

79. Un doulx nenny
(Orlando di Lasso)

Anonymous

The musical score consists of six staves of mensural notation, likely for a consort of voices. The notation uses square neumes on four-line staves, with a common time signature indicated by a 'C'. The lyrics are written below the notes in a Gothic script. Measure numbers 1 through 20 are placed at the beginning of each staff.

Staff 1: Rhythmic pattern: $\overline{\overline{B}} \overline{\overline{B}} \overline{\overline{B}}$. Lyrics: $\overline{\overline{g}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{d}}$, $\overline{\overline{g}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{d}}$, $\overline{\overline{a}} \overline{\overline{d}}$, $\overline{\overline{a}} \overline{\overline{r}} \overline{\overline{d}}$, $\overline{\overline{a}} \overline{\overline{r}}$.

Staff 2: Rhythmic pattern: $\overline{\overline{f}} \overline{\overline{f}} \overline{\overline{d}} \overline{\overline{f}}$, $\overline{\overline{B}} \overline{\overline{f}} \overline{\overline{B}}$. Lyrics: $\overline{\overline{g}} \overline{\overline{f}} \overline{\overline{g}}$, $\overline{\overline{B}} \overline{\overline{g}}$, $\overline{\overline{g}} \overline{\overline{f}} \overline{\overline{g}}$, $\overline{\overline{f}} \overline{\overline{e}} \overline{\overline{f}} \overline{\overline{e}} \overline{\overline{r}} \overline{\overline{e}}$, $\overline{\overline{f}} \overline{\overline{B}} \overline{\overline{B}} \overline{\overline{f}} \overline{\overline{g}} \overline{\overline{r}} \overline{\overline{e}}$, $\overline{\overline{g}} \overline{\overline{a}} \overline{\overline{f}} \overline{\overline{f}} \overline{\overline{l}}$.

Staff 3: Rhythmic pattern: $\overline{\overline{f}} \overline{\overline{i}} \overline{\overline{B}} \overline{\overline{f}} \overline{\overline{d}}$, $\overline{\overline{g}} \overline{\overline{f}} \overline{\overline{e}} \overline{\overline{f}}$, $\overline{\overline{f}} \overline{\overline{e}} \overline{\overline{r}} \overline{\overline{f}} \overline{\overline{e}} \overline{\overline{r}} \overline{\overline{e}}$, $\overline{\overline{f}} \overline{\overline{f}} \overline{\overline{d}} \overline{\overline{f}} \overline{\overline{d}}$, $\overline{\overline{d}} \overline{\overline{a}} \overline{\overline{b}} \overline{\overline{d}} \overline{\overline{b}} \overline{\overline{d}}$.

Staff 4: Rhythmic pattern: $\overline{\overline{r}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}}$, $\overline{\overline{g}} \overline{\overline{f}} \overline{\overline{f}} \overline{\overline{d}} \overline{\overline{f}} \overline{\overline{g}}$, $\overline{\overline{f}} \overline{\overline{f}} \overline{\overline{d}} \overline{\overline{f}} \overline{\overline{g}} \overline{\overline{g}}$, $\overline{\overline{B}} \overline{\overline{i}} \overline{\overline{B}} \overline{\overline{f}} \overline{\overline{B}}$, $\overline{\overline{B}} \overline{\overline{B}} \overline{\overline{f}} \overline{\overline{B}}$, $\overline{\overline{B}} \overline{\overline{B}} \overline{\overline{f}} \overline{\overline{B}}$.

Staff 5: Rhythmic pattern: $\overline{\overline{B}} \overline{\overline{f}} \overline{\overline{f}} \overline{\overline{e}} \overline{\overline{r}} \overline{\overline{f}} \overline{\overline{e}} \overline{\overline{r}} \overline{\overline{e}}$, $\overline{\overline{g}} \overline{\overline{i}} \overline{\overline{B}} \overline{\overline{g}} \overline{\overline{e}} \overline{\overline{g}}$, $\overline{\overline{f}} \overline{\overline{g}} \overline{\overline{g}} \overline{\overline{d}} \overline{\overline{f}} \overline{\overline{g}} \overline{\overline{g}}$, $\overline{\overline{d}} \overline{\overline{d}} \overline{\overline{a}} \overline{\overline{B}} \overline{\overline{e}} \overline{\overline{f}} \overline{\overline{B}}$.

Staff 6: Rhythmic pattern: $\overline{\overline{d}} \overline{\overline{f}} \overline{\overline{f}} \overline{\overline{d}} \overline{\overline{f}} \overline{\overline{g}}$, $\overline{\overline{d}} \overline{\overline{g}} \overline{\overline{d}} \overline{\overline{r}} \overline{\overline{a}} \overline{\overline{r}} \overline{\overline{d}}$, $\overline{\overline{f}} \overline{\overline{d}} \overline{\overline{a}} \overline{\overline{d}} \overline{\overline{r}} \overline{\overline{g}} \overline{\overline{f}}$, $\overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}}$, $\overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}} \overline{\overline{d}}$.

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1) h deleted from 2nd course, here.