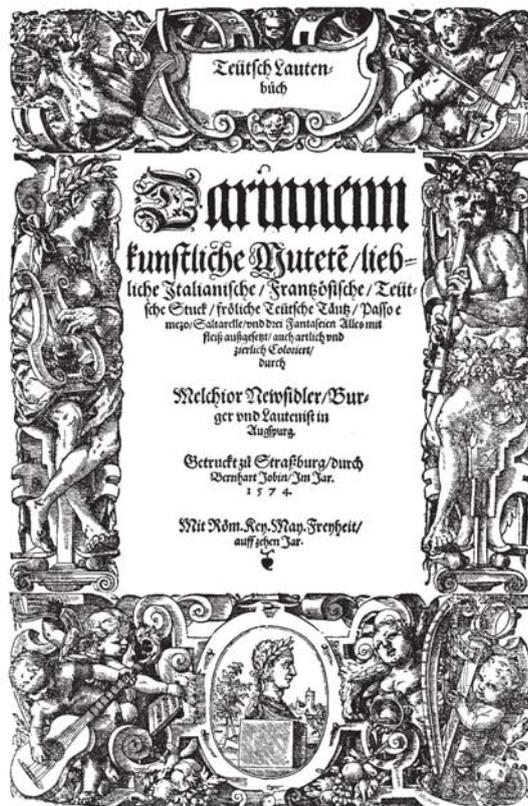


Melchior Neusidler

Teütsch Lautenbuch

1574



TREE EDITION

Melchior Neusidler

Teütsch Lautenbuch
1574

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TREE EDITION
Albert Reyerman

Vorwort

Melchior Neusidler (andere Schreibweisen sind Neysidler, Newsidler oder Neusiedler), wohl einer der bedeutendsten deutschen Lautenvirtuosen der Renaissance, wurde um 1531 in Nürnberg als ältester Sohn des Lautenspielers und Komponisten Hans Neusidler (1510 – 1563) geboren und wuchs mit 13 (17 ?) anderen Geschwistern im elterlichen Haus am Zotenberg beim Obstmarkt auf. Die Familie Neusidler stammte aus der Gegend um den Neusiedler See im deutsch-ungarischen Grenzraum und war 1530 nach Nürnberg ausgewandert (Heirat des Vaters mit der Nürnberger Bürgerstochter Margaretha Regenfus am 13.9.1530, wodurch der Vater das Bürgerrecht erwarb). Melchior Neusidler hat das künstlerische Lautenspiel mit hoher Wahrscheinlichkeit beim Vater erlernt, der auch Lehrwerke für die Laute herausgab. Das polyphone Spiel erlernte der Sohn vermutlich beim Nürnberger Musiktheoretiker Sebald Heyden (1499 – 1561), der Rektor, Kantor, geistlicher Dichter und der erste Lutheraner der St. Sebaldusschule in Nürnberg war.

Melchior Neusidler erwarb bereits 1551 im Alter von zwanzig Jahren das vom Kaiser vergebene Recht für zehn Jahre, seine Werke in Druck zu geben und siedelte 1552 nach Augsburg um, vermutlich bedingt durch den Weggang des Augsburger Lautenisten Gregort Brayssing nach Paris. Am 31. Dezember 1552 gab er sein Nürnberger Bürgerrecht auf. Im gleichen Jahr 1552 heiratete Neusidler seine erste Frau und wohnte die nächsten zehn Jahre zunächst am Heiligen Kreuzer Tor in Augsburg, später am Hinteren Lech im sogenannten Lechviertel (s. Abbildung 1 und 2). In der Fuggerstadt Augsburg übernahm Neusidler die Leitung der „Stillen Musica“, eine Gruppe von Musikern, die für die Fugger (Hans-Jacob Fugger) und andere hochgestellte Bürger (z.B. Familie Welser) Augsburgs festliche Anlässe musikalisch begleiteten.



Strasse zum „Hinterer Lech“ im Augsburger Lechviertel im Mai 2010 – in diesem Viertel der Handwerker, welches von den Lechkanälen durchzogen ist, die ausreichend Wasser u.a. für die zahlreichen Mühlen und Schmieden transportierten, lebte Melchior Neusidler ab circa 1562 – 1590 mit seiner Familie.

Das Rathaus in Augsburg – einer der größten Renaissance Bauten nördlich der Alpen erbaut von Elias Noll zwischen 1615 – 1620, Ausdruck des Reichtums und der europäischen Bedeutung der Stadt in der Zeit.

In der Anfangszeit in Augsburg im Jahre 1555 wurde Neusidler als Zeuge vor Gericht geladen – als Leiter der Stillen Musica soll er sich geweigert haben, einen Sohn eines bekannten Stadtpfeiffers mitspielen zu lassen, was schliesslich in einer Prügelei auf der Straße endete. Inwieweit man hier einen „ungünstigen Charakterzug“ Neusidlers ableiten kann, der ihm zeitlebens berufliche Schwierigkeiten bzgl. einer feste Anstellung bei Hofe brachte, bleibt letzten Endes unklar und eher Spekulation. In jedem Fall war sein Ruf als Musiker hervorragend, wie aus der Klageschrift des Stadtpfeiffers Wolfgang Gannß gegen seine Kollegen Hans Drechsel und Georg Prenner hervorgeht: *„Beij aller Herrschaften und burgerschaft in großer khundtschaft überal mit der lautten gebraucht wirt, und Ime Zum ersten alweg, wo die still mussic gebraucht werden will, angezaigt und durch Inn volgends die Stattpfeiffer bestellt werden ...“*.

Bedingt durch die große finanzielle Not nach dem Tod der Stiefmutter Walpurga 1562 und die zunehmende Mittellosigkeit des kranken Vaters in Nürnberg, holte Melchior Neusidler drei seiner jüngsten Geschwister nach Augsburg – von diesen ist der Bruder Conrad (geb. 1541) als weniger begabter Lautenist bei Hochzeiten und anderen festlichen Aktivitäten zu nennen. Im Lautenbuch des Philipp Hainhofer finden sich auch 16 Kompositionen dieses Bruders, der urkundlich belegt noch 1604 lange nach dem Tod von Melchior Neusidler lebte.

Die enge Verbindungen Melchior Neusidlers zum Hause Fugger ermöglichten ihm in den sechsziger Jahren einen Studienaufenthalt in Venedig. Dort veröffentlichte er seine beiden ersten, Johann Langnauer und Melchior Linck gewidmeten Lautenbücher bei Antonio Gardano in italienischer Tabulatur: *„Il primo (secondo) libro in tabulatura di liuto di Melchior Neysidler Alemano, Sonatore di liuto in Augusta..“* Die beiden Bücher enthalten u.a. Ricercari als Eigenkompositionen. Vokalwerke wurden von Neusidler arrangiert - Komponistennamen fehlen allerdings. Die Werke zeichnen sich durch sehr hohe technische Anforderungen an das Lautenspiel aus – häufig werden die höchsten Lagen der sechschörigen Laute erkundet. Man kann daher sicher annehmen, daß Neusidler zu den besten Lautenspielern seiner Zeit in Europa gerechnet werden darf. Besonders für die deutsche Lautenmusik ist die erstmalige Verwendung des imitatorischen polyphonen Stils der italienischen Lautenisten bedeutsam, was die Bedeutung Neusidlers für die deutsche Renaissance- und Lautenmusik unterstreicht. Die Beliebtheit seiner Werke (trotz der anspruchsvollen Technik) zeigt sich auch in den Nachdrucken 1571 bei Pierre Phalese in Löwen, in etwa zeitgleich bei Bernhard Jobin in Straßburg und 1573 in deutscher Tabulatur bei Johannes Eichom in Frankfurt/Oder durch Benedict de Drusina.

In der ersten Hälfte der siebziger Jahre versuchte Neusidler die Nachfolge des Heidelberger Lautenisten Sebastian Ochsenkuhn am Pfälzer Hofe der verwitweten Dorothea von Dänemark und Norwegen (1520 – 1580) anzutreten, die mit dem Kurfürsten Friedrich II. Von der Pfalz (1482 – 1556) in kinderloser Ehe verheiratet war. Offenbar fallen die Aktivitäten Neusidlers in der Pfälzer Region mit der Heirat seiner zweiten Frau (die erste war ihm vermutlich zwischen 1552 und 1573 in Augsburg verstorben) in Neumarkt im August 1573 zusammen. Diese war ein Kammerfräulein der Pfalzgräfin Dorothea. Neusidler lud von Nürnberg aus auch seinen Augsburger Mäzen Hans-Jacob Fugger zur Hochzeit ein, der sich aber durch seinen in Nürnberg ansässigen Mitarbeiter Carl Heel vertreten ließ, was dieser sehr unwillig und erst nach nachdrücklicher Aufforderung durch den Fugger tat. Ein zunächst für 30 Gulden angeschaffter Hochzeitsbecher wurde gegen ein günstigeres Geschenk ausgewechselt, nachdem Heel und Fugger erfahren hatten, daß der ebenfalls eingeladene Herzog Wilhelm von Bayern und seine Gemahlin Renata von Lothringen ebenfalls nur einen Stellvertreter mit einem Trinkgefäß für nur 22 Gulden zur Hochzeit des Musikers nach Neumarkt schicken wollten.

Im Jahre 1574 veröffentlichte Melchior Neusidler dann sein drittes Tabulaturbuch „Teütsch Lautenbuch“ bei Bernhart Jobin Straßburg – diesmal allerdings bewußt in der deutschen Lautentabulatur, denn „...*Aber nach dem ich inn erfahrung kommen/das mirs etliche dahin deuten/ als solte ich es merenteils auß und zu meines lieben Vatterlands verachtung gethan haben/bin ich verursacht worden/dahin zutrachten/wie ich erstlich mich solcher falscher auflage entschütten möchte/und dann auch dem oberigen theil Liebhaber der Lauten/zu willen würde...*“. In seine dritten Werk empfiehlt Neusidler erstmals die Verwendung einer siebenhörigen Laute.

Neusidler entschuldigt sich in seiner Ansprache an den „günstigen Leser“ für die Verwendung der italienischen Tabulatur in seinen ersten zwei Lautenbüchern aus dem Jahrzehnt davor. Die Widmung an die Pfalzgräfin Dorothea und die konsequente Verwendung der deutschen Tabulatur können sicher als Versuch interpretiert werden, um endlich mit fortgeschrittenem Lebensalter eine feste Stellung als Musiker am Hofe zu beziehen. Jedoch waren Neusidlers Bemühungen weiter vergeblich - Bewerbungen 1576 am Hofe in Stuttgart bei Herzog Ludwig von Württemberg und 1577 in München bei Herzog Wilhelm V von Bayern (Neusidler hatte dem Herzog am 23.12.1577 „einige sehr gute Tänze“ geschickt...) wurden in beiden Fällen jedoch abgewiesen.

Erst im September 1580 findet er eine feste Anstellung in Innsbruck beim Erzherzog Ferdinand II von Tirol als Nachfolger des italienischen Tenors und Lautenisten Nicolaus Balamano. Allerdings muß Neusidler die Stelle bereits einige Monate im Mai 1581 später wieder aufgeben, da er während der Fastenzeit mit Gästen gemeinsam Fleisch verzehrt hatte. Wieder zurück in Augsburg kümmert er sich auch weiterhin um die Stille Musica – jedoch ist das letzte Lebensjahrzehnt von der zunehmenden starken Gichterkrankung gekennzeichnet, die ihn in den letzten Jahren vor seinem Tode 1590/91 zum Almosenempfänger des Octavianus Secundus Fugger werden läßt. Melchior Neusidler hinterließ drei unmündige Kinder, deren Erziehung sein Bruder Conrad übernahm. Eine Tochter Neusidlers, Sabina Neusidler, war mit dem befreundeten Augsburger Lautenmacher Sixtus Rauwolf liiert.

Carsten Timpe

Register aller Stück so in disem Buch begriffen werden

	Titel		Komponist	Seite
1.	Benedicta es coelorum		Josquin de Pres	1
	Per illud ave	secunda pars		5
	Nunc mater	tertia pars		7
2.	Tua est potentia		Johannes Mouton	8
3.	Vita in legno moritur		Ludwig Senfl	10
	Qui propheticè	secunda pars		12
	Qui expansis	tertia pars		13
[4.]	Creator omnium		Adriaen Willart	15
4.	In te domine speravi		Johann Lupus	17
	Et propter nomen tuum	secunda pars		20
5.	Si bona suscepimus		Verdelot	23
6.	Aspice dominum		Jacquet	28
7.	Hierusalem luge		Adrianus Kein	32
	Deduc quasi torentem	secunda pars		34
8.	Maria Magdalene		Clemens non Papa	37
	Cito euntes	secunda pars		41
9.	Domine quinque talenta		Orlando di Lasso	44
Hernach volgen etliche Frantzösische Stuck				
10.	Du fond de ma pensee		Orlando di Lasso	46
11.	Damour me plains		Rogier	47
12.	Frais & galiart		Clemens non Papa	49
13.	Ung gay bergier		Tomas Qriquilon	51
14.	Sinатtem presces		Tomas Qriquilon	53
15.	Bon jour mon coer		Orlando di Lasso	55
Hernach volgen etliche Madrigalli mit vier stimmen				
16.	Quando io penso almartire		Arcadelt	56
17.	Non so per qual cagio		Arcadelt	58
18.	Il ciel cherado cirtu		Arcadelt	61
19.	O felici occhi miei		Arcadelt	62
20.	Anchor che col partire		Cipriano de Rore	63
21.	Quanto il mio duol		Orlando di Lasso	65
Hernach volgen etliche geistliche und weltliche Teutsche lieder				
22.	Bewar mich Herr		Stephan Zirler	68
24.	Mein fleiss und müh		Ludwig Senfl	70
25.	Tröstlicher lieb		Paul Hofhammer	70
26.	Ich reu und klag		Gregor Brack	72
27.	Wo Gott der Herr nit bei uns ist		Orlando di Lasso	74

Hernach volgen etliche Teutsche Tantz

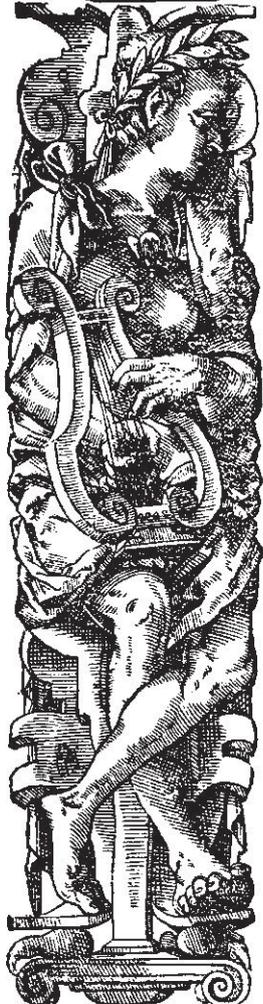
28.	Ich gieng einmal spatzieren	74
	Volget der Hupffauff	75
29.	Ein lieblicher Dantz	75
	Volget der Hupffauff	76
30.	Der Fuggerin Dantz	77
	Volget der Hupffauff	
31.	Die alt Schwiger	77
	Volget der Hupffauff	78
32.	Wann ich des Morgens früh aufsteh	78
	Volget der Hupffauff	78
33.	Der alten Weiber Dantz	79
	Volget der Hupffauff	79
34.	Wie möcht ich frölich werden	79
	Volget der Hupffauff	80
35.	Proficiat ihr lieben herren	80
	Volget der Hupffauff	81
36.	Mein Hertz ist frisch	82
	Volget der Hupffauff	82
37.	Beschaffens glück	83
	Volget der Hupffauff	83
38.	Der Dorisanen Dantz	84
	Volget der Hupffauff	84
39.	Mir ist ein feins brauns Meigetlein	85
	Volget der Hupffauff	85

Hernach volgen passa e mezo

40.	Passo e mezo La milanese	86
	Il salterelle	87
41.	Passo e mezo anticho	89
	Il saltarelle	91
42.	Passo e mezo Comuno	93
	Il saltarelle	97
43.	Fantasia MN	99
44.	Fantasia MN	100
45.	Fantasia super Anchor che col partire MN	102



Teütsch Lauten-
büch



Darinnen
künstliche Nutetē / lieb-
liche Italianische / Französische / Teüt-
sche Stuck / fröliche Teütsche Tantz / Passo e
mezo / Saltarelle / vnd drei Fantaseien Alles mit
fleiß außgesetzt / auch artlich vnd
zierlich Coloziert /
durch



Melchior Newsidler / Bur-
ger vnd Lautenist in
Augsburg.

Getruckt zu Straßburg / durch
Bernhart Jobin / Im Jar.
1574

Mit Röm. Key. May. Freyheit /
auff zehen Jar.



Der Durchleuchtigsten Hochgebor-
nen Fürstin vnd Frawen / Frawen Dorothea / Pfalzgräfin
 bei Rhein / herzogin in Baiern / Wittiben / der Königreich Denmark /
 Schweden vnd Norwegen / geborne Princessin vnd Erbin / meiner
 Genedigsten Fürstin vnd Frawen.

Durchleuchtigste Fürstin / Genedigste Fraw / de-
 ren gnedigen gutthaten / die von E. F. D. Ich
 vnd die meinigen empfangē haben / bin ich vn-
 uergessen / hab auch offtermals gedacht / wie
 E. F. D. Ich meiner danckbarkeit vnderthā-
 nigste anzeigung geben könnte / dieweil ich dann
 weiß / das E. F. D. neben andern hochlöblichē Fürstlichen tugent-
 ten / auch die holdseitige Musicam lieben / Sonderlich aber mit
 dem künstlichē vnd lieblichen Instrument der Lauten gebürliche
 freud vnd ergäsligkeit suchē / vnd aber der Allmächtig Gott mit
 diser kunst mich anch etwas (ohne rhum zumelden) begabt / habe
 E. F. D. ich mein gutwillige wolmeinung vnterthänigst zuerken-
 nen geben wöllē / vnd derhalben von etlichen der fürnemsten vnd
 besten Componistē / so mir bekant / etliche künstliche Nuteten lieb-
 liche Französische / Italianische / vnd teutsche stuck / Itē etlich frö-
 liche teutsche Läng / Passo e mezo / Saltarelli vnd Fantaseien zu-
 samen gesucht auff die Lauten gesetzt / in ein Buch geordnet / vnd
 E. F. D. hiemit dediciern vnd zuschreiben wöllen / hoffende / es
 werde nicht allein meinem lieben Vatterland Teutscher Nation
 ehrlich vnd löblich / auch allen der Lauten vnd Musicken liebha-
 bern dienstlich vnd nuszlich sein / Sonder auch E. F. D. werde da-
 ran ein Genedigs vnd günstigs wolgefallen haben / deren ich
 mich hiemit Vnderthänigst befehlen thū.

E. F. D.

Vnterthänigst Dienstwilliger
 Melchior Newsidler.

(.) ¶

Vorred an den Günstigen Leser.

Bünstiger lieber Leser/ Ich hab vor etlichen Jaren zwei Lautenbücher in Italianischer Tabulatur im Druck geben/ Erstlich darumb/das ich verhoffet/es würde dem meisteil diser Kunstliebhabern/in Teutsche vnd andern Landen mit derselben Tabulatur gedient werden/ Danach das ich auch noch meiner/von Gott mir verlihenen Gabe/vnserm lieben Vatterlande/bei frembden Nationen/dahin sich dann vnser Teutsche Lautentabulatur nicht erstreckt/die nachrede hülffe ableinen/als solten die Teutschen nur ein grobe/Petrische/ vnd Bachantische Musicam haben. Aber nach dem ich inn erfahrung kommen/das mirs etliche dahin deuten/als solte ich es merenteils auß vnd zu meines lieben Vatterlands verachtung gethon haben/ bin ich verursacht worden/dahin zutrachten/ wie ich erstlich mich solcher falscher auflage entschütten möchte/vnd dann auch dem vberigen theil Liebhaber der Lauten/ zu willen würde. Habe derohalben diß Teutsche Lautenbüch mit sonder großem fleiß/ mühe vnd arbeit zum Druck bracht/vnd an tag gegeben. Auch damit sich jederman darein richten könne/disen bericht darüber thün wollen.

Wiewol vil Jar her die Lauten mit eilff Seiten bruchlich gewesen/so befind ich doch im grund/nach dem die Musica in kunst vnd lieblichkeit hoch gestigen/ das man auff solchen Lauten fast die aller artigsten vnd lieblichste Concordanzen oder griffe nit haben kan/derohalben hab ich auff ein weg gedacht/dadurch solcher mangel möchte erstattet werden. Ob nun wol die anzahl der Seiten/ nach eines jeden gütduncken mag gemehret werden/ich auch hiemit niemanden will ordnung geben haben/das ers nit mache/wie er will/so muß doch/wie in allen dingē/also hie auch/mags gehalten werden/ vnd kan vnser heuttige Musica auff der Lauten noch mit einer Seite/sampt ihrer Octaue zu den vorigen eilffen also ergänzet vnd perficiert werden/das ein Laute mit 13. Seitten recht bezogen/eines jeden gesangs Clausulen erreichen vnd vollkömlich geben mag.

