Chords usually require a similar thumb-fingers, under-over movement. If the number of ciphers does not exceed the available fingers (that is, thumb plus two or three fingers), each note was usually plucked with a single finger. Although somewhat late, Waissel suggests (Smith, p. 70):

> If the formation has four voices, pluck it with the thumb, index finger, middle finger, and ring finger. If the formation has five voices, pluck two strings at the same time with the index finger. If the formation has six voices, pluck two with the thumb and two with the index finger, and pluck the others with the other two fingers.

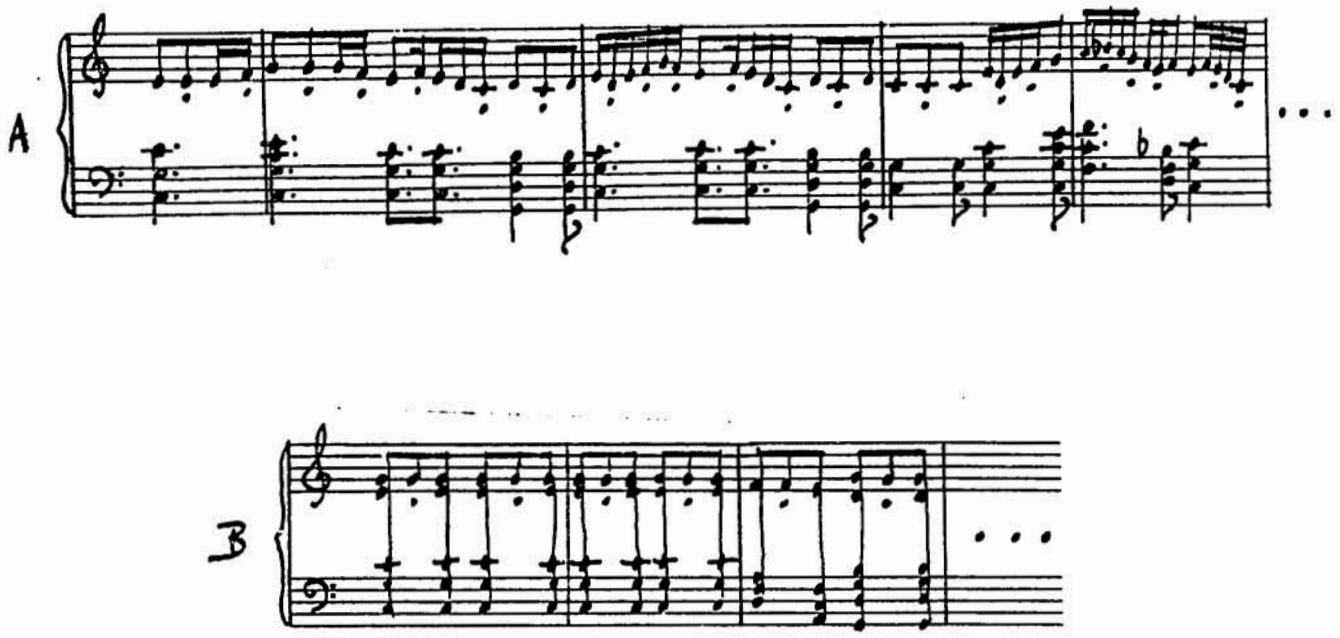
Chords of five or more notes may also be strummed with the thumb in one continuous downward motion, particularly in dances. Even four-note chords should be strummed in "Durchstraichen" according to Judenkünig (1523), if the notes fall on adjacent courses:

> Ausserdem muss man dich auf merksammachen, dass du die einselnen Saiten der Buchstaben und Ziffern, soviel reihenweise unter den rhythmischen Zeichen stehen, mit je einem Finger besonders berührst und anschlägst (falls sie nicht etwa die Zahl der finger der rechten Hand überschreiten) oder, wenn es mehr als vier sind und die Zahl der finger uberschreiten, indem du mit einem Daumenschlag zugleich streifst. [Introductio, ca. 1515]

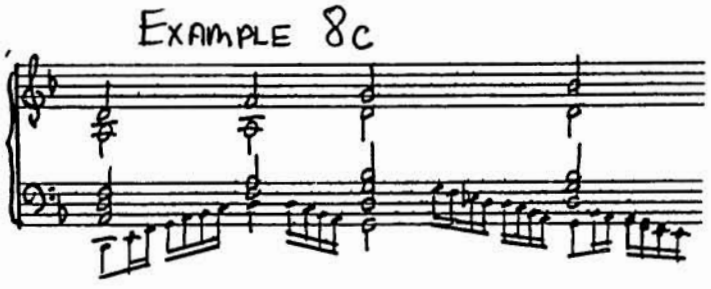
> Vnd wann du die Tenntz lernen wild / so steen offt vier oder fünft puechstaben oder Ziffer vber ainander / die straiff mit dem Dawmenschlag durch auss. [Underweisung, 1523]

Surprisingly the strumming technique does not survive in Italy to any great extent beyond a few dances. In Dalza's book some saltarellos and pivas require strumming throughout, as in MUSICAL EXAMPLE 7A and B, a saltarello and piva (alla Venetiana) (Dalza, fol. 17-17v):

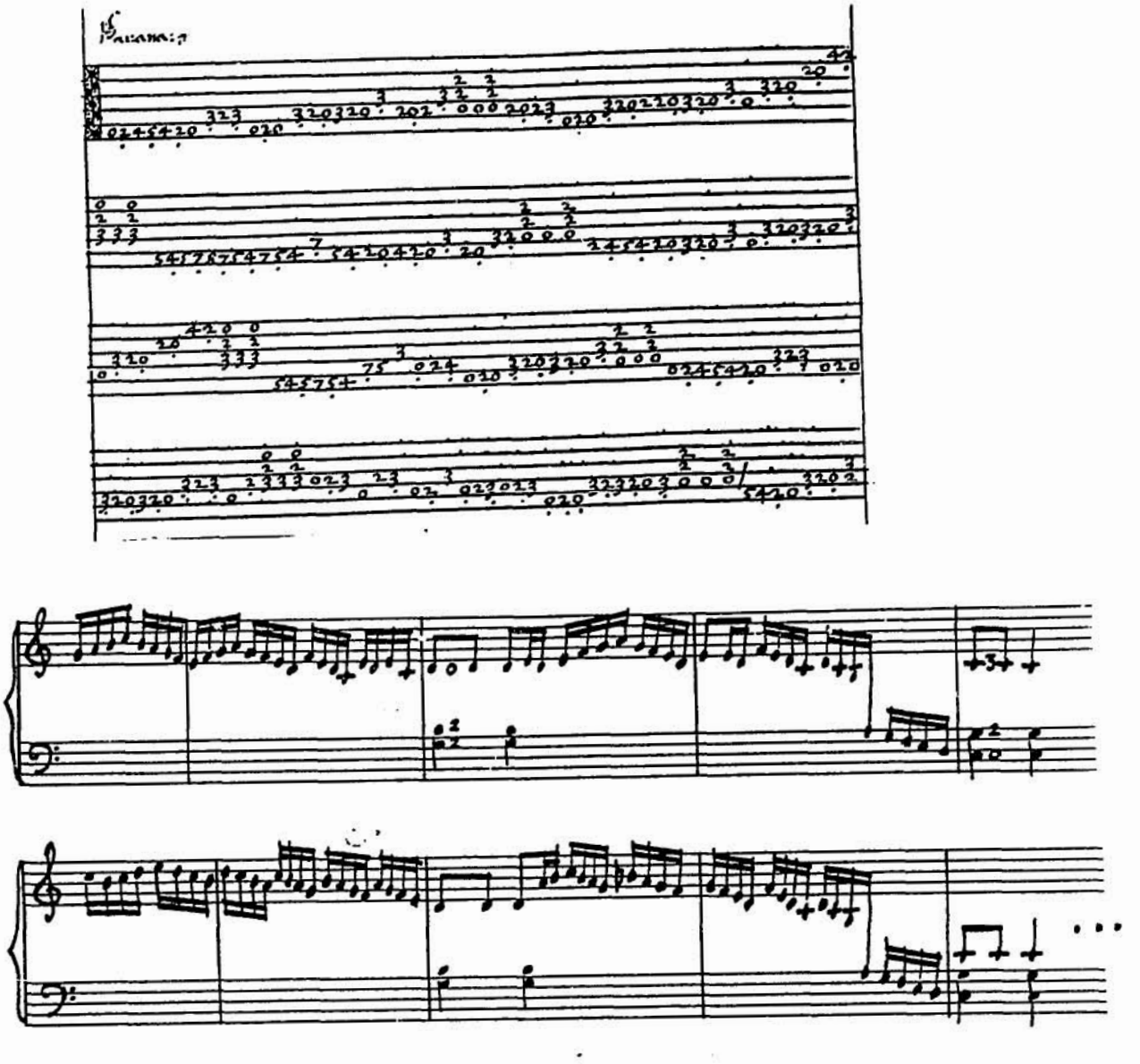
MUSICAL EXAMPLE 7A and B



A pavana, without rhythm signs, in the Thibault lutebook (MUSICAL EXAMPLE 8a, ca. 1520), and a "recherchar" by Guzman, a German no doubt (EXAMPLE 8b), suggest how limitations on available chords may account for the scarcity of pieces using strumming. The rhythm in the third full measure is determined by the fingering dots. Naturally such pieces could also be played with a plectrum!



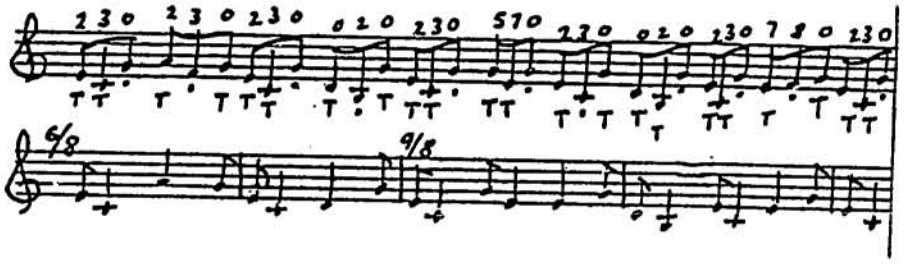
MUSICAL EXAMPLE 8 A and B



An interesting passage in a Dalza piva (fol. 39v) utilizes the open strings very imaginatively (EXAMPLE 9). The third note of each group is an open string that is allowed to ring, not being used immediately for other notes. It seems to have been a conscious effect, since towards the end of the passage "5", "7" and "8" are used for what could be frets in lower positions. It is a

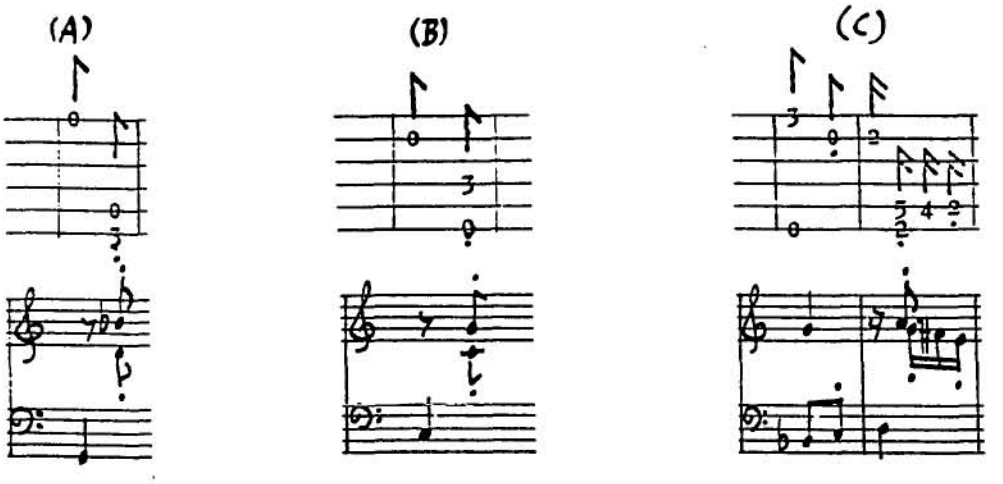
remarkable passage of idiomatic writing for a string instrument, by no means "primitive." The thumb is used in plectrum style, related to strumming, that is, successive down-strokes occur on some beats, but not others. The resulting rhythm (shown in the second example) falls into two measures of 6/8 and then two of 9/8. A variety of pitches are created just by using the frets "2-3-0," repeatedly, a particularly lutenistic left-hand idiom to which we will return.

MUSICAL EXAMPLE 9



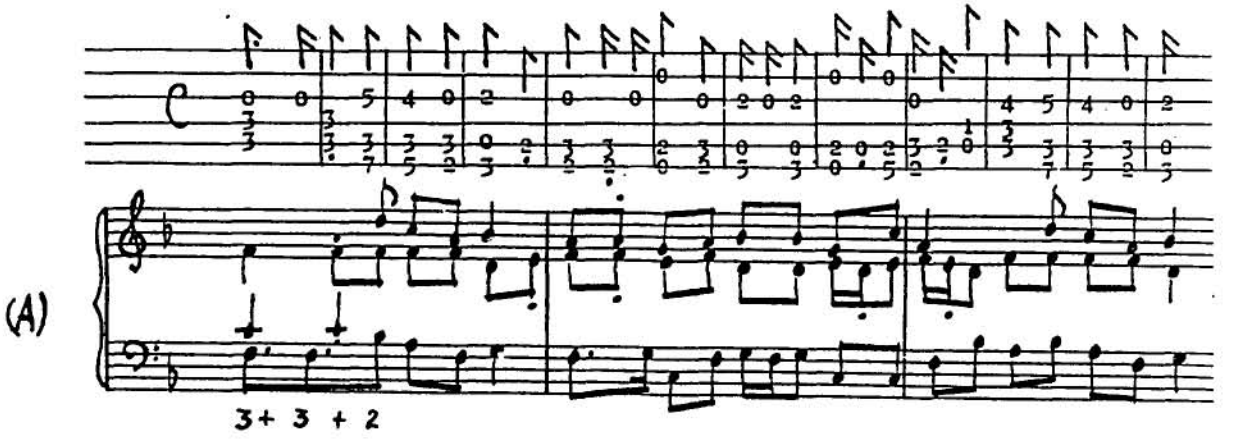
The alteration principle is also used to sound chord playing. Without dots they are sounded with the thumb and fingers drawn simultaneously, and chords marked with dots, with the fingers alone, drawn upward. That in Dalza the chords are plucked with index and middle fingers, rather than in a strumming motion with just the index finger, is evident from similar chords in which a non-sounding course intervenes. (Compare MUSICAL EXAMPLE 10 A and B.) The use of such technique at cadences occurs frequently (see MUSICAL EXAMPLE 10 C) and later becomes a mannerism in the works

MUSICAL EXAMPLE 10 A, B and C

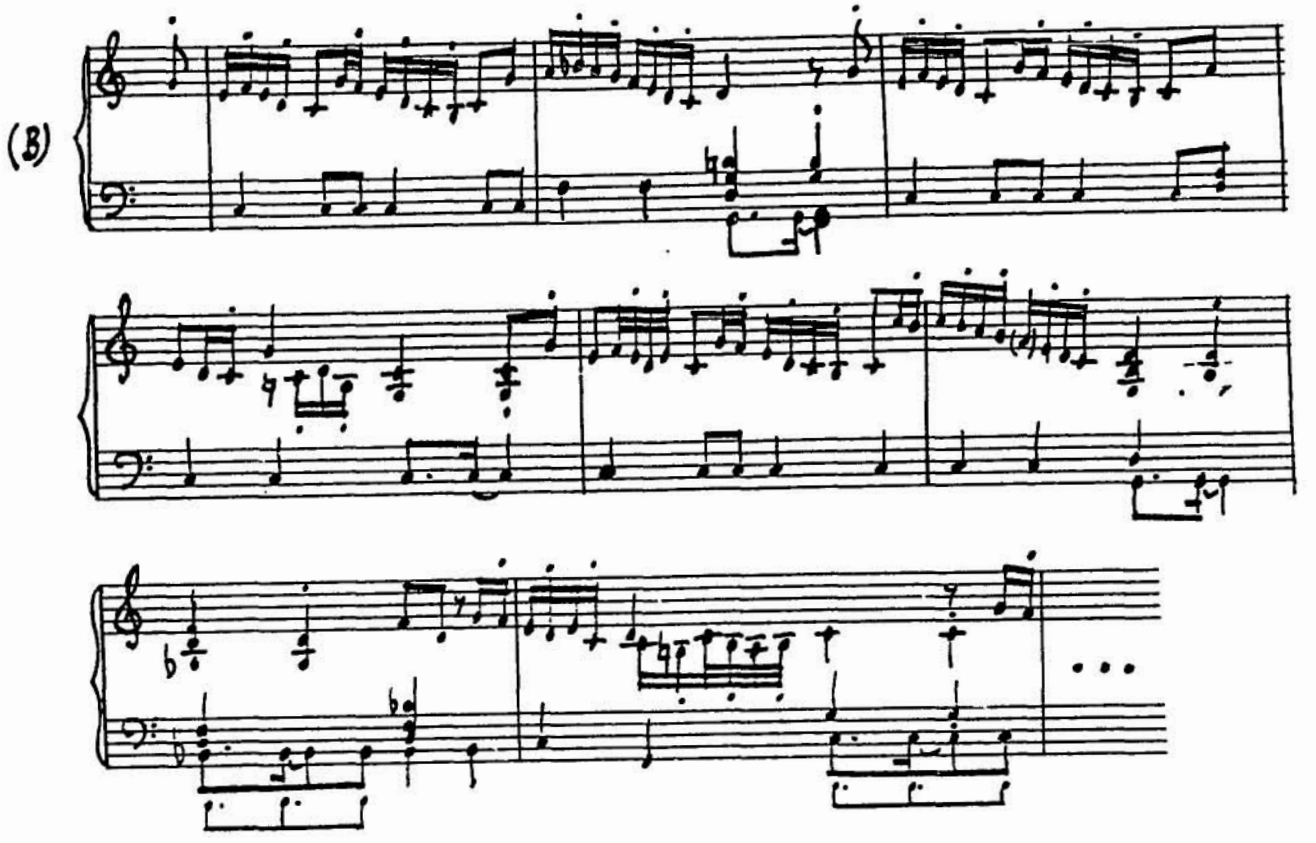


of Albert de Rippe. The alternation technique is basic in creating the 3+3+2 rhythms that typify much Italian and German dance music, and may in fact be the root of such fascinating cross accentuation. See MUSICAL EXAMPLE 11, Dalza, (A) "Pavana alla Ferrarese", fol. 16v (B) "Pavana alla Venetiana," fol. 24v, especially A, measure 1, and B, measures 2, 4, 6, 7 and 8.

MUSICAL EXAMPLE 11 A and B

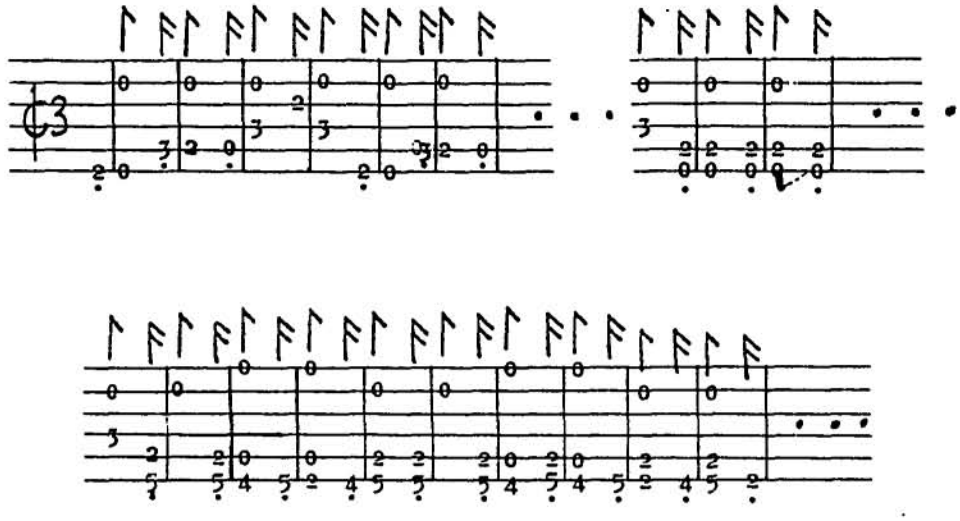


MUSICAL EXAMPLE 11 A and B (cont.)



The contour of the hand with its separation between the thumb and fingers often results in a polarity of sounds in the works of Dalza, Spinacino and other early lutenists. (See MUSICAL EXAMPLE 12, Dalza, "Piva alla Ferrarese," fol. 27v; also see MUSICAL EXAMPLE 3A.) The spacing shown in the tablature excerpts is maintained throughout the piva. This gapped tablature is particularly typical of early Italian lute music.

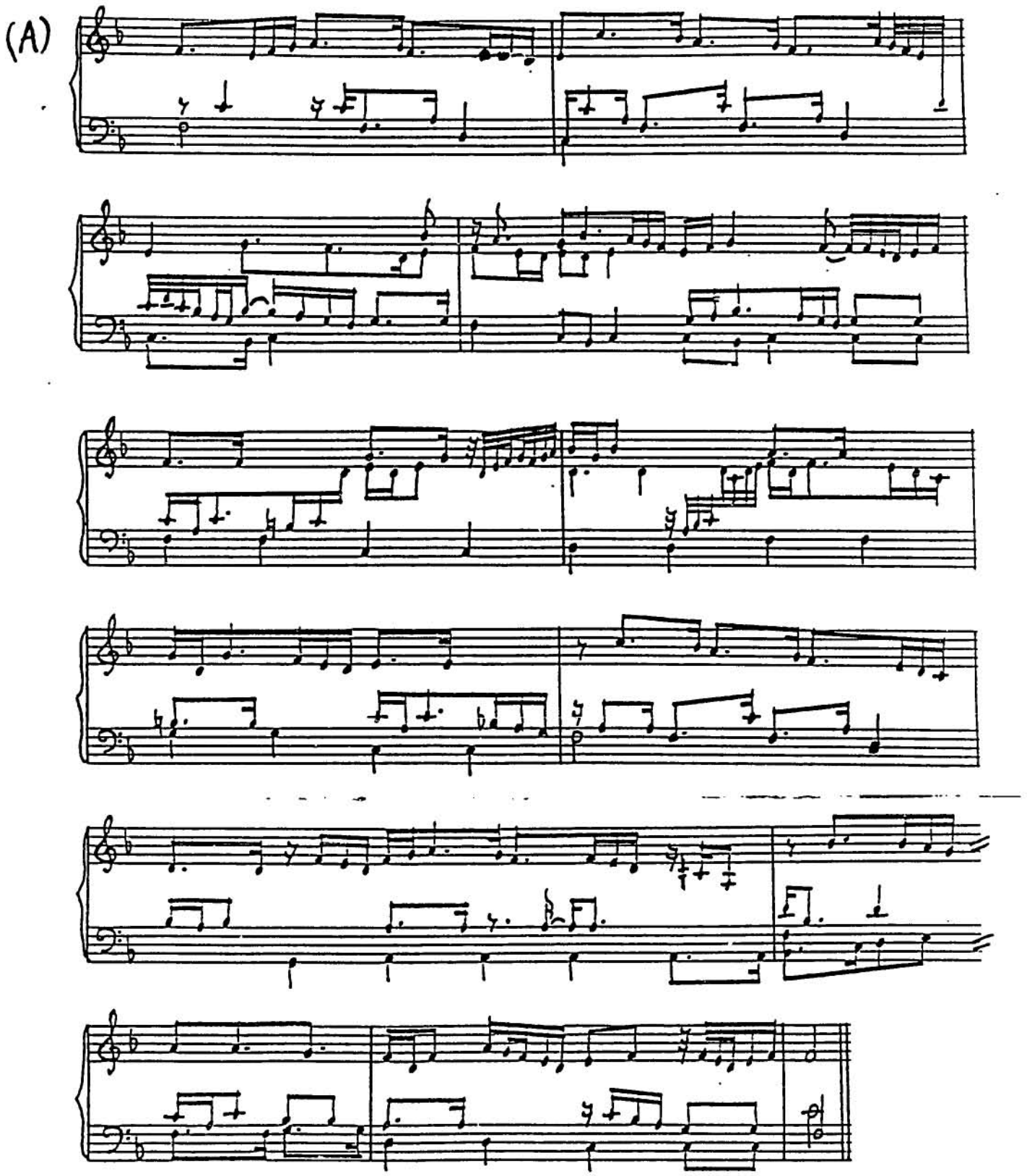
MUSICAL EXAMPLE 12



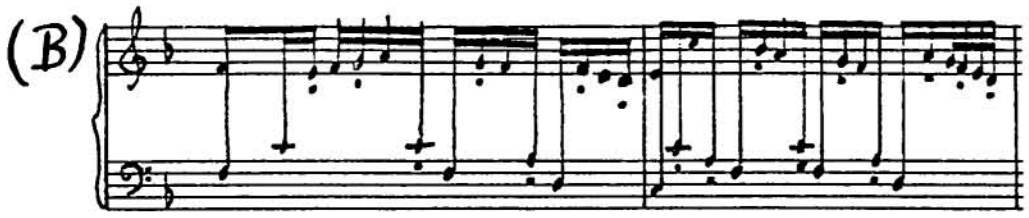
Marco dall'Aquila is the lutenist-composer most responsible for assimilating and exploiting the techniques we have observed in lute music of the Petrucci generation. Stylistically and chronologically he stands slightly before Francesco da Milano, his junior by about 15 years. Some of Marco's ricercars and preludes are composed under the sway of the Petrucci lutenists. Others, however, mark a step forward. We will return to his works in greater detail, but point out an important feature in the present context.

The ricercar, shown in MUSICAL EXAMPLE 13 (Mus Ms 266, fol. 5), is innovative. The technique of thumb-index finger, under-over alternation (which we have seen previously as a device for fingering scale passages) is here used to create polyphony. (MUSICAL EXAMPLE A shows the latent polyphonic structure, and Example B, the finger technique.) The ricercar is even more apt for the lute since polyphony built in this manner exploits the natural separation between the thumb and index finger.

MUSICAL EXAMPLE 13A

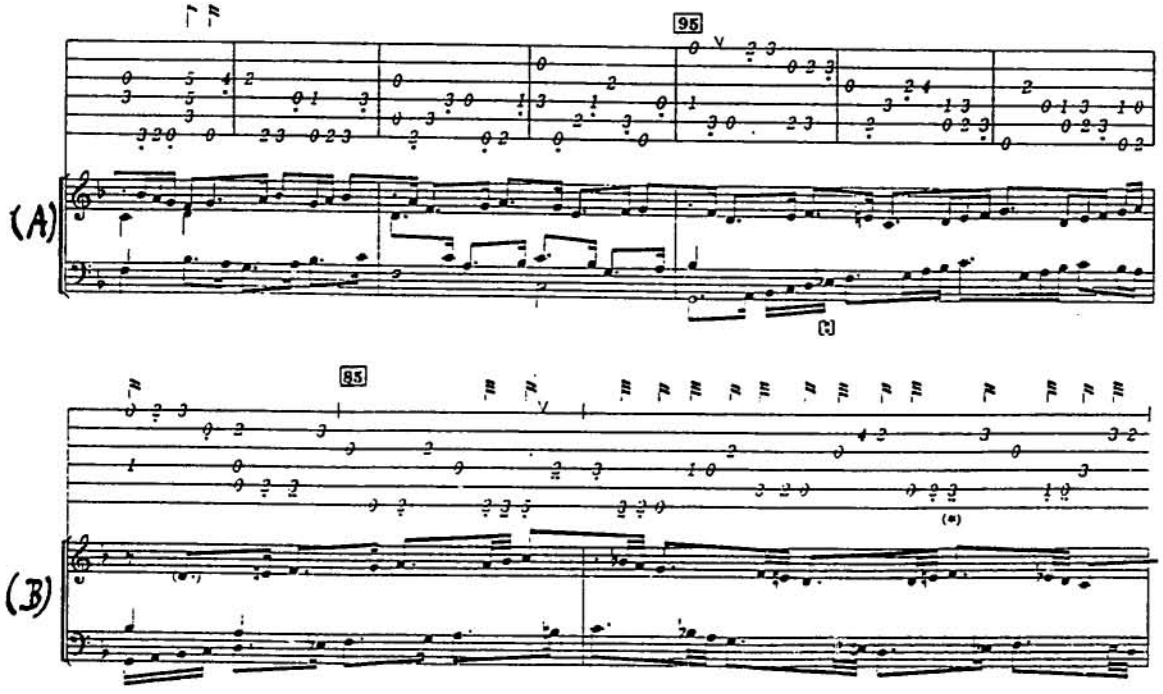


MUSICAL EXAMPLE 13B

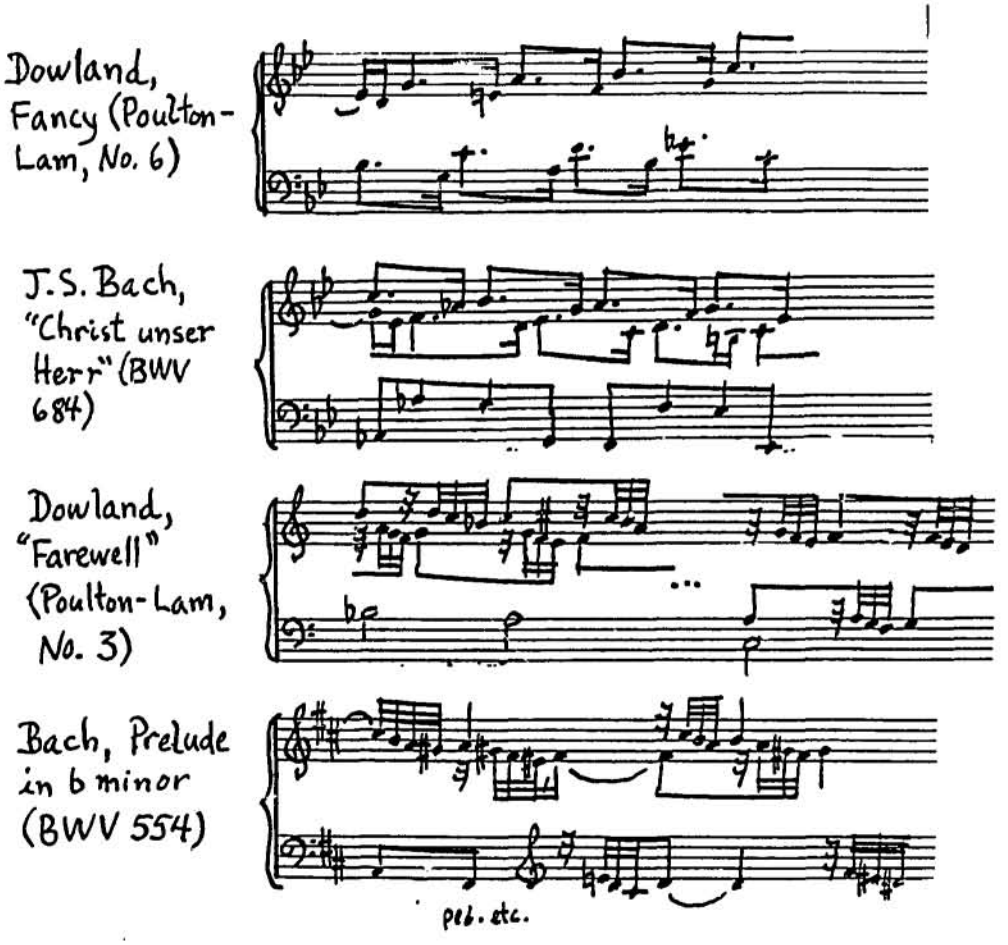


Two similar passages from fantasias by Francesco da Milano are shown in EXAMPLE 14. The second shows a later adaptation of the technique, using both index and middle finger (marked with double dots) in alternation with the thumb.

MUSICAL EXAMPLE 14A and B.



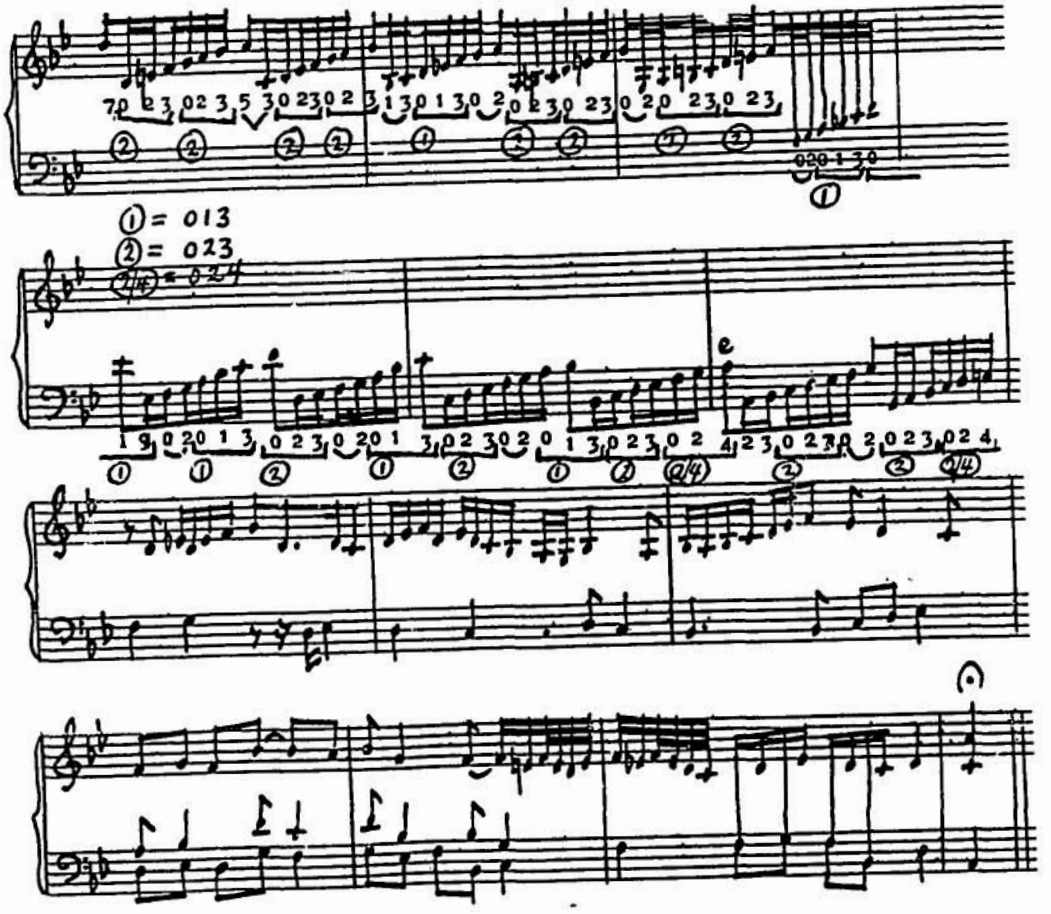
This technique, which is used throughout the Marco ricercar might very well provide the genesis for similar passages in later lute fantasias and ricercars up to and including John Dowland, and even J. S. Bach (see MUSICAL EXAMPLE 15).



Left-hand technique is, of course, of lesser importance in the early development of polyphonic play. But 15th-century lutenists must have developed phenomenal feats of virtuosity with plectrum technique, judging from what seem to be its remnants in

the works of the Petrucci players. Ease in coordinating right and left hands would be essential, thus simple left-hand fingering patterns might very well evolve. The scalar fireworks at the beginning of the praeludium (MUSICAL EXAMPLE 16: Phalèse, book II [1547], sig. B) is made up of three basic patterns, 0-1-3, 0-2-3 and 0-2-4, and the logic of the accidentals is partially explainable only because of these patterns.

MUSICAL EXAMPLE 16

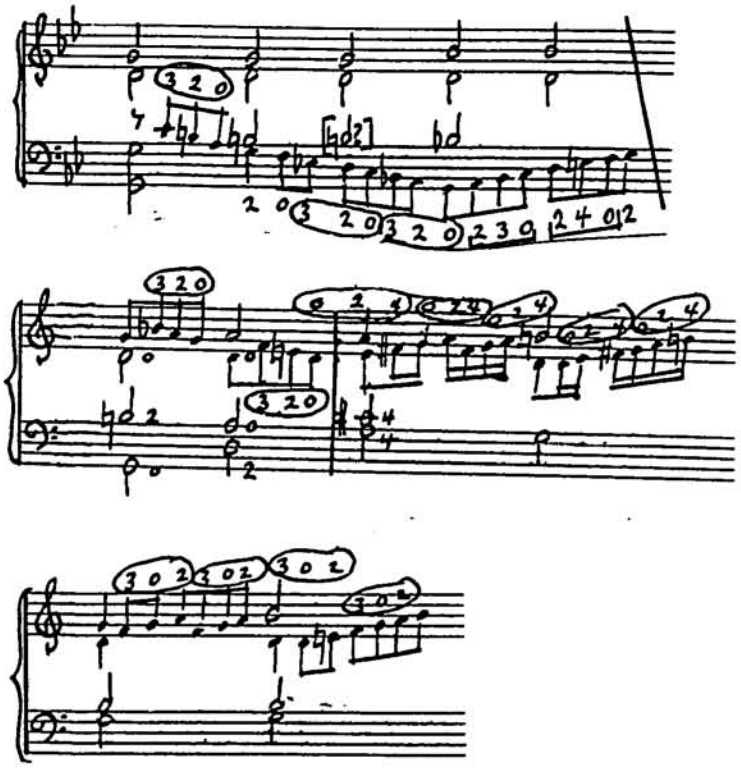


MUSICAL EXAMPLE 17 has typical passages from a canzona and a fantasia by Melchiore de Barberiis, an amateur. The strange harmonies and accidentals defy logic on purely musical levels and must be considered as drawing most of their inspiration from the fingers. (The canzona, by the way, is titled "Pas de mi bon compagna," and the reader will have recognized it as "Passe tyme with goode companye," attributed to Henry VIII. How did it get from London to a lute book by a Paduan priest?)

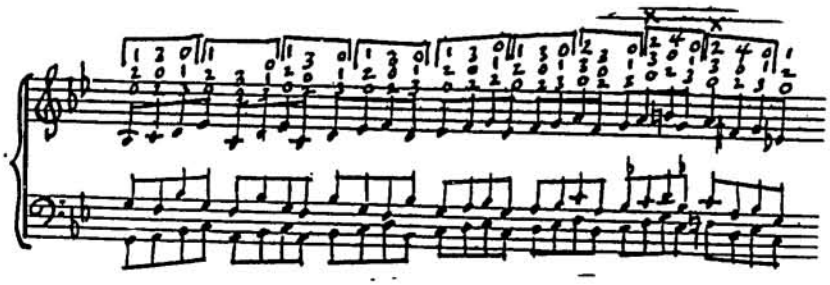
One final passage of "finger-music," is a preludium in Munich, Mus ms 1512 (MUSICAL EXAMPLE 18). The same pattern of frets (the original is, of course, in German tablature) produce conventional sounds in the lower regions of the instrument, but as they ascend, create parallel fifths and cross-relations which have little logic in this context.

MUSICAL EXAMPLES 17 and 18 on next page.

MUSICAL EXAMPLE 17



MUSICAL EXAMPLE 18



x x x x x

Marco dall'Aquila and not Francesco da Milano must be given credit for establishing the balance between the compositional methods of renaissance polyphony and the requisites of a purely lutenistic idiom. To be sure, it is through the works of Francesco that the style was disseminated. But in terms of chronology alone, Marco must be given priority. Both published fantasias and ricercars in 1536, but none of Francesco's are as extended and as mature as those of Marco. Only with the posthumous prints following 1546 do Francesco's fantasias and ricercars take on the length and depth of the Marco ones in Casteliono's 1536 print.[37] Marco uses consistent three- and four-voice textures, is capable of sustaining interest in works which are quite long (but very logically and concisely organized), and provides formal clarity and logic by alternating sections of imitation and contrasting episodes of rolling sequences and dialogue.

Other works in Marco's surviving output must, in contrast with his published 1536 pieces, be considerably older. May we even claim that some may have been intended for the contempleted (or actual?) publication of 1505? Many are quite close to the style of the Petrucci lutenists. The passages in fauxbourdon style (measures 10-11, 14-16) in No. 16 suggest an early date, and

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[37] Compare, for example, Marco's folio 7 fantasia with No. 28 in my edition (originally published by Scotto [?] in 1546); the two share many similarities in structural growth and musical materials.

No. 18, with its rolling, upward lines and sporadic chords, is very much in the Petrucci vein. It is even reminiscent of the prelude (by Gian Maria?) published by Phalèse in 1545, which (as I have suggested above) also displays signs of coming from an early date.[38]

A compositional technique used in Nos. 32 and 54 also points to an early date, perhaps at a time when Marco had not yet attained full mastery of musical composition. This technique may best be seen in the setting of "Tant que vivray" made by Domenico Bianchini, most certainly an unskilled musician (professionally he was a mosaicist at St. Mark's). (See MUSICAL EXAMPLE 19.)

Bianchini's intabulations remain faithful to their models, and seldom is the integrity of the original sacrificed to exigencies of lute technqiue. The exception is "Tant que vivray." The superius of Claudin's chanson is set in a harmonic style which may only be characterized as primitive: the outer parts form an octave or fifth when the "tonic" is sounded, but otherwise move in parallel tenths. The inner parts meander about, often in parallel fifths with the bottom line, as they fill out the implied triads.

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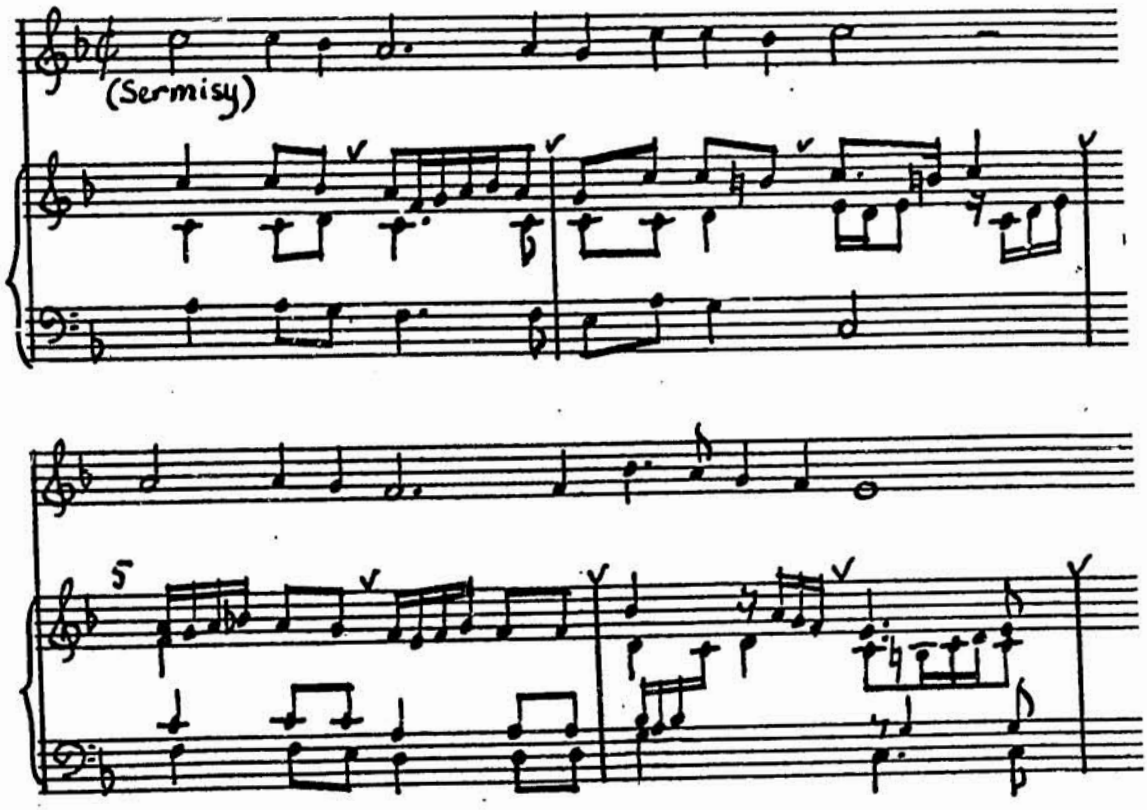
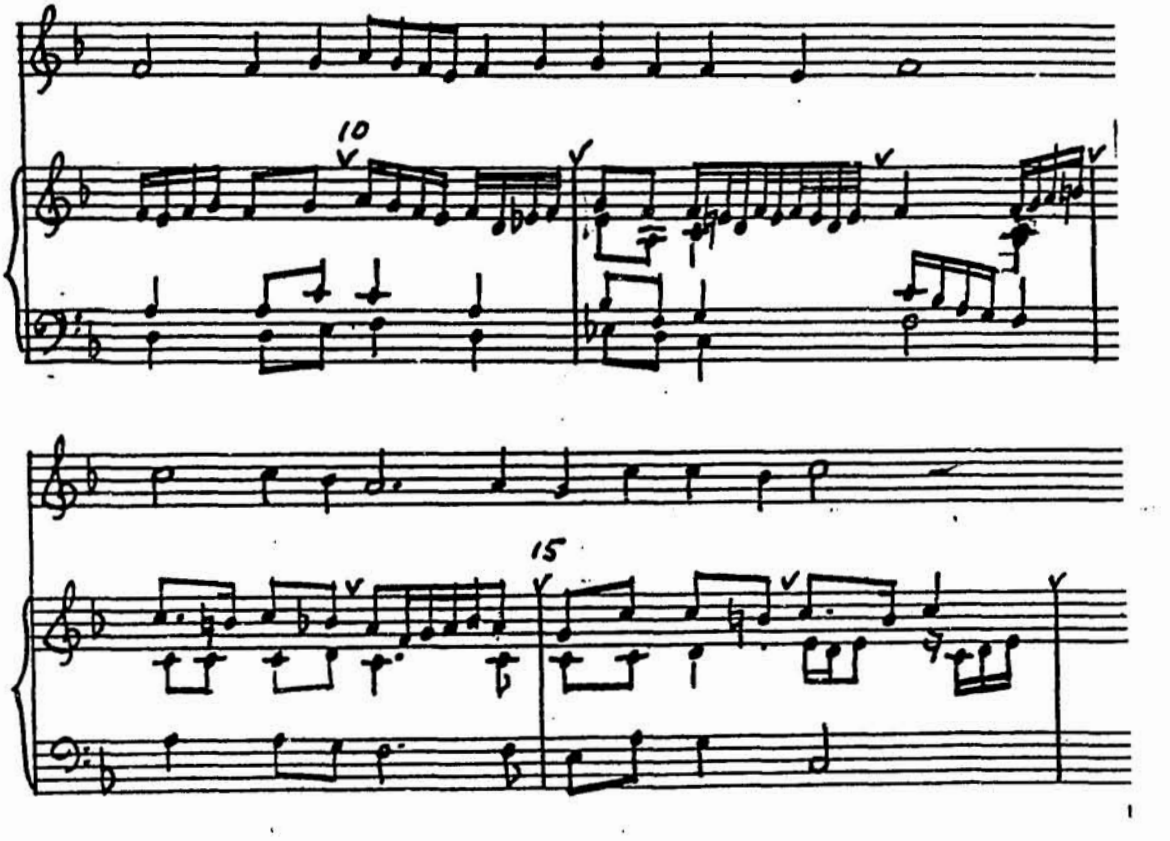
[38] I would suggest that the earliest of Marco's ricercars are, for the most part, those which which I proposed, above, to form with the dances a "Book II;" mid-period ones in the "Book III" with intabulations of vocal pieces by Sermisy, Passereau and Janequin, and finally those of "Book I" with its concordance in the 1536 Casteliono print, their greater length and contrapuntal complexities. The latter book, which would include the other Marco intabulations (more highly embellished), might contain ricercars not intended as "preludial," but self-sufficient.

The effect is rustic, and reminds one of the "discantus supra-librum" procedures of fauxbourdon and English discant from the early fifteenth century.[39]

MUSICAL EXAMPLE 19



MUSICAL EXAMPLE 19 (cont.)



This "plaine and easie" system of harmonization is common in dance music by Petrucci lutenists, and may be derived from the style of improvising ensemble musicians, as Daniel Heartz has demonstrated.[40] The dances in Dalza's collection (1508) are filled with parallel tenths between the outer parts, so much so that their absence is exceptional. This is a technique which saturates Marco's No. 54 (following the first few measures) and appears prominently in No. 32 (quarter-notes 31-43), after the initial quote of Josquin's "Benedicta es Regina coelorum."

Most certainly he is aware of the lute and its sound capabilities. He exploits them in his "broken style,"[41] moves to

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[39] For additional details, see my "Domenico Bianchini, detto 'il Rossetto': Some Recent Findings," La Luth et sa musique II [in press].

[40] Heartz, "Hoftanz." Also see the dances, Mus ms 266, Nos. 47-8, in the Transcriptions from the Marco fascicle, and MUSICAL EXAMPLE No. 16, above, the prelude from Phalèse's book.

[41] "Broken style," which may be the source for de Rippe's personally stereotyped cadence formulas, breaks up chords in an unexpected manner, at one time a top note, then a bottom one, and then the middle one, on another occasion, in reverse order. The best example of "broken style" may be seen in No. 55, discussed below.

high frets for a dramatic final chord,[42] and exploits lutenistic sonorities, such as the use of only the five lowest courses in Ricercar No. 15 (senza canto). Ricercar No. 25, begins with brilliant passage work on the lowest course, then the next highest course is added in a duo, and gradually the other courses are introduced until all strings are brought into simultaneous play. Moreover, Marco can often write works extending for as many as 158 measures, yet unify them through continuous transformation of one or two ideas, or by brief references back to previously heard materials, providing essential logic and coherance to a musical idiom deprived of words. In contrast (and paradoxically), many of de Rippe's long-winded fantasias, perhaps too dependent on the continuously derived style of the 15th-century, meander without any sense of direction. Francesco, on the other hand, benefitted from Marco's example.

The terms ricercar and fantasia have not always been used

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[42] See No. 30 (measures 10 and 11 [anonymous in the manuscript, hence because of the unusual use of frets 6 and 7 it may be attributed to Marco], No. 68 (final chord) No. 56 (m. 3 and 12), No. 54 (mm. 34: the d course plays above the g course which is also sounding at the same time), No. 53 (m. 48), No. 28 (m. 67), etc. In all of these instances an effect is intended, since the same note could be intabulated using lower frets. I would now attribute Francesco's No. 11 to Marco (which appears in the fascicle under his name), since it ends with the typical high frets. It also prominently uses the "Marco figure" discussed below. (Cf. Nos. 10 and 13 in the Francesco edition, which frame No. 11 in the sources. All end with a D-major triad, but only in No. 11 are the notes intabulated using high ciphers, 6 on the C course and 7 on the G.)

with precision in the 16th century and later, and a distinction between the two terms may not always have been observed even in the music of a single musician. In the Casteliono publication of 1536 is a work titled fantasia which turns up in the Marco fascicle called a ricercar, and that work is among the most learned of his output, whereas many of the other works called ricercar are slight, improvisatory pieces of low specific gravity. Prints of the time may advertise a content of fantasias on their title pages, but within may be only pieces called ricercar.

Throughout their history fantasias and ricercars seem both to have come in two varieties: a rhapsodic type, and a polyphonic type, a seeming contradiction in terminological use. The rhapsodic type is generally a thin-textured piece, lacking formal organization and thematic unity, freely mingling chords and running passages similar to the flourishes that an instrumentalist might improvise while warming up or testing his instrument. The polyphonic type often exploits the artifices of learned counterpoint, and is sometimes (perhaps incorrectly) described as an instrumental counterpart to the motet. Both types appear in Marco's output.

The term ricercar means "to seek out," and it is probably the rhapsodic type that most usually served the preludial function of establishing the key or mode of a following piece, such as an intabulation or dance. Cornazano uses the term cercare to describe Pietrobono's bridging a "well-ordered frotta" to a dance. But not always do ricercars stand before the piece they are intending to preface, and many follow an intabulation or other work. Nor do

many ricercars always have the character that one associates with a preludial piece. A ricercar may indeed not be seeking something else, but may be searching out permutations and combinations of thematic materials and motives within the piece itself, or drawn from an outside model, as in the "ricercari ariosi" of Gabrieli (first publ. 1571) and the "ricercatas" for theorbo of Thomassini (1645). Both composers "re-search" musical materials of the canzone francesi which precedes each of their ricercars in the sources.[43]

A similar dichotomy effects pieces called "fantasia." From the time of its first documented use in music until the present, the word has often simply meant "to improvise" (fantasieren, in Germany, tañer fantesia, in Spain, sonar di fantasia in Italy, etc.). But this does not explain why some fantasias, and in fact many of them, may exploit the devices of learned counterpoint, such as subjects drawn from solmization syllables, canon, augmentation, diminution and inganno, some attaining such heights of austere learnedness that they become the only type of music worthy of performance before the Académie française. Fantasia may indicate a work deriving from the imagination, at times exaggerated and elusive. (Recall that Orbo's fear of being poisoned by jealous Italian musicians was described as "fantasia.") In other words a

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[43] I must, therefore, disagree with my good friend Warren Kirkendale ("Ciceronians") when he rejects Gombosi's suggestion that a ricercar "re-searches" something heard previously. This "seeking again" may also account for the many ricercars which end with brief recapitulations of the opening measures.

fantasia may also be a composition deriving its title from underlying processes and interrelationships best comprehended intellectually. Thus, both types of fantasia stem from the imagination (phantasma), one flowing spontaneously from a player's imagination and delight in performance, the other from a composer's technical manipulation and mental abstractions.[44]

Ricercar No. 31, certainly by Marco, although it is anonymous in Mus ms 266, is a good example of how a fairly long piece (95 quarter-notes) may be unified through the transformation and permutation of motivic materials. Permeating the piece is a four-note motive, common property of many. As shown in MUSICAL EXAMPLE 20, the motive takes on various shapes:

(a) contrary motion, retrograde, retrograde inversion

(b) diminution (as a figure) and perhaps it is present in the bass at the beginning in augmentation and in stretto (EXAMPLE 20c) and

(c) at a climatic moment, slightly after the piece's mid-point, Marco presents the motive in simultaneous contrary motion, followed by very expressive intervalic expansion (EXAMPLE

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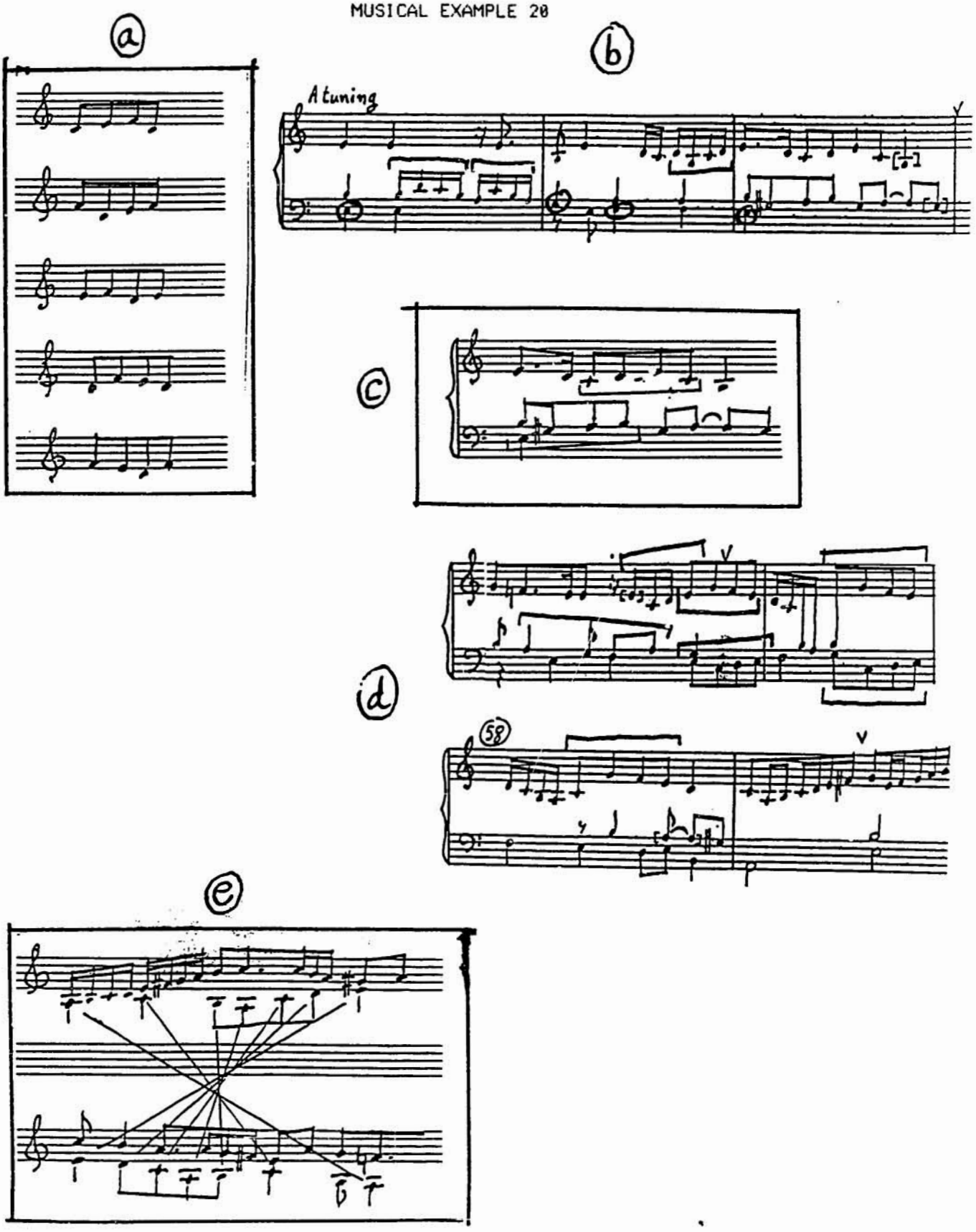
[44] Bach's effusive Fantasia in g minor (BWV 542/1) clearly embraces the realm of extemporization, while his tripartite one in G Major (BWV 571) with its hexachordal subject, thematic transformation and contrapuntal artifices, owes more to the mind than the fingers.

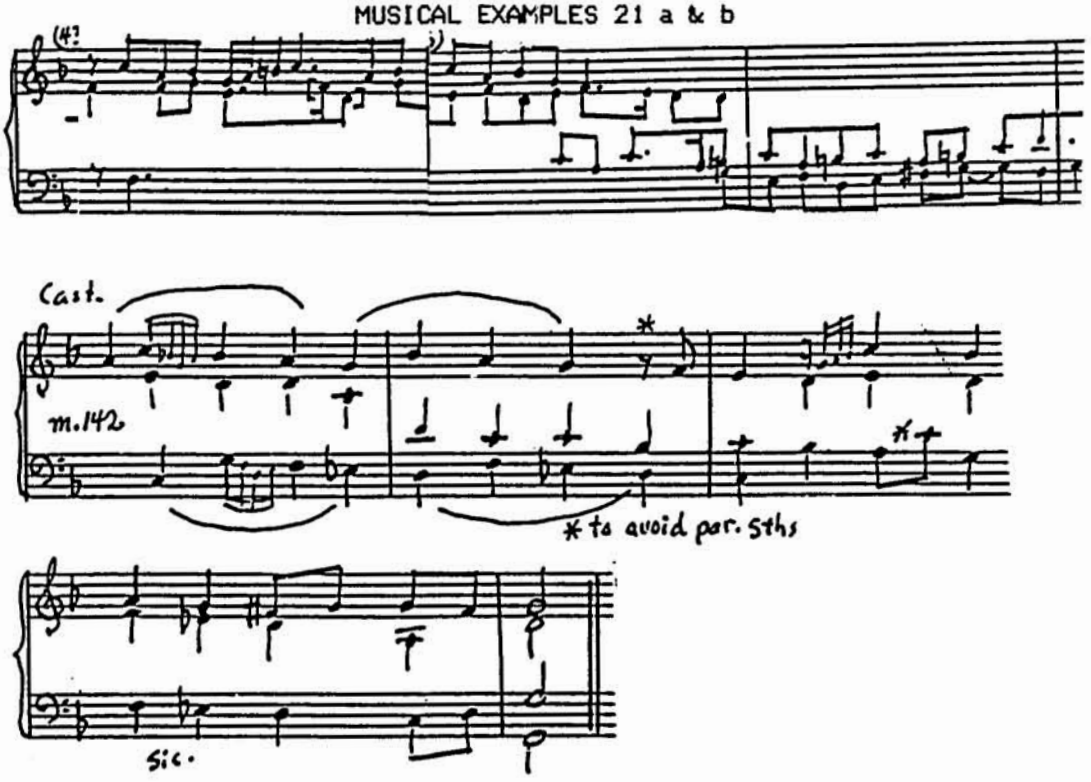
MUSICAL EXAMPLE 20



45
20d).

In passing, the use of the same configuration in a typical passage of dialogue writing (MUSICAL EXAMPLE 21a) may be mentioned, as well as its appearance as the underlying structure of a canonic sequence (MUSICAL EXAMPLE 21b). The motive is, of course, encountered frequently in renaissance music.

MUSICAL EXAMPLES 21 a & b



The same motive occurs in Ricercar No. 22 where it is also very ingeniously treated in close juxtaposition, and in various

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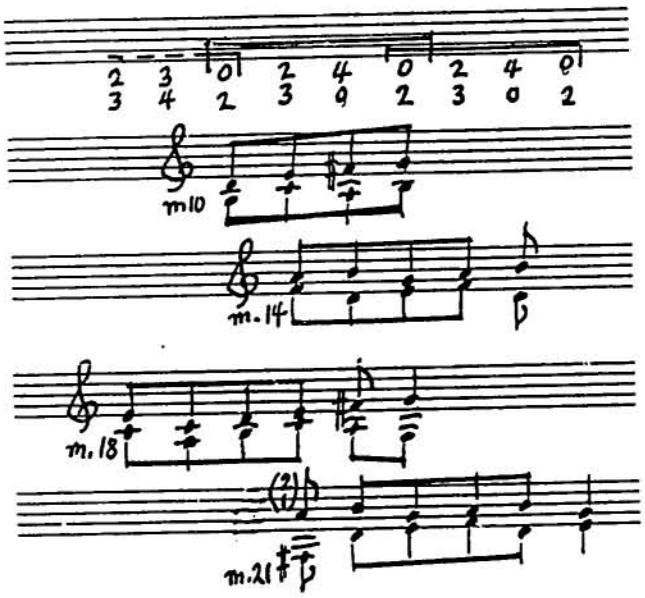
45 At the exact mid-point, although this must certainly be a coincidence, is an extended retrograde of a line first appearing in measure 10. See MUSICAL EXAMPLE 20e. Interestingly it coincides with the only two appearances in the piece of the "Marco motive" discussed below.

permutations and combinations, shown in MUSICAL EXAMPLE 22. These seem to result, however, from a series of left-hand fingerings given on the example. All are the result of a series of fingerings (I have reversed the ciphers from Italian) 0/2, 2/3, 4/0, 0/2, 2/3, etc., as shown within the heading. Are we dealing here with "finger music," or is it possible that Marco has in mind something akin to inganno?[46]

MUSICAL EXAMPLE 22



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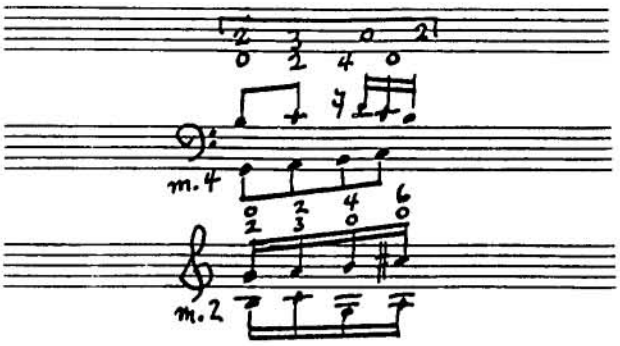
46 Inganno is a late 16th- and early 17th-century procedure that results in the re-shaping of a melody when the same names of solmization syllables in one hexachord are retained in another. For example, the melodies c, B, Bb, A, c, F, and F, E, c, A, d, G, may both be expressed, fa, mi, fa, mi, sol, ut, depending on hexachord. See Jackson, "The Inganni," and Harper, "Frescobaldi's Early Inganni."



Permeating the Marco ricercars is a figure which appears so prominently that it might be labelled "the Marco figure:"

After a quick perusal, I located 81 appearances of it in 16 ricercars, but doubtlessly many missed my eye. With its repeated note, it is a particularly lutenistic gesture and appears in several guises, as part of (a) a cadential suspension, (b) a cadential suspension in what we would call a secondary dominant, or (c) as an independent melodic and rhythmic thought. It often appears towards the end of a ricercar or fantasia, where entire sections may be devoted to its development.[47] See No. 23, where it appears with a counter motive in invertible counterpoint (MUSICAL EXAMPLE 23a); No. 24, in stretto (MUSICAL EXAMPLE 23b); and No. 26, measures 58-72.

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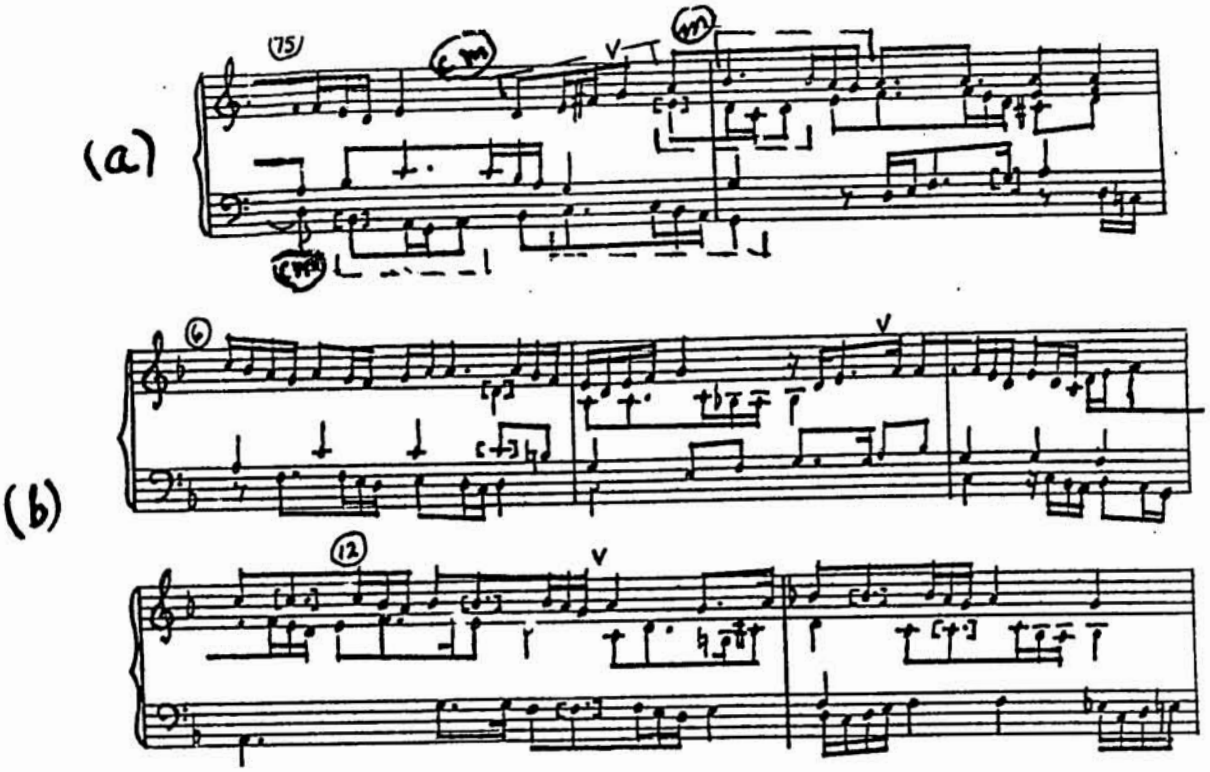
[47] It also may appear repeatedly with an anticipatory figure added to it, (No. 29, measures 2, 9, 10, 16, and 18, and No. 66, measures 20 and 22), and in the final cadence approach (No. 26, No. 32, No. 69, and No. 71),

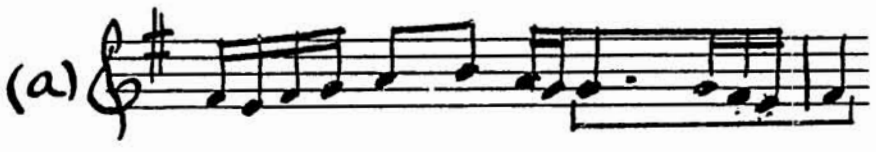
MUSICAL EXAMPLES 23 a & b

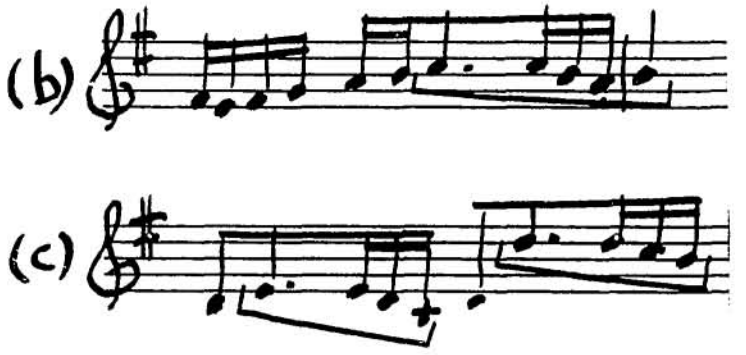


The figure's appearance at the end of the fantasia on folio 7 of the Casteliono publication is particularly interesting, since it shows the figure in the typical intensification with which Marco will signal the close of a work.

It (a) appears three times in a four-beat group, (b) then three times in a three-beat group, and finally (c) in a two-beat group:

MUSICAL EXAMPLE 24





This is followed by a three-beat measure, and then three 6/8 measures before a coda of two measures; the arithmetic is:

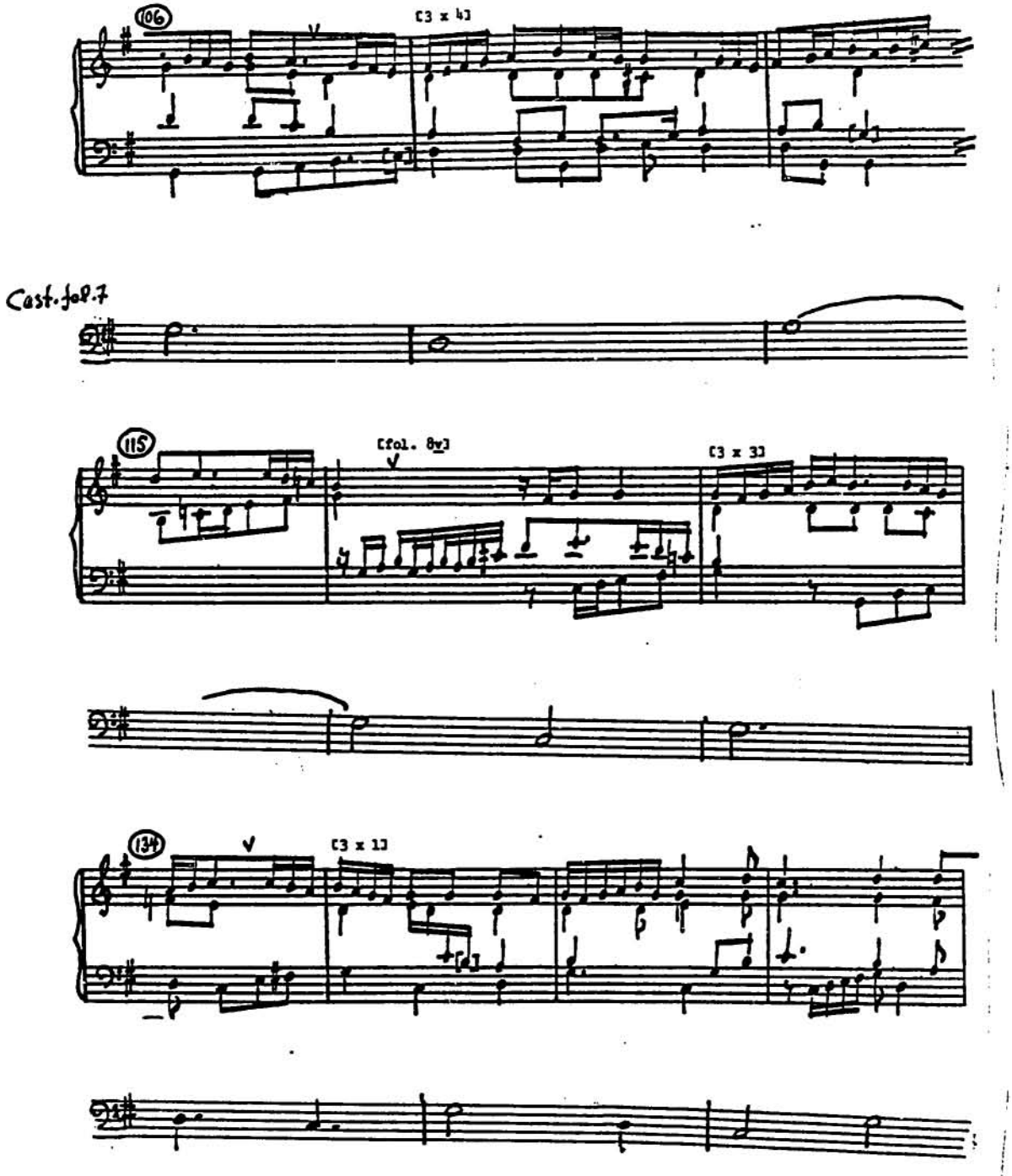
Four-beat group:	3 x 4	=12
Three-beat group:	3 x 3	= 9
Two-beat group:	3 x 2	= 6
One-beat group:	3 x 1	= 3
Six-eight group:	6 x 1.5	= 9

In addition, Marco seems to have framed this over a passamezzo moderno bass, or is it the ruggiero? (See MUSICAL EXAMPLE 25). The ruggiero fits measures 1-47 very nicely, also.) The formal structure of this fantasia is typical of Marco's longer (and later?) compositions:

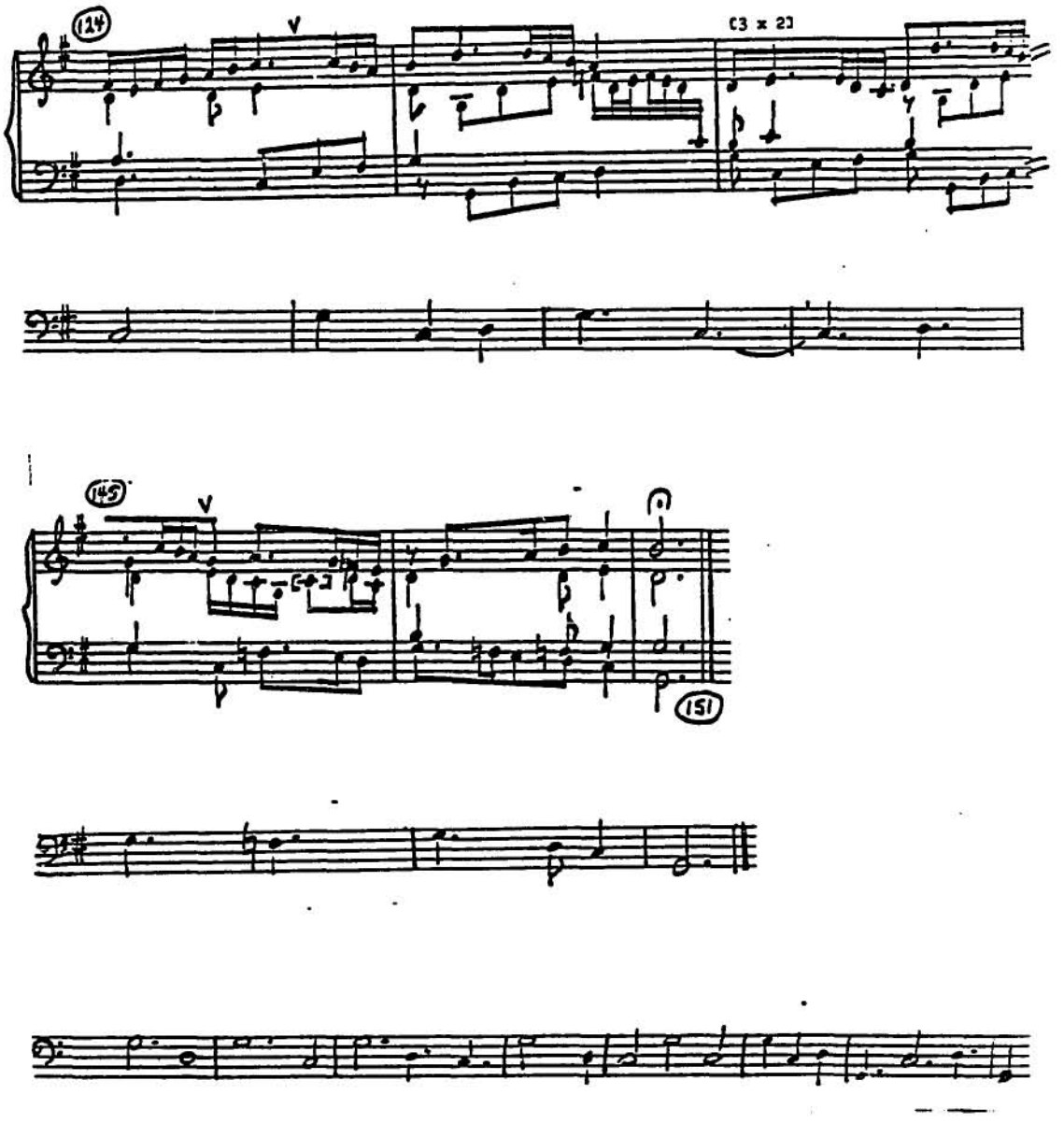
1-22	I Imitation	cadence on G [first inversion]
31-45	Episode: sequence	deceptive cadences, then full cadence on G, elided with section II
45-58	II Imitation	cadence on G [first inversion]
58-73	Episode	deceptive cadence, then another full cadence on G, elided with section III
74-97	III Imitation	full cadence on G
97-108	Episode: dialogue	half cadence, elided with IV
108-151	IV [The rhythmic telescoping discussed above]	

Before leaving this piece with its references to the passa-

MUSICAL EXAMPLE 25



MUSICAL EXAMPLE 25 (continued)



mezzo moderno and/or ruggiero, one additional instance should be cited, No. 69.[48] The formula is used throughout, and the dance-character evoked with the change to triple meter between quarter-notes 47 and 70. I doubt that the piece is, however, a passamezzo and saltarello masquerading as a ricercar. There is also a "wandering" phrase (quarter-notes 7-12) which returns at the end, quarters 71-80. This same phrase turns up in the ricercar in Mus ms 1511D, No. 24, and in the a "minor-mode" version in the ricercar, ibid., No. 25B.[49] This mosaicism, which we have seen in the manipulation of motives in Nos. 31 and 22, is typical of several Marco pieces, and is, of course, an important unifying device.[50]

The anonymous "D'una cossa spagnola," which appears also in Francesco da Milano's Libro VII (1548) as a ricercar, seems to preserve an earlier version of the piece, since it is slightly less ornamented and some of its readings seem preferable to those in Francesco's publication.

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[48] The descending tenor/bass line, g, f sharp, e, d in quarters 43-45 and 75-77 (it seems implied also at 59-64) suggests the ruggiero, a variant of the passamezzo moderno. This same pattern, with movement downward from G also appears in Ricercar No. 15, m. 17-26.

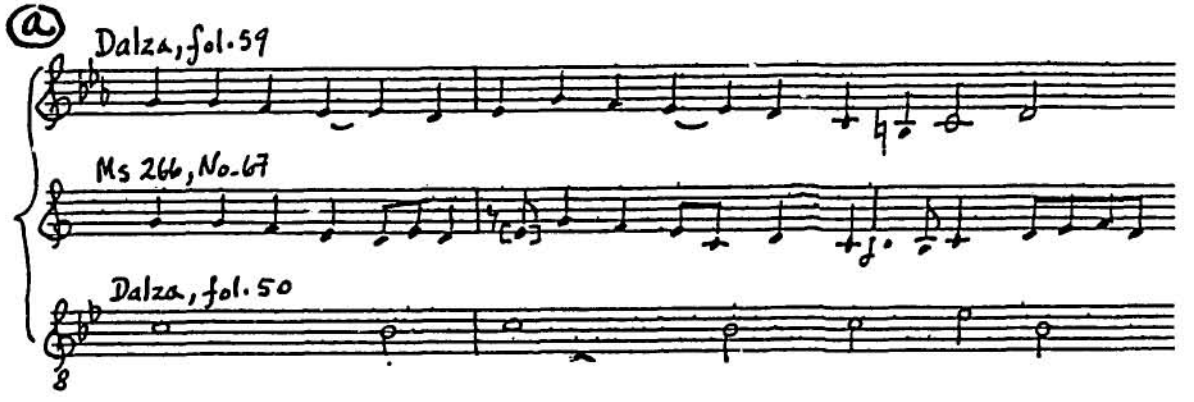
[49] The former ricercar (No. 24) also quotes a phrase (starting at quarter-note 10) which appears also in Francesco da Milano's No. 11, measure 57 ff.

[50] For example in No. 23, the phrase in measures 3-4 equals that of 17-19, and the one in measures 1-2, that in measures 52-53, and measure 60 reappears as measure 81; in No. 16, quarter-notes 7-10 appear following quarter-note 71.

The meaning of the title, "D'una cossa spagnola," eludes me, although it may refer to a dance tenor upon which the piece may have been built. Francesco is recorded as having improvised a fantasia on such a tenor, and it may have been a usual practice.[51] Perhaps "D'una cossa spagnola" uses a version of the melody and tenor found in the calata ala spagnola.

Although there are references to the dance in the 15th century, the earliest extant examples appear in Ambrosio Dalza's book. His calatas ala spagnola share common musical materials with the "D'una cossa spagnola." (See MUSICAL EXAMPLE 26) The melodies (EXAMPLE 26a) are similar, the change from "major" to

MUSICAL EXAMPLE 26



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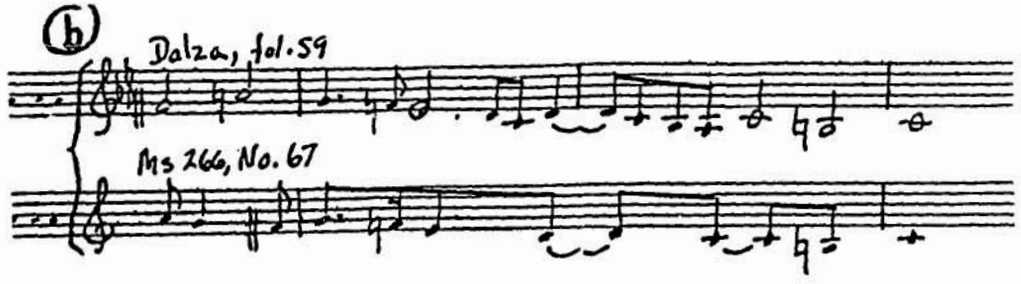
[51] See the Francesco edition, No. 17. This ricercar is built over a melody repeated three times, which resembles in its rambling many of the basse dance tenors of the 15th century. Murray Bradshaw in his Origins of Toccata suggests that a silent psalm tone may underline many toccatas, including a lute one by Borrono. My attempts to fit psalm tones to Marco's output has been unconvincing, although Tone VI will fit Ricercar No. 33.



"minor" is not unusual,[52] and both share a common tenor melody, as one would expect in a 15th-century dance. This tenor melody may be lurking in a second Dalza calata ala spagnola on fol. 59. The opening fits, suggesting that the reading of the third bass note should be C (as given by Marco), rather than D (as given in the Francesco ricercar), in spite of the resulting sixth-fourth chord. The work is, in any event, a very nice miniature, and I would probably give priority to Marco for its composition.

The anonymous ricercar No. 55 is a very tautly constructed and intense composition. (It is unfortunate that some of it seems to be garbeled in the manuscript reading.) All of its thematic materials are derived, or related to, the first measure of the motet-like opening paired imitation. It divides into two large parts, I and II, each consisting of three smaller sections plus extension or coda. Both parts, I and II, have a total of 33

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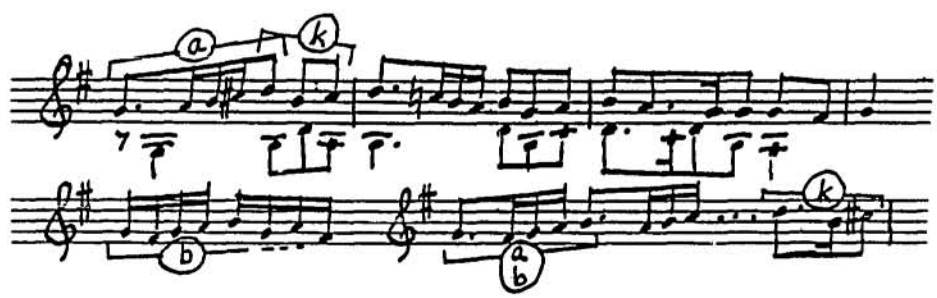
[52] See for example, Ricercars No. 8 and 9 in Slim's edition of Musica nova, they both share very similar thematic materials, one in the "major" and the other in the "minor." Other examples would include Gorzanis' pairing of passamezzo modernos with anticos in his collection in all keys. We will also notice a "wandering" phrase that also appears in two modes.

quarter-notes (The work has unusual barring, the lines being drawn uniformly 2 quarters + 1 quarter apart.):

Ia	1-3]	paired imitation	3x3/4	(=9/4)	G cadence
Ia	4-6]	(motives a & k)	3x3/4	(=9/4)	G cadence
Ia'	7-10	varied restatement	4x3/4	(=12/4)	half cadence on A
ext.	11	extension	1x3/4	(=3/4)	G cadence
IIb	12-14	"new" motive (b) in dialogue	3x3/4	(=9/4)	G cadence
IIa"	15-17	development of motive "a"	3x6/8	(=18/8)	half cadence on A
IIk	18-21	development of motive "k"	3x6/8	(=18/8)	deceptive cadence
coda	21-22	coda	2x3/4	(=6/4)	G cadence

The thematic materials are shown in the MUSICAL EXAMPLE No. 27.

MUSICAL EXAMPLE 27



27. As the ricercar unfolds, each of the two opening motives, "a" and "K" are developed, first the full statement (measures 7-11), and then fragments. The "new" motive "b" at first seems to be a contrasting idea, but when motive "a" is developed in the following section by retaining the rhythm of "a," but compressing its range from a fifth to a third, the relationship with motive "b" is

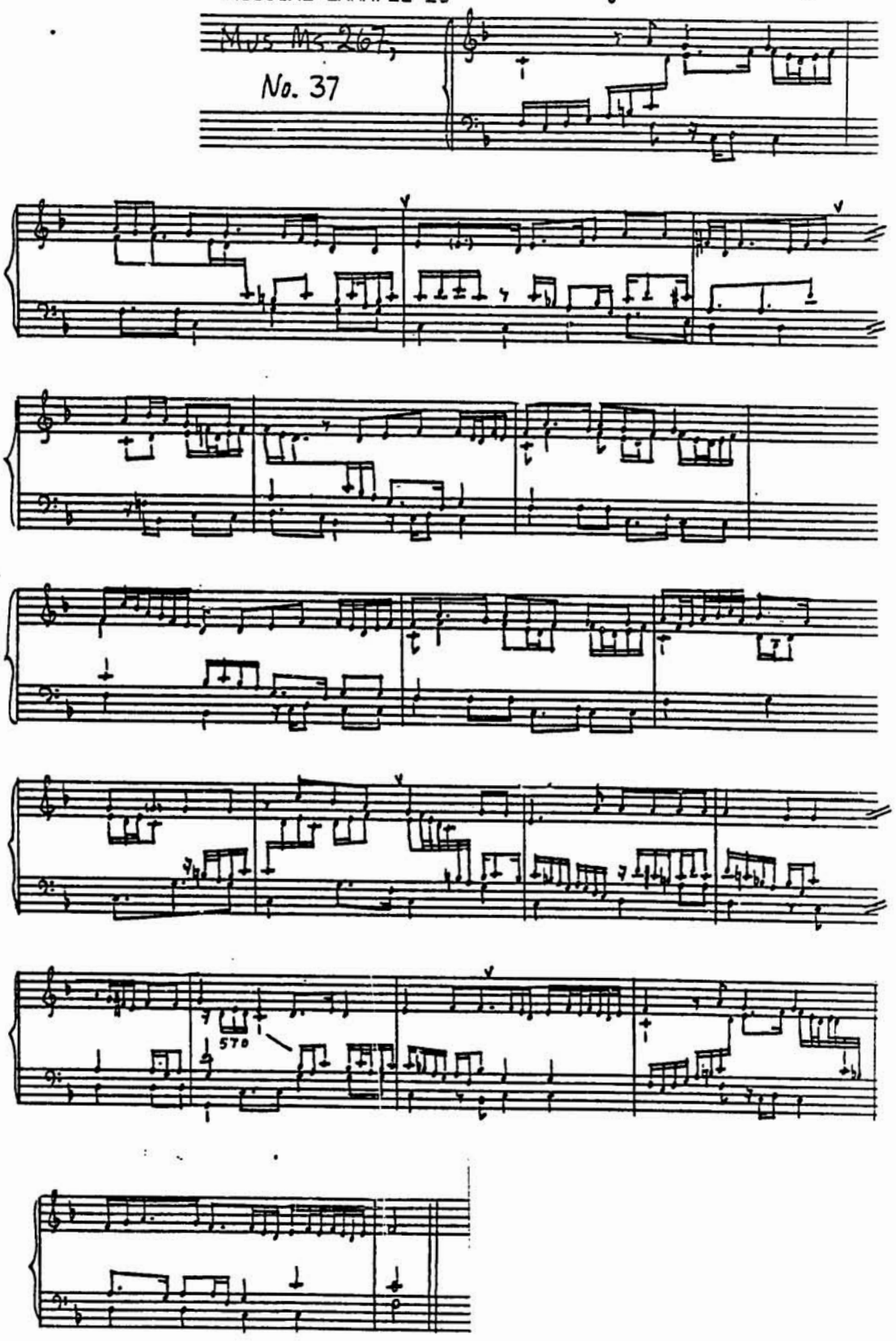
clarified. Remarkable intensity results from the metrical compression from 3/4 (measures 1-14) to 6/8 (measures 15-20), coupled with the deceptive and half-cadences. The increased use of "broken style" almost seems to function structurally, since it marks the beginnings of the various sections (measures 1-2, 4, 7 and 10) and clarifies the change to 6/8 meter (measures 15ff.).

The strong root harmonies in Marco's ricercars and fantasias suggest a close acquaintanceship with the frottola and Parisian chanson. He most certainly knew the styles of Sermisy, Janequin, Le Peletier, Passereau, and other French composers, whose chansons he intabulated. It is surprising that no intabulations of frottole appear in the Marco fascicle of Mus Ms 266. I do believe, however, that the intabulation of Tromboncino's "Che debo far" appearing in Mus ms 267, No. 37, may be his. (Published by Petrucci in 1507; see MUSICAL EXAMPLE 28.) It is copied in the elegant Italian hand of Scribe F, who (as we have seen) used paper manufactured in Italy and Berne around 1545-50.

It is a masterful intabulation, well suited to the lute, especially with its "broken style" (see measure 8, in particular). The runs which extend from the top to the bottom of the instrument suggest the earlier manner of Italian ornamentation, and an early date for the intabulation. The ornamented suspensions with an anticipation of the "tonic" note are found also in Marco's out-

MUSICAL EXAMPLE 28

Che debo far (Tromboncino)



put.[53] An unusual figure is the drop and return of a third, used also in an ornamental manner (see measures 8 and 11), and especially measure 4.[54] The measure-four figure appears exactly in Ricercar No. 33 (measure 10). Of course, if the reader has followed me this far, he will have spotted the "Marco figure," in measure two, and then, typically, with greater frequency towards the end in measures 11, 13 and at the final cadence.

It was the Parisian chanson and the frottola with their simple harmonies and rhythmic vitality that made them ideally suited to instrumental transcription such as "Che debo far." Above all, however, their flexible sectional repetitions provided logic for the untexted, purely instrumental idiom of the fecund canzona da sonare. Many of Marco's ricercars are exceptional for having a clarity of formal structure, simple functional harmonies, and repeated-note figures which anticipate the true canzona by

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[53] See, for example, ricercars No. 66, measures 19-20, 21-22, 23-24, No. 68, m. 17, No. 23, passim, No. 31, m. 70-71, 74-75, etc.).

[54] This type of figure appears in Marco's ricercars No. 68 (measure 17), No. 70 (measures 5 and 14), No. 23 (m. 34), and in the fantasia on folio 7 of the Casteliono edition.

many years.[55]

Ricercar No. 68, in fact, begins with the chanson tattoo rhythm and has repeated blocks of material, A B C A C B + Coda (shown on the transcription), a groundplan encountered in the Parisian chanson and in the capitola. Its harmonic language is simple as well:

A i/iv/Vofiv/iv/bVII/Vofiv/i/V// i

B i/V/i/VofV/V

C V/i/bVII/i/IV/V/i/

Coda V/i/v/IV/V/I

This produces an overall "key scheme" as follows:

A	B	C	A	C	B	Coda	
i to i	i to V	V to i	i to i	V to i	i to V	V to I

If No. 68 is not a chanson or frottola masquerading as a ricercar, the situation in our final piece, Ricercar No. 19, is less certain. This piece clearly labelled in Mus Ms 266, finis Recircar de MD. LA, mirrors almost exactly the harmonic functions, and phrase structure of Marco Cara's frottola Oime il cor, oime la

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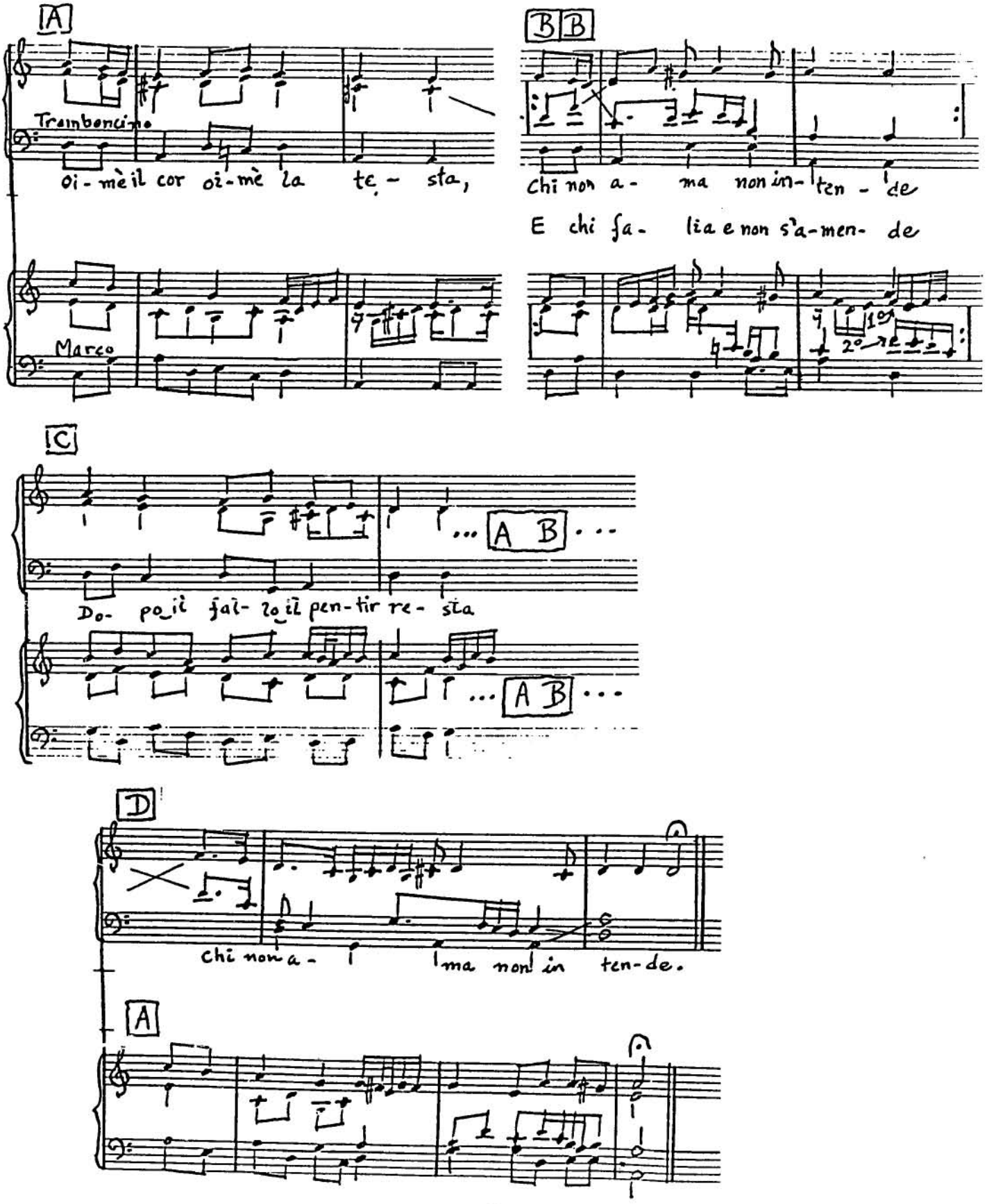
[55] Works like the pieces called "canzun" in the keyboard prints of Marc'Antonio Cavazzoni (1523) and his son Girolamo (1543) paraphrase popular melodies used by Passereau, Josquin and others, and belong more to the tradition of the 15th-century instrumental carmen and the emerging parody fantasia and ricercar than to the independently conceived keyboard canzona that followed only after 1570.

MUSICAL EXAMPLE 29



testa (see MUSICAL EXAMPLE 29; I have been unable to locate the same piece in the frottola repertory).

Marco dall'Aquila lived during a crucial period in the history of instrumental music, contributing significantly to its development. Priority is his for innovations which were to have far-reaching consequences in the emergence of an idiomatic style of instrumental music. His music well reflects the fine reputation he earned from his contemporaries, and as a result, must have been more widely known and disseminated than suggested by its chance survival in a manuscript copied on Swiss paper from the library of an Augsburg financier of the Renaissance.

Most certainly Marco was aware of the potential of the newer manner of lutenistic polyphonic play, and brought it far beyond the imitations of plectrum style that characterize the works of his direct contemporaries, Dalza, Spinacino and Capirola.

An indigenous, near classical balance of the most essential ingredients of a purely instrumental idiom is the legacy and vital principle of Marco dall'Aquila's music: the delight of digital play tempered by the imagination in manipulating musical ideas with formal clarity.

APPENDIXES:

A. Interlocking Directorships in Some Augsburg Patrician Families; The Fondaco dei Tedeschi

B. The Herwarths: A Genealogy

Appendix A

Interlocking Directorships in Some Augsburg Patrician Families; The Fondaco dei Tedeschi

A detailed examination of the many interconnections among the patrician families and their various companies and business ventures is not possible here, although a few require mention in order for a picture of Hans Heinrich and his surroundings to emerge.

I

Copper Syndicate

A syndicate was formed in 1498 by the Fuggers to control the prices of copper in Venice. Participating were

1. The Fugger Family
2. Hans and Georg Gossembrot
3. Christopher I Herwarth
4. Georg I Herwarth

II

Haug and Company

A firm under the direction of various members of the Haug family was active in European banking circles from about 1508 until its bankruptcy in 1574, and made numerous loans to the Netherlands and Flemish governments (1545, 1548, 1549, 1551, 1555, 1561), to the crowns of Portugal (1545), England (1545-49), to Ferdinand of Austria, Albrecht V of Bavaria, and to the cities of Augsburg and Nuremberg. At times this firm included the following:

Members of Firm	Herwarth Relations
1. Anton Haug, Sr.	
2. Anton Haug, Jr.	David m. his daughter (1599)
3. Leonhard Haug	
4. Ludwig Haug⁑	Philip m. his daughter (1567); mother-in-law was a Langnauer
5. Hans Langnauer⁑#	Marx II m. his daughter (1547)
6. Ulrich Linck	m. Magdalena (1527)
7. Melchior Manlich	Marx II was an in-law
8. Hans Pimel	Sibylla II m. Albrecht Pimel (1610)
9. Hans Pimel, Jr.	
10. Anton Pimel	
11. Hans Rosenberger	Hans Heinrich's father-in-law was a Rosenberger
12. Sebastian Neidhart	m. Helena (1513)
13. Melchior Linck#	

⁑ Haug and Langnauer were in-laws.
Melchior Newsidler dedicatees (1566)

III
Welser, Vöhlin & Co.
(ca. 1493-96): Tyrolian silver trade.

1. Conrad Vöhlin	
2. Hans Vöhlin, Burgermeister of Memmingen	
3. Anton Welser	m. daughter of Hans Vöhlin and née Laugner, and Christopher I Herwarth married another.
4. other Welsers?	

IV
Welser & Co. (1508-17): Banking, Spice Trade

1. Hans Haintzel	Hans Heinrich m. his daughter (1544); Haintzel served on Stadt-Gericht with him.
2. Heinrich Haintzel	
3. Ulrich Honold	Barbara II m. Dominici Honold (1538); Ulrich II's mother-in-law was a Honold.

4.	Conrad Imhoff	
5.	Marx Pfister	Pandolfo m. his daughter (1551);
6.	Wolff Pfister	Hans Heinrich I m. Maria Pfister
7.	Andreas Rem	Rems were married into Welser family
8.	Lucas Rem	
9.	Simon Seitz	Dorothea I m. Simon Seitz (1520)
10.	Conrad Vöhlin*	
11.	Anton Welser, Sr.*	
12.	Bartolomew Welser	Matthias IV m. his daughter (ca. 1495); Hans Paul m. his daughter (1544)
13.	Jacob Welser	

* In-laws

V

Bartolomew and Anton Welser & Co.
(1518-1553)

1.	Bartolomew Welser	See IV.
2.	Anton Welser	
3.	Christopher Welser	Ulrich II m. his daughter
4.	Leonhard Welser	
5.	Christopher Peutinger	Hans IV's mother-in-law was a Peutinger (m. 1563)
6.	Vöhlin family	
7.	Jacob Renhold	

VI

Welser Spice Trade
(1513-30)

1. Lucas Rem (agent)
2. Hans Mayr
3. Bartolomew Welser

VII

Meuting & Co.

These firms, and individuals, frequently used trusted agents in cities abroad, often their relatives. A few additional connections are possible:

Georg Meuting, who established a banking office in Antwerp around 1516, seems to have served a several Herwarths as business agent and representative. Dorothea I married a Hans Meuting, and

Matthias IV (m. ca. 1480) and Hans Jacob (m. 1559) had mothers-in-law whose maiden names were Meuting. He, along with Hans Heinrich and other Catholic patricians, had his firm seized by the Schmal-Kaldians. Among the individuals whom Georg Meuting served are the following:

1. Christopher I)
2. Marx I) ca. 1522-31
3. Hans II)
4. Erasmus)
5. Hans Paumgatner ca. 1531
6. Conrad Rehlinger (who became his successor around 1538)

VIII
Augsburg "Cottimieri" at the Fondaco dei Tedeschi in Venice

The most extensive documentary study of the Fondaco dei Tedeschi in Venice, with descriptions of the architecture and painting, may be found in Georg Martin Thomas, "G. B. Milesio's Beschreibung des Deutschen Hauses in Venedig," Abhandlungen der Philosophisch-Philologischen Classe der Koeniglich Bayerischen Akademie der Wissenschaft, Zweite Abtheilung, 16 (1882), 1-100. In Venetian dialect (and Elizabethan English as well) fontego means factory or inn, more specifically the Fondaco dei Tedeschi, the palacial German hostelry on the Grand Canal near the Rialto. With the enthusiastic support of Venetian authorities, the Germans had established a trade mission on the site in the 13th century. Through the Fondaco metals, woolen goods, linen and leather flowed southward, in exchange for spices, linen, cotton, pearls and glass ware. The present four-story building (it is now the central post office), designed in part by Albrecht Dürer, was built between 1504 and 1508, after a castastrophic fire burned the original. Its 80 rooms were leased annually to German merchants, their

assistants, apprentices and servants. The public areas included a ceremonial banquet hall and an art gallery with paintings by Titian, Veronese, Tintoretto and Palma vecchio. Mercantile activities were governed by two consuls, elected annually by the Germans. The Doge appointed other officials, such as notaries, weighers, packers, secretaries, innkeepers, and the brokers. The latter literally passed a hat each morning, drawing slips describing lots of merchandise to be sold during the day, and pocketed a tax from the value of each transaction. The Doge regularly appointed as brokers, artists and artisans in his service. Thus the German mechants indirectly subsidized the arts in Venice (in addition to their other charities; there was an alms window in the Fondaco).

The following selective list of consuls is taken from "La Tavola Cronica," pp. 60-100, in Thomas' article. Almost all of the following had Augsburg connèctions. I should call attention to the many times that Dvid Ott (the bookseller) sat as consul, and that a Herwarth, Jacob Herwarth (?), in addition to Pandolfo, sat as consul for a year.

DATE	COUNSEL
1493	Giacomo Keyfferer e Sebastiano Imhoff.
1494	Steffano Keyfferer e Gieremia Imhoff.
1495	Steffano Keyfferer e Vido Imhoff
1498	Steffano Keyfferer e Francesco Imhoff.
1499	Steffano Keyfferer e Pietro Imhoff.
1525	Pandolfo Schneyker, e Giacomo Welser.
1527	Lodovico Langenauer, e Federico Zanchenrid.

1531 Giovanni Futerer, e Raffael Langenauer.

1536 Sebastiano Unterholzer, e Gerardo Haug.

1537 Pandolfo Herwart, e Filippo Walther.

1546 Gio. Amauser e David Otth.

1547 Detti.

1548 Steffano Fenzel e David Otth.

1549 Giacomo Heberz [Herwarth?] e Filippo Walther.

1551 Alberto Schad e Ulrico Waiblinger.

1553 Gio. Amauser e Girolamo Pinfer.

1554 Carlo Relinger e David Otth.

1555 Sigismondo Ehern e David Otth.

1556 Bernardo Flanzer e Sbastiano Ulstatt

1558 Giovanni Amauser e Sinibaldo Hendel.

1559 Giovanni Amauser e David Adelert.

1560 Carlo Relinger e Giovanni Maroldo.

1562 David Adelgar e Abraham Rem.

1563 Giovanni Amauser e Abraham Gigler.

1567 Giovanni Amauser e Antonio Sorer.

1572 Giovanni Amauser e Cristofforo Neuhoffer.

1579 David Otth [d. 1579] e Cristofforo Hopfer.

1581 Gasparo Rempff e Marco Velzer.

1582 Marco Velzer e Girolamo Otth.

1583 Girolamo Otth e Daniel Volmar.

1586 Christofforo Otth e Tomaso Kargh.

1589 Girolamo Otth e Daniel Vidolz.

1594 Christofforo Otth e Michael Incuria.

Appendix B

Herwarth Genealogy

The following places Hans Heinrich Herwarth within a context of his immediate ancestors and contemporary family members. It draws mostly upon Johann Seifert, Stammtafln Herwart (Regensburg, 1723). Marriages with families that belonged to the Augsburg patrician caste (after its re-formation in 1538) are given in ALL CAPS. A summary appears above at the beginning of Chapter II.

Peter I (**pater familias**). fl. 1339
m. daughter of Rieder in 1339

I. Peter II (son). fl. 1370
City council. m. LANGENMANTEL

II. Hans I (son of Peter II). fl. 1383
City council. m. Solienhof
[See II.A-B]

III. Herwarth (son of Peter II). fl. 1400
m. Juliana of Quera in Treviso, 1400

IV. Jacob I (son of Herwarth). d. 1440
Mayor. m. daughter of Joh. REM in 1390
[See IV.C-E]

II.A-B **Line of Hans I:**

A. Heinrich II (son of Hans I). d. 1416
City Council. m. Bach

B. Peter III "der Ochsler" (son of Hans I). fl. 1400
City Council. m. Gerster

2. Clara (daughter of Peter III). fl. 1400
m. Johann LANGENMANTEL.

3. Peter IV (son of Peter III). d. 1416
Council. m. Rudolf
[See B.3.a-b]

IV.C-E. **Sons of Jacob I:**

C. Jacob II. b. 1391
Council. m. Esslingen-Haide
[See C.1-2]

D. Lucas. d. 1485
Council. m. Köler-Ortwein in 1460
[See D.1-5]

E. Heinrich III. d. 1481
Mayor of Ulm. m. (1) Besser; (2) Stebenhaber-Raiser
(Grandfather of HANS HEINRICH I)
[See E.1]

C.1-2. **Line of Jacob II:**

1. Jacob III (son of Jacob II). m. Stain

2. Matthaeus IV (son of Jacob II). fl. 1460
Stadt-Pleger. m. (1) daughter of Hans Kraft;
(2) daughter of Bartolomew WELSER.

