

Vicenzo Capirola Lutebook

ca 1517



TREE EDITION

Vicenzo Capirola Lutebook

*Compositione di Meser Vicenzo Capirola
gentil homo Bresano*

ca 1517

© 2012
TREE EDITION
Albert Reyerman

Index

- | | | | |
|-----|-----------------------|-----|-------------------------------|
| 5 | La Vilanelia | 39 | Agnus dei |
| 5v | Recerchar primo | 41 | R. setimo |
| 6v | Canto seguita | 43 | Spagna seconda |
| 8 | Recerchar secondo | 44v | R. otavo |
| 9 | O mia ciecha | 45v | R. nono |
| 11 | Spagna prima | 46v | R. decimo |
| 13 | Recerchar terzo | 47 | Padovana a la francese |
| 16 | O dulcis amica mea | 48v | R. ii a la spagnola facile |
| 17v | Padoana francescæ | 49v | Non ti spiagna lascoltar |
| 18 | Stavasi amor dormendo | 50v | Gentil princep |
| 19v | T... | 51v | Nonquam fuit pena magior |
| 20v | Derobien plaenc | 53v | Et Resurrexit |
| 22v | Sancta trinitas | 55v | O florens rosa |
| 24v | Canto bello | 58 | Sidedero |
| 25v | R. quarto tono | 60 | Benedictus |
| 27v | Padoana descorda | 61 | Basadanza |
| 29v | R. quinto | 65 | Te in terra pax |
| 32v | R. sesta | 66v | Qui tolis pechata mondi |
| 35v | Criste te sidedero | 68 | Recercar xÿ |
| 37v | Miles regres | 71 | R. xiÿ che sono mi solo bella |
| | | 72v | Tota pulcra es amicha mea |



duna mesa. bela.
duna mesa. e pimbelia.
el. Parte duna mesa.
me. Parte duna mesa, bela ebella. Almo amo
siadere. Parte duna mesa. belissima.
dei. de brumel. à la mesa à ut. re. mi. fa. sol. la. belma.
rens roxa. aut virginitatis liliu. moteto belissimo.
tri ternitas. descola il cofabast. moteto più belissimo.
i spiaqua lascoltar. moteto bello.
ero. Canto belissimo. mai e sta sona astafoga.
il princip. canto agieroso et bello.
regres. canto.
cuhiens plaene. cato nel to del p. recercar.
Oblivier. canto. nel ton al p. recercar.
Monqua fuit pena maior; cato uechio g dasi no e bello.
Sit nome domini beneditu. cioè, o dulcis amica mea.
Basadanza senza fuge bella.
zona tutta d' fuge
na p. et mai impari.
bello.
pulera e amica, mea. belissima moteto aieroso et forte.

1. **R**ecercar primo g insaray bello. bello
3. **R**. Segondo bello. bello
8. **B**. terze. bello.
21. **B**. quarto. discorda nel to. Alto 5^a tenut bello.
25. **R**. quinto. nel to. Alto 6. belissimo. iac
28. **B**. festo. bello, a Janadal contarinj solo.
36. **B**. Septimo, une aliuse di garzoni.
40. **B**. octauo, lalicer, et n spicier, lanae.
41. **B**. nono. nelto à niqua fui. p. m. bello.
42. **B**. decimo. bello.
44. **B**. Undecimo. ala pagnola facile. bello.
45. **B**. xij. Ch sona mi uicendolch nra la ne orag.
53. **P**adoana fracese. a. q. bella, e forte.
52. **P**adoana ala francesa bella, e aierosa.
53. **P**adoana belissima. discorda come. 5^a tiring
55. **T**i baletto da balar bello.
47. **O**, mia ciecha edura forte. che farala g so coa
49. **V**oi che pasati qui. nel ton al rex terzo.
50. **S**tanchasi amor dormendo sotto cui foggio.
1. **L**a uilanela.
66. **B**. xij. Ch sono mi solo bello.

THE NEWBERRY
LIBRARY

Compositione di meser Vincenzo capirola gentil homo bresciano.

Considerando io Vidal che molte divine operete y ignorantia deli possessori si sono perdute, et de
uerando ch' questo libro quasi diuino p' me scrito, perpetuamente si conseruase, ho uolestodi
così nobil pictura ornarlo, acio che uenendo ale mano di alchuno che manchasse di tal
cognitione, per la belleza di la pictura lo conservasse. Et certamente le cose che in esso libro
notate sono, contengono in se tanta armonia, quanta la musical arte exprimer puole. Come
apertamente conoscerà colui, che diligenteremēte quello transcorera, et tanto più e da esser con-
seruato quanto che molte de le cose che in esso si trouano, non sono sta dal auctor ad al-
tri che ame concesse, ma non ti maraviglierai si nel principio, et più oltre scorendo tro-
uorai qualche choseta facile, o di pocho momento, y che io nel principio del mio inparare
tal chosse li richiedeva, et bone essendo guivii le posse. ~

E questa soto scrita regola porai inteder il notā d' dito lib. et boni modi d' pōrā d' la mā, egli esuā tu d' ~

Lmodo da pōrā la mā sul manego d' lauto, come soni porta idedi basi sul manego, eno leuar ledes
alte dale corde p' ch importa assai. et fach sto costume il predi al principio, casu no te seria difficile
poi remeter. ~

So bote in suxo una drio laltra, come le trouerai il forzo da una con un deo, l'altra c' l'altro, et
elaltra fale secondo le troui notade, ch' quasi una ua in zo, elaltra insu, tutt'quāte, et il deo grosso de
la mā destra fa ch' sia sotto al secondo, et qsto ozio nō se scontri uno deo c' l'altro, nel bater de lebo
te una in su laltra in zo. et c' ~ et manco c' adoperi el deo grosso, e più bel alueder sul manego. ~

Le Consonatīe tu trouerai a tre ouer aquattro, amertisi ch' quella d' mezo se senta, ch' molto la tua orech
ia te ingana te par sonar q' bote, et nō se sente nisi 3, et cusi 3 ch' soni nō se sente poi do et. ~

