

RENOVATA CYTHARA:

Hoc est

NOVI ET COMMODISSIMI EXERCENDAE CYTHARAE MODI: CONSTANTES

CANTIONIBVS MUSICIS, PASSOMEZO, PADOANIS,

Gaillardis, Allemanicis, & alijs eiusmodi pulchris exemplis:

ad Tabulaturam communem redactis.

QUIBVS ACCESSIT DILVCIDA IN CYTHARAM ISAGOGÆ, QVO SVO MARTE QUILIBET EAM LVDERE DISCAT.

Neuegestalt Cytharbuch.

Darinn vilerlai art Gesång/ Lieder/ Passomezo/ Padoana/
Gaillarde/ Branle vnd Teutsche Tantz/ nach gemainer Tabulatur/ auf
die Teutsch Cythar/ sehr bekömmlich: Samt ainem vnterricht/ wie solche
leichtlich zulernen/ begriffen sind:

Durch Sixt Kargel/ Lautenisten.



GRATIA PRIVILEGIOQVE

Bei Bernhart Jobin zu Strasburg/ Anno M. D. LXXVIII.

NOVET COMMODISSIMI EXER
CENTE CYTHRAE MORA COMITATVS
CAVIGNATVS VISIONE PADOANI
GAVIVS ACCEPIT DIT CYTHRAE
COOL QVO SVO MARIS QVARTO LIGARE PLEAT



IN OMNIBUS REBUS
SICUTI IN OMNIBUS REBUS

Den Edelen vnd Ehrnvesten / Philips Bocklin / vnd
Hans Waldrap Zugmantel von Brummat / baiden Schwä-
gern / meinen Groszgönstigen Jungherrn.

Deile vnd Beste: meine geflissene dinstliche gutwilligkeit / neben
wünschung aller glücklicher wolart / seien E. Besten / von mir iherzeit forständig.
Groszgönstige liebe Jungherrn: Demnach das Menschlich gemüt / welchs inn der
Sel / so ain Aetham GOTTES ist / besteht / vom Schöpfer alles guten also gear-
tet vnd geschaffen / das es nimmer nicht inn jm selbs etwas zusinnen / zutrachten /
zudichten vnd zuerfinden müsig rhuet noch feiret: sondern / als die Philosophi vergleichungs-weis
sagen / wie ain rechtebewichtigt immergängig Drwerck oder automaton sei: so hat man sich
nicht zuverwundern / das inn der herzsüßesten vnd holdseligsten Kunst der Music / so Menschli-
chem / ja Englischem gemüt am anmütigsten / noch täglich Ehr vnd Kunstgeflissene Leut sich fin-
den / die mit sonderem lust inn derselbigen onentlicher vnerschöpflichkeit / baides an vermehrung
vnd besserung der Music dinlichen Instrumenten / vnd auch vilfaltiger Harmoni vnd Stim-
mungsweis / immerdar etwas neues / weiters / bequemlichers / lustigers vnd herlicherers / zusuchen /
nachzugribeln vnd zuergründen sich bemühen: Also das der weis Philosophus vnd Poet Anaxi-
las nicht vnbillich gesagt hat: Musicam perinde atque Lybiam semper quotannis novam
quampiam feram parere.

Gleich wie Africa pringt herfür
Schir jährlich Neue Wunderthir:

Also pringt auch die Music heut
Stäts ewigs Neues für die Leut.

Derwegen vnd diweil solch Musicum studium vnd ernst/ nicht allain wie gehört/ so wol
Menschlichen gemütern/als sinnen anmütig/vnd daruñ ergezlich: Sondern auch sehr ehlich/
rümlich vnd nuzlich ist/so hab ich mich/ on rum zumelden/ nun auch aine merckliche zeit her/ statts
inn vermehrung vnd fortpflanzung solcher Kunst vilerlai vnterwunden/ wie solches etliche mei-
ner Lauten vnd Cytharbücher/ fürnämlich aber die neulich ausgangen Toppel Cythar auswei-
set/verhoffend dadurch zu dem minsten andern zu höherem vnd mehrerem raizung vnd anlaitung
zugeben: Halt mich auch noch/wie jder zeit/klainverliehener gaben/ natürlichen tribs vnd berafs
halben/derselbigen also verpflicht sein/das ich mich iren von schuld wegen annemme. Auch solcher
gestalt/das da der Ehenhast mein liber Freund vnd Pruder Bernhardt Jobin mich vñ edirung
vnd publicirung aines Neuen Cytharbuchs angesprochen/ich jm solches/baides vñ freundschaft/
vnd mäniglichen nuz willen/nicht hab wissen abzuschlagen: Auch mich imsonderhait daruñ des
eh darzu bereden lasen/diweil ich for längest gelegenhait gesucht/ mich mit dedicirung vnd überge-
bung aines neuen Musicwercklins gegen E. B. als besonder Music-ergebene vnd erfarene Jung-
herrn/dankbar vnd ehzerbitig zuerzaigen. So es sich aber eben nun mit disem Neugestalt en Cy-
tharbuch kömmlich schicket/ will ich gleich dasselbige Euer baider Edler Beste/ samtelich als Ge-
schwägern himit inn dinstwilliger naigung offerirt vnd zugeaigenet haben. Bittend es nach E.
V. angebozener/vnd von den Musis vnd der Music angezogener humanitet/ milte vnd freund-
lichkait/inn güte gutwillig aufzunemmen: Hinwider mein gestiffen vermögen E. Ehnveste j-
derzeit antragend vnd versprechend:auch nun vnd allzeit E. E. Götlichem schutz befehlend. Geben
inn Strasburg/ den ersten Septembriis. Anno M. D. LXXV.

E. E. Beste.

Willig-geflissener Diner.

Sijt Rärge/ Lautenist.

INSTRVCTIO PRO TYRONIBVS CYTHAROEDIS.



Vm omnis vocum modulatio in his consistat potissimum: Intentione vocis & eiusdem remissione, & hodiè variè ista à plarisque signentur: scire convenit, in Cythara, Intentionis vocum Limites quatuor Chordis comprehendendi: quod sic intelligas, quòd, quàmvis undecim hic chordas videas, tamen singuli terni pro uno tantum accipiuntur & pulsantur nervo: itaque tres illè nervorum terniones singulos tantum valent nervos, reliqui duo unicum. Nec sufficiebant quatuor istè Chordæ ad omnes vocum differentias exprimendas, nisi quilibet plures haberet differentias. Itaque in manubrio Cytharæ spatia quædam certis distincta intervallis cernuntur, quibus sinistræ manus digiti applicati, pulsante dextra variè fiunt sonorum intentiones & remissiones. Signantur autem hæc spatia in manubrio Cytharæ 17. transversis lineis: At quatuor has Chordas quatuor lineis expressimus, ita ut prima linea seu suprema, primum significet nervum, qui parvis duabus & sono acutissimis exprimitur. Secunda linea secundum denotat nervum, qui rubris chordis tribus à cæteris distinctus esse solet. Tertia vero linea tertium repræsentat nervum, constans duabus parvis & una maiori Chorda, qui vulgò secundus Bassus dicitur. Quarta deniq; linea quartum & ultimum nervum designat, totidemque Chordas ut præcedens comprehendentem, diciturq; usitato nomine primus Bassus. Spatia verò in illo collo notata numeris per ordinem signantur hoc modo. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. Significat igitur tibi numerus spatium, cui digitum sinistræ manus applicare oportet: Linea verò cui numerus inscriptus est, nervum notat, quem dextra manu pulsare oportet, & cui etiam digitus sinistræ manus, in dicto spatio apponi exactè debet. Cum autem duæ, tres, aut plures numeri sibi invicem respondent, ac supra invicem uno ordine collocantur, tum simul duos pluresve nervos pulsare convenit, simulque tot spatijs digitos sinistræ manus applicare, quot

numeri sunt numero: nisi cum litera Θ vel Nullo, ut vocant, ponitur: hoc Θ enim nervū illum pulsandum notat, quem linea, cui inhæret, significat, nullo appposito sinistrae manus digito: Quæ melius intelligentur, si schema manubrij ipsius Cytharæ in Titulo libri inspicias.

Quòd verò attinet ad modum tendendi nervos in Cythara, ut ij ad suam quam habere debent intentionem, intendantur: Sciendum est: in primis minores chordas primi Bassi, ita tendi debere, quantum sine earum læsione fieri potest commodissimè: maior verò nervus ad octavam infra à prædictis parvis distet: proximè deinde sequentes ita concordaveris, si digitum sinistrae manus applies ad 2. spatium in tertio nervo, ac ita attraxeris minores nervos, ut par sit sonis illis, qui à præcedentibus minoribus editur in quarto nervo nullo applicato digito. Maior verò per octavam quoque à minoribus disiungatur, quemadmodum de præcedentibus dictum est. Deinde verò secundum nervum sictendes, ut rursus digito in 4. spatio illius nervi collocato, sonus par fiat tertij nervi sono, maximè verò illi, qui à minoribus editur. Primum denique nervum sic intendes, ut digito in 2. spatio secundi nervi posito, parem reddat sonum secundo nervo. His observatis benè intendes secundum figuram mox infra subiectam.

Kurzer Vnterricht/ das ain jeder von jm selbsts inne die Cythar mag nutz machen.

Domit den anfangenden des Cytharspils ain weg solche von jnen selbsts leichter zulerne gebanet werde: Wollen wir erstlich ain bericht von den Stimmen vnd Saiten/was die inn jrer bezeichnus bedeuten/thun: Darnach wie dieselb zubezihen vnd zurichten anzaigen.

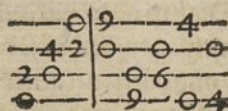
Vnd fürs erst ist zuwissen/ das die überzwerche Bünd / so man die ordenlich nach der forgeschribenen

schribenen Tabulatur greift/die Stimmen geben: vnd dieselben sint mit vir Chorden überzogen: welches also zuverstehn/ das wiewol der Saiten elf/ doch allzeit drei Saiten für ain Chord oder Choz/vnd die zwo obersten Saiten auch für ain Choz zurechnen vnd zuschlagen seyen. Nun aber weren solche vir Chorden nicht genugsam alle Stimmen zugeben/ wa nicht iede derselbigen etlich vil vnterschiedene griffgemärk hette. Derhalben sieht man am Cytharfragen vnterthailte Bünd/ gleichsam Markstein/welche oben die link Hand satt greiffen muß/ damit die recht vnten dieselbige recht schlage: Solcher griffgemerk aber/oder Bünd werden am Kragen 17. verzeichnet: Die vir Chorden haben wir mit vir Linien angedeutet/ also das die erst vnd oberst lini/ die erste Chord be-
deit/welche zwo die rainisten Saiten begreift. Die ander lini zaigt die ander Chord an/die gemain-
lich mit drei roten Saiten pflegt vnterscheiden sein. Die tritt lini stellt den dritten Choz für/ der
zwo klaine vnd ain grose Sait hat/ vnd wird gemainlich der ander Bass genant. Entlich die viert
lini weist den vierten vnd letzten Choz aus/der auch drei Saiten innhält/vnd wird der erst Bass ge-
nant. Die Bünd aber am fragen werden nach ordnungszal also gezeichnet 1. 2. 3. 4. 5. 6. 7. 8. 9.
10. 11. 12. 13. 14. 15. 16. 17. Also zaigt die zal den Bund oder das griffgemärk an/ darauf die finger
der linken Hand wol aufzulegen sint: Die lini aber/ darauf die zal geschriben ist/ bedeit die Sait
oder den Chorden man mit der rechten zuschlagen/vnd mit der linken zugreifen hat. Wann aber
zwo/trei oder meh: zalen zusamen treffen/vnd oben inn ainer ordnung bei ainander gesetzt werden/
so muß man auch zwo oder meh: Saiten schlagen/vnd auf so vil Bünd mit den fingern der linken
als vil zal sint greifen/on wann ain $\emptyset$ oder Nullen steht: allsdan mus man solche Sait/ welche die
lini/ darauf das $\emptyset$ steht/bedeit/ ledig on ain grif schlagen.

Welches alles besser zumerken/ besch man nur den fürgemalten fragen fornen auf disem
Cytharbuch.

Fürs ander das Cytharbezihen/bestimmen vnd richten belangend/ ist zuwissen/ das für ab

Item die klainere Saiten des ersten Bass/das ist/des vürten vnd letzten Chors/ersilich also anzuzihen
 sint/so vil sie on schaden kömmlich leiden mögen/die gröser Sait aber bei disen zwo klainen soll bei
 ainer octaf niderer als die berürte raine stehn. Darnach sint die folgende also zustimmen: wann
 man mit ain finger der linken Hand den Bund 2. auf dem dritten Chor greift/ vnd die klainen
 Saiten also anzihet/ das sie eben gleich thönen vnd lauten den vorig schon gerichtten zwo klainen/
 wann man gar kein finger zu dem vürten Chor zugreiffen thut: Die gröser Sait aber dabei soll
 auch bei ainer octaf von den klainen stehn/wie von den vorigen gesagt ist. Nachgehends ist der an-
 der Chor also zurichten/ das man widerum den finger auf den Bund 4. desselbigen Chors setze/
 vnd den thon gleich richte dem thon des dritten Chors/ fürnämlich aber dem thon/ den die klainere
 geben. Fürs lezt soll man den ersten Chor also stimmen/ das man den finger auf das 2. des an-
 dern Chors applicire/ vnd die zwo Saiten also lang aufzih/ bis sie dem gegriffenen andern Chor
 gleich stimme. Wa dis also gehalten wird/ ist die Cytthar just gerichtet/ nach der Figur die gleich
 allhie vnten an gesetzt siehet.



F F F FF F F FF F F F F F F F F
 5 4 4 4 3 2 3 2 0 2 0 2 0 2 3 2 2 3 4 5 5 5 4 5 5 4 3 5 4 5 4 3 4 5 9 9 9 7 5 4 3 3
 0 3 3 3 0 1 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 4 3 3 0 0 0 0 3 7 7 7 6 3 3 0 0
 3 4 4 4 0 2 0 0 2 0 0 0 0 0 0 0 2 0 4 3 3 3 4 3 4 4 0 0 0 3 9 9 9 9 3 4 3 2
 4 0 0 0 2 0 3 0 0 0 0 0 0 0 0 0 2 0 4 4 4 3 4 3 0 0 0 0 4 0 4 3 3 0 0

Handwritten musical notation on a five-line staff. The notation includes a vertical line at the beginning, followed by a series of notes and rests. The notes are marked with '3', '2', and '0' on the lines. The staff is labeled '3-2-0-2' at the bottom left.

