

# Harmonice Musices Odhecaton



Ms. 538

Octavianus petrutius sorosem pniensis Hieronymo Donato patricio  
Veneto Felicitatem.

NOVERAM iam pridem te sūnum uirū Hieronyme: summū patronum. Extant enī ingenii  
qui monumenta egregia: qbus tuarum uirtutum quasi effigiem dum intuerur sic animis nūs  
imprimeris et in heres: ut cum de d sciplinis: et bonis artibus sermo incidit: uel cogitatio subit:  
statim occursas. Sed et Bartholomatus Budrius utraq lingua clarus: & tui studiosissimus me  
affidua predicatione tuarum laudum: q̄q̄ caste sanctiora illa totius philosophiæ studia musicæ  
temperes: in admiratione tui ita confirmavit: ut mihi non esset diu deliberandū: cui potissimū  
temis delicias: meos amores cōmitterem: cui perpetuo dedicarem. Non pridem uir clarissime  
animaduerteram rei impressoriæ artifices certatim ex oibus disciplinis noui aliquid quotidie  
proferre: musicam uero illam numerosam siue discantum malis sine qua non deum optimum  
maximū ppiciamus: non nuptiarū solennia celebramus: non conuiuia: nō qcquid in uita iucū  
dum transmittimus: ab hisdem opificibus neglectam iacere. Mox edoctus ingeniosissimos ui/  
xos difficultate uictos sepius ab inceptis destitisse: hoc ego erectus si me quoque possem tollere  
humo: latinū uero nomen et Venetum imp̄mis: ubi h̄c parta & perfecta forent: hac quoque  
nostrī inuenti gloriola uiri m uolitare per ora: consilio usus ipsius Bartholomei uiri optimi  
rem sum: puto feliciter agressus: tā arduam: q̄ iucundam: q̄ publice, prosuturam mortalibus. Si  
quidem diuinus ille plato: eis demum beatissimas fore ciuitates iudicauerit in quibus ado/  
lescentes solida hac: qualemque ip̄e secutus ceteris uideris prescrispisse: musica delectati sordi  
dis illis uoluptatibus renunciauerint. Quod breui futurum nobis maxie sperādum. Cōmoda  
enī carminū huiusmodi occasione ingenui adolescentes inuitati: et dicatura ipsa in admirā/  
tionem tui erecti: ad imitationem quoq̄ nō degeneri emulatione excitabuntur. Paululum mo  
do sentiant tibi industriam nīam nō improbari. Vale ac nos nīaq̄ quo potes patrocinio libēs  
tutare. Venetiis decimo octavo cal. iunias. Salutis āno. MDI.

Bartholomæus 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 & cōſciētiæ: & professionis testimonio( quod possum ) ingratia animi ac malignitatis crimen effugere. Quod tum cateris: tū uero tibi imprimis maxime probatū uelim . quem ita admiramur: ita ſuſpicimur: ut contéplatione tui receptiſſimū illud quaſi oraculū. ἀνὴρ οὐ πως ἔμαρταί τα βοήσοσαν ἀθρώποισι. . ſapiētissimi uatis animū deluſiſſe uideatur: illud uero haud quaq; pulcherrime. n. intc. εἰρήτι χρῆ μὲν ὑπερβαθμός . oīa. n. tibi pariter cū ſapientia. quæ ne ſingula proſeq̄r. & tui pudoris: & meæ imbecillitatis ratio facit: cum & alioqui fuſcepti negotii ampliſſimum mihi fructum proposuerim: ſi nouus hic tuæ urbis fœtus: cōmuniem patriam tecum nobilitatutus: me quoq; deprecatore'i. chorum tuarū muſarū recipiatur. quē fœcunda parens ingeniorum natura iamdiu parturiens: poſt aliquod abortus tādem Octauiani petrutii ſolertiffimi uiri ope ſubnixa: omnibus numeris abſolutiſſimum edidit dignus proſecto & hic uir: quem omnes admirētur: uel ob hoc: q; rem pulcherrimā ſepe a ſummiſingeniis infeliciter tentatam ſolus perfecerit: dignus: quem tu ita ſuſcipias: ut & cateri intelligent: eidem non plus ingenii in nouo inuenio perficiendo: q; iudicij in patrocinio deligen- do ſuperfuſiſſe. En igitur tibi primitiæ camenarum prouentus: ex uberrimo: ac numerosiſſimo ſeminario Petri Castellai e predicatorum familia: religione: & musicæ disciplina memoratiſſimi. cuius opera: & diligentia centena hæc carmina repurgata: & professione ſummorum aucto- rū: & imprimis q; tibi dicata inuidia maiora: tuis auſpicis publicum capture dimittimus.

## Aquattro.

Ave maria. Folio      iiii  
 Amours amours      xii  
 Adieu mes amours      xvii  
 Amours amours amours  
 Alonso ferés barbe      xxvi  
 Amor fait molt      29  
 Accordes moy      34  
 Ala audiencie      36  
 Brunetta.  
 Bergerette sauoyene.  
 Lest mal charche.  
 Lela sans plus  
 Dit le bourgniguon  
 Detous biens  
 De tous biens Josgn  
 E quille dira  
 Gratieuse.  
 Moroires.  
 Helas .Laron.  
 Helas ce nest pas  
 Helas q il est amongre  
 Heloger on nous  
 Je cuide.  
 Jay pris amours.  
 Je ne fay plus.

## Jay pris amours. Japart

James iames      39  
 Jenay dueul      43  
 Jay pris amours .Busnois  
 Jene demande.      48  
 Lenzotta mia      x  
 Loseraie dire.      xxxii  
 Le seruiteur      xxxviii  
 Latura tu.      101  
 Mon mignault      20  
 Meskin es hu.      103  
 Muqua fue pena maior      7  
 Moitre cambriere      xxxv  
 Nous sommes delordre      41  
 Pour quoyn non      xviii  
 Pour quoyn iene puis dire      19  
 Ronpeltier.      28  
 Secugie pris. Japart      25  
 Tmeskin vas iunch      xxx  
 Tan bien mi son pesa      xxxvii  
 T sat een meskin      97  
 T eray dieu damours      xviii  
 T eng franc archier.      xxxi  
 Vostre bargeronette      47  
 xi

## A.tre.

Ales regres: Agricola  
 Ales regres: Hayne.  
 Busnois Ales mon cor.  
 Benedict<sup>9</sup> Yzac.  
 Lela sans plus: Josquin  
 Lrions nouvel.  
 De tousbiés: Bourdō  
 Disant adiu madame.  
 Est il possible  
 Fortuna pta crudelte  
 Fortuna du gran tépo  
 Garisses moy  
 Gentil prince  
 Helas .Yzac.  
 Helas :Tintoris.  
 Jay bien hauer  
 La morra  
 Lome bani.  
 La stangetta  
 La plus des plus  
 Le corps.  
 Le grans regres  
 Le renuoy.  
 La alfonsina  
 Le eure e venue

## Me deoit

Maile bouche  
 Ma bouche rit  
 Mdes pensees  
 Mater patris  
 Malor me bat.  
 Madame helas  
 Maseule dame  
 Mon soue air  
 Margueritte  
 Mais que ce fust  
 Ouenus bant  
 Mensif mari  
 Muis que de vo<sup>9</sup>  
 Royne de fleurs  
 Royne du ciel  
 Semieulx  
 Si dedero  
 Si atot on ma blamee  
 Tant ha bon oeil  
 Tander naken  
 Uenis regres  
 Venus ta ma pris

## si

lis  
 60  
 65  
 68  
 69  
 72  
 86  
 91  
 92  
 93  
 85  
 49  
 90  
 lxi  
 91  
 57  
 62  
 77  
 74  
 75  
 59  
 94

211

Decoito

Tenor

Bassus

Contratenor

Ave

Ave maria

gratia plena

dñs tecum

dñs tecum

dñs tecum

Ave maria

gratia plena

pūs tecum

dñs tecum



A iii



A musical score for the Tenor part. The music is written in common time (indicated by a 'C') and consists of three staves of music. The first staff begins with a bass clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The music features a variety of note heads, including solid black dots, open circles, and solid diamonds. The lyrics "Je cuide sece temps" are written below the first staff. The score is set against a background of decorative flourishes and scrollwork. The word "Tenor" is written vertically along the left side of the first staff.

**Sing**

je eus de seee ramps

**Bassus**

je eus de seee ramps



Or oires vne chanson

Tenor

Or oires vne chanson

Tenor

Or oires vne chanson



P



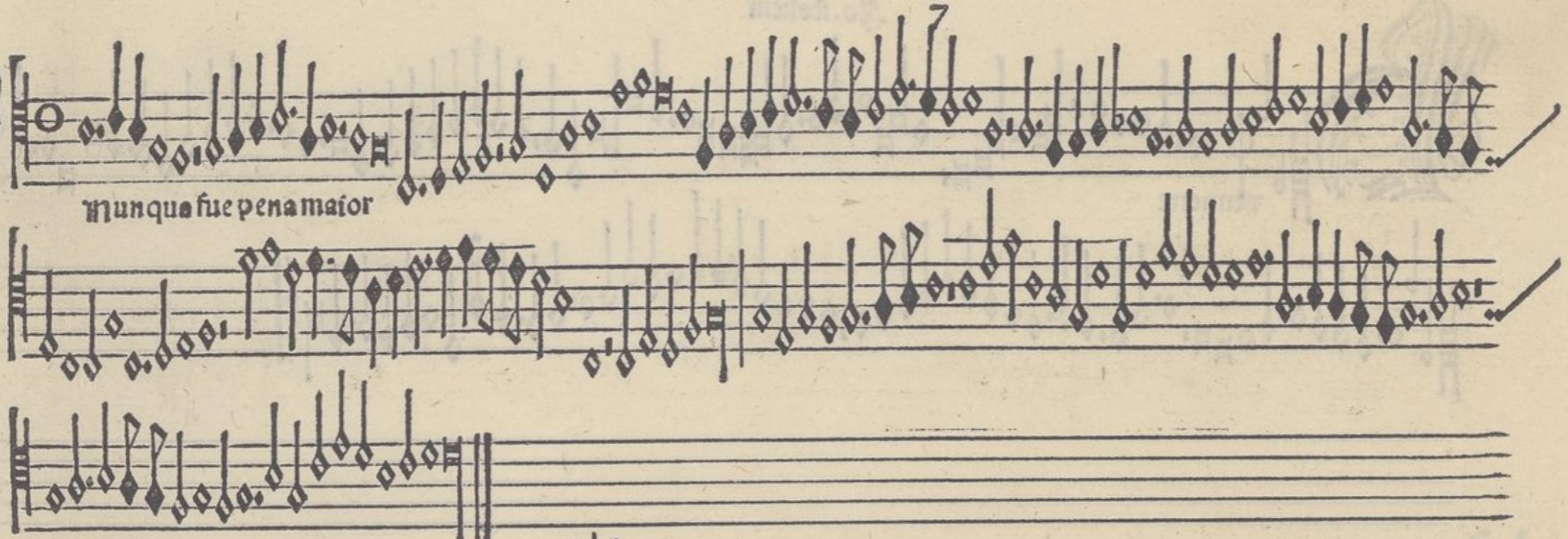
Unqua' fue pena maior

Tenor



Unqua' fue pena maior

**M**eng



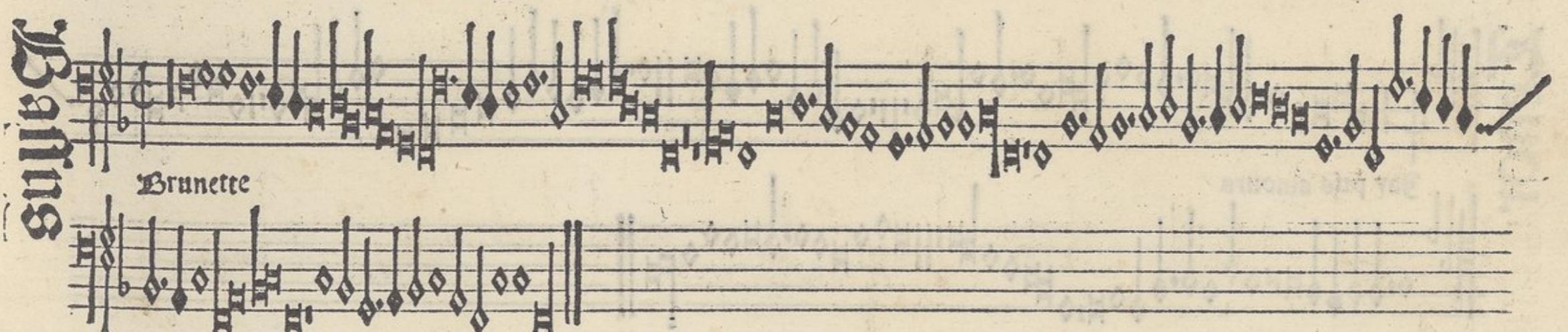
**Baile**



.30. Stokem

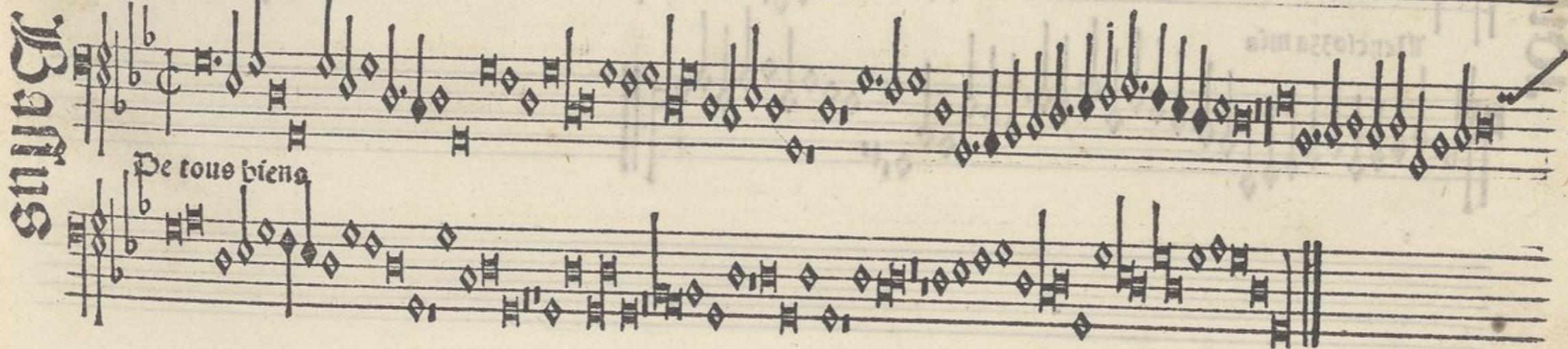
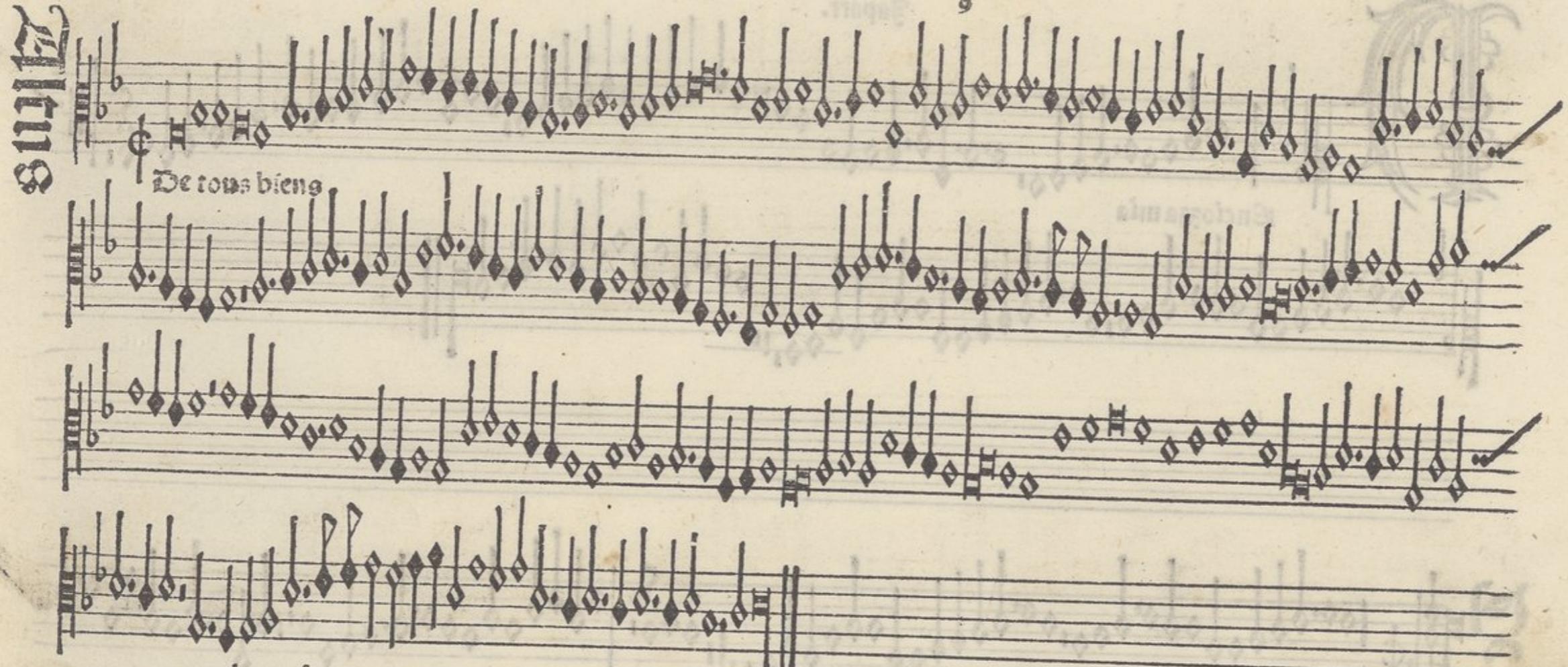
A handwritten musical score for two brass instruments. The top staff is labeled "Brunette" and the bottom staff is labeled "Tenor". Both staves begin with a clef, a key signature of one flat, and a common time signature. The music consists of continuous eighth-note patterns. The first measure starts with a single note on the first line of the top staff, followed by a series of eighth-note pairs. The second measure begins with a single note on the second line of the top staff, followed by a series of eighth-note pairs. This pattern repeats throughout the page. The "Tenor" staff follows a similar pattern, starting with a single note on the first line of the bottom staff, followed by a series of eighth-note pairs. The "Brunette" staff continues its pattern starting with a single note on the second line of the top staff, followed by a series of eighth-note pairs.

A handwritten musical score for two brass instruments. The top staff is labeled "Brunette" and the bottom staff is labeled "Tenor". Both staves begin with a clef, a key signature of one flat, and a common time signature. The music consists of continuous eighth-note patterns. The first measure starts with a single note on the first line of the top staff, followed by a series of eighth-note pairs. The second measure begins with a single note on the second line of the top staff, followed by a series of eighth-note pairs. This pattern repeats throughout the page. The "Tenor" staff follows a similar pattern, starting with a single note on the first line of the bottom staff, followed by a series of eighth-note pairs. The "Brunette" staff continues its pattern starting with a single note on the second line of the top staff, followed by a series of eighth-note pairs.

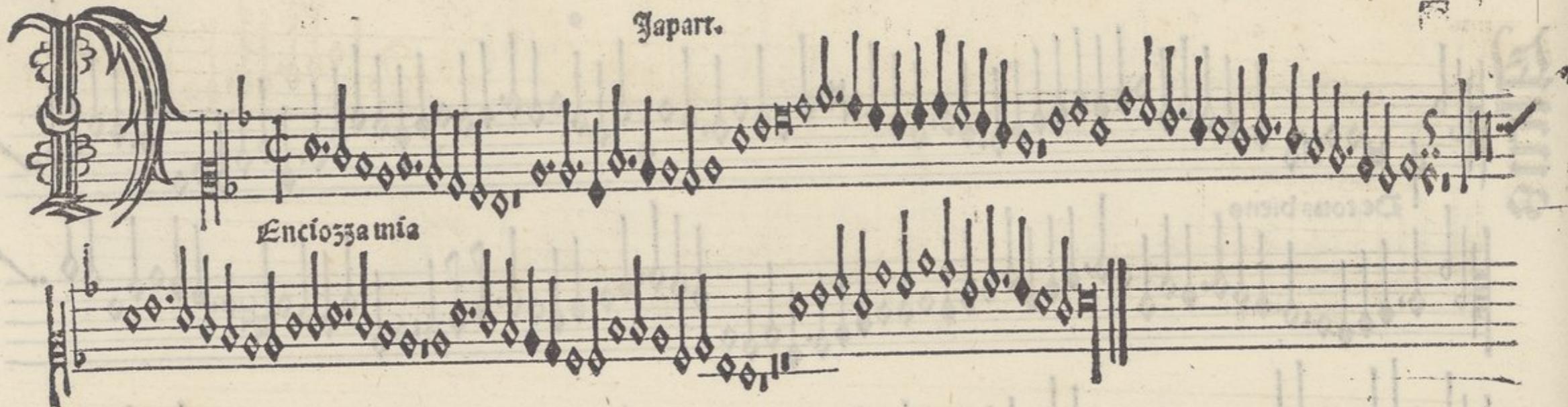




A musical score for tenor voice and organ. The top staff features a decorative initial 'T' and the lyrics 'Say pris amoure'. The bottom staff shows a basso continuo part with a cello-like line and a harpsichord or organ basso continuo line.



B



A continuation of the musical score for the Tenor part, starting with a large, ornate initial 'T'. The lyrics 'Enciozza mia' are repeated below the notes. The music is in common time (indicated by 'C') and features vertical stems with diamond-shaped heads.



B II

Soprano

Alto

X

Soprano plus

Alto plus

Tenor

Bass

Tenor plus

Bass plus

Siplaces

Jene fay plus

Bassus

Jene fay plus

*Dame*

Amours amours

*Tenor*

Amours amours

Siplacet

Amours amours

Sirena

Amours amours

B III

A page from a historical music manuscript featuring two staves of music. The top staff is labeled "Tenor" and the bottom staff is labeled "Bassus". The music is written in a Gothic script, likely neumes or rhythmic notation. The top staff begins with a large decorative initial "W". The lyrics "Ergerette saußene" are written below the notes. The bottom staff begins with the lyrics "Bergetrie". The manuscript shows signs of age, including yellowing and foxing.

Tenor

Bassus

Ergerette saußene

Bergetrie

A continuation of the musical notation from the previous page. The top staff is labeled "Tenor" and the bottom staff is labeled "Bassus". The music consists of two staves of neumes or rhythmic notation. The top staff begins with a large decorative initial "W". The lyrics "Ergerette saußene" are written below the notes. The bottom staff begins with the lyrics "Bergetrie". The manuscript shows signs of age, including yellowing and foxing.

Tenor

Bassus

Ergerette saußene

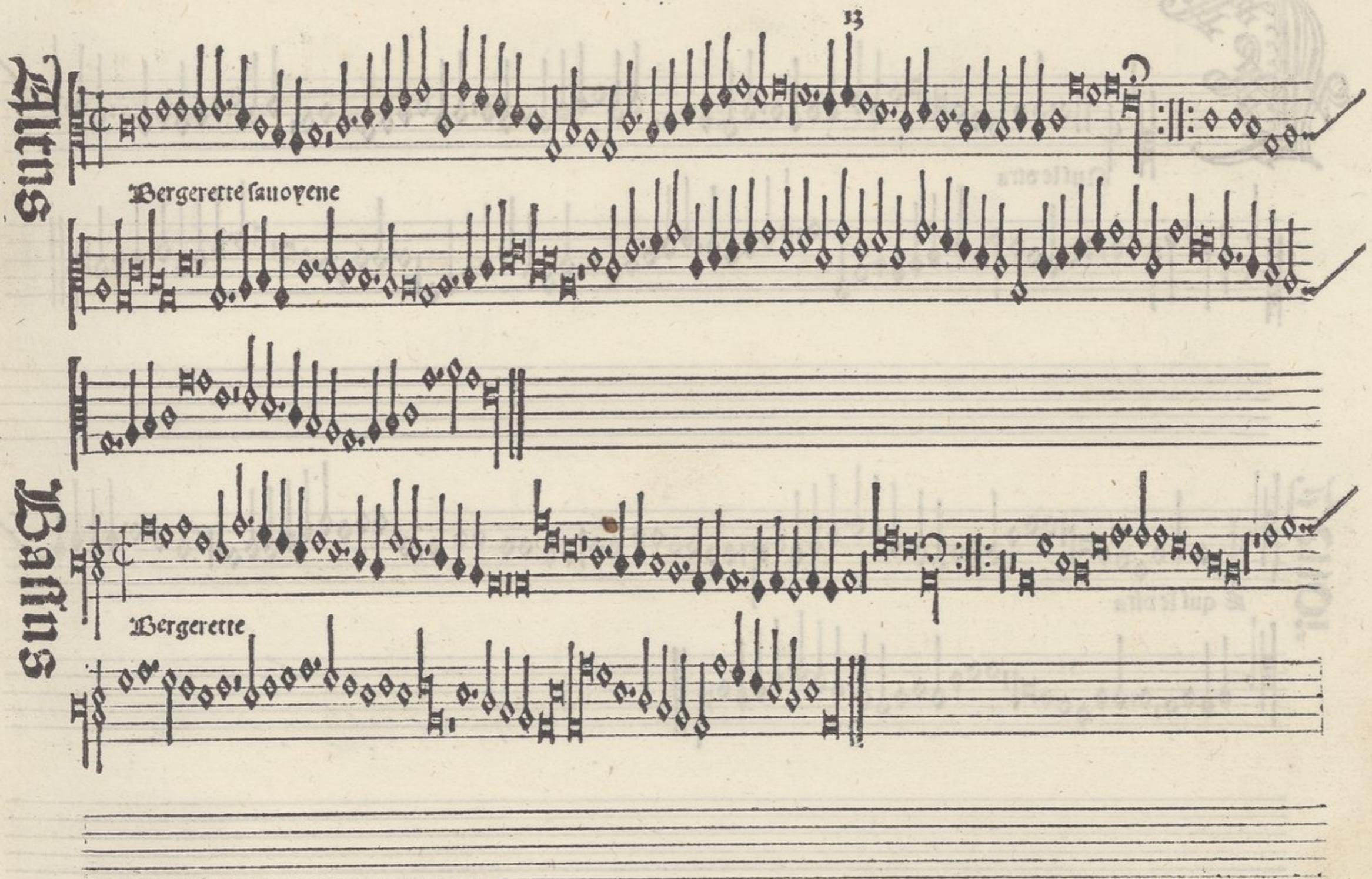
Bergetrie

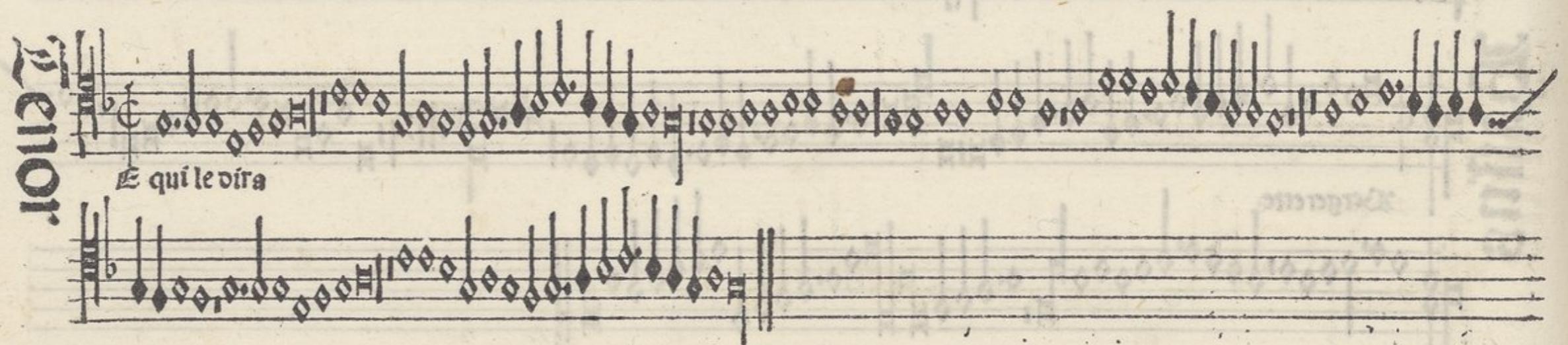
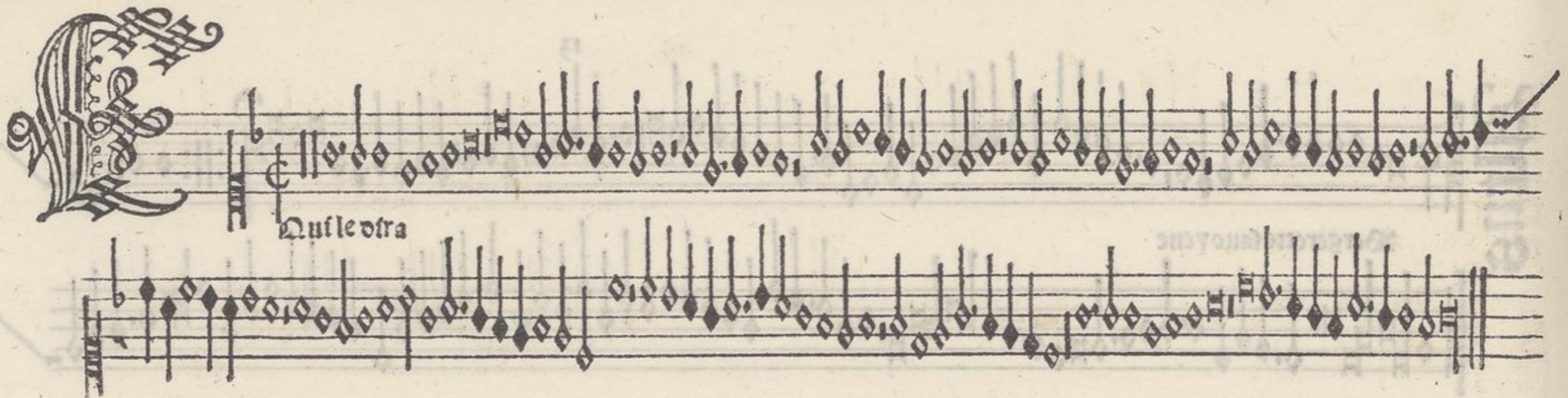
*Silting*

Bergerette sauvage

*Bangs*

Bergerette

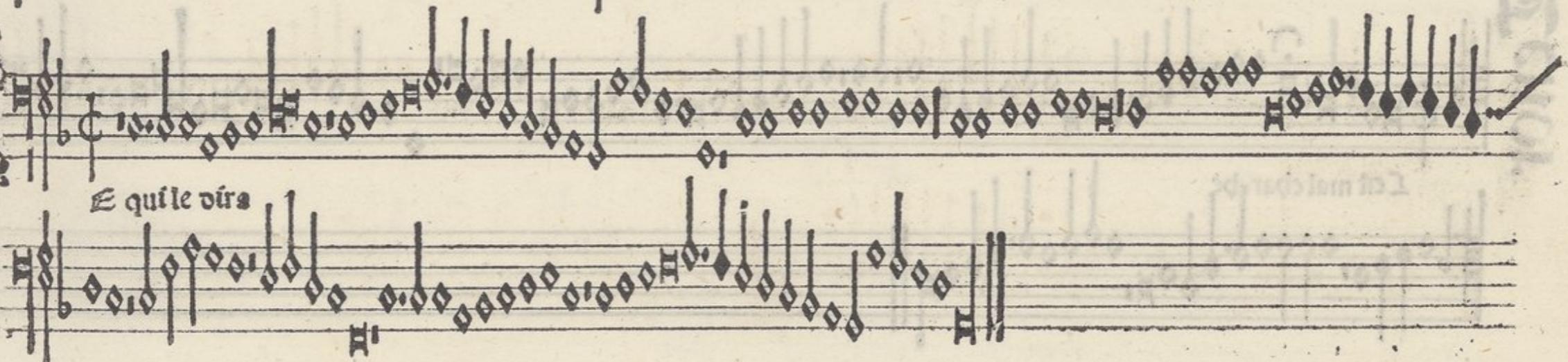




Saint



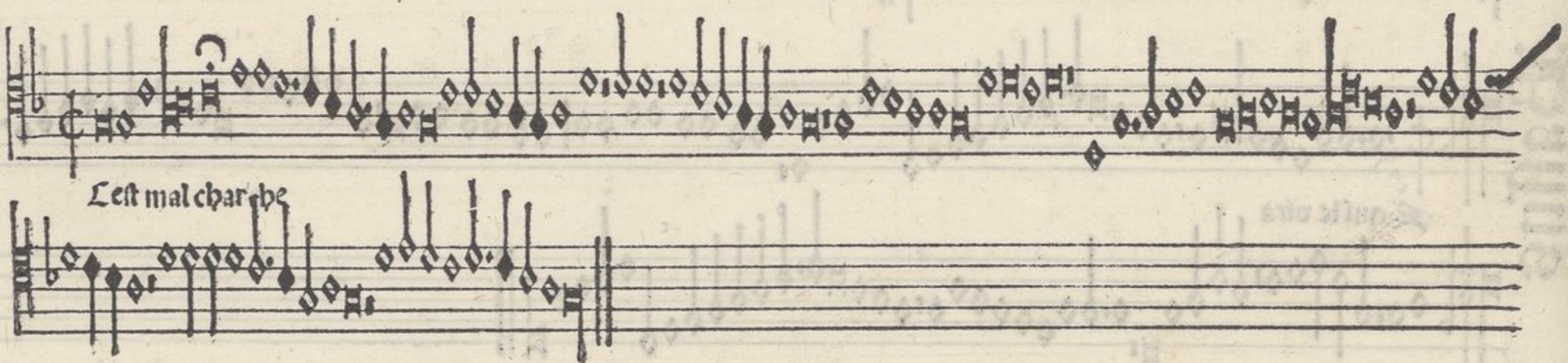
BANS



Agricola

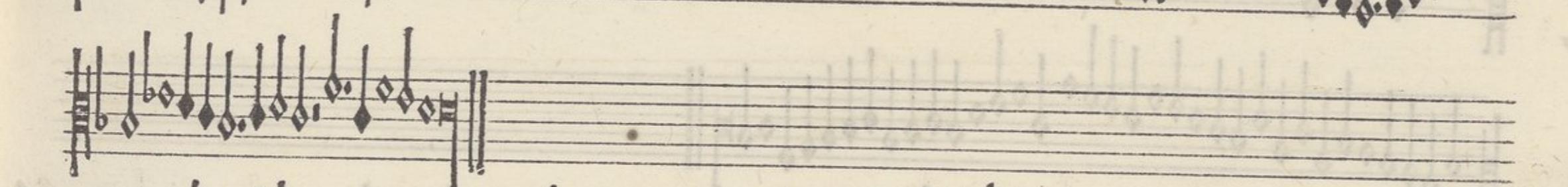


Zenor



Si placet

15



A page from a historical musical manuscript, likely a vocal score. The music is arranged in four staves. The top staff begins with a large, ornate initial 'G'. The lyrics 'Elas que pourra deuenir' are written below the first two staves. The third staff begins with the word 'Aenor'. The fourth staff ends with a double bar line. The music consists of vertical stems with small diamond-shaped heads, typical of early printed music notation. The manuscript is on aged, yellowish paper.

