

C.
4061
12

TABVLATVRA

CONTINENS INSIGNES ET SELECTISSIMAS QVASQUE

Cantiones, quatuor, quinque, et sex Vo-
cum, Testudini aptatas, vt sunt: Præambula: Phan-
taſiæ: Cantiones Germanicæ, Italicæ, Gallicæ, &
Latinæ: Passemesi: Gagliardæ: & Choræ.

In lucem ædita
PER
MATTHÆVM WAISSELIVM
BARTSTEINENSEM BORVSSVM.



FRANCOFORDIÆ AD VIADRVM, IN OFFICINA
IO ANNIS EICHORN. ANNO M. D. LXXIIIL
Cum gratia, & Privilegio Cæsarea Majestatis.

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ILLVSTRISSIMO PRINCIPI AC
DOMINO, DOMINO ALBERTO
FRIDERICO, MARCHIONI BRANDENBVR-
gensi, Prussiæ, Stetinensi, Pomeraniæ, Cassubiorum, VVan-
dalorumq; Duci, Burggrauio Norinbergensi, ac
Principi Rugiæ: Principi, & Domino suo
clementissimo.

S. P. D.



VE M A D M O D V M . O M N I V M B O N A-
rum artium inuentionem ad Deos veteres referebant: ita & Musi-
cam Deorum munere concessam hominibus statuebant. Proinde li-
teris consignarunt, Mercurium, Maiæ filium, post Nili exunda-
tionem, atq; rursus in alueum regressum, inuenta testudine, quæ cum
reliquis animantibus in campis relicta fuerat, tactis neruis, qui for-
tè consumpta carne adhæserant, lyram consecisse, quam pro caduc&q;
Apollini dederit. Præterea accepimus, Orpheum, & Linum, dijs genitos, præclaros Mu-
sicos fuisse, atq; alterum horum non tantum rudes, atq; agrestes homines, sicutitate can-
tus, ad meliorem cultum adduxisse, sed etiam saxa, & sylvas traxisse. Etsi vero hæc à
Poetis fabularum inuolucris inuoluta sunt, tamen nullum dubium est, quin æternus De-
us, qui cæterarum artium principia mentibus hominum indidit, etiam huius artis funda-
menta in prima creatione iecerit. Sicut enim nume, orum notitia hominibus innata est,
ita & sonorum iudicatio conueniens, vel disconueniens, etiam sine magistro deprehendi-
tur. Sapientes vero postea beneficio numerorum sonos distinxerunt. Itaq; definierunt Mu-
sicam, quod sit ἡ τειχικὴ τεχνὴ τὸ θεός πρόστεχος. Musica est scientia, quæ versatur in
multitudine ad aliam relata, id est, Musica est talis scientia μαθηματική, quæ docet nu-
merorum rationem in sono, quibus omnis harmonia constat. Plurimæ autem sunt utilita-
tes huius artis quarum hæ præcipuè dignæ sunt consideratione: Musica animum excusat
multiplici sonorum cognitione, & acutiorem reddit ad intelligendam suauissimam in om-
nibus humanis rebus harmoniam. Quapropter summam antiqui censuerunt esse erudi-
tionem, longeq; præclaram institutionem, d'scrimina vocum, neruorumq; cognosse. So-
crates senex institui lyra non erubescerat. Ita Epaminundas princeps Græciæ, fidibus
præstantissime cecinisse dicitur. Themistocles cum in coniuicio recusasset lyram habitus
est indoctior. Deinde magnā etiam vim cōcentus harmonicus afferit ad corporis εὐηργείων.
Etenim spiritus qui aëreus sanguinis vapor est, & veluti animæ nodus quidam & cor-
poris aëreis odoribus, sonisq; temperatur, & cantibus interim alitur. Quare et sacræ literæ
testantur spiritum malum suavis harmoniæ concentu fugatum à Saule primo Iudeorum
rege recessisse, quoties Diuinus Psaltes David Cythara numeros exprimeret Musicos.

B8B
Et Ægyptij sacerdotes studia sua contulisse dicuntur, in cognitionem Musices, remediorum, & mysteriorum. Quantam vero suavitatem, delectationemq; afferat, varietas, interualla, et distinctio sonorum, non modo hominibus, sed etiam rationis expertibus animalibus, natura ostendit. Nam Strabone referente, etiam Elephantes cantu, & tympanorum sono mulcentur. Et Delphines concentu Musico teneri, locuples est testis Pindarus, & Plutarchus in Symposio. Etsi vero sæpenumero homines his, & alijs Dei donis gnauerter abutuntur: tamen res ipsa Diuina est, atq; si quis diligentius secum perpendit, videt eam ita comparatam esse, ut veras animorum Voluptates excitet. Cantus enim, rythmus, saltatio, cantilena (inquit Plutarchus) sensum præteruolentes, in ea animi parte, quæ gaudio affici potest, suam delectationem infigunt, atq; pruritum. Cum autem varia sint instrumenta Musica, quibus hominum animi ex mærore ad lætitiam, et animi voluptatem traducuntur, reliquis præstat illud, quod à similitudine conchæ Testudo appellatur. Ea enim à tergo instar fornicis, antè autem in latum extensis veluti laminis, ex afferculis affabré factis, pene in medio perforata, cavitatem interiorem habet, cui annexum est collum, in quo claviculis nerui colligati in superficiem deorsum panduntur, atq; lœu a desuper interualla cantus variè finguntur, infra vero dextra veluti plectro soni exprimuntur. Itaq; penè maior diligentia, atq; exercitatio in hoc organo Musico, quā in alijs, requiritur. Quia vero ego à singularibus artificibus tam in Italia quam Germania edoctus, atq; in hoc genere versatus sum, existimauit me operæ præcium factum, si petitioni multorum, qui delectationis causa iisdem studijs detinentur, satisfaciens, eas cautiones, quas & ab alijs accepi, & meo Marte in tabulas redigi, euulgarem. Tuæ vero Celsi: Illustrissime Princeps, hoc quicquid est laboris dedicandum, & quasi consecrandum putavi. Nam cum sciam T. C. omnium bonarum artium studia amare, & prouehere, nullum mibi dubium est, quin et T. C. huius artis, quæ maximè suavitatem, & dulcedinem continet, Patrocinium sit suscepturna. Æternus Pater Domini nostri Iesu Christi Tuam Celsit; exercitatem ad spem publicæ salutis, & dignitatis, feliciter adolescere atq; longissimum Vitæ spacium conficere, clementer concedat, ad protectionem Ecclesiæ & conseruationem multarum bonarum artium in vita utilium.

ILLVSTRIS: CELS: TVÆ

addictissimus,

Matthæus VVaissel,
Scholæ Schippenbellensis
moderator.

IN GRATIAM
MATTHÆI VVAISSELII
ELEGIA.

Artibus ut reliquis suis est fauor, atq; voluptas,
Quam sequitur famæ non peritius honor.
Sic mouet ante alias, sensusq; inflebit ouantes
Musica, perpetuum conciliatq; decus.
Illa perenne suis tribuit cultoribus ænum,
Nomen & illorum morte carere facit.
Arte sacer vates ab ea sibi vendicat Orpheus
Nomen, & hac etiam viuit ab arte Linus.
Quemq; per ignotum piscis mare uexit Arion,
Et qui Thebanæ conditor arcis erat.
Vtq; alios taceam, quos inter sidera ponit
Musica, victuris insinuatq; cho; is.
En, noua VVaisselium niueis circumuolat alis
Fama, sibi hac quam vir clarus ab arte parat.
Dum per agrans Latij fines, dum Teutonis oras.
Personat artifici plectra sonora manu.
Et Testudineis ysum concentibus aptum
Format, vt is patulo possit in orbe legi.
Gratia debetur meritis: debetur & illa
VVaisselio, in mundo gratia donec erit.
Quod si fama etiam meritis illustrior exit,
VVaisselij meritus non morietur honos.

M. VALENTINVS SCHRECKIVS

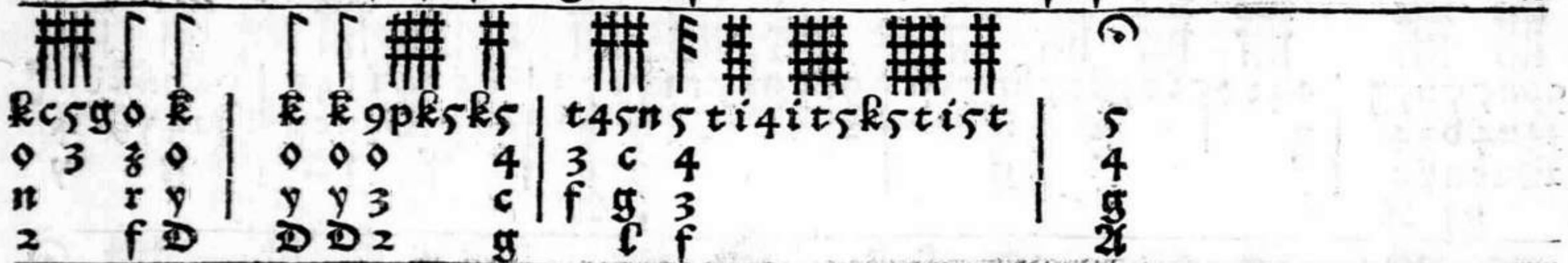
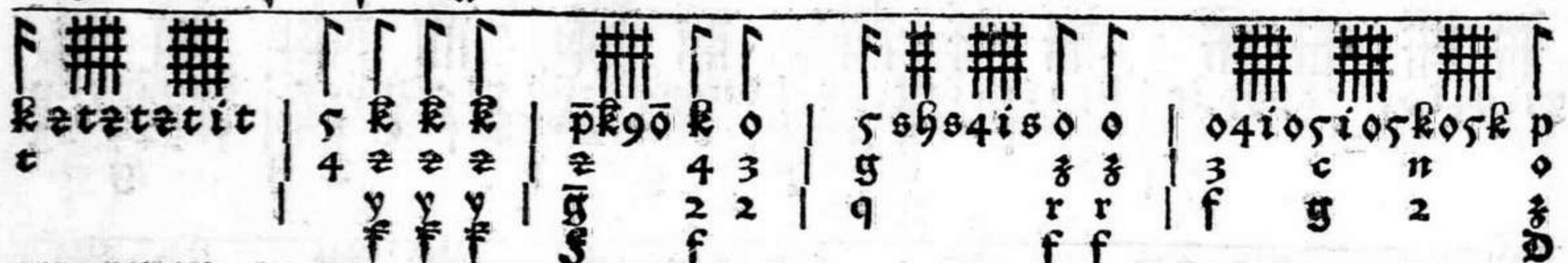
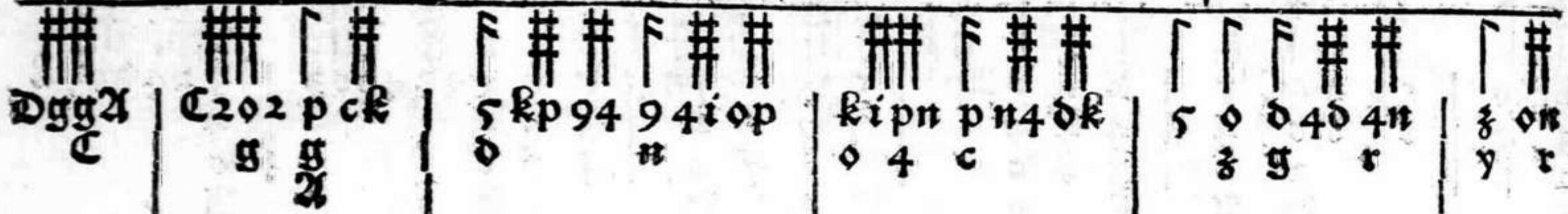
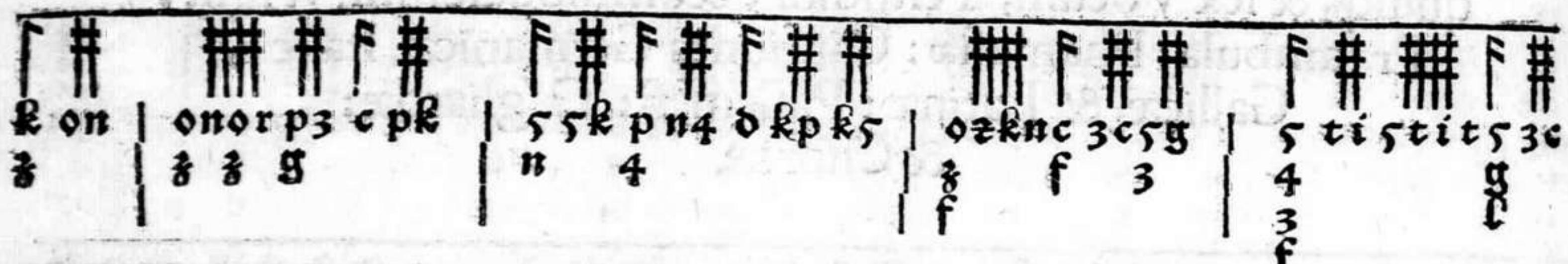
BSB

MANUSCRIPTS
MS. 321

ANALOGUE OF THE

T A B V L A E
IN S I G N I V M E T S E L E C T I S S I M A
 RVM QVARVMQVE CANTIONM, QVATVOR,
 quinqꝫ, & sex Vocum, Testudini accommodatarum, vt sunt;
 Præambula: Phantasiæ: Cantiones Germanicæ, Italicæ,
 Gallicæ, & Latinæ: Passemesi: Gagliardæ:
 & Choreæ.

Præambulum.	p p p	k o s k p s	k s s t	s k 9 k	p 2p
	4 4 4	4 3 d	o 4 d 3	4 4 3	4 c
	f f c	n c n f	c y	g	
	2 g	2 g 1	2		
#	#	#	#	#	
k s o	s c n 4 c s	k k p 2p	9 p k s t s s n	s t s o d 4 n c 3	s n 4 d o s k
3 3	2 c 4	4 4 4	1 3 4	3 3 4	4 c
2 f	d 2	g b c	f c D	1 f c 2	2
pk s o s k p 9	k 4 i o s k p 9 n 4 d o s k	p s k p 9 p k s o s k p k s o i	4 i o s o d 4 n c n 4 d 4 n c 3		
4 g	4 y	g f	D 2		
#	#	#	#	#	#
g 3 c n 4 i o s k s k p 9 p k s	k s t i t 4 i t s s o 4	8 n 4 g 4 g 3 f	s 1 4 D n 8 c s	k k 9 k p s k p	
2	f 4 3	1 c c 2	f c g 2	y 3 2 4 2 g	
	c f	g			
#	#	#	#	#	#
9 p k s s t s g	0 4 i o s i o s k o s k p s k p	9 k 9 p k s t i s t s g	4 i o 4 i t 4 s	9 k p k k e k f	
3 4 n 4 d 3 4	3 1 2 4 g	2 4 4	D 1 3 D 1 3 c g	3 2 4 y 5 4	
2 D 2 c n f c	f	3 c	f f 2	g y	
g 1 2		2			
#	#	#	#	#	#
9 p k s s t s g	0 4 n c 3 b c s	9 p k s s t s g	0 4 0 d 0 d 4 n	2 5 g n 5	
3 4 n 4 d 3 4	1 D C 2 Ag g	3 4 n 4 d 3	1 6 n	4 4 c	
g 2 c n f c	f 2	g 1	2	2	
g 1 2					



३

4
Phantasia.

Schwere mich Herr.

SSB

Was wird es
doch.



8
Barth freundlich
Nr.

8

Zarth freundlich
M.

o o d o s e s e s e p 9 9 | 9 m p e s e p e s o s o d 4 | s 9 v z 9 v k 9 v

n n o o | o 4 o

2 2 n n | n c n

2 2 g 2

The image shows a single page from a medieval manuscript. It features four horizontal red staves, each with four lines. Above each staff is a vertical column of musical notation consisting of black dots and vertical strokes. Below each staff is a line of Latin text written in a Gothic script. The text reads:
o spes censit n*c*e
n d d n n
m c n c m g
e f f e l
The text is divided by vertical lines between the staves.

The image shows a single page from an antique manuscript. It features four horizontal staves, each consisting of four lines. Above each staff is a short line of Latin text. The first staff contains the text "do5e", the second "p e5od4n c o", the third "e5e 5 o5 o o", and the fourth "d o5e5o d4d o5e9pe". Below each staff are numbers indicating pitch or rhythm: the first staff has "d g", the second "2 n", the third "o n c m y", and the fourth "2 c D". The manuscript is written in a dark ink on aged, yellowish paper.

A page from a medieval manuscript featuring musical notation and Latin text. The music is written on four-line red staves, each with a different clef (square, circle, circle with a vertical line, square with a vertical line). The notes are represented by vertical strokes of varying lengths. Below the staves, the lyrics are written in a Gothic script. The text includes "o i 4 i", "n", "m", "g", "e 5 e 5 o 5", "o", "o", "d", "n", "z", "n", "g", "d", "o 5 e 5 o d 4 d o 5", "e 9 p e", "s", "l", "o D o i 4 o i o i 4 i", "o", "n", "4", "2", "n", "c", "a", "g", "n", "D", "l", "m", "g". There are also some small numbers and letters like "2", "c", and "D" scattered among the text.

		#	Q
o	o onsy	o	
n	s s	n	
m	y y	r	
e	DD	e	

9

Le content est riche.

#	#	#	#
o5ep 9p 9p9ē	9npe 5 n4 do5e	p5ep e5 e50d	ogoc 5cn4
o	4	n	2
m	m	m	1

A page from a medieval manuscript containing musical notation and Latin text. The music is written on four-line red staves, with each staff consisting of two measures. The first staff begins with a large square note followed by a vertical bar. The second staff begins with a vertical bar followed by a large square note. The third staff begins with a vertical bar followed by a large square note. The fourth staff begins with a vertical bar followed by a large square note. Below the staves, there is a line of Latin text in a Gothic script. The text reads: "o s | sm o 2 o i 4 o i 9 i 4 i | n c n o m c n c n | c n 4 d o d 4 n 4 n b 3 b | n c n 4 9 o 5 e | m c | o g g | n | c m | g m g b | m d |". There are also some small numbers and letters scattered throughout the text.

¶	¶	¶	¶	¶	¶	¶	¶	¶	¶
p e p e s o	s o s e p g d 4 n s t s k v s k v			9 e p e s o d o s e o		s s s n c f	9 D n p 9 p		
4 o	d	4		n o o n		n n c	d s s i t s		
g 2	n	g		1 2 2 2		1 l	1 m a		

Cest à grand tort.

10

<p><i>Cest à grand tort.</i></p>				

5

La battaglia.

II

The musical score is organized into six staves, each representing a measure of music. The notes are written using a unique system of vertical stems with horizontal dashes, where the length of the dash indicates the note's duration. Rests are represented by vertical bars. The score includes various rhythmic patterns such as eighth and sixteenth note groups, as well as sustained notes and rests. The overall structure suggests a complex and dynamic piece of music.

