

# FANTASIA

*Lute music from the early 16<sup>th</sup> century*

Tablature Edition  
with Critical Commentary

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Tablature origination in Fronimo 3.0  
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*For more information on the recording which this tablature edition accompanies, please visit:*  
**[www.luteshop.co.uk/fantasia](http://www.luteshop.co.uk/fantasia)**

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# Foreword

## Introduction

This edition presents all the music from my recording *Fantasia* (FS Records, 2018). It is hoped that making the tablature freely available will encourage more performances of this music. The original pieces are in German and Italian tablature, but have been translated into French tablature for the convenience of lutenists who prefer the latter notation.

The first half of this recording celebrates the transformation of music by the great composers of the late 15<sup>th</sup> century, Josquin Desprez, Loyset Compère, Heinrich Isaac, and Johannes Ghiselin, into idiomatic lute music.

The second half shows the art of the “fantasia” or “recercar”, where material from vocal music is used as the basis for entirely new instrumental music. Francesco da Milano's intabulation of a chanson by Jean Richafort *De mon triste desplaisir* (Nº 16) is a fairly straightforward rendering of the original, but his *Fantasia demontriste* (Nº 17) transforms it into a new piece. The process continues with his pupil Pierino Fiorentino making a fantasia upon Francesco's fantasia (Nº 18). This borrowing of themes in the context of the instrumental fantasia is shown in the remaining pieces on the recording.

In modern times it has become usual practice for singers to sing from a score, where all the voice parts are printed one above the other so that the singers can see all the parts. In the past singers usually sang from partbooks, where they could see only their own part. If a solo instrumentalist, usually an organist or lutenist, wanted to play the complete piece of music, they would have to transcribe the partbooks to create some kind of score. This process was called intabulation, and tablature became the principal form of notation for the lute. In playing and studying these scores, lutenists hoped to learn from the best composers of the day, so that when they came to improvise their own pieces they would follow good compositional practice. German players were at the forefront of these developments, and by the time Hans Newsidler published his first lute book in Nuremberg in 1536 there was already a long established tradition of intabulating vocal music so that it could be played on the lute. This process began with making a simple transcription of the vocal parts, but ended with the addition of many embellishments, in much the same way as jazz musicians created new music out of well-known tunes in the 20<sup>th</sup> century.

## Composers and arrangers

Hans Newsidler was born in 1508 in Pressburg, and became a citizen of Nuremberg in 1530, where he established himself as a lute teacher. He published his first lute book in 1536 in two parts. The first part introduces German tablature and progresses from simple exercises to simple settings of songs and dances, with many examples of right and left hand fingering. The second part, for more advanced players, has more elaborate settings

of some of the pieces in the first part, and many highly embellished versions of motets and other pieces by Franco-Flemish composers such as Josquin Desprez and Heinrich Isaac. The title *Ein seer guter Organistischer Preamble* (Nº 1) explicitly acknowledges his debt to a style of playing associated with organists, which involved “colouring” a piece by adding elaborate embellishments. In fact it was a blind lute playing organist (Conrad Paumann, c.1410-1473) who is said to have invented lute tablature. Newsidler's preludes, or *Preambleln*, follow a long tradition of short, improvised pieces which precede a more substantial piece (Nºs 10 & 12), or link two pieces by starting in one “key” and ending in another (Nº 12).

Josquin Desprez (c.1450-1521) was, and still is, famous in a way which has tended to eclipse his contemporaries. Born in northern France, his career took him to Milan, Rome, Ferrara, and finally back to Condé-sur-l'Escaut. His music was published extensively during his lifetime, and remained influential long after his death. His *Mille regretz* (Nº 2) is probably his most famous chanson.

Johannes Ghiselin (fl.1491-1507) was a close associate of Josquin in Ferrara. His *Favus distillans* (Nº 4) is found uniquely in Petrucci's Canti C (1503), where no text is given except the incipit. The tenor part is based on the Gregorian chant. The text is from the Song of Solomon (4:11):

favus distillans labia tua sponsa mel et lac sub lingua tua et odor vestimentorum tuorum  
sicut odor turi

*Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell  
of thy garments is like the smell of frankincense.*

Johannes Stockhem (c.1445-c.1500) passed his early career in Liège before becoming Kapellmeister to the King of Hungary in 1482. *Ha traitre amours* (Nº 5) is one of his few surviving works.

Loyset Compère (c.1445-1518) was employed at the French court in the 1480s, when most of his three-voice chansons were probably composed, including *Mes pensées* (Nº 6).

Heinrich Isaac (c.1450-1517), Flemish by birth, spent his early career in the service of the Medici in Florence, then became court composer to Maximilian I in Vienna, though even in the service of the emperor he spent most of his time in Florence and died there. This *Benedictus* (Nº 9), from his *Missa Quant j'ay au cueur* appeared as a standalone piece in Petrucci's Odhecaton A (1501) and became widely known, independently from the mass from which it is taken.

Hans Judenkünig (c.1450-1526) came from Schwäbisch Gmünd but settled in Vienna, where he published his *Ain schöne kunstliche Underweisung ... zu lernen auff der Lauten und Geygen* in 1523. The vocal original of the anonymous *Tota pulchra* (Nº 3) appeared in *Trium vorum cantiones* (J. Petreius, Nuremberg, 1541), but Judenkünig's setting shows that it must have been composed much earlier.

Francesco Canova da Milano (1497-1543) was the most famous lutenist of the 16<sup>th</sup> century. His working life was largely spent in the service of Popes Leo X, Clement VII and Paul III. Starting in 1536, many volumes of his music were published, and continued to be copied into manuscripts well into the 17<sup>th</sup> century. His genius lies in translating the methods of the previous generation of composers (notably Josquin Desprez) into an idiomatic lute style. His fantasia (Ness 34, N<sup>o</sup> 21) characteristically eschews dense polyphony in favour of developing and transforming short themes as the piece progresses. Many of his pieces achieve great clarity by keeping to two or three voices at any given moment but implying many more by changes of register.

Pierino Fiorentino (1523-1552) was a pupil of Francesco da Milano who was also in Papal service from 1537. His parody fantasia on Francesco's Fantasia de mon triste (No. 18) and two other fantasias (N<sup>os</sup> 20 & 22) show his skill in producing dense polyphonic music on the lute. N<sup>o</sup> 20 is probably based on material by Julio Segni (1498-1561) [see *Musica Nova*, 1540<sub>3</sub>, Ricercar 13], as is the preceding anonymous fantasia (No. 19), which appears – in a different key – as *Recercar Terzo* in Joan Maria da Crema's lute book of 1546 (1546<sub>10</sub>).

## Editorial method

Sources of the original tablatures, and all editorial changes, are given in the critical commentary below.

When editing lute music, one needs to consider the issue of errors, either scribal errors, or in the case of printed books, errors due to faulty typesetting or printing. Often the errors are obvious, such as when a tablature number (in Italian tablature) is written on the wrong line. German tablature, having no lines, is immune from this type of error, but confusions of symbols are not unknown – for example, “l” meaning third fret 5<sup>th</sup> course can easily be confused with “1”, meaning open 5<sup>th</sup> course. Apart from these simple errors, and comparisons with concordant versions in different sources (which for most of the pieces in the present selection are non-existent), all one can do is base editorial decisions on musical analysis.