Le Consonatīe difficile ch' trouerai, masime alcune ch' te parera nō le poter fare, ma cui, anò il modo d'
il portar d' la man, e comodarsela sul manego sono facile, asegnaroti il modo, pono p' caso tu troui
una consonantia ch' sia ferma sul terzo tasto, et ch' uadi poi transigliando p' li altri tasti e poi torni ag
illo medemo tasto, verbi grā. el bordon ua p' elia sotaria al terzo tasto, elia mezana al quinto, et tra
ualgiera poi sul terzo e poi sul quarto et quinto, et te parera fastidiose far q'le bote fa in
esta forma, pia col primo deo atraverso tutte le corde sul terzo tasto e tien fermo, et poi con le altre
tre dite ua lauorando dove lacade ut supra, Et cusi como dico de sto exemplo sul terzo tasto cusi
farai p' tutto il manego e si nō festi cusi nō foresti nulla et. ~ Similiter al gouerno de le
deo sul manego, fa che le deo d' mezo, sia sempre in liberta et ch' sia pronte ale bote de sopra, et fa
ch' uno deo dagli sempre luogo al altro, et con il deo picollo op'lo spesissime volte dove la cade, et nō
manco operare il picollo qual li altri, asegnaria assai raison, ma molto seria difficile comprendere
ille, fac ch' p' desritivo comprendi molte cose, e lagalatoria, d' pōrā d' la mā ch' nō si pol deservire. ~

Le. fuge ch troui notade qual uano preste diremo crocete ch son queste. **F**. sempre tu trouerai una anā d questa ch ua piu tenuta, pono p caso questa. **F**. auertisi tie questa il suo douer, eno la cazon come la croceta. p ch nō la tenendo il suo douer ti imbrati ogni cosa, et fa asori nel meter suxo et ~.

Nota. il piu bel secreto et arte ch e, nel meter suxo una cosa, et sonar, abi questo p una masima de aristotille, et fali grā fondamento: auertisi nel sonar sempre tenir ferme le bote col deo, ouer dei sul manego fina ch troui altre bote ch te sia forza lasarle, cusi sempre farai de mā, in man, p ch importa asori, etuti nō l'intende, come desoto, forza sera, ne parli, et ~.

Segniorati. d'alcuni. 3. et. 4. et ~ come accade li quali trouerai notadi de ponti rosi uidelicet. 3. et ~ altro non significa solū ti dinota esser tremoli, et p esser cosa ch nō si pol notar d'ingiistro come le altre figure si nota cusi d' ponti, come cosa tremolizante ch nō si tie fermo il deo, verbi grā ti asegnò tu dai una bota sul canto al 2^o tasto tien ferma quella bota, et con uno altro deo tu tremolizzi al terzo tasto, e p notar quello effecto el fai di ponti come nota morta, e tremolizate, e glli ponti tu uedi a qual tasto d'essi tremolizzi, e niuno nō nota p ch se pol farre seza, et chi sono sonar ifano da sua posta dove li piace, et oli notadi p dimostrarri dove li fanno bene asfarli, et in alcuni luoghi, uno grā, grā, asfarli diti tremoli. **E**t quando ti accadera tremolizar sun tasto solo, el te son forza ~ notar glla nota, ach modo dimostrarai glla andor tremoliza ti lasego, et pono p caso tu fai una bota sula mezzana al p tasto, forza ti son notar cusi come sta, notar d' ponti nō ce, ordine, ma come uedrai. i. sti do ponti sopra la figura de roso tremoliza quella c' quel deo solo, e altro nō te significa glli due ponti d' sopra rosi ch tremolizzi quella et ~ p ch nel notar mai si nota p' d' sop' ale figure solū d' sotto et ~. et sic d' singulis de diti tremoli. et ~.

Preterea. tu trouerai alcuni traitri rosi come uergoline in qsta forma. i. sopra le note, altro non significa solū tenir salda col deo quella corda, zoe quella bota, verbi grā tu troui una consonantia, a, quattro quella d' quelle q'. ch uno le uergole quelle se tien: **E**nota ch de fato le rige tu trouerai alcuni segni in questa forma. v. quali nō ti dinota altro eceto ch li tu comenzi a tenir, et p ch qsto segno dimostra ch le bote, che li esopra, comenzano andar tenute, et essendo consonantie a tre, o a quattro, le sopra dite uergoline tasegna quale poi d' quelle mano te mite, o una, o due, tu uedi p le uergoline, et quando troui dritto la prima uergolina una altra uergolina, lasa la prima ch lasar te comien, et tien la sequente, cusi di man in mano, una seguendo fin ch troui questo altro segno. v. il qual nō ti dinota altro ch lasar quel punto ch teniri fermo, et questo tenir fermo importa asai nel sonar, verbi grā tu tien una bota o consonantia con il deo d' mezo d' sopra, et co il p. ultimo, tu una sonando, e quel deo d' sop' d' mezo sta semp' fermo stando fermo semp' cantata, et si lo leuasti quella uoce se pde, eno pol rem' compagnia alaltre, et fa piu musical il sonar, e piu bel ueder, qua uis ognuno nō l'intendrà quanto importa questo, sich ut sup' tie le bote ferme piu ch poi fin ch ti sono forza lasarle et ~.

Trouerai. ne la padoana discorda la posta d' le mezzane partie in do rige, e su una sona piena et l'altra uoda nō ti para difficile ch son cosa facile, Con la mā sinistra sul manego fati col deo picolo oue, quello apresò tuttiri zoso uno pochetto la corda zoe una d' le mezzane de fato zoe l'ultima tal ch lasia discosta da l'altra etien ferma, poi col p. deo, ua tocado su l'altro tasto pie e ueda l'altra corda, secondo troui notado questo effecto fai co la mā zomcha, e co la destra sona su tutta la posta come il solito, egli non podsti coprende fallo p desertione, p ch nō si po scriuere. ~

¶ Decreto da ligar le corde sul lauto.

