

Τοις Εργασίοις τη Σελαζίν, τοις βρεφούσες, καὶ τοῖ φίλα.

Harmionice Musices
Odhecaton



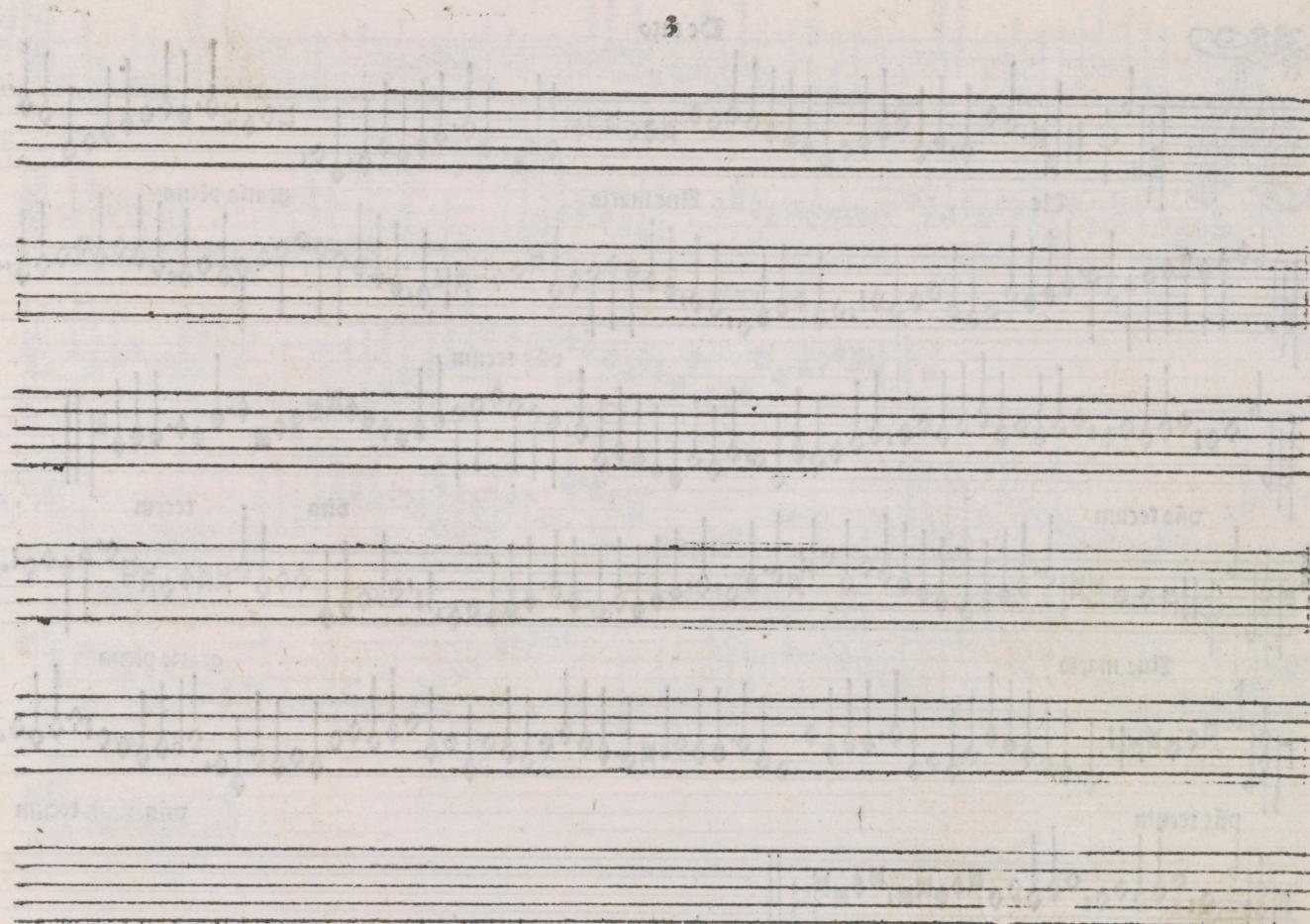
Octavianus petruti sorosem pniensis Hieronymo Donato patricio
Veneto Felicitatem.

NOVERAM iam pridem te summum uitum Hieronymum: summum patronum (Extant enim ingenii tui monumenta egregia: quibus tuarum virtutum quasi effigiem dum intuemur) sic animis nris imprimoris et in heres: ut cum de disciplinis: et bonis artibus sermo incidit: uel cogitatio subit: statim occurras. Sed et Bartholomaeus Budrius utraq; lingua clarus: & tui studiosissimus me assidua predicatione tuarum laudum: q; casta sanctiora illa totius philosophiae studia musicæ temperes: in admiratione tui ita confirmavit: ut mihi non esset diu deliberandum: cui potissimum meas delicias: meos amores committerem: cui perpetuo dedicarem. Non pridem uir clarissime animaduerteram rei impressioræ artifices certatim ex oibus disciplinis noui aliquid quotidie proferre: musicam uero illam numerosam siue discantum malis sine qua non deum optimum maximu; ppiciamus: non nuptiaru; solemnia celebramus: non conuiua: nō qcquid in uita iucu; dum transmittimus: ab hisdem opificibus neglectam iacere. Mox edoctus ingeniosissimos uiros difficultate uictos sepius ab inceptis destituisse: hoc ego erectus si me quoque possem tollere humo: latinu; uero nomen et Venetum impmis: ubi hac parta & perfecta forent: hac quoque nostri inuenti gloriola uirtutis uolitare per ora: consilio usus ipsius Bartholomei uiri optimi rem sura: puto feliciter agresius: tam arduam: q; iucundam: q; publice, prosuturam mortalibus. Si quidem diuinus ille plato: eas denum beatissimas fore ciuitates iudicauerit in quibus adolescentes solida hac: qualemque ipse iecutus ceteris uideris prescrisuisse: musica delectati fordinis illis uoluptatibus renunciauerint. Quod breui futurum nobis maxime sperandum. Cōmoda enim carminu; huiusmodi occasione ingenui adolescentes inuitati: et dicatura ipsa in admiratione tui eretti: ad imitationem quoq; nō degeneri emulatione excitabuntur. Paululum modo seritant tibi industriam nrām nō improbari. Vale ac nos nrāq; quo potes patrocinio libētutare. Venetiis decimo octavo cal. iunias. Salutis āno. MDI.

