

Cantiga Prologue

♩ = 250

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a repeat sign and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment of half notes. The dynamic marking *mp* is placed below the first measure of the lower staff.

The second system continues the musical notation with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

The third system continues the musical notation with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

The fourth system continues the musical notation with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

The fifth system continues the musical notation with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

The sixth system concludes the musical notation with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various note values and rests, maintaining the 4/4 time signature and one-flat key signature. The system ends with a double bar line and repeat dots.

Cantiga 32

♩ = 320

Refrain



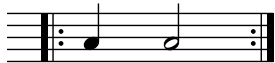
Stanza



(refrain repeats)



Suggested drum beat



Cantiga 57

♩ = 240

Refrain

The Refrain section consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a 12/16 time signature. The melody is written in a single line with various note values including minims, crotchets, and quavers, some with slurs and accents. The second and third staves continue the melodic line.

Stanza

The Stanza section consists of seven staves of music. The melody continues from the Refrain section, featuring a mix of note values and rests. The notation includes slurs and accents to indicate phrasing and emphasis. The section concludes with a final cadence on the seventh staff.

Cantiga 63

♩ = 220

Refrain

The Refrain consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff continues the melody, ending with a whole note.

Stanza

The Stanza consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody, ending with a whole note.

Notes: Seven bar phrases. Seems like a 4-3 grouping.

Cantiga 119

♩ = 400

Refrain

The Refrain consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody, ending with a whole note.

Stanza

The Stanza consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody. The third staff continues the melody, ending with a whole note.

Cantiga 131

♩ = 220

Refrain



Stanza



Cantiga 139

$\text{♩} = 250$
Refrain
f



Stanza
ff



(refrain repeats)



Suggested drum beat

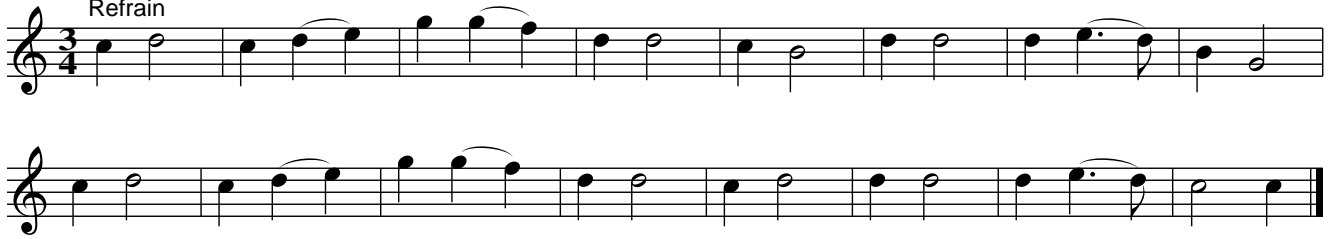


Notes: I agree with Chris Elmes' transcription here.
This song has a galliard rhythm.

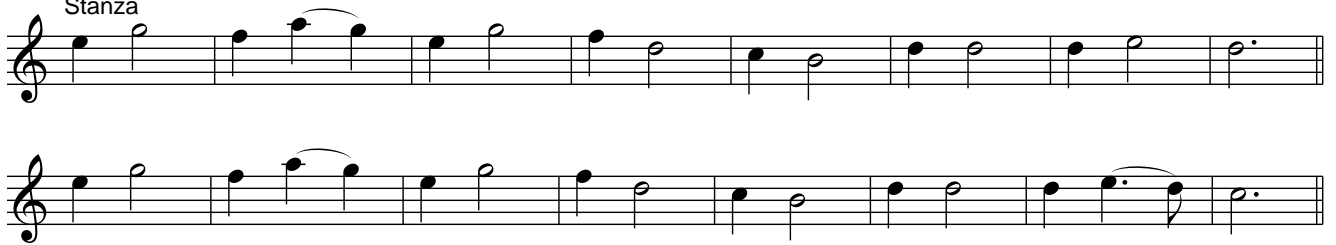
Cantiga 164

♩ = 350

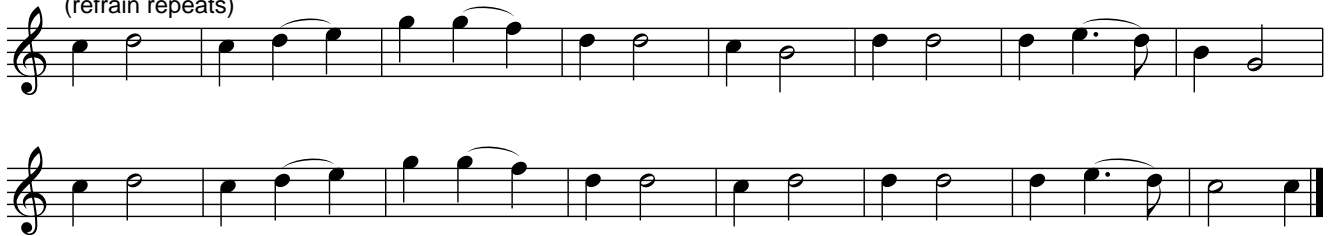
Refrain



Stanza



(refrain repeats)