When dealing with intabulations, however, further complications arise. It goes without saying that an intabulation should be compared with its model, but how far should the intabulation resemble the model? The normal procedure for making an intabulation was first to transcribe the voice parts one at a time (a natural procedure for music in partbooks), resulting in a literal transfer of the voice parts onto the lute. A second phase was to resolve any problems which arise such as impossible chords or having two different notes on the same string at the same time. A final phase would be “lutification”, including the repetition of long notes and the addition of embellishments. It was normal practice to restrike long notes, so for example a breve would be rendered as two semibreves. This seems to be a reaction to the short sustain of notes on the lute. More controversially, it was usual to change a dotted rhythm by removing the dot and adding

an extra note instead, so dotted minim, crotchet would become minim, crotchet, crotchet. This last practice does not seem to be related to issues of sustain, but rather a desire to maintain activity, because alternative explanations – that it might be due to a lack of notation for dotted rhythms, or ties across a tablature barline – fail to account for the evidence. In fact it is not even consistent, so it is hard to resist the temptation to correct this by restoring the original dotted rhythm. In this edition I have allowed the original notation to stand uncorrected, trusting that something which appears to have been universal practice must have had some purpose.

Another problem is that of *musica ficta*. It is a feature of music notation before the 17<sup>th</sup> century that some accidentals were omitted from the notation because trained singers would know where to add them – sharpened leading notes, for example. But while we know many of the rules which they used, we cannot always be sure that we have the correct inflection in all cases. 16<sup>th</sup>-century lutenists who made intabulations must have been musically literate in order to read the notation, but did they use the same rules as singers? If they did, tablature would be an infallible guide, since all the semitones are specified unambiguously by the tablature. My guess is that sometimes the process of intabulating one part at a time (rather than singing the piece in ensemble) led them astray. I have mostly resisted the temptation to correct such cases, but there are some places where I felt it to be necessary, the most common problem being the combination of E natural with B flat (see for example Isaac's *Benedictus* (N<sup>o</sup> 9), bars 34-37).

*Martin Shepherd, 2018*

# Critical Commentary

References are given as bar/event. Tablature is referenced as letter followed by course, so “c3” means tablature letter c (second fret) on third course.

+ = added

- = deleted

> = changed to

## Abbreviations

HewO=Hewitt, Helen, ed., *Harmoniches Musices Odhecaton A*, (MAA, Cambridge, Mass: 1942.

Ness = Ness, Arthur, ed., *The Lute Works of Francesco Canova da Milano (1497-1543)*, (HUP, Cambridge, Mass: 1970)

NJE = Josquin Desprez, (works), ed. Willem Elders (Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht: 1987

NKL = *Ein Newgordent Künstlich Lautenbuch*, Hans Newsidler (Nuremberg, 1536<sub>6</sub>)

AT = *Der ander theil des Lautenbuchs*, Hans Newsidler (Nuremberg, 1536<sub>7</sub>)

Siena = The Hague, Gemeentemuseum, MS 28.B.39; the “Siena Lute Book”

SKU = *Ain schone kunstliche underweisung...* Hans Judenkünig (Vienna, 1523<sub>2</sub>)

Date subscripts refer to Howard Mayer Brown, *Instrumental Music Printed Before 1600: a Bibliography* (HUP, Cambridge, Mass: 1967).

### 1. Ein seer guter Organistischer Preamble

Source: AT no.1, sig. A3v. *Ein seer guter Organistischer Preamble*.

barring editorial

27/1 b3>a2

31/5 b3>a2

### 2. Mille regretz

Source: AT no.44, sig.Ee3v., *Mille regretz*.

Model: see modern edition NJE 28.25

5/2-4 b3>a2

12/16 c2>b2

29/10 c2>b2

37/2 +d6

### 3. Tota pulchra

Source: SKU, f.G2v., *Tota pulchra*

Model: Unknown, but it appears much later in *Trium vocum cantiones* (J.Petreius, Nuremberg, 1541, RISM 1541<sub>2</sub>).

6/6 a5>a4

13/2&4 c2>b2



18/3 -c5  
18/5 +a4  
26/8 -a4  
27/4 flag changed to crotchet, following c5 removed  
27/8 d5>c5

#### **4. Favus distillans**

Source: AT no.17, sig. G. *Ghiselin. Favus distillans.*

Model: RISM 1504<sub>3</sub> no.123

Barring editorial

19/6 +b3  
19/7 -a4  
31/1 -d5  
41/4 +h5  
41/6 -f4  
43/2 -f4  
56/5 +d3  
62/5 +a2  
65/9 a2>a3

#### **5. Ha traitre amours**

Source: AT no.4, sig.B3, *harraytre amours.*

Model: HewO no.86

3/3 c5>c4  
6/2-3 +c4  
6/4 +a4  
6/5 +d5  
13/6 +f1  
25/3 c4>b3

#### **6. Mes pensées**

Source: AT no.16, sig.f3, *Compere. Meß pensees.*

Model: HewO no.59

Barring editorial

7/3 -f4  
18/3 -a5  
18/5 -d3  
39/1 superfluous repeat of previous chord  
40/1 +a1  
48/3 +a5  
72/3 -d2  
72/4 +a2

#### **7. La Bernardina**

Source: AT no.12, sig.E2, *Joß quin. La Bernardina*.

Model: see modern edition NJE 27.21

13/5 +c5

17/2 +c4

36/4 b3>f4

37/1 a4>f5

37/2 a3>e4

## 8. La plus des plus

Source: AT, no.7, sig. C3. *Joß quin. La plus te plus*.

Model: see modern edition NJE 27.22.

11/5 c1>b1

## 9. Benedictus

Source: NKL no.49, sig.p3, *Benedictus*.

Model: Heinrich Isaac, *Benedictus* [Missa Quant j'ay au cueur], HewO no.76.

3/2-3 notes reversed

7/3 +c4

16/2 -a4

24/1 a5>a6

27/1 c4>c5

34/3 c2>b2

34/6 e5>d5

35/4 c2>b2

36/14 c2>b2

37/1 +d6

37/3 c2>b2

37/4-6 missing - editorial reconstruction

42/1 a1>a2

## 10. Preamblel

Source: NKL no.64, sig.s4, *Preamblel*.

## 11. La Alfonsina

Source: AT no.15, sig.f1, *Jo: Ghiselin. La alfonsina*.

Model: Johannes Ghiselin, *L' Alfonsina*. HewO no.80.

13/3 +d2

18/1 d2>d3

22/3 +a5

26/9 +a1

48/7 a4>a3

50/3 e5>d5

53/1 e5>d5

## 12. Preambel

Source: NKL no.65, sig.s4v., *Preamel*  
Time signatures and barring editorial.  
4/2 +b3

## 13. Adieu mes amours

Source: AT, no.37, sig.x3, *Joß Quin. Adiu mes amours.*  
Model: see modern edition NJE 28.3.

