

THE KEYBOARD REPERTOIRE

Early music for harpsichord and organ

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MUSIC
FROM THE
BUXHEIM ORGAN
BOOK

I. Chanson intabulations and *basse danse* settings

LONDON PRO MUSICA EDITION

EK4

This is the first of three volumes of selected music from the Buxheim Organ Book: the second will consist of pieces with German titles, together with a few settings of Italian songs, while the third will contain free preludes and sacred works. Simultaneously with the present volume, we are publishing a companion edition of the French songs that appear here in intabulations (nos. 1-10).

The Buxheim Organ Book is an enormous collection of music in tablature, written between 1450 and 1470, which is now held in the Bayerische Staatsbibliothek in Munich under the shelf-mark Cim. 352b (*olim* mus. 3725): it is also available in an excellently produced facsimile¹⁾. Buxheim is a small town in southern Bavaria on the Iller: before the manuscript was acquired by the library, it was preserved in a monastery there.

The music is notated in a hybrid tablature system, somewhat similar to that used a little later by Schlick and by organists such as Kotter, Kleber and Sicher. The left hand simply gives note names (essentially the modern ones), with little dashes to indicate notes above middle C, and rhythm signs above: these letters are arranged in two rows, the lower giving the tenor, the upper the contratenor, when that part is present. The discantus is written in a way that has some of the characteristics of mensural notation: there is a six-line stave, and the notes look like the black notation that was in use in the first part of the fifteenth century. However, the use of barlines, the joining up of the flags in the faster notes and the ambiguous use of rests are really features of tablature; in one of the later sections of the manuscript (f. 124v-147v) the flag is only given for the first of each group of semiquavers, a feature that is also characteristic of tablature rather than mensural notation. This right-hand notation is in many ways very similar to that used for both hands in early sixteenth-century Italian keyboard tablatures, and in the keyboard prints of Attaingnant²⁾. At the end of the manuscript there is a brief explanation of the notation, which shows a total compass of B-f''.

Several attempts have been made to determine the different hands in the manuscript, and to date the various sections³⁾. Not surprisingly, there has been some disagreement, but most writers agree that the first 124 folios were written by the same scribe, and make up the original section of the manuscript: the original index, written in the same hand as the titles above the pieces in these folios, does not refer to any of the music after f. 124. The remainder of the collection is not only written in several different hands (Southern identifies eight), with slightly varying notational styles, but also contains a slightly later repertoire, including newer chansons such as *J'ay pris amours* and *Tout a par moy*, which probably began to circulate in the 1460s, and which are much more modern in style than the many Binchois pieces found in the first half of Buxheim. An interesting reflection of the difference between the two main sections of the source can be seen by comparing two settings of Frye's *Ave Regina*: the first (no. 159 on f. 87) has a contratenor with the same range as the tenor, but a later version, at the very end of the manuscript, has a contratenor that consistently lies below the tenor. Hans Zöbele puts the compilation of the main section of the manuscript in the 1450s, probably a few years after 1452, a date that appears on the *Fundamentum* of Conrad Paumann in the Locheimer Liederbuch. He points out that the pieces after f. 124 show a marked difference in style (they rely more on decorative figuration, less on rhythmic variety), and suggests a date in the 1470s for this later section: however, this argument is not very convincing, and it seems to me that the main consideration in dating must be the difference in repertoire. It seems to me that the later section cannot have been written much after 1470, for in that year Paumann travelled to Italy, and it is reasonable to expect that he would have brought back some music from that country, none of which appears in the later section of the collection.

Conrad Paumann (c. 1410-1473) was the leading figure in the southern German organ-playing world at this time, and it seems extremely likely that he was responsible either directly or indirectly for much of the music in Buxheim. He got his first major appointment in 1446, when he became organist at the church of St. Sebald in Nürnberg, where a new instrument had been built by Heinrich Traxdorf in 1440; in 1447 he became official town organist. Three years later he was "poached" by Duke Albrecht III of Bavaria, and he went off to Munich after some rather tense negotiations with the Nürnberg authorities. In 1454 he was asked to play to Philip the Good of Burgundy, one of the most distinguished patrons of the arts, and towards the end of his life he was required to play to Emperor Frederick III at Ratisbon. In 1470 he was sent to Mantua, where he must have been a great success, for contemporary Italian writers refer to him as the "cieco miracoloso" (he was blind, like Hofhaimer and many other great organists). When he died in 1473 he was buried at the Frauenkirche in Munich: a carved stone in his honour shows him with a portative, lute, recorder, harp and fiddle (it is reproduced with the article on Paumann in *MGG*).

Paumann is given as the author of three of the *Fundamenta* in Buxheim. These are essentially collections of examples of keyboard improvisation, organised in a way quite similar to the sixteenth-century diminution manuals, that is according to in-

terval, together with examples of cadences: the difference, of course, is that here we have polyphonic improvisation, consisting of more or less elaborate figuration in the right hand, over a slow-moving tenor. Compared to the *Fundamentum* in the Locheimer book, those in Buxheim are much more varied rhythmically: as well as the strings of quavers and semiquavers there are passages of syncopated counterpoint in dotted rhythms like those found in *Collinetto* and other similar pieces. And many of the cadence formulas show the freedom towards the given melody characteristic of much of the music in Bux: the principle by which at cadences the descending note of the tenor need only appear at the very end of the bar is well-established in Paumann's examples. The fast complimentary rhythms between the hands (as in no. 17 here, bars 15-16) are found in the *Fundamenta* (see CE, p. 247), as is the descending sequence with demisemiquaver turns in *Se la face ay pale* (p. 356). Even the opening gambit of a piece like *Ma douce amour* comes straight out of the *Fundamenta* (p. 234). There is no detectable stylistic difference between the *Fundamenta* attributed to Paumann in the manuscript, and those given anonymously, and we have to consider the possibility that the master was responsible in some way for them all: as he was blind, he cannot have physically written any of them, even in a form to be copied from, and it is reasonable to assume that the material was taken down by his pupils. Only one complete piece of music is clearly attributed to him in Buxheim, a short song setting, *Ich beger nit mer* (no. 99). This is really rather surprising, given the importance of Paumann and his *Fundamenta*, and leads us to speculate if many of the more ambitious pieces in Bux were composed by him. It is interesting in this context that a contemporary poem by Hans Rosenblüt (*Der Sprich von Nürnberg*), refers to Paumann as a "master of proportions": could the rhythmically complex pieces such as the *Longus tenor* and the *Collinetto* settings (14-17) be his work, or the beautiful little passage in *Esclave* (bars 17-18)? They certainly show a lively and inventive mind, and seem to reflect the spirit of a gifted improviser who is constantly trying to surprise his audience, just the sort of person who would be the centre of a school of playing. It is really rather unlikely that a manuscript of the scope of Buxheim would have been written in Bavaria during Paumann's lifetime without including much of his music. Given that the manuscript is in many respects stunningly inaccurate, it is not too surprising that the scribes did not trouble to clarify which pieces were by Paumann, which by his pupils.

The repertoire contained in Buxheim overlaps to a considerable extent with that of two roughly contemporary German collections, the slightly earlier Locheimer Liederbuch, and the slightly later Schedel Liederbuch⁴: in the first case nearly all the pieces in common are German ones, but in the second there are several foreign pieces, notably by Dufay, Frye and John Bedingham. Other important foreign musicians whose music has been identified in Buxheim are Johannes Ciconia (1336-1411), John Dunstable (c. 1385-1453), Gilles Binchois (c. 1400-1460) and Robert Morton (d. 1475). An obstacle to identifying more non-German pieces lies in the fact that these are often found with Latin titles: Morton's *Le souvenir*, for instance, is found in a different version on f. 162 with the text *Salve Radix Josophanie*, just a few pages before the present setting. Such contrafacta are common in German sources: the Schedel Liederbuch contains the well-known chanson sometimes attributed to Dufay, *Le servileur*, with the sacred text *Celebris hic dies agitur*, and there are many more examples in the Glogauer Liederbuch.

Chanson Intabulations

The treatment of the models in these pieces varies enormously. One extreme is the remarkably plain version of *Jay pris amours*, which is as remarkable for what it leaves out as for what it adds: for most of the second half the contratenor is absent, or silent, and the embellishment of the top part is simple, not to say mindless. On the other extreme is a piece such as *Je loe amours*, in which Binchois' tenor is presented in augmentation, allowing scope for inventive and varied figuration in the discantus, and sometimes the contratenor: this piece is quite close to some of the settings of presumed basse danse melodies. In between is a setting like *Portugaler*, which although very ornate at times, actually follows the line of the discantus of the model very closely, as well as playing the original tenor with only slight modifications. The arrangers pay little attention to the contratenor parts of their models, however, so that often the harmonic progressions in the intabulations differ radically from those in the models, or indeed from other settings in Buxheim. This can be seen by comparing the two settings of Binchois' *Adieu mes tres belle*: in the second setting (144) the first section ends on a D major chord, rather than the A-E fifth found in the model and in the first setting, and there are other striking harmonic differences between the two arrangements. The first setting ends with a cadence pattern in which the harmonic rhythm of the original is greatly accelerated: this is a common feature of the Buxheim intabulations, especially in cases where the model goes back a generation or so, as it must with the Binchois arrangements. These accelerated cadences are often very effective in giving the sections of a piece some sense of direction, particularly when they follow the kind of writing where a slow-moving left hand accompanies chains of semiquavers in the right. They also suggest that the intabulator was thinking at a much slower tempo than the composer of the model, for they reduce the length of the cadential suspension from a whole beat to a half. It is interesting in this context that two fairly early pieces of Binchois, *Je loe amours* and *Qui veult mesdire*, appear in augmentation in Buxheim: obviously the rather fast harmonic rhythm

of such pieces would have otherwise left little scope for figuration. Sometimes the arranger goes so far as to alter the tonal character of the tenor: in *Qui veult mesdire* a Phrygian cadence (E flat to D) is substituted for the normal C sharp to D one in the model, and in *Esclave* (bar 25) the tenor has an F sharp (with a D in the contra) where the original has an F natural (made necessary by an F in the contra).

In the intabulations there is a noticeable stylistic difference between the pieces found in the main part of the manuscript (up to no. 230) and the others. The later settings are often quite elaborate, as is the case in *Se la face ay pale*, but they are less varied, and are more dependent on runs of fast notes, often using sequence in a way that is rare in the earlier pieces. We miss the nice cross-rhythms and syncopations found, for instance, in many of the Binchois settings. Another important difference between the two groups of pieces is in the somewhat surprising fact that the later ones stick more closely not only to the top parts and tenors of the models, but even to the contratenors, as is the case in *Le souvenir*. At a time when it was fashionable to compose new contratenor parts to well-known chansons such as *J'ay pris amours* (for which several alternative parts have survived), it seems distinctly odd that the intabulator of these later pieces should have been so cautious - perhaps it was just a lack of imagination.

