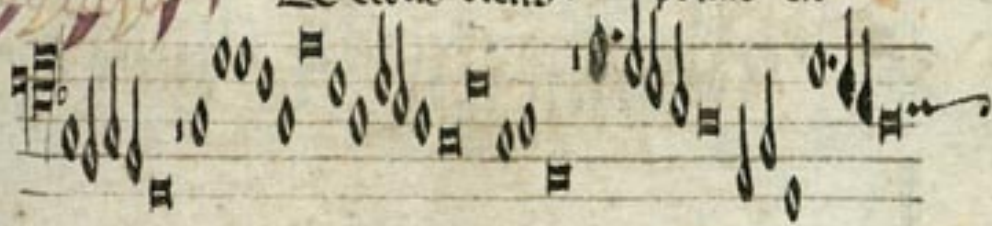


De tous biens plaius est





Detous biens . plains est





Dieu ie me plains.



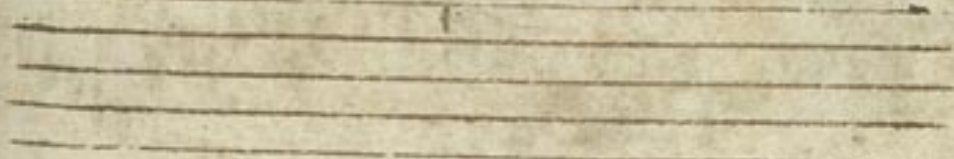
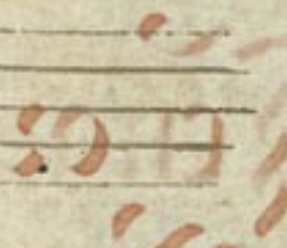
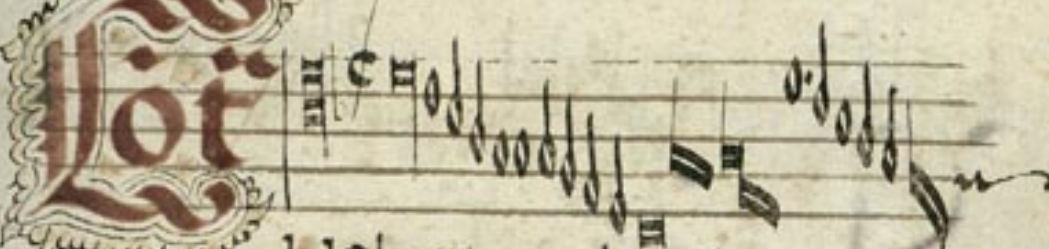
Tenor

Dieu ie me plains.






Helas ie me plains



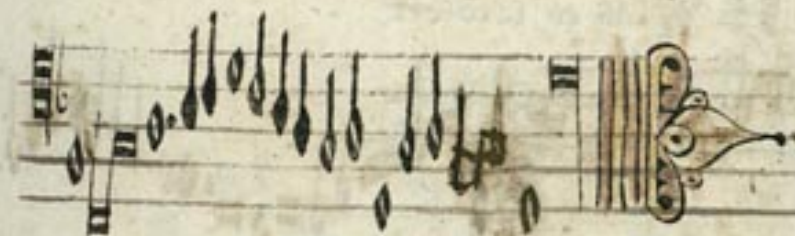
Secunda pars de helas



Dus me laissez finier



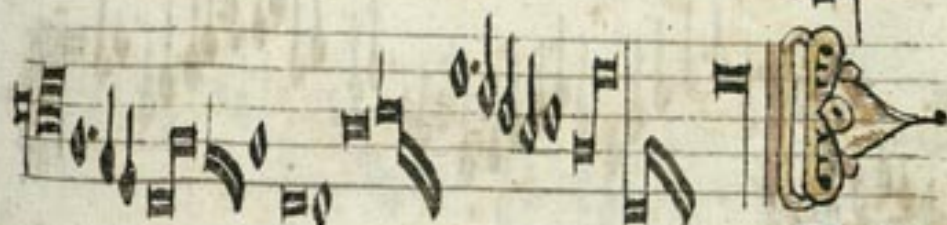
Denox
Nous me laissez finier

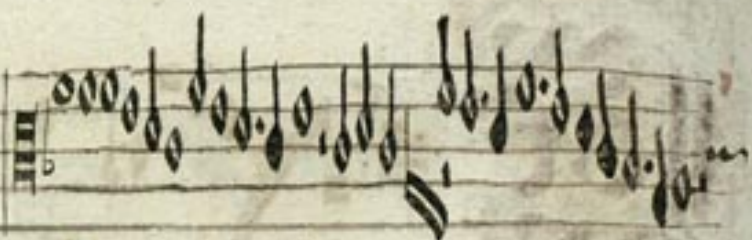




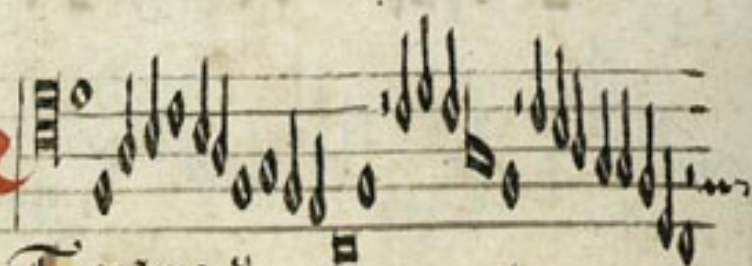
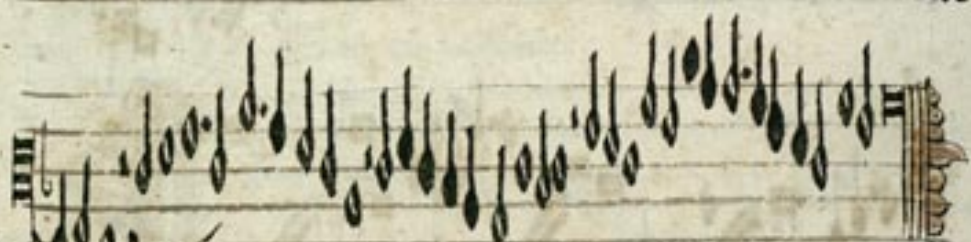
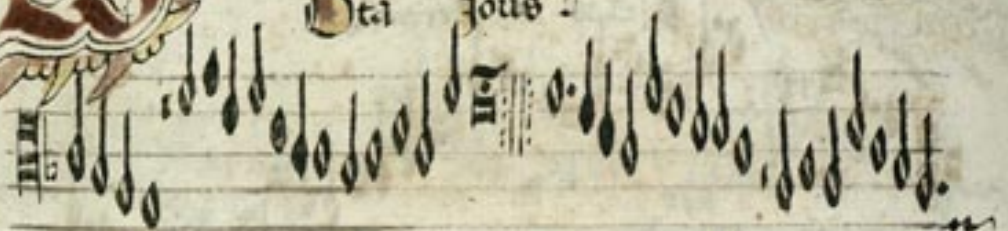




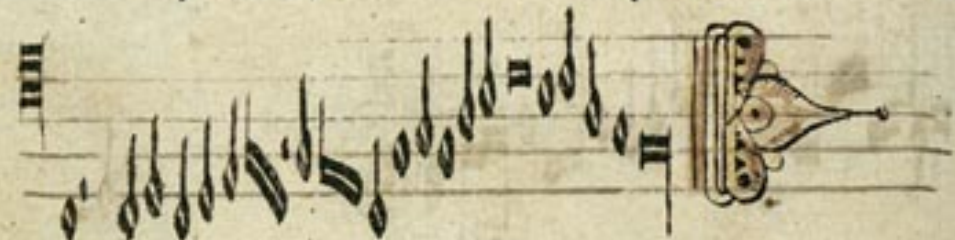





Ota Jous 2



Ota Jous 2





Tota Jous

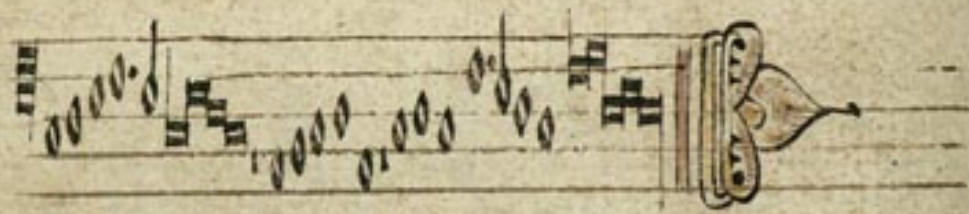




Am plus amore

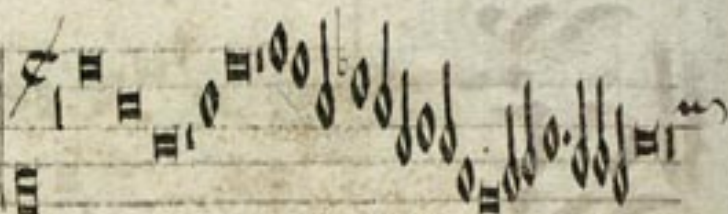


S

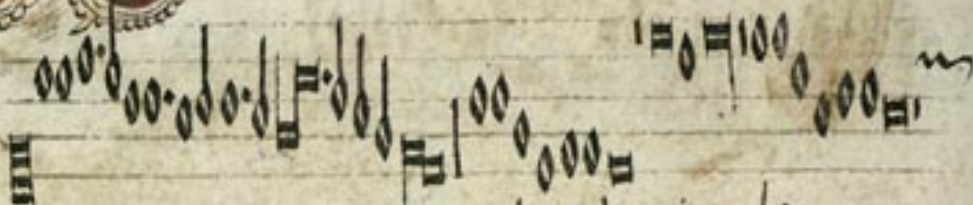


Am plus amore





mor tu nō me gabasti ch̄ gia

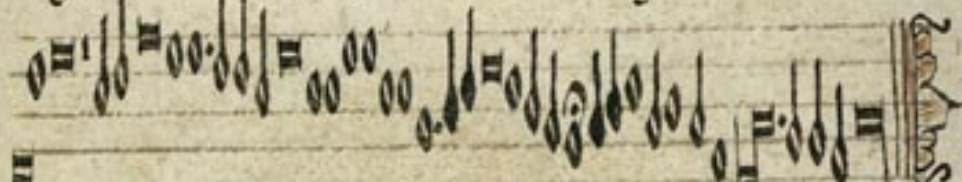


yo te cōgnosca. Ma sfidatato la uoglia mia la

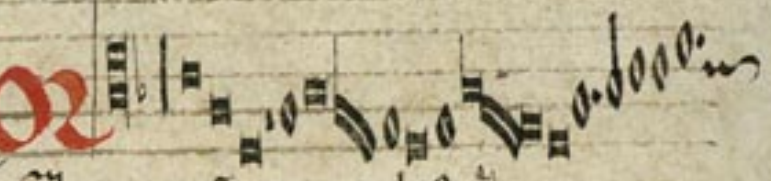


signora ch̄ me ad asta.

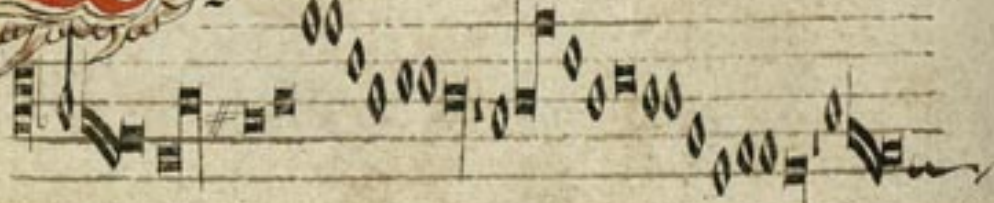
Jo anea uolitate



desuizete piu agrato p letoe falze passate ch̄ tu ay usate

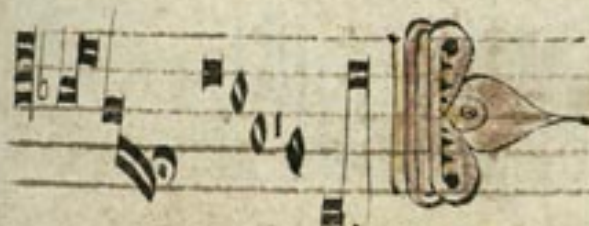
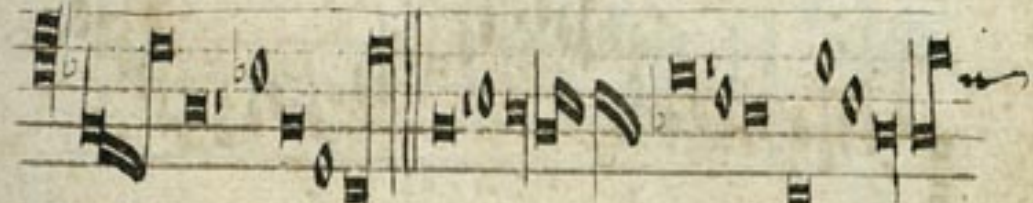
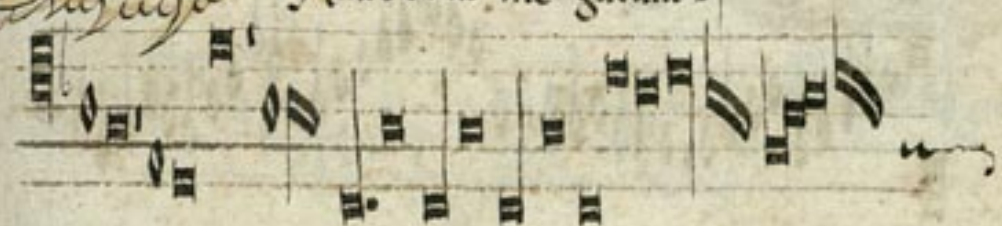


Mor tu nō me gabasti





Amor tu nō me gabasti



Jo mea uolūate





Unque fue pena maior




Unque fue pena maior



Nunquam fuit pena maior

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The staves are connected by a continuous line. The final staff ends with a large, ornate, gold-colored decorative flourish.



Souvenir de nos matut

monsol bion quanti re nos cante nos yvre per

mafoy et yene plus viure sans nos maye



Senor

Souvenir de nos



Le souvenir m'estuete mon sol bion quant

et nos car et nos yure p m'afey et yent puis uivere

sans nos ma yere



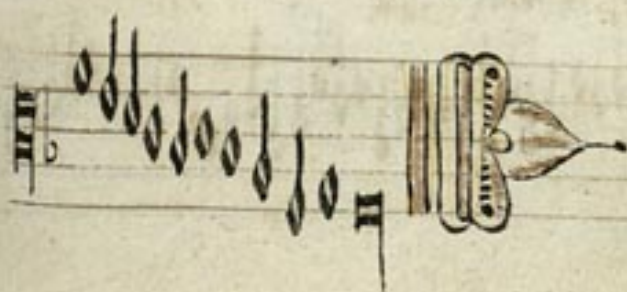
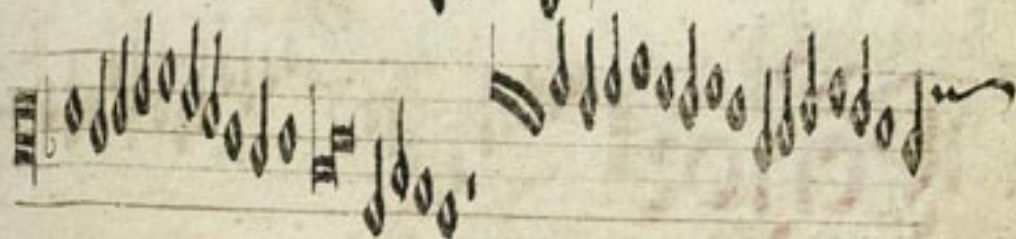
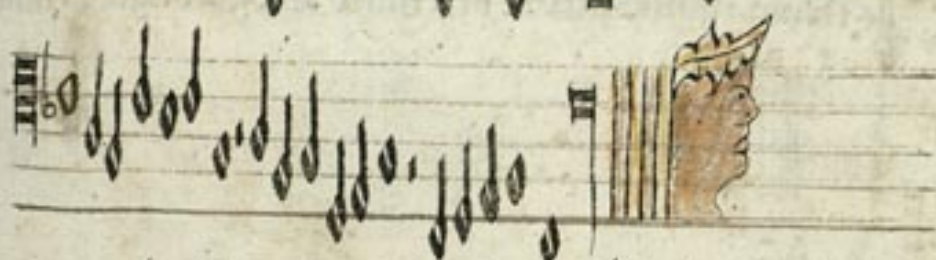
En fi ni ro questa misera uita.




En fi ni ro questa misera uita.



Ben finiro questa misera uita.



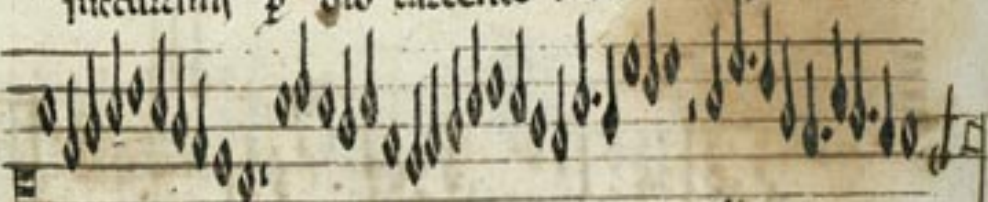
Secunda pars



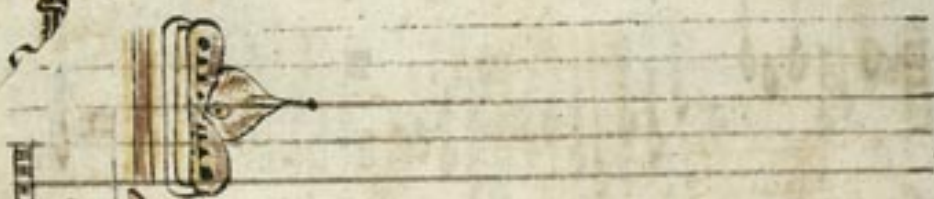
et stento



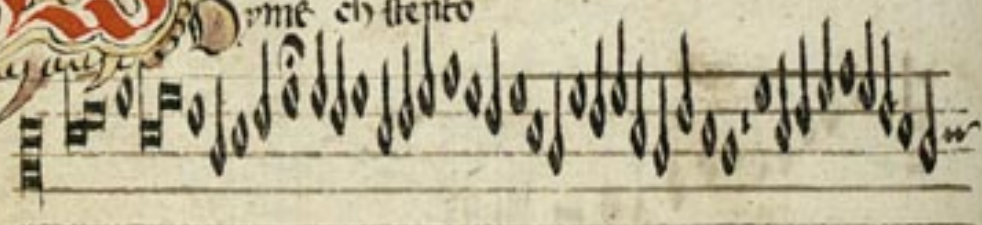
succurrimus pro dio latente flamma claspo tormeto



lo stento i questo ardore ben finiro te dogla osignora mia

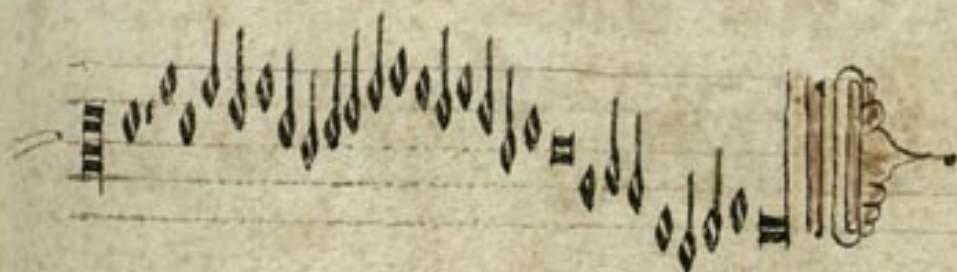
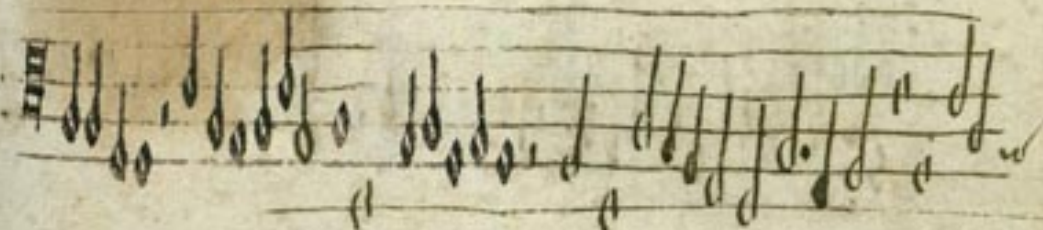
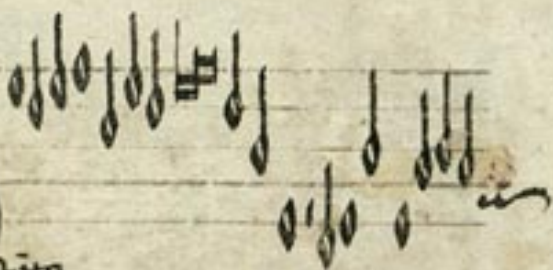


me et stento



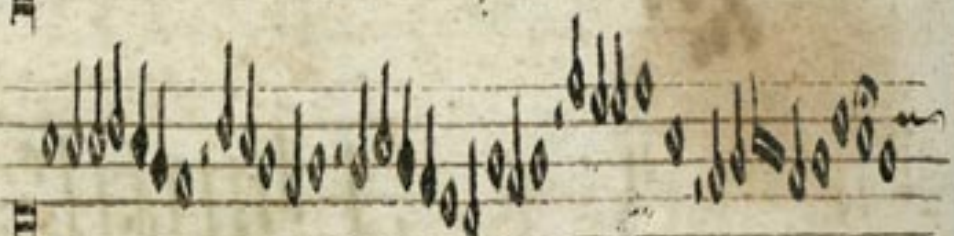
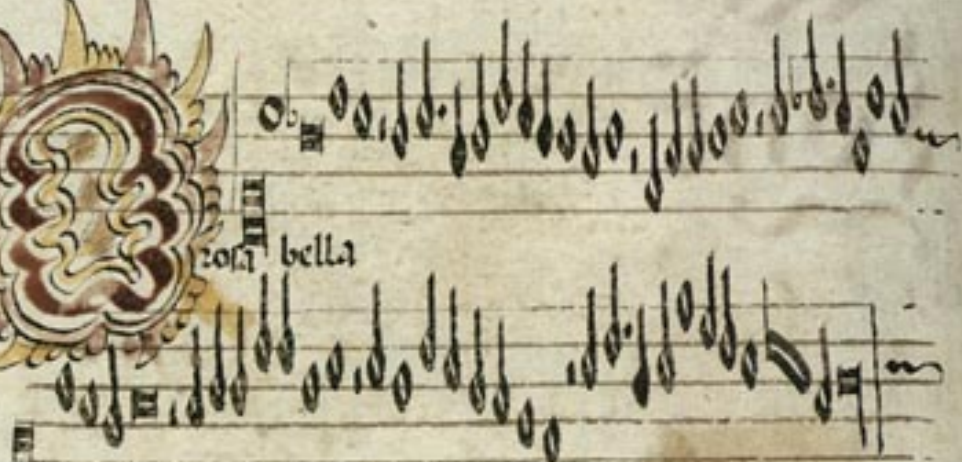


Dyme ch steto

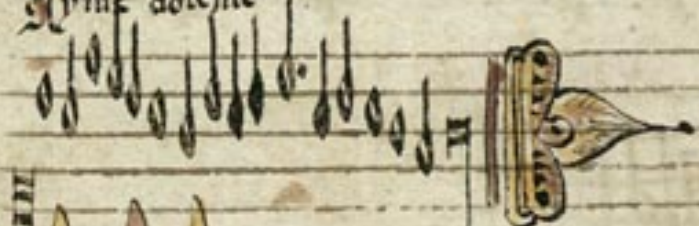




rosa bella



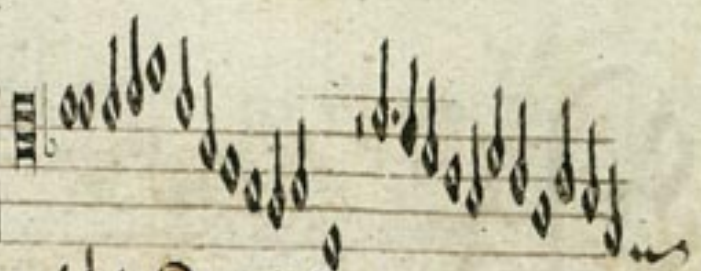
Gymne dolente



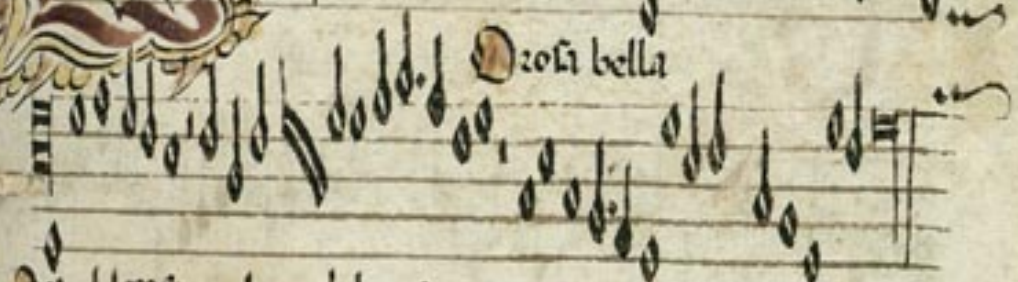
Drosa bella



Gymne



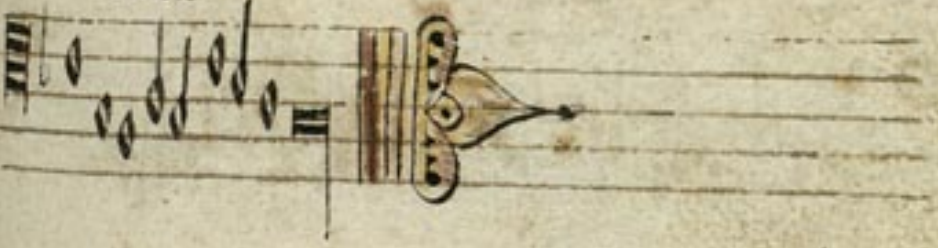
Rosa bella



me dolente



dolente





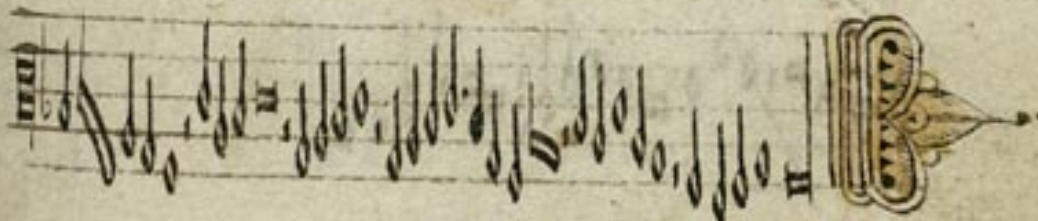
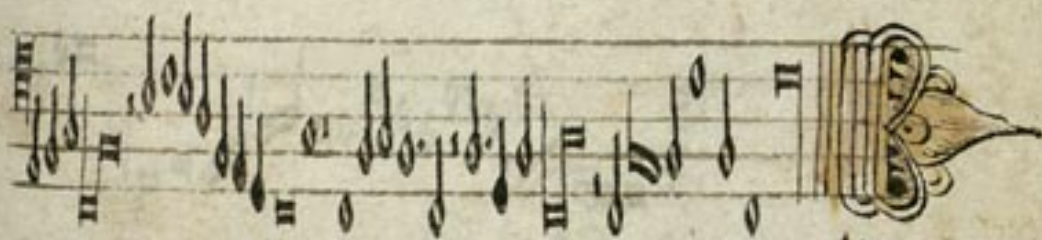
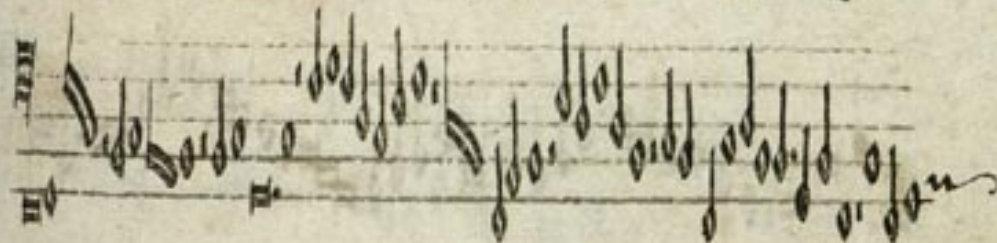
Te regina celoz mater regis angloz Oma
 na flos Agni felix rosa fidelium fante preces auxiliu
 pio salute fidelium alle luya



enor
 Iluc regina celoz.



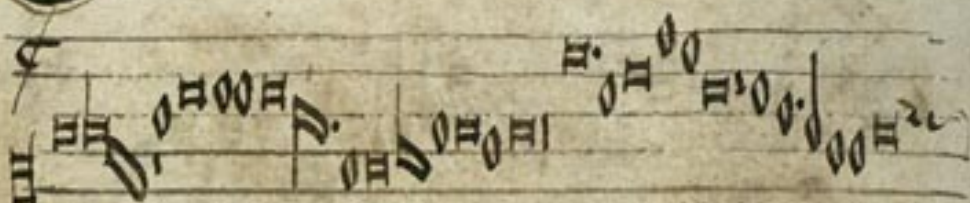
Aue regina celoz



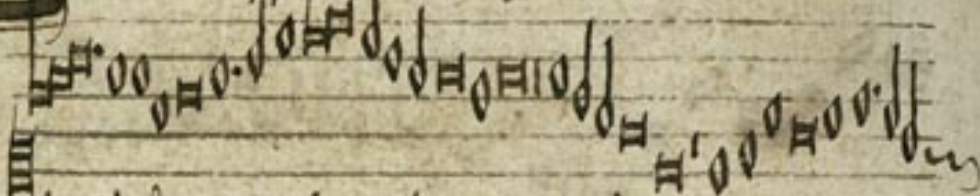


Fortuna desperata

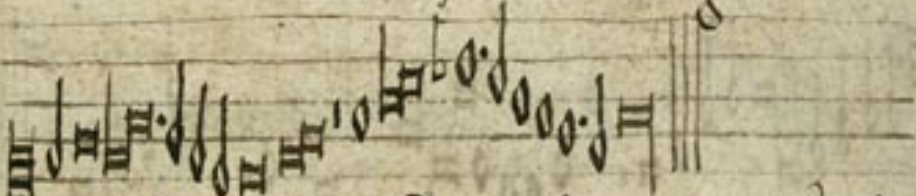




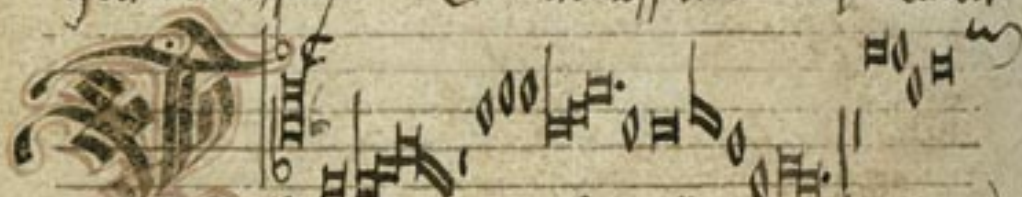
Fortuna desperata Iniqua et malelecta



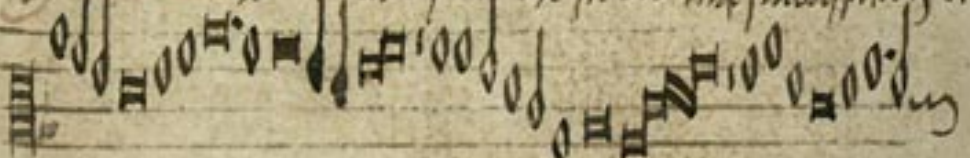
datal domina electa Lufama et denegeta



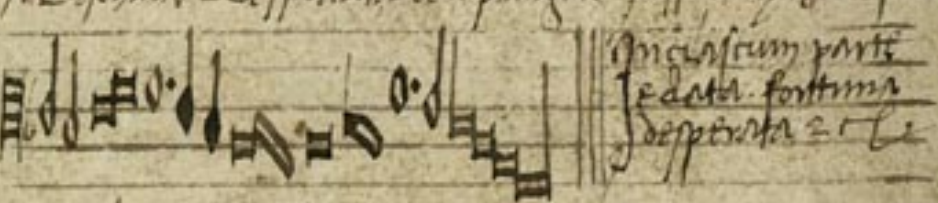
fortuna desperata. Omne despectata mihi et crudela



che alta piu che stella mi si bassata. f.d.



Mischina et despectata ben pingeri posso mihi. f. despo

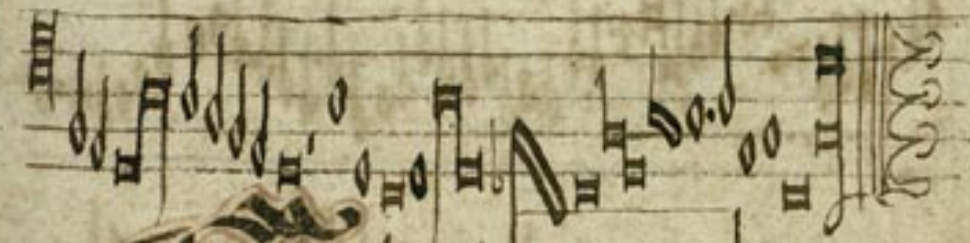


Inclusum parte
sedata. fortuna
desperata et le

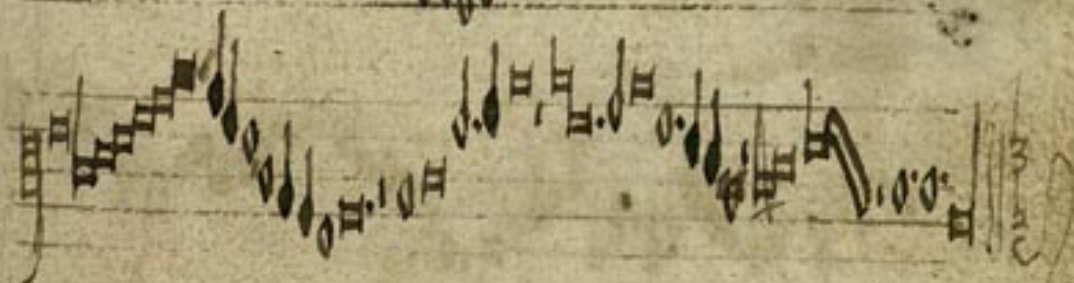
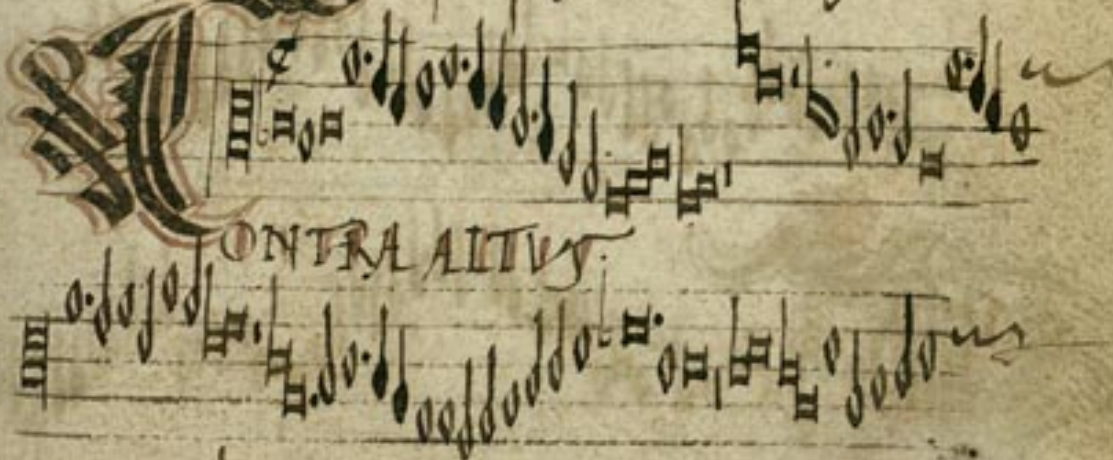
pne li mei quay.

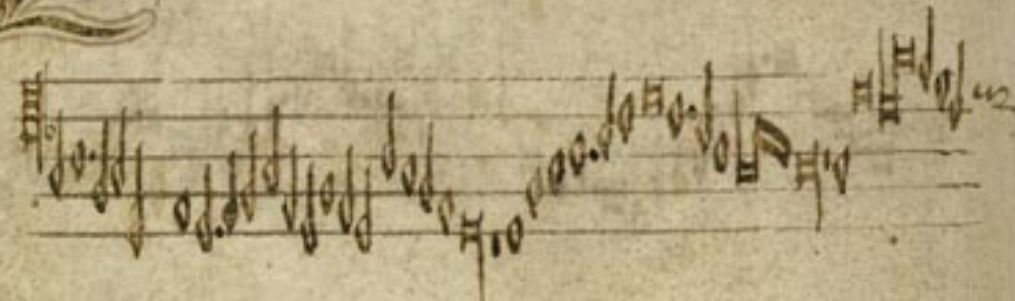
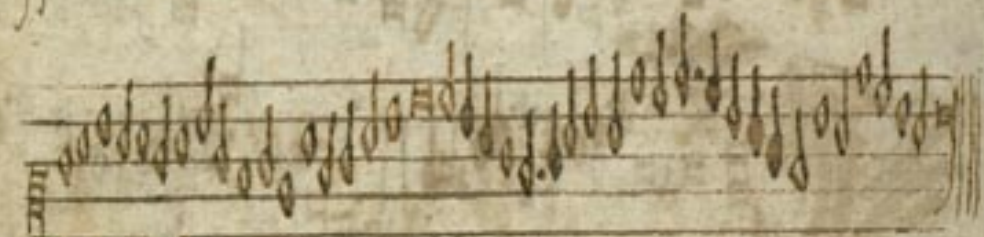
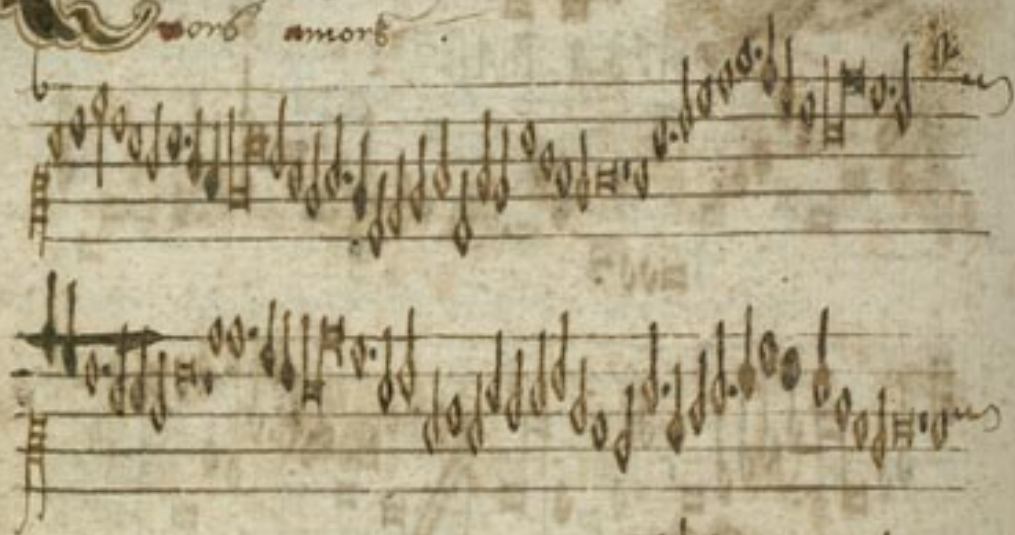


CONTRA BASS



CONTRA ALTUS







Gloria in excelsis deo
 Gloria in excelsis deo

Gloria in excelsis deo

Gloria in excelsis deo

Gloria in excelsis deo

Agnus dei
 Agnus dei

Agnus dei

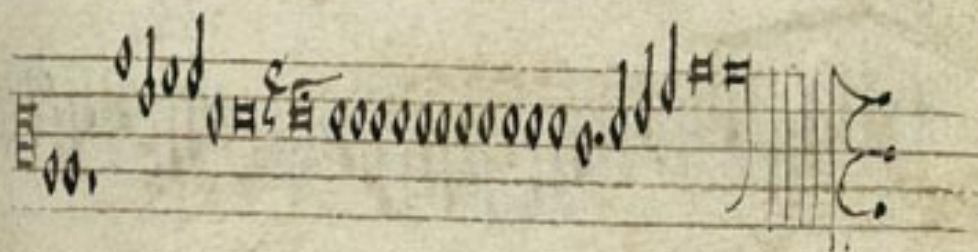
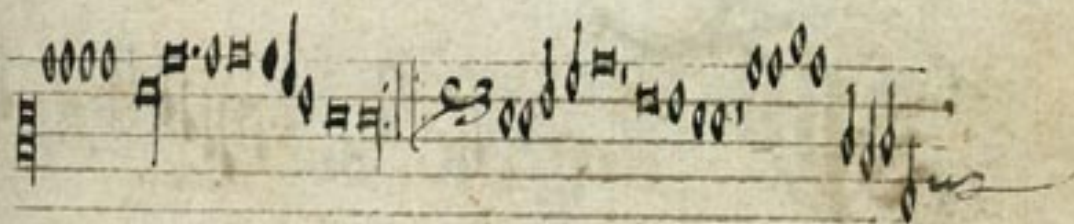
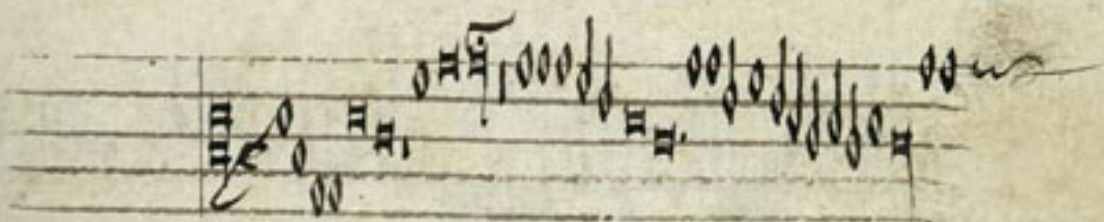
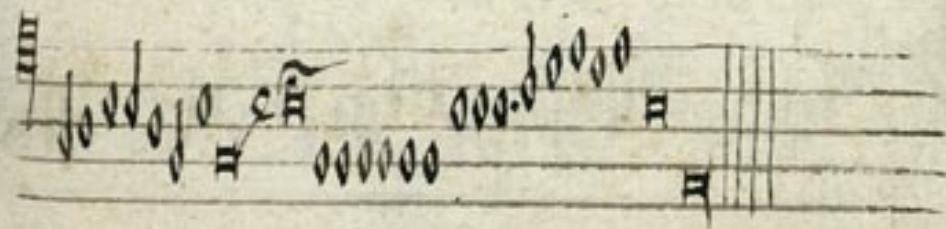
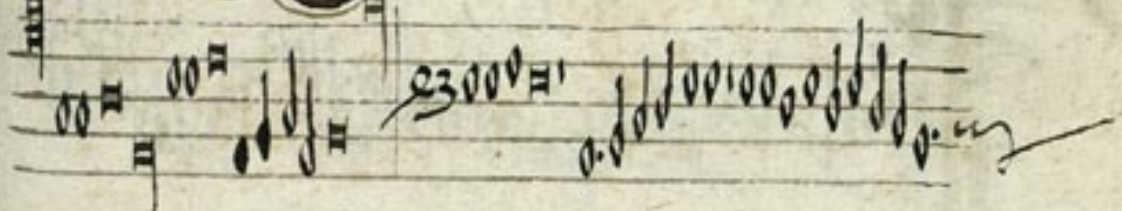
A handwritten musical score on six staves. The first staff begins with a large, ornate initial 'A' decorated with red and black ink. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The staves are connected by a continuous line, and the music concludes with a double bar line and repeat dots. The paper is aged and shows some staining.



