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¶ Carminum quæ Chely vel Testudine ca  
NVNTVR, DVARVM, TRIVM, ET QVATVOR PARTIVM,  
Liber Primus.

¶ Cum breui Introductione in usum Testudinis.

¶ Omnia recens & eleganter quam antea unquam impressa.



¶ LOVANII,  
Apud Petrum Phalesium bibliopolam iuratum, Anna Domini  
M. D. XLVII.  
Cum gratia & priuilegio Cæs. Ma. ad triennium,

**C**AESARIS priuilegio cautum est ne quis h[ic] ex  
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lii à Cæ. Ma. concessis.

Subsignauit Philippus de Lens

Tribus uocibus	Tria Præludia	b i	b ii	b iii	¶ Regestum huius operis	¶ Quatuor uocibus	Il me souffit.
Die lufstelycke mey		b	iii		Helas amys'		
Iay mis mon cuer.		b	iiii		Aupres de uous		
Damours ie suis desherite		b	iiii		Ick seg adieu		
Amour uault trop.		C	i		Vng gay bergier		
Dolent depart		C	i		Le content est riche		
Ces facheulx sortz		C	ii		Plosurez mes yeulx,		
Il me souffit		C	ii		Iamais naymeray masson		
Dont uient cela		C	iei		Pour ung petit coup		
Le cuer est bon	C iii	C	iiii		Sur tous regres		
Languir mi fault	Tous mes amz	C	iiii		Tant que uiuray		
Amys souffrez		D	i		Het is soe goet boonen sayen		
Een urolick wesen		D	i		Or sus a coup.		
Languir.		D	ii		Grace & uertu		
Tant que uiuray		D	ii		De mon triste		
Cest donc par moy		D	iii		Cest grand desplaisir		
Du bon du cuer		E	iiii		Gequest ben ic uan minnen		
Miia hert altiit uerlangen		E	i		Quantic cogneu		
Müns liefkens bruyn oeugen		E	ii		2. Ronde danse		

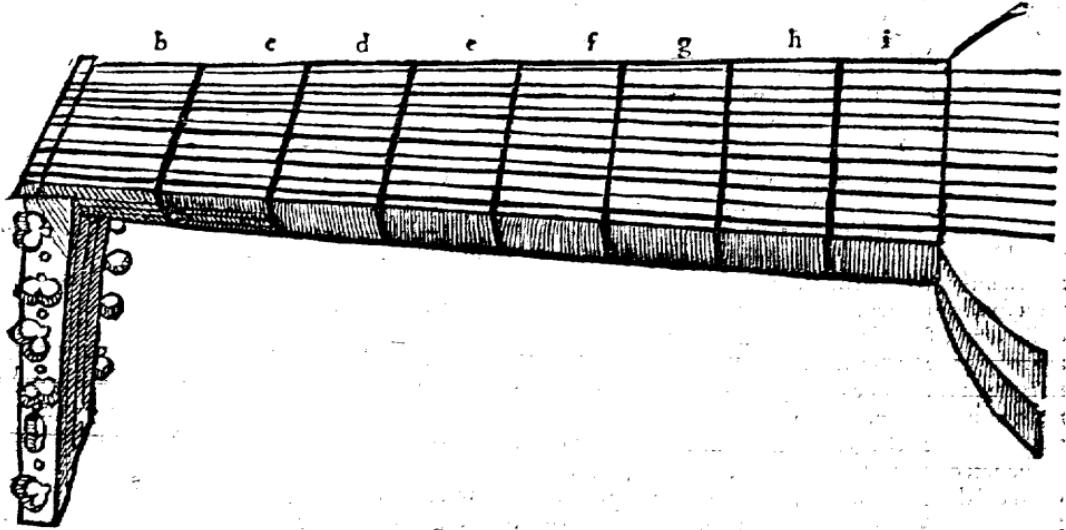
E	iii
E	iii
F	i
F	ii
F	iii
F	iii
G	i
G	ii
G	iii
G	iii
G	iii
H	i
H	i
H	ii
H	iii



**I**n introduc[t]io in v[er]sum Testudinis:

T autem Musices candidatis & minoribus sumptibus & breuiori tempore confaretars, placuit in eorum gratiam quædam præmittere, quæ alioqui à præceptoribus nō nisi longo temporis tractu, & numerato discuntur precio. Cum ergo omnis uocum modulatio, siue ea uoce fiat humana, siue instrumento quo[rum] M[usico] in duobus potissimum consistat: nempe, in intentione & remissione uocis, & in temporis certa ratione. Et uariè ista perificantur & ab artificib[us] signentur. Scire conuenit in Testudine, quam Græci Chelyn uocant, totius Musices systema, hoc est, intentionis uocum limites, sex neruis comprehendendi. Quanq[ue] sint qui septem utantur: fuerintq[ue] ueteribus tantum quinq[ue] in usu. Nos sane rationem que magis in usu est sequi maluimus, tanq[ue] commodiorem. Dixi sex esse chordas, seu neruos, quæ passim undecim conspicuntur. Hoc autem ita accipiendū est, quia bini singuli, pro uno tantum accipiuntur, ac pulsantur neruo. Itaq[ue] quinq[ue] paria, singulos ualent tantum neruos, reliquus unicus, unicum. Nec sufficiebant sex nerui isti ad omnes uocum differentias exprimendas, ni si quilibet plures haberet differentias. Itaq[ue] in collo Testudinis siue manubrio, spacia quædam certis distincta interuallis, intercurrentibus chordis cernuntur, quibus sinistræ manus digit[i] applicati, pulsante dextra, uarie fiunt sonorum intentiones & remissiones. Signantur h[ic] spacia plerique in Testudine septem trāsuerſis chordulis, aut ad summum octo: quibus alii nonnunq[ue] addunt duo aut tria spacia, eaq[ue] digitorum sinistræ manus artificioſa applicatione fingunt. Sex igitur has chordas seu neruos, nos hoc in libello quinq[ue] lineis expressimus, ita ut prima linea seu suprema, primū significet neruum, qui in Testudine est minime & sono acutissimum: secunda, secundum: ac ita deinceps. Sextum uero neruum non integra linea notauiimus, ut facilius numeris in promptu esset, sed breuibus lineolis simul cum literis productis. Spacia uero in collo notata, literis per alphaberti ordinem signantur, hoc modo: a, b, c, d, e, f, g, h, i, k, l. Significat igitur tibi litera spaciū cui digitum sinistræ manus applicare oportet. Linea herō, cui litera inscripta est, neruum notat quem de xtræ manus digito aut pollice pulsare oportet, & cui etiam digitus sinistræ manus in spacio dicto, apponi exacte debet. Cum autem duæ, tres, aut plures literæ sibi inuicem respondent, ac supra inuicem uno ordine collocauntur, tum simili duos, tres, plures uero pulsare conuenit, simulq[ue] tot spaciis digitos sinistræ manus applicare, quot literæ sunt numero: nisi cùm litera a, ponitur. Hac enim litera neruum illum pulsandum notat.

quem linea cui a, inheret, significat: nullo apposito sinistram manus digito. Sic igitur habes & literarum & linearum significaciones expressas, per quas omnes uocum differentiae perficiuntur. Quae ut melius intelligantur, subiecimus schema manubrii ipsius Testudinis, cum neruis & tonoruni interuallis signatis.



## QUOTUS INVENIENDI TONOS.

**D**Einceptus uero addidimus tabulam totius systematis: hoc est, quibus modis omnes cantus differentiae exprimantur in Testudine, facto initio ab ima parte. Quae res commodissima est pro eis qui ex cantu carmina in Testudinis usum traducere uolunt. Videre enim licet de quoque tono, in quo nero uero querendus, & quo spacio: & in quibusdam unustonus, duobus tribusue modis in Testudine exprimi potest: ut indicant duæ, tresue literæ sibi mutuo loco eodem respondentes. Hoc autem ita fieri necesse est, ut cùm duo toni in unum nero uimum incident, tum alter in alio haberit possit, aliqui deficeret aliqua carminis pars. Posunt quoque variis modis huiusmodi Musices scalæ in Testudine exprimi: nam interim G ut, statim in secundo nero baritonorum, aliquando G sol re ut in tertio, qui est quartus à supremo: atque hoc fit pro carminis natura & commoditate. Nos uero uulgatissimum, commodissimum, atque uisitissimum modum subiuximus, ex quo reliqui facile colligentur.