Es soll aber dise neue Seite sampt irer Octaue vnderhalb des grossen Bomharts gezogen werden/Vnd ob sie wol vmb ein Quart/das ist/ein Octaue vom f. mag tiefer gestimmt werden/auch solcher zug in Clausulen vnd Finalen/ein schöne Resonanz/vnd vil Noten oder Stimmen vnder dem Bomhart gibt/ das etliche griffe zübekömen/die man der tieffe halber in keinen andern weg völliig haben kan/ So gibt es doch in der application ein grosse vnordnung/ vnd vngeschicklichkeit/ können auch vil der schönsten vnd lieblichsten Concordanzen mit gegeben werden/die auff ein andern weg gar leicht vnd bequemlich zügreiffen vnd züschlagen/ seind auch der selben tieffen Compositionen nit so vil/ das man ihrenthalben obbemelte vnkömlichkeit in dise Kunst einführen solte. Derhalben zeihe ich disen neuen vntersten Bomhart nur vmb ein Secund/das ist ein Octaue von dem miltlen Bomhart lin miderer/ vnd das auß folgenden vrsachen: Dann erstlich sind ich/das inn der recht alten vnd gemeinen Scala/ welche aller alten vnd neuen Componisten einziger grund vnd Regel ist/nit mehr dann ein Noten vnter dem Samaut/ auch fast alle die beste Kunstuck nit tieffer componiert seind. Nun ist aber der ober oder grose Bomhart auff einer gemeinen Lauten mit eilff Seitten/ wann der lähr geschla-

gen

Vorred.

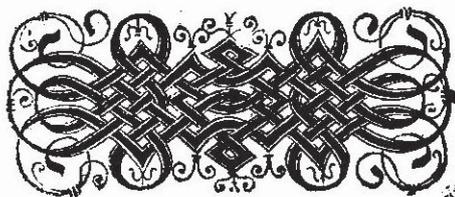
gen wirt / das rechte natürliche Samant. Zum andern so schickt sich diser zug fein artig zur Application auff allerlei Clausulen vnd Concordanzen / derohalben hab ich bei dem wege bleiben wollen.

Souil dann die Character in der Tabulatur belangt / habe ich den obersten oder alten grossen Bomhart mit nachfolgenden Versalbüchstaben beschriben / als nemlich wann er soll lähr geschlagen werden † vnd dann vom ersten Bund an / einen nach dem andern also A B C D E F G H I K. Den neuen Bomhart mit der gleichen / allein ist diß der vnterscheid / das ob einem jeden Büchstaben ein strich gefunden wirt / wie folget A B C D E F G H I K vnd wann er soll lähr geschlagen werden mit diesem Character † angedeutet wirt.

Wo auch einen / dem meine Application vnbekant ist / dise Stuck zu lehrnen gar schwer duncken wurde / gebe ich ihme disen Rath / das er erstlich die geringen stuck / deren auch etliche hierinnen gefunden werden / für sich neme / studiere die mit fleiß / vnd gebe gute achtung auff die Concordanzen oder griffe / wie ich die geordnet hab / der wirt darauß so vil erfaren / das ihme die andern stuck / so etwas schwerer seind / vil leichter zulehrnen ankommen werden.

Damit wünsche ich allen denen / die sich diser Stuck zu ihrer lehrnung oder ergetzigkeit gebrauchen / ein glücklichen anfang / ein gutes mittel / vnd ein auffürliches end. Geben vnd in Truck verfertigt / auch durch mich selbstem Corrigiert / inn der hochlöblichen Keyserlicher Reichs vnd Freystat Straßburg / Den 20. Julij / Im Jar nach Christi Jesu onfers lieben Herrn vnd Heylands Geburt gezelet. 1574.

Melchior Neosidler.



Register aller Stück/ so in disem Buch begriffen werden.

- 1 Benedicta es celorum 6 Vocum.
- Per Ilud aue Secunda Pars.
- Nunc mater Tertia Pars.
- 2 Tua est potentia 5 Vocum.
- 3 Vita in Ligno moritur 5 Vocum.
- Qui Prophetice Secunda Pars.
- Qui Expansis Tertia Pars.
- Creator omnium 5 Vocum.
- 4 In te Domine Speravi 5 Vocum.
- Et propter nomen tuum 2. pars.
- 5 Sibona suscepimus 5 Vocum.
- 6 Aspice Domine 5 Vocum.
- 7 Hierusalem luge 5 Vocum.
- Deduc quasi Torentem 2. Pars.
- 8 Maria Magdalene 5 Vocum.
- Cito euntes Secunda Pars.
- 9 Domine quinq; talenta 5 Vocum.

Teütsche Stück.

- 22 Betwar mich Herr.
- 23 Was wirt es doch.
- 24 Mein fleiß vnd mieh.
- 25 Tröflicher lieb.
- 26 Ich Kew vnd klag.
- 27 Wo Gott der Herz mit bei vns ist.

Teütsche Denz.

- 28 Ich gieng einmal spazieren.
- 29 Ein lieblicher Dank.
- 30 Der Fuggerin Dank.
- 31 Die alt Schwiger.
- 32 Wann ich des Morgens frü auffsteh.
- 33 Der alten Weiber Dank.
- 34 Wie möcht ich Frölich werden.
- 35 Proficiat ihr lieben Herrn.
- 36 Mein Herz ist frisch.
- 37 Beschaffens glück.
- 38 Der Dorfsanen Dank.
- 39 Mir ist ein feins Brauns Meigetlein
gefallen in meinen sinn.
- 40 Passo e mezo La milanele.
- 41 Passo e mezo anticho.
- 42 Passo e mezo Comuno.
- 43 Fantasia.
- MN.
- 44 Fantasia.
- MN.
- 45 Fantasia super Anchor che.
Col partire.

Hernach folgen Frankösi- sche stück.

- 10 Du Fond dema Penlee.
- 11 Damour me Plains.
- 12 Frais & galiart.
- 13 Vng gay Bergier.
- 14 Sinattem Presces.
- 15 Bon Iour mon Cœur.

Matrigali.

- 16 Quando io Penso Almartire.
- 17 Non so per qual Cagio.
- 18 Il ciel Cherado virtu.
- 19 O: Felici ochi miei.
- 20 Anchor che col Partire.
- 21 Quanto Il mio Iuol.

Musical notation system 1: Staff with notes and tablature. Tablature includes numbers 0-4 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g', '3', '4', '5', '7', '8', '9', '10', '11', '12'.

Musical notation system 2: Staff with notes and tablature. Tablature includes numbers 0-5 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 3: Staff with notes and tablature. Tablature includes numbers 0-5 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 4: Staff with notes and tablature. Tablature includes numbers 0-9 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 5: Staff with notes and tablature. Tablature includes numbers 0-4 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 6: Staff with notes and tablature. Tablature includes numbers 0-4 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 7: Staff with notes and tablature. Tablature includes numbers 0-5 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 8: Staff with notes and tablature. Tablature includes numbers 0-5 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Musical notation system 9: Staff with notes and tablature. Tablature includes numbers 0-5 and letters 'f', 'r', 'p', 's', 'i', 'e', 'z', 'n', 'u', 'g'.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 2 0 4 4 4 4 9 3 8 5. The staff is divided into two measures by a vertical bar line.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 8 0 4 4 4 4 9 3 8 3 9 4. The staff is divided into two measures by a vertical bar line.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 4 4 f 5. The staff is divided into two measures by a vertical bar line.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 4 9 3 9. The staff is divided into two measures by a vertical bar line.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 8 4 9 3 8 2 9 f 4. The staff is divided into four measures by vertical bar lines.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 2 f i f. The staff is divided into four measures by vertical bar lines.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: r 8 i f 2 f 2 f i f. The staff is divided into four measures by vertical bar lines.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: f 9 2 0 4 8 4 9 3 8 4 9 3 8. The staff is divided into four measures by vertical bar lines.

Handwritten musical notation on a staff with a treble clef. The notation includes rhythmic values and fingerings. The sequence of notes is: 8 i 0 i 0 5 f v. The staff is divided into four measures by vertical bar lines.

v f 5 0 1 4 2 0 1 3 4 5	o s f 3 8 n s o s f v 9 3 8	f f f 2 4 9 4 8 5 f 1 r 2 f 2 f 1 2 f

5 8 i 0 1 0 1 4 n 4 n 3	4 3 8 +	Finis secundae partis.

Nunc Mater exora natum. Tertia pars.	3 4 4 i 0 4 0 1 0 1 4 1	f f i 0 9 4 n 4 v 9 f 8 v 9 v f v

9 5 v n 2 v f 3 r 8	s f 4 n o i 3 5 9 2 8	5 9 i 1 3 3 3 n 4 i f 8 n 1 r	v s f v 2 n 0 5 0 3 9 8 9 4	4 4 3 3 n 8 n 4 1 8

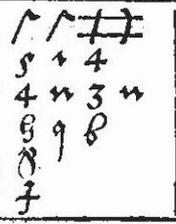
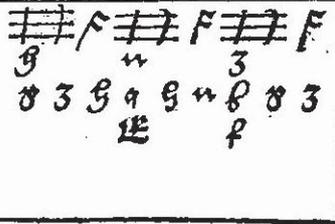
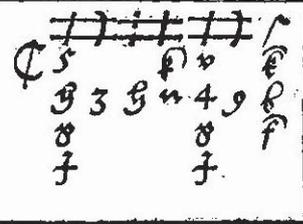
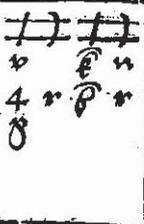
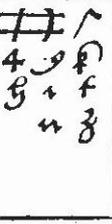
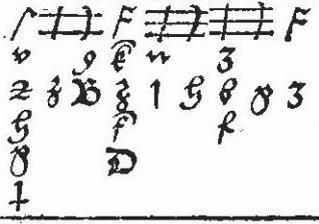
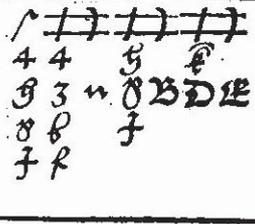
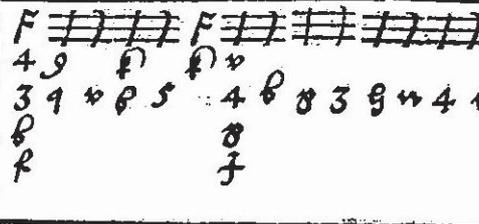
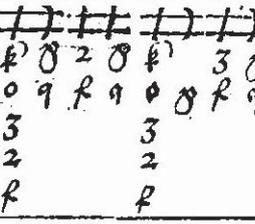
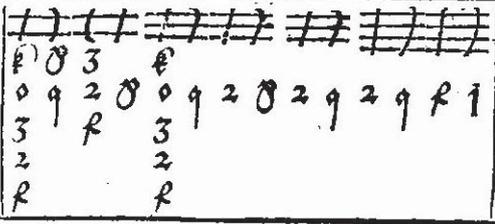
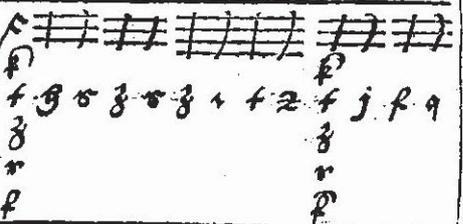
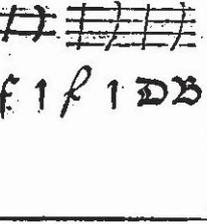
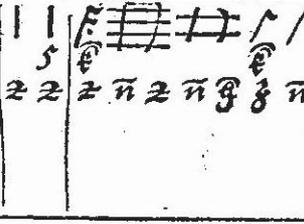
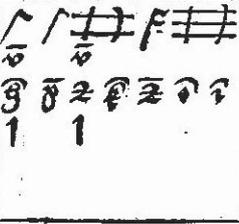
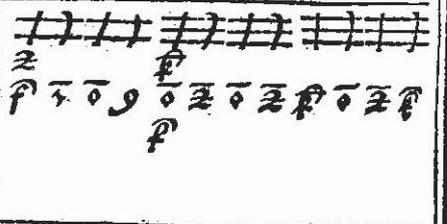
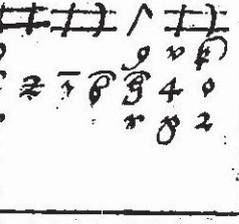
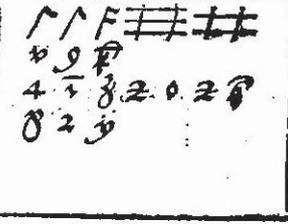
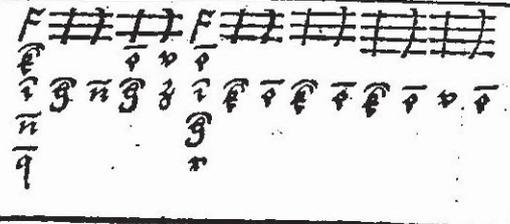
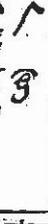
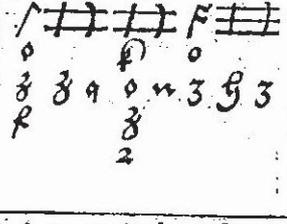
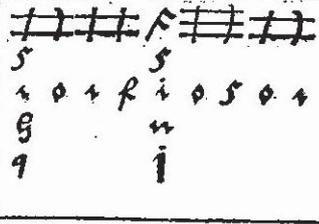
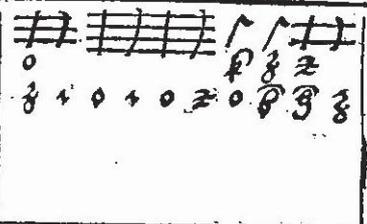
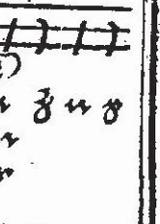
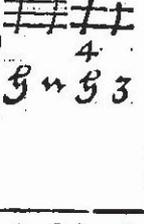
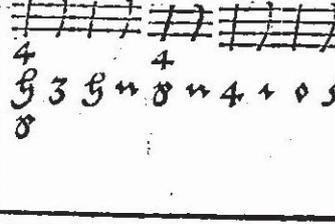
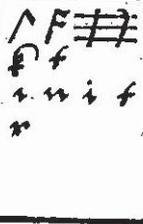
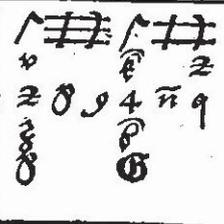
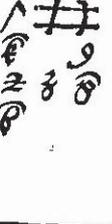
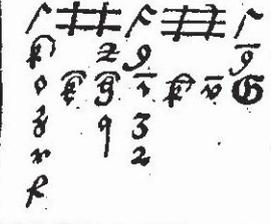
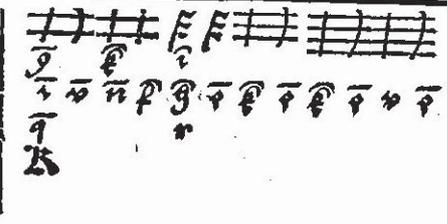
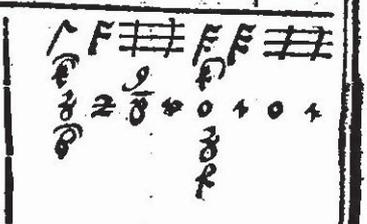
3 2.4 f 9	4 5 3 4 5 3 4 5 3 5	0 1 1 3 3 n 4 n f r	0 1 1 3 3 n 3 f 9	f f v n 4 5 f 8 f v 5 f v r e

9 3 v n 2 3 3 3 r 8	5 f 4 n i 0 5 0 5 0 1 3 1 f 4 i f 9 2 8	5 f 9 8 1 f 5 f v i r 3 n 3 1 f 1 n r

v s f 2 n i 0 5 0 5 f 0 5 f 3 9 8 9	v 4 4 3 3 n 8 n 4 n 4 1 3 4 1 0 3 8 8	0 5 3 4 1 0 2	5 8 3 0 5 0 1 4 9 4 1 4 f

v 3 4 5 f 3 2 3 n f r	v 5 5 4 1 9 9 n 8	f 3 0 n 2 5 3 1 r f	4 1 3 1 0 4 n f 5 1 r f 2 f 1 f 8 1 f	2 f

5 4 4 8 n 7 2 8 7	i n n 3 3 2 3 3 3 3 n 1	4 1 n 2 n 4 8 r f 1 2	4 n 3 f 9 3 8 D E f	4 9 f 4 1 4 8 9 8 7 E f	5 1 3 f n f 5 8 1 7

					
					
					
	<p>Finis tertiae partis.</p>				
<p>2. Tua est potentia Quinq. vocum. Ioannes Mouton.</p>					
					
					
					
					

Vita in ligno moritur.
quina vocum. Ludwig
Sensel. Prima
pars.

5 5 5	p p p p p p p	p p p p p p p	5 4 r 8 1
8 0 9 4 9 4 n r n 4 d 0 5 f	z 5 f p f s f 4 5	r 8 7	
1			

Finis prima partis.

Qui propheticę Secunda pars.							
	5 8	5	5	5	5	5	5
	n o 5 4 4 9	0 8 7 8 7 8 n 8 n o r d o d o d 4 n					

4	4 p	5	4 p	5	4 p	5	5 p 5
r 5 0 5 n 4	9 0 5 0 4 4 9 0 5	0 d 4 n r 4 n	m 0 5 0 5 0 d 0 8 4 9				

4 p	5	5	4 p	5	4 p	5	5 p 5
0 9 8 n r m r n 4	d 4 d 0 9 0 5 d 0 5 2 4 d 4 d 4 n 4						
2	8	8					

0	5	4	5	0	9	5	5 p 5
8 n y m 8 2 p 2	8 m r n f 8 3 8 8	m 8 n f m 8 2	8 r y 1 3 8 9	8	8	8	8 p 8

5	p	9	0	0	0	0	0 9 0 5 4
0 0 5 0 5 4 4	n p 8 9 f 7	z n z n z i 8 8 i 0 i 0 i z 7					y 8 m r n
							8

4 9	4 p 9	4 p 9	4 p 9	4 p 9	4 p 9	4 p 9	4 4 p
2	0 2 9 8 2 n r 8	n r 0 2 4 n 8	9 0 2 9 0 9 8 n				r r n 4 r n
	8	m	8				8 8

4 r 4 d	0 p	9	9	p 8 0	5	5	5 0 5 4
2	8 n 4 4 5 4 p 4 p 5 4 p	n d 4 9 n 9 0	2 8 8 r				r 8 p
	8	m	8				

9 9 9	0	8	8	p p	4 5 2 0 7 0 2 7 0 2	5	n z 0 7
8 p	2	8 p n 5	0 p f p f p f s f				m
		2					e

0 2 9	8	8	8	8	8	8	8
p n p 9 p 9 2 9 2 0 7	8 p e 9 y	9 8 f 7 8 y	9 0 r y r y r 8 r				
m							
e							

o c o p	p p p p	p m g m g m g 2 o	m l p o h o e	e o p r 2 o r
e	s	r o p	e	e

o r g n g r g n y	n o y m z n	m z o z o o z n z o o g e		p z r e o z y p
e	e	e	n o e	e

r o	z p p p o p o z o y r r o	o n y r f n o z e p		p r o e p e p e o e		
e	e	e	e	e	e	e

p p p	o o s	4 p p e	p p e	e g p p	p p o	r o s e
m 1	n o l 2	r 2 z r o e	p 2 n z n p	n p o e	p r e l f	e f o 2
e	e	e	e	e	e	e

p 4	e p o s	e s e p e	g n o o g	p e p e p
4 n j d	o g g e f e	n e o o n n	o c i f o f z e	4 2 z r o e
r	2 e e	2 2 m 2	n 1	e e e
e	e	e	e	e

p p	o	o n g 4 o o	p o p
4 r e s g r g r g n g	n m m c l f	z f e 2 4 t	p p p o
2	m e 2	y p	z o
e	e	e	e

z p p	o	o o 2 o m g 2 e	4 4
z	o		2 o n r n 4 n
e	e		e

4 r n 4	m r n r n 4 n g	2 r n 4 e 4 d 4 d o	1 4 e f g n g n g n g 3 g			

5 r 5	o	5 e
m e o s f e 2 o 2 o r	g n g n g r g m o o s t s t p	4 5 o o
1	e	g 2
e	e	e

Finis secundae partis.