D.1-5. **Line of Lucas:**

1. Georg I, J.U.D. b. 1461, d. in Aquapente, 1508

2. Christoph I. b. 1464, d. 1529; Council
m. daughter of née LAUGNER and
Leonhard PFISTER in 1492
[See D.2.a-e]

3. Matthias I. b. 1466, d. in Esslingen, 1538
m. daughter of Holbein, ca. 1502
[See D.3.a-e]

4. Ulrich I. d. in Regensberg, 1527

5. Barbara I. d. 1553
m. Matthaeus PFISTER in 1498

E.1-3. **Line of Heinrich III, grandfather of HANS HEINRICH I:**

1. Marx I (son of Heinrich III). b. 1468, d. 1529
Member of Augsburg Judiciary Council;
m. daughter of née Roth and Conrad Lieber in 1497
[See E.1.a]

a. Georg II (son of Marx I). b. Ulm, 1498,
d. Augsburg, 1569. Council; m. daughter
of née EHEM and Hans PIMEL in 1524
[See E.1.a/1]

2. Hans II (son of Heinrich III; father of HANS HEINRICH I). b. 1475, d. 1528. m. Helena RIEDER-SCHELLENBERG, daughter of Hans in 1513
[See E.2.a]

3. Ursula I of Ulm (daughter of Heinrich III)
m. Peter V Herwarth in 1479.
[See below, B.3.b]

B.3.a-b. Catherina I (daughter of Peter IV). d. 1447
m. Wilhelm REM

b. Peter V (son of Peter IV). fl. 1480.
m. Ursula I Herwarth of Ulm
(aunt of HANS HEINRICH I)

b/1. Ursula II (daughter of Peter V and Ursula I). d. 1533.
m. Wolfgang PFISTER in 1492

b/2. Conrad (son of Peter V and Ursula I). d. 1529
City Council. m. Lang in 1505

b/2x. Magdalena (daughter of Conrad).
b. 1508, d. 1541
m. Ulrich LINCK in 1527

b/2y. Pandolfo (son of Conrad).
b. 1514, d. 1585
Council; Consul at Fondaco dei Tedeschi in 1537
m. daughter of Marx PFISTER in 1551

C.1.a-b

a. Christoph II, J.U.D. in Wuerttemberg (son of Jacob III)

b. Jacob IV of Glott (son of Jacob III). d. 1544

C.2.a-b

a. Erasmus (son of Matthaeus IV). b. ca. 1480.
m. daughter of Eggenberg in 1511

Children of Erasmus:

/1. Christoph IV. d. 1571
/2. Mathhaeus V. d. 1556
/3. Hans IV. d. 1575; m. daughter of PEUTINGER in 1563
/4. Sibylla I. b. 1528, d. in Rome as nun in 1605.

b. Anna I (daughter of Matthaeus IV). d. 1555
m. Laux Schellenberg in 1508

D.2.a-e **Line of Christoph I, son of Lucas:**

a. Helena. d. 1543
m. Sebastian NEIDHART in 1513

b. Dorothea I. m. (1) Hans MEUTING in 1513
(2) Sebastian SEITZ in 1526

c. Peter VI. b. 1505, d. 1582
m. Voit in 1540

d. Joachim. d. 1533

e. Elisabeth. d. 1573. m. Settel of Memmingen in 1526

D.3.a-e **Sons of Matthias I, son of Lucas:**

a. Hans III. b. 1505, d. in Esslingen, 1542
m. daughter of EHINGER in 1537

b. Barbara III. b. 1508, d. in Donauwerth, 1569
m. Regel of Regensberg

c. Matthias II. b. 1510, d. in Esslingen, 1584
Mayor of Esslingen;
m. (2) widow of Jacob EHINGER in 1556
(3) daughter of Hans EHINGER in 1560

d. Peter VI. b. 1513, d. 1551
m. daughter of Jagstein in 1541

e. Paul, Freyherr von Donauwerth. b. 1521, d. 1575

E.2.a-f **Line of Hans II, father of HANS HEINRICH II:**

a. Hans Paul I. b. 1519, d. 1586
Member of Privy Council
m. daughter of Bartolomew WELSER in 1544

Their children:
/1.Hans Paul II. b. 1545
Dom-Herr

/2.Hans Georg. m. SCHOTT

/3.Hans Christoph. b. 1555, d. 1575
Dom-Dekant

/4.Anna Maria. b. 1561
m. Anton EHINGER in 1584

/5.Hans Carl. b. 1562

b. Barbara II. d. 1550
m. Dominici HONOLD in 1538

c. Helena. b. 1522, d. 1570
m. Heinrich REHLINGER in 1541

d. HANS HEINRICH I. b. 1520, d. 1583;
Council; Judiciary; m. daughter of
(1) Catherine née WELSER and Hans HAINTZEL in 1544
(2) Maria née PFISTER and Friedrich Rentz in 1564
[**See E.2.d/1-12**]

e. Maria I. b. 1525, d. 1580.
m. Stephan ENDORFFER in 1553

f. Hans Jacob. b. 1527, d. 1587
m. daughter of née MEUTING and Ulrich EHINGER in 1559

E.1.a/1-8 **Children of Georg II (son of Marx I):**

/1. Susanna. b. 1525, d. 1583
m. (1) Christoph ROSENBERGER in 1543
(2) Steudlin of Antorff in 1552

/2. Marx II. b. 1527, d. 1593
m. daughter of née MANLICH and Hans LANGNAUER in 1547

His children:
/x.Jacobina, b. 1551, d. 1609
m. Joh. STURM of Bologna in 1580; lived in Venice

/y.Conrad II. b. 1553, d. 1596
lived in Melk and Linz

/z.Marx III. b. 1534, d. 1557 in Hungary

/3. Georg III. b. 1530, d. in Spanish Armada,
nr. Navarina, 1573; Mayor of Augsburg;
m. daughter of née ADLER and Hans WELSER in 1557

Their children:
/x.Catherina II. b. 1562, d. 1598
m. Bayel of Schaffhausen

/y.Jacobina. m. (1) SCHOTT in 1598

/4. Hans V. b. 1537, d. 1603
Council and Judiciary
m. daughter of née Westermann and Anton HAINTZEL in 1561

/5. Ulrich II. b. 1539, d. 1586
Steuer-Herr; m. daughter of née HONOLD and
Christopher WELSER in 1568
[See E.2.e]

/6. Euphemia. b. 1542, d. 1631
m. Wolfart, doc. med., of Memmingen

/7. Christoph III. b. 1534, d. in Genua, 1585

/8. Jacob V. b. 1550, d. in Lyon, 1572

E.2.d/1-12 **Children of HANS HEINRICH HERWARTH:**

/1. Philipp. b. 1546, d. 1602
Judiciary
m. daughter of née LANGNAUER and Ludwig HAUG in 1567

/2. Maria II. b. 1547, d. 1598
m. Johann Baptist HOCHSTETTER in 1571

/3. Helena II. b. in Munich, 1552, d. 1603
m. Hieronymus KRAFT in 1575

/4. Hans Heinrich II. b. 1553, d. 1622
m. daughter of Sibylla née PAUMGARTNER and
Marquard ROSENBERGER in 1581
Their daughter Sibylla II m. Albrecht PIMEL

/5. Philippina. b. 1556, d. 1606
m. Matthaeus EHEM in 1588

/6. Susanna. b. 1559
m. (1) Anton WEISS of Nuremberg in 1584
(2) Abel UNTERHOLZER in 1591

/7. Elisabeth. b. 1560, d. 1620
m. Heinrich THENN in 1588

/8. David. b. 1565, d. 1611
m. daughter of Anton HAUG in 1599

/9. Hieronymus. b. 1572, d. 1626
m. daughter of née REM and Anton WEISS in 1600

/10. Regina. b. 1576, d. 1606
m. Conrad KRAFT in 1606

/11. Anna. b. 1575, d. 1657
m. Zobel in 1618

/12. Victor. b. 1577, d. 1625
m. Clement of Nuremberg in 1620

E.1.a/5x-y **Line of Ulrich II [French line]:**

/x. Ulrich Pius. d. 1568, d. in Danzig, 1622
m. daughter of Lonckwitz in 1606

/y. Daniel. b. in Lyon, 1574.
m. daughter of (1) née Rothweil and Haupt in 1599
(2) m. ?? in Geneva

Children of Daniel include:
/y.1. Bartolome. b. 1607, d. 1678
active at court of Louis XIV

/y.2. Johann Heinrich. b. 1609.
m. daughter of (1) Marx Conrad REHLINGER
(2) von Rech
active also at court of Louis XIV

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THE HERWARTH LUTE MANUSCRIPTS AT THE BAVARIAN STATE LIBRARY, MUNICH

A Bibliographical Study with Emphasis on the Works of Marco dall'Aquila and Melchior Newsidler

by Arthur J. Ness

VOLUME TWO

Concordances

Thematic Index

Transcriptions

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Preface

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(1) An alphabetical index to the pieces.

(2) An index by scribe.

(3) A list of concordances.

(4) A thematic index arranged in the order in which the pieces occur in the manuscripts.

THE LIST OF CONCORDANCES

The list of concordances is arranged by scribes in the order in which they occur in the manuscripts. I feel that this will assist in showing showing the relationships among concordant sources as they are related to the activity of a particular scribe. As I have argued in the dissertation, the complex is for the most part diverse sheet music, and not a unit in itself. The following information is provided:

(1) The manuscript number and piece, the scribe, and the title in modern orthography followed by the composer/lutenist. Attributions appear rarely in the Munich manuscripts, but when they do, I have indicated them with underlining. In the case of dances and abstract pieces, I have resolved within parentheses the opening tonality, to assist in locating concordances.

(2) The folio number containing the piece with an exact transcription of the title as it appears in the manuscript.

(3) I have given within square brackets the "nominal" tuning that would be used if one were to transcribe the inta-

bulation back into the pitch level of the vocal model. This will assist in in determining families of intabulations. (For a discussion of these points with a few warnings, please see the Newsidler chapter.)

(4) For intabulations I have provided the location of the vocal model in a modern critical edition, or when that is unavailable, in an original print or manuscript, usually identified by RISM number. The abbreviations are given in the bibliography that precedes the list of concordances.

(5) Then follows (indicated with an equals sign) any known direct concordances. These are sometimes qualified with a statement in parentheses indicating the relationship of the concordance with the piece in the Munich manuscripts. Sources indented and shown with an equals sign ("=") indicate that the concordance is exact, ornamentation and all. As we have seen in our discussion in the Newsidler chapter, during the 16th century, intabulations often acquire encrustations of embellishment. For dances, particularly those based on harmonic formulas, pieces are frequently created that are very similar. I have indicated such connections, which may be coincidental, with the reference confice (cf.).

(6) For prints, the serial number from BrownI is used, followed by the composer, publisher, or editor. The exact title as it occurs in the print may be found in BrownI. For manuscripts, I have provided the exact reading of the title.

(7) Concordant pieces in manuscripts and prints after 1599 include an exact transcription of the title. Manuscripts

listed without a city are in the Bayerische Staatsbibliothek, Munich. For additional information about a few of the manuscripts and their provenance, see below.

THE THEMATIC INDEX

The thematic index (which does not include pieces in the Marco fascicle, since they are transcribed completely) uses G tuning throughout. For intabulations I have also given the original clefs and beginning notes of the vocal model. This will assist in determining the nominal tuning used for the intabulation, and may be helpful also in the study of intabulation techniques.

A NOTE ON TRANSCRIPTION PROCEDURES

In the thematic index and the transcriptions I have followed procedures similar to those in my edition of the works of Francesco da Milano. I have attempted to show the latent polyphony of the tablature. At times, particularly in early tablatures, lutenist-composers were not always precise in selecting notes that would permit the lines to sound, however, in intabulations which I have described above as being "pointalistic." Such intabulations usually inidcate only the beginning of a sound with little care given to when it might end. Therefore, I have shown those notes which the instrument could not in actuality sustain the notes as I have transcribed them by giving the fret number used in the tablature. To do so would otherwise involve writing a large number of rests, which in any event, would tend to obscure the polpyphonic lines that the lutenist-intabulator was working from.

MANUSCRIPTS

Berlin, Mus Ms 40598. This manuscript, formerly in the Wolffheim library and known incorrectly as the "Codex Bakfark-Nauclerus,"[1] is now in Cracow and became available to me just as this study was reaching a conclusion. It is a major source for the music of Melchior Newsidler, who is frequently cited with his initials. Since the volume includes pieces attributed to "Nauclerus," Otto Gombosi thought the pieces indicated "MN" were also by Nauclerus, rather than Newsidler.[2] The manuscript was apparently copied by M. W. (or W. M.) Schweiden, ca. 1569-72, perhaps in Silesia.

Berlin, Mus Ms 40032 (formerly Mus Ms Z32). This manuscript, also now in Cracow, with its frequent titles in Spanish has tantalized musicologists for years, particularly since portions of it were known from entries in Eitner's Quellen-Lexicon, a handwritten partial list of titles made by Leo Schrade, and some copies of pieces that I located in the Wilhelm Tappert "Nachlass" at the Deutsche Staatsbibliothek in Berlin. If it is of Spanish (or Neapolitan?) provenance, it is a rare example of a Spanish manuscript. It did, however, belong to a German lutenist in 1626, but was certinly copied earlier, perhaps in the 1598s. Its contents range from pieces by Francesco da Milano

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[1] It is sometimes confused with the "Nauclerus Codex," Berlin, Mus Ms 40141, which belonged to Johannes Nauclerus of Holstein in 1615.

[2] See Gombosi, "Eine deuteche Lautenbuch." Gombosi gives a list of titles, which was also printed in the Wolffheim auction catalogue, II, 29.

and Pietro Paulo Borrono of the early 16th century, to Giulio Severino and Lorenzino of the late. It is deserving, perhaps, of a thorough transcription and study.

Berlin, Mus ant pract W. 510 (Ms Appendix to Wyssenbach, 1550. Ex-Tappert.) This manuscript, which is not yet reported as being at Cracow contained the following works, according to the papers in the Wilhelm Tappert Nachlass (Tappert made transcriptions of the pieces marked with an asterisk):

1 Der Künigen Dantz*/Nachdantz
1v Galiarda
2 Les Bouffons
9v Galiarda*
10 Gentil Madonna Padouana*
11 Chorea/Proportz (Passamezo)/ Saltarello* [MN 1574, No. 39]
11v Dantz. Mir ist ein kleins waldvögelin/Nachdantz =MN 1574, No. 39
14 Dantz
18 Der printzen Dantz/Proporz*
20 Susanna wiltt du mich*
20v Saltarello*
23 Studentendantz (2 lutes)*
25v /Der bockstanz*
26v Chorea/[Nachtanz]*
27v Springtanz*

Sequentes Cantilenae sunt C. Neusidleri

29 Gassenhawer*
29v Gassenhawer C[onrad] N[ewsidler]
30v [untitled ending]
33 Saltarello C.N.
37v Ich gieng ein mal spazieren*
38 der tag is so freundlich (My book)

Other Titles noted by Tappert:
C.N. Finis vft den Gassenhower
Herr gott ich traw allein auf dick
Dont vien cela C.N.
Languir me fais
Saltarello C. N.
In dich hab ich gehoffet
Aus tiefer noth* C.N.
Es iss des...
Bewahr mich her
Hainhofer Einiges aufzeichnete
Issbruch ich müss dich lassen
Scheiden mich krankt, wenn ich ans sie gedenkt*

Berlin, Deutsche Staatsbibliothek, MS Autogr. Hove 1. This has various pieces dedicated by Joachim van den Hove to his patron bearing the date 1615. The hand, which is certainly Hove's, also appears in Hamburg, Staats- und Universitätsbibliothek, Ms M/B2768, the "Scheele Lute Book."

Berlin, Staatsbibliothek der Preussische Kuturbesitz, Mus Ms 40632. This manuscript is in the same hand as Munich, Mus Ms 1512, and was also copied perhaps at the Bavarian court, ca. 1550-60.[3]

Cambridge, University Library, Ms 3056: "The Cozens Lute Book." Contains pieces copied from Besard (1603) and Fuhrman (1615).

Chilesotti Codex. This manuscript is no longer available, but was edited by Oscar Chilesotti as Un Codice-Lautenbuch in 1890. It is of south German origin (not Italian, as Boetticher, Handschriftlich suggests), and was first offered for sale by the

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[3] For details, see Dorfmüller, Studien, passim.

firm of Rosenthal Antiquariat in Munich in 1886.[4]

Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek, MS G.I.4/11-13. 3 vols. A massive manuscript of south German origin, copied perhaps about 1595-1625. It contains a number of pieces copied into German tablature directly from Italian and French prints, including pieces from a few now lost prints. Throughout it contains the watermark of paper manufactured at a mill at Landsberg am Lech (see Plate I, C).

Dublin, Trinity College Library, MS D.3.30/1: "Thomas Dallis' Pupil's Lute Book."[5]

Stockholm, Kungl. Musikaliska Akademiens Bibliotek, Sacksa samlingen, Ms. without sign. German origin. (=Rudén M4)[6]

Uppsala, Universitetsbiblioteket, Vok.mus.hs 87 "Codex

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4 See my review of Boetticher, Handschriftlich, page 342 and note 11. A fairly complete list of contents is among the items in the Tappert "Nachlass" in Berlin. Tappert, who may have been responsible for many of the descriptions of tablature manuscripts sold by Leo Liepmannssohn, also noted many of the poems, rhymes and riddles that appear as marginalia in the manuscript. His list of titles indicate that many dances were titled "Tantz," not "Danza," as Chilesotti named them in his edition.

5 For details, see Ward, et al., "The Lute Books."

6 For an inventory with thematic incipits of the pieces in this manuscript, and others in Sweden, see Rudén, Music in Tablature.

carminum Gallicorum." Provenance: Braunsberg, Poland or southern French.[7] (=Rudén U 1)

Uppsala, Universitetsbiblioteket. Vok.mus.hs 76c. France (?). (=Rudén U 3)

Uppsala, Universitetsbiblioteket. Instru.mus.hs 412. According to Ruden, the manuscript is of French provenance. It contains dances and intabulations of French chansons and Italian madrigals common in printed music of the 1550s-1570s. (=Rudén U 4)

Wolffenbüttel, Herzog August Bibliothek, Ms Guelf 18.7 Aug and 18.8 Aug: The Hainhofer Lute Books, bearing the dates 1603 and 1604 on their covers. Copied in Augsburg on paper bearing the watermark of Caspar Zeller of Augsburg (Plate I B) and of a mill at Landsberg am Lech (Plate I A).

Wrocław, Biblioteka kapitulna, Ms 352 (olim Hirschberg/Silesia, Katholische Pfarrkirche). This manuscript is in two parts, indicated in the concordances, 352(A) and 352(B) for part one (in Italian tablature) and 352(C) for part two (in German tablature). Part one belonged to Joannis Hulderick in 1537 and

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[7] A detailed study is Hambraeus, Codex Carminum Gallicorum. I tend to agree with Hambraeus' suggestion that this manuscript, in Italian tablature, is of south France origins.

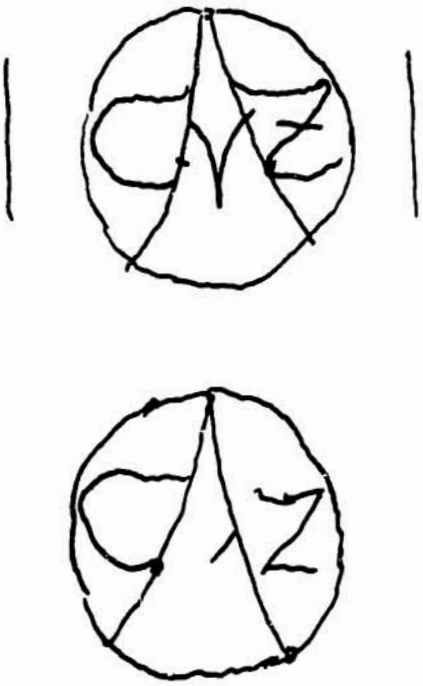
was presented to Jacob Pogkhner in 1540. Part two was copied by M. Ostermayer in Kassel, ca. 1544. The manuscript is written on paper carrying Ochsenkopf watermarks: folios 1-66 (Plate II) and on folios 67-75 (Plate III).

ABBREVIATIONS

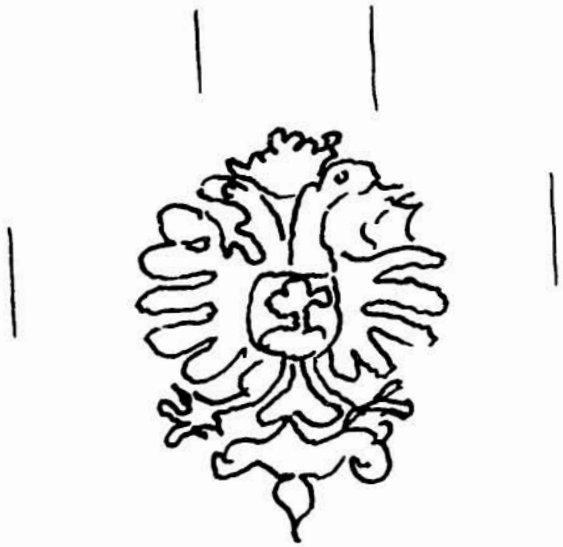
The abbreviations used in the list of concordances under "Model" are given in BrownI, pp. 441-69, and in RISM A I, except for the following:

CW 73	Clement Janequin: Zehn Chansons, ed. Albert Seay. Das Chorwerk, Vol. 73. Wolfenbuettel, 1959.
JaneCP	Clement Jannequin: Chansons polyphoniques, ed. A. Tillman Merrit and François Lesure. Monaco, 1965-71.
SeayT	Thirty Chansons for Three and Four Voices from Attaingnant's Collections, ed. Albert Seay. New Haven, 1960.
SermOO	Claudin de Sermisy: Opera omnia, ed. G. Allaire and I. Cazeaux. Corpus mensurabilis musicae, 62 (1970).
Thompson	Thompson, Glenda Goss. "Benedcitus Appenzeller." Ph. D. diss., University of North Carolina, 1975.
Trotter	Trotter, Robert M. "The Franco-Flemish Chansons of Thomas Crecquillon." Ph.D. diss., University of Southern California, 1957.

PLATE I



(B)



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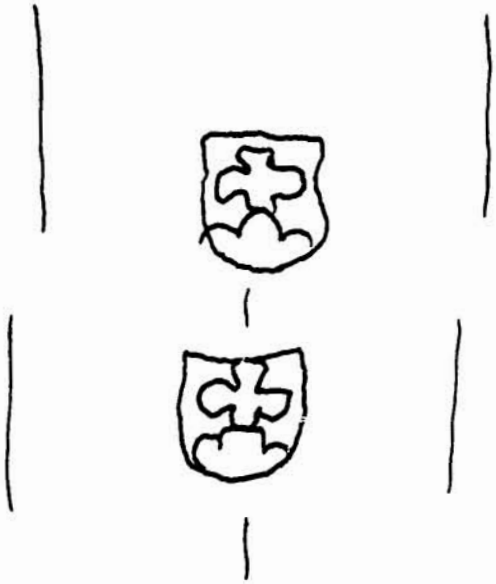


(C)

PLATE II

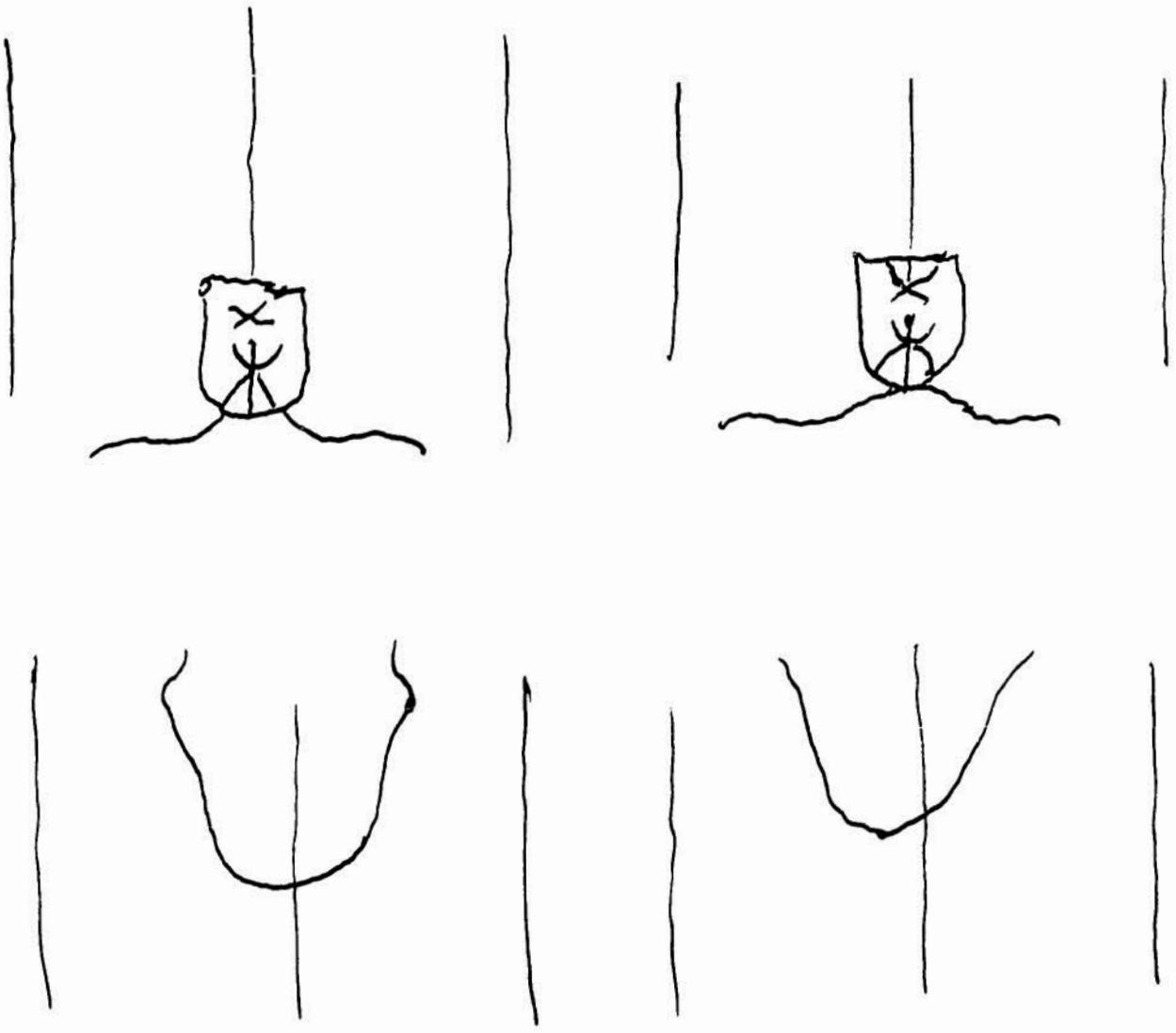
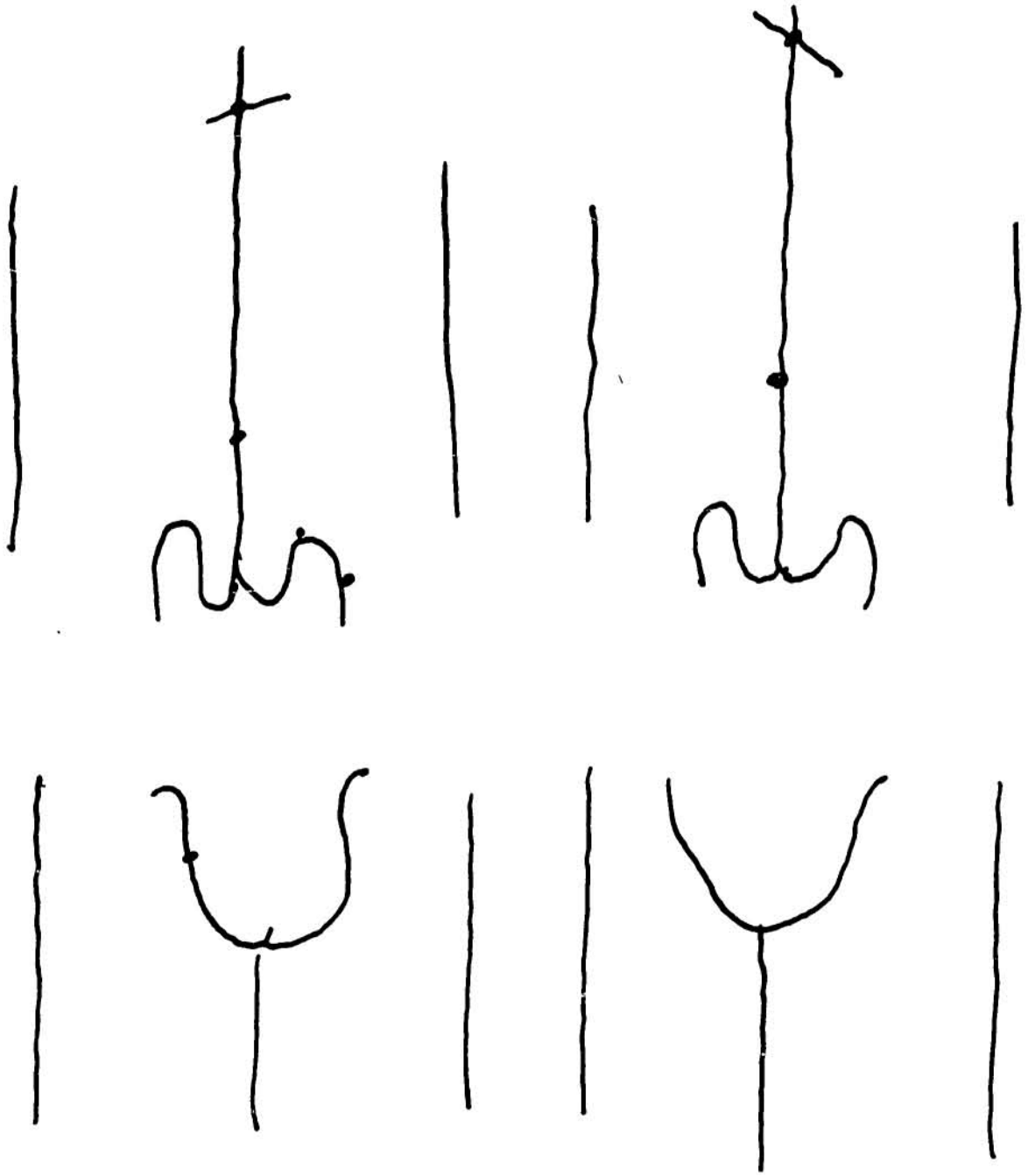


PLATE III



Alphabetical List of Titles

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
[...]enj cherches ailleurs amie retires vous	1627	19	P
"Reverendo patre Matio der Ordine di Mazichieri"	1511C	15-16	R
Ach Elslein (Senfl)	ParisII	10	b
Adieu Marguarite: Bransle	2987	32	BB
A la ventura (Willaert)	266	73	H
Alla dolce ombra (Rore)	266	1	A
Amour me voyant (Sermisy)	266	97	H
Amy souffre (Moulu/Marco)	266	62	H
Anchor che col partire (Rore)	266	125	C
Anchor che col partire (Rore)	1627	11	A
Aspice domine (Jachet: embellished setting)	1511C	1-8	BX
Aspice Domine (Jachet: simple setting)	1511C	16	R
Audi filia (Gombert)	267	6	O
Audi filia (Gombert: simple setting)	1511C	9-11	BX
Audi filia (Gombert: embellished setting)	1511C	12-14	BX
Au pres de vous (Sermisy)	U66	89	H
Au pres de vous (Sermisy)	2987	35	BB
Au temps heureux (Arcadelt)	266	124	C
Benedicam Dominus (Mouton)	1511C	15	R
Benedicta es coelorum Regina (Josquin)	267	3	O
Benedicta es coelorum Regina (Josquin)	Paris I	12	A
Benedicta Domine Deus Israel (Lupus/Gerle)	ParisII	1	a
Benedictus (Isaac)	ParisII	16	b
Bernardo non puol stare, el sorau (C)	266	40	H
Bernardo non puol stare, tenor (G)	266	40a	H
Bewar mich Herr (Zirler)	266	10	A
Bragantin (C)	266	49	H
Bragantin (Rosso)	1511D	15	J
Bransle	2987	23	BB
Bransle, aultre	2987	24	BB
Bransle	2987	25	BB
Bransle	2987	26	BB
Bransle	2987	27	BB
Bransle, aultre	2987	28	BB
Bransle, Gaillarde to No. 30?	2987	31	BB
Bransle: "Adieu Margaurite"	2987	32	BB
Burato, Done imprestare el vostro (F)	266	39	H
Burato, Done imprestare il vostro	266	39a	H
Canalecha	266	46	H
Canella	ParisII	21	b
[Cara cosa: title cut away]	ParisII	25	b
Carita di signore (Rore)	266	3	A
Cara cosa (c)	266	36c	H
Cara cosa (c)	266	36d	H
Cara cosa (c)	266	36e	H
Cara cosa (d)	266	36a	H
Cara cosa (d)	266	36b	H
Cara cosa (d)	266	36j	H
Cara cosa (d)	266	36l	H
Cara cosa (f)	266	36g	H
Cara cosa (f)	266	36h	H

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Cara cosa (f)	266	36k	H
Cara cosa (g)	266	36f	H
Ce moy de may (Godard)	1511D	11	BA
Ce qui soloit (Sandrin/Bernardo)	266	93	H
Ces fascheux sotz (Anon.)	ParisII	13	b
C'est a grand tort (Sermisy/Marco)	266	95	H
C'est a grand tort (Sermisy)	ParisII	2	b
C'est une dure departire (Sermisy)	1511C	19	BC
C'est une dure departire [=1511C, No. 19]	2957	16	BB
C'est un griefue maladie gelousie	1627	18	P
Changer ne puis (Lupi)	266	100	H
Chant des Oiseaux	267	21	BC
Che debo far mi consigli amore (Tromboncino)	267	37	F
Chi passa per questa strata (c/C)	Paris I	7	A
Chi passa per questa strata (d/D)	Paris I	13	A
Circumdederunt nos (Josquin)	266	170	O
Come t'haggio lassat'a (Azzaiolo)	1627	7	A
Con lei fuss'io (Archadelt)	266	4	A
Content desir (Sermisy/Bernardo)	266	92	H
Content de vous (Sermisy)	266	81	H
Contre raison (Sermisy)	266	83	H
Contre raison (Janequin)	267	26	P
Cosa spagnola (Francesco)	266	67	H
Creator omnium (Willaert)	266	142	BC
Cueur langoreaux	266	61	H
D'amour me plains [untitled] (Pathie)	266	112	BC
D'amour me plains (Pathie)	266	141	C
D'amour me plains (Pathie)	266	152	F
D'amour me plains (Pathie)	ParisII	12	b
[Dance? Or continuation of Paris II, No. 37]	ParisII	38	b
De retourner (Anon.)	266	157	L
De su monsue de Rois [unidentified]	267	40	F
Deus venerunt gentes (Consilium)	267	4	O
Dictes sans peur (Sermisy)	266	86	H
Dont vient cela (Sermisy)	1511D	1	T
Dont vient cela (Sermisy)	ParisII	9	b
Doulce memoire (Sandrin/Bernardo)	266	75	H
Doulce memoire (Sandrin)	266	128	C
Doulce memoire (Sandrin)	2987	36	BB
Elisabeth Zacharie (La Fage/Barberiis)	266	148	BX
Elisabeth Zachariae, parody fantasia on [?]	ParisII	7	c
Elle a bien cis recis (Sermisy)	1627	25	P
Elle craint cela (Janequin)	266	167	J
Fantasia	266	126	C
Fantasia	266	132	C
Fantasia (Pietro Paulo Borrono)	266	113	BC
Fantasia (Pietro Paulo Borrono)	266	139	C
Fantasia Marco=No. 23+)	266	162	K
Fantasia (Morlaye on Paladin)	266	107	BC
Fantasia (M. Newsidler)	266	133	C
Fantasia "Anchor che col partire" (M. Newsidler)	1627	12	A

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Fantasia (parody of "Pour ung plaisir"?)	ParisII	5	b
Fantasia auf Vater unser ... anno [15]68	266	121	C
Ferrarese, La	1627	9	A
[Fragment: See No. 142]	266	151b	BC
[Fragment of Francesco, Ricercar No. 24]	ParisII	35	b
[Fragment: =Voiant souffrir]	1511D	9	BC
Frisque et Gaillard (Clemen non Papa)	267	25	P
Gaillarda di foravia alla dalliana	1627	16	P
[Gaiarda: title cut away] (f)	ParisII	36	b
Galiarda (French tablature from 17th century?)	Paris I	8a-b	XX
Gassenhawer (Hans D von Metz)	267	1	X
Gassenhawer (Hans D. von Metz)	Paris I	1	XY
Grace et vertu (Rocquelay)	1511C	20	BC
Grace et vertu [=1511C, No. 20]	2987	14	BB
Grenova, La	ParisII	19	b
Guerre, La (Janequin/Marco)	266	65	H
Guerre. La (Janequin)	1627	29	P
Gustate et videte (Lasso)	1627	1	A
Hau le bois (Anon.)	1511D	10	BC
Hec dicet Dominus=Circumdederunt (Josquin)	267	22	O
Helas quel jour (Lasso)	266	12	A
Helas quel jour (Lasso)	2986	pass.	D
Herr dein Wort (Ivo de Vento)	266	130	C
Hierusalem luge (Richafort)	1627	22	P
Hispania	2987	13	BB
Ich gieng einmal spatzieren/ Hupfauf	266	138	C
Il ciel che rado (Arcadelt)	266	163	K
Il est bel et bon (Passereau)	267	39	F
Il est bel e bon (Passereau/Marco)	266	63	H
Il est jour (Sermisy)	266	60	H
Il est jour (Sermisy)	266	156	L
Il me suffit (Sermisy: German tablature in score)	2987	10	W
In te Domine speravi (Lasso)	266	123	C
In te Domine speravi (Lupus)	Paris I	9	A
Inviolata (Josquin)	267	2	O
Io mi son giovinett'e (Ferabosco)	266	11	A
Io mi son giovinett'e (Ferabosco)	266	134	C
Jan petit Jan (L'Heritier)	267	17	BC
Jan de Lagny (Berchem)	267	20	BC
Jan de Lagny (Berchem)	267	28	P
J'ay fait pour vous cent mille pas (Sermisy)	1511C	18	BC
J'ay fait pour vous [=1511C, No. 18]	2987	15	BB
J'ay le desir content (Sermisy)	2987	20	BB
J'ay le desir: Bransle	2987	21	BB
J'ay le desir: Gaillarde (?)	2987	22	BB
J'ay me le cueur (Sermisy)	266	98	H
Je fille quant Dieu me done (Gosse)	1627	6	A
Je fille quant Dieu (Gosse)	ParisII	14	b
Je ne puis tenir d'aimer (Appenzeller)	1627	2	A
Je ne puis bonnement penser (Sandrin)	1627	21	P
Je nose estre content (Sermisy/Bernardo)	266	80	H

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Je ne fais rien (Sermisy)	266	82	H
Je nose demande [unidentified]	267	38	Q
Jouissance (Willaert)	1627	4	A
Jouissance (Sermisy)	266	120	C
Jouissance (Willaert)	266	119	C
Joye et douleur (Isore)	1627	28	P
Kain Adler in der Welt (Anon.)	266	153	F
Keyboard intbulations of French chansons	2987	1-9	KEYB.
Laetare et exultare (Anon.)	267	24	P
Languir me fais (Sermisy/"A.R.")	266	159	L
La rousee de moy de may (Willaert)	266	88	H
Las que crainis mon amy (Sermisy)	266	74	H
Las que carinis (Sermisy)	2987	18	BB
Las voules vous que une personne (Vermont)	266	72	H
L'aultre jour pour ung matin (Anon.)	266	102	HA
L'aultre jour je vis (Anon.)	267	32	BC
Le content est riche (Sermisy)	266	158	L
Le content est riche [untitled] (Sermisy)	1511D	13	J
Le content est riche (Sermisy)	ParisII	3	b
Le Vecchie	266	144	BX
Le Vecchie	266	145	BX
Lodesana	ParisII	18	b
Marchese de San Luzo	266	45	H
Martin menoit (Janequin/Alberto)	266	99	H
Martin meniot (Allaire)	1627	30	P
Martin menoit (Janequin)	1511D	6	J
Mauldicte soit (Sermisy)	266	90	H
Maulgre moy (Sermisy)	266	96	H
Mezza notte	266	168	J
Mille regres (Josquin)	266	56	H
Nicolla mon beau frere	1627	31	P
Nisi Dominus (Senfl)	266	58	H
Nous bergiers (T. Janequin/Marco)	266	64	H
O dolce vita mia (Willaert)	266	146	BX
O dolce vita mia (Willaert)	266	147	BX
Oncques amour (Crecquillon)	266	135	C
On en dira (not Sermisy)	266	79	H
O passi sparsi (Festa/Pacolini)	266	166	K
O Regem coeli (Andreas de Silva)	1627	23	P
Or vien ca vien (Janequin)	1511D	7	J
Padoana (See Paris II, No. 34 a)	ParisII	34 b	b
Par ton regard (Sermisy)	1511D	2	T
Par ton regard [untitled] (Sermisy)	1511D	12	J
[Passamezzo/ Gaiarda: title cut away]	ParisII	23	b
[Passamezzo: title cut away] (F)	ParisII	33	d
[Passamezzo antico: untitled]	267	41a	Q
[Passamezzo antico/ Gaiarda: title cut away] (a/A	ParisII	29	d
Passamezzo antico/saltarello [untitled] (c)	266	37	H
Passa e' mezo antico/ Saltarello (c)	Paris I	2	A
[Passamezzo antico: title cut away] (c)	ParisII	28	d
[Passamezzo antico/ Gaiarda: title cut away] (c/C	ParisII	30	d

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Passa e' mezo antico/ Saltarello (d)	Paris I	4	A
Passa e' mezo antico/ Saltarello (e)	Paris I	6	A
Passa e' mezo antico/ Saltarello (f)	Paris I	3	A
Passa mezzo (Gregorio)	1511D	16	J
Passa e' mezo antico/ Saltarello (g)	Paris I	5	A
[Passamezzo antico: title cut away] (g)	ParisII	31	d
[Passamezzo antico: title cut away] (g)	ParisII	32	d
Passo e mezo jn tenor	266	150	D
Passa e mezo (M. Newsidler)	266	8	A
[Passamezzo moderno (H. Newsidler): title cut awa	ParisII	34 a	e
Pass' e mezo/Padoana/Saltarello	1511D	21-23	L
[Passo e mezo: untitled]	266	151	D
Pavane/[after dance]	2987	11	BB
Pavana "La Desperata"/ Saltarello (Borrono)	ParisII	26	d
Peccata mea (Richafort)	267	35	J
Per illud ave (Josquin)	266	57	H
Per su hospiti boschi (C. Festa/[M. Newsidler])	2987	38	A
Pis ne me peult venir (Crecquillon)	266	5	A
Plus mille regres (Josquin)	266	85	H
Plus mille regres (Josquin)	1511D	14	BC
Pomo (g)	266	44	H
Pour ung plaisir [untitled] (Crecquillon)	ParisII	8	b
Pour ung plaisir (Crecquillon=No. 8)	ParisII	11	b
Poverine (A flat-f)	266	48	H
Priambolo (Marco): g-F	266	71	H
Principius (=Creator omnium)	266	142	BC
Puisqu'en deux cueurs: bassadanza	1627	17	P
Quand'io penso al martire (Arcadelt)	266	127	C
Quand'io penso al martire (Arcadelt)	266	161	K
Quand'io penso al martire (Arcadelt)	ParisII	17	b
Quem dicunt homines (Richafort)	1511C	17	S
Que n'est-elle aupres de moy (Certon)	1627	24	P
Qu'est-il besoing (Crecquillon)	266	165	K
Qui habitat (Josquin)	267	5	O
Qu'il vouldra savoir (Sandrin)	266	94	H
Regretz souci et peine (Janequin)	2987	19	BB
Ricercar	ParisII	15	b
Ricercar (Marco): D-A	266	23	H
Ricercar (Marco): D	266	28	H
Ricercar (Marco or Francesco): D	266	30	H
Ricercar (Marco): F	266	24	H
Ricercar (Marco): F	266	26	H
Ricercar [? untitled] (F)	266	50	H
Ricercar "senza canto" (Marco): G	266	15	H
Ricercar (Marco): G	266	22	H
Ricercar (Marco): G	266	25	H
Ricercar (Marco): G	266	32	H
Ricercar (Marco): G	266	34	H
[Ricercar: untitled] (G)	266	55	H
Ricercar (Francesco): a	266	21	H
Ricercar (Francesco): a	266	35	H

Title	Ms.No.	Item	Scribe
Ricercar (Alberto)	266	105	BC
Ricercar (Alberto)	266	106	BC
Ricercar (Alberto)	266	108	BC
Ricercar/Fantasia (Alberto)	266	109	BC
Ricercar/Fantasia (Alberto)	266	110	BC
Ricercar	1511D	24	BZ
Ricercar ("Dem ersamen weisen hans")	1511D	25	BZ
Ricercar ("Recercata bella")	ParisII	6	c
Ricercar (Marco): c	266	16	H
Ricercar (Marco?): d	266	31	H
Ricercar (Francesco) (d Phrygian)	266	51	H
Ricercar (Marco) "caro a H. HE." (d)	266	68	H
Ricercar (Francesco: "de 4. tono")	1511D	19	J
Ricercar (parody of "Elisabeth Zachariae"?)	ParisII	7	c
Ricercar (Marco): f	266	101	HA
Ricercar (Marco): g	266	18	H
Ricercar (Marco): g	266	19	H
[Ricercar: untitled] (g-D)	266	53	H
[Ricercar: untitled] (g)	266	54	H
Ricercar (Marco): g	266	69	H
Ricercar (Marco): g (or d)	266	70	H
Ricercar (M. Newsidler: I, #3)	266	115	BZ
[Ricercar: untitled]	266	52	H
"Recercatas" of Francesco from Naples print.	Paris I	13ff.	a
Ricercar (da Crema?: "d: J. M.")	ParisII	27	b
Ricercar "a Joan Henrico Herwart"	267	29	BC
[Romanesca: title cut away]	ParisII	22	b
Romanesca [untitled] (c)	266	42	H
[Romanesca: title cut away] (f)	ParisII	37	b
Rote de rode, La	1627	20	P
Saltarello (M. Newsidler)	266	9	A
Saltarello (See Paris II, No. 34 a)	ParisII	34 c	b
Sancta Maria (Verdelot)	266	14	A
Secoures moy (D'Ambert)	1627	27	P
Se dire je lo soie (Appenzeller)	1627	10	A
Signor mio caro (Rore)	266	2	A
Si j'ay eu du mal (Sermisy) [No. 34=cont. of 33].	2987	33-34	BB
Si mon malheur (Le Peletier/Bernardo)	266	91	H
Si mon malheur (Le Peletier/"B.N.")	1511D	8	BC
Si mon malheur (Sermisy)	2987	17	BB
Si une heur parfaicte (Sermisy/Bernardo)	266	77	H
[Sketches (cf. Francesco, No. 76)]	266	117	BY
[Sketches, etc.]	267	8-16	BC
[Sketches, including Francesco parody]	267	33-34	BC
Souspirs ardants (Arcadelt)	266	7	A
Souspirs ardans (Arcadelt)	266	136	C
Stabat mater (Josquin)	Paris I	11	A
Super flumina Babilonis (La Fage/Rotta)	267	18	BC
Susanna ung jour (Lasso)	266	13	A
Susanna ung jour (Lasso)	266	149	D
Susanna ung jour (Lupi/M. N[ewsidler])	2987	37	A

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Tant que vivray (Sermisy)	ParisII	4	b
Teutscher Tantz/Hupfauf ([M. Newsidler])	1627	14-15	V
Toca toca la canella (C)	266	41	H
Torcha al fusso	1511D	20	J
Torcha, la	1511D	18	U
Toutes les nuicts (Crecquillon)	266	164	K
Toutes les nuicts	1627	5	A
Traditora (c-G)	266	38b	H
Traditora, Sorau de la (c-G)	266	38dd	H
Traditora (Marco) (f-C)	266	38c	H
Traditora (g-D)	266	38a	H
Traditora, Tenor de la (g-D)	266	38d	H
Traditora, Tenor de la	1511D	17	U
Troestlicher Lieb (Hofhaimer)	266	131	C
Trop tost my j'ay (Sermisy or Mornable)	267	27	P
Tu mi fay scontiento (Anon.)	1627	8	A
Tu te parti mio cor (G)	266	43	H
Une fillette (Clemens non Papa)	1627	26	P
Ung Coeur	266	122	C
Ung gay bergier (Crecquilllon)	266	155	F
Ung jour passe avec Collettte (Le Hugier)	267	23	P
Ung laboureur (Certon)	1511D	5	J
[Ung laboureur: untitled (Certon)]	267	31	BC
Ung petit coup (Anon.)	267	19	BC
Ung peu plus hault (Passereau: minus superius)	2987	12	BB
Un petit coup (Janequin)	266	154	F
Un petit coup (Janequin)	ParisII	39	b
[untitled (cf. No. 32)]	266	114	BA
untitled	266	160	BC
[Untitled]	267	30	BC
[Untitled: title cut away]	ParisII	20	b
[Uuntitled (=Paris II, No. 23, m. 7 ff.)]	ParisII	24	b
untitled (C)	266	104	BC
untitled: F	266	33	H
untitled (G)	266	66	H
untitled (d)	266	111	BC
[Untitled: dance?]	267	41	Q
[Untitled: dance?]	2987	29	BB
[Untitled: dance?]	2987	30	BB
[Untitled (cf. Mus ms 266, No. 70: Ricercar: Marco	267	42	Q
untitled (E flat-c)	266	47	H
untitled (f)	266	103	BC
untitled fragment [=267, No. 16?]	266	143	BA
untitled: g	266	18	H
untitled: g	266	20	H
untitled: g	266	27	H
untitled: g	266	29	H
untitled (cf. Marco, 1536, fol. 7)	266	118	BZ
[untitled fragment]	266	116	BY
Vaincre ne peu (Sandrin)	266	76	H
Vaincre na peu (Sandrin/Bernardo)	266	84	H

Herwarth Lute Tablatures: Title Index

Title	Ms.No.	Item	Scribe
Vegnando da Bologna	266	169	J
Vegnando da Bologna, Aliter	266	169a	J
Vexilla Regis (Lasso)	1627	13	V
Vignon vignette	1511D	3	T
Vita in ligno (Senfl)	267	7	O
Vita in ligno (Senfl)	Paris I	10	A
Vos ave garan torto	1511D	4	T
Vous usurpe (Sermisy)	266	78	H
Voyant souffrir (Jacotin/Bernardo)	266	87	H
Vray dieu disoit (Lasso)	266	5	A
Vray Dieu disoit (Lasso)	266	137	C
Was wird es doch des Wunders noch (Senfl)	266	59	H
Wo Gott der Herr nicht bey uns hielt	266	129	C
Zucht Ehr und Lob (Hofhaimer)	266	140	C

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CONCORDANCES

HAND A: Mus ms 266, Nos. 1-14

1. ALLA DOLCE OMBRA: Rore

(1v-2) Alla dolce Ombra di Cipriano / A 4 [A tuning]

Model: SCMA VI, 12: Cipriano de Rore.
Donaueschingen, II, fol 40: 9o libro di Madrigali Alla dolc'ombra. Cipriano de Rore. Hieronymous Celedonio Vicentino intabulati. prima stanza
Uppsala(1), fol. 37v: Di Ciprian de Rore / Suite in six stanze: Alla dolci ombra delle belle frondi

2. SIGNOR MIO CARO: Rore/M. Newsidler

(2v-3) Signor mio Caro di Cipriano / A 4 [G tuning]

Model: SCMA VI, 25: de Rore.

=1566/02, No. 7: M. Newsidler (less ornamentation)
=1571/06: Phalèse & Bellère, publ., No. 110.
=1572/01: Jobin, ed. (attr. Lasso), No. 8.
=1573/01: M. Newsidler (ed. Drusina), No. 7

=1568/07: Phalèse, publ., No. 96 (similar embellishment, but less than 1566/2, No. 8)

3. CARITA DI SIGNORE: Rore/M. Newsidler

(3v-4) Carita di Signore: / A 4 di Cipriano [G tuning]

Model: SCMA VI, 28: de Rore.

=1566/02, No. 8: M. Newsidler (less ornamentation).
=1571/06: Phalèse & Bellère, publ., No. 112.
=1573/01: M. Newsidler (Drusina, ed.), No. 8.

1568/07: Phalèse, publ., No. 92 [G tuning].

4. CON LEI FUSS'IO: Arcadelt, or de Ponte/Abondante (?)

(4-4v) Con leyfus'io / Jaques de pont [A tuning].

Model: RISM 1543/17, p. 36: Arcadelt, et al.

=1548/01: Abondante, No. 9 (less ornamentation) [A tuning]

1546/05: Bianchini, No. 5 [D tuning].
=1554/02: Bianchini, No. 5.
=1563/02: Bianchini, No. 5

1566/02: M. Newsidler, No. 4 (B tuning)
=1571/06: Phalèse & Bellère, ed., No. 107 (attr. Lasso).
=1573/01: M. Newsidler (Drusina, ed.), No. 4.
1586/05: Kargel, No. 38 [D tuning].
Uppsala(1), fol. 42: Con lei fuss'io da che si part el sole di Giachet Berchem

5. PIS NE ME PEULT VENIR: Crecquillon

(5v-6) Pis ne me Peult Venir a 5 / Criquillon [G tuning]

Model: Trotter, II, 486

=1568/7, No. 107 (similar ornamentation, but less)
=Berlin, Mus Ms 40598, II, No. 4: Pis ne me peult
=1572/1: Jobin, ed., No. 16 (additional ornamentation)

1552/11: Phalèse, publ., No. 101 (for lute duet)
=1563/12: Phalese, publ., No. 113
1574/7: Bakfark, No. 48 [G tuning; additional ornamentation]
1599/7: Molinaro, No. 61
London, Add. 29247, fol. 40v

6. VRAY DIEU DISOIT: Lasso/M. Newsidler

(6-6v) Vray dieu disois A 4 Orlando [G tuning]

Model: LassoW XII, 72: Orlando di Lasso

=Munich, Mus ms 266, No. 137 (less ornamentation)

=1566/02: M. Newsidler, No. 15 (same ornamentation)
=1571/06: Phalèse, publ., No. 74B
=1572/01: Jobin, ed., No. 20
=1573/01: M. Newsidler (Drusina, ed.), No. 15

1563/12: Phalese, publ., No. 61 [C tuning]
=1571/06: Phalèse, publ., No. 74B
1574/02: Le Roy, No. 8A
1594/05: Denss, No. 140 (voice & lute)
Berlin, Mus Ms 40032, p. 98: Vray dieu disoist Vna fillete [C tuning]

7. SUOSPIRS ARDENTS: Arcadelt/M. Newsidler

(7v-8) SuosSpirs ardans [A tuning]

Model: SCMA V, 30: Arcadelt

=Munich, Mus ms 266, No. 136 (more ornamentation)

=1566/02: M. Newsidler, No. 10 (less ornamentation)
=1571/06: Phalèse & Bellère, publ.,No. 73
=1573/01: M. Newsidler (Drusina, ed.), No. 10

1559/04: Le Roy, No. 2
1568/07: Phalèse, publ., No. 90 [D tuning]
Uppsala(1), fol. 34: Souspirs ardans d'Archadelt.
Uppsala(4), fol. 29v: J. Arcadelt: Souspirs ardans [Cf. fol. 9v]

8. PASSAMEZZO: Melchior Newsidler

(8v-9) Passa e mezo M[elchior] N[ewsidler] (B flat)

=1566/02: M. Newsidler, No. 13A
=1571/06: Phalèse, publ., No. 172A
=1573/01: M. Newsidler (Drusina, ed.), No. 13A

9. SALTARELLO: Newsidler

(9v-10) Saltarelle (B flat)

=1566/02: M. Newsidler, No. 13B
=1571/06: Phalèse, publ., No. 172B
=1573/01: M. Newsidler (Drusina, ed.), No. 13B

10. BEWAR MICH HERR: Zirler/M. Newsidler

(10v-11) Bewar mich herr [C Tuning]

Model: Regensburg, Ms A.R.855, No. 19: Zirler or Clemens non Papa

=1572/01: Jobin, ed., No. 24 (additional ornamentation)
=1573/03: Waissel, ed., No. 5 (some changes in embellishment)
=1574/05: M. Newsidler, No. 23 (additional ornamentation)

1556/05: Heckel, No. 72 [same tuning] (simple setting)
=1562/03: Heckel, No. 72
1558/05: Ochsenkhun, No. 67 [same tuning]
1582/01: Barbetta, No. 48 (attr. Clemens non Papa)
Berlin, Mus Ms 40598, II, No. 32: Bewar mich herr (different embellishment)

11. IO MI SON GIOVINETTE: Ferabosco

(11v-12) Iomi son giouinetta [C tuning]

Model: EinIM III, No. 30: D. Ferrabosco, "Io mi son giovinetta"

=1572/01: Jobin, ed., No. 10
=Munich, Mus ms 266, No. 134 (additional ornamentation)

1566/02: M. Newsidler, No. 3 [G tuning]
=1571/06: Phalèse & Bellère, publ., No. 100
=1573/01: M. Newsidler (Drusina, ed.), No. 3
1568/02: Galilei, No. 8 [C tuning]
=1584/05: Galilei, No. 15 (voice & lute) ??
1568/02: Galilei, No. 12 [C tuning]
=1584/05: Galilei, No. 19
1584/03: Fallamero, No. 16 [D tuning]
1584/06: Adriansen, No. 6 (voice & lute)
Munich, Mus ms 268, No. 6
Uppsala(1), fol. 42v: Domenico Maria Ferrabosco: Io mi son giovinetta
Berlin, Hove 1, No. 2 [D tuning]
Berlin, Mus Ms 40032, p. 76: Io mi son [crossed off: Vna] Giuumeta a 4 [D tuning]

(For extended comparative incipits of all the intabulations, please see the transcriptions.)

12. HELAS QUEL JOUR: Lasso/M. Newsidler

(13 [formerly 76ff.]) Hay Lass A. 4 di Orlando [C tuning]

Model: LassoW XII, 47: Lasso, "Helas quel jour"

=1566/02: M. Newsidler, No. 12 (with slightly less ornamentation)
=1573/01: M. Newsidler (Drusina, ed.), No. 12
=1572/01: Jobin, ed., No. 21 (additional ornamentation)

1571/06: Phalèse & Bellère, publ., [C tuning]
Munich, Mus ms 2986, passim [C tuning; simple intabulation]
Berlin, Mus Ms 40032, p. 87: Hélas q[uel] Jour sera p[ar] Jehan du Liège [F tuning]

13. SUSANNA UNG JOUR: Lasso/M. Newsidler

(13v-14) Susanna / Vng Jour A.5. / di Orlando [G tuning]

Model: LassoW XIV, 29: Orlando di Lass
=1566/3: M. Newsidler, No. 7
=1571/6: Phalèse, publ., No. 132
=1573/3: M. Newsidler (Drusina, ed.), No. 10
=1573/3: Waissel, ed., No. 22 (additional ornamentation)
=Berlin, Mus Ms, II, No. 1 (with less ornamentation)
=Mus Ms 266, No. 149 (less ornamentation)

(That is, Mus Ms 266, No. 149, is the simple intabulation from which the ornamented versions in 1566/3, Ms 40598, II, No. 1, Mus Ms 266, No. 13, and 1573/3, No. 22, may have been made.))

1563/12: Phalèse, publ., No. 97 [A tuning]
1568/07: Phalèse, publ., No. 108A [C tuning]
1568/07: Phalèse, publ., No. 108B [A tuning]
1568/07: Phalèse, publ., No. 108C [F tuning]
=1572/01: Jobin, ed., No. 13
1571/06: Phalèse, ed., No. 130 [A tuning]
1574/01: Kargel, No. 12 [Bb tuning]
1582/01: Barbetta, No. 45
1584/06: Adriansen, No. 27 (voice & lute)
=1592/06: Adriansen, No. 36 (?)
1593/07: Terzi, No. 13 [C tuning] (with optional "contraponto" for a second lute)
1599/07: Molinaro, No. 62 (intabulated by Gostena; cf. No. 63, "Fantasia sopra Susanna" by Julio Severino)
1600: Francisque, fol. 1: Svianne [sic] vn ior d'orlande [C tuning]
1612: Besard, fol. 57v: Susanne un jour transpositio Laurencini [C tuning]

Berlin, Mus Ms 40032, p. 120: Susanna [C tuning]
Berlin, Mus Ms 40032, p. 70: Susanna vn giur a. 5 uoci [A tuning]

Wolfenbüttel, II, No. 35: Susan vn iour: Orlando Lasso
Wolfenbüttel, II, No. 36: [untitled]
Dublin, Ms D.3.30, fol. 138: Susanne vng iour
Vienna, Mus Ms 18259, 5

14. SANCTA MARIA: Verdelot or Gombert

(15-16v) Sancta Maria A.6. vocum / di Vertalot [G tuning]

Model: RISM 1538/02, p. 52: Verdelot or Gombert

1547/03: Gintzler, No. 9

HAND A: Mus ms 1627, Nos. 1-12

1. GUSTATE ET VIDETE: Lasso/M. Newsidler

(1-3) Gustate et videte. Prima Pars [G tuning]
Diuites Eguerunt: Secunda Pars

Model: LassoW V, 73: Orlando di Lassus

=1566/03: M. Newsidler, No. 6
=1571/06: Phalèse & Bellère, publ., No. 153AB
=1573/01: M. Newsidler (Drusina, ed.) No. 6
=1586/05: Kargel, No. 20 (with additional ornamentation)

1594/5: Denss, No. 4 (voice & lute) Facs. MGG 7, 1337.

2. BENEDICAM DOMINUM: Lasso/M. Newsidler

(3v-5) Bene Dicam Dominum: Prima Pars [G tuning]
In Domino: Secunta Pars

Model: LassoW IX, 174: Orlando di Lasso

=1566/03: M. Newsidler, No. 6 (additional ornamentation)
=1571/06: Phalèse & Bellère, publ., No. 155
=1573/01: M. Newsidler (Drusina, ed.), No. 5
=1586/05: Kargel, No. 17 (earlier Kargel ed.?)

1586/05: Kargel, No. 18 (another intabulation)

3. JE NE ME PUIS TENIR D'AIMER: Appenzeller

(5v-6v) Je ne me puis tenir d'aimer

Model: Benedictus Appenzeller

4. JOUISSANCE: Willaert

(6v-7v) Jouisance di adrian Willaert [C tuning]

Model: RISM 1545/14, fol. 2: Adrian Willaert, "Jouissance vous donneray"

1566/03: M. Newsidler, No. 9 [A tuning]
=1572/01: Jobin, ed., No. 18
=1573/01: M. Newsidler (Drusina, ed.), No. 9
1599/11: Terzi, No. 13 [C tuning] (different ornamentation)

Munich, Mus ms 266, No. 119 [G tuning]

5. TOUTES LES NUICTS: Crecquillon

(8-9) Tutte La Nuit [G tuning]

Model: RISM 1570/08, p. 12: Crecquillon, Baston or Pevernage, "Toutes les nuicts"

=Mus ms 266, No. 164 (less ornamentation)
=?1563/12: Phalèse, publ., No. 23 (much similar ornamentation)*
=1568/07: Phalèse, publ., No. 32*
=1571/06: Phalèse & Bellere, publ., No. 45

1546/18: Phalèse, publ., No. 47 [G tuning]
1549/8: Phalèse, publ., No. 27
1552/11: Phalèse, publ., No. 20*

*Include intabulation of "response": 'Quest-il besoing'

6. JE FILLE QUANT DIEU: Gosse

(9v-11) Je file quant Dieu me done de quoy [G tuning]

Model: BrownTC, No. 34: Gosse

=Paris, II, No. 14 (simple intabulation)

7. COME T'HAGGIO: Azzaiola

(11v) Cumo di aigio lasat'o Vita mia [G tuning]

Model: Munich, Mus ms 1503e: Azzaiola, "Como t'haggio lassat'a o vita mia"

8. TU MI FAI STAR SCONTIENTO: Anonymous

(12) Tu mi fay star scontiento [G tuning]

Model: Munich, Mus ms 1503e: Anonymous

9. LA FERRARESE: G

(12v-13). La ferarese (G)
=Donaueschingen, I, fol. 10v: La ferarese

10. SE DIRE JE LO SOIE: Appenzeller

(13v-14) Se dire lo soie [A tuning]

Model: Thompson, ed., No. 12 : Benedictus Appenzeller, "Se dire je l'osoie"

Berlin, Mus ms 40632, 18 (attr. Benedictus): Sedire je io soie dont. iiii. Benedcitus

11. ANCHOR CHE COL PARTIRE: Rore/M. Newsidler

(14v-15). Anchor che col Partire. 4 Vocum / Cipriano di Rore [G tuning]

Model: SCMA VI, No. 13: Cipriano de Rore

=1574/05: M. Newsidler, No. 21 (additional ornamentation)
=Munich, Mus ms 266, No. 125 (simple intabuation)
=?1568/01: Becchi, No. 32 (a few relationships)
=1568/07: Phalèse, publ., No.90
=?1571/06: Phalèse & Bellère, publ., No. 114 (same intabulation, but different ornamentation)

[1553/07]: Paladin, No. 8 [A tuning]
=1560/03: Paladin, No. 8
=1563/12: Phalèse, No. 90
1568/02: Galilei, No. 18 [G tuning] (cf. No. 45, "Fantasia . . . sopra Anchor")
1584/6: Adriansen, No. 8 (voice & lute)
1592/6: Adriansen, No. 26 (voice & lute)
Uppsala(1), fol. 14v: Anchor che col partire di Cipriano de Rore
Florence, XIX.168, No. 24: Anchor che col partire di Cipriano rore a 4 [unfinished]
Berlin, Mus Ms 40032, p.96: el canto fermo di Anchor che colpartire di Cipriano di rore [G tuning]

SCRIBE A

12. FANTASIA SUPER ANCHOR CHE COL PARTIRE: Melchior Newsidler (dated [15]72)

(15v-16v). Fantasia super anchor che col partire di M: Melchior Neusidler .72

=1574/05: M. Newsidler, No. 46 (additional ornamentation)

HAND A: Mus ms 2987, Nos. 37-38

37. SUSANNA UNG JOUR: Lupi/M. Newsidler

(12-12v) Susanna Vng Jour M[elchior] N[ewsidler] [G tuning]

Model: LevyS, p. 403: Lupi Didier II

=1568/7: Phalèse, No. 54 [G tuning] (similar embellishment, but less)
=1571/06: Phalèse & Bellère, No. 53

=?1586/05: Kargel, No. 34 (similar embellishment)

38. PER SU HOSPITI BOSCHI: C. Festa

(13-13v) Per su hospiti boschi: / A.4. Voce di Constanze festa [A tuning]

Model: RISM 1542/17: Constanza Festa, "Per inhospiti boschi"

[unicum]

HAND A (Paris, Rés 429)

N.B. Nos. 2-5 appear in same order in Waissel, ed., 1573/3.

2. PASSAMEZZO/ SALTARELLO: M. Newsidler

(2v-4) Passa e' mezo antico (c)
Saltarello
=1574/5: M. Newsidler, No. 41
Cf. 1573/3, Waissel, ed., No. 27
Cf. Chilesotti, No. 44
Cf. Mus Ms 272, Nos. 10-11: Pas e mezo / Gaiarda
Cf. Van den Hove (1612), fol. 44: Galliarda d'Italia

3. PASSAMEZZO/ SALTARELLO

(4v-6) Passa e' mezo Antico (f)
Saltarello
Cf. Waissel, No. 28
Cf. Berlin, Mus Ms 40032, p. 153: Pass'e messi de Pietro Paulo [Borrono]

4. PASSAMEZZO/ SALTARELLO

(6v-8) Passa e' mezo antico (d)
Saltarello
Cf. Waissel, ed., No. 29

5. PASSAMEZZO/ SALTARELLO

(8v-10) Passa e' mezo antico (g)
Saltarello
Cf. Waissel, No. 30
Cf. Chilesotti, No. 38: Passo e mezzo della Favorita

6. PASSAMEZZO/ SALTARELLO

(10v-12) Passa e mezo antico (e)
Saltarello

7. CHI PASSA PER QUESTA STRADA

(12v-13) chi Passa Per questa Strata (c/C)
Cf. Mus Ms 272, No. 11: Gairda

[NO. 8=Gaillarde, added in 17th century.]

N.B. Phalèse, 1553/10 (voice and lute) has Nos. 9, 11 and 12 as Nos. 22, 23 and 24 (e.g. in the same order).

9. IN TE DOMINE SPERAVI: Lupus/M. Newsidler

(14v-22) In te domine Spreuaij / prima pars [C tuning]
Et propter Nomen tuum / seconta pars

Model: RISM 1559/01, No. 25

=1574/05: M. Newsidler, No. 5
=1571/06: Phalèse & Bellère, publ., No. 157

1547/05, Valderrábano, No. 53 (voice & lute)
=1553/10, Phalèse, publ., No. 22
1592/06: Adriansen, No. 53 (voice & lute)

10. VITA IN LIGNO: Senfl/M. Newsidler

(22-29v) Vita In ligno moritur / prima pars [A tuning]
Qui prophetice / seconta pars
Qui Froansis / Tertia pars

Model: RISM 1537/01, No. 20.

=1574/5, M. Newsidler, No. 3 (additional ornamentation)
1544/3: H. Newsidler, No. 7
=1549/06: H. Newsidler, No. 66 (additional ornamentation)
1547/3: Gintzler, No. 14 [A tuning]
1558/5: Ochsenkhun, No. 10 [A tuning]

Munich, Mus Ms 267, No. 7 [A tuning] (simple intabulation)
Berlin, Mus Ms 40632: Vita in ligno / v voc. [fol. 10v]
Qui prophetice. prima pars [sic] / v. voc. [fol. 26v]
Qui expansis. ii. pars. v voc. [fol. 27v]
Munich, Mus ms 272, 63

11. STABAT MATER: Josquin

(30-38v) Stabat mater dolorosa / prima pars [G tuning]
Eya mater / secunta pars

Model: JosMT, No. 36: Josquin

1536/3a: Francesco da Milano, No. ... [G tuning]
=1546/07: Francesco da Milano, No. 2
=1561/03: Francesco da Milano, No. 2
=1563/05: Francesco da Milano, No. 2
1547/03: Gintzler, No. 13 [G tuning]
=1552/11: Phalèse, publ., No. 77
=1563/12: Phalèse & Bellère, publ., No. 105
=1568/07: Phalèse & Bellère, publ., No. 113
=1571/06: Phalèse & Bellère, publ., No. 158
1553/10: Phalèse, publ., No. 23 (voice & lute)
1558/05: Ochsenkhun, No. 4 [G tuning]

12. BENEDCITA ES COELORUM REGINA: Josquin/M. Newsidler

(38v-47) Benedicta Es Celorum / prima pars [G tuning]
Perillu daue Secunta pars
Nunc mater / Tertia pars

Model: JosqMT, No. 46: Josquin, "Benedicta es Coelorum Regina"; Per illud Ave"; "Nunc mater"

=1574/05: M. Newsidler, No. 1 (additional ornamentatoion)

1547/03: Gintzler, No. 8 [G tuning]
=1552/11: Phalèse, publ., No. 84
=1563/12: Phalèse, publ., No. 111
=1568/07: Phalèse, publ., No. 114
1547/05: Valderrábano, No. 136 (part II only)
1553/10: Phalèse, publ., No. 24 (voice & lute)
1554/03: Fuenllana, No. 70
1556/02: Drusina, No. 36 (part II only)
1556/05: Heckel, No. 6 [A tuning] (lute duet)
=1562/03: Heckel, No. 6
1558/05: Ochsenkhun, No. 3 [G tuning] (different ornamentation)
1558/06: Albert de Rippe, No. 3
=1562/11: Albert de Rippe, No. 1
=1574/07: Phalèse & Bellère, No. 54
1571/06: Phalèse & Bellère, No. 159
Munich, Mus ms 266, No. 57 [A tuning] (part II only)
Munich, Mus ms 267, No. 3 [G tuning]
=?1549/09: Teghi (publ. Phalèse), No. 19
=1573/05: Teghi, No. 19
Edinburgh, Ms 5 DC 125, fol. 81v: benedicta

13. CHI PASSA PER QUESTA STRADA

(47v-48v) Chi passa per questa strata (d/D)
Cf. Waissel, ed., 1573/3, No. 38.

HAND C 1 and C 2 (Mus ms 266)

(Hand C 1, unless noted; Hand C2 has entered corrections to pieces copied by Hand F, q.v.)

119. JOUISANCE VOUS DONNERAY: Willaert

(81v-82) Joussance [G tuning]

Model: RISM 1545/14, fol. 2: Willaert

1566/3: M. Newwsidler, No. 9 [A tuning]
=1572/1: Jobin, ed., No. 18
1599/11: Terzi, No. 13 [G tuning; different embellishments]
Mus Ms 1627, No. 4 [C tuning]

120. JOUISSANCE VOUS DONNERAY: Sermisy

(82v) Jourj Sance [G tuning]

Model: Serm00, No. 85: Sermisy

1529/3: Attaingnant, No. 31a [A tuning]
1529/3: Attaingnant, No. 31b [voice & lute; G tuning]
1546/18-19: Phalèse, ed., No. 21 [G tuning]

121. FANTASIA AUF VATER UNSER

(81v-84) Fantasia auffs / vater vnser der du bïst im himel reichts anno 68

[By Melchior Newsidler? An intabulation bearing similarities to this fantasia is among the Newsidler pieces in Cracow (ex-Berlin), Mus ms 40598, Part II, No. 24, "Cristian Hollander / Vater vnser Im Himmel Reich." Also see Wolfenbuettel, No. 17, "Vater unser. Conr. Neusidler," for an arrangement of the melody by Conrad Newsidler. The beginning bears some resemblance to Lasso's lied, publ. 1567.]

122. UNG CUEUR

(85v-86v) Vng Coeures a 5

[I have been unable to identify the model for this intabulation. However, Sixt Kargel's Fantasia V (BrownI 1586/5, No. 5) uses the same thematic materials throughout, and thus may be a parody fantasia on the model.]

123. IN TE DOMINE SPERAVI: Lasso

(87-88) In te domine sperauj [C tuning] /
quoniam far to dominus Secunda pars.

Model: LassoW XVII, 87: Lasso

1586/05: Kargel, No. 7 [C tuning] (additional ornamentation)
1586/05: Kargel, No. 8 [D tuning]
1592/06: Adriansen, No. 54 (voice & lute)

124. AU TEMPS HEUREUX: Arcadelt

(89v) autemps heureux / archadelt a 5 voc. [G tuning "in Abzug"] (HAND C 2)

Model: SCMA V, No. 1: Arcadelt, "Au temps heureux"

1554/08: Albert de Rippe, No. 7 [F tuning]
1559/04: Le Roy, No. 12
1562/10: Albert de Rippe [F tuning]
=1574/07: Phalèse & Bellère, No. 31

125. ANCHOR CHE COL PARTIRE: Rore/M. Newsidler

(90) anchorich Colpartire / Ciprian de rore [G tuning] (HAND C 2)

Model: SCMA VI, No. 13: Cipriano de Rore

=1574/05: M. Newsidler, No. 21 (additional ornamentation)
=Munich, Mus ms 1627, No. 11 (additional ornamentation)
=?1548/1: Becchi, No. 32 (a few relationships)
=1568/07: Phalèse, publ., No.90
=?1571/06: Phalèse & Bellère, publ., No. 114 (same intabulation, but different ornamentation)

[1553/07]: Paladin, No. 8 [A tuning]
=1560/03: Paladin, No. 8
=1563/12: Phalèse, No. 90
1568/02: Galilei, No. 18 [G tuning] (cf. No. 45, "Fantasia . . . sopra Anchor")
1584/6: Adriansen, No. 8 (voice & lute)
1592/6: Adriansen, No. 26 (voice & lute)
Uppsala(1), fol. 14: Anchor che col partire di Cipriano de Rore
Florence, Magl. XIX, 168, fol. 21v: Anchor che col partire di Cipriano rore a 4.
Berlin, Mus Ms 40032, p. 142: Anchor che col partire senza molta glosa [sic. It is highly embellished; G tuning]

126. FANTASIA

(91). fandasia (sic)

(Unicum? This is a particularly frustrating piece, since it bears some thematic resemblances to Francesco da Milano's Ricercar [No. 75 in my edition]. Also see Berlin, Mus Ms 40598, No. 3, and Madrid, Ms 6001, fol. 280v: Fantasia de Lopez. Perhaps they all share a common vocal model as source for parody.)

127. QUAND'IO PENSO AL MARTIRE: Arcadelt/M. Newsidler

(92v-93) quanto pruso [G tuning]

Model: RISM 1541/9, p. 54: Arcadelt, "Quando io penso al martir"

=1574/5: M. Newsidler, No. 17 (additional ornamentation)

=1573/03: Waissel, ed., No. 21 [G tuning] (some similar ornaments)

1546/17: Vindella, No. 3 [G tuning]
=1552/04: Morlaye, No. 16
=1563/12: Phalèse, publ., No. 71
=1568/07: Phalèse, publ., No. 60
1547/02: Francesco da Milano, No. 21 [G tuning]
=1562/01: Francesco da Milano, No. 21
=1566/01: Francesco da Milano, No. ? (folios lost)
1553/01: Bakfark, No. 18
=1556/02: Drusina, No. 20
1552/09: Albert de Rippe, No. 6 [G tuning]
=1571/06: Phalèse & Bellère, No. 144
1556/05: Heckel, No. 45 [G tuning]
=1562/03: Heckel, No. 45
1558/05: Ochsenkhun, No. 69 [G tuning]
1560/03: Paladin, No. 11 [G tuning] (Cf. No. 12, "Fantasia sopra Quando io penso")
1572/01: Jobin, No. 7 [G tuning]

Paris, Rés 429, Part II, No. 17: "quanto io penso al martire" [G tuning] (simple intabulation)
Munich, Mus ms 266, No. 161: "Quando'io pens'al martire" [G tuning] (simple intabulation)
Dublin, Trinity College, Ms D.3.30 (Thomas Dallis' Pupil's Lute Book), fol. 114: "quando io penso al martire"; page 140: "quand io penso"
Ibid., fol. 140: "quand io penso"
Vienna, Codex 18259, fol. 1

128. DOULCE MEMOIRE: Sandrin

(94v-95) Ducememoiria [G tuning]

Model: PubAPTM XXIII, No. 50: Sandrin, "Doulce memoire"

=Berlin, Mus Ms 40598, II, No. 21: Doulce memoire (with additional ornamentation)

=Berlin, Mus Ms 40032, p. 86: Dulce me morire [G tuning; some similar ornamentation]

=1573/03: Waissel, No. 13 [G tuning] (additional ornamentation, but not the same as Mus Ms 40598 or 40032)

1547/9-10: Teghi (publ. Phalese), No. 11 [G tuning "in Abzug"]
=1552/11: Phalèse, publ., No. 60
=1573/05: Teghi, No. 11
1549/6: H. Newsidler, No. 56
1549/8: Phalèse, No. 30
1556/2: Drusina, No. 23
1556/5: Heckel, No. 53
=1562/03: Heckel, No. 53
1562/10: Albert de Rippe, No. 6 [G tuning]
=1574/07: Phalèse & Bellère, publ., No. 15
1563/12: Phalèse, publ., No. 28 [G tuning]
=1568/07: Phalèse, No. 26
=1571/06: Phalèse & Bellère, No. 39

Berlin, Mus ms 40632, fol. 19v: "Doulce memoire. iiii."
Dublin, Dallis's Pupil's Lute Book, No. 83: "doulce memoire"
Mus Ms 2987, No. 36 [G tuning]
The Hague, "Siena Lute Book," No. 107: [untitled]

129. WO GOTT DER HERR: Lasso/M. Newsidler

(96v) Orlandj / wo gott der herr nicht bey vns heltt / von vnsere freude [G tuning]

Model:

=1574/05: M. Newsidler, No. 28 (additional ornamentation)

130. HERR, DEIN WORT: Ivo de Vento

(97) Juos / Gott dein wortt mich getrosten / Hawser [intabulated by Hauser?]

Model: Ivo de Vento, "Herr, dein Wort"

131. TROESTLICHER LIEB: Hofhaimer/ Hans Newsidler

(98) Tröstlicher Lieb [G tuning]

Model: MosPH, p. 86: Hofhaimer

=1536/7: H. Newsidler, No. 37 (with similar ornamentation)
=1556/05: Heckel, No. 3 (less ornamentation)
=1562/03: Heckel, No. 3
=Amsterdam, No. 29: Tröstlicher Lieb mich stets: LXXVII

1532/02: Gerle, No. 21 [A tuning] (a 2)
=1537/01: Gerle, No. 21
=1546/09: Gerle, No. 27
1536/6: H. Newsidler, Nos. 16 and 36
1549/06: H. Newsidler, No. 22
1558/05: Ochsenkhun, No. 50
1574/05: M. Newsidler, No. 26 [G tuning] (ornaments unlike Mus ms 266, No. 130)

132. FANTASIA

(98v) fantasia

[Cf. Berlin, Mus ms 40598, I, No. 13bis: "Fantasia super Rosignole" (fragment), but this is not the same fantasia as Ms 40598, No. 17, "Fantasia super Rosignolet MN," although some of the thematic material is the same. The model is a chanson by Verdelot.]

133. FANTASIA: Melchior Newsidler

(99v-100) fantasia M[elchior] N[ewsidler]

=1574/05: M. Newsidler, No. 44
=Berlin, Mus ms 40598, I, 24: "Fantasia [monogram:] MN"

(Nos. 134-141=HAND C2)

134 IO MI SON GIOVINETTE: Ferabosco

(102). Jo mi son giouinete [C tuning]

Model: EinIM III, No. 30: D. Ferrabosco, "Io mi son giovinetta"

=1572/01: Jobin, ed., No. 10
=Mus ms 266, No. 134 (additional ornamentation)
=Mus ms 266, No. 11

1566/02: M. Newsidler, No. 3 [G tuning]
=1571/06: Phalèse & Bellère, publ., No. 100
=1573/01: M. Newsidler (Drusina, ed.), No. 3
1568/02: Galilei, No. 8
=1584/05: Galilei, No. 15 (voice & lute) ??
1568/02: Galilei, No. 12 [C tuning]
=1584/05: Galilei, No. 19
1584/03: Fallamero, No. 16
1584/06: Adriansen, No. 6 (voice & lute)
Munich, Mus ms 268, No. 6
Uppsala(1), fol. 42v: Domenico Maria Ferrabosco, Io mi son giovinetta
Berlin, Hove 1, No. 2 [same tuning as Fallamero]

135. ONCQUES AMOUR: Crecquillon

(103) Oncques de amours [A tuning]

Model: Trotter, II, No. 77: Crecquillon, "Oncques amour"

1566/03: M. Newsidler, No. 10 [G tuning]
=1571/06: Phalèse & Bellère, publ., No. 116
=1573/01: M. Newsidler (Drusina, ed.), No. 13

136. SOUSPIRS ARDENTS: Arcadelt/ M. Newsidler

(104) Souspirardans [A tuning]

Model: SCMA V, 30: Arcadelt

=Munich, Mus ms 266, No. 7 (less ornamentation)

=1566/02: M. Newsidler, No. 10 (more ornamentation)
=1571/06: Phalèse & Bellère, publ.,No. 73
=1573/01: M. Newsidler (Drusina, ed.), No. 10

1559/04: Le Roy, No. 2
1568/07: Phalèse, publ., No. 90
Uppsala(1), fol. 34: Souspirs ardans d'Archadelt.
Uppsala(4), fol. 29v: J. Arcadelt: Souspirs ardans [Cf. fol. 9v]

137. VRAY DIEU DISOIT: Lasso/ M. Newsidler

(105) Vray diev disoit vne fillete / orlando [G tuning]

Model: LassoW XII, 72: Orlando di Lasso

=Munich, Mus ms 266, No. 6 (more ornamentation)

[For additional concordances, see ibid.]

138. ICH GIENG EINMAL SPATZIEREN/M. Newsidler

(106-106v) Ich gieng ein mal / spatzieren

=1574/05: M. Newsidler, No. 28AB (additional ornamentation)
=?1573/03: Waissel, No. 46A (46B is different)
=Chilesotti Codex, No. 83 (additional ornamentation, different from that in 1574/05, No. 28A)
Donaueschingen, I, fol. 40: Ich gin ein mal spatzirren. (a fifth lower)

[In each, the varied repeat of the first phrase uses the same elaboration. Charlotte Kolczynski is preparing a study of this melody in its various appearances as "Pastyme with goode company," "Pas de mi bon compagni," "Allemande nonette," "Une jeune fillette," "La monica," etc.]

139. FANTASIA: Pietro Paulo Borrono

(107) fantasia de petro Paulo de millano [Pietro Paulo Borrono da Milano]

=1536/09: Casteliono, ed., No. 11
=1552/01: Gerle, ed., No. 24
=1552/11: Phalèse, publ., No. 19
=1563/12: Phalèse & Bellère, publ., No. 9
=1571/06: Phalèse & Bellère, publ., No. 2
=Donaueschingen, fol. 9v: Phantasia Pauly Borrono da Milano

140. ZUCHT EHR UND LOB: Hofhaimer

(108) Zucht Ervnd lob [D tuning]

Model: MosPH, p. 99: Hofhaimer, "Zucht Ehr und Lob"

151?/1: Judenkünig, No. 29 [A tuning]
1523/2: Judenkünig, No. 14 [F tuning]
1536/6: H. Newsidler, No. 15 [D tuning] (a 2)

141. D'AMOUR ME PLAINS: Pathie/M. Newsidler

(108v-109) Damour / meplains [F tuning]

Model: PubAPTM XXIII, No. 49: Rogier Pathie, "D'amour me plains"

=Munich, Mus ms 266, No. 152 (less ornamentation)
=Munich, Mus ms 266, No. 112
=1574/05: M. Newsidler, No. 12 (additional ornamentation)
=?Berlin, Mus ms 40632, fol. 19v: "Damour me plains. iiii. voc." (some similarities)

[I.e. No. 152 is the model for Nos. 112 and 141, which served, in turn, as model for 1574/05, No. 12.]

1545/03: Phalèse, publ., No. 39 [G tuning in Abzug]
=1549/08: Phalèse, publ., No. 26
1547/09: Teghi (Phalèse, publ.), No. 2 [G tuning "in Abzug"]
=1552/11: Phalèse, publ., No. 30
=1563/12: Phalèse, publ., No. 34
=1568/07: Phalèse, publ., No. 45
=1571/06: Phalèse & Bellere, publ., No. 49
=1573/05: Teghi (Phalèse & Bellere, publ.), No. 2
1553/01: Bakfark, No. 11 [G tuning]
=1571/06: Phalèse & Bellère, publ., No. 72
1554/07: Albert de Rippe, No. 4 [A tuning]
=1562/09: Albert de Rippe, No. 6
=1574/07: Phalèse & Bellère, No. 19
1556/01: Belin, No. 6 [F tuning]
1556/02: Drusina, No. 13
1556/05: Heckel, No. 61
=1562/03: Heckel #61
1564/01: Bakfark, No. 7 [G tuning]
=Berlin, Mus ms 40598, II, No. 10: "Damour me plains. Rogier"
1573/03: Waissel, ed., No. 16 [G tuning]
The Hague, "Siena Lute Book," No. 67 [G tuning]: Damour
Cf. Ibid., No. 68: [Recercar] sopra D'amour me plains

HAND BA: Mus Ms 266, Nos. 114A and 143

114a. UNTITLED PIECE

This piece was originally placed among the ricercars of the Marco Fasicle. At the top of the folio containing it is the fragment of a parody ricercar based on Josquin's "Benedicta es Regina coelorum," which followed another ricercar (now No. 32) also based on that motet. The present piece, perhaps also a ricercar, is in the Phrygian mode on E, and may have been intended to provide a ricercar in a mode otherwise unrespresented in the Marco Fascicle.

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143. UNTITLED PIECE

This fragment is added to a bifolio containing an untitled intabulation of Willaert's "Creator omnium." The theme bears some resemblance (appropriately) to the melody of Sandrin's "Si mon travail," but I have been otherwise unable to identify it.

HAND BA: Mus Ms 1511d, No. 11

11. CE MOIS DE MAY: Godard

(8-9v) Ce moy de May [A tuning]

Model: PubAPTM XXIII, No. 25: Godard (or Pathie?)

1563/12: Phalèse, publ., No. 65 [C tuning]
=1568/7: Phalèse, publ., No. 46a
1568/7: Phalèse, publ., No. 46b [A tuning]
=1571/6: Phalèse, No. 65b
1571/6: Phalèse, publ., No. 65a [G tuning]
1582/1: Barbetta [G tuning]

Berlin, Mus Ms 40598, II, No. 12: Ce may de may sur. Goddart [G tuning]

HAND BB: Mus Ms 2987, Nos. 11-36

French Tablature

11a. PAVANE: E flat

(8) Pauane

[unicum]

11b. UNTITLED AFTER-DANCE: E flat

12. UNG PEU PLUS HAULT: Passereau

(8) Vng peu plus hault vng peu plus pas [G tuning]

The piece is intended probably for voice and lute, since it is intabulated without the superius voice part.

13. HISPANIA: C

(8) Hispania

[unicum]

This piece also may have been intended to accompany a melody. It consists of a series of re-interated broken chords (see Thematic Index, where it is transcribed completely).

14. GRACE ET VERTU: Rocquelay

Model: RISM[c1528]/5, fol. 5: Rocquelay

(9) Grace et vertu [A tuning]

= Mus Ms 1511C, No. 20 (untitled)

1547/07-08: Phalèse, publ., No. 39 [A tuning]
1552/11: Phalèse, publ., No. 99 (lute duet) [A/E tunings]
=1563/12, Phalèse, publ., No. 114
Uppsala(1), fol. 31: Grace et vertu / Guillaume le Heurteur
Ibid., fol. 3: Trio de le Hurteur, Grace et vertu, bonte [with underlaid text]

15. J'AY FAIT POUR VOUS: Sermisy

Model: SermOO, No. 63: Sermisy

(9) Jay faict po[ur] vo[us] cent mil pas [G tuning]

= Mus Ms 1511C, No. 20

16. C'EST UNE DURE DEPARTIE: Sermisy

Model: SermOO, No. 25: Sermisy

(9) Cest vne dure departyre [A tuning]

= Mus Ms 1511C, No. 19 (untitled)

1546/18-19: Phalèse, publ., No. 27 [A tuning]

17. SI MON MALHEUR: Sermisy

Model: SermOO, No. 146: Sermisy (or Le Peletier)

(9) Si mon malhe[ur] me contynne [G tuning]

1546/18-19: Phalèse, publ., No. 20 [G tuning]

Mus Ms 1511D, No. 8 (intabulated by "B.N.")
=Ibid., Mus Ms 266, No. 91 (intabulated by "Bernardo")

18. LAS, QUE CRAINS TU, AMY: Sermisy

Model: SermOO, No. 90: Sermisy

(9v) las q[ue] crainis mon amy [C tuning]

Mus Ms 266, No. 74 [G tuning]

The piece is intended probably for voice and lute, since it is intabulated without the superius voice part.

19. REGRETZ, SOUCY ET PEINE: Le Heurteur

Model: RISM 1528/5, fol. 12: Le Heurteur

(9v) Regrect soucy et peine mont faict da villains [F tuning]

[unicum]

20. J'AY LE DESIR CONTENT: Sermisy

Model: Serm00, No. 64: Sermisy (a 3)

(9v) Je le desir Content (simple intabulation) [G tuning]

1546/09: Gerle, No. 34 (elaborately embellished)

21. UNTITLED PIECE

Unidentified; perhaps also without superius voice part.

22. GAILLARDE: F

(10) Gaillarde

23. BRANLE: C

(10) Bransle

24. BRANLE: C

(10) aultre bransle

25. BRANLE: C

(10) bransle

26. BRANLE: C

(10) bransle

27. BRANLE: C

(10) bransle

28. BRANLE: C

(10) Aultre bransle

29. UNTITLED: d

(10) [untitled; dance]

30. UNTITLED: F

(10) [untitled; romanesca]

31. GAILLARDE: F

(10v) Gaillarde

32. BRANLE: ADIEU MARGUARITE: c

(10v) Bransle adieu marguarite adieu v[ous] dy ie . . . [illegible]

33. SI J'AY EU DU MAL: Sermisy (?)

(10v) Si iay eu du mal ou du bien . . . [illegible]

Model: Cf. Serm00, No. 142: Sermisy

34. [Continuation of No. 33.]

35. AU PRES DE VOUS SECRETEMENT: Sermisy (a 3)

Model: Serm00, No. 15: Sermisy

(10v) Aupres de vous secretement . . . [illegible] [A tuning; a 3]

=?1545/03: Phalèse, publ., No. 37 [A tuning] (The intabulation seems to take No. 35 as a point of departure.)
=1547/07-08: Phalèse, publ., No. 28
=1549/08: Phalèse, publ., No. 34

1546/05: Bianchini, No. 6 [G tuning]
=1554/02: Bianchini, No. 6
=1563/02: Bianchini, No. 6
1552/11: Phalèse, publ., No. 40
1556/05: Heckel, No. 50 [A tuning]
=1562/03: Heckel, No. 50
1563/12: Phalèse, publ., No. 107 [G tuning]
Mus Ms 266, No. 89 [A tuning; a 4]

36. DOULCE MEMOIRE: Sandrin (a 3)

Model: PubAPTM XXIII, No. 50: Sandrin

(10v) Doulce memoire en plaisir . . . [illegible] [G tuning]

[Unique intabulation; for other concordances, see Mus ms 266, No. 128.]

HAND BC:
Mus Ms 266, Nos. 103-104, 151b,160,;
Mus Ms 1511D, Nos. 8-11, 14;
Mus Ms 267, Nos. 8-21, 29-34

Mus Ms 266, Nos. 103-4:

103. UNTITLED PIECE: f

(65) [unidentified]

104. UNTITLED FRAGMENT: g

(66) Cf. Berlin, Mus Ms 40598, I, No. 2: "Fantasia"

Mus Ms 266, Nos. 105-113

[Fantasias by Albert de Rippe, Pietro Paulo Borrono, Morlaye/Paladin, and an intabulation of "D'amour me plains" of Rogier Pathie. For concordances, see the de Rippe chapter.]

Mus Ms 266, No. 151b:

151b. CREATOR OMNIUM: Willaert/M. Newsidler

Model: RISM 1557/1, No. 15: Willaert

(123v) [Untitled fragment; added to folio containing pieces copied by Hand D.]

=Mus Ms 266, No. 142 (less ornamentation).
=1574/05: M. Newsidler, No. 4
Donaueschingen, II, fol. 56v: Creator omnium. 5v. Adrian Willart. domino Rosetto. [=Bianchini]

Mus Ms 266, No. 160:

160. UNTITLED PIECE: c

[Unidentified; added to folios copied by Hand L.]

Mus Ms 1511D, Nos. 8-10 (Added to folios copied by Hand J)

8. SI MON MALHEUR: Sermisy (or Le Peletier)Bernardo N.

   Model: SermOO, No. 146: Sermisy (or Le Peletier)

   (6v) Si mo[n] malleure / B. N. [G tuning]

   = Mus Ms 266, No. 91 (intabulated by "Bernardo")

   1546/18-19: Phalese, publ., No. 20 [G tuning]

9. VOYANT SOUFFRIR: Jacotin/Bernardo N.

   Model: RISM 1533/1, fol. 12v: Jacotin

   (7) [Untitled fragment] [F tuning]
   = Mus Ms 266, No. 87: intabulated by Bernardo

10. HAU LE BOIS: Anonymous (not Sermisy)

    Model: RISM 1530/4, fol. 16

    (7v) hau le bois

[unicum]

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14. PLUS MILLE [NULTZ] REGRETZ: Josquin

    Model: JosqWW, No. 29

    (11v-12v) Plus mil Regres [marginalia hand:] Sp ziemlich guth [A tuning]

    1533/01: Gerle, No. 33
    =1556/05: Heckel, No. 9 (with second lute part)
    =1562/03: Heckel, No. 9
    1536/07: H. Newsidler, No. 33

Mus Ms 267, Nos. 8-21

[Nos. 8-16 and 29-34 consist of sketches, discussed in the chapter on Scribes and Papers. The following inventory simply gives the titles, when given, of the numbered pieces.]

8-16. SKETCHES

8.	(26)	.1. [=Janequin: "La Guerre"]
9.	(26-27)	.2. [=Janequin: "La Guerre"]
10.	(27)	[untitled; =No. 8, cont.]
11.	(27v)	.3.
12.	(28)	[untitled fragments; =Janequin: "La Guerre]
13.	(28v)	[untitled; =Janequin: "La Guerre"]
14.	(29)	[untitled: =Janequin: "La Guerre"]
15.	(29)	[untitled: =Janequin: "La Guerre"]
16.	(29v)	[untitled: =Ricercar on "Si mon travail"?; cf. Mus Ms 266, No. 143]

17. JAN [HAU] PETIT JAN: L'Herteur

Model: RISM 1530/4, fol. 11v: L'Heurteur

(30) Ain französisch Lied gennant [A tuning]
Wroc(B), fol. 26v [A tuning; different ornamentation]: Hau petit Jan. Canzon francese

18. SUPER FLUMINA BABILONIS: La Fage/ Rotta

Model: RISM 1532/9: La Fage

(30v-31) Anthonius Rota / Super flumina Babilonis de Le Fage [G tuning "in Abzug"]
(31v-32) A. Rotta / 2a pars. Si oblit[us] fuero

Uppsala(1) fol. 1v: Super flumina Babilonis / Pierre / de la Fage [F tuning]

19. POUR UNG PETIT COUP: Anonymous

Model: unknown

(32v) Pour Vng petit coup [G tuning?]

20. JAN [JEAN] DE LAGNY: Berchem

Model: PubAPTM XXIII, No. 6: Berchem

(33) Jan de Lany [G tuning]

= Mus Ms 267, No. 28 [Hand P]

21. CHANT DES OISEAUX: Janequin

Model: JanCP, Nos. 2, 67: Janequin

(33v) Reueille vous vous endormys de Jannequin / Vogelgsang der erst thail

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29-34. SKETCHES FOR A RICERCAR

No. 29. Recercata a Joan Henrico Herwart. [By or dedicated to Herwarth?; most of the piece, a rather amateurish composition, appears completely in the Transcriptions.]

No. 36. Sketches for a parody ricercar based on one by Francesco da Milano (Ness No. 24); Cf. Paris II, No. 35, a pavan (?) on this same model.

31. UNG LABOURUER: Certon

No. 31bis. [untitled] [A tuning]

=Mus Ms 1511D, No. 5

32. L'AUTRE JOUR JE VIS: Anon.

= Mus Ms 266, No. 102 [See above for concordances.]

Mus Ms 1511c, Nos. 18-20

[Added to a fascicle copied by Hand S.]

18. J'AY FAICT POUR VOUS: Sermisy

Model: Serm00, No. 63: Sermisy

(18) Jay fait pour Vous Cent Mille pass [G tuning]

=Mus Ms 2987, No. 15.

19. C'EST UNE DURE DEPARTIE: Sermisy

Model: Serm00, No. 25: Sermisy

(18v) [untitled] [A tuning]

=Mus Ms 2987, No. 16

20. GRACE ET VERTU: Rocquelay

Model: RISM [c1528]/5, fol. 5

(19) [untitled] [A tuning]

=Mus Ms 2987, No. 14

1547/07-08: Phalèse, publ., No. 39 [A tuning]
1552/11: Phalèse, publ., No. 99 (lute duet) [A/E tuning]
=1563/12: Phalèse, No. 114
Uppsala(1), fol. 31: Grace et vertu / Guillaume le Heurteur
Ibid., fol. 3: Trio de le Hurteur, Grace et vertu, bonte [with underlaid text]

HAND BX: Mus Ms 266, Nos. 142, 144-48
Mus Ms 1511C, Nos. 1-14

Mus Ms 266, No. 142-148

142. CREATOR OMNIUM: Willaert/M. Newsidler

Model: RISM 1557/1, No. 15: Willaert

(123v) [Untitled fragment; added to folio containing pieces copied by Hand D.]

See Hand BC, No. 151bis for concordances.

144-45. LE VECCHIE [PAVAN]: C

(115) Le Vecchie (simple setting)
(116) Le uecchie (with much ornamentation)

146-47. O DOLCE VITA MIA: Willaert

(117) [untitled] [D tuning]
(118-18v) O dolce uitta mia di Adriano. a.4.u.

Model: EinIM III, No. 43: Willaert

No. 146=No. 147, 147 with much additional ornamentation.

148. ELIZABETH ZACHARIE: La Fage/Barberiis

Model: RISM 1519/1, No. 24: La Fage

(119) Elisabet Zacharie [G tuning]

=1546/04: Barberiis, No. 10.

" [The piece was copied directly from Barberiis's print since it skips directly from the end of fol. 25v to the top of fol. 27.]

Mus Ms 1511C, Nos. 1-12
Nos. 13-14

1-8. ASPICE DOMINE: Jachet

Model: Monte0 XXVI, appendix p. 1: Jachet

[Nos. 1 to 8 consist of an ornamented version of Mus Ms 1511C, No. 16, copied by Hand R. The various indications are not separate pieces as suggested by the pencilled numbers, but rather show the continuity of the various sections:

fol.	no.	title
1	1	Aspice .I. [G tuning]
1v	2	Aspice .S.2
2	3	Aspice .I.3
2v		[blank staves]
3	5[sic]	Aspice .5. / Quint
3v		[tablature in score="Audi filia"]
4		(continued)
4v	4	Aspice .4. / Q
5		[blank staves]
5v	6	aspice .6.
6	7	Aspice .7. / septime
6v	8	Aspice .8. / octaue
7		(continued)
7v		(continued)

=Mus Ms 1511C, No. 16 (unembellished intabulation)

1547/03: Gintlzer, No. 15 [G tuning]
1553/01: Bakfark, No. 6
1554/03: Fuenllana, No. 57 (voice & lute)
1571/06: Phalèse & Bellère, publ., No. 156 [G tuning]
1574/05: M. Newsidler, No. 7 [G tuning]
London, Add. 31992, fol. 57v
Munich, Mus Ms 271, No. 21

9-11. AUDI FILIA: Gombert

Model: RISM 1542/5, fol. 28

(8-10) A [otherwise untitled; the pencilled numbers are not correct]
=Mus Ms 1511C, No. 12-14 (without ornamentation) [A tuning]

Mus Ms 267, No. 6 [A tuning]

12-14. AUDI FILIA: Gombert

Model: RISM 1542/5, fol. 28

(10v-11v) B [fol. 10v]; C [fol. 11] (otherwise untitled) [A tuning]

=Mus Ms 1511C, Nos. 9-11 (with ornamentation)

Mus Ms 267, No. 6 [A tuning]

HAND BY
Mus Ms 266, Nos. 114b, 116-17

114b. UNTITLED

[Piece in E Phyrgian; much embellished]

116. UNTITLED FRAGMENT

[Piece in F; much embellishment]

117: SKETCHES; FRAGMENT

[Cf. Francesco da Milano, Ness, No. 76.]

HAND BZ

Mus Ms 266
Nos. 115, 118
Mus Ms 1511D, Nos. 24-25

115. RICERCAR: Melchior Newsidler

(78-78v) [untitled piece]

=1566/02: M. Newsidler, No. 21: Ricercar Terzo
=1571/06: Phalèse & Bellère, publ., No. 30: Fantasia 6

[This ricercar appears to be a parody on Josquin's "Cueur langoureux." Cf. Mus Ms 266, No. 61 (different tonality).]

118. RICERCAR?

(81) [Untitled] (The piece is added among pieces copied by Hand C 1)

[This piece bears some thematic resemblences to the fantasia of Marco dall'Aquila published in 1536/9, No. 3, and transcribed in the appendix to this study. The melody is also reminiscent of the "Te Deum." Also see 266, No. 107 (the Morlaye parody), mid-section. The melodic phrase with which the work opens is frequently encountered. It is "Adieu mes amours" in contrary motion, and appears in other fantasias, such as Berlin, Mus ms 40032, page 268 (Anon,), Mus ms 266, No. 26 (Marc dall'Aquila), Berlin, Mus ms 40598, Fantasia 16 (M[elchior] N[ewsidler]), and in a fantasia attributed to Lopez in Madrid, Ms 6001. Also see the anonymous rondeau from The Chanson Albums of Marguerite of Austria, ed. Martin Picker (Berkeley and Los Angeles, 1965), page 11, and Obrecht's "Si sumpsero."

Mus Ms 1511D, Nos. 24-25

24. RECERCAR

(22) Re.car

25. RECERCAR

(22v) Re.car

[Actually two rather sketchy ricercars, the second of which is related to Mus Ms 266, No. 30, a work by either Francesco da Milano or Marco dall'Aquila.]

At the end of this folio is written a dedication (?), "Dem ersamen weisen hans."

SCRIBE HA

HAND HA

Mus Ms 266, Nos. 101-102

Mus Ms 266, Nos. 101-2:

101. RICERCAR: Marco dall'Aquila (f)

(64) Recircar da m[aestr]o m[ar]co

[unicum]

The ricercar bears some thematic similarities with No. 102, which it is doubtlessly intended to preface.

102. L'AUTRE JOUR JE VIS PAR UN MATIN: Anonymous/Marco dall'Aquila

Model: RISM 1530/3, fol. 13: Anonymous. The melody was apparently a very popular one and appears in several 15th- and 16th-century sources, e.g., Paris, Manuscrit Cordiforme, fol. 21v-23, Bologna, MS Q 16, fol. 39v-40, and Paris, MS 15123, fol. 82v. Cavazzoni made an intabulation of it (BrownI 1523/1, No. 8).

(64) Laultre Jour p[our] Vng Matin [A tuning]

Cf. 1568/01 [1546 DW]: Becchi, ed., No.38, "Fantasia" (!)

[Both Nos. 101, 102 and Becchi's piece appears completely in the Transcriptions. Becchi's book, which contains an odd assortment of pieces, including ricercars by Spinacino, may contain ricercars and fantasias intabulated from ensemble pieces. This is evident from several works by Francesco da Milano and others which are intabulated using different tunings, even when it results in less satisfactory fingerings.]

HAND D
Mus Ms 266, Nos. 149-51
Mus ms 2986

149. SUSANNA UNG JOUR: Lasso

(120v-121) Susanna [G tuning]

Model: LassoW XIV, 29: Lasso

For concordances, see Hand A, Mus Ms 266, No. 13

150. PASSAMEZZO

(122) Paso e mezo [antico] jn tenor (g)

151. PASSAMEZZO

(123) [Paso e mezo jn tenor] (g)

=Mus Ms 266, No. 150 (with additional ornamentation)

[Mus Ms 2986, passim]

HELAS QUEL JOUR: Lasso

1. E las [C tuning]
2. E las [mensural notation in score; the hand resembles that of Munich Mus Ms 1503d.]

Model: LassoW XII, 47: Lasso, "Helas quel jour"

=Berlin, Mus Ms 40032, p. 87: Helas q[ue]l Jour serva p[ar] Jehan du Liege (with much more embellishment.)
1571/06: Phalèse & Bellère, publ., No. 85 [C tuning]
1566/02: M. Newsidler, No. 12 [A tuning]
=1573/01: M. Newsidler (Drusina, ed.), No. 12
=1572/01: Jobin, No. 21 (with additional ornamentation)
=Munich, Mus Ms 266, No. 12 (with slightly more ornamentation)
Berlin, Mus Ms 40032, p. 17: Helas q[ue]l Jou[r] d'Orlando a 4 v[ocum] [D tuning]

HAND F: Mus Ms 266, Nos. 152-55;
Mus Ms 267, Nos. 37-40

152. D'AMOUR ME PLAINS: Pathie

(124-124v) Da mor me plains [F tuning; emendations by Hand C 2]

Model: PubAPTM XXIII, No. 49: Rogier Pathie, "D'amour me plains"

=Munich, Mus ms 266, No. 141 (more ornamentation)
=Munich, Mus ms 266, No. 112
=1574/05: M. Newsidler, No. 12 (additional ornamentation)
=?Berlin, Mus ms 40632, fol. 19v: "Damour me plains. iiii. voc." (some similarities)

[i.e. No. 152 is the model for Nos. 112 and 141, which served, in turn, as model for 1574/05, No. 12. For additional concordances, see Mus Ms 266, No. 141: Hand C1.)

153. KEIN ADLER IN DER WELT

(125) Kain adler in der Welt so schen [A tuning?]

Model: none. This setting differs from those of Senfl, Jobst vom Brandt, and Joachim de Bruck. The melody served as cantus firmus in a tenor mass by Crecquillon.

154. UN PETIT COUP: Passereau or Janequin

(125v) Questa e una canzon francese non so chome lase chiama sr Vo. sa. la conosess me faveti gratia di dar il nome essa. [Prego.] [G tuning; the beginning of the piece is torn away.]

Model: CW 73: Passereau or Janequin, "Un petit coup"

=Paris II, No. 38 (untitled).

155. UNG GAI BERGIER: Crecquillon

(126-126v) Vngey Bergiers [G tuning]

Model: RieH II, 462: Crecquillon, "Un gai berger"

1545/03: Phalèse, publ., No. 38 [A tuning]
=1547/07-08: Phalèse, publ., No. 30
=1552/11: Phalèse, publ., No. 33
=1563/12: Phalèse, No. 45
=1568/07: Phalèse, publ., No. 39A
1547/09: Teghi (Phalèse, publ.), No. 8 [G tuning]
=1568/01: Becchi, No. 33
=1568/07: Phalèse, publ., No. 39B
=1571/06: Phalèse & Bellere, publ., No. 51
=1573/05: Teghi, No. 8
1553/01: Bakfark, No. 14
1558/05: Ochsenkhun, No. 75 [G tuning]
1573/03: Waissel, ed., No. 17 (attr. to G. M[orlaye])
[A tuning]
1573/05: M. Newsidler [G tuning]
1582/01: Barbetta, No. 38 (attr. Janequin)
1599/07: Molinaro, No. 64 [G tuning]
Berlin, Mus Ms 40632, fol. 2v: (at end:) Vnggai bergier
(Crequillon?)
Donaueschingen, II, fol. 59v: Vng gai bergier
Dublin, Ms D.3.30, fol. 248: Vn gay bergier
Berlin, Mus Ms 40032, *p. 52: El Canto fermo di Ungay
Bergier Canzon francese [G tuning, with on page 54:
Contrapaunto sobre el Madrigal Vngay Bergier]
Ibid., p. 132: Ungay bergier [G tuning; not the same intabulation as No. 155]
Ibid., p. 118: Ungay bergire Canzon francese [A tuning]
Ibid., p. 74: Ungay Bergier Chanson francois [A tuning]

*There can be little doubt about the copyist's favorite tune in Berlin, Mus Ms 40032. Eitner (Quellen-Lexicon, I, 460) may be forgiven for the composer entry, "Bergier, Ungay." Who would think that the same piece would be copied so many times in the same manuscript?

[Mus ms 267]

37. CHE DEBO FAR: Tromboncino

(50) Che debo far mi consegli amore [G tuning]

[The style of embellishments resembles that of Marco dall'Aquila.]

Model: RISM 1507/03, fol. 13v

1509/01: Bossinensis, No. 8 [G tuning] (voice & lute)

38. JE N'OSE DEMANDE

(50V-51) Jenoues demande

[Model unknown]

39. IL EST BEL ET BON: Passereau

(51V-52) Il e bel e bon chomere il me mary [G tuning]

Model: RISM 1534/12, No. 1: Passereau, "Il est bel et bon"

=Munich, Mus ms 266, No. 63 (slightly more ornamented)
1549/02: Barberiis, No. 3 (perhaps related also; simple setting with some similar ornaments)

40. DE SU MONUE DE ROI

(52V-53) De su monsue de Roi

[Model unknown]

HAND J
Mus Ms 266, Nos. 167-69
Mus Ms 1511D, Nos. 5-7, 12-13, 15-16, 19-20
Mus Ms 267, No. 35

Mus Ms 266

167. ELLE CRAINT CELLA SUR TOUT: Janequin

Model: JaneCP, No. 33: Janequin

(136) Ela Crein ala [D tuning]

168. MEZZA NOTTE

(136) Mexa note (A flat)
cf. Mus Ms 272, No. 50-51: Paduana/Gaiarda

169a. VEGNANDO DA BOLOGNA

(136v) Vegnando da Bologna (F)

Cf. 1549/02: Barberiis, No. 25: "Traditora"

169b. VEGNANDO DA BOLOGNA

(136v) Aliter Vegnando da bologna (F)

=Mus Ms 266, No. 169a with diminutions

Mus Ms 1511D, Nos. 5-7

5. UNG LABOUREUR: Certon

Model: PubAPTM XXIII, No. 14: Certon

(4-4v) Vng laboureur (A tuning)

=Mus Ms 267, No. 31bis.

