

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



100
150
200
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750
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850
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950
museo
di
biblioteche

218
Cod. 145

MF. 1726
2419 (x)

445.

museo internazionale
e biblioteca della musica
di bologna

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Ms. 3870

Anonimi son gli autori dei componimenti compresi in questo MS.

musica internazionale
e biblioteca della musica
di bologna

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

S. M. C.

(1)

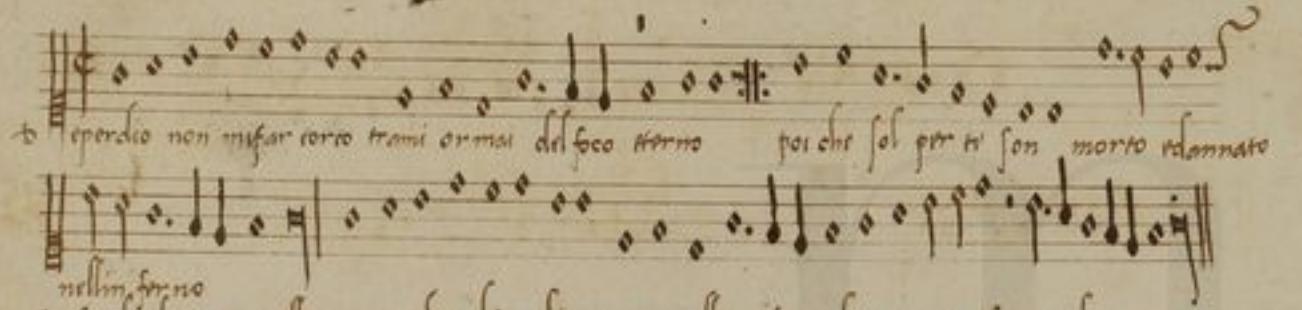


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

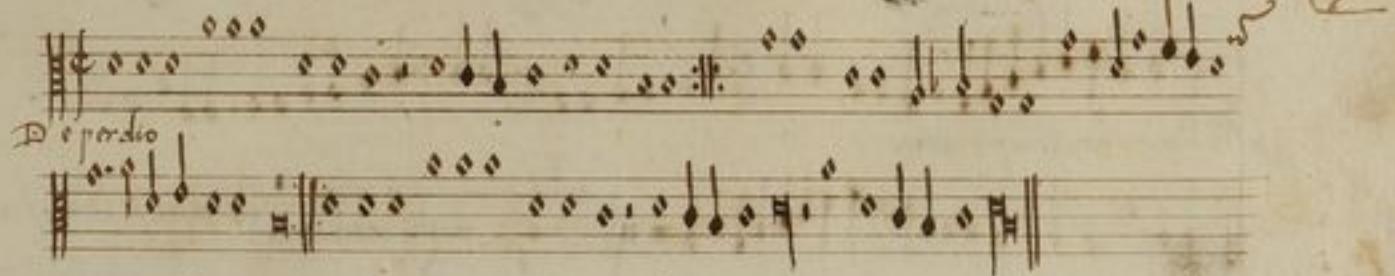
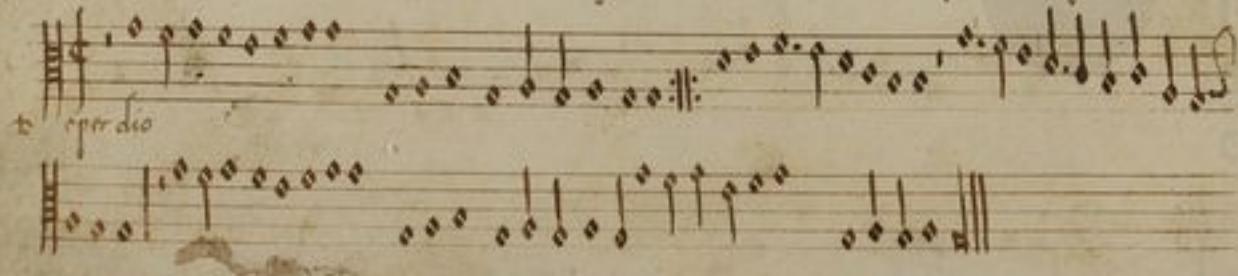
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

entar pur miconueni partire date Col corpo intendi ben Colla ma no
E co interupte ogni distincione
Alcum contra fortuna andar non po
Basta io falso impre l'ama se
E qual tu desiderar per grata se
E quella trsora che sempre fu
N'linger mai se' pecorbi più

(2)



Cbi misere agi peruvia: Machi fin ladraglia mia: Macosi dunque priuio
Chiedera che ancor sianue dirà lui che più non uino: Hare ancheio qualche di perito



Non sia alcuno pre che famia: Che io non fco deuf tra prima
Siben par chio muro seco: Che me se singue il seco

Terchio abrafo in gnefico:
Ellin ferno mato porto:



i benor non schepre il foco

della amora mia mia
questa dogla acerba eria

Terra tempo che ferma:
Se mancho hor pena alcuna el dolor chiu l'oro amore
Endurra mis suoghe importo:
Qua per questo non sonarre fia sché perte attempo eloco

ben faria nato in felic:
Sella sorte hor mida dice:
El marir mio desprate:
A star sempre in que sto stato Ance i spero esser beato:
fia sché perte attempo eloco:

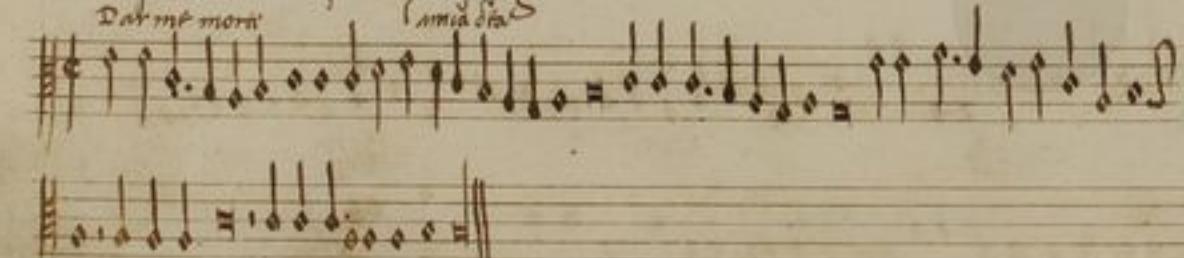
fin uilibil mio Cardesio:
Dir mafia quel dor non uolo:
Hor men più chi grande err

che adegner mi sparet icon:
E in sto luogo per tro de amor:
fia sché perte attempo eloco

O me che sempre spirto chiamando mi signora mia che io non m'era

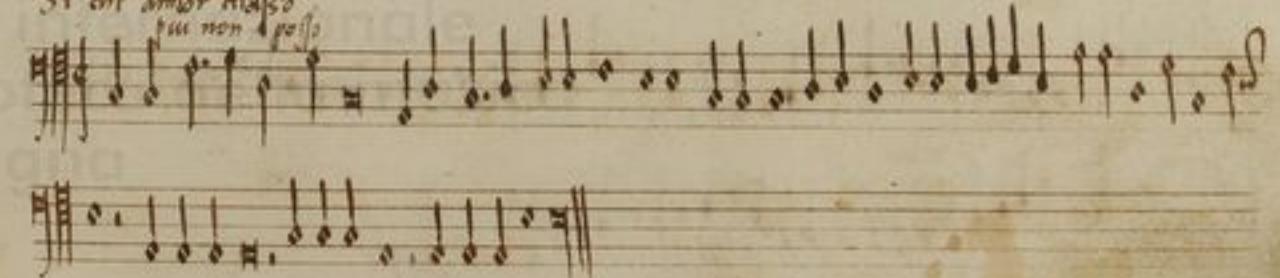
disperato

O me che namerato O me che lacrimo
D'affame dolor piovo Sento uenire amariche
M'ha non uien meno Che morte aguissi affianco
Al suo foco Con ter minno
O me non incenda O me che apoco apoco
Che un suago aspetta El mister er seprado
Hauessi per dilata poi d'ime seprado
Dar me morte Anna da



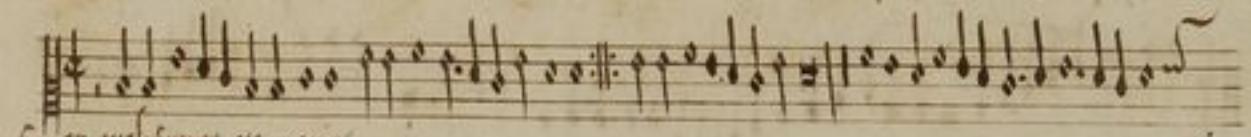
O me che star fiora
Ta mero seu nel chiede
O me doue clafida
che tu altra

O me che gran fagurn
Ta agio in quist' passo
Si che amar rilasso
M'ha non e posso



(5)

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



con qual fronte att maria
non posso chiudere maledic
ma pietà cognosce niente
pur sperando att minima
con qual

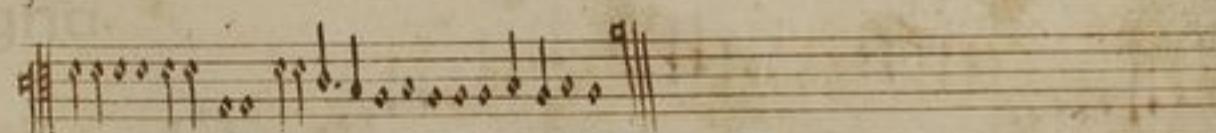
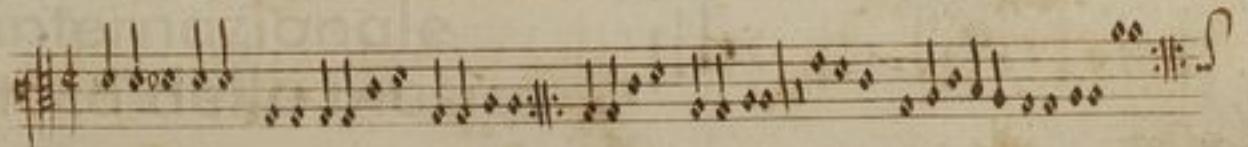
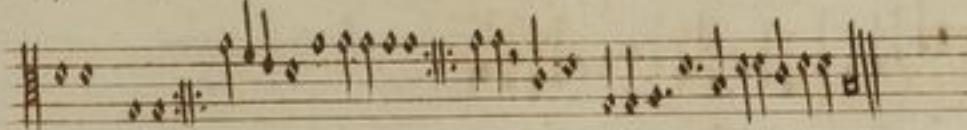
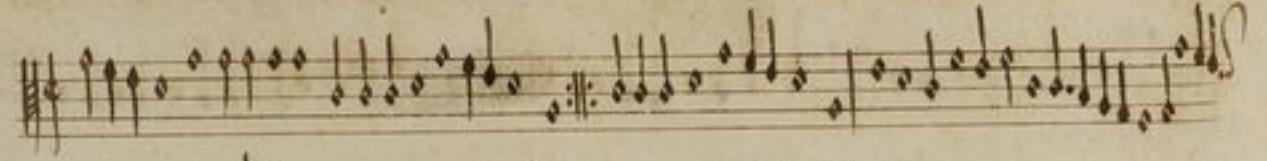
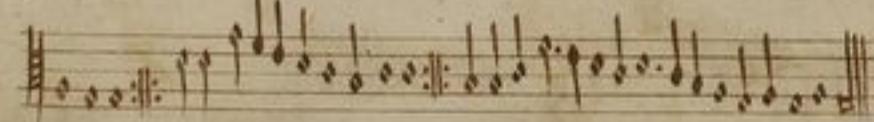
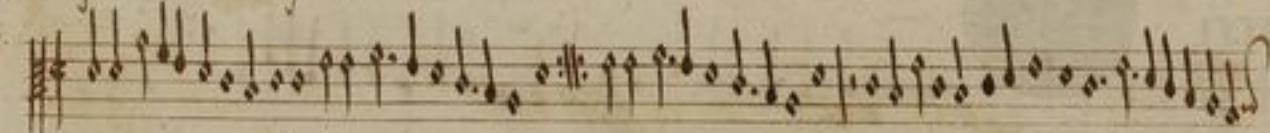
dal suor gne sian banditi

Madre oy me per nra terere

Ne sappian fiducia iuti E fa strazio d'na pianta
Che al mondo uscire in fuori p' condurci alla suonaria

Inimico stu' bello

S'ea parato emadre fatta



Ma fesi alla fe bona
A

Chio rispon fede superbo
Che le sembra di fede
E' fede che mi misfrena

Non haue ame se pote
Chie fidica alli promisse
Per ho fender ame se pote
So tamase corda fata
C'ulla chie ho indeconcepto
E sincera honesta ebona

A

7
C'elmo amor daben praece
Che fio come amo trahonore
Se sicura atuute senz' come aperto sguan d'udore

Aria sol duoter corde
per la fe che iusta ebora

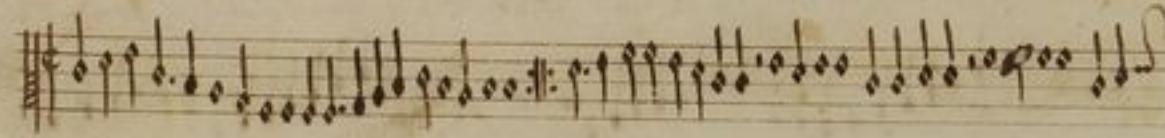
A

8
S'ellafo donna sormai troppo tempe ago perduro perch' mo riconosciute del mio
fai più non morai S'ellafo

Se merrer sim qui fanciorte Maher che già son fatto acoro Che s'error duno fiamato
L'augeront' a mia' escusato Soria i fai de' vie p'fato M'era in famia con' archo assai

Tanto tempo pernira speranza Ma questo altro che mi auanca Mio penier fa fermo e' fodo
S'oppo ho i giudici miei redò S'poder nego in altro mede tu Isciar fitor di p'fina' t'ouai

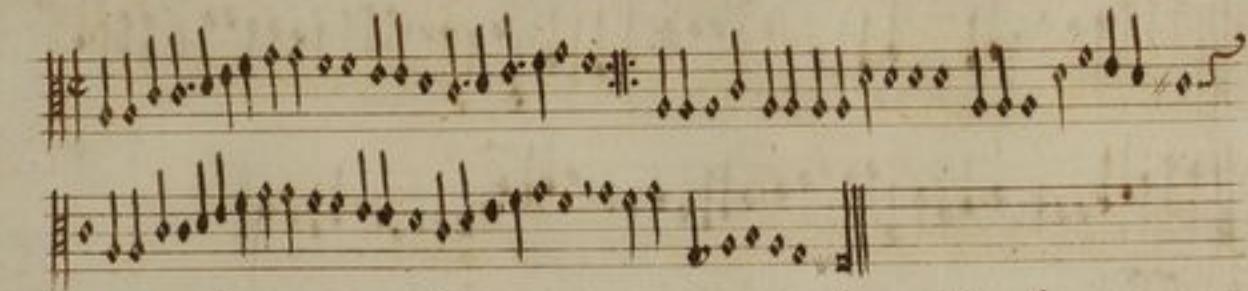
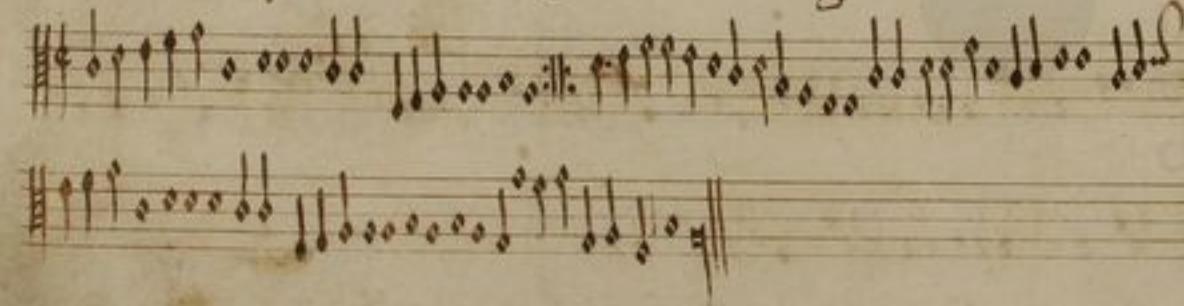
Ho sara il mio fin pernerto per redimere qualche aperto lastra alfin canesco amore
Come quel dell'guaga doni f'la perdita magior. E' lla fiole ch'na cui



Ya una mequa redissal: *Domi mecha non d'ure*.
cho comprese il tuo pensier: pur far schusa non riuscire.

Non s'uso portar frumenti: Ya chio se bene aquasci: Più nigrar non miel potrai.
Un sol cor d'una cui far la tua fe promessa hais: Però ingrata uale uale.

