

# An Italian Lute Manuscript from the First Years of the 16<sup>th</sup> Century

by G. Thibault

*Le Luth et sa Musique*. CNRS Editions, Neuilly-sur-Seine, 1957, pp. 43-76.

Translated by Sarge Gerbode

In the richly documented introduction at the head of his edition of the *Compositione di Meser Vincenzo Capirola*, the great historian Otto Gombosi deplored the fact that the lute music of the start of the 16<sup>th</sup> century was still “a poorly-known territory on the musicological map”. He noted that in England: “No manuscript or printed source had appeared before 1560, that in Flanders, one had to wait until 1545 for the first Phalèse editions to see the light of day, that in Spain, vihuela works didn’t begin to be published until 1536, and that no manuscript earlier than that, or even contemporary with that, had arrived on the scene; that in France, Attaignant had not given us his first collections of songs and dances until 1529, finally, that in Germany, even if printed editions existed dating from the first years of the century (Schlick, 1511; Virdung, 1512; Judenkünig, 1515-1519, and 1523), manuscripts themselves appeared only after 1550.<sup>1</sup>” And he added: “In Italy, the situation was even more extreme; the lute books of Petrucci [two from Francesco Spinacino in 1507, one from Joan Ambrosio Dalza in 1508, two from Franciscus Bossinensis in 1509 and 1511] are the earliest specimens of lute music, followed, around 1521, by a Florentine collection of frottole for voice accompanied by lute, thanks to Bartolomeo Tromboncino and Marchetto Cara<sup>2</sup>. Then, after a long interruption, three<sup>3</sup> tablature books appeared; it was not until after 10 years of silence that the flood would begin...”

Therefore, before the discovery of the works of Capirola, no lute manuscript prior to 1540 was known. The present collection, by revealing to us the nature of the music for plucked instruments around 1520, has an essential interest for us: that of being a link that connects the works published by Petrucci to those of 1536.

It was thus given to us to find in Florence<sup>4</sup> a lute tablature, without our being able to get any precise information concerning its origin, a manuscript (227 x 163 mm) in Italian tablature, which, while lacking the beauty or historical significance of the Capirola collection, is no less worthy of holding our attention. It seems this is, in fact, the oldest of the lute manuscripts that have come to us. Its repertoire does not include relative late works like those of Brumel or Févin, but rather motets and dances by Isaac, chansons by Hayne, by Busnois or Gilles Mureau, frottole by Tromboncino and Cara. The watermarks of the paper, though rare and always cut in half, are found on a paper in Venice in 1501 and on one from Rome in 1505.<sup>5</sup>

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<sup>1</sup>*Compositione de meser Vicenzo Capirola ...* Ed. O Gombosi, Publications de la Société de Musique d’Autrefois v. I, Neuilly-sur-Seine, 1955, p. XXVIII.

<sup>2</sup>Florence, Bibl. del Conservatorio, B. 3803.

<sup>3</sup>Two *Tablatures de Luth de diversi autori*, one published in Milan by Casteliono, the other in Venice by Marcolini da Forli and a collection of *Madrigali di Verdeletto da cantare et sonare nel lauto, intavolati per Messer Adriano*, published in Venice by Scotto.

<sup>4</sup>From Leo S. Olchski.

<sup>5</sup>C.M. Briquete, *Les filigranes, dictionnaire historique des marques du papier...*, Geneva, 1907, #s 743 (Venice, 1501) and 748 (Rome, 1505).

Who owned this collection? Its initial pages, which might have given us an indication, have disappeared; throughout the work, nothing reveals the identity of the one it belonged to, undoubtedly the same as the one who wrote the pieces. It seems that we can attribute a Venetian origin to this manuscript if we take notice of the spelling: Zoveneti for Giovinetti, Zonto for Giunto, etc., and also of that fact that a canzon by Giovanni Gabrieli was copied at the end of the 16<sup>th</sup> century onto the folios that remained blank (25v-33v). Lacking eleven folios at the beginning and two others in the very heart of the work (ff. 34-35), no doubt damaged at the end (it stops at f. 55), this manuscript nevertheless contains more than 110 pieces, classified into two series: one, the briefer one (ff. 12r-25r), includes works for solo lute: dances, ricercars, vocal intabulations, while the second (ff. 36r-55r) contains accompaniments.

At the top of one folio (36r), one can read: “*Tenore da sonar e cantar sopra il lauto*”, and after these words, the composer or copyist added a little cross and the invocation *Pie Jesu, protege*.

In fact, what we have here is not solo tenor parts but rather a reduction, an intabulation of the two lower voices, according to a common practice of the time. Starting on f. 53v, “*Tenor e contra*” is written at the head of the pieces. We know of three printed collections<sup>6</sup> of these intabulated “*Tenori et bassi* (or *contrabassi*)”, but to them is always added a “*soprano in canto figurato per cantar e sonar col lauto*”. Our manuscript alone has no superius noted, no words copied above the tablature either, except, curiously, in a single case: that of an “*Ave Maria*” (f. 52r) whose text—which was apparently supposed to be understood by everyone—is fully and carefully written out<sup>7</sup>.

The practice of playing the tenor and contra parts on a lute or a viol was so widespread at the end of the 15<sup>th</sup> and at the beginning of the 16<sup>th</sup> century, that it seems almost unnecessary to quote texts alluding to this practice, as in a mythological poem, “*Il Viridario*”, by Filoteo Achillini<sup>8</sup>, about a nymph who “*in braccio ha uno instrumento, canta, e col suon si fa tenor e contra*”, or, elsewhere, in one about Ariana, who in the presence of Theseus, sings alone, “*ma col leuto fa tenor et contra.*” Later, we will try to determine what principles the composer followed in intabulating the two lower parts of a vocal piece.

At this point, we can say that the free works of our manuscript—and the transcriptions for solo lute, and those for accompanied songs—seem to be in the same hand and that they are not printed in any of the presently known collections, neither Dalza’s<sup>9</sup> nor Spinacino’s<sup>10</sup> nor Bossinensis’<sup>11</sup>.

What we have are transcriptions of original works, no doubt written by a “professional”, which clearly distinguishes this little book from the printed volumes in general intended for amateurs<sup>12</sup>. Using our tablature requires an experienced musician who, if he accompanied the tablature himself, would have to know both the melody and the words of the French or Italian songs by heart. Even if he was only accompanying a singer or instrumentalist—even if the latter was using a different text—knowing the top line, the “air”, would be indispensable.

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<sup>6</sup>Books I and II of Franciscus Bossinensis, published in Venice by Petrucci in 1509 and 1511 (see Claudio Sartori, *Bibliografia delle opere musicali stampate da Ottaviano Petrucci*, Florence, 1948, #s 45 and 46), and one which we have already cited in Footnote 2 that appears with no named publisher, date, or location.