Laron.

Elas que pourra deuenir

Aenor.

Si placet

mituo

16

Etius

Melas que poura deuensr



Bassus

Melas que poura deuensr.





Josquin

Dieu mes amours

En chœur

Adu mes amours

*Alens*

*Adien mes amours*

37

*non vous*

*Basing*

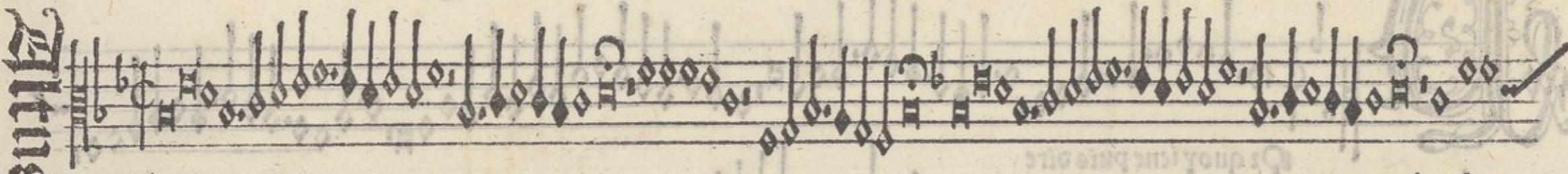
*Adien mes amours*

m

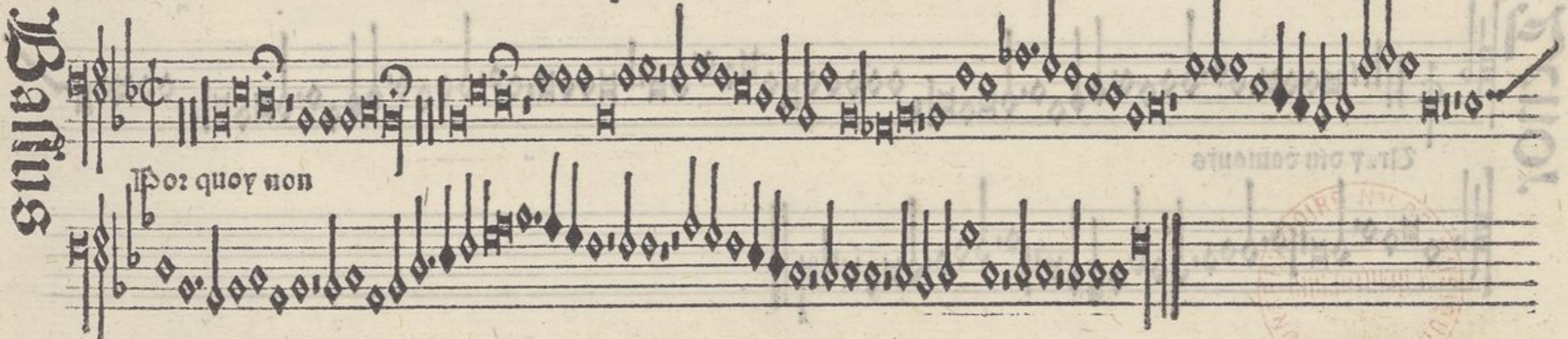
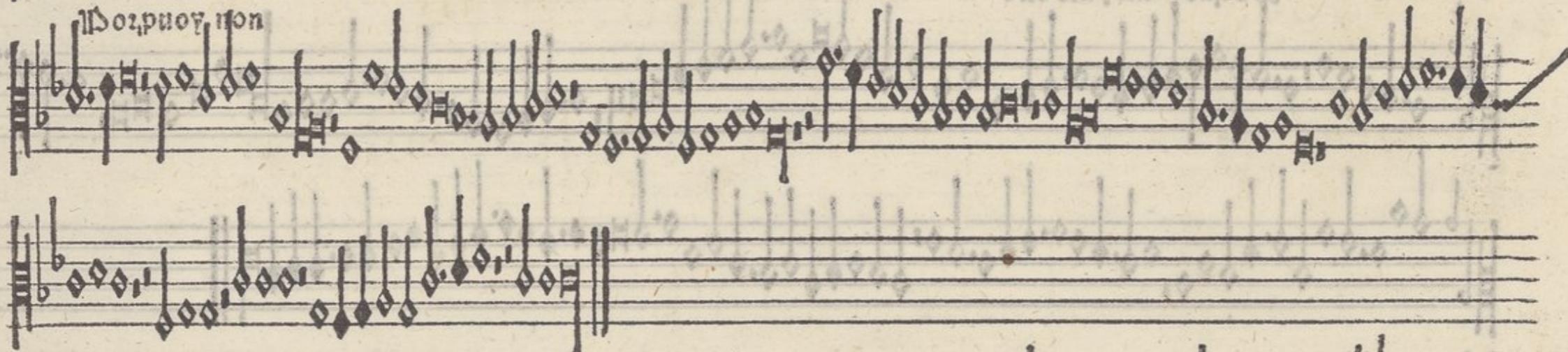
c

*Be. de larue.*

The image shows a page from a handwritten musical manuscript. At the top right, the title *Be. de larue.* is written. Below it, the first vocal line is labeled *Oz quoq non*. The music consists of four staves, each with a different vocal line. The notation uses vertical stems with diamond-shaped note heads. The second vocal line is labeled *P. enor.* and *Oz quoq. non*. The manuscript is written in black ink on aged, yellowish paper.



non fendo



non fendo

Cm

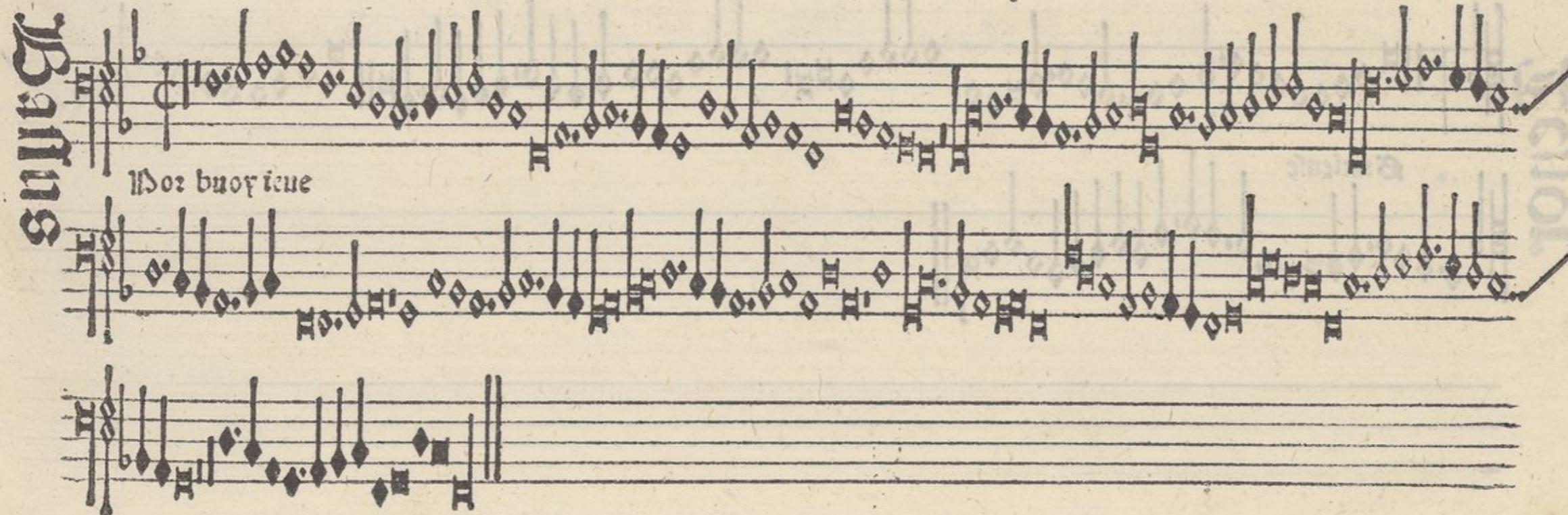


Ge Stokem.

Oz quoy iene puis dire

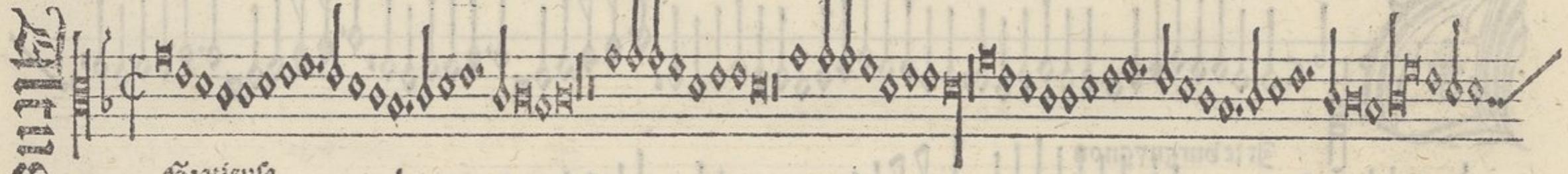
Terroir

Urgentameurs

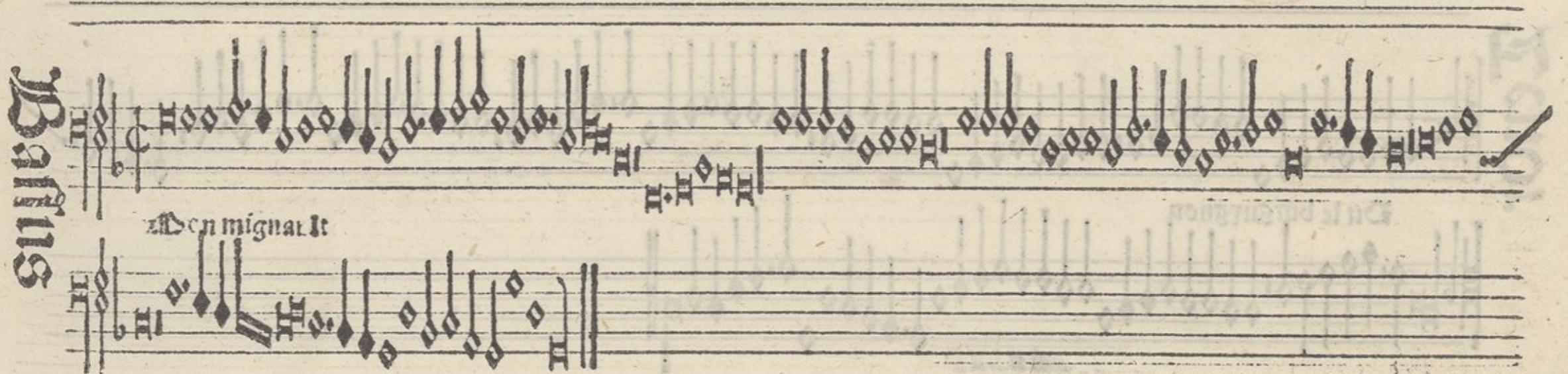




Gracieuse



Gratiense

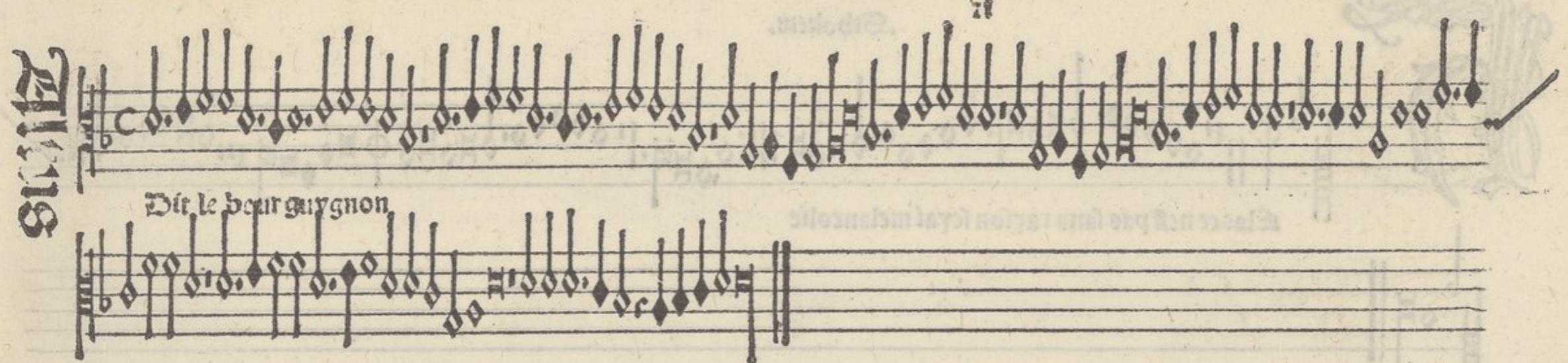


C III



Tenor

Où le burgvgnon





Schokem.

Elas ce nest pas sans rayson seyai melancolie



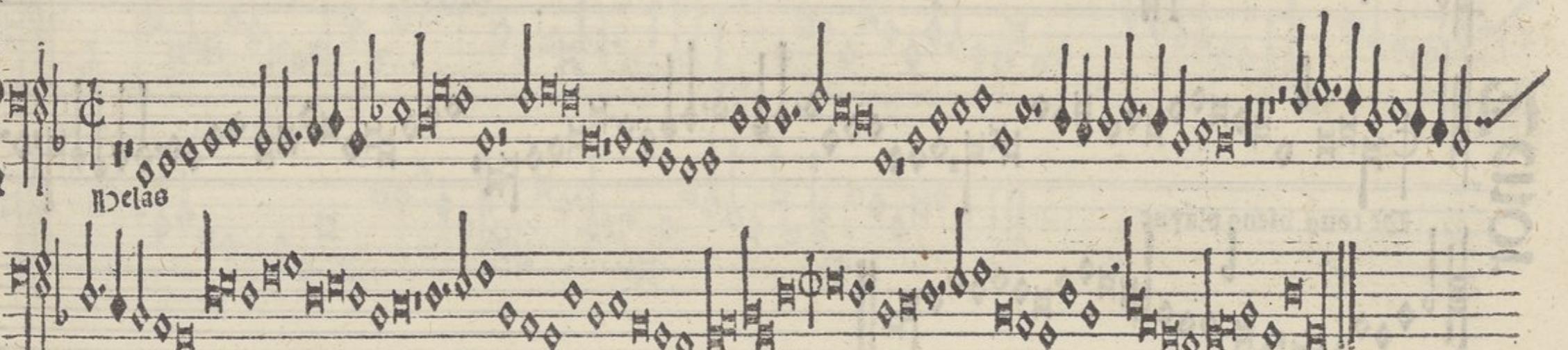
Venoi.

Hclas

*Antiphon*



*Battus*





Tenor

De tous biens playne

De tous biens playne

Si places.

23

Weltung

Detous biens playne



Bassine

Detous biens playne





Japart.

172.

Ay pris amours

Soprano  
Ay pris amours

Alto  
Jay pris amours

Bass

*Elcino*



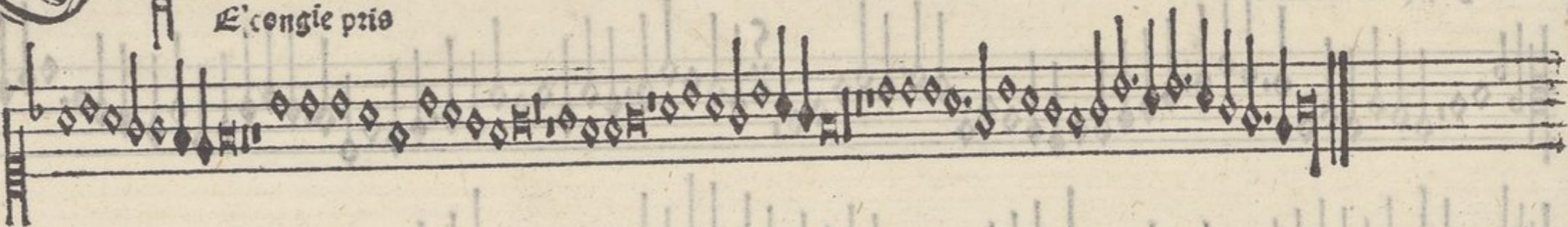
*Bastien*





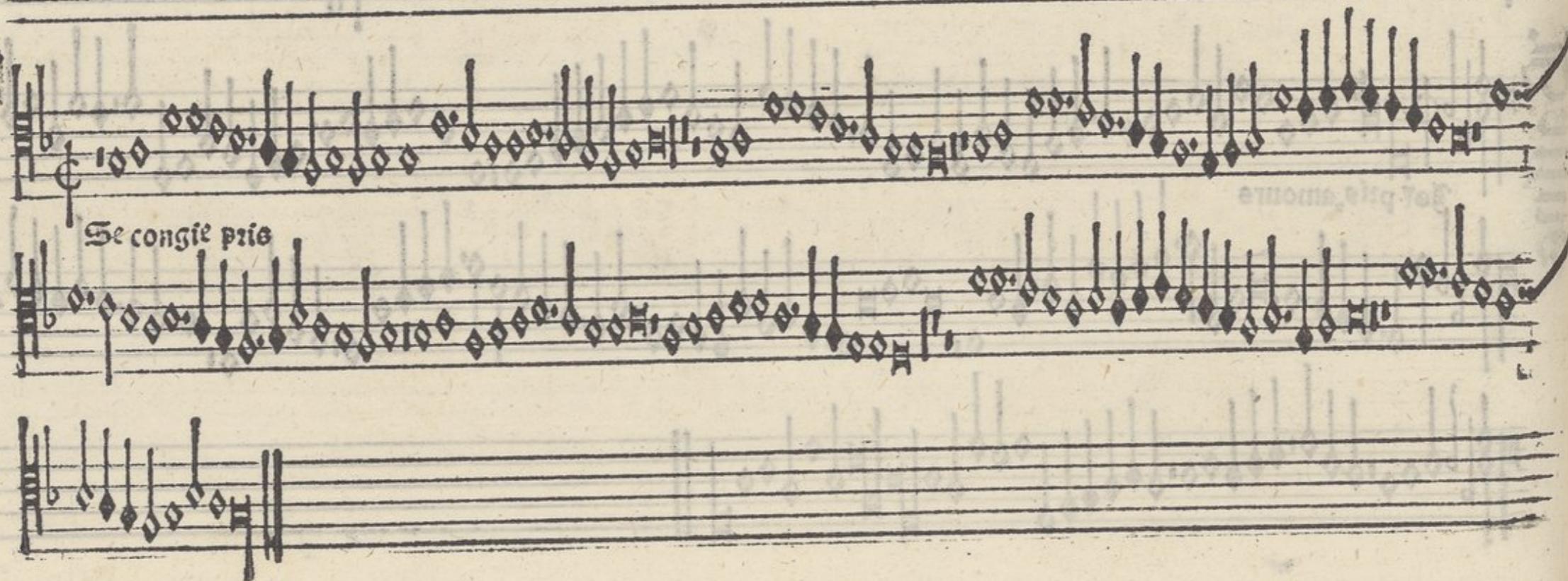
Japart.

L'engie pris



Tenor

Se congie pris



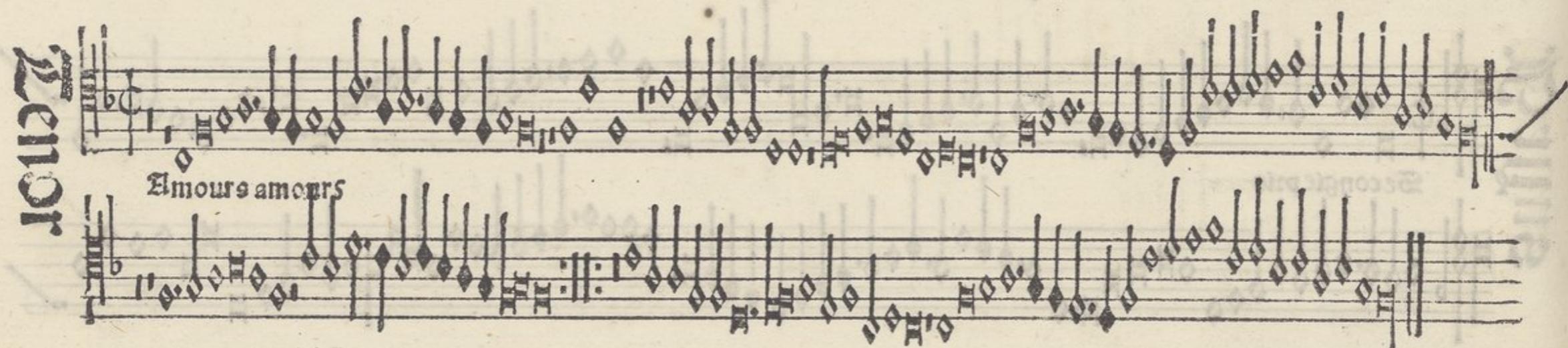
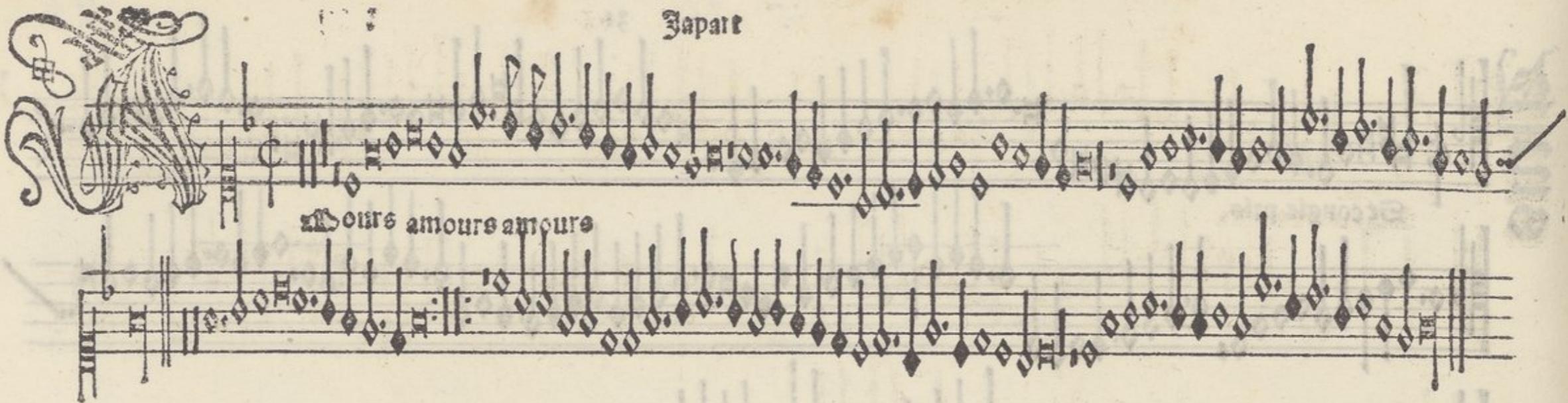


*Ballue*

Handwritten musical score for 'Ballue'. The score consists of three staves. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features a mix of vertical stems and diamond-shaped note heads. The lyrics 'Secondie pris' are written below the first two staves. The score concludes with a single measure on the third staff.

Handwritten musical score fragment consisting of three staves. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features a mix of vertical stems and diamond-shaped note heads. The score concludes with a single measure on the third staff.

*5*

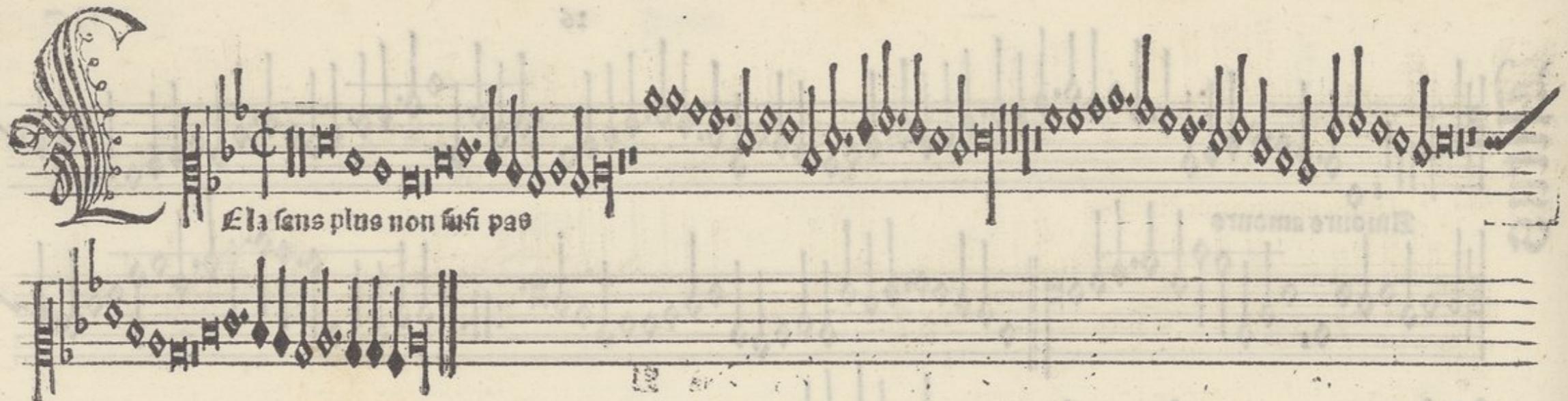


Soprano

Amours amours

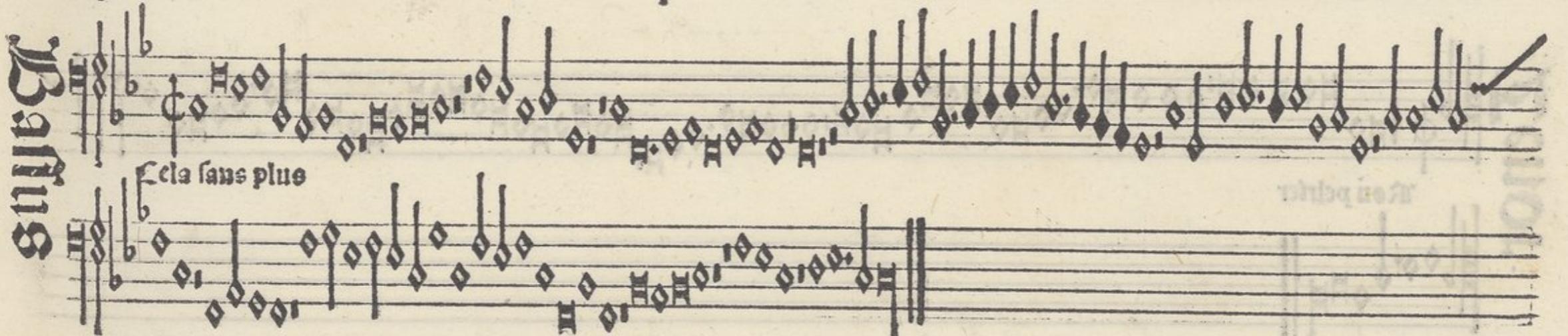
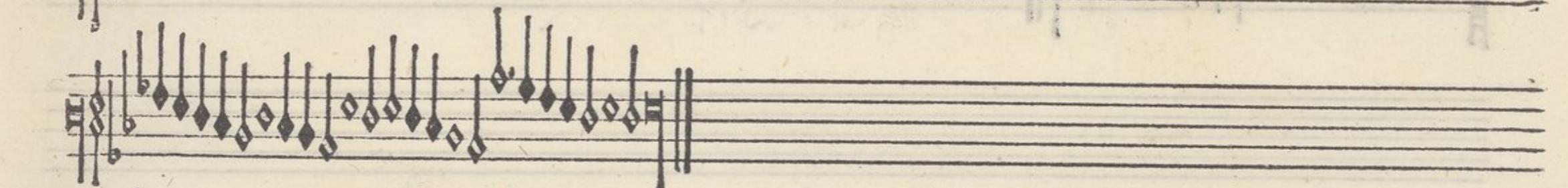
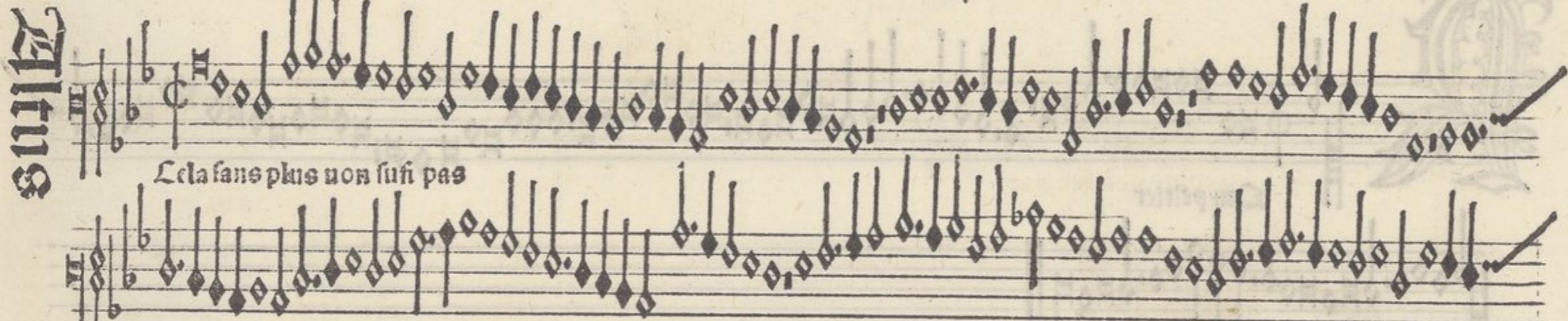
Bassus