Basse danse settings

The Buxheim book contains a number of settings of basse danse tenors found in the Brussels and Toulouse collections⁵⁾, such as *Collinetto*, as well as a few pieces in a similar style that seem to be based on presumed or lost dance tenors, like the *Longus tenor* arrangements. The problem is, that once the discovery was made that basse danse melodies lay beneath some of the more ambitious numbers in Buxheim, some rather dubious claims were made for some of the pieces⁶⁾. Raymond Meylan introduced a degree of rigour into the discussion by getting a computer to analyse both the basse danse melodies in the treatises and the apparently related pieces, and to objectively assess the amount they had in common. An added complication is that several of the basse danse melodies seem to have been derived from chansons, some of which have been lost. Each of the two settings in Buxheim of *Ma douce amour* is in two sections, in the first of which the tenor corresponds exactly to the basse danse of the same name in Toulouse (the Brussels MS gives the title as *La douce amour*), but the second section of each does not relate to the basse danse, or to any other dance tenor, and Crane has suggested that the pieces are settings not of the dance melody itself, but of the chanson from which it was originally taken: the fact that the second section of no. 79/80 (see p. 34 here) actually sets the same music twice would suggest that the model might have been a virelai. It would be nice to be able to differentiate stylistically between the pieces that are clearly basse danse settings and the *Ma douce amour* arrangements, but unfortunately it is not possible to do so: the latter are less elaborate rhythmically than the *Collinetto* pieces, but no more complex in this respect than *Je loe amours*, for which no dance connection has been shown. Until the original chanson turns up, it is not going to be possible to decide definitively either way: there is just the possibility that the second section is based on another (lost) basse danse that was connected choreographically with the first. It is certainly rather unusual for a basse danse melody to coincide as exactly with a chanson from which it was taken as do the two *Ma douce amour* settings in Buxheim with the Toulouse/Brussels melody. With the nine settings of *Une fois avant que morir*, of which four are printed here (pp. 56-63), it seems a little more likely that the Buxheim pieces are arrangements of the chanson tenor rather than of the basse danse, as the latter is spread out over a few more bars than the former. This problem is linked with another question, which is whether any of the apparent basse danse settings, even the relatively uncontroversial ones, could ever have been danced to, with their often heavily disguised tenors, and rhythmically complex figuration. Given the way that the last bar of a phrase is often decorated in a way that obscures the beat, and that bars are sometimes added at these points, it does seem rather unlikely: it is much more probable that the basse danse tenors were used by the Bavarian organists purely as a structure for abstract improvisation, in the same way that certain chanson tenors were, such as *Je loe amours*. Keyboard instruments are conspicuously absent from fifteenth-century pictures of dancing: the usual instruments are either the loud combination of shawm, slide trumpet (or sackbut) and bombard, or the quiet ensemble of lute, harp and recorder. This is not to say that elements of the improvised dance music of the time are necessarily absent from the Buxheim settings: it is quite possible that some of the cross-rhythms and syncopations were picked up from the dance-bands of the time, and mixed in with more keyboard-inspired figuration. But it is likely that this music was no more dance music in the strict sense than is the Isaac *Missa La Spagna* (a three-part section of which survives in the Verona Chansonnier as a separate piece, one that has been frequently interpreted as an example of fifteenth-century dance music) or the Faugues *Missa La basse danse*⁷⁾. After all, it was not only Bavarian organists who liked to improvise over tenors: there are many late fifteenth-century three- and four-part elaborate ensemble pieces by French and Flemish musicians based on the tenors of such rondeaux as *De tous biens playne*, *Comme femme desconfortee*, *Le serviteur*, *Tart ara* and others.

The organ in the fifteenth century

Two main types of instruments would have been available to organists of Paumann's school. There were the permanent church instruments, which by this time could have two or even three manuals and a pedal board; however, the separate stops that we take for granted today, and which appeared on late fifteenth-century Italian instruments, had not yet hit the German-speaking world; and all the pipes connected to a given manual would have played all the time. These instruments probably consisted entirely of flue stops with metal pipes: although Arnaut of Zwolle does mention reeds in his treatise (written between 1436 and 1454), it was not until the 1480s that organ builders in Germany started introducing these in imitation of instruments like the shawm and crumhorn. The pedal-board in the middle of the century would have probably sounded in the same octave as the manuals, though it would have sometimes extended the range downwards by a note or two: according to Klotz⁸, the organ that Paumann must have played at St. Sebald in Nürnberg had the usual manual going down to B natural (as in the Buxheim diagram), but the pedal went a tone lower to A, a note that could be very useful in the Buxheim repertoire, for it would avoid the 6/4 chords that appear occasionally at cadences, as in bar 7 of *Tout a par moy*. Instruments of this type would presumably have been suitable for the liturgical material in Buxheim, but they must also have been used for some of the intabulations, to judge by the occasional pedal signs: that these pieces were originally secular would not necessarily have been a problem, for, as we have seen, they were often given sacred texts, and anyway they were foreign, and therefore free of connotations that might disturb the priesthood. Although the pedal indications do occur in quite ornate pieces, such as *Le souvenir*, they do not appear in the more rhythmically complex pieces such as the presumed basse danse settings, and indeed it is hard to imagine such music sounding well on a large instrument. But in Paumann's day there were also small positive organs: normally these would have had a single rank of metal pipes, with a keyboard again going up from B natural, probably to f".

It is difficult to say exactly what tuning system might have been used in Paumann's day. The Buxheim manuscript was compiled at a time when things were changing quite fast in this respect, and it is likely that both a pythagorean tuning and a form of meantone were used side by side: although some of the pieces, such as *Qui veult mesdire*, seem to work in the Arnaut of Zwolle pythagorean with the wolf between B and F sharp (in which major thirds A-C sharp and D-F sharp are actually quite good), there are other pieces for which this system would be out of the question, including a few in which the B-F sharp fifth appears several times, and others with sustained major thirds on C and F, which are fairly gruesome in Arnaut's tuning. In fact Mark Lindley has shown pretty convincingly that some sort of meantone system was well established by 1480⁹, and that the bulk of the music in Buxheim seems to require it.

PERFORMANCE

There are three main problem areas in the interpretation of this music:

1) The question of when rests, especially short ones in the top part, mean what they appear to. It is quite obvious that some of the time these are used as an equivalent to the modern tie, which is completely absent from Buxheim, as it is from all keyboard sources before the second half of the sixteenth century. Sometimes dots appear at the beginning of a bar to indicate that the last note of the previous bar has to be held, but these are used only for a limited number of rhythmic stereotypes, chiefly cadential formulas (e.g. the start of the penultimate bar of *Je loe amours*), or for groups of syncopated dotted rhythms, such as bars 2 and 3 of the second *Mi ut re ut* (p.60). That we should be suspicious of rests in early German keyboard sources is clear from the early sixteenth-century manuscripts associated with the school of Paul Hofhaimer (Kotter, Kleber tablatures), in which the normal stereotyped cross-rhythms of contemporary mensural music are often written with rests instead of dots, as in this extract from Heinrich Isaac's *La morra* in the Codex Amerbach:



Most of the rests in this extract are written as dots in the ensemble version of the piece. On the other hand, Bernhard Schmid, in his tablature print of 1577, says that for the sake of the ornamentation it was permissible to break a beat and insert a small rest, and in the fingering example given in Buchner's *Fundamentum* (written in the 1520s) there is a case where a note after one of these puzzling short rests is played with the same finger as the note before the rest. A common inconsistency in Buxheim is where the right hand has dotted crotchets and quavers, while the left hand has the same rhythm displaced by a crotchet, but with rests instead of dots (see *L'ardant desir*, bar 29). It must be admitted that in the left-hand notation used in Buxheim it is graphically clearer to write dotted rhythms as rests, as the alternative is to jam together two rhythm signs above one letter, which gives a rather cramped effect when it happens. Also, there are some rhythms which it is impossible to notate without using either ties, or failing that, rests, as in bar 10 of no. 15 here, where a crotchet tied to a semiquaver seems to be intended. This is hardly the place to go into the complex differences between tablature and mensural notation, but essentially the former does not concern itself very much about where a note ends - this is left to the discretion of the player. A quite common situation, especially in the basse danse settings, is where the discantus and tenor move in parallel thirds, with only one part having rests, as in bar 27 of the second *Longus tenor*. In bar 33 of *Collinette* a short rest occurs between a trilled crotchet and a run of semiquavers: as the trill sign occurs almost invariably on a note before a run or turn, there seems little sense in taking this bar literally. It is impossible today to define where rests are to be taken seriously, and where they are used to indicate sustained notes: the individual performer must make up his own mind, bearing in mind that, in spite of the sometimes casual approach to dissonance in running passages, most of the time the writing conforms to the principle that dissonances have to be resolved downwards. A slightly related problem is whether repeating notes in the tenor should always in fact be repeated: often the second time the note comes it is dissonant with the top part. Again, as the lack of ties meant that these notes had to be written as repeated notes, there is a strong argument for sustaining them when it sounds better to do so.

2. Another slightly vexed question is whether the contratenor should be filled in when it is absent, and if so, in exactly what situations. I mentioned above that the tenor part often moves in crotchets in the two bars before a cadence chord: it is quite common for the contratenor, having been silent for some time, to come in just for these cadence bars, usually playing a third above the tenor, often resulting in *faux-bourdon* (parallel 6/3 chords), normally with some decoration in the top part. But if we compare the two versions of *Venise* (22/23), we find that the first setting regularly has this kind of three-part writing, while the second remains in two parts. Given that (a) the contratenor at this time was a "negotiable" element in the music that was not fixed for posterity by the composer, and (b) that *faux-bourdon* was an important ingredient in much fifteenth-century music, it seems hard to believe that a competent organist would not have automatically added a contratenor a third above the tenor (perhaps with the occasional fifth) in passages like 52 to the end of the second *Venise*: it is so easy to do that it seems hardly worth writing down.

3. There is no explanation in Buxheim of the trill sign, so we have to deduce its interpretation from other sources and from the contexts in which it is used. The nearest source to throw any light in our direction is Hans Buchner's *Fundamentum*¹⁰, a manuscript treatise written in the 1520s, which contains a slightly impenetrable description of an ornament equivalent to that in Buxheim. Buchner describes a kind of mordent with a lower auxiliary note, though he seems to be saying that the main note is held down throughout: whether this is exactly what he means or not, it is clear that the ornament begins on the main note, and it is likely that this applied to the Buxheim repertoire as well. It is striking in the present context that the ornament is almost invariably called for before a run of semiquavers; the latter are often in the form of a turn, especially at cadences, as in the following formula, which I give together with its undecorated form:



This comparison is quite interesting, for it suggests that the trilled note and the turn should be seen as an entity, something that is confirmed by the fact that often the first note of the turn is dissonant with the left hand, as in bar 4 of no. 15. Incidentally, there are a number of cases where the crotchet plus turn formula appears without a trill: the large number of errors in the manuscript would suggest that such omissions were not necessarily intended. In the opening of *Franc cuer gentil* the same thing happens in the left hand, but for a different reason: there was simply no provision for notating ornaments in the left-hand notation in Buxheim. A related question is how to perform the turns that begin many of the pieces in the manuscript: these appear as semiquavers, quavers, or (exceptionally, in *J'ay pris amours*) in crotchets, an inconsistency which strongly argues for a free, unmeasured performance of these figures.

EDITORIAL NOTE

In this edition the original note values have been halved: the black semibreve of the original right-hand notation appears as a modern minim. Editorial accidentals appear above the stave in the right hand, applying only to the one note, but for obvious reasons this method cannot be used in the left hand, so they appear on the stave in brackets. All accidentals on the stave, whether original or bracketed, are taken as applying to the whole bar unless contradicted. Certain rhythmic inconsistencies between the hands have been retained, in the hope that the user will gain more insight into the provisional nature of the Buxheim notation than if these discrepancies had been tidied up.

The spelling of the titles follows the manuscript where these are in German or Latin, in other words where there is some chance that they may be right, but the extremely corrupt titles (e.g. *Dulongesux* for *Dueil angoisseux*) have been replaced by the normal spellings of the original songs, though the Buxheim spellings are given in the commentary. The numbers after the titles refer to the numbering in the manuscript, which was apparently done in the last century: it is sometimes a little illogical, as when it gives a separate number to the second section of a piece (as in the two settings of *Ma douce amour*).

An attempt has been made to indicate the tenor and contratenor parts in the left hand, and to show where they cross, but the standard fifteenth-century cadence, in which the contra leaps an octave to form the fifth above the tenor, has been taken for granted. It seems hardly necessary to point out that when there is only one part playing, it is the tenor, except in the opening of *Franc cuer gentil*, where the contra enters before the tenor. There is one consistent ambiguity in the left-hand notation in the manuscript: the letter H is used without a stroke both for the B natural below tenor C and for that an octave higher, so that the exact pitch of the note has to be deduced from the context. A slightly different problem occurs in *Tout a par moy*, which comes in the later part of the manuscript: the contratenor seems to really need a low B flat, though this note goes below the B natural that is the lowest note shown on the original explanation of the tablature: possibly in the years between the writing of the different sections, keyboards became extended at the bottom of the range.