## 14. Recercar

Source: *Intavolatura de lautto Libro Settimo*, 1548<sup>4</sup> sig.Bv., *Recercar ottavo de francesco da milan*  
(unicum, Ness no.49)  
9/2 +b3  
10/1 +d3  
13/1 f5>a4  
52/1 f5>a4  
79/1 b1>b2  
86/1 d4>d3  
104/2 -b3  
105/1 +d3

## 15. Recercar

Source: *Intavolature de lauto di Vincenzo Galilei Fiorentino ... Libro Primo*, 1563<sup>7</sup>, p.50, *Ricercare sesto* (unicum, Ness no.73)  
9/2 a1>a2  
13/1 f1g3h4f6 > f1b2d3a5  
13/2 f2>a1  
38/3 b2>b1  
41/1 a2a3a4c5>a2a3c5  
44/1 +b3  
44/2 -b3  
63/1 c5>d5  
65/2 a1>n1  
74/2 -c1  
75/2 b3>c4  
84/2 -a1  
113 -last note d3  
114/1 c4>d3

## 16. De mon triste

Source: *Intabolutura de lauto di M. Francesco Milanese et M.Perino Fiorentino, suo discipulo ... Libro Terzo*, 1547<sup>2</sup>, no.7, *De mon triste di F. Milanese.*  
For concordances see Ness no.121.  
13/4 c3>d3

### 17. Fantasia de mon triste

Source: As for no.16, no.8. *Fan de mon triste di F. M.*

For concordances see Ness no.36.

14/3 +a2

18/5 a4>d5

19/1 -a4

28/4 h4>h5

36/4 +c5

### 18. Fantasia Pierino

Source: Siena f.7r.b, *Del Medesimo*

1/3 c3>b3

12/3 b2b3d5>d3d5

38/4 -d4

44/7 d5>d6

### 19. Fantasia (Anon)

Source: Siena f.4b, no title.

Cognate: Joan Maria da Crema, *Intabolatura del lauto, Libro primo*, 1546<sub>10</sub>, no.3, *Recercar terzo*.

9/6 d2>d3

10/5-6 a2,b2>a3,b3

29/3 c3>d3

40/1 -a5

### 20. Fantasia

Source: Siena f.6r.b, *Di Pierino*

8/6 -a6

11/6 d5>d6

23/1 e6>a6

29/4 b5>c6

36/3 f2>i2

38/3 c4>d3

### 21. Recercar

Source: Siena f.59r.b, *La Compagna*

For concordances see Ness no.34.

4/7 a2>a1

10/4 +b3

11/1 +a3

16/3 d1>f1

19/8 -c4

20/1 b4>b3

20/3 -b3

23/5 -d1  
23/7 a2b3d6>d1a2d6  
39/1 +b4  
39/2 a4a5>a3  
54/5 b3>c4  
60/5 a1>a2  
62/4 +b2  
66/8 l1>m1  
67/7c2>b2  
68/2 d2>d3

## **22. Fantasia**

Source: Siena f.7v., *Del Medesimo*

13/5 b3>b2  
38 2 bars deleted (repeated in error?)  
38/1 -f4  
44/5 +g4  
63/3 e6>d6

## **23. Fantasia**

Source: Siena f.31, no title.

60/2 +c3

## **24. Fantasia**

Source: Siena f.32v., no title.

For concordances, see Ness no.15.

27/4 a5>c4

# 1. Ein seer guter Organistischer Preamble

Hans Newsidler (AT no.1)

Handwritten musical score for a single melodic line, likely for a lute or early keyboard instrument. The notation is in a historical style, using a single staff with a C-clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines, with measure numbers 4, 6, 9, 12, 18, 24, and 28 indicated at the beginning of their respective systems. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line at the end of the final system.

4

6

9

12

18

24

28

32

c	d	c	d	d	d	d	d	c	c	c	b	a
d	d		b	a	c	a	b	a	c	a	b	a
a	a		c	a	c		c	a			a	a

37

a	a	d	d	c	a	c	b	a	c	a	a	b
b	b		d	c	a	c	d	a	c	a	b	a
a	a		c	c			a	a	c	d	a	c
							d	c				

42

d	b	a	b	a	b	d	a	b	d	b	a	c
			b	a	c	b	c	c	a	b	d	a
c			a	c	b		c	c				
a	c	d	a	c	a	d	c	a				d

47

d	b	a	b	a	b	d	b	a	c	b	c	a
c	a	d	d	a	c							

51

a	d	b	a	d	b	d	a	d	b	a	b	d
d												

54

c	a	a	e	a	a	e	c	a	e	c	e	a
b			a									
c			c									

# 2. Mille regretz (Josquin)

Hans Newsidler (AT no.44)

1. This system contains the first three measures of the piece. It features a vocal line with a treble clef and a lute line with a C-clef. The notes are written in a medieval style with square neumes on a four-line staff. The first measure has a vocal line starting on 'a' and a lute line with a C-clef. The second measure continues the vocal line and adds a lute line. The third measure concludes the system with a vocal line and a lute line.

4. This system contains measures 4 through 6. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

7. This system contains measures 7 through 9. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

9. This system contains measures 10 through 12. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

12. This system contains measures 13 through 15. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

15. This system contains measures 16 through 18. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

18. This system contains measures 19 through 21. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.

21. This system contains measures 22 through 24. The vocal line continues with a treble clef, and the lute line has a C-clef. The notation includes various note values and rests, typical of Josquin's style. The system ends with a vocal line and a lute line.



24

	♩	♩	♩		♩	♩	♩		♩	♩	♩
a	♩	b	a	b	a	c	♩	♩	a	♩	b
c	c						a	a	a	a	
a	a						c				

28

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
c	c										

31

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
b	a			b	♩	♩	♩	♩	♩	♩	♩
c	c			c	c						
a	a			a	a						

35

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
c	c										
a	a										

38

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	a	♩	a	♩	♩	♩	♩	♩	♩	♩	♩
b	b	c	b								
a	a		a								

### 3. Tota pulchra

Hans Judenkünig (1523, sig.G2v.)

3

Handwritten musical notation for measures 1 and 2. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 1: C4, C4, A4, C4, D4, C4, D4, A4, C4, D4. Measure 2: C4, A4, C4, D4, A4, C4, D4, B4, D4, A4, C4.

3

Handwritten musical notation for measures 3, 4, and 5. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 3: D4, C4, C4, A4, A4, A4, A4, E4. Measure 4: A4, D4, B4, B4, B4, C4, A4. Measure 5: B4, D4, B4, A4, D4, C4, A4.

6

Handwritten musical notation for measures 6 and 7. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 6: C4, C4, A4, C4, D4, B4, A4, D4, A4, C4. Measure 7: D4, B4, A4, B4, D4, B4, A4, B4, A4, B4, D4.

8

Handwritten musical notation for measures 8 and 9. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 8: D4, C4, D4, A4, C4, D4, A4, C4, A4, D4, B4. Measure 9: A4, A4, B4, C4, D4, A4, C4, A4, B4, A4, B4, D4.

10

Handwritten musical notation for measures 10 and 11. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 10: A4, B4, D4, C4, A4, D4, C4, A4, D4, B4, A4. Measure 11: A4, B4, D4, C4, A4, D4, C4, A4, D4, C4, D4, C4, A4, C4.

12

Handwritten musical notation for measures 12 and 13. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 12: B4, A4, A4, D4, B4, A4, B4, D4, C4, A4. Measure 13: B4, B4, A4, B4, D4, A4, A4, C4, C4, B4, D4, A4, A4.