A

2.
Oye saman.



3.
Quandie
cogneu.

Handwritten musical notation on a single staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) above the staff and a series of numbers (5, 4, 3, 2, 1, 0) below the staff, likely representing a sequence of notes or rests. The notation is organized into measures by vertical bar lines.

5 5 5 4 4 3 2 2 3 3 4 4 5 5 4 3 3 3 2 3 2 3 3 2 3 4 5 5 4 4 3 2 5
 3 3 3 3 3 0 0 0 0 0 3 3 3 3 3 0 2 0 0 0 0 0 0 3 3 3 3 3 0 0 3
 3 3 3 4 4 3 4 3 2 2 3 3 4 4 3 3 4 0 0 2 0 2 3 4 3 2 3 4 3 3 4 4 3 2 3
 4 4 4 3 3 4 4 0 0 4 4 0 0 4 4 3 2 3 0 2 0 4 4 0 4 3 4 4 3 3 4 0 4

5 5 4 3 3 2 0 3 2 3 5 5 5 4 3 3 2 0 3 2 3 2 0 2 3 2 3 2 0 3
 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0
 3 3 4 3 2 2 0 3 3 3 4 3 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 4 4 3 4 0 0 2 4 4 4 3 4 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4.
En esperāce
i'endure.

Handwritten musical notation on five staves, featuring rhythmic symbols (vertical lines and flags) and numerical sequences (e.g., 3 3 0 2 3 0 2 0 2 3, 2 0 2 3 2 3 4 4 4 5 4 3 2 0 2 3 0 2 3, 2 2 3 4 5 5, 0 0 0 0 3 3 3, 2 2 2 0 4 3 3, 0 0 0 2 0 4 3, 2 2 0 2 0 4 4, 3 3 2 2 3 4 5 3 4 5 4 3 3 2 0 3 2 3 2 0 2 3 2 0, 3 2 3 3 2 2 3 2 3 4 3 4 5 3 4, 0 0 0 0 0 3 3, 3 1 0, 0 0 0 0 0 0 0, 3 3, 0 2 2 0 4 3, 4 0 2, 0 2 0 0 2 2 0, 4 3, 2 2 0 2 0 4, 3 3 0, 2 3 2 0 2 0 2 0 0 2, 0 4, 3 1 0, 4 0 2, 3 3 0, 2).

Je ne veux plus.



16.      

Par bien
servir.

3 3 3 | 3 3 4 4 | 5 5 4 3 3 3 2 0 3 2 0 2 | 3 2 0 | 3 3 | 2 0 1 3 0

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

2 2 2 | 3 3 0 0 | 4 4 3 | 3 0 2 | 2 | 3 2 0 2 | 3

1 3 | 4 | 5 4 3 4 | 5 4 5 4 3 4 | 3 3 | 3 2 0 3 2 3 2 0 2 | 3 4 4 4 4 3 1 1 3 4 1 5

3 3 4 5 3 4 5 3 | 3 | 3 | 1 1 0 | 0 3 3 3 3 0 0 0 3 0 0

4 | 3 | 3 | 3 0 2 | 0 2 2 2 4 3 2 2 3 4 2 3

0 | 4 | 4 | 3 0 | 2 4 4 4 0 0 0 4 0 4

5 4 3 5 4 3 4 | 5 4 3 4 5 4 3 | 3 | 2 0 2 3 4 3 2 0 | 2 3 2 0 2 3 5 | 3

0 2 2 | 3 3 | 0 0 | 0 | 0 2 3 4 3 2 0 | 2 3 2 0 2 3 5 | 3

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

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

5 4 | 2 0 2 3 2 2 2 | 2 2 2 6 4 6 7 6 4 6 | 7 7 6 4 3 2 0 | 3 2 0 3 2 3 2 0 2 | 3 2 2 2 2 2

3 3 4 0 | 0 7 7 0 7 0 7 4 | 4 | 4 | 0 | 0 7 7 0 7 0

3 4 4 2 | 0 0 0 6 0 6 0 6 | 6 | 4 | 2 | 0 0 0 6 0 6

4 3 7 0 | 2 | 8 8 4 | 4 | 6 | 0 | 2 8 8

9 6 4 6 7 6 4 6 | 7 | 7 | 2 | 2 | 6 |

7 4 | 4 | 4 | 4 | 6 | 6 | 4 |

0 6 | 6 | 4 6 4 3 6 | 6 | 0 |

4 | 4 | 6 | 6 | 8 9 8 | 4 |

1 1 1 1 1 1 1 1 1 1 1 1
 — 6 7 6 | 4 3 2 0 2 0 2 3 | 2 6 7 6 4 3 | 2 3 3 2 3 2 0 — | 3 6 7 6 7 6 4
 — 4 4 4 | 3 2 0 — — — — — | 0 4 4 4 3 0 2 0 — 0 — 0 — | 0 4 4 — 4 —
 — 6 4 6 | 4 0 2 — — — — — | 2 6 4 6 4 0 2 0 2 — 0 — — — | 0 6 4 — 6 —
 — 4 6 4 | 0 2 0 — — — — — | 0 4 6 4 0 2 0 2 0 — 2 — — 3 2 0 | 2 4 6 — 4 —

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical strokes with flags) and numbers (1-4) placed above and below the lines. The symbols are arranged in groups, with some groups having a flag above them. The numbers are placed in a way that suggests a sequence of notes or rests. The notation is written in a cursive, handwritten style.

3-2-0-2

8.
Est il possible.

9.
Puisqu'une
mort.

Susan vng iour.



Handwritten musical notation on four staves. The notation includes various rhythmic symbols (vertical strokes with flags) and numerical sequences (e.g., 2 3 4 3 4 5 3 4 5 4 3 5 4 3 4 5 4 3 2 0 2 5 5 4 3 4 3 2 3 4 3 2 0 3 2 0 3 2 3). The staves are numbered 1, 2, 3, and 4.

II.
Demešanui.

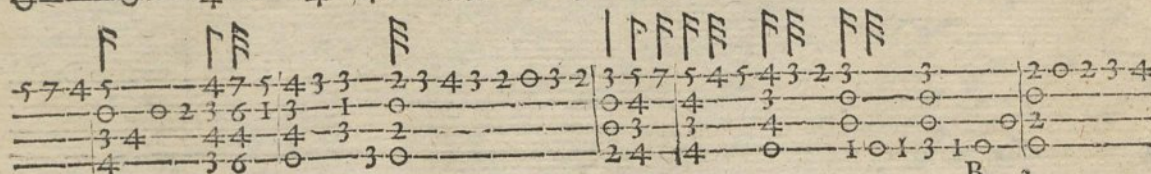
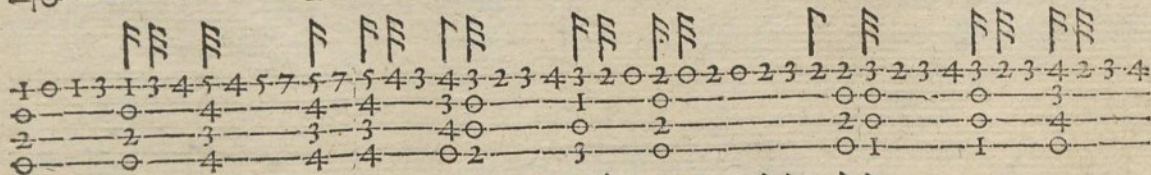
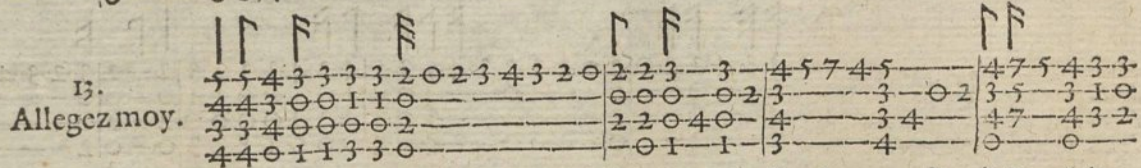
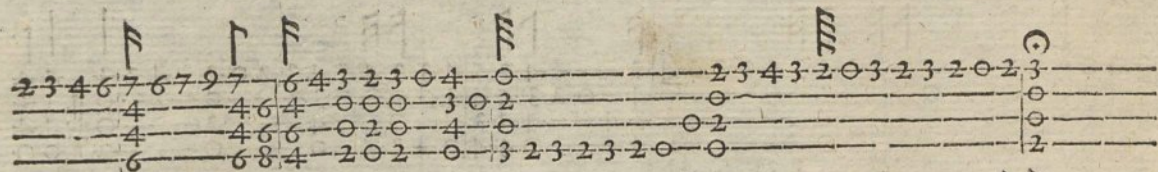
Handwritten musical notation on four staves, labeled II. Demešanui. The notation includes various rhythmic symbols (vertical strokes with flags) and numerical sequences (e.g., 6 6 4 6 7 6 3 4 6 7 4 6 7 4 6 4 6 7 6 4 6 4 6 7 6 6 4 2 3 3 2 0 2 0 2 3 4 4 4 2 3 4 4 4 6 4 6 4 4 4 3 0 0 2 0 6 6 4 2 0 0 2 4 4 0 0 2 3 0). The staves are numbered 1, 2, 3, and 4.

Handwritten musical notation on a single staff, featuring various rhythmic values (e.g., 6, 7, 4, 3, 2, 0, 1) and accidentals (sharps, flats, naturals) above the notes. The notation is written in a historical style, possibly from a 16th-century manuscript.



12.
l'ay bien
mal.

The musical score is written on four staves (two treble and two bass). It begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily in the treble part, with the bass part providing harmonic support. The score is divided into measures by vertical bar lines. Above the staves, there are various musical ornaments, including stylized 'F' and 'P' symbols, and other decorative flourishes. The lyrics '12.', 'l'ay bien', and 'mal.' are written below the first staff. The notation includes notes, rests, and other musical symbols typical of 18th-century manuscript notation.



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., 3, 2, 0, 2, 3, 2, 0, 0, 2, 3, 4, 3, 2, 0, 2, 3, 4) and rests, with some notes marked by vertical strokes and others by circles. The notation is written in a cursive, handwritten style.

F F | F F F F F F F F | F F F F | F F
 3-2 3-4 | 5-5 5-4 5-7 5-3 4-3 4-3 2-0 | 2-0 2-3 2-3 4-5 3-5 | 4-2 4-3 3-3 3-3 | 2-2 3-2 3-4
 — 0 — 4 — 4 — 4 — 3 — 0 — | 0 — 0 — 4 — 4 | 3 — 0 — 0 — 1 — 1 — | 0 — 0 —
 — 0 — 3 — 3 — 3 — 3 — 4 — 0 — | 2 — 2 — 3 — 0 — 3 — 0 — 4 — 2 — 0 — 0 —
 — 2 — 4 — 4 — 4 — 4 — 0 — 2 — | 0 — 0 — 4 — 4 — 0 — 0 — 1 — 1 — 3 — 3 — | 0 — 0 — 2 — —

[illegible]

14.

Dames qui an
plaissant son.

The musical score is written on five systems, each with four staves. The notation includes various rhythmic symbols (vertical strokes, beams) and numerical figures (e.g., 3, 4, 2, 0, 2, 3, 2, 3, 4, 5, 4, 3, 2, 3, 2, 0, 3, 2, 3, 2, 0, 2, 3, 4, 3, 2). The figures are placed on the staves, often with horizontal lines above or below them, indicating specific rhythmic values or fingerings. The notation is a form of early musical shorthand, possibly for a lute or similar instrument.

Handwritten musical notation on a five-line staff. The notation includes various symbols above the staff (possibly notes or ornaments) and numbers below the staff (possibly figured bass or tablature). The numbers are: 3 5 5 7 9, 4 4 4 3, 9 8, 1 1, 9, 3 0 3 2, 6 6 4 7 7, 6 4, 6 6, 0 3, 2 0 2, 4, 4, 6 4 4 3, 1, 2, 4, 4, 6, 8.

Handwritten musical notation on a single staff, featuring various rhythmic values (e.g., 4, 5, 5, 4, 3, 2, 0, 2, 3, 5, 5, 7, 9, 9, 3, 0, 3, 4, 2, 0, 2, 3, 0, 6, 6, 4, 7, 7, 6, 4) and accidentals (sharps, naturals, and a double sharp). The notation is written in a historical style, possibly from a manuscript.

[illegible][illegible]

$\mathbb{F}$ $\mathbb{F}\mathbb{F}$ $\mathbb{C}$
 $4\ 3\ 3\ 2\ 3\ 0\ 5$ | $4\ 3\ 3\ 2\ 3$ | 3
 $3\ 0\ 0$ | $0\ 4\ 3$ | $3\ 0\ 0\ 0\ 0\ 0\ 1\ 1\ 0$
 $4\ 0\ 2$ | $0\ 4\ 3$ | $4\ 0\ 2\ 0\ 0\ 0\ 0\ 0\ 0\ 0$
 $0\ 1\ 0$ | $2\ 3\ 4$ | $0\ 1\ 0\ 0\ 1\ 1\ 3\ 3\ 2$

16.

Bonjour mon
cœur.