<sup>7</sup>We are presented with an analogous case in *Odhecaton*, Petrucci, Venice 1501, Cl. Sartori, *op.cit.*, #1, where all the pieces only have an incipit, whereas the first, also an Ave Maria, is the only one that includes the words.

<sup>8</sup>Cited by B. Disertori, in *La Frottola nella Storia della Musica*, Cremona, 1954, pp. LV and LVI.

<sup>9</sup>Cl. Sartori, *op.cit.*, #43.

<sup>10</sup>*ibid.*, #s 31 and 31.

<sup>11</sup>*ibid.*, #s 45 and 46.

<sup>12</sup>Characteristic of this subject is the “*regola per quelli che non sanno cantare*” at the head of the two books of Francisco Spinacino; see the article in the present volume by Daniel Hertz, “*Les premières instructions pour le luth*”, p. 77.

Moreover, the player did not have bar lines at his disposal, those usual landmarks for the lutenist. This manuscript's notation is infinitely less precise, from a rhythmic viewpoint, than the collections published by Petrucci. There are no rhythm flags above the staff, except in the four last pieces, and these seemed to be added later, in a darker ink. Only the dots under the notes indicating weak notes<sup>13</sup> make it possible to form plausible hypotheses. If it is relatively easy to recover the exact rhythm in cases where the rhythmic structure is clear, as in dances<sup>14</sup>, or in transcriptions of known vocal pieces<sup>15</sup>, the task turns out to be more delicate when you have to “bar” a free piece like a *ricercar*. Sometimes several solutions seem possible without any element weighing more heavily in favor of one or another. But one point now seems certain: this tablature requires more musical knowledge than one created by an amateur. The simplicity of its appearance, the absence of ornamentation, the clearly drawn initials, the little geometric patterns at the end of each piece—all reveal the care with which it was copied. The corrections in all the pieces incline us to think that it was the “working copy” of one of these “*cantori al liuto*”<sup>16</sup>—at once composers, singers, and players—so appreciated in northern Italy: in Mantua, in Ferrari, in Venice. Thus the occupation of the owner explains the fact that it would have been useless to notate the rhythms precisely or, equally, to write the “*canto figurato*” above the tablature. Given that the practice of putting these sorts of works in writing was relatively recent at the time, and song with accompaniment had long been an improvised, fugitive art, our manuscript must have only served as a “cheat sheet”

What, then would have been the role of the musician? At once that of a Joan Ambrosio Dalza, a Francisco Spinacino, and a Franciscus Bossinensis. Like his three contemporaries, he composed *ricercars*; like Dalza and Spinacino, he wrote dances, as well as personal works on the known *canti fermi*, reduced for his instrument and treated as solos. Like Bossinensis, he transformed vocal pieces into accompanied song in certain of these same works and also others. No doubt, according to contemporary usage, he kept the *superius* in its original form and adapted for lute the two lower parts.

This collection—given that it was written by and for a lutenist and that it was leafed through many times, as evidenced by the worn page corners, also by the fact that it carries playing instructions like *risforciato* (f. 41r) and *dui volte questo* (f. 46v), and by the fact that it retains exercises: “*botte*”—appears closer to us, less impersonal than a printed book destined for a wider public. We see which composers the musician favors, which pieces he chooses, which he revisits to give a second version, those he develops with a sort of verbal pleasure, those in which he wants to neither “add nor omit” anything; This modest work is precious to us for the humanity it reveals.

Now let us see what this tablature contains as a whole, for there is no question of looking at it in detail. As we have said, the collection opens with some solo pieces: six *ricercars*, four dances, eight transcriptions of vocal works, to which we must now add a *calata*, slipped in towards the end of the volume (ff. 52-53), among more than twenty-four accompaniments for *frottole*<sup>17</sup>, two for *laude*<sup>18</sup>, two for French *chansons*<sup>19</sup>, and one for a *motet*<sup>20</sup>.

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<sup>13</sup>op. cit., p. 83

<sup>14</sup>See #s 3, 19, and 108 in our musical appendix

<sup>15</sup>ibid., #s 102, 105, and 110.

<sup>16</sup>See Nanie Bridgman, “La frottole et la madrigal en Italie”, to appear in *l'Encyclopédie de la Pléiade*, Paris, Gallimard..

<sup>17</sup>#s 21-99, inclusive, plus #s 103 and 107.

<sup>18</sup>#s 102 and 110.

<sup>19</sup>#s 105 and 106.

<sup>20</sup>#109.

In terms of where the personality or the works of the author are best felt, the ricercars and dances are, for us, the most attractive. The transcriptions of vocal works, in this case, have a special interest: that of being a precise method of dating. Simply reading the incipits shows that the repertoire of our *cantor al liuto* is quite a bit earlier than that of Capirola. Not a single one of the frottole that he has so carefully notated shows up in the collections of Antico, Sambonettus, or Caneto, nor, besides, in the clavier adaptations in 1517. We find the vocal originals either in manuscripts of the late 15<sup>th</sup> century or in the very first years of the 16<sup>th</sup> (Basevi 2441, Rés. Vm<sup>7</sup> 676, or Panciatichi 27) or in Petrucci prints, but only in those prior to 1510, no borrowing being made from books X and XI (1512 and 1514). Seventeen of our frottole belong to Book I of 1504, three to Book II, five to Book III, five to Book VII from 1505-1507, a single one from Book IX of 1509.

Please pardon me for giving in to the current taste for statistics, but these various figures seem to me to indicate with a certain precision the time period in which our collection could have been created; the two French songs of Hayne (“Amors, amors [trop me fiers de tes dars]”) and “Ge ne fais plus, je ne dis, ne escrips”—attributed in certain sources to Gilles Mureau, in others to Busnois—are both very well known; they are without doubt prior to 1480 and were published in *Odhecaton* after 1501, as were two other famous works intabulated here for lute: Heinrich Isaac’s “Morra” and “Benedictus.” As for frottola composers, Bartolomeo Tromboncino and Marchetto Cara are the most widely represented, with fourteen and six pieces, respectively, Philippe de Lurano with four, Francesco Varoter with three, Michael Pesenti and Capriola with only one each.

Having made these various remarks, it thus seems difficult to claim that our collection was put together after 1510; its content is too different from that of Capirola (written, it seems, around 1517), too close to that of the manuscript Bibl Nar. Vm<sup>7</sup> 676 described by Nanie Bridgman (dated 1502), not to be tempted to date it closer to the latter than to the former. Personally, I believe this tablature belongs to the first decade of the 16<sup>th</sup> century and that is it the earliest lute manuscript we know of.

A note on the works themselves: It is difficult to say anything about ricercars until we know their exact rhythm; it is already not easy to agree on the proper mode of transcription when figuring out the bar lines and fast passages [“*hastes*”]. How to proceed when one cannot do without either one?