6. MARTIN MENOIT: Janequin

Model: JanePC, No. 221: Janequin

(4v-5) martin menoit [A tuning]

=Mus Ms 266, No. 99: "Sarra martin. De m[esser] Albert [de Rippe?]" (same unusual ciphers)
=1562/10: de Rippe, No. 11 (additional ornamentation)
=1574/07: Phalèse & Bellère, publ., No. 29
1546/06: Francesco da Milano, No. 4 [G tuning]
=1546/08: Francesco da Milano, No. 24
=1546/18: Phalese, publ., No. 53
=1556/03: Francesco da Milano, No. 4
=1563/04: Francesco da Milano, No. 4
=Donaueschingen, I, fol. 13v: Martin menoit. Janequin. Franc. da Milano

1582/01: Barbetta, No. 39 [G tuning]

7. OR VIEN ÇA VIEN: Janequin

Model: JaneCP, No. 41

(5v-6) or Viencaiucy [A tuning]

1553/01: Bakfark, No. 10
=1564/01: Bakfark, No. 6
1554/06: de Rippe, No. 11
=Uppsala(1), fol. 29v: Or vien ça vien Perrette / Janequin [G tuning]
1560/03: Paladin, No. 19
=1562/10: de Rippe, No. 5
=1568/07: Phalèse, publ., No. 100
=1574/07: Phalèse & Bellère, publ., No. 26
Uppsala(4), fol. 7v: C. Janequin, Or vien ça, vien ma mie Perrette

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Mus Ms 1511D, Nos. 12-13

12. PAR TON REGART: Sermisy

Model: Serm00, No. 122: Sermisy

(10) [untitled] [A tuning]

1546/05: Bianchini, No. 19 [A tuning]
Mus Ms 1511D, No. 12 [G tuning]

13. LE CONTENT EST RICHE: Sermisy

Model: Serm00, No. 96: Sermisy

(10v) [untitled] [A tuning]

Paris II, No. 3
1568/07: Phalèse, publ., No. 37
=1571/06, Phalèse & Bellère, publ., No. 69 [with many added ornaments]

1533/01: Gerle, No. 37: "Mutetlein" [A Tuning; with much different ornamentation]
1545/03: Phalèse, publ., No. 31 [G tuning]
=1547/07-08: Phalèse, publ., No. 31
1546/10-11: Borrono, No. 18 [G tuning]
=1563/03: Borrono, [G tuning]
1549/02: Barberiis, No. 13
1549/06: H. Newsidler, No. 59
154?/05: Paladin, No. 3 [G tuning]
1556/02: Drusina, No. 8
=1573/03: Waissel, No. 9 (attr. Benedcitus)
1563/12: Phalèse, publ., No. 49 [A tuning]
1568/07: Phalèse, publ., No. 37 [A tuning]
=1571/06: Phalèse & Bellère, publ., No. 69
Dublin, Dallis, No. 79
Munich, Mus Ms 272, No. 27
Mus Ms 266, No. 158
1551/02: Le Roy, No. 1: Fantasie premier [on "Le content est riche"]

Mus Ms 1511D, Nos. 15-16

15. BREGANTIN: Rosso

(14) Bregantin de m[esser] Rosso [=Domenico Bianchini, who was known as "Rossetto" and as "Rosso"] (C)

=Mus Ms 1511B, No. 41: Bregantin
Cf. Mus Ms 266, No. 49.

16. PASSAMEZZO: Gregorio

(14-14v) Passa messo de m[esser] gregorio [=?Gregor Brayssinger]

Mus Ms 1511D, Nos. 19-20

19. RECERCAR: Francesco da Milano

(16-16v) Vn rechercar de 4. tono
= Fantasia/Ricercar (Ness, No. 42)

20. ROCHA AL FUSSO

(16v-17v) dagi rocha al fusso (C)

Cf. Donaueschingen, I, fol. 9v
Cf. 1573/03: Waissel, ed., No. 36

Mus Ms 267, No. 35

35. PECCATA MEA: Richafort

Model: RISM 1532/10, page 39

(46-46v) Peccata mea
(47-47v) Secunda pars

[unicum]

HANDS K and L
Mus Ms 266, Nos. 156-59
Mus Ms 266, Nos. 161-66
Mus Ms 1511D, Nos. 21-23

Mus Ms 266, Nos. 156-59
HAND L (The pieces copied by this hand may be by Antonio Rotta.)

156. "IL EST JOUR" DIT L'ALOUETTE: Sermisy

Model: SermOO, No. 59

(127 [p. 1]-127v [p. 2]) Illet iour dit la loete [A tuning]
=Donaueschingen, III, fol. 11v: Il est iour
=Wrocław, Ms. 352 (B), fl. 28:(at end:) Il est giour
Fra:(?)

Mus Ms 266, No. 60 [G tuning]
Mus Ms 272, No. 28 [G tuning]

157. DE RETOURNER: Anonymous

Model: AttainCK III, No. 10

(127v [p. 2]-128 [p. 3]) De retournez [G tuning]

1529/03: Attaingnant, No. 13a [G tuning]
1529/03: Attaingnant, No. 13b (voice and lute) [G tuning]

158. LE CONTENT EST RICHE: Sermisy

Model: SermOO, No. 96: Sermisy

(128 [p. 3]-128v [p. 4]) Le Content e riche [G tuning]

1533/01: Gerle, No. 37: "Mutetlein"
1545/03: Phalèse, publ., No. 31 [G tuning]
=1547/07-08: Phalèse, publ., No. 31
1546/10-11: da Crema, No. 21 [A tuning; more embellished]
1548/2: Borrono, No. 18 [G tuning]
=1563/03: Borrono, [G tuning]
1549/02: Barberiis, No. 13 [? tuning]
1549/06: H. Newsidler, No. 59 [? tuning]
154?/05: Paladin, No. 3 [G tuning]
1556/02: Drusina, No. 8 [A tuning]
=1573/03: Waissel, No. 9 (attr. Benedictus)
1563/12: Phalèse, publ., No. 49 [A tuning]
1568/07: Phalèse, publ., No. 37 [A tuning]
=1571/06: Phalèse & Bellère, publ., No. 69

Donaueschingen, II, fol. 7v: Le content. Io. Gazing. (=?)
Dublin, Dallis, No. 79
Munich, Mus Ms 272, No. 27
Mus Ms 1511D, No. 13 [A tuning]
=?Paris II, No. 3
=?1568/07: Phalese, publ., No. 37
=1571/06, Phalese & Bellere, publ., No. 69 [with added ornaments]

1551/02: Le Roy, No. 1: Fantasie premier [on "Le content est riche"]

159. LANGUIR ME FAIS: Sermisy/A[ntonio] R[otta]

Model: Serm00, No. 87: Sermisy

(128v [p. 4]-129 [p. 5]): Languir me fais. A. R. [G tuning]
["A.R."=Antonio Rotta?]
=?1546/09: Gerle, No. 62 (additional ornamentation)
=1573/03: Waissel, No. 12 (additional ornamentation)

1529/03: Attaingnant, No. 14a [G tuning]
1529/03: Attaingnant, No. 14b (voice and lute) [G tuning]
1544/01: H. Newsidler, No. 35 [? tuning]
=1547/04: H. Newsidler, No. 32
1545/03: Phalèse, publ., No. 26 [G tuning]
=1547/07-08: Phalèse, publ., No. 17
1545/03: Phalèse, publ., No. 29 [? tuning]
=1552/11: Phalèse, publ., No. 34
1556/05: Heckel, No. 22 [G tuning] (ornamentation differs)
=1562/03: Heckel, No. 22
=Amsterdam, fol. 44
1563/12: Phalèse, publ., No. 30 [G tuning]
=1568/07: Phalèse, No. 29
Dallis, No. 119: "Psalm 103"
Mus Ms 1512, No. 46 (attr. to "F.S.H.D.")
Mus Ms 1512, No. 21
Mus Ms 272, No. 29
Mus Ms 272, No. 13
Berlin, Mus Ms 40588, No. 60 [G tuning]

No. 160: Untitled piece added by HAND BC, q. v.

HAND K
(The pieces copied by this hand may be by Giovanni Pacolini.)

Mus Ms 266, Nos. 161-66

161. QUAND'IO PENSO AL MARTIRE: Arcadelt

Model: RISM 1541/9, p. 54: Arcadelt

(130v) Quand'io pens'al martire (simple intabulation) [G tuning]

[For concordances, see Hand C1, No. 127]

162. FANTASIA: Marco dall'Aquila

(131v-132v) Fantasia

=Mus Ms 266, No. 23 (after opening measures)

163. IL CIEL CHE RADO: Arcadelt

Model: RISM 1541/9, p. 49: Arcadelt

(132v-133) Il ciel che rado [G tuning]

=1574/05: M. Newsidler, No. 19 (additional ornamentation)

1547/03: Gintzler, No. 30 [G tuning]
1553/01: Bakfark, No. 16 [G tuning]
=1564/01: Bakfark, No. 9
=1574/07: Phalèse & Bellère, publ., No. 34
Vienna, Fugger Lute Book, fol. 3 [? tuning]

164. TOUTES LES NUICTS: Crecquillon

Model: Trotter, II, 450: Crecquillon

(133v-134) Toutes les nuicts [G tuning]
=Mus Ms 1627, No. 5 (additional ornamentation)
=? 1563/12: Phalèse, publ. [G tuning; some similarities in embellishments]*
=1568/07: Phalèse, No. 32*
=1571/06: Phalèse & Bellere, No. 45
1546/18-19: Phalèse, publ., No. 47 [G tuning]
1549/08: Phalèse, publ., No. 27
1552/11: Phalèse, publ., No. 20

* Includes "response"; see No. 165.

165. QUEST-IL BESOING: Crecquillon

Model: Trotter, II, 435: Crecquillolon (Response to "Toutes les nuicts"; see No. 164)

(134v-135) Responces Quest il besoing [G tuning]

[For concordances, see above, No. 164.]

166. O PASSI SPARSI: Festa/Giovanni Pacolini

(135v/130) O passi sparsi o pensier grani e promti / [at top of folio 130:] Gio Pacolono

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Mus Ms 1511D, No. 21-23

21-23. PASSAMEZZO / PADOANA / SALTARELLO: F

(18-19v) Pass'e mezo
(20-20v) Padoana
(21-21v) Saltarello

[On the passamezzo moderno formula]

=1573/3: Waissel, ed., No. 32 (with additional ornamentation)
=1568/7: Phalèse, publ., No. 119ab
cf. Mus ms 272, No. 4: Passo e mezo

HAND P
Mus Ms 1627, Nos. 16-31
Mus Ms 267, Nos. 23-28

Mus Ms 1627

16. GAILLARDA: F

(24) Gaillarda di forauia alla dalliana

17. BASSADANSA: PUIS QU'EN DEUX CUEURS: g / "RIPOSTA": c

(24v) Puis que deux Cueurs bassadanza fato noue mente per la mor uostro / [later:] Riposota sequente

[unicum]

18. C'EST UNE GRIEFUE MALADIE: Anonymous

Model: unidentified French chanson

(25) Cest vne griefue malladie gelousie / Cest vne griefue malladie agens quilont

19. . . . ENJ CHERCHES ALLIEURS AMIEE: Anonymous

Model: unidentified French chanson

(25) [torn away] . . . enj cherches ailleurs amye Retyres vous / Car pere et mere ne mont mye

20. ROTE DE RODE, LA: F-C

(25V) La rote derode

21. JE NE PUIS BONNEMENT PENSER: Sandrin

Model: RISM 1541/5, fol. 4v

(26) Jene puis bon[n]ement penser Dou meuient douleur. / Sandrin libro . . 10. [dots of ellipses in original title]

1547/09-10: Teghi (publ. Phalèse), No. 10
=1573/05: Teghi (publ. Phalèse), No. 10

[The piece also appears in a keyboard tablature in Mus Ms 2987, No. 8.]

22. HIERUSALEM LUGE: Richafort or Lupi II

Model: RISM 1532/9, p. 49

(26v-27) Gieru / salem Luge. Richafort [G tuning]
(27v-28) Secunda pars. Deduc quasi torrentem lachrimas

1544/03: H. Newsidler, No. 6
1547/05: Valderrábano, No. 55 (attr. to Verdelot)
1547/09-10: Teghi, No. 17 [G tuning]
=1573/05: Teghi, No. 17
1553/01: Bakfark, No. 8 [G tuning]
1558/04: Morlaye, No. 4 [G tuning]
1558/05: Ochsenkhun, No. 6 (attr. to Adrian Caen)
1574/05: M. Newsidler, No. 8 [G tuning]

23. O REGEM COELI: Silva

Model: RISM 1532/10, No. 1

(28-29) O Regem Celi. / Andreas de silua
(29-29v) 2. Pars natus est nobis hodie saluatoris

1554/03: Fuenllana, No. 25 (voice & lute)

24. QUE N'EST-ELLE AUPRES DE VOUS: Certon

(29v) No. 2 / Que nest elle Aupres demoy Celle que Jayme
[C tuning]

[unicum]

25. ELLE A BIEN CE RIS GRACIEUX: Sermisy

Model: SermOO, No. 45: Sermisy

(30v-31) No. 1 / Cella a bien rekis gratieux [A tuning]

[unicum]

26. UNE FILLETTE BIEN GORRIERE: Clemens non Papa

Model: ClemensO X, p. 8

(31) Vne fillette Biengoriere Embrassa vert Vestu
[C tuning]

[unicum]

27. SECOURES MOI: D'Ambert

Model: RISM 1539/15, fol. 14v

(31v-32) Secoures moy ie suys toute pleureuse / Dambert[us]

[unicum]

28. JOYE ET DOULEUR: Isore

Model: SeayT, No. 18

(32v-33) Joye & douleur [A tuning]

[unicum]

29. LA GUERRE: Janequin

Model: JanCP

(33v-34v) [untitled; at end:] Last aich befolche sein was ich angstlick eymals [G tuning in Abzug]

=?Mus Ms 266, No. 65: Marco dall'Aquila (some, but not all of the ornamentation is similar)

See there for additional concordances.

30. MARTIN MENOIT: Allaire

Model: Cf. RISM 1543/9, fol. 5v, Certon, "Martin s'en alla au lendit"

(35) martin me / Danto

[unica]

31. NICOLLA MON BEAU FRERE: Anonymous

Model: unlocated

(35v) Niccola mon beau frere mana my

[unicum; publ. Heartz, Chansons]

Mus Ms 267

23. UNG JOUR PASSE AVEC COLLETTE: Le Hugier

Model: RISM 1540/13, fol. 11v: Le Hugier

(36) Ung Jour passe auec / collette mes batoye / secretement
[G tuning]

1560/03: Paladin, No. 17 [G tuning; different
embellishments]
=1563/12: Phalèse, No. 64

24. LETARE & EXULTARE: Anonymous

Model: RISM 1532/10, fol. 55

(36v-37) Letare & exultare / p[ri]mo [C tuning]

[unicum]

25. FRISQUE ET GAILLARD: Clemens non Papa

Model: ClemensO X, p. 17: Clemens non Papa

(37v-38) Frisque gaillart [C tuning]

=? 1563/12: Phalèse, publ., No. 80 (some similarities
in ornamentation)
=1568/07: Phalèse, No. 67 (with added
ornamentation)
=1571/06: Phalèse & Bellère, publ., No. 55
=1573/3: Waissel, No. 20 [C tuning; additional ornaments]
=Amsterdam, fol. 28v: Frisque Et Gailliard. Matth.
Wais: XCVII
1556/02: Drusina, No. 22
1574/05: M. Newsidler, No. 13
1599/7: Molinaro, No. 66 [C tuning]
Uppsala (1), fol. 5v: Clemens non Papa, [F]risque et gaillar
ung ior

26. CONTRE RAISON: Janequin

(38v-39) Contre Raison No. 2

27. TROP TOST J'AY CREU: Sermisy or Mornable

Model: Serm00, No. 154: Sermisy or Mornable

[unicum]

28. JEAN DE LAGNY: Berchem

Model: PubAPTM XXIII, No. 6: Berchem

(39v) Jhean de lagny mon belamy [F tuning]
=Mus Ms 267, No. 20.

HAND Q
Mus Ms 267, Nos. 41-42

(The pencilled numbers in the manuscript are not correct.)

41A. ROMANESCA: c/C

(54) [untitled]

41B. PASSAMEZZO ANTICO: f

(54) [untitled]

42A. RICERCAR: Marco dall'Aquila (g)

(54v) [untitled]
=Mus Ms 266, No. 70: Marco dall'Aquila

42B. RICERCAR?: Anonymous (f)

(54v) [untitled, very short piece]
(The last two pieces seem to be intended for a beginner.)

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HAND R
Mus Ms 1511C, Nos. 15-16

There is a dedication scribbled on folio 15v of this fascicle, "Al reuerendo patre matio / der ordine di mazichieri."

15. BENEDICAM DOMINUM: Mouton

Model: CW 76: Mouton

(12-13v): Benedica[m] dominus [D tuning]

[unicum]

16. ASPICE DOMINE: Jachet

Model: MonteO XXVI, appendix, p. 1: Jachet da Mantua

(13v-14) Aspice domine [G tuning]

=model for Mus Ms 1511c, Nos. 1-8 (HAND BX), q. v. for additional concordances.

[The piece breaks-off at the end of fol. 14, so perhaps an additional bifolium was part of the fascicle.]

HAND S
Mus Ms 1511C, No. 17

17. QUEM DICUNT HOMINES: Richafort

Model: RISM 1532/10, No. 19: Richafort

(16-17v) Quem dicunt homines [A tuning]

1576/01: Daza, No. 35 (simple intabulation)

[HAND BC has added three French chansons to blank pages in this fascicle.]

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HAND T
Mus Ms 1511D, Nos. 1-4

[Perhaps these pieces were intabulated by Francesco da Milano]

1. DONT VIENT CELA: Sermisy

Model: Serm00, No. 43: Sermisy

(1-1v) dou uie[n] se la [D tuning]

=?1545/03: Phalèse, publ., No. 23 (some similar ornamentation and musica ficta [D tuning]
=1547/07-08: Phalèse, publ., No. 14
=1549/08: Phalèse, publ., No. 12
=1563/12: Phalèse, publ., No. 110

1529/03: Attaingnant, No. 23a [G tuning]
1529/03: Attaingnant, No. 23b (voice & lute) [D tuning]
1540/01: H. Newsidler, No. 32 (an intabiulation of the chanson titled "Welscher Tantz") [D tuning]
=1544/01: H. Newsidler, No. 31
=1544/02: H. Newsidler, No. 35
=1547/04: H. Newsidler, No. 29
1547/05: Valderrábano, No. 140 [? tuning]
Donaueschingen, II, fol. 11v: Dant biencella
Vienna, Codex 18827, fol. 27: (at end:) Repetendus finis / Dont vient cela.
Munich, Mus Ms 1512, No. 44: Du bien che la. französish stückh
Munich, Mus Ms 1512, No. 20 (attr. to "F.S.H.D.", or [?] is this its title, "H.D." standing for Hofdantz? Cf. H. Newsidler, above.)
Munich, Mus Ms 272, No. 46
Paris II, No. 9: Doen sela [E tuning]

2. PAR TON REGART: Sermisy

Model: Serm00, No. 122: Sermisy

(1v-2) parton regard [A tuning]

1546/05: Bianchini, No. 19 [A tuning]
Mus Ms 1511d, No. 12 [G tuning]

3. VIGNON VIGNETTE: Sermisy

Model: Serm00, No. 161: Sermisy

(2v-3) vignon vignettj [G tuning]

=1547/02: Francesco da Milano, No. 24
=1562/12: Francesco, No. 24
=1563/06: Francesco, p. 45
=1566/01: Francesco, [folios mussing]

4. VOUS AUREZ GRAND TORT [?]

Model: unidentified

(3-3v) vos aue gara[n] torto

HAND U
Mus Ms 1511D, Nos. 17-18

17. TRADITORA: g

(15) Tenor dela traditora

=Mus Ms 266, No. 38d.

18. TORCHA, LA: G

(15v) la torca

[unicum]

SCRIBE O

HAND O: Mus Ms 267, Nos. 2-7

[German Tablature]

[According to Fétis, art. "Neusiedler," six Josquin motets a 6 intabulated by Newsidler were published in Venice in 1585. Perhaps this section preserves them. It should be noted that they are copied on Italian paper.]

2. INVIOLATA INTEGRA: Josquin

(2v-4) (a) Inviolata Joquin quinqz vocum [F tuning]
(b) Scda Pars / Nostra vt pria
(c) Tertia prs / O Beningna

Model: JosqMT, No. 42: Josquin, "Inviolata integra"

1533/01: Gerle, No. 2abc [? tuning]
1547/05: Valderrábano, No. 87abc [? tuning]
1558/05: Ochsenkhun, No. 5abc [G tuning]

3. BENEDICTA ES COELORUM REGINA: Josquin

(4v-9) (a) Benedicta es coelorum. 6 vocum / Josquin [G tuning]
(b) Scda pars / Per illius aue anima
(c) Tertia pars / Nunc mater

Model: JosqMT, No. 46: Josquin, "Benedicta es Coelorum Regina"; Per illud Ave"; "Nunc mater"

=?1549/09: Teghi (publ. Phalèse), No. 19
=1573/05: Teghi, No. 19

1547/03: Gintzler, No. 8 [G tuning]
=1552/11: Phalèse, publ., No. 84
=1563/12: Phalèse, publ., No. 111
=1568/07: Phalèse, publ., No. 114
1547/05: Valderrábano, No. 136 (part II only)

1553/10: Phalèse, publ., No. 24 (voice & lute)
1554/03: Fuenllana, No. 70
1556/02: Drusina, No. 36 (part II only)
1556/05: Heckel, No. 6 [A tuning] (lute duet)
=1562/03: Heckel, No. 6
1558/05: Ochsenkhun, No. 3 [G tuning] (different ornamentation)
1558/06: Albert de Rippe, No. 3
=1562/11: Albert de Rippe, No. 1
=1574/07: Phalèse & Bellère, No. 54
1571/06: Phalèse & Bellère, No. 159
Munich, Mus ms 266, No. 57 [A tuning] (part II only)

Edinburgh, Dallis, fol. 81v: Benedicta (publ. Ness, App. 30)
Paris I, No. 12
=1574/05: M. Newsidler, No. 1 (additional ornamentation)

4. DEUS VENERUNT GENTES: Consilium

(10v-13) (a) Deus venerunt gentes / Consilium / 4 vocum [F tuning]
(b) Scda Prs / Erfunde
(c) Tertia prs / Adiuua nos

Model: RISM 1538/6, No. 34: Jean Conseil, "Deus venerunt gentes"

[unicum]

5. QUI HABITAT: Josquin

(14-17) (a) Qui habitat / 4or vocum / Josquin [G tuning]
(b) Scda pars / Non arrabitt

Model: JosqMT, No. 52: Josquin

=1558/05: Ochsenkhun, No. 13 (additional ornamentation) [G tuning]

1533/01: Gerle, No. 47ab
1565/01: Bakfark, No. 11 [G tuning]
Munich, Mus ms 272, No. 65 [G tuning]

6. AUDI FILIA: Gombert

(18v-20) (a) Audi filia / Gombert [A tuning]
(b) Scda Prs / Specie tua

Model: RISM 1542/5, fol. 28: Gombert

Munich, Mus ms 1511C, Nos. 9-11 (simple intabulation; ciphers differ from this intabulation) [A tuning]
Ibid., No. 12-14 (elaboration of 1511C, Nos. 9-11)

7. VITA IN LIGNO: Senfl/M. Newsidler

(22v-24) (a) Vita in / ligno / Quinqz voc [A tuning]
(b) Scda prs / Qui prophetice
(c) Tertia Prs / Quia expansis

(simple intabulation)

Model: RISM 1537/01, No. 20: Senfl.

=1574/05, M. Newsidler, No. 3 (additional ornamentation)
1544/03: H. Newsidler, No. 7 [A tuning]
=1549/06: H. Newsidler, No. 66 (additional ornamentation)
1547/03: Gintzler, No. 14 [A tuning]
1558/05: Ochsenkhun, No. 10 [A tuning]

Berlin, Mus Ms 40632: Vita in ligno / v voc. [fol. 10v]
Qui prophetice. prima pars [sic] / v. voc. [fol. 26v]
Qui expansis. ii. pars. v voc. [fol. 27v]
Munich, Mus ms 272, 63

Paris I, No. 10

22. CIRCUMDEREUNT ME: Josquin
HAEC DICET DOMINUS: Josquin

(34[6]-35[7]) Hec dicet dns / .6. vocum / Josquin [F tuning; simple intabulation]

Model: JosqWW, No. 21: Josquin, "Circumdederunt me" (! The text "Haec dicit Dominus," is frequently found in German collection of motets; see JosqWW for concordances.)

1547/03: Gintlzer, No. 11 ("Circumdederunt") [G tuning]
Munich, Mus ms 266, No. 170 [G tuning].

HAND N: Mus Ms 266, No. 170

[German Tablature]

170. CIRCUMDEDERUNT ME: Josquin

(137-138) Cercund / dederund nos / Josquin [G tuning]

Model: JosqWW, No. 21: Josquin, "Circumdederunt me"

1547/03: Gintlzer, No. 11 ("Circumdederunt") [G tuning]
Munich, Mus ms 267, No. 22 [F tuning]: Haec dicet Dominus (!)

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HAND W: Mus Ms 2987, No. 10

[German Tablature in Score]

10. IL ME SUFFIT: Sermisy

(7) [untitled] [G tuning]

Model: SerOO, No. 60: Sermisy, "Il me suffit"

1529/03: Attaingnant, publ., No. 24a (voice & lute)
Ibid., No. 24b
=1545/03, Phalèse, publ., No. 2
=1547/07, Phalèse, publ., No. 26
=1563/12, Phalèse & Bellère, publ., No. 109
1546/05: Bianchini, No. 9
=1554/02: Bianchini, No. 18
=1563/02: Bianchini, No. 18
1546/18: Phalèse, No. 36
1552/11: Phalèse, No. 47

SCRIBE V

HAND V
Mus Ms 1627, Nos. 13-15

[German Tablature]

13. VEXILLA REGIS: Lasso/M. Newsidler (?)

(17-18) Vexilla Regis. Sex Vocum dj Orlando Lass[us] [G tuning]
(18v-19) In pleta sunt. Secunda pars
(19v-20) Beata Cuius Brachijs. Duum vocum
(20v-21) O Crux Aue spes Vnica. Quarta pars

[unicum]

14. TEUTSCHER TANTZ: Melchior Newsidler (g)

(21v) Ein gar Khunstlicher vnd ser guetter Teutscher / Tantz [Also see No. 15.]

=1574/4: M. Newsidler, No. 29a [with additional ornamentation]

15. HUPFFAUF: Melchior Newsidler (g)

(22) Hupffauf [See No. 14.]
=1574/04: M. Newsidler, No. 29b

HAND X
Mus Ms 267, No. 1

1. GASSENHAWER: Hans D von Metz (f)

(1) Gassen Haw[er] vo[n] Hans D Vo[n] Mentz

=Paris I, No. 1

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HAND XX
Paris I, Nos. 8a-b

[French Tablature, 17th Century]

8a. GALLIARDA: B flat

(13v) Caliarida
(14) Galliarda

[The same piece copied twice on blank pages between two gatherings containing pieces copied by HAND A.]

15. RICERCAR SENZA CANTO: Marco (G)
    (21=1) +Recercar (at end: Ricercar) de / Marco de Laqla /
    senza Canto

16. RICERCAR: Marco (c-g)

    (21=1) +Recircare de MD.LA

    =Mus Ms 266, No. 34

17. [UNTITLED]: Anonymous (g)

    (21=1) [="Nachleuffl"]

18. RICERCAR: Marco (g)

    (21v) Recircar de M. MD.LA

19. RECERCAR: Marco (Bb-g)

    (21v) Recircar de MD.LA

20. [UNTITLED]: Anonymous (D-g)

    (21v) [="Nachleuffl"]

21. RICERCAR: Francesco da Milano (a Phrygian)

    (22=2) Recercar de franco de Milano

    =Mus Ms 266, No. 35.

22. RICERCAR: Marco (G)

    (22=2) Re:care. MD.LA

23. RICERCAR: Marco (d-a)

    (22v) Recircar de M. MD.Laqla

24. RICERCAR: Marco (F)

    (23v) +Re:care de MD.La

25. RICERCAR: Marco (G)

    (24v) Recircare de M. MD.Laqula

26. RICERCAR: Marco (F)

(25v) +Recircar de MD. Laqla

=1536, Casteliono, No. 17.
=1552/1, Gerle, No. 25
=1552/11, Phalèse, No. 8
Cf. Francesco da Milano, Ness No. 23 and App. No. 12 (de Rippe)

27. [UNTITLED]: Anonymous (Bb-g)

(26v) [untitled="Nachleuffl"]

28. RICERCAR: Marco (d)

(27) Recircare de Marco de Laquila

=Mus Ms 266, No. 23

29. [UNTITLED]: [Marco?] (g)

(27v) +[untitled: Marco?]

Cf. Sandrin, "Vous usurpes"

30. RICERCAR: Marco (D)

(27v) +Re:car MD. La

=Francesco da Milano, Ness No. 11
Cf. Mus Ms 1511D, No. 25

31. RICERCAR: [Marco?] (d)

(28) +Recercar [Marco?]

32. RICERCAR: Marco (G)

(28v) Re:car de MD LA

114a. RICERCAR FRAGMENT: Benedictus (?)

This fragment of 10 measures uses the beginning of Josquin's "Benedicta es," as does No. 32 (they are not identical, however). It and No. 114b (HAND BC) were removed from this position in the fascicle in 1968.

114b. [UNTITLED: RICERCAR] (e Phrygian)

(77) [untitled: ricercar?]

33. [UNTITLED]: [Marco?] (F)

(28v) +[untitled: Marco?]

34. RICERCAR: (G)

(29) +Rec:ar

=Mus Ms 266, No. 15

35. RICERCAR: Francesco da Milano (a Phrygian)

(29) Re:car Fran:co de Mil:o

=Mus Ms 266, No. 21

50. [UNTITLED; RICERCAR]: (F)

(38) [untitled: ricercar?]

51. RICERCAR: Francesco da Milano (d Phrygian)

(38) Recircare de francesco

52. [UNTITLED] (g)

(38v) [untitled="Nachleuffl"]

53. [UNTITLED: RICERCAR] (g-d)

(39) [untitled: ricercar]

54. [UNTITLED: RICERCAR] (g Phrygian)

(40) +[untitled: ricercar?]

55. [UNTITLED: RICERCAR] (G)

(40v) [untitled: ricercar?]

56. MILLE REGRES: Josquin/Anonymous German (d Phrygian)

(41) Mille Regres [A tuning]

Model: JosqWW, No. 24: Josquin

=Wrocław, 352(C), fol. 54v: Mille regres
1533/1: Gerle, No. 32 [A tuning]
=1546/18-19: Phalèse, publ., No. 19
1536/7: H. Newsidler, No. 44
1538/1: Narvaez, No. 18
1552/11: Phalèse, publ., No. 44
1556/5: Heckel, No. 26 [A tuning]
=1562/3: Heckel, No. 26
=Amsterdam, No. 47
Mus Ms 272, No. 25 [A tuning]

57. PER ILLUD AVE: Josquin/Anonymous German (f)

(41v) Parille dauit [A tuning]

58a. NISI DOMINUS: Senfl/Anon. German (d)

(41v) Prima pars Nisi dominus [G tuning]

58b. CUM DEDERIT: Senfl/Anon. German (g)

(42v) Secda pars Cum dederit

Model: SenflW III, p. 81

1533/1: Gerle, No. 48ab
Mus Ms 272, No. 24
Berlin, Mus Ms 40632, fol. 8v: Nisi dominue aedificnerit: vi. vo.

59. WAS WIRT ES DOCH DES WONDERS NOCH: Senfl/Anon. German (F)

(43) Was wirt es doch des wonders noch [G tuning]

Model: SenflW IV, No. 26: Senfl
SenflW VII, No. 32 (lute arrangements)

1532/2: Gerle, No. 26
1536/6: H. Newsidler, No. 45
1536/7: H. Newsidler, No. 42
1552/10: Wecker, No. 16 (lost)
=?1562/3: Heckel, No. 18
=Amsterdame, No. 31
1573/3: Waissel, No. 7 [G tuning]
1574/5: M. Newsidler, No. 24
Wrocław, 352(B), fol. 31: Was wiert es docj des wunders Noch
Mus Ms 1512, Nos. 4 and 31

60. IL EST JOUR: Sermisy or Moulu/Anon. German (g)

(43v) Il est iour [G tuning]

Model: SermOO, No. 59.

Mus Ms 266, No. 156 [A tuning]
=Donaueschingen, III, fol. 46
=Wrocław, 352(B), fol. 28
Mus Ms 272, Nos. 28 and 57

61. CHOUR LANGUER: Josquin/Anon.German (a)

(43v) +Chour Languer [G tuning]

Model: JosqWW, No. 1

[unicum]

62. AMY SOUFFRE: Moulu / Marco (F)

(44v) +Amy souffre de MD.La [G tuning]

Model: AttainCK III, No. 7

=Mus Ms 272, No. 45
1529/3: Attaingnant, No. 10a [G tuning]
1529/3: Attaingant, No. 10b (voice & lute)
1540/1: H. Newsidler, No. 31 [G tuning]
=1544/2: H. Newsidler, No. 38
=1562/3: Heckel, No. 23
=1556/5: Heckel, No. 56
1545/3: Phalese, publ., No. 27 [G tuning]
=1547/7-8: Phalèse, publ., No. 18
1546/10-11: da Crema, No. 23 [G tuning]
1547/5: Valderrábano, No. 142 [G tuning]
1549/6: H. Newsidler, No. 60
Mus Ms 1512, No. 19 and 45

63. IL EST BEL E BON MD.LA: Passereau / Marco (d)

(45) +Il est bel e bon MD.LA [G tuning]

Model: RISM 1534/12, No. 1: Passereau

1549/2: Barberiis, No. 3
Mus Ms 267, No. 39

64. NOUS BERGIERES: Thomas Janequin / Marco (F)

(46) +Nous Bergieres da marco da Laquila [A tuning]

Model: RISM 1535/8, No. 9

154?/4: Francesco da Milano, No. 25
=1536/3: Francesco, No. 25
=1546/7: Francesco, No. 13
=1561/3: Francesco, No. 13
=1563/5: Francesco, No. 13

65. BATAGLIA [LA GUERRE]: Janequin / Marco

Model: JaneCP, No. 3

66. [UNTITLED RICERCAR] (G)

(48) [untitled ricercar?]

67. D'UNA COSSA SPAGNOLA: Francesco da Milano (C)

(48) duna Cossa spagnola

=Francesco da Milano, Ness No. 45

68. RICERCAR: Marco (d)

(48v) Recercar de marco. Caro a. H[einrich]. HE[rwarth].

69. RICERCAR: Marco (G)

(48v) Recercar de m m:co da Laquila

Cf. Mus Ms 1511d, Nos. 24 and 25.

70. RICERCAR: Marco (g)

(49) Rec:ar d MD Laqla

=Mus Ms 267, No. 42

71. PREAMBLE: Marco (g-F)

(49) Priambolo de m m:co da Laqla

36a. COSA, NO. 1: Anon. (d)

(30) LA Cara cossa No. 1

36b. CARA COSA (d)

(30) Seguit aliud No. 2 Cara cossa

36c. CARA COSA (c)

(30) No. 3 Cara cossa

36d. CARA COSA (c)

(30) No. 4 Cara cossa

Cf. 1546/5, Bianchini, No. 12
=1552/1, Gerle, No. 36

36e. CARA COSA (c)

(30v) No. 5 Cara cossa

36f. CARA COSA (g)

(30v) No. 6 Cara Cossa

Cf. Mus Ms 272, No. 7.

36g. CARA COSA (f)

(30v) No. 7 Cara cossa

36h. CARA COSA (d)

(31) No. 8 Cara cossa

36i. CARA COSA (d)

(31) No. 9 Cara Cossa

36k. CARA COSA (f)

(31v) No. 10 Cara Cossa

36l. CARA COSA (g)

(31v) No. 11 Cara Cossa

37. [PASSAMEZO ANTICO AND SALTARELLO] (c)

(32) [untitled]

38a. LA TRADITORA (G-D)

(33) La traditora No. 1

38b. LA TRADITORA (c-G)

(33) De la traditora No. 2

38c. LA TRADITORA: Marco (f-C)

(33v) De la traditora No. 3 MD.La

Cf. Vienna, Mus Ms 18827, fol. 2

38d. LA TRADITORA (g-D)

(33v) No. 4 Tenor de la traditora

=Mus Ms 1511d, No. 17

38dd. LA TRADITORA (c-G)

(34) del Sorau de la traditora

[Nos. 38d and 38dd form a duet.]

39. BURATO (F)

(35) Done impresare el vostro burato a Capita No. 1

Cf. 1546/5, Bianchini, No. 14

39a. BURATO (C)

(35) Done impresare il vostro burato da buratare la mia farina

Cf. Mus Ms 272, No. 1

40. BERNARDO NON PUOL STARE (C)

(35v) el Sorau. Bernardo non puol stare

40a. BERNARDO NON PUOL STARE (G)

(35v) Tenorj Bernardo non puol stare

Donaueschingen, I, fol. 8: Bernardo non puol stare
M[elchior] N[ewsidler]

1587/6: Pacolini (Padoana and Saltarello for 3 lutes)

41. TOCHA TOCHA LA CANELLA (C)

(36) Tocha tocha la Canella

42. ROMANESCA: (c)

(36) [untitled]

43. TU TE PARTI CORE MIO CARO: (G)

(36) ti partti chour mio charo

Cf. 1536/9: Casteliono, ed., fol. 23
1561/2: Gorzanis, No. 13
Donaueschingen, II, fol. 84: Tu parti cor mio caro.

44. POMO (g)

(36v) Pomo

45. MARCHESA DE SAN LUZO (f)

(36v) Marchesa de San Luzo

46. CHANALECHA (g)

(36v) Chanalecha

47. [UNTITLED] (Eb-c)

(36v) [untitled]

48. PIOUERINE (Ab-f)

(37) Piouerine

49. BRAGANTIN (C)

(37) bragantin

72. LAS VOULES VOUS QUE VNE PERSONE: Vermont/Marco (F)

(51) +Las voules vous que vne persone [G tuning]

Model: AttainCK III, No. 3: Vermont

73. A L'AVENTURA: Willaert/Marco (g)

(51) +A la ventura [G tuning]

Model: CM II, 16

1533/1: Gerle, No. 39
1548/2: Borrono, No. 20
=1548/3: Franceso da Milano & Borrono, No. 20 (It.)
=1563/3: Borrono, No. 20

74. LAS QUE CRANIS MON AMY: Sermisy/(Bernardo) (G)

(52) +Las que cranis mon amy [F tuning]

Model: SermOO, No. 90.

75. DOULCE MEMOIRE: Sandrin / Bernardo (d)

(52) +Doulce memoyre da B [G tuning]

For concordances, see Mus Ms 266, No. 128

76. VAINCRE NE PEU: Sandrin / Bernardo

(52v) +Vaincre ne peu

Model: RISM 1540/9, f. 3v.: Sandrin

=Mus Ms 266, No. 84.

77. SI UNE HEUR PARFAICT: Sermisy / Bernardo (C)

(53) +Si vne heur parfecte. B. [G tuning]

[unicum]

Model: BrownI 1533/2, No 20:
Sermisy (S only)
SermOO, non est

78. VOUS VSURPE: Sandrin/(Bernardo) (g)

(53) +Vous Vsurpe [A tuning]

Model: RISM 1546/11, fol. 6v.

[unicum]

79. ON EN DIRA QU'ON VOUDRA: Anonymous/(Bernardo) (f)

(53v) +On dira ce que Vouldre [F tuning]

[unicum; it uses the same tenor as Sermisy's setting.]

80. JE N'OSE ESTRE CONTENT: Sermisy / Bernardo (D)

(53v) +Je nause estre content. B. [F tuning]

Model: SermCC, No. 80.

[unicum]

81. CONTENT DE VOUS: Sermisy/(Bernardo) (Bb)

(53v) +Content de vous [A tuning]

Model: SermOO, No. 31.

82. JE NE FAIS RIEN QUE REQUERIR: Sermisy/(Marco) (F)

(54) +Je ne fais rien que requerir [A tuning]

Model: SermOO, No. 77.

[unicum]

83. CONTRE RAISON: Sermisy/(Marco) (g)

(54) +Contre raison [A tuning]

Model: SermOO, Nos. 34 and 35.

1546/3: Barberiis, No. 5
1556/5: Heckel, No. 49 (G tuning)
=1562/3: Heckel, No. 49
1546/18-19: Phalèse, No. 18

84. VAINCRE NE PEUT Sandrin / Bernardo (g)

(54v) +Vaincre ne peu. De m Bernardo

=Mus Ms 266, No. 76 (q. v.)

85. PLUS NULZ REGRES: Josquin (d)

(55) +Plus mil Regres [G tuning]

Model: JosqWW, No. 29

1533/1: Gerle, No. 33)
=1556/5: Heckel, No. 9 (2 lutes)
=1562/3: Heckel, No. 9
1536/7: H. Newsidler, No. 33

86. DICTES SANS PEUR: Sermisy or Janequin/(Bernardo) (g)

(55v) +Dictes san peur [G tuning]

Model: SermOO, No. 40.

87. VOIANT SOUFFRIR: Jacotin / Bernardo (G)

(56) +Voiant souffrir de m Ber:do [F tuning]

Model: RISM 1533/1, fo. 12v: Jactoin

=Mus Ms 1511d, No. 9 (untitled)

[unicum]

88. LA ROUSEE DU MOYS DE MAY: Gombert or Willaert/(Marco) (F)

(56) +La rousee du moye de may [G tuning]

Model: RISM 1530/4, fol. 6

89. AUPRES DE VOUS SECRETEMENT: Sermisy/(Marco) (Bb)

(56v) +Aupres de vous secretement [A tuning]

Model: AttainCK I, No. 16

1545/3: Phalese, No. 37 [A tuning]
=1547/7-8: Phalèse, No. 28
=1549/8: Phalèse, No. 34

1546/5: Bianchini, No. 6 [G tuning]
=1554/2: Bianchini, No. 6
=1563/2: Bianchini, No. 6
1552/11: Phalese, No. 40
1556/5: Heckel, No. 50 [A tuning]
1563/12: Phalèse, No. 107 [G tuning]

90. MAULDICTE SOIT LA MONDAINE RICHESSE: Sermisy/(Marco) (F)

(57) +Mauldicte soit la mondaine Richesse [G tuning]

Model: SermOO, No. 104.

=Mus Ms 272, No. 8
1556/5: Heckel, No. 51 [G tuning]
=1562/3: Heckel, p. 148.

91. SI MON MALHEUR: Le Pelletier / Bernardo (G)

(57v) +Si mon malheur m Bernardo [A tuning]

Model: RISM 1532/12, fol. 10: Pelletier

=1511d, No. 8 (B.N.), (A tuning)

1546/18-19: Phalèse, No. 20 (G tuning)
Mus Ms 2987: No. 17 (G tuning)

92. CONTENT DESIR: Sermisy / Bernardo (g)

(58) Content Desir de m Bernardo [A tuning]

Model: SermOO, No. 32

[unicum]

93. CE QUI SOLOYT: Sandrin / Bernardo (d)

(58) Ce qui soloyt. de Ber:do [G tuning]

Model: RISM 1540/9, fol. 3v: Sandrin

[unicum]

94. QU'IL VOULDRA SCAVOIR: Sandrin/(Bernardo) (g)

(58v) Quil vouldra Sauoyr qi ie suis [G tuning]

Model: PubAPTMM XXIII, No. 51: Sandrin

95. C'EST A GRAND TORT: Sermisy / Marco (F)

(58v) +Cest a grand tort de m m:co da Laquila [A tuning]

Model: Serm00, No. 22.

1540/1: H. Newsidler, No. 33 ("Ein Welscher Tantz") [A tuning]
=1544/2: H. Newsidler, No. 40 (=49/6?)
1546/18-19: Phalèse, No. 16 (A tuning)
1549/6: H. Newsidler, No. 62
=1540/1: Newsidler, No. 33 (Ger.)
1556/5-6: Heckel, No. 7 (2 lutes) [A/G tunings]
=1562/3-4: Heckel, No. 7 (2 lutes)
1573/3: Waissel, No. 10 (more embellished) [A tuning]
=Amsterdam, No. 46
Paris II, No. 2 [G tuning]
Wroc 352(C), Nos. 75 and 76
Mus 1512, No. 22 ("H.D.")
Mus 1512, No. 47 ("F.S.H[of]. D[antz].")
Mus ms 272, No. 26

96. MAULGRE MOY: Sermisy/(Marco) (F)

(59) +Maulgre moy [G tuning]

Model: Serm00, No.

=Mus Ms 272, No. 21

97. AMOUR ME VOYANT SANS TRISTESSE: Sermisy/(Marco) (F)

(60) +Amour me voyant Sans tristesse [A tuning]

Model: Serm00, No. 5.

[unicum]

98. J'AIME LE CUEUR DE MAMYE: Sermisy/(Marco) (F)

(60v) +Jayme le ceur de mamye [G tuning]

Model: Serm00, Nos. 71 and 72

1546/10-11: da Crema, No. 18 (G tuning; different embellishment and realization of musica ficta)
=1547/11-12: Phalèse, No. 7

99. MARTIN MENOIT: Janequin / Alberto (f)

(61) +Sarra martin. De m Albert [A tuning]

Model: CM II, page 79

For concordances, see Mus Ms 1511d, No. 6.

100. CHANGER ME PUYS: Lupi/(Bernardo) (F)

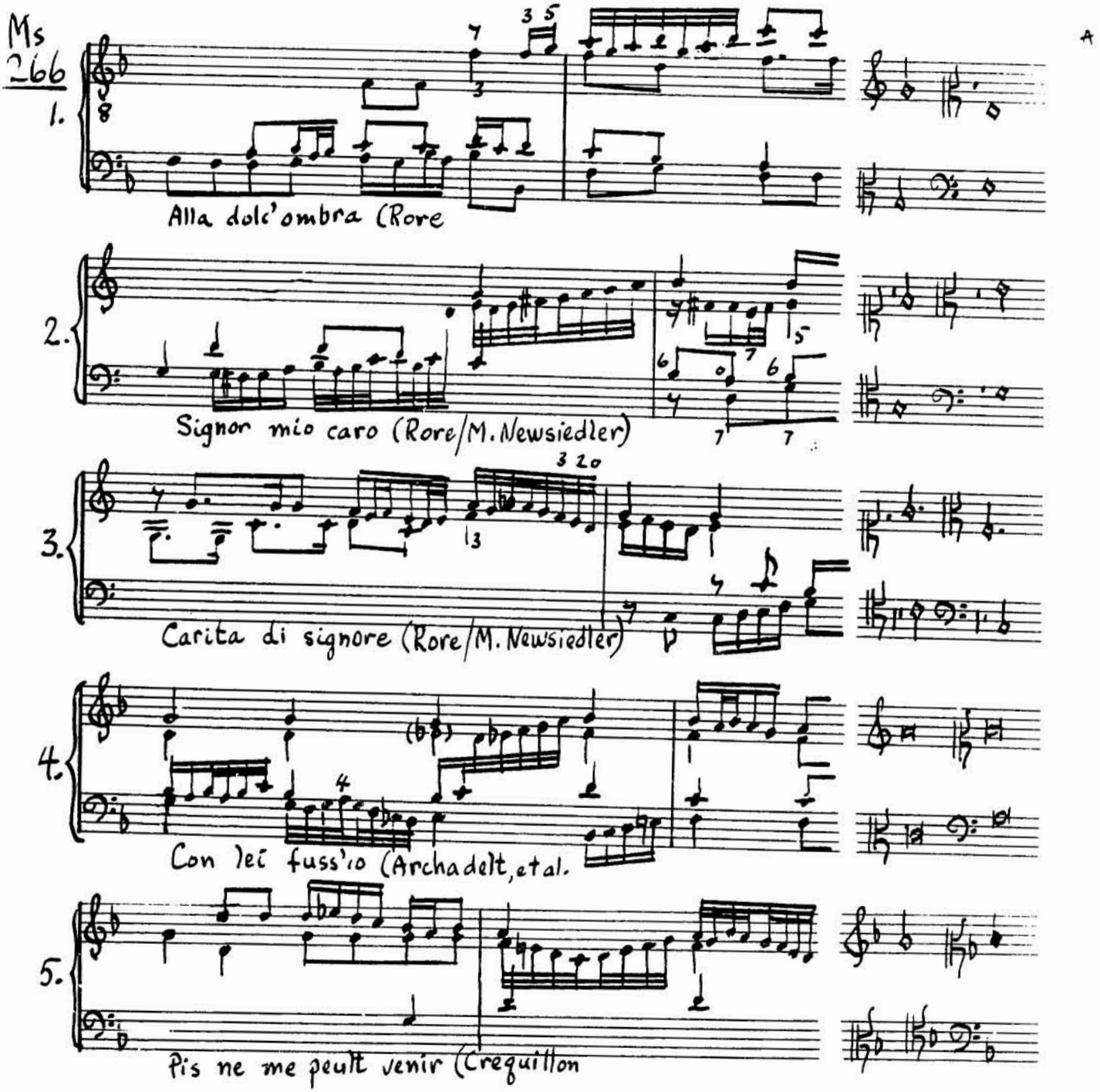
(61v) +Changer me puys

Model: RISM 1554/24, No. 13.

[unicum]

Thematic Index.

Hand A



(266)

6.

Vray Dieu disoit (Lasso/M. Newsiedler)

7.

Souspirs ardents (Archadelt/M. Neusiedler)

8

Passamezzo (M. Newsiedler)

9.

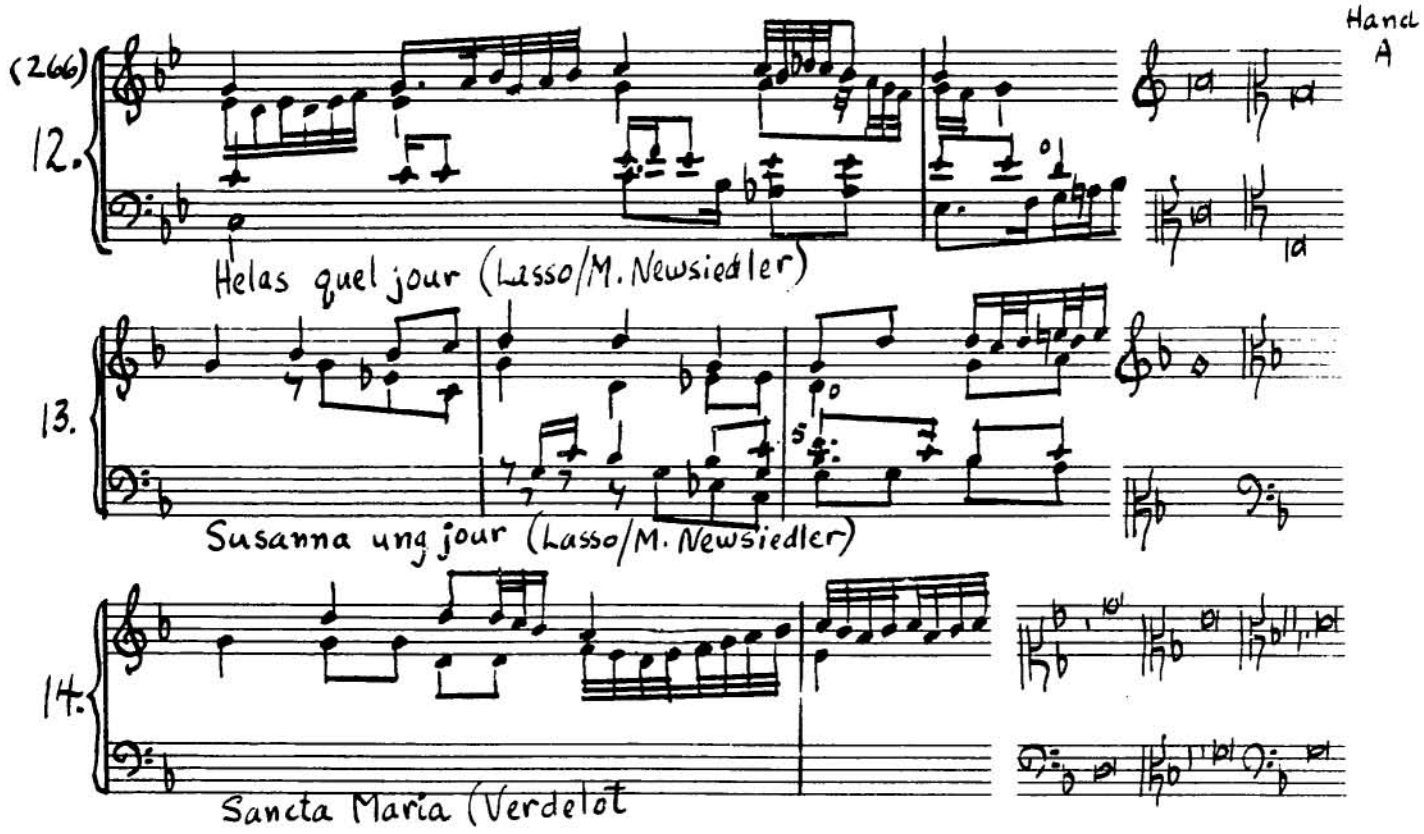
Saltarello (M. Newsiedler)

10.

Bewar mich Herr (Zirler/M. Newsiedler)

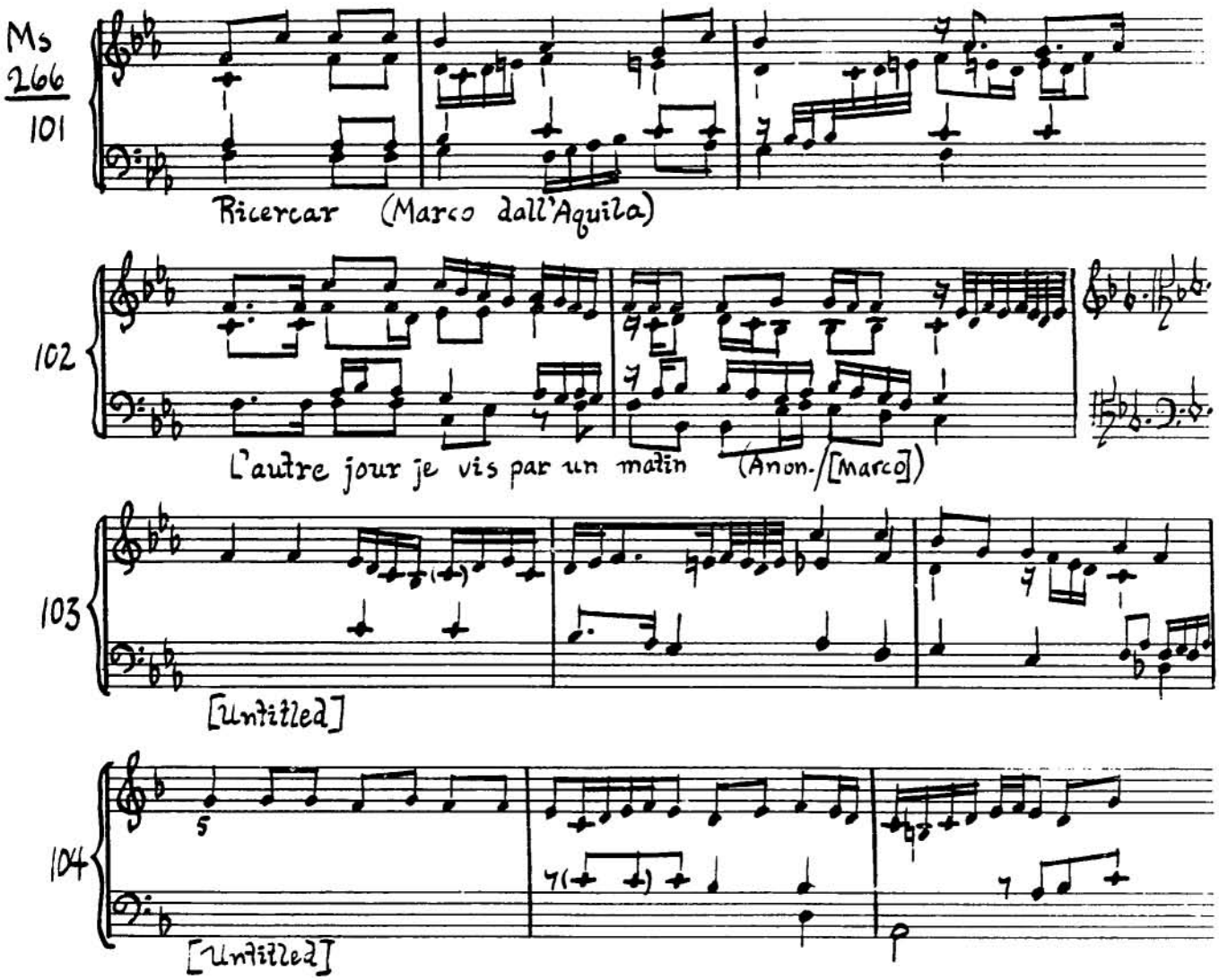
11.

Io mi son giovenette (D. Ferrabosco



Nos. 15-100 = Marco Fascicle (transcribed in its entirety in the Appendix)

Hand Bc



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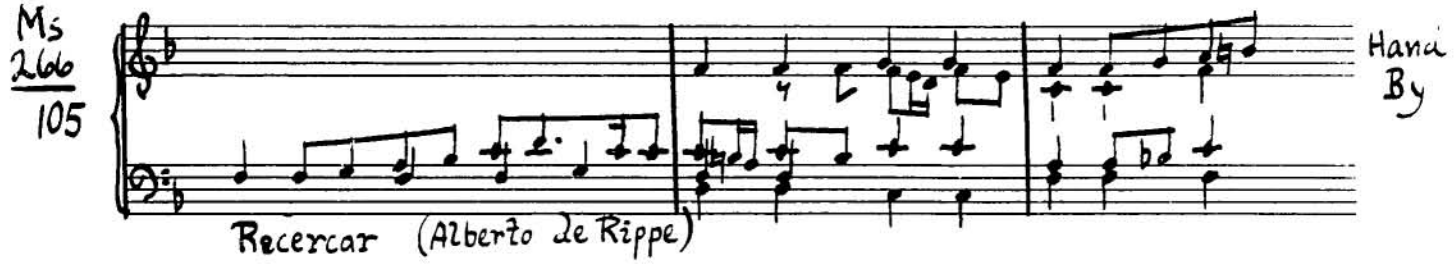


(266)

106

etc.

No. 106 consists of extracts from de Rippe's fantasia No. 8 in Liv. I (1562), starting on measure 17 of fol. 20.

Hand By

107

Fantasia (Morlaye after Paladin)

108

Recercar (Alberto de Rippe)

109

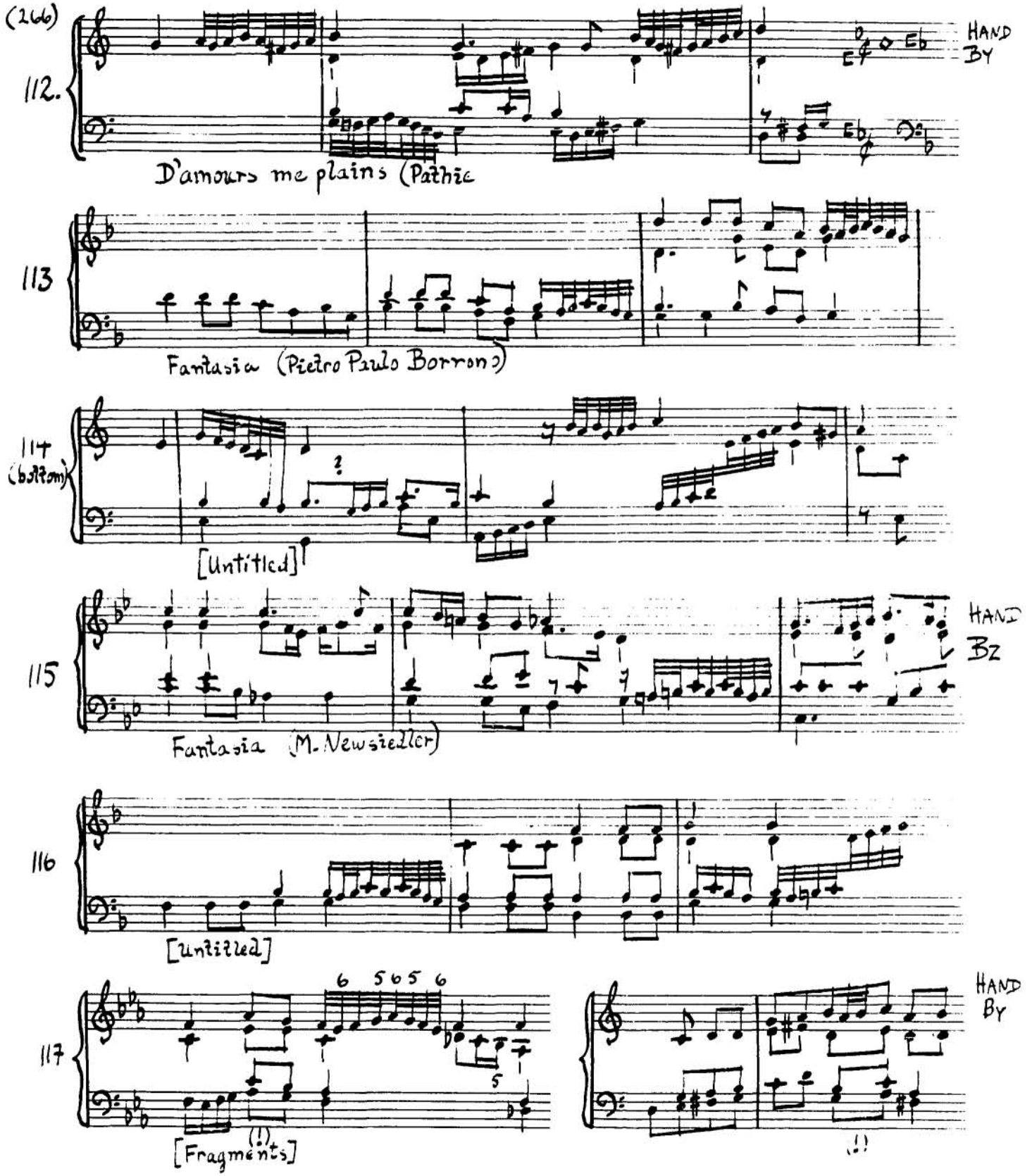
Fantasia (Alberto de Rippe)

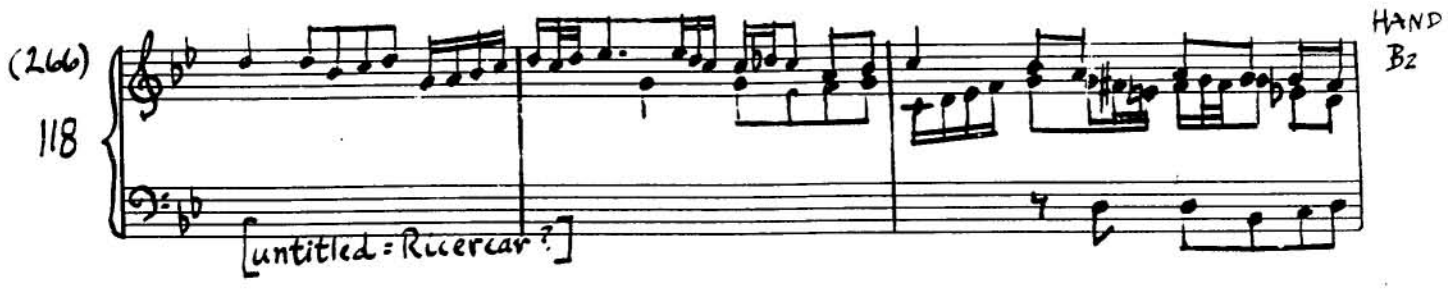
110

Fantasia [on "Faulte argent"] (Alberto de Rippe)

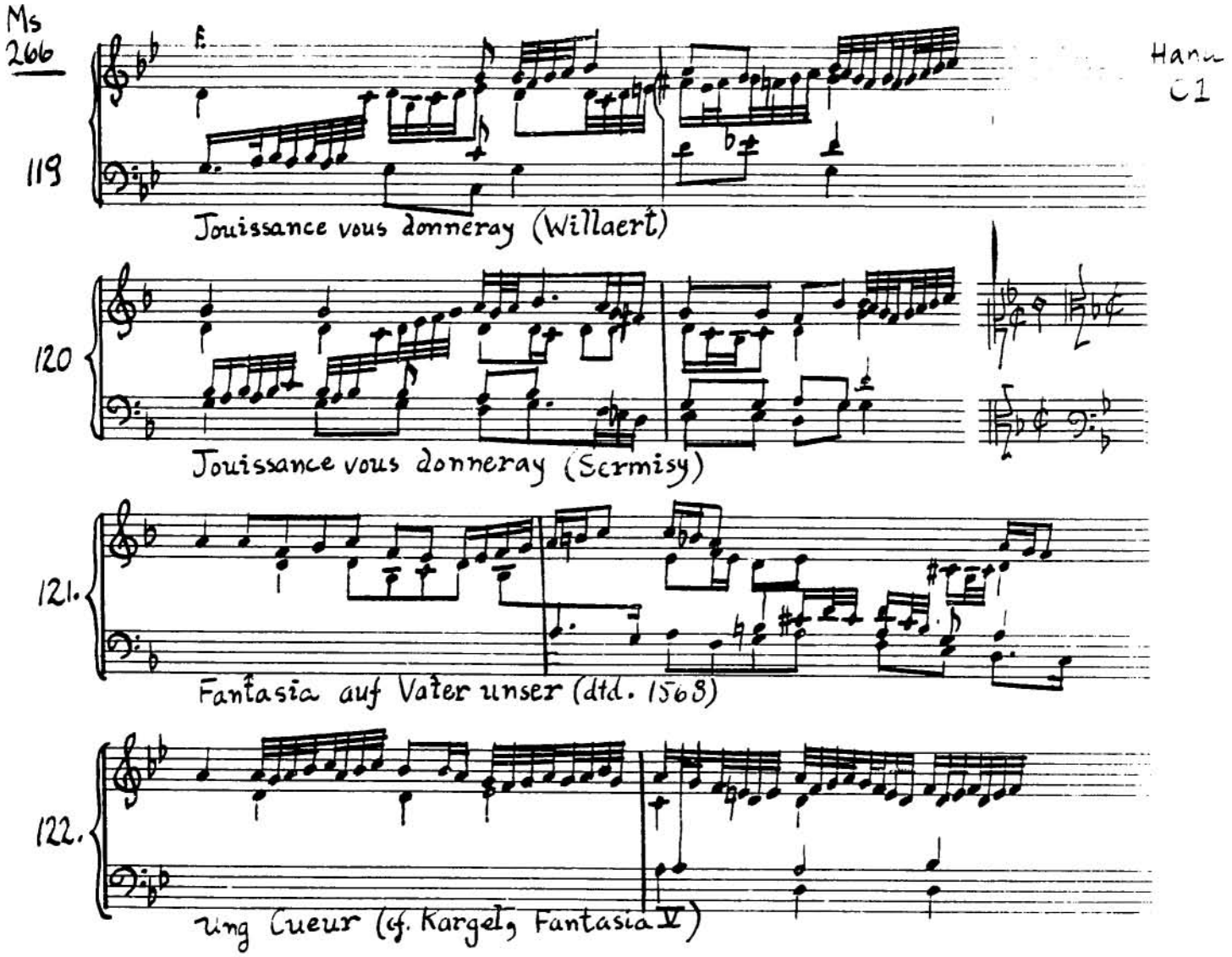
111

[Untitled]

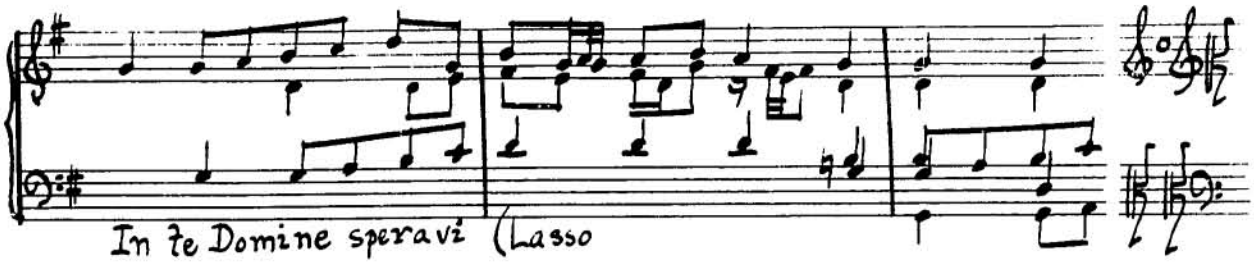

(266)
112.
HAND BY
D'amours me plains (Pathic
113
Fantasia (Pietro Paulo Borrono)
114 (bottom)
[Untitled]
115
HAND BZ
Fantasia (M. Newsiedler)
116
[untitled]
117
6 5 6 5 6
5
[Fragments]
HAND BY



Hands C1 and C2



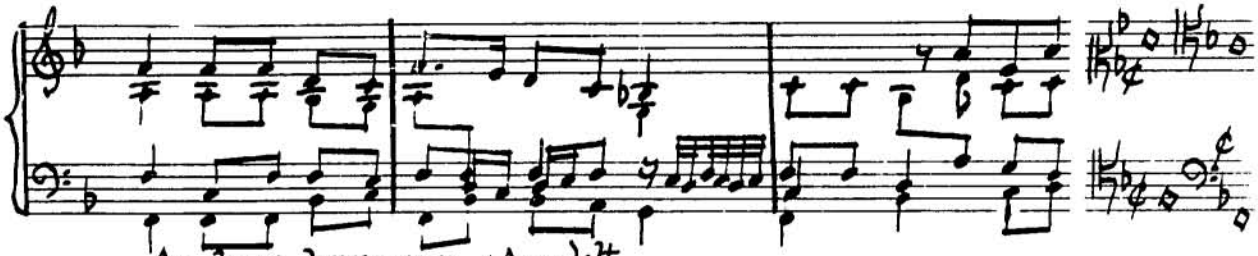
(266)
123.



In te Domine speravi (Lasso

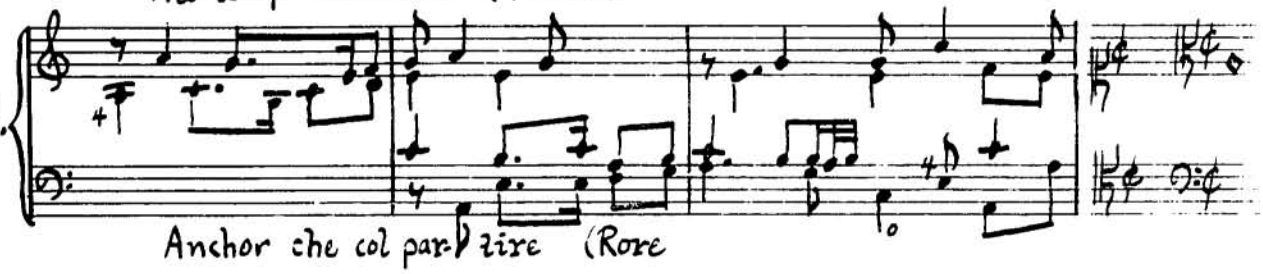
124.

HAND C2



Au temp heureaux (Arcadelt

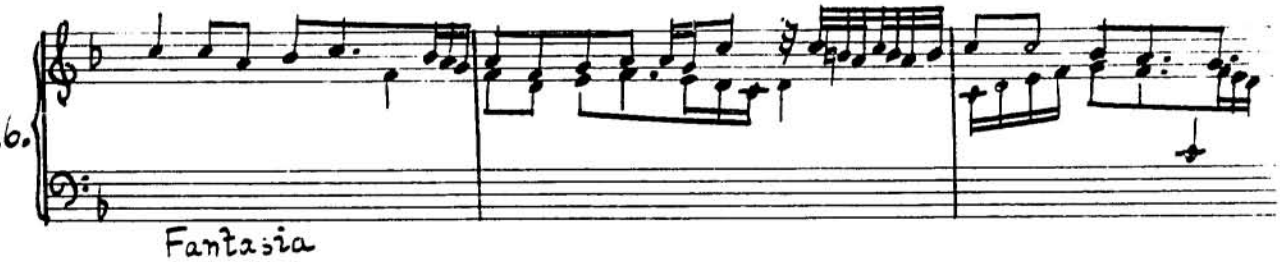
125.



Anchor che col par-tire (Rore

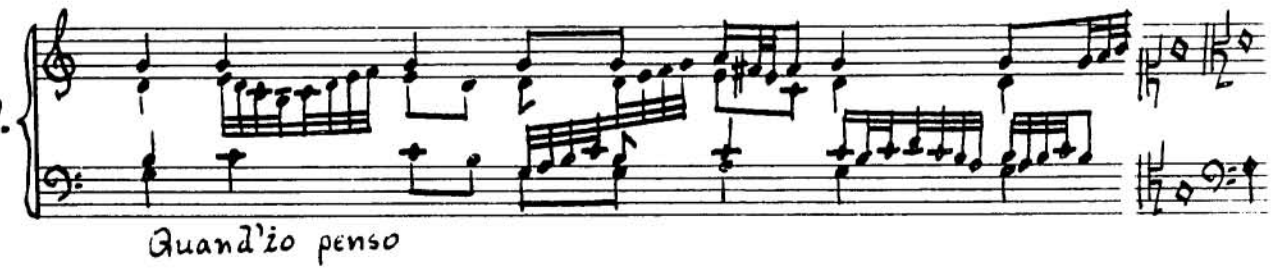
126.

HAND C1



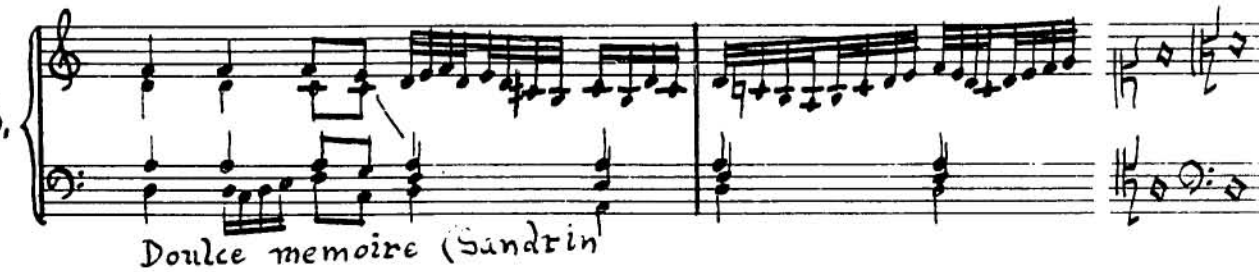
Fantasia

127.

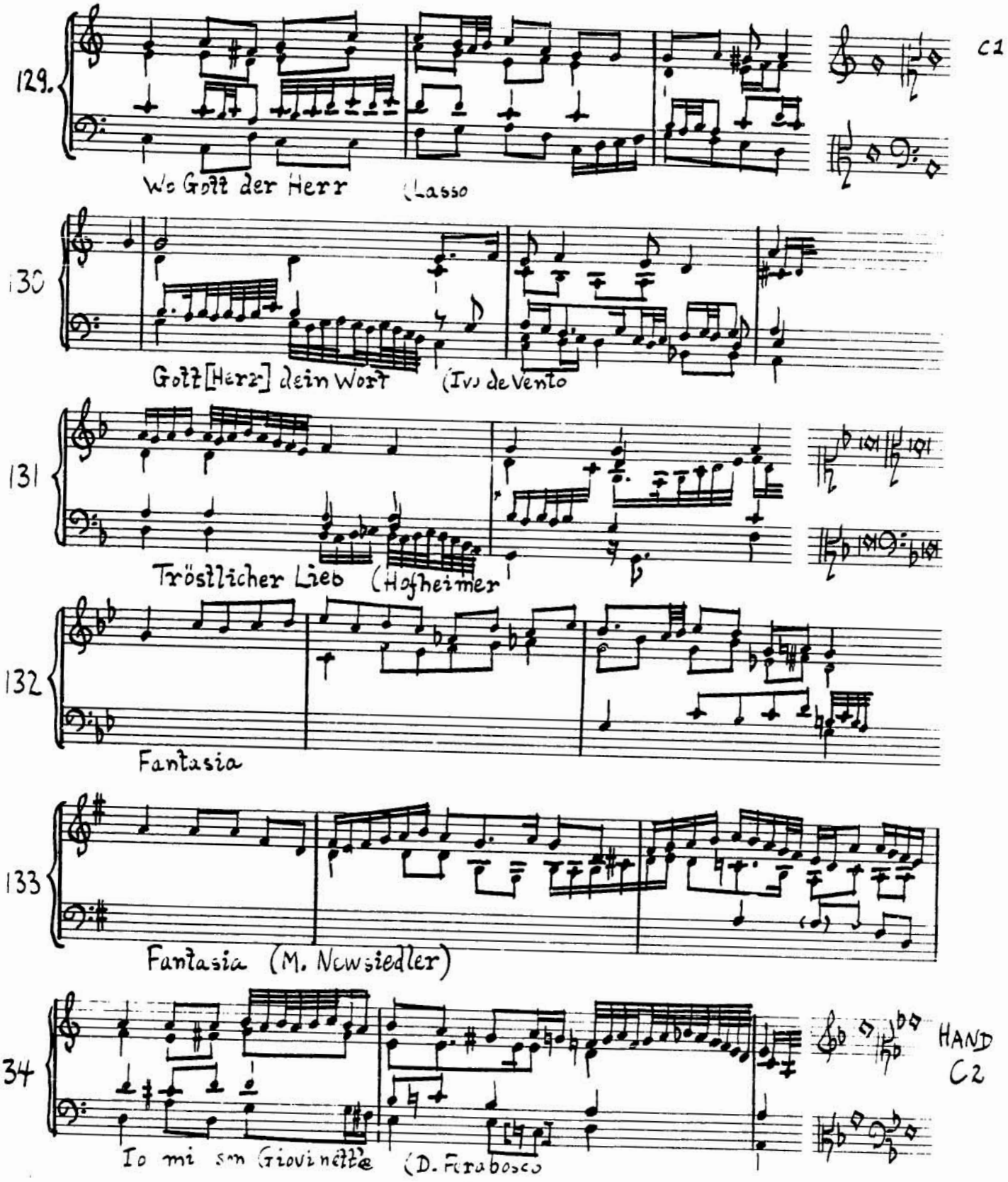


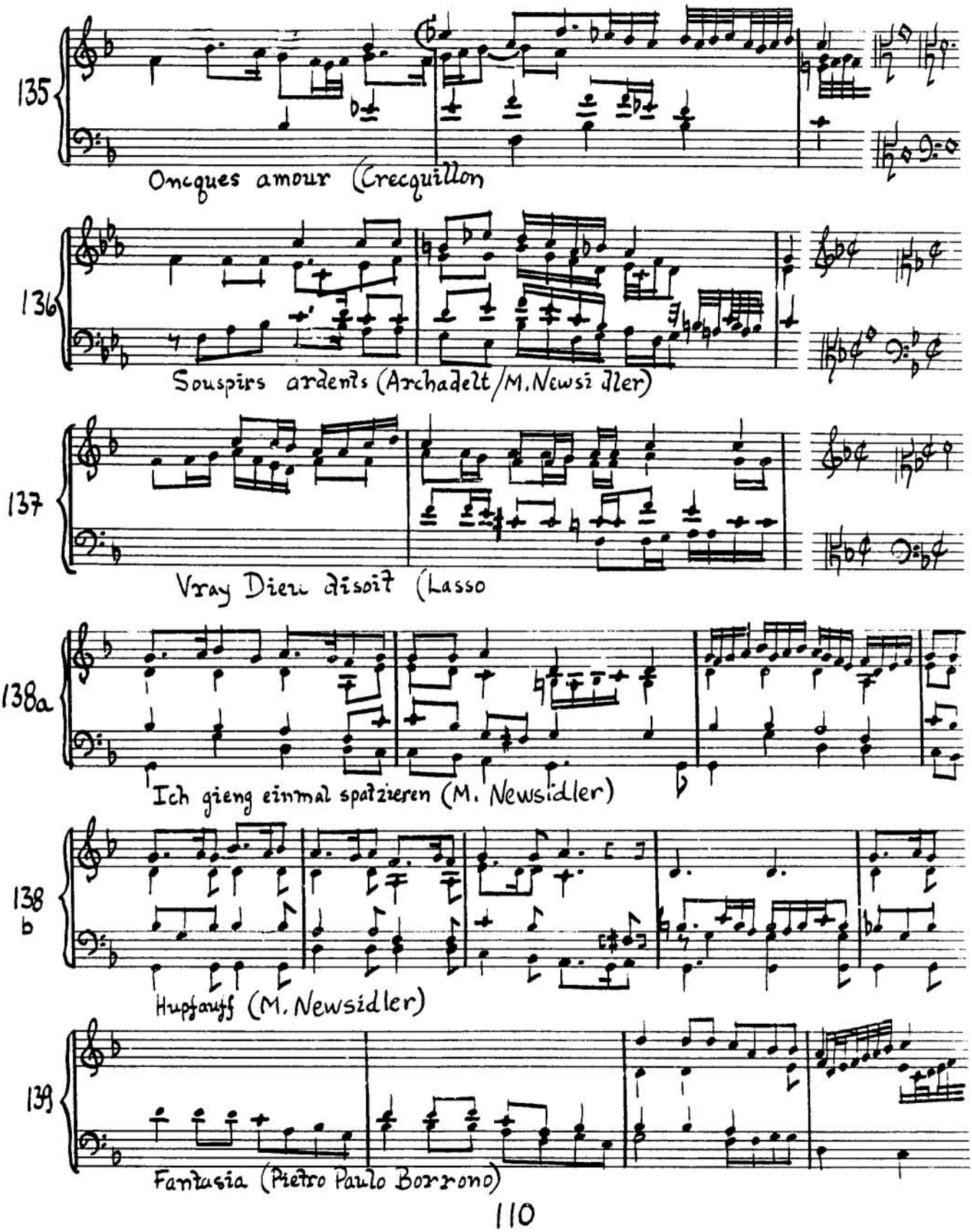
Quand'io penso

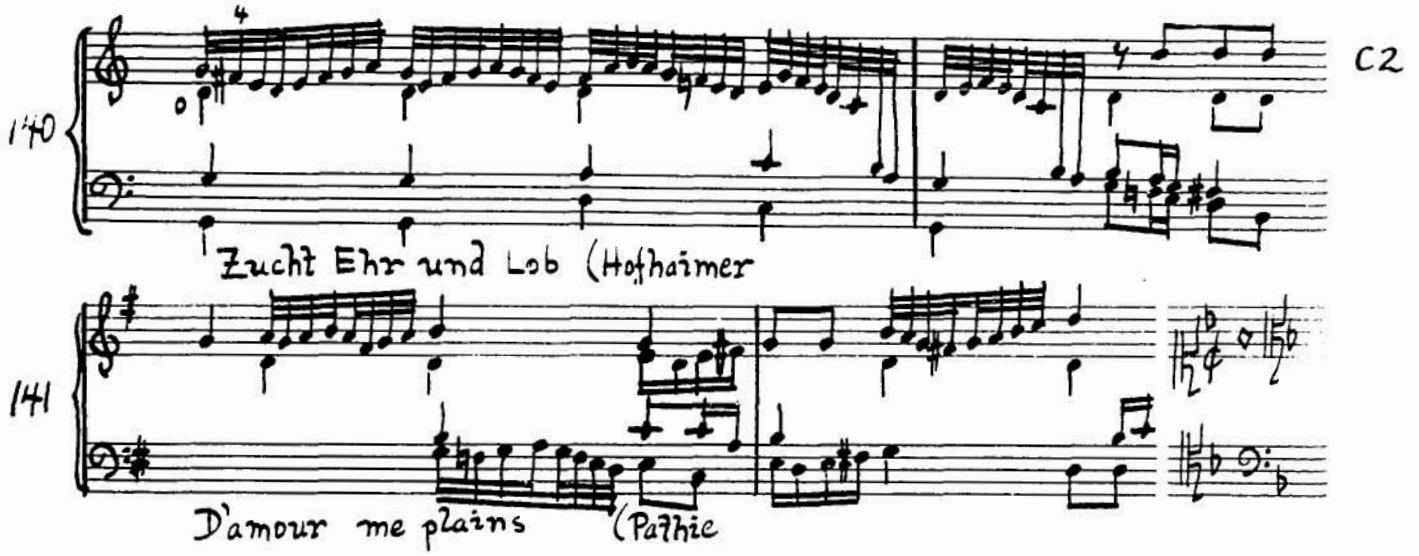
128.



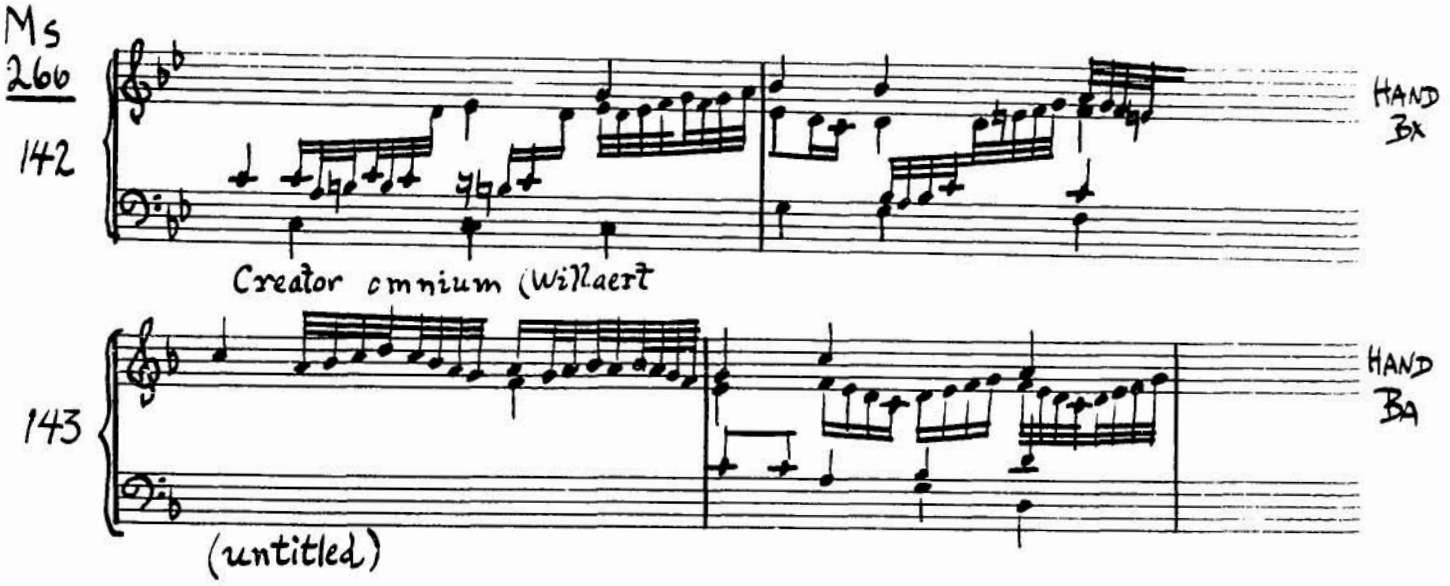
Doulce memoire (Sandrin


129.
C1
Wo Gott der Herr (Lasso
130
Gott [Herz] dein Wort (Ivo de Vento
131
Tröstlicher Lieb (Hofheimer
132
Fantasia
133
Fantasia (M. Nowsiedler)
134
HAND
C2
Io mi son Giovinetta (D. Ferabosco

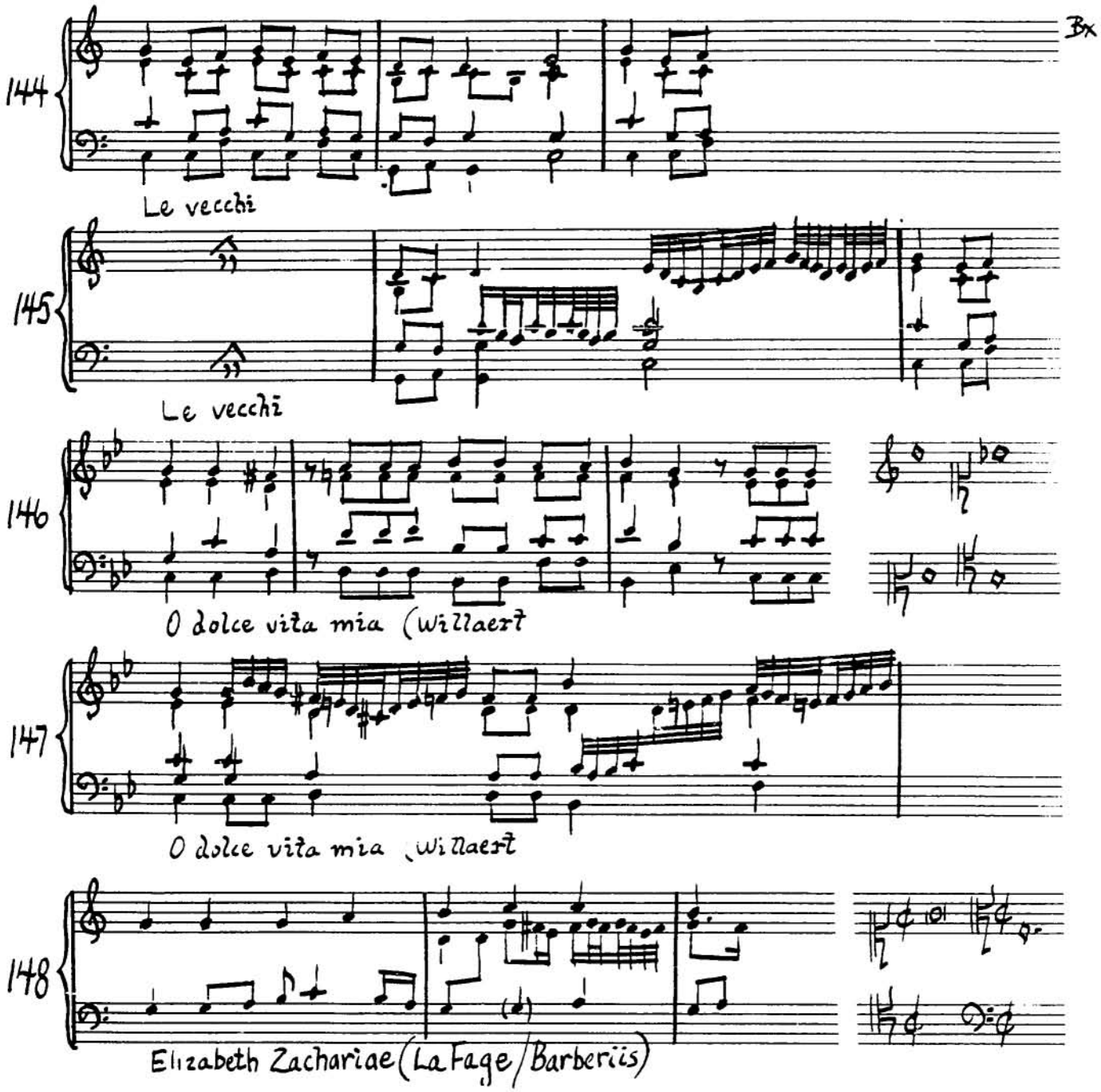

135
Oncques amour (Crecquillon
136
Souspirs ardents (Archadelt/M. Newsidler)
137
Vray Dieu disoit (Lasso
138a
Ich gieng einmal spatzieren (M. Newsidler)
138 b
Hupfauff (M. Newsidler)
139
Fantasia (Pietro Paulo Borrono)


140
C2
Zucht Ehr und Lob (Hofhaimer
141
D'amour me plains (Pathie

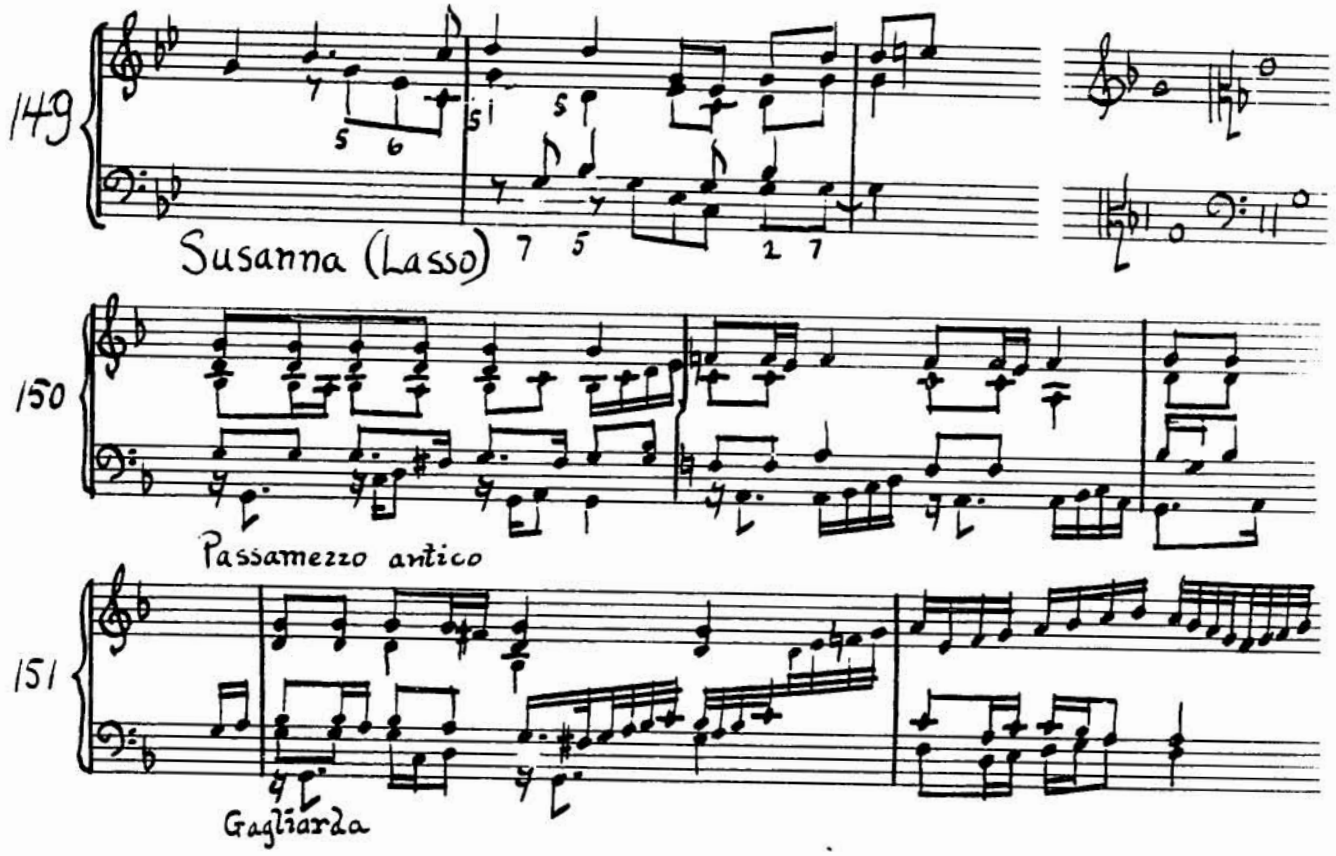
Hand BX, BA


Ms
266
142
HAND
BX
Creator omnium (Willaert
143
HAND
BA
(untitled)

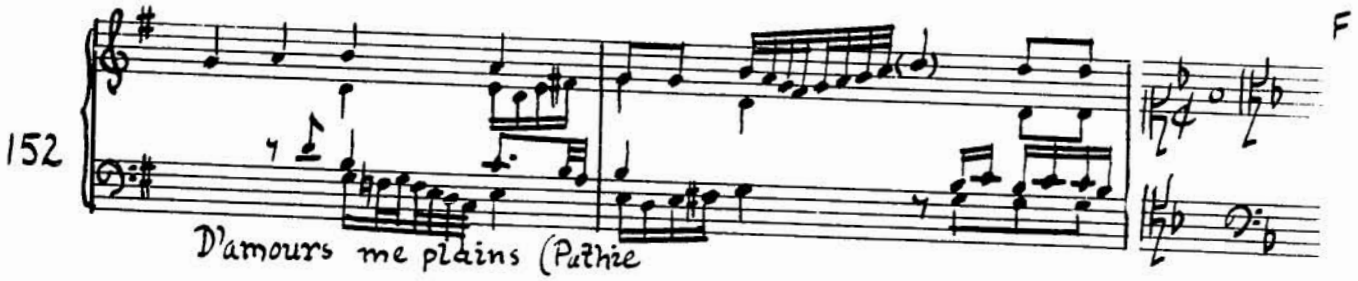
Hand BX


144
Bx
Le vecchi
145
Le vecchi
146
O dolce vita mia (Willaert
147
O dolce vita mia (Willaert
148
Elizabeth Zachariae (La Fage/Barberiis)

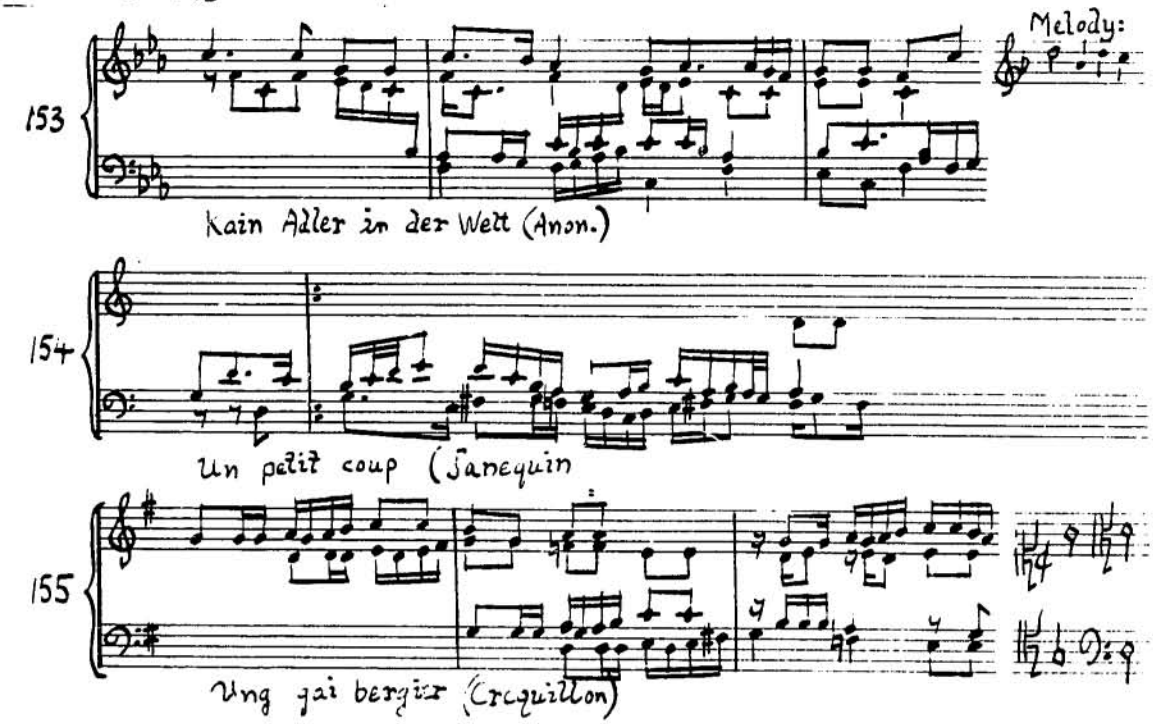
Hand D


149
Susanna (Lasso)
150
Passamezzo antico
151
Gagliarda

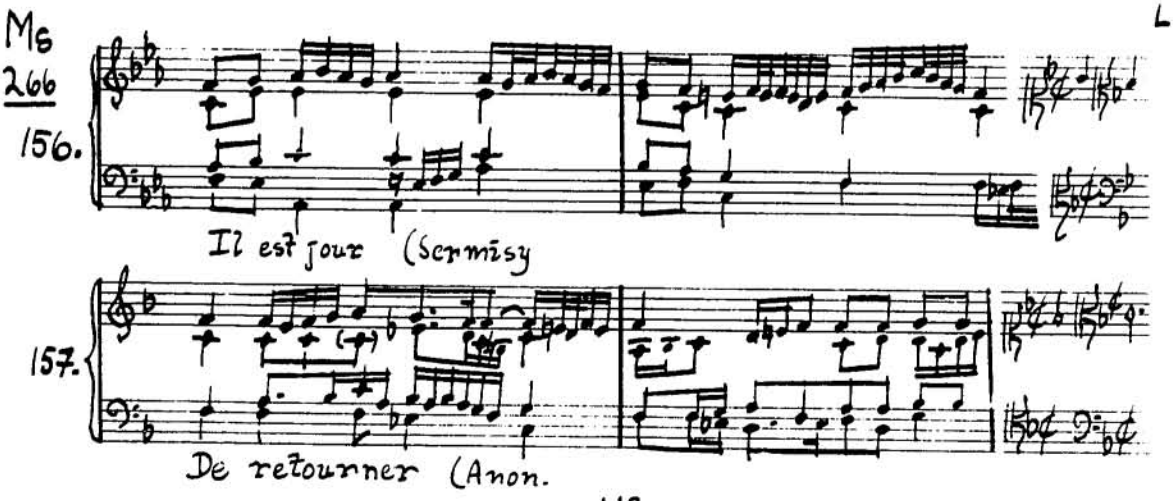
Hand F

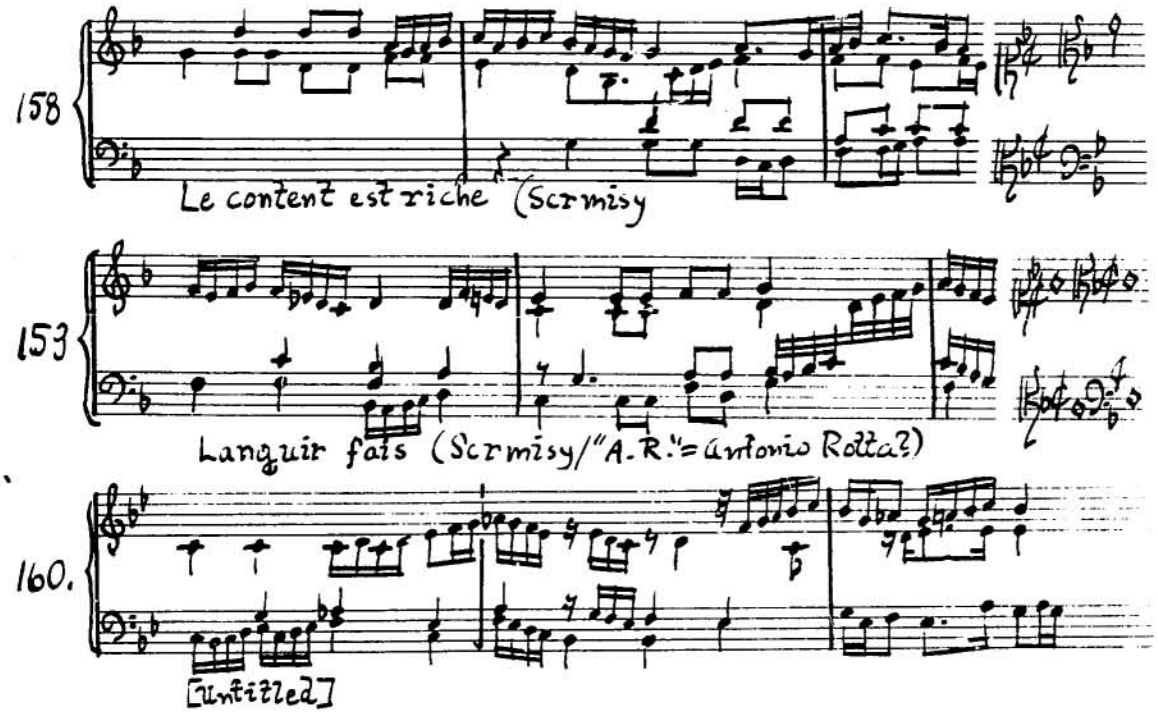

152
D'amours me plains (Pathie
F

Hand F

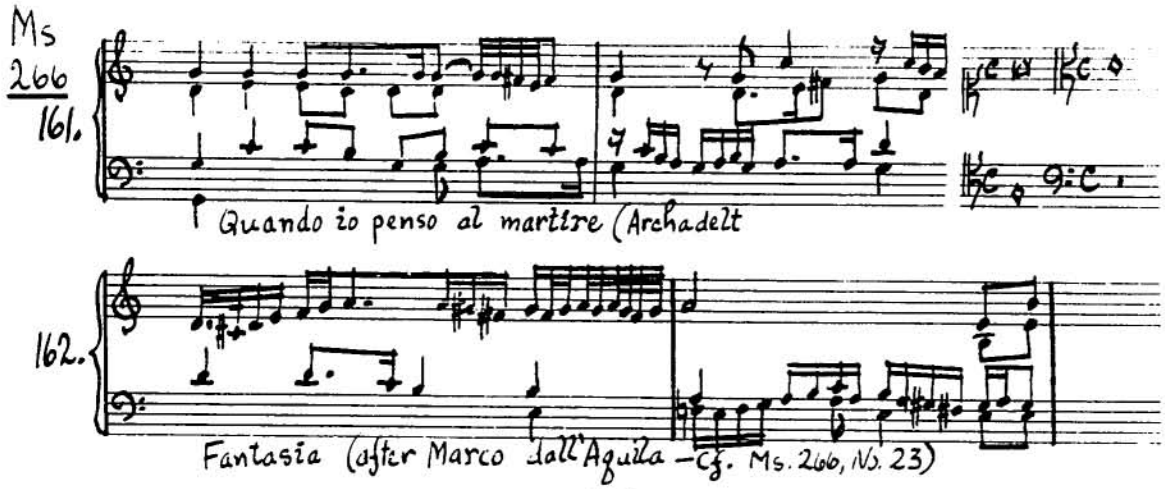

153
Melody:
Kain Adler in der Welt (Anon.)
154
Un petit coup (Janequin
155
Ung gai bergier (Crequillon)

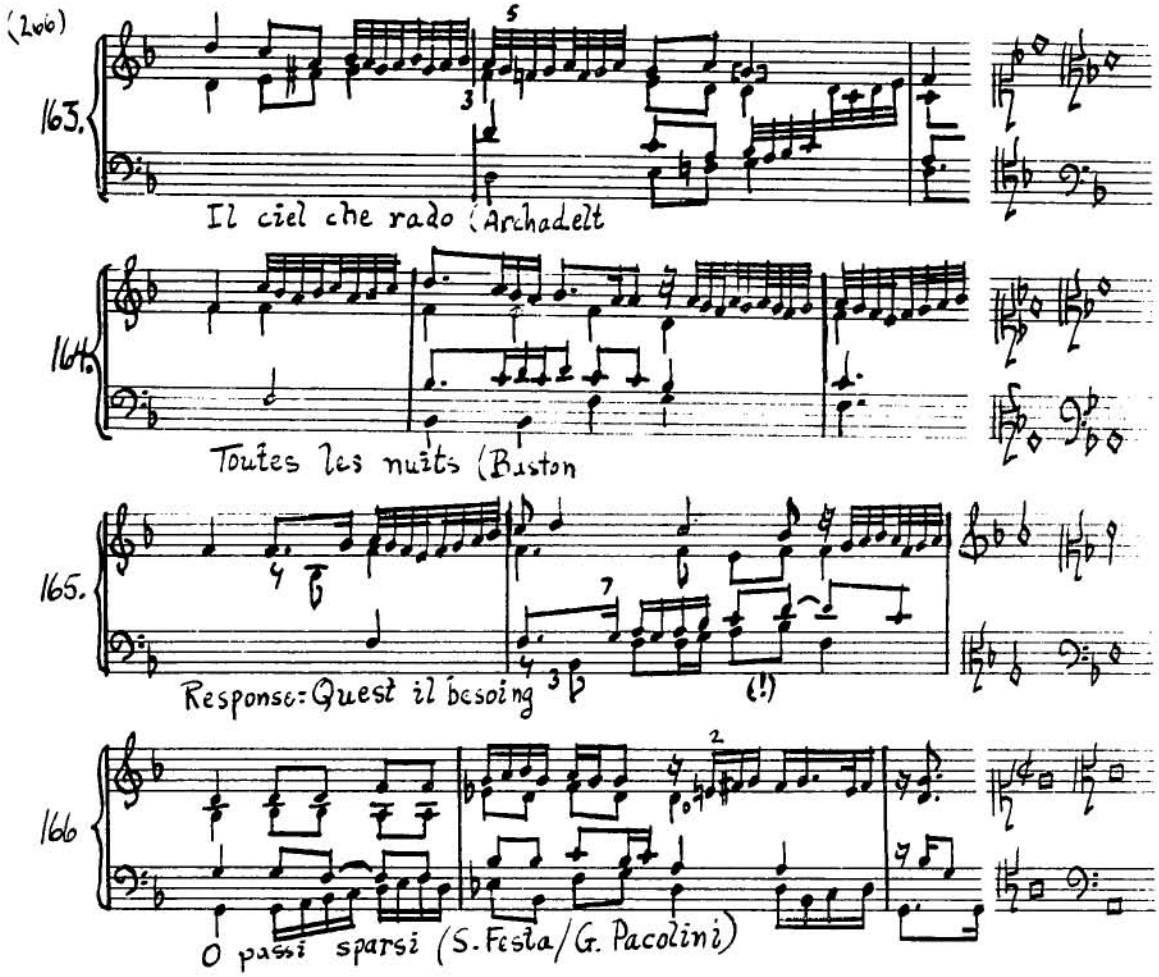
Hand L


M6
266
156.
L
Il est jour (Sermisy
157.
De retourner (Anon.

