

17. Fusions de ci

Ballade

F-CH 564, f. 17r

Jacob Senleches

S

1. Fu - ions de ci, fu - ions pou -
 2. En A ra - gon, en France ou - vre
 5. Car c'est bien drois, Ray - son le - en
 6. Nous a os - te la ro yo - nous
 9. Mais au par - tir per - son ne - ne
 10. Ne pri e Dieux que l'a me - de

Ct

ContraTenor

T

1 Tenor

com - - - - - paï - gne chas - - - - -
 Bri - - - - - tain - gne, car - - - - -
 em - - - - - sein - gne, puis - - - - -
 d'E - - - - - spain - gne, nos - - - - -
 se - - - - - fai - gne, que - - - - -
 li - - - - - prein - gne, et - - - - -

5

cuns s'en voist que - - - - -
 en brief temps on rir - - - - -
 que la Mort tres r'a - - - - -
 tre mae stresse en cru - - - - -
 de bon cuer et con - - - - -
 qu'el le n'ait sa la - - - - -

10

son a - ven de nos et ob - - - - -
 ra el et me - - - - -
 fort et se - - - - -
 ial ten - ce - - - - -
 ni - - - - -

14

19

b

tu
scu
ü

1.

re

re

re

2.

cu - re
su - re;
du - re,

23

3. Fu
7. Que
11. Mais

ions
chas
pa

que
cuns
ra

rir
ov
dis

no
re
qui

vi
leur
de

e
vo
jour

28

bien se - ü - re
lun - te pu - re;
en jour du - re;

ne
de
et

de
bien
puis

mo - rons
brief - ment
pen - sons

y
vui
d'a

32

13 b

ci
dier
ler

heu - re
de sans
ce nul

ne
con
so -

36

jour
tour
jor

39

4.8.12. Puis que per - du a - vons

43

A

47

li

51

o - nor

56

18. Phiton, Phiton, beste tres venimeuse

Ballade

F-CH 564, f. 20v.

Magister Franciscus

S

1. Phi - ton, Phi - ton bes
2. Nes et cre - es de
5. Bien te des - cript O
6. N'on - ques ne creut au
9. Et se lonc temps for
10. Que ta du - rer ne

Ct

T

1

te tres ve ni meu
gent - tres ai - - u -
vi - de si - - eu -
tre - si dou - - ma -
tu - ne te - - ne -
se - ra pas - - io -
5

se Corps ter - res -
se Prou chai - ne -
se Car en ve -
se Et se na -
se Te suef - fre -
se Ain sy Phi -
9

13

tien
ment
nin
tu
en
ton com
con
est
re
haut,
ne

17

bien
vient
tou
n'eust
nient
fu reg
que
te
bien
mais
mi

21

ne
soyes
ta
por
ye
ea ras
ba
ver
ve
con
ba

1.

tu?
tu
clu

2.

tu
ü
tu

25

3. De
7. Ton
11. D'un

par es tour
Phe pe seul
bus rit dart
le plein sus

31

tres de sa

bel fiel pel.
Qui Con Li
siet tre tien
en le pour

35

haut ciel
vray e que

au - gens
corps fait ty
tres tel cuer
ys a - nel
re - vel

MS:

40

vient
re
mi

que
fust
se

te
quar
re

con
te et
par

fon - de
mon - de
fon - de

A musical score page featuring three staves of music for orchestra and choir. The top staff is soprano, the middle staff is bassoon, and the bottom staff is bass. The soprano part includes lyrics: "tiens", "gas", a dash, "ter", and "la". The bassoon parts consist of eighth-note patterns. The bass part consists of quarter-note patterns. The double bass parts provide harmonic support with sustained notes.

Musical score for two voices and basso continuo. The score consists of three staves: soprano (top), alto (middle), and basso continuo (bottom). The key signature is one flat, and the time signature is common time. Measure 62: The soprano and alto sing "flour de mon". The basso continuo provides harmonic support with eighth-note patterns. Measure 63: The soprano and alto continue their melody. The basso continuo maintains its eighth-note pattern. Measure 64: The soprano and alto sing "de.". The basso continuo maintains its eighth-note pattern. Measure 65: The soprano and alto sing. The basso continuo maintains its eighth-note pattern. Measure 66: The soprano and alto sing. The basso continuo maintains its eighth-note pattern.

19. Playsance! Or tost

Virelai

F-CH 564, f. 55r.

