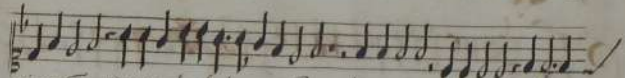
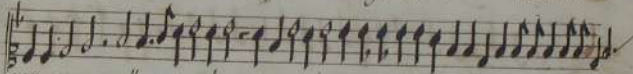


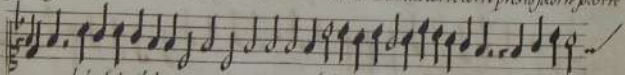
Genoz:



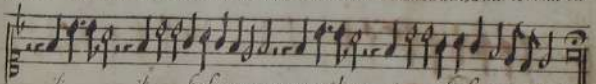
zi senora pues nos a dexar la compania deo gracias :| calla vn



poco agora | calla traidora :| corre marica corre corre presto fcorne fcorre



socorre dale dale dale mas trastrastri tras dalen la corona ha ha ha ha corrido va



:| hecho vna mona corrido va :| hecho vna mona

A y vida trabaxosa en trepare des ay q' stre chaqri

son son estas redes Carcel molesta escura : torna fier / en-

no solo * auaro esqui us Abrazarte uua y o de fuego bi-

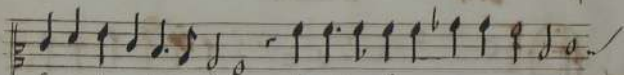
bo de fuego bibo ay ay que ere glapesada triste cor importu-

no para que fue bel dad y gra enu
na No auiedo de ser uista ni gozada ni de se spera
da Ay que gran sin razon q ley tan fuerte que nos deliber tad
sola sola la muer te

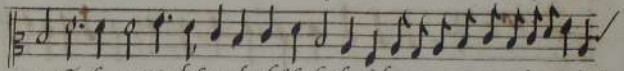
A 4

Navarro

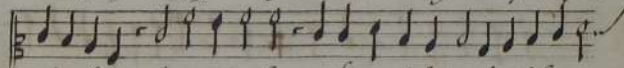
O bruna pená + dola
 marbatia Al triste + al triste lu si tano
 vi assenta do. vusen tado A geno deplazer a geno
 deplazer Na companando de sole dad queda alma



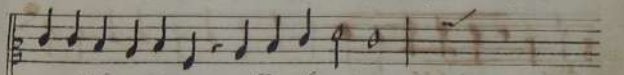
lencencia lencendi a los ojos leuan taua si podi



a En su patria losponel desdichado yal enemigo viento y mar ay rado

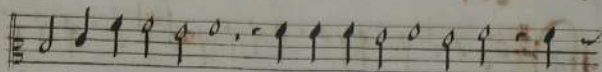


ay rado y mar ay rado combor cansada y triste aside 21

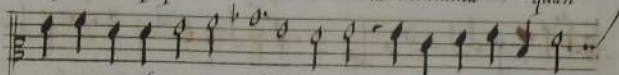


a aside 21 a assi de 21 a

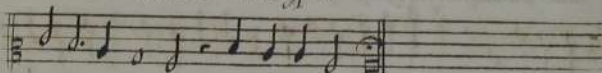
D *mar, o mar / o mar fiel de mis ojos*
no te amansa yal e ne migo viento sospiran do sospirado
sospiran do Jamais pude aplacar su furia y sana y
sana mi desdi chada lengua en vano cansa en vano



causa Ya quisero mas buelue la mentando quan



cara eres dea uero dulce spana



o dulce spana

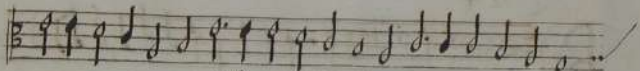
Q

ua bien auenturado a ql pue^o della mar se que con la

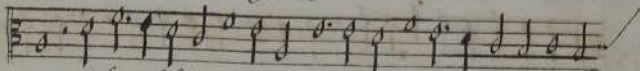
dulce soledad se abraça se abraça y viue des^o cuidado y lex os

dempacharse En lo ql al alma y impide y emba-

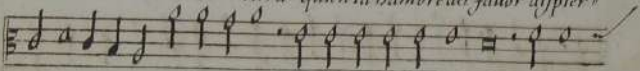
raça no uee la llenaplaça Ni la sobervia puerta t.



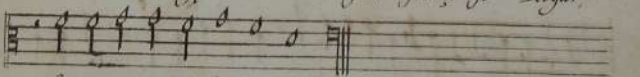
de los grã-des señores



ni los aduladores a quien la hambre del fauor dispierta



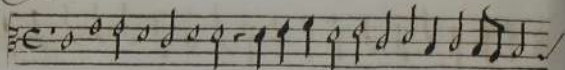
ta dispierta no le sera forço so Rogar.



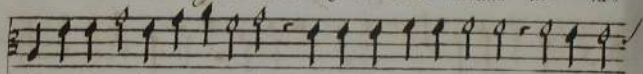
fingir, temer, y estar que no so

A+

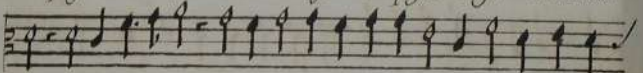
R



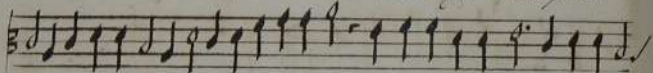
iberel sacro darro En el arena dorada do ra



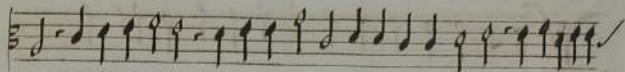
da que sus ondas trae volcando Estaua vn pastor triste lamentan



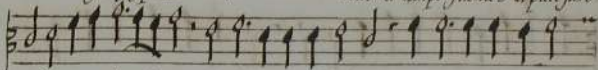
do Con rroncaboz de rrauia y dolor



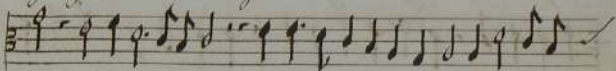
llena Con rroncaboz con Con rroncaboz de rrauia y dolor lle



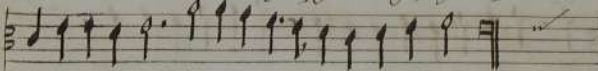
na: Con sus sospiras / todo el campo suena Nopacé sus o



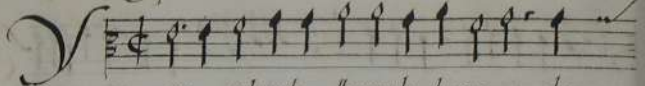
uejas escuchando / Con lagrimas calladas /



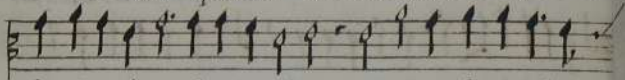
celebran do de su pastor la triste y graue pe



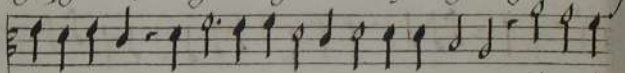
na de su pastor de su pastor la triste y graue pena

2.^a pars

aun quel mucho llorirno le dexaua de

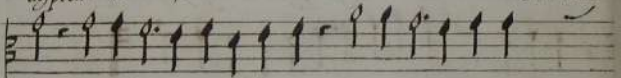


Su pastor dezir alguna cosa vn ay tan sin consuelo

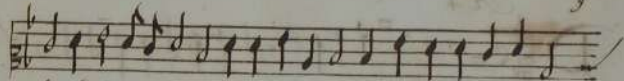


despedi a

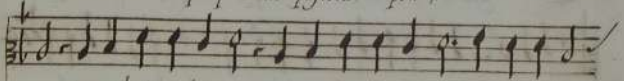
Cón vn de



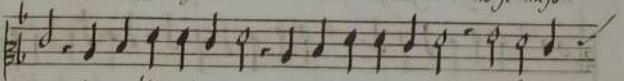
o au fencia que mostraua o



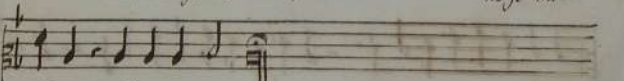
hiendo lientes porq̄ cruel pastora por .i.



tu condicion Jamas no se me so

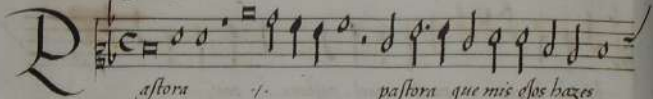


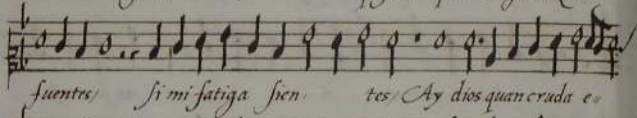
ra tu condicion Jamas no se me

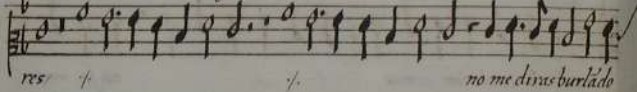


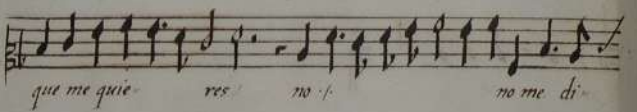
xera

A+

R  *astora* / *pastora que mis ojos hazes*

 *fuentes/ si mi fatiga sien- tes/ Ay dios quan cruda e-*

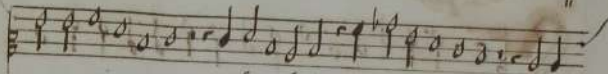
 *res/ / no me diras burlado*

 *que me quie- res/ no / no me di-*

ras burlando q̄ me quieres q̄ me quieres Engañas me pasto
ra así te veas tan se no rade ti como deseas
tã se no rade ti como deseas

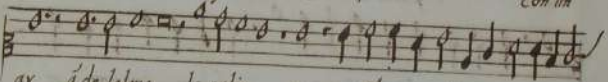
The image shows a page of handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are written below the notes. The second and third staves continue the melody and lyrics. The paper is aged and shows some staining.

Dardanio con el cuento del cayado: El nóbre y la figura
 desaxia / desaxia dea glla Nimpha /
 a quien el propio auia / en
 mil cortexas de arboles pintado con un semblante triste triste có

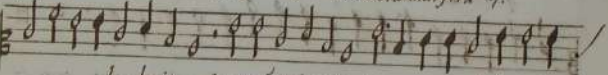


y de mudado ./. :

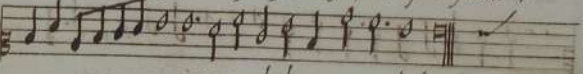
con un



ay q̄ de lalma le salia o traiclora marfira ./. :



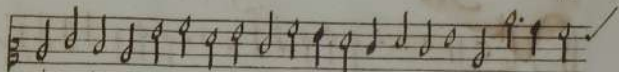
le dexia En quie puse mife / seso y cuyclado ./. :



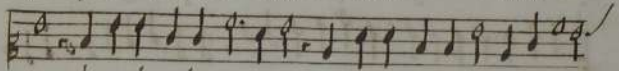
seso y cuyclado y cuyclado

2.^a parte

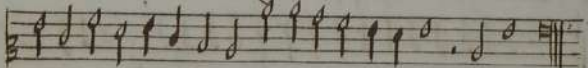
S i pudiesse de l'alma tu retrato quitar
qual de los arboles le quito no harias tu a mi ui-
da / ser tan corta mas ay
qua' por de mas triste me mato triste me mato



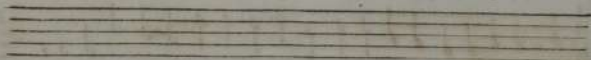
q' lo q'sta dentro en el coracon escrito escri



to borrarlo en la corteza *f.*



poco importa *f.* importa

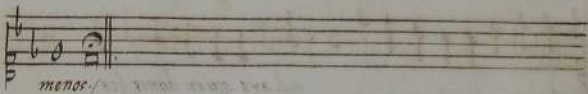
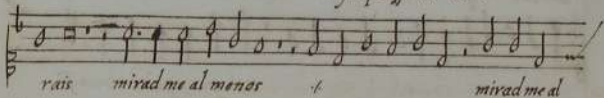
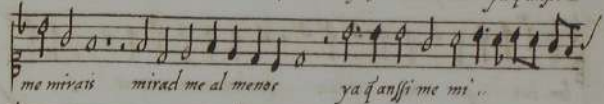
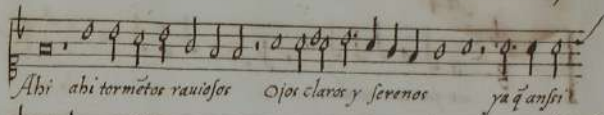


A 4

Guerrero

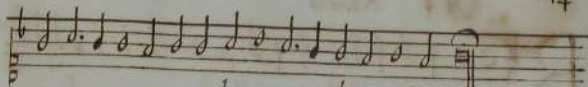
D

Jos. claros y serenos / q' da dulce mirar sois
 alabados / porq' si me mirais / mirais ay... para...
 dos / si quanto mas piadosos / mas bellos pareseis / alque os mira
 no me mirais con yra / . / .

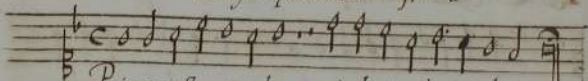


A 4

P uix fortuna me alleuat . f. lo mil .
lor ben que temia, eridare eridare cum vnorat . f.
mal aya qui en dones fia
a . f. mal aya qui en dones fia



mal aya qui en dones fi a



Puix no resta ya mes ben ni mal ningú pot claniar

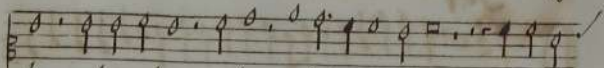
Be pué dir que no ya fe en ningú ni en qui fiar

x

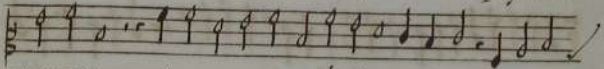
A 4 Robledo

R

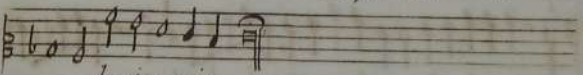
Osales mirtos platanos y flores regalo de
 la de la dulce vida testigos de las prencias
 y faoures que aqui me dio que ya de mi se oluida ya veis el
 triste fin de mis amores ya veis la fe de juana perueriti



da queda os adios a dios arboles sombríos que ya no os



veran mas ./. los ojos míos -/



los ojos míos



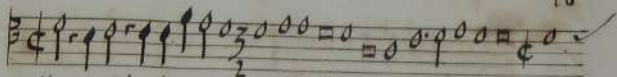
A. 4.

Que le tue. Perancidermi amo re che nel morir nò sentiro dolo

re perancidermi amo re, che nel morir - f. non sentiro dolo..

re ma pien di quella gioia ch'hai piu felici ador ador còparti - f.

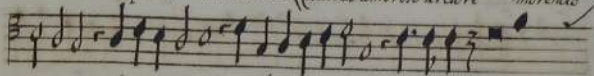
Viuvo ben chio mi muoia poi chio sò giò to a così lie te par-



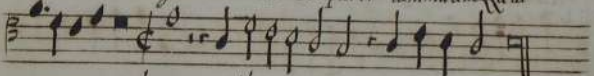
ti viuro benchio mi nuiaa poichio so gioto a cosi lie te par ti



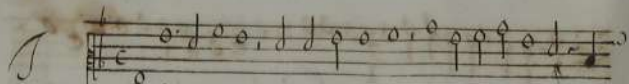
e se dame ti parti lanima a uezza al suo amoroso ardore morendo



trouera vita maggiore e se dame ti parti lanima a uezza al



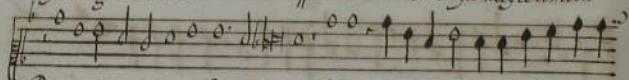
suo amoroso ardore morendo trouera vita maggiore



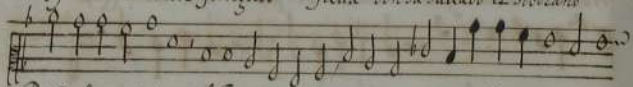
Austre silua // fertil y abundante en



cuya alegre sombra // en cuya alegre sombra



Reprta. caminante fatigado silua donsa hallado el soberano



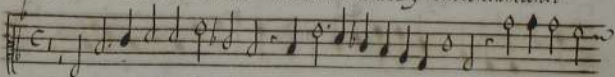
Rey dulce contento y el Sumo de pastor acogimiento //



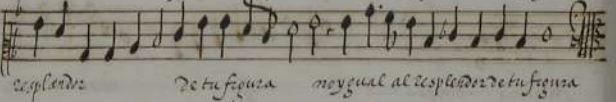
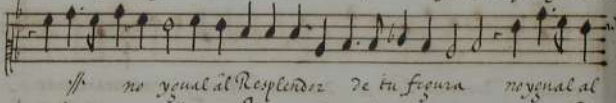
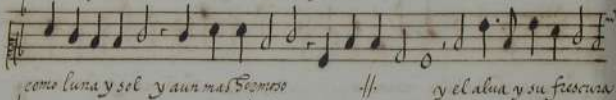
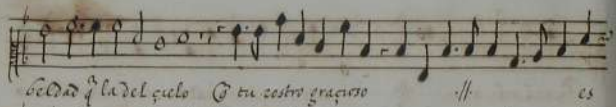
Real silua *ati vengo confiado* *en tu sombra*

Suaue y favorable viento *descanso* *Sallare y contenta*

miento *descanso* *Sallare* *descanso* *Sallare y contentamiento*



Quina nympha mila *ne es menor tu*



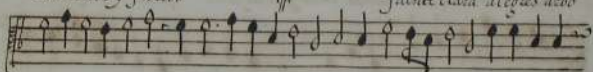
P



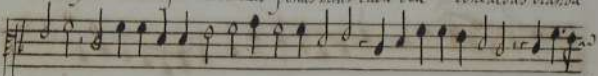
codo verde y florido

||

fuente clara alegres arbo



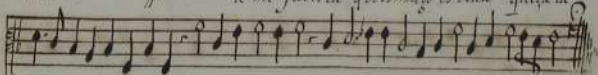
ledas y sombras pues veis las penas mias cada ora contadas blanda



monte

||

a mi pastora q̄ si conmigo es duca quça lá



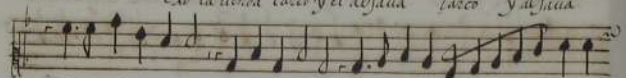
blandara v̄a frescura

||

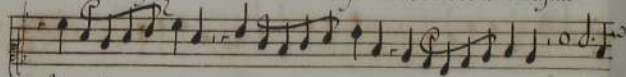
quça lá blandara v̄a frescura



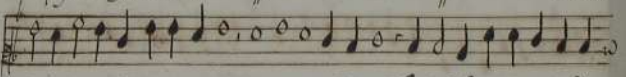
exo la uenda laco y el alhaua laco y alhaua



el lasciuo Napaz donosa cosa por tomar una bella marzyna



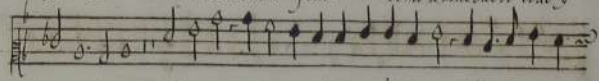
q' por el ayze andaua *ff.* *ff.* donana



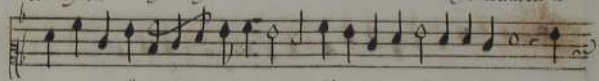
de mendoça q' miraua su descuy de Surtole las armas y de



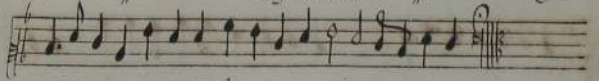
do le en el sermese prado como a mulhacho bouo y



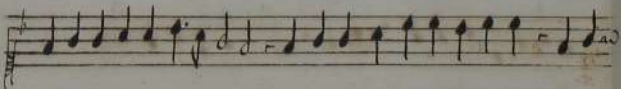
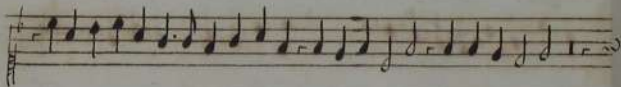
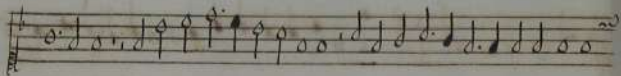
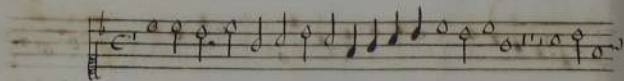
descuydade y adcy mas amor no mata ni sana (Cueidadero a

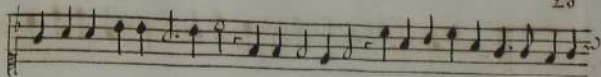


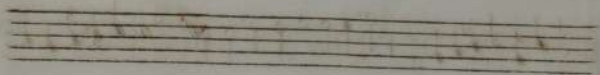
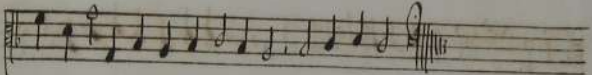
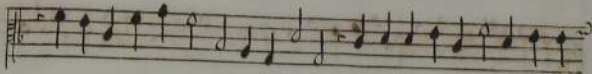
moz // es ya doñana // C

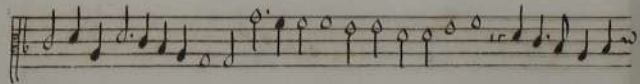
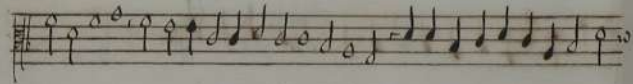
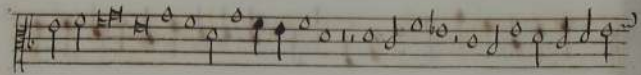
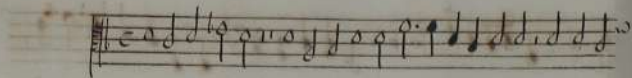


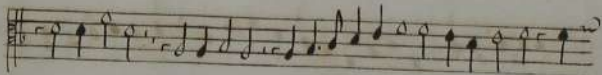
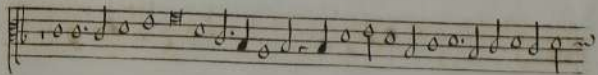
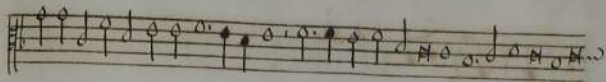
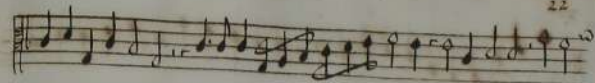
ueidadero amor es ya doñana //

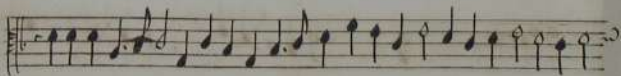
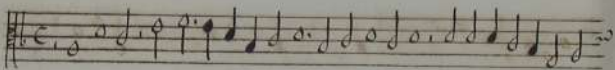
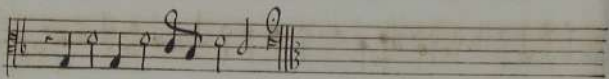
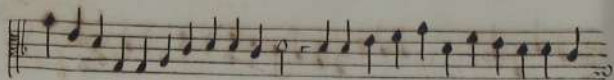






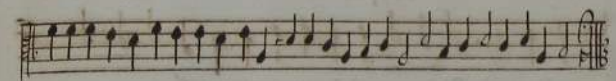
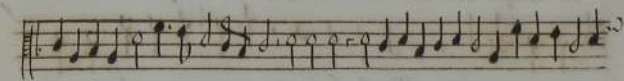






Obade + 15

23



CA 4

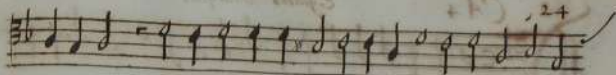
Orlando

Avecque vous mon amour fine

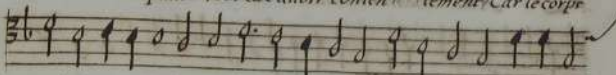
ra avecque vous m'aura mouz finera. Avecque

Puisq' m'oeur est en vous

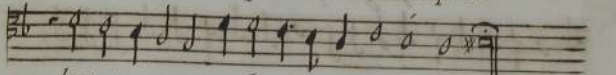
seulement. Plaise vous d'oc avoir contentemot.



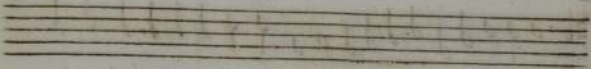
plaise vous d'oc auoir conten tement Car le corps



mort ./. lesprit vous seruirra / lesprit ./.



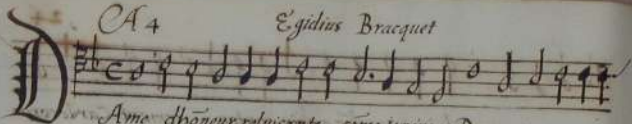
lesp. ./. lesprit vous seruirra



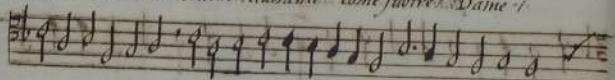
Faint, illegible handwritten text at the bottom of the page.