Latre p^{er} robare lefringe

Chio p^{er}ntara.





ADVARDVS



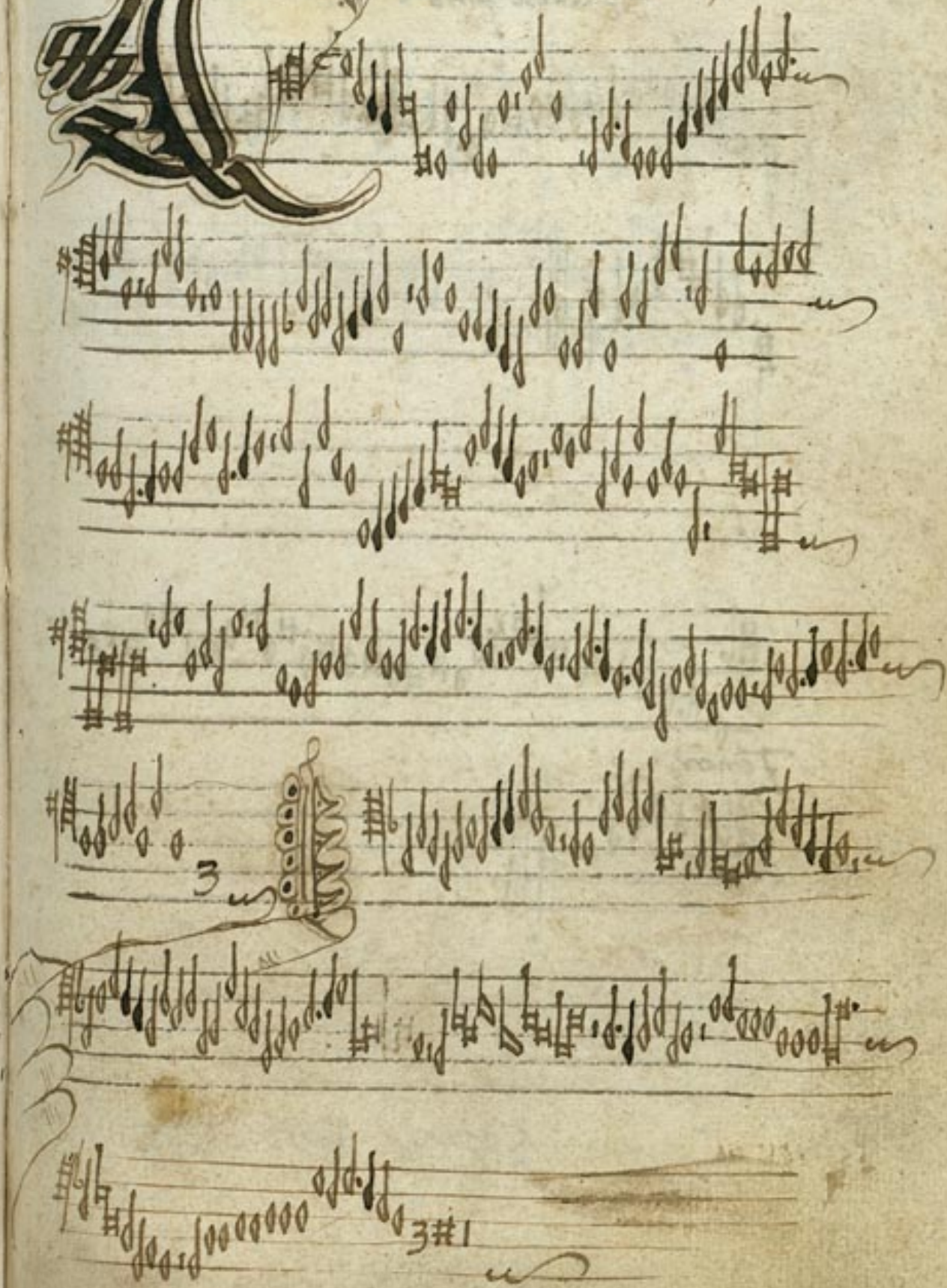
Niormento semp ritus 2



Niormento

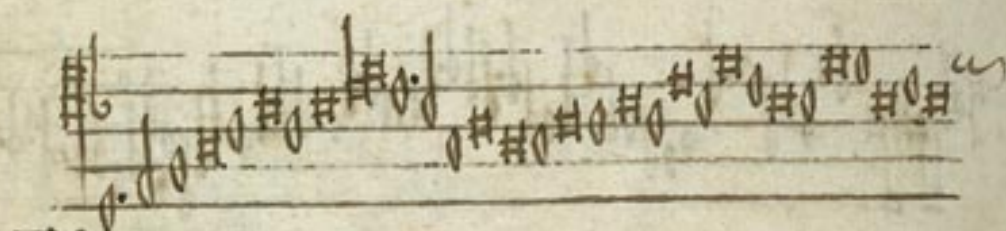
ORTONESIS.

89

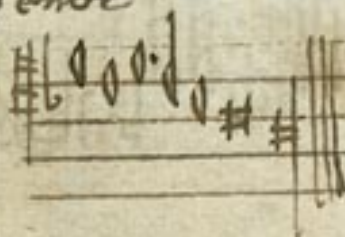


499.

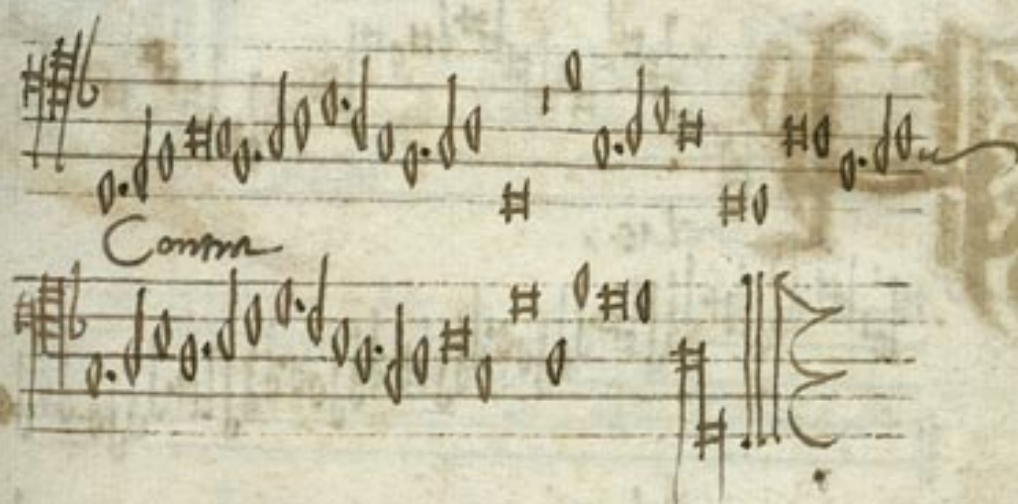
Secunda pars.



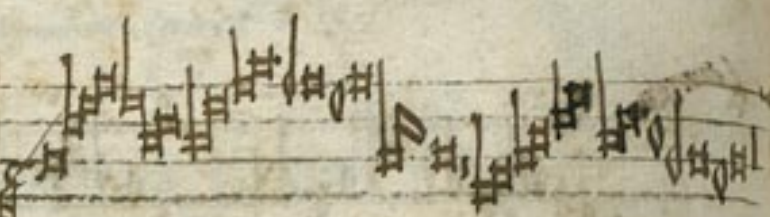
Tenor



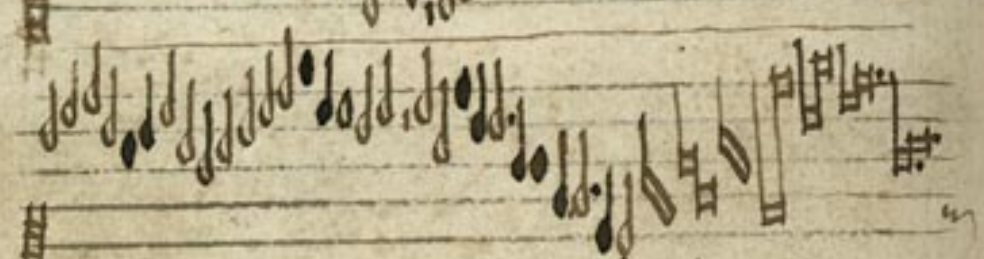
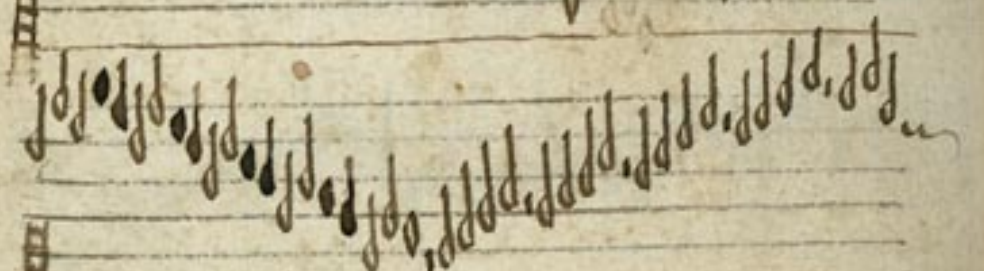
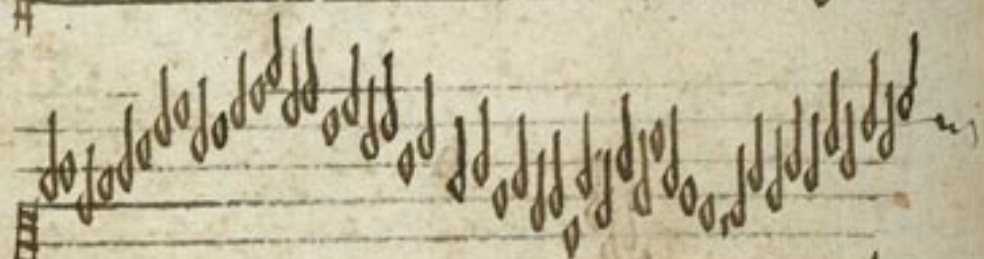
Tenor Contra Secunda pars



Fenor *et*



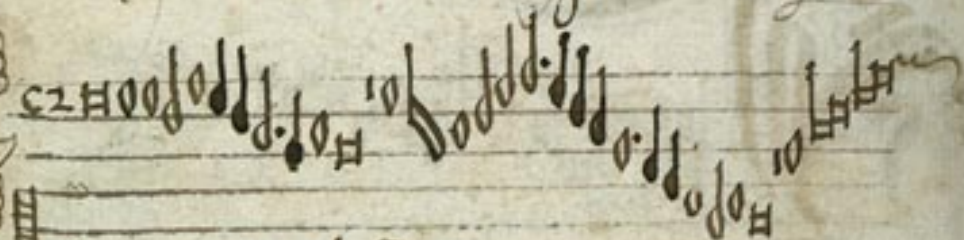
elas.



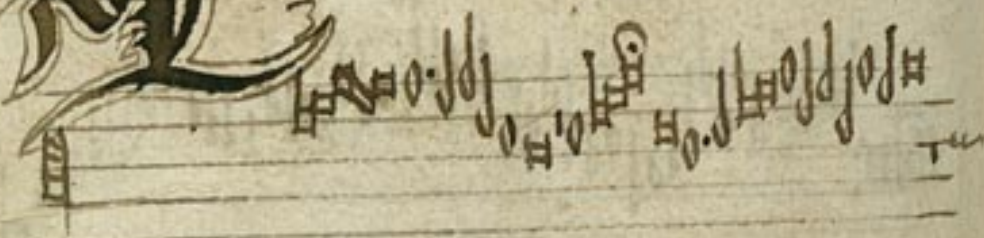
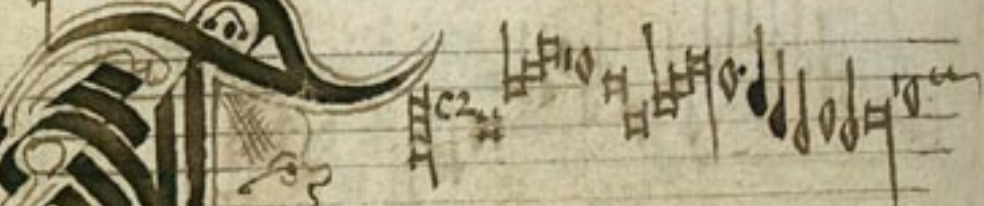
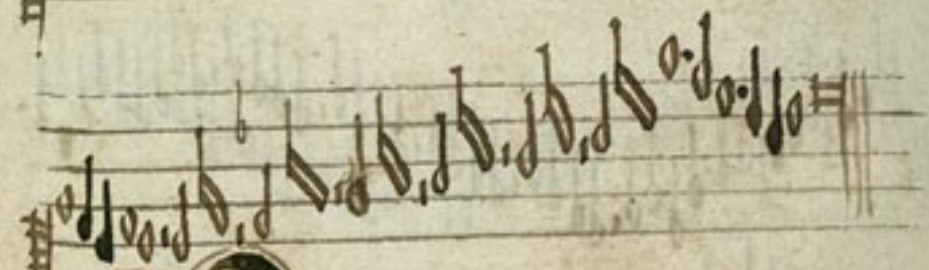
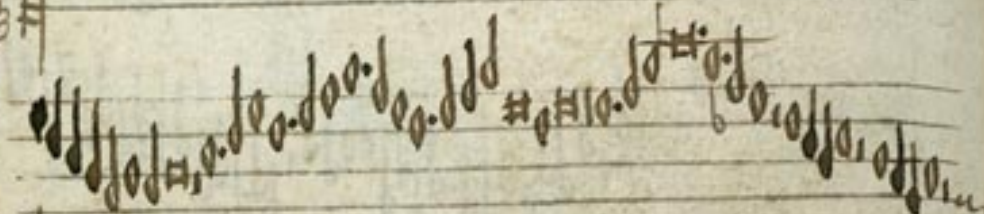
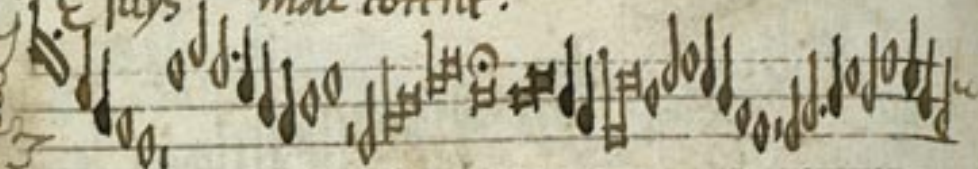


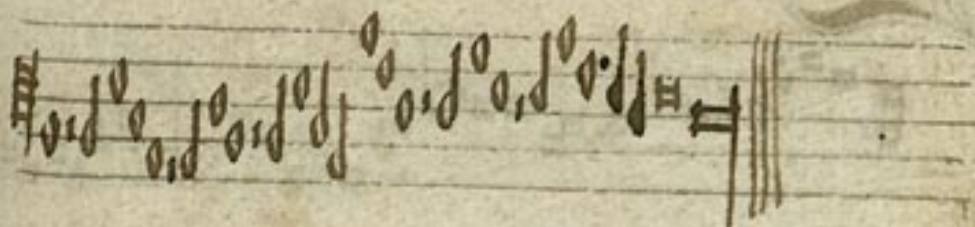
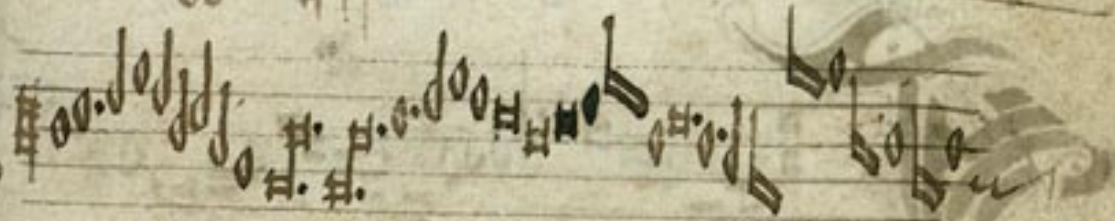
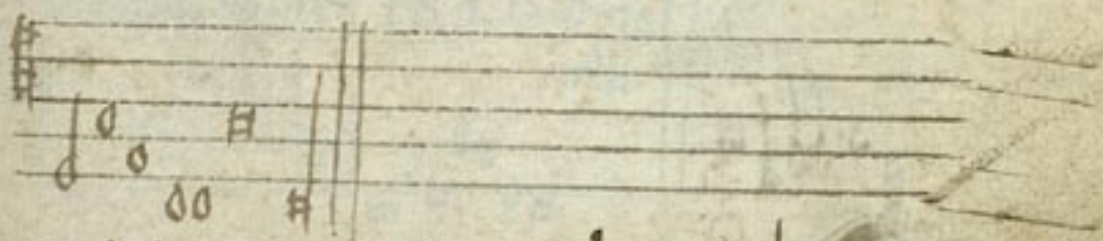
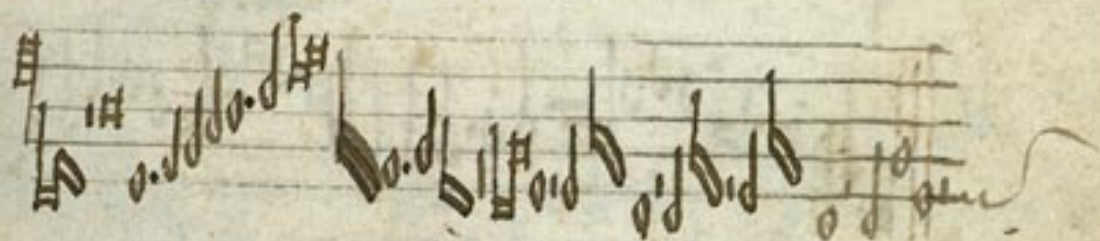
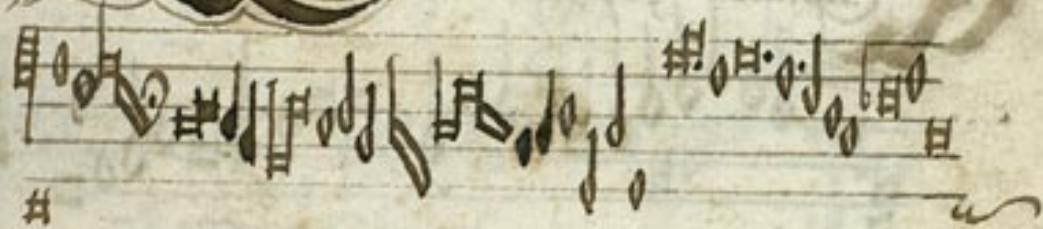
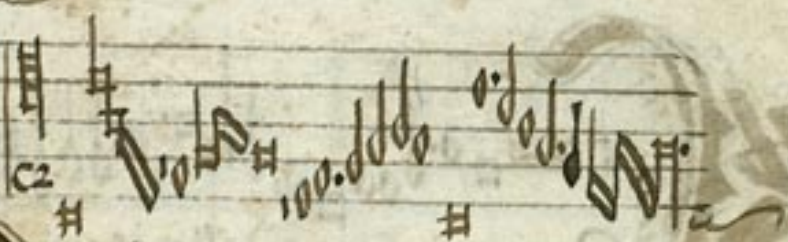
Handwritten musical notation on six staves. The notation consists of black notes (minims, crotchets, and quavers) and rests, with some notes beamed together. The staves are arranged in a descending curve from left to right. The first staff begins with a large, ornate initial 'C'.

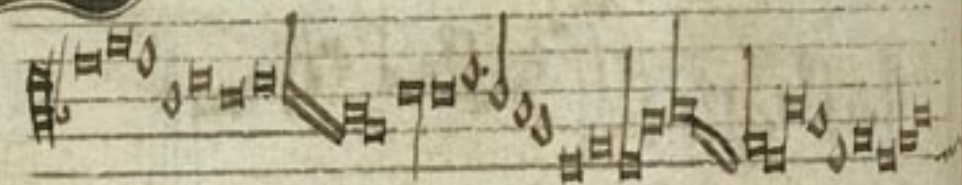
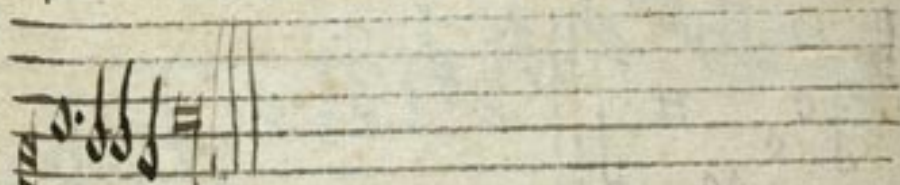
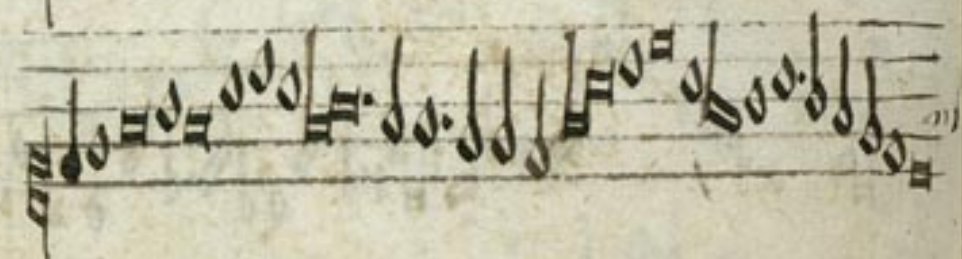
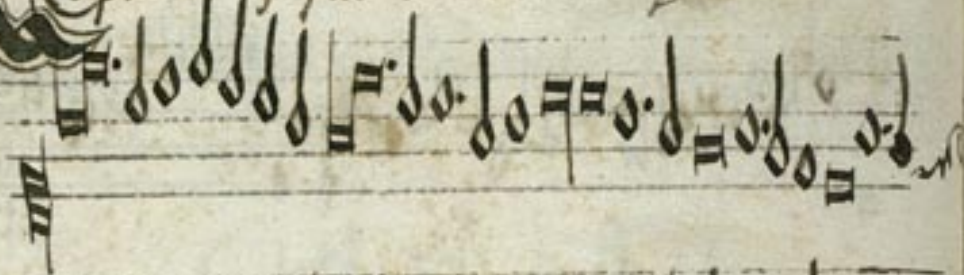
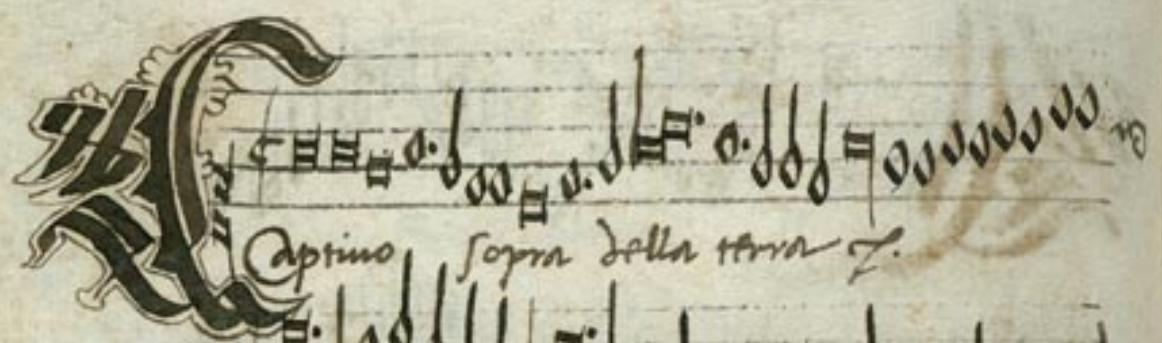
HENRICVS ISAAC

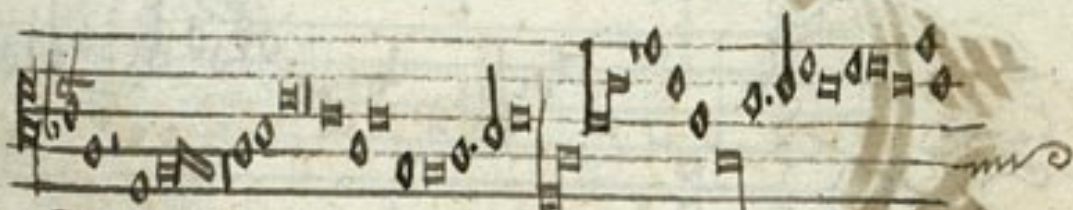


E suis mal content.

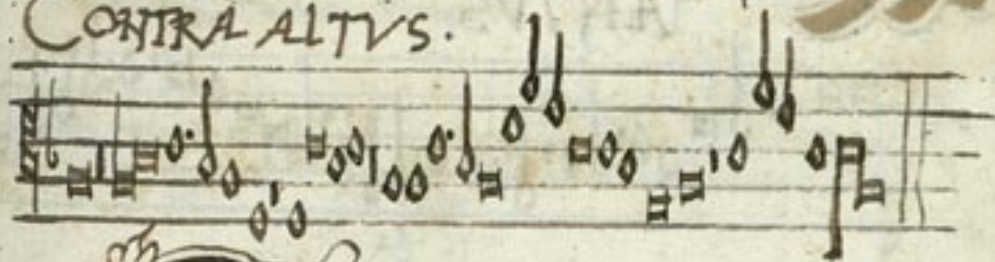




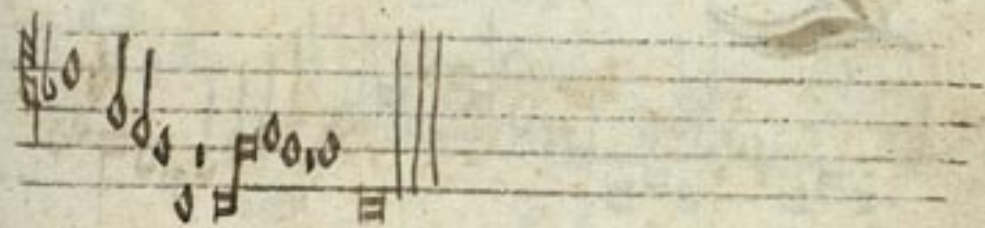
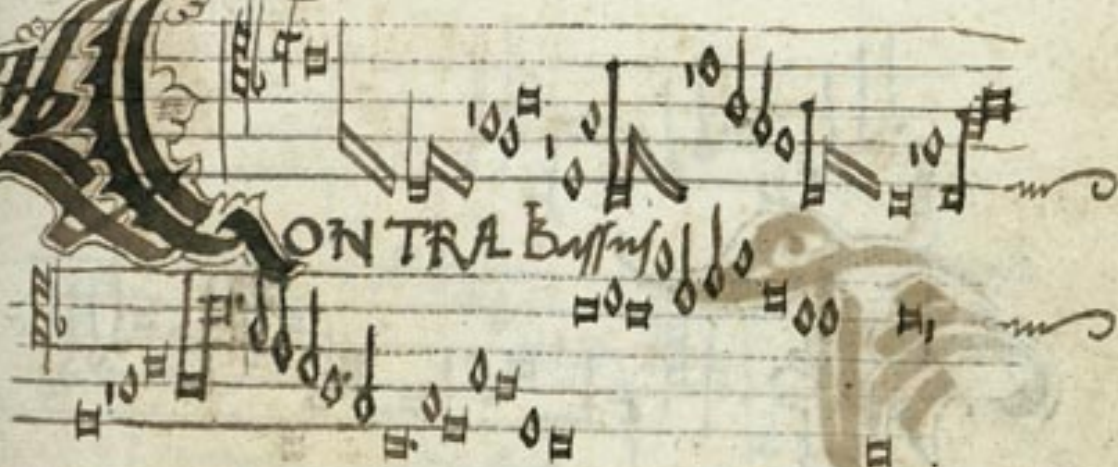




CONTRA ALTUS.



CONTRA BASSUS.

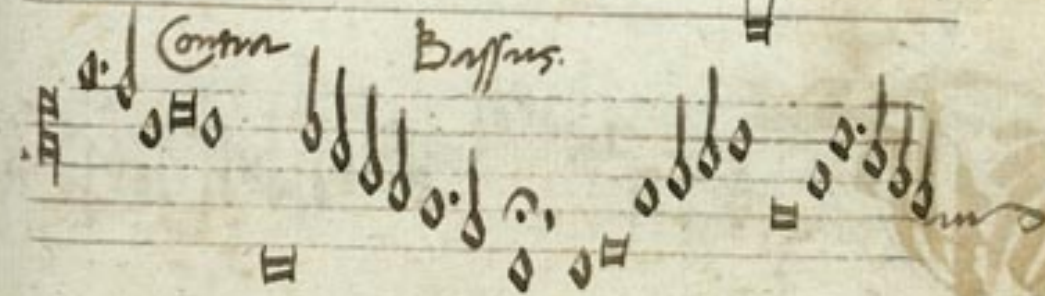
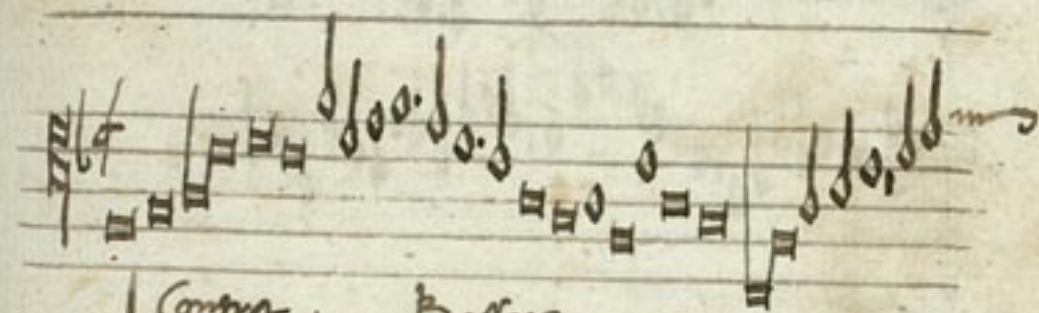
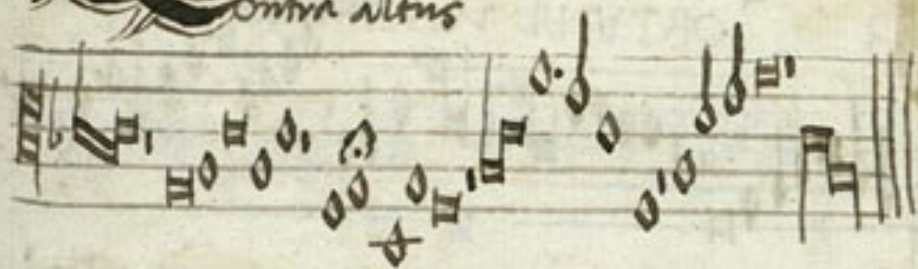


Secundu pars.



ANTVS

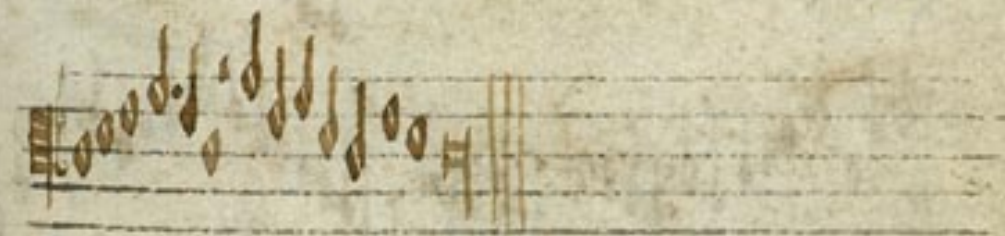
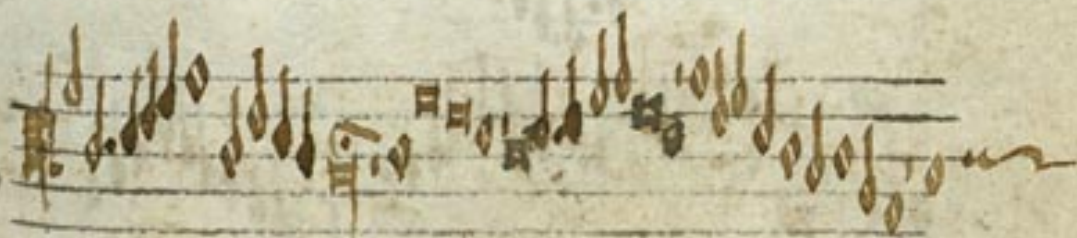
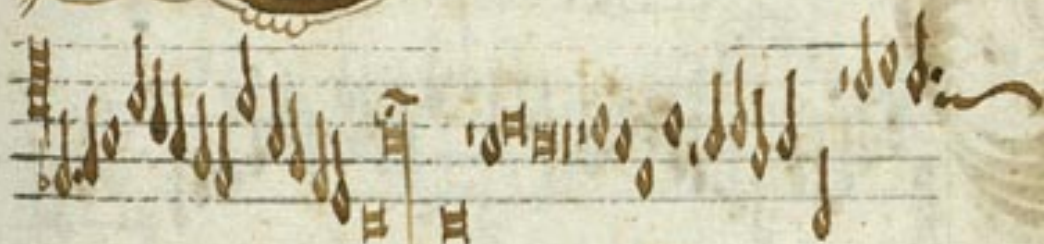






ORTVNA VINCINETA





Q105

M. EVLIELMVS.

ALLA CON MISVRA S

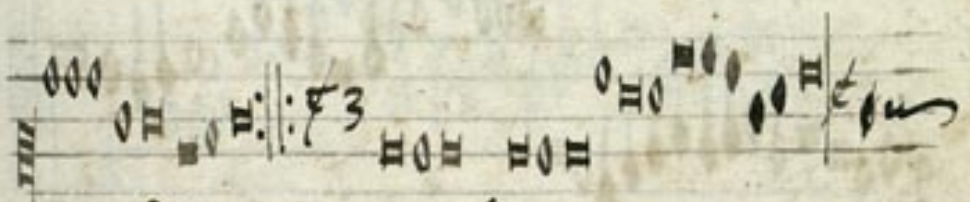
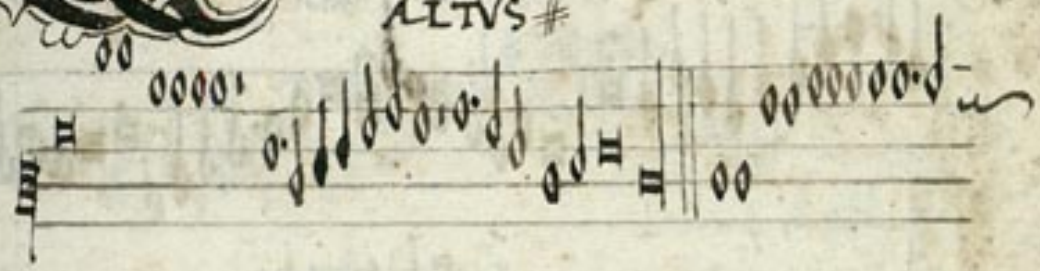




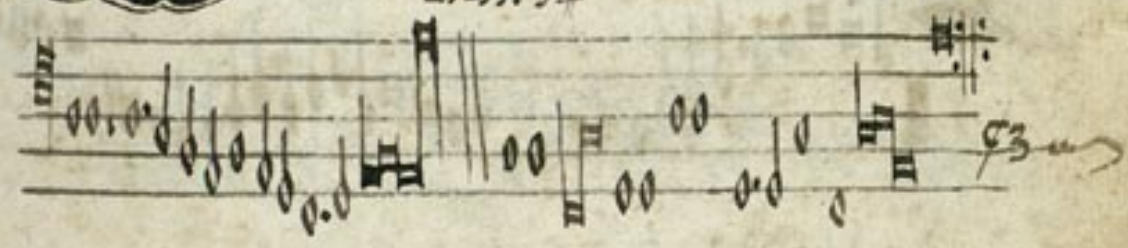
P In ch' unio et poi Lymorte tanna el
tristo core | Sel partir me stato forte testimonio il mio dolor
Vino et more et ceto uedo. A mo et sto firmato
Sol ceto et nollo uedo. A mo parte et uoria gattura
mio dolor morte el mio dolor.



