



NOVAE

TABVLÆ MV-
SICAE TESTVDINA-
RIÆ HEXACHORDÆ
ET HEPTACHORDÆ.

Iulij Cæsaris Barbetti Paduani.

Neu
Lautenbuch auff sechs
vnd Siben Chorsenten gestellt

Durch
Iulium Cæsarem Barbettum
von Padua.

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ILLVSTRISSIMO PRINCIPI AC DOMINO,
DOMINO PHILIPPO MARCHIONI BADENSI,
Comiti Spanheimensi, &c. Domino
suo Clementissimo,



Mviscam, Princeps Illustrissime, diuinam esse artem, optimamque morum formatricem, doctissimi quique existimauere. Illa enim tristes exhilarat, iratos mitigat, barbaros ad virtutem incendit, segnes inflammat, Heroas ad fortia facta impellit, morsum Phalangij vti & alios innumerabiles morbos curat, denique affectuum humanorum singularis quædam gubernatrix existit. Quare hanc disciplinam Nobilissimam, cuius nomine omnem liberalem eruditionem prisca designabant, præcipuè ad Viros Principes spectare, iidem arbitrabantur. Eam verò cum & Celsitudinem tuam inter cæteras artes amare ardentius, haud obscure intelligerem, & insignem Celsitudinis Tuæ erga me liberalitatē ac humanitatem expertus essem, capi cogitare, quæ ratione grati animi Argumentum aliquod Celsitudini Tuæ exhibere possem. Cum itaque nuper Cantiones quasdam selectiores Testudini adaptassem, eas omnino sub Illustrissimi nominis tui auspicio prodire volui. Accipe igitur sereno, quo soles omnia vultu, Princeps Illustrissime, hoc æternum obseruantia & gratitudinis meæ monumentum, & tuam istam liberalem in me voluntatem conserua, Fateor equidem Illustrissimæ Tuæ Celsitudini pro summis erga me beneficijs peculiares deberi industriæ meæ fructus: ij verò cum nondum maturi sint, his sese interim Celsitudo Tua quasi floribus oblectabit,

Illustrissimæ Tuæ Celsitudinis.

Deuotissimus, addictissimus &
humilis Seruator.

Iulius Cæsar Barbetta Patauinus.

);(2

Register aller Stück / so inn disem Buch begriffen werden.

1. Pauana prima ditta la Molinara.
2. Pauana secunda detta la bella Ragazzona
3. Pauana tertia detta la Contarina.
4. Pauana quarta detta la Reale.
5. Galgiarda prima detta il Toscano.
6. Galgiarda seconda detto il Mato.
7. Galgiarda tertia detto Aria de Comedia.
8. Galgiarda quarto ditto salta Marino.
9. Preambulo primo.
10. Preambulo secundo.
11. Preambulo tertio.
12. Preambulo quarto.
13. Preambulo quinto.
14. Preambulo sexto.
15. Passomezo primo detto il Bachffart.
16. Passomezo secundo Musicale detto il Milanese.
17. Passomezo tertio detto il Comuni in 4. modi.
18. Galgiarda del Passomezo vt supra.
19. Passomezo detto la Paganina.
20. Galgiarda del Passomezo vt supra.
21. Passomezo Nouo detto il N.
22. Passomezo detto il Ponde Roso.
23. Gioueneta Real Madrigal A. 4. Archa delt.
24. Non mi duol il Morir A. 4. Madrigal del Barbeta Padoan.
25. Amar vn solo amante A. 4. Madrigal Iachet Berchen.
26. Indubio demio stato A. 4. Madrigal Orlando de Lasso.
27. Liquide perle A. 5. Madrigal di Luca Merentio.
28. Piangi Cormio A. 5. Madrigal de Sabino.
29. Che gioua posseder Cancon A. 4. diacohes V vert 1. parte.
30. Secunda parte Mache non giou' hauer.
31. Tertia parte quant esser Vid' car.
32. Quarta & vltima parte Peroche uoi uosete.
33. Basiami vita mia a. 4. B. donato.
34. Dolce fial morir a. 5. Ponestrina
35. Fantasia prima.
36. Fantasia secunda.
37. Fantasia tertia a. 4.
38. Fantasia quarta a. 4.
39. Fantasia quinta a. 4.
40. Fantasia sexta a. 4.
41. Fantasia septima.
42. Fantasia octaua, a. 4.
43. Vng Gay Bergier a. 4. Cl: Ianequin.
44. Martin menoit. a. 4. Cl: Ianequin.
45. Il nest plaisir. Cl. Ianequin. a. 4.
46. Il me conuient Paserau. a. 4.
47. Ie cherhe autant Amour Boyuin, a. 4.
48. Du Moy de May Rogier. a. 4.
49. Petit Giachet Crequillon. a. 4.
50. Susanne vng Iour Orlando. a. 5.
51. Domine Iesu Christe. a. 4. Ph: de Monte.
52. Quasi Cedrus Exaltata Sum. a. 4. Orlando.
53. Bewar mich Herr. A. 4. Cl: non Papa.
54. Tua est potentia. a. 5. Ioh. Mouton.

Pauan^o Prima
ditta la Moli-
nara.

Handwritten musical score for a piece titled "Pauan^o Prima ditta la Molinara." 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 rhythmic values (e.g., 3, 2, 1, 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, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

A

Pauana seconda
detta labella ra-
gazzona.