In the basse danse settings and the more elaborate chanson intabulations, fermatas appear in the edition at the end of some of the sections: these indicate that the final note of the phrase is a breve or long. A comparison of different settings of the same tenor shows that sometimes a bar is added to the end of a phrase to allow for right-hand ornamentation, but at other times a long note is put on the last beat of the bar instead.

Although most of the manuscript is quite neatly written, it is in fact very inaccurate, and reveals a degree of alienation from his work on the part of the scribe rather reminiscent of the modern garage mechanic who casually forgets to check one's brakes. In one extreme case a piece appears with the bars in the wrong order¹¹; in a few other places there are bars missing; in *Dueil angoisseux* (59) our friend gets the form wrong, and instructs us to end in the wrong place. A very common mistake in the right hand is to be a third too high or low: it is easy to see how this could happen for a whole line, but more frequently it occurs just for a bar or two. The system of indicating in what octave a left-hand note is to sound by means of lines above the letters provides great scope for confusion; fortunately, having something to check against, it has been possible to clear up the majority of these errors. There are many cases where either or both hands have what seem to be the right notes, but with the wrong rhythms. And there are the occasional bars of complete nonsense, which have had to be virtually recomposed.

Often the business of making sense of corrupt passages in Buxheim is quite problematic, as the music seems to be a mixture of older, medieval elements, such as the drone-like improvisation over a very long note, and the newer, more suave sonorities of mainstream Franco-Burgundian music, with its predominance of 6/3 chords, and careful approach to dissonance. In the passages where both hands move about the same amount it is really the latter style that rules, and it does seem reasonable to expect something like the same concern about controlling and resolving dissonance that we would find in the mature music of Dufay, say. There does, however, seem to be a slight difference in the dissonance treatment in the syncopated passages: quite often the top part moves to an off-beat note that is dissonant, and then the tenor changes on the next main beat, so that the resolution happens on the beat, rather than after it: similar behaviour can be found in some of the instrumental pieces in the Glogauer Liederbuch. In the other main kind of texture, where the right hand goes off into strings of semiquavers over held notes, different criteria apply: it is interesting that several examples in the *Fundamenta* tolerate a high degree of dissonance where a tenor note is held. But because the rules are less clear, it is much more difficult to identify errors in this kind of writing: serious performers will no doubt prefer to find their own solutions. The application of *musica ficta* in this music is another area where the performer should be prepared to use his own discretion: this is especially true in the running passages in the right hand, to which the normal conventions of polyphonic music do not necessarily apply.

Bernard Thomas,

London, 1981.

NOTES

- 1) Facsimile pub. Bärenreiter (*Documenta Musicologica*). A complete transcription of the Buxheim Organ Book by Bertha Wallner is in *Das Erbe Deutscher Musik*, vols 37-9 (Kassel, 1958-9); however, this edition is a purely "diplomatic" one that makes no attempt to correct any of the many errors in the source.
- 2) For example, the *Quatorze Gaillardes, Neuf Pavannes*... of 1531 (complete edition in volume 14 of this series)
- 3) Eileen Southern, *The Buxheim Organ Book*, Brooklyn, 1963; Hans Zöbele, *Die Musik des Buxheimer Orgelbuchs*, Tutzing, 1964.
- 4) Facsimile of Locheimer Liederbuch pub. Bärenreiter; the keyboard music is printed in Apel, *Keyboard Music of the fourteenth and fifteenth century*, American Institute of Musicology. Facsimile of the Schedel book in *Das Erbe Deutscher Musik* as well as edition of same by Besseler apparently in preparation.
- 5) The melodies from both are printed in Crane, *Materials for the Study of the Fifteenth-century Basse Danse*, Institute of Medieval Music, 1968.
- 6) Southern, "Some Keyboard Basse Dances of the Fifteenth Century" in *Acta Musicologica* 35 (1963); see also Jan LaRue, ed., *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese* (New York, 1966), p. 738. Raymond Meylan, *L'énigme des basse danse du quinzième siècle*, Berne, 1968, also "Recherche de parentés parmi les basse dances du quinzième siècle, *Acta Musicologica* 38 (1966)
- 7) See Crane, no. 106. The mass is in the Trent Codex 91, no. 1151-1155.
- 8) Klotz, *Die Orgel der Gotik der Renaissance und der Barock*
- 9) "Fifteenth-century Evidence for Meantone Temperament", *PRMA* 1976, p. 37.
- 10) Edition and facsimiles in Hans Buchner, *Orgelwerke I (Das Erbe Deutscher Musik)*. The instruction on playing the ornament reads as follows: "duas esse simul tangendas, ea videlicet quae per lineam curvatam signatur medio digito, proxima vero inferiorque indice digito, qui tamen tremebundus mox est subducendus."
- 11) The other version of *Dueil angoisseux* (60). See *Early Music*, October 1979, p. 520.

COMMENTARY

1. Je loe amours (16)

Original reads "Geloymors". One of seven settings of Binchois' ballade in Buxheim; nos. 17, 18 and 202 are further complete arrangements of the piece, while nos. 168-170 are each headed "Inicium Jeloemors", and are in fact settings of the first section only. The present arrangement overlaps with all three "Inicium" settings: bars 1-5 are almost identical with no. 169, bars 11-14 correspond closely with no. 170, and 15-20 with no. 168. Binchois' tenor appears in the Locheimer Liederbuch (a fourth lower) with the sacred text "Ave dulce instrumentum". Two elaborate three-part instrumental arrangements of the same tenor appeared in Petrucci's *Canti C*, one by Ghiselin, the other by a certain Vilde (the latter to be published in our AN3).

2(C): first five notes written in tenor part, but passage is correctly written in the concordant no. 169.

7(C): third note octave lower in original

9(T): fifth note 3' in original

17-18(D): written a third lower in original (as far as the thirteenth note of 18

27(D): crotchet a instead of 9th and 10th notes

34(D): tied note written as dotted semiquaver

50(D): tied notes written as dotted crotchets.

2. Dueil angoisseux (59)

"Dulongesux". One of two settings of Binchois' ballade in Buxheim, the other being no. 60.

12(D): second note e'

20(D): fourth note quaver, followed by crotchet rest

24(D): crotchets a tone lower

39-41: the intabulator has missed out one of the four bars of C major chords, possibly deliberately.

3. Esclave puis yl (102)

"Aliud Esclaphe". This follows another piece, also called "Esclave", but which appears to be based on a completely different chanson, though Eileen Southern has described it as a free reworking of the Binchois rondeau. The present setting, though ornate at times, sticks fairly closely to all three parts of the model. It is, however, written a fourth higher.

4(D): first five notes a tone higher

6(C): last note a

8(C): last note f

23(C): first e flat written as natural

4. Franc cuer gentil (116)

"Francurgent". A fairly literal intabulation of Dufay's rondeau.

19(C): contra written in tenor line

27: this bar, missing in Bux, supplied from model.

5. Qui veut mesdire (128)

"Qui vult messite". Has Binchois' rondeau in augmentation: the tenor is followed fairly closely, the discantus less so.

5(D): 9th and 14th notes quavers

17(T): last note (e') an octave lower

24(D): last five notes b-a-g-f-f

6. Adieu mes tres belle (143)

"Adien ma tres belle". One of three settings of Binchois' rondeau: the third is no. 196 (down a fourth).

15: redundant chord bar here (same as bar 16)

6(b). Adieu mes tres belle (144)

"Adyen matres belle"

3(C): second note a in original.

7. J'ay pris amours (239)

Untitled in original. This arrangement of the anonymous, but extremely widely distributed rondeau, is written with larger note values than the other pieces printed here. But the cadential and other ornamentation does not differ in any important respect from that in other pieces, suggesting that the arranger was thinking in quite a fast tempo, with two in the bar rather than four. Exceptionally, as every B in both right and left hand is marked flat in the MS, a flat has been put in the key-signature in the present edition. The original rondeau was normally written a tone higher, though a few of the many arrangements (e.g. one by Isaac) have it in G.

16. sign indicating end of first section appears after the first beat in the original.


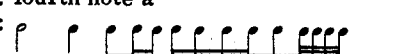
8. Tout a par moy (252)

"Tant apart". A mostly straightforward arrangement of Frye's widely known rondeau.

- 16(D): this bar a third lower in original
 17(D): fourth note quaver
 21: fermata
 25(D): third note with sharp instead of trill
 29(D): second note with sharp instead of trill
 32(T/C): third and fourth notes crotchets.

9. Se la face ay pale (255)

"Se la phasepale". One of two intabulations of Dufay's ballade in Bux: no. 83 is a much simpler arrangement. The present setting decorates the original discantus, and has the original tenor fairly intact. But Dufay's contratenor is not used, and in fact the Buxheim version is closer to the 4-part setting of the ballade in the Trent Codex 89 (pub. in *Opera Omnia* VI, p. 105), which may well have been used by the intabulator.

8(D): 
 22(T): fourth note a'
 29(D): 

10. Le souvenir (256)

"Le sovenir". Buxheim 250 is another setting of Morton's rondeau, with the sacred text "Salve Radix Joxophanie", and at the same pitch as the model, while the present setting is transposed up a fifth.

- 17(C): last note B natural in original

11. Portugalier (43)

Based on an anonymous chanson wrongly attributed to Dufay in one source, which has survived in a Munich MS with the sacred text "Ave tota casta virgo", printed in Dufay, *Opera Omnia* VI, p. 106. A basse danse *La portingaloise* in the Toulouse and Brussels sources begins similarly to the tenor of the chanson, but continues differently. The many B flats in the present setting are not found in the model. Although the chanson text has not survived, the form of the piece suggests that it must have been a ballade. The Buxheim version ends at bar 58: the editorial repetition of bars 20-29 has been added to bring the piece in line with the model.

- 3(D): last five notes a tone higher
 7(D): last note g'
 18(D): 9th note a quaver
 22, 60(T/C): first two notes d'-d in original
 25(C): first note an octave higher
 26: first beat is held for an extra bar in model
 43(D): 10th note crotchet
 46(C): last note c' in original
 49(D): a on first beat

12. L'ardant desir (133)

"Lardant desier". One of two consecutive settings of a lost chanson. An anonymous *Missa L'ardant destr* has survived: according to Crane the Kyrie uses the same tenor as the present setting. The title is mentioned as a basse danse by Martial d'Auvergne around 1460. A peculiarity of the two Buxheim settings is that in no. 134 certain passages are telescoped, so that, for instance, the four semibreves in bars 6-9 of the tenor in the present version appear as minims in the other.

- 3(C): crotchet-minim-crotchet
 10(C): minim and two crotchets
 30(D): first note g' in original
 34(T): quavers an octave lower
 40(C): a in original
 51(D): semiquavers a tone higher

13. Ma douce amour (79/80)

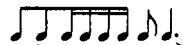

"Modocomo, Bystu die rechte". This piece, as well as the

following one in Buxheim (81/82), is a setting either of the basse danse melody *Ma (La) douce amour* (Crane 43), or of a lost chanson from which the basse danse must have been taken. The fact that there are many similarities between the two settings, suggesting an original in a polyphonic model, argues for the second possibility.

- 7(D): first and third notes crotchets
 15(T/C): bottom part is notated on contratenor line
 26(C): first note written an octave lower
 32: this bar supplied by analogy with other setting, and the basse danse melody.
 38(D): minim-crotchet rest-three crotchets
 42(D): extra semiquaver b flat before last note.

Repetico

This sets the same music twice, though no. 82 sets it only once (and has six missing bars). The tenor seems to have nothing to do with the basse danse melody.

- 11-12(D): a third higher
 38(D): rhythm reads: 
 50(T/C): reads: 

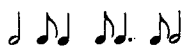
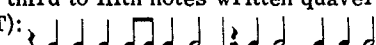
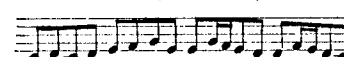
- 58(T/C): semibreve-minim in both parts
 61(D): these quavers written as triplets
 78(T): crotchet rest-crotchet-minim-two crotchets.