Qui Expansis. Tertia pars.

o i 4 r	8 y f y m 8 2	4 5 9 p	p 9 f n d o p p p p p 5 f
	8	8 1	8 2
	C		E

p o f o z o f o f 8 n o n y m	4 n r 2 9 5 + p + p 4 5 o		9	8 o 5 o 9 4 n r
8	8	8		8

9 n d y	9 n p 9 p + p 9 + p 9	p 8 n 8 f n 8 f	8 y n 8 f 8 f 8 n 8
m	m		
2	2		

p z 9 p 9 p 9 y 9 z o z o z 9 z 9 p z 9 p		9 m p 9 p 4 z o 9 9 9 n r	
f	f	2	2

9 n 9 C 2 8 7	2 f p p p p p 9 8 2 9	p o	4	5
m	8 7			
2	2			

9 n y m f n z 9 z o f o f 8 n	8 f 8 f 8 f 8 n 8	9 5 4 p 4 p 4 5 o	5 9 o
m	8	8	8
2			

9 f 9 4 n r n r n 4 9 o	9 f 9 9 1 C 2 4 9 o 9 4 n 4 n r 3	4 4 5	
n	n	8 p r	
8	8	8 8	
1	1	7 7	

4 o 9 o 5 o 5 o 5 f 4 8 n 4 n 4 9 o 5	n f m o 9 m o 5 o 9 o	5 9	4	
r	2	8	8	
8				
7				

9 o 9 n	p 4 p	4 5	5	4
n n 9 f m	4 9 4 9 o 9 4 n	r 4 9 m o 5 8 n	4 n 8 2 8 4 r o	9 n o 9 4
m e	8	2 8	8	1

s o s o d 4 n 4 d m 2
 r d z z n o z d z d z o r
 y f z z d p n d
 p d z n o

s p r e z g
 o g y d r o y
 r y d r o f
 z z d z o r o r z n z n z n z r

g m
 g f d z g r f z f z n z
 d r u r m d o s t s t p s t p
 g d n p

g p e z o d o d s n r
 g p g e r d z f n z n z r
 p z d p f p f p g z

o r
 z y u z f o z n z n r z f n z d o
 n z n r n d z n d 4 n r n 4

d 4 d o
 d o e s o d 4 n z p
 e g z d n e
 g d z y e d 4 n r n 4 g o

s o s f
 z s f p f p f s f 4 n 4 d 4 n 4 n r z
 p 4 r d f

4
 Creator omnium.
 quinque vocum.
 Adrianus Willart.

n 1 g n g n g n 4
 d 4 d 4 d 4 d o s f e f 1 f e 2
 s 4 d

4 n 4 g n 4 i s
 o s f s f s f p o n
 n g f d d 2
 4 f r g n o o

Finitertia
 partis.

5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e
5 u r e	5 u r e	5 u r e	5 u r e

o s p f s f o s f o	5 5 o g	5 5 7 2 3 6	5 5 7 2 3 6
n	r n n n	y p 8	5 5 7 2 3 6
2	8 1 e	5	5 5 7 2 3 6

8 8 8 8 r 8	5 5 7 2 3 6	5 5 7 2 3 6	5 5 7 2 3 6
	n 3 0 9 f	p f i p f s	o s f s f s f p
	e	1	n 2

g o	5 5 9 o	o p	g 2 3 2 n 7 n 2 3 2
n r z	o o 2 r n z	y	o 2
re	r e		n r
e	e		e

3 7 2 n 2 7 2 7 2	o p f s 3 2	g p o c f	3 n 3 8 n
	3 c	p	e m m
			e e

o o f 3 2 2 2 2	2 p o o	o s 4 5 o 8 o s 4 p o n f	4 o
n n	f f	n	o o 4 n
me	8 8		n r
e	e		1 f

5 r	o e o n	n n 9 n	5 5 3 1	o f f
Q r 8 n	3 c 1 3 9 n 3	r 8 r 8 n 1 c	n f 3 3 1	r 5 0 9 n
r e	y e	e	1 r 3 e	2 3 r p
	c f	1	8 c	f r

g o f f	2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2 2 2	p 2 n 3 8
n e	f f	f f	p p e

g o p o q f 8 p f i p f s	8 o n 2
n m 1	
m e	
e	

Finis.

4
 In te domine spe-
 ravi. quinq. vocum.
 Prima pars.
 Iohann Lupus.

n n n 3 8	n 3 8 n 4 n 4 n 3 3	n 8 n 4 n 3 8

<p>4 9 4 + 8 8 4 9 8 9 8 8 7 D</p>	<p>9 8 8 9 8 8 8 8 8 8 8 8 f 2 f 2 f 2 f</p>	<p>8 4 5 8 5 8 8</p>	
<p>4 f 5 i f 5 4 9 4 f v 5 f v</p>	<p>4 f 8 1 9 8 3 1 8 9 n</p>	<p>4 3 4 3 9 f 8 8 8 f 8</p>	<p>8 f 9</p>
<p>4 9 4 3 1 D 1 f D f</p>	<p>1 f 5 i 3 4 9 n f 5 i f 5 1 f 9</p>	<p>f f f 8 2 f 2 8 i f 2 8 2 f 2 f f f f f</p>	<p>v f 4 i 4 5 8 8</p>
<p>f i f 5 4 5 f f 5 f f</p>	<p>5 f v v i f 5 4 f 5 f 4 f 5 f 4 5 f v 8</p>	<p>f i 3 9 8 4 9 8 4 8</p>	
<p>8 8 8 9 8 8 8 8 8 8 8</p>	<p>4 3 4 3 9 f 8 8 8 f 8</p>	<p>8 4 4 9 f 9 3 1 9 n 9 n 4 n 4 9 n 4 f D</p>	
<p>3 4 i f n 4 n 9 3 9 3 8 3 9 3 9 n 1</p>	<p>4 4 f n 4 9 n 4 3 4 i 4 i 0 i D 9 n 8 9 1 8 8 7</p>		
<p>8 8 8 9 8 8 8 5 8 7</p>	<p>u v n 4 f 4 i v v 8 7 8</p>	<p>f i 5 5 0 n i 0 i 0 8 i 0 5 3 1 8 f 9</p>	<p>0 f 8 2 n 0 n 2 f</p>
<p>v 9 2 f v i 9 8 8 1 7</p>	<p>f 2 f 2 f 2 f i f i 0 n 4 n 8 7</p>	<p>5 4 4 n 9 3 n 9 n 9 3 9 n r 9 3 7 f n</p>	
<p>v 5 f n 9 4 i 0 1 8 8 3 7 f</p>	<p>5 5 8 9 n 9 n r 2 f i 2 f 2 f i f 9 8 f</p>	<p>5 5 v v i 4 f 9 f 4 8 4 1 8 8 9 D 7 8 7</p>	<p>f 5 5 5 0 i 4 i f i f n n 8 1 9</p>

f 4 i s 3 g u i p r q D	4 f s f 8 s f v 4 s f i f 3 p	5 5 f 8 9 f i D i 4 8 9 8 4 9 8 4 9 f D

r 3 8 9 3 8 3 8 9 8 3 4 D	f s r 3 u 8 9 r 9 u p 8 9 8 8 E 9	f i 8 3 u i 9 u 8 u r r f D	4 4 f 8 8 r 8 9 p f 9 D B

8 8 8 8 9 8	v s 4 g u g u o n 8 f	f f p 8 7 8 7 8 f 8 9	f f 3 0 2 2 f	f i v 9 3 4 r E 8 8 f D	f g u r 2 9 B	f g u r 2 9 B

v 4 f s f i f s f s f 8 R 7	v f v n s 4 8 8 u 9 8 3 R	v f 4 4 r 4 8 u 4 5 f 8	f r f 2 f 2 f i f f

v 2 4 8 8	f v f 2 4 f s 4 f 3 8	f 4 4 v n s 4 5 R 8 8	f r f 2 f 2 f i f f	f 5 u g 1 8 9	f 5 4 u 9 3 u 9 8

n 9 3 9 i f 8 8 n 1	f v s u s 4 4 9 4 D B D 9 E 8 8	f s 4 s s i f D u n 8 9 1 E	f 4 9 u 9 3 4 4 i f 8 f f	f 5 4 f i 4 8 f f	f 5 4 f i 4 8 f f

		<p>Finis prima partis.</p>
v i f s f s f 8 R 7	v 2 8 R 7	

<p>Et propter no- men tuum. Secunda pars.</p>		
	4 4 4	v v f i 4 i f 4 i f s i f s f f s f 8 9 8 8 8 f v 8 5

f s r 8 u f i 8	v i f i 4 i f s f s f i 4 i 4 u	v s g u f s f 9	v i u g i v 9

v p i n 4 5 t i	r z f z f i z	n z o z o g r o z o g o	4 g + o i
f	f	f	f

4 n 4 n g 3 + 3 g r o	e o 1 o b 9 f b o b 9 b	9 b 9 f 9 b o r o f 9	g
f	f	f	f

f i	u n g g u g 3	9 1 f o b 9	B 2 9 2 o 2 9 2
f	f	f	f

o b 9	4 b 4	1 o o n b 9 b	v 4 f 5
9 f	f 9 f o 3 g 3 o	o o	g b o 3 g 3
f	f	f	f

g 3 g o	r z o g r o z o g o g o r	g i o 3 4 5 f	4 n g b u o r v
f	f	f	f

n z 4 i	o g u g i g i f	n g 9 g b f o	3 9 b g u o	3 1 v i 4 i
f	f	f	f	f

g 3 g u g u g 3 o r f z f z f i f	g o i 4 n 4 n g 3	4 2 9 f 1 f 1 D B	
f	f	f	f

g f i 4 i f 5 f 5 f	g n 4 i 4 n 4 n g 3	4 v v 5
f	f	f

f g	4 5 o 5 b	5 f o b D 1 D D 1 f 1 f 1 D B	g v f z
f	f	f	f

The page contains 11 rows of handwritten musical notation. Each row consists of several staves, each with a key signature (F major or C minor) and a time signature (mostly 4/4). The notation includes notes, rests, and various symbols. Below the notes, there are often numbers (1-5) and letters (f, r, g, n, o, u, z, s, i, v, p, q, b, d, w, x, y) that likely represent fingerings or specific notes. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The page is numbered - 22 - in the top left corner.

4 G u 4 G u 4	3 4 4 4 4 + 0 r G u r z f r f i f 3 i f	5 9	8 r	6 f s t 8 4 8 G	7

r G 8 8 8 8 8 8 8	8 r 8 2 8 f 2 8 8 2	8 i f 2 8 2 8 f 2 8	5 f	1 8	r 8

8 8 8 8 8 8 8	8 8 3 8 4 4	9 8 r 8 4 8 9 8	8 3 8 u r 8 i 3	8	f

i 3 4 u 8 8 9 8 3 8	i 5 u 8 3 8 8 8 u 8 9 8	f i 3 4 3 r 8 8 8 8 u 8 9 8	8 4 8 8 8 u 4 u 8 3	4 5 8 3 8 u 4 i 8 5	8 8 8

0 2 0 2 8 8 8 8	n 4 i f 2 0 n 4	n 4 i 4 i f 4 8 i 4 i f	5 8 9	2 4 u	8 8 8

						<i>Finis secundae partis.</i>
4 5 8 2 8 5 u r f i r f 2 f i f u 8 u	5 4 5 3 5 5 8 4 8 i 5 8	8 8 8 1 8 9	8 8 8 8 8 8 8	8 8 8 8 8 8 8	8 8 8 8 8 8 8	

5.
Si bona suscepimus.
quinque vocum.
Verdalot.

r 8 1 8 1 8 1 9 8	3 2 9 2 8 2 9 8 9 1	8 9 2 8 2 8			

3 r n 4	r 2 r 9 f	1 8 8 9	2 2 9 8 r 2	r 9 2 9 8 8 3 r u r	1

u 3 r u	r 3 r 3 r u 8 2 9 3 u r u 4 u 4 u 4 i	u 2 8 3 8 u 4 u r 8 u			

4 3 3 n 4 n f 2 3 n 8 n 9 3 9 8 9	n i o o 5 r 8 2 8 n i 3 r 1 r 2 e f	f n 5 o 5 f 5 f o 5 f 9

f n 5 o 5 f v 2	f v 9 8 n 8 n 8 v 9 v 9 v f v r	9 n 8 2 8 n n 1 r 1	8 n 2 1 3 r 8 f 9 n 9

n 9 3 9 1	n 8 9 n 4 i 4 i n 4 i n 3 9 r e	o 3 5 8 8 3 n f r r 1 f 1	o 3 4 r 2 1 r n 4 n 4 i 3 f f C f

5 9 8 C n 8 8 8 8 9 8 E B	p 4 8 8 3 r 3 r 3 r n 4 f 5 o 5 r f 5 8 f f	p 8 f f	f 4 5 o 5 f p 2 f

f 5 f o 9 n p n 8 2 e	n p f 4 9 5 2 r n r 3 r 4 n r 2 8	f 4 n 4 n r 4 2 8 3 f	f 3 4 2 8 3 f	f 3 4 9 2 1 4 9 2 9 f 1 2 f 3 2 f	f 3 2 f

f 1 C B 8 f	4 r 3 r n 4 n 4 n 4 i 3 i v i 8 n 8 i o 2 r f	f o 8 2 8 3 8 3 9 f r f	f o 8 2 8 3 8 3 9 f r f

5 i 1 o i 3 1 f 9 n 9	o 2 n o i r 8 3 r n 4 n 4 r 4 i n 4 i e	4 4 i o 3 n 3 8 3 r 8 2 2 2 f f f	f 4 4 5 n 2 4 n 4 r C 8 1 f	f 4 4 5 n 2 4 n 4 r C 8 1 f

n f r r f	5 4 3 r 3 8 8 8 9 8 8 i f 2 r f	f f f 8 r 8 i f r f 2 f i f r f	f 5 f r r n 8 3 r n 8 r e

5 3 8 r 2 9	o 3 i o 3 4 8 8 8 8 8 8 8 8 f r	4 2 9 f i 2 r 2 8 C f C	3 r 9 2 3 r n r 8 3 r 9 E f	3 3 E

$r \ 8 \ 8 \ p$ $f \ p \ f \ n \ 8 \ 9 \ 1$ $C \ B \ 0 \ B$	p $r \ n \ 4 \ 9 \ 4 \ n \ 4 \ n \ r \ 3 \ 4 \ B \ C \ B \ f \ B \ f \ B \ C \ 1$ $8 \ p$ f	f $4 \ 5 \ f \ 5 \ f \ p$ $2 \ f$

$f \ 5 \ f \ p$ $2 \ 9 \ 4 \ 0 \ 3 \ r \ n$ 3 2	4 $r \ i \ 0 \ 5 \ f \ p \ 0 \ r \ f \ 5 \ 0 \ f \ 5 \ f \ 5 \ 0 \ 5$ $n \ 8$ 2	f $4 \ f \ 0 \ 3 \ 4 \ 9 \ f$ $3 \ f$	$f \ f$ $0 \ 2 \ 1$ f

$0 \ i \ 0 \ i \ 0 \ 2 \ 3 \ i \ 4 \ 5$ r	$0 \ 5 \ f$ $8 \ r \ 3 \ 9 \ 2 \ 0 \ 2 \ 9 \ 2 \ 9 \ f \ 1$ $f \ f$ $2 \ f$	$f \ 9 \ 2$ $2 \ f \ 0 \ 2 \ C$ f	$f \ f$ $n \ 3 \ r$ B

$n \ 3 \ r \ n \ r \ n \ 4 \ n \ 4 \ n \ 4 \ r$	$0 \ n$ $8 \ r \ 8 \ i \ 8 \ r$ f	$0 \ n$ $8 \ i \ 0 \ 2 \ f \ p \ 3 \ r \ n \ 4 \ n \ r$ 2

$n \ r \ 3 \ 8$ $2 \ n \ n \ 2 \ i \ 4$ $0 \ r \ f$ $9 \ e$	$n \ n \ 4$ $n \ r \ r \ n \ r \ n \ 4 \ n \ 4 \ i \ 0 \ 5$ $0 \ 0$ 1	$0 \ n \ 0$ $8 \ r \ 8 \ r \ 8 \ i \ 4 \ r$ 0	0 $3 \ 4 \ i \ 0$ $2 \ f$

$0 \ i \ 0 \ 5 \ f \ p \ 3 \ 5 \ 0 \ i \ 4 \ i \ 0 \ 5 \ f \ p$ 2	$n \ 0 \ 5 \ 0 \ 8 \ i \ 0 \ 5 \ n \ 3 \ 0 \ 2 \ 0 \ 3 \ r$ 2	$0 \ 3$ $2 \ f$	$n \ r \ r \ 3$ 0 1

n $8 \ i \ 0 \ i \ 0 \ i \ 4 \ i$ 1	$0 \ i \ 0 \ 2 \ f \ 9$ $n \ 8 \ n \ 3 \ p \ r \ 3$ $r \ n \ 2 \ e$ $e \ e$	$f \ 5 \ f$ $8 \ r \ 3 \ 4 \ n$ $0 \ 0$	$p \ f \ 5$ $4 \ 4 \ 4 \ 0 \ i \ 0 \ 5 \ f \ 4$ $0 \ 3 \ r$ $0 \ 0$

$4 \ f \ 4$ $3 \ n \ 4 \ r \ i \ 0 \ 5 \ 0 \ 5 \ i \ 0 \ 5$ $f \ 0 \ 0$	$f \ f \ 4$ $3 \ 4 \ 1 \ i \ 9 \ 3$ $f \ 3 \ f$	$9 \ f \ 4$ $f \ 5 \ 2 \ 4 \ 3 \ 1 \ 0$ f	r $9 \ 0 \ 8 \ 0 \ 8 \ 0 \ 9 \ 0$ B

4 $0 \ n \ 4 \ i \ 0 \ 5 \ 2$	$f \ 5 \ 0$ $3 \ 9 \ 2 \ 9 \ f \ 9 \ 8 \ f$ f	4 $8 \ i \ 0 \ i \ 4 \ n \ r \ 3 \ r \ 3 \ r \ n$ $r \ 0$	$f \ f$ $4 \ 2 \ 0 \ 4 \ 9 \ 8 \ f$ $3 \ r$ $2 \ f$

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols (vertical stems with flags) and numbers below the staff. The numbers include 3, f, z, 5, r, 0, 1, 0, 5, n, 8, f, 5, 0, r, 2, 9, r, 8, i, 0. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include 2, f, 0, 2, 0, 1, 3, r, 8, 5, 8, 5, 8, 5, 8, 5, 8, 2, 9, 2, 8, 2, 9, 2, 9, f, 1, 2, f, 2, 8, 4, 2, 3, r, n. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include r, 3, r, 8, 3, r, 9. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include 4, 5, f, 5, f, p, 3, 9, 4, 8, 8, 8, 3, r, n, 4, 1, 0, 5, 4, r, f, 5, 0, f, 5. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include f, 5, 0, 5, 4, n, r, 3, 8, 3, 8, 2, 9, 3, 3, 9, f, 8, 1, 0, 1, 3, n, 8, 1, 0, 2, 8, 5, 8, 8, 4, 1, 0. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include 5, r, 0, 5, 1, 0, 5, 4, 5, 0, 1, 4, n, 4, 1, 0, 5, 3, 1, C, E, f, 8, 2, C, n, r, 3, r, n, 3, r, n. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include 4, r, n, r, n, 4, n, 4, 1, 0, 5, 8, n, 4, 1, 8, r, 3, 1, 4, n, 4, n, 4, 1, 0, 5, 3, r, n, 4, n, r. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include n, r, 3, 8, 2, 9, f, 8, n, 4, 1, 0, r, 0, 5, 0, 1, 4, n, 3, r, n, 3, r, n, r, n, r, n, 4, n, 4, 1, 0, 5. There are also dynamic markings like 'f' and 'p'.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers below the staff. The numbers include 8, r, 8, r, 8, 1, 4, r, 1, 0, 1, 4, 1, 3, 1, 4, n, 4, n, 4, 1, 0, 5, 3, 5, 0, 5, f, p, p, p, n, 0, 5, f. There are also dynamic markings like 'f' and 'p'.

The image shows a handwritten musical score on a single staff, likely for a lute or guitar, using a form of tablature. The score is organized into several systems of music, each consisting of a staff with notes and a line of numbers below it. The numbers represent fret positions on the strings. The notation includes various musical symbols such as clefs, bar lines, and dynamic markings like 'p' (piano) and 'f' (forte). The first system begins with a treble clef and a common time signature. The second system contains a section labeled '6. Aspice Domine, quinta vocum. Tacquet.' The final system concludes with the word 'Finis.' written to the right of the staff. The handwriting is in a historical style, and the paper shows some signs of age and wear.