Pykini

C1

C2

Ct

Contratenor

T

1 Tenor. Playsance

6

11

bel a - cueill, Jou - ves - ce, li - es - ce, l'a -
 bel a - cucill, Jou - ves - ce, li - es - ce, l'a -
 bel a - cueill, Jou - ves - ce, li - es - ce, l'a -

 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -
 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -
 cueill, Jou - ves - ce, li - es - ce, l'a - my, l'a -

cy pri my le mon et rous cuer, a si m'a ma gnol, ioye en pre - sen - l'en do - res.
 le mon et rous cuer, a si m'a ma gnol, ioye en pre - sen - l'en do - res.

13

2. Con-fort pre - nes es - ba - te - ment le bon le gent
 3. Que de m'a - mour li fay pre - sent en - tie re - ment
 6. le pa - pe - gay io ly e - ment et dou ce - ment
 7. d'un rain de may li fays pre - sent a - veuc un cent

29

13

si - res dire a ma
 en ce moy - te lus de ris per may sans ma
 gent si - res dire a ma da - me
 ment en ce moy - te lus de ris per may pour play -
 ment es - cou de sa - lus ma sans des play -
 cent de de sa - lus ma o - beys -

33

1.

da - me blan - che
 des - play - san - ce

2.

pour play - san - ce.
 o - beys - san - ce

blan - che
 san - ce

san - ce

37

20. Loyaute me tient

Isorhythmic Rondeau

F-CH 564, f. 36v.

Garinus

The musical score consists of four systems of music, each with three voices: Soprano (S), Contratenor (Ct), and Tenor (T). The music is in common time, with a key signature of one flat. The vocal parts are written in bass clef, though the soprano part uses a soprano C-clef in the first system. Measure numbers 1, 6, 11, and 16 are indicated at the beginning of each system. The lyrics are written below the notes in French, with some words divided by hyphens to indicate rhythmic values. The score is titled "20. Loyaute me tient" and is described as an "Isorhythmic Rondeau". The source is listed as F-CH 564, f. 36v, and the editor is Garinus.

System 1: 1.4.7. Loy
3. Con
5. S'a
Ct
Contratenor
T
Tenor

System 6: au bien - te que me tient
ten - dray de d'a mue mou -

System 11: en re rex es pour vo -

System 16: poir voir loyr

2.8. D'en
6. Co

22

co - re - ve - nir
ment que ye lon

27

a
gue

m'en
at

ten
ten

32

te
te

b

37

The musical score consists of four systems of music. System 1 (measures 22-23) shows two staves in B-flat major. The top staff has a bassoon clef and the bottom staff has a bass clef. Measure 22 starts with a bassoon note followed by eighth-note pairs. Measure 23 continues with eighth-note pairs. System 2 (measures 27-28) shows the same two staves. The lyrics 'co - re - ve - nir' are written above the notes, with 'ment' under the first note, 'que' under the second, 'ye' under the third, and 'lon' under the fourth. System 3 (measures 32-33) shows the same two staves. The lyrics 'a
gue' are written above the notes in measure 32, and 'm'en
at' are written above the notes in measure 33. System 4 (measures 37-38) shows the same two staves. The lyrics 'ten
ten' are written above the notes in measure 37, and 'te
te' are written above the notes in measure 38. Measure 38 concludes with a bassoon note followed by eighth-note pairs.

21. Par le grant senz d'Adriane

Ballade

F-CH 564, f. 37v.

b

Philipotus de Caserta

1. Par
2. Quant
5. A
6. Le
9. Mais
10. Riche

Ct

T

1 Tenor

b

C

le grant
a son
dri ane
iou el
le lis
on po

Ct

T

5

b b

senz d'A dri a
tour li con vient
est si no ble
ot de son propre
est de de si tres
voir, de si per

Ct

T

10

ne
le
de
he
haut
fait la
vo
li
ri
pa
cou

14

sa
ya
na
ta
ra
ra ge,
-
ge
-
ge,
-
ge, Fu The - se - iis
-
En la - mai - son
Et si - puis - sant
Que The - se - iis
Bel a - ve - oir,
Qu'a la - da - me

18

gar
De
c'on
s'ef
plai
puet des
da
la
for
sant
sa de
lus
puet
sa
a
ver

23

d → d.