Bartholomaeus Budrius Justinopolita. Hieronymo donato patricio Veneto. S.

SOLEO Hieronyme clarissime ac omnium bonarum artium cumulo eminētissime: tacita admiratione: qua hominum ingenia prosequor iucūdiss. me affici: huiusq; declarandæ quamuis occasionem audiſſ. me arripere. ita enim ſentio & cōſcīetia: & professionis testimonio (quod possum) ingrati animi ac malignitatis crimen effugere. Quod tum cateris: tū uero tibi imp̄mis maxime probatū uelim. quem ita admiramur: ita ſuſpicim⁹: ut contēplatione tui receptiū ſimū illud quasi oraculū. . ſapiētissimi uatis animū deluſiſſe uideatur: illud uero haud quaq; pulcherrime. n. intc. . oīḡ' r̄ti x̄n̄' ū' ū' p̄r̄t̄z̄s̄ . oia. n. tibi pariter cū ſapientia. quæ ne ſingula proſeq̄r. & tui pudoris: & meꝝ imbecillitatis ratio facit: cum & alioqui ſuſcepti negotii ampliſſimum mihi fructum proposuerim: ſi nouis hic tuꝝ urbis fœtus: cōmunem patriam tecum nobilitatus: me quoq; deprecatore ūi. chorū tuarū muſarū recipiatur. quē fœcunda parens ingeniorum natura iamdiu parturiens: post aliquod abortus tādem Ostauiani petrutii ſolertissimi uiri ope ſubnixa: omnibus numeris absolutissimum edidit dignus profecto & hic uir: quem omnes admirerūt: uel ob hoc: q; rem pulcherrimā ſepe a ſumis ingeniiis infeliciter tentatam ſolus perſecerit: dignus: quem tu ita ſuſcipias: aut & cateri intelligant: eidem non plus ingenii in nouo inuenio perſiciendo: q; iudicii in patrocinio deligen- do ſuperfuſſe. En igitur tibi primitiæ camenarum prouentus: ex uberrimo: ac numerosiſſimo ſeminario Petri Caſtellāi e predicatorum familia: religione: & musicæ disciplina memoratiſſi mi. cuius opera: & diligentia centena hac carmina repurgata: & professione ſummorum aucto- rū: & imprimis q; tibi dicata inuidia maiora: tuis auſpicūs publicum captura dimittimus.

Aquatro.	Jay pris amours. Japart	24	A.tre.	Alle desbt	51
Aue maria. Folio	sist	James sames	39	Alles regres; Agriscola	54
Amours amours	xii	Jenay dueul	43	Alles regres; Hayne.	55
Aldeiu mes amours	xvii	Jay pris amours. Busnois	Alles mon cor.	Alle bouche	56
Amours amours amours			45	Benedict ^o yzac.	57
Alons ferōs barbe	xxvi	Zene demande.	48	Lela sans plus; Josquin	58
Amor fait melt	29	Lenzotta mia	5	Lelans nouel.	59
Accordes moy	34	Loseraie dire.	xxxii	De tousbiés; Bourdō	60
Ala audiencie	36	Le seruiteur	xxxviii	Dasant adiu madame.	61
Brunetta.	99	Latura tu.	101	Est il possible	62
Bergerette sauoyene.	8	Alon mignaule	20	Fortuna pta crudelte	63
Leſt mal charche.	xiii	Alleskin es hu.	103	Fortuna dū gran tépo	64
Lela sans plus	5	Muqua fue pena masor	7	Barilles moy	65
Dit le bourgniguon	27	Mostre cambriere	xxxv	Gentil prince	66
Ditous biens	xi	Nous sommes delordre	41	Helas. Yzac.	67
De tous biens	Josqn	Pour quoy non	xviii	Helas: Tintoris.	68
Et quile dira	103	Pour quoy iene puisdire	19	Ha traitre amours.	69
Braticuse.	xliii	Ronpeltier.	28	Jay bien hauer	70
Moſtoires.	20	Secugie pris. Japart	25	La morra	71
Helas. Laron.	6	Temeskin vas lanch	xxx	Lome bani.	72
Helas ce nest pas	xvi	Tan bien mi son pesa	xxxvii	La stangetta	73
Helas q'il est amongre	22	T sat een meskin	97	La plus des plus	74
Helogeron nous	xxviii	Ucray dieu damours	xviii	Le corps.	75
De cuide.	46	Ung franc archier.	xxxi	Le grans regres	76
Jay pris amours.	5	Uostre bargeronette	47	Le renuoy.	77
Je ne fay plus.	9			La alfonsina	78
	xi			Le eure e venue	84
					88
					89



241

Deo

Ave maria

gratia plena

dñs tecum

dñs tecum

dñs tecum

Ave maria

gratia plena

dñs tecum

dñs tecum

Tenor

Alma



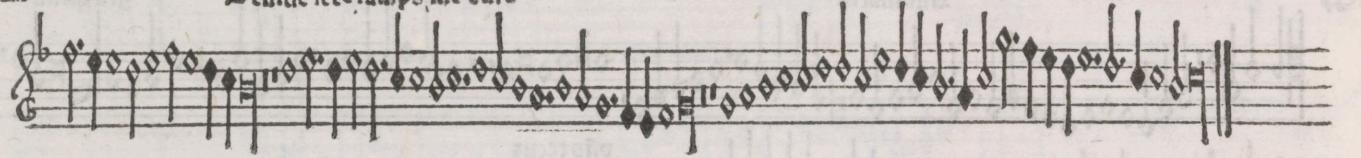
Basta



B III

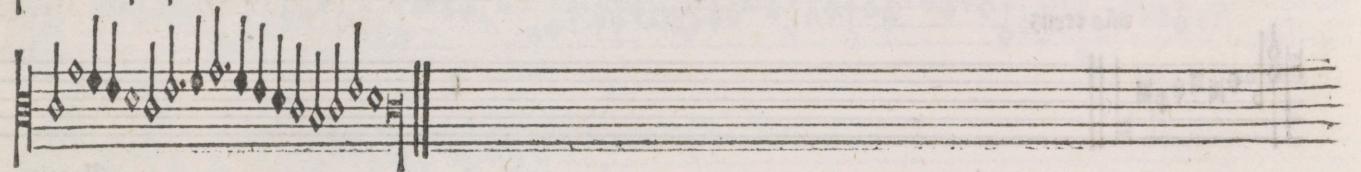
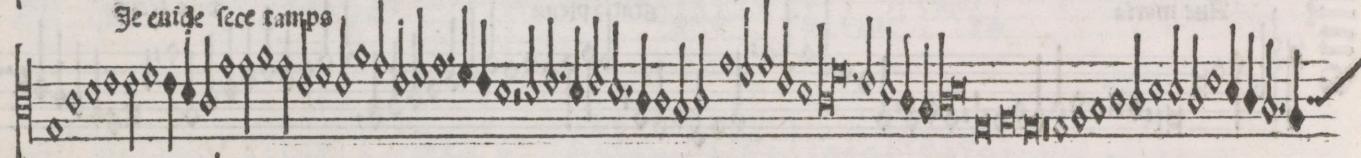