14

Handwritten musical notation for measures 14 and 15. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 14: D4, B4, B4, A4, C4, D4, A4, C4. Measure 15: A4, A4, C4, B4, C4, A4, C4, D4, A4.

16

Handwritten musical notation for measures 16 and 17. The notation is on a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a common time signature (C). The notes are written in a stylized, handwritten style. Measure 16: D4, C4, D4, B4, D4, A4, C4, A4, C4, B4. Measure 17: C4, D4, B4, C4, A4, D4, D4, A4, D4, A4, C4, C4, D4.

18

Measures 18-19. Treble clef. Notes: C, A, A, D, D, D, A, C. Bass clef. Notes: C, C, C, D, C, A.

20

Measures 20-21. Treble clef. Notes: D, D, C, A, C, D, A. Bass clef. Notes: A, A, B, B, A, A.

22

Measures 22-23. Treble clef. Notes: A, B, A, B, D, B, A, A, A, D, A, B, A, B, D. Bass clef. Notes: C, C, C, C.

24

Measures 24-25. Treble clef. Notes: D, D, A, D, D, C, A, C. Bass clef. Notes: F, F, E, F, E, C, A.

26

Measures 26-27. Treble clef. Notes: A, B, B, A, B, D, B, A, A, B, A, B, D. Bass clef. Notes: C, C, C, C.

28

Measures 28-29. Treble clef. Notes: A, D, C, A, D, C, D, C, A, D, A, D, C. Bass clef. Notes: A, C, D, A, D, C, A, D, C, A, D, C, A.

# 4. Favus distillans (Ghiselin)

Hans Newsidler (AT no.17)

1

4

7

10

13

16

19

22

25

28

31

34

37

40

43

46

49

a	a	a	a	b	δ	a	δ	h	h	f	c	δ	δ	b	f	f	δ	c
b	δ	b	b															
δ	δ	δ			c	c	h				a	a	δ	a				

52

a	b	b	a	b	δ	c	a	c	f	f	δ	c	a	a	δ	δ	c	a
δ	δ		δ			a	a	δ	a	a	δ		δ	b	c	δ	c	δ

55

δ	a	c			a	δ	b	δ	δ	c	a	a	a	a			
b	a		b	δ	δ	δ	b	a	δ	b	a	e					
c	a	c	c			c	c	c				δ	δ	δ			

58

a	b	b	a	a	δ	b	a	δ	b	b	b	c	a	δ			
c	c	c				a	a	a		c	δ	a	c				

61

δ	b	δ	δ	a	f	c	h	h	f	δ	δ	f	f	δ	a	b	c	δ	a
a		c	δ	δ	a	a	h		c		a	a	δ						
c	c	δ	δ				h						δ						

64

c	c	δ	δ	c	a	δ	a	b	δ	b	δ	δ	b	a	c	δ			
a	δ	δ	b	b	δ											a			
a	a	δ		δ		c	c	c								c			

# 5. Ha traitre amours (Stockhem)

Hans Newsidler (AT no.4)

1

		a	a	a
	b	a	b	a
c	a	a	c	a
c	c	c	c	c

6

c	d	d	c	a
a	b	a	b	a
a	c	c	a	d
c	d	a	c	c

10

a	b	a	a	a
b	a	c	e	a
a	a	c	e	a
a	a	c	e	a

14

a	d	c	a	d
a	b	b	a	b
a	c	c	a	c
a	c	c	a	c

18

d	d	d	c	a	d	c	a	c
a	a	c	a	a	c	a	c	a
a	a	c	a	a	c	a	c	a
a	a	c	a	a	c	a	c	a

23

a	b	d	a	b	a	b	d	a
a	c	a	d	c	a	d	c	a
a	c	a	d	c	a	d	c	a
a	c	a	d	c	a	d	c	a

28

a	d	a	c	d	a	c	c	a	d
b	a	a	c	d	a	c	c	a	d
b	a	a	c	d	a	c	c	a	d
b	a	a	c	d	a	c	c	a	d

## 6. Mes pensées (Compère)

Hans Newsidler (AT no.16)

[illegible]

7

Handwritten musical score for a 7-measure piece. The notation is on a five-line staff. Above the staff are various symbols: a vertical line with a flag, a vertical line with a flag, a double 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. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). Measure 2: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measure 3: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Measure 4: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 5: B3 (quarter), A3 (quarter), G3 (quarter), F#4 (quarter). Measure 6: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Measure 7: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).

[illegible]

16

$\delta$	$b$	$\delta$	$b$	$a$		$a$	$b$	$\delta$	$a$	$\delta$
$\delta$		$\delta$	$c$	$a$	$c$	$a$	$b$			
$\delta$		$\delta$	$c$	$a$	$c$	$a$	$b$	$\delta$		
$\delta$		$\delta$	$c$	$a$	$c$	$a$	$b$	$\delta$		

[illegible]

27

	a	c	d a c d	f f d c a	a d d d c a d c a c
b d c	d d b	a b a	c a c	d d b	d b a c
d c a c	a			a	a

32

♩	♩ ♯ ♩	♩ ♯	♩	♩ ♯ ♩	♩ ♯ ♩
♩	♩ ♩ ♭	♩ ♩ ♭ ♩	♩ ♭	♩ ♩ ♭ ♩ ♩	♩ ♭ ♭ ♩
♩ ♩	♩ ♩ ♩ ♩ ♩			♩ ♩ ♩ ♩ ♩	♩ ♩ ♩ ♩
♩ ♩		♩ ♩ ♩	♩ ♩	♩ ♩ ♩ ♩ ♩	♩ ♩ ♩

[illegible]



44

	┐	┐	┐	┐		┐	┐	┐	┐	┐		┐	┐	┐	
b	δ	a	a	δ	δ	a	c	b	b	a	c	b	a	δ	a
δ	a	a	a	δ	δ	δ	a	c	δ	δ	b	a	e	δ	δ
a	a	a	δ	c	a	a	a	a	a	a	c	a	c	δ	a

50

┐	┐	┐	┐	┐		┐	┐	┐	┐		┐	┐	┐	┐	
δ	δ	a	c	δ	b	δ	a	a	δ	δ	c	a	δ	c	δ
a	a	a	c	a	c	b	a	δ	δ	c	a	δ	c	a	δ
a	a	a	c	a	a	a	a	a	a	a	b	a	b	a	b

55

┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
f	δ	δ	c	δ	c	a	c	δ	δ	c	b	δ	δ	b	δ
a	δ	b	δ	a	c	b	δ	b	b	a	b	a	b	δ	δ
a	a	a	a	a	c	c	δ	c	a	δ	a	δ	δ	c	a

60

	┐	┐	┐		┐	┐	┐	┐		┐	┐	┐		┐	┐
δ	a	δ	b	δ	b	a	b	δ	a	a	b	δ	b	a	c
a	a	a	c	a	c	a	c	a	b	b	δ	b	a	c	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

66

┐	┐	┐	┐	┐	┐	┐	┐		┐	┐	┐		┐	┐	┐
b	a	b	a	δ	b	b	δ	b	a	b	a	δ	b	a	δ
δ	c	c	c	c	c	c	c	a	c	δ	δ	c	δ	a	δ
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

71

	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
a	b	a	b	a	b	δ	b	a	δ	b	a	b	a	a	a
b	δ	b	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

76

┐	┐	┐		┐	┐	┐		┐	┐	┐	┐	┐	┐	┐	┐
a	δ	δ	δ	c	a	δ	c	a	a	δ	b	δ	b	a	δ
δ	c	a	c	a	c	a	c	a	c	δ	δ	b	a	b	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

81

	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
f	δ	δ	c	δ	c	a	δ	b	δ	b	a	b	δ	δ	δ
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

## 7. La Bernardina (Josquin)

Hans Newsidler (AT no.12)

7. La Bernardina (Josquin)

Hans Newsidler (AT no.12)

7

12

19

26

32

37

42

The musical score is presented in a system of five measures per line. The notation is mensural, with notes and rests placed on a four-line staff. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 7, 12, 19, 26, 32, 37, and 42 indicating the start of new systems. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'f' (forte) or 'p' (piano). The score ends with a double bar line and a repeat sign.