The musical score for 'Pauana seconda, detta labella ragazzona' is written on five systems of three staves each. The notation includes rhythmic values (circles with numbers) and melodic lines. The first system has a key signature of one sharp (F#). The second system has a key signature of two sharps (F# and C#). The third system has a key signature of three sharps (F#, C#, and G#). The fourth system has a key signature of four sharps (F#, C#, G#, and D#). The fifth system has a key signature of five sharps (F#, C#, G#, D#, and A#).

Pauana tercia
detta la Con-
tarina.

The musical score for 'Pauana tercia, detta la Contarina' is written on one system of three staves. The notation includes rhythmic values (circles with numbers) and melodic lines. The key signature is one sharp (F#).

The page contains six systems of musical notation. Each system typically consists of three to four staves. The notation includes notes (half notes, quarter notes, eighth notes), rests, and various numerical figures (e.g., 2, 3, 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, 396, 397, 398, 399, 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600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Pauana quarta
dettalareale.

The manuscript page displays ten systems of musical notation, each consisting of four staves. The notation is a form of early printed music, likely from the 16th or 17th century. It features various note values, including minims, crotchets, and quavers, along with rests and bar lines. Above the staves, there are rhythmic flags and some numbers, possibly indicating time signatures or specific rhythmic patterns. The page is framed by a wide, ornate border on the left and right sides, and a decorative line at the top. The text "Pauana quarta dettalareale." is written in the upper left corner.

Handwritten musical score for a piece titled "Galgiarda prima dettailto scanelo." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (e.g., 2, 4, 5, 3, 1, 2, 4, 2, 4, 3, 2, 1, 4, 2, 3, 2, 1, 2, 3, 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) and various musical symbols (e.g., 1, 2, 3, 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). The score is framed by a decorative border.

Galgiarda pri-
ma dettailto
scanelo.

Galgiardo secon-
da detto il mato.

The musical score is organized into five systems, each consisting of a single melodic line and a line of lute tablature. The notation is a mix of rhythmic symbols (vertical strokes with flags) and letters (likely representing fret numbers). The manuscript is decorated with a wide, ornate border at the top and bottom, and a narrow border on the left and right sides. The paper is aged and slightly discolored.

Galgarda rer-
tia detto Aria
de Comedia.

Handwritten musical score for a piece titled "Galgarda rer-tia detto Aria de Comedia." The score is written on ten 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 complex system of figured bass (numerical figures) written below the staves. The score is framed by a decorative border. The page number "6" is visible in the top right corner.

Galgiardo
quarto ditto
falta Marino.

The musical notation consists of a single staff with various rhythmic values and fingerings indicated by numbers and symbols. The notation is written in a historical style, likely from a 16th or 17th-century manuscript. The piece is titled "Galgiardo quarto ditto falta Marino." The notation includes various rhythmic values such as 2, 4, 5, 7, 3, 2, 1, and 4, and fingerings indicated by numbers 1, 2, 3, 4, 5. The notation is written in a historical style, likely from a 16th or 17th-century manuscript. The page is decorated with a floral border.

The musical score is written on five systems of staves. Each system consists of a single staff with notes, rests, and fingerings. The notation includes various rhythmic values and accidentals. The page is framed by a decorative border. The text "Preambulo Primo." is written on the left side of the fourth system.

Preambulo
Primo.

B

Preambulo
secundo.

The musical score for 'Preambulo secundo' consists of five systems of staves. Each system contains multiple staves with rhythmic notation (circles with numbers) and fingerings (vertical lines with numbers). The notation is arranged in a complex, multi-staff format typical of early printed music. The first system includes a treble clef and a key signature of one flat. The subsequent systems continue the piece with various rhythmic patterns and fingerings.

Preambulo
tertio.

The musical score for 'Preambulo tertio' consists of two systems of staves. The notation is similar to the previous piece, featuring rhythmic notation and fingerings. The first system includes a treble clef and a key signature of one flat. The second system continues the piece with various rhythmic patterns and fingerings.

Preambulo
quarto.

Handwritten musical score for a four-part setting, labeled "Preambulo quarto." 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 dynamic markings (e.g., *f*, *ff*). The score is framed by a decorative border. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The score is written in a historical style, likely from the 16th or 17th century.

Preambulo
quinto.

The first system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common time signature (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with numbers 1 through 8 indicating fingerings or positions. The second system also consists of three staves, continuing the musical notation with similar symbols and numbers. The third system consists of three staves, further continuing the musical notation.

Preambulo
sesto.

The first system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common time signature (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with numbers 1 through 8 indicating fingerings or positions. The second system also consists of three staves, continuing the musical notation with similar symbols and numbers. The third system consists of three staves, further continuing the musical notation.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values (circles, some with stems) and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Passo' emezo Primo
detto il bachffart.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The notation includes various note values and numbers (2, 4, 3, 1, 2, 3, 4, 5, 6, 7) placed below the staff lines.

Handwritten musical score on a single page, featuring five systems of staves. Each system consists of three staves, likely representing different voices or instruments. The notation is a form of early printed musical notation, possibly lute tablature, using numbers (1-4) and letters (F, P) on a four-line staff. The page is decorated with a wide, ornate border of repeating floral and scrollwork patterns. The bottom half of the page contains several empty staves, suggesting the score continues on the next page.