E euide sece temps me eure



Tenor

Je euide sece temps

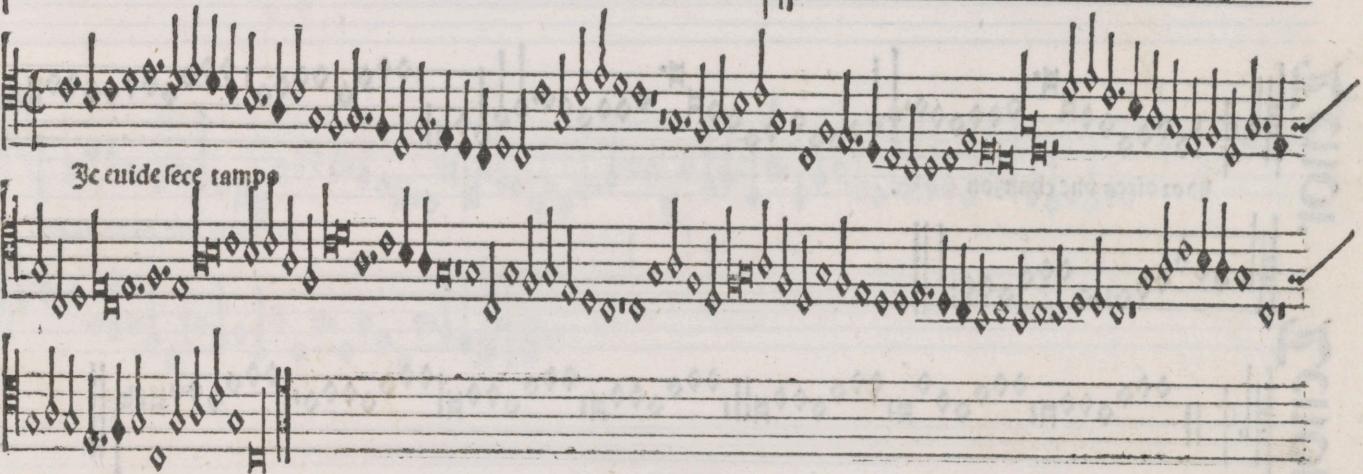


Altus



Ye eus de sece temps

Bassus



Ye eus de sece temps

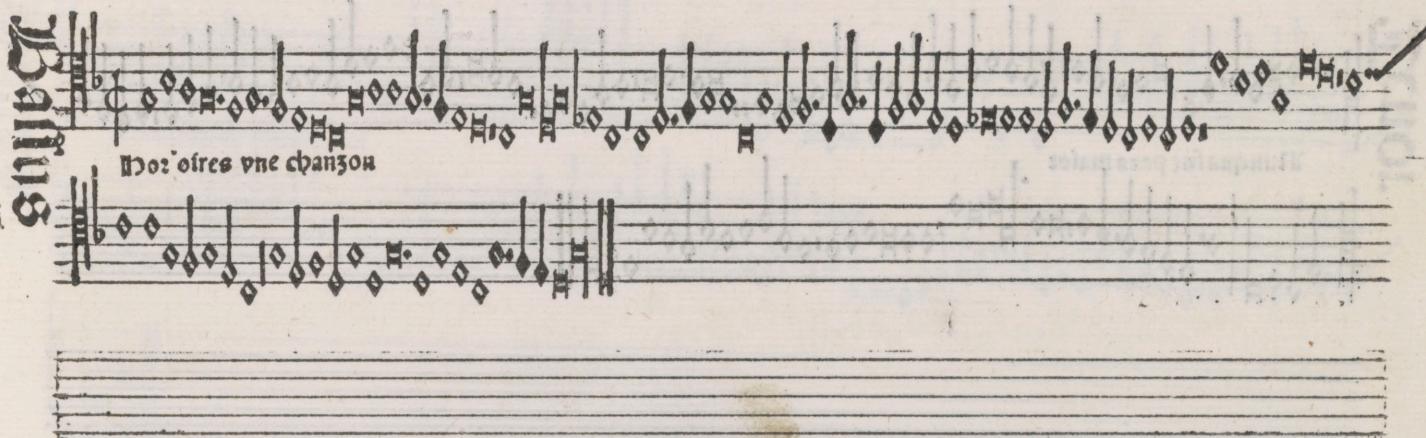


Di oires vne chanzop



Hor oires vne chanzon

Zenor Zenor





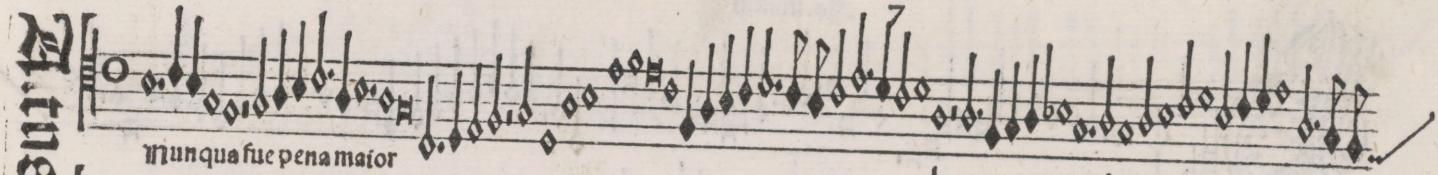
Unqua fue pena maior



Zenor

Unqua fue pena maior





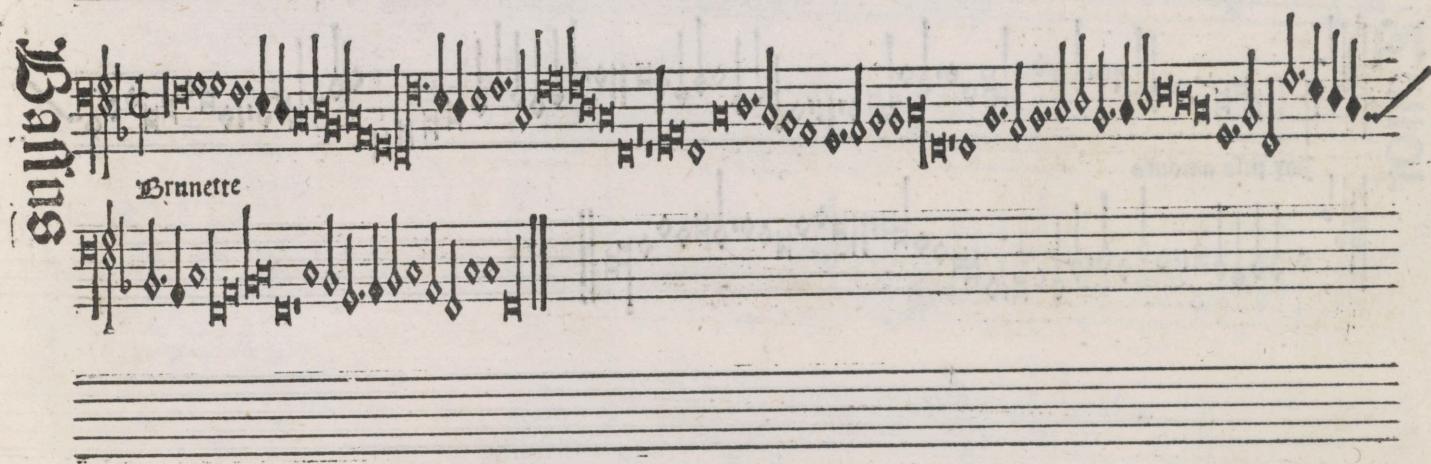
Munqua fue pena mayor

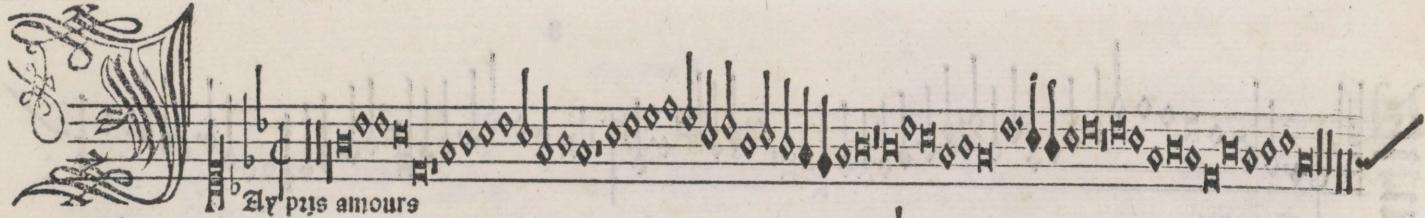


Munqua fue pena mayor

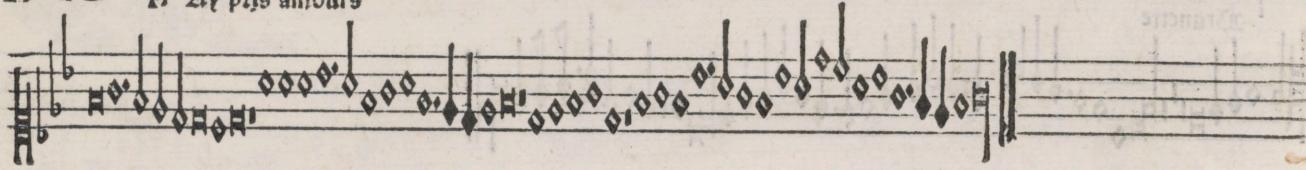