CA 4

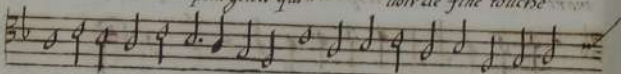
Egidius Bracquet



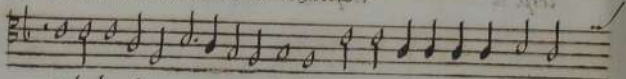
Ame d'honneur reluisante cōme juvives Dame



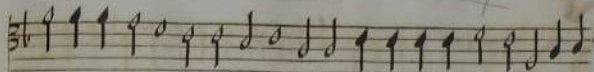
et plus gente qui voir de fine touche



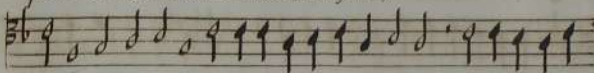
A vous ie bois d'un traict au voire A vous



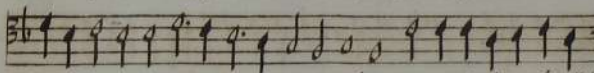
et de deux baisers en la bouche Dont fault il ma doule amie



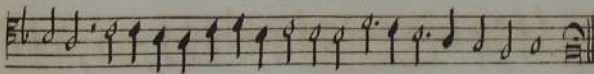
que ie vous baise dun donlx baiser. Dôt fau. -/



En tout honneur sans villonnie En -/



auant ce vaisseau ici vuider. En tout honneur sans villo-

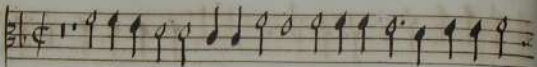


nie En -/

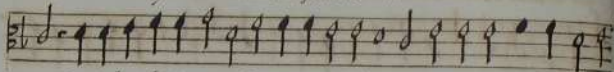
auant ce vaisseau ici vuider.

A 4

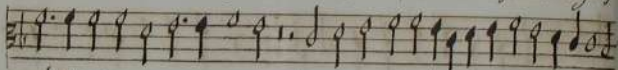
Orlando

Ray dieu disoit vne fillette .i.

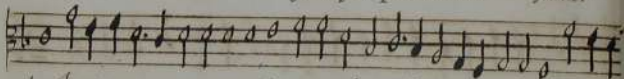


Vray dieu disoit vne fillette vne fillette, Donnes cōfort a mo' grief



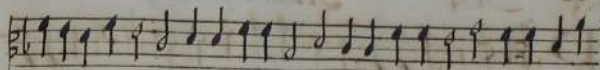
mal. Donnes .i.

Je ne puis plus dormir Seullet .

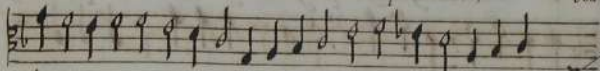


te, Je .i.

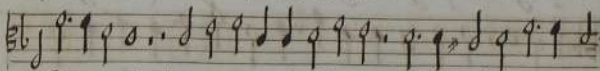
Je sens trop bien quil me faict mal. Le souu



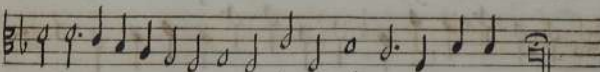
nir de mes amours, Le sou. sans plus tarder. Vou



droys sçavoir. Quel chose est ce qu'o dit tousiours.



Baiser nest riens. s' sans aultre avoir. baiser nest riens.



riens sans aultre avoir baiser nest sans aultre avoir

A 4

Andreas peuernage.

P 
our estre aymé par grande loyaulté, pour estre ay-

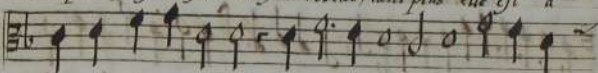
mé par grande par grande loyaulté, ne regardez a la gran-

de beaulté, Car bien souuent tant plus la dame est bel-

le, tant plus la dame est belle, / tant /.



tant plus elle est a son amy rebelle / tant plus elle est a



son amy rebelle / ne luy monstrat, que toute



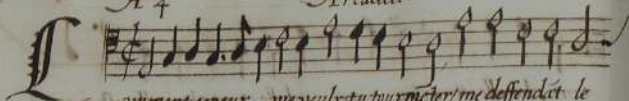
cruaulte / que toute cruaulte ne luy monstrat, que



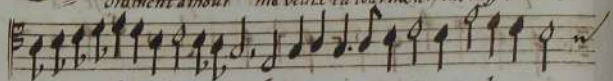
toute cruaulte ne luy monstrat que toute cruaulte.

A 4

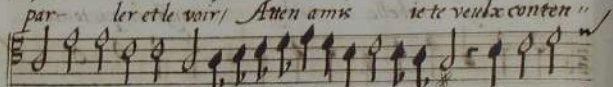
Arcadelt.



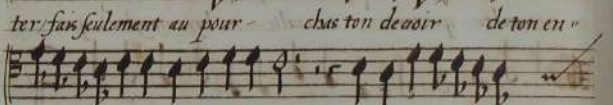
L'orément amour ma veulx tu tourmèter / me deffend et le



par ler et le voir / A ten amis ie te veulx conten "



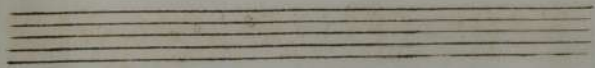
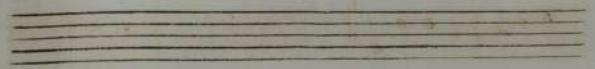
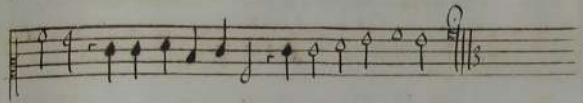
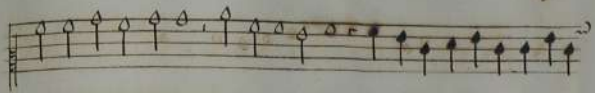
ter / fais seulement au pour chas ton de voir de ton en "

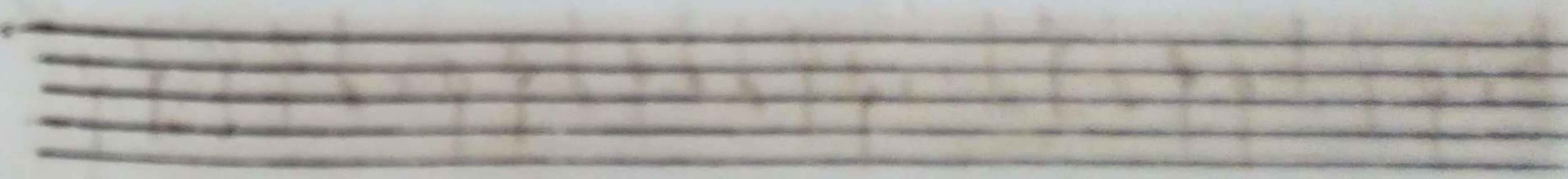
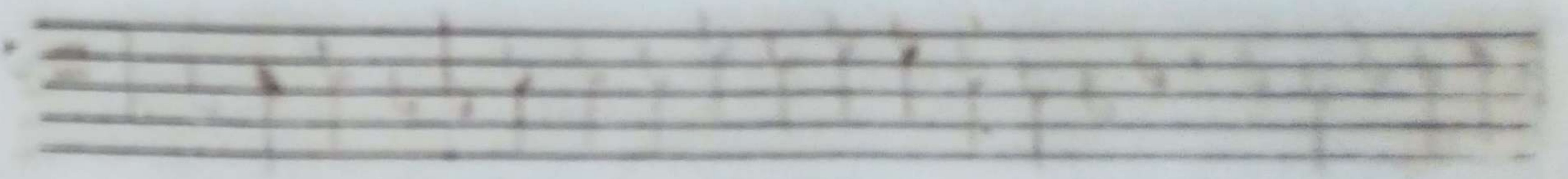
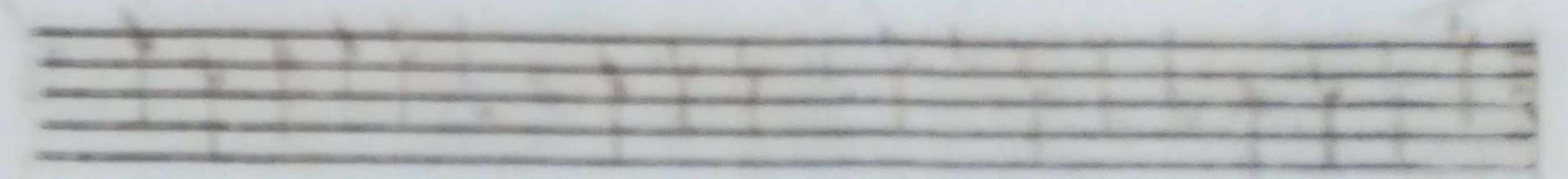
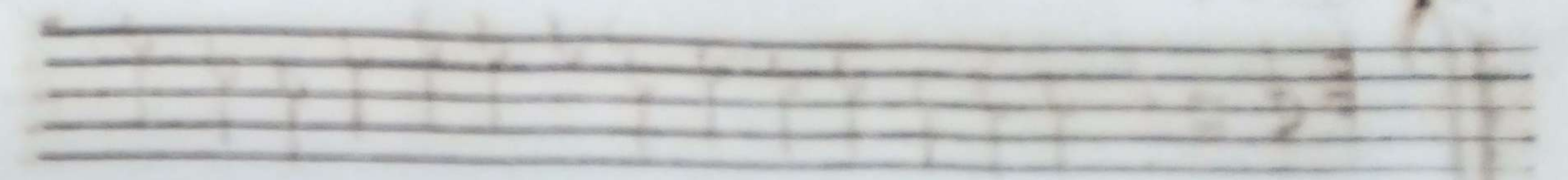
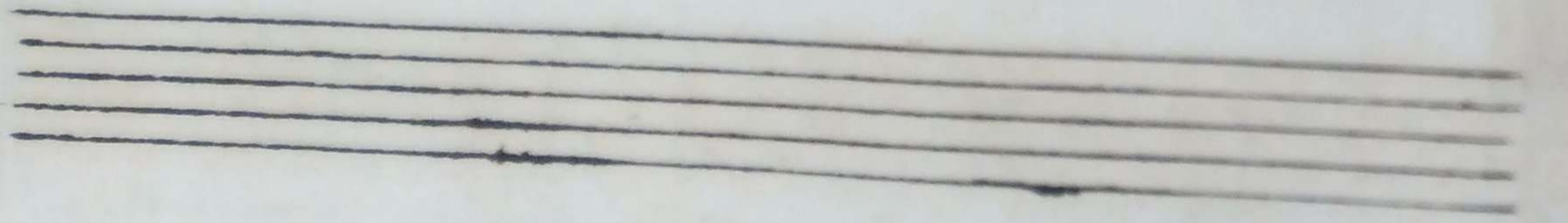
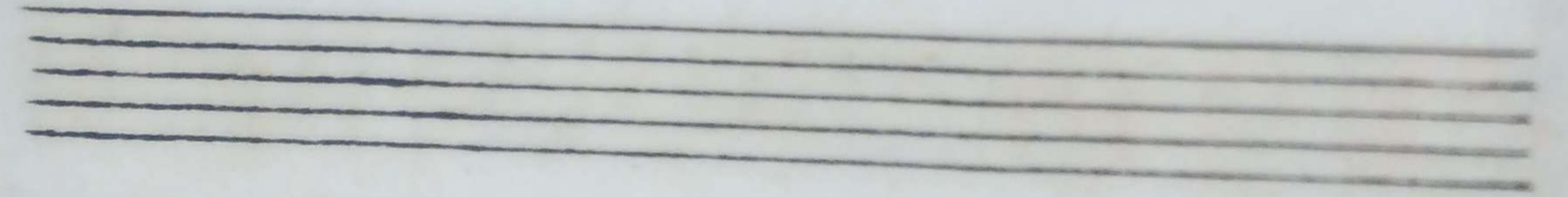
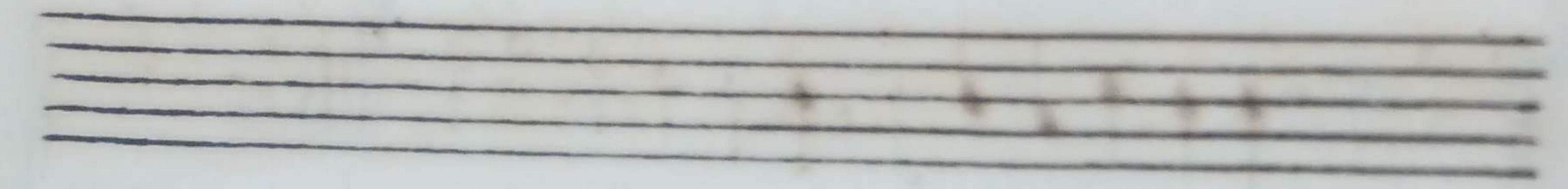


nuy tu porras recevoir / contentement

s'as plus te lamenter! Car ie feray si ne perds mon sca-
 uoir/ fi- nir ton mal finir ton mal et
 ton bien aug- menter/ finir ton mal finir ton mal et
 ton bien aug- menter/ et ton bien augmenter/







+

A+

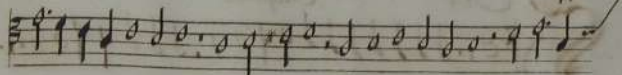
Orlando

as voules vous qu'une personne chante /

qu'une personne chan te a qui

le coeur / ne faict q' souspirer /

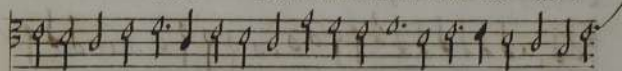
laissez chan ter / celuy qui se con



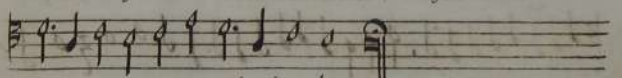
ten- te Et me laissez mon seul mal endurer .f.



et me laissez mon seul mal endurer et me laissez .f.



mon seul mal endurer / et me laissez / mon seul mal endurer .f.



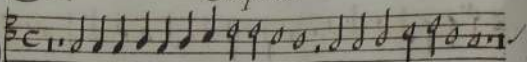
mon seul mal endurer /

+

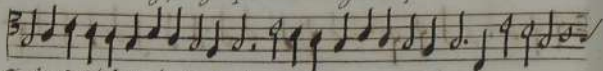
S

4

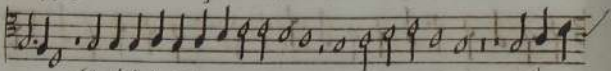
Crecquillon



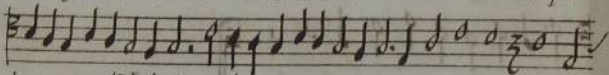
" n gay bergier prioit vne bergiere prioit -/.



En luy faisât du iou dans requeste -/.

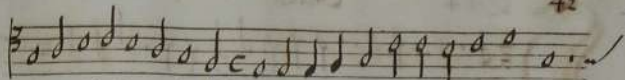


Alles dist elle, tire vous arriere -/. Vre par-

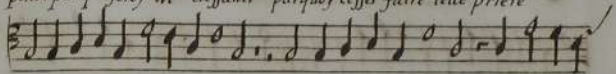


ler ie treuve deshoneste Vre -/.

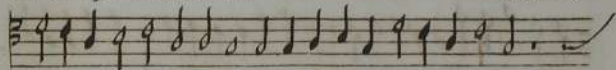
ne



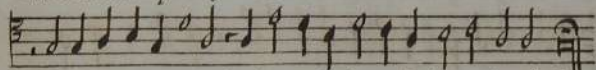
pense pas q' feroz tel deffault parquoy cesser faire telle priere



Car tu nas pas la lance la lance la lance la



lance la lance qui me fault Car -

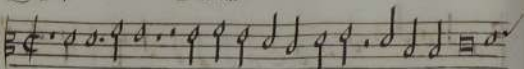


Car - la lance la lance la lance qui me fault

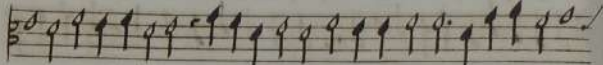
244

Orlando

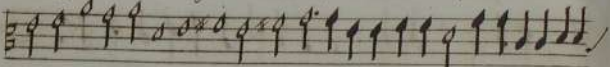
D



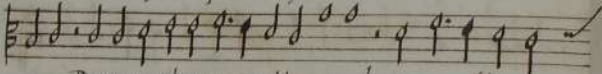
si doux nenni avec un doux soubrire avec /



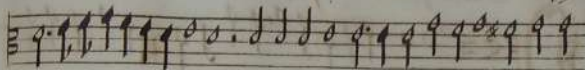
Est tant honeste Est tant honeste + /



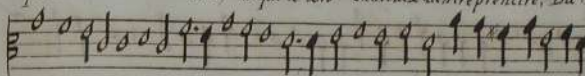
Il le vous fault apprendre quāt est douz / si venēs a le e dire si /



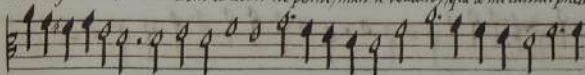
Davoir trop dict ie vous vouldroy reprendre / Je vous vouldroy ve /



pren " dire / nō que ie sois enuieux d'entreprendre, Da "

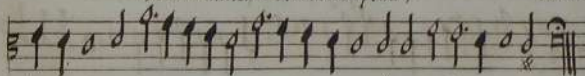


voir le fruict ./. dont le desir ne point, mais ie voudroy que le me laissât prêcher ./.



vous me disiez nō vous ne laves point ./.

vous ne



laves point / nō ./.

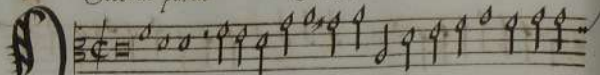
vous ./.

nō vous ne laves

point

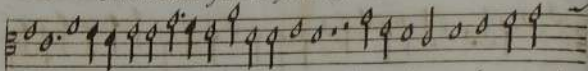
Seconde partie

Orlando

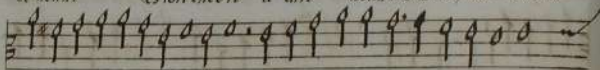


Comie heureux / j'estimeroy mo cuer

Si

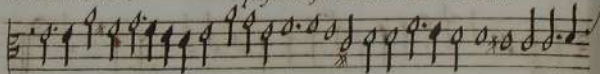


ce nenni estoit encore a dire helas mo Dieu, dont me viet



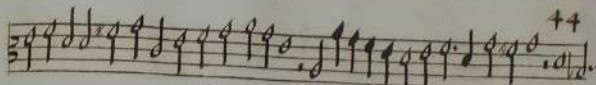
ce malheur, dot-

quayât si fors a lors seen contredire

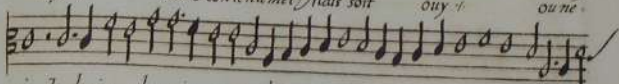


Maintenant lon veult avec vn doux rire avec-

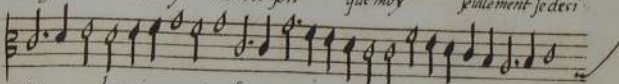
me dire



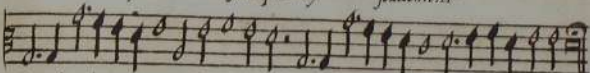
ouy .i. de moy contentement Mais soit ouy .i. ou né.



ni Je desire de nay mer rié fors que moy seulement Je desi

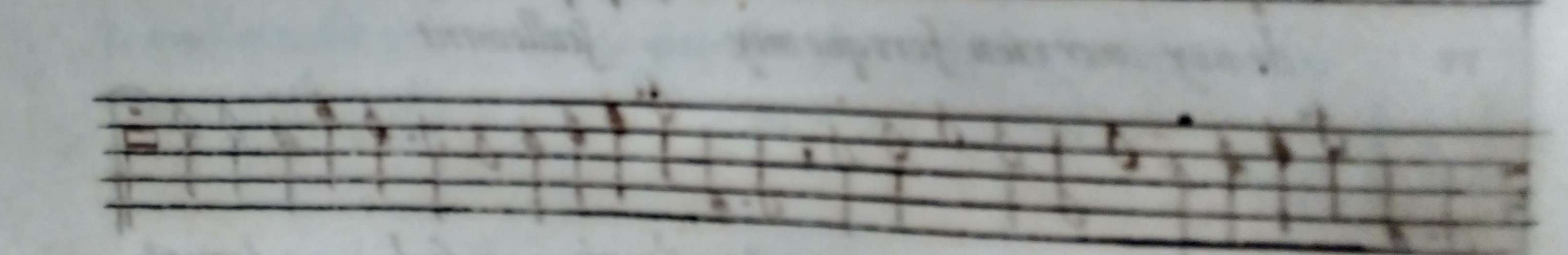
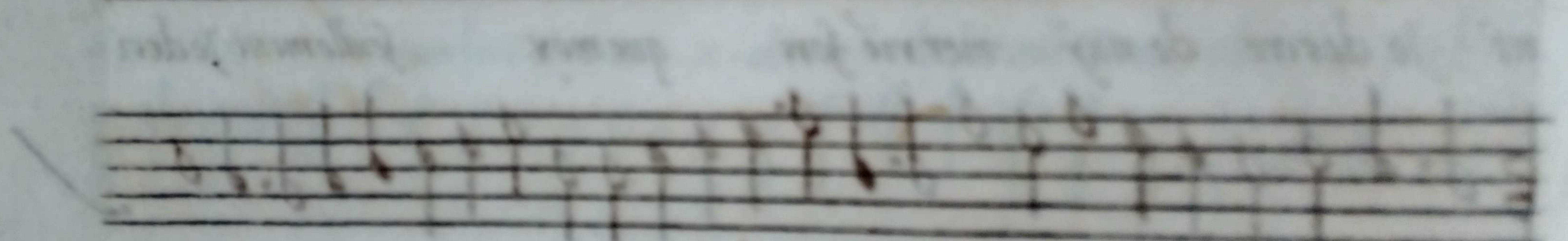
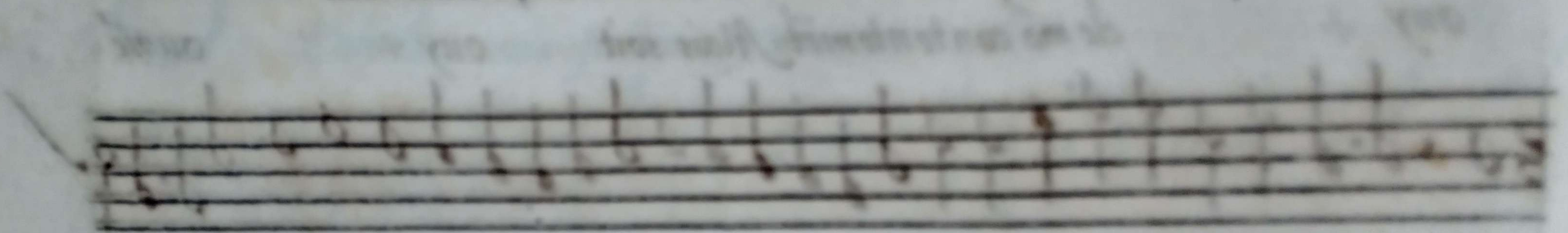


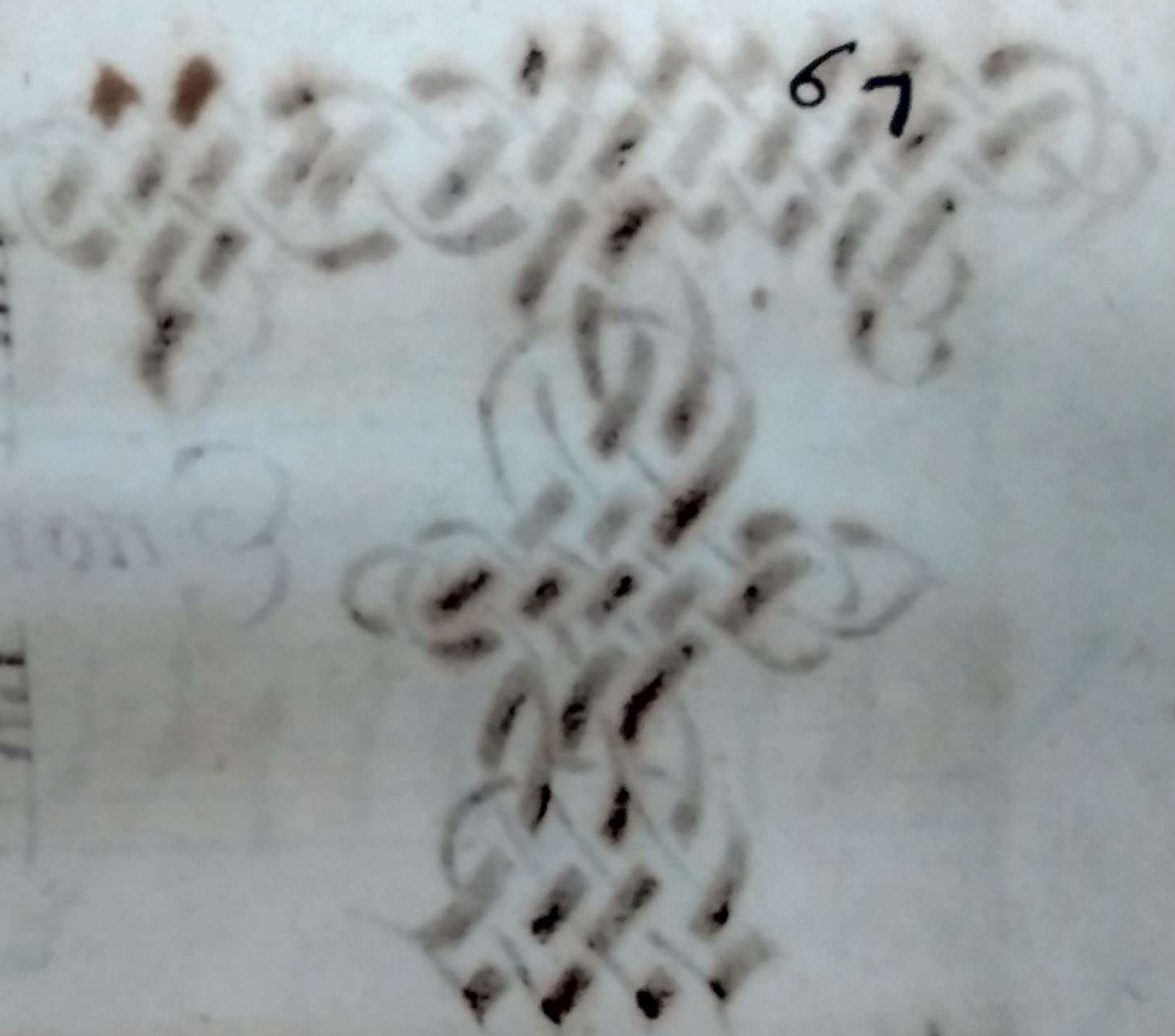
re de nay mer rien fors que moy seulement