A “Ricercar de Benedictus”. which can therefore serve as a prelude or postlude to the Isaac motet, utilizes, in the interior of a somewhat loose contrapuntal tissue, the essential notes of the work without treating them as a cantus firmus.

The dances—two pavaues, two basse-dances, one calata—are original works, written with a certain casualness that gives them the appearance of an improvisation. The first, the “Pavana regia” (f. 13r) is, in fact a pavana alla venetiana, of the same melodic substance as the five of Joan Ambrosio Dalza, very clearly related to the last (see Example I<sup>21</sup>), but the bass is different despite a similar beginning.

As in Dalza, the first pavane is followed by a saltarello in 3/8 time and a piva in 12/8, linked with each other by the same melody, expressed in the superius with slight variations, which is not customary at the time<sup>22</sup>. The other pavane<sup>23</sup> has a completely different character: a long ribbon unrolls supplely for three bars—the breadth of the dance allows us to find the rhythm—to end on the fourth with two well-struck chords. The approach is simple, the melody lively, the result full of liveliness and gaiety.

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<sup>21</sup>To allow us to grasp easily this relationship, in Example 1 we have added—to the table published by Otto Gombosi, p. LXII of his preface to the edition of *Compositioe di Vincenzo Capirola* (see Footnote 1)—the superius and the basse of our Pavana regia, transposed into the key of C.

<sup>22</sup>See below, pp. 60-63.

<sup>23</sup>See p. 63.



### Example I

The image shows a musical score for a piece titled "Example I". It consists of seven staves. The first five staves are labeled I, II, III, IV, and V, and contain complex, fast-moving melodic lines in treble clef. The sixth staff is labeled "Pavana regia" and contains a slower, more rhythmic melody. The seventh and eighth staves are labeled "Bass" and contain a simple, steady bass line. The notation includes various rhythmic values, accidentals, and a "sic!" marking in the fifth staff.

As for the basse-dances, these are two more spagnas: one known by Otto Gombosi and published by him<sup>24</sup>, carrying, besides, the same title, whereas the other is discretely titled “Basa danza”. In the first, the same cantus firmus is enunciated simultaneously in the bass and the superius but is almost concealed in the voluble arabesques above it. In the other one, on the contrary, it travels slowly from the bass to the top in the form of held notes, while long lines of octaves, even of tenths, bring to mind more the style of the keyboard than of the lute, soaring above or below, tracing large stripes.

Finally, one dance form, the calata, which we otherwise only know from Dalza’s book, is introduced here<sup>25</sup>; as you know, there are two types: the calata italiana and the calata alla spagnola; it is to this last that the one in our collection is related: it seems to be constructed on the same cantus firmus as two of Dalza’s: #’s 7 and 11 (ff. 47v and 50r) with an analogous 6/8 rhythm. What gives it a different style is the second part, a sort of “ground” or “pedal”, the same note being repeated in the superius during the four sections of four bars, while the melody is clearly enunciated in the bass; that is the only example of this approach that we know about, but among dance specialists, there are some who have already had the occasion to encounter a similar composition.

Finally, the intabulations of vocal pieces, whether religious or profane, taken together, have a remarkable style: If we compare our lutenist’s version of Isaac’s “Benedictus” with Spinacino’s, one

<sup>24</sup>op. cit., pp. LV and LVI.

<sup>25</sup>#104, f. 53v, p. 65.

sees that, although less ornamented, it is better adapted to the instrument; our composer knows all the subtleties of his metier. He isn't afraid to use long runs of 10ths to give clarity after a dense and animated passage; he also knows how to vary cadential formulas:



Often, he suggests the polyphony rather than writing it out and brings much more care to the movement of the parts than does Spinacino. In the frottole, so harmonically simple, he discretely connects the various voices together, creating an impression of fullness thanks to the continuity of the lines.

It would be interesting to compare the transcription for lute of “Ge ne fai plus”<sup>26</sup> contained in our collection with that for keyboard of Leonhard Klember, but a study of the two styles would take us too far afield.

So let us go on to the accompaniments that constitute the second part of the work. Although we do not have the “canto figurato”, we have been able to reconstruct, thanks to other sources, most of the works; we still lack the vocal models of around twenty of the frottole ... but it does not seem impossible to find them. Thirteen frottole are common to our manuscript and Bossinensis' Book I, three to Book II by the same composer. We must say, [however,] that the repertoire [of this collection] is very different, despite some common points. It remains true, of course, that our *cantor al liuto* sometimes draws from the same sources as Bossinensis but his “arrangements” are always personal and reveal his knowledge of the “tricks of the trade” that we had already noticed in the works for solo lute. An “Ave Maria”<sup>27</sup> by Tromboncino is a “laude” in the spirit of the one published by M. Disertori from the collection of Bossinensis' Book II<sup>28</sup>. More naked, more bare, it is moving in its simplicity of expression. In all of the pieces, the intabulator only preserves three voices, systematically abandoning the altus which, besides, had often been added to originally three-part pieces.

Finally, two French lute songs are preserved here<sup>29</sup>. These are the only exemplars we know of an art that was practiced long before Attaingnant published in 1530 his first book of accompanied songs. The composition of these two pieces, especially “Amors, amors”, faithfully treats the spirit of polyphony, respecting its striving for style, its intertwined voices, while subtly coloring them. Beside this richness without excess, Spinacino's solo lute version appears dry, even impoverished<sup>30</sup>. The frequent use, here, of the harmonic progressions that Isaac is fond of is another element that makes us inclined to date our manuscript in the first years of the 16<sup>th</sup> century.

The transcriptions of the frottole merit a longer study, which we cannot address in a brief communication: we will focus on it later when the full manuscript is published. It seems that we have already said enough to reveal that this manuscript is of interest; it brings to us the echo of the free, improvisation-like, lute songs, that resonated in Venice<sup>31</sup>, fugitive works destined to disappear as soon as they are created, that our modest “*cantor al liuto*” has brought to us.

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<sup>26</sup>f. 16v, #7.

<sup>27</sup>f. 52r, #102.

<sup>28</sup>20 *Recercari da sonar nel liuto... trascritti da B. Disertori*, Milan, Ed. Suvini Zerboni, 1954, “Se mai permaraveglia”, p. 17.

<sup>29</sup>#s 105 and 106: “Amors, amors [trop me fiers de te dars]” after Hayne and “Ge ne fay plus” after G. Mureau or Busnois, pp. 71 and 74.

<sup>30</sup>See that of “Amors, amors”, Book II, f. 22v and that of “Je ne fay plus”, for two lutes, Book I, f. 21.

<sup>31</sup>As well as the report of Andrea Calmo, *Le Lettere*, ed. V. Rossi, Torino, 1888, p. 295: “*portavamo I nostri lauti in barca, cantando barzelette per Canal Grande*”.