A handwritten musical score for two voices, labeled "Tenor". The music is written on five-line staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The vocal parts are separated by a blank space. The notation consists of vertical stems with small horizontal dashes, indicating pitch and rhythm. The title "Brunette" is written above the top staff.

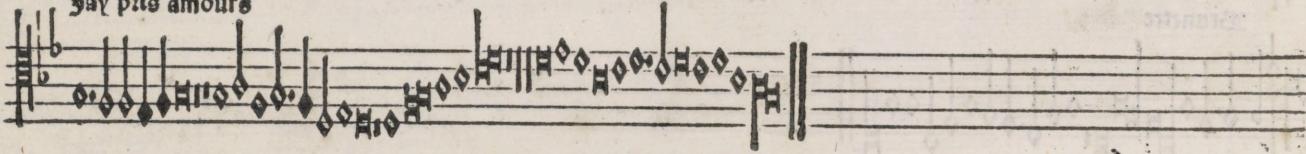




Ay pris amours



Jay pris amours



Tenor

Altus



Bassus



B



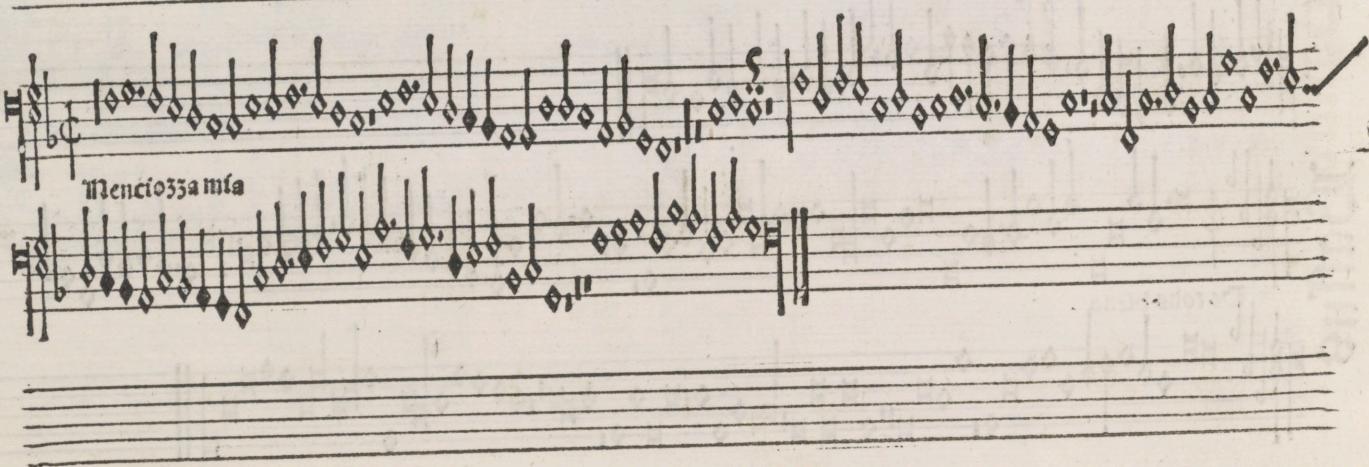
Zapart.