ALTUS #



BASSVS #





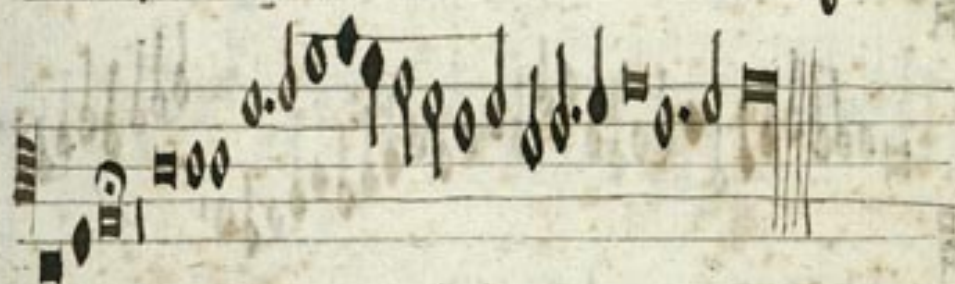
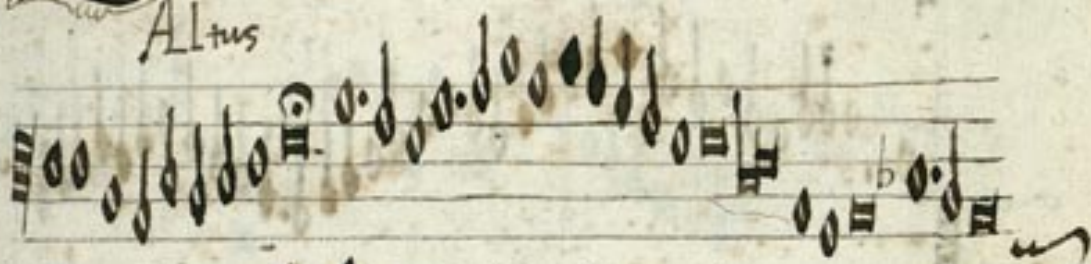
ETA

Speranza mia.

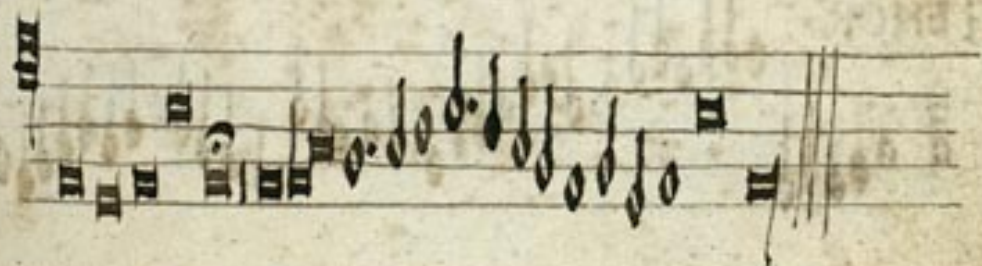




Altus

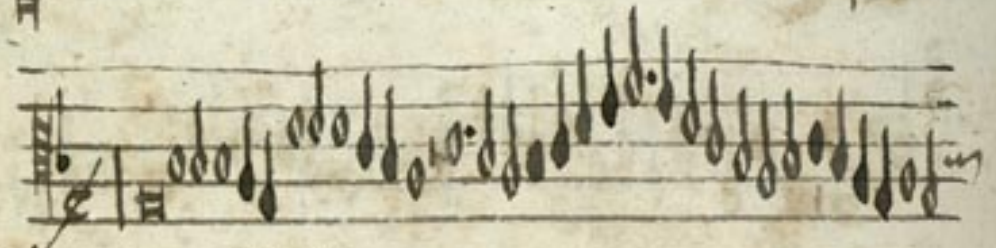
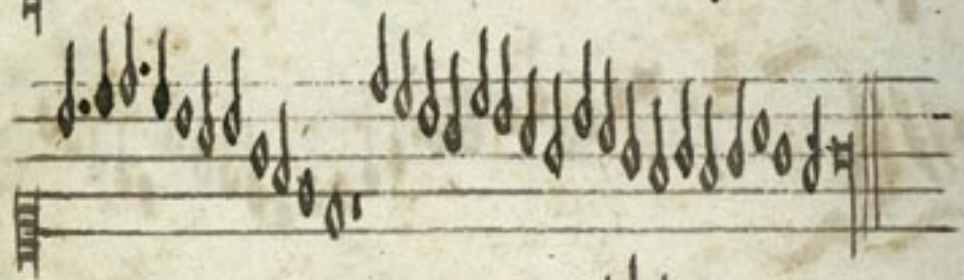
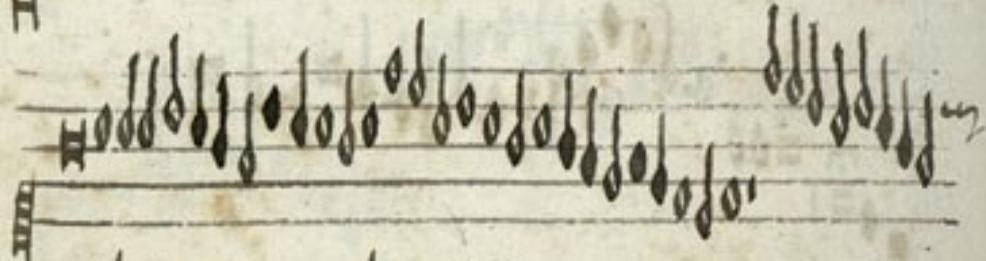
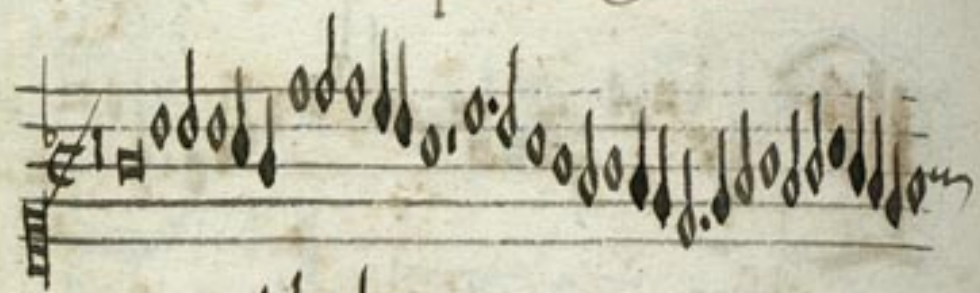


Bass

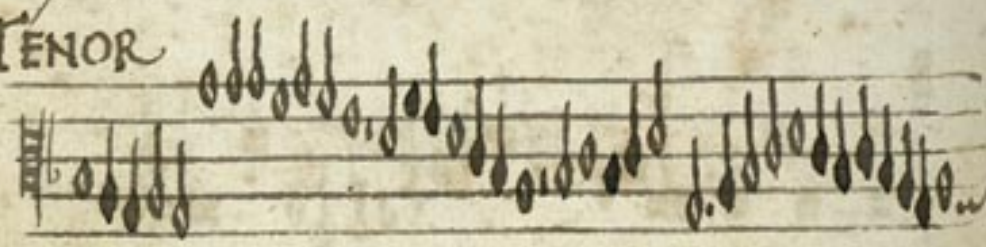


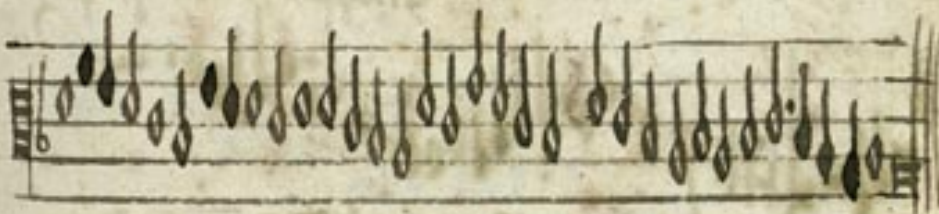
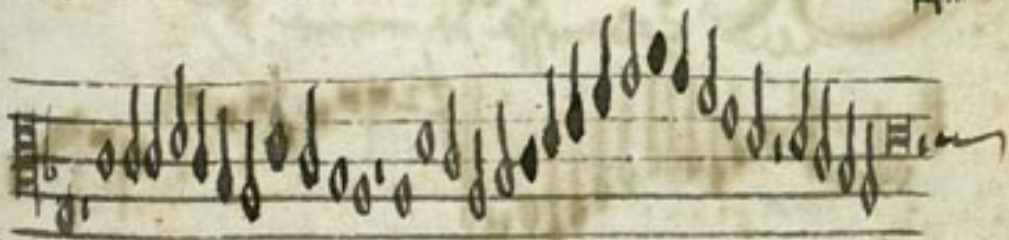
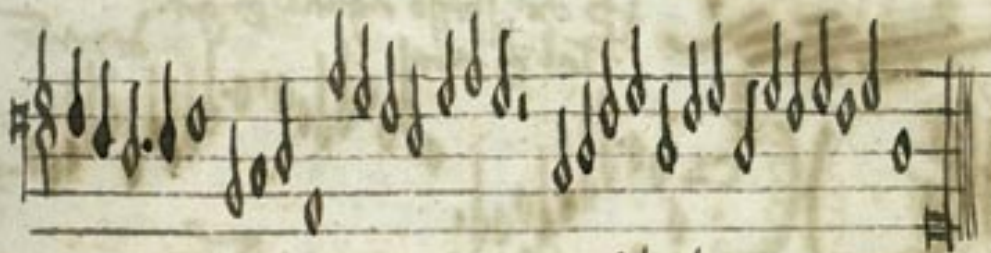
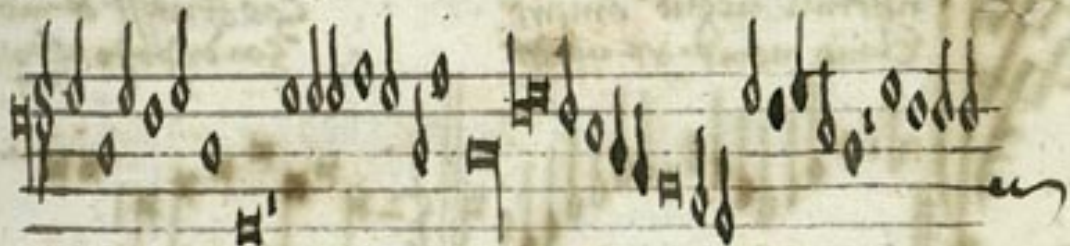
108.

Petrus Caritatis.



TENOR







nonna uoglio amare
E tuo nome re uerba

Se d'essere de morte
Son disposto a soffrire



Sta pur dura quanto sai
Quisto misero corpo straha

Amora sparo tu farai
Del mei manj p'etere farai



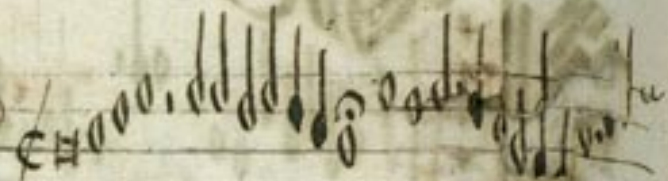
Ip che posso aquali th gra
Tal th tunc

Se d'essere de morte

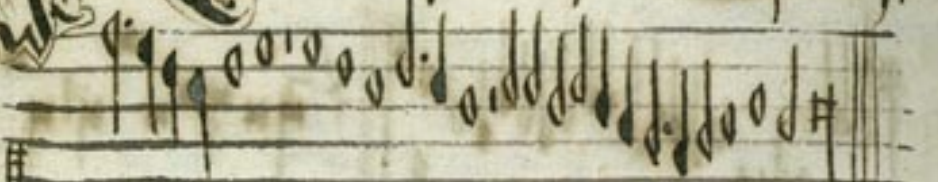
Sta pur dura quanto sai

Ip che posso aquali th gra

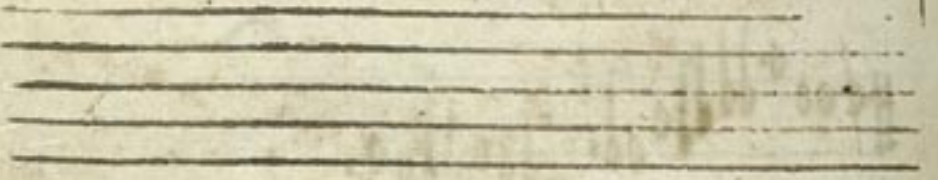
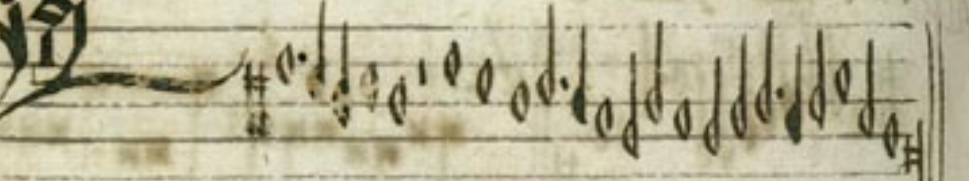
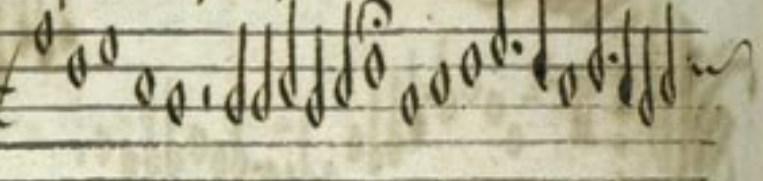
Handwritten musical score on page 100. The page contains six staves of music. The first staff begins with a large, ornate initial 'A' in black ink. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The second staff features a double bar line and a 'C2' time signature. The third staff continues the melodic line. The fourth staff begins with a large, ornate initial 'A' and a 'C2' time signature. Below this staff, the word 'Alto' is written in a cursive hand. The fifth staff continues the musical notation, and the sixth staff concludes the piece with a final note and a fermata. The paper is aged and shows some staining.

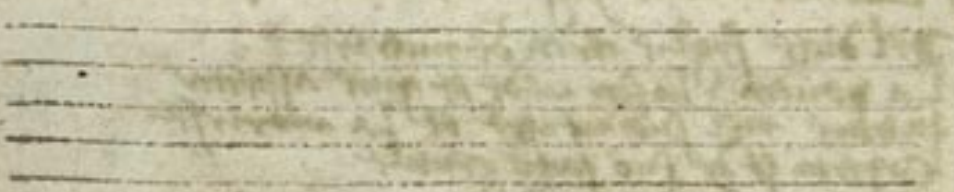
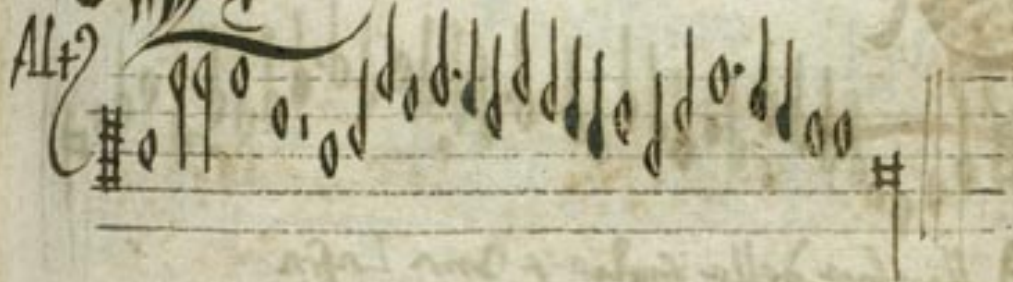
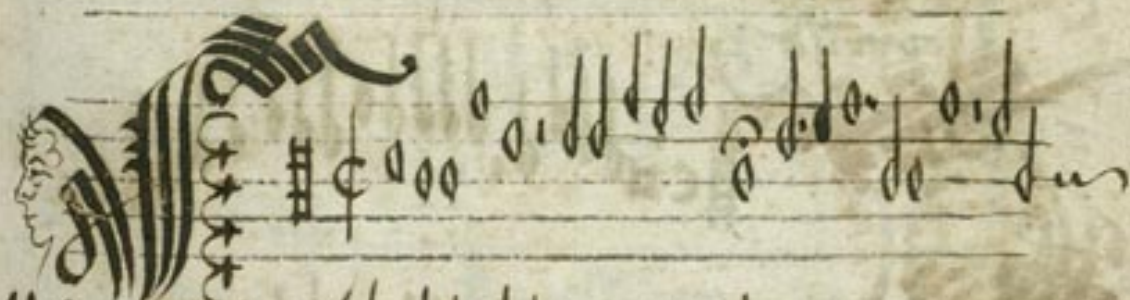
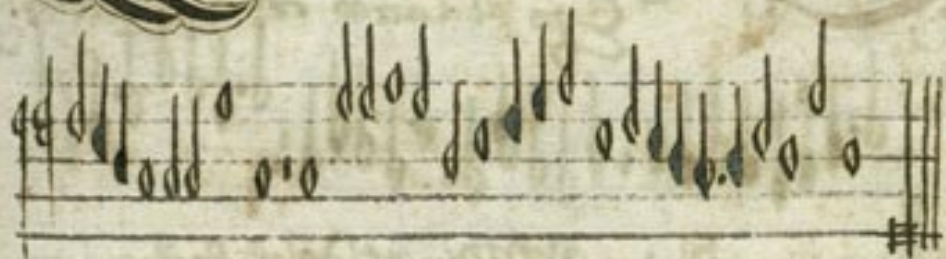


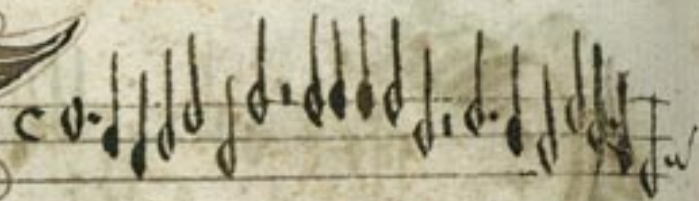
on te fidant se att circun si



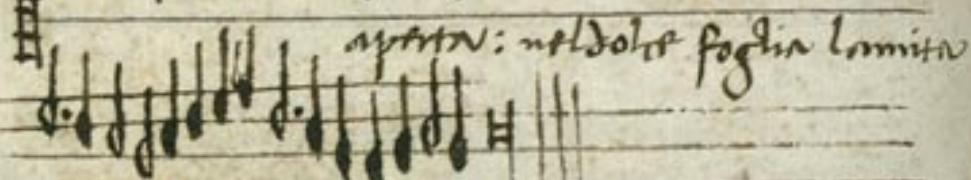
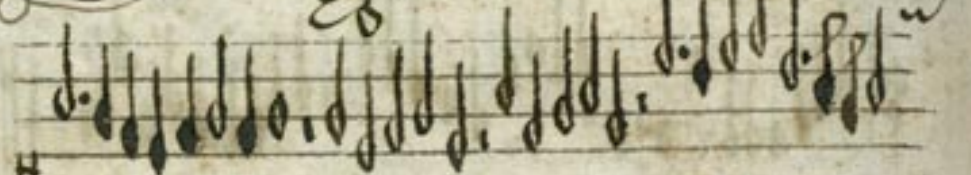
prendr. Congue fuor al fin tpo labassa
 No uidi tu m'ittr ch sol resp'ondr
 Lobra s'ista lomo ch mayno' lassa
 Se de po' qual ch ruina' el celo offende
 El solle no luce quel ombra passa
 Cusi te segue onguen m'ittr se ioma
 passaro quel fuor m'ano t'p' stima



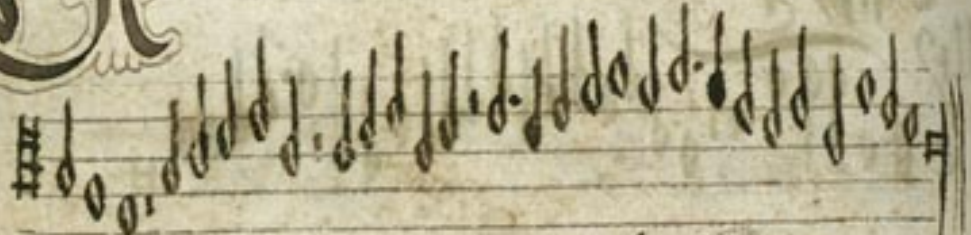
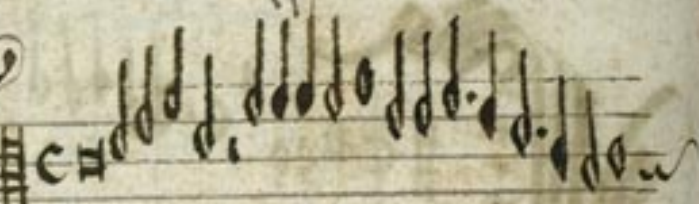




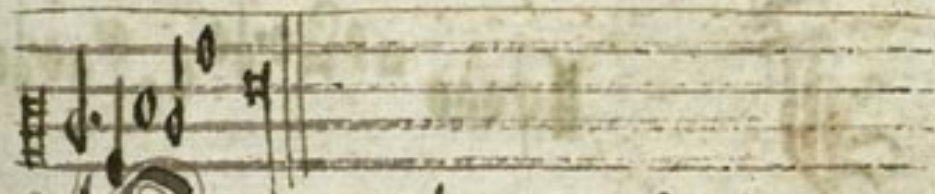
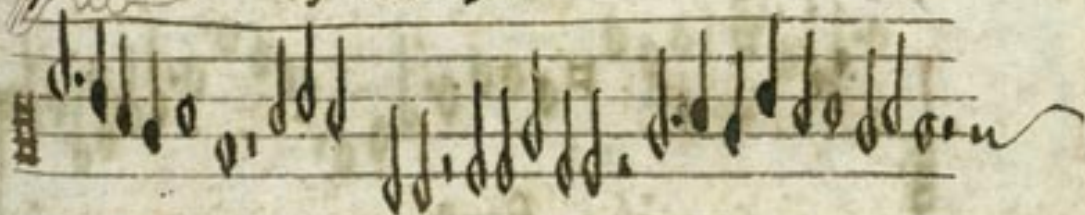
Ego el luccio colla bocca



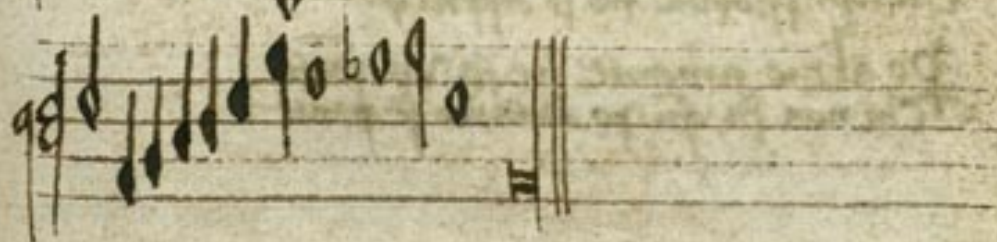
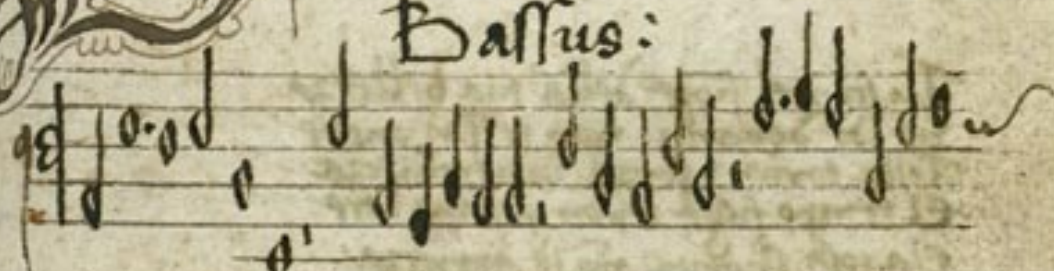
aperta: nel dolce foglia lamiata



Allombra delle foglie e una Liscia
 Del dicto foglio che in di nutrisse
 La povera Liscia uede et quist appetito
 Intende nel suo uento et fa morire
 Coperta se di suo puto gentile
 Che fatto ad esso se fura morire.



Bassus:





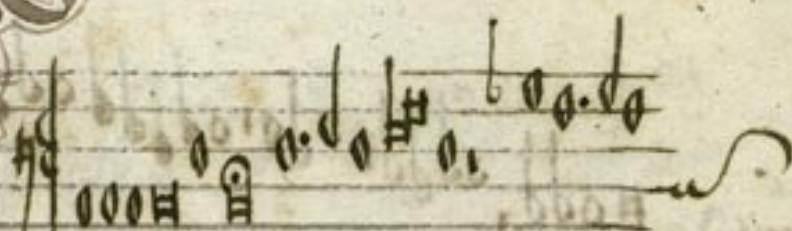
U sa nel toi bel am

ora su nel fiore

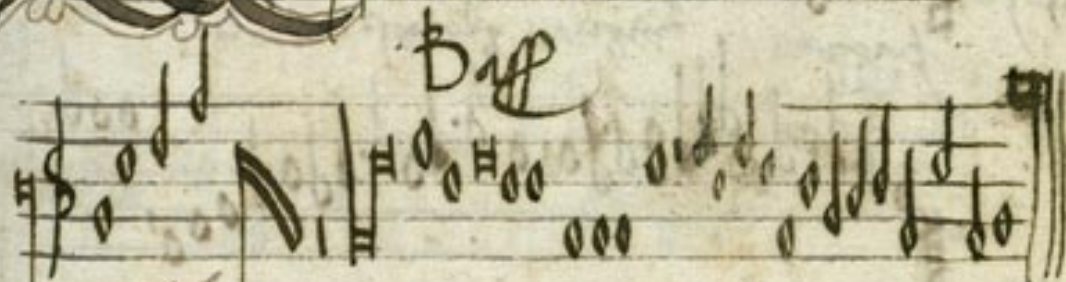


L

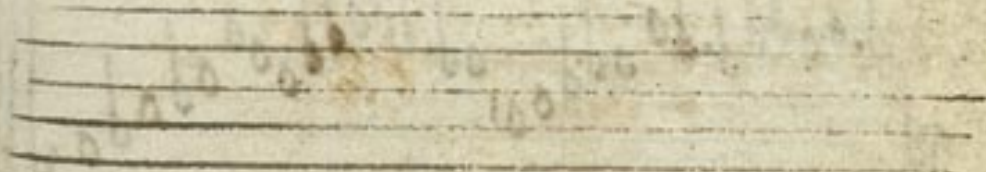
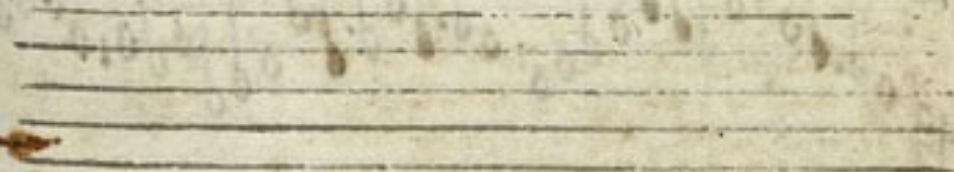
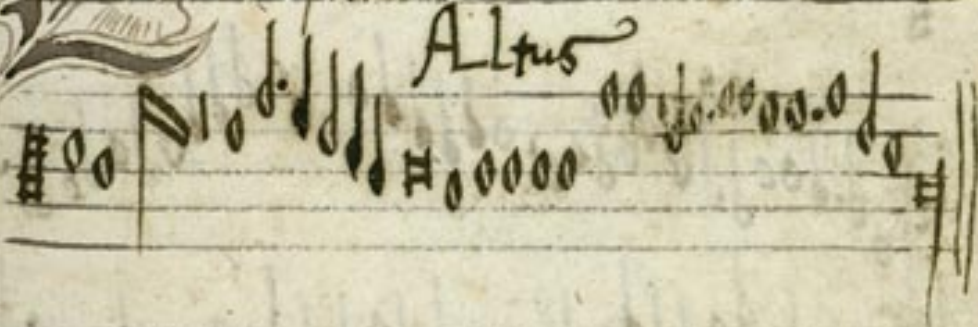
Tu sa nel fiore della tua bellezza
 Se de donaria non se fai onore
 Della forma pforza laudichierza
 El tempo fugit non restano lore
 Elarosa sfiorita no se apprezzu
 Po al tuo amante ne fa con pntu
 Chi non fa qu po ad tardo se pentu.



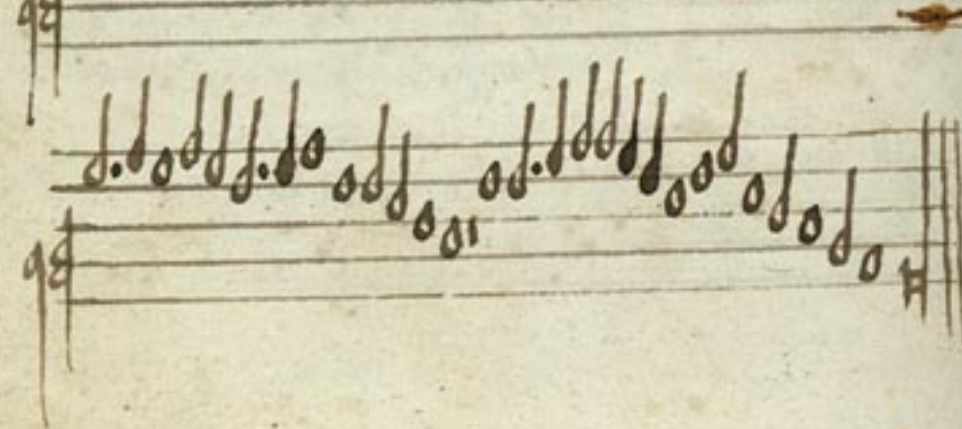
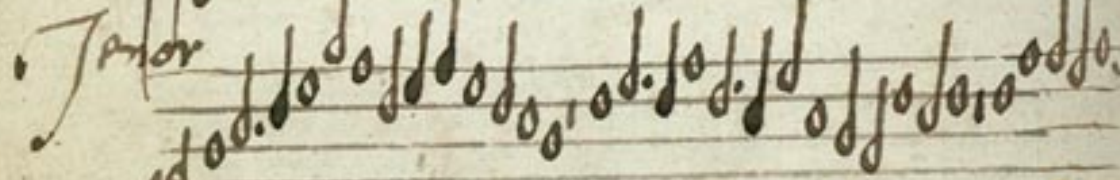
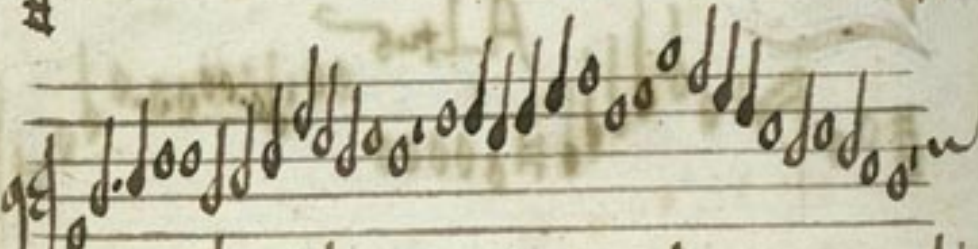
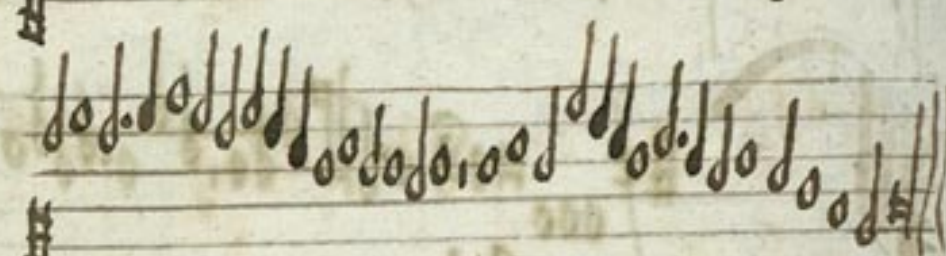
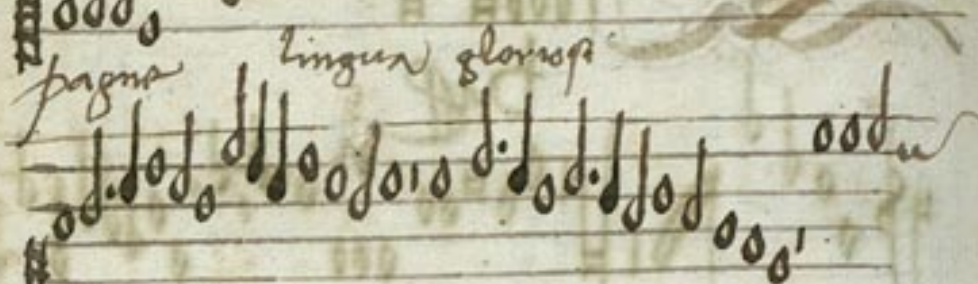
Bass

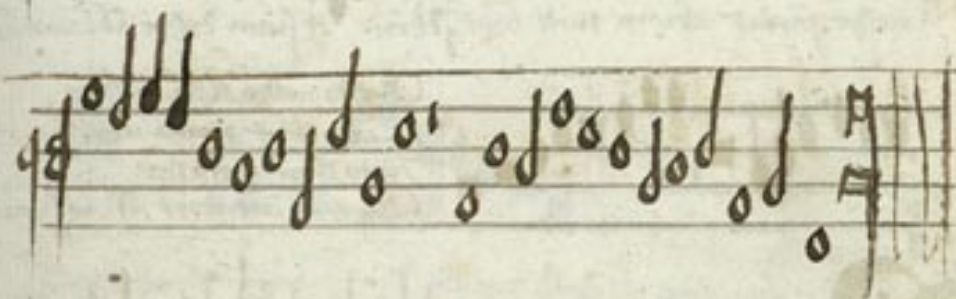
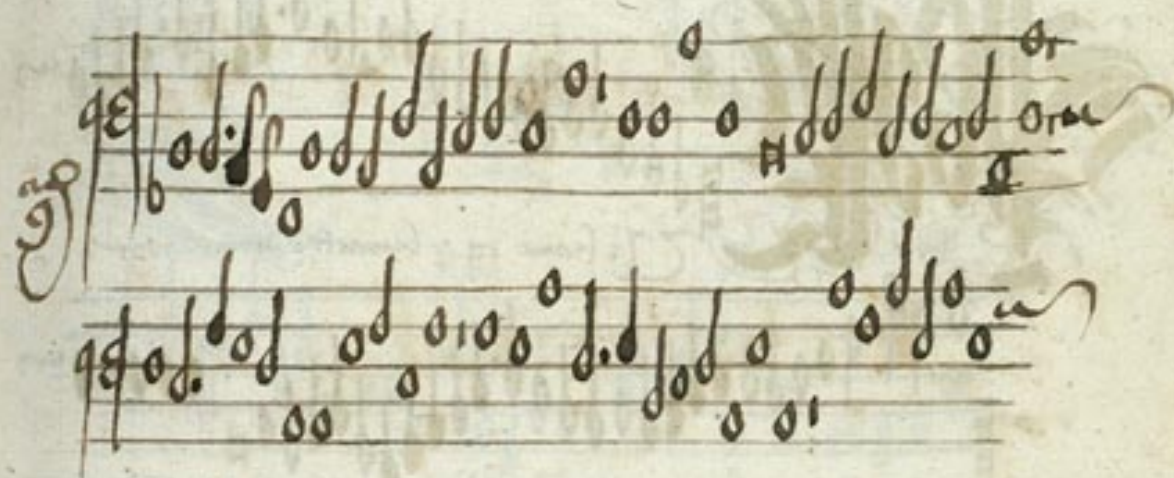


Altus



(ant)







Et sumo et p. buactar domo mie

uostrae farine abiam tucti cont. schine et sum destri ad canonic

Questo nostro el bel mistro
Ma benfine ogun non sa
Iusto el mio mistro in
Insuperne contentare. Neus sume.



Di sumo et p. buactar domo mie

uostrae farine abiam tucti cont. schine et sum destri ad canonic

Questo nostro el bel mistro
Ma benfine ogun non sa
Iusto el mio mistro in
Insuperne contentare. Neus sume.



Per la prima mi content. Aulre longo et gran buratto.

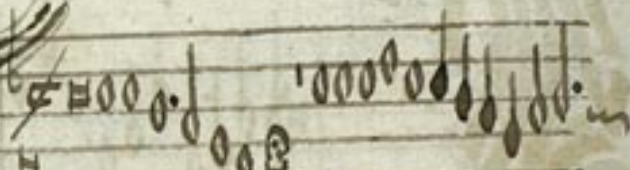
Et m'era molto gent
ne fiam stanchi al primo tratto
che forse e che l'esperanto
si buratto po durar. *Nuy q.*

Quando la prima e noua
buratto con aueranza
qui in usano actua proua
ome m'adileganza
che di no a patienza
nta al stesso quastant. *Nuy.*

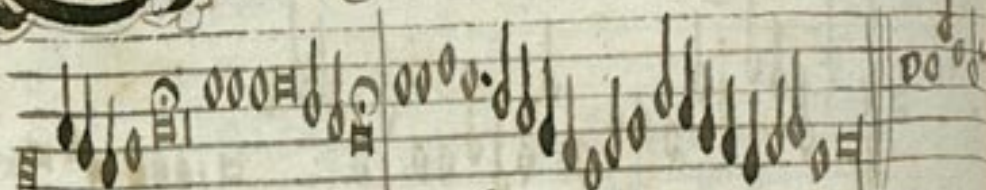
Ma se le puote et stretto
quel arca uale in efforo
la prima buratto n'eto
sola fosse ben tanto oro
allora fimo bona proua
et potemo m'fariffim. *Nuy q.*

Ma collatra et bisogno
batter primo et desinment
e che mi par con usanza
che sent uida i contentant
el buratto no uale n'ente
chi n'ella temperanza. *Nuy.*
Quando l'ora a el buso g'ando
mal potemo haur honore
la prima n' se spade
et questo e el nostro dolore
mi certanza el core
de uoltra m'ora male. *Nuy q.*
Et che no n'edant
che usanza p'ignidant
se de mi no in f'ante
in partito uoliam sent
mi fiam protiti alla uolte
Continuante ad puore. *Nuy q.*

Inf.