12
Languir me fais.

Languir me fais.	12	o i o s o i o i 4 n n 2 n 2 D f	o i o s o i o i 4 n n 2 n 2 D f	i o s o i o i 4 n n 2 n 2 D f	i n g g	o o s 3 c n 4 i o s n 3 c 2 f g
k s o i o i o s l n c 3 g 3 c 2 2 f	5 0 0 2 g o i 4 o i o i 4 i c 3 g 1	o i 4 n c 3 g 2 k n 2	k s k p k p s k p s k p o 4 4 n n 3 g 2 f	9 p k i n		
g o i 4 n c 3 g k o 4 4 n n 3 g 2 f	k s k p k p s k p s k p o 4 4 n n 3 g 2 f	9 v 9 k 9 p k s k p n r n n c 2 g	p k k p k s o s k p s 4 n o 4 f 3 c 2 g	k s k p 9 o n n r		
p k s k s k p o 4 4 n n 3 2 f	k s s g s t i t 4 i 4 i t o 4 4 n c 3 2 f	5 0 5 0 i 4 i s 4 g 2	k s o i o s k p k o s k o n n 2	p l f q k f q 2 s c k g 4 c n 9 2 D 2		
k s o i 4 3 o 2 n q 3 l c g 2 f D f	i 4 i o s o i 4 i o i o i 4 i n g g	o s k p 9 p k s k s o i 4 n c 3 n 2	4 C D I 4 p k s o i 4 c 3 2 f			
i i 4 n 4 i o s o i 4 i n g g	o o s 3 c n 4 i o s n 3 c 2 f g	k s o i o i o s l n c 3 g 3 c 2 f	5 0 0 2 g o i 4 o i o i 4 i c 3 g 1	o i 4 n 2		
n c 3 g o i o s k s o i n 2	o i o s o i 4 n 4 n 4 n 4 i n 2 D	o s k o s o i 4 i 4 i o s o i 4 n 2 f	i 4 i o i o s o s k o n n g g z 3 f			
s k p s k s o i c n 4 c n c 3 g g g 2	o s k o s o s k s o o 2 n 2 c f	g o i 4 o i o i 4 i n r g				

54

13
Doulce memoire.

o i o z k z o i o i g n z i o i o z | o 4 i o i 4 p k s o i 4 | s g s h s
 | z r f | z r f | 3 n 3 | 2 g f | r q c |

z s h s 3 4 n 4 i | o i 4 n 4 i o s k s k p k s o i 4 | i t s k 2 i d t i d i d c d | k z t i t i t i c
 | f 3 | 2 | r 3 b | s r c | z r f |

t i t z t e t i t s 2 5 2 | i 4 i o s i o b 3 n h n h 3 b | i 4 n h n 4 i o i 4 i o s i o s | k s o i o s k p
 | z 4 i f | g n n | n g | o n 2 |

k s k p g p k s | k q 2 q 2 g k s k s q | k s k v 9 k v s k v k 2 | i d t i d i d c d : k z t i z s z i
 | o i i | i i | i i 3 | b q | s r c |

t z i t z i t z t i t z t e t | s g 3 h n 4 i o i o i o s | o s k p k s o s o i 4 i 4 n h n 4 i n
 | z r f | 4 6 | 3 f | 3 f | n g |

4 i o s o s o i 4 s h s z i z s h | s r i 4 n h n 4 i o | i 4 i o 4 i o s 3 h 3 h n | s o s k v s k v n k k n
 | 2 r q c | r q g | n 3 f g | b 4 2 4 f |

i d t i d i d c d k z o i z s h | k r z k k | k s h z s z s h s o i o z k o s k | s o i 4 i o s i
 | b s | o i o | z r f | z n 4 n |

o b 3 n h n h 3 b | i 4 n h n 4 i o i 4 i o s i o s | o i o s k s k v 9 k | i e k e k e g e k z o
 | n f | n g | 3 2 | b s |

i z s h | 4 n 4 i 4 i o 4 i 4 i o | s 4 s l o i o z k n | i d t i d i d c k z k v 9 v 9 k | 9 v k s
 | 3 f | n g | n n r f | b s | r c | n g 2 n |

111

14

Quanto è madonna mia.

Quanto è madon- na mia.	14	k k k k k k i o r s	k k k k k k o i o i s s s n	k k k k k k 4 4 i c c 3	s k p k p s k s k p k s o i 4 4 4 C D I g g g g g g	k q 2 g o n 2	
		3 8 3 b s i o s g o i 4 " r	8 4 i 4 i 4 6 b 4 s 4 n 4 i o i o s 2 f	o k k i k z s o o r z z f	k k 9 v v k o 4 z g x	s o s 4 s 4 n b i i i n	
		o i o i 4 n 4 i o 4 z n 3 r g 2 f q	i r i m i b b s m r r q q C	i o i s z s r r r C f C	o o i 4 n 4 A z z h r h r r g g f f x	s h s z i z i r g s r f C	o z i o s i o s k 4 i n o n n 2
		o s k p o o n n 2 C	k 2 k L s h o g i z s s s z s h s 4 4 s 3 3 r 2 2 f f	4 n 4 i o i 4 n 4 n c 3 4 n 4 c c 2 2 D	i o o i 4 i o i 4 i n n n g 2 g g	i o o i 4 i o i 4 i n n n g 2 g g	
		o g n y o i o s n r n g 3 c 2 z 2	k o s k s c 3 g s o o c n n 3 3 f 2 g f	o i 4 o i o i 4 i 2 0 i 4 n c n c 3 g n g	2 0 0 0 0 z z n y y r	5 5 0 5 k k 4 i 0 0 c n z	
		k k k o z s o i i y g n r	i 4 s h s 4 i s 4 n 4 i o i o s s 3 r 2 f	o k k k 9 z o r z f	v v k s 4 i o s o i 4 4 i g n x l	s 4 i o i 4 n b o i z n r g f q	
		o i 4 n 4 i o 4 3 2	i m 3 b 3 b m b q	i i i s s s r r r C C C	o i o i o i 4 n z s z 3 r r r f	4 0 i 4 i n 4 i n 4 i c D n 2 g D	o g n y o i o s n r n g 3 c 2 z 2
		k o s k s c 3 g s o o c n 1 f 2 f	o i 4 o i o i 4 i 2 0 i 4 n c n c 3 g n g	2 0 0 0 0 z z n y y r	s s o s k k 4 i 0 0 c n z	k k i i n r	
		o 3 s o g	i s 4 i 4 s h 4 s s 3 r 2 f	4 4 4 g b g b g b q b c c 3 g g b x f	4 4 4 C D I c c c g g g x x	4 3 B f	

Si pourti guardo.

F F F	F # F	F F F	F # F	F F F	F # F	F F F
o o o	i 4 i o	k k k	s k o s k o o	o z h o z h o	i 4 i o i 4 n	
n z n	n n F	o o o	i n z z	z n	g	
r y r	g r	n n n	n 2 y y	y g		
v D v	v 2 2 2	v	D D D	D		

# # #	F F	F F # #	F F	F F # #	F F	F F
4 n 4 n 4 i t t	t s s e i t 4 i 4 i t	s o i 4 n 4 n 9 3 g t	e z i t z i t s	i i o		
3 z z	z n 4	4	z r	4 F n	n n n	
2 r r	r g 3	g	r f	c g	g r	
f f	f c f	2	f f	g	11 v	

F F F	# # #	F F F	# # #	F F F	# # #	F F F
o i i	4 0 0 i 0 i 0 5 k	k o s k o s k s k p s 9 p k s	t p p l f q	k s p k s o i 4 i 4 i 4 i o	i 4 i	
c n n	3 c n n o	o i	z o o	o n g	n g	
2 g	2 D g 2 n	n n	r z z	n g	g	
f	2	2	f D D	2	D	

F # F	# #	F F	# #	F F	# #	F F
o s c n c 3 g	t i t i z t t	p n z n z c p l f l f q	k p k p	k s k s t t	p z c n 4 i o s	
z d	z r	z r	o o	o 4 o 4	o 4 z z	4
y n	r f	f f	D D	2 D 2 D	2 g f f	D

# #	# #	F F	# #	F F	# #	F F
k s k p	k s t 4 i t s t	t z i t z i t s g 3 c 3 c n	t k k s k p k k s k	p l f l f q k s k p k s o i		
o 4 0 0	o 4 3 c z	z c	r g	r m t	o o	
n c n z	n c f g r	r g	r f	f 2 2	z n	
2 g 2 D	2 g 2 f f	f	f	D	2	

# #	# #	F F	# #	F F	# #	F F	
o r y n o o D	i 4 i o s i o s o i 4 i o 4 i o	i o s k p k s o g o i 4 o i o i 4 i	o i o i o s k o s k o s k				
z z	n n	z f	D	g f		2	n o
y y	g	f	D			2	n
D D	D					2	2

F F F	# #	F F F	# #	F F F	# #	F F F		
s o i 4 i o i 4 i	o i 4 i o 4 i	s s k s k o i 4 i	o i 4 i o s k s k p k s o	s k p k s	F i n			
i 3 n	3 n	i i o i o z n	n n m m y g	n o	i o o o i	n n z n n	g	
n 2 g	2 g	g	f D	1 1 2	2 D	2	n n z n n	1 2 D 2 1
f	f							

F # F	F	F F F	F F F	# # #	# # #	F F F
o 4 0 i s	o s k s	t p s s	s k p k s o d 4 5 4 n c n c 3 g	t i t i z k s s	o o	
c n F i	3 F 4 0 4	z o d d	o o o	3	4 d d	3 c n
2 g n	f c n c	r z c c	c c n	f	f l	3 f y
f	g 2 g	f D c c	c c	f D		

F # F	F F	F F	F # F	# #	F F F	F F F	
i 4 i o 9	o i 4 n	4 3 c n c 3 c n c 3 g	o .	n .	r .	g .	
n 3	3 3 c 2	c	2	2 C	D	D	
g 2	2	2 C	2	2	D	D	

Damour me
plains.

o
ny o
n r
e

17
Vng gay bergier.
G. M.

000505k | pnpdk02 | 52g34 | cl | 000505k | pkk |
 n n | 4 4 02 | d | c f | n z dzn | 4 00 d
 g f | g f | r 2 c | f 22 g
 v c | v c | f ff | f ff

n00i050i40i4i | 005kp9p5kp5 | spk5od4 | n4dond03 | g2pqk5ok | 50
 r z n | n 2 | 40 | d4ndznc | 23ccrg2 | DC4 o i 24 | dc
 v y g | c | f | 2gf1lf | . n | c f
 D | c |

3d005k | pgk305 | 4n4i03g2 goi4o1014i | 000050505k | pnpn4dk02
 lgc34n | 4q n z c | 3 c | 1 | n qfn n | 4 4 02
 l2/g2 | c 2 y 2 | f D | v | r |
 f DC 2 A D

52g2g34 | clfq | 00050505k | pk5kp5054nc | n00i40i014i | on4d4nc
 d | c f | n z dzn | 40 | d | r z n | n
 g | f | r 2 c | f 2 | g | v y g | 2
 v c | c | f | c | g | D |

n9pk | spk5od4 | n4dond03 | g2pqk5ok | 503d005k | pgk0p | pk53g
 40 | d4ndznc | 23ccrg2 | DC4 o i 24 | dc lgc34n | 49 n z c | 4n c l
 c | f | 2 | n | cf l2/g2 | c 2 y g | g CD
 f DC 2 A D A

s es kst ist | 5 p | kp505 | 0 5 | 0 0 | 4d4ncn | 4 4 4n4d01fq
 4 | c 4 | 0 c | z 4 | z c | c g | C c c c c
 3 | g c | 2 g | x c | r g | 2 | g D | D
 f | 2 A | f | f 2 A | f | 2 | A |

4 0 0 0 | 4 0 d cn 4nc3 | 43c3cn4n4i o | 0 1 2g32n1 | d3onosko | 9nps
 c z c 3 | c c n | c c | D | 2 f D 2 l | c y z cn | d d
 f y 2 2 | D 2 g | 2 | D | D | c D y 2 |

pco1 | og05k09 | pspnkok3 | 5d5g4n4i03g2 | goi4o1014i | 0 cn4c | 0 1 4g
 4 z | z D 3cn d | 4d4 3fn | d | c 3 c | 1 | 3 D | 2 2 D
 D y | y 2 2 | g | g 2 2 | n l f | D | 2 | D f

32n1 | c g3on05ko | 9npspc01 | og05k09 | ps pnckok3 | 5d5g4n4i03g2
 2 l | l y z cn | D y 2 | D 4 z | z D 3cn d | dd 4 3fn | n l f | D
 D | D y 2 | D | D y 2 | D | D | n l f | D

goi4 o i o i 4 i o cn 4 c | o i o s k o g l | o i o s k | o
 3 D 2 f l n 2 3 D r o
 2 f 2

18
 Je prens engrè.
 o o s | k s k s k p k 9 | p d z o p k | s o i 4 i 9 o | p k s
 n z i o o z | n n c | z z o | i n n i | 4
 r r c n z | 2 2 | c c f z | n n i |
 v f g

k s o s k s o | s 4 i o i 4 n o n | i c 4 9 n | p k o k s o | i 4 s f d 4 o | o c i 4 i o s
 o i i z i | i z r | n g 3 i r | 4 n 2 | n i c n | 3 c 3 n 4
 n n | n | r 2 g 2 | 2 f | n f r | f g 2 g c
 9

n o o 2 o i 4 o i o i 4 i | o i 4 n c 3 g o | o y r g o s i | k s o i o s k p k 9 | p o z o p o z o
 r c n n | n | n r | n z 4 | o n | o z | z
 i g g | 2 | v f g | 2 | f 2 | 2 | c

p z k s o | s 4 i o s o s o i 4 s k p 9 o | p k s k s o s k s o | s 4 i o i 4 i o n | i c 4 9
 z o | i | o | o i i z | i | n n | n y | n g 3 i
 c n | n | n | n n | y | r 2 g 2 | 9

o s k | p k o s k p k s o | i 4 s o s p k s o | s o o 2 o i 4 o i o i 4 i | o q f g o o g | o s o i
 n 4 n 3 | n | n i f d o | 4 3 c n | n n | n n | n n | n z
 r 2 f | 2 | c 2 | c g g | d f | r r | r | 2
 v f

o z o t | p 9 p k s o | s 4 d o s o d 4 s 4 3 | s n s 3 s 5 4 s c | 9 y 9 p k s | o o n y n k
 y n | 4 g 2 d c | o | d | d g | i i | n n c o i | z z r o
 c c 2 | n | n g | g g | n n | r r g n n | r d v n
 g f

k p k o | k p s k o | s n b 3 s 3 b n b 3 b | s k p k s o i 4 i 9 | 9 9 9 o o p k s | o n s 3 c n
 o 4 n z | o 4 i z | 4 4 | i n | i n | o o o i | z d
 n c r y | n c n 2 | 6 6 | g g | n n | r |
 2 g r g r g g

s s o y | o c o n z y o o | o r p 4 p p p c | p k s o i o s k | s 1 i b 3 s | s 4 i o s k p 9 y 9 p
 d l z | z z y z | z 4 3 z o | o n 4 3 n g | z c g | i n | 4 9 | n n | n n
 c y | y y y | y c 2 c z | g l d | d d | n | 9 g | r g

A musical score consisting of eight staves of traditional notation. The notation uses vertical stems with horizontal dashes and dots, and includes various symbols like 'pp', 'k', '#', and 'F'. Below each staff are corresponding numbers and letters (e.g., '13', 'D', 'g', 'c', 'n', 'f') which likely represent fingerings or specific performance techniques. The staves are separated by horizontal lines, and the entire score is enclosed in a rectangular border.

20
Frisque & gailliard.

| f f f g b g g g f | g b g 3 h 3 h 3 h n h n h 3 h 4 f | 4 3 h n s f n 4 n s k
 | g f 3 | h 3 | g 4 | h r 4 i | g 6 | g h n

 | v k v k t i k g | k 9 v k s t i s | s t i t 4 i 4 i t 5 3 h n 4 n | h 3 h h n h h 3 | k k 9 v k s v
 | 4 2 c s h | 4 3 g 3 i h n l | 4 3 f | 4 h r | g b g h q g b | 6 4 4 n 4 h
 | g g f e | f q | g 2 | g 2 | q f s q f | a f f 6 | 2

 | k s t i 4 3 s k | v 5 k v k n 4 n 4 h 5 h 3 g | s t i 4 n h 3 s f g f | 4 3 h n 4 n 4 i f h 3 | h 3 h n
 | i h 3 h 4 n | 4 4 6 i n | 4 3 f | 4 g | g g g q | g
 | n r 2 6 | g 3 g | g 2 | g 2 | g g g | 2

 | 4 n 4 i 4 n s 3 | s k v 9 v k s t i | t 4 f s 3 h n s f n | 4 n s k v k v | k t i k g k 9 v k
 | 6 3 h | 6 g g 6 | 6 2 2 | 6 g | h r 4 i 4 2 | t s v 8 h 4 3 g 3
 | g g f 2 | 2 | 2 | 2 | g h n g | 6

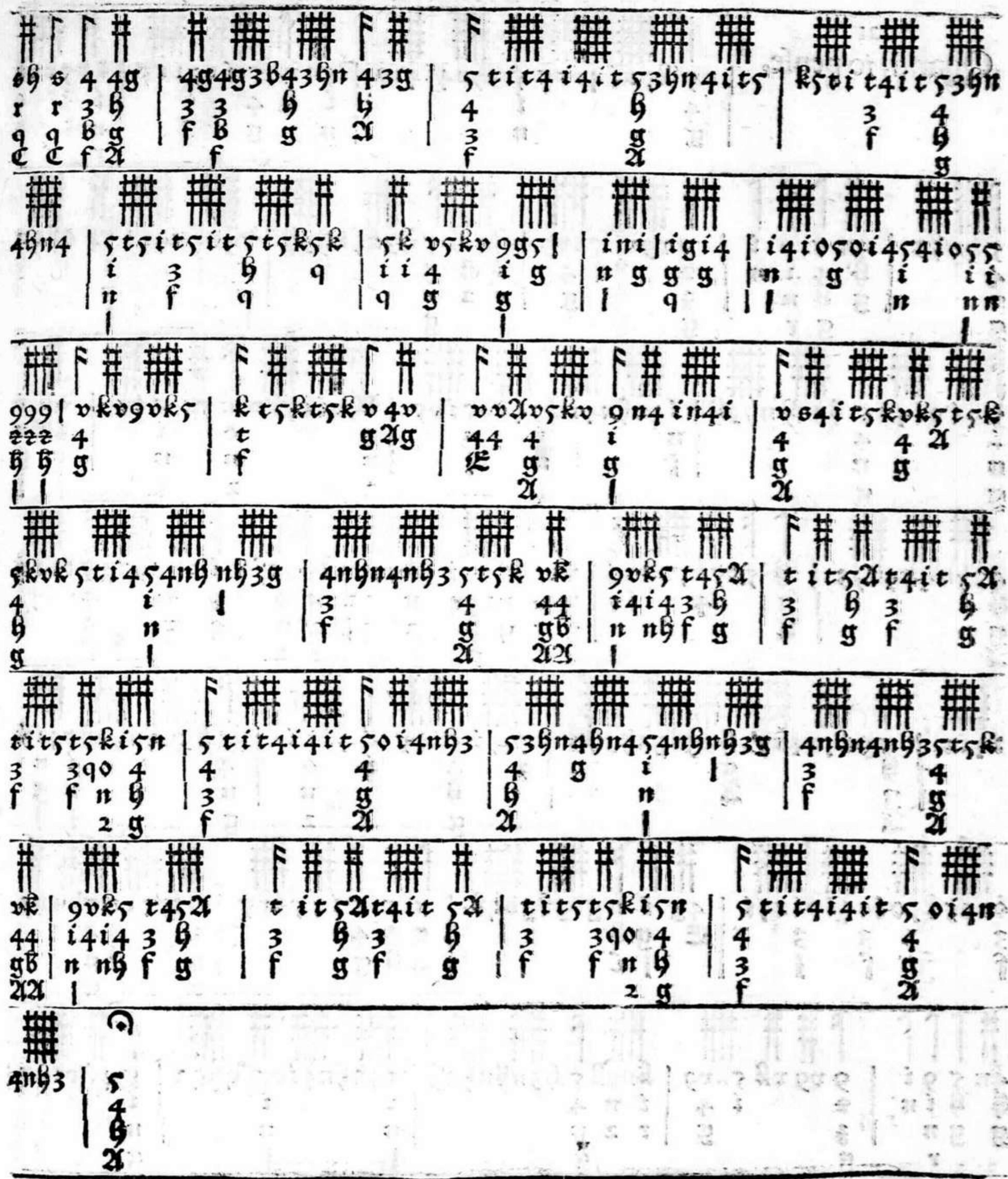
 | s t i 3 h n s t i 4 n 4 n h 3 | s 3 h n 4 n h 3 h h | n h h 3 k k 9 | v k s v k s t i | 4 3 s k
 | i h n 4 | 4 6 g g q f | q g b | 6 4 a | 4 n 4 h i h 3 | h 4 n
 | h f l 3 f | 2 | 2 | s q f | a 2 | f 2 | 1 f | 2

 | v 5 k v k n | 4 n 4 h 5 4 3 g s t i t 4 i 4 i t | s o i 4 n 4 n h 3 g 3 h n k t s k | v k s k v g
 | 4 4 | 6 i 4 | 4 g | 4 g | 4 f | 4 g
 | g 3 | g n | 3 f |

 | v v g v | v 9 k 9 v v k | v g h n 4 h s t i | t i t s k s t i t i 4 i t i 4 n | i 4 b 5 5
 | 4 4 | 4 4 | 4 2 g | 4 6 | 3 f | 3 f | 3 f | 3 f | 3 f
 | g g | g s | n | g |

 | t i 4 i t s k s | t i 4 n 4 3 h n 4 n h 3 | s n 4 h n h 3 g t i t i s | t t f t t | t i 4 i t i 4 n
 | 3 f | 3 3 6 | 6 3 f | 3 f | 3 f | 3 f | 3 f

 | 4 n h n 4 n h 3 | 4 3 h n h 3 s t s 4 | g v k s t i t s t i | 4 n s 3 4 3 h n h 3 | s t i 4 i h 4 g
 | 3 f | 6 g | 9 q n | 1 g | 6 2 2 | 9 1 g | 6
 | f | f | n | 1 | f | 2 | 1 | f |