Menciozza misa



Tenor

Menciozza misa



Veritatis



Basius





Le ne say plus

X



Tenor

Je ne say plus



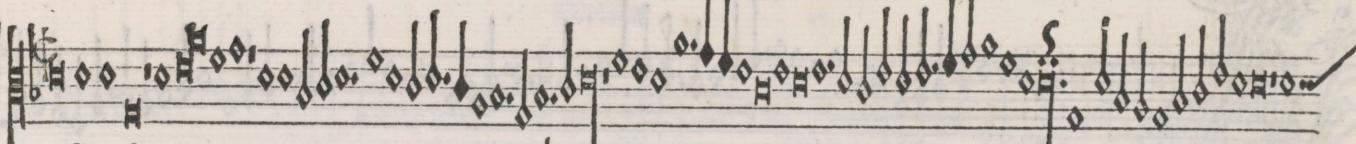
11. 84

Antoine

Baillie

Siplacet

Altis



Jene fay plus

Bassus



Jene fay plus



Amours amours

Mayne

Zenor

Amours amours

Siplacer

12

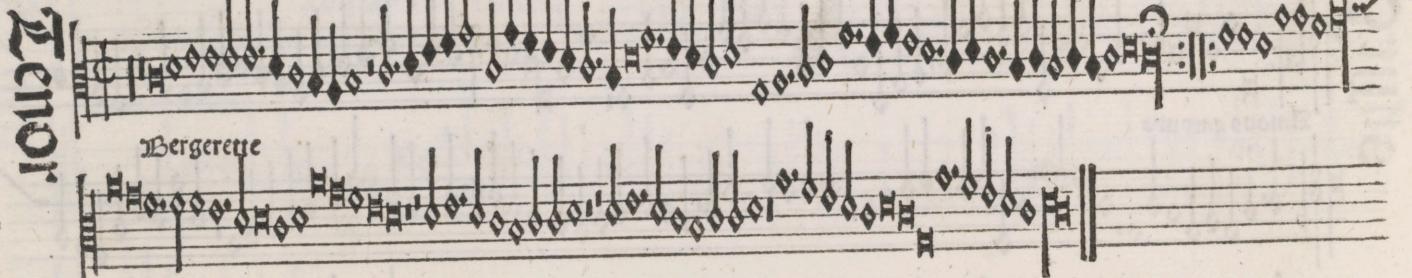
Altus

Amours amours

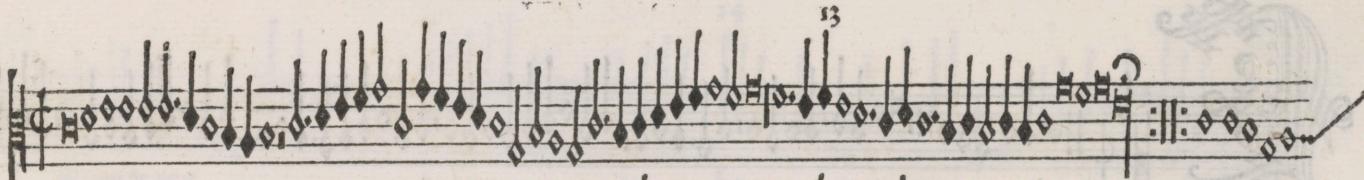
Bassus

Amous amours

B III



Altus



Bergerette sauoyene

Bassus



Bergerette

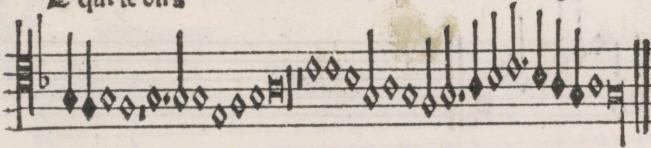
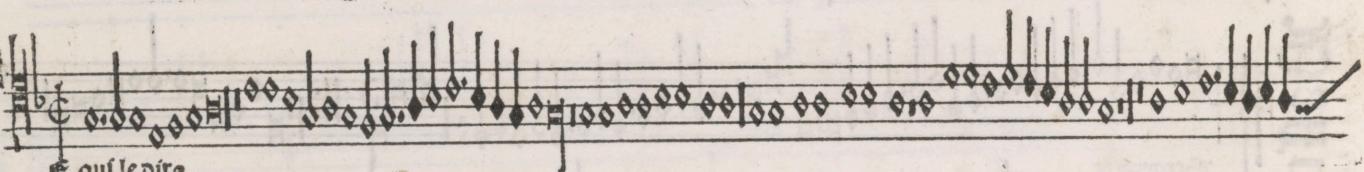