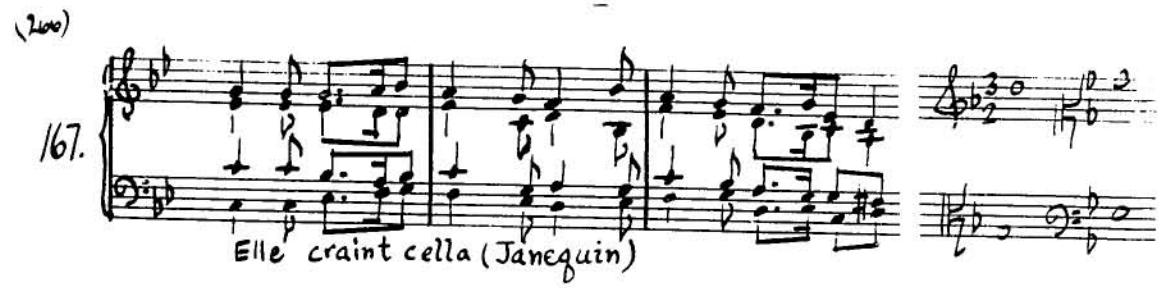

158
Le content est riche (Scrmisy
153
Languir fais (Scrmisy/"A.R."=Antonio Rotta?)
160.
[Untitled]

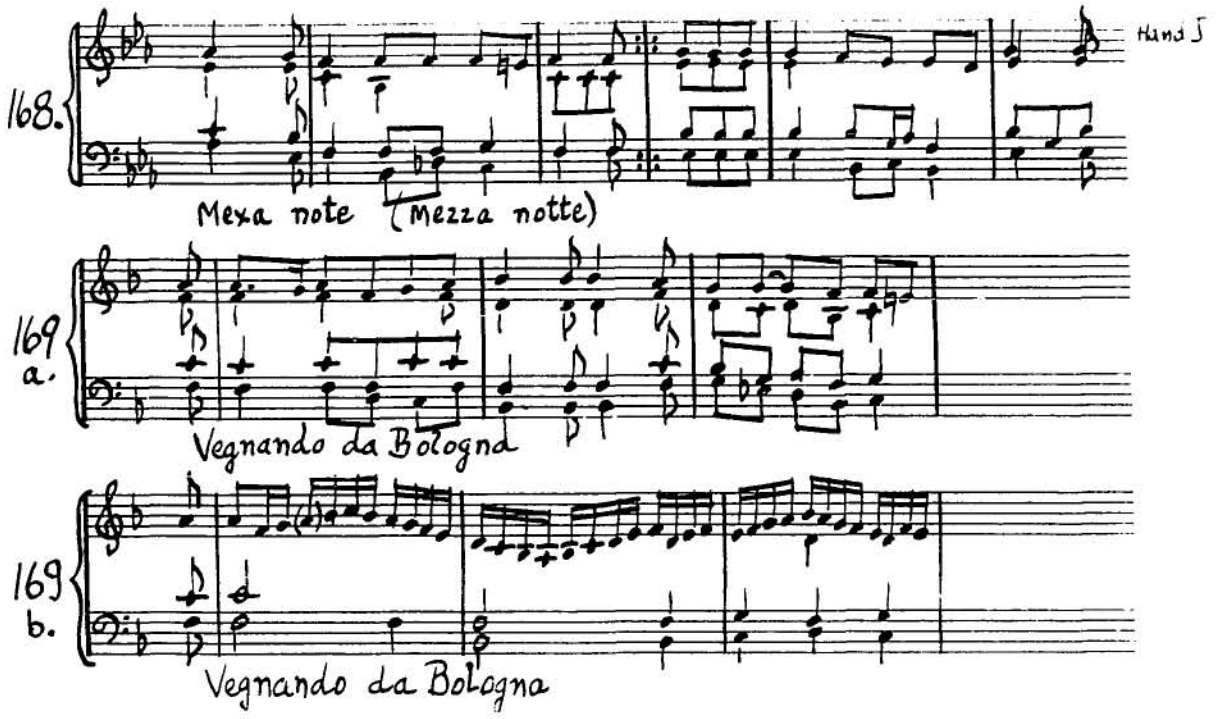
Hand K


Ms
266
161.
K
Quando io penso al martire (Archadelt
162.
Fantasia (after Marco dall'Aquila – Cf. Ms. 266, No. 23)

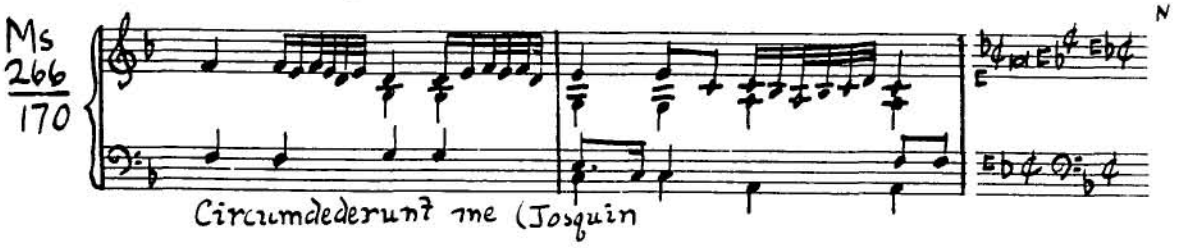

(200)
163.
Il ciel che rado (Archadelt
164.
Toutes les nuits (Buston
165.
Response: Quest il besoing
(!)
166
O passi sparsi (S. Festa/G. Pacolini)

Hand J


(200)
167.
Elle craint cella (Janequin)

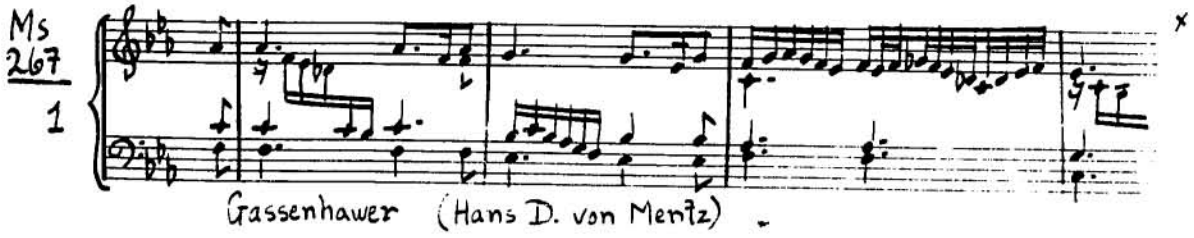

168.
Hand J
Mexa note (Mezza notte)
169 a.
Vegnando da Bologna
169 b.
Vegnando da Bologna

Hand N

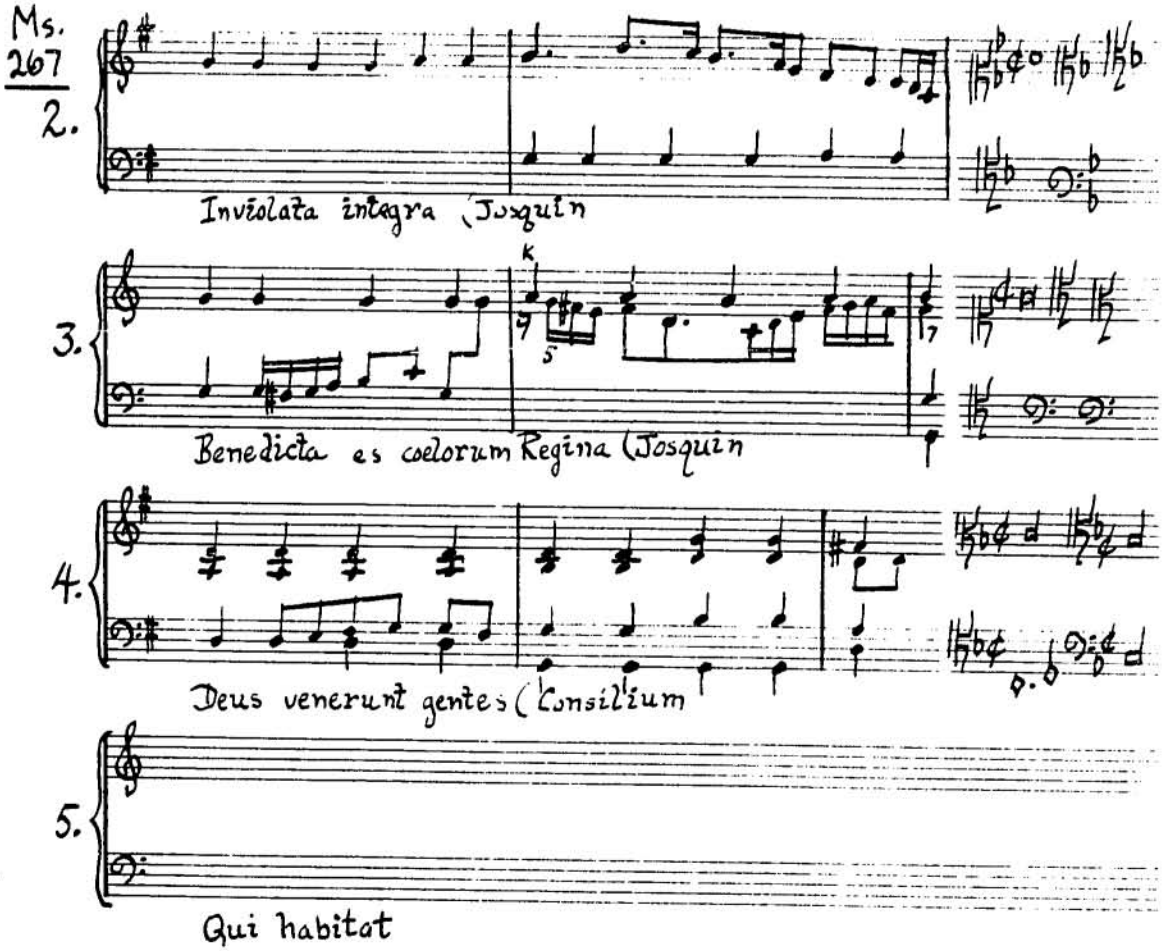

Ms 266 170
N
Circumdederunt me (Josquin

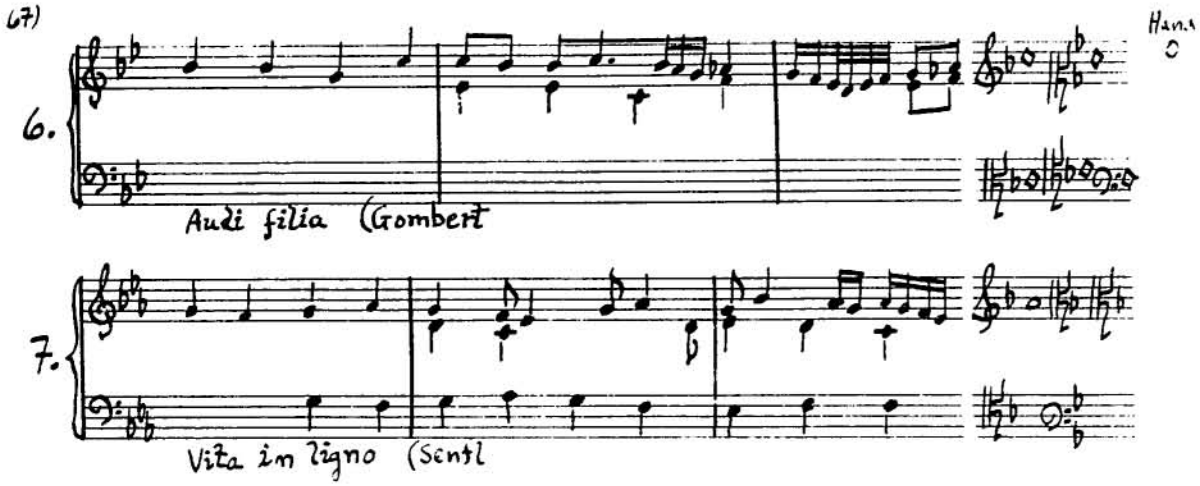
Mus Ms. 267

Hand X

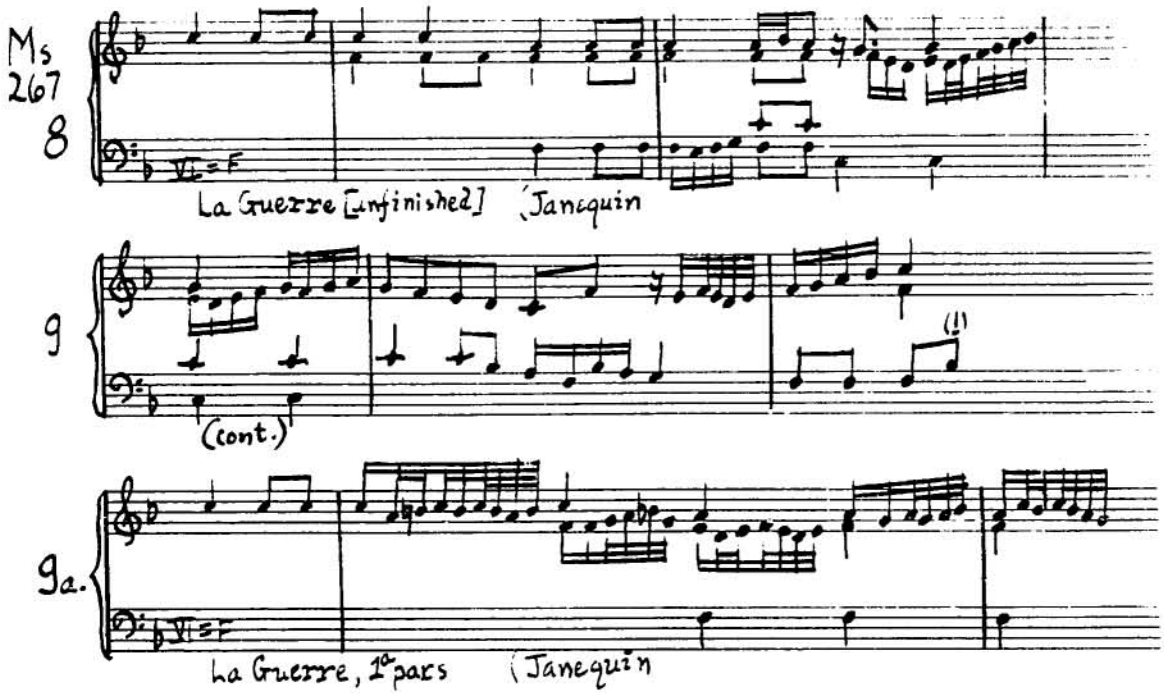


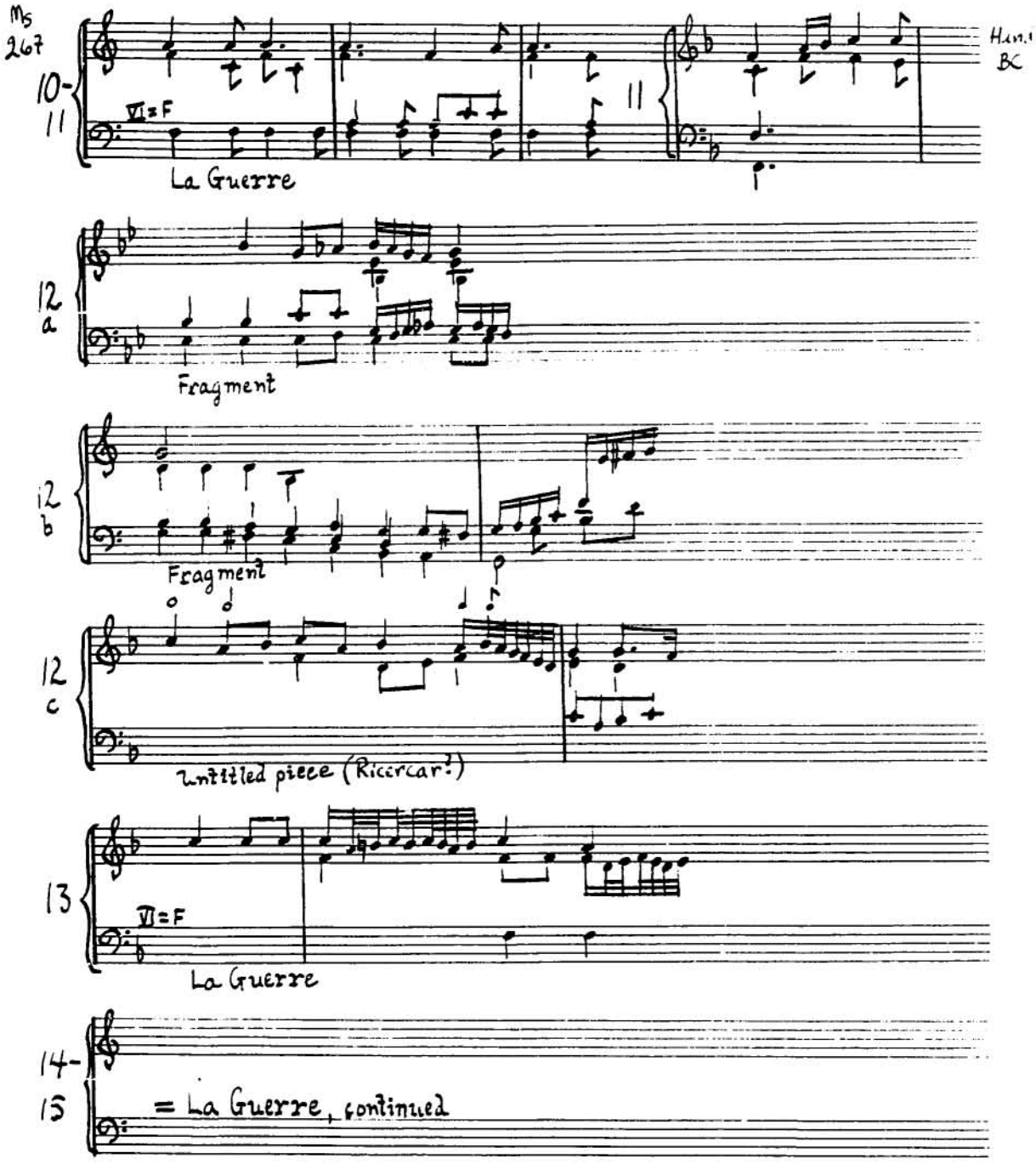
Hand O




6.
Audi filia (Gombert
7.
Vita in ligno (Sentl

Hand BC


Ms 267
8
La Guerre [unfinished] (Janequin
9
(cont.)
9a.
La Guerre, 1ª pars (Janequin


Ms 267
10-11
VI=F
La Guerre
11
Hum. BC
12 a
Fragment
12 b
Fragment
12 c
Untitled piece (Ricercar?)
13
VI=F
La Guerre
14-15
= La Guerre, continued

Ms 267

Hand BC (cont.)

16 [Untitled]

17 Ian petit Ian (L'Heriter

18 VI = F

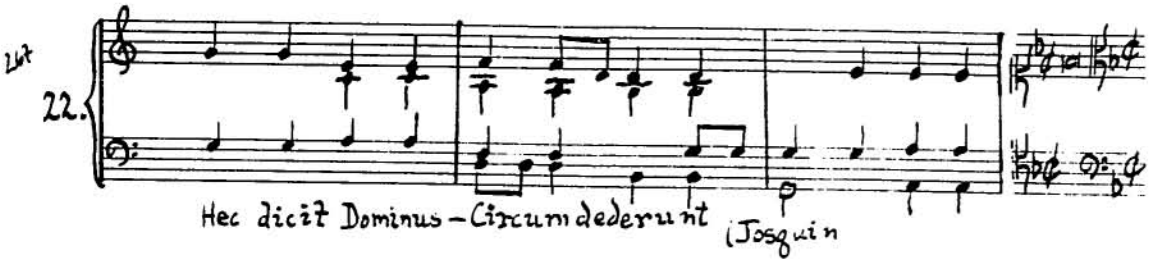
Super flumina (La Fage / Antonio Rotta)

19 Pour ung petit coup (model unknown)

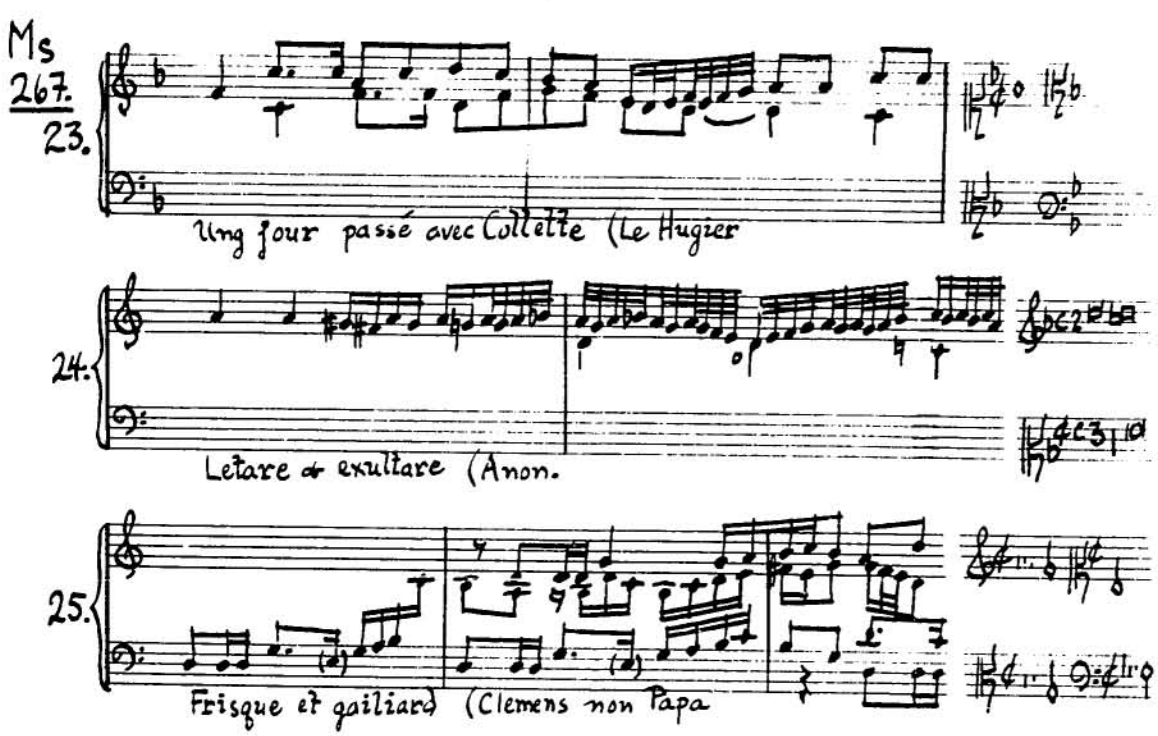
20 Jan de Lagny (Berchem

21 Chant des oiseaux (Janequin

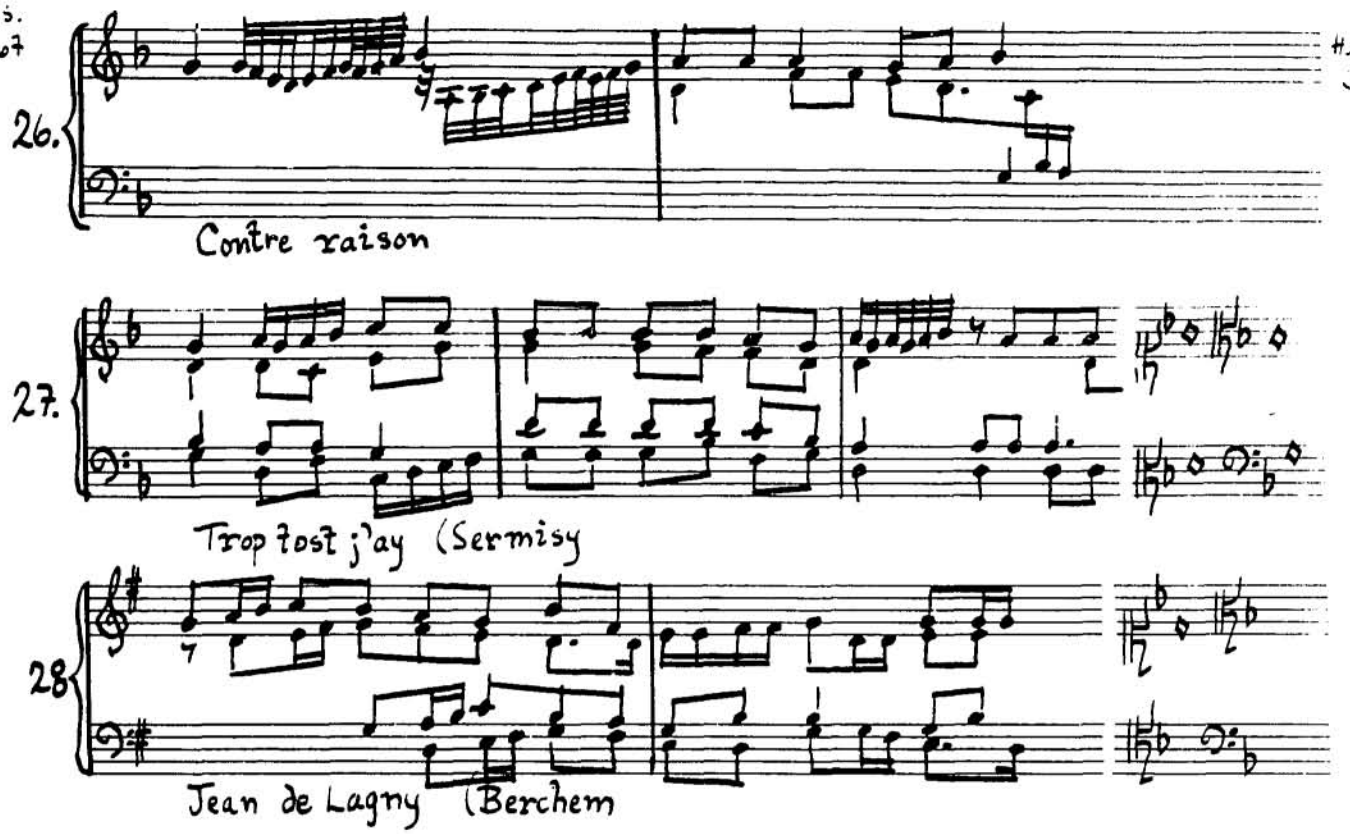
Hand O


Lut
22.
Hec dicit Dominus – Circumdederunt (Josquin

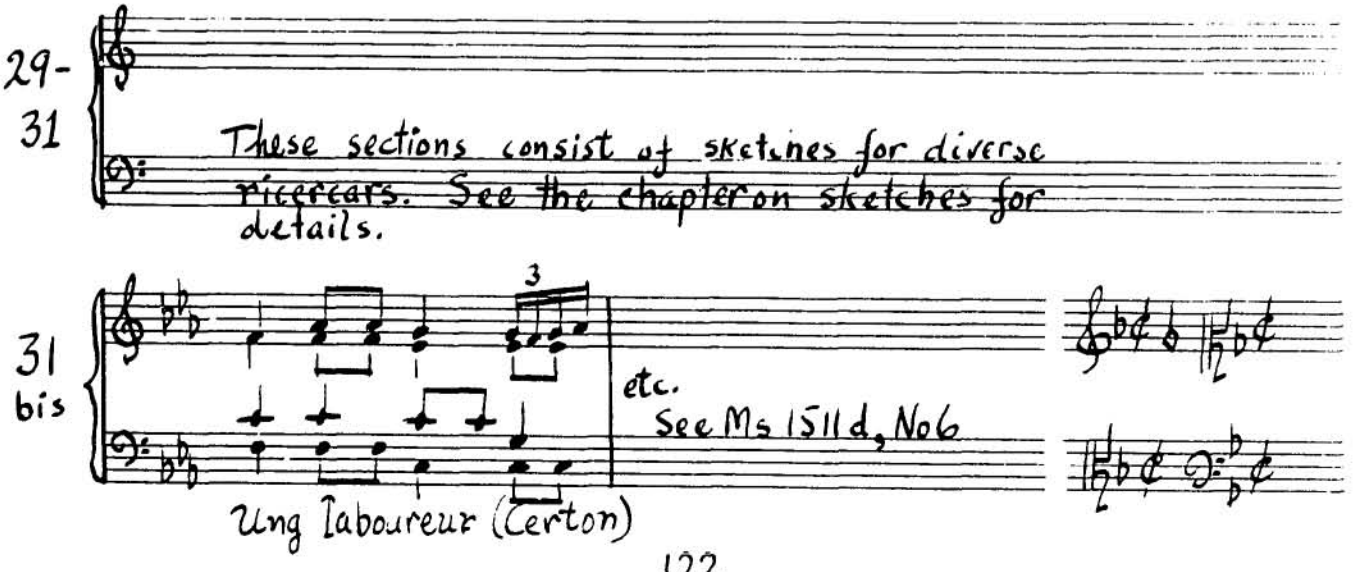
Hand P

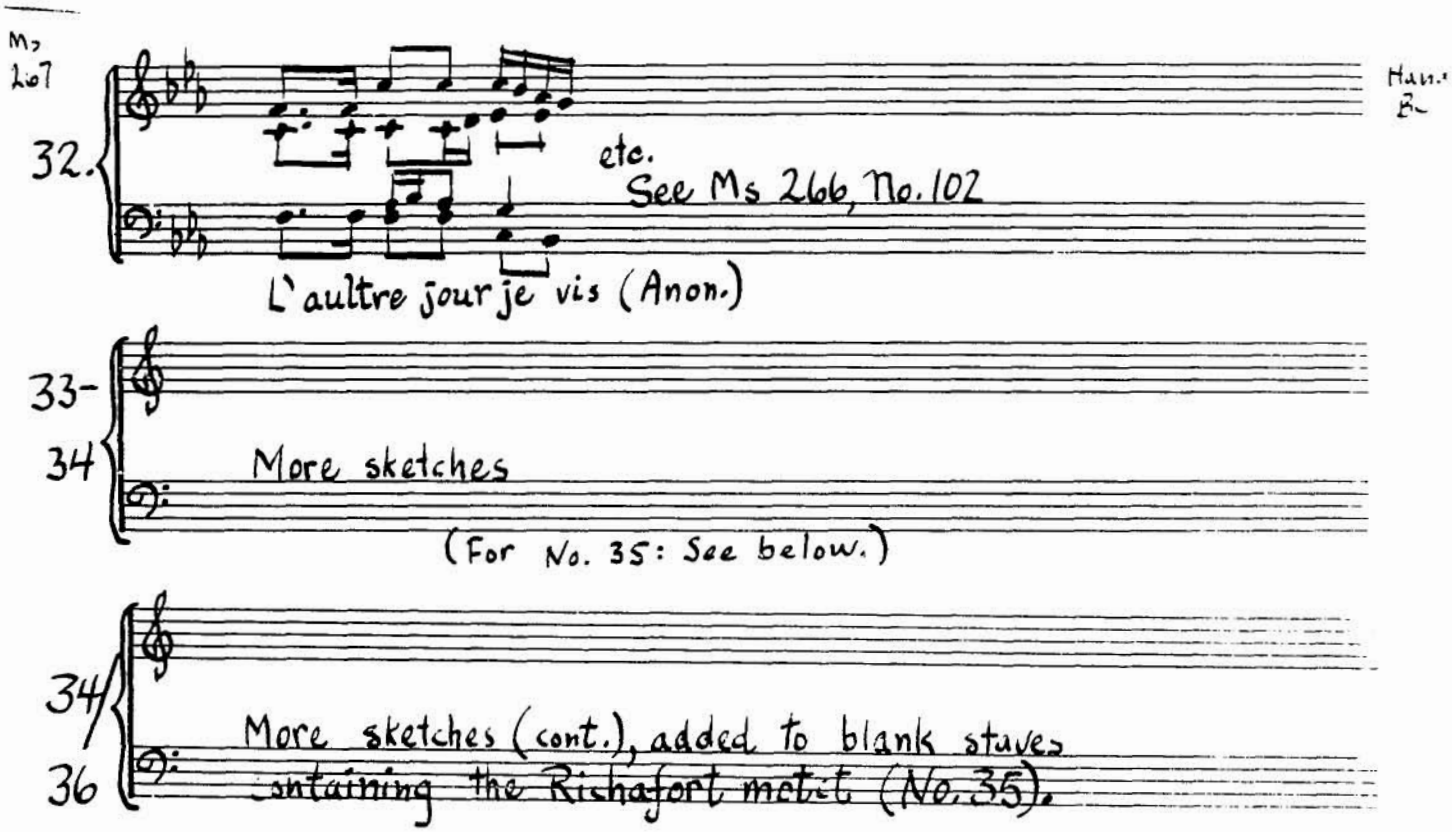

P
Ms
267.
23.
Ung jour passé avec Colletie (Le Hugier
24.
Letare & exultare (Anon.
25.
Frisque et gaillard (Clemens non Papa

Ms. 207

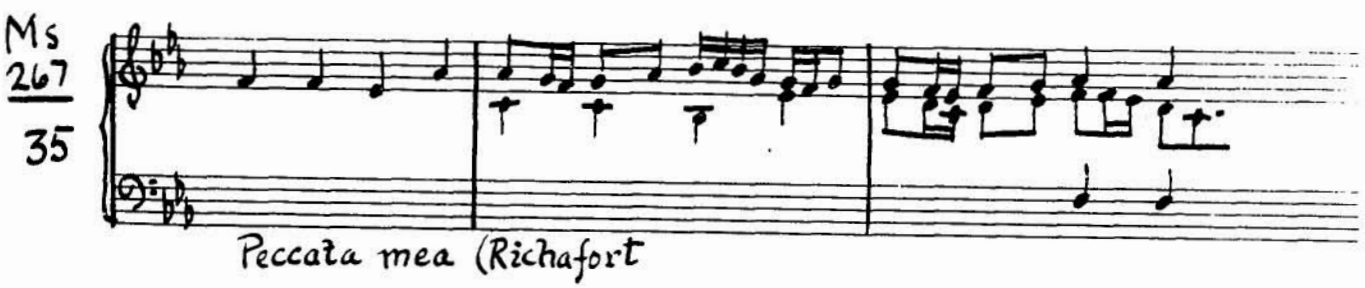


Hand BC

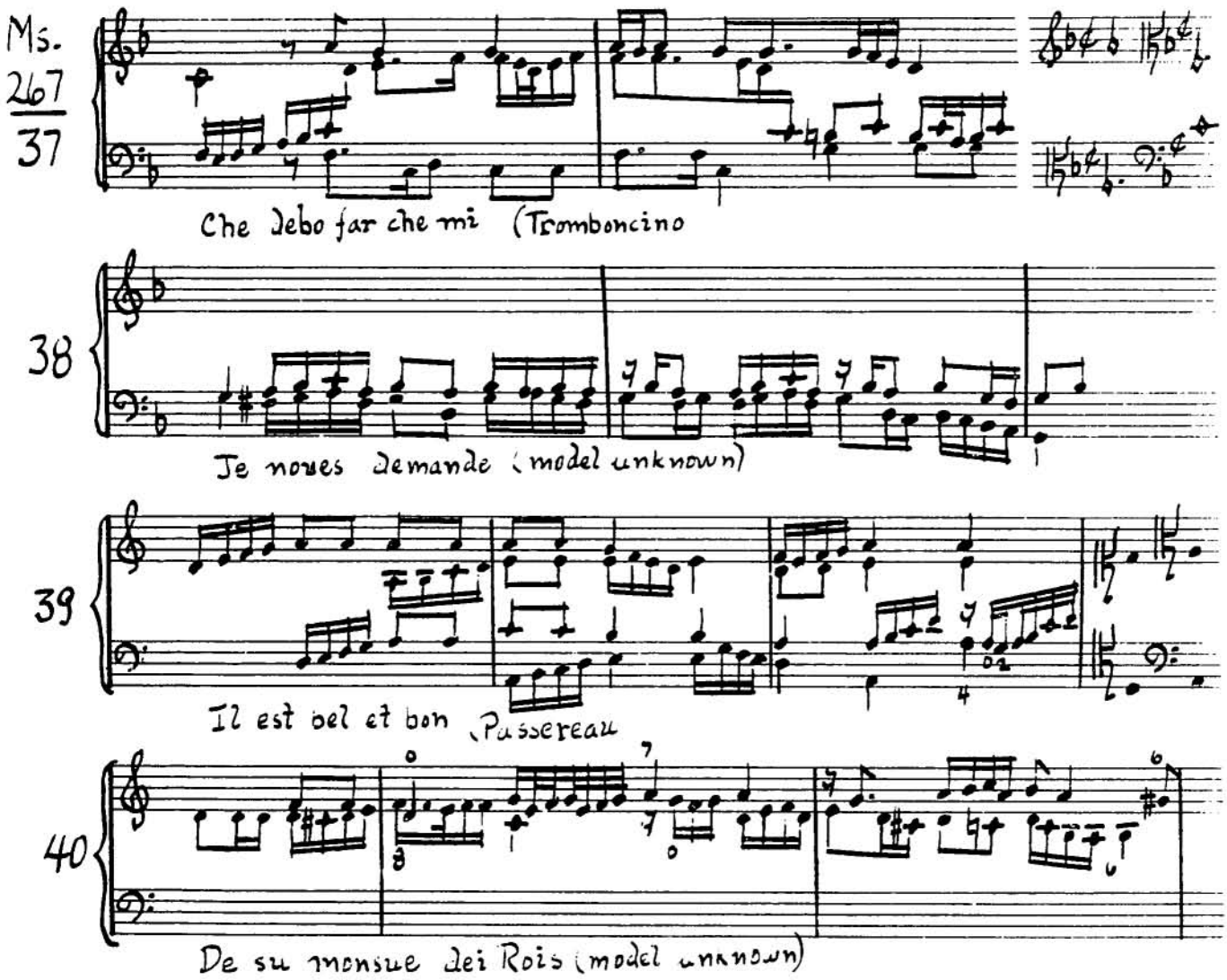



Ms 267
32.
etc.
See Ms 266, No. 102
L'aultre jour je vis (Anon.)
33-
34
More sketches
(For No. 35: See below.)
34
36
More sketches (cont.), added to blank staves containing the Richafort motet (No. 35).

Hand J

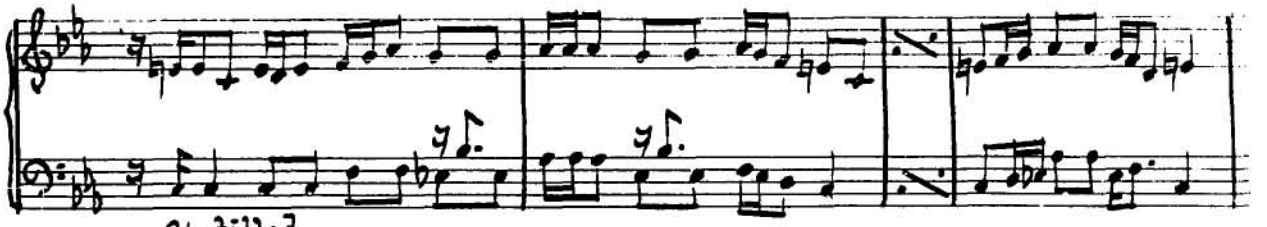

Ms 267
35
J
Peccata mea (Richafort

Hand F


Ms.
267
37
Che debo far che mi (Tromboncino
38
Je nowes demande (model unknown)
39
Il est bel et bon (Passereau
40
De su monsue dei Rois (model unknown)

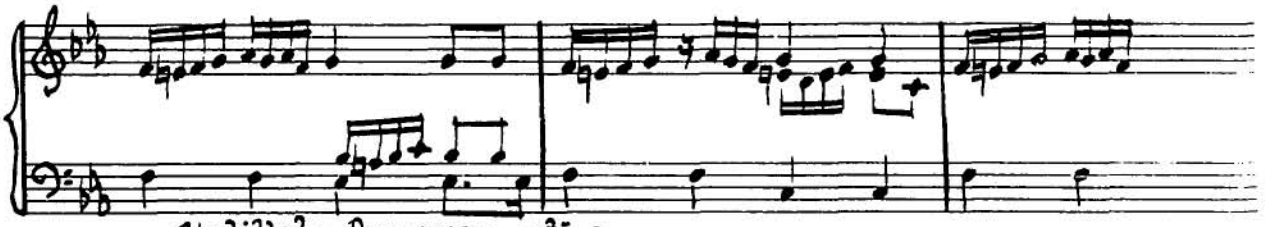
Hand Q

Ms 267 41a



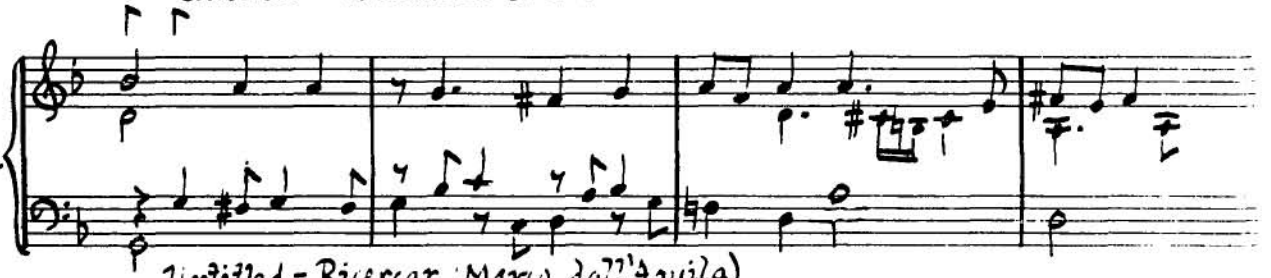
Untitled

41b



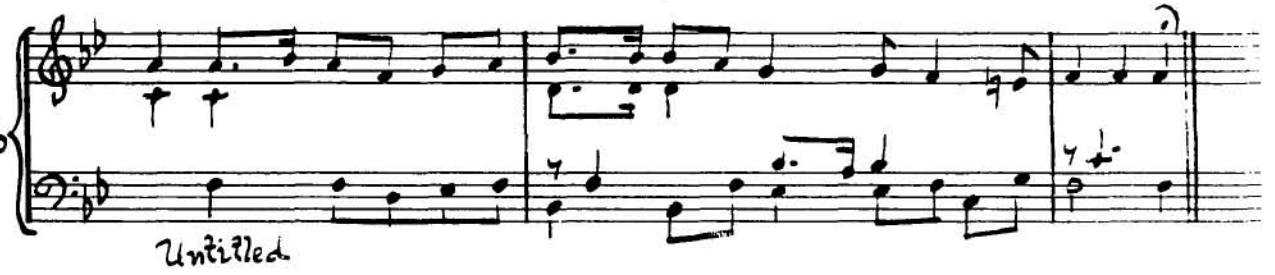
Untitled = Passamezzo antico

42a



Untitled = Ricercar (Mario dall'Aquila)

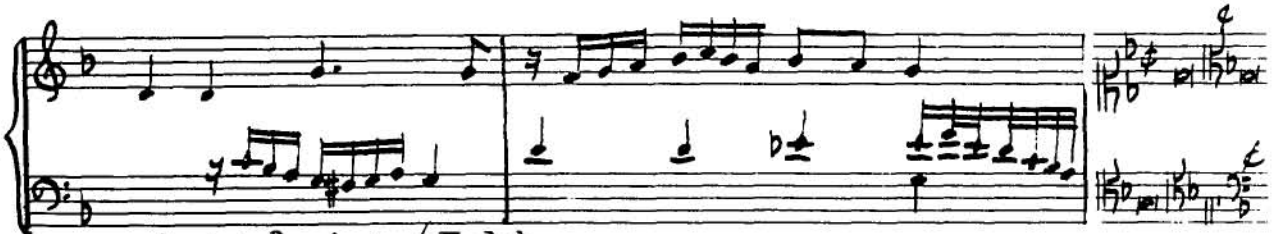
42b



Untitled

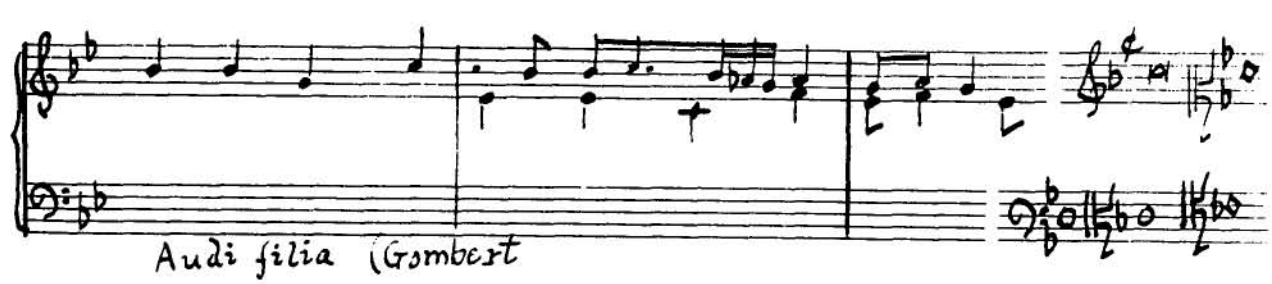
Hand BX

Ms
5 IIc
1-8



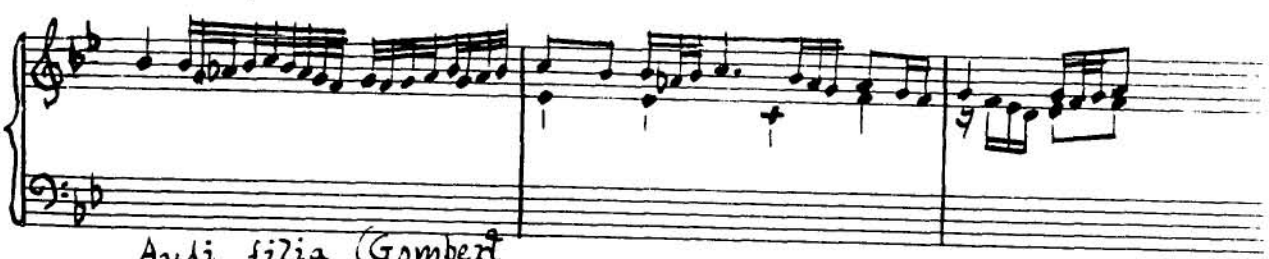
Aspice Domine (Jachet

(5 IIc)
9-11



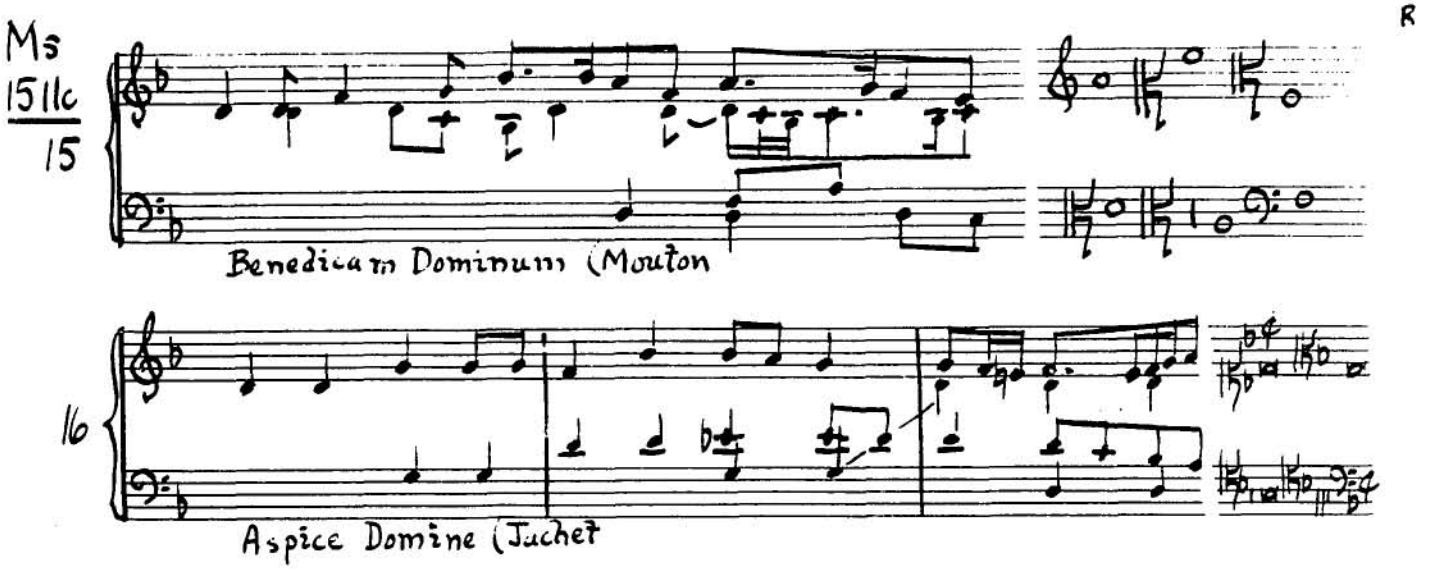
Audi filia (Gombert

12-
14

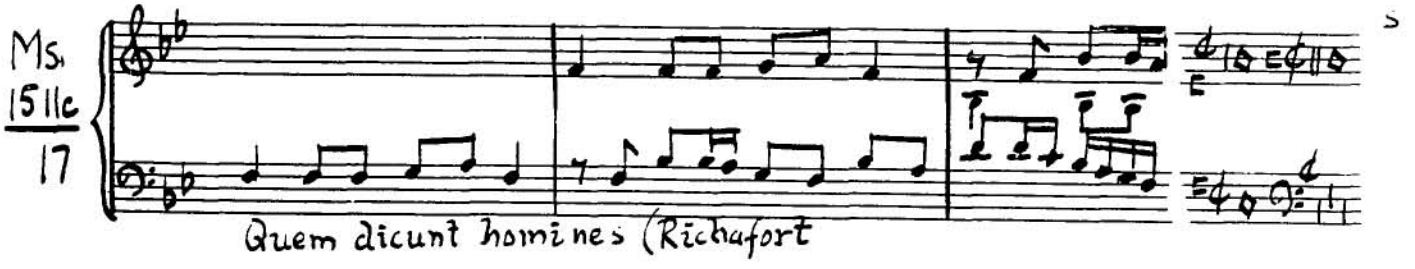


Audi filia (Gombert

Hand R

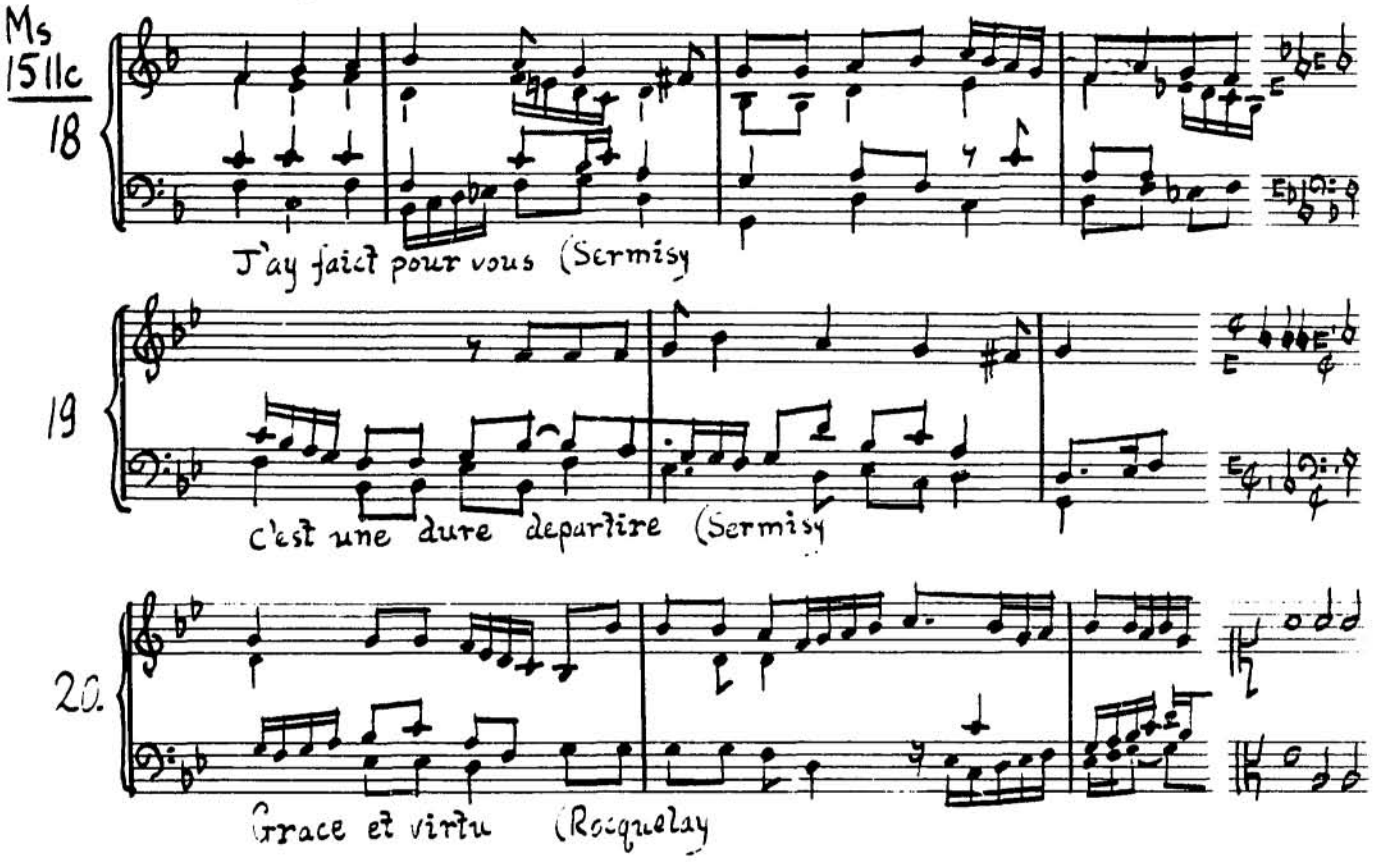

Ms
1511c
15
R
Benedicam Dominum (Mouton
16
Aspice Domine (Jachet

Hand S


Ms.
1511c
17
S
Quem dicunt homines (Richafort

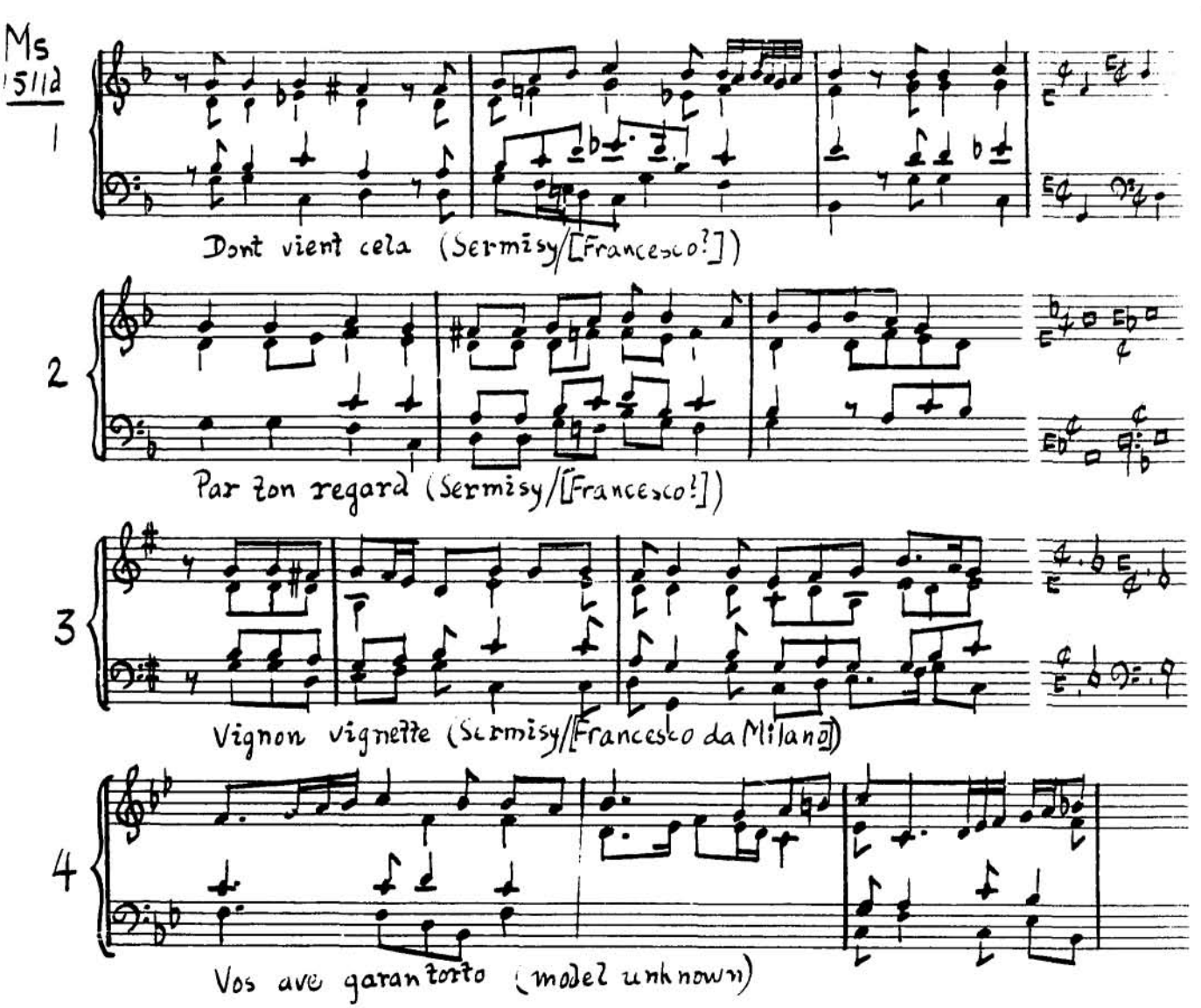
Hand BC

Ms
1511c



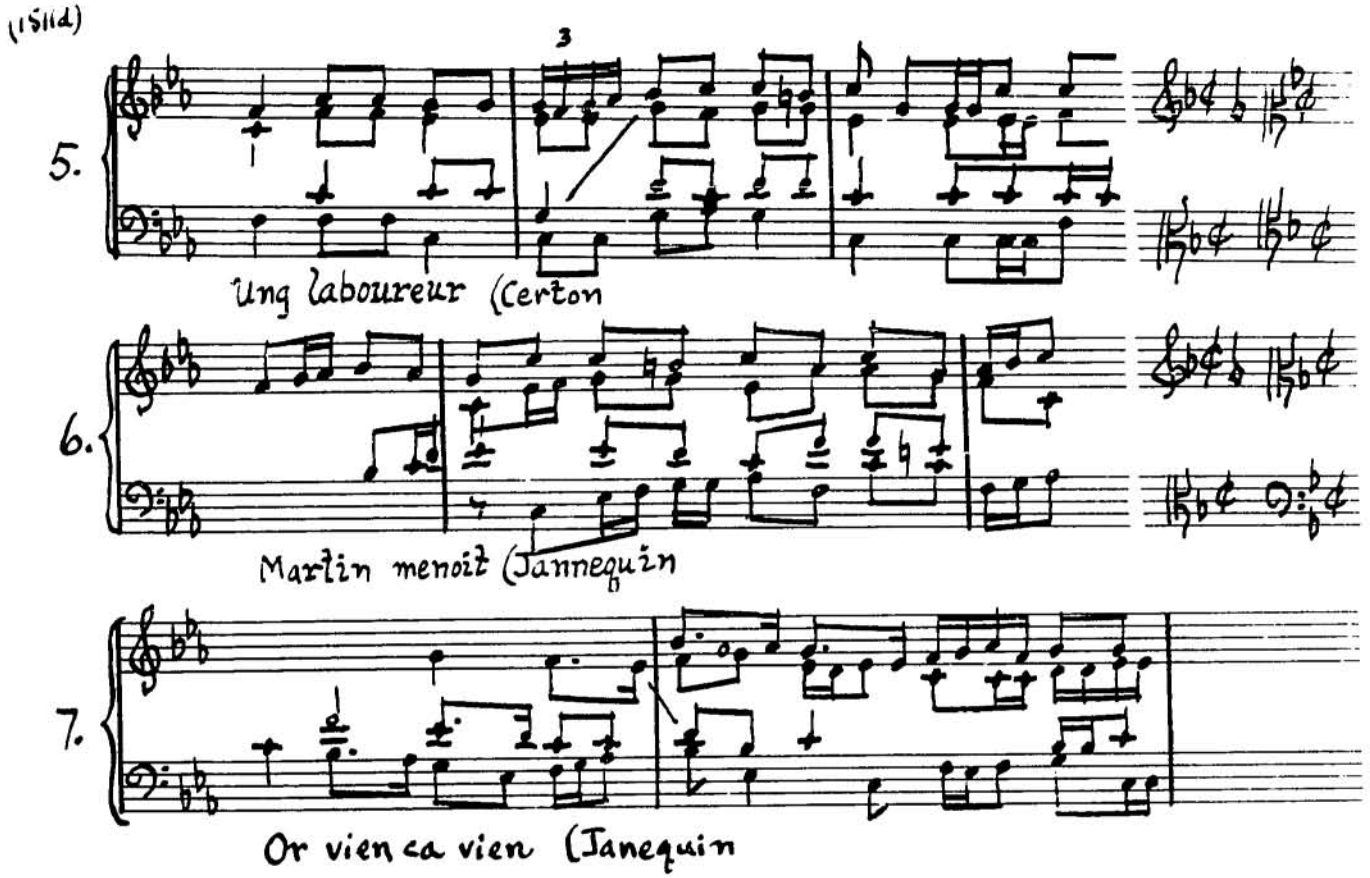
Mus Ms 1511 d.

Hand T



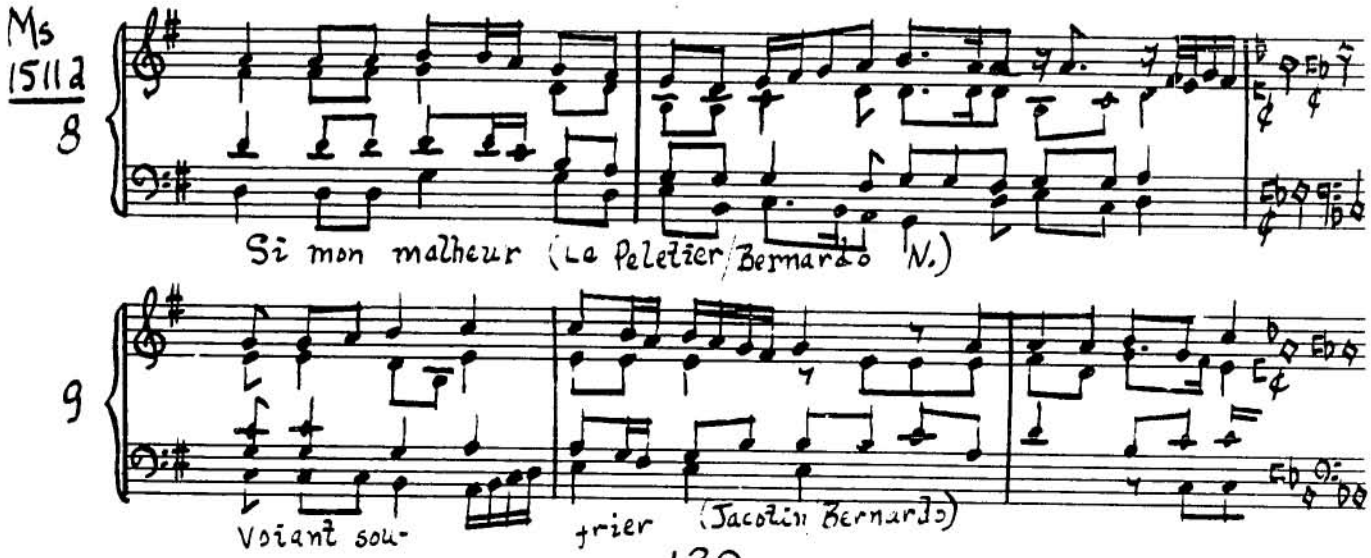
Hand J

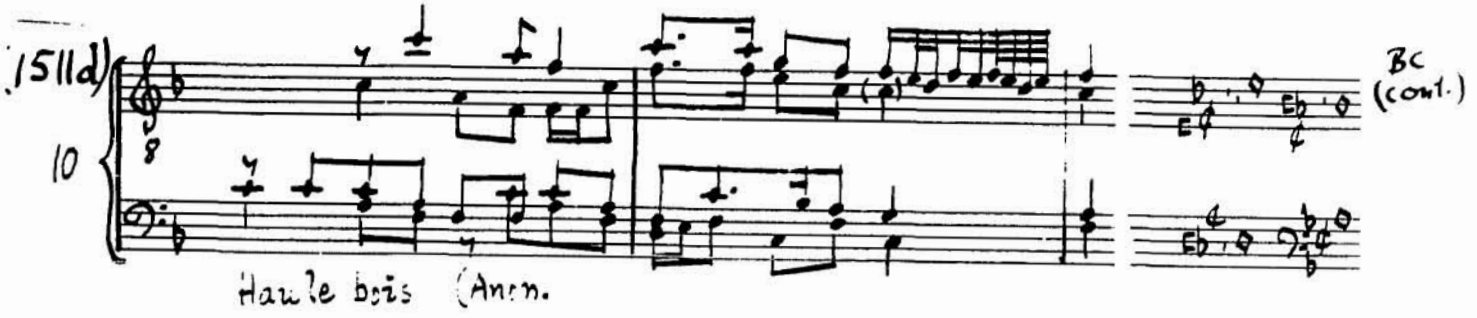
(1511d)



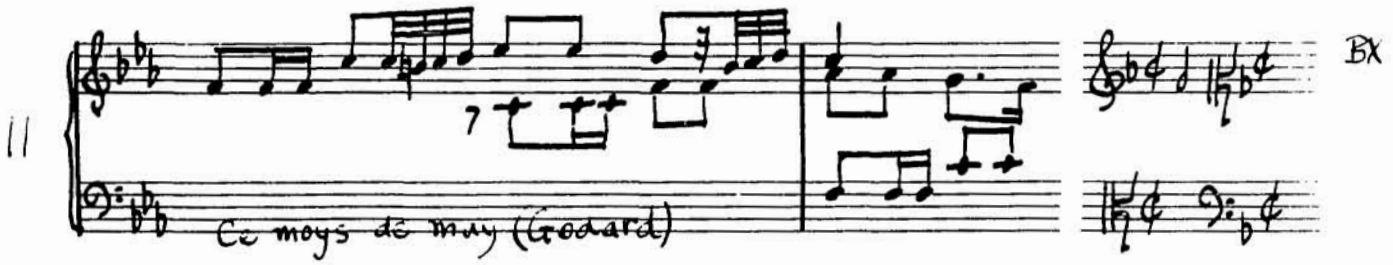
Hand BC

Ms 1511d

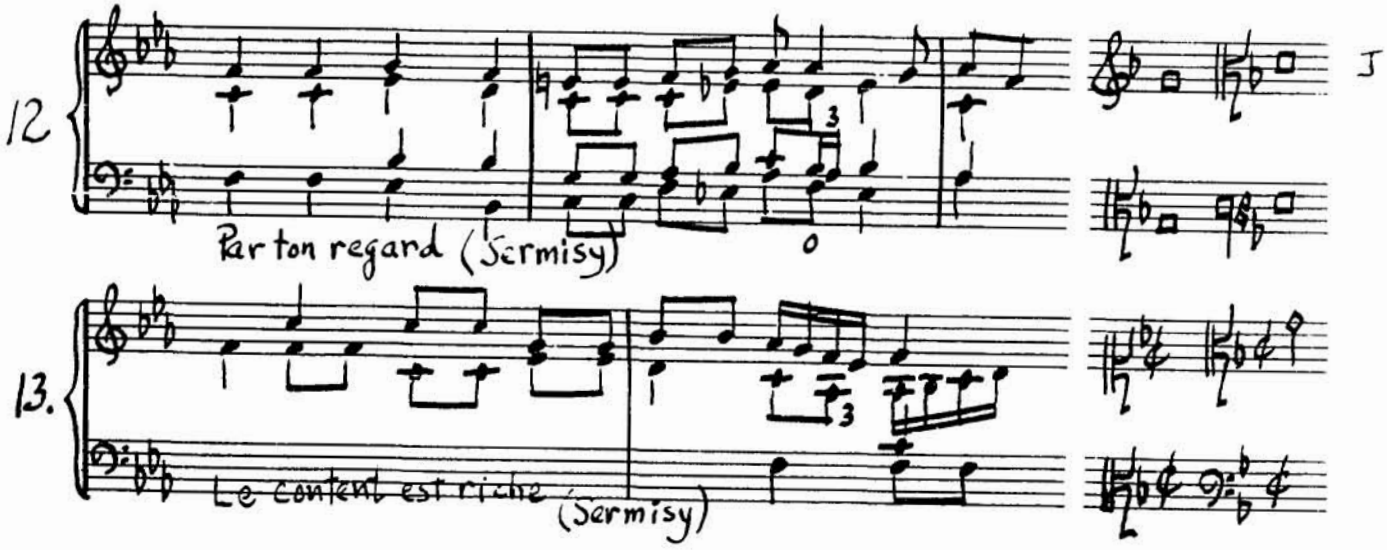




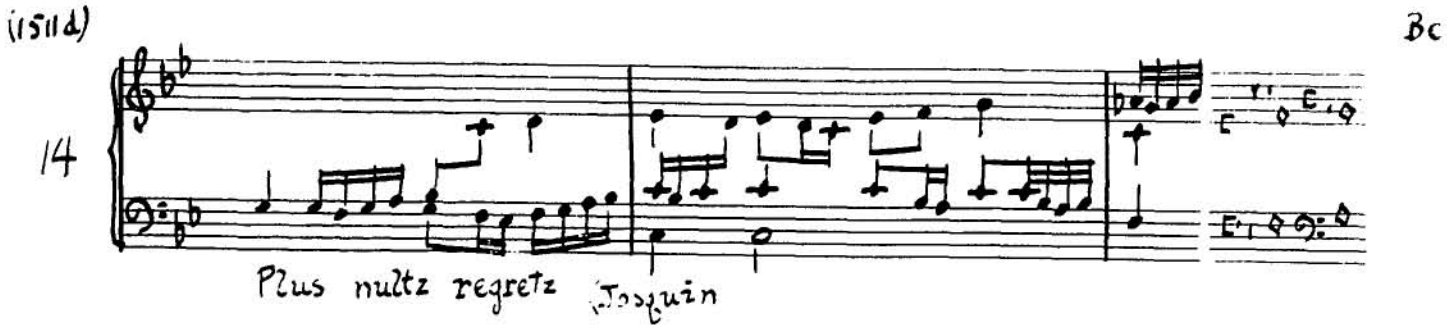
Hand BX.



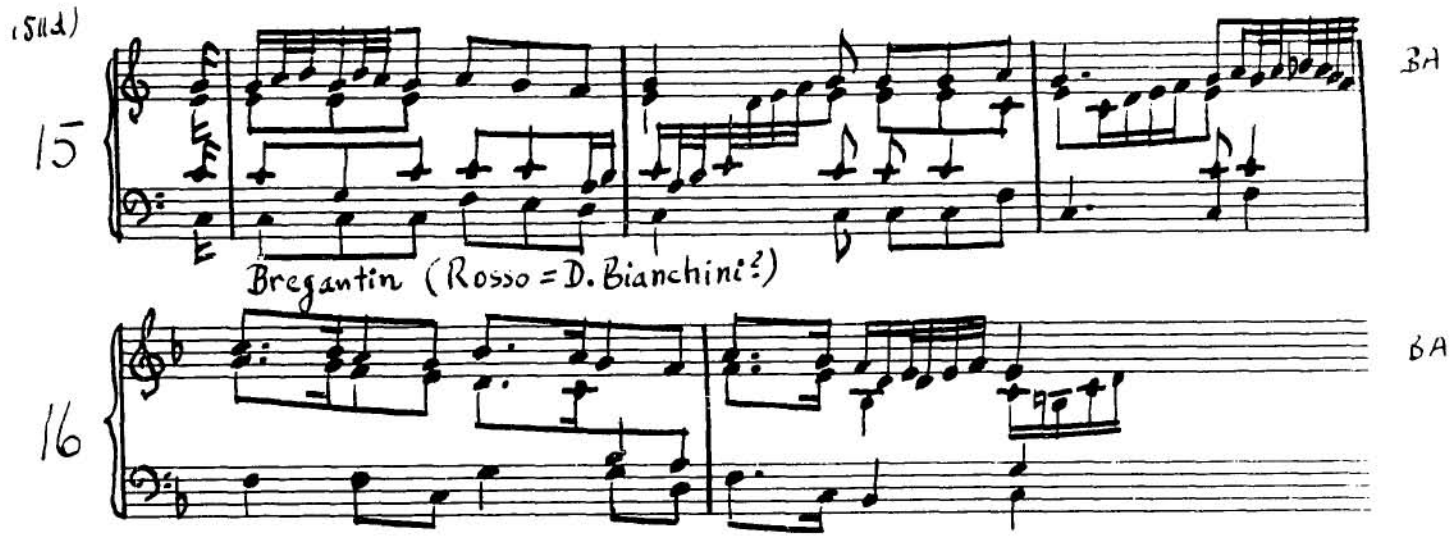
Hand J.



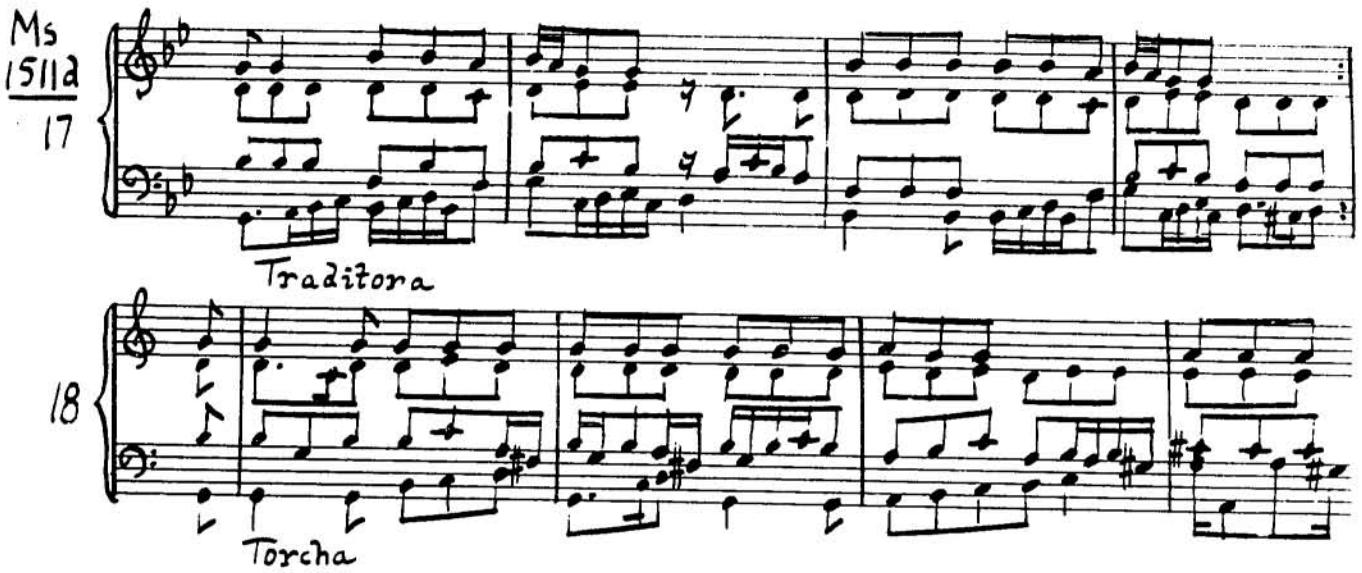
Hand BC



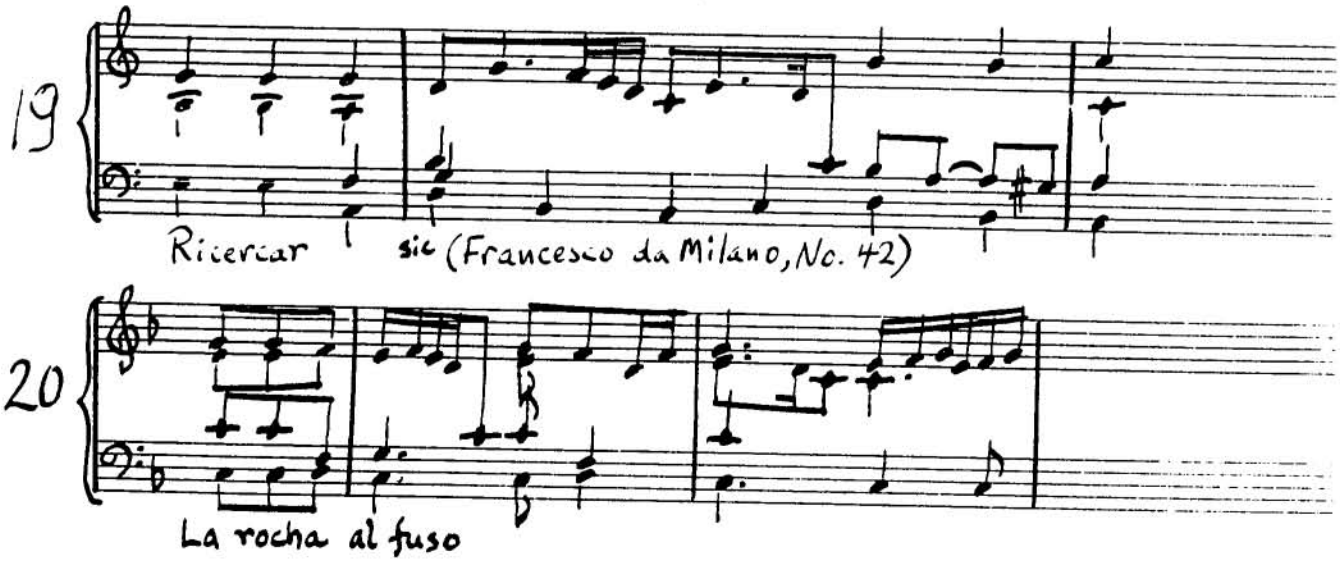
Hand BA



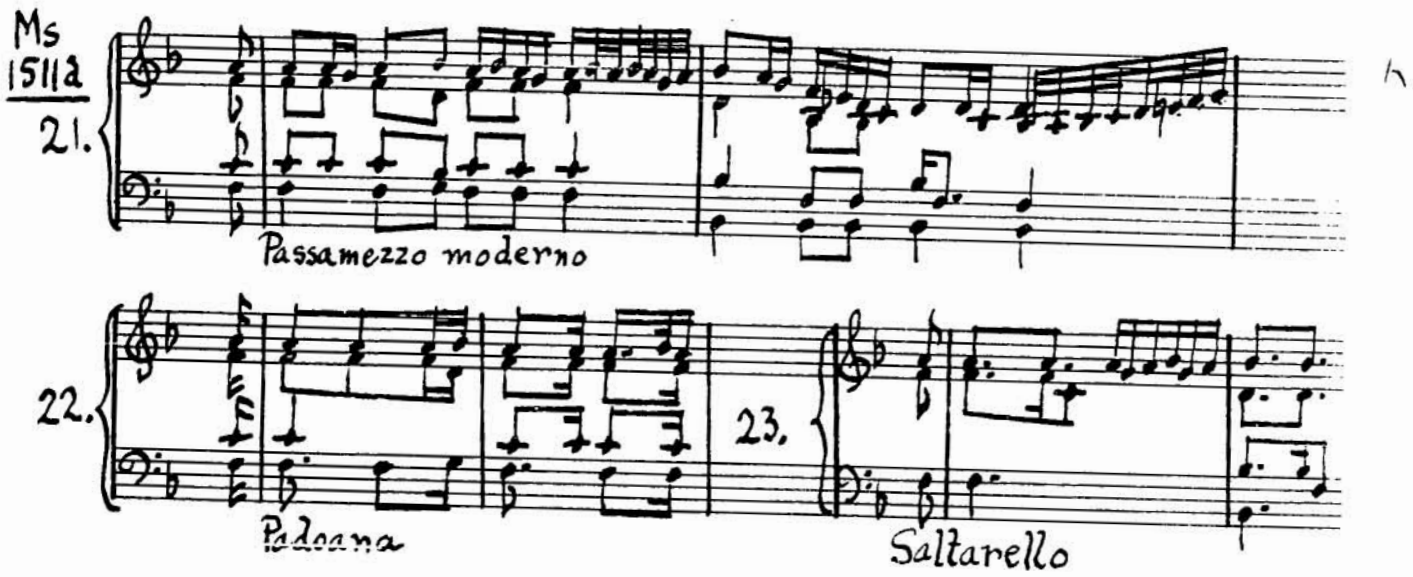
Hand U.


Ms
1511a
17
Traditora
18
Torcha

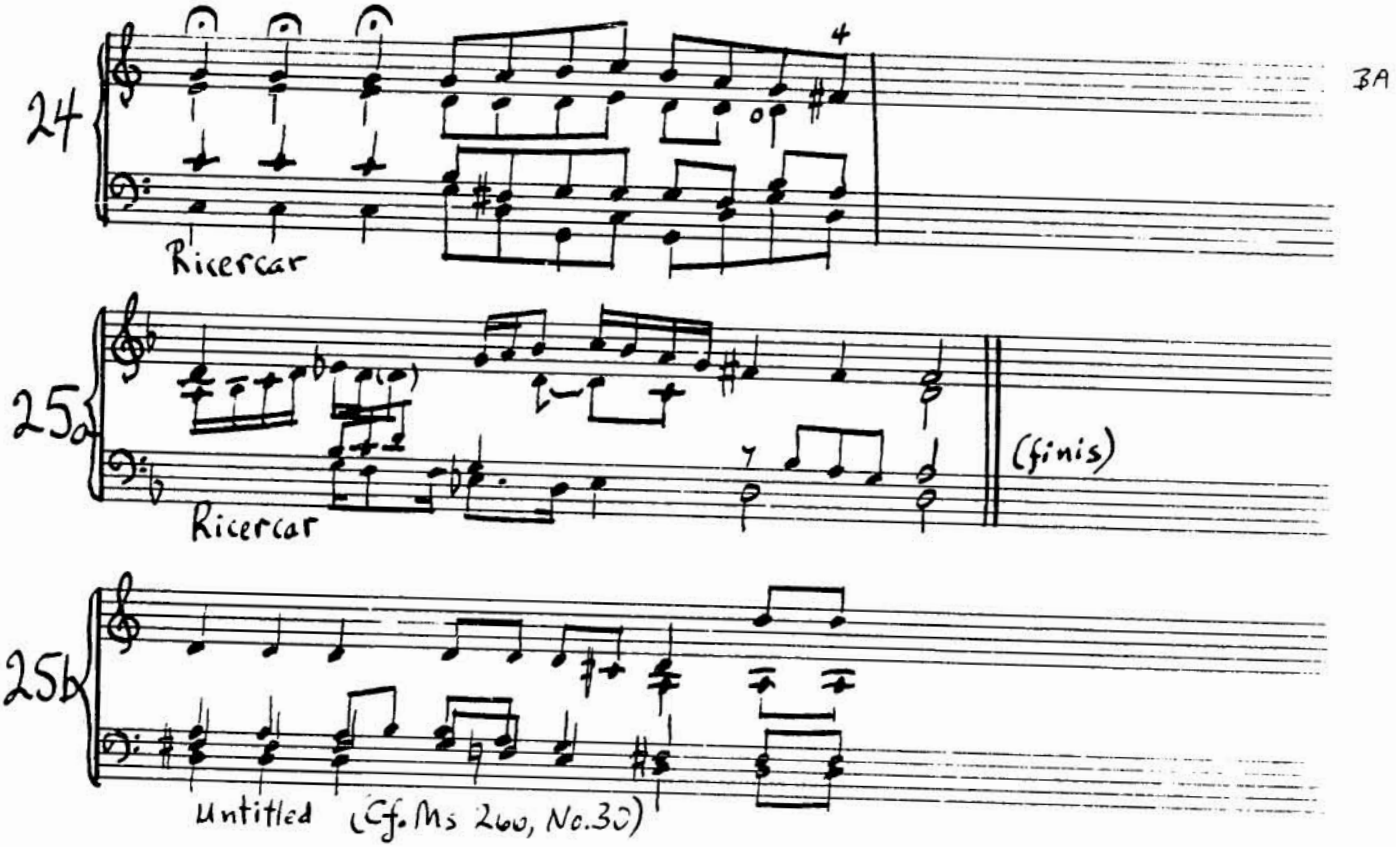
Hand J.


19
Ricercar
sic (Francesco da Milano, No. 42)
20
La rocha al fuso

Hand K.

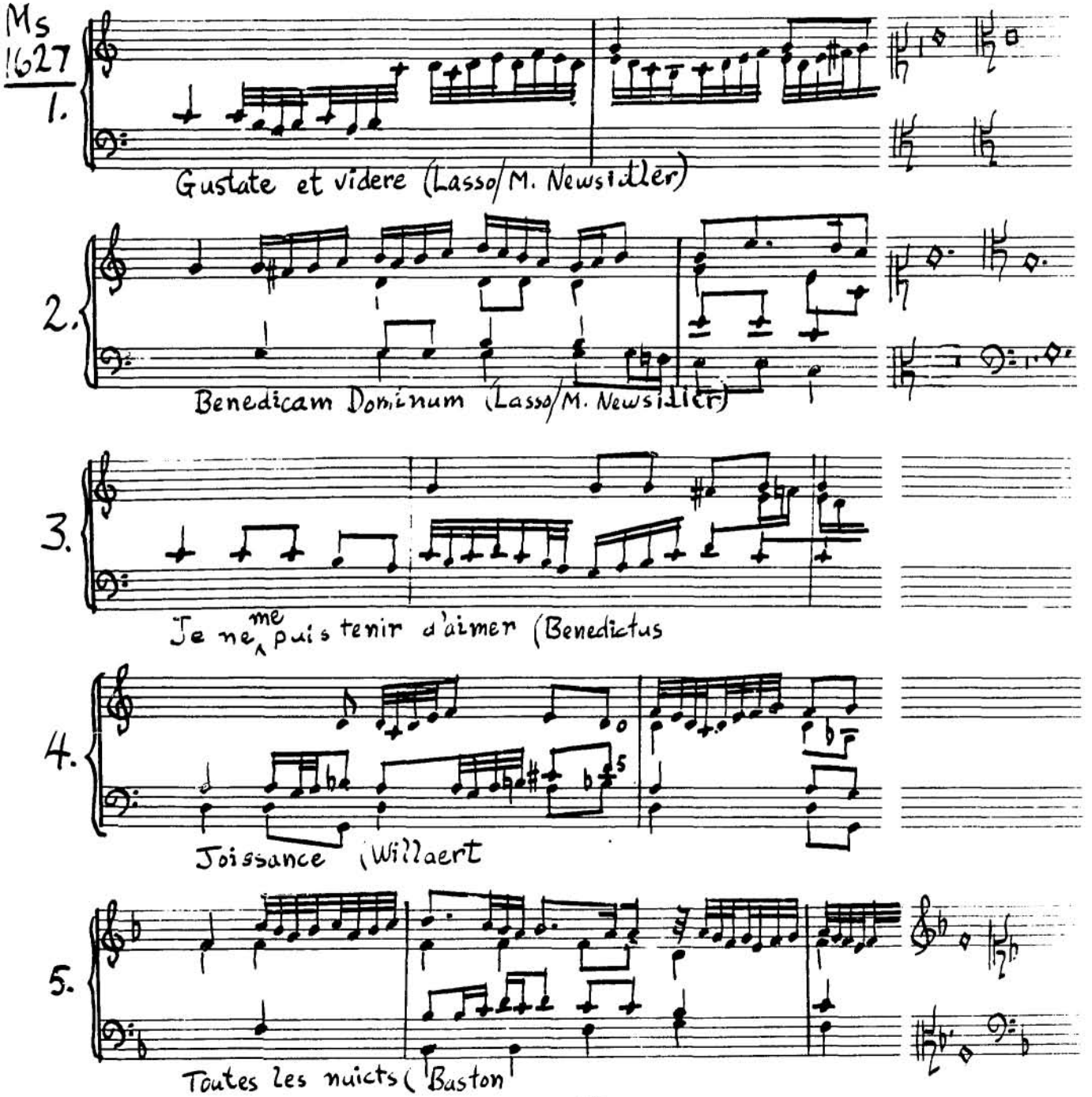


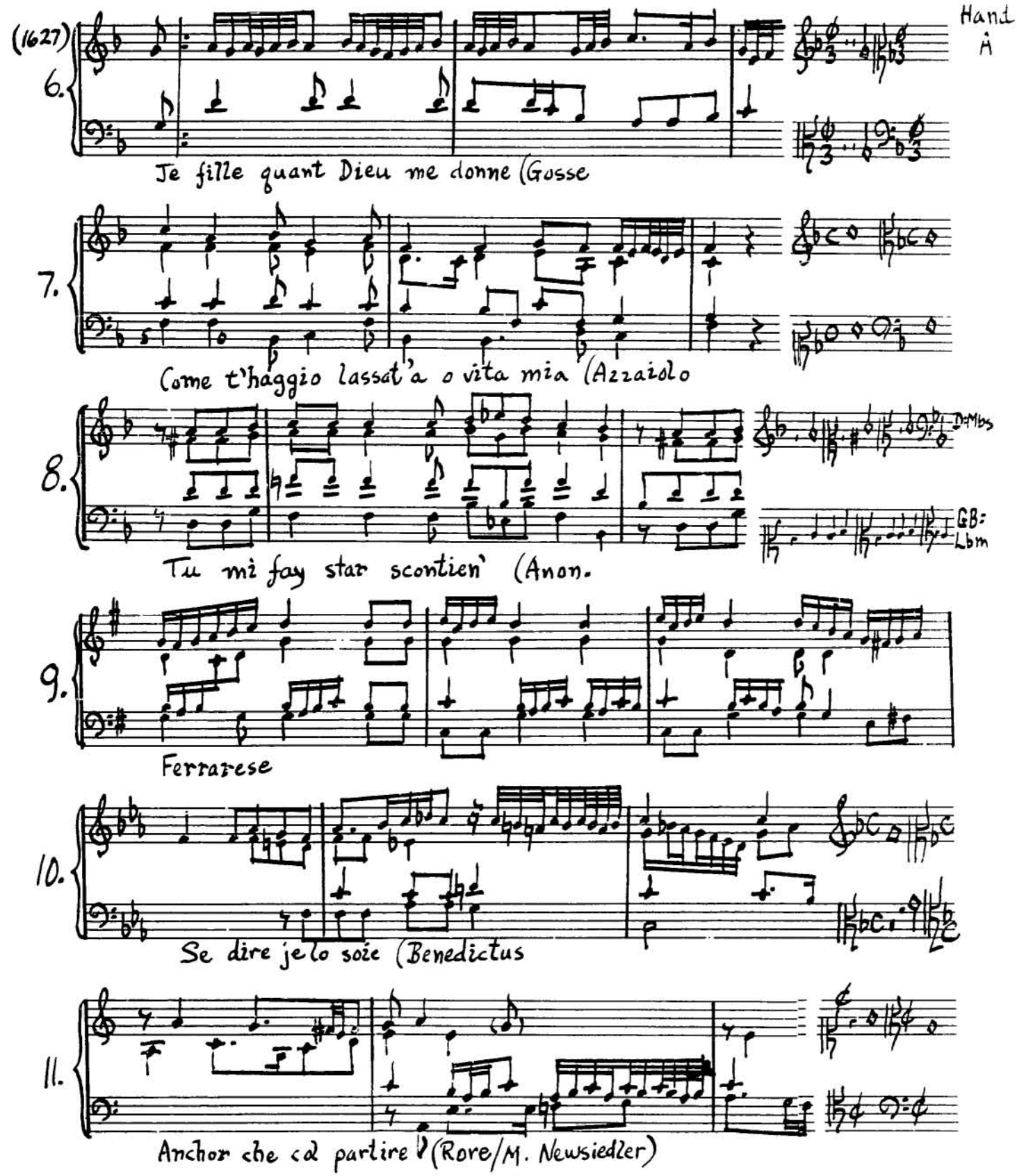
Hand BA.

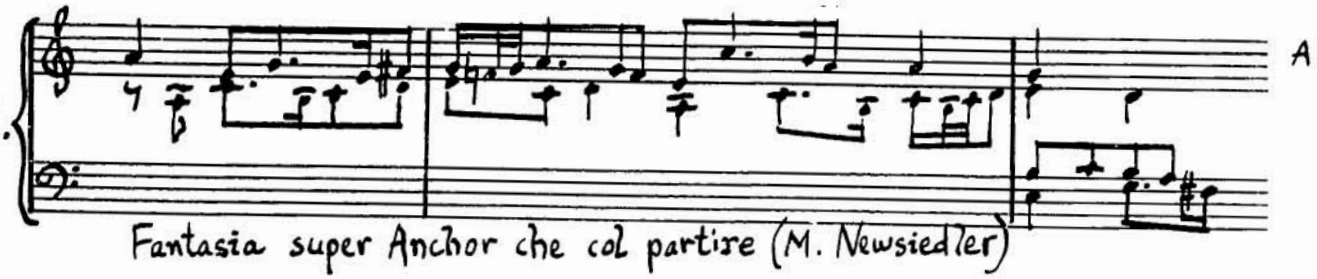


Mus Ms 1627.

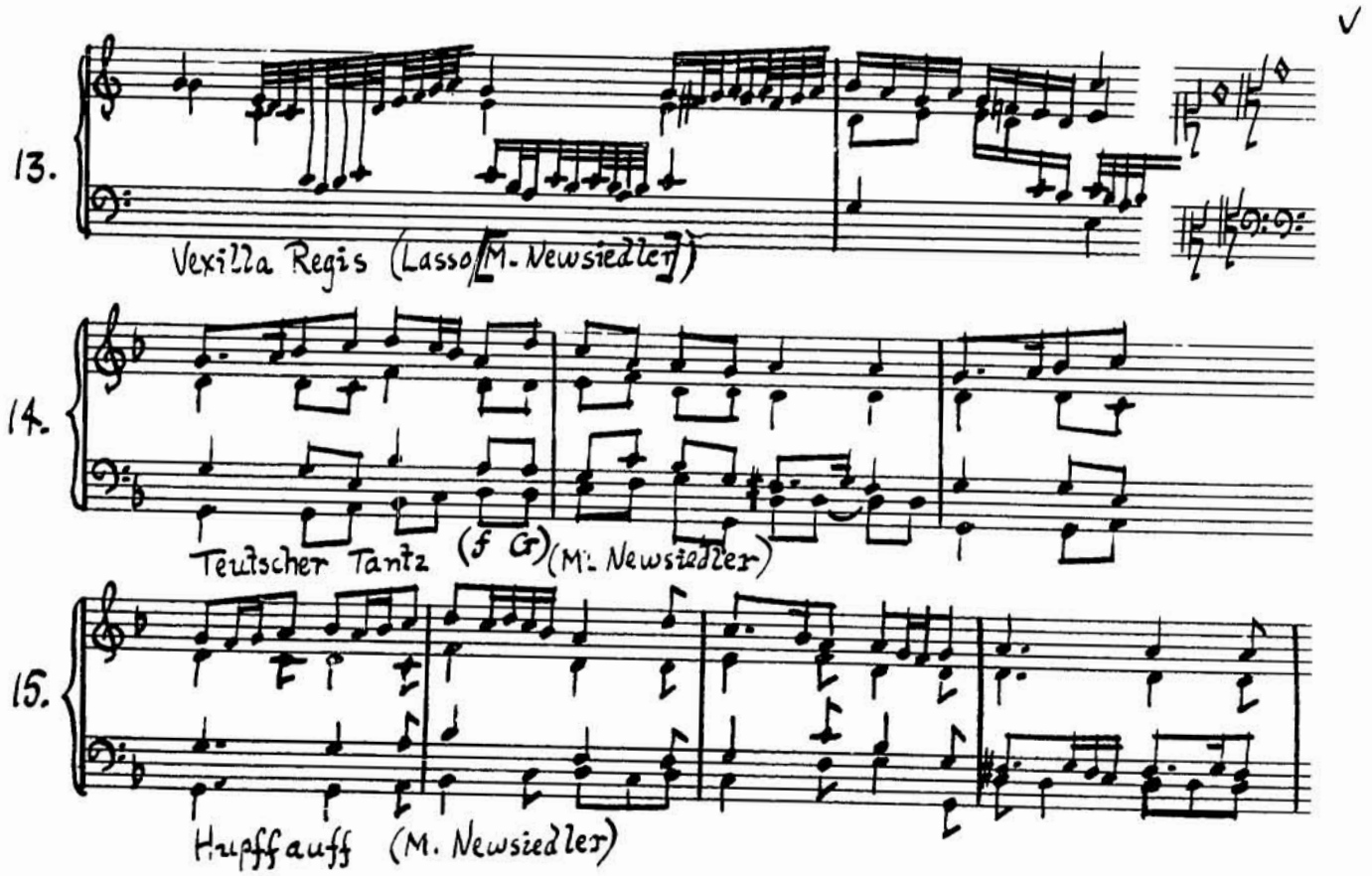
Hand A




(1627)
6.
Hand A
Je fille quant Dieu me donne (Gosse
7.
Come t'haggio lassat'a o vita mia (Azzaiolo
8.
D:Mbs
GB:Lbm
Tu mi fay star scontien' (Anon.
9.
Ferrarese
10.
Se dire je lo soie (Benedictus
11.
Anchor che col partire (Rore/M. Newsiedler)


12.
A
Fantasia super Anchor che col partire (M. Newsiedler)

Hand V


V
13.
Vexilla Regis (Lasso/M. Newsiedler)
14.
Teutscher Tantz (f Gr) (M. Newsiedler)
15.
Hupffauff (M. Newsiedler)

Hand P

Ms 1627 (cont.)

16. Gailliardo del foravia alla dalliana

17. Puisqu'en deux cuers. Bassadanza - Riposta

18. C'est une grieſe mallade

19 . . . enj cherches ailleurs amy

20. La rote de rode

21. Je ne puis bonnement penser (Sandrin

Hand P

22. Hierusalem luge (Richafort

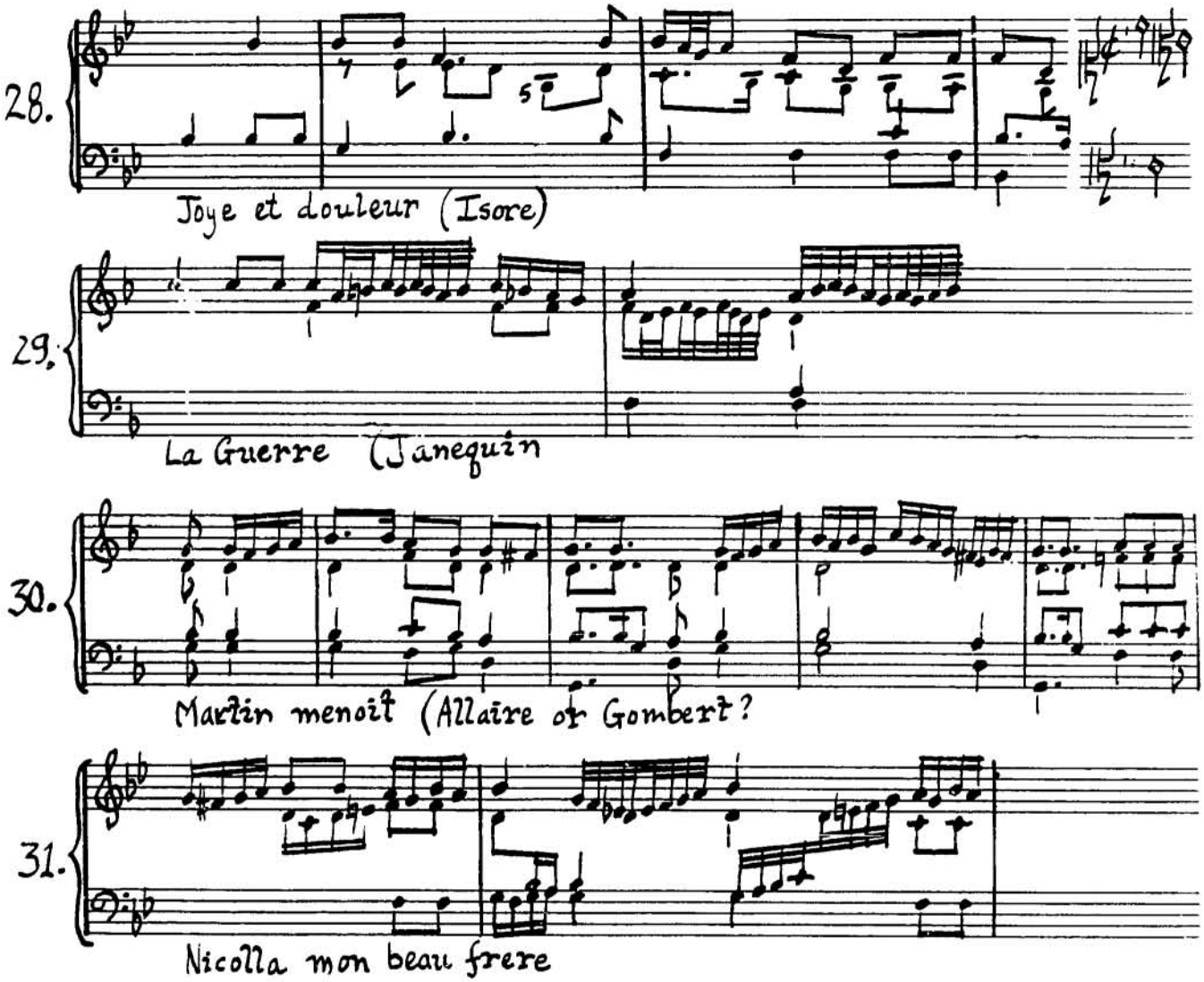
23. O regem coeli (Silva

24. Que n'est elle aupres de moi (Certon

25. Elle a bien ce ris gracieux (Sermisy

26. Une fillette bien gorriere (Clemens non Papa

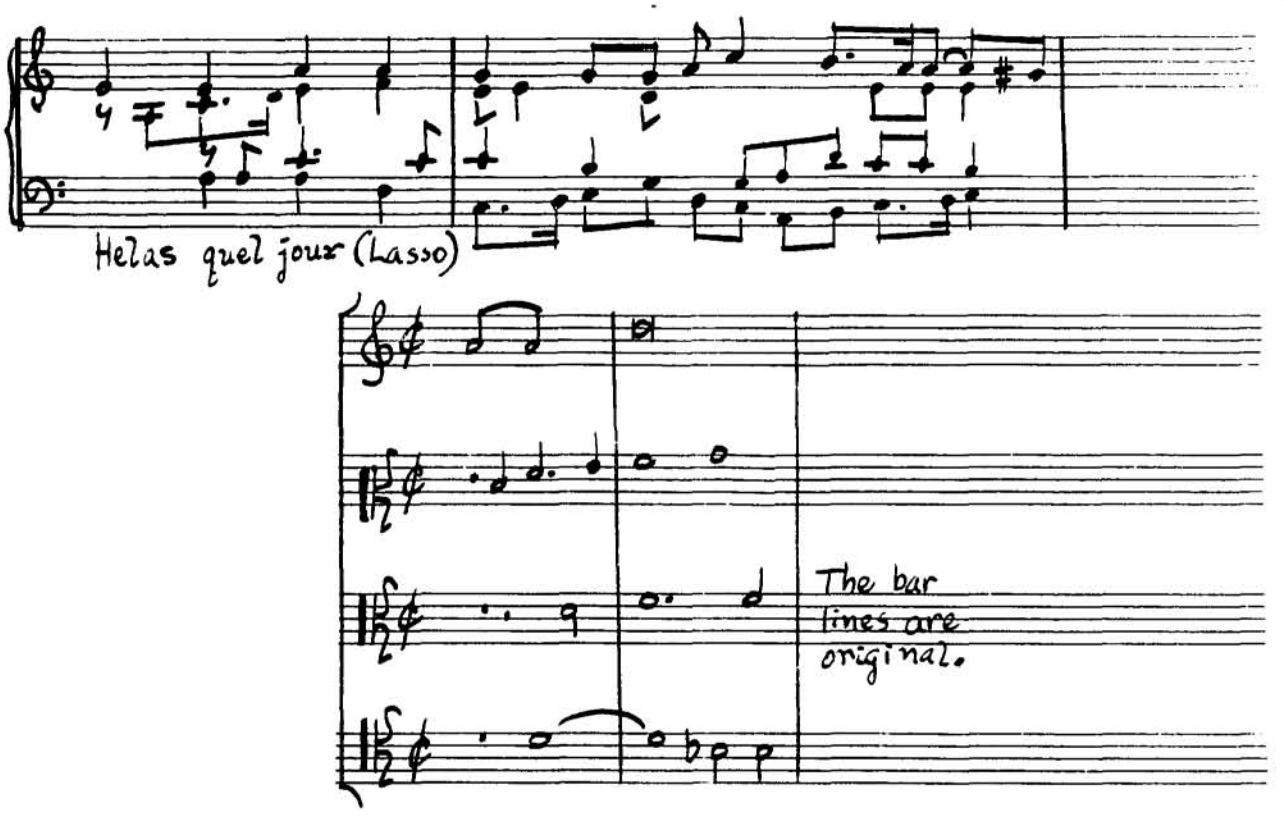
27. Secours moi je suis toute pleureuse (D'Ambert


28.
Joye et douleur (Isore)
29.
La Guerre (Janequin
30.
Martin menoit (Allaire or Gombert?
31.
Nicolla mon beau frere

Mus Ms 2986.
Hand D

D

Ms
2986



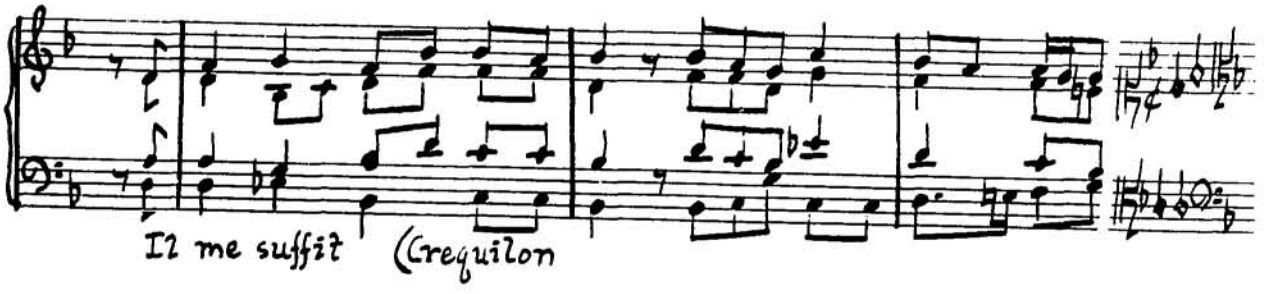
MusMs 2987.

Ms 2987 1-9

Keyboard pieces copied by Hand BB/a. For details see Apel, "Du nouveaux," and Bonfils, ed.