5 0 1 4	8 4 r 8 n f n	4 5 p	r p n s 3 i 0 1 0 1 0 2
1	r r	2 8	8 8 r
9 1	1 C	8	8

0 0 f p	8 f 5 0 n r 3 8 r f 2 f 2 f 1 f	5 3 r n 4 n 4 r n 4
8 r	8	8 f
r		

0 5 9 0 9 0 9 4 n	4 p	8 3 r n 4 n 4 1 0 5
8 f	7	8
f		

4 1 0 1	3 3 3 4 3 8 9 r 8 3 8 9 5	2 1 0 1 0 5 0 r i 0 4 i 0 5
n	r	f 3
		3

8 8 8 8 8 8 8 4 r 1	4 4 4	3 1 3 5 3
r	r n f i 3 1 0 1 0 5 3 9	2 8 n 2 i 0 4 2
	2	r 8
		1 8

r 5 0 4	4 5 4	0 1 4	f 4 p
8 3 r n 3 r	5 3 8 4 0 i 8 1 0 5	n 2 0 r 3 9 f n	4 8 8 n 4 8 5 8 1
p	r	n 8 2	r 8
2 f		9	

4 n r 3	5 5 5 5 8	0 2 f 3 2 3 f 8 f n f 0	f 5 n f
8	r 3 4 n r 3 r 3 9	3 f	8 n r
	8	1	8
	2		

5 4	5	0 5 0 5 4 5 f 0 5 f 4 8 5 8 1 4 n r 3
4 0 1 8 n r 3 8 3 r n 4 i 0 5	r	n 2
r	8	
8		

5	4	f 8	f 5 3 3 f
4 3 8 3 8 3 r n r 3 r 1 9	0 2 f 4 i n p	n 5 4 8 1 r n r f 8 3	
r	3	9 r	f
8	2	18	r f
	1		

<i>s</i> r n 4 4 n 4 n r 3 4 0 4 0 5 0 5 f	<i>p</i> 4 0 0 3 r 3 r 3 r n 2 f p 9
<i>f</i> <i>f</i>	<i>f</i> <i>f</i>

<i>p</i> p p 2 0	<i>s</i> i 4 n 5 3 3 n 4 i 0 i f 9 1 f 9 2 0	<i>f</i> 0 5 0 4 n r n r 3 0
<i>n</i> 1	<i>n</i> 1	<i>n</i> 2

0 8 r 0 2 9 f 1	0 p 8 r 3 n 4 n r n 4 n 4 0	<i>p</i> <i>f</i> 4 0 f p f r 0 i 3	<i>f</i> <i>f</i> 4 n r 3
<i>n</i> <i>n</i>	<i>n</i> <i>n</i>	<i>n</i> 2	<i>n</i> 0

<i>s</i> 4 3 0 3 r n 4 i	<i>f</i> <i>n</i> 0 <i>f</i> 0 r r 3 3 9	2 4 0 f f 0 3 4 0 r 0 5	<i>f</i> 4 5 0 5 f 5
<i>r</i> 0	<i>r</i> f	<i>r</i> f	<i>r</i> f

<i>p</i> 0 5 f p 9 0 f	<i>s</i> 0 i 0 r 0 5 8 n 8 4 0 0	<i>s</i> 0 i 3 8 4 r 0 3 0 3 0 9 0	4 4 f 9 2 0
<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

4 r + 3 8 2 7	4 0 3 4 f i f 9 f 9 2 0 3 r 3 r 3 r n	3 5 2 r n r 2 0 f 0 3 r r 0	0 5 3 4 n r
<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

<i>f</i> <i>s</i> 3 0 r	<i>f</i> 4 p f 4 n 2 9 2 1	r 5 8 2 f n r f z f z f i f	<i>s</i> 4 n 4 0 4 n 4 n r 3 4 3
<i>r</i> 0	<i>r</i> f	<i>r</i> f	<i>r</i> f

r 3 r n 0 3 0	4 f p s f 0 4 n 4 n 4 3	<i>p</i> i 4 n 4 0 5	<i>f</i> 0 2 5	0 i 0 8 4 n n
<i>r</i>	<i>r</i>	<i>r</i>	<i>r</i>	<i>r</i>

<i>p</i> <i>s</i> <i>p</i> <i>s</i> 4 f 4 n 4 f 5 0 0 p f s	<i>f</i> 0 5 i 3 i 4 3 3 n 3 3 n	<i>s</i> 3 0 3 3 n 3 3 3 n
<i>r</i> 0	<i>r</i> 0	<i>r</i> 0

nr3 8 1	u p i s 3 + 3 9 3 f	o u i 3 y r 8 u u y e 2 C	o 3 p y u n y 9 e C	3 p y u n y 9 e C	3 y 9 8 7 0 2 C e

0 7 2 7	p p 0 4 4 u 3 2 C	p 4 8 n 4 r n 4 8 4 9 4 9 4 9 0 r C	S 1	9 4 3 2 8 2 9 r n r 8 2 1 f

3 0 2 9	4 0 r 4 3 + 3 2 9 3 2 f f f f	4 n n r n 4 r r 8 r 8 3 r n 4 1 8 e	0 1 0 r 3 9 8 9 2 f e r f f	5 n 9 2 9 1

2 9 f 9 2	u r n 4 n r n r 3 8	u s o i o s p p r e f	4 5 f p f s p o s f 3 2

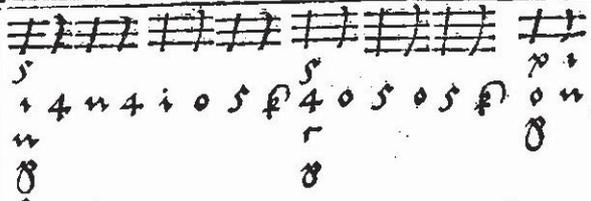
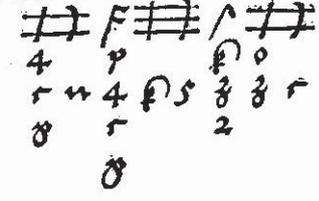
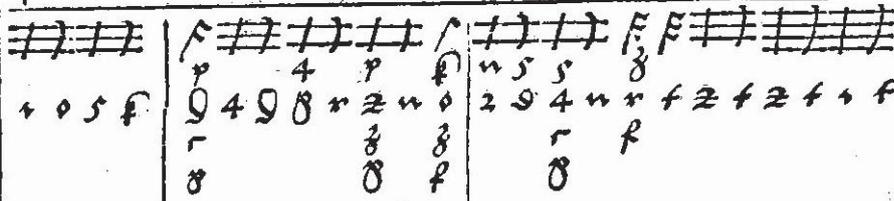
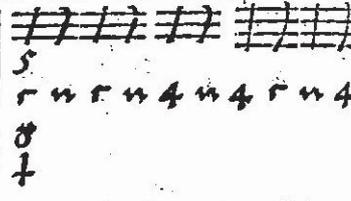
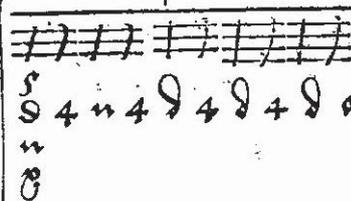
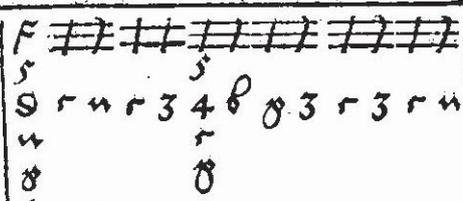
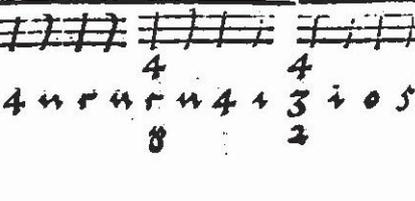
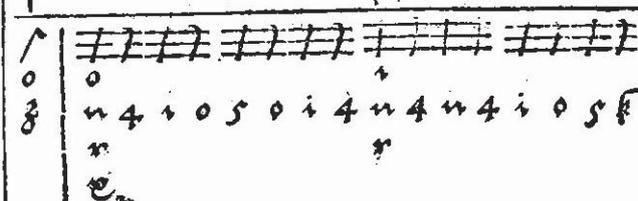
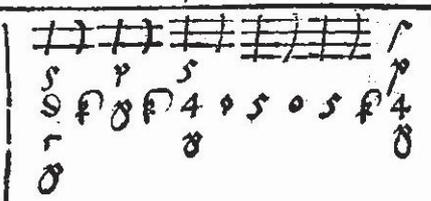
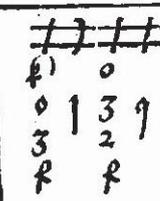
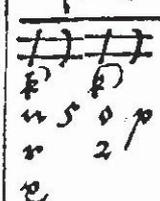
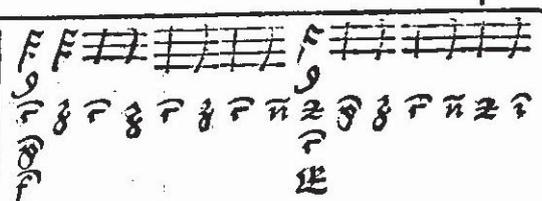
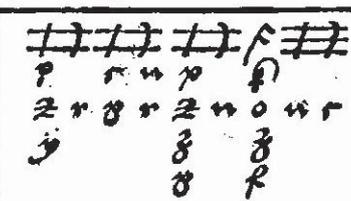
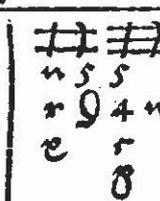
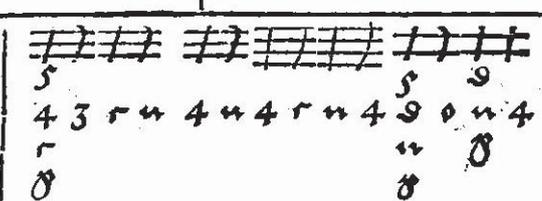
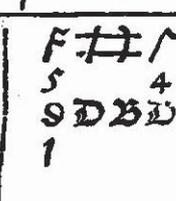
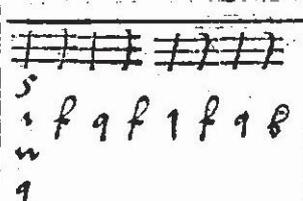
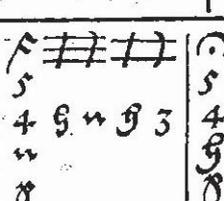
4 p 5 0 4 0 5 p 8	0 1 0 i 4 i p r n n r	0 p 0 5 u p r 3 s f i 0 y

5 4 0 + 4 + 0 5 + 5 0 i 4 + 4 n g 8 y	f f n u i 8 r 3 n n B r B	f 0 2 i 3 + B f 4 + 0 + 0 i 4 n C	

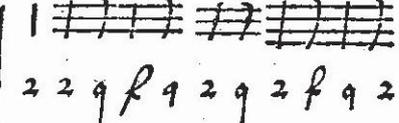
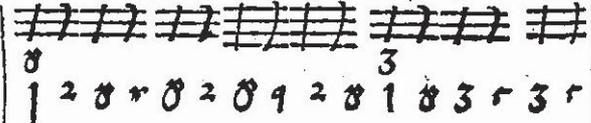
4 8 9 2 8 2 9 f r 3 8 9 r C	f 8 f f 5 9 9 0 3 8 3 9 r b b 9 f B	f f p 4 8 4 n 4 8 8 3 r 3 r 3 r n 8 8 r f f 8	r p 4 8 f

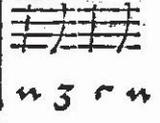
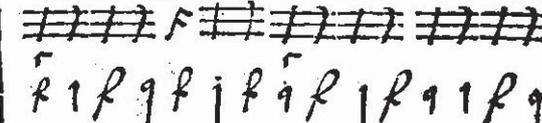
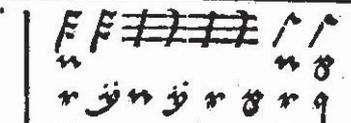
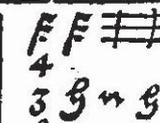
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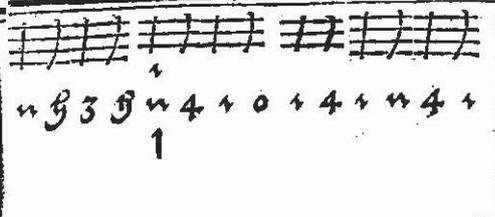
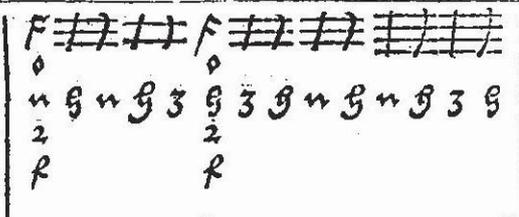
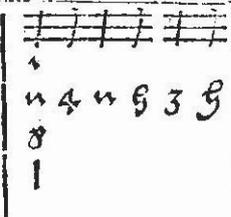
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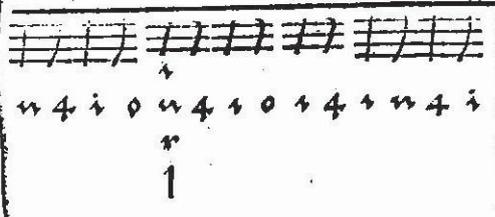
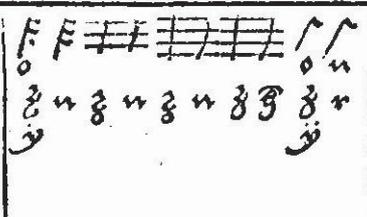
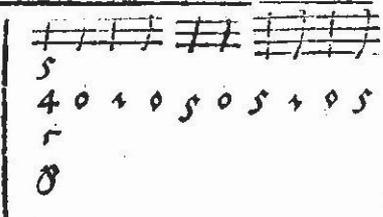
			
			
			
			
			
			
		<i>Finis.</i>	

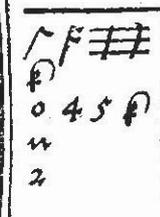
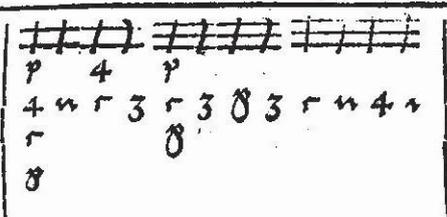
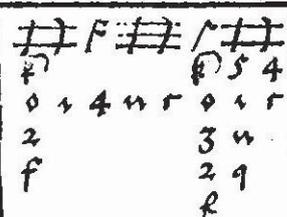
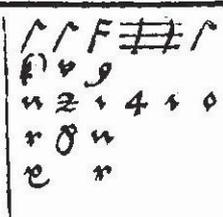
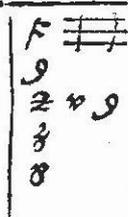
7.
Hierusalem luge.
quinq. vocum.
Adrianus Kein.
Prima pars.

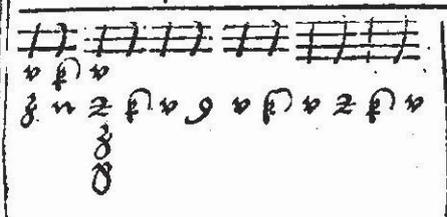
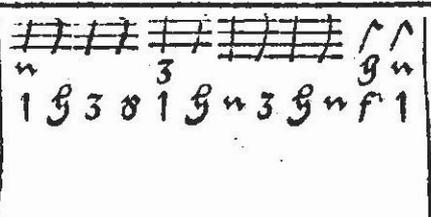
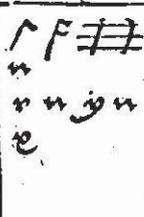
	
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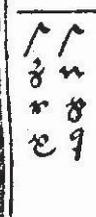
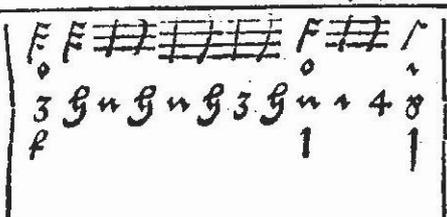
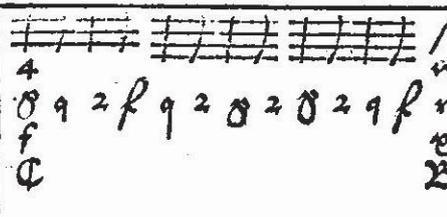
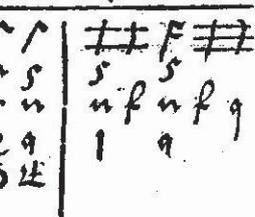
			
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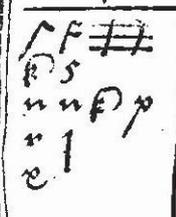
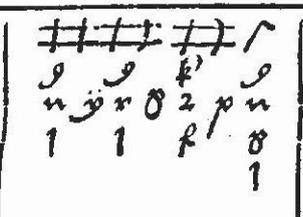
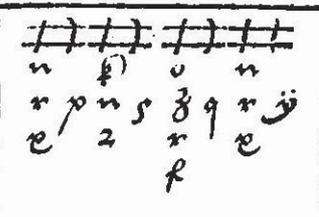
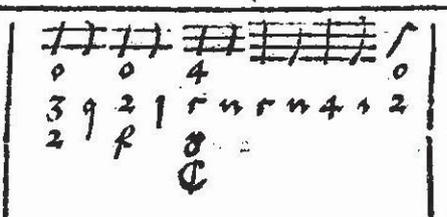
		
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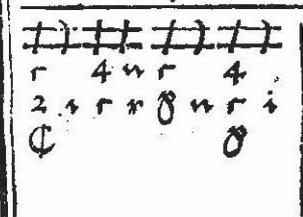
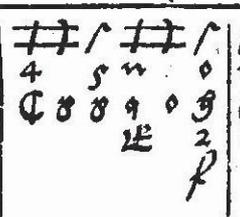
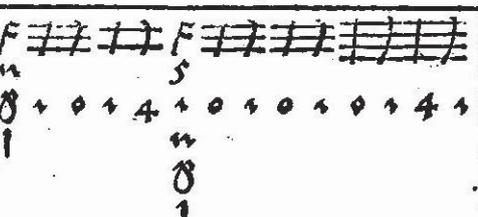
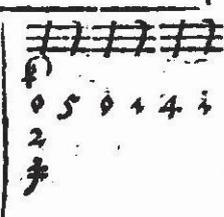
		
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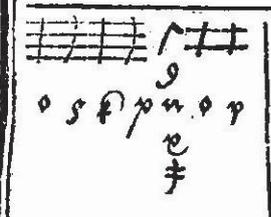
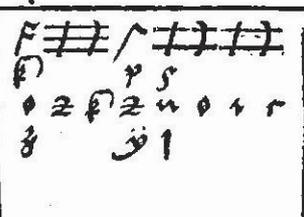
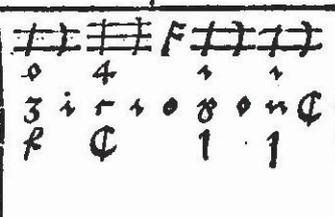
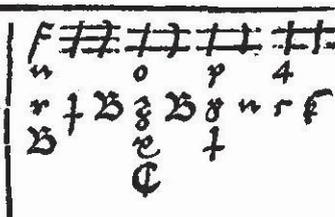
				
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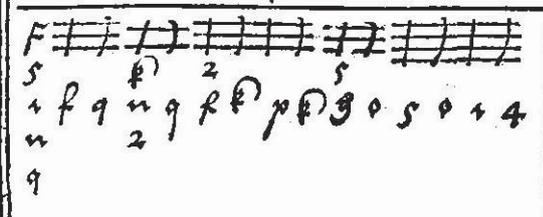
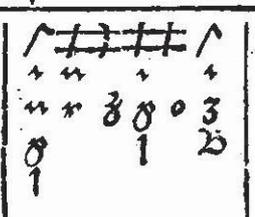
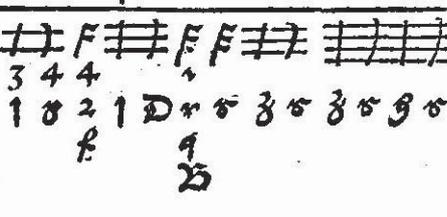
			
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Musical notation system 1: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 2: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 3: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 4: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 5: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 6: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 7: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Includes dynamic markings like *f* and *p*.

Musical notation system 8: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Ends with *Finis prima partis.*

Deduc quasi torrentem. Secunda pars.

Musical notation system 9: Staff with notes and numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The image displays a handwritten musical score, likely for a lute or guitar, consisting of ten systems of music. Each system is composed of a musical staff with notation and a line of numbers (tablature) written below it. The notation includes various symbols such as 'n', 'r', 'p', 'f', 'B', and 'C', along with dynamic markings like 'p' and 'f'. The tablature consists of numbers 0-9 placed on the lines of the staff. The systems are arranged in a grid-like fashion, with each system occupying a horizontal row. The overall layout is dense and characteristic of early printed or handwritten lute tablature manuscripts.