6 7 7 6 7 9 7 6 4 6 | 7 9 12 | 12 9 8 9 8 9 8 6 8 9 | 6 4 6 7 |
 4 3 4 | 4 | 4 8 9 9 | 8 9 6 | 6 | 4 2 4 6 |
 4 4 4 | 4 | 4 8 9 9 | 12 9 8 | 6 | 2 9 |
 4 0 6 | 4 | 6 9 9 12 | 12 | 0 0 | 8 | 4 3 4 |

7 6 4 6 | 9 9 9 8 9 12 | 12 8 8 9 12 9 | 8 | 9 6 6 4 4 | 0 0 4 7 6 4 6 | 7 7 7 9 7 6 7 4 4 |
 4 4 0 4 | 0 0 0 6 8 9 9 8 6 6 | 0 9 0 7 | 6 | 0 4 4 2 3 | 2 2 2 6 4 | 4 3 | 7 3 4 4 0 0 |
 4 0 6 0 | 9 9 9 8 0 12 | 12 8 8 9 8 9 6 | 8 | 9 0 0 2 2 | 1 1 2 9 0 | 4 4 | 9 4 0 4 6 | 6 |
 6 4 8 4 | 0 0 0 0 9 9 9 0 0 | 0 12 9 | 0 | 0 4 4 3 4 | 2 2 3 0 4 | 6 0 | 0 4 6 8 | 8 |

5 5 8 | 4 | 7 1 1 | 7 6 | 9 12 12 12 12 9 | 9 | 12 12 12 9 8 | 9 9 12 | 4 | 6 | 7 | 7 |
 4 4 6 0 | 4 3 | 4 | 4 | 8 9 9 9 | 0 8 6 | 8 | 9 | 9 9 8 6 | 0 0 9 9 0 | 4 | 3 4 | 3 4 |
 0 0 8 6 | 4 2 | 4 | 0 | 0 12 12 | 9 0 6 | 0 | 9 | 9 0 8 8 | 9 9 8 | 6 6 0 | 4 6 4 | 4 |
 4 4 0 8 | 6 3 | 6 | 4 9 | 0 | 0 9 | 8 9 | 12 12 9 9 0 | 0 0 9 | 8 | 4 4 | 6 | 6 | 6 |

1 2 | 7 6 4 6 7 9 7 6 4 6 |
 8 6 4 3 0 7 | 3 4 0 | 4 |
 6 8 | 2 9 | 4 0 6 | 0 |
 0 3 | 0 4 8 | 4 |

17.
Ne pense plus.

Handwritten musical score for a piece titled "17. Ne pense plus." The score is written on multiple staves, featuring various musical notations including clefs, notes, rests, and fingerings. The notation is characteristic of early printed music, possibly from a lute or keyboard manuscript.

The score is organized into several systems, each beginning with a key signature or time signature symbol (e.g., F , C , G). The notation includes various note values (e.g., 3 , 4 , 5 , 6 , 7 , 8 , 9 , 10) and rests, indicating a complex rhythmic structure. The piece concludes with a final cadence marked by a C symbol.

18.

Entre vos gen-
tils galans.

19.
La Pastorella
mia.

19. La Pastorella mia.

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

2. 3 2 0 2 3 0 2 3 0 2 3 4 2 3 4 5 4 3 5 4 5 7 5 5 4 3 4 5 5 4 4 3 3 4 6 4
 3. 0 0 3 0 0 0 0 0 0 0 0 0 3 2 0 0 0 0 4 0 2 3 3 0 4 3 3 0 0 3
 4. 2 2 0 0 0 0 4 0 3 0 4 3 4 3 4 0 0 0 4 4 0 0 2 0 0 0 0 0 0 0 0 0

3. 2 0 2 3 0 2 3 5 4 3 4 3 2 0 2 3 4 3 2 0 2 5 4 4 3 2 3 4 3 2 0 2 3
 4. 0 0 4 3 0 0 0 0 0 0 0 0 0 4 3 0 0 0 0 0 4 3 0 0 0 0 0 0 0 0 0 0

2. 0 2 3 4 5 4 5 7 5 4 3 4 5 4 5 5 5 3 0 2 3 0 2 3 4 5 5 4 5 4 5 4 5 5 5 4 4 4 4
 3. 4 4 3 3 4 4 4 0 3 4 4 3 3 4 4 3 3 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4. 4 4 4 0 4 4 2 0 4 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4

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



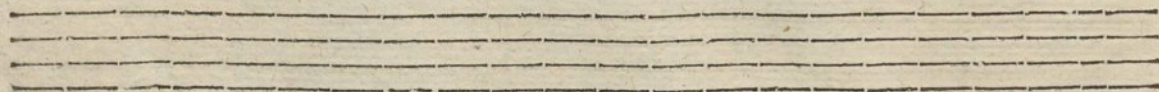
20.
Enfutil
oncques.

System 2: Four staves of music. The first staff has a circled '3' at the end. The notation includes various rhythmic values and lute tablature symbols.

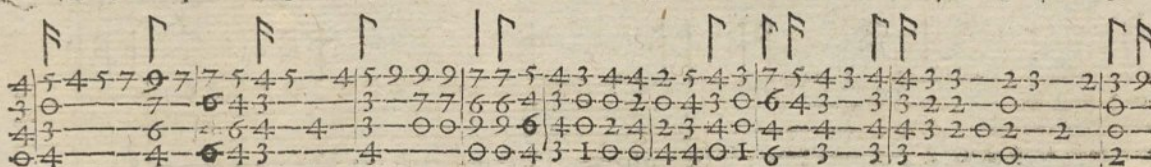
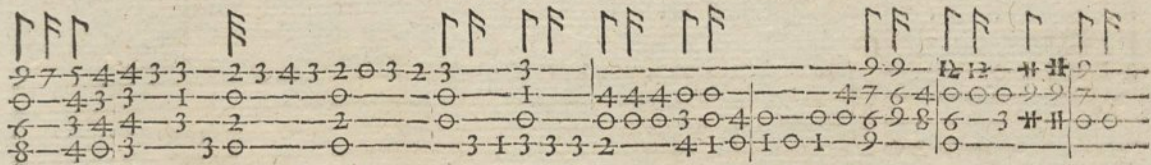
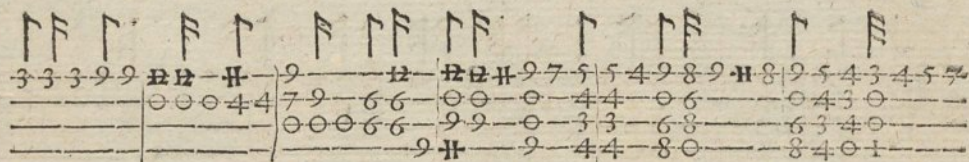
System 3: Four staves of music. The notation includes various rhythmic values and lute tablature symbols.

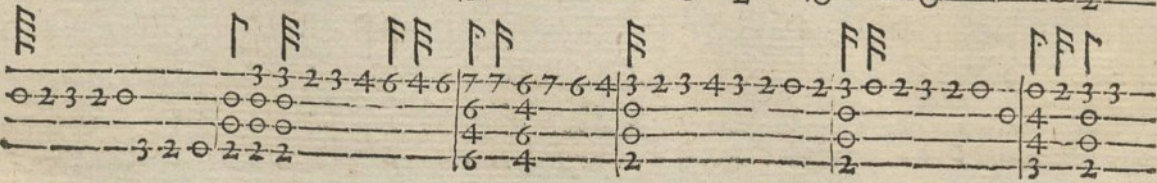
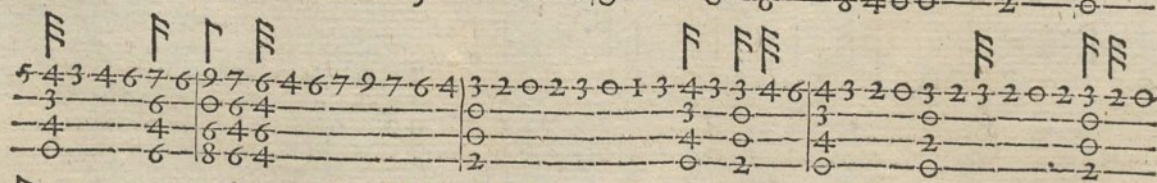
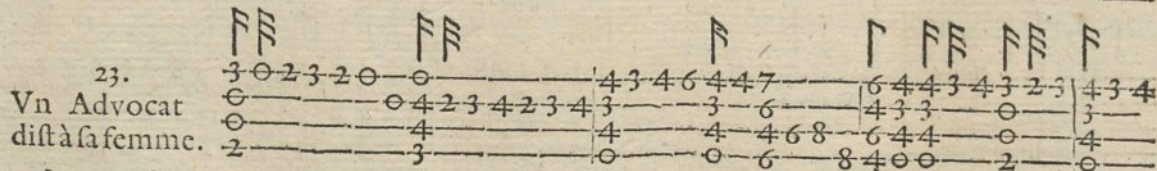
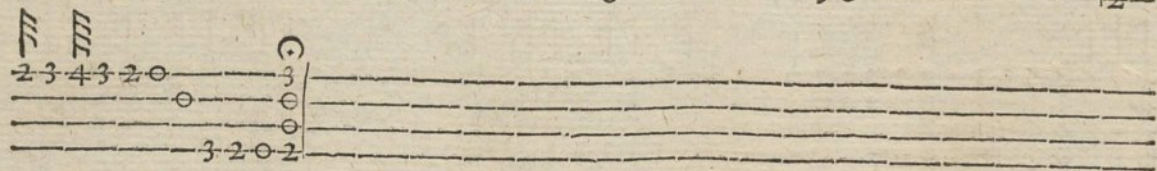
System 4: Four staves of music. The notation includes various rhythmic values and lute tablature symbols.

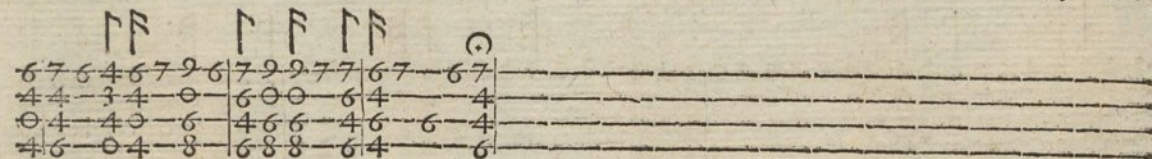
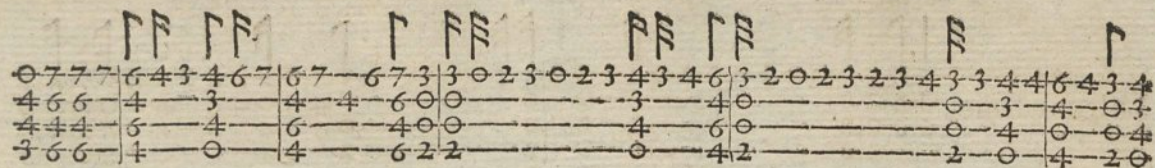
J'ay trop ayme.



22.
Cemois de
may.







24.
La Jeune dame.

The musical score for 'La Jeune dame' is written on five systems of four staves each. The notation includes various rhythmic values (e.g., 3, 2, 0, 4, 3, 2, 0, 2, 3, 3, 2, 3, 2, 0) and accidentals (sharps, naturals). The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues the melody. The third system introduces a new section with a different key signature (one flat, Bb). The fourth system continues the melody. The fifth system concludes the piece with a final cadence.

25.

Le cœur l'esprit.

The musical score is written on multiple systems of staves. Each system typically consists of three staves. The notation includes rhythmic symbols (vertical strokes with flags) and numbers (2, 3, 4, 5, 6, 7) placed above or below the staves. Some numbers are enclosed in circles. The score is divided into measures by vertical bar lines. The notation is characteristic of early modern lute tablature or a similar rhythmic notation system.

System 1:

- Staff 1: 2 2 0 2 3 2 0 2 | 3 4 5 4 3 2 0 2 0 2 3 4 2 3 4 5 5 — | 4 3 4 5 4 4
- Staff 2: 0 0 — — — — — | 0 — — — — — | 0 0 0 2 3 — | 3 3
- Staff 3: 2 2 — — — — — | 0 — — — — — | 3 3 4 — | 4 4

System 2:

- Staff 1: 5 4 3 3 | 3 2 0 3 2 3 — — — — — | 3 6 6 — 4 6 — 4 6 7 6 4 3 | 2 0 2 3 3 2 0 3 2 3 2 0 2 3 2
- Staff 2: 3 3 1 1 0 — — — — — | 0 — — — — — | 0 4 4 4 — 4 — — — — — | 4 4 3 0 0 — 2 0 — — — — — | 0 — — — — —
- Staff 3: 0 4 3 0 2 — — — — — | 2 0 — — — — — | 0 6 6 — — — — — | 4 6 4 0 2 — — — — — | 0 2 — — — — — | 0 — — — — —

System 3:

- Staff 1: 0 — — — — — | 3 2 2 3 | 4 5 4 3 — — — — — | 2 0 2 3 2 0 2 3 4 5 | 4 3 4 3 2 3 2 3 | 4 3 3 2 3 4
- Staff 2: 0 — — — — — | 0 0 0 0 3 — — — — — | 0 — — — — — | 0 — — — — — | 4 3 — — — — — | 0 — — — — — | 3 — — — — —
- Staff 3: 0 — — — — — | 2 2 0 4 — — — — — | 0 — — — — — | 2 — — — — — | 2 — — — — — | 3 4 — — — — — | 0 — — — — —

System 4:

- Staff 1: 3 2 0 2 | 0 0 2 0 — — — — — | 1 0 1 3 1 0 — — — — — | 0 — — — — — | 0 — — — — — | 4 0 — — — — — | 2 — — — — — | 0 — — — — —

System 5:

- Staff 1: 3 2 0 3 2 | 3 2 0 — — — — — | 3 — — — — —
- Staff 2: 0 — — — — — | 0 — — — — — | 0 — — — — —
- Staff 3: 2 — — — — — | 0 — — — — — | 0 — — — — —

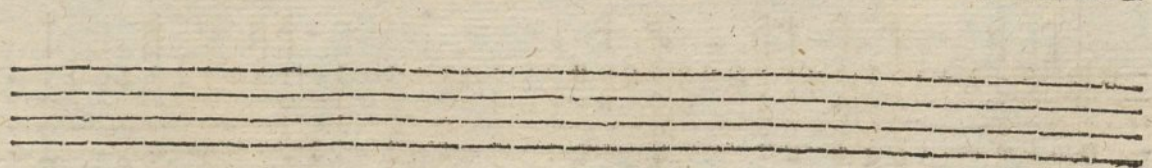
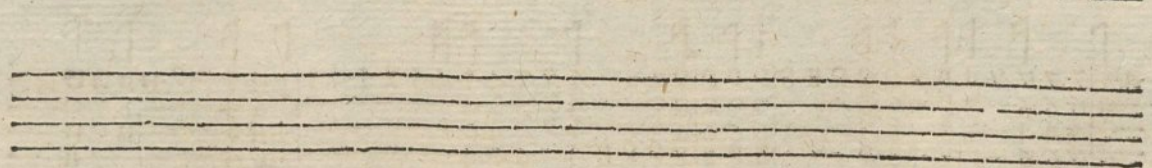
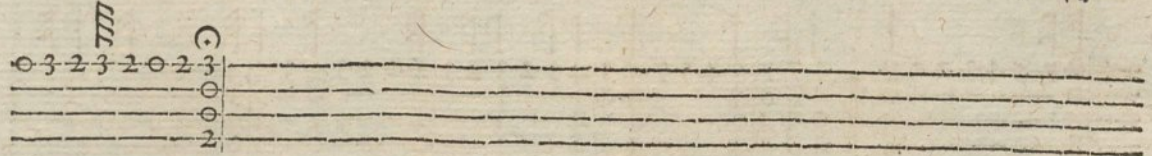
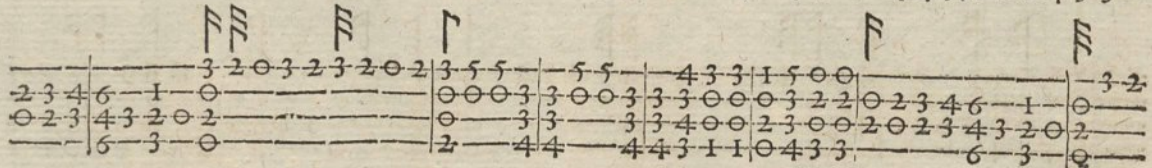
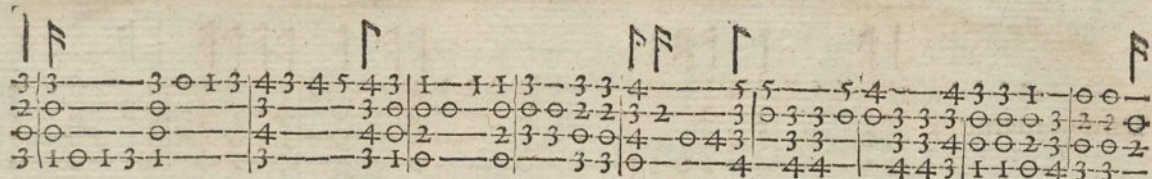
26.
C'est a grand
tort.