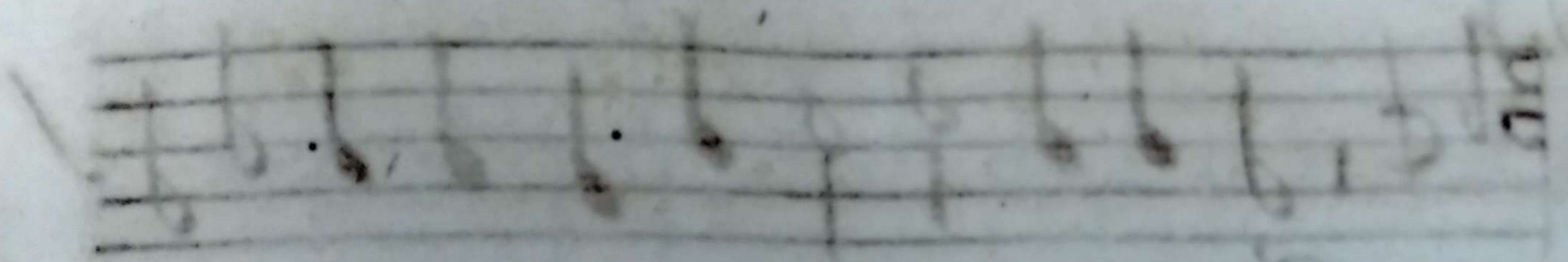
fors q' moy seulement fors q' moy seul lement

++

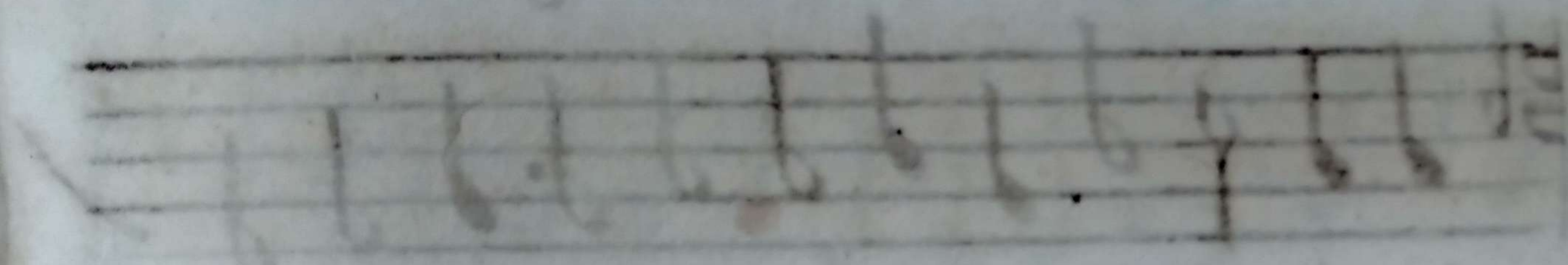




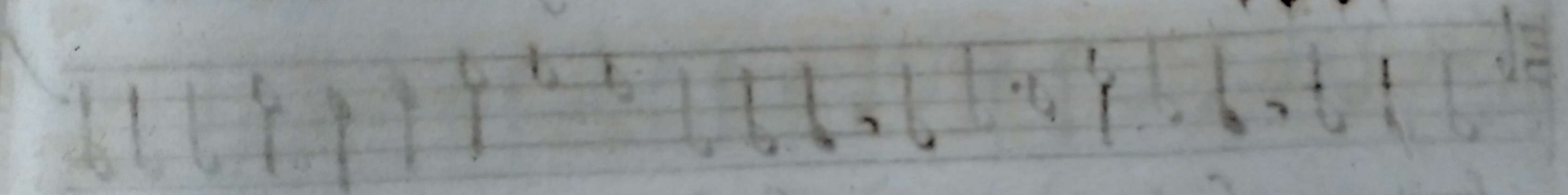
Chorale



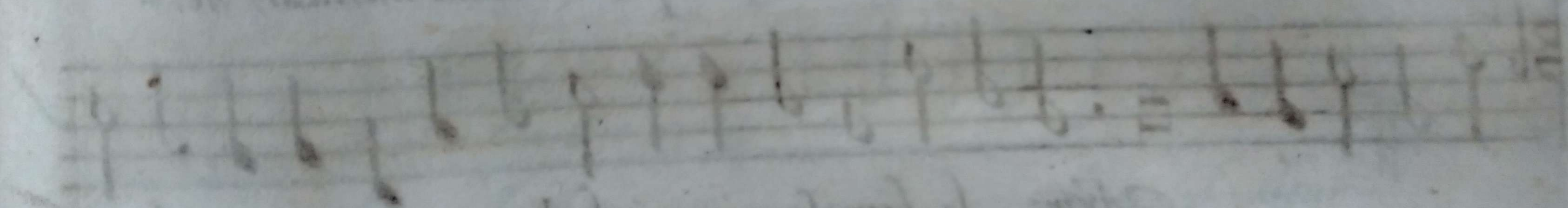
Contente von dem die Freiheit von



trats von dem die Freiheit von



Freiheit von dem die Freiheit von

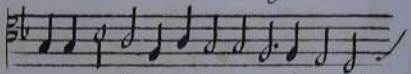


Freiheit von dem die Freiheit von

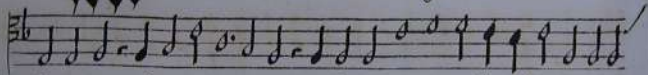
As Andras Peuernage



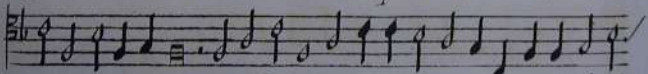
Enor.



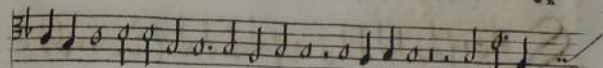
Contente vous dauoir tel seruiteur /
Contente vous dauoir tel seruiteur / dauoir tel



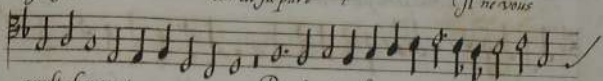
seruiteur / dauoir / ne cherches pas au monde meilleur / ne /



Ayme le bien / sans iamais lestranger / sans iamais lestru-



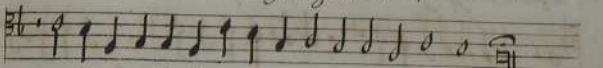
ger sans + Car de sa part + Il ne vous



veult changer + Pour servir au- tre +



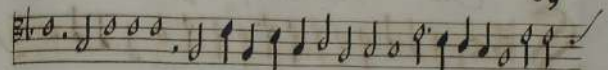
+ Tant soit de grand valeur +



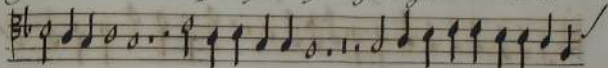
tant soit de grand valeur + de grand valeur

Et 5 Gerardo a Turnhout

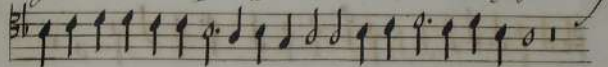
S Je vous ay me par amour ne se pre-
nes en desplaisir en des plaisir ne
ne prens en desplaisir, Peult estre viendra queqz iour Peult
que me vous voudres faire plaisir faire plai-



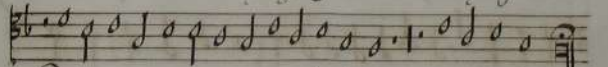
fir + et pour loyal amy choisir de gra ce de



gra ce ou par necessi te Si maintenant n'avez loisir +

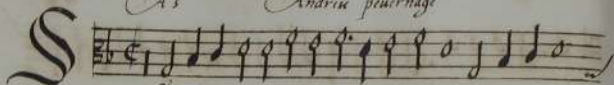


n'avez loisir si maintenant n'avez loisir

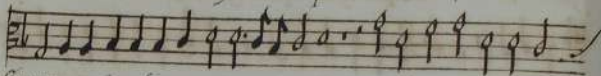


Pacience + en aduersite en aduersite

As Andrie peuernage



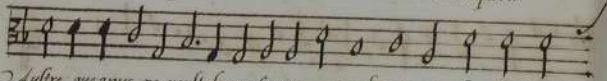
Secours moy madame par amours :-



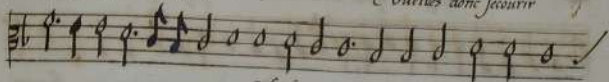
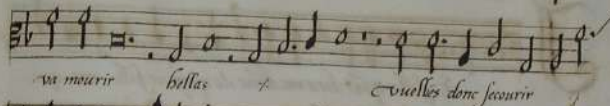
Secours moy madame par a- mours Ou aultrement :-



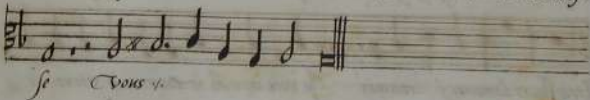
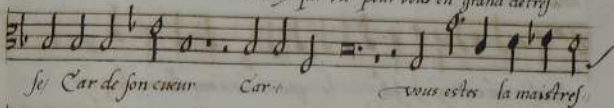
la mort me vient querir: ou aultrement la mort me vient querir



Aultre que vous ne peult donner secours a mon las cueur lequel sen

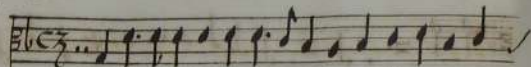


Celuy qui vit pour vous en grand detres.



T.
As
J

As

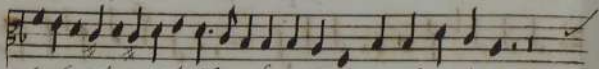


E fille quant dieu me done de quoy ie fille ma que

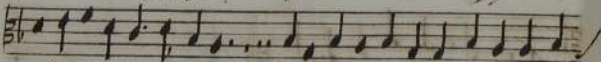


noille a bois /

En no



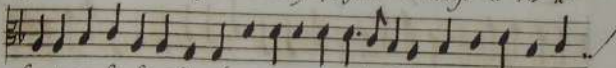
Jardin me entray Je fil le quant dieu me donne de quoy



Trois fleurs d'amours y trouuay Je vois ie vies ie tourne ie virre ie



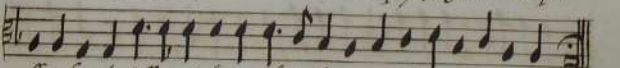
ferre ie taille Je tonds ie rays Je saulte ie danse ie ris ie



charte ie chaulse me four. Je garde mes ouailles du loup ie fille ma que



noille o bois Je fille quat dieu me donne de quoy Je fille ma que



noille o bois Je fille quat dieu me done de quoy ie fille ma que noille o bois

As

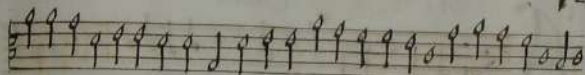
Orlando

L e Rossignol plaisir et gracieux

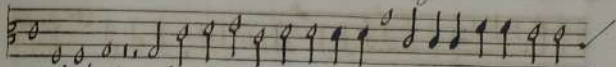
plai
sair et gracieux habiter veut, toujours, au vert bocage, toujours au vert bocage.

Aux chaps voler et par toy autre lieux, aux

Sa liberte
aynat mieulx q sa cage, mais



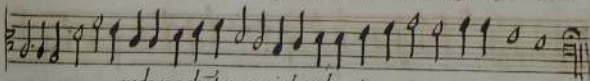
le mien cuear .i. qui demeure en ostage .i.



son triste dueil qui le tient en ses laes Du Rossignol ne cherche l'auantage



Du Roc .i. Ne de son chat recevoir le soulas ne .i.

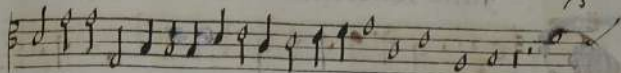


ne de son chat recevoir le soulas .i.

A *Ar.* *Orlando*

rdant amour souuent me faict instan... ce Ardant
de declairer mō & ouuertement, Mais du refus la
si grande doubtan... ces mais... Ne
me le veult permettre nullement dont a iamais... souffriray le tour

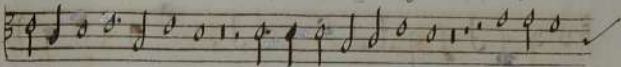
Detailed description: This is a page from a handwritten musical manuscript. It features five staves of music in a single system. The first staff begins with a large, decorative initial 'A' and the tempo marking 'Ar.' (Allegretto). The title 'Orlando' is written above the second staff. The music is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written in French below the staves. The handwriting is in a cursive style typical of the 17th or 18th century. There are some ink blots and a small 'x' mark in the upper left corner of the page.



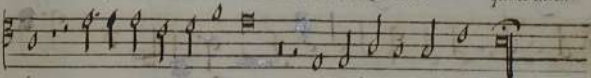
ment, Dont -



aux cients pour martyre Sy Dieu ne faict pour vō allegement pour



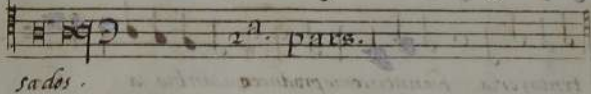
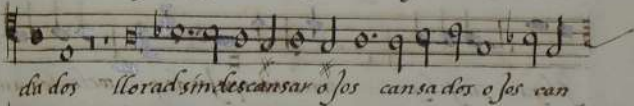
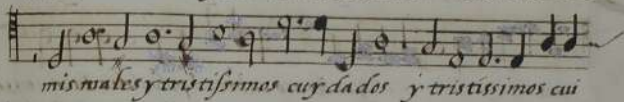
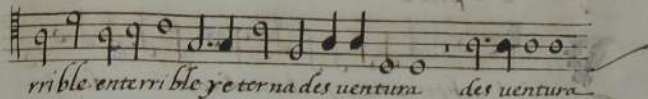
Quelle entende mō vouloir sans le dire quelle enten



de mō - mō vouloir sans le dire

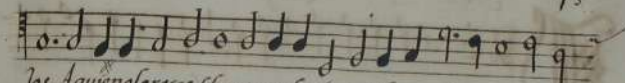
Julio Severino . a . S .

D es pues q de mis ojos se alexaron se alexa
ron lo q la luz del sol buelue en oscura ni yo puedo ui
uir y pues me dexaron ni quiero aun q pueda
se tal locura q pues me dexan por lo q lleua ron ente

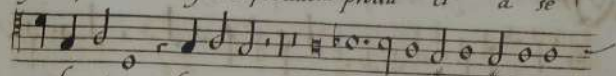


2^a. pars.

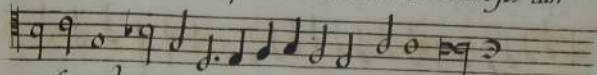
Y a beis como sin fili humidosojos humidosojos
susra yos de oro cubre Apolo a dia bienueissin
filiya sin filiya tristes desposos de quan mel cielo a casus
tentayeria bienueis como produce en cambio a bro



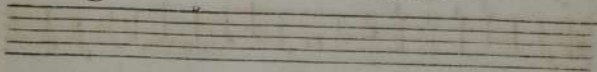
Los Aquien olerosas flores producía produ ci a se



cos los rios los campos llorad sin descansar o los can



sados o los can sa dos cansados.

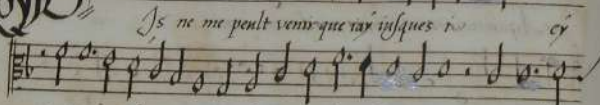


As Crecquillon

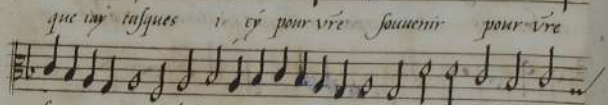


M

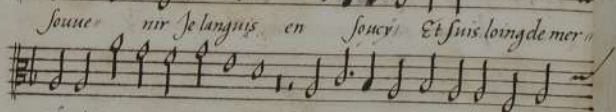
Is ne me peult venir que ray iusques i cy



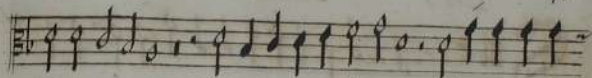
que ray iusques i cy pour v're souuenir pour v're



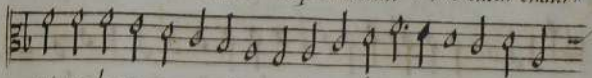
souue nir Je languis en soucy Et suis loing de mer //



cy + Traictex trop rudement +



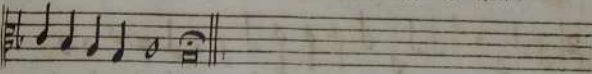
traicte trop rudement Vre cuer endure



ci me donne ce tourment me donne ce tourment Vosu



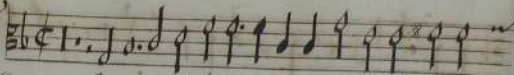
tre cuer endure ci me donne ce tourment ce tour



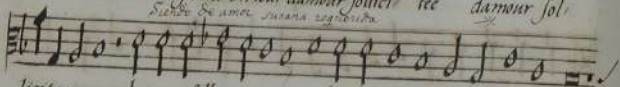
ment,

As Orlando

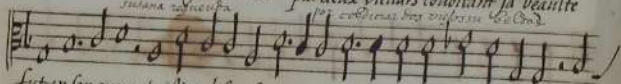
S



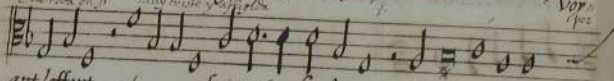
Ysanne un iour d'Amour sollicitée d'Amour sol-
Susana de amor susana reguerida



licitée d'Amour sollicitée par deux vieillars conuertant sa beaulte
Susana reguerida por cobdicia dos duques de Card

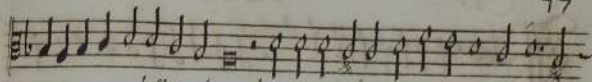


fut en son cueur triste et desconforte
ficada en si muy triste y affolada

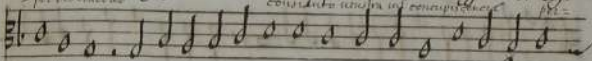


ant leffort / faict a sa chastete Elle leur dict si
no perder / au honra y castidad y dexo assi si

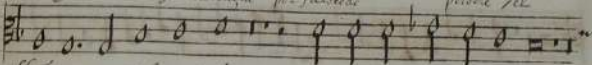
Vor.
1.
2.



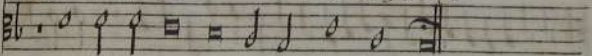
par desloyaulte de ce corps mie vous ayes ionssan ce cest
 por des lealdad consultra scilicet in concupiscentie peccat



faict de moy Si ie fais resistance vous me feres mourir en de
deus toy si dago resistencia por falsedad peidore el



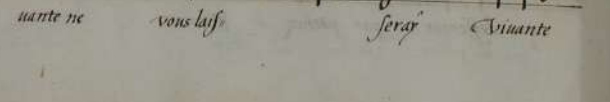
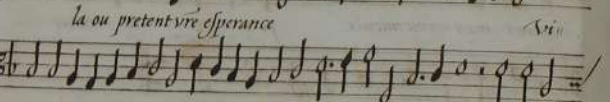
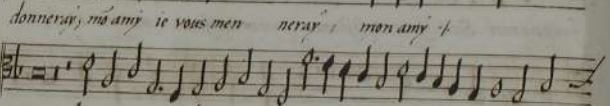
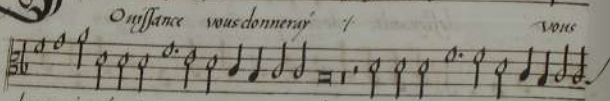
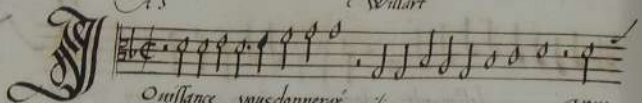
shonneur mais iayme mieulx perir en inno cence
honor mas es mejor perir con ynocencia

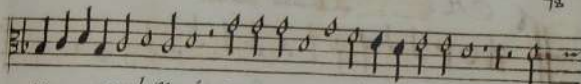


que doffencer par pechez le seigneur
 que con peccar ofender el señor

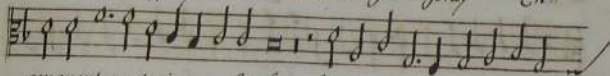
As

Willart

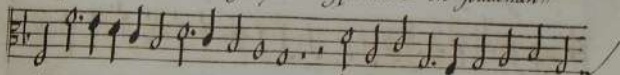




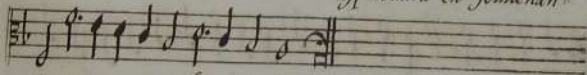
ne vous laisseray Vivante ne vous lais seray En



cor quant morte ie seray lespit aura en souvenan



ce lespit aura en souvenan



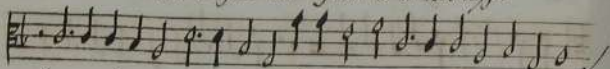
ce en sou uenance

As

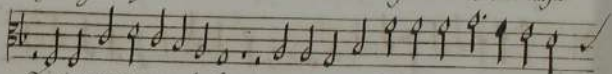
Claudius Salmier



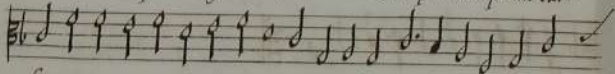
aiete le sans dire . faicte le et vous taisez



Je me garderay de le dire de le dire faicte le et vous taisez

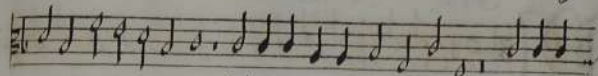


Si ie permet que me baisez + Si ie permet que me bai

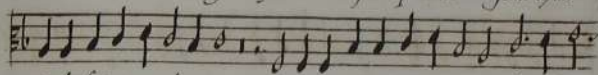


ses +

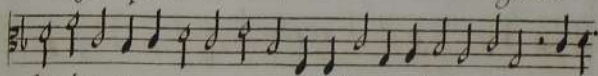
De cela point ne mapaisez +



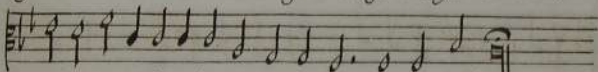
fême aime mieulx faire que dire fême aime



mieulx faire que di re / faicte le



sans dire / faicte le / faicte le sans dire /

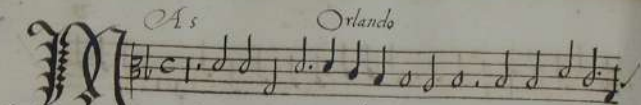


faicte le et vous taises et vous taises /

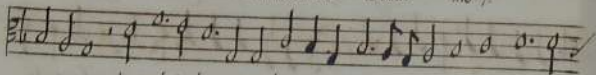
As

Orlando

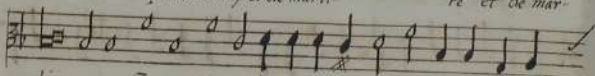
M



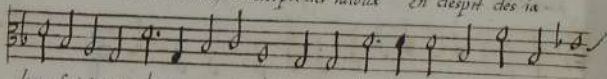
on cueur se recommande a vous mōy.