4 1 0 5 r	r 0 3 r 3 r 3 0 2 0 1 0 i 0 i 4 1	0 0 0	3 n 3 3 i 4	1 4 n
1	1	2	2	0 r n 3

4 n n 4	0 1 4 n r 3 r	n 0 5		p
2 0	r r r 0 3 n r n 4 1 r	n 3 r 0 n 0 2 0	r 4 1 3 n 1 0 5 0 5 p 4 f	r
C	1 f f	2 0 2 e	e 3 0	

f 5 0 f	5 0 1 5	4 4 3	4 r	0 1
n 1 3 2 0	1 0 3 1 4 n r 3 r 0	3 0 r 3 0 p	r 3 0 3 0 n 4 1	3 f 0
2 r r 2	0 3	2 f	0	r f

4 n 4	4 0 4 r	3	5
2 n 4 0 r 3 0 0 0 0 0 9 0	r 1 3 r 0 1	2 1 f 9 2 f 9 2 n 2 9 f 2 9	0 1
f	0 0 C	f	1

2 9 f 9	3 r n r n r 3 0 n 3	n 0 5 n 5 f 9 3 n 9 n 9 3 9		1 0
2	2 f	9 2		1 3 i
				1 2 f

4	0 2 r	n 4 r 0	3 0 4	1 0 4	n
r f 3 9 C f 7	1 1 0 r 0 7 9 f 9	n 3 0 2 0 3 3 0			r 4 1
C	B 2 C	0 2 C C	1 2 C	f	9 B

0	0 0 1 0 4	n n 0	5
r 3 r 3 0 2 0 1 0 1 0 1 4 1	r 3 0 3 1 3 n 0	9 n r 9 f 9 n 9 n 9 3 9	
2	2	0 0 1	
f	f	C C	f

n	0 4	1 0 0 9 r	n f p 5	f p
0 1 4 1 4 i n 4 i	3 r	n 3 9 2 9 n 0	r 0 4 5 f r f r 9	e n 4 1
1	r 2	0 r	e 3 0	3 r
	f C	9 f	2	0

0 p	5 f 0 r	5 f 1 f	3 0 5	1 5 0 5
3 2 f 4 n	r f 1 0 n f	n 0 4 n 0 5 n r	2 5 3 0 0 9 0	3 i n 4
r f	n 3	0 3 0 n	3 9	r r n 9
	0 2	9 2 1 e	f	f 0 e 0
	1			

1 1 r 0 4	1 0 r 0	4 4 1 n 9 8 8	3 0
n 2 8 3 1 r 1 0	n 3 8 9 3 8	3 1 0 r n r n	3 0 3 r
1	8 2 7 2	2 2 8 5	f 2
	9 f	C 9	f 7

n 1	0 1 0 4	n 4	5
8 2 n 4 1	r 3 8 3 1 3 n 8	r 3 8 n 2 n 9 3 f 8 3 8 n 9 n 9 3 8	
9 8	2	9 7	7
1	f	2 5	f

n 0 1 4 1 1 0 1 4 i	0 4	1 0	n 8 1 f 9 2 9 2 8 n 8
8 0 1 4 1 1 0 1 4 i	8 r n 4	8 r	r 8 4 5 f 0 5 f
1	2	9 f	e 3
	f	2	2

p 5	f 0	p 0	5
r 3 r 3 r n 4 9	0 5 f 0 5 f 4 1 8 2 f 4 3 r n	r 8	r f 5 0 1 0 5 1 0 5
8	3	8 f 8	n
	2		8

f 0 5 f 5 f p n 5 0	5	f 1	f 3	0
0 5 f 5 f p n 5 0	n r n r 3 8	0 4 n 0 5 n r	2 5 0 i r 1 0 4 1 0 8 8 9	5
5 2	8	3 8	f	9
	9	2 1		

4 8 4 8 9 8	2	5 0 5	1	0 4
	8 f 2 f i f i n 4 0	n 4 1 0 8 4 n r 3 8	1	n 3
	r n 9	3 1 r 1 0		8 2
	8 e 8	2 2	f	9 f

r 0	4 4	1 n 9 8 8	f 5	5
8 9 3 8	3 1 r 1 0 n r	n C 9 p 4 r 0 5 f	3 f p f	5 3 8 2 8 r 3 8 2 8
7	2	8 5	f	9
f	C	9	C	1

0 n 0 3	0	0	0
n r 2 r 2 8	n 2 r 8 n r 8 r 8	n	n
e	r	r	r
f	e	e	e

Finis secundae partis.

S. Maria Magdalena, quinq. vocum. Clemens non papa. Prima pars.			
	0	0 0	5 0
	n 2	r 1 0 1 0 1 4 1 r 3	r 0 1 4 n 1 0 i 4 i 8 4 8

o d o d 4 n + r + o 4 i o s f r n 4 r n 4 d o s s f p f p f s o d 4 d o

1

nosios unruiz ungsf4n4nr onr340 3f3d

2 2 2 r 2 8 n 2 rr 3e e

2 8 p p f p i y f p g e n c y r 8 u n n o g o n 3 f o

2 8 r r r n o 2 u r o f s 2 o e n c y r 8 u n n o g o n 3 f o

2 8 r r r n o 2 u r o f s 2 o e n c y r 8 u n n o g o n 3 f o

o f s f y i p r y o i 4 i g n p f n 3 o p i p o f s

2 3 2 y 8 n 8 r e e 2 5 2 4 n 4 n r o f s

2 3 2 y 8 n 8 r e e 2 5 2 4 n 4 n r o f s

p n p f s f o o o y p 4 1 r o 2 d 4 8 2 e y y f o c y r f 8 2 e e

2 3 n e c r f c f c e e y c y r f 8 2 e e

y f g y p r n o r 2 f d n p o f 3 1 8 r o f 8 y e 3 8 y 8 0 4 2 f i o

2 e c e n r f e 2 e c y e 3 8 y 8 0 4 2 f i o

2 e c e n r f e 2 e c y e 3 8 y 8 0 4 2 f i o

y e e y p i 2 o r 8 n 4 i o n p f p f s f 4 r 4 i o k p y p f s 4 0 4

3 y y 8 2 n p f p f s f 4 r 4 i o k p y p f s 4 0 4

2 e c 2 2 8 r 2 f e n 5 2 8

n 8 3 8 d y e 2 e g y s f g y e f e g p o f 1 r 2 2 4 n r n

8 8 f n o i o p 3 e y e c y o n 8 p 2 2 4 n r n

1 f s e c i 2 e 8 p n r c y e

4 r n 4 r n 4 n 4 o p r s g p s n n r 3 r 4 n p s g p

4 r n 4 r n 4 n 4 o p r s g p s n n r 3 r 4 n p s g p

4 r n 4 r n 4 n 4 o p r s g p s n n r 3 r 4 n p s g p

 0 2 2 2 2 2 2 2 2 2 u r o s o s f o s f o r f f 2 n 2 8 8	 p g s p p p s o s f s 0 n 4 o s o s f s 8 r r 8 f 8	 p p s o s f 0 2 f r n n n e 2	 o o o o f f o f 8 8 o 8 2 2
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 o 8 p r p s p g s g 8 8 o 8 p o s f 4 o 8 4 8 r o 8 3 8 n 8 n n n e	 g s f o n p f i p f s o 8 2 8 n n n n 2 e	 f f f f o p 4 o o 4 n 2 3 r 2 f 2 8
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 f p s s o 0 n 4 r 4 2 n f 8 r r f r 8 8	 s o o n 8 8 n 8 i o i o i 4 i r r i e e	 o o o o n n 8 n 8 o 2 r r y e e	 o o f p 8 8 2 o 2 e y n 8 8 r 8
--	--	--	--

 s s s 4 f p f 8 o 8 4 n 4 n 4 s n d o r n m	 2 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 1
---	---

 s f 3 o 8 4 n 9 2 s 8 f 2 f f	 g i g f n i 4 8 9 o 2 p 8 r e	 g f 8 p o i o r p g f n 8 8	 p f f f o f p o s o n r n 2 n 2	 n r s
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 o n s 8 8 i 4 i 8 1	 f f f f o r n r n r 3 8 n n n 2 f	 f f p p p n n 2 f 8 1 8 8	 p f 2 g 2 2 y o 8 8 f n f y m	 2 8 8 8 8 8 8 8 8 8
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 g g 2 n o f 8	 s 4 s o 8 r 3 r s r n n 8 8 m	 f f f f 4 8 n 8 n 8 3 8 8 o s o s n n n 1	 f f f f o r o 8 4 n s n 3 2 n 2 2 8 f	 n o 8 p r n 2 2 8 f 1
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 n 4 8 1	 s s s p n 4 n o s y o 8 n n e	 f o s g 8 8 3 r s i n n 2	 g s o g 2 n s f 2 2 8 1 1 f	 g f f 2 2 o s n p 8 8 n 2	 g f y o 8 r y 2
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 s f i o n 2	 p s s o s f 2 8 o 8 f 8 2 8 1 1 f	 p s f o 4 i o 8 n r n n y 8 1 r	 o i o s f o 3 1 r p n 8 8 1 r 8	 f s o s f 8 n o s f 8 2 r 1 n i	 p s n 2 8 r o 8 n e 8 1
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o 2 n q f r e	n 8 4 i 3 i o + o + o + 4 + n o 1	f o 5 o 5 f 5 f p 2 q 2 o o 3 r n 2 3

s i o s o f p f s f 2 q n 2	p s 8 n o 1	s o s f p o f n 2 4 f s o i p f s 8 f r 1 o	f o o i o s o 3 n 3 i r f n y C r C	f o n s 3 r n s 3 r e C

s o n 4 d 4 d o r e	s o s f p s q f e o s 2 4 f s o r n r 3 o n 1 o 1	f o o i o s n q f o i 4 o r e e o i

f y f p p o C o e f q 3 e C	f p p f s o s f o o f p n r n 2 C f	f o n 2 f	<i>Finis prima partis.</i>

<i>Cito euntes. Secunda pars.</i>		
	o o o 4 r n 4 i o s o r o r o r 4 +	o 4 o r r d 3 4 d r 4 d o y

s o p o s 3 3 y r o o d 3 y f o 3 f o n 4 d o d 4 d n 4 d n 2 o 3 r n 4 o y y					

s o n 4 d n 4 d n 2 4 n	o n n	s o 4 d o s f p s f p n	f o 2 3 3 2 o o i 4 r o s f p f o o o	f o 5 n 4 o s f 4 n n 2 r n o

2 3 n 3 n 3 3 3 n o	f 2 e f n e	f o y o 3 3 2 n 2 y r C	f o 2 e o f s o 2	f o s p n 4 o s f 4 n n 2 r n o	p n 4 o s f 4 n n 2 r n o

4 n 4 + 2	f o p o n f s 2 d 4 r 2 2 C f	f o n s n r o n r 4 2 o m o 2 o 2 f f y e r e o		s o f p f r o o e

Musical notation system 1: Five staves with rhythmic notation and dynamic markings.

Staff 1: $s \ 0 \ 4 \ 4 \ n \ 4 \ n \ 4 \ 4 \ 0 \ 4 \ 0$
 n
 1

Staff 2: $s \ 4 \ 0 \ 0 \ 0 \ 4 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 n

Staff 3: $p \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$
 $f \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$

Staff 4: $p \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$
 $f \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$

Staff 5: $p \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$
 $f \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 2$

Musical notation system 2: Five staves with rhythmic notation and dynamic markings.

Staff 1: $s \ 0 \ 4 \ 0 \ 5 \ 0 \ p \ 0 \ 0 \ 5 \ 0 \ p$
 $e \ 0$

Staff 2: $p \ 0 \ 5 \ 0 \ 5 \ 0 \ p \ 5 \ 0 \ p \ 2 \ 0 \ n \ 0 \ 2 \ 4 \ 0$
 $n \ r \ e$

Staff 3: $p \ 0 \ 5 \ 0 \ 5 \ 0 \ p \ 5 \ 0 \ p \ 2 \ 0 \ n \ 0 \ 2 \ 4 \ 0$
 $n \ r \ e$

Staff 4: $p \ 0 \ 5 \ 0 \ 5 \ 0 \ p \ 5 \ 0 \ p \ 2 \ 0 \ n \ 0 \ 2 \ 4 \ 0$
 $n \ r \ e$

Staff 5: $p \ 0 \ 5 \ 0 \ 5 \ 0 \ p \ 5 \ 0 \ p \ 2 \ 0 \ n \ 0 \ 2 \ 4 \ 0$
 $n \ r \ e$

Musical notation system 3: Five staves with rhythmic notation and dynamic markings.

Staff 1: $s \ 3 \ 0 \ 0 \ 2 \ 0 \ 2 \ 0 \ 2 \ 0$
 $0 \ 4 \ 1 \ 2 \ 0 \ 2 \ 0 \ 2 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ p \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 $e \ 0 \ 2$

Staff 2: $0 \ 4 \ 1 \ 2 \ 0 \ 2 \ 0 \ 2 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ p \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 $e \ 0 \ 2$

Staff 3: $0 \ 2 \ 0 \ 5 \ 0 \ p \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 $e \ 0 \ 2$

Staff 4: $0 \ 2 \ 0 \ 5 \ 0 \ p \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 $e \ 0 \ 2$

Staff 5: $0 \ 2 \ 0 \ 5 \ 0 \ p \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0$
 $e \ 0 \ 2$

Musical notation system 4: Five staves with rhythmic notation and dynamic markings.

Staff 1: $0 \ 4 \ n \ r \ n \ r \ 3 \ 0$
 $n \ 2$

Staff 2: $0 \ 8 \ r \ 0 \ 2 \ 4 \ 0 \ 1 \ 0 \ 2 \ 1 \ 2 \ 0 \ 1 \ 0 \ 1$
 $n \ r \ e$

Staff 3: $0 \ 8 \ r \ 0 \ 2 \ 4 \ 0 \ 1 \ 0 \ 2 \ 1 \ 2 \ 0 \ 1 \ 0 \ 1$
 $n \ r \ e$

Staff 4: $0 \ 8 \ r \ 0 \ 2 \ 4 \ 0 \ 1 \ 0 \ 2 \ 1 \ 2 \ 0 \ 1 \ 0 \ 1$
 $n \ r \ e$

Staff 5: $0 \ 8 \ r \ 0 \ 2 \ 4 \ 0 \ 1 \ 0 \ 2 \ 1 \ 2 \ 0 \ 1 \ 0 \ 1$
 $n \ r \ e$

Musical notation system 5: Five staves with rhythmic notation and dynamic markings.

Staff 1: $0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 5 \ 0 \ 0$
 $n \ n \ 2 \ 2$

Staff 2: $0 \ n \ 3 \ n \ 3 \ 0 \ 5 \ 0 \ 4 \ 1 \ 0 \ 5 \ 0 \ p$
 $n \ 2$

Staff 3: $0 \ n \ 3 \ n \ 3 \ 0 \ 5 \ 0 \ 4 \ 1 \ 0 \ 5 \ 0 \ p$
 $n \ 2$

Staff 4: $0 \ n \ 3 \ n \ 3 \ 0 \ 5 \ 0 \ 4 \ 1 \ 0 \ 5 \ 0 \ p$
 $n \ 2$

Staff 5: $0 \ n \ 3 \ n \ 3 \ 0 \ 5 \ 0 \ 4 \ 1 \ 0 \ 5 \ 0 \ p$
 $n \ 2$

Musical notation system 6: Five staves with rhythmic notation and dynamic markings.

Staff 1: $4 \ 0 \ 1 \ 4 \ 0 \ 1 \ 0 \ 1 \ 4 \ 1$
 $r \ n$

Staff 2: $0 \ n \ 1 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ n \ 2$

Staff 3: $0 \ n \ 1 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ n \ 2$

Staff 4: $0 \ n \ 1 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ n \ 2$

Staff 5: $0 \ n \ 1 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ n \ 2$

Musical notation system 7: Five staves with rhythmic notation and dynamic markings.

Staff 1: $0 \ 2 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 5 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 5 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 5 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 5 \ 0$
 $0 \ 2 \ 0 \ 5 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 0 \ 0 \ 5 \ 0 \ 5 \ 0$

Musical notation system 8: Five staves with rhythmic notation and dynamic markings.

Staff 1: $0 \ 3 \ 5 \ 0 \ p \ 4 \ 0 \ 3 \ 1 \ 0 \ 4 \ 0 \ 5 \ 1 \ 0 \ 5$
 $n \ 2 \ n \ 2 \ 2 \ r \ 0$

Staff 2: $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$
 $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$

Staff 3: $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$
 $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$

Staff 4: $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$
 $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$

Staff 5: $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$
 $0 \ n \ 2 \ n \ 4 \ 2 \ n \ f$

Musical notation system 9: Five staves with rhythmic notation and dynamic markings.

Staff 1: $0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $n \ r \ 0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ e \ n \ y \ e \ 0$

Staff 2: $0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $n \ r \ 0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ e \ n \ y \ e \ 0$

Staff 3: $0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $n \ r \ 0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ e \ n \ y \ e \ 0$

Staff 4: $0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $n \ r \ 0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ e \ n \ y \ e \ 0$

Staff 5: $0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $n \ r \ 0 \ n \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0 \ 0$
 $2 \ e \ n \ y \ e \ 0$

Handwritten musical notation on a page with 10 systems. Each system contains multiple staves with notes, clefs, and various symbols. The notation includes numbers (1, 2, 3, 4, 5), letters (p, f, n, r, s, o, y, z, r, u, n, m), and musical symbols like clefs and bar lines. The systems are arranged in a grid-like fashion, with some systems having more staves than others. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Finis
cunda
partis.

9.
Domine quinque talenta
tradidisti mihi. 5. vocum.
Orlando Lassus.

$s \ f \ 8 \ 9 \ f \ r$	$8 \ n \ 4 \ 3 \ 5 \ 8 \ 8 \ 4 \ 3 \ 8$	$8 \ n \ 8 \ n \ f \ 8 \ f$
		$8 \ 8$ 1

$s \ f \ i \ s \ i \ 3$	$4 \ 4 \ 8 \ s \ f \ v \ 9 \ 8 \ n \ 8 \ 4 \ v$	$4 \ n \ 8 \ r \ 8 \ 3 \ 9 \ 4 \ f \ s$	$f \ 8 \ i \ f \ 2 \ f$	
$8 \ 3 \ 8 \ 4 \ n \ 4 \ 8 \ 9 \ f \ 1$	$8 \ n \ 8 \ 3 \ 8 \ 8 \ n \ 4 \ 3$	$4 \ n \ 8 \ r \ 8 \ 3 \ 9 \ 4 \ f \ s$	$8 \ i \ f \ 2 \ f$	
$9 \ 8 \ 8$	$8 \ 8$	$8 \ 8 \ 8 \ 1$	$8 \ 8$	

$2 \ f \ i \ f \ i \ 4 \ i \ t \ s \ f \ s \ f \ s \ f$	$s \ s \ v \ 9 \ 8 \ i \ f \ 8 \ f \ 9 \ i \ 9$	$f \ 8 \ f \ 8 \ i \ 9$	$v \ 8$
n	$i \ f \ i \ f \ 2 \ n \ f \ n \ 8$	$3 \ 9 \ 3 \ 8 \ n \ v \ n \ v \ f$	$2 \ 8$
8	$n \ n \ 8 \ 8 \ 8 \ i$	$f \ 8 \ r \ r$	8
1	$8 \ 8 \ 7 \ 8$	8	8

$8 \ i \ s \ f \ 8 \ 3 \ v \ 9 \ i$	$9 \ v \ 8 \ f \ s$	$8 \ f \ s$		
$9 \ f \ n \ 8 \ i \ 8 \ n \ 8 \ 4 \ n \ 8 \ f$	$2 \ 8 \ 4 \ r \ t \ n \ 4 \ t$	$r \ n \ 8 \ r \ 4 \ 3 \ 8 \ n \ 4 \ n \ 4 \ 8 \ n \ 4$		
$8 \ 9$	$8 \ 8 \ 8 \ 8$	$8 \ 8$		
1				

$s \ i \ 0 \ s \ f \ s \ 0 \ s \ 0 \ i \ 4 \ n \ f \ 9 \ 2 \ 8 \ 2 \ 8 \ 2 \ 9 \ f$	$s \ i \ 4 \ 0 \ i \ 0 \ i \ 4 \ n \ 4 \ n \ 8 \ 3 \ 4 \ 2 \ 8$
n	n
8	$8 \ 8$
1	$8 \ 7$

$8 \ 2 \ 2 \ f \ 8 \ 8 \ 8 \ i \ f \ 2$	$i \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ f \ 3$	$8 \ 4 \ 4 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8$	$f \ 3$	$f \ i \ f \ 2$
$8 \ 8 \ 8$	$8 \ 8$	$8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8$	$8 \ 8$	$r \ r$
$f \ f \ r$	$r \ r$	$r \ r$	$r \ r$	f

$f \ i \ f \ 8 \ i \ t$	$s \ n$	$s \ f \ v \ 8 \ 5 \ 9$	$v \ v \ f \ f$	$4 \ 5$	
	$4 \ 3 \ 8 \ 8 \ 8 \ n \ 8 \ 3 \ 8$	$2 \ f \ i \ n$	$4 \ 8 \ f \ s \ 8 \ 2 \ 8$	$8 \ 5 \ n \ 8$	
	8	$n \ 8 \ 8 \ 8 \ 9 \ r$	$8 \ r \ r$	$8 \ n$	
	8	$8 \ 8 \ 8 \ 8 \ 9 \ 8$	$r \ r$	$8 \ 9$	

$8 \ n \ f \ 2 \ f \ 2 \ f \ i \ f$	$s \ i \ 4 \ n \ 8 \ 3 \ 8 \ n \ 4 \ i \ 0 \ i \ 8 \ i \ f$	$s \ i \ 8 \ n \ 8 \ 3 \ i \ 3 \ 8 \ 3 \ 8 \ 8 \ 8 \ 8$		
f	n	n		
	8	8		
	1	9		

$2 \ f \ f \ f \ i \ f \ 2 \ f \ 2 \ f \ f \ f \ 2 \ f \ f \ f \ 2 \ f \ f \ f$	$v \ s \ s \ 4$	$f \ i \ 4 \ i \ 0 \ s \ f \ p \ 0 \ 8 \ r \ 2$	f
$8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8 \ 8$	$2 \ 4 \ f \ i \ 4 \ n \ 8 \ i$	$0 \ i \ 4 \ i \ 0 \ s \ f \ p \ 0 \ 8 \ r \ 2$	$n \ n$
$8 \ 8$	$8 \ 8$	n	$n \ r$
		2	e

0 2 0 2 9 f	5 i f 9 2 0 2 0 2 9 f 0 0 5 + 0 + 0 i 4 n	4 0 3 0 0 4 + f 5
	1	0

f r	f 3 +	4 0 0 0 n 0 3 0 n 4 i f	4 0 5 0 0 5 0	0 0 0 0 0 0 0 0 0
0 0 0	0 0 0 1	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

f 0 0	v 5 f 0 + 0	9 + r a 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

+ 0 0 0	v 4 f	r 0 3 5 3 i	0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 3 0 4 + f 2 + f 5	0 4 4 0 9 0 0 4 0 4 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

f 2 f +	v 0 0 0 0 0 5	2 f + 0 2 + 0 0 0 0 0	4 0 4 2 0 2 0 2 0 +	f f
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

4 0 n	4 n 4 + f 5 0	0 + 2 0 2 f + f i f 0 0	4 0 0 0 0 2 0 2 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

f + 0	0 0 5 0 5 0 0 0	4 0 5 n 5 5	5 4 n 5 +	5 0 0 4 0 0 4 0 0 3 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

5 4 3 0 0 4 0 4 + f 5	0 5 3 0 a D	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0

First system of musical notation with three staves. The notation includes rhythmic values (e.g., 4, 3, 2, 1) and notes on a five-line staff.