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## 8. La plus des plus (Josquin)

Hans Newsidler (AT no.7)

[illegible]

39

42

46

50

54

# 9. Benedictus (Isaac)

Hans Newsidler (NKL no.49)

1

		a	a	δ	a	b	a	b	a	b	a	b	a	c
c	c	a	c	δ	c	a	c	e	a	c	e	a	c	e

6

a	a	e	c	a	e	c	e	a	b	δ	a	c	e	a	a	e	a	e	c	e
c	e	c	e	c	e	c	e	c	a	e	c	a	e	c	a	c	c	a	c	c

9

a	δ	c	a	δ	a	δ	a	c	δ	c	a	δ	a	c	δ	a	b	a	b	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c

13

δ	b	a	b	a	a	c	δ	c	a	δ	a	c	a	δ	c	a	δ	a	δ	b	a	b
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c

17

a	c	δ	δ	c	a	δ	a	c	δ	c	a	c	a	e	a	a	e	c	e	c	e
a	c	b	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c

21

a	a	b	δ	b	c	a	c	e	a	c	a	b	a	a	c	c	b	a	c	c	b
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c

25

a	b	a	δ	b	δ	a	c	δ	a	δ	δ	δ	c	a	δ	c	a	c	δ	b	a	δ	b	δ	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	

29

δ	a	b	a	δ	b	δ	a	δ	c	a	δ	c	a	c	δ	c	a	δ	a	b	δ	b	a	b	a
a	a	c	δ	a	δ	δ	a	c	δ	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c

33

37

40

45

49

52

57

61

65

69

73

77

81

85

89

93

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## 10. Preamble

Hans Newsidler (NKL no.64)

a	a	a	a		a	a		a	a	c	d	a	a	a	b	a
b	a	b		a	b			a	c	d	e	a	b			
c	a	c		a	c	a		a	e	f	f	a	c			c
						c	c	e								d

7

7

	a	a	a	c	a	a			
b	c			a	b	a	b	a	a
c	a					c	c	a	b

12

a	c	c	a	a
e	a	c	d	a
a	c		a	
e	c			

c	d	d	c	a
d	a	a	d	b

e	a			
		b		
e	c			

a	b	b	a	c
a	c	c	a	d

[illegible]

22

*The Rose Tree*

22

*The Rose Tree*

27

♩ ♩ ♩      ♩ ♩ ♩      |      ♩

	a	e		a	b	a		b	a
				b				b	
♩	c		c	c				a	
				a	a	♩		a	a



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# 11. La Alfonsina (Ghiselin)

Hans Newsidler (AT no.15)

11. La Alfonsina (Ghiselin)

Hans Newsidler (AT no.15)

5

10

15

20

24

28

32

The musical score is written for a single melodic line on a five-line staff. It consists of 32 measures, grouped into eight systems of four measures each. The notation includes various rhythmic values (c, d, e, f, g, a, b) and accidentals (sharps, flats, naturals). Above the staff, there are several fermatas and other musical symbols indicating phrasing and articulation. The key signature is one flat (B-flat), and the time signature is common time (C).

36

40

45

49

54

59

# 12. Preamble

Hans Newsidler (NKL no.65)

1. 2. 3. 4. 5. 6.

5. 6. 7. 8. 9. 10. 11. 12.

9. 10. 11. 12. 13. 14. 15. 16.

13. 14. 15. 16. 17. 18. 19. 20.

17. 18. 19. 20. 21. 22. 23. 24.

22. 23. 24. 25. 26. 27. 28. 29.

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# 13 Adieu mes amours (Josquin)

Hans Newsidler (AT no.37)

13 Adieu mes amours (Josquin)

Hans Newsidler (AT no.37)

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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

17

19

21

23

25

27

29

31

33

33 34

35

35 36

37

37 38

39

39 40

41

41 42

43

43 44

45

45 46

47

47 48



49

49

50

[illegible]

53

53

*Voice*

*Piano*

55

♩ ♪ ♪ ♪

b a ∅ b a ∅ b ∅ ∅ c a ∅ c ∅ c a c ∅ b ∅ a b a b ∅ b a b ∅ a ∅ a b

c c

a c a ∅

57

Example 10

[illegible]

12

22

32

43

54

62

70

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of 70 measures, divided into eight systems of eight measures each. The notation includes various rhythmic values (minims, crotchets, quavers, and sixteenth notes) and accidentals (sharps, flats, and naturals). The piece is a 'Recercar', a type of instrumental composition from the Renaissance period.

78

$\frac{a}{c} \frac{a}{a} \delta \frac{c}{c}$	$\frac{b}{\delta} \frac{a}{\delta} \frac{b}{a}$	$\frac{b}{\delta} \frac{a}{\delta} \frac{b}{a}$	$\frac{\delta}{a}$			$\frac{a}{b} \frac{b}{\delta} \frac{\delta}{a}$	$\frac{a}{b} \frac{a}{\delta} \frac{b}{b}$
			$\frac{c}{c}$		$\frac{a}{c} \frac{c}{\delta} \frac{\delta}{b}$		
$\frac{a}{a}$	$\frac{a}{a}$		$\frac{a}{c} \frac{c}{\delta} \frac{\delta}{a}$	$\frac{\delta}{a} \frac{a}{c} \frac{c}{\delta}$			

87

Handwritten musical score for measures 87-96. The score is in 4/4 time. The vocal line (top staff) includes dynamics such as *f*, *p*, and *sf*, and articulations like accents and slurs. The piano accompaniment (bottom staff) consists of chords and moving lines in the right and left hands. The key signature has one flat (B-flat).

[illegible]

107

cac	b b		c	d	d	b	b	b
	a	d	c a c	a	a	b	b a	b c
c	a		a	b	b a	d c	d a c d	f c

15. Recercar

12

21

29

38

47

56

65

The musical score is written on a grand staff with three systems of three staves each. The notation includes various note values (minims, crotchets, quavers, sixteenth notes) and rests. The piece is divided into measures by bar lines, with some measures containing multiple notes. The score is numbered 12, 21, 29, 38, 47, 56, and 65 at the beginning of each system.

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94

The image shows a handwritten musical score for a piece titled "Liedchen". It consists of two systems of music. The first system has a vocal melody on a single staff and a piano accompaniment on three staves. The second system continues the same parts. The notation includes various notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also some corrections or alternative notations written above the main staves.