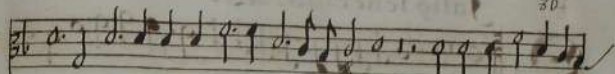
lout plain dennuy et de marti re et de mar-



tire au mois au mois en despit des ialoux en despit des ia-

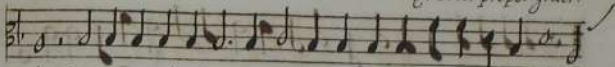


loux faictes. qua dieu vous puisse dire | Ma bouche qui vous souloit ri-

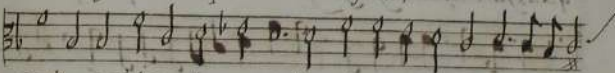


re, Ma bouche

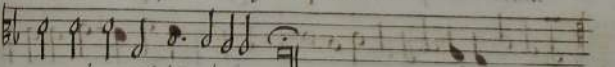
Et cōter propos graci.



eulx Ne fait maitenāt que maldire ne fait

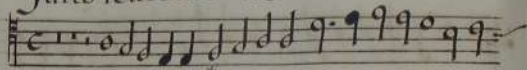


Ceulx qui mōt bāny de vous yeulx, Ceulx

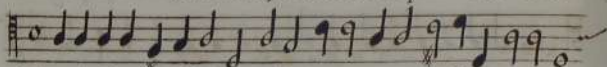


Ceulx qui mōt bāny de vous yeulx

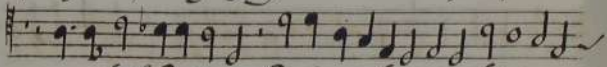
Julio Seuerino. as.



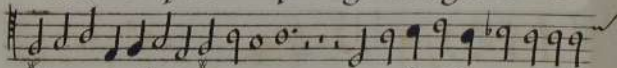
mas dura q̄ marmoramis que xas amis



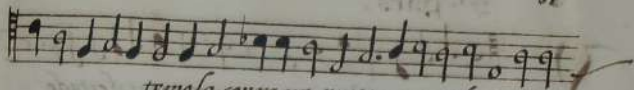
q̄ xas yalencendido fuego y en q̄ me que mo



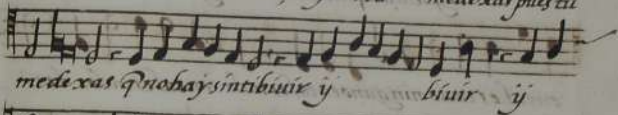
mas elada q̄ nieue q̄ nieue galatrea galatrea es



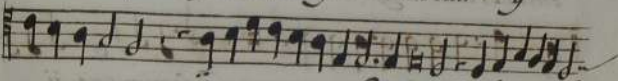
toy muriendo y ya un lauidatemo y



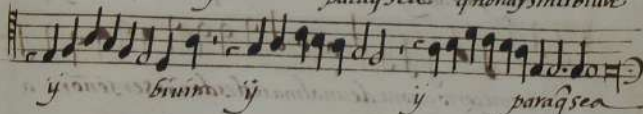
temola conra con puetru medexas puetru



medexas q'nohay sintibiuir y'



y' paraq'sea q'nohay sintibiuir



y' paraq'sea

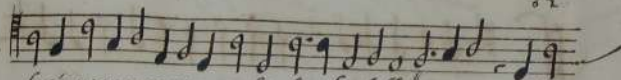
2a. pars.

V 
erquencia e q me uea ninguno ental estado

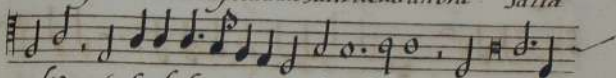
ental estado ninguno ental estado ental estado detri

des mamparado ij q demimismo ij

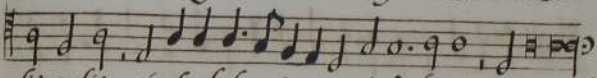
yamecorro agora de un alma te desdenas ser senora a



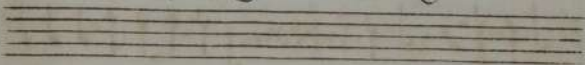
do siempre moraste no pudiendo salir della un'ora salid



salid sin duelo lagrimas corriendo y corriendo Sa



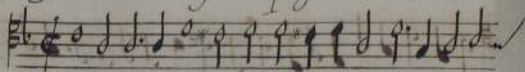
lid salid sin duelo lagrimas corriendo lagrimas corriendo.



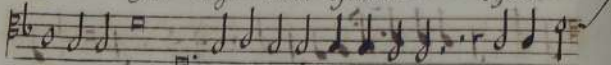
A. 5.

Girolamo pitigliano

L



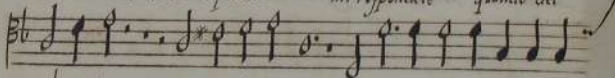
Ari scogli diletti e fid'arene e fid'a



rene chi miei duri chi miei duri lamenti Ah triche



notte di e di mi rispondete mi rispondete quando del



arder mio pietà vi viene

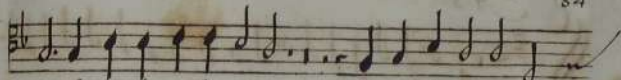
folti bos.

chetti / dolci vall' amene / fres
cherbe lieti fior / ombre
secrete strade sol per mis ben riposte que te clamoro
si sospir clamorosi sospir gia cald'e piene e piene

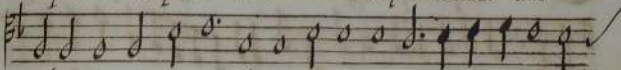
The image shows a page from a handwritten musical manuscript, numbered 83. It contains four staves of music. The first two staves are in G major (one sharp) and 3/4 time. The lyrics are written below the notes. The third staff has a key signature change to D major (two sharps) and continues the melody. The fourth staff is in D major and ends with a double bar line and repeat signs. The lyrics are in Italian and describe a pastoral scene with fields, flowers, and shadows.

Secunda parte

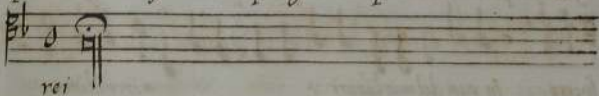
D Solitary coll' o verde riua o
verde riua stanchi pur di veder gl'affanni miei
quãdo fia mai chio riposat' io viua io viua o per gra-
tiavn di sol veggia colei veggia colei di cui vuol'



sempr' amor chio parl' escriua chio parl' escriua chio

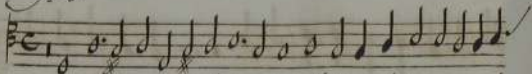


parl' escriua fer mars' al pianger mio quant' io vor' ..

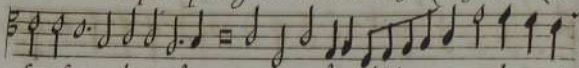


rei

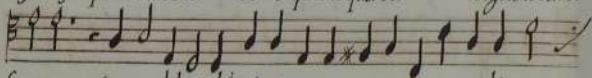
A. 5.



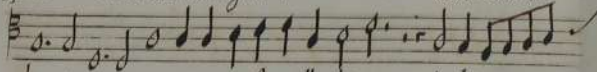
on questi quei begliocchi in cui mirado, senza difesa senza di-



fesa far perdei me stesso e questo quel bel ciglio a cui si



spesso in van del mio laguir: merce diman ..



do: son queste quelle chiome che ligan

do v'á n' il mio cor si chio ne mor' espresso si chio ne mor' *espres-*
so o volto che mi stá nel' alma nel' alma impres-
 so / per chio viua di me /
 di me mai sempre in b'aclo / mai s'epre in bando /

A. 5.

D Affanno e di dolore / si no tri
sicil mio co re / e per dar luo
co al mio graue tormen to pianti sospir al vento spar
go pregando sempre il dio damore damore Che rino ui miei piatri miei

sospiri -f. tantaltament'ho postoi
 miei desiri -f. i miei desiri che rino
 ui miei pianti e miei desiri -f. tan
 tantamet'ho posto i miei desiri -f. i miei desiri

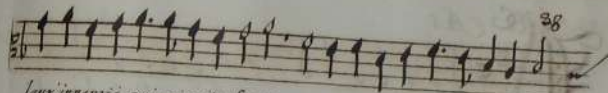
As

mor ti ha posto come segno astra - le Come
al sol ne - ue come cera al fuoco Et come nebbia al vento .
Et son già ro - co Donna merce chiama - do e voi no ca -
le Dagli occhi vri vciol colpo morta - le .

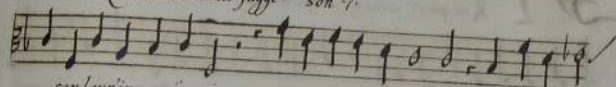
Contra cui nò mi val tempo ne loco da voi sola proce-
 de - / sola procedes Et par i un
 giuoco Il sole el foco el vento ondio son tale
 Il sole el foco el vento ondio son tale

As

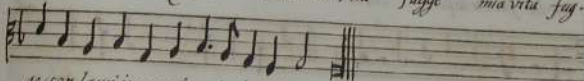
Pensier son saette el vivin un sole el
desir fuoco insieme con quest arme mi punge amor mi punge amor
miabbaglia et mi distrugge .f. Et langelico
canto et le parole Col dolce spirtò onelio nò posso aiutar me /son



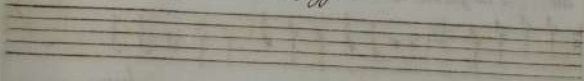
laur'innanzià cui mia vita fugge son - /



son laur'innanzià cui a cui mia vita fugge mia vita fug-

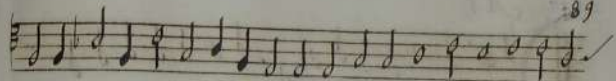


ge son laur'innanzià cui mia vita fugge



A. s.

Re quest' alma vn tempo et a tal fiamma Crebbe lardor / che
ne la fronte io porto / che ne e larcua e lincen-
dio / a tal fui scorto / amor si mi strug-
gesti adrama adrama / bor'

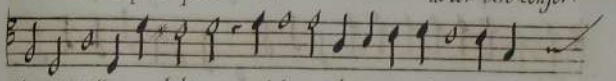


piu soave foco hoggi min fiamma

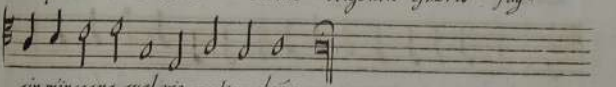


Cha spirti pace

al cor vero confor.



to promette, e laltro e laltro sbigottito esorto fug.



gir minsegna qual rio veltro dama

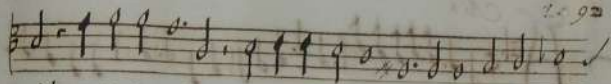
A. 5.

D *J* lagrime quel primo *f.*

e di sospiri *f.* *mi fece albergo / questo honeste*

santi *f.* *In me crea pensier Attie paro*

le *Quel nacque da terrenie van de cirt* *Questo dal sommo*



ciel cortesi amanti

1.

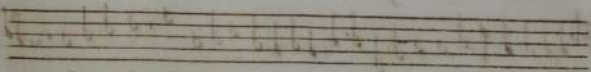
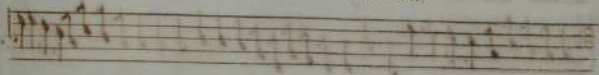
Meco tutti inchina..



tr. q.

vn

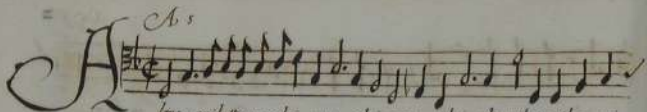
si bel sole



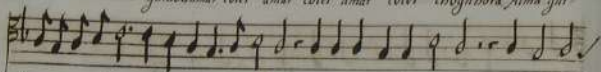
Faded handwritten text at the bottom of the page.

5

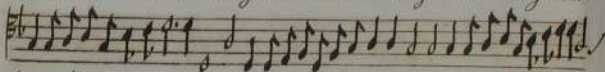
Al. 5



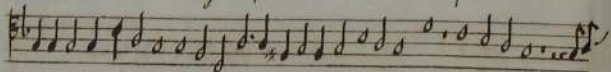
Alma guidott'amar colei amar colei amar colei ch'ogn'hora Alma gui-



dott'amar colei amar colei ch'ogn'hora: amar colei ch'ogn'hora: ch'ogn'hora



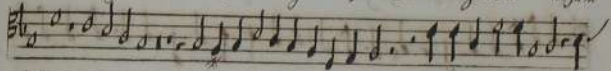
lieta rivedo se ne v'è con gioia: *q*



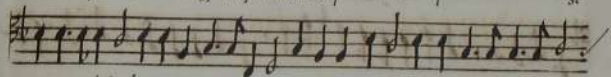
cò gioia cò gioia: Del tuo languir'è no- ia fiera stella: fiera stella se ne



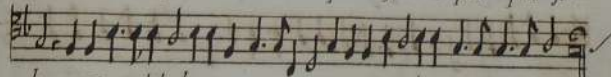
va η con gioia se ne va η cō gioia η Del tuo languire no. iasera



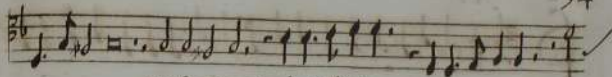
stella η ne sperar per mercede η η se



non rara beltade η e poca fede e poca poca fe-



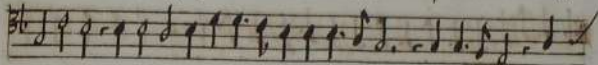
de, se nō rara beltade η e poca fede e poca poca fede,



non fia piu mai che ti diletta

ij

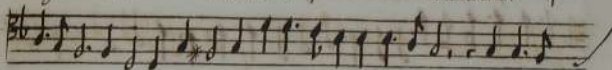
se



non gridar ij

vendettamor ij

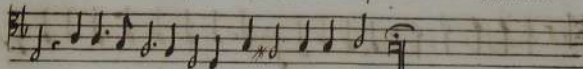
vendettamor ij



vendetta ij

vendettamor ij

vendetta

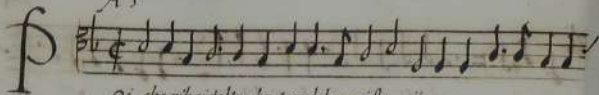


mor ij

vendetta ij

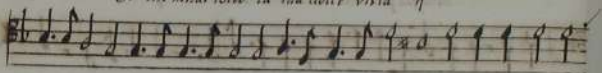
vendetta

As



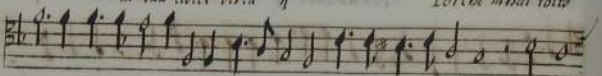
P

Oi che mihai tolto la tua dolce vista ij



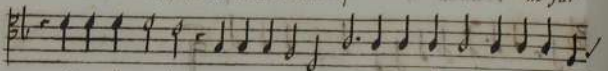
la tua dolce vista ij

Poi che mihai tolto

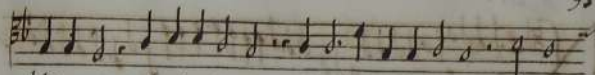


la tua dolce vista la tua dolce vista ij

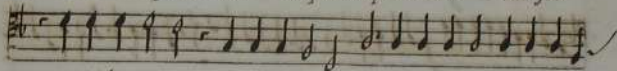
nō far



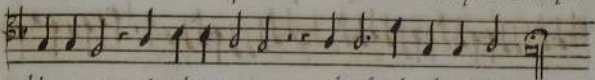
nō far chio resti ij a men in bande priuo, per sēpre



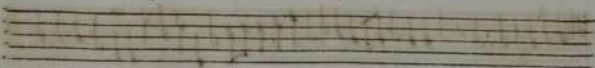
del tuo amor nel qual mi viuo nel qual nel qual mi viuo non far



nō far chio resti *ij* men in bande priuo Per sēpre

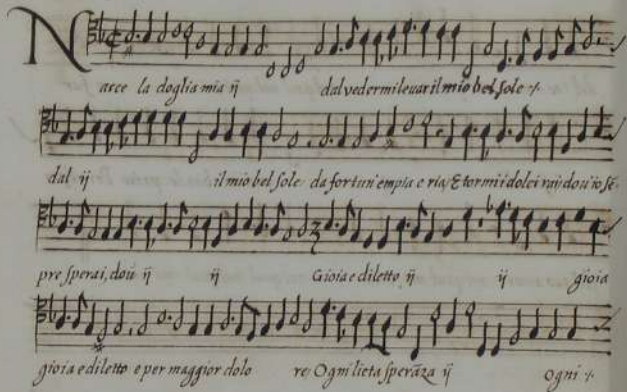


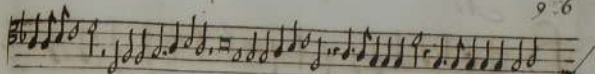
del tuo amor nel qual mi viuo nel qual nel qual mi viuo



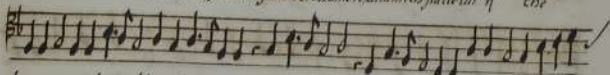
As

Nacce la doglia mia η dal veder mileuar il mio bel sole γ
dal η il mio bel sole da fortunei empla e ria; Et tormi i dolci rai dou'io se
pre sperai, dou' η η Gioia e diletto η η gioia
gioia e diletto e per maggior dolo re Ogni lieta speranza η ogni γ

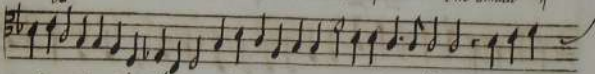




ha volti in duolo: Abiabi falto e crudamere, dimmich siad elui ij che



dime veggio chiamad'homale + chiamad'homale ij e no amado ij



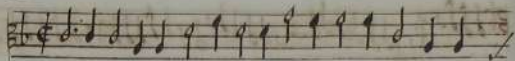
ho peggio: e no amado ho peggio ij Chiamad'homale e non a



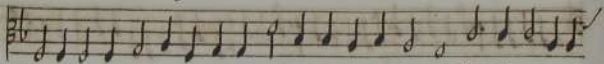
mado ho peggio, ij e no amado ho peggio ij

30
P

As

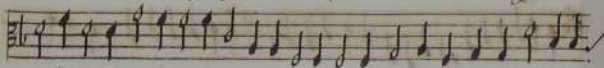


Er che giovane sei disprezz'amore ij



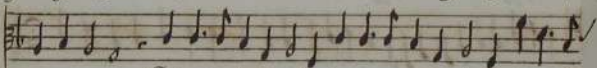
disprezz'amore ij

Per che giovane

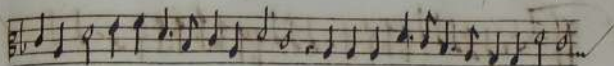


sei disprezz'amore ij

disprezz'amore ij



E sempre burle ridi de mie angosciosi stridi, Ma sai chio



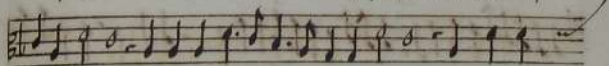
ti vo dire: ñ

verrà vecchiata e ten farà pentire



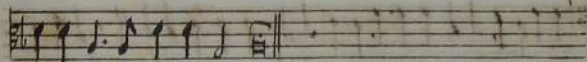
ñ

ma sai chio ti vo dire ñ



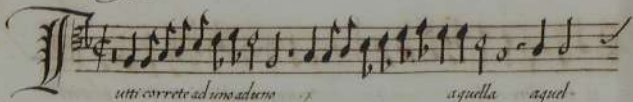
verrà vecchiata e ten farà pentire

verrà vec



chiata e ten farà penti re

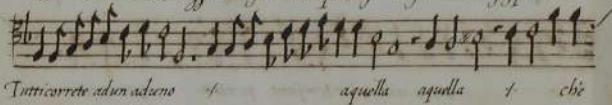
A 5



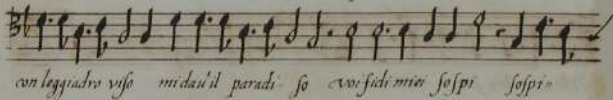
utti correte ad uno ad uno a quella a quel-



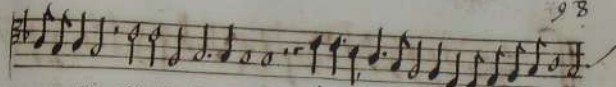
la che con leggiadro viso mi dan il paradiso voi fidi miei sospiri




Tutti correte ad un ad uno a quella a quella che



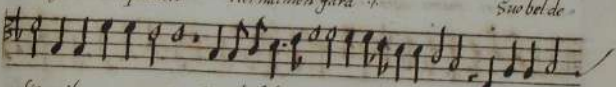
con leggiadro viso mi dan il paradi- so voi fidi miei sospi sospi



ri et tutti miei martiri adieu adieu contate



che sin lei e pietate eternamen fara



suo bel de



suo Come la fedeterna e lamor mi

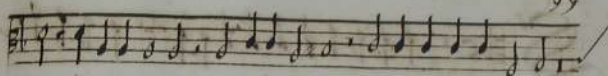


o Come la fedeterna e lamor mio

As

Handwritten musical score on aged paper, featuring four staves of music. The notation is in a historical style, likely from the 17th or 18th century. The lyrics are written in Italian. The first staff begins with a large, decorative initial 'L'.

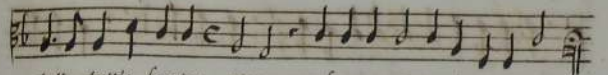
orri corri corri m^ama dora / Corri
corri corri m^ama dora m^ama dora Se n^o corre io mene moro
/ io mene moro / m^ama do
/ Se n^o corr io mene moro /



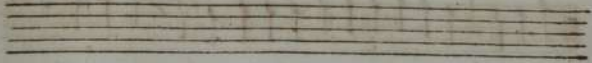
io mene moro / e cosa bianca maro



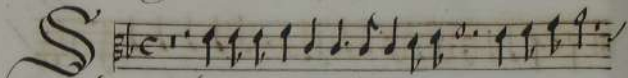
e fa e fa pian piano / tocca mi



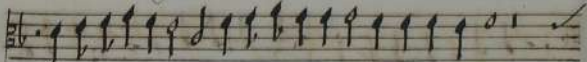
tutto tutt'e fa pian piano e fa pian piano



A



ola Jo mene vo cantando io mene vo io mene vo



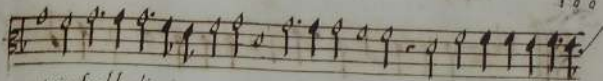
Jo mene vo cantando .f. cantan- do.



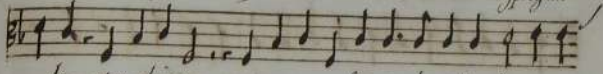
Jo mene vo cantando Jo mene vo Jo .f. Jo mene



vo cantando .f. cantan- do et ho uerel co-



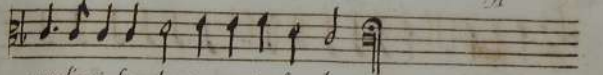
ve più freddo che ghiac- cio più et vo d' amor spregian-



do et vo d' amor spregiando ogni suo laccio og-



ni suo laccio et vo et vo d' amor spre-



giando ogni suo laccio ogni suo laccio

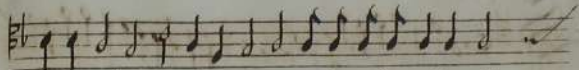
As

o vo gridando Jo vo + Come

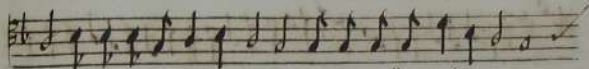
Spiritato + Jo vo gridando +

Come Spiritato +

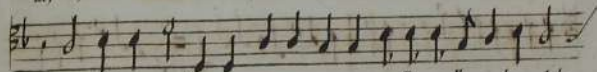
la nott'el giorno + in questa part'en quella o



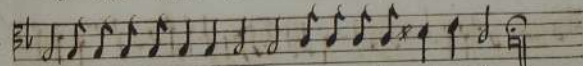
bella milla o mille mille volte bel



la, mille mille volte bella

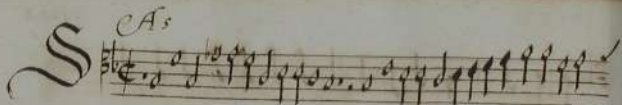


o bella milla mille mille volte bel

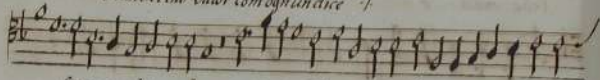


la mille mille volte bella

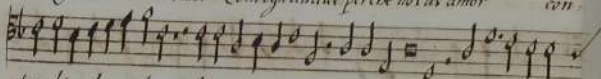
S *A*³



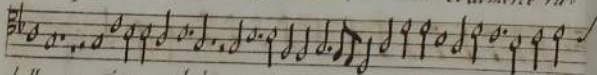
e tant'el tuo valor' com'ogniun dice +



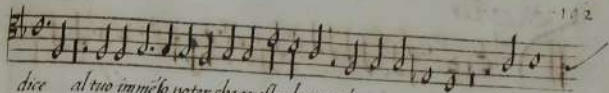
Se tant' el tuo valor' Com'ogniun dice perche nol'us' amor con



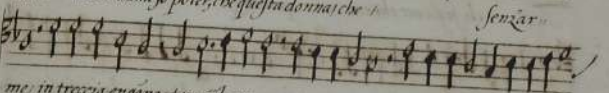
tra di quel' la + Che me nemi' ca + et di merce ru'



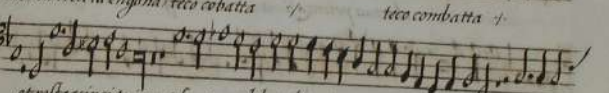
bella, et quãto piu' mi doglio + e piu' felice amor' troppodis'



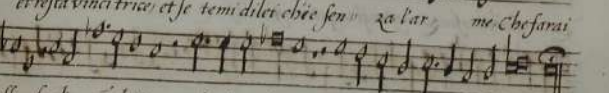
dice al tuo immenso poter, che questa donna che



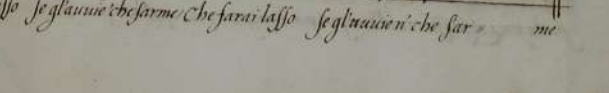
senza



me, in trocena engana teo combatta



teo combatta

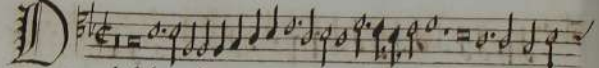


et resta vincitrice, et se temi dilect che senza l'ar, me che farai

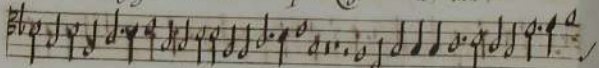


lasso se gl'auue che farai lasso se gl'auue n' che far me

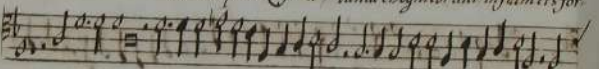
As
D



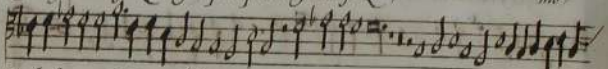
ch segleuer che tua potenza si a deh



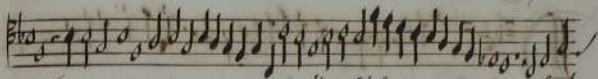
che tua potenza si a tanta chogni cor diu' infiam' et sfor



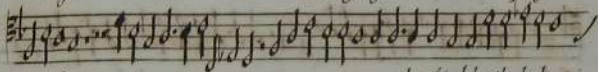
za infiam' et forza mostra q'l tuo poter' mostra la forza ma



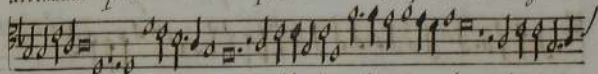
stra la forza et fa q'sta crudel' benign' et pia benign' et pia questa te poco fi



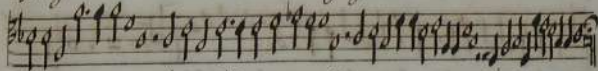
a Signor mio caro + ch'una sol fact ta puo far di



lei vendetta puo + puo + et alquãt'adoleir la doglia mi



a la doglia mia la + Ch'auedo vitto già gl'huomin et dei Ch' +

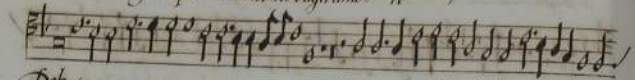


nò puoi nò superar'anco costei nò puoi +

Al. s.