# DE TEMPORE ET PAVSI.



Am uero temporiū est de temporis mensura rem totam in compendium contrahere: cuius secundum locum diximus esse in Musica. non enim parum elega utræ addit harmonia ipsa celeritatis & tarditatis cantus variatio. Hac siquidem magnopere animi mouentur auditorum, in quemcunq; adfectum tandem placuerit: Ita tristes animi motus lentis graib; q; prouocatur cantibus. Contrà ad hilaritatem, concitantur animi concitatori musica. Verum nos potius notas hoc loco explicabimus temporis seu mensuræ cantus. Quoniam uero Testudinis so- rentiis, quam uocalis illa. Hic enim neq; maximarum, neq; longarum, nec breuirum usus est, ob causas iam dictas: sed longissimum tempus semibreui notatur. atq; huius moram uocamus tempus unum in Testudine, & metimur illud pulsu: mo manus aut pedis. Scribitur autem tale tempus hoc signo. Iam hoc tempus uariè sub diuiditur, primū in duo: atq; tales notæ sic explicantur, Tales enim duas notæ haec sunt, quæ & coniunctæ sic scribuntur Sufficiebant haec notæ temporisq; distinctiones ad harmonia suauitatem: uerum elegancia artificium alias insuper addidit. Diuiserunt ergo unum tempus in octo spacia, quorum notæ sic scribuntur, uel coniunctim sic. Tales igitur octo note uno temporis spacio omnes pulsare oportet. Quinetiam aliquando sedecim uno temporis tractu notas percurrunt quidam, tales notæ sic scribuntur. Demum & hoc scire conuenit, quod notæ quibus punctus adiacet à latere, ea augentur diuidio sui ualoris: ut haec ualeat tantum quantum istæ. Item ista, tantum quantum Atq; haec quam diximus ratio temporis est in uulgari temporis mensura, ac magis trita, quam musici imperfectam uocant. Est enim aliud tempus quod perfectum uocant, cum unum tempus exacte notas complectitur: quarum tamen singulæ rursum in binas minores diuiduntur. Et ne hoc ignores, nonnullis locis præferimus signum perfectionis tale. Hoc igitur significat ualere unum tempus, uel loco earum uel Quibus deinde respondent in ualore uel denique Et durat huiusmodi notarum ualor in omni carmine ubi signum perfecti temporis reperitur, quo usq; aliud signum imperfecti temporis occurrat tale. Cuius ualorem iam antea explicuimus.

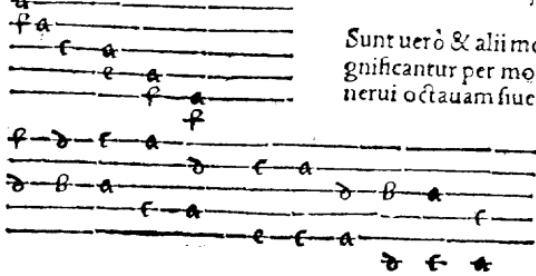
De quibus omnibus uide hic modos per mensuras distinctos, primum temporis imperfecti. Sequuntur iam temporis perfecti dimensiones distinctæ.

Si quando aliqua harum notarum occurrat, quæ sub se literam nō habet aliquam, illa tantisper cestandum, esse significat, quantum ipsa in cœtu temporis occuparet. Sic enim paucas solemus notare. His igitur modis contenta est Testudo. Nec enim ad harmoniam multum faciunt aliae de modo maiori minori, ac aliis huiusmodi apud Musicos distinctiones, quæ magis artifices excogitarunt, quam natura docuit. Quamobrem haec sufficere pro introductione merito debent. Reliqua enim quæ ad elegantiam & artificiam spectant, usu frequenti, & indicantibus artificibus addisci debent. Attamen hic quoq; uoluimus studiosis huius artis rectè consultum, pro rei ipsius modo. Adsignauimus enim hic aliquot modos applicandi digitos manubrio, sive collo testudinis. Non enim perinde est, si quando duobus tribusue spaciis applicandis sunt digitis: quibus id digitis fiat, ob id quod aliis commodiis id fieri digitis, faciliusq; inde ad sequentia trascatur, aliis uero difficultius. Aliquot tamen tantum modos subscriptimus, ex quibus reliqui colligendi sunt. Significatur: duo, medium: tria, annularem: quatuor, minimum. Quibus modis optimum est ab initio adsuefieri, ne post dediscendum sit cum temporis non parua iactura.

Sunt & alia quædam signa quæ ignorare non decet artificem [;]: repetitionem significat carminis, ab initio usq[ue] ad illum locum priusq[ue] deinceps pergatur. Hoc signum longissimum quem Testudo efficere potest, sonum exigit, cum aliqua cessatione: sive (ut vocant) pausa. In fine uero semper ponitur, eo quod ultima nota ad arbitrium longa efficitur. Literæ uero quæ adiunctum uidentur habere unicum sursum recurvum, hoc exigit, ut digitus eo in loco seruetur quietus, quo usq[ue] tempus unum completem fuit: aut quo usq[ue] necessitas inde transferre cogat.

### Modus tendendi neruos in Testudine.

**D**emum ut omnibus quibus potuimus modis, studiosis Musices prodessemus, subiunxi mus quoq[ue] modos per quos Testudinis nerui ad suam quam debent habere intensionem, intendantur. Vbi in primis minima & prima omnium, tendi debet quantum commode ferre potest. Deinde proxime sequentes duo per diatesseron distent à primo. Hoc aut cognosces, si digitum sinistræ manus applicans ad f, spaciū in secundo neruo, sonus par sit illi qui à minimo neruo editur, nullo applicato digito. Deinde uero tertium par neruorum sic tendes, ut rursum digito in f, illius nerui collocato, sonus par sit secundi nerui sono. Quartum uero par sic intendes, ut minor collocato digito in e, parem edat sonum tertio neruo. Maiorem uero per diapason, hoc est, ad octauam infra facias distare. Demum reliquos sic intendes ut digito in f, collocato, minor neruus sonum edat parem præcedenti neruo minori, quemadmodum sequens ostendit figura.



Sunt uero & alii modi examinandi per diapason, sive per octauam, qui significantur per modos hic infra annotatos. Si enim sic positis digitis recte nerui octauam sive diapason sonant, tum recte intensi erunt nerui.

Sunt tamen quædam (pauca licet carmina, quæ ob cantus necessitatem requirunt, ut sextus neruus à minimo, respondeat quarto ad octauam sive diapason: talibus præscriplus hanc orationem.

Ad descensum,

Præludium.