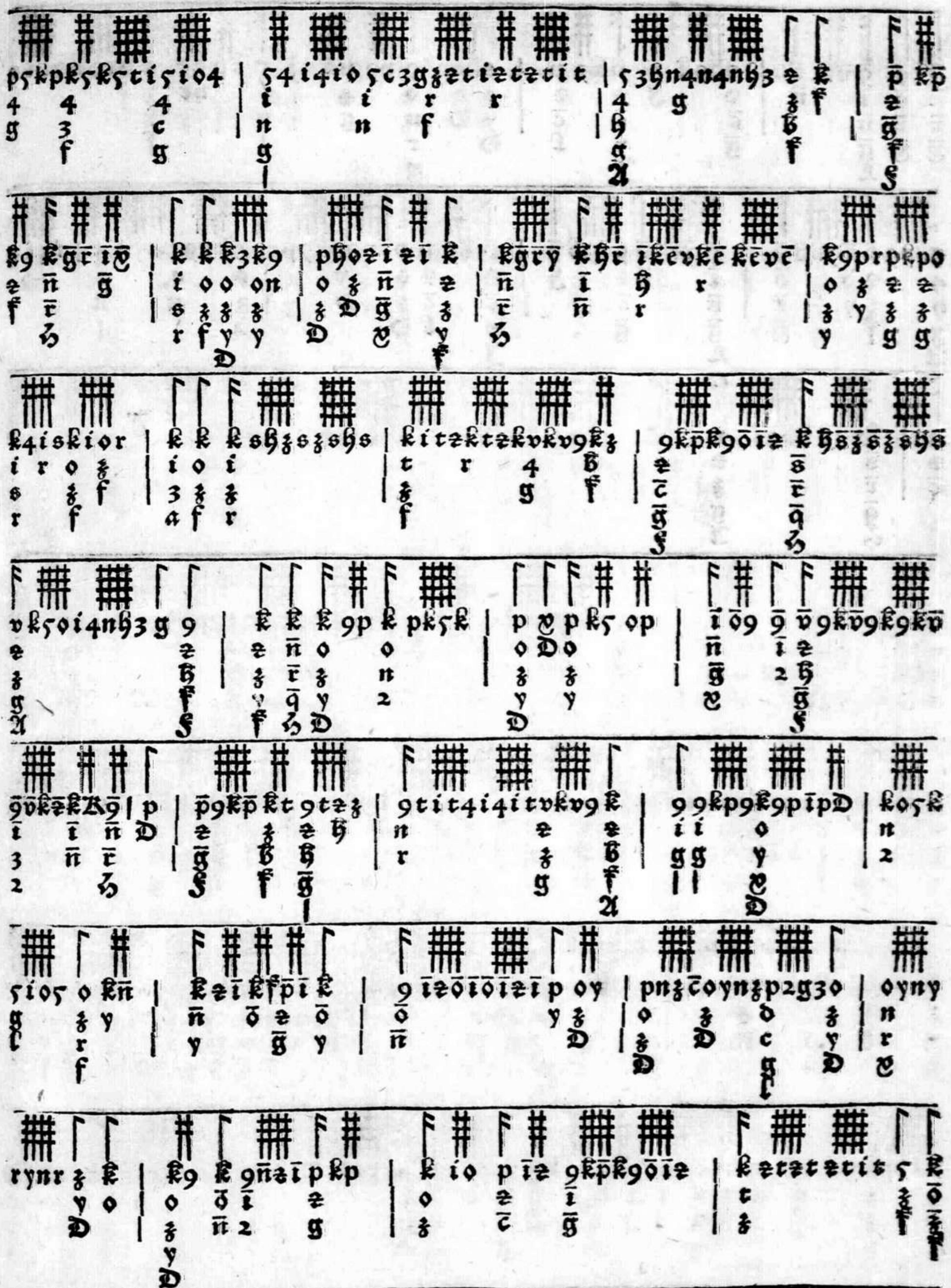


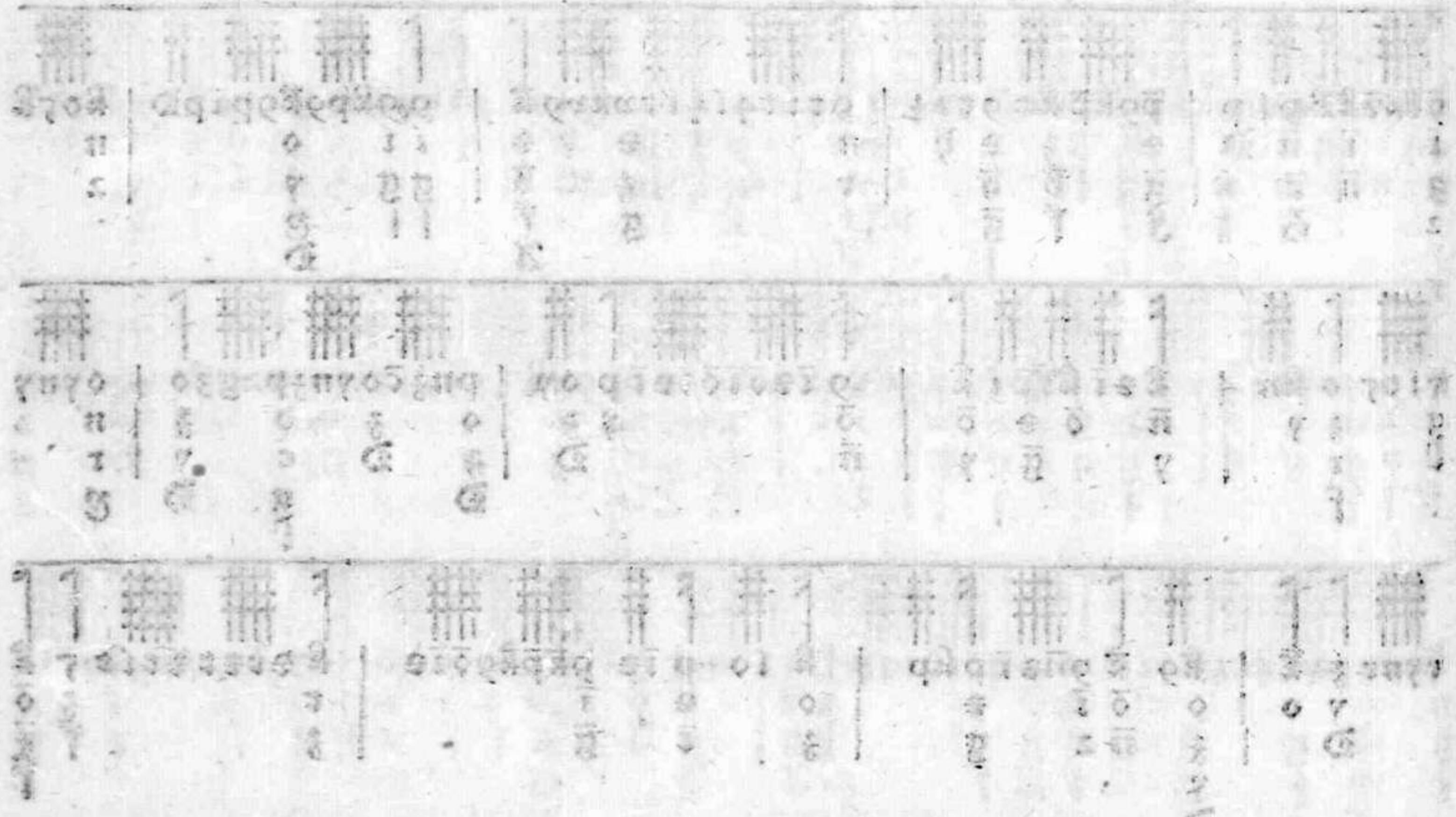
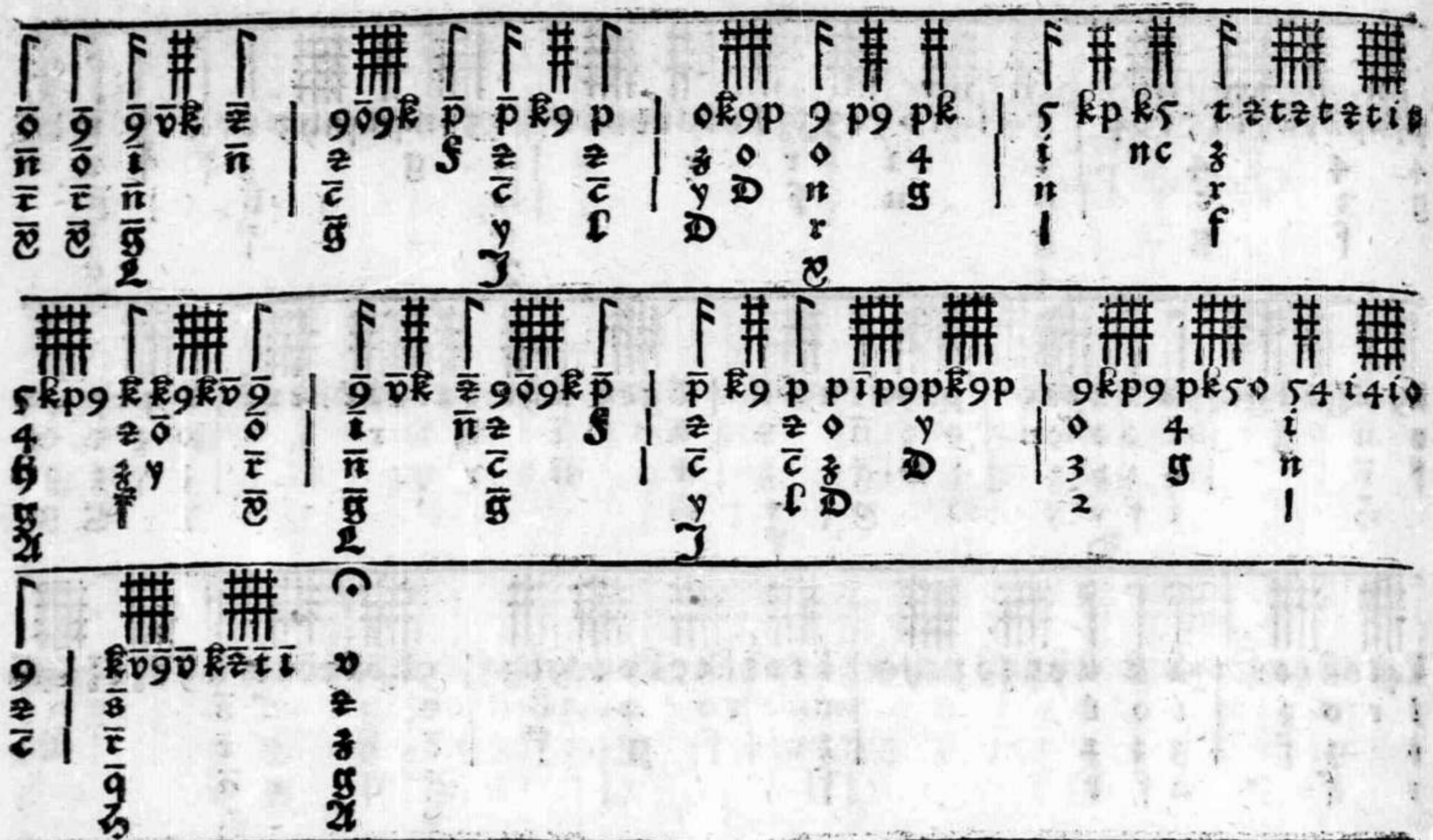
21

5

Susanne vng iour.







23
Dum transiſſet Sabbathum,
Prima Pars.
Christian: Plate,

Prima Pars.

Christian: Plate.

A page from a medieval manuscript featuring musical notation on four-line red staves and Latin text below each staff. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The Latin text below the staves includes: 'i g i 4n h n 4 i' | 'o b 3 n b n b 3 b i s' | 'k s k v 9 v l f q k' | 's k s o s f s' | 'i 4 i' | 'n' | 'g g' | 'g g' | 'f' | 'l' | 'f' | 'q' | 'g' | 'n' | 'g' | 'n' | 'l'.

A page from a historical manuscript containing musical notation and Latin text. The music is arranged in five measures across four staves. Each measure consists of a single note followed by a sharp sign. The notes are represented by vertical strokes on the top two lines of the staff. Below each staff, there is a line of Latin text. The first staff has the text "40 n̄b̄n". The second staff has "5 39 n̄b̄39". The third staff has "5 5 93". The fourth staff has "5m̄b̄ k̄ k̄50i". The fifth staff has "50 50 i4n 5". The bottom row contains numerical and letter-based markings: "3 2", "4", "6", "n n", "4 0", "5 n", "g", "r i", "q n", "c i", "4 4", "434", "3 f", "6 b", and "f c 2 g".

A page from a historical manuscript featuring musical notation on four-line staves and corresponding Latin text below each staff. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The Latin text includes names like 'n^o 3 n^o 5 o 5 o i 4', 'i i i | i 9 9 9 | k^o k^o v 9 4 9 v k', 'v k v k v 9 v g', and 'h s s 2 q f'. Below the staves, there are additional Latin words: 'n n g', 'n i r r', 'n 2 r', '4 g', 'h g', 'g 6 6', and 'g q'.

i4 i4 i0 i4 n6 n4 i | o1 o2 o1 o1 g n | 439 n4 5 | 5 o o i0 i | i 4 n4 i0 4 i n g,