14. Longus tenor (54)

This and the following piece would seem to be settings of a lost basse-danse melody. The tenor does not correspond to any of the surviving dance tunes.

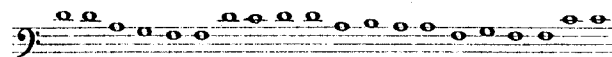
- 3(D): first four notes semiquavers
 11(D): first two notes minims
 19(D): first note crotchet
 27(T): last note a'
 29(T): c'-g-c'
 36(C): dotted semibreve, no rest
 37(T): it is possible that this should be up an octave
 39(T): f is an octave higher in original
 46(D): last note f'
 54(C): g is three beats long in original
 64(D): last note e''
 75(D): first note crotchet
 83(T): last note a

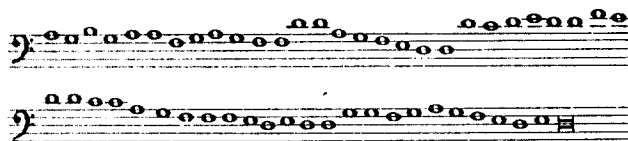
15. Longus tenor quartum notarum

- 12(T): 
 14(D): tied note written as dotted minim
 31(C): g' written an octave lower
 34(C): third to fifth notes written quavers-crotchet
 36-7(T): 
 41(D): written a tone higher
 43-4(D): last semi in 43 and quavers in 44 a third higher.
 53(D): second half of bar is badly written, could be interpreted as follows: 
 55(D): last eight notes quavers
 58(D): first note minim, fifth a crotchet
 74(D): no dots after third and fifth notes
 78(D): first of each group of semis written as quaver
 80(D): second note written with sharp instead of trill
 81(T): first note crotchet, last note minim.

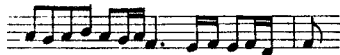
16. Collinetto tertium notarum (56)

"Collinit. 3^m notarum". Based on the basse danse melody given by Cornazano (Crane 99), which runs as follows:





- 11(T): last two notes an octave lower
 15: first eight notes of D, first 7 of T/C as triplets.
 20(D): barline after first beat
 21(D): no dot after seventh note
 22(T): last note d
 32(D): 7th note a quaver
 51(C): 4th note an octave higher
 64(D):



17. Collinetto quartum notarum (57)

"Sequitur adhuc semel Collinit 4^{or} notarum"

- 16(D): tied note written as dotted quaver
 29(D): fourth note e'
 30(D): tied note written as dotted semiquaver
 32(D): 9th-12th notes semiquavers
 42(D): fourth note crotchet
 46(D): extra crotchet b' at end of semiquavers
 52(D):



- 53(D): last note e'
 59(T): last three notes a third higher
 60:



18. Vil Heber zeit uff diser Erde (51)

This and the three following pieces have been selected out of nine settings in Bux or an anonymous three-part chanson in the British Library MS Cotton Titus A xxvi: the five others are nos. 37, 52, 92, 93 and 217. The "Annasanna" would seem to be a corruption of the French title *Une fois avant que morir*, for the Locheimer book contains another keyboard setting of the same piece headed "Anavois". A basse danse melody based on the tenor of the chanson has survived in the Brussels MS, no. 24 (Crane, no. 94). However, the nine settings in Bux are closer to the tenor of the chanson than to the basse danse, for the latter is spread over a few more bars.

- 4(C): first of quavers g
 11(C): first and last notes an octave higher
 20(C): reads e'
 21(D): crotchet written as dotted quaver
 26(T/C): the lower part of this bar appears in tenor, but it is probably the upper one that belongs there. First note an octave lower
 31(T): last three notes two quavers and crotchet.

19. Annasanna quarta (89)

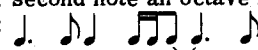
- 9(C): last note d'
 29(D): third note d''

20. Annasanna tertia (90)

- 12(C): first two notes minim-crotchet

21. Annasanna tertia (91)

- 7(D): last three notes crotchets
 16(D): last note e'
 21: tenor notes all crotchets, D has dtd. crt. and 5 qvrs.
 32(C): second note an octave lower
 35(D):



22. Mi ut re ut

This and the following piece are settings of one of two basse-danse melodies in the Schedel Liederbuch, headed "Carmina ytalica, utilis pro coreis" (facsimile in Meylan, *op. cit.*). Crane has shown that the Schedel melody is similar to two basse-danse tunes from the Brussels MS, no. 7, *La franchoise*, and no. 53, *Venise*: the second of these seems to be the closer. No. 212 in Bux is another setting of the same melody.

- 13(C): second and third notes a third lower in MS
 14-16(T/C): from the last beat of 14, the upper line is notated in the contra, but it behaves like a tenor.

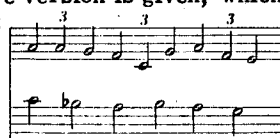
23. Aliud Mi ut re ut

- 8(T): fourth note c
 14(D): third to fifth notes a tone lower
 15(T): dotted minim and three crotchets
 21(D): last two notes a third lower, but dot indicating tied c'' in following bar
 25(T): third and fourth notes crotchets
 32(T): no dot after crotchet
 47-8: C has g in 47, nothing in 48; T has g in 48
 50-1(T): third note of 50 to third of 51 a tone lower.

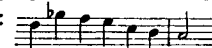
24. Stublin (135)

This and the following piece seem to be settings of the basse-danse melody *Languir en mille destresse*, found in both Toulouse and Brussels (Crane no. 52). The tenor appears in the Locheimer book headed *Stüblein*, but with the Latin text *Virginalis flos vernalis* rather clumsily underlaid. The two settings are sufficiently different to suggest that they are based purely on the tenor, and not on any polyphonic original.

- 18: the notes in this bar are all twice as long in the original, thus adding an extra bar to the melody.
 32: marked *sexquialtera* with the D in bar 32 and first note of 33 written in white (i.e. "coloured") semibreves. An alternative version is given, which is headed *vel sic sexquialtera*:



- 38(D): redundant crotchet a' at beginning of bar
 46(C):



- 58(T): c' in original.

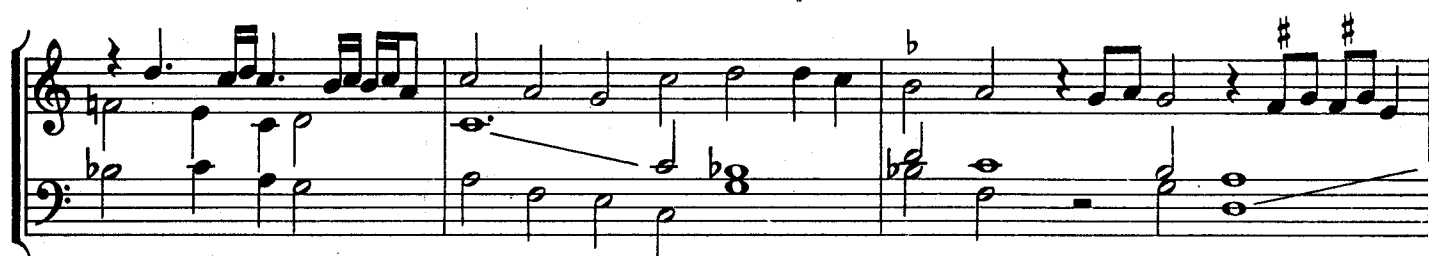
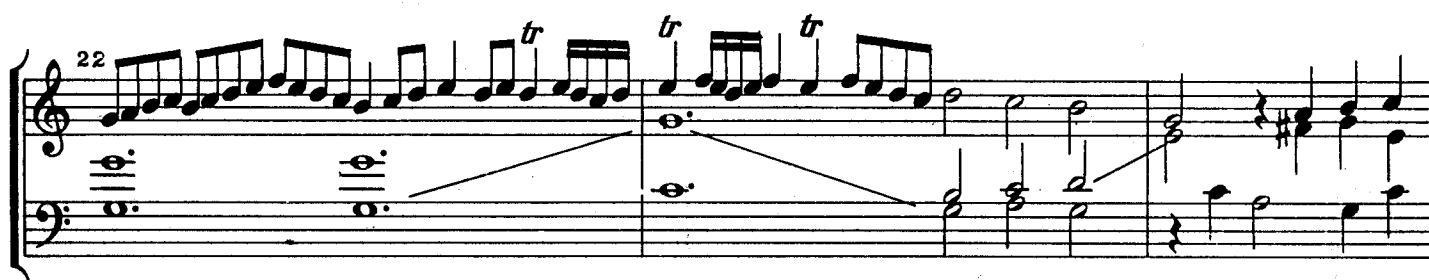
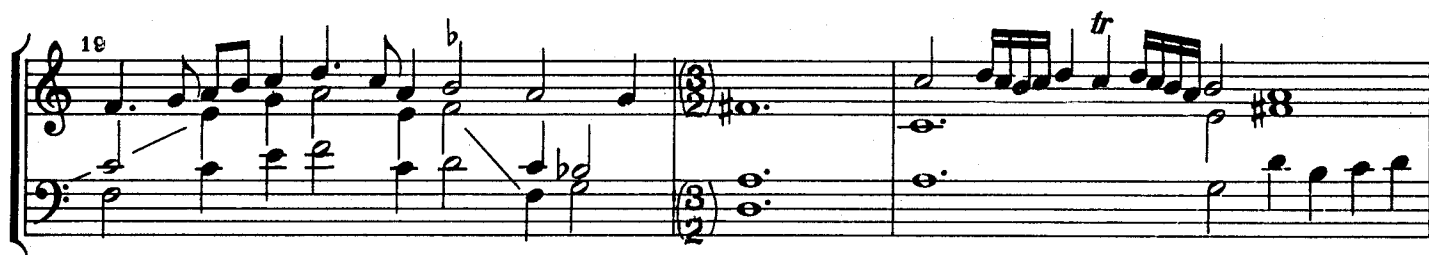
25. Stublin (136)

- 5(T): fifth note a
 22(D): quavers written as triplets
 46(T): last note a
 51(C): c-d' an octave lower
 55(T/C): third note of each part e' and g respectively
 60(D): first five notes written as triplets
 60(C): c' an octave lower.

1. Je loe amours (16)

after Gilles Binchois

The musical score is written for a single instrument, likely a lute or a similar stringed instrument, in a medieval style. It is in 6/2 time and consists of 16 measures. The score is divided into six systems, each with a measure number (3, 6, 9, 11, 13, 15) at the beginning of the treble staff. The music is in a medieval style with a mix of eighth and sixteenth notes, and some complex rhythmic patterns. The score includes various musical notations such as notes, rests, trills (tr), and accidentals (b). The first system starts with a treble clef and a 6/2 time signature. The second system starts with a measure number 3. The third system starts with a measure number 6. The fourth system starts with a measure number 9. The fifth system starts with a measure number 11. The sixth system starts with a measure number 13. The seventh system starts with a measure number 15. The score ends with a double bar line.