Amours amours



Soprano





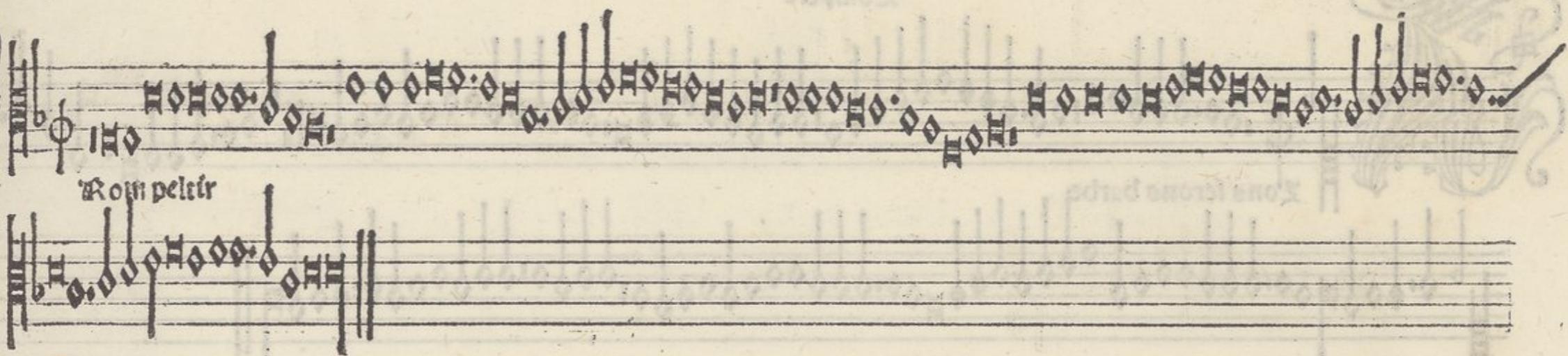
Qui peltier

Ren peltier

Qui peltier

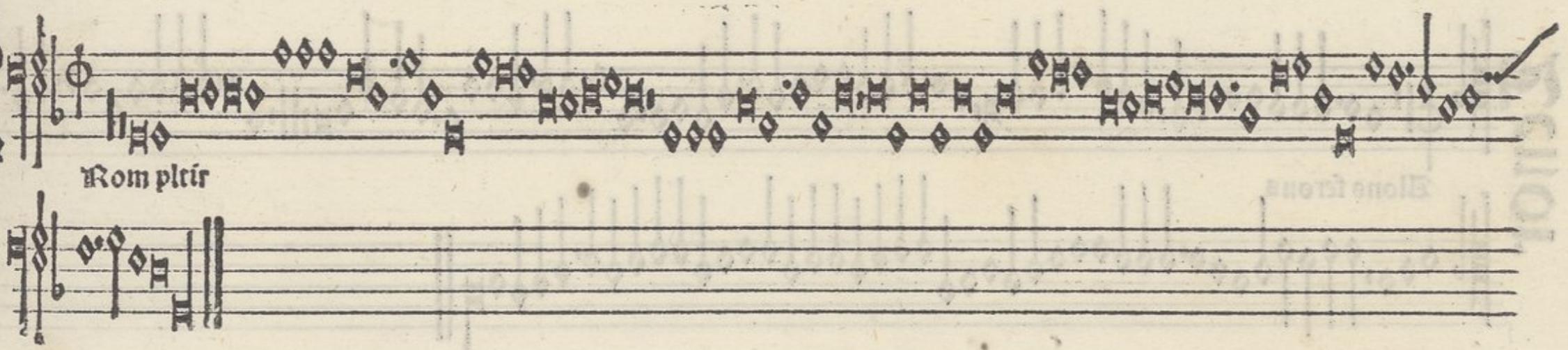
Ren peltier

*Altus*



28

*Bassus*



© 1998



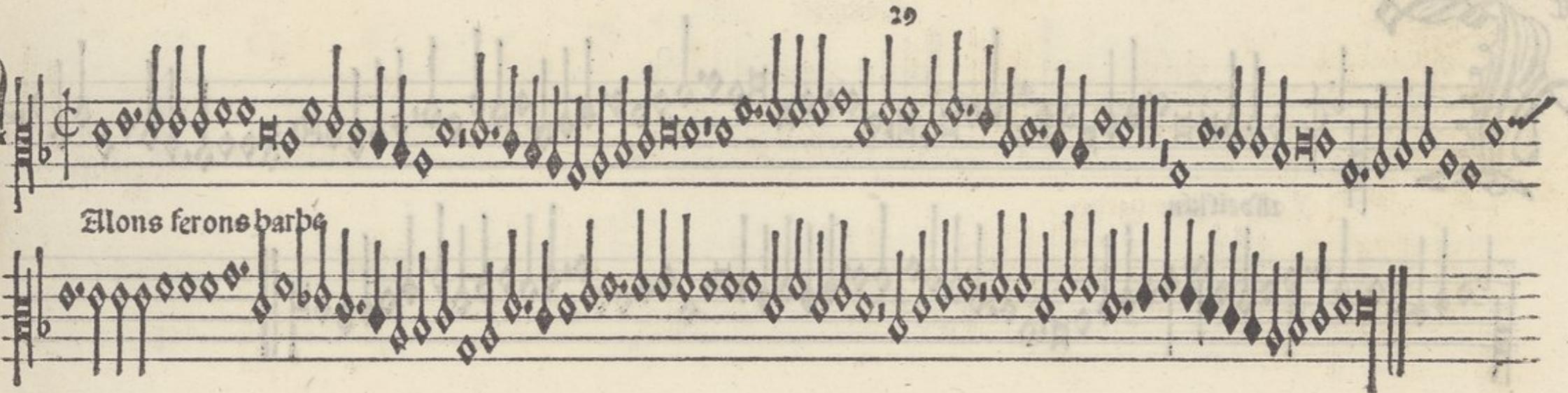
Compere

Lons ferons barba

A two-part musical setting. The top part (Treble) consists of a single melodic line with vertical stems and small diamond-like note heads. The bottom part (Bass) consists of a single melodic line with vertical stems and small circle-like note heads. The notation is on four-line staves.

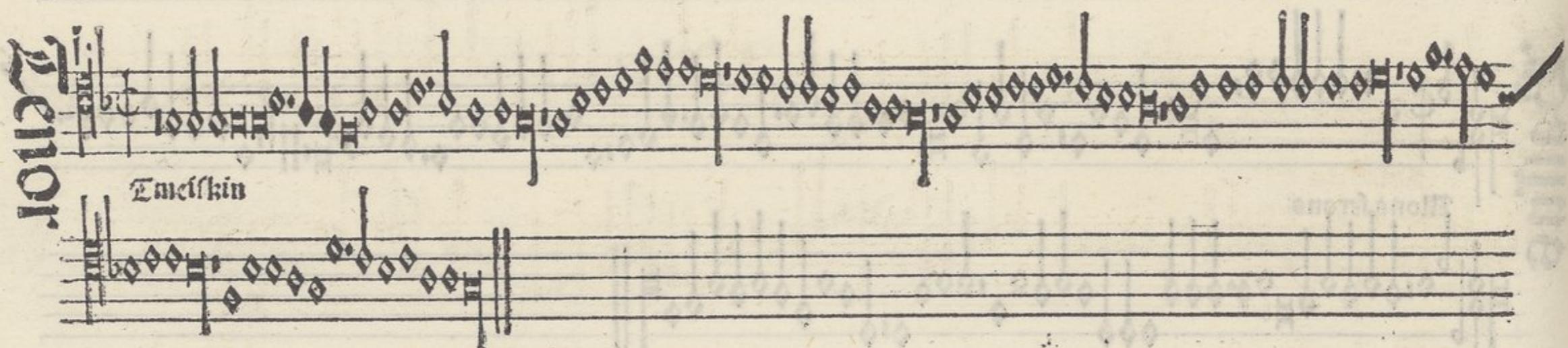
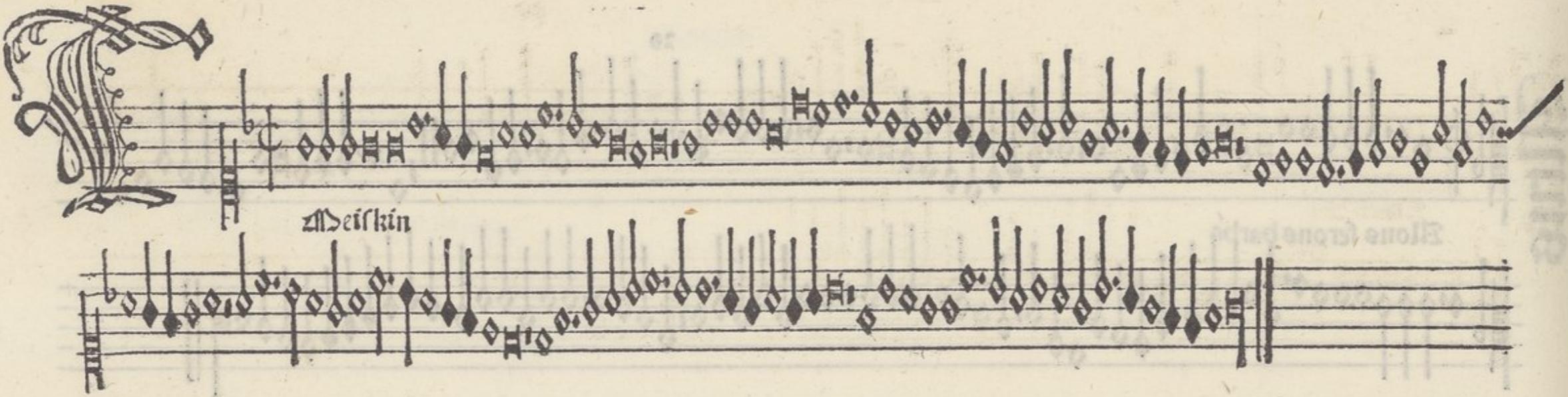
Alors ferons

*E*t i*n*te*r*



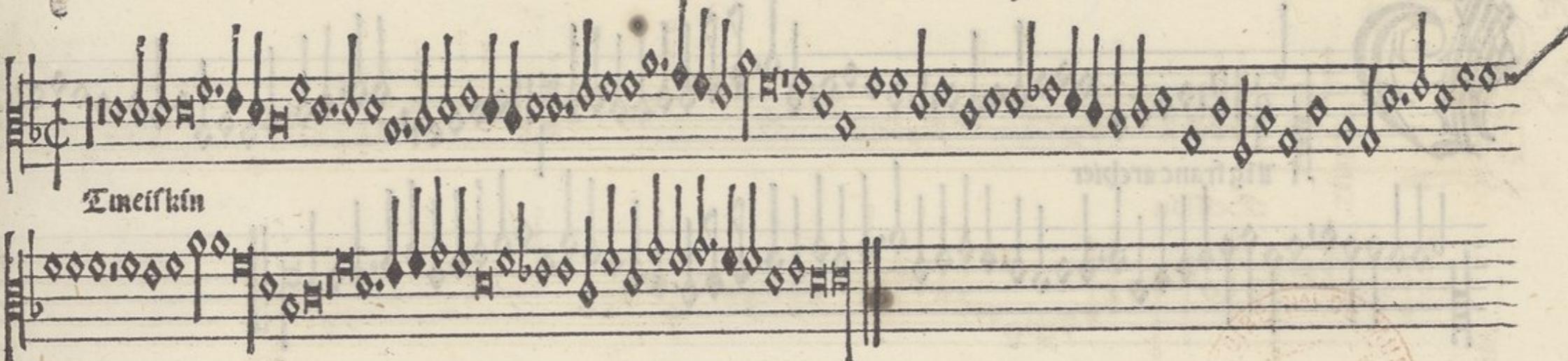
*B*a*n*gu*e*





Mittus

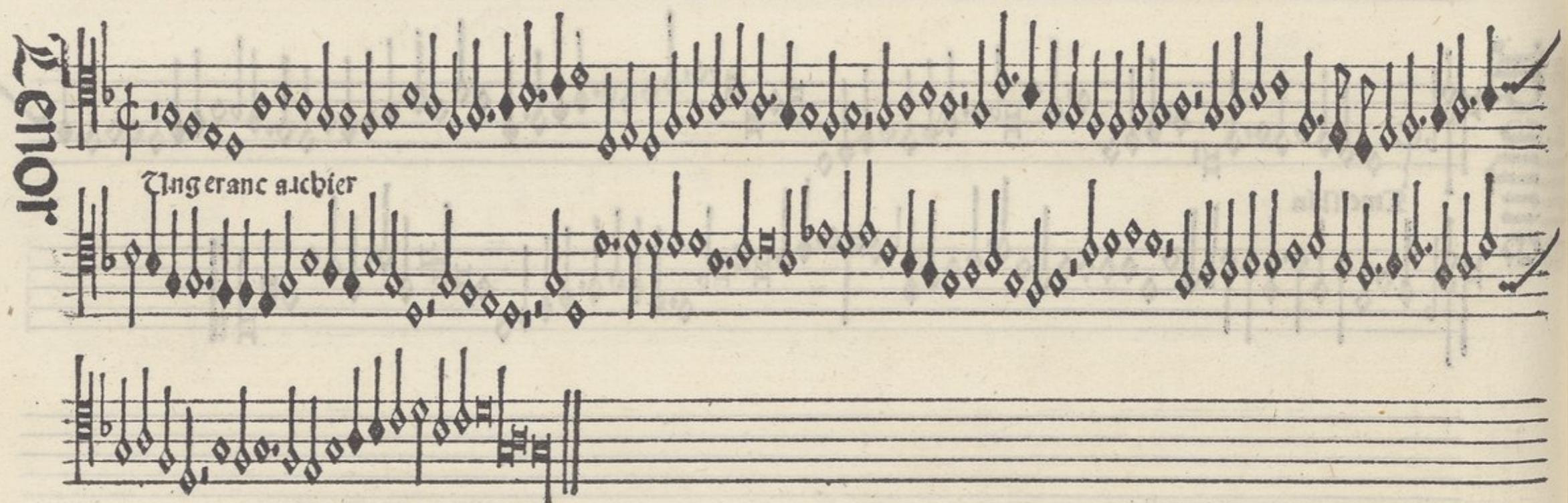
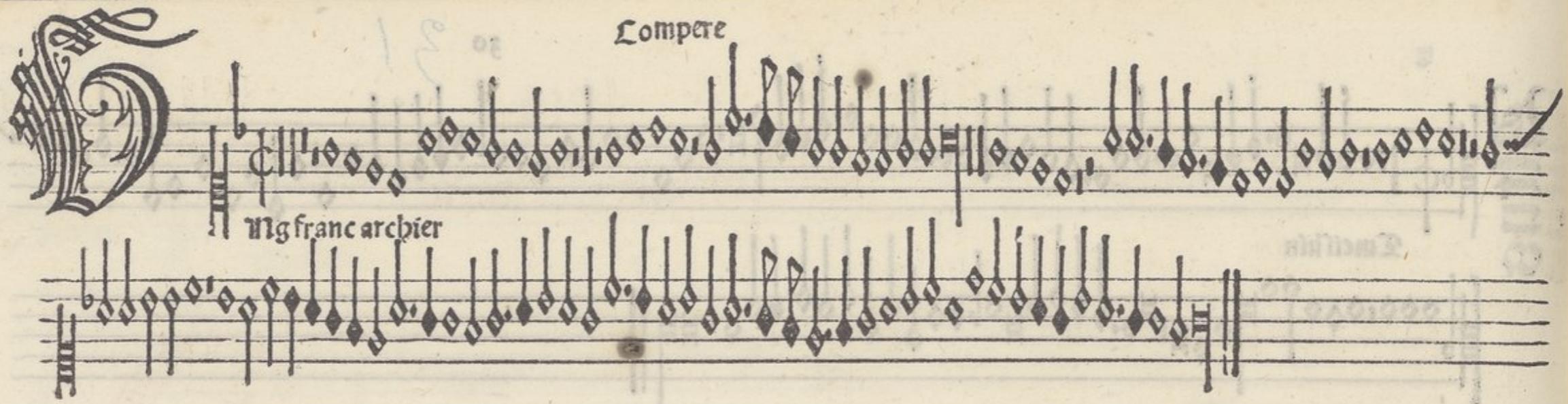
Tmeisskin

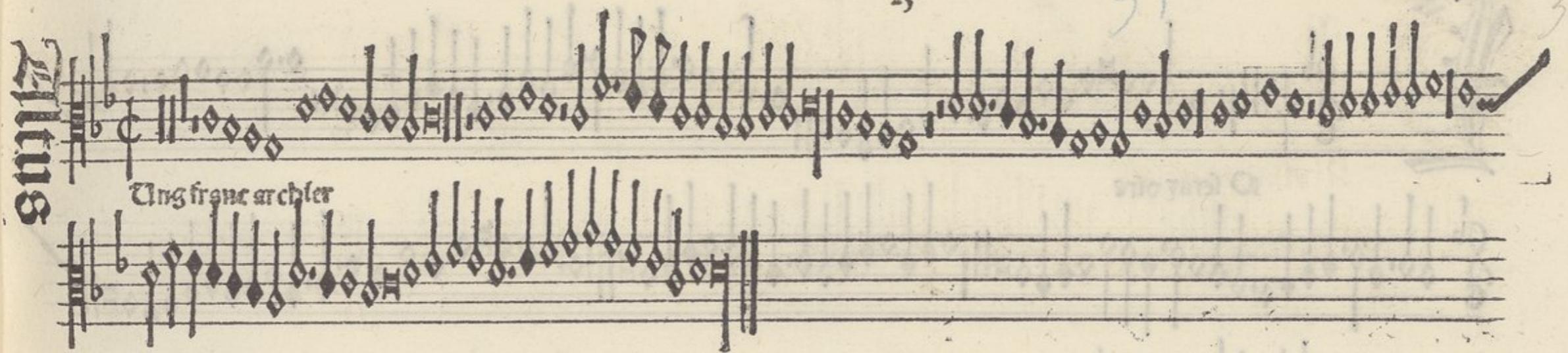


Suegk

Tmeisskin







31

Tres franc archier



O seray dire

This section contains three staves of musical notation. The top two staves begin with a 'G' clef and common time. The notes are represented by diamond shapes. The third staff begins with a 'G' clef and ends with a 'C' clef, also in common time. The lyrics 'O seray dire' are written above the first two staves.

Tenor

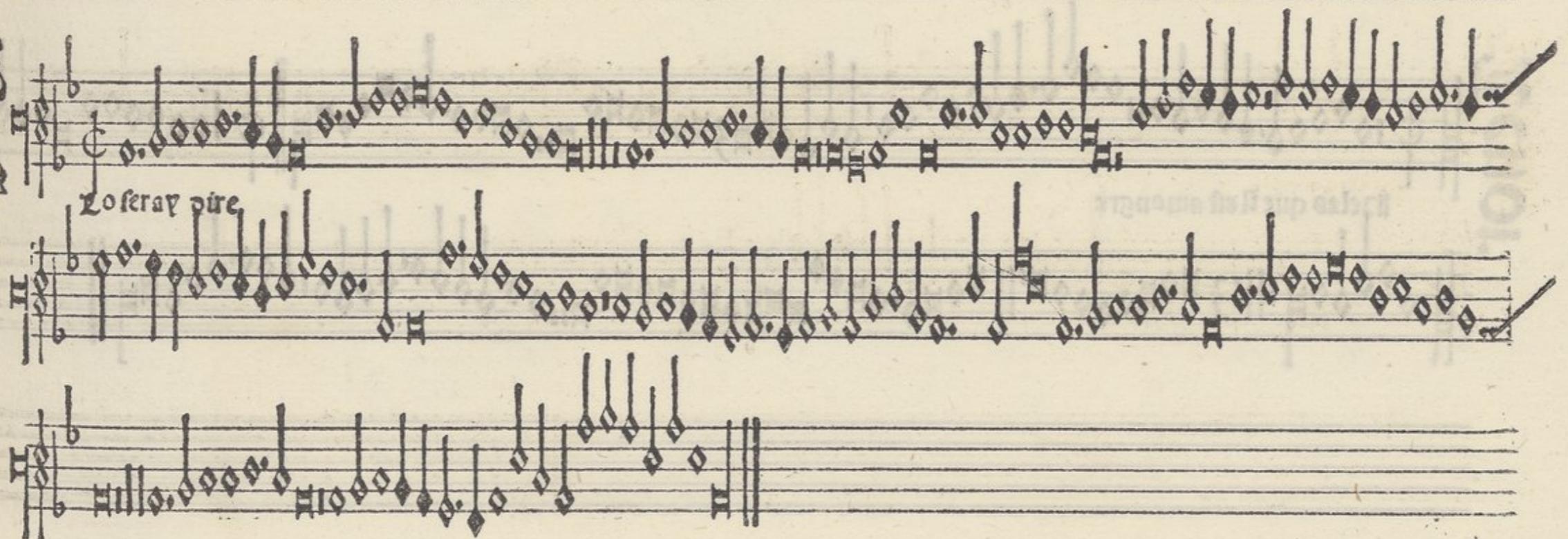
Zo seray dire

This section contains two staves of musical notation. Both staves begin with a 'G' clef and common time. The notes are represented by diamond shapes. The lyrics 'Zo seray dire' are written above the first staff.

*Vltus*



*Bassus*





A continuation of the handwritten musical score. The tenor part (labeled "Tenor" vertically) and the basso continuo part (labeled "Basso continuo" vertically) are shown. The tenor part sings "Elas que il est amongre" and the basso continuo part responds with "Ho Ho Ho". The music is in common time with a key signature of one flat. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, while the continuo part provides harmonic support with sustained notes and chords. The score is written on five-line staves with black ink.

21

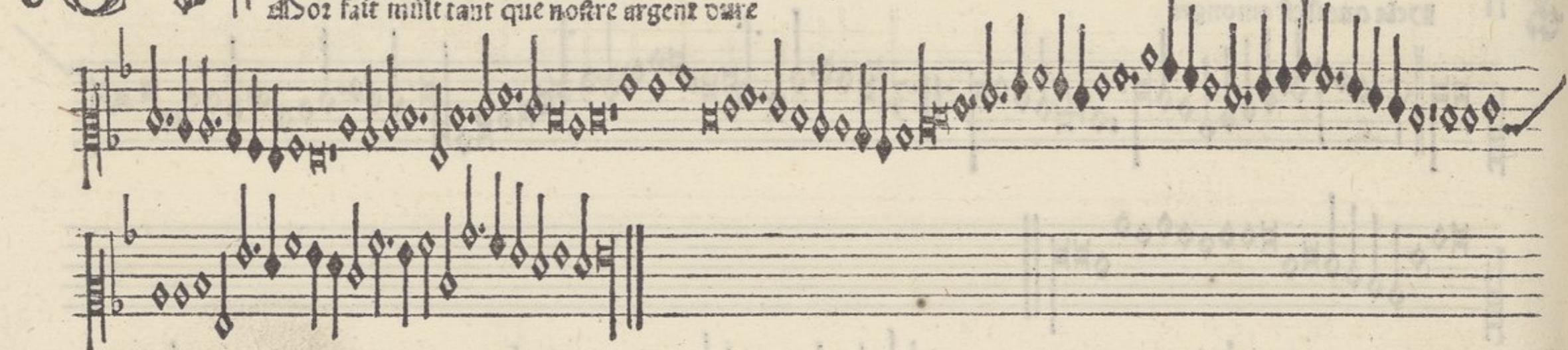
melas que il est amongre

Baillie

melas que il est

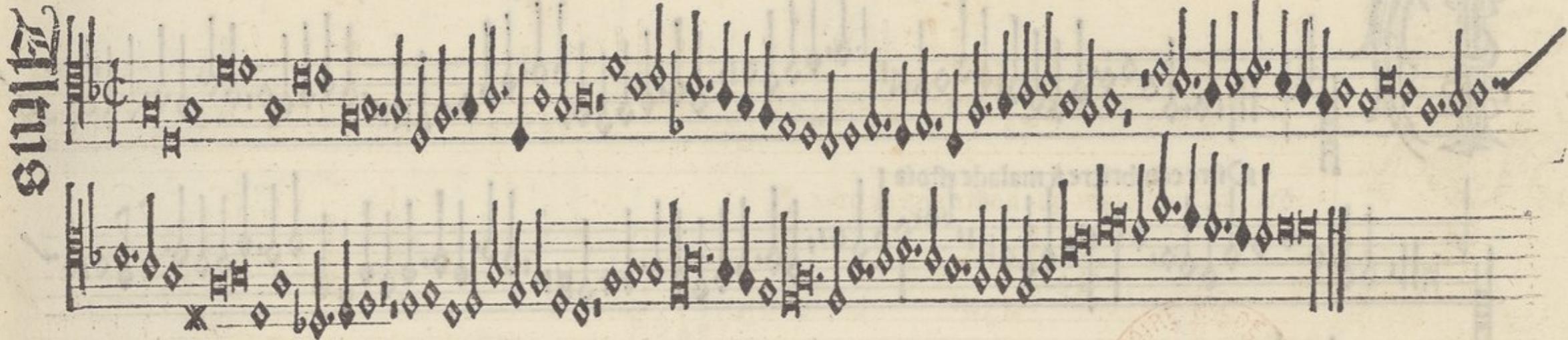
round and so do

E

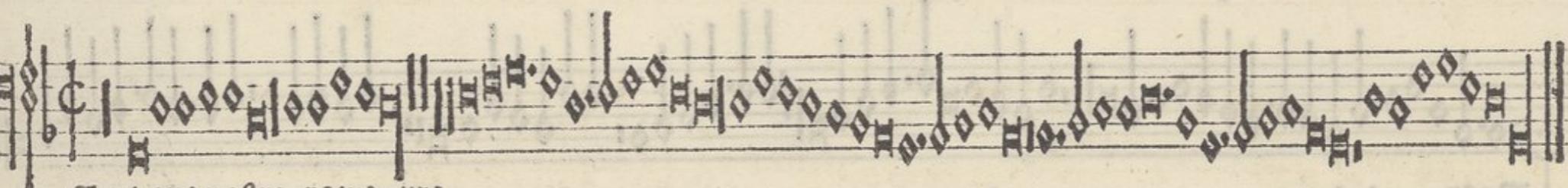


Pemor

Il est de bonne heurene



Bastin



Tant que nostre argent dure

E II

Ostre cambriere si malade estoit

Nostre cambriere

Tenor

Altis

Nostre cambriere

35

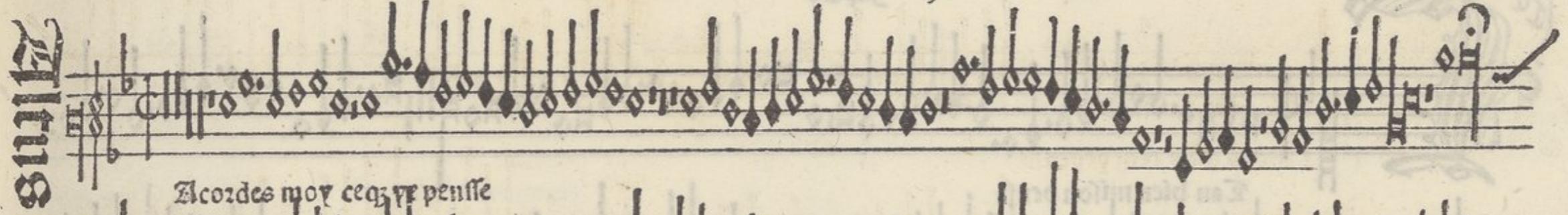
Bassus

Nostre cambriere

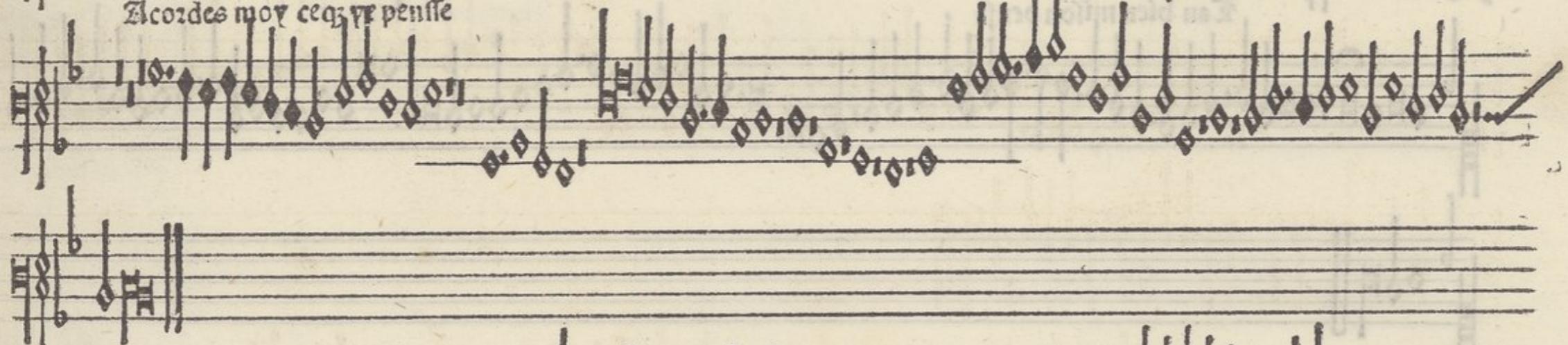
E III

Lordes moy ceqz yepensie

Aco:des moy



Acordes moy ceq; y pense



Lez prier

E.DH



Japart

Tan bien mis son pensa

Zenor

Tan bien

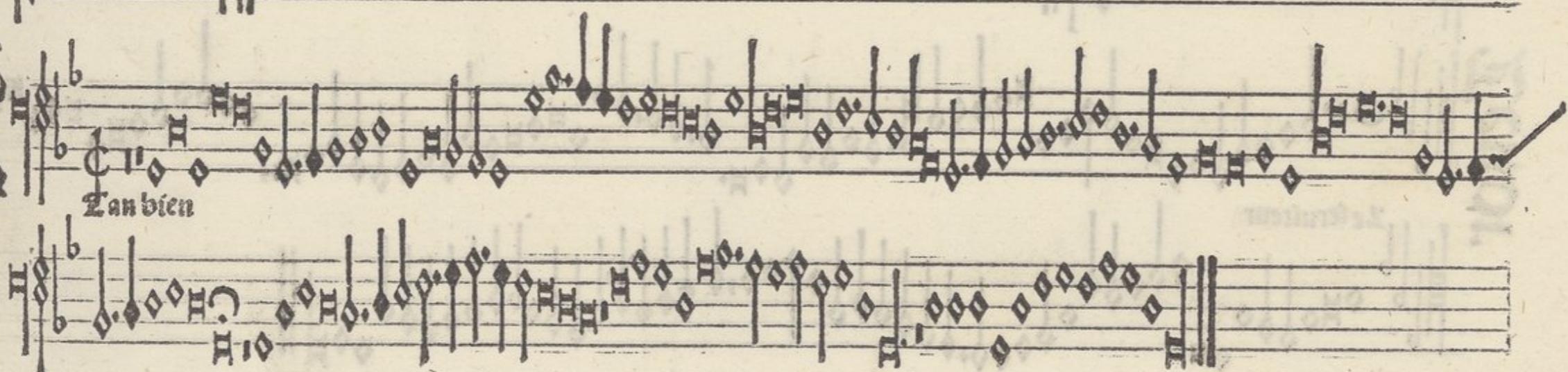
37

Alleluia



Zan bin misen pensa

Bonne



Zan bien



38

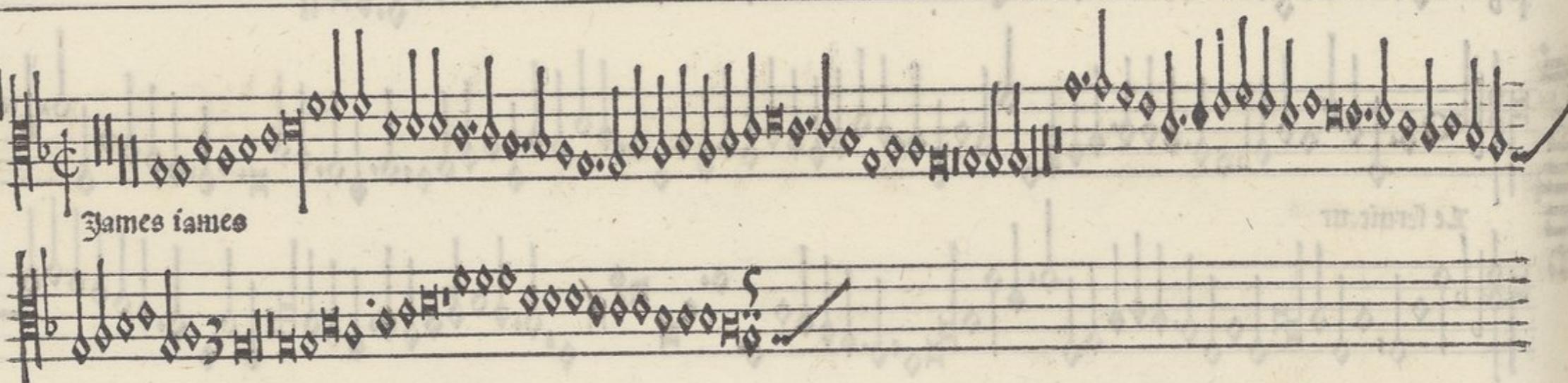
The image shows a page from a handwritten musical manuscript. It features two vocal parts, both labeled "Le serviteur". The music is written on five-line staves using a system of dots and dashes to represent pitch and rhythm. The notation is highly rhythmic, with many short notes and rests. The manuscript is written in black ink on aged, yellowish paper. There are some faint markings and smudges visible, particularly in the upper right corner.