B

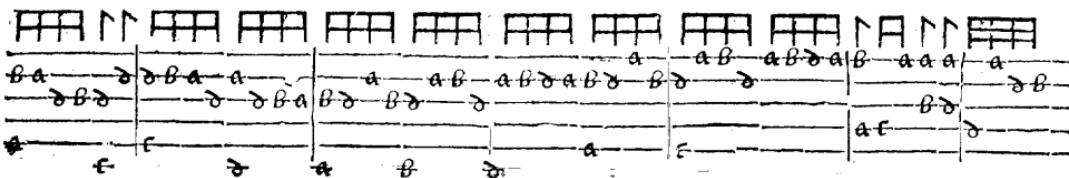
**Praeludium**

**Praeludium**

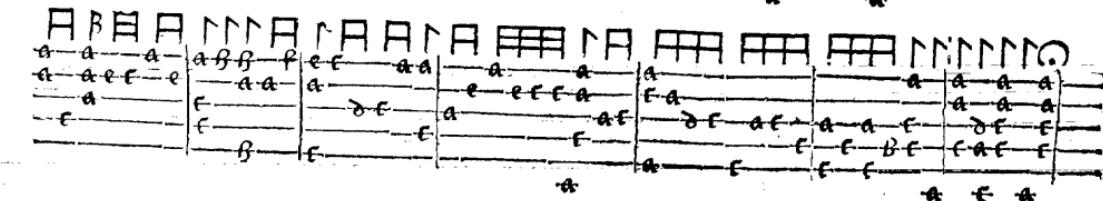
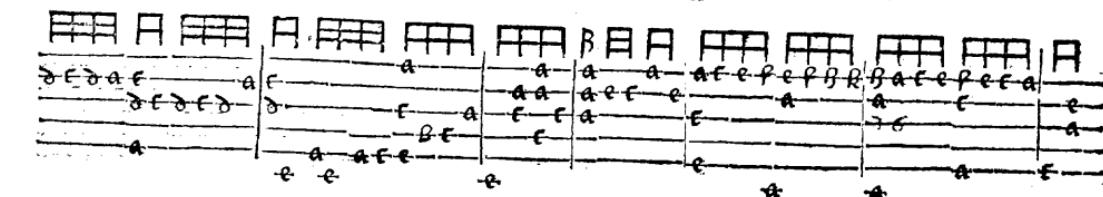
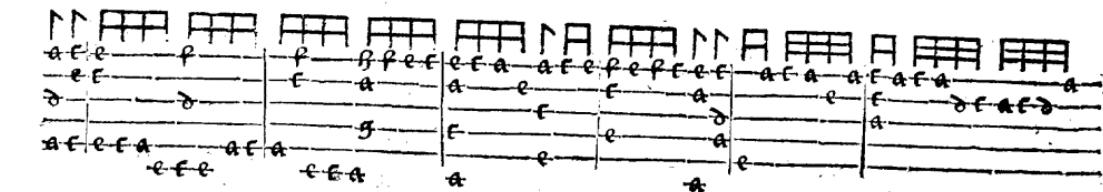
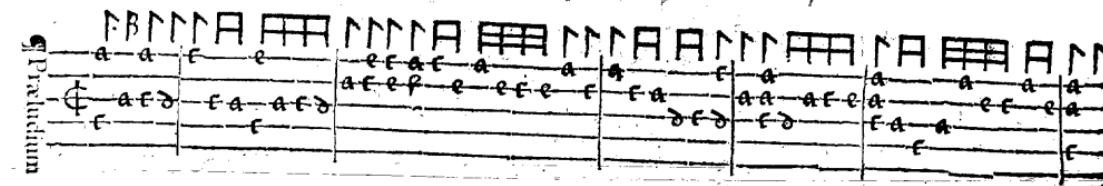
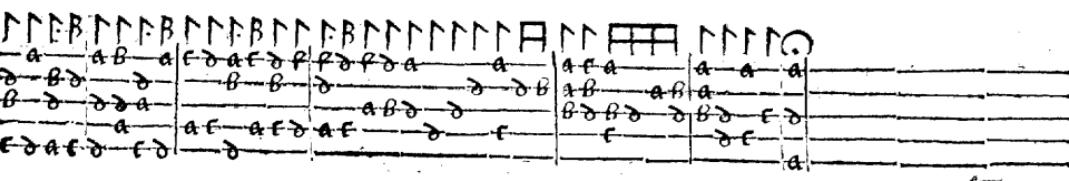
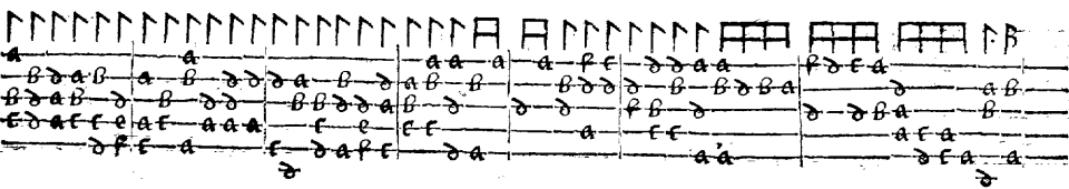
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**Praeludium**

B ii



A N T R A C



Die lustige Mey

**A**

**B**

**C**

**A**

**B**

**C**

**A**

**B**

**C**

**A**

**B**

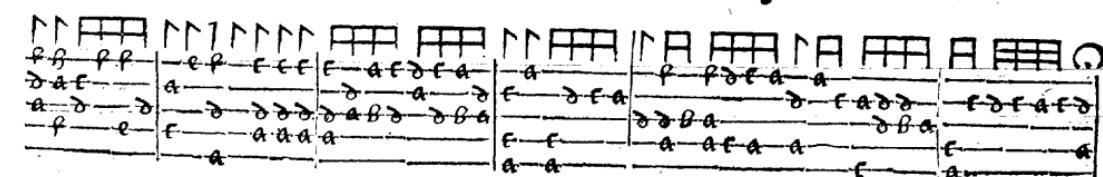
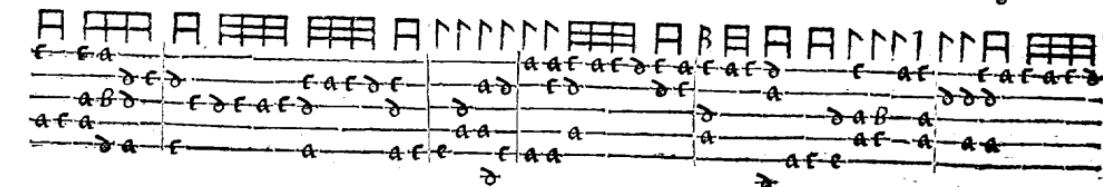
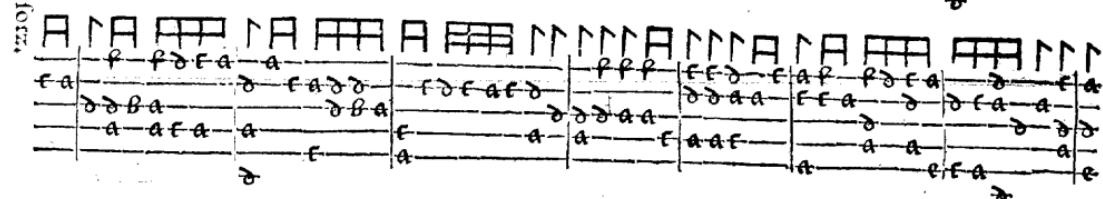
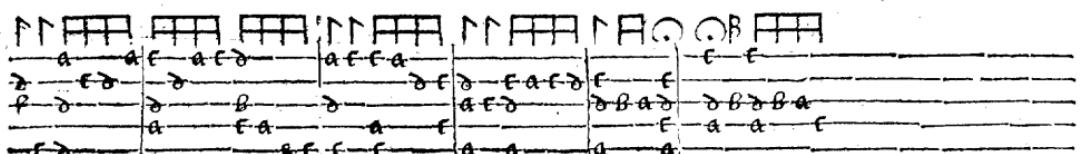
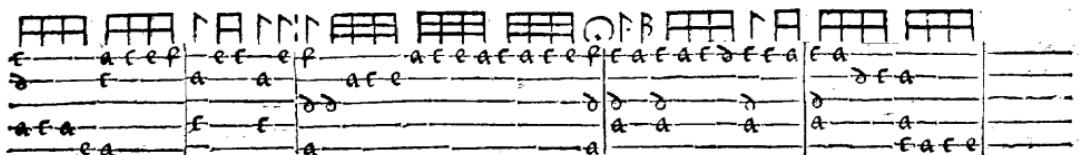
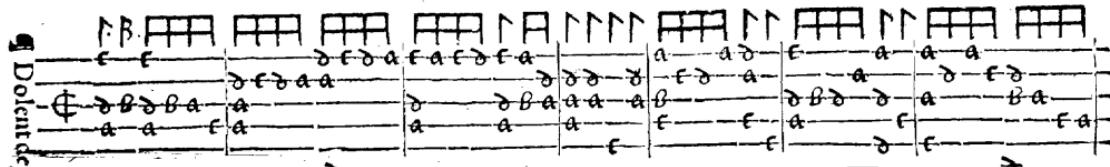
**C**

¶ Damour je suis de la vie

This section contains four staves of handwritten musical notation. Each staff consists of five horizontal lines representing strings. Above each staff is a vertical column of square note heads, followed by a series of letters (a, d, f, e, c) indicating note pitch. Below the letters are vertical stems and small horizontal dashes. Measures are separated by vertical bar lines. The first staff begins with a clef-like symbol. The fourth staff ends with a large bracket under the notes.

This section contains four staves of handwritten musical notation, continuing from the previous section. Each staff has five horizontal lines for strings, with square note heads above them and letter pitch notation below. Measures are separated by vertical bar lines. The first staff begins with a clef-like symbol. The fourth staff ends with a large bracket under the notes.