The musical score is organized into six systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are sequences of numbers (1, 2, 3, 4, 5) and circles (0), which appear to be a form of figured bass or a specific notation system used in the manuscript. The piece is titled '26. C'est a grand tort.'

27.

27.
Or combien est.

The musical score for 'Or combien est.' consists of a single melodic line. It begins with a multi-measure rest of 2 measures, followed by a series of notes: a half note, a quarter note, an eighth note, and a sixteenth note. The score continues with various note values and rests, including a multi-measure rest of 2 measures at the end.



28.
Doulce memoire.

Handwritten musical notation for a piece titled "Doulce memoire." The notation is arranged in five systems, each consisting of a single staff with a treble clef and a key signature of one sharp (F#). The notation is written in a historical style, using numbers 1-7 for notes and 0 for rests, with various accidentals and ligatures. The piece is in common time (C).

The notation is as follows:

System 1:

5 5 4 5 7 5 4 3 | 2 0 2 3 2 0 2 3 | 5 7 9 5 4 8 9

System 2:

6 8 | 9 5 5 5 7 7 | 4 4 5 4 5 7 5 4 | 4 3 4 3 4 5 4 | 9 9 9 9 | 9 7 9 11 9 9 | 3 9

System 3:

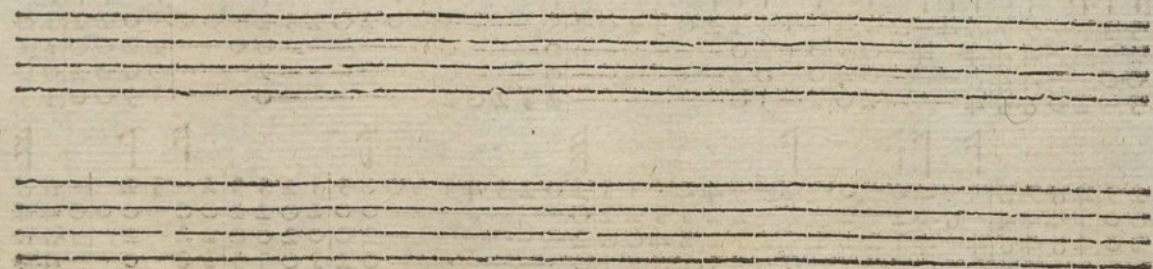
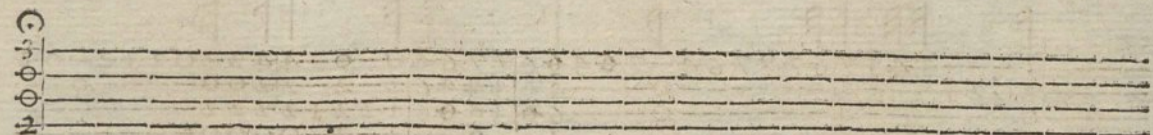
8 | 9 7 6 4 3 2 0 9 | 5 7 7 5 4 5 7 5 5 4 3 2 3 2 3 | 2 0 2 3 2 3 4 4 | 4 3

System 4:

4 5 | 7 7 7 9 11 11 9 9 8 9 11 8 | 9 9 9 9 | 5 9 7 4 5 4 5 7 5 4 3 | 4 5 7 9 11 11 11 11 11 14

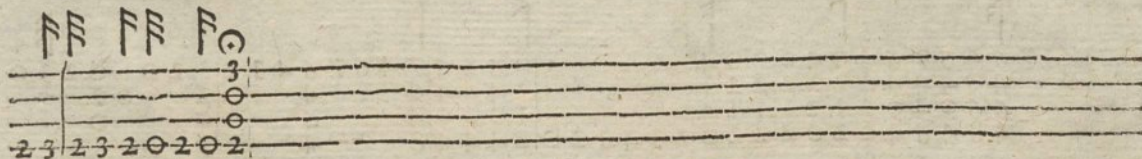
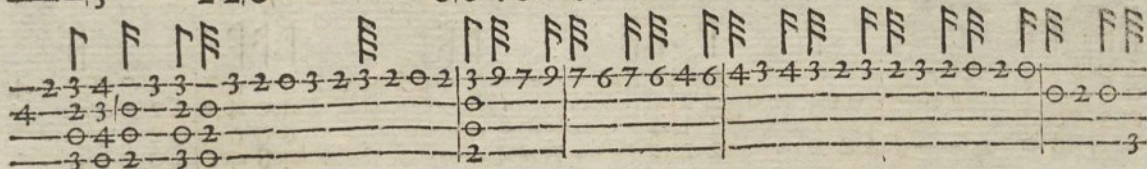
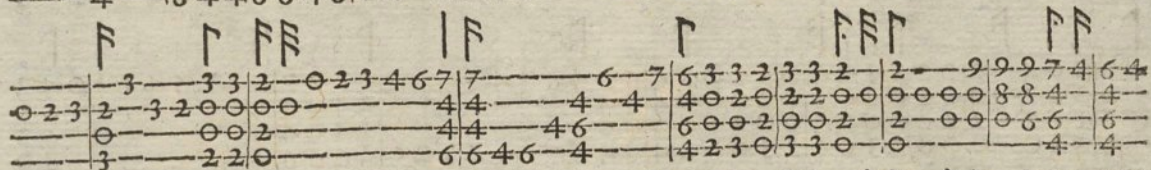
System 5:

13 14 | 3 | 4 3 4 5 7 7 | 5 4 9 8 9 9 8 9 11 11 9 7 | 5 4 3 2 0 3 | 3 2 0 3 2 3 2 0 2 3



FF FF IF F F IF F
 3 — — — 3 — | 3 — 2 7 | 7 6 4 6 6 | 7 7 6 4 | 0 — 0 — 4 4 2 2 0 2 7
 0 — — — 0 — | 2 0 2 — 4 0 — | 4 4 4 4 6 6 | 2 — 2 — 2 2 0 0 — —
 0 — — — 0 — | 4 0 — — — 6 6 4 4 6 6 | 1 2 2 1 2 2 2 2 — —
 2 0 2 0 2 3 2 0 2 | 3 — — — — 4 4 6 6 4 4 | 2 — 2 — 0 0 0 0 — —

[illegible][illegible]



30.
Sepurti
guardo.

F FF | FFF FFF FF FF FFF F | F
 0 2 3 4 4 6 4 | 6 0 2 0 2 | 3 6 4 6 7 6 4 | 2 3 3 2 4 | 0 4 6 4 | 0 7 4 4 4 4 4 | 0 6
 — 0 0 4 0 4 4 0 | 0 4 0 4 4 4 0 | 0 2 2 0 0 2 | 2 4 2 2 4 2 2 4 3 3 3 3 | 2 4
 — 6 6 0 6 0 4 2 | 0 0 6 0 4 6 6 | 2 0 0 2 6 1 2 0 2 1 4 4 4 4 2 | 1 0
 — 8 8 4 8 4 3 0 | 2 4 8 4 6 4 8 | 0 2 3 4 8 2 3 4 3 2 6 0 0 0 4 3 2 0 2 4

F FF FF FF F FF ☉
 4 4 | 0 0 2 0 2 3 3 2 0 2 | 0 0 | 3
 3 3 | 2 4 0 | 0 0 | 2 0 | 2 0 2 | 0
 4 6 | 0 4 2 | 0 0 | 0 | 0 0 0 | 0
 0 0 | 2 3 0 | 2 2 | 2 | 2 3 2 3 2 3 4 3 2 0 2 |

31.
Emelevai.

ff	ff		f	f	ff		f	ff		ff
3 3 4 5 5 5	5 5 5 5 4 4	4 4 4 3 0 2	3 0 2 3	2 3 3 2 3 2 0		3 3 4				
0 0 3 3 3 3	3 3 3 3 3 3	3 3 3 0		0 2 0	0	0 0 3				
0 0 4 3 3 3	3 3 3 3 4 4	4 4 4 0		2 0 2	0	0 0 4				
2 2 0 4 4 4	4 4 4 4 0 0	0 0 0 2		0 3 0	2	3 2 0 2 2 0				

ff		f	f		f	ff	ff	ff		ff
5 5 5 5 5 5	4 4 4 4 3 2	0 2 3 0 2 3	2 3 3 2 3 2 0	2 3	3 3 3 2 3 3 3 3 3 3 2					
3 3 3 3 3 3	3 3 3 0		0 2 0	0	0 1 1 1 0 0 0 0 0 1 1 1 0					
3 3 3 3 3 3	4 4 4 4 0		2 0 2	0	0 0 0 2 0 0 0 0 0 0 2					
4 4 4 4 4 3	3 3 3 2		0 3 0	2	2 3 3 3 0 2 2 2 2 3 3 3 0					

ff		ff		f	ff		ff	f	ff	f	ff	f
3	3	3 3 3 2 3 3 3 3	3 3 3 2 3	6 4 6 7 6 4	4 9	9 8 6 9 8 6 8 9 9 7	6 4 6 7 6 4 6 7					
0	0	1 1 1 0 0 0 0 0	1 1 1 0 0 4	4 0 6 6		6 6	4	4	4			
0	0	0 0 0 2 0 0 0 0	0 0 0 2 0 6	6 6 8		6 6	6	6	4			
2	2	3 3 3 0 2 2 2 2	3 3 3 0 2 4	8 8 0		8 8	4	4	6			

f		ff	f		f		ff	ff	ff	ff	ff
7 6 4 3 3 2 3	6 4 6 7 6 7 6 4	4 9	9 8 6 9 8 9 8 6 8 9	6 6 6 7 7 6 4 3 3 2 3	3 3						
4 4 3 2 0	0 4	4 0 6 6		6 4 4 4 4 4 3 2 0	0 0 1						
4 6 4 0 2	0 6	6 6 8		6 0 0 0 4 4 6 4 0 2	0 0 0						
6 4 0 2 0	2 4	8 8 0		8 4 4 4 6 6 4 0 2 0	2 2 3						

ff
ff
ff
ff
ff

3 3 2 3 3 3 3	3 3 3 2 3	3 3 3 2 3 3 3 3	3 3 3 2 3	5	4 3 3 2 0 3 2 3 2 0 2 3	5
1 1 0 0 0 0 0	1 1 1 0 0	0 1 1 1 0 0 0 0 0	1 1 1 0 0	3	3 0 0	0 3
0 0 2 0 0 0 0	0 0 0 2 0	0 0 0 0 2 0 0 0 0	0 0 0 2 0	3	4 0 2	0 3
3 3 0 2 2 2 2	3 3 3 0 2	2 3 3 3 0 2 2 2 2	3 3 3 0 2	4	0 2 0	2 4

f ff f f
ff
ff
ff
ff

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

32.
Madona mia
pieta.

Handwritten musical notation on a single page, featuring a series of staves with rhythmic notation (vertical strokes) and numerical notation (numbers 0-9). The notation is organized into several systems, each corresponding to a line of music. The first system includes the title "32. Madona mia pieta." and a series of rhythmic notation above the first staff. The subsequent systems continue the musical notation, with some staves showing numerical notation (e.g., 3 2 0 2 3 2 0, 4 3 4 3 2 0 2). The notation is written in a style characteristic of early printed music, with some staves showing a combination of rhythmic and numerical notation.

The notation is organized into several systems, each corresponding to a line of music. The first system includes the title "32. Madona mia pieta." and a series of rhythmic notation above the first staff. The subsequent systems continue the musical notation, with some staves showing numerical notation (e.g., 3 2 0 2 3 2 0, 4 3 4 3 2 0 2). The notation is written in a style characteristic of early printed music, with some staves showing a combination of rhythmic and numerical notation.

33.
La Cortesia.

34.
Sto core mio.

Handwritten musical notation for a piece titled "34. Sto core mio." The notation is written on a single staff with a treble clef. The music is in a 2/4 time signature, indicated by the "2" and "4" in the bottom right of the first measure. The notation consists of a series of notes and rests, with some notes beamed together. The notes are written in a stylized, handwritten font. The rests are indicated by horizontal lines. The piece ends with a double bar line.

The notation is as follows:

Handwritten musical notation for a piece titled "34. Sto core mio." The notation is written on a single staff with a treble clef. The music is in a 2/4 time signature, indicated by the "2" and "4" in the bottom right of the first measure. The notation consists of a series of notes and rests, with some notes beamed together. The notes are written in a stylized, handwritten font. The rests are indicated by horizontal lines. The piece ends with a double bar line.

