

*A Book of Songs
for Lute and Voice*

Second Edition

Composed by Joaquim Bogunyà Chesà

*To Denys and Chris,
for having made possible
the publication
of my
Lute books*

Introduction to the Second Edition

In this book you will find a series of songs to be accompanied by a plucked string instrument such as a lute or a vihuela.

Herein you will find songs with different historical styles - from medieval to early baroque. Most of the lyrics are in Catalan, my mother tongue, but you will also see some others in Latin or English. Just two of them are in Castilian (aka Spanish) and only one of them is in Italian.

Considering the type of public that this book is supposed to be addressed to, I have decided to give an alternative English version to all the songs with Catalan lyrics. So from now on, it is up to the singer or player to decide which language they prefer to sing the songs in: either in English, or in Catalan, or even simultaneously in both languages.

The content of this book is a compilation of all the songs I have written in the last twenty years. Some of them are brand new, but most of them were written years ago, and now they come out to see the public light for the first time.

Some of the songs' lyrics have been changed in order to suit the needs of the potential readers of this book. Some others preexisted as lute solos, like the Fantasias 8 and 9, and they have been reused now as accompaniment for a newly created tune.

Most of the lyrics are original from the composer, except of course, those that are in Latin and the ones that have been borrowed from Shakespeare's works. I have loved Shakespeare since I came across his plays for the first time some thirty years ago.

Yet, two of my songs have to be considered as a tribute to John Dowland, one of the best lute composers, and possibly lutenists, of all time: *If Music and Sweet Poetry Agree* and *Lasso Vita Mia* (hope you like them, too, dear master).

This book was first published in 2015. For this second edition I have made several corrections. For instance, I have added some repetition bars in some songs, the most important being the one placed almost at the end of *If Music and Sweet Poetry Agree*. I have also felt the necessity of adding repetition bars in the second part of *Pavana per a Teresa*, but not of the following *Diferència sobre la Pavana*. Other corrections are not worth mentioning.

I wish all the readers a happy reading and a joyful performing.

Four Pavans:

| | |
|---|----|
| 1. Pavana per a Elisenda. <i>Elisenda's Pavan</i> | 5 |
| 2. Esperança – Pavana <i>Hope – Pavan</i> | 8 |
| 3. Pavana per a Teresa <i>Teresa's Pavan</i> . | 10 |
| Diferència sobre la Pavana | 12 |
| 4. La Pluja – Pavana. <i>The Rain – Pavan</i> | 14 |

Cantiones Sacrae:

| | |
|---------------------------------------|----|
| 5. Gloria. <i>Himne dels Serafins</i> | 16 |
| 6. Kyrie | 18 |
| 7. Ave Maria | 20 |
| 8. Amen | 21 |
| 9. Pater Noster | 22 |

Troubadour Songs (1):

| | |
|--|----|
| 10. Cant a Santa Maria (Cantiga a l'Estil Medieval) | 25 |
| 11. El Trobador de Notre-Dame (Saltarello a l'Estil Medieval). | |
| <i>The Troubadour of Notre-Dame</i> | 26 |
| 12. Mai no he trobat l'Amor. <i>I Have Never Found Love</i> | 28 |
| 13. Si Muere la Vieja (Canción Pícara) | 30 |

A Lachrimae:

| | |
|---|----|
| 14. Paisatge Tardorenc – Pavana. <i>A Landscape in Autumn – Pavan</i> | 32 |
|---|----|

Troubadour Songs (2):

| | |
|-------------------------|----|
| 15. Gentil Doncella | 34 |
| 16. Alegria. <i>Joy</i> | 35 |

Shakespearean Songs and Sonnets:

| | |
|--|----|
| 17. It was a Lover and his Lass (Text from William Shakespeare, <i>As You Like It</i>) | 36 |
| 18. Is It For Fear (Text from William Shakespeare, <i>Sonnets, IX</i>) | 38 |
| 19. Honour, Riches (Text from William Shakespeare, <i>The Tempest</i>) | 40 |
| 20. On a Day (Text from William Shakespeare, <i>Sonnets to Sundry Notes of Music, II</i>) | 41 |
| 21. Sigh no more, Ladies (Text from William Shakespeare, <i>Much Ado About Nothing</i>) | 42 |
| 22. If Music and Sweet Poetry Agree (Text from William Shakespeare, <i>The Passionate Pilgrim, VIII</i>) | 43 |

A Plaint:

| | |
|---------------------|----|
| 23. Lasso, Vita Mia | 46 |
|---------------------|----|

A Lullaby:

| | |
|---|----|
| 24. La Son – Cançó de Bressol. <i>Lullaby</i> | 48 |
|---|----|

1. PAVANA PER A ELISENDA (ELISENDA'S PAVAN)

lent (slow) $\textcircled{7} = F$

| | | | | | | | | | | | | | |
|--------|-------------------|----------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|----------------------------|----------------------------|-------------------|----|-----|
| | (CAT.) | E- | Li- | SEN- | DA | NO | TE'N | VA-GIS | LLUNY JE | MI A- | MOR | A- | TOT |
| (ENG.) | A- | MOR | ME- | U | NO | EM | DEI-XIS | SEN-SEEL | TEU CON- | SOL | OH | MY | |
| | E- | Li- | SEN- | DA | DON'T | DON'T | GO A-WAY FROM | ME MY | LOVE | LOVE | O | A- | |
| | MY | | LOVE | PLEASE | DON'T | DON'T | LEAVE ME | HE-RE | ALL A- | LONE | ALL | A- | |
| | <i>f</i> | <i>i</i> | <i>h</i> | <i>f</i> | <i>e</i> | <i>e</i> | <i>f</i> <i>p</i> | <i>c</i> <i>a</i> | <i>a</i> <i>c</i> | <i>a</i> | <i>a</i> <i>e</i> | | |
| | <i>f</i> <i>f</i> | | <i>f</i> <i>f</i> | <i>f</i> <i>p</i> | <i>f</i> <i>p</i> | <i>f</i> <i>c</i> | <i>g</i> | <i>a</i> | <i>e</i> <i>a</i> <i>a</i> | <i>a</i> <i>p</i> | <i>a</i> <i>e</i> | | |
| | <i>g</i> | <i>h</i> | <i>f</i> <i>f</i> | <i>p</i> <i>g</i> | <i>f</i> <i>p</i> | <i>f</i> <i>c</i> | <i>g</i> | <i>a</i> | <i>a</i> | <i>c</i> <i>b</i> <i>p</i> | <i>a</i> | | |
| | <i>f</i> | | <i>f</i> <i>f</i> | <i>p</i> <i>g</i> | <i>f</i> <i>p</i> | <i>f</i> <i>c</i> | <i>g</i> | <i>a</i> | <i>a</i> | <i>c</i> <i>b</i> <i>p</i> | <i>a</i> | | |
| | <i>f</i> | | <i>f</i> <i>f</i> | <i>p</i> <i>g</i> | <i>f</i> <i>p</i> | <i>f</i> <i>c</i> | <i>g</i> | <i>a</i> | <i>a</i> | <i>c</i> <i>b</i> <i>p</i> | <i>a</i> | | |

| | | | | | | | | |
|----------------------------|-----|---|---|-----|----------------------|------------------------|--|---|
| MOR SOL LOVE LONE | | | | | Ai Ai A- A- | NO NO LAS LAS | HIHA NÉS GOIG HIHA NÉS LUM THERE'S NO MORE JOY THERE'S NO MORE HOPE | NÍ A-LE- NÍES-TE- NO MORE NO LIGHT |
| a | | ! | | ! | | | | |
| a b a | | | | | b a a | | | a |
| c p c p b b a | | | | | c b c | p b a b p | | p b a |
| p a | p c | a | a | c c | a c | a p c | a | p |

[illegible]

PAVANA PER A ELISENDA (cont.)