Le serviteur

Le serviteur



Tenor



Soprano

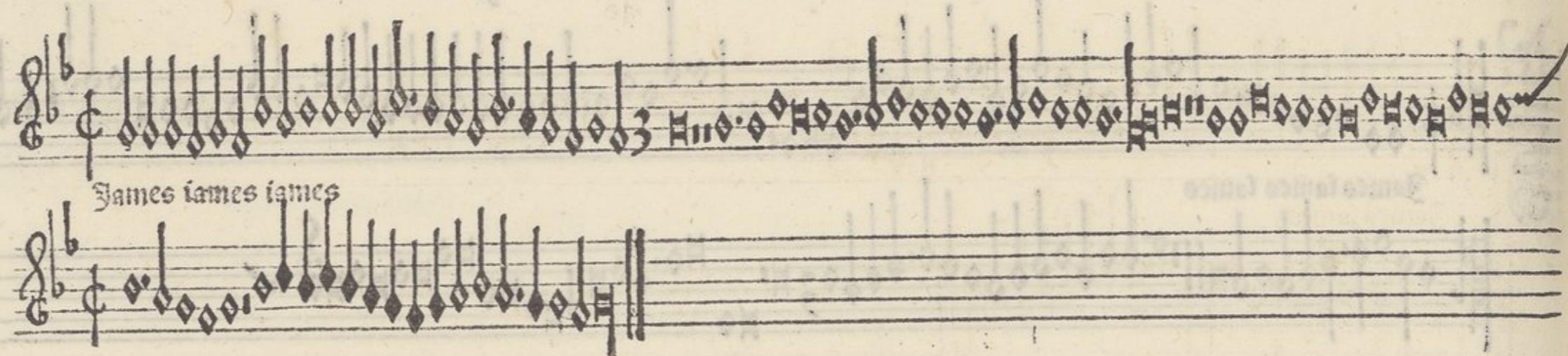
James James James

This is a handwritten musical score for the soprano part. The music is in common time (indicated by 'C') and consists of two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. The key signature is one flat. The vocal line features a continuous pattern of eighth-note pairs, with some notes having small vertical stems pointing down. The lyrics 'James James James' are written below the first staff. The page number '39' is located at the top right of the music.

Bassus

James James

This is a handwritten musical score for the bassus part. It consists of two staves. The top staff uses a bass F-clef and the bottom staff uses a bass F-clef. The key signature is one flat. The vocal line follows a similar eighth-note pattern to the soprano part. The lyrics 'James James' are written below the first staff. The page number '39' is located at the top right of the music.



A handwritten musical score for tenor or bass voice. The music is written in common time (indicated by 'C') with a key signature of one flat (indicated by 'F'). The vocal line consists of a series of eighth-note pairs (two notes per beat) and sixteenth-note pairs, primarily using the bass F-clef. The lyrics 'James iames' are written below the staff. The score includes several blank staves for continuation. The word 'Tenor' is written vertically along the left side of the staff.

Sunne

40

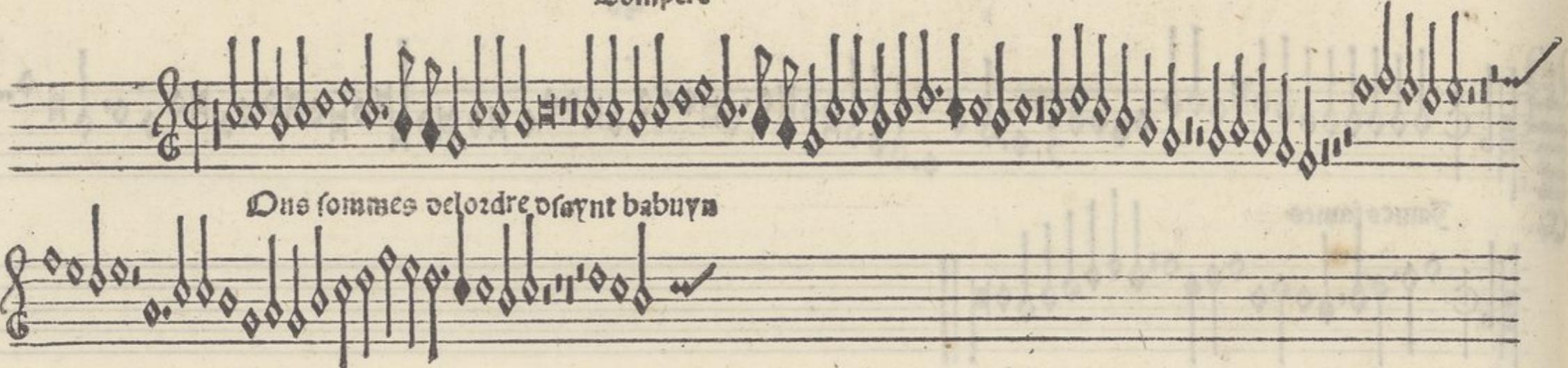
Handwritten musical score for 'Sunne'. The score consists of two systems of music. The top system starts with a treble clef, common time, and a vocal line with lyrics 'James farnes'. The music features a mix of vertical stems and diamond-shaped note heads. The bottom system starts with a bass clef, common time, and a vocal line with lyrics 'James farnes'. This system also uses vertical stems and diamond-shaped note heads. The score is written on five-line staves.

Coultur

James farnes

Handwritten musical score for 'Coulter'. The score consists of two systems of music. The top system starts with a treble clef, common time, and a vocal line with lyrics 'James farnes'. The music features a mix of vertical stems and diamond-shaped note heads. The bottom system starts with a bass clef, common time, and a vocal line with lyrics 'James farnes'. This system also uses vertical stems and diamond-shaped note heads. The score is written on five-line staves.

Compere



Tenor

*Envoi*

Musical score for the first section of 'Envoi'. The score consists of two staves. The top staff is for a treble clef instrument, likely a flute or recorder, featuring a continuous pattern of sixteenth-note pairs. The bottom staff is for a bass clef instrument, likely a bassoon, featuring a continuous pattern of eighth-note pairs. The music is in common time. The section concludes with a fermata over the bassoon part.

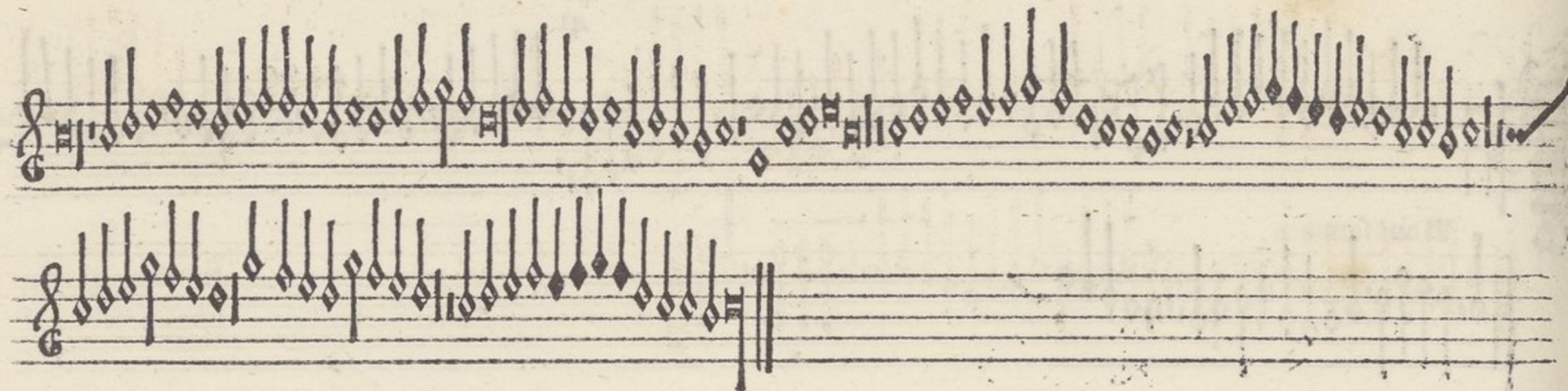
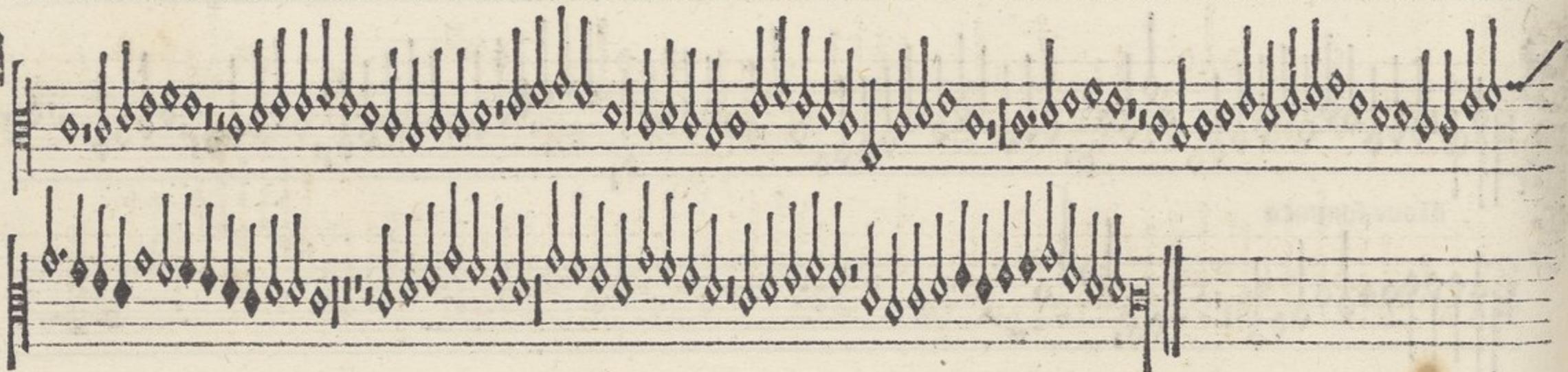
*Nous sommes*

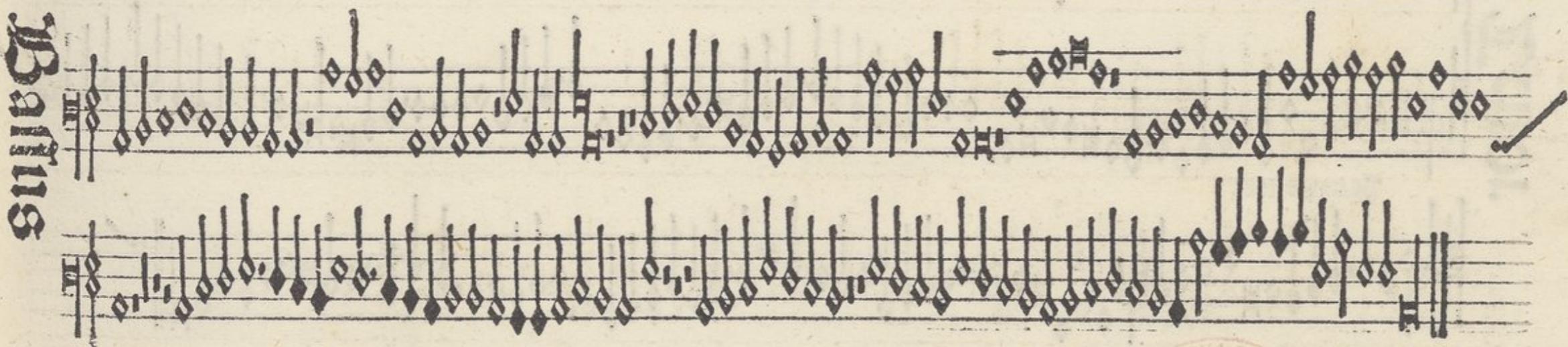
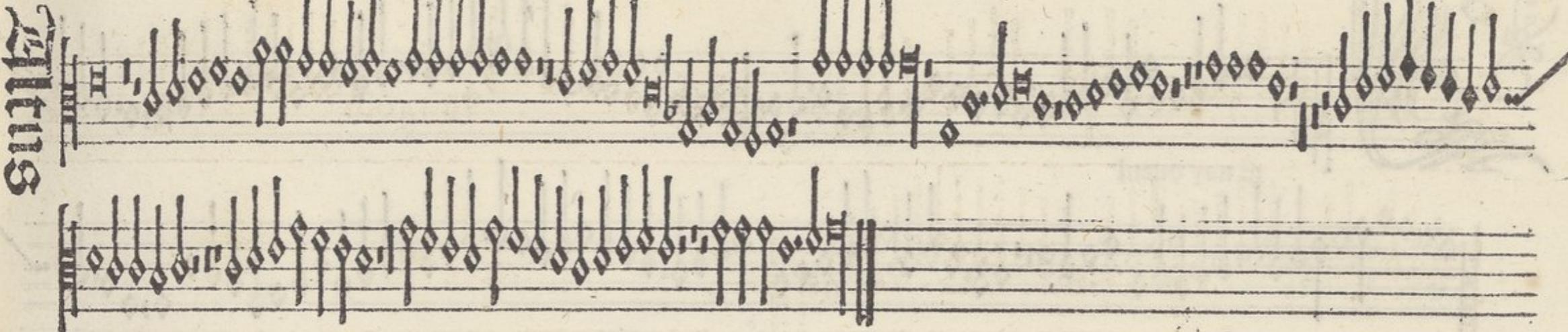
*Banlieue*

Musical score for the second section of 'Envoi'. The score consists of two staves. The top staff is for a treble clef instrument, likely a flute or recorder, featuring a continuous pattern of sixteenth-note pairs. The bottom staff is for a bass clef instrument, likely a bassoon, featuring a continuous pattern of eighth-note pairs. The music is in common time. The section concludes with a fermata over the bassoon part.

*Nous sommes*

Tenor





5 II

Agricola.

Agricola.

Enay dueul

Enay dueul

Tenor

Tenay dueul

43

St. John

Je n'ay queul

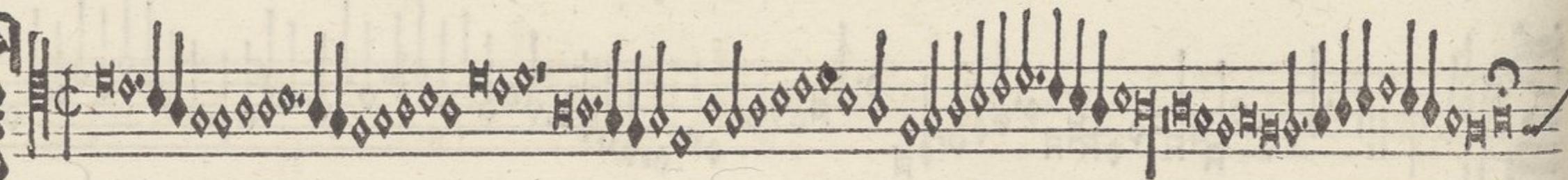
Bawne

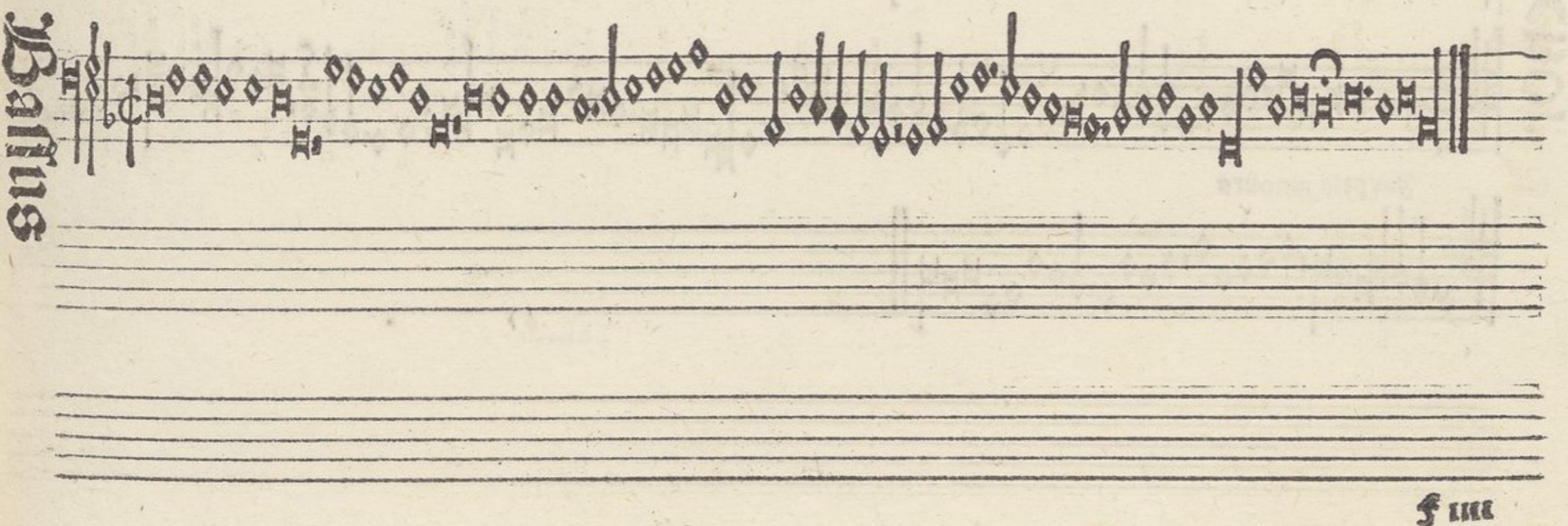
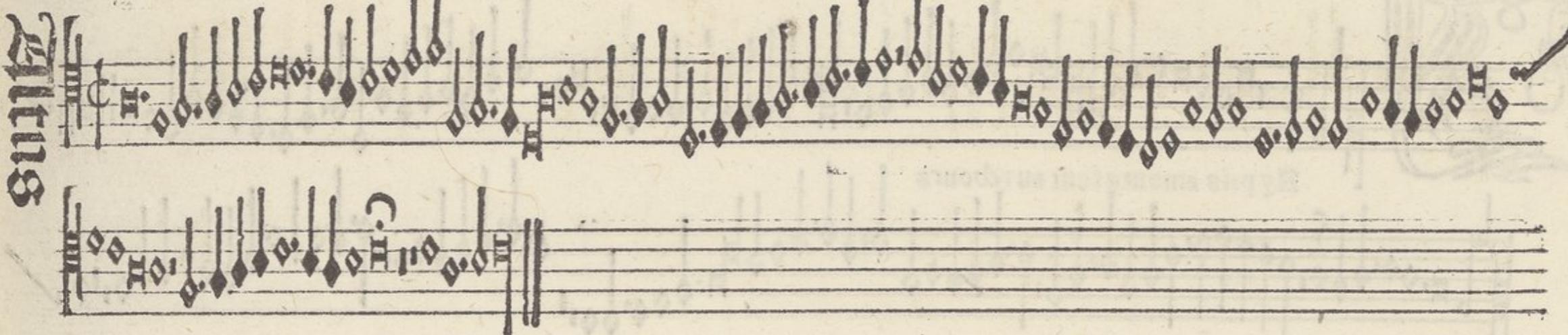
Je n'ay queul

F III



Soprano





Busnoys

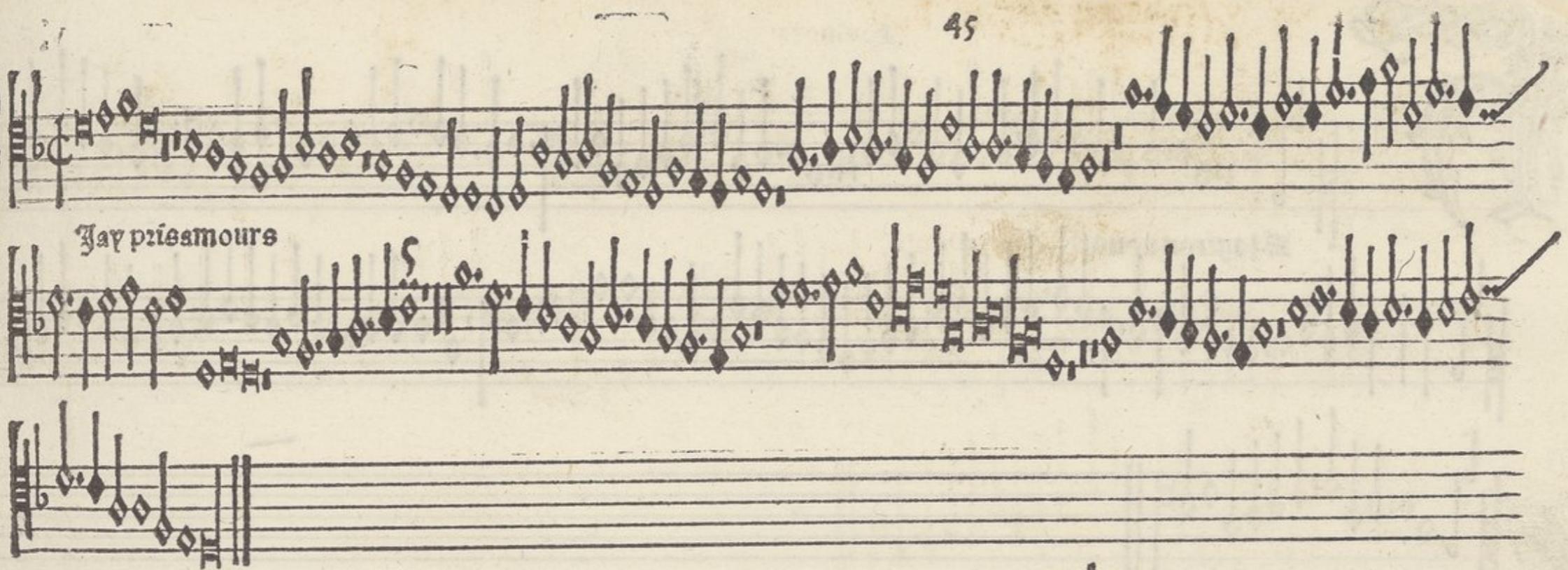
Ay pris amours tout au rebours

J'ay pris amours

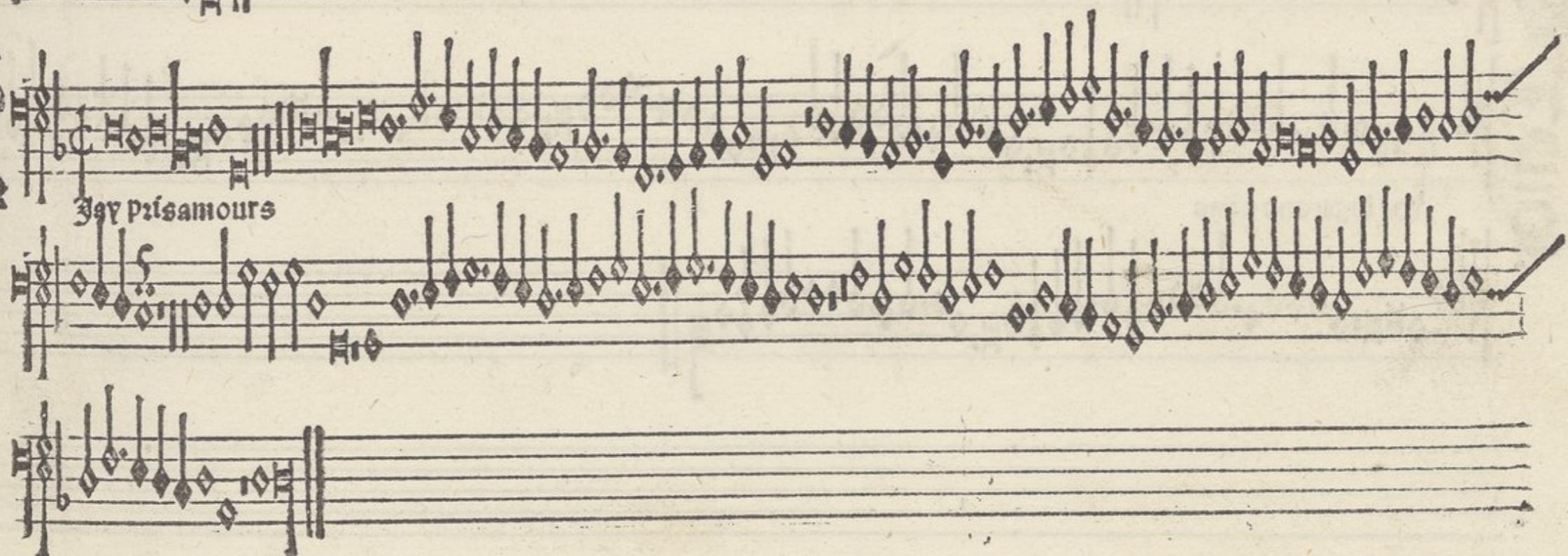
Bassus

Tenor

Sainte



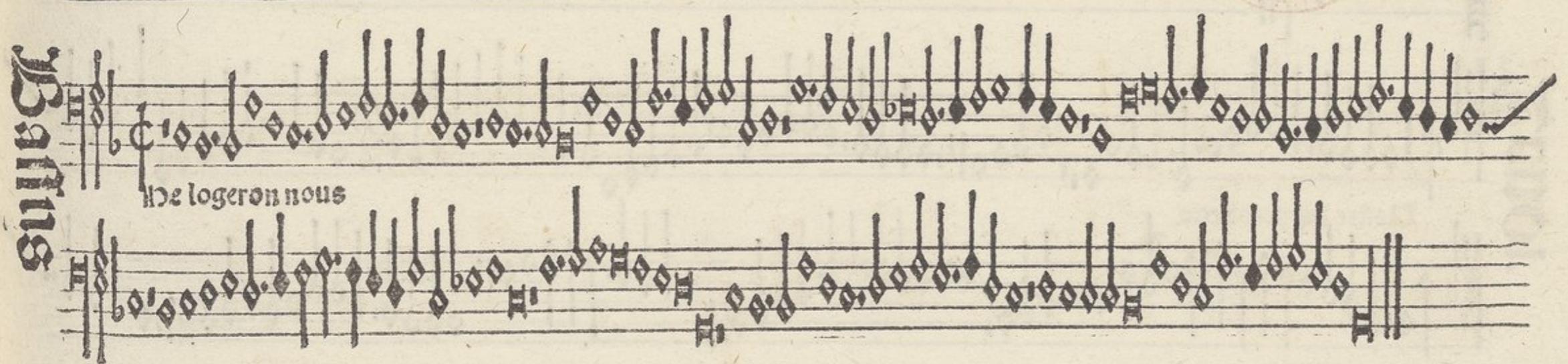
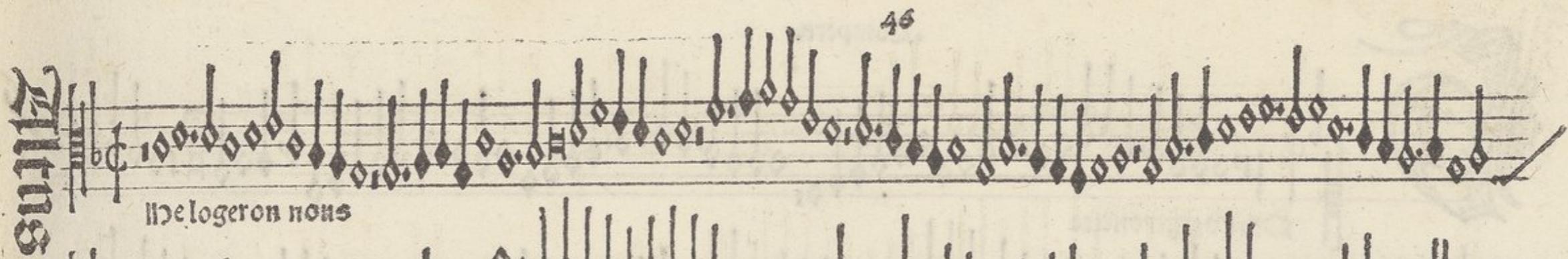
Basse



*E logeron nous*

*me logerons nous*

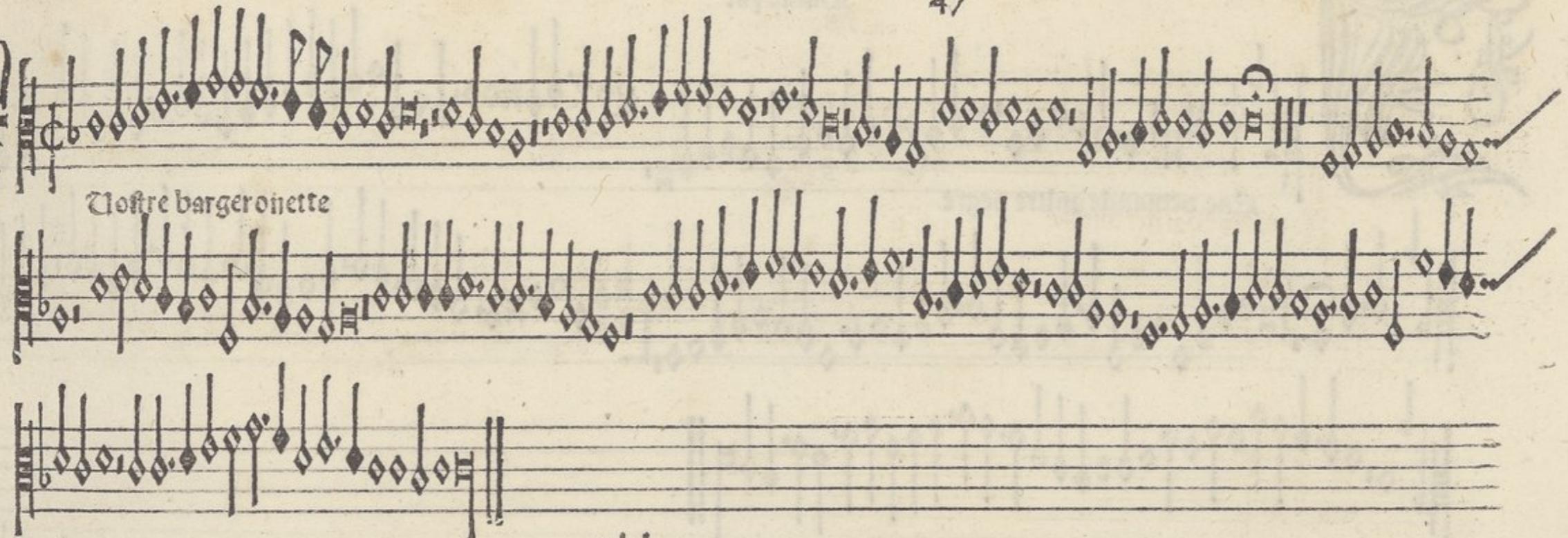
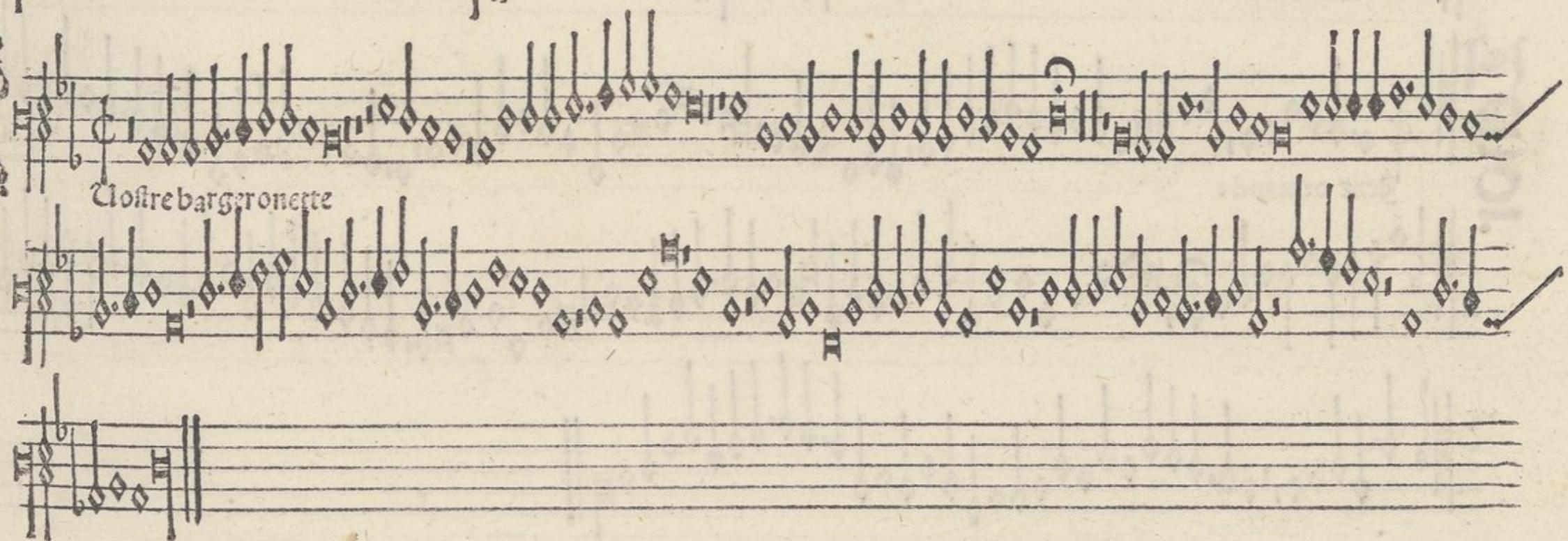
Aenor.