Edan lochi mei Casapultura



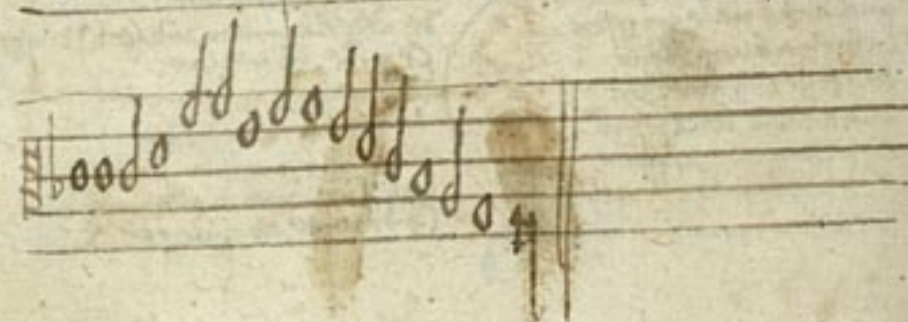
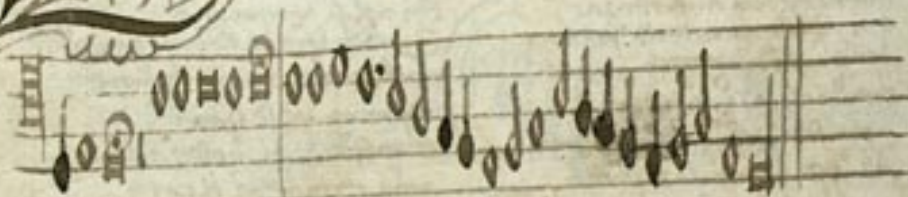
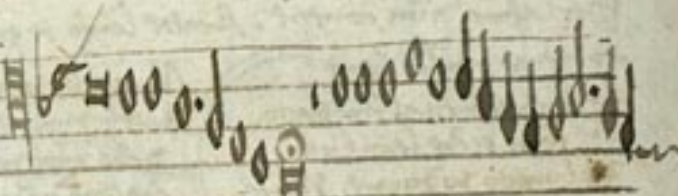
in mezo lochi toi Ebe me guardaro

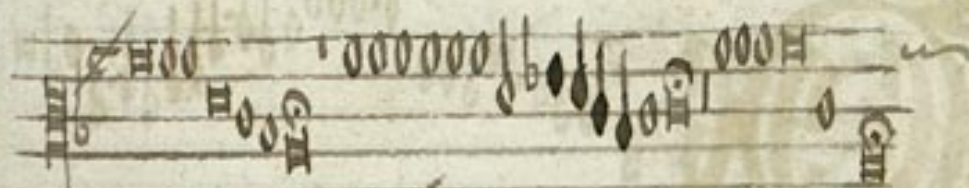
Vidi la vita mia misera et sanna

Vidi Lucor mio senza riparo

De tuffa forza li ceto natura

Chi sola sei et non hai riparo

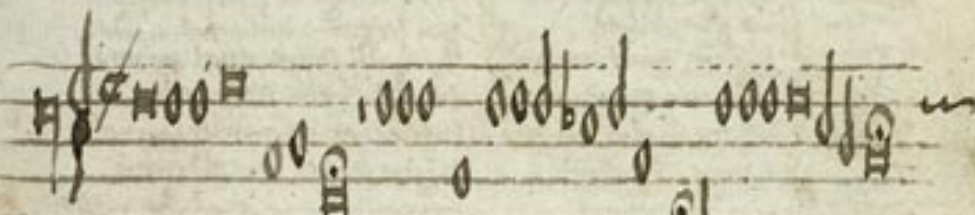




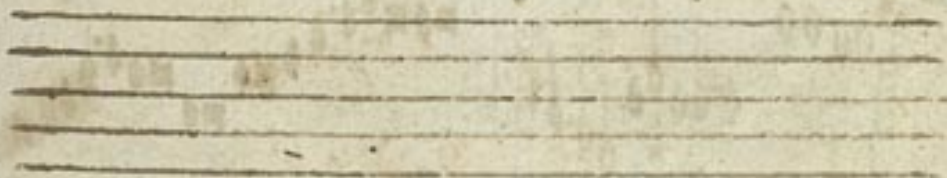
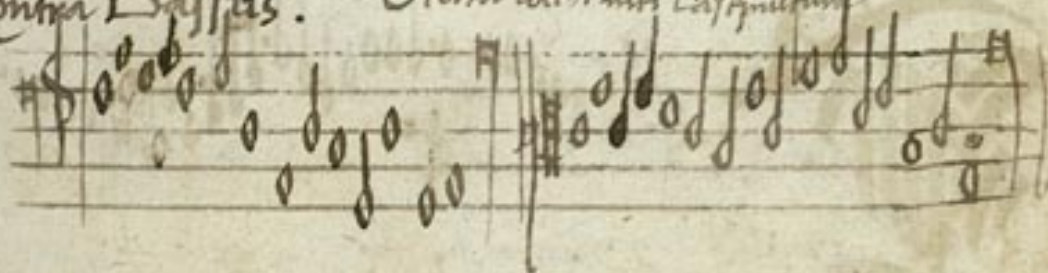
CONTRA ALTUS *Vedera occhi miei Caspultum*

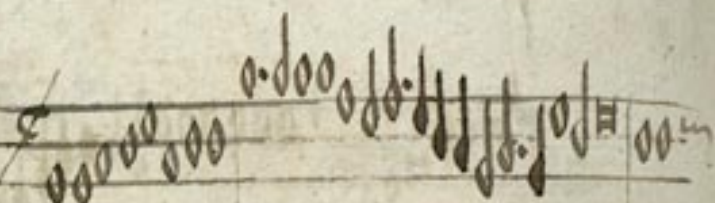


*Como la morte d'orra l'ultima hora
Dirai queste sonno fosse Ehi me amaro.*



CONTRA BASSUS. *Vedera occhi miei Caspultum*





Esartor nui fia  magistri Joh de inghar



sin panti et destri. Se n' fosse donna alcuna p' ugnir qualch' ugnr

L'assa pur anuy prigione la mesura de set uesit

Se uolte fare fare tagliare fatto tagliare tristo et brutto

Vandaag da mij int sapinon fuit // Iseno de Lassa inductur

per fugir do ponto A-bom Quando e affucto se po fare

La misura fanno pigliamo Tanti le tagli et fin si presto

poi fringono due o tre uoli

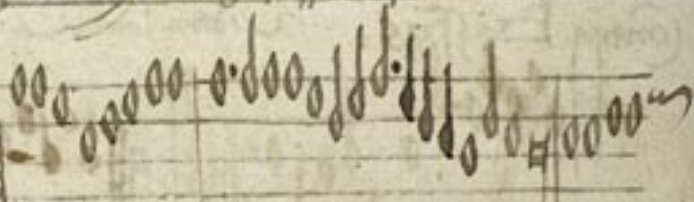
Dopo solano metiamo } *Le muni sopra quel piam*
 } *le. 2. e solo mato maly*

poi collocati in guardano perche a poco spello usin
e altri d'anni e altri di meno indaga come molti fanno

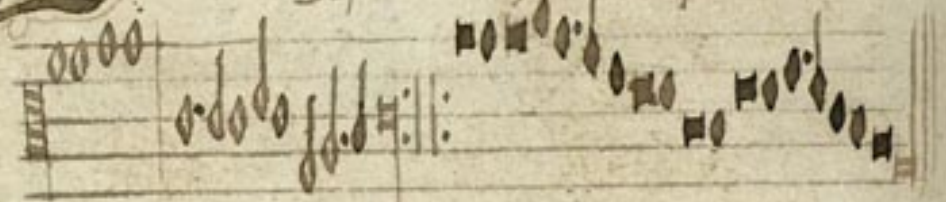
Se que dentro inglo honffito
Inglaterra como mueli lannu

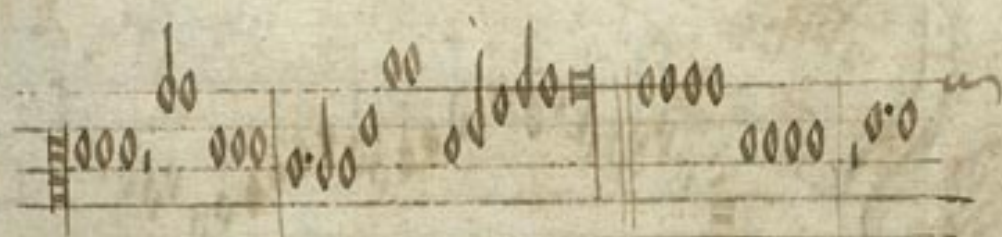
Quando Alvaro no Aljube

1200 f 200 mms in 100 mms 50 f 50 mms in 100 mms

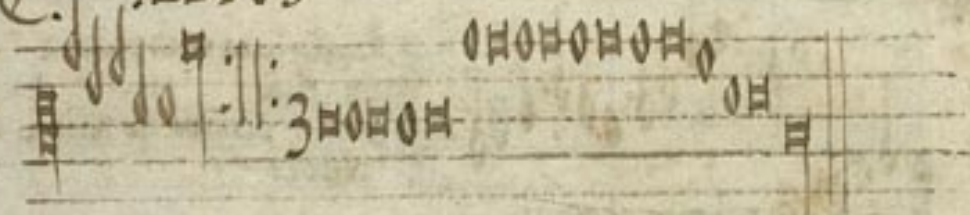


Defactor mi sic | mactri





C. ALTVS

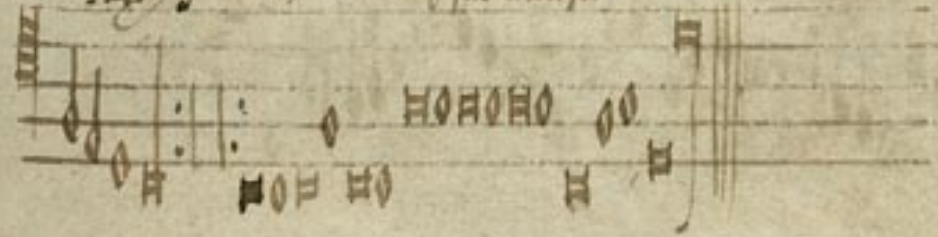


per dozzelle et per garzoni	Basta solo aver uduto
Nui tagliamo omi rubetta	Quanta robba ni po i nart
Mastru' siam da far fupputi	Non p' nni un si scignato
Chi a nni i nni el marta	Che lo non faciamo rito stant
Et se pur ne messen fretta	Ma bisogna operant
Servirli bene et presto	Un'altra nni fante so questi.



C. BASS

Desidero mi sia maestri



Fra nel core mio doglia a torniẽto por ch' pua
 S'era la vita mia piato a
 lamento
 Por ch' penato no senza
 restore.

Eto so del mio thesou.

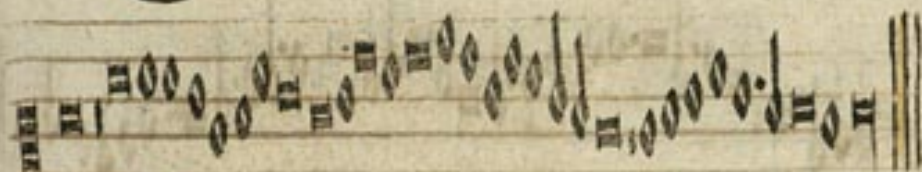
Tenoz S'era el pizeci mio esto a sòtento. Por ch' me
 La fece a la peranza i solo
 momento.
 Cagnata may sara p' fi
 che mora.

tolto reuerẽ ch' adoro.

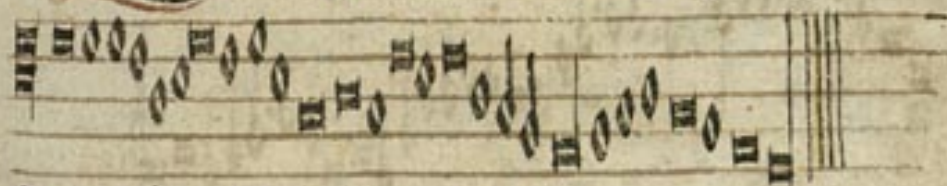
onfe.



ozino mlti can ad una caxia. Quillo lapigha



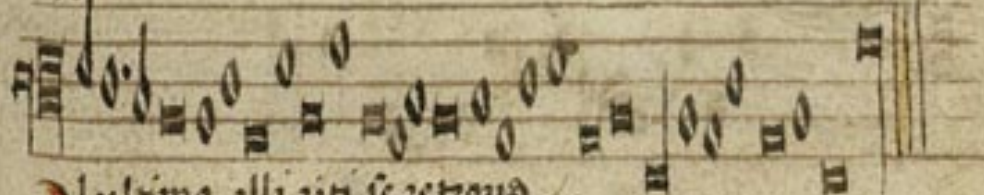

chie stica la troua
enor Lubraccho ch no ceca pla nazia



Quato piu corre tanto mino iona.



ontra Lucello ch damulti se discaria



Multimo alli riti se retroua

Pero chi no fa fructo no se fa baccia. Undone fructo no se fa la pancia.



amore ch' spavento de felice. Sena copchio voru

alle mio stato. Lomo ch' fortuna le vestiva fova assai meglio



eno2 si no fosse nato. L'arboz ch' alla zena

asua radice Amaro amaro se uede soccato



Et senza foco tueta via se uide. Toccione mōto
no fo mai allumato



Cōstusera l'ua mia ch' nō peccasse
sta fucto corpo se reposua
May pagura ch' nō le restasse
Nellauro munto la sua fantasia

Megliore pigare amore
che lentasse
Mo che souuo
lacrana mia



Egio che la fortuna me cō trasta uégio



hamor ma uolte le spalle
enor

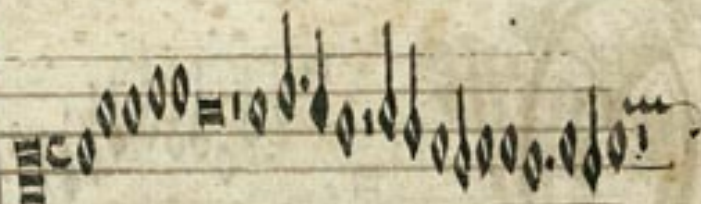
Regio thone panga
ogi no bura.
Regio th pguine
allo mudo felle.



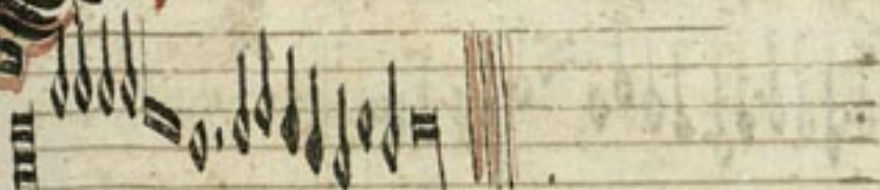
entra

Regio th pguine tutt
mopo se d'ora
domina m'p'guine
et uide a tutte.

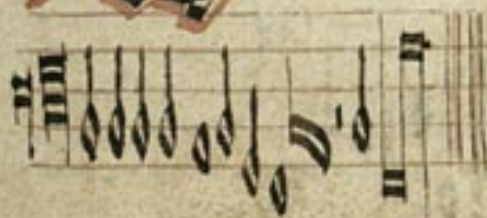
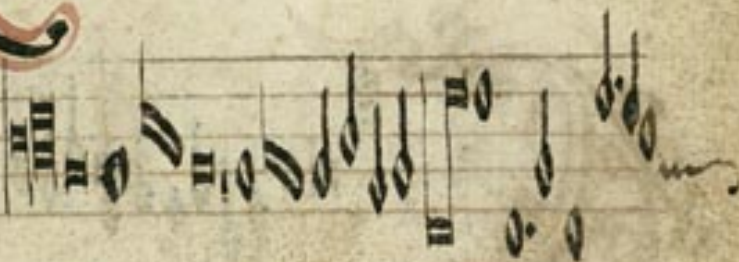
Regio th pguine p'ora la p'ra. Ale mono e l'isso p'ato tal' felle.



Hangendo chiamo furva et crudele morte ultimo

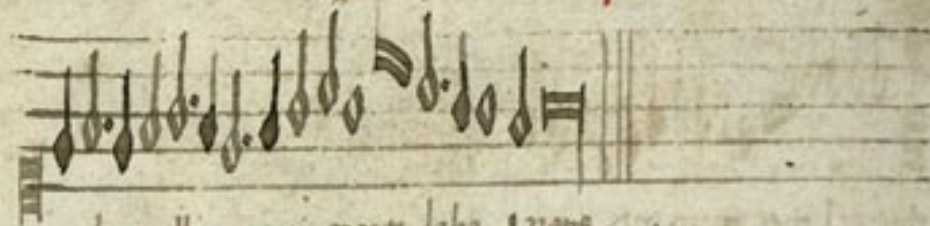


fine del mei tormenti.





Mo te postu nome turhueria



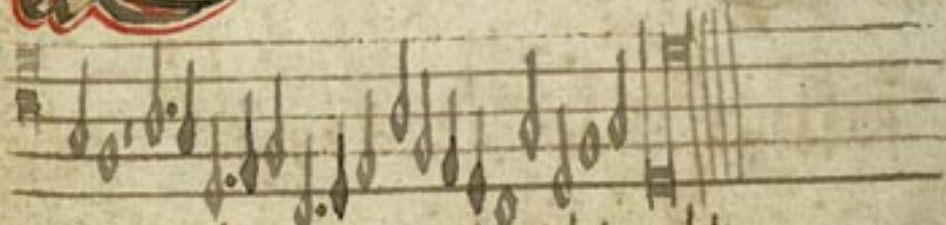
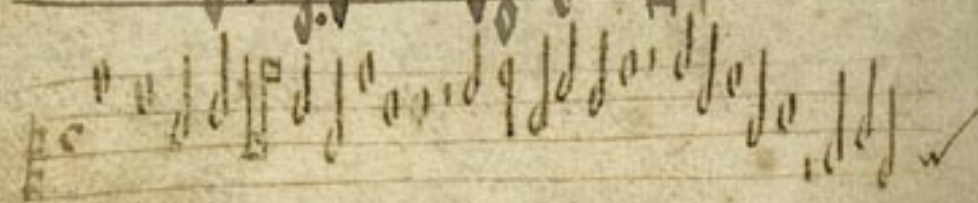
che relli matti porti labi nera



D




C

Triplum Ayo ferno



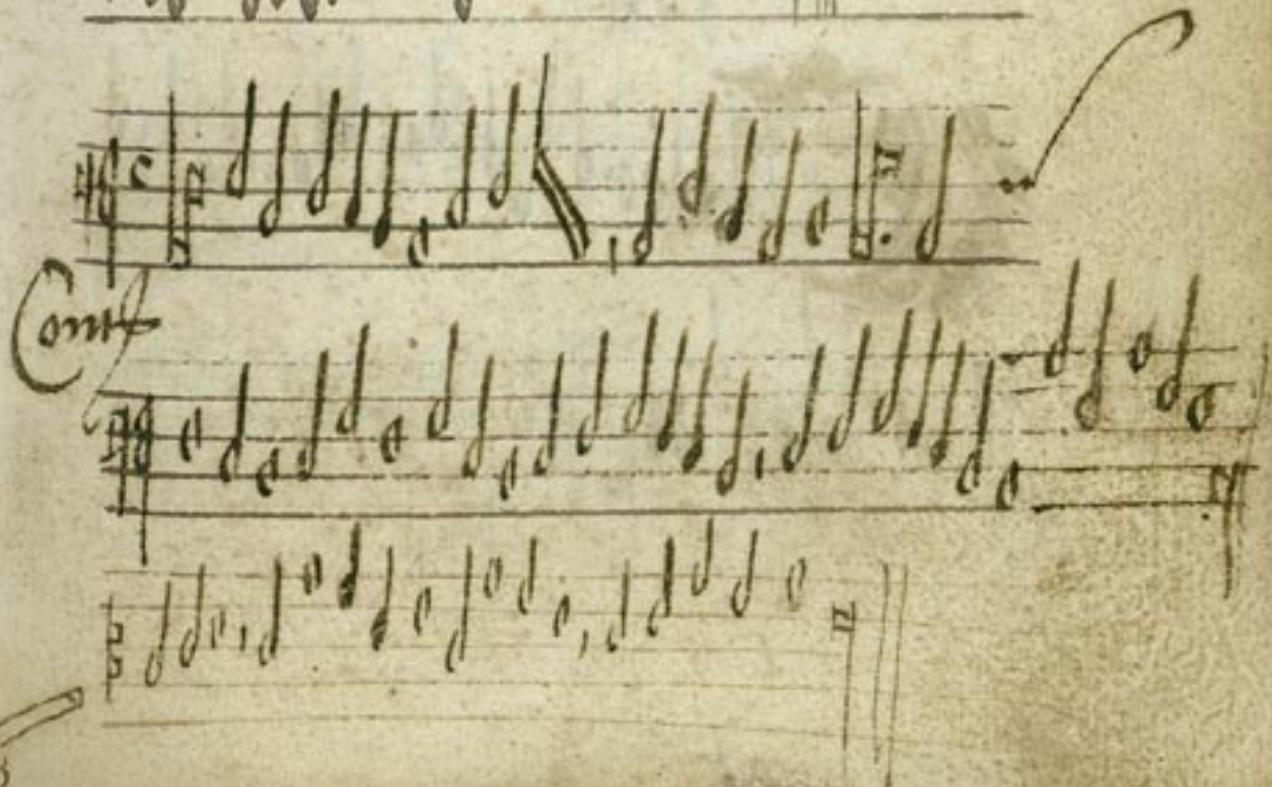
M ostentato a coru
pui de lno

This block contains the first system of musical notation. It features a large, ornate initial 'M' in black ink with red and black filigree. The notation is written on a five-line staff with square neumes. The Latin text 'mostentato a coru' and 'pui de lno' is written below the staff.



D amo solo p gubare luna
horl

This block contains the second system of musical notation. It features a large, ornate initial 'D' in black ink with red and black filigree. The notation is written on a five-line staff with square neumes. The Latin text 'amo solo p gubare luna' and 'horl' is written below the staff.



Cont

This block contains the third system of musical notation. It begins with a 'Cont' marking. The notation is written on a five-line staff with square neumes. A large, decorative flourish extends from the end of the staff.



I sento tōne banda suspirar a cada uno
 Et uoi linamorati mormoran
 Come uno conta sua fantasia
 creto p mancomia



Che dice amar nō se uer amar
 De che li va morte a gelusia.



Cuanto agio auuto tucl lantare
 No trouo pena de lista illa mia



Questo afflito corpo mio ch' stàcho uscia

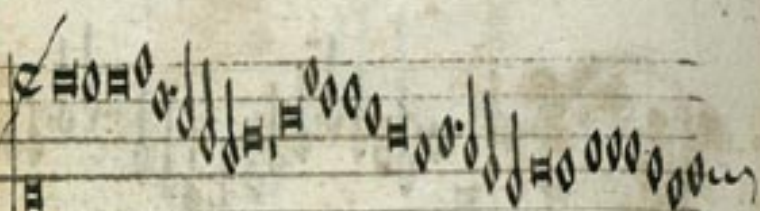
*Se n' è sto mso
Se l'ausa o biao
La forza m'acà
e l'ufiato e matato*

eramay vn pocu repusare

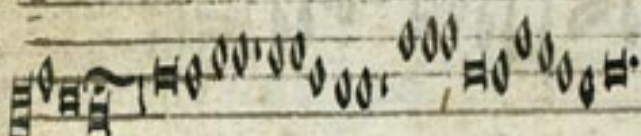
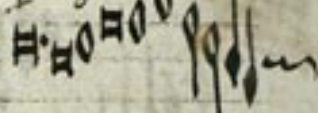


*Per una rona
so distrattato.*

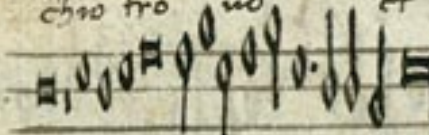




Al cello mio chiamo fo p'do for nata

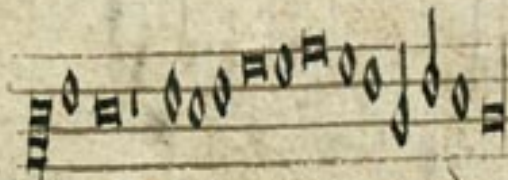
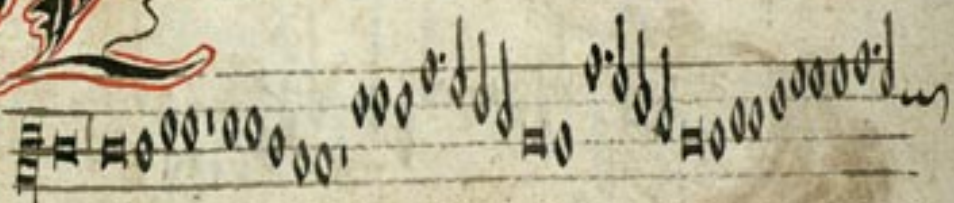
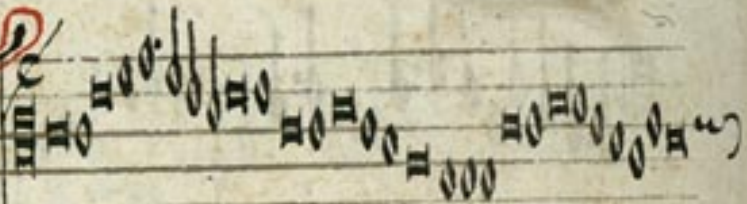


chio tro uo et p'me aspetto 7 mi non

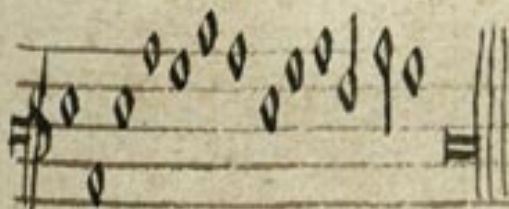
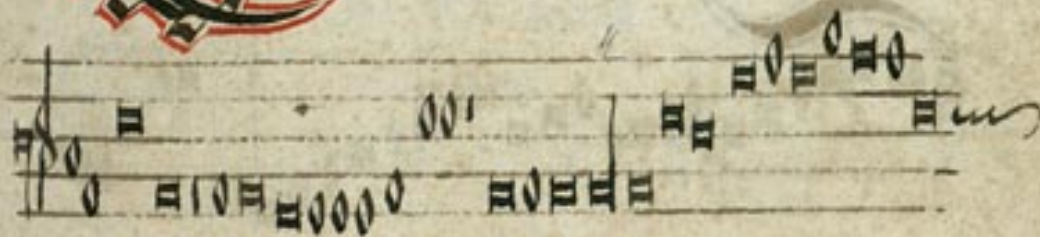
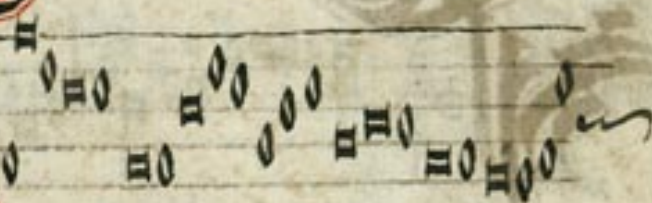
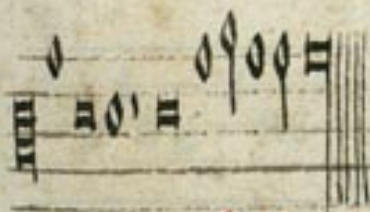
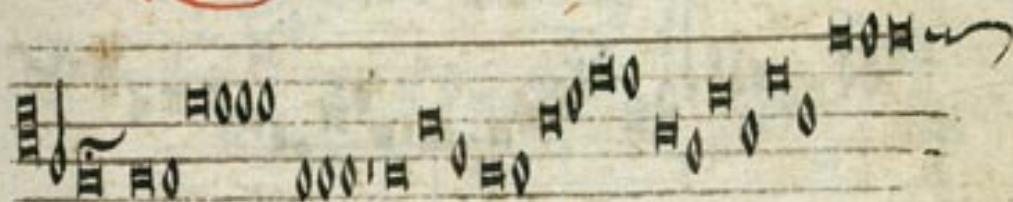
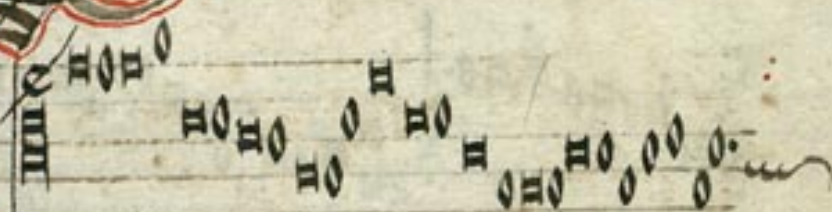


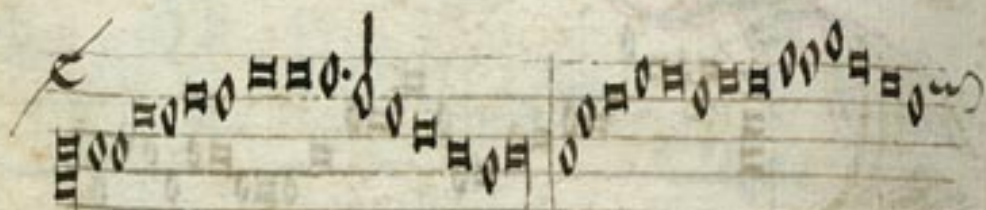
Rotula so ch'emp' so celata.
Et so baciata et mi non defendo
Rubio so che mi fo celato
Et semp' giro et mai non me defendo.

prando

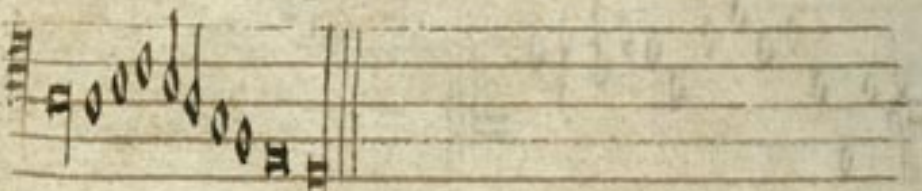
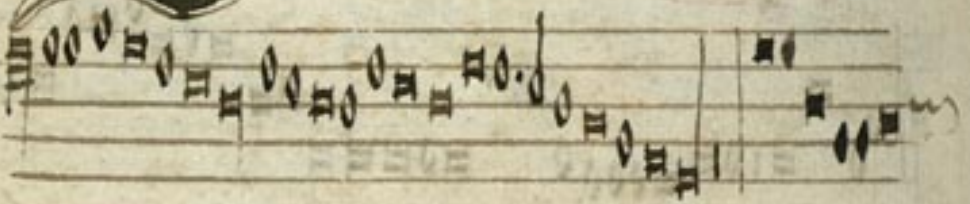
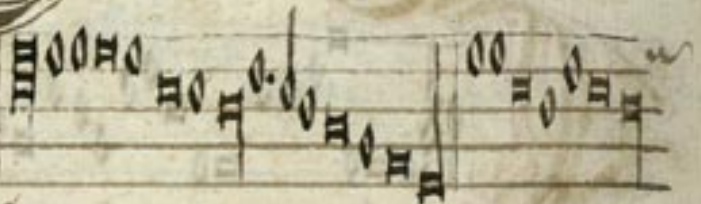
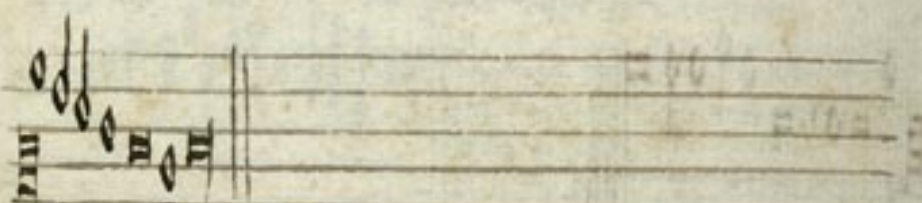
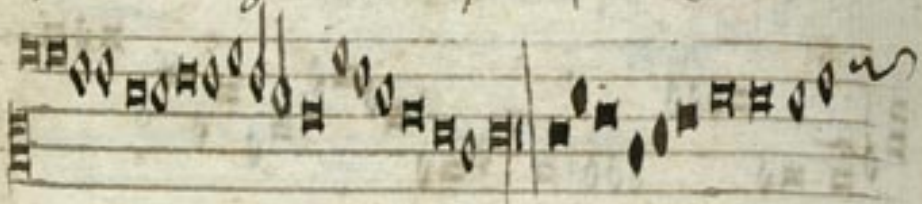


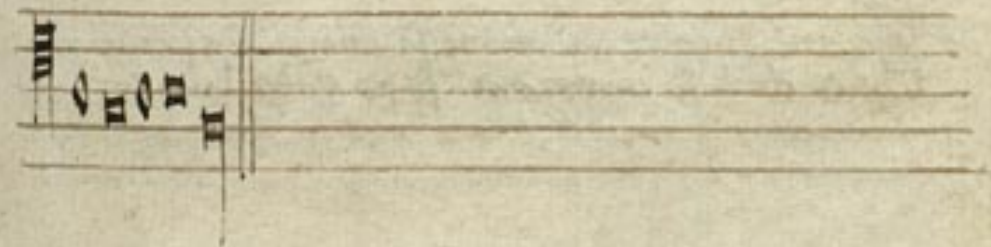
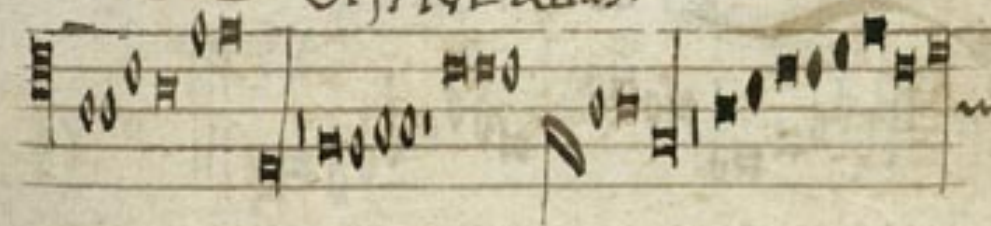
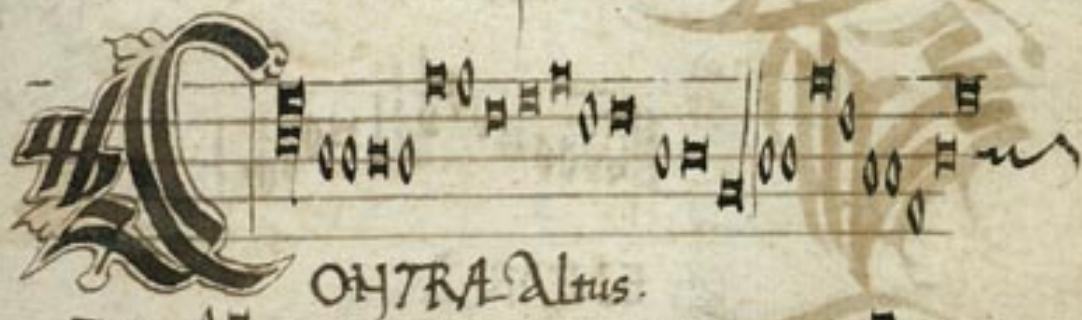
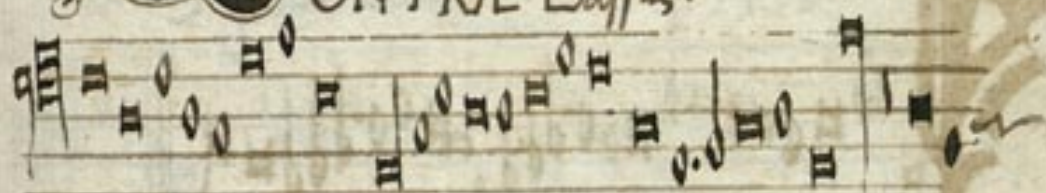
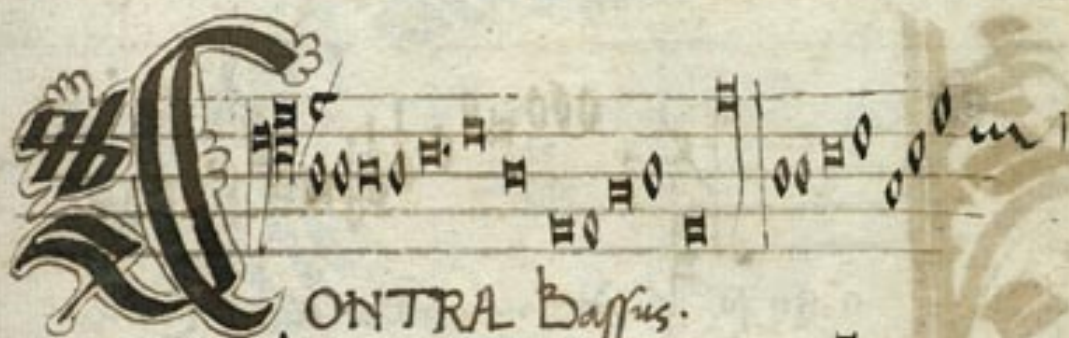
Rame so senza uela ad ogni d'ora
Senza arboro temone 7 senza uola.

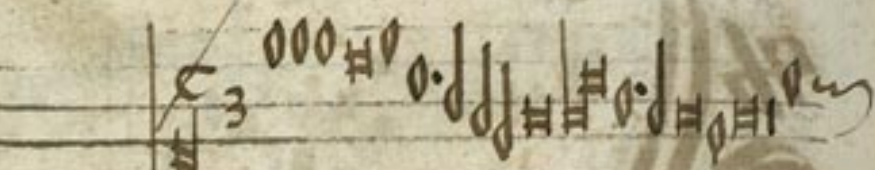




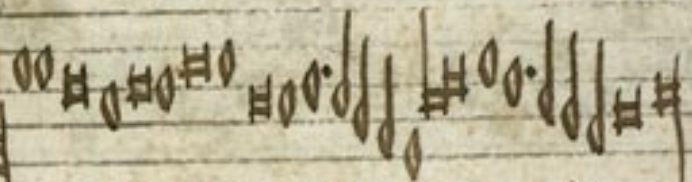
Vna vna legalanti liamoroſi tutti quanti chi no





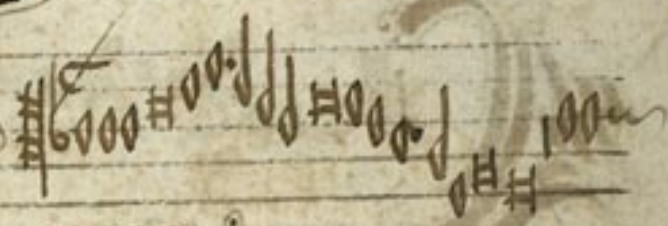


o nō so surdo nē cō intutu Como

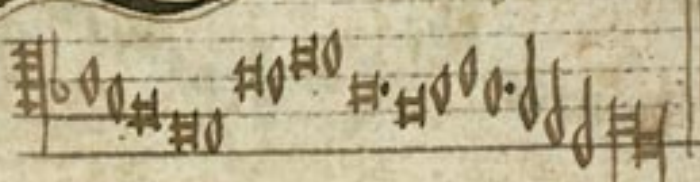


ciascuno sepenza stima e crede.

tale porta machia adosso dice bruto
Al suo compagno e se stesso nō uede
L'arboro captiuo fa captiuo fructo
Chia cor d'uppio non a bona fede



ENOR



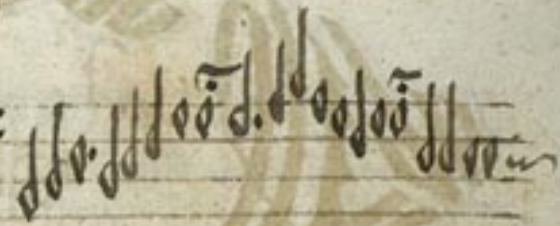
tale messe crede auere messo all'oggi un fume
Che ancora se a torzera se io uedo lume.



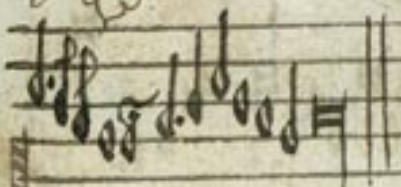
Handwritten musical score for Contralto. The piece begins with a large, ornate initial 'C' that incorporates a stylized face. The music is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including minims, crotchets, and quavers, along with rests. The word 'CONTRA' is written in capital letters below the staff.



Handwritten musical score for Bass and Continuo. The Bass part is written on a five-line staff with a bass clef and a key signature of one sharp (F#). The Continuo part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). Both parts feature handwritten musical notation, including note values and rests. The word 'Basso' is written in capital letters below the Bass staff, and 'Conto' is written in capital letters below the Continuo staff.