EM I'H MO-DY- RO EM MO-RO DA-MOR
I'NG I'H DY-ING OF LOVE

D'A-MOR EM MO-RO EM MO-RO D'A-MOR
OF LOVE I'M DY-ING DY-ING I'M DY-ING OF

MOR LOVE E-E LI-SEN-DA NO TEN
LOVE E-E LI-SEN-DA DON'T DON'T

PAVANA PER A ELISENDA (concl.)

1a

Handwritten musical score for the first system. The staff is in G major (one sharp) and 3/4 time. The melody is written in the treble clef. The lyrics are: VA-GIS LUNY DE MI A- MOR A- MOR
GO A- WAY FROM ME MY LOVE MY LOVE. The score includes dynamic markings (f, p) and articulation (accents). The bottom staves contain figured bass notation.

Handwritten musical score for the second system. The staff is in G major (one sharp) and 3/4 time. The melody is written in the treble clef. The lyrics are: Final. The score includes dynamic markings (f, p) and articulation (accents). The bottom staves contain figured bass notation.

Handwritten musical score for the third system. The staff is in G major (one sharp) and 3/4 time. The melody is written in the treble clef. The score includes dynamic markings (p, c) and articulation (accents). The bottom staves contain figured bass notation.

2. ESPERANÇA - PAVANA (HOPE - PAVAN)

Dedicada a la gent que
està desesperada i pateix.
(To all who are desperate and suffer)

Molt Lent (very slow)

Handwritten musical score for a hymn, featuring a treble clef, key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, and the lyrics are written below the staff. The lyrics are in English and include the words "ES-DO-NAM LA GRÄ-HOPE IS THY NA-GIVE ME O PLEASE". The score is written on a grid of 12 measures, with the first measure containing a double bar line and a repeat sign. The lyrics are written in a mix of uppercase and lowercase letters, with some words in all caps and some in title case. The handwriting is in ink on a piece of paper with a grid background.

[illegible]

Handwritten musical score for "Teu Teu Name". The score is written on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with lyrics underneath. The lyrics are: "TEU TEU NAME", "EL EL THY THY", "TEU TEU", "NOM NOM NAME NAME", "EL EL THY THY", "TEU TEU", "NOM NOM NAME NAME". The score ends with a double bar line and repeat signs.

ESPERANÇA (cond.)

| | | | | | | | | | |
|--------------------------|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
| <p>(CAT.) (ENG.)</p> | | | | | | | | | |
| <p>TINY NY</p> | | | | | | | | | |
| <p>PUP FEAR</p> | | | | | | | | | |
| <p>TINY MY</p> | | | | | | | | | |
| <p>PUP FEAR</p> | | | | | | | | | |

| | | | | | | | | | | | |
|-----------|-------------|-------------|--------------|----------|-------------|-----|----------|--------|-------------|--------------|-------------|
| QUE IS | RES THAT | NOEM ALL | SUR- WILL | TI GO | BE WRONG | AND | NO NO | I I | NO DON'T | TINC HAVE | FE FAITH |
| ! | | d | ! | | | d | ! | | d | ! | ! |
| b | a | c | c | a | a | c | c | a | c | a | a |
| c | | c | a | a | a | | | p | c | a | a |
| a | | c | b | c | c | a | c | a | | a | a |

Handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are written below the staff, and the guitar accompaniment is written below the lyrics. The song is divided into two main sections: a first section and a second section labeled "Final".

Lyrics:

NI FOR GA FOR GA
NOR STRE NGTH STRE- NGTH

Guitar Accompaniment:

The guitar accompaniment is written in a simplified notation system, likely for a beginner. It consists of a series of notes and rests, with some notes marked with a "d" (likely for a double note or a specific fret). The notes are written on a six-line staff, with some notes marked with a "d" (likely for a double note or a specific fret). The notes are written on a six-line staff, with some notes marked with a "d" (likely for a double note or a specific fret).

Final Section:

The "Final" section is marked with a double bar line and a "Final" label. It contains the same lyrics and guitar accompaniment as the first section, but with a different melodic line for the guitar.

3. PAVANA PER A TERESA (TERESA'S PAVAN)

(CAT.) DORM TE- RE- SA DOL- GA- MENT ELS TEUS CA-BELLS DAU- RATS LIS- CANT PEI
(ENG.) SLEEP TE- RE- SA GENT- LY SLEEP ON YOUR BED'S WHI-TE SHEETS YOUR GOI-DEN

LIEN- HAIR GOL- DO- ES C. SLIP JO- O io- GOR- SA BRAN- GEIOUS BRANCH CA ON FA NIU WHE-RE SWEET PEACE

DOL- MAKES HER NEST JO- io- SA BRAN- CA ON FA NIU DOL- GA O GOR- GEIOUS BRANCH WHE-RE SWEET PEACE MA- KES HER

PAVANA PER A TERESA (concl.)

Handwritten musical score for the first system of "Pavana per a Teresa (concl.)". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in English and Spanish. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The lyrics are: PAU NEST, OH O MY LOVE, DOL- GA SON GENT- LY SLEEP, NIT CIA-RA i SE- RE- SE-RENE AND CLE-AR NI-.

PAU NEST OH O MY LOVE DOL- GA SON GENT- LY SLEEP NIT CIA-RA i SE- RE- SE-RENE AND CLE-AR NI-

Handwritten musical score for the second system of "Pavana per a Teresa (concl.)". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in English and Spanish. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The lyrics are: NA GHT, DE LU- NA CREI- XENT A CRES- CENT IN THE SKY, AN- CRYSTAL AN- CRIS-.

NA GHT DE LU- NA CREI- XENT A CRES- CENT IN THE SKY AN- CRYSTAL AN- CRIS-

Handwritten musical score for the third system of "Pavana per a Teresa (concl.)". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in English and Spanish. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The lyrics are: TALL GEL, ETS EL MEU AN- GEL DE CRIS- TALL GEL, A-MOR MEU MY LOVE. The score ends with a double bar line and a repeat sign.