C



C ii

Dolent depart

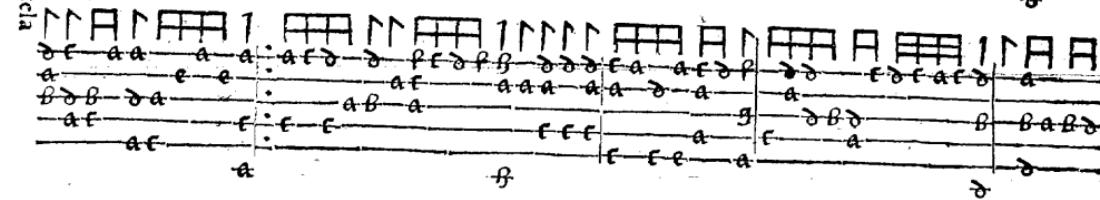
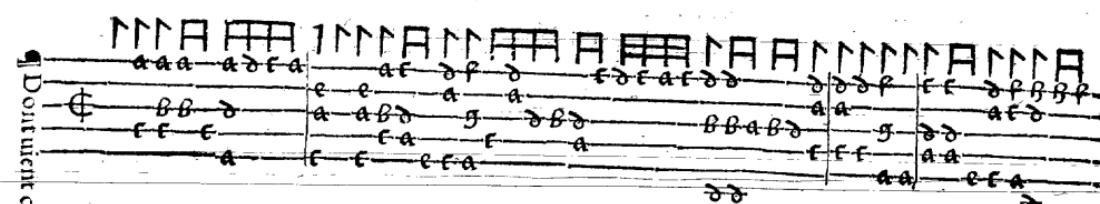
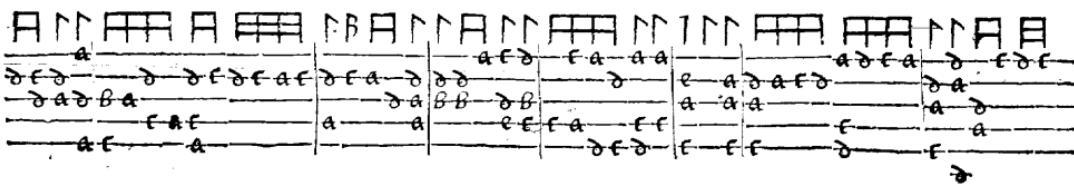
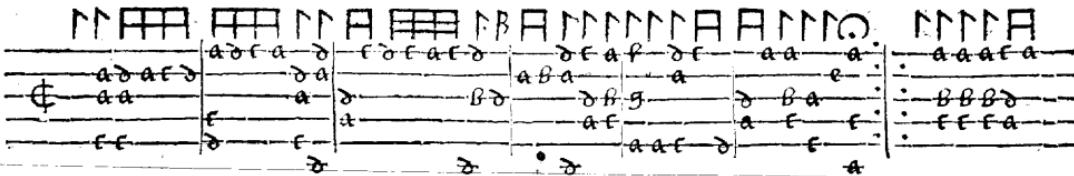
Handwritten musical score for 'Dolent depart' featuring four staves of music. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a treble clef, the second with a bass clef, and the third with a tenor clef. The fourth staff is unlabeled. The score consists of four measures per staff, with a total of 16 measures across all staves. The vocal line includes lyrics such as 'dedaa dedaa dedaa dedaa', 'd d d d d d d d', 'aa aa aa aa aa aa aa aa', and 'd d d d d d d d'. Measures 11-16 feature a mix of vertical stems and horizontal dashes.

Ces facheux loz,

Handwritten musical score for 'Ces facheux loz,' featuring four staves of music. The notation uses vertical stems and horizontal dashes. The first staff begins with a treble clef, the second with a bass clef, and the third with a tenor clef. The fourth staff is unlabeled. The score consists of four measures per staff, with a total of 16 measures across all staves. The vocal line includes lyrics such as 'ca ca ca ca ca ca ca ca', 'd d d d d d d d', 'aa aa aa aa aa aa aa aa', and 'e e e e e e e e'. Measures 11-16 feature a mix of vertical stems and horizontal dashes.

C ii

Quine souffle



Le cœur est bon

A

Le cœur est bon  
dans la nature  
et dans l'amour  
et dans l'amitié

B

Le cœur est bon  
dans la nature  
et dans l'amour  
et dans l'amitié

A

Le cœur est bon  
dans la nature  
et dans l'amour  
et dans l'amitié

B

Le cœur est bon  
dans la nature  
et dans l'amour  
et dans l'amitié

Tous mes amys

A

Tous mes amys  
sont des amis  
qui sont bons  
et qui sont gentils

B

Tous mes amys  
sont des amis  
qui sont bons  
et qui sont gentils

B

Tous mes amys  
sont des amis  
qui sont bons  
et qui sont gentils

**Languir mi**

Handwritten musical score for 'Languir mi'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'a a' and ends with 'a'. The second staff starts with 'd dfa' and ends with 'd'. The third staff starts with 'f a a' and ends with 'a'. The fourth staff starts with 'a a a' and ends with 'a'.

Handwritten musical score for 'Languir mi'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'c f d f c a' and ends with 'a'. The second staff starts with 'c' and ends with 'a'. The third staff starts with 'd' and ends with 'a'. The fourth staff starts with 'a a a' and ends with 'a'.

Handwritten musical score for 'Languir mi'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'f a d e' and ends with 'a'. The second staff starts with 'a d' and ends with 'a'. The third staff starts with 'd' and ends with 'a'. The fourth staff starts with 'a a a' and ends with 'a'.

**B**

Handwritten musical score for 'B'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'e c a d' and ends with 'a'. The second staff starts with 'd f d e' and ends with 'd'. The third staff starts with 'd b a a' and ends with 'd'. The fourth staff starts with 'a a c a' and ends with 'f'.

**Anystouifica**

Handwritten musical score for 'Anystouifica'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'f f c a a f f f' and ends with 'a'. The second staff starts with 'd d b d' and ends with 'd'. The third staff starts with 'a a f a a a f c a a' and ends with 'a'. The fourth staff starts with 'd f a d' and ends with 'd'.

Handwritten musical score for 'Anystouifica'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'd f a d e' and ends with 'a'. The second staff starts with 'd d d f f' and ends with 'd'. The third staff starts with 'c a a a f c a a' and ends with 'd'. The fourth staff starts with 'd f d b d' and ends with 'd'.

Handwritten musical score for 'Anystouifica'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'c a f d f d' and ends with 'a'. The second staff starts with 'd d d d' and ends with 'd'. The third staff starts with 'a a a e f a a a' and ends with 'a'. The fourth staff starts with 'd d d d' and ends with 'd'.

Handwritten musical score for 'Anystouifica'. The score consists of four staves, each with a different rhythmic pattern. The lyrics are written below the notes. The first staff starts with 'c a f d f' and ends with 'a'. The second staff starts with 'd f d' and ends with 'd'. The third staff starts with 'a b d d b a b a' and ends with 'a'. The fourth staff starts with 'd f a d' and ends with 'a'.

D

En urolig væsen

卷之三

D. i.

Languir mi fault

■ Tant que uiuray.

1.

2.

3.

4.