1.

pe - ri
es
re - con
d'u
mai
tu

ller
ter.
ner

2.

sa
sur
en

ier.
per
vier

3. Puis
7. Et
11. Rou

la tra - hi
pour l'a - voir
lant ne Hec - tor

et
le
ne

41

46

la tient
li vost en faut
es - si - llier
grant dan - gier
sou - hai - dier
For trait li a un
Se so - cours n'a, se le
Pour se - cou - rir

48

iou iou iou el el el de est de grant pe grant pris.
pris.

50

4.8.12. Qu'a - voir

55

ne puet

60

Musical score for two voices, soprano and basso continuo, showing measures 64 and 68.

The score consists of two staves. The top staff is in G major (indicated by a treble clef) and the bottom staff is in C major (indicated by a bass clef). The key signature changes to B-flat major (two flats) at measure 68.

Measure 64:

- Soprano: Starts with a dotted half note followed by eighth notes. The lyrics "sanz" appear below the staff.
- Basso continuo: Starts with a dotted half note followed by eighth notes.

Measure 68:

- Soprano: Starts with a dotted half note followed by eighth notes. The lyrics "vert de lis." appear below the staff.
- Basso continuo: Starts with a dotted half note followed by eighth notes.

Both staves feature vertical stems and horizontal bar lines. Measure numbers 64 and 68 are indicated on the left side of the staves.

22. Sans joye avoir

Ballade

F-CH 564, f. 23r.

Anonymous

S
Ct
T

1. Sans
2. Car
5. Cer
6. Car

joye
qui
tes
plus

a -
a
nulz
je

voir
le
ne
serfs

Ct
Contratenor

T

1

Tenor. Sanz Joyavoir

ne
cuer
scet
a

peut
triste
le
mors

lon - gue -
et dou -
grant tor -
le - yal

5

ment
lent
ment
ment

Nulz
Est
Que
Tant

hom
dou
je
plus

viv
teus
sens
me

re
que
nuit
met

par
sa
et
a

droy
vi
jorn
des

9

te na - tu
e moult du
sans mea - su
con - fi - tu

1.

re
re.

13

2.

18

re;
re

3. Pour
7. Et moy for le tu

24

dy ne qui telz m'est con - maulz traire en et du - re du - re

28

Pour Dont bien a maulz mer sont et si

33

37

lo - tres yal - durs ment - a te - sou - nir
frir

4.8. Qu'a - des

42

m'est il a -

46

vis que doy - e mou - rir.

50

23. Se Zephirus/Se Jupiter

Ballade

F-CH 564, f. 19r.

Grimace

C1

1. Se
2. Et
5. Car
6. Si

C2

1. Se
2. Ve
5. Si
6. Re

T
1 Tenor

Ze - phi - rus,
se - us - se
c'est - cel - le
li - so - pli

Ju - pi -
nus - qui -
pri - a -
cuci - llent

5

Phe - bus - et - leur - li -
For - tu - ne - pour - a -
que - me - puet - don - ner -
que - que - soit - e - na -

ter - qui - don - na - sei - gnu - ri -
fu - sa - de - es - et - s'a - mi -
mours - et - a - tre - mer - ci - sup - pli -
pour - es - - - de - de - ma - par - ti -

10

15

gni - e Fu
mi - e Si
vi - e Ne
ÿ - e quar

e Au cler
e Et me
e Que pi
e Qu'au tre

19

rent d'a cort pour
croi je bien qu'en
ie quier pas ie a
cer tes - n'ay

ve änt Ar gus
vau sist a - on - mors
tie ment, qui cer tes, cuer
ment, - - - brief

1.

moy don - ner con - fort.
voir au - - tre res - sort

pour a - mer fort
ma da - me tort.

23

2.

cor se - roit ce
sou - las ne de
don - ner le
m'a - ro - it

28

fort.
pourt.

port.
mort

32

3. Que eus se bien te san -
7. Et sa beau - - - - -
3. Ne pou roit pas mon cuer es - tre d'a - cort
7. Car ma lan - gor trop fort me - point et mort

36

te ne Re - con - fort
dou - ce - ment ma - mort Quant a pre
Que Si nul le

Que Si fus se
- - que en - se

41

sent es - ba - te ment ne Joy
ment es - tre liez ne por - roy -
gay pour cho se que
ment viv re ain sy ne

46

ie por voy roy e
e

51

4.8. Se de - vant moy,
4.8. Se de - vant moy, ma da

56

ma da - me ne ve -

me ne

61

öy -

ve - öy -

65

e.

e.