.Comperes

A musical score for three voices, likely for a three-part madrigal or chanson. The music is written on five-line staves. The top staff is labeled 'Ostre bargeronette' and features a continuous pattern of eighth-note pairs. The middle staff is labeled 'Vostre bargeronette' and also features a continuous pattern of eighth-note pairs. The bottom staff is labeled 'A ceo!' and shows a more varied rhythmic pattern, primarily consisting of eighth notes and sixteenth notes. The notation uses black ink on aged paper, with some horizontal lines extending across the staves.

**Sainte****Basse**

Busnoys.

Bass

Gene demande anltre degré

Tenor

Gene demande

Handwritten musical score for two voices, Soprano (top) and Alto (bottom). The score consists of five staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in black ink on five-line staves. The lyrics are in French, with some words underlined. The first staff begins with a soprano vocal line, followed by an alto line. The second staff continues with soprano and alto parts. The third staff begins with a soprano vocal line, followed by an alto line. The fourth staff continues with soprano and alto parts. The fifth staff begins with a soprano vocal line, followed by an alto line. The lyrics include "Jene demande" and "Molo.".

Soprano  
Alto

Jene demande

Molo.

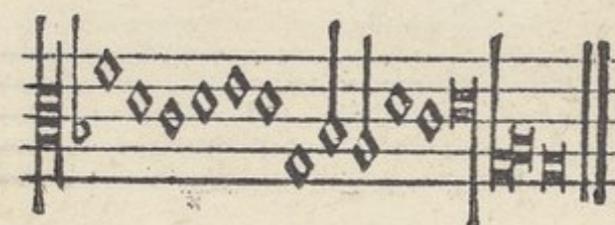
J. Eadinghen

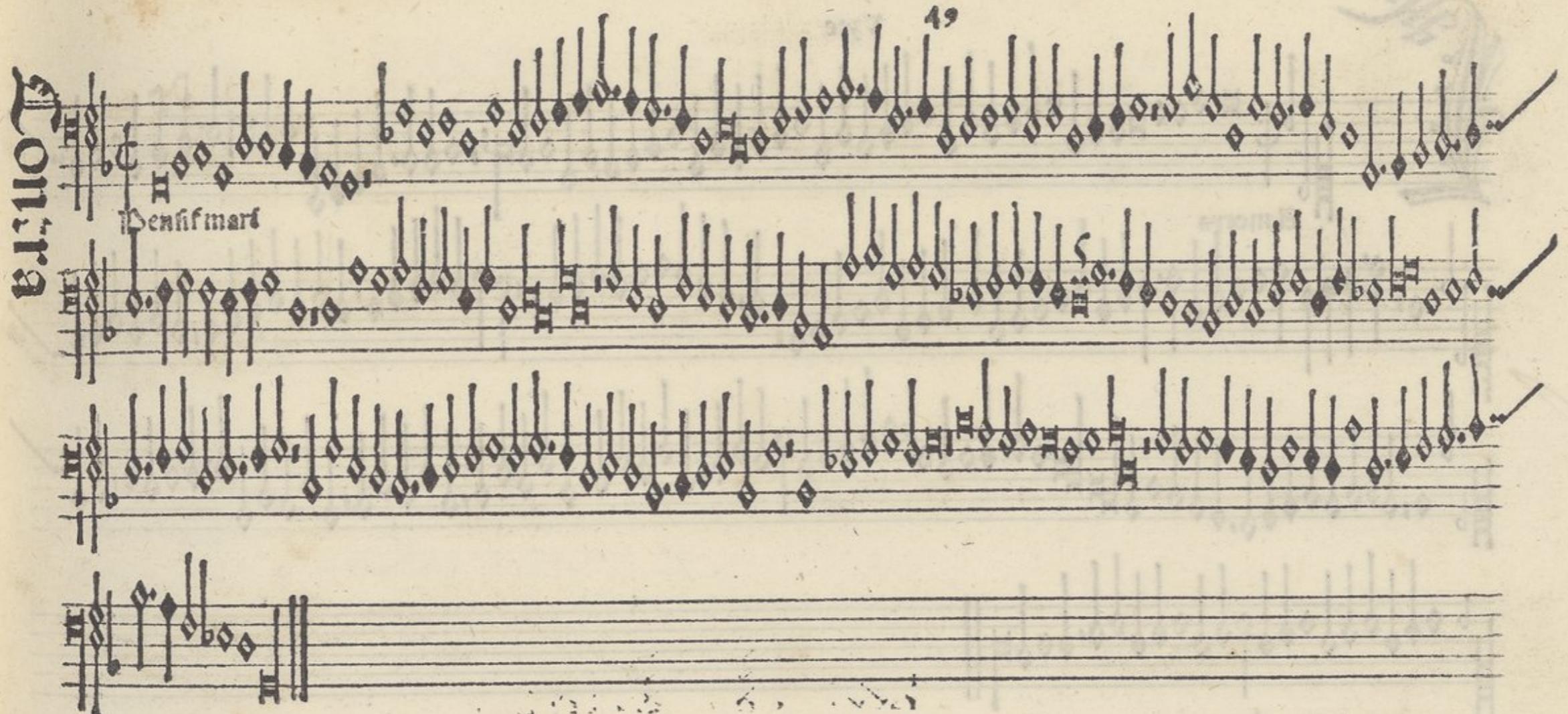


Enslimari

Enslimari

Wenslimari





Yzac

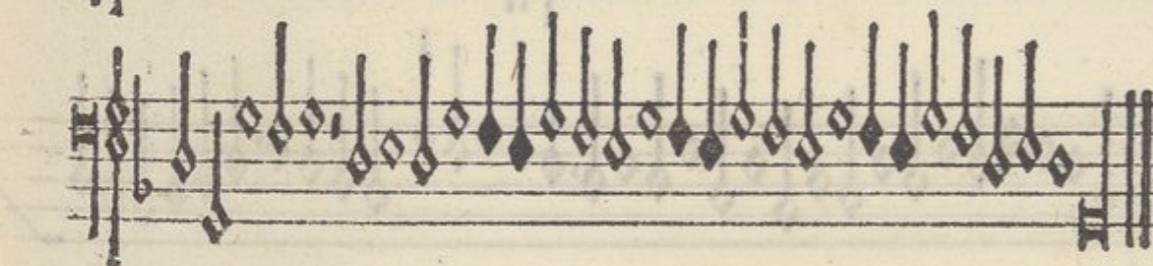
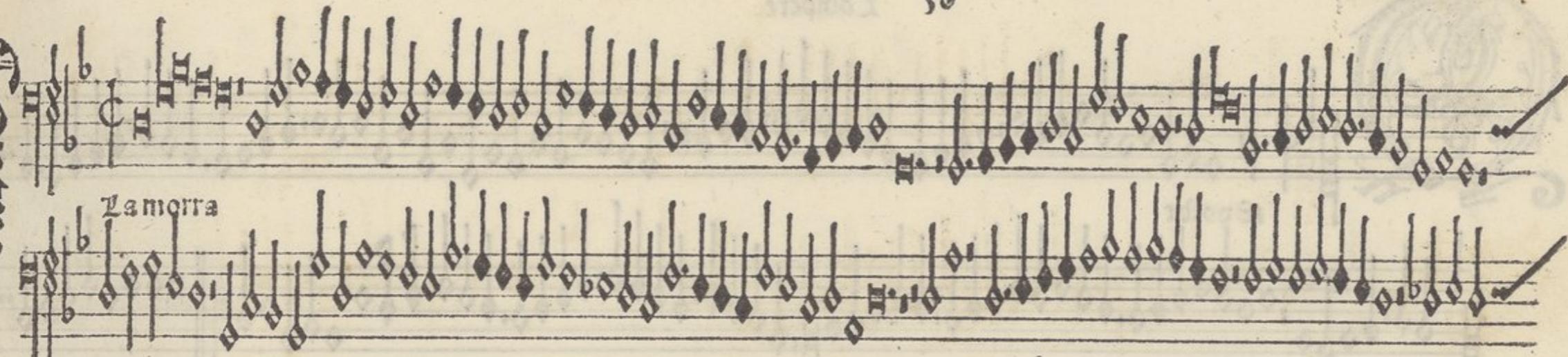
Amorra

Zeror

La piorra

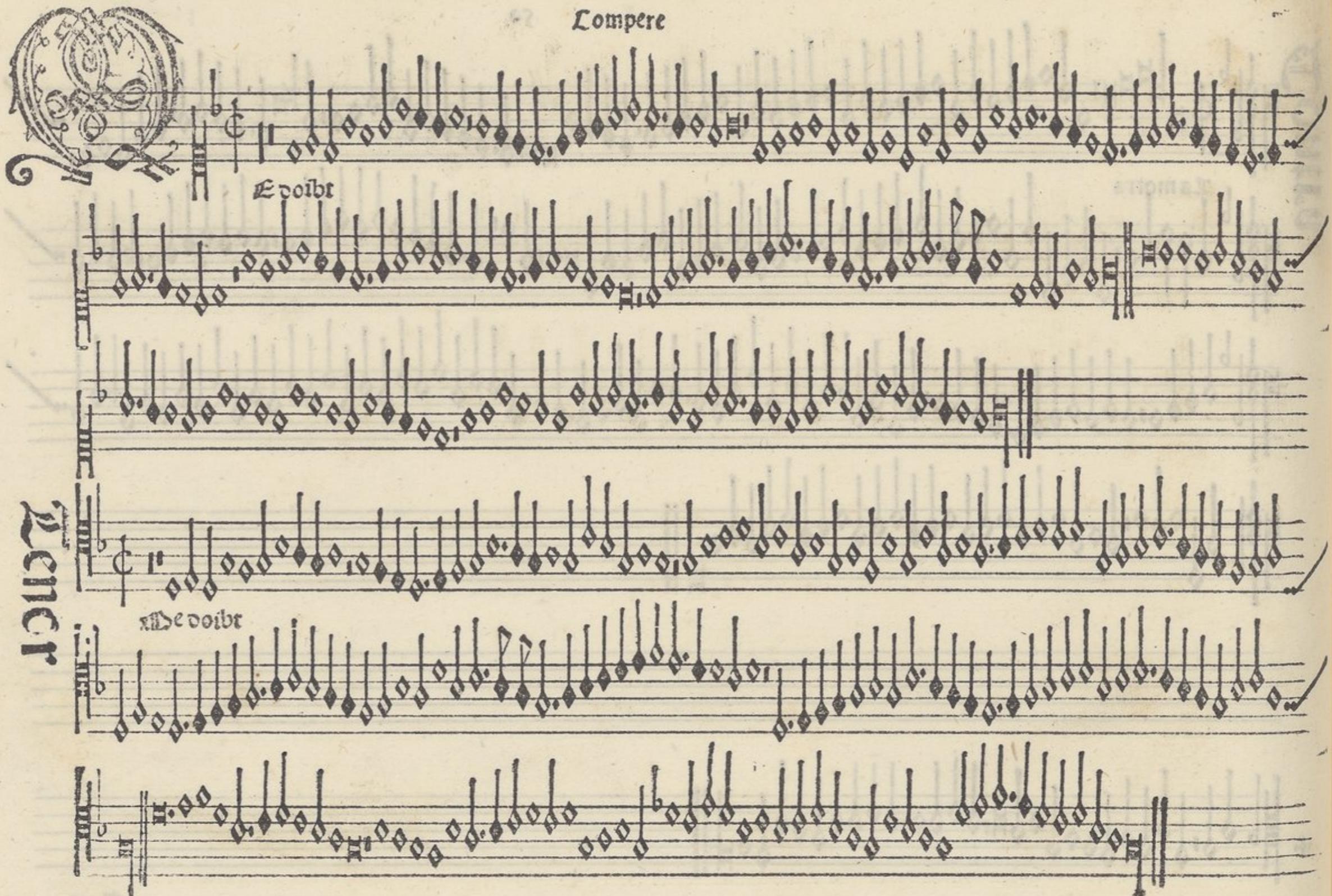
Contrabassoon

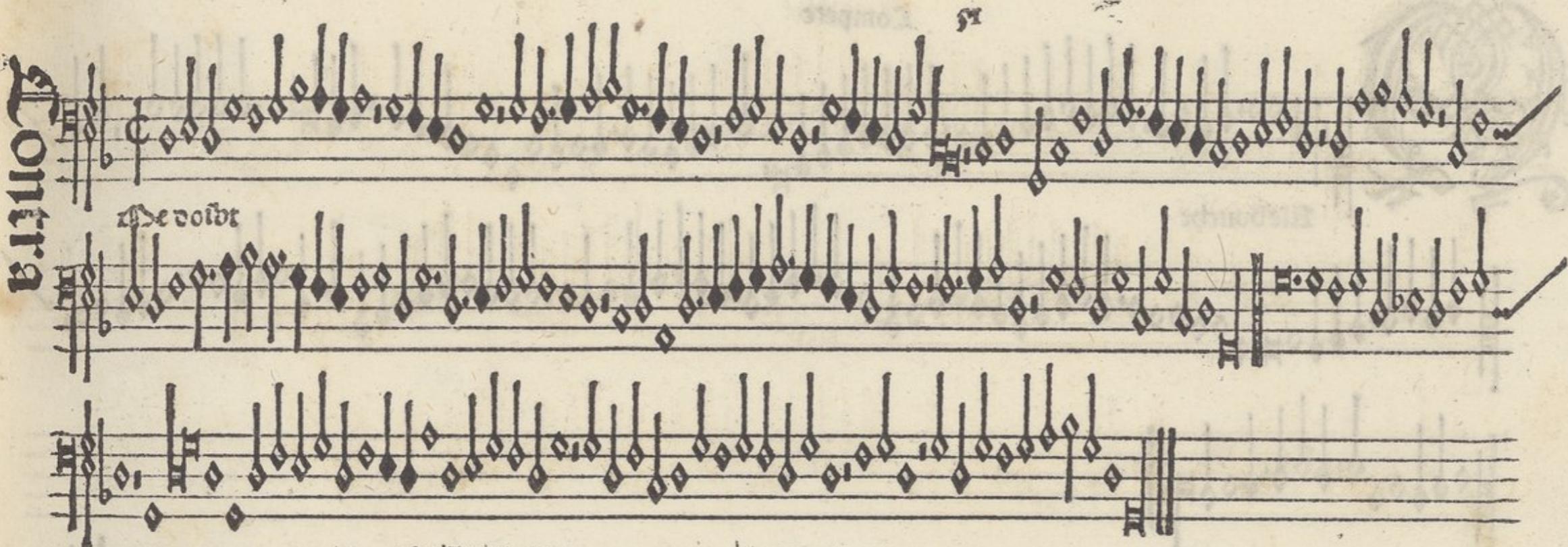
50



51

Lompere





30

Compere

Alle bouche

Alle bouche

Enor.

Contra



L'circundederunt me

viri

mundi mox

mea

qa

ccs

G illi

Agricola.

Home banni

Tenor

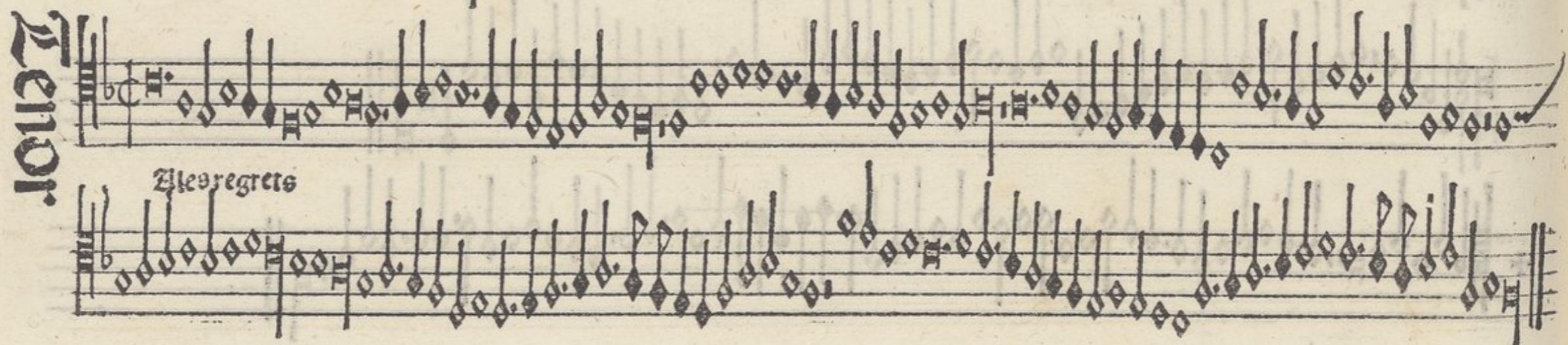
Home banni

Contra

x homebanni

53

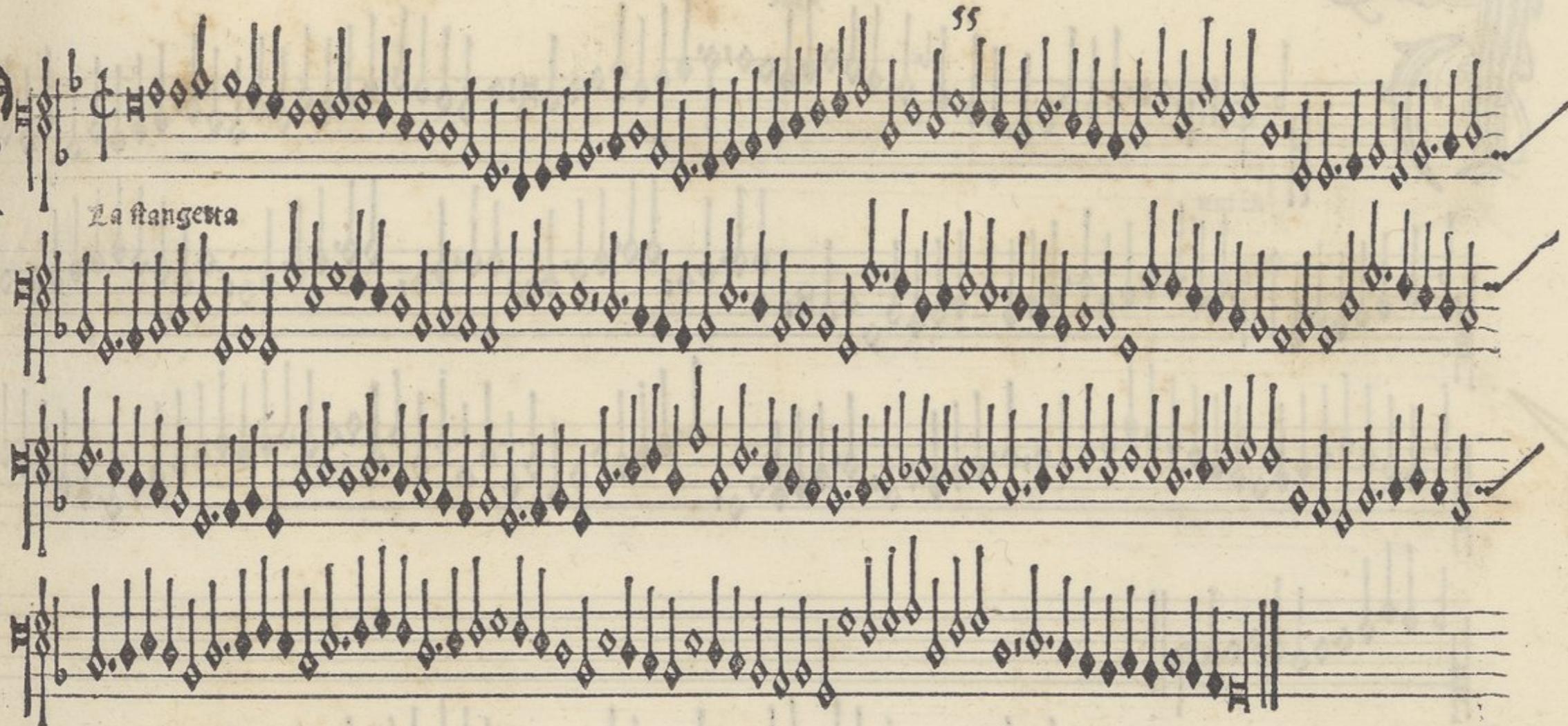




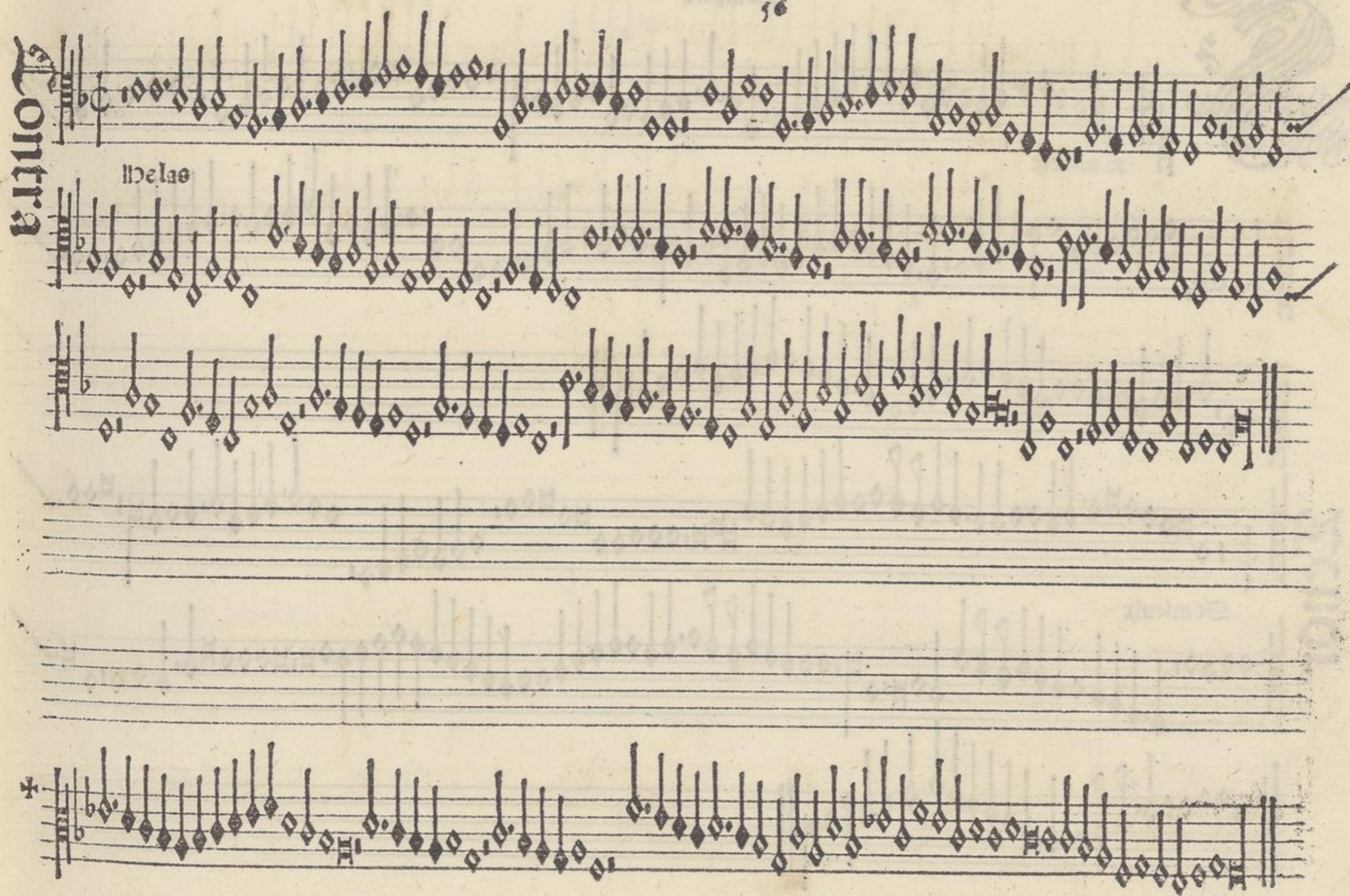


A page from a historical musical manuscript featuring five staves of music for voices. The staves are written in black ink on aged, yellowish paper. The first staff begins with a large, ornate bass clef. The second staff has the text "Al stangetta" written above it. The third staff has a small sketch of a quill pen on its left side. The fourth staff has the text "Tenor" written vertically along its left edge. The fifth staff has the text "La stangetta" written above it. Each staff contains a series of vertical stems with small diamond shapes at their tops, representing a specific rhythmic value. Measures are separated by vertical bar lines.

Contra







Compere

Embleme

Tenor

Gembelme

10. Octava



Tintoris.