## Content of the Work

Concerning an original tablature, it is strictly speaking impossible to establish a list of concordances; therefore, we will limit ourselves, here, to indicating the vocal pieces that have served as a base to our composer for his intabulations of French songs, of laude, of motets, of frottole. When the latter are found in one of the twelve books of frottole published by Petrucci from 1504-1514, we will use the roman numeral of the volume without preceding it with any other designation, the arabic numbers following it being those of the folios, *and we will not state any other sources.*

We will not draw up any lists of manuscripts, nor or early publications. We content ourselves with referring to the one that appears at the end of Nanie Bridgman's article (we will designate it as *Bridg.*): "Un manuscrit italien du debut du XVI<sup>e</sup> siècle" à la Bibliothèque nationale (Département de la musique, Rés Vm 7 676)", in *Annales Musicologiques*, Paris 1953. t. I pp 191ff.; we will adopt its symbols, only adding Book II of Franciscus Bossinensis<sup>32</sup>.

For all the Petrucci publications, under the designation "*Sartori*", we will refer to the essential work of Claudio Sartori: *Bibliografia della opere musicali stampate da Ottaviano Petrucci*, Florence, 1948. To the two articles by D. Plamenac appearing in the *Bridg.* list is added a third, appearing afterwards in *Annales Musicologiques*, t. II, 1954: "The Second Chansonnier of the Biblioteca Riccardiana": *Plamenac*<sup>3</sup> and "A postscript to the Second Chansonnier...in *Annales Musicologiques*, t. IV, 19. 1956: *Plamenac*<sup>3bis</sup>.

In the same volume of the *Annales* we find an addendum to the article of Nanie Bridgman: *Bridgman*<sup>bis</sup>.

In the list of modern publications, it is convenient to include *Le Frottole*, a complete edition of the three Petrucci books, transcribed by G. Cesari, Cremona, 1954. which we will designate by *Cesari*, and the fundamental work on laude, K. Jepperson, *Der mehrstimmige italienische Laude um 1500*, 1935, indicated by *Jep. I*, as well as an article by the same author that appears in *Acta Musicologica* in 1939, t.XI, p. 81, "Lieber einige unbekannte Frottole-handschriften".

Finally, under the siglum *Einst*, we designate *The Italian Madrigal*, by A. Einstein, Princeton, 1949.

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<sup>32</sup>We note, however, that mss \*P.559, \*P.560, and \*P.607 belong to the Italian collection and not to the French collection of the National Library.

CONTENU DU MANUSCRIT	ORIGINAUX VOCAUX	OBSERVATIONS
1. 12 <sup>o</sup> Non mi negar signora.	Egerton 3051, 51 <sup>o</sup> -52 <sup>o</sup> .	Cf. <b>86</b> . Barzeletta de Serafino Aquilano.
2. 12 <sup>o</sup> Recerchar.		
3. 13 <sup>o</sup> Pavana regia. 13 <sup>o</sup> Saltarelo. 14 <sup>o</sup> Piva.		
4. 14 <sup>o</sup> Già fui lieto hor gionto e il merce	VI, 51 <sup>o</sup> -52 <sup>o</sup> .	<i>Sartori</i> , <b>25</b> .
5. 14 <sup>o</sup> Mora [Isaac].	<i>Bridg.</i> , <b>33</b> .	Cf. <i>Spinacino</i> , I, 13.
6. 15 <sup>o</sup> Basa danza [Spagna].		Cf. <i>Gombosi</i> <sup>2</sup> , pp. xxxvi et ss. Cf. <i>Spinacino</i> , I, 28 <sup>o</sup> .
7. 16 <sup>o</sup> Ge ne fai plus [Busnoys ou Gilles Mureau].	<i>Plamenac</i> <sup>3</sup> , n° 2; <i>Plamenac</i> <sup>3bis</sup> , p. 262, et <i>Hewitt</i> , n° 8.	Cf. <b>106</b> , <i>Sartori</i> 1; <i>Hewitt</i> , p. 235; Cf. <i>Spinacino</i> I, 11, (pour 2 luths).
8. 17 <sup>o</sup> Non pigliar tanto ardimento [B. Tromboncino].	V, 12.	Cf. <b>41</b> , <i>Sartori</i> , <b>24</b> .
9. 17 <sup>o</sup> Recerchar.		
10. 18 <sup>o</sup> Recerchar.		
11. 19 <sup>o</sup> Recerchar.		
12. 19 <sup>o</sup> Spagna.		Publ. <i>Gombosi</i> <sup>2</sup> , p. LV.
13. 20 <sup>o</sup> Recerchar di benedictus.		
14. 21 <sup>o</sup> Benedictus [Isaac].	<i>Bridg.</i> <b>68</b> et <i>Bridg.</i> <sup>bis</sup> p. 260.	Cf. <b>109</b> . <i>Sartori</i> 1. Cf. <i>Spinacino</i> , I, 13, <i>Hewitt</i> , p. 379.
15. 22 <sup>o</sup> Andar.		
16. 22 <sup>o</sup> Se mi ami come dici.		
17. 22 <sup>o</sup> Recerchar.		
18. 24 <sup>o</sup> Ochij dolci hove prendesti. [Francesco Varoter].	II, 13 <sup>o</sup> -14 <sup>o</sup> .	Cf. <b>78</b> . <i>Sartori</i> , <b>17</b> ; <i>Cesari</i> , p. 55.

