



Musical notation for the first system, consisting of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second and fourth staves contain complex rhythmic patterns with many beamed notes. The third staff is a bass clef with a few notes and rests. The word *Allegro* is written below the third staff.

Musical notation for the second system, consisting of two staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef. The music is accompanied by the lyrics: *invenit, fletu: ma pignora solita: ma pignora venientis et auro vi*

Musical notation for the third system, consisting of two staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef. The music is accompanied by the lyrics: *caro al fin lo scoloro in: come sol*

Musical score on a single page of aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a lute line (bass clef). The lyrics are written in Italian.

System 1:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

System 2:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

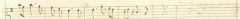
System 3:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

System 4:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

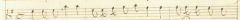
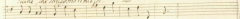
System 5:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

System 6:
 Vocal: *...no po: pite uita uita uita uita*
 Lute: *...no po: pite uita uita uita uita*

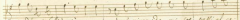
The manuscript shows signs of age, including yellowing and some staining. The handwriting is in a cursive style typical of the 16th or 17th century.



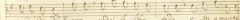
molto, del tempo il suo



Io ho un core in cui amor non tanto spande speme:



per l'ogni belta più speme d' un viver non ho, mi son tutti al go:




per l'ogni belta più speme d' un viver non ho, mi son tutti al go:





 nel solo coro. non ha superbo, e al non l'incanto



 nato, e noi non si dona la gloria del no: onfo



 non potes per hanc in ore in terra: vide tanto tutto



 fatto per se de angli suoi quanto potes ho noi, ad

g² t e e .

molto piano

facile e' con Di. e. ad mare. l'cu' amovet' con ulato con

molto con moto a. Di. e. ad mare. facile. ca. re. l'cu' a. a.

Non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te.

chiedi di te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te.

Non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te.

Non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te.

Non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te, non cessi amare te.

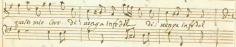
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The manuscript includes several annotations in Italian:

- vi. Data *adagio*
- il piano *robusto* all
- or di *capitate* - all' *incanti* *diavola*, all' *gusto* *no* *con* *Vi.*
- appena in* *Del*
- vi. *Data*
- adagio*

giusto sceltato all' or di sapienti all' or di macchi Tanova da



questo mio oro di verga infidel di verga infidel



Fine