Vocal Melody:

f f  
g g f d e f d b a b d a d c b a d a

Piano Accompaniment:

f p  
g g f d g f d b d c a c a b d a a c d a d a

102

a c	a a	b d	a b d a	b	a b c	d d b d
a d a	c d a c	d c	c	a d a	c d c	

109

a	b	d	a
c	a	d	c

b	a
d	c

b	d
a	c

a	b
d	c

a	d	a
b	d	c

d	c	a

b	d	a

a	b	d
d	c	a

117

$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$	$\begin{array}{c} \text{┐} \\ \text{┐} \end{array}$
a b d a	b a c	d f h	e h i f	h i l h	i	b g i f
		i	g h i f		h f g i	f g i f
c	a	a				a

125

The image shows a musical score for 'The Rose Tree' in G major, 2/4 time. The score is for voice and piano. The piano part includes a prelude and accompaniment. The voice part has lyrics in German and English. The score is for measures 125-128.

125

126

127

128

# 16. De mon triste (Richafort)

Francesco da Milano (Ness 121)

6

11

16

21

26

31

36

The musical score is written on a single five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of a series of notes with various rhythmic values (minims, crotchets, quavers, and semibreves) and accidentals (sharps, flats, and naturals). The score is divided into measures by vertical bar lines. The first measure starts with a sharp sign above the staff. The melody ends with a double bar line and a repeat sign. The score is numbered 6, 11, 16, 21, 26, 31, and 36 at the beginning of each system.

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## 17. Fantasia de mon triste

Francesco da Milano (Ness 36)

17. Fantasia de mon triste

Francesco da Milano (Ness 36)

6

11

16

20

24

28

32



36

41

46

50

54

## 18. [Fantasia]

Pierino Fiorentino (Siena f.7b)

18. [Fantasia]

6

10

15

20

24

29

34

38

38

a	a	b	δ	a	b	b	δ	a	c	δ	a	c	b	a	e	b	a
c		a		c	b	c	δ	a		c	a			b	a	b	a
e				a	c	δ	δ	c		a				c	c		c

42

c			δ	c	δ	c		a	δ	c	a	c	e	a		δ	b
δ	a	b	a	b	δ	a	b	δ	δ	c	a	c	e	b		a	a
c	b	c	c	c	b	c	b			a	a	δ			a	c	δ

46

a	c	δ	f	h	a	δ	c	a									
b				a	b	δ	a	a	c	δ	a	b			a	b	δ
c				h			a	δ	a	c					c		c

50

a	c	e	a	c	b	a	δ	f	a	g	a	f			h	i	f	h	e	f	h
b		a		b	c					g		g	h	f		h					
c		c			a		c			a	a	h			a	h			a	h	

54

a	e	f	a	a	c	e
δ	a	g	a	b	δ	a
δ	c	a	c	c		c
	e			a		a

19. [Recercar]

Anon. (Siena f.4)

[illegible][illegible]

15

$\overset{\text{f}}{\text{c}} \overset{\text{f}}{\text{d}}$	$\overset{\text{f}}{\text{b}} \overset{\text{f}}{\text{a}}$	$\overset{\text{f}}{\text{d}} \overset{\text{f}}{\text{c}}$	$\overset{\text{f}}{\text{a}}$	$\overset{\text{f}}{\text{a}} \overset{\text{f}}{\text{b}}$	$\overset{\text{f}}{\text{a}}$	$\overset{\text{f}}{\text{d}}$	$\overset{\text{f}}{\text{c}} \overset{\text{f}}{\text{d}}$	$\overset{\text{f}}{\text{a}}$	$\overset{\text{f}}{\text{d}}$
$\text{c} \text{d}$	$\text{b} \text{a}$	$\text{b} \text{d}$	$\text{d} \text{e}$	$\text{e} \text{c}$	$\text{e} \text{d}$	$\text{a} \text{b}$	$\text{a} \text{d}$	$\text{b} \text{d}$	$\text{b}$
$\text{c}$	$\text{d} \text{a}$	$\text{c}$	$\text{e}$	$\text{e}$	$\text{c}$	$\text{a} \text{c}$	$\text{d} \text{a}$	$\text{c}$	$\text{d} \text{b}$
		$\text{a}$					$\text{d} \text{a}$	$\text{d} \text{a}$	$\text{c}$

22

c	d	a	e	a	b	a	d	b
d	a	b	a	e	a	b	a	d
a	c	a	c	c	a	b	d	a
d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d
a	c	d	a	c	d	a	c	d

28

$\delta b^a \delta a^c \delta a^c$	$a \delta a^c$	$\delta a b \delta a^c \delta$	$b a b$	$a a b a b$	$\delta b b a b \delta$
$\delta c$		$c$	$a c a c \delta a$	$c a b a c a$	$c b c a$

34

$\begin{array}{c} \text{a} \text{b} \text{a} \\ \text{b} \text{e} \text{c} \end{array}$	$\begin{array}{c} \text{c} \text{d} \\ \text{a} \text{b} \text{c} \text{a} \text{b} \text{d} \end{array}$	$\begin{array}{c} \text{a} \text{c} \text{a} \\ \text{c} \text{d} \text{a} \text{c} \text{a} \end{array}$	$\begin{array}{c} \text{d} \text{c} \text{a} \\ \text{b} \text{d} \text{a} \text{d} \text{b} \end{array}$	$\begin{array}{c} \text{a} \text{a} \text{c} \text{d} \text{c} \\ \text{a} \text{e} \text{a} \end{array}$	$\begin{array}{c} \text{a} \text{d} \text{b} \text{a} \text{b} \text{d} \text{a} \text{d} \\ \text{a} \end{array}$
---	---	---	---	---	--

40

$b a$	$a$	$a$	$f$	$c a$	$e a a$
$\delta b a$	$\delta b a$	$\delta b a$	$\delta b a$	$\delta b \delta e c$	$\delta a b$
$c a$	$c a$	$c a$	$c a c$	$e$	$e c$
$\delta$	$\delta c a$				

46

a a a b a a a  
a b d b a d c d c a c d d c d c d c  
a c d a c d a a a a

*This page has been left blank intentionally to facilitate page turns.*

# 20. [Fantasia]

Pierino Fiorentino (Siena f.6)

1. 2. 3. 4.

a	c	d	f	h	a	f	a	c	e	f	d	b	a	c	d	f	h	a	f	
					d						f	d	f	c	d					
							c		e									g	a	c
																				c

5. 6. 7. 8.

d	c	a	d	a	b	a	a	b	d	a	d	a	b	c	d	a	c	d	a	
a	b	d	a	d	b	a	a	b	d	a	a	c	e	b	c	a	c	b	c	a
e	b	c	a	c	c	a	f	c	d	e	c	e	a	c	a	c	b	a	d	a
a	c	d	a	c	a	f	c	d	e	c	d	a								

9. 10. 11. 12.

d	f	h	a	f	d	a	c	d	a	b	a	e	a	a	b	a	e	a	a	b
a					a	b	d	a	c	d	a	c	d	a	b	a	e	a	a	b
					a	c				a	c	d	a	b	b	a	e	a	a	b
a	h	a	c		d	a	c	d	a	c	e	a	d	a		c	c	a	c	c