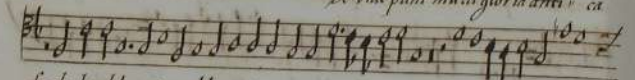


Deh mostra qui ciò che tu vagli amo re 4



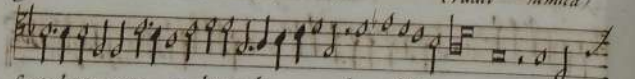
Deh 4

Se viue punt' in te di gloria anti ca

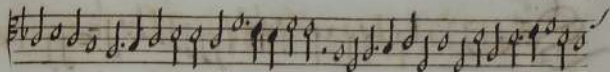


fa che la dolce mia crudel nemica 4

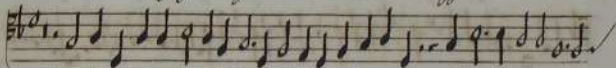
crudel nemica 1



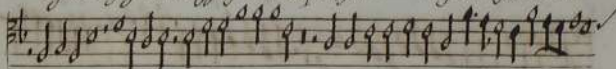
Senta la tua poten za el tuo valo re leua dal durno co re 4



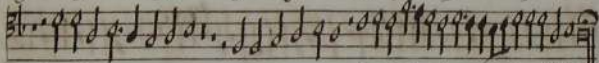
Il freddo ghiac / cio / col tuo vi / uo raggio /



sgombra si graui oltraggio, fuor del tuo petto, fuor / et sbai desio d'honore

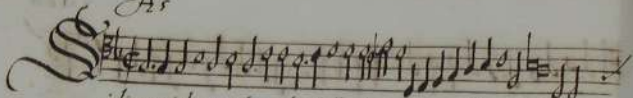


fa che costei / sia del tuo foc'accesa, che no' facesti mai piu bell'impre // sa

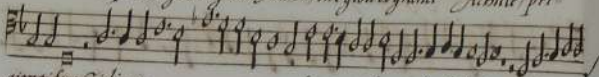


Che no' faces / ti mai / che no' facesti mai / piu bell'ipre // sa

As

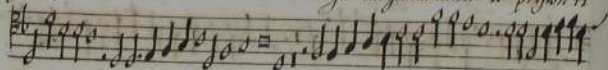


i dira poi che giou el grand' Achille, che giou el grand' Achille, pri-



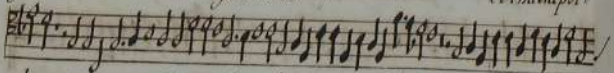
gion ti far Sidina +

che gio uel grand' achil le prison ti



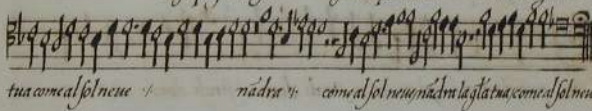
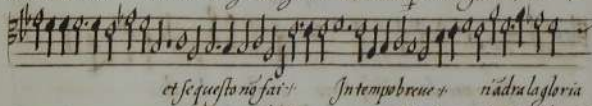
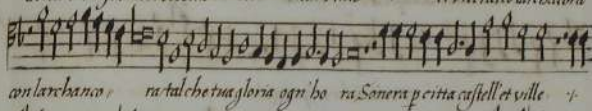
far + merce del forte dardo +

et ch'adapol.

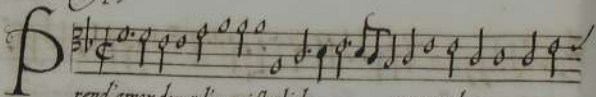


lo +

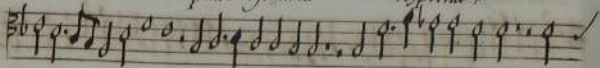
fuogni valor tarlo al scitillar di tue ^{viva} famille al fin. +



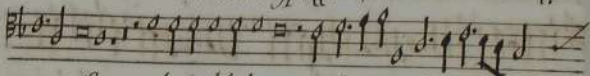
As



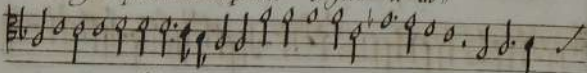
rend' amor dūqz larco ei strali do ro, prend'



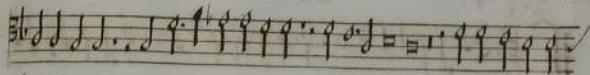
et vinci chi ti sprezza et



me contrista; prend' amor dūqz larco ei strali do //

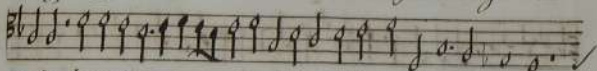


ra prend' amor dūqz larco ei strali dorō ei strali dorō et vinci



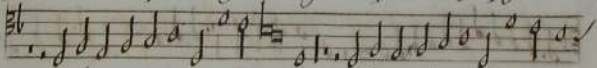
chi ti sprezza.

et me contrista: che di gentil'im-



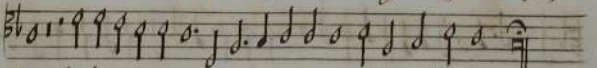
presa honor'facqui-

sta. che di gentil'impres' honor'facquisti



che di.

che di gentil'impres' honor'facqui-

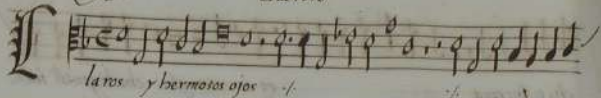


sta. che di.

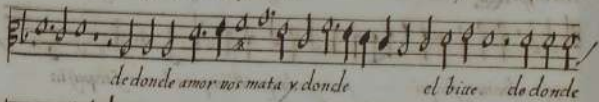
honor'facquisti

As

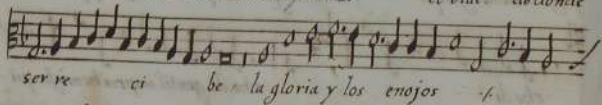
Guere ro



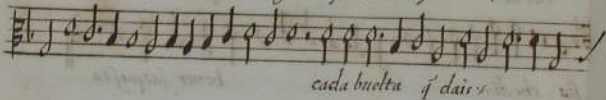
la ros y hermosos ojos



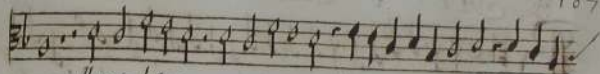
de donde amor vos mata y donde el bice de donde



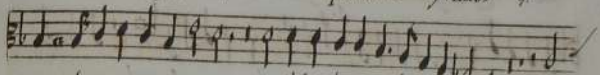
ser re ci be la gloria y los enojos



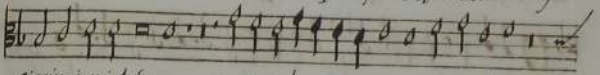
cada buelta q' dais



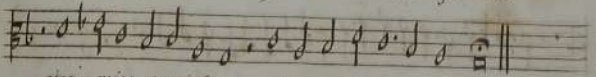
llenais despojos + q̄ si mirais ayrados +



+ muerẽ los q̄ mirays desesperados y



si mirays picados matays de amor res ojos mios

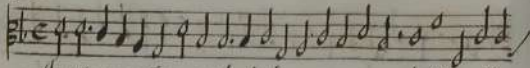


ojos mios graciosos +

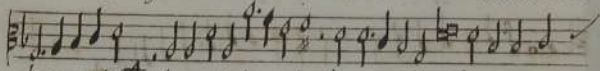
As

Guerrero

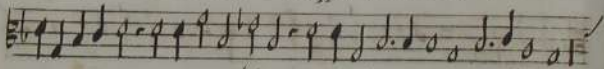
B



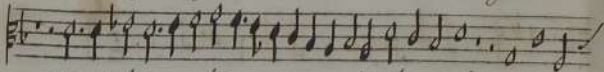
Axaste me señora, a tal estado + de lalta cubre



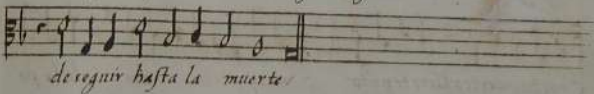
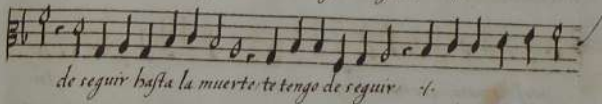
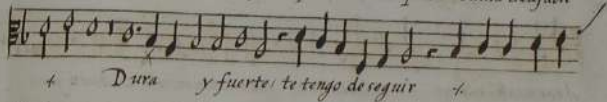
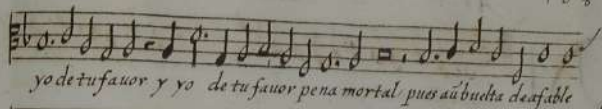
dome vi subido dome vi sabi do, q por mi mal esido +



para mayor dolor + tan regala da

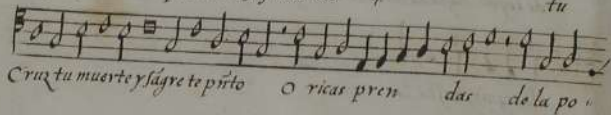
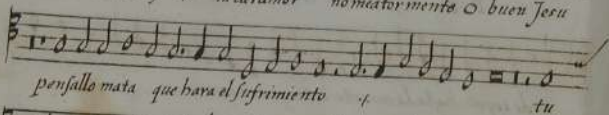
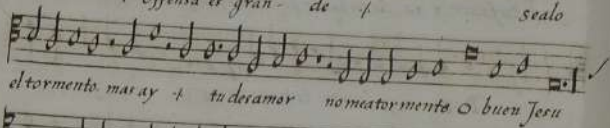
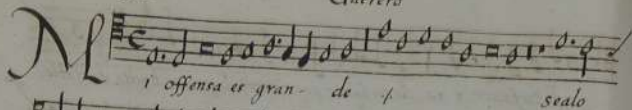


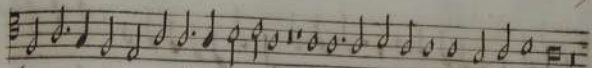
Otros suelen desir biende tu mal y yo y



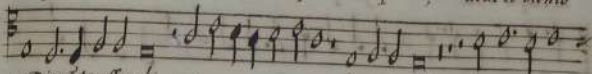
As

Querero

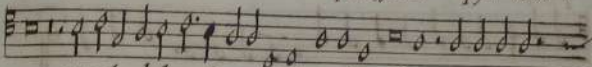




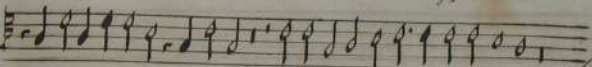
bre gen- te permitira tu amor q̄ tales esperanças lleue el viento



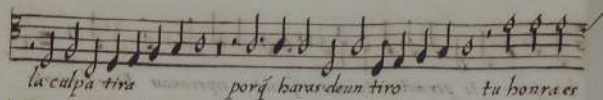
ay Dios q̄ te offendi / q̄ te offendi q̄ ya nomi //



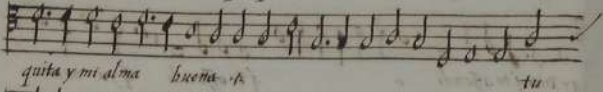
ro / si tu bondad me salua o me cõdena, tu honra lloro, y por tu amor



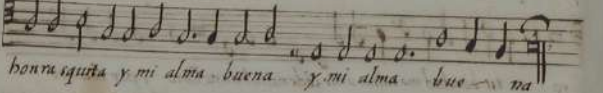
sospiro / / tu honra satis faz cõ qualquier pena



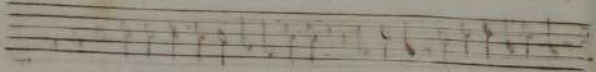
la culpa tira porq' hasas deun tiro tu honra es



quita y mi alma buena tu

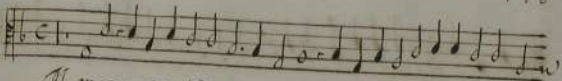


honra quita y mi alma buena y mi alma buena

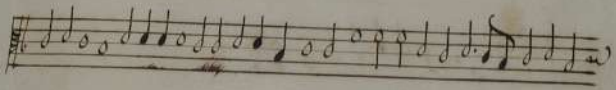
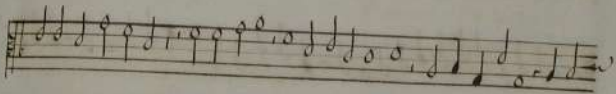
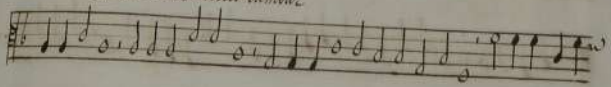


la culpa tira porq' hasas deun tiro tu honra es

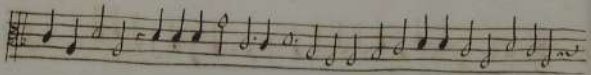
quita

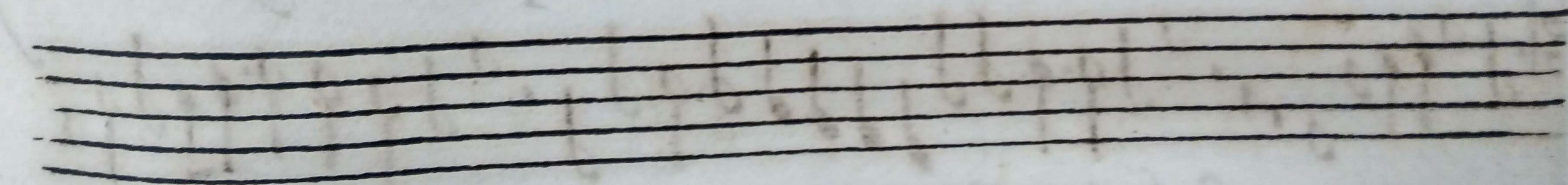
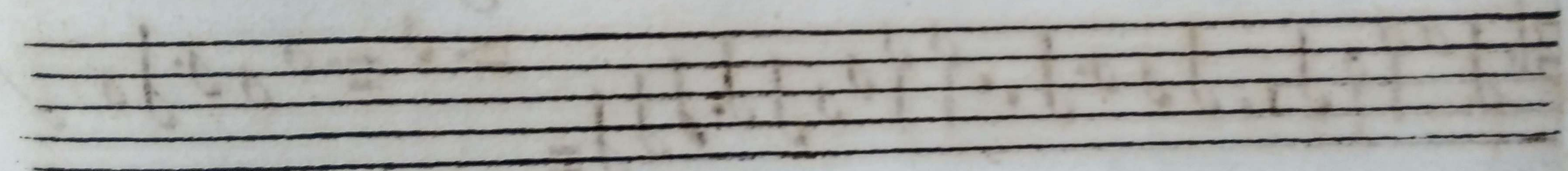
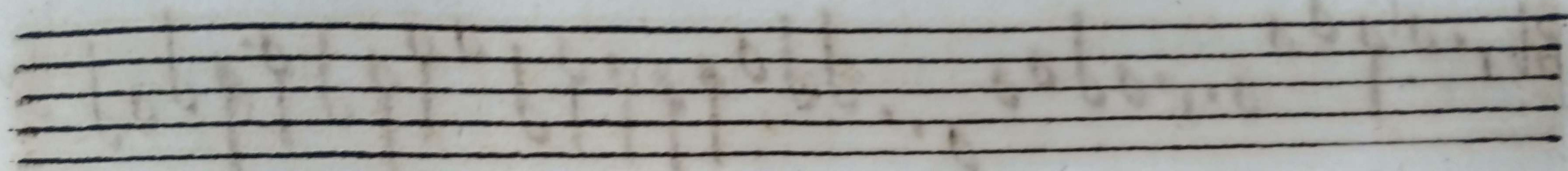
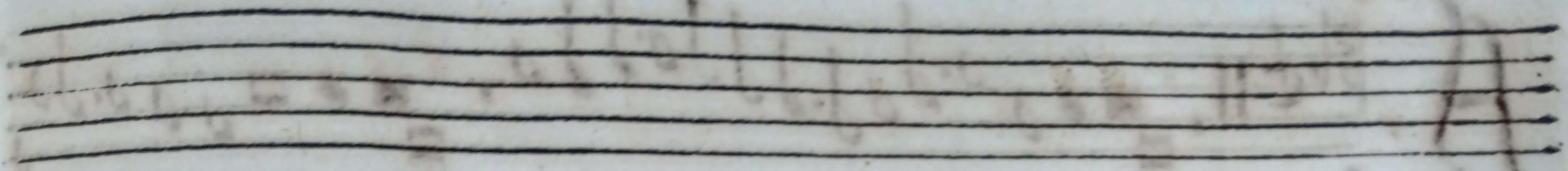


Mon cœur saut d'amour



+





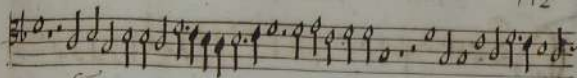
As Jabet

A  *Spice domine* †

 *quia facta est* † † *desolata ci: uis*

 *tas* † † *desolata ci: uitas plena diuitijs*

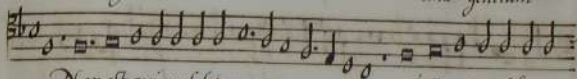
 *Sedet in tristitia* †



dñā gentium

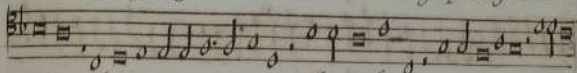
†

dñā gentium



Non est qui consoletur eam

nō est qui consoletur



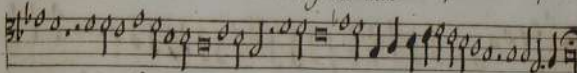
eam

†

nisi tu deus

†

†



nisi tu deus

†

nisi tu deus noster

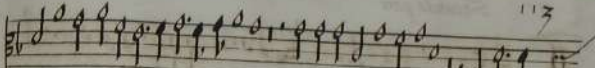
deus nr

As Iohannes petrus

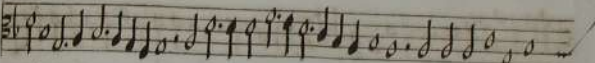
D Omne deus qui conteris bella ab initio ab initio
qui conteris bella ab initio
Eleva brachium tuum
Super gentes Que cogit

A handwritten musical score on aged paper. The title at the top is "As Iohannes petrus". The music is written on five staves. The first staff begins with a large, ornate initial "D". The lyrics are written below the staves. The first line of lyrics is "Omne deus qui conteris bella ab initio ab initio". The second line is "qui conteris bella ab initio". The third line is "Eleva brachium tuum". The fourth line is "Super gentes". The fifth line is "Que cogit". There are several small cross-like symbols (+) placed below the staves, likely indicating measure rests or specific musical markings. The handwriting is in a historical cursive style.

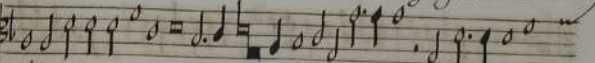
113



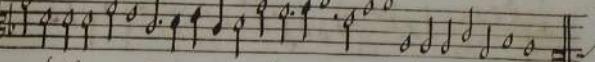
tant seruis tuis ma- la / Luc- / Et dexte-



ra tua / - / glorificetur in



nobis / - / et dextera et dextera tu-

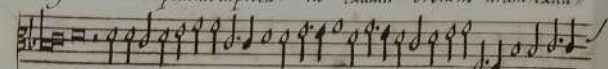


a glorificetur in nobis In nobis glori- /

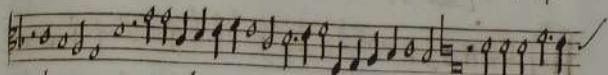
Secunda pars

I  *V* *dne* † *Cui humilium sepe* et

 *mansuetorum placuit deprecatio exaudi oronem uram exau-*

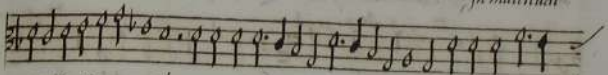
 *di om.* † *Et allide feritate hostium tuorum Et allide fe-*

 *In conspectu tuo Ut cadat robur eorum*



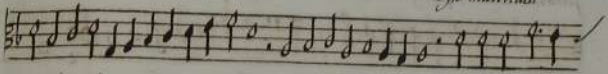
robur eorum: Ut cadat .f.

In multitudine



ne virtutis eorum

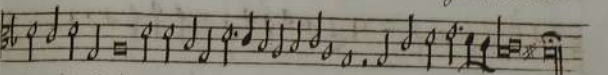
In multitudine



ne virtutis tue

e virtutis tue

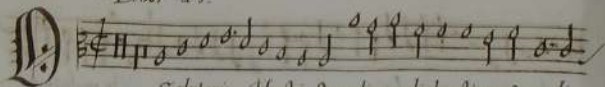
In multitudine



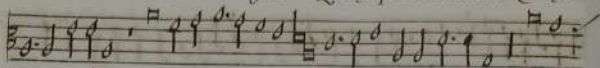
ne virtutis tue .f.

Virtutis tue .f.

Tenor a 5.

