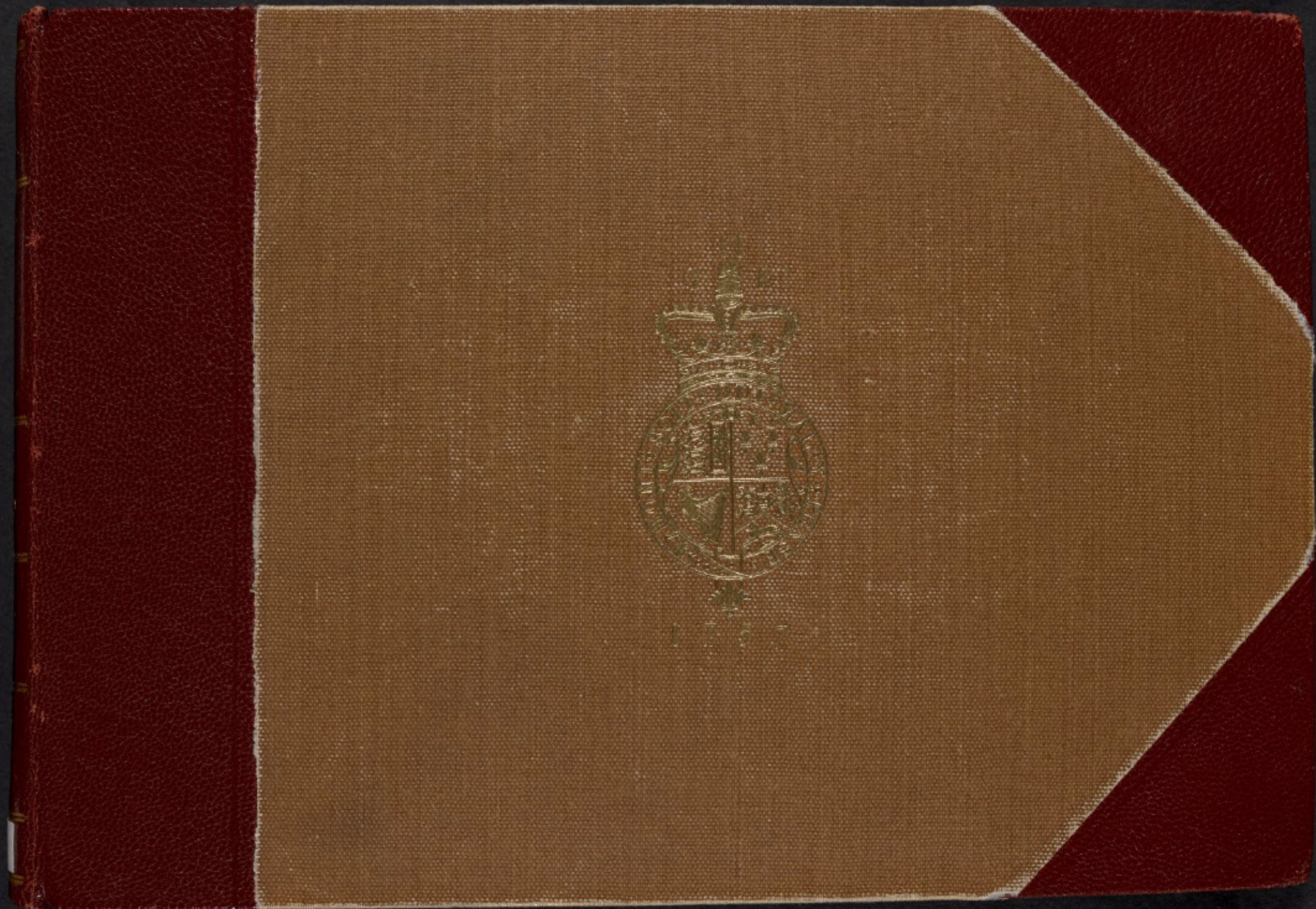




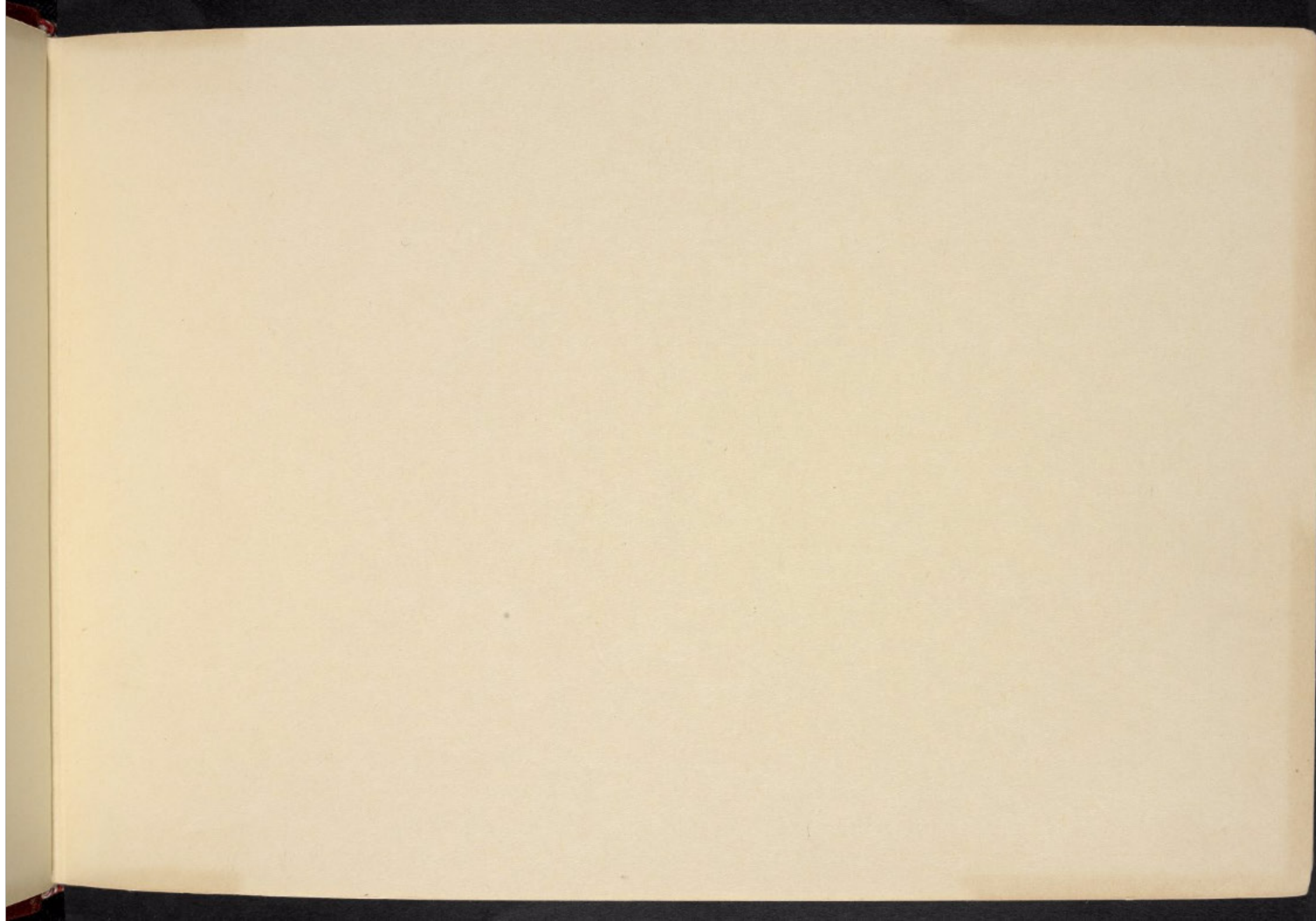
MUSIC. \$. B.

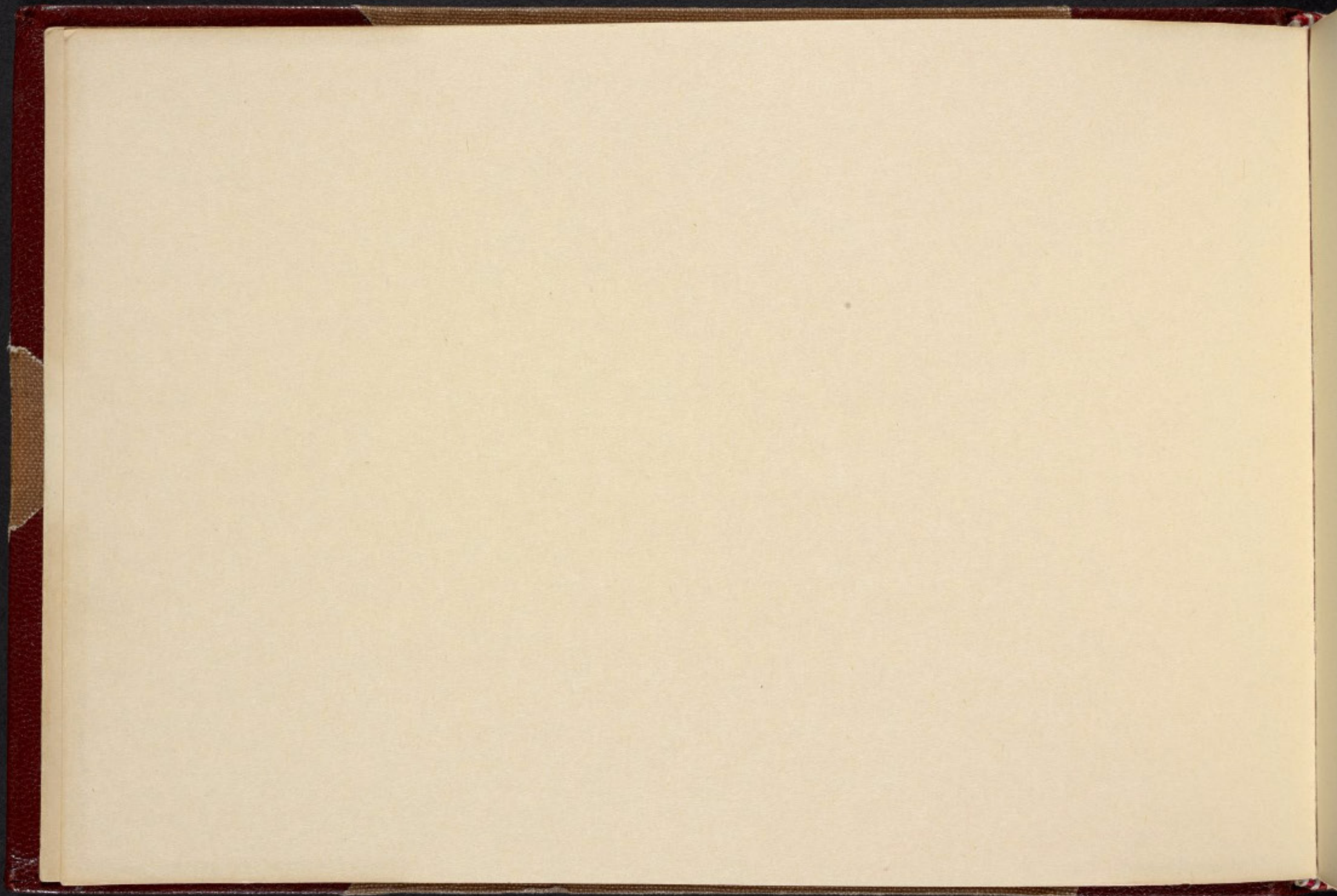
\$ 321. b.

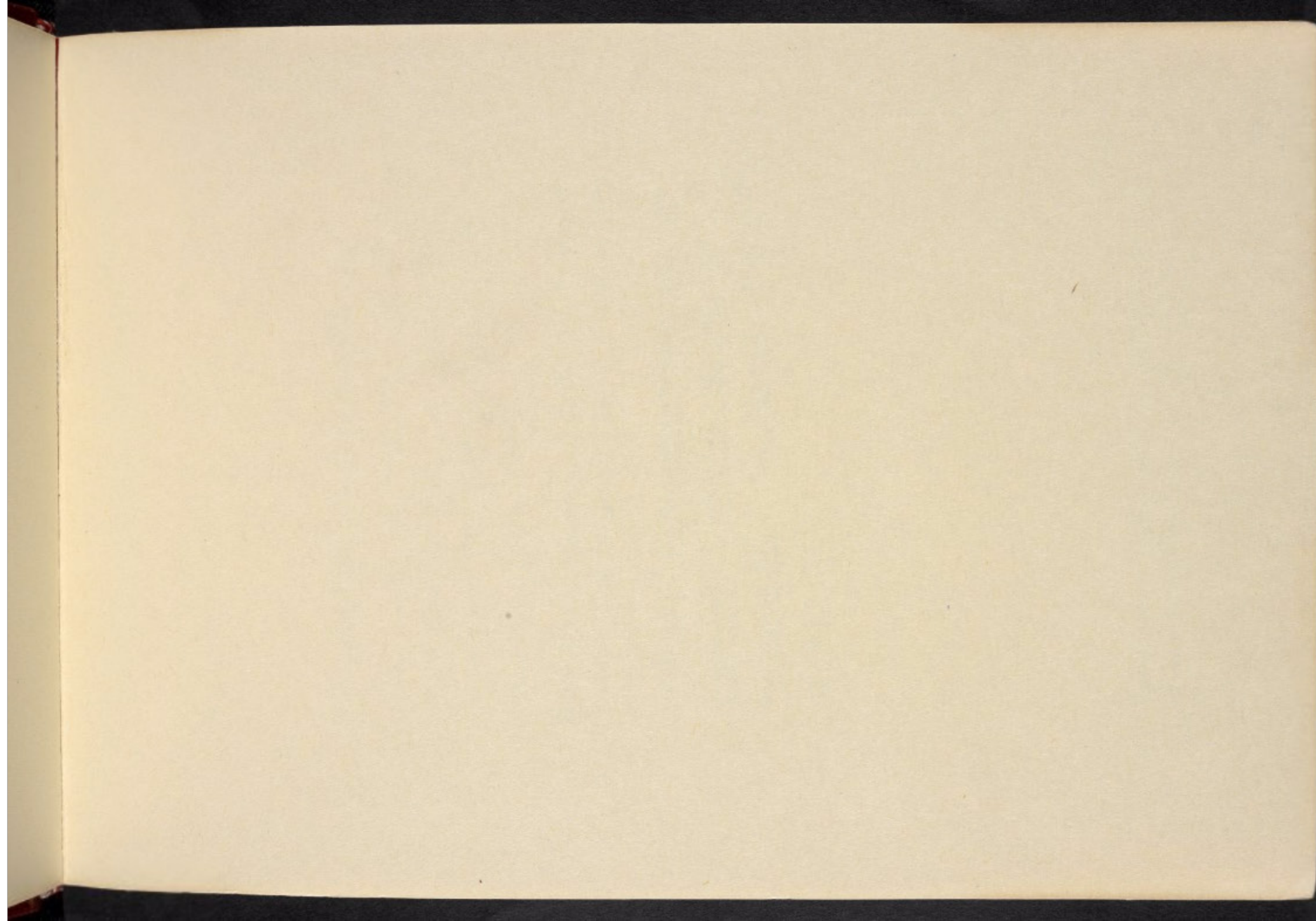
~~\$ 687 a~~

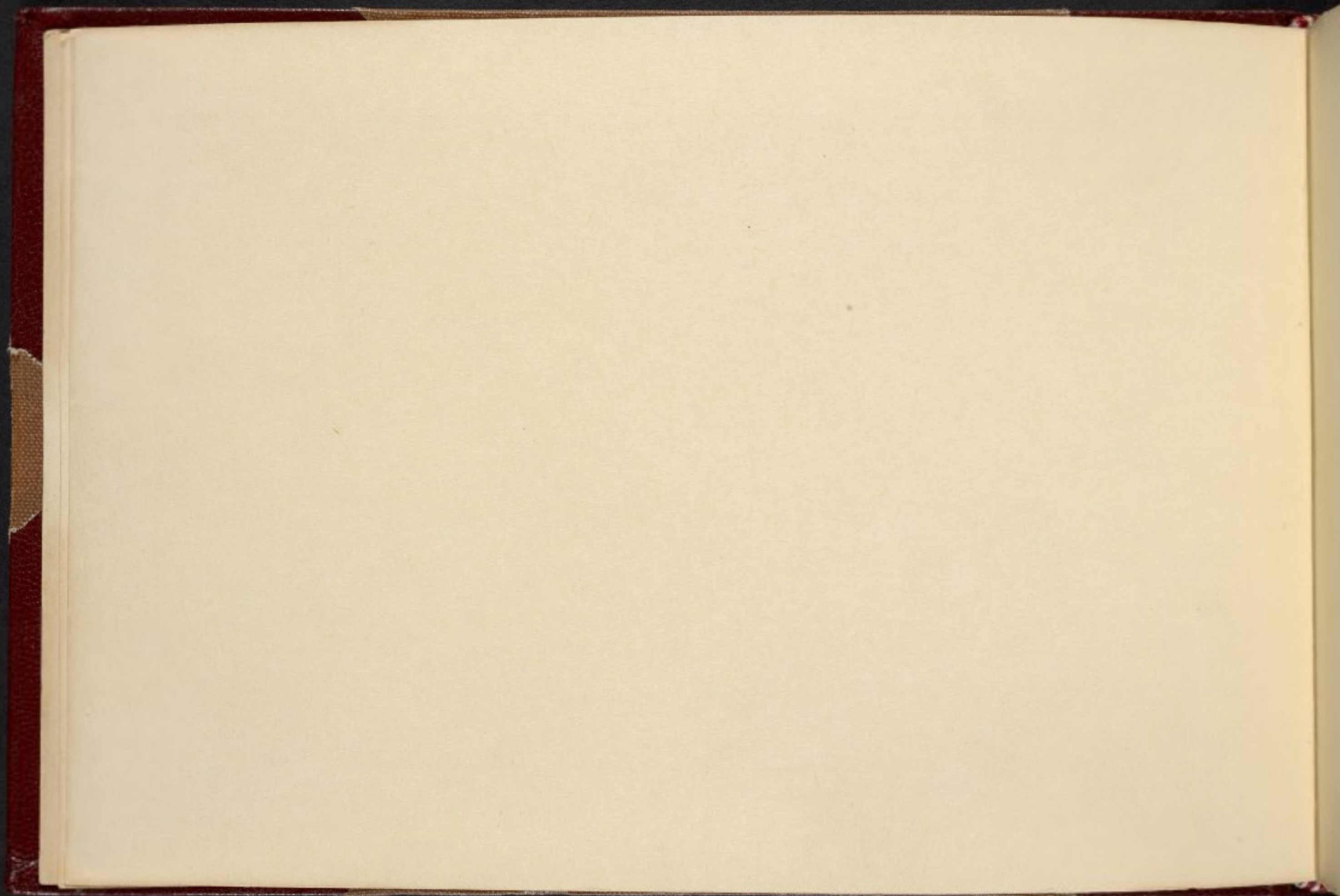
ROYAL
APPX.
58

ROYAL
58









Royal appendix 58

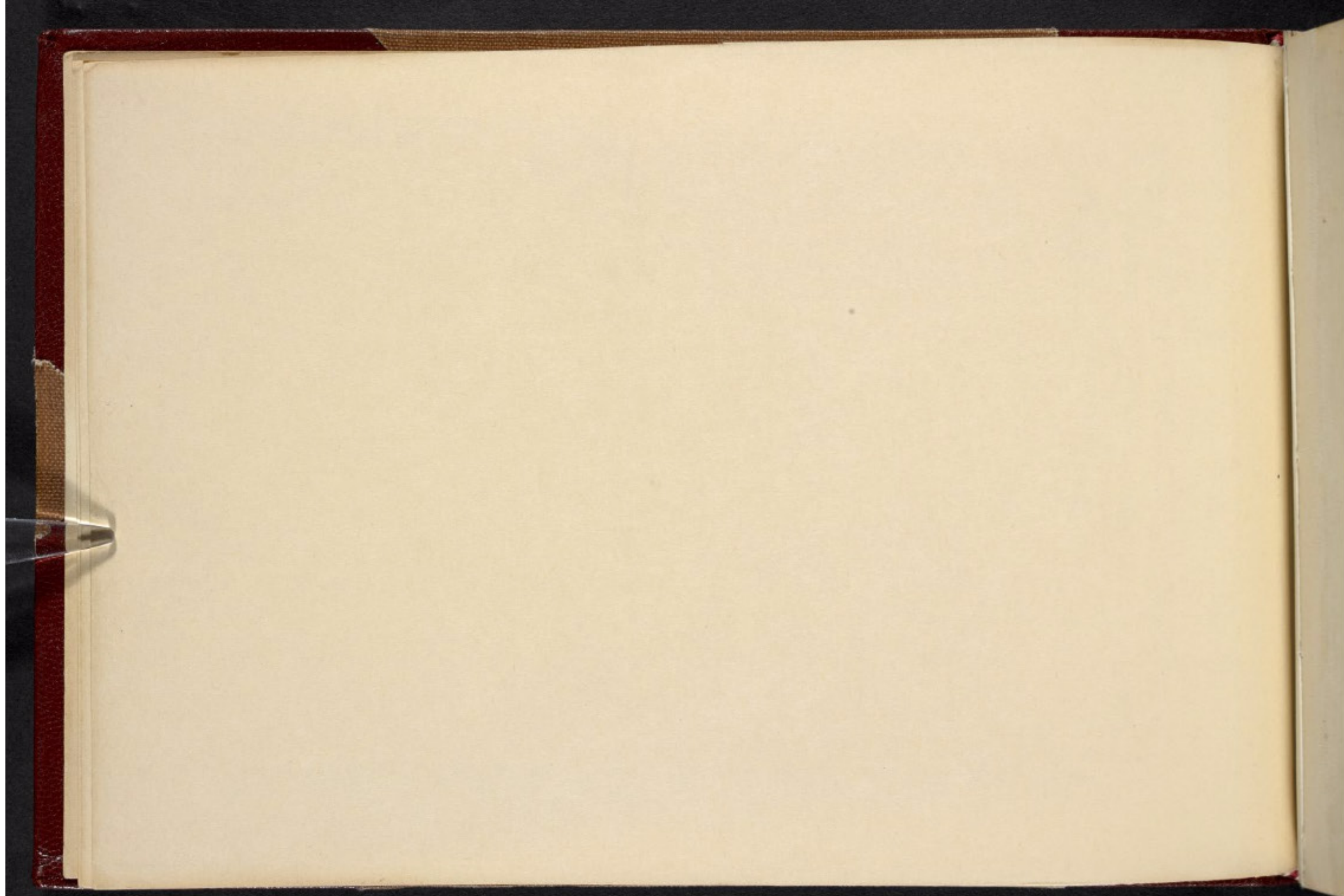
For printed text or notices of this MS. see:—

John Ward, "The Lute Music of MS
Royal Appendix 58" in Journal of the
American Musicological Society xiii, nos.
1-3 (1960), pp. 117-125.

ff. 40-49 v. Anthology of Early Keyboard
Music (Scott's), edit. F. Daves, 1951.

E. Hügel, 'Liedersammlungen des XVI
Jahrhunderts, besonders aus der Zeit
Heinrichs VIII', in Anglia, xii, (1889),
pp. 223-72.

Readers are requested to notify the Superintendent of the
Students' Room of any additions that may be made to the above.

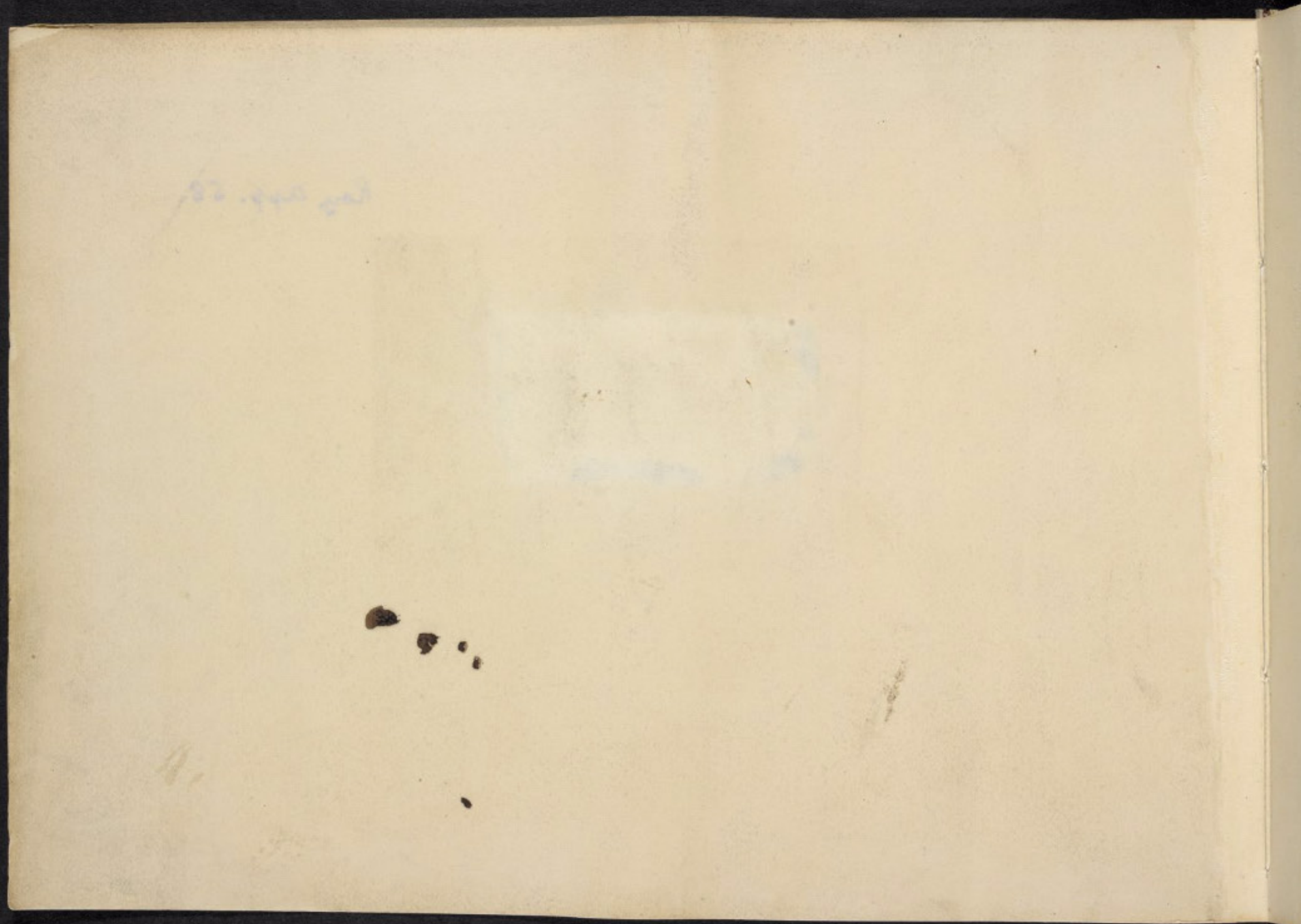


ROYAL APPX 58.

ROYAL APPZ 38.

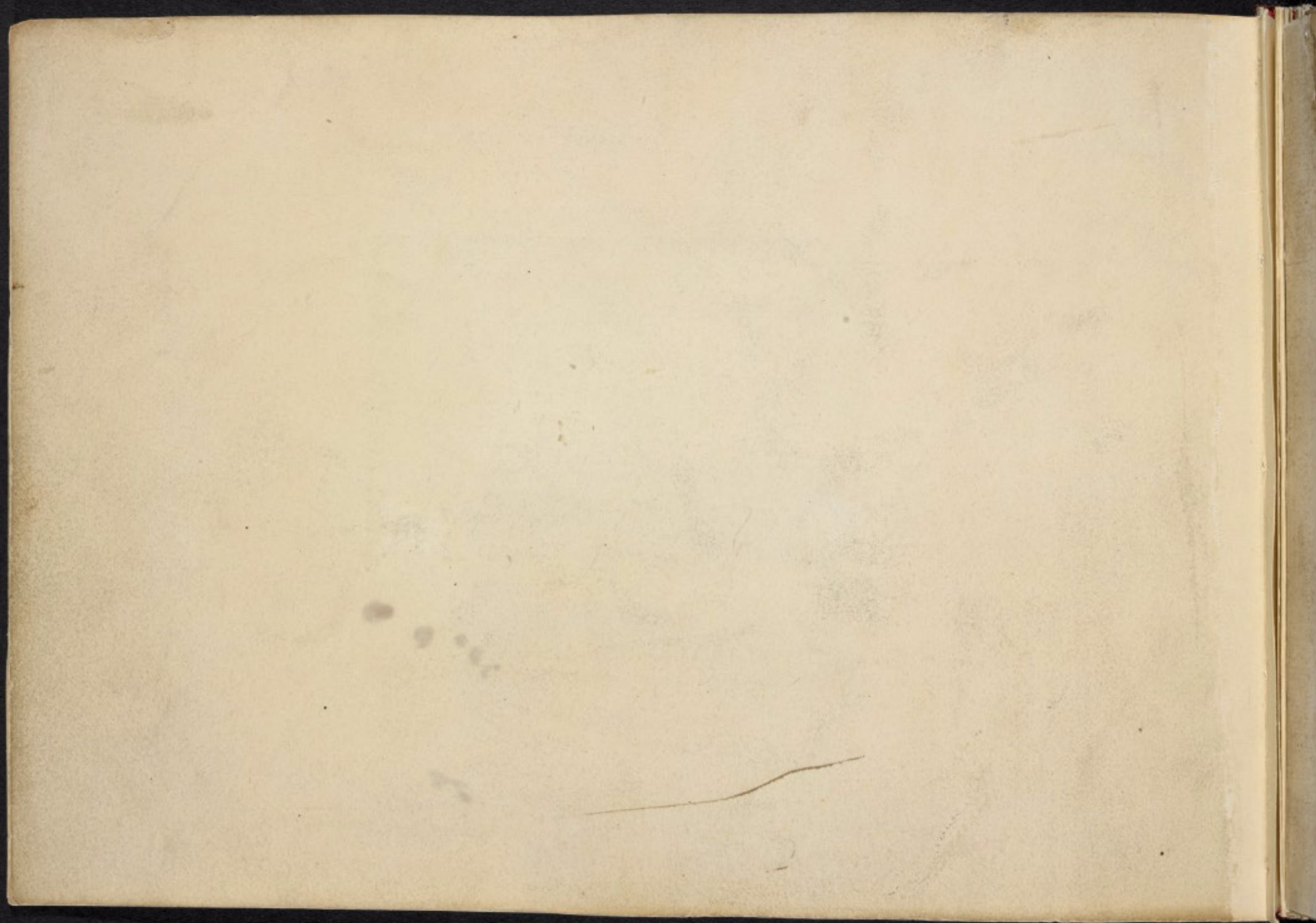
Roy. app. 58.

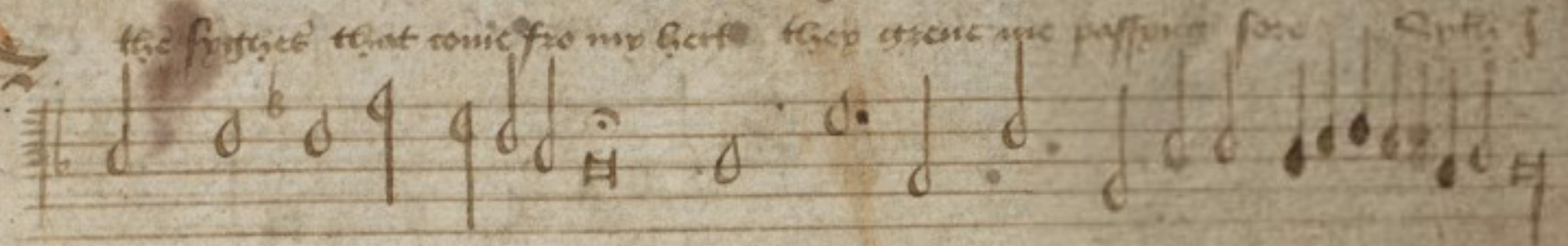
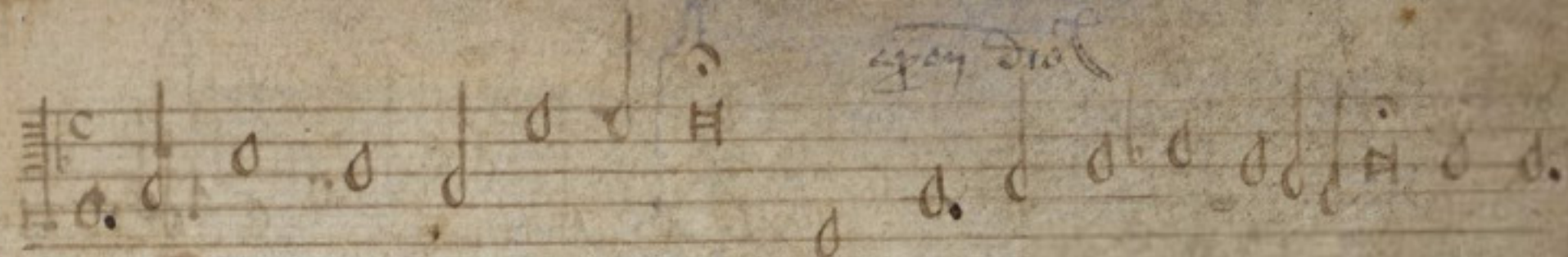




2
[unclear] [unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]







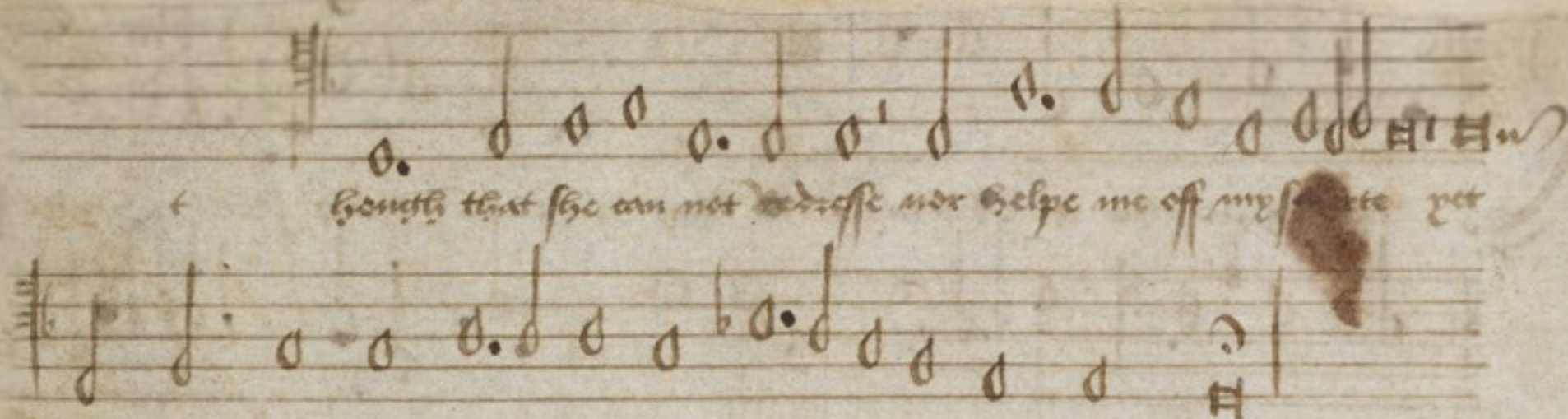
must from my love be part share well my joye for evermore

Off to one with my goodly face
She was wont to rest in my
And now absence to me in place
Alas for me I dye I dye

I was wont to be holde
and taken in dainty twayne
And now with sythes many felde
fare well my joye & welcome hyme

A my thynte that I see yet
as wolde to gode that I myght
There no myght no joye cope with
unto my hart to make hrt light





length that she can not redresse nor helpe me off my sorow yet

sure hert comyth of gentylhiesse that pytyeth A mornyng hert

O fortune cruel and puer
what myghte thet at me
All my plesur thou dost reuere
In to Adversite

Alas I love A goodly one
but I cannot Attayne
unto hir love but lone alone
for fere of fule dyspayne

So have I lone I thynke me sure
of that she durst consent
but yet to me A dyspleasur
to se my lone myfficient

O mydd the god of love
Now helpe me at my nede
the hart of them for to remede
that letteth me to spede

I was worth fortune my fortall foe
that art soe vnde to me
So turne my Joy in care & woo
that my comfort sholde be



Colle to me the bysshe grene Colle to me a.

ffor my pastyme vpon A day
I walkde A lone roget secretly
in Amornyng of lusey may
me to beiope I dyd A pleye

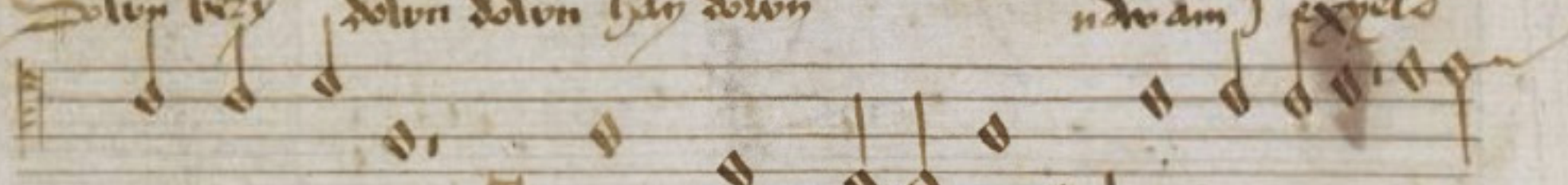
So to contynue wchyle my lyff endur
thougth I fore hme sholde suffre dethe
She hath my hart woth out deome
And ener shall duryng my brethe

Wher I saw one in gret dystresse
Complaynyng hym thynge petyously
Alas he sayde for my mistres
I well pseyne that I shall dye

Wythout that tyme she of hme grace
to pety she wyll some what reuert
I haue most cause to say A las
ffor hys pe she that hath my hart

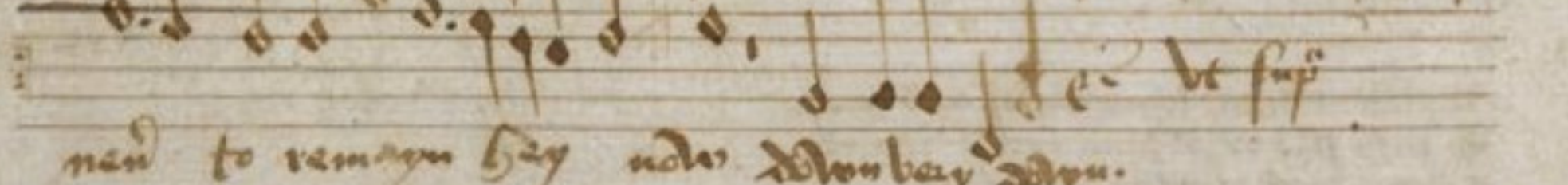
A Shunde



 Hey now down down hey down now am I exiled


 my lady fro no cause yettyn p^r to wher for to go I me

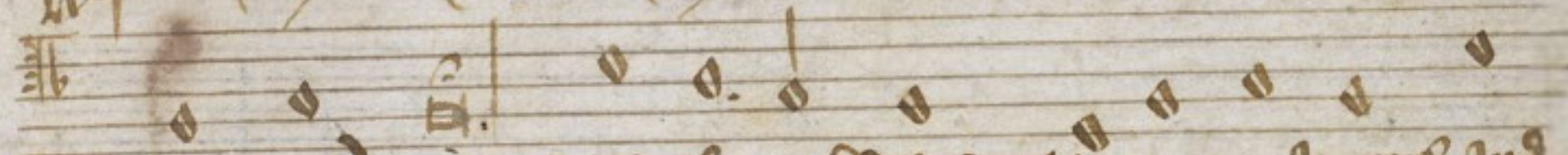

 Explayne hey now hey now


 hey now tyfys i^o day sun shal be slayn


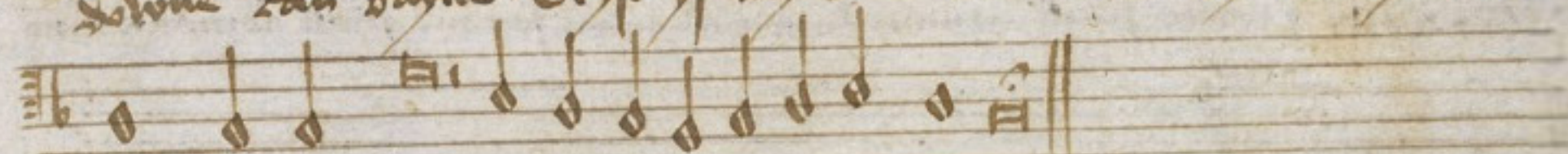
 men to remain hey now down hey down.