NOBILISSIMO AC PRAECLARISSIMO

Domino Nicasio Magensreuter à Tensing, &c. Illustrissimi Principis Philip-
pi Marchionis Badensis ac Comitis Spanheimensis aulæ præ-
fecto, &c. Domino meo colendissimo.

Passo' emezo secon-
do musicale detto il
milanese.

The musical score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation is a form of figured bass, where numbers (1-7) and letters (F, C, G, B) indicate fingerings and notes. Above each staff, there are groups of stylized, slanted letters (F, C, G, B) that likely represent the notes of the melody. The score is divided into measures by vertical bar lines. The first staff begins with a group of three slanted letters (F, C, G) above the first measure. The notation continues across the ten staves, with various groups of slanted letters placed above different measures. The final staff ends with a group of five slanted letters (F, C, G, B, F).

This page contains ten systems of musical notation, likely for a lute or similar fretted instrument, given the use of numbers 1-8 on the staves. The notation is written in a historical style, possibly from the 16th or 17th century. Each system consists of a single staff with notes represented by circles and stems, and rests represented by horizontal lines. Fingering is indicated by numbers 1-3 below the notes. Bar lines are used to divide the music into measures. Above the staves, there are various musical symbols, including a treble clef-like symbol at the beginning of the first system, and several 'F' shaped symbols (possibly indicating F-sharps or F-naturals) placed above specific measures. The page is decorated with a wide, ornate border at the top and bottom, featuring repeating scrollwork and floral motifs. The paper is aged and shows some staining and wear along the edges.

Handwritten musical score on a single page, numbered 11 in the top right corner. The page is framed by a decorative border of repeating floral and scrollwork motifs. The music is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The second staff continues the melody. The third staff shows a change in the key signature to two flats (B-flat and E-flat). The fourth staff continues the melody. The fifth staff shows a change in the key signature to three flats (B-flat, E-flat, and A-flat). The sixth staff continues the melody. The seventh staff shows a change in the key signature to four flats (B-flat, E-flat, A-flat, and D-flat). The eighth staff continues the melody. The ninth staff shows a change in the key signature to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). The tenth staff continues the melody. The page is aged and shows signs of wear, including discoloration and some staining.

The page contains several systems of musical notation. Each system typically consists of a single staff with lute tablature (letters and numbers) and a corresponding rhythmic notation (flags and numbers). The notation is written in a historical style, likely from the 16th or 17th century.

The first system at the top features a single staff with tablature and rhythmic notation. The second system below it also features a single staff with tablature and rhythmic notation. The third system, located in the middle of the page, consists of a single staff with tablature and rhythmic notation. The fourth system, located in the lower middle of the page, consists of a single staff with tablature and rhythmic notation. The fifth system, located at the bottom of the page, consists of a single staff with tablature and rhythmic notation.

Text labels within the manuscript include:

- Passo' emezotertio
- detto il Comune
- in. 4. modi

Handwritten musical score on page 12, featuring ten systems of three staves each. The notation includes various rhythmic values (circles, vertical strokes) and numerical figures (e.g., 4, 2, 3, 1, 2, 3, 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, 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600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000). The page is decorated with a wide, ornate border at the top and bottom, and a narrow border on the left and right sides. The notation is written in black ink on aged, slightly discolored paper. The page number '12' is written in the top right corner.

This page contains a single system of handwritten musical notation, likely for a lute or similar fretted instrument, given the presence of natural harmonics (marked with 'x'). The notation is organized into several systems of staves, each with a treble clef. The music is written in a historical style, possibly from the 16th or 17th century, based on the notation and the decorative border.

The notation includes various note values (minims, crotchets, quavers) and rests. Fingerings are indicated by numbers 1-3. Natural harmonics are marked with 'x' on specific strings. The piece concludes with a double bar line and a final cadence.

The page is framed by a decorative border consisting of repeating scrollwork and floral motifs. The paper is aged and shows some staining and wear along the edges.

Galgiada del Passo
emezo ut supra.

Handwritten musical score for a piece titled "Galgiada del Passo emezo ut supra." The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with a complex system of figured bass (numerical figures) written below the staves. The score is framed by a decorative border.

This page contains a single system of musical notation, likely for a lute or similar fretted instrument, written in a historical style. The notation is organized into several systems, each consisting of a single staff with a treble clef. The notes are represented by circles with stems, and the fingerings are indicated by numbers 1, 2, 3, and 4. The music is written in a single system, with a decorative border surrounding the page. The notation includes various rhythmic values, such as minims and crotchets, and is accompanied by a series of numbers (1, 2, 3, 4) indicating fingerings. The page is numbered '1' in the top right corner. The word 'Ripreso.' is written in the middle of the page, indicating a repeat or a new section. The notation is written in a single system, with a decorative border surrounding the page.

1

Ripreso.

The page contains six systems of musical notation, each consisting of a single staff with notes and rests. The notation is written in a historical style, likely from the 18th or 19th century. The notes are mostly half notes and quarter notes, with some eighth notes. There are also various rests and symbols, including 'f' and 'ff', which likely indicate dynamics. The page is decorated with a wide, ornate border of repeating floral and scrollwork patterns. The paper is aged and shows some wear, particularly along the edges.

Passo' emezo
detto la
paganina:

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes marked with a '2' or '4' above them. The system is enclosed in a decorative border.