Sapi ch le corde sono fata d'buoli d'astromi: et el cao d'buolo sempre, e p'm grosso ch in fin: Et p' tanto tute le ianete, sono p'm grosse dan' cao, ch dalaltra. Ma nota ch ligando la corda sul scagnello dal cao grosso sempre tira la uose in drio quella corda: Et uoltralota al contrario, Zee ligarla dal cao sottil tira la uose au antj, ch e p' il contrario: Ma se fusero corde da monaco no patise qsto, p' ch le camina p'm, et tira la uose amanti: Ma metendo il contrabaso, Et bordon con il cano grosso liga sul scagnello sempre ut supra tira la uose in drio: Ma avertisi poi da meter el Tenor, le Mezane, et Sotane al contrario, Zee ligarle col cao sottil sul scagnello, ch tu sei ch le mezane ua basse corde, et si le metesti ligate col cao grosso come el contrabasso et bordon, le tiraria la uoxe in drio, et no accordariano, ma bisogna ch le metti p' il contrario ligata col cao sottil ut supra, ch poi le te acordara, el contrabaso al 3. tasto co le mezane al p. tasto. Ma sapi ch patise p'm le corde sottil ch le grosse, et masime le corda da gazer et altre, ch no farglie da monaco ut sus. Et replico come le se die ligar sul lauto, El contrabaso, et bordon, liga dal cao grosso. El tenor, mezane, sotane, ua ligate dal cao sottil et c. et questo son uno secreto d' m' vicendo capirolla da saner meter le corde sul lauto et.

¶ A. batter le corde, p' meterle sul lauto.

Nel batter la corda da ueder si sono bona, et iusta, p' meter sul lauto batila co la ma destra, p' ch arich nel sonor tubati dal scagnello cu la man destra. Et fai ch el cao longo, Zee el p'm alta ianeta sua nela ma gancha, et la corda son iusta buita do filii segnisti da u cao alaltra, et sapi, liga el cao p'm iusto dal scagnello. Ancora sapi ch si la corda te buiese tre fili, o 3. segnisti dan' cao alaltra, faria ancora astri bona corda. Ma avertissi de accompagnare sempre la sua compagnia d' quella iusta buita Zee s'la buita 3. fili metili apreso un'altra da 3. fili, et cui si facorda che non par false. Et si f' sorte diro le mezane, o sotane no facordate, et ch fuse iusta, muda la corda da cao

apie ch forsi tacordara, p' la rason sopraddim, ch ogni uolte in le corde sottil no si puo cui si ueder qual sia el cao p'm grosso, o p'm sottil d'aligare sul scagnello ch qsta rason anch no facorda. Et etia sapi a mudando la corda da cao a p'm tacordara, p' statira causa ch fara p'm iusta la corda dan' cao ch dalaltra, ac etia sapi ch nel ligare ch fai la corda si lasasti innu il scagnello u deo a corda falsa p' sorte, no accordaria, ch te faria poi tutta la corda falsa, cana via la corda et rebatilla darecau, et na prouado, et facedo experientia et. Et le mezane, et sotane si p' caso una fuse p'm grossa d'altra, metti sempre la grossa d' sopra. Et etiam sapi ch una corda falsa apreso d' una iusta mai tacordara, ma p'm tasto do false anni, et.

¶ Ricordi p' li loutti

Dapi ch au lauto bo, el suo scagnelin a cao del manego, u fregolin p'm alto d' suo douer perorara asci uno lauto edigo grandamente, et si f' sorte p' eser frua fese bisogno afarne uno fach sia d' qlla alteza mede ma ch se fuse p'm alto peroraria el lauto, p' tanto avertissi ch non si perdano, et nota u miraculo ch co uir au lauto ch soleva auer il scagnelin era u poco inde p'ncil douer ch' e tanto andava inciso, et pareua il lauto muto il fisi andare insu al suo luoco respiro il lauto cosa danno creder sapi d' quata importatio e u scagnelin a tal lauto. Ancora saluarmi le grosse d' le corde ch sono suli lauti ch stanno ben al manco le tre corde grosse ch e il contrabasso, bordon, et tenor ch qste 3. te insegnara auerter il resto d' le corde: p' ch secundo il lauti bisogna darli la grosseza d' le corde, ch ch' nol forniti grossi, et ch sottil, et la grosseza sapi ch fa paver il lauto bon, et carino. Et sapi ch confiste a intastare el lauto, ch el p. tasto fachet toca quasi le corde, et cui si a ma, in ma fina in cao, ch come il tasto, e p'm propinquu ale corde, le corde adi cui si arpisca, et p'causa di tasto qualche uolta par ch' el lauto abbia difeto, e no sagli meter et.

f. Lautlanda

The page contains four staves of musical notation. The notation is a form of tablature, likely for a stringed instrument like a lute or guitar. Each staff has four horizontal lines. Numerical and letter-based markings are placed above and below the lines to indicate pitch and rhythm. The music consists of repeating patterns of notes and rests.

Decorative elements include:

- A large, ornate initial 'f' at the top left, decorated with red and blue patterns.
- A title 'Lautlanda' written in red ink above the first staff.
- Floral motifs at the top and bottom left.
- A lion and a dog lying on the grass at the bottom left.
- A dragon-like creature at the bottom center.
- A tree on the right side.
- Small flowers and leaves scattered throughout the border.

Ricerchar primo.

o. Comenzar sul canto come vedi; et seguirlo ut supra



This section of the manuscript contains four staves of musical notation. The notation is primarily represented by vertical stems with small horizontal dashes, with occasional red and blue highlights. Below each staff, there are sets of numbers (e.g., 3, 2, 0; 0, 2, 3) which likely indicate fingerings or specific performance techniques. The staves are separated by horizontal lines.



Ricercax. Secondo.

Manuscript page 2 featuring five staves of musical notation. The notation follows a similar pattern to the first page, with vertical stems and horizontal strokes. Red and blue ink are used for emphasis. The bottom right of the page contains a detailed illustration of a tree with a bird perched on one of its branches. The bottom left features a group of animals, including a dog, a rabbit, and two birds.