Elias

Melia

Penor



II C

Compere



Enis regres

Tenor

Venit regres

Contra



Okenbe

Aboucherit

Contratenor

Tenor

Bassus



un c

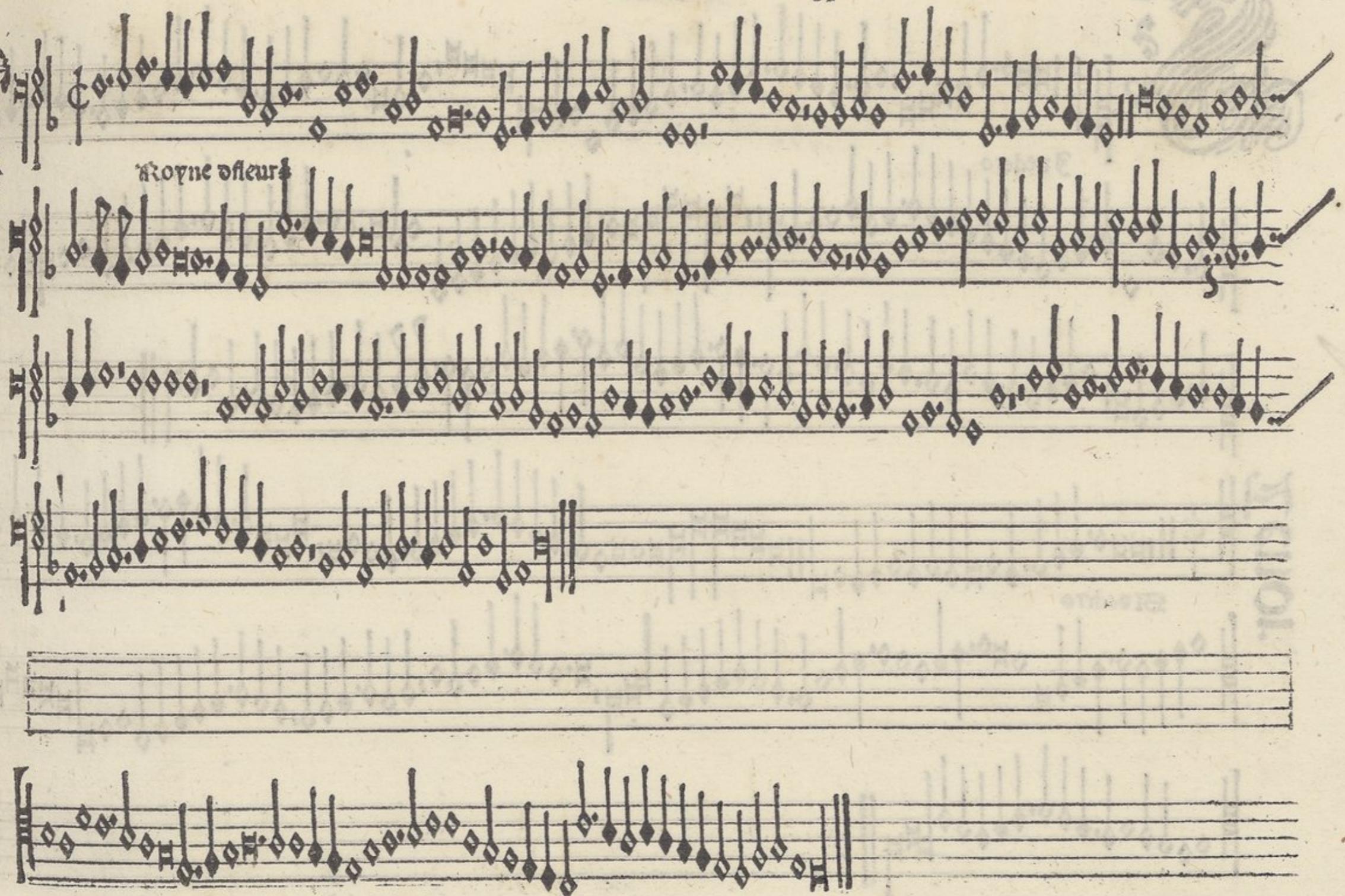


Alexander

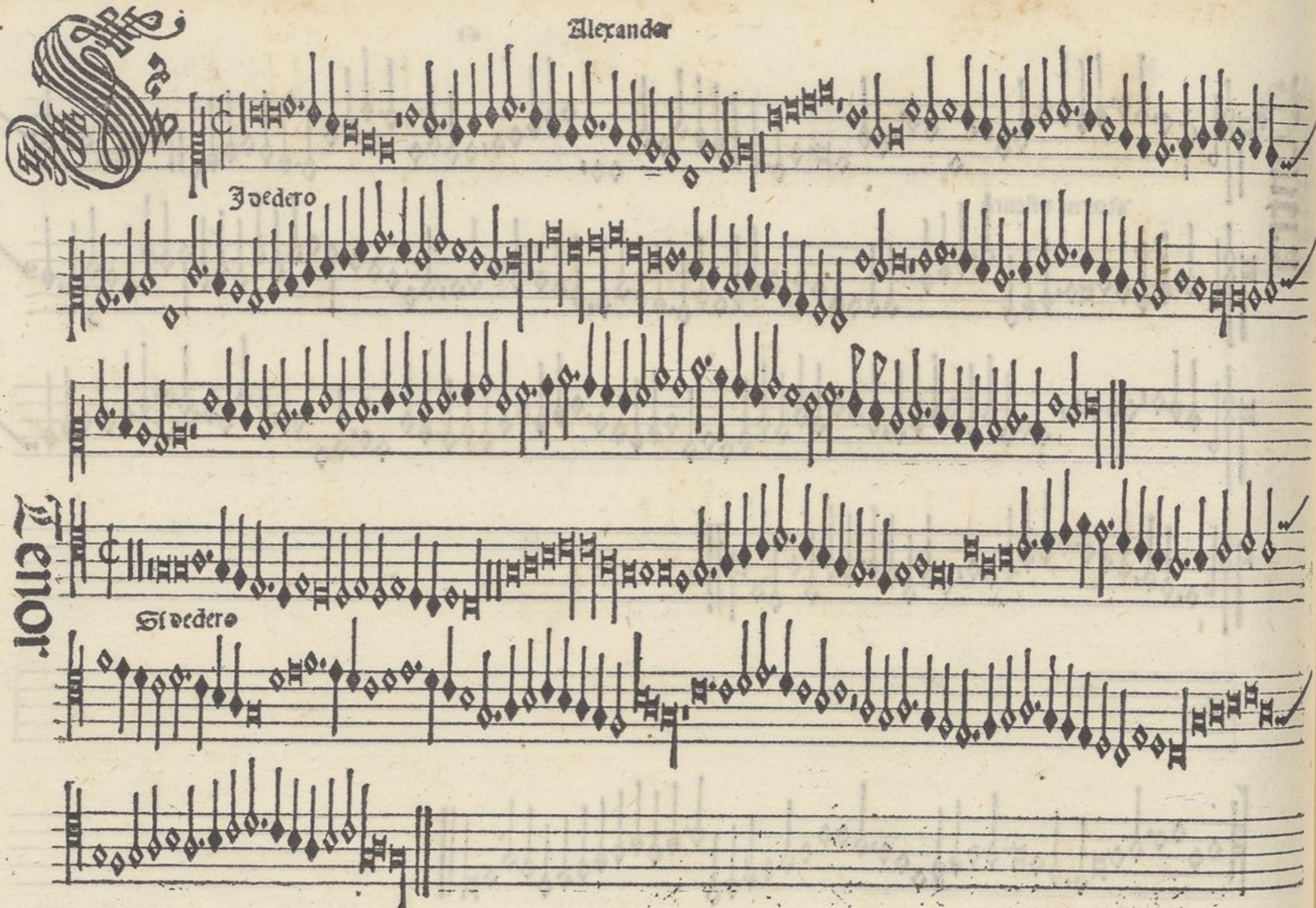
Royne de fleurs

A musical score for two voices, 'Alexander' and 'Zenor'. The music is written in five-line staves using a system of dots and dashes for pitch and rhythm. The score consists of four systems of music. The first system starts with a large initial 'A' for 'Alexander'. The second system starts with a large initial 'Z' for 'Zenor'. The third system contains the text 'Royne de fleurs' under both voices. The fourth system concludes the page. The music is in common time and uses a soprano and alto vocal range.

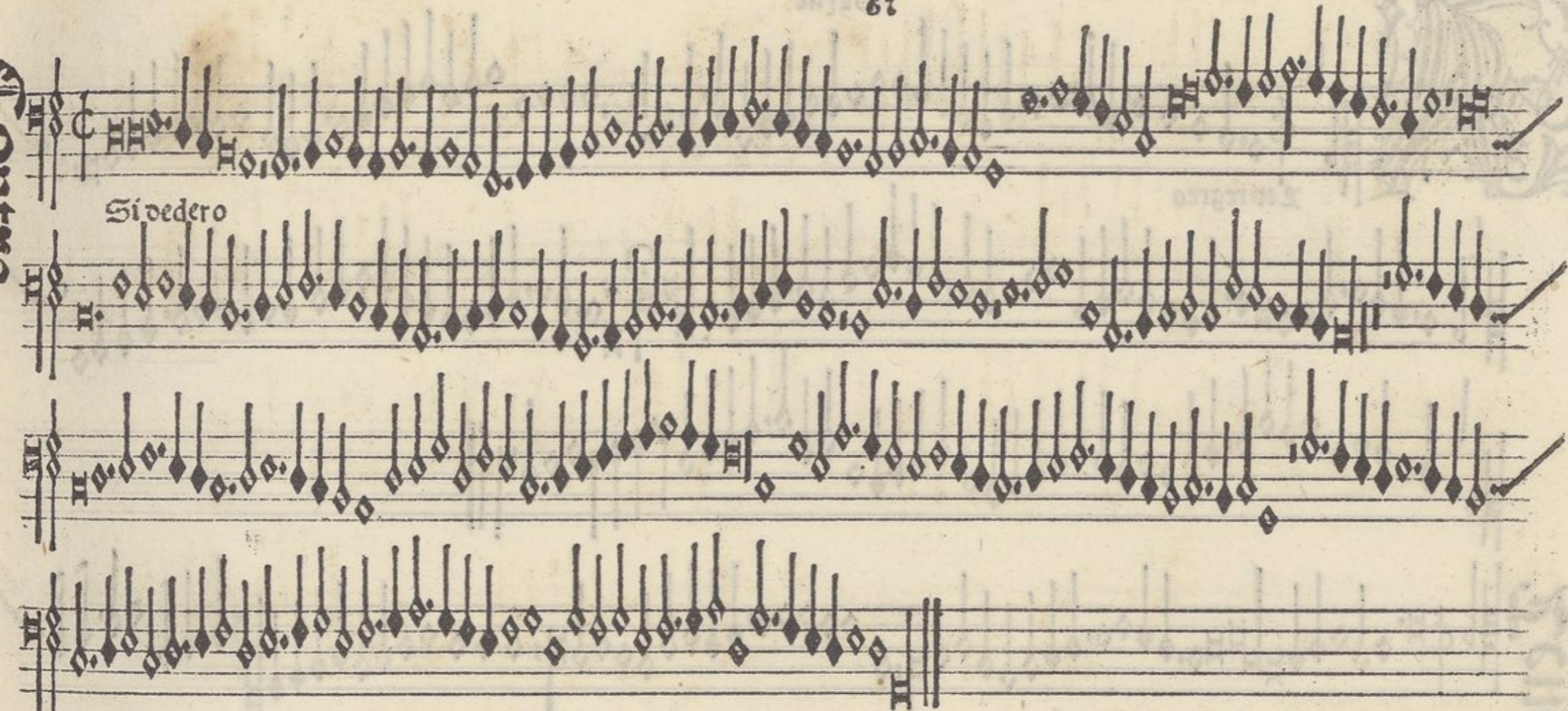
## Contra



Alexander



Contra



Mayne

Les regres

Zenor

a les regres

Contra



Comptere

Comptere

Bassses moy

Tenor

Bassses moy

Contra

Garniss

64

Compere

Es pensees

Tenor

Ades pensees

Tenor

Ades pensees



Vincet

Fortuna per ta crudelte

Fortuna

Tenor

Cotrina

66



3 II

Josquin

Bassus

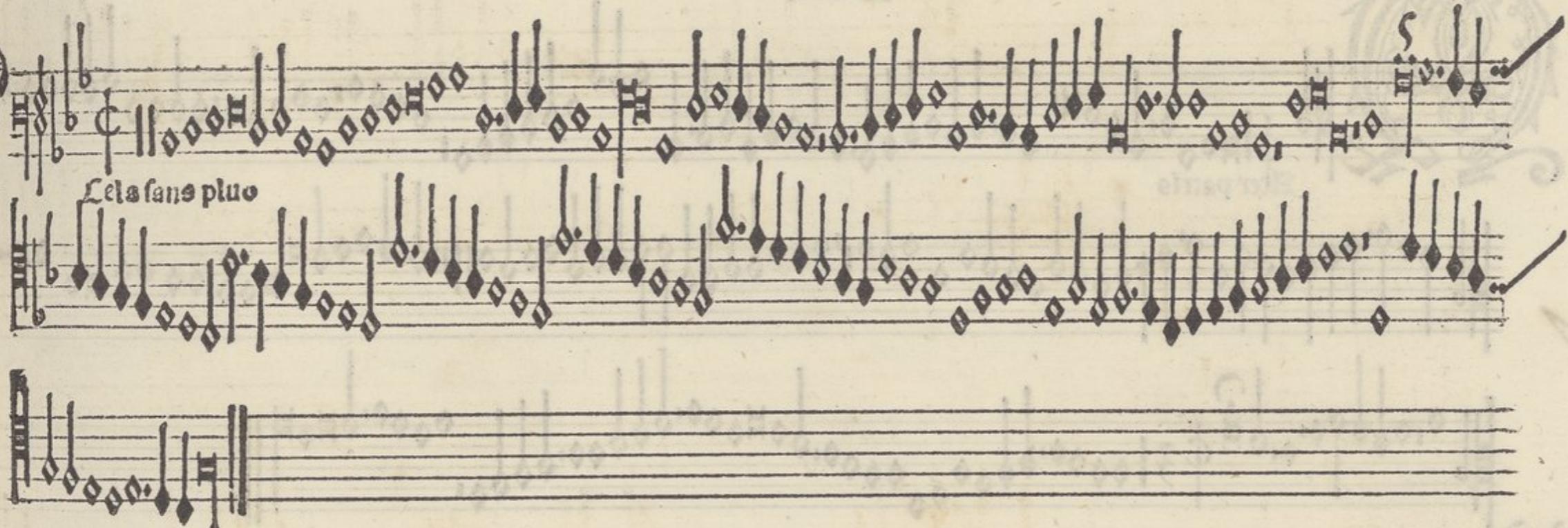
Tenor

Alta sans plus

11

Aloutra

67



3 m

Brumel



Aeter patris

A hand-drawn musical staff consisting of five horizontal lines, positioned to the left of the first vocal line.

Senior

Aeter patris

Music score for three voices (Soprano, Alto, Tenor/Bass) in common time (indicated by 'C'). The vocal parts are written in black ink on five-line staves. The soprano part begins with a melodic line starting on the second line. The alto part begins with a melodic line starting on the fourth line. The tenor/bass part begins with a melodic line starting on the fifth line. The music consists of a series of eighth-note patterns connected by vertical stems. The vocal entries are staggered in time, creating a polyphonic texture. The lyrics 'Aeter patris' are repeated in each section of the music.

Contra

68



3 III



Chengben.

Alor mebat

Tenor

Alor mebat

The image shows a handwritten musical score for four voices: Alto, Tenor, Bass, and Treble. The Alto part begins with a decorative initial 'Q'. The Tenor part starts with 'Alor mebat'. The Bass part starts with 'Alor mebat'. The Treble part begins with 'Alor mebat'. The music consists of four staves, each with vertical stems and diamond-shaped heads, typical of early printed music notation. The paper is aged and yellowed.