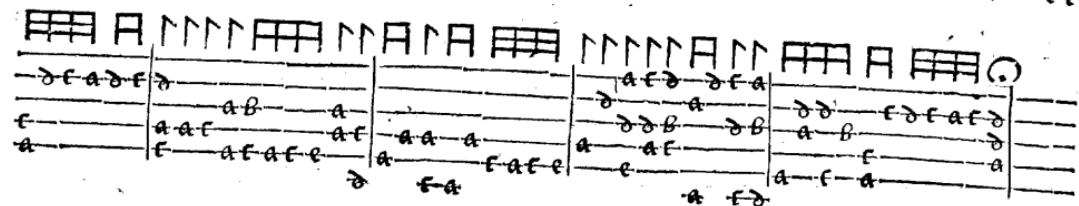
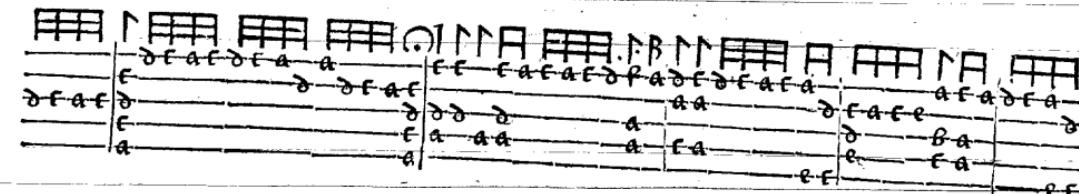
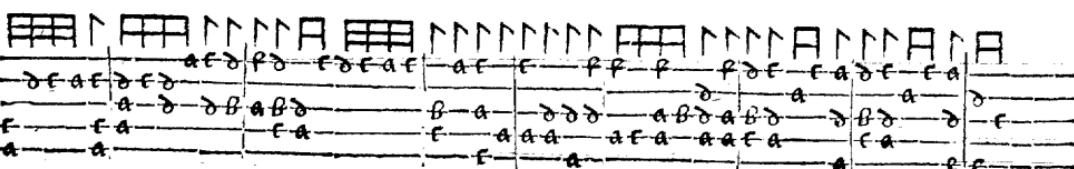
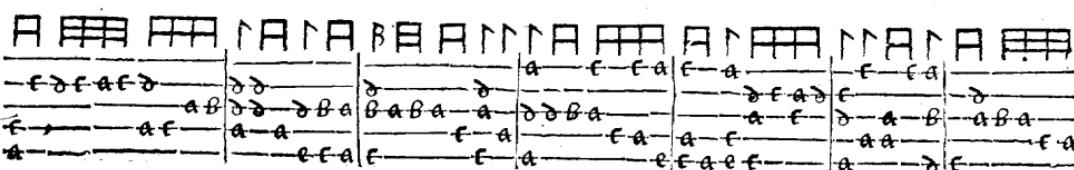
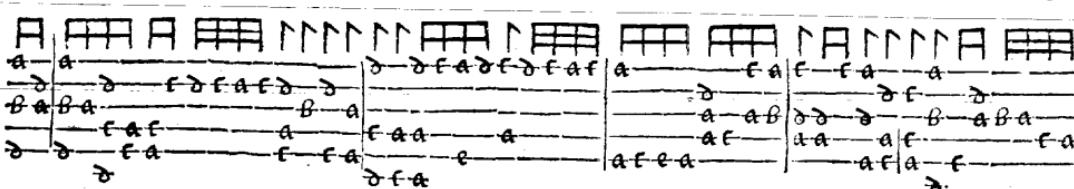
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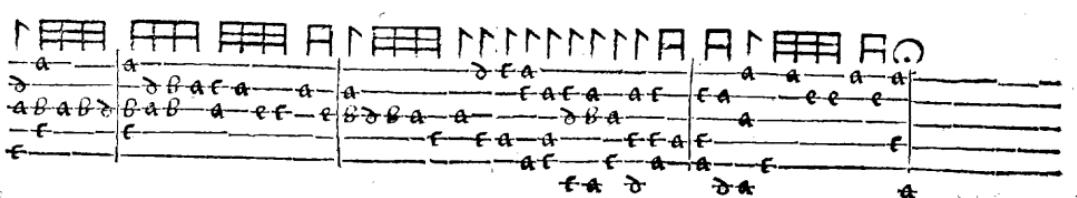
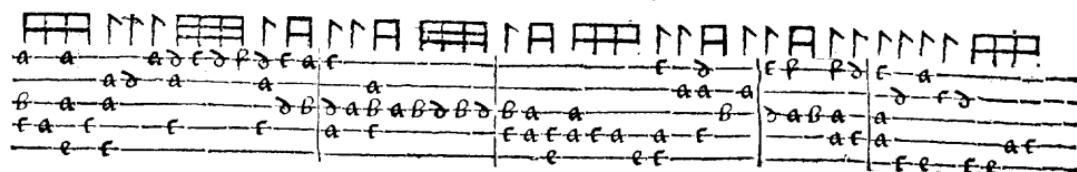
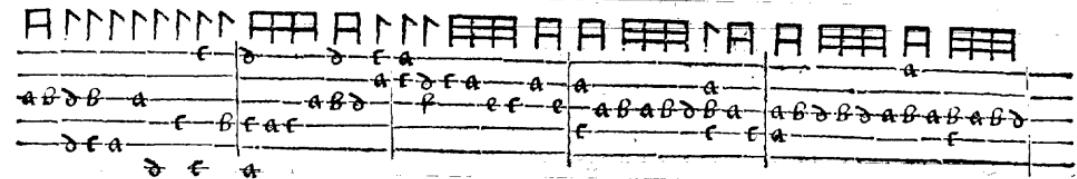
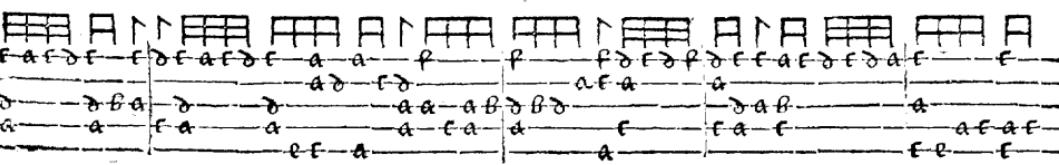
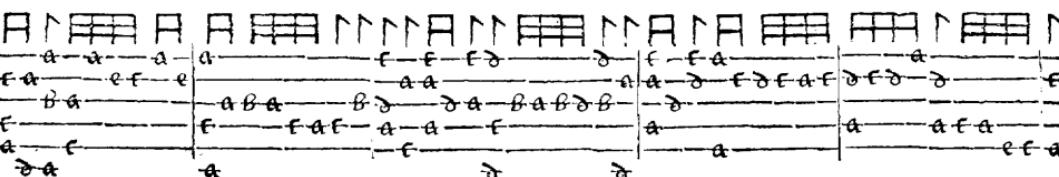
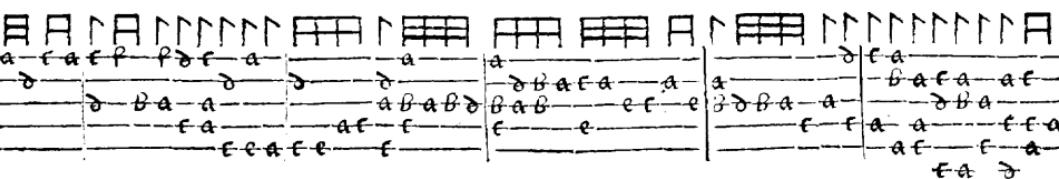
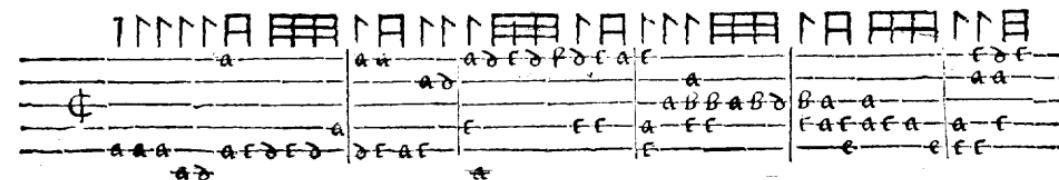
8.

■ Dubon ducneur.



E

¶ Mijn hert heeft altijd verlangen



E ii

Minst liekens bruyn oogen.  
 ♩

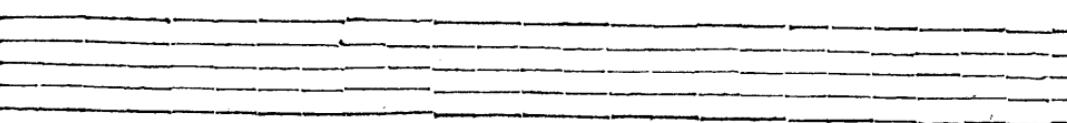
Rhythmic notation for a six-string guitar or banjo. The notation uses vertical strokes and horizontal dashes to represent notes and rests. The strings are numbered 1 through 6 from left to right. The music consists of four staves, each with a different tuning. The first staff has a 'C' tuning (E-A-D-G-B-E). The second staff has a 'G' tuning (D-G-B-E-A-D). The third staff has a 'F' tuning (A-D-G-C-B-F). The fourth staff has a 'D' tuning (B-E-G-C-F-B). The music includes various techniques such as slurs, grace notes, and dynamic markings like 'f' (forte) and 'p' (piano).

Rhythmic notation for a six-string guitar or banjo. The notation uses vertical strokes and horizontal dashes to represent notes and rests. The strings are numbered 1 through 6 from left to right. The music consists of four staves, each with a different tuning. The first staff has a 'C' tuning (E-A-D-G-B-E). The second staff has a 'G' tuning (D-G-B-E-A-D). The third staff has a 'F' tuning (A-D-G-C-B-F). The fourth staff has a 'D' tuning (B-E-G-C-F-B). The music includes various techniques such as slurs, grace notes, and dynamic markings like 'f' (forte) and 'p' (piano).