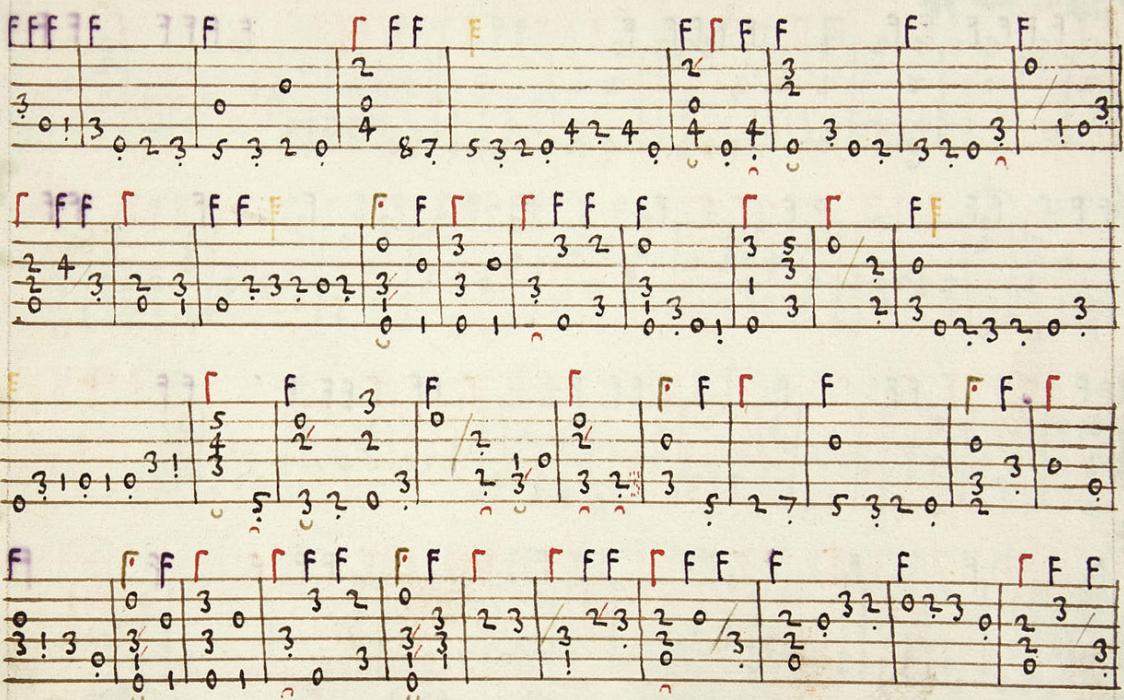


Handwritten musical score for a string instrument, continuing from the previous page. The score consists of five staves with red and blue lettering (F, G, C) and numbers (0-5). The page is decorated with illustrations of a lion playing a lute, a dog, a deer, a bird, and a flower. A decorative floral flourish is located on the right side of the page.

mia ci ciechar. edura. sorre. seguita. nel tron del secondo. recerchiar.

A handwritten musical score for guitar, consisting of four staves. The first staff starts with a F major chord. The second staff begins with a F major chord followed by a sequence of eighth-note patterns. The third staff starts with a F major chord and includes a section with sixteenth-note patterns. The fourth staff begins with a F major chord and concludes with a final F major chord.





72



Manuscript page 13 featuring four staves of musical notation. The notation is written in red ink on five-line staves. The first three staves begin with a 'F' and contain various rhythmic patterns and note heads. The fourth staff begins with a 'F' and includes a decorative flourish. The page is framed by a richly decorated border featuring a variety of animals and plants, including a bird perched on the right, a deer, a lion, a pheasant, and a cat at the bottom.



Handwritten musical score for a string instrument, likely cello or bass. The score consists of four staves of music, each with a different tuning pattern. The tunings are: G-D-G-C (top), D-A-D-G (second), A-E-A-C (third), and E-B-E-G (bottom). The music includes various note heads (F, E, G, C) and rests, with some notes having red numbers above them. The notation is in common time.



Handwritten musical score for a string instrument, likely fiddle or violin. The score consists of four staves of music, each with a different tuning and a unique rhythmic pattern. The tunings are indicated by 'F' and 'E' at the beginning of each staff.



Manuscript page 16r featuring three staves of musical notation. The top staff begins with a soprano C-clef, followed by two staves in alto F-clefs. The notation uses vertical stems with horizontal strokes. A decorative border surrounds the music, featuring a cherub holding a cornucopia at the top left, a deer at the bottom right, and a cheetah at the bottom left. The page is numbered '16' in the top right corner.

Sit nomen pomini benedictū nel to del y. 3.
coe. o. dulcis amica mea.

The image shows a page from a historical musical manuscript. The top staff consists of five horizontal lines with various musical notes and rests written on them. The notes are represented by different symbols, including circles and triangles, and some have vertical stems. The bottom staff is similar in structure. To the right of the music, there is a detailed illustration of a man with a beard sitting on the ground, holding a red rose. A woman in a green dress is kneeling beside him, also holding the rose. The style of the illustration is characteristic of European Renaissance art.



A handwritten musical score for a six-string guitar, consisting of four staves of tablature. The tablature uses numbers from 0 to 6 to indicate fingerings and string numbers. Red ink is used to highlight specific notes, chords, and performance techniques. The first staff begins with a '1' and a 'FFFFF' chord. The second staff starts with a '3' and a 'FF' chord. The third staff begins with a '3' and a 'FFFFF' chord. The fourth staff begins with a '3' and a 'FFFFF' chord.

: Stanasi amor dormendo sotto a un fagio. ~

The page contains four staves of musical notation. The first three staves are in brown ink, and the fourth staff is in red ink. The notation consists of vertical strokes and numbers indicating pitch and rhythm. To the left of the music, there is a detailed illustration of a tree with green leaves and a brown trunk. Below the tree, there is a donkey standing. In the center, a lion is lying down. To the right, a unicorn is lying next to some flowers. Further to the right, a large dog is walking, and a smaller deer is lying on the ground.

... noi che' pasati qui nel ton del 2. 3.

The page features musical notation on five staves. The notation is primarily in brown ink, with some red ink used for specific notes or markings. The first four staves begin with a decorative flourish on the left side of the page. To the right of the music, there is a large, ornate illustration of a red, multi-headed creature with a long, flowing tail and a fierce expression. The creature has several heads, each with a different look, and its body is decorated with intricate patterns.