34

tr b b b b

36

tr

39

b b

tr b b b

44

(3/2) (3/2)

47

tr b b

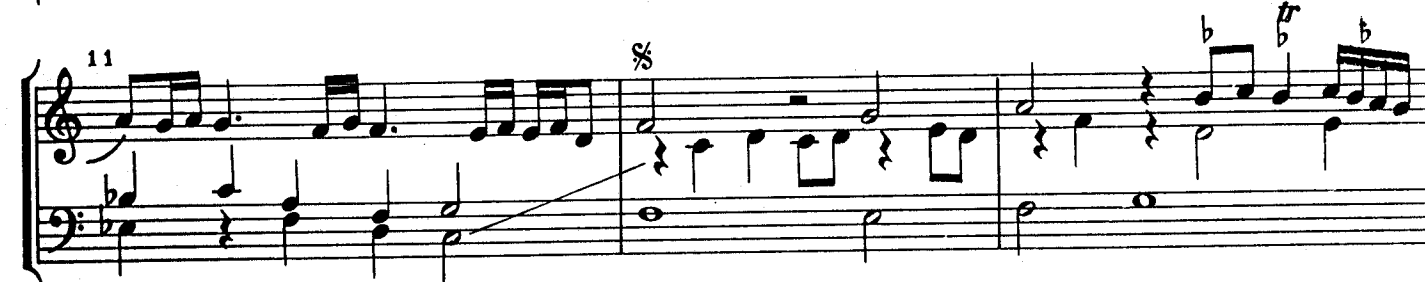
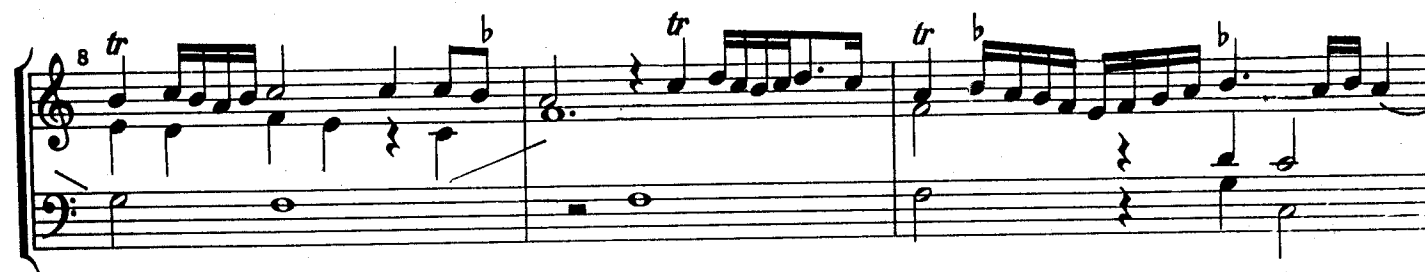
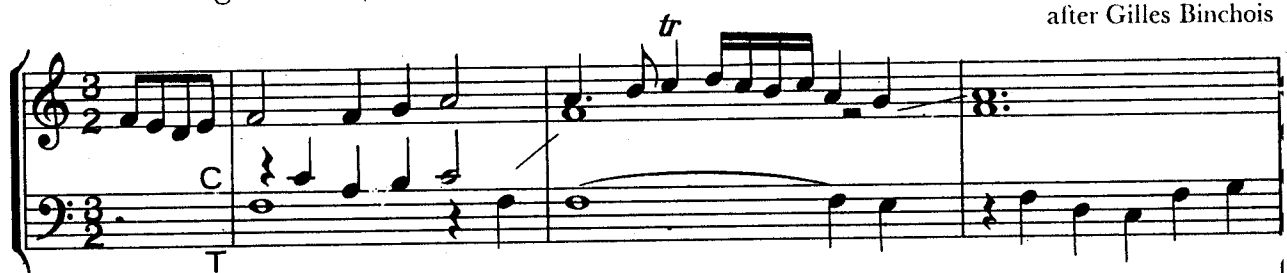
49

b b b b b tr



2. Dueil angoisseux (59)

after Gilles Binchois



18

19

20

21 *Fine*

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

Dal Segno al Fine

3. Esclave puist yl (102)

after Gilles Binchois

Measures 1-3 of the piece. The music is in 3/2 time. The treble staff features a melodic line with various ornaments, including trills (tr) and grace notes (b). The bass staff provides a harmonic accompaniment with sustained notes and a 'C' time signature.

Measures 4-6. Measure 4 begins with a trill (tr) in the treble staff. The melody continues with eighth and sixteenth notes, while the bass staff maintains a steady accompaniment.

Measures 7-9. The treble staff shows a continuation of the melodic line with trills and grace notes. The bass staff features a more active accompaniment with moving eighth notes.

Measures 10-12. Measure 10 starts with a trill (tr). The piece includes a repeat sign with first and second endings in measure 11. The bass staff has a prominent eighth-note accompaniment.

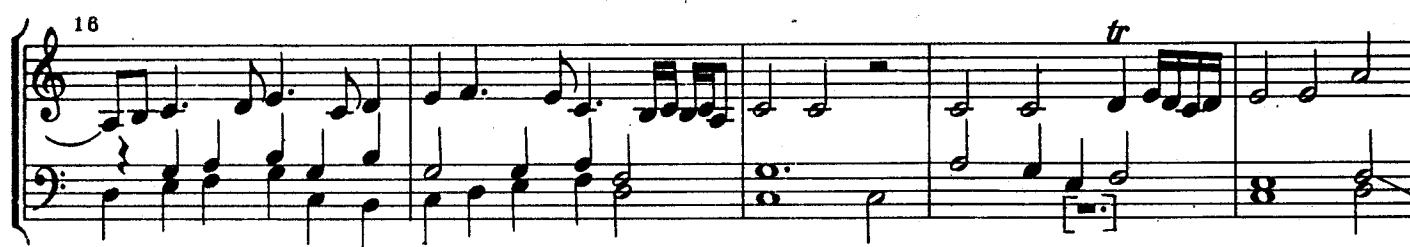
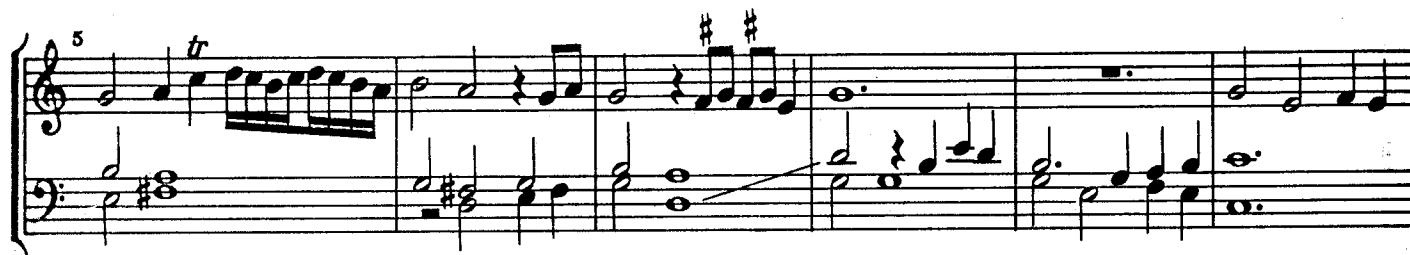
Measures 13-15. Measures 13 and 14 contain triplet markings (3) over groups of notes in the treble staff. The bass staff continues with a consistent accompaniment.

Measures 16-18. Measure 16 begins with a trill (tr). The treble staff features a melodic line with trills and grace notes, while the bass staff provides a harmonic base.

Measures 19-21. Measure 19 starts with a trill (tr). The piece concludes with a final cadence in measure 21, marked by a double bar line and repeat signs.

4. Franc cuer gentil (116)

after Guillaume Dufay



5. Qui veut mesdire (128)

after Gilles Binchois

This musical score is for a piece titled "Qui veut mesdire (128)" by Gilles Binchois. It is written for a lute or similar fretted instrument, featuring a treble and bass staff in 6/8 time. The key signature has two sharps (F# and C#). The score consists of 14 measures, with measures 1 through 14 numbered at the beginning of their respective staves. The notation includes various rhythmic values (eighth and sixteenth notes, rests), accidentals (sharps, flats, naturals), and trills (marked with 'tr'). The bass staff often contains sustained chords or single notes, while the treble staff features more complex melodic lines with frequent sixteenth-note passages. Measure 1 includes a 'C' time signature and a 'T' below the bass staff. Measure 14 ends with a trill. The piece concludes with a final measure (measure 15) that is not numbered but contains a trill and a sustained bass note.

18

tr

#

tr

tr

#

18

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a '18' at the beginning. The melody includes a trill (tr) and a double sharp (##) in the final measure. The accompaniment consists of a simple bass line with a final chord marked with a double bar line and a repeat sign.

20 *tr* \sharp \sharp *tr* \flat 3 \flat 3 \flat 3 \flat

23 *tr* *tr* *tr* *b* *b* *#*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 23 through 28. Measure 23 begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a trill on the first note (G4) and a series of eighth notes. The bass line consists of chords. Measure 24 continues the melody with more eighth notes and a trill. Measure 25 has a trill on the first note. Measure 26 has a flat key signature change (Bb). Measure 27 has a flat key signature change (Bb). Measure 28 ends with a sharp key signature change (F#). The second system contains measures 29 through 32. Measure 29 continues the melody with eighth notes. Measure 30 has a trill on the first note. Measure 31 has a flat key signature change (Bb). Measure 32 ends with a sharp key signature change (F#). The bass line continues with chords and a final measure with a long note and a fermata.

[illegible]

Musical score for 'The Rose Tree'. The score is written for a single melodic line (treble clef) and a single bass line (bass clef). The key signature is one flat (B-flat). The melody is in 2/4 time. The bass line provides a simple harmonic accompaniment. The score is divided into two systems, each containing two measures. The first system ends with a repeat sign, and the second system ends with a double bar line.

6(a). Adieu mes tres belle (143)

after Gilles Binchois

Measures 1-4 of the piece. The music is in 3/2 time. The treble clef staff features a melody with trills (tr) and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

Measures 5-8 of the piece. The treble clef staff continues the melody with trills and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

Measures 9-13 of the piece. The treble clef staff continues the melody with trills and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

Measures 14-18 of the piece. The treble clef staff continues the melody with trills and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

Measures 19-23 of the piece. The treble clef staff continues the melody with trills and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

Measures 24-28 of the piece. The treble clef staff continues the melody with trills and a descending line. The bass clef staff provides a harmonic accompaniment with a C major triad (C-E-G) in the first measure, marked with a 'C' and a 'T' above it. The piece concludes with a double bar line and a repeat sign.

6(b). Adieu mes tres belle (144)

after Gilles Binchois

Measures 1-4 of the piece. The key signature is three sharps (F#, C#, G#). The time signature is 3/2. The music features a treble and bass staff. The treble staff contains a melodic line with several trills (tr) and a final measure with a fermata. The bass staff provides a harmonic accompaniment with a 'T' (Tenor) and 'C' (Cello) marking.

Measures 5-8. Measure 5 begins with a treble staff marked with a '5'. The key signature changes to two sharps (F#, C#). The music continues with trills and a final measure with a fermata.

Measures 9-12. The key signature changes to one sharp (F#). The music features a treble staff with trills and a final measure with a fermata.

Measures 13-16. The key signature changes to natural (C). The music continues with trills and a final measure with a fermata.

Measures 17-20. The key signature changes to one flat (Bb). The music features a treble staff with trills and a final measure with a fermata.

Measures 21-24. The key signature changes to two flats (Bb, Eb). The music continues with trills and a final measure with a fermata.

Measures 25-28. The key signature changes to three flats (Bb, Eb, Ab). The music features a treble staff with trills and a final measure with a fermata.

7. J'ay pris amours (239)

Musical score for "J'ay pris amours" (239). The score is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five systems of music. The first system includes a trill (T) and a C-clef (C) in the bass line. The second system includes a 7-measure rest in the bass line. The third system includes a 12-measure rest in the bass line. The fourth system includes a trill (tr) in the melodic line. The fifth system includes a 24-measure rest in the bass line. The score ends with a double bar line.

8. Tout a par moy (252)

Musical score for "Tout a par moy" (252). The score is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/2. The score consists of four systems of music. The first system includes a trill (tr) in the melodic line. The second system includes a trill (tr) in the melodic line. The third system includes a trill (tr) in the melodic line. The fourth system includes a trill (tr) in the melodic line. The score ends with a double bar line.

after Walter Frye



9. Se la face ay pale (255)

after Guillaume Dufay

First system of musical notation, measures 1-2. The piece is in 3/2 time. The treble staff features a continuous eighth-note melody. The bass staff has a simple accompaniment of half notes. A 'T' (Tenor) clef is indicated above the first measure of the bass staff, and a 'C' (Cello) clef is indicated below it.

Second system of musical notation, measures 3-4. The treble staff continues the eighth-note melody. The bass staff accompaniment consists of half notes.

Third system of musical notation, measures 5-6. The treble staff continues the eighth-note melody. The bass staff accompaniment consists of half notes.