[illegible]

Handwritten musical score for a piece titled "Galgiarda del Passo'emexo ut supra". The score is written on multiple staves, featuring various musical notations including notes, rests, and fingerings. The notation is characteristic of early printed music, possibly from a 16th-century manuscript.

The score is divided into several systems, each containing multiple staves. The notation includes various note values (e.g., minims, crotchets) and rests, along with fingerings indicated by numbers 1-5. The piece is titled "Galgiarda del Passo'emexo ut supra".

The manuscript is decorated with a wide, ornate border featuring repeating floral and foliate motifs. The paper shows signs of age, including discoloration and some staining.

The page contains six systems of musical notation, each consisting of multiple staves. The notation is a form of early printed music, likely from a 16th or 17th-century manuscript. It features various note values (minims, crotchets, quavers), rests, and other musical symbols. The page is framed by a decorative border of repeating floral and scrollwork motifs. The notation includes various note values, rests, and dynamic markings like 'ff' and 'f'.

At the bottom right of the page, the text "D 2" is visible.

ff f r f

ff f

ff f f f

ff ff ff f r f f f f f

Passo mezzo
nouo det-
toil.N.

ff ff ff f

Handwritten musical score on page 17, featuring six systems of staves with notes, rests, and various musical symbols. The page is decorated with a wide, ornate border. The notation includes various note values (e.g., minims, crotchets, quavers) and rests, along with some numerical figures (e.g., 4, 2, 3, 5, 7, 8) that may represent fingerings or other performance instructions. The systems are separated by decorative horizontal lines.

Passo mezo
de to il ponde
roso.

The musical system consists of ten staves, each with a five-line staff and a set of shorthand notation. The notation includes letters (A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed on or between the lines of the staff. The notation is arranged in a way that suggests a specific rhythmic and melodic structure. The system is enclosed in a decorative border.

The image shows a page from a handwritten musical manuscript, likely a lute or guitar tablature book. It features two systems of music, each consisting of five staves. The notation uses numbers (0-7) placed on or below the staves to indicate fret positions. Above the staves are various rhythmic symbols, including vertical strokes, flags, and beams, which represent different note values and rests. The first system is titled "Gioueneta real Madrigal A.4 Archadelt". The manuscript is written in ink on aged paper, and the entire page is framed by a decorative border.

ADMODVM REVERENDO AC EXCELLENTIS-
SIMO DOMINO FRANCISCO BORNIO A MADRI-
gal Hispano S. S. Theologiæ Licentiato Illustrissimi Principis
Philippi Marchionis Badensis ac Comitis Spanhai
mensis &c. Concionatori aulico ac in
Spiritualibus à consilijs fautori
meo amantissimo.

Non mi duolilmorir
A. 4. Madrigal del
barbetta pa-
doan.

This image shows a page of handwritten musical notation, likely a manuscript. The page is filled with ten systems of musical staves. Each system typically consists of three staves. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some wear. The entire page is framed by a decorative border.

Amar yn solo aman
te a. 4. Madrigal
lacher Berchen

Handwritten musical score on a single page, featuring a decorative border and multiple staves of music. The notation includes various symbols, including letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and numbers (1, 2, 3, 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, 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793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

In dubio demio stato
a. 4. Madrigal Or-
land delaso

The musical score is a six-part setting of a madrigal. It consists of six staves, each with a different clef: soprano (C1), alto (C2), two tenors (C3 and C4), and two basses (C5 and C6). The notation is a form of early modern mensural notation, with note values indicated by numbers (1, 2, 3, 4, 6, 7) and rests. Some notes are marked with a small 'o', likely indicating an ornament. The piece is titled 'In dubio demio stato a. 4. Madrigal Orland delaso'. The page is framed by a decorative border of repeating scrollwork.

Liquideperle a. 5. Madrigal di Luca merentio

The manuscript page is framed by an ornate, repeating decorative border. It contains several systems of musical notation. Each system typically consists of a vocal line (with a clef and a key signature of one sharp, F#) and a lute tablature line (with a C-clef and numbers 1-5). The tablature is written in a style where numbers are placed on or below the staff lines to represent fret positions. Some systems include a second lute line. The music is organized into measures by vertical bar lines. The title 'Liquideperle a. 5. Madrigal di Luca merentio' is written in a cursive hand in the center of the page. The page number '21' is in the top right corner.

Piangi Cormio a, 5.
Madrigal de:
Sabino.

This page contains a single system of handwritten musical notation, likely for a lute or similar fretted instrument. The notation is organized into ten systems, each consisting of a single staff with notes and a line of numbers below it. The notes are simple vertical strokes, some with flags, indicating pitch and rhythm. The numbers below the staves are likely fret numbers or tablature. The page is framed by a decorative border of repeating floral and scrollwork motifs. The paper is aged and shows some wear at the edges.

Che gionaposseder Can-
con. a. 4. digiacohes
Vvert prima
parte.

The manuscript page contains a single melodic line written in a rhythmic notation consisting of vertical strokes and flags. Below the line is a complex system of numbers, likely representing a cipher or a specific notation system. The numbers are arranged in a grid-like fashion, with some numbers enclosed in circles. The page is framed by a decorative border.

Fenda parte Maché
non giou
hauer

Handwritten musical notation for the first section, featuring a single melodic line with various rhythmic values (e.g., 4, 2, 1, 3, 5, 6, 7) and rests, enclosed in a decorative border.