TALL GEL ETS EL MEU AN- GEL DE CRIS- TALL GEL A-MOR MEU MY LOVE

Diferència sobre la Pavana

⑧ = D

| | | | | | | | | |
|-----------|---------------|-------------|-----------------------|-------------------------------|-----------------------|-----------|-------------|-------------------|
| \dot{a} | \dot{a} | $\circ a$ | $\circ a$ | $\flat \circ a \flat \flat a$ | $\flat \circ \flat a$ | a | $\dot{a} c$ | $\circ a \circ c$ |
| $\flat a$ | $\flat \circ$ | $\dot{a} c$ | $\dot{a} c \circ a c$ | \circ | \circ | \dot{c} | | $c a$ |
| c | | c | | a | a | c | | $c a$ |
| a | a | | | | | $a a$ | a | |

| | | | | | | | | | | |
|-----------------------|-------------|-----------|---------|---------------|---------------------------|-----------|-----------|-----------|---------------------------|---------------------|
| \dot{a} | $\dot{a} c$ | $\circ a$ | \circ | $\circ a c e$ | \dot{f} | \dot{h} | \dot{f} | \dot{h} | $\dot{h} \dot{f} \dot{f}$ | \dot{h} |
| $\flat a \flat \flat$ | | $\flat a$ | \flat | \circ | $\dot{f} \dot{f} \dot{h}$ | \dot{f} | \dot{h} | \dot{f} | $\dot{h} \dot{h}$ | $\dot{f} \dot{f} a$ |
| a | | | | a | \dot{f} | \dot{h} | \dot{f} | \dot{h} | \dot{f} | a |
| | | | | | \dot{f} | | | | \dot{f} | a |

| | | | | | | | | | |
|-----------------------|-----------------|-------------|-----------------------------------|-------------------|-------------|-------------|-------------|---------------|-----------|
| \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} |
| $\flat a \flat \flat$ | $\circ \flat a$ | $\flat a a$ | $\flat \circ \flat a \flat \flat$ | $\dot{a} \circ a$ | $\dot{c} c$ | $\dot{a} a$ | $\dot{a} e$ | $\dot{e} c e$ | |
| \dot{f} | \circ | \circ | \circ | \circ | \dot{c} | \dot{c} | \dot{c} | \dot{c} | |
| a | | a | | | a | \dot{c} | \dot{c} | \dot{c} | |

| | | | | | | | | | | |
|-----------------------|---------------------|---------------------|-----------|-----------|-----------|---------------|-------------|---------------|---------------------|-------------|
| \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} |
| $\flat a \flat \flat$ | $\circ \flat \flat$ | $\dot{a} \dot{a} c$ | $\circ a$ | $\flat a$ | $\flat a$ | $\dot{a} e c$ | $\dot{a} e$ | $\dot{a} c a$ | $\dot{a} \circ a c$ | $\dot{e} a$ |
| \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} |
| \circ | \circ | c | | a | a | c | c | | a | c |

| | | | | | | | | | | |
|-----------------------|---------------|---------------|-------------------------|-----------|-----------|-----------------|-----------------|-------------------|-------------------|-----------|
| \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} |
| $\flat a \flat \flat$ | $\dot{a} e c$ | $\dot{e} c e$ | $\dot{a} \flat \flat a$ | \dot{a} | \dot{e} | $\dot{a} \flat$ | $\dot{a} \flat$ | $\dot{a} \flat a$ | $\dot{a} \flat a$ | \dot{a} |
| \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} |
| \circ | c | c | a | a | a | c | | c | | a |

| | | | | | | | | | | |
|-----------------|---------------------|-------------------------|-----------|-----------|-----------|-----------------|-----------|---------------|-------------|-------------|
| \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} | \dot{a} |
| $\flat a \flat$ | $\flat \flat \flat$ | $\dot{a} \circ \circ c$ | \circ | \circ | \circ | $\flat \flat a$ | $\flat a$ | $\dot{e} c e$ | $\dot{a} e$ | $\dot{a} e$ |
| \dot{c} | \dot{c} | | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} | \dot{c} |
| | | | $c a$ | c | a | c | \circ | a | c | $\circ c$ |

Diferència (cond.)

Final

4. LA PLUJA - PAVANA (THE RAIN - PAVAN)

Lent i plaïd (slow and gentle)

Handwritten musical notation for the first system. The staff is in G major (one sharp) and 2/4 time. The melody consists of half notes and quarter notes. Below the staff, the lyrics are written in Catalan and English. The notes are labeled with letters (a, b, c) and accidentals (sharps, flats) to indicate pitch.

| | | | | | | | | | | |
|--------------------------|--------------|----------|-------------|---------|---------------|----------|-------------|-----------|------------|----------|
| (CAT.) MOLT (ENG.) AS | POC TEARS | A RUN | POC DOWN | JA A | PLU- LOVE- | JA LY | CAU FACE | COM SO | U- DROP | NA BY |
| a | a | | c | a | a | a | c | c | a | a |
| | a | b | a | a | b | b | a | a | b | a |
| | c | c | c | c | c | c | c | c | c | c |

Handwritten musical notation for the second system. The staff continues the melody. The notes are labeled with letters and accidentals.

| | | | | | | | | | | | |
|--------------|------------|------------------|---------------------|--------------|-------------|------------|---------------|------------|----------|---------------|-------------|
| LLA- DROP | GRI- IT | MA EN UN DOES | ROS-TRE FALL THE | SUAU RAIN | CON- AND | TEM- AT | PLU EL THE | CEL SKY | LA IN | PLU- PEACE | JA QUE I |
| a | a | a | a | a | a | a | c | c | a | a | |
| a | c | c | a | a | a | b | a | c | a | b | |
| a | | a | a | c | c | c | c | c | c | a | |

Fi (END)

Handwritten musical notation for the third system. The staff continues the melody. The notes are labeled with letters and accidentals.

| | | | | | | | | | |
|-------------|-----------|-----------------|-----------------|--------------|-------------------------|------|-------------|-------------|-----------|
| CAU GAZE | LES AT | PLAN- PLANTS | TES IELS AND | AR- TREES | BRES TRAN- AND FALL- | QUIL | I EN ING | PAU RAIN | i HERE |
| a | a | b | a | a | a | a | a | a | |
| a | a | b | a | a | c | c | a | b | |
| c | c | a | c | c | a | c | a | | |

LA PLUJA (cond.)

JO TOT ALL A- SOL LONE EX-TA- IN MY SIAT ROOM DIN-TREEL MEU CAU VER- WHELMED I EX- PE- FEEL RI- A MEN- PEACE TO PRO-

U-MAIN-MEN-SA PAU FOUND AND PLAIN I JO TOT SOL EX-TA- SIAT DIN-TREEL MEU CAU EX-

D.C.

PE- FEEL RI- A MEN- PEACE TOU- MAIN- MEN- SA PAU PRO- FOUND AND PLAIN

5. GLORIA (HIMNE DELS SERAFINS)

INTRO
GLORIA

Handwritten musical notation for a piano exercise, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of notes and rests, with some notes marked with a forte (f) dynamic. The notes are written in a stylized, handwritten manner, and the rests are indicated by vertical lines. The exercise is divided into two measures, each containing a sequence of notes and rests.

Handwritten musical notation for a 12-measure exercise. The notation includes notes, rests, and dynamic markings (p, f, p, f, p, f, p, f, p, f, p, f). The notes are written on a five-line staff, and the dynamics are indicated by letters (p, f) and accents (^).