Fourth system of musical notation, measures 7-8. The treble staff continues the eighth-note melody. The bass staff accompaniment consists of half notes.

Fifth system of musical notation, measures 9-10. The treble staff continues the eighth-note melody. The bass staff accompaniment consists of half notes.

Sixth system of musical notation, measures 11-12. The treble staff continues the eighth-note melody. The bass staff accompaniment consists of half notes. Measure numbers 13, 6, and 6 are written above the first three measures of this system.

16

17

18

19

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26

28

29

10. Le souvenir (256)

after Robert Morte.

This musical score is for a piece titled "10. Le souvenir (256)" by Robert Morte. It is written for piano in 3/2 time. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system includes the letters "T" and "C" below the bass staff. The second system features a trill (tr) in the treble staff. The third system has a piano (p) dynamic marking below the bass staff. The fourth system includes a piano (p) dynamic marking below the bass staff. The fifth system has a piano (p) dynamic marking below the bass staff. The sixth system has a piano (p) dynamic marking below the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). The piece concludes with a final cadence in the sixth system.

11. Portugaler (43)

Measures 1-3 of the piece. The key signature has two sharps (F# and C#). The time signature is 3/2. Measure 1 features a treble staff with eighth-note runs and a bass staff with a whole note chord (C, F, C). Measure 2 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 3 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C#).

Measures 4-6. Measure 4 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 5 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 6 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C).

Measures 7-9. Measure 7 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 8 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 9 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C).

Measures 10-13. Measure 10 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 11 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 12 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 13 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C).

Measures 14-16. Measure 14 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 15 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C). Measure 16 has a treble staff with a trill (tr) and a bass staff with a whole note chord (Bb, F, C).

17

17 18 19 20

21

21 22 23 24

25

25 26 27 28

29

29 30 31 32

33

33 34 35 36

37

37 38 39 40

40 *b tr b b b b b b b b b b b b tr b b b b*

43 *3 b 3 b 3 b # # b b tr b tr b b*

47 *b tr b b tr b b b b*

50 *b tr*

54 *tr b b b b # # b*

58 *tr b b*

63 *tr b b b b tr b # #*

12. L'ardant desir (133)

This musical score is for the piece "L'ardant desir" (133). It is written for piano in C major, 2/4 time. The score consists of six systems of music, each with a treble and bass staff joined by a brace. Measure numbers 6, 12, 16, 20, and 25 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as treble and bass clefs, a common time signature (C), and a key signature of one sharp (F#). The melody in the treble staff features several trills (tr) and slurs. The bass staff provides harmonic support with chords and single notes. The piece concludes with a final measure in the sixth system.

29

Measures 29-34. Treble clef has a key signature change to two sharps (F# and C#) at measure 32. Bass clef has a key signature change to one sharp (F#) at measure 32. Measure 34 ends with a fermata.

35

Measures 35-40. Treble clef has a key signature change to one sharp (F#) at measure 37. Measure 40 has a trill (*tr*) over the final note.

41

Measures 41-46. Measure 41 has a trill (*tr*) over the first note. Measure 42 has a flat (*b*) over the first note. Measure 46 has a sharp (*F#*) over the final note.

47

Measures 47-51. Measure 47 has a trill (*tr*) over the first note. Measure 48 has a flat (*b*) over the first note. Measure 49 has a flat (*b*) over the first note. Measure 50 has a flat (*b*) over the first note. Measure 51 has a sharp (*F#*) over the final note.

52

Measures 52-56. Measure 52 has a sharp (*F#*) over the first note. Measure 53 has a flat (*b*) over the first note. Measure 54 has a flat (*b*) over the first note. Measure 55 has a flat (*b*) over the first note. Measure 56 has a flat (*b*) over the first note.

57

Measures 57-62. Measure 57 has a flat (*b*) over the first note. Measure 62 has a sharp (*F#*) over the final note and a fermata.

13. Ma douce amour (79/80)

The musical score is written for piano in 3/2 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/2. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (p, f, mf, sfz, sfz). The piece is marked with a tempo of 79/80.

System 1: Measures 1-3. Treble staff has trills on measures 1 and 3. Bass staff has a whole note chord in measure 1 and eighth notes in measures 2 and 3.

System 2: Measures 4-6. Treble staff has trills on measures 4 and 5. Bass staff has a whole note chord in measure 4 and eighth notes in measures 5 and 6.

System 3: Measures 7-9. Treble staff has a slur over measures 7-9. Bass staff has a whole note chord in measure 7 and eighth notes in measures 8 and 9.

System 4: Measures 10-12. Treble staff has a slur over measures 10-12. Bass staff has a whole note chord in measure 10 and eighth notes in measures 11 and 12.

System 5: Measures 13-15. Treble staff has a slur over measures 13-15. Bass staff has a whole note chord in measure 13 and eighth notes in measures 14 and 15.

System 6: Measures 16-18. Treble staff has trills on measures 16 and 17. Bass staff has a whole note chord in measure 16 and eighth notes in measures 17 and 18.

20 *tr*

21 22

23 *tr* *tr*

24 25 26

27 *b* *b* *tr* *b* *b* *b* *b*

28 29 30

30 *b* *b* *b* *b* *b*

31 32 33

33 *b*

34 35 36

38 *tr* *tr* *b*

37 38 39

39 *tr* *#* *#* *b*

40 41 42

Repetico[Secunda Pars]

Measures 1-3 of the musical score. The key signature has one flat (B-flat). The time signature is 3/2. The piece begins with a treble clef and a bass clef. The first measure contains a whole note in the treble and a half note in the bass. The second measure features a trill (tr) on a whole note in the treble and a half note in the bass. The third measure continues with a whole note in the treble and a half note in the bass. The piece ends with a double bar line.

Measures 4-7 of the musical score. The key signature changes to two sharps (F# and C#). The time signature remains 3/2. The fourth measure starts with a whole note in the treble and a half note in the bass. The fifth measure features a trill (tr) on a whole note in the treble and a half note in the bass. The sixth measure continues with a whole note in the treble and a half note in the bass. The seventh measure ends with a whole note in the treble and a half note in the bass.

Measures 8-11 of the musical score. The key signature changes to three sharps (F#, C#, and G#). The time signature remains 3/2. The eighth measure starts with a whole note in the treble and a half note in the bass. The ninth measure features a trill (tr) on a whole note in the treble and a half note in the bass. The tenth measure continues with a whole note in the treble and a half note in the bass. The eleventh measure ends with a whole note in the treble and a half note in the bass.

Measures 12-15 of the musical score. The key signature changes to one flat (B-flat). The time signature remains 3/2. The twelfth measure starts with a whole note in the treble and a half note in the bass. The thirteenth measure features a trill (tr) on a whole note in the treble and a half note in the bass. The fourteenth measure continues with a whole note in the treble and a half note in the bass. The fifteenth measure ends with a whole note in the treble and a half note in the bass.

Measures 16-19 of the musical score. The key signature remains one flat (B-flat). The time signature remains 3/2. The sixteenth measure starts with a whole note in the treble and a half note in the bass. The seventeenth measure features a trill (tr) on a whole note in the treble and a half note in the bass. The eighteenth measure continues with a whole note in the treble and a half note in the bass. The nineteenth measure ends with a whole note in the treble and a half note in the bass.

Measures 20-23 of the musical score. The key signature remains one flat (B-flat). The time signature remains 3/2. The twentieth measure starts with a whole note in the treble and a half note in the bass. The twenty-first measure features a trill (tr) on a whole note in the treble and a half note in the bass. The twenty-second measure continues with a whole note in the treble and a half note in the bass. The twenty-third measure ends with a whole note in the treble and a half note in the bass.

24 *b tr tr tr tr*

24 25 26 27

28 *# # tr b tr*

28 29 30 31

32 *b b b tr*

32 33 34 35

36

36 37 38 39

40 *tr # b*

40 41 42 43

45 *b tr tr tr b*

45 46 47 48

49 *tr # # # tr*

49 50 51 52

53 *b* *tr*

58 *tr* *b* *tr*

62 *tr* *b* *b* *b* *tr* *b*

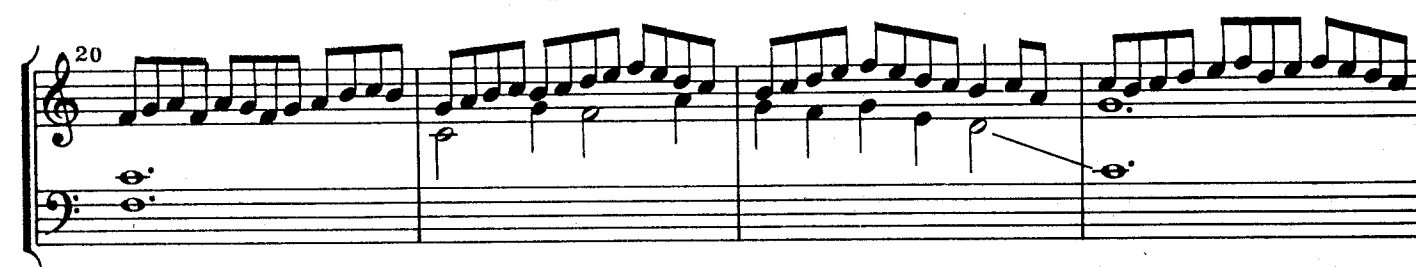
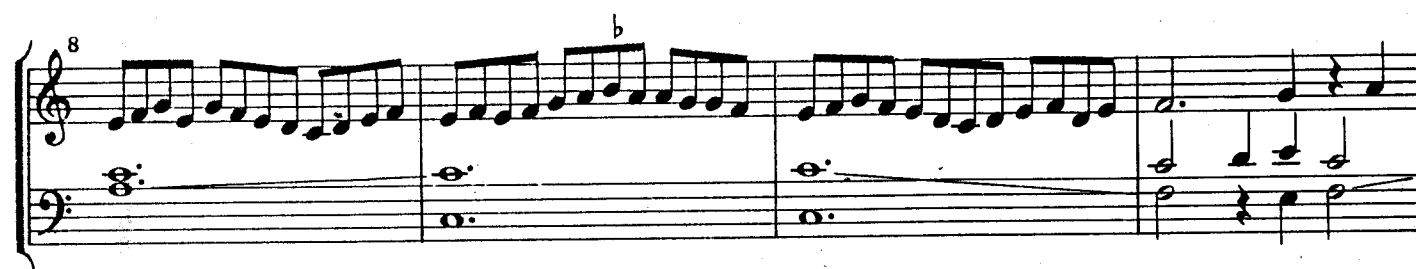
65 *b* *b* *b* *b*

69 *##* *b* *3* *3*

74 *##* *b*

79 *##*

14. Longus tenor (54)



24

tr b

28

tr

32

b tr b

36

b

40

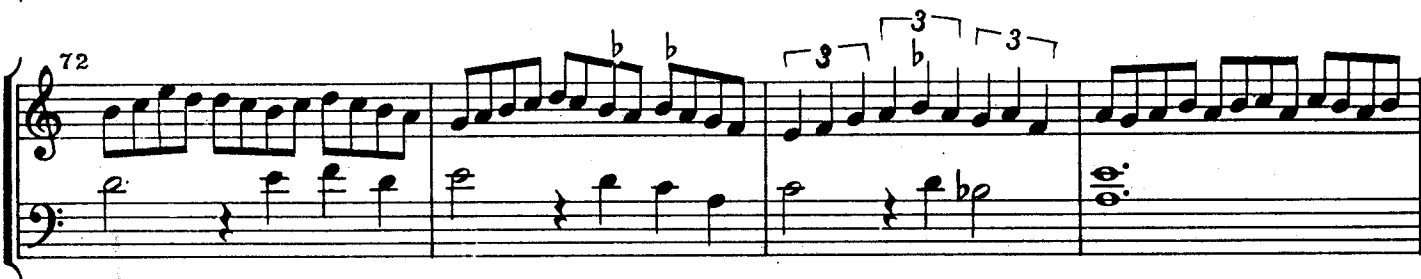
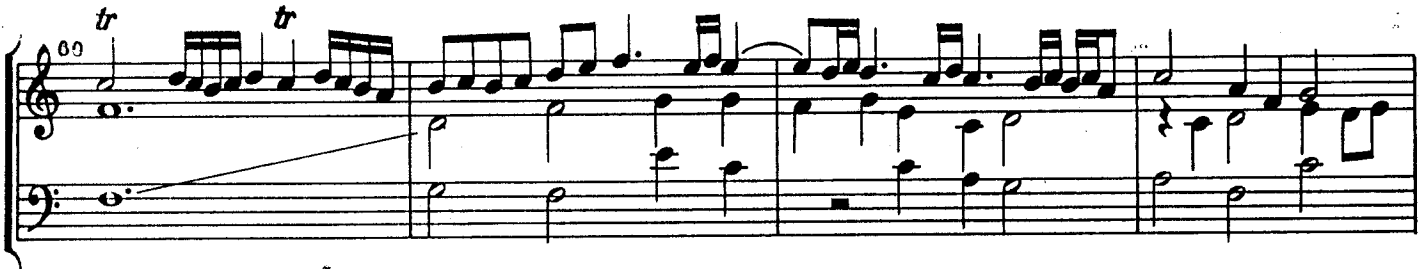
b

44

b b tr b b b

48

b b #



80

83

Two systems of musical notation. The first system (measures 80-82) features a treble staff with eighth-note runs and a bass staff with chords and single notes. The second system (measures 83-84) continues the treble staff with eighth-note runs and the bass staff with chords. Measure 83 has a 'b' (flat) above the treble staff. Measure 84 has a 'b' above the treble staff and a 'b' below the bass staff.

