

## L'Amour de Moy

fol. 7<sup>v</sup> - 9<sup>r</sup>

Anonymous

[Cantus] (part 1 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

La mor de moy

5

10

15

20

25

30

35

40

45

Detailed description: This is a musical score for a cantus part. It consists of ten staves of music, each starting with a measure number (5, 10, 15, 20, 25, 30, 35, 40, 45). The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line at the end of the tenth staff.

## L'Amour de Moy

fol. 7<sup>v</sup> - 9<sup>r</sup>

Anonymous

Contra (part 2 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

La mor de moy

3 5 10 2 4 25 30 35 40 45

## L'Amour de Moy

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Anonymous

Contra (part 2 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

The image shows a musical score for the part 'Contra' of 'L'Amour de Moy'. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is in a common time signature (C). The lyrics 'La mor de moy' are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines. Measure numbers 3, 5, 10, 2, 4, 25, 30, 1, 35, 1, 40, and 45 are indicated above the staves. The piece concludes with a double bar line at the end of the tenth staff.

La mor de moy

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Anonymous

Tenor (part 3 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

The image shows a musical score for the Tenor part (part 3 of 4) of the piece 'L'Amour de Moy'. The score is written in a single system with seven staves. The first staff begins with the lyrics 'La mor de moy' and a measure rest marked with a '2'. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. Measure numbers 2, 5, 10, 15, 20, 30, 35, 40, and 45 are indicated above the staves. The piece concludes with a double bar line at the end of the seventh staff.

## L'Amour de Moy

fol. 7<sup>v</sup> - 9<sup>r</sup>

Anonymous

Bassus (part 4 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)