35.
Mia mariando al
Marco.

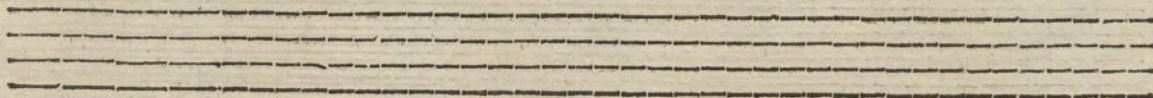
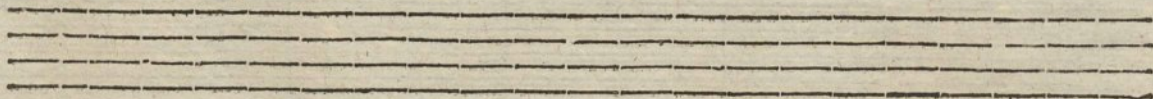
Handwritten musical notation for a piece titled "Mia mariando al Marco." The notation is written on four staves, with rhythmic values (3, 2, 1, 0) and accidentals (sharps, flats) indicating the melody and harmony. The notation is written in a style characteristic of early printed music.

The first system of notation consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a common time signature (C). The notation is written in a style characteristic of early printed music.

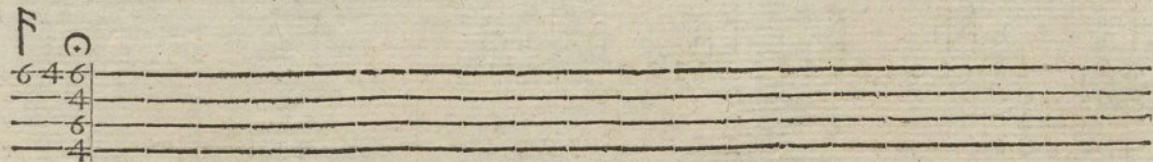
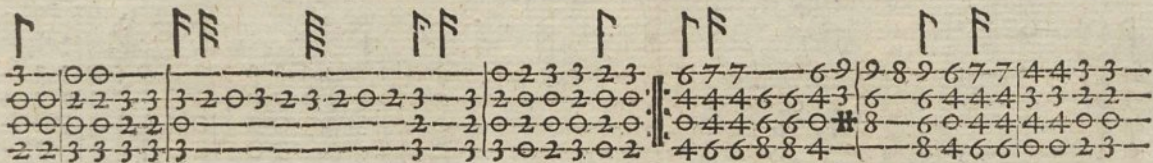
The second system of notation consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a common time signature (C). The notation is written in a style characteristic of early printed music.

The third system of notation consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a common time signature (C). The notation is written in a style characteristic of early printed music.

36.
Levecchie per
invidia.



Sia fia mala detta.



38.

ǀ ǂ ǃ Ǆ
 4 3 0 3 3 2 3 2 2 2 9 9 6 6 7 6 4 3 | 3 2 0 3 2 3 2 0 2 3 4 | 5 5 4 3 3 3 2 | 3 4 5 5 4 3 3 —
 3 0 2 — 0 — 0 0 0 6 6 4 4 4 4 3 2 | 0 — — — — — 0 3 | 3 3 3 1 1 0 — | 0 3 3 3 3 1 1 —
 4 0 0 — 2 — 0 2 2 6 6 6 6 4 6 4 0 | 2 — — — — — 0 4 | 3 3 4 3 0 2 — | 0 4 3 3 4 3 0 —
 0 2 3 — 0 — 2 0 0 8 8 — 6 4 0 2 | 0 — — — — — 2 0 | 4 4 0 — 3 0 — | 2 0 4 4 — — 3 —

| ♯ ♯ ♭ ♯ ♯ ♯ ♯ ♯ ♯ | ♯ ♯ ♭ ♯ ♯
 ♭ 2 3 0 0 7 7 | 6 4 6 7 9 7 6 4 6 6 9 | 6 7 2 3 3 2 0 3 2 | 3 0 0 0 7 7 6 4 6 7 9 7 6 4 | 6
 0 0 2 2 2 4 4 | 4 ————— 4 4 6 4 4 0 0 ———— 0 | 0 2 2 2 4 4 4 ————— 4
 2 0 0 0 4 4 4 | 6 ————— 6 6 6 6 4 2 0 2 ———— 2 | 0 0 0 0 4 4 6 ————— 6
 0 2 3 3 3 6 6 4 | ————— 4 4 8 4 6 0 2 0 ———— 0 | 2 3 3 3 6 6 4 ————— 4

39.

Nun fahr hin al
le mein trauren.

Handwritten musical score for a piece titled "Nun fahr hin alle mein trauren." The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of numbers (likely figured bass) written below the staves. The score is divided into measures by vertical bar lines. The numbers are written in a stylized, handwritten font, often with a dot above them, indicating a specific rhythmic or melodic value. The overall layout is typical of a manuscript from the 18th or 19th century.

Staff 1: 3 3 4 3 4 5 | 4 7 6 | 6 4 6 4 6 7 6 4 6 7 6 | 6 7 7 | 7 2 2 8 6 2 8 2 8 6 8

Staff 2: 0 2 3 | 3 4 4 6 4 | 4 | 6 4 6 6 6 8 6

Staff 3: 0 0 4 | 4 4 0 6 6 | 6 | 6 0 2 2 2 11 8

Staff 4: 2 2 0 | 0 6 4 8 4 | 4 | 8 4

Staff 5: 2 8 6 | 2 3 0 2 3 0 1 3 4 3 4 3 4 5 | 4 7 6 | 6 4 6 7 2 7 6 4 6 | 4 6 | 4 6 | 6 7

Staff 6: 6 6 | 6 0 | 3 | 3 4 4 6 4 | 4 4 | 4 4 | 4

Staff 7: 6 6 | 6 0 | 4 | 4 4 0 6 6 | 6 | 6

Staff 8: 8 | 2 8 6 8 2 | 3 | 3 6 4 8 4 | 4 | 4

Staff 9: 7 6 | 4 3 3 3 2 0 3 2 3 2 0 2 | 3 2 0 | 3 | 6 7 2 2 2 7 7 6 4 6 4 6 7 6 4 6 | 6 7 7 6

Staff 10: 4 | 3 2 0 | 0 | 0 | 0 4 6 8 8 8 4 4 4 | 4 | 6 4 4 4 4

Staff 11: 4 | 4 0 2 | 0 | 0 | 0 8 11 11 4 4 6 | 6 | 6 6 4 4 6

Staff 12: 6 | 3 2 0 | 2 | 3 2 0 2 4 | 6 6 4 | 4 | 8 4 6 6 4

Staff 13: 4 0 | 4 3 4 3 2 | 4 2 2 2 4 | 4 3 2 3 2 | 2 2 7 | 6 4 3 2 3 4 | 3 3 2 0 3 2 3 2 0 2

Staff 14: 2 2 | 2 | 2 2 0 0 0 3 | 3 0 0 0 | 6 6 8 8 | 4 0 | 2 3 0 2 0

Staff 15: 2 1 2 2 1 | 2 | 2 2 2 2 4 | 4 0 2 2 | 6 6 11 11 | 6 0 | 0 4 0 4 2

Staff 16: 0 2 | 0 | 0 0 0 0 0 | 0 2 0 0 | 8 8 | 3 0 2 0

Staff 17: 3 2 0 | 3 2 2 2 4 4 3 2 0 2 3 2 | 2 2 7 | 6 4 3 2 3 4 | 3 3 2 0 3 2 3 2 0 2 3

Staff 18: 0 0 | 0 0 0 0 3 3 0 0 | 0 6 6 8 8 | 4 0 | 2 3 0 2 0

Staff 19: 0 | 0 2 2 2 4 4 0 2 | 2 6 6 11 11 | 6 0 | 0 4 0 4 2

Staff 20: 2 | 3 2 0 2 0 0 0 0 0 2 0 | 0 8 8 | 3 0 2 0

40.
 Got ist mein Licht.

Handwritten musical notation for a hymn, featuring a four-part vocal setting. The notation is written on five-line staves, with notes represented by numbers (1-5) and rests (0). The music is organized into measures, with bar lines indicating the end of each measure. The notation is written in a style typical of 18th-century hymnals, with a focus on the vocal parts.

The notation is organized into five systems, each containing four staves (Soprano, Alto, Tenor, Bass). The notes are represented by numbers 1-5, and rests by 0. The music is written in a style typical of 18th-century hymnals, with a focus on the vocal parts.

System 1:
 Soprano: 1 4 3 1 0 1 3 4 5 4 4 3 2 4 5 4 3 2 3 4 4 3 3 2 3 4
 Alto: 0 0 4 6 6 6 4 3 0 0 0 3 3 0 2 0 0 0 0 1 0 0 3 3 2 2 0
 Tenor: 0 6 4 6 0 2 2 2 0 4 3 0 2 2 0 2 3 2 0 4 4 3 2 0 2
 Bass: 4 4 4 0 0 1 0 4 4 0 0 4 0 1 0 1 0 0 0 0 0 0 0 0 0 0

System 2:
 Soprano: 3 2 0 3 2 3 3 2 5 4 3 2 3 4 4 3 3 3 2 0 3 2 3 2 0 2 3 3 5 4 3
 Alto: 0 0 0 0 0 0 0 1 0 0 3 3 1 0 0 4 0 0 0 3 4 6 6 6 4 3
 Tenor: 0 0 2 0 2 3 2 0 4 4 3 2 0 4 2 6 6 0 6 4 6 0 4
 Bass: 2 1 0 4 0 1 0 1 3 3 3 0 2 2 0 4 4 0 1 0 1 3 3

System 3:
 Soprano: 1 0 1 3 4 5 5 4 3 2 4 5 4 3 2 3 4 4 3 3 3 2 0 3 2 3 2 0 2 3 3 2 5 4 3 2 3 4 4
 Alto: 0 0 3 0 0 4 2 0 0 4 0 1 0 0 3 3 2 2 0 0 0 0 0 4 0 1 0 0 3 3
 Tenor: 2 0 4 3 3 2 2 6 2 3 2 0 4 4 3 2 0 2 0 0 2 6 2 3 2 0 4 4
 Bass: 0 1 0 4 4 0 0 4 0 1 0 1 0 0 2 1 0 4 0 1 0 1 3 3

System 4:
 Soprano: 3 3 2 3 0 2 3 3 1 0 3 3 2 0 0 3 4 5 5 4 3 2 3 4 5 4 3 3 5 4
 Alto: 1 0 0 4 3 1 0 2 0 1 0 2 2 0 0 0 2 3 4 4 3 0 1 0 2 0 0 0 4 3
 Tenor: 3 2 0 3 2 3 3 4 0 3 2 0 4 3 3 4 3 0 0 4 3 3 4 0 4 3 2 0 2 2 3 4
 Bass: 3 0 2 4 0 1 4 3 2 1 0 3 3 1 4 4 3 0 4 4 0 1 3 3 0 0 0 2 4 3

System 5:
 Soprano: 3 1 0 0 2 3 5 3 2 0 2 5 5 4 3 0 2 3 4 5 5 4 3 2 3 2 0 2 3 4 3 2 0 2 3 2 3 4 3 4 5
 Alto: 0 0 2 0 4 4 3 0 4 0 4 3 3 1 0 0 0 0 0 0 0 4
 Tenor: 0 0 2 3 3 4 0 4 2 3 3 4 3 2 2 2 0 0 0 3
 Bass: 1 3 0 0 4 4 0 1 3 0 4 4 3 1 0 0 0 1 1 4

Handwritten musical score for a 16-measure piece, likely a Minuet. The score is written on four staves. The notation includes rhythmic values (e.g., 4, 3, 2, 3, 4, 5, 4, 3) and accidentals (sharps, flats, naturals). The piece is divided into two systems of eight measures each. The first system ends with a double bar line and repeat dots. The second system ends with a final cadence symbol (C).

G

41.
Groslib hat mich
vñfangen.

Handwritten musical notation for a piece titled "41. Groslib hat mich vñfangen." The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is written in a system of six staves, each containing a line of notes and a line of figures. The figures are written in a shorthand notation, likely representing a lute tablature. The notation is written in a single system, with the first staff containing the title and the subsequent staves containing the musical notation. The notation is written in a single system, with the first staff containing the title and the subsequent staves containing the musical notation. The notation is written in a single system, with the first staff containing the title and the subsequent staves containing the musical notation.

Handwritten musical notation for a piece titled "41. Groslib hat mich vñfangen." The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is written in a system of six staves, each containing a line of notes and a line of figures. The figures are written in a shorthand notation, likely representing a lute tablature. The notation is written in a single system, with the first staff containing the title and the subsequent staves containing the musical notation. The notation is written in a single system, with the first staff containing the title and the subsequent staves containing the musical notation.

42.
Die Lieb die ist ain
Maister.

Handwritten musical notation on three systems of four-line staves. The notation includes numbers (0, 2, 3, 4, 6, 7, 8) and circles (o) placed on or between the lines of the staves. Above the staves are various musical symbols, including vertical strokes and flags. The first system has two measures, the second system has two measures, and the third system has two measures. The notation is a form of early keyboard or lute tablature.

43.
 So wünsch ich dir ein
 gute Nacht.

The musical score consists of four systems, each with a vocal line and a lute line. The vocal line is written in a simplified German lute tablature, using numbers 0-7 and rests. The lute line is written on a standard six-line staff with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The score is divided into measures by vertical bar lines. Above the staves, there are various musical symbols including single and double bar lines, and groups of vertical strokes (possibly indicating fingerings or breath marks).

44.
Passomezo Italye.

Handwritten musical score for "Passomezo Italye". The score is written on five systems of five-line staves. Above the staves are various musical symbols, including pairs of vertical strokes (resembling 'ff') and single vertical strokes. The notation consists of numbers (1-5) and circles (o) placed on or between the lines of the staves. The first system has a key signature of one flat (Bb) and a common time signature (C). The second system has a key signature of one flat (Bb) and a common time signature (C). The third system has a key signature of one flat (Bb) and a common time signature (C). The fourth system has a key signature of one flat (Bb) and a common time signature (C). The fifth system has a key signature of one flat (Bb) and a common time signature (C). The score is divided into measures by vertical bar lines. The notation is a form of early musical shorthand, likely for a lute or similar instrument.

