

O zentil malonna mia da voy fazo pa tanta lacrimato

A- dio adio fare comando benigna dona graciosa e

pia Oyme amor oyme goia oyme oyme pa

to me cum gran doya piangendo sempvov malona mia casa.

Bologna, Bib. Univ., Codice mus. 2216, fo. 100, ff. 27v. The ms. is dated to c. 1440, but this piece is safely much older.

5ths and unisons on the main beats, as before: but here 3rds are used more consistently, and it may have been music like this which made people think of tuning the 3rds more consonantly. 3 = soft g. 9 = ♯, bass clef. Tempo is determined by the words (Farewell, ah me! etc.) and the sighs (short rests). $\text{H} = \bullet \bullet = \blacktriangle \blacktriangle \blacktriangle$. When a 3rd is followed by a unison, the 3rd is normally minor: in this piece $\left\{ \begin{smallmatrix} e-d \\ c-d \end{smallmatrix} \right\}$ becomes $\left\{ \begin{smallmatrix} e-d \\ c\sharp-d \end{smallmatrix} \right\}$.