[illegible]

| | | | | | | | | | | |
|---|---------|---|------|---|-----|------|---|--------|---------|------|
| | GLO-RI- | A | GLO- | | Ri- | A | | IN EX- | CEL-SIS | DE-O |
| ! | | | | | | ! | | ! | ! | ! |
| : | p | a | c | | | p ac | p | a | a p c a | c ac |
| : | p | D | p | | | p | a | | c | p |
| : | a | a | c | a | a | a | c | | | a |
| : | . | . | a | a | a | | | | | |

Fi
0

| | | | | | | | |
|----------------|-------|-------|-------|----------|----------|-----|-------|
| | | | | | | | |
| GLO-RI- A GLO- | | | RI- | A IN EX- | CEL- SIS | DE- | O |
| | | | | | | | |
| o b a | o o p | a a b | c o c | b | a b p | a c | p a p |
| a c | a p | c | a c | a | c | a | a a |
| | | | | a | | | |
| | | | | | | | |

GLORIA (concl.)

ET IN TER- RA ET IN TER- RA PAX HO- MI- NI-

fp

a c a c a c a c a c a c a c a c

BUS BO- NAE VO- LUN- TA- TIS BO- NAE VO- LUN- TA- TIS

ac

a c a c a c a c a c a c a c a c

fp

a c a c a c a c a c a c a c a c

D.C. (REPEAT INTRO)

fp

a c a c a c a c a c a c a c a c

6. KYRIE

Handwritten musical score for the first system of "6. KYRIE". The notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of handwritten notes and rests, likely representing a basso continuo or figured bass. The lyrics "KY-" and "RI-" are written below the staff. The first measure is a whole rest, followed by a series of eighth and quarter notes. The second system ends with a double bar line.

Handwritten musical score for the second system of "6. KYRIE". It continues the melody from the first system. The lyrics "E", "E-", "LE-", "i-", "SON", "KY-", and "RI-" are written below the staff. The notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of handwritten notes and rests, likely representing a basso continuo or figured bass. The second system ends with a double bar line.

Handwritten musical score for the third system of "6. KYRIE". It continues the melody from the second system. The lyrics "E", "E-", "LE-", "i-", "SON", "KY-", "RI-", and "E" are written below the staff. The notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of handwritten notes and rests, likely representing a basso continuo or figured bass. The third system ends with a double bar line.

7. AVE MARIA

Lento

1. A-
2. DO- MI-
3. SANC-TA MA-

VE
NUS
RI- A

MA- RI-
TE-
MA- TER

A
CUM
DE- i

GRA-TI-A
BE- NE-
O- RA PRO

PLE-
DIC-TA TU IN
NO-BIS PEC-

a c p c a c a c a a a p c o b a b a a a a b

a a a p b c a p p p b a a c a c a

c c b c c a a a

MU-LI- E- RI-
CA- TO- RI-

NA
BUS
BUS

ET

a a a a a a a a a a a a a a a a

a c p b p a o b a b a a a a a a a a a a a a a a a a

a a

c a p c a a c p c c c c c c c c c c c c c c c c

a a a

2. BE- NE- DIC- TUS
3. NUNC ET IN HO- RA

FRUC-TUS VENTRIS TU- i JE-
MOR-TIS NOS- TRAE A-

SUS
MEN

JE-
A-

a b b a a a a a b a b a a a b p p b a c o c a c a c a p

a a

a a

AVE MARIA (cond.)

Handwritten musical score for the first system of "AVE MARIA (cond.)". The score is written on a five-line staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a single line, with notes and rests. Below the staff, there are handwritten lyrics: "SUS MEN". The notes are: a, b, a, b, a, b, a, e, c, a, c, a, c, a, b, b, a, b, a, e, a, c. The lyrics "SUS MEN" are written above the notes: "SUS" above "a", "MEN" above "a".

8. AMEN

Handwritten musical score for the second system of "8. AMEN". The score is written on a five-line staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a single line, with notes and rests. Below the staff, there are handwritten lyrics: "A-", "MEN A-", "MEN A-". The notes are: a, b, a, b, a, b, a, e, c, a, c, a, c, a, b, b, a, b, a, e, a, c. The lyrics "A-", "MEN A-", "MEN A-" are written above the notes: "A-" above "a", "MEN A-" above "a", "MEN A-" above "a".

Handwritten musical score for the third system of "8. AMEN". The score is written on a five-line staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a single line, with notes and rests. Below the staff, there are handwritten lyrics: "MEN A-", "MEN A-", "MEN A-", "MEN". The notes are: a, b, a, b, a, b, a, e, c, a, c, a, c, a, b, b, a, b, a, e, a, c. The lyrics "MEN A-", "MEN A-", "MEN A-", "MEN" are written above the notes: "MEN A-" above "a", "MEN A-" above "a", "MEN A-" above "a", "MEN" above "a".

9. PATER NOSTER

Handwritten musical score for the first system of "Pater Noster". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Lyrics: ca ca a a acc ac c c c a ac a

Handwritten musical score for the second system of "Pater Noster". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Lyrics: PA-TER PA-NEM NOS-TER QUI ES IN CAE- LIS SAN-TI- FI- CE- TUR NO- HEN- NOS-TRUM QUO-TI-DI-A- DA NO-BIS HO-DI-

Handwritten musical score for the third system of "Pater Noster". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Lyrics: TU-UM E FI-AT FI-AT VO-LUN-TAS TU- A SI-CUT IN CAE-LO ET DI- MIT-TE NO-BIS DE-BI-TA NOS- TRA SI-CUT ET NOS DI-

PATER NOSTER (cont.)

| | | |
|-------------------------------|---------------------------------------|---------------------------------------|
| ET IN TER-RA SI-CUT IN CAE-LO | SI-CUT IN CAE-LO SI- | CUT IN CAE- |
| MIT-TI-MUS DE-BI-TO-RI-BUS | DE-BI-TO-RI-BUS DE- | BI-TO-RI- |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |

| | |
|----------------------------------|---------------------------------------|
| LO ET IN TER-RA SI-CUT IN CAE-LO | SI-CUT IN CAE-LO SI- |
| BUS NOS-TRIS DE-BI-TO-RI-BUS | DE-BI-TO-RI-BUS DE- |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |

| | | | |
|-----------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| CUT IN CAE-LO ET IN TER-RA | | | |
| BI-TO-RI-BUS NOS-TRIS | | | |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |
| <i>a</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> | <i>p</i> <i>ac</i> <i>p</i> <i>ac</i> |

PATER NOSTER (concl.)

| | | | | | |
|---------|---------|---------|---------|----------|---------|
| | | | | | |
| ET | ET NE | NOS | IN-DU- | CAS IN- | DU- |
| | | | | | |
| c p f | c | ac | c | ac p c c | p c a |
| p p a c | p p a c | p p a c | p p a c | p p a c | p p a c |
| a a c | a a c | a c | a a c | a a | a a c |
| a | | | | | p |

| | | | | |
|---------|-------------|---------|--------------|------------|
| | | | | |
| CAS IN | TEN-TA-TIO- | NEM | SED LI-BE-RA | SED LI-BE- |
| | | | | |
| ac | a | c p f | c | ac |
| p p a p | p p a p | p p a c | p p a c | p p a c |
| a a | a a | a a c | a a c | a a c |
| c c | a c a | a | | |

| | | | | | |
|----------|----------|---------|---------|----------------|----------------|
| | | | | | |
| RA SED | LI-BE-RA | NOS A | MA- | LO A-MEN A-MEN | LO A-MEN A-MEN |
| | | | | | |
| ac p c c | p c a | ac | a | f h f | a c a c |
| p p a p | p p a p | p p a p | p p a p | p p a p | p p a p |
| a a | a a | a a | a a | a e f e | a a |
| | p | c c | a c a | a | a |

10. CANT A SANTA MARIA (CANTIGA A L'ESTIL MEDIEVAL)

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of lyrics: 'pca', 'a', and 'c'. The lyrics are written in a stylized, medieval script. The first system ends with a double bar line and a repeat sign.