Con tuo falsi iuramenti: Miser quel che asferramenti: Del passato assai medor
Mai ti nuto ricomparsa di una denna: veder uole: Però ingrata uale uale



Laura rice danatura Caschun crua in' umura Tufai ben qualche uale
Chogna ued col ritem Chian di sol ripo seguire Però ingrata uale uale

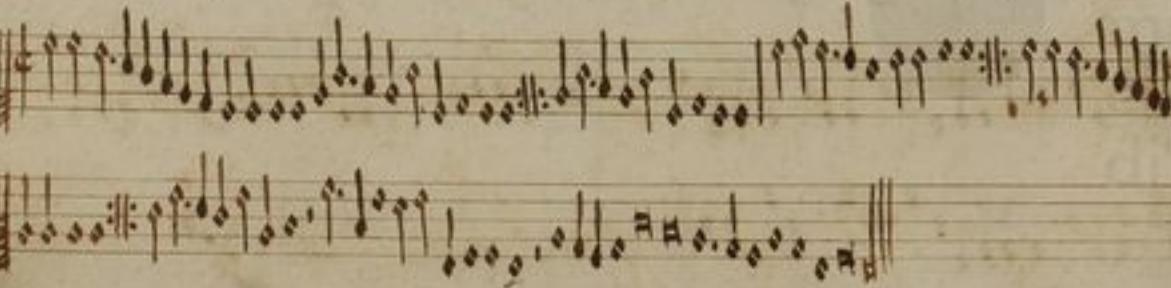
Fo non se paferre incumba Sel fugar mio riconcuba Ho preusto alfacto mio
Donna mia stati condio Tu ne sei lagion non io Però ingrata uale uale





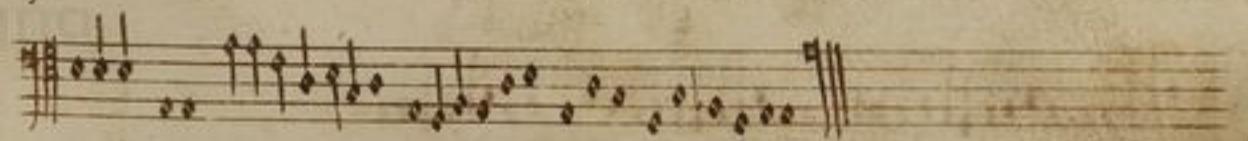
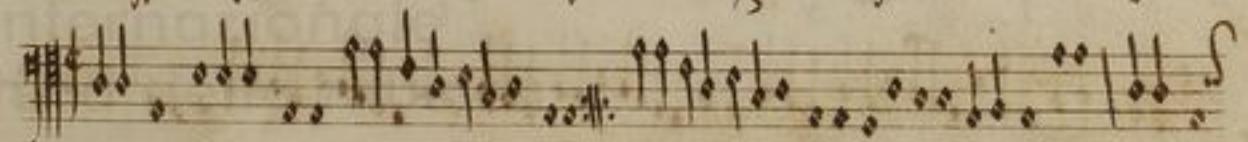
per dolcici contrarii ad utroso pensier delei uecondio
Malvato ogni ben mio Che stor meo ettempo perso

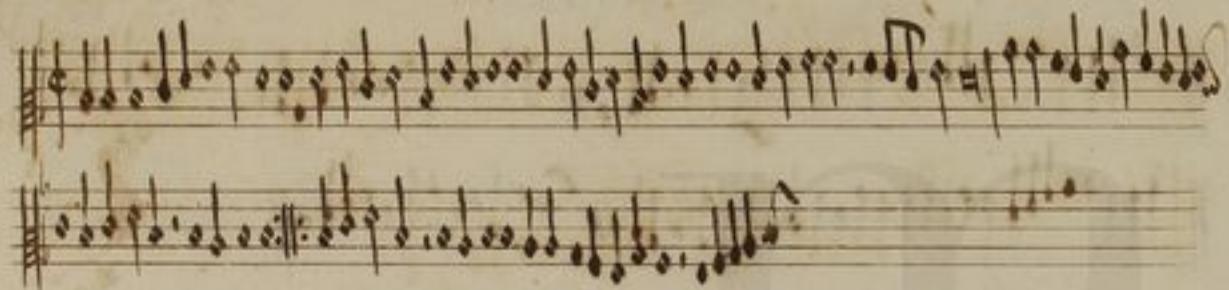
Verbi compo o sommato sedi questo fui spodato E così dal duol desiderio
E malo a celo d'frutto Di me trè l'fusca in tutto Yo piangendo ipersi tempi



Non potere esser chiamato Verso chi ha di si mancate Che d'no fia un uogo fare
Senza fide e'fusa amar Che del primo disonore Foi nasciudat a malo infuso

Chi mi fara sempre frino Chi mama fone alprima Lomia se sempre dimon
Chi me sonzo sonzo anch'ora Adamer ser uendo genera Verso cui non mura fine



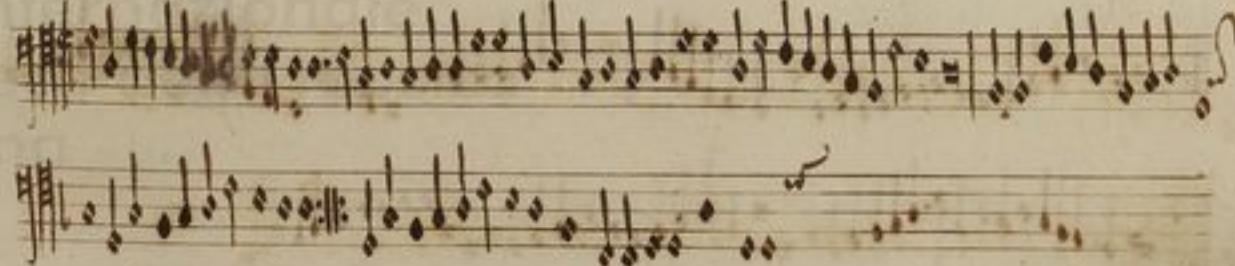


pimi ampeche che uol dir Sio tu solo non rispondi
Sia mio tenafchondi Sio n'eguo noi f'ughi

Io remm per mostran Nel mio udore d'gra dolor E sio son tuo fermidon
Chio pani seho per amarr Congran fe con tanto amant e per li uogli morint



Nel mirarti lire i guardi Nel portare abendo tandi Hor sem cule son contrati
Son adara per li m'atu l'anmia uoci per non senti chio tralia ognor seruit



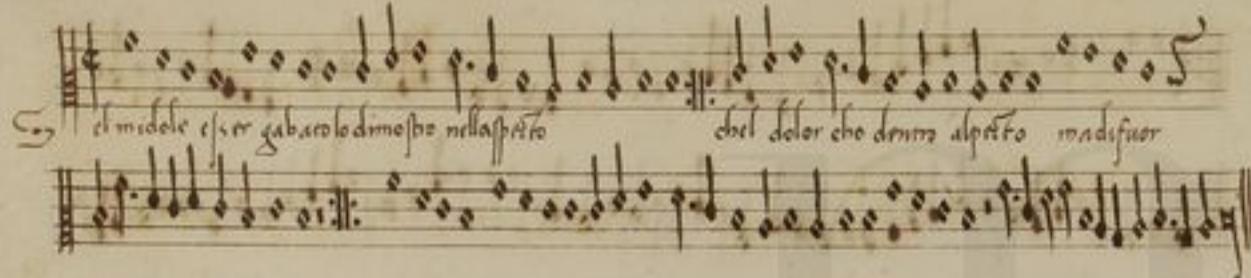


13

Handwritten musical score for two voices. The top staff (soprano) has six measures, and the bottom staff (alto) has five measures. The soprano part features eighth-note patterns throughout. The alto part shows a mix of eighth-note patterns and sustained notes.

Handwritten musical score for two voices. The top staff (soprano) has six measures, and the bottom staff (alto) has five measures. The soprano part includes sustained notes and eighth-note patterns. The alto part features sustained notes and eighth-note patterns.

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



Handwritten musical score for two voices. The vocal parts are written on four-line staves. The lyrics are in Italian. The first system starts with a basso continuo staff below the voices.

cl' indele

(14)

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Ho
desi deno desi del nobisogne di desi deno desi desi deno desi

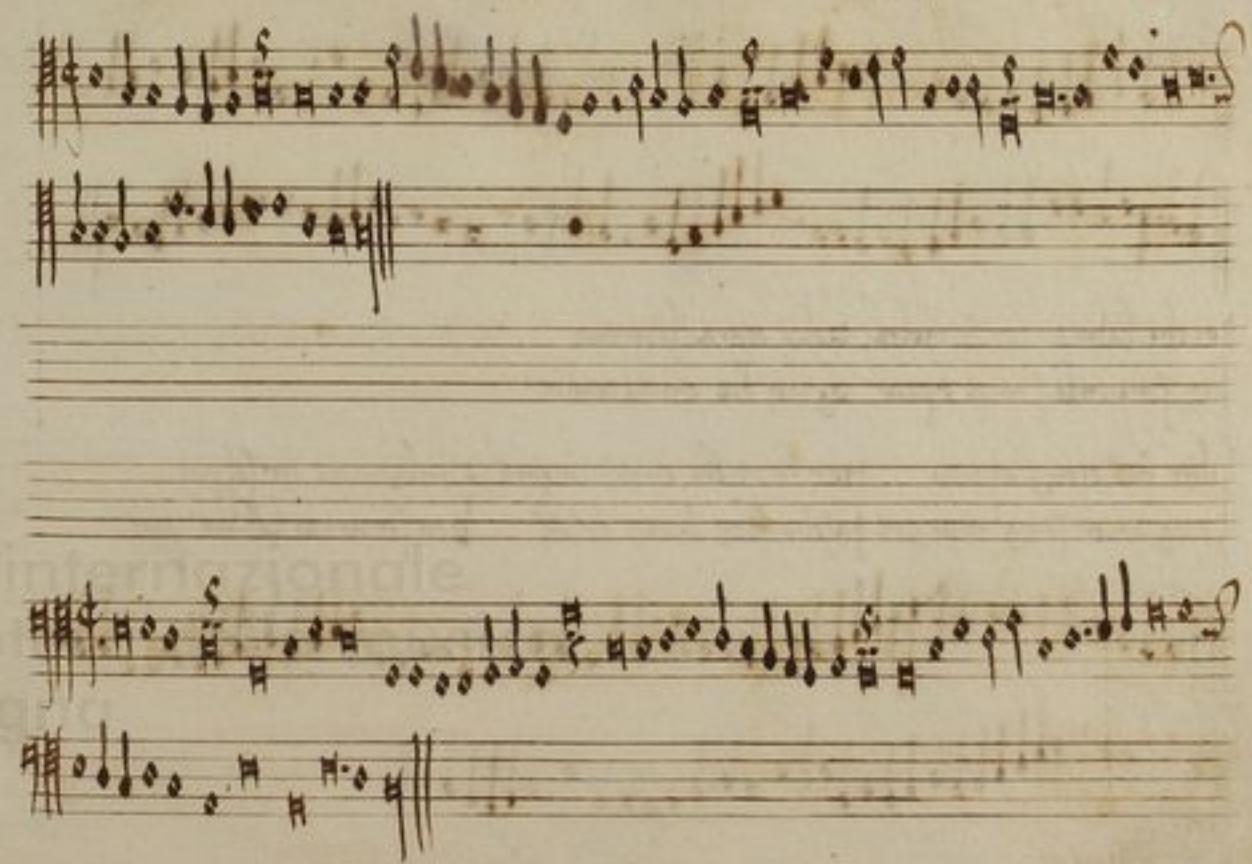
ime ch' sial dico che la dica dico se bon dico morro magno illaysar la qui
Se dico che fara tasse mischaccia
La rescharuccia ch' e dico poi dati)

E che io nel dico Hiam mi uerra più
Amer chi fara tu che fara poi de l' mi)

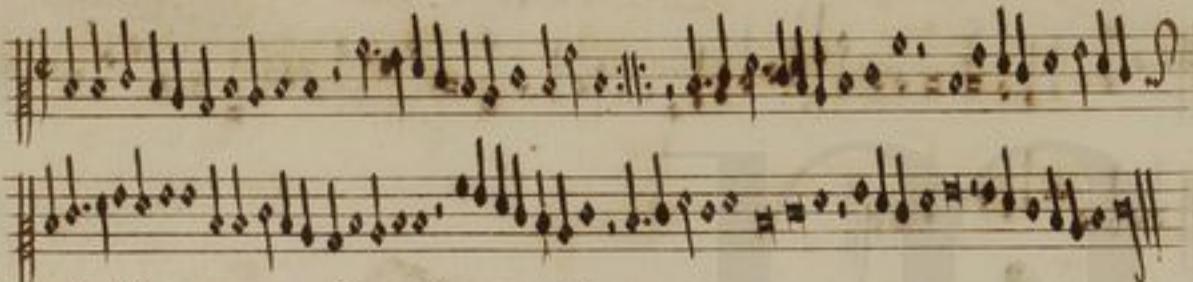
15

Io raccio sempre hame & denca pur mestache
che m' uia sal mafì Her sal a pur celi d

che devia far nese alle mece, facer suna
De dante ardir manho l' amon pue fent celi

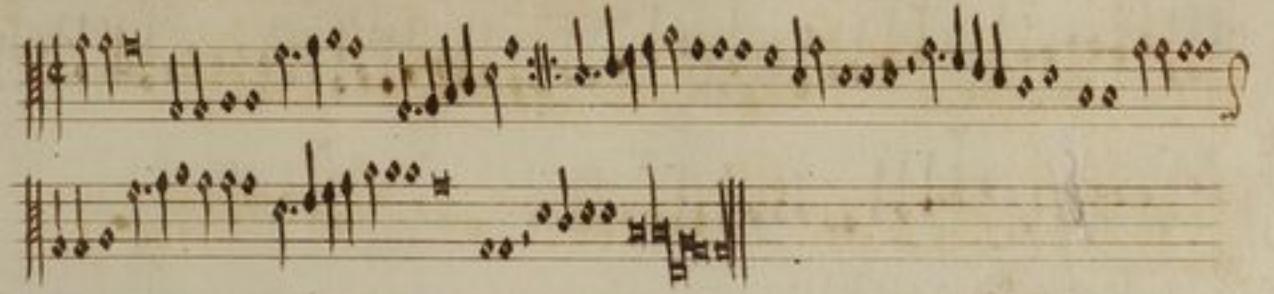
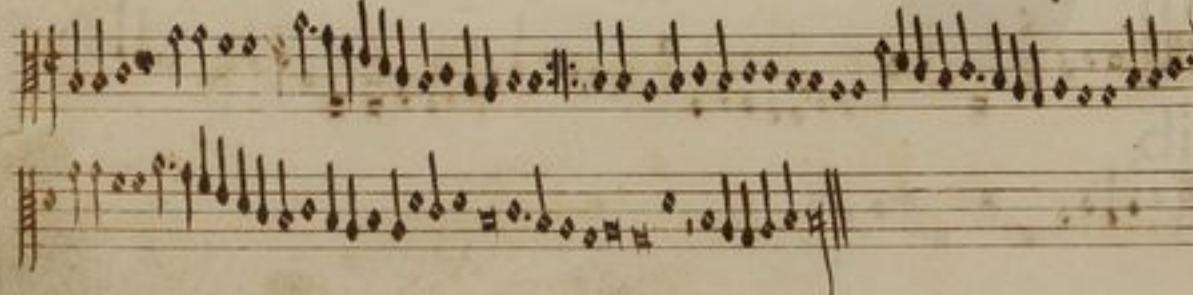


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



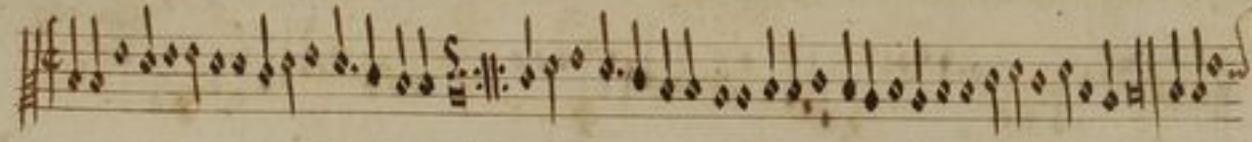
torche salma per fr molta dolce terra liberan
ben seruende fronta e pate oyme dio chi mi tarda

Liber fui esong afam
Hor in inchi ensu si ingom e in la creme im so spri
Sens amor seng martini pasche de cor diuon desin
ben seruende latina par



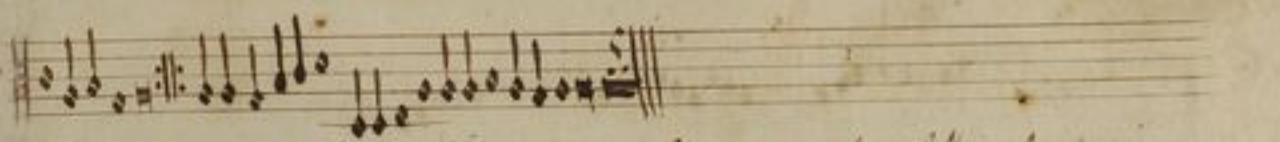
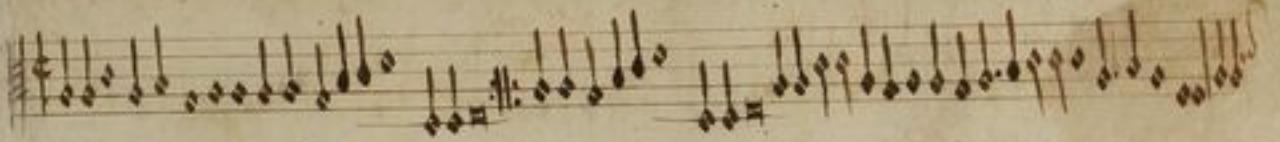
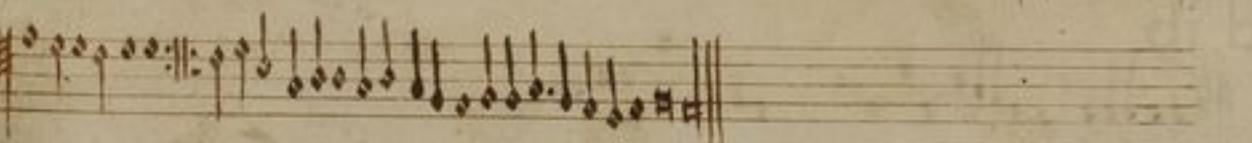
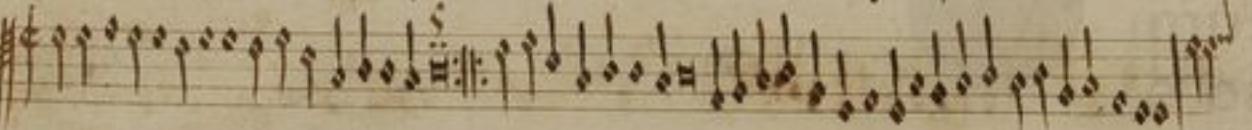
17