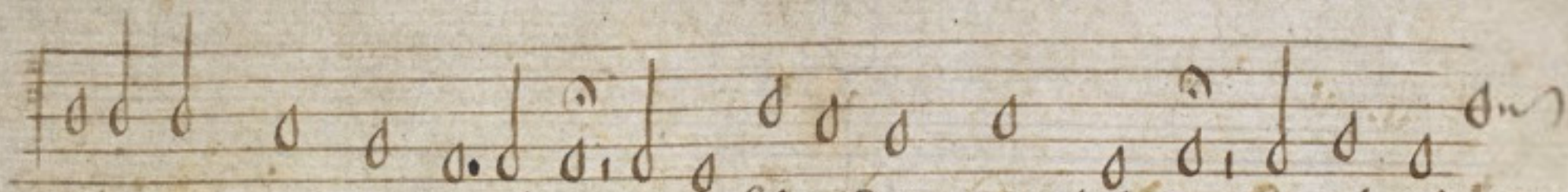
Western Wynde When with thow blow the smalle vayne



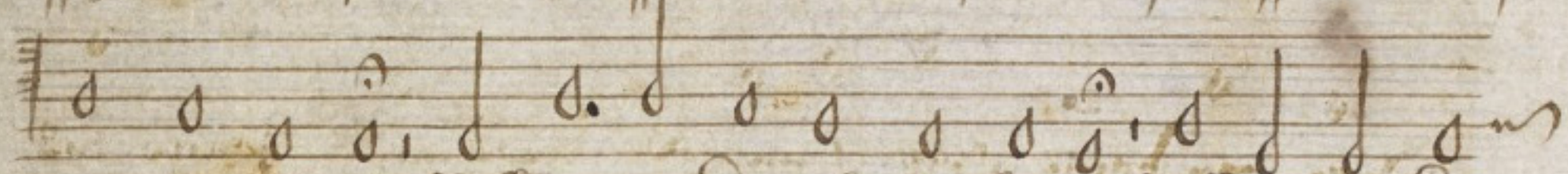
Done can bayne. Cryst if my love were in my Armys And



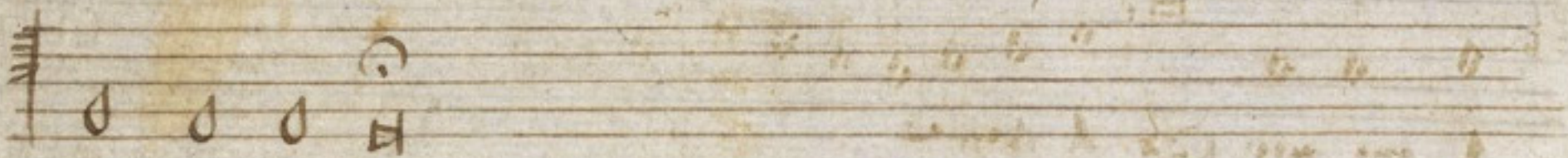
I ye my God I gayne



¶ I had writt fore to endyte off my lady bothe fayre And free off hie goodnesse



then wolde I wryte shall no man know hie name for me shall no man know



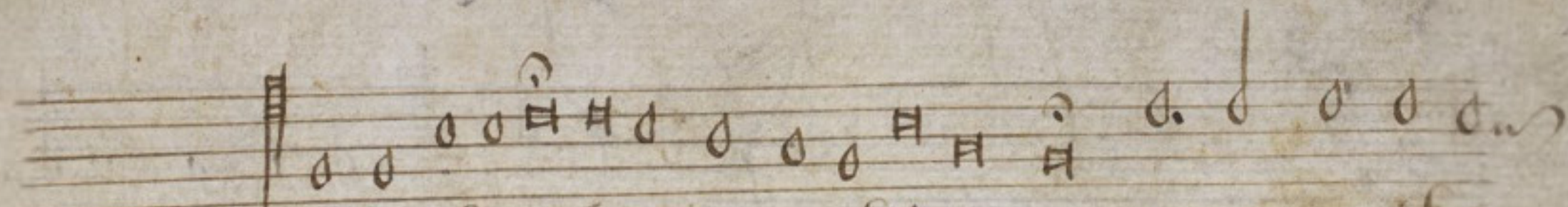
hie name for me

I love hie with all hart & mynde
for ye myght tyme I doo hie see
my hart to have seie dotte me bynde
shall no man know hie name for me
The dotte not waver as the wynde
nor for no new me chaunge dotte she
but all fauour true I doo hie fonde
for no man know hie name for me

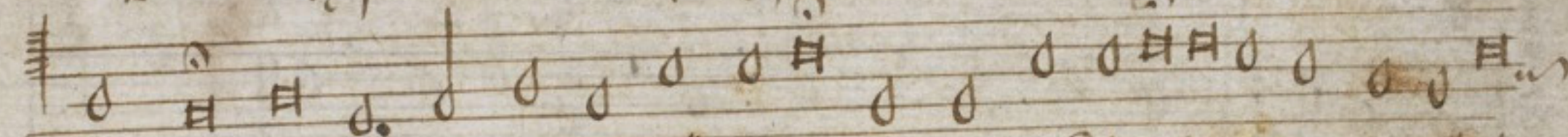
¶ If I to hie then were vnkende
pety hie were that I sholde the
ffere she to me ye all waye fonde
shall no man know hie name for me

For myght hie were for yong men all
unto there lones to be
promise I made that know no man shall
wylle (that) I love hie name for me

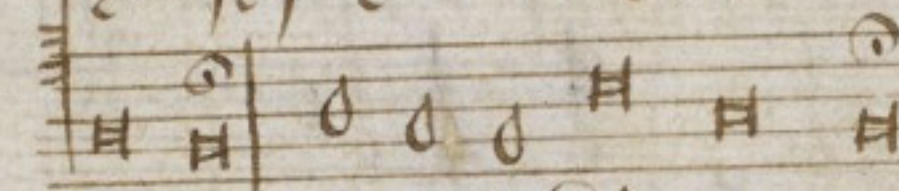
my hart she hath & en shall
till by dethe departyd we bee
hap what shall hap wylle fall
shall no man know hie name for me



we thy so vnkende Alas why so vnkende to me Since the tyme I knew



you first ye were my Joy and my trust why so vnkende Alas why so vnkende



to me So to be kende to me

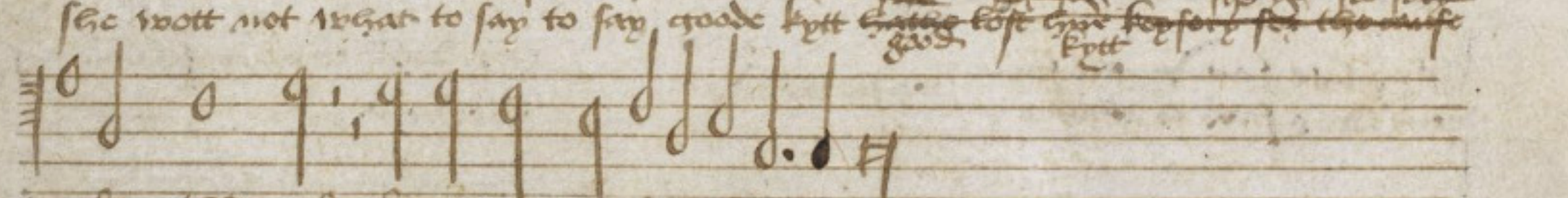
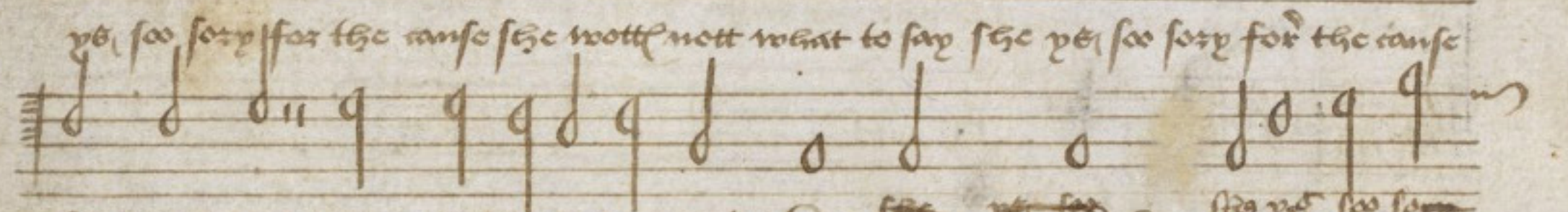
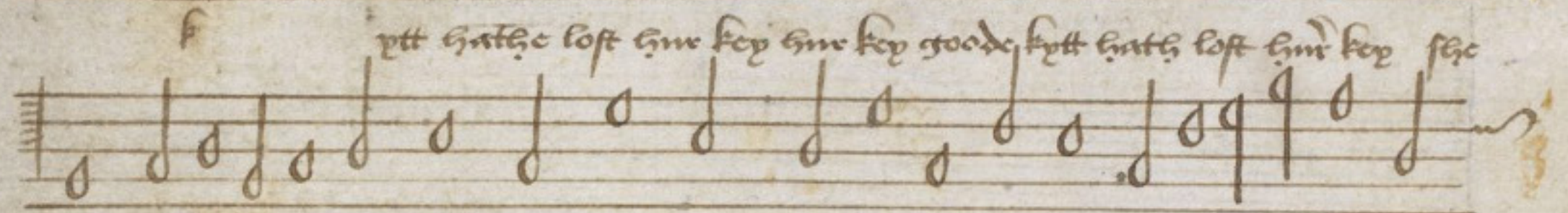
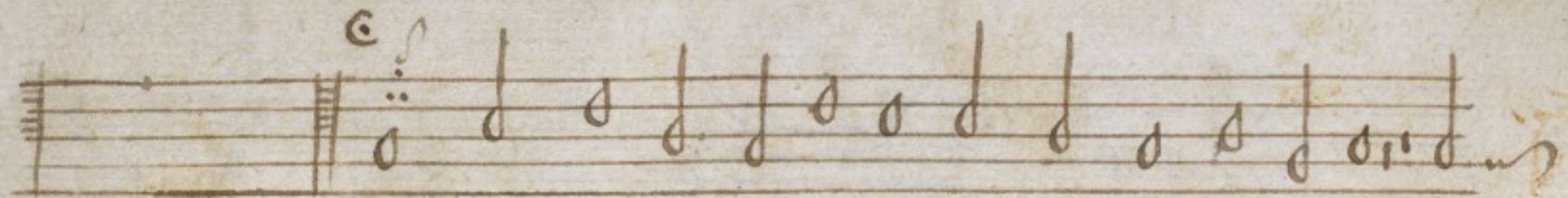
Early & late I am thyght fayne
your love & favo^r to attayne
why so vnkende &c

hope dothe to me consolacion
Else shoulde I ten in dyspacion
why so vnkende &c

ye ther no grace ne remedy
but enter to meyne eternally
Alas why so vnkende &c

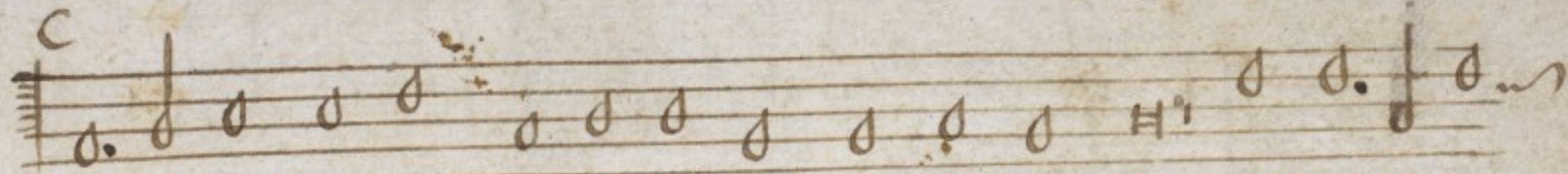
ye have my hart ye have my love
Godde sende me yours that setteth above
why so vnkende &c

Off my po^{or} fuyr ye may be sure
Alas As long as lyff dothe laste & dure
why so vnkende &c



ye for the cause se not not to say to say good bytt
~~ye not not what to say good bytt~~





But she wept & cryed why so that she made all thyng more she sayde alas



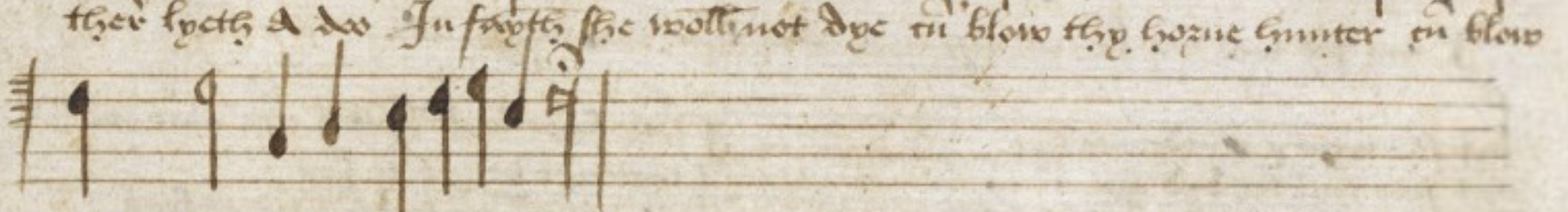
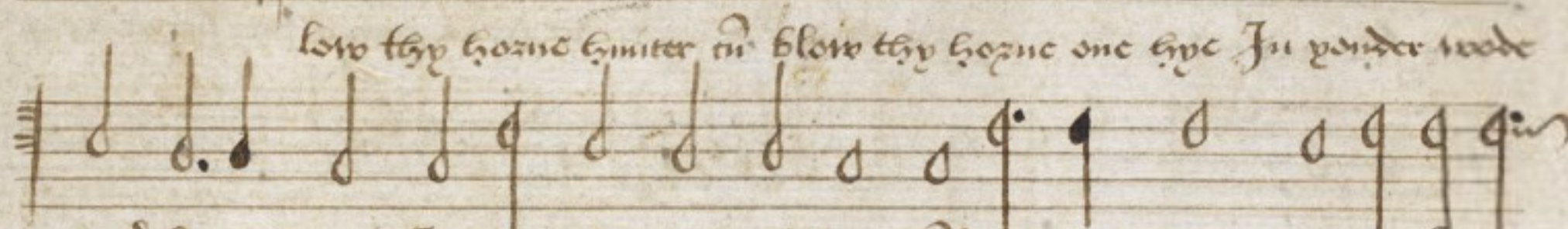
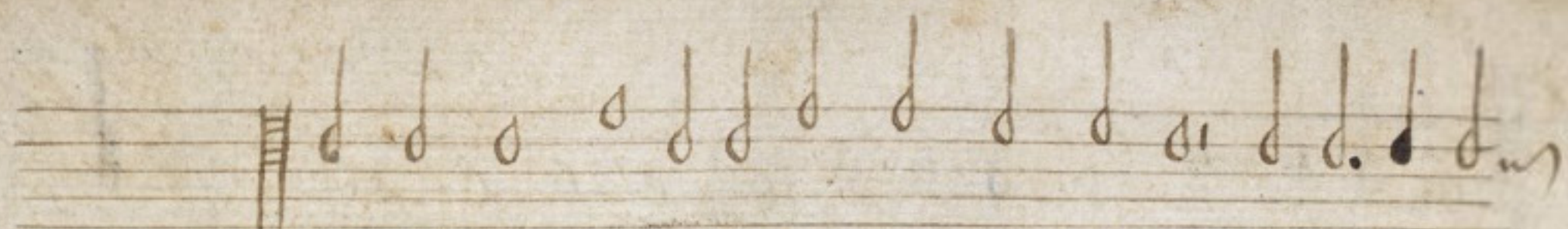
I am so woo my key ys lost and gone but alas lofe my key yt sup

But she wept & cryed one key
and fore my key dyd aye
she be her self to seynt sythe a key
and offayde to hym a key of woe
But hath lofe my key e e

Now fare well but I can nomore
I wot not what to say
but I shall go to godde there fore
that you may fynde yd key
But hath lofe my key

But why dyd ye losse your key
fere sothe ye were to blame
now eny man to you wyl say
But losse key ye your mine
But hath lofe my key e e

But she wept & cryed alas
my key she coude not fynde
In faythe I trow yn some shew
w my that were not kende
But hath lofe my key e e

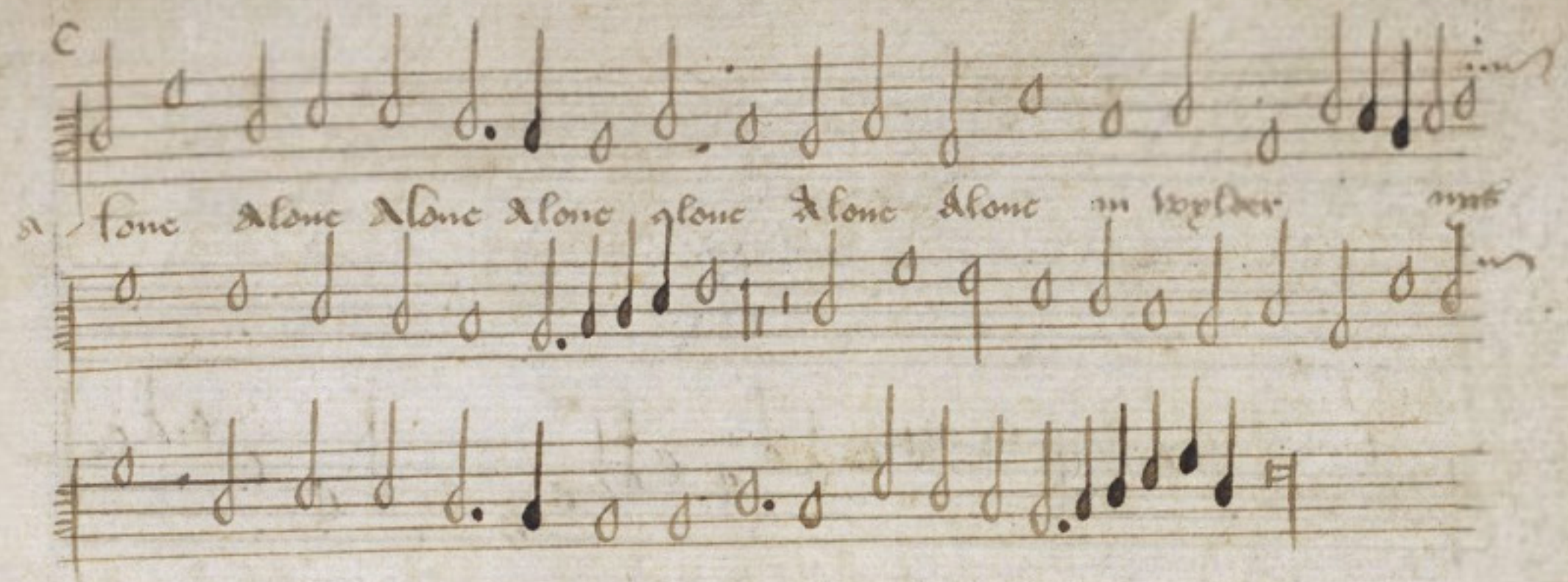


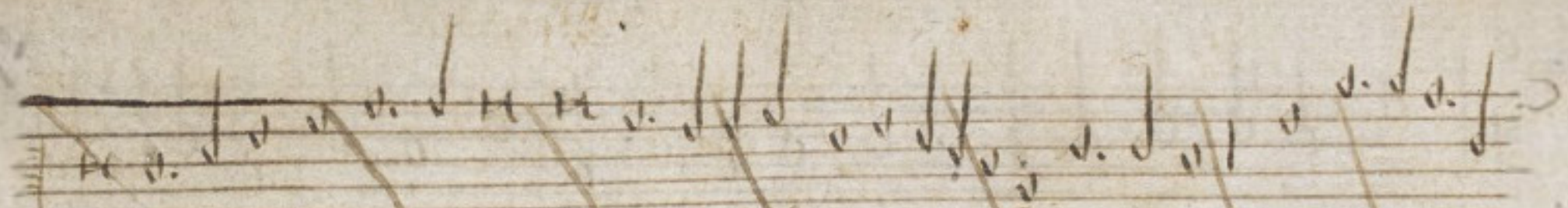
thy horne Joly hunter

low thy horne hunter in blow thy horne one eye In yonder wode

thee lyeth A doe In fawte she woll not dye in blow thy horne hunter in blow

Handwritten musical score on three staves. The first staff begins with a 'C' time signature. The second staff includes the lyrics: "Alone Alone Alone Alone Alone Alone in the Wilderness". The notation is in brown ink on aged, stained paper.

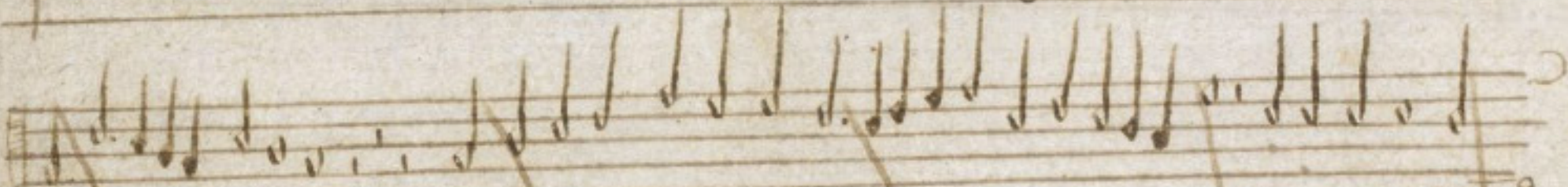
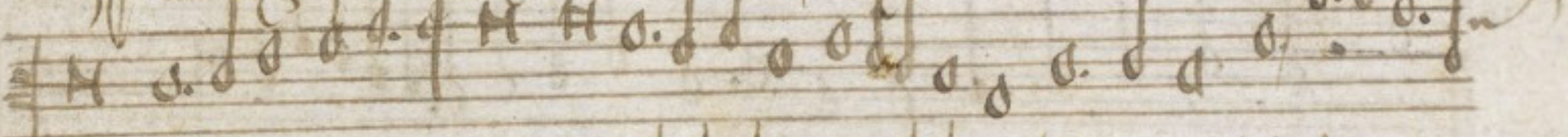




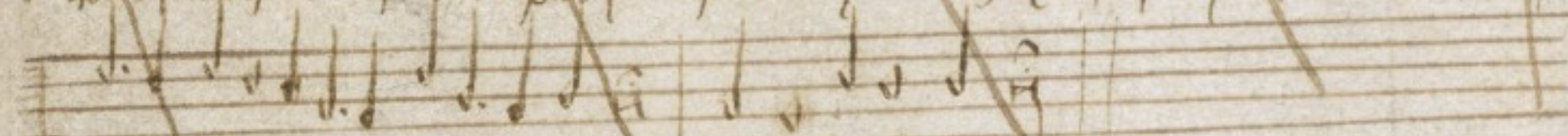
the lyttell pte myghty gale a mony⁹ lene growe y water y wyg⁹



to by all myghte but yet ye not nat nat y meynes



thene first hart end hene yd hene first hart end hene a gayd for fallyd of the know for p⁹



first dnt y hene a gayd ye may not yd hene a gayd yd hene first hart end hene



the lyttell pte myghty gale a mony⁹ lene growe y water y wyg⁹

Handwritten musical notation on three staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (possibly 'H' or 'A') placed above the staves. The lyrics are written below the staves in a Gothic script.

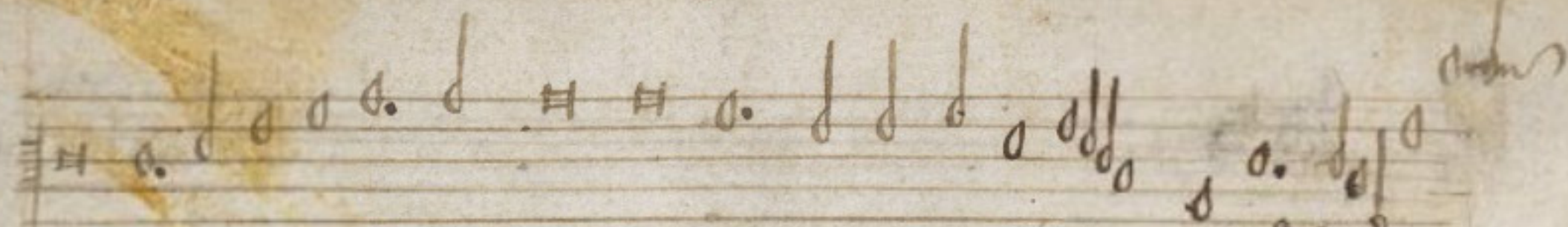
Handwritten musical notation on three staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (possibly 'H' or 'A') placed above the staves. The lyrics are written below the staves in a Gothic script.

A *Handwritten text in Gothic script, likely a section header or a specific instruction.*

Handwritten musical notation on three staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (possibly 'H' or 'A') placed above the staves. The lyrics are written below the staves in a Gothic script.

Handwritten musical notation on three staves. The notation consists of rhythmic symbols (vertical lines with flags) and some letters (possibly 'H' or 'A') placed above the staves. The lyrics are written below the staves in a Gothic script.

Handwritten text in the right margin, possibly a page number or a reference.



The lovelly pretty myghtyng gale among the leafe ^{grene} ~~and~~ ^{I wolde} ~~and~~ I wolde

I were with him all nyght. but yet ye wote not to home I mene

The myghtyng gale sat one abere
Among the thornes sharpe & feyn
and comfort me with mery ther
but yet ye wot not home I mene

hyt dyd me good apon him to lufe
him tose was clofed all in grene
away fro me him hert she toke
but yet ye wot not to home I mene

She dyd aper all on him keynde
a lady ryght well be seyn
to wedde of luff tolde me him mynde
but yet ye wot not to home I mene

lady I cryed with rufull mone
hanc mynd of me that true hath bone
for I lone none but you alone
but yet ye wot not to home I mene

10

Do leve alone comfort ye none
 but morning more e
 more my alone tri^{hath} hath made me smart
 which
 strength me passing sore
 John Cole

I may complaine to god of my lady
 and nothing fayne
 to into grete bryght
 out of hie syght
 she hath cryde me
 to dysplease
 my lyf to lease
 how be hie in payne
 I am feayne
 Iuen shall toll I dye
 e kepyth hie patiently

and so I wyll
 tounyng fyll
 I cannot therse
 nor yet refense
 wher en syde or goo
 to lone hie e no mo

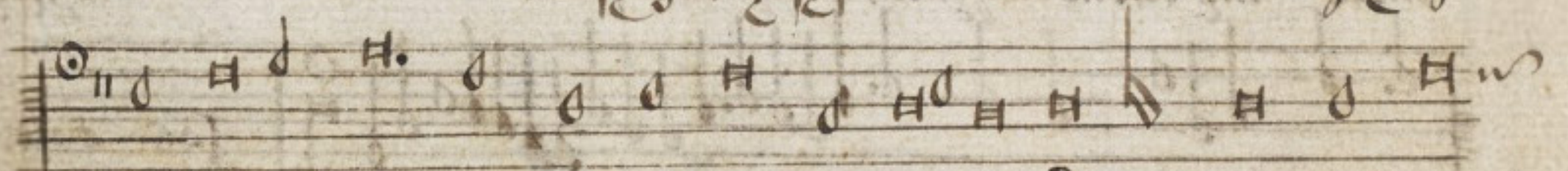
One e no mo
 why say ye so
 few yere ago
 I promysyd so
 othynge the ste
 for to betru



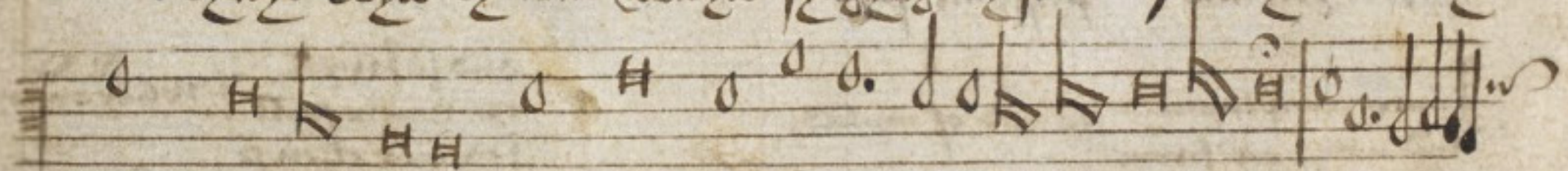
My xbands as I say



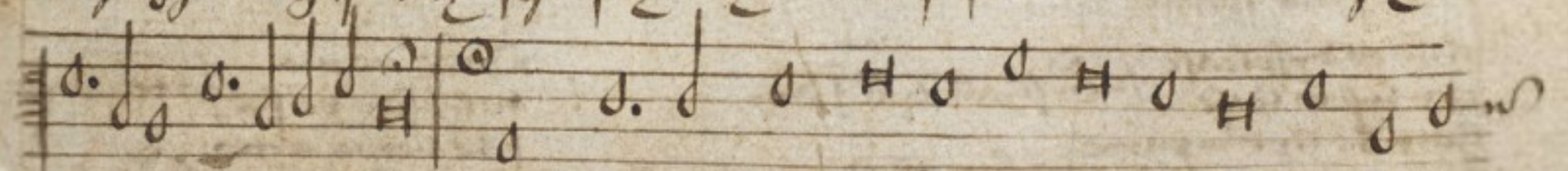
answring my selfe A lone for for



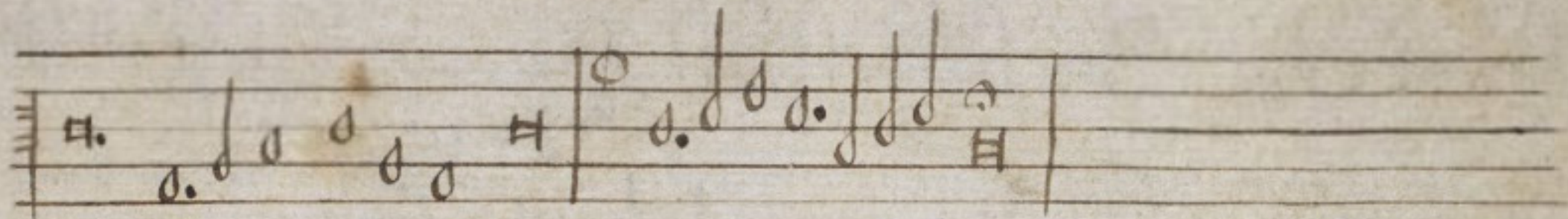
A byrdes songe synging by fowls the day and nyght



thought in myns lay the sayd wynt was past for



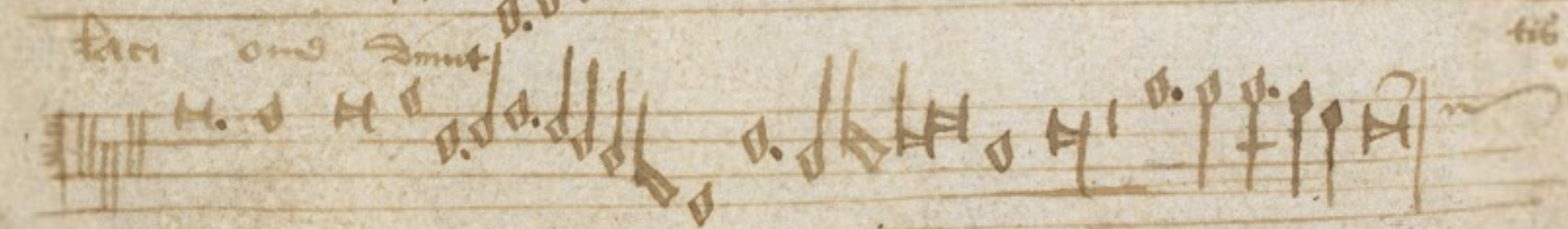
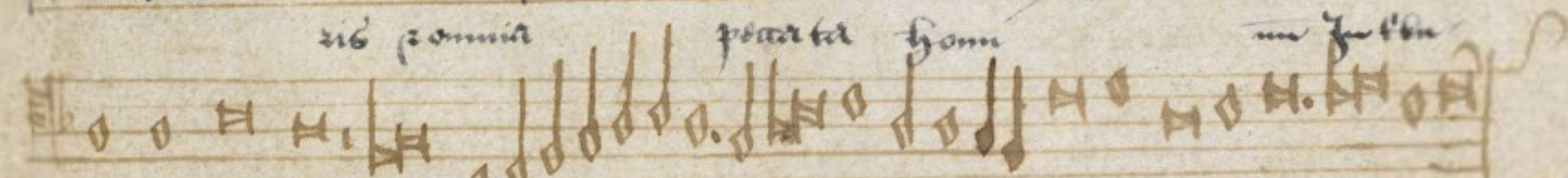
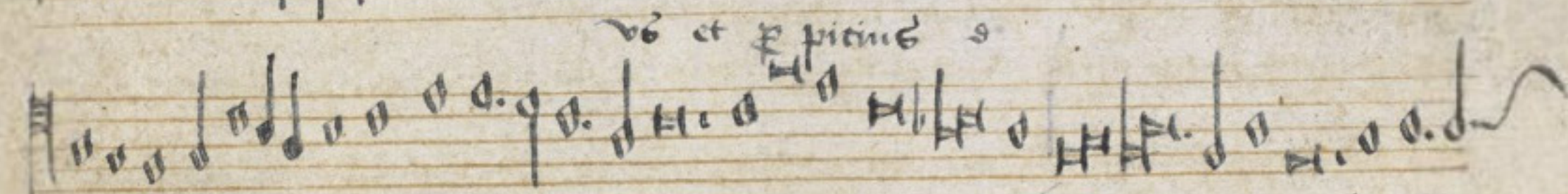
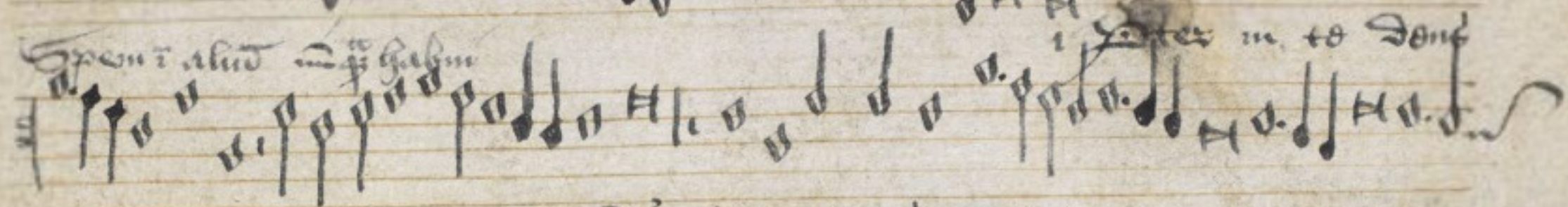
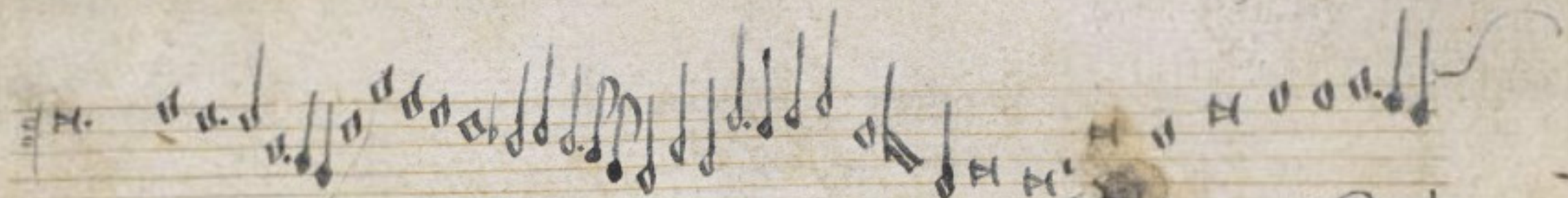
howe shal I be in the daye in the daye in the daye



in deryn deryn dand gey gero

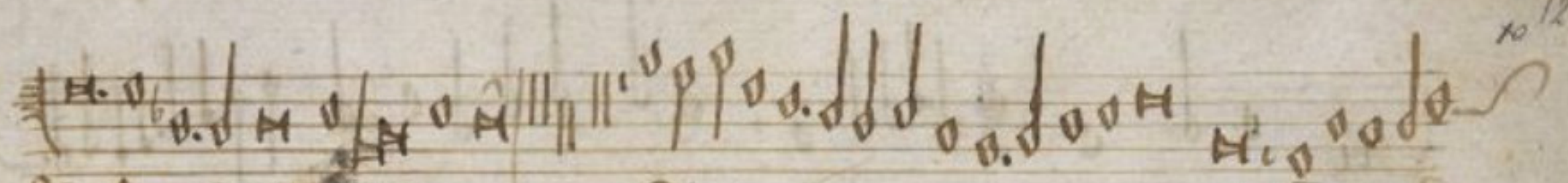
Dys mast of myshys. the lufte myghtynale gey gero. fult meyle & segety
Dys fynyng in the tyeke. And ender gnd best dyle. to kepe gnd flo steps | gey gero dand

A wake tye for young men. All ye that lunde be gey gero. tynne mentyng of man so fytlyng
so fayne to feld, and faw gatyng floryng ylle. And gnde joy gyt ye to faw soe gey gero

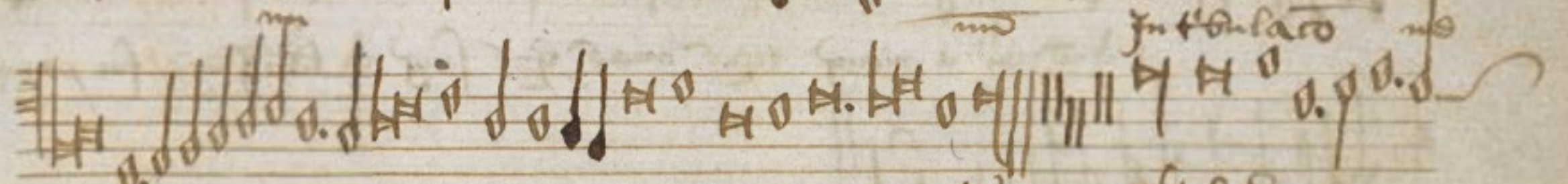


Dei et ter

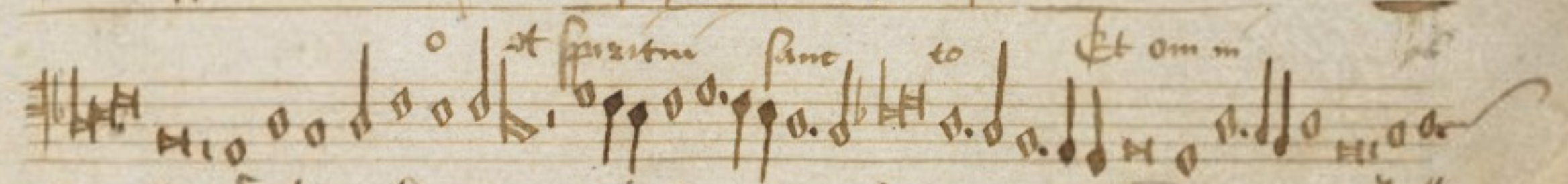
et respice



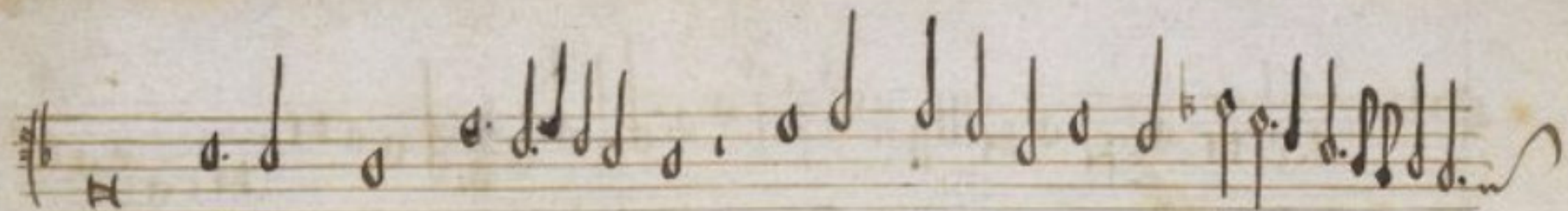
De humilitate nostram Et omni peccata ho



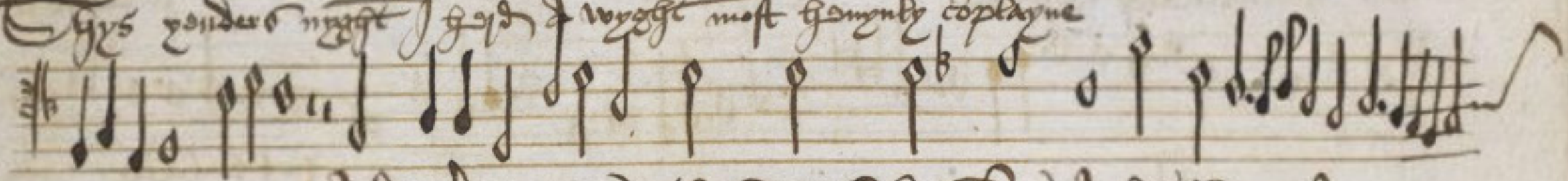
Siquit tis Et fili



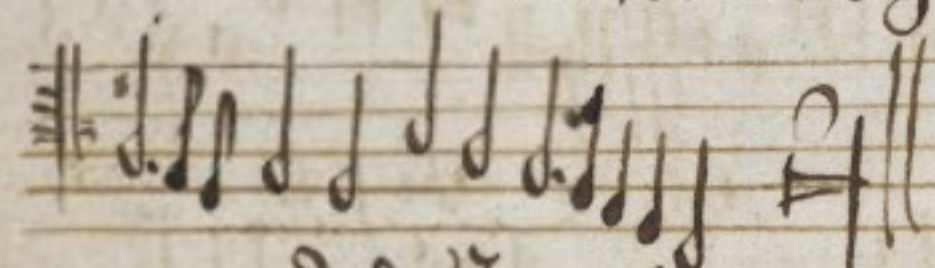
peccata ho Et omni
dulcoris dicit



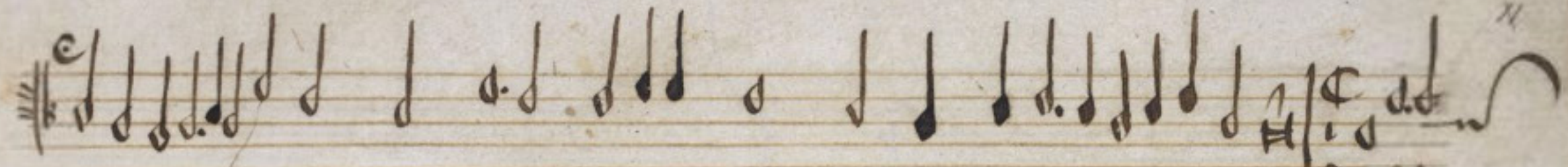
This tender night I sing a wofull most gently coplayne



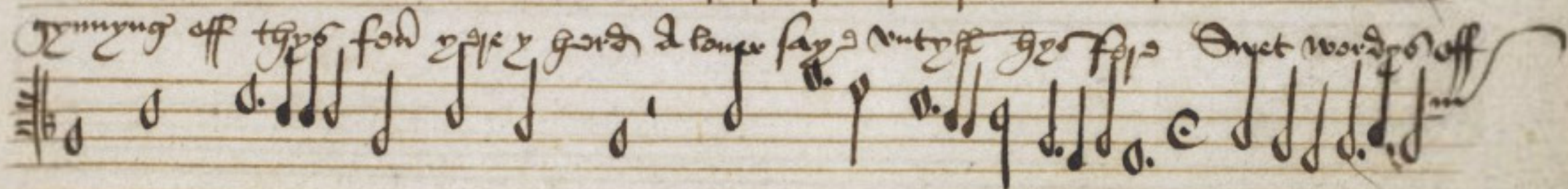
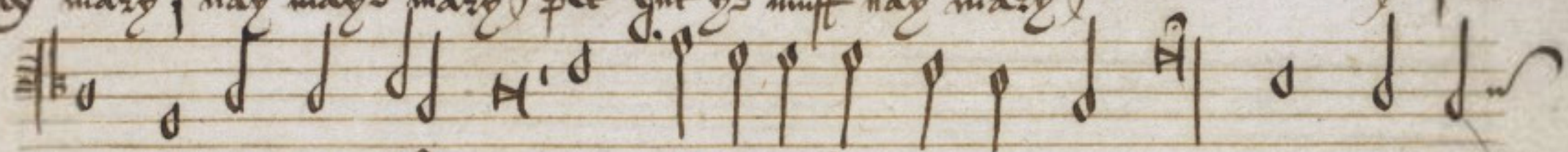
And in a mong they was he sing a lachrymose for payne



