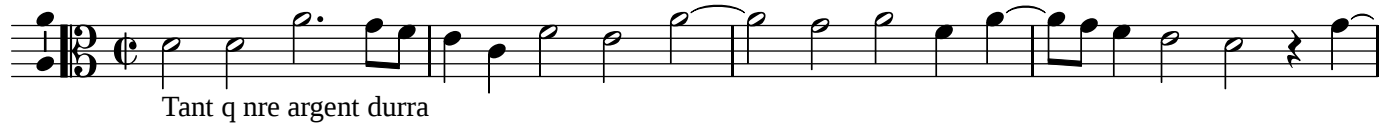


# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

[Cantus] (part 1 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

## Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

[Cantus] (part 1 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

8 Tant q nre argent durra

5

10

15

20

## Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

[Cantus] (part 1 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

Tant q nre argent durra

5

10

15

1

20

# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Contra (part 2 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

Musical score for the Contra part of "Tant que nostre argent durra" by Jacob Obrecht. The score is written in bass clef with a common time signature. It consists of five staves of music. The first staff begins with a key signature of one sharp (F#) and a measure rest. The second staff has a measure rest followed by a first ending bracket. The third staff is marked with a measure rest and the number 10. The fourth staff is marked with a measure rest and the number 15. The fifth staff is marked with a measure rest and the number 20, and ends with a double bar line.

## Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Contra (part 2 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

8

10

15

20

# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Contra (part 2 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

The image shows a musical score for the Contra part of the piece 'Tant que nostre argent durra'. The score is written on five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests. A sharp sign (#) is placed above the staff at the beginning, and a '5' is placed above the staff at the end of the first line. The second staff starts with a sharp sign (#) above the staff and a '1' above the staff. The third staff has a '10' written to its left. The fourth staff has a '15' written above it. The fifth staff has a '20' written above it. The score ends with a double bar line.

# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Tenor (part 3 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

2

5

Tant q nre argent durra

10

1

15

20

# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Tenor (part 3 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

2

5

8

Tant q nre argent durra

10

1

15

20



# Tant que nostre argent durra

fol. 6<sup>v</sup> - 7<sup>r</sup>

Obrecht, Jacob (c.1452-1505)

Bassus (part 4 of 4)

*Canti C numero cento cinquanta* (Venice, 1504)

1

5

10

1 15

20