Hand W

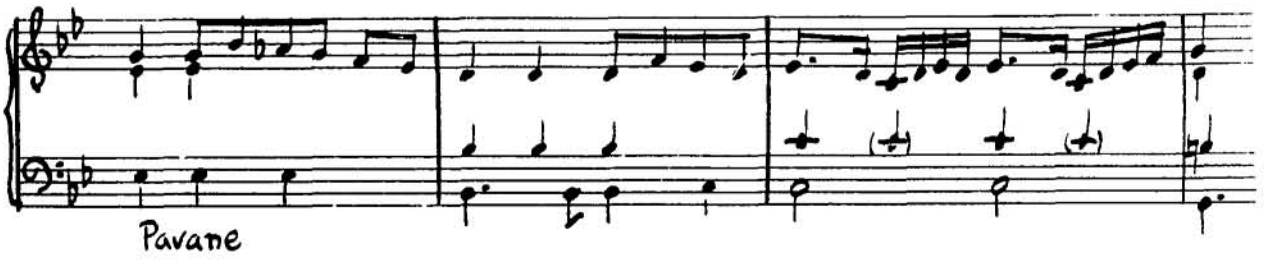
Ms 2987 10



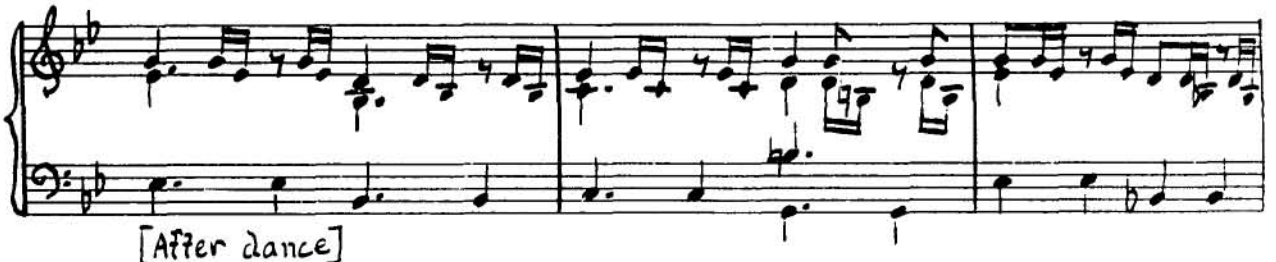
Hand BB

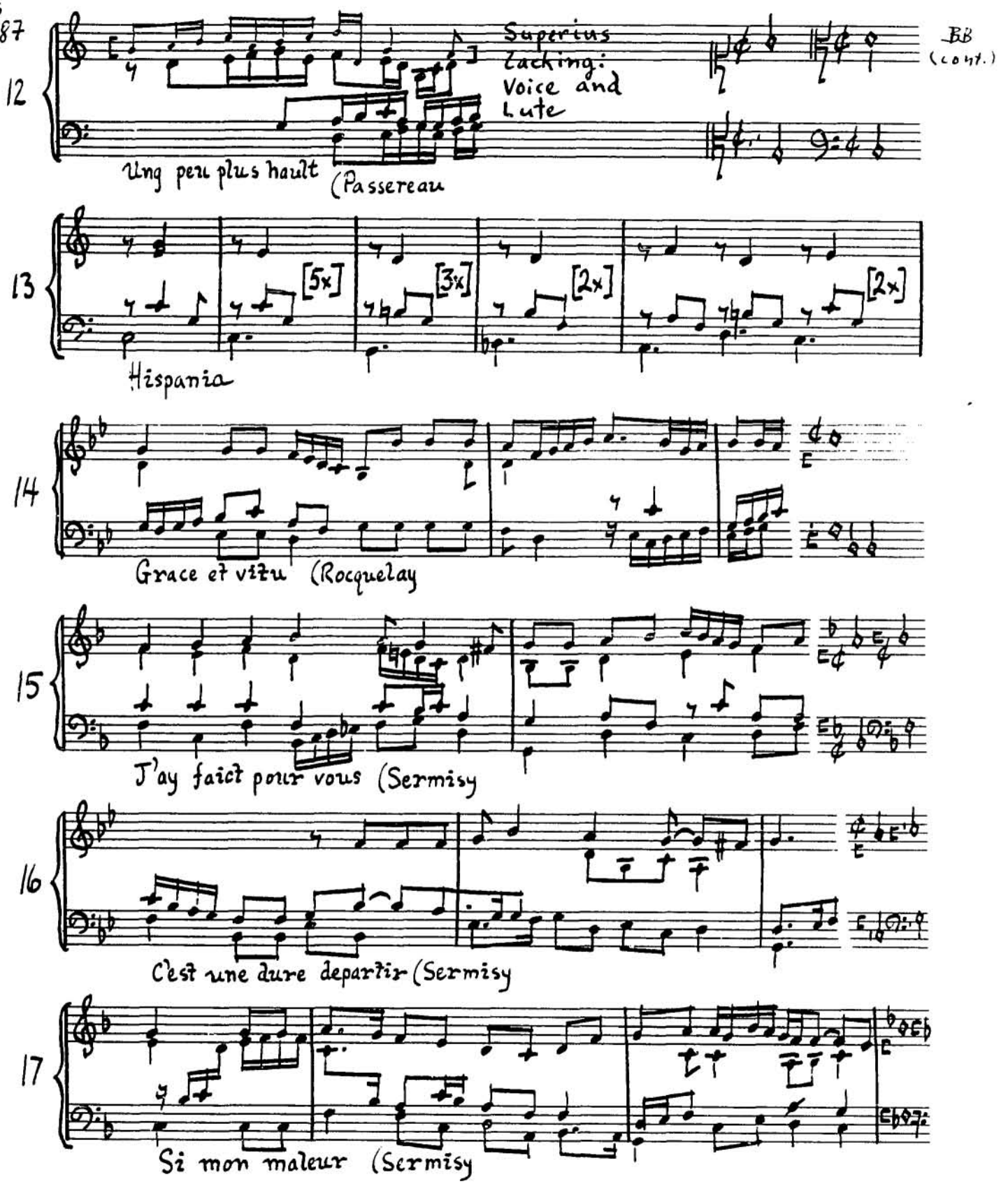
BD

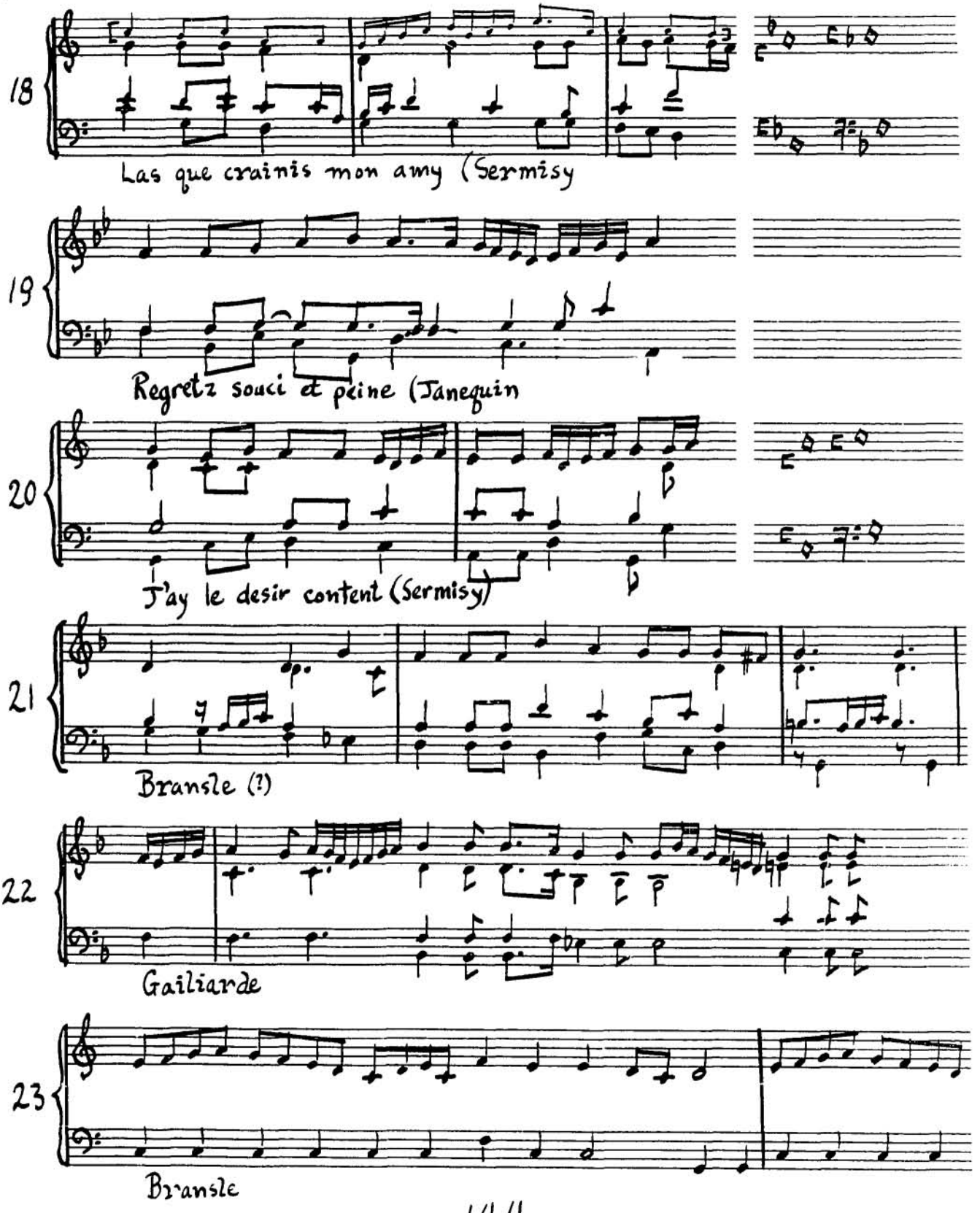
Ms 2987 11a



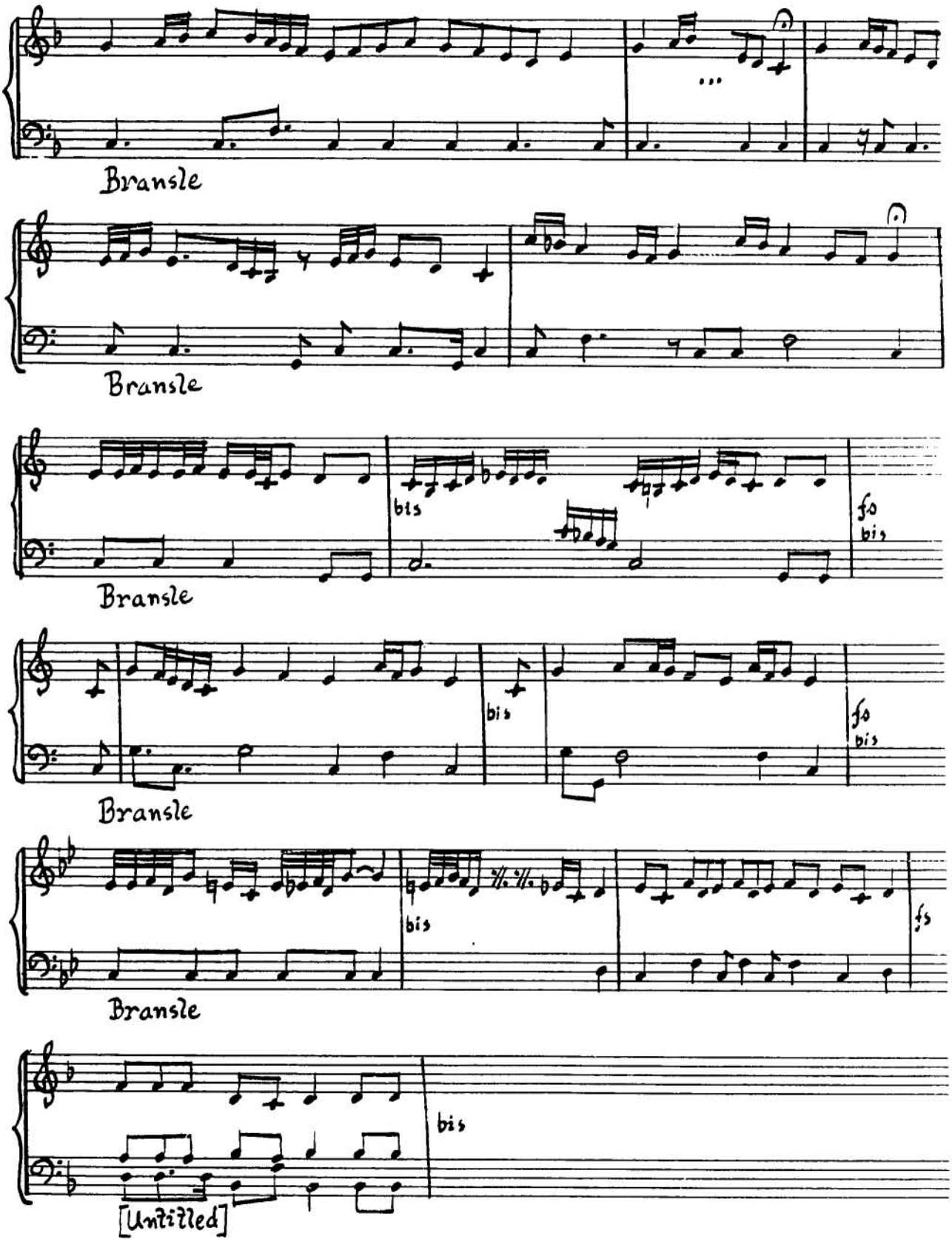
11b

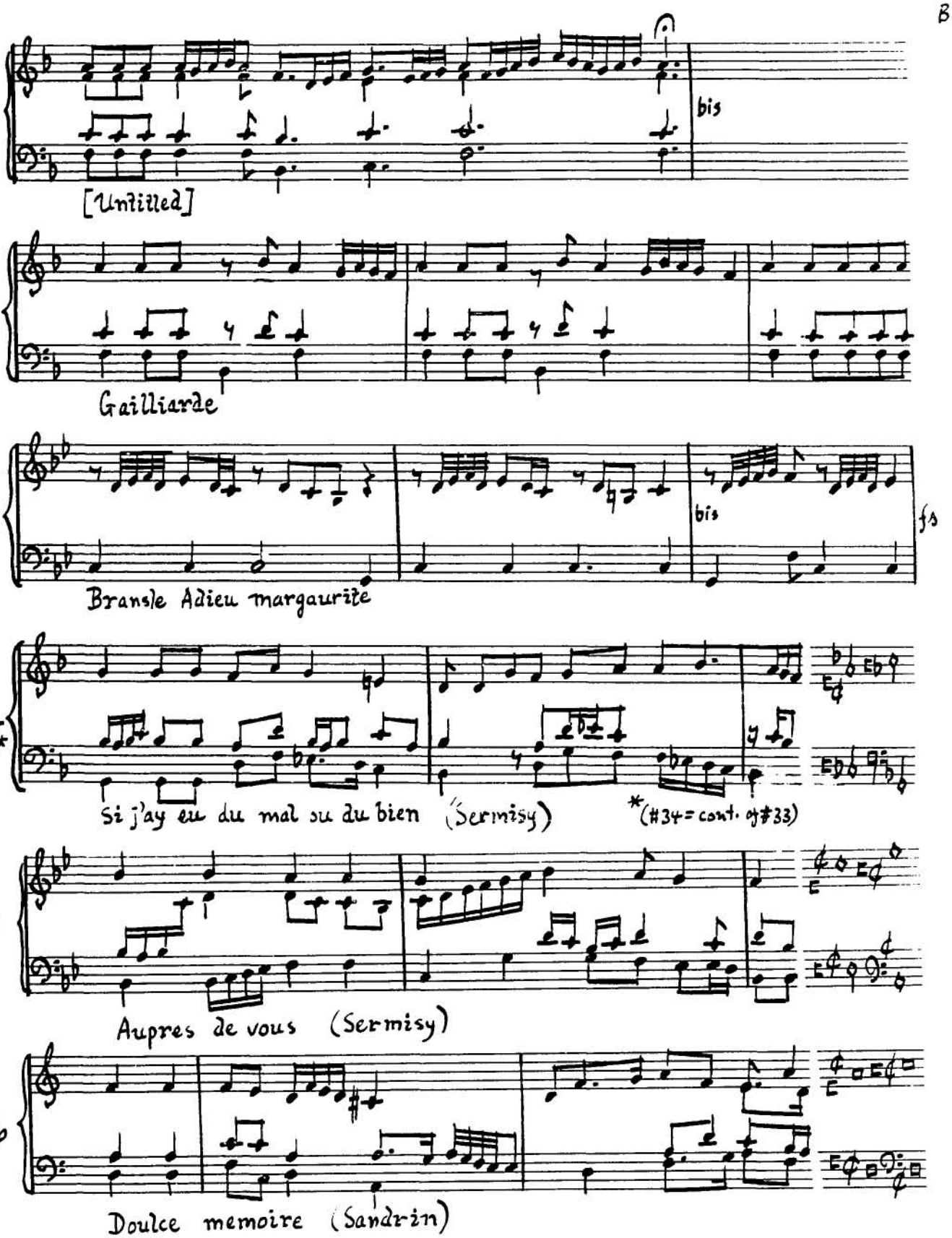



12
Superius lacking: Voice and Lute
BB (cont.)
Ung peu plus hault (Passereau
13
[5x]
[3x]
[2x]
[2x]
Hispania
14
Grace et vitu (Rocquelay
15
J'ay faict pour vous (Sermisy
16
C'est une dure departir (Sermisy
17
Si mon maleur (Sermisy


18
Las que crainis mon amy (Sermisy
19
Regretz souci et peine (Janequin
20
J'ay le desir content (Sermisy)
21
Bransle (?)
22
Gailiarde
23
Bransle

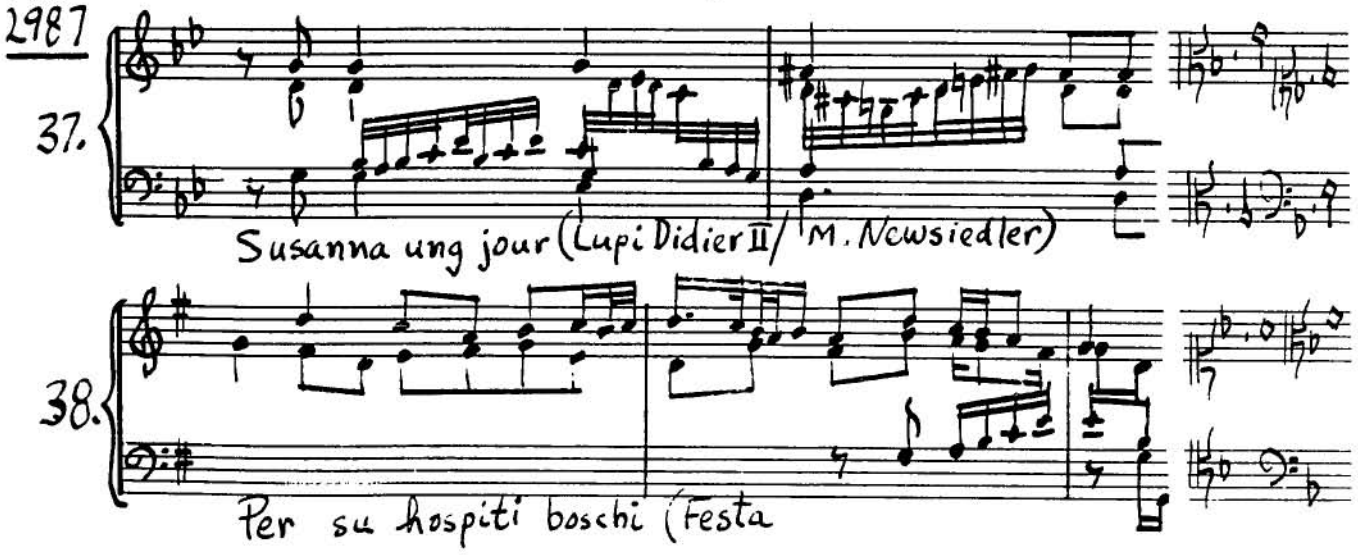
Ms
1987


BB
24
Bransle
25
Bransle
26
bis
fp
bis
Bransle
27
bis
fp
bis
Bransle
28
bis
fp
Bransle
29
bis
[Untitled]


30
bis
[Untitled]
31
Gailliarde
32
bis
fs
Bransle Adieu margaurite
33-34*
Si j'ay eu du mal su du bien (Sermisy)
*(#34 = cont. of #33)
35
Aupres de vous (Sermisy)
36
Doulce memoire (Sandrin)

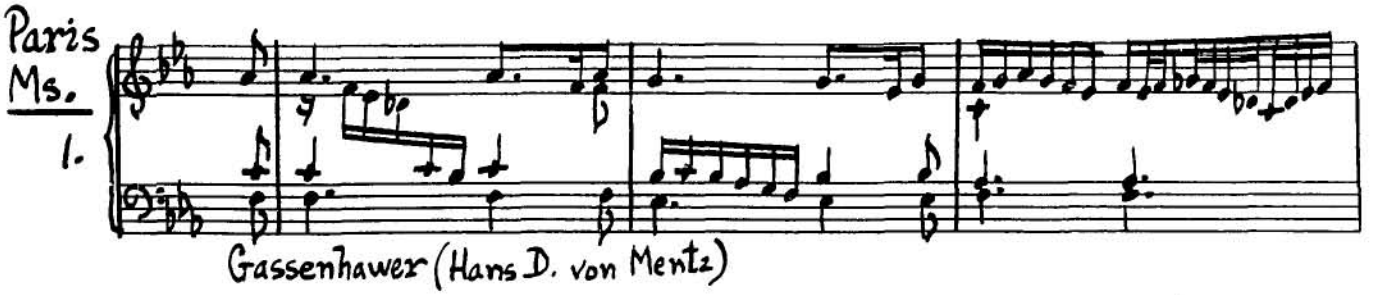
Hand A

Ms
2987

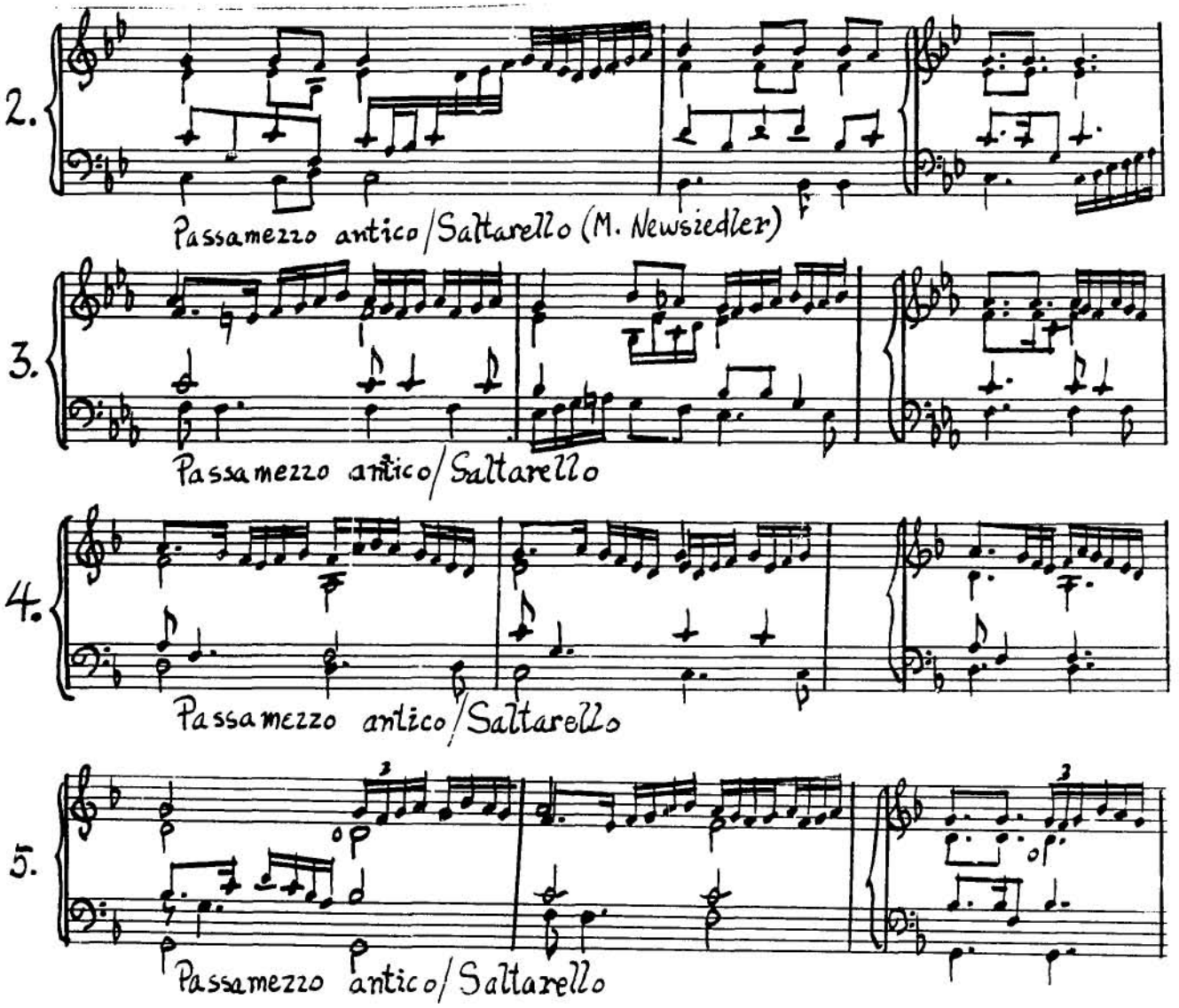


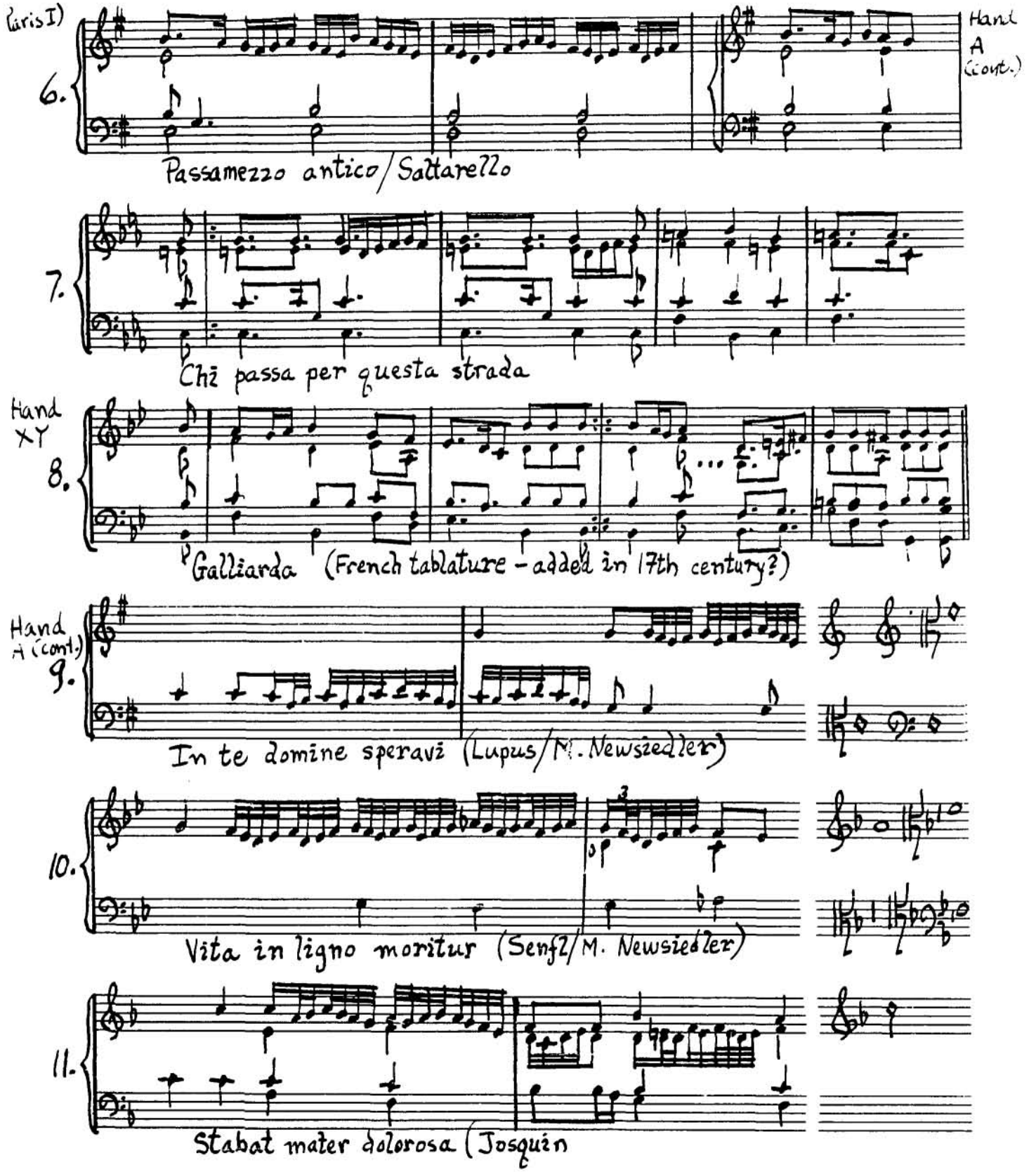
Paris, Ms. Rés 429/part I.

Hand XX



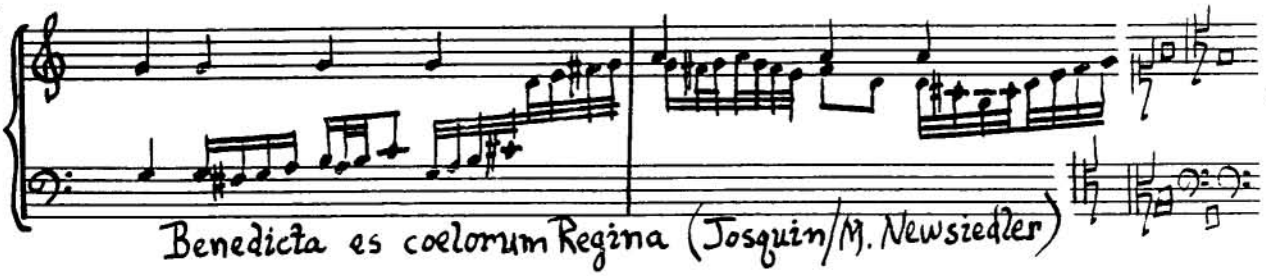
Hand A




(Paris I)
6.
Hand A (cont.)
Passamezzo antico / Saltarello
7.
Chi passa per questa strada
Hand XY
8.
Galliarda (French tablature - added in 17th century?)
Hand A (cont.)
9.
In te domine speravi (Lupus / M. Newsiedler)
10.
Vita in ligno moritur (Senfl / M. Newsiedler)
11.
Stabat mater dolorosa (Josquin

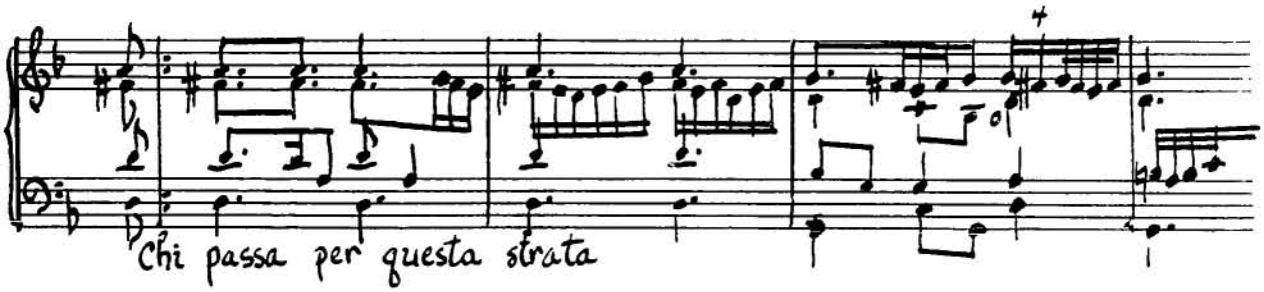
Paris I

12



Han. A (cont.)

13.

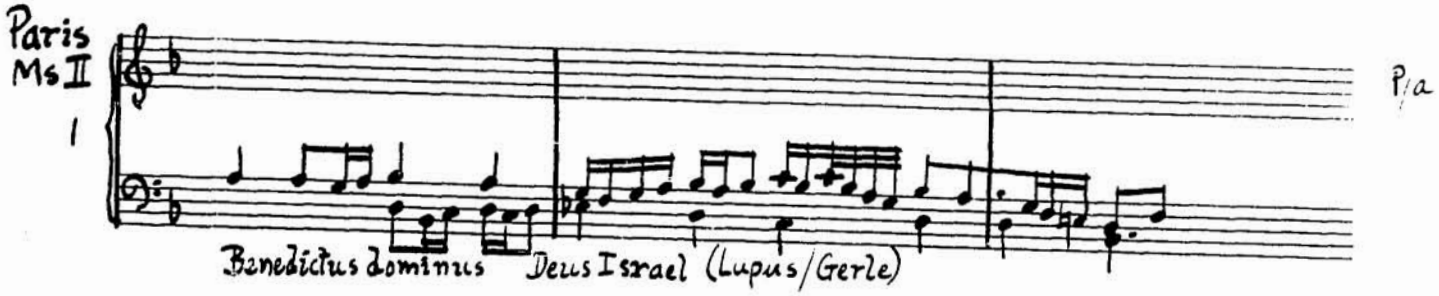


Paris, Ms. Rés. 429. (Paris II)

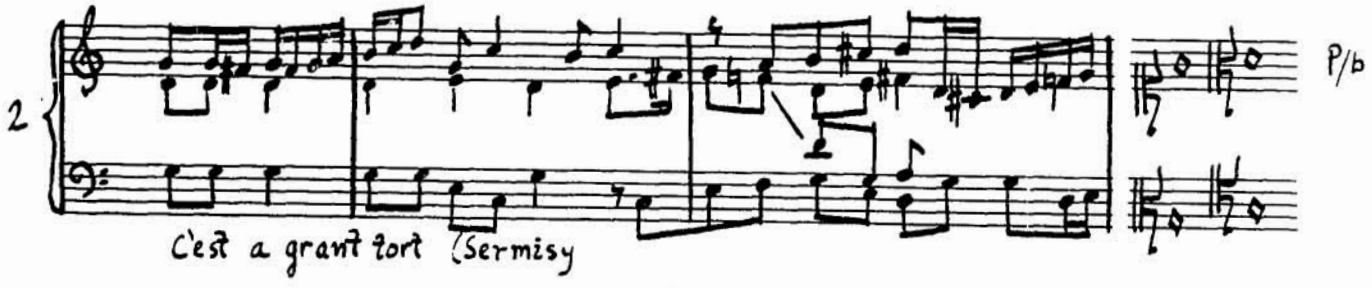
Hand P/a

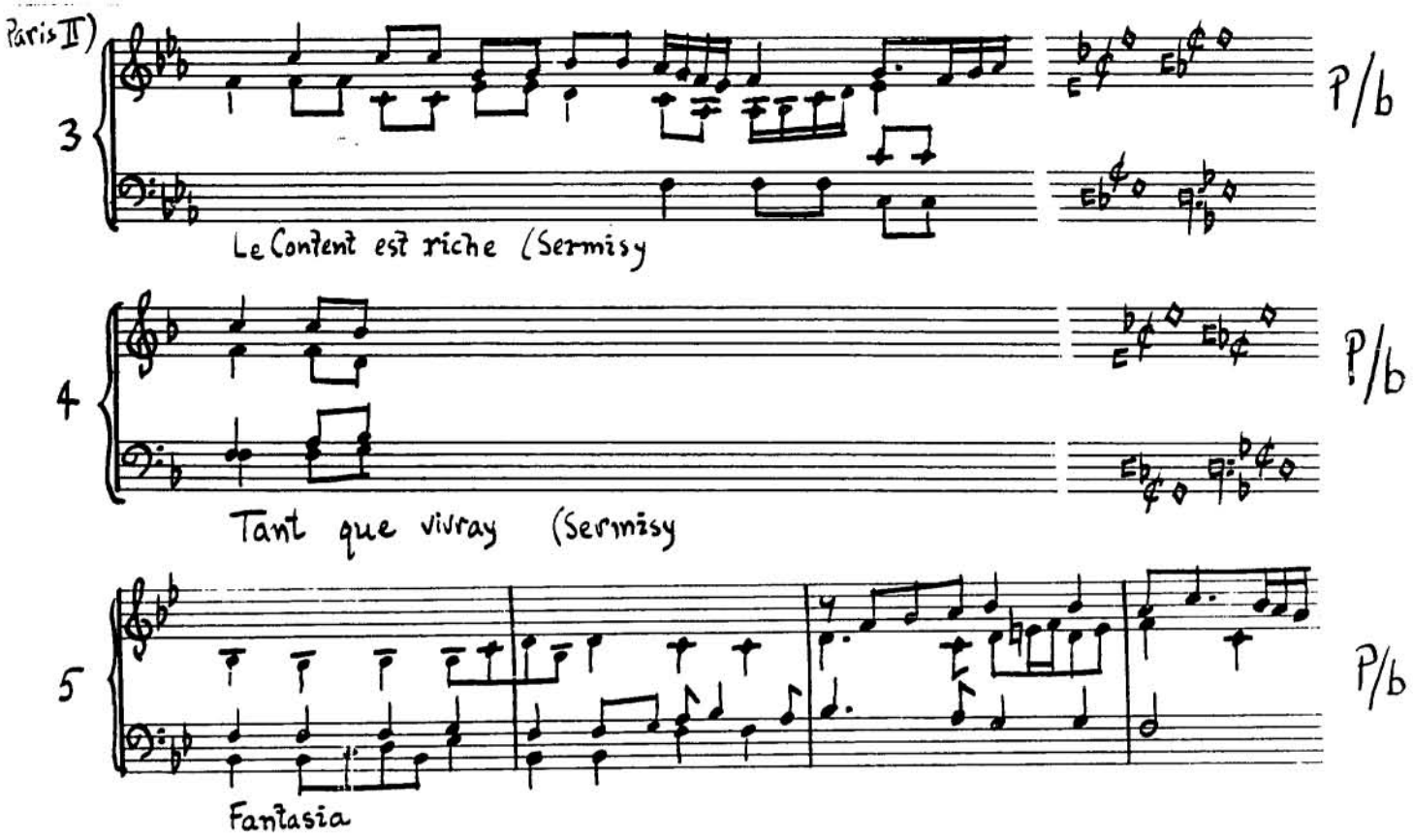
The second fascicle of Ms. Rés. 429 (fols. 50-96v [original foliation 1-51v]) consists of "recercatas" copied from the Naples, 1536, Francesco da Milano print by Hand P/a, who also copied the following Lupus motet intabulated by Hans Gerle and dated 1545. Most of the remaining pieces are by a second hand, P/b, with additions by others.

Hand P/a

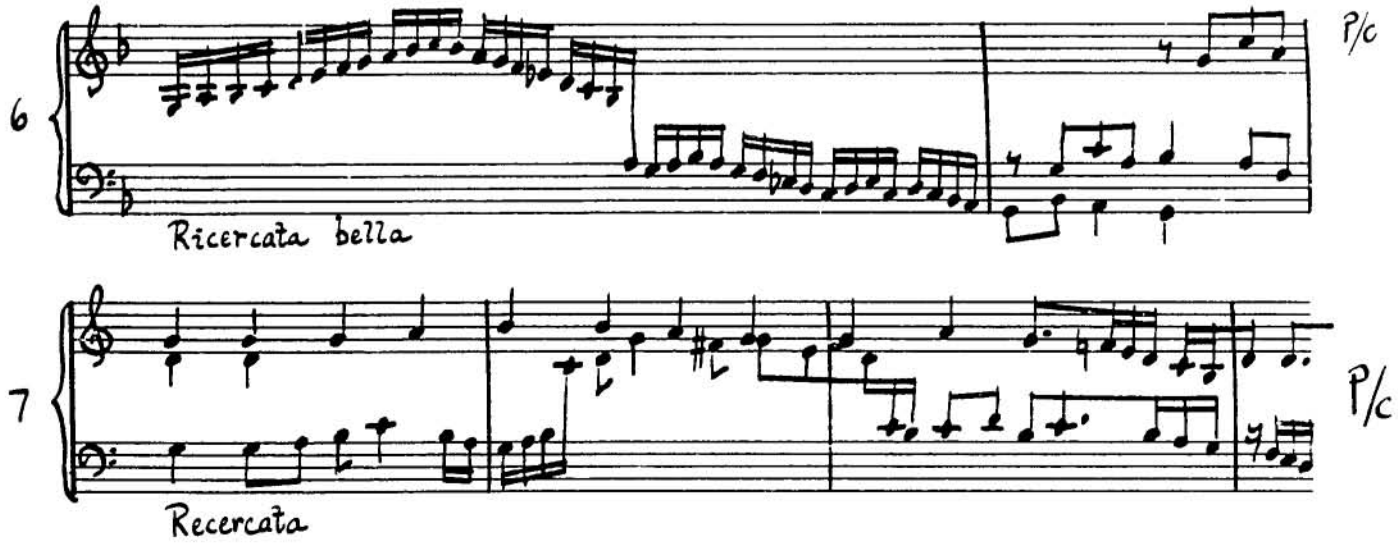


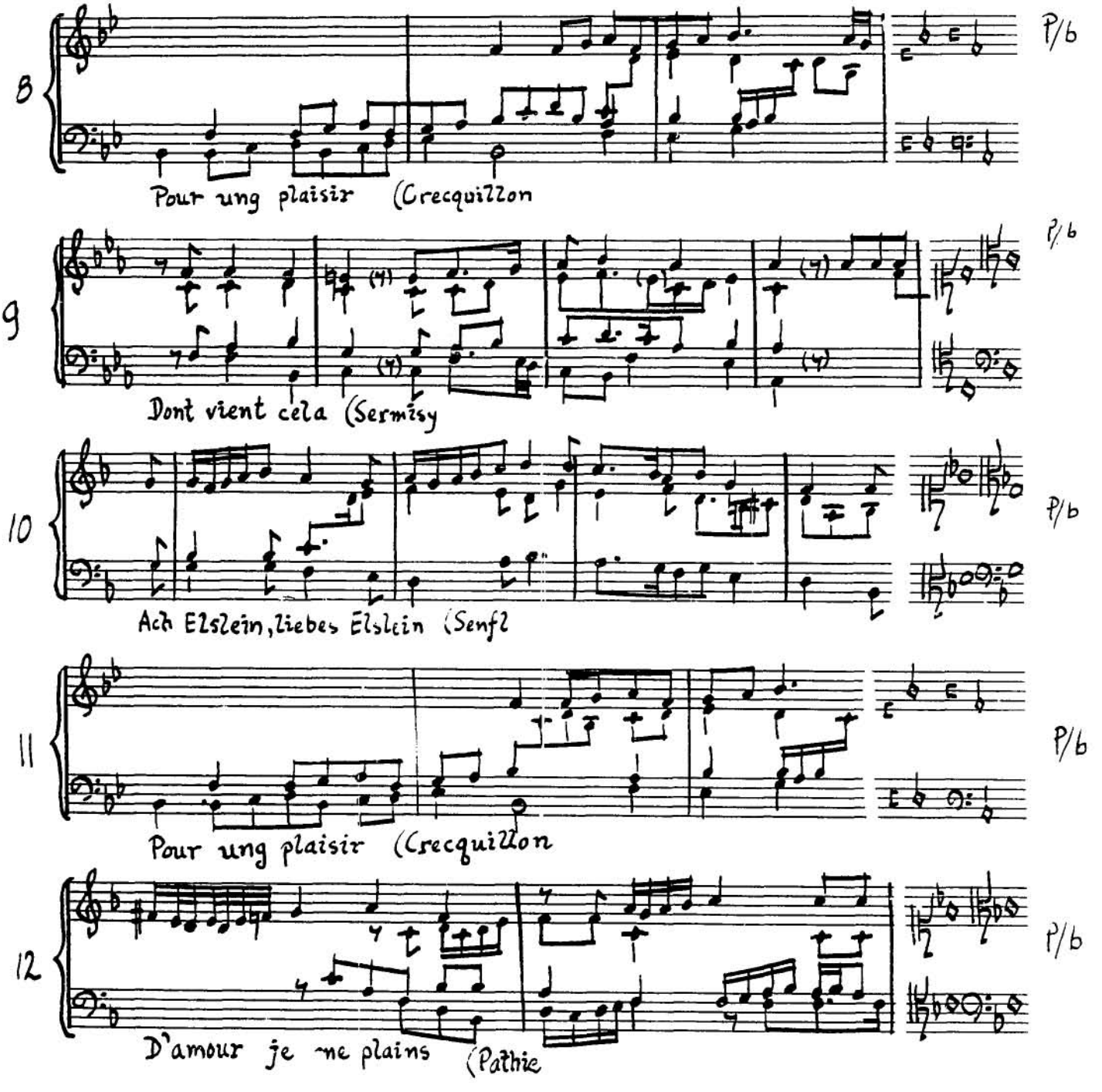
Hand P/b

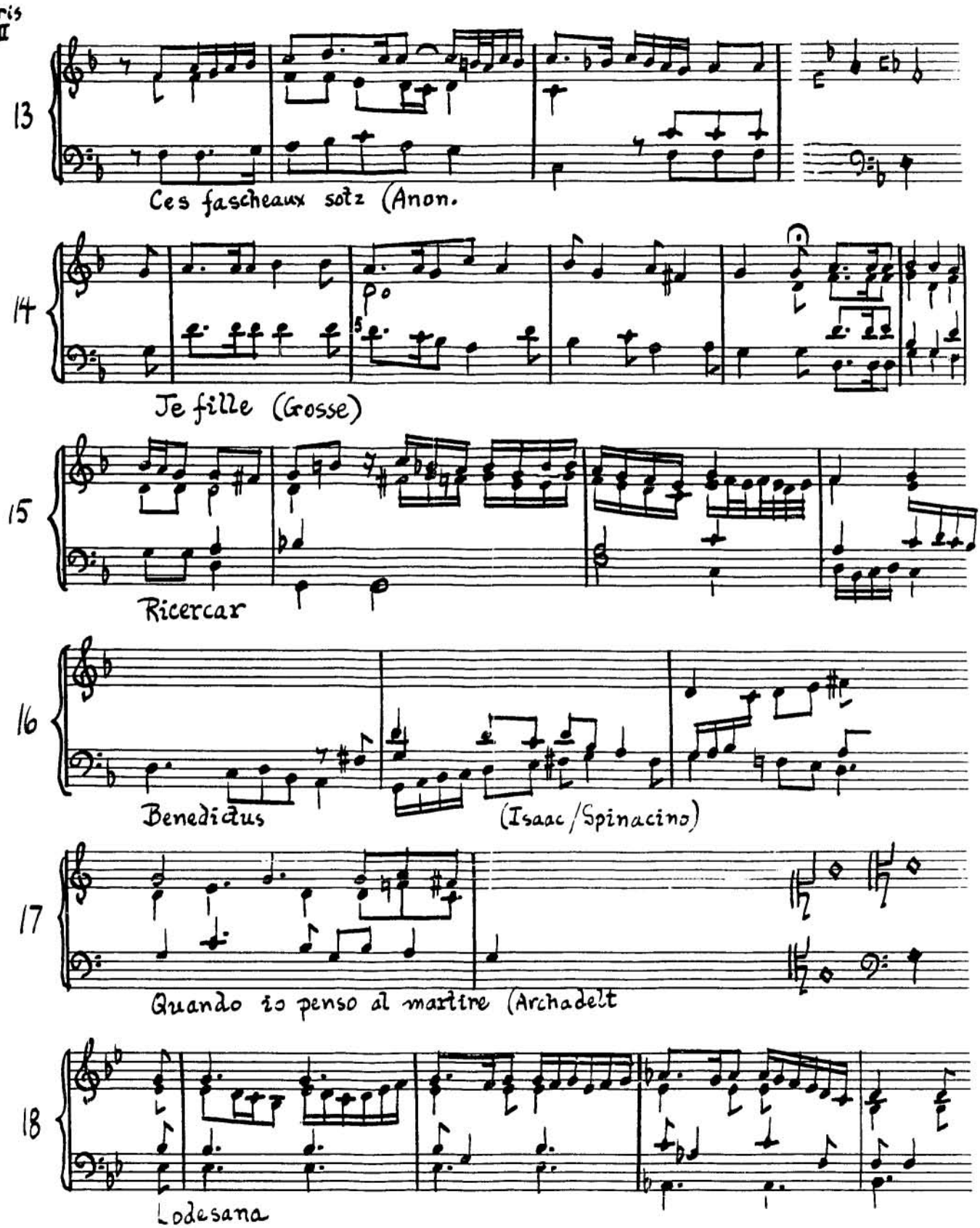



Paris II)
3
P/b
Le Content est riche (Sermisy
4
P/b
Tant que vivray (Sermisy
5
P/b
Fantasia

Hand P/c


6
P/c
Ricercata bella
7
P/c
Recercata


8
P/b
Pour ung plaisir (Crecquillon
9
P/b
Dont vient cela (Sermisy
10
P/b
Ach Elslein, liebes Elslein (Senfl
11
P/b
Pour ung plaisir (Crecquillon
12
P/b
D'amour je me plains (Pathie


13
Ces fascheaux sotz (Anon.
14
Je fille (Grosse)
15
Ricercar
16
Benedictus
(Isaac/Spinacino)
17
Quando io penso al martire (Archadelt
18
Lodesana

P/b

19

La grenova

20

[Title cut-off]

21

Canella

22

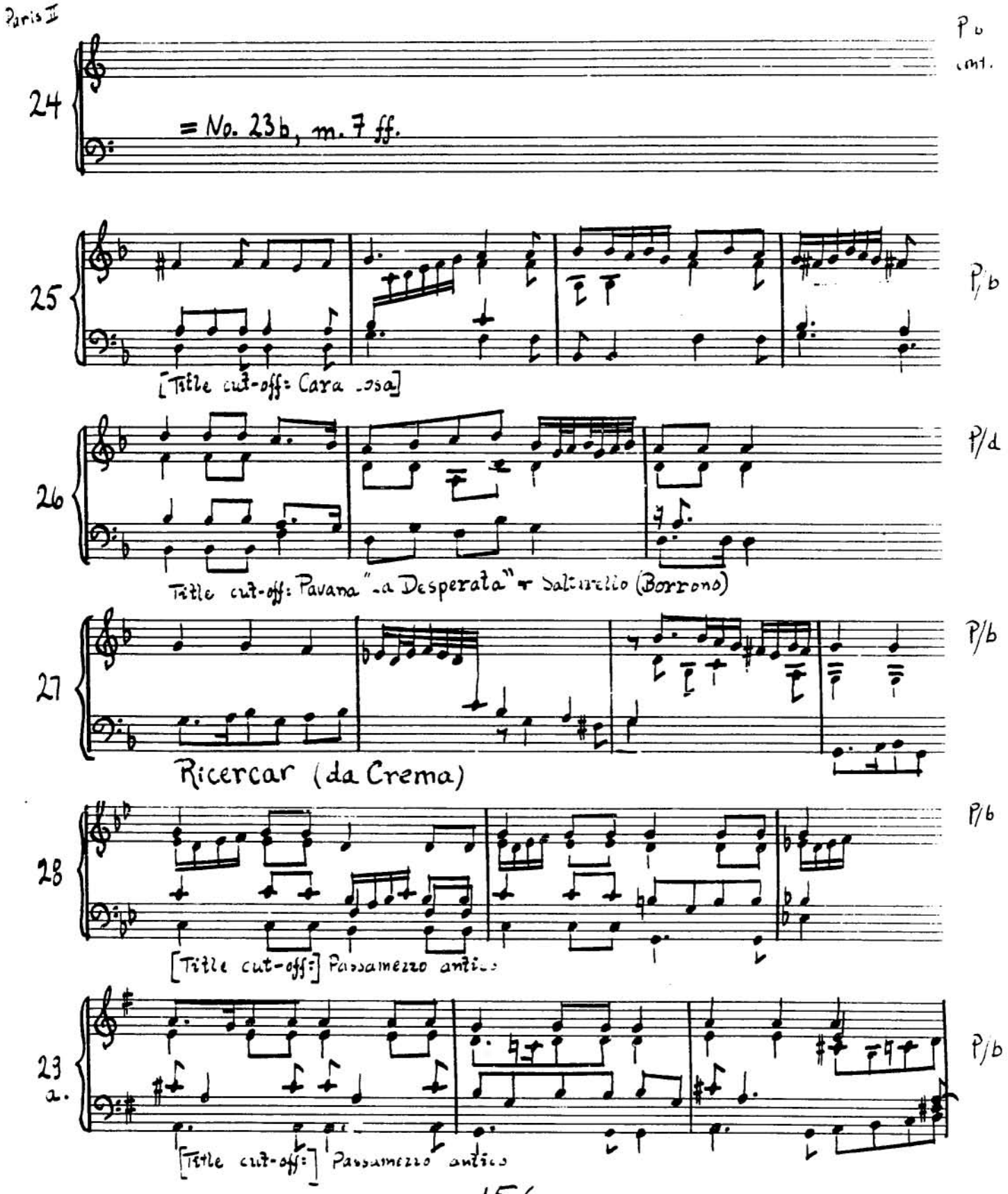
[Title cut-off = Romanesca?]

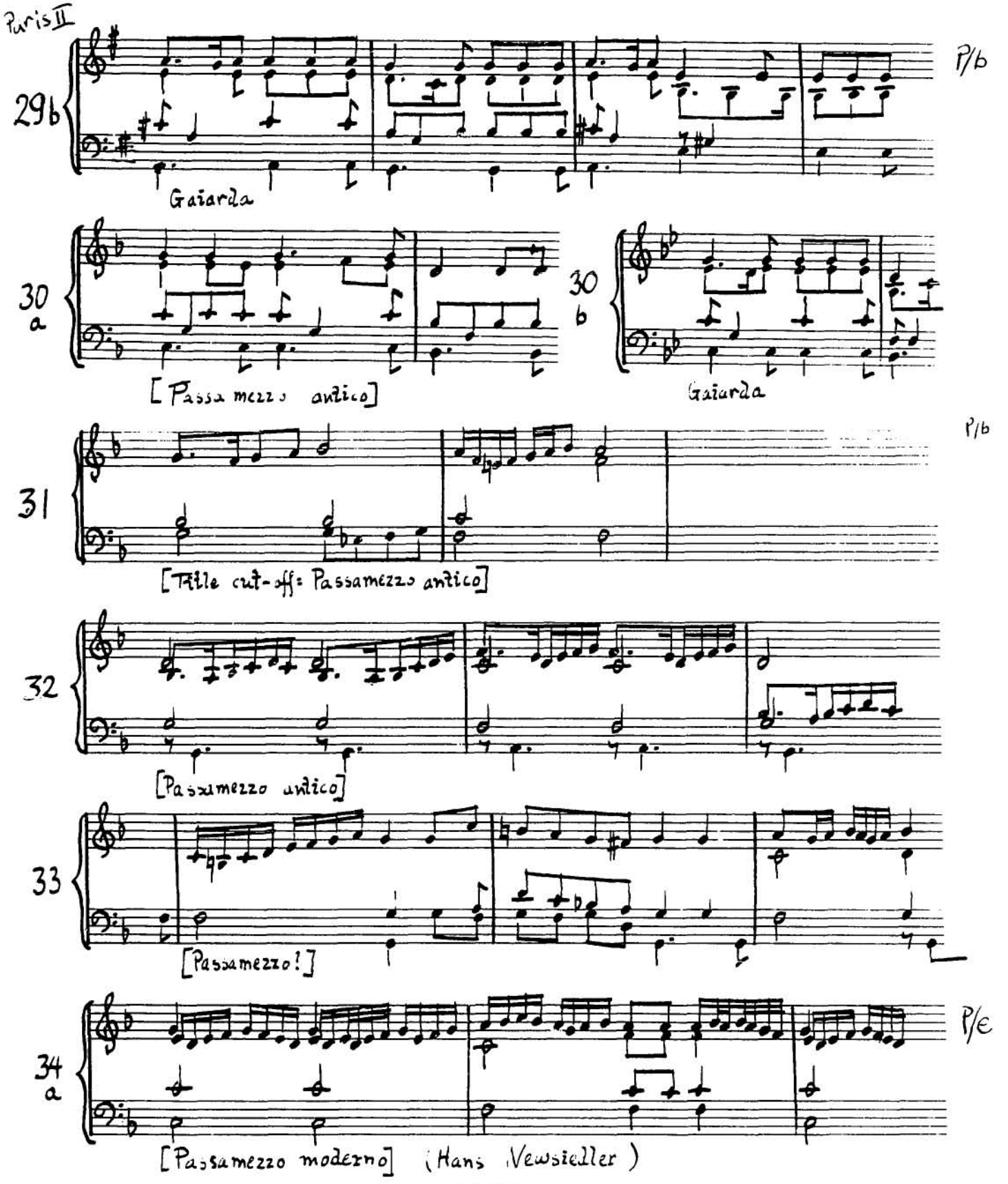
23
a

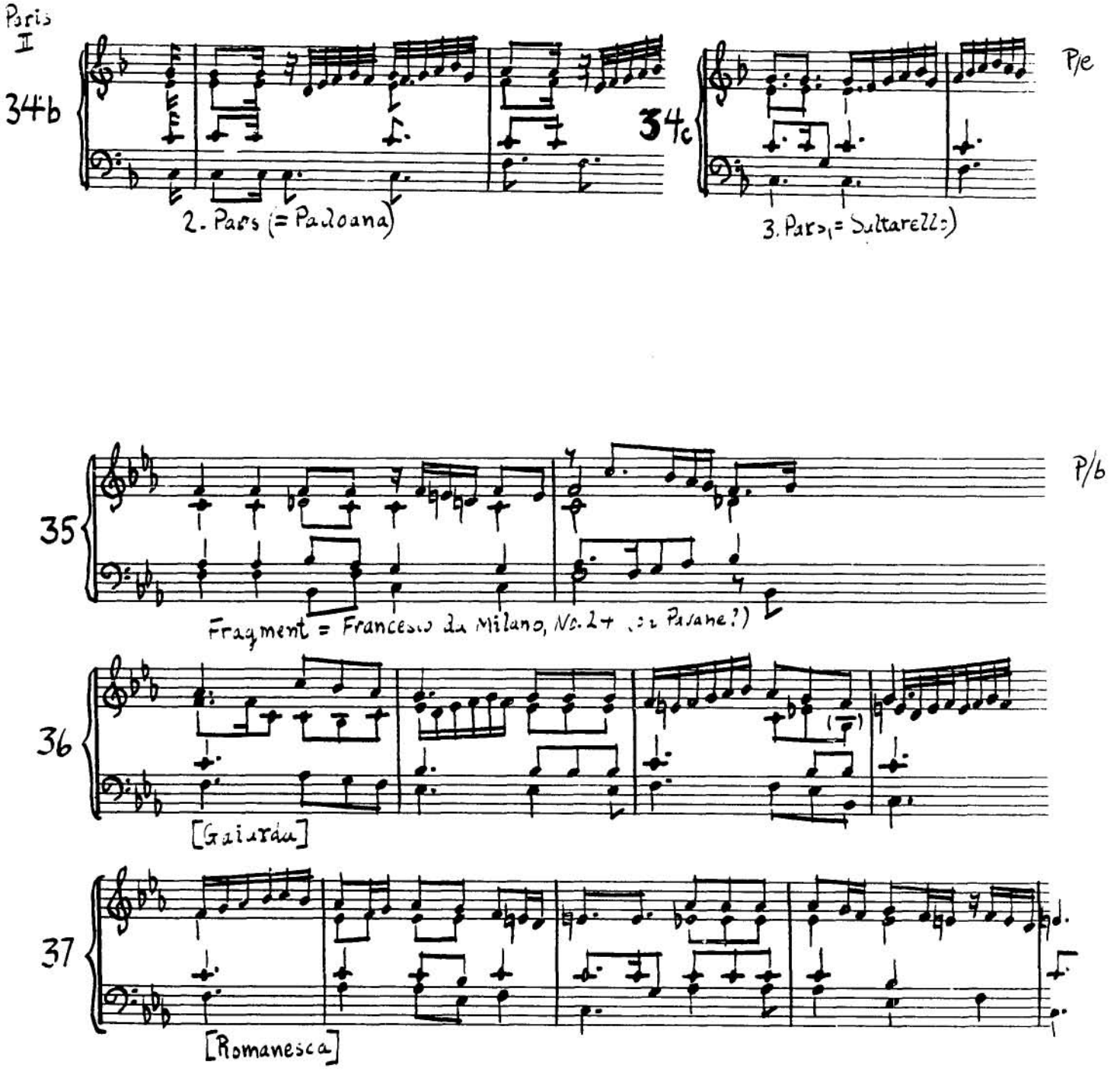
[Title cut-off:] Passamezzo antico

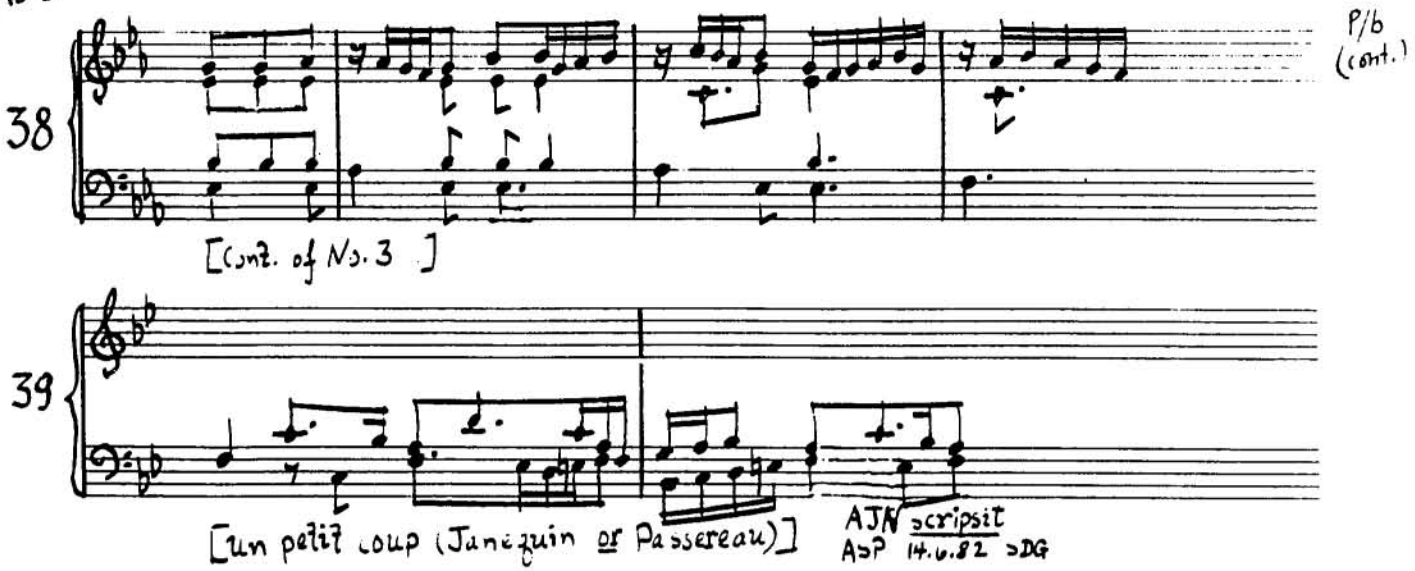
23
b

Gaiarda


24
= No. 23b, m. 7 ff.
P b
cnt.
25
P/b
[Title cut-off: Cara -osa]
26
P/d
Title cut-off: Pavana "a Desperata" & Saltarello (Borrono)
27
P/b
Ricercar (da Crema)
28
P/b
[Title cut-off:] Passamezzo antico
23
a.
P/b
[Title cut-off:] Passamezzo antico


29b
P/b
Gaiarda
30 a
[Passa mezzo antico]
30 b
Gaiarda
31
P/b
[Trille cut-off: Passamezzo antico]
32
[Passamezzo antico]
33
[Passamezzo!]
34 a
P/e
[Passamezzo moderno] (Hans Newsieller)


Paris II
34b
2. Pars (= Padoana)
34c
3. Pars (= Saltarello)
P/e
35
P/b
Fragment = Francesco da Milano, No. 24 (= Pavane?)
36
[Gaiarda]
37
[Romanesca]

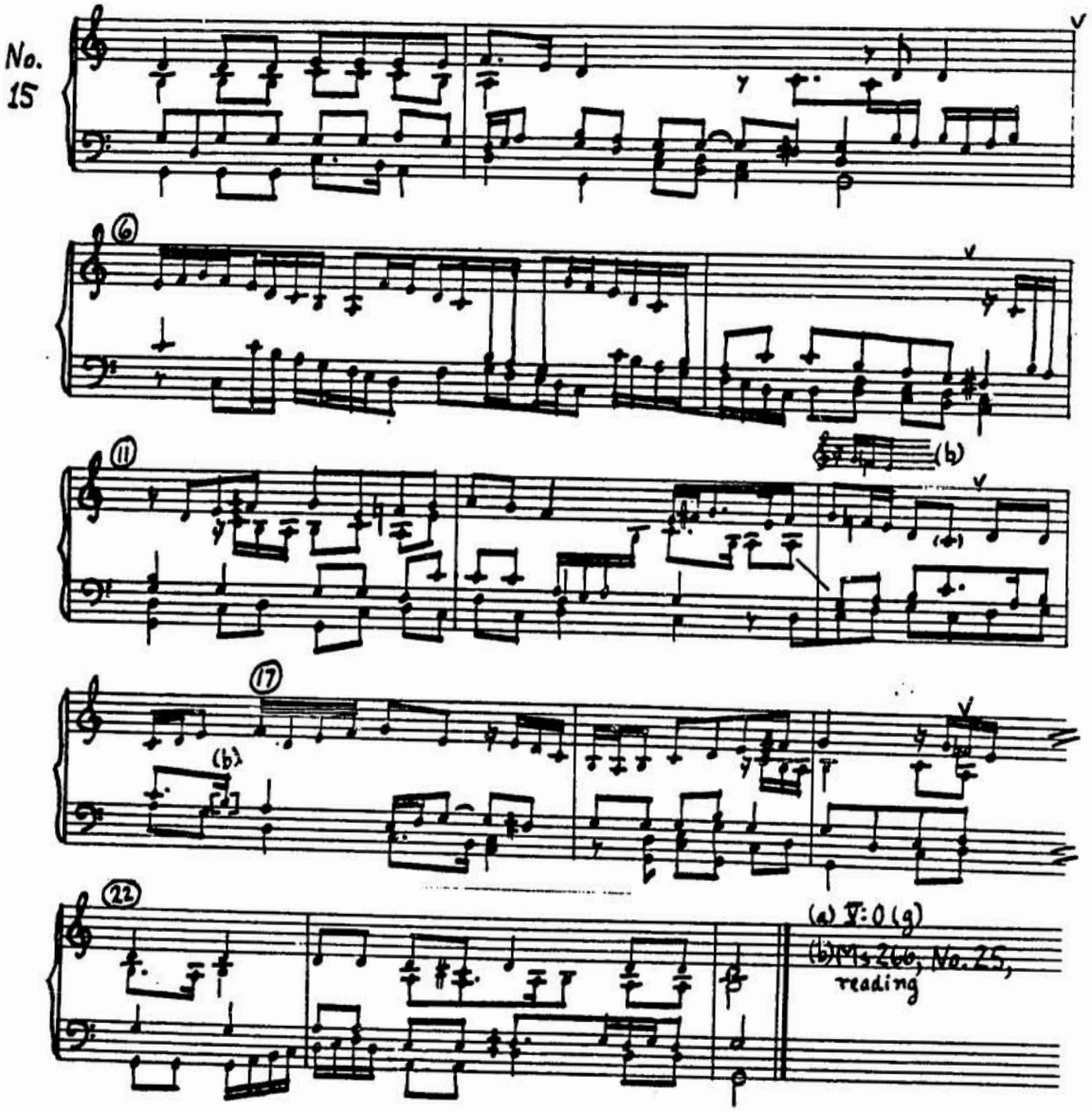

38
P/b (cont.)
[Cont. of No. 3]
39
[Un petit coup (Janequin or Passereau)]
AJN scripsit
AJP 14.6.82 DG

THE LUTE WORKS OF MARCO DALL'AQUILA and OTHERS

Ricercar senza canto

Marco

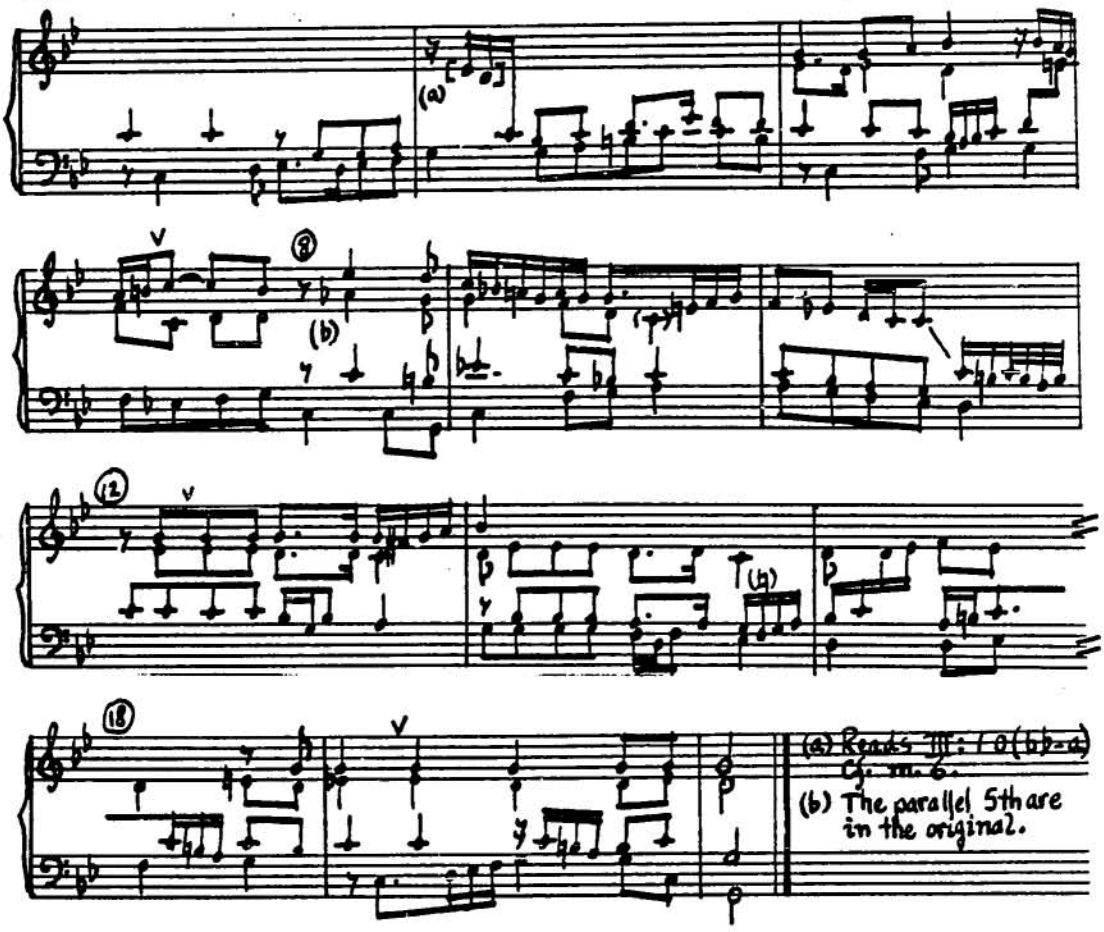
No. 15



Ricercar

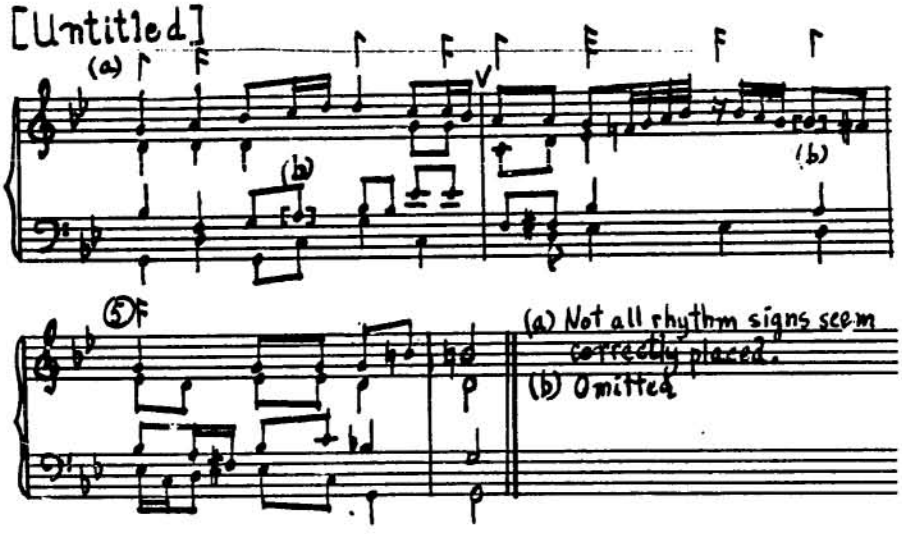
Marco

No. 16



[Untitled]

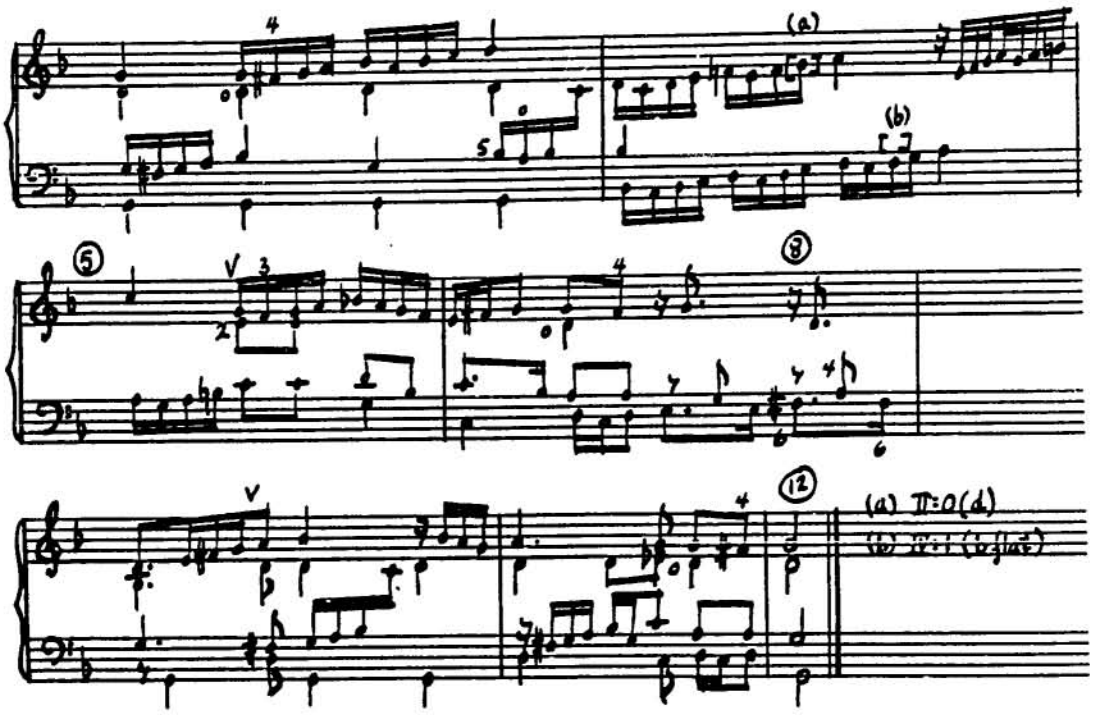
No. 17



Ricercar

Marco

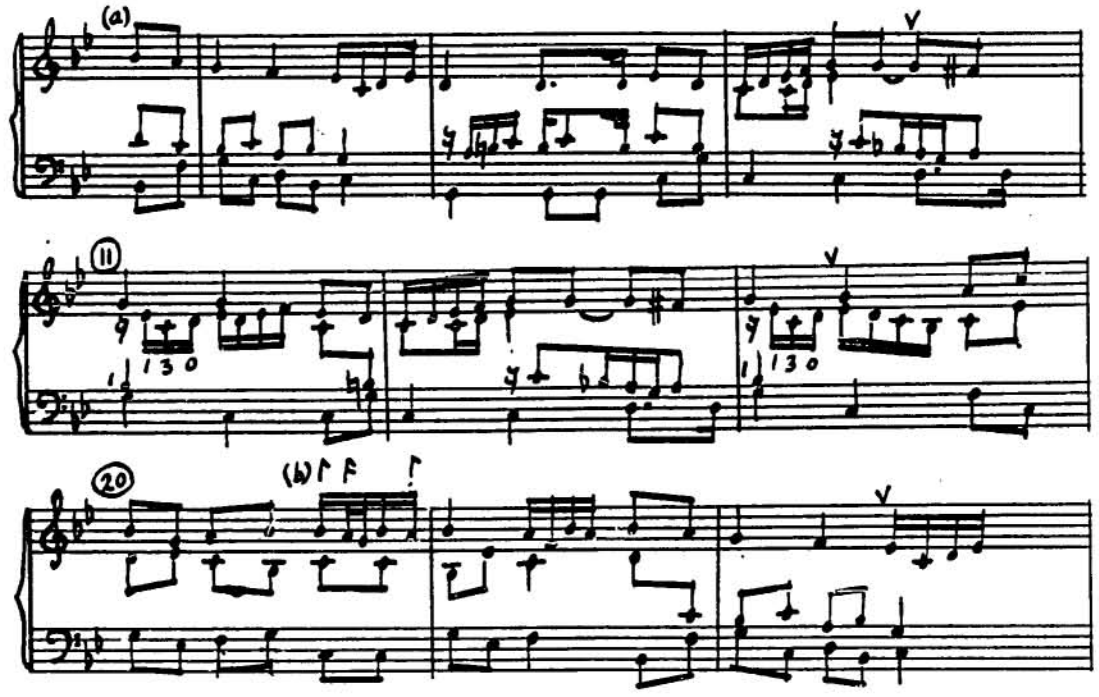
No. 18

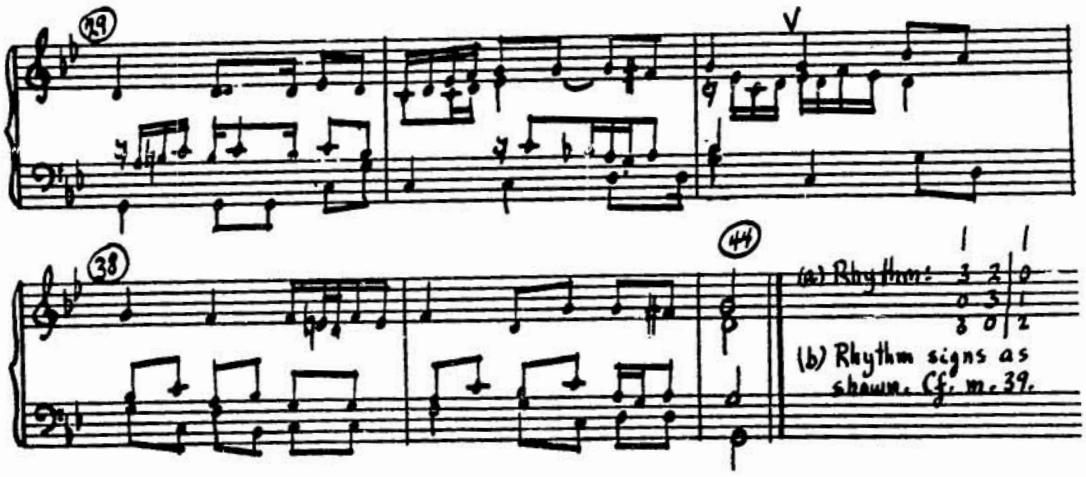


Ricercar

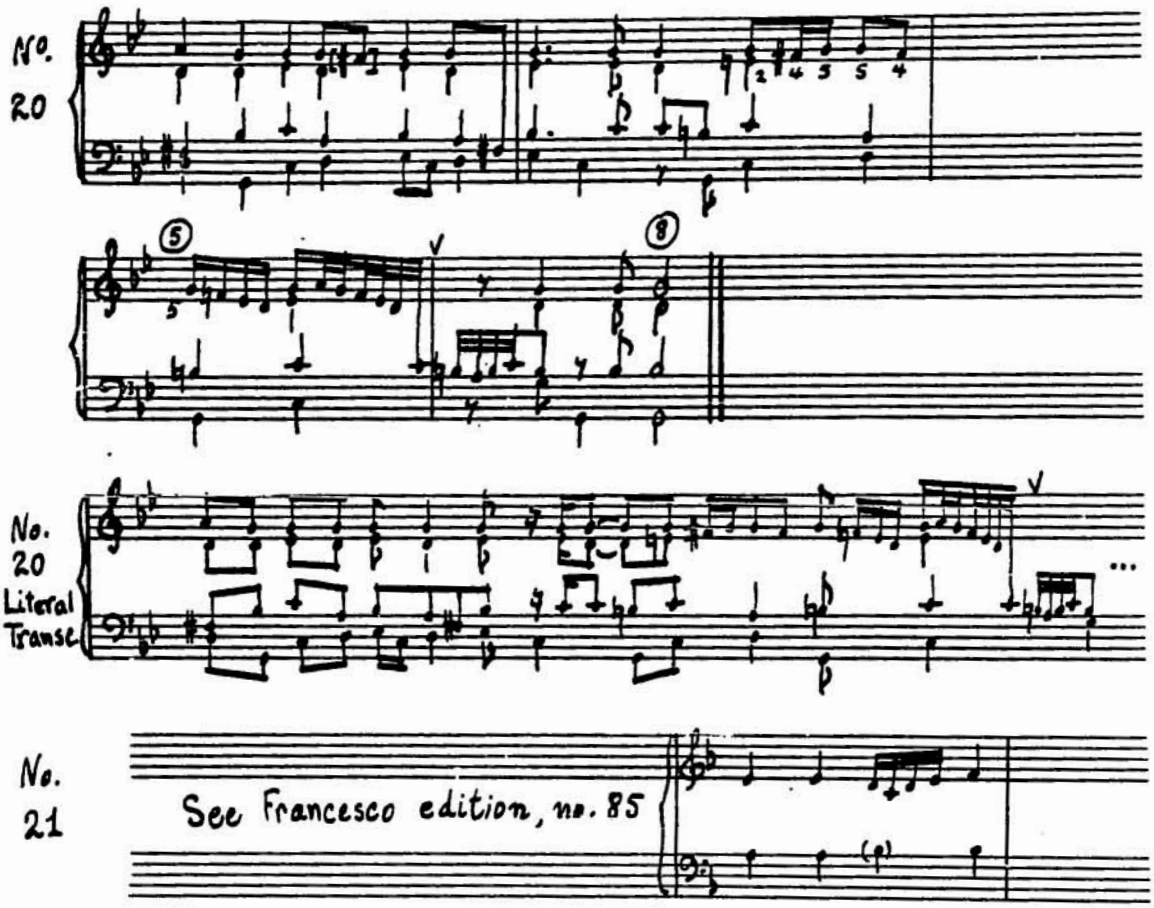
Marco

No. 19




39
38
44
(a) Rhythm:
(b) Rhythm signs as shown. Cf. m. 39.

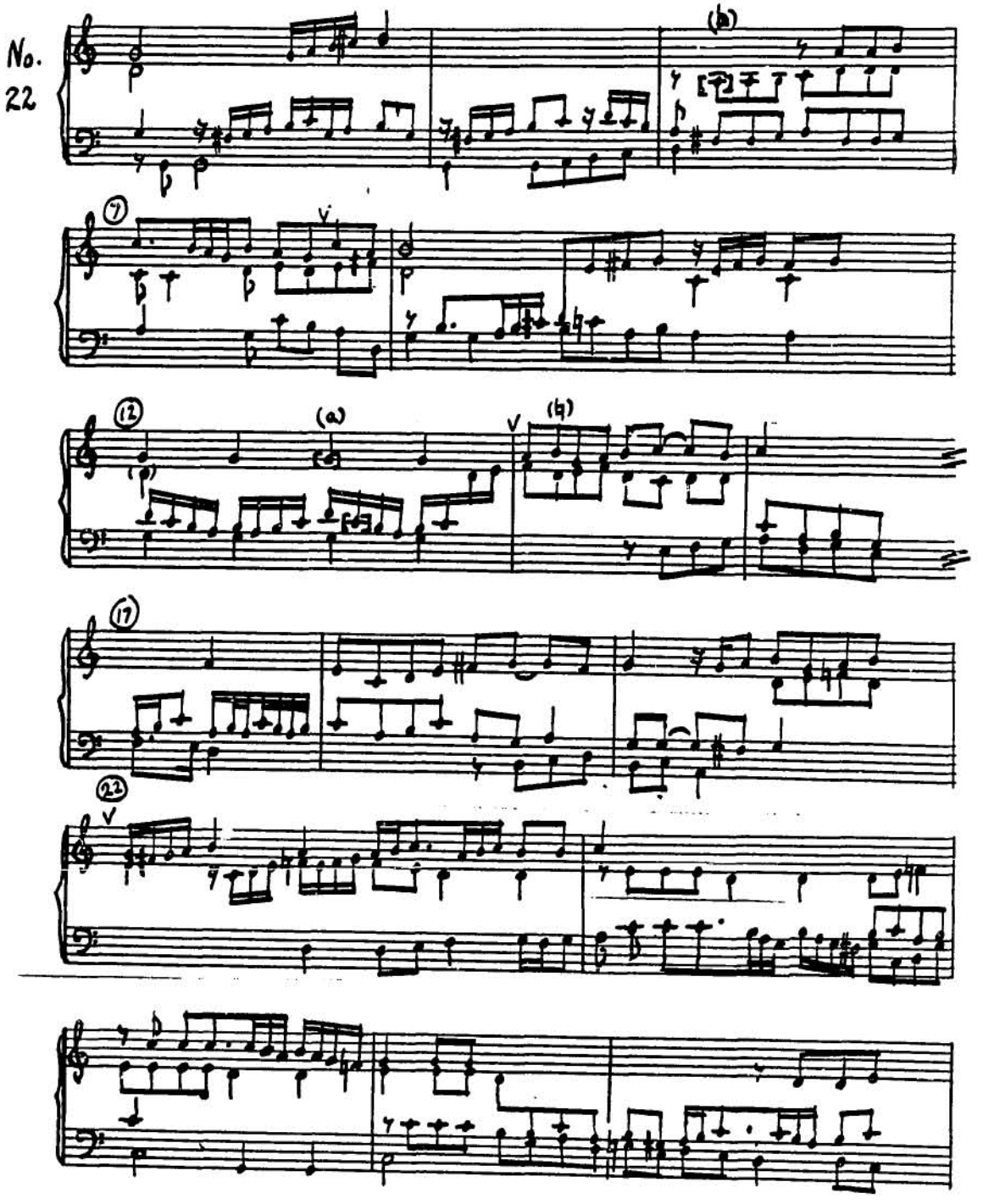
[Untitled]


No. 20
5
8
No. 20 Literal Transc.
No. 21
See Francesco edition, no. 85

Ricercar

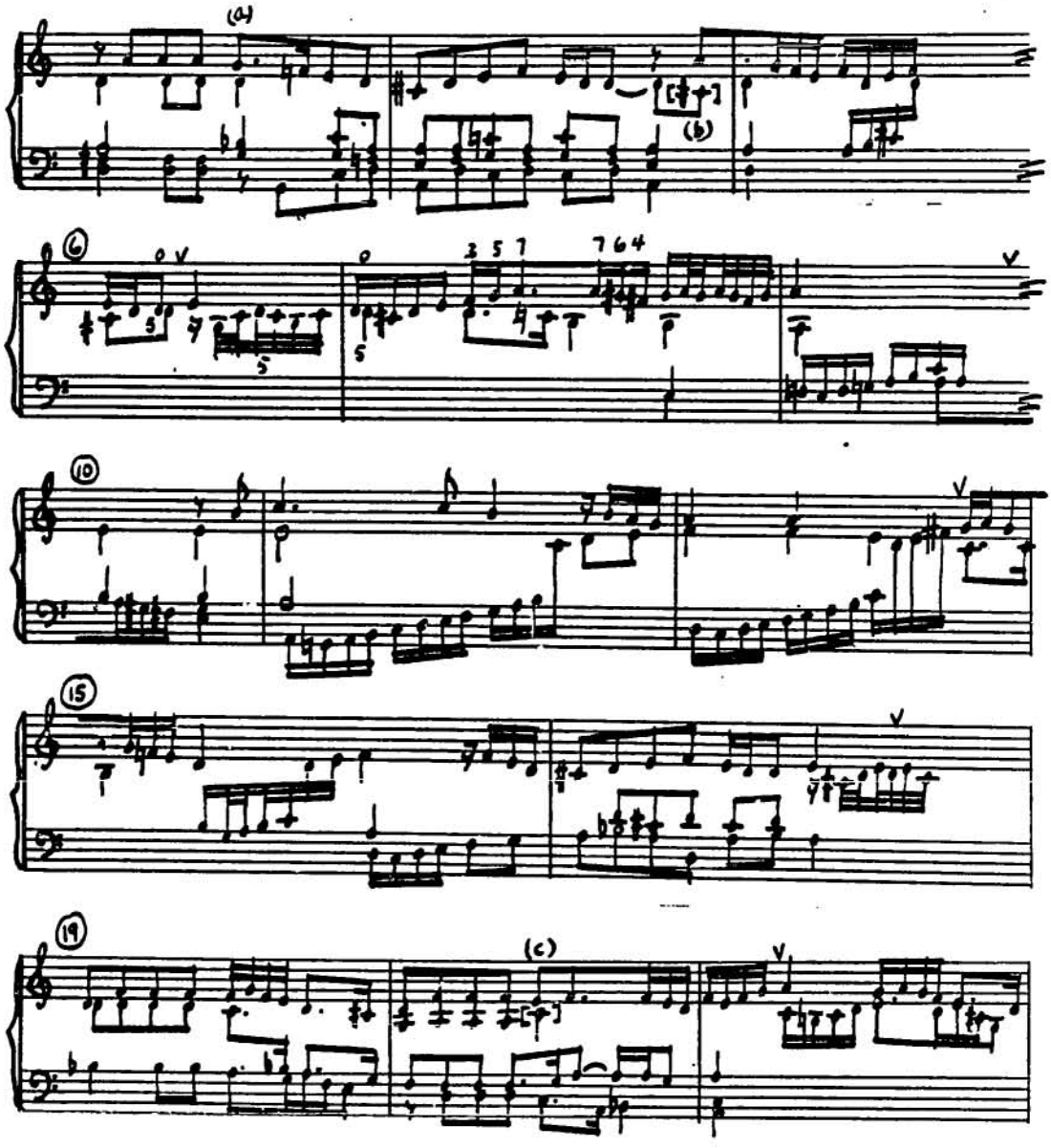
Marco

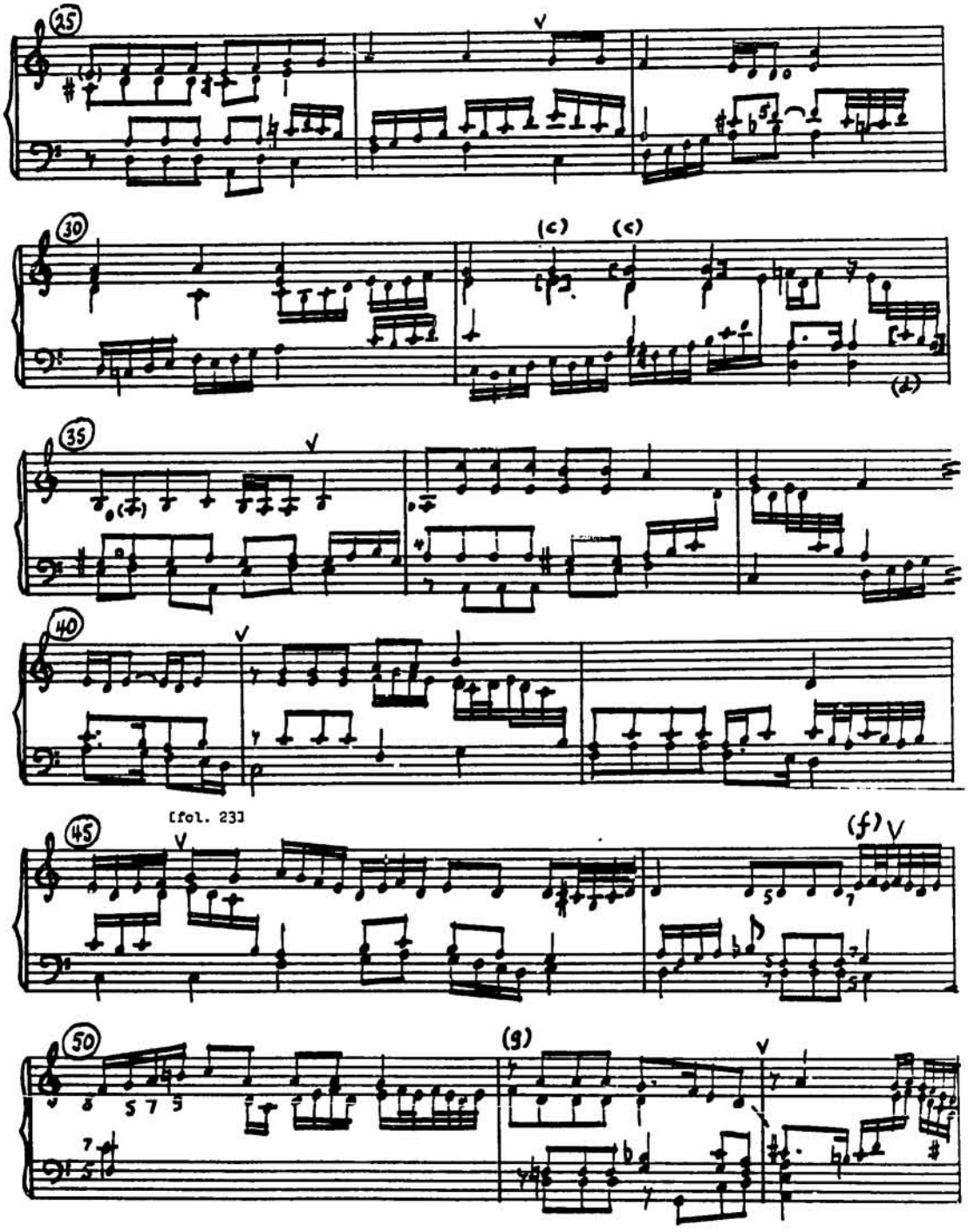
No. 22

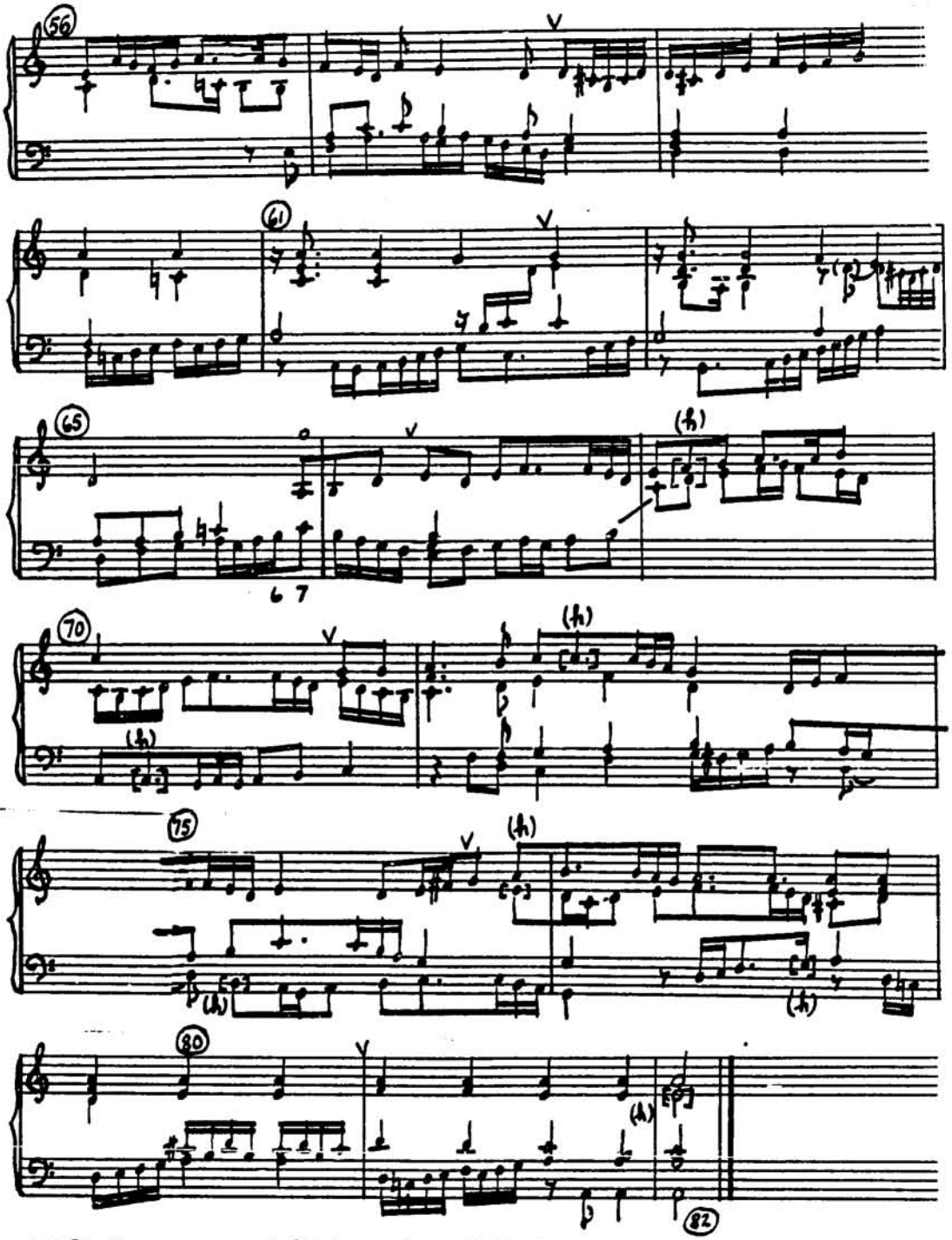


Ricercar — Marco

No. 23




25
30
(c)
(c)
35
40
[fol. 23]
45
(f)
50
(g)

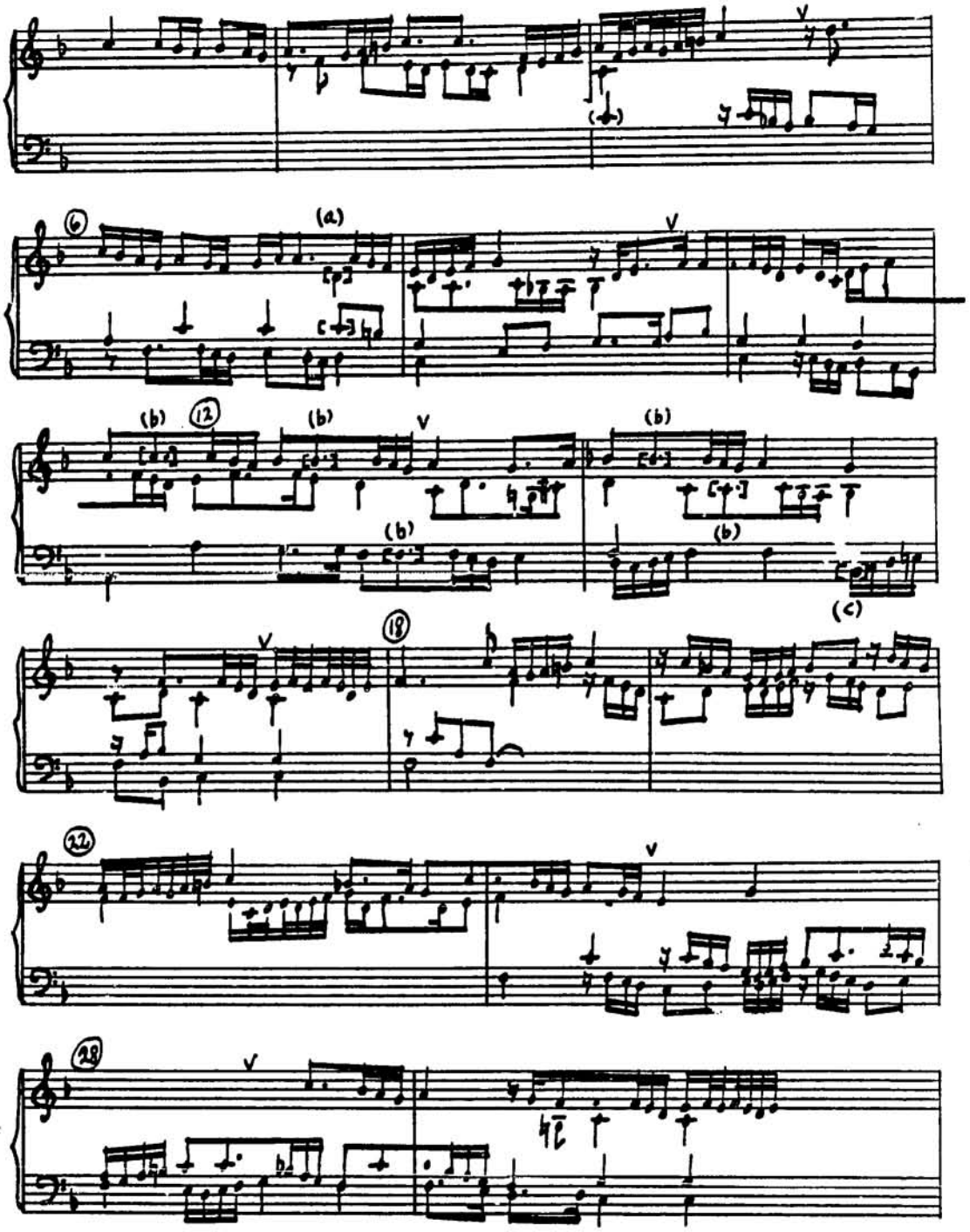


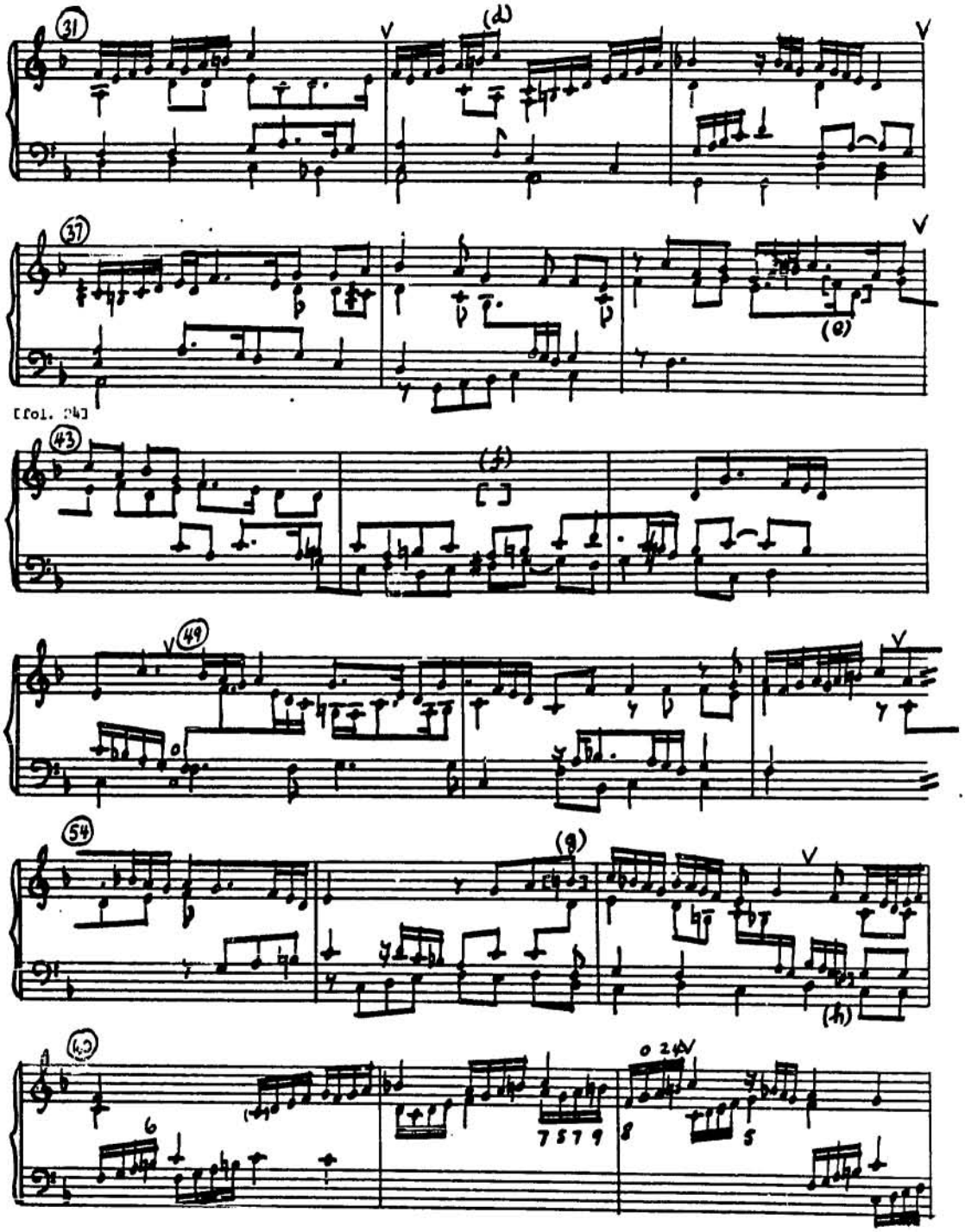
(a) Rhythm sign one eighth too early.
(b) C♯ one eighth too early.
(c) Emendation from Ms. 266, No. 162.
(d) Ciphers on II.
(f) Rhythm sign placed one cipher too early
(g) Cf. measure 1.
(h) Lacking.

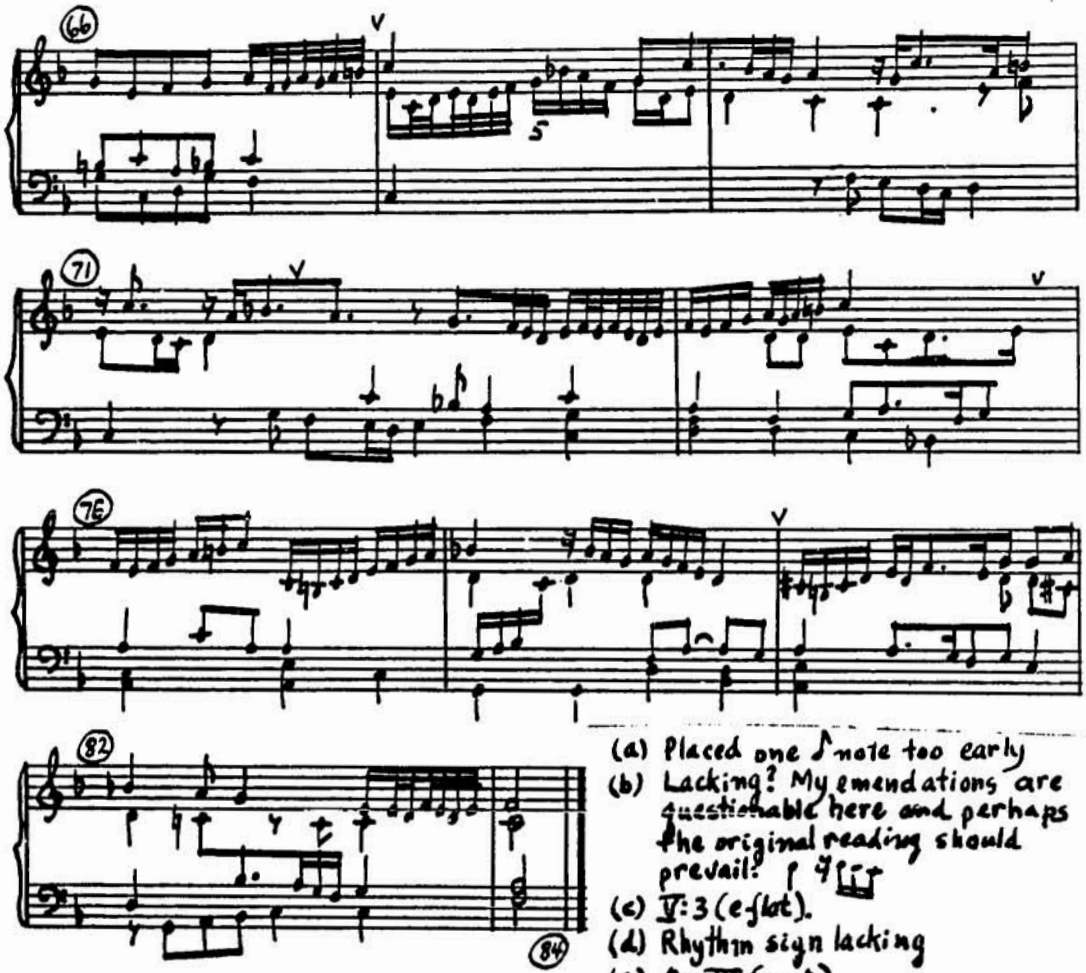
Ricercar

Marco

No. 24



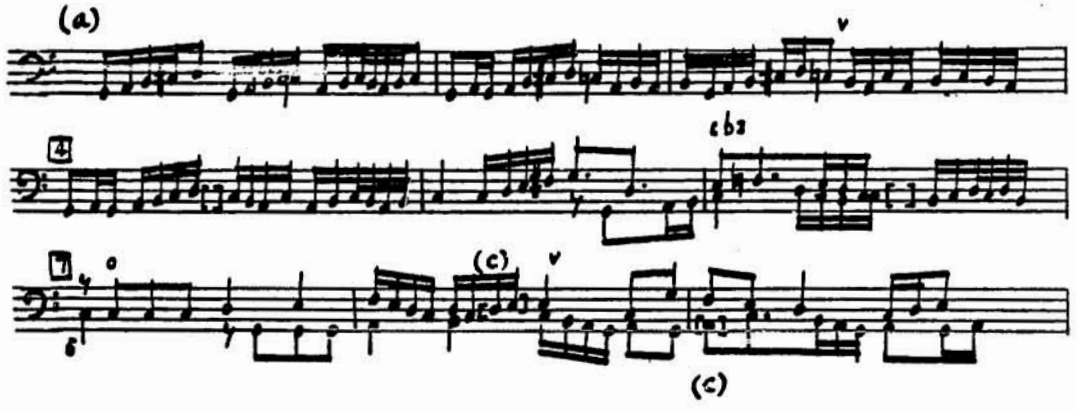

31
37
[fol. 94]
43
49
54
40

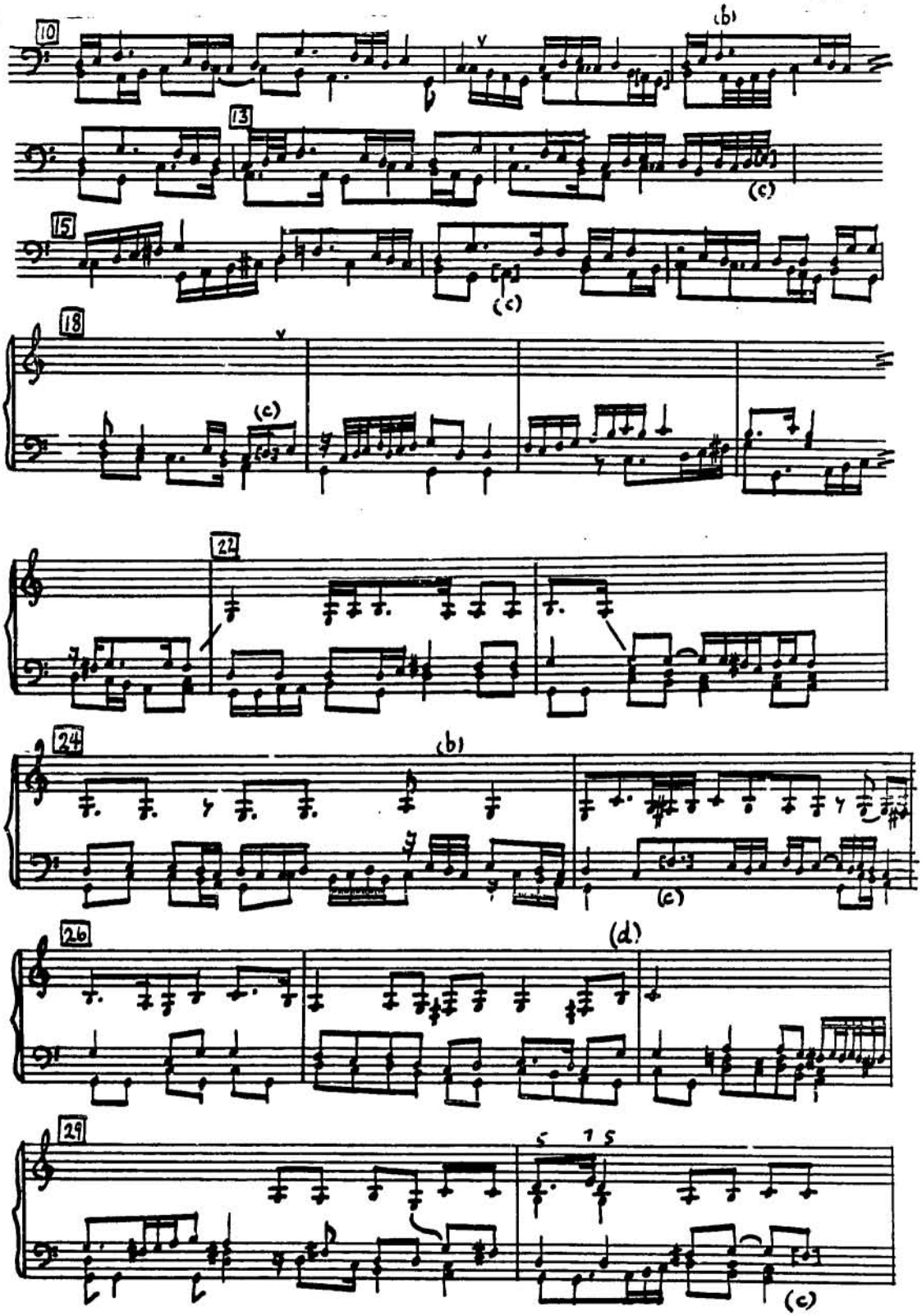


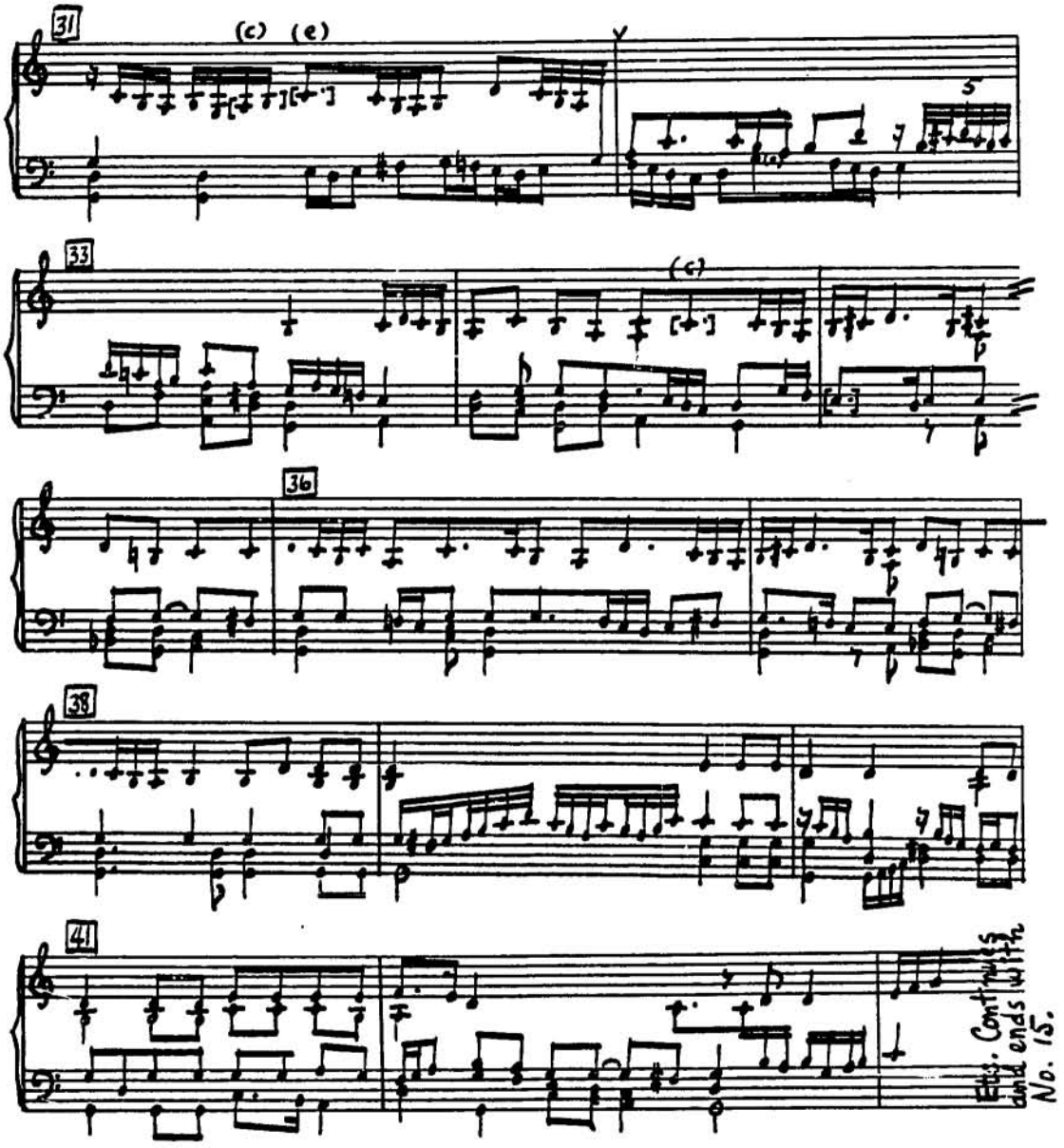
(a) Placed one ♪ note too early
(b) Lacking? My emendations are questionable here and perhaps the original reading should prevail!
(c) V:3 (e-flat).
(d) Rhythm sign lacking
(e) On III (c-A)
(f) II:0 (d) (g) I:2 (a)
(h) Lacking

Ricercar — Marco

No. 25




10
(b)
13
(c)
15
(c)
18
(c)
22
24
(b)
(c)
26
(d)
29
(c)



(a) There are no bar lines in the original and the rhythm signs are not always properly aligned.