n
n
g
| f
f

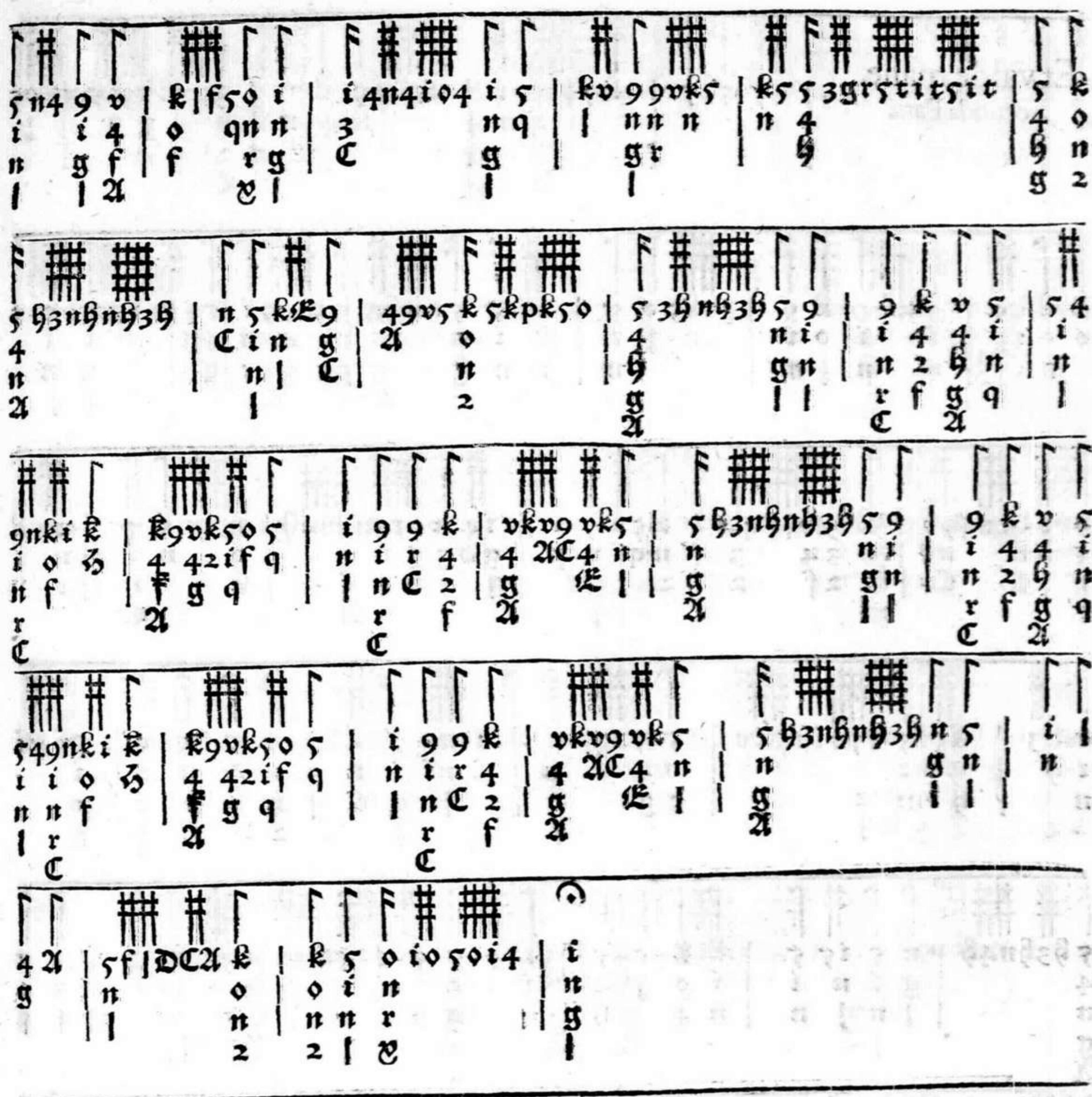
g
g
24

9 f f
6

3

BSB

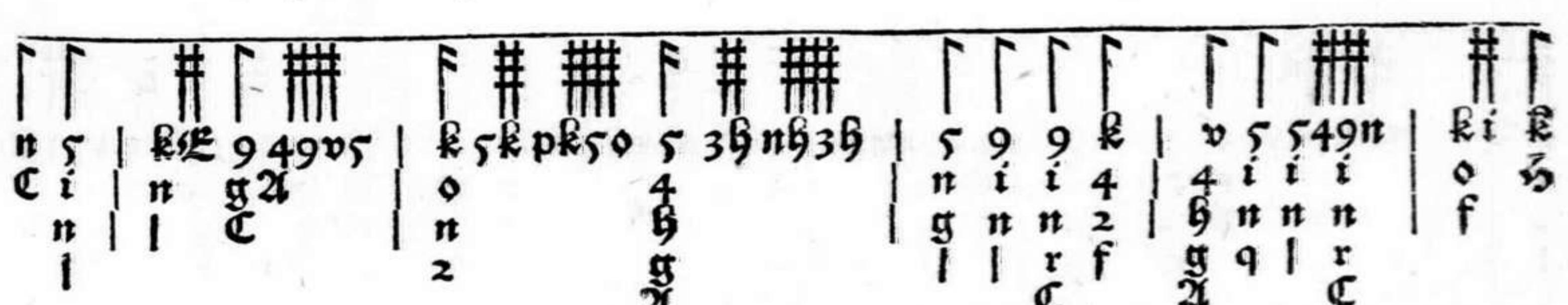
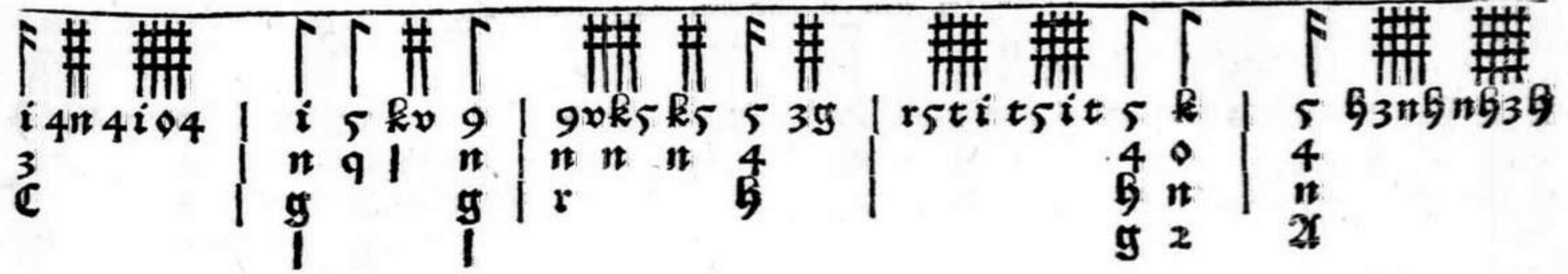
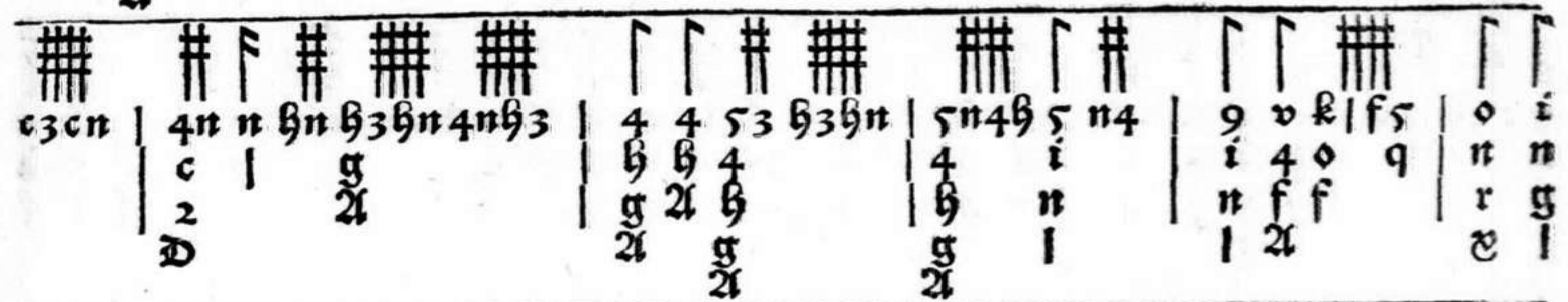
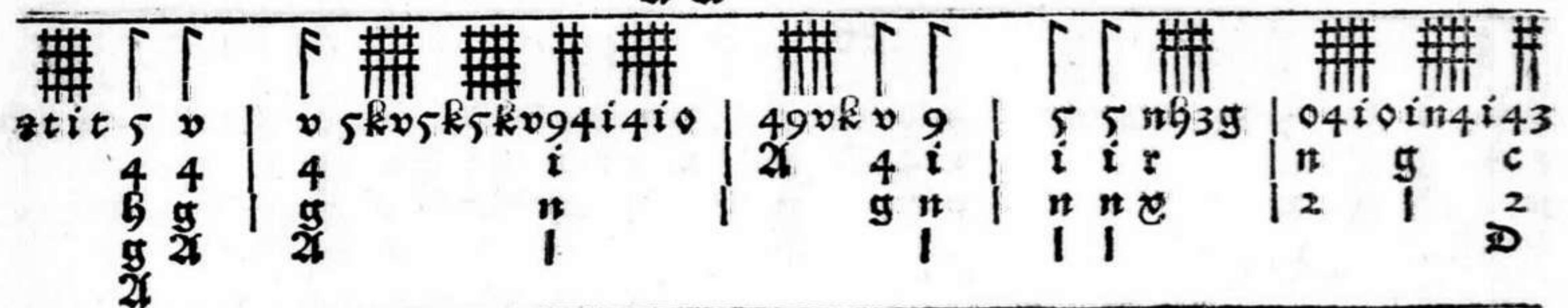
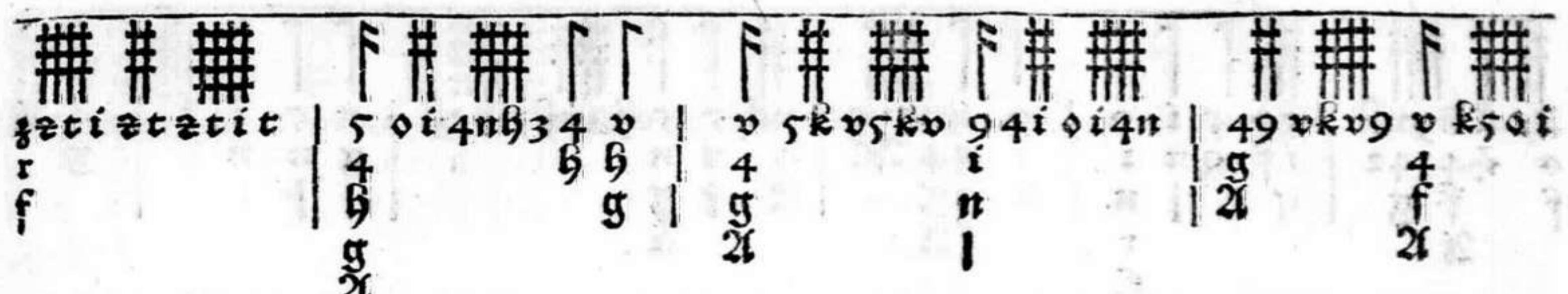
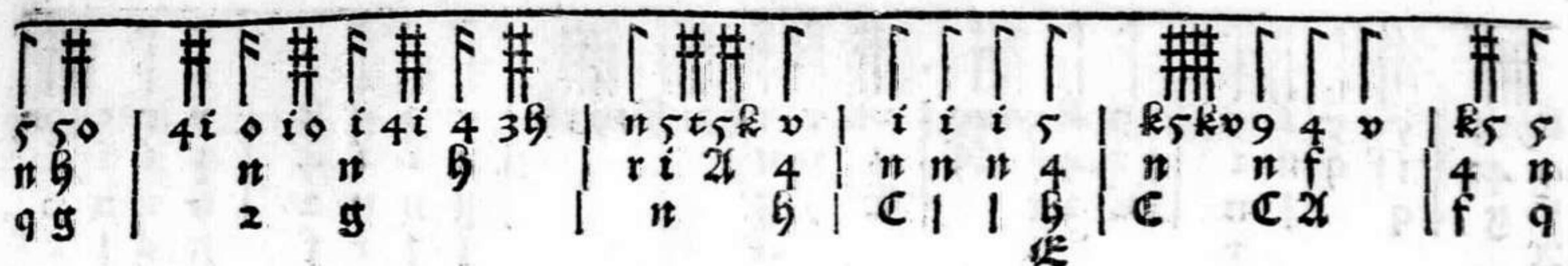
89vkvzkv | 89vk9v9vkv | kv9k | 94i | 9i | 53



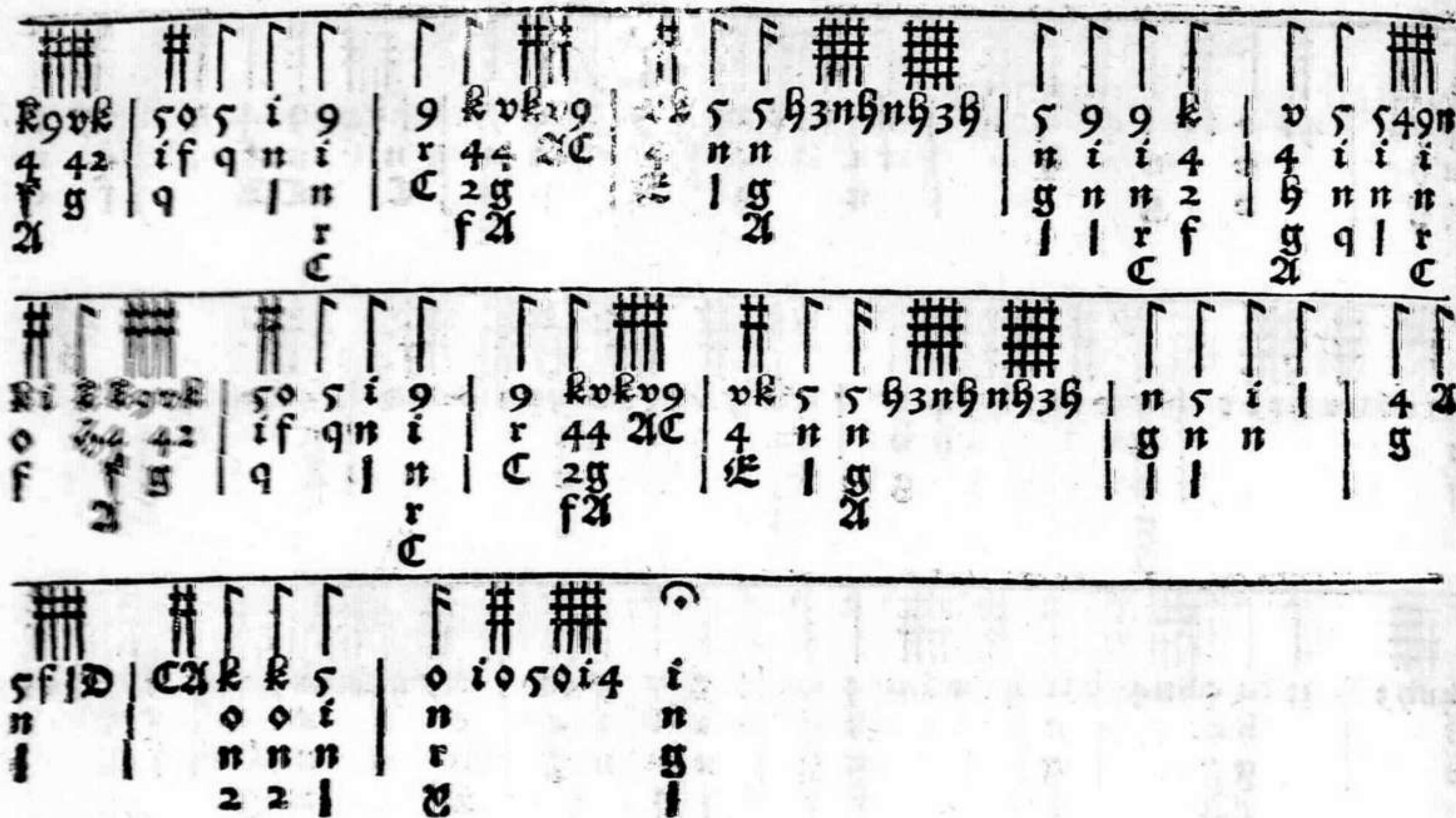
Et valde mane.
Secunda Pars.

The lyrics below the staff correspond to the measures:

- Measure 1: Et valde mane. | s s s | k5o i 4 n | n5kv9 n 4 n | 89vk v k5 | 95
- Measure 2: k5o o o i g | s kv9 i o i | 89vk5o s n | k6 i n 5hn93 | 4n5h i s | n i s i
- Measure 3: o i i hn49v | k9v f qk | k5o s i | i4 n o i 4 n h n 4 h | n 9 k n | 9v k n
- Measure 4: s k3 i h | k5 i r5t i t5it | s 52qf i n | i4 i o s DKA | k5 o 4 n | i on r
- Measure 5: s h3h n 4 h | n 5 i s i n | k5 o s 4 9 | k5 i s 4 h n | s h3h n h n 3 h | i 4
- Measure 6: 4 n g 2 | n h3h n 4 h n | i s i k k | o s k o | s 5 s n h 3 | 3 h n h 3 h
- Measure 7: 4 2 g f | n h3h n 4 h n | i s i k k | o s k o | s 5 s n h 3 | 3 g g 2
- Measure 8: i 9 n g | 9v9vk5 k5 | s o i f i 4 nh | 4 g b g b g b q b | s 4 b | i 5 3 g s t i t5it



8



24

Non est bonum hominem esse solum.

A page from a medieval manuscript featuring musical notation on four-line red staves and Latin text below each staff. The notation consists of vertical stems with square note heads, some with diagonal strokes. The text is written in a Gothic script.

A page from a historical manuscript featuring musical notation on four-line staves and corresponding Latin text below each staff. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The Latin text includes words like 'titazkazti', 'shgsszs', and 'zoiot'. The manuscript is written in a Gothic script.

kkkk oios khsziszi k 44 ki4s 4i44 k 4k p k tizk kk ioii z6z4 i 4 2 o33r 333g s 24 4 s z r 33 ngnn r h s 2 f 3 1 29 242f r f 2 g r z r 22 r r f f f				

A page from a historical manuscript featuring musical notation on four-line staves and Latin text below each staff. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The Latin text includes words like 'sios', 'shgs', 'shgs', 'k 30 i o i i', '4 3 n 3 nn', '2 2 g 2 gr', 'f f f f C', 'i 4 i i k i k', 'h r h h i si', 'm g rm s rs', 'q q q r r', 'kkkkkk i o z k o s k', 'o i o i o i', 'z s z n z n', and 'p sp'. The text is arranged in two columns separated by a vertical bar.

F# | # | F# | F# | F# | F# |

44 | k i 48 4 i 44 | k 4k p k | t i c z k k | s 9h i h s | k i o z k k

4 2 | 0 3 3 r 3 3 3 g | s 24 4 s | z r 33 | g 9 s | 44

2 f | 3 1 2 q 2 4 2 f | r f 2 g r | f 22 | g r | 22

f | f f C f f f E | q f 24 C | | | f

F# | C

p k z | t

4 6 | z r

g r | f

S m

25

Veni in hortum meum
soror mea.

Valentin: Backuart.

54 i o i n q i o 2 g 3 h n 4 | i s s n 4 i o s k | p n s s 9 k p k | o 9 p k p i i 2 0 1 0 1 2 i
 i n g | r g g | z y | z y | z n g |

p 4 k s o z r | s 4 3 c s g 3 c n 4 c | orgy ry rgropn | k s k s k s k p 9 g r 4 | s 4 i o p k p
 z y | g g g | z y | z y | z c n g |

49 k 0 9 k | k e v e k v k v e k 3 | k l 3 g o g r b n 4 d | 4 b q k o s k p g 3 c n 4 i | p k n 4 i o 4 d o
 r y | h r e n 2 | o f q n g | 3 b 4 g f | z 2

g c n c 3 g a t i z e t e t i s g 3 c 3 c n | o k o k i o i o z k g | k k k v e k v e v e k | e v k v
 d n i | r f g | z 3 f o f | z r f | o 4 4 3 2

e k v k v e 3 k 2 | k D k k s k s k p 9 2 | 9 g c g c n 9 1 | v u 9 v 9 v k v
 2 4 g | o o o o | 3 | z c g g

m n s h n h 3 h o g | i 4 i o i 4 i | o g 9 o p n s c g n s k o n 2 | s k p k s k | p p
 2 n q | r g | z y n r y | z y r y | z n 2

o r i 4 i o i 4 i k 4 | 9 5 9 v 9 v k v 9 9 k 4 | s n s s i i o p n s c g n s o 9
 z f g | k 4 | g 1 2 | g 1 2 | n g n z y | n g n z y | n n r r

F # # #
po pk pk sk k g k o k | s n s 4 s d 4 39 n 9 3 9 | k n s 9 k s k p k s k s i
4 c n o 33 | d 14 g d i 9 | n g E n g | 1 E 1 24 | 2 n 9 9 o n 2
c 2 y f | n g E n g | 1 E 1 24 | 2 n 9 9 o n 2
| n g |

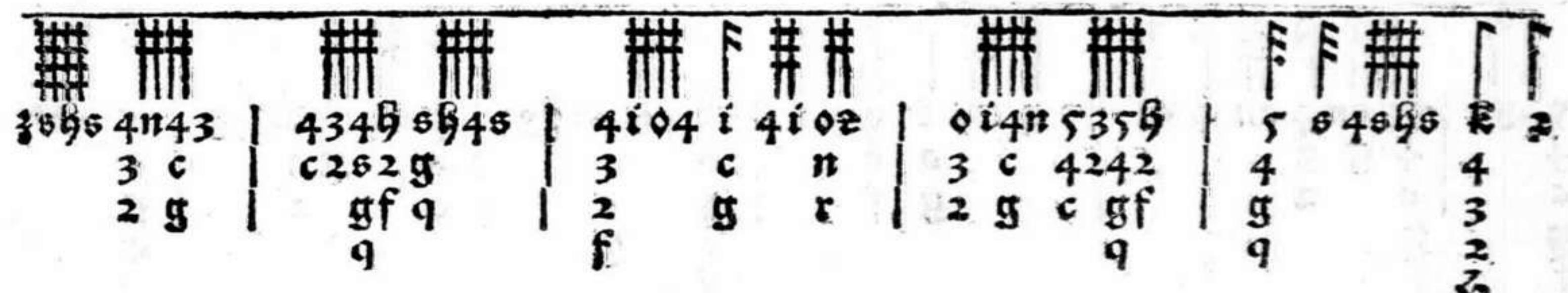
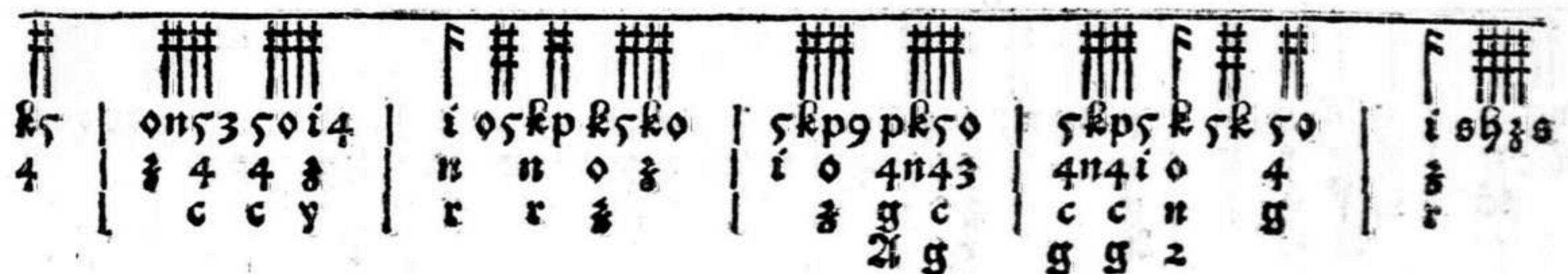
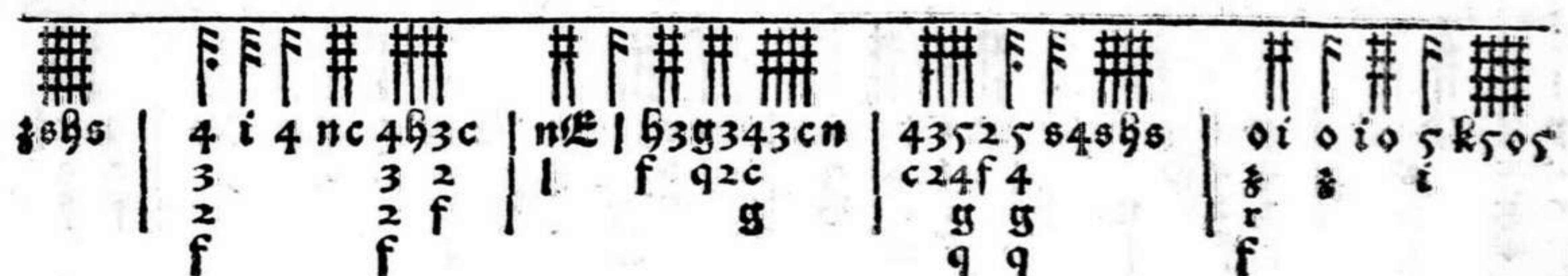
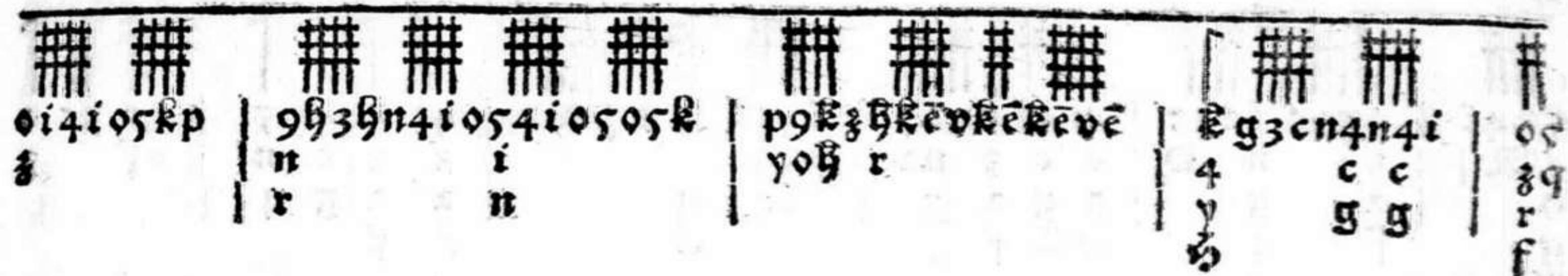
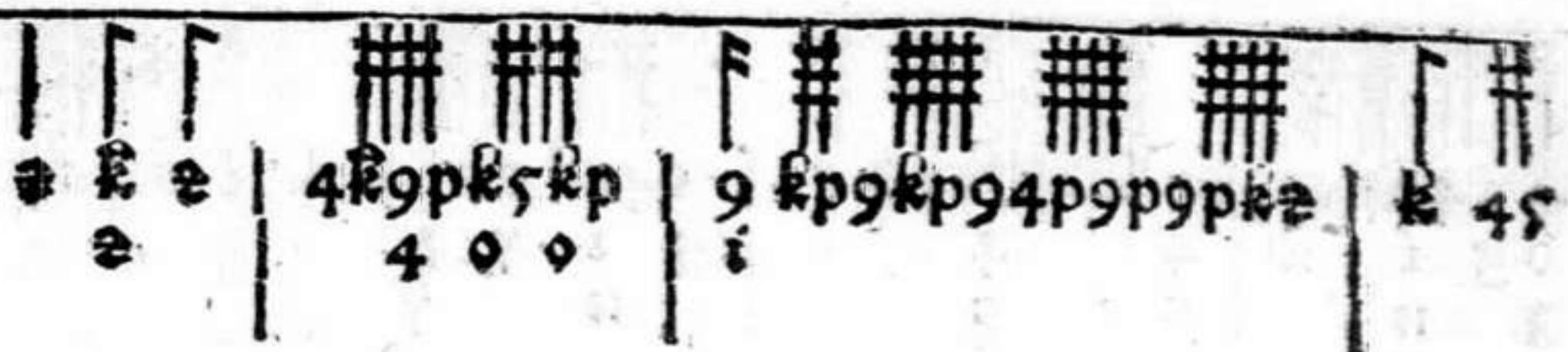
F # # #
o o g n p n g c z n z k k | p y g n 4 3 c n c 3 c s i | p z k o i k t i t z t i t | s 3
z n C o o o | o o r c i | z A o z n z | g s .
y r z n n | s n D g | z f r r c f | g s .
D C D 2 | y r | z f r r c f | g s .
| g |