A lachrymose for payne



may mary j may maye mary l pet gnt ys must may mary l



love yggit petmuse and the saye sayde may mary j

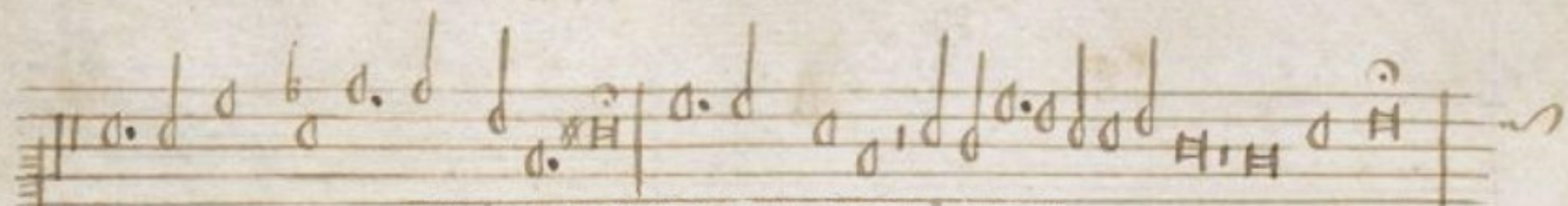
may mary j

[Faint, illegible handwritten text on musical staves]

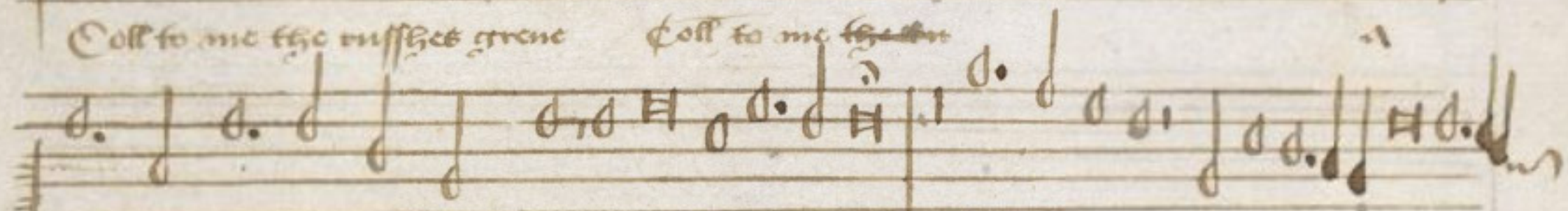


14
12





Call to me the ruffes grene Call to me the



Call to me the ruffes grene

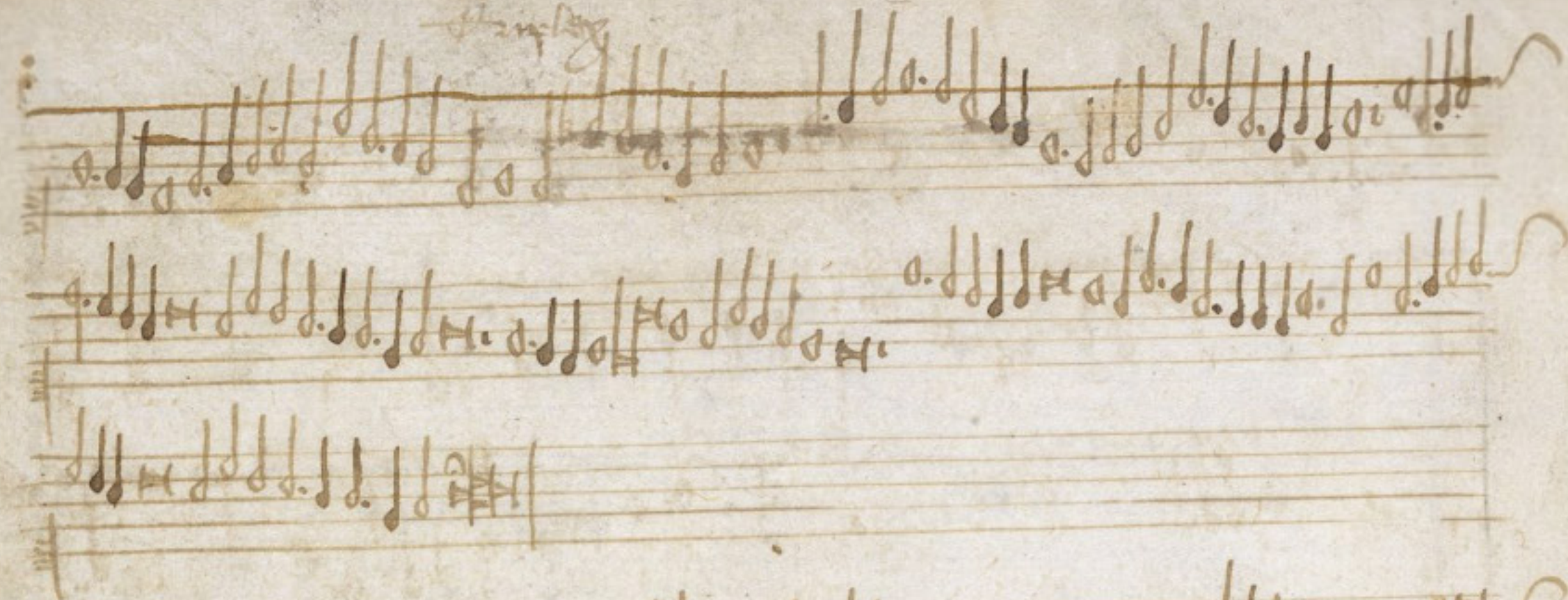
Call to me



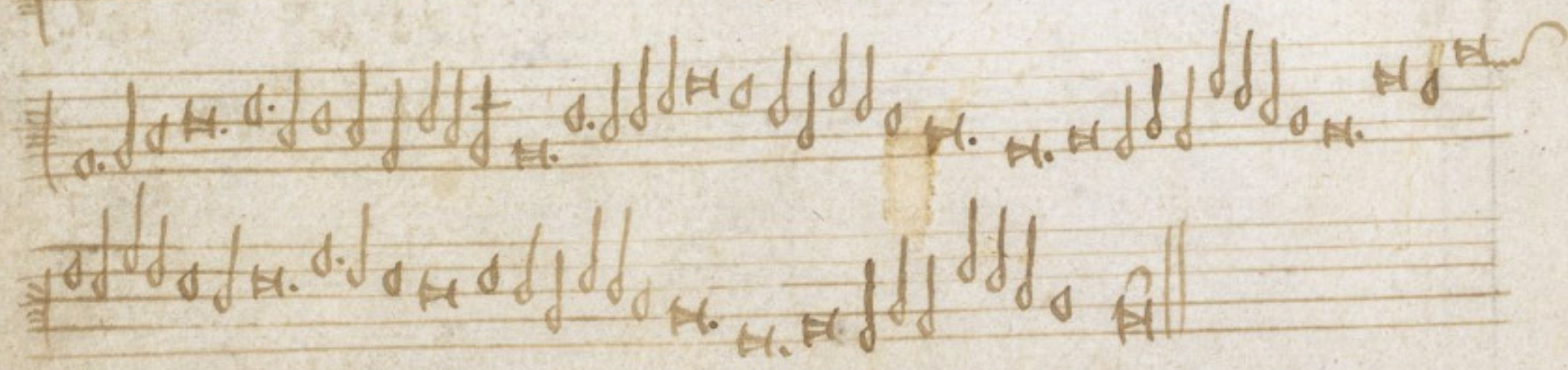
The Loyalty of

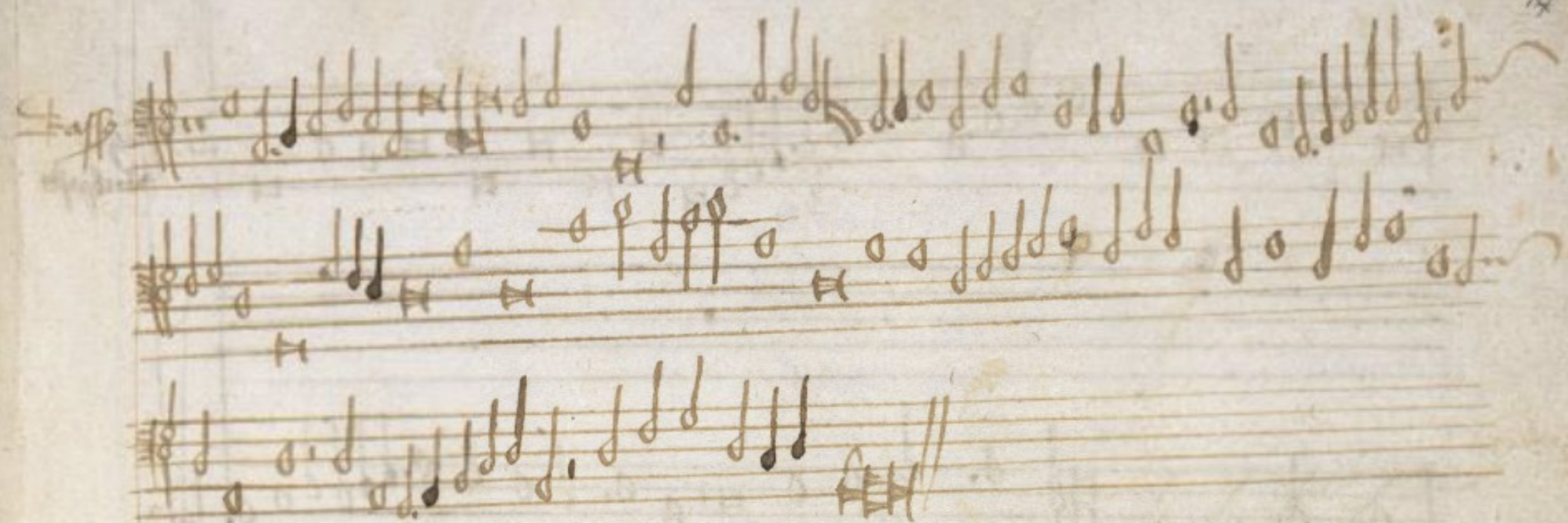
15

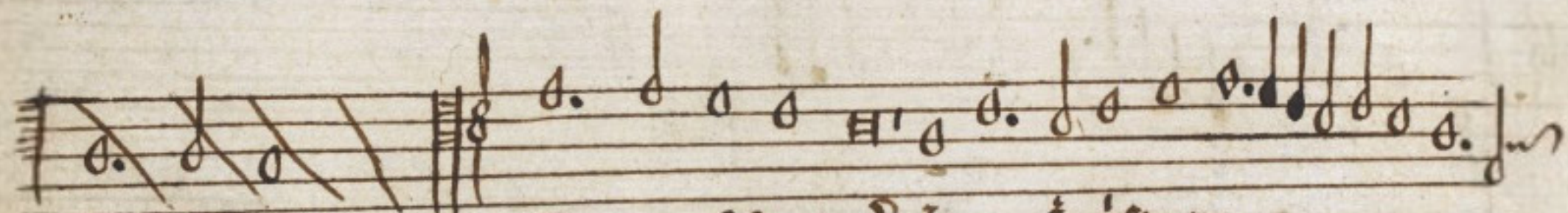
15



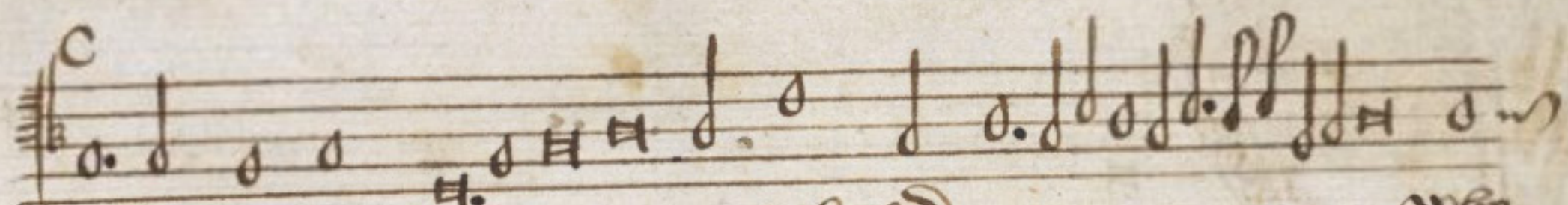
Conoz



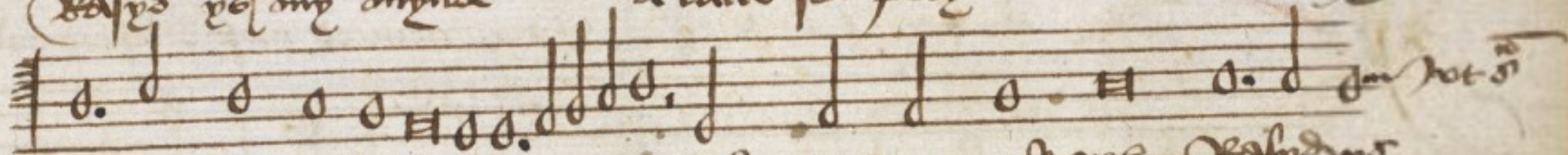




O my lady dnce O my lady dnce I am yo psoner o my
lady dnce I am yo psoner O pter monke of
Stratforde



Reas'd yet my mynde



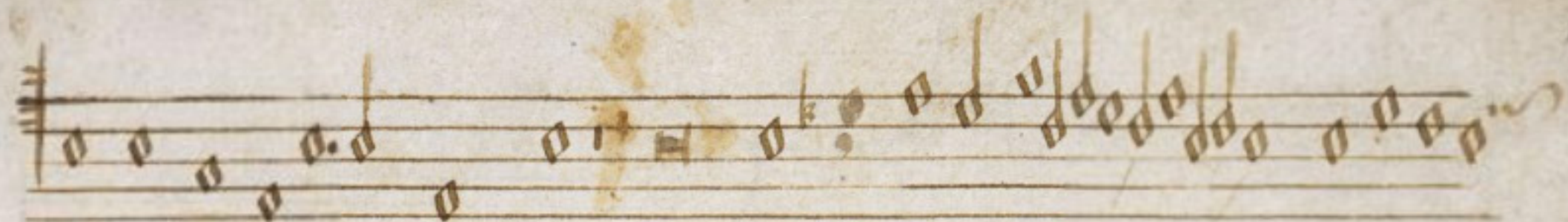
20 fgs so unbekend
And gath no cause nogg Vast

C. 1503?



ow fayre fayrest off evy fayre prynces most plesant and
preclare the lustyest one Alyce that hye welai of scotland to be
yuene young tender plant of pulcritud descendyng of Janyvall blode freshe
fragrant floure of ffayre hede shene welai of scotland to be yuene

Finis



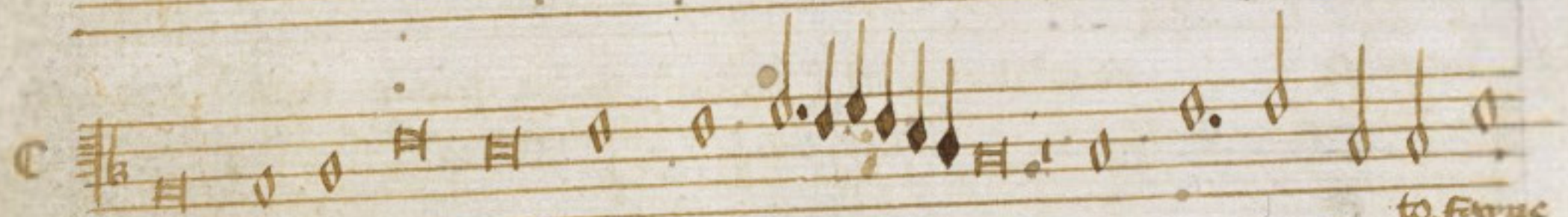
lusty lusu lady clere most myghty kyng dofter dere borne of a puer

most se rene welcu of scotland to be quene welcu the rose

bothe rede & whyte welcu the floure of oure delyte

oure segete veroyfynge fyne the soy borne welcu of scotland to be

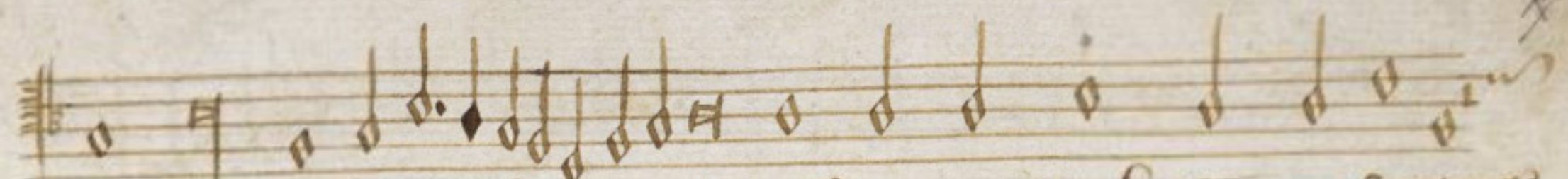
quene welcu of scotlande to be quene



depe that my lyffe ys but heynys

chofe I doo syng my heit dothe wepe
gladyng
hyt waylyth not ^{to fayne} fayne
sorrow hath preyd my hart so

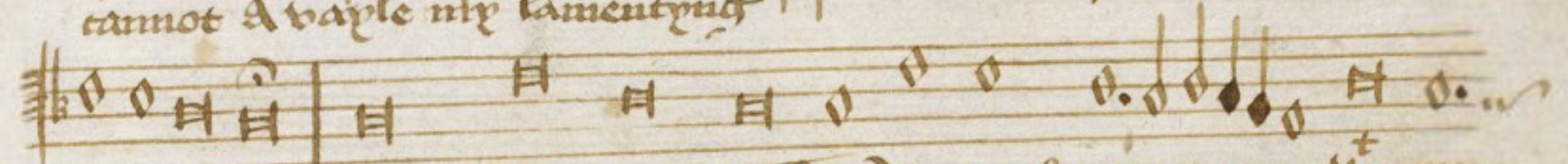
ffor



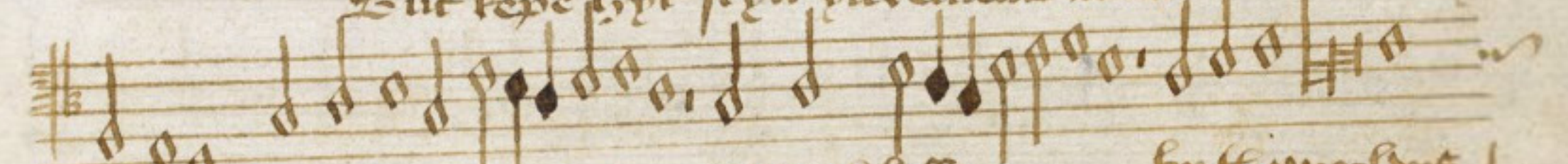
my cause ys Remedylesse well may ye thynke then my songyng



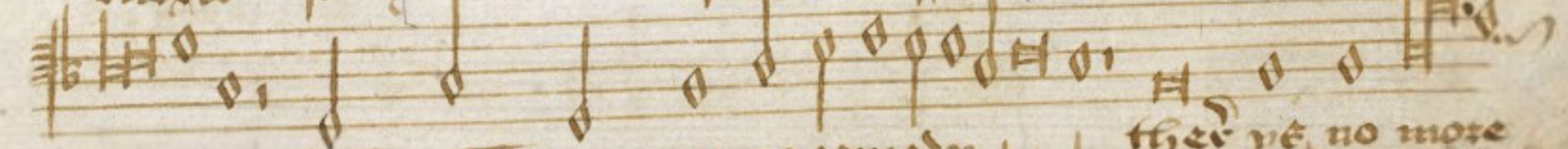
cannot A wayle my lamentyng



But kepe hert styl yndremembraunce w my



undrid desteny setting lesse by the worldys

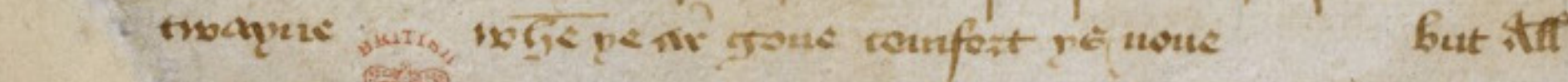
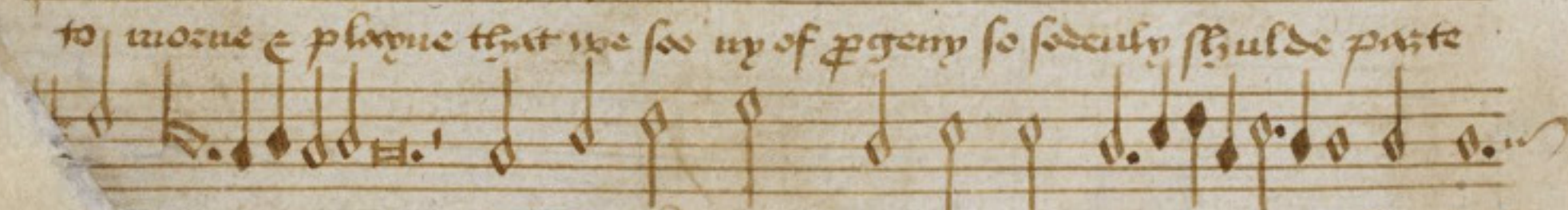
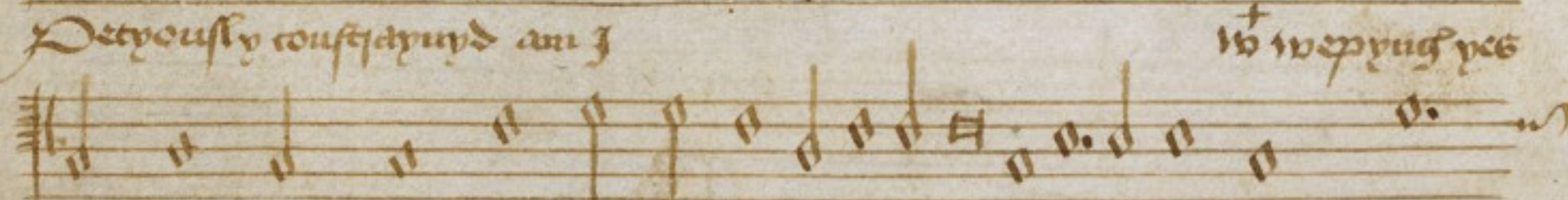
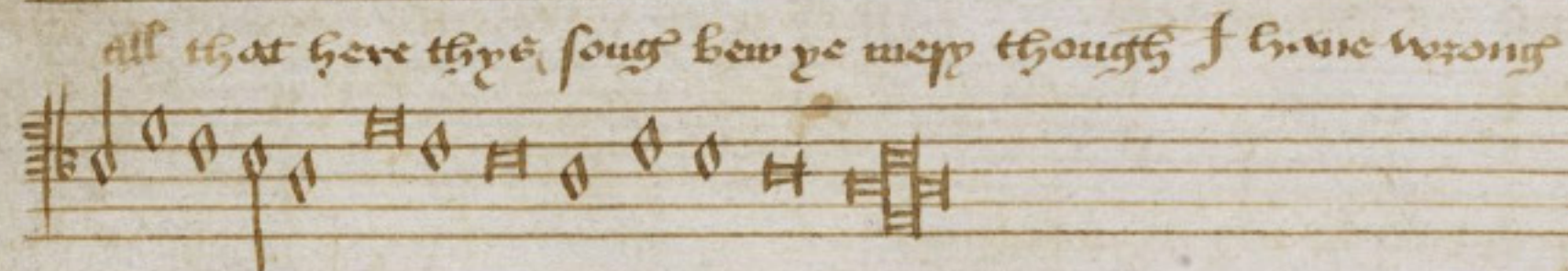
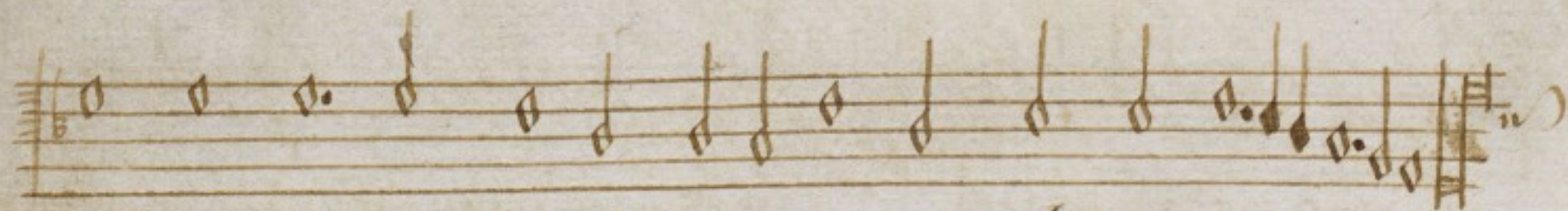


chaunce syth, thoth, was, me no remedy ther ys no more



but hertely

I p.

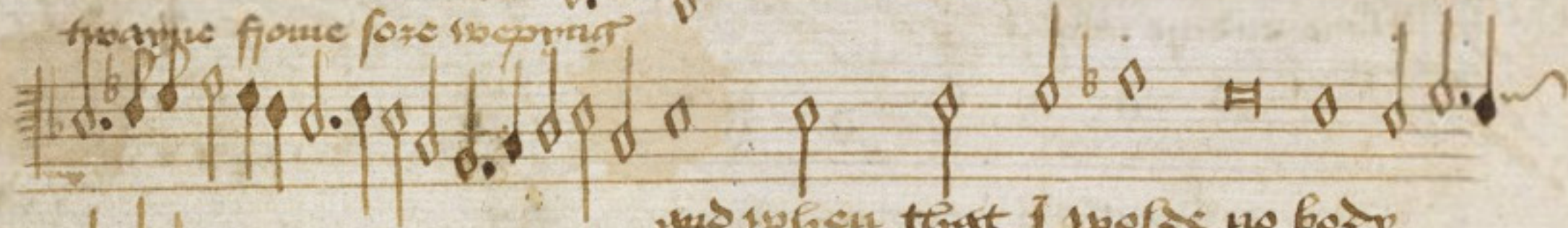


a lone endure must I
 greue makynge my moue as hyt were one
 nedys shuld dy
 Wyth chaunce soden soo dothe me stayne
 that for nothing I cannot saye nor yet vefayne in

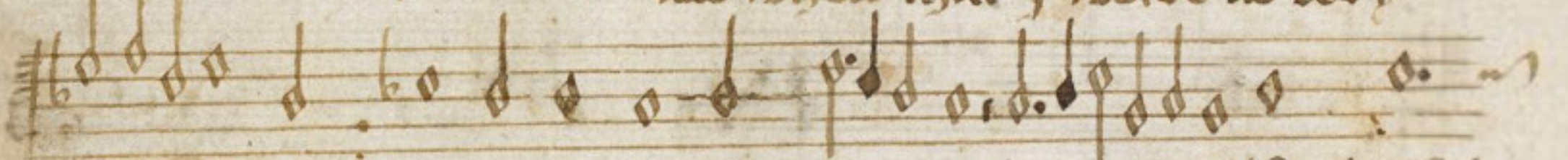
to greuf
 that
 yu eny vayne



travne frome sore weeping



and when that I wolde no body



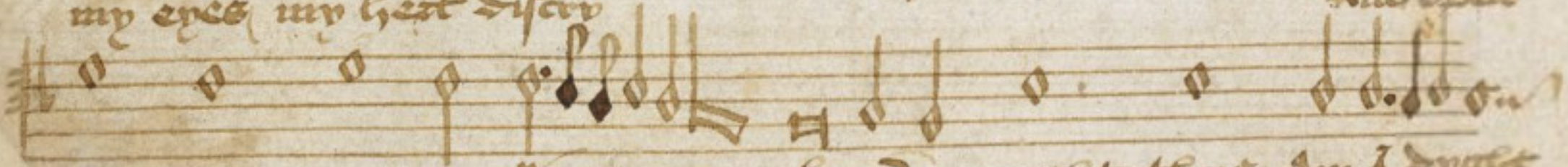
shulde me A spy In such a durance

then dothe



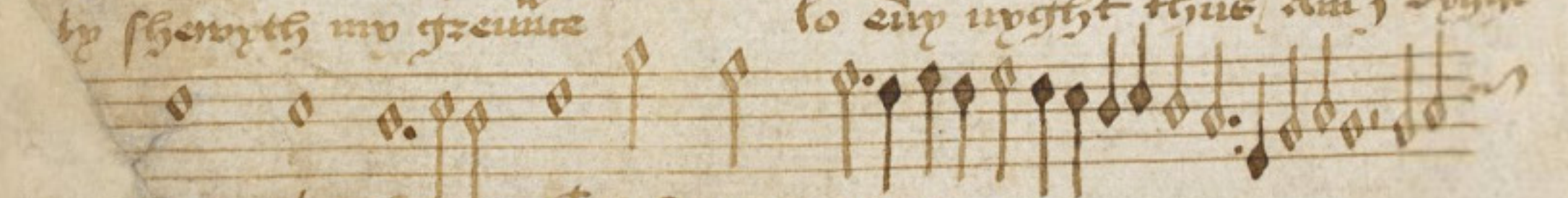
my eyes my heart discry

and open

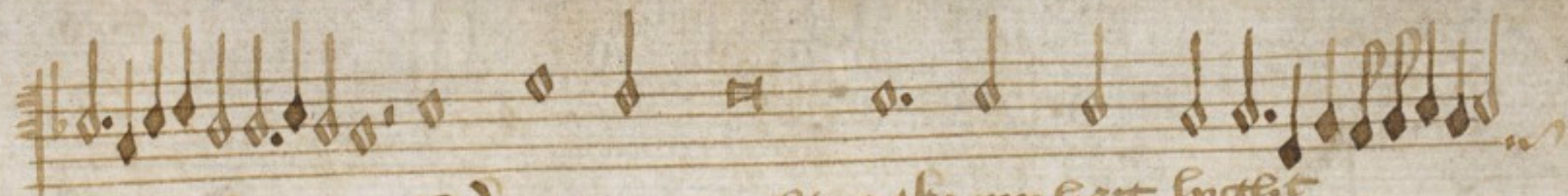


by shewyth my greivance

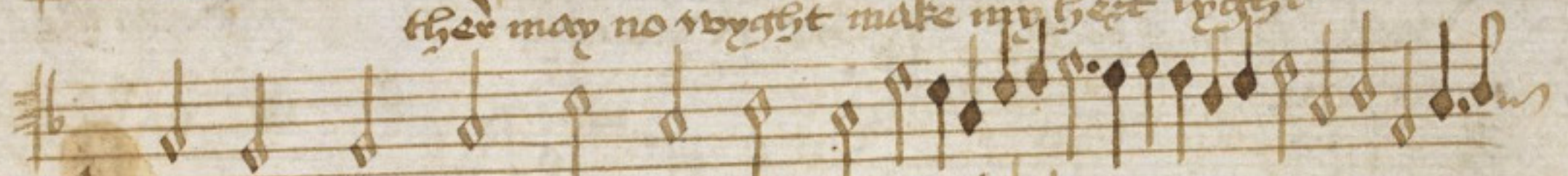
so say nyght thus Am I dyght



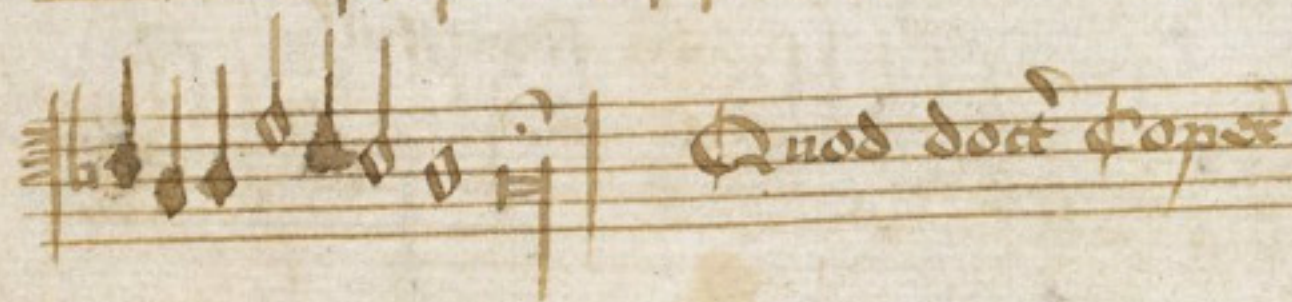
suche A plight is grevous payne



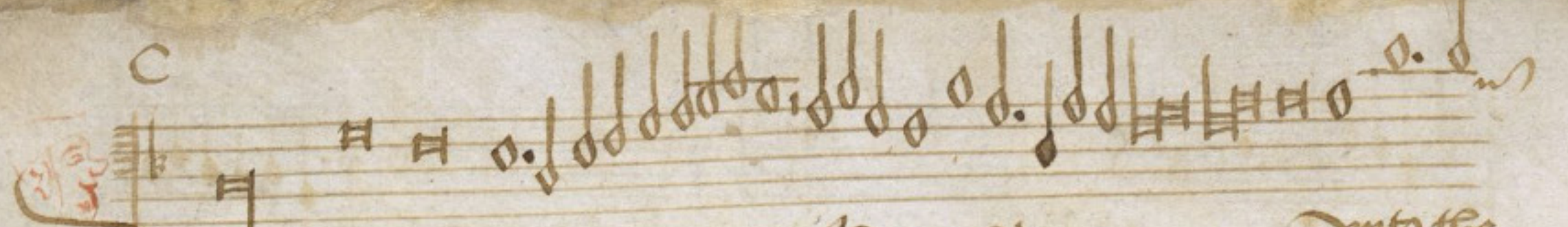
thee may no wyght make my hert lycht



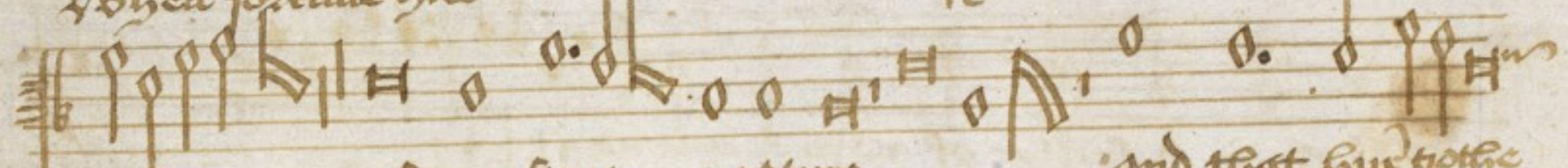
tyll I haue A syght of you a gayne



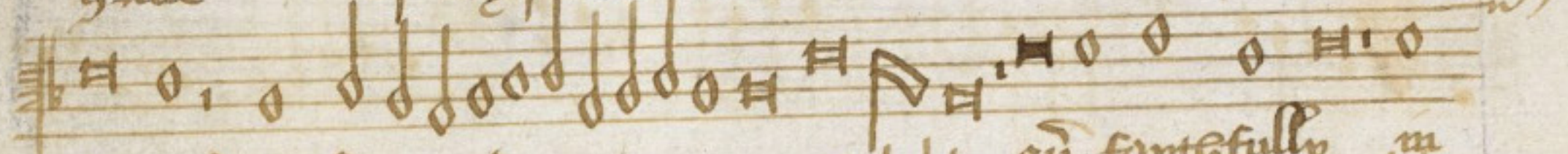
Quod docet Copia



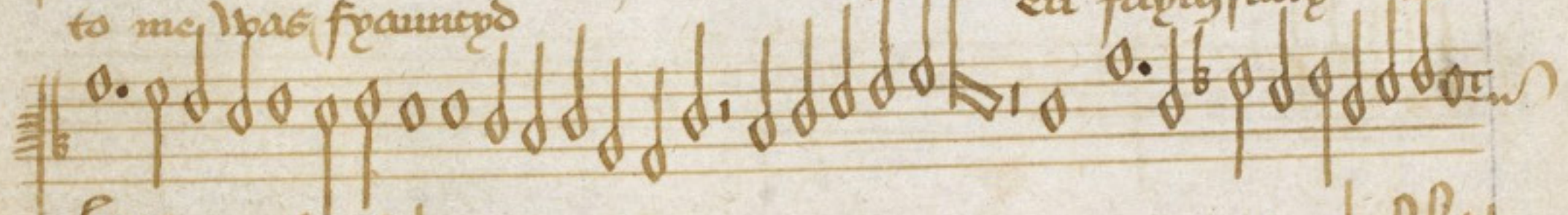
When fortune had me Awaunfyd vnto the



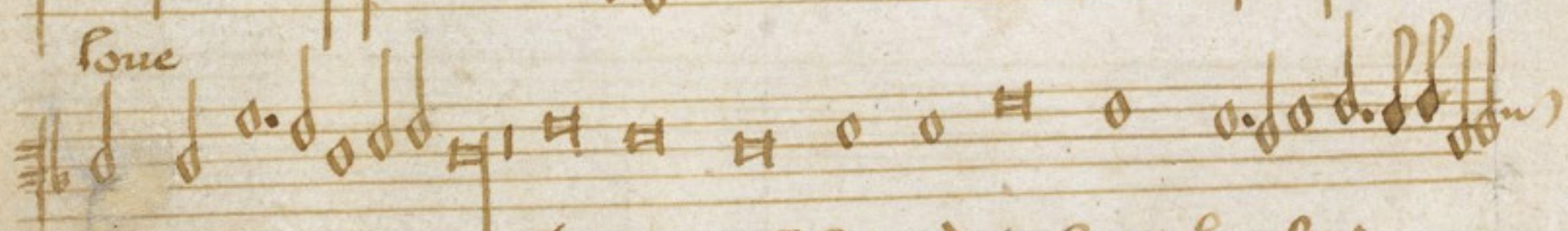
grace of my fipete creature and that hie gothe