Tertia parte quant
esser Vid'car,

Handwritten musical notation for the second section, featuring a single melodic line with various rhythmic values (e.g., 2, 4, 3, 5, 6, 7) and rests, enclosed in a decorative border.

F

The manuscript page displays a musical score with five systems of staves. Each system consists of multiple staves, likely representing different parts of a lute or similar instrument, with numerical figures (1-7) indicating fret positions. Rhythmic notation is represented by vertical strokes above the staves. The page is framed by a decorative border. The fifth system is labeled "Quarta et vltima parte Perocheuoiuofete".

Quarta et vltima parte
Perocheuoiuofete

The manuscript page displays a complex system of rhythmic notation, likely a form of early shorthand or a specific notation for a particular instrument or voice. The notation is organized into several systems, each consisting of multiple staves. The symbols used include vertical strokes, flags, and numbers, which are arranged in a structured manner. The page is framed by a decorative border. The text "Bafiami vita mia a. 4. B. donato" is visible in the lower section, indicating the title and possibly the composer or arranger of the piece.

Bafiami vita mia
a. 4. B. donato

F 2

The page contains ten systems of musical notation, each consisting of a single staff. The notation is handwritten and includes various note values, rests, and bar lines. The page is framed by a decorative border of repeating floral and scrollwork patterns. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. Some staves have additional markings like '3 3' or '4' above them, possibly indicating time signatures or groupings. The handwriting is in a historical style, likely from the 18th or 19th century.

Dolce Fial
 morir a. f.
 P. A. penes:
 strina

The page contains a single system of musical notation, likely for a lute or similar stringed instrument. It is written in a historical style, possibly from the 16th or 17th century. The notation consists of several staves, each with a series of notes and numbers (fingerings) written below them. The notes are represented by vertical stems with flags, and the numbers are small integers. The page is framed by a decorative border of repeating floral or scrollwork motifs. The text at the top left identifies the piece as 'Dolce Fial' and the composer as 'P. A. penes:'. The title 'morir a. f.' is also present. The word 'strina' is written below the title. The notation is arranged in a single system, with the staves connected by a horizontal line. The paper shows signs of age, including discoloration and some wear along the edges.

The page is a single leaf from a historical manuscript, likely a lute tablature book. It is framed by a wide, ornate border of repeating scrollwork and floral motifs. The musical notation is written on five-line staves. The notation itself is a mix of letters (F, R, I, etc.) and numbers (1-7), which is characteristic of early keyboard or lute tablature. The page is divided into several systems of staves. The first system has four staves, the second has three, and the third has two. The fourth system is a single staff. The fifth system is a single staff. The sixth system is a single staff. The seventh system is a single staff. The eighth system is a single staff. The ninth system is a single staff. The tenth system is a single staff. The eleventh system is a single staff. The twelfth system is a single staff. The thirteenth system is a single staff. The fourteenth system is a single staff. The fifteenth system is a single staff. The sixteenth system is a single staff. The seventeenth system is a single staff. The eighteenth system is a single staff. The nineteenth system is a single staff. The twentieth system is a single staff. The twenty-first system is a single staff. The twenty-second system is a single staff. The twenty-third system is a single staff. The twenty-fourth system is a single staff. The twenty-fifth system is a single staff. The twenty-sixth system is a single staff. The twenty-seventh system is a single staff. The twenty-eighth system is a single staff. The twenty-ninth system is a single staff. The thirtieth system is a single staff. The thirty-first system is a single staff. The thirty-second system is a single staff. The thirty-third system is a single staff. The thirty-fourth system is a single staff. The thirty-fifth system is a single staff. The thirty-sixth system is a single staff. The thirty-seventh system is a single staff. The thirty-eighth system is a single staff. The thirty-ninth system is a single staff. The fortieth system is a single staff. The forty-first system is a single staff. The forty-second system is a single staff. The forty-third system is a single staff. The forty-fourth system is a single staff. The forty-fifth system is a single staff. The forty-sixth system is a single staff. The forty-seventh system is a single staff. The forty-eighth system is a single staff. The forty-ninth system is a single staff. The fiftieth system is a single staff. The fifty-first system is a single staff. The fifty-second system is a single staff. The fifty-third system is a single staff. The fifty-fourth system is a single staff. The fifty-fifth system is a single staff. The fifty-sixth system is a single staff. The fifty-seventh system is a single staff. The fifty-eighth system is a single staff. The fifty-ninth system is a single staff. The sixtieth system is a single staff. The sixty-first system is a single staff. The sixty-second system is a single staff. The sixty-third system is a single staff. The sixty-fourth system is a single staff. The sixty-fifth system is a single staff. The sixty-sixth system is a single staff. The sixty-seventh system is a single staff. The sixty-eighth system is a single staff. The sixty-ninth system is a single staff. The seventieth system is a single staff. The seventy-first system is a single staff. The seventy-second system is a single staff. The seventy-third system is a single staff. The seventy-fourth system is a single staff. The seventy-fifth system is a single staff. The seventy-sixth system is a single staff. The seventy-seventh system is a single staff. The seventy-eighth system is a single staff. The seventy-ninth system is a single staff. The eightieth system is a single staff. The eighty-first system is a single staff. The eighty-second system is a single staff. The eighty-third system is a single staff. The eighty-fourth system is a single staff. The eighty-fifth system is a single staff. The eighty-sixth system is a single staff. The eighty-seventh system is a single staff. The eighty-eighth system is a single staff. The eighty-ninth system is a single staff. The ninetieth system is a single staff. The ninety-first system is a single staff. The ninety-second system is a single staff. The ninety-third system is a single staff. The ninety-fourth system is a single staff. The ninety-fifth system is a single staff. The ninety-sixth system is a single staff. The ninety-seventh system is a single staff. The ninety-eighth system is a single staff. The ninety-ninth system is a single staff. The hundredth system is a single staff.