A page from a medieval manuscript featuring musical notation on five-line staves and a dog illustration.

The top section shows musical notation with numbers below the staves. The bottom section features a dog standing among red tulips and other plants. A handwritten note reads: "replica
a canto
in place".



A handwritten musical score for guitar, consisting of four staves of music. The notation includes various symbols such as F, G, and D, along with numbers indicating fingerings and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The score is written on four-line staves, with some notes having stems pointing up and others down. The handwriting is in black ink on white paper.



263

FF FFFFF FFFF ΓΓ FFFFF FFFFF FFFF FFFF FFT F
 $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 3 & 0 \\ 0 & 2 \end{matrix}$ $\begin{matrix} 5 & \\ 2 & 3 \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 2 & 3 \\ 0 & 2 \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 0 & \\ 2 & 3 \end{matrix}$ $\begin{matrix} 5 & \\ 3 & 2 \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \end{matrix}$

FFF FFFF FFFF FFFF ΓΓ \circ ΓΓ FFFF FFFF FFFF FFFF ΓΓ
 $\begin{matrix} 0 & \\ 2 & \end{matrix}$ $\begin{matrix} 0 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 5 & \\ 4 & 2 \\ 0 & 2 \end{matrix}$ $\begin{matrix} 0 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 4 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 4 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 4 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & 2 \end{matrix}$ $\begin{matrix} 4 & \\ 0 & 2 \end{matrix}$

F Γ FFFF Γ FF FFFF ΓΓ FFFF FFFF FFFF ΓΓ Γ FF FFFF
 $\begin{matrix} 0 & \\ 1 & \end{math>} $\begin{matrix} 2 & \\ 0 & 2 \end{math>} $\begin{matrix} 4 & \\ 0 & 2 \end{math>} $\begin{matrix} 0 & \\ 1 & 2 \end{math>} $\begin{matrix} 2 & \\ 0 & 2 \end{math>} $\begin{matrix} 4 & \\ 0 & 2 \end{math>} $\begin{matrix} 0 & \\ 1 & 2 \end{math>} $\begin{matrix} 2 & \\ 0 & 2 \end{math>} $\begin{matrix} 4 & \\ 0 & 2 \end{math>} $\begin{matrix} 0 & \\ 1 & 2 \end{math>} $\begin{matrix} 2 & \\ 0 & 2 \end{math>} $\begin{matrix} 4 & \\ 0 & 2 \end{math>} $\begin{matrix} 0 & \\ 1 & 2 \end{math>} $\begin{matrix} 2 & \\ 0 & 2 \end{math>} $\begin{matrix} 4 & \\ 0 & 2 \end{math>}$$$$$$$$$$$$$$$

FFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF
 $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 0 & \\ 2 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$ $\begin{matrix} 2 & \\ 0 & \end{matrix}$ $\begin{matrix} 3 & \\ 0 & 2 \\ 3 & 0 \end{matrix}$

FFFF FFFF F F FFFFFF Γ FF FFFF ΓΓ Γ FFFF ΓFF Γ FF
 2 0 2 3 2 0 3 0 2 3 2 0 3 0 3 0 3 1 0 1 0 1 3 0 3 2 2 0

 Γ FF FFFF ΓΓ FFFF Γ F₅F₄ F₅FFF Γ F₆F₂F₄ F₅F
 4 2 0 2 0 4 2 2 0 4 2 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

 FF FFFF FFFF ΓΓ FF ΓΓ FF Γ FF Γ FF Γ FF Γ FF P₅F₄F
 2 4 0 4 2 0 0 2 2 0 3 4 2 0 4 2 0 2 0 3 2 0 3 2 0 3 2 0

 FF Γ₀ FF Γ₀ FF FFFF FFFF F₅ F₄ F₃ Γ Γ Γ₀ FFFF
 1 0 1 2 0 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

27

ΓΓ F FFFFFF Γ FF Γ₀ F F FΓ ΓΓ ΓΓ FFFF ΓΓ
 0 2 0 2 3 2 0 2 3 1 0 2 0 3 0 4 0 2 0 3 0 0 2 0 1

 ΓΓ ΓΓ ΓΓ ΓΓ Γ FF FFFF ΓΓ ΓΓ ΓΓ ΓΓ ΓΓ Γ FF
 0 0 0 0 3 8 8 7 5 3 0 0 0 4 2 0 2 0 0 0 3 3

 FFFF ΓΓ FFFF ΓΓ FFFF ΓΓ FFFF FFFF FFFF FFFF
 2 0 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

 FFFF Γ FF Γ FF FF FFFF ΓΓ FFFF₅F₄ Γ₅ F F FFFF₅F₄
 5 3 2 0 2 4 2 3 0 3 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0

This image shows a page from a 16th-century manuscript containing musical notation and illustrations. The music is written on four-line staves, with notes represented by various symbols like 'F', 'G', and 'S'. The notation includes both black and red ink. The lyrics are written in Spanish and include a section where the music ends and the text continues. Below the music, there are five illustrations of animals: a large bird (possibly a heron or crane) on the left, followed by a lion, a deer, a dog, and a goat. Each animal is depicted in a dynamic pose, as if they are part of a hunting scene. The style is characteristic of early printed books, with its aged paper and traditional musical notation.

Rg quarto nel ton de S. trinitas. discordato come .¹ .² .³



26

Handwritten musical score on five-line staves. The score consists of four systems of music. The first system starts with a treble clef and a 4/4 time signature. The second system starts with a bass clef and a 2/2 time signature. The third system starts with a treble clef and a 2/2 time signature. The fourth system starts with a bass clef and a 2/2 time signature. The notation uses a combination of letters (F, G, etc.) and numbers (0, 1, 2, 3, 4, 5) to represent pitch and rhythm. The music is divided into measures by vertical bar lines.

This image shows a handwritten musical score for a bowed string instrument, such as a violin or cello. The score is divided into four staves, each representing a different section of the piece. The notation uses a combination of red and yellow ink to highlight specific notes or patterns. Each staff begins with a clef (F or C), a key signature, and a tempo marking. The music features a variety of rhythmic values, including eighth and sixteenth notes, as well as sustained notes and rests. Fingerings are indicated by small numbers and dots placed above or below the stems of individual notes. Some notes are grouped together with vertical bar lines, suggesting they should be played as a single continuous sound. The overall style is a mix of traditional musical notation and more expressive, performance-oriented markings.

