
BSB Mus. 1503h
(ca. 1550)

14 Dances
in four voices

Clefs:
(Mensurstrich)

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Vista Mare Musica

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Typeset with MuseScore (<http://musescore.org/>). Texts set in Linux Libertine and Linux Biolinum (<http://www.linuxlibertine.org/>).

Typographic ornament from *Livre de musique contenant ... chansons et motets à deux parties*, Louvain, Phalèse & Bellère 1571.

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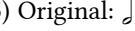
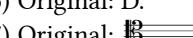
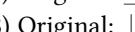
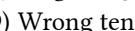
P R E F A C E

This edition follows as faithfully as possible the manuscript BSB Mus. ms. 1503h, held in the *Bayerische Staatsbibliothek*, Munich. In separate parts, clearly written but with some errors and skipped passages, it is of probable Italian origin and datable to the middle of the XVI century.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original note values have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernized’ when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- The original had no time signature and only a few barlines. For this edition, the parts have been set in score format and measure bars added between staves (*Mensurstriche*), without splitting any note in several tied notes. Original bar lines are rendered with in-staff bar lines.
- Accidentals above the staff are editorial suggestions.
- In this edition, the seventh piece, *La traditora*, have been moved between the fourth and the fifth to ease page turning; in the original, pieces follow the given numeric order.

C R I T I C A L N O T E S :

- 1) Sharp added later above or below the staff.
- 2) The source has the bar line, but no repeat indication.
- 3) Missing in the source.
- 4) Original: seminima with seminima rest added later.
- 5) Original: 
- 6) Original: D.
- 7) Original: 
- 8) Original:  corrected into  by erasing the stem.
- 9) Wrong tenor clef in source.
- 10) 1^a volta indication not original; 2^a volta indication and content are added.

(1.) El marchese

BSB Mus. ms. 1503h (1550 ca.)

(Canto)

(Alto)

(Tenore)

(Basso)

6

13

19

1)



(2.) Monta sus

2)

(Canto) (C) - | : |

(Alto) (C) - | : |

(Tenore) (C) - | : |

(Basso) (C) - | : |

7

- | : | b | - | : |

b b b b | b b | - | : |

14

- | : | b | - | : |

b b b b | b b | - | : |

(3.) Basela un trato

2)

(Canto)

(Alto)

(Tenore)

(Basso)

6

1)

12

(4.) La bona notte

(Canto)

(Alto)

(Tenore)

(Basso)

5

11

(7.) La cara cosa

(Canto) 

5 

11 

(5.) La rocha el fuso

(Canto)

(Alto)

(Tenore)

(Basso)

4

9

14

4)

b b b

18

b

b b b

22

#

5)

b

(6.) El fransosin

(Canto)

(Alto)

(Tenore)

(Basso)

5

11

6)

#

#

16

Four staves of musical notation for bassoon or double bass. The key signature is three sharps. The music consists of eighth and sixteenth note patterns.

21

Four staves of musical notation for bassoon or double bass. The key signature is three sharps. The music consists of eighth and sixteenth note patterns.

27

Four staves of musical notation for bassoon or double bass. The key signature changes to one sharp at the end. The music consists of eighth and sixteenth note patterns.

(8.) La traditora

(Canto)

(Alto)

(Tenore)

(Basso)

4

9

14

A musical score page featuring four staves of bassoon music. The key signature is G major (one sharp). The music consists of eighth and sixteenth note patterns. Measure 14 begins with a measure of eighth notes followed by a measure of sixteenth notes. Measures 15-18 show a repeating pattern of eighth and sixteenth notes across all four staves.

19

A continuation of the musical score from page 14. The key signature remains G major (one sharp). The bassoon parts continue their eighth and sixteenth note patterns across the four staves.

23

1)

The score continues in G major (one sharp). The bassoon parts play eighth and sixteenth notes. A repeat sign with two endings is present. Ending 1 continues the eighth and sixteenth note patterns. Ending 2 begins with a single eighth note followed by a bassoon solo section.

(9.) El moro

(Canto)

(Alto)

(Tenore)

(Basso)

6

12

b b # #

7)

18

1)



(10.) El bisson

(Canto)

(Alto)

(Tenore)

(Basso)

5

9

13 8)

13 8)

17 1)

17 1)

21 #

21 #

(11.) L'inglese

(Canto)

(Alto)

(Tenore)

(Basso)

5

11

16

The musical score is for four voices: Soprano, Alto, Tenor, and Bass. The score is in common time. The key signature is one sharp. The music consists of four staves. The first staff (Bass clef) starts with a half note followed by a quarter note. The second staff (Alto clef) starts with a half note followed by a quarter note. The third staff (Bass clef) starts with a half note followed by a quarter note. The fourth staff (Bass clef) starts with a half note followed by a quarter note. The music features eighth-note patterns and rests. A sharp sign is placed above the third staff.



(12.) El stendardo

(Canto)

(Alto)

(Tenore)

(Basso)

5

9

12

The musical score consists of four staves of bassoon music. The first three staves are in common time, while the fourth staff begins with a measure in common time and then changes to 6/8 time. Measure 12 starts with a bass clef, a common time signature, and a key signature of one sharp. Measures 13 and 14 continue in common time with the same key signature. Measure 15 begins in common time but switches to 6/8 time at the start of the measure. The notation includes quarter notes and eighth notes, with vertical bar lines dividing measures. A sharp sign is placed above the staff in measure 15.



(13.) La lavandara

(Canto)

(Alto)

(Tenore)

(Basso)

5

9)

10

b

#

15

10)

1. 2.

15

10)

1. 2.



(14.) La Comarina

(Canto) 

(Alto)

(Tenore)

(Basso)

5 

10 

16 1)

This musical score page contains four staves of music. The top staff is in treble clef, the bottom three are in bass clef. The key signature is one sharp. The music consists of eighth and sixteenth note patterns. Measure 16 starts with a whole rest followed by a series of eighth and sixteenth notes. Measures 17-18 show more complex patterns involving eighth and sixteenth notes. Measure 19 begins with a whole rest.

22 1)

This musical score page contains four staves of music. The top staff is in treble clef, the bottom three are in bass clef. The key signature changes to two sharps. The music features eighth and sixteenth note patterns. Measures 22-23 show a continuation of the rhythmic pattern. Measure 24 begins with a whole rest.

28 1)
1)

This musical score page contains four staves of music. The top staff is in treble clef, the bottom three are in bass clef. The key signature changes to one sharp. The music consists of eighth and sixteenth note patterns. Measures 28-29 show a continuation of the rhythmic pattern. Measure 30 begins with a whole rest.