to me was fyauncyd eu faythfully in

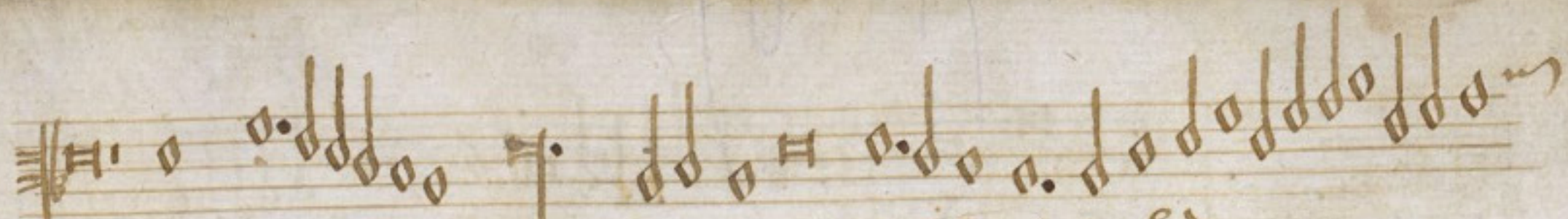


loue

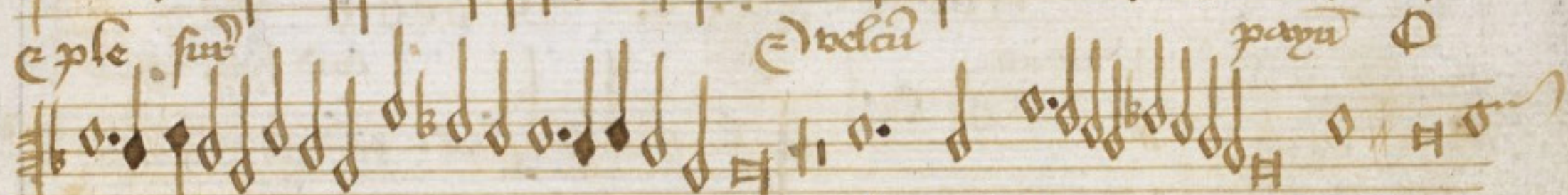


to endure

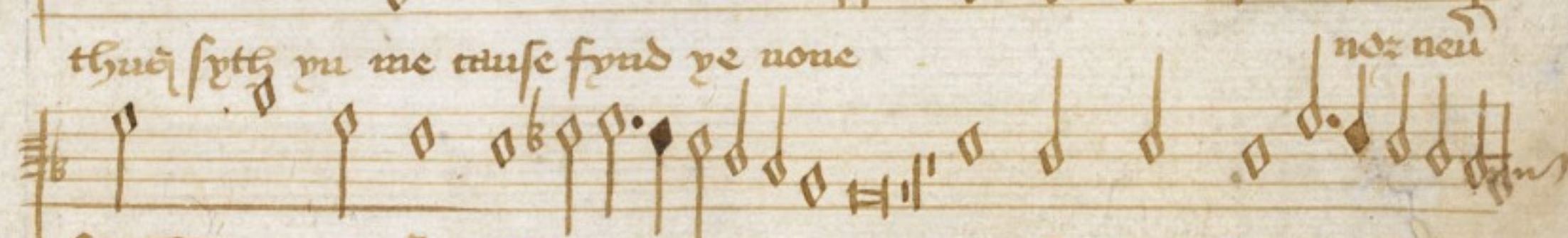
I had well hopyd to haue byn fure



but now alas (througħ dysdayne trowgħ y^e exchyd
eple fur



goodly mas tye O goodly mastres why do you
thue syth yu me cause fynd ye none



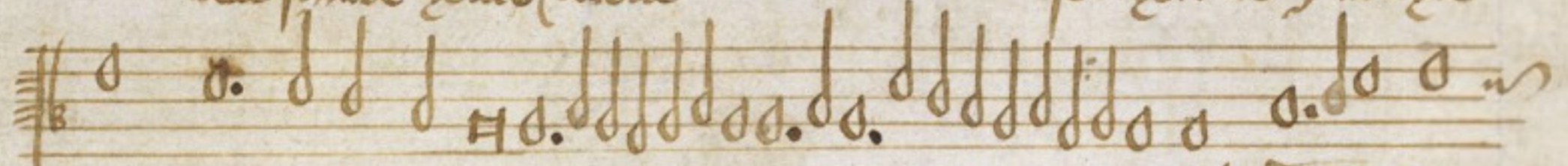
shall trust me I wyffe

for I have ben



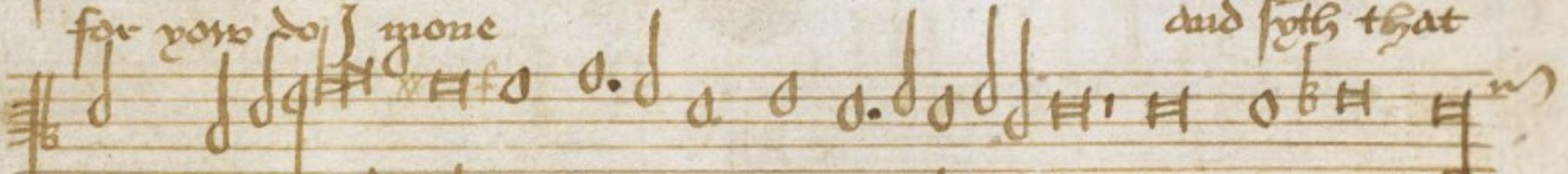
And shalbe yours Alone

for you do I mayle



for you do I none

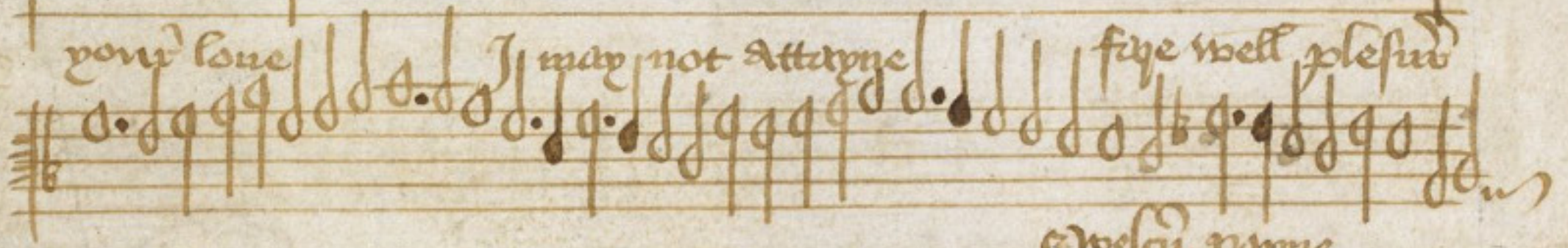
and soth that



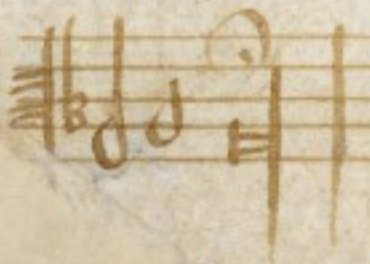
your lone

I may not Attayne

fyre well plesur



swete payne





Ow marcy Jhe

fu I wylt amend And neu more dy

please the yff grace thou wylt me send

My thoght ys full hely and greutth me byghst sore my

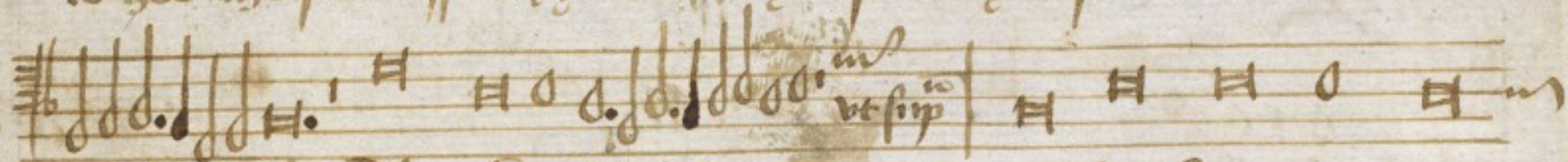
synne be peyso whyth repentoth me eu more my flesch fast swe

hngs my paynys to renew my body besely boylyng w^t helye for a Jhe

Thys haue I full syely for that I was daryst

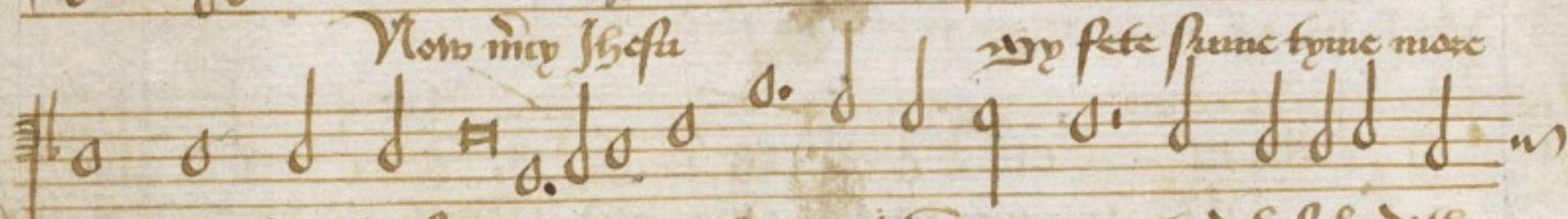


to god the same off my and sayd after my lust

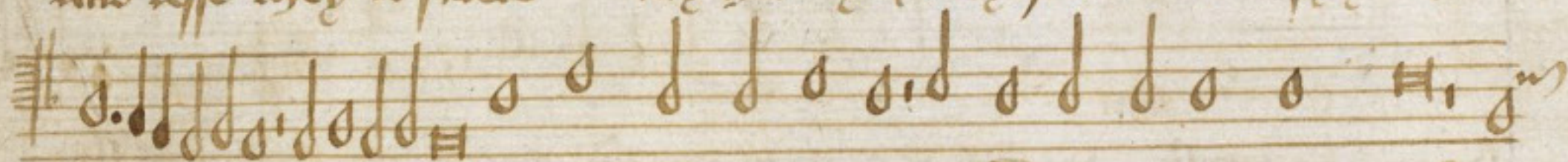


Now my Ihesu

my fete same tyme more

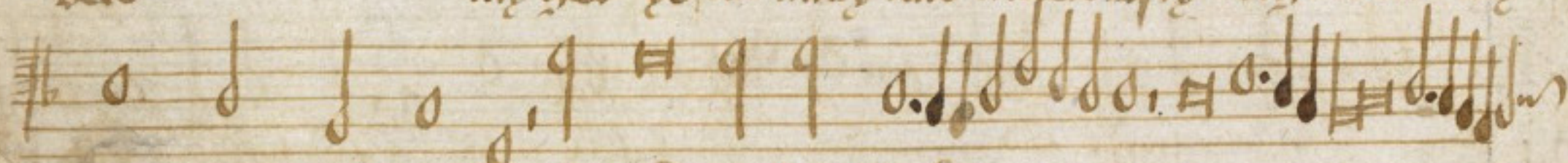


and lesse they do swete my hert ye (very pore and besely doth

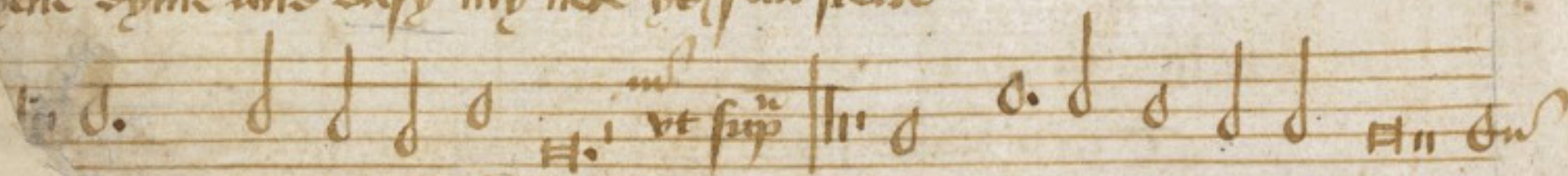


hete

my hed ye all may and mycelously dothe werke my

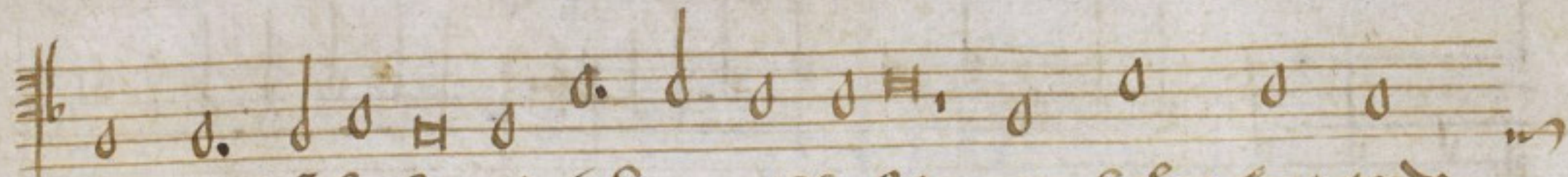


vene tyme and dasy my neck ye full sterke

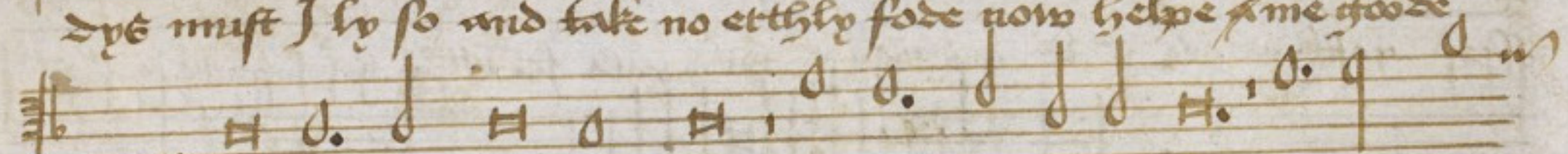


lye (haue I full surely

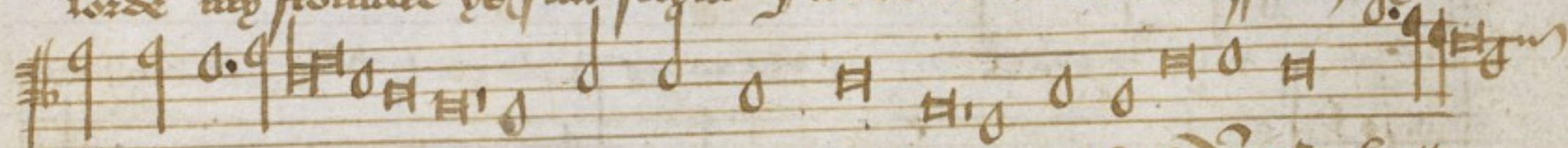
my hondye do me no good ne



Dye must I ly so and take no erthly fode now helpe me goode

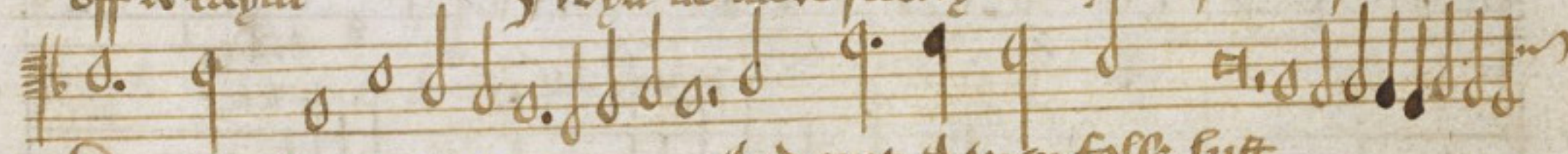


lorde my stomake ye full faynt I make to the Acorde vpon payne



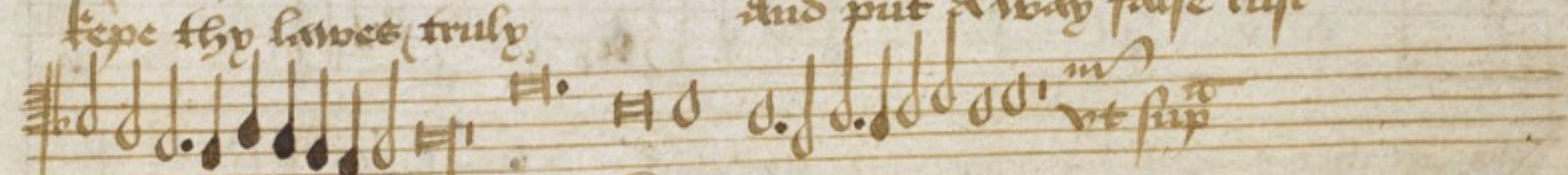
off A taynt

I wyll no more suerly to the be so vniust butt



kepe thy lawes truly

And put away false lust



vt sup

Now my Ihesu

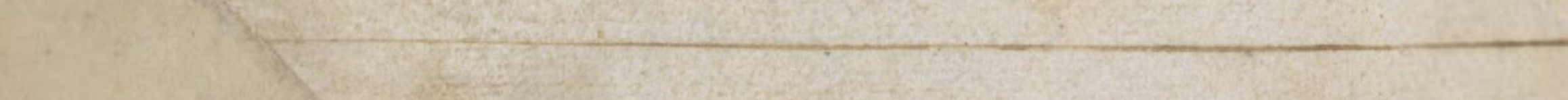
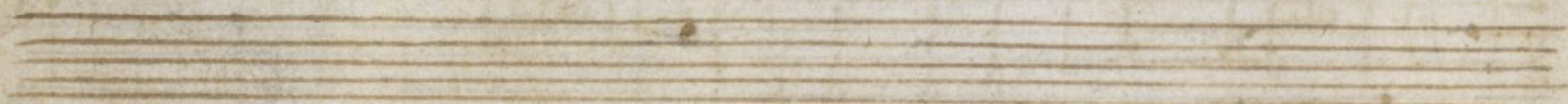
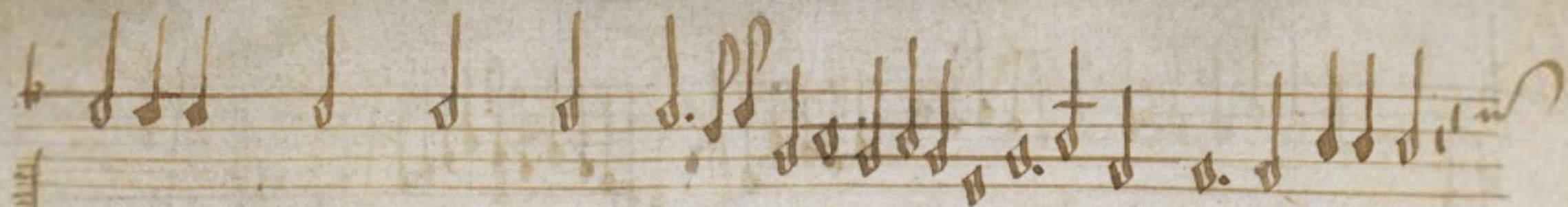


Emplox pars

ffor gastlym wo p^r to qui manet hic in pata for^r est t^r f^r support^r p^r f^r
makyst p^r way to t^rara t^rara vo a place t^rshly p^r to et cofimil^r
ffor t^r p^r t^rshly in a p^rst^r eff^red a q^rant^r t^rly: a f^rst^r to
t^rbs att way^r in t^rnd q^rnd v^ro mirabil^r a f^rst^r t^ray^r p^r p^r t^rly t^rnd
a m^ret man^r t^rns f^rat^rly t^rst p^r t^rshly f^ror p^r do t^rnd

Handwritten musical score on five staves. The notation is in a medieval style, featuring square neumes on four-line red staves. The lyrics are written in a Gothic script below the staves. The text is as follows:

Go p[re]sent p[ro]demon[st]r[ati]o[n]ib[us]
fac en[im] co[n]silio p[ro]p[ter] h[oc] q[uo]d mag[is] p[ro]p[ter] w[ol]l[us]t[us] all[us] f[er]r[us] in p[er]laga i[n] a b[er]t[us] f[er]r[us] q[uo]d ibi
En d[omi]n[u]s i[n] m[un]do q[uo]d f[er]r[us] a b[er]t[us] p[ro]p[ter] co[n]silio
L[et]t[us] q[uo]d u[er]o f[er]r[us] f[er]r[us]
f[er]r[us] t[er]r[us] q[uo]d u[er]o not to r[eg]ime p[ro]p[ter] u[er]o ep[iscop]o for all



medius

pas

nu nu

25

24

Stella ce

li ex tri parit que lac ta nit do mi ni mor tis pestem

qua pla ta

nit

pri mi pa res ho ni

mi

sa stella

mi dig ne

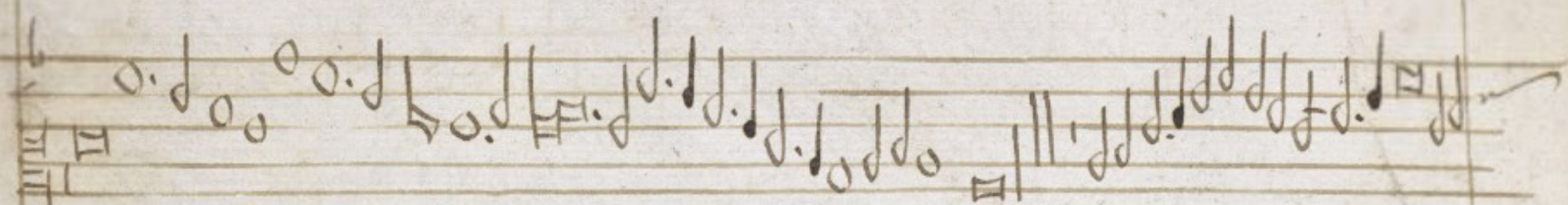
t si de ra co pisse re quo zu bel

la ple bez se

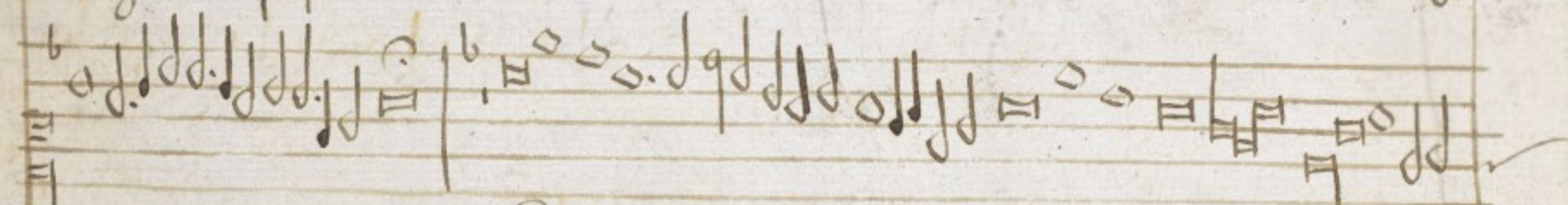
dui dire mo q uel ce

26

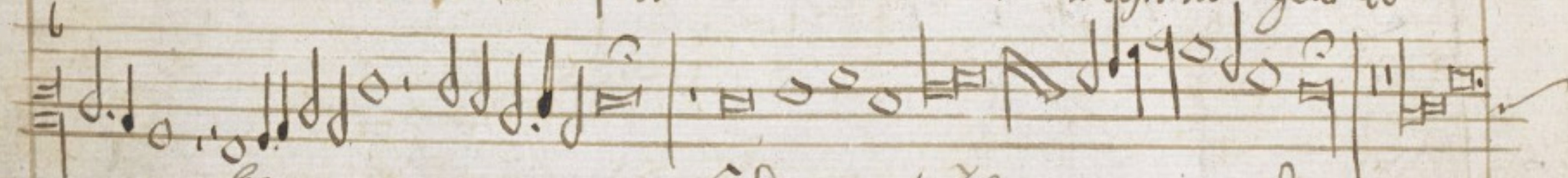
ambros



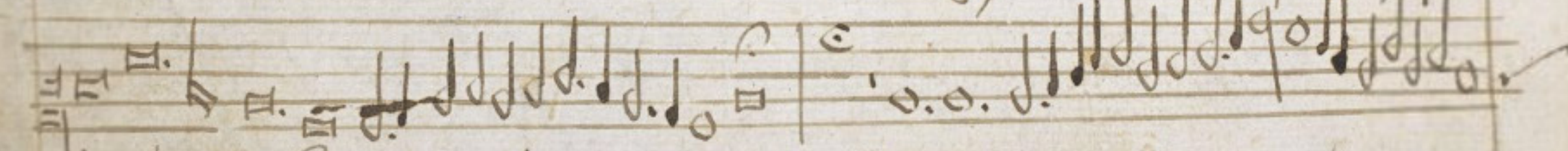
O gloriosa stella ma 2^{da} an di



no^{te} na te fili no nichil no gab to

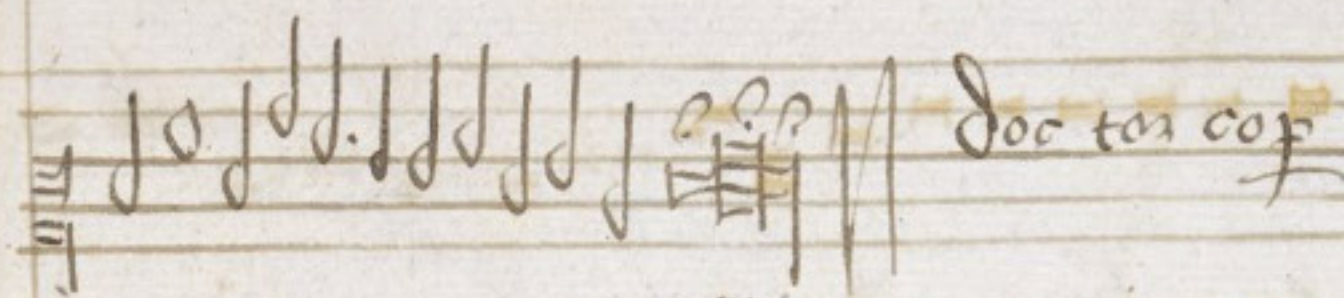


ho no 2^{da} Gal na nob fho in p qm



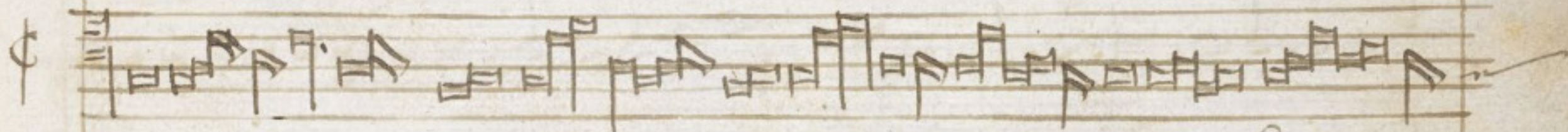
69 v go ma to



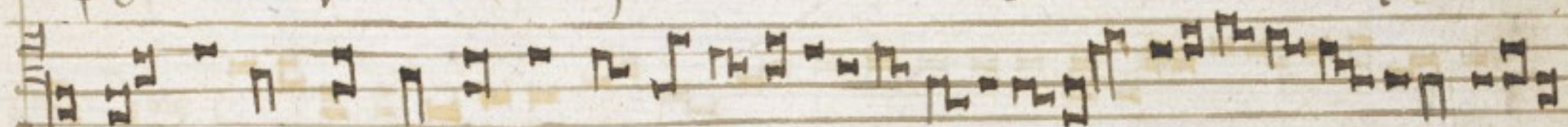


doc tor cor

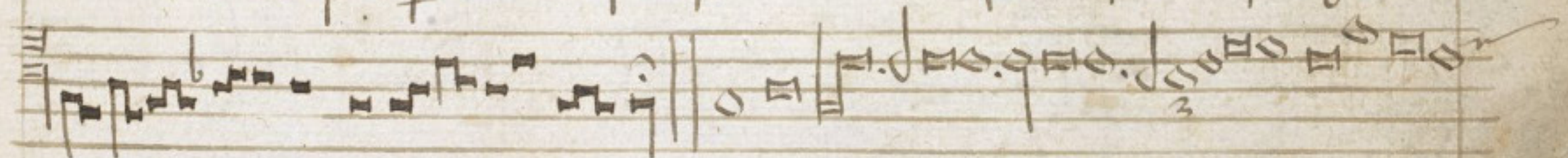
at



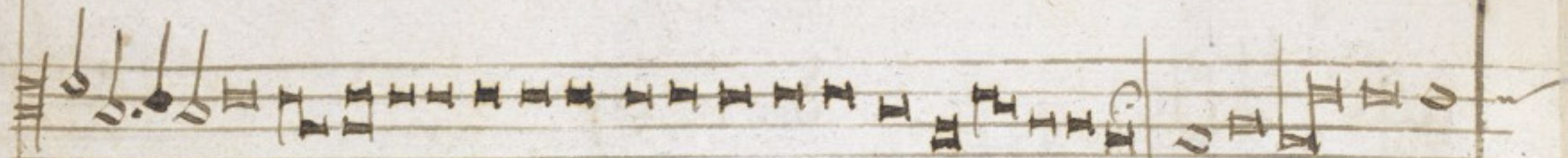
et di onis tem de tem plo a la to re dex tro ille luy a



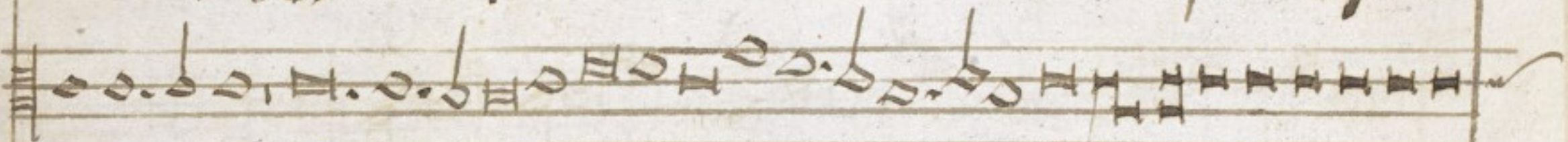
et om nes ad quos p ve nit a qua ista sal mi fac ti sunt g diant



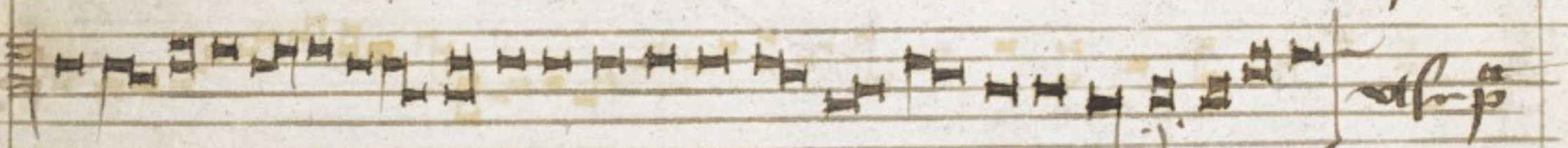
ille luy a ille luy et co fi to mi in dno quo mi am bo



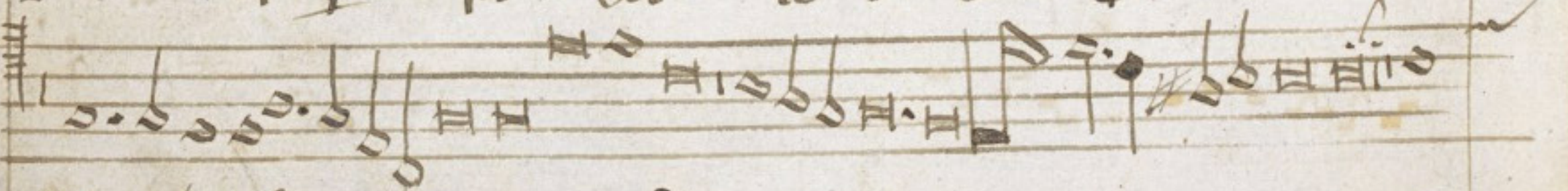
in b. m. a. m. s. a. n. t. a. m. i. s. e. r. e. r. d. i. a. e. n. b. f. l. o. r. i. a. p. a. t. r. i.



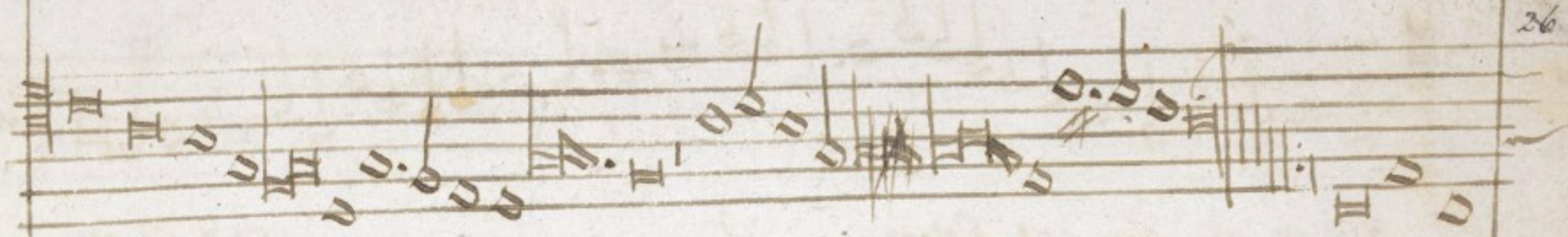
et filio et spiri tui b. a. n. c. i. s. i. c. u. t. e. n. t. i. p. r. i. n. c. i. p. i.



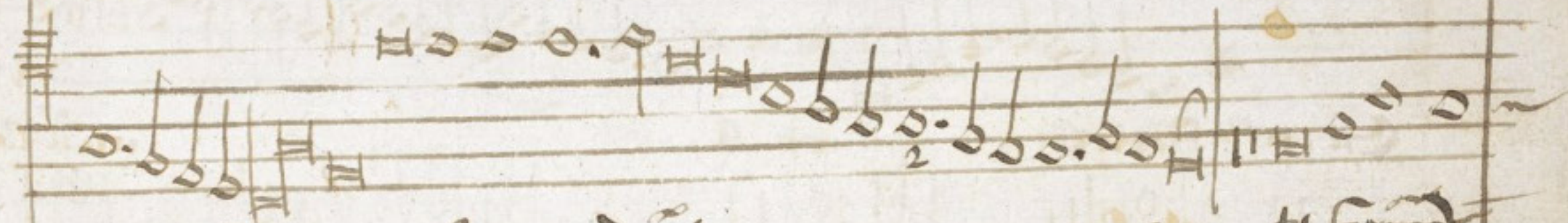
o. et. m. i. s. e. r. e. r. d. i. a. s. e. n. t. a. b. e. n. e. d. i. c. t. o. r. e. t. d. e. i.



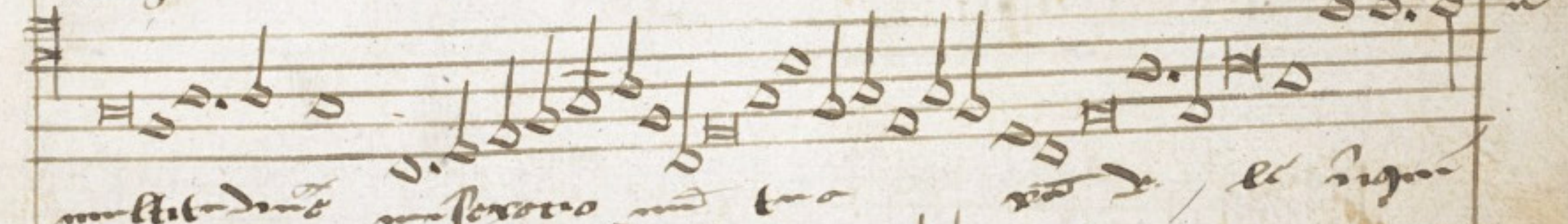
Domine xpo et munda cor la



ut me et spernere Deo Secunda



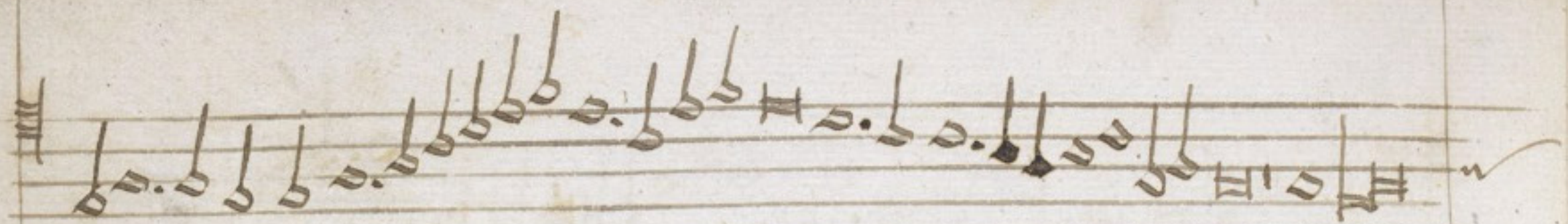
magis misericordia tu an et Secunda



multitudine miserationum tuarum et signum

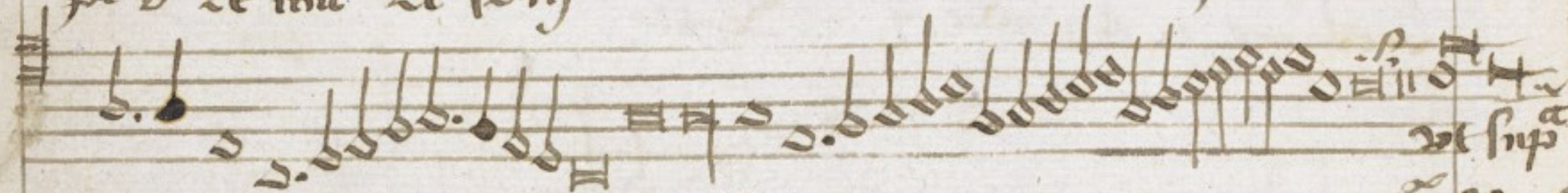


te tenet an Cunctis et ut Imperator



in o et me et seny

per et in

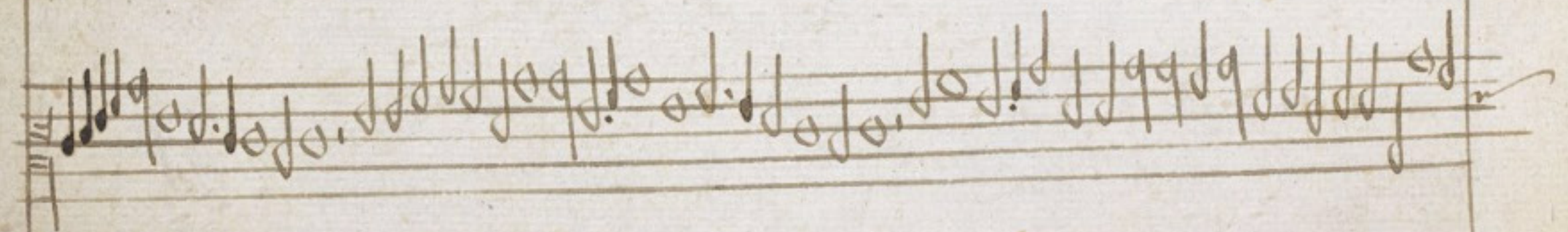
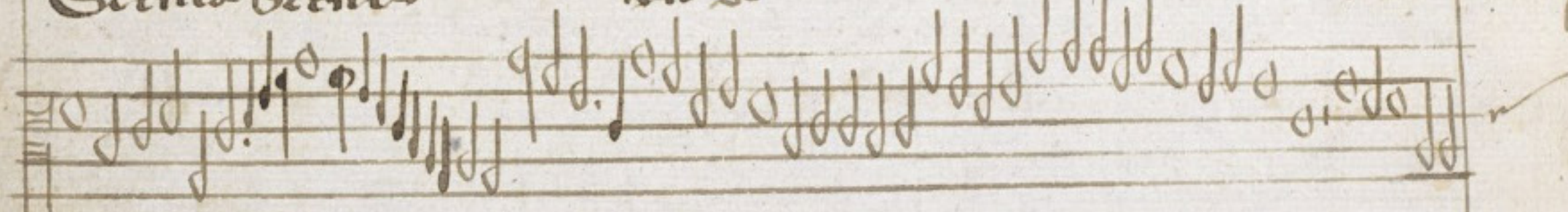


ut sup

Seculo Seculo

en A

men latib

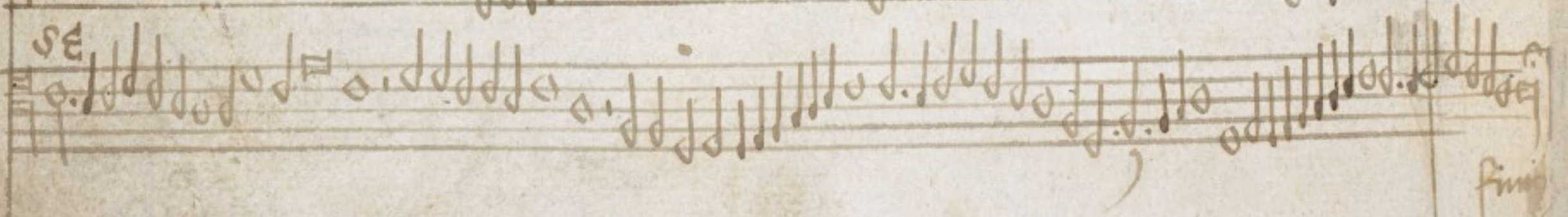
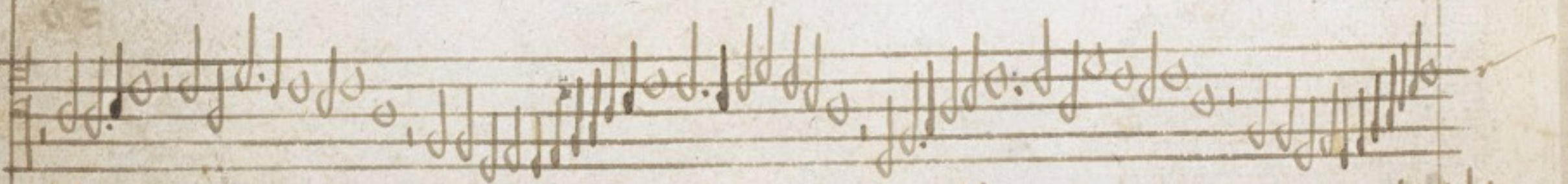
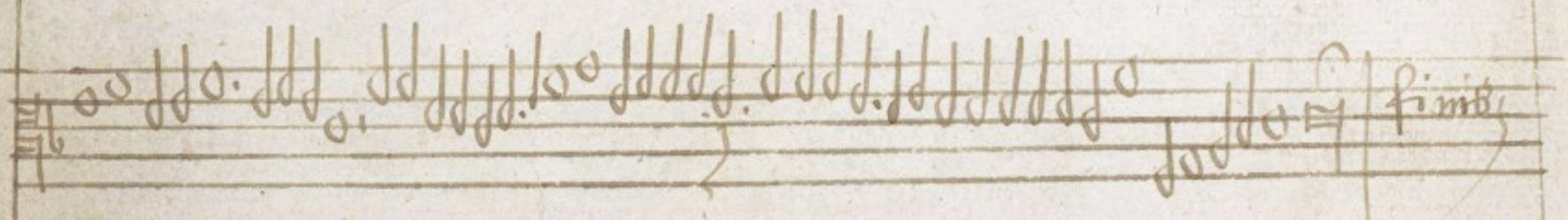
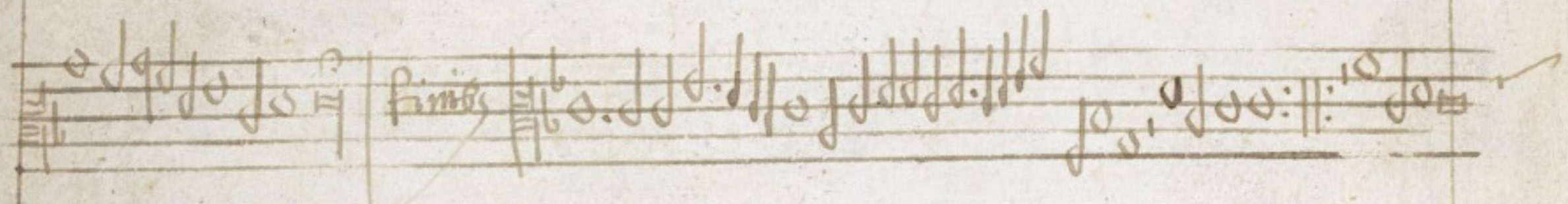
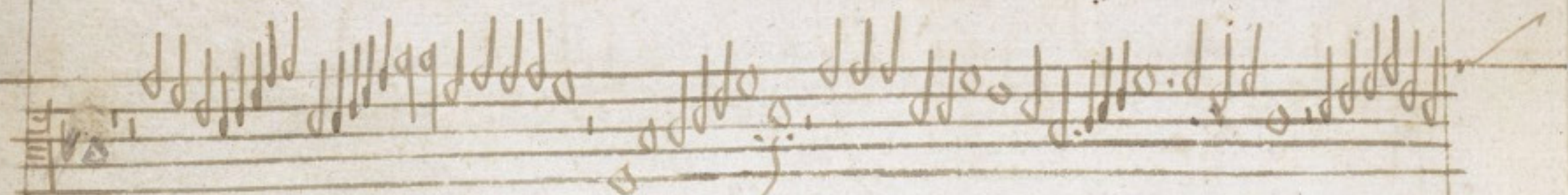