A handwritten musical score for guitar, consisting of four staves of tablature. The first three staves are in blue ink, and the fourth staff is in red ink. The score includes various guitar techniques indicated by symbols like 'FF' (Fret Hand Fingerstyle), 'P' (Palm Muting), and 'T' (Tapping). The lyrics are written in purple ink above the tabs. The score is divided into measures by vertical bar lines.

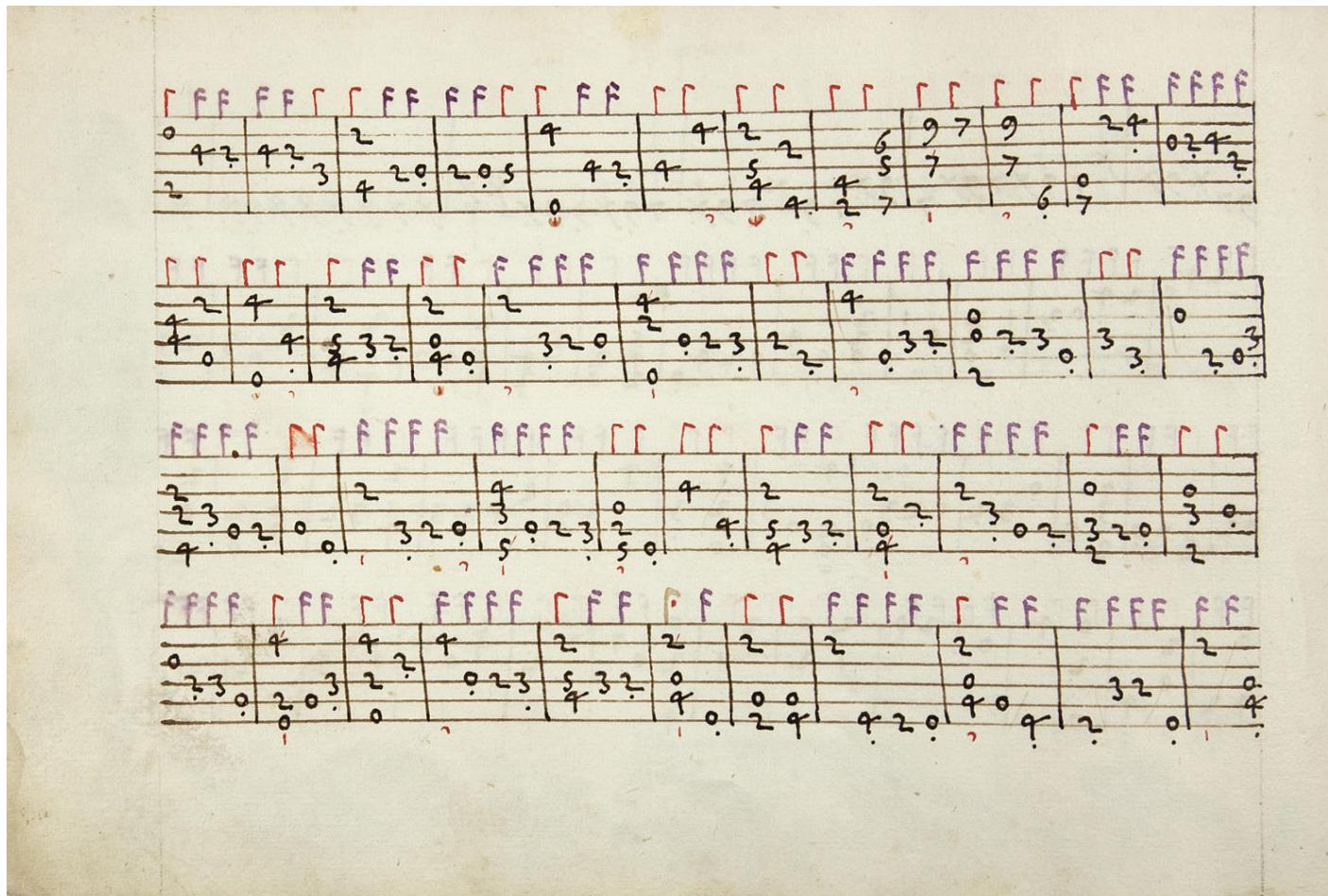


A handwritten musical score for guitar, consisting of four staves of sixteenth-note patterns. The patterns are color-coded with red ink, primarily for the first staff. The first staff uses red for measures 1-4 and 8-10. The second staff uses red for measures 5-7. The third staff uses red for measures 1-3 and 8-10. The fourth staff uses red for measures 4-6. The notes are written as vertical stems with small horizontal dashes indicating pitch. The first staff has a key signature of one sharp. The second staff has a key signature of one flat. The third staff has a key signature of one sharp. The fourth staff has a key signature of one flat.



A handwritten musical score for a string instrument, possibly guitar, consisting of two staves of music. The music is written in black ink with red markings, likely indicating fingerings or specific techniques. The first staff begins with a sequence of F#-F#-F#-F# followed by various patterns of FF, FF, and FF# notes. The second staff continues with similar patterns. The music is divided into measures by vertical bar lines.





A handwritten musical score for a string instrument, likely violin or cello. The score is divided into four staves, each consisting of four horizontal lines. The music is primarily composed of eighth-note patterns, such as 'FF FF' and 'FFFF', with occasional sixteenth-note patterns. Fingerings are indicated by numbers above the notes, and bowing is suggested by vertical lines. The score is written on four-line staff paper.



32

A handwritten musical score for a string instrument, possibly guitar, consisting of six staves of music. The music is written in red ink on a light-colored background. The staves are separated by vertical bar lines, and each staff contains a series of notes and rests. Red ink is used to highlight specific notes and patterns throughout the score. The page number "32" is visible in the top right corner.