Contra

Molor me bat

69



*Josquin*

*A plus de puls*

*A plus*

*Tenor.*

Contra





Alexander

Les mon cor

Tenor

Les mon cor



Adame helas

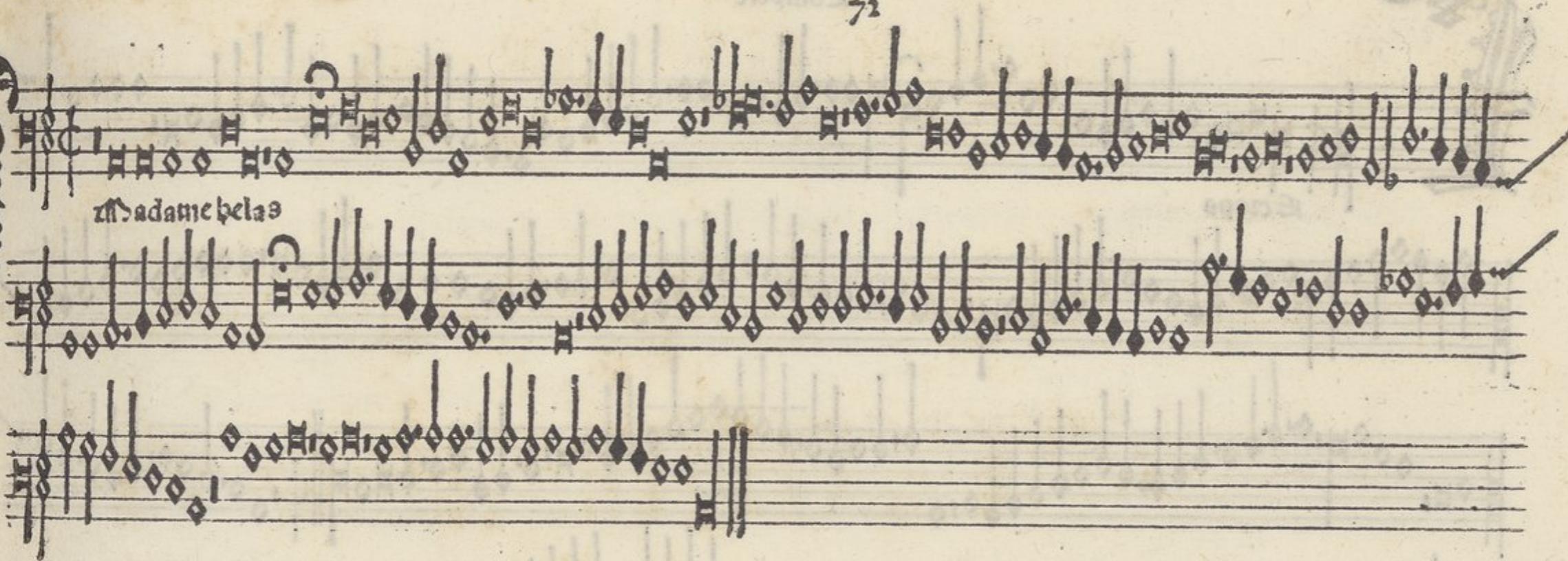
Adame helas

Tenor

Contra

72

Madame belas



Compere

Le corps

A

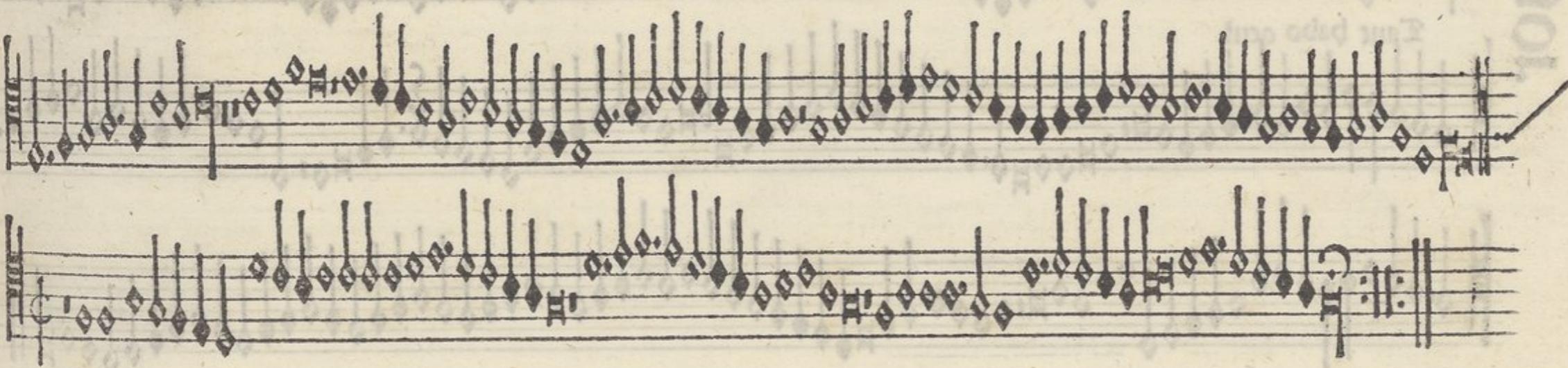
Le corps

Contra

73

Corpus ejus modis putrefact de sepulcro facies in die iudicij resuscitari

Exaudi exaudi exaudi me



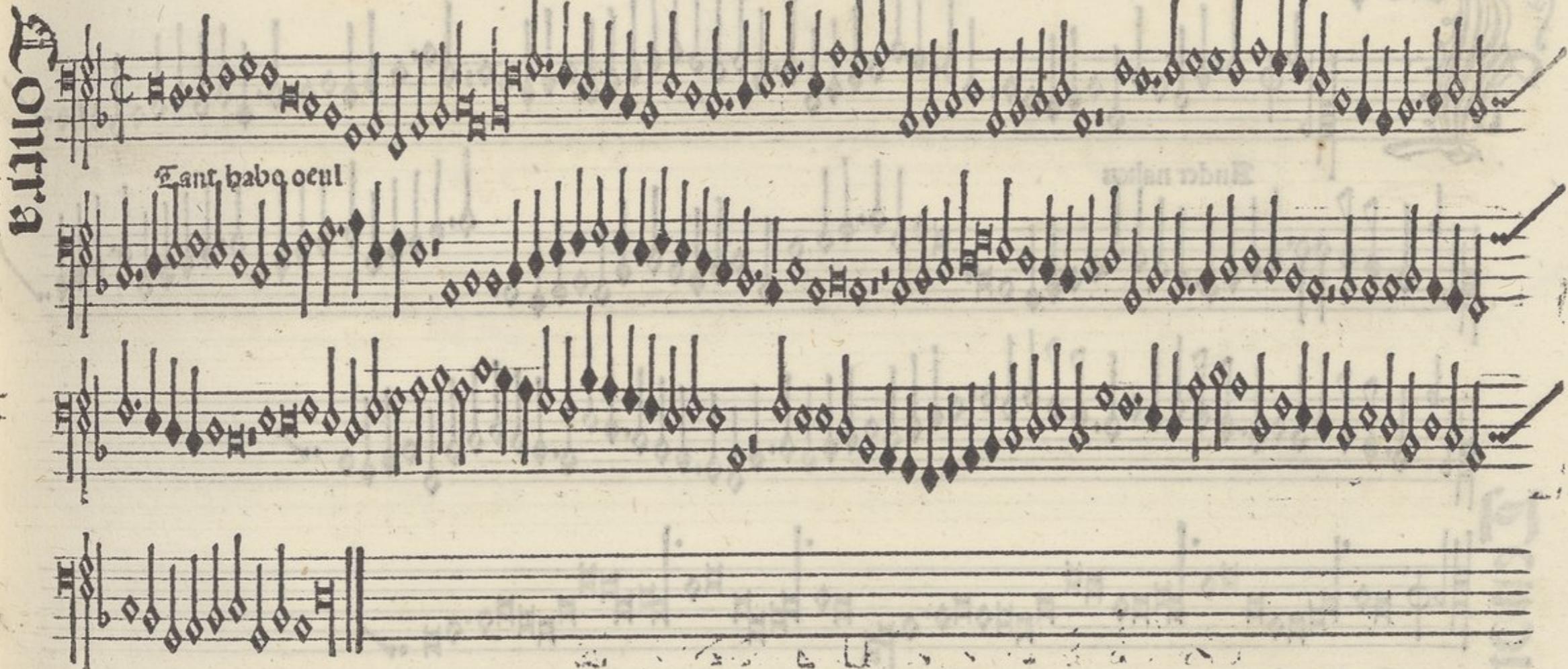
85

*Compere*

*Ant habo ocul*

*Tant habo ocul*

*Aenor*



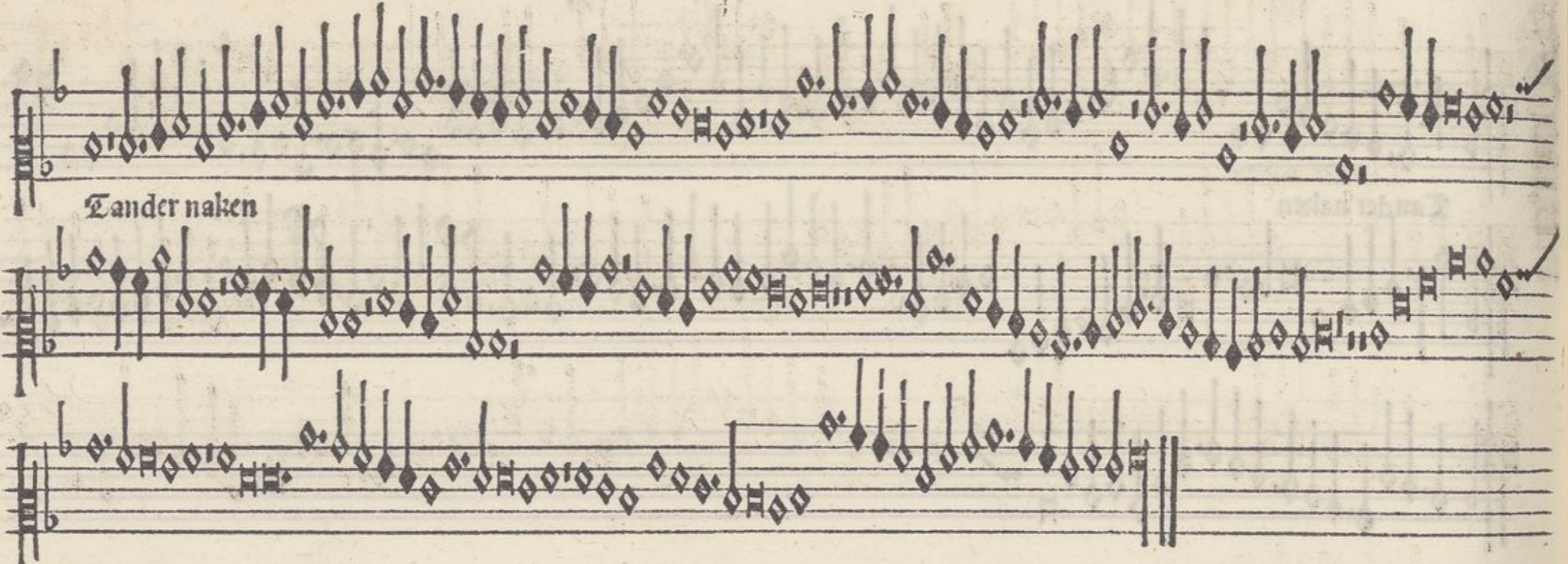
Obreht

Ander naken

Ander naken

Contra

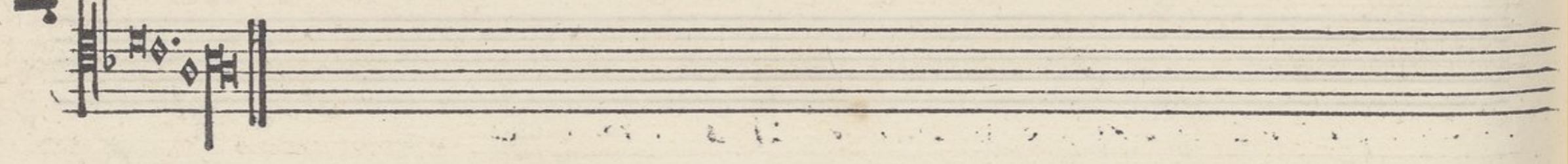




Tander naken

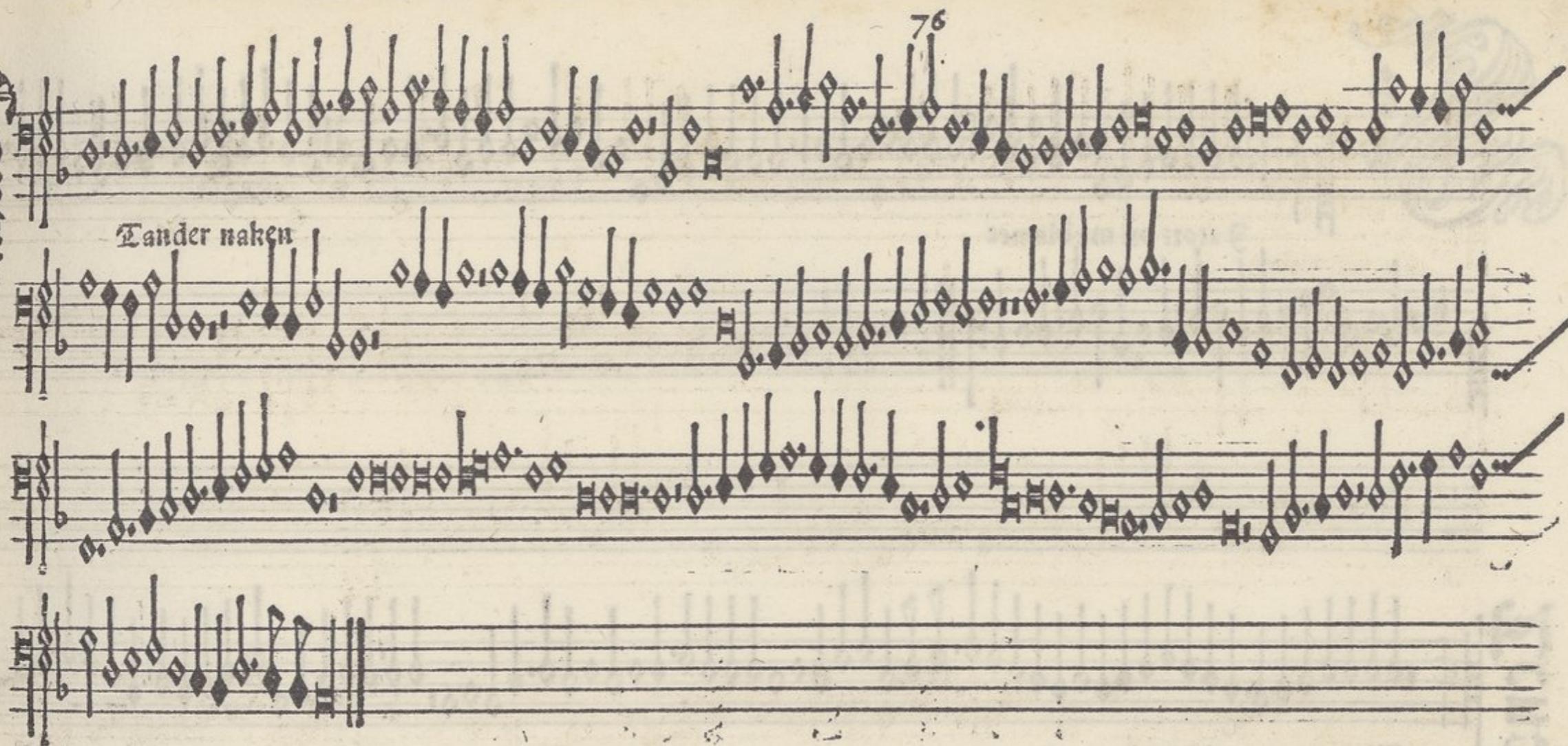


Tander naken



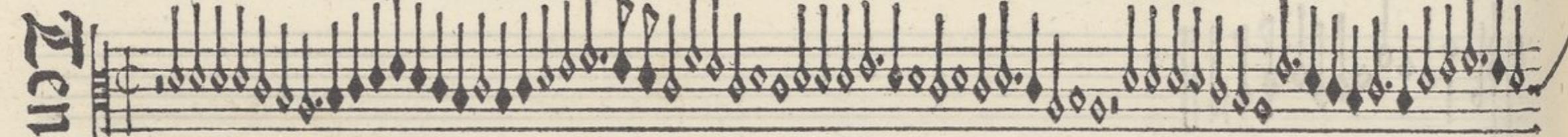
Contra

Tander naken



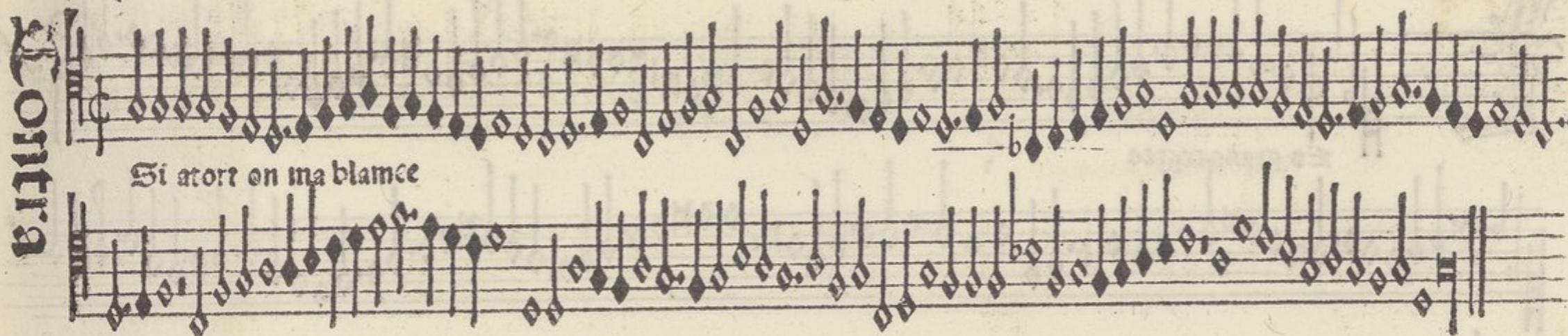


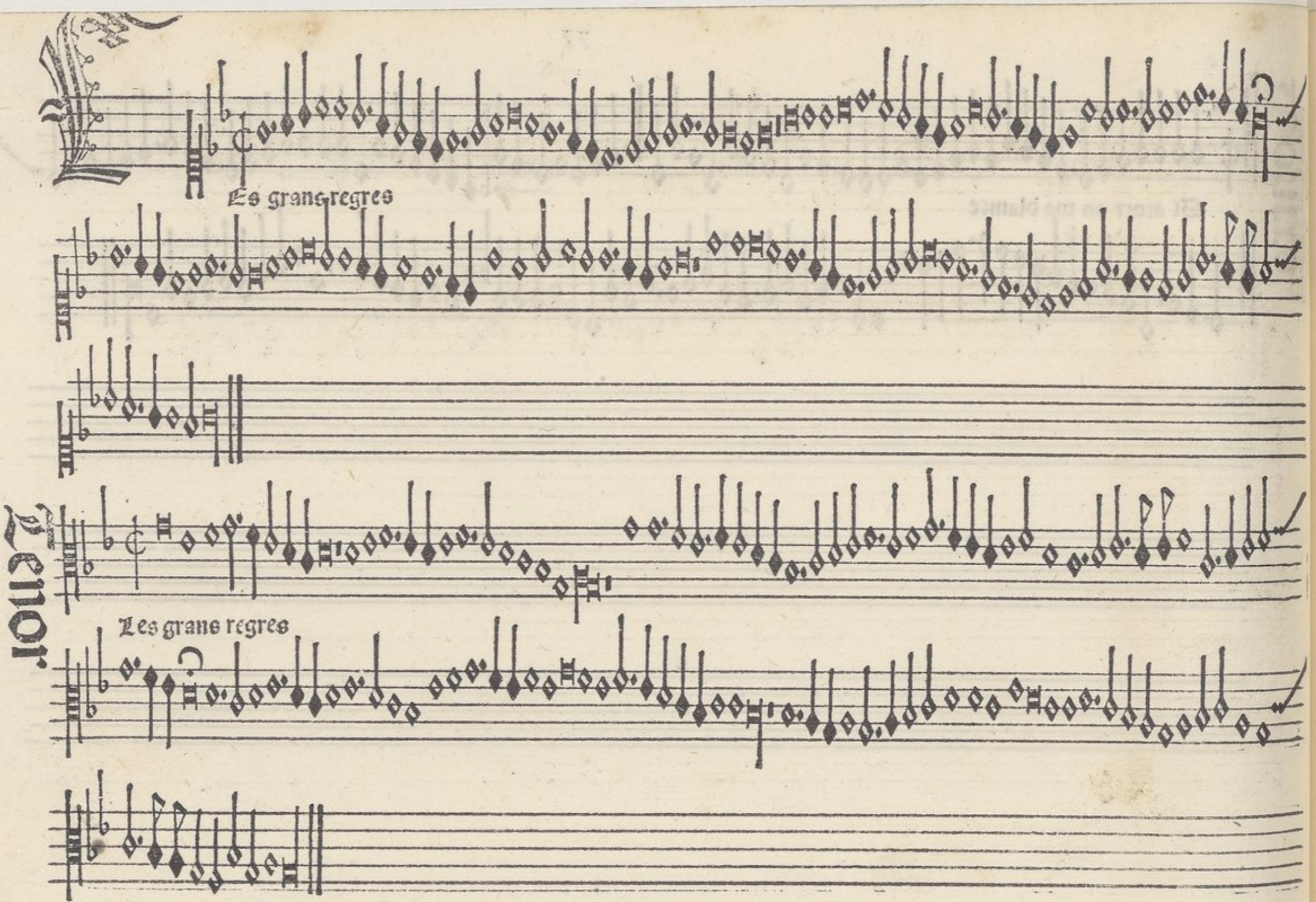
Si atori on ma blamee



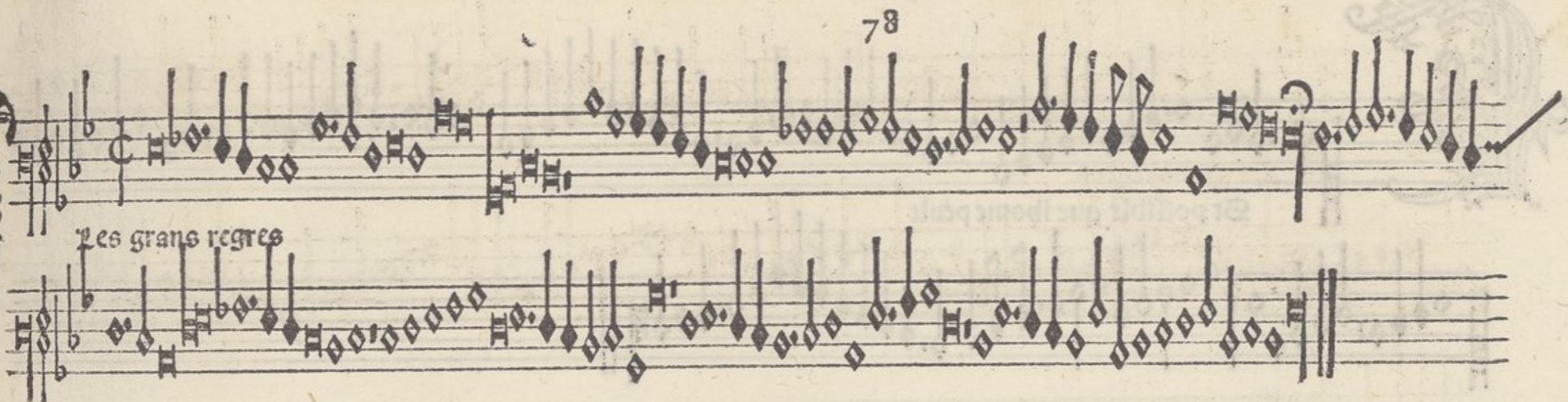
Si atori on ma blamee

Tenor





Contrabass

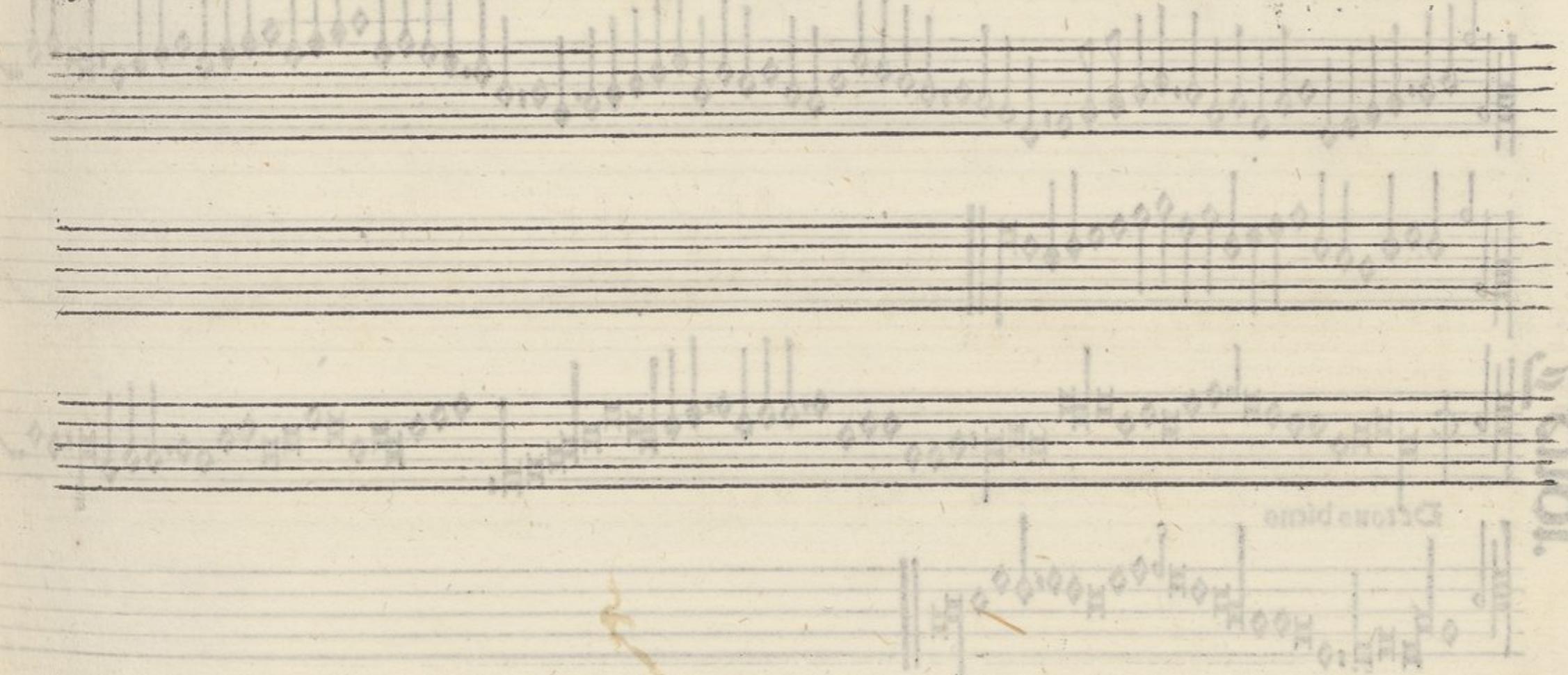




Tenor

Est possible

Contra



*E tous biens*

*E tous biens*

Tenor



Scot.

*Fortuna dun gran tempo*

*Fortuna*

Tenor

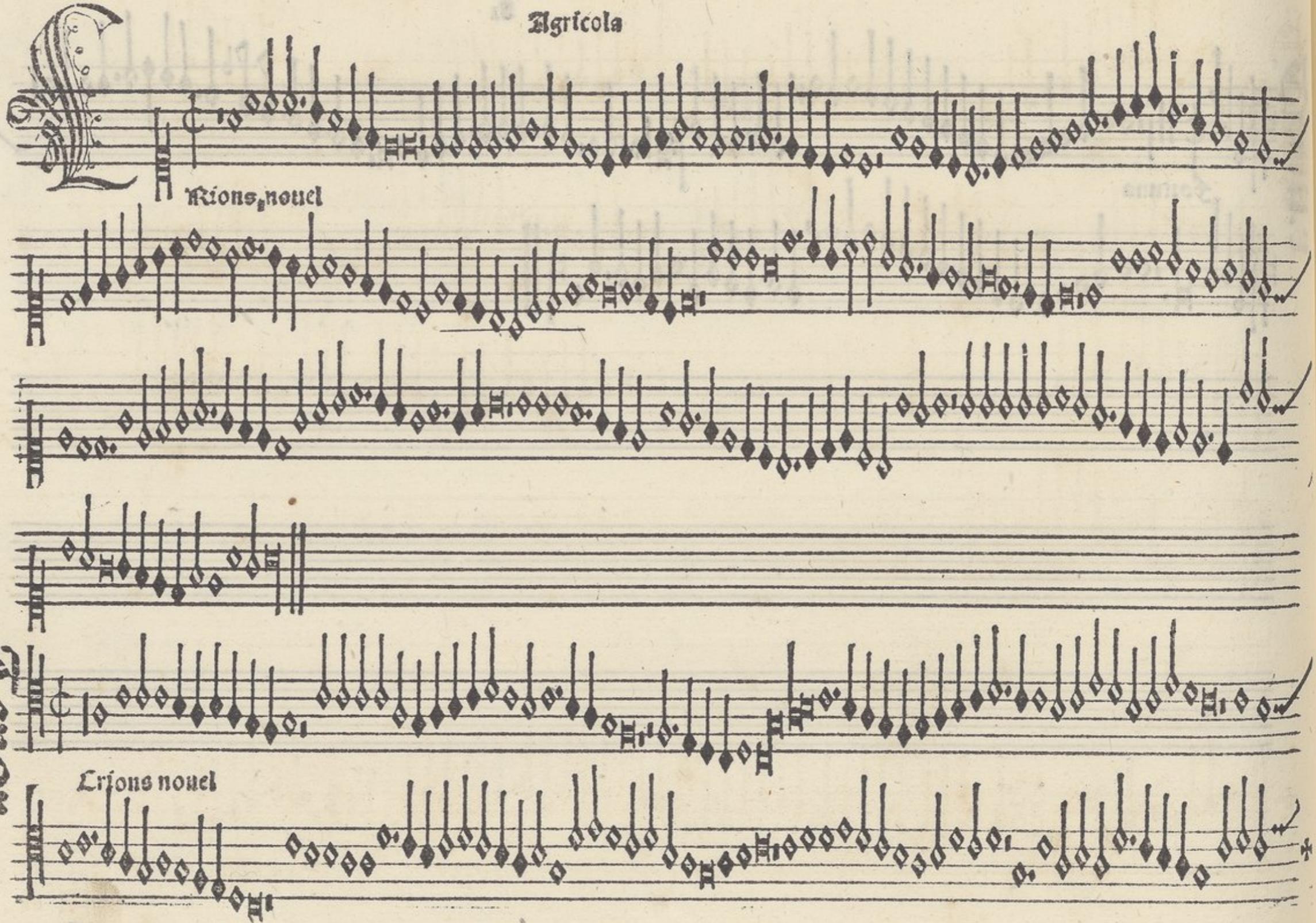
Contra



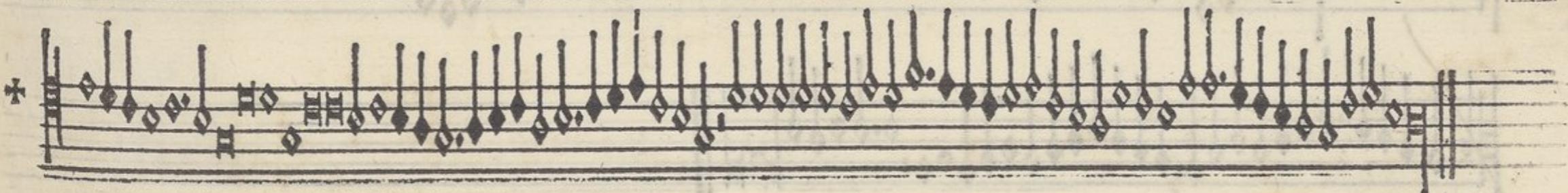
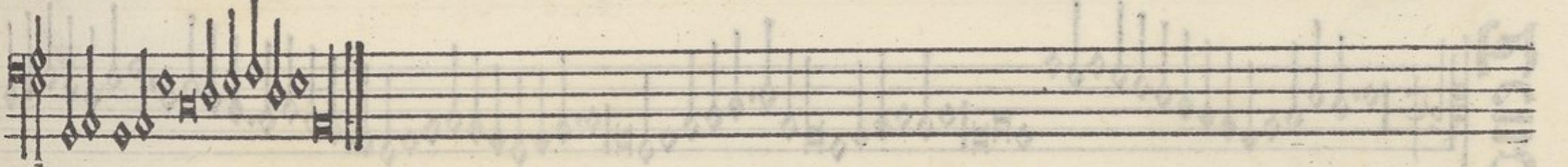
81

z

Agricola



Contra



2





Compere



A handwritten musical score for five voices, likely for a choral or organ piece. The music is written in common time on five staves. The voices are labeled vertically on the left side: 'Compere' at the top, followed by 'Le renuoy', 'Le renuoy' again in a larger script, 'Le renuoy' once more, and 'Le renuoy' at the bottom. The notation uses a unique system of dots and dashes for pitch and rhythm. The first staff begins with a decorative initial 'C'. The second staff starts with a 'B'. The third staff starts with a 'D'. The fourth staff starts with an 'E'. The fifth staff starts with an 'F'. The music consists of continuous patterns of short notes, primarily quarter notes and eighth notes, with occasional sixteenth-note figures.

Contra



2 III



Josquin

Venus bant

Tenor

Duenus bant

Contra





A seule dame



A enor.

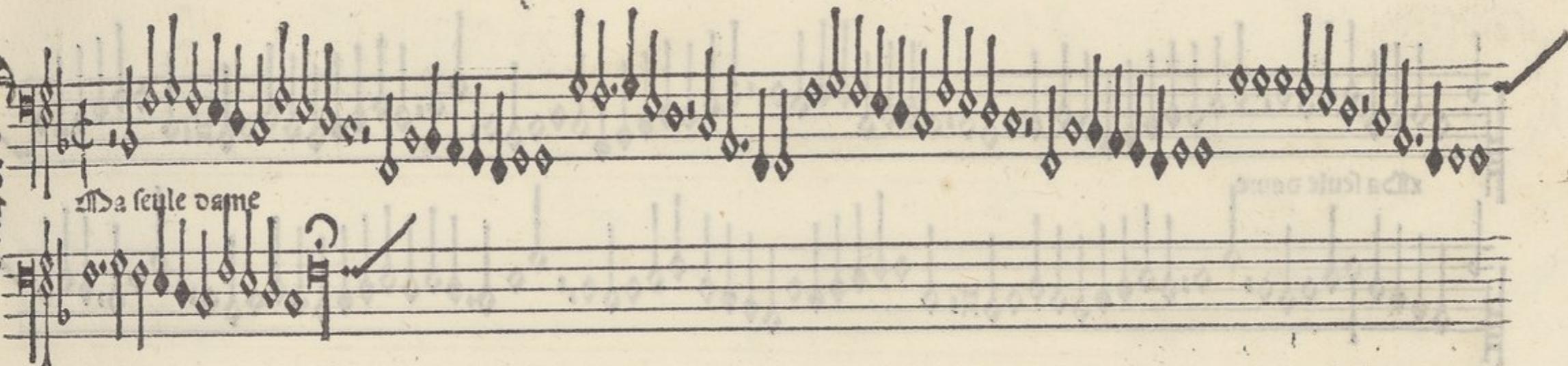
a seul dame



Contra

86

Ma seule dame



**2** **celior**



Outra



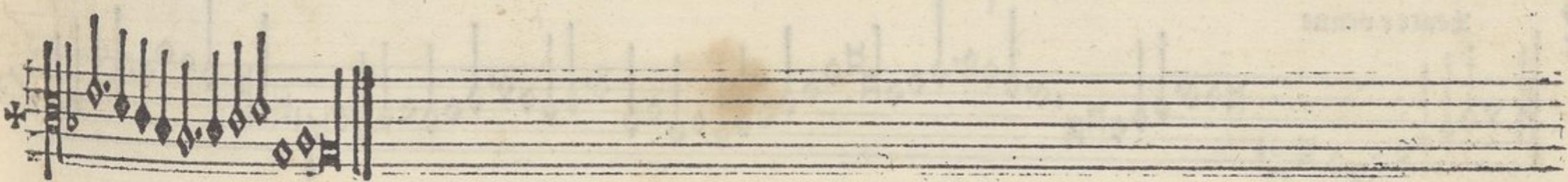
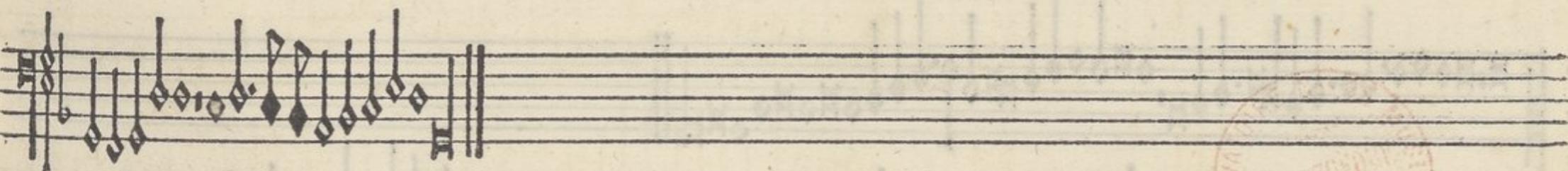
Jo. għiselin:



Contr



La alfonsina



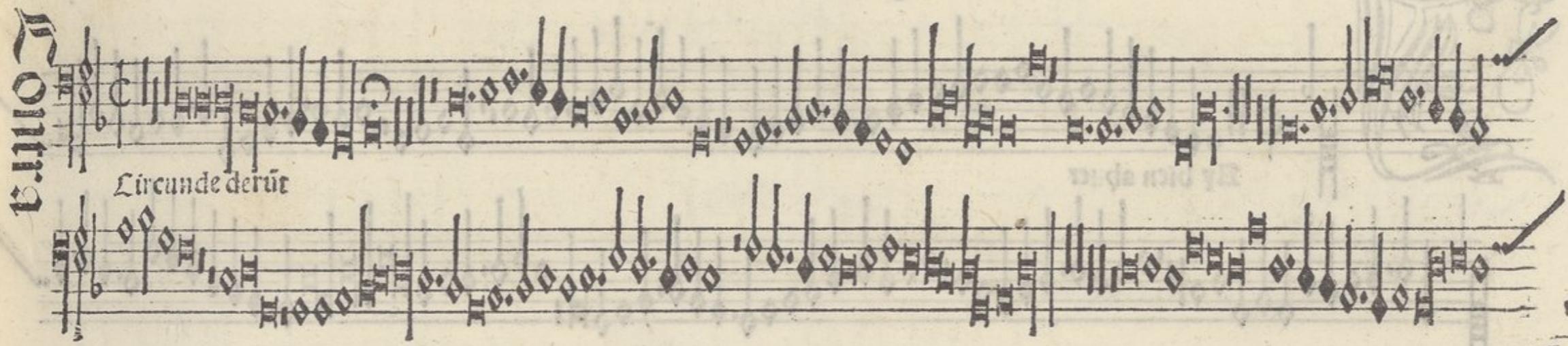
Agricola

The image shows a page from a handwritten musical manuscript. At the top center, the name "Agricola" is written in a cursive hand. To the left of the first staff, there is a large, stylized bassoon clef. The music is divided into two staves by a vertical bar line. The top staff begins with a bassoon clef and consists of five horizontal lines. The bottom staff begins with a tenor clef and also consists of five horizontal lines. Both staves feature a variety of note heads, including solid black dots, open circles, and small diamonds. The notes are connected by vertical stems and horizontal beams. There are several rests and a few sharp signs on the lines. The paper has a light beige or cream color, showing some minor staining and discoloration.

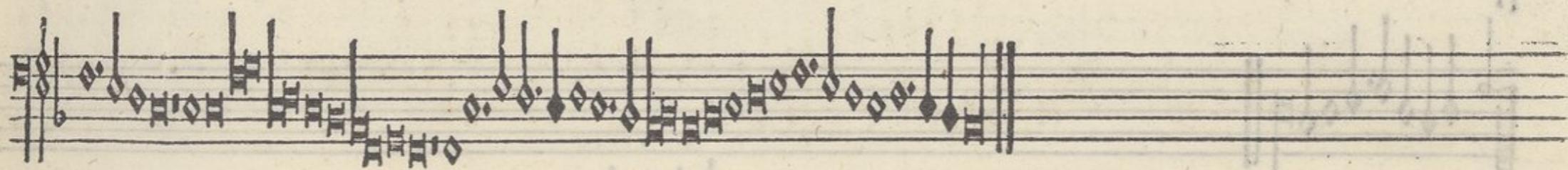
Tenor

entree e venue

89



Lircunde derüt



90

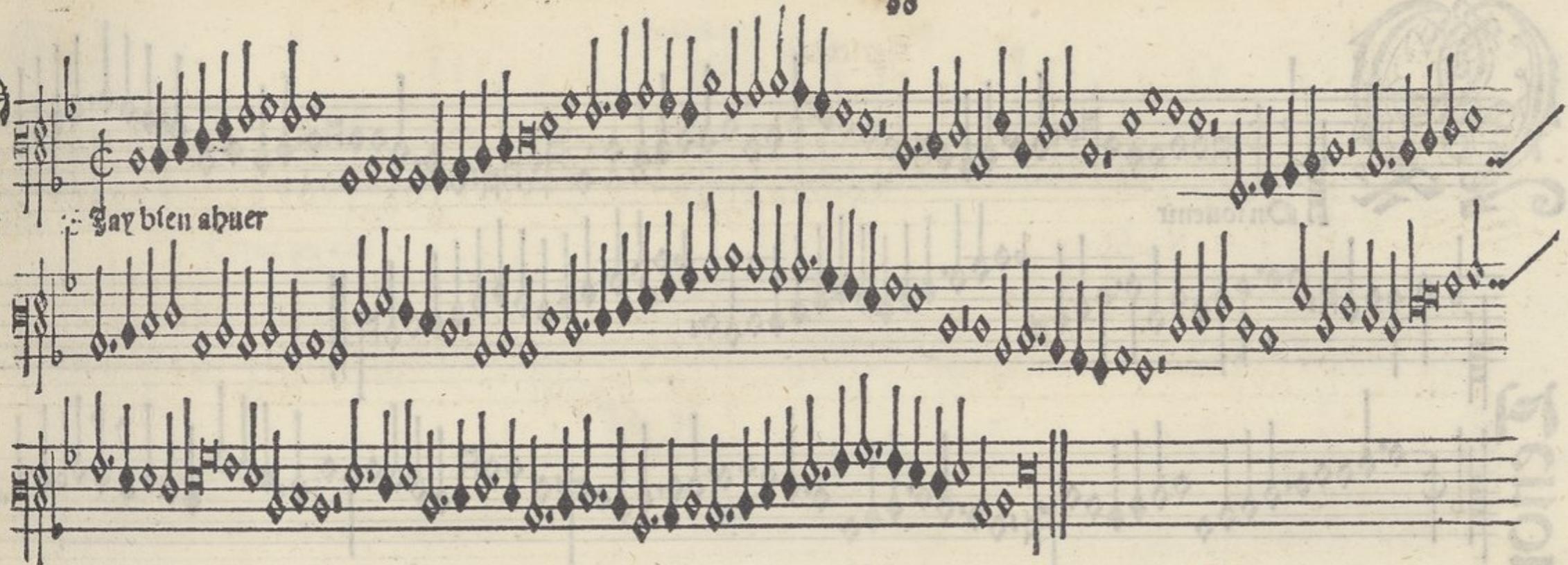
Agricola

Ay bien abuer

Tenor

Ay bien abuer

Contr.  
A



90  
" "

On'souvenir

Tenor

Bass

Orgue

Campere

91



Oyne du celi

Vclenor

Contra

Regina celis

A handwritten musical score for two voices, featuring four staves of music. The top staff begins with a decorative initial 'Q' and is labeled 'Arguerite'. The second staff is labeled 'Marguerite'. The third staff is labeled 'Tenor'. The fourth staff is labeled 'Bass'. The music consists of vertical stems with small diamond shapes at their ends, typical of early printed music notation. Measures are separated by vertical bar lines, and some measures contain horizontal bar lines. The score is written on five-line staves.

Arguerite

Marguerite

Tenor

Bass

Contra



A. 92 v°

Jo. stokem



Arraytre amours

Tenor

Four-line musical staff with vertical bar lines and a common time signature (C). The staff contains six measures of music, each ending with a double bar line. The notes are represented by vertical stems with small diamond shapes at their tops, typical of early printed music notation.

Bass

Compere

93



Ais que ce fust

Tenor

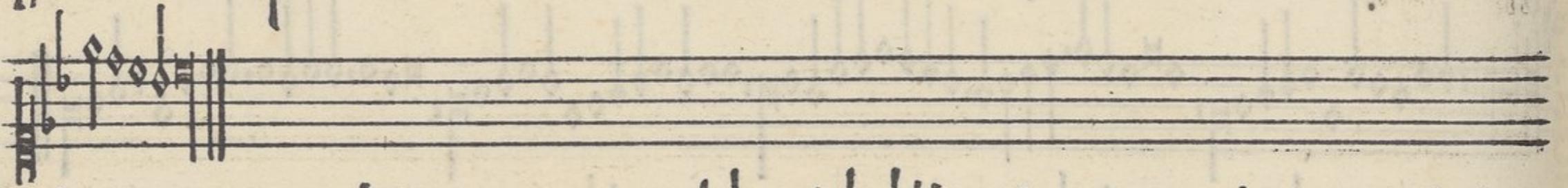
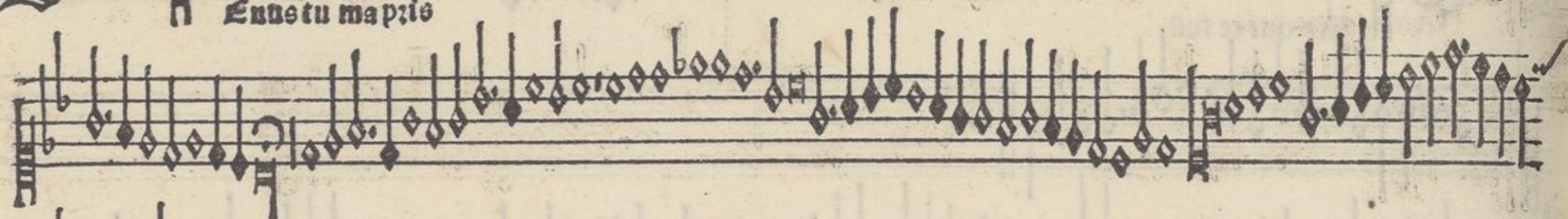
Bassus

A four-line musical staff with vertical bar lines and a key signature of one sharp. It contains four measures of music, each starting with a vertical bar line and ending with a double bar line. The music consists of vertical stems with small diamond-shaped heads, typical of early printed music notation.