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



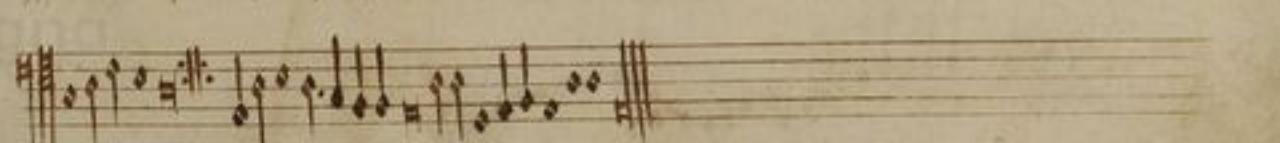
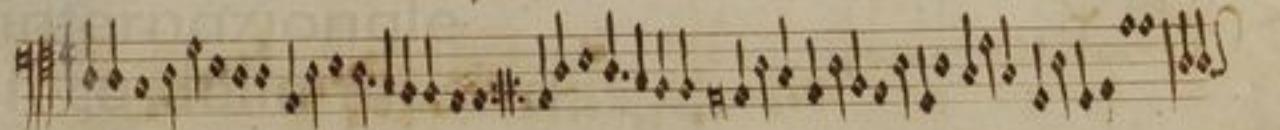
Sensa te sacra regina. L'alma sua non può perire
Non si può in cui salire Chi an serue late simchima

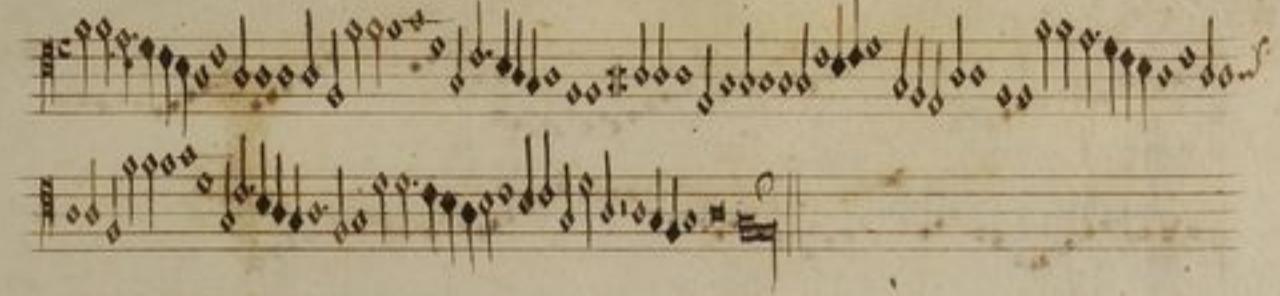
Iusta quella uirginella Iusta quella chiara sella Prega d'no diuin signore
Che portasti il salutare che per me da spender Verso mi agita simchima



—nisi madre incis saluto Edum manu sciusciam Parte il cor dell'angeli canta
Con il corpo et l'alma sanz tradiçionate tutta quanto hue scilla matutina

Iustitia uoi madre pia El mimico tuttania Per potere al fin intrare
Non ader abandonare Grecha furei trabocchare Nelm farne agron ruina



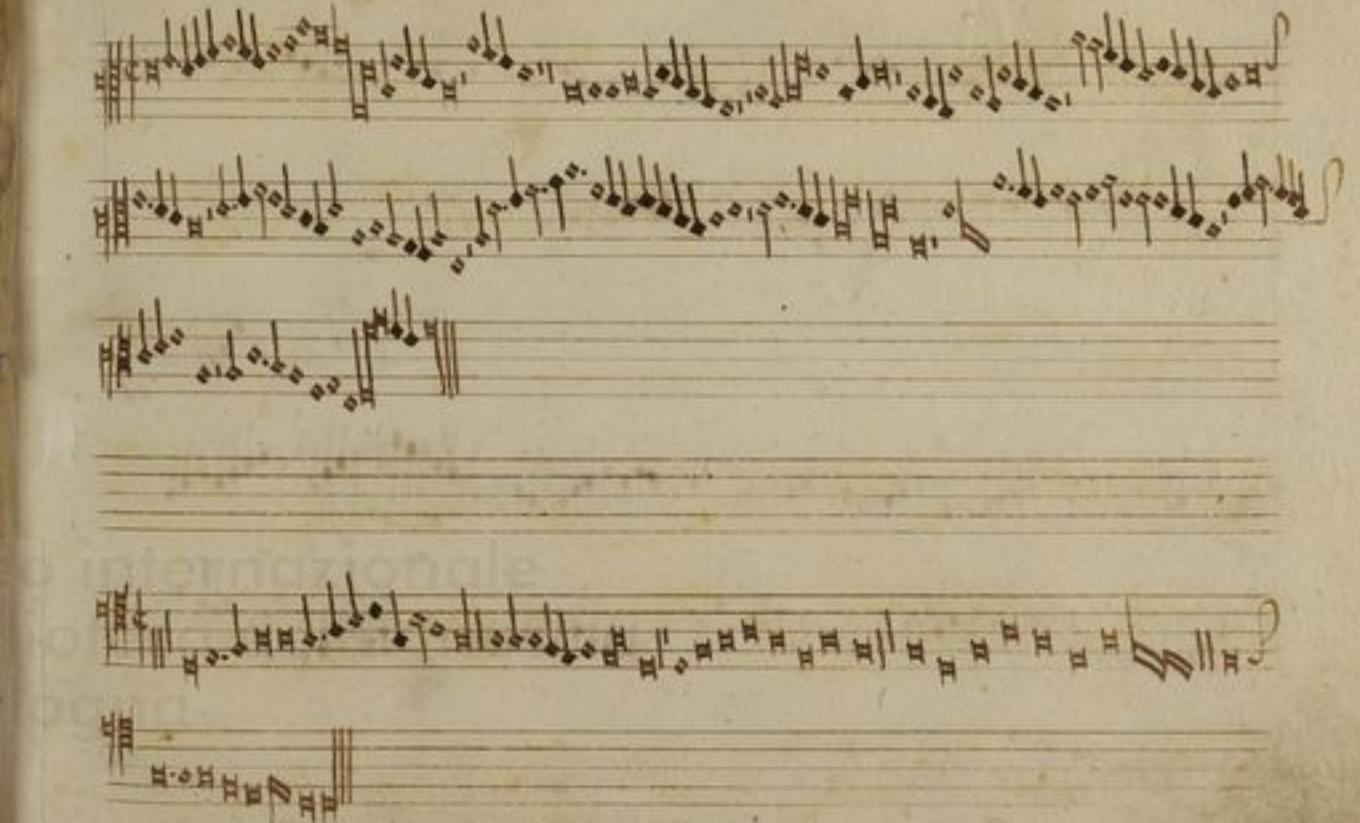




0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



Safuanos



(21)

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



27

This page contains three staves of handwritten musical notation, continuing from the previous page. The notation uses vertical stems and small horizontal dashes to represent pitch and rhythm. The first staff begins with a soprano vocal line, followed by an alto line, and then a bass line. The music consists of several measures, with a repeat sign and endings visible. The page number "27" is written in the top right corner.

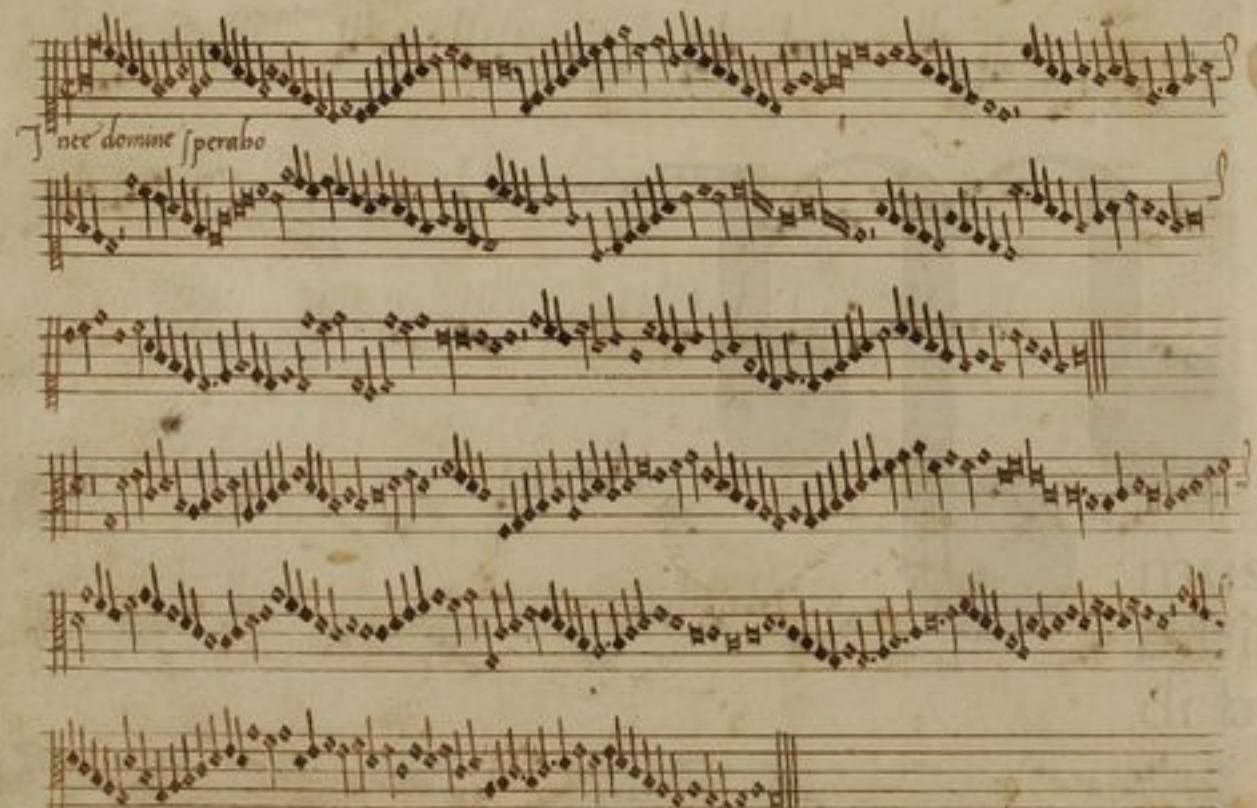


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



24

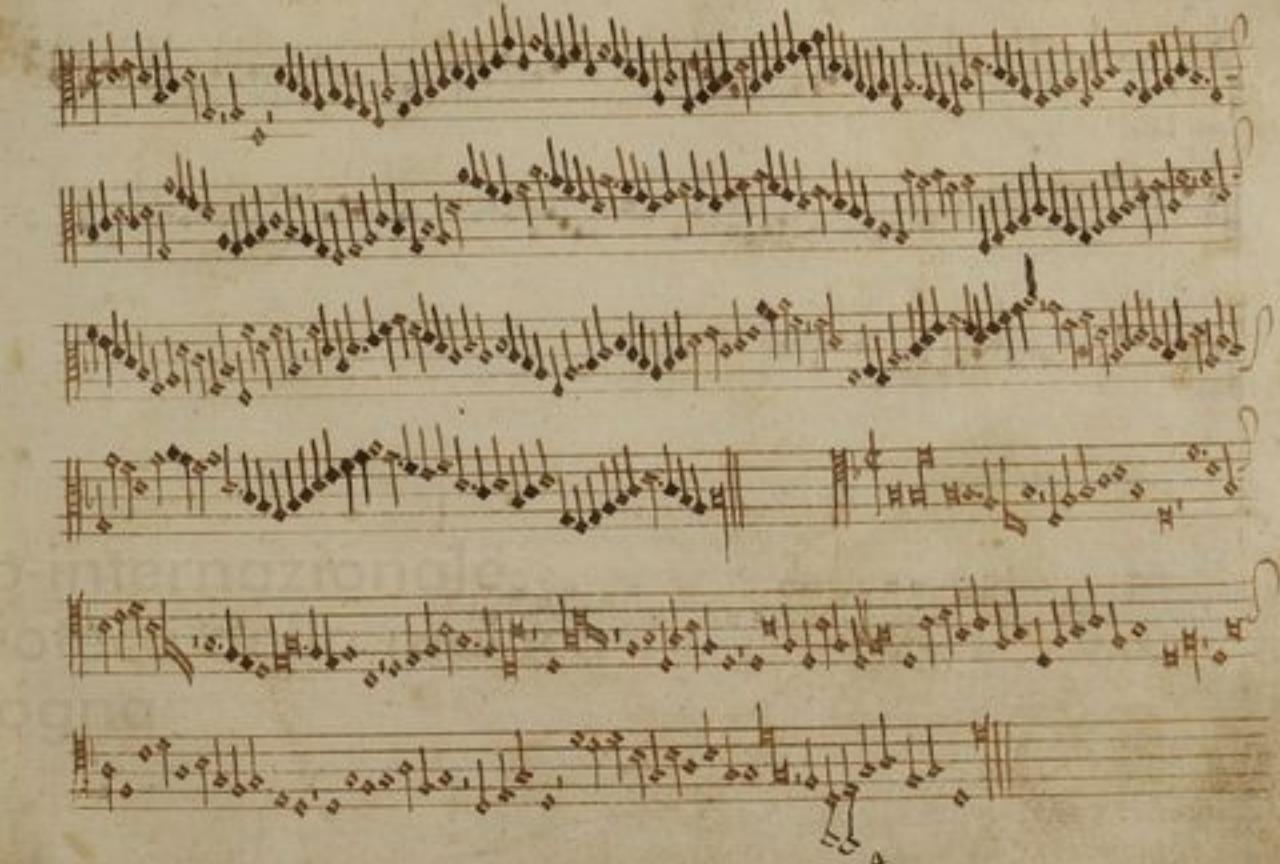
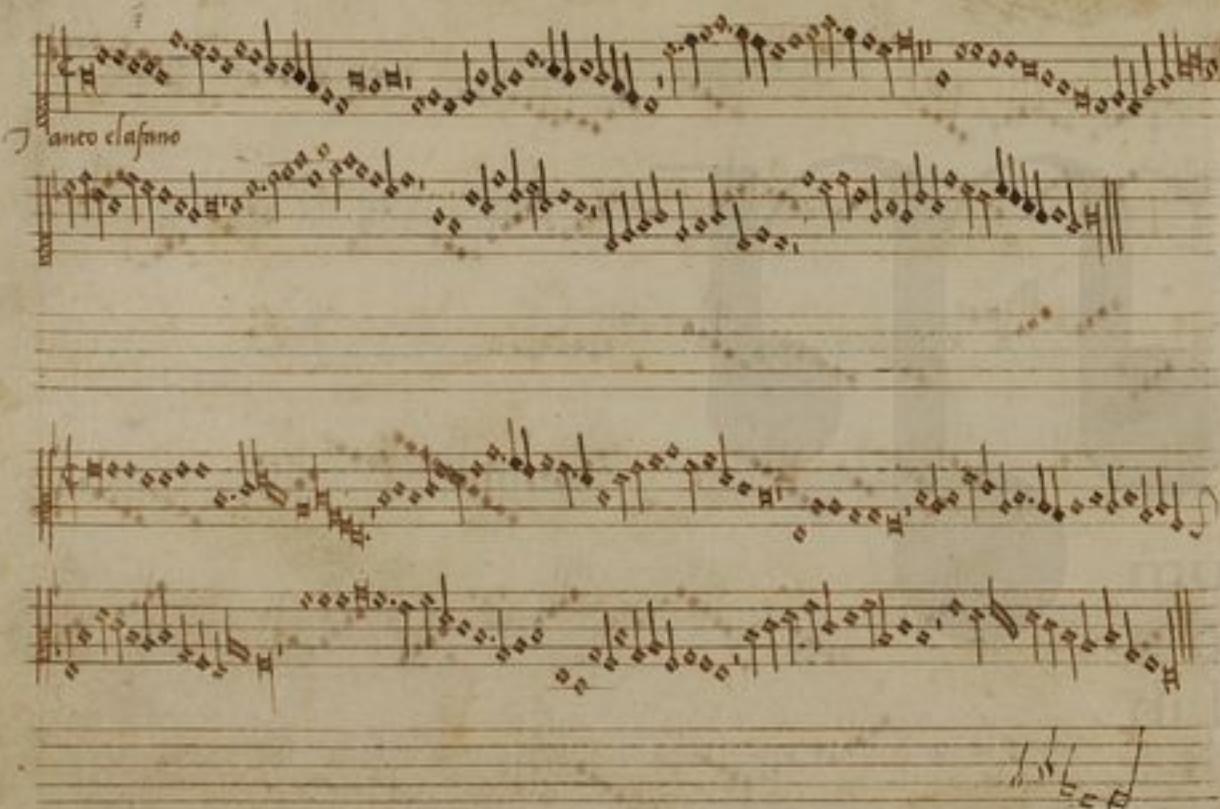
Handwritten musical score on six staves. The notation is a form of early printed music where vertical stems represent note heads and horizontal strokes indicate pitch or rhythm. The staves are mostly blank, with a few notes appearing in the middle section. The number '24' is written in the top right corner.