13. 14. 15. 16.

h	h	i	h	f	d	c	e	f	h	a	d	a	a	a	b	a	a	a	a	b
a	d	f	a	g	h	a	c	g	a	h	f	a	g	d	a	a	a	a	b	
c	f	a	g	h	c	c	a	h	h	f	a	g	d	c	a	d	c	e	a	
a								h	h	h	d									

17. 18. 19. 20.

a	c	a	h	h	i	b	h	f	a	a	b	a	c	a	a	b	c
a	d	b	a	g	h	a	f	f	h	a		a	c	a	a	b	c
c	c	a	h	h		h	g	h	f	h	g	f	a	a	c		
a		a				h	g	a	h	g		h		a	d		

21. 22. 23. 24.

a	c	d	a	e	f	e	f	e	f	e	c	e	a	b	a	d	b	a	a	f	a	h	f	f	i
a	b	d		a	e	f	e	f	e	f	e	c	a		a	d	b	a	a	g	a	a	g	h	
c	b	c	c		e									e	c					f			h	a	
															a						h				

25. 26. 27. 28.

f	h	f	f	a	b	a	c	c	d	c	a	a	b	a	d	b	a
f	a	f	a		a							a	b	a	d	b	a
h	g	h			c	a	c	e	b	c		c					

29. 30. 31. 32.

d	f	d	c	a	a	b	f	e	f	e	f	e	c	e	a	c	c	d	c	a	a	b
a	g	f	a	a	b		a	b	c	e					c	c	c	d	c	a	a	b
c	a	c	b				b	c	e						c	c	c	d	c	a	a	b
															a	a	a	f	a	d	c	e

33

a	a	a	δ	b	a	c			f	h	f	f		e	a	a	δ
c	a	c	c	c	b	c			f	h	f	f	e	a	c	c	δ
a	c	δ	a	c	a			h	g	h	f	h	c				

37

a	δ	δ	b	a	a	δ	c	a		δ			c	a	e	δ	b
a	δ	c	c	a	a	δ	c	c	c	a	b	a	c	f	e	δ	b
a	δ	a				δ	c	e	f	a	c	a					

41

a	b	c	δ	c	a	δ	b	a	b	δ	a	c	a	δ	b	a	b	a	a	δ	b	a
a	b	c	a	b	δ	b	a	b	δ	a	c	c	δ	δ	a	b	a	c	a	δ	c	δ
b	c			b		c						c					a	δ	c	δ	a	

45

c	δ	c	a	δ	b	a	b	a	b	a	δ	a	a	⊙
b							a	b	a	δ	c	a	c	
c							δ	a	a	δ	c	δ	c	
a							δ	a	δ	c	a	a		

1

h	i	h	a	c	d	f	h	f	d	c	d	a	d	a	c	a	b	d	a	b	a	d	c	a	d	b	b	a

6

a	a	b	a	a	b	d	a	c	d	a	c	d	a	c	a	d	c	a	c	d	a	c	a	d	c	a	c	d	a

10

c	a	e	a	a	b	a	h	i	h	a	b	c	d	f	h	a	a	f	h	a	c	d	f	h	a	c	d	f	h

14

a	c	d	a	c	d	f	a	d	a	c	d	a	c	e	a	c	a	c	a	e	a	c	d	a	c	e	a	c	a

18

a	h	f	d	c	a	d	b	a	d	c	a	d	b	a	b	a	c	a	d	b	a	c	a	d	b	a	c	a	d	b	a	c

21

a	e	a	h	f	d	c	a	d	f	d	c	a	d	b	a	c	a	d	b	a	c	a	d	b	a	c	a	d	b	a	c

24

a	e	a	d	b	a	e	a	a	b	a	a	b	d	a	b	a	c	d	c	a	c	d	a	c	d	c	a	c	d	c	a	c	d	c

27

c	d	c	a	c	d	a	c	d	c	a	c	a	d	a	c	a	h	i	h	a	c	d	f	h	i	h	a	c	d	f	h	i	h



30

ab a c d a c d c | e c d a c d c a c d a c a | c a b d a b a d b a d

c c a

33

a d a f		d     a		a d a
b	a b a	e	a b a	e
c	a	c		c
		a d a c	d	c

36

Handwritten musical notation for three voices and basso continuo. The notation includes notes (c, d, a, e, b) and rests, with a fermata symbol over the final note of each line.

39

42

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests, with some notes beamed together. The notes are labeled with letters: a, b, c, d, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is written in a cursive style.

44

Example 44

47

a b d c a d g a c d f a c h f d c a c d a c d f e f c e f g h i h

50

50

a b a b a b a b a

c d c a c d c a c

d a c d c a d c a

53

h i h f a	c a e a a b a	a b a a b a a b a
f h f g	d b a c	c a b d c a b d b a
a c d	a c a	

56

a b a	h i h a c d f h f d c
c a b a c a d c a c d a c a d c	a

58

a c d c a a d b a d c d	c a b a a c d a c d a	b a d b a h i h
a	c	a d a g
a	a	a

61

a c d f h f d c a d b a a b d	a c d a c e a h f d c	a n l k h l k a d b a d
a	d a a	

64

a d a	b d a b d a a c e a c e f h a c e f h k m n a c e a c e f
c c a d c a e	a a

67

h f d c a d b a b a	a d a a c c
a	a a
	e a

*This page has been left blank intentionally to facilitate page turns.*

Handwritten musical notation for a piece titled "22. [Fantasia] Di Pierino" by Pierino Fiorentino (Siena f.7v.). The notation is written on five-line staves, organized into systems of four staves each. The notation includes various notes (c, d, e, f, g, a, b) and rests, with some notes marked with a 'p' (piano) or a 'f' (forte). The piece is divided into measures by vertical bar lines. The notation is written in a medieval style, with some notes having a 'p' or 'f' above them, indicating dynamics. The piece is divided into measures by vertical bar lines. The notation is written in a medieval style, with some notes having a 'p' or 'f' above them, indicating dynamics.

6

11

15

20

25

29

34

38

$\text{f}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$	$\text{f}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$ $\text{b}$	$\text{f}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{d}$ $\text{a}$ $\text{c}$ $\text{e}$
	$\text{a}$	
$\text{a}$	$\text{a}$	$\text{a}$

41

$\text{a}$ $\text{c}$ $\text{d}$ $\text{c}$ $\text{a}$ $\text{a}$	$\text{b}$ $\text{c}$ $\text{d}$ $\text{c}$ $\text{a}$	$\text{a}$ $\text{e}$ $\text{a}$ $\text{b}$ $\text{d}$	$\text{a}$ $\text{b}$ $\text{a}$ $\text{d}$ $\text{h}$ $\text{a}$
$\text{b}$	$\text{a}$	$\text{a}$	$\text{g}$
$\text{a}$	$\text{a}$	$\text{a}$	$\text{e}$

45

$\text{h}$ $\text{i}$ $\text{f}$ $\text{h}$	$\text{a}$ $\text{c}$ $\text{e}$ $\text{f}$	$\text{d}$ $\text{c}$ $\text{a}$	$\text{a}$ $\text{e}$ $\text{a}$ $\text{d}$	$\text{a}$ $\text{h}$ $\text{b}$ $\text{f}$
$\text{g}$	$\text{b}$	$\text{a}$	$\text{a}$	
$\text{h}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{e}$