Second system of musical notation with three staves, showing further development of the rhythmic and melodic material.

Third system of musical notation with three staves, maintaining the complex rhythmic structure.

Fourth system of musical notation with three staves, concluding with a 'Finis' marking.

Hernach volgen
etliche Französische
Stuck.

10.
Dufond de mapen-
lee. *Quatuor vocum.*
Orlando di lassus.

Fifth system of musical notation, beginning with a title and three staves of notation.

Sixth system of musical notation with three staves.

Seventh system of musical notation with three staves.

Eighth system of musical notation with three staves.

Ninth system of musical notation with three staves.

Tenth system of musical notation with three staves.

Finis.

II.
Damour me plais.
quatuor vocum.
Rogier.

f f	5	4 4
g r o f u k a i f i f i d b	g r o f u k a i f i f i d b	g n 4 i o n 4 u g 3 g 3
r	8	8
r	9	7

4	4	5	f	f
g 3 g n g 3 o	3 4 n g n g	i d i f i r q o	p p e 2 4	n f u d n e
8	2 f r n	n	D	r n 9
	e	1	f 2	b b e

5	4	4	4
n f	o f e r g o b d a	3 o q o b o b q b	g n 4 i 4 n 4 u g 3
9	8	8	8
e	7	f	8

5	5	5	5
g 2 p v g v g v p 2	f 2 f 2 f 2 f i f i f 5 f 5 f	i n i f i g 8 o	g 8 o
8	9	9	9
r	9	1	r

4	4	n 3	g	g n 4
g o r o g o g o	3 q 3 1	r g n 4 g n 4 q b	o 3 o r 4 o p o p	g v
r	8	D	f	2 2
b	r	e f	7	g 8

5	5	5	5	5
g v p s	f 2 5 5	f v s	i g f v	i v v
2 o i g	g i g f i 4 i	2 f i f 2 g i f	n g i n g v 2	u v r p i 5 f v
g 8 n	r n o n	g g o	r p 8	n g
1	f r 9 i	r o	8	9

f	g	5	5	5
f s f i	g v o 2 g i g i f	3 o g n b n q b	4 b 4 b g f i d	g 2 2 g e 5
p	9	1	8	8
D i r	9	D o p	7	8

5	5	5
i v p s	r f 2 f 2 f i f	g v o i o i 4 n 4 u g 3
n g i 4 3 o	8	8
b n g r o	r	8
r	9	8

2	2	5
p v g v	f g i f 2 f 2 f i f	g f g 8 o
r	8	8
	9	9

4	4	n
g o g 8 o 8 o g o	3 1 f q f i f i d b	f n g n 4 n 4 g n 4
r	8	9 3 g n
b	f	D

8 8 8 8 8 8 4 4 4 4 4 4 8 8 8 8 8 8 f	5 f i f i 8 u f 5 8 i f i f 2 f i 8 f 1 R 9	4 8 3 8 3 8 u 8 r 8 8 8 8 f	8 u 8 3 8 8 9 8 12 9

8 5 8 8 8 9 8 4 8 R 8 8 R D 7	u 8 5 u 8 f 4 u 4 8 8 i 5 8 i R 8 u r 7 7 1 f	4 5 8 i f 8 f 5 8 4 5 8 u 4 u 8 3 D 7 8 8	5 4 u 4 8 8 8 8

5 u 8 u 8 3 8 9	8 r 2 f i 2 f 2 f i f f	5 4 i o i 4 u 4 u 8 3 8 4 4 4 8 7	4 f u u u u 8 8 8 8

u 2 f i f 2 f 2 f u 8 8	u 2 f u 8 u 8 8 8 8 8 i 8 8 8 u	u 8 8 4 7 8 3 8 3 8 u 4 8 8	5 5 8 8 8

f 8 i 8 i f i f i f 2 8 i 8 i r i f 8 i f r f	f 8 i 8 i r i f 8 i f r f	f i 4 r 8 f 8 3 4 8 8 2 8 u 8 2 8 2 f i 8 8 8 9 r 8 f	

f 8 2 f r f 2 f i f 4 o i 8 u 4 u 8 3 r f	5 4 8 8	5 4 B D B f B D a 8 r 8 r 8 r 8 i f 2 8 7	f r f

f 8 8 f f 8 f R 8 8 f r f	f f f 4 r 8 8 u 8 3 R r r R f	4 4 3 5 f 5 8 u 8 8 8 f i 4 8 9 1	9 f 5 f 3 i i u u 8 3 8 8 1 8 1 f 1	f u 5 8 8 8 3 D 8 7		

4 4 3 8 u 8 8 7 8	5 f i i 4 8 8 8 8 8 9 9 1 R	8 8 r 8 r r 8 r 8 8 8 9 B	4 8 3 8 8 4 i f 4 8 7	4 8 8 9 3 8 R

4 4 8 3 8 u 8 u 4 u 4 i 8 7	4 3 8 8 9 8 8 8 8 9 8 8 3 8 8 4 i f 4 f 8 7	4 8 3 8 8 4 i f 4 8 7	2 i f 5 i 8 f r f

5 2 f i f 4 3 8 3 8 u 8 8 8 8	4 5 f i 8 8 8 u r 8 9 1 f 9	5 f i 5 i f 8 8 8 9	5 i f 8 8 u 8 8 8 8 8 8 1	5 i u 1 8 1

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

Handwritten musical notation with notes and numbers on a staff.

13.
Vng gai Bergier.
quatuor vocum.
Tomas Oriquilon.

Finis.

5 5 f v	9 3 v 5 f	1 5 8	5 3 4
n 4 4	n 8 4 9 i i	9 5 n r f z f z f i f	9 3 9 n 8 i f 5 4 5 f 9
8 8 3 8	3 8 n n	9 8 f	8 f
9 1 1 1	1 1 3	9	7

4 5 4 v	1 4 n 4 4 4 4 f z f 8 8	0 8 2 8 3 8 f 9 n f 1 f 9 f 9 8
	8	3 f 9

5 4 3 9 n 8 0 5 3 5 0 5 4 5 f v	1 2 9 0	9 n 4 9 i 9 3 8 r z f i z f	
9 8	9 8 3	8	f
	9 2	i	

z f i f	4 f i f 5 f v 9 4 i z	0 v i 4 0 i 3 n 4 i	4 0 5 4 f
8 7			9 n 4 i n n 9 3
			8 r 9 f 2
			e

5 9 3 8 9 v 5 v	f 5 5 f 5 5 f v	9 v v 5 9 9	i v		
8 f 1 1 1 8 4 f 4 f i	0 n 4 3 n 4 i 4	n 3 f 4 9 i f n 8	n d		
9	n 9 9 2 8 9 3 8	3 f 8 8 v			
	2 f 9 f 1 1	7 1 3			

1 1 f 1 1 1 1 1 1 1 1 1 1 1 1	9 n 2 f 2 f v i	1 n 5 i o 5 i o 5 i	1 n
3 1	r 9 8 v	9	u
	3 9 e		3

5 1 0 1 0 5 1 0 5 n	n 4 n 4 i n 4 i 3 9 n 9 3 9	n i o 5 o	1 8 1
9 r e	8 2 f	9 9 9	9
	1	3 1 1 1	

i f 9 8 4 9 3 4	n 4 i 0 8 i 0 5 3 4 i 0 9 0 5 0 i 4	n n 1 4 n n n	1
n 8 8	1 9 f	8 1	

8 3 9 +	n 5 5 f v	9 9 9 5	5 3 5 v
8 f 9 1 8 8 2 f	2 3 n 4 i n 2 5	0 4 0 f n v e i f	1 1 4 f 4 5 n
1	1 8	1 8 1	8 9 8 8 8

9 f 9 n v 5 v 4	f 0 f n i	8 r z f z f z f i f	5 i
0 0 1 r z i z 9	0 f 0 r 9 4 n 4 i f i	r z f z f z f i f 4 4 1 n	8 7
r f r 8 9 8	8 n 9		
x 8	2 2	1	

5 8 f 5 f 5 f 9	v 4 f 5 8 8 r 8 n 8 f	v f 5 f i 4 f 8 8 8 n 8 9 1 5	F n 8 5 8 9
2 f 2 f i f	1 5 v 8 8 8 7 8	2 f 2 f v f v 2 f v i	5 i f i f 5 i f 5 f 8 9
2 8 8	8 f i 8 8 8 8 8 8 r	f v 8 v f 2 f 2 f i 8 f 8 r	i 2 f 2 f v f 8 8 8 8
v 2 f v 8 r	f + 8 8 8 8 8 i f 2 8 8 r	f f 5 n	5 5 f 8 i i 8 8 8 8 n 8 8 8 1 9 8
f 4 8 8 8 f	v n 8 3 8 n 8 n 4 i n 8 8 8 8 8 1 9 8 8	i i 4 4 3 4 8 8 8 8 1 9 8 8	i 2 n f 5 i n f 2 f i f 4 f 8 r 1 5
v 8 8 f	8 r 8 8 2 f v 2 8 8 1	2 v v i f 8 8 2 n f i f r	v i 4 n v n 4 2 8 4 n 8 r 8 r 8 9
4 8 4 8 8 8	f 5 5 5 8 4 i f i 8 r 8 8 1 r f i	f i n 4 8 n 1 4 3 1 8 r 8 8 f	9 8 4 2 8 r 8 3 4 f
r 8 f 5 9 8 f v 8 4 5 f	f f n 5 3 n 3 8 8 5 8 f 8 1 9	8 r f 2 f 2 f i f 8 4 n 8 f 8 7	3 n 8 8 3 4 8 9 8 f 9 8 8 12
9 8 f v 8 5 f 4 i f i f 5 5 f f	5 8 8 8 8 8 8 8 8 f	f 3 i f i f 5 3 n 3 8 8 4 i 4 n 8 n 8 3 8 f 8 1 9	5 8 8 8 8 8 8 8 8 9
8 r 2 f i 2 f 2 f i f f	5 8 8 8 8 8 8 8 8 f	5 8 8 8 8 8 8 8 8 f	Finis.

n g 3 g	i p p f s o i 4 n o s p o y n	g g o z o i g r	s s p 4 4 n b r o B 7 C
1	1	2 1 f	7 C

g b q b g i o i 4 n 4 g n 4	n o g r n g r y	o g 4 o s	o i
1	r e	n q 3 1 g 4 i	g r n 2
	7	r f y r	y g
		e C 7	C 1

n g n g n g 3 g	n
g	g
7	1

Hernach volgen etliche Madrigalli mit vier stimmen.

16. Quando io Penso al martire. 4. Vocum. Archadele.				
	s s	s 4 s	4	f s
	4 i 4 i 4 i 4 i o	i g 4 3 g r	g i f s	i f i n 4 g n
	g n	n g	g	n n
			r	g

s	s	f	v	s
4 3	4 f s p v p v s p v z u n	z v g z p i p z	i n n	4 g n g n g 3 g
g	g	g	g	n 2 n
g	r	g	g	g

s	s	s	s
i 3 g n 4 i o i p i g	i g n 4 3 4 n g n g n g 3 g	n o i p i o i o i	n n n
n	n	n	n
1	1 9	g	1

o i 4 i	o i 4 i o s p p o i	g y i 4	g f g p
n	n n	g C n g i o i 4 n 4 n g 3	g 5 g n r f i z f z f i f
2	2 i	r	7

v p i s p g v p	i s 4 g		s
z i o g n b 4 q n v z i o q o f	g 5 g n r f i z f z f i f		g o i
g 3 9 g r g 1 g n	9	f	g
r			7

4 n 4 n g 3 g 4 3	g 4 4 n g 3 g q b	4 g n g n g 3 g	n 4 i o i o
7	g	n	g
	g	g	1

s i o s	g r 9 g 3 g n	D g o D g b q o b g b q b
2 f	f	1 B
	1	7

Musical notation system 1: Staff with notes and rhythmic markings (s, f, n, g, 3, 4, 2, 1, 0, r, v, p, m, 8, 7, 6, 5, 4, 3, 2, 1, 0). Includes dynamic markings like *f* and *p*.

Musical notation system 2: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 3: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 4: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 5: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 6: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 7: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 8: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 9: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

Musical notation system 10: Staff with notes and rhythmic markings. Includes dynamic markings like *f* and *p*.

This image shows a page of handwritten musical notation, likely a score for a piece of music. The notation is organized into 12 horizontal staves, each containing several measures of music. The notation includes various rhythmic symbols, such as vertical lines with flags, and some letters (e.g., 'f', 'p', 'r', 'n', 's', 'o', 'z', '4', '3', '5', '1', '2') that may represent specific notes or rests. The staves are connected by vertical lines, and there are some larger symbols (like 'C' or 'f') that might indicate time signatures or dynamics. The overall appearance is that of a working draft or a manuscript page from a composer's notebook.

5 4 0 4 n r n r 3 0	5 4 0 0 4 n 4 n r 3	4 5 5	5 0 5 0
n p	0 r	0 r	n n
1	7	8	8

0 n 3 f 3 f 3 n 3	z z z z p i p z i p z o	0 9 p 9	0 9 p 9	z f i f n 0 0
3	f	0	0	0
		1	1	0

5 0 5	0 0 r 0 2 9 2 9 f 1	5 0 5 0 f p f 5 f 0 0	5 p	n 5 5
n	n	n	n	r n 0
1	2	1	1	0

r f z f z f i f	5 p p p	0 0 r 3 3 f	0 0 r 3 3 f	0 0 r 3 3 f	5 f f f
r	0	0	0	0	n
	1	0	0	0	1

1 f f 1 0 f f	0 0 2 f 0 n	5 5 5 5	0 n p 0	p	2 0
n	r	r r r f 0 4 0 r	0 f r 0 f 3 n	0	0
f	r	0	0	0	0
		1	1	0	0

p 0 f 5	f	5 r	5 n 4 n	0 5 f	p f 5
z f 0 5 f 0 r	3 z f z f z f i f	0 n 0 f	0 4 n r r 0 0 5 f	4 0 n r 3	0
y n n	n	0	n 1 0 n	0	0
1	1	1	2	0	0

r 3 r n 0 f	0 4 0 4 0 r n r 3 0	0 9 2 9 f 1 f i 0 0	0 n 3 n 3 f 3 n	0
n	n	r	0	0
1	1	f	0	0

p 0 2 0 2 i 2 f	5 5 f 0 r n r 3 0	r f i z f z f i f	5 r 3 r 3 r n 0 f
y y	n n	r	0
0	1	1	0

5 f f f 1 f f 2	5 0 3 n 0 n 0 3 0	0 n 4	5 n r n 0 f 0 f f 1 0 0
n	n	n 1	0
1	0	1	1

5	5
4 0 n 0 3 4	0
n	0
7	7

Finis.

18.
Il ciel che rado virtu.
quatuor vocum.
Archedelt.

Handwritten musical score for four voices (quatuor vocum) in a single system. The score is organized into 12 measures, each with a staff and a corresponding line of figured bass notation. The notation includes various rhythmic values (e.g., 4, 8, 16, 32, 64, 128, 256) and dynamic markings (e.g., p, f, r, n, s, z, o, i, u, v, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 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996, 997, 998, 999, 1000.

Finis.

19.
O felici oichi miei.
quatuor vocum.
Archadelt.

Finis.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

Handwritten musical notation on a single staff with various clefs and notes.

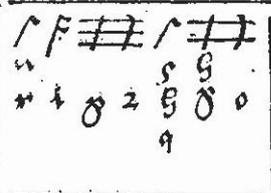
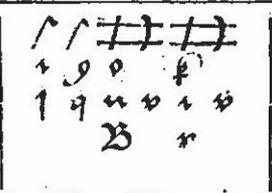
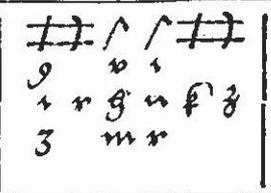
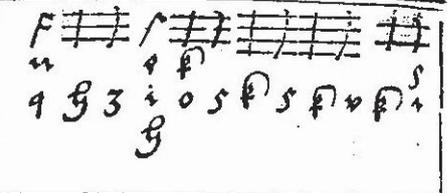
Handwritten musical notation on a single staff with various clefs and notes.

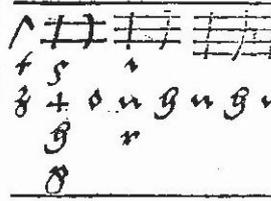
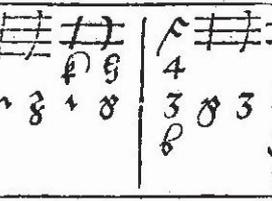
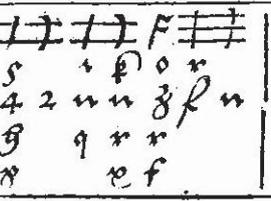
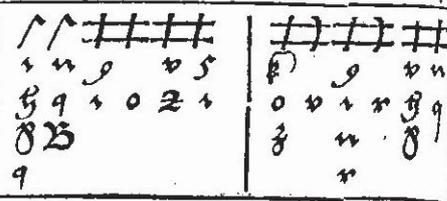
Handwritten musical notation on a single staff with various clefs and notes.

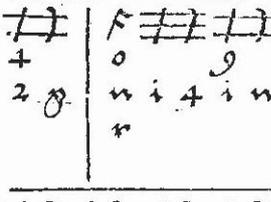
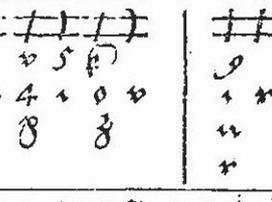
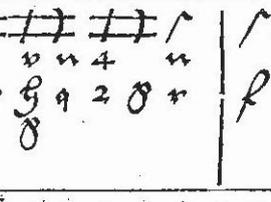
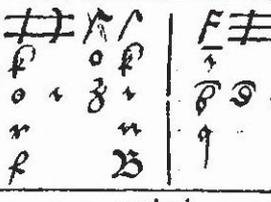
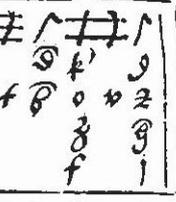
20.
Anchor che col par-
tire. quatuor vocum.
Cipriano Rore.

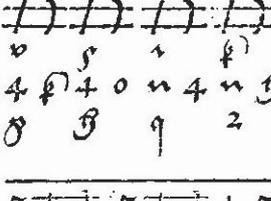
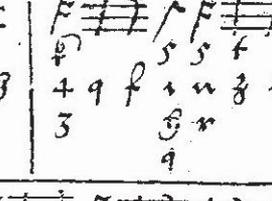
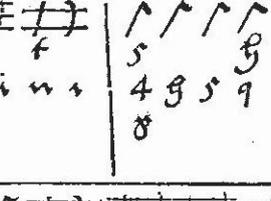
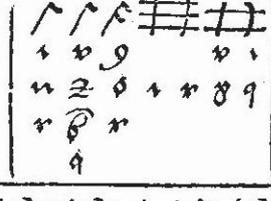
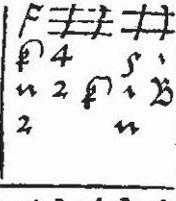
Handwritten musical notation on a single staff with various clefs and notes.

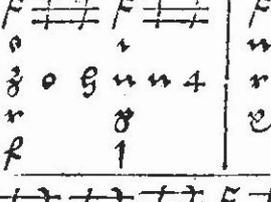
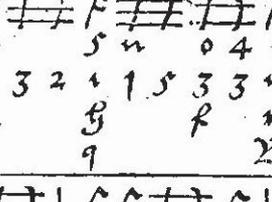
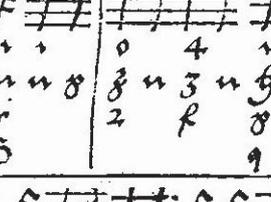
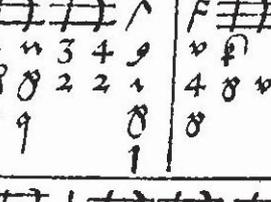
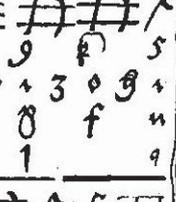
Finis.