1. A B D E F G C

A B D E F G C

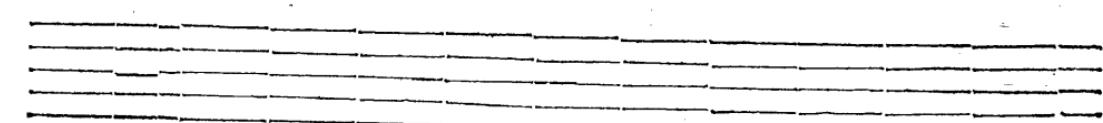
A B D E F G C



2. A B D E F G C

H das any

A B D E F G C



ut supra

Aupres de nous

Handwritten musical score for 'Aupres de nous' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

Handwritten musical score for 'Aupres de nous' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

Handwritten musical score for 'Aupres de nous' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

Handwritten musical score for 'Aupres de nous' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation. The piece ends with the instruction "ur supra."

Melodie grecque

Handwritten musical score for 'Melodie grecque' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

Handwritten musical score for 'Melodie grecque' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

Handwritten musical score for 'Melodie grecque' featuring four staves of music. The notation includes various note heads (triangles, squares, diamonds) and rests, typical of early printed music notation.

F

F ü

**a**

Handwritten musical score for section 'a'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

**a**

Handwritten musical score for section 'a'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

**b**

Handwritten musical score for section 'b'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

**c**

Handwritten musical score for section 'c'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

**a**

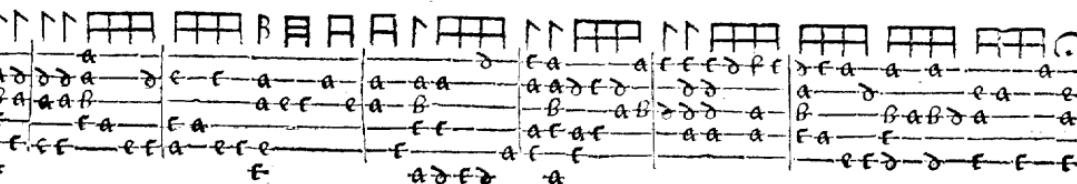
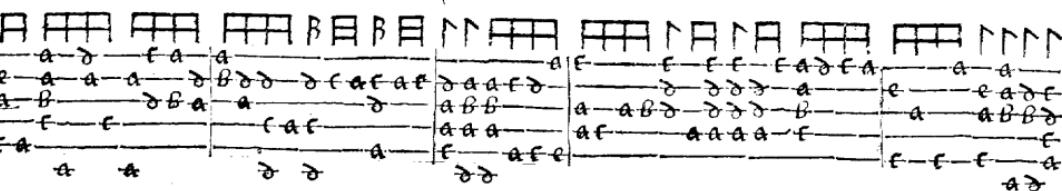
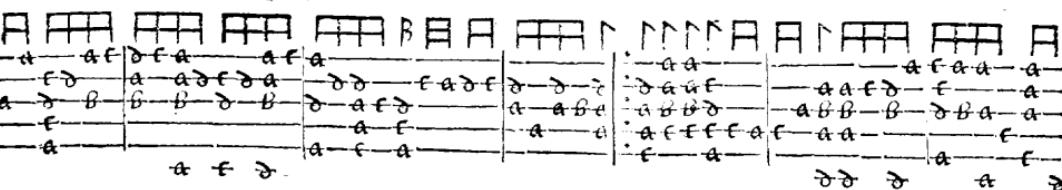
Handwritten musical score for section 'a'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

Handwritten musical score for section 'a'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

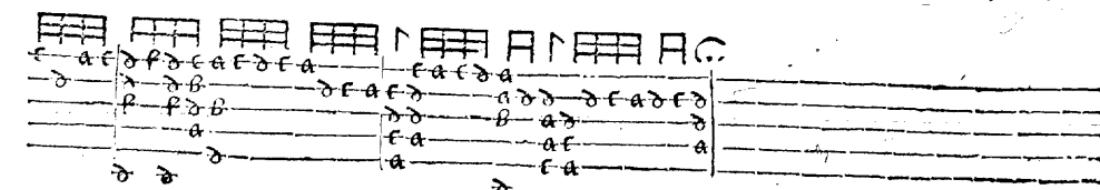
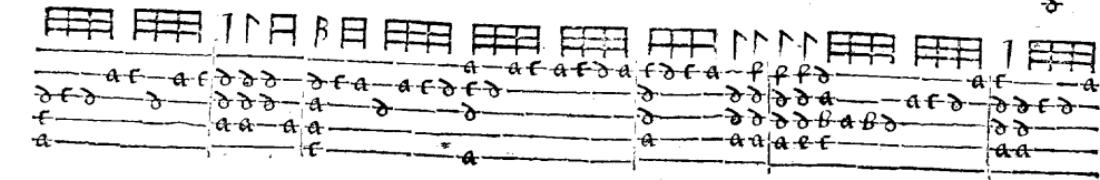
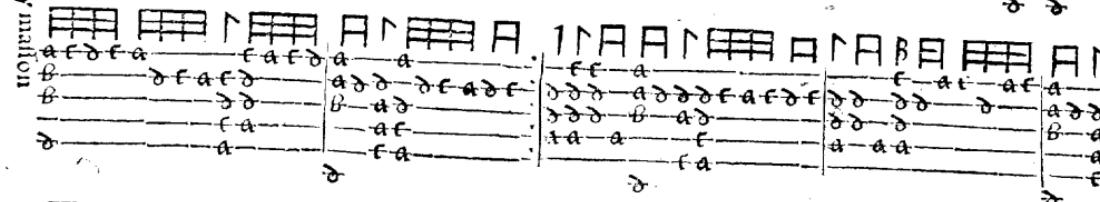
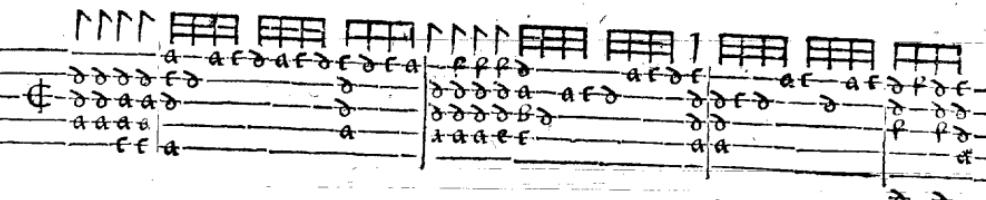
**c**

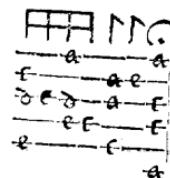
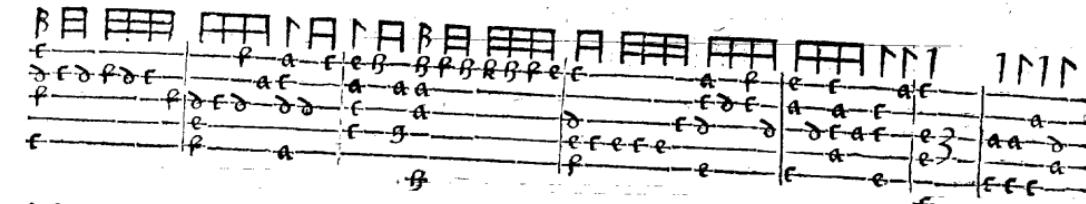
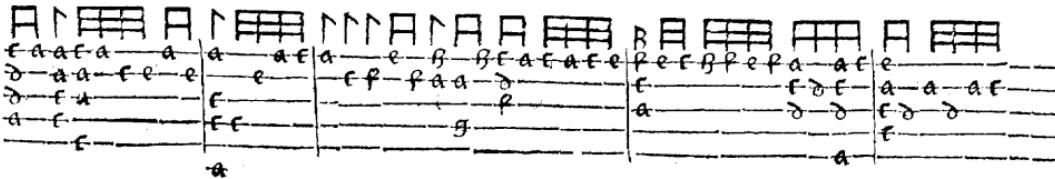
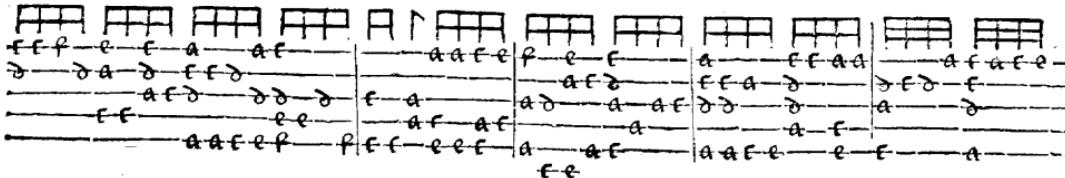
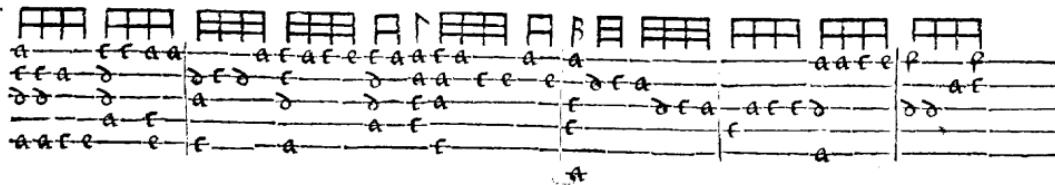
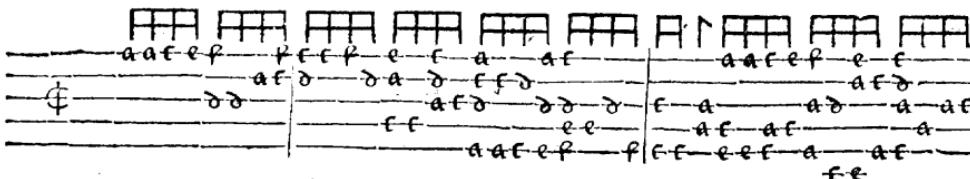
Handwritten musical score for section 'c'. The score consists of six staves, each with a different note head style. The notes are mostly eighth notes, with some sixteenth notes and rests. The music is in common time.