F # # #
c z c n s c k s k p k s k s i | o g k g 4 3 c z c n p 4 | 4 k s c z t i t z t i t | s 3
4 3 o i n | n y c 4 | c 4 2 z r r | g s .
c n g l | r g | z f | g s .
g 2 | g |

F # # #
c z c n 4 c n 4 s d d | s 4 d 4 d s 3 c n 2 | c 3 c n c 3 c | s 3 c n 4 d 4 d o s n 4 d
c g g l | c g g | s | d n
g |

F # # #
o d 4 n 4 n 9 3 | s 4 d 9 s 2 |

26
Aue Iesu Christe rex
regum.



SSB

R i 49 f q2 | p CD | k pk s | 045 k 50 i4 | i s z sh s 43 ch | 4 n 4 i o z | 52 g3
 o g i 2 | 4 4 | 3 3 | 3 i y 3 | 3 - c g | 5 r D | i D
 z v g 1 | g f 2 | f 2 | n y y | g 2 | f 1 | n 1
 v g 2 | 2 | 2 | 2 | 2 | 2 | 2

5 n 4 i | 0 g 3 c i 2 g 3 | 4 n 4 i o n i 4 | i 44 f z s z sh s | 4 i 4 4 s | c 3 c 0
 4 CD | 3 2 | 5 | c c 3 n 2 | g 3 g r | 2 2 | 3 c n | f 3
 c g 2 | f 1 | 2 2 f 1 | 2 2 | 2 g 9 | 2 f | 2 g 9 | f 3

p 2 | k o i o p 4 | k o y 5 | i o c 54 | k sh s g 4 i o 5 | k 5 k
 4 g | 3 f | c g | i n z r f | n r z r f | i r g | 3 2 f | 4 2 f

p 4 k p k s | p k 455 c | 3 g t 53 4 | n c 343 c | 4 c g 3 c 3 g | c n 41
 4 c n | 4 2 2 n | f 8 4 g | 1 B c g | 3 f g 2 | 2 f
 v g 2 | f f | 1 | f 5 2 | 2 | 2

n 3 | c k 9 k | p k p k s k s k p | c y k s p k n | 45 i o 45 n | z t i z t z t i t
 g g | f 4 r 6 | 4 o 4 | z n o 4 | c n z 4 g | f 3 x f

52 g3 | 53 c n 4 c n 4 q f | 9 s h i o 32 | k f n p 2 g 3 | p n 4 i k 44 g | 5 s b s
 4 c g f | 4 g 3 2 | 6 c | o 4 | 4 g | 4 g 3 | 4 2 | 4 g 9

g r p	k s k kh n q	k h g s 4 n c 3	c 3 g 3 4 g g s	k b p z c k	p s k p k s s g
i	i i 4 f	i e	z	! 4 i	o i i 4 n
n	n n 3	s 2	f	c n	z n n c r
r	r r f	r f		g	
q	q q	q		f x	
c	c	c			

A musical score page featuring five staves of music. Below each staff is a vocal part with IPA transcription and phonetic descriptions. The vocal parts are:

- Top staff: ɛ 9p₉ ɛ 9 ɛ 9p₁
- Middle staff: o
y
æ
ɒ
- Bottom staff: p_kp₉ p_ks₀
- Middle staff: 4
c
g
f
- Bottom staff: 4
c
g
f
- Top staff: s
o
s
i
n
h
- Middle staff: i
n
s
i
n
g
- Bottom staff: i
n
s
i
n
g
- Top staff: 92g_r 92g_r g₃
- Middle staff: i
t
s
i
t
g
- Bottom staff: i
t
s
i
t
g
- Top staff: p₃c_np_d4l
- Middle staff: 4
c
g
f
- Bottom staff: 4
c
g
f

F#井井井井	F#井井井井	F# F# 布布	F# F# 布布	布布布布
9gr g29f q	k n4nc kg k	K 9 k9p9 k 9 k9p1	pkp9k9pkpk505014	
i n r C q e	4 3 2 f	4 3 2 f	o y g D	4 c g f 2
				4 c g f 2
布布布布	F# F# 布布	布布	布布	F# F#
54i050i454nbn4i0	9 2g x g2929r	p3cnpdpl	knk3535g	s t5ti
i n g i	n g	4 c 4 4	4 2 f 4 c	4 3 f
		g f 2	g f 2	g f 2
F#布布	F#布布	F#布布	F#布布	布布布布
e ti et et et	5 0 50d454d0	5 4d0d4n 5 cn4cn4	5 4d05d05 e50d4nb3	
a r f	4 c g f 2	4 g	5	

◎

5 4 5 5 5 5 2

27
Passe, mezo.

F# F F	F# F# F#	F# F# F#	F# F# F#	F# F# F#
S n4 S S	S g5 0d4n	4 20 0d4n	4 2p p k50	S n4
D D 4	D D 2	D D 2	D D 2	D D
n n 6	n n 2	n n 2	n n 2	n n

 | F# F# F# |
 | d050 | S k p 9 p k S 0d4n | S g d 4n h3 | S g s n S n 4 h | S g e S 0d4 | S k p |
 | D D 1 | n 1 | 2 | 2 | 2 | 2 |

 | F# F# F# |
 | 9 p k S 0d4n | 4 20 0d4n | 0 d0 S 0d 4 0d 4 n c | 5 k p 9 p k S 0d4n |
 | D D 2 | D D 2 | D D 2 | D D 2 | D D |

 | F# F# F# |
 | 4 n 4 n h3 n h | S k p k S 0 i 4 | S g S 0 S S | S n 4 S 0 S 0 | S l S p k S 0 d | 4 2 4 n 4 d 0 5 |
 | 6 C 2 g | n 1 | n n n n | n n n n | n 2 | D C C D C | D |

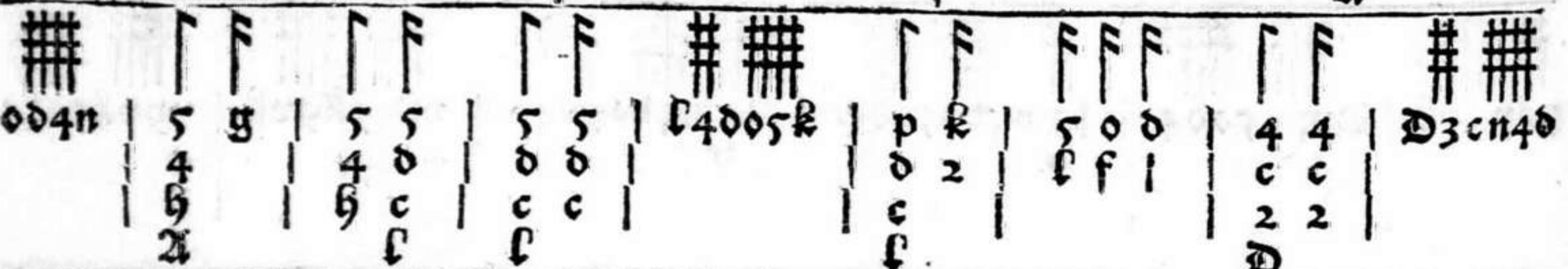
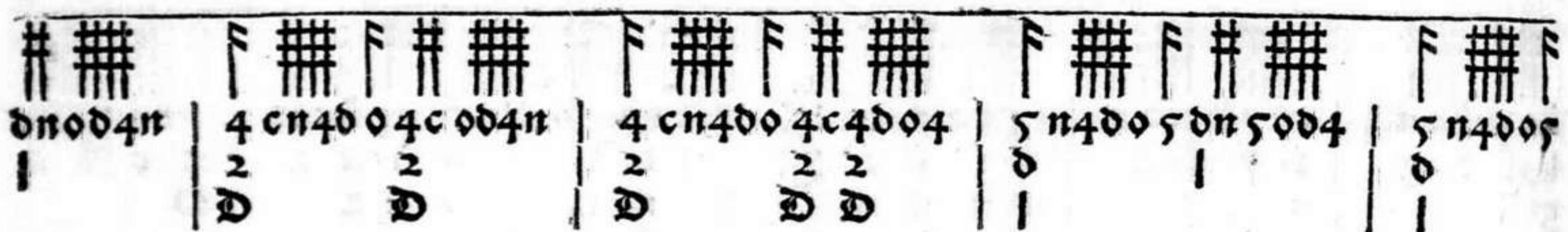
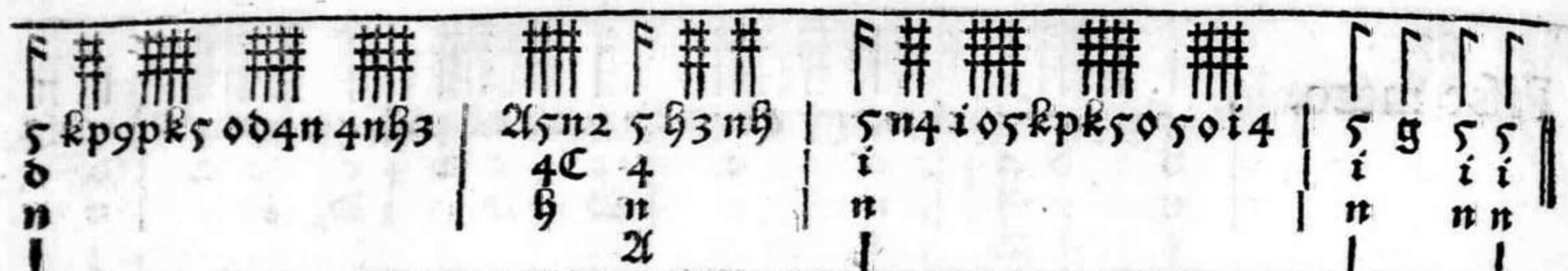
 | F# F# F# |
 | 0 d 4 n 4 c n 4 | d 4 n h n 4 d 0 | 1 d 4 d D 4 D d 0 | S o S k S 0 i 0 i 4 n 4 n h 3 | S g n 4 h n 4 |
 | D D 2 | n 1 | D D 2 | 4 6 | 2 | 4 6 | 2 |

 | F# F# F# |
 | S n 4 d 0 S 0 d 4 | S p k S 0 d 4 n | 4 3 4 n 4 d 0 5 | 0 d 4 n 4 d 0 5 | e 5 0 d 4 n h 3 | 4 n 4 n h 3 n h |
 | D D 2 | f 1 | D C C D C | D D 2 | f 1 | 6 C 2 g | g |

 | F# F# F# |
 | S n 4 i 0 S k p k S 0 S 0 i 4 | S g S S S || 1 9 1 v 9 k 9 v | 1 1 v 9 1 v 9 1 v 9 | D p S k |
 | n 1 | n n n 1 | 1 9 1 v 9 k 9 v | 1 1 v 9 1 v 9 1 v 9 | 4 |

 | F# F# F# |
 | p k p k S k | D p p k S 0 d 4 | S n 4 d 0 S 0 d 4 | S n 4 d 0 S k v 9 | v k v 9 k 9 v k | v 9 v k S 0 d 4 |
 | 4 | D | 4 | D | 4 | g | 4 | g | 2 | 4 | 2 | 4 |

 | F# F# F# |
 | S n 4 d 0 S 0 d 4 | S 4 d 0 S k p S k S 0 d 0 d 4 n | p n g n g c o c g n | p n g n g c o c g o |
 | D D 2 | D D 2 | D D 2 | D D 2 | D D 2 | D D 2 |



El suo Saltarello.

Le Repreſe.

Le Repreſe.

23h n4h n4 | s s g | s s s | s i s | s s s | s s s | s s s

n n n | 4 4 | 4 4 4 | n n | n n n | 4 4 | 4 4

2 2 | 2 | 2 2 | 2 | 2 2 | 2 | 2

| F F F | # # # | F F F | # # # | F F F | F F F | F F F

23h n4h n4 | s s g | k s o i 4 n | s s g | s k v k v | 9 9 n | 9 9 9 | s s s

i i | n | o | 4 4 | 4 4 | g | i i | i i i | 4 4

n n | 2 | 2 | 2 | 2 | 2 | 1 | 1 | 2

F F F | F F F | # # # | F F F | # # # | F F F | # # # | F F F

s s s | s s g | 2g3h n3h n | s s g | 23h n4n3h | s s g | n h n3h n | s n

4 4 4 | i i | 4 4 | 4 4 | n n | 1 | n n | 2 | 4 4

6 6 6 | n n | 6 6 | 6 6 | 1 | n n | 1 | 6 6

2 2 | 1 | 2 | 2 | 1 | 1 | 2 | 2

| # # # | # # # | F # # | # # # | # # # | # # # | # #

4n h3 | s n 4h n4 | i o s o i 4 | i o i 4 n | s n 4n h3 | s k s o i 4 | i o s o i 4 | i g k v g k

4 | 6 | n | 1 | n | 4 | 6 | n | 1 | n

6 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1

| # # # | F F F | # # # | F F F | F # # | F F F | G

v k s t s k | v k s o i 4 | s s g | k s o i o i 4 n | s s s | o s 3 n 9 | s s g |

4 | 4 | n | n | 1 | 2 | 3 4 | n |

6 2 | 1 | n | n | 1 | 2 | 6 2 | 1 |

e e₅ e₅ e₅ e₅ | e i o₅ e₅ e₅ | e c c c c | e n c n q d o₅ e₅
 o o n o | o o n n | o o n n | o o n n
 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

o i o₅ e₅ e₅ e₅ | 9 p e p e g o i 4 | 5 3 h n q i o s k p k e g o i 4 | 5 5 5 4 o i | o i o s
 n n | n c n | i | n n | n
 2 2 | m g 2 | | 2 2 | 2

e₅ e₅ e₅ e₅ | 9 p e g e s p e | 5 4 d 4 d o s o s e | e c c o s e p s | e p e g o i 4 | 1 5 0 D 5 0 i o i 4 i
 n | 2 n g 2 | d d | d d f d d | n l f l D | i 3 i
 2 | 2 | c | c | 2 | n f n

o i o s k p k s | k n k p k k | 9 9 p e g e p | 9 e p 9 p e s e g e p e s o | 5 5 4 n q d o
 n n | o o g o o | n n n n | n n | d d l 2 g m
 2 2 | 2 2 | 2 2 | 2 | c c

5 4 n c n q d o | 5 4 d o s e p s | o i o s e g e s e o s e | p e p 9 p e s o i o i 4 | s e p e p e s o
 d | d | n | g | i
 c | c | 2 | 2 | n

s o i 4 n 4 i o | s g s o s p e s | e m e 2 e D l D | e m e 9 p e g o | 5 4 n c n q d o s e p e s o d 4
 i i f i | d d d | d d g 2 f f | d d | c
 n n n | n n n | n n | n

e c c o s e p s | e g e p e g e p e g o s o i 4 | 1 5 0 D 5 0 i o i 4 i | o i o s k s k p g p k s k s k p
 d d f d f | n | i 3 i | n
 c | 2 | n f n | 2

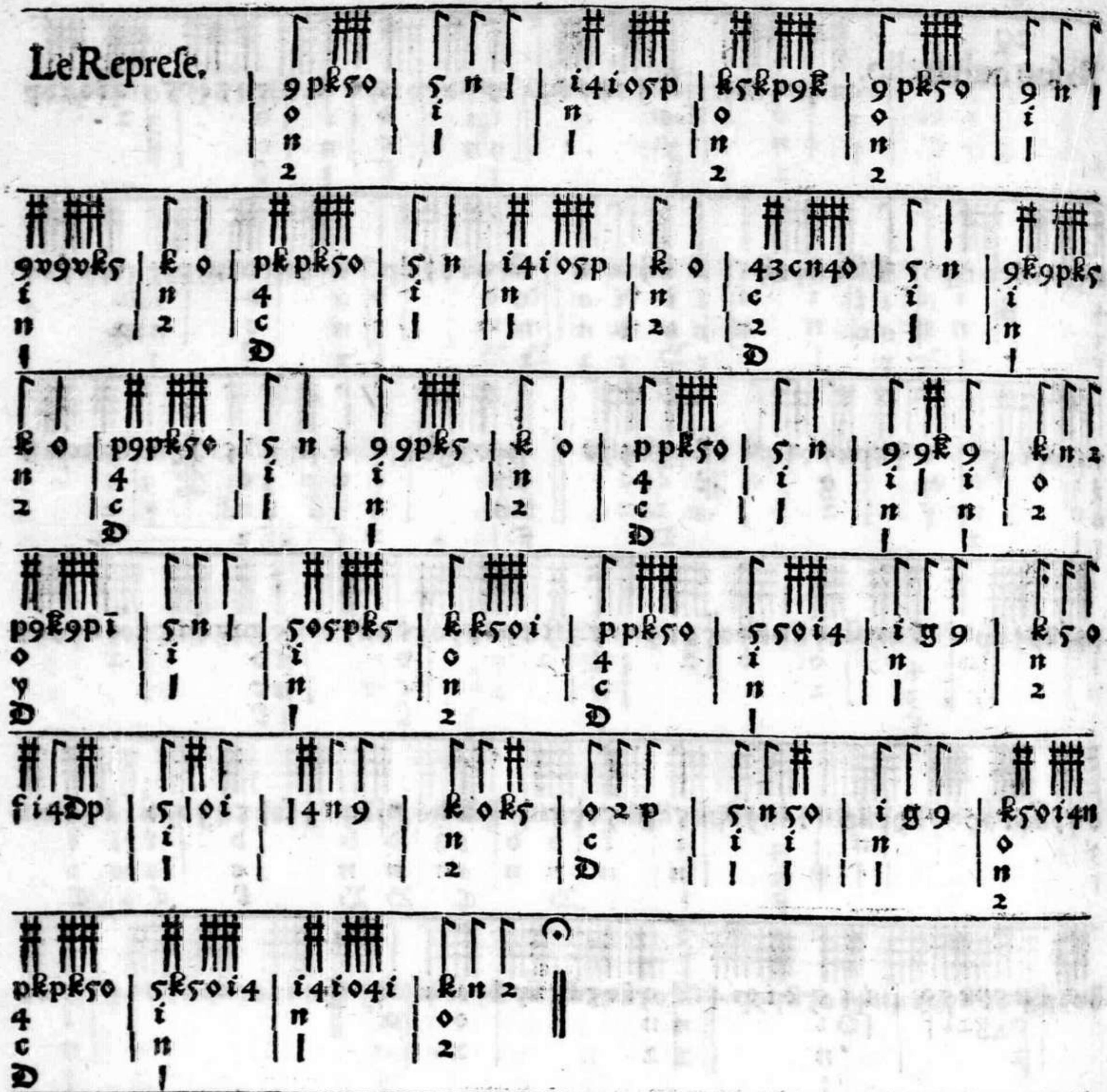
k n k p k k | 9 9 p e g e p | 5 5 4 n q d o | s e p e p e s o
 o o g o o | n | d d l 2 g m | i
 2 | 2 | 2 | n

La sua Padoana.

El suo Saltarello.