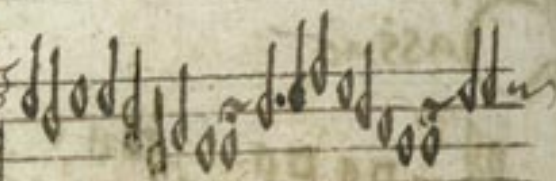


na uetichin vengnuta zorna



guterza e promurosa Che q essere retroja. La fin

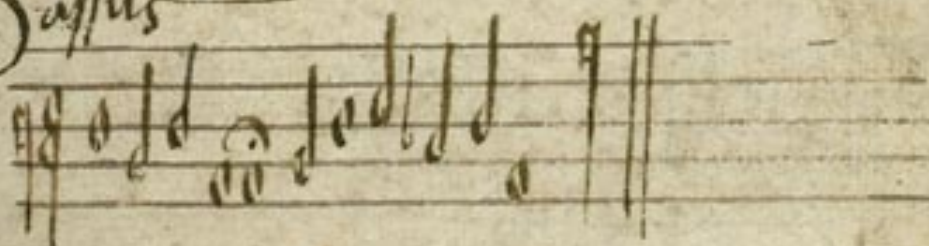
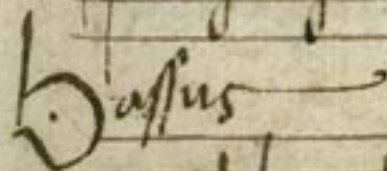
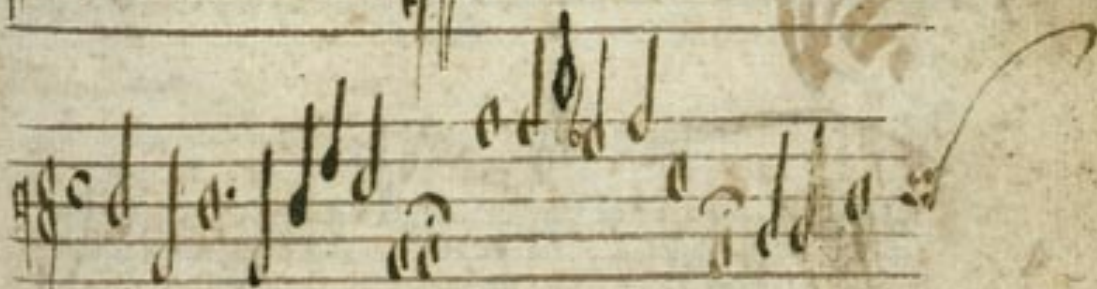
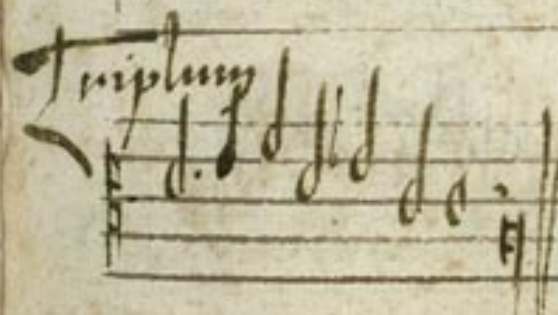
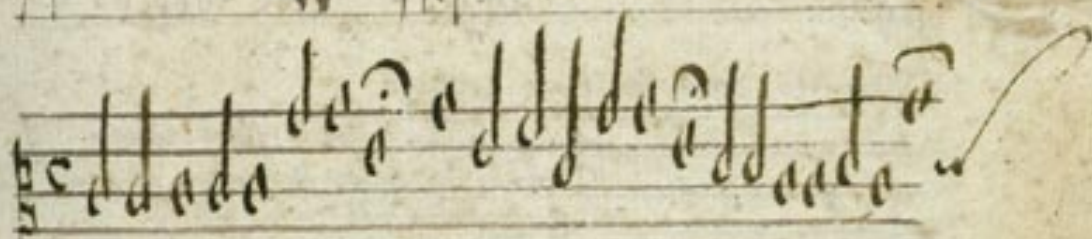
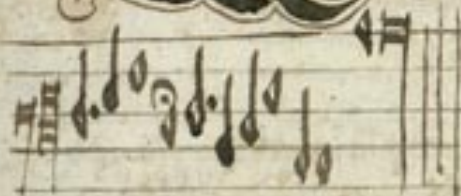
nita a/ Consumata

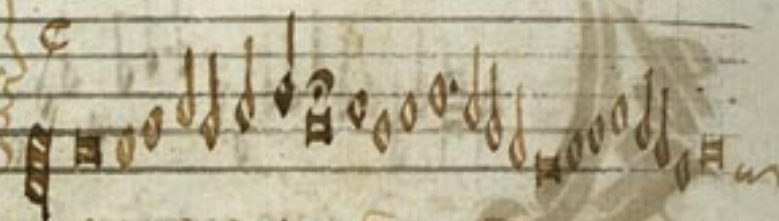


Vna uetichin vengnuta

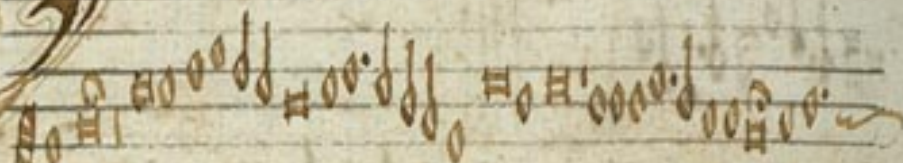


Chi se uole pinare dnt Tutte Le uetichie Lassa stare
Non intendete alle parole de queste uetichie Et sono fallaci
Son pur quello ch se uole fucile fondo dabinfante
Queste uetichie vengnute
Sono rinte vengute.

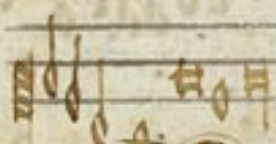




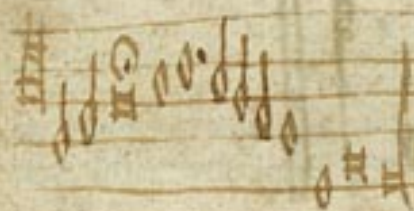
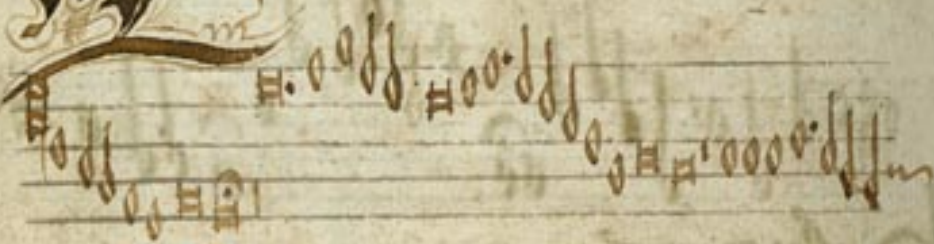
Vffirir fo disposto omi tormato



Tormato doue fin fine meposo



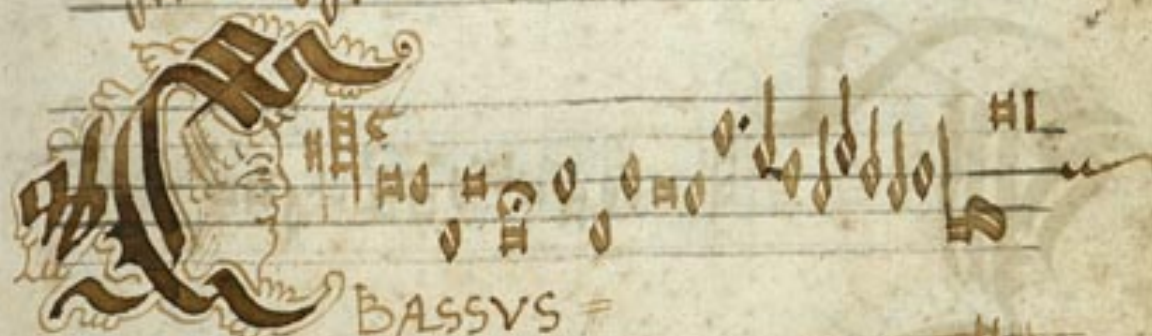
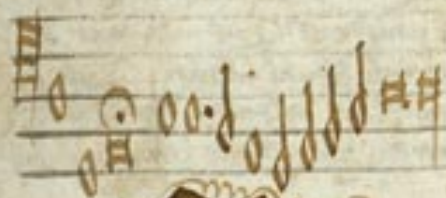
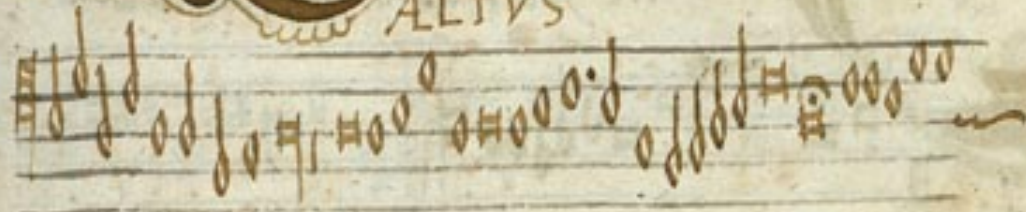
Reposo me parria effirir conitto
Conitto del amor che porto nemo
A fuso focho nel petto sento
Sento che me copima el cor doglioso



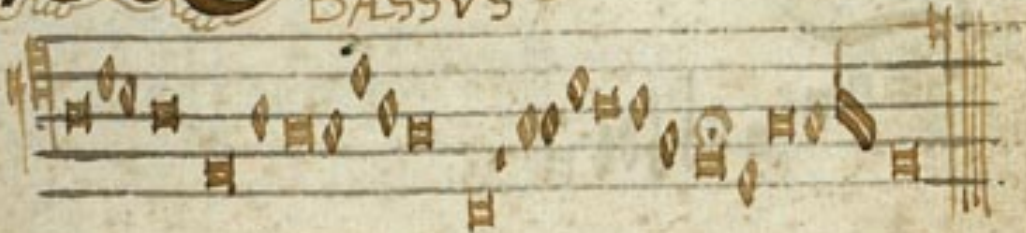
Doglioso mio Hdr mio male
Contento de morn oglioso.



ALTVS



BASSVS



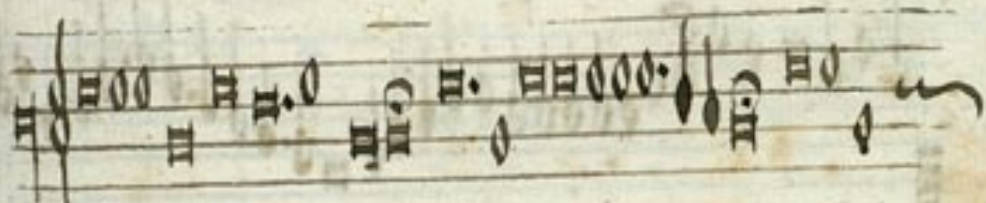


Sabat maria dolorosa iesta cruce

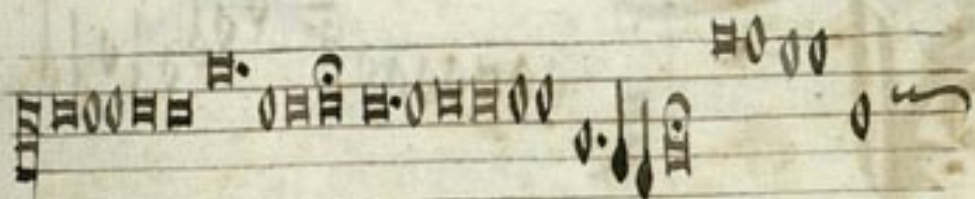
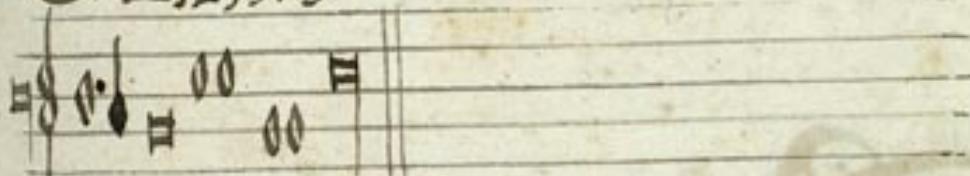
Lacrimosa dum paterbat filius. Cum enim gemitus contri-
stissimam et dolentem pertransiit gladius. Quam tristis et
afflicta fuit illa benedicta mater unigeniti. Quae maribat et
tremebat et dolebat dum uidebat nati pennis induti. Quis no-
posset contristari mater cristi contemplari dolentem cum filio.
Quis est homo qui non fletet matrem xpi uidetis in isto supplicio



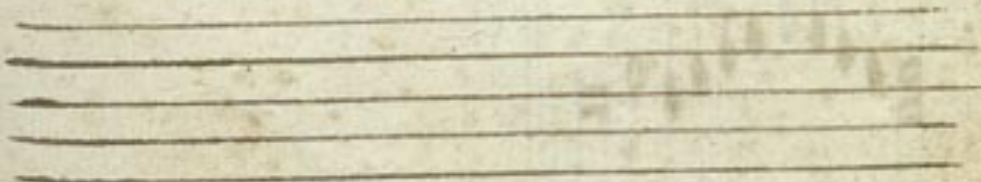
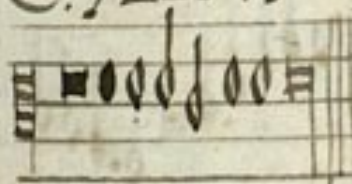
Lacrimosa dum paterbat filius



C. BASSVS



C. ALTVS







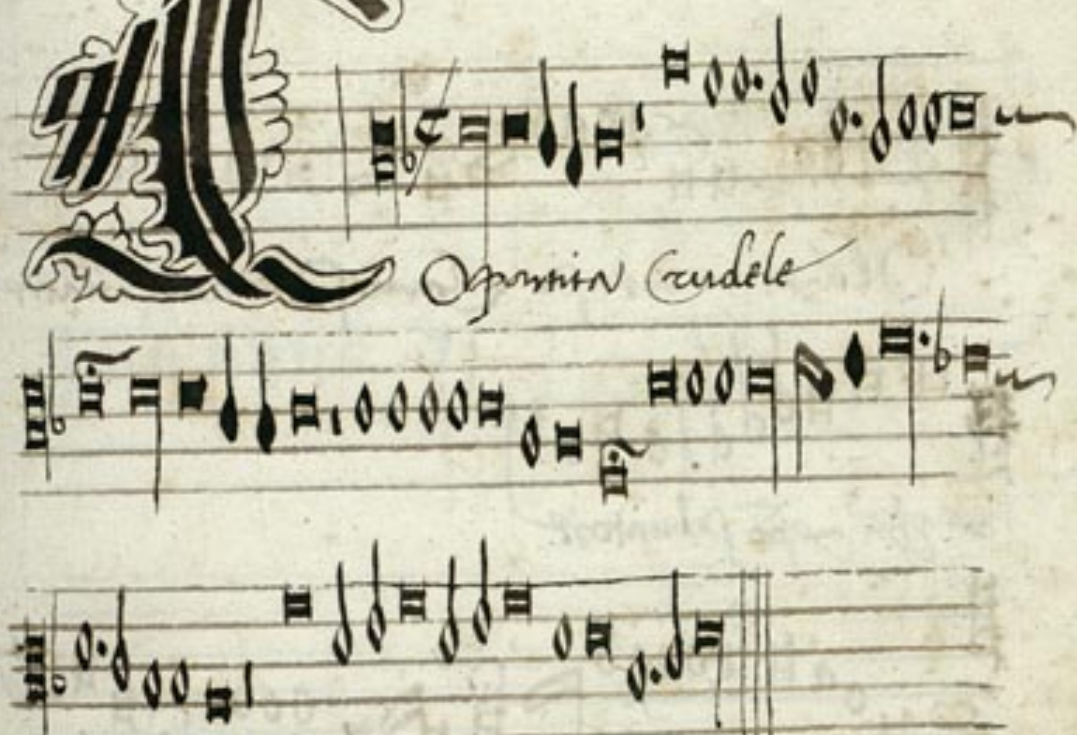


Prouta Crudele.



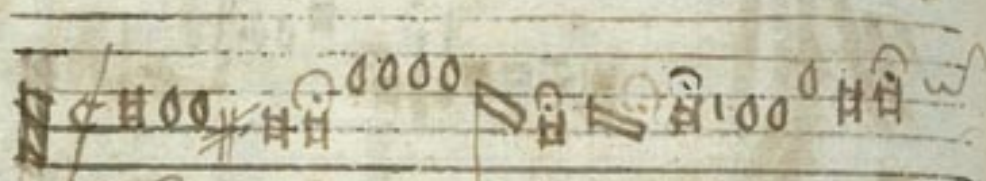


Opuntia Cudele

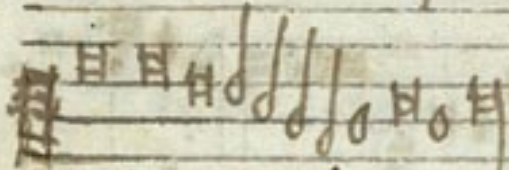


Bass

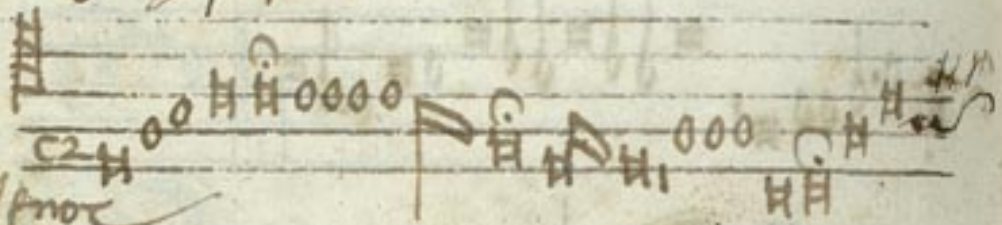




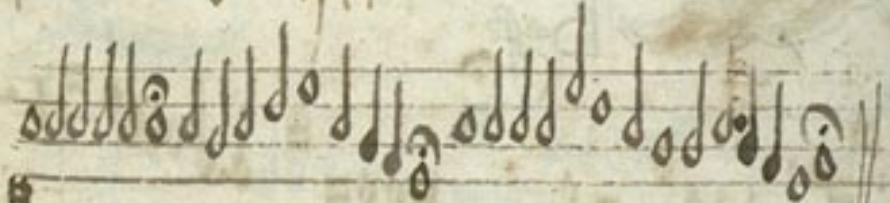
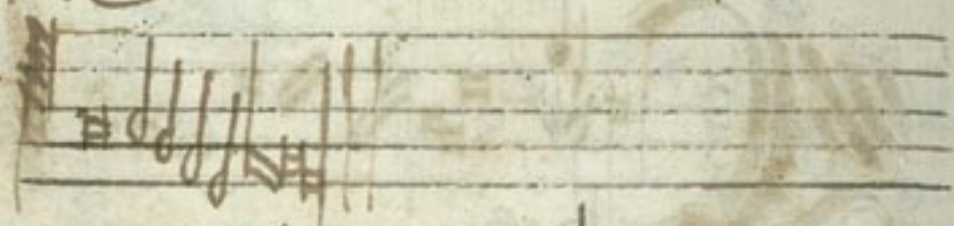
Olus in mensa Christus divina mater



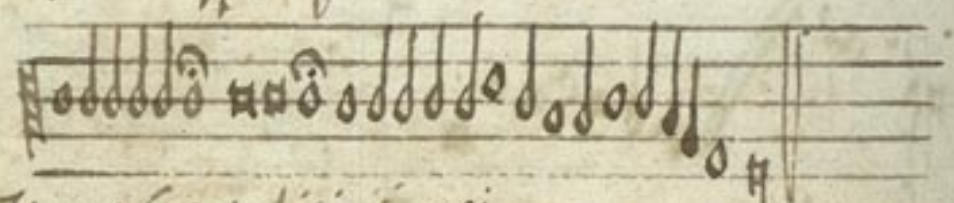
de thi pro salute



Tenor



Sento l' spiriti mei



Tenor Sento l' spiriti mei

Alto

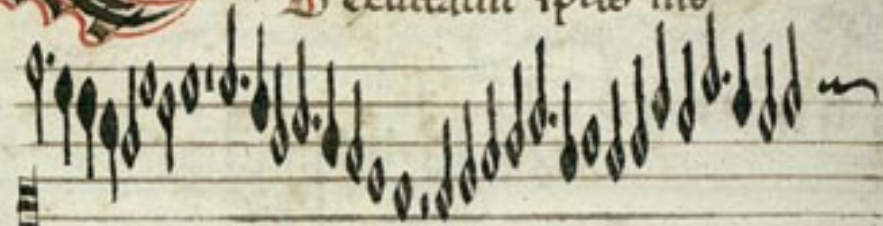
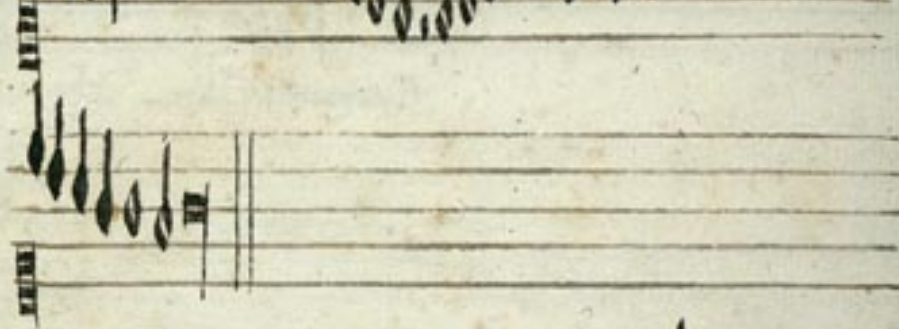
Basso

Basso

Alto Santo lippinij mef

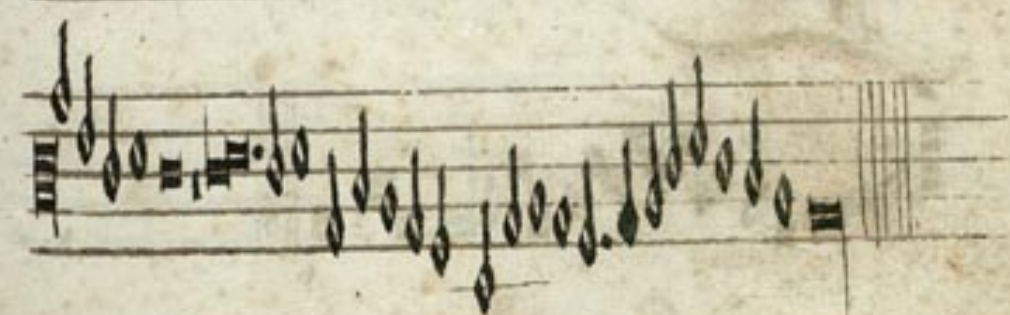
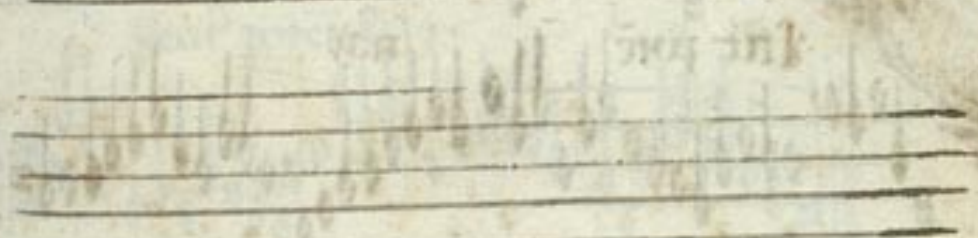
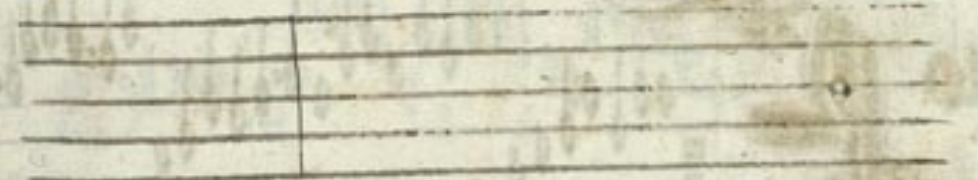


G exultavit ipse nro




G





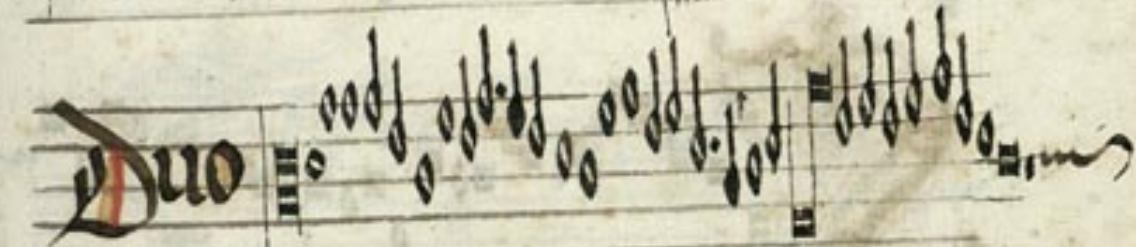
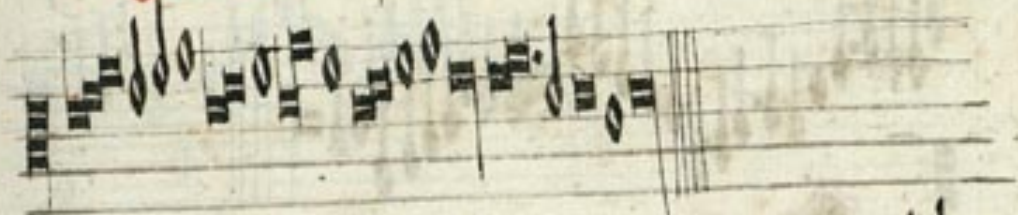
Uia fecit michi

duo

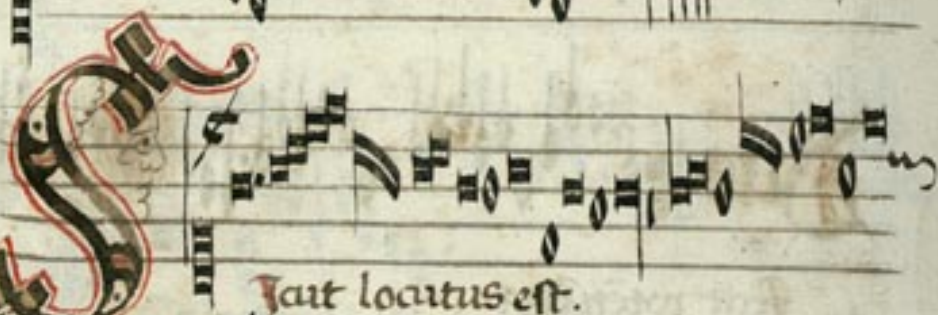


Eat pote





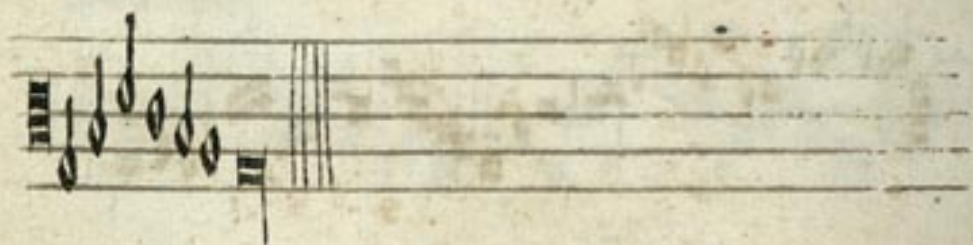
fecit potētiā

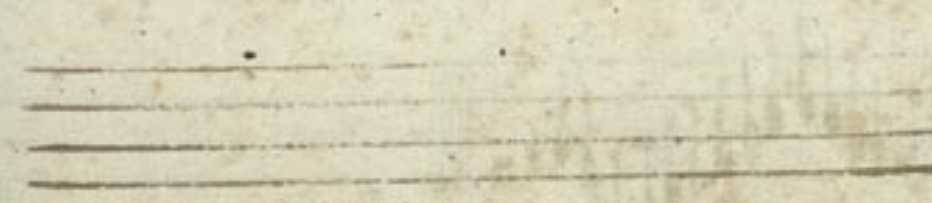
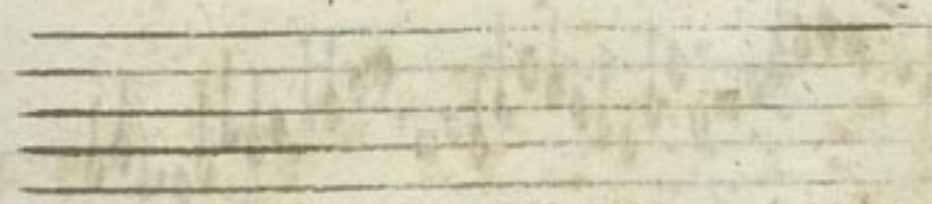
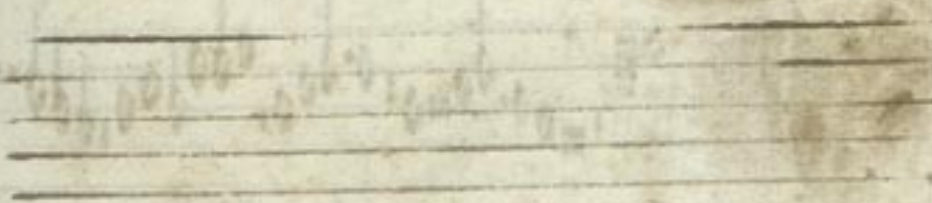




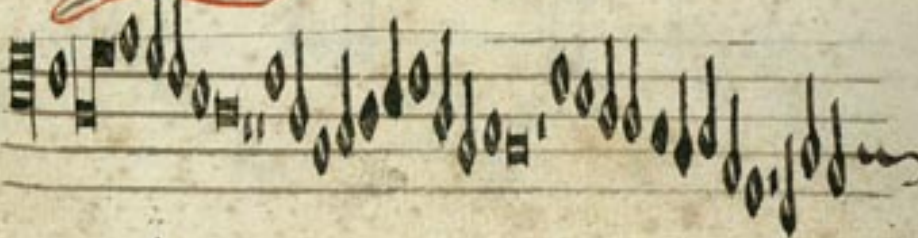
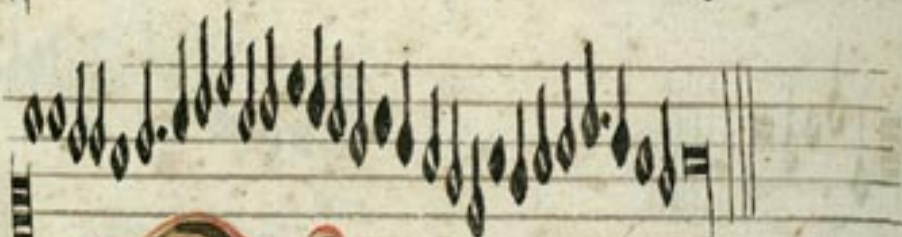
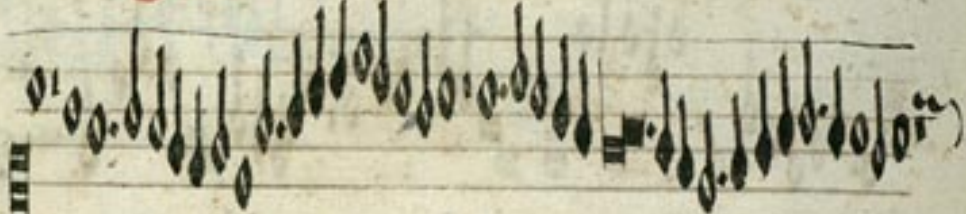
Sait locutus est.





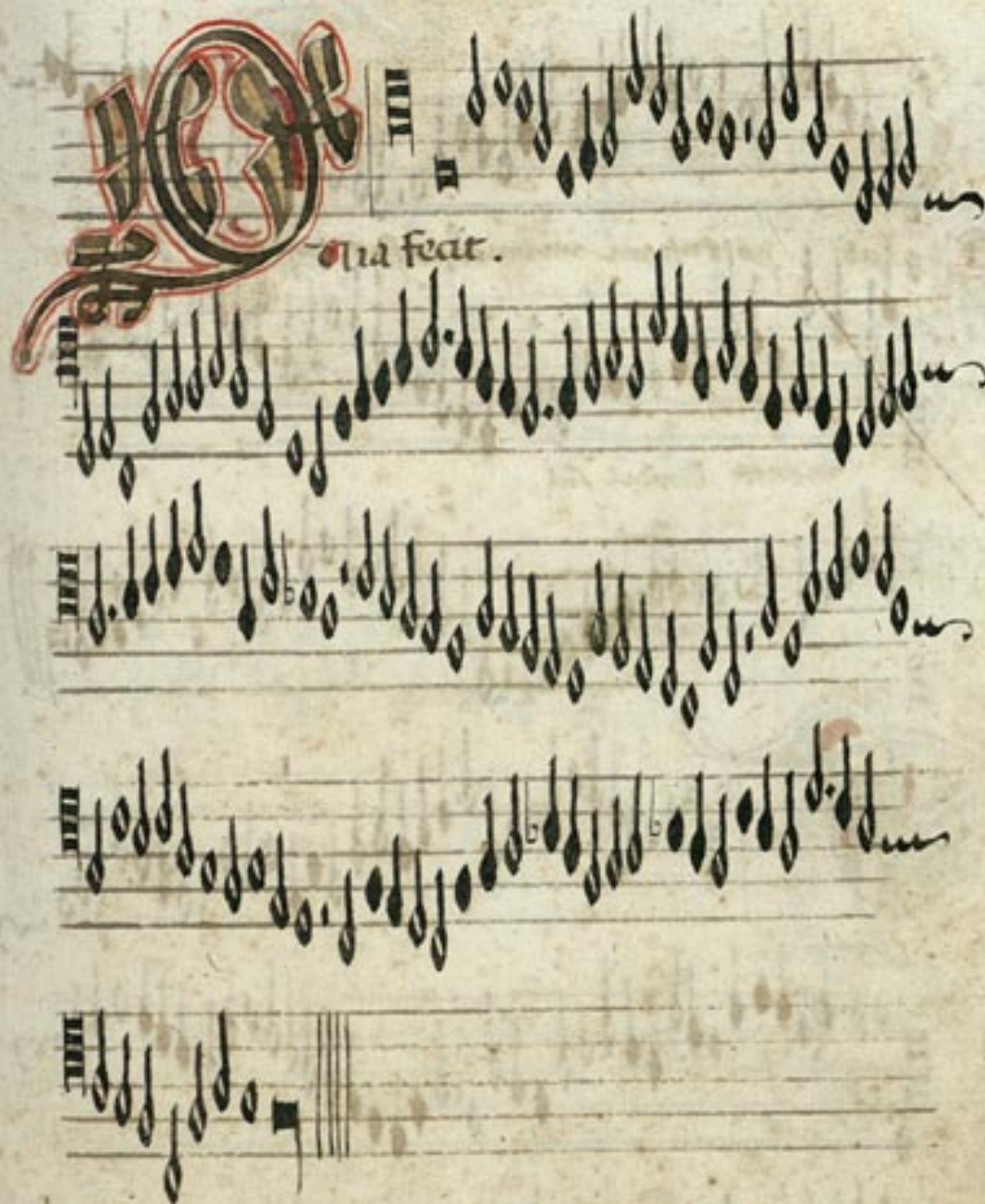


CECVS

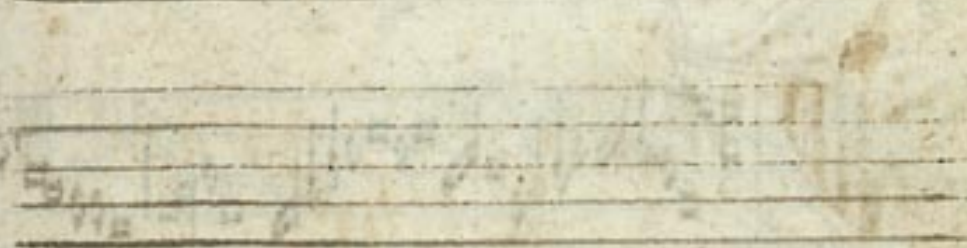
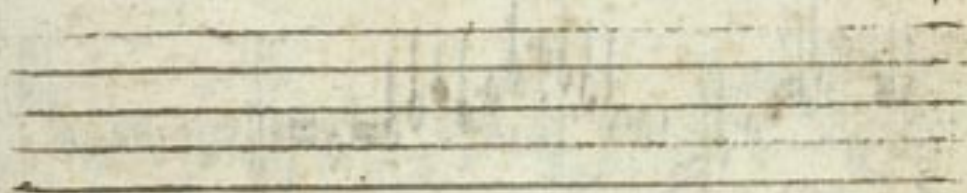
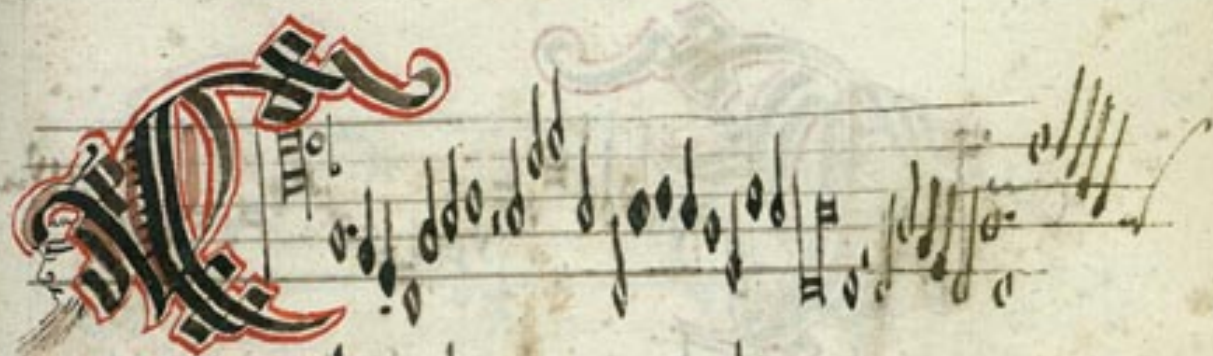


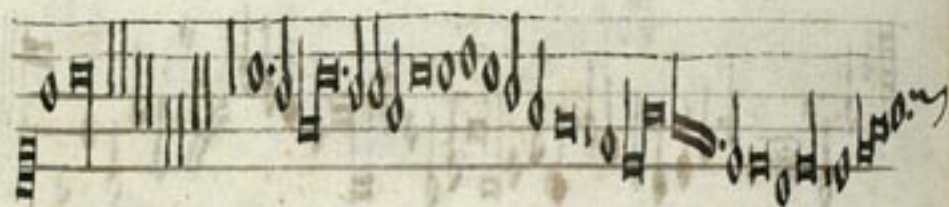


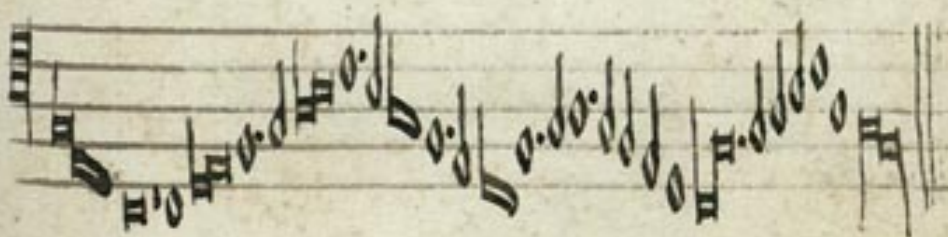
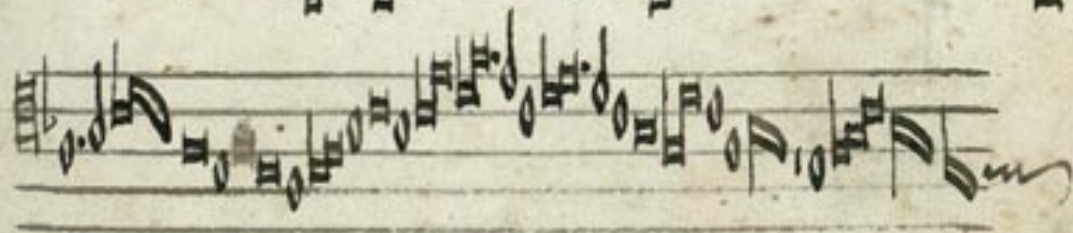
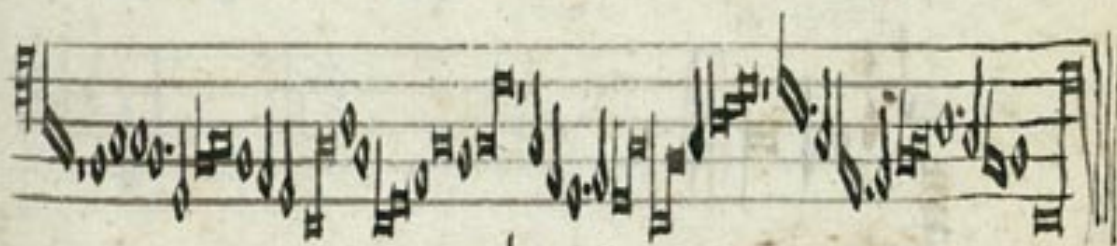
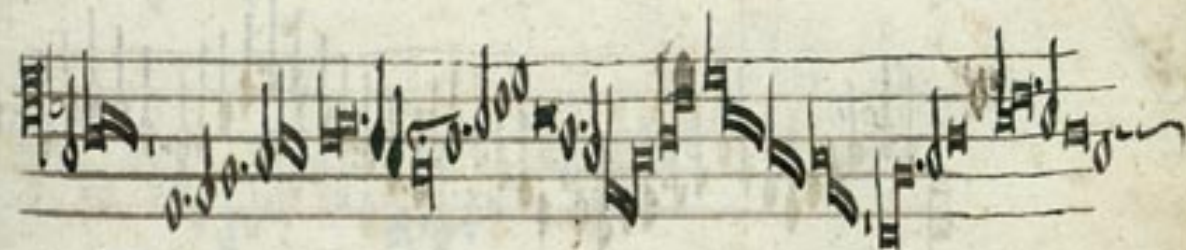
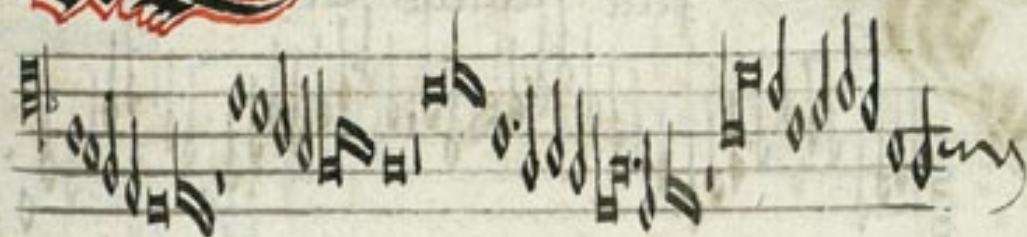
Gloria fecit michi



The page contains musical notation on staves. The first system has a large decorated initial 'M' in red and black ink, followed by the text: *at potentiam in brachio suo dissipat superbos*. The second system has a large decorated initial 'D' in red and black ink, followed by the text: *mente cordis sui*. The musical notation is in black ink on red staves, with some red ink used for the initials and some red ink used for the text.