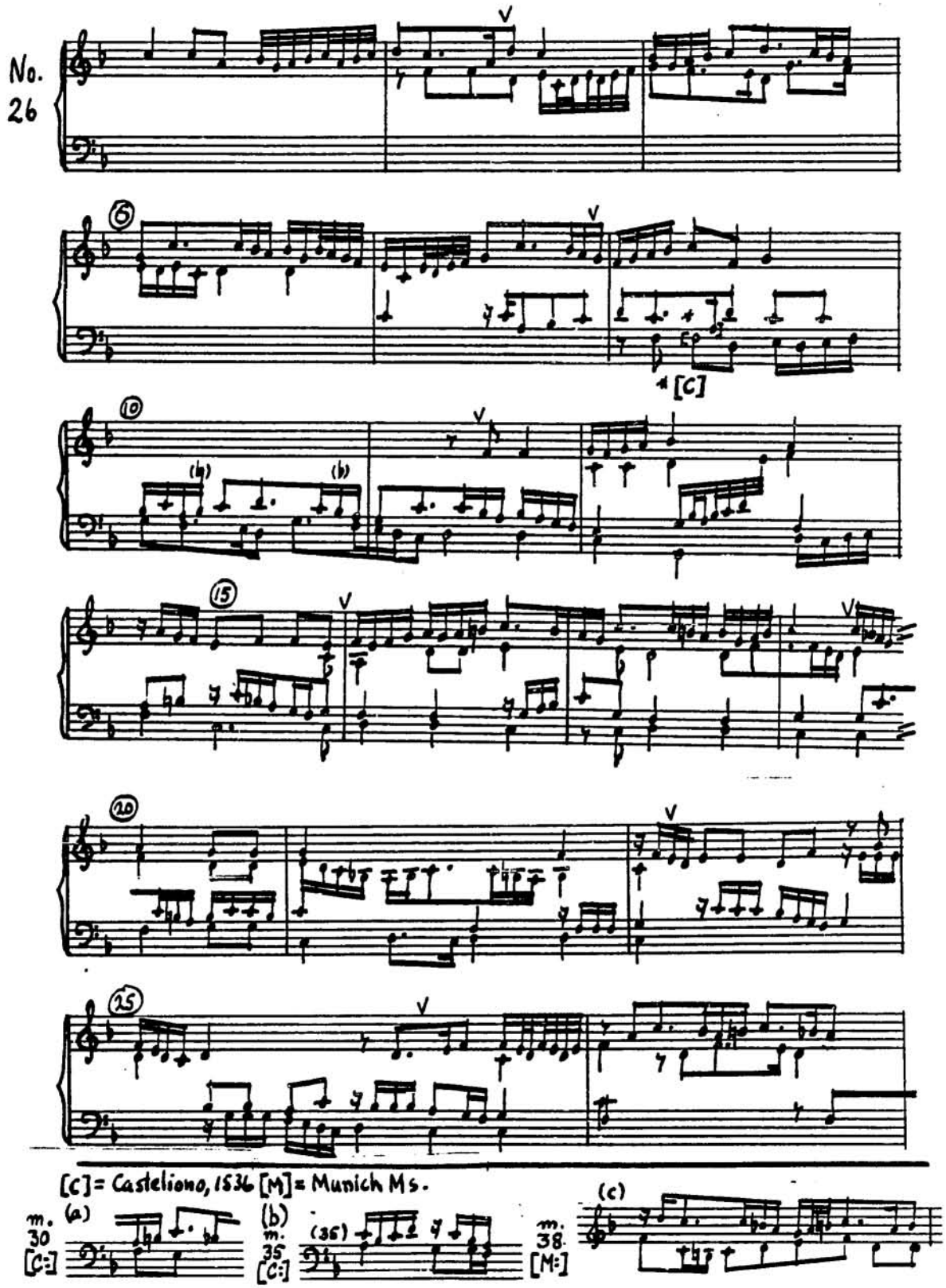
(b) Rhythm sign lacking.

(c) Cipher(s) lacking.

(d) See Ms. 1511d, No. 24.

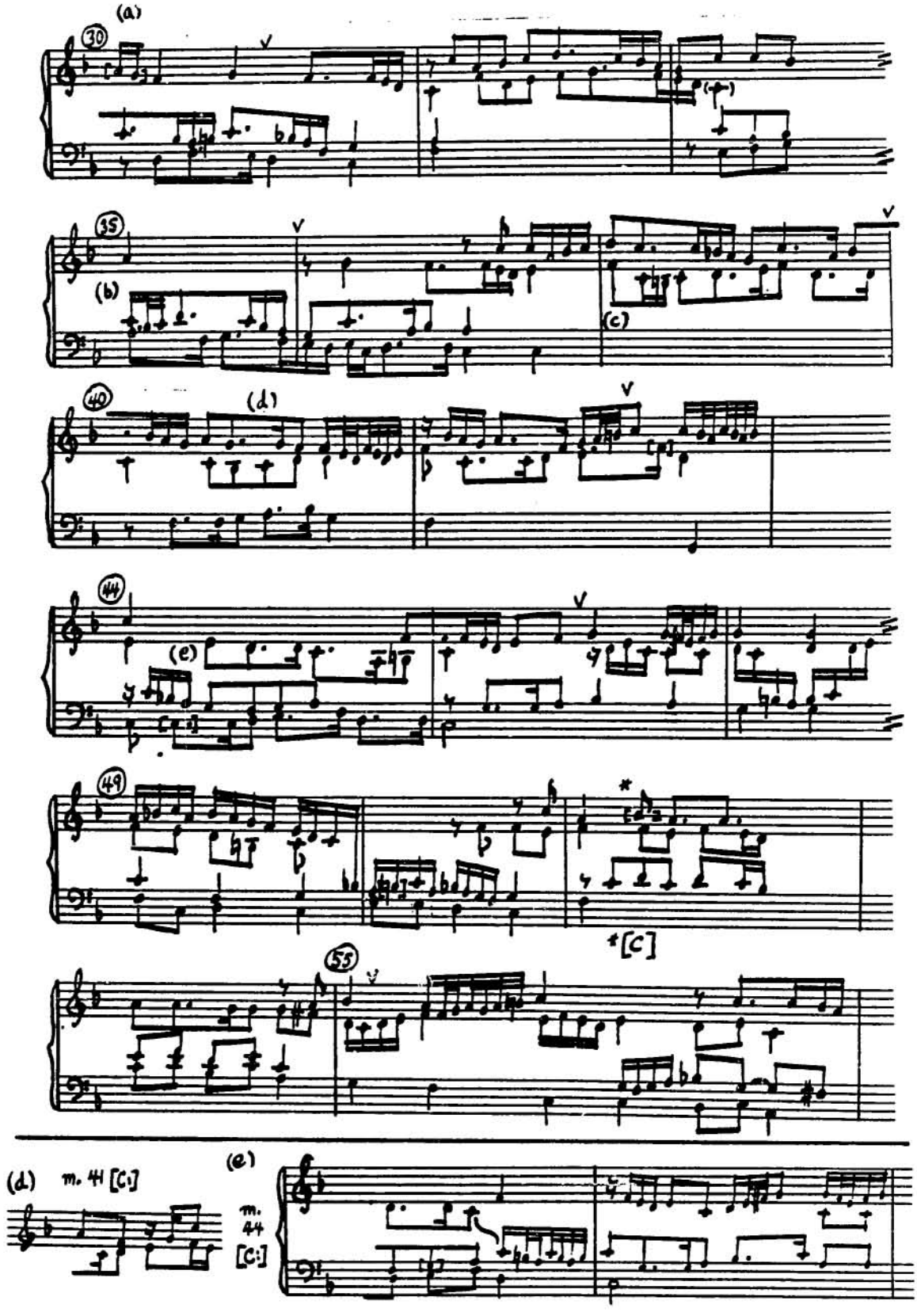
(e) III:5(d)

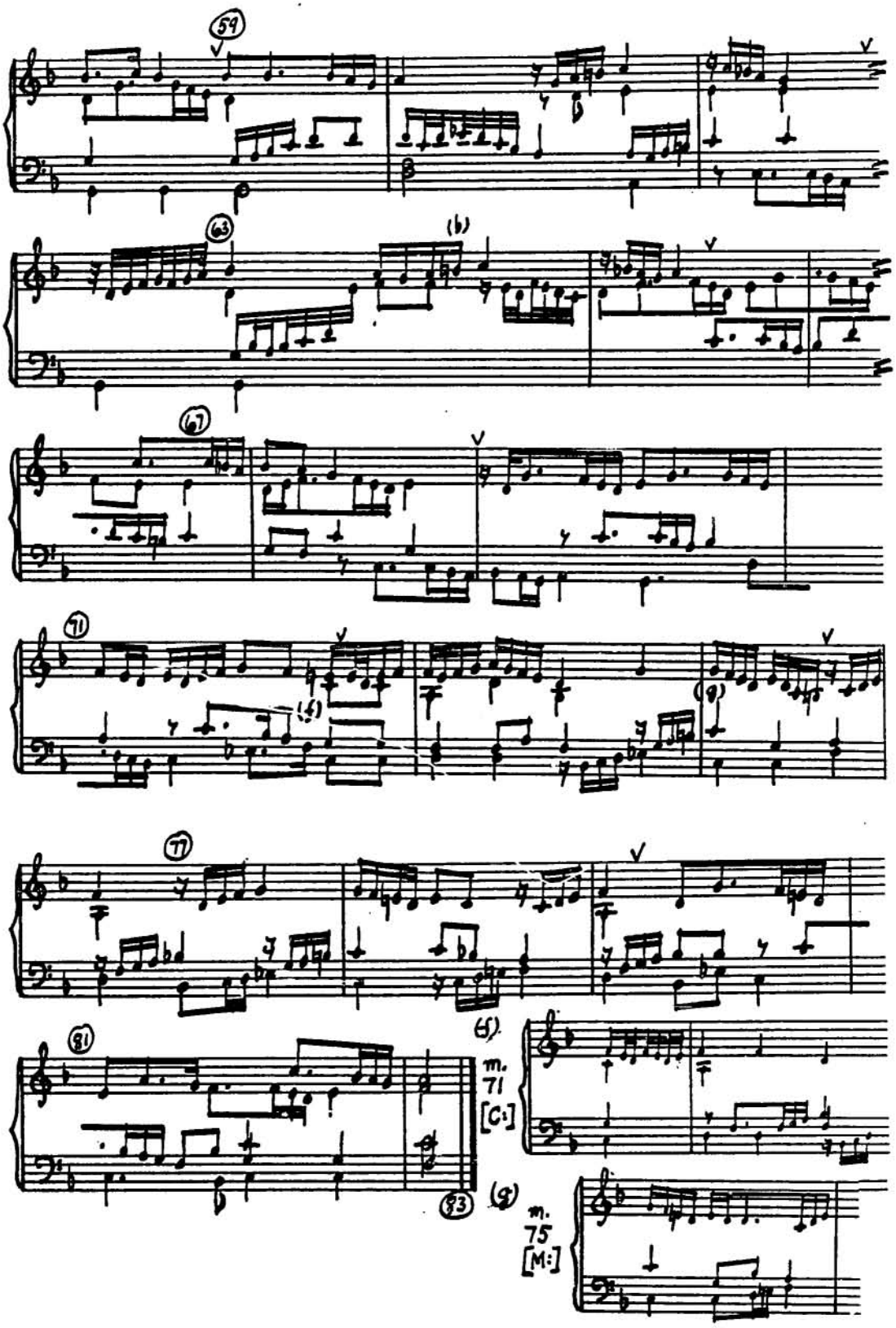
Ricercar [Fantasia" in 1536 print] Marco



[C] = Casteliono, 1536 [M] = Munich Ms.

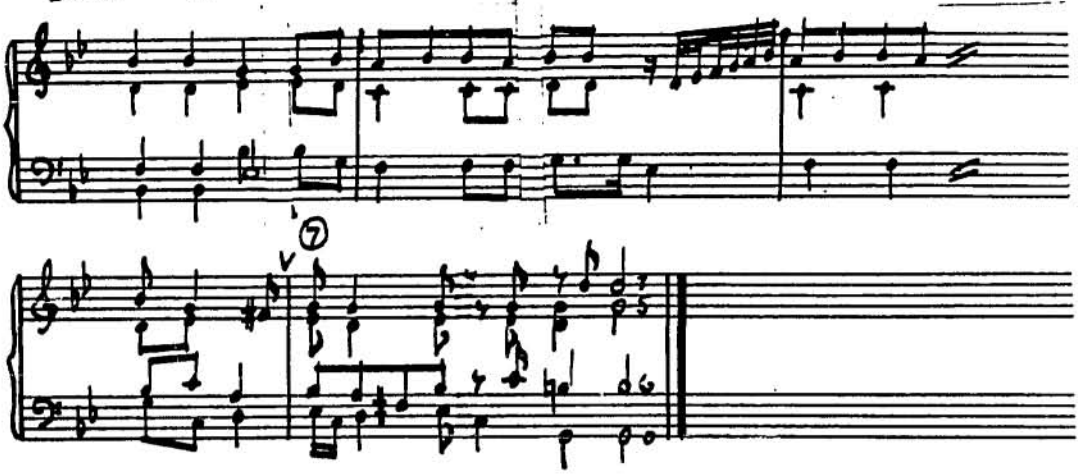
m. 30 [C:] m. 35 [C:] m. 38 [M:]


(a)
30
(b)
35
(c)
(d)
40
(e)
44
49
*
*[C]
55
(d) m. 41 [C:]
(e)
m. 44 [C:]


59
63
(b)
67
71
(f)
(g)
77
81
83
(f)
m. 71 [C:]
(g)
m. 75 [M:]

[Untitled]

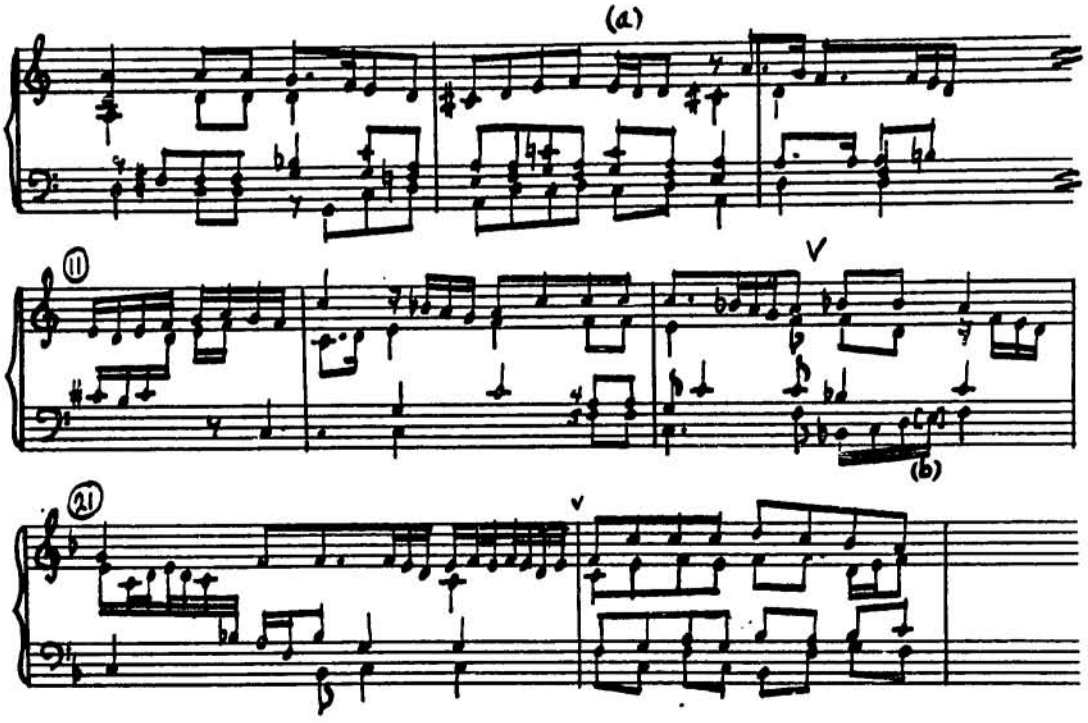
No. 27

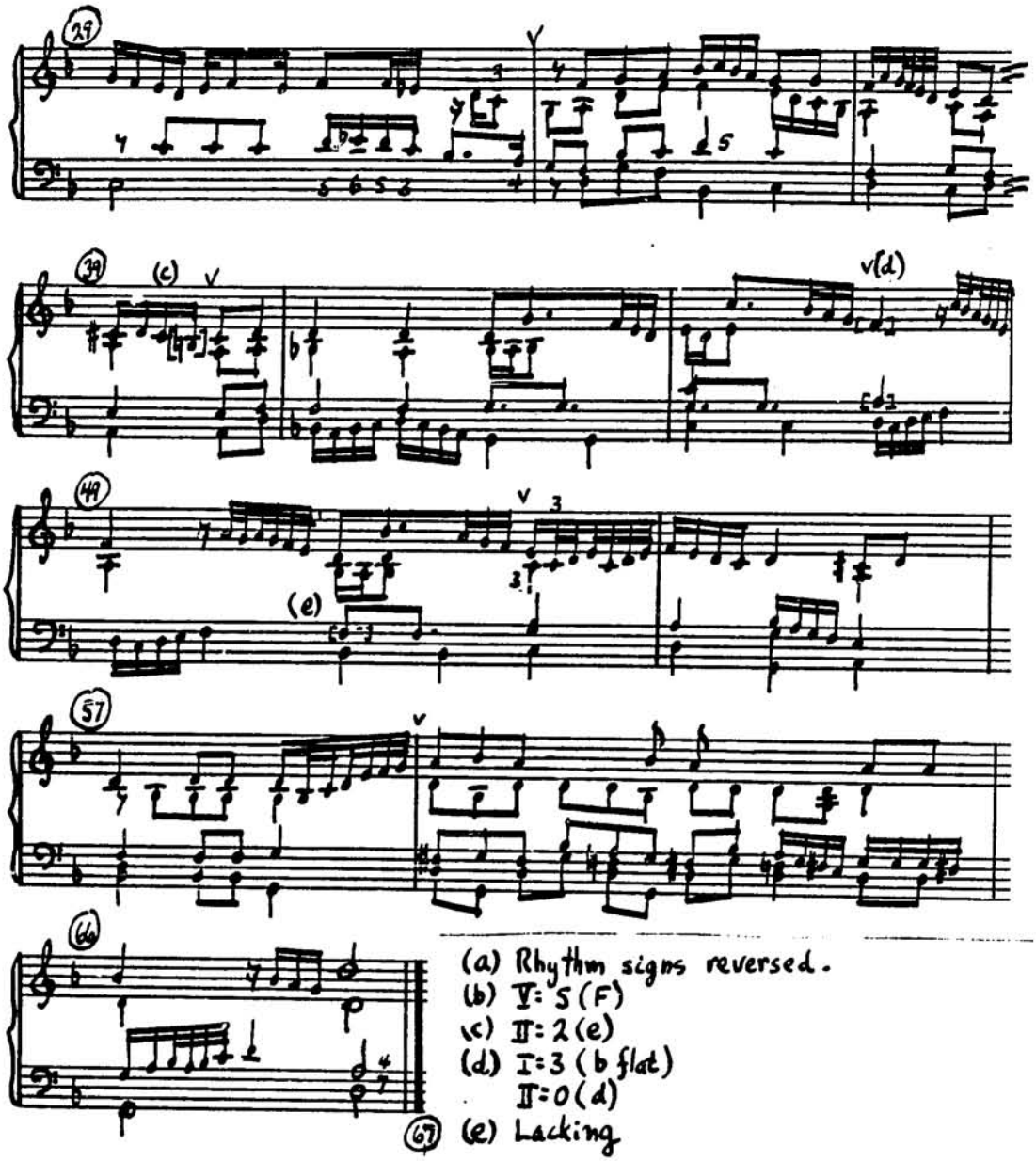


Ricercar

Marco

No. 28

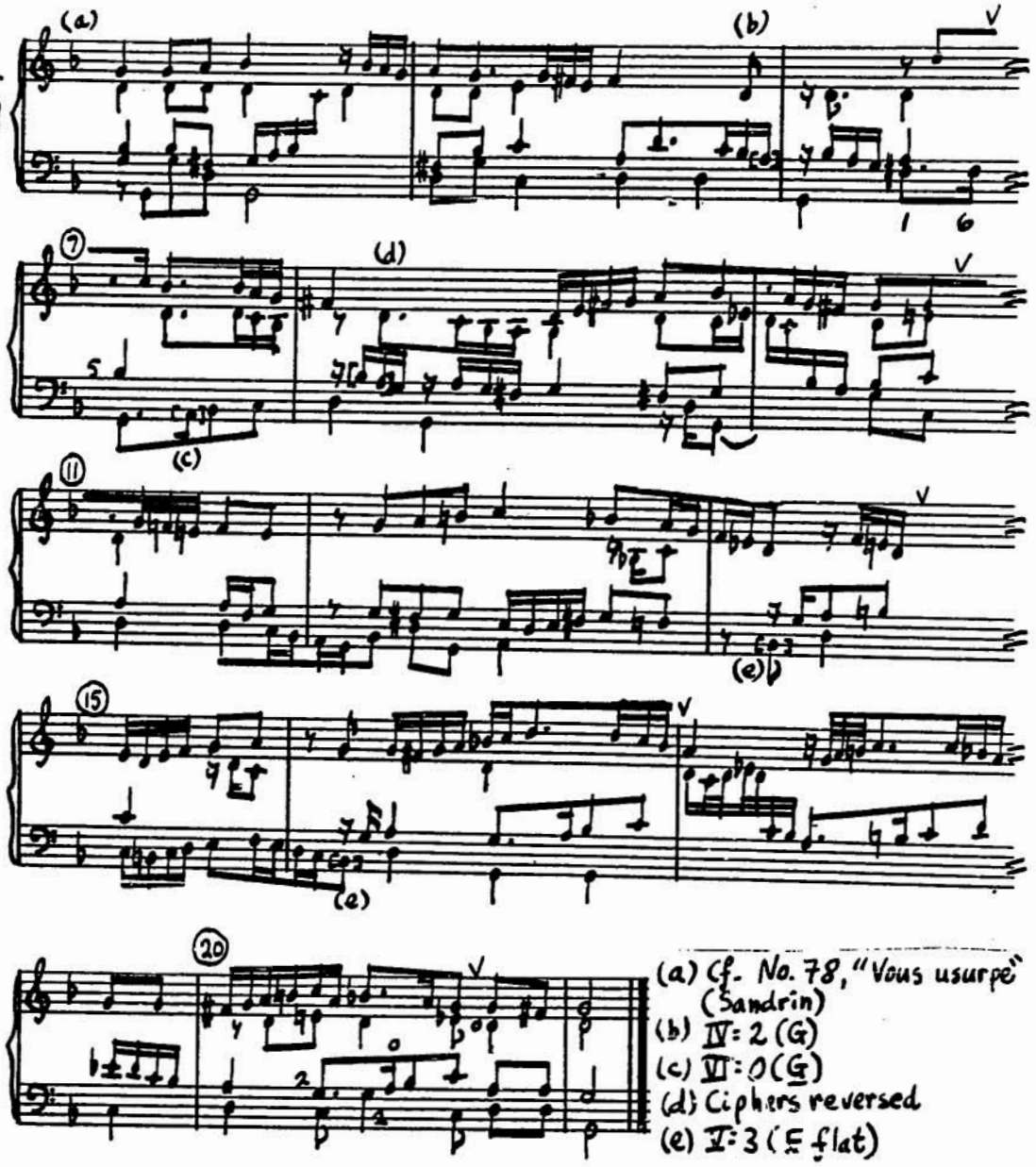




(a) Rhythm signs reversed.
(b) V: 5 (F)
(c) II: 2 (e)
(d) I: 3 (b flat)
II: 0 (d)
(e) Lacking

[Untitled]

No. 29



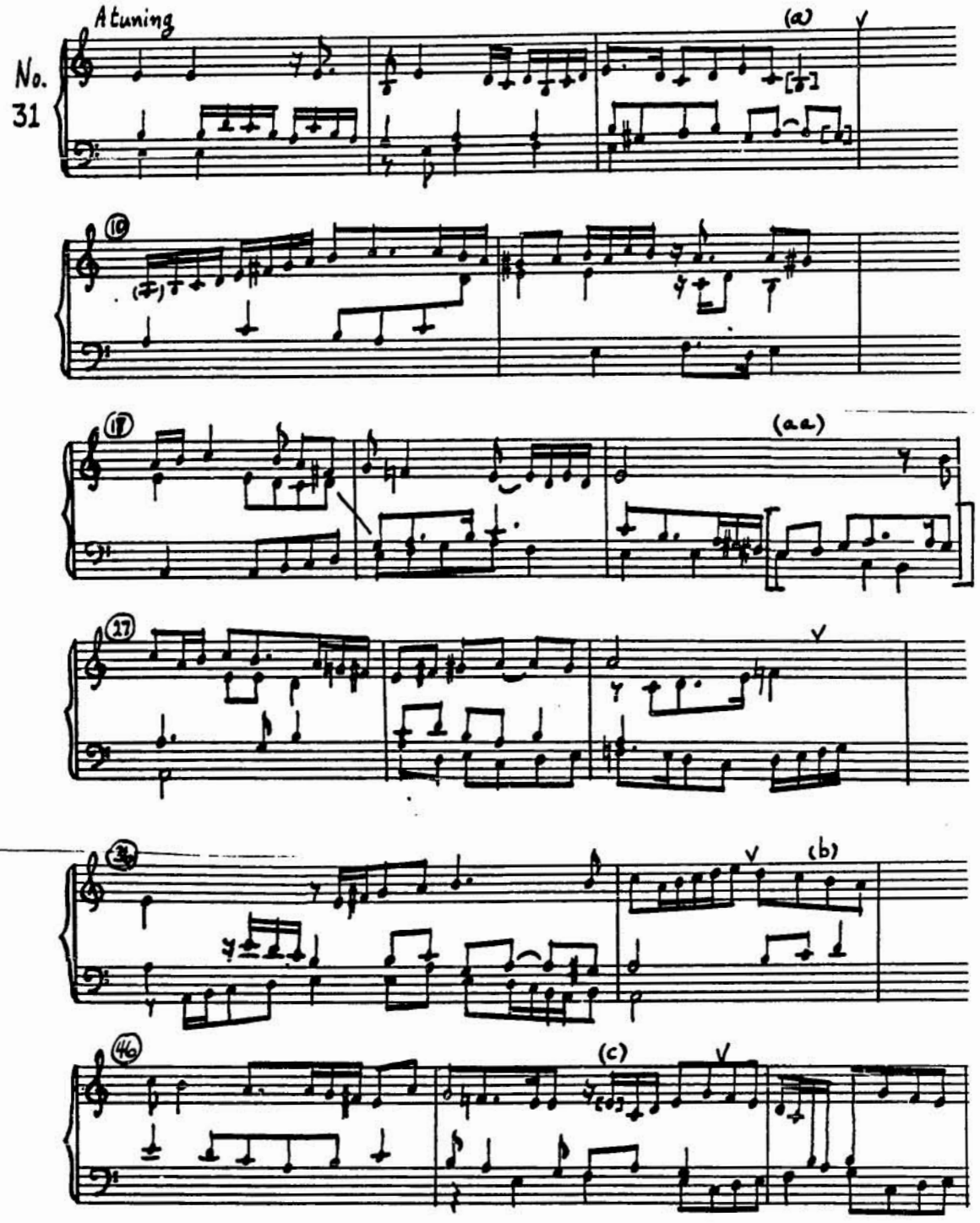
(a) Cf. No. 78, "Vous usurpé" (Sandrin)
(b) IV: 2 (G)
(c) VI: 0 (G)
(d) Ciphers reversed
(e) V: 3 (E flat)

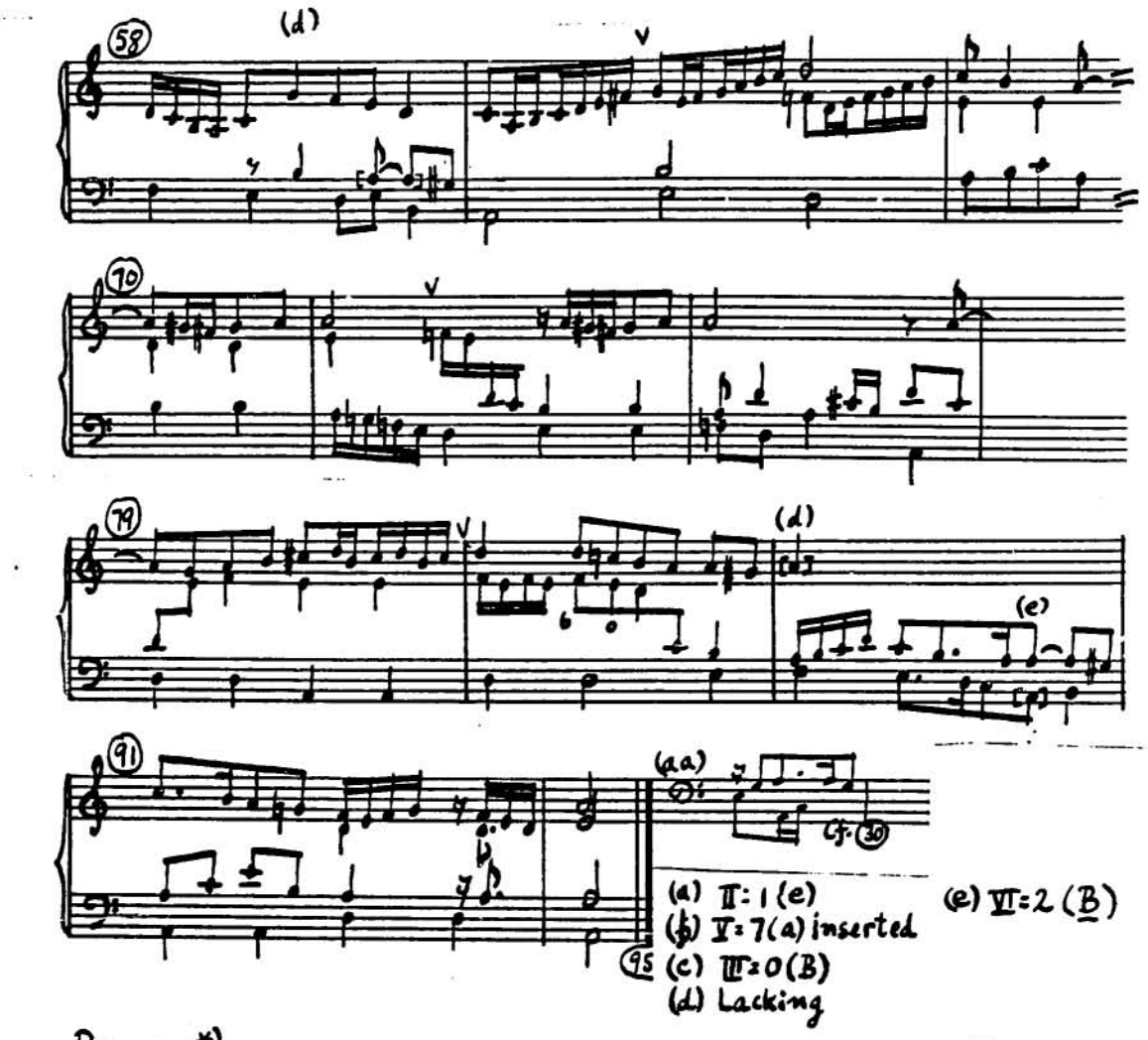
No. 30

See Francesco edition, No. 11 (here attr. to Mireo)

Final chord: D

Ricercar [Anon.]

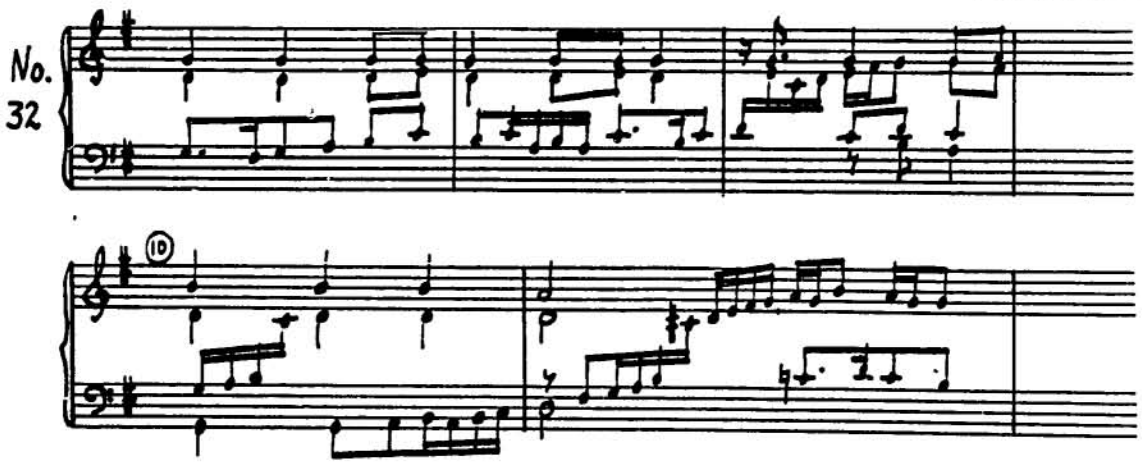




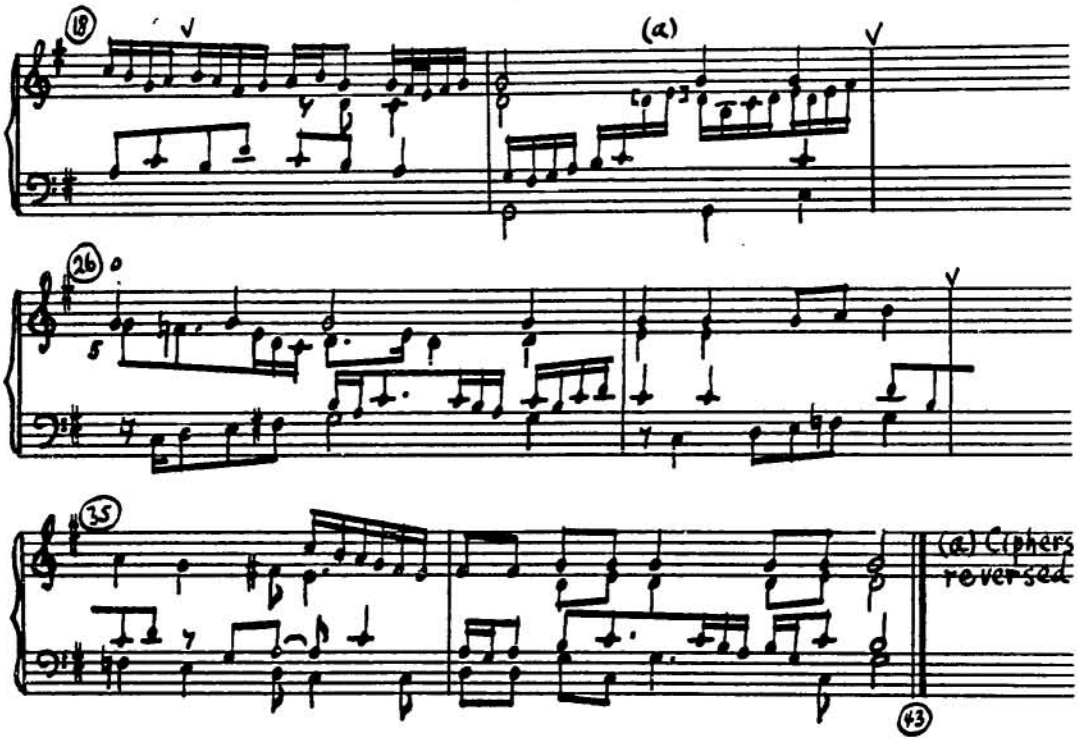
Ricercar*)

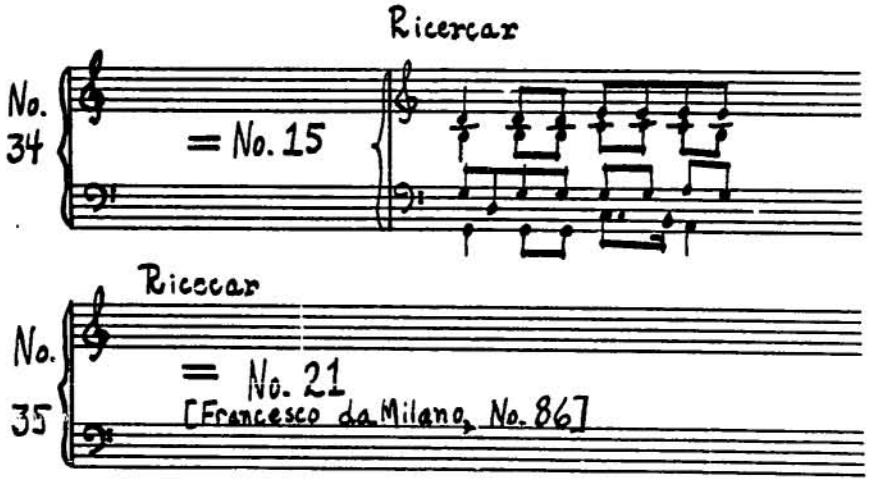
Marco

No. 32



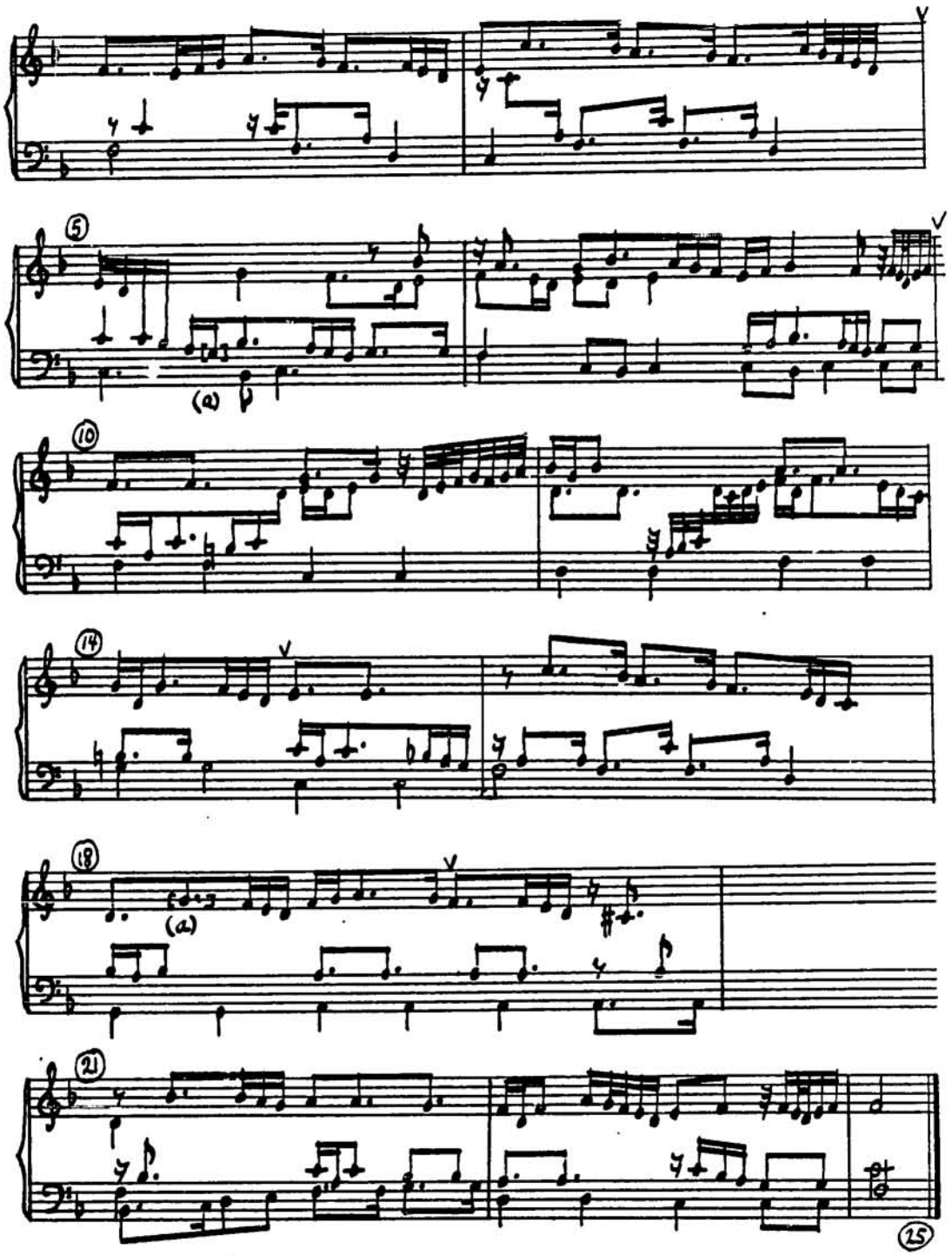
*) Cf. Josquin, "Benedictus es coelorum."


18
(a)
26
35
(a) Ciphers reversed
43


Ricercar
No. 34
= No. 15
Ricercar
No. 35
= No. 21
[Francesco da Milano, No. 86]

[Untitled] [Marco]

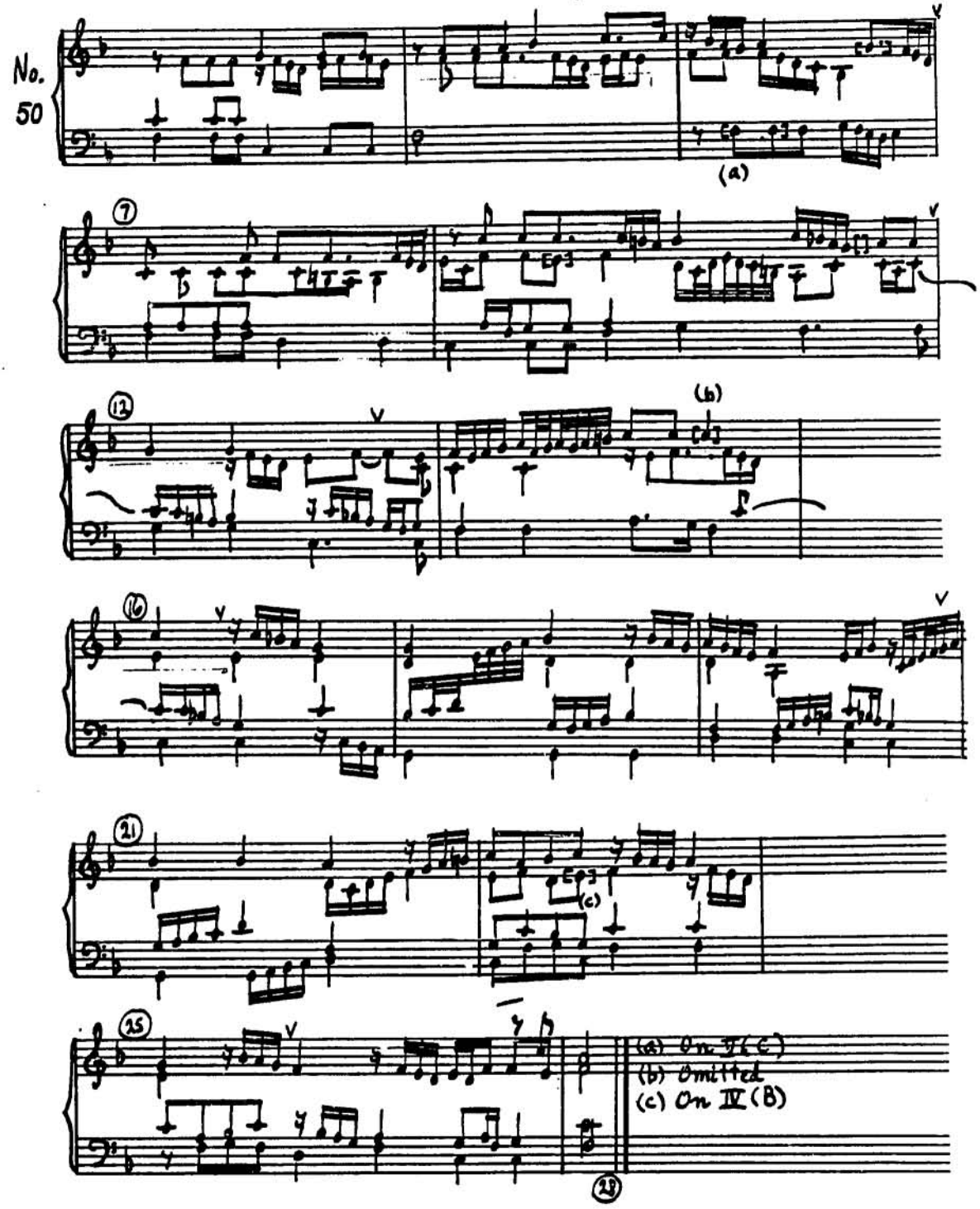
No. 33

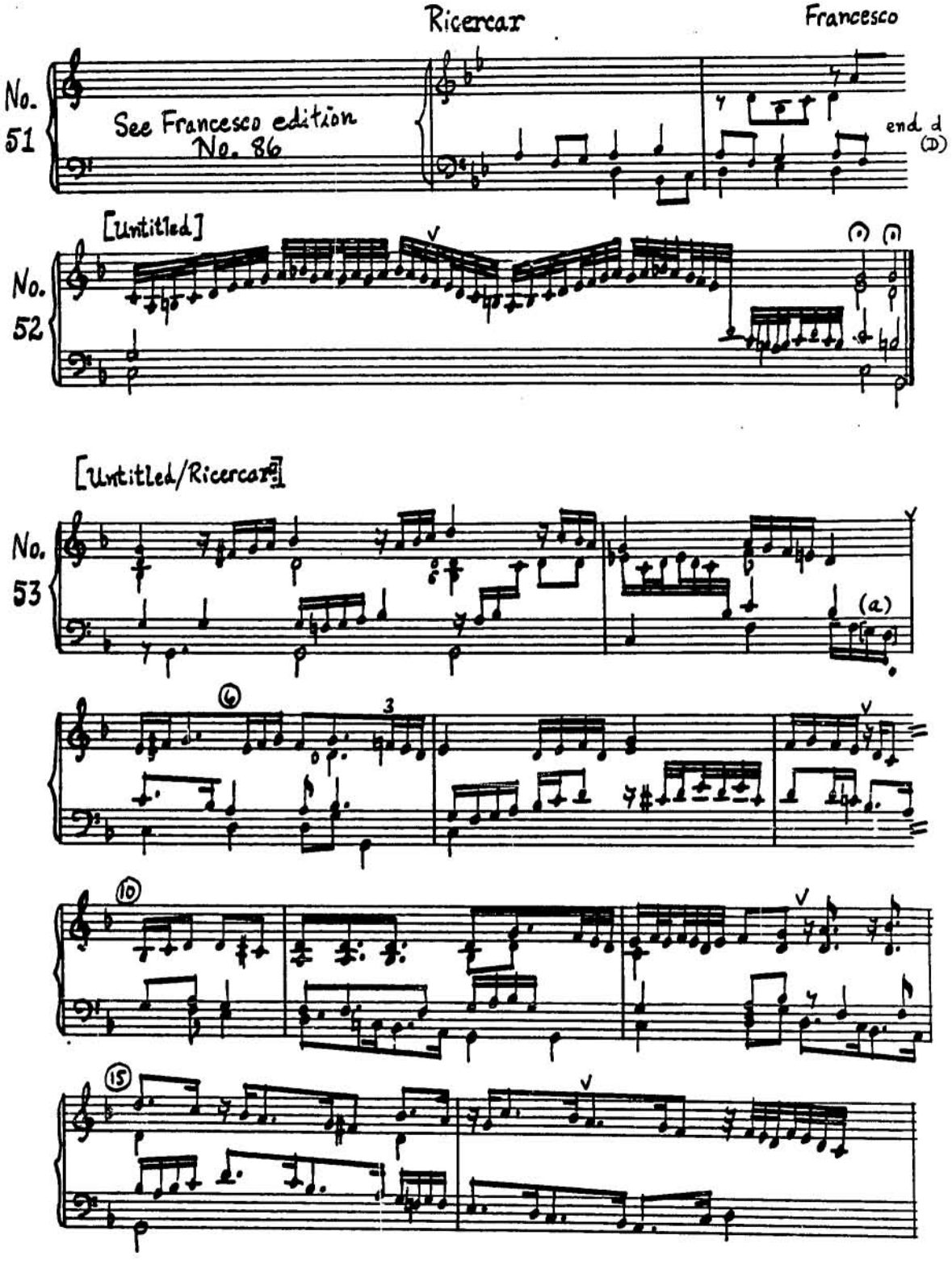


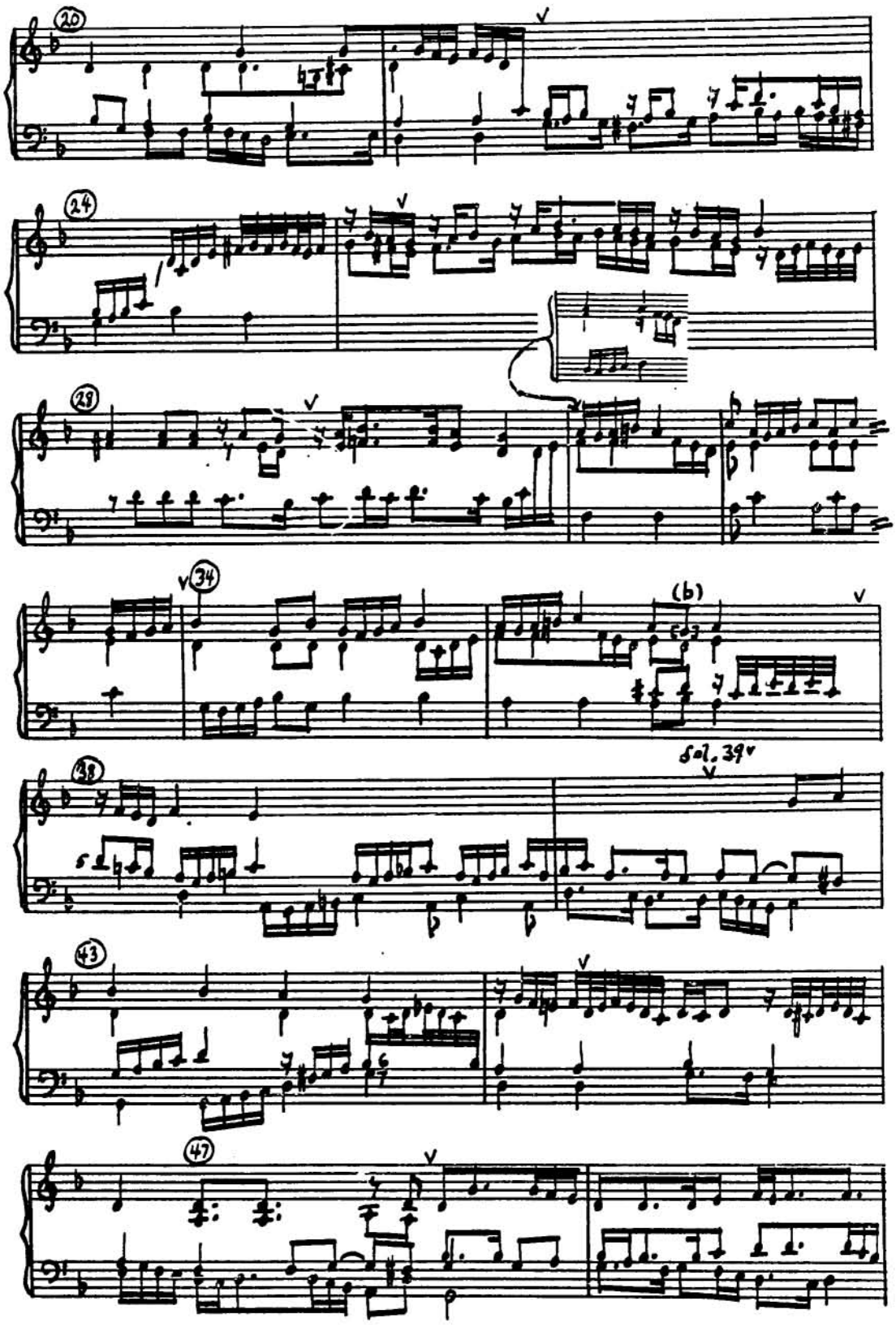
(a) Omitted.

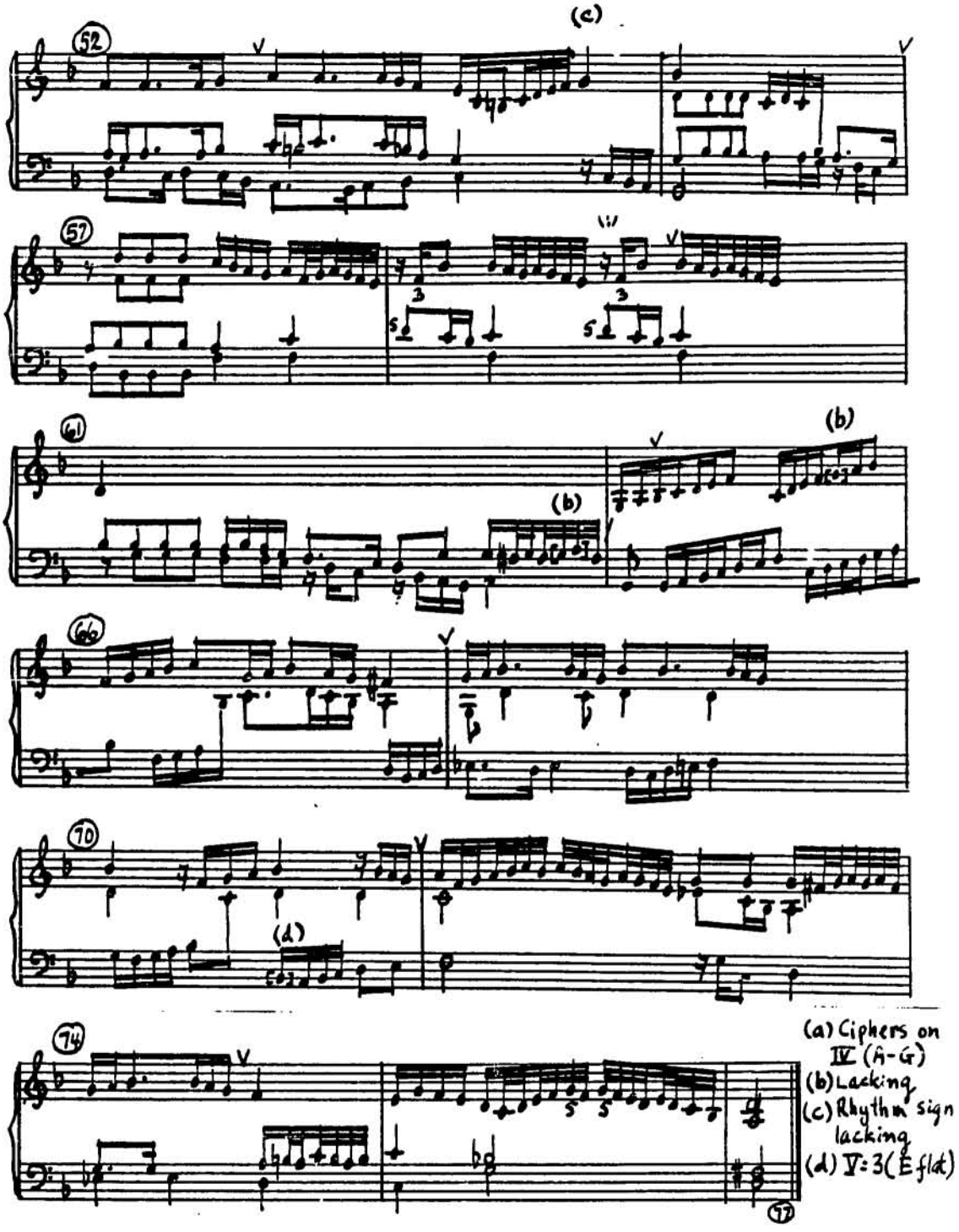
For Nos. 34+35, see previous page.

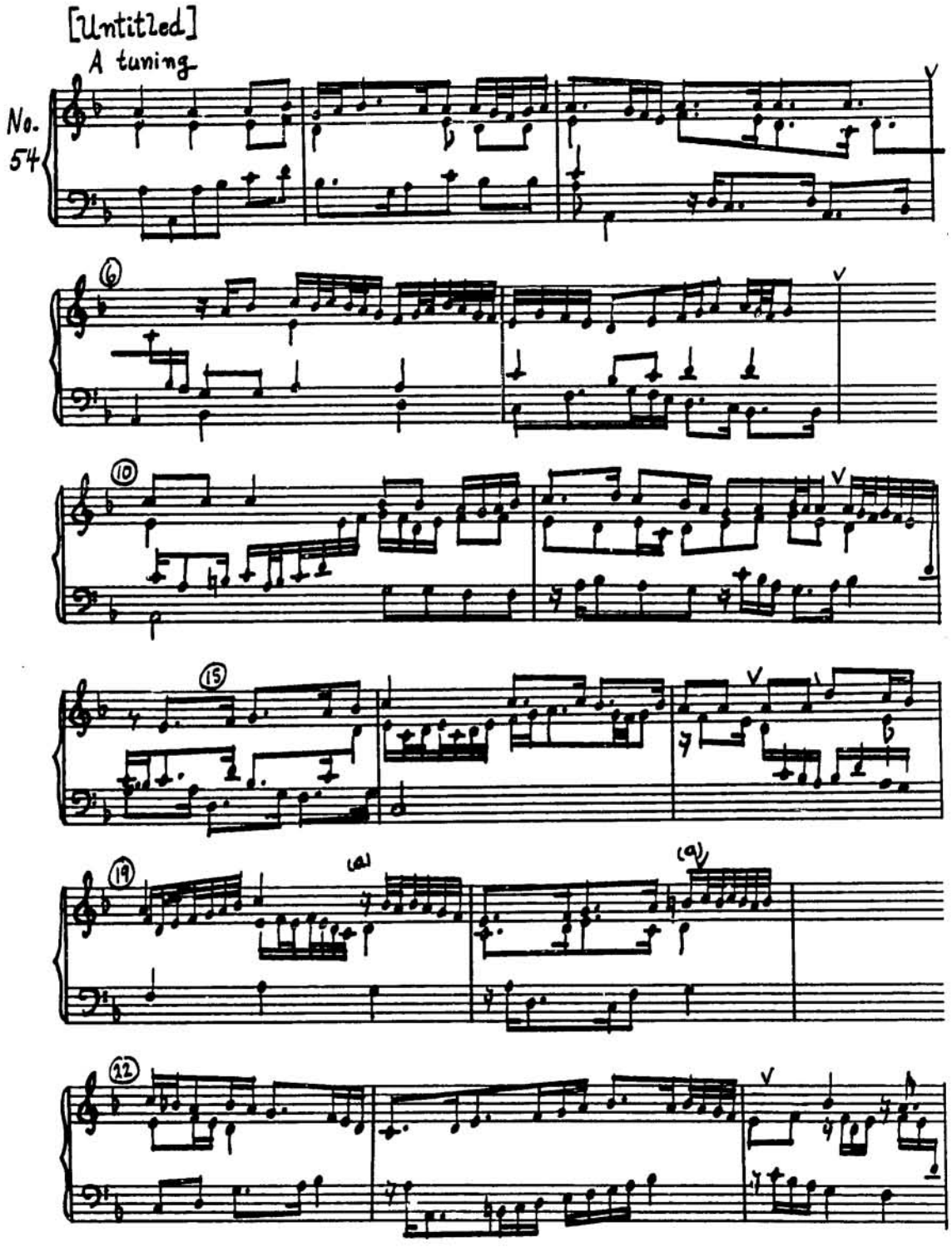
[Untitled/Ricercar?]

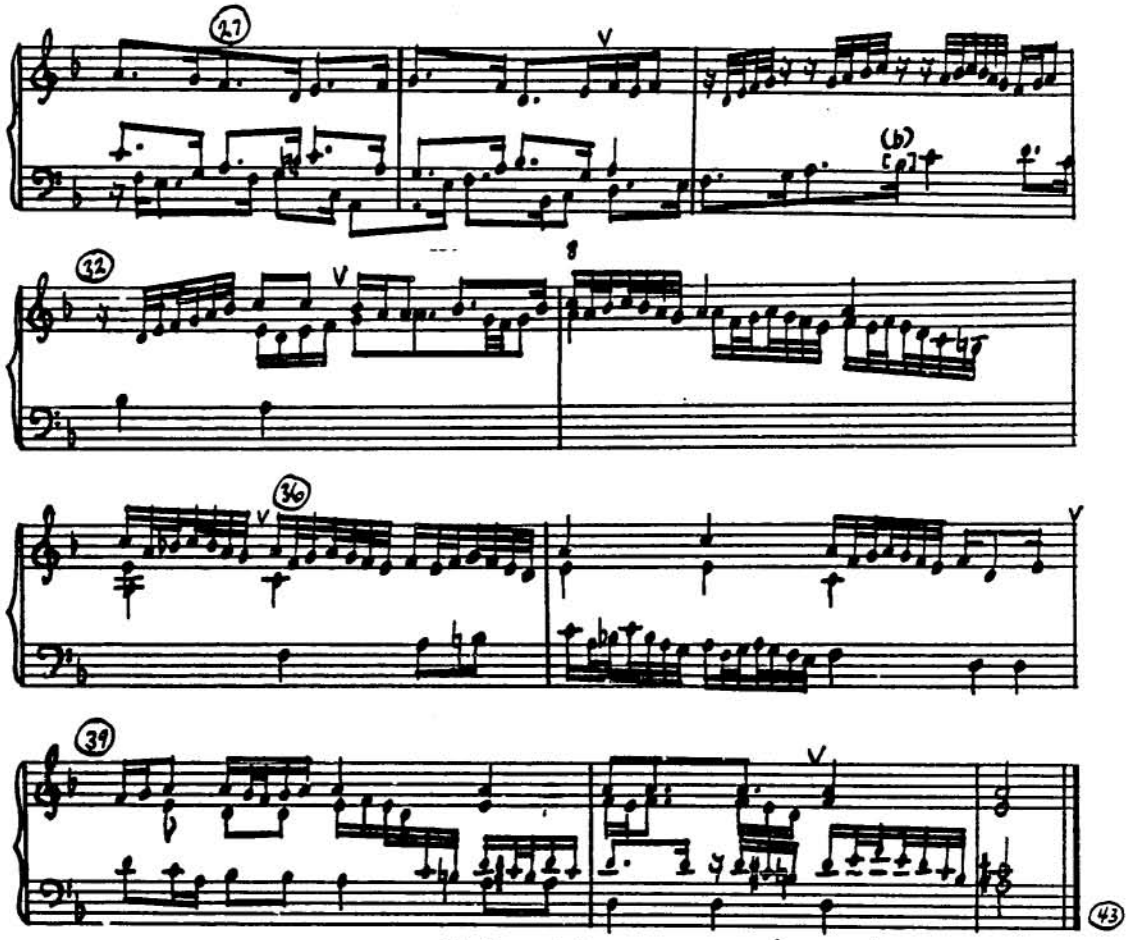



Ricercar
Francesco
No. 51
See Francesco edition No. 86
end d
[Untitled]
No. 52
[Untitled/Ricercar]
No. 53


20
24
28
34
(b)
38
Sol. 39v
43
47

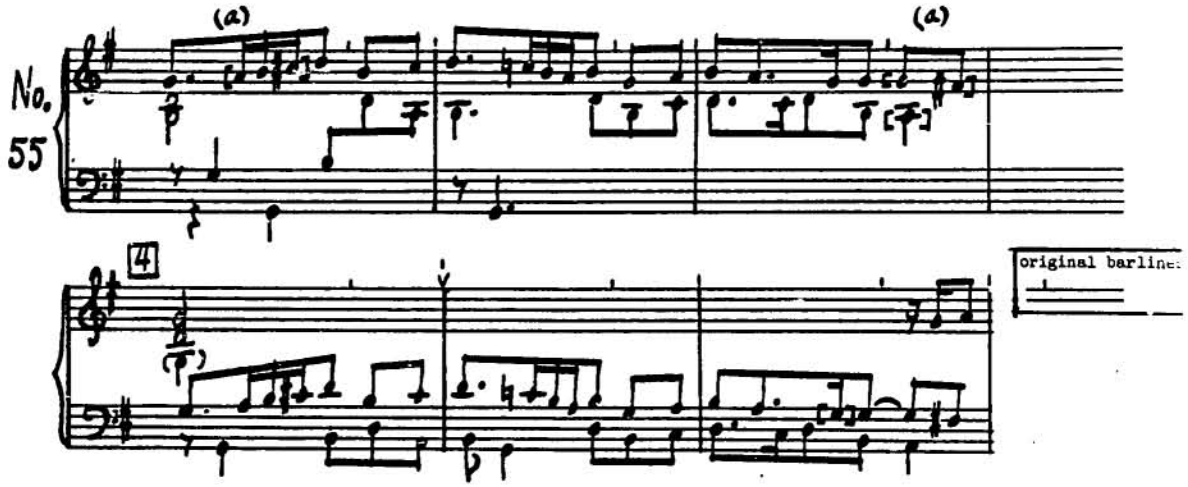

(a) Ciphers on IV (A-G)
(b) Lacking
(c) Rhythm sign lacking
(d) V: 3 (E flat)

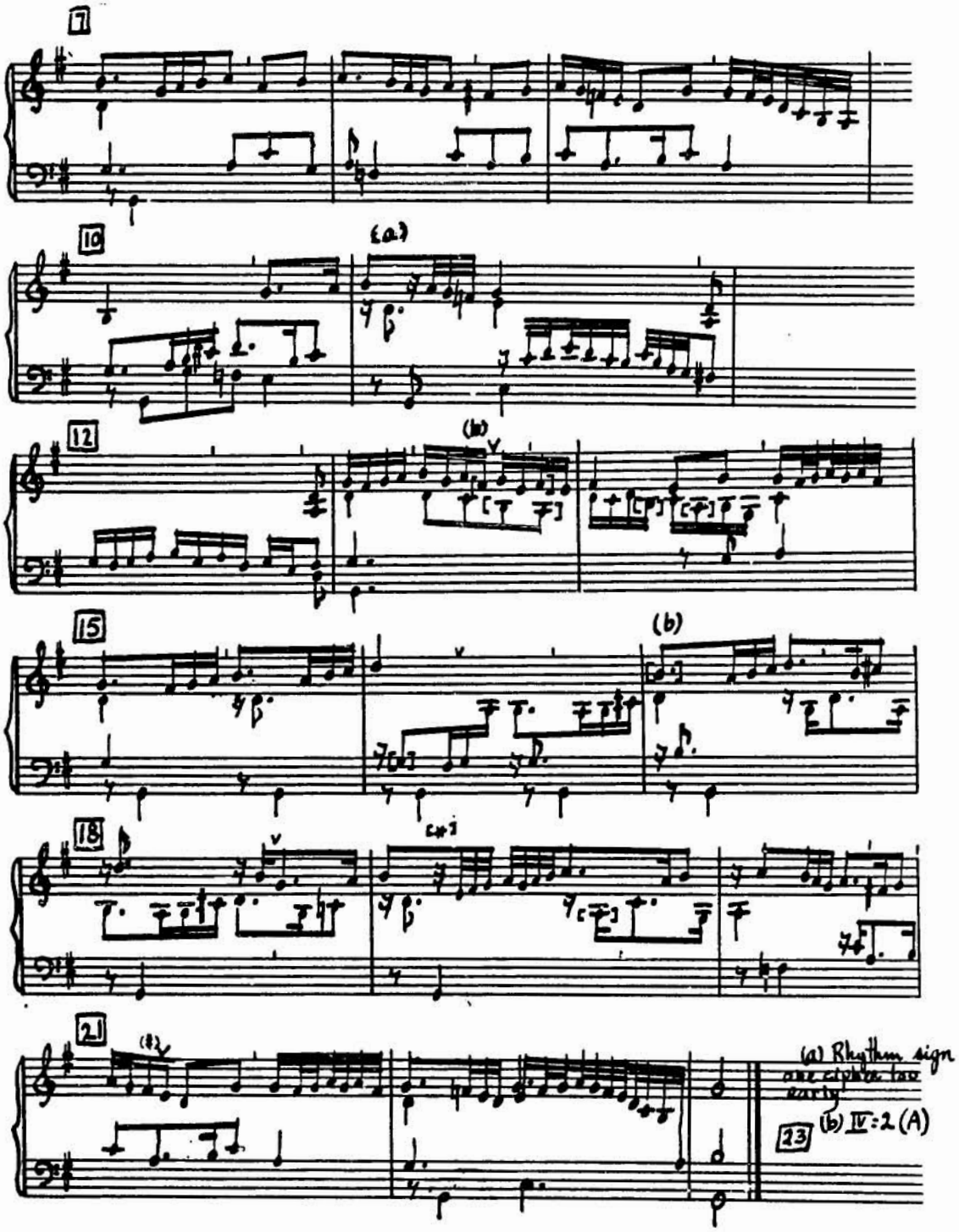

[Untitled]
A tuning
No.
54
6
10
15
19
22



(a) Rhythm cipher one cipher too early.
(b) IV.2 (A)

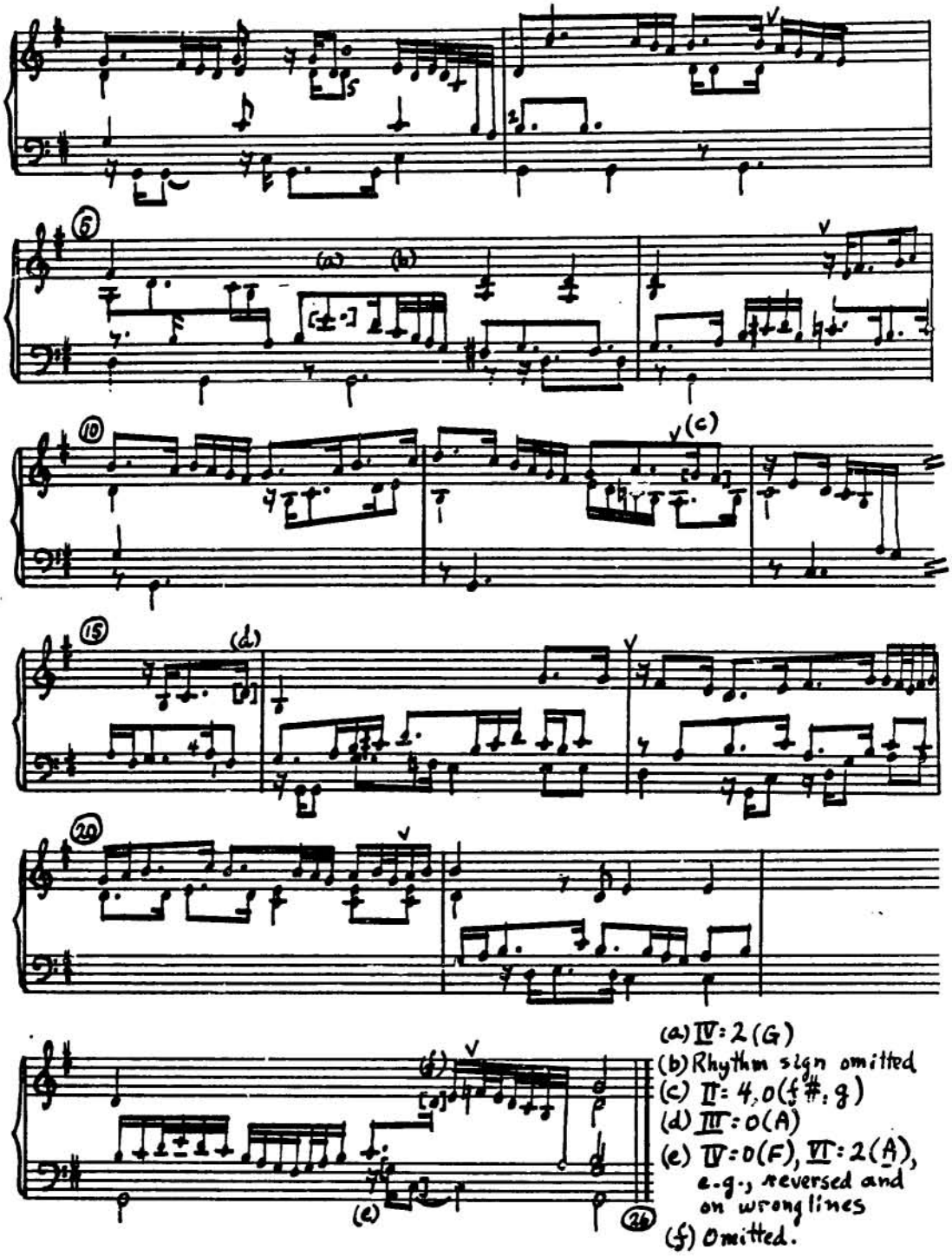
[Untitled]




7
10
(a)
12
(b)
15
(b)
18
21
(a) Rhythm sign one eighth, two early
23
(b) IV:2 (A)

[Untitled]

No. 66

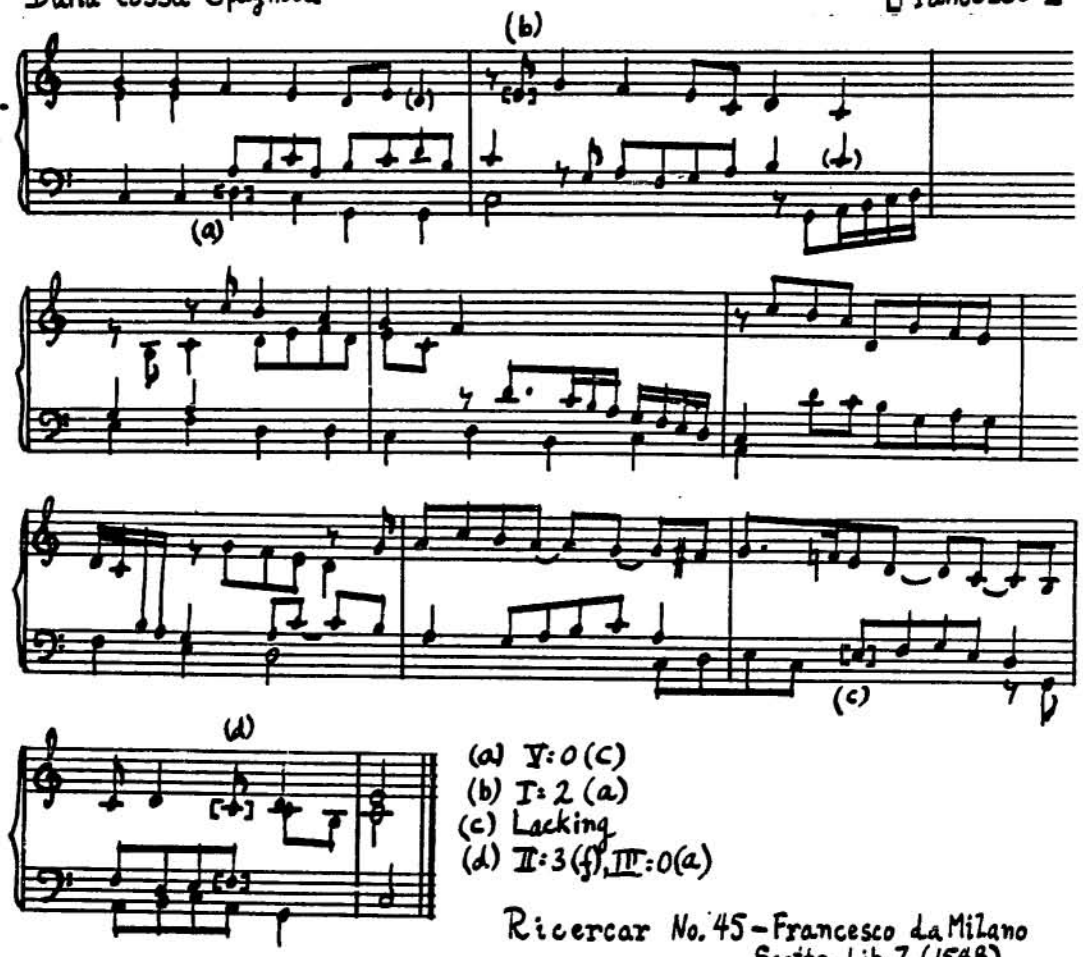


(a) IV: 2 (G)
(b) Rhythm sign omitted
(c) II: 4, 0 (f♯: g)
(d) III: 0 (A)
(e) IV: 0 (F), VI: 2 (A), e.g., reversed and on wrong lines
(f) Omitted.

D'una Cossa Spagnola*

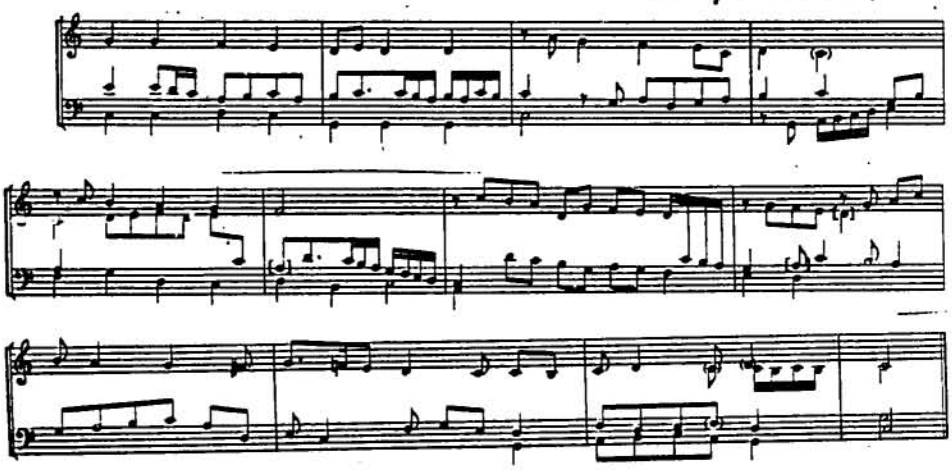
[Francesco?]

No. 67



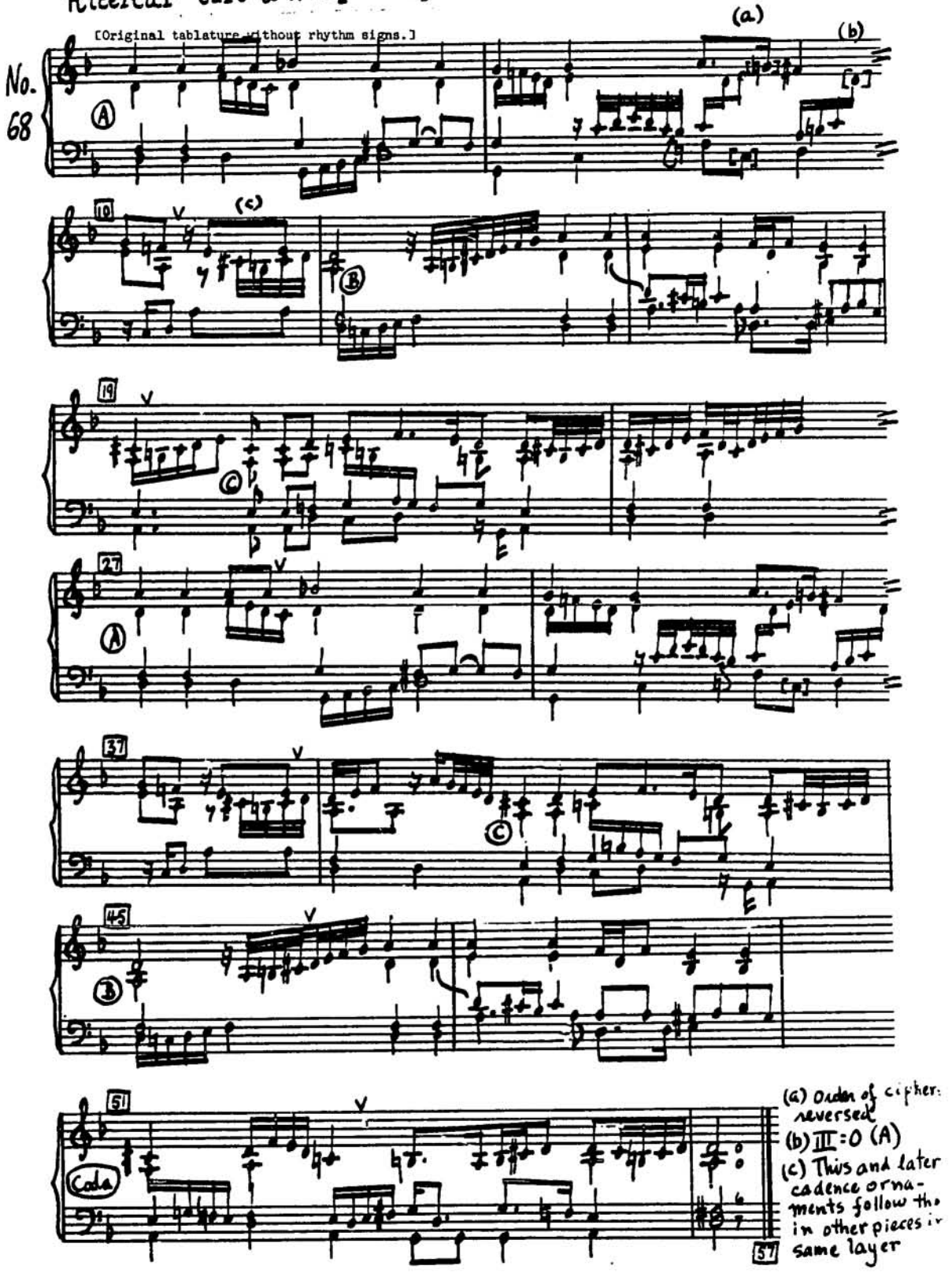
(a) V:0(C)
(b) I:2(a)
(c) Lacking
(d) II:3(f), III:0(a)

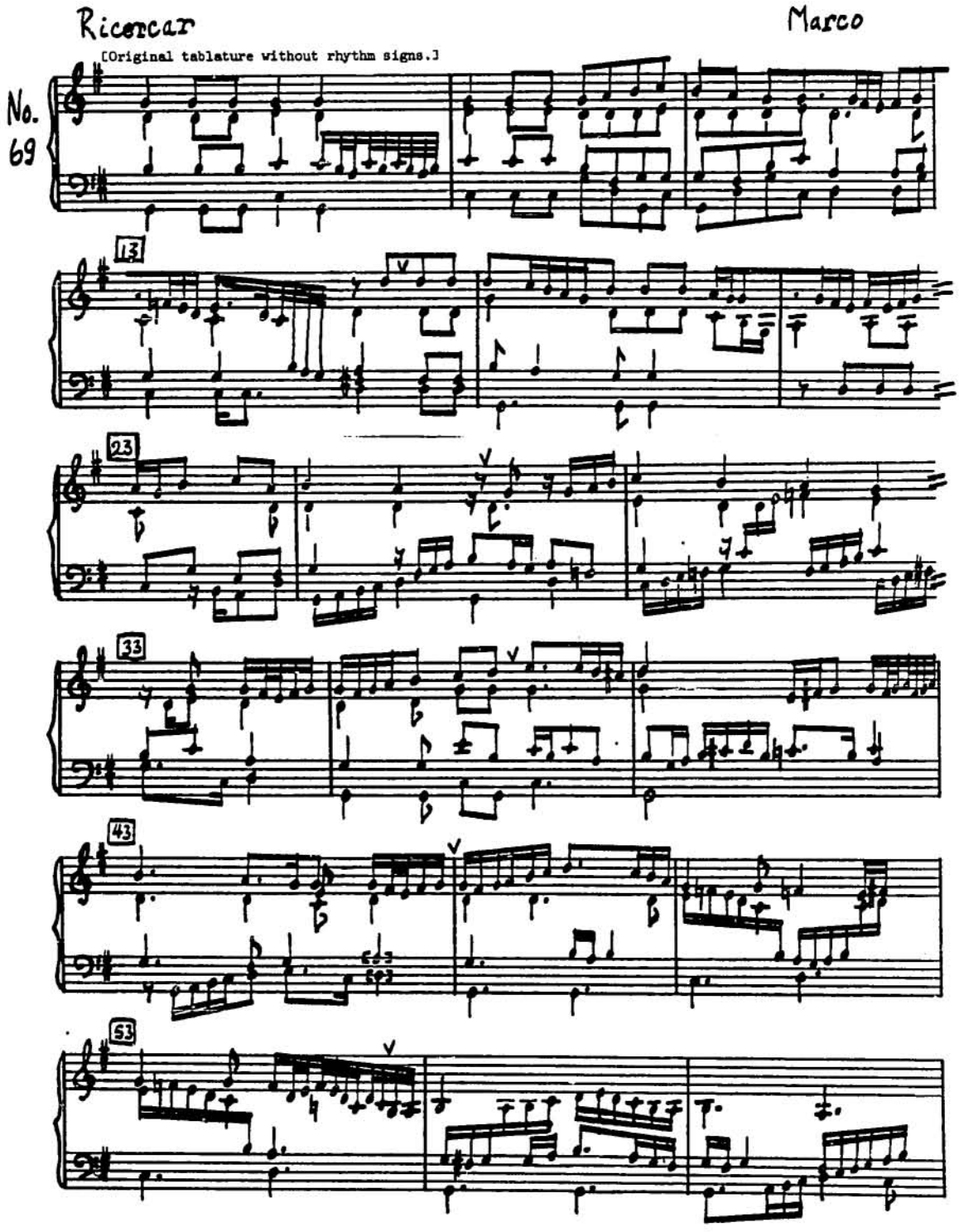
Ricercar No. 45 – Francesco da Milano
Scotto, Lib. 7 (1548)

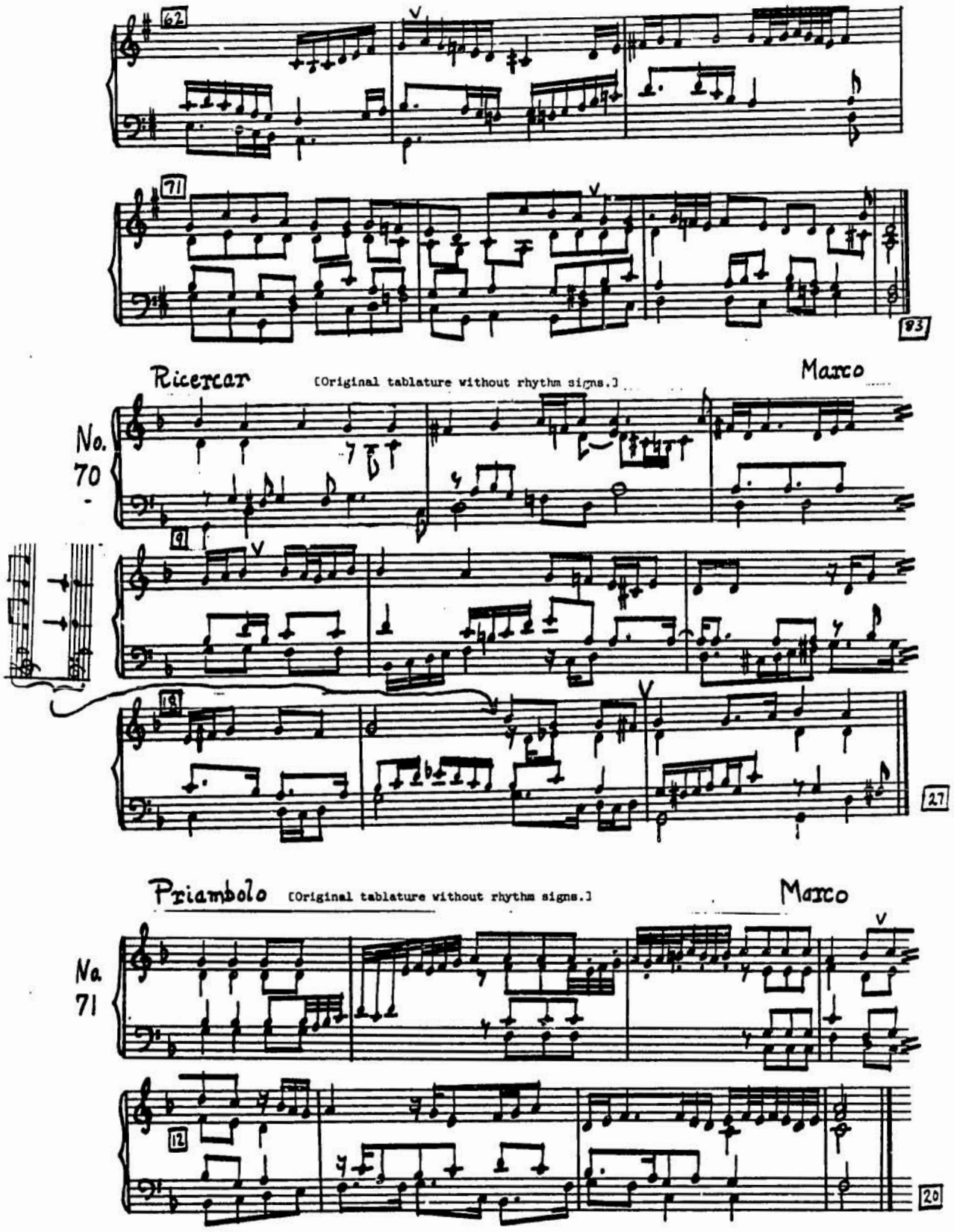


* Cf. "Calata ala Spagnola", Dalza.

Ricercar Caro a H. E[rwarth] Marco

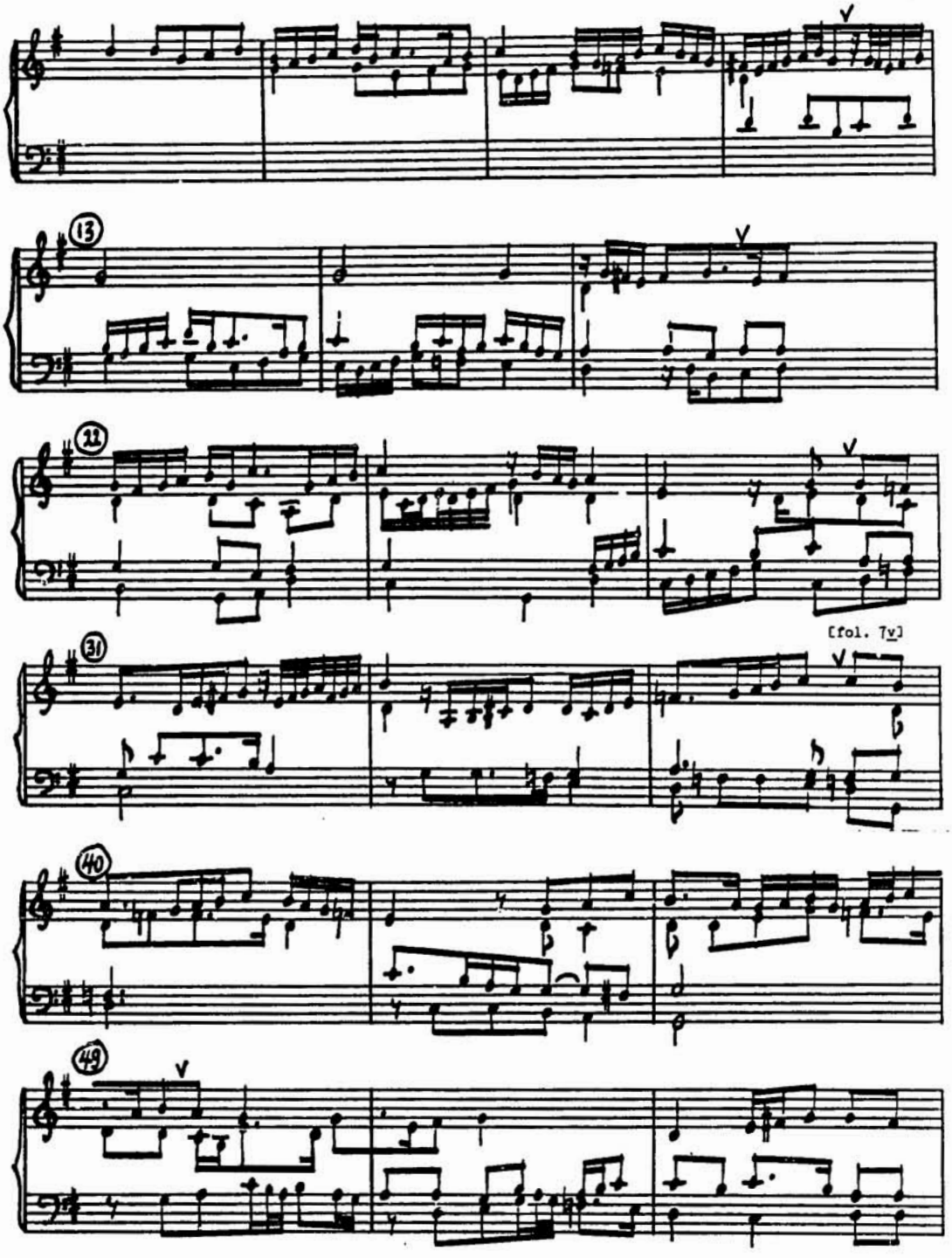



Ricercar
Marco
[Original tablature without rhythm signs.]
No. 69
13
23
33
43
53

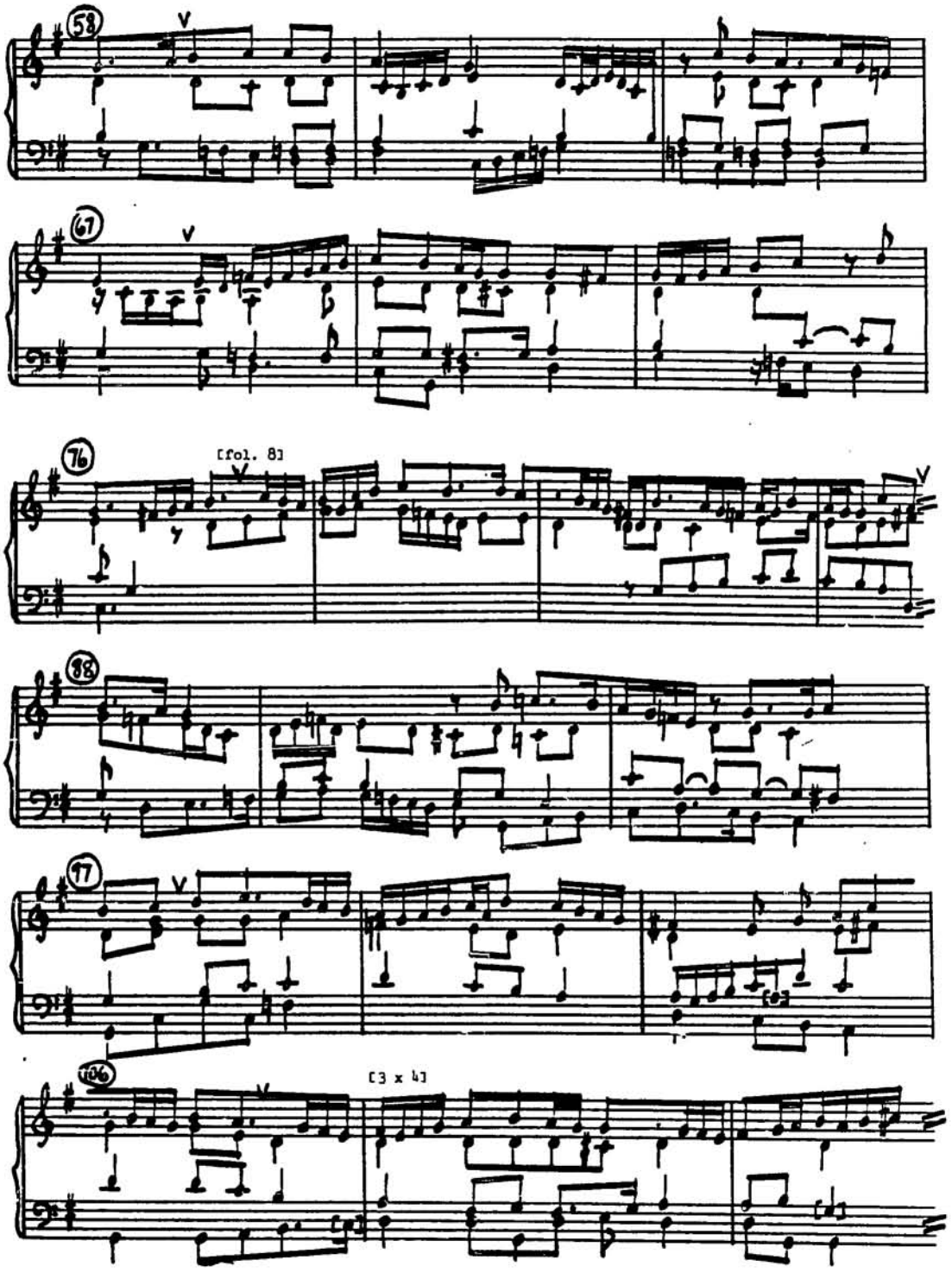

62
71
93
Ricercar
[Original tablature without rhythm signs.]
Marco
No.
70
9
19
27
Priambolo
[Original tablature without rhythm signs.]
Marco
No.
71
12
20

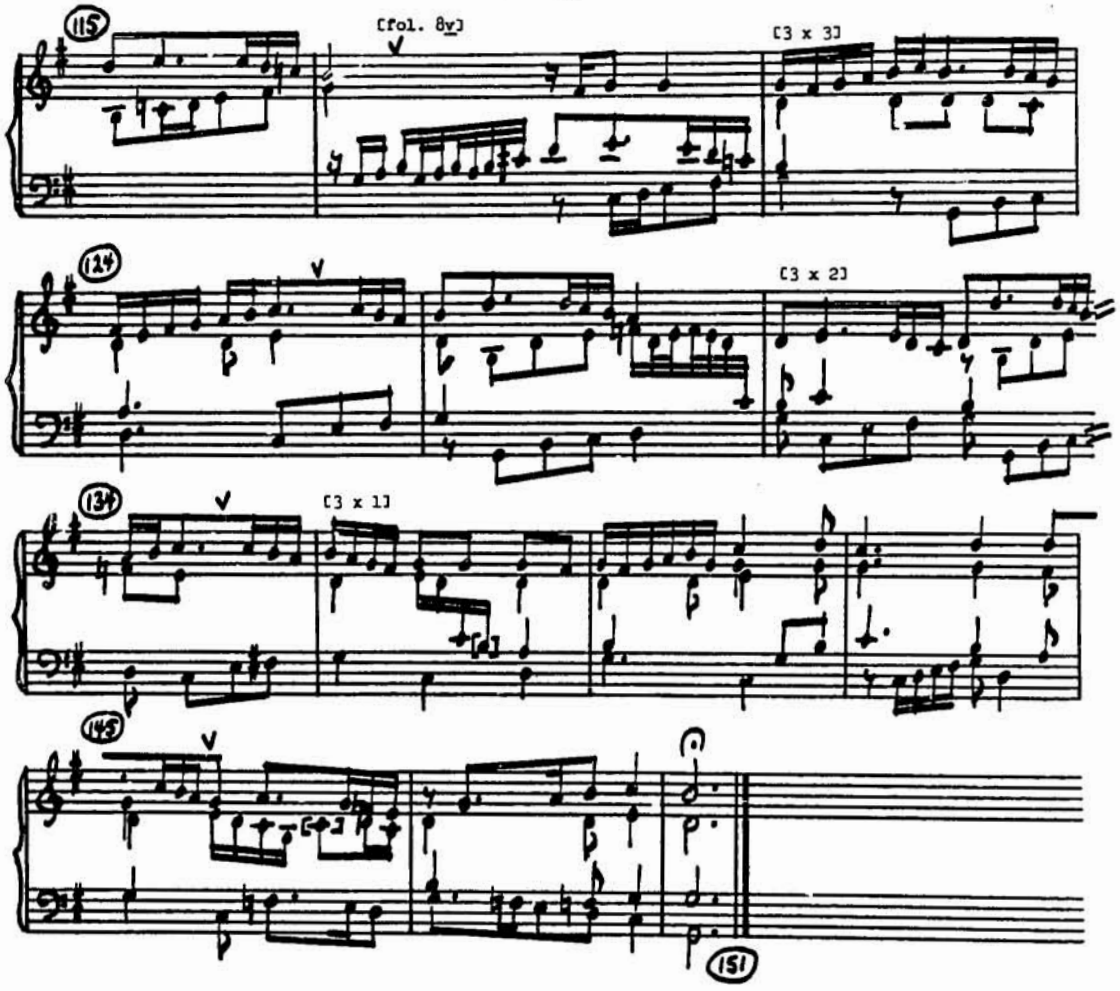
Fantasia*

Marco



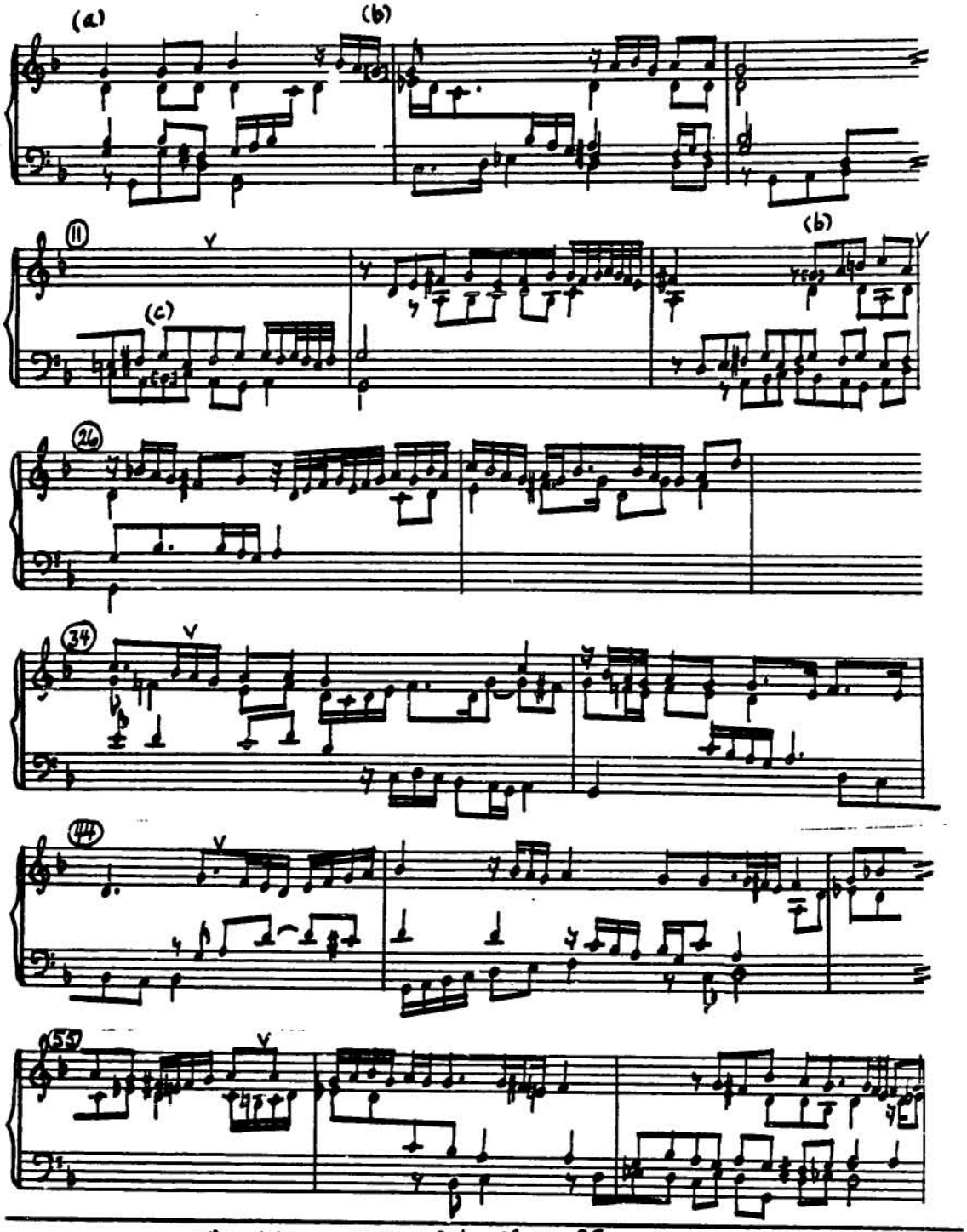
*) Castellono print (1536), fol. 7.