Fantasia
I.

The page contains ten systems of musical notation, each consisting of a single staff. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and fingerings (numbers 1-5). The page is decorated with a wide, ornate border of repeating floral and scrollwork patterns. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on a single page, featuring a decorative border and multiple staves of music. The score is written in a historical notation system, likely for a lute or similar stringed instrument, using numbers (1-7) and letters (F, B) to indicate fret positions. The music is organized into measures, with some measures containing multiple notes or rests.

The score is divided into sections by a large decorative border. The first section is a single staff of music. The second section is a single staff of music. The third section is a single staff of music. The fourth section is a single staff of music. The fifth section is a single staff of music. The sixth section is a single staff of music. The seventh section is a single staff of music. The eighth section is a single staff of music. The ninth section is a single staff of music. The tenth section is a single staff of music. The eleventh section is a single staff of music. The twelfth section is a single staff of music. The thirteenth section is a single staff of music. The fourteenth section is a single staff of music. The fifteenth section is a single staff of music. The sixteenth section is a single staff of music. The seventeenth section is a single staff of music. The eighteenth section is a single staff of music. The nineteenth section is a single staff of music. 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The thirty-eighth section is a single staff of music. The thirty-ninth section is a single staff of music. The fortieth section is a single staff of music. The forty-first section is a single staff of music. The forty-second section is a single staff of music. The forty-third section is a single staff of music. The forty-fourth section is a single staff of music. The forty-fifth section is a single staff of music. The forty-sixth section is a single staff of music. The forty-seventh section is a single staff of music. The forty-eighth section is a single staff of music. The forty-ninth section is a single staff of music. The fiftieth section is a single staff of music. The fifty-first section is a single staff of music. The fifty-second section is a single staff of music. The fifty-third section is a single staff of music. The fifty-fourth section is a single staff of music. The fifty-fifth section is a single staff of music. The fifty-sixth section is a single staff of music. 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The ninety-third section is a single staff of music. The ninety-fourth section is a single staff of music. The ninety-fifth section is a single staff of music. The ninety-sixth section is a single staff of music. The ninety-seventh section is a single staff of music. The ninety-eighth section is a single staff of music. The ninety-ninth section is a single staff of music. The hundredth section is a single staff of music.

Fantasia
2.

The page contains ten systems of musical notation, each consisting of a single staff. The notation is a combination of rhythmic symbols (vertical strokes of varying heights) and numerical figures (likely representing fret positions on a lute). The systems are arranged in a single column, separated by horizontal lines. The page is framed by a decorative border of repeating floral and scroll motifs. The notation is dense and characteristic of early modern manuscript notation.

System 1: ff ff ff ff ff ff ff ff ff ff

System 2: ff ff ff ff ff ff ff ff ff ff

System 3: ff ff ff ff ff ff ff ff ff ff

System 4: ff ff ff ff ff ff ff ff ff ff

System 5: ff ff ff ff ff ff ff ff ff ff

System 6: ff ff ff ff ff ff ff ff ff ff

System 7: ff ff ff ff ff ff ff ff ff ff

System 8: ff ff ff ff ff ff ff ff ff ff

System 9: ff ff ff ff ff ff ff ff ff ff

System 10: ff ff ff ff ff ff ff ff ff ff

G

The page is a single leaf from a historical manuscript, likely a lute tablature book. It is framed by a wide, ornate border of repeating scrollwork and floral motifs. The musical notation is written on several staves. The top section consists of a single staff with a series of notes and rests, followed by a section labeled "Fantasia 3. a. 4." which is a multi-measure rest for four measures. Below this, there are several more staves of notation, each with a series of notes and rests. The notation is a form of lute tablature, using letters and numbers to represent fret positions. The page is aged and shows some wear, with the ink appearing slightly faded in some places.

The page contains six systems of musical notation, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and numbers, indicating a complex piece of music. The page is framed by a decorative border.

Fantasia 4.
a. 4.

The notation is written in a historical style, likely from a 16th or 17th-century manuscript. The numbers and symbols are arranged in a way that suggests a specific musical structure, possibly a fantasia or a dance. The page is numbered 28 in the top right corner.

The page contains ten systems of musical notation, each consisting of a single staff. The notation is handwritten and includes various note values, rests, and fingerings. The systems are arranged in a vertical column, separated by horizontal lines. The page is framed by a decorative border of repeating floral and scrollwork patterns.

The notation includes various note values, rests, and fingerings, typical of early printed music notation. The systems are arranged in a vertical column, separated by horizontal lines. The page is framed by a decorative border of repeating floral and scrollwork patterns.

Fantasia 5.
a. 4.

The musical score is written on a single staff with a decorative border. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of various rhythmic figures, including eighth and sixteenth notes, and rests, often grouped with numbers indicating fingerings or counts. The score is divided into several systems, each containing multiple measures. The notation is characteristic of early printed music, with a focus on rhythmic patterns and fingerings. The decorative border is a simple, repeating geometric pattern.