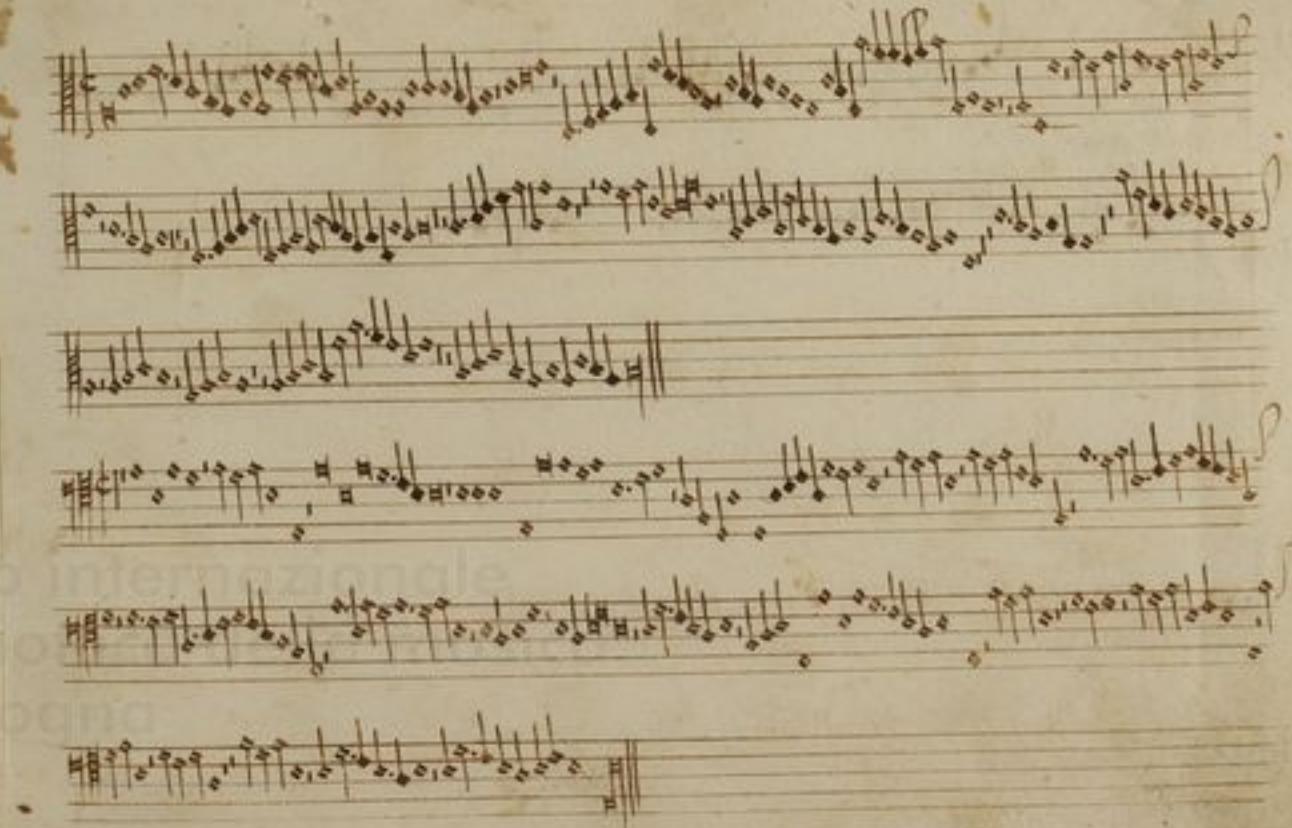


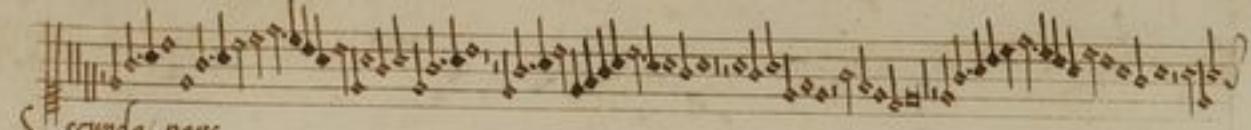
In te domine sperabo



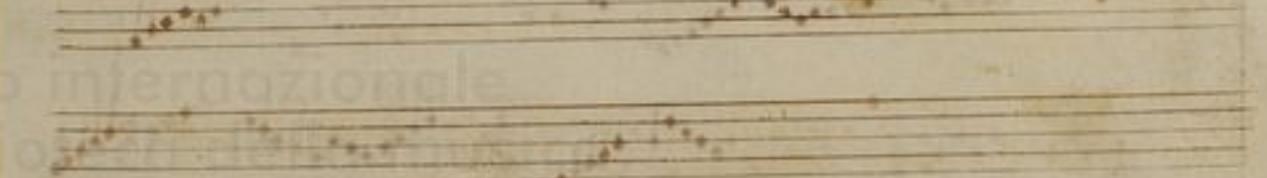
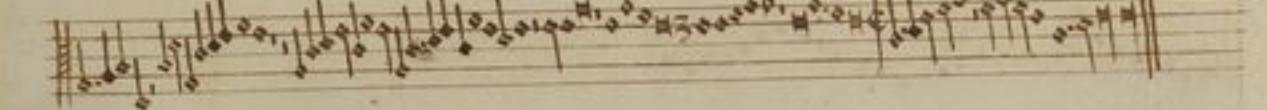
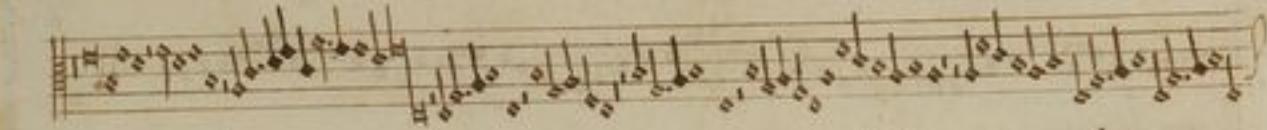
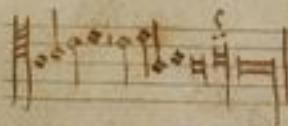
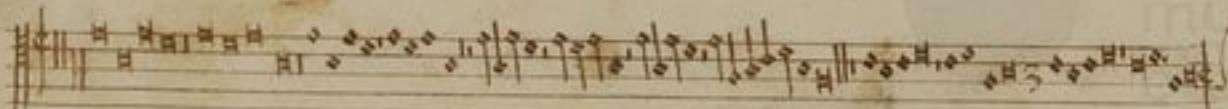
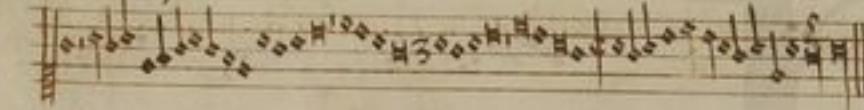
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18







Secunda pars

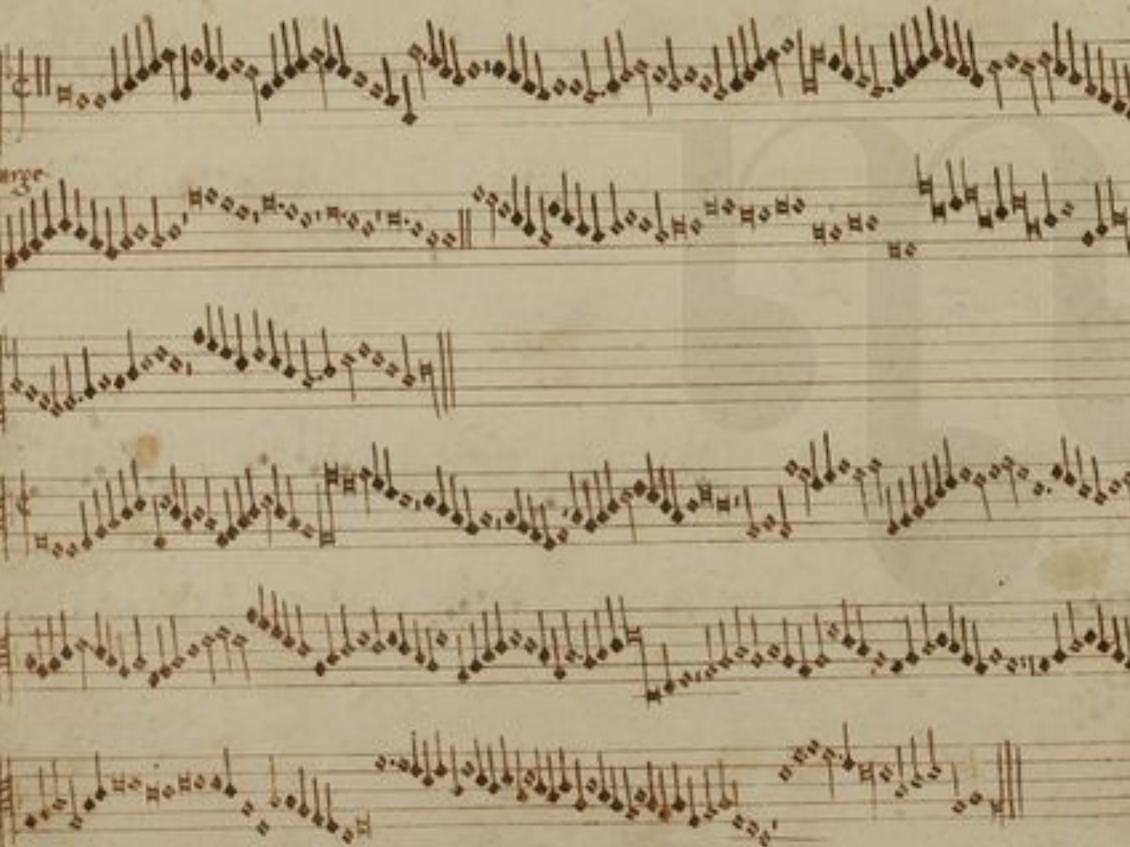


26

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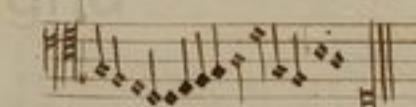
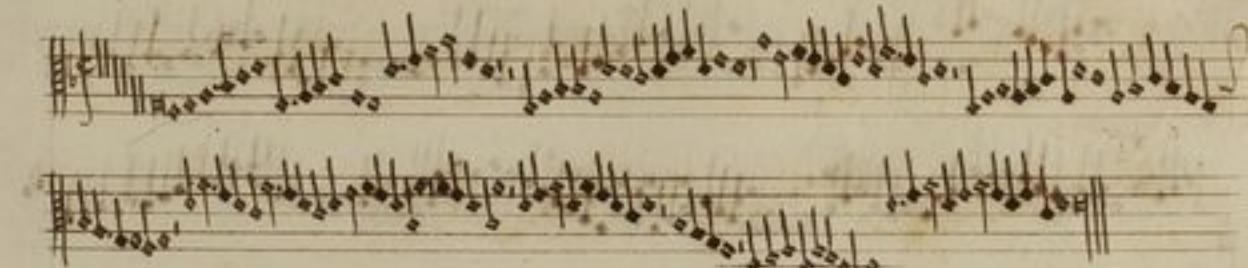


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

D^cus fortitud^o mea

(32)

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



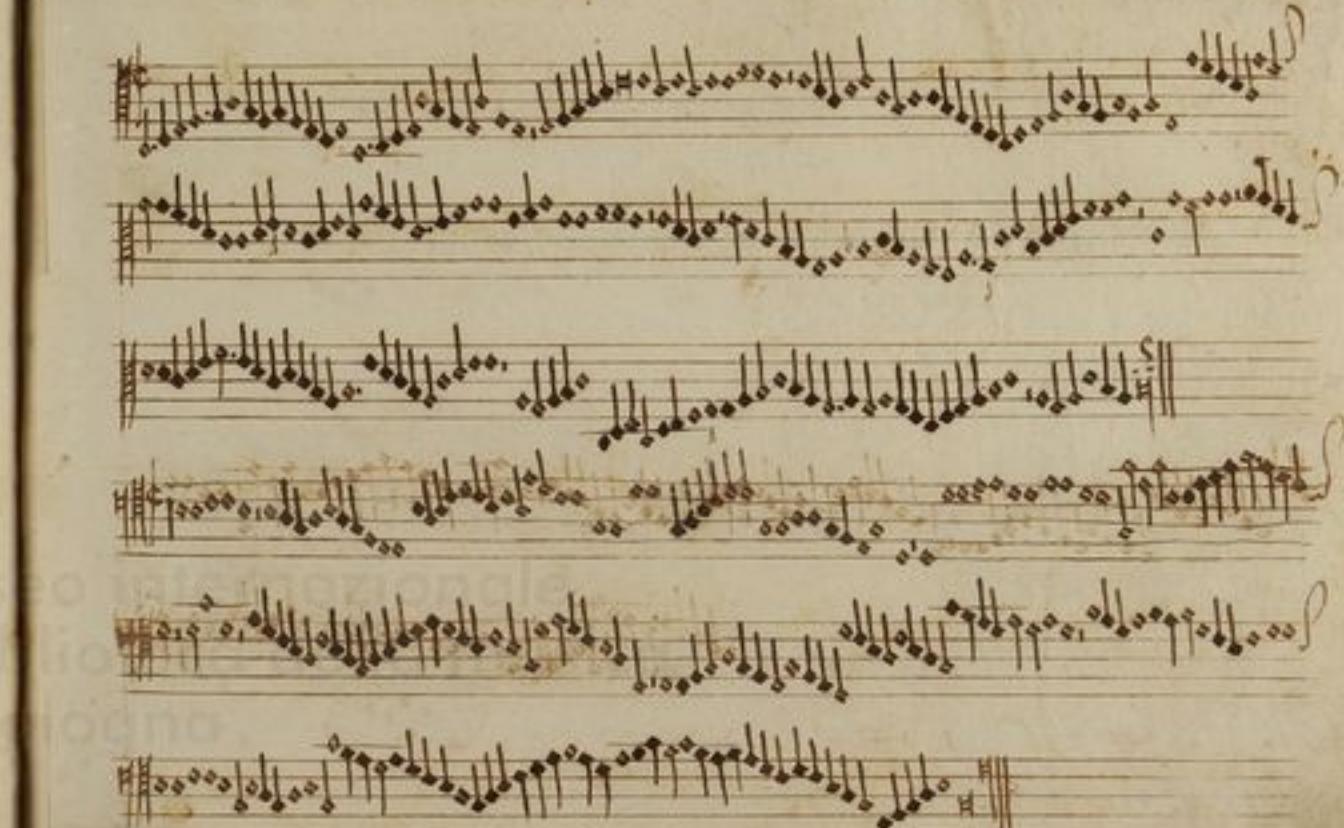
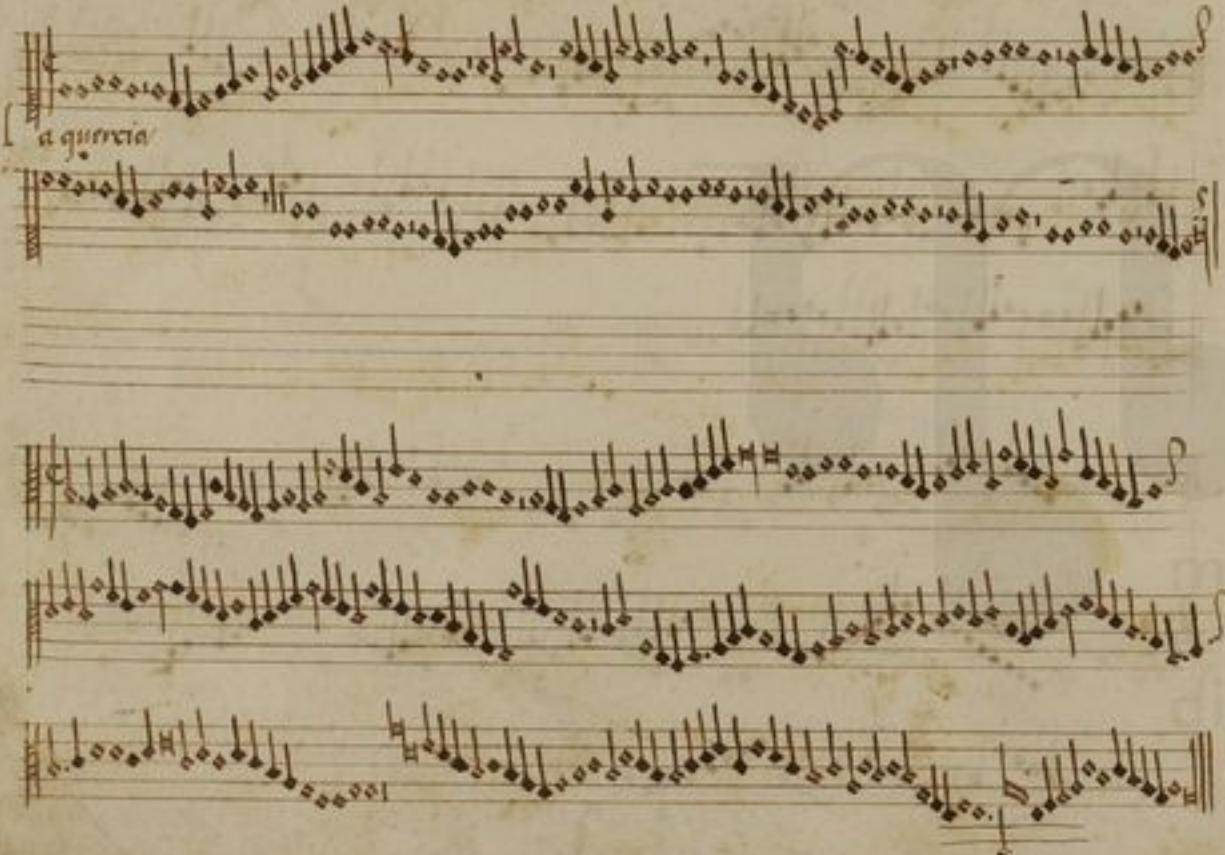
(72)

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0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