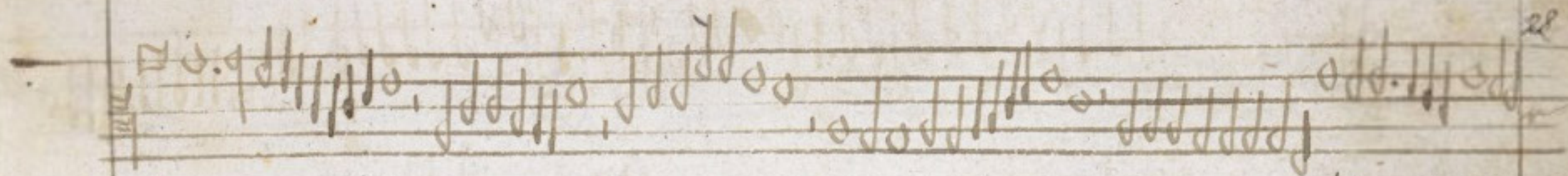
modi

finis

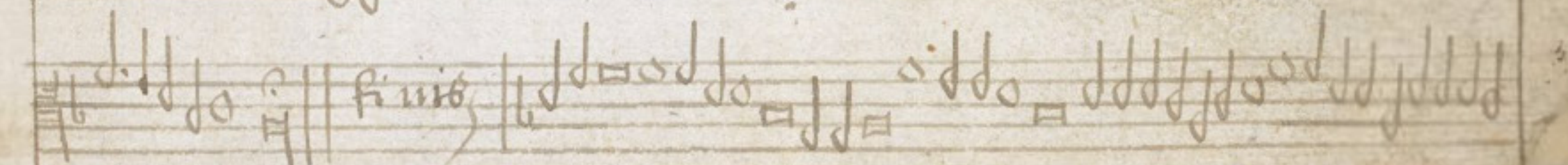
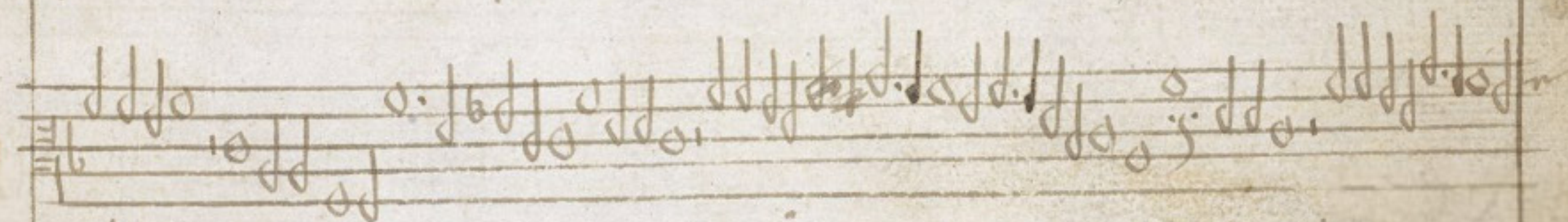
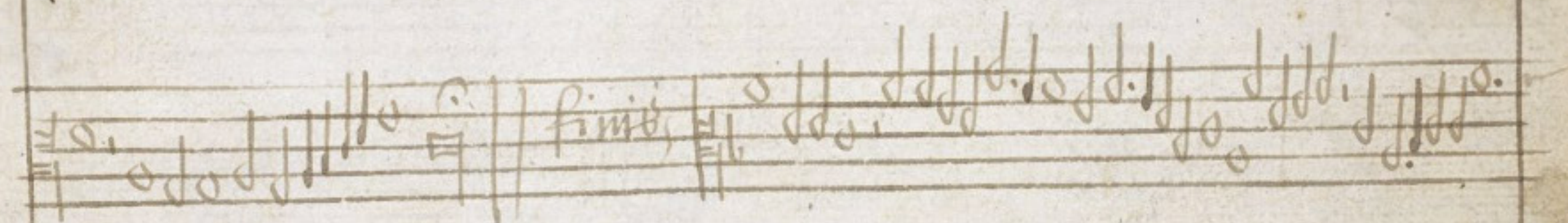
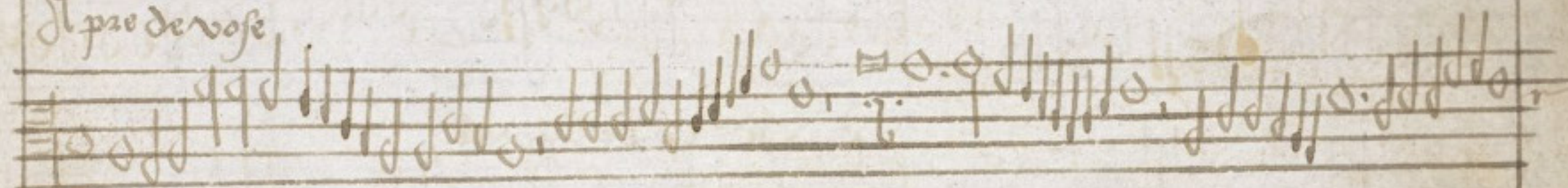
finis

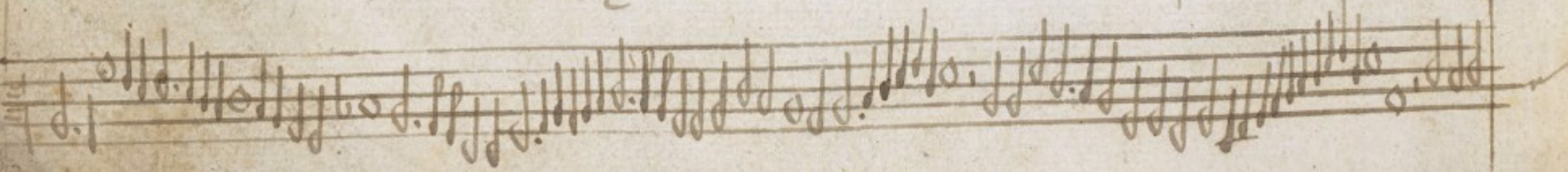
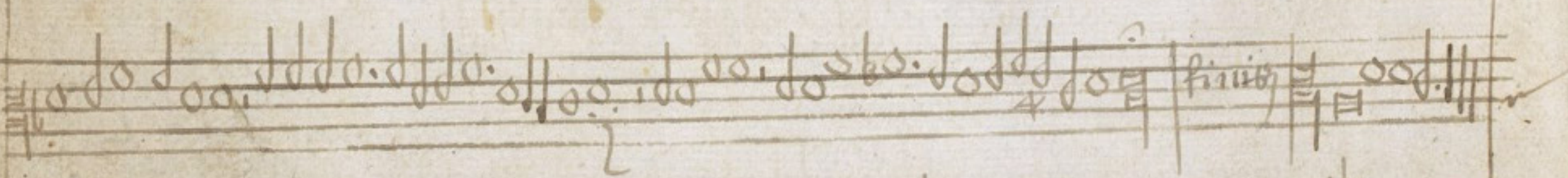
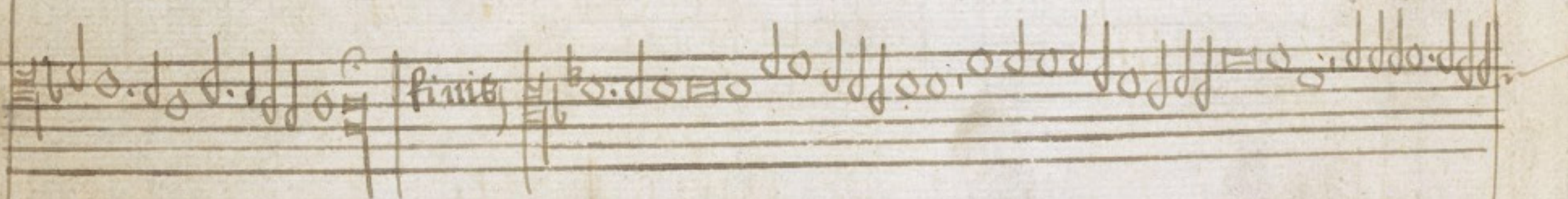
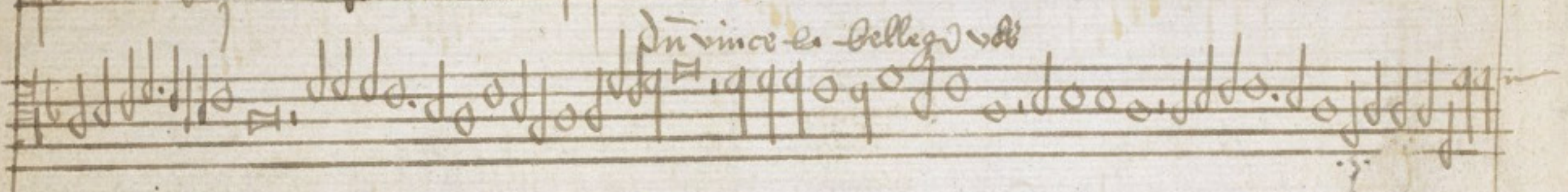
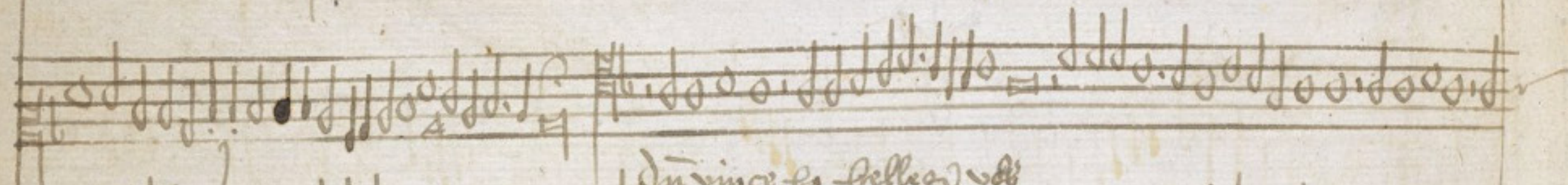
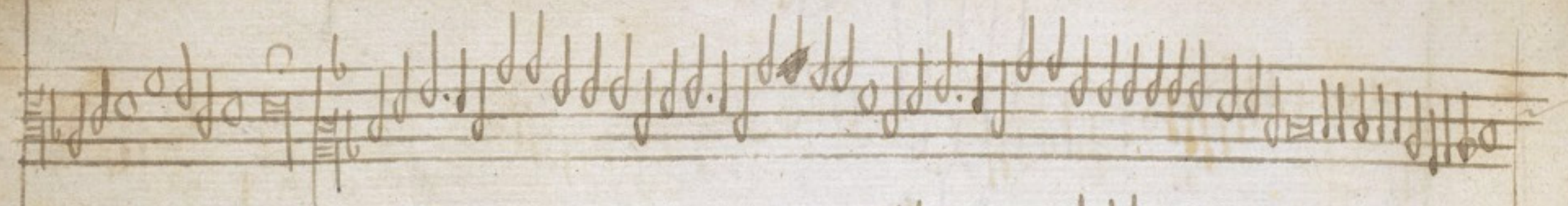






Il pre devose

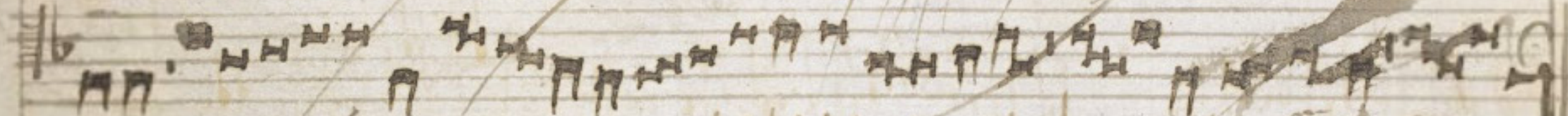




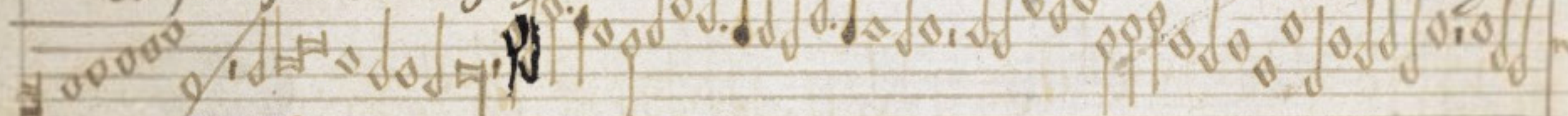
A handwritten musical score on six staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The fourth staff contains the word "finis" written above the staff. The fifth staff contains the word "Gracia vestra" written above the staff. The sixth staff continues the musical notation. The paper is aged and shows some staining.



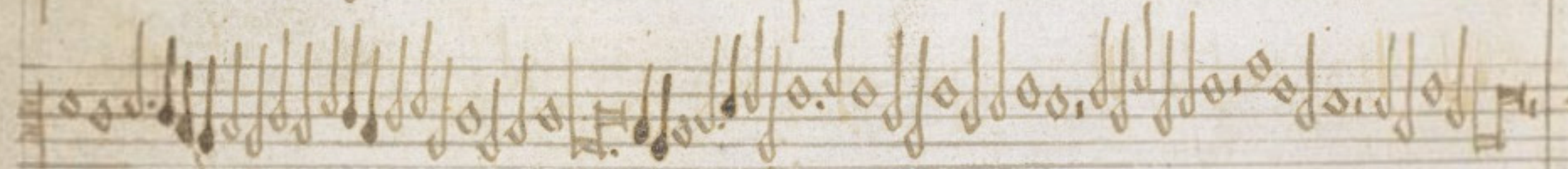
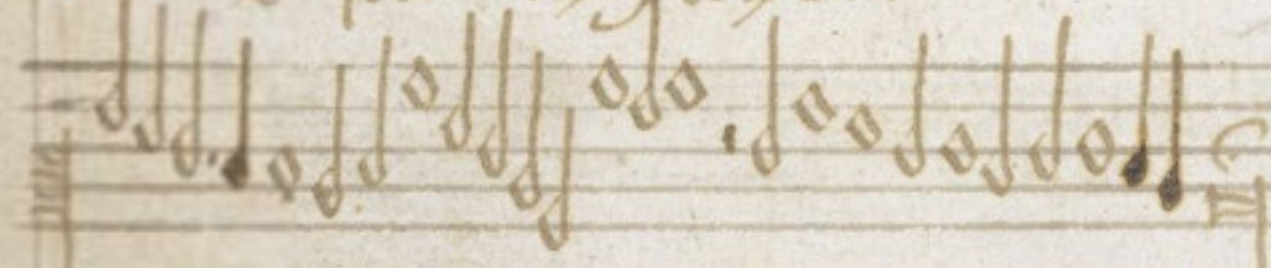
Santa mari & vir go mlt co de pro toto mri



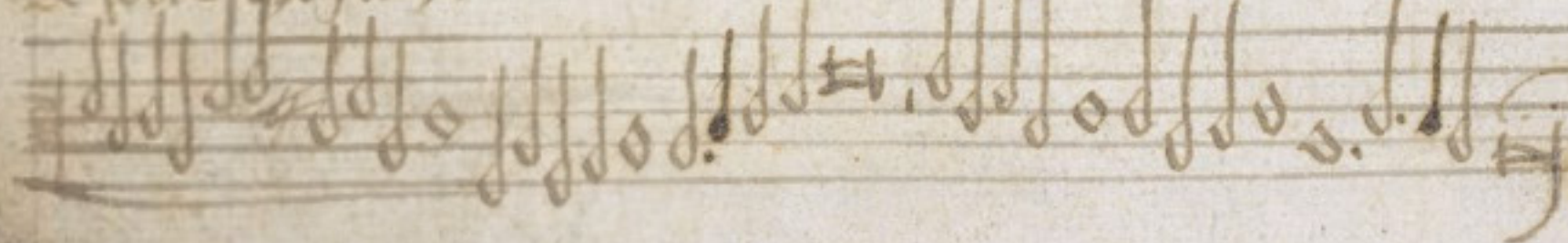
do marjemiti refertor b. b. alle & alldaya

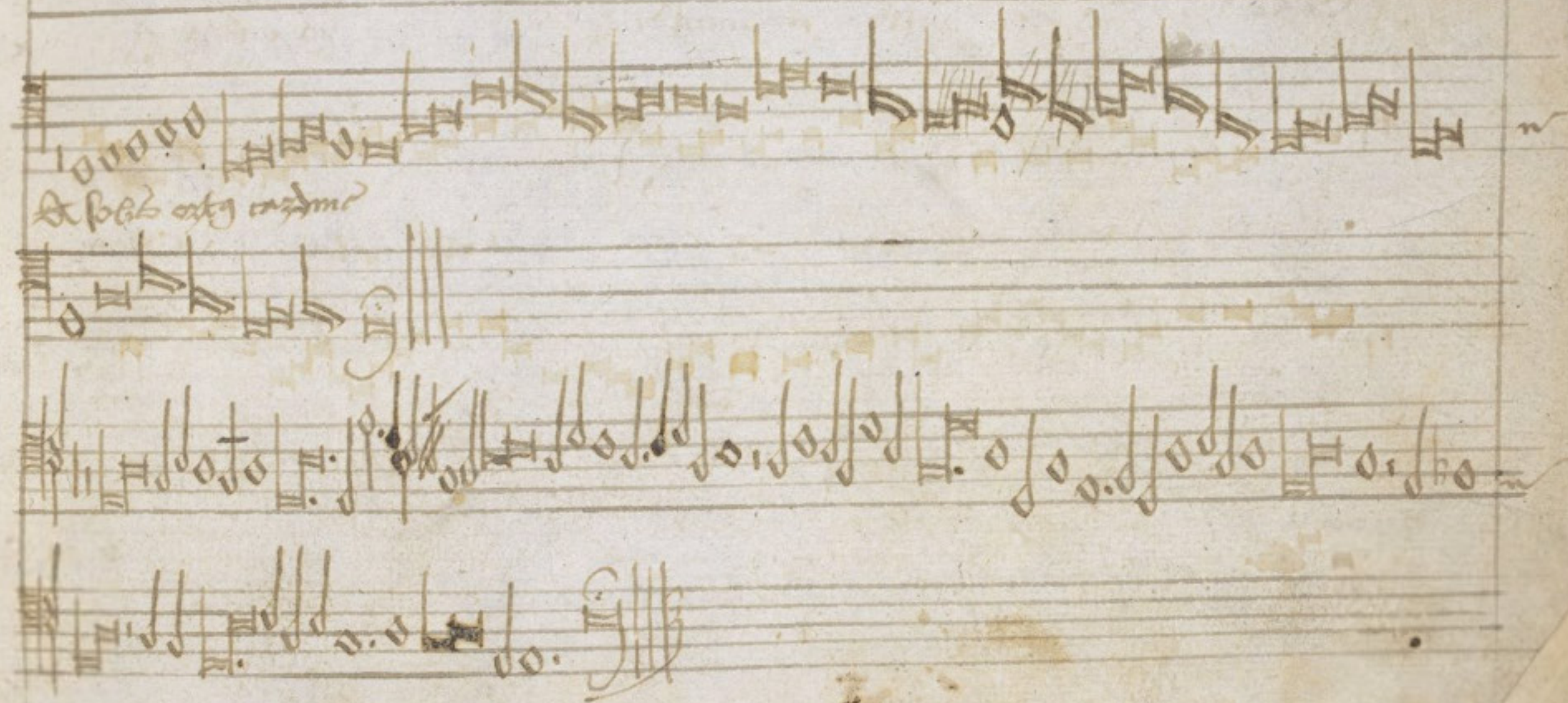


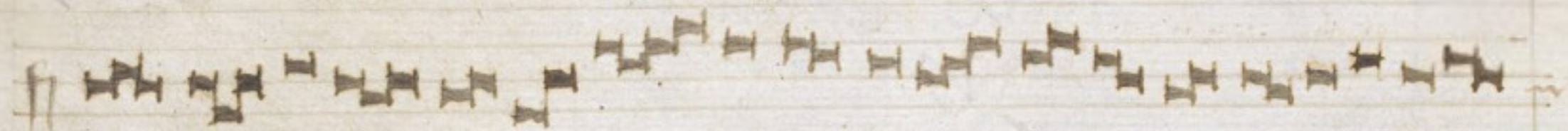
& solab oxtg cozdme



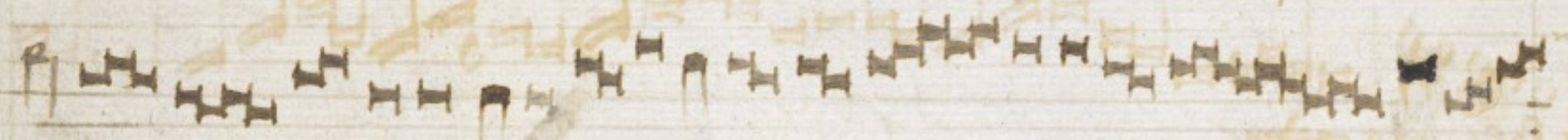
& solab oxtg cozdme







Saba in mari a magdala ne p maria

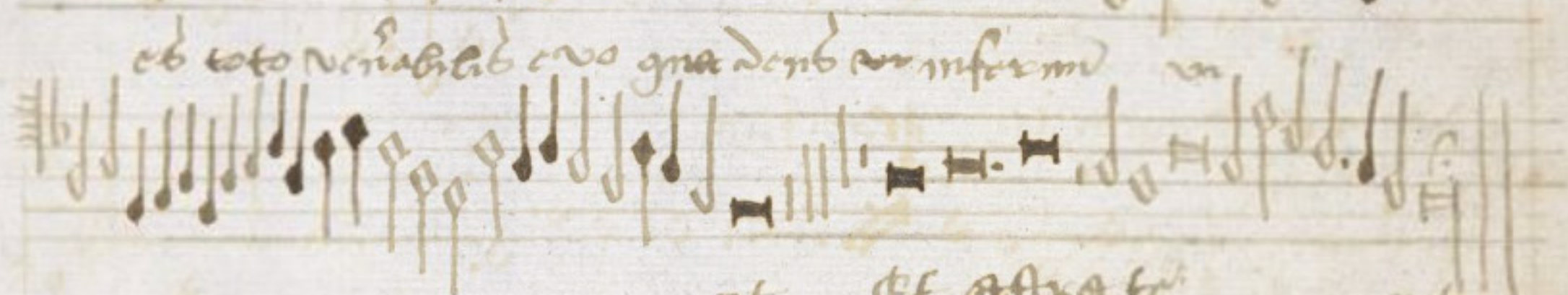
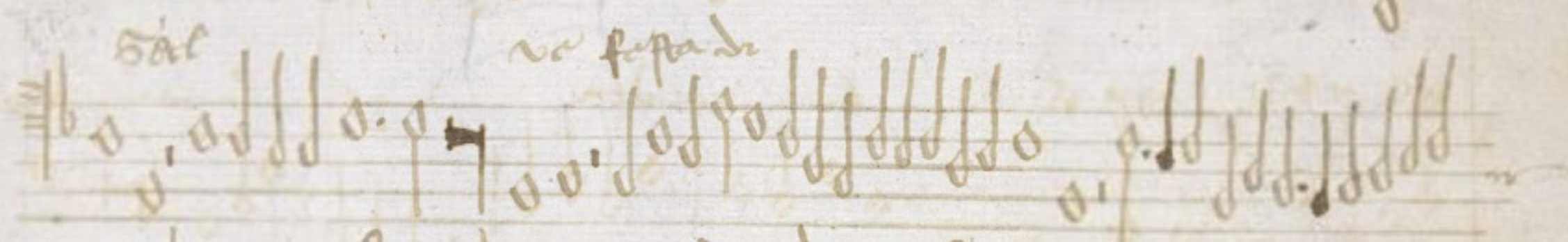
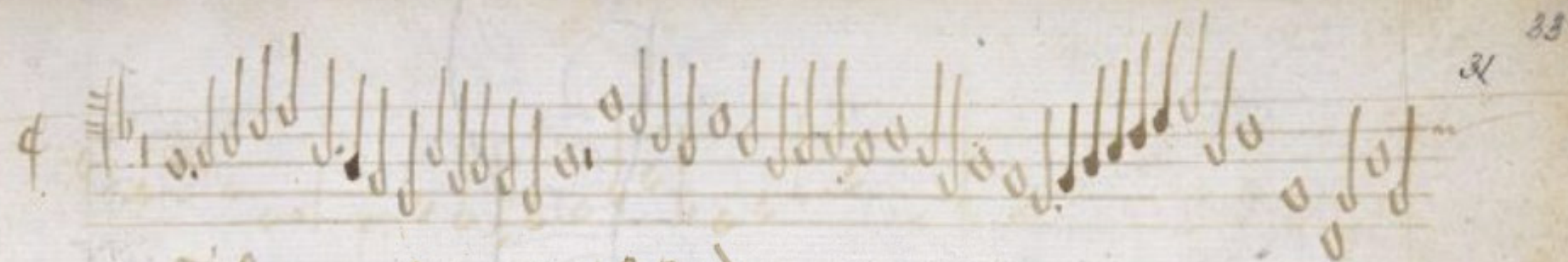


Jacobi et Salome e me ent aromata ut veni



tois amfereut je fo alle luy a alle luy



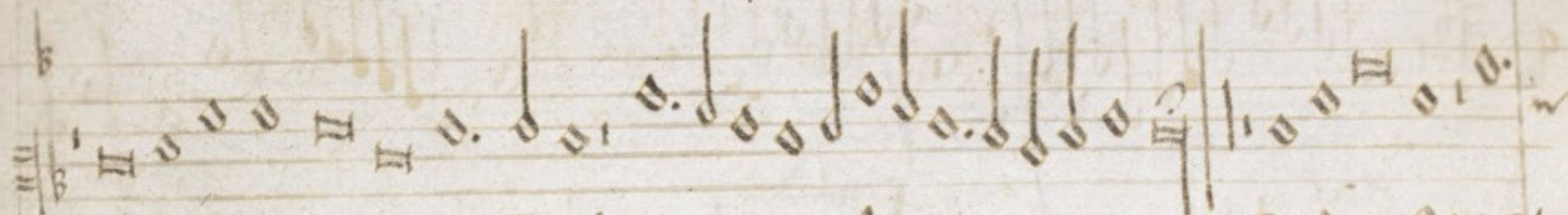


at Et astra te

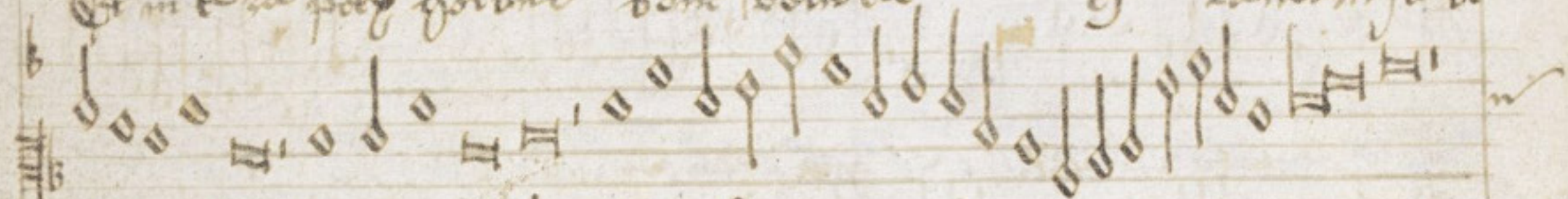
net

gratia nova deo gratia fuerit quoniam
gratia deo messias sit agens cunctis

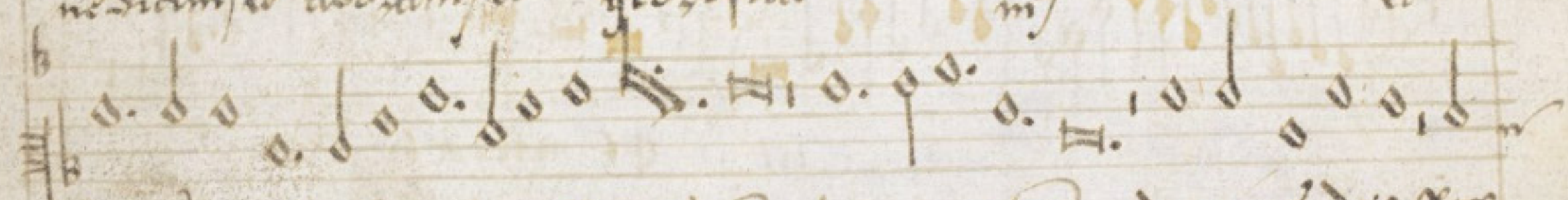
4



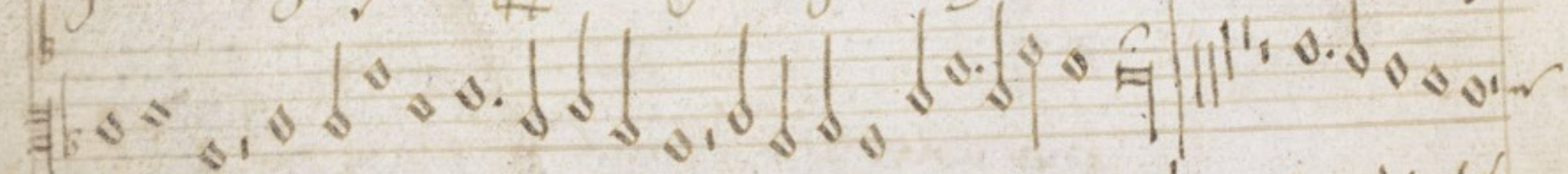
Et in terra pax hominibus bone voluntatis et laudamus te be



nedicamus te adoramus te glorificamus



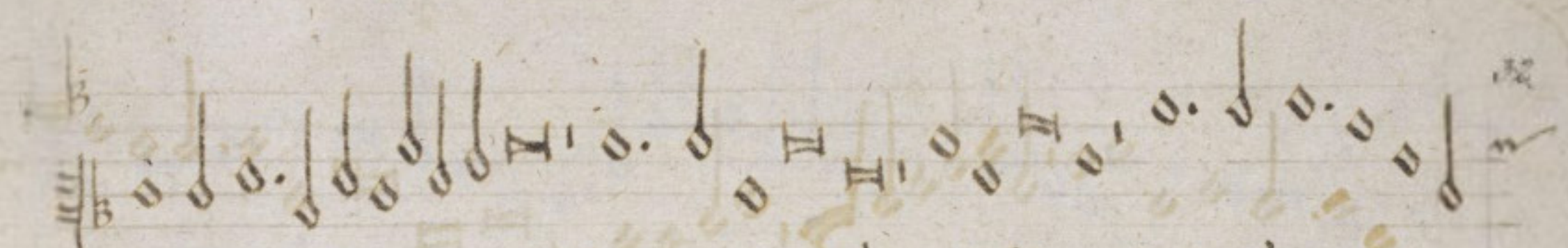
gras agimus tibi populo magno gloriam tuam Domine Deus Rex



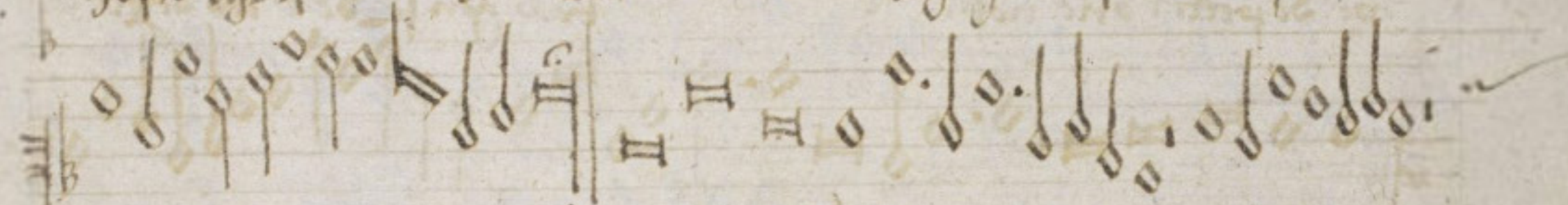
celstis deus pater omnipotens

eternus Amen

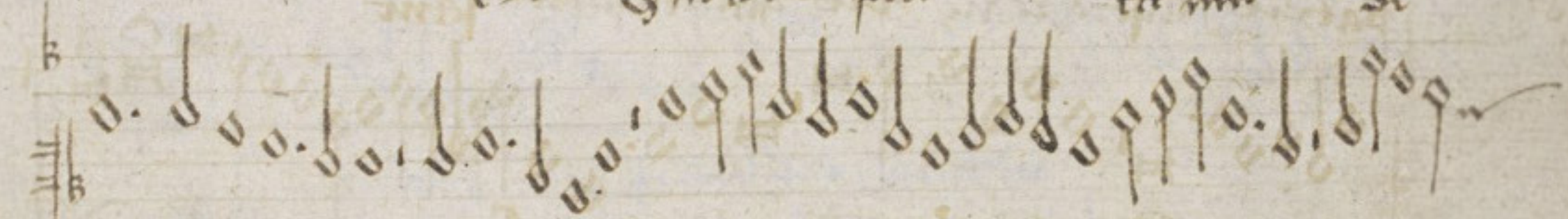




Jeſu chriſ te Domine Deus agnus dei ſolius pa-



tris Qui tollis pec- ca- ta mun- di



Miſere-re no-



bis Qui tollis pec- ca- ta mun- di ſuſci-

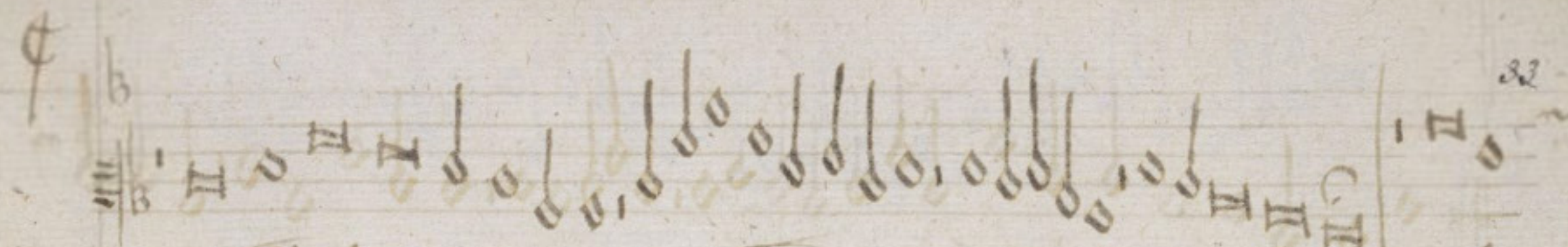
pe de peccati onē nos
trā qm sedes ad dextrā

patris Misere re no bis qm in solū san

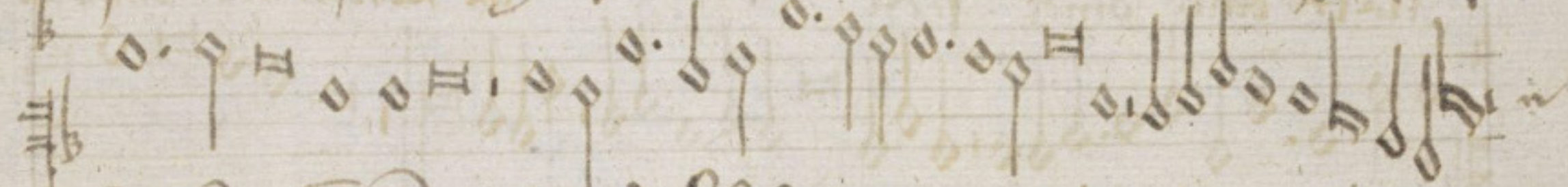
tū in solū dū in solū atqz
in solū

En scto spū in gloria dei patris a

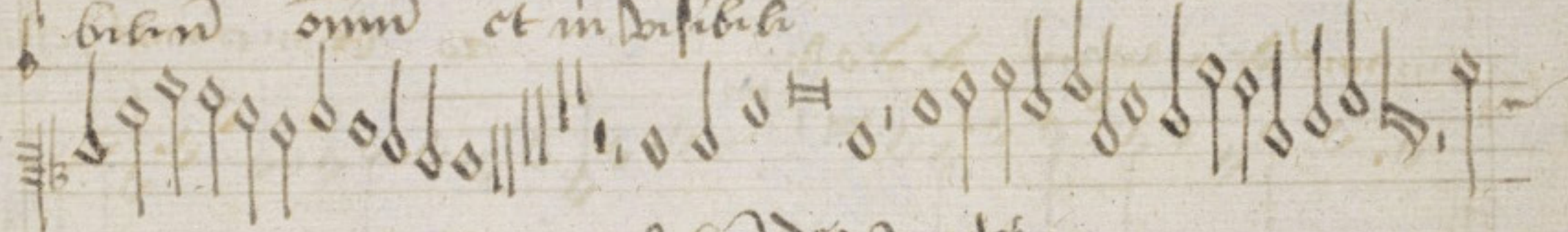
men
cor



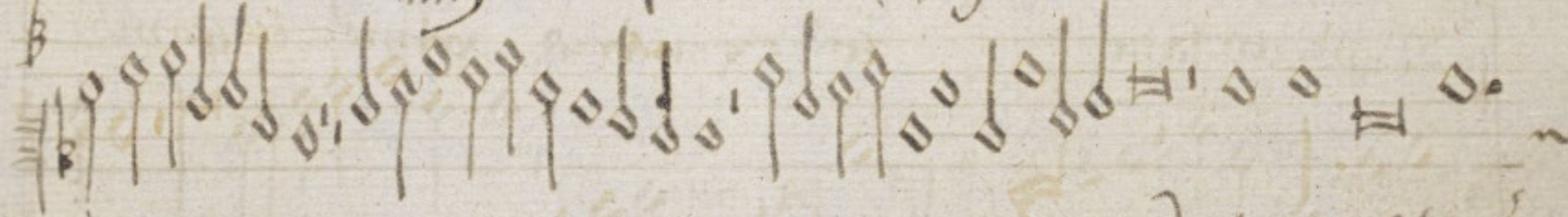
patre omnipotentem factorem celi et ter



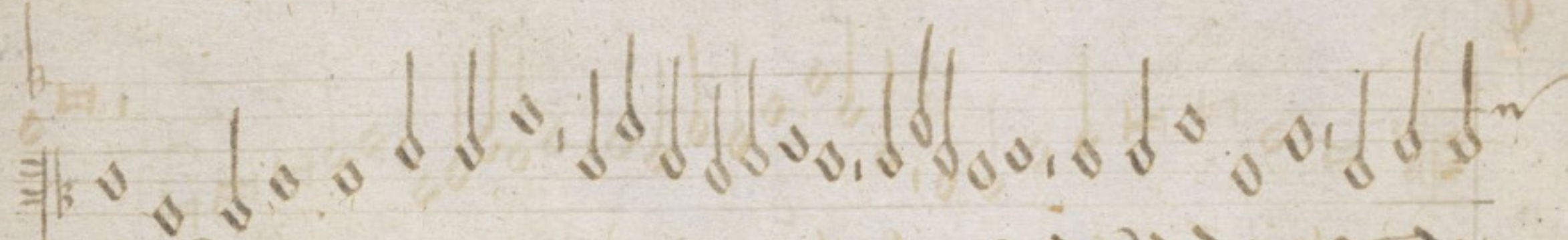
visibilem omnium et invisibilem



unigenitum filium deo unigenitum

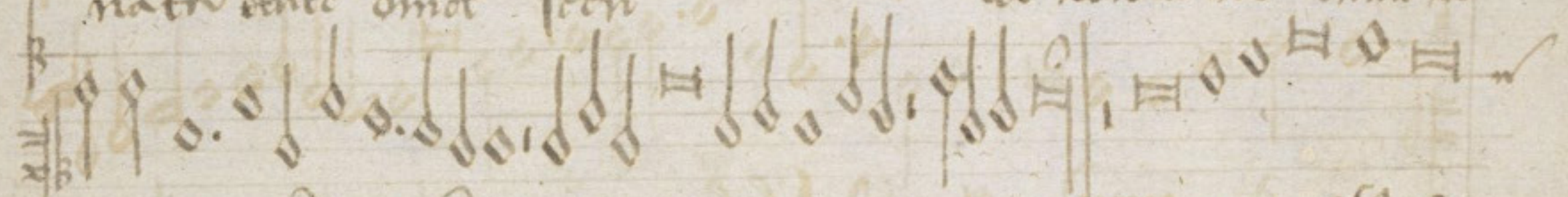


et ex patre



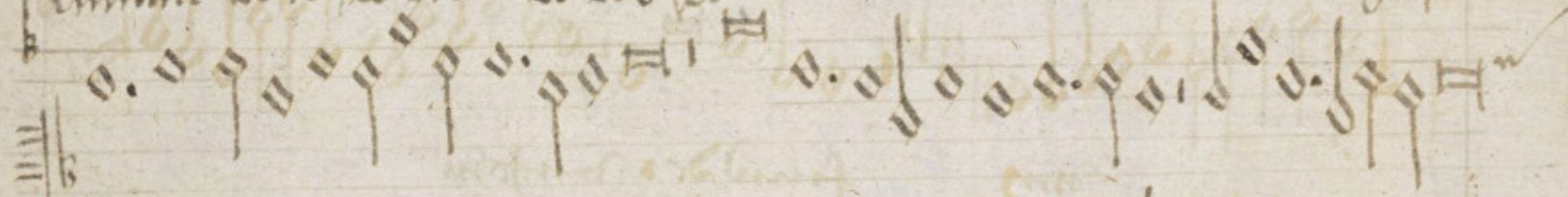
na tr ante o ma secun

la den de deo lumen de



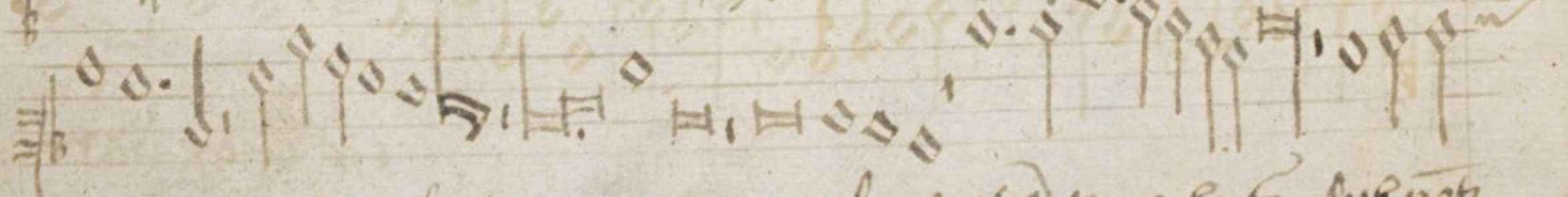
lumen de n pectus de deo pa

ro Et in carnat q est



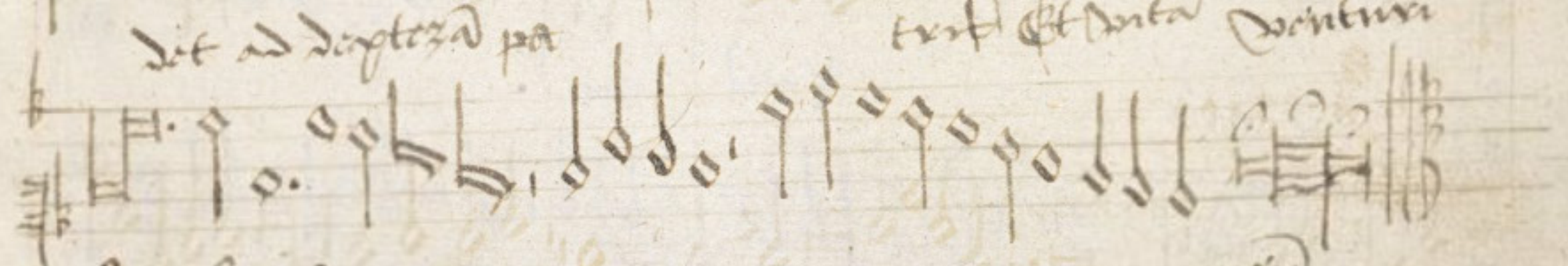
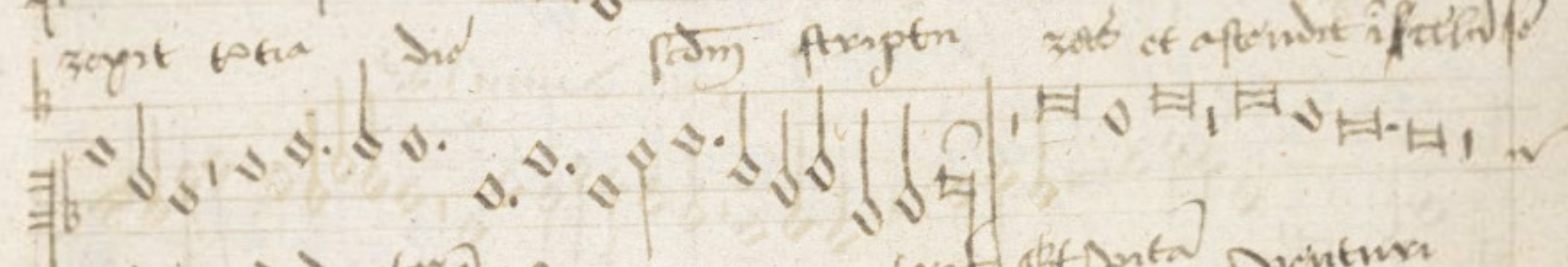
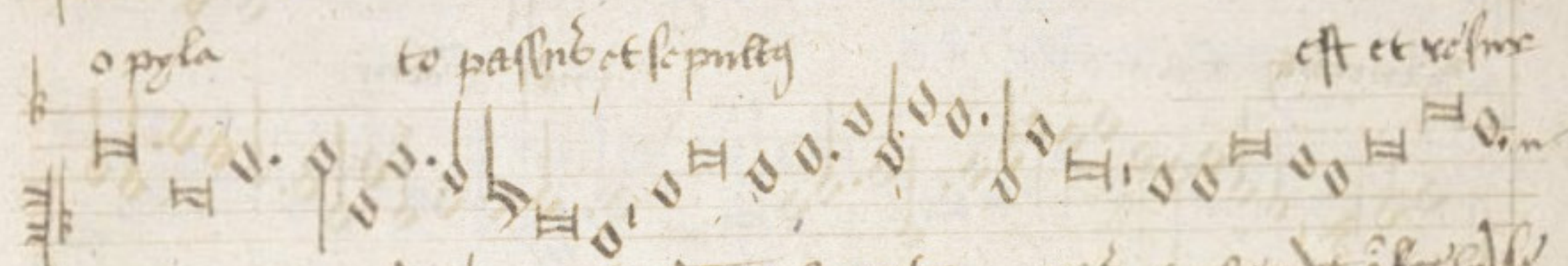
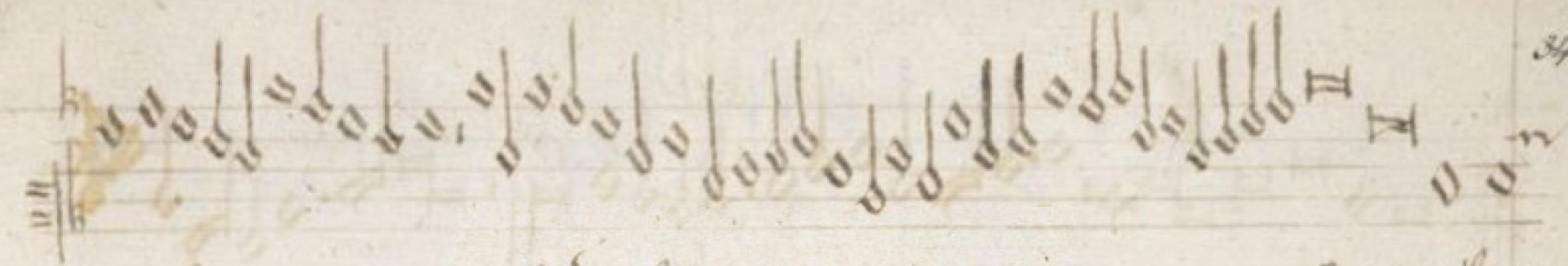
de spueren sanc