Plourez mes yeux



Namais naymeray maillon





A handwritten musical score consisting of four staves of music for a stringed instrument, likely a guitar or banjo. The music is written in common time (indicated by 'C') and includes tablature (numbered boxes) and standard notation (letters and symbols). The first staff begins with a 'G' clef. The second staff begins with a 'C' clef. The third staff begins with a 'C' clef. The fourth staff begins with a 'C' clef.

Sheet music for a traditional instrument, likely a bowed string instrument, featuring four systems of staves. The music is written in a unique script, possibly a form of musical shorthand or a local notation system. The staves consist of vertical stems and horizontal strokes indicating pitch and rhythm. The notation includes various note heads and rests, with some notes having vertical stems extending upwards or downwards. The music is organized into measures separated by vertical bar lines. The first system starts with a single note followed by a series of eighth-note patterns. The second system begins with a measure of eighth notes followed by a sustained note. The third system features a mix of eighth and sixteenth notes. The fourth system concludes with a final measure of eighth notes.

L'ancien régime

B.  
—  
—  
—

Or fusca coupé

Or fusca coupé

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

Grace & ueru

Grace & ueru

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

R

1st measure: a, b, c, d, e, f  
2nd measure: a, b, c, d, e, f  
3rd measure: a, b, c, d, e, f  
4th measure: a, b, c, d, e, f  
5th measure: a, b, c, d, e, f  
6th measure: a, b, c, d, e, f

Arabian Raga

Lyrics: d-ra-a-a-a | aa-ad-d-d-f | d-fa | aa |  
a-e-e-e-e | d-a-a-a-d | d-fa | d-fa |  
d-b-a-d-a-a | d-a | d-b-a-d-f | d-b-a-d-a |  
f-c-c-c-c | f-f-a-a-f-a | d-b-a-b-f-a | f-a |  
a-f-d-c-e | f-d-a-f-e-e-a | a-f-a-c-a | f-d-a |  
\* aa d-f-d | aa d-f-d | d-f-a-c-a | d-f-a |

Arabian Raga

Lyrics: d-d-f-a | a-a-a-a | a-a-a-a |  
d-b-d-b-a-d-a-a | e-e-e-e | a-a-a-a |  
e-a-e-d-c-c-c | a-a-a-a | a-a-a-a |  
\* ad | a-e-d-c-c-c | a |

Demonti

Arabian Raga

Lyrics: a-a-a-d-d-d-f-a | d-d-d-f-a-d-e-d-f-a-a |  
a-a-a | e-a-a | a-a-e |  
d-b-a | d-b-a | d-b-a | d-b-a |  
f-c-c-c | a-a-f | a-a-f | a-f-c |  
a-a-a-d-d | d-b-b | d-b-b | d-b-b | a-a-a-a |  
a-a-a-a | a-a-a-a | a-a-a-a | a-a-a-a |

Arabian Raga

Lyrics: d-f-a-d-f-a | a-a-f-f-d-f-a | a-f-e-a-a-a |  
a-a-a | e-e-a | a-e |  
d-b-a | d-b-a | d-b-a | d-b-a |  
a-a-f-f-a-a | d-b-a | f-f |  
aa-d | aa-d | \* |

qCest grand plain

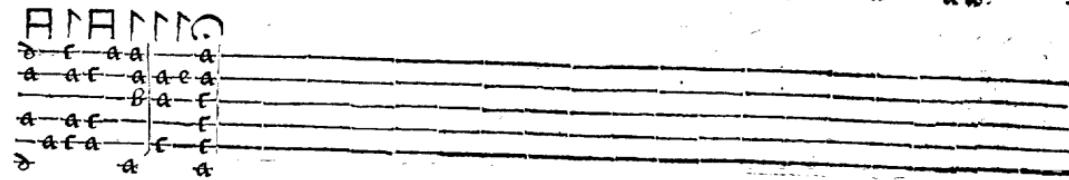
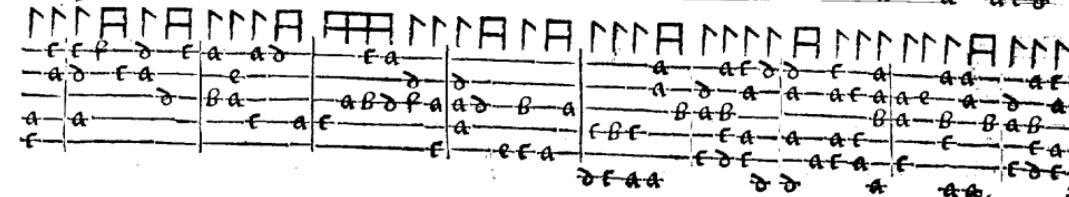
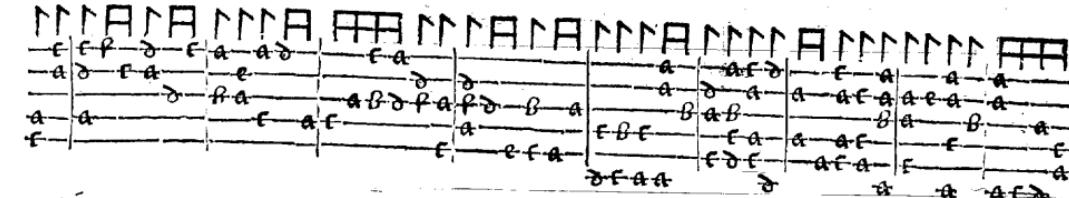
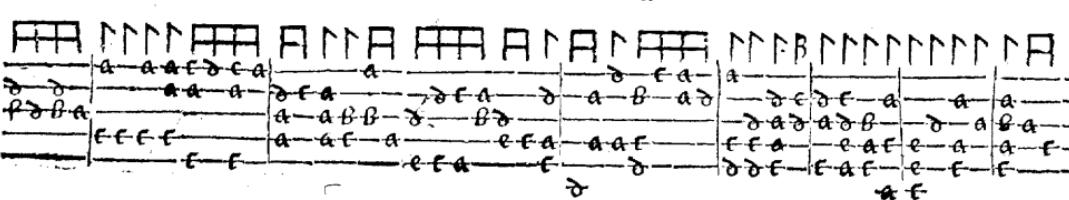
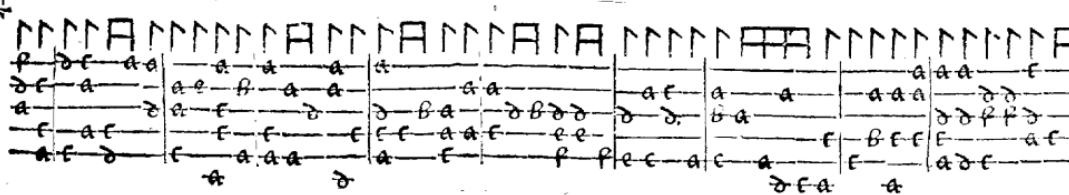
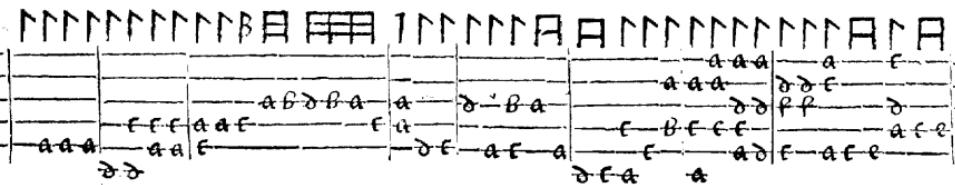
Lyrics: a | a | a | a | a | a | a | a |  
d-b-a-b-b-a | e-d-a-a-a-d-b-a-a-b-d-a | a-c-a-a-a-a |  
3 b-a-b-b-b-b-a | a-a-b-a-b-d | d-b-a-b-b-b-a | d-b-a |  
f-f-d-a-c-f-f | f-f-a-c-f-f | a-f-a-c-d-f-c | f-a-c-e |  
\* d-f-d | a-f-d | a-f-d | a-f-d | c | a |