El suo Saltarello.	F F F # F F F F # F F F F # F F # F F	e s o o s e 2p 9 2p e s o o s o s e p s o i o s e p	n n 2 n 2 o c c o c c 2
	# F F F F F F F F F F F # F F # F F # F F	2e s o i 4 s s g s g s e e m e A e D I f s n 4 d o s o s e p s e p e s o i	n n n n n n d d d d d d o o n 2
	F F F F F F F F F F F F # F F # F F # F F	0 s 4 o i R R n R n R 4 4 D 4 s 4 o i R R n R s o i 4 n 4 3 c n 4 o	n n n n n n 2 2 2 2 n n n 2
	# F F # F F F F F # F F # F F # F F # F F	s 4 i o s i o i o s k p R n R 9 p 9 p e s e s p e s o s 4 d o s e s o s e p s o i o s e p	i n 2 2 2 2 2 2 2
	# F F F # F F F F F F # F F F # F F F # F F F # F F F	9 v 9 k 9 p k s o i 4 i h n 4 i 4 i o s g s e m e A B e e A e D I f s 4 d o s o s 4 d o s e	2 n n n n n n n n n n 2
	# F F # F F # F F # F F # F F # F F # F F	p s e s p e s o i 4 s o i o i 4 i o i o s k s k p R n R o o 2	2 n 2 2 2 2 2 2

Le Represe.



29

29

29

Passe, mezo.

The musical score includes the following measures:

- Staff 1:** Measures 1-5. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: f, 3, 4, 3, 2, 1.
- Staff 2:** Measures 6-10. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 4, 3, 2, 1.
- Staff 3:** Measures 11-15. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 4:** Measures 16-20. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 5:** Measures 21-25. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 6:** Measures 26-30. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 7:** Measures 31-35. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 8:** Measures 36-40. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 9:** Measures 41-45. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 10:** Measures 46-50. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 11:** Measures 51-55. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 12:** Measures 56-60. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 13:** Measures 61-65. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 14:** Measures 66-70. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 15:** Measures 71-75. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 16:** Measures 76-80. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 17:** Measures 81-85. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 18:** Measures 86-90. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 19:** Measures 91-95. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.
- Staff 20:** Measures 96-100. Rhythms include eighth-note pairs, sixteenth-note pairs, and rests. Dynamics: 3, 2, 1.

La sua Padoana,

The musical score consists of ten staves of music, each with a different rhythm and pitch pattern. The staves are separated by vertical bar lines. The notes are represented by vertical stems with horizontal dashes at the top. Some notes have small numbers above them, such as '3' or '4'. There are also some letters and numbers written between the staves, possibly indicating specific fingerings or performance techniques. The overall style is that of a classical or folk-style piece.

Elsuo Saltarello.

The musical score consists of six staves of music.
 - Staff 1: Starts with a single note, followed by a series of notes with the lyrics "ooi4i", "ok5oi4", "s4n4io", "sosios", "oi4s4i", and "ok5oi4".
 - Staff 2: Starts with a single note, followed by a series of notes with the lyrics "ekzsh", "k k k", "ksoskp", "k s o", "s94io", "sosios", "oskpks0", and "i4kzhs".
 - Staff 3: Starts with a single note, followed by a series of notes with the lyrics "4c3gbq", "4 4 4", "s s g", "skbzs", "4 4 b", "4 4 4", "sn4bn4", and "kz i zhs".
 - Staff 4: Starts with a single note, followed by a series of notes with the lyrics "4c3gbq", "4 4 4", "o i 4s4i", "o 4i o 4i o 50i4", "s 3bni4i o 50i4", and "skp9pk5k50i".
 - Staff 5: Starts with a single note, followed by a series of notes with the lyrics "o 4i o 50kpk50i", "oskpks050i4", "khszhszizsh", "k k k", and "k 4i o 5kpk9pk5".
 - Staff 6: Starts with a single note, followed by a series of notes with the lyrics "soskpks50i4", "s 3bni4i o 50i4", "s oskp50i4s4i", "oskpks050i4", and "k hs".
 The score includes various note heads (triangular, square, circle), rests, and time signatures (3/4, 2/4, 4/4).
 - Staff 1: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.
 - Staff 2: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.
 - Staff 3: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.
 - Staff 4: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.
 - Staff 5: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.
 - Staff 6: 3/4, 2/4, 4/4, 3/4, 2/4, 4/4, 3/4, 2/4.

Le Repr^{es}e.

Passe, mezo.

<p>30 Passe, mezo.</p>				

La sua Padoana.

The musical score consists of four horizontal staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. Each staff contains eight measures of music. The neumes are represented by vertical strokes of varying heights. Below each staff is a tablature system using vertical lines and numbers (1, 2, 3, 4) to indicate fingerings. The first measure of the top staff starts with a single vertical stroke (neume) over a vertical line (tablature). Subsequent measures show more complex patterns of neumes and tablature, such as pairs of strokes or groups of three. The bottom staff includes a 'D' symbol under the third measure.

El suo Saltarello.

3 ij

Le Reprefe,

Le Reprefe.

| Rv 9 v | R B B R | v9 R 9 | v g 2 | 39 n B | 3 B

i 4 | 4 4 | 4 1 | 4 2 | 4 9 | r g | B f

n 5 | 3 f | 3 | 2 | 2 | 2 | f

| Rn 4 n | 4 g 2 | v 5 v 5 v | R B R | R t k t k | 5 g 5 | Rv 9 v | R B

4 | 2 | 2 | 4 | 4 | 3 | 3 | 4 | 4 | 3 | f

| Rn 4 n | 4 g 2 | v 5 v 5 v | R B R | R t k t k | 5 g 5 | Rv 9 v | R B

4 | 2 | 2 | 4 | 4 | 3 | 3 | 4 | 4 | 3 | f

| R 9 R 9 | v g 2 | 39 n B | 3 B 3 | Rn 4 n | 4 g 2 | v 5 v 5 v | R B

4 | 2 | 2 | 4 | 4 | 9 | 2 | 4 | 2 | 2 | f | 4 | 2 | 4 | 3 | f

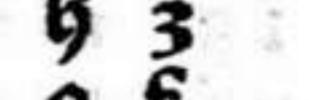
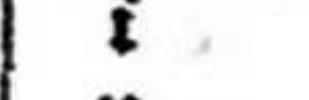
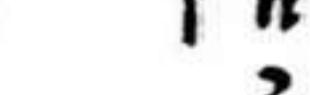
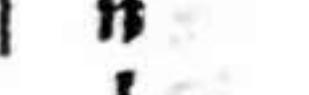
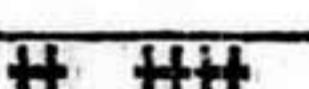
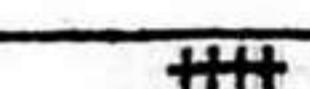
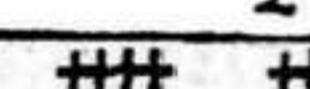
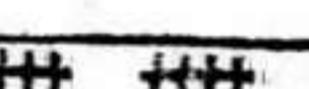
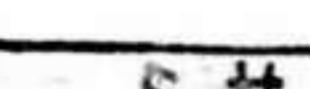
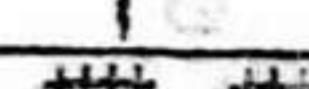
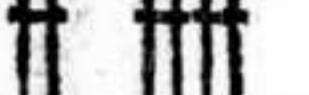
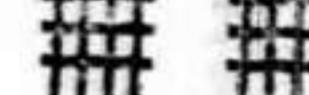
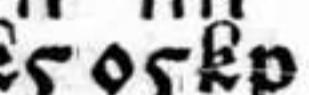
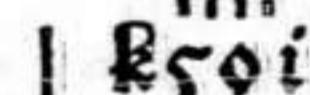
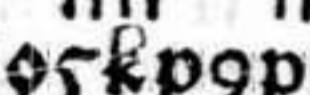
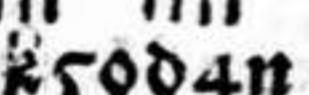
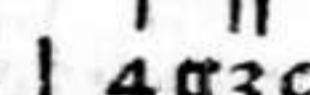
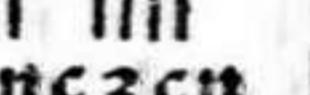
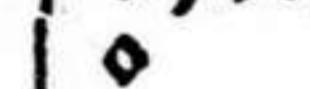
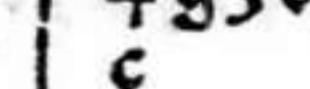
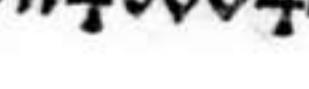
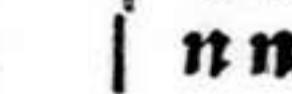
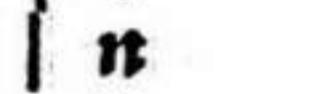
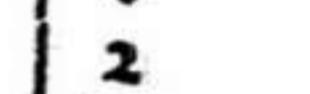
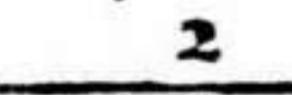
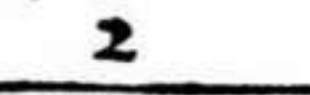
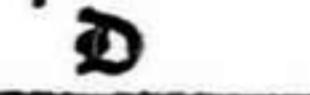
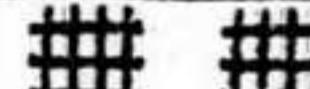
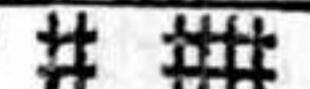
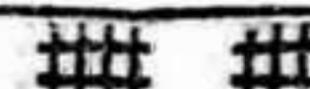
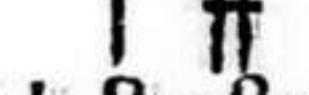
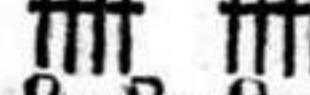
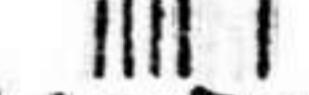
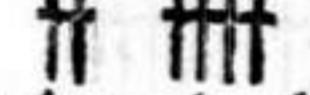
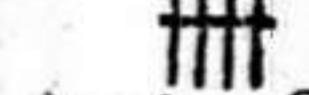
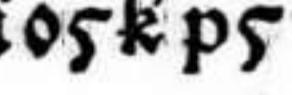
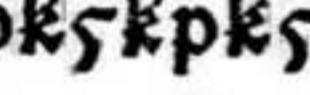
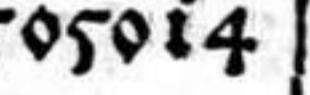
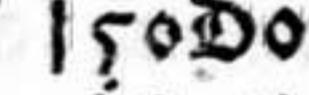
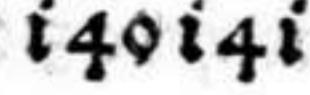
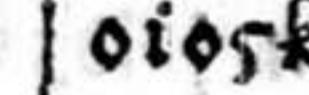
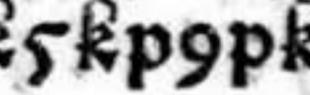
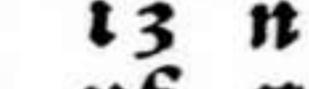
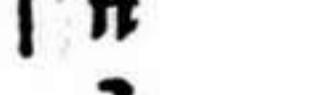
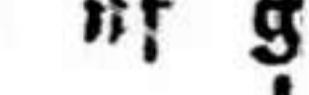
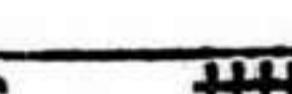
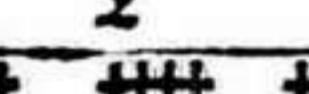
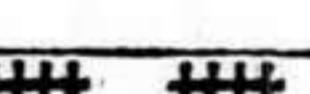
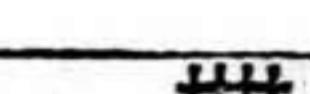
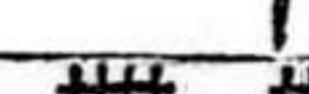
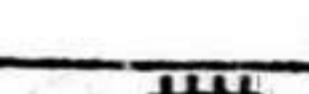
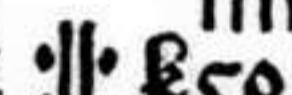
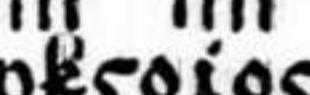
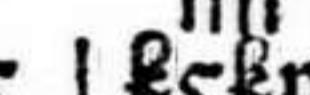
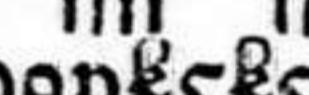
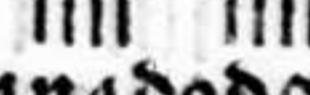
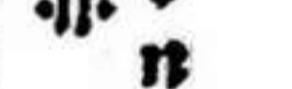
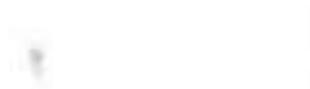
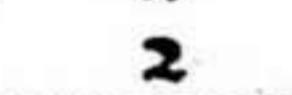
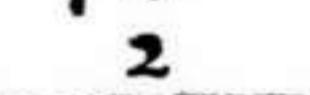
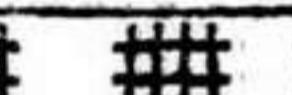
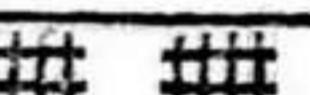
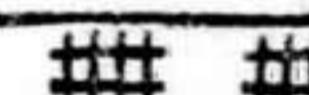
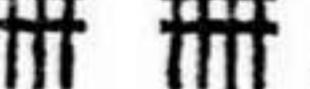
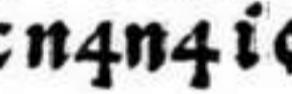
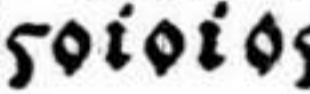
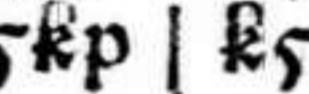
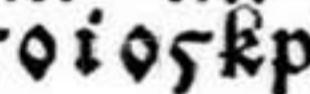
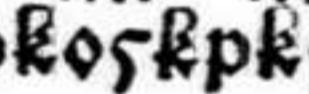
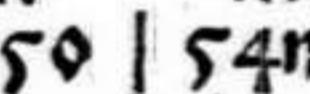
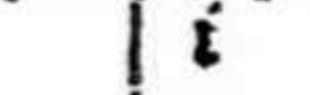
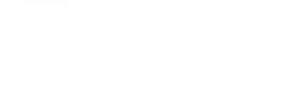
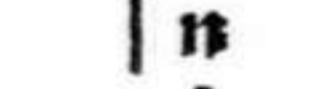
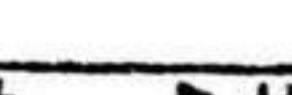
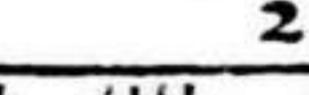
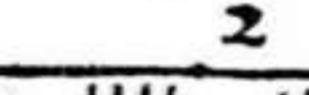
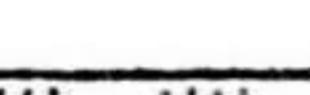
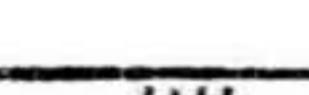
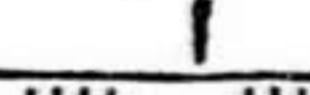
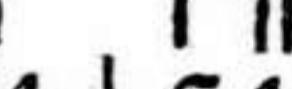
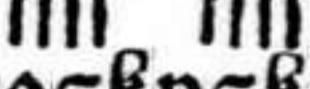
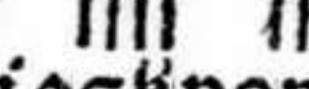
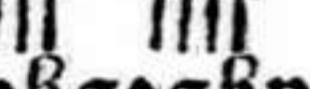
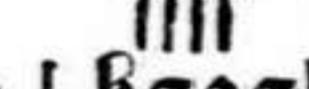
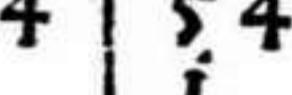
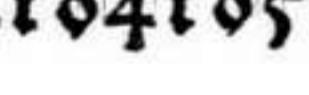
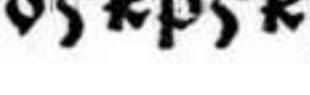
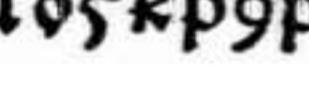
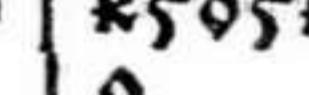
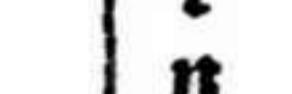
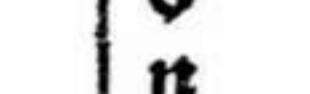
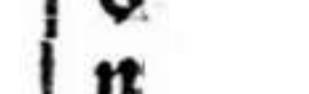
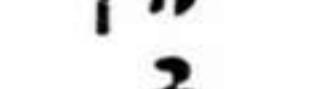
| R B R B | R t k t k | 5 g 5 | t c s i c s | R B 5 R | 5 5 c | 5 g 2 |

4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | f | 4 | 3 | 4 | 3 | f

| R B R B | R t k t k | 5 g 5 | t c s i c s | R B 5 R | 5 5 c | 5 g 2 |

4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | f | 4 | 3 | 4 | 3 | f

31

Passe, mezo.	31
	      
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
       	       
     <img alt="Passe, mezo." data	

1st Staff:

F井 F井 F井 F井 F井 | F井 F井 F井 F井 F井 | F井 F井 F井 F井 F井 | F井 F井 F井 F井 F井

2nd Staff:

59v 9vk 5oi o i4 | 5 g5 o hñ4 i04 | 5 4n hñ4 i05 9i4 i050 | 5 g5 o 5 k5

3rd Staff:

i n 1 | i n f | i n | i n |

4th Staff:

帶 帶 帶 帶 帶 | 帶 F # 帶 帶 | F # 帶 帶 帶 帶 帶 | 帶

5th Staff:

o i4n 4n4 i0i4n4n4 i04 i0 | 150D o i4 i05i | o 4i05kp9pk5o5kp | knkp

6th Staff:

c c | 2 2 | nf g | 2 | o og

7th Staff:

D D |

8th Staff:

F井 帶 帶 帶 | F井 帶 帶 帶 | F井 帶 帶 帶 | F井 帶 帶 帶

9th Staff:

kpk5oi4 | 5 9v 9vk; pkkpk5oi4 | 5 g5 o i4n4 i04 | i n4 i05kpkk5o5oi4

10th Staff:

o n 2 | i n | i 3 | n f | n g |

11th Staff:

帶 帶 帶 | 帶 帶 帶 | 帶 F # 帶 | F井 帶 帶

12th Staff:

5g5o i5oi o i4n | D3cn4nc3cn4n4 i04 | 150D o i4 i05i | o i05oi4 i4n o

13th Staff:

i if n | n n | i3 nf g | 2 |

La sua Padoana.

El suo Saltarello,

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 k k 2 | k k s o d | 4 2 3 c n | 4 n 4 i o s | o i o s k p | 9 p k
 o o | o o 2 | c | c | 2
 n n | n n | D | D |
 2 2 | 2 2 |

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 p k s o s o i 4 | i i g | 1 4 i o s k p s | k s k p 9 p | 9 k p 9 p k s o d 4 n | 4 2 3 c 3 c n
 i n | i n |
 1

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 4 n c n 4 i o s k p s | k s p k s o | i 4 s o i o i 4 i | o i o s k s k p | k n s | i i g | i n
 c 2 g 2 q f | 1 2 i | n | 2 | 2 n | i n |
 D

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 o 4 i o 4 i o | i g 4 i 4 i o | i o s k p s | k p k s o i | o o i 4 i o s i | o 4 i o s k p 9 p k s
 3 f | n | n | 2 | f n | 2

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 k n s | i 3 9 n 4 i o s o i 4 | i k s k p k s o | i 4 n 4 i 4 i o | i o s k p s | 2 k i s o | o
 o 2 i n | n | n 2 | n | n | n | n
 1

F F F | F F F | F F F | F F F | F F F | F F F | F F F
 s i 4 o i | o i 4 i 4 n c n c 3 g | o r o | n | n | 2 | o
 o n | n | 2 | e | 2 | o
 1

33
Passe, mezo.

La sua Padoana.

Music score for La sua Padoana, featuring ten staves of musical notation with corresponding lyrics in Italian and rhythmic values.

Staff 1:

- Notes: F, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: Risi s
- Rhythms: 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2

Staff 2:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 3:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 4:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 5:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 6:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 7:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 8:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 9:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Staff 10:

- Notes: E, E, E, E, G, G, G, G, F, F, F, F
- Lyrics: fison
- Rhythms: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

El suo Saltarello.