58
67
76
[fol. 8]
88
97
106
[3 x 4]

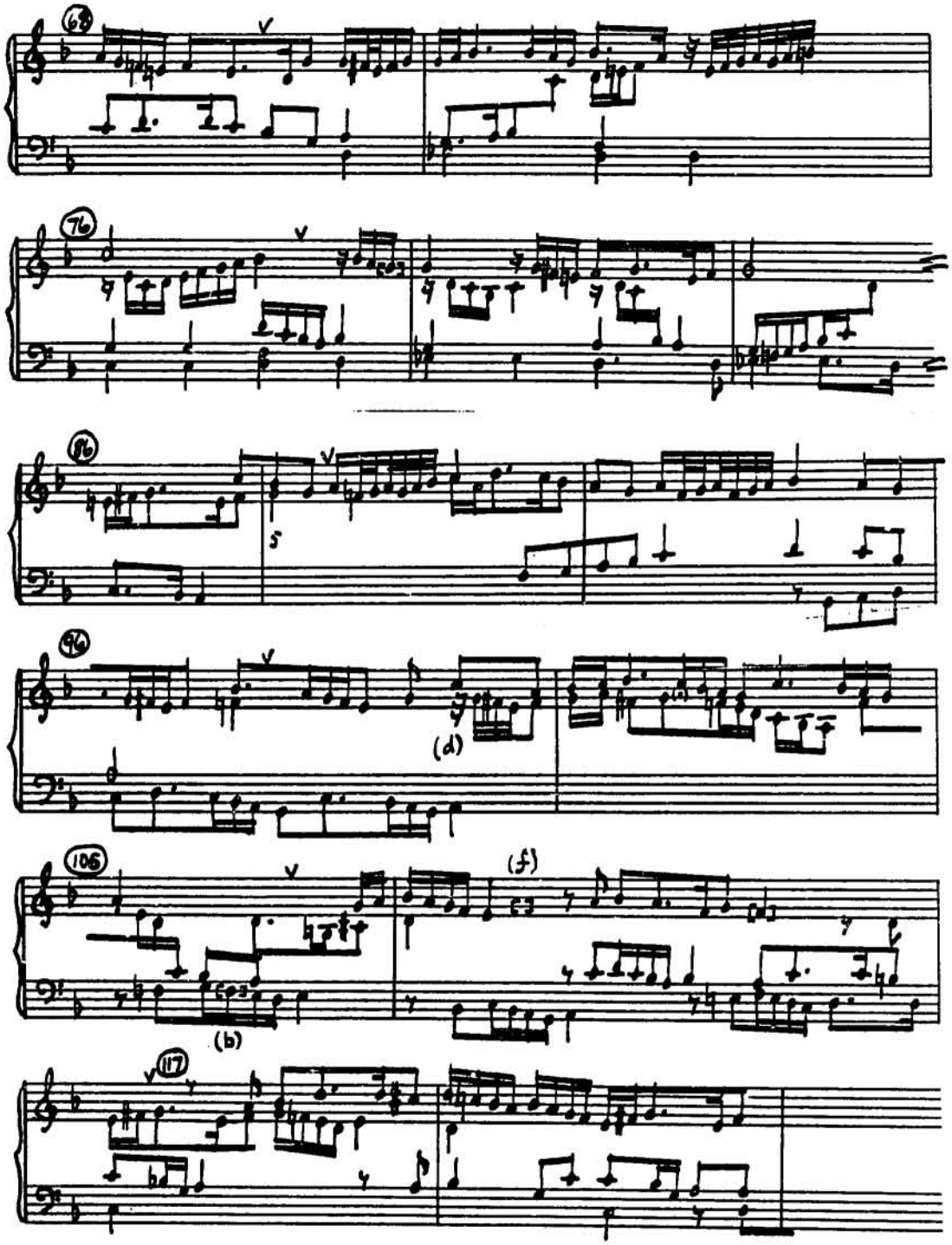

115
[fol. 8v]
[3 x 3]
124
[3 x 2]
134
[3 x 1]
145
151

Fantasia*)

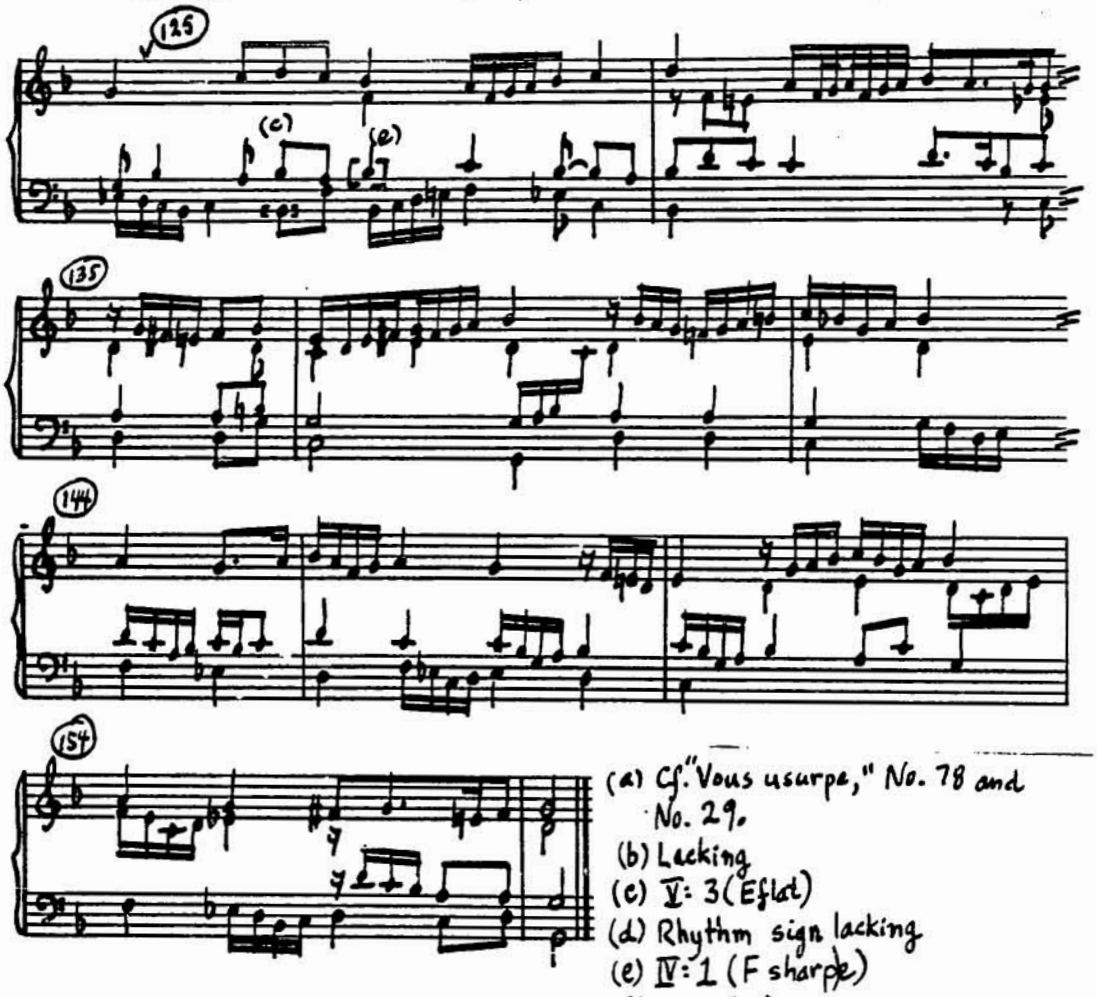
Marco



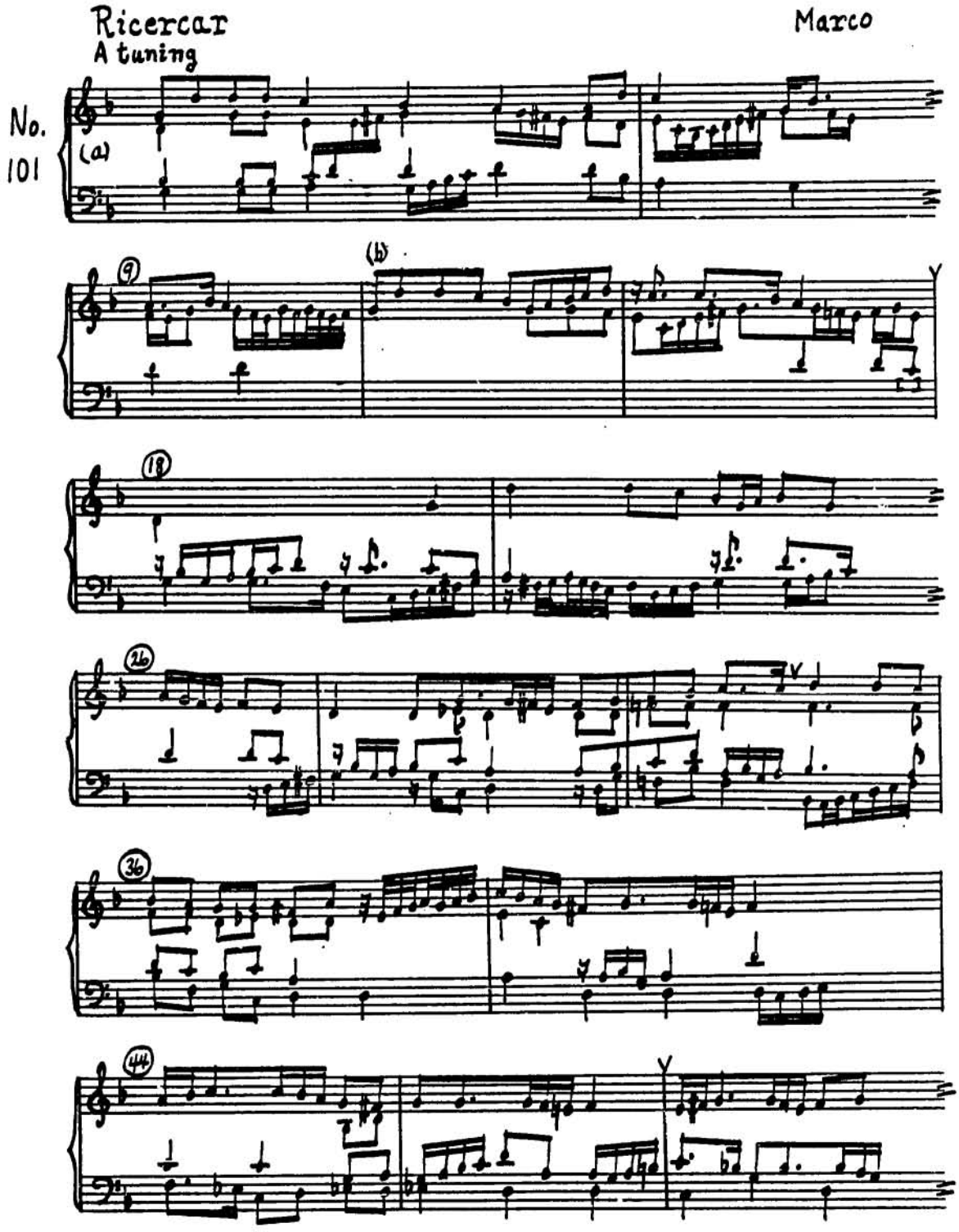
*) Casteliono, 1536 print. Cf. no. 29

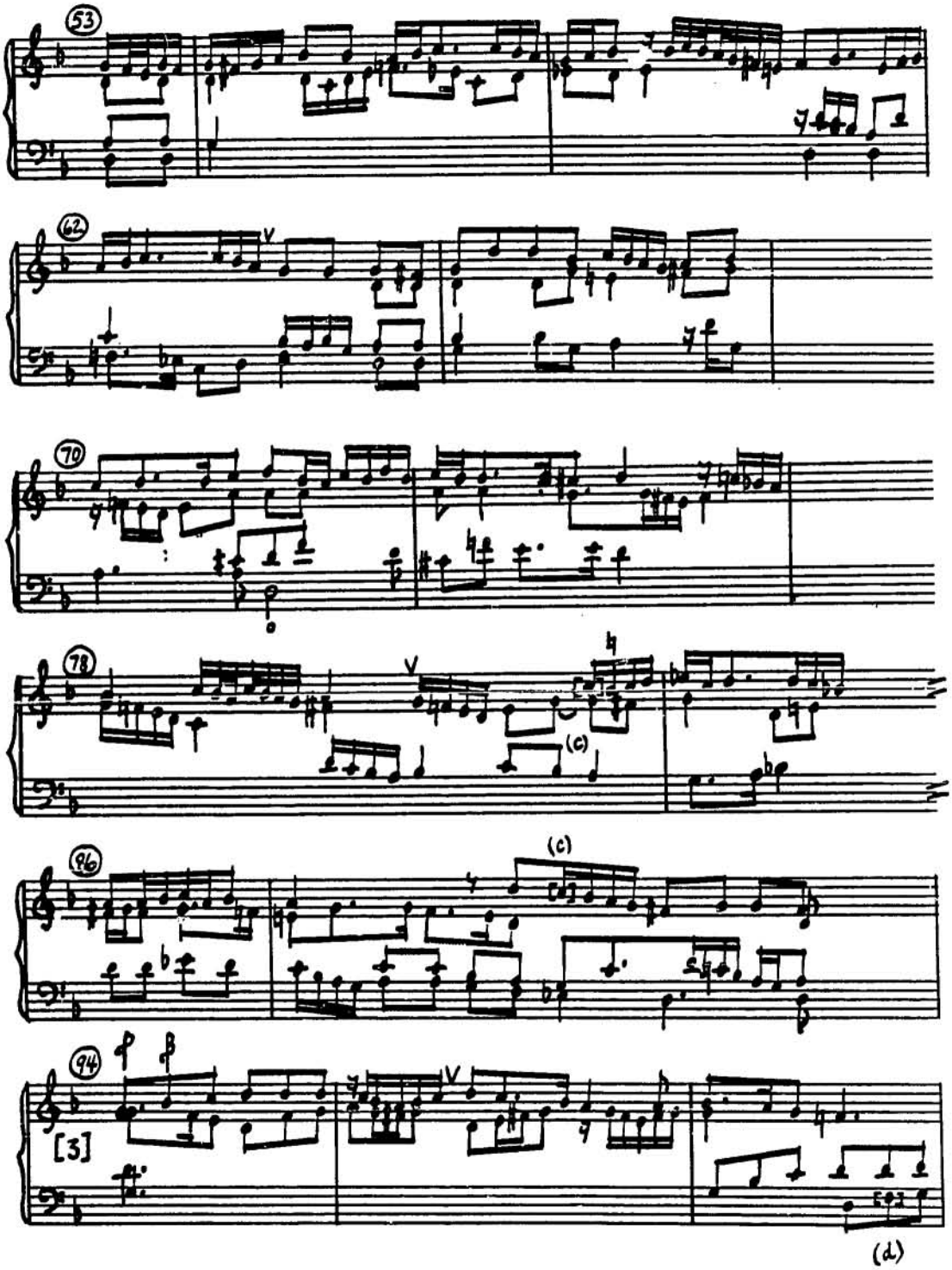

68
76
86
5
96
(d)
106
(f)
(b)
117

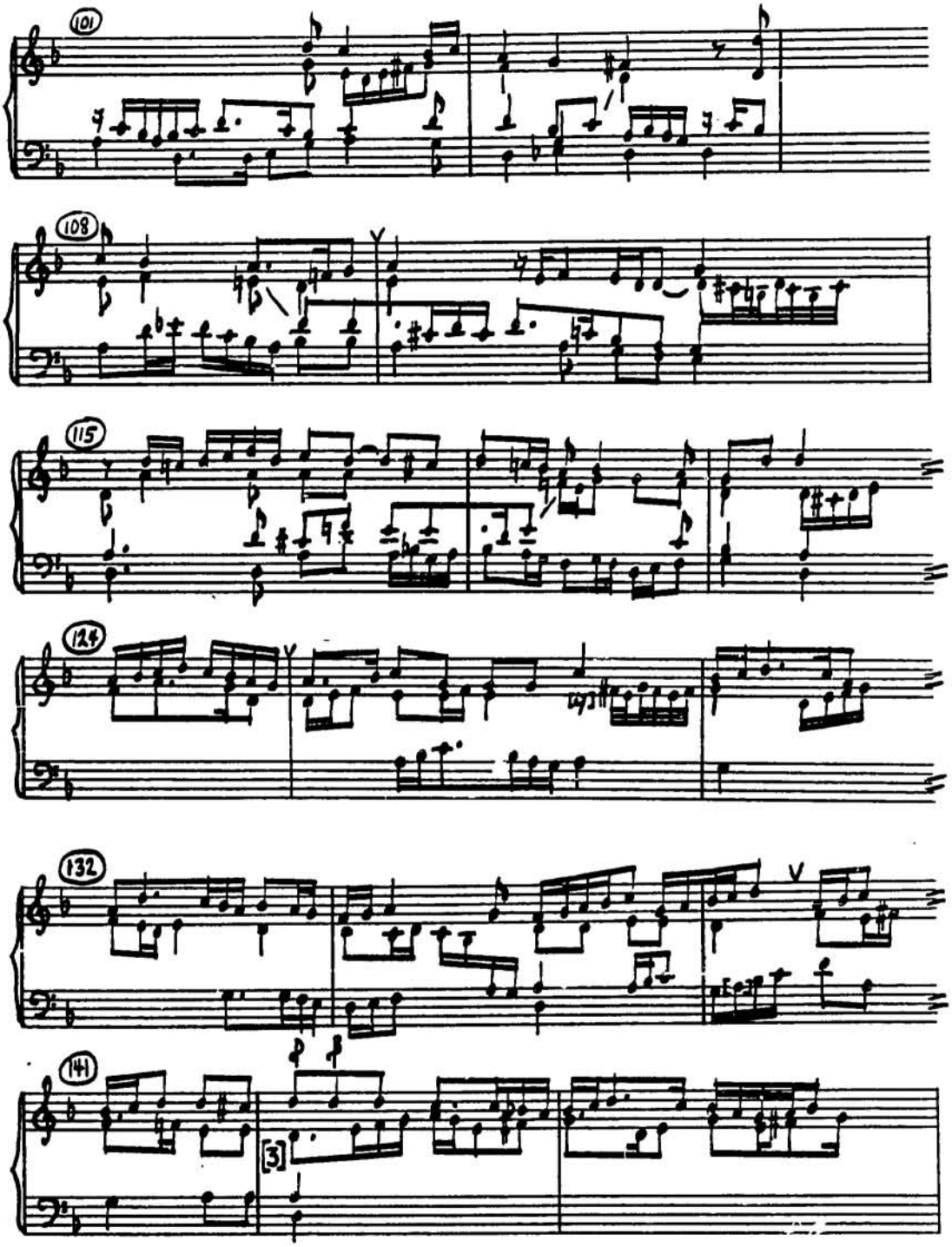
[fol. 30v]

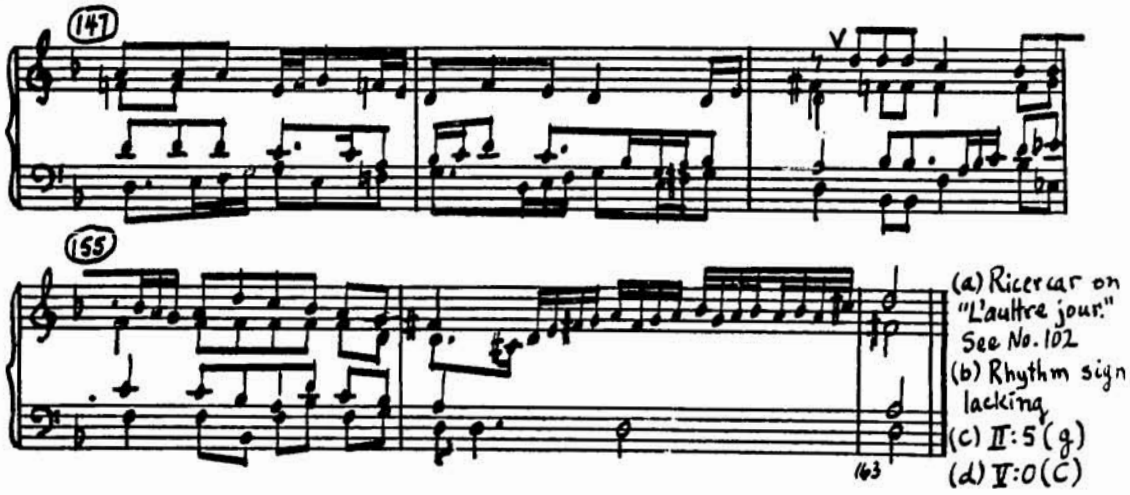


(a) Cf. "Vous usurpe," No. 78 and No. 29.
(b) Lacking
(c) V: 3 (E flat)
(d) Rhythm sign lacking
(e) IV: 1 (F sharp)
(f) I: 0 (g)


Ricercar
A tuning
Marco
No.
101
(a)
(b)
9
18
26
36
44


53
62
70
78
(c)
86
(c)
94
[3]
(d)


101
108
115
124
132
141
[3]

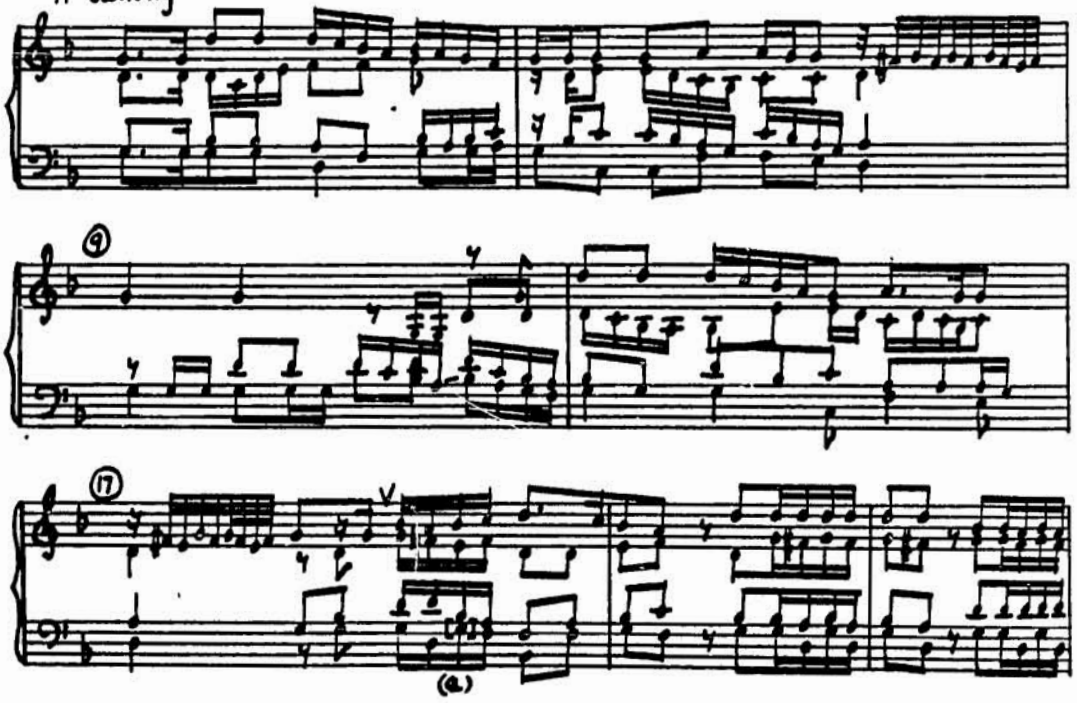


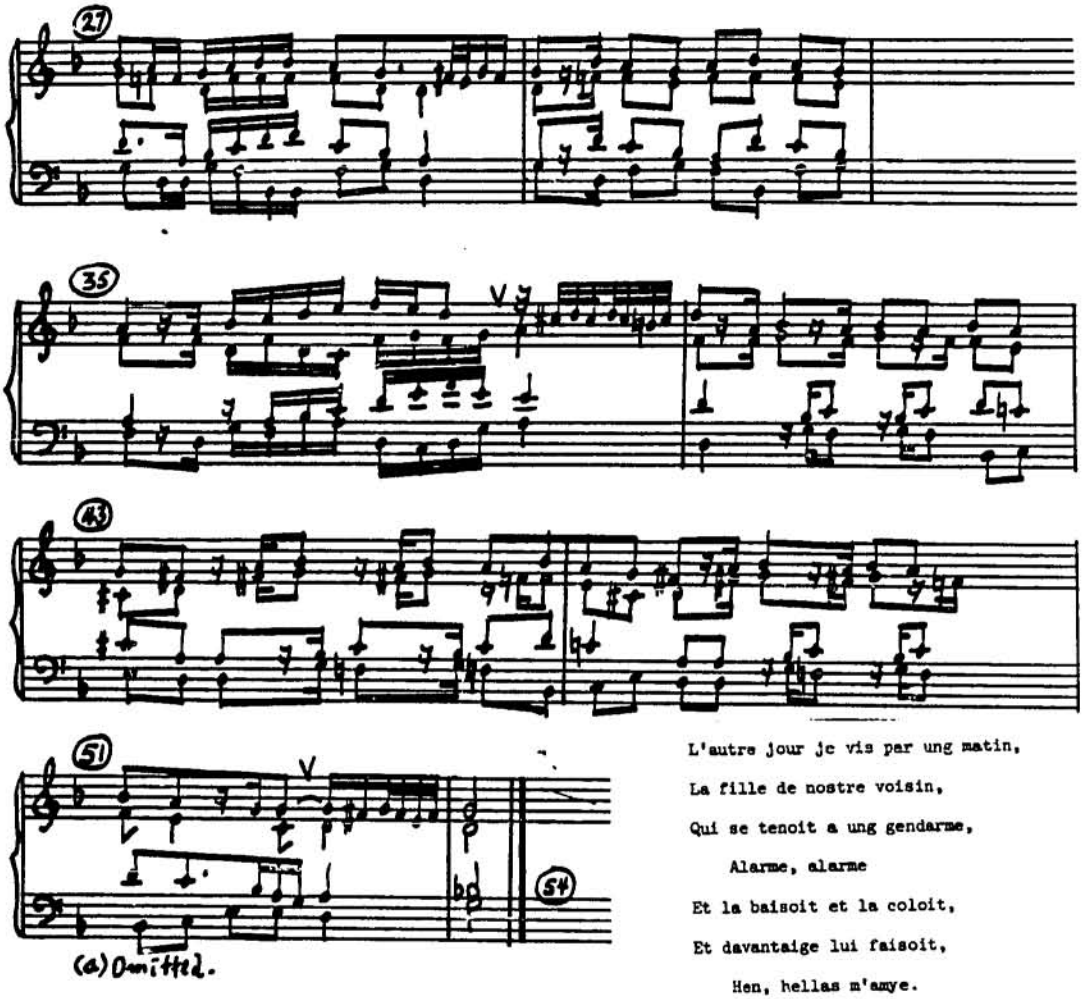
L'aultre jour je vis par ung matin

Anon./[Marco]
RISM 1530/30, no. 14

A tuning

No. 102



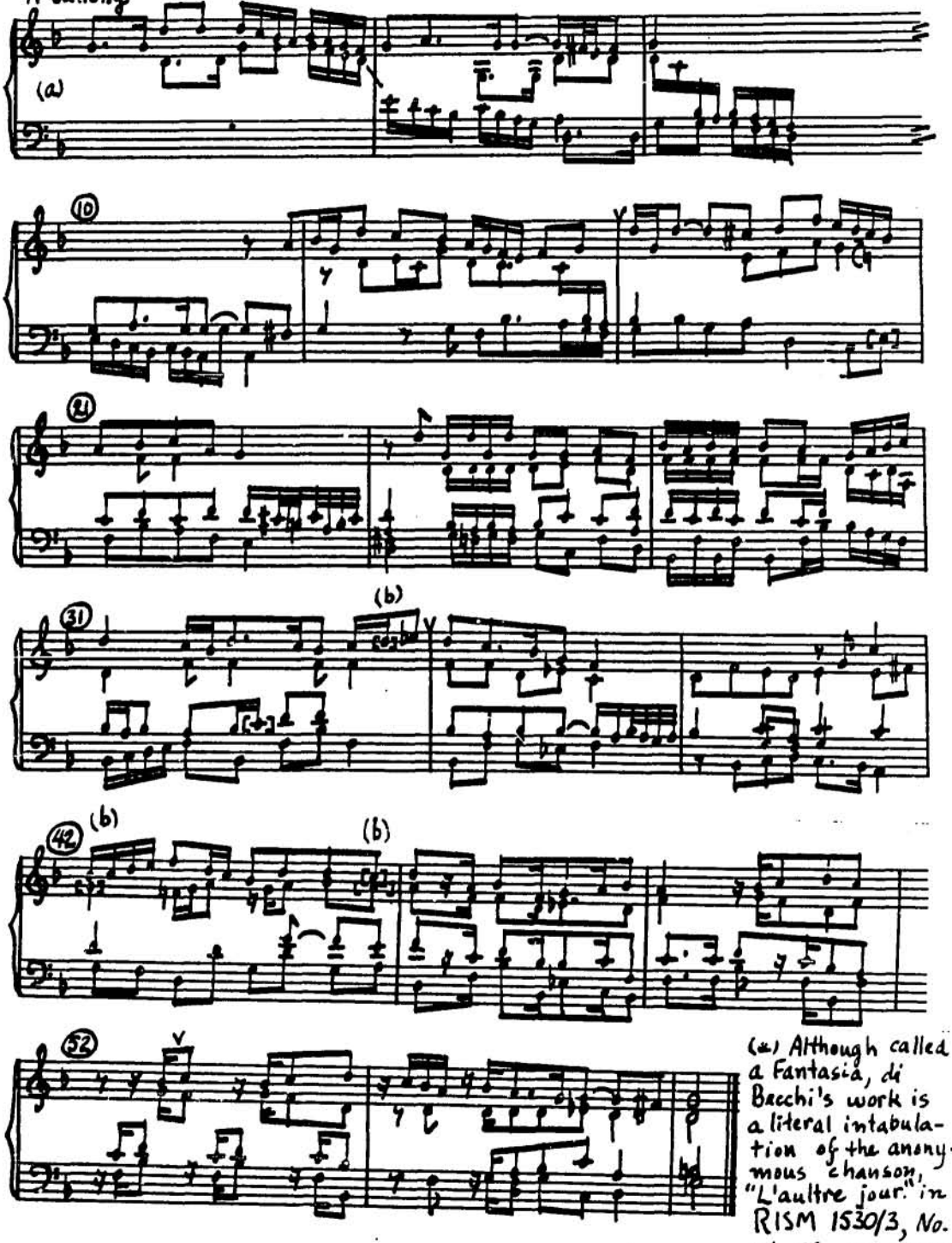


L'autre jour jc vis par ung matin,
La fille de nostre voisin,
Qui se tenoit a ung gendarme,
Alarme, alarme
Et la baisoit et la coloit,
Et davantaige lui faisoit,
Hen, hellas m'amye.

[Anon.?] Antonio di Becchi
Lib. I° (1568), p. 79.

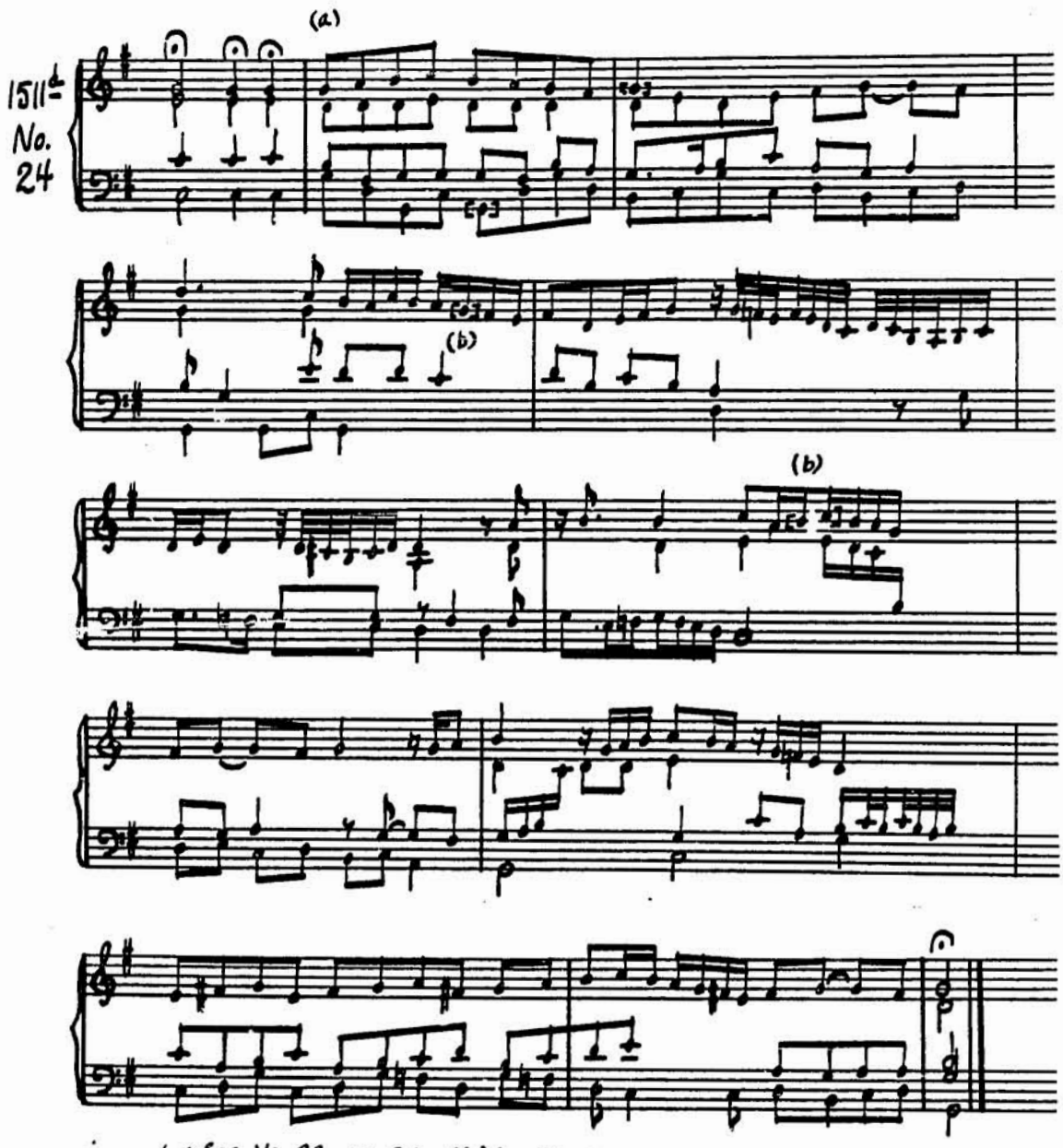
Fantasia

A tuning

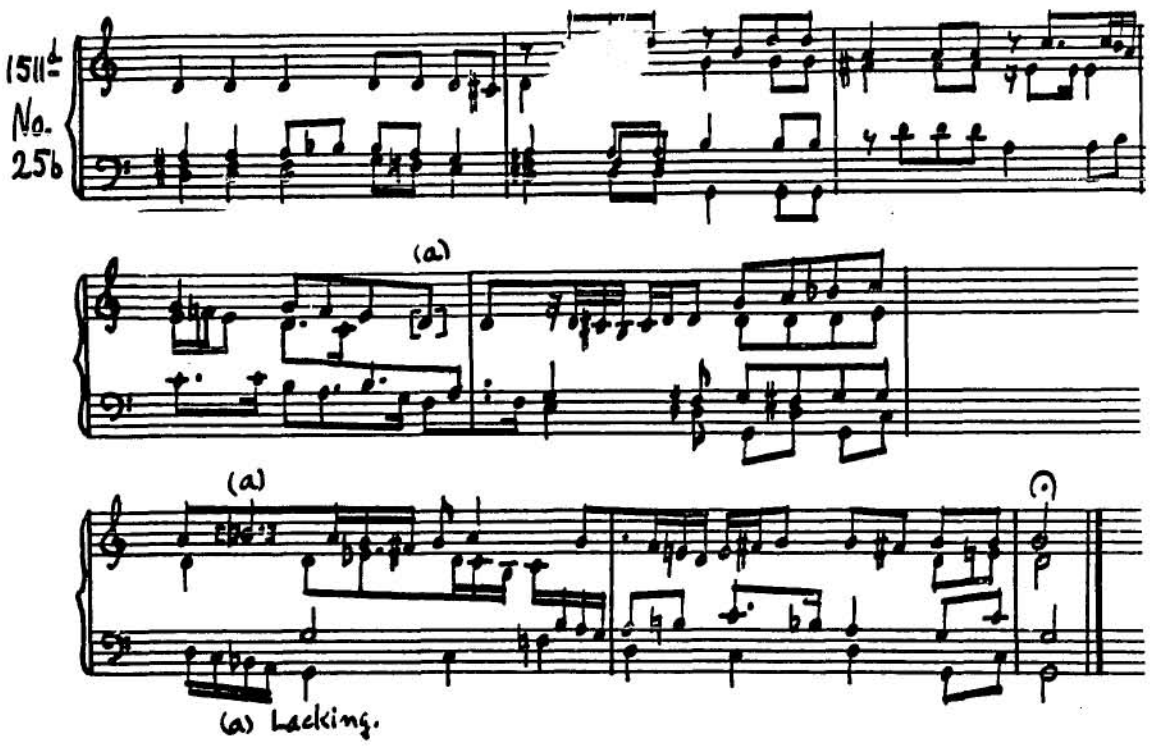


(a) Although called a Fantasia, di Becchi's work is a literal intabulation of the anonymous chanson, "L'aultre jour." in RISM 1530/3, No. 14. Cf. Nos. 101-2

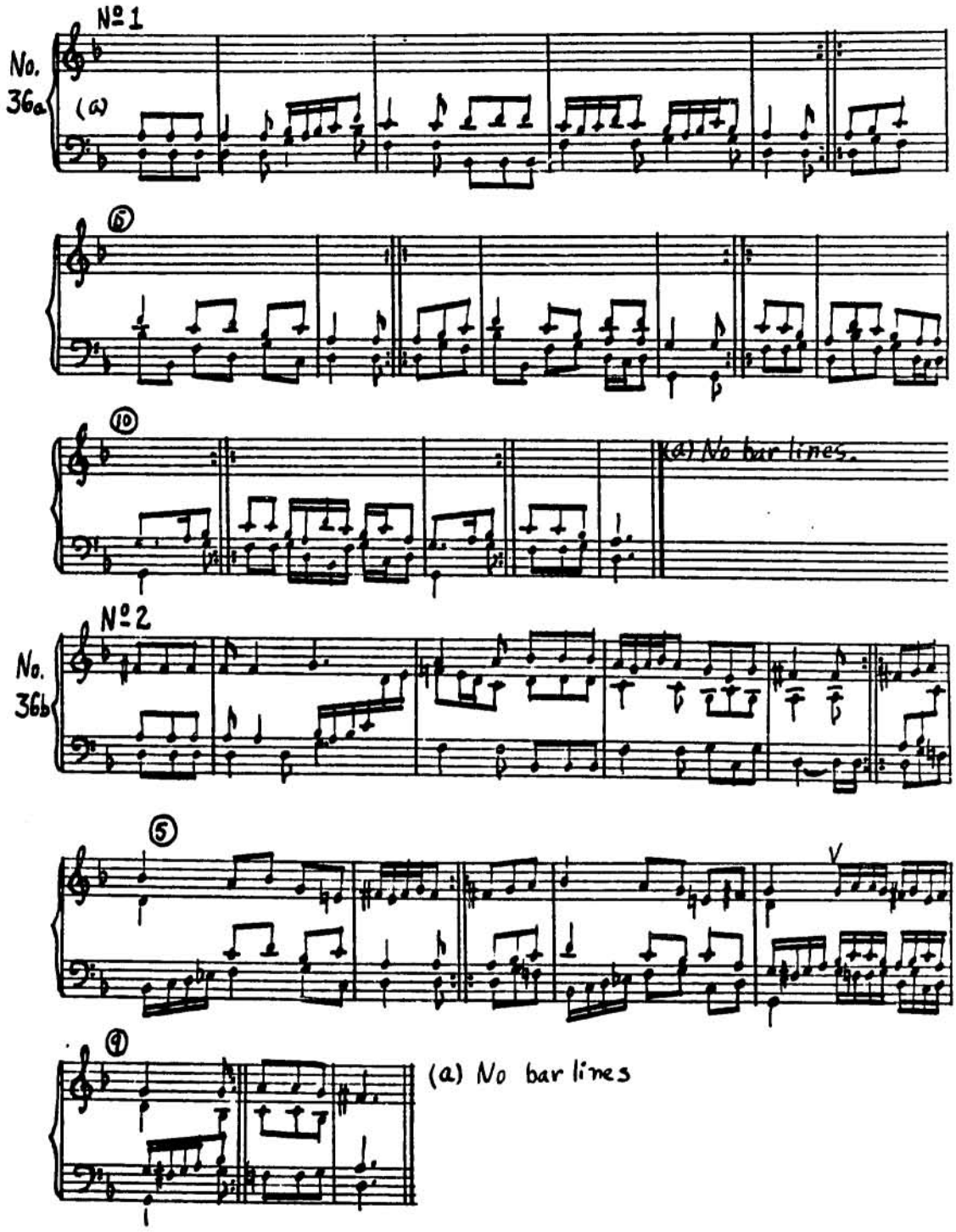
(b) Lacking

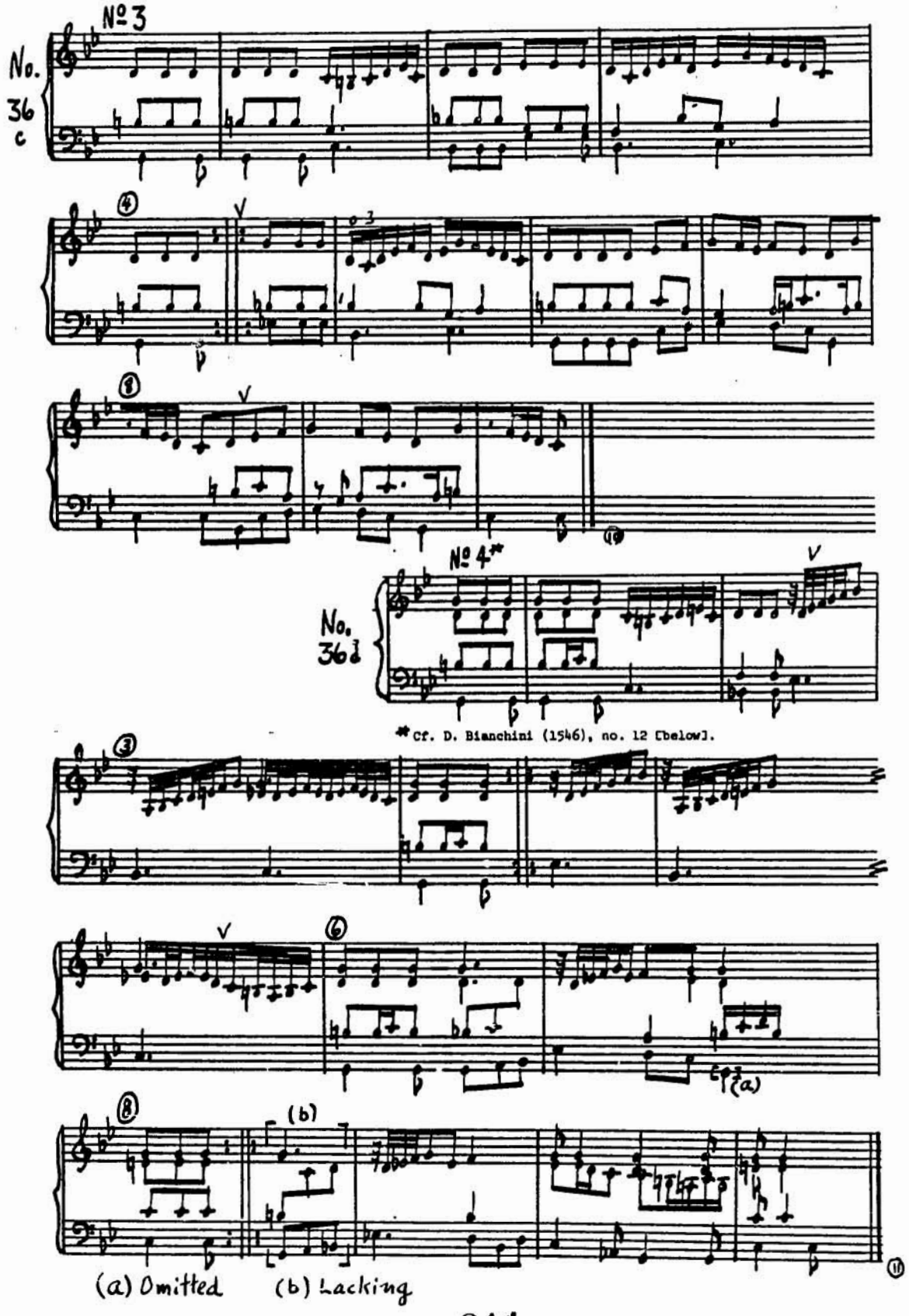


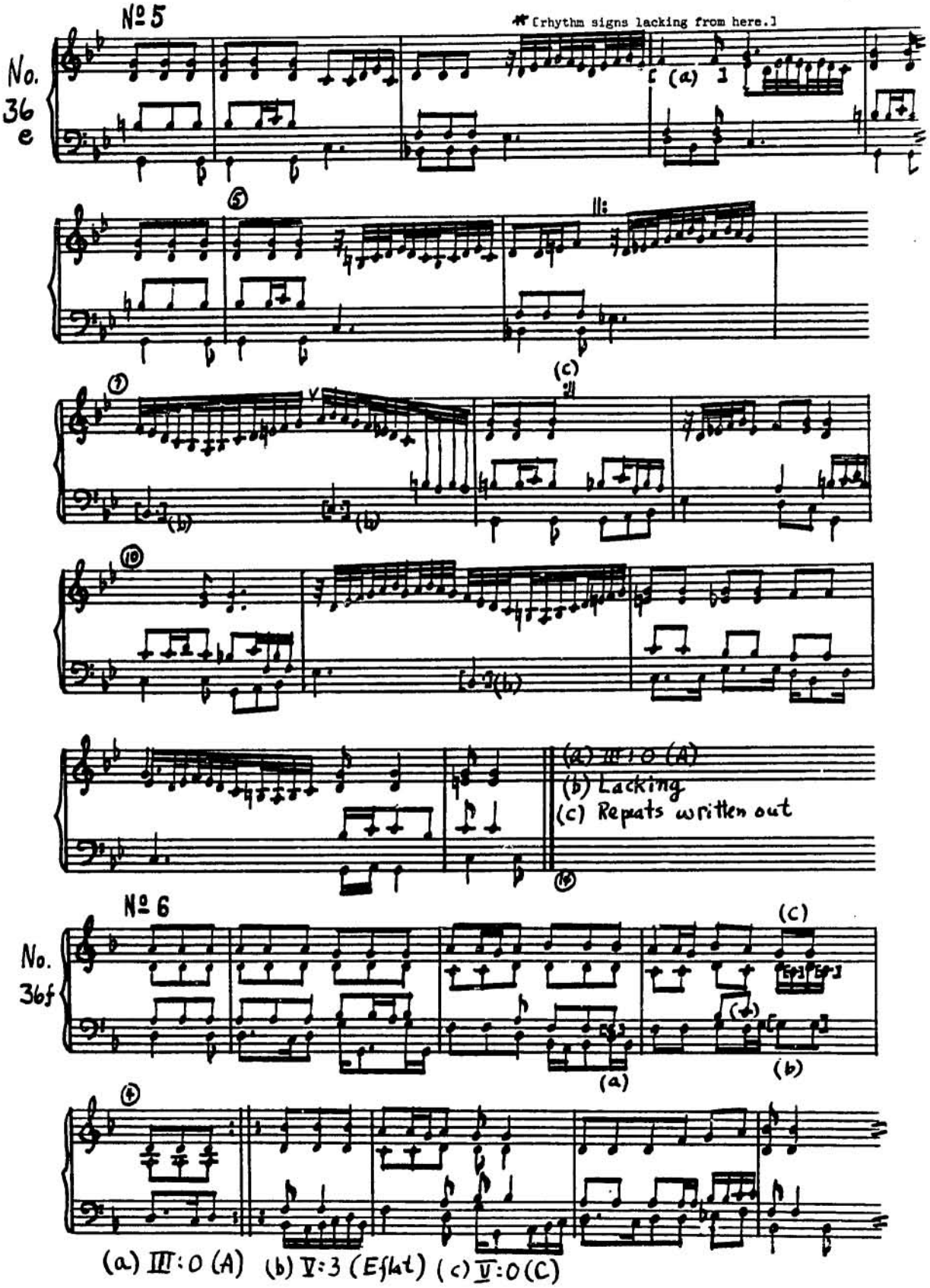
(a) See No. 22, m. 34. (b) Lacking

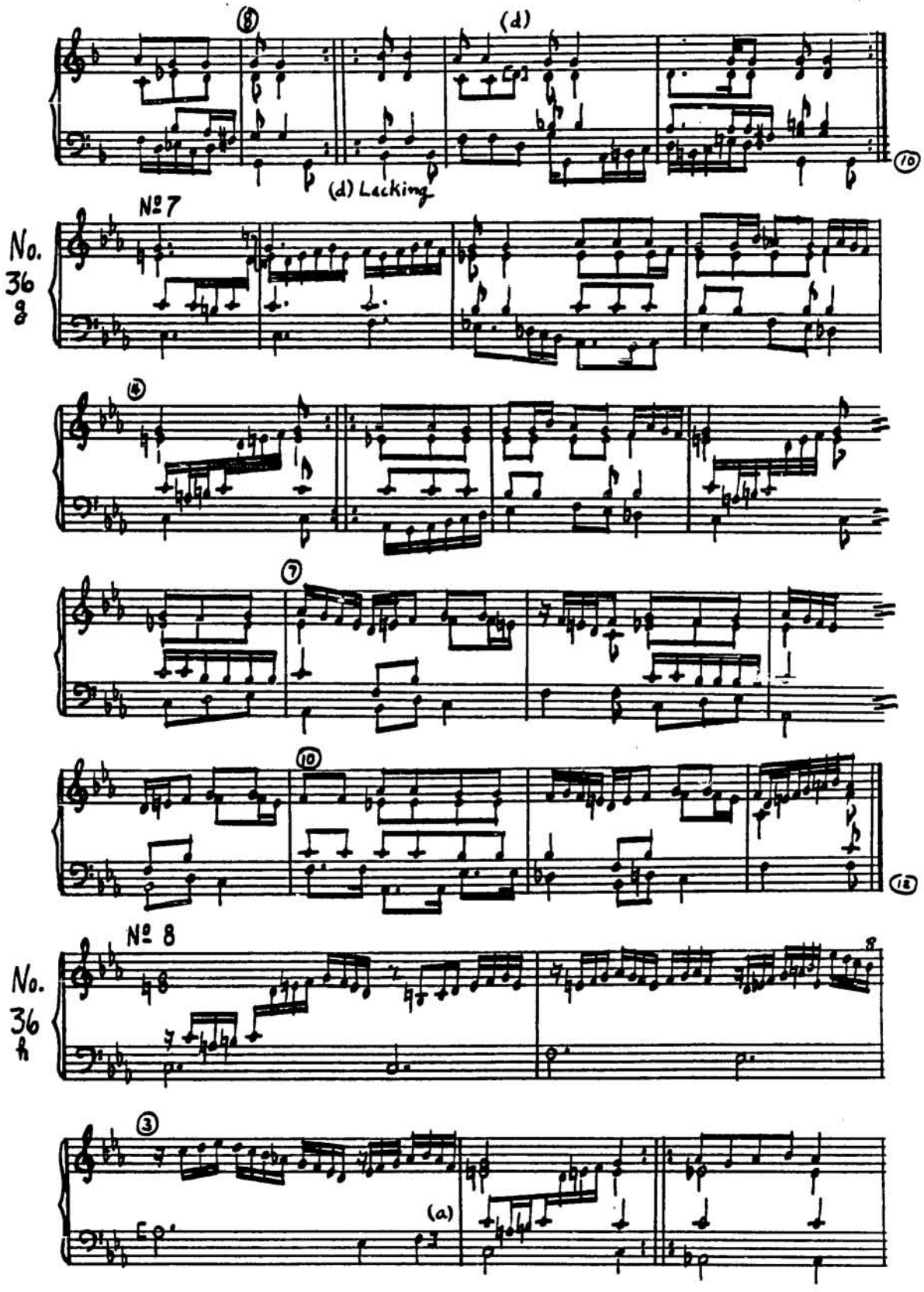

1511
No.
25b
(a)
(a)
(a) Lacking.

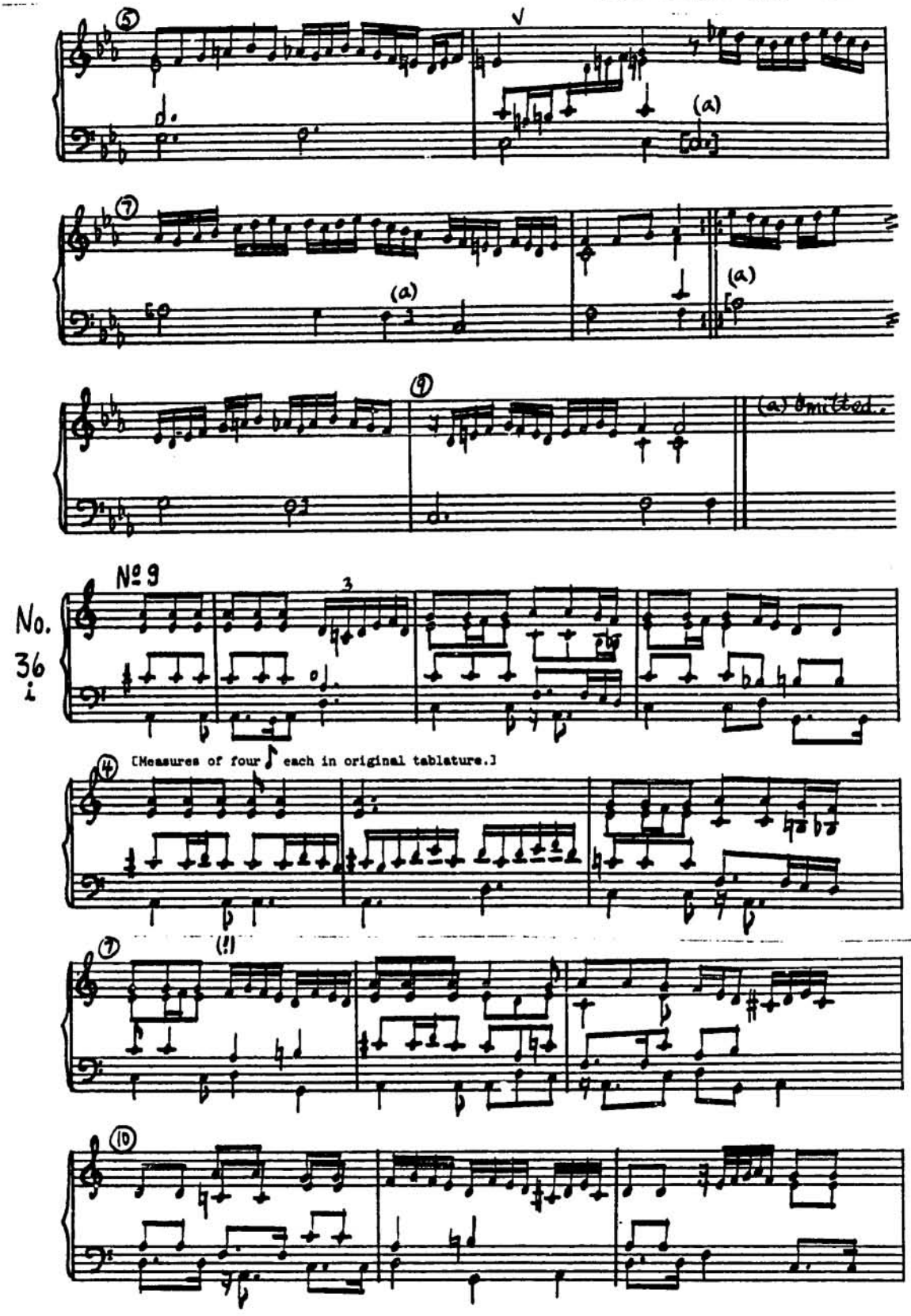
Cara Cossa

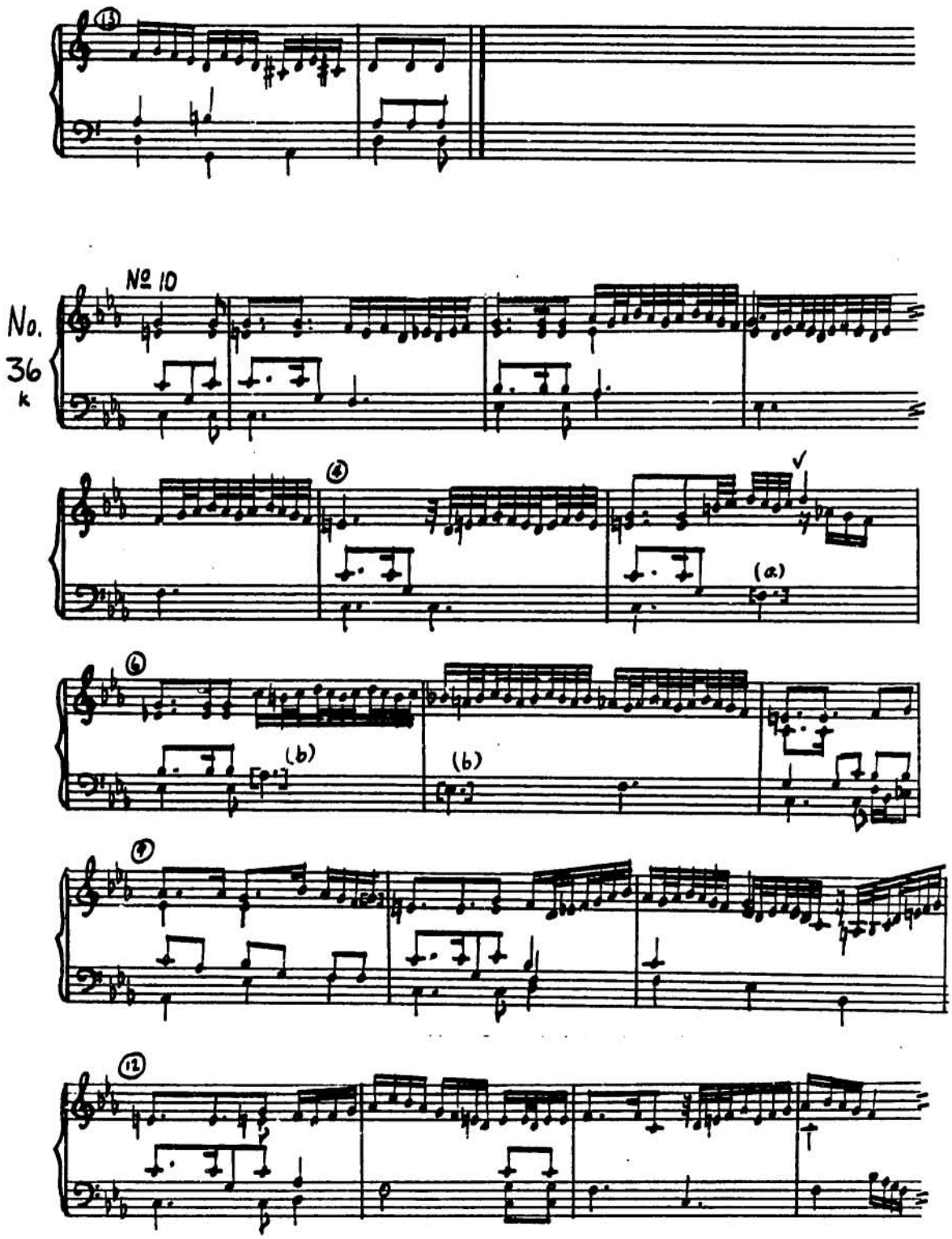


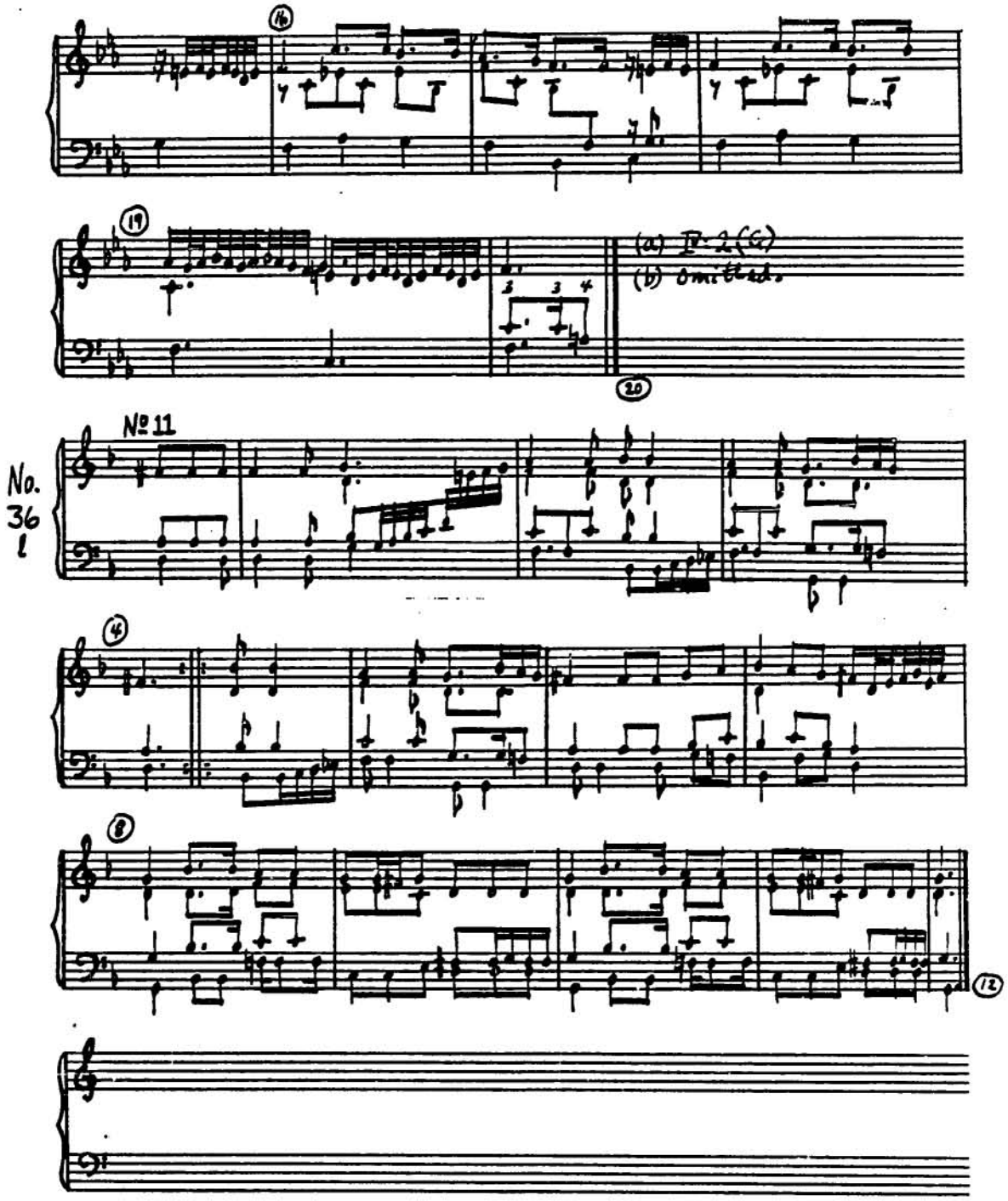

Nº 3
No. 36 c
Nº 4*
No. 36 d
* Cf. D. Bianchini (1546), no. 12 [below].
(a)
(b)
(a) Omitted
(b) Lacking


№5
No. 36e
[rhythm signs lacking from here.]
(a)
(b)
(c)
(A) III:0 (A)
(b) Lacking
(c) Repeats written out
№6
No. 36f
(a)
(b)
(c)
(a) III:0 (A) (b) V:3 (Eflat) (c) V:0 (C)

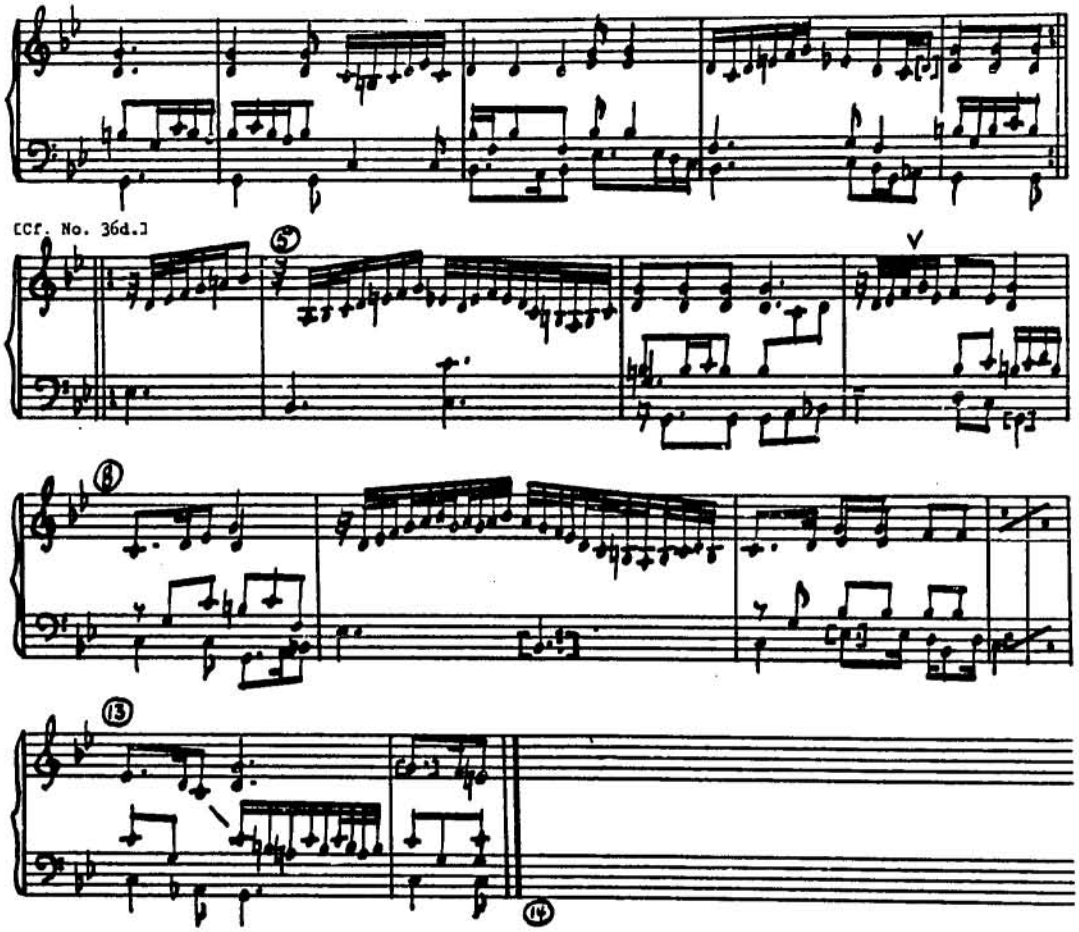

(d)
(d) Lacking
No. 36 8
No. 36 h
(a)


No. 36 i
[Measures of four ♪ each in original tablature.]

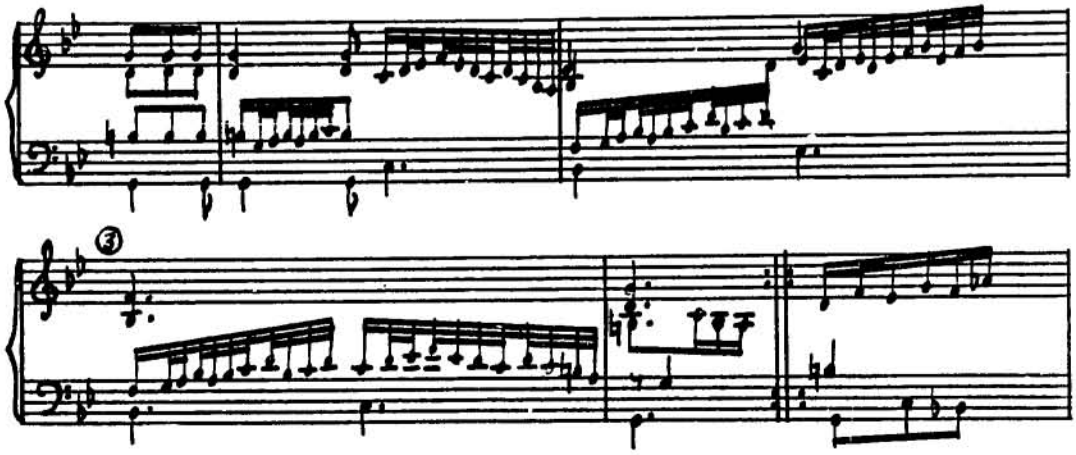

No. 10
No.
36
k
(a)
(b)
(b)

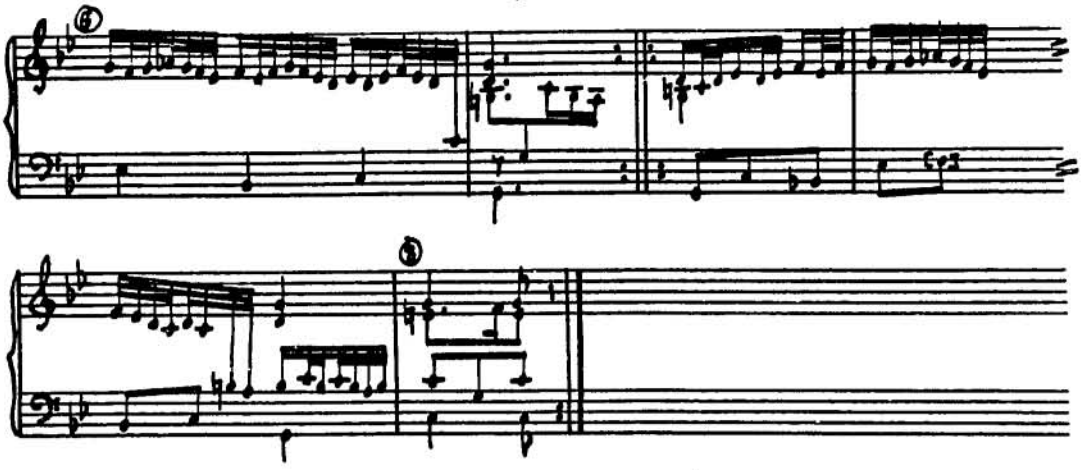

(a) IV-2(G)
(b) Omitted.
No. 36 l
No 11

La Cara Cossa D. Bianchini? Lib. I

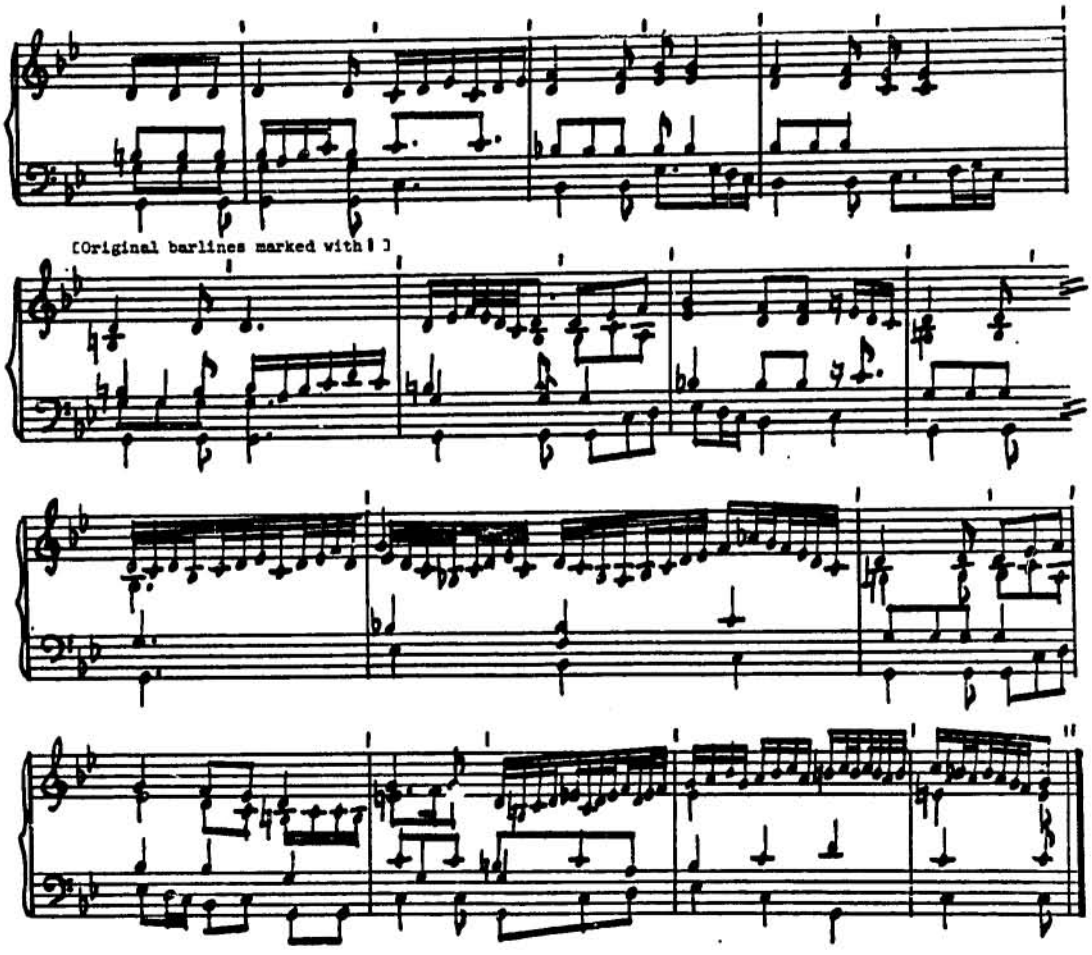


Galliarde Cara Cosa V. Bakfark



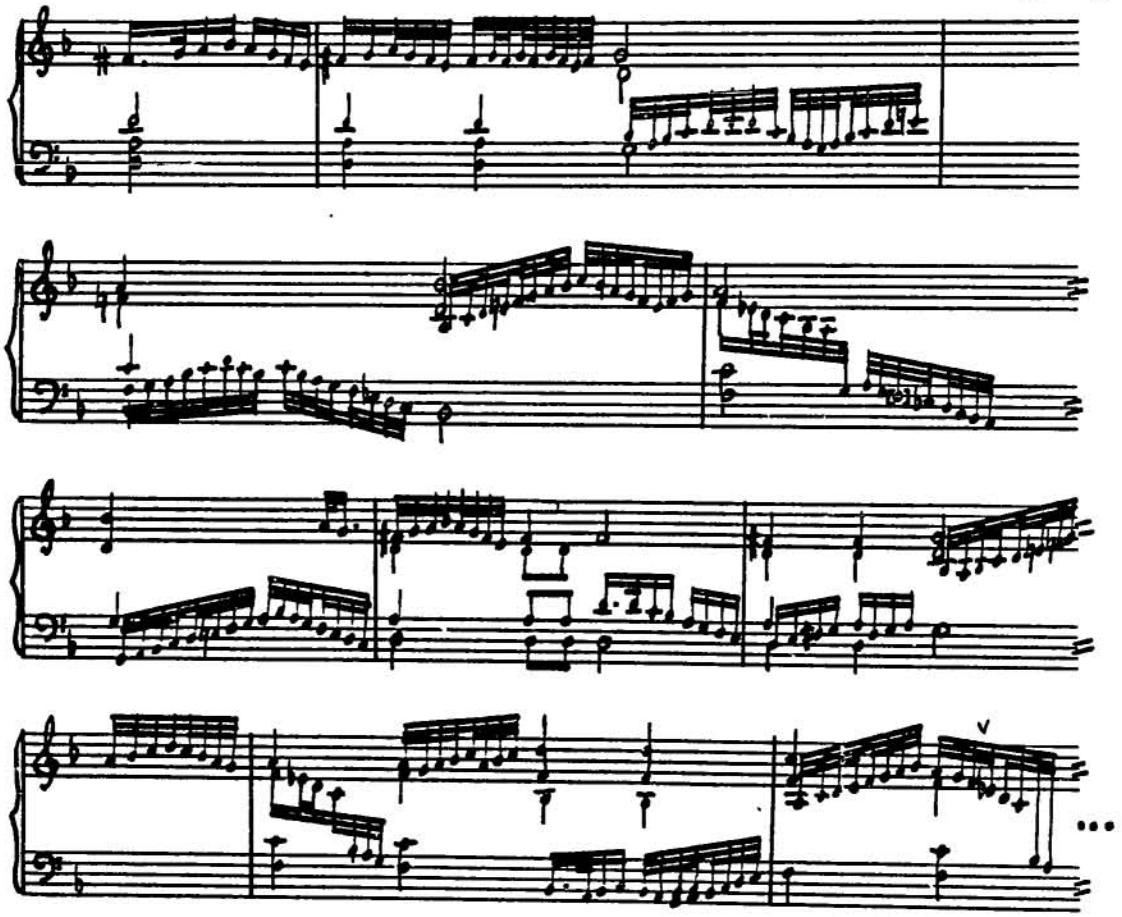


Gailliarda. La Cara Cosa — M. Waissel (1592)

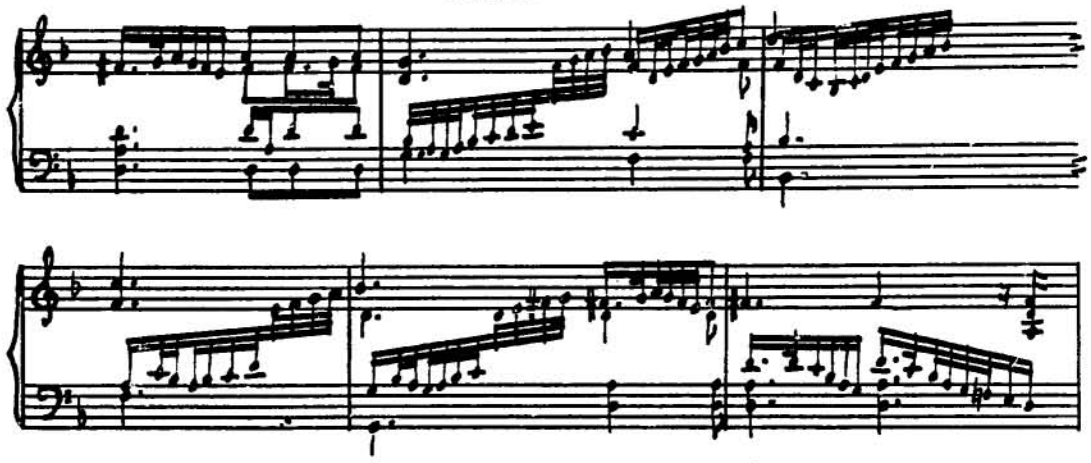


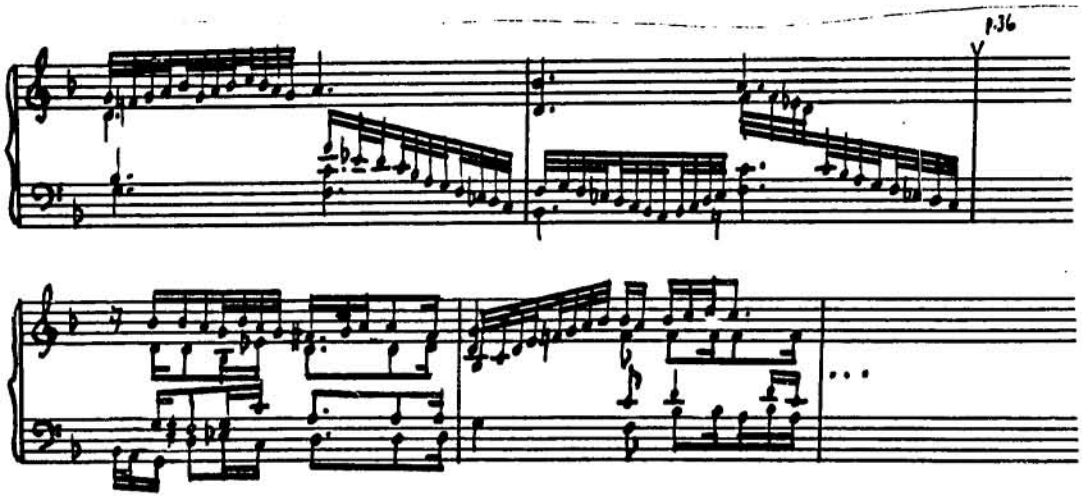
Passo e mezzo della Cara Cosa

Giacomo Gorzanis
(1563)

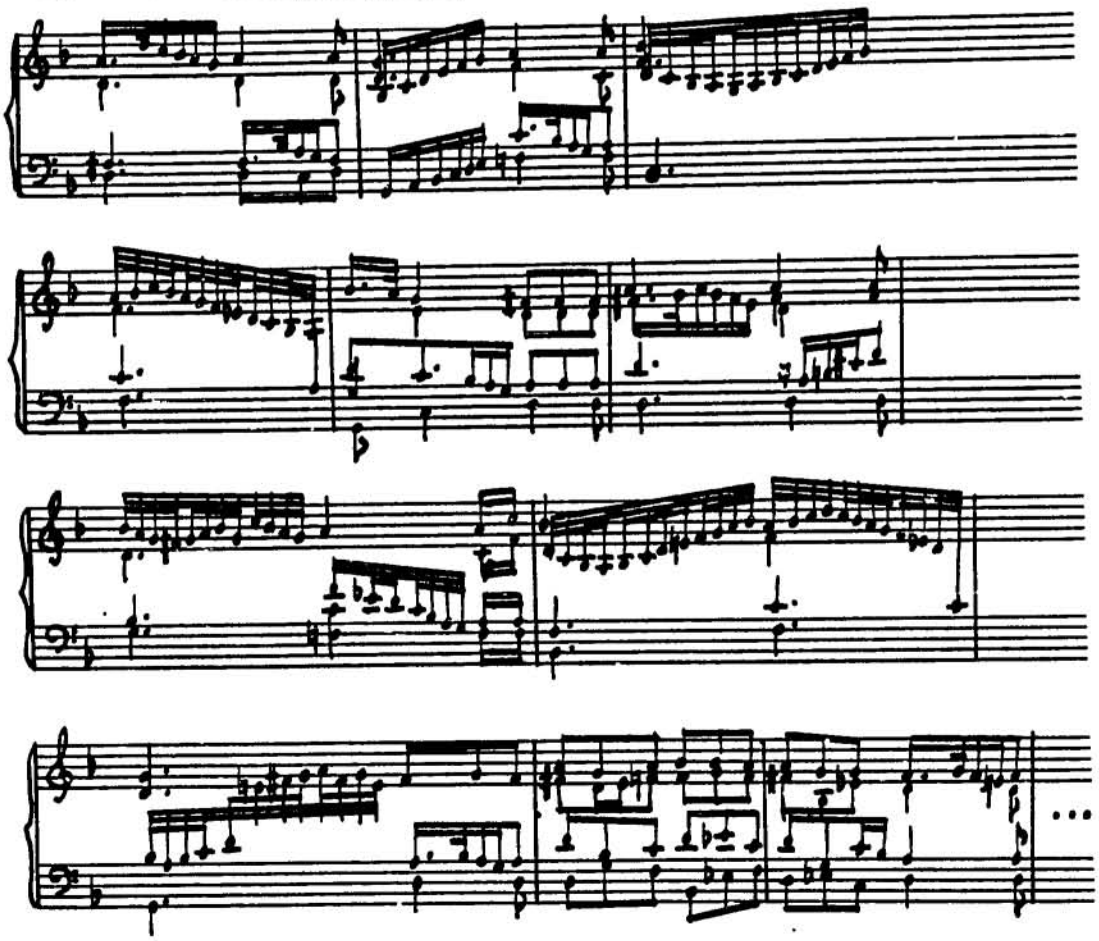


Padoana del detto

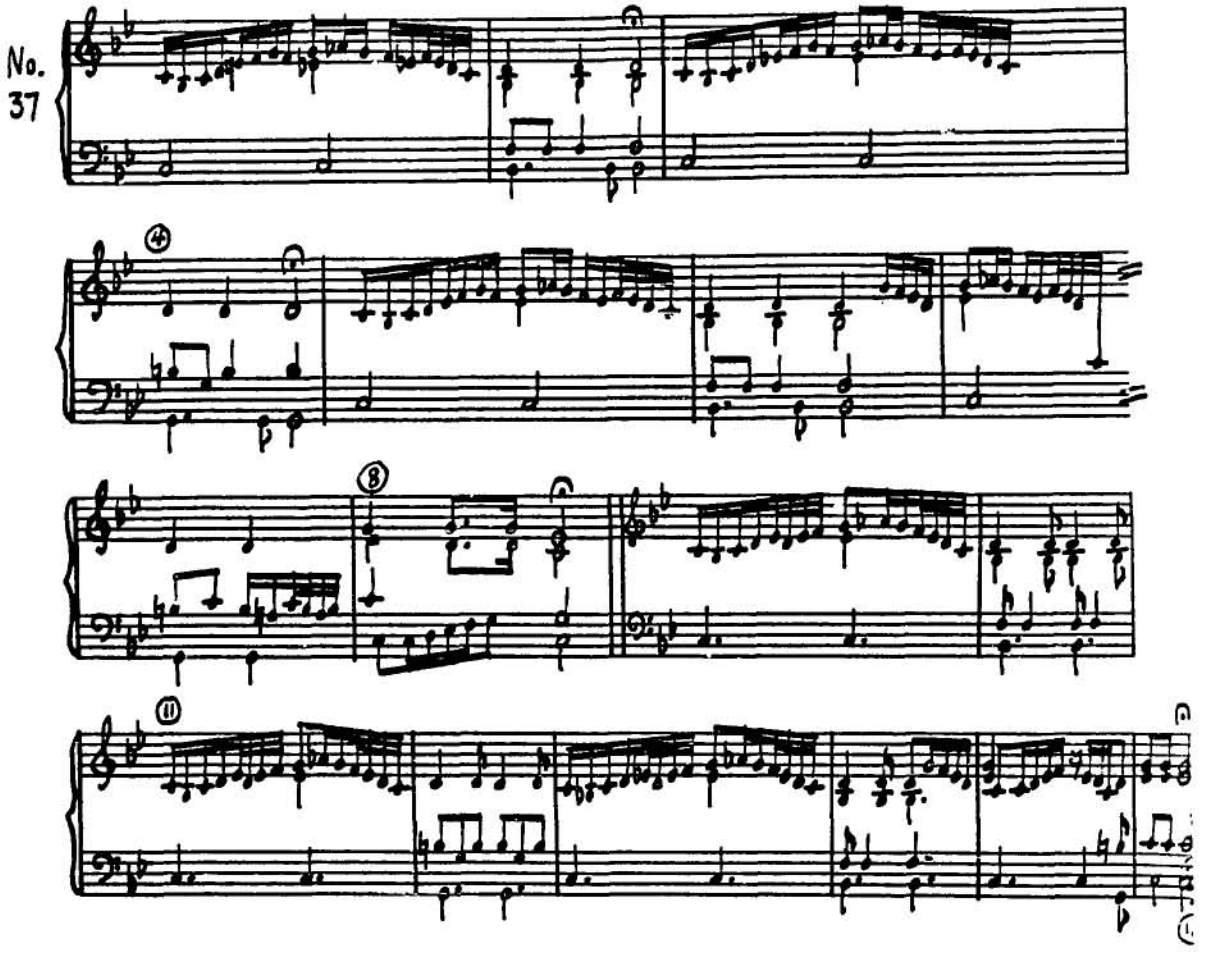


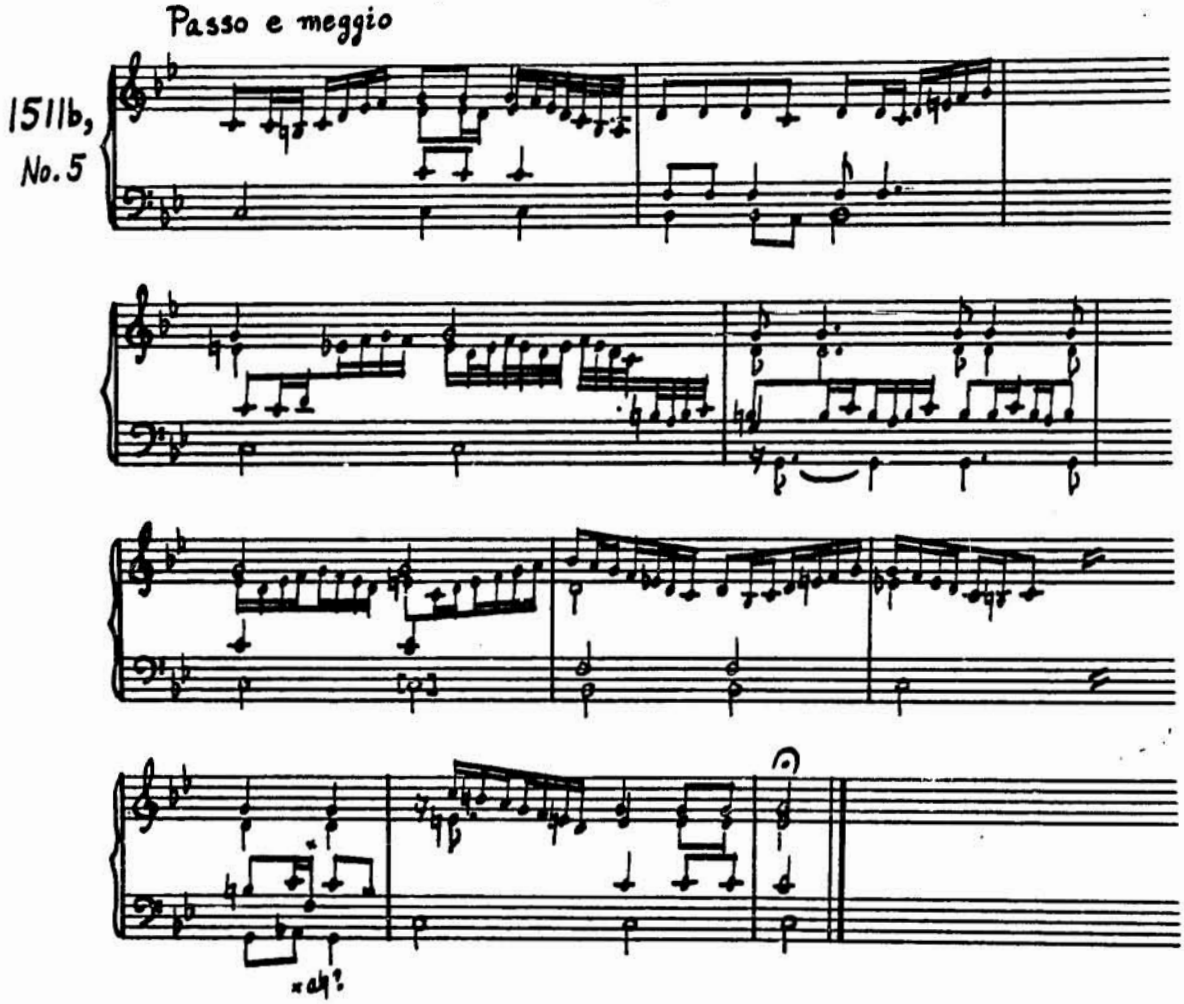


Saltarello del detto

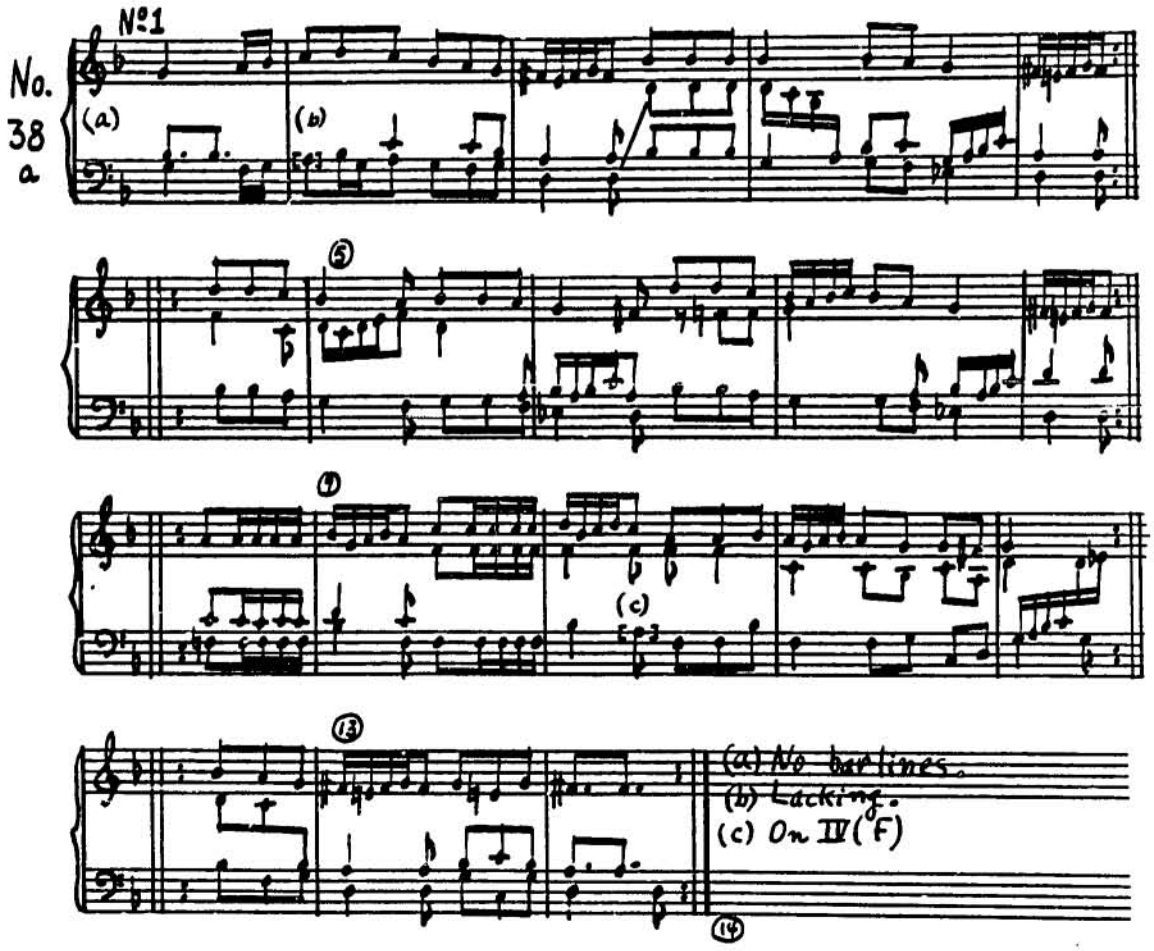


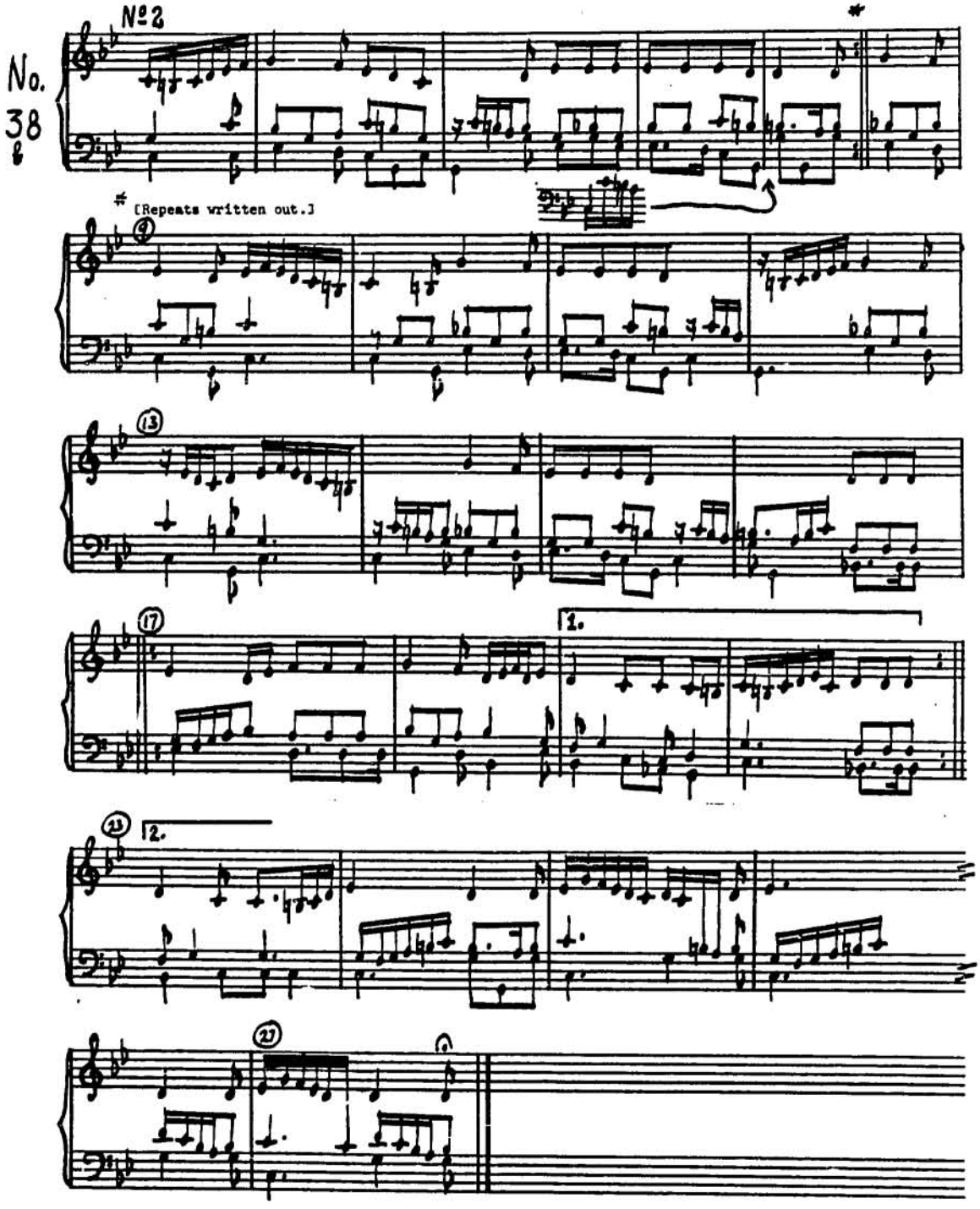
[Passa mezzo antico]

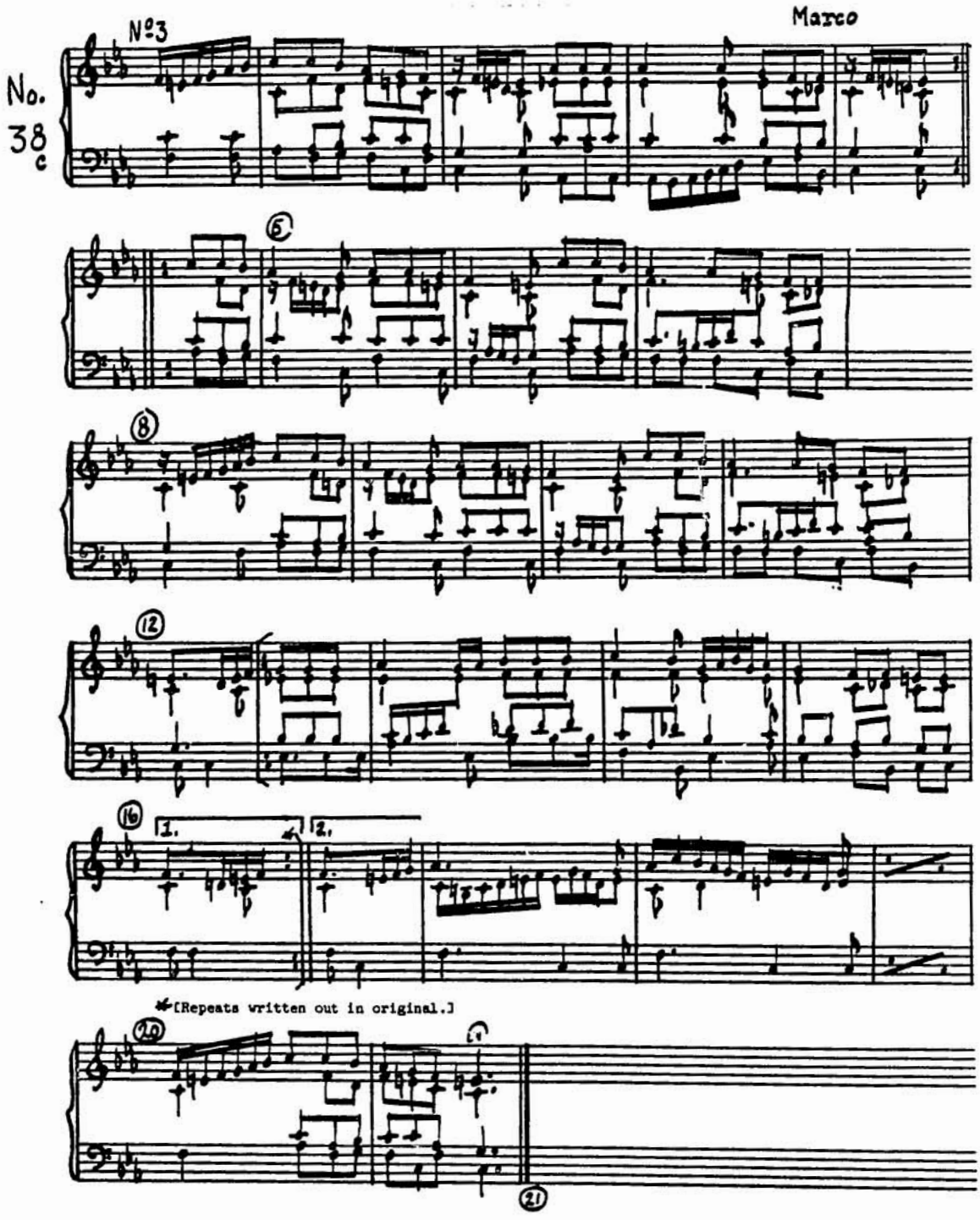


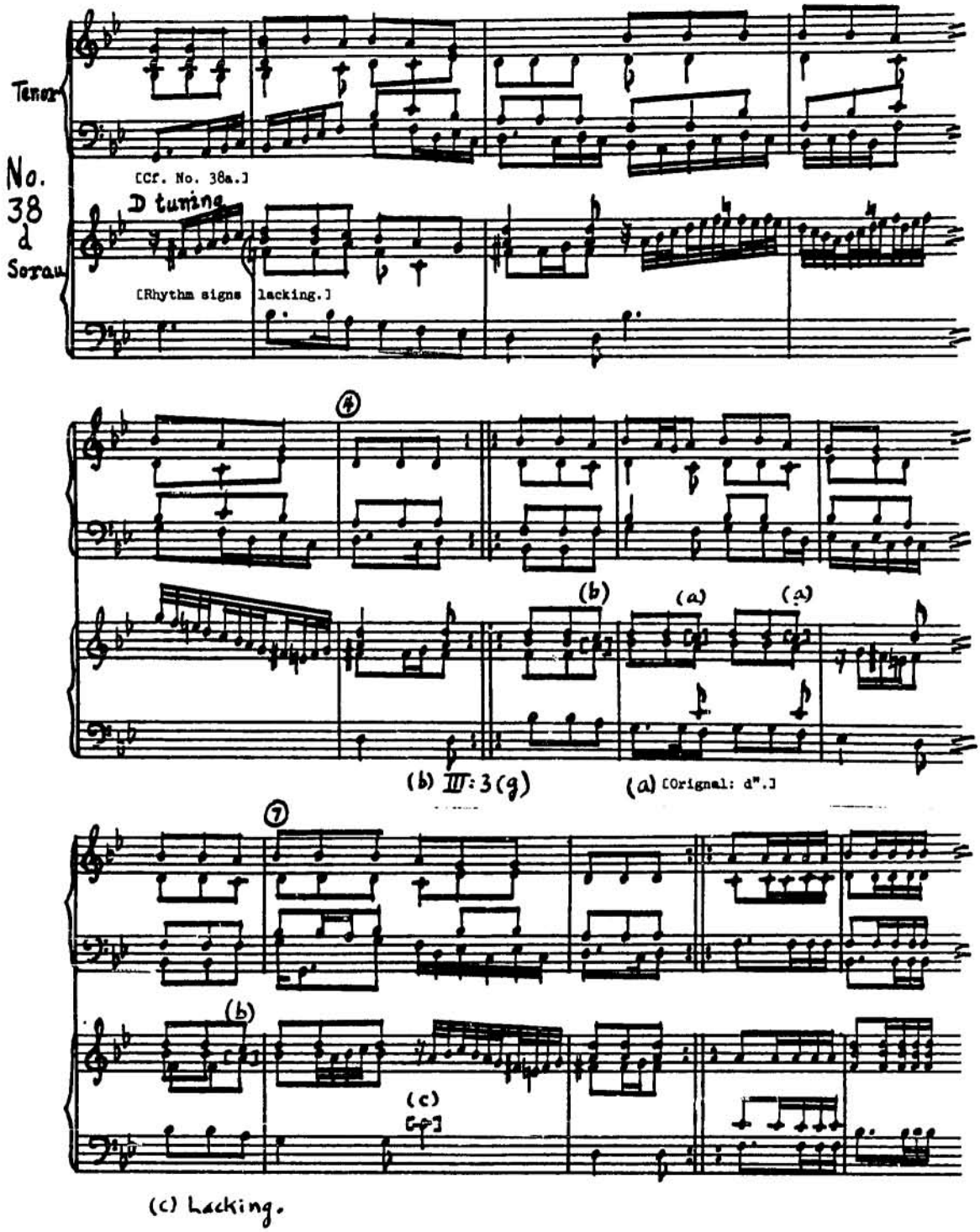

Passo e meggio
1511b,
No. 5
ah?

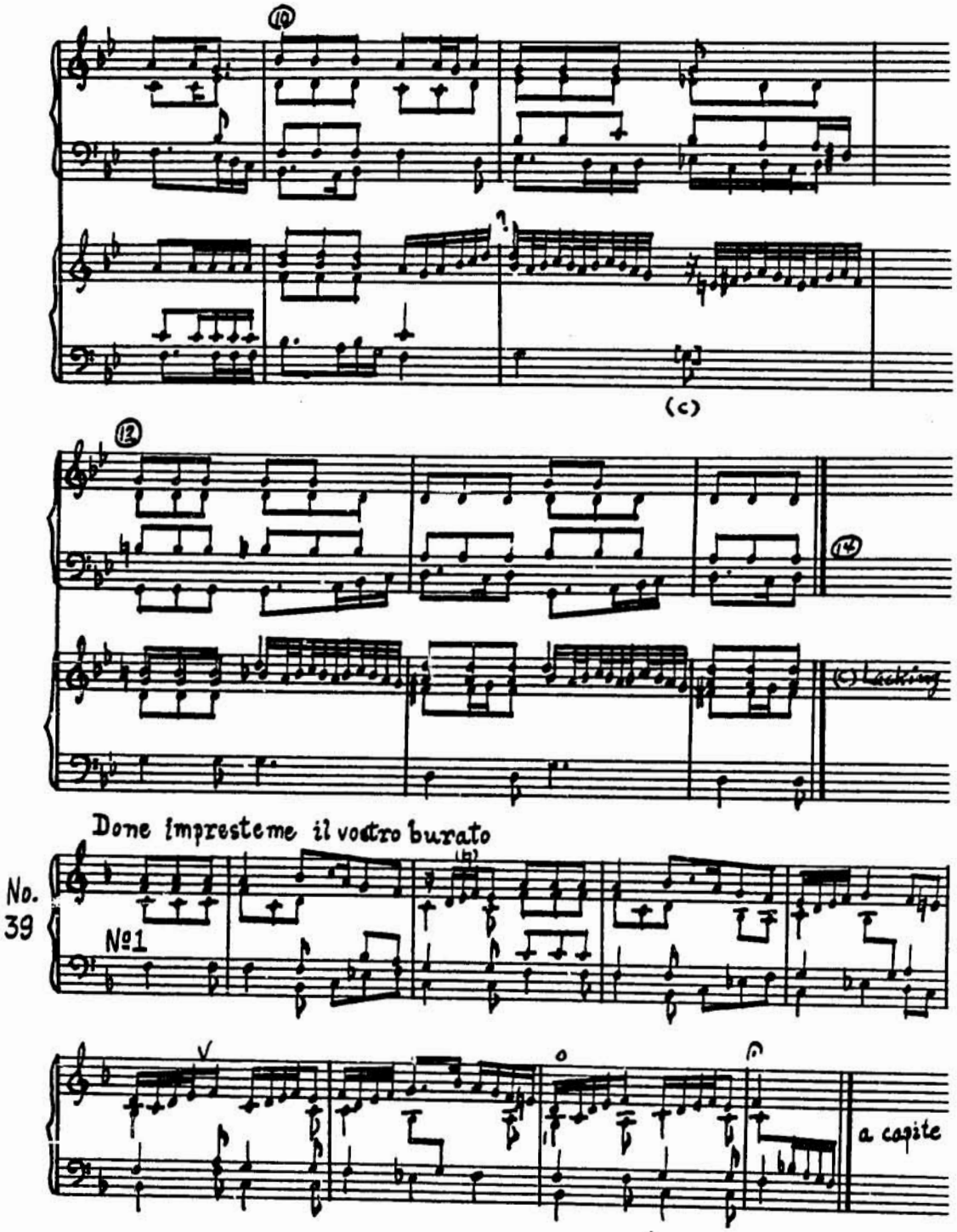
La Traditora



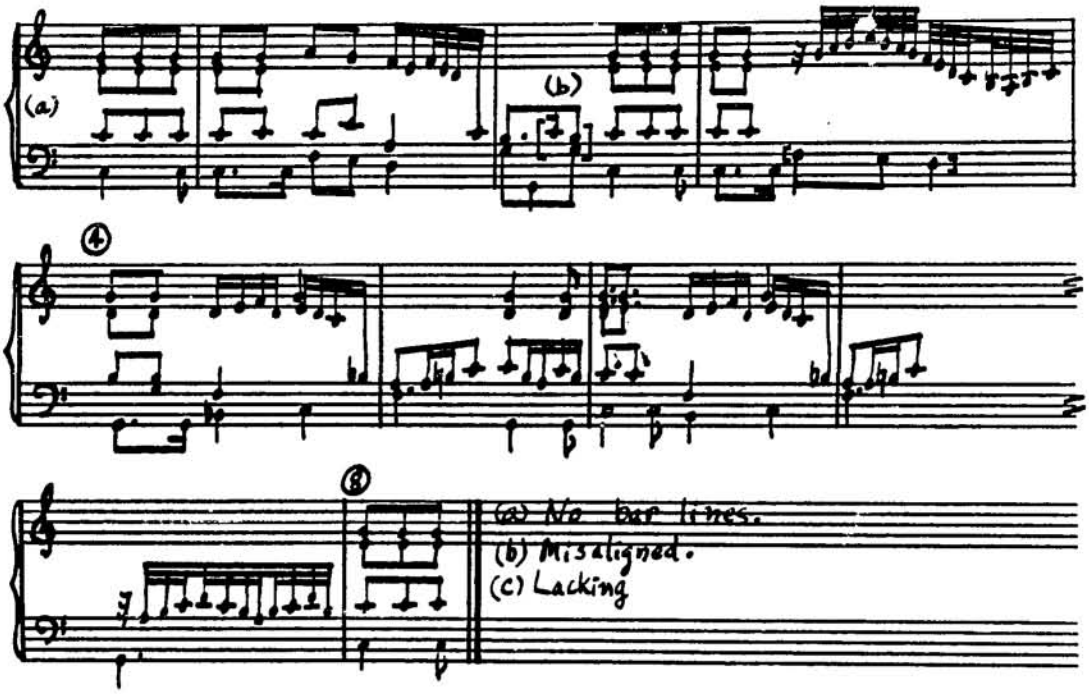

No. 38
№ 2
[Repeats written out.]
1.
2.


No. 38c
Nº3
Marco
1.
2.
*[Repeats written out in original.]


Tenor
No. 38 d Sorau
[Cf. No. 38a.]
D tuning
[Rhythm signs lacking.]
(b) III: 3 (g)
(a) [Orignal: d".]
(c) Lacking.