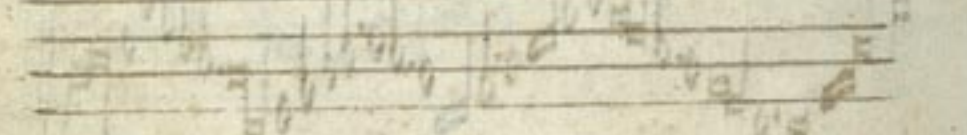
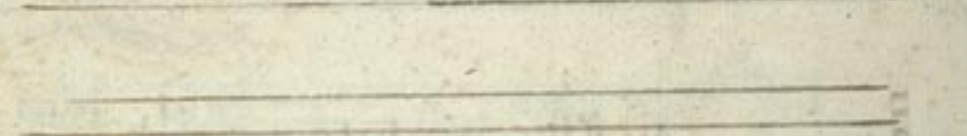
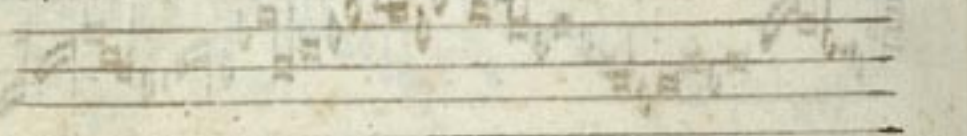
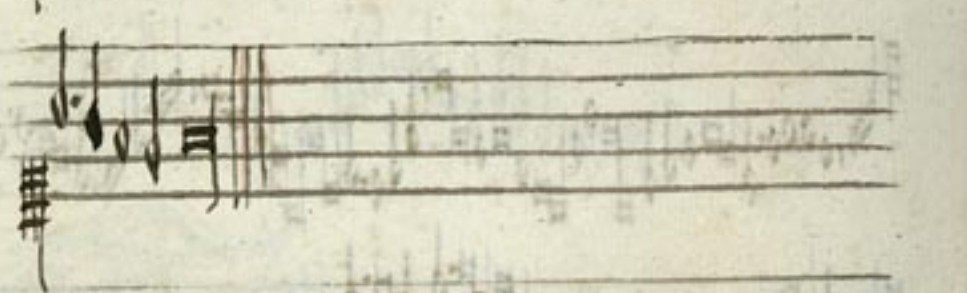
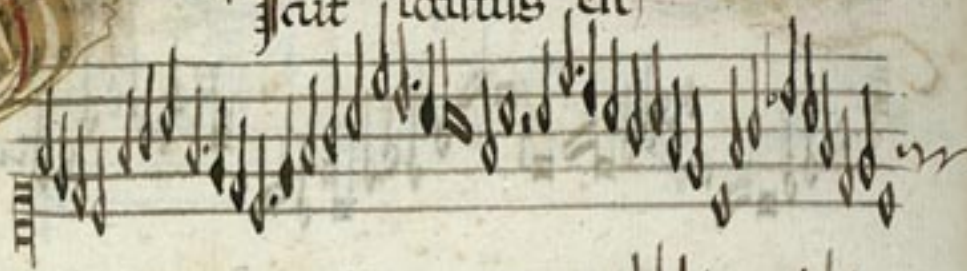
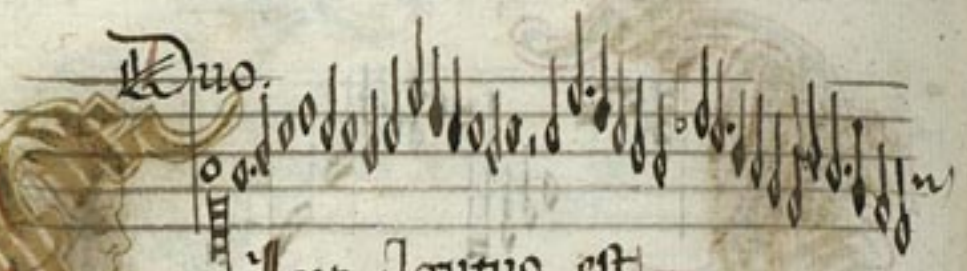






Duo.

Sicut locutus est







Exultavit spūs meus ī teo salutari



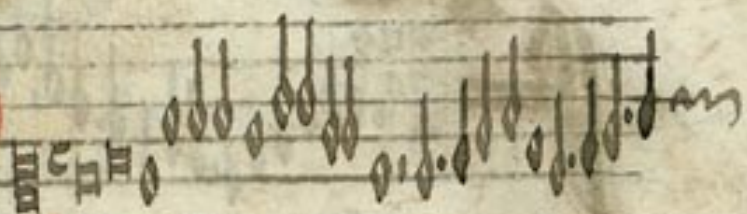
Et exultavit



Et exultavit spūs.



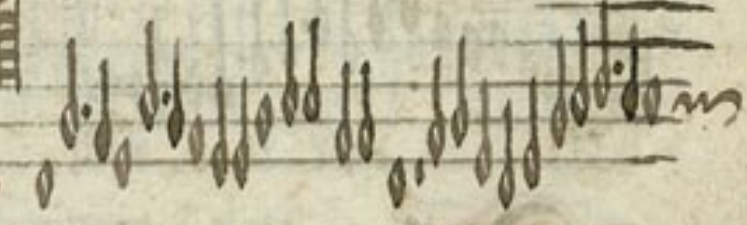
Dominus fecit michi magna & potens est



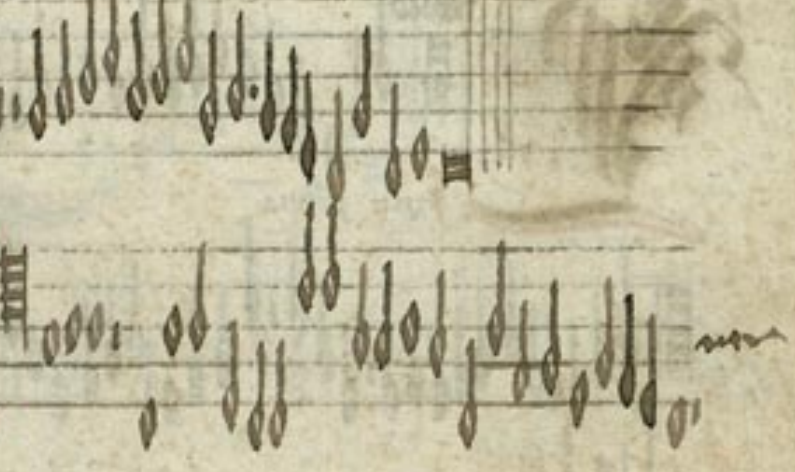
et sanctus nomen eius.



Dominus



Dominus



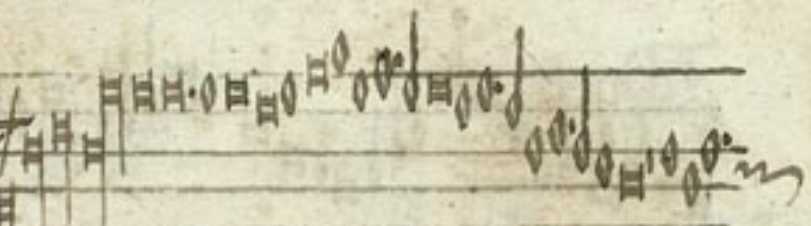
Uiqui

Duo
Fecit pontifex in brachio suo

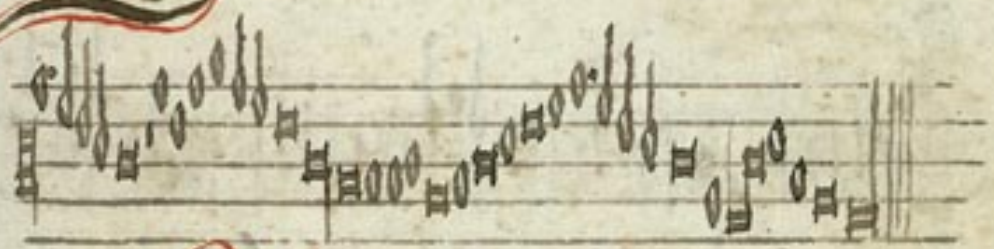
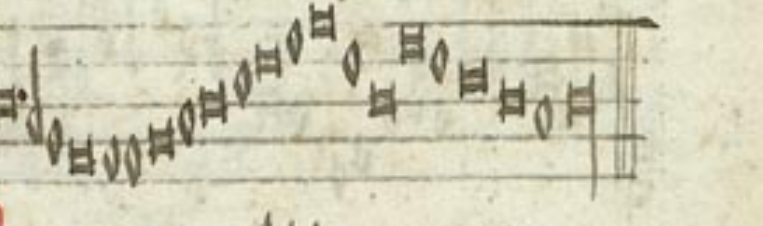
Duo
Fecit pontia





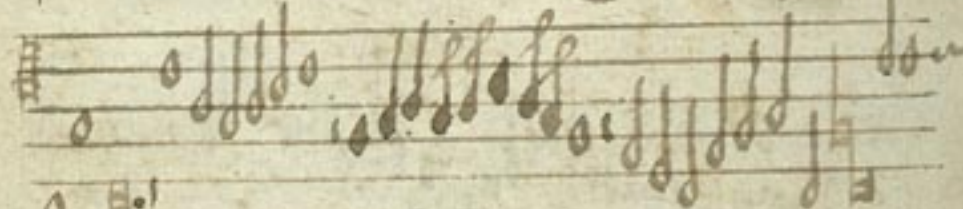
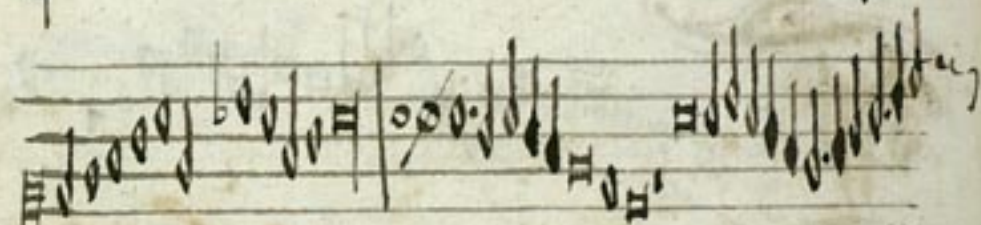
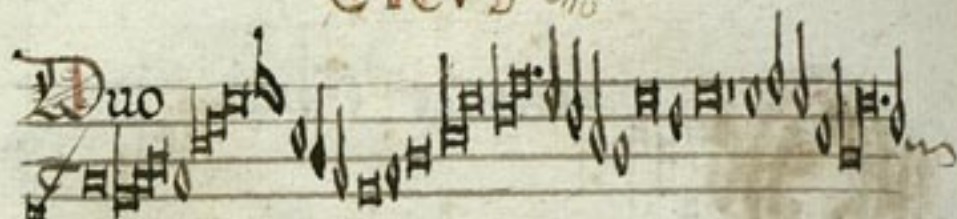


*D*ia fecit michi magna



1243.

CICVS

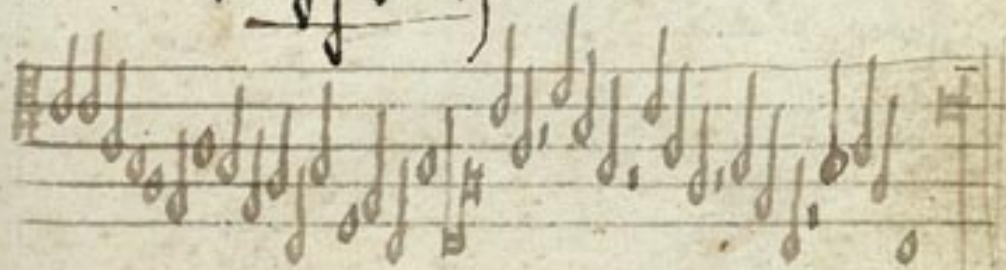
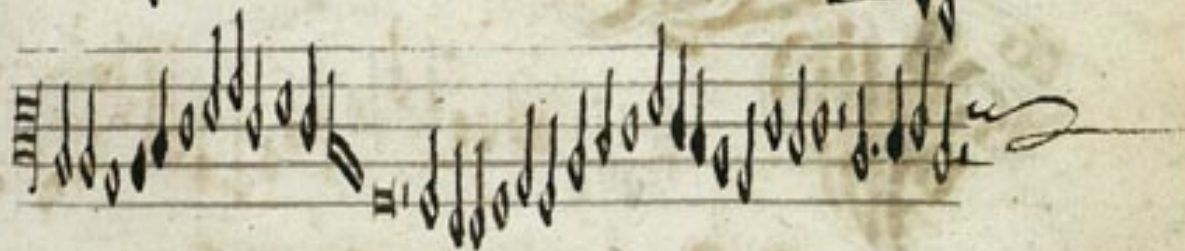
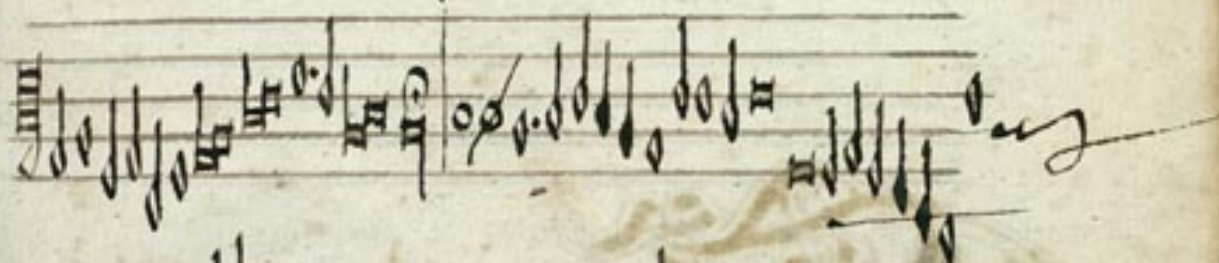
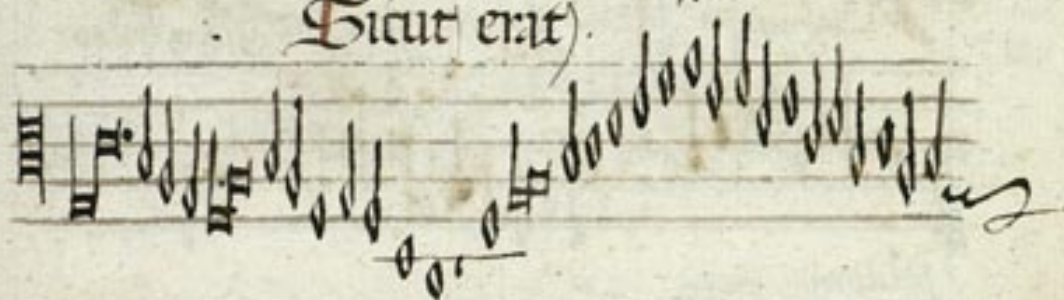


erat in principio

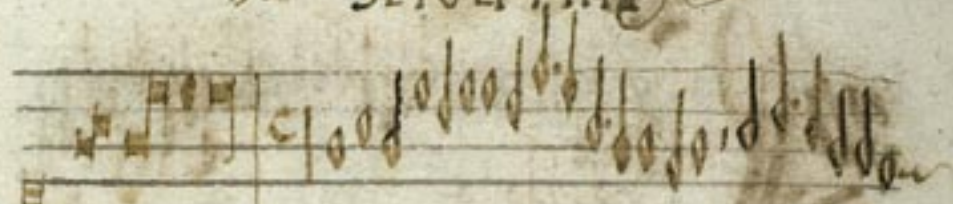
Contra Sicut



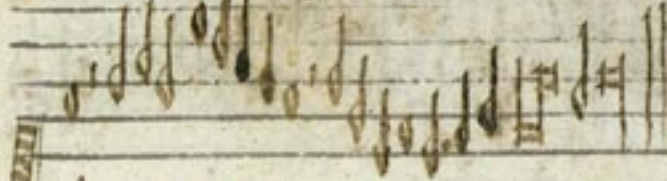
Sicut erat)



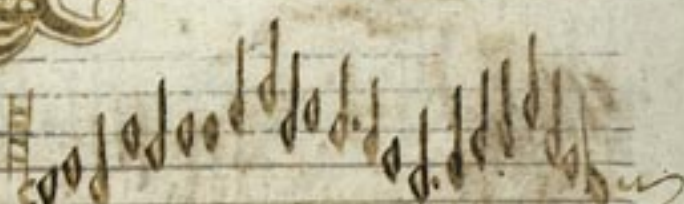
SERAPHIN



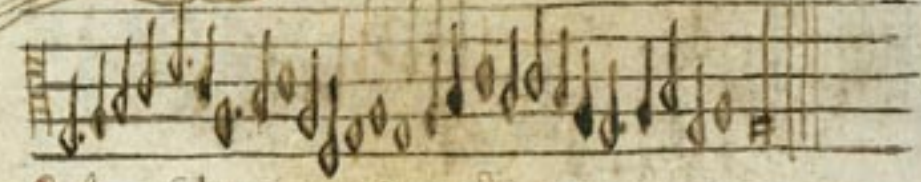
Magnificat. Et exultavit spiritus meus in deo



salutari meo.



Et exultavit spiritus meus.

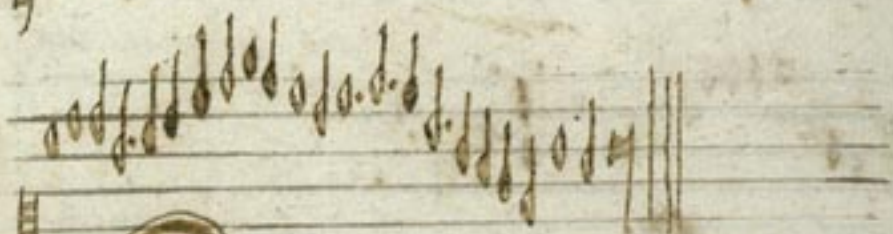


In deo salutari meo.



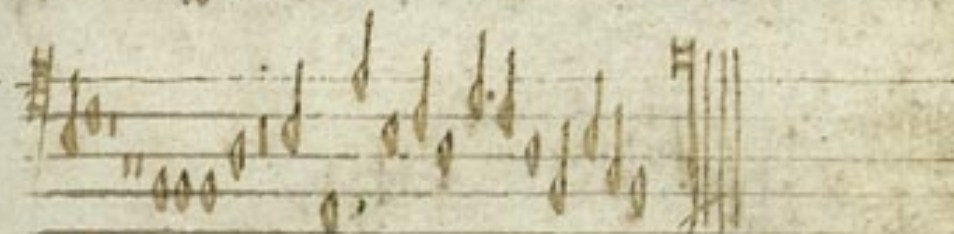
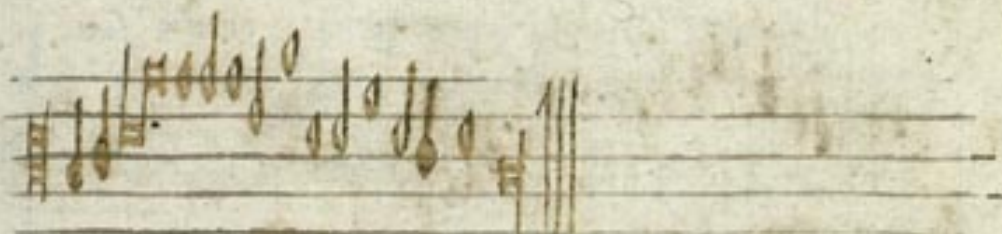
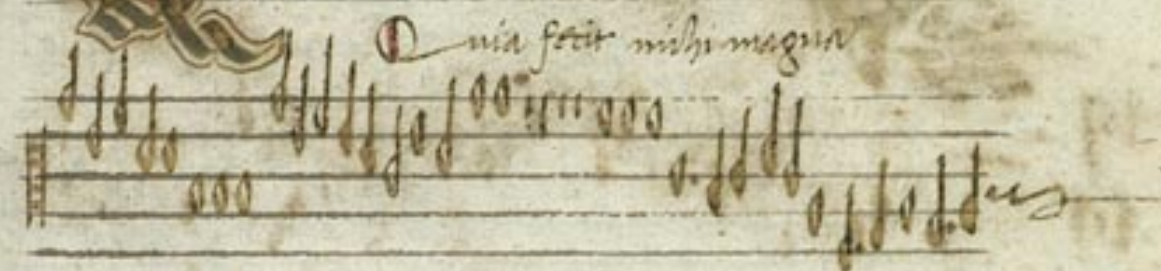


Quia fecit mihi magna




Quia fecit mihi magna qui potens



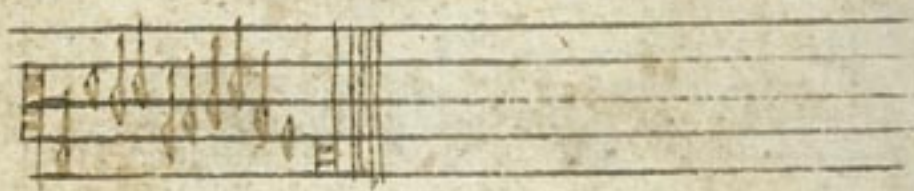





Dicit potentiam in brachio suo
dispersit superbos mente cordis sui.



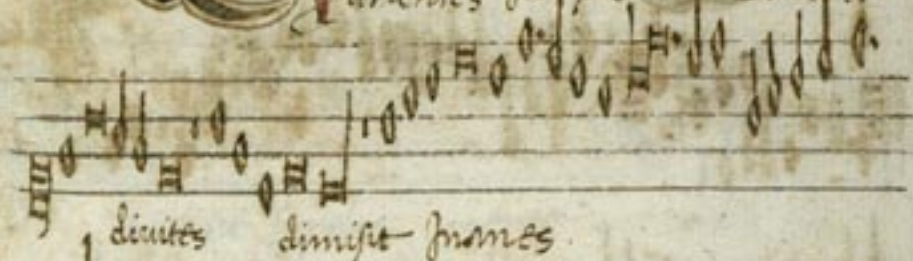
Dicit potentiam in brachio suo







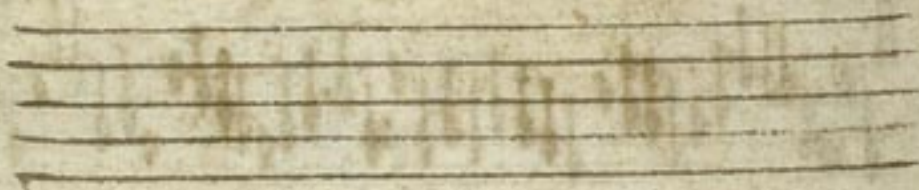
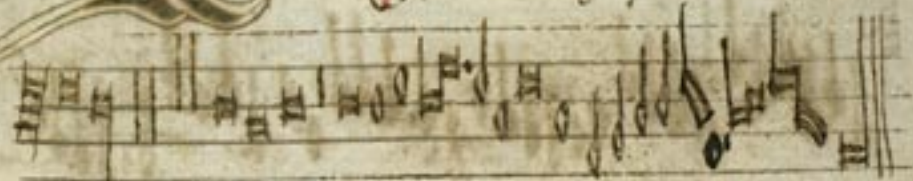
Xurientes in plenit. Boms. et

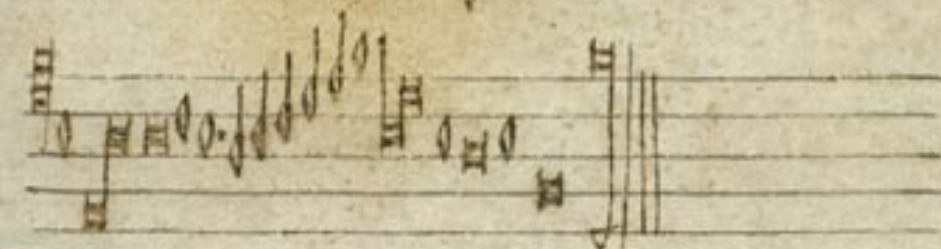
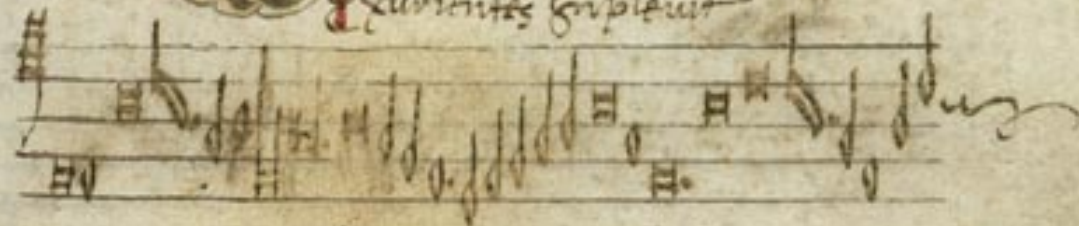
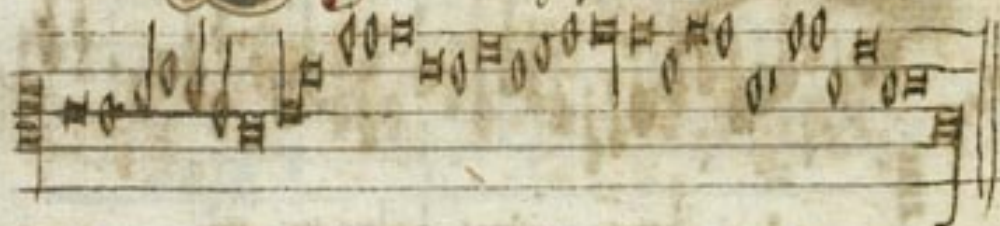


diuites dimisit inanes.



Xurientes in plenit. Boms.





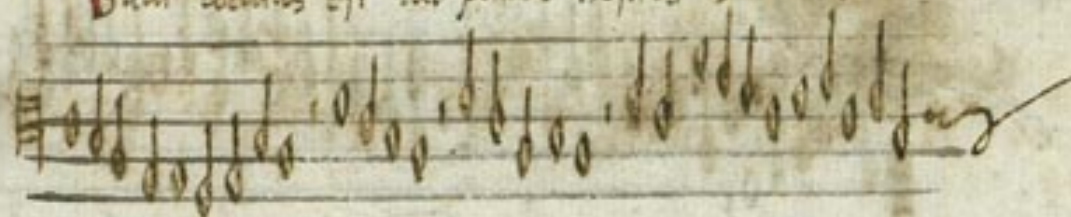


*I*ste locutus est ad
patres nostros habraam et
semmi eius iustula.





Sicut locutus est ad patres nostros. Habemus.

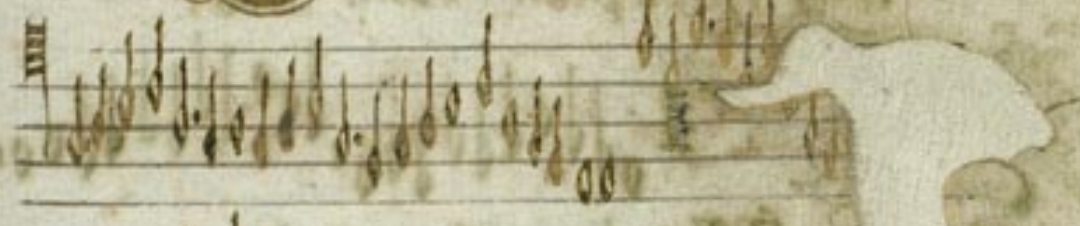
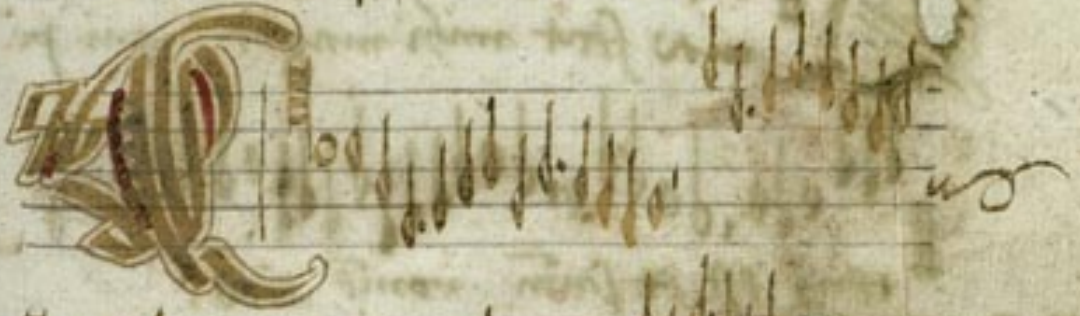
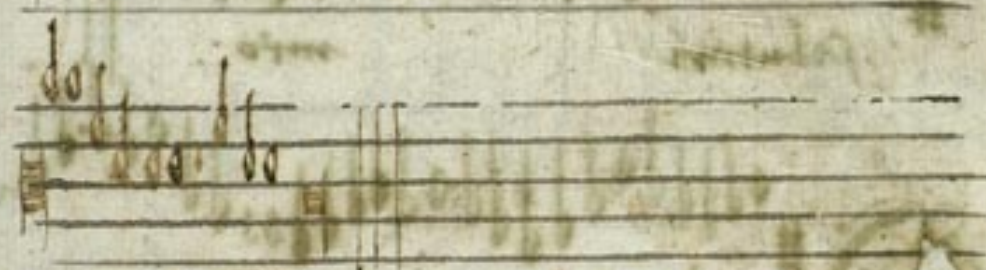


Iste erat
 in principio et
 nunc. et semper et in secula
 seculorum amen.

Iste erat.

It

140



St. M. *190* de oratione



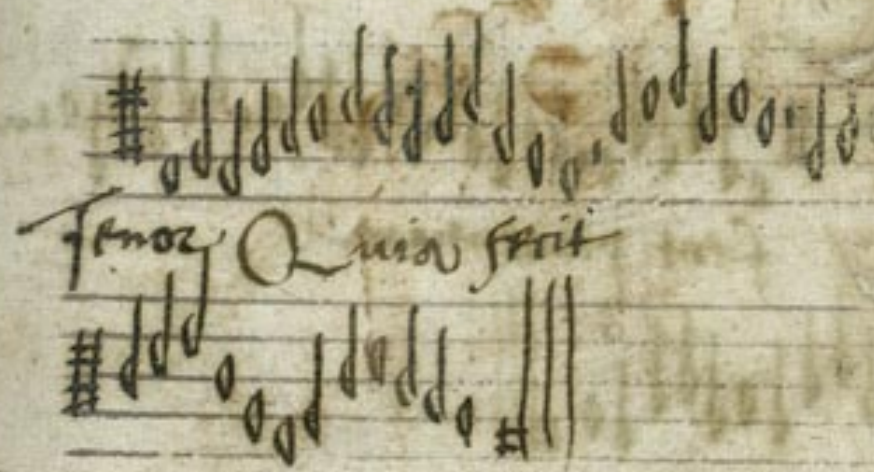
L + exultavit p[ro]p[ter] me in deo
salvami meo



Dominus factus mihi magnus qui po
tens est et sciam nomen eius

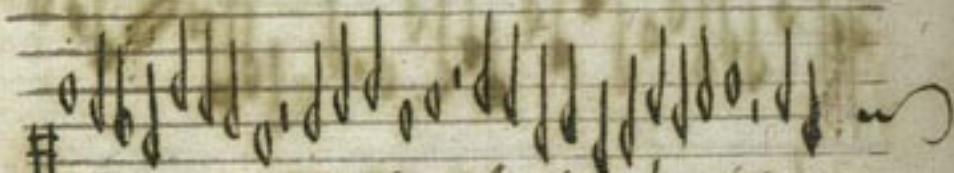


Gloria





Ecit potentiam



Excurrentes in pluit bonis et



fecit potentiam



Handwritten musical score on aged paper, featuring five staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. There are significant water stains on the page, particularly in the upper right and middle sections.

Stave 1: Musical notation with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes.

Stave 2: Musical notation with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "Fert po in" are written below the staff.

Stave 3: Musical notation with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "Exultantes in plenitudo bonis" are written below the staff.

Stave 4: Musical notation with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. The lyrics "Tenor Exultantes in plenitudo" are written below the staff.

Stave 5: Musical notation with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes.

I Locutus est

I Sicut erat in principio et nunc

S Sicut Locutus est



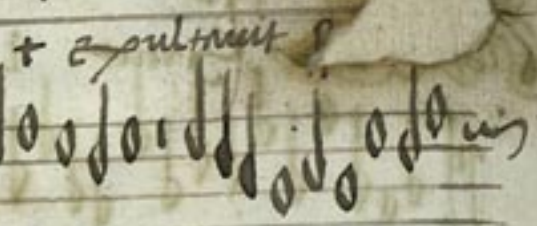
Sicut Locutus est ad patres

Sicut erat in principio et nunc et semper

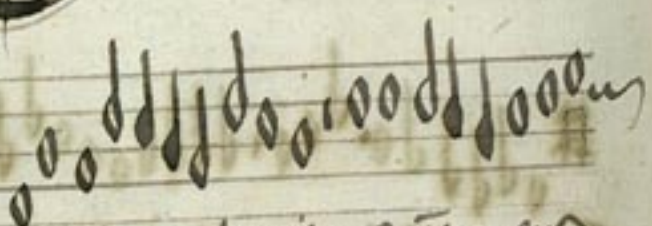
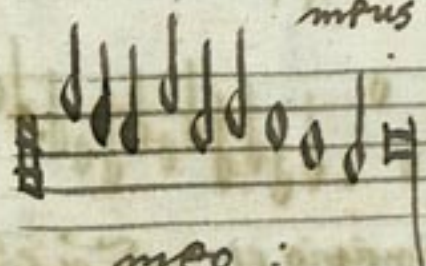
Tenor Sicut erat in principio et nunc

9193.

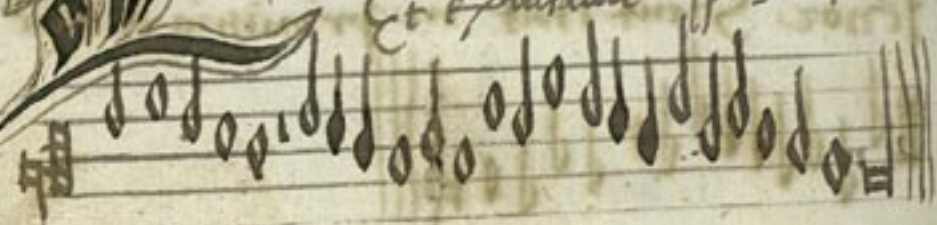
XI



meus in dno salutaris



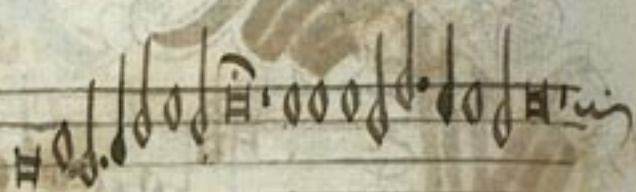
Et exultavit spūs meus



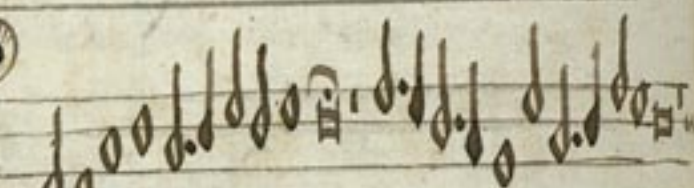
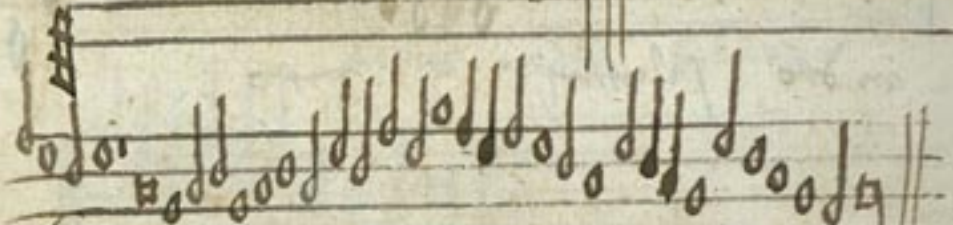
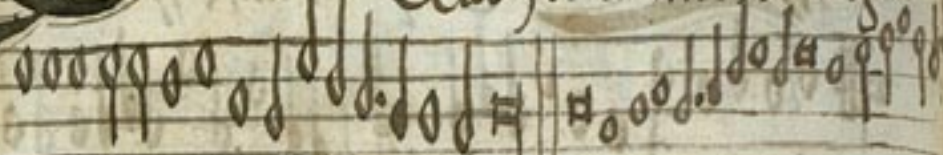


Et exultavit spiritus meus.

