

144b. Rerum conditor

[Binchois / Anon.]

* The lower voices are probably
best vocalised wordlessly.

Re - - - rum con - di - tor

Contra tertius*

Contra secundum*

5

Re - - spi - - - - - ce

10

flen - - - tes et de - - li - -

15

cta con - tem - - - plan - -

20

3&c.

tes, Ma - ter De - i,

This system contains measures 20 through 25. It features a vocal line with lyrics and three piano accompaniment staves. The vocal line begins with a rest, followed by the lyrics 'tes, Ma - ter De - i,'. The piano accompaniment consists of chords and melodic fragments in the right and left hands.

26

sa - lus re - - - i, Di - - -

This system contains measures 26 through 30. The vocal line continues with the lyrics 'sa - lus re - - - i, Di - - -'. The piano accompaniment provides harmonic support with sustained chords and moving lines.

31

- - - gna - - - re pro

This system contains measures 31 through 35. The vocal line has the lyrics '- - - gna - - - re pro'. The piano accompaniment continues with harmonic support, including a flat symbol (b) in the left hand.

36

no - - - - - bis

This system contains measures 36 through 40. The vocal line has the lyrics 'no - - - - - bis'. The piano accompaniment concludes the phrase with sustained chords and melodic fragments.

41

Chri - stum e - - - -

46

x o - - - - ra - - - -

51

3&c.

re.

* The two Contra parts are mutually exclusive alternatives.

145. Pucelle

Pucelle

Contra primus*

Tenor

Contratenor secundus*

This musical score is a four-part setting, likely for voices or instruments, spanning measures 5 to 20. It is written in a key with one flat (B-flat) and a common time signature. The score is organized into four systems, each containing four staves. The first staff of each system is in treble clef, while the other three are in bass clef. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and accidentals (flats and sharps). Brackets are used to group notes across staves, indicating harmonic or melodic relationships. The score concludes with a double bar line at the end of measure 20.

5

10

15

20

25

30

146. Agwillare

* The miscopied text for this item is given here exactly as it appears in the manuscript.

Tenor

Agwillare*

Agwillare

Agwillare

Agwillare

10

habeth standiff yn lanten

15 #

chis tale me told crosse

20 [7♭]

crosse

25 [2♭]

30

Chan chis rd son

35 [2♭] # [2♭]

up yold

41

and

46 [7♭]

hosmener irdich verstat

51

56

61

66

147. O pellegrina

1. O pel - le - gri - na, o
2. Vi - di quest' a - ni - ma af -

Tenor

1. O pel - le - gri -
2. Vi - di quest' a - ni -

6

lu - - - ce, o cla - ra stel -
-fli - - - cta e ta - pi - nel -

- na, o lu - ce, o cla - ra
- ma af - fli - cta e ta - pi -

Contra

13

stel
- nel

20

- la, O so - le, spec - chio in que mi - a
- la, Que so - lo per te lan - gui - sce e

27

vi - ta ia - - - - - ce.
se des - fa - - - - - ce.

34

3. Por - zi - me a - iu - to, o pel - le - gri - na

41

bel - - - - - la, Si non me ai - gri - na bel - - - - - la, Si

48

- u - ti ed io lan - gui - sco che mo - non me ai - u - ti ed io lan - gui - sco che mo -

55

- ro Ha - bi - ro Ha - bi pie - ta

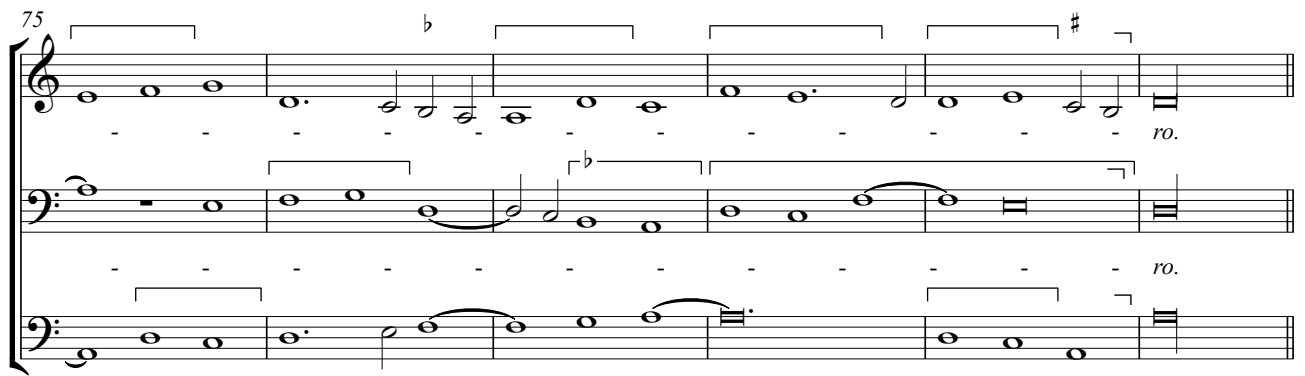
62

pie - ta de de mi,

69

mi, o ca - ro the - sau - o ca - ro the - sau - - -

75



ro.

148. [fragment]



7



14