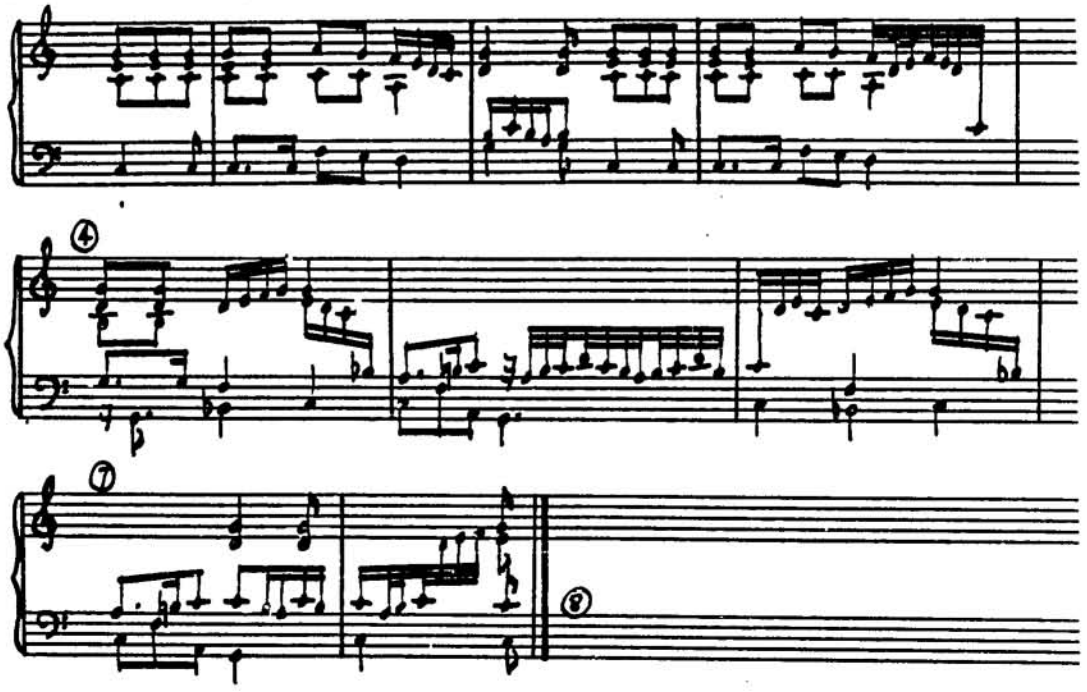

10
(c)
12
14
(c) Lacking
Done impresteme il vostro burato
No.
39
№1
a capite

No. 39 a

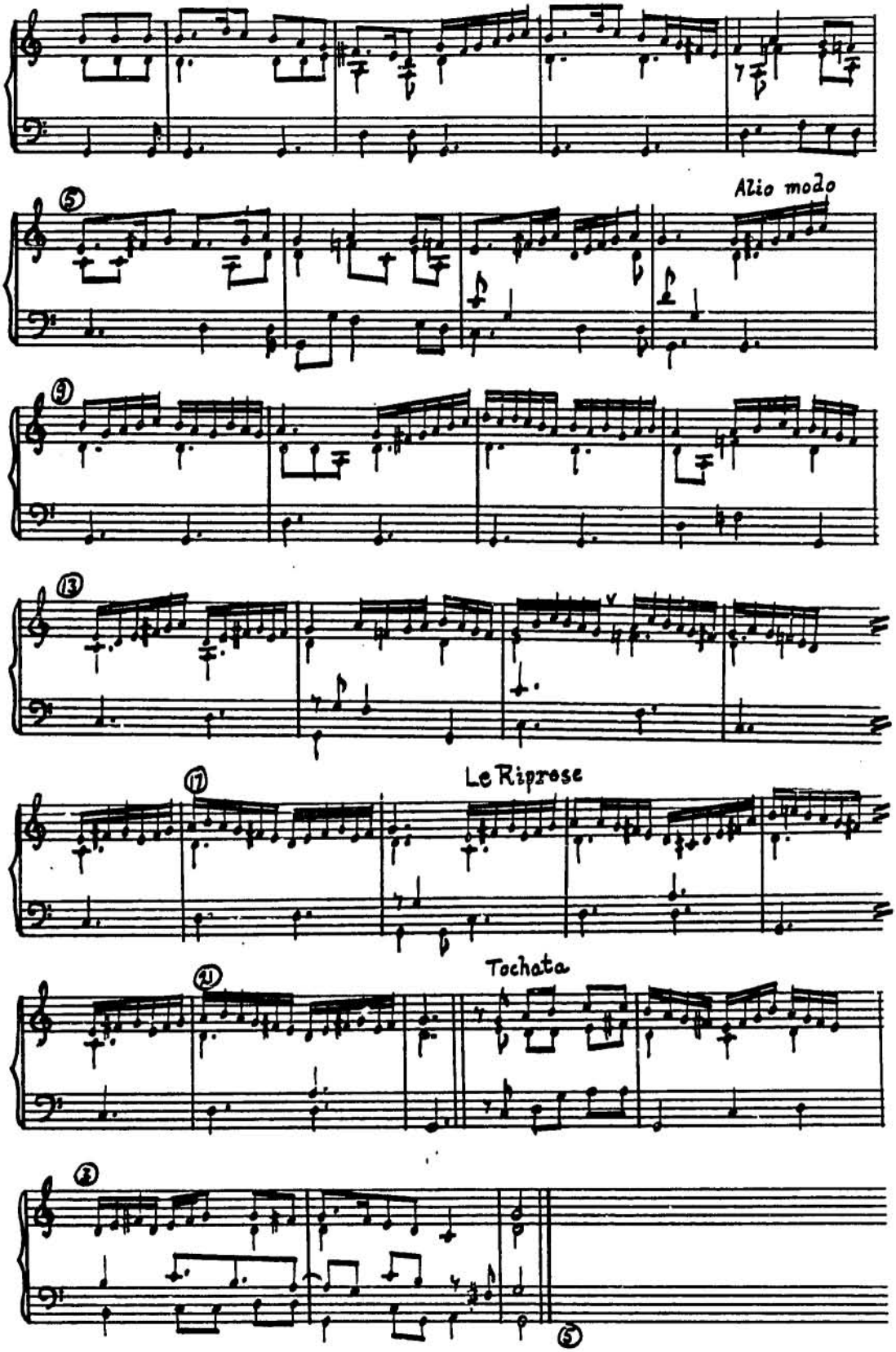


El Burato

D. Bianchini (1546)
Lib. I, no. 13.

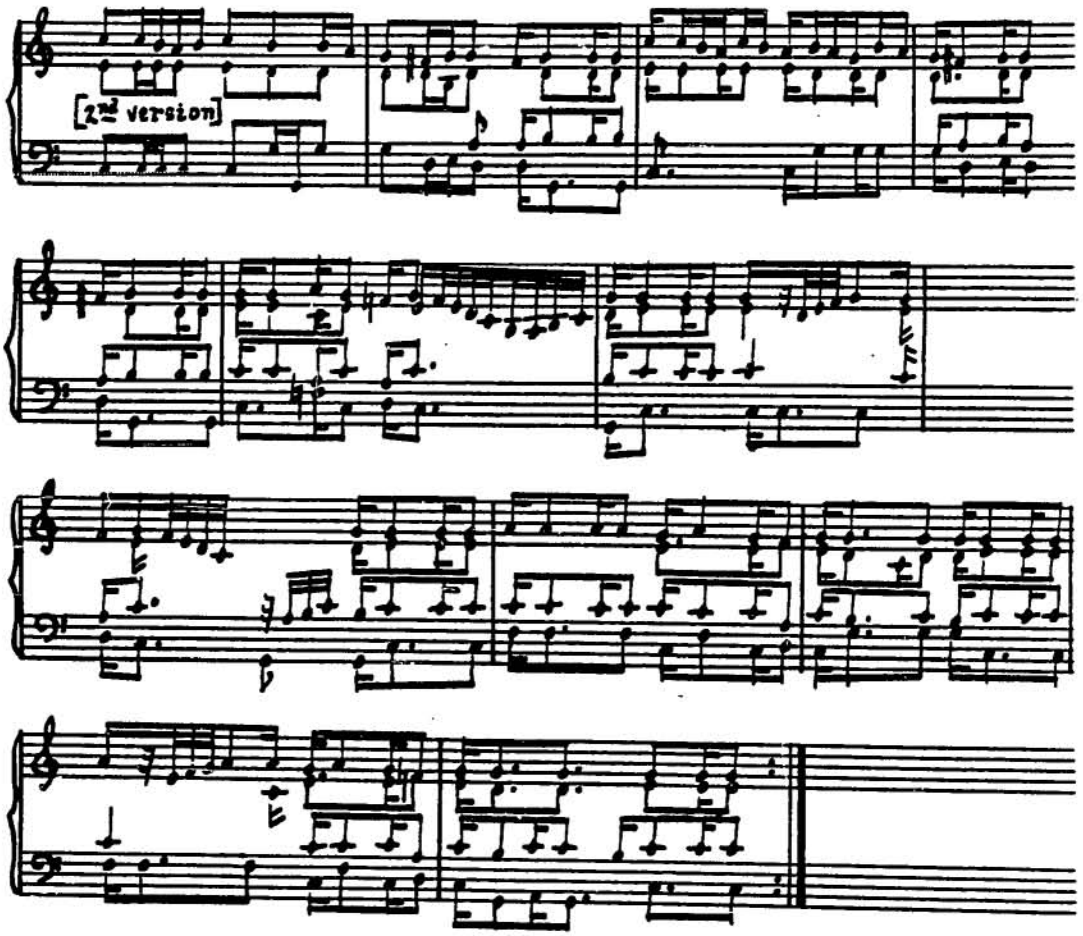


Saltarello ditto el Burato — P.P. Borrono (1536), fol. 17



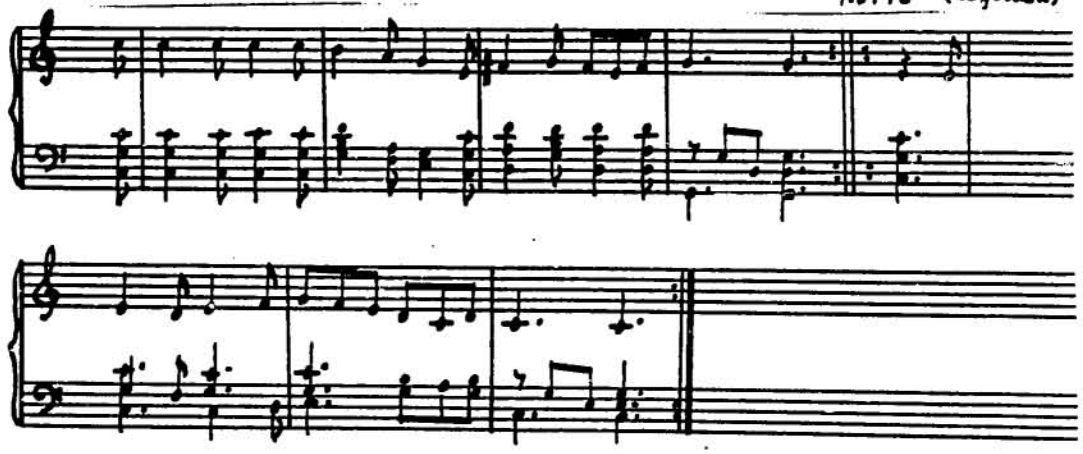
Bernardo non puol stare

Munich 1511[b], fol. 17v



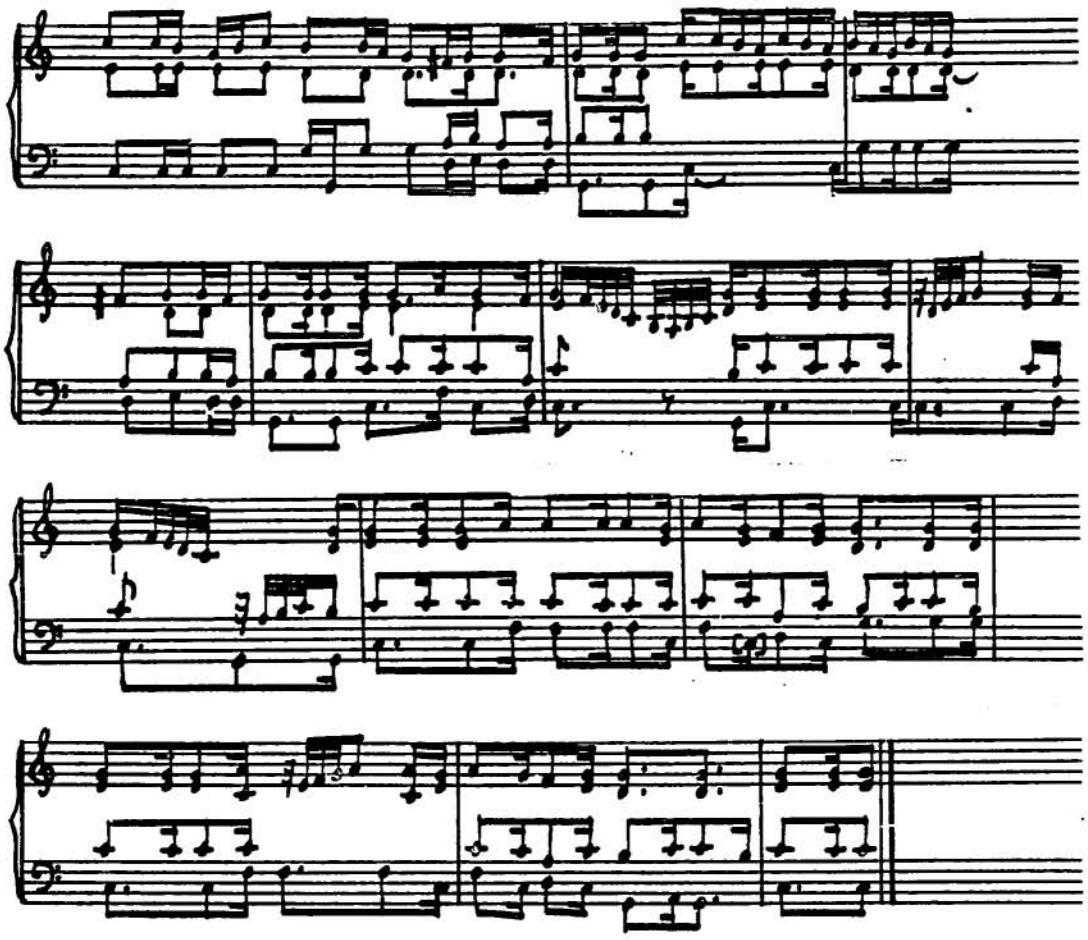
Bernardo

Venice, It. IV. 1227, No. 16 (keyboard)



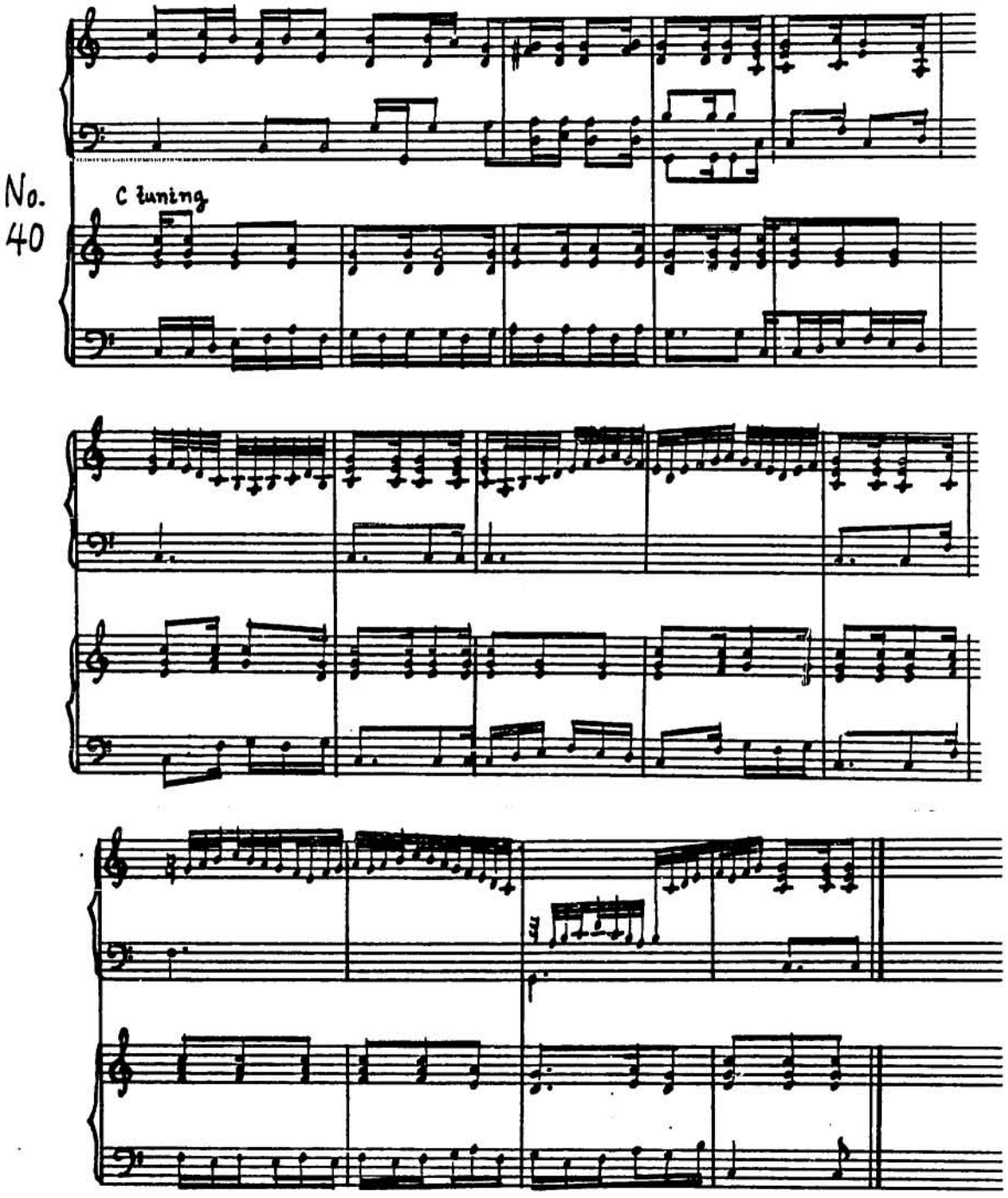
[Bernardo non puol stare]

Anon., Munich, MS 1511[b], fol. 17v.



Bernardo non puol stare
Care patrone mie
Che non veng'a vistare
Le vostre singarie
Pero vi priego vengar'a li balcon
Chi mi volere cantar une belle canzon.

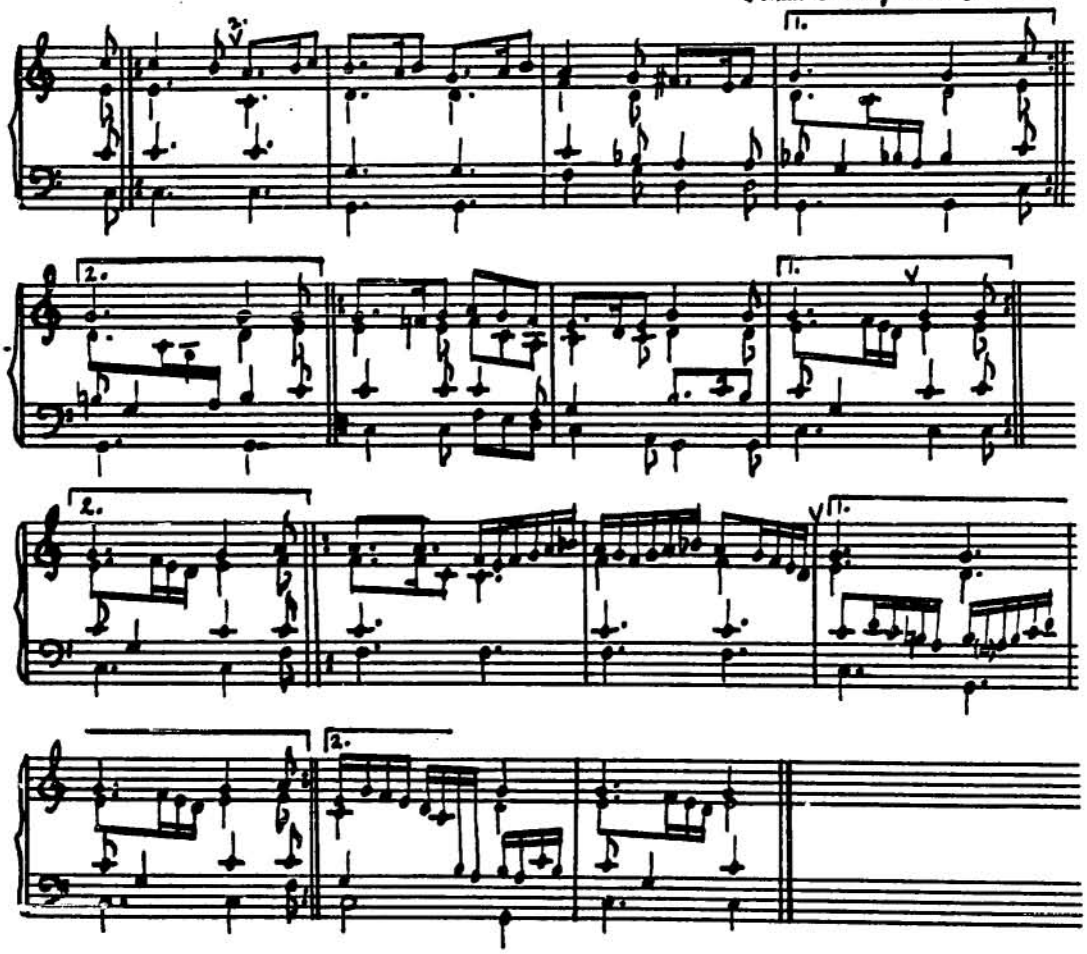
Bernardo non puol stare



Bernardo non puol stare

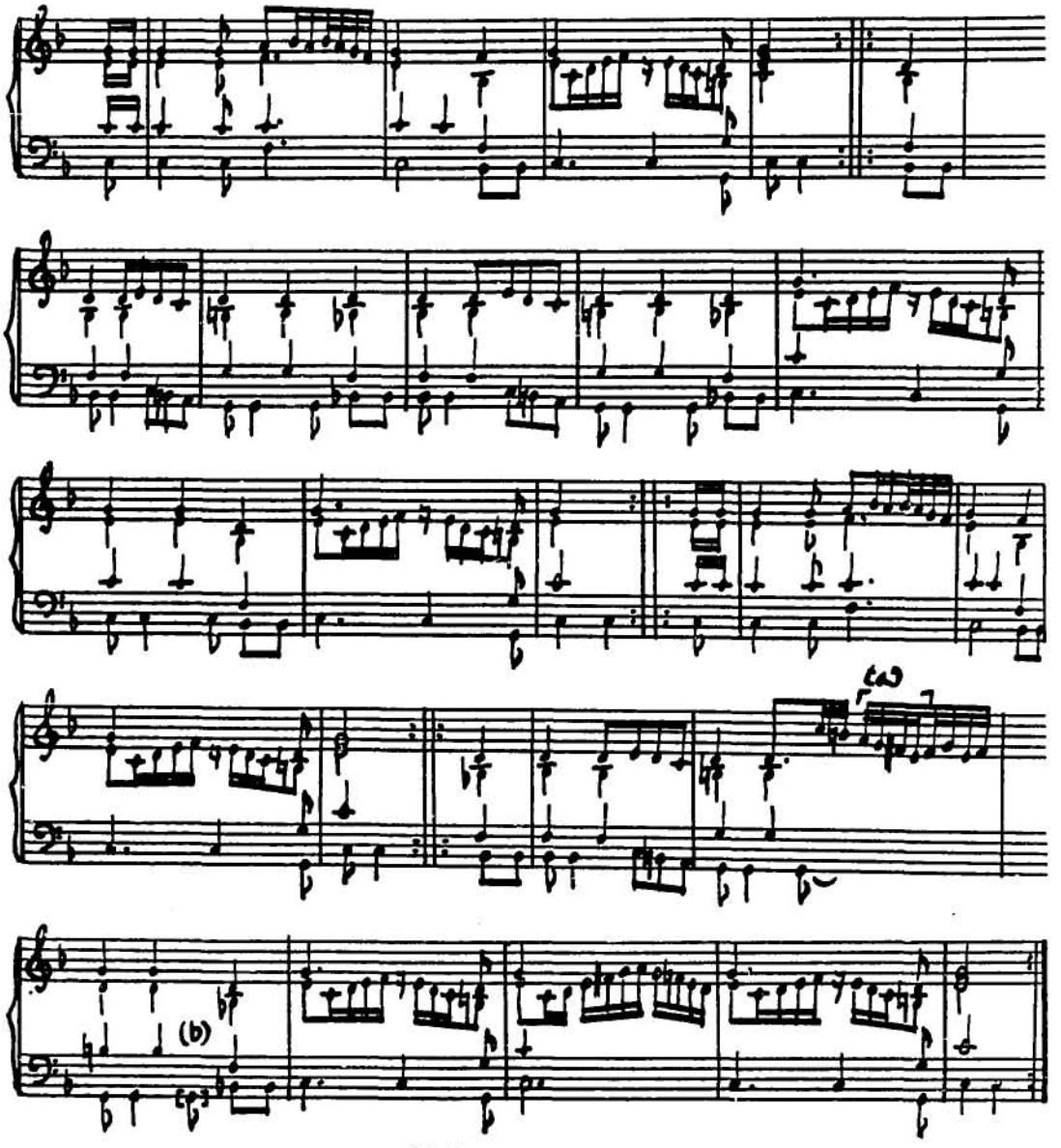
M. Newsidler

Donaueschingen I, fol 8.



Tocha tocha la canella

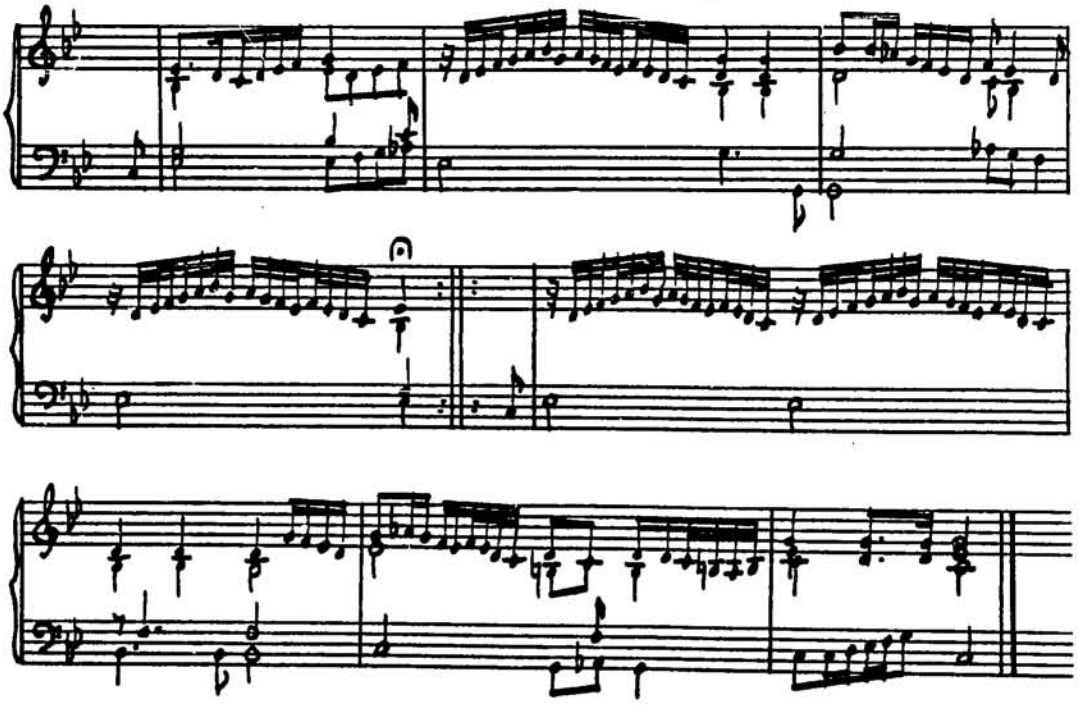
No. 41



(a) Repeated. (b) Omitted.

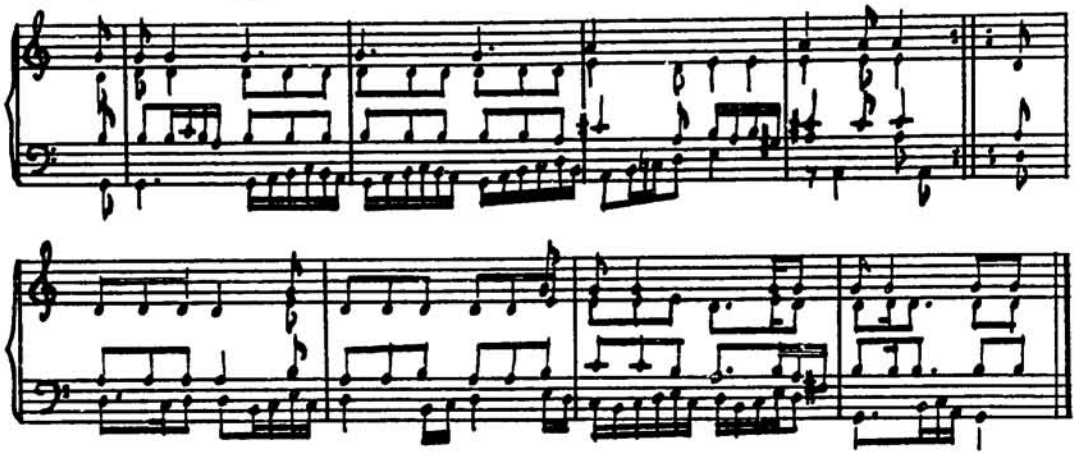
[Untitled-Romanesca variant]

No. 42



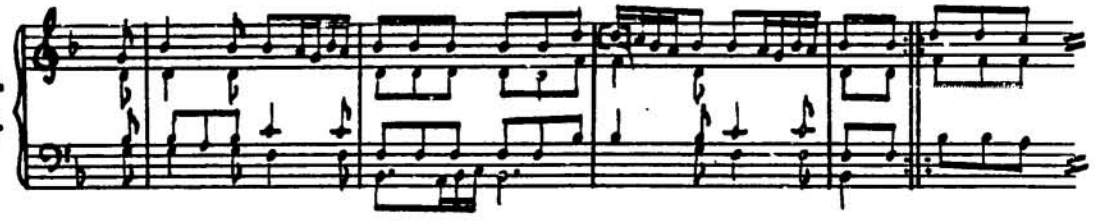
Ti parti chour mio charo

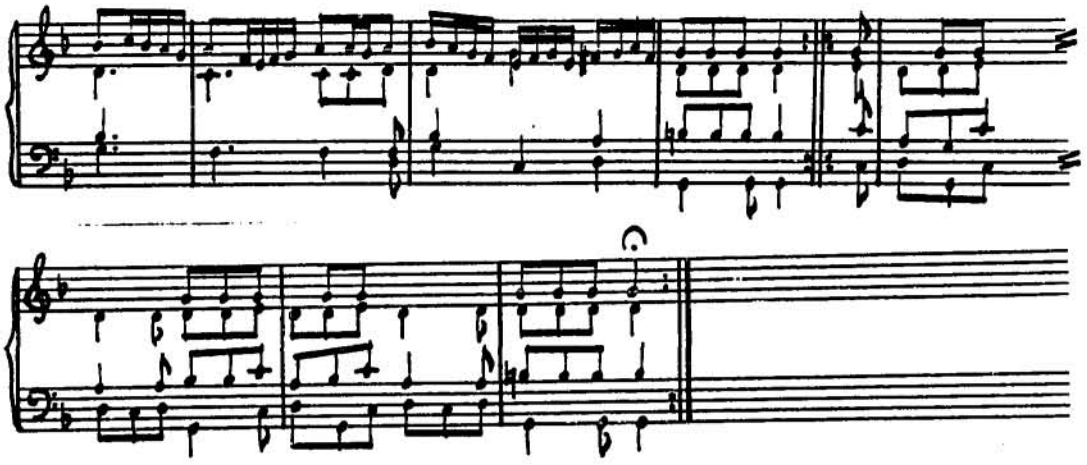
No. 43



Pomo

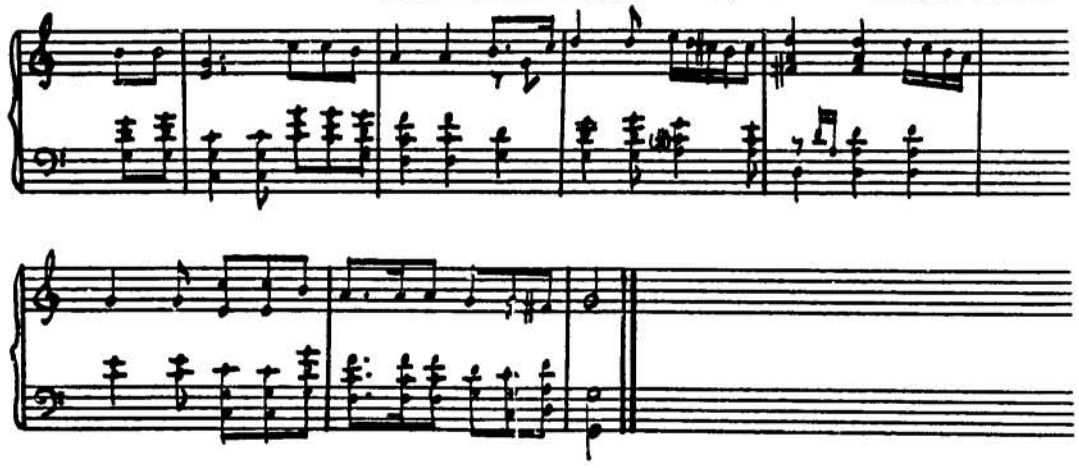
No. 44





El marchexe de Saluzzo

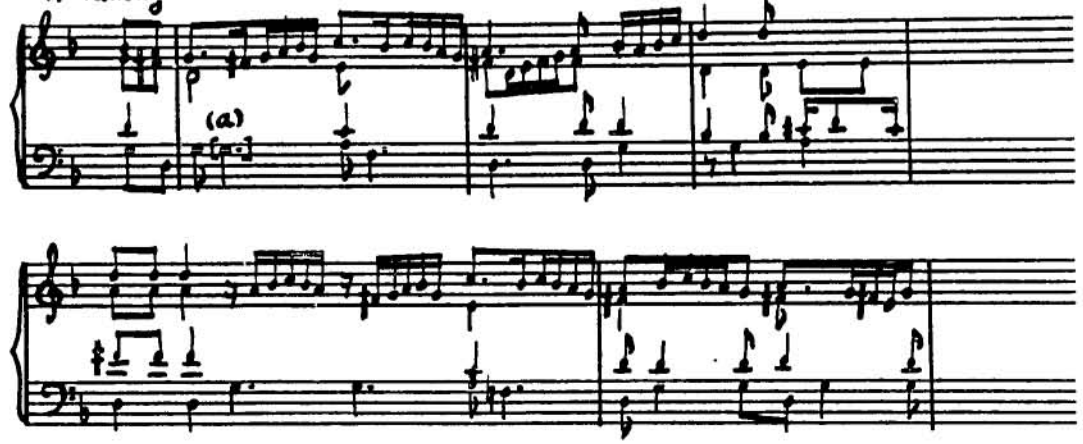
Venice, It. IV. 1227, No. 29.

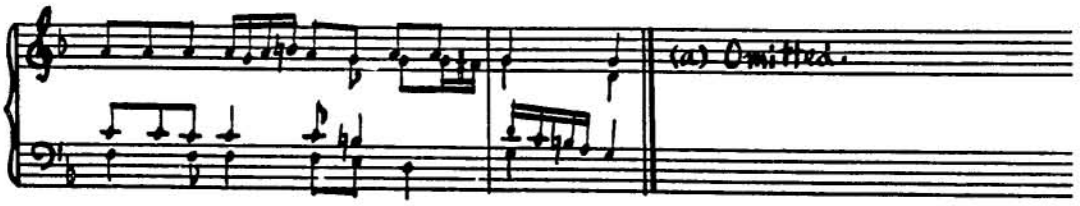


Marchexe de San Luezo

A Tuning

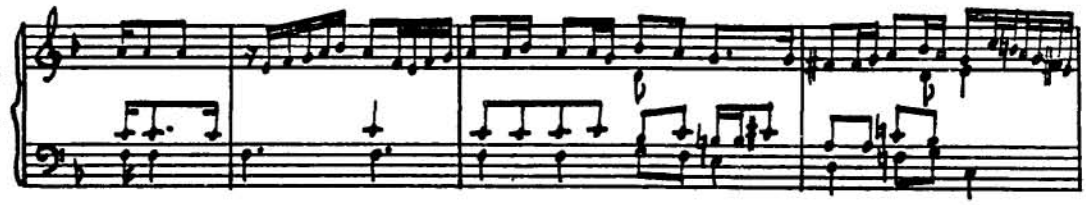
No. 45

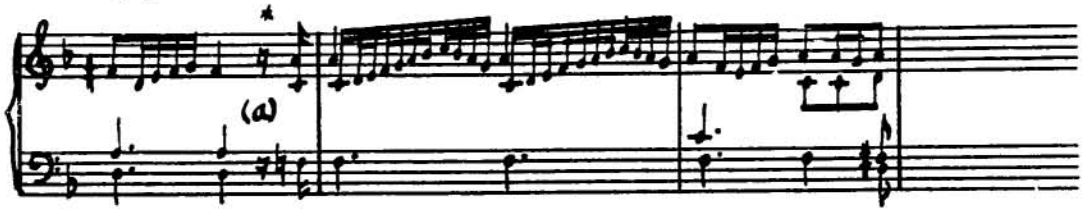


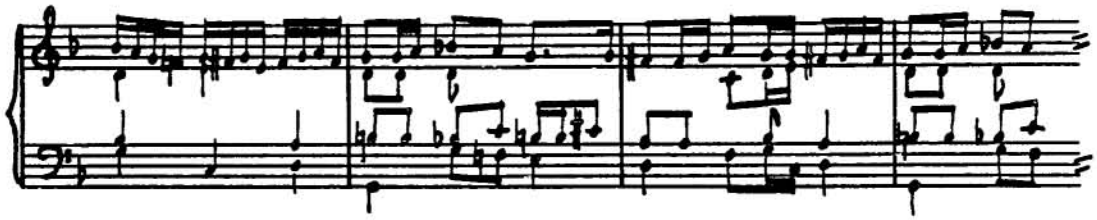


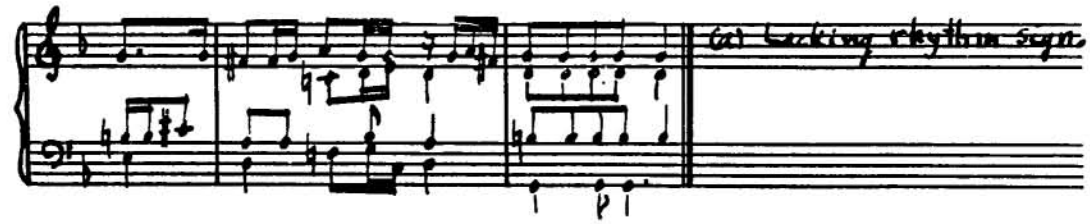
Chanalcha

No. 46



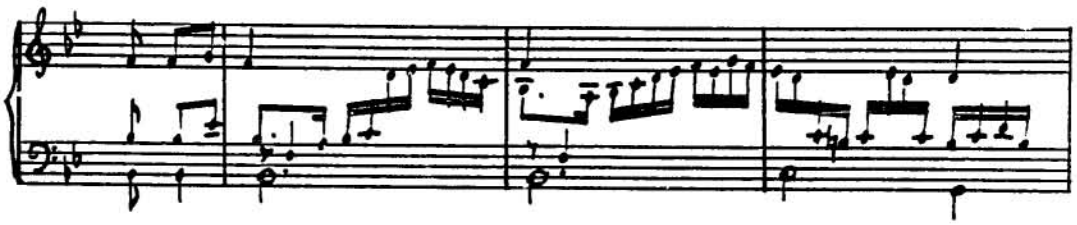


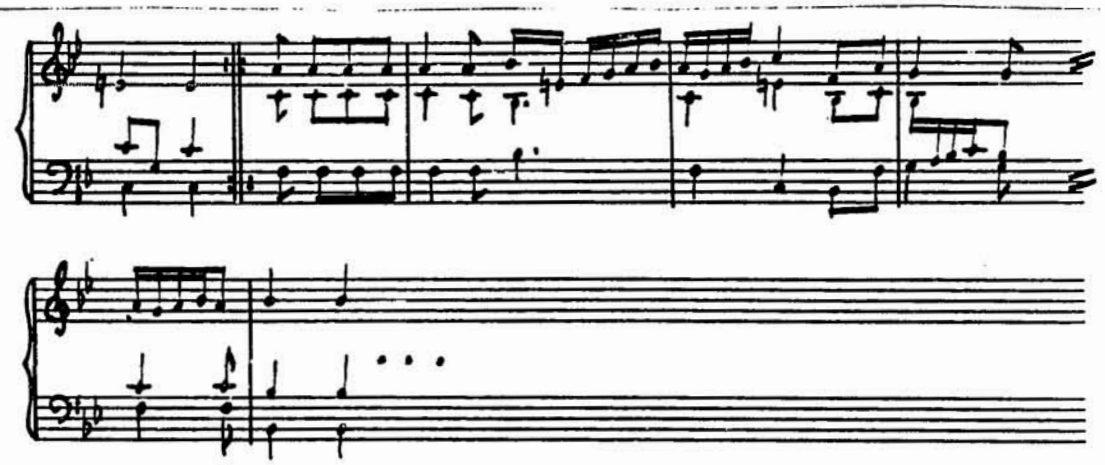




La Torza

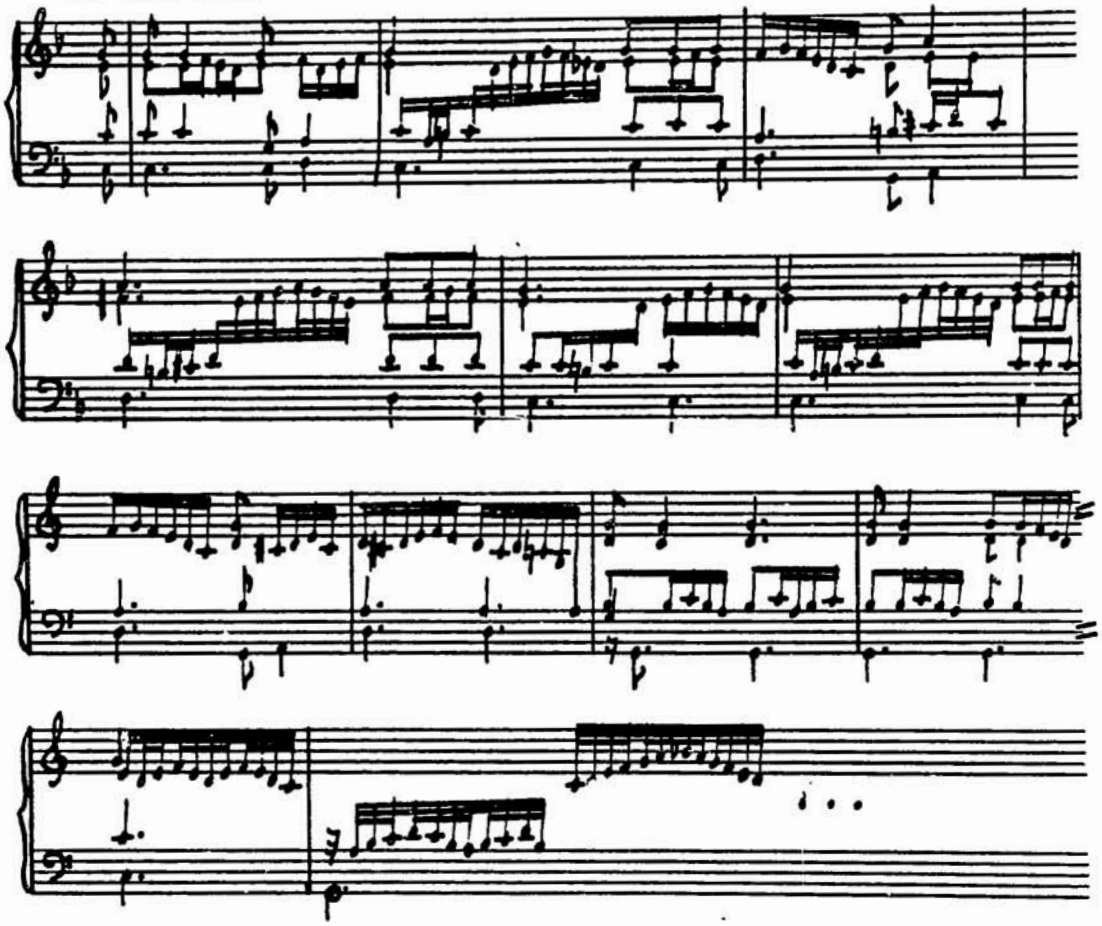
1511b, No. 18





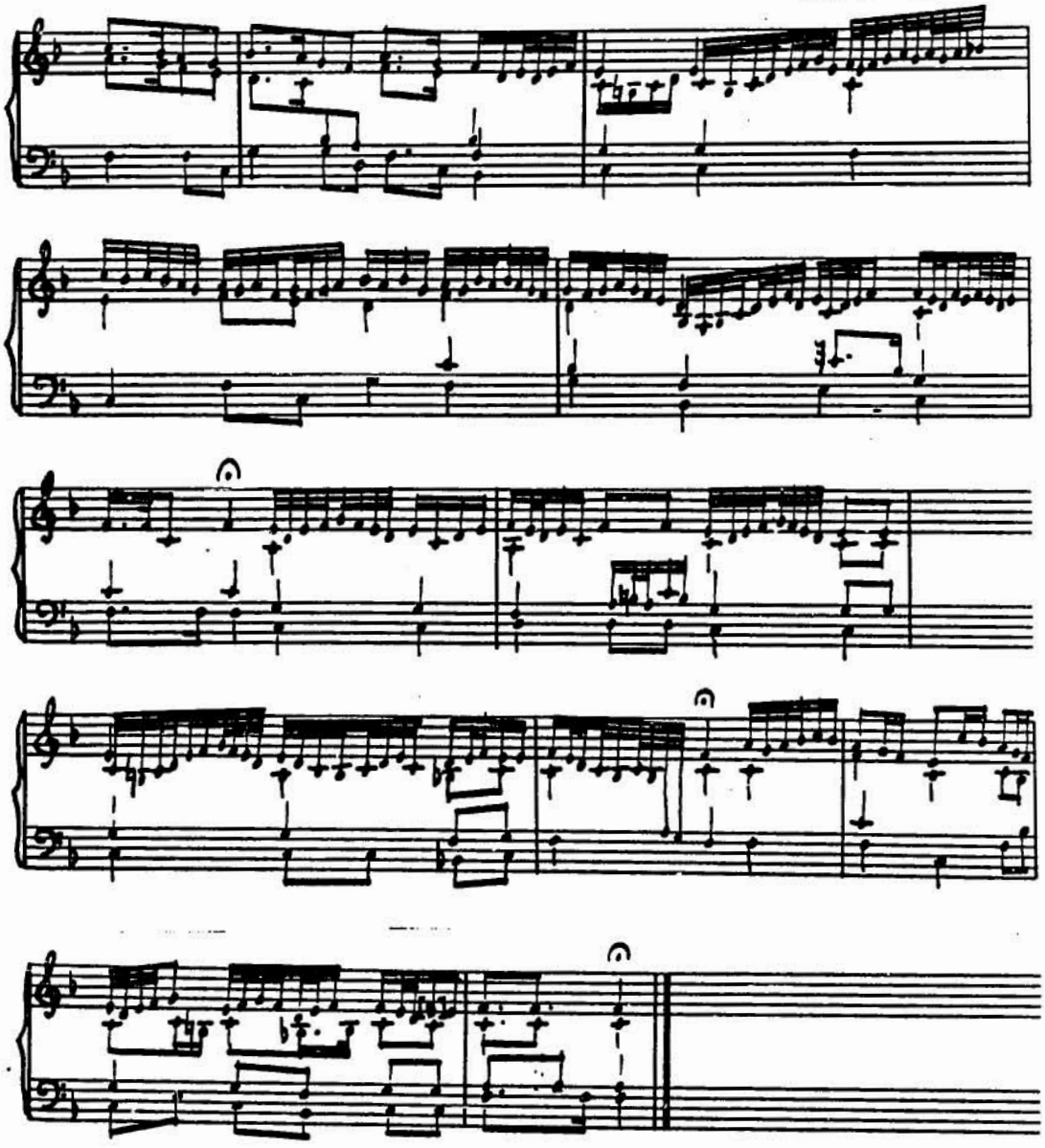
El ballo dela torza

1511b, No. 47



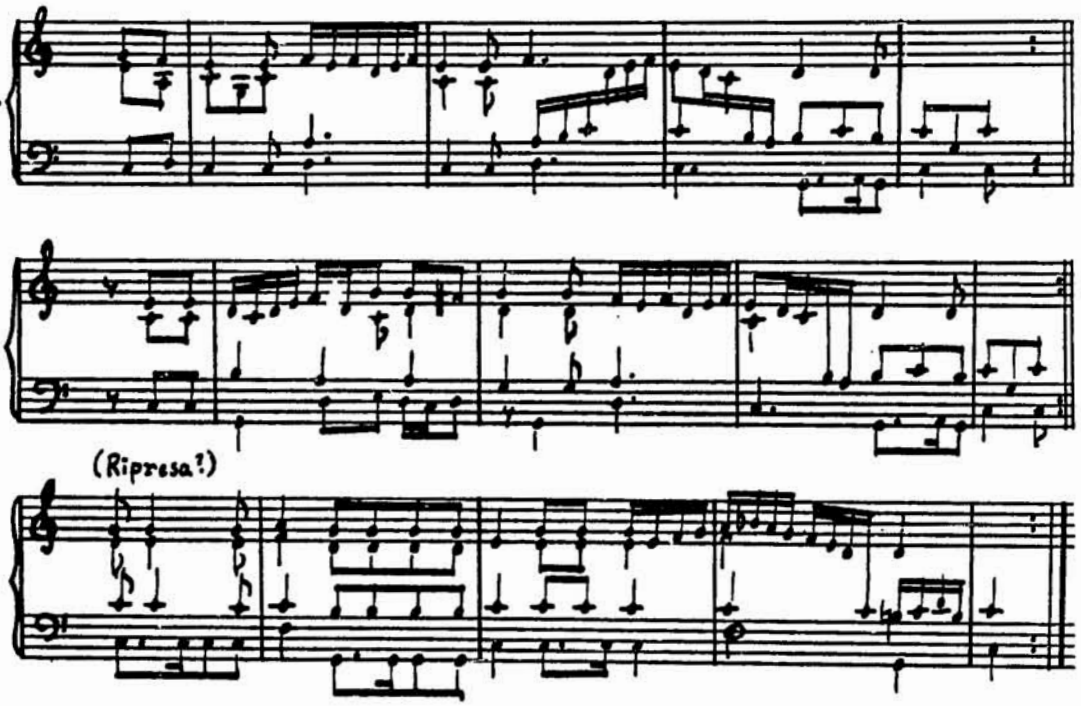
Passamezzo

Gregorio
1511d, No. 16



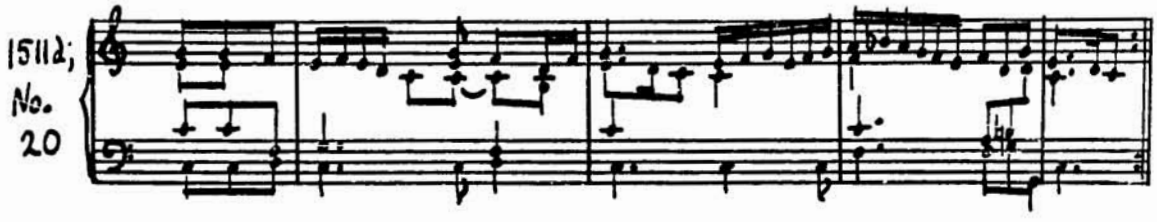
La Rocha al fuso.

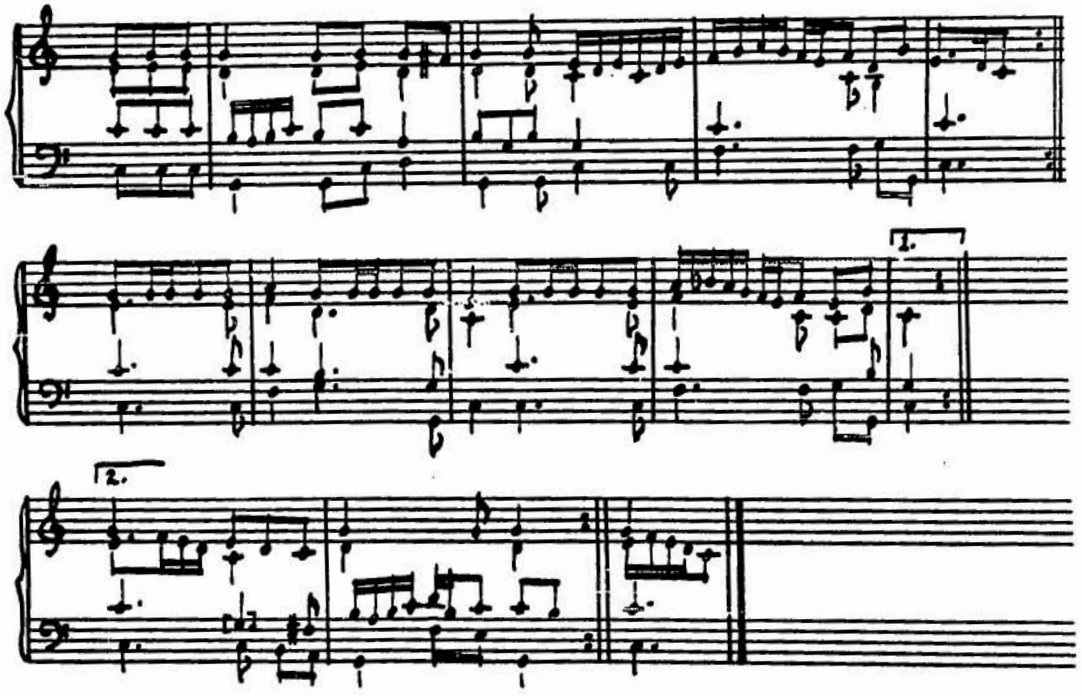
1511b, No. 54



Torca al fuso

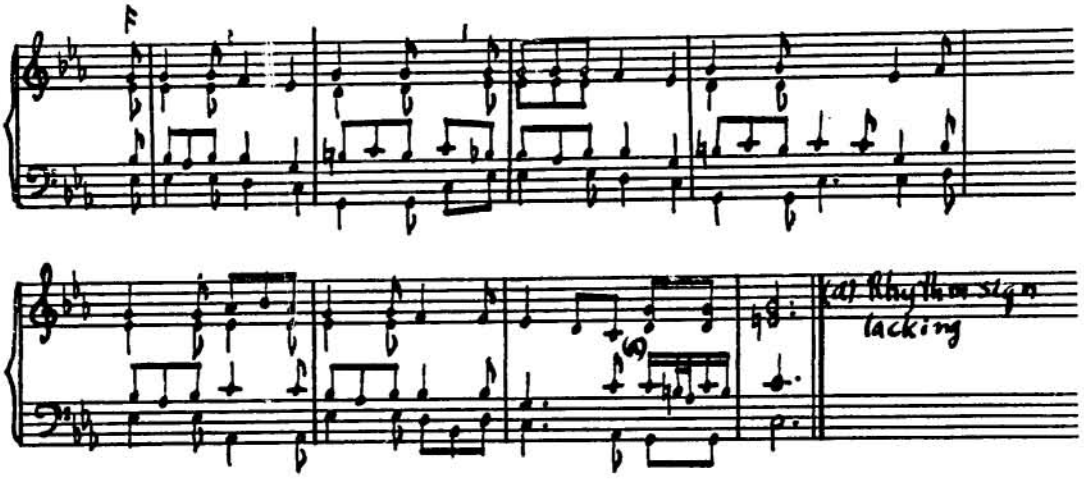
1511d; No. 20




1.
2.

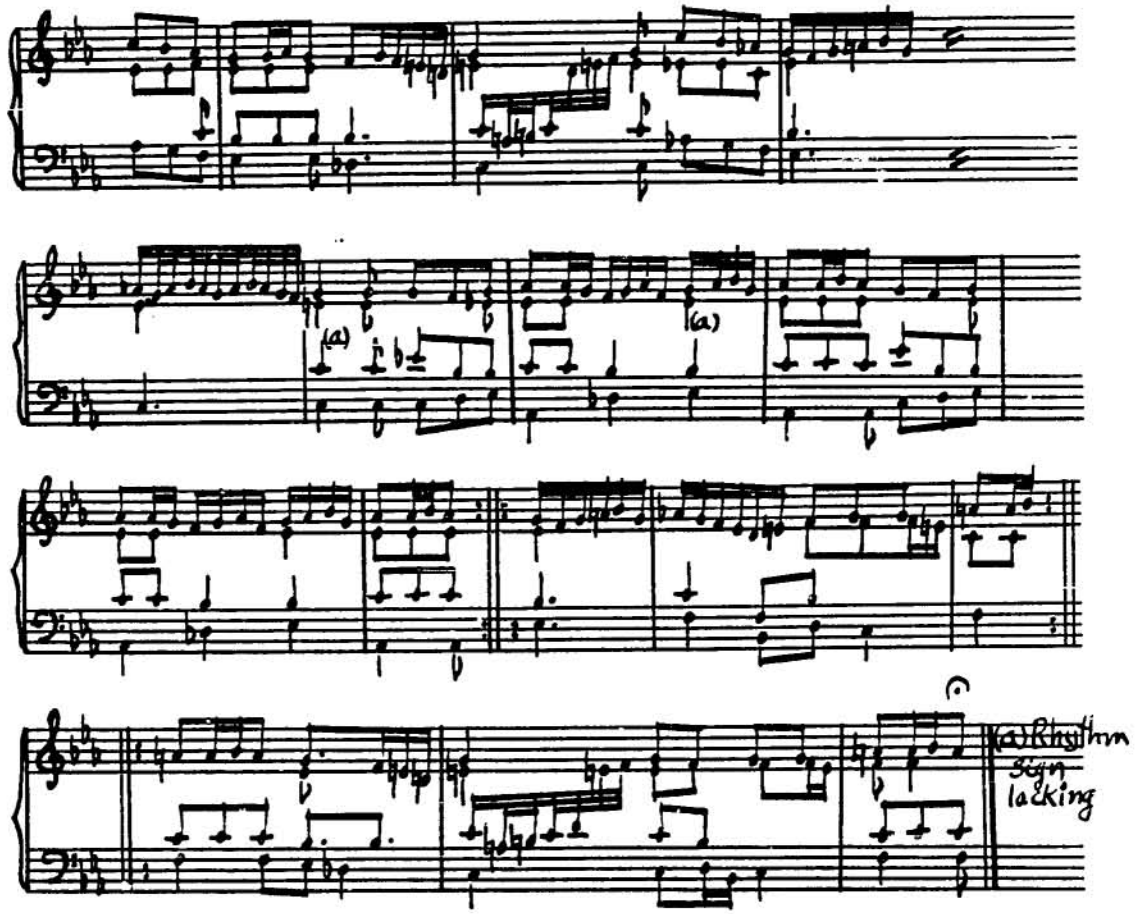
[Untitled]

No. 47

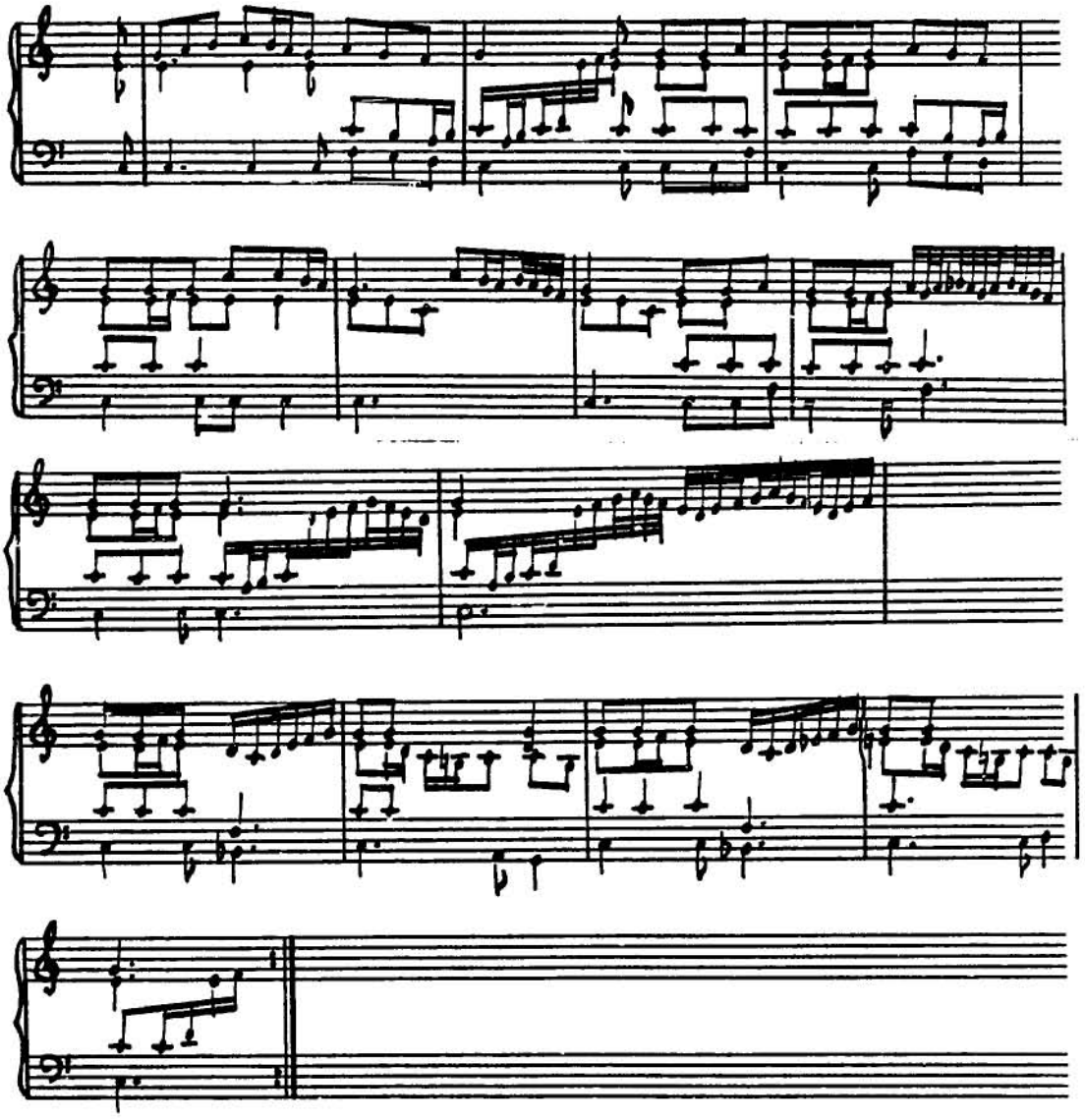


Ploverin [Poverin]

No. 48

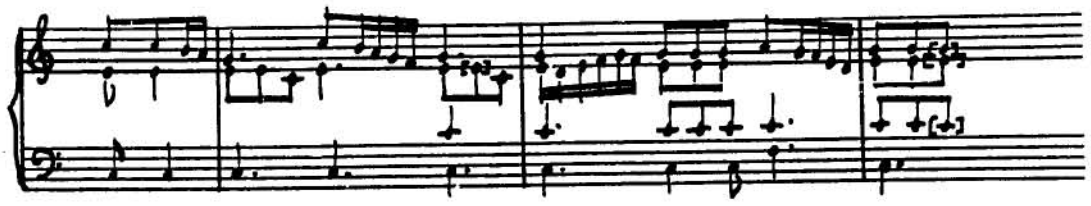


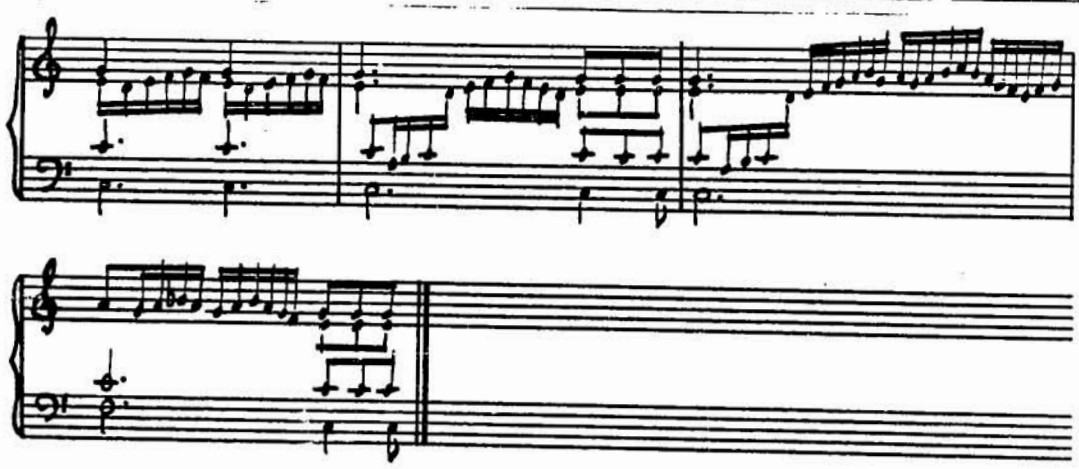
Bregantino 1511b, No. 41



Bragantin

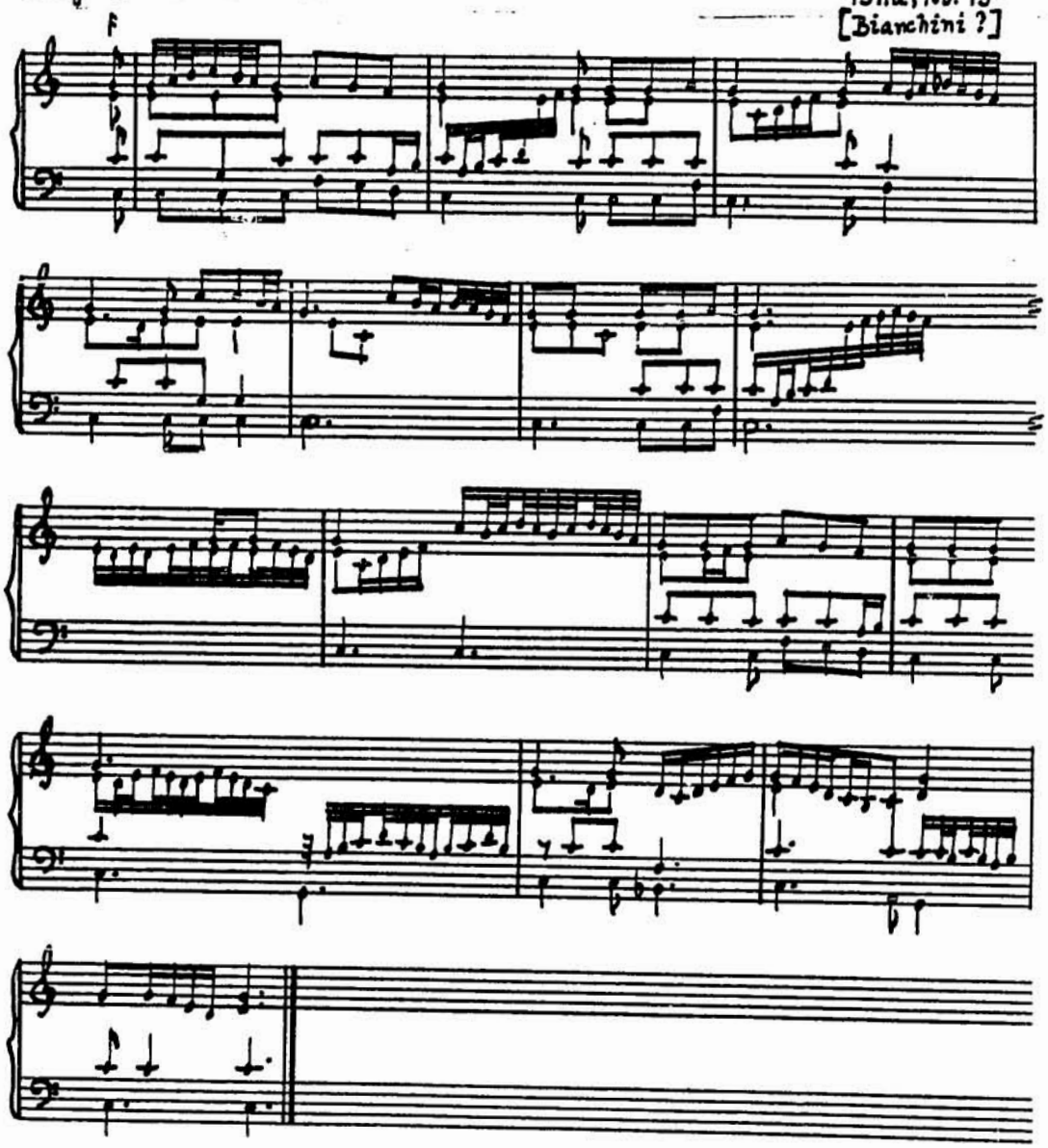
No. 49





Brogantin da messer Rosso

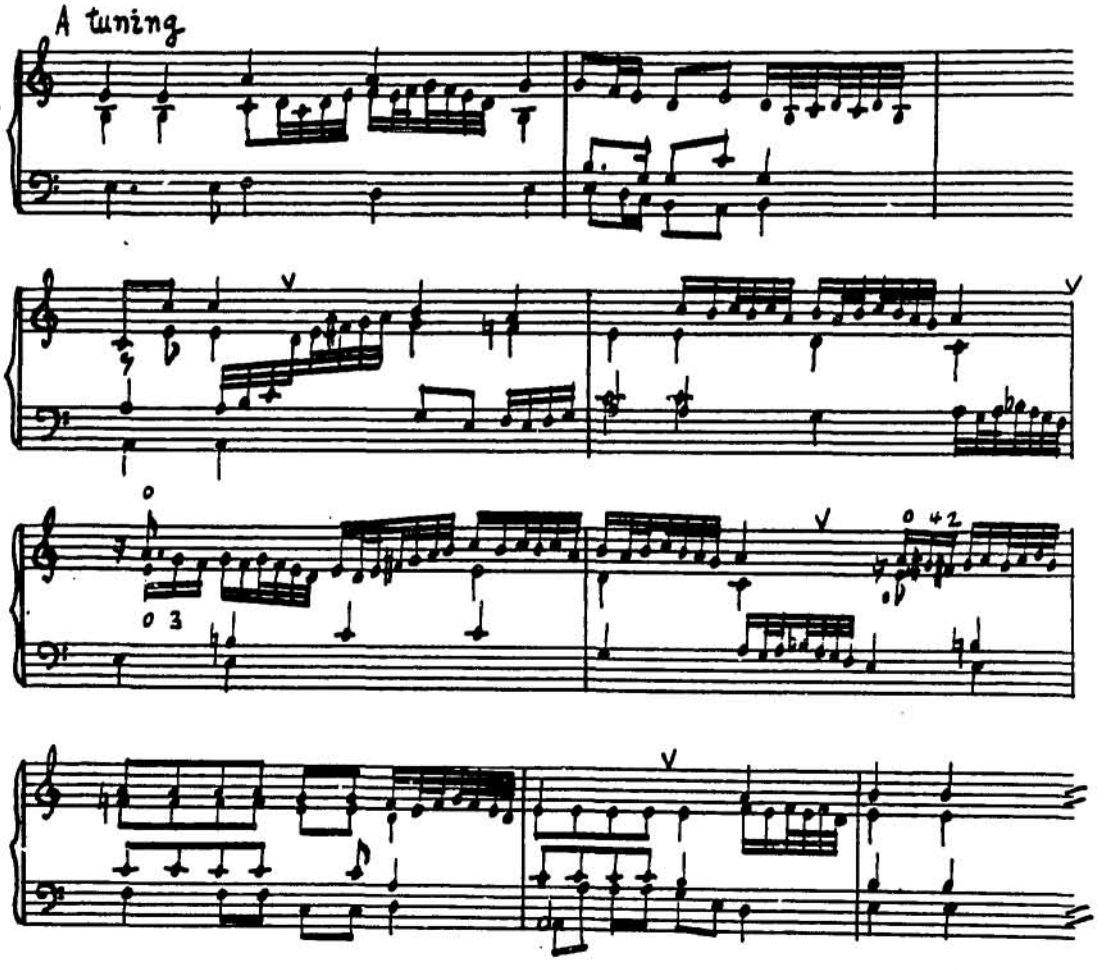
1511d., No. 15
[Bianchini ?]

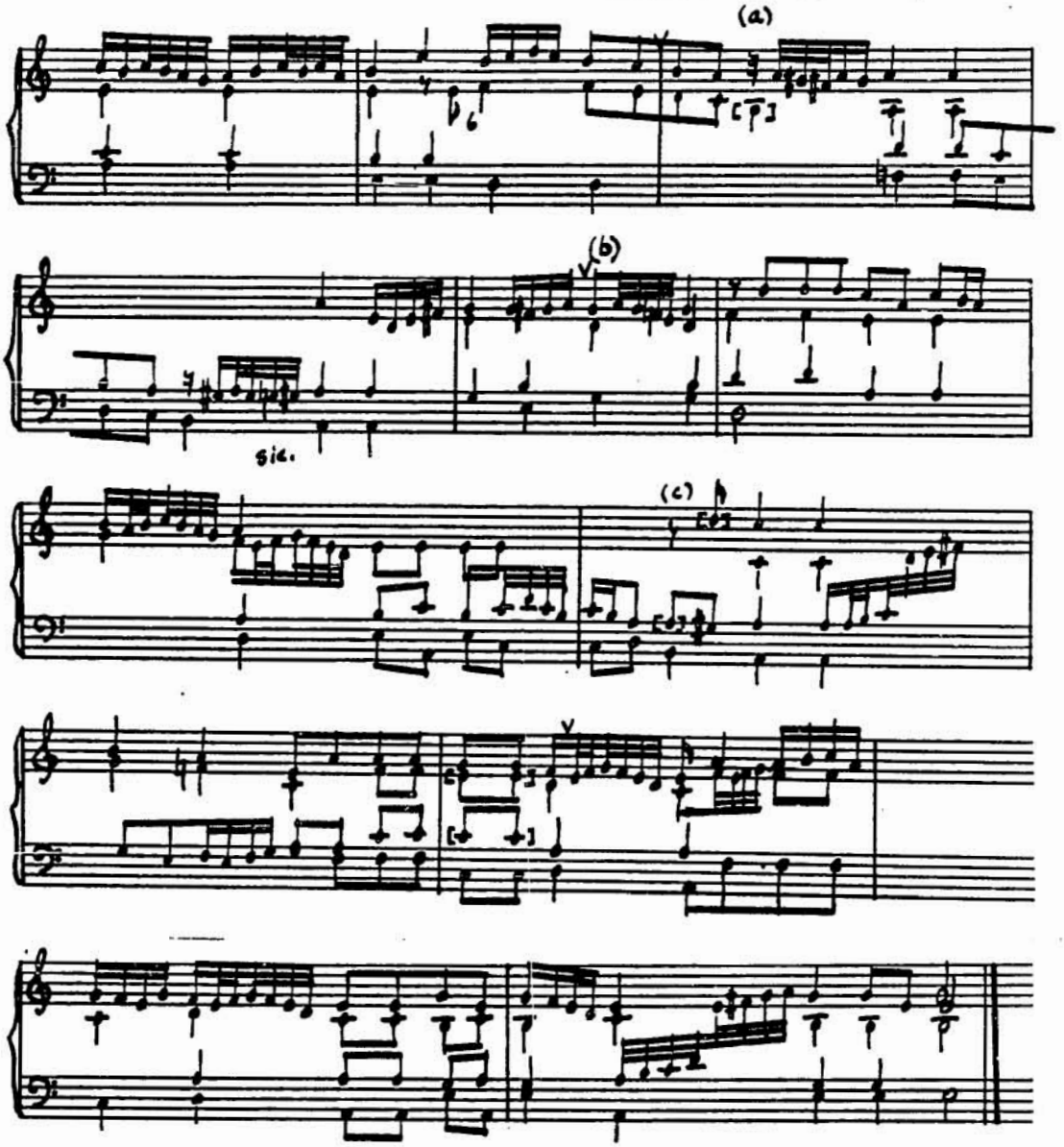


Mille Regres [Josquin] [Anon. German]

A tuning

No. 56

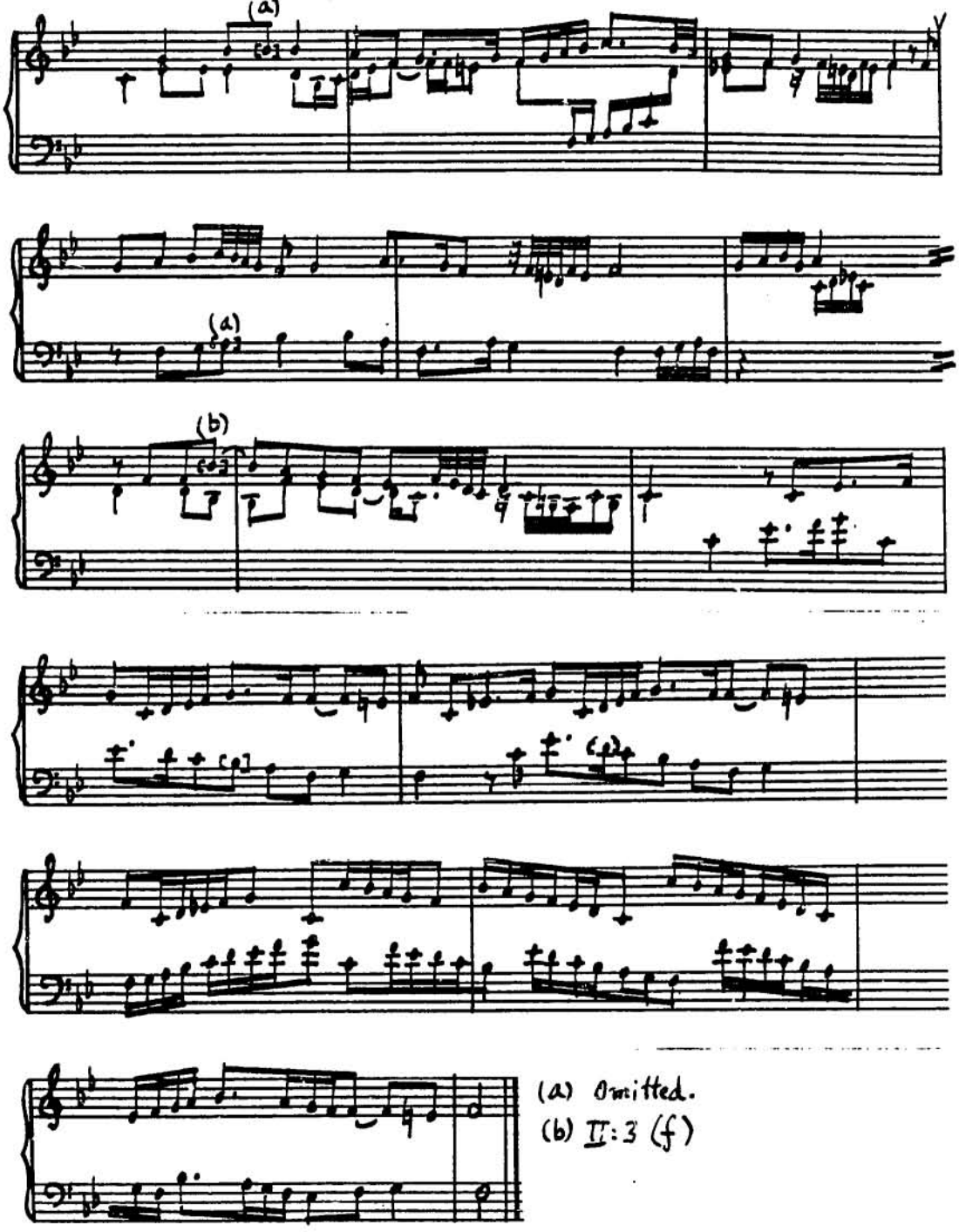




(a) Illegible (b) Rhythm signs omitted. (c) Rhythm signs omitted and ciphers not properly aligned.

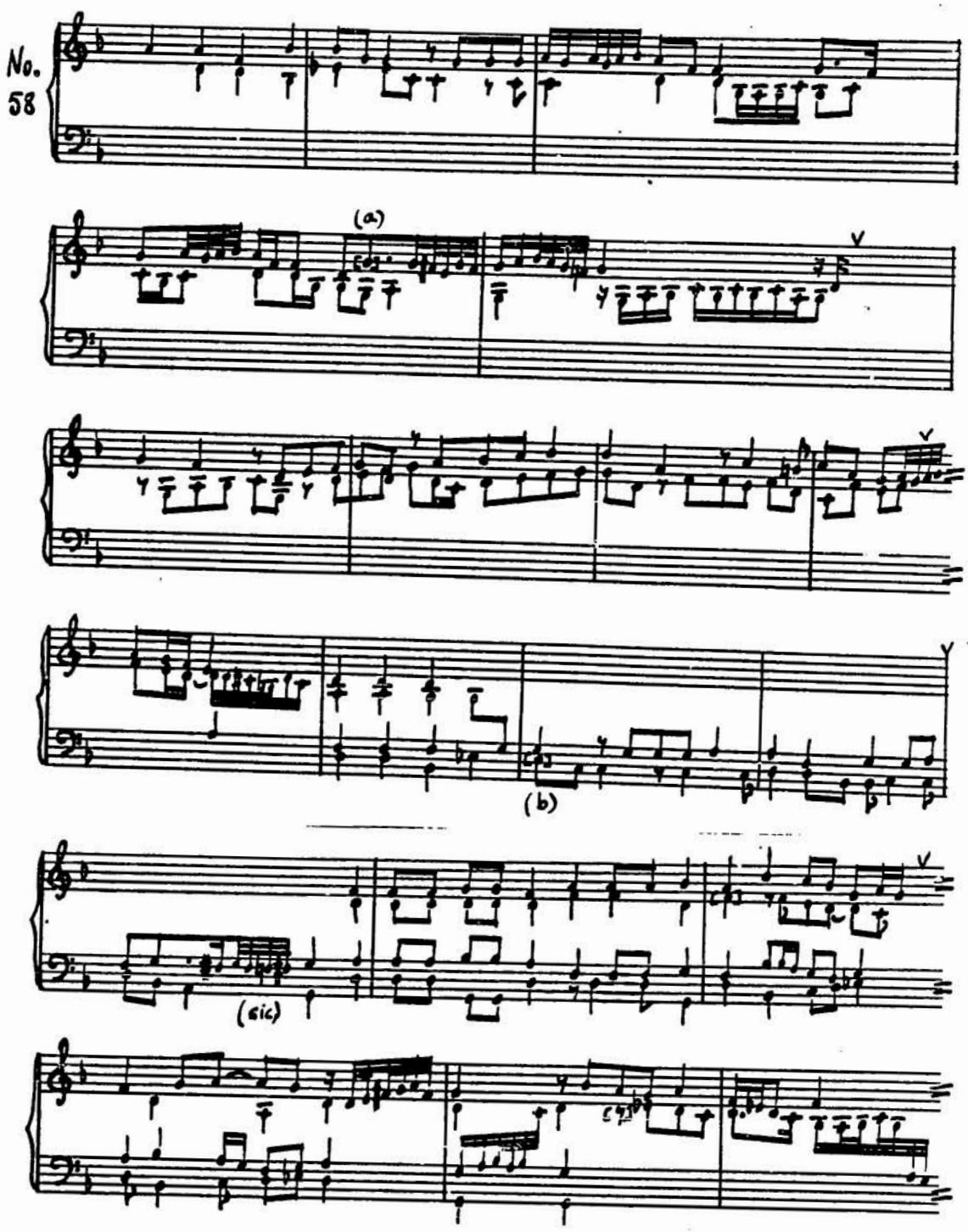
Per illud ave [Josquin] [Anon. German]

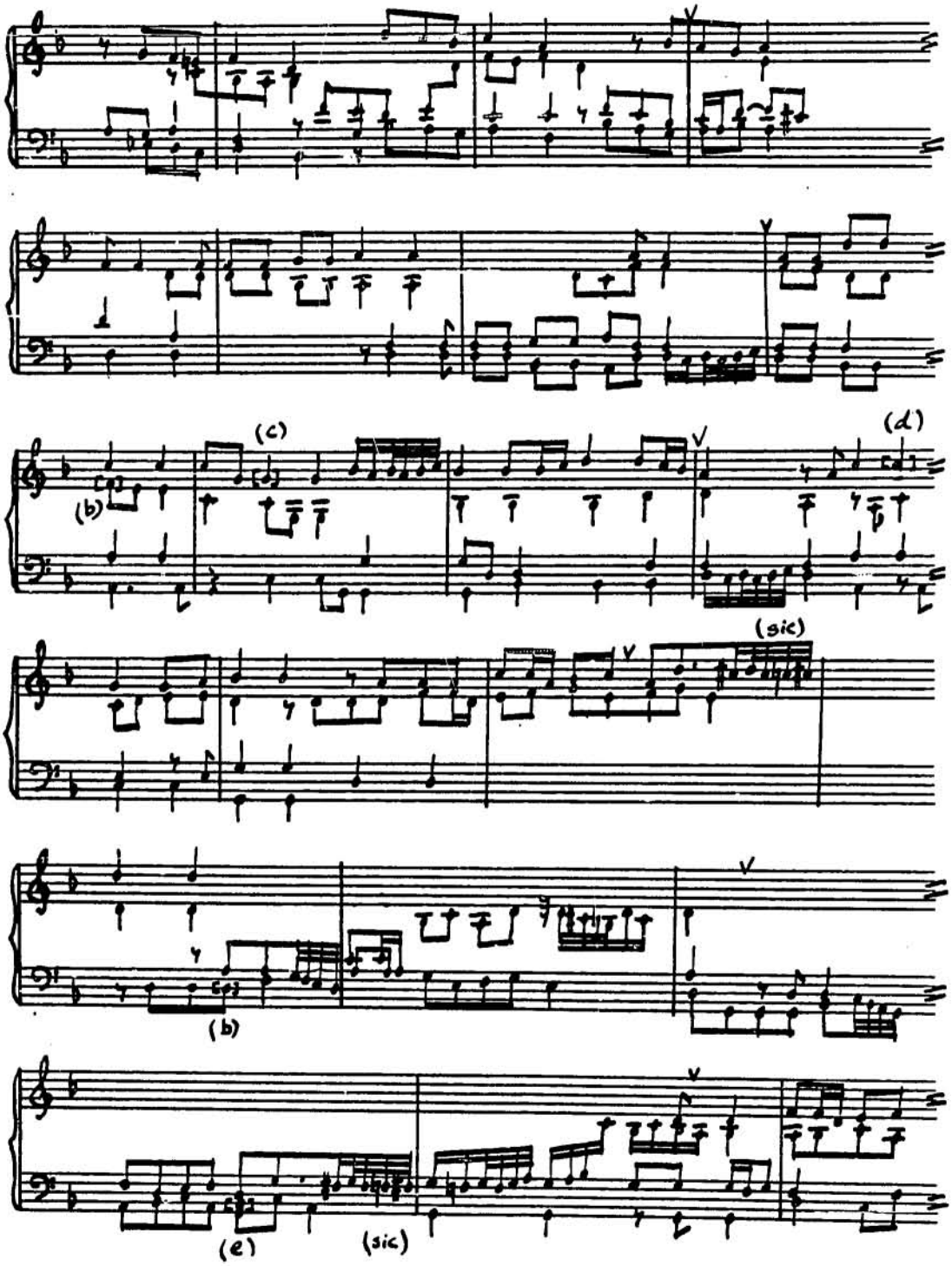
No. 57

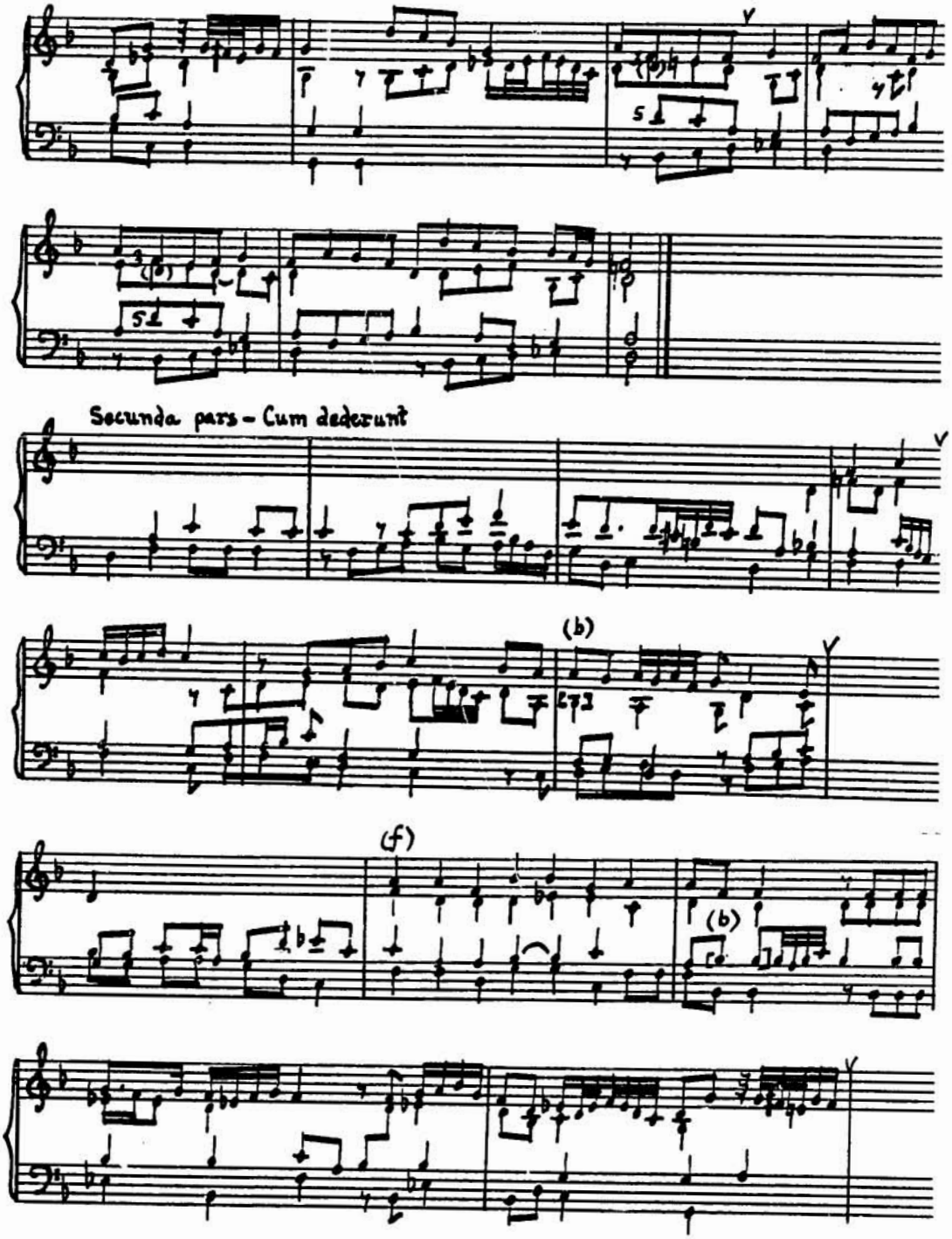


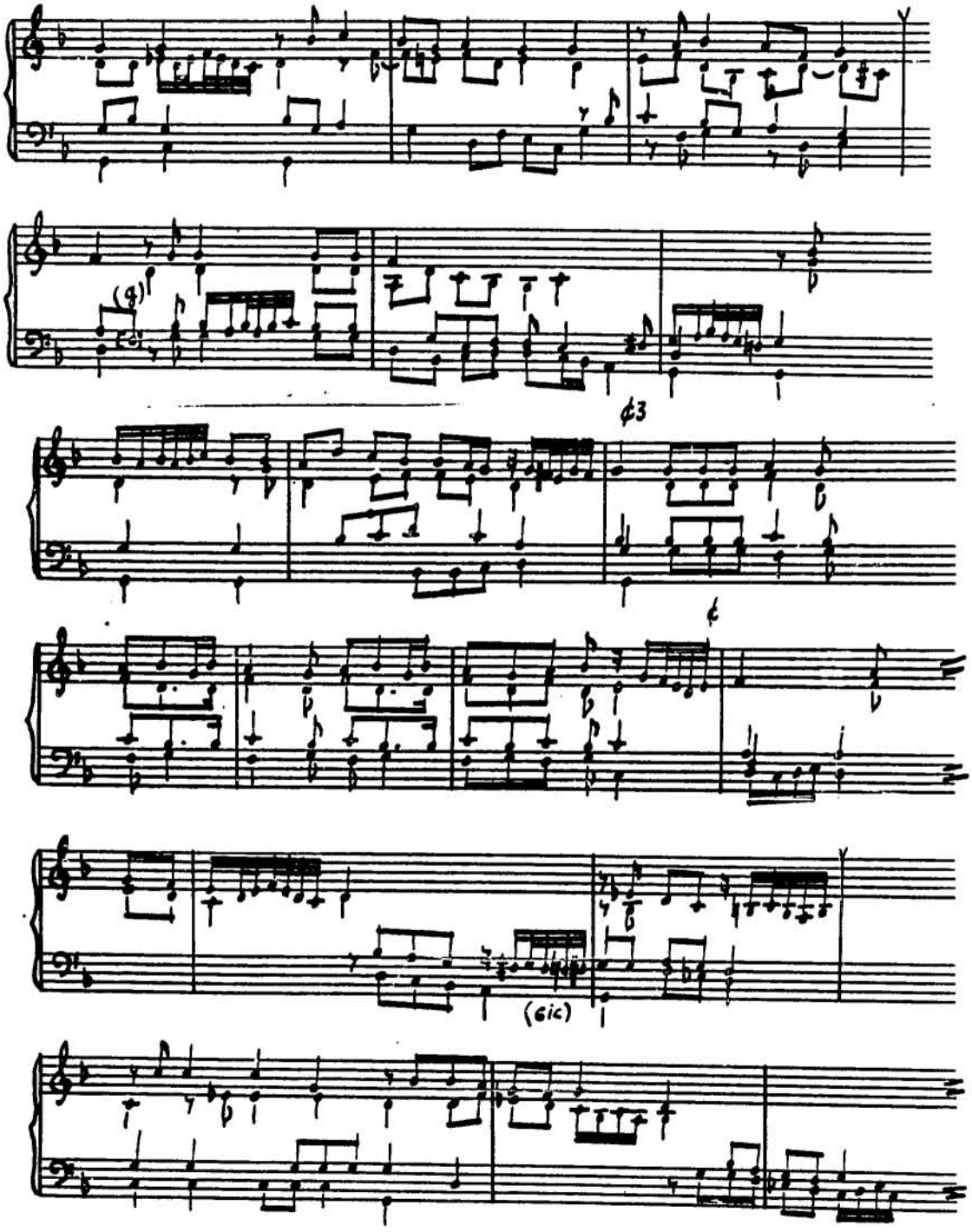
(a) Omitted.
(b) II:3 (f)

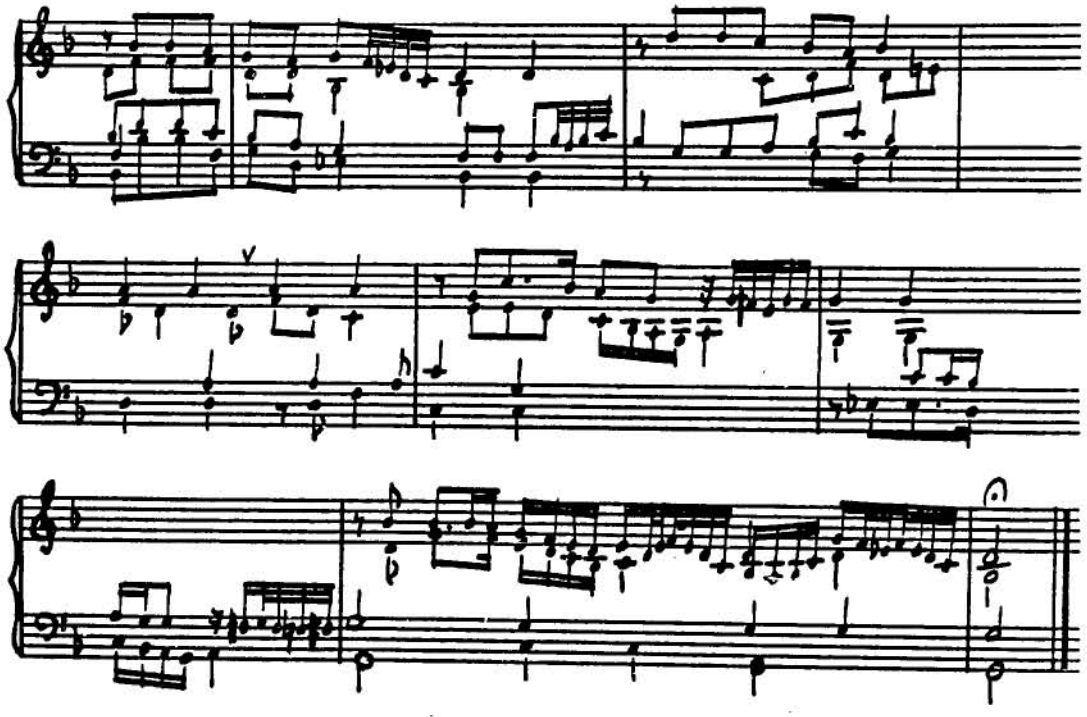
Nisi Dominus [Senfl] [Anon. German]




(b)
(c)
(d)
(sic)
(b)
(e)
(sic)


Secunda pars – Cum dederunt
(b)
(f)
(b)

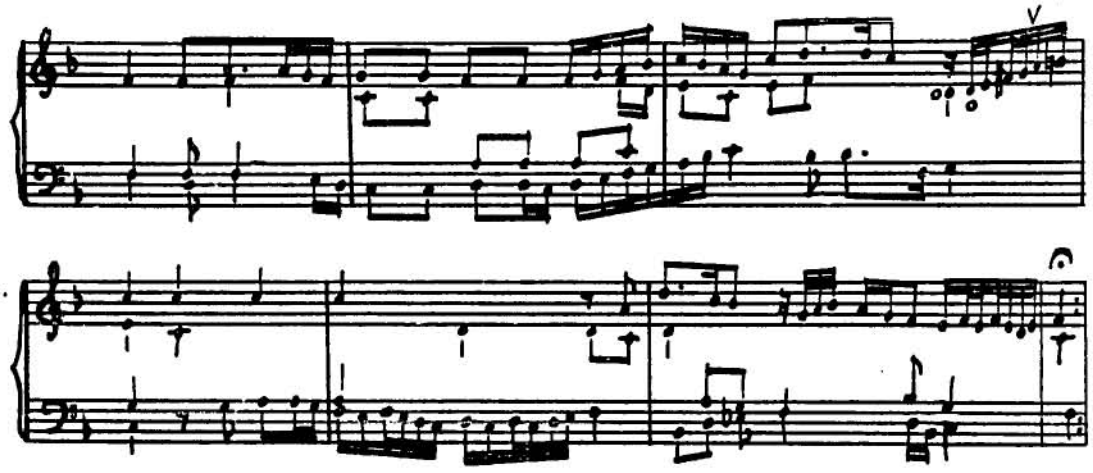

(sic)

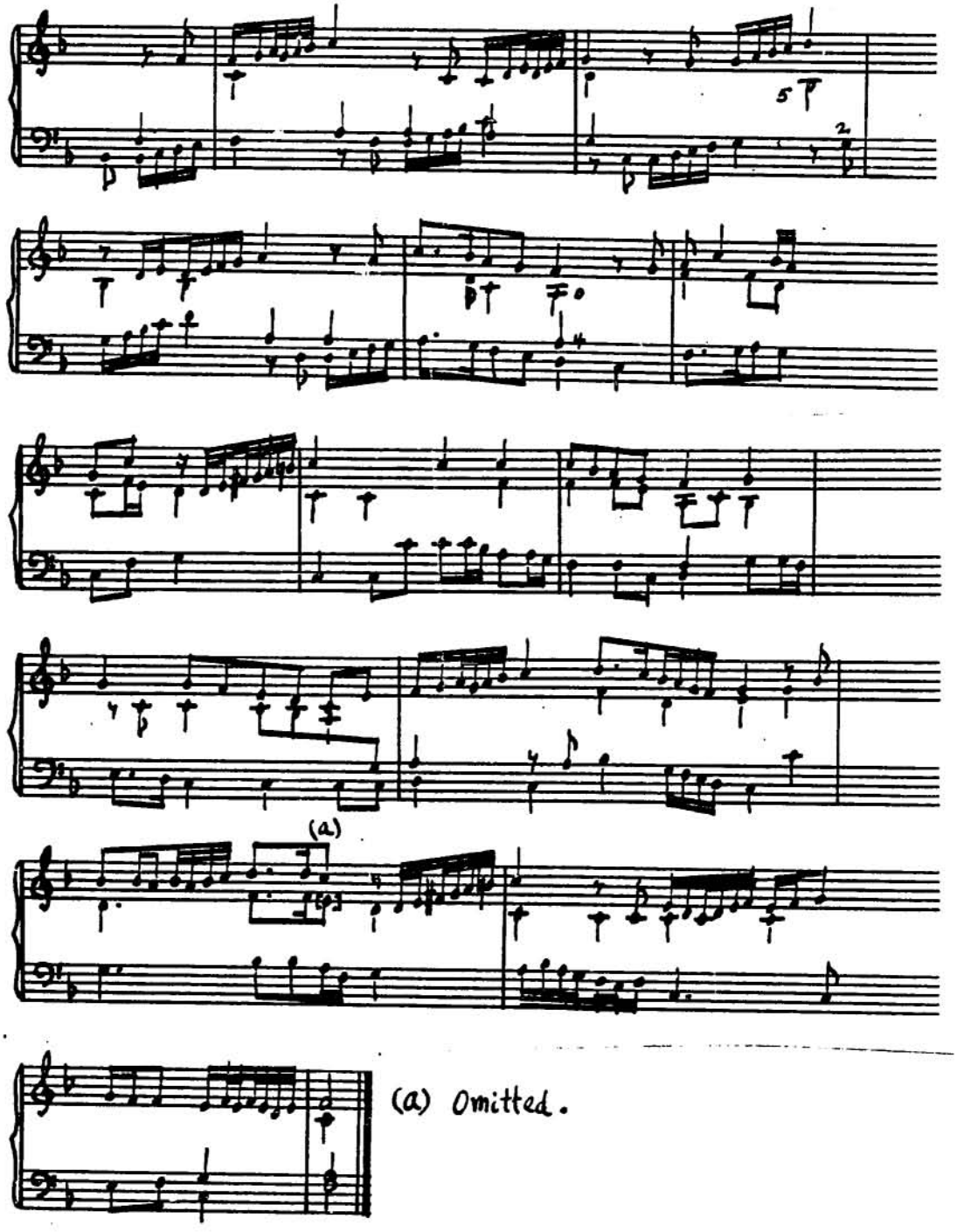


(a) II: 0 (d)
(b) Omitted
(c) I: 5 (c')
(d) I: 0 (g)
(e) VI: 0 (G)
(f) Six measures lacking
(g) III: 0 (A)

Was wird es doch [Seufz] [Anon. German]

No. 59

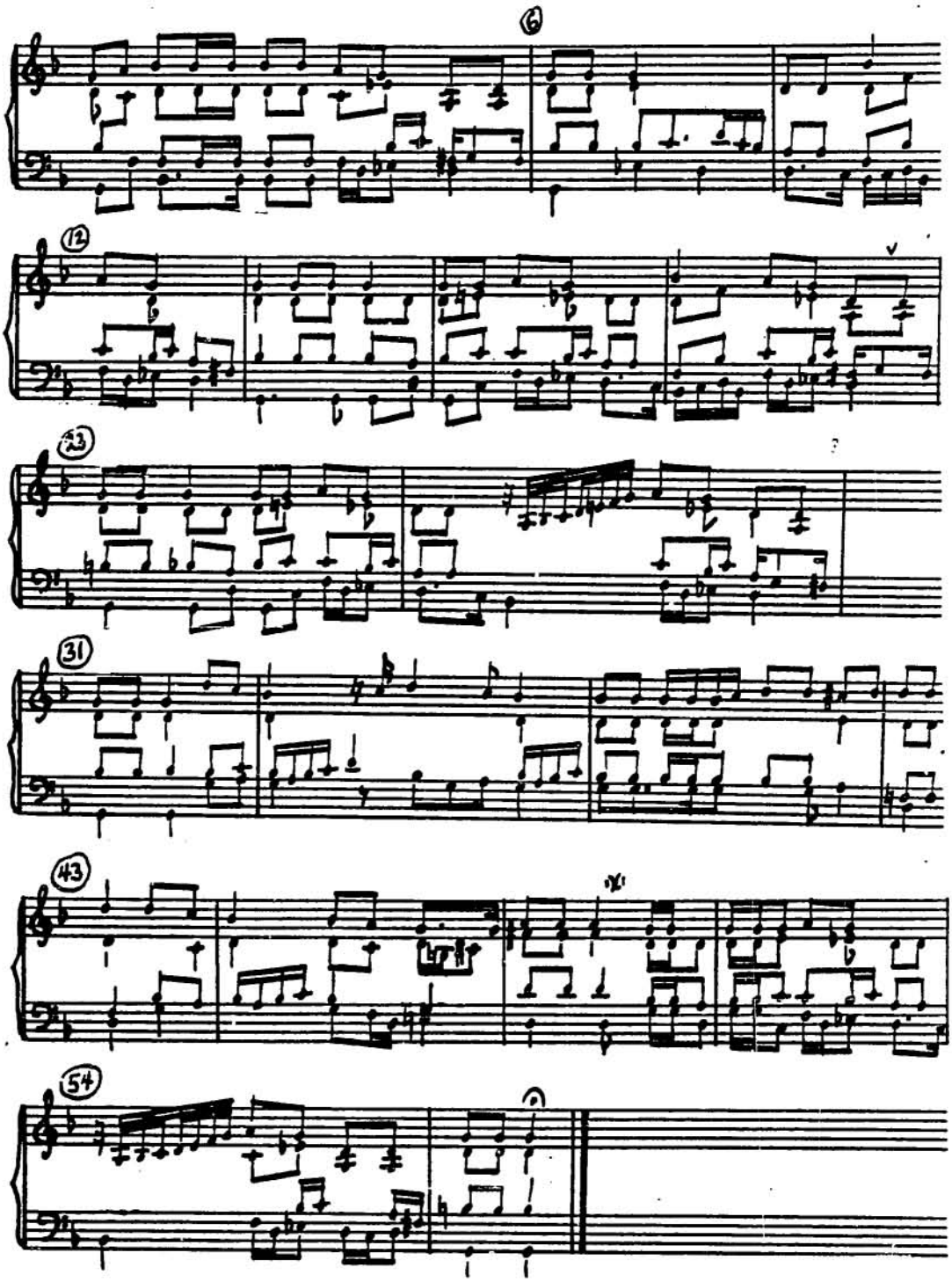




(a) Omitted.

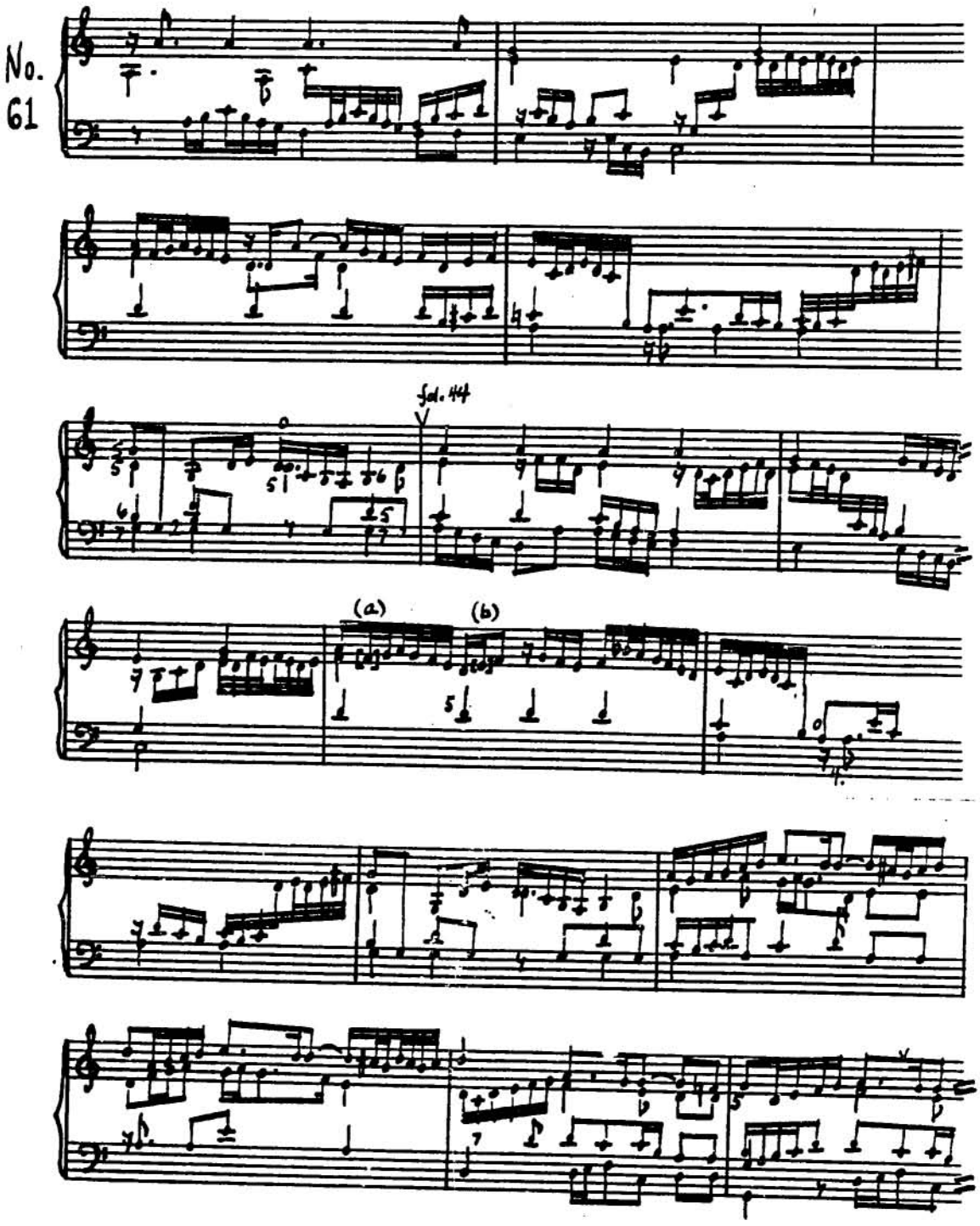
Il est jour [Sermisy or Moulu] [Anon. German]

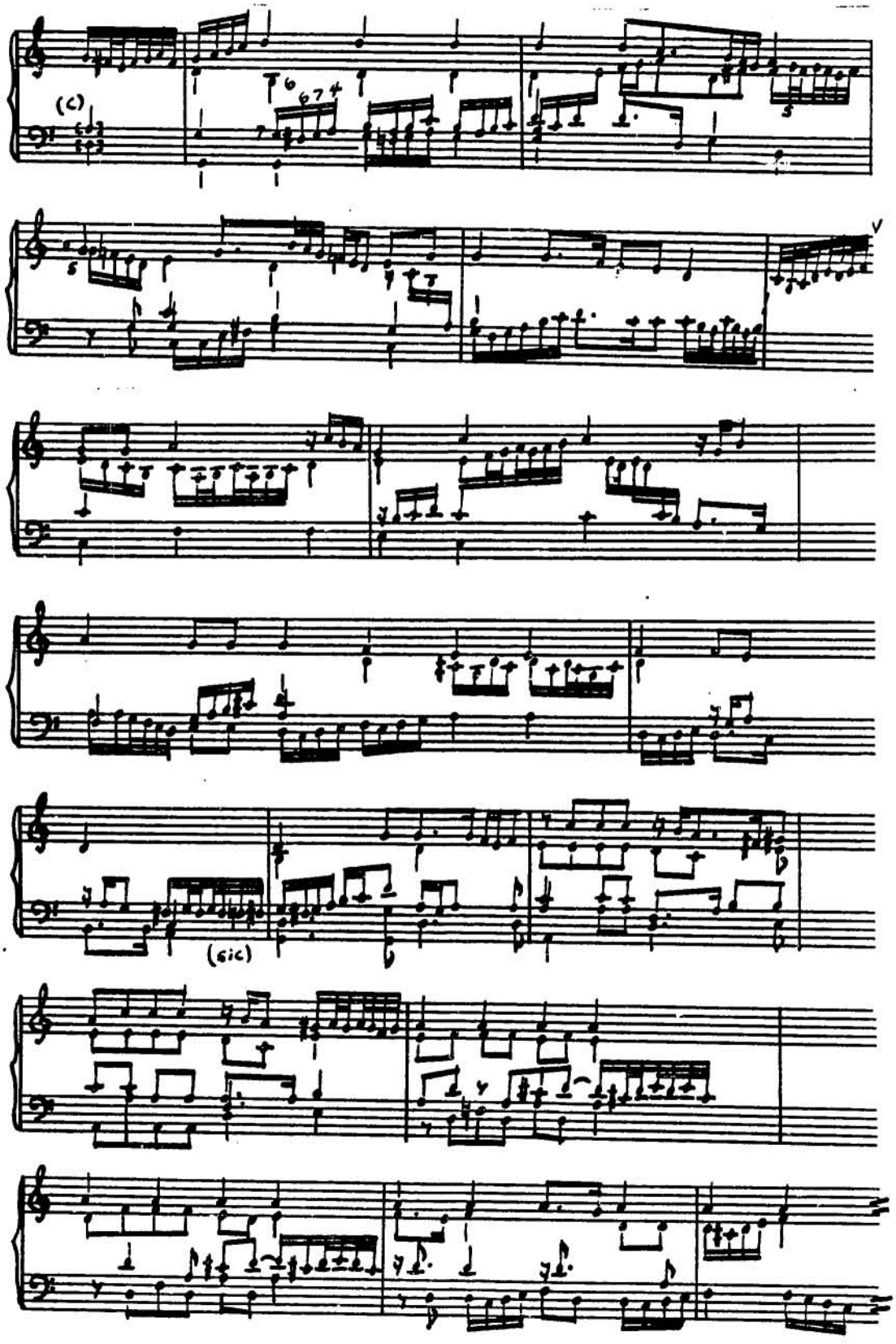
No. 60

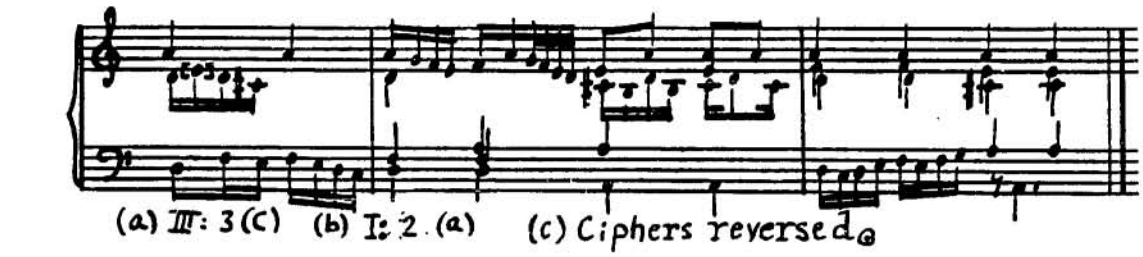


Cueur langoreulx [Josquin] [Anon. German]

No. 61