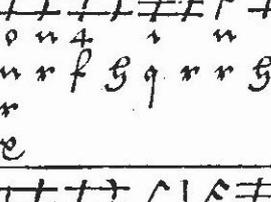
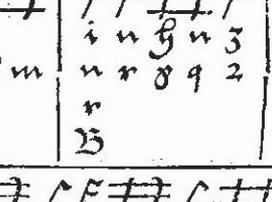
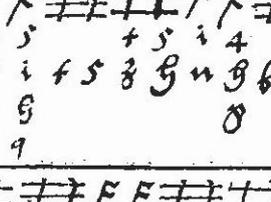
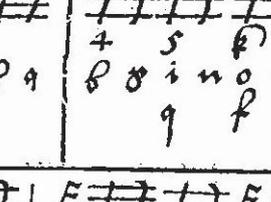
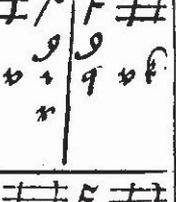
 u r 4 8 2 8 0 0 9	 1 9 0 f 1 9 u v i v B r	 9 v i 1 r g u f 3 3 m r	 u 9 3 i o s f s f v f 9
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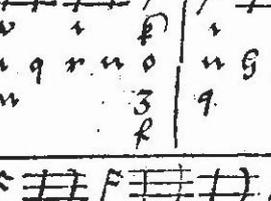
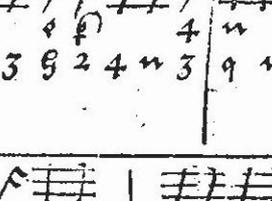
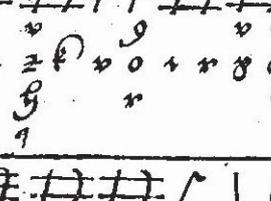
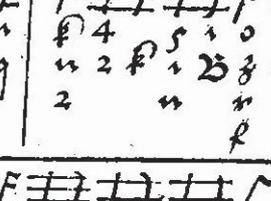
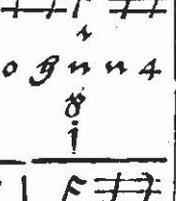
 f s i 3 + o n g u g n 3 i 8 9 r 8	 4 s i p o r 3 8 3 4 2 u n 3 f n 6 9 9 r r 8 e f	 i u g v s 9 1 0 2 i 8 B 9	 f 9 v n 8 v i r 9 9 8 n 8 r
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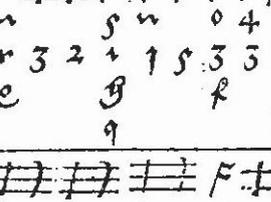
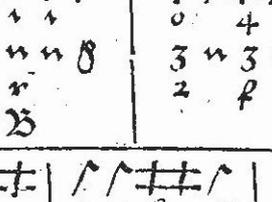
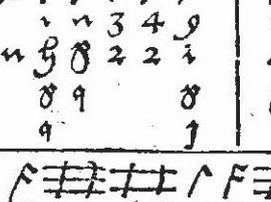
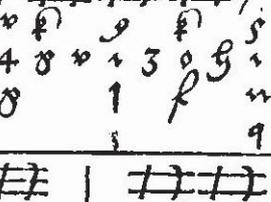
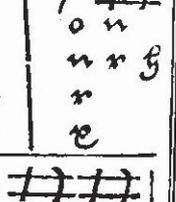
 + 2 8 r	 o 9 v s f n i 4 i n 4 i o v 8 8	 9 v u 4 u i r g a 2 8 r u 8 r	 f o f r o i 3 i r n f B	 f 9 8 f 8 o v 2 9 8 9 i f i
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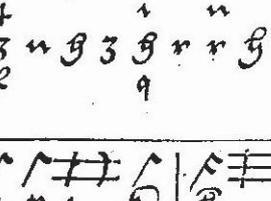
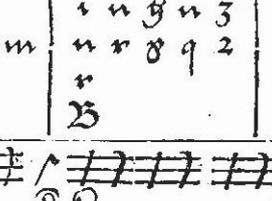
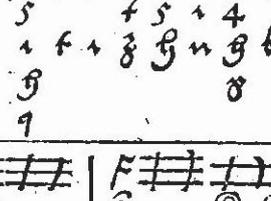
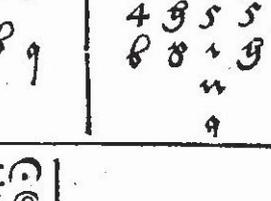
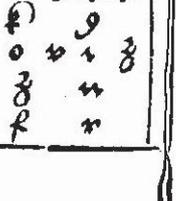
 v s i f 4 f 4 o n 4 n g 8 8 9 2	 f s s t f 4 9 f i n 3 i n i 3 8 r 9	 5 v u 4 u 4 g s 9 8	 i v g v i u 2 8 i r 8 9 r 8 r 9	 f 4 s i u 2 f i B 2 n
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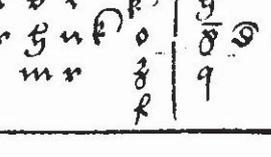
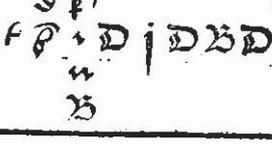
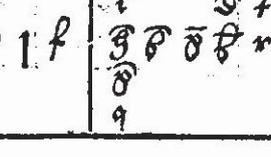
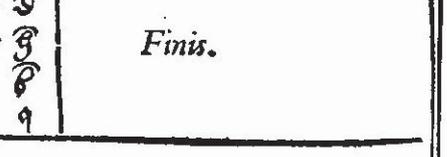
 o i 3 o 8 u n 4 r 8 f 1	 n s n o 4 i i r 3 2 i 1 s 3 3 u n 8 e 8 f r 9 B	 o 4 i n 3 4 9 8 n 3 u g 8 2 2 i 2 f 8 9 9	 v f 9 f s 4 8 v i 3 o g i 8 8 8 f n 1	 f 5 8 f n 1
--	--	---	--	---

 o n 4 i n u r f 8 9 r r 8 m r e	 i n g n 3 u r 8 9 2 r B	 s t s i 4 i f s 3 8 u 8 8 9 8 9	 4 s f 9 9 8 8 i n o v i 9 v f 9 f r	 f 5 8 f n 1
---	---	--	--	--

 v i f i 9 r u o m 3 f	 i f 4 u 8 3 8 2 4 n 3 9 1 2 f v o i r 8 9 8 r 9	 v i 9 v i 9	 f 4 s i o u 2 f i B 3 o g u n 4 2 n r 8 i f	 i 8 i
---	--	---	---	---

 u s n o 4 i i r 3 2 i 1 s 3 3 u n 8 e 8 f r 9 B	 o 4 i n 3 4 9 3 n 3 u g 8 2 2 i 2 f 8 9 9	 v f 9 f s 4 8 v i 3 o g i 8 1 f n 1 9 e	 o n u r 8 r e	 o n u r 8 r e
---	---	--	---	---

 4 i n 3 u g 3 8 r r 8 m f 9	 i n g n 3 u r 8 9 2 r B	 s t s i 4 i f i 3 8 u 8 8 9 8 9	 4 8 5 5 f 9 8 8 i g o v i 8 u 8 u 9 f r	 9 8 u r
--	---	--	---	--

 i v i f r g u f o m r 3 f	 8 8 f 8 8 8 f 8 u B	 i 8 f 8 8 8 f 8 9	 Finit.
---	---	---	---

21.
Quanto il mio duol senza
conforto sia. *quatuor vocum.*
Orlando Lassus.

4 p B	5 4 5 nr 4 0 1 0 i 7 3 f	i i n 4 4 4 nr 3 r r r 1 2 2 8 f C 1 B	

3 af 3 p G a f p	v g g p s z i o v n q g q r g e	o n n g 3 g n g 3 g 2 f	i n n 4 i r g n s 2			

5 5 f g f 5 5 4 i o v z o i 4 g n g g n n g f q 2 g	i f v g s p v n s o i 4 n i 2 z 1 g g r q g r					

o o i o 5 n r	5 i 4 i 4 2 i 3 g e g g					

i n g i o i g i g n g r	i g n n n g r p q r e					

g v z o g g e	f i s p 4 r f z f z f i t n g r					

i g g g g g g g g g g r B	f f 4 g n n i g g g n D i 1 B					

g o g n i 4 r g 3 g n 4 r	i n g 3 g i p v o q n n r					

g n g r q D	o g p g e g p g p g r g r g f					

4 i p 4 g p n g n 2 3 p g n r q q r	i g i g i 3 r g n o g i n 2 g n 4 q r q					

Handwritten musical notation on a single staff. It features a series of notes with stems and beams, interspersed with various numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Handwritten musical notation on a single staff, similar to the first block. It includes notes, stems, and numbers, with some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) interspersed. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Handwritten musical notation on a single staff, similar to the previous blocks. It includes notes, stems, and numbers, with some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) interspersed. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Handwritten musical notation on a single staff, similar to the previous blocks. It includes notes, stems, and numbers, with some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) interspersed. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Hernach volgen etliche geistliche vnd weltliche Teutschelieder.

22.
Bewar mich Herr.
Steffan Zirler.

Handwritten musical notation for the piece "Bewar mich Herr." by Steffan Zirler. It includes notes, stems, and numbers, with some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) interspersed. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

Handwritten musical notation on a single staff, similar to the previous blocks. It includes notes, stems, and numbers, with some letters (S, D, R, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) interspersed. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

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4 u 1	4 3 8	4 8 9	4 8 9	4 8 9	4 8 9	4 8 9	4 8 9

8 9							

4 8							

4 8							

4 8							

4 8							

4 8							

4 8							

4 8							

4 8							

2 f + f	5 4 0 1 4 n 4 n 9 3 8 4 6 8 3	8 8 3 9 n 4 n 4 n 4 1 4 n 4
	8	8
	f	3 9 0

f	4	f	f	f
8 1 f 2 8 2 f 2 f v n 4 n	8 f v 8 5 3 9	8 f 5 n 8 6	4 3 i 3	9 8
r	8	9	r	f
f	8	9	f	9

n	4	4
8 4 1 3 8 9 8 8 8 9 6	8 8 n 4 n 4 n 9 3	8 4 6 8 3
1	f	8 8
f		8

f	f	f	f
4 n 9 f v 9	4 f v 3 9 6	8 f v n 5 8 1 f 5 3 5 f v	9 v f 5 f
8 0	3 r 8	9	r r
8	8	2	e f

f	f	f	f
1 1 2 3	5 f 5 f v 9 n 9 3 8	r f 2 f 2 f i f	4 1 0 1 4 n 4 n 9 3 4
2	9	n	8
	1	f	f

23.
Was wirt es doch/
des wunders noch.
quatuor vocum.
Ludwig Senfel.

o o f	f 5 o 5	o
n 8 n 5 f p	o 5 f 9 f i o 1 0 1 4 1	8 i o i o 2
2 2 2	n	r
f	1	f

o 5 f v	9 p f	9 f	1 2
f 9 o 8	1 3 i 5 i o	n 9 o 8 v 9 n 9 v f v	2 1 1 9
8	n n	8 r	n n
2	r	y	1

o	o	o	o
8 1 8 9 4 n	8 3 9 2 n p	4 5 8 v 8 1 0 1 0 1 4 1	3 n i 4 n 4 1 0 5
f	2	3	2 2
	8	8	f

o	o	o
2 1 4 1 0 5 n 5	8 5 f p 9 5 f 9 f	5
f	2	1
		r
		f

8 1 0 2	o 5 f p 9 p f	9 9 9
	f 9 a 8 i 9 i 5	1 0 0 i 4 1 n 1 0
	8 n n	8 n
	2 r	8
		1

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical lines with flags) and numbers (1, 2, 3, 4, 5, 8, 9) placed below the staff. Some numbers are enclosed in circles or have other markings. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous block. It features rhythmic symbols and numbers, with some numbers like '3' and '4' appearing in circles. The notation is dense and fills the staff.

Handwritten musical notation on a five-line staff. This block shows rhythmic patterns with numbers such as '2', '3', '4', and '5'. Some numbers are written in a larger font or with specific markings.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers, with some numbers like '3' and '4' appearing in circles. The staff is filled with rhythmic markings.

Handwritten musical notation on a five-line staff. This block contains rhythmic symbols and numbers, including '2', '3', and '4'. The notation is consistent with the previous blocks.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers, with some numbers like '2' and '3' appearing in circles. The staff is filled with rhythmic markings.

Handwritten musical notation on a five-line staff. This block shows rhythmic patterns with numbers such as '2', '3', and '4'. The notation is consistent with the previous blocks.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols and numbers, with some numbers like '2' and '3' appearing in circles. The staff is filled with rhythmic markings.

Handwritten musical notation on a five-line staff. This block contains rhythmic symbols and numbers, including '2', '3', and '4'. The notation is consistent with the previous blocks.

Handwritten musical notation on a five-line staff, concluding the piece. The notation includes rhythmic symbols and numbers, with the word "Finis." written at the end of the staff. The staff is filled with rhythmic markings.

24.
Mein fleiß vñ müß.
quatuor vocum.
Ludwig Senfel.

Handwritten musical notation for the first system of 'Mein fleiß vñ müß', including staves and rhythmic notation.

Handwritten musical notation for the second system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the third system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the fourth system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the fifth system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the sixth system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the seventh system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the eighth system of 'Mein fleiß vñ müß'.

Handwritten musical notation for the ninth system of 'Mein fleiß vñ müß', ending with 'Finis.'.

25.
Tröstlicher lieb / ich
mich stets yeb.
4. Vocum.
Paulus Hoffhamer.

Handwritten musical notation for the first system of 'Tröstlicher lieb / ich mich stets yeb.', including staves and rhythmic notation.

o 4 o s p o s p p s p s o i	o u r	o r
2	2	2

u g 3 g u 4 o n f s i r t z t i t	q o i f i f q 2	r f q 2 8 8 9 8
1	1	1

o r p	g p p	o p	f g p f s	t z
2 4 5 p n r	u 3 p g r z	3 p p i 3 o z	g s z 1 o s 4	8 y
2	2	2	2	2

x 8 r t z t z t i t	s u g u g 3 g	Finis.	
f	f		

26.
Ihreim vnd klag/
das ich mein tag.
quatuor vocum.
Gregorius Brack.

s s	s	o	p
4 4 2 8 3	4 8 3 r u 4 i 3 i o z p o z p		r s p
8 8	r	r	8
1 1	1	f	f

p s p p o p o i	r u 3 i o 8	4 i 8 u p p p p s p	4 p s o s 4 u 4
2	2	3 2	2

o r z i o i o y i o y	z o z o i z p z o z p p z		o i 3 i o z p p
2	2	2	2

o 4 o	s i t	s p p	p	s s
2 8 n i r 8	r u r 8 i t z t i t	4 8 n 4 u 4 i o p		p i n g
2	2	2	2	2

r z t i z t z t i t	g o i 4 u 4 u g 3	s s	s s
f	8	4 4 2 p f i c b	4 b c b
	1	1	1

z b c 1 8 i o z p z p o z p	r p s o s p p s o s p p s o i	4 i o s
f	2	8

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

27.
Wo Gott der Herr
nicht bey uns helt.
quatuor vocum.
Orlando Lassus.

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

Hernach volgen
etliche Deutsche
Tanz.

28.
Ich gieng ein mal
spacieren.

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1

#/	/ / /	# / / / /	/ / /	/ # /	/ / /	/ / #	/ / /
p	p p s	p	p	p	p	p	p
4	4 4 4	4 5 0 5	0 2 1	0 5 p n	0 n 4	2 0 4 p	5 0 0
r	r 3 r	3	n r	n	n r 0	r	r
e	0 0 0	0	e	e	e	e	e

#	/ / /	/ / /	/ F /	/ / /	# / / / /	/ / /	/ # /	/ / /
s	p	p	s s f	s n	0 4 n 4	p	p	p
1 p	0 0 0	0 0 3	r n r	0 0 0	0 5 p p	0 2 1	0 5 p n	0 n 4
0	0	0	e	e	e	e	e	e

/ / #	# / / / /	/ / /	/ / /	/ F /	/ / /	/ F /	/ / /	/ F /	Finis.
0	0	0	0	0	0	0	0	0	
2 0 4 p	0 0 0 1 p	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	
f	e	e	e	e	e	e	e	e	

37. Beschaffens glück ist vnerfammt.	/ / /	/ / /	/ F /	/ / /	/ # /	/ / /	/ F /	/ / /	/ / /
	4	0 5	0	0 p	p	p	p	p	p
	3	3 n	3	3 0	0 p 5	0 p	0 p	0 p	0 p
	2	2 0	2	2 0	n	n	n	n	n
	e	e	e	e	e	e	e	e	e

/ / / /	/ F / /	/ / /	/ / /	/ F / /	/ # / /	/ / /	/ F / /	/ / /	/ F / /
s s s f	s s 4	0 5	0 5	0 0 p	p	p	p p	p s	0 p
4 0 4 3	4 n 4 3	3 n	3 n	3 5 3 0	0 p 5	0 p	0 p	0 4	0 p
r n 3	0 2	2 0	2 0	2 2 0	n	n	n	n r	0 n
0 1 e	e	e	e	e	e	e	e	e	e

/ / / /	/ # / /	/ # / / / /	/ F / /	/ / / /	/ F / /	/ / / /	/ F / /	/ F / /
s s s f	s s	s 4	f f 4	0	0	0	0	0
4 0 4 3	4 0 n 4 4	4 0 1 r 0 5	0 p 0 n	3 r n 1	n 0 n e	0 5 0 0	0 5 0 0	0 5 0 0
r n r	0 0	0	n n e	2 2 0	r r	0 5 0 0	0 5 0 0	0 5 0 0
0 1 f	e	e	e	e	e	e	e	e

#	/ F / /	/ # / /	/ F / /	# / / / /	# / / / /	# / / / /	# / / / /
s p	4 n 4 4	4 n r 4 n	0 f 0 3	3 4 1 0 r 0 5	3 4 1 0 r 0 5	3 4 1 0 r 0 5	3 4 1 0 r 0 5
r	r 3	e	r r 2	e	e	e	e
0	0 2	e	f f f	e	e	e	e

# / / / /	/ F # / /	/ / /	/ / /	/ F / /	/ / / /	/ # / /	/ / / /	# / / / /
p	p	p	p	p	p	p	p	p
0 p s p 0 s p	0 p 0 n 0	0 4	0 4	0 4 0 4 3	4 0 n 4 3	3 4 1 0	3 4 1 0	5 r p
n	e	e	e	e	e	e	e	e
2	e	e	e	e	e	e	e	e

#	# / / / /	/ / / /	/ F # / /	/ / /	/ / / /	/ / / /	/ F / /	/ / / /
p	p	p	p	p	p	p	p	p
0	0 4 0 0	0 0 0	0 0 0	0 4 2 p	0 4 0 4 3	4 0 n 4 3	4 n 4 3	5 5 5 f
2	r	e	e	e	e	e	e	e
f	e	e	e	e	e	e	e	e

Dolger der Hupffauff.	/ / /	/ # / /	/ # / /	/ # / /	/ / /	/ / /	/ / /	/ / /	/ / /
	4	0 5	0	0 p	p	p	p	p	p
	3	3 n	3 5 p	0 0 p	0 0 p	0 0 p	0 0 p	0 0 p	0 0 p
	2	2 0	2	n	n	n	n	n	n
	e	e	e	e	e	e	e	e	e

1 5 +4 9 7	5 +2 9 8	5 4 9 4 2 f	5 4 9 4 f	5 8 v f 5 n	5 0 5 v 0 n	5 4 7 + 4 3 + 3 f	5 f f 5 f f	5 4 n 9 3
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5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
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5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
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5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
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Hernach volgen
Passa é mezo.

40.
Passa é mezo
Lamillanefa.

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

5 4 8 n 4 8 7	5 0 4 4 n 8 2	5 v 9 n 0 r n 2	5 v 9 n 0 r n 2	5 2 f v n 8 9	5 v 9 n 0 r n 2	5 3 f 8 e	5 f v 9 n 0 r n 2	5 f v 9 n 0 r n 2
---------------------------------	---------------------------------	--------------------------------------	--------------------------------------	---------------------------------	--------------------------------------	-----------------------	---	---

o r 0 3	r p s p r 4 i	o n 3 r n g p p	g 2 f 1 0 f 9 2	4 n r 2

5	f f f 5	5 5 5 f	5	p
p p n r	3 5 4 5 3 1 4 f	4 4 0 3 n	4 0 3 3 3 n	4 r n 4 n 4 0
1	f 0 1 3	3 3 3 f	3	0

z z z 0 p p	z n z z z 0	z n 0 z p e z	0 p 2 p p s f	z p p f 0

1 2	z + f z i f z p u g u p z f +	z z p z f + f n

o z 0 z 0 f 3 n	z 0 p	0 4 i 0 4 i 0 5 p p 0 5 p p

o s p p p p s o s p s o i 4 n	r p p s o 0 4 f p p 0 z z	f z + f

z + f z p z f i f z + f	5 p p p	4 z z f	z 0 z z z	<i>Finis.</i>				z z	z z	z z

Il saltarelle.