69

24. Ore Pandulfum

Ballade

I-MOe5.24, f.33r.

Blasius

S

Ct

T

Alius Ct

1. O
2. Dom

Contratenor Ore Pandulfum

1 Tenor Ore Pandulfum

Alius contratenor Ore Pandulfum

re pne, Pan cur dul Bla

fum
 si
 mo - du - la - re dul -
 re - ci - nis so - no -
 9

Musical score with three staves of music and lyrics:

Staff 1 (Top): Treble clef, common time, key signature one sharp. The lyrics are "ci, ris Can Qui - ti - bus se - ti - bi du -". Measure 13 starts with a dynamic $\text{p} \cdot$.

Staff 2 (Middle): Bass clef, common time, key signature one sharp. Measure 13 continues.

Staff 3 (Bottom): Bass clef, common time, key signature one sharp. Measure 13 continues. Measure 14 begins with a dynamic f .

Staff 1 (Top): Treble clef, common time, key signature one sharp. The lyrics are "vos ros to a - ti cu - ens a -". Measure 17 starts with a dynamic $\text{p} \cdot$.

Staff 2 (Middle): Bass clef, common time, key signature one sharp. Measure 17 continues.

Staff 3 (Bottom): Bass clef, common time, key signature one sharp. Measure 17 continues.

Staff 1 (Top): Treble clef, common time, key signature one sharp. The lyrics are "do mo - res,". Measure 21 starts with a dynamic $\text{p} \cdot$. A bracket labeled "1." is above the staff.

Staff 2 (Middle): Bass clef, common time, key signature one sharp. Measure 21 continues.

Staff 3 (Bottom): Bass clef, common time, key signature one sharp. Measure 21 continues.

2.

lo

25

res?

29

3. Fre - ta per -

Fretra permensus

Fretra

Fretra

men - sus, So - li - ma sub ur

34

be, Vi - dit Ex - cel - si

38

tu mu lum to - nan - tis.

42

4. Mi - li - tis sig - num re

Militis signum

47 Militis signum

Militis signum

fc - rens dc -

51

co - rum.

60

25. Arte psalentes

Ballade

Bartholomeus de Bononia

I-MOe5.24, ff. 37v-38r.

1. Ar
2. Pla

Ct
Contratenor
T
1 Tenor Arte psalentes

te ci - psa - len - no - tes a sco - ne la -

9

xa run - dul ci cu - li - o uul ri tu.

13

pa Ma trum gi

17

pa stra - tre le sum de mo cus

f. 35r

21

pon - ti - fi - ce co ve
sus - ci - pe - re

25

1.

ram.

2.

lit.

3. Et

Et si canticulus

Et si canticulus

44

si can - ti - cu - lus non can - tus e -

48

This musical score consists of four systems of music. The top system, starting at measure 34, features two staves: a soprano staff with a treble clef and a basso continuo staff with a bass clef. The soprano part has two endings: ending 1 (labeled 'ram.') and ending 2 (labeled 'lit.'), separated by a double bar line. The basso continuo part includes a bassoon line with slurs and a harpsichord line with sustained notes. The middle system, starting at measure 40, is labeled '3. Et' and includes two staves: soprano and basso continuo. It contains two endings for the soprano: 'Et si canticulus' (measures 40-43) and 'Et si canticulus' (measures 44-47). The bottom system, starting at measure 44, continues the soprano and basso continuo parts. The soprano part begins with a melodic line and then recites the text 'si can - ti - cu - lus non can - tus e -'. The basso continuo part provides harmonic support with sustained notes and bassoon entries. The final system, starting at measure 48, concludes the piece with the soprano reciting the text 'si can - ti - cu - lus non can - tus e -' and the basso continuo providing harmonic support.

52

xis - tat

56

4. For mam il

Formam illi cantus

61 Formam illi cantus

li can - tus

65

Musical score for three voices (Soprano, Alto, Bass) showing four systems of music with lyrics.

System 1: Treble clef, B-flat key signature. Measures 69-72. Soprano: "pre - be". Alto: "4 4". Bass: "69".

System 2: Treble clef, B-flat key signature. Measures 73-76. Soprano: "re de - lec". Alto: "73". Bass: "73".

System 3: Treble clef, B-flat key signature. Measures 77-80. Soprano: "77". Alto: "77". Bass: "77".

System 4: Treble clef, B-flat key signature. Measures 81-84. Soprano: "tet.". Alto: "4 4". Bass: "81".