Suggested drum beat



Notes: I agree with Chris Elmes' transcription
Adding slurs produces a nice effect

Cantiga 196

♩ = 200
Refrain



Stanza



(repeat of refrain)

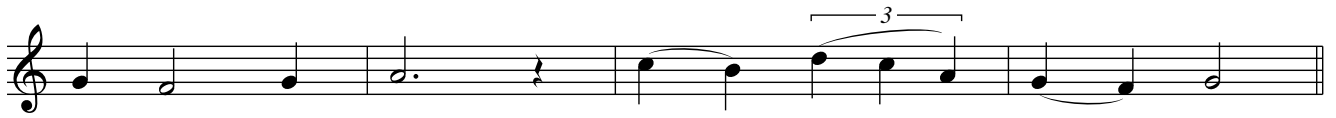
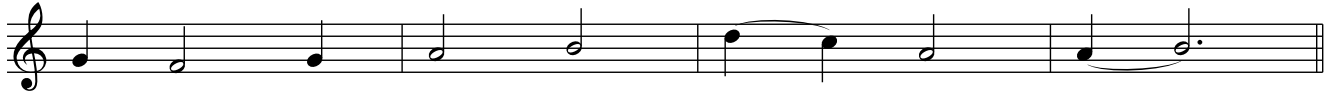


Notes: I almost entirely agree with Chris Elmes' transcription here.

Cantiga 214

♩ = 300

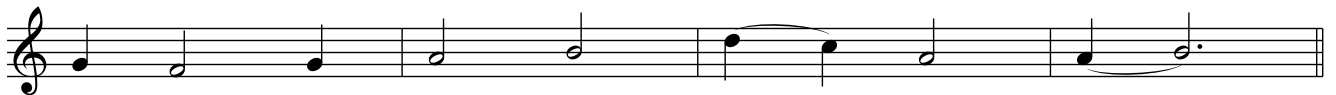
Refrain



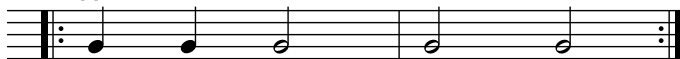
Stanza



(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 a slur over the final two measures. The lower staff contains a bass line of quarter notes and eighth notes.

The second system of the Refrain consists of two staves in 4/4 time. The upper staff continues the melody with eighth notes and quarter notes. The lower staff continues the bass line with quarter notes and eighth notes.

Stanza

The Stanza consists of two staves in 4/4 time. Both staves begin with a double bar line and repeat dots. The upper staff contains a melody of quarter notes and eighth notes. The lower staff contains a bass line of quarter notes and eighth notes.

(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 a slur over the final two measures. The lower staff contains a bass line of quarter notes and eighth notes.

The second system of the repeated Refrain consists of two staves in 4/4 time. The upper staff continues the melody with eighth notes and quarter notes. The lower staff continues the bass line with quarter notes and eighth notes.

Cantiga 237

♩ = 190

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 key signature of one flat (B-flat). The melody is written in a single line. The second staff continues the melody with various note values and rests. The third staff features a series of eighth notes with a slur, followed by a quarter note and a half note. The fourth staff concludes the refrain with a final note and a double bar line.

Stanza

The Stanza section consists of two staves of music. The first staff begins with a double bar line and a repeat sign, followed by a melody of quarter and eighth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

(refrain repeats)

The repeated Refrain section consists of four staves of music, identical to the first Refrain section. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody is written in a single line, continuing with various note values and rests, and concluding with a final note and a double bar 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, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note, all with stems pointing up. The sequence ends with a double bar line and repeat dots.

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 time 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. The first staff ends with a repeat sign. The second and third staves continue the melody, and the fourth staff concludes the refrain with a final note and a repeat sign.

Stanza (latter half of refrain repeated)

The Stanza section consists of four staves of music. The first staff begins with a treble clef and a repeat sign. The music is written in a single melodic line, following the same notation style as the refrain. The melody is a variation of the refrain, starting with a longer note value. The first staff ends with a repeat sign. The second and third staves continue the melody, and the fourth staff concludes the stanza with a final note and a repeat sign.

(refrain repeats)

The repeated Refrain section consists of four staves of music. The first staff begins with a treble clef and a repeat sign. The music is written in a single melodic line, identical to the first four staves of the Refrain section. The first staff ends with a repeat sign. The second and third staves continue the melody, and the fourth staff concludes the repeated refrain with a final note and a repeat sign.

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, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notes are beamed together and have a repeat sign 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.

D'amourous cuer voel cantur (With a loving heart I wish to sing)

Adam de la Halle

♩ = 220

D'a - mou - rous cuer voel can - ter, por a - voir a - i - - e,
n'os au - tre - ment re - cla - mer, ce - li ki m'o - bli - e,

dont ne me por - roie os - - ter, com - ment c'on m'ait as - sa - li,

moy voelle ou non a a mi, tant l'ai en - cie - re - - e

et tant m'i sont a - bie - li, li pen - ser

Notes: There are several more verses.

