

# Paduana Oda

George Engelmann (c.1570-1632)

Cantus I (part 1 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

5

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15

20

# Paduana Oda

George Engelmann (c.1570-1632)

Cantus II (part 2 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

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# Paduana Odia

George Engelmann (c.1570-1632)

Altus (part 3 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

8 5 10 15 20

# Paduana Oda

George Engelmann (c.1570-1632)

Altus (part 3 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

The image displays a musical score for the Altus part of the Paduana Oda. It consists of four staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff starts with a common time signature (C) and contains measures 1 through 5. The second staff contains measures 6 through 10, with a repeat sign at the beginning of the second measure. The third staff contains measures 11 through 15, also with a repeat sign at the beginning of the second measure. The fourth staff contains measures 16 through 20, ending with a double bar line and repeat dots. The music is written in a style characteristic of early 17th-century lute tablature transcriptions, featuring a mix of eighth and sixteenth notes, rests, and repeat signs.

# Paduana Oda

George Engelmann (c.1570-1632)

Tenor (part 4 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

8 5 10 15 20

# Paduana Oda

George Engelmann (c.1570-1632)

Bassus (part 5 of 5)

*Paduanas et Galliardas, fasciculus 2* (Schüreri press, Leipzig, 1617)

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