26. Veri almi pastoris

I-MOe 5.24, f. 36v.

Ballade

Coradus de Pistoria

Soprano (S) vocal line:

1. Ve - ri cu - al lo - mi que pas - to -
2. Vin - cu - al lo - mi que pas - to -
to -

Contratenor (Ct) vocal line:

Contratenor Veri almy pastoris

Tenor (T) vocal line:

1. Tenor Veri Almi pastoris

Middle section (Mezzo-Soprano/Alto range):

ris, ris, mu - si ex - ci ca -
te le col - le in - ge -

Bottom section (Bass/Baritone range):

gi ni - um, um, hunc ip -

1.

can sum - tum que sus cor - ci ri

20

2.

pi - te. gi - te.

25

3. Et

Et dulcis melodia

32

dul - cis me - lo - di

37

Musical score for three voices (Soprano, Alto, Bass) and continuo basso. The score consists of four staves, each with a different clef (Treble, Bass, Bass, Bass). The vocal parts are written in common time, while the continuo basso part is in 6/8 time.

Measures 42-46:

- Soprano: "a in o - re"
- Alto: "ca - nen - ti - um"
- Bass: Continuo basso part

Measures 47-51:

- Soprano: "4. So - net"
- Alto: Continuo basso part
- Bass: Continuo basso part

Measures 52-56:

- Soprano: "Sonet cum armonia"
- Alto: Continuo basso part
- Bass: Continuo basso part

Measures 57-61:

- Soprano: "cum ar - mo - ni - a, au - - - - -"
- Alto: Continuo basso part
- Bass: Continuo basso part

res mul - cen

do om - ni au - di - en - ti - um.

60

64

27. Sumite karissimi

Ballade

I-MOe5.24, f. 11v.

Magister Zacharias

Soprano (S): Treble clef, common time. Part entries: 1. Su, 2. Ca; mi - te, ni - te; kar - ri - que, mu; si - si.

Contratenor (Ct): Bass clef, common time. Part entry: Contratenor. Sumite karissimi.

Tenor (T): Bass clef, common time. Part entry: Tenor. Sumite karissimi.

Lyrics:

- System 1: 1. Su, 2. Ca; mi - te, ni - te; kar - ri - que, mu; si - si.
- System 2: mi, ci, Ca I pud tem
- System 3: de de Re -
- System 4: de de Re -
- System 5: mu-lo, su-le,

pa
fra

22

1.

tres.

2.

tres:

3. Et

Et de Jumento:

Et de Jumento ventrem:

de Ju - men - to

35

ven - trem, de gur - gi - da pe - dem, de nup - ti - is ven - trem, ca -

40

44

pud de o - ve - que, pe - dem de

48

le - o - ne, mil

53

les

4. Cum in om ni

f. 12r

Cum in omnibus Zacharias, etc.

60 Cum in omnibus:

bus

Za - cha - ri - as

sa lu tes.

28. Que pena maior

Ballade

I-MoE5.24, f.36v-37r.

Frater Bartholomeus de Bononia

Contratenor. Que pena maior

Tenor. Que pena maior

1.5. Que
4. Di - pe - na - ma - ior - a -
ue - vir - tu - - - - por -

gi - tan - da - men -
tus - af - fec - tan -

ti ? tem - a - ge! plebs o - fun -
tem - - - - ci -

gor os - be - ni - gna - fron - te - pr -
a mon - - - strat. Set A - - pol -

17

vis
lo in
de dig - na.
mon - strat

21

In
au

25

vi - da
re - os

29

pro
cri - les
nu - di - o - sa
be - re - in

gen
ten

33

2

ti.
ti.

36

2. Im
3. lam

pro - ba
lin - gua
mor
fa

b

3

40

Improba mordet

det
lax

fa - ti - scen - ti - so
in - re - ti - ta - bo

44

48

f. 36v

no me ci - tha - re dum mu - sa re - so - nan - tem.
 no hec ce - cha - pio - rat mun - do flo - ri - dan - tem.

52

55

59

29. Je me merveil aucune fois

Double Ballade

Jacomi/Jacob de Senleches

F-CH564, f. 44v.