CONTENU DU MANUSCRIT	ORIGINAUX VOCAUX	OBSERVATIONS
19. 25 <sup>ro</sup> Pavana.		Publ. plus loin, p. 63.
20. 25 <sup>vo</sup> De si de no de si del tuo bisogno di [Marchetto Cara]. 36 <sup>ro</sup> Tenori da sonar e cantar sopra il lauto. + Pie Jesu, protege.	I, 14 <sup>vo</sup> -15 <sup>ro</sup> .	<i>Sartori</i> , 16; <i>Cesari</i> , p. 12. Cf. <i>Bossinensis</i> , I, 36 <sup>vo</sup> .
21. 36 <sup>ro</sup> Se di fede io vengo a meno [M. Cara].	I, 8 <sup>vo</sup> -9 <sup>ro</sup> .	<i>Sartori</i> , 16; <i>Cesari</i> , p. 7. Cf. <i>Bossinensis</i> , I, 31.
22. 36 <sup>ro</sup> Scopri lingua il ciecho ardore [B. Tromboncino].	I, 16 <sup>vo</sup> -17 <sup>ro</sup> ; <i>Bridg.</i> , 101.	<i>Sartori</i> , 16; <i>Cesari</i> , p. 14. Cf. <i>Bossinensis</i> , I, 55 <sup>vo</sup> -56 <sup>ro</sup> .
23. 36 <sup>vo</sup> Creda pur chi creder volle.		
24. 36 <sup>vo</sup> O che pena, o che dolore.		
25. 36 <sup>vo</sup> Io non vedo ne mi sento.		
26. 37 <sup>ro</sup> Passerò la vita mia.	VI, 39 <sup>vo</sup> -40 <sup>ro</sup> .	<i>Sartori</i> , 25.
27. 37 <sup>ro</sup> Doi pensier sempre combate.		
28. 37 <sup>ro</sup> Del partir è gionto l'hora.	V, 27.	<i>Sartori</i> , 24.
29. 37 <sup>ro</sup> Non ti spiaqua diva mia.		
30. 38 <sup>ro</sup> [Ah!] partiale e cruda morte. [B. Tromboncino].	I, 28 <sup>vo</sup> -29 <sup>ro</sup> .	<i>Sartori</i> , 16; <i>Cesari</i> , p. 23.
31. 38 <sup>ro</sup> Benché amor mi faza torto	I, 26 <sup>vo</sup> -27 <sup>ro</sup> .	<i>Sartori</i> , 16; <i>Cesari</i> , p. 22. Cf. <i>Bossinensis</i> , I, 36 <sup>vo</sup> .
32. 38 <sup>vo</sup> Non pensar che mai ti lassa. [D. Pelegrinus Cesena].	IX, 40 <sup>vo</sup> -41 <sup>ro</sup> .	<i>Sartori</i> , 44.
33. 38 <sup>vo</sup> Poi che (il) ciel contrario et ad-verso. [B. Tromboncino].	I, 21 <sup>vo</sup> -22 <sup>ro</sup> .	<i>Sartori</i> , 16; <i>Cesari</i> , p. 18. Cf. <i>Bossinensis</i> , I, 38 <sup>vo</sup> .
34. 39 <sup>ro</sup> Zoveneti, andiamo al prato...		
35. 39 <sup>ro</sup> Patientia ogniun'mi dice.	<i>Bridg.</i> 11.	
36. 39 <sup>ro</sup> La morte tu me dai.		
37. 39 <sup>vo</sup> Più non posso hormai soffrire.		
38. 39 <sup>vo</sup> Perchè dona me hai lassato.		
39. 39 <sup>vo</sup> Non più tardar de contentar me.		
40. 39 <sup>vo</sup> Se le picol il dun che te ho donato.		
41. 40 <sup>ro</sup> Non pigliar tanto ardimento. [B. Tromboncino].	V, 12.	Cf. 8.
42. 40 <sup>ro</sup> Sel mi è grave il tuo partire. [B. Tromboncino].	I, 19 <sup>vo</sup> -20 <sup>ro</sup> ; <i>Bridg.</i> , 103.	<i>Sartori</i> , 16; <i>Cesari</i> , p. 16.
43. 40 <sup>vo</sup> Amoreto mio bello.		
44. 40 <sup>vo</sup> Si ben dixi, donna mia.		
45. 40 <sup>vo</sup> Non è stil già di natura Che lo amor hodie si trova.		

CONTENU DU MANUSCRIT	ORIGINAUX · VOCAUX	OBSERVATIONS
46. 41 <sup>ro</sup> Che serà de la mia vita.	Egerton, 3051, 30 <sup>vo</sup> -32 <sup>ro</sup> .	Barzeletta d'Angelo Poliziano.
47. 41 <sup>ro</sup> Pocha pace e molta guerra. [Trombetino].	V, 31 <sup>vo</sup> -32 <sup>ro</sup> ; <i>Bridg.</i> , 92.	<i>Sartori</i> , 24.
48. 41 <sup>vo</sup> Gia fui lieto hor giunto e il meye.	VI, 51 <sup>vo</sup> -52 <sup>ro</sup> .	Cf. 4.
49. 41 <sup>vo</sup> Io son lieto nel aspecto.	VII, 50 <sup>vo</sup> -51 <sup>ro</sup> .	<i>Sartori</i> , 18.
50. 42 <sup>ro</sup> Vale, diva, vale in pace. [B. Tromboncino].	I, 20 <sup>vo</sup> -21 <sup>ro</sup> .	Cf. 66 ; <i>Sartori</i> , 16 ; <i>Cesari</i> , p. 17. Cf. <i>Bossinensis</i> , II, 52 <sup>vo</sup> .
51. 42 <sup>ro</sup> Non me posso partir Che me hai tropo ligato.		<i>Sartori</i> , 25 ; Barzeletta de Galeotto del Carretto, 1497.
52. 42 <sup>ro</sup> Lassa, dona, i dolci sguardi. [B. Tromboncino].	VI, 22 <sup>vo</sup> -23 <sup>ro</sup> .	
53. 42 <sup>vo</sup> Ben e dura la mia sorte.		
54. 42 <sup>vo</sup> Tempo e hormai de ricovrar'te.	<i>F</i> 2441, 11 <sup>vo</sup> -12 <sup>ro</sup> .	
55. 43 <sup>ro</sup> Naque al mondo per amar te. [B. Tromboncino].	III, 5 <sup>vo</sup> -6 <sup>ro</sup> .	<i>Sartori</i> , 18 ; <i>Cesari</i> , p. 96.
56. 43 <sup>ro</sup> Grida el cielo e il mondo tuto.	Sous le titre: <i>Ardar el ciel</i> , III, 46 <sup>vo</sup> -47 <sup>ro</sup> , <i>Bridg.</i> , 108.	<i>Sartori</i> , 18 ; <i>Cesari</i> , p. 127.
57. 43 <sup>vo</sup> A ma dona spietata li rai novi e dolci amanti.	V, 41 <sup>vo</sup> -42 <sup>ro</sup> .	<i>Sartori</i> , 24.
58. 43 <sup>vo</sup> Se non me ami a che stentarme.	V, 28 <sup>vo</sup> -29 <sup>ro</sup> .	<i>Sartori</i> , 24.
59. 44 <sup>ro</sup> Sel ti piace darmi aiuto.		
60. 44 <sup>ro</sup> Deffecerunt dona hormai. [M. Cara].	I, 4 <sup>vo</sup> -5 <sup>ro</sup> .	<i>Sartori</i> , 16 ; <i>Cesari</i> , p. 4.
61. 44 <sup>vo</sup> Quanto più io crido aiuto, tanto più son tormentato.		
62. 44 <sup>vo</sup> Dolce amoroso focho.	V, 32 <sup>vo</sup> -33.	<i>Sartori</i> , 24 ; Cf. <i>Bossinensis</i> , II, 40 <sup>vo</sup> .
63. 45 <sup>ro</sup> Tu te lamenti a torto. [Michael Pesenti].	I, 47 <sup>ro</sup> .	Ode de Tebaldeo. <i>Sartori</i> , 16 ; <i>Cesari</i> , p. 37.
64. 45 <sup>ro</sup> Di te penso notte e giorno.		
65. 45 <sup>vo</sup> Poi che a tal conduto me hai.	II, 35 <sup>vo</sup> -36 <sup>ro</sup> .	<i>Sartori</i> , 17 ; <i>Cesari</i> , p. 73.
66. 45 <sup>vo</sup> Vale, diva, vale in pace.	I, 20 <sup>vo</sup> -21 <sup>ro</sup> .	Cf. 50, <i>Sartori</i> , 16 ; <i>Cesari</i> , p. 17. Cf. <i>Bossinensis</i> , II, 52 <sup>vo</sup> .
67. 46 <sup>ro</sup> Poi che zonto il tempo e il locco. [F. di Laurana].	VI, 16 <sup>vo</sup> -17 <sup>ro</sup> .	<i>Sartori</i> , 25.
68. 46 <sup>ro</sup> Oimé lo capo, oimé la testa. [M. Cara].	Sous le titre <i>Oimé el core</i> , I, 2 <sup>vo</sup> -3 <sup>ro</sup> , <i>Bridg.</i> , 4.	<i>Sartori</i> , 16 ; <i>Cesari</i> , p. 3 ; Cf. <i>Bossinensis</i> , I, 32 <sup>ro</sup> .