50

$\text{a}$ $\text{f}$ $\text{c}$ $\text{d}$	$\text{a}$ $\text{b}$ $\text{a}$ $\text{b}$	$\text{a}$	$\text{d}$ $\text{c}$ $\text{d}$ $\text{c}$	$\text{a}$ $\text{b}$ $\text{a}$
$\text{c}$	$\text{c}$	$\text{a}$	$\text{f}$ $\text{c}$ $\text{a}$	$\text{c}$
		$\text{a}$ $\text{f}$ $\text{c}$ $\text{e}$		$\text{a}$ $\text{c}$ $\text{d}$ $\text{a}$ $\text{c}$

55

$\text{a}$	$\text{c}$ $\text{d}$ $\text{a}$ $\text{b}$	$\text{a}$ $\text{h}$ $\text{a}$ $\text{f}$	$\text{a}$ $\text{d}$ $\text{a}$ $\text{c}$ $\text{d}$	$\text{a}$ $\text{b}$ $\text{h}$
$\text{c}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$
$\text{e}$ $\text{f}$ $\text{a}$ $\text{d}$	$\text{a}$ $\text{c}$ $\text{e}$ $\text{a}$	$\text{a}$ $\text{d}$ $\text{a}$	$\text{c}$	$\text{c}$

60

$\text{a}$ $\text{c}$ $\text{e}$ $\text{f}$	$\text{h}$ $\text{i}$ $\text{f}$ $\text{a}$	$\text{b}$ $\text{f}$ $\text{c}$ $\text{d}$	$\text{c}$ $\text{a}$ $\text{b}$ $\text{b}$	$\text{a}$ $\text{e}$ $\text{a}$
$\text{b}$	$\text{a}$	$\text{c}$	$\text{b}$	$\text{a}$
$\text{d}$	$\text{h}$	$\text{a}$	$\text{c}$	$\text{c}$

65

$\text{a}$ $\text{a}$ $\text{h}$	$\text{a}$ $\text{f}$ $\text{e}$ $\text{f}$ $\text{h}$ $\text{i}$ $\text{h}$	$\text{i}$ $\text{h}$ $\text{a}$ $\text{f}$	$\text{a}$ $\text{e}$ $\text{c}$ $\text{e}$	$\text{e}$
$\text{c}$	$\text{b}$	$\text{h}$	$\text{c}$	$\text{c}$
$\text{a}$	$\text{d}$	$\text{f}$	$\text{a}$	$\text{a}$

# 23. [Fantasia]

Anon. (Siena f.31)

1

δ	δ	δ	a	δ	a	δ	c	a	δ	a	δ	c	a	δ	c
a	a	c	e	a	e	a	c	e	a	c	e	c	a		

7

δ	c	e	f	a	c	δ	a	e	f	a	c	δ	a	c	δ	a

13

c	δ	a	c	δ	a	c	δ	a	c	δ	a	c	δ	a	c	δ	a

19

δ	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c

24

a	δ	c	a	c	a	δ	c	a	c	a	δ	c	a	c	a	δ	c

29

a	δ	c	a	c	a	δ	c	a	c	a	δ	c	a	c	a	δ	c

33

a	δ	c	a	c	a	δ	c	a	c	a	δ	c	a	c	a	δ	c

39

a	δ	c	a	c	a	δ	c	a	c	a	δ	c	a	c	a	δ	c

45

50

56

62

68

73

79

## 24. [Fantasia]

Francesco da Milano (Ness 15)

$\begin{array}{c} | \quad \text{f} \quad \text{f} \quad \quad \quad | \quad \text{f} \quad \text{f} \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad \\ a \quad c \quad a \quad \quad \quad \delta \quad c \quad a \quad \delta \quad c \quad a \quad c \quad a \quad \delta \quad a \quad a \quad \delta \quad c \quad c \quad a \quad c \quad a \quad \end{array}$

$\begin{array}{c} \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 6 \quad \text{f} \quad \delta \quad c \quad a \quad \delta \quad c \quad a \quad c \quad a \quad c \quad \delta \quad a \quad \delta \quad c \quad a \quad c \quad a \quad e \quad c \quad a \quad a \quad \end{array}$

$\begin{array}{c} \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 10 \quad \quad \quad \delta \quad a \quad a \quad c \quad c \quad a \quad \delta \quad c \quad a \quad \delta \quad a \quad \delta \quad c \quad a \quad c \quad \delta \quad b \quad a \quad c \quad a \quad \end{array}$

$\begin{array}{c} \text{f} \quad \text{f} \quad \quad \quad | \quad \text{f} \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 15 \quad a \quad \quad \quad a \quad \quad \quad a \quad a \quad \delta \quad a \quad c \quad a \quad c \quad \delta \quad a \quad \delta \quad a \quad c \quad \delta \quad a \quad c \quad \end{array}$

$\begin{array}{c} \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 20 \quad \text{f} \quad c \quad a \quad \text{f} \quad a \quad e \quad \text{f} \quad e \quad c \quad a \quad e \quad a \quad \delta \quad c \quad a \quad \delta \quad c \quad \end{array}$

$\begin{array}{c} \text{f} \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 25 \quad \delta \quad c \quad a \quad c \quad a \quad \quad \quad a \quad \text{f} \quad e \quad c \quad a \quad \delta \quad c \quad c \quad a \quad c \quad \delta \quad \end{array}$

$\begin{array}{c} \text{f} \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 30 \quad c \quad a \quad \delta \quad c \quad a \quad \quad \quad c \quad a \quad \delta \quad c \quad a \quad \delta \quad a \quad a \quad b \quad c \quad \delta \quad a \quad c \quad \delta \quad \end{array}$

$\begin{array}{c} \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad | \quad \quad \quad \text{f} \quad \quad \quad \\ 34 \quad a \quad c \quad \delta \quad a \quad \quad \quad \delta \quad a \quad a \quad b \quad c \quad \delta \quad a \quad c \quad e \quad \text{f} \quad a \quad e \quad \text{f} \quad a \quad c \quad \delta \quad a \quad \end{array}$



38


42

46

	$\text{f}$		$\text{f}$		$\text{f}$	$\text{f}$		$\text{f}$		$\text{f}$		$\text{f}$		$\text{f}$		$\text{f}$
						a				a		f		c	e	f
	c	d	a	d	c	a			a	c	d		d	c	a	c
	c		a				c		c				a	c		
		e					e		a		c		a			a

50

50

c a c e f e c a

d c a d c a c d

a d c a d c a c

a

c a c

a e a c

53

c	d	a	c	a	d	c
a						
c					c	

a	d	c	a	e	a	c
a		c		c		
				e		

e	c	a	e	c	a	d	c
				c		e	
	e						

56

a	c	e	f	e	c	a
a						
a						

a c e f e c a

d	c	a		a
		c		
e			c	
			a	

d c a a

d	c	a		
a	d	c	d	a
		a		

d c a d a

a					a
c	d	c	a	c	d
a					a

a d c a c d

60

c a f      d c a      c a      c a

c	a	d	b	d	a	c
	a	a			d	c
a				a		a