13

ment
ment
ment
ment
ment
ment Hom
Et
Car
Et
Qui
Di me
quan
cel
qu'il
co
sant

Ontemps
Ou un
A si
Di-sant:
Montrer
Ne de pas - se
ron - del
a - gut
Je scay
leur fais
bon sens
he qui
con pour
a se

14

se vuel
qu'il fait
la-bour
con-noist
gno-scent
que de

u play
a moy
ni sciet
lo er
au truy
leur on sir
pu
que
son
pour
doit

19

me - ller de con
rai - son est au
ne leur est nes
s'il seit bien ou
se ne leur puet
doc - tri - ne dont tre - fai
con - trai
se - sai
mal fai
il plai
que fai

de fai
ist play
re fay
a fay
par fay
des play

24

Musical score for two voices and basso continuo, featuring vocal entries and continuo parts.

The score consists of four systems of music, each with three staves:

- Top Staff:** Treble clef, B-flat key signature, common time. Contains melodic lines for both voices and basso continuo.
- Middle Staff:** Treble clef, B-flat key signature, common time. Contains melodic lines for both voices and basso continuo.
- Bass Staff:** Bass clef, B-flat key signature, common time. Contains melodic lines for both voices and basso continuo.

Measure 28: The bass staff shows a sustained note followed by eighth-note patterns. The top staff has a melodic line starting with a dotted half note.

Measure 32: The bass staff shows a sustained note followed by eighth-note patterns. The top staff has a melodic line starting with a dotted half note.

Vocal Entries:

- Measure 32:** The bass staff contains lyrics "re, re, re, re." above the staff.
- Measure 36:** The bass staff contains lyrics "re, re, re, re." above the staff.
- Measure 36:** The bass staff contains lyrics "re, re, re." below the staff.

Continuo Parts:

- Measure 28:** The bass staff features a melodic line with eighth-note patterns.
- Measure 32:** The bass staff features a melodic line with eighth-note patterns.
- Measure 36:** The bass staff features a melodic line with eighth-note patterns.

3. Dor
7. Ce
11. Il

en lui doi a doit nent

3. Mais
7. Et
11. Mains

man pour fol tent au cui -

43

vant on aus voil te tor ma nir nels

je truy e dier me sbla ne vueil ment scelt

47

for a fol ge de ex def bo am fai mai plai

tou en ou tes son il quoy re re tay pai pay

51

re
re.
re, *En*
Mais
Pour *glu*
je
ce *me*
ne
fa

re
re.
re, *Et*
Si
Pour *moy*
ne
ce *le*
me
m'es *sier*
vuvel
tuet *es*
plus
bou

ne
vueil
rai
 mer
plus
sop
 tell
fai
pes
 ne
re
en
 ter
euls
ter
 et
en
en

m'ont
 ce
 un mes
 mes
 pa

-
 -
 tier.
 tier
 nier,

.
 .
 re
 pa
 un

-
 -
 pa
 che
 poi

-
 -
 rer
 er
 ller

Musical score for voice and piano, featuring vocal parts and piano accompaniment.

The score consists of four systems of music, each with two staves: a soprano staff (C-clef) and a bass staff (F-clef). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C').

System 1: Measures 66-70. The vocal line begins with "Puis que chas - cuns". The piano accompaniment consists of eighth-note chords.

System 2: Measures 71-75. The vocal line continues with "se me - lle de". The piano accompaniment consists of eighth-note chords.

System 3: Measures 76-80. The vocal line continues with "se me - lle". The piano accompaniment consists of eighth-note chords.

System 4: Measures 81-85. The vocal line concludes with "for - gier". The piano accompaniment consists of eighth-note chords.

Text below the score:

4.8.12. Puis que chas - cuns
66
71
75
80

30. Sus une fontayne

Virelai

GB-Ob 229, f. 56v.

Johannes Ciconia

S
Ct
T

1.5. Sus
4. Que un
choi

Contratenor de Sous unne fontaine

Tenor de Sous unne fontaine

ne se fon nu tai lle ne say

En en

re re mi ci

18

rant
vant Ou
Pa y
vour

chan
tre ter
mour si duo
et an

che
gos ment Que
Que

moun
fer cuer,
du cors
is

30

A musical score consisting of four systems of music, each with two staves: a soprano staff in treble clef and a basso continuo staff in bass clef. The music is in common time.

System 1 (Measures 34-35):

Soprano: *et cer*

Basso continuo: Measures 34-35 show a basso continuo line with eighth-note patterns. Measure 34 ends with a fermata over the bass note.

System 2 (Measures 38-39):

Soprano: *pen tay - se ne - ment ment*

Basso continuo: Measures 38-39 show a basso continuo line with eighth-note patterns. Measure 39 includes a measure repeat sign (3).

