

*Rosa plaisir*  
Casanatense, f. 93v-95r

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The musical score consists of three staves representing different voices:

- Soprano:** The top staff, written in common time (indicated by a 'C') and G major (indicated by a 'G'). It uses diamond-shaped note heads.
- Tenor:** The middle staff, also in common time and G major. It uses diamond-shaped note heads.
- Bassus:** The bottom staff, in common time and F major (indicated by an 'F'). It uses diamond-shaped note heads.

The score is divided into measures by vertical bar lines. Measure numbers are indicated above the staff in some cases:

- Measure 1: Starts with a common time signature and G major.
- Measure 7: Starts with a common time signature and G major.
- Measure 14: Starts with a common time signature and G major.
- Measure 21: Starts with a common time signature and G major.

There are several changes in key signature and time signature throughout the piece, particularly in the bassus part. The music features a mix of eighth and sixteenth notes, with various rests and dynamic markings.

The musical score consists of three staves, each representing a voice. The top staff begins at measure 28, the middle staff at 31, and the bottom staff at 34. Each staff contains three voices, indicated by three vertical stems per staff. The notes are represented by diamond-shaped heads, which is a characteristic feature of early printed music notation.

Die parallelen Quellen bringen das Stück in doppelten Notenwerten und im Tempus imperfectum diminutum, was mehrere Implikationen hat. Es ist zum Einen ein deutlicher Hinweis auf die wirkliche Verschiebung des Tactus in unserem Repertoire. Zum Anderen ist hier eindeutig von einer instrumentalen Interpretation auszugehen, obwohl in Florenz 229 der Refrain überliefert ist. Wir geben ihn hier der Vollständigkeit halber wieder:

Rose playsant odorant comme graine  
 Secret damours et tres noble fontaine  
 Prenez regart sur che povre transy  
 Qui vous servant est sy peu enrichi  
 De riches dons qui sont en vo demayne