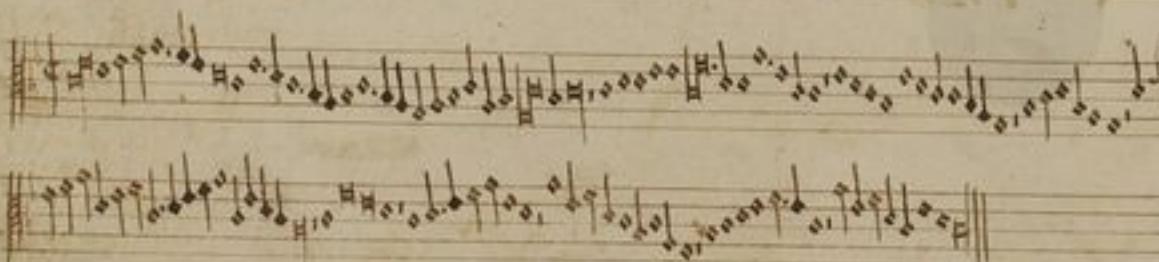
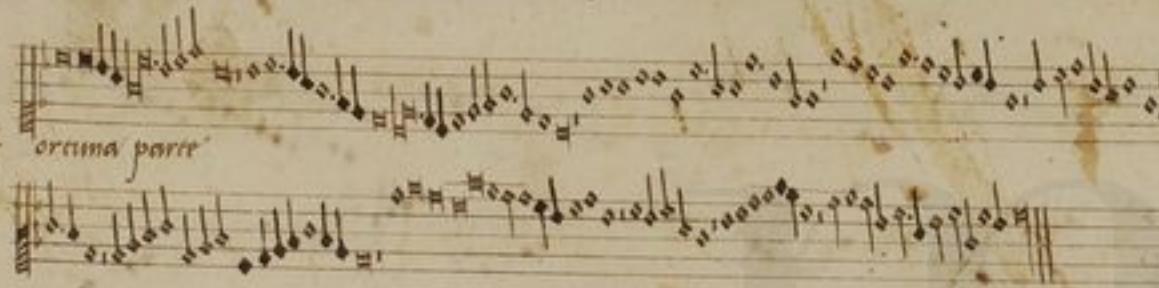
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



(37)



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3
2
1
0 cm



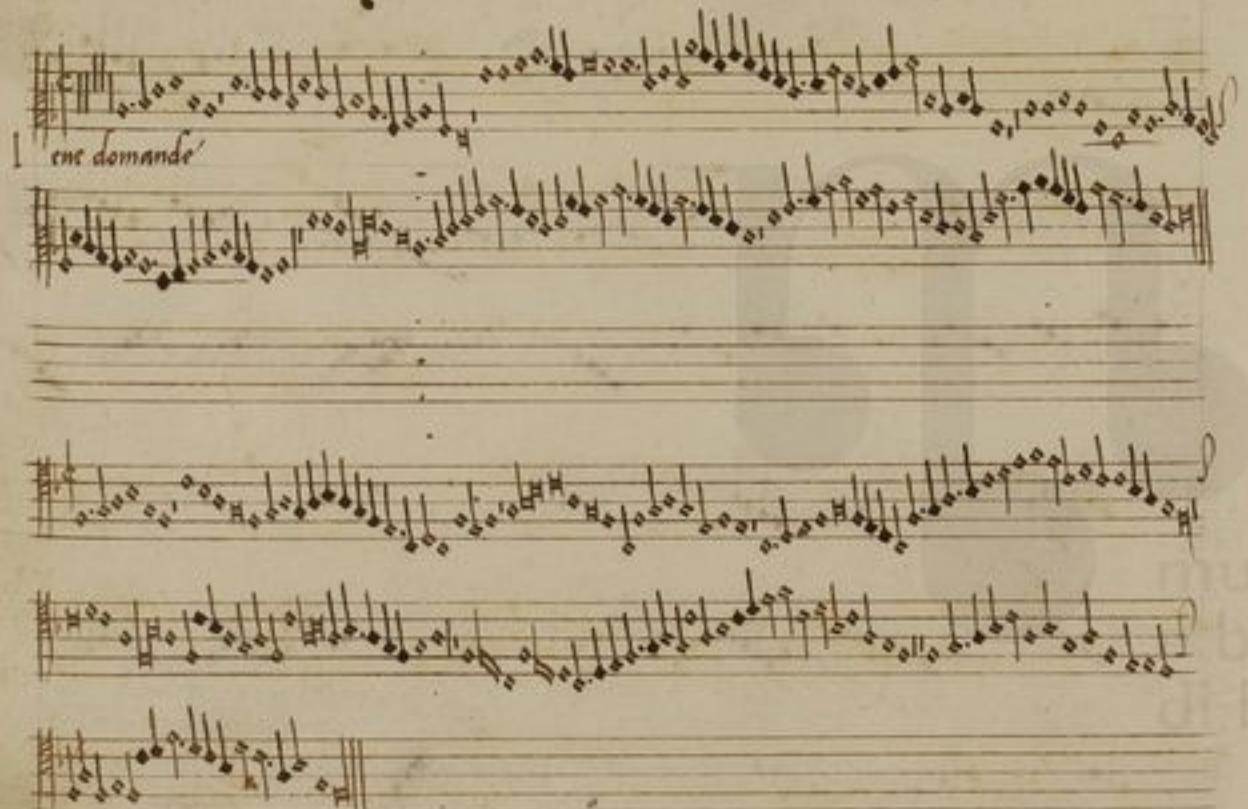
(38)

A page from a handwritten musical manuscript, numbered 38 in the top right corner. It contains two staves of music. The top staff begins with the instruction "Per dians son intensa". The music consists of two voices, soprano and alto, using C-clef and F-clef respectively. The notation is dense and continuous, with various note heads and stems. The page shows signs of age and wear, with yellowing and foxing.

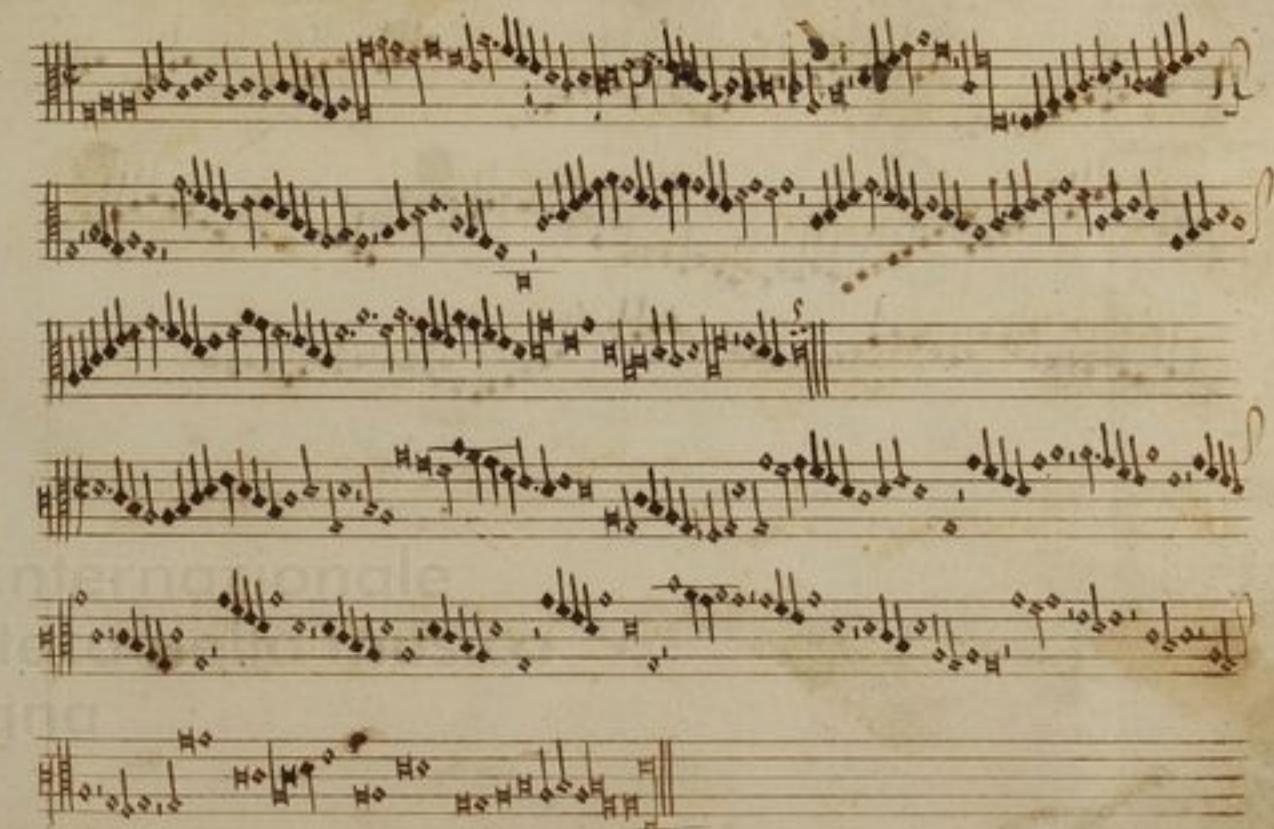
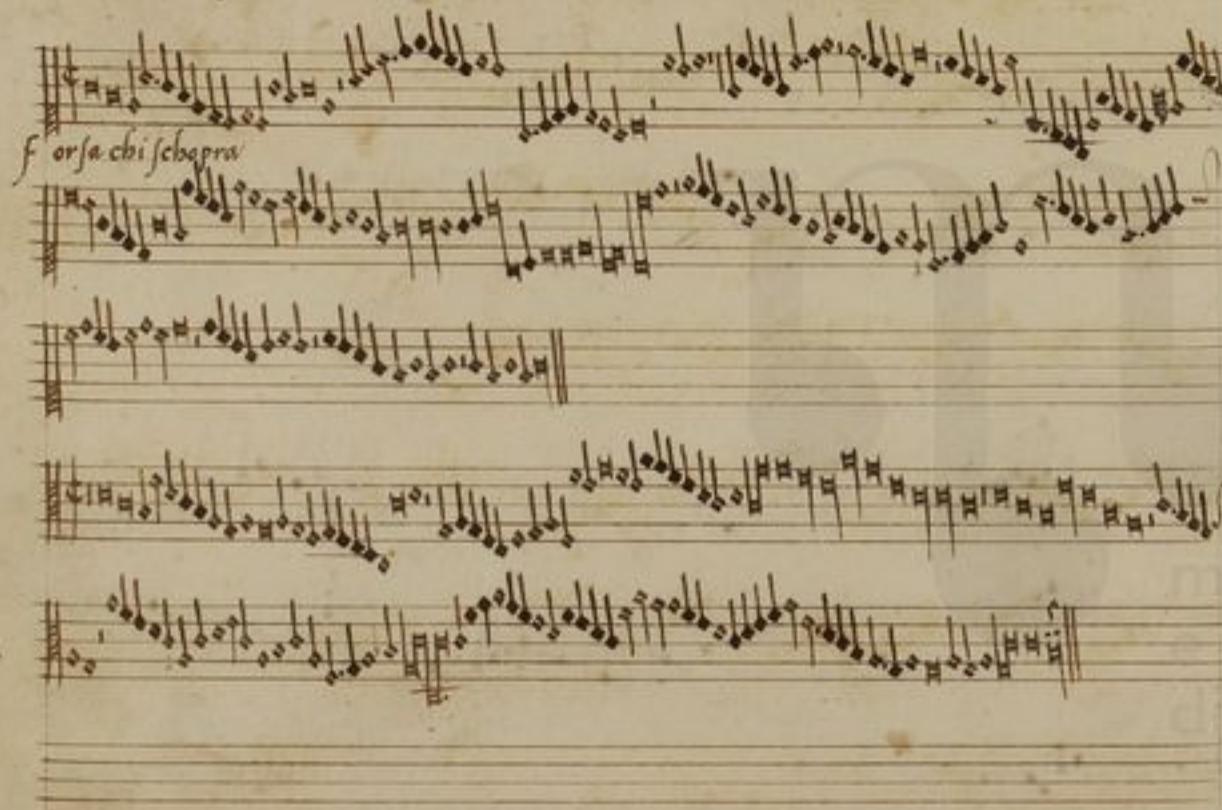
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



(37)



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18





0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

P robasti Cor meum deus

This page contains two staves of handwritten musical notation. The top staff is for two voices, indicated by two vertical stems. The bottom staff is for the basso continuo, indicated by a vertical stem with a bracket below it. The notation uses vertical stems and small horizontal dashes to represent pitch and rhythm. The music is in common time, with a key signature of one sharp (F#). The vocal parts begin with a melodic line, followed by a harmonic line. The basso continuo part consists of sustained notes with occasional vertical strokes.

47

This page contains two staves of handwritten musical notation. The top staff is for two voices, indicated by two vertical stems. The bottom staff is for the basso continuo, indicated by a vertical stem with a bracket below it. The notation uses vertical stems and small horizontal dashes to represent pitch and rhythm. The music is in common time, with a key signature of one sharp (F#). The vocal parts continue the melodic line established on the previous page. The basso continuo part provides harmonic support with sustained notes and vertical strokes.



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

A handwritten musical score for two staves. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time (indicated by a 'C') and consists of four measures. The music is written in black ink on light-colored paper. There are some brown stains or foxing on the paper.

Hinquam fuit pena major

marca 1a c. 47.

48

A handwritten musical score for two staves. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time (indicated by a 'C') and consists of four measures. The music is written in black ink on light-colored paper. There are some brown stains or foxing on the paper.

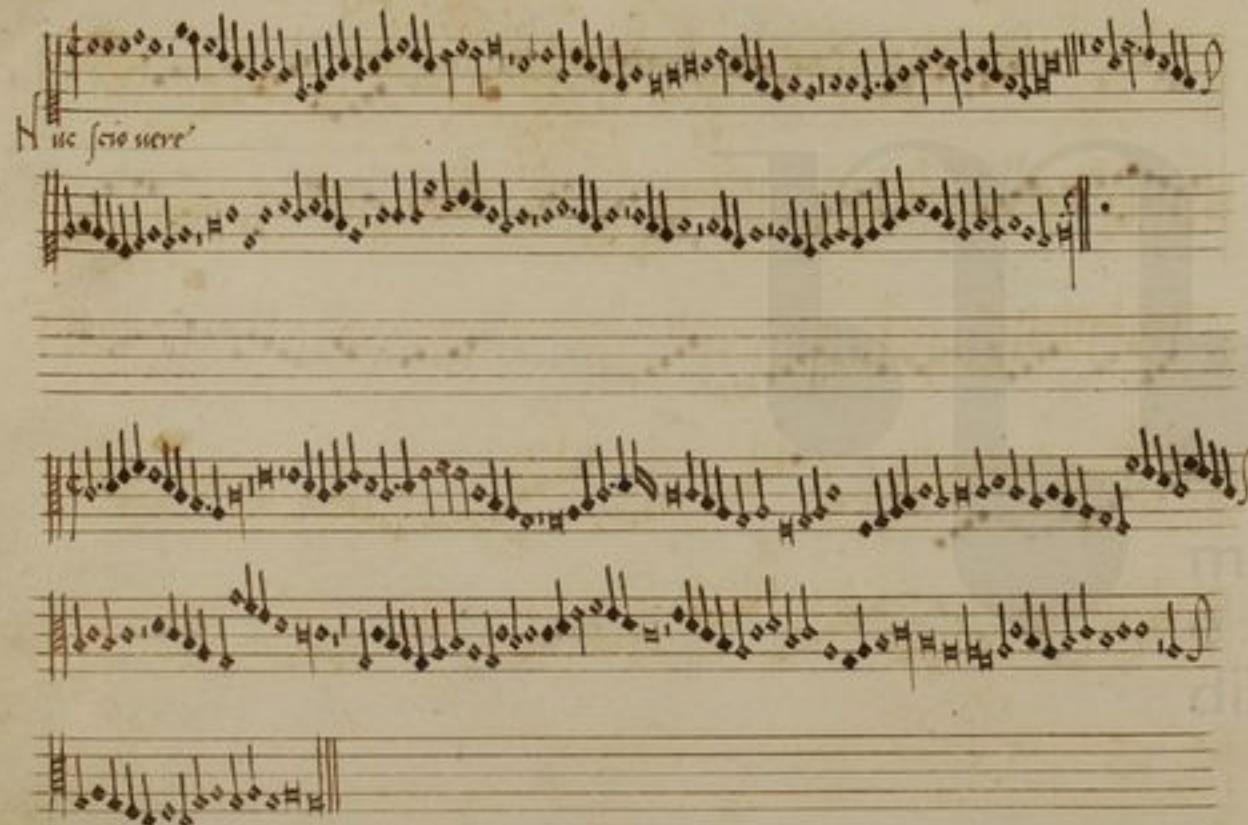


A handwritten musical score for two staves. The top staff consists of five lines of five-line music with vertical stems pointing right, ending with a double bar line. The bottom staff has four lines of five-line music with vertical stems pointing left, ending with a double bar line.