4 0 z	r z 0 z 3	z n g 0 n z	z	z p 0	z p 0	z p 0	z p 0	z p 0	z p 0	z p 0

5	5	4 5	p	5	5	5	5
0 r z 0 n f	4 0 3 r n	4 0 0 n r 3	4 5 p p p	0 n p 0 i i 4 n	0 p p 2 p p	0 p p 2 p p	0 p p 2 p p

5	5	4 5	p	5	5
0 r z 0 n f	4 0 3 r n	4 0 0 n r 3	4 5 p p p	0 n p 0 i i 4 n	0 p p 2 p p

u g	p p p 2 q 2	5 p 5 4 r n 4 i 8	f 5 o r 8 r n 2 f	f 3 4 f 5 f 3 f	4 r n f o 1 8

4 C r 8 3 r p	5 f p C f q	2 n 3 r n g	f p 2 f q 2	5 p 8 5 4 n r 2 f f 8

5 f 5 f 5 r 3 4 i 3 n f 8 f 1 2	5 4 8 n 4 i o i 4 n 8 3 8 f	5 4 8 n 4 n 8 3 4 8 f	5 5 8 f	5 5 8 p 8 8 f	5 5 8 p 8 8 f

8 8 8 8 f	8 8 8 8 f	n 2 n 8 e i	8 8 8 8 f	8 8 8 8 f

f f 2 f 4 g v f 2 f i 8 f	f 8 i f i f 2 f 8 f	f 8 n 8 n 8 8 8 8 C	8 8 8 8 f	8 8 8 8 f

o i 4 i n 2	o 4 i o i o 5 f 5 f p n	o 5 f p f 5 o i 4 n r 3 n 2	4 r p f 5 o 2 4 f

2 f p f 1	8 8 8 8 f	5 4 8 8 8 8 f	5 8 n 8 n 1	5 n 8 9 4 f	5 f 5 f f 9 8	5 f 5 f f 9 8

8 8 8 8 f	8 8 8 8 f	f r 2 f 8 8 f	5 f 4 i f 2 8 f 2 8 8 f	5 f i 4 3 i n 8 4 8 8	f 3 9 6 f 9 8	f 3 9 6 f 9 8	f 3 9 6 f 9 8

8 5 3 8 8	1 1 f 9 f	f 3 9 8 f 9 8	f 5 f 3 n 4 n f 9 8	4 f 8 4 8 f	2 8 n 2 8 f	f r 2 f i 8 f

f 8 n 4 1 8 8 r	4 f n 8 3 8 8	3 9 f 1 8 9 8	3 f 8 3 8 3 8	4 8 9 f n 8 3	8 8 n	8 8 n

4 n 9 6	q f 1 3 3 8	8 2 f 4 3 2	8 + f n 6 n	f 9 n 6 9 f	s f 1 9	

3 8	r + 4 i D B	4 8 3 9 n 4	8 n 4 + f 5	8 3 f f 5	

f 4 f 9	f 8 5 9 0	1 n 9 8 4	3 5 f 4 9 f	8 f f 2 f + f	5 4 Finis.

41. Passa é mezo Anticho.					
	5 8 9 9	5 3 r n 4 9 0 5 0 8 4 9 0 5 f			p 0 9 2 0 7 8 n

p 0 7 0 7 8 n C 8	9 f 4 8 f n	f r 3 8 3 8 4 f	4 8 3 9 3 9 n 4 i 0 i	

4 n 9 3	4 8 n 4 n 9 3 4 4	9 p m 9 n	9 r r n	9 r 2 8 8	4 0 9	r 0 8 r n	4 8 0 4

r 0 C 4	9 4 9 0	8 2 f f 1 9	1 5 0 i	1 8 0 i i	9 5 5	9 2 8 8 9 0

9 2 n 9 f f 1 9	9 9 p 7 8 9 9 7	9 9 p 9 9 p C 8	9 2 f f 8 0 1 2	

f 8 2 f 2 f i n f	4 2 2 f	2 8 f 4 2	2 9 9 2 0 2 i	2 9 4 9 3	0 8 9 2	

0 7 8 n	9 4 0 9	9 n n 9	1 5 4 5	5 5 5	9 9 4	

 5 0 2 4 2 r m g 2 p f n i	 n 3 r n 4 2 0 5 0 2 4 j 0 5 p 8 i	 4 p 5 0 2 4 n 2 2 C	
 m g 2 p f j	 2 3 r n 4 n 4 2 0 4 2 0 C 0 2 4 r C	 n 4 2 0 5 i f 5 p 5 f i 8 i	
 4 1 + f 5	 f 8 + f 2 i f 2 p 2 f + f 8 + f	 f 4 + f 5 p 5 0 i 4 + 0 + 4 n g 3 8 f	
 5 4 0 n 4 n g 3 4 4 g f	 5 5 5 n 4 2 n 4 2 0 n 4 2 0 5 p r p	 5 2 0 5 p p 5 p p r p	
 p n 5 0 5 p 0 5 p 1	 p 0 2 p 0 p 0 2 0 2 2 2 0 p 3 n 3 C	 p 0 p 0 p 3 n C 8 8 C	
 0 4 g C 2 n 7 3	 5 4 g 5 4 n 2 n 7 3 4 g g f	 5 + 3 g n 4 + 0 5 p p f 5 0 + 4 n 1	 5 + 0 0 n i
 5 0 2 4 + + n n 1	 2 p p p p p n 4 1	 2 n g p + g 2 5 p 1	 p 4 r 2 3 r 0 4 2 2 C
 p p p p C p	 2 2 n 3 g i g p v 1	 2 1 n i f 5 2 1 p v	 p 8 p + g p 8 g n f
 + f 5 0 r 3	 8 p p 5 p p n 4	 8 r 5 2 0 5 2 1 p p	 p 0 p p p 2 p p 8 C
 4 2 0 r C 4	 2 n 4 2 0 2 4 n 1 3 8 1	 8 8 3 g n 3 g n 4 n g 3 2 3 g f f	 n 8 3 g 1

Handwritten musical notation on a staff with notes and rhythmic markings. Below the staff, the sequence of notes is: n 3 g n 4 n g 3 0 2 1 f. Further down, there are two columns of notes: 0 3 g n 4 i 0 n n and 2 0 3 f n 2 0 n 4 0 5. Below these are vertical lines of numbers: 1, 1, 1, 1.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 2 0 3 f n 2 0 n 4 0 5. Further down, there are two columns of notes: 0 3 g n 3 f and 0 3 f n 2 0 n 4 0 5. Below these are vertical lines of numbers: 1, 1, 1, 1.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 2 0 3 f n 2 0 n 4 0 5. Further down, there are two columns of notes: 2 0 3 f n 2 0 n 4 0 5 and 2 0 3 f n 2 0 n 4 0 5. Below these are vertical lines of numbers: 1, 1, 2, 8.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 4 0 3 g n 4. Further down, there are two columns of notes: 2 0 3 f n 2 0 n 4 0 5 and 4 0 3 g n 4. Below these are vertical lines of numbers: 8, 8, 8, 8.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 0 4 0 5 2 0 3 f 0 2. Further down, there are two columns of notes: 0 3 g n 3 f 0 2 and 2 n 4 0. Below these are vertical lines of numbers: 4, 4, 4, 4.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 0 3 r n 4. Further down, there are two columns of notes: n 4 0 2 0 2 n 3 and 0 3 g n 4 n 4 i 0 5 0 i 4. Below these are vertical lines of numbers: 8, 8, 8, 8.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: i 0 5 f 5 f p f 5 0 i 4. Further down, there are two columns of notes: i 0 3 g n 4 i 0 i i and Il saltrelle. Below these are vertical lines of numbers: 1, 1, 1.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 0 4 n 0 1 f. Further down, there are two columns of notes: 0 3 f n 3 n and 0 3 f 0 5 0 0. Below these are vertical lines of numbers: 1, 1, 1, 1.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 4 n g 3. Further down, there are two columns of notes: 0 3 g 3 g n 4 and 0 f p s f p. Below these are vertical lines of numbers: 8, 8, 2, 8.

Handwritten musical notation on a staff. Below the staff, the sequence of notes is: 4 n r 3. Further down, there are two columns of notes: 4 f r 0 4 and 0 3 g n 4 n g 3 n g. Below these are vertical lines of numbers: 8, 8, 1, 1.

8 2 9 f	0 3 3 u 4 i o n	2 2 2 2 2 0	2 2 2 2 1 7	0 9 9 9 9 4 7 2
1	1	1		

0 2 3 n 3 0 2 3	n 2 p 2 p u r	3 0 3 0 4 9	2 2 2 2 2 2 2 2 2 2 2 2
1	1	f 3 6	1

4 9 8 2 0	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
1	2		1

0 2 3 0 2 3	0 4 0 0 5 0 5 n 5 4 5	0 4 n 4 n 4 n 9 3 n 9	5 i 8 0
1	1	1	1

5 2 p 2 5 0 4	2 0 0 5 0 4	2 2 2 2 2 2 2 2	0 4 0 4 0 5	0 3 n
1	1	1	1	1

3 n 3 2 0	2 2 2 2 2 2 2 2	0 5 2 2 2 2 2 2	2 2 2 2 2 2 2 2
1	2	1	1

5 4 3 3 3 n 4	0 4 0 4 0 5	2 0 2 0 2 2 p	0 3 n 3 n 3 2 0	0 2 0
1	1	1	1	1

2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
1	2	1	1

5 0 4	2 3 3 n 4 i 0	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
1	1	1	1	1	1

2 0 4	2 2 2 2 2 2 2 2	3 3 0 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
1	1	1	1	1	1

p d	n 4 r 5 o d	r p p p p o	4 d r p r p	g g n p n o	2 5 4 4 p p p
	8	2	2	n	2
	e	C	C	1	f

5 o + 4	n n o s	o 2 v g	z o g p	4 o o 4	n 4 + 4 + o +	n i
8	n	8	8	8	8	2
1	f	f	f	f	1	f

o + o s o	g 3 g 3 g n 4	4 f 5 f 5 p 5	n 4 + 4 + o s	o 5 p 5 p v g
8	8	8	8	n
f	f	f	1	f

z p v p v g p	4 f 5 f 5 p 5	n o n + o s	o v 3 p 2 g	z p 2 p v z	v g	v g
8	8	8	n	8	8	8
f	f	1	f	f	f	f

4 5 p v	1 4 n 4 i f	1 v z f z f i f	4 f 5 p 5 o + 4 n g 3
8	8	B	8
f	1		f

4 p p p p 5 p 5	n 4 + n 4 + 1 f 5	3 5 p 4 + f p 5 p	z p v 5 p 5
8	8	f	8
f	1		f

4 + 4	1 3 g n 4 n 4 + o 4 + o	n 4 + o 5 o + o 5 + o 5	B + o 5
	8	8	
	f	f	

p 5 o + 4 n g 3	g n 4 + B 4	n o g n g n g 3 g		Finis.
8	8	f	8	9
f	f	f		

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Passa é mezo
cômune.

o	5	5 o g 4	g	g
r o	g o r m g 2	r o s i 2 1 m g	n + o m o n r	n r
8	8	8	m	m
e	e	e	2	a

n o s C n f	g o n r m g 2	e n r m g 2 g n	r 2 5 o g 2 p	r 2 r n
n	r	1	C	p
1	e			C

p 4 1 f e 2 f	p 4 r n 4 1 0 5 n 0 5 f p f p f 5 f 2	p 0 3 f 0 2 0 p 9 p 0 2 0 f 3 e

0 f 3 n 3 e	0 0 2 0 f 3 2 e p 3 e	9 p 9 p 4 2 0 9 0 2 1 2 2 9 3 n m 2	3 3 n 3 3 e

f n 3 f 0 f 3 n e 3 f 3 n 3	2 p 9 p f 2 9 0 0 3 f m 3 0 e 2 e	p p p 2 3 2 2 f f e e	Il saltrelle.	5 5 9 4 9 r r e e

9 0 5 4 n 0 9 9 m 0 n r 8 a r n 1 e 2	9 4 9 0 1 f n n 1 2	5 2 8 r r n 8 e	0 9 2 r 8 2 8 3 f 1	4 9 4 n r 5 0 8 2 f 2 e

4 n 4 r n 4 r e 2 f e 2 2 e	9 r 2 g m r m 8 e	4 5 8 p 8 2 9 1 m 8 8 e	4 9 n 0 9 0 7 0 9 n r m 2	4 4 9 r 9 e n n 2

9 f n 1	5 4 5 0 9 9 0 5 n r m 8 r e	4 n 4 2 f r p 2 4 2 e	5 8 r 8 n r m e	9 9 5 8 2 8 0 r 4 e	7 8 2 8 m e

8 f n 1	4 1 e 2 0 2 e	9 p 4 p 4 2 0 9 0 9 n r m 2	4 4 4 9 e n 2 9 f n 1 n 2	5 9 f p 5 9 p r e

f 5 f 5 p n r 0 r 0 f e n n 2 2	p 0 3 f 0 2 0 2 0 f 0 f 3 n f e	p 3 p p 4 5 0 5 4 8 n r m 8 2 e	p 4 5 0 5 4 8 n r m r n e	5 4 9 1 r e

p 9 p a m 0 2 e	9 p 9 9 f 2 f m p n 8 e	9 p 4 4 5 9 4 9 2 9 f 0 m 8 n n 2 e 1 1	5 4 5 0 9 9 4 p n r m 8 r e	4 n p 2 f 4 4 5 0 4 5 0 2 e

5 8 r 8 m 8 2 e	p r 4 5 f 8 r e 1	4 4 r 5 0 9 r 0 2 e	9 9 e 4 8 0 5 9 0 9 4 n 1	4 9 0 4 2 9 0 4 e

9 0 5 0 4 0 5 f	4 4 r p C 5	9 r m 5 0 8	4 n 4	2 p r u 4 0 0 5 f	p r 0 4 0 0
	2	n	2	2	8
	C	2	C		e
5 r f	4 y r y r y r 8 r	0 0 2 0 r 3 u y p	C 2 i 0 9 f 9 p f 9		f 0 9 p
	2 E	y	8		y
	f	C	e		C
9 p i 2 0 r 0 r 3 u	0 i y 2 C p	9 p u z m 0	2 u 0 r 0 r 3 u r 3		
	3	m	3		
	C	2	C		
2 p 0 p 9 r 9 p 0 2 0	2 y 0 p 0 p 0 2 0 2	9 p m 0	5 p m 0	4 4 p 9	9 p m 0
	r	r	r	u m C	m
	e	e	e	1 a	8
				2	e
n 0 y n 0	f 9 0 m 0 9	2 0 f p f p f 5 f	0 C r 0	m r 2	2 y 0 p 0 2
	y	r u	3	8	r
			y		e
0 2 0 9 0 2 0 0 2 0 2	9 p m 0	4 9 9	p 2 p	p p	8 r 0 3
	m	r	r	r	r
	2	e	m		y
r 3 r 3 u 3	2 y 0 2 0	0 r 3	0 y u 3 r	3 2 0 p f p f p f 5 f	0 y
	r	r 1	y	y	3
	e	f	C	2	C
0 2 0 r	y 2 C 2 y p	9 p u z m 0	2 u y r 3 r 3 r 3 u 3		
		m	e		
		2	C		
0 0 r f 0	y 3 E 4 C i	9 2 0 n 0 5 f p f p f 5 f	0 y r 0 2 0 2 0 r		
	e	2	3		
	C	f	C		
0 r 3 u	0 0 2 y 2 C p	9 p 9 p 4 2 0 0 m 2 1 2	2 0 3 u C y u 3 r 3		
	3	m			
	C	2			

p 2 0	m 2 0	C 2 0	m r 2	2 0 2	2 0 2	2 0 2

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	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	2 0	2 0	2 0

2 0	2 0	2 0

i n 4 n o s f + s f o s f y	n o s f o s f 4 o g 4 o 4 o g o	o 3 4
o	2	f
i		

o 4 + o n B C 1 B C i	r o 3 f o 3 r B o b q o b o b q b	o 3 o 3 r n o
o	2	f
j	C	C

q o z o z o g o	3 n 4 + 4 + o s 4 1 f q 2 q 2 o	3 o o 2 o 2 q f
B	2	2
	f	f

i 4 + o + 4 n	r 3 r n r 2 q 3 + o s 3 i 4	B g n 4 n 4 n r 3 r n
n	o	o
j	r	1

r n 4 +	3 i o s 3 s f p i g n 4 n o s f	4 3 r n r i o s o + o s
o	2	o
	f	f

3 o 3 r	o 4 o o f e 2 4 3 r n r B C 1	2 o 3 r B 4 i o n o s f
2	n	f
	j	1

4 o + 4	n o z o z o g o 3 + o s f o s f	4 n r n 4 r n 4 o f p f s
3	B	
r		

4 s o i o s f p	4 s o s f o s f	r 3 r 3 o 3 + 2 + o
3	3	o
f	r	f

r f 2 f 2 f i f	+ 3 r n o n 4 r n 4 o 4 n 4 o o s f	o f p f 4 o d 4
f	o	r
	f	f

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o f e f 1 f e 2	4 g n g 3 4			f f f	f o
n	n				
1	o				

5 4 f 5 p	5 4 f 5 p	2 1 p	f 4 3	n 4 i
8 8 0 f	8 3 8 8 4 v	n v p 8 f r 8 n	3 5 3 1 3 9 8 8	r 9 n f
		r	f f 8	r

5	5 f i f p	v p 5 4	f 5 p v
4 8 9 v	4 f 5 3 8 8 2 f	4 1 n 4 5 8 i	3 9 f 1 r m r m r m f m
9	8 r 8	8 8 D	f D
	f r		

9	f 4 f i	1 4 4 r	4 4 4
r n v p 8 3 9	3 8 3 1 8 5 8 f	8 8 9 f 9 8 8 8 8 8 8	8 3 1 3 m 8 m
5	f 8 D 8	D	f 8 D

n 5 i	f 8 9	v 5 p	i p 5 i f				
r 3 8 5 8 8 8	8 2 8 v i r v f	4 i p 8 n v m 8 m n 3	8 8 3 8 3 8 3 8				
5 9	f n	8 n r	r 8 9 f				

1 4 1	3 8 9 p	v 5 f p	i p 5 f	f 8 9	v p	v p
n 5 4 n 8 8	8 m n 3	4 5 4 a 8 2 f	n n 4 8 i	8 2 f v i 5 v f	4 3 5	8 a
8 D 1	f D r 8	8 8 r 8	r 8	8 8	8 a	D
1	8 f	7 D f		f 1		

f	n i i 5	8 8 4 i f	1 4 4 r
3 5 p 1 D	5 f n D 8 f n D 5	8 f i 4 5 8 a 3 4	8 8 8 f 9 8 8 8
f	1	7 D f	7 9 5
			D

8 8 8 8	4 v	5 4 n 8 r v n z	f 1	f 3 p f
	3 p 4 i p		8 2 r 8 f 8 8	8 8 8 9 3 5 3 i f
	f		r	f

5	f 8 v	5	5 p i p	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	f 2
n 8 p 8 D n	f 8 8 7 9 4 p	n f 8 9 f n v i	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8		
9 1 r	8 8	n 1 n	9		
	f	8	5		

f 2 f	1 4 i f	1 5 p 9	v p 9 p	v p f 5 f i			
r f 8 8 8 8	n 8 n 8 3 3 4	n f 4 i v r p	4 9 4 1 4	2 i 2 8 4 n n			
	r D a f	8 8 n	8 p 8 3	8 8 p 8 8 r 8			
	5	1 D 5	7 f 9 8	8 r 7 5 1			

5 4 4	r	4 8 8	3 8 1	f v	5 9 9	9
8 8 8 8	9 8 8 8 8 8 8 8	8 3 8 8 8 8 8 8 8 8	8 4 8 8 9 8	8 p 1 4	1 8 D n 8	8
7 9	5	f 9		r 8	n 5	5
D				f D 1		

v 5 v f g n 0 9	4 0 n f 2 r	9 8 3 g n 4 9	3 2 0 3 g n 4 f	u B 4 n 8 9 r	4 n 3 D E f

9 1 0	v 5 f z i o v i r g i 8 n 8 n r 9	4 0 n f 9 3 f 5 2 r	0 1 4 3 a 3 4 g m r g m f 9	u f 8 r B

3 p o f p 9	f 9 3 0 v z z g v 2 3 8 f 1	5 u o 5 n 8 n 4 9 2	5 r 4 n 4 n 8 2 0	5 u 4 n 9 9 2

f p p f g o 5 o 1 4 1	u 9 3 g r i p v 8 9	9 i 4 i n r 4 f i o 5 r g n 8 9	f u 2 8 r e

3 g n 4 u B	0 f g 3 g n 4 r f	u 0 B 4 8 1	u 4 r g n 3 g n 4 e

0 8 1 f 9 f 1 D u g r 8 r f	u 9 n 8 3 8 3 8 8 r e	u 3 2 g n 4 2 q f u g f 8 9	u 9 4 f v i v 8 3 1

0 p 5 0 8 i 3 f 9	u r 4 i 0 9 3 8 3 8 n 4 u f 1	u r 3 8 n 3 8 n 4 q m r m r m 8 m e	u i n r r B

g 8 3 8 9 8	3 f 5 2 0 i 0 5 u 5 9 2	0 f g n g n 8 3 g n 4 i 4 i 0 n 4 n 1	u 4 g 3 8 i 8 u	

r f i f	5 4 g g p 9 3 n 8 8 0 8 8	5 8 0 8 f 9 8 z 0 8 8 9 r 8	u i f 8 8 8 0 n 8 r p 8	u v 9 f v 8 v i r

u u z u 0 2 0 r 8 f	u u 9 3 8 i 4 n 4 9 3 2	u 8 i i 0 z u 9 r 8 9	u 3 n 4 i u 3 0 8 n B 4 2 8 B f 9	u u 3 r 2 4 e

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