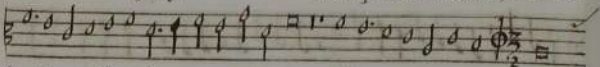


Salutaris Hostia, Que celi pandis hostiam, Que celi

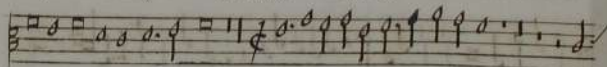


pandis hostiam, que. ij

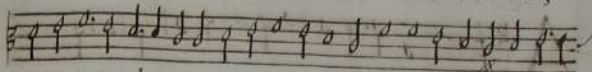
Bella premunt hostilia, Da ro



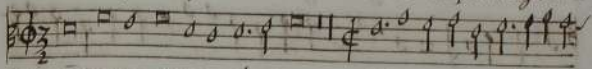
bar fer auxilium fer auxilium Da ro



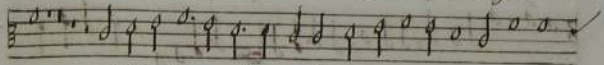
Vni trinog; domino Sit sempiterna glo- ria Sit



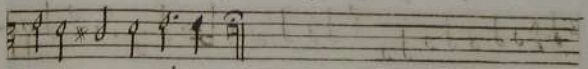
Sempiterna gloria: y Sit Sempiterna glori



a Vni trinof domino Sit sempiterna glo ri



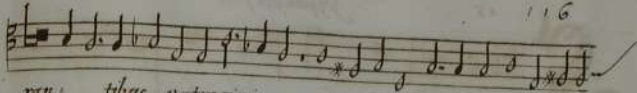
a sit Sempiterna gloria y Sit



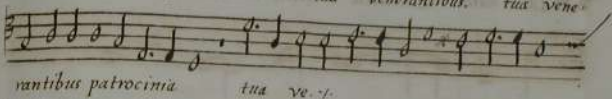
Sempiterna gloria

A's Tenor. Nicolas Vincentinus /

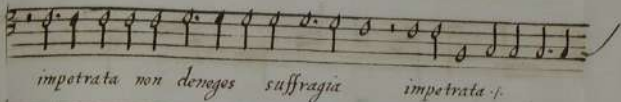
Aue virginum gemma Catherina virgi-
num gemma Catherina. Ave sponsa regis regum regis regū glori-
osa Ave spōsa regis regū glo-ri-osa. Ave vi-
ua Christi ostia, ave- tua vene-



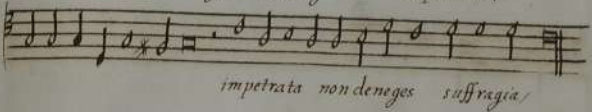
ran: tibus patrociniā tua venerantibus. tua vene-



rantibus patrociniā tua ve. f.



impetrata non deneges suffragia impetrata. f.



impetrata non deneges suffragia

Josquin des prés

S

Tabat mater. Comme femme desconfortee

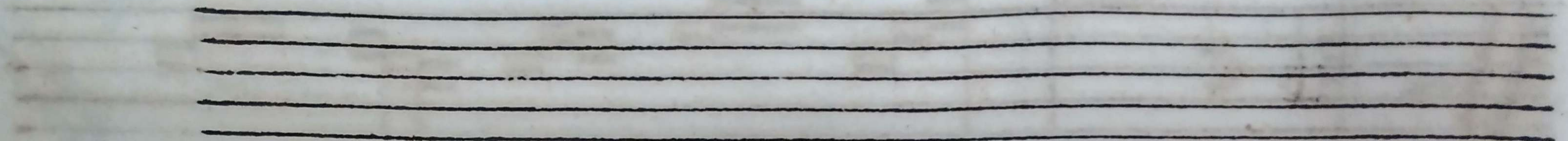
The musical score is written on four staves. The first staff starts with a large, ornate initial 'S' and a clef. The notation consists of rhythmic values and stems, typical of early printed music. The piece is titled 'Tabat mater. Comme femme desconfortee' and is attributed to 'Josquin des prés'. The page number '45' is written at the top left.

Secunda pars

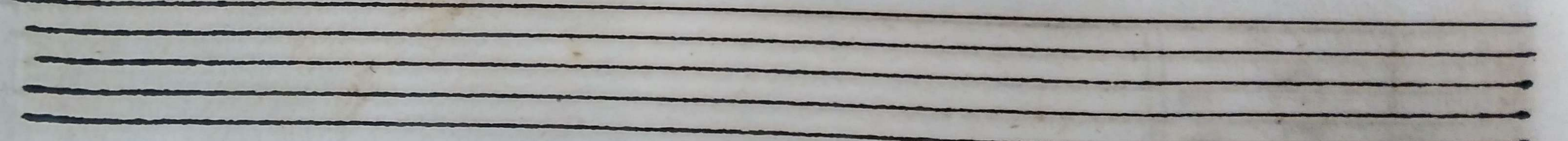
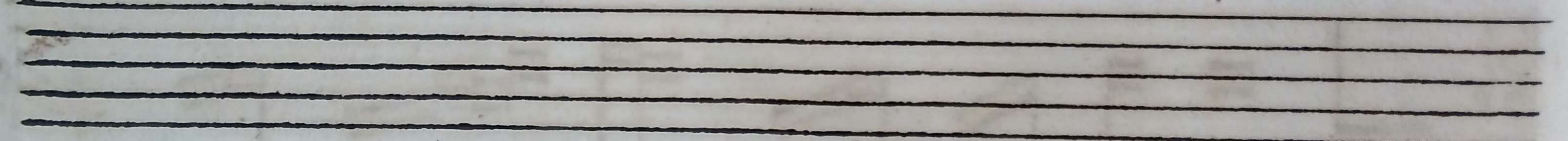
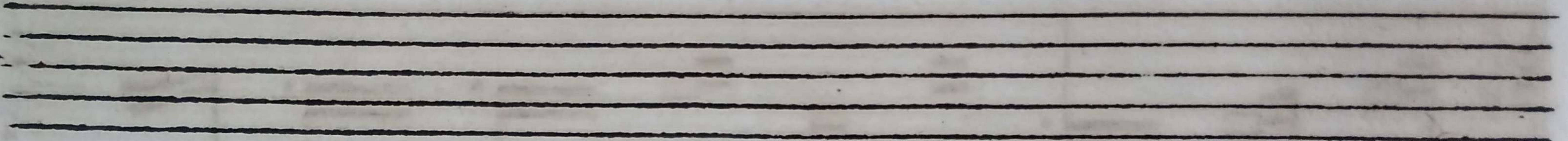
117

ya mater fons amoris

Second part



And after four times



[Faint, illegible handwriting on the first set of lines]

[Faint, illegible handwriting on the second set of lines]

[Faint, illegible handwriting on the third set of lines]

[Faint, illegible handwriting on the fourth set of lines]

[Faint, illegible handwriting on the fifth set of lines]

[Faint, illegible handwriting on the sixth set of lines]

[Faint, illegible handwriting on the seventh set of lines]

[Faint, illegible handwriting on the eighth set of lines]

+

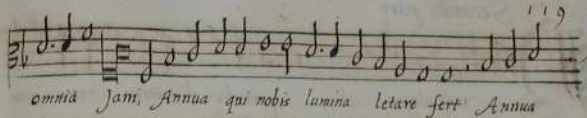
As Orlando

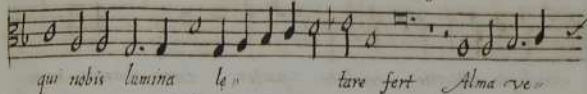
Alma venus vultu languetem despice leto: Respi-

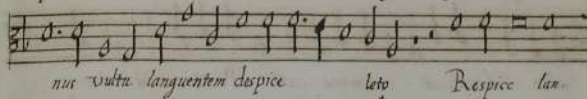
colanguetem dulciter alma venus, dulciter alma venus alma venus

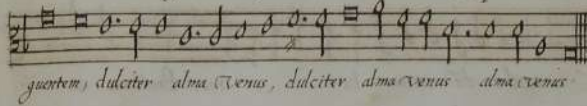
Anni principio tibi prospera cuncta precamur, ut placido Sube-

at subeat pectore nr amor, et mihi faustu sati fuerint hec

119
Musical staff with notes and lyrics: omnia Jam, Annua qui nobis lumina letare fert Annua

Musical staff with notes and lyrics: qui nobis lumina letare fert Alma ve

Musical staff with notes and lyrics: nus vultu languentem despice leto Respice lan

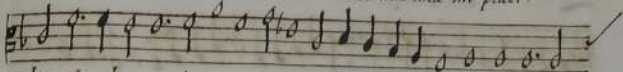
Musical staff with notes and lyrics: guentem, dulciter alma Venus, dulciter alma venus alma venus

Secunda pars

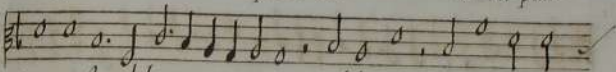
Nunc vne elegos diuē querulos dimittere ver- sus
Undique sollicitis resolutō pectore curis, Musica nunc
alio demulceat omnia cantu Protinus ex mise-
ro videor dū maximus he- ros, Protinus ex mise-



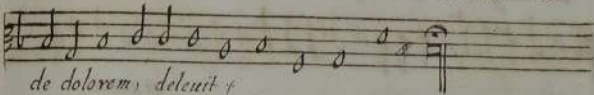
ro videor dū maximus he- ros nūc mea me placi-



dis placidis oculis respexit ami- ca et peni-



tus nostrō dele- uit, deleuit, deleuit cor-

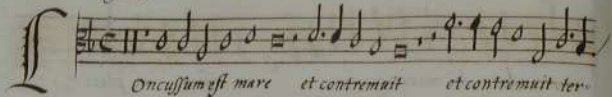


de dolorem, deleuit f

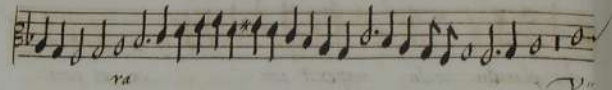
x

A. s.

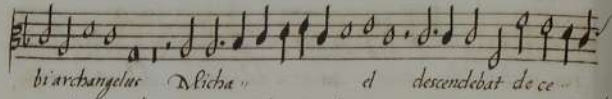
Robledo



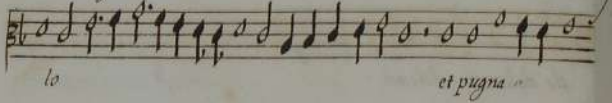
Oncussum est mare et contremuit et contremuit ter-



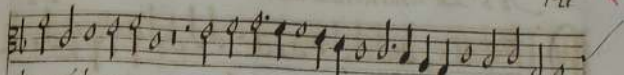
ra



bi archangelus Michha et descendebat de ce-



lo et pugna



bat cú dracone

-f-

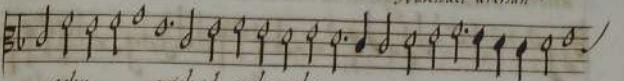
et se



cit victoriam

-f-

Michael archan



gelus

michael archangelus



michael archan

gelus

As De resurrectione dñi.

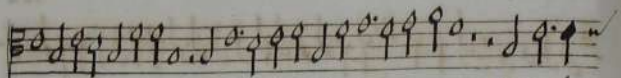
Clemens non papa

Maria magdalena et altera maria et

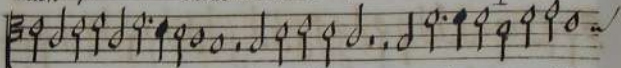
altera Maria magdalena et altera et altera

ma-ria et altera maria et alte

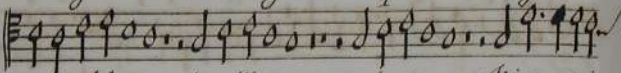
ra mari- a ibant diluculo, et admonumetum



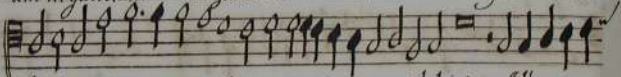
rexit ⁊. Sicut locutus est ⁊. precedet



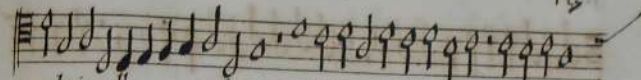
vos in galileam in galileam precedet vos in galileam



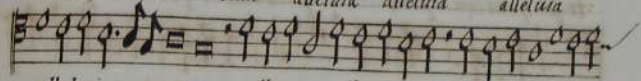
am in galileam. in galileam ⁊. Ibi cum vi-



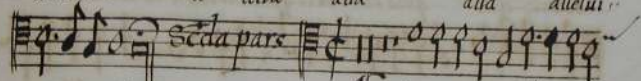
debitis ibi eum videbitis eum videbitis, Alle -



luia, alle luia alleluia alleluia alleluia



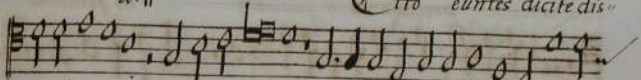
allelui a atta atta atta allelui



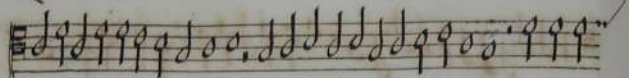
Secda pars

a.

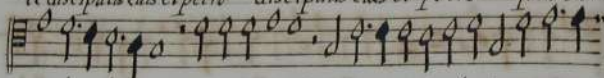
Cito euntes dicite disci-



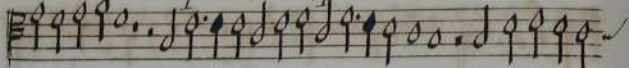
ipulis eius, Cito euntes dicite discipulis eius, dici-



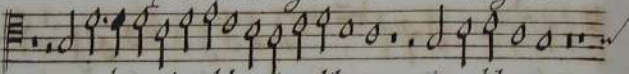
te discipulis eius et petro discipulis eius et petro quia sur-



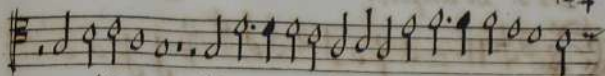
rexit dñs quia surrexit, quia surrexit dominus .i.



precedet vos in galileam in galileam



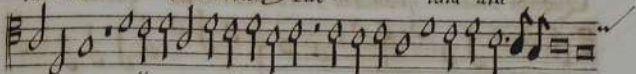
precedet vos in galileam in galileam in galileam



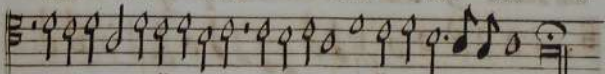
in galileam Ibi eum videbitis, ibi eum videbi.



tis eum videbitis, Alle- luia alle-



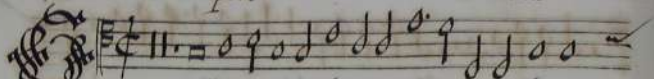
luia *atta* *atta* *atta* alle- lui- a



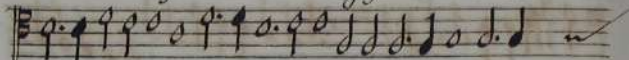
atta *atta* *atta* alle- lui- a

A s. De tempore.

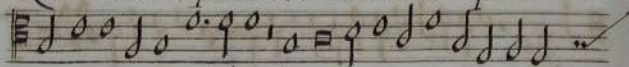
Orlando.



ustate et videte gustate et videte



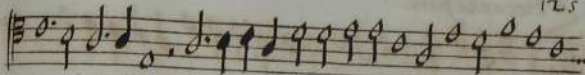
Quonia' suavis, quoniam suavis est Dñs quoni''



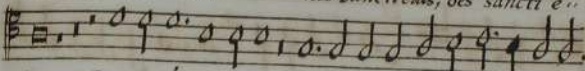
am suavis est dñs, Beatus vir qui sperat in eo



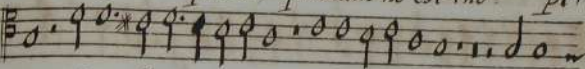
Beatus vir qui sperat in e - o - r - ti''



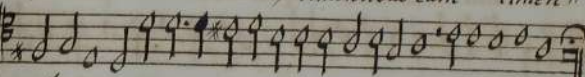
mete Dñm omnes sancti eius, oēs sancti e-



ius Quonia' quonia', quoniam nō est inopi-

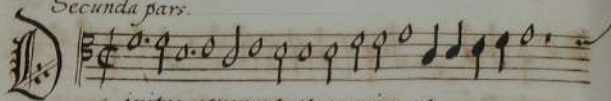


a, timentibus eum, timentibus eum timen-

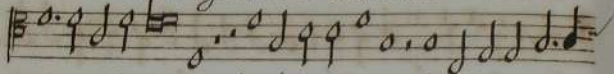


tibus eum, timentibus eum

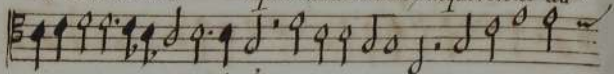
Secunda pars.



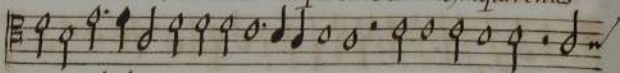
iuites egerunt et esurierunt



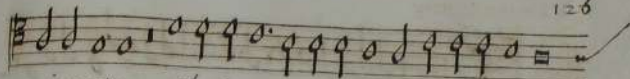
et esurierunt inquirentes autem, inquirentes au-



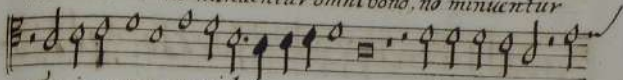
tem Dominū inquirentes autem, inquirentes



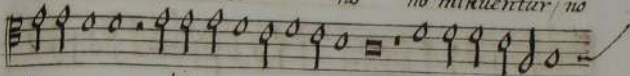
autem dñs non minuentur non minuentur non



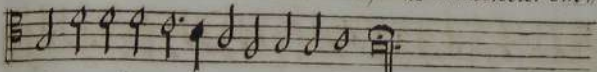
minuentur, nō minuentur omni bono, nō minuentur



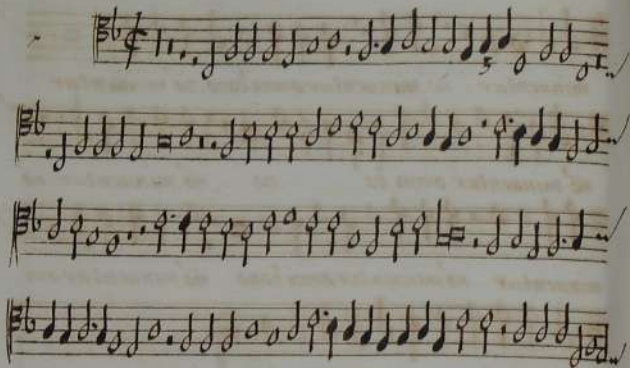
nō minuentur omni bo no nō minuentur, nō

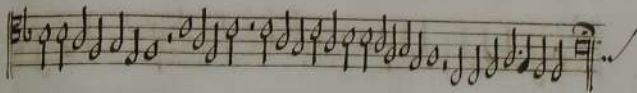
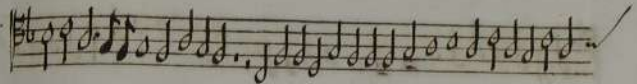
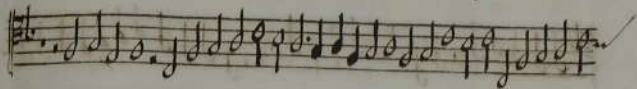
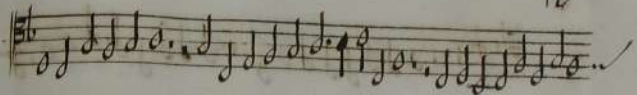


minuentur nō minuentur omni bono, nō minuentur omni

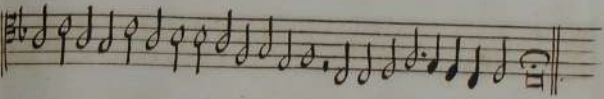
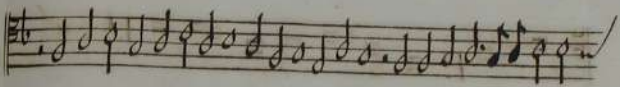
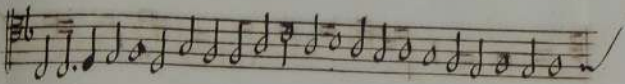
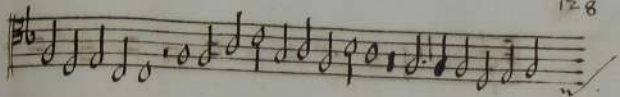


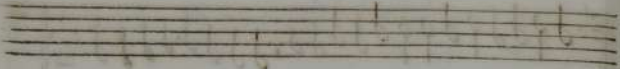
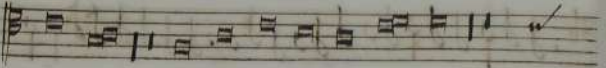
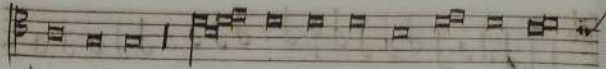
ni non minuen- tur omni bono.

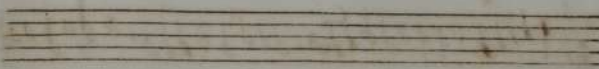
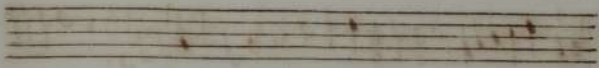
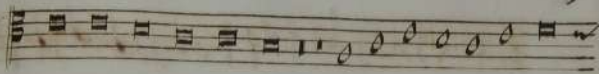


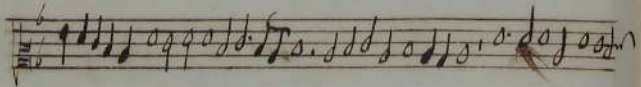
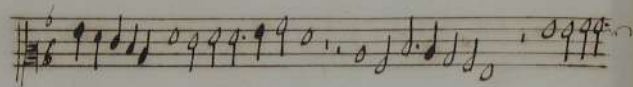
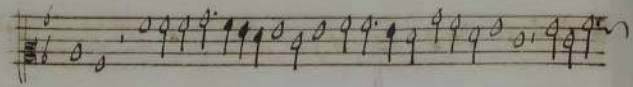
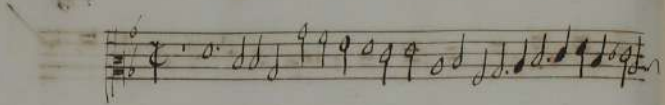


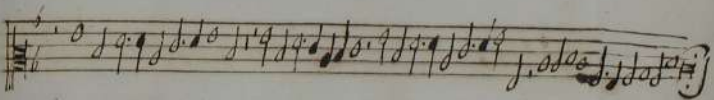
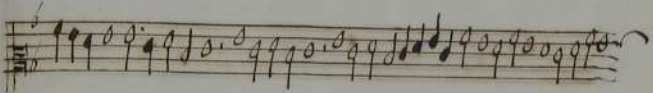
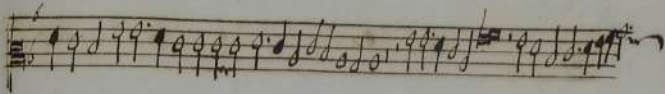
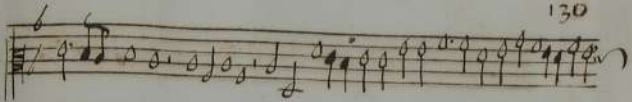
A handwritten musical score consisting of four staves. The notation is in a single system, with each staff beginning with a treble clef and a key signature of one flat (B-flat). The first staff starts with a common time signature (C). The music is written in a cursive, historical style, featuring a variety of note values including minims, crotchets, and quavers, along with rests and bar lines. The notation is dense and fills most of the page.