45.
Il suo saltarello.

3 4 5 4 5 7 5 7 5 4 3 4 5 4 3 4 4 5 4 3 3 2 3 2 0

2 2 3 4 5 5 4 5 4 3 4 3 4 3 2 0 3 2 0 3 2 0 2 3

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

G

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

4 3 2

46.
Passomezo Bassus.

The musical score is written on three systems of staves. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and fingerings. The first system has a measure with a 4/4 time signature. The second system has a measure with a 4/4 time signature. The third system has a measure with a 4/4 time signature. The score is written in a historical style, with some notes and rests represented by circles and others by vertical lines. The fingerings are indicated by numbers 1-4.

System 1: $4/4$ $1-3-4-3-1$ 3 $2-2-2-3$ $2-2$ $1-3-4-3-1$ 1 2

System 2: $1-3-4$ $4-0-1-0-1-3$ $4-3-4-3$ $1-3-4-3-1-3$ $2-2-2-2-3$ $2-2$

System 3: $1-3-0-1$ $0-1-0-1-3$ $4-6-7-6-4-3-2-0-2$ $2-3-4-3-2-0-2-2$

47.
Il suo saltarello.

4 5 4 3 | 4 4 4 3 | 3 3 3 1 0 1 3 | 1 1 1 0 | 0 0 0 4 3 3 |

3 | 3 3 2 0 2 3 | 2 7 0 | 0 0 2 0 2 3 | 2 2 3 3 |

4 | 4 4 0 | 0 0 2 | 2 2 2 | 2 2 4 |

0 | 0 3 | 3 3 0 | 0 0 0 | 0 0 0 |

4 5 4 3 5 4 3 | 3 | 3 | 1 0 1 3 1 0 | 0 4 3 2 3 2 0 | 2 2 2 |

3 | 3 2 0 2 3 4 3 | 2 3 4 2 3 4 0 | 0 2 | 0 | 0 0 |

4 | 0 | 0 | 2 | 2 | 2 2 | 2 2 |

0 | 3 | 3 | 0 | 0 | 0 | 0 |

48.
Gaillarde autrem-
ment.

4 4 4 4 3 3 4 6 | 7 7 7 7 6 7 4 6 7 | 9 9 9 9 8 9 6 8 9 | 8 8 8 8 6 8 |

3 | 3 3 3 | 4 4 4 | 6 6 6 | 6 6 6 6 |

4 | 4 4 | 4 4 4 | 6 6 6 | 8 8 8 |

3 | 3 0 | 5 6 6 | 8 8 8 | 6 6 6 |

6 8 | 9 9 9 9 8 9 8 6 | 6 6 6 6 4 4 6 8 | 9 9 9 8 6 9 8 | 9 9 9 9 9 9 |

6 | 6 6 6 | 6 4 4 4 4 | 6 6 | 6 6 6 6 |

6 | 6 6 | 6 6 6 | 6 6 | 8 6 6 6 6 |

8 | 8 8 | 4 4 4 | 8 8 | 6 8 8 8 8 |

49.

Passomezo com-
mune.

Handwritten musical score for a piece titled "Passomezo commune." The score is written on five systems of three staves each. It features various musical notations including treble clefs, notes, rests, and fingerings. The notation is in a historical style, possibly for a lute or similar instrument. The first system has a treble clef and a key signature of one flat. The subsequent systems have different clefs and key signatures. The notation includes many accidentals and fingerings, suggesting a complex piece. The score ends with a double bar line and a final note.

50.
Gaillarde cōmune.

First system of notation for Gaillarde cōmune, measures 1-4. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 2 3 2 3 2 0 2 3 4 2 3 4 3.

Second system of notation for Gaillarde cōmune, measures 5-8. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 2 0 2 0 2 3 4 3 2 0 2 3 2 0.

Third system of notation for Gaillarde cōmune, measures 9-12. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 3 2 0 3 2 0 3 2 0 2 3 3 2 0 2.

51.
Pavane.

Fourth system of notation for Pavane, measures 1-4. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 6 7 6 4 3 2 0 2 0 2 3 2 6 7.

Fifth system of notation for Pavane, measures 5-8. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 6 4 3 3 2 0 3 2 0 2 3 2 0 3 6 4 6 7 6 7 6 4 6.

Sixth system of notation for Pavane, measures 9-12. Each measure contains a treble clef, a single eighth note, and a 3-measure rest. The bottom line of the system contains a sequence of numbers: 4 6 7 6 4 3 3 2 0 3 2 3 2 0 2 3 3 3 2 2 2 4 2 0 2 0 2 3 2 6 7 6 4 3 2 0 3 2.

53.
Pauane L'ef-
pagnolle:

3 2 0 2 3 4 3 0 1 3 4 4 4 5 4 3 4 7 5 4 3 2 3 5 4 3 2 3 0 2

0 0 0 2 0 0 3 3 3 3 0 3 0 0 0 0 2 0

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

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

3 3 2 3 2 3 3

0 0 0 0 0 0 0

0 2 2 0 0

2 0 0 2 3 2

54.
Passomezo Zorzi

3 4 6 7 6 6 2 0 2 3 2 9 8 9 8 9 9 8 9 9 9 7 6 4 6 4 6 7 6 4 6

4 4 4 0 0 6 6 8 6 6 6 6 6 6 4 4 6 4 6 4

0 0 0 2 2 6 8 6 8 8 6 6 6 6 6 6 6

4 4 4 0 0 8 6 8 6 6 8 8 9 8 8 4 4

7 6 4 2 0 2 3 4 3 2 0 2 9 8 9 9 8 6 9 8 6 8 9 8 6 9 6 7 4 6 4 2 3 0 2 3 3

4 0 0 6 6 8 6 6 6 6 6 6 6 6 4 4 3 0 2 2 0 2 0

2 2 6 8 6 8 6 6 6 4 4 6 4 4 2 0 0 2 0 2

0 0 8 6 8 6 8 9 8 6 8 4 6 3 4 6 3 0 2 3 0 2 0

2 0 3 2 3 2 0 2 3 2 0 3 6 7 8 7 4 3 4 6 4 6 4 3 4 2 0 2 3 2 3 0 2 3

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

0 0 6 4 4 6 4 4 4 2 0 0 2 0 2

2 3 2 0 2 4 6 3 4 8 3 0 2 3 0 2 0

56.

Paffomezo
 Italye altro
 modo.

The musical score is organized into five systems, each containing three staves. The notation is as follows:

- System 1:**
 - Staff 1: Paffomezo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 2: Italye altro part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 3: modo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
- System 2:**
 - Staff 1: Paffomezo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 2: Italye altro part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 3: modo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
- System 3:**
 - Staff 1: Paffomezo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 2: Italye altro part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 3: modo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
- System 4:**
 - Staff 1: Paffomezo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 2: Italye altro part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 3: modo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
- System 5:**
 - Staff 1: Paffomezo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 2: Italye altro part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.
 - Staff 3: modo part, starting with a treble clef and a key signature of one sharp (F#). It contains a series of rhythmic values and accidentals.

Handwritten musical notation on a four-line staff. The notation includes numbers (7, 6, 4, 3, 1, 2, 7, 9, x, 6, x, 9, 7, 9, x, 9, 7, 7, 4, 6, 7) and letters (F, F, F) placed above the staff lines. The notation is organized into measures by vertical bar lines.

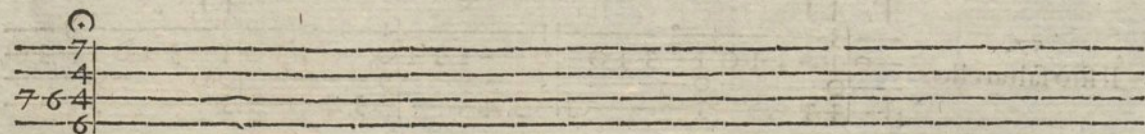
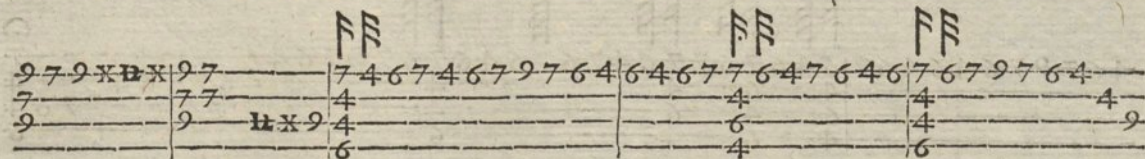
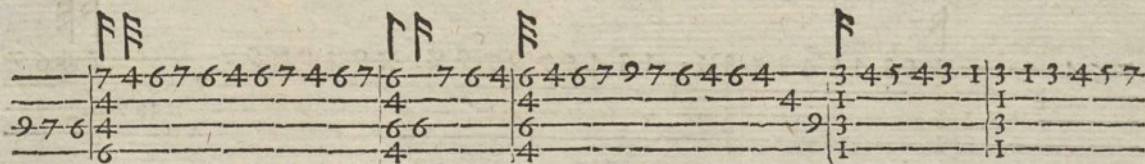
4 6 7 9 7 6 4 6 4 6 7 | 6 4 6 7 6 7 7 6 4 7 6 7 6 4 6 | 7 6 7 9 7 6 4 | 7
4 — 6 — 4 — — — — — 4 — — — — — 4 6 7 — 6 4 — — — — — 4
6 — 6 — 6 — — — — — 4 — — — — — 4 — — — — — 9 7 6 4
4 — 6 — 4 — — — — — 6 — — — — — 6 — — — — — 6

57.
Il suo saltarello.

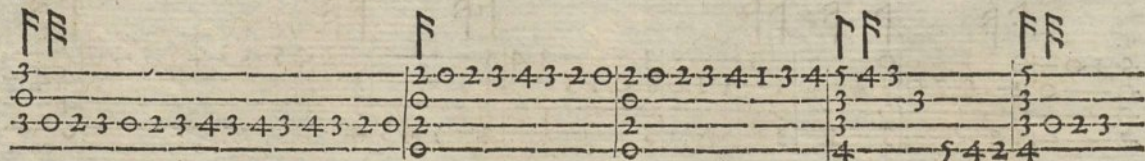
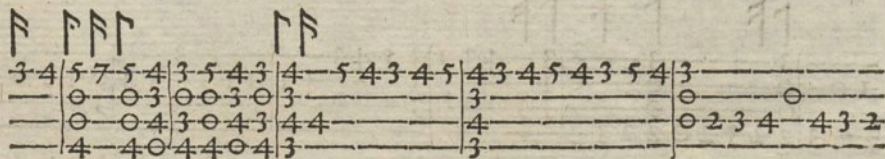
A musical score for a piece titled 'Il suo saltarello'. The score is written on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. The middle staff is a single line with circles representing notes, and the bottom staff is a single line with circles and some numbers (3, 4) representing notes or fingerings. The score is divided into measures by vertical bar lines.

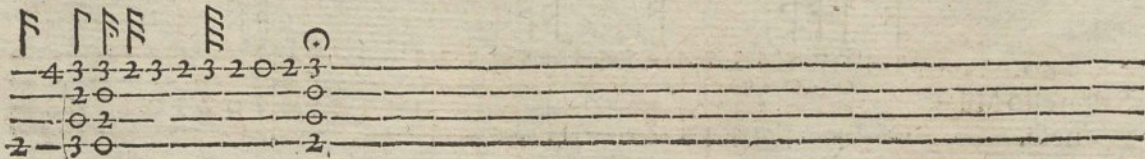
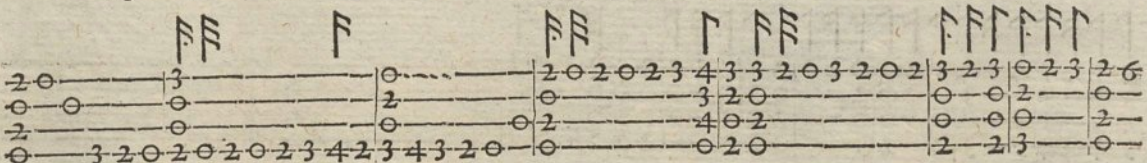
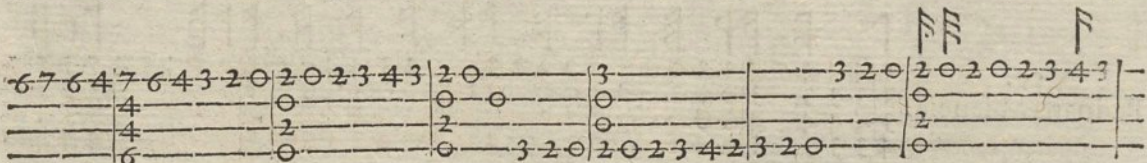
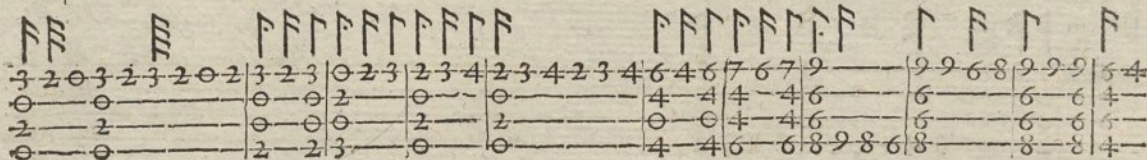
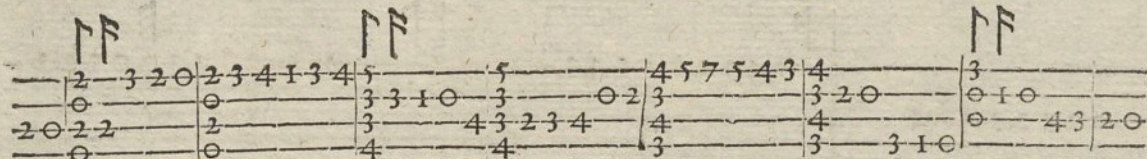
Handwritten musical notation for "The Rose Tree" on a four-line staff. The notation includes rhythmic flags above the staff and numbers 1-5 indicating fingerings. The melody is written on the top line, and the bass line is on the bottom line. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes various symbols above the staff (vertical strokes, pairs of vertical strokes, and groups of three vertical strokes) and numbers (1-6) placed on or below the lines. The notation is organized into measures separated by vertical bar lines.