De Oto

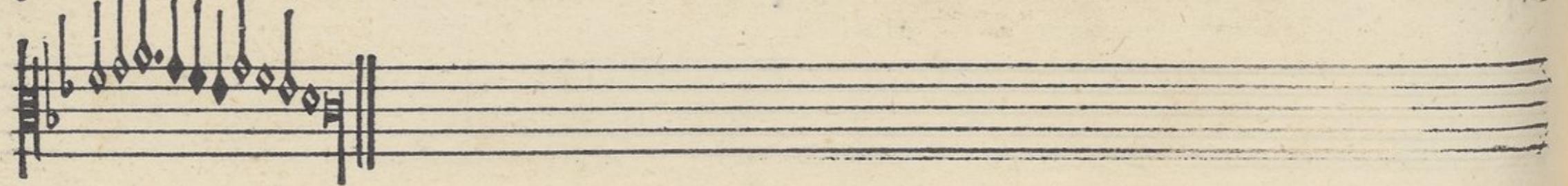


Enstu ma pris

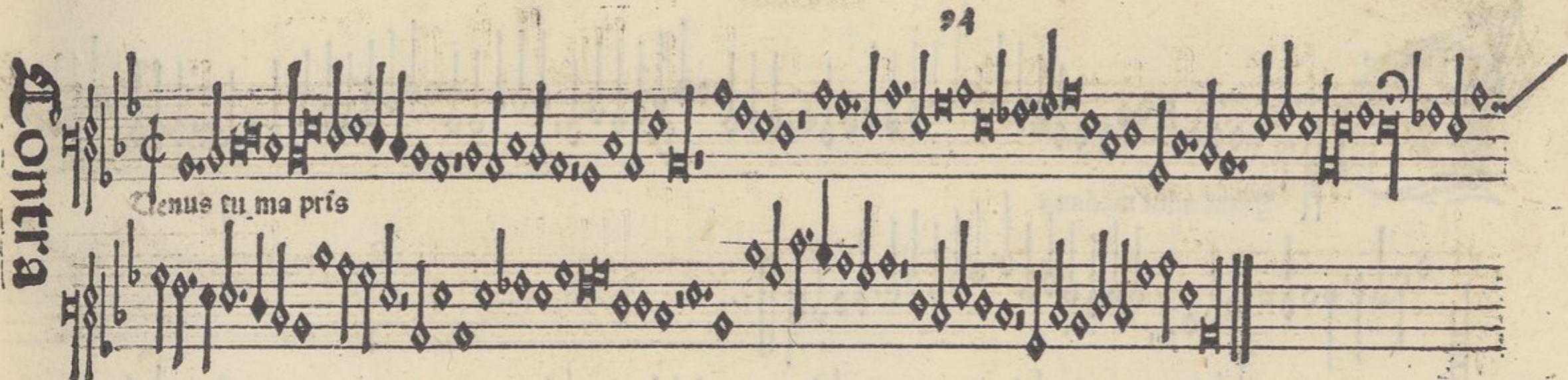


Tenor

Tenuis tu ma pris



Contra



Sant adiu madame

Tenor

Bass

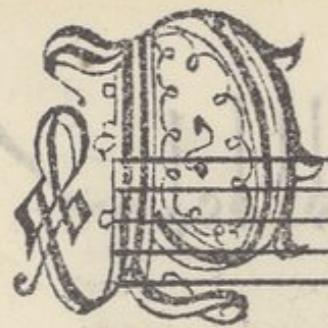
Contratenor

95

Enfil prince

Renoi

Dorri

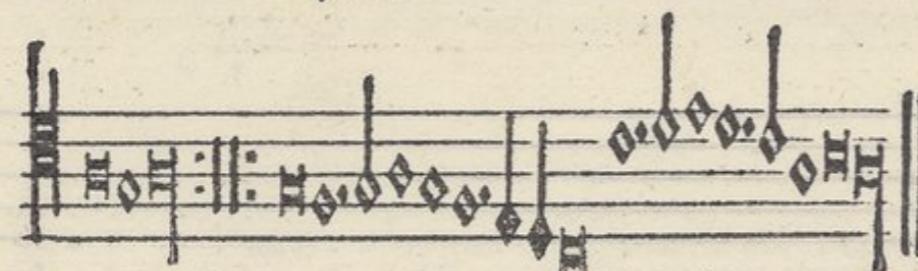


uis que de vous



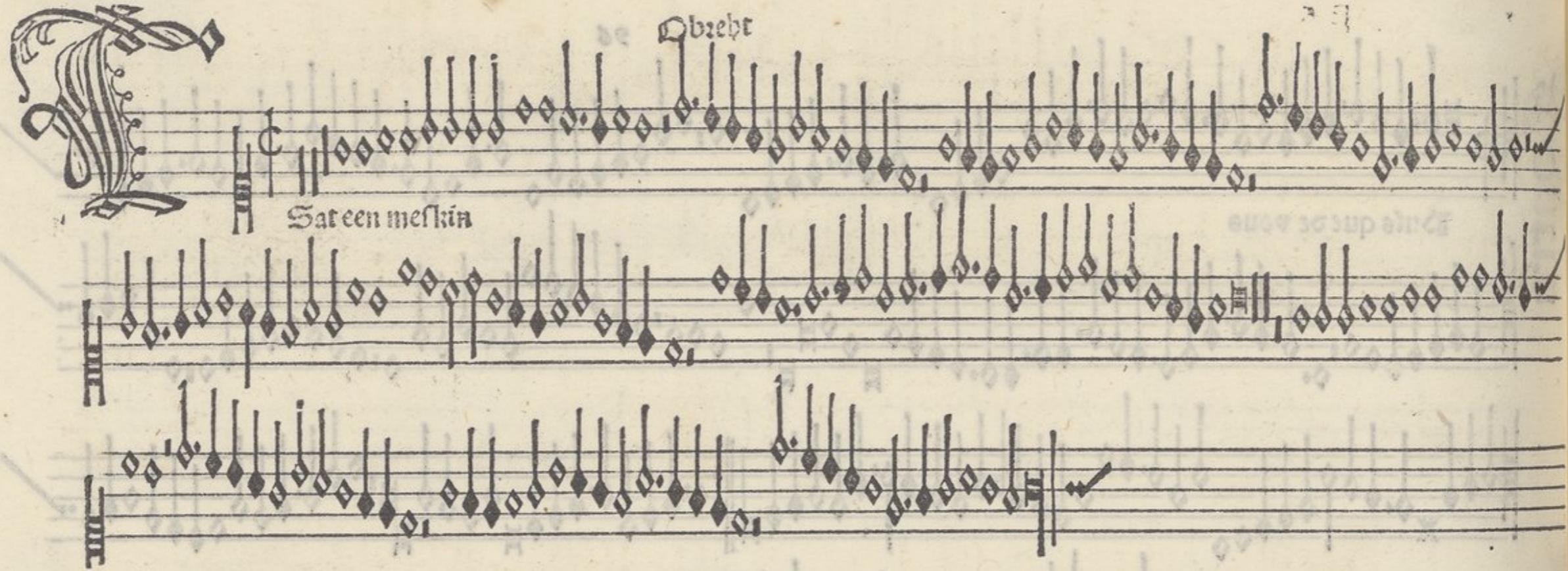
meoir.

uis que de vous



Contra





Tenor

Tsat een meskin

en le

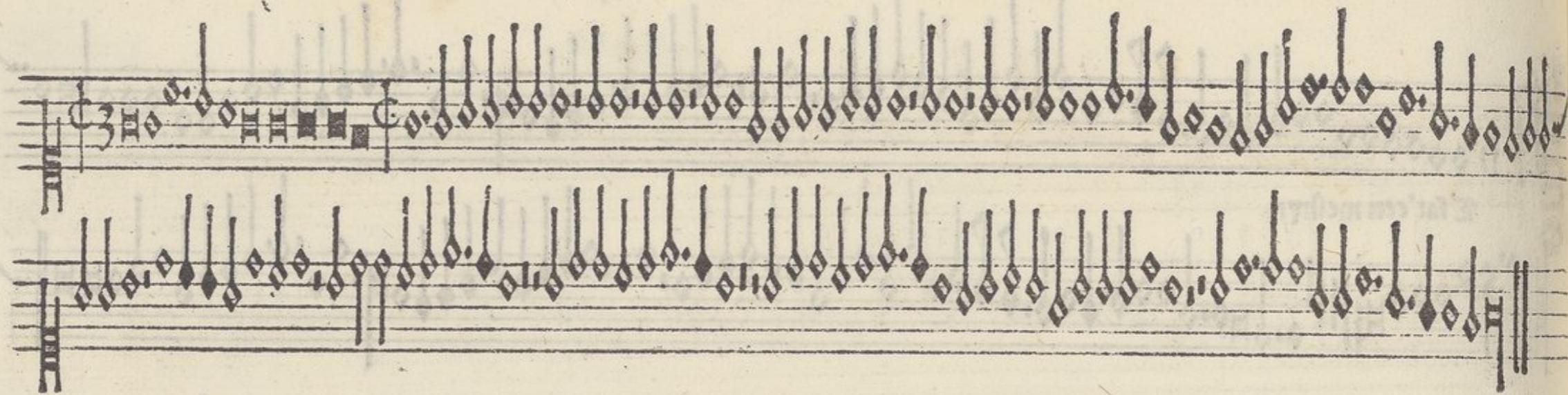
T sat' een meskyn

97

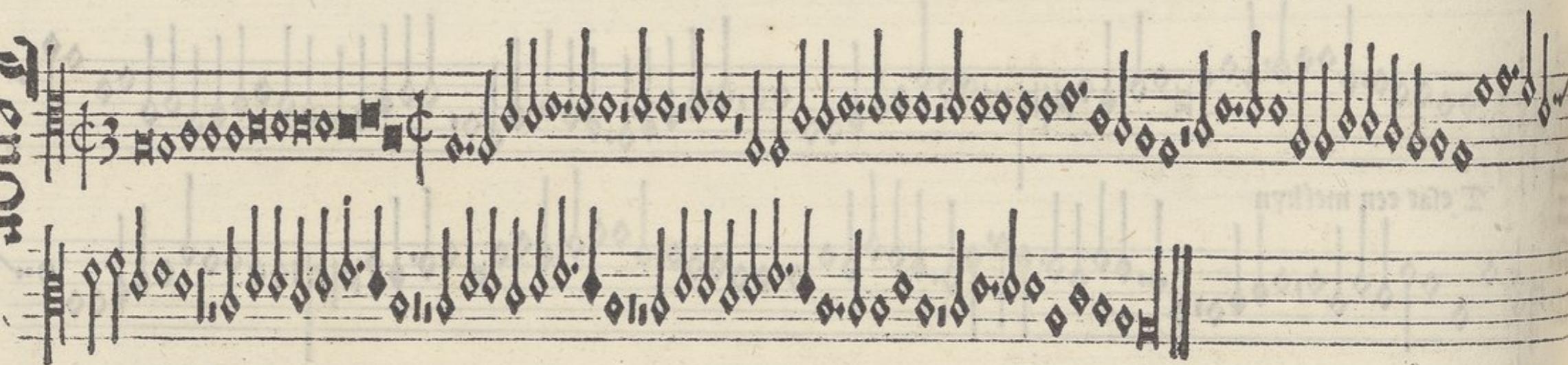
Ba

T esat een meskyn

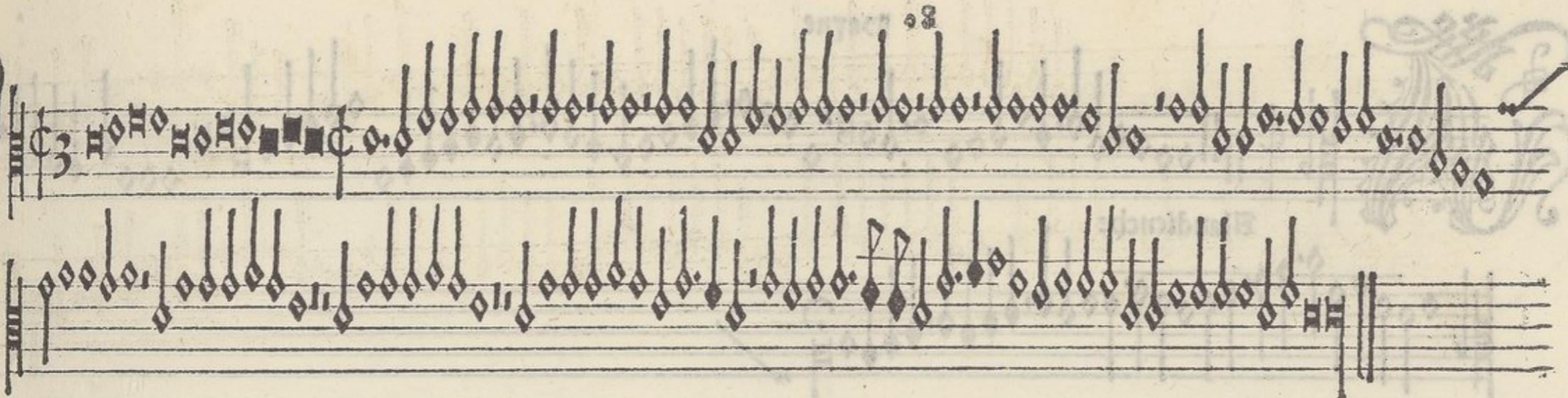
m



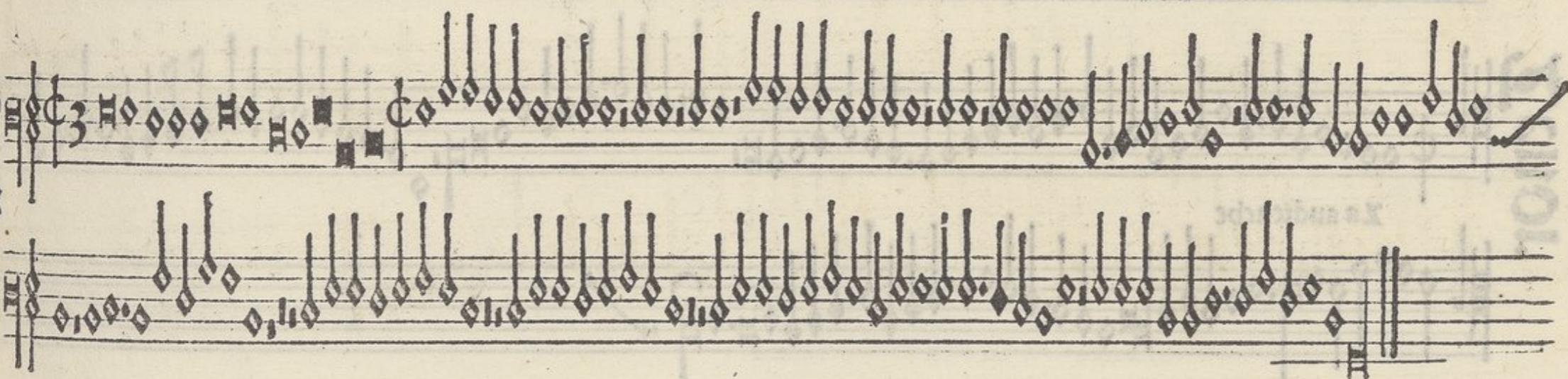
Tenor

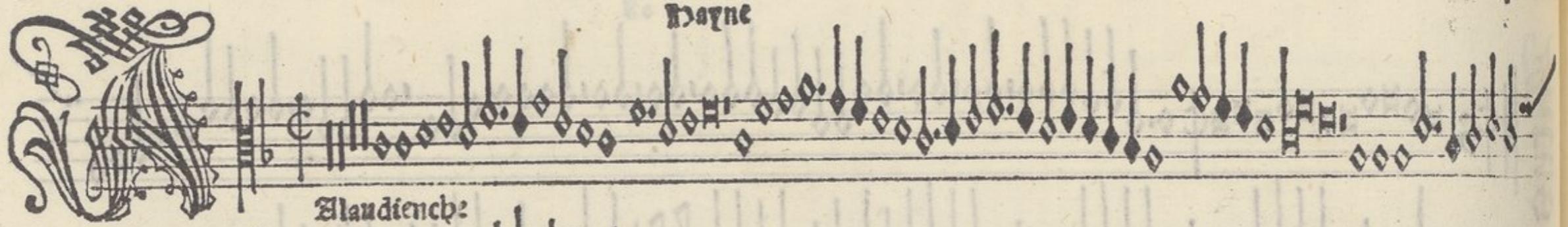


*Ecclitius*



*Bassus*



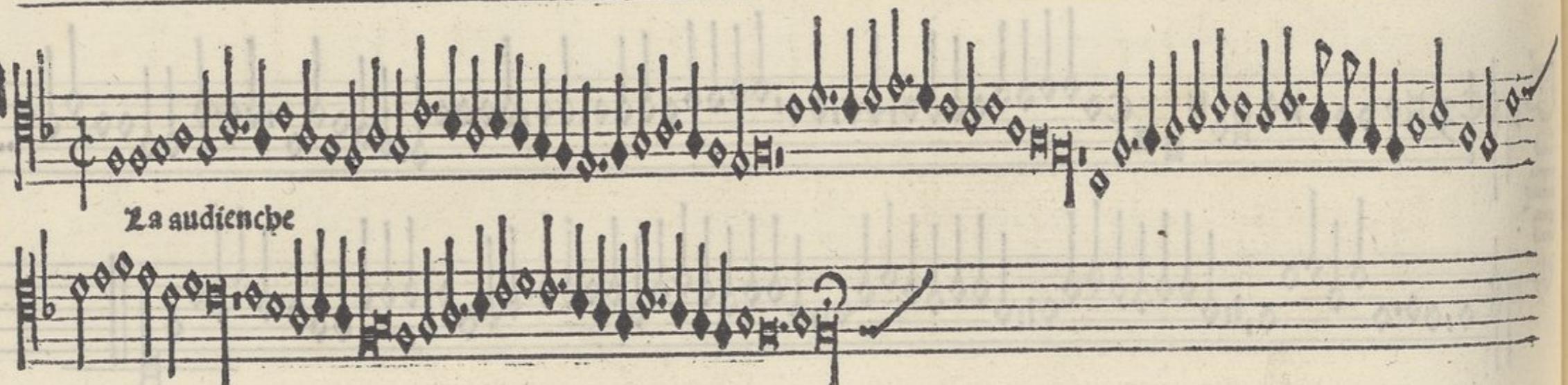


Alaudenche:



Tenor

Za audiencie



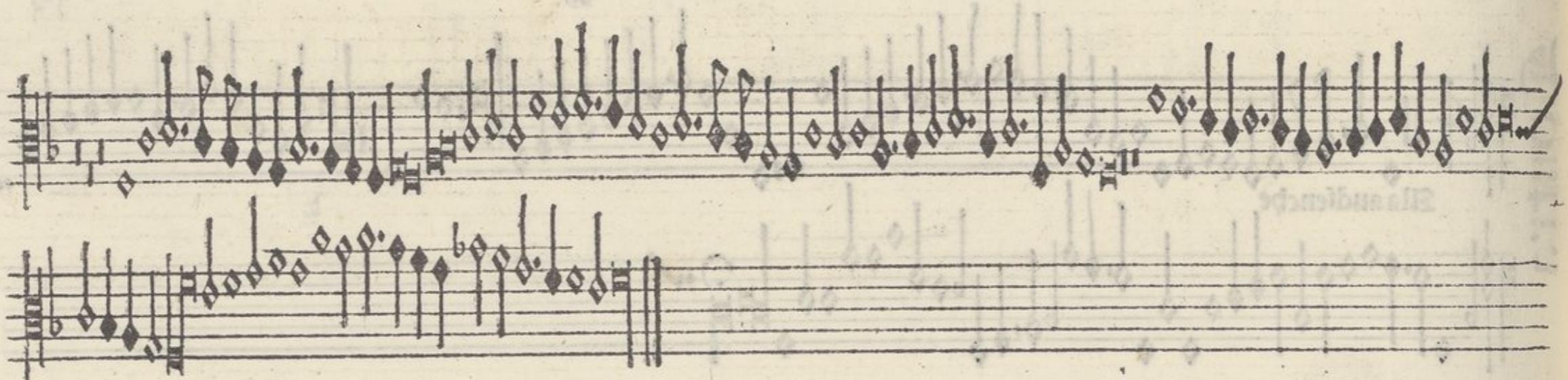
Contra



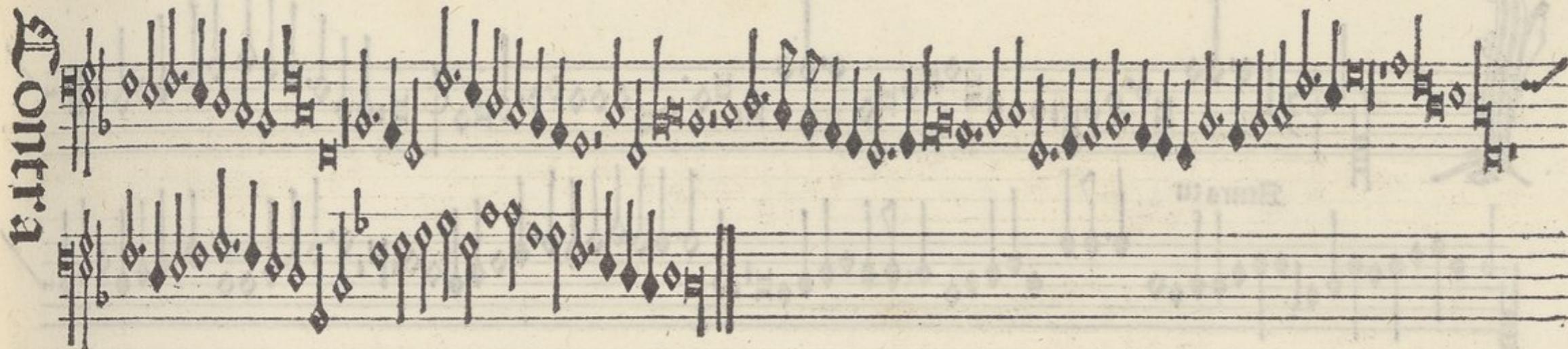
Bassus



*Tenor.*



III. IV



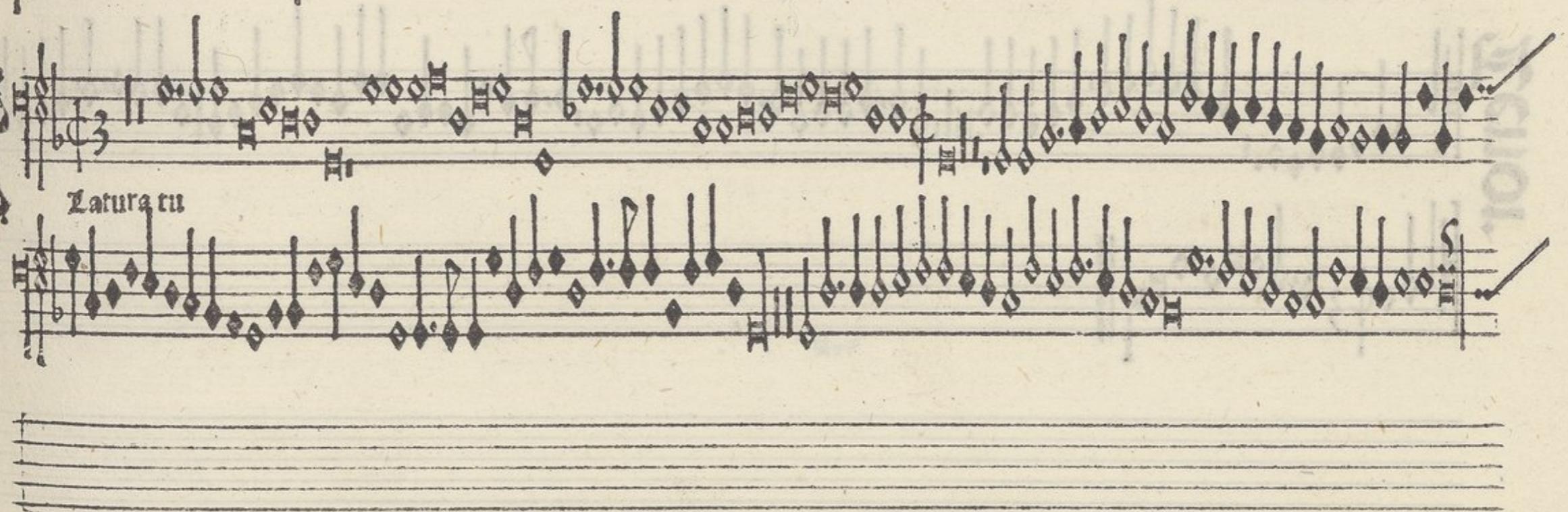
Attra tu

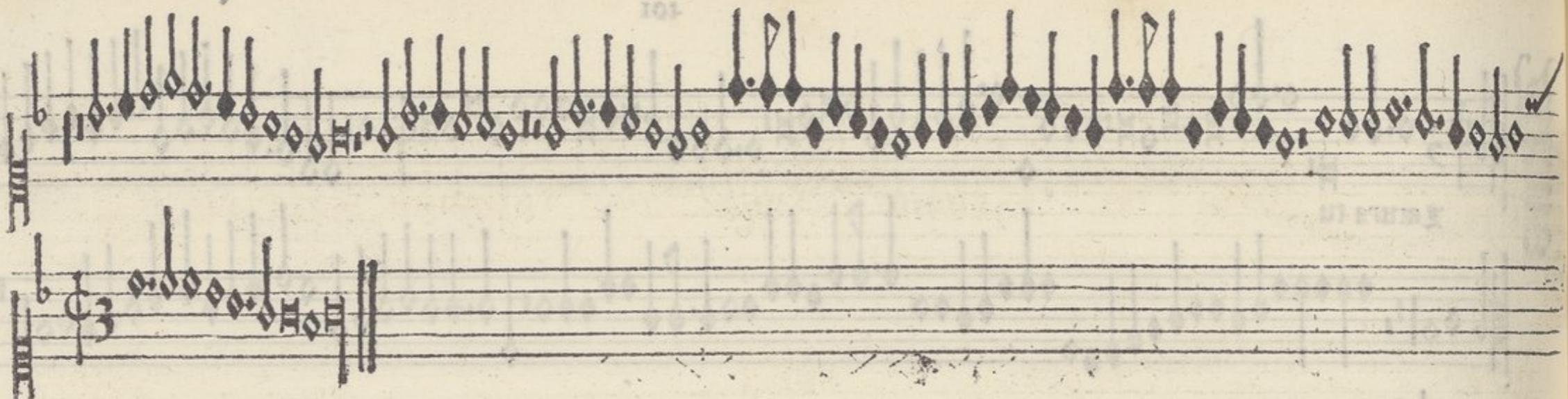
Tenor

*Alleluia*



*Battus*





Tenor

Bass

Mélodie

Handwritten musical score for 'Mélodie'. The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the bassoon. The music is written in common time. The key signature changes from A major (two sharps) to G major (one sharp) at measure 102. The vocal line features eighth-note patterns with diamond-shaped note heads. The bassoon part consists of sustained notes and eighth-note patterns. Measure 102 is explicitly labeled with the number '102' above the bassoon staff.

Bassus

Handwritten musical score for 'Bassus', continuing from the previous page. The score consists of two staves. The top staff is for the bassoon and the bottom staff is for the bassoon. The music is written in common time. The key signature changes from A major (two sharps) to G major (one sharp) at measure 102. The bassoon parts feature eighth-note patterns with diamond-shaped note heads. Measures 102 through 105 are explicitly labeled with the numbers '102', '103', '104', and '105' above the bassoon staff. A red circular stamp is visible in the lower right area of the page.

Josquin

A page from a handwritten musical manuscript. At the top right, the name "Josquin" is written in cursive script. In the upper left corner, there is a decorative initial letter "D" with intricate penwork and floral motifs. The music is written on five-line staves. The first staff, labeled "Tenor" vertically on the left, begins with a large "D" and consists of a single line of musical notes. The second staff, labeled "Alto", starts with a small "A" and contains two lines of musical notes. The third staff, labeled "Bass", starts with a small "B" and also contains two lines of musical notes. The lyrics "Et tous biens playne" are written below the Alto and Bass staves. The manuscript shows signs of age, including yellowing and foxing.

Et tous biens playne

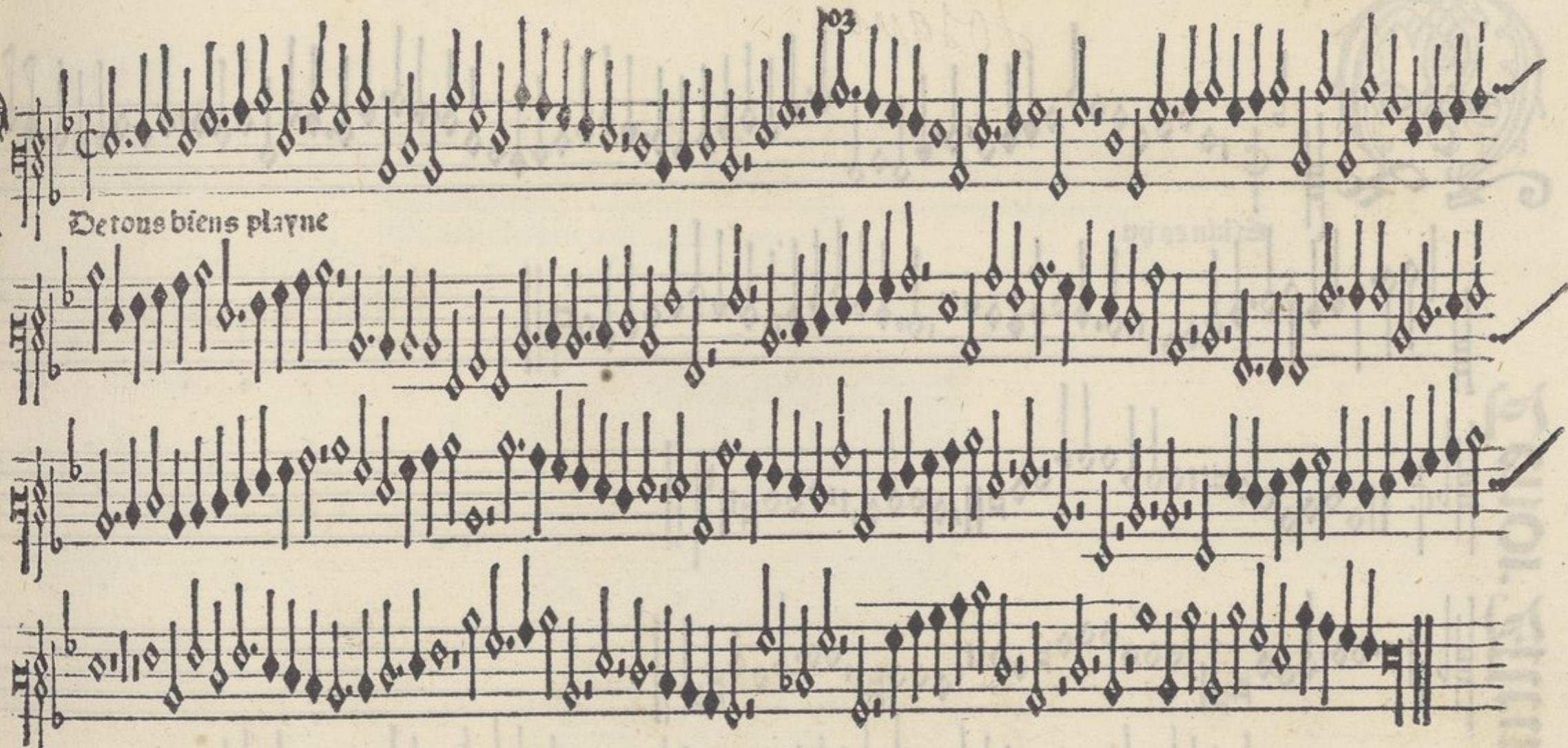
Tenor

Alto

Bass

Et tous biens playne

Contra



Canon Petrus & Joannes currunt, In pucto

Q

Eskin es hu

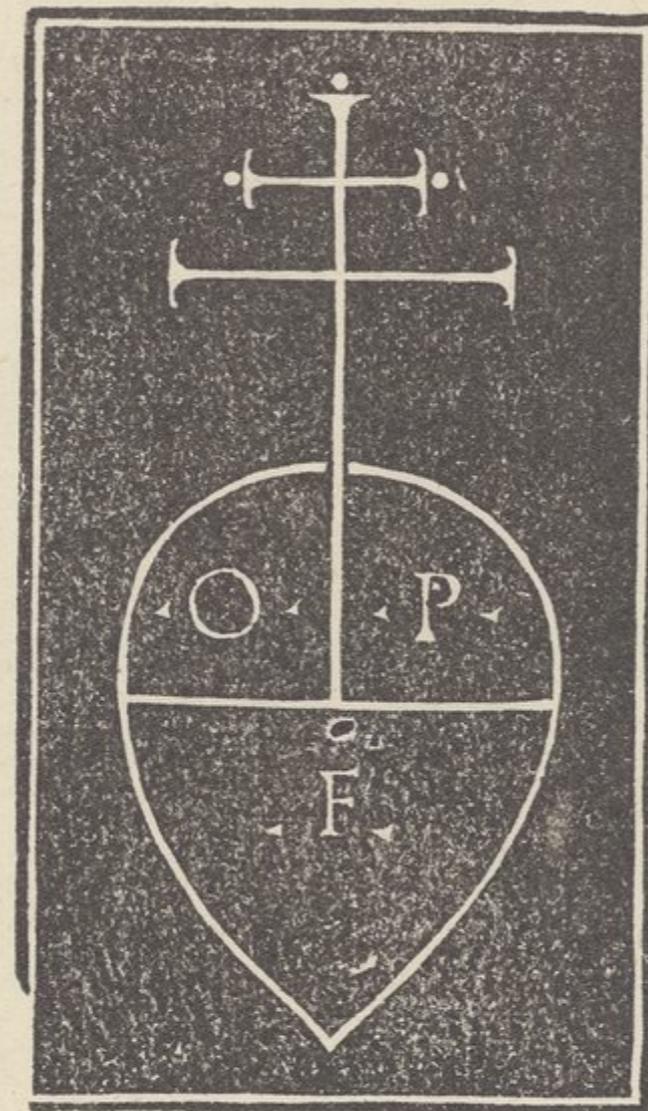
Tenor

Altus

Bassus

Im̄p̄ssum Venet̄is per Octauianuʒ Petruſiuʒ Faroſem priuen  
sem 1504 die 25 Maij. Cuʒ priuilegio iuictissimi Domini  
Venetiarum q̄ nullus possit cantum Figuratum imprimere  
sub pena in ipso priuilegio contenta.

Registruʒ ABLDEFGHIJKLMNOP. Omnes q̄terni.



त्रिवृत्तम् इति शुभं शुभं शुभं शुभं शुभं शुभं  
शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं  
शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं शुभं

त्रिवृत्तम् इति शुभं शुभं शुभं शुभं शुभं शुभं