18
17
16
15
14
13
12
11
10
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1
0 cm



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



uc scio uere



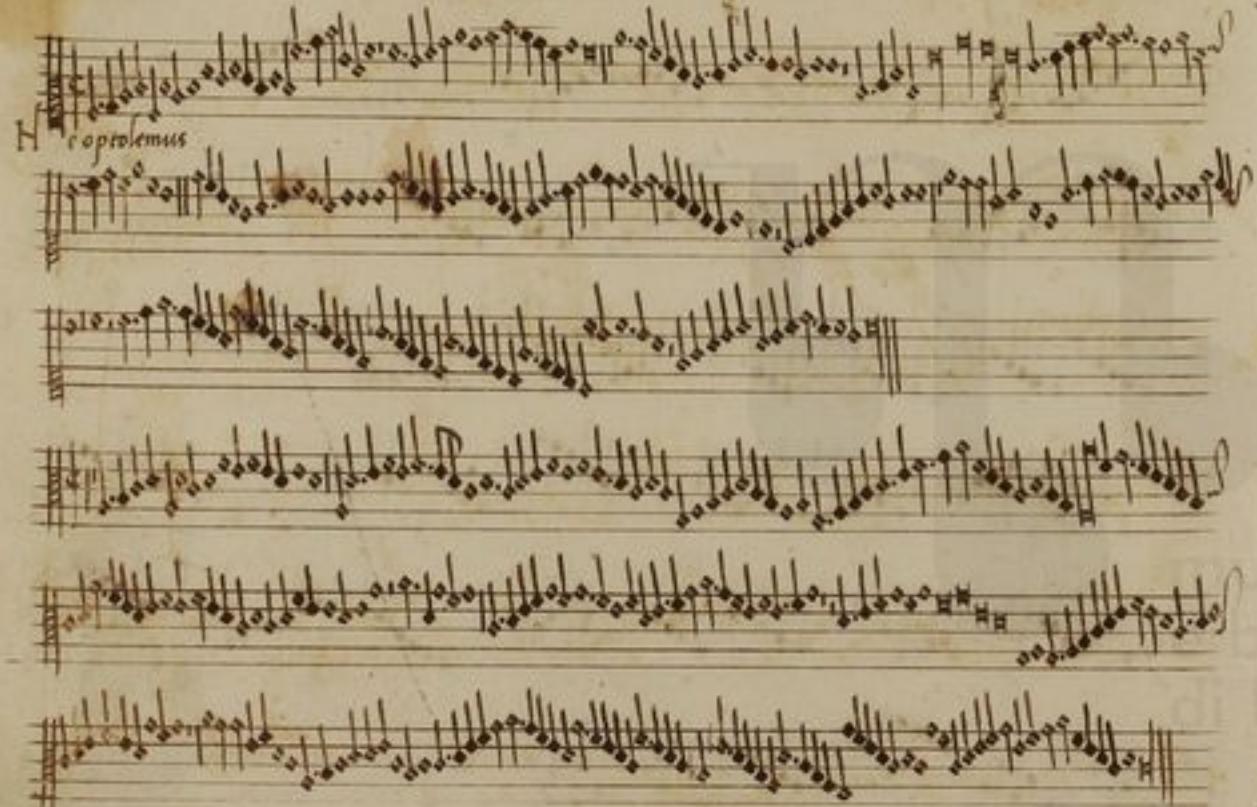
51

18
17
16
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4
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0 cm



(52)

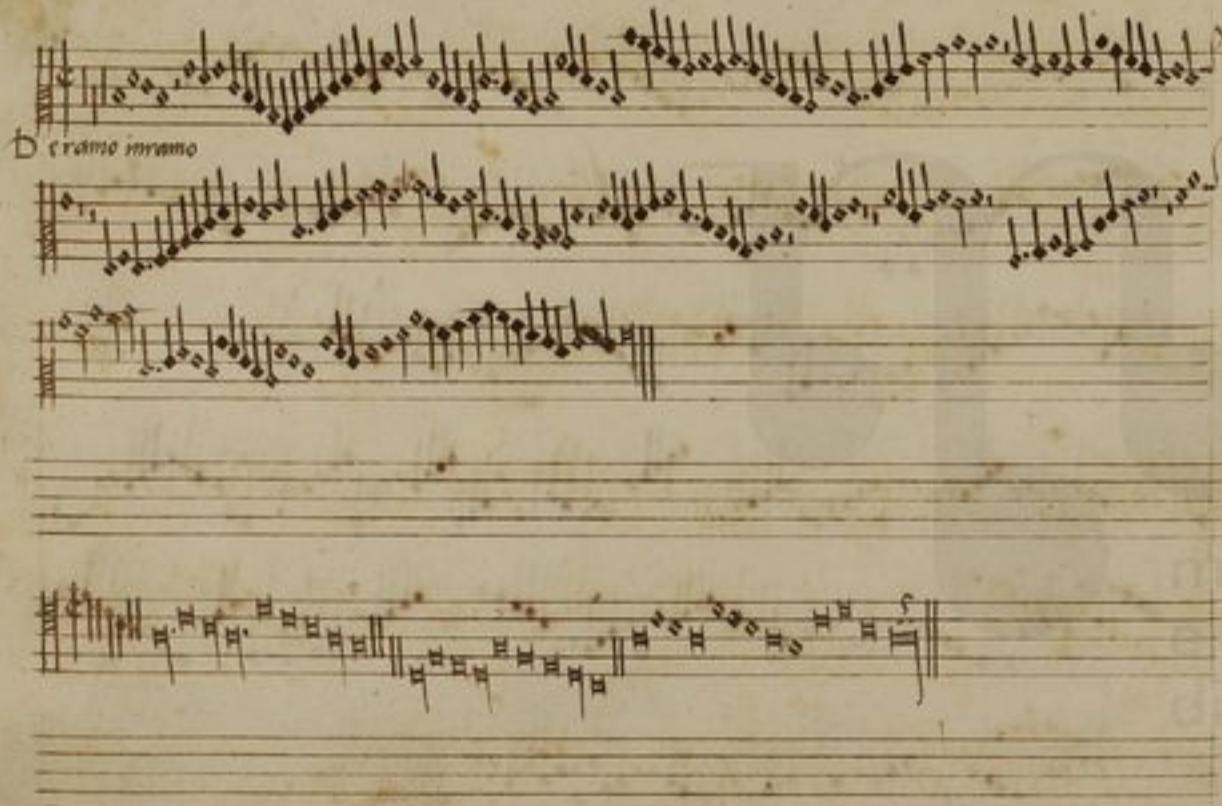
A handwritten musical score for two voices, continuing from the previous page. The music is written on five staves, each with a different key signature. The first staff starts with a key signature of one sharp (F#), followed by a staff with one flat (B-flat), another with one sharp (F#), another with one flat (B-flat), and a final staff with one sharp (F#). The vocal parts are separated by a vertical bar line. The notation consists of small dots representing note heads, with vertical stems extending either upwards or downwards. The page number "(52)" is written in the top right corner.



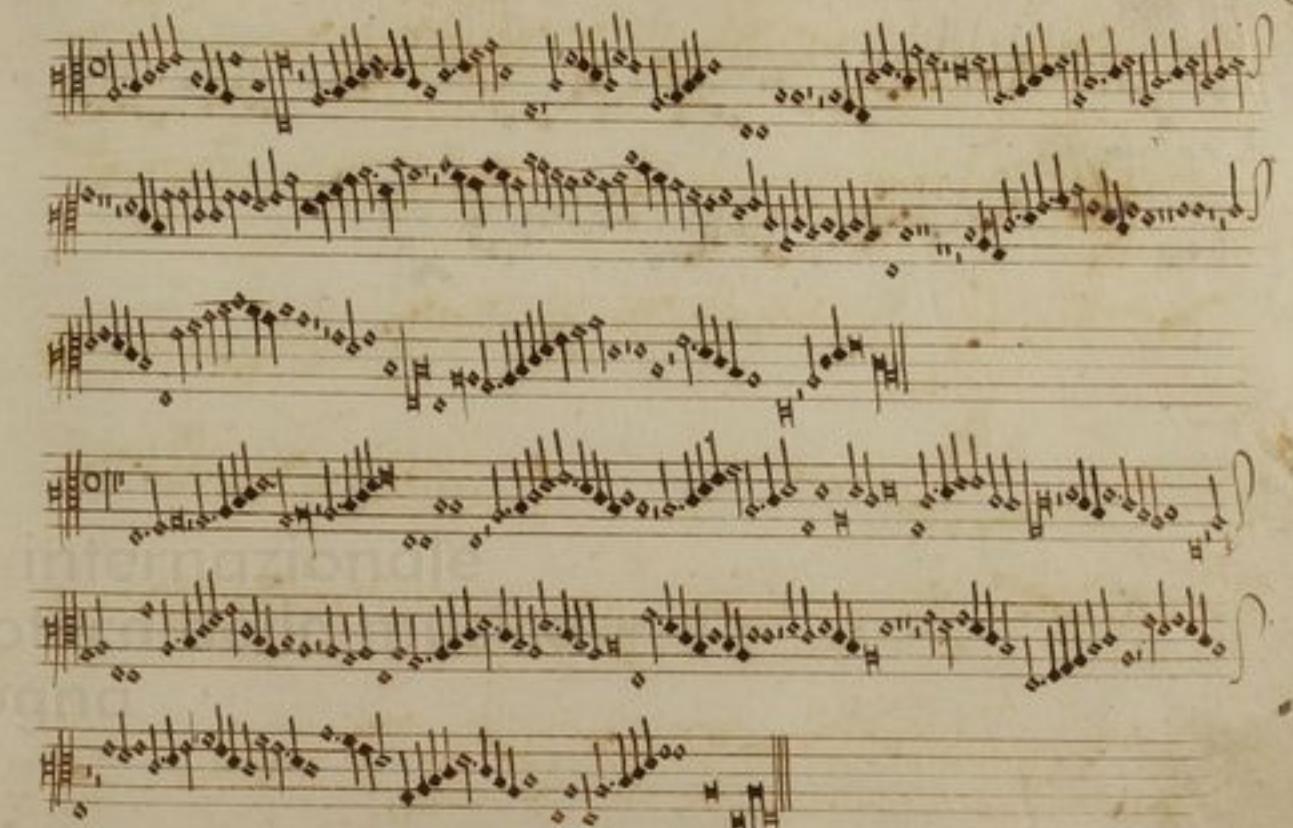
c optolemus



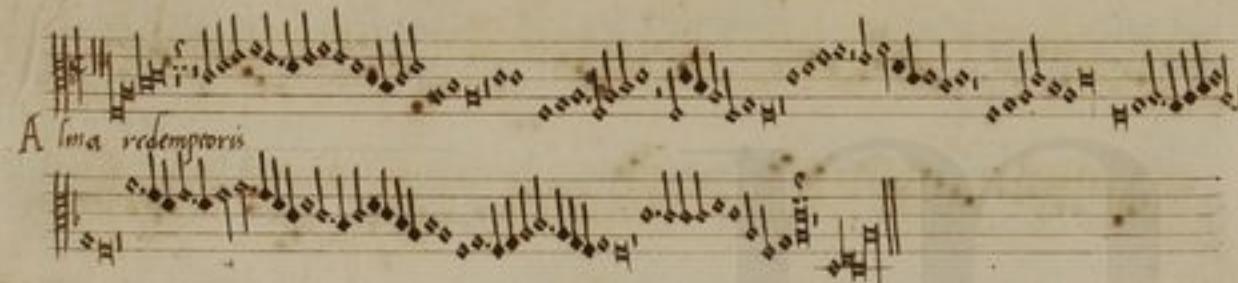
53
18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 cm



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



A luna redemptoris

Tenor. Infoprano

Motio 1 5.6

(57)



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



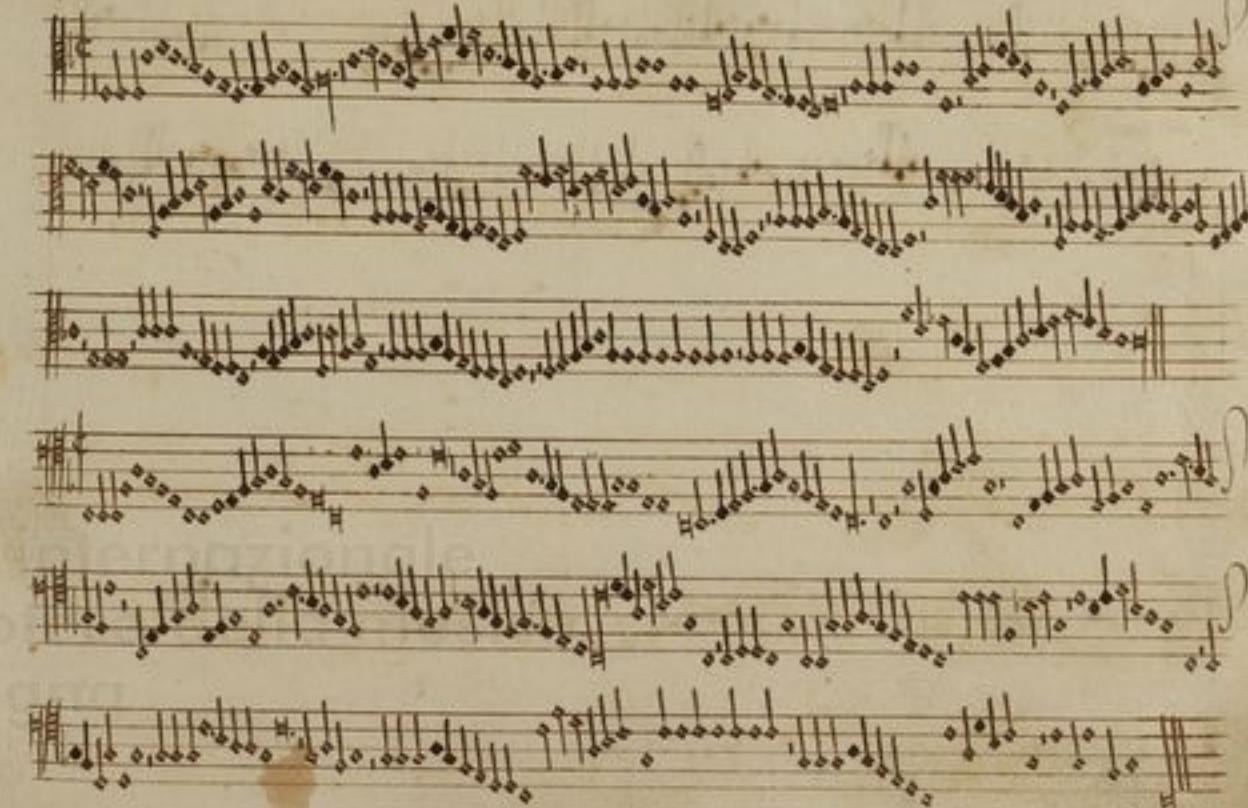
er uotro amours



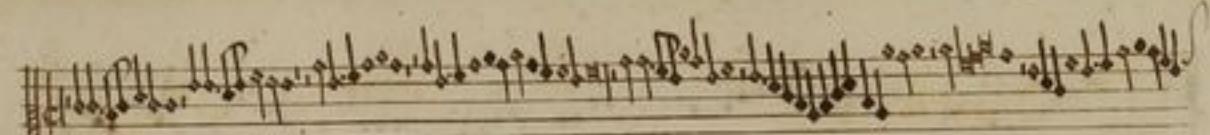
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



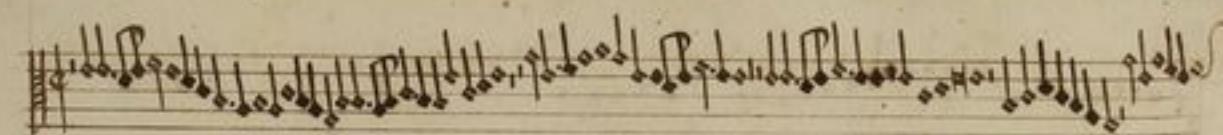
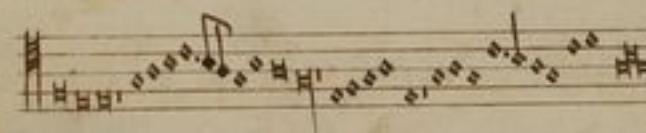
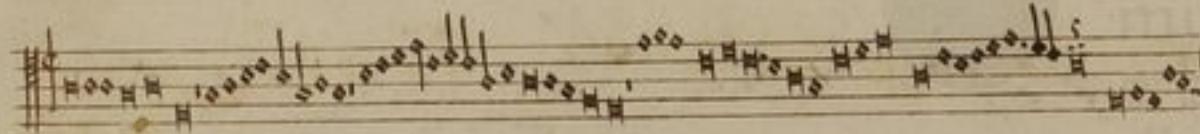
figle ues hau'e mal grande'



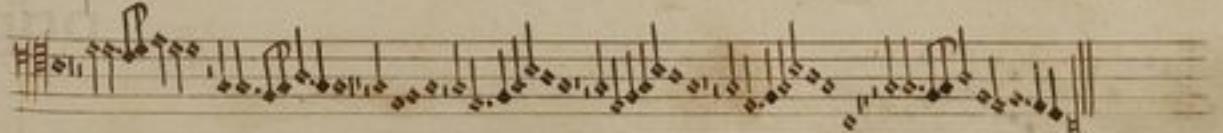
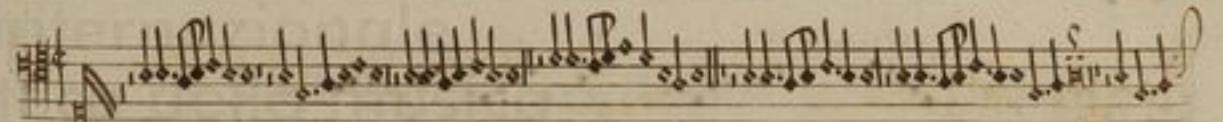
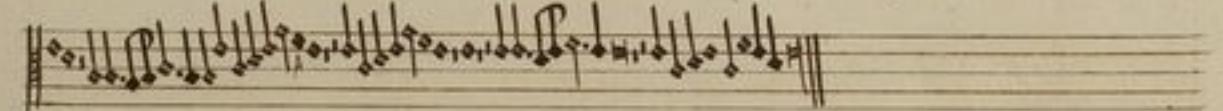
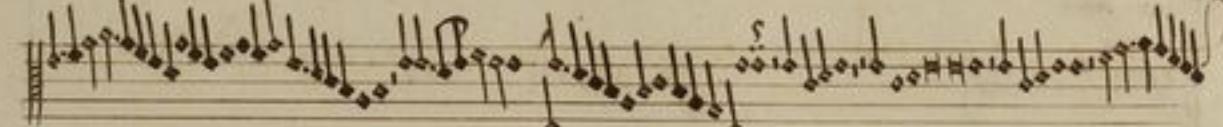
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



c' pris amer



60



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



A handwritten musical score for two voices, continuing from page 60. The top system consists of two staves: soprano (treble clef) and alto (C-clef). The soprano staff begins with a basso continuo part (bass clef) below it. The alto staff has a basso continuo part below it. The music features dense sixteenth-note patterns. The soprano vocal line starts with a melodic line, followed by a rest, and then continues with another melodic line. The alto vocal line follows a similar pattern. The basso continuo parts provide harmonic support. The page is numbered '61' in the top right corner.