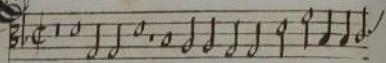




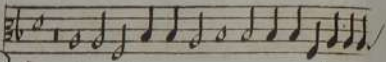




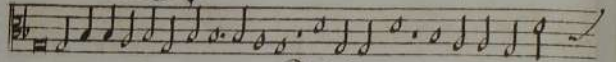
a 6 *Andreas peuernage*



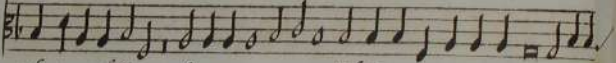
Vous perdez temps de me dire mal del



le de me gens qui voules

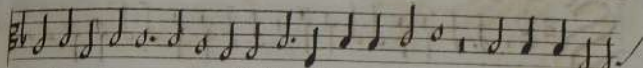


gens d'uertir mon entente. Plus la blasmes plus

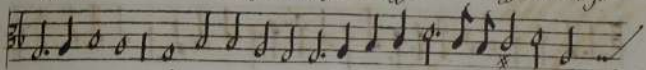


ie la treuve belle plus se s'habit on

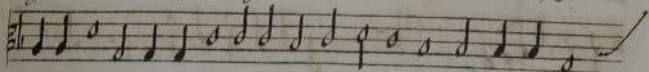
+



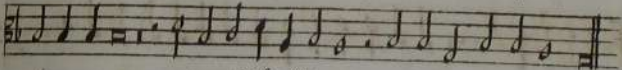
Si tant ie me contente la fleur de sa ieunesse nesse rien de sa



grace Cesses vous grand'audace, Car



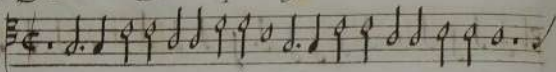
mon amour / vaincra v're mesdire, tel en mesdict



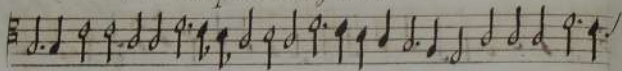
/ qui pour soy la desire qui /

As *Andreas peuernage*

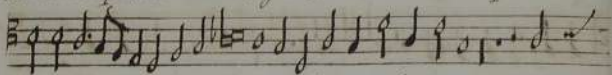
Sir



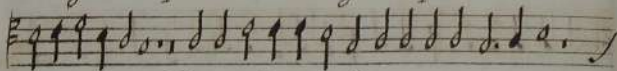
i ie vis en pame et en languueur /



Si ie vis en pame et en languueur Si ie vis en pame et en

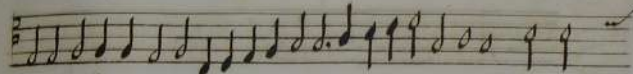


languueur en pa... De bon gre ie le porte /

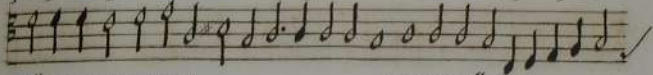


Puis que celle qui a mo cuer qui a mon cuer

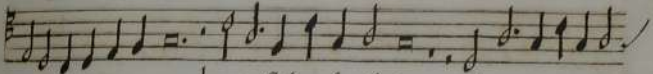
+



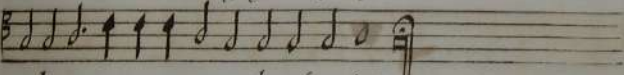
puis que celle qui a mon cuer qui a mon cuer puis que



celle qui a mon cuer / puis que celle qui



a mon cuer Languist de mesme sorte /



lan. / de mesme sorte

A. 6.

P 
Rado verd' y flori do prado verd'

y flori do fuente clara fuente clara alegres

arboleas y sombrías pues veis penas mias

Cada ora Contalclas blanca

mente *f* a mi pastora que si cō migo es du-
 ra: que si cō migo es dura cō migo es dura quica l'ablanda
 ra *f* vna frescura

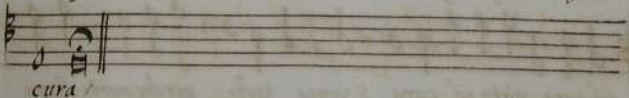
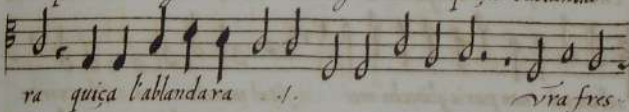
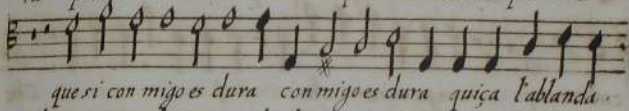
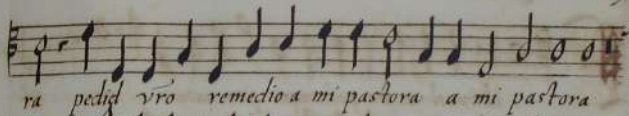
E 

L fresco y manso viento que os alegra, el fresco y manso

 viento que os alegra esta de mis suspiros esta de

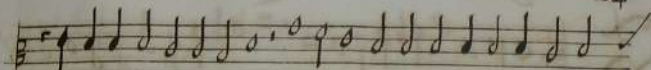
 mis suspiros inflama do y pues os a dañado

 y pues os a daña do dañado hasta o

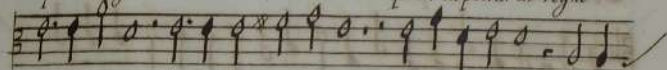


A. 6.

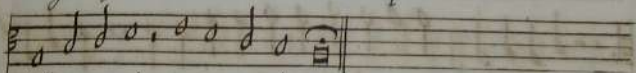
hi vuol veder quātunque puo natu... ra El
 ciel tra noi vengā mirar costei Che
 sol un sol non par' a gliocchi mei Mal mondo cieco Che virtu
 nō cura virtu nō cura, E vengā tosto, perche morto fura



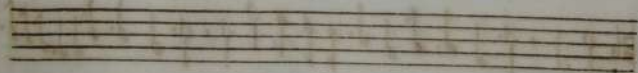
primi migliori e lasciar, i re. i quest'aspettat' al regno



de gli deij Cosa bella mortal pass'e non dura cosa

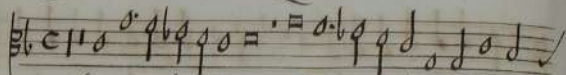


bella mortal pass'e non dura /

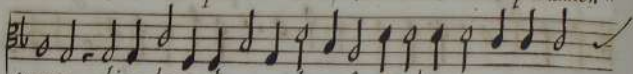


A. 6.

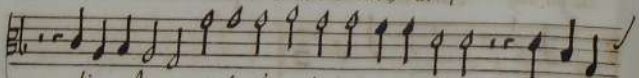
Renir del Mel



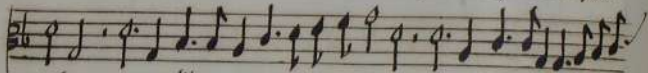
Vorei ne so/ Di cui piu lamentarme/ Vorei ne so di cui piu lamon ..



tarme di madona d'amor o di me stesso di -

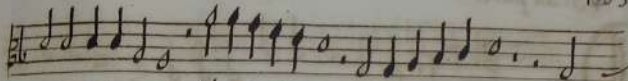


o di me stesso Madona mi chiam'amor fuil messo/ amor fuil



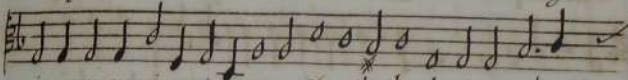
messo/ Et io libero cor si -

+

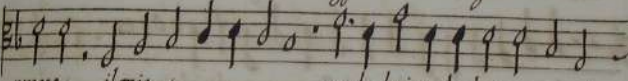


imprisionar mi et la mi sciacc'amor -/.

Jo



scior me ne vorei ne mie concesso E uegg'hai lass'il mia gran dann'es



presso / il mio -/.

ne da lui ne da lei posso ri-



trar mi posso ritrarmi /

Scda parte

Debo dunque / Lei che a se mi chiamo per mio dolore per mio
dolo re / Amor amor che mingano me chel credei
me lui ea more / lei che si bell'apparua a gliocchi miei Jo
che la uidi amor / amor che mars il core -/.

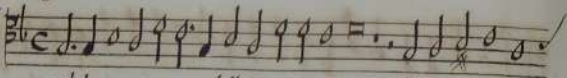
Handwritten musical score on two staves. The first staff contains the lyrics "amor che mars il core amor che mars il core". The second staff contains the lyrics "amor che mars il core". The music is written in a single system with a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. There is a large handwritten cross on the right side of the page.

amor che mars il core amor che mars il core

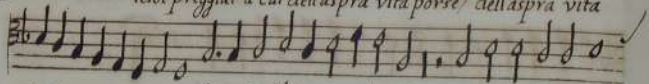
amor che mars il core

A. 6.

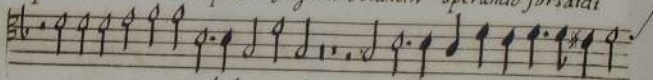
Sr



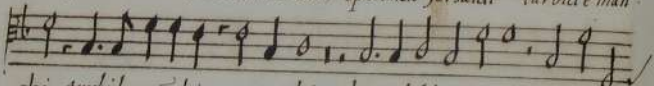
idol preggiat a cui dell'aspra vita porse / dell'aspra vita



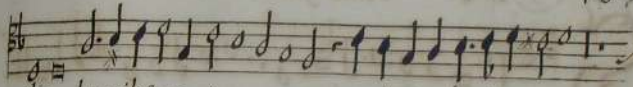
por^{te} se i pensier s'bigottit e stanchi sperando forsaidi



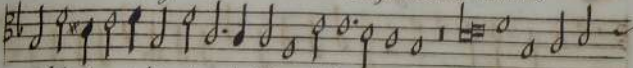
turbid e manchi / Sperando forsaidi turbid e man-



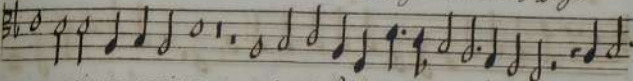
chi turbid e manchi e manchi luce dal horto suo chiar e gra-



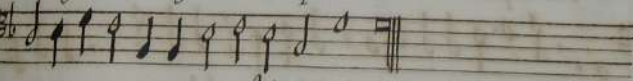
aita, ben mi lusinga - / e a fort ardor minuita



o del color simbianchi o che l'alma del duol saffliga / del duol saffliga



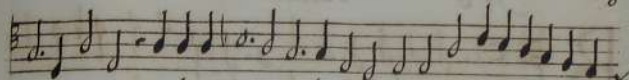
gia non saccinge a tempestiui' aita - /



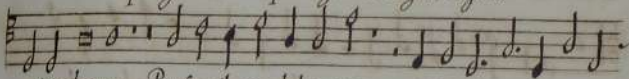
a tempestiui' aita

A-6. Nicolo fauello

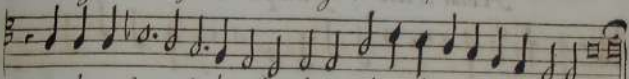
S iue doglioso il core /
Viue / sol per seruir amore /
Vuol che pena mia vita che d'eterna ferita / vuol che pena mia vi-
ta / per far il suo bel regno /



piu glorioso e piu dogn'altro degno, dogn'al-

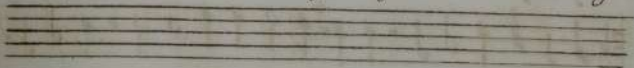


tro degno. Per far il suo bel regno /



piu glorioso e piu dogn'altro degno dogn'al-

tro degno /



x

A 6 Robledo

R 
recuerde el alma dormida ./.

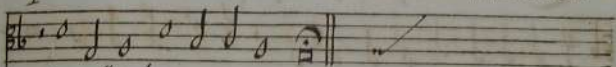
Abiue el seso y despierte abiue el seso

y despierte contemplanado Como se pas

sa la vida ./. como se



passa la vida tan callando tan callando

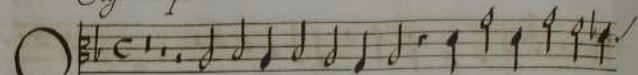


tan callando .f.

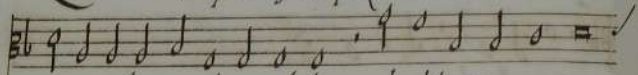
x

Segunda parte

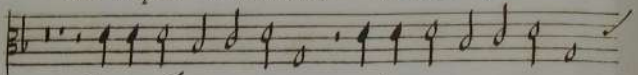
Q



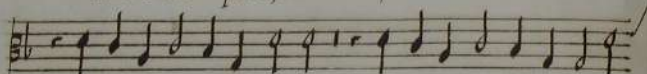
uan presto se va el plazer ./.



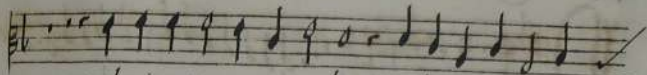
como despues de acordado, da dolor ./.



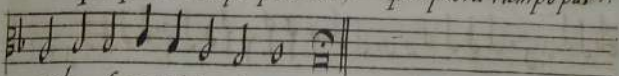
Como a nro parecer ./.



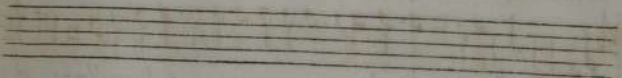
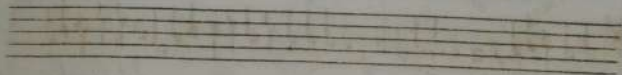
qualquiera tiempo passado ./.



qual quiera tiempo pasado, qual quiera tiempo pas...



sado fue mejor .4.



16

Noletto

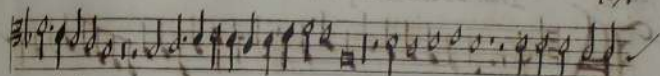

 A handwritten musical score on aged paper. The title 'Noletto' is written in a decorative, cursive hand at the top right. The number '16' is written in the top left. The music is written on five staves, each with a treble clef and a common time signature (C). The lyrics are written in Italian below the staves. The first staff begins with a large, ornate initial 'Q' for the word 'Quanti'. The lyrics are: 'uant' in mill'anni il ciel douea mostrar- ne - / di vagh' e dolci in uoi spiego et ripose vo / lendo al suo diletto, e esempi darne - / de le piu cha / ro sue bellezze ascose, Chi no' sa - / con' amor foglia pre' darne o'. The music consists of quarter and eighth notes, with some rests and repeat signs. The final note of the fifth staff is a whole note with a fermata.

uant' in mill'anni il ciel douea mostrar- ne - /

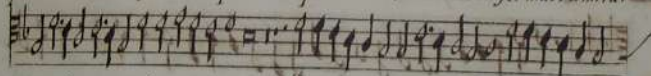
di vagh' e dolci in uoi spiego et ripose vo

lendo al suo diletto, e esempi darne - / de le piu cha

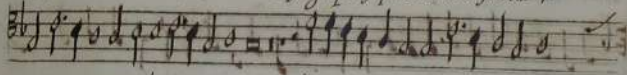
ro sue bellezze ascose, Chi no' sa - / con' amor foglia pre' darne o



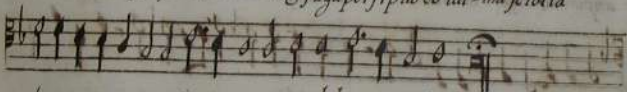
pur di no' amar seco pre pose .f. fermasi a mirar



voi, sol vna volta .f. E fuga poi si pno co' l'alma sciolta .f.



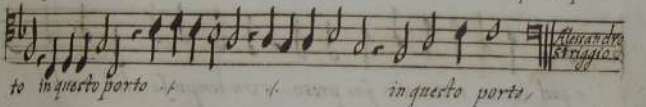
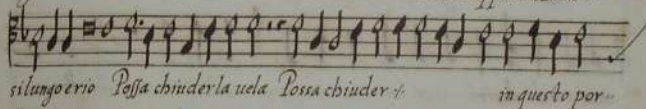
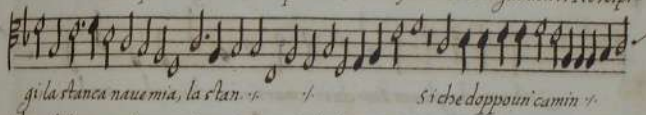
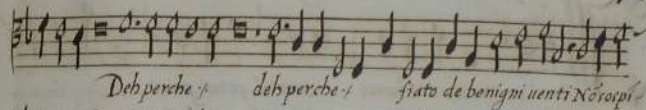
co' .f. E fuga poi si puo co' l'al- ma sciolta



.f. con l'alma sciolta

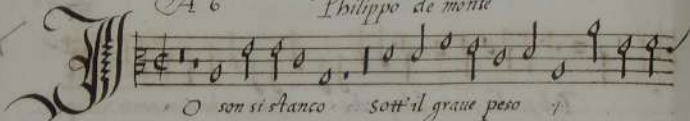
Tenor a s. cum sexta parte, si uelit.

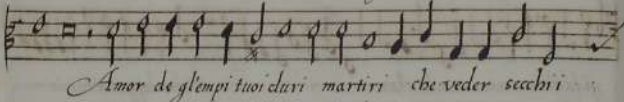
A hi dispietato amor come cò
 senti Chio meni uita si penosa, e via si penosa si penosa e via Solcandou
 ampio mar d'aspri tormen ti d'aspri torméti, Solcádo un'ampio mar,
 d'aspri tormenti e perigliosa vi a.

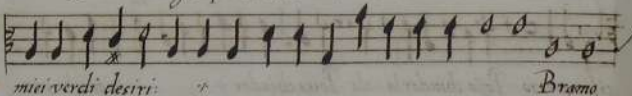


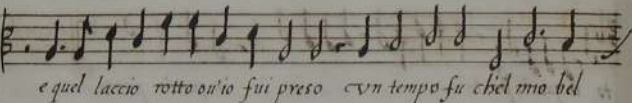
A 6

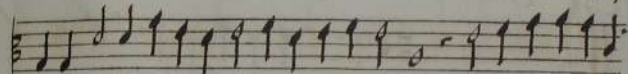
Philippo de monte


 S on si stanco sott' il graue peso

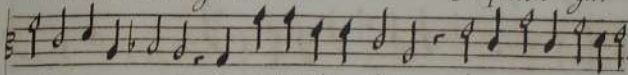

 Amor de gl'empì tuoi clavi martiri che veder secchi i


 miei verdi desiri: Brama

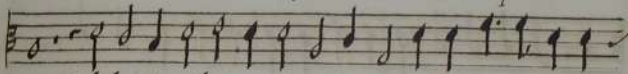

 e quel laccio rotto ou'io fui preso vn tempo fu chiel mio bel



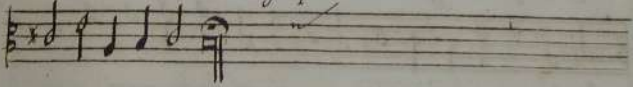
sol acceso: Dun vago lumi Con pietosi giri



Scaccio la folta nebbia de sospiri



Chel viuer mhauean gia quasi conteso



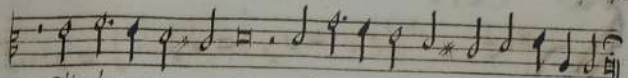
Secunda pars

Hora per far. Li chiari giorni Tene.

brosi notti, Ha per me spento di pietade i Rai

Ma perche veggio altrui dele mi care spoglie ve-

stirsi piu mi doglio assai piu mi doglio assai

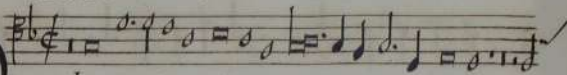


Che de riposi miei - / - - - - - turbate notti

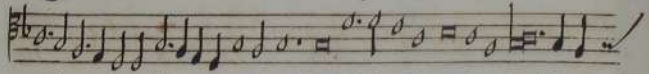


A 6 Verdelot

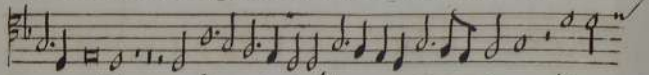
L



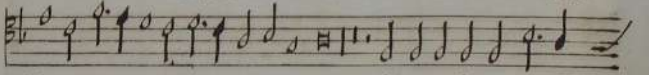
L'imi miei sospiri sospiri chè



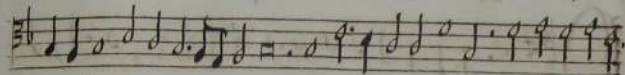
mi lasciate fredd'e senza vita / Contate i miei martire i miei



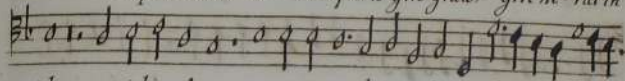
martiri a chi morir mi vedet non ma" ita dite o



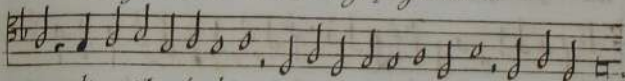
belta infini" ta del tuo fidel ne caccia



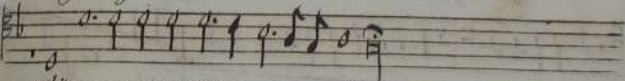
empio martire, et sequesto gli grato, gite ne rat'in



ciel a miglior stato ma se pieta gli porj il vro di



re gli porj il vro dire torna a me +



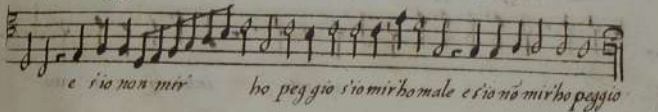
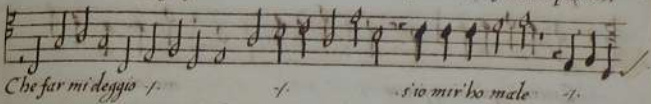
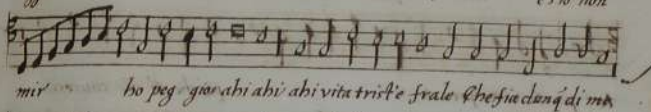
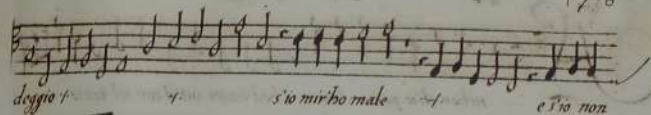
Chio non vorro morio

re

26 Alessandro striggio

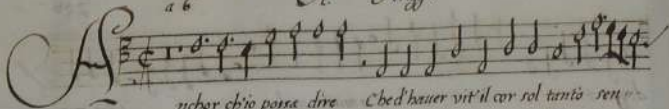
*M*asce la pena mia non potendo mira mio viuo
sole. E la mia vite via. qual hor lo miro t.
perchi'l guard'e tale Che lasciar mi peggior che morte suole
Che morte suole Abi abi abi vita trist'e frale che sia dunq' di me. Che far mi

The image shows a page of handwritten musical notation on aged paper. At the top, the page number '26' and the name 'Alessandro striggio' are written in a cursive hand. The music is written on four staves, each with a treble clef and a 3/4 time signature. The first staff begins with a large, decorative initial 'M'. The lyrics are written in Italian below the notes. The handwriting is elegant and characteristic of the 17th century. The paper shows signs of age, including some staining and wear at the edges.

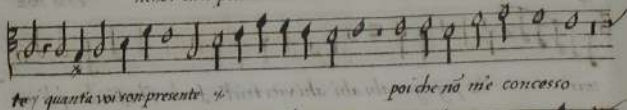


a 6

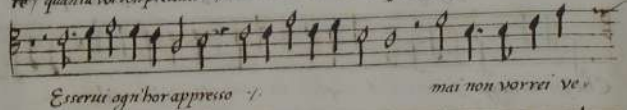
A. Striggio



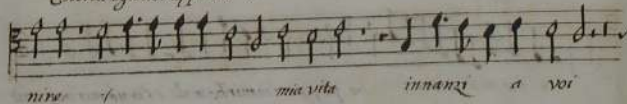
nehor ch'io possa dire. Ched'hauer vit' il cor sol tanto sen



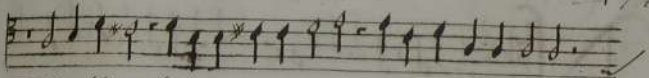
te y quanta voi son presente. / poi che no' m'è concesso



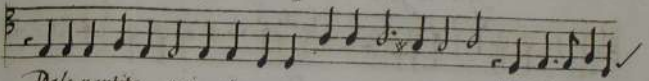
Esserui ogn'hor appresso / mai non vorrei ve



nire / mia vita innanzi a voi



Tant'ho dolor / de la partita poi /



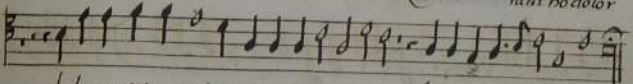
De la partita poi /

Mai no vorreive-



nire /

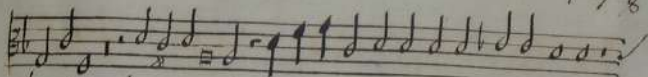
mia vita innanza voi tant'ho dolor



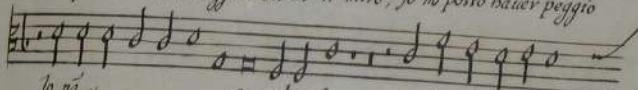
de la partita poi /

de la parti ta poi

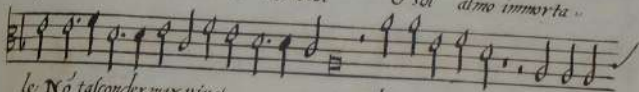
N Ace la gioia mi - a ogni volta chio miro il mio bel so
 le, Et la mia vi ta; ria, qual hor nol miro, qual hor nol mi-
 ro Perche il sguardo e ta- le chogni volta Beato farmi suole Be-
 ato farmi suole o sol almo immortale, almo immorta le, No' tascò.