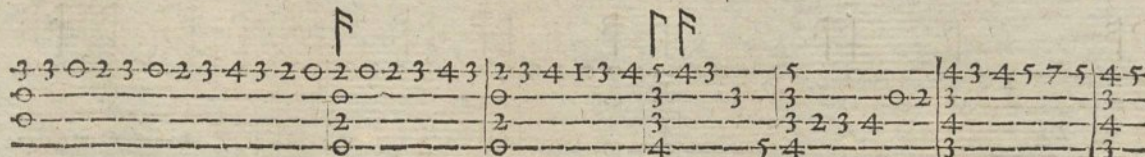
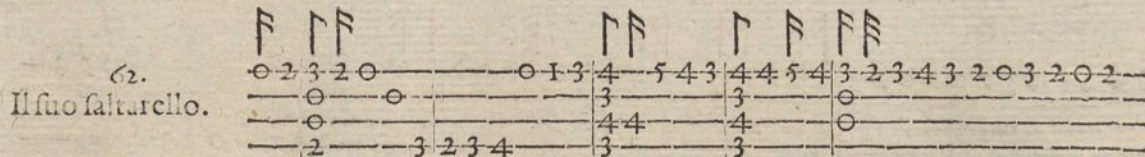
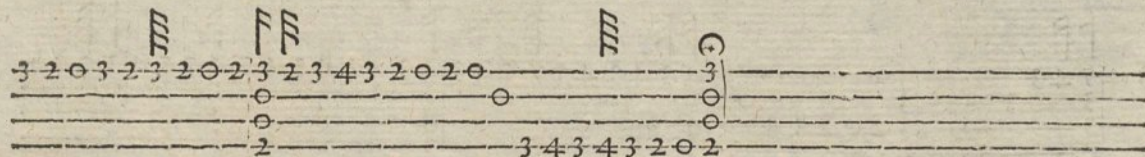
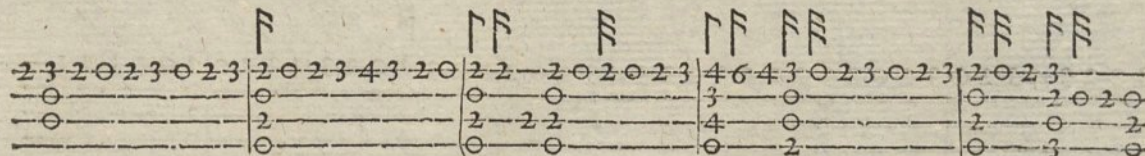
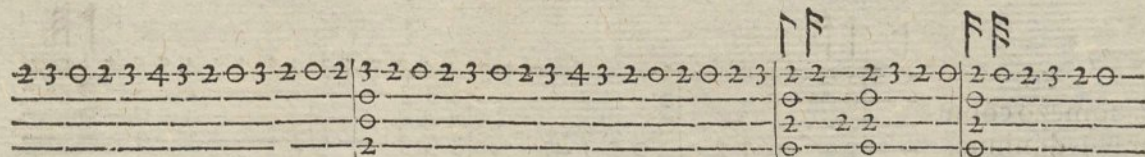
58.
Passomezo Mila-
nese.



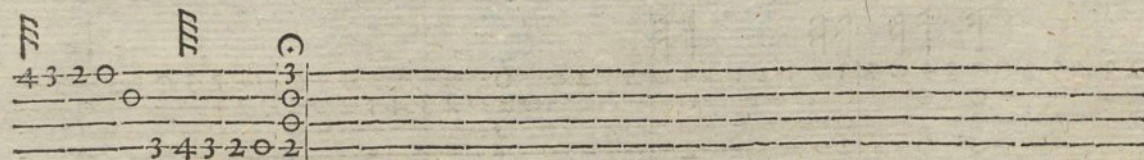


61.

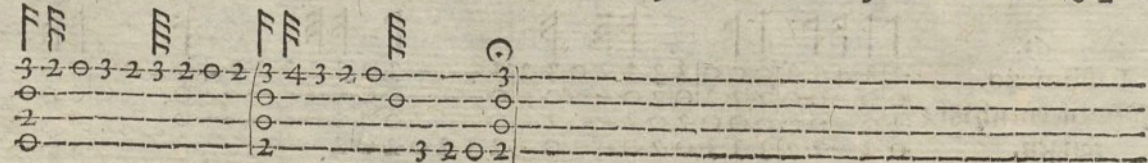
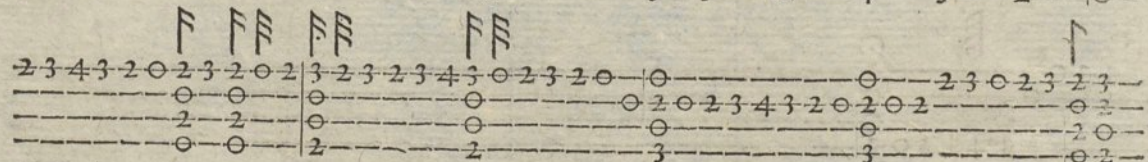
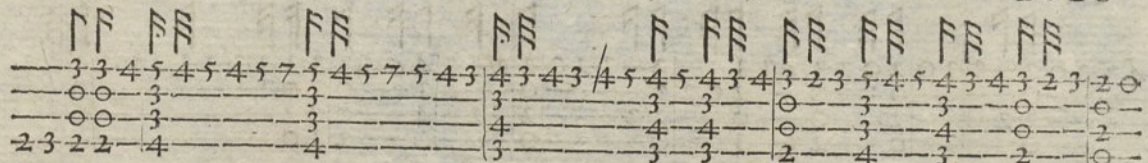
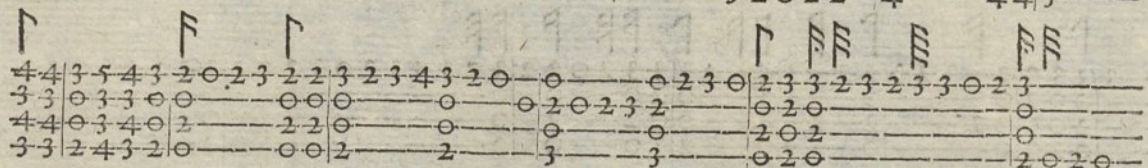




62.
Il suo saltarello.



63.
Passomezo.
Mein Lieb bin ich vilt
fangen.



64.

Il suo saltarello.

Wie Lieb bin ich vñ
fangen.

Handwritten musical score for a six-part setting of "Il suo saltarello". The score is written on six staves, each with a different clef (soprano, alto, two tenors, and three basses). The notation includes various rhythmic values (e.g., 2, 3, 4, 6, 7, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096, 8192, 16384, 32768, 65536, 131072, 262144, 524288, 1048576, 2097152, 4194304, 8388608, 16777216, 33554432, 67108864, 134217728, 268435456, 536870912, 1073741824, 2147483648, 4294967296, 8589934592, 17179869184, 34359738368, 68719476736, 137438953472, 274877906944, 549755813888, 1099511627776, 2199023255552, 4398046511104, 8796093022208, 17592186044416, 35184372088832, 70368744177664, 140737488355328, 281474976710656, 562949953421312, 1125899906842624, 2251799813685248, 4503599627370496, 9007199254740992, 18014398509481984, 36028797018963968, 72057594037927936, 144115188075855872, 288230376151711744, 576460752303423488, 1152921504606846976, 2305843009213693952, 4611686018427387904, 9223372036854775808, 18446744073709551616, 36893488147419103232, 73786976294838206464, 147573952589676412928, 295147905179352825856, 590295810358705651712, 1180591620717411303424, 2361183241434822606848, 4722366482869645213696, 9444732965739290427392, 18889465931478580854784, 37778931862957161709568, 75557863725914323419136, 151115727451828646838272, 302231454903657293676544, 604462909807314587353088, 1208925819614629174706176, 2417851639229258349412352, 4835703278458516698824704, 9671406556917033397649408, 19342813113834066795298816, 38685626227668133590597632, 77371252455336267181195264, 154742504910672534362390528, 309485009821345068724781056, 618970019642690137449562112, 1237940039285380274899124224, 2475880078570760549798248448, 4951760157141521099596496896, 9903520314283042199192993792, 19807040628566084398385987584, 39614081257132168796771975168, 79228162514264337593543950336, 158456325028528675187087900672, 316912650057057350374175801344, 633825300114114700748351602688, 1267650600228229401496703205376, 2535301200456458802993406410752, 5070602400912917605986812821504, 10141204801825835211973625643008, 20282409603651670423947251286016, 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65.
Pauane des
Bouffons.

2 2 2 2 0 2 0 2 3 3 3 0 2 3 0 2 3 2 2 0 4 4 4 6

0 0

2 2

0 0

66.
Gaillarde des Bouf-
fons.

2 2 2 2 2 0 2 0 2 3 3 3 3 2 3 0 2 3 2 3 2 0 0 2 0 2 3 4 4 4 4 6

0 0

2 2

0 0

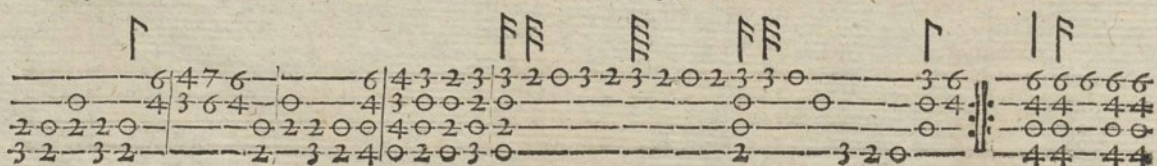
67.

Les Bouffons su-
perius.

68.

Les Bouffons Bas-
sus.

69.	999	6467976464676	46	7679764	—	—	—	02
Pañomezo Bata- glia.	666	4	4	4	4	6	6	
	666	6	4	4	6	6		
	888	4	4	6	6	86898		



Handwritten musical notation on a five-line staff, featuring various rhythmic symbols (vertical strokes with flags) and numerical figures (e.g., 6, 4, 6, 7, 4, 6, 8, 4, 4, 8, 4, 4, 8, 4, 4, 3, 2, 4, 2, 0, 0, 2, 0, 3, 0) written below the staff lines.

70.
Gaillarde, La Cara-
cossa superius.

70.
Gaillarde. La Cara-
cossa superius.

Handwritten musical notation on five-line staves. The notation includes various rhythmic symbols (vertical strokes) and numbers (1-5) indicating pitch or fingerings. The staff is divided into measures by vertical bar lines.

Handwritten musical score for "The Bird Song" from the Notebook for Anna Bach. The score is on a single system with four staves. The top staff contains a single melodic line with various note values and rests. The bottom three staves contain a figured bass line with numbers and some accidentals. The music is in G major and 3/4 time. The piece is marked "Allegretto" and "Cantabile".

Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags (vertical strokes) and numbers (2, 3, 4) placed above the staff. The notation is divided into measures by vertical bar lines. The first measure contains five flags, the second contains two flags, the third contains three flags, the fourth contains two flags, the fifth contains two flags, and the sixth contains two flags. The numbers are placed below the flags, indicating the duration of each note. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., 4, 3, 2, 1, 1/2, 1/4) and rests, indicating a complex rhythmic structure. The notation is written in a historical style, possibly from a manuscript.

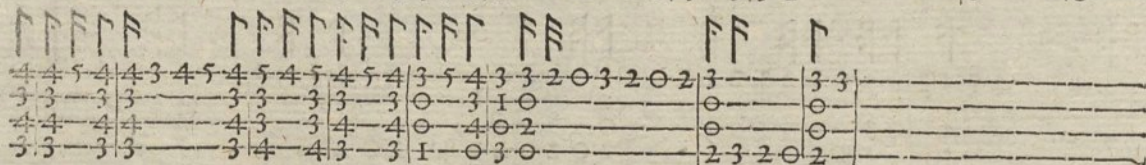
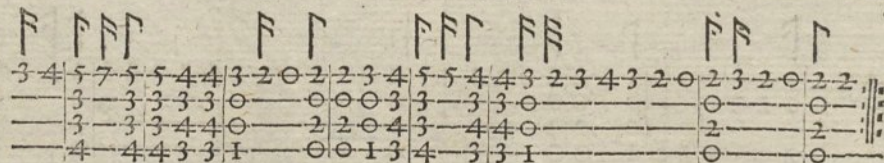
[illegible]

73.
Chipassa altra
modo.

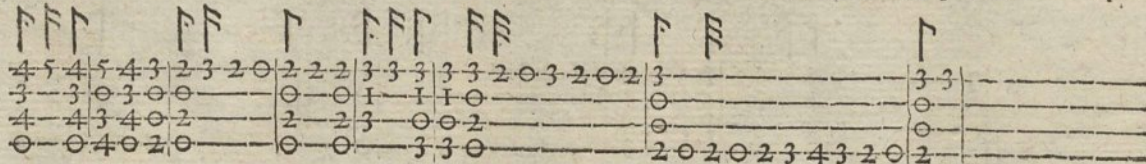
The musical score is written on a single staff with a treble clef. It consists of a single melodic line with various rhythmic values and fingerings. The notation includes many accidentals (sharps and flats) and a variety of note heads (half, quarter, eighth, and sixteenth notes, as well as rests). The score is divided into measures by vertical bar lines. The first measure is marked with a '73.' and the title 'Chipassa altra modo.' The notation is complex, with many accidentals and a variety of note heads. The score is divided into measures by vertical bar lines. The first measure is marked with a '73.' and the title 'Chipassa altra modo.' The notation is complex, with many accidentals and a variety of note heads. The score is divided into measures by vertical bar lines. The first measure is marked with a '73.' and the title 'Chipassa altra modo.'



74.
Gaillarde Eradima-
gio.



75.
Gaillarde.



76.
Gaillarde. Ich kan vñ
mag nicht frölich sein.



77.
Gaillarde puis que
nouvelle affection.



78.
Gaillard de la Lion-
noise.

The notation consists of four systems of staves. Each system has four staves. The top staff of each system contains rhythmic symbols (vertical strokes, flags, beams). The lower three staves contain numbers and circles (O) indicating pitch and rhythm.