Qui le vira



Renor

qui le dira



14

Soprano

E qui le dira

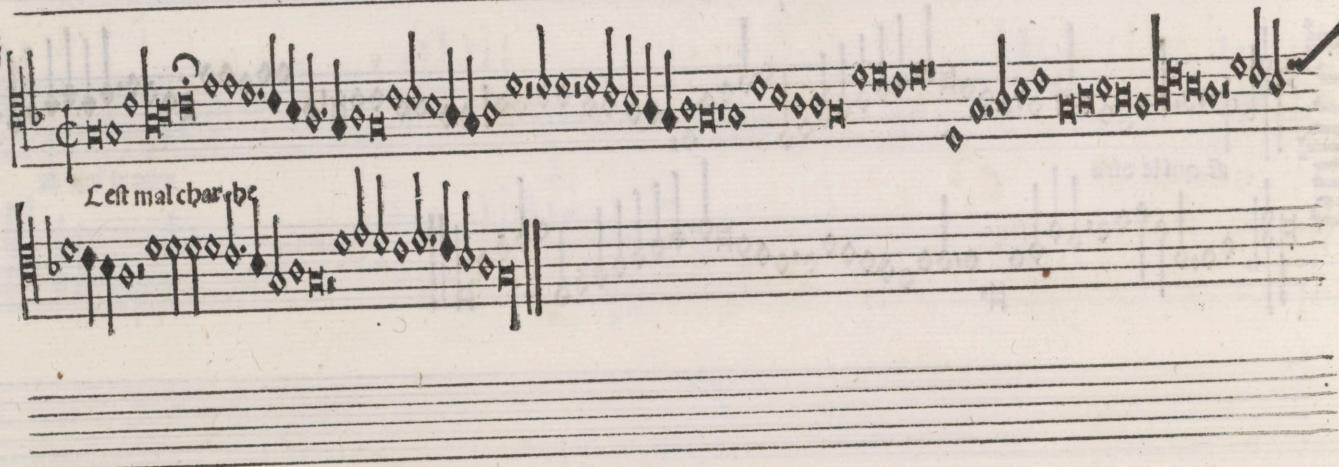
Alto/Bass

E qui le dira

Agricola



Tenor



Sif placet

15

Lest mal charche

Sainte Geneviève

Lest mal charche

A page from a handwritten musical manuscript. The title 'Sainte Geneviève' is written vertically along the left edge of the first staff. The music is divided into two sections, each starting with the instruction 'Lest mal charche'. The first section begins with a treble clef, a common time signature, and a key signature of one flat. The second section begins with a bass clef, a common time signature, and a key signature of one sharp. Both sections feature four staves of music, each with a different pattern of note heads (diamonds, circles, squares) and rests. Measure numbers '15' and 'Sif placet' are written above the top staff.



Caron.

Elas que poura deuenir

Tenor.

llelas que pour

Altus

Si placet

16

Melas que pourra deuensir



Bassus

Melas que pourra deuensir





Josquin

Adieu mes amours

A four-line musical staff with vertical stems and small diamond-like heads. The music consists of two parts: the upper part (beginning with 'Adieu mes amours') and the lower part (beginning with 'Zenor'). The upper part has a soprano-like range, while the lower part has a basso-like range. The music is written in a clear, Gothic-style hand.

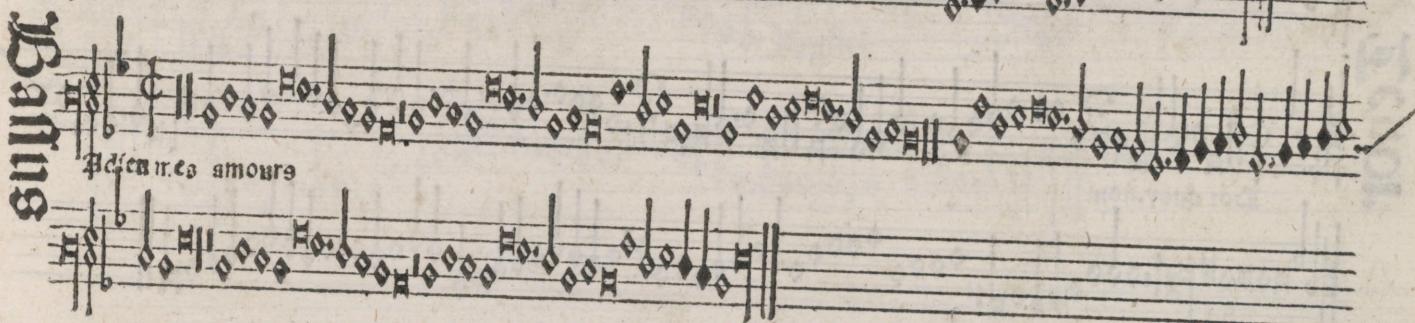
Zenor

Adieu mes amours



Adieu mes amours

17



Mes amours

Be. de l'arie.

non a nobis

Dox quod non

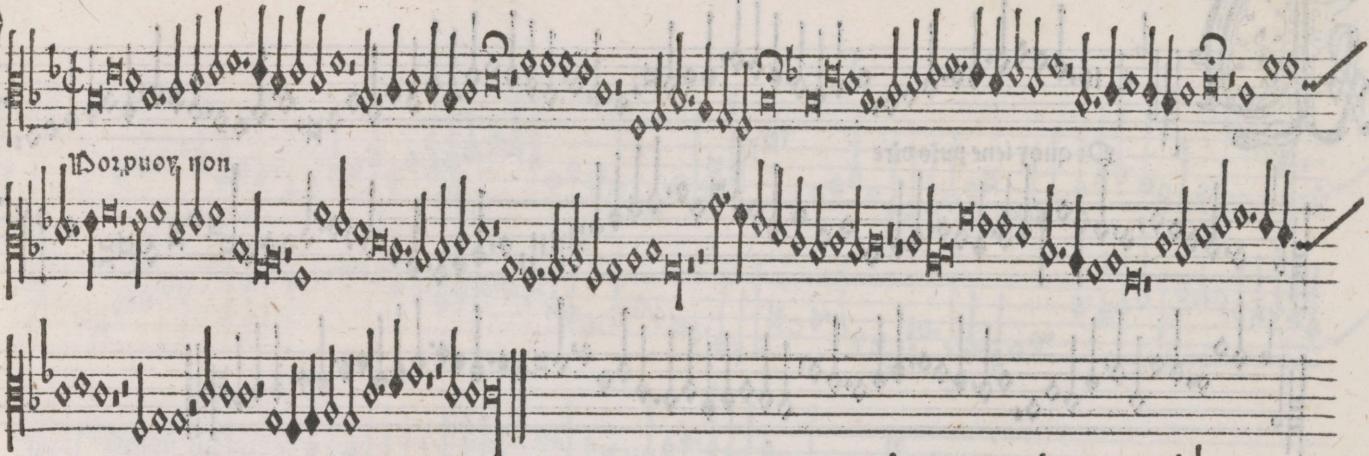
Bassus

Tenor

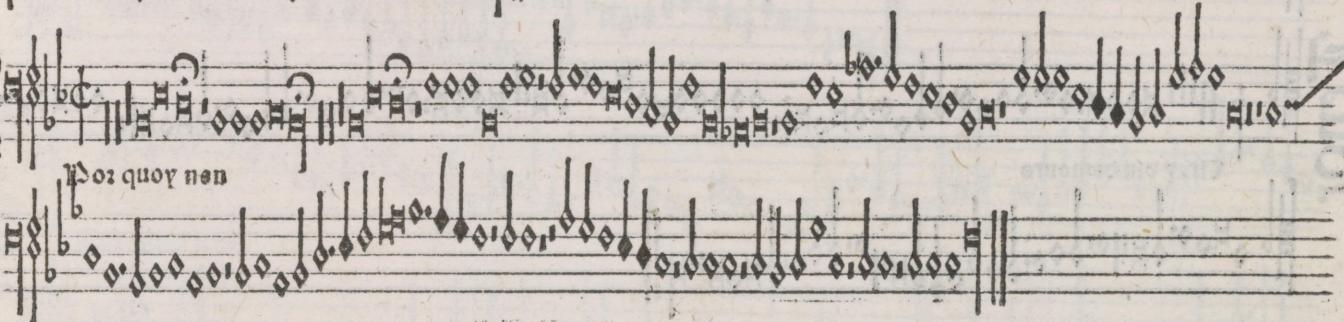
Altus

3

Saint



Bassus



18

LX

Jo Schokem.