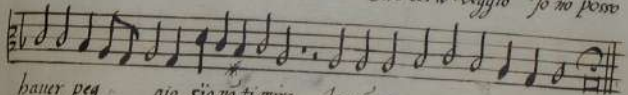
der mai piu: che certo veggio: sio nò ti miro, Jo nò posso hauer peggio



Jo nò -
o sol o sol o sol almo immorta -



le: Nò tascender may piu: + che certo veggio Jo nò posso



hauer peg - gio sio nò ti miro Jo nò - +

Die drei Taktarten

Handwritten musical notation on a five-line staff, showing rhythmic patterns with vertical stems and flags.

die drei Taktarten sind die drei Hauptarten

Handwritten musical notation on a five-line staff, showing rhythmic patterns with vertical stems and flags.

die drei Taktarten sind die drei Hauptarten

Handwritten musical notation on a five-line staff, showing rhythmic patterns with vertical stems and flags.

die drei Taktarten sind die drei Hauptarten

Handwritten musical notation on a five-line staff, showing rhythmic patterns with vertical stems and flags.

die drei Taktarten sind die drei Hauptarten



Para honra y gloria de Dios y de su bendita
 Madre y de Antonio de Andrada de Harou-
 pedies de la villa de señor D. J. de la Data per
 canonicas de la Iglesia de Valladolid
 Capitulo de la pedida de señor Maes tro de
 Capilla con condicion que lo pases en
 pasando lo de unes y adicho de su funda-
 dia de las, y Iglesia de Valladolid y por
 Verdadero firme en Valladolid a 27 de
 Enero de año de 1565

yo Antonio
 de Andrada de
 Haroupedies

Esta librería de la Universidad de Salamanca por quien se ha prestado
esta suma de la villa que se le pide en el
mandado al conde canónigo de la dicha casa
de la ciudad de Valladolid por heredad de
D. Jaime en a 22 de enero de la noche de 1650

Antonio de Canales
D. Carlos

Antonio
D. Juan de
D. Juan de

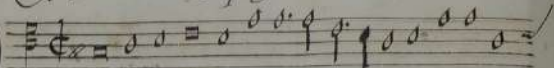
Antonio de Canales
D. Carlos

D. Juan de

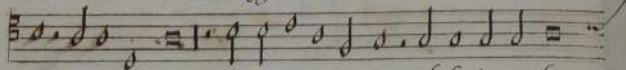
A 6

De palestina

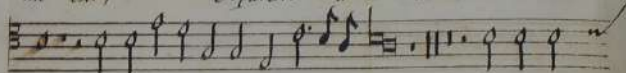
D



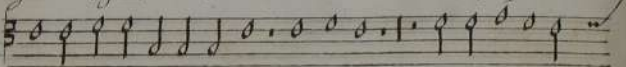
Bone Iesu ⁊ exaudi



me ex. ⁊ Separari a te ab hoste mali



gna: defende me ⁊ Et pone



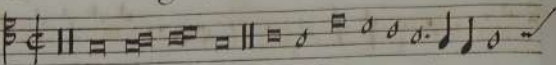
me iuxta te ⁊ Laudem te domi //

num Saluatorem meum In secula seculo
 rum In secula seculorum amen In secula
 seculorum amen

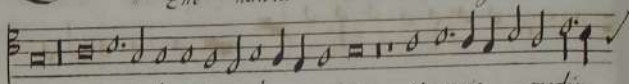
A 6

Josquin des pres

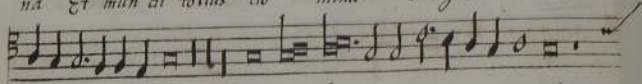
B



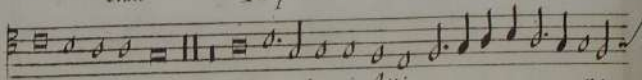
Enē indicta es celorum regi-



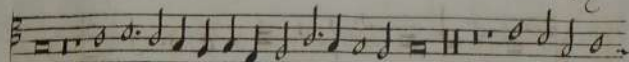
na Et mundi totius do mina et egris medi-



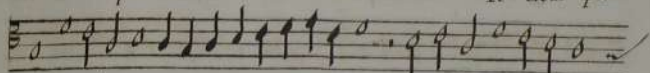
cina Tu precla ra ma ris



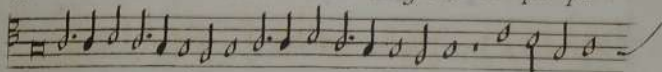
stella vocaris que so lem iustitie pa-



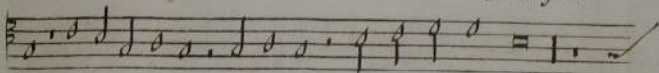
ris a quo illu- mi naris Te deus pa-



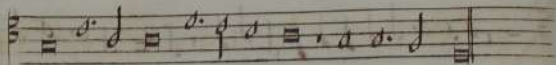
ter ut dei mater fieres et ipse pa-



ter, Cuius erat filia .i. sanctifica-



uit sanctā seruauit et mittens sic salutauit



Aue ple na gratia

Per illud aue. Tacet

Tertia pars

174

Nunc mater exoratum, na-

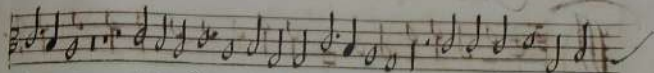
tum, ut nostrum tollat reatum, reatum

et regnū det nobis paratum in celesti patria. A-

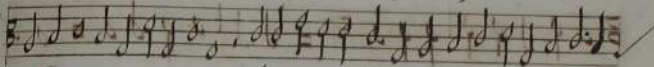
men A- men Amen.

A 6 Bernardino R.^a

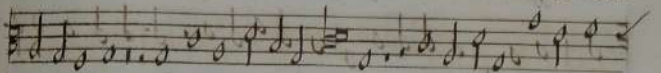
Dimitte ma ergo ./. ./.
 Ut plangam paululú dolorem meum ./.
 Ut plangā ./.
 dolorem meum Antequam uadam et hño reuer //



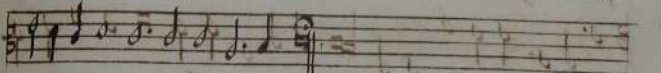
tar un) Antequā de matrona Antequā uadam, et



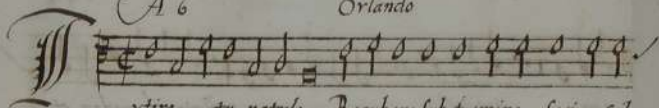
non reuertar. / ad terram tenebrosam. / ad terrā



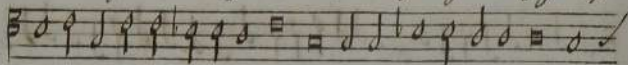
tenebrosam iniquet opertam mortis. / in ca-



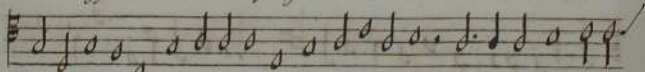
ligi ut sine caligine. /



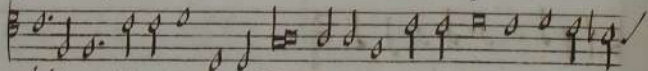
ytire tu patule. Recubans sub tegmine fagi syl-



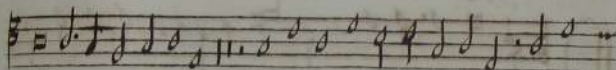
uestrem syluestrem tenui Musam meditaris auena. Nos



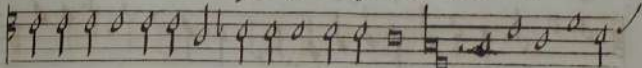
patrie fines et dulcia linquimus arua, et



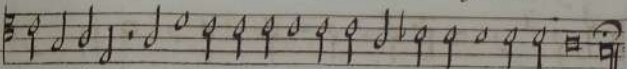
dulcia linquimus arua, Nos patriam fugimus tu tytire



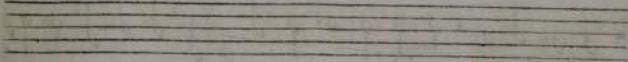
lentus in vmbra / formosam resonare doces +



amarillida siluas formosam reso-

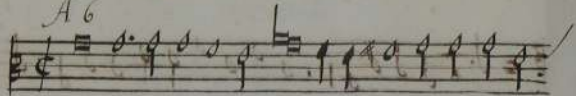


nare doces formosam resonare doces amarillida siluas

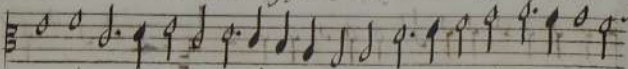


A 6

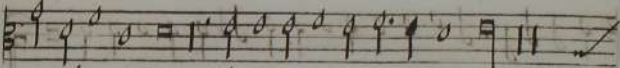
D



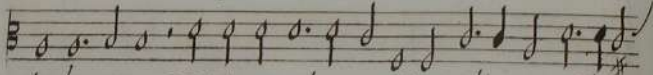
Domine Jesu Chri ste o domi-



ne Jesu Chri ste A do ro ..



te adoro te In Cruce vulnera tum

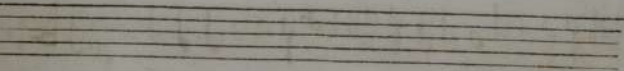
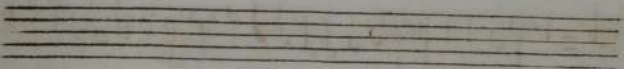


te deprecor (Ut tua vulnera sit remedium aie

Handwritten musical notation on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: *me: et Morsq tu... a sit vita mea sit*

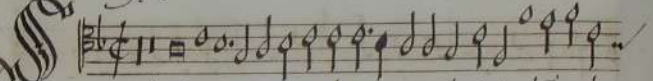
Handwritten musical notation on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: *vita me: a sit vita mea*

vita me: a sit vita mea

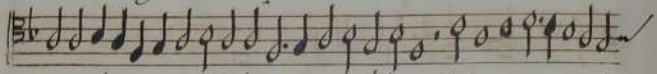


A 6

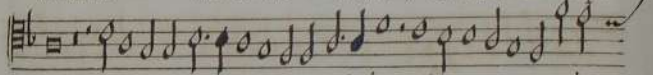
X **S**



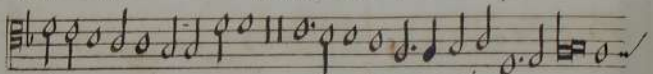
I bona suscepimus de ma - nu domini dñi de



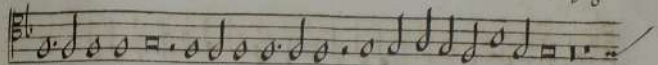
manu do - mini de ma - nu dñi / Si bona sus cepi -



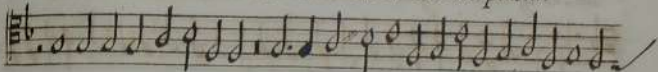
mus si 7. de manu dñi mala autem quare nō sus -



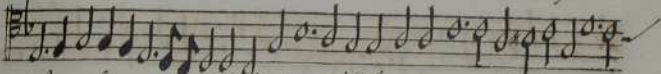
tineamus mala autem mala autem quare nō sustinea - mus



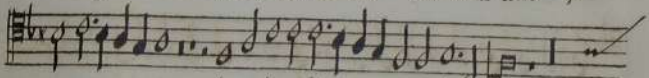
dn̄i dedit dn̄s abstulit, sicut domino placuit



Sicut ✕ Ita factū est ✕ ita factū



est fa- ctū est. Sit nomē dn̄i sit nomē dn̄i ✕

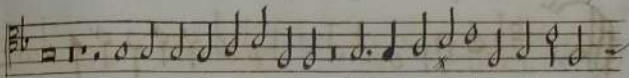


benedictū be- nedictum

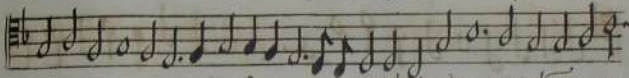
X

nudus egressus sū egres- sus sum de vtero matris mee
matris mee reuertar illuc Et nudus reuertar illuc, reuertar illuc re-
uer- tar illuc reuertar illuc reuertar il- luc
Dominus dedit dominus abstulit sicut dño placu-

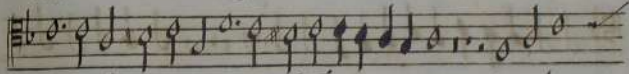
Detailed description: The image shows a page from a handwritten musical manuscript. It features four staves of music written in a historical style, likely from the 16th or 17th century. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in Latin and are aligned with the musical notes. There are some markings on the page, including a large 'X' in the upper left corner and a small 'x' on the third staff. The paper is aged and shows some staining.



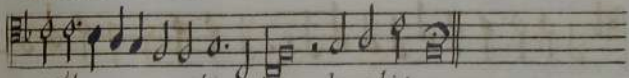
it ~~hinc~~ ~~mundi~~ ~~um~~ Ita factum est ita factum.



est ~~et~~ ~~est~~ ~~fa~~ ctum est. Sit nomen dñi sit



nomen domini sit nomen dñi benedi

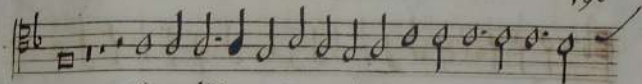


ctum be nedi ctum benedictum.

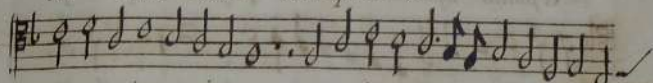
A 7 Clemens

Ego flos campi et lilium conual - li -
um, et lilium / ego flos campi et lili -
um conual - lium / et lilium conualli -
um / et lilium conualli -

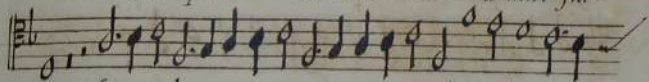
The image shows a page of handwritten musical notation. At the top, it is titled 'A 7 Clemens'. The music is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first line begins with a large, decorated initial 'E'. The lyrics are: 'Ego flos campi et lilium conual - li -', 'um, et lilium / ego flos campi et lili -', 'um conual - lium / et lilium conualli -', and 'um / et lilium conualli -'. The notation includes various note values such as minims, crotchets, and quavers, along with rests and bar lines.



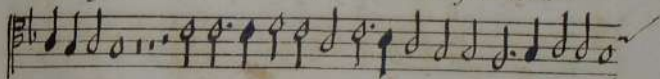
um Sicut lilium inter spinas ⁊



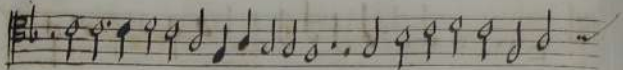
inter spinas sic amica mea inter fili-



as fons hor- to - rā fons horto-



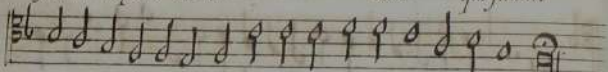
rum et puteus aquarum viuen- tū



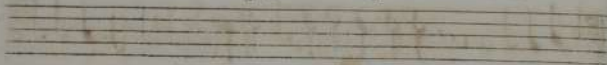
et puteus aquarum viventium que fluunt impetu que



fluunt impetu de li bano que fluunt



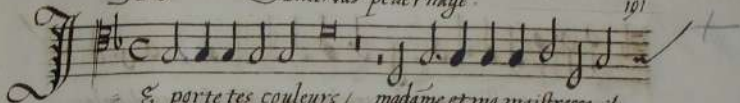
impetu de libano que fluunt impetu de libano.



A 6

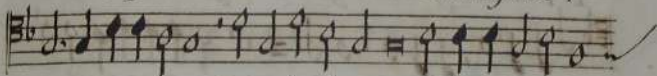
Andreas peuernage.

101



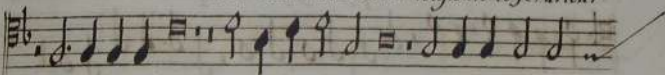
Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody begins with a large, decorative initial 'T' on the left. The notes are mostly quarter and eighth notes.

Et porte tes couleurs / madame et ma maistresse /



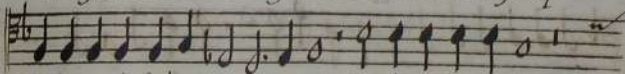
Handwritten musical notation on a five-line staff, continuing the melody from the first staff. It features a mix of quarter and eighth notes.

et si veulx demourer tousiours tó seruiteur



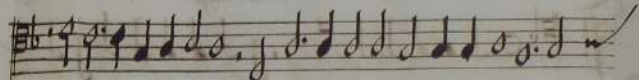
Handwritten musical notation on a five-line staff, continuing the melody. It includes some rests and various note values.

ne refuse donc mon miserable cueur nul autre fors que

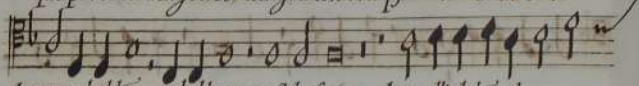


Handwritten musical notation on a five-line staff, concluding the piece with a final cadence.

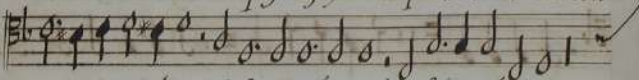
toyluy peult doner liesse et came tes couleurs



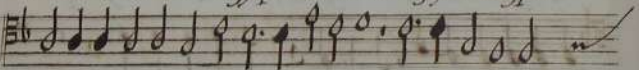
que porte en allegresse / du gris lon voit q' faict le traueil ou la "



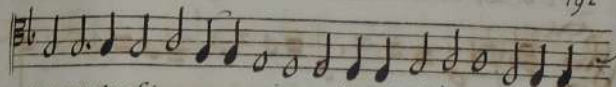
beur et du blac et du blanc quest la foy la quell'a la bone heure con "



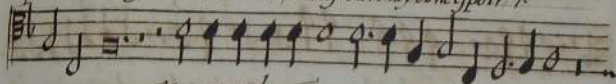
tentement madresse / amsy par mo traueil ma foy et mo espoir



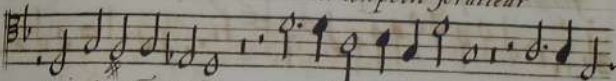
meriteray vn iour ta bone grace auoir / Ou la siere Atro "



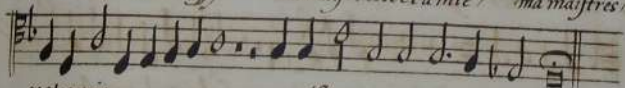
pos me tra fin a ma vie, toujours i ay bon espoir. /



tu mas voulu nomer ton petit seruiteur



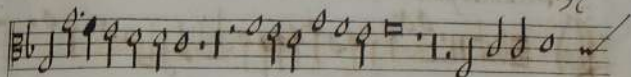
et ie te nome aussy ma maistresse et amie / ma maistresse



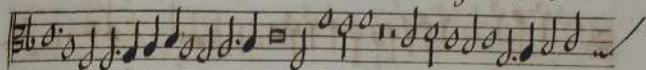
seot amie ma maistresse et amie. e.

A. 6. De natiuitate Domini. Adrianus Willart.

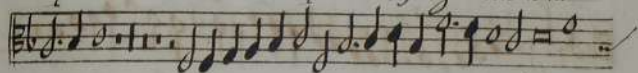
Ihu
nixa est. enixa est puerpera fulget dies
fulget dies que gabriel predixerat fulget dies dies is
ta Diei solem - nia que matris aluo ges -
tiens fulget dies fulget dies ista



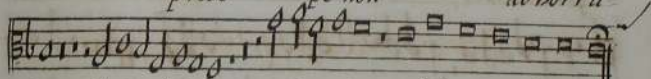
1. celebrat ecclesia feno iace //



re pertulit iace - re pertulit, fulget dies ista

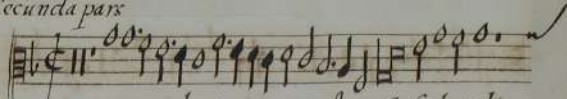


prese - pe non ab horru -

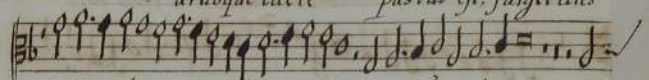


it, diei solemnia, solemnia, celebrat ecclesia.

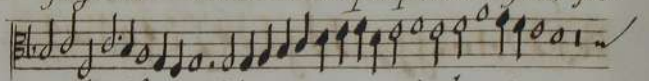
Secunda pars



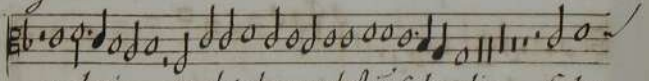
aruoque lacte pastus est, fulget dies



fulget dies nec ales esurit per que nec ales esurit, ful-



get dies ista Die- i solemni- a



ecclesia gaudet chorus celestiu' fulget dies, fulget

dies ista, Diei solemnia, Palamque fit pastori-
 bus fulget dies fulget dies, pastor creator omniū, fulget di-
 es is- ta. Diei solemnia
 solemnia celebrat ec- clesia ecclesia. Amen.

A. 6. De sancto martino.

ixerunt discipuli discipuli ad bea-
tum Martinum, Cur nos pater deseris /
Cur nos pater deseris aut cui nos desolatos
relinquis in- uadent in- uadent enim

in uadent enim gregem ~~suu~~ lupi rapaces lu-

pi rapaces lupi rapaces / lupi rapa-

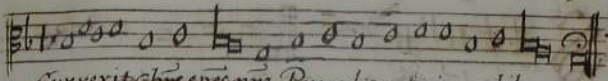
ces / lupi rapaces / lupi ra-

paces.

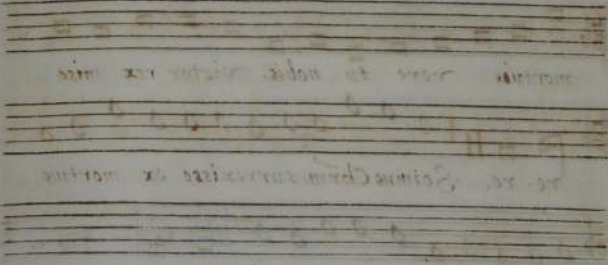
A 6. De sancto Petra.

5

vixit Christus spes nostra precedet
suos in gali- leam. Surrexit Christus spes nra.
precedet suos in galileam. Surrexit Christus
spes nra. Precedet suos in gali- leam.

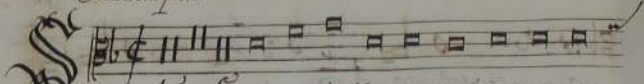


Surrexit Chrs spes nra, Precedet sub in galileam.

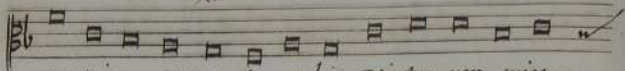


F.

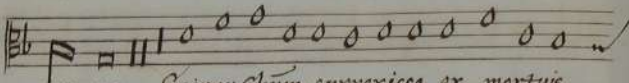
Secunda pars



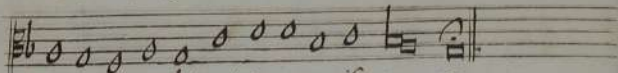
urrexit dñs. / Scimus Christum surrexisse ex



mortuus vere tu nobis, Victor rex mise

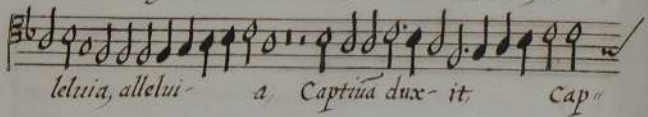
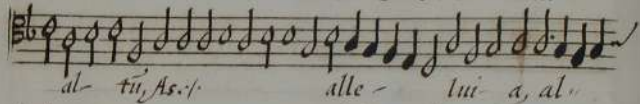
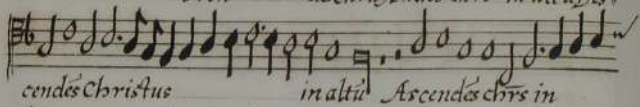
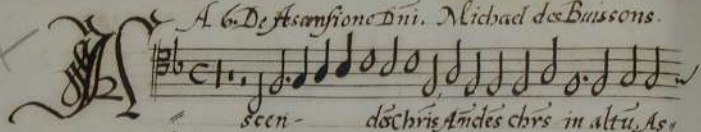


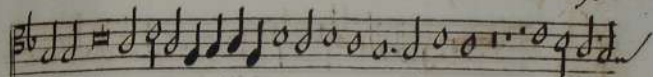
re-re, Scimus Chrm surrexisse ex mortuis



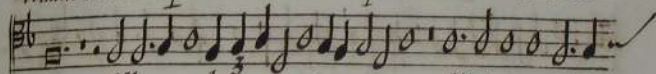
vere tu nobis victor rex misere - re

A 6. De Ascensione Dni. Michael des Buissons.

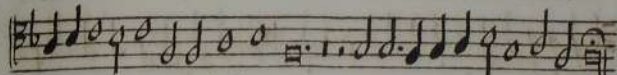




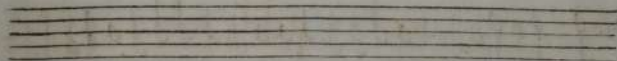
tinam duxit captiui- tatem captiuitatem Allelui-



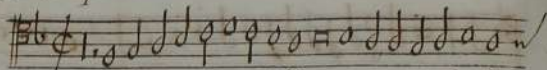
a Alle- lui- a- Alleluia al-



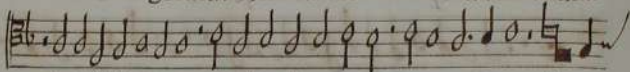
leluia alla Alle- luia.



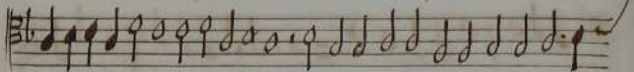
Secunda pars.



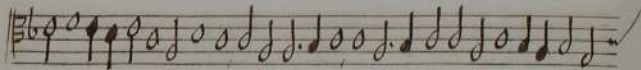
= Scendit Deus in iubilatione, ascendit deus



in iubilatione, ascendit deus ./. in



iubilatione Alleluia *atta* alle

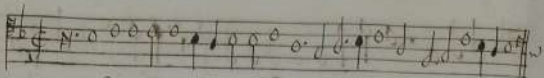


tui-a, *atta* *atta* *atta* allelui-a, al

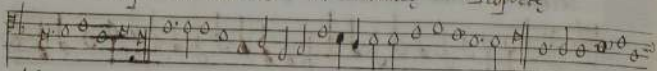
leluia attā attā Et Dñs in voce tube, et
 dominus in voce tu- be tu be
 allelui-a, attā attā allelui-
 a ab- letuia, alle luitia

A. 3.

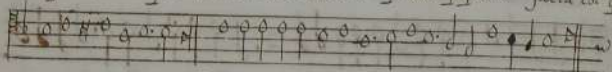
I



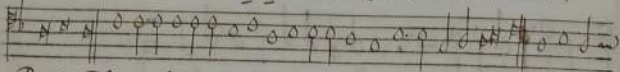
incipit Sa men ta tio Ieremie Propsete



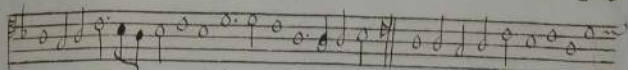
Aleph / quomodo sedet sola ciuitas plena populo facta est quasi ui



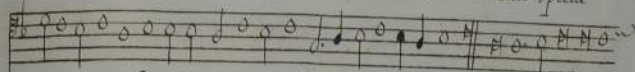
dua domna gentium Pomeps prouinciarum facta est sub trebu to.



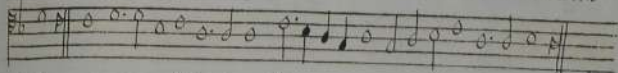
Bets. Plorans plorauit in nocte et lacrimae eius in maxillis eius non est qui



consolatur eam ex omnibus caris eius, omnes amici eius sprece



runt eam et facti sunt ei inimici. *al.* Ierusalem Ieru



salem convertere ad dominum Deum tuum. Deum tuum,