System 1:

Staff 1: 0 2 3 3 3 3 3 3 0 0 2 2 3 2 3 3 3 3 2 0 2 3 4 6 6 6 6 6 6 7 7

Staff 2: 0 0 0 0 0 0 0 0 2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4

Staff 3: 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4

Staff 4: 2 2 2 2 2 2 3 3 3 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 6

System 2:

Staff 1: 7 2 0 2 3 2 3 3 3 3 3 3 4 6 6 6 3 2 0 2 3 4 3 3 3 0 3 2 2 2 2 0 2 3 2 0 0 0

Staff 2: 4 4 0 2 2 2 2

Staff 3: 4 2 2 0 2 2 2 2

Staff 4: 6 0 0 0 0 0 2 2 2 2 4 4 2 2 0 2 3 2 3 2 0 0 0 0 0 0 0 0 0 2 3 3 3

System 3:

Staff 1: 0 3 2 3 3 3 2 3 2 3 0 2 3 3 0 0 2 3 2 3 0 0 3 2 3 2 0 2 2 3 4 6 4 3 0 0 0 2 0

Staff 2: 2 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 2 0 0 0 2 2 0 0 0 0 0 0 0 0 2 0 2 3 2 0 0

Staff 3: 0 0 2 0 0 2 2 0 0 2 0 0 0 0 0 0 2 0 2 0 0 0 0 2 2 2 0 0 4 0 0 0 2 2 0

Staff 4: 3 2 0 2 2 0 0 0 2 3 0 2 2 3 3 0 2 0 2 3 3 2 0 0 0 4 0 2 3 3 3 0 0

System 4:

Staff 1: 2 3 4 4 3 3 2 3 3 2 3

Staff 2: 3 0

Staff 3: 4 0 2 2 0

Staff 4: 0 2 0 0 2

79.
Gaillarde. Baifons
nous belles.

80.
Galliarde la Morette.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags (vertical strokes) and numbers placed above and below the lines. The flags are grouped in measures, with some measures containing multiple flags. The numbers are written in a cursive script, likely representing a specific notation system for rhythm or pitch.

81.
Gaillarde. M. Sixto.

4 7 7 7 9 x 9 7 9 7 5 4 5 4 5 4 3 3 3 3 3 2 3 ——— 3 3 ——— Sz. ———
 3 6 6 6 7 7 6 6 3 3 3 3 3 2 2 0 0 0 0 0 0 0 ——— 0 0 ——— Almande. ———
 4 9 9 9 9 9 9 9 3 4 4 4 0 0 0 0 0 0 0 0 0 0 ——— 0 0 ——— Teutscher Tanz. ———
 ——— ——— ——— ——— 4 4 3 2 3 3 2 2 3 2 0 2 2 ——— ———

[illegible]

[illegible]

Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags and numbers. Above the staff are several flags: three vertical lines, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, and a vertical line with a flag. Below the staff, the numbers are written in a sequence: 3 3 2 5 4 4 3 2 0 2 3 2 3 4 5 5 4 3 3 2 3 3 3. There are also some circles and a double bar line.

84.
Almande.
Deutscher Tanz.

3 2 3 4 3 4 6 4 3 2 3 3 2 3 3 3 2 2 3 2 3 4 6 7 6 4 3 2 2 3
 2 2 3 3 2 3 3 3 2 2 3 2 3 2 3 3 3 2 2 3 2 3 4 6 7 6 4 3 2 2 3
 2 2 3 3 2 3 3 3 2 2 3 2 3 2 3 3 3 2 2 3 2 3 4 6 7 6 4 3 2 2 3
 2 2 3 3 2 3 3 3 2 2 3 2 3 2 3 3 3 2 2 3 2 3 4 6 7 6 4 3 2 2 3

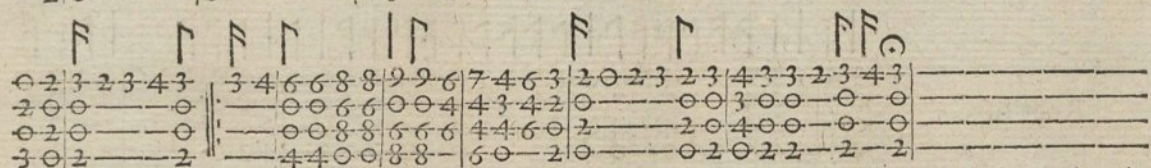
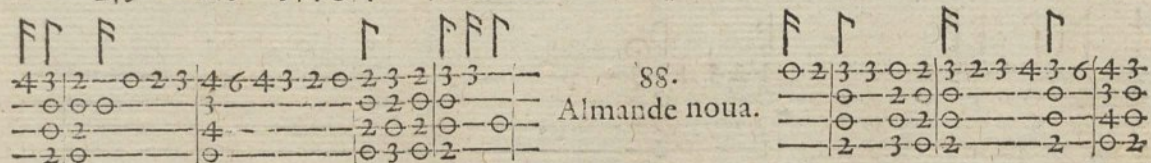
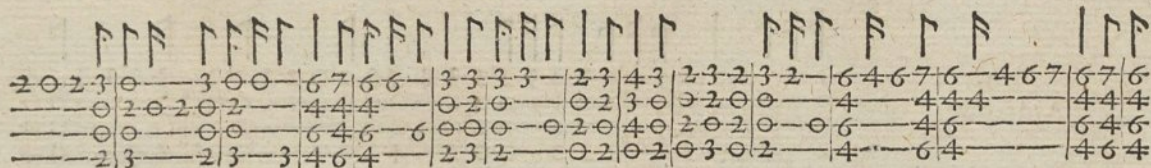
Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, naturals). The notation is dense and spans multiple measures.

Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. The melody is on the top line, and the bass line is on the bottom line. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes. The score is written in a cursive, handwritten style.

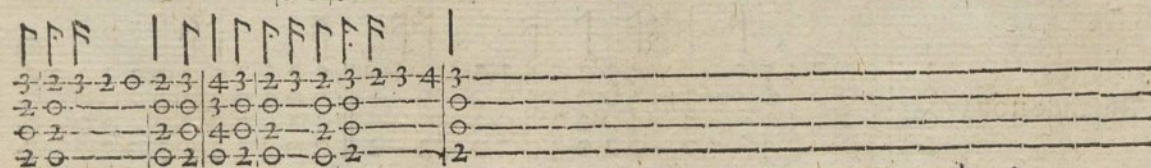
85.
Reprinse.
Dernach Tanz.

86.
Almande.

87.
Reprinse.



89.
Reprinse.



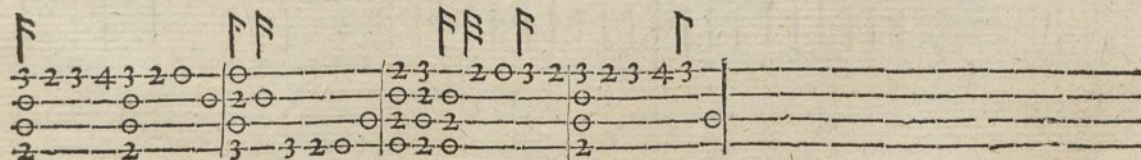
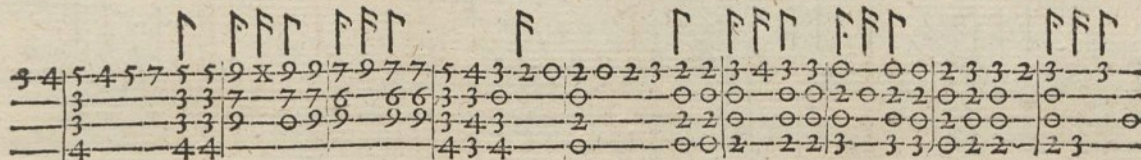
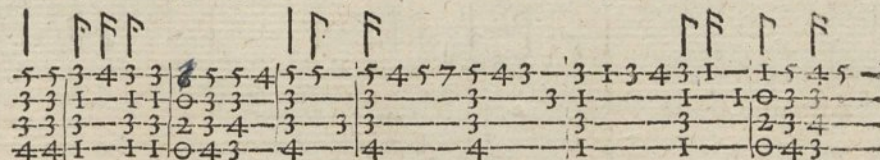
90.
Almande.

91.
Reprinf.

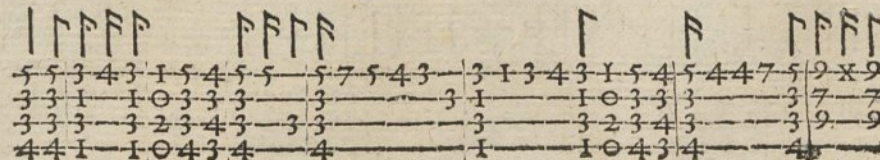
93.
Reprinse.



94.
Almande noua.

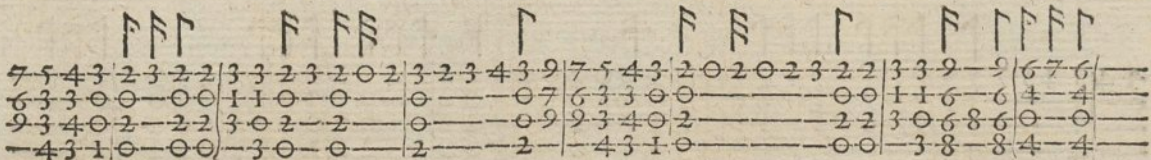
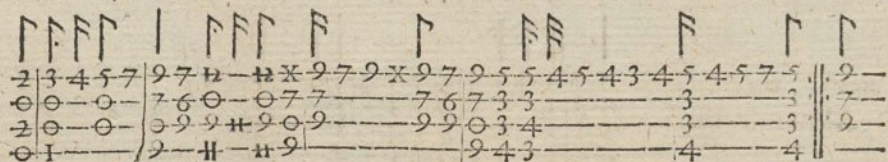


95.
Reprinse.

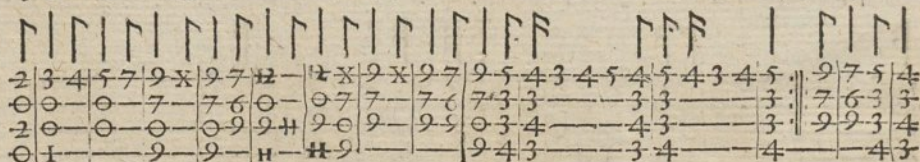




96.
Almande noua.



97.
Reprinsfe.



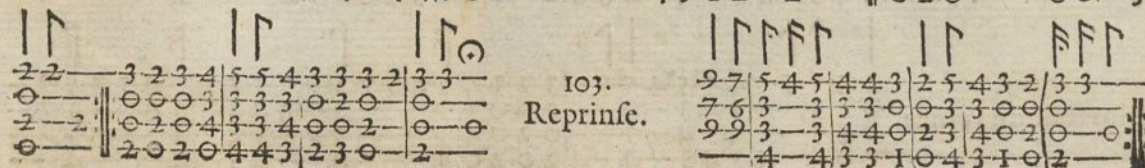
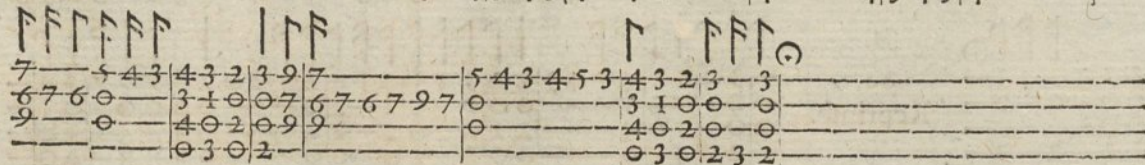
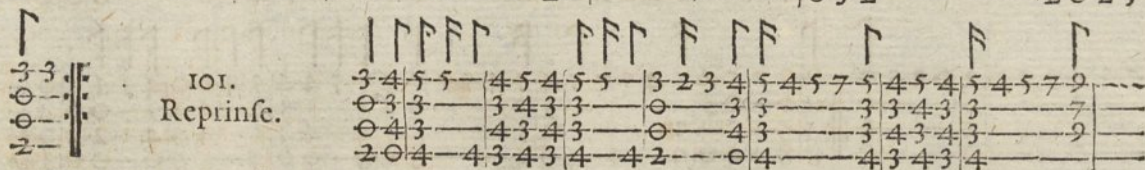
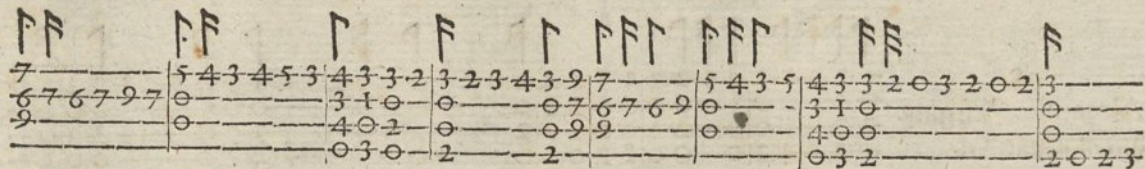
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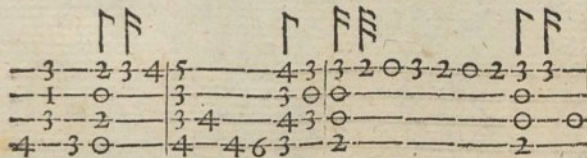
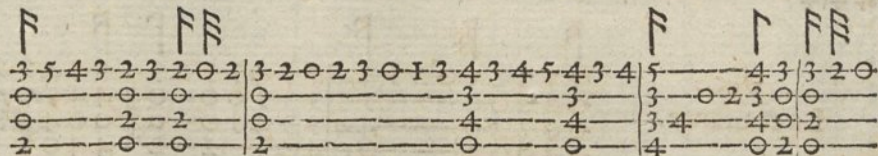
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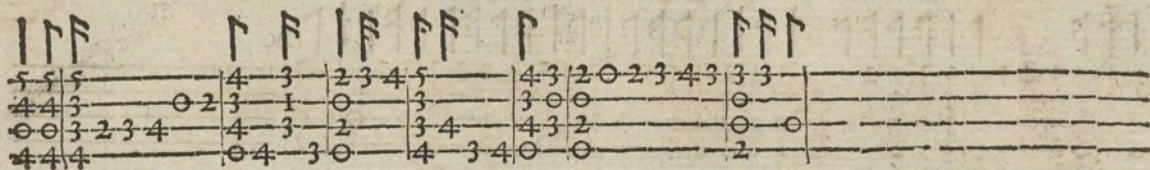


104.
Branle del duc.



105.
La Saltarelle.





106.
La courante.