Tenor

Trey disu dameurs

Alles

Doz quoy iene puis dire

Basme

Wer buoy iene

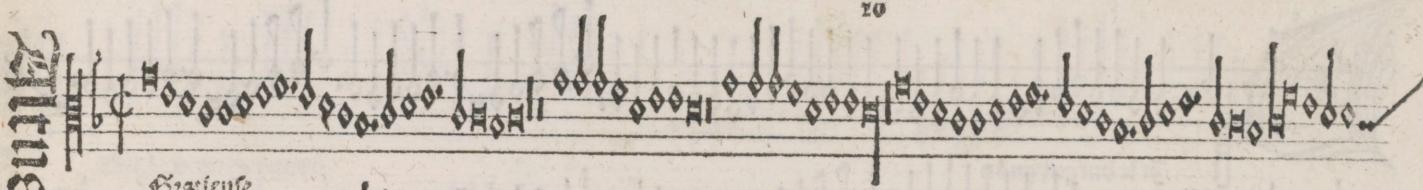


O n'ignorail

Leenor

Sarieuse

m 3



Gracieuse



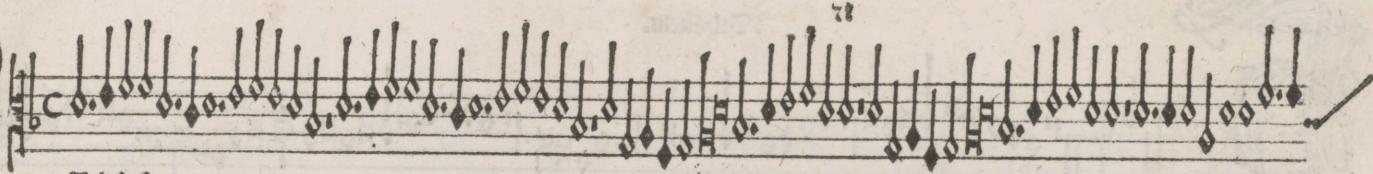
zB cingnai

Litt



Et le burgvgnon

卷之三



Dit le Bourguignon

卷之三

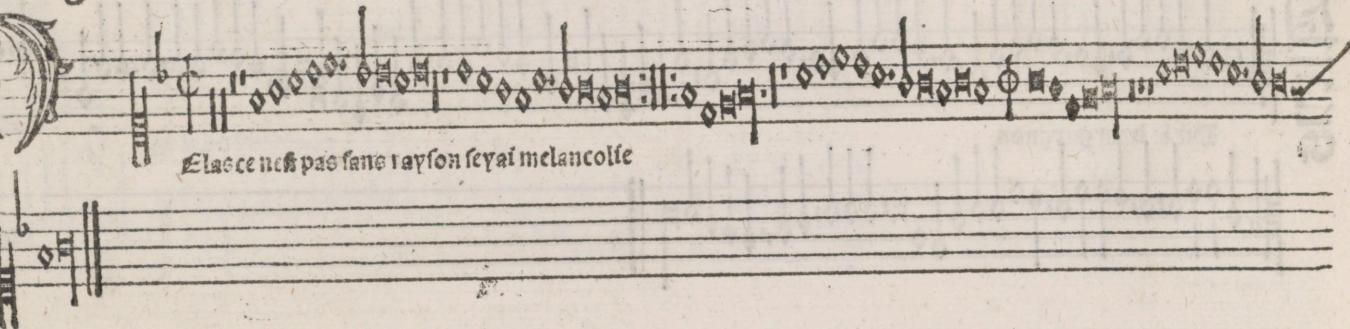


Dit la Qourgnynion

Schokem.