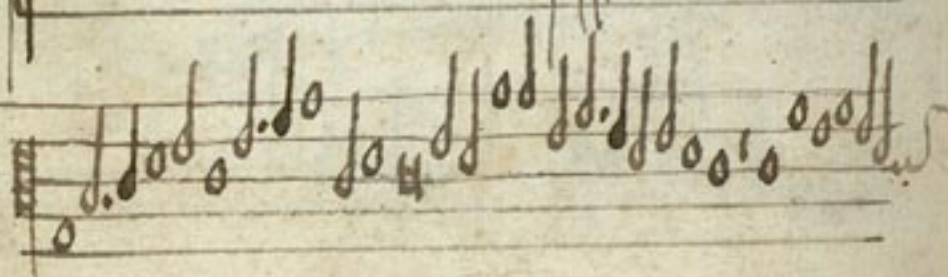
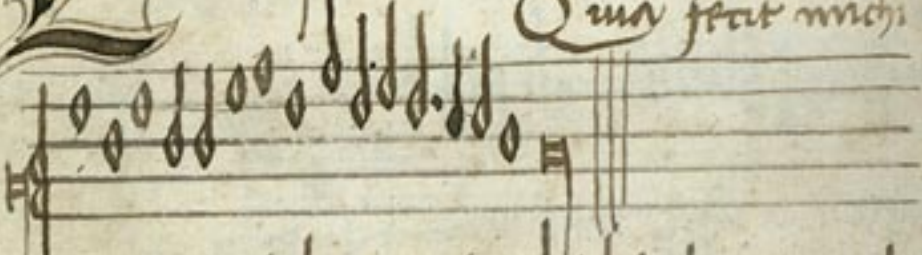
in deo salutari meo :



Quia fecit michi magna



Quia fecit michi



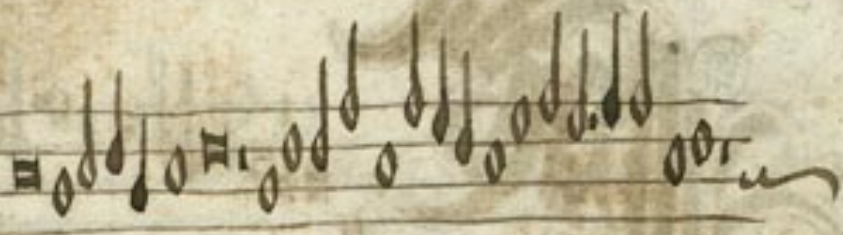




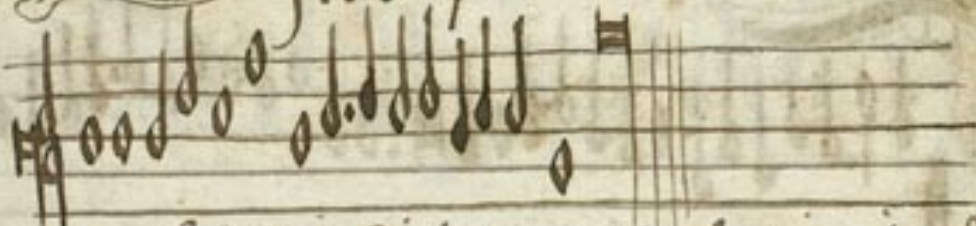
Eat potentiam



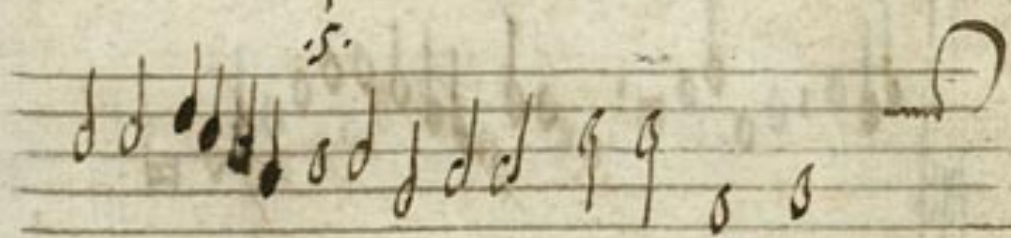
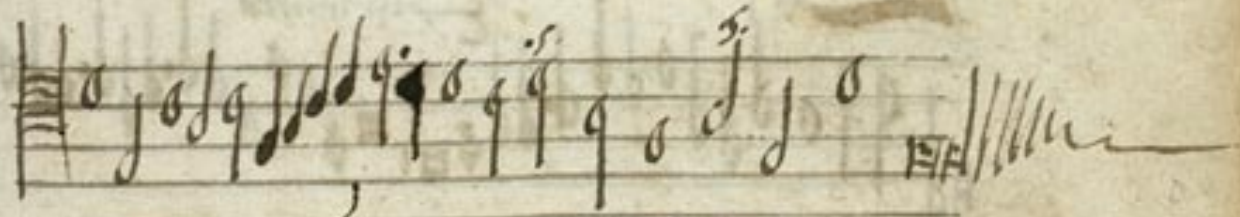
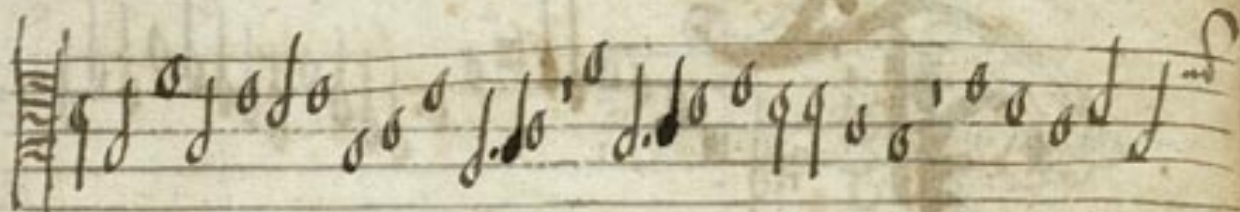
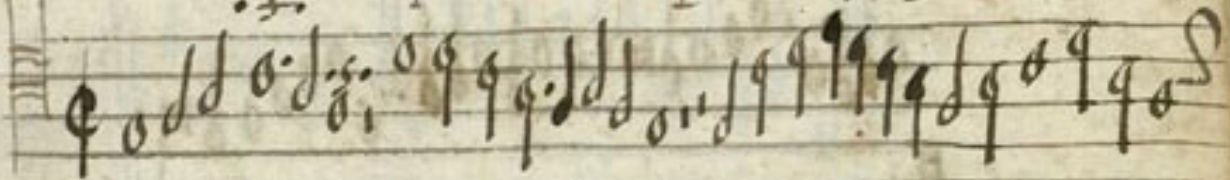
R. S. Canon a 3

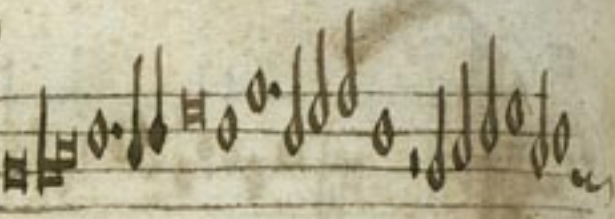


fecit potentiam

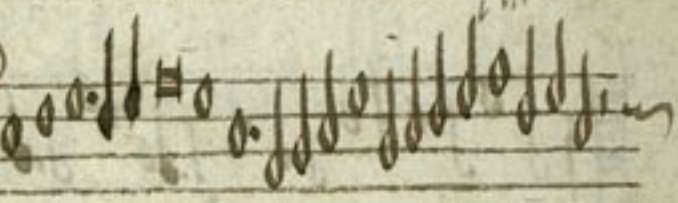
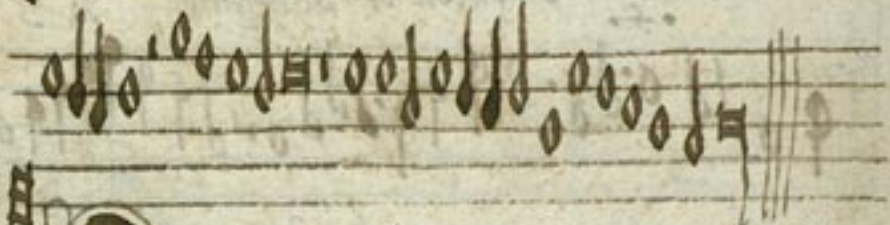
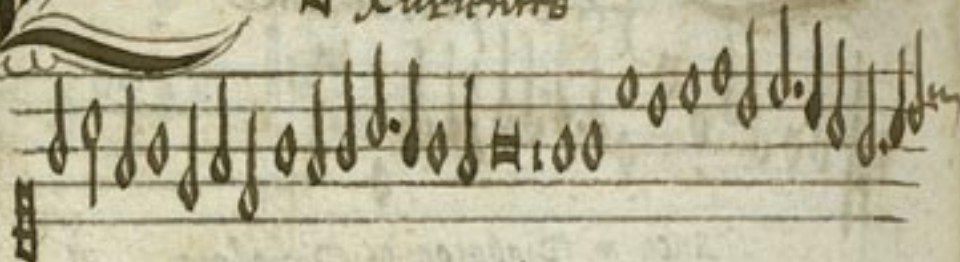


Canon in Diapason et Diatessaron A 3 Voci

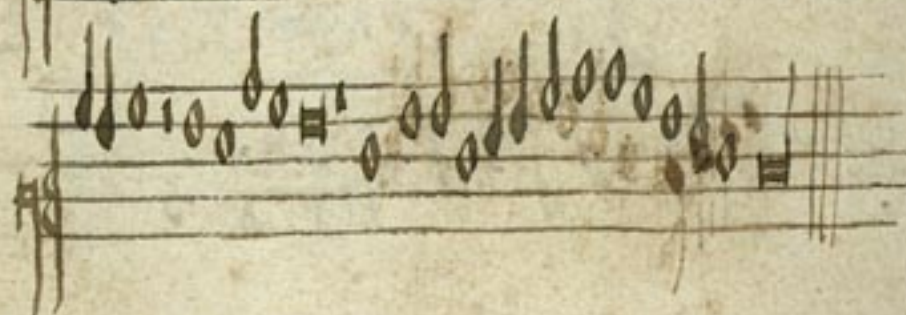
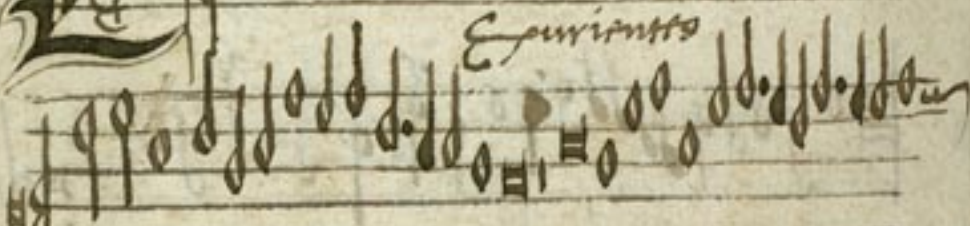


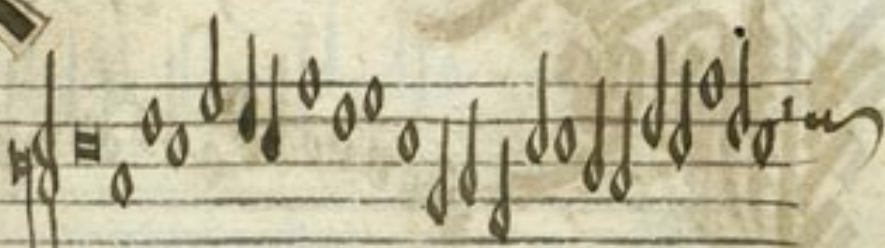


Exultate

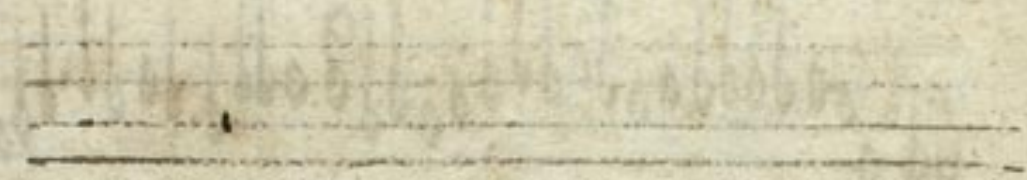
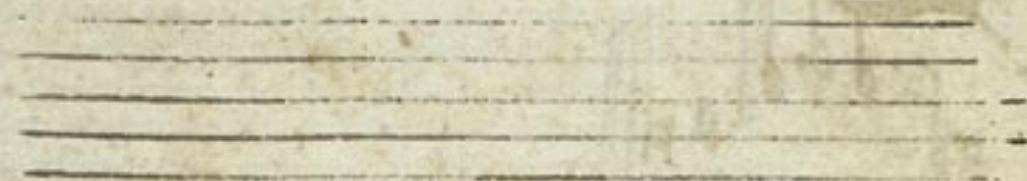
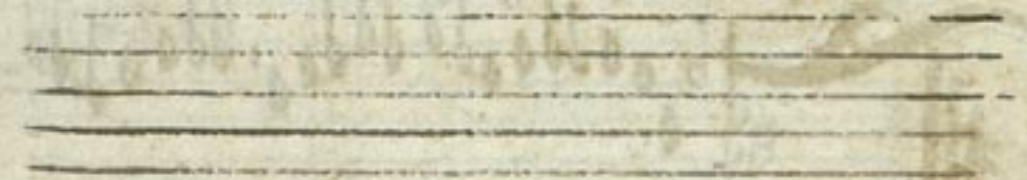
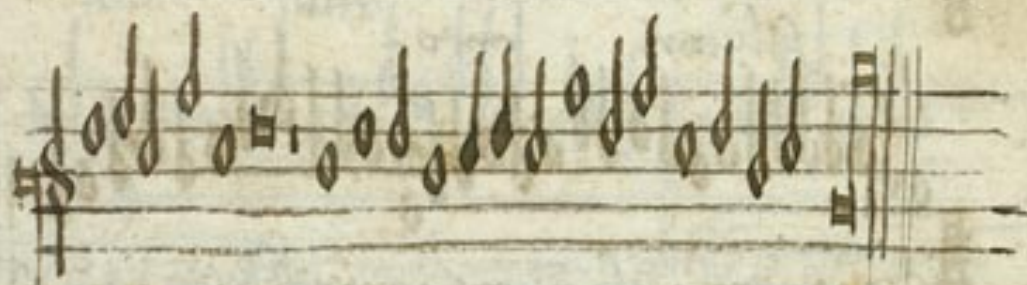
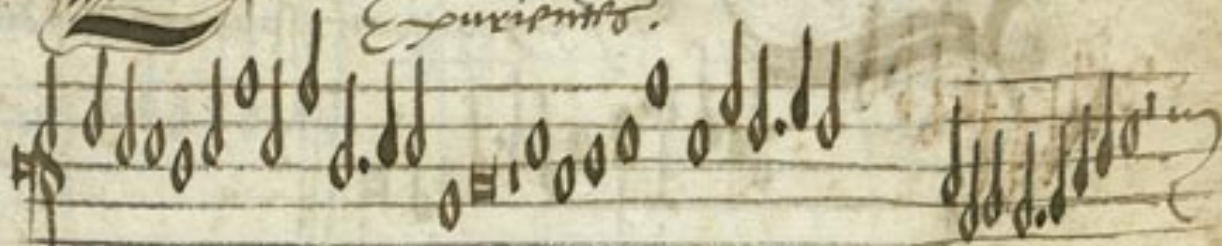


Exultate



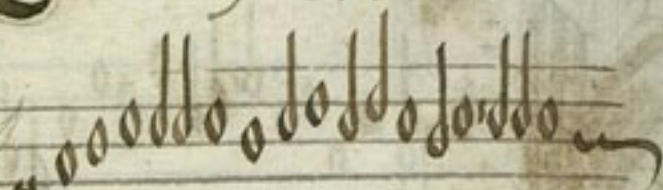


Exsurgetis.

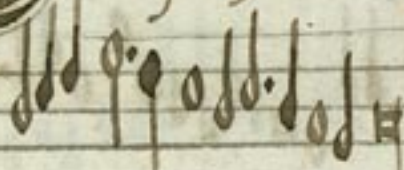


157.

f. Ms.

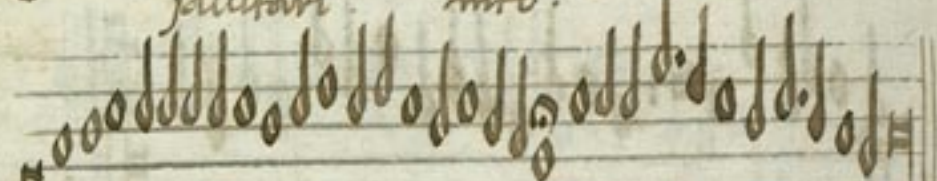


Et exultavit spūs meus idēo

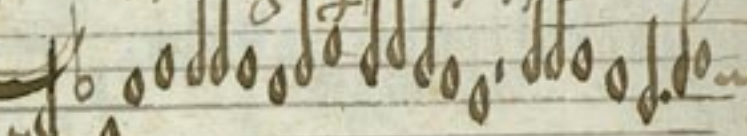


ut

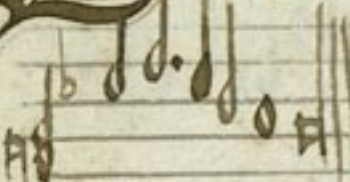
salutari mō.



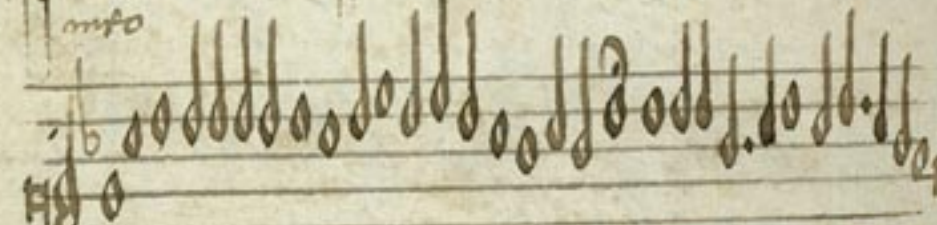
Quia fecit mihi magna q̄ potest & sūm nom p̄



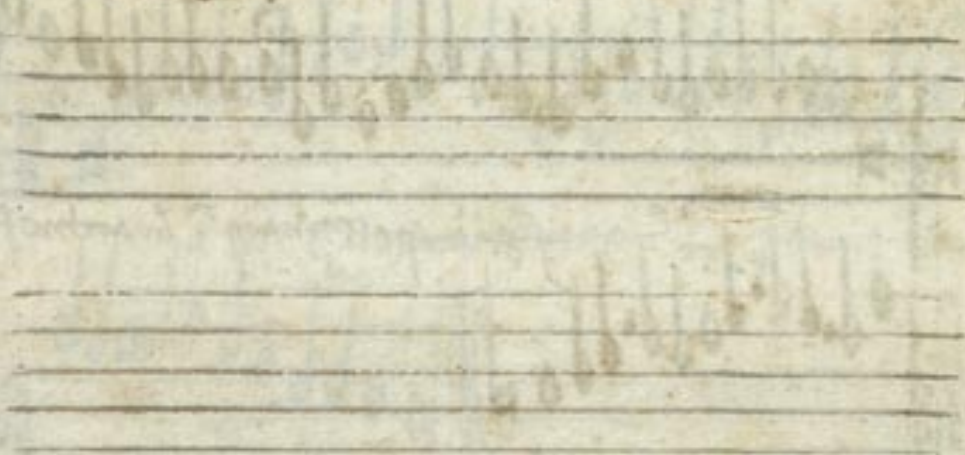
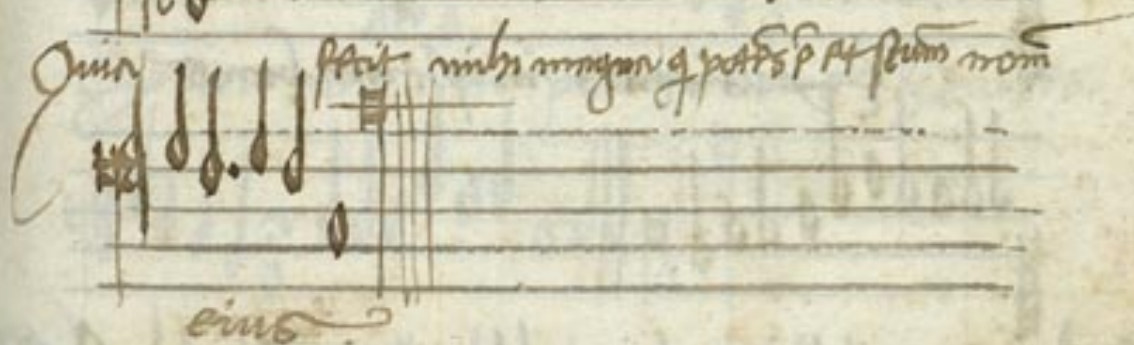
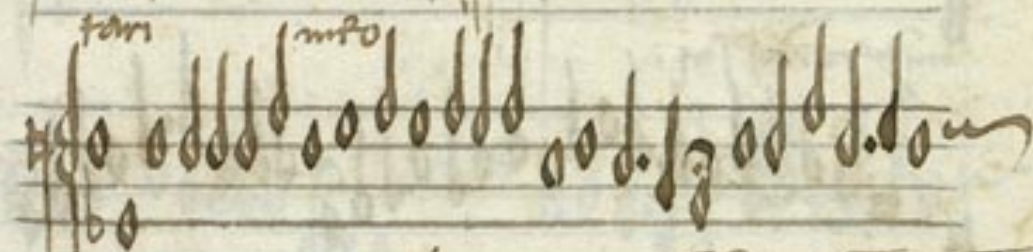
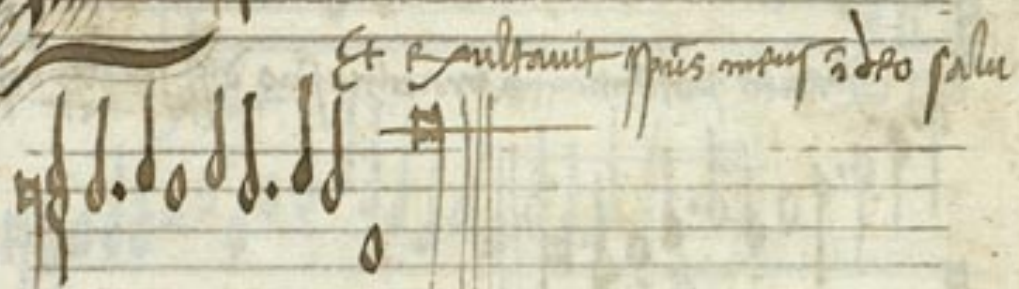
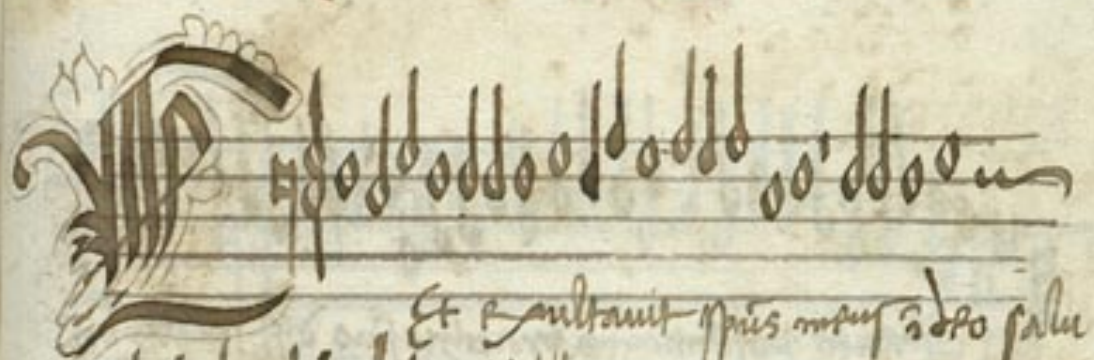
Et exultavit spūs meus idēo salutari

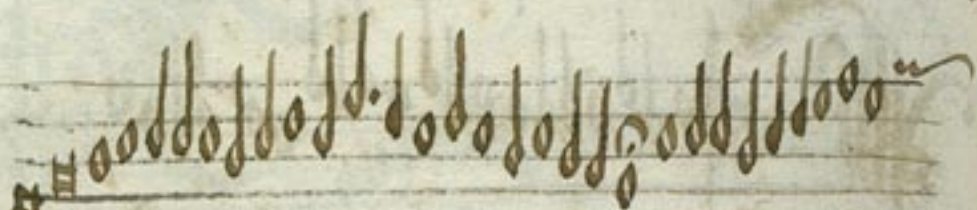


mō

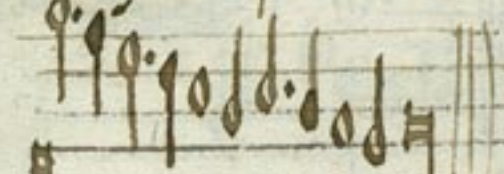


Quia fecit mihi magna q̄ potest & sūm nom p̄

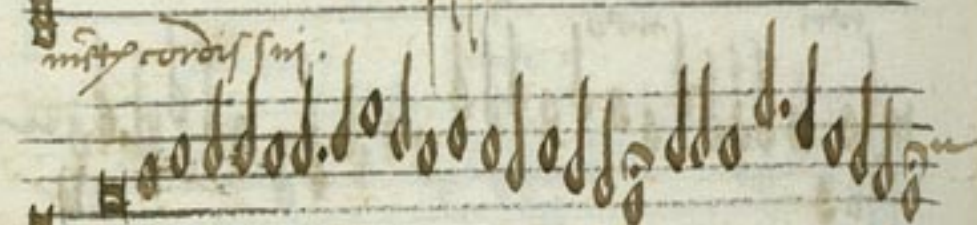




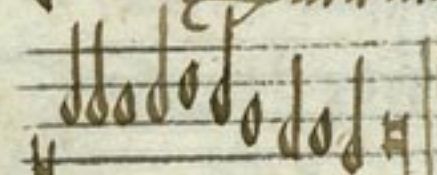
fecit potentiam in brachijs suis dissipat superbos



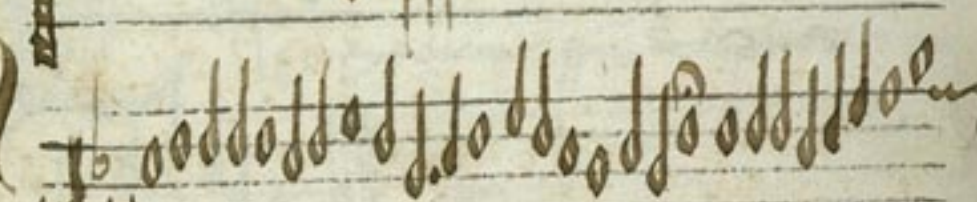
intra cordis sui.



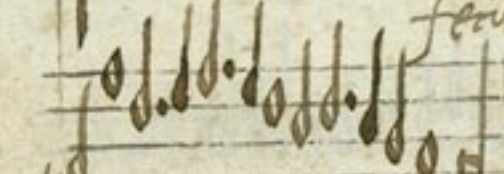
Eurientes in pleuit bonis



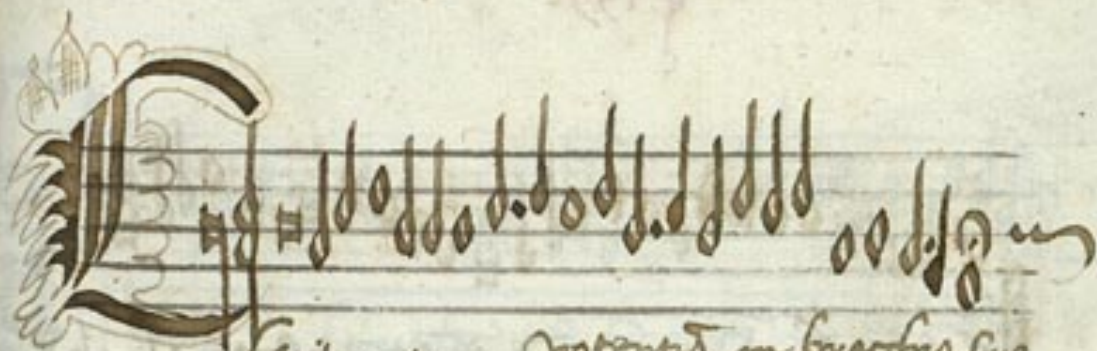
Tenor



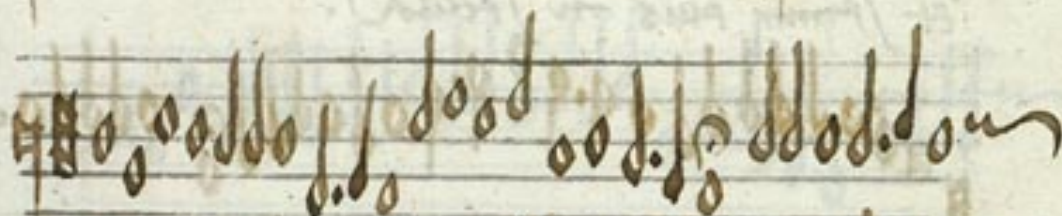
fecit potentiam in brachijs suis



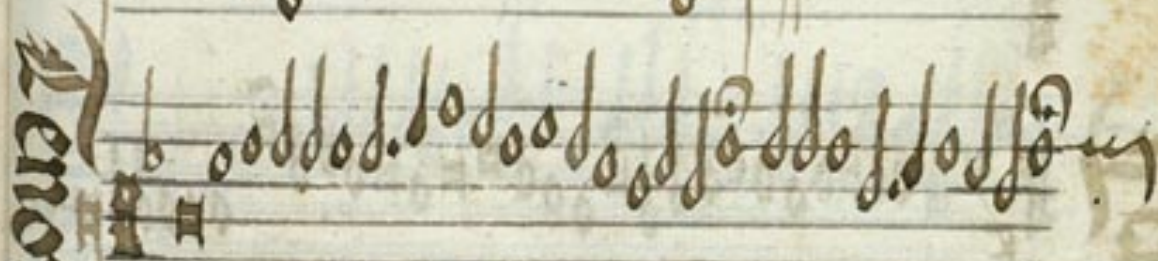
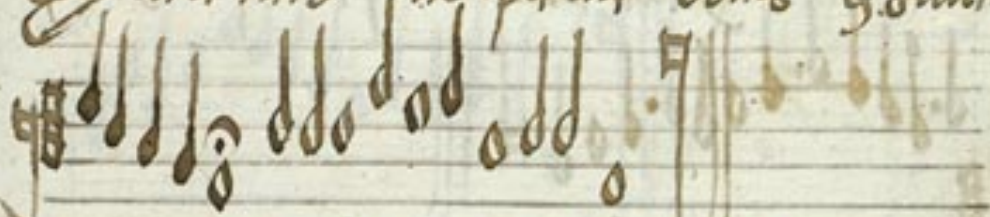
Tenor



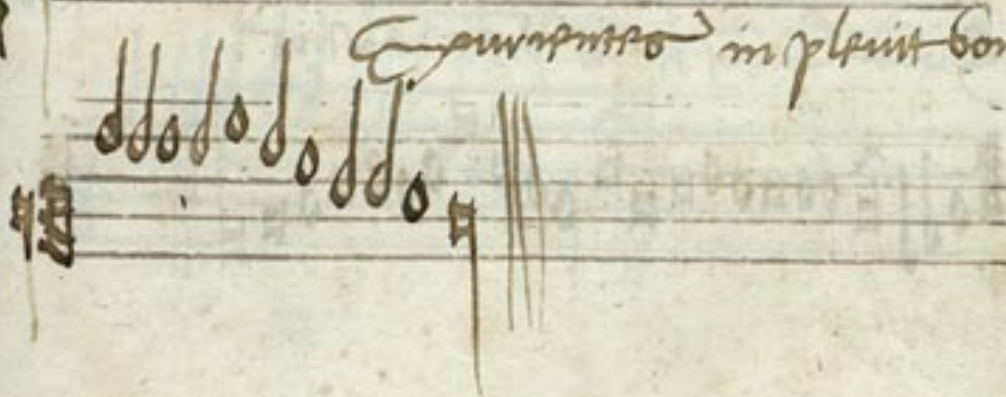
Fecit potentia in brachio suo



Esurientes in pleuit bonis & duntaxo



Esurientes in pleuit bonis



Sicut locutus est ad patres nostros abraham

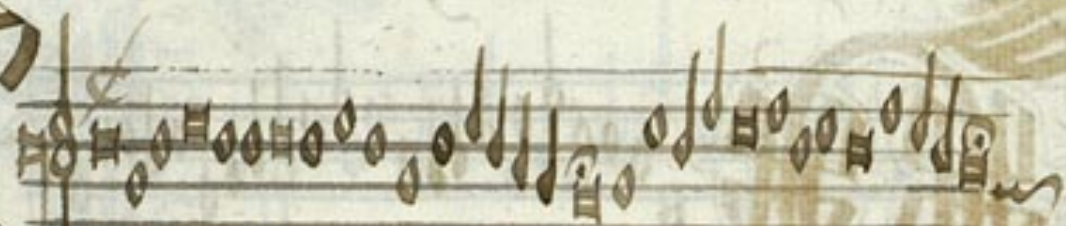
et semini eius in secula.

Sicut erat in principio Amen

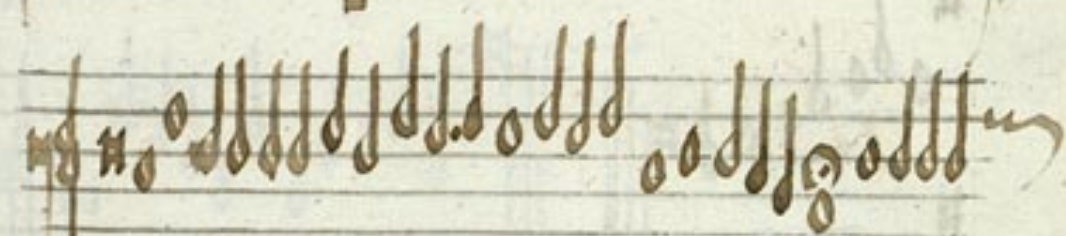
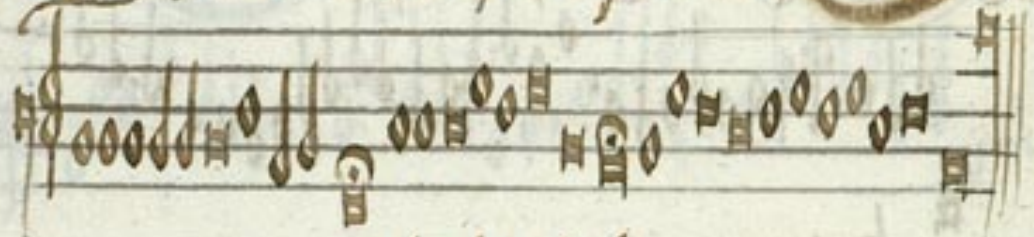
Tenor

Sicut locutus est ad patres nostros.

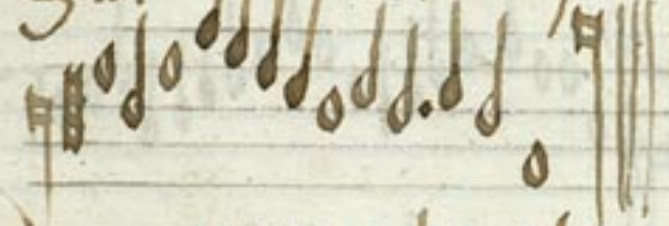
Contra



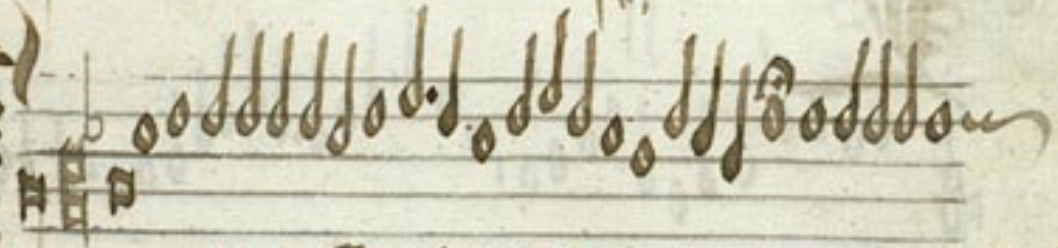
Sicut locutus est ad patres nostros



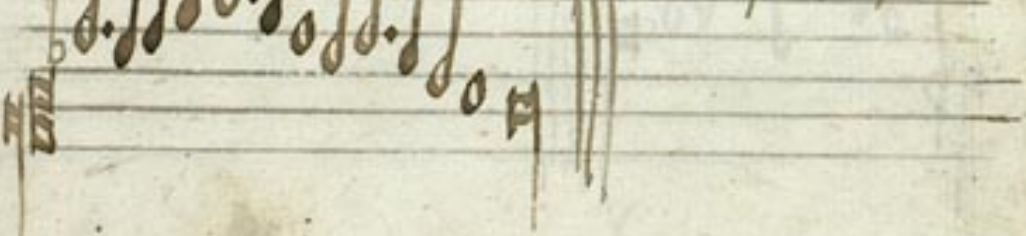
Sicut erat in principio et nunc &



Tenor



Sicut erat in principio & nunc





Ecce nos dux minor



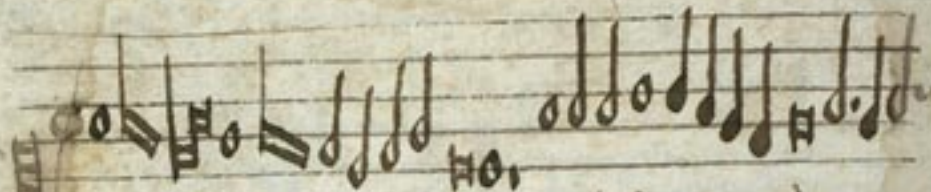


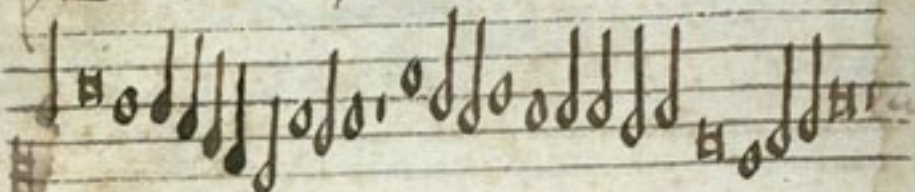
Ste confessor dñi sacratuſ fēſta

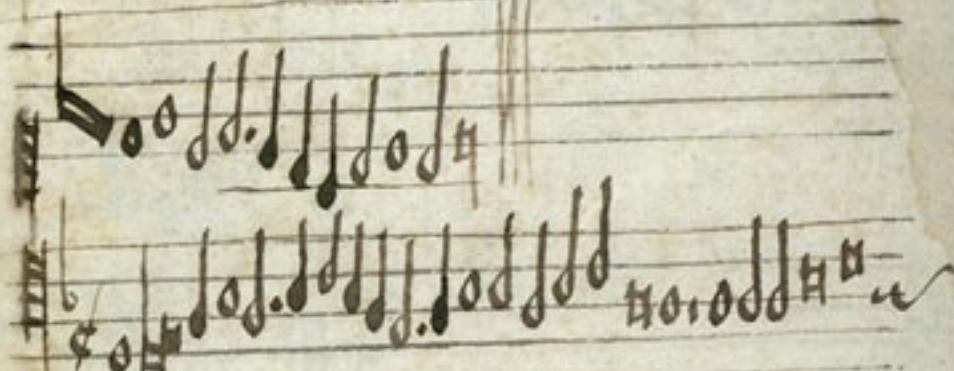


p̄f. Redemptor omnium



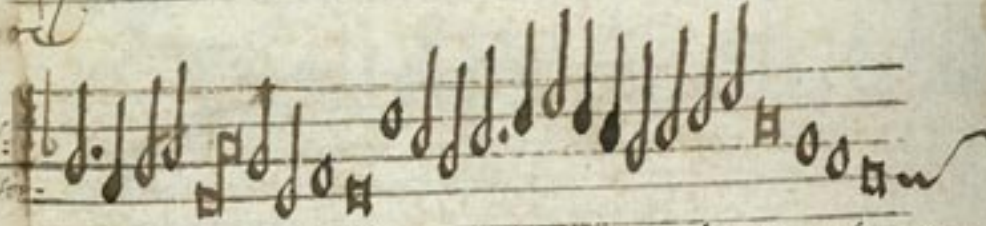
ant.  *Antes ad nostras devotis precibus*



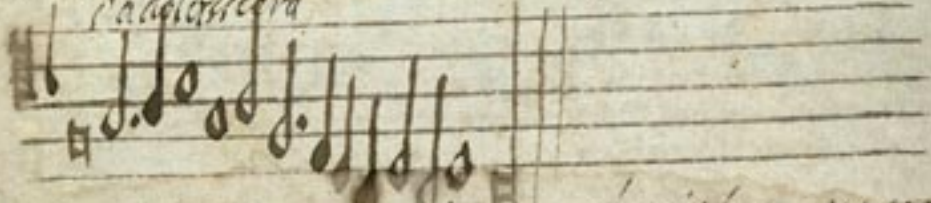


Tanto

videt
transfor



*Nel cantare si rinforzera la voce dalle 3 righe in giù, e di sopra
s'addebera*



*il semitono maggiore si segna co'singole o uero come
come qui se vede *
il semitono minore si segna di 4 virgole **



R.S. Del suono nella Musica

1557.

Tonus est proportio supparticularis sexagesimae inter novem et octo v3 $\frac{9}{8}$
ut re e quato, affratte quanto ut et $\frac{1}{2}$ de piu, re mi e egualmente fuore et
minuale quanto re de $\frac{1}{2}$ de piu, fa sol e pare tuono, et sol uale quanto fa et
 $\frac{1}{2}$ de piu, et così si siui procedere in infinito, secondo però i semitono ni.