to ex maria uirgine et homo



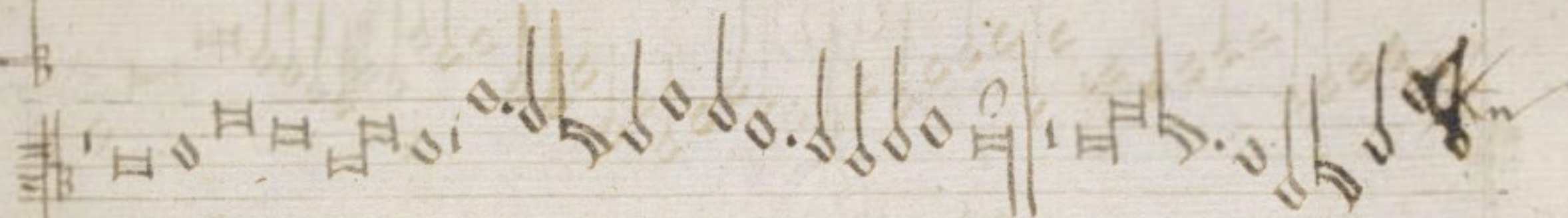
et homo factu

est ex natiuitate etia q ne b r sub poti



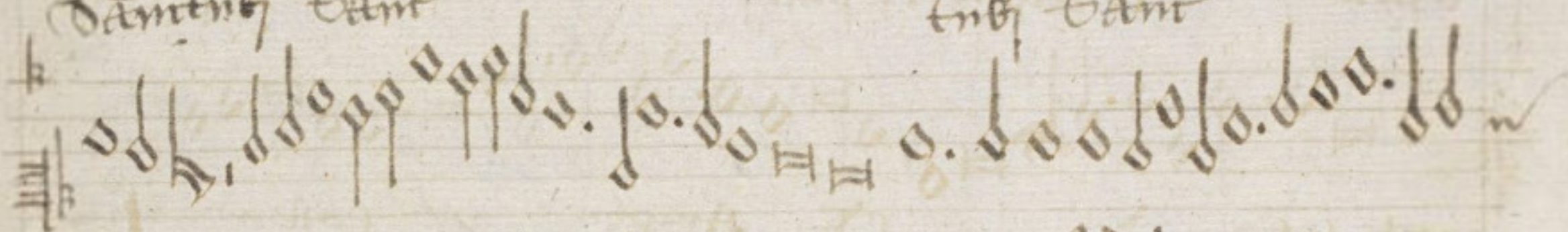
o pyla to passus et sepultus est et resurre
xit tertia die secundum scripturas et ascendit in celum
sit ad dexteram pa tris Et vnta ventura
scilicet a meo

♩

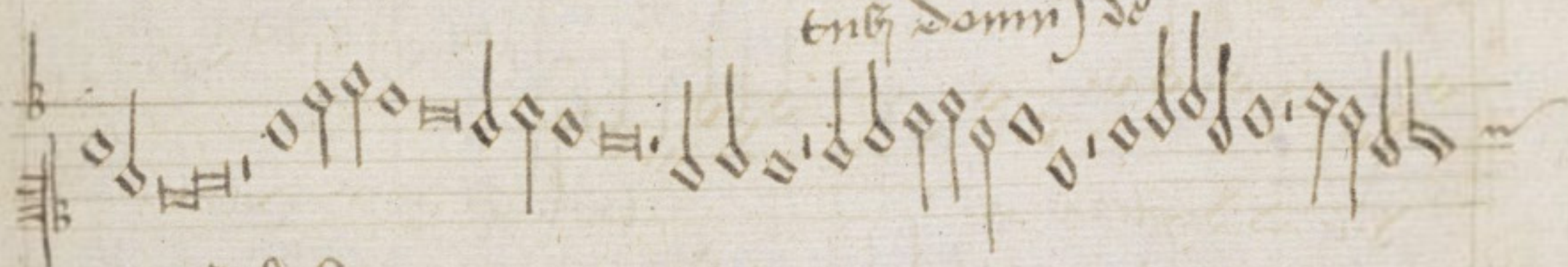


Sanctus Sanctus

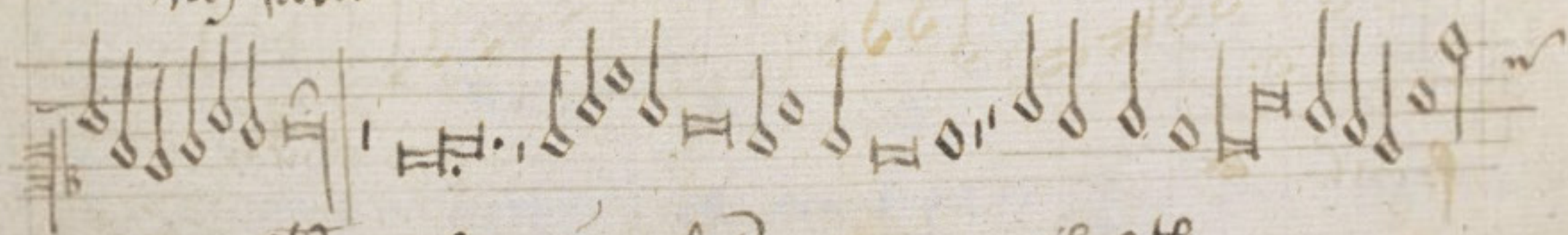
Sanctus Sanctus



Sanctus Dominus de

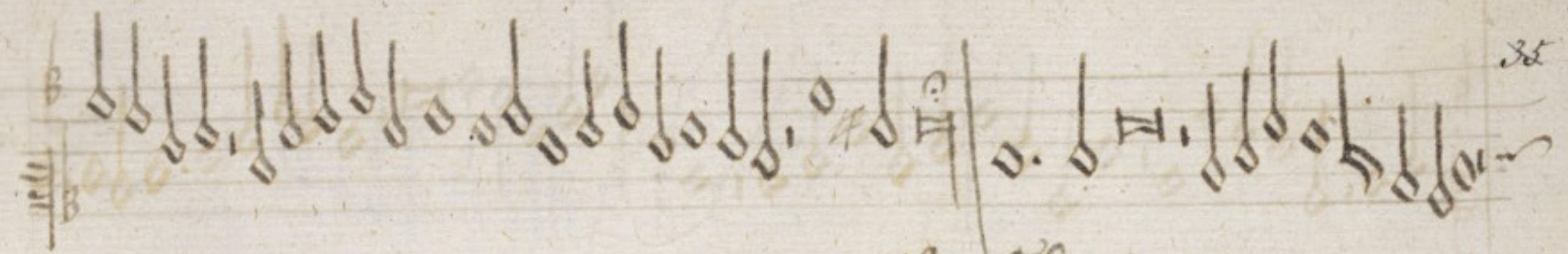


us Sabaoth

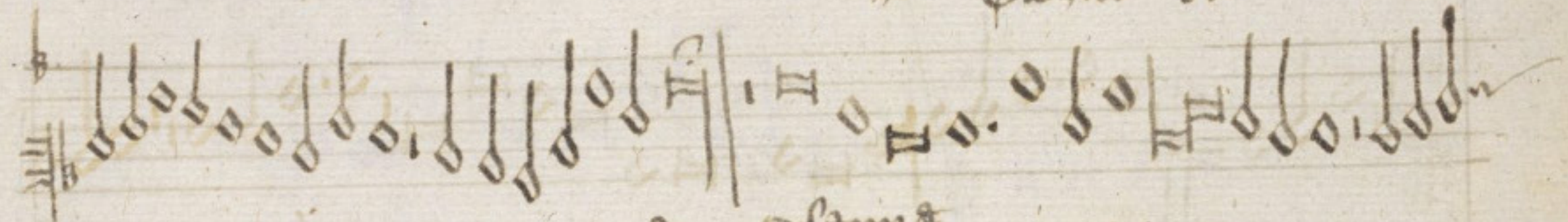


omnium in fine

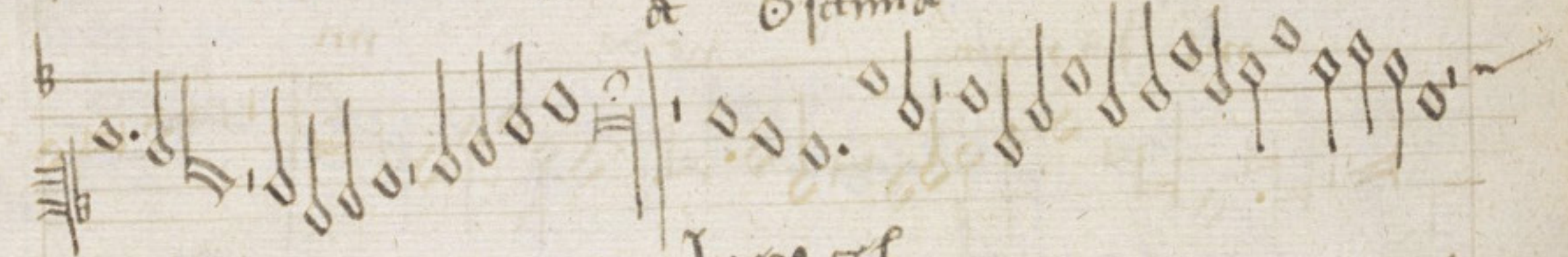
scripto



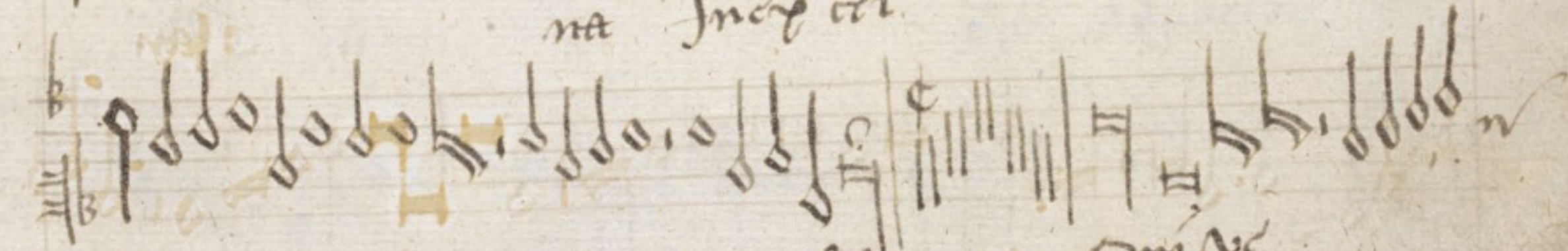
na Gloria in



a Osanna

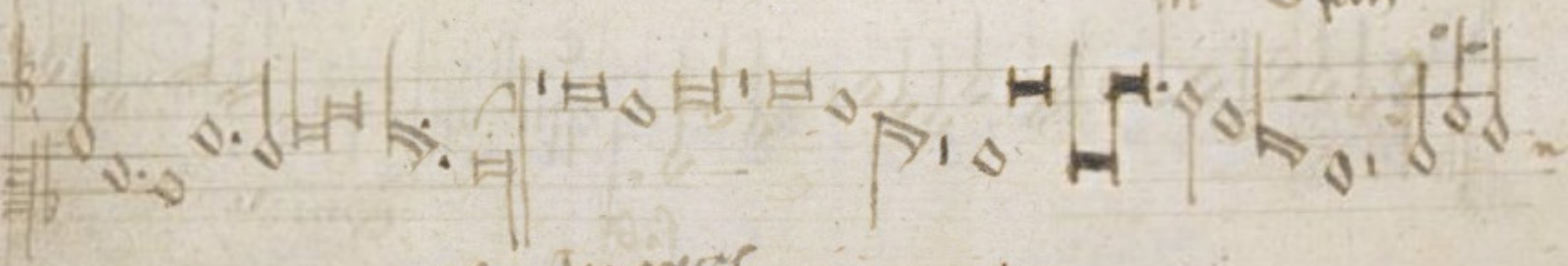
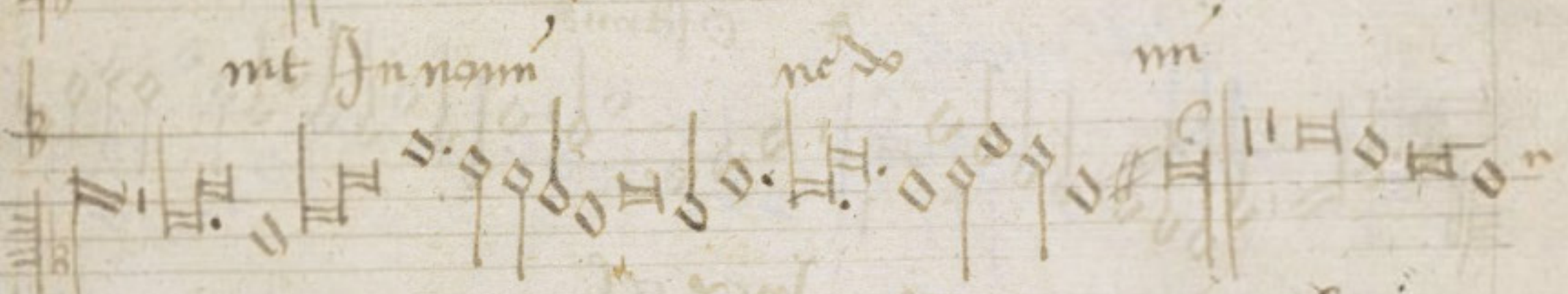
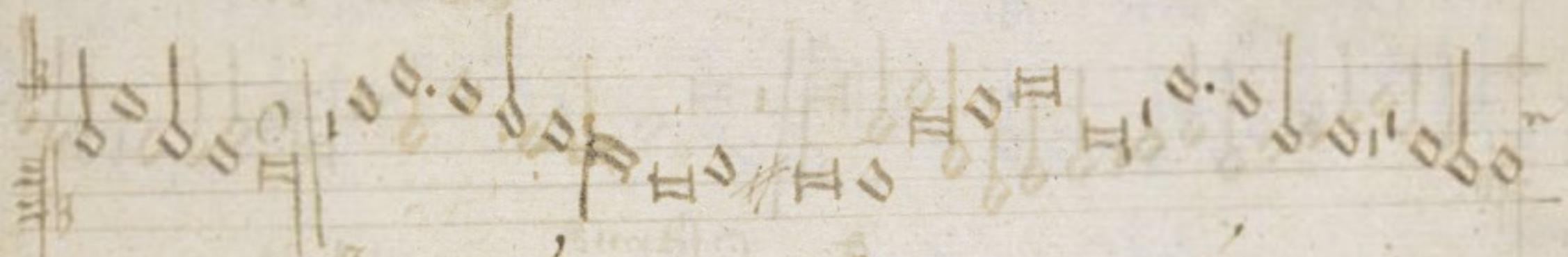
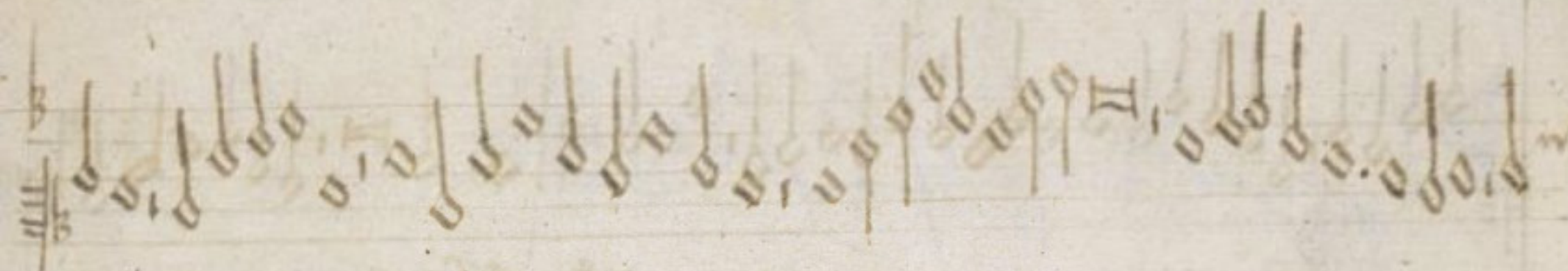


na In excelsis



Sub

Gm. No



ut In nom

ne do

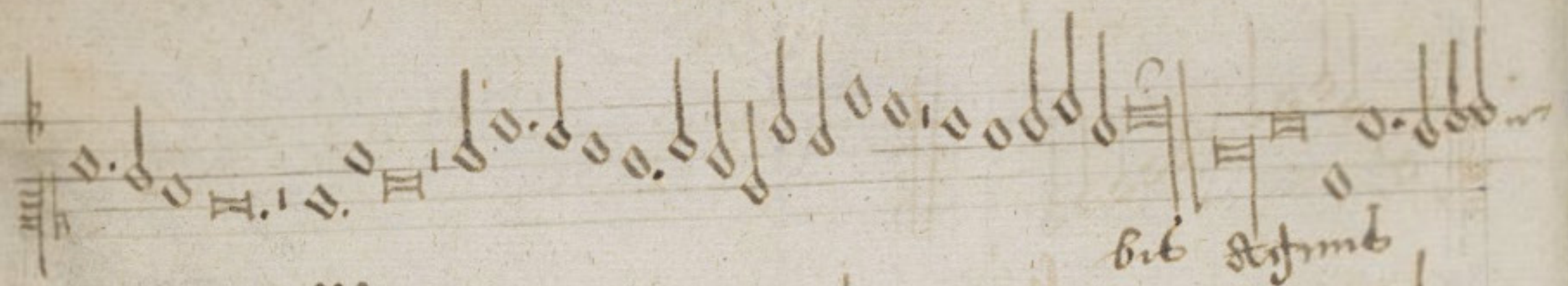
mi

in o fan

na In ex cel

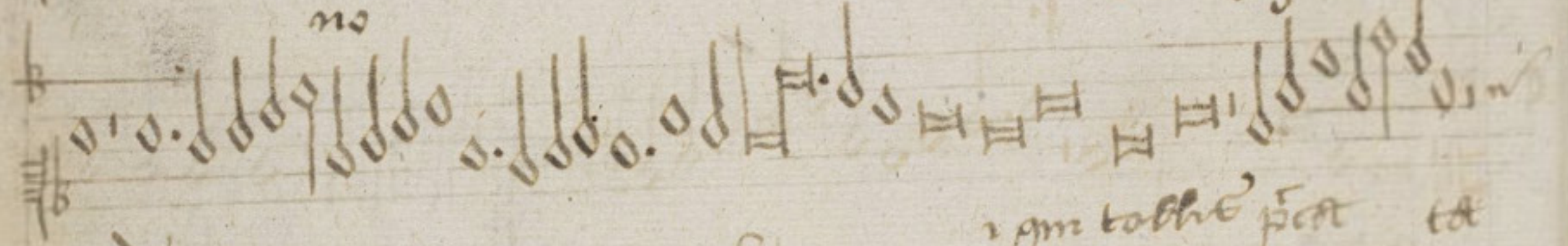
Handwritten musical score on four staves. The notation is in a historical style, featuring square notes and a treble clef. The lyrics are written in Latin, with some words appearing below the staves and others integrated into the musical lines. The paper is aged and shows some staining.

Stanza 1:
Stanza 2: *Stanza de* *misereze no*
Stanza 3: *Stanza de*
Stanza 4: *misereze no*



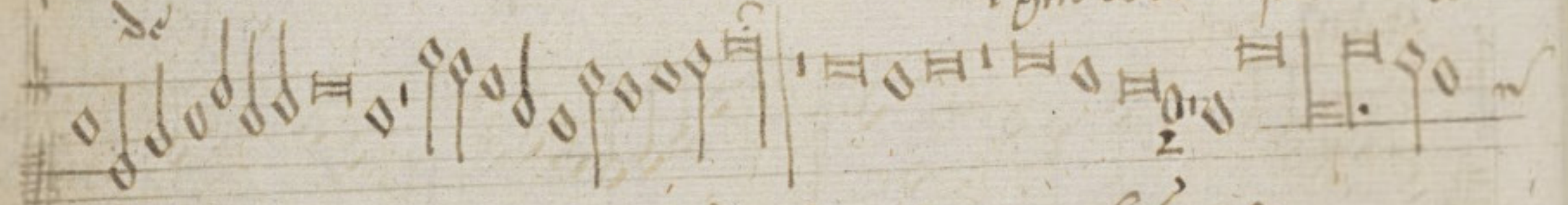
Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and bar lines. The ink is dark and the paper is aged.

bit agimb



Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and bar lines. The ink is dark and the paper is aged.

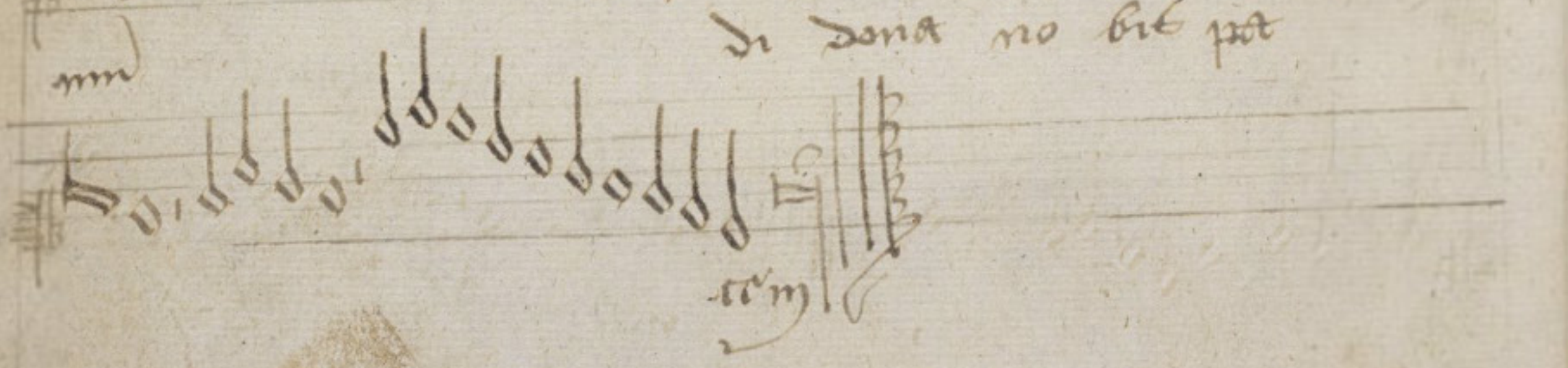
no



Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and bar lines. The ink is dark and the paper is aged.

de

ignitollit' p'ca ta



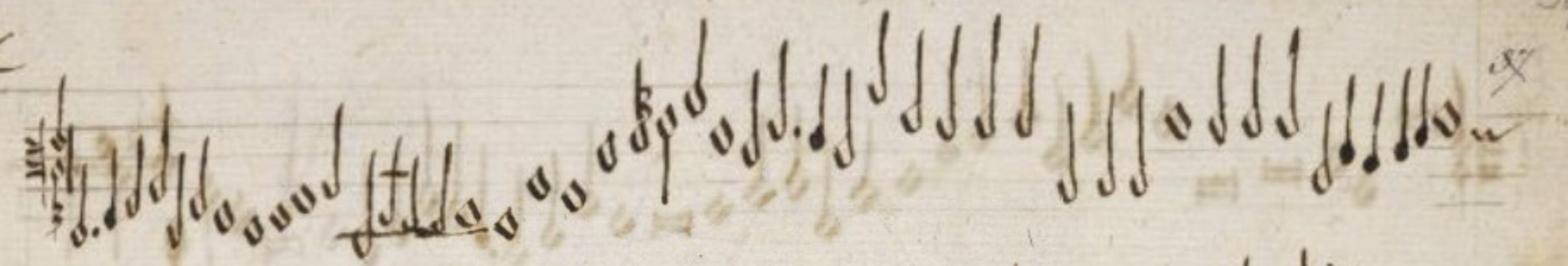
Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and bar lines. The ink is dark and the paper is aged.

mm

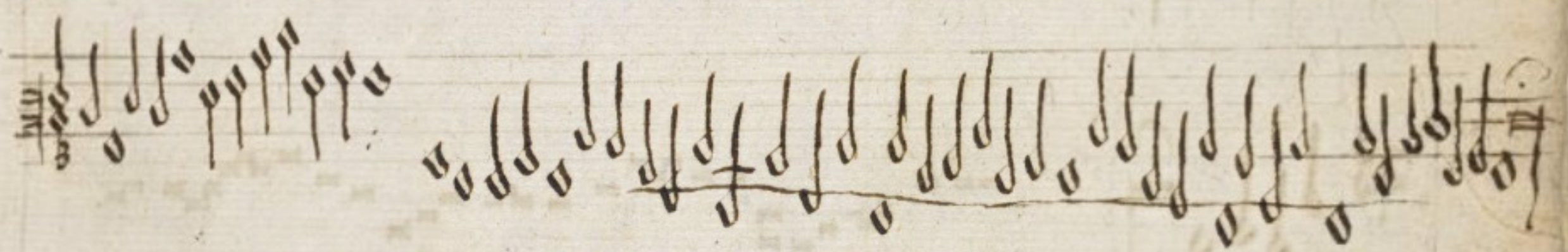
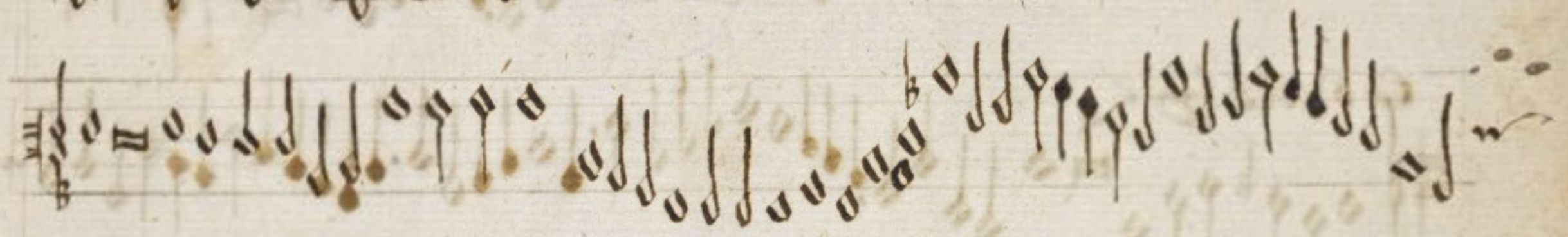
di dona no bit pa

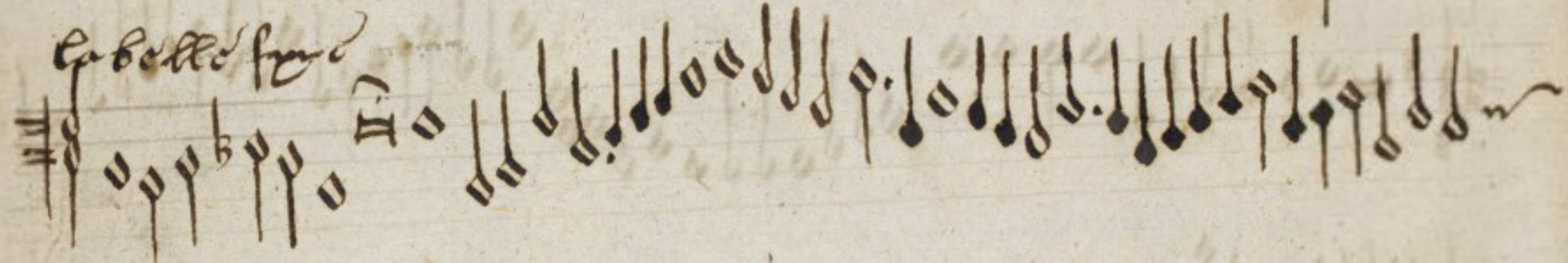
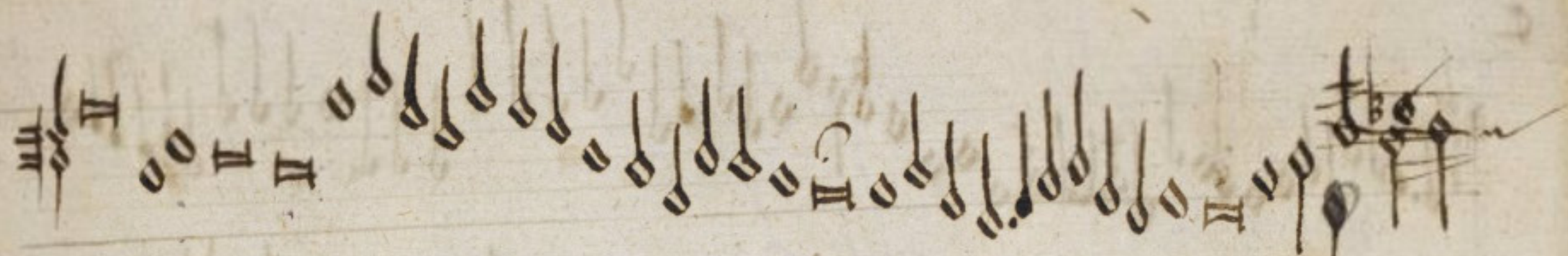
tem

♩



♩

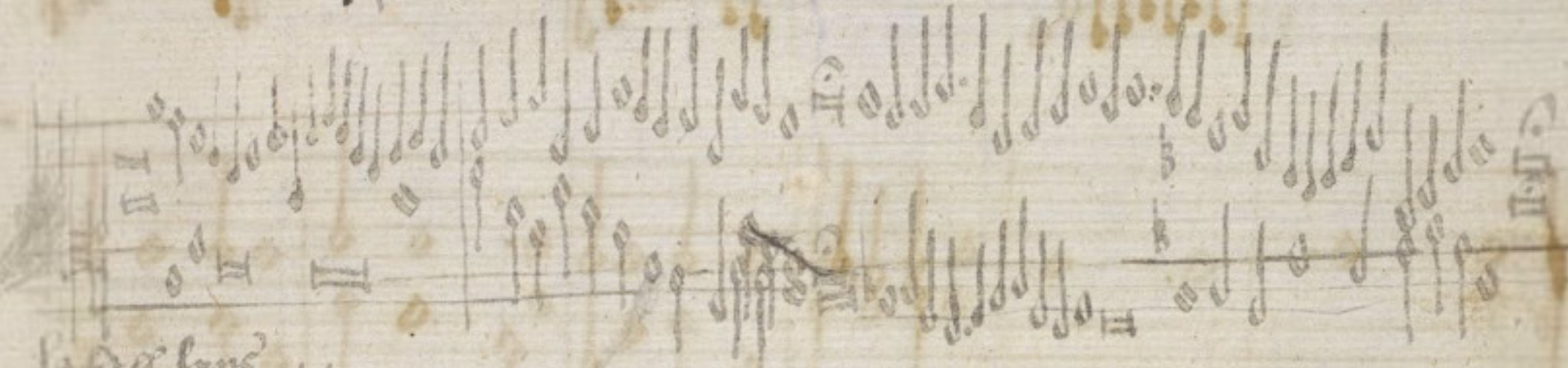




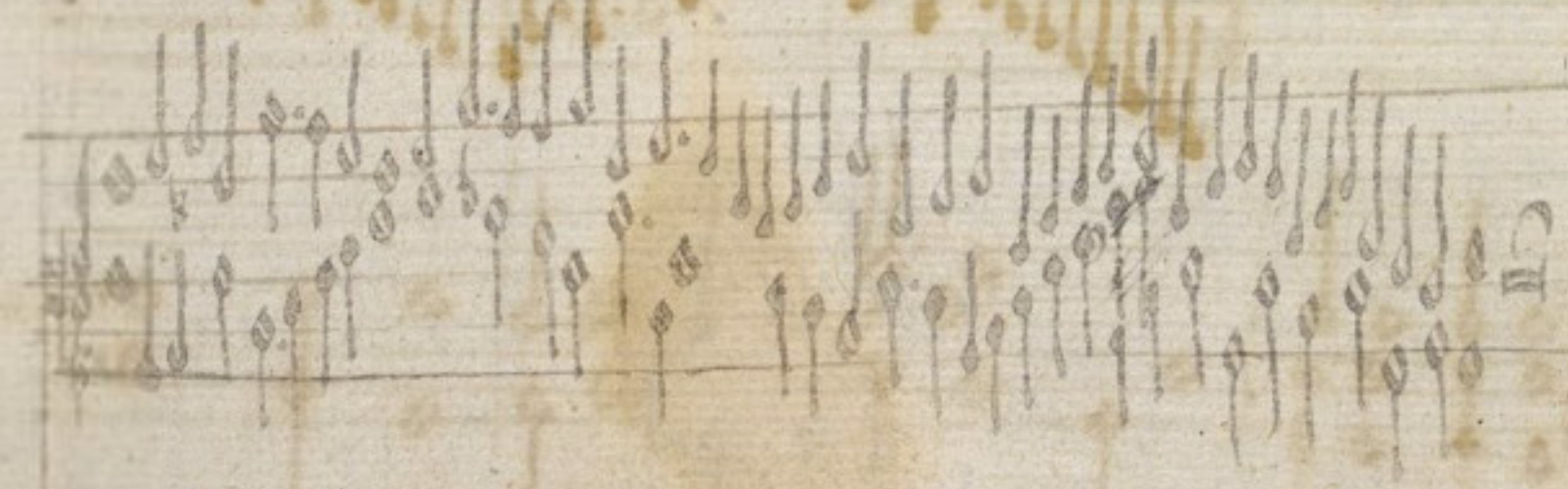
Jacob an
tym fimeit de sepg Anvend nix



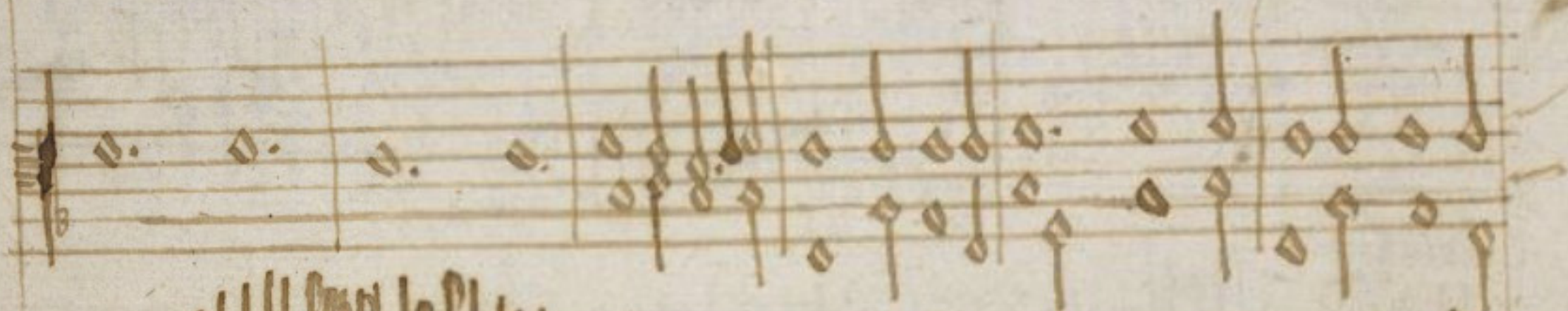
De qua natus est de his
ymbo catuq' exil tui. De quod off cadit



La bœe fme



S. Hornepipes



















Finis
Finis
Finis



My lady carols tempo

45
42



[Faint handwritten text, possibly a signature or additional notation, located below the musical staves.]

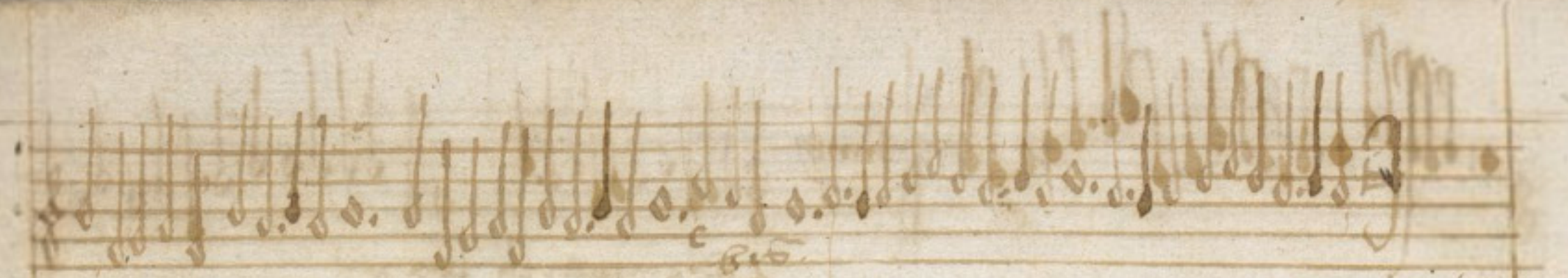


*Go ~~to~~ measure of my lady nightingale
perende*





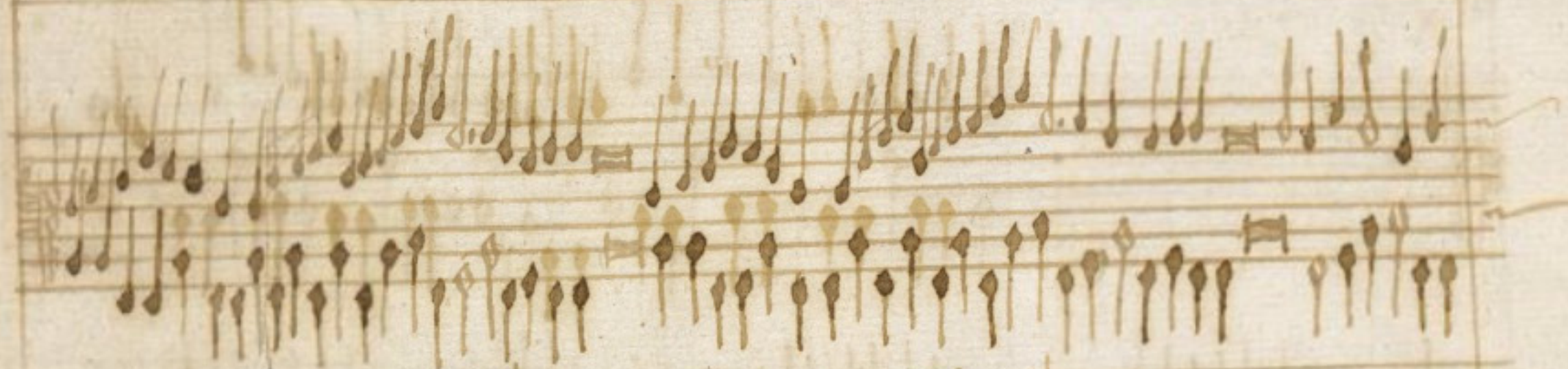
The image shows a page of handwritten musical notation on four staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a section marked 'finis' in a decorative frame. The second staff continues the melody, also marked 'finis' in a similar frame. The third staff features a series of eighth notes, with a section marked 'finis' in a frame. The fourth staff contains a series of eighth notes, with a section marked 'finis' in a frame. The lyrics 'L'Imperatrice parigine' are written in a cursive hand between the first and second staves. The paper is aged and shows some staining.