El suo Saltarello.		
40	i4	
23		
33	f	
i4i0		
issh		
50i		
3f		
4i0		
38f		
is		
o		
4n4if0		
3Bf		
is		
o		
4i0i4i		
3nf		
o		
4i0i4i		
3nf		
o		
4i0i4i		
3nf		
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3nf		
o	<img alt="Handbell notation for measure 156, showing patterns like kkp, kp, and	

$\Gamma \# \Gamma$	$\Gamma \# \Gamma$	$\Gamma \# \Gamma$	$\Gamma \# \Gamma$	$\# \# \Gamma$	$\Gamma \# \Gamma$	$\Gamma \# \Gamma$	$\# \# \Gamma$
9 9 p 9 0 0 3 3 2 2	9 p 5 k p 0 4 3 c g	k 2 k 5 0 0 0 n n 2	5 g 5 0 i i n 1	f o 2 i 4 n 3 o 1	4 i s c D C	i s z r C	f 4 b g b q 3
$\Gamma \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$	$\# \# \Gamma$
4 4 k 5 k p 3 3 B f	9 p 9 k 9 p 0 0 3 3 2 2	9 k 9 p k 5 0 0 n n 2	k p 9 p k 5 0 0 n n 2	k 5 0 5 k p 0 0 n n 2	9 p 9 p k 5 2 1	9 k p 5 k 5 k p 2 4 5	
$F \# \Gamma$	$F \# \Gamma$	$F \# \Gamma$	$F \# \Gamma$	$\# F \# \Gamma$	$F \# \Gamma$	$F \# \Gamma$	$F \# \Gamma$
k 5 k p k 5 0 0 n 2	5 4 i 0 i 4 i i n 1	o i 4 i 4 8 B 3 f	6 4 k 3 6 3 6 B s i s C	4 n c 3 g b q 3 B f	4 4 3 B f	4 4 3 B f	

Pass e, mezo.

34

Passe, mezo.

The musical score consists of five staves of music, each with a vocal or instrumental part below it. The parts are:

- Vocal Part 1:** Includes lyrics in German and Italian, such as 'Passe, mezo.', 'kgbgqk If I DC', '150 Ds 45 i', 'oy rg o ss', and '54 n Bn 4 i o s p k s k s o i'.
- Vocal Part 2:** Includes lyrics in German and Italian, such as 'v v k v 99', '9 9 f 9 v k s', 'k z g g R R R', 'R R 2 p s', and 'R R p k s p k'.
- Vocal Part 3:** Includes lyrics in German and Italian, such as '4 4 4 4 i i', 'g g g nn', 'n n n 3', 's 6 nn', and 'n n c n'.
- Vocal Part 4:** Includes lyrics in German and Italian, such as 'i c i o', 'n n n oo', 'o 2 4 i', 'o o o', and 'i n c'.
- Vocal Part 5:** Includes lyrics in German and Italian, such as 'nf n n', 'r r r nn', 'c n', 'n n n', and 'n n n'.

The music includes various dynamics and performance instructions, such as forte (f), piano (p), sforzando (sf), and accents. The tempo is indicated as common time (C) throughout the piece.

La sua Padoana.

The musical score consists of five staves of music. The first staff (soprano) starts with a note head followed by a rest, then a note head with a stem, another rest, and so on. The second staff (alto) has a similar pattern. The third staff (bass) features a note head with a stem, a rest, and a note head with a stem. The fourth staff (soprano) has a note head with a stem, a rest, and a note head with a stem. The fifth staff (alto) has a note head with a stem, a rest, and a note head with a stem. The music is divided into measures by vertical bar lines, and there are several rests throughout the piece.

El suo Saltarello.

1 | k | ff | kqf | EC | AgnB3 | sg | ss | sso | o
 4 | 4 | 4 | 3 | f | 4 | 6 | i | n | 3
 3 | 3 | 3 | f | 3 | 6 | 6 | nn | 2
 f | f | f | f | 2 | 1 | 1 | 1 |
 i 4 | kkzsh | kk | k | kc3gbq | ki4n93 | AgnB3 | ss | so | s
 n9 | ii | i | 4 | 4 | 4 | 6 | i | n | 9
 gg | ss | ss | 3 | 3 | 6 | 6 | n | n | g
 2 | C | C | f | f | f | 2 | 1 | 1 | 2
 i4 | kzijsb | kk | k | kp | kk | kk | k | oks | os49i
 i | i | i | o | o | o | o | n | 3
 s | s | s | n | n | nc | n | n | f
 C | C | 2 | 2 | 2 | 2 | 2 | 2 | 1 |
 oo2 | oo | k | k5oskp | 9kp | kioskp | kk | 2knkisi | o4594i
 n | n | n | o | 2 | 4 | i | o | n | 3
 2 | 2 | n | n | c | n | n | n | f
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 |
 20nc3g | oo | s | s | s | s | s | ok | shsh4s
 n | n | i | i | 3 | 4 | i | i | 3
 2 | n | n | n | n | n | n | f |
 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
 448 | 445 | 5050i4 | 54i0i50 | 5hni4i0 | 5pk5oi | 0i050i4 | 59
 33 | 33 | 33 | 33 | 34 | 34 | 34 | 3 |
 66 | 66 | 66 | 66 | 66 | 66 | 66 | f |
 f | f | f | f | 2 | 1 | 1 | 1 |
 54hs | f4bgbq | 44 | 55 | 55 | 55 | 55 | 55 |
 C | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
 f | f | f | f | f | f | f | f |

L J

35
La Gamba.
Gagliarda.

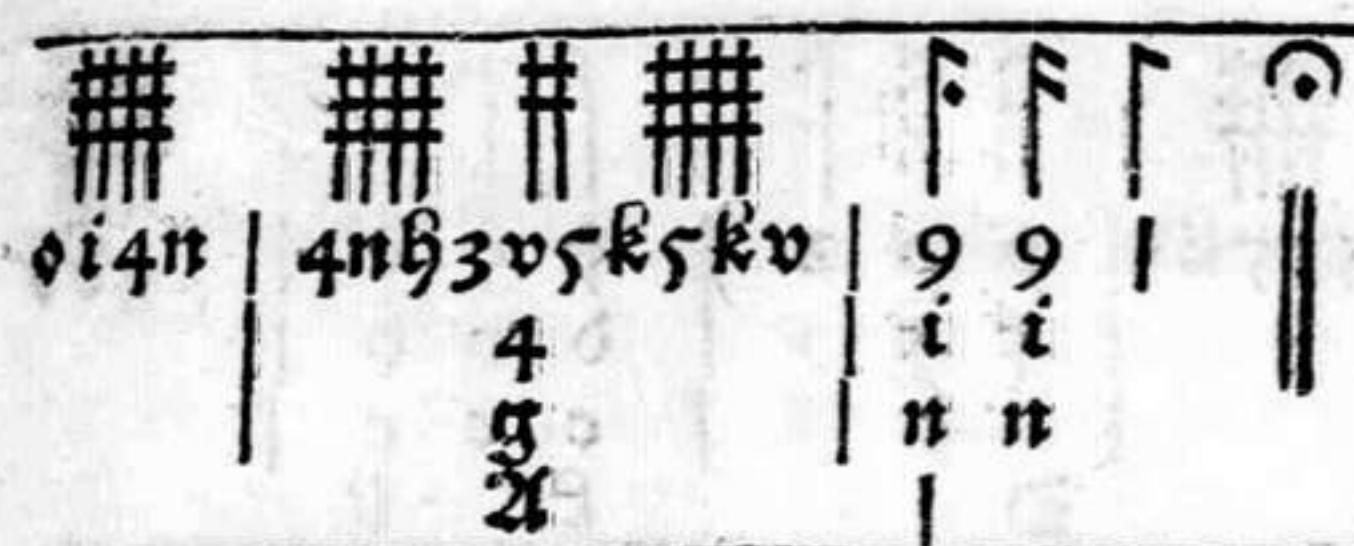
35
La Gamba.
Gagliarda.

The musical score for 'La Gamba Gagliarda' on page 35 features four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music with various note heads (circles, squares, triangles) and rests, accompanied by fingerings like '4 4 4', '6 6 6', 'g g g', etc., and dynamic markings like 'p' and 'd'. The second staff starts with a bass clef and continues the pattern. The third staff begins with a treble clef and the fourth with a bass clef. All staves end with a double bar line and repeat dots.

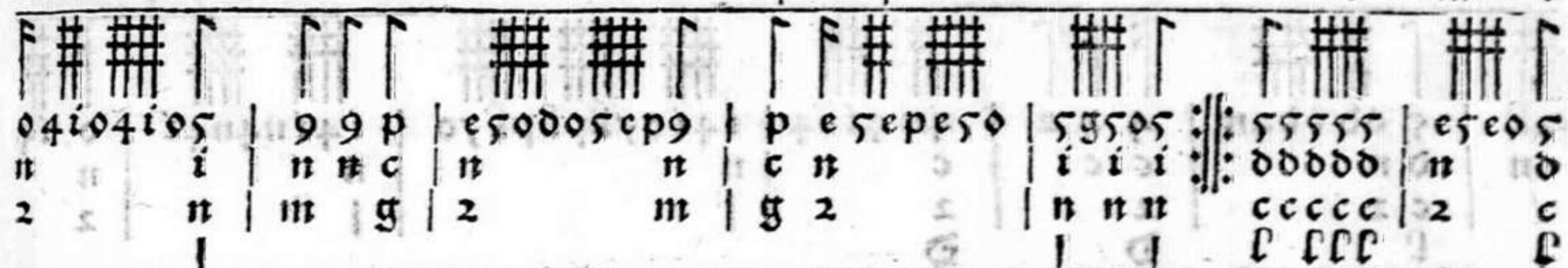
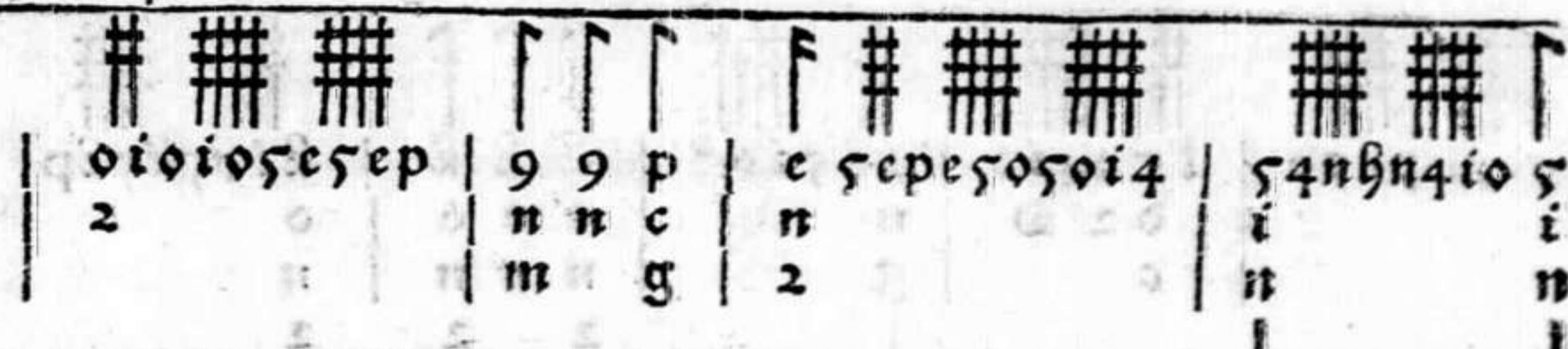
36
La Rocha el fuso.
Gagliarda.

36
La Rocha el fuso.
Gagliarda.

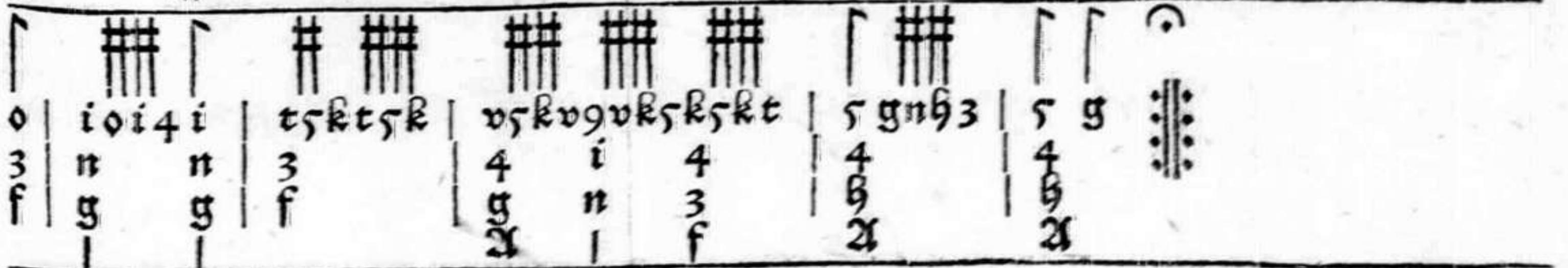
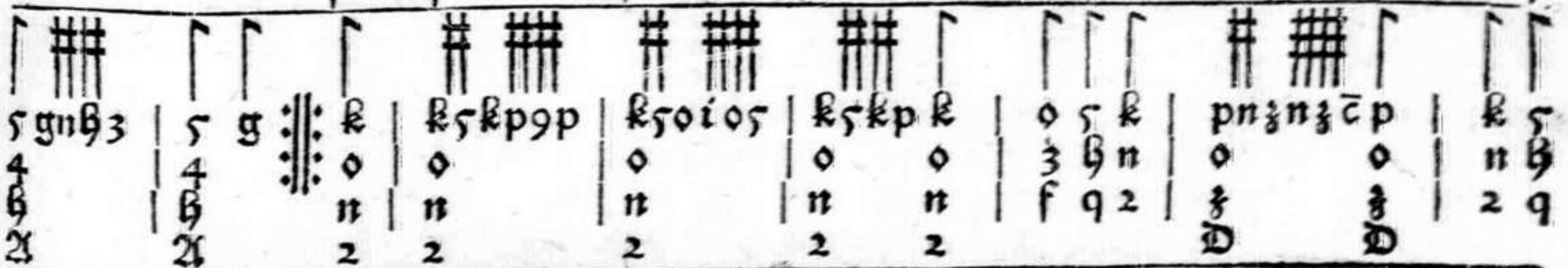
The musical score for 'La Rocha el fuso Gagliarda' on page 36 features four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music with various note heads and rests, accompanied by fingerings like '9 9 9', 'i i i', 'n n n', etc., and dynamic markings like 'i' and '4n h3'. The second staff starts with a bass clef and continues the pattern. The third staff begins with a treble clef and the fourth with a bass clef. All staves end with a double bar line and repeat dots.



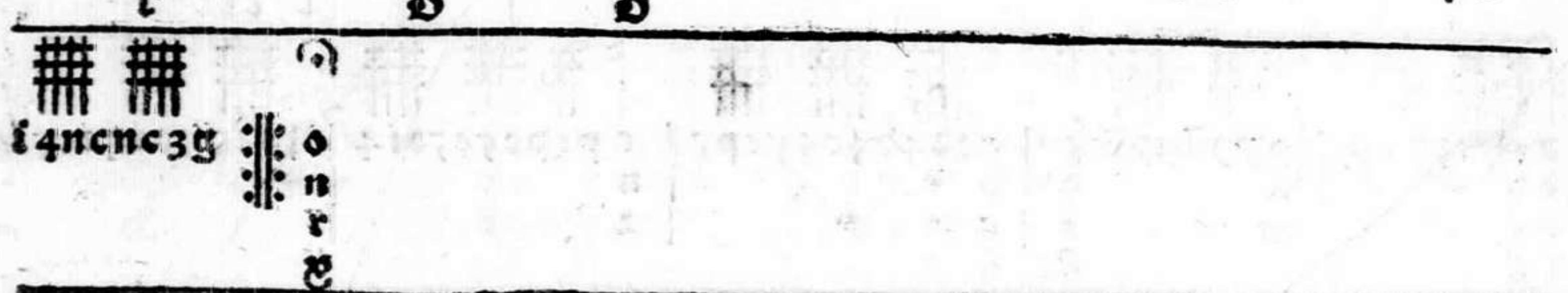
37
La Traditora.
Gagliarda.

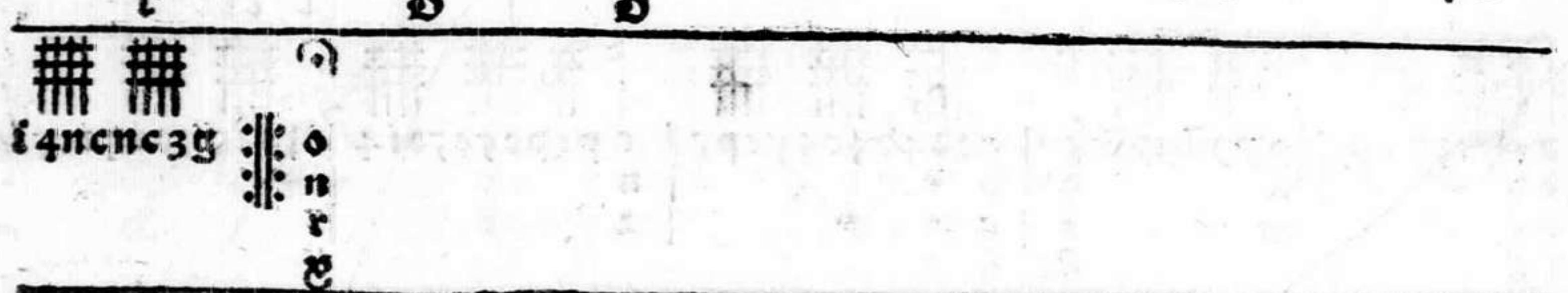


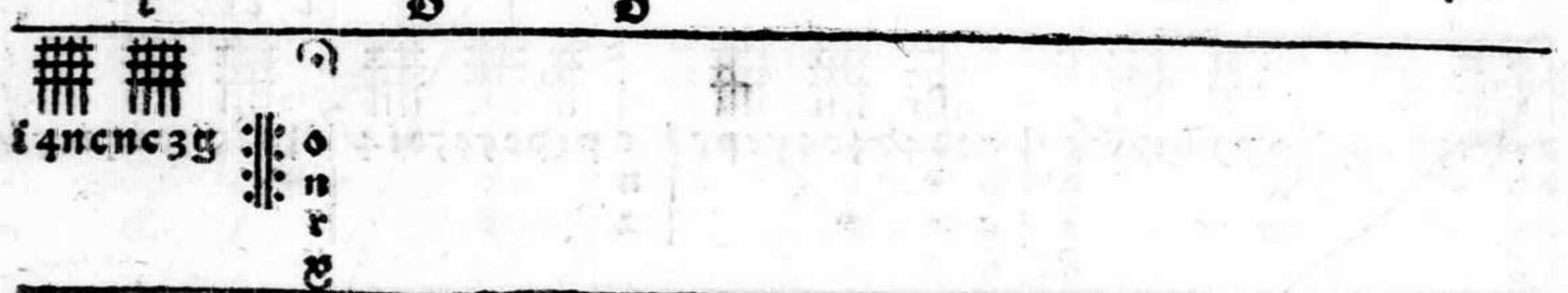
38
Chi passa.
Gagliarda.

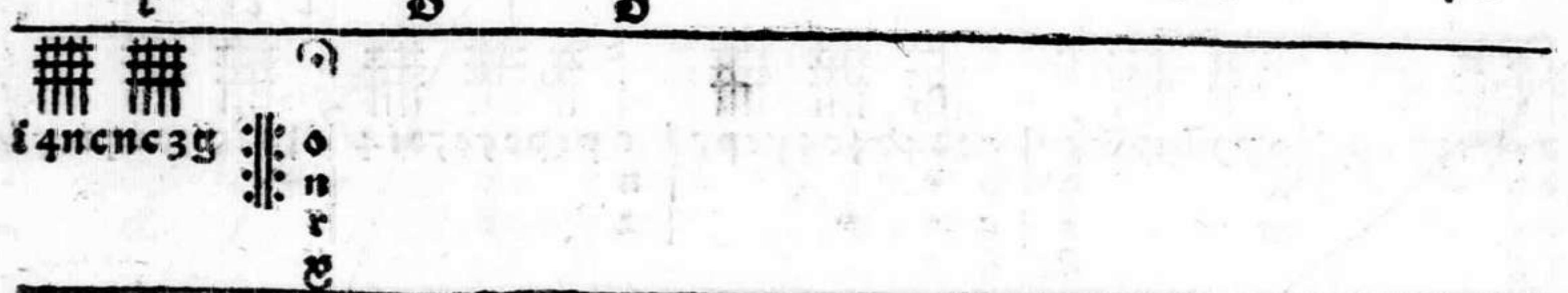


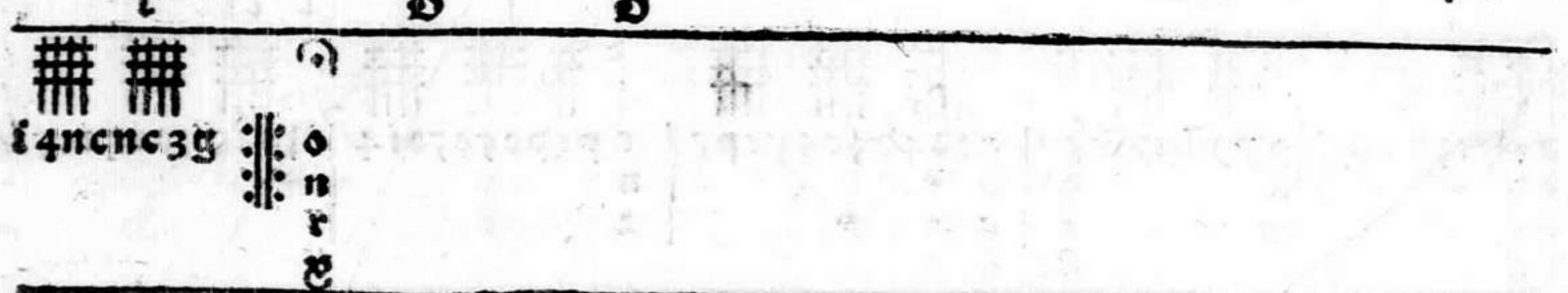
39
Bel fiore.
Gagliarda.