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

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.

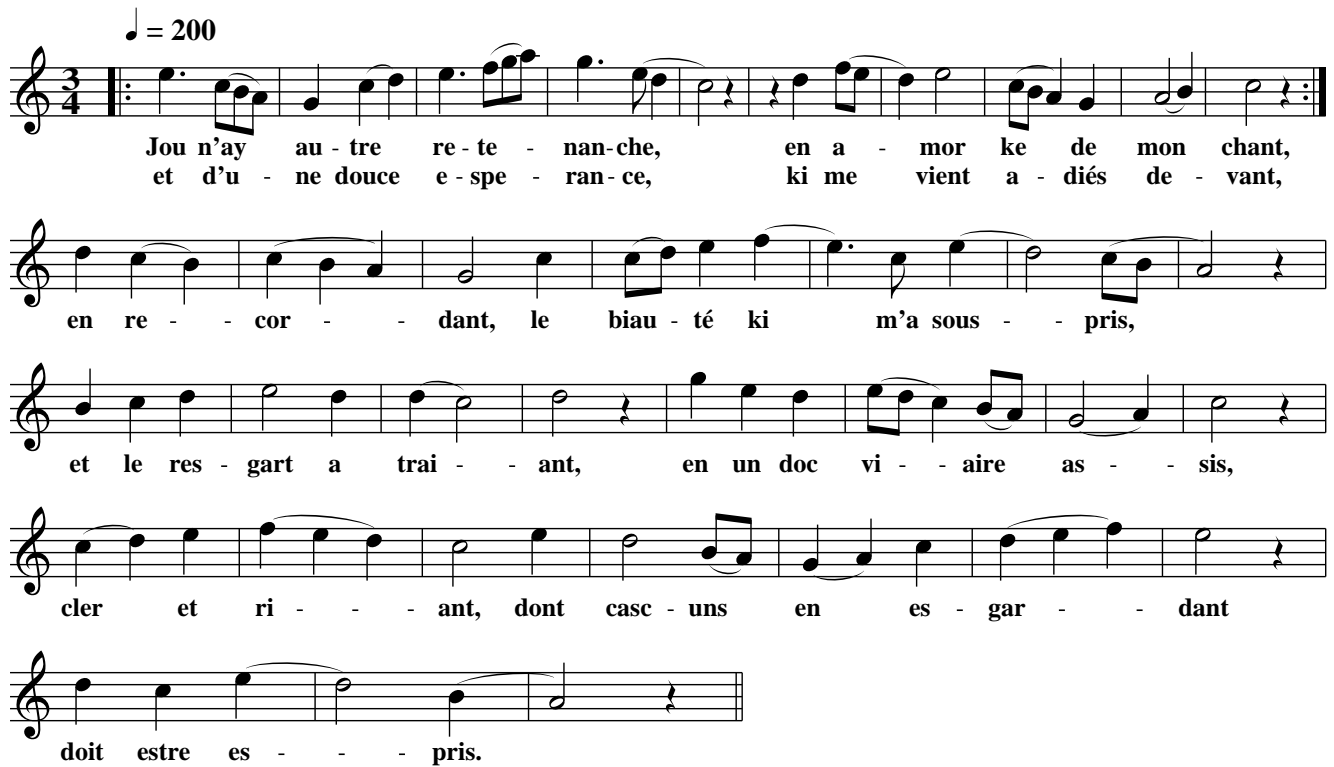
Notes: There are several more verses.

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

Jou n'ay autre retenanche
(I have no other reward)

Adam de la Halle

$\text{♩} = 200$



Jou n'ay au-tre re-te-nan-che, en a-mor-ke de mon chant,
et d'u-ne douce e-spe-ran-ce, ki me vient a-diés de-vant,
en re-cor-dant, le biau-té ki m'a sous-pris,
et le res-gart a trai-ant, en un doc-vi-aire as-sis,
cler et ri-ant, dont casc-uns en es-gar-dant
doit estre es-pris.

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.

Tant me plaist vivre en amoureux dangier
(It pleases me so much to live in the power of love)

Adam de la Halle

$\text{♩} = 210$

Tant me plaist vivre en - - a - mou - reus dan - - geur,
qu'a pain - nes ai pen - sée a guer - re - don,
si ne chant pas pour mes maus a - le - - gier,
quar je n'en plaing fors la ma - - le foi - son.
Tra - vail qui plaist me doit on par rai - - son, con - ter pour ha-schi-e:
li mal d'a - mou - rou-se vi - e, ne me font fors cha - ti - - llier,
de joie et de de - si - rier, sans pen - ser nu - le fo - li e.

Notes: There are several more verses.

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

Or voi jou k'il souvient Boune Amour de mi
Now I see that Good Love remembers me

Adam de la Halle

$\text{♩} = 180$

Or voi jou bien k'il sou - vient Boune A - mour de mi,
car plus as - pre - ment me tient c'ainc mais ne sen - ti.
Ã ou m'a le cuer es - jo - - - i de can - ter:
en - si doit a - mans mo - - strer le mal jo - li.

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.