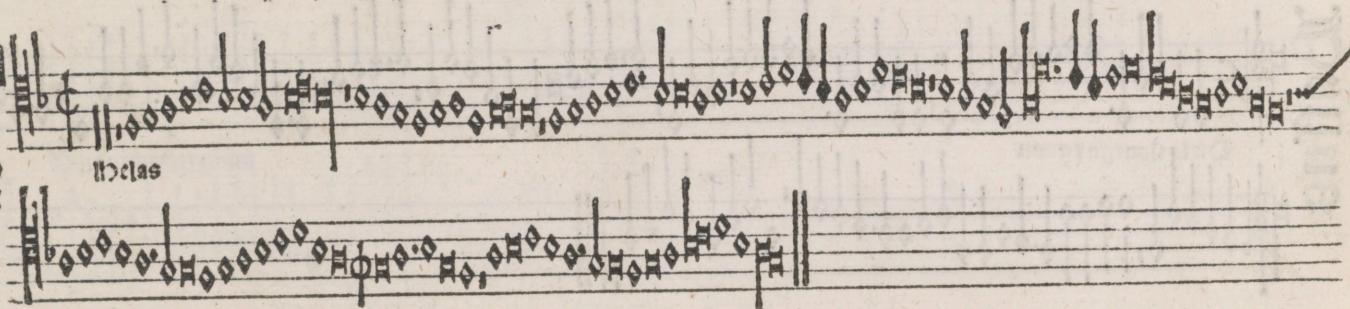


Elace nes pas sans l'ayson seyai melancolle

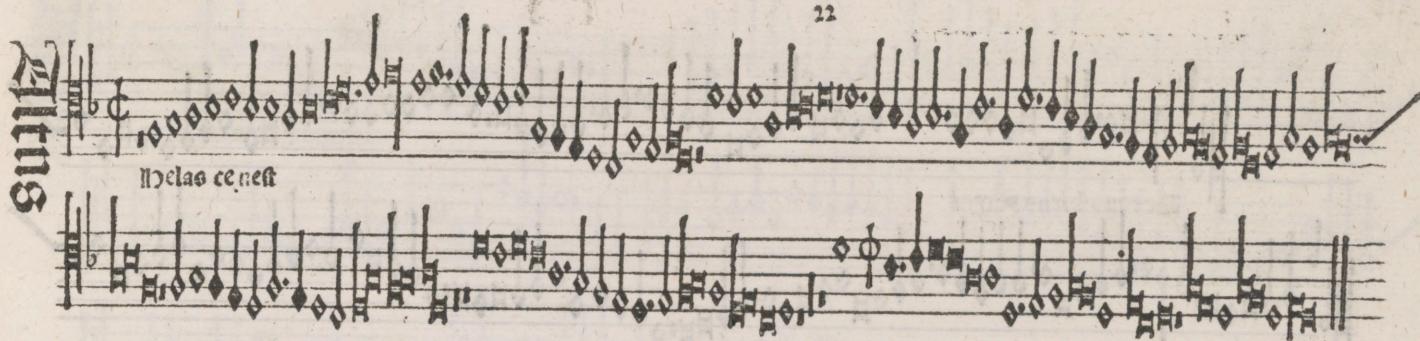


Tenor.

Melas



Eltns



Bassns



De tous biens playne

De tous biens playne

Zenor

Altus

.Si placeet.

73

De tous biens playne

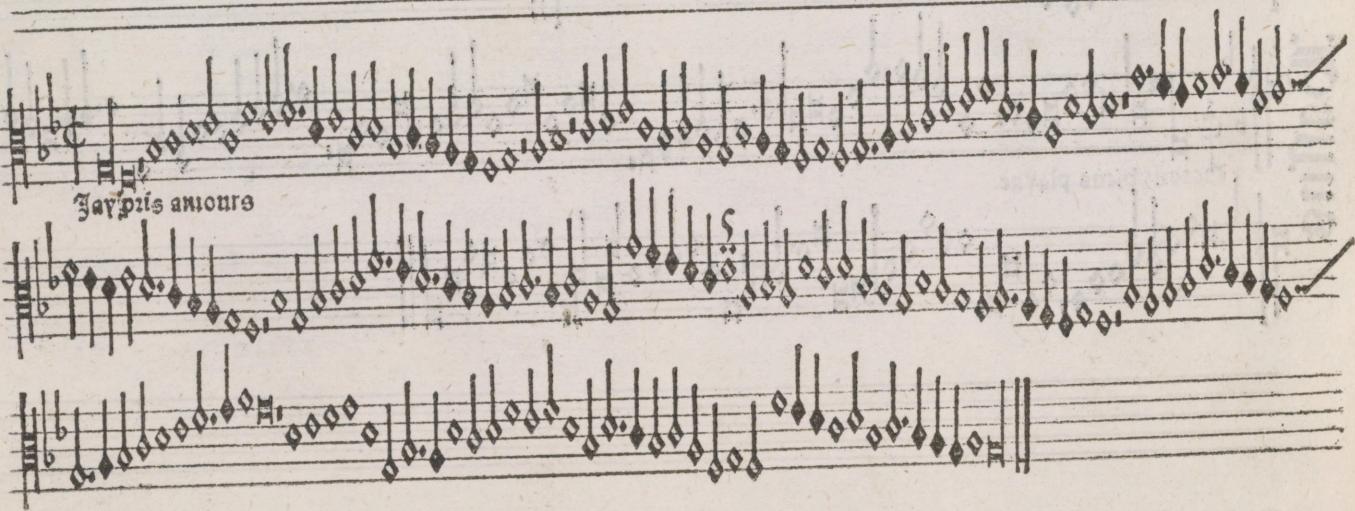
Bassus

De tous biens playne

Sapart.



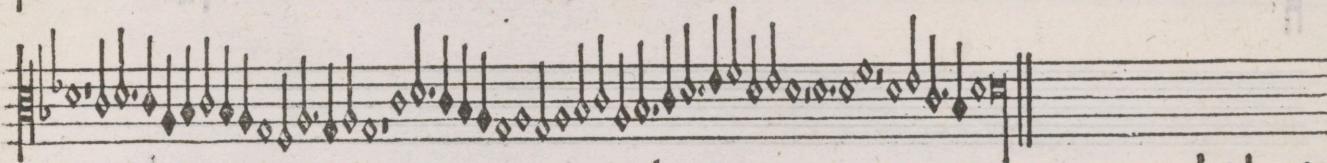
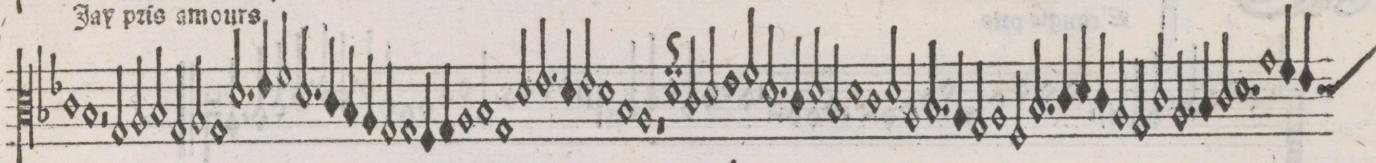
Tenor



Allegro

Jay pris amours

24



Suivez

Jay pris amours



Japart.

E' congé pris

This block contains two staves of handwritten musical notation. The top staff begins with a large, ornate bass clef. The music is in common time, indicated by a 'C'. The notes are represented by vertical stems with small dots at the top, and there are vertical bar lines dividing measures. The bottom staff is mostly blank, with only a few horizontal lines visible.

Venor

Se congé pris

This block contains two staves of handwritten musical notation. The top staff begins with a bass clef. The music is in common time, indicated by a 'C'. The notes are represented by vertical stems with small dots at the top, and there are vertical bar lines dividing measures. The bottom staff is mostly blank, with only a few horizontal lines visible.



D



Japare

Amours amours amours

Tenor

Amours amours

26

Alto
Amours amours

Bassus
Amours amours



A single-line musical staff in common time (indicated by a 'C') and G major (indicated by a 'G'). The music consists of a series of eighth-note pairs (diminution) followed by sixteenth-note pairs. The lyrics 'Ela sans plus' are written below the staff. To the left of the staff, the word 'Tenor' is written vertically.