Del semitono minore, si segna il semitono minore ✕

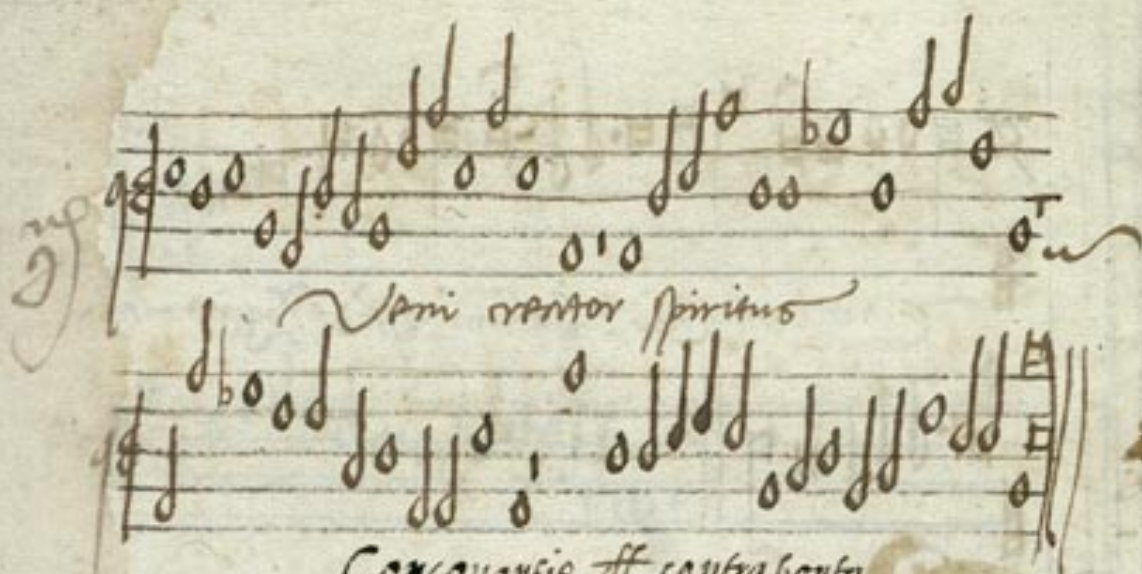
Semitonus minor est proportio $\frac{16}{15}$, il semitono quando sarà minore, il fa uale
e quanto il mi et $\frac{1}{15}$ de piu, sì modo che il fa sopra il mi viene a crescere $\frac{1}{15}$

Del semitono maggiore se segna il maggiore ✕

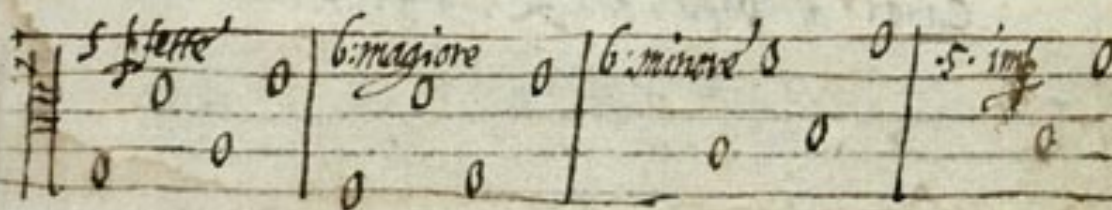
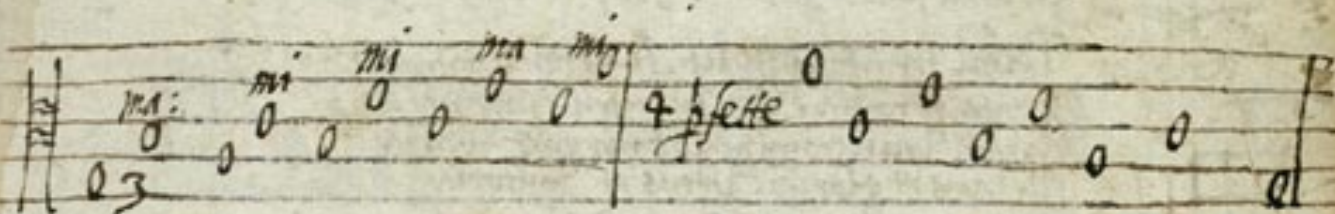
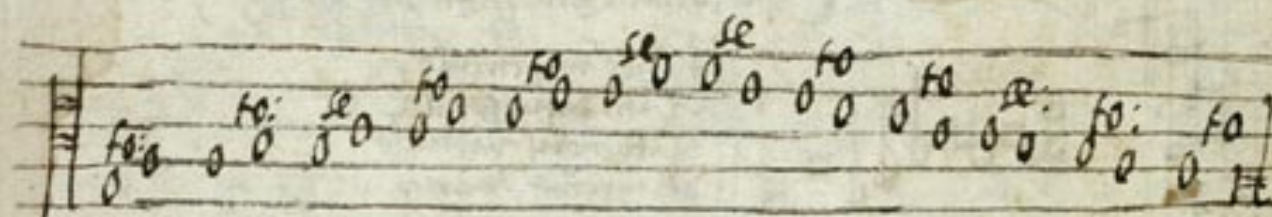
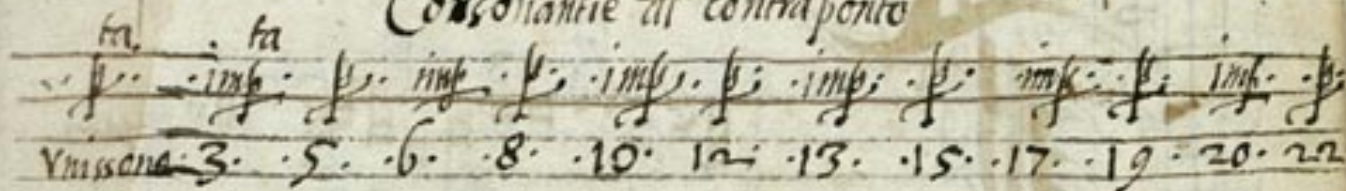
Semitonus maior est proportio $\frac{135}{128}$

MS.

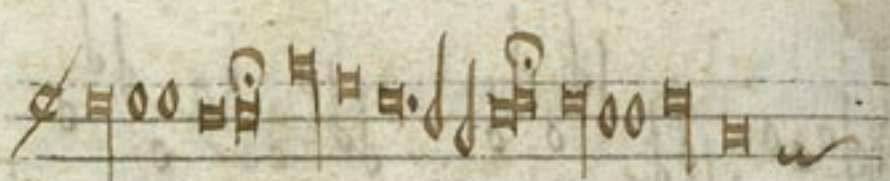
155



Consonantie di contraponto



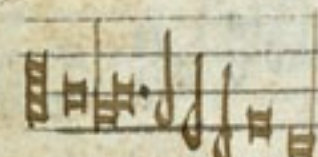
Canon 2 + Voc 1



Verbum Caro factum est de Virgine mariæ



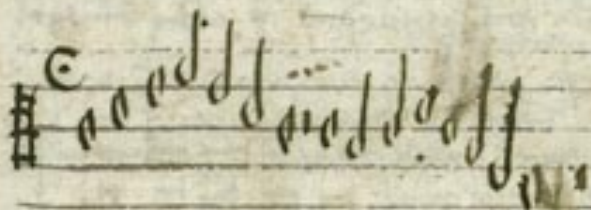
Verbum Caro factum est de Virgine m.



In hoc anni circulo
Vita datur seculo
Nato nobis parvulo
De virgine mariæ

Stellam solem protulit. Sol salutem protulit
Nihil tamen asulit. A virgine mariæ:
Obsecra feminæ. Cuius intras parvum.
Mundi laus et gloria: Decus et victoria
Cui manet in secula: de virgine mariæ:
Canon 2. Papa Leone 2. a 3. voc.





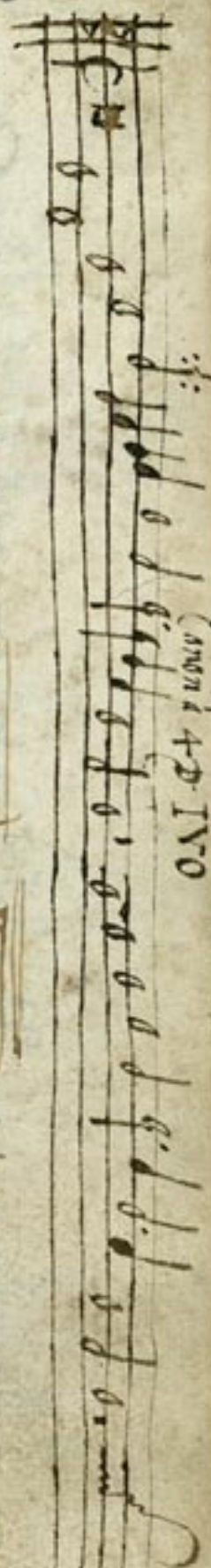
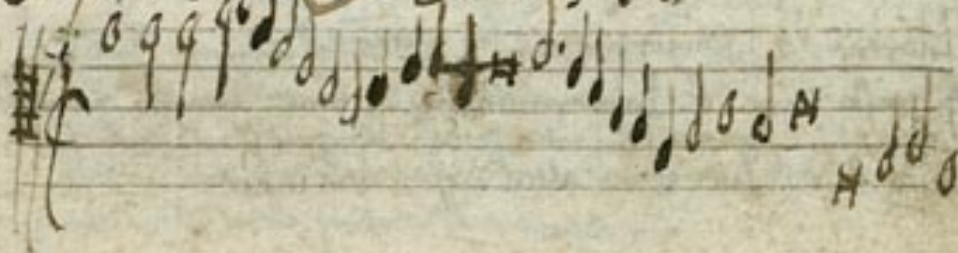
Alle?



Verbum Caro

Ban?

Carondi Papa Lione 2. a. 7. Voci



(anon) 4. 2. IV. O

Questi sono li signi che nella musica si content el primo e
quinto | C | et chiamasi minore pfecto: El secondo e questo | C |
et chiamasi maiore pfecto: El terzo e questo | C | et
chiamasi minore pfecto: El quarto e questo: C | et chiamasi
minore imperfecto et alcuni quaternario: El quinto e questo
F | et chiamasi contrapunto et habbiamo che qualche
volta si segna un / C. con uno duo p abito in mezzo
Como appare eg. | 2 |

Defiguris.

La maxima se in tutti questi modi
La longa se in tutti questi modi
La breua se in tutti questi modi
La semibreua in tutti questi modi
Questo se chiama minimus | et questo se chiama
minima | et questo se chiama semibreua
roma

Della valuta p questo signo | C | La maxima uale 3
Longa | La longa | 3 | breua: La breua | 3 | semibreua
breua: La semibreua | 3 | minima

p questo signo | C | La maxima | 2 | longa | La longa | 2
breua. La breua | 2 | semibreua | La semibreua | 2 |

minima | et sic de singulis | Ma nota che la breua p questo
signo sempre uale diu quando e sola et no pua | qu
a | alit breua d accento se omnia longe outra uno
tempo outra diu | pause allora uale tre | et se alitmeti.

p questo signo | C | La maxima | 2 | longa | La longa | 2 | breua
La breua | 2 | semibreua et sic outra alit nota F.

p questo signo | C | La maxima uale tanto quanto p quello
che e | pignato | C | ma papi che eg la semibreua si conueno
a p d | C | subingmo alit differentia non e

2 Deligaturis.

Quā fossano due oīe tē breue legittē sīcōmo appāu sonno
 tutte longe et tanto p' uno uagliu | $\# \# \#$
 Se fossa p' in et lultima resta p' in b' et l'interuallu
 de m'igi et s'ia quatu resta p' in longe como q' appāu.
 $\# \# \#$ | Sēmpre lultima restādo cōs' e' longe. $\#$ $\#$ $\#$
 sonno sēmpre breue nō auēdo elgūmo de s'mib' et c.

De s'mib' et c.

Sappi ch' l's'mib' et c. qū sonno legittē s'm' sonno due l's'm' et
 nō possono d' p' in: s' fossa p' in in s'm' l'alt' sonno
 breue outro longe s'm' et c. s'm' et c.

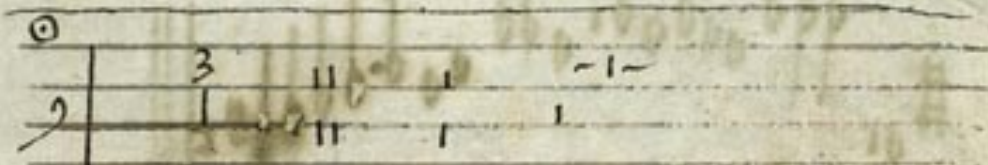
De nigris.

Sappi ch' tutte le note nigr' s'm' de lor ualutā
 p' ongr' s'm' el terzo | E s'm' l'ent' et c. sonno p'portionij.

De punctis.

L'ann'ima pūnta p' ongr' tēpo quēl pūnto
 uale una longa | La longa pūnta el pūnto
 uale una breue | La breue pūnta el pūnto uale
 una s'mib' et c. | La s'mib' et c. pūnta el pūnto uale una minima.

De pausis.



El p'mo tēpo e' de longe | El s'mo | e' de breue
 Le due pause sonno due s'mib' et c. l'alt' una
 Et cōs' p' p'atto minor' questo m'edesso | El minor'
 in p'atto et et maior' in p'atto el tēpo loro s'ma el terzo
 s' sonno s'mo l'alt' | El p'mo ogni p'osa ch' tōrā d'uno r'go
 el alt' uale tanto quanto una pausa sola.

M. b.



Vesta lamate sancta

cheli propheti aspectu eius in celo sepe sepe

Como la Ecclesia contra

Contumacia fuiti quati

fuiti ad altera uoce

Le nato iesu doler

El et de fuiti pmiti

Le nato l'ordentore

pdant ad meij l'um

no e miga folia

de iesu d'ordentore



L'apostoli guardando

Vide in Iherusalem splendore

utrum utrumque loci

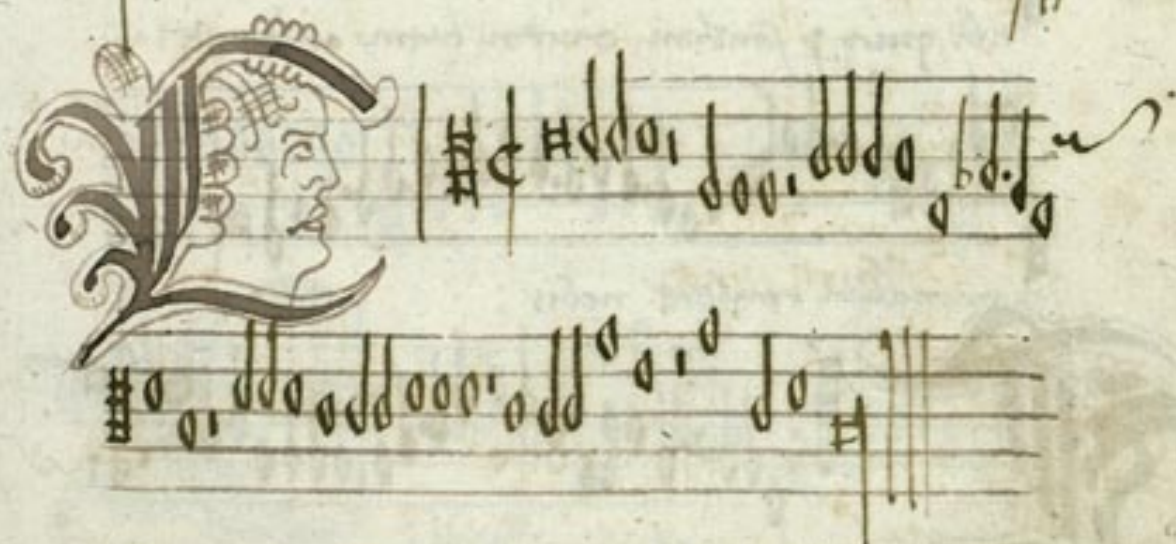
Semp inij cantando

De no alia timore

So l'angelo gabrielle

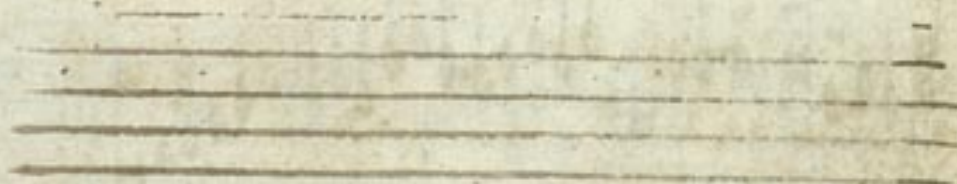
et p'p'io de nouelle

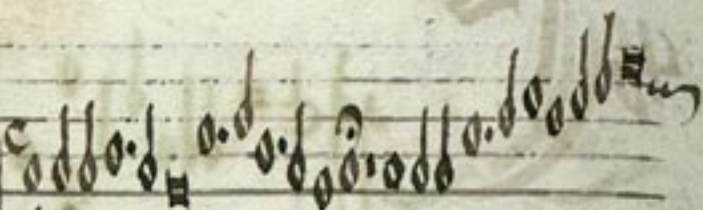
del alio die signore



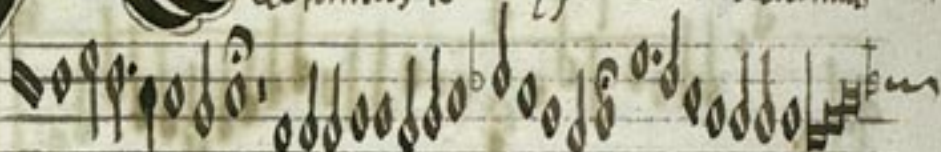
Gloria in excelsis
 in terra pax ad tunc
 Et no filij nati
 Ad laudem et signor nro

In bethleem nati
 videti xpm nato
 Et pñ pñ nato
 pñ filij nati

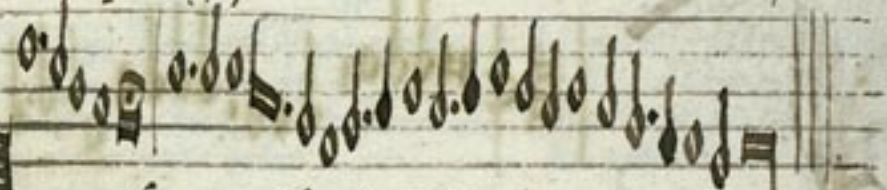




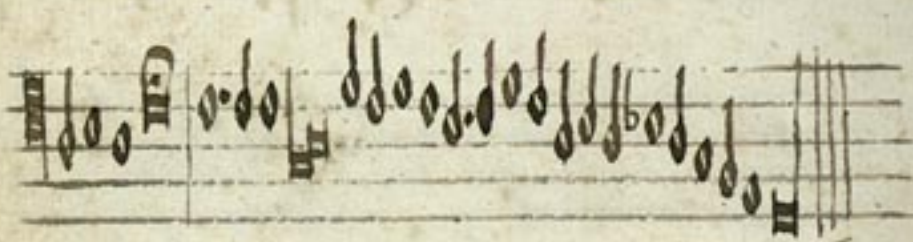
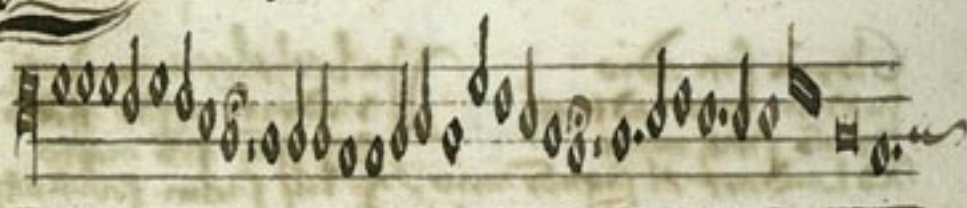
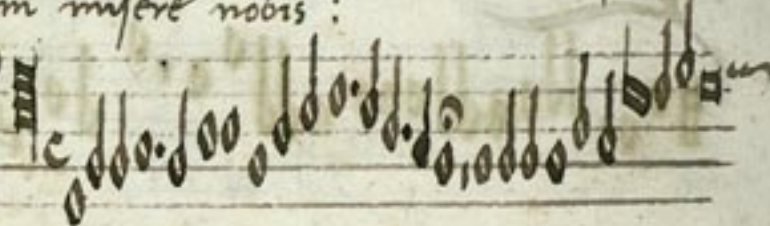
dominus te xpe. et benedicimus

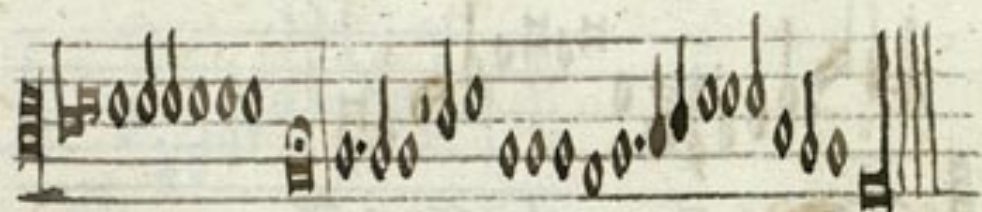
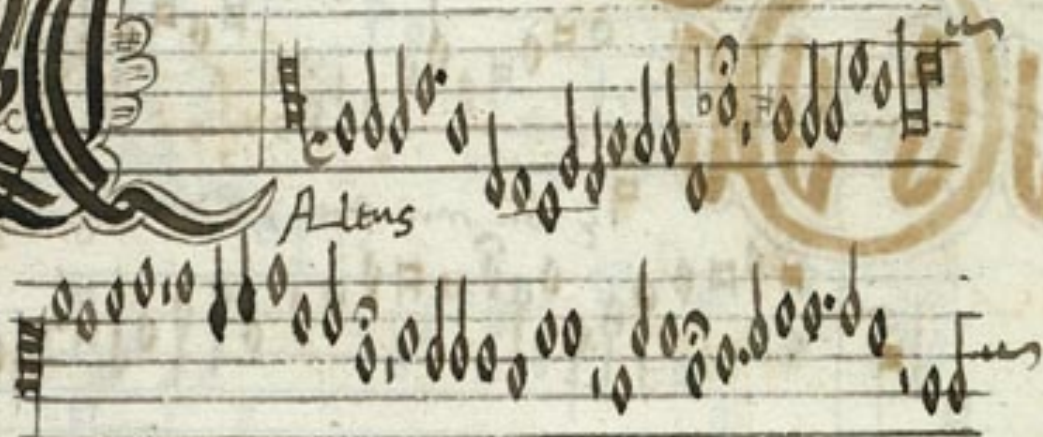
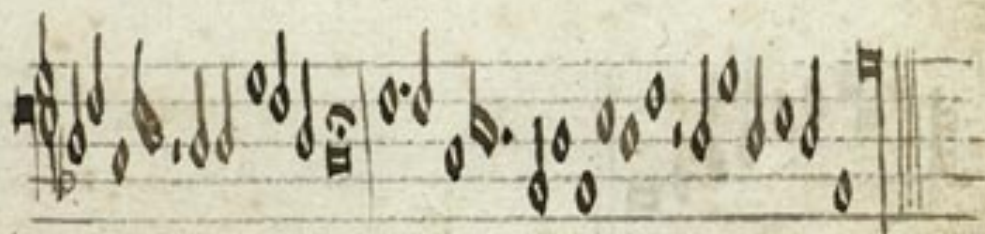
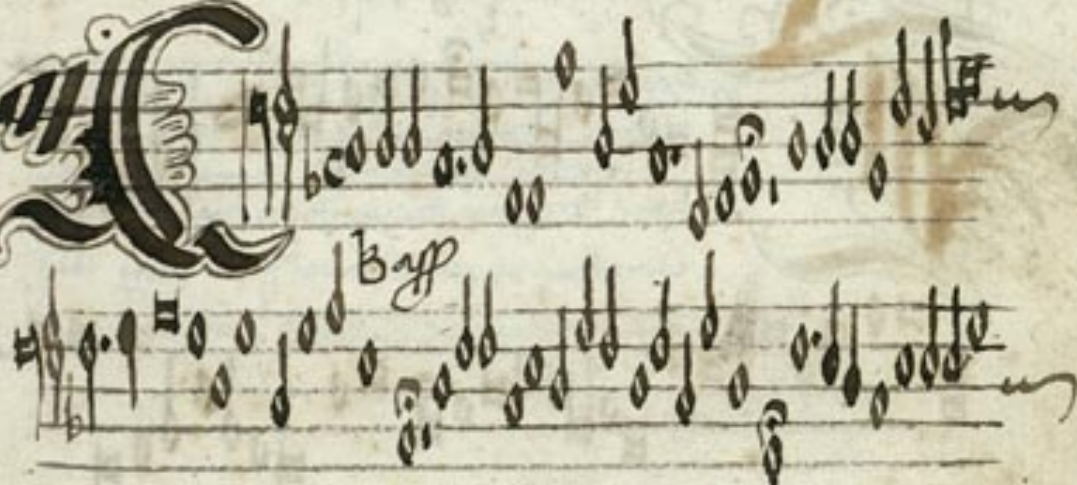


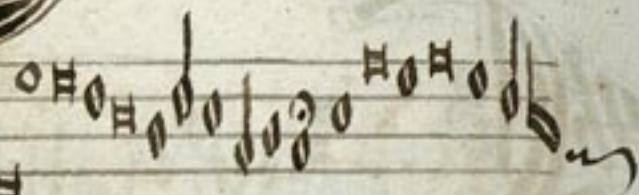
tibi quia p[ro]p[ter] sanguinem crucis tue redemisti



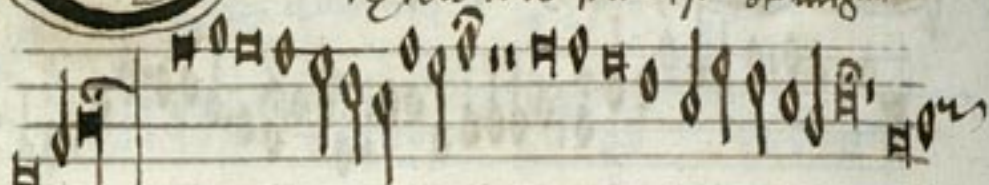
mundum misere nobis :



*Cantus**Cantus*

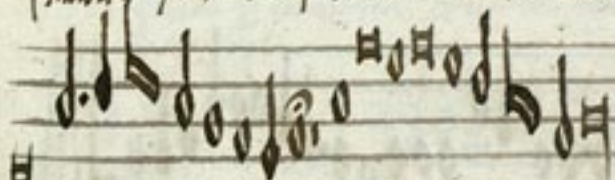


Ex bñ mro facti est de uirgine

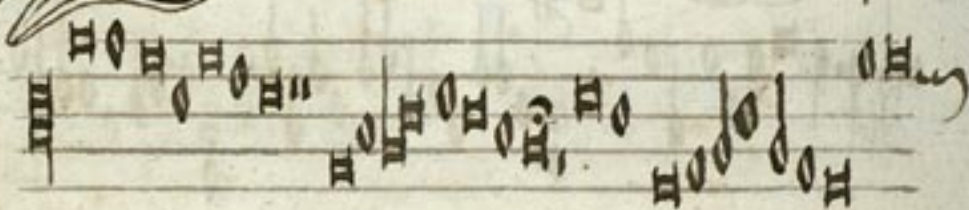
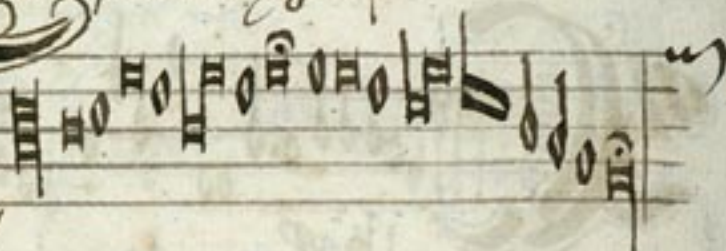


in hac mñj circulo Vita datur pculo

Nato



not pculo de uirgine.





Stellam solam pulet sol salutem contulit
 Nihil tamen abtulit a uirgine mari.
 Obstatu forma cui uirgine pariter
 Mundi laus crinita de uirgine mari
 Illi laus et gloria: deus et uictoria
 Cui manet i secula: de uirgine mari.

3 3 || 2 2 || 3 3 || 2 2 ||

put. divisionis

put. alternatim

Benedicimus

domino

Tenor

Contra

Contra Tenor

patri pui & filio
 Sancto spiritui paracleti
 Benedicimus domino
 Ad est nobis propitiis

Basso

jam refulsit
 claritas

et filium solentis
 Benedicimus gratias



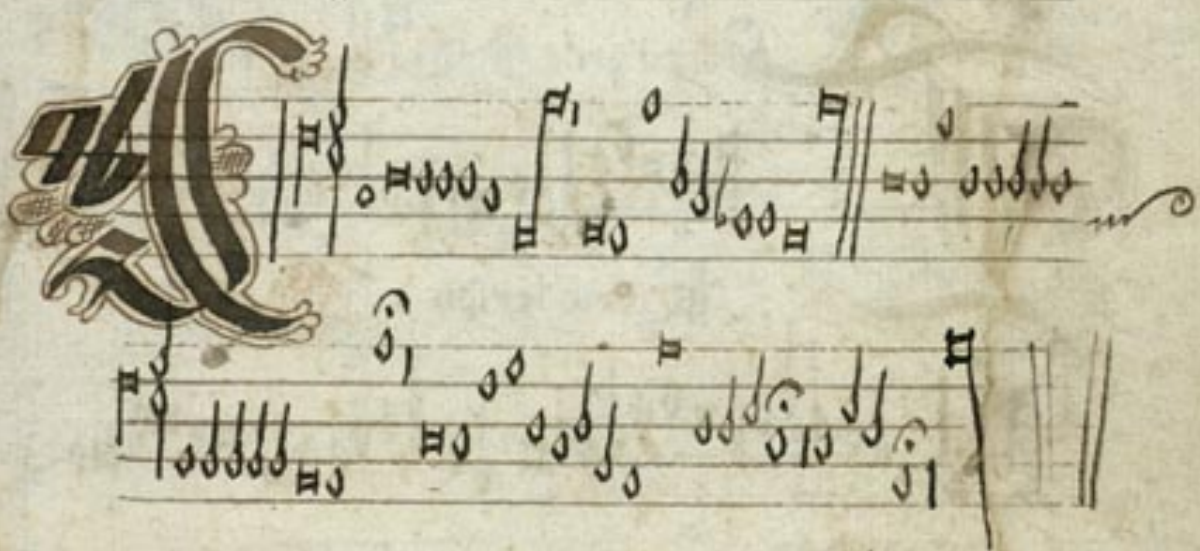
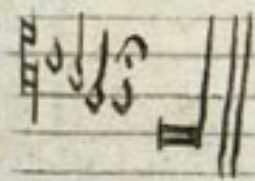
dominus et ex et benedicimus tibi

Quia pro nostra redemptione mundum miser nos

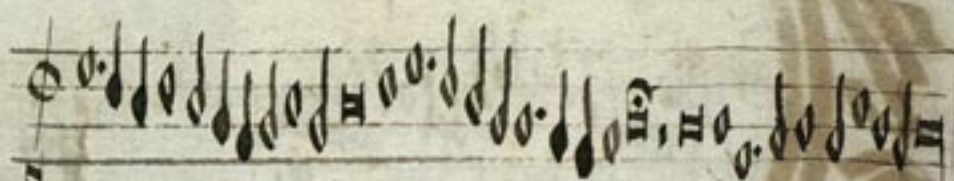


Letanie De domina nra

Cant: Sca Virgo Regimus

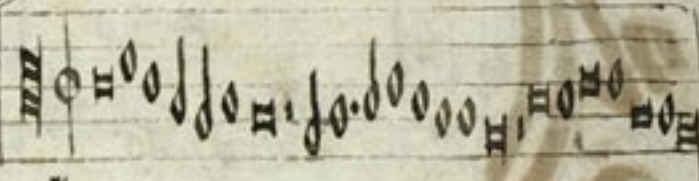
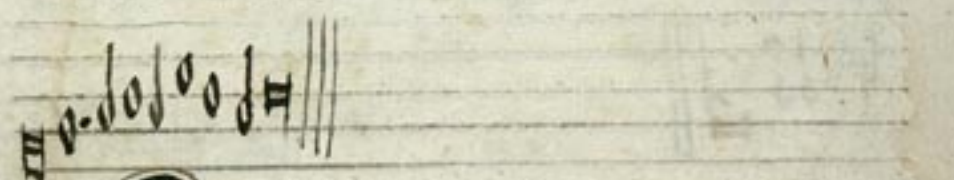


Tenor: Sca Xpo Xpian: Bass: Sca Xpo Xpian:

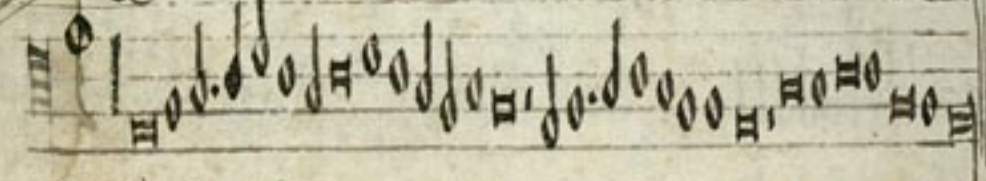


Kyrie leyson Xp̄ leyson Xp̄ audi nos

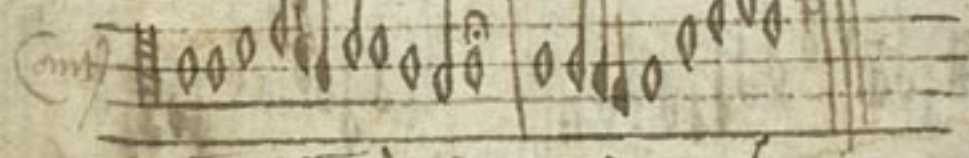
Om̄es sancti.



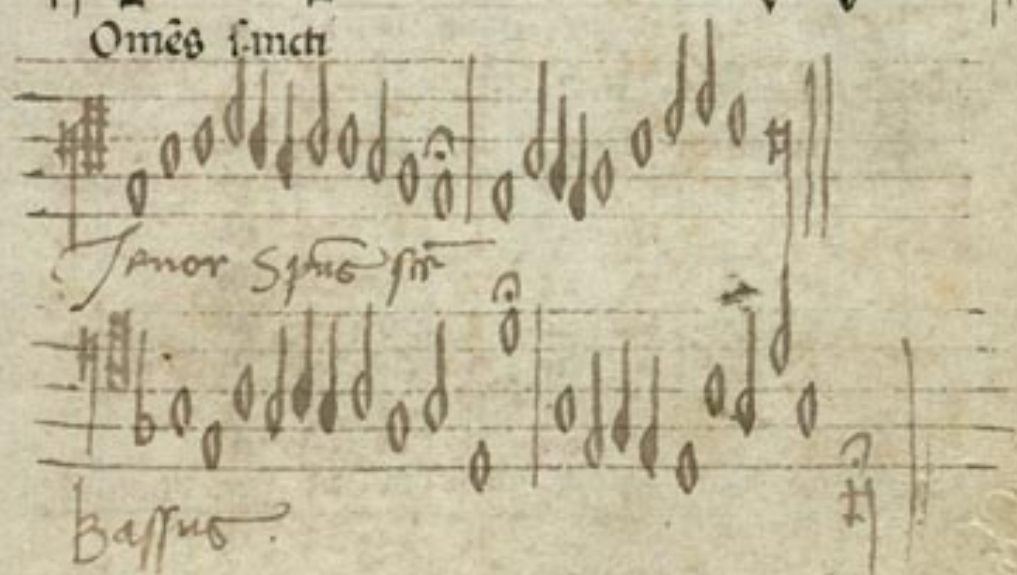
Kyrie leyson



Om̄es sancti



Sp̄s s̄c̄s deus misere nobis

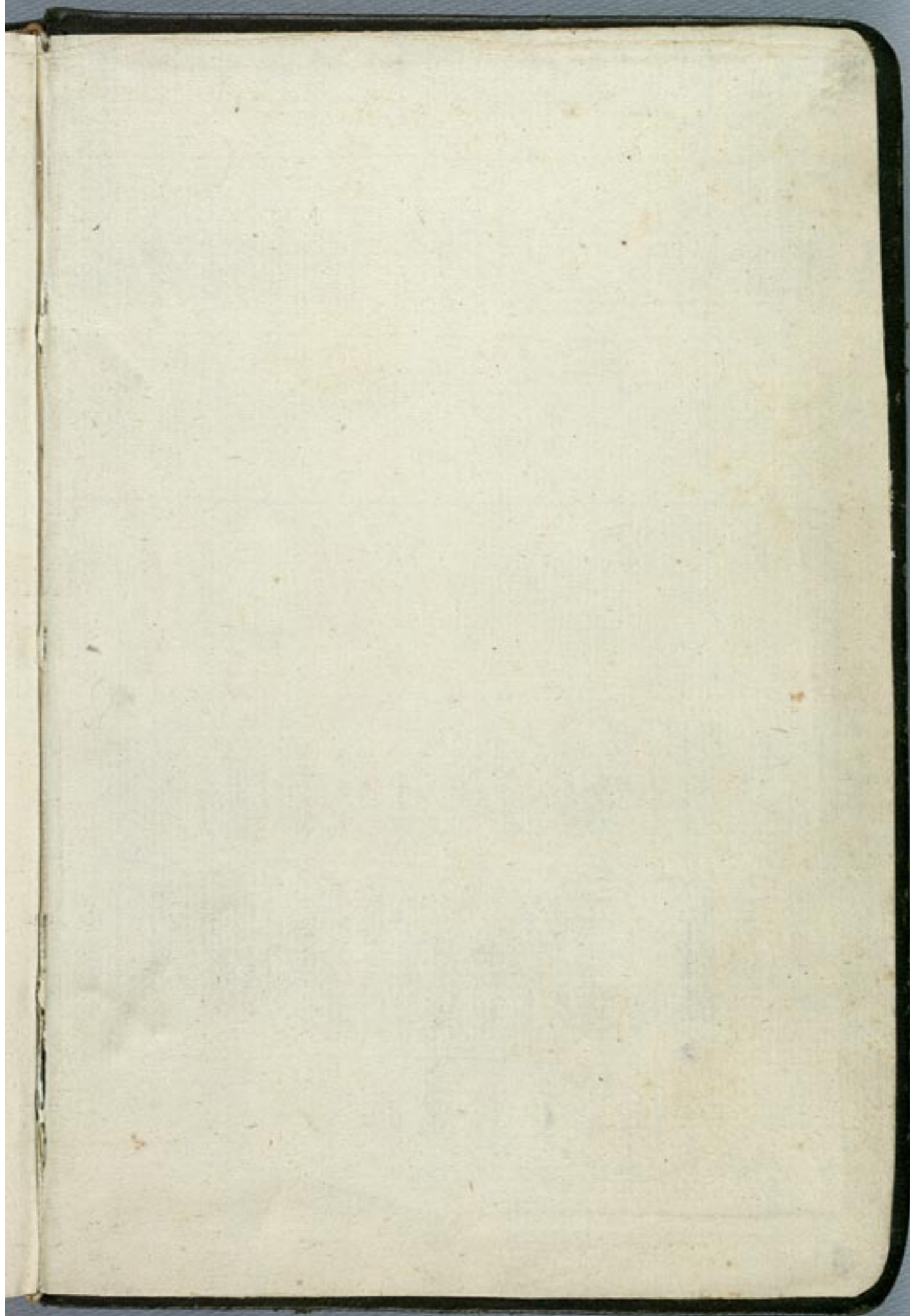


Bassus

	lun.	mart.	mer.	gio.	ven.	sab.	dom.	lun.	mart.	mer.	gio.	ven.	sab.	dom.
16		18	4	22	30	10	21	28	29					
5	d	19	5	23	madu	11	22	28	30					
13	f	20	6	24	2	12	23	28	1	De celis				
2	g	21	7	25	3	13	24	28	2					
	a	22	8	26	4	14	25	28	3					
10	b	23	9	27	5	15	26	27	27	De nouis				
	c	24	10	28	6	16	27	27	28					
18	d	25	11	29	7	17	28	27	29					
7	e	26	12	30	8	18	29	27	30					
	f	27	13	31	9	19	30	27	1	De celis				
15	g	28	14	1	10	20	31	27	2					
4	a	29	15	2	11	21	1 iunij	27	3					
	b	30	16	3	12	22	2	26	27	De nouis				
12	c	31	17	4	13	23	3	26	28					
1	d	1 febru	18	5	14	24	4	26	29					
	e	2	19	6	15	25	5	26	30					
9	f	3	20	7	16	26	6	26	1	De celis				
	g	4	21	8	17	27	7	26	2					
17	a	5	22	9	18	28	8	26	3					
6	b	6	23	10	19	29	9	25	27	De nouis				
	c	7	24	11	20	30	10	25	28					
14	d	8	25	12	21	31	11	25	29					
3	e	9	26	13	22	1 iunij	12	25	30					
	f	10	27	14	23	2	13	25	1	De celis				
11	g	11	28	15	24	3	14	25	2					
	a	12	1 iunij	16	25	4	15	25	3					
19	b	13	2	17	26	5	16	24	27	De nouis				
8	c	14	3	18	27	6	17	24	28					
	d	15	4	19	28	7	18	24	29					
	e	16	5	20	29	8	19	24	30					
	f	17	6	21	30	9	20	24	1	De celis				
	g	18	7	22	31	10	21	24	2					
	a	19	8	23	1 iunij	11	22	24	3					
	b	20	9	24	2	12	23	23	27	De nouis				
	c	21	10	25	13	13	24	23	28					

Se bene se infra. In luno nro colla tradimola
pigliar l'altre. In luno nro colla tradimola
pigliar l'altre. In luno nro colla tradimola
pigliar l'altre.

16h





BIBLIOT. CA
A