System 3 (Measures 42-43):

Soprano: *rent de*

Basso continuo: Measures 42-43 show a basso continuo line with eighth-note patterns. Measure 43 includes a measure repeat sign (3).

System 4 (Measures 46-47):

Soprano: *pris ly*

Basso continuo: Measures 46-47 show a basso continuo line with eighth-note patterns. Measure 47 includes a measure repeat sign (3).

50

ve En a ten dant.
oir de si rant.

2. D'a 3. Seul voir de

D'avoir

55 D'avoir

mer ve

63 chi
oir

Musical score for two voices and basso continuo, featuring four systems of music with vocal parts and basso continuo parts.

System 1 (Measures 67-70):

Two staves for voices (Treble and Bass) and one staff for basso continuo. The vocal parts consist of eighth-note patterns. The basso continuo part shows bass notes with short vertical stems. Measure 67 includes lyrics "de ce".

System 2 (Measures 71-74):

Two staves for voices and one staff for basso continuo. The vocal parts show eighth-note patterns. The basso continuo part shows bass notes with short vertical stems. Measure 71 includes lyrics "ma no duo ble".

System 3 (Measures 75-78):

Two staves for voices and one staff for basso continuo. The vocal parts show eighth-note patterns. The basso continuo part shows bass notes with short vertical stems. Measure 75 includes lyrics "luor flour Qui Qui".

System 4 (Measures 79-82):

Two staves for voices and one staff for basso continuo. The vocal parts show eighth-note patterns. The basso continuo part shows bass notes with short vertical stems. Measure 79 includes lyrics "me tant tres can".

A musical score consisting of three systems of music. The top system starts at measure 83, with lyrics "puont toit au cuer sua - ve". The middle system starts at measure 87, with lyrics "four ment.". The bottom system starts at measure 91, with lyrics "ment.". Measure numbers 83, 87, and 91 are indicated at the beginning of each system respectively. The score includes two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. Measure lines are present above the vocal line in the first two systems.

31. De ma dolour

Ballade.

F-CH 564, f. 32r.

Philipot de Caserta

S

Ct

T

1. De
2. Lan
5. He,
6. De
9. Or
10. De

ma do lour
guit m'es tuet
dous re guart,
duit, sou las,
n'est il nulz,
celle en qui

5

ne puis trou ver con - fort Car
car mis sui a tel la port Qu'a
tu m'a mis a de de mort Car
play san ce et con con port, He
he las, qui me de de fort Ne
sont tres tuit ma - - port Car

10

15

en mon con las, puist il
vou - cas m'est for - tu ne con - re -
tre moy sont tuit mi ad -
ne scay cer que doy -
aus sy fors le douls ex -
n'est riens, cer tes, qui me em - puist

tray -

19

tray -

sai -

fay -

plai -

plai -

23

1.

2.

re.

re.

re.

re.

3. Mar
7. Il
11. Or

vi
m'est
me

le
a
con

jour
vis
vient

30

que vi le doulz
co - me doy - e
tous iours cri - er

vi - ai - re
de - tray - re
et bray - re

3

34

dont per du ay la
Car per - du ay ma
Dont que pres suy mis

38

io - iou - se pas - tu - re.
dou - ce nou - - re - tu - re,
a des - con fi - tu - re

42

4.8.12. Quant

The musical score consists of four systems of music, each with two staves: a treble staff for the voice and a bass staff for the piano. The key signature is one flat, and the time signature is common time.

System 1 (Measures 47-48):

- Measure 47: The piano staff has eighth-note patterns. The vocal part starts with a dotted half note followed by eighth notes.
- Measure 48: The piano staff continues with eighth-note patterns. The vocal part has eighth-note pairs.

System 2 (Measures 49-50):

- Measure 49: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 50: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 3 (Measures 51-52):

- Measure 51: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 52: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 4 (Measures 53-54):

- Measure 53: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 54: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 5 (Measures 55-56):

- Measure 55: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 56: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 6 (Measures 57-58):

- Measure 57: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 58: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 7 (Measures 59-60):

- Measure 59: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 60: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

System 8 (Measures 61-62):

- Measure 61: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.
- Measure 62: The piano staff has eighth-note patterns. The vocal part has eighth-note pairs.

Lyrics:

ne la voy la par - fai - te fi -
gu -
re.