Handwritten text at the bottom of the page, possibly a signature or a title, written in a cursive script.

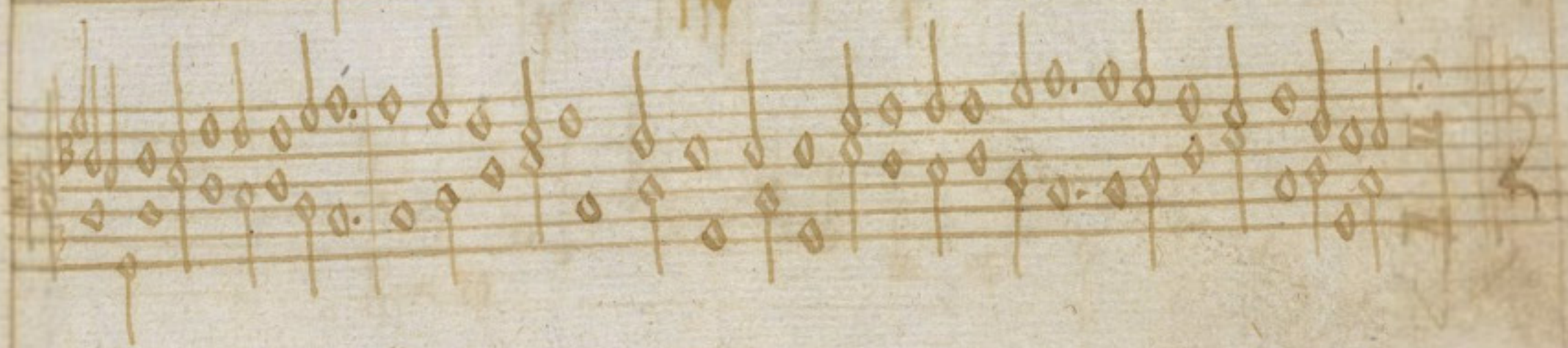
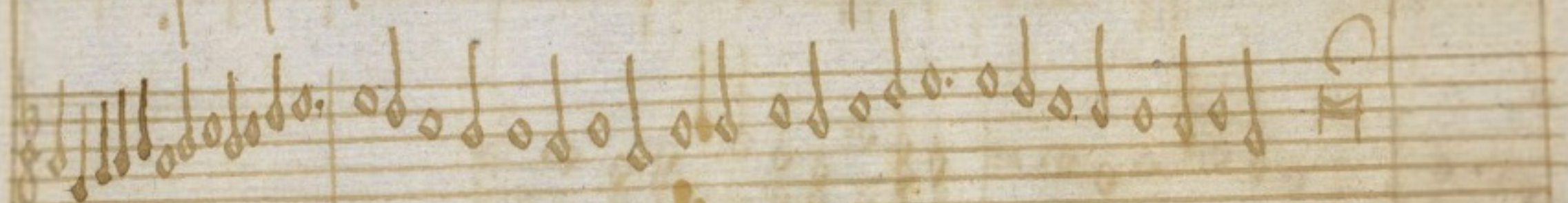
A handwritten musical score on six staves. The notation is in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of various note values, including minims, crotchets, and quavers, often beamed together in groups. There are several bar lines throughout the piece. The second staff also begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The notation is dense and fills most of the staves.

Ege, vado

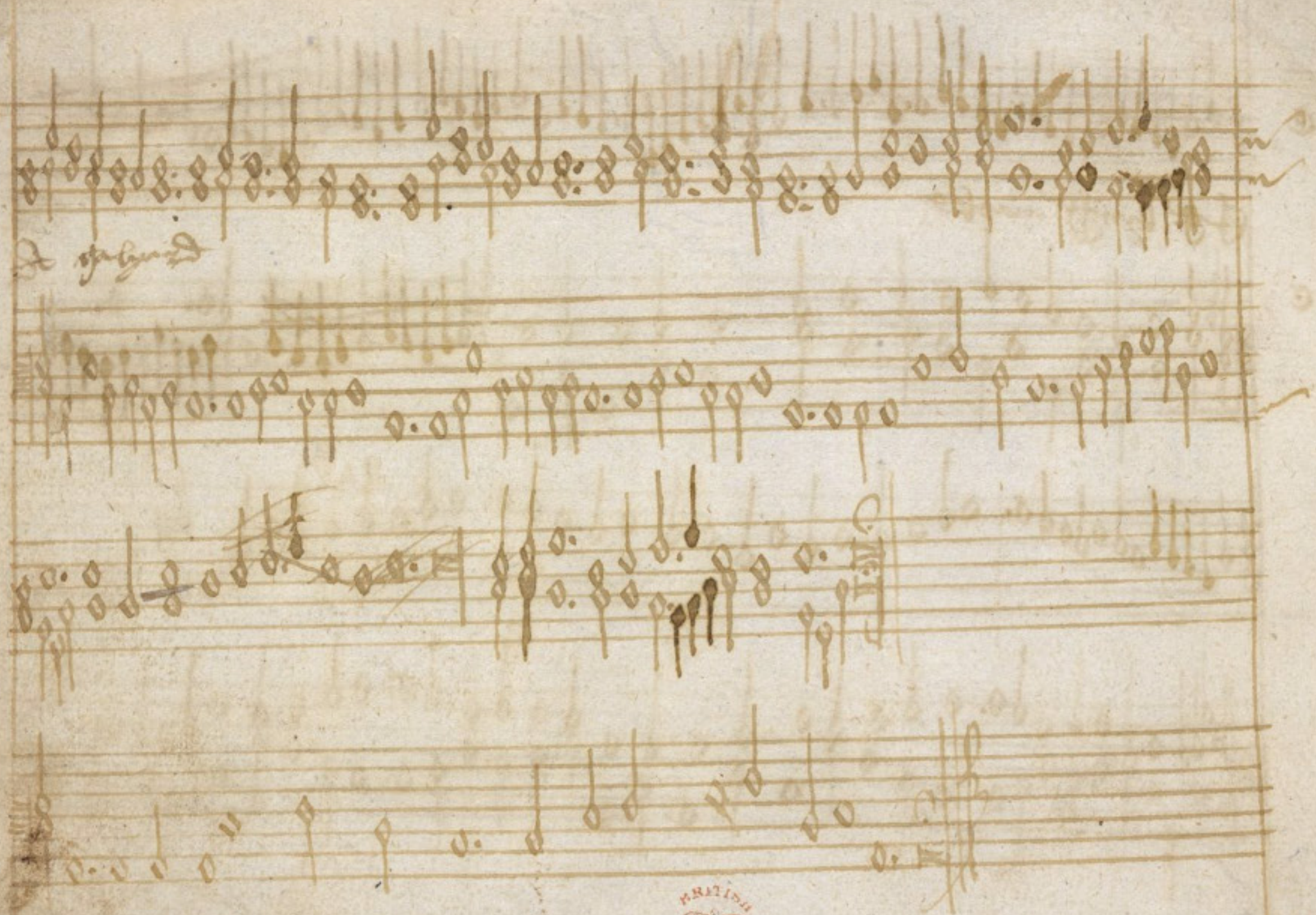




Ag. Gynff mado



A. G. G. G.

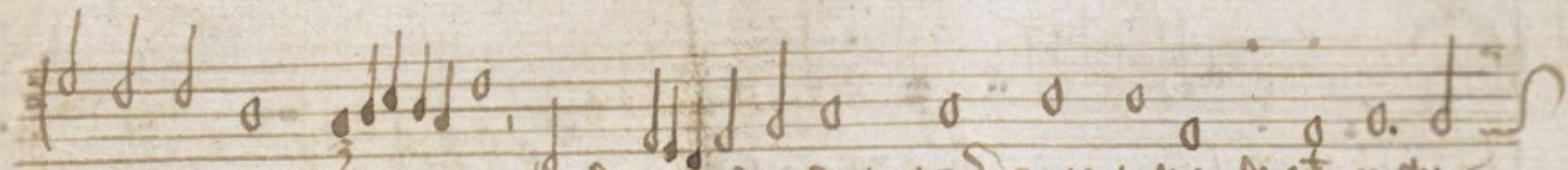


Tenor

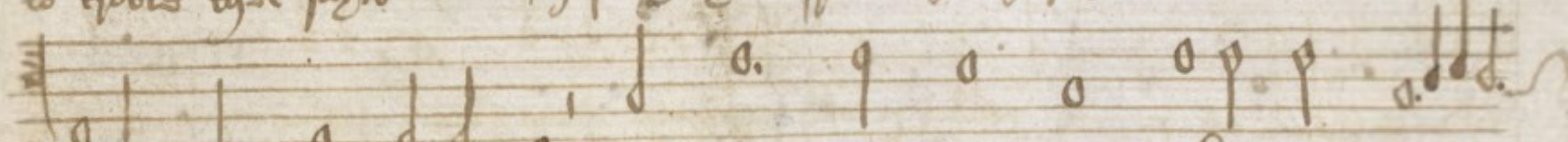
50
48



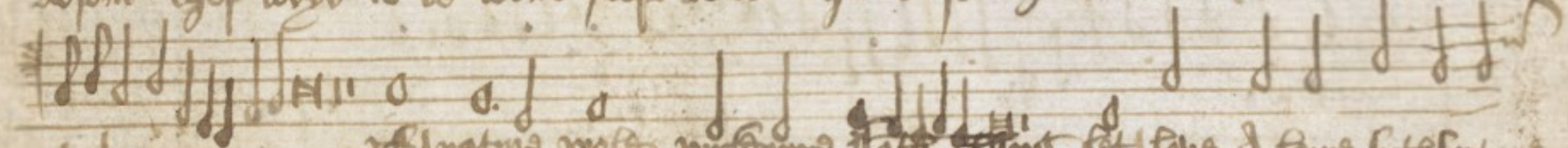
 The whole off for
 times who ca hold
 yf stably stynd stode yu and dogge
 yf vnsfabylnes off popyll yoldyng a oth wold wold yf forme yf may not by synne fortune of gne
 mutabili
 some say wold tye by tye and was boene
 Cypre the gods or venno the goddesse unto the
 smille wylat can thez playe of fortune fady not the cause poynted



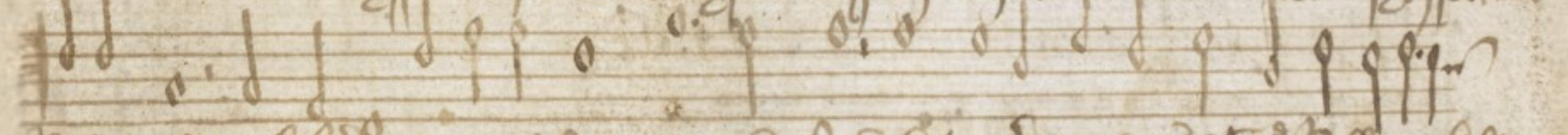
to trouble the saye they mynde to sett the gayle to wayle wth g^{od} d^{ev}ils



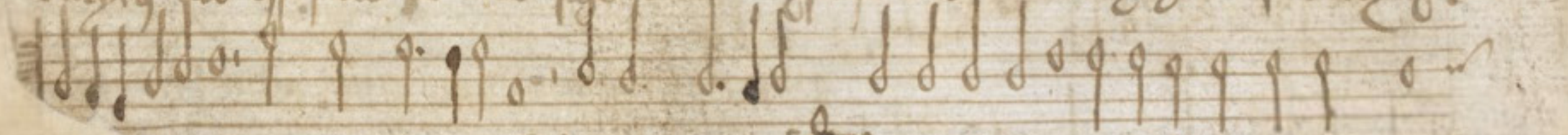
doone thei saye to be done saye wote the best that en was done



off natyve wote wysdome fath^{er} thei set the a tone set forth



enlyte the off fute no mat the can dyscuse but en mornyng ad vth Pallyng hals



Nowe saye to hold nowe saye to fall joyne odd: even & so on the mornyng

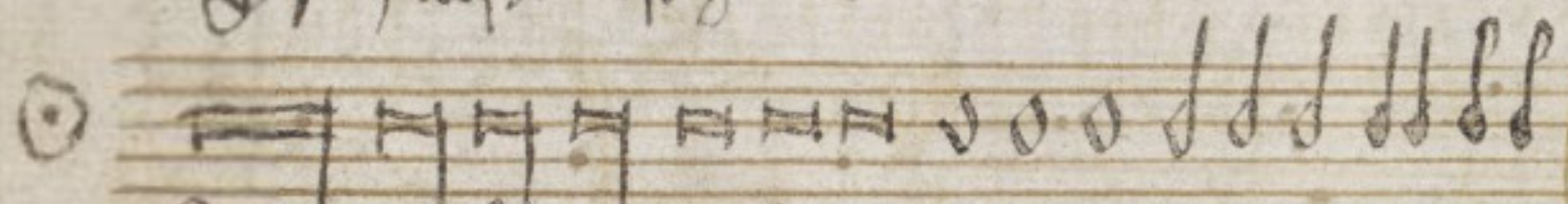


that en was done

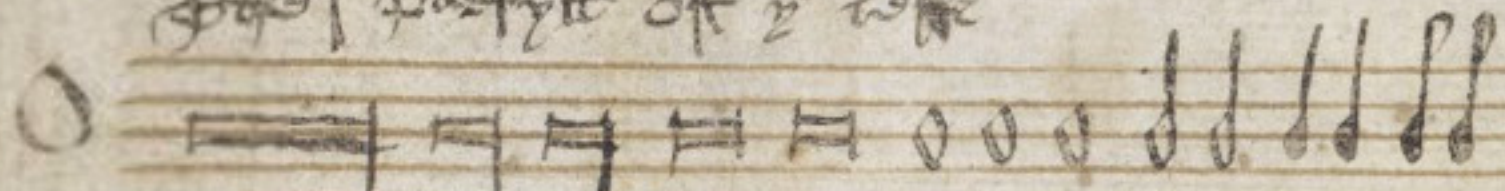


40 51
Loud to be constant they say it

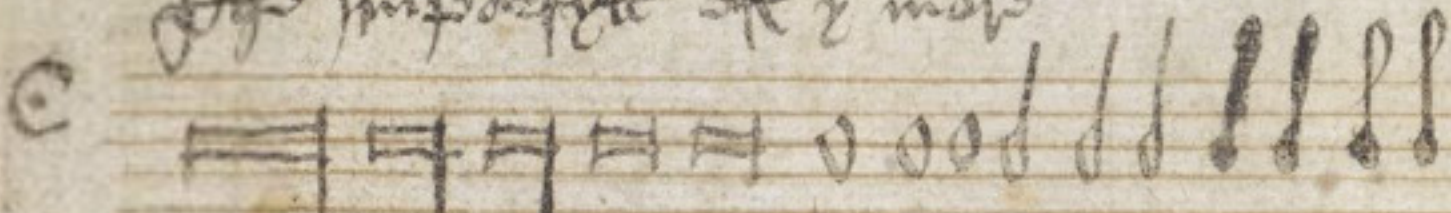
The partitt of y^e more



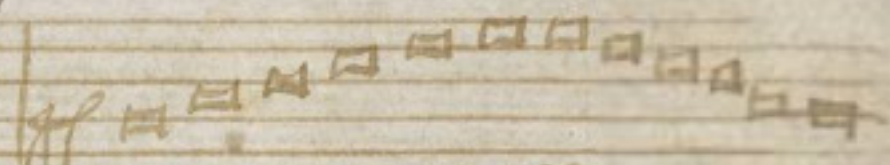
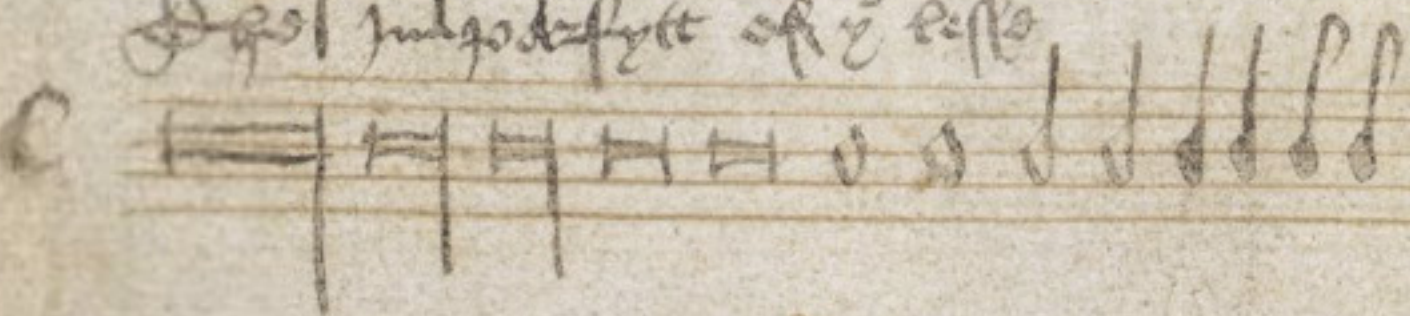
The partitt of y^e less



The partitt of y^e more

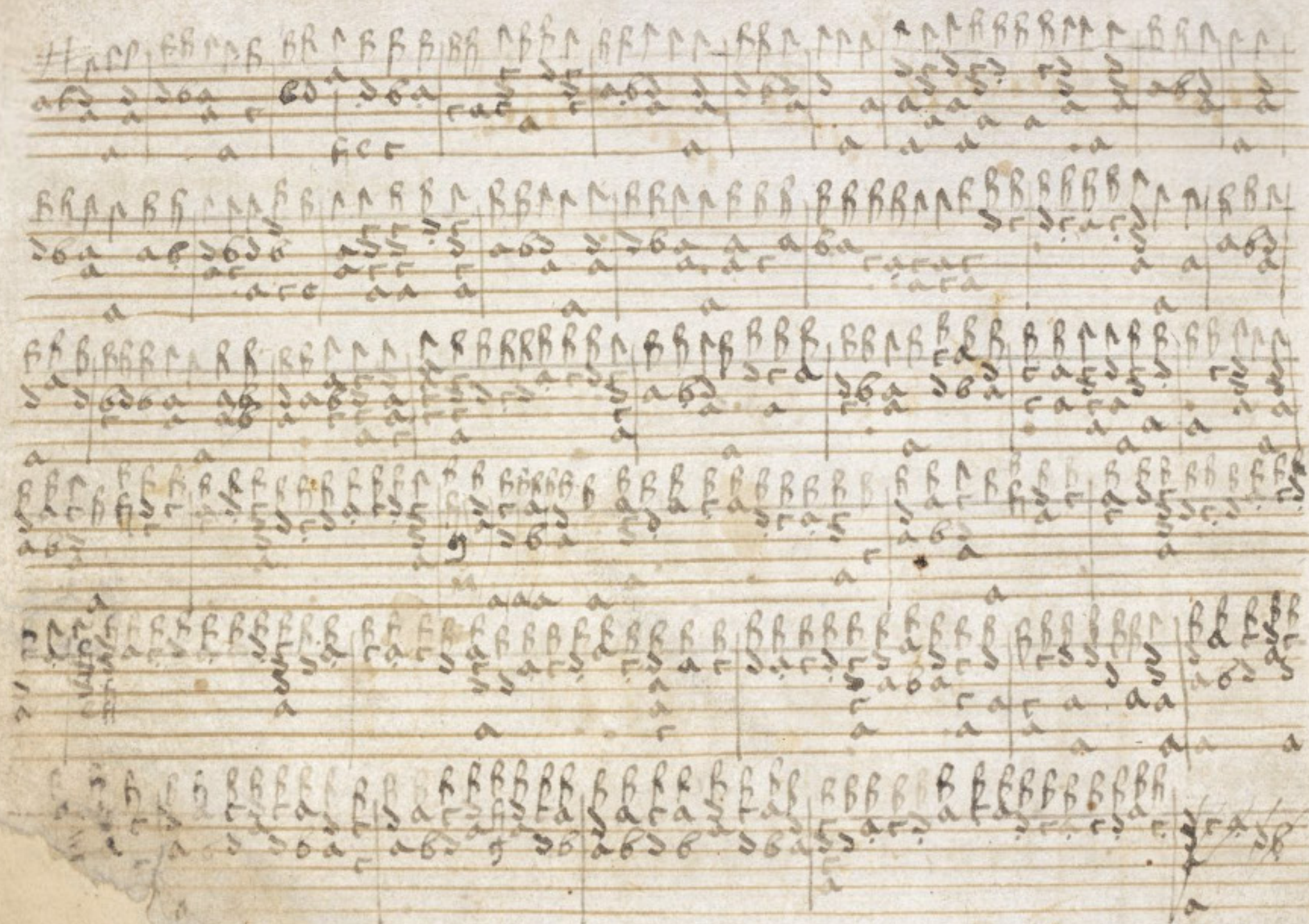


The partitt of y^e less



Upon the voyll a fortune

The
of
of
of



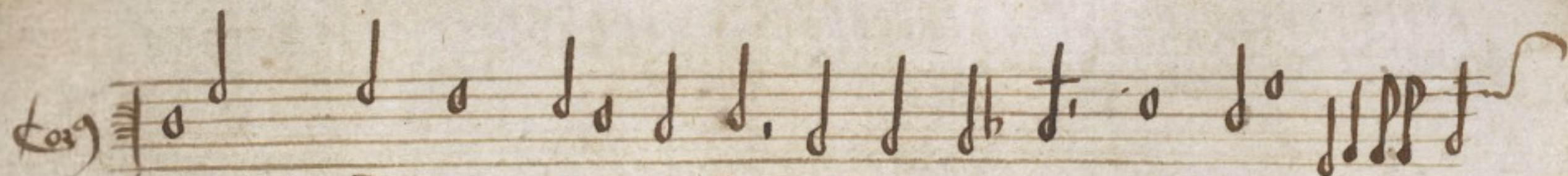
Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags (vertical strokes with horizontal bars) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags and letters. A note is written below the staff line, with the text "a note lower for 2nd part" written next to it.

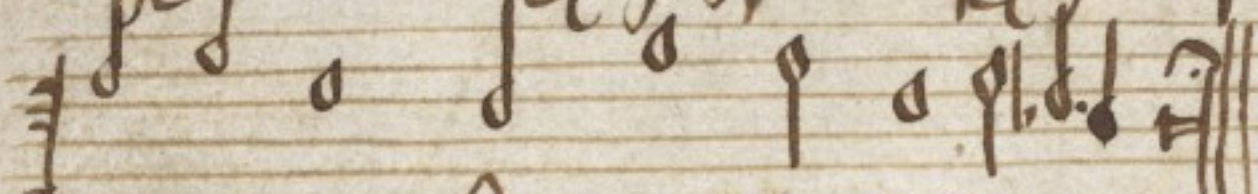
Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags and letters. The word "finis" is written at the end of the staff. The word "fina" is written below the staff line.

Handwritten text, possibly a signature or date, located at the bottom of the page.

Handwritten text, possibly a signature or date, located at the bottom of the page.

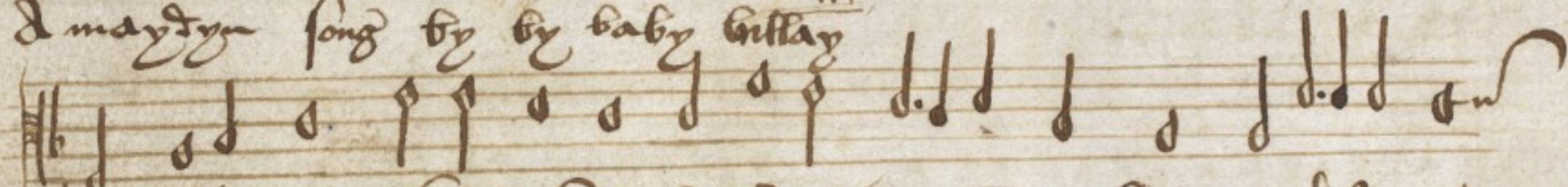


Thys under myghte I saw a sight a store as bryght as day and among

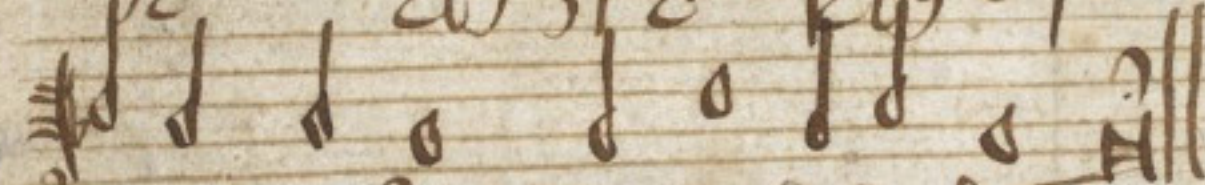


A maydyn song by by baby lullay

Coro



Thys under myghte I saw a sight a store as bryght as day and among

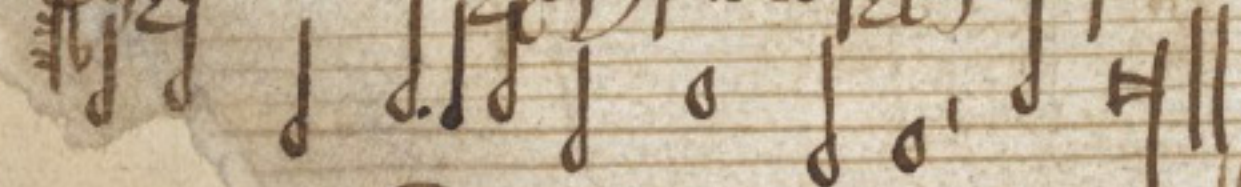


A maydyn song by by baby lullay

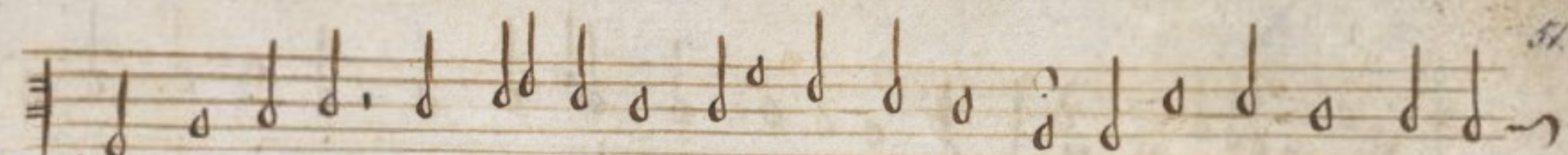
Coro



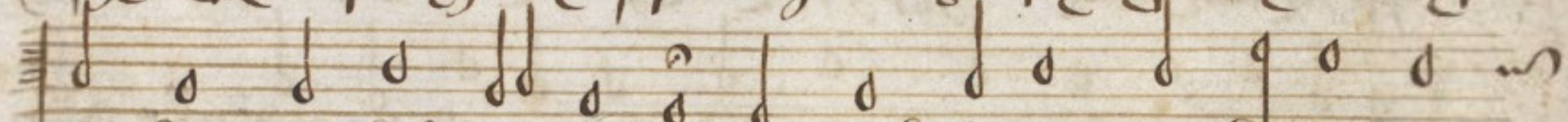
Thys under myghte I saw a sight a store as bryght as day and among



song by by baby lullay



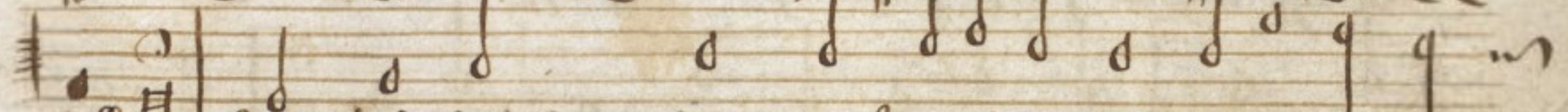
Thy grace and mercy unto me Lord my Lord my fa



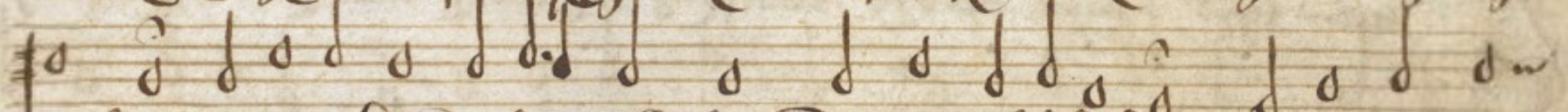
ther daye my heart thankes be yett that bringe & bringe



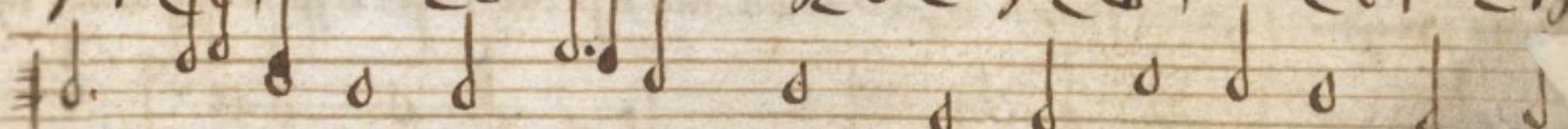
shalt be in thyngs a day yett now thy selfe nott crosse to sing by



lullay Thyngs full of grace daye amfours agayne & thyngs thyngs



ye sayd I am bringe a daye all thyng in daye off I be lullay for ye shall see



that bringe thyngs shall be on twelfe daye for thyngs be yett gaffe m.

hyst by baby lullay my son I say wotth owttyd may tyeo dyt my dophing

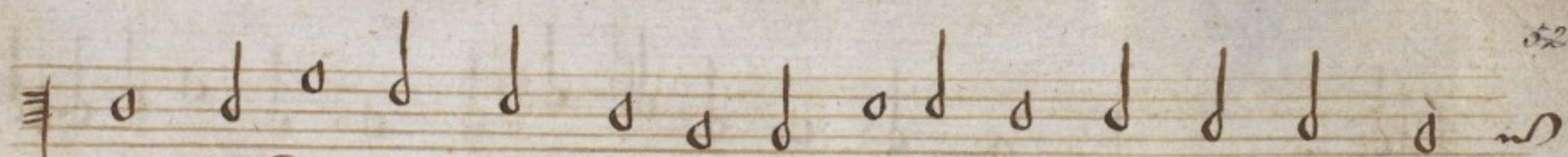
dyt I shall tye hope no hys tyeo dyt steps & make tye good tyeo And

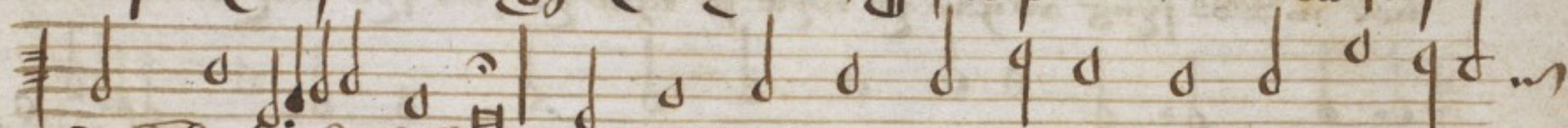
all tye wotth I wotth fulfyll tyeo wotth hys wotth yu say yst mozd

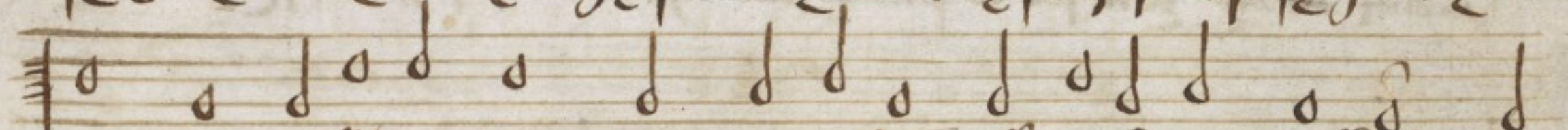
tyeo tyeo I wotth tyeo tyeo And syng by ba by lullay my mady

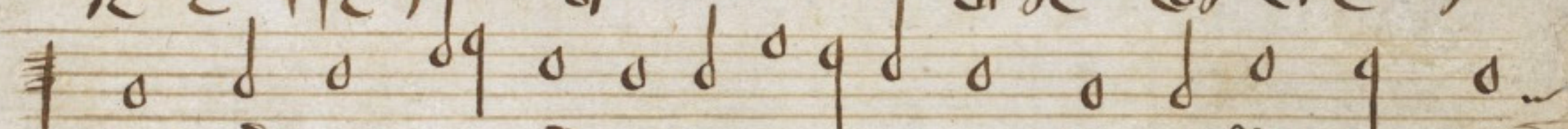
firste wyeo I hane steps tyeo take me up at last. Oppow y² hys tyeo

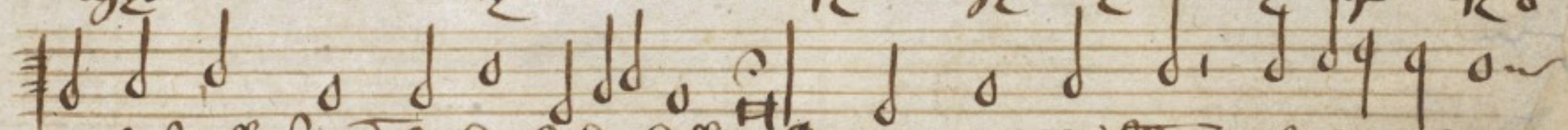
sett me And handse me full soft & yu y² dymd lapp me bygg

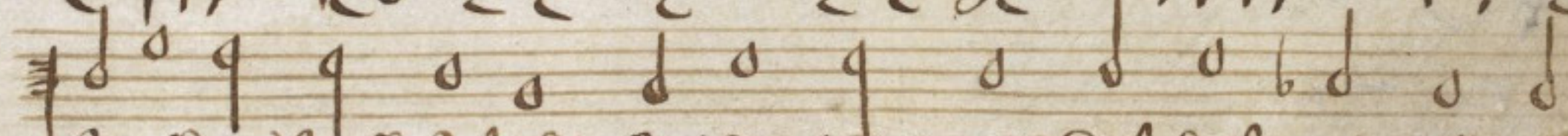
54
52

wakes & sleeps and nuyght & day and yf I wake and can not sleep


sing by by baby lullay my son my lord my father day syng all that


the world I pray the Lord grant me a bone yf yet I may & shall that


cnyllde or man may or can be more on the day to blyss the byng

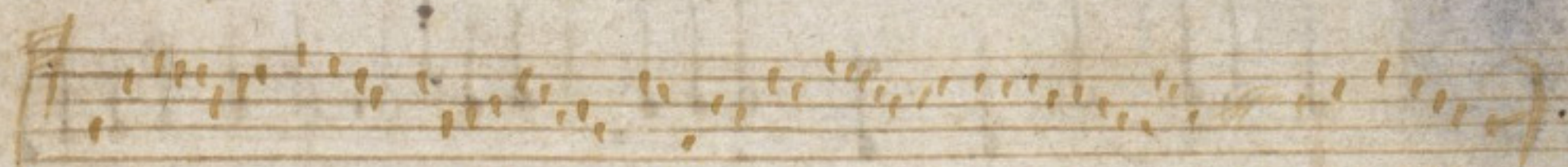

& I shall sing by by baby lullay my mother sone of genyngne


ye alkyng shall I spede so that the myght displease me nott ye

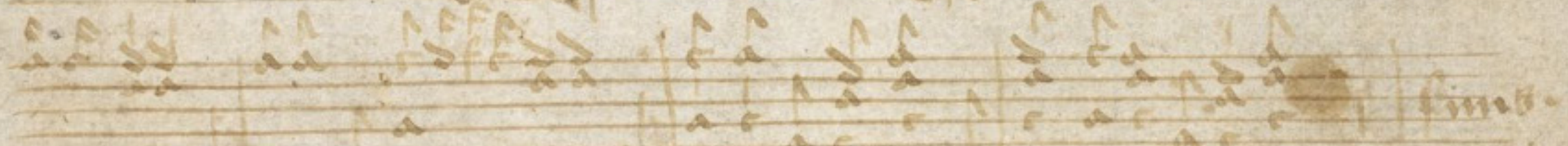
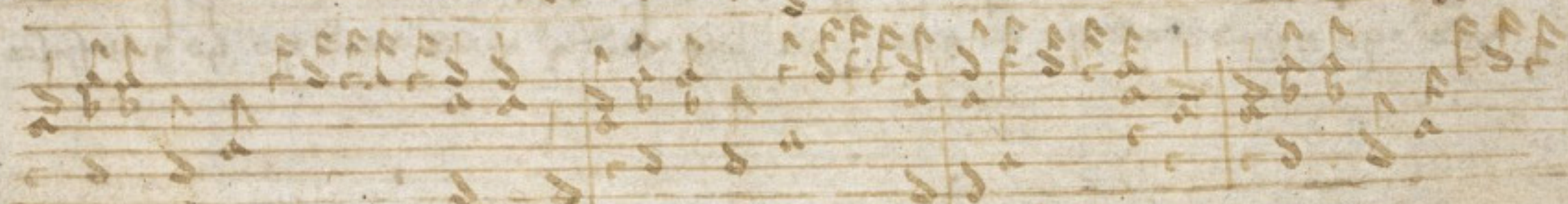
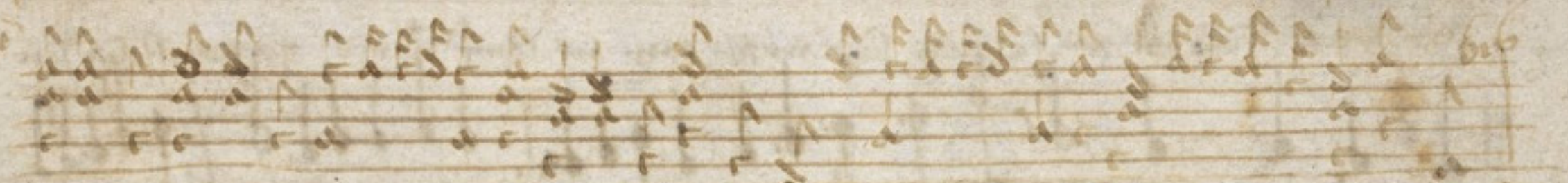
nod in dede syng no gat ye wyll so that ye full fyll my condaunde

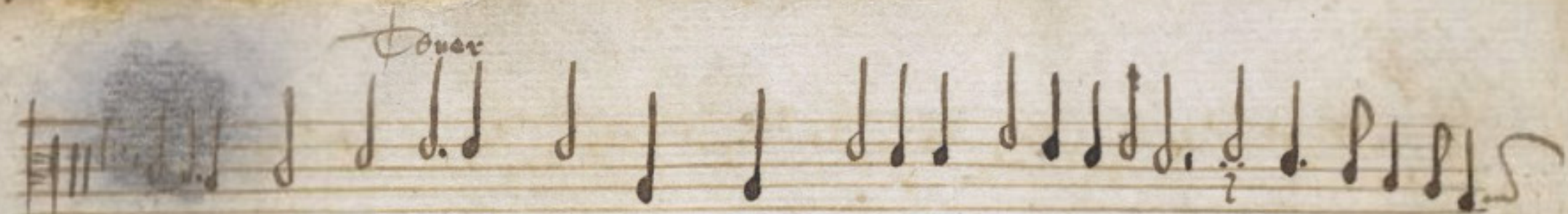
mente at ay yow for to please let tyeu nott fesse to syng baby lullay





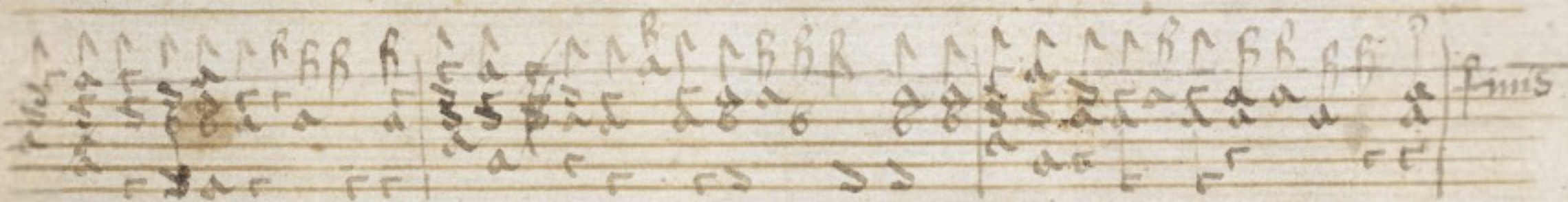
Hymn





My lutele fole ye gon to play segs myll tary no tonge y me go gow fiska joly
vnd the mynd wood the go gow fiska joly vnd y gow wood the go gow fiska joly

Handwritten marginal note in a cursive script, possibly indicating a performance instruction or a reference to another part of the manuscript.





My tette sole ye gon to play the wyll tary no tonge in me the hole fista



Joh vnd the grene wood the the hole fista Joh vnd the grene wood the the tette



sole ye gon to play the wyll tary no tonge in me the hole fista Joh vnd the



grene wood the the hole fista Joh vnd the grene wood the the hole

Handwritten text, possibly a section heading or a note, written in a cursive script.