.S.

Last time D.C

Handwritten musical notation for the second system, continuing the melody from the first system. It features the same treble clef, key signature, and time signature. The lyrics 'pca', 'a', and 'c' are repeated. The second system ends with a double bar line and a repeat sign.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of lyrics: '1. VO-LEU-ME VOS', '2. VOS-TRA GRA-CIA', and '3. UN MI-RA-CLE'. The lyrics are written in a stylized, medieval script. The third system ends with a double bar line and a repeat sign.

1a

2a

.S.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, there are three staves of lyrics: '1. CON-CE-DIU-ME', '2. AMB SA-LUT A-', and '3. MAN-TELL VOS-TRENS'. The lyrics are written in a stylized, medieval script. The fourth system ends with a double bar line and a repeat sign.

INTRO
NOTRE
DAME

Handwritten musical notation for the introduction of 'Notre Dame'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style using eighth and quarter notes. Below the staff, there are two lines of text: 'a' and 'a', which appear to be lyrics or a simplified notation for the melody.

11. EL TROBADOR DE NOTRE-DAME (CANÇÓ PÍCARA) - SALTARELLO A L'ESTIL MEDIEVAL

Handwritten musical notation for the first system of 'El Trobador de Notre-Dame'. The notation is in a medieval style, featuring a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style using eighth and quarter notes. Below the staff, there are two lines of text: 'a' and 'a', which appear to be lyrics or a simplified notation for the melody.

(CAT.) JO
(ENG.) I

SÓC EL TRO-BA-DOR BA-DOR DE NO-TRE DAME VISC AL NIB DE PA-RIS PERÒ
AM THE TROU-BA-DOUR DOUR OF NO-TRE DAME IT'S PA-RIS WHERE I LIVE BUT

Handwritten musical notation for the second system of 'El Trobador de Notre-Dame'. The notation is in a medieval style, featuring a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style using eighth and quarter notes. Below the staff, there are two lines of text: 'a' and 'a', which appear to be lyrics or a simplified notation for the melody.

SÓC DE SANT CU-GAT NO PAR-LO PAS FRAN-CÈS PERÒ MI TOT-HOM MEN-TÉ- N'AMB ELS JOCS DE
I'M FROM SANT CU-GAT I DON'T SPEAK A-NY FRENCH BUT IT IS ALL THE SAME WITH MY MA-GIC

Handwritten musical notation for the third system of 'El Trobador de Notre-Dame'. The notation is in a medieval style, featuring a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style using eighth and quarter notes. Below the staff, there are two lines of text: 'a' and 'a', which appear to be lyrics or a simplified notation for the melody.

MAKS QUEA- GRA-DEN AL REI EM GUA-NYO LES DA-NES DELS GRANS CA-VA-LLERS.
TRICKS THAT OUR KING LIKES I WIN O-YER LA-DIES OF GREAT KNIGHTS.

EL TROBADOR DE NOTRE-DAME (concl.)

12. MAI NO HE TROBAT L'AMOR (I HAVE NEVER FOUND LOVE)

INTRO

Handwritten musical notation for the introduction of the song. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with notes and rests. The middle and bottom staves contain letter-based notation (a, b, c, f) representing the notes. The word "INTRO" is written to the left of the first staff.

Handwritten musical notation for the first line of the song. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with notes and rests. The middle and bottom staves contain letter-based notation (a, b, c, f) representing the notes. The word "Fi" is written above the final note of the melody.

Handwritten musical notation for the second line of the song. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with notes and rests. The middle and bottom staves contain letter-based notation (a, b, c, f) representing the notes. The lyrics are written below the melody.

(CAT.) MAI NO HE TROBAT L'AMOR
(ENG.) I HAVE NEVER FOUND LOVE

NO-MÉS PE-NA I DO-LOR
ON-ly GRIEF AND PA-IN AND WOE

Handwritten musical notation for the third line of the song. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with notes and rests. The middle and bottom staves contain letter-based notation (a, b, c, f) representing the notes. The lyrics are written below the melody.

NO-MÉS PE-NA I DO-LOR OH MAI NO HE TROBAT L'AMOR
ON-ly GRIEF AND PAIN AND WOE O I HAVE NEVER FOUND LOVE

MAI NO HE TROBAT L'AMOR (concl.)

MAI NO I HAVE HE TRO-BAT NE-VER FOUND L'A-MOR LOVE NO-MÉS ON-LY PE-NA GRIEF AND I PAIN DO-AND LOR WOE

NO-MÉS ON-LY PE-NA GRIEF AND I DO- PAIN AND LOR WOE OH O

12

DC.

(REPEAT INTRO)

MAI NO I HAVE HE TRO-BAT NE-VER FOUND L'A-MOR LOVE NO-MÉS ON-LY PE-NA GRIEF AND I DO- PAIN AND LOR WOE OH O

13. SI MUERE LA VIEJA (CANCIÓN PÍCARA)

Estribillo

Handwritten musical notation for the first system of the song. The notation is in G major (one sharp) and 2/2 time. The melody is written on a single staff. The lyrics "SI MUERE LA" are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation for the second system of the song. The notation is in G major (one sharp) and 2/2 time. The melody is written on a single staff. The lyrics "VIE-JA LA VIE-JA TEN-DRE-MOS SU HE-REN-CIA SU HA-CIEN-DA" are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

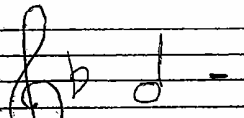
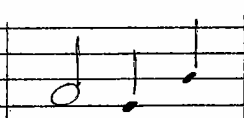
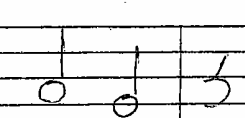
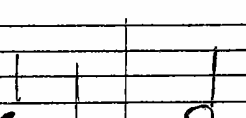
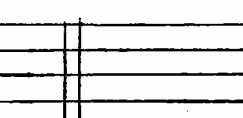
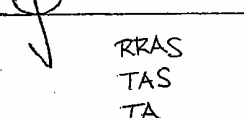
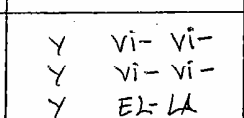
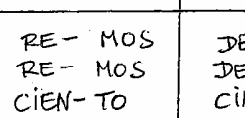
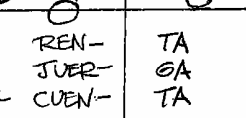
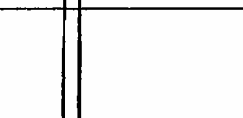
Fi Estrofa

Handwritten musical notation for the third system of the song. The notation is in G major (one sharp) and 2/2 time. The melody is written on a single staff. The lyrics "PON-DRE-MOS TEN-DRE-MOS TAN SÓ-LO SU CA-SA EN FA-MAY RI-HAY UN PRO- VEN-QUE-IBLE- TA ZA MA Y SAL-DA-Y TR-TU-YES QUE NO" are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

SI MUERE LA VIEJA (concl.)

| | | | | | |
|---------------------------|--------------------------------|-----------------|--------------------------------------|---|-------------------------------|
| | | | | | |
| RE-MOS LO DE MUE-RE | LAS DEU- NO-BLE- LA VIE- | JAS ZA JA | AR-REN-DA- LA COR-TE A- NOS YA | RE-MOS SUS NOS A-BRI- TEN- GO SE- | TIE- RA' SUS PUER- SEN- |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

~~a.s.~~

| | | | | |
|--|--|--|---|--|
|  |  |  |  |  |
| <p>RRAS TAS TA</p> | <p>Y vi- vi- Y vi- vi- Y EL LA</p> | <p>RE- MOS RE- MOS CIEN- TO</p> | <p>DE REN- DE JUE- CIN- CUEN-</p> | <p>TA GA TA</p> |
|  |  |  |  |  |
| <p>a a a</p> | <p>a a e</p> | <p>a a c</p> | <p>a a a</p> | <p>a a a</p> |

A hand-drawn musical staff consisting of five horizontal lines. A treble clef is drawn on the left side, with its top loop reaching the first line and its bottom hook extending below the staff. The staff is empty, with no notes or other markings.

14. PAISATGE TARDORENC - PAVANA (A LANDSCAPE IN AUTUMN - PAVAN)

Molt Lent

⑦ = F

(CAT.) PAI-SAT-GE TAR-DO-RENC AU-TUMN IL-LU-MI-NAEL MEU COR O-O-
(ENG.) A LAND-SCAPE IN PLEASE O LIGHT-EN MY HEART

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

BRE-LS MEUS VILLS A LA BE-LLE-SA DE LA Vi- PEN MY EYES TO THE BEAU-TY OF LI-

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

DA LES-PAN-TA LES ME-VES PORS D'IN-FANT OH D'IN-FE AND DRIVE MY CHIL-DISH FEARS A-WAY O A-

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

PAISATGE TARDORENC (concl.)

FANT WAY DO-GIVE NAM LA SE-RE-NOR DE FU-LIES QUE
WAY GIVE ME THE PEACE O PLEASE OF LEA-VES THAT

a

CA-VEN DOL- CA-MENT QUE CA-VEN DOL-GA-MENT DE LA CO-
GENT- LY FALL THAT GENT- LY FALL FROM THE TOP

PA DELS AR-BRES DE LA CO- PA DELS AR-BRES DELS AR-BRES
OF TREES FROM THE TOP OF TREES OF TREES

a

15. GENTIL DONCELLA

NO ME DE-JEIS NO ME DE-JEIS GENTIL DON-CE-LLA EN MI RA-ZON Y
 SI ME DE-JAIS SI ME DE-JAIS GENTIL DON-CE-LLA EN MI RA-ZON Y

CO-RA-ZON SOIS LA NÁS BE-LLA NO ME DE-JEIS MI AL-NA GE-
 CO-RA-ZON SÓ-LO HA DRS PE-NA OH LIN-DA FLOR MI AL-BA PRI-

ME-LA ME-RA NO NO ME DE-JEIS

Agil
(Quick tempo)

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *h* (half). The notes are written in a cursive, handwritten style.

Handwritten musical score for a song. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a time signature of 4/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The lyrics are written below the melody.

Lyrics: CAN-TA SING, BAL-LA DAN-CE, SAL-TA JUMP, OH! GO, I AND, NO DON'T, ET YOU, DE-SES WOR-RY

The score includes a key signature change from C major to Bb major (one flat) and a time signature change from 4/4 to 3/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The lyrics are written below the melody.

Handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staff, and the musical notation is written above the staff. The score is divided into two main sections: a first section (1a) and a second section (2a+3a). The first section (1a) consists of 8 measures, and the second section (2a+3a) consists of 12 measures. The lyrics for the first section are "PE-RIS 'BOUT IT", "PE-RIS A-NY-MORE", and "A-LET LE-GRI-A SI-GUI JA NOR-MA-IN". The lyrics for the second section are "A-LET LE-GRI-A SI-GUI JA NOR-MA-IN". The musical notation includes notes, rests, and bar lines. The score is written in a simple, handwritten style.

1a

2a+3a

Fi

PE-RIS 'BOUT IT

PE-RIS A-NY-MORE

A-LET LE-GRI-A SI-GUI JA NOR-MA-IN

a c : a c p a p p : c a c p a p a c p c p c

a : a a a a : p a : a : a c p a c a a

Handwritten musical score for a song. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, accessible style, using mostly quarter and eighth notes. The lyrics are written below the staff, and the notes are written above the staff. The lyrics are: "MA DE TA VI- DA i HAI NO PER- DIS LA FE DIS LA FE RULE FOR YOUR LIFE AND NE- VER E- VER LOSE YOUR FAITH LOSE YOUR FAITH !". The score is divided into measures by vertical lines. The first measure contains the notes G4, A4, Bb4, and A4. The second measure contains the notes G4, A4, Bb4, and A4. The third measure contains the notes G4, A4, Bb4, and A4. The fourth measure contains the notes G4, A4, Bb4, and A4. The fifth measure contains the notes G4, A4, Bb4, and A4. The sixth measure contains the notes G4, A4, Bb4, and A4. The seventh measure contains the notes G4, A4, Bb4, and A4. The eighth measure contains the notes G4, A4, Bb4, and A4. The ninth measure contains the notes G4, A4, Bb4, and A4. The tenth measure contains the notes G4, A4, Bb4, and A4. The eleventh measure contains the notes G4, A4, Bb4, and A4. The twelfth measure contains the notes G4, A4, Bb4, and A4. The thirteenth measure contains the notes G4, A4, Bb4, and A4. The fourteenth measure contains the notes G4, A4, Bb4, and A4. The fifteenth measure contains the notes G4, A4, Bb4, and A4. The sixteenth measure contains the notes G4, A4, Bb4, and A4. The seventeenth measure contains the notes G4, A4, Bb4, and A4. The eighteenth measure contains the notes G4, A4, Bb4, and A4. The nineteenth measure contains the notes G4, A4, Bb4, and A4. The twentieth measure contains the notes G4, A4, Bb4, and A4. The score is written in a simple, accessible style, using mostly quarter and eighth notes. The lyrics are written below the staff, and the notes are written above the staff. The lyrics are: "MA DE TA VI- DA i HAI NO PER- DIS LA FE DIS LA FE RULE FOR YOUR LIFE AND NE- VER E- VER LOSE YOUR FAITH LOSE YOUR FAITH !". The score is divided into measures by vertical lines. The first measure contains the notes G4, A4, Bb4, and A4. The second measure contains the notes G4, A4, Bb4, and A4. The third measure contains the notes G4, A4, Bb4, and A4. The fourth measure contains the notes G4, A4, Bb4, and A4. The fifth measure contains the notes G4, A4, Bb4, and A4. The sixth measure contains the notes G4, A4, Bb4, and A4. The seventh measure contains the notes G4, A4, Bb4, and A4. The eighth measure contains the notes G4, A4, Bb4, and A4. The ninth measure contains the notes G4, A4, Bb4, and A4. The tenth measure contains the notes G4, A4, Bb4, and A4. The eleventh measure contains the notes G4, A4, Bb4, and A4. The twelfth measure contains the notes G4, A4, Bb4, and A4. The thirteenth measure contains the notes G4, A4, Bb4, and A4. The fourteenth measure contains the notes G4, A4, Bb4, and A4. The fifteenth measure contains the notes G4, A4, Bb4, and A4. The sixteenth measure contains the notes G4, A4, Bb4, and A4. The seventeenth measure contains the notes G4, A4, Bb4, and A4. The eighteenth measure contains the notes G4, A4, Bb4, and A4. The nineteenth measure contains the notes G4, A4, Bb4, and A4. The twentieth measure contains the notes G4, A4, Bb4, and A4.

17. IT WAS A LOVER AND HIS LASS

Text by W. SHAKESPEARE
(AS YOU LIKE IT)

IT BE-THIS AND WAS A TWEEN THE CA-ROL-THERE-FOR- SO-A-VER CRES. OF THE AND HIS LASS RYE THAT O'ER THE PRE-TY GREEN CORN- CO-W-TRY LIFE WAS CRO-WN-ED

FIELD DID FOLKS WOULD OUT A WITH THE PASS THE FLOWER PRIME WITH A HEY AND A HO AND A

HE-Y NO-NIE- NO IN THE SPRING TIME SPRING

IT WAS A LOVER AND HIS LASS (concl.)

| | | | | | |
|----------|--------|----------|------|-----------|----------|
| | | | | | |
| TIME THE | ON- LY | PRET- TY | RING | TIME WHEN | BIRDS DO |
| | | | | | |

| | | | | | |
|----------|--------|------------|----------|-----|--------|
| | | | | | |
| SING HEY | DING A | DING SWEET | LO- VERS | LO- | VE THE |
| | | | | | |

| | |
|--------|--|
| | |
| SPRING | |
| | |

18. IS IT FOR FEAR

Text by W. SHAKESPEARE
(SONNETS, IX)

is BY IT FOR FEAR TO WET A WI- DOW'S EYE THAT
CHIL-DREN'S EYES, HER HUS- BAND'S SHAPE IN MIND. LOOK,

THOU CON-SUMST THY-SELF IN THE SIN- GLE LIFE?
WHAT AN UN-THRIFT IN THE WORLD DOTH SPEND

AH! IF THOU IS- SUE-LESS SHALT HAP- TO DIE, TO DIE,
SHIFTS BUT HIS THOU PLACE, FOR STILL THE WORLD EN- JOYS, EN- JOYS

IS IT FOR FEAR (concl.)

Handwritten musical score for the first system of "IS IT FOR FEAR (concl.)". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

Lyrics: TO DIE, IT: THE THAT BUT NO WORLD THOU NO BEAU- LOVE WILL FORM TY'S TO-WARDS WAIL OF WAS- O- THEE THEE TE THERS

Handwritten musical notation includes notes, rests, and dynamic markings (f, p). The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

Handwritten musical score for the second system of "IS IT FOR FEAR (concl.)". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

Lyrics: LIKE HAST HATH IN A LEFT IN THAT THE MAKE- BE- WORLD BO- LESS AN SOM WIFE: HIND, END, SITS,

Handwritten musical notation includes notes, rests, and dynamic markings (f, p). The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

Handwritten musical score for the third system of "IS IT FOR FEAR (concl.)". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

Lyrics: THE WORLD WILL BE THY Wi- DON AND STILL WEEP, STILL WEEP, WHEN AND THAT EVE-RY KEPT UN- ON HIM- PRIV- USID, SELF, ATE THE SUCH U- WEL- SER SO DES- MUR-DER- OUS MAY SHAME CON- MITTS.

Handwritten musical notation includes notes, rests, and dynamic markings (f, p). The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are written below the notes.

19. HONOUR, RICHES

Text by W. SHAKESPEARE
(THE TEMPEST)

HO-NOUR RI-CHES MAR-RI-AGE BLES-SING LONG CON-TI-NU-ANCE AND IN-CREA-SING HOUR-LY JOYS BE

Fi
(.)

STILL UPON YOU JU-NO SINGS HER BLES-SING ON YOU EARTH'S IN-CREASE AND SPRING COME TO YOU FOI-SON PIEN-TY BARN AND GARNERS VE-RY

D.C. (.)

(1a)

rit. (.)

NE-VER END OF EMP-TY VINES WITH CLUST-RING BUN-CHES GROWING PLANTS WITH GOOD-LY BUR-DEN BOW-ING CE-RES' BLESS-ING SO IS ON YOU

20. ON A DAY

Text by WILLIAM SHAKESPEARE
(SONNETS TO SUNDRY NOTES OF MUSIC, II)

ON A DAY, A- LACK THE DAY, LOVE, WHOSE MONTH WAS EVER MAY,
SPED A BLOS- SOM TAS-SING FAIR, PLAYING IN THE WAN-TON AIR:
AIR, QUOTH HE, THY CHEEKS MAY BLOW; AIR, WOULD I MIGHT TRIUMPH SO!
BUT, A- LAS, MY HAND HATH SWORN NEER TO PLUCK THEE FROM MY THORN:

THROUGH THE YEL-VET LEAVES THE WIND, ALL UN- SEEN, 'GAN PAS-SAGE FIND; BREATH;
THAT THE DO-VER, SICK TO DEATH, WISH'D HIM- SELF THE HEA- VEN'S SWEET, WERE;
YOW, A- LACK, FOR YOUTH UN- MEET, YOUTH, SO APT TO PLUCK A O- PE
THOU FOR WHOM JOVE WOULD SWEAR JU- NO BUT AN E-THI- O- PE

AND DE- MY HIM- SELF FOR JOVE, LOVE
TUR-NING MOR-TAL FOR THY LOVE

D.C.

21. SIGH NO MORE, LADIES

Text by WILLIAM SHAKESPEARE
(MUCH ADO ABOUT NOTHING)

1. SIGH NO MORE, LA-DIES, SIGH NO MORE; MEN WERE DE-CEI-VERS E-BON-HEA-VER; NY; VY;

2. THEN SIGH NOT SO, BUT LET THEM GO, AND BE YOU BUTHE AND BON-HEA-VER; NY; VY;

3. SING NO MORE DIT-TIES SING NO MO OF DUMPS SO DULL AND HEA-VER; NY; VY;

ONE CON-THE FOOT IN VER-TING SEA AND ALL YOUR MEN WAS ONE ON SOUNDS OF E-VER SHORE, TO NOE, IN-TO HEY ONE THING CONS-TANT NE-VER, NON-NY, LEA-VY, TO IN-SINCE

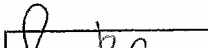
ONE THING TO HEY SUM-MER CONS-TANT NON-NY FIRST WAS NE-NON-LEA-VER. NY. VY. SIGH NO SIGH NO MORE, LA-DIES, DIES,

SIGH NO MORE, LADIES (concl.)

| | | | | | | | | |
|-----|-------|---------|-------|---------|---------|---------|-------|-----|
| | | | | | | | | |
| LA- | DIES, | SIGH NO | MORE. | SIGH NO | SIGH NO | SIGH NO | MORE, | LA- |
| d. | | | | | | | | |
| a | | | | | | | | |
| a | a | b | a | a | a | b | a | a |
| b | b | p | a | b | a | p | a | b |
| c | | a | c | c | c | a | c | a |
| | p | | | | | | | |

| | | | | | | |
|-------|------|---|---|----|-------|---|
| | | | | | | |
| DIES, | SIGH | | | NO | MORE. | |
| | | | | | | |
| a | a | a | b | a | a | a |
| a | b | b | a | a | b | b |
| c | c | | a | c | c | c |
| | | p | | | | a |

22. IF MUSIC AND SWEET POETRY AGREE Text by W. SHAKESPEARE
Lent (FANTASIA No 8) (THE PASSIONATE PILGRIM, VIII)

| | | | | | | | | | |
|---|---------|-----|--------|----------|------------|-----------------|-------------------|-----|---|
|  | | | | | | | | | |
| b 2 4 | - | | | | | | | | |
| IF SPEN- | MU- CER | SIC | AND TO | SWEET ME | PO-E-WHOSE | TRY A-DEEP CON- | GREE CEIT IS SUCH | | |
| a | a | ! | (.) | ! | a b a | ! a b | p a b | (.) | |
| a | pba | b | c | b | p p | b p | p a c | b | |
| b | | p | c | p | a | p p | a c | p | |
| c | | a | c | a | a | a | c | a | a |
| c | | a | c | a | a | a | c | a | a |
| a | | a | c | a | a | a | c | a | a |

IF MUSIC AND SWEET POETRY AGREE (cont.)

| | | | | | | | | | |
|----------|-----------------------|--------------|-----|-------------|--------------|--------------|-----------|------------|-------------------|
| | | | | | | | | | |
| AS AS | THEY MUST PAS-SING | NEEDS ALL | | THE CON- | SIS- CEIT | TER NEEDS | AND NO | THE DE- | BRO-THER FENCE |
| f | g f p | f o b | p c | b a | a b a p | a b | p a c | b a | c a ca |
| | f | p | c | a | a | a | a | a | c |

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the lyrics are written in a handwritten, slightly irregular script. The lyrics are: "THEN THOU MUST THE LOVE BE GREAT 'TWIXT THEE AND ME BE-CAUSE THOU THAT PHOE-BUS". The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written in a way that suggests a specific rhythm or phrasing, with some words like "PHOE-BUS" appearing to be a misspelling or a specific dialect form of "Phoebus".

| | | | | | | | | | | |
|------------------------|--------------|-----------|-----------------|----------------|----|----|--------------|-----------------|--------------|--------------------|
| | | | | | | | | | | |
| LOV'ST THE LUTE THE | ONE QUEEN | AND OF | I THE MU-SIC | OTHER MAKES | | | DOWN- AND | LAND TO I IN | THEE DEEP | IS DE- LIGHT |
| | | | | | | | | | | |
| ba ro ob | aba | | a | | | | | | a | ab ac |
| a | a | c | c | ro | ro | ro | ro | a | c | ca c |
| | | a | b | ro | b | a | b | ro | a | a |

IF MUSIC AND SWEET POETRY AGREE (concl.)

WHOSE AM HEA-VEN-CHIEF- LY TOUCH DROWN'D U- WHEN PON AS THE HIM- LUTE SELF DOTH TO RA- VISH SIN- EING HU- MAN HE BE-

1a
(.)

SENSE TAKES ONE GOD IS GOD OF BOTH AS TO-ETS REIGN ONE

KNIGHT LOVES BOTH AND BOTH IN TREE RE- MAIN

a

(to Master Dowland)

Handwritten musical score for a song. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 2/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The lyrics are written below the melody.

Lyrics:

LAS SO VI TA MIA
CRU DEL A MOR
Mi FA MO RI RE MI
Mio COR CON SU ME Mio

The score includes various musical notations such as notes, rests, and dynamic markings (f, p, a, e, c, h). The handwriting is in ink on a grid-lined paper.

| | | | | | | | | | | | |
|-----------|-----------|-----------|-------|-------------|------------|----------|-------------------|-----|-----|----------|---------|
| | | | | | | | | | | | |
| FA COR | Mİ MIO | FA COR | | MO- CON- | Rİ- SU- | RE ME | MO-Rİ- CON-SU- | | | RE ME | |
| f | p | c | a c p | a a c | p a c | a | a p | b a | b a | a | p c b c |
| a | c | a | p | c | a | p | a | p | p | p | p |
| | | c | a | c | a | a | c | a | a | a | c |

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (F major). The melody is written in a simple, child-friendly style. The lyrics are written below the staff, and the notes are labeled with letters (a, b, c, d, e, f, g) to indicate the pitch. The score is divided into measures by vertical lines. The lyrics are: "The Lord's Prayer".

[illegible]

①

Handwritten musical score for a song. The score is written on a five-line staff. The first line contains a treble clef and a key signature of one flat (B-flat). The melody is written on the staff, with lyrics written below it. The lyrics are: "MO- Ri- RE } RE } CHE MI FA CHE MI". The melody consists of a series of notes, including quarter notes, half notes, and whole notes, with some notes beamed together. The lyrics are written in a simple, handwritten style. The score is a single system, with the melody and lyrics aligned. The lyrics are written in a simple, handwritten style. The score is a single system, with the melody and lyrics aligned. The lyrics are written in a simple, handwritten style.

(Aa)

[illegible]

24. LA SON - CANÇÓ DE BRESSOL (LULLABY)

Molt Lent (Very slow)

Handwritten musical notation for the first system of the lullaby. The staff is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. Below the staff, the lyrics are written in Catalan and English. The notes are accompanied by fingerings (f, p, c, a) and dynamics (f, p).

| | | | | | | | | | |
|-----------------|------|----------|------|--|--|---------------|-------|--|------|
| (CAT.) DORM IN- | FANT | DORM IN- | FANT | | | QUE FAS FRES- | SA | | |
| (ENG.) LUL-LA- | BY | LUL-LA- | BY | | | BA-BY PLEASE | DON'T | | I'ÉS |
| | | | | | | | | | YOU |

Handwritten musical notation for the second system of the lullaby. The staff is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. Below the staff, the lyrics are written in Catalan and English. The notes are accompanied by fingerings (f, p, c, a) and dynamics (f, p).

| | | | | | | | | | |
|------|-------|-------|----------|---------|-----------|-------|------|------|-------|
| TARD | POC A | POC | TAN- CA- | RAS ELS | ULLS | LA | SON | VIN- | DRÀ |
| CRY | IN A | WHILE | YOU WILL | CLOSE | YOUR EYES | SLEEP | WELL | GOOD | NIGHT |

Handwritten musical notation for the third system of the lullaby. The staff is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. Below the staff, the lyrics are written in Catalan and English. The notes are accompanied by fingerings (f, p, c, a) and dynamics (f, p). A repeat sign is present at the end of the system.

| | | | | | | | | |
|--|--|---|-------|------|------|-------|-------|--|
| | | i | LA | SON | VIN- | DRÀ | DRÀ | |
| | | O | SLEEP | WELL | GOOD | NIGHT | NIGHT | |