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

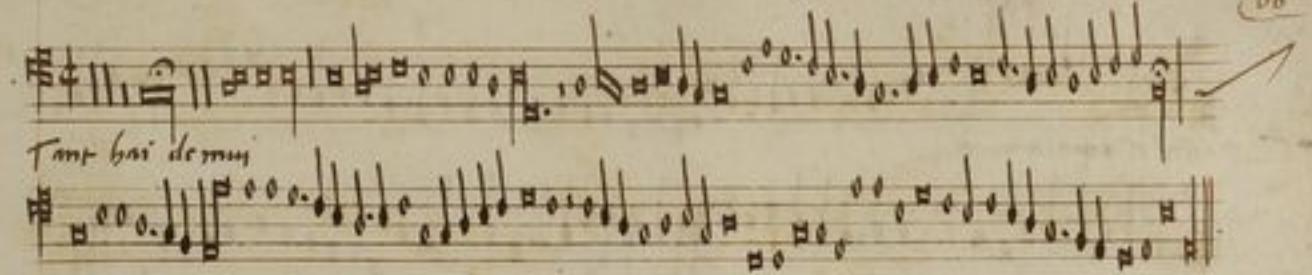


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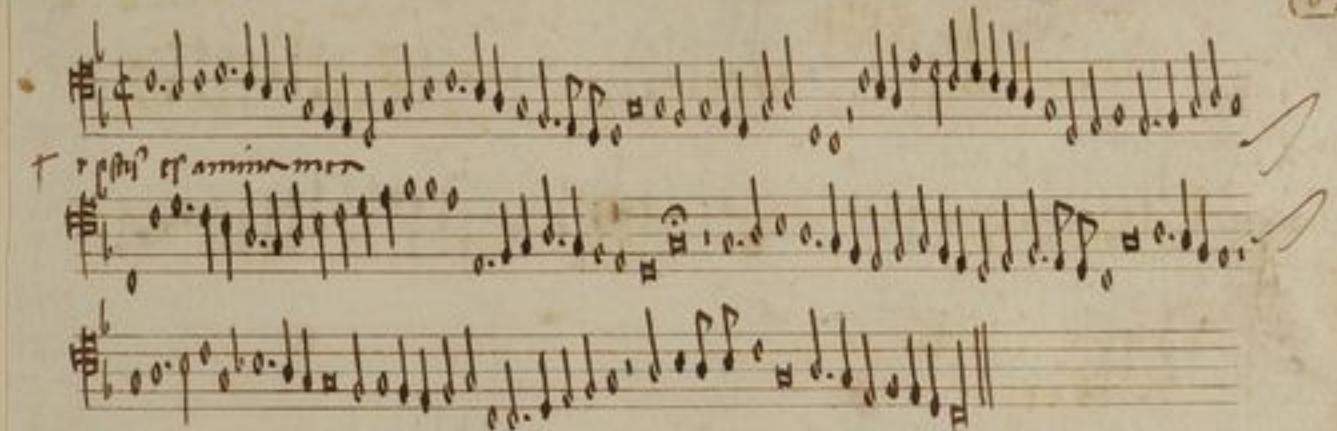
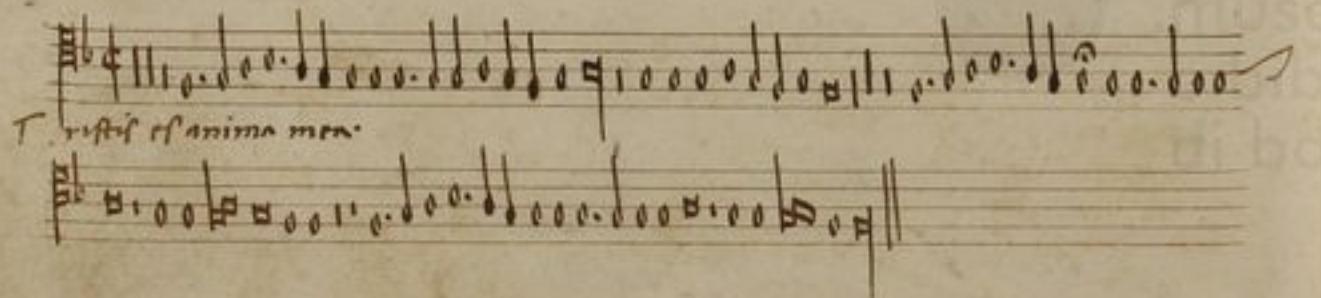
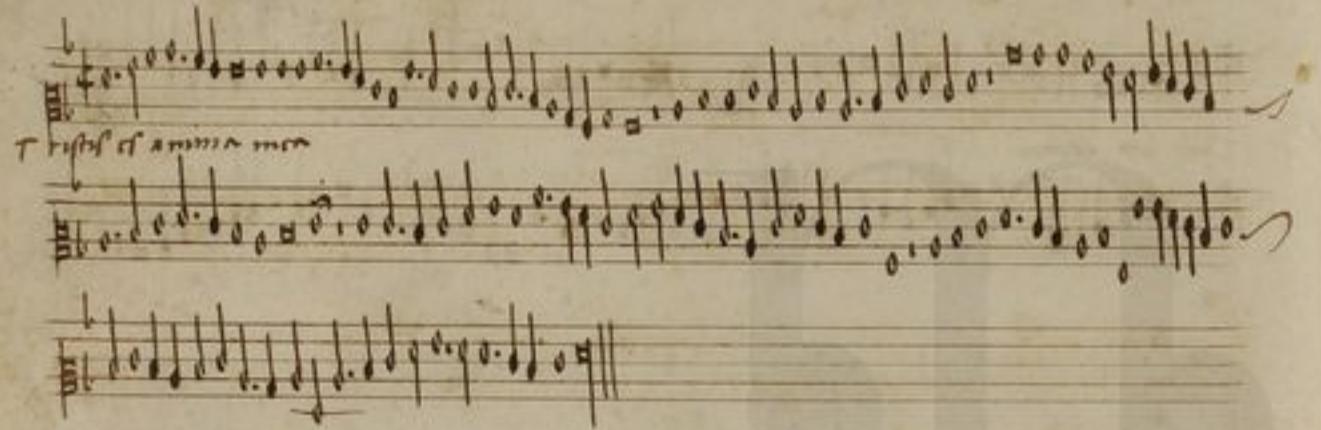


65

18
17
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1
0 cm



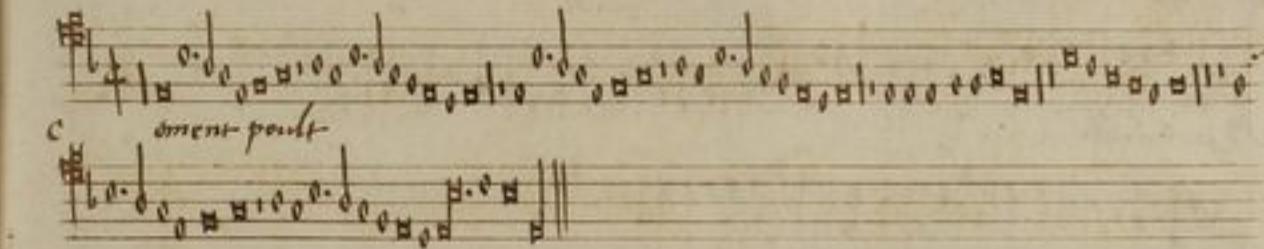
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



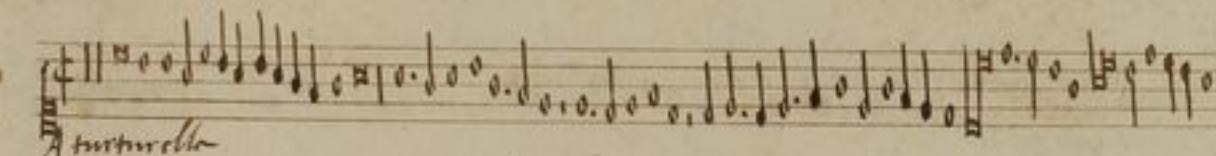
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



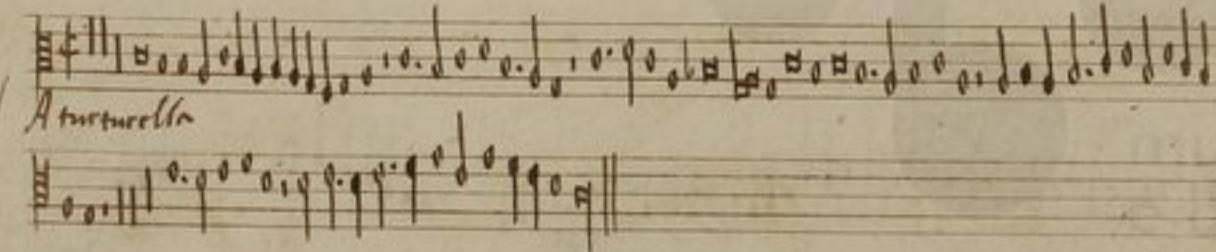
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



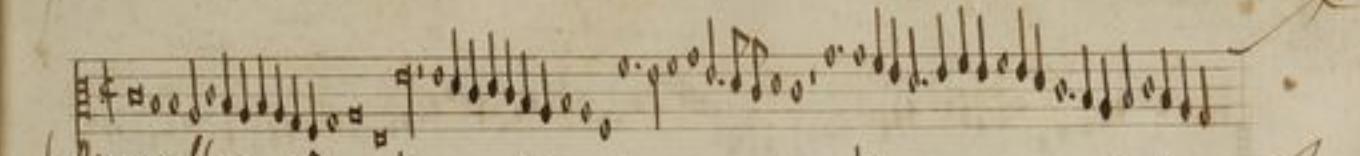
0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



A turturella



A turturella



A turturella



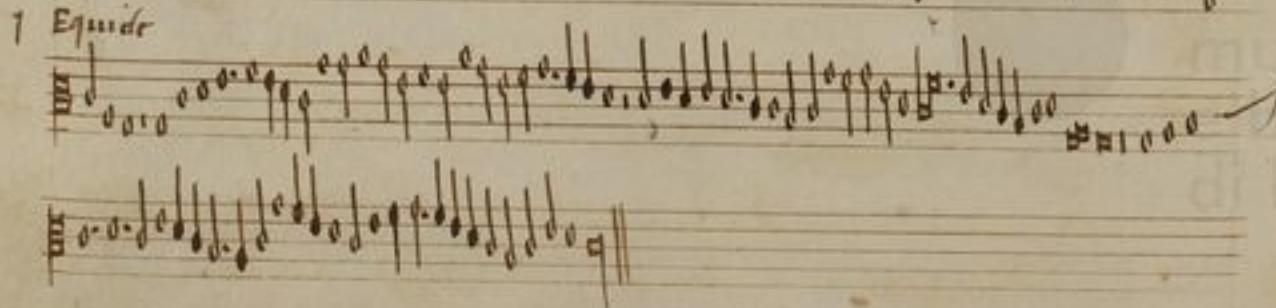
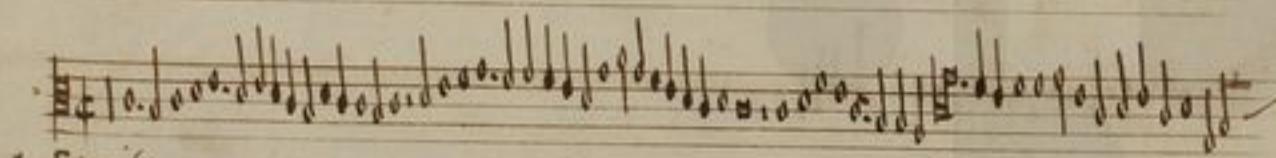
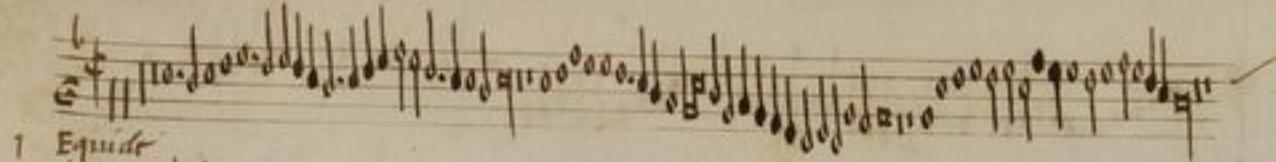
A turturella

67^o

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18





0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

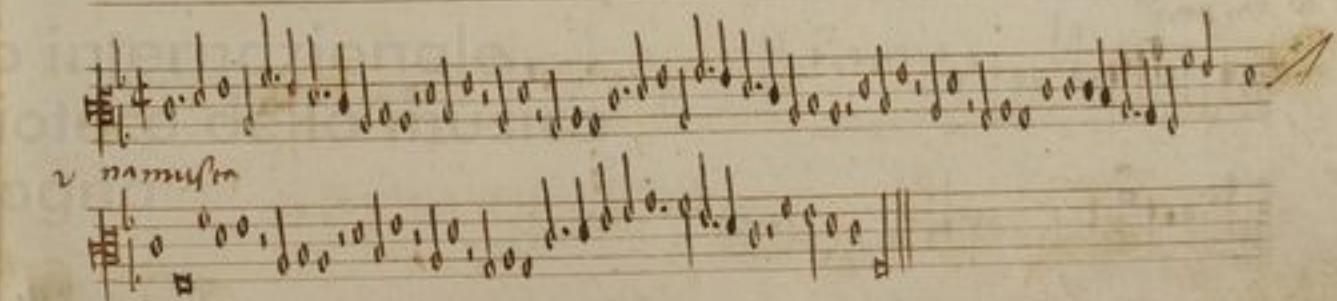
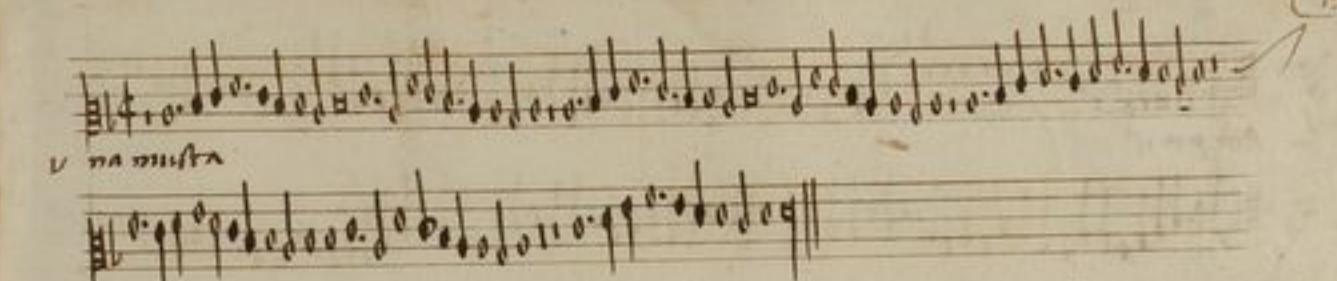
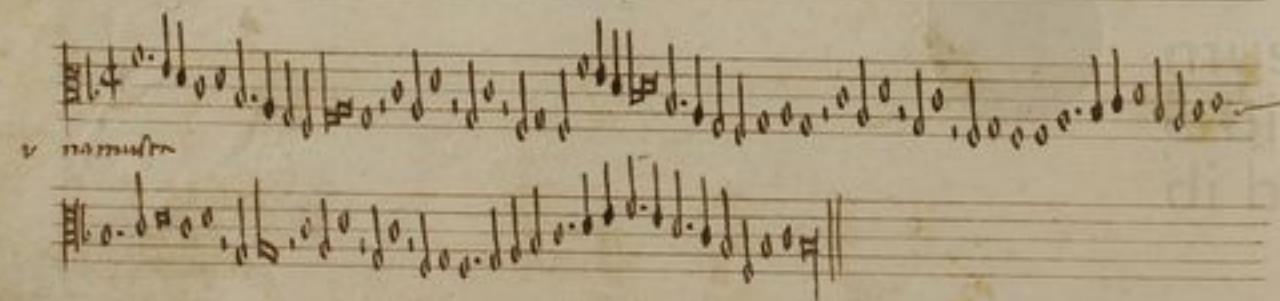
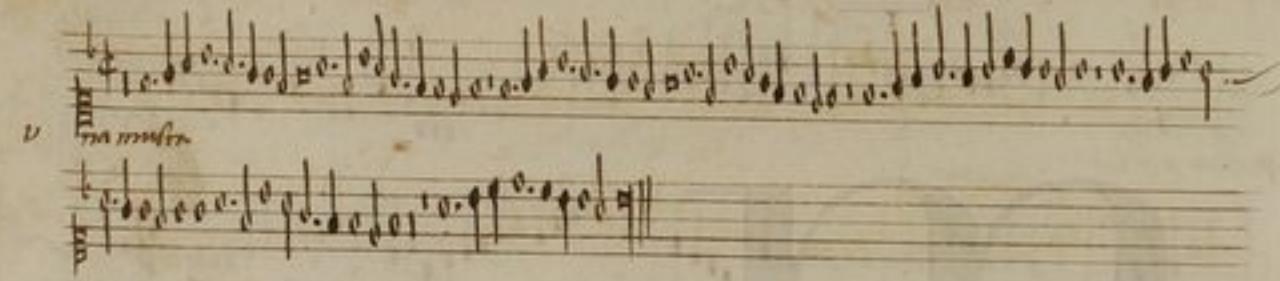
Melancholias

A handwritten musical score for three voices. The top voice uses a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The music consists of six staves of sixteenth-note patterns. The first two staves begin with a common time signature, while the remaining four staves begin with a different time signature. The vocal parts are separated by vertical bar lines.

(74)

Melancholias

A handwritten musical score for three voices, continuing from the previous page. The top voice uses a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The music consists of six staves of sixteenth-note patterns. The first two staves begin with a common time signature, while the remaining four staves begin with a different time signature. The vocal parts are separated by vertical bar lines.



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



A handwritten musical score for organ and choir, continuing from page 76. The top system shows the organ part with a treble clef, common time, and one sharp key signature, maintaining the sixteenth-note pattern. The bottom system shows the choir part with a bass clef, common time, and one sharp key signature, featuring eighth and sixteenth-note patterns. The page number "77" is written in the top right corner. The notation is on five-line staves.