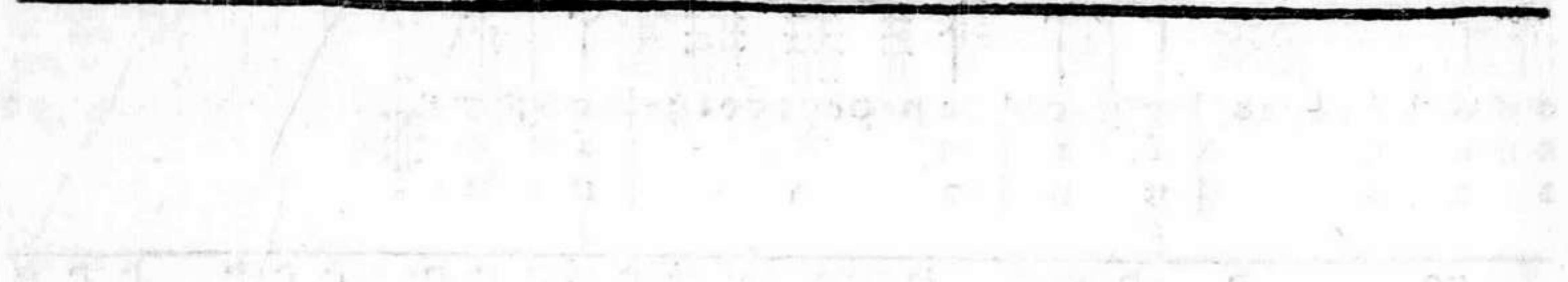
1 |  |  |  |  | 

2 |  |  |  | 

3 |  |  | 

4 |  | 

5 | 

6 | 

40
Non dite mai.
Gagliarda

40
Non dite mai.
Gagliarda

1st System:

2nd System:

3rd System:

4th System:

5th System:

6th System:

7th System:

8th System:

9th System:

10th System:

11th System:

12th System:

13th System:

14th System:

15th System:

16th System:

17th System:

18th System:

19th System:

20th System:

41
Val cerca.
Gagliarda.

Musical score for 'Val cerca.' Gagliarda, measures 41-42. The score consists of two staves of notation. The first staff uses vertical strokes and horizontal dashes for pitch, with numbers below indicating fingerings. The second staff uses vertical strokes and horizontal dashes, with letters and numbers below indicating fingerings. Measure 41 starts with a vertical stroke, followed by a vertical stroke with a horizontal dash, then a vertical stroke with a horizontal dash and a vertical stroke. Measures 42 start with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash and a vertical stroke.

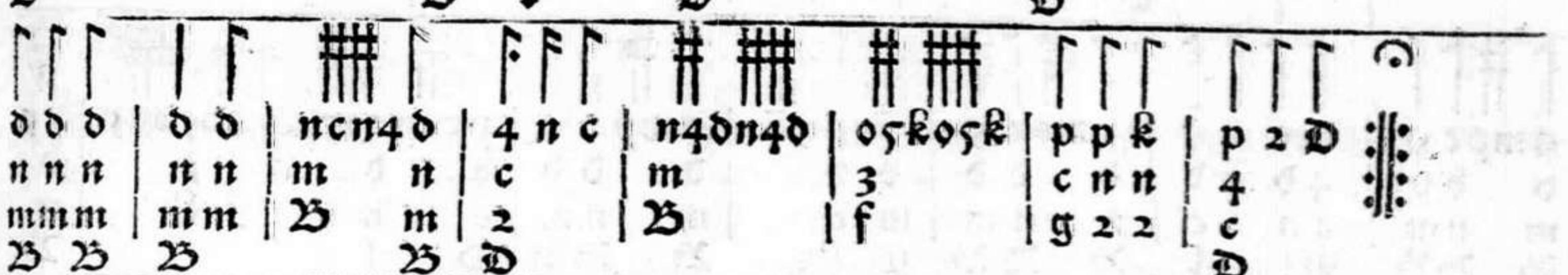
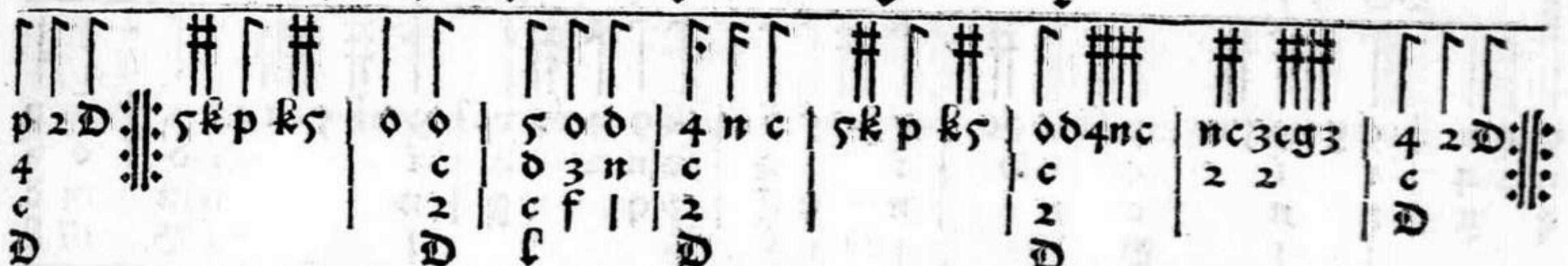
41

Val cerca.
Gagliarda.

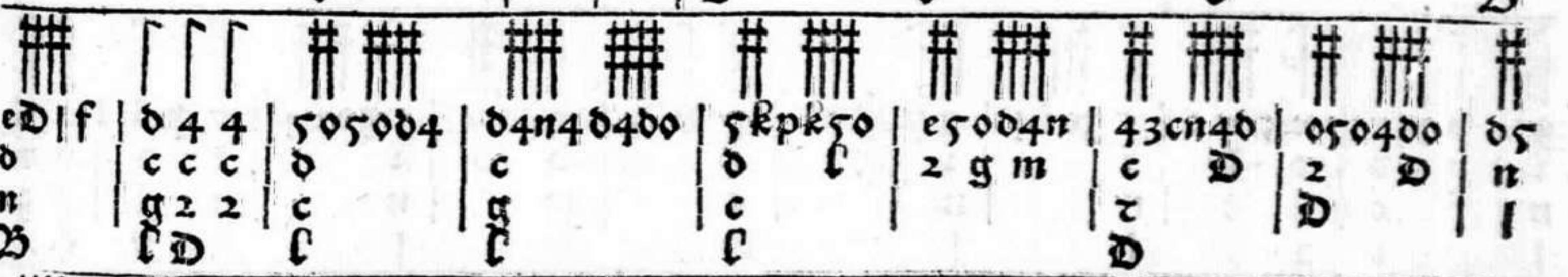
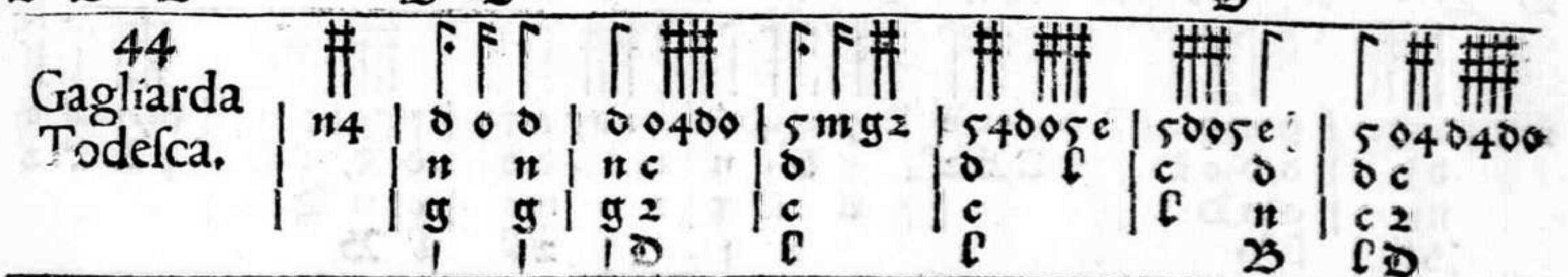
42

Il Ciel turchino.
Gagliarda

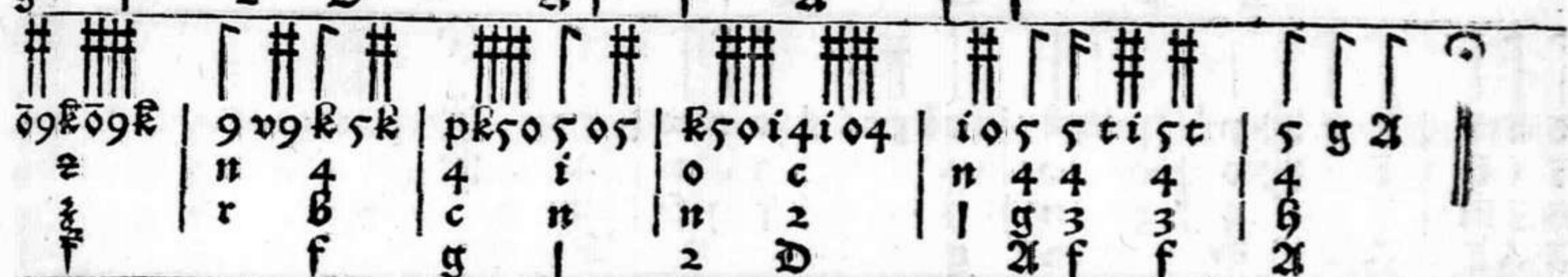
43
Gagliarda
Cypriana,



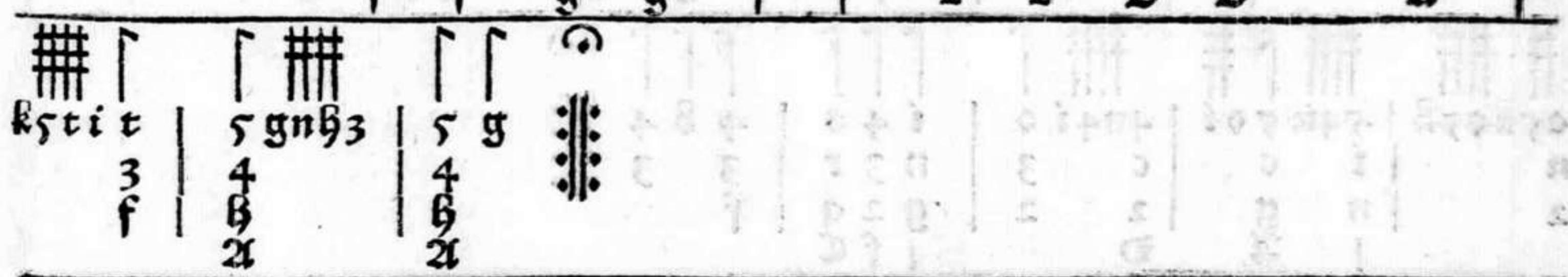
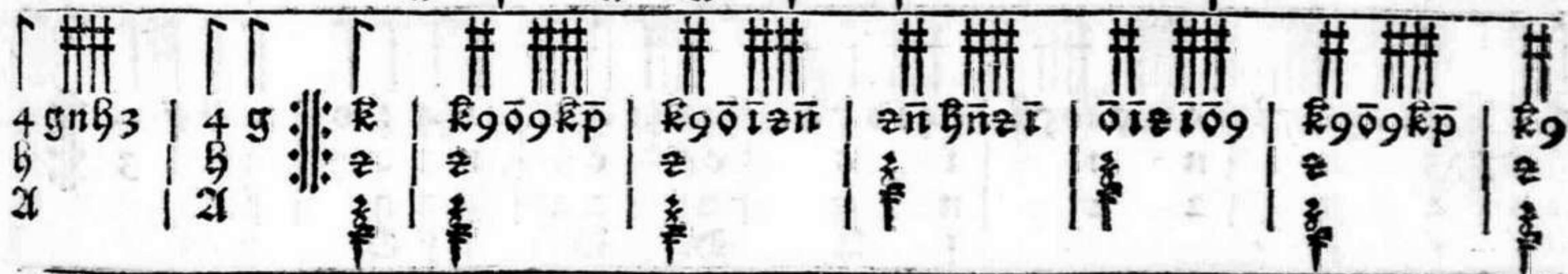
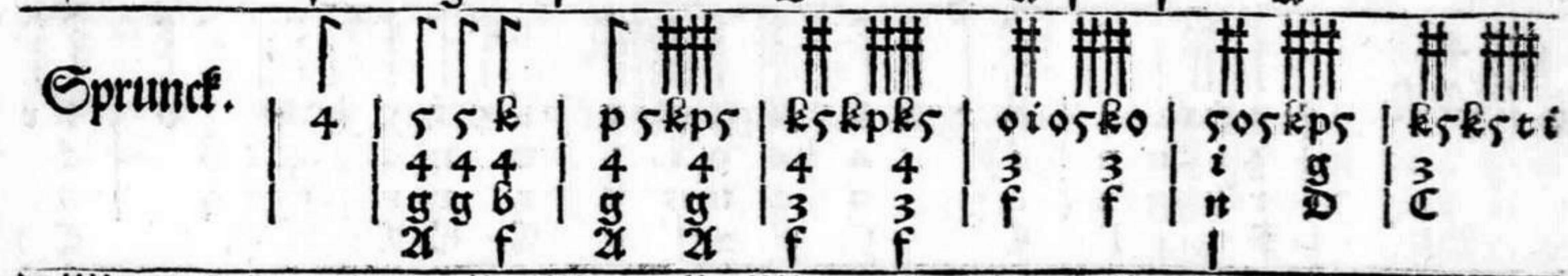
44
Gagliarda
Todesca.



45
Zanß.

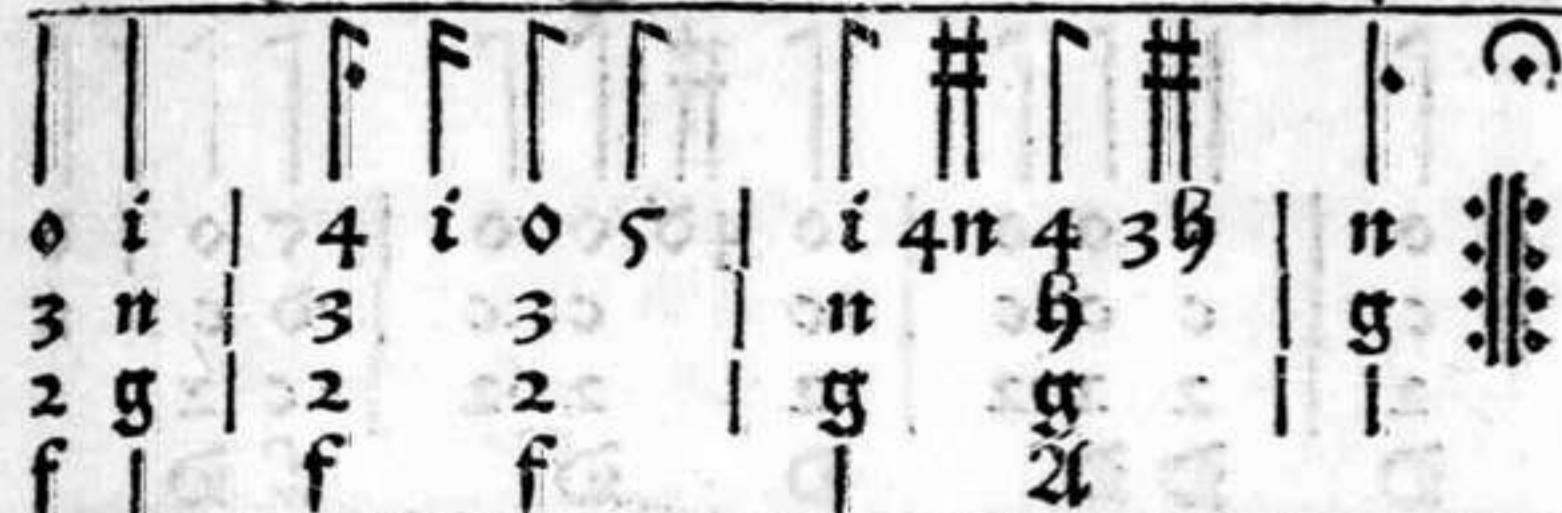
46
Tanz.

Sprunck.



49

Tanz.

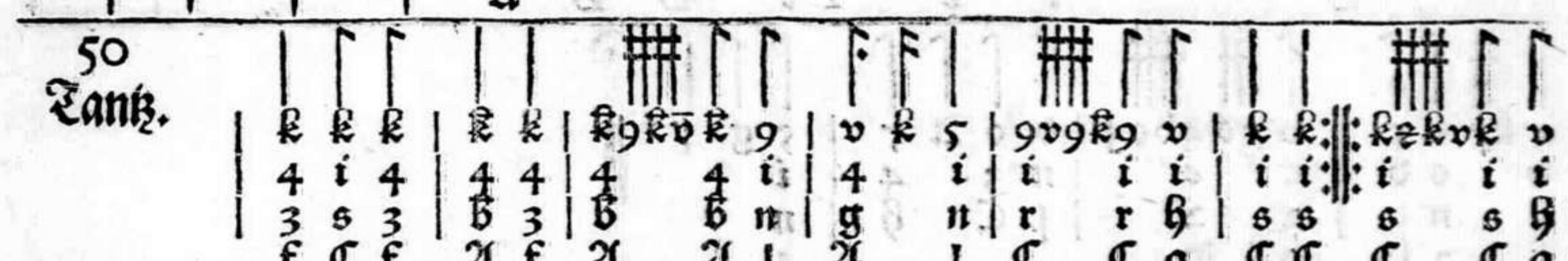


Sprunck.



50

Tanz.



Sprunck.

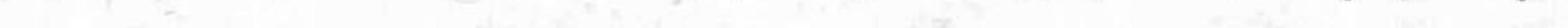
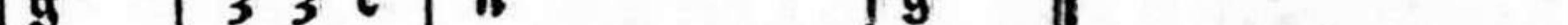
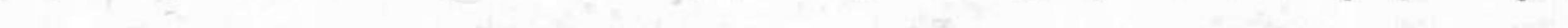
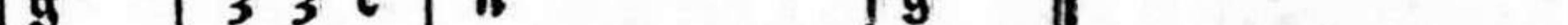
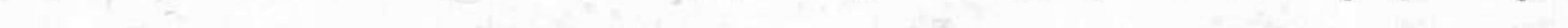
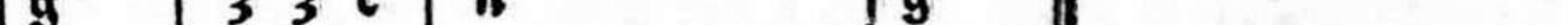
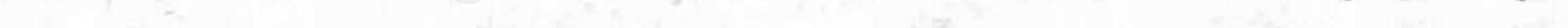
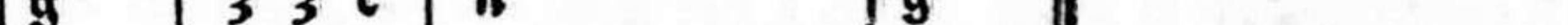


51

Tanz.

Almande da
mour.

The musical score consists of five staves of music. The first staff starts with a sharp sign. The second staff has a sharp sign and a double bar line. The third staff has a sharp sign and a double bar line. The fourth staff has a sharp sign and a double bar line. The fifth staff ends with a sharp sign.

52 Sanß. Matazina.	                         
	                        
	                        
	                        

FINIS.