MAGNIFICO AC EXCELLENTISSIMO DOMINO
 VVOLFANGO HVNGEROI. V. D. PERITISSIMO, ILLVSTRIS-
 simi Principis Philippi Marchionis Badensis ac Comitis Spanheimensis
 consiliario intimo &c Domino meo summo amoris
 studio prosequendo.

Fantasia 6:
 2. 4.

The musical notation consists of six staves, each with a key signature of one sharp (F#) and a time signature of 2/4. The notation is a six-part lute tablature, with many accidentals and a complex rhythmic structure. The page is decorated with a wide, ornate border on the left and right sides, featuring repeating floral and scrollwork patterns.

Handwritten musical score on page 30, featuring multiple staves with notes, rests, and numerical figures. The page is decorated with a wide, ornate border. The notation includes various rhythmic values and rests, with some staves showing complex rhythmic patterns. The page is numbered 30 in the top right corner.

The image shows a page from a historical manuscript, likely a lute tablature book, featuring a decorative border and musical notation. The notation is organized into several systems, each consisting of a staff with notes, rests, and various symbols (including numbers and letters) indicating fret positions and fingerings. The first system at the top includes a staff with a treble clef and a key signature of one flat. Below this, there are several systems of notation, some with a single staff and others with multiple staves. A section labeled "Fantasia. 7." is visible in the middle. The notation includes various symbols such as numbers (1-7), letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z), and special characters (e.g., x, y, z, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The page is framed by a decorative border with repeating patterns.

ALA MOLTO MAGNIFICA ET VIRTUOSISSIMA
 AMATRICE DEVERTVOSI LA MAGNIFICA SIGNORA
 Chiara Pisani Gientildona padona.

H

Fantasia
lesti. s.
a. 4.

The manuscript page contains ten systems of musical notation. Each system consists of a single staff with a treble clef. The notation is a form of early lute tablature, using letters (F, C, G, D, A, E) and numbers (1-5) to indicate fret positions. Above each staff are rhythmic flags and some numbers. The manuscript is framed by a decorative border of repeating scrollwork. The paper is aged and slightly discolored.

This page contains a single system of handwritten musical notation, likely a lute tablature, spanning eight staves. The notation is enclosed within a decorative border of repeating scrollwork. The staves are organized into four pairs, each with a treble and bass line. The notation consists of letters (primarily 'f' and 'r') placed on or between the lines of the staves, with various numbers (1-5) indicating fret positions. Some staves begin with a clef-like symbol. The page is numbered '32' in the top right corner. At the bottom right, the letters 'H' and the number '2' are visible.

Vngay Bergier
a. 4.
C. lanequim

The musical notation is organized into ten systems, each consisting of three staves. The notation is a form of early musical shorthand, possibly a type of tablature or simplified notation, using numbers (1-5) and letters (C, F, G, A, B) on a five-line staff. The page is decorated with a wide, ornate border on the left and right sides, featuring repeating floral and scrollwork patterns. The paper is aged and slightly discolored.

This page contains a single system of musical notation, likely for a lute or similar fretted instrument, given the presence of numbers (fingerings) and the lack of a standard five-line staff with a clef. The notation is organized into several systems, each with multiple staves. The first system at the top has two staves, with the left staff containing a sequence of numbers: 4, 3, 3, 3, 2, 2, 4, 2, 6, 4, 7, 6, 7, 6, 4, 6. The right staff of the first system contains a sequence of numbers: 2, 2, 4, 4, 5, 4, 2, 4, 5, 4, 3, 2, 2, 4, 2, 2, 3, 2, 2, 3. The notation continues with various symbols, including vertical strokes with flags (possibly indicating grace notes or ornaments) and circles (possibly indicating whole notes or rests). The page is framed by a decorative border of repeating floral and scrollwork motifs. The paper shows signs of age, including discoloration and some wear along the edges.

Martin menoit

a. 4.

C. lanequim

The manuscript page is framed by a decorative border of repeating floral and scrollwork motifs. It contains ten systems of musical notation, each consisting of a single staff. The notation is a form of early guitar or lute tablature, using letters (primarily 'f' and 'c') and numbers (1-5) placed on or below the staff lines to indicate fret positions. Above the staves, there are various rhythmic and structural symbols, including vertical strokes, flags, and groups of letters like 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff', 'ff'. Some systems also feature small circles or 'o' marks. The notation is dense and fills the page, with some systems having multiple lines of text or numbers below the staff, possibly indicating different voicings or fingerings. The paper is aged and shows some staining and wear at the edges.

The page contains a single system of musical notation, likely for a lute or similar stringed instrument, given the 'a. 4.' (4-course) designation. The notation is written in a historical style, using a single-line staff with various note values (circles, some with flags) and rhythmic markings (vertical strokes with flags). The music is organized into measures by vertical bar lines. A decorative border, consisting of a repeating floral or scroll-like pattern, frames the entire page. The paper shows signs of age, including slight discoloration and wear along the edges.

Il nest plaisir
C. lanequin
a. 4.

The page is a single leaf from a historical manuscript, likely a lute tablature book. It features a decorative border with a repeating floral or foliate motif. The musical notation is written on staves, with numbers (1-5) indicating fret positions and rhythmic symbols (vertical strokes with flags) indicating note values. The notation is organized into systems, each containing multiple staves. A section of the page contains the text "Il me conuier paſerau a. 4.".