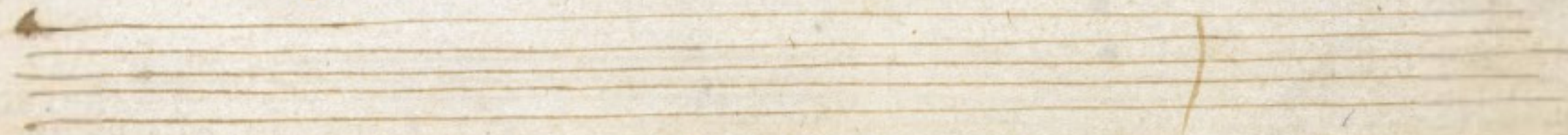
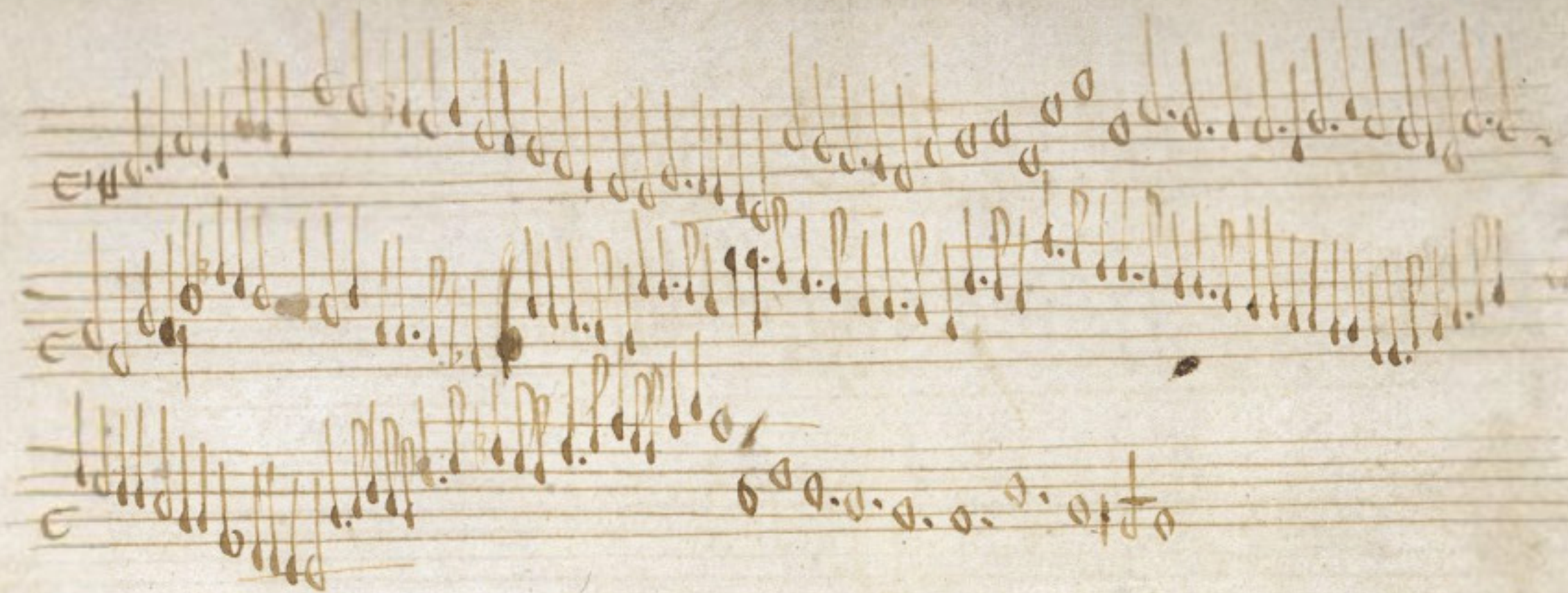
The image shows a page from an old manuscript with handwritten musical notation and text. The notation is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a different clef, possibly a soprano or alto clef. The text is written in a cursive script, likely a form of Old German or Dutch. The paper is aged and shows some staining and wear.

Handwritten musical notation on three staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second and third staves contain a different clef, possibly a soprano or alto clef. The text is written in a cursive script, likely a form of Old German or Dutch. The paper is aged and shows some staining and wear.

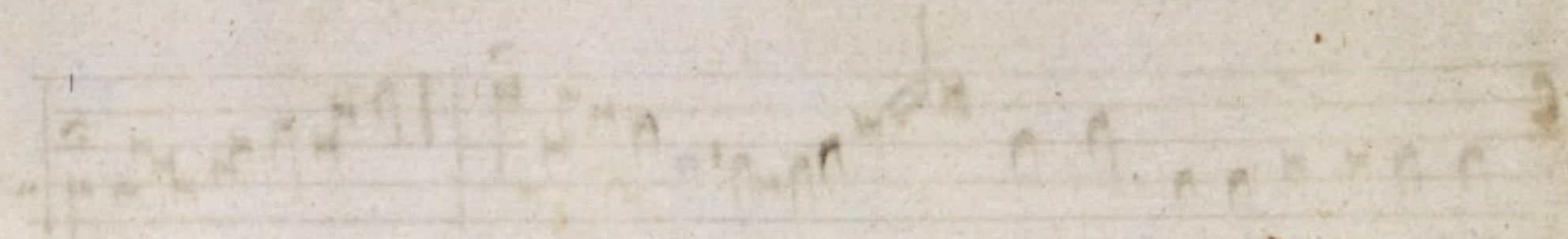
Handwritten text in a cursive script, likely a form of Old German or Dutch. The text is written in a cursive script, likely a form of Old German or Dutch. The text is written in a cursive script, likely a form of Old German or Dutch.

Handwritten text in a cursive script, likely a form of Old German or Dutch. The text is written in a cursive script, likely a form of Old German or Dutch. The text is written in a cursive script, likely a form of Old German or Dutch.

C
C
C







Handwritten text, likely a title or a line of lyrics, written in a cursive script below the first staff.



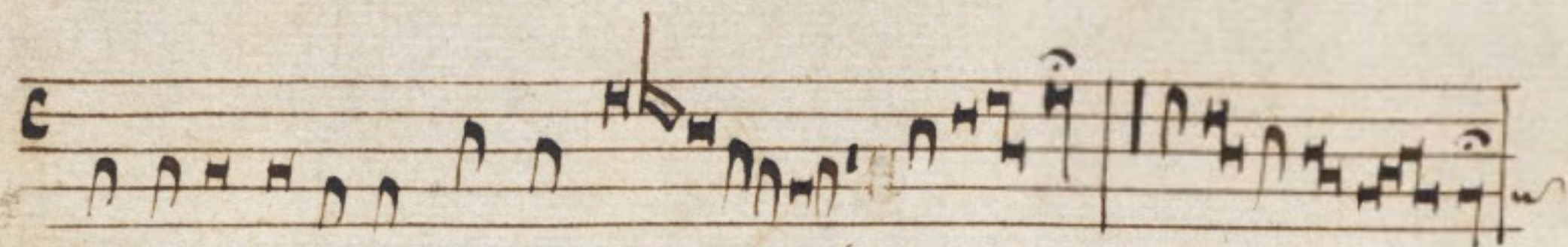
Handwritten text, likely a title or a line of lyrics, written in a cursive script below the second staff.



Handwritten text, likely a title or a line of lyrics, written in a cursive script below the third staff.



Handwritten text, likely a title or a line of lyrics, written in a cursive script below the fourth staff.



Gloria sanctorū decus angelorū A ue mari a.



Visita tuo cū meutes famulo ⁊ dulcemari a



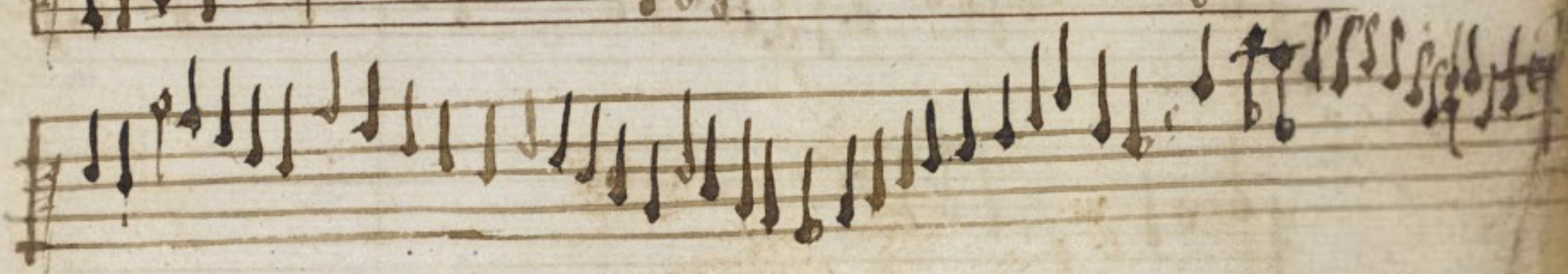
O fons bonitatis nostre paup̄tis sis memoria



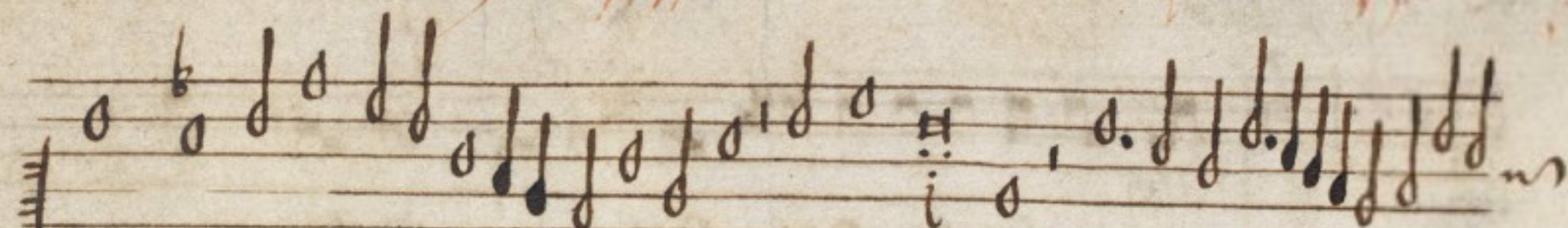
sordes voluptatē castis premita tis delue mari a



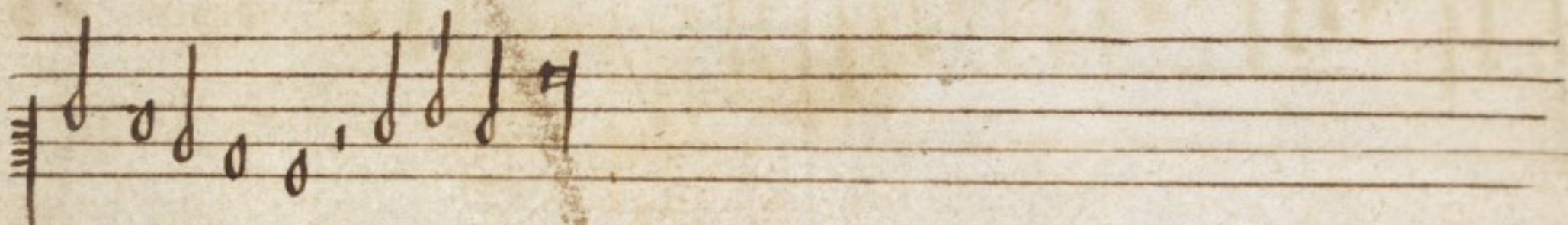
per Et in secula seculi amen Et omnes



Doffen hnd. Lohle uncapat ins jhr



29 9fto *me* *pro pi em*





[Faint, mostly illegible handwritten text in a historical script, possibly Latin or a medieval vernacular, covering the page. The text is written in dark ink on aged, stained parchment.]

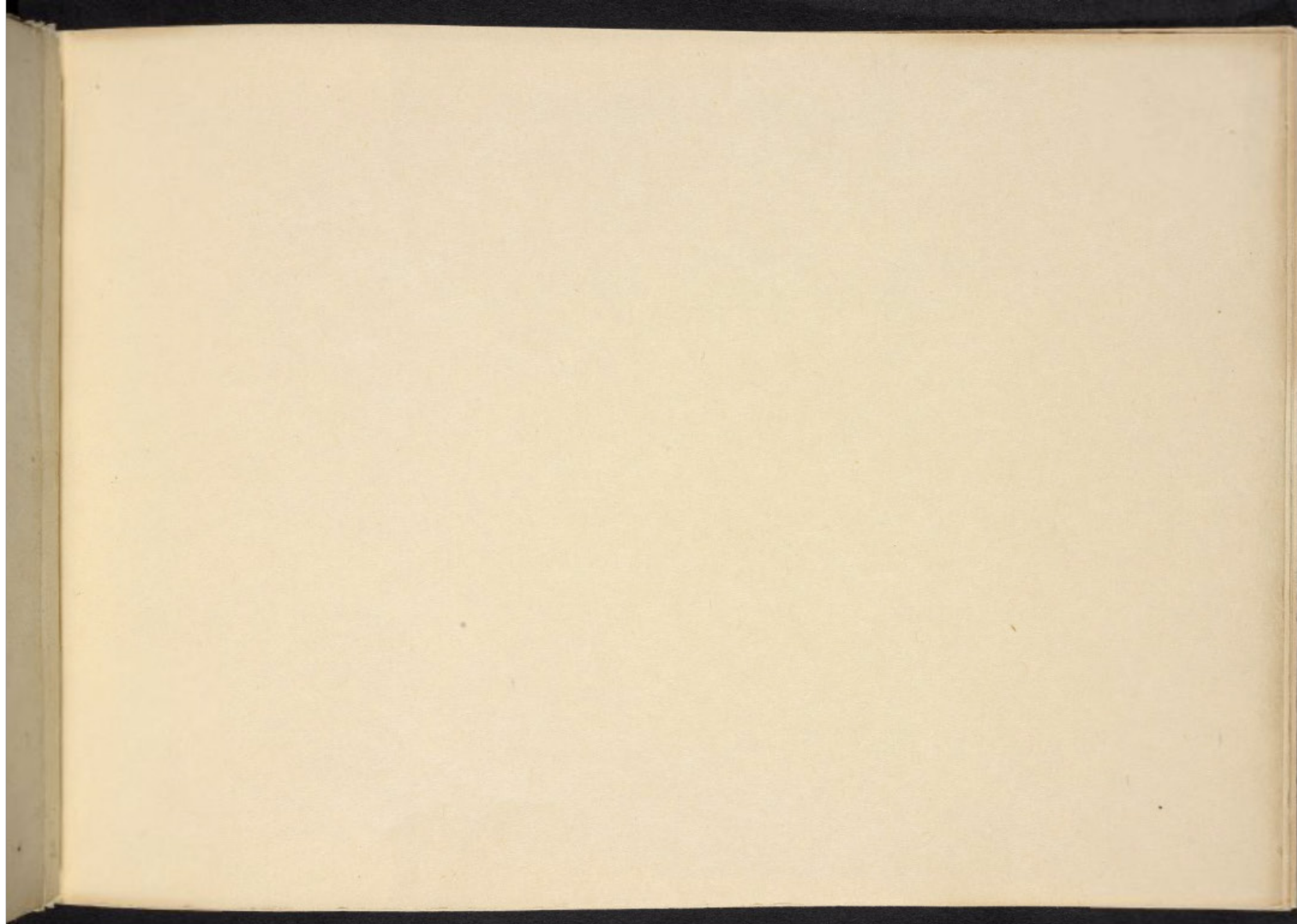


(E.F.D.)

pp. 58.

60. Folio. P.B. February 1901
Examined by J. J. O.





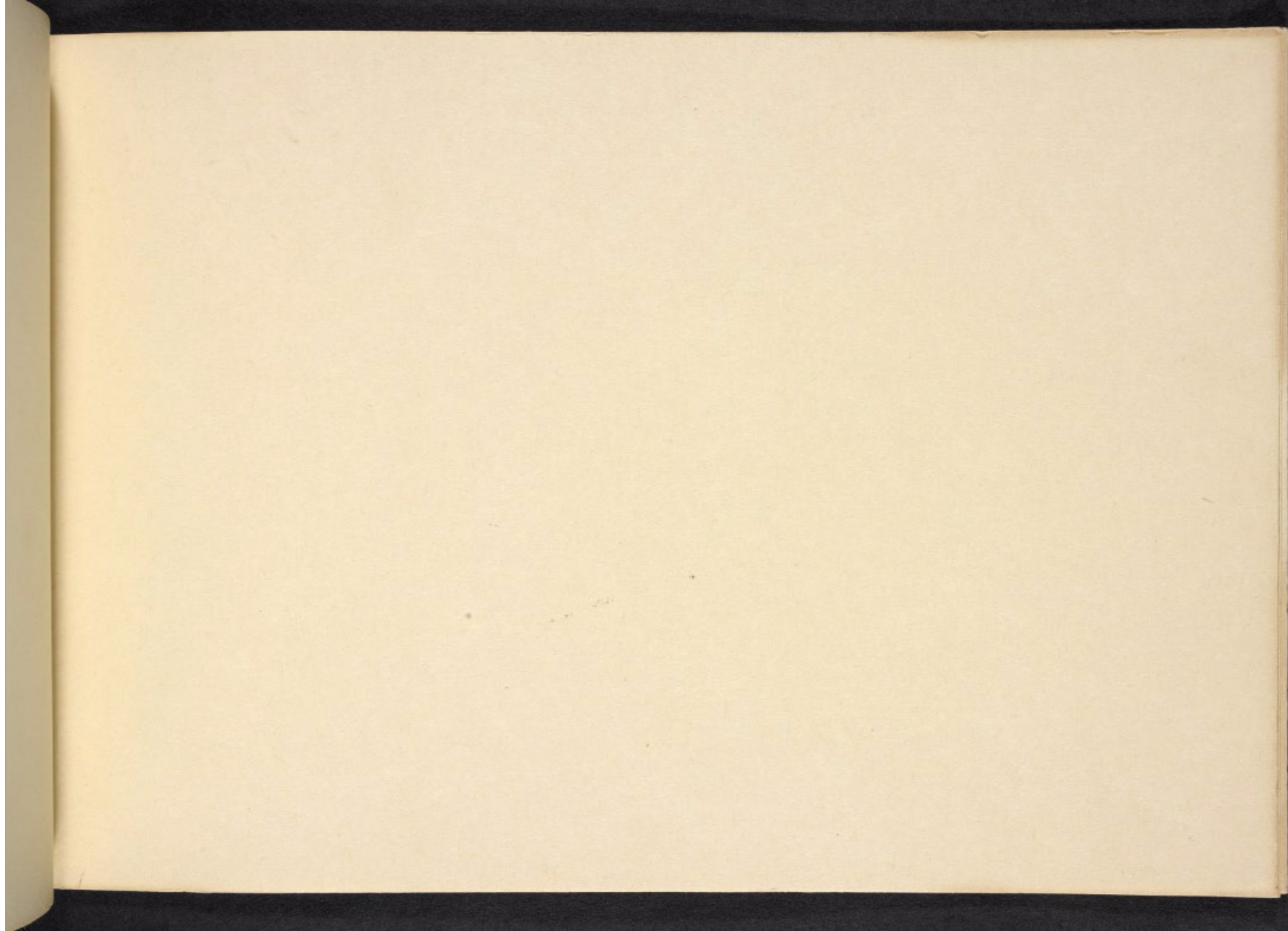
DEPARTMENT OF MANUSCRIPTS

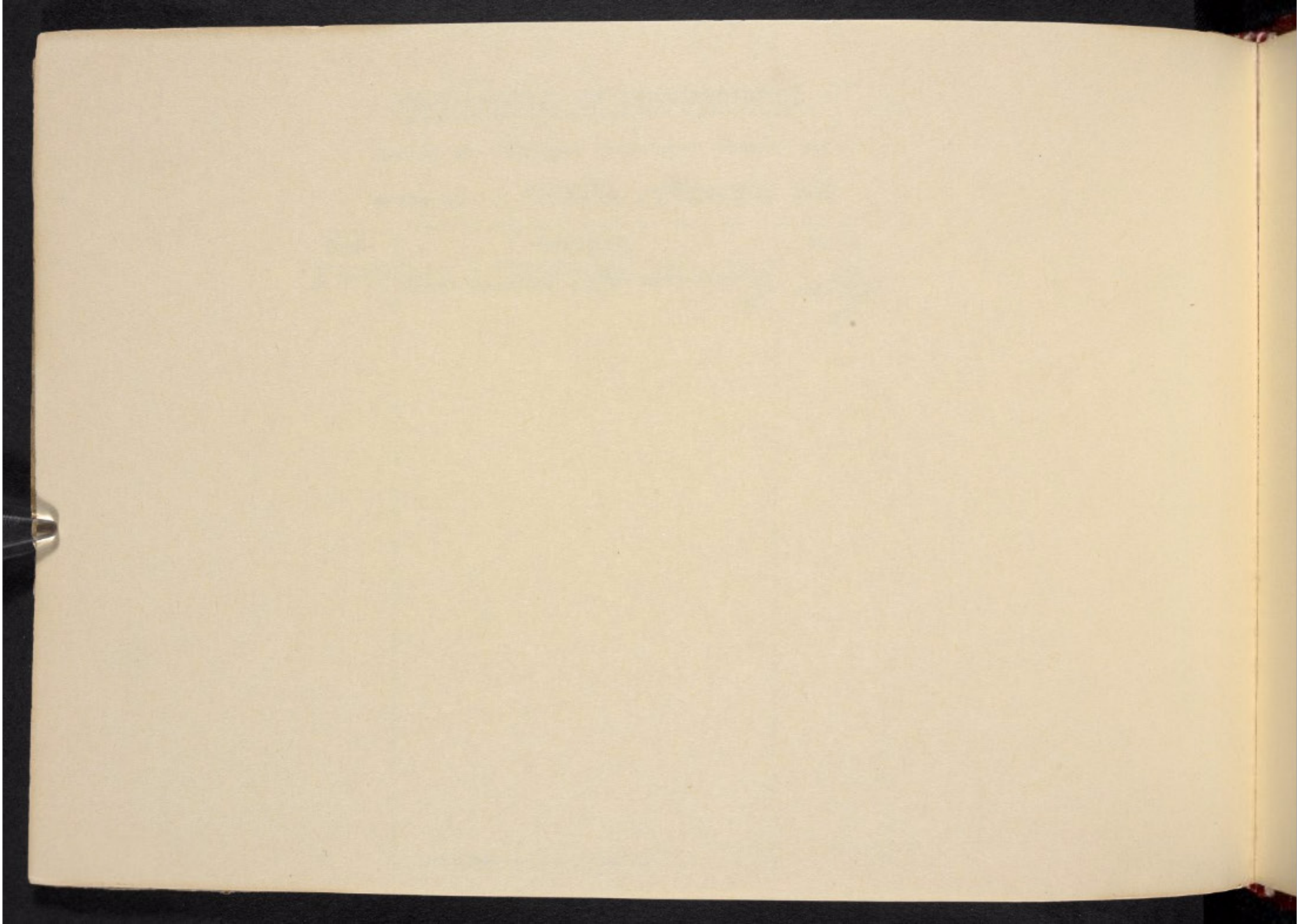
Record of Treatment, Extraction, Repair, etc.

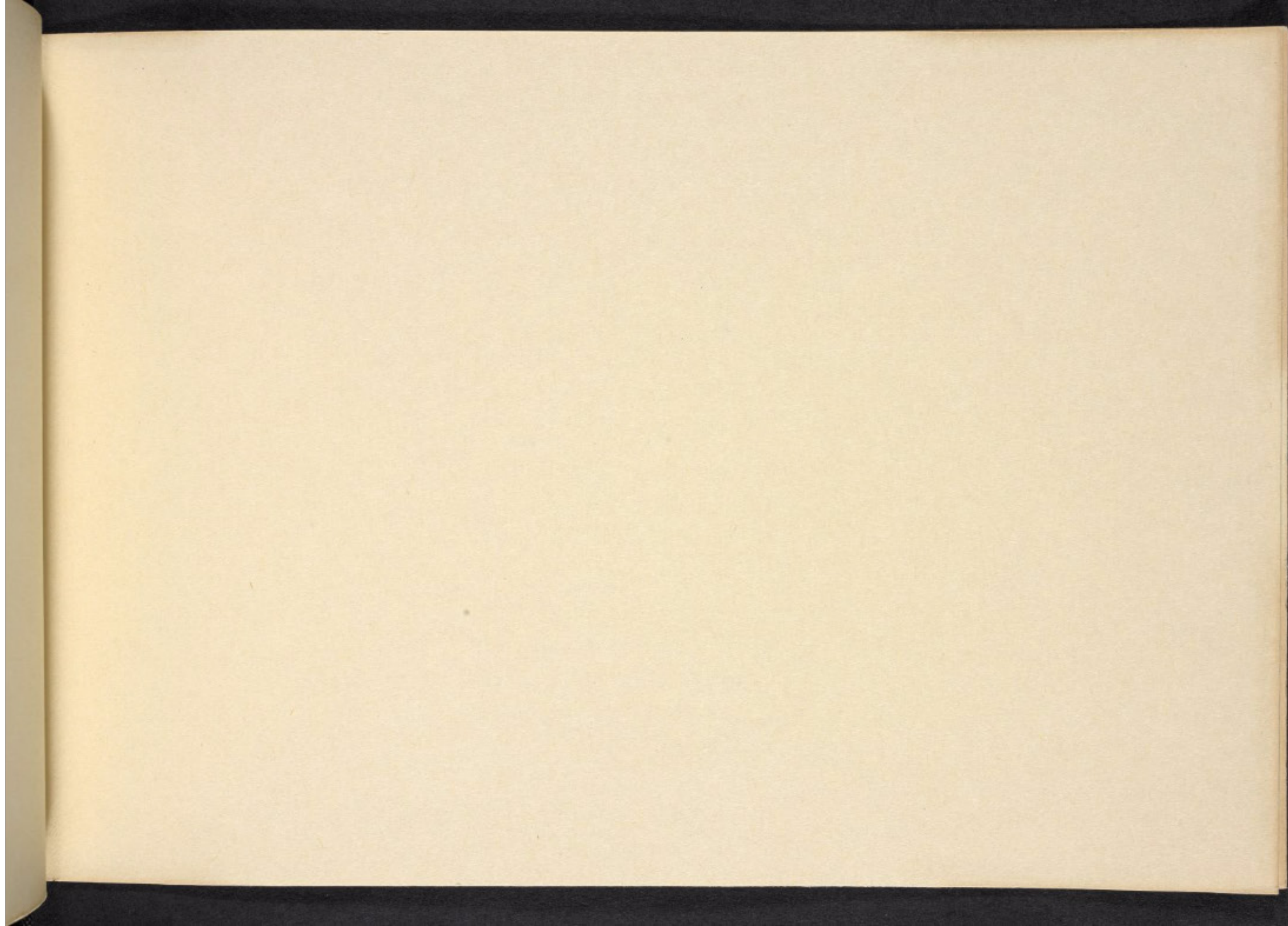
of MS. no. ROYAL APPENDIX 58

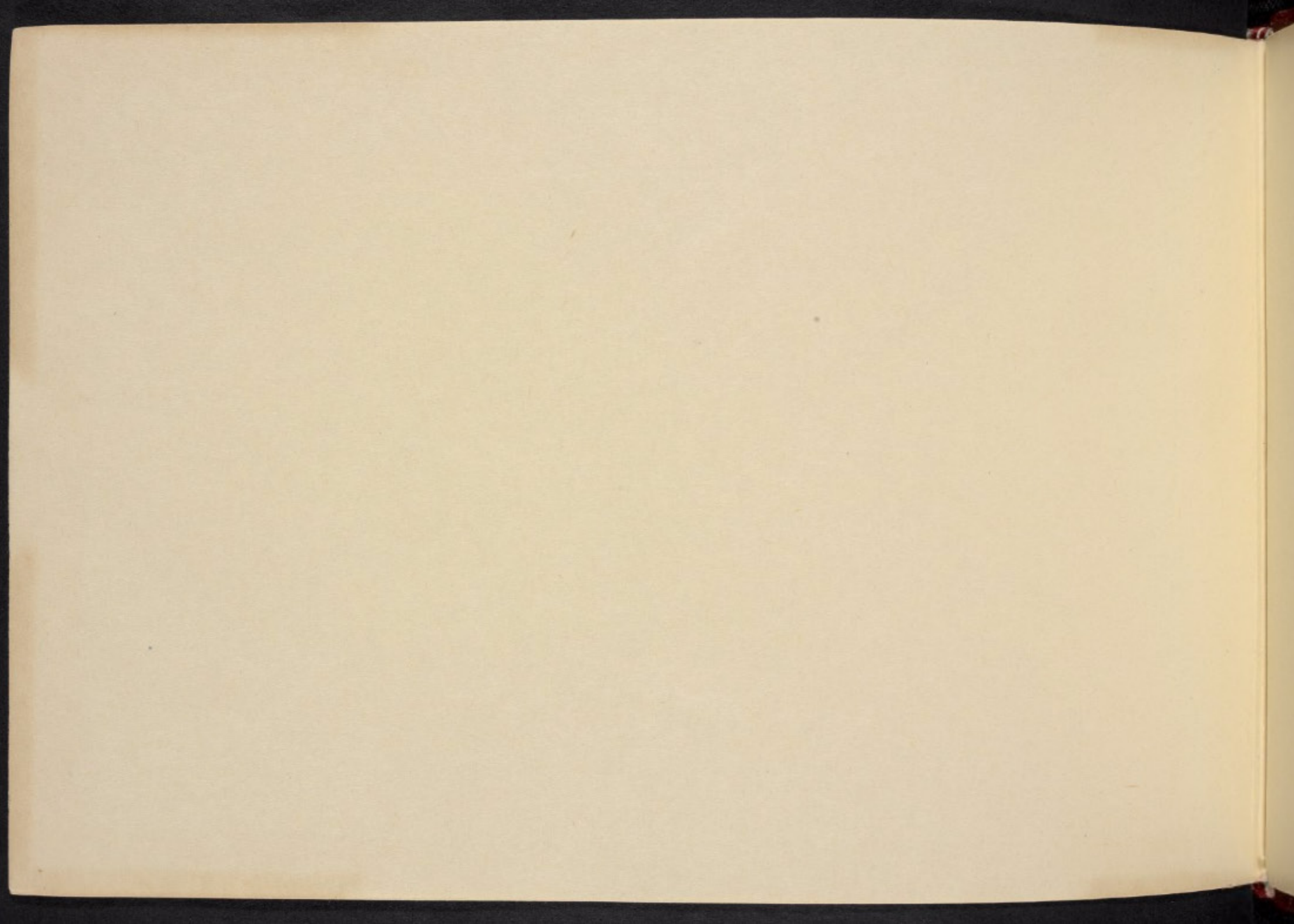
Date	Particulars	Name
12.7.77	Examined after Binding	M.J.

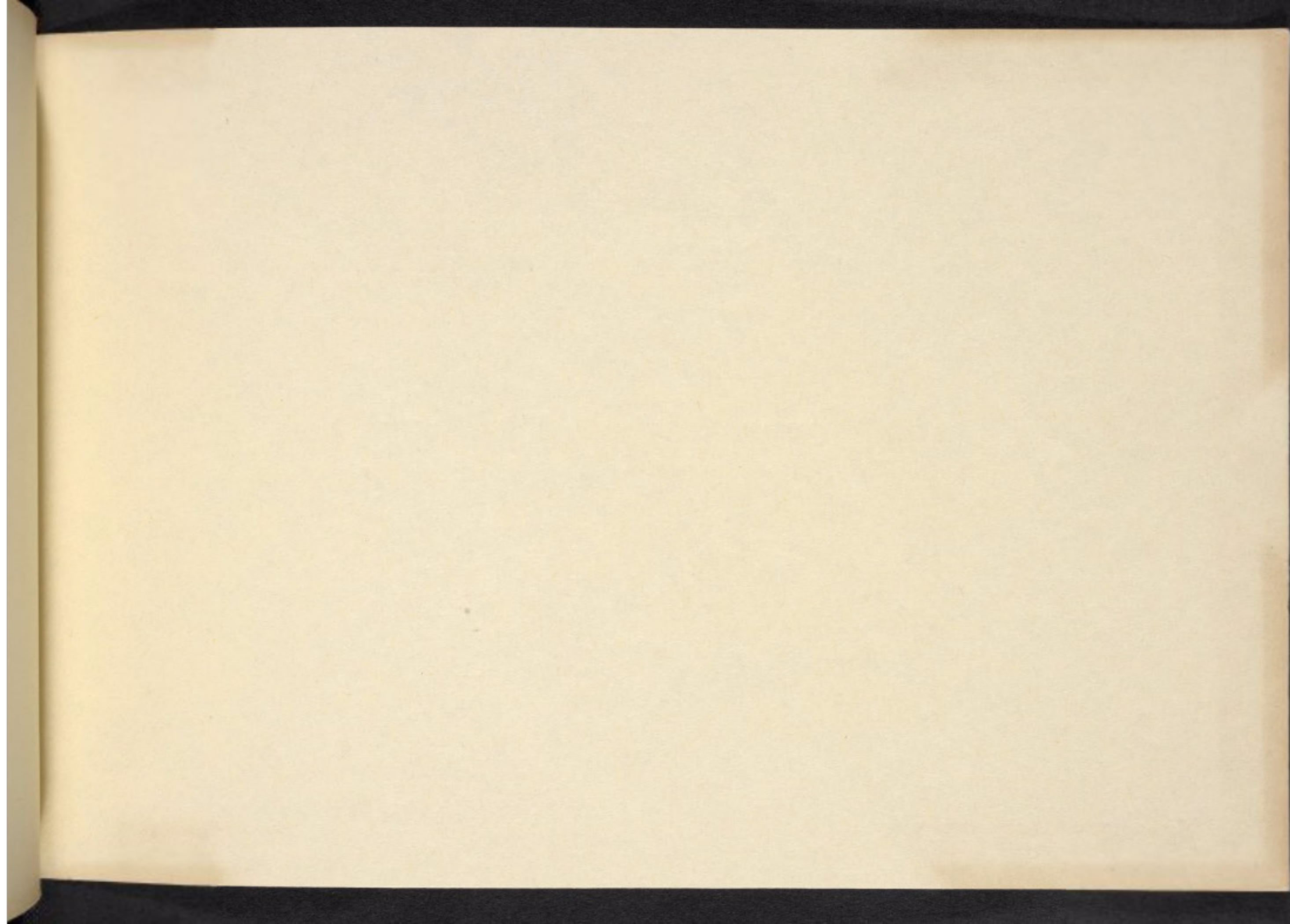
5361 D.730910 5M 9/70 T.P. Gp.794

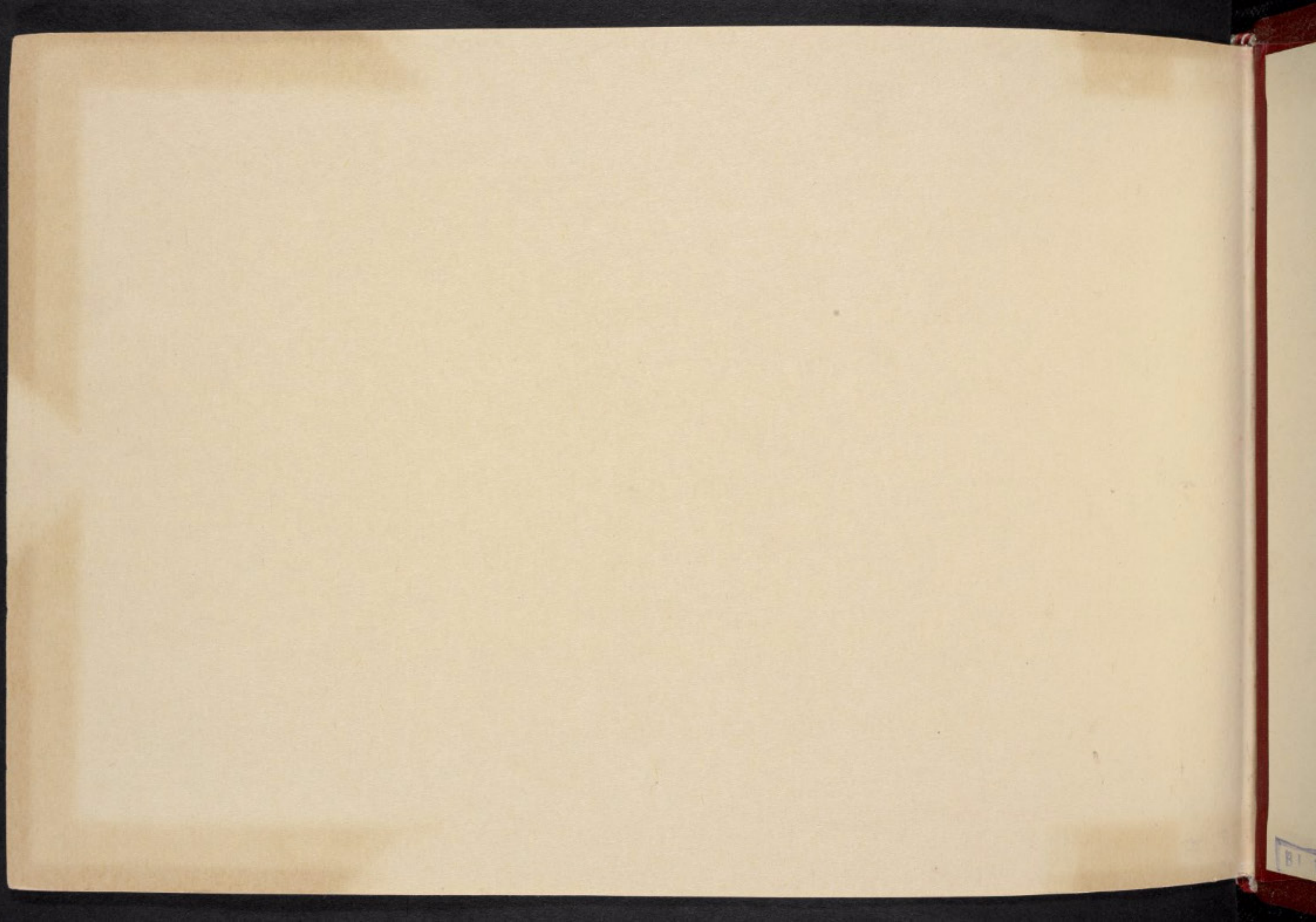




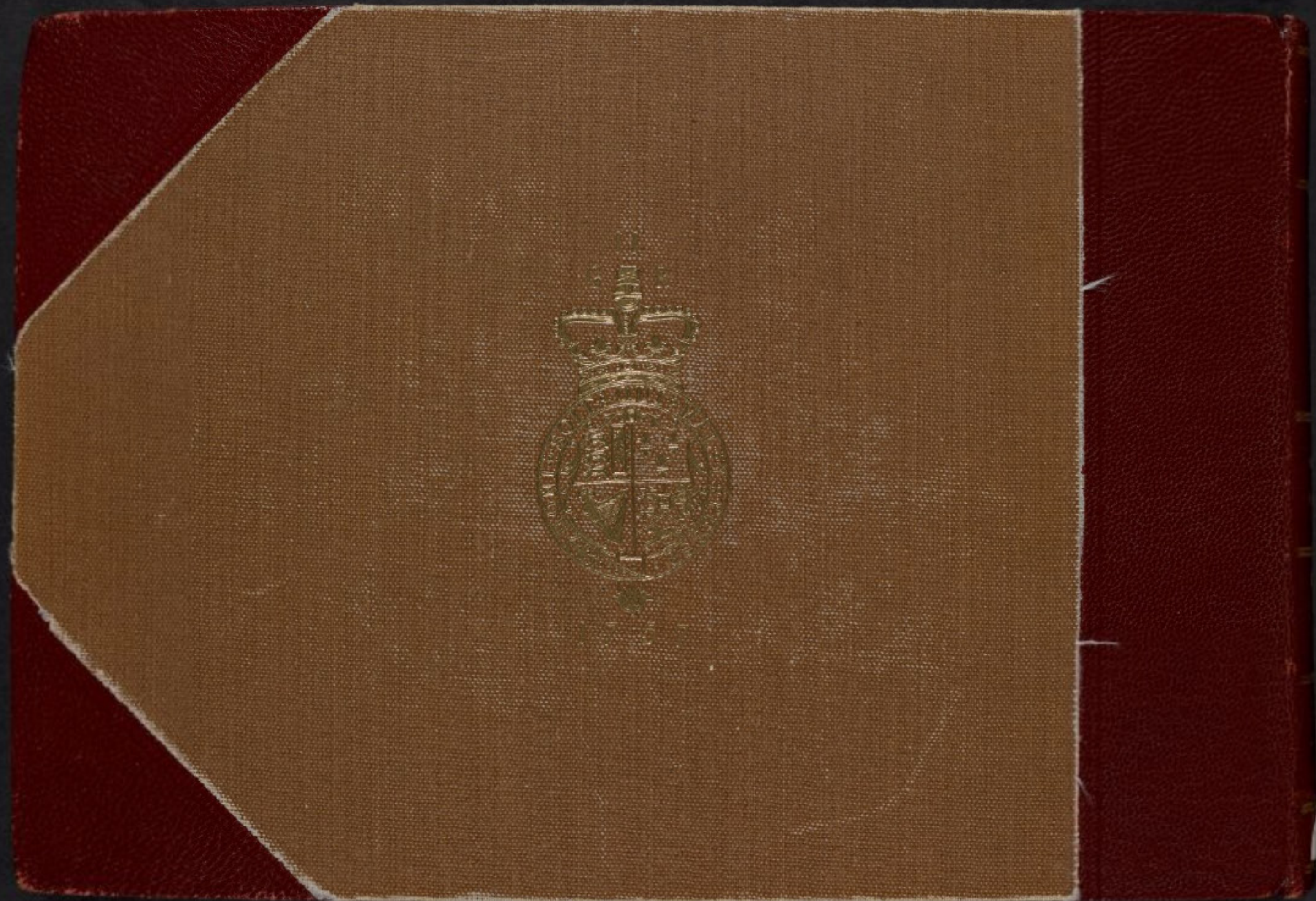








B1 1977





VOCAL
AND
OTHER
MUSIC.
EARLY
XVI
CENT

BRITISH
LIBRARY

ROYAL
APPX.

58



SB