15. Longus tenor quartum notarum (55)

Two systems of musical notation. The first system (measures 1-2) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 3-4) continues the treble staff with eighth-note runs and the bass staff with chords. Measure 1 has a 'C' (Clef) above the treble staff and a 'T' (Tenor) below the bass staff. Measure 2 has a 'C' (Clef) above the treble staff and a 'T' (Tenor) below the bass staff.

Two systems of musical notation. The first system (measures 5-6) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 7-8) continues the treble staff with eighth-note runs and the bass staff with chords. Measure 5 has a 'tr' (trill) above the treble staff. Measure 6 has a 'tr' (trill) above the treble staff.

Two systems of musical notation. The first system (measures 9-10) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 11-12) continues the treble staff with eighth-note runs and the bass staff with chords. Measure 9 has a 'tr' (trill) above the treble staff. Measure 10 has a 'tr' (trill) above the treble staff.

Two systems of musical notation. The first system (measures 13-14) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 15-16) continues the treble staff with eighth-note runs and the bass staff with chords. Measure 13 has a 'b' (flat) above the treble staff. Measure 14 has a 'b' (flat) above the treble staff.

12 3 \flat 3 \flat 3 3



15 \flat \flat



18 \flat \flat \flat \flat



21



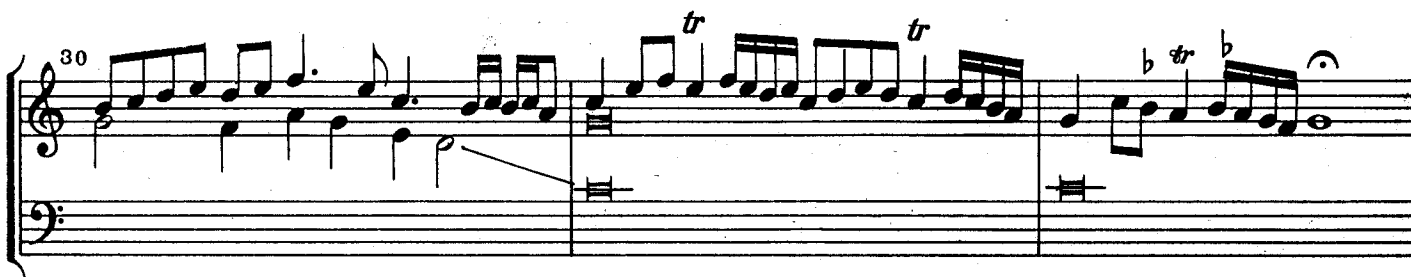
24 *tr*



27



30 *tr* *tr* \flat *tr* \flat



33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54 *tr*

54 *tr*

57 *b*

57 *b*

60

60

63 *tr*

63 *tr*

66

66

69 *b*

69 *b*

72 *b*

72 *b*

75 *tr*

78 *b*

80 *tr*

83

16. Colinetto tertium notarum (56)

tr tr

tr b tr

8

tr

b

tr

#

2.

7

#8:

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The score consists of three measures. The first measure has a treble note of G4 and a bass note of B2. The second measure has a treble note of A4 and a bass note of B2. The third measure has a treble note of B4 and a bass note of B2. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is written in ink on a piece of paper with a horizontal line.

12

tr b

tr

15

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a '15' at the beginning. The melody features a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign. The bass line consists of chords and single notes, with a final measure containing a double bar line and a repeat sign.

18

Handwritten musical score for measures 18-20. The score is written on two staves (treble and bass clef). Measure 18 features a treble staff with a melody starting on G4, moving to A4, B4, and then a triplet of C5, D5, E5, followed by a triplet of F5, G5, A5. The bass staff has a whole note chord of G3, B2, and D3. Measure 19 continues the melody in the treble staff with a triplet of B4, C5, D5, followed by a triplet of E5, F5, G5, and then a triplet of A5, B5, C6. The bass staff has a whole note chord of G3, B2, and D3. Measure 20 features a treble staff with a melody starting on G4, moving to A4, B4, and then a triplet of C5, D5, E5, followed by a triplet of F5, G5, A5. The bass staff has a whole note chord of G3, B2, and D3. The score includes various musical notations such as treble and bass clefs, notes, rests, and triplets.

[illegible][illegible]

27 *tr* *tr* *b* *tr* *b*

30 *tr* *b* *tr* *b*

34 *tr* *b* *b* *tr*

38 *#* *#* *tr* *b* *b*

41 *b* *b* *tr* *b* *tr* *tr* *tr* *#* *#*

45 *tr* *b* *b* *tr* *b* *b* *tr* *b*

48 *#* *#* *tr* *#* *#* *b* *b* *tr* *b* *tr*



17. Colinetto quantum notarum (57)

17. Colinetto quantum notarum (57)

The musical score is for a piece titled 'Colinetto quantum notarum (57)'. It is written for a single melodic line and a basso continuo line. The key signature has one flat (B-flat), and the time signature is 4/2. The melodic line begins with a treble clef and contains several trills (tr) and a flat (b). The basso continuo line begins with a bass clef and includes figured bass notation: 'T' (Ti) and 'C' (C). The score is divided into two measures by a double bar line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a treble clef and a key signature of one flat. The first measure is marked with a "3" above the staff, indicating a triplet. The melody consists of eighth and quarter notes, with a trill (tr) in the final measure. The lyrics "The Rose Tree" are written below the staff, aligned with the melody. The score is presented in a single system.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The first measure is marked with a '5' above the staff, indicating a fifth finger position. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The piece ends with a double bar line and a repeat sign. The bass staff is empty, with a few notes visible in the first measure, suggesting a simple accompaniment.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a treble clef, a key signature of one flat, and a time signature of 3/4. The first measure is marked with a "7" above the staff. The melody is written in a simple, folk-like style, with many eighth and sixteenth notes. There are several trills (tr) and grace notes (b) throughout the piece. The score is divided into three measures by vertical bar lines. The first measure contains a treble clef, a key signature of one flat, and a time signature of 3/4. The second measure contains a treble clef, a key signature of one flat, and a time signature of 3/4. The third measure contains a treble clef, a key signature of one flat, and a time signature of 3/4. The melody is written in a simple, folk-like style, with many eighth and sixteenth notes. There are several trills (tr) and grace notes (b) throughout the piece.

10

Handwritten musical score for 'The Rose Tree'. The score is written on two staves: a treble staff and a bass staff. The treble staff contains the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that suggests a 19th-century folk song. The bass staff contains the accompaniment, which begins with a bass clef and a key signature of one flat. The accompaniment is written in a style that suggests a 19th-century folk song. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and accompaniment, and the second measure contains the second half. The melody is written in a style that suggests a 19th-century folk song, and the accompaniment is written in a style that suggests a 19th-century folk song. The score is written in a style that suggests a 19th-century folk song.

12

tr

b b b

b b b

14 *tr*

b

b

The musical score for 'The Rose Tree' is written for piano. It begins with a treble and bass staff. The treble staff starts with a treble clef and a key signature of one flat (B-flat). The bass staff starts with a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The first measure is marked with a '14' and a 'tr' (trill) above the treble staff. The second measure is marked with a 'b' (flat) above the treble staff. The third measure is marked with a 'b' (flat) above the treble staff. The music continues with various notes, rests, and trills.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one flat. The first measure is marked with a "17" and a "tr" (trill) symbol. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains a trill, the second measure contains a trill, and the third measure contains a trill. The melody ends with a double bar line. The score is written in a simple, clear style, typical of early 20th-century sheet music.

20

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature has one flat (B-flat). The melody in the Treble staff includes eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line.

24 3 b1 tr b

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of three measures. The first measure contains a treble staff with a melody starting on G4, moving to A4, B4, and then a triplet of G4, A4, B4, followed by a trill on B4. The bass staff has a simple accompaniment of G2, B1, and B2. The second measure continues the melody in the treble staff with a trill on B4, followed by a descending eighth-note scale: A4, G4, F4, E4, D4, C4. The bass staff has a whole note chord of G2, B1, and B2. The third measure continues the descending eighth-note scale in the treble staff: B3, A3, G3, F3, E3, D3. The bass staff has a whole note chord of G2, B1, and B2. The score ends with a double bar line.

27

b. *b.* *b.* *b.* *tr*

29

Handwritten musical score for measures 29-31. The score is written on two staves (treble and bass clef). Measure 29 starts with a treble clef and a key signature of one flat (B-flat). The melody in the treble staff consists of quarter and eighth notes, with a B-flat accidental. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 30 features a treble staff with a B-flat accidental and a trill (tr) over a note. The bass staff continues the accompaniment. Measure 31 shows the continuation of the melody and accompaniment. The score is handwritten and includes various musical notations such as clefs, key signatures, accidentals, and ornaments.