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69. 46 <sup>vo</sup> Non val aqua al mio gran focho. [B. Tromboncino].	I, 17 <sup>vo</sup> -18 <sup>ro</sup> .	<i>Sartori</i> , <b>16</b> ; <i>Cesari</i> , p. 15. Cf. <i>Bossinensis</i> , II, 24.
70. 46 <sup>vo</sup> Cade ogni mio pensier, Cade ogni speme. [B. Tromboncino].	VII, 54 <sup>vo</sup> -55 <sup>ro</sup> .	<i>Sartori</i> , <b>33</b> . Cf. <i>Bossinensis</i> I, 10.
71. 46 <sup>vo</sup> Se le carte me son contra. [Fr. Varoter].	VI, 27 <sup>vo</sup> -28 <sup>ro</sup> .	<i>Sartori</i> , <b>25</b> .
72. 46 <sup>vo</sup> Pietà, cara signora. [M. Cara].	I, 14 <sup>ro</sup> .	<i>Sartori</i> , <b>16</b> ; <i>Cesari</i> , p. 12. Cf. <i>Bossinensis</i> I, 47.
73. 47 <sup>vo</sup> Pietà, cara signora. [M. Cara].		Id.
74. 47 <sup>vo</sup> A la fè si a la fè bona.	III, 50 <sup>vo</sup> -51 <sup>ro</sup> .	<i>Sartori</i> , <b>16</b> ; <i>Cesari</i> , p. 19.
75. 47 <sup>vo</sup> De per Dio non me far torto. [B. Tromboncino].	I, 23 <sup>vo</sup> -24 <sup>ro</sup> .	<i>Sartori</i> , <b>18</b> ; <i>Cesari</i> , p. 131. Cf. <i>Bossinensis</i> , II, 53 <sup>ro</sup> .
76. 47 <sup>vo</sup> Vana Speranza mia Che mai non viene, Vano soccorso mio, Quanto sei tardo... [Philippus Lurano..].	IV, 8 <sup>vo</sup> -9 <sup>ro</sup> .	Strambotto; <i>Sartori</i> , <b>19</b> .
77. 47 <sup>vo</sup> La dolce diva mia Che del mio mal si ride ...	IV, 46 <sup>vo</sup> -47 <sup>ro</sup> .	Ode. Cf. <b>81</b> ; <i>Sartori</i> , <b>19</b> .
78. 48 <sup>vo</sup> Ochii dolci ove prendesti. [Francesco Varoter].	II, 13 <sup>vo</sup> -14 <sup>ro</sup> .	Cf. <b>18</b> . <i>Sartori</i> , <b>17</b> .
79. 48 <sup>vo</sup> Desperato vo morire.		
80. 48 <sup>vo</sup> Vivero paziente e forte. [Phi. de Lurano].	III, 8 <sup>vo</sup> .	<i>Sartori</i> , <b>18</b> ; <i>Cesari</i> , p. 99.
81. 48 <sup>vo</sup> La dolce diva mia Che del mio mal si ride.	IV, 46 <sup>vo</sup> -47 <sup>ro</sup> .	Cf. <b>77</b> ; <i>Sartori</i> , <b>19</b> .
82. 48 <sup>vo</sup> Io moro e vedo chiaro.		
83. 48 <sup>vo</sup> Ascoltame madona.	IV, 40 <sup>vo</sup> -41 <sup>ro</sup> . Sous le titre <i>Scollatime Madonna</i> .	Ode. <i>Sartori</i> , <b>19</b> .
84. 49 <sup>vo</sup> Perso(n)ho in tuto hormai la vita Che me sento il cor mancare... [M. Cara].	II, 31 <sup>vo</sup> -32 <sup>ro</sup> .	<i>Sartori</i> , <b>19</b> ; <i>Cesari</i> , p. 116.
85. 49 <sup>vo</sup> <i>Idemque duj medesimi numeri</i> (Variations sur le n° 84.)		
86. 49 <sup>vo</sup> Non me negar signora.	Egerton, 3051, 51 <sup>vo</sup> -52 <sup>ro</sup> .	Cf. <b>1</b> . Barzeletta de Serafino Aquilano.
87. 49 <sup>vo</sup> Hai dispietato tempo Contrario a ogni ben mio. [P. Zanin].	Sous le titre : <i>O dispietato...</i> , VII, 61 <sup>vo</sup> .	<i>Sartori</i> , <b>33</b> . Cf. <i>Bossinensis</i> , I, 15 <sup>vo</sup> -16 <sup>ro</sup> .