Il me conuier
paſerau
a. 4.

Je cherche autant
Amour Boyuin
A. 4.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various symbols, including letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and numbers (1, 2, 3, 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). The score is framed by a decorative border on the right side.

The image shows a page of handwritten musical notation, likely a manuscript. The notation is written on a single system with multiple staves. The title "Du moy de may Rogier a. 4." is visible in the upper left. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The page is framed by a decorative border.

This page contains ten systems of musical notation, each consisting of three staves. The notation is a form of early musical shorthand, using numbers (1-7) and rhythmic symbols (vertical lines with flags) to represent musical notes and their durations. The systems are arranged in a vertical column, separated by decorative horizontal lines. The page is framed by a decorative border of repeating floral and scrollwork motifs. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on a single page, featuring a decorative border and multiple staves of music. The notation includes various symbols, including numbers (1-5) and letters (A, S), likely representing notes or rests. The score is organized into several systems, with some staves containing multiple lines of notation. The text "Susannevngiour Orlando A. S." is visible on the left side, indicating the title and possibly the composer or performer. The page is aged and shows signs of wear, including a large tear at the top left.

Susannevngiour
Orlando
A. S.

The page contains ten systems of musical notation, each consisting of a single staff with various notes, rests, and symbols. The notation is written in a historical style, likely from the 16th or 17th century. The page is decorated with a wide, ornate border on the left and right sides. The notation includes various note values, rests, and symbols for musical structure.

System 1: Notes with stems and flags, some with '3' above them. Rests are marked with '2' and '4'. Symbols include '3 1 3 3 3' and '3 1 3 3 3'.

System 2: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 3: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 4: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 5: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 6: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 7: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 8: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 9: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

System 10: Notes with stems and flags, some with '2' above them. Rests are marked with '2' and '4'. Symbols include '2 2 2 2 2' and '2 2 2 2 2'.

Domine Iesu
Christe
a. 4.
P. demonte

The musical score consists of ten systems of staves. Each system typically contains three staves: a top staff with mensural notation (neumes on a four-line staff), a middle staff with numerical figures (likely figured bass or a second voice part), and a bottom staff with numerical figures. The notation is in a historical style, possibly from the 16th or 17th century. The page is framed by a decorative border with repeating floral and scrollwork motifs.

The page contains ten systems of musical notation, each consisting of a single staff with rhythmic notation (vertical strokes) and a series of numbers (likely figured bass or tablature) written below the staff. The notation is arranged in a grid-like fashion, with each system occupying a horizontal row. The numbers are written in a cursive, handwritten style, and some are enclosed in circles. The page is decorated with a wide, ornate border of repeating floral and scrollwork patterns. The paper shows signs of age, including creases and discoloration.

K

Quan
Exaltata
a. 4.
Orianda

This is a handwritten musical score for a piece titled "Quan Exaltata a. 4. Orianda". The score is written on ten systems of five-line staves. The notation is a form of early musical shorthand, featuring various rhythmic values represented by numbers (1-9) and letters (A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) placed on or between the lines of the staves. Some letters are enclosed in circles. The score is decorated with ornate, symmetrical flourishes on the left and right margins. The paper is aged and shows signs of wear, including a large tear at the top center.

The page contains handwritten musical notation on aged paper. It features multiple staves with notes, rests, and decorative borders. The notation includes various musical symbols such as clefs, notes, and rests, along with a complex system of numbers (likely figured bass) written below the staves. The page is numbered '40' in the top right corner. The notation is arranged in several systems, each containing multiple staves. The first system at the top has a treble clef and a key signature of one flat. The notation continues down the page with various musical symbols and numbers. The page is decorated with a wide, ornate border on the left and right sides, featuring repeating floral and scrollwork patterns. The paper is aged and shows some wear, including a small tear at the top left corner.

K 2

C. n

This page contains ten systems of musical notation, each consisting of three staves. The notation is a form of early musical shorthand, using numbers (1-5) and rhythmic symbols (vertical strokes with flags) to represent musical notes and their durations. The systems are arranged vertically, with some systems starting with a clef-like symbol. The right and bottom margins are decorated with a repeating ornate border. The paper shows signs of age, including staining and wear at the edges.

This image shows a page of handwritten musical notation, likely a manuscript from the 18th or 19th century. The page is numbered 41 in the top right corner. The notation is written on ten systems of staves, each containing three lines. The notes are written in a stylized, handwritten manner, with many notes being half notes or quarter notes. There are also rests and other musical symbols. The page is decorated with elaborate, symmetrical flourishes on the left and right margins, which appear to be part of the original manuscript's design. The paper is aged and shows some wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and figured bass notation. The score is decorated with ornate borders on the left and right sides. The text "Tua est Potentia" and "A. 5. Ioh. mouton" is visible, indicating the title and composer. The notation includes various musical symbols such as clefs, notes, rests, and figured bass (numbers 1-7) and includes a large section of the manuscript that has been torn out from the top left corner.

The page contains six systems of musical notation, each consisting of three staves. The notation is a form of rhythmic shorthand, using numbers (1-7) and letters (F, P) to represent notes and rests. Some notes are enclosed in circles. The systems are separated by decorative horizontal lines. The first system begins with a series of 'F' and 'P' characters above the staves. The notation is dense and fills most of the page area.

FINIS.