33

This page from a medieval manuscript continues the musical notation from the previous page. It features four staves of tablature, each consisting of four horizontal lines. The notation uses vertical stems and small numbers to represent pitch and rhythm. The staves are separated by illustrations of animals: a bear and a smaller animal, a winged griffin, a vulture, and a lion. The music is composed of repeating patterns of notes and rests, primarily F and G shapes, similar to the first page but with different specific note configurations.



34



Continuation of the handwritten musical score from the previous page. It consists of three staves of music, also written in red ink with black markings. The staves are standard five-line staffs. The music continues the pattern of 'FFFF' and 'Γ FFFF' patterns seen in the previous section. The score is written on aged, slightly yellowed paper.

Cristo d. s. idem exo. nel tō del p. 6.^{to} bello.



30

Musical notation on five staves. The notation consists of vertical stems and horizontal strokes, with some notes colored yellow or purple. The first staff starts with a bird illustration. The second staff starts with a dog illustration. The third staff continues the dog illustration. The fourth staff shows a group of dogs and a ram in a grassy field.



A handwritten musical score consisting of four staves of music for a string instrument, possibly guitar. The notation uses a combination of standard musical symbols (notes, rests) and specific numbers and letters (e.g., 'F', 'G', 'A', 'B', 'C', 'D', 'E', '7', '0') to indicate pitch and rhythm. The score is written on four staves, each with a different color: the first staff is purple, the second is yellow, the third is red, and the fourth is green. The music includes a variety of note values and rests, with some notes having additional markings like '2' or '3' over them.



agnus dei

FF FFFFFF F FFFF FFFF FF FFFF FFFF FFFF FFFF FFFF

0 2 3 2 3 2 0 2 | 5 3 2 3 | 5 3 2 0 | 3 3 5 3 5 | 3 3 5 3 5 | 3 3 5 3 5 | 3 3 5 3 5 | 3 3 5 3 5 |

FF FFFF FF FFFF FF FFFF FF FFFF FF FFFF FF FFFF FF FFFF

3 2 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 |

FF FFFF F

2 3 2 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 | 3 2 0 2 |

FF FFFF F

3 3 5 3 1 3 | 1 3 1 0 | 0 1 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 | 2 0 2 0 |



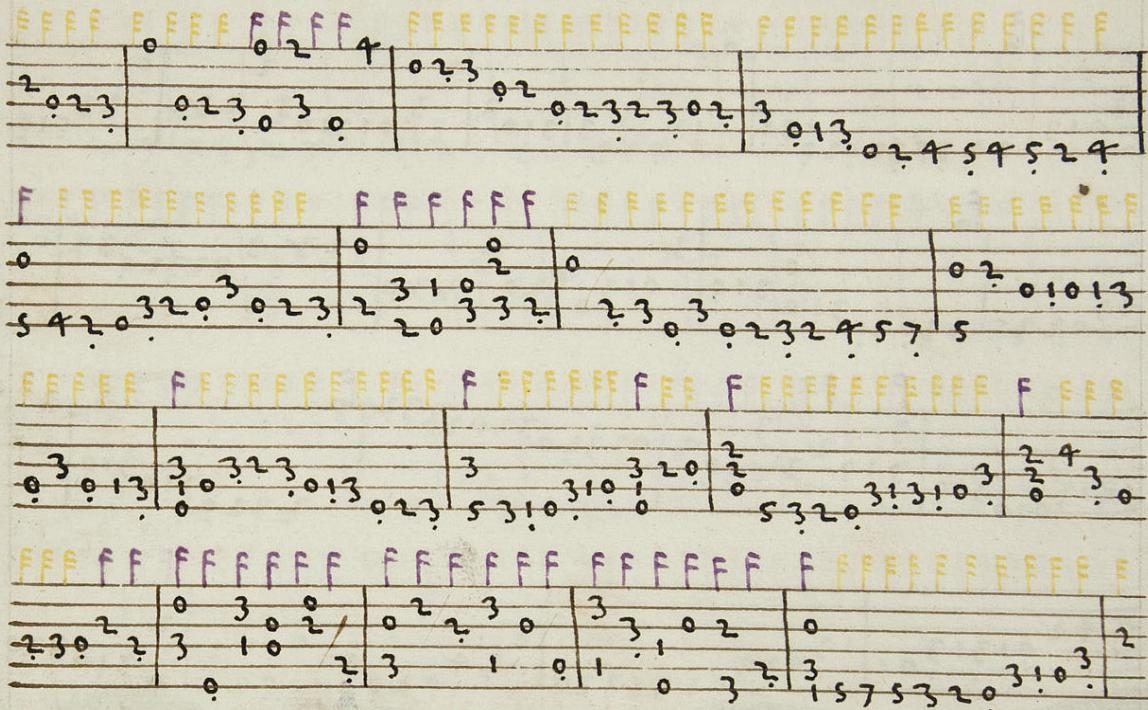
40

Handwritten musical score for a string instrument, likely mandolin or guitar, featuring four staves of music. The music includes various patterns such as 'FFF', 'FF', and 'FFFF'. Fingerings are indicated above the notes, and string numbers (1, 2, 3, 4) are written below the notes. The score is written on four-line staff paper.

A handwritten musical score for guitar, consisting of four staves of sixteenth-note patterns. The first staff uses a standard staff with a treble clef. The second staff uses a staff with a bass clef. The third staff uses a staff with a treble clef. The fourth staff uses a staff with a bass clef. Each staff has a different color scheme for its notes: the first staff uses purple and yellow; the second staff uses red and yellow; the third staff uses purple and yellow; and the fourth staff uses red and yellow. Fingerings are indicated above the notes in each staff.

Spagna. seconda.

43



This is a handwritten musical score for a six-string guitar, likely in common time. The score is organized into five staves, each representing a different section of the guitar's neck. The notation uses a six-line staff system with vertical bar lines indicating measure boundaries. Fingerings are indicated above the staff, and note heads are represented by the letters 'F' and 'E'. The ink is primarily yellow, with some purple ink used for specific notes or markings.

Re otavo.

