

Cantiga 32

♩ = 320

Refrain



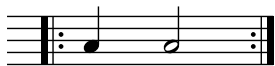
Stanza



(refrain repeats)



Suggested drum beat



Cantiga 119

♩ = 400

Refrain

The Refrain section consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with a final phrase ending in a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, ending with a quarter note and a quarter rest.

Stanza

The Stanza section consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The melody is composed of quarter and eighth notes, with a final phrase ending in a quarter note followed by a quarter rest. The second and third staves continue the melody with similar rhythmic patterns, ending with a quarter note and a quarter rest.

Cantiga 131

♩ = 220

Refrain

The Refrain section consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with a final phrase ending in a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, ending with a quarter note and a quarter rest.

Stanza

The Stanza section consists of five staves of music. The first staff begins with a double bar line and a repeat sign. The melody is composed of quarter and eighth notes, with a final phrase ending in a quarter note followed by a quarter rest. The second and third staves continue the melody with similar rhythmic patterns, ending with a quarter note and a quarter rest. The fourth and fifth staves continue the melody with similar rhythmic patterns, ending with a quarter note and a quarter rest.

Cantiga 139

$\text{♩} = 250$
Refrain
f



Stanza
ff



(refrain repeats)



Suggested drum beat



Notes: I agree with Chris Elmes' transcription here.
This song has a galliard rhythm.

Cantiga 196

♩ = 200

Refrain



Stanza



(repeat of refrain)

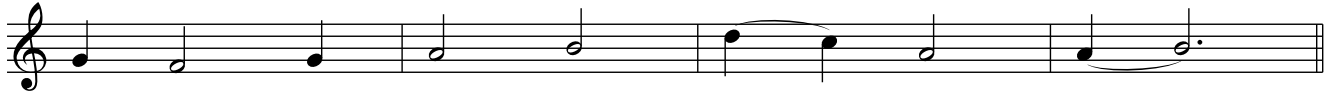


Notes: I almost entirely agree with Chris Elmes' transcription here.

Cantiga 214

♩ = 300

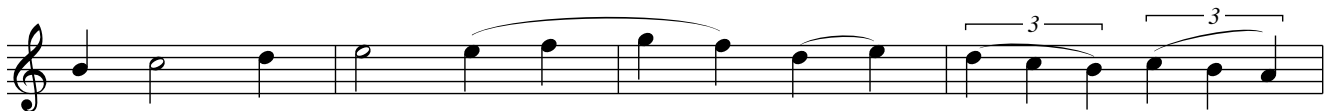
Refrain



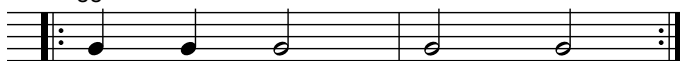
Stanza



(refrain repeats)



Suggested drum beat



Cantiga 225

♩ = 220

Refrain

The first system of the Refrain consists of two staves in 4/4 time. The upper staff contains a melody of quarter notes and eighth notes, with some notes beamed together. The lower staff contains a bass line of quarter notes and eighth notes, with some notes beamed together. The system ends with a double bar line.

The second system of the Refrain consists of two staves in 4/4 time. The upper staff continues the melody from the first system. The lower staff continues the bass line. The system ends with a double bar line.

Stanza

The Stanza consists of two staves in 4/4 time. The upper staff begins with a repeat sign (double bar line with dots) and contains a melody of quarter notes and eighth notes. The lower staff contains a bass line of quarter notes and eighth notes. The system ends with a double bar line.

(refrain repeats)

The first system of the repeated Refrain consists of two staves in 4/4 time. The upper staff contains a melody of quarter notes and eighth notes, with some notes beamed together. The lower staff contains a bass line of quarter notes and eighth notes, with some notes beamed together. The system ends with a double bar line.

The second system of the repeated Refrain consists of two staves in 4/4 time. The upper staff continues the melody from the first system. The lower staff continues the bass line. The system ends with a double bar line.

Cantiga 245

♩ = 200

Refrain

The Refrain section consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a 12/16 meter signature. The music is written in a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. The melody is characterized by a mix of eighth and sixteenth notes, with some longer note values.

Stanza (latter half of refrain repeated)

The Stanza section consists of four staves of music. It begins with the latter half of the refrain, which is then repeated. The notation is similar to the refrain, using a single melodic line with various note values and rests.

(refrain repeats)

The repeated Refrain section consists of four staves of music, identical to the first Refrain section. It begins with the same time and meter signatures and contains the same melodic line.

Suggested drum beat

The suggested drum beat is shown on a single staff with a treble clef. It consists of a sequence of notes: a quarter note, followed by two eighth notes beamed together, followed by another quarter note. This sequence is repeated twice, with repeat signs at the beginning and end.

Notes: There may be a further trick to line 3 (and repeats) that I've missed.

Cantiga 288

♩ = 200

Refrain



Stanza



(refrain repeats)



Suggested drum beat



Notes: A bit of Da-dum-baDa-dum-ba on the drums gives this little tune some drive.

Li jolis maus ke jou senc
(The pleasant pain that I feel)

Adam de la Halle

$\text{♩} = 220$

Li jo - lis maus ke jou senc ne doit mi - - e
ke de chan - ter me doi - - e plus te - - nir,
car j'aim de cuer, s'ai pen - - sée en - voi - si - - e
et boin e - spoir por lon - - ge - - ment souf - - frir.
Ne ja de moy n'iert ma da - me pro - - y - - e,
car a mer - - vei - - lle re - - mir
com - - ment nus a cuer d'o - ir
que sa da - me l'e - scon - - di - - e.

Notes: There are several more verses.

The rhythm given here is somewhere between educated guesswork and pure invention.

Pour koy se plaint d'Amour nus?
(Why does anyone complain about Love?)

Adam de la Halle

$\text{♩} = 200$



Pour koy se plaint d'A-mour nus? mais A-mour se de-ust plain-dre,
car e-le rent as-sés plus, c'on ne puist par sens a-tain-dre,
ne par biel sier-vir. Or veut on sans de-sier-vir,
re-cou-vrer joie er a-mi-e, et ki ne l'a-lues k'il pri-e,
si mes-dist d'A-mor, et de tele u on-kes jor,
ne trou-va fors cor-toi-si-e.

Notes: There are several more verses.

The rhythm given here is somewhere between educated guesswork and pure invention.

Glorieuse Virge Maria (Glorious Virgin Mary)

Adam de la Halle

$\text{♩} = 220$

Glo - ri - eu - se Vir - ge Ma - ri - e, puis que vos ser - vi - ces m'est biax
et je vous al en - co - ra - gi - e, fais en se - ra uns cans nou - viaus

de moi, ki cant com chius ki pri - e, de ses faus er - re - ments a - i - e,

cier com - pe - rai mes a - - viaus, quant de ju - gier se - ra fais li a - piaus,

se d'ar - - gu - mens n'es - tes pour moi gar - ni - - - e

Notes: There are several more verses.

The rhythm given here is somewhere between educated guesswork and pure invention.