Lyrics: a-a-a-a | a-e-d-f-d-d-e-d-c-a-d | a |  
d-b-a-b-b-a-b-b-a-b-d | d-b-a-b-b-d | a-c-d-p | a |  
f-c-a-c-f-a-c-f-a-c-f | a-b-b-d | d-b-d | b-a-b-d |  
a-a-a-e-d-a-a-d-a-a | d |

Lyrics: a-f-d-d-a-d-f-a-a-a-a | a |  
a-a-b-a-b | d-d-b-a-b-b-a-b-b | d-b-b-a-a-a-a |  
d-b-a-b-b-f-f-d-d-b-a-b-b-a-b-a | c-b-e-c-a-a-e |  
c-b-e-c-a-a-e | f-c-a-c-a-c-a | a-f-a-d |  
d-d-b-a-a-a | d-f | a |

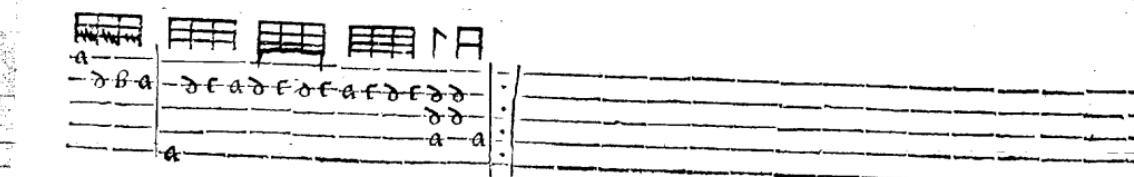
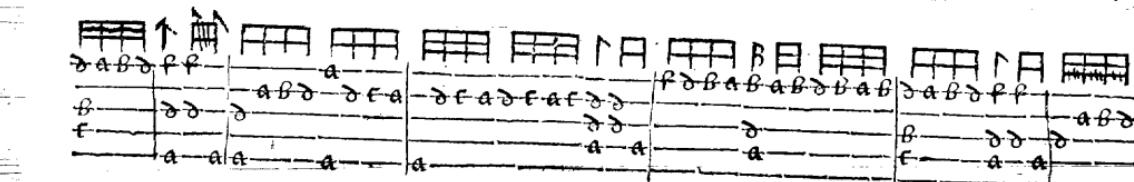
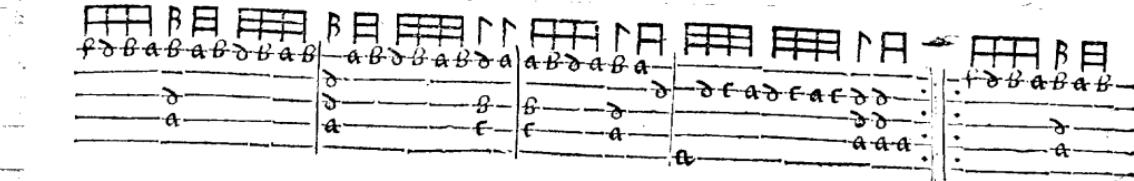
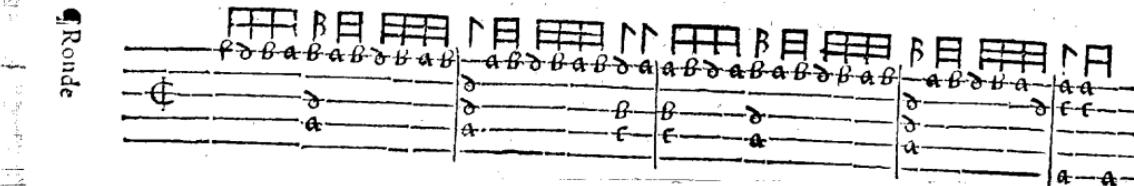
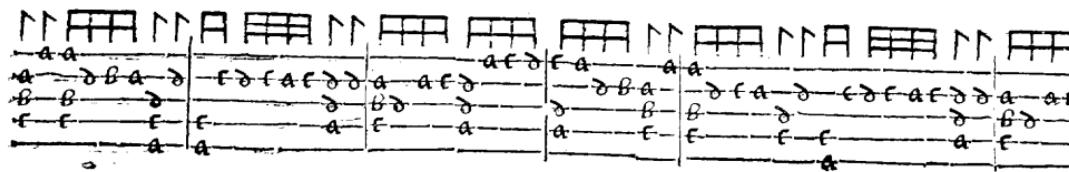
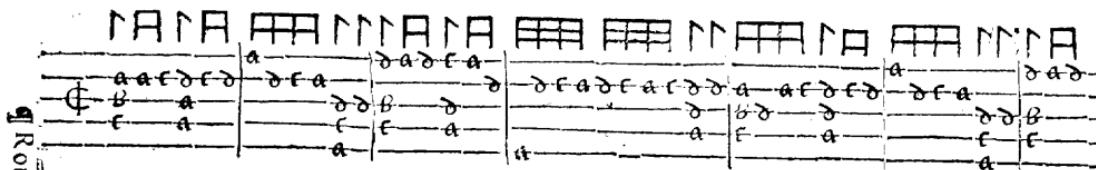
Lyrics: a-a-a-a-a-a-a-a | a-a-f-d-f-a | a-c-a-a-a-a-a |  
d-b-a-b-b-a-b-b-a-b-d | d-b-a-b-b-d | a-b-d-e-c-e |  
b-a-b-b-b-a-a-a-a | b-a-b-d | d-b-a-b-b-a-d-b-a |  
f-a-f-d-a-f-d-e-c | f-a-f-c | a-f-d-a-c | a-f-d-c |  
d-f-a-d-f-d | a | a-a-f-d-a-c | a-f-d-c | a | H

## Geplukt benedict



Handwritten musical score for harpsichord, Quartic clogue, Largo piece. The score consists of four systems of music, each with two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is written in common time. The notation includes various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. The first system starts with a series of eighth-note patterns. The second system features a mix of eighth and sixteenth notes. The third system contains mostly eighth-note patterns. The fourth system concludes with a series of eighth-note patterns.

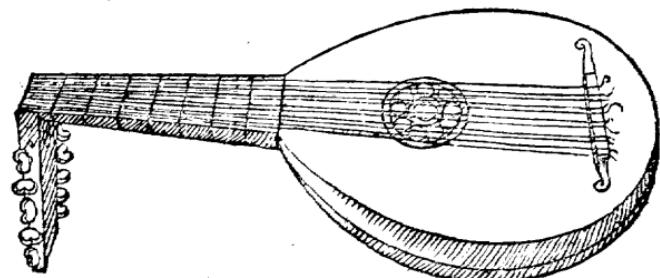
Continuation of the handwritten musical score for harpsichord. This section begins with a system of music identical to the fourth system of the previous page. It then continues with three more systems of music, each consisting of two staves. The notation follows the established pattern of soprano and alto staves with various note heads and rests. The music is in common time throughout.



GLOVANII

Ex officina Iacobi Batii typographi iurati, & à Cas. Ma. admis.

Anno Domini M. D. XLVII.



Carminum Quæ chely vel testudi  
NE CANVNTVR; TRIVM, QVATVOR, ET  
QVINQVE PARTIVM LIBER SECUNDVS.



GLOVANII.

Apud Petrum Phalesium bibliopolam, anno M. D. XLVI.