The page contains four staves of musical notation. The first staff features a bird illustration on the left. The second staff features a large bird illustration on the left. The third staff features several small bird illustrations on the left. The fourth staff features a rabbit illustration on the right. The notation consists of vertical stems with horizontal strokes and numbers indicating pitch and rhythm. Red ink is used for some of the strokes and numbers.

The page contains four staves of musical notation. The notation consists of vertical stems with horizontal strokes and numbers indicating pitch and rhythm. Red ink is used for some of the strokes and numbers.

R. nono.

Handwritten musical score for a string instrument, likely a mandolin or guitar, featuring four staves of music. The music is written in common time with a variety of rhythmic patterns and note heads in red, yellow, and blue. Fingerings are indicated below each note. The score is set against a background illustration of birds (heron, hawk, sparrow) perched on trees and branches.

Handwritten musical score for a string instrument, likely a mandolin or guitar, featuring five staves of music. The music is written in common time with a variety of rhythmic patterns and note heads in red, yellow, and blue. Fingerings are indicated below each note. The score is set against a background illustration of animals (donkey, dog, rabbits) in a grassy field with flowers.

padona alla francese n. 2

R. ii. alla spagnola facile

Handwritten musical score for a band instrument, featuring four staves of music with fingerings and rests. The music consists of various rhythmic patterns primarily consisting of eighth and sixteenth notes.

Handwritten musical score for a band instrument, featuring four staves of music with fingerings and rests. The music consists of various rhythmic patterns primarily consisting of eighth and sixteenth notes.

Non ti spiaqua, lasciatemi.

toccar pia

piano



50

A page from a medieval manuscript featuring musical notation on four-line staves. The notation consists of various symbols, including red and yellow 'F' shapes, black 'G' shapes, and black 'C' shapes, with accompanying numbers and dots. The music is divided into measures by vertical bar lines. A small tree is visible on the left side of the page. At the bottom, there is a colorful illustration of a man in blue and red clothing standing next to a donkey, a spotted hyena, a rabbit, and a deer.







A handwritten musical score for a string instrument, possibly guitar, consisting of four staves of music. The music is written in a standard staff notation with note heads and stems, but it includes additional markings such as fingerings (numbers 1-4) above or below the notes, and strumming or picking patterns indicated by 'F' and 'P' (or similar symbols). The notation is dense and continuous across the four staves.



55

Handwritten musical score for a string instrument, page 55. The score consists of four staves of music, each with a different color scheme (yellow, red, purple, and blue). The notation includes various rhythmic patterns and rests. The page is numbered 55 at the top right.



56

Handwritten musical score for a string instrument, likely a lute or guitar. The score consists of six systems of music, each with five staves. The notation uses a combination of red and yellow ink, with note heads and stems. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures. The first system begins with a series of eighth-note chords. The second system features a more complex rhythmic pattern with sixteenth notes. The third system returns to eighth-note chords. The fourth system introduces a different melodic line with sixteenth-note figures. The fifth system continues with eighth-note chords. The sixth system concludes the piece with a final set of chords. The manuscript is written on aged, slightly yellowed paper.



57



. Sideron .



59

This page contains four staves of handwritten musical notation for a string instrument, possibly guitar. The notation uses a combination of standard musical symbols (notes, rests, clef) and fingerings (numbers 0-4 above or below the staff). Colored ink is used to highlight specific notes: yellow for the first staff, red for the second, blue for the third, and green for the fourth. The music consists of repetitive patterns of eighth and sixteenth notes.

58

THE NEWBERRY LIBRARY.

Basadanza.

59



62



63

A handwritten musical score for a string instrument, possibly guitar, consisting of four staves of music. The music is written in red and blue ink on five-line staffs. The first three staves begin with 'FFF' patterns. The fourth staff begins with a 'G' symbol. The notes are indicated by vertical strokes and stems, with numerical values such as 0, 1, 2, 3, and 4 placed above or below the stems. Some notes have small 'x' marks through them. The score is written on aged, slightly yellowed paper.





A handwritten musical score for guitar, consisting of three staves. The first staff uses red and blue note heads. The second staff uses red and orange note heads. The third staff uses purple and blue note heads. Each staff has a different set of fingerings underneath it.





Recercar. xij. ch sona lui m Vincenzo, mino no Lo a, ne m'aco lora.

68

Recercar. xij. ch sona lui m Vincenzo, mino no Lo a, ne m'aco lora.



A handwritten musical score for a string instrument, possibly guitar, consisting of four staves of music. The music is written in a tablature-like system where each horizontal line represents a string and each vertical column represents a fret or note position. Red ink is used to highlight specific notes or patterns, while blue ink is used for other markings. The score includes various rhythmic values and performance instructions.



70

A handwritten musical score for a string instrument, possibly guitar, consisting of four staves of music. The music is written in a tablature-like system where each staff has six horizontal lines representing strings. Numerical fingerings are placed above the notes, and some notes are highlighted in red. The music includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and specific strumming instructions.



71

Bo xij che sono mi solo bello che altri che mi non la.

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of five staves of music with red and black notation. The first four staves are standard staff notation with note heads and stems. The fifth staff is a six-line staff where each line corresponds to a string, indicated by vertical tick marks. The music includes various rhythmic values and rests.



72

A handwritten musical score for a string instrument, possibly guitar, consisting of six staves of music. The music is written in black ink with red markings. Fingerings are indicated by numbers above or below the notes. Red markings include slurs, dots, and vertical strokes. The notation uses standard musical symbols like quarter notes and rests. The page number 72 is written in the top right corner.

73

*Sapi ch por principiar a tocar
 el. n.º reteneras. A la quez se
 uno. falso de verde. ch vien por
 tomar inquiero et ha melojo
 o. fa come te pioche. et al.*

Tota pulcra es amicha mea. bel moteto.

FFFF FFFF FF FFFF FFFF

73

FFFF FFFF FF FFFF FFFF



74

A handwritten musical score for a string instrument, continuing from page 73. The score consists of four staves of music, each with a different color scheme: red, blue, green, and orange. The notes are represented by vertical strokes (F), horizontal strokes (FFF), and diagonal strokes (FFF). The music includes various rests and dynamic markings. The page is numbered 74 at the top right.



THE NEWBERRY
LIBRARY



TREE EDITION