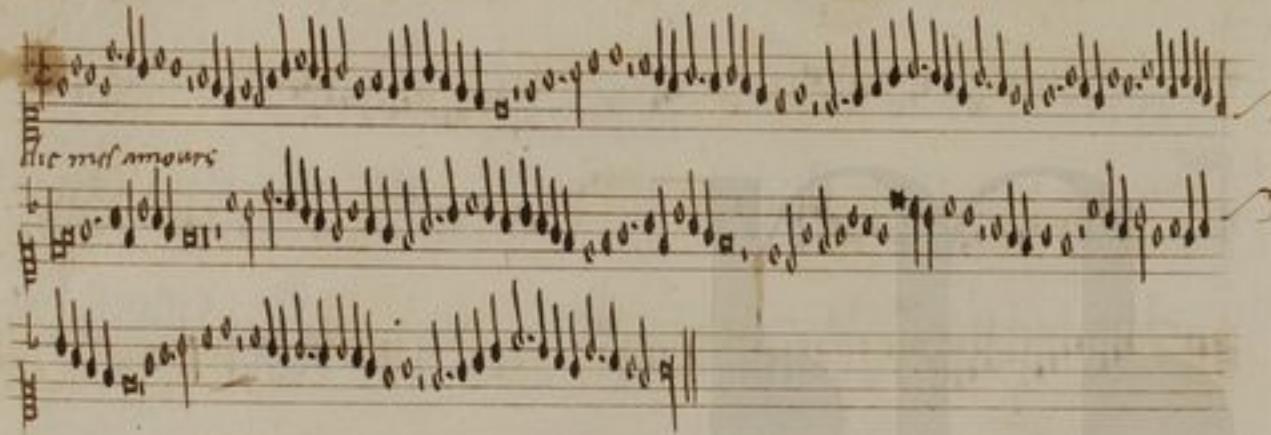


72

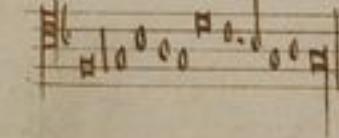


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

A

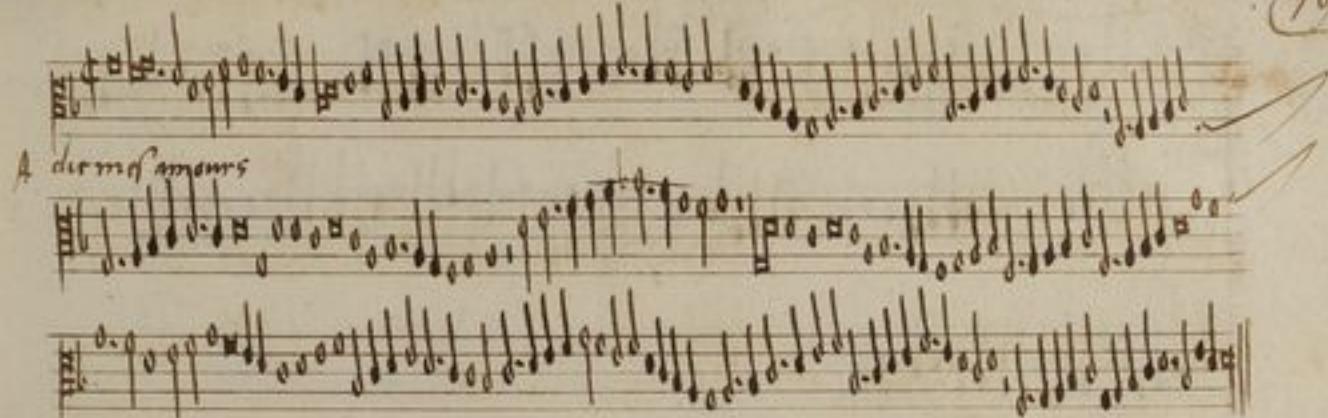


A
di mes amours.

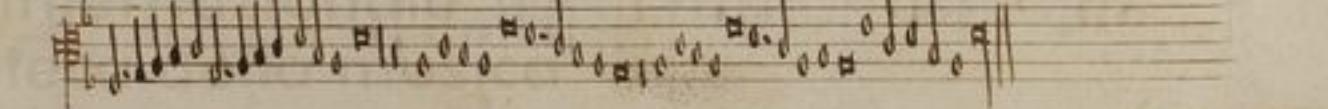


(79)

A di mes amours



A
di mes amours

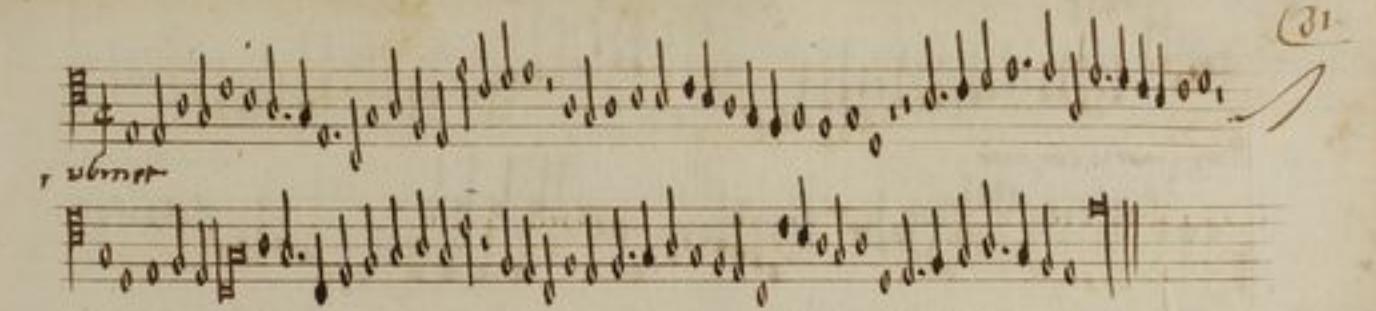
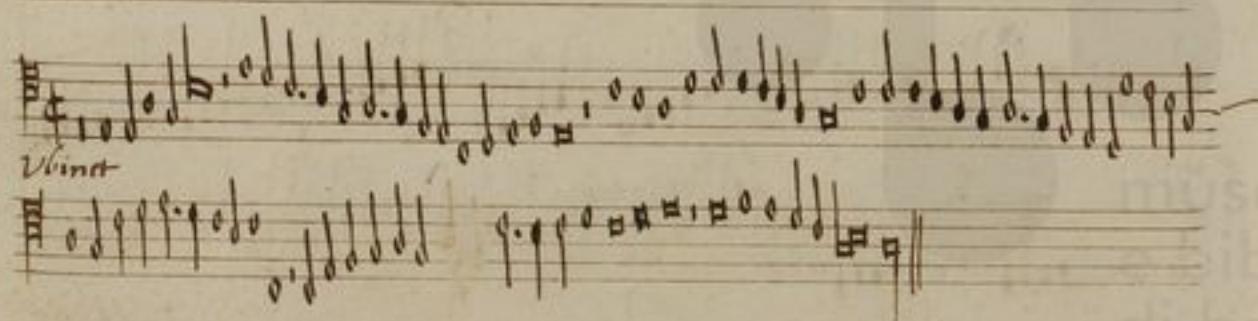
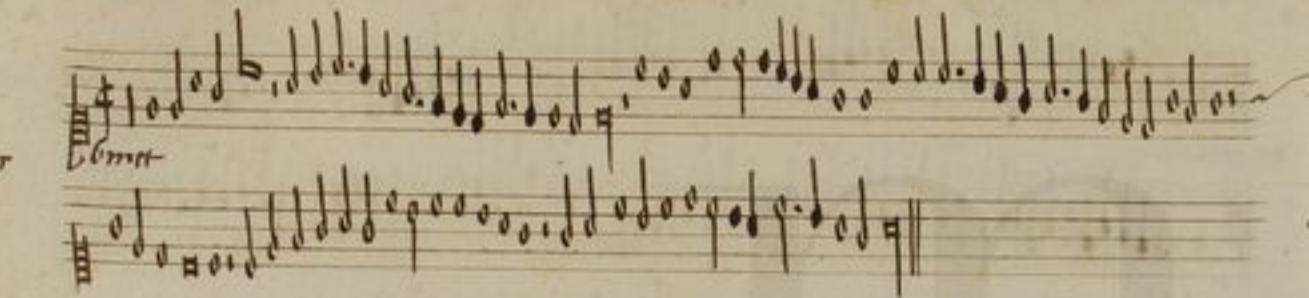


0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



A handwritten musical score for three voices, continuing from page 30v. The top voice (Soprano) has two staves of sixteenth-note patterns. The middle voice (Alto) has two staves of eighth-note patterns. The bottom voice (Bass) has two staves of eighth-note patterns. The music is in common time. Measure numbers 1 through 18 are written vertically along the right edge of the page. The page is numbered 30 at the top right.

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



182

On hi smar

Alberardina

Alberardina

This block contains two staves of handwritten musical notation. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of music. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of music. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

Alberardina

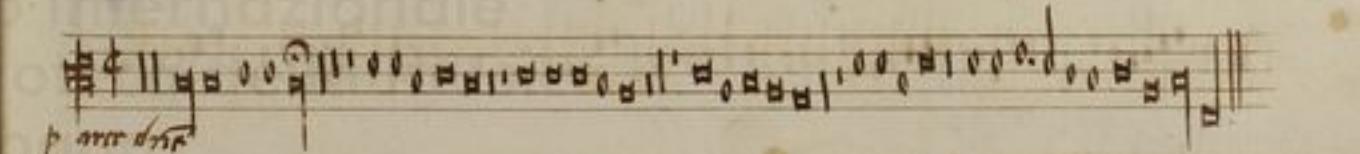
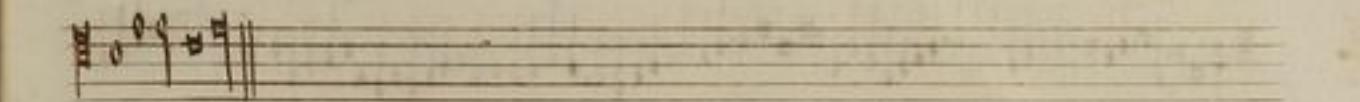
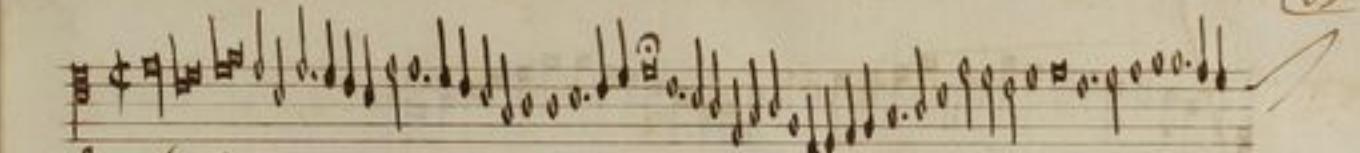
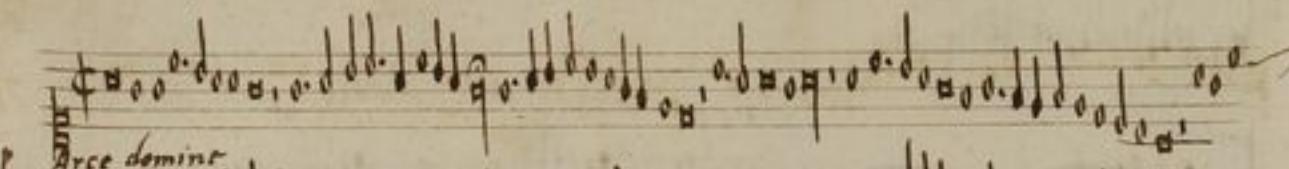
(33)

This block contains a single staff of handwritten musical notation. It begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of eight measures of music. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm. The page number '33' is written in the top right corner.



(34)

A handwritten musical score for two voices. The top voice is in common time (indicated by a 'C') and the bottom voice is in 6/8 time (indicated by a '6'). The music consists of six staves of sixteenth-note patterns. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff ends with a forte dynamic. The vocal parts are separated by a vertical bar line. The page number '34' is written in the top right corner.



A

Gmusr. des

B

Gmusr. des

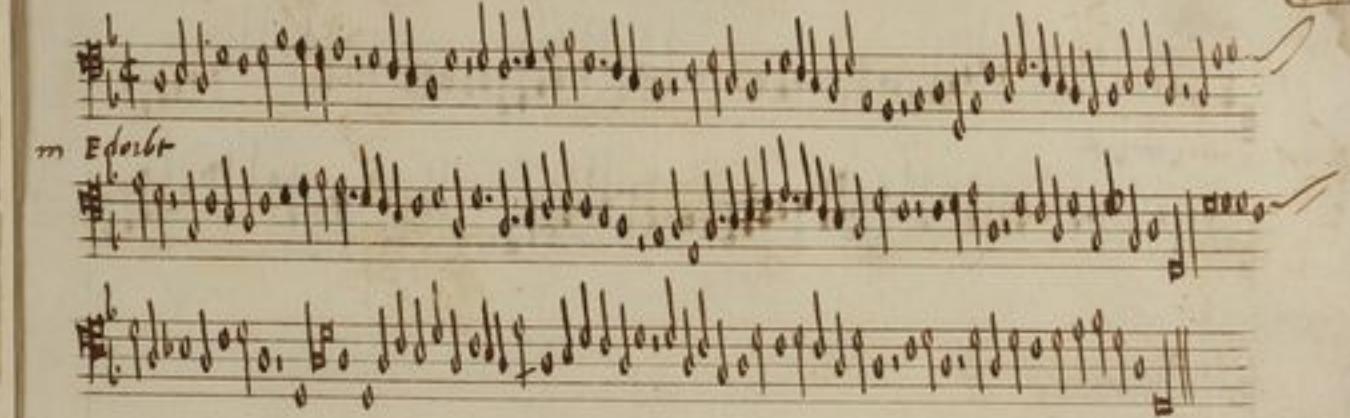
(86)

A

Gmusr. des



A handwritten musical score for two voices, continuing from the previous page. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of eighth-note patterns. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of eighth-note patterns. The vocal parts are separated by a vertical bar line. The score is written on five-line staves.



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

m *ymorghengaf*

m *ymorghengaf*

(69)

m *ymorghengaf*

m *ymorghengaf*

"Vncha fup pena maior

"Vnca fup pena maior

"Vncha fup pena

(90)



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Natridant

Natridant

(92)

18
17
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0 cm

Virgo

A handwritten musical score for two voices, labeled "Virgo" above each staff. The music is written on five staves, each with a treble clef and a common time signature. The notation consists of various note heads and stems, indicating pitch and rhythm. The paper is aged and shows some staining.

Virgo

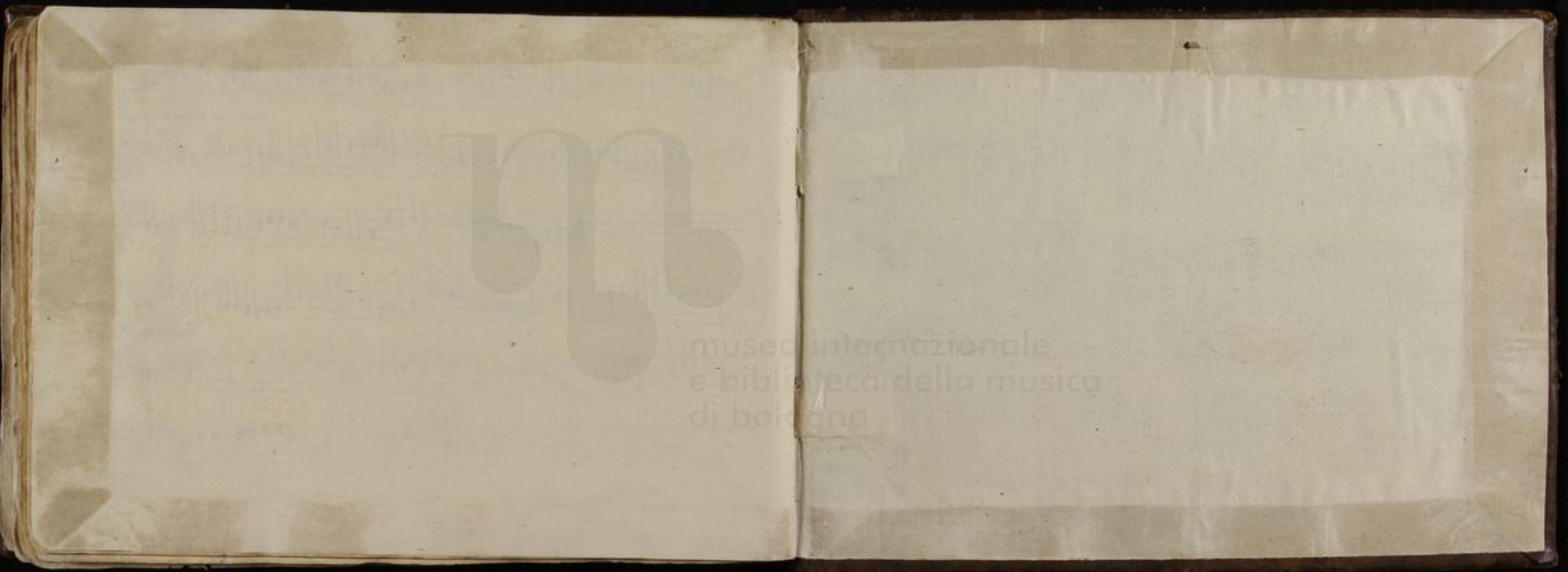
A handwritten musical score for two voices, labeled "Virgo" above each staff. The music is written on five staves, each with a treble clef and a common time signature. The notation consists of various note heads and stems, indicating pitch and rhythm. The paper is aged and shows some staining. A circular library stamp is visible on the right side of the page.

(93)

0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18





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0 cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18