32 *tr* *b* *b* *tr* *tr* *b* *b*

35

tr

b

37 *b b b b tr* *# #*

39 *b b b b b*

41 *b b b tr b* *tr* *b* *#*

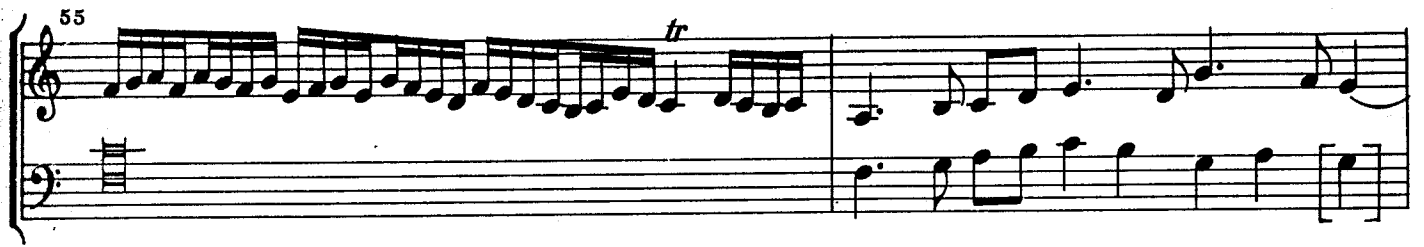
44 *# #* *tr* *b b*

47 *3 3 3 3* *3 3* *#*

50 *6 6 6*

52 *b* *b*

55 *tr*



57 *tr* *b b b b*



59 *b* *# #*



61 *b* *tr*



64 *b*



67 *b*



69 *# #*



18. Vil lieber zeit uff diser Erde [Une fois avant que morir] (51)



19 *b* *tr* *b* *#* *#*

21 *b* *b* *b* *b*

23

25 *b* *b* *b* *b*

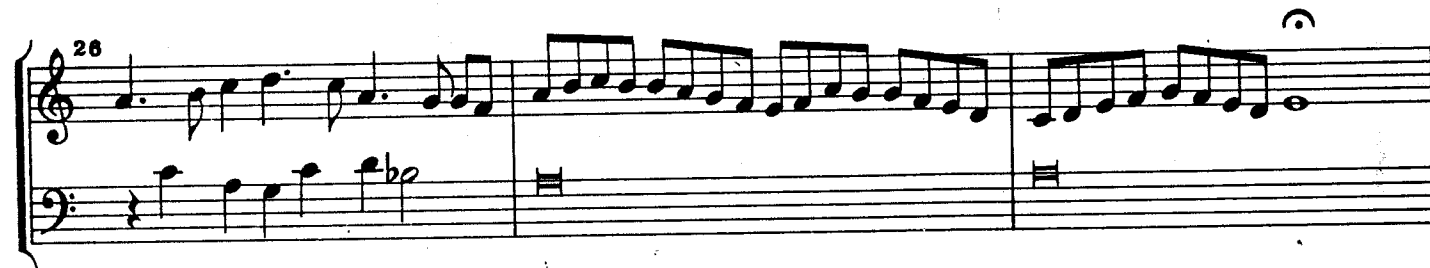
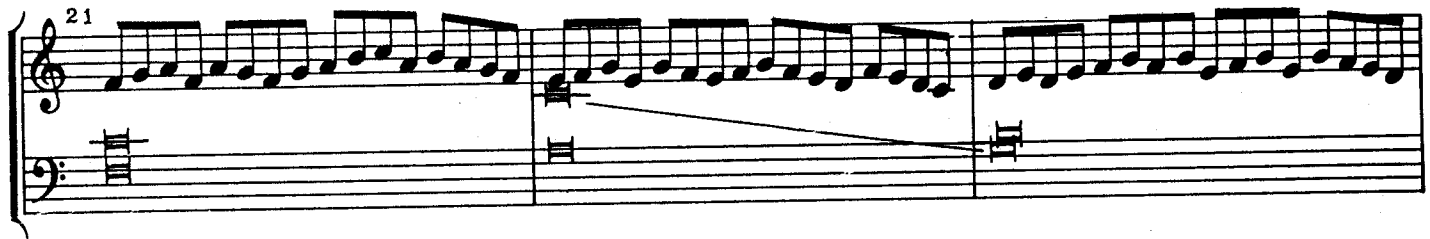
28 *tr*

31 *tr* *b* *b*

34 *b* *tr*

19. Annavasanna quarta [Une fois avant que morir] (89)

This musical score is for a piece titled "19. Annavasanna quarta [Une fois avant que morir] (89)". It is written for a piano in 4/2 time, with a key signature of one flat (B-flat). The score is divided into six systems, each containing two staves (treble and bass clef).
- **System 1 (Measures 1-2):** The right hand begins with a trill (tr) on a quarter note, followed by eighth notes. The left hand has a whole note chord. Measure 2 continues the right-hand melody with a B-flat.
- **System 2 (Measures 3-5):** The right hand features a triplet of eighth notes in measure 3, followed by eighth notes. The left hand has a whole note chord. Measure 5 shows a crescendo leading into the next system.
- **System 3 (Measures 6-8):** The right hand continues with eighth notes. The left hand has a whole note chord. Measure 8 ends with a B-flat and a fermata.
- **System 4 (Measures 9-11):** The right hand has a half note followed by a quarter note. The left hand has a whole note chord. Measure 11 shows a crescendo.
- **System 5 (Measures 12-14):** The right hand has a sixteenth-note triplet in measure 12, followed by eighth notes. The left hand has a whole note chord. Measure 14 shows a crescendo.
- **System 6 (Measures 15-17):** The right hand has a half note followed by a quarter note. The left hand has a whole note chord. Measure 17 shows a crescendo.



20. Annavasanna tertia [Une fois avant que morir] (90)

Measures 1-4 of the piece. The music is in 3/2 time. The treble clef staff contains a melody with trills (tr) and grace notes (b). The bass clef staff contains a bass line with a common time signature (C) and a trill (tr) in the first measure.

Measures 5-8 of the piece. The treble clef staff continues the melody with trills (tr) and grace notes (b). The bass clef staff continues the bass line with a trill (tr) in the fifth measure.

Measures 9-12 of the piece. The treble clef staff continues the melody with trills (tr) and grace notes (b). The bass clef staff continues the bass line with a trill (tr) in the ninth measure.

Measures 13-16 of the piece. The treble clef staff continues the melody with trills (tr) and grace notes (b). The bass clef staff continues the bass line with a trill (tr) in the thirteenth measure.

Measures 17-20 of the piece. The treble clef staff continues the melody with trills (tr) and grace notes (b). The bass clef staff continues the bass line with a trill (tr) in the seventeenth measure.



21. Annavasanna tertia [Une fois avant que mourir] (91)

The musical score is written for a treble and bass staff in 3/2 time. The key signature has one flat (B-flat). The score is divided into six systems, each containing two staves. The first system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a trill (tr) and a B-flat. The bass staff contains a whole note C and a whole note T. The second system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a B-flat and a trill (tr). The bass staff contains a whole note C and a whole note T. The third system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a B-flat and a trill (tr). The bass staff contains a whole note C and a whole note T. The fourth system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a B-flat and a trill (tr). The bass staff contains a whole note C and a whole note T. The fifth system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a B-flat and a trill (tr). The bass staff contains a whole note C and a whole note T. The sixth system begins with a treble staff and a bass staff. The treble staff contains a series of eighth notes, followed by a B-flat and a trill (tr). The bass staff contains a whole note C and a whole note T.

16

Handwritten musical score for measures 16-18. The score is written on two staves (treble and bass clef). Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the treble staff consists of eighth and quarter notes. The bass staff has a whole note chord. Measure 17 continues the melody and bass line. Measure 18 features a trill (tr) on the treble staff and a key change to two sharps (F# and C#) indicated by a double sharp sign.

19

tr b tr

25

tr

b b

tr

tr

28

8:

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bass line starts with a quarter note G3, followed by a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a half note A2. The score continues with various musical notations, including rests, notes, and accidentals. The piece ends with a double bar line.

[illegible][illegible]

22. Mi ut re ut [Venise] (118)

Measures 1-3 of the piece. The music is in 3/2 time. Measure 1 features a treble staff with eighth notes and a bass staff with a whole note C and a whole note T. Measure 2 has a treble staff with eighth notes and a bass staff with a whole note. Measure 3 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note.

Measures 4-6 of the piece. Measure 4 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note. Measure 5 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note. Measure 6 has a treble staff with eighth notes and a bass staff with a whole note.

Measures 7-9 of the piece. Measure 7 has a treble staff with eighth notes and a bass staff with a whole note. Measure 8 has a treble staff with eighth notes and a bass staff with a whole note. Measure 9 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note.

Measures 10-15 of the piece. Measure 10 has a treble staff with eighth notes and a bass staff with a whole note. Measure 11 has a treble staff with eighth notes and a bass staff with a whole note. Measure 12 has a treble staff with eighth notes and a bass staff with a whole note. Measure 13 has a treble staff with eighth notes and a bass staff with a whole note. Measure 14 has a treble staff with eighth notes and a bass staff with a whole note. Measure 15 has a treble staff with eighth notes and a bass staff with a whole note.

Measures 16-19 of the piece. Measure 16 has a treble staff with eighth notes and a bass staff with a whole note. Measure 17 has a treble staff with eighth notes and a bass staff with a whole note. Measure 18 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note. Measure 19 has a treble staff with eighth notes and a bass staff with a whole note.

Measures 20-22 of the piece. Measure 20 has a treble staff with a trill (tr) and eighth notes, and a bass staff with a whole note. Measure 21 has a treble staff with eighth notes and a bass staff with a whole note. Measure 22 has a treble staff with eighth notes and a bass staff with a whole note.

23 *tr* *tr*

26 *tr* *tr*

30 *tr*

34 *tr*

37 *tr* # #

40 *tr* # 8: 8:

43 # #

Three systems of musical notation, each consisting of a treble and bass staff joined by a brace. The first system starts at measure 47 and contains three measures, each with a trill (tr) in the treble staff. The second system starts at measure 50 and contains four measures, with trills in measures 50, 51, and 52. The third system starts at measure 54 and contains five measures, with a trill in measure 54 and a fermata in measure 58. The bass staff provides harmonic support with various chords and single notes.

23. Aliud Mi ut re ut [Venise] (119)

Three systems of musical notation for the piece 'Aliud Mi ut re ut [Venise] (119)'. The first system is in 3/2 time and contains three measures, with a trill (tr) in the second measure. The second system contains four measures, with a trill in the third measure. The third system contains three measures, with a trill in the third measure. The treble staff features a melody with various rhythmic patterns, including eighth and sixteenth notes, and trills. The bass staff provides a harmonic accompaniment with chords and single notes.

10

6

13

6

17

6

21

6

25

6

29

6

32

6

35 *tr* *tr* *tr*



38 *tr*



41 *tr*



44



47



51



54



26

tr

31

b b b 4 tr b

36

b tr b b b

42

tr b tr

47

b tr tr b tr

52

b b b


56

b b b b

25. Stublin [Languir en mille destresse] (136)

This musical score is for a piece titled "Stublin [Languir en mille destresse] (136)". It is written for a single melodic line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/2. The score consists of six systems of two staves each, with measure numbers 1, 3, 5, 7, 9, 12, and 15 indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Ornamentation is indicated by "tr" (trill) and "b" (bend) markings above certain notes. The basso continuo line provides a harmonic foundation with chords and single notes, including a "C" (C-clef) and "T" (T-clef) marking in the first system. The piece concludes with a final cadence in the sixth system.

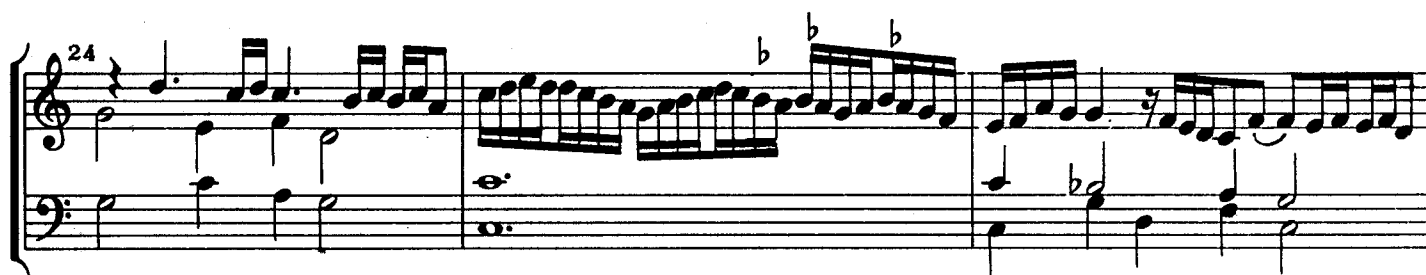
17 *tr*



20



24 *b b b*



27 *b b tr 6*



30 *tr*



33 *b tr b tr*



37 *tr*



41

Measures 41-43. Treble clef: eighth-note runs. Bass clef: whole note chord in measure 43.

44

Measures 44-45. Treble clef: eighth-note runs with flats. Bass clef: whole note chord in measure 45.

46

Measures 46-47. Treble clef: eighth-note runs with flats. Bass clef: eighth-note patterns.

48

Measures 48-50. Treble clef: eighth-note runs. Bass clef: whole note chord in measure 50.

51

Measures 51-54. Treble clef: eighth-note runs with trills. Bass clef: whole note chord in measure 54.

55

Measures 55-57. Treble clef: eighth-note runs with flats. Bass clef: whole note chord in measure 57.

58

Measures 58-60. Treble clef: eighth-note runs with trills. Bass clef: whole note chord in measure 60.

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