CONTENU DU MANUSCRIT	ORIGINAUX VOCAUX	OBSERVATIONS
88. 49 <sup>vo</sup> Apri le orecchie un pocho.		Cet incipit serait-il celui d'un poème de Bartolomeo Cavassico, <i>Apri un pocho le orecchie, scognosente</i> ? Cf. 97.
89. 49 <sup>vo</sup> La mia donna mi ha lassato.		
90. 50 <sup>vo</sup> O mia spietata sorte Che de ogni ben mi priva.	IV, 42 <sup>vo</sup> -43 <sup>ro</sup> .	Ode; <i>Sartori</i> , 19.
91. 50 <sup>vo</sup> Lo amor, donna, ch'io ti porto Voluntier voria scoprire.	VII, 18 <sup>vo</sup> .	<i>Sartori</i> , 33; publ. dans <i>Einstein</i> , III, n° 5.
92. 50 <sup>vo</sup> Cum pianto e cum dolore.	IV, 41 <sup>vo</sup> -42 <sup>ro</sup> .	Ode; <i>Sartori</i> , 19. Cf. <i>Bossinensis</i> , I, 6 <sup>ro</sup> , <i>Bossinensis</i> , II, 20 <sup>ro</sup> .
93. 50 <sup>vo</sup> Donna de altri più ch'a mia.	VI, 29 <sup>vo</sup> -30 <sup>ro</sup> .	<i>Sartori</i> , 25.
94. 50 <sup>vo</sup> O fortunata caza.		
95. 50 <sup>vo</sup> Desperato me ne moro.		
96. 50 <sup>vo</sup> A dio siate che me ne vo. Cum mia dolgia occulta in petto...	VI, 40 <sup>vo</sup> -41 <sup>ro</sup> .	<i>Sartori</i> , 25. Cf. 88.
97. 51 <sup>ro</sup> Apri le orecchie un pocho.		
98. 51 <sup>ro</sup> Nasce lo aspro mio tormento, Donna mia sol per mirarti. [Francesco Varoter]	II, 9 <sup>vo</sup> -10 <sup>ro</sup> .	<i>Sartori</i> , 17; <i>Cesari</i> , p. 52. Cf. <i>Bossinensis</i> , I, 18.
99. 51 <sup>ro</sup> Poi che per fede manca La mia vita ad hora, ad hora... [A. Capreolus].	I, 55 <sup>vo</sup> .	<i>Sartori</i> , 18; <i>Cesari</i> , p. 43. Cf. <i>Bossinensis</i> , I, 41 <sup>vo</sup> .
100. 51 <sup>ro</sup> Botte.		
101. 51 <sup>ro</sup> Botte.		
102. 52 <sup>ro</sup> Ave Maria, gratia plena... [B. Tromboncino].		Cf. 110; <i>Sartori</i> , 39.
103. 52 <sup>ro</sup> Fortuna desperata.	<i>Bridg.</i> , 17.	Cf. <i>Spinacino</i> , II, 38 <sup>vo</sup> (pour 2 luths).
104. 53 <sup>ro</sup> Calata.		
105. 53 <sup>ro</sup> Amors, amors. (tenor e contra). [Hayne].	<i>Hewitt</i> , n° 9.	<i>Sartori</i> , 1; <i>Hewitt</i> , p. 237. Cf. <i>Spinacino</i> , II, 22 <sup>vo</sup> .
106. 54 <sup>ro</sup> Ge ne fay plus. (tenor e contra) [Busnoys ou Gilles Mureau].	<i>Plamenac</i> <sup>3</sup> , n° 2 et <i>Plamenac</i> <sup>3b4s</sup> , p. 262. <i>Hewit</i> n° 8. <i>F.</i> 2441.	Cf. 7; <i>Sartori</i> , 1; <i>Hewitt</i> , p. 235.
107. 54 <sup>ro</sup> Fame, donna, el mio dovere. (tenor e contra).		
108. 54 <sup>ro</sup> S'el me grato il tuo tornare. (tenor e contra). [Ph. de Lurano].	I, 53 <sup>vo</sup> -54 <sup>ro</sup> .	<i>Sartori</i> , 18; <i>Cesari</i> , p. 41. Cf. <i>Bossinensis</i> , I, 35.
109. 55 <sup>ro</sup> Benedictus. (tenor e contra). [Isaac].		
110. 55 <sup>ro</sup> Ave Maria. (tenor e contra). [B. Tromboncino].	<i>Bridg.</i> 68 et <i>Bridg.</i> <sup>b4s</sup> , p. 260.	Cf. 14, <i>Sartori</i> , 1; <i>Hewitt</i> , p. 379. Cf. <i>Spinacino</i> , I, 13. Cf. 102; <i>Sartori</i> , 39.

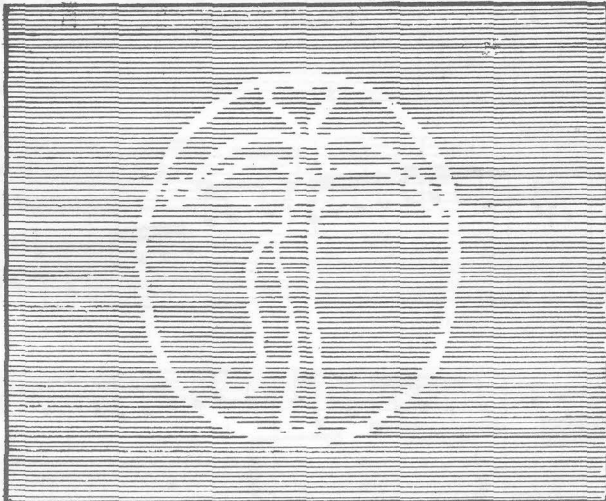


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Filigrane du manuscrit

TRANSCRIPTIONS

Pavana regia

Nº 3

*Il. 1, fol. 13<sup>r</sup>*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and single notes. Vertical dashed lines indicate the end of measures.

accordature en sol

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff provides harmonic support with chords and single notes. Vertical dashed lines indicate the end of measures.

The third system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth notes. The lower staff features a more active bass line with eighth notes and chords. Vertical dashed lines indicate the end of measures.

The fourth system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and single notes. Vertical dashed lines indicate the end of measures.

The fifth system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and single notes. Vertical dashed lines indicate the end of measures.

The sixth system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and single notes. Vertical dashed lines indicate the end of measures.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Vertical dashed lines indicate the end of measures.

The second system of musical notation continues the piece. The upper staff features a consistent eighth-note melody. The lower staff has a more active bass line with eighth-note runs and rests. Vertical dashed lines mark the measure boundaries.

The third system of musical notation shows the progression of the music. The upper staff maintains its eighth-note texture. The lower staff introduces some sixteenth-note patterns in the bass. Vertical dashed lines are used for measure division.

The fourth system of musical notation features a change in the bass line. The upper staff continues with eighth notes, while the lower staff has a more complex accompaniment with some sixteenth-note figures. Vertical dashed lines indicate the end of measures.

The fifth system of musical notation continues the eighth-note melody in the upper staff. The lower staff accompaniment consists of chords and simple moving lines. Vertical dashed lines mark the measure boundaries.

The sixth system of musical notation concludes the piece. The upper staff has a final melodic phrase. The lower staff provides a final accompaniment with chords. Vertical dashed lines indicate the end of measures.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes and rests. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

### Saltarello

The second system, titled "Saltarello", consists of five systems of two staves each. The music is in the same key signature (two flats) and 3/4 time signature. The upper staves feature a lively eighth-note melody, while the lower staves provide a rhythmic accompaniment with chords and eighth-note patterns. The piece concludes with a final chord in the lower staff of the fifth system.

## Piva

fol. 14<sup>r</sup>

Musical score for 'Piva' (fol. 14<sup>r</sup>). The score is written in two systems, each with a treble and bass clef. The key signature has one flat (B-flat). The first system consists of two measures. The second system consists of two measures. The music features a rhythmic pattern of eighth and sixteenth notes in the treble clef, with a bass line of quarter notes and rests.

## Pavana

N<sup>o</sup> 19Tl.1, 25<sup>r</sup>

Musical score for 'Pavana' (N<sup>o</sup> 19, Tl.1, 25<sup>r</sup>). The score is written in three systems, each with a treble and bass clef. The key signature has one flat (B-flat). The first system consists of two measures. The second system consists of two measures. The third system consists of two measures. The music features a rhythmic pattern of eighth and sixteenth notes in the treble clef, with a bass line of quarter notes and rests. Vertical dashed lines indicate measure boundaries.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The treble staff features a more active melodic line with frequent sixteenth-note patterns. The bass staff has a more sparse accompaniment, with chords and occasional eighth-note figures.

The third system of musical notation shows the continuation of the melody in the treble staff. The bass staff accompaniment includes some sustained chords, providing a steady harmonic foundation.

The fourth system of musical notation features a more complex melodic line in the treble staff, with some sixteenth-note runs. The bass staff accompaniment consists of chords and single notes.

The fifth and final system of musical notation on the page. The treble staff concludes with a melodic phrase that ends on a whole note. The bass staff accompaniment includes chords and a final cadence.



## Calata

N<sup>o</sup> 104

Tl. 1. fol. 53

The image displays a three-system musical score for a piece titled "Calata". Each system consists of a grand staff with a treble clef and a bass clef, and a separate line of tablature below. The first system is marked with a circled "1" above the treble staff. The second system is marked with "Finis" above the treble staff. The tablature consists of a single line with square notes and rests, corresponding to the notes in the treble staff. The music is written in a style characteristic of early 16th-century Italian lute tablature.

(1) La tablature, par erreur, donne ré (3 au lieu de 2)

Finis

Finis

a = Tl. 1, fol. 52<sup>r</sup>b = Tl. 1, fol. 55<sup>r</sup>N<sup>os</sup> 102 et 110

## Ave Maria

d'après  
[B. Tromboncino]

A - - - - ve Mar - i - a, Gra - - - - ti - a ple - na, Do - mi -  
 accordatura en sol  
 accordatura en la

This system contains the first two systems of the musical score. The top staff is the vocal line with lyrics. The middle system is for the alto part (labeled 'a') and the bottom system is for the bass part (labeled 'b'). The bass part includes two staves: a treble clef staff and a bass clef staff. Vertical dashed lines indicate bar boundaries. A circled '1' is placed above a note in the bass part of the second system.

nus te - - - - cum, Be - ne - dic - - - ta tu in - - - -  
 This system contains the second two systems of the musical score. The top staff continues the vocal line with lyrics. The middle system is for the alto part (labeled 'a') and the bottom system is for the bass part (labeled 'b'). The bass part includes two staves: a treble clef staff and a bass clef staff. Vertical dashed lines indicate bar boundaries.

(1) erreur d'interligne : 4 entre 1<sup>re</sup> et 2<sup>me</sup> ligne au lieu d'entre 2<sup>me</sup> et 3<sup>me</sup>

mu - li - e - ri - bus Et be - ne - ne - dic -

tus fruc - tus ven - tris tu - - - - i

(2)

(2) appoggiatura qui n'existe pas dans la version vocale, ni dans la 2<sup>me</sup> transcription

Jhe - sus Sanc - ta Ma - ri - a Ma -

a

b

(3)

ter De - i o - - -

a

b

(3) Les quatre notes entre crochets sont illisibles sur le manuscrit.

ra pro no - bis pec - ca - to - ri - bus Nunc et in

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'ra pro no - bis pec - ca - to - ri - bus Nunc et in'. The middle staff, labeled 'a', is the right-hand piano part, and the bottom staff, labeled 'b', is the left-hand piano part. The music is in a common time signature and features a mix of eighth and quarter notes, with some rests and ties.

ho ra mor - - - - - tis

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'ho ra mor - - - - - tis'. The middle staff, labeled 'a', is the right-hand piano part, and the bottom staff, labeled 'b', is the left-hand piano part. The music continues with a similar rhythmic pattern, including some dotted notes and rests.

nos - træ A - men.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'nos - træ A - men.'. The middle staff, labeled 'a', is the right-hand piano part, and the bottom staff, labeled 'b', is the left-hand piano part. The music concludes with a final cadence. A circled number '4' is written above the bass line in the second measure of this system.

Finis (Doit-on ici jouer la fin de la première version?)

(4) Le texte porte 2 au lieu de 0

Fl. I, 53<sup>v</sup>  
N<sup>o</sup> 105

## Amors, amors...

[d'après Hayne]

A - mors, a - mors trop me fiers de

tes

dars Ne sçay se c'est d'ar - ba - -

les - - tes ou

(1) Le texte porte *do*.

(2) Le sol est indiqué sur ce temps (sous le *fa*) nous croyons qu'il y a là une erreur.

d'arcs Mais de dou - - - leurs me

sens au vif ac - - - tainct Et

croy se bref n'est mon grief mal es - - -

- - - tainct, Aul - tre - ment voys par -



tels ————— cru

elz ————— soul - - - - dars.

Amors, amors trop me fiers de tes dars  
 Ne sçay se c'est d'arbalestes ou de arcz  
 Mais de doulleur me sens au vif actaint  
 Et croy, se bref n'est mon grief mal estainct  
 Aultremen voys par telz cruelz soudars

Car en tout temps de mon ardent feu me ars  
 Par quoy ne puis durer en milles pars  
 Tant ay de gref dont ne suis de ame plaint  
 Amours, amours, *trop me fiers de tes dars*  
 Ne sçay se c'est d'arbalestes ou d'arcz.

Dy moy pourquoy telz tormens me dépars  
 Ou que l'ame du corps ne me dépars  
 Sans que aye le cueur d'angoisses sy actaint  
 Que a paine sçay tant suis d'ennuy estrainct  
 S'il est entier ou s'en as fait deux pars.

Amors, amors trop me fiers de tes dars

## Ge ne fay plus

Tl. 1., fol. 54  
N° 106

[ d'après Busnois ou Gilles Mureau ]

Je ne fay plus je ne \_\_\_\_\_

accordature en la

dis \_\_\_\_\_ ni \_\_\_\_\_ n'es \_\_\_\_\_ crips En mains es-

crips L'on trou ve ra mes re gres-

(1) Le ms. porte 0 sur la 3<sup>me</sup> corde; c'est, croyons-nous, sur la seconde qu'il faut le placer: soit ré au lieu de sol.

et mes plains De par

mes

plains Ou le moins mal que je puis le des - - -

crips.

\*\* Le ms. porte ré ré do, par suite d'une erreur de ligne.