

Canzon Quarta

Nova Musices Organicae Tabulatura Dritter Theil

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Intavolierung - Anton Höger

Figure 10: Four-part setting of the hymn tune "The Church's Arms" in 4/4 time, showing the vocal parts (Soprano, Alto, Tenor, Bass) and their corresponding musical notation.

The notation uses a simplified system where notes are represented by letters (a, b, c) and rests by numbers (1, 2, 3, 4). The key signature is one flat (B-flat), and the time signature is 4/4.

Soprano (S): The melody begins with a half note G4, followed by a half note F#4, then a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The melody continues with a half note F#4, a half note E4, a half note D4, and a half note C4.

Alto (A): The melody begins with a half note G4, followed by a half note F#4, then a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The melody continues with a half note F#4, a half note E4, a half note D4, and a half note C4.

Tenor (T): The melody begins with a half note G4, followed by a half note F#4, then a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The melody continues with a half note F#4, a half note E4, a half note D4, and a half note C4.

Bass (B): The melody begins with a half note G4, followed by a half note F#4, then a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The melody continues with a half note F#4, a half note E4, a half note D4, and a half note C4.

[illegible]

9

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

b

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

a

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

f

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

[illegible][illegible]

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\uparrow $\uparrow\uparrow$ \uparrow \uparrow | \uparrow $\uparrow\uparrow$ \uparrow \uparrow | \uparrow \uparrow

c c c a a c a | a a a a a | δ c δ δ c a δ | c a a

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

\uparrow $\uparrow\uparrow$ \uparrow \uparrow | \uparrow | \uparrow $\uparrow\uparrow$ | \uparrow $\uparrow\uparrow\uparrow$ \uparrow | \uparrow

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

\uparrow \uparrow $\uparrow\uparrow$ \uparrow $\uparrow\uparrow\uparrow$ \uparrow \uparrow $\uparrow\uparrow$ $\uparrow\uparrow$ | \uparrow \uparrow $\uparrow\uparrow$ | \uparrow \uparrow \uparrow

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

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

\uparrow | \uparrow $\uparrow\uparrow$ $\uparrow\uparrow$ \uparrow \uparrow | \uparrow $\uparrow\uparrow$ \uparrow \uparrow

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

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

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

44

44

Handwritten musical notation on a four-line staff, featuring various rhythmic values (vertical strokes with flags, beams, and dots) and letter-based notes (a, b, c, d, e). The notation is organized into measures separated by vertical bar lines. The first measure contains a sequence of notes: e, c, e, a. The second measure contains: a, a, a, b, a, b, d, b, a. The third measure contains: a, e, a, a. The fourth measure contains: a. The notation continues across multiple staves, with some measures containing rests or specific rhythmic patterns. The final measure of the first staff shows a double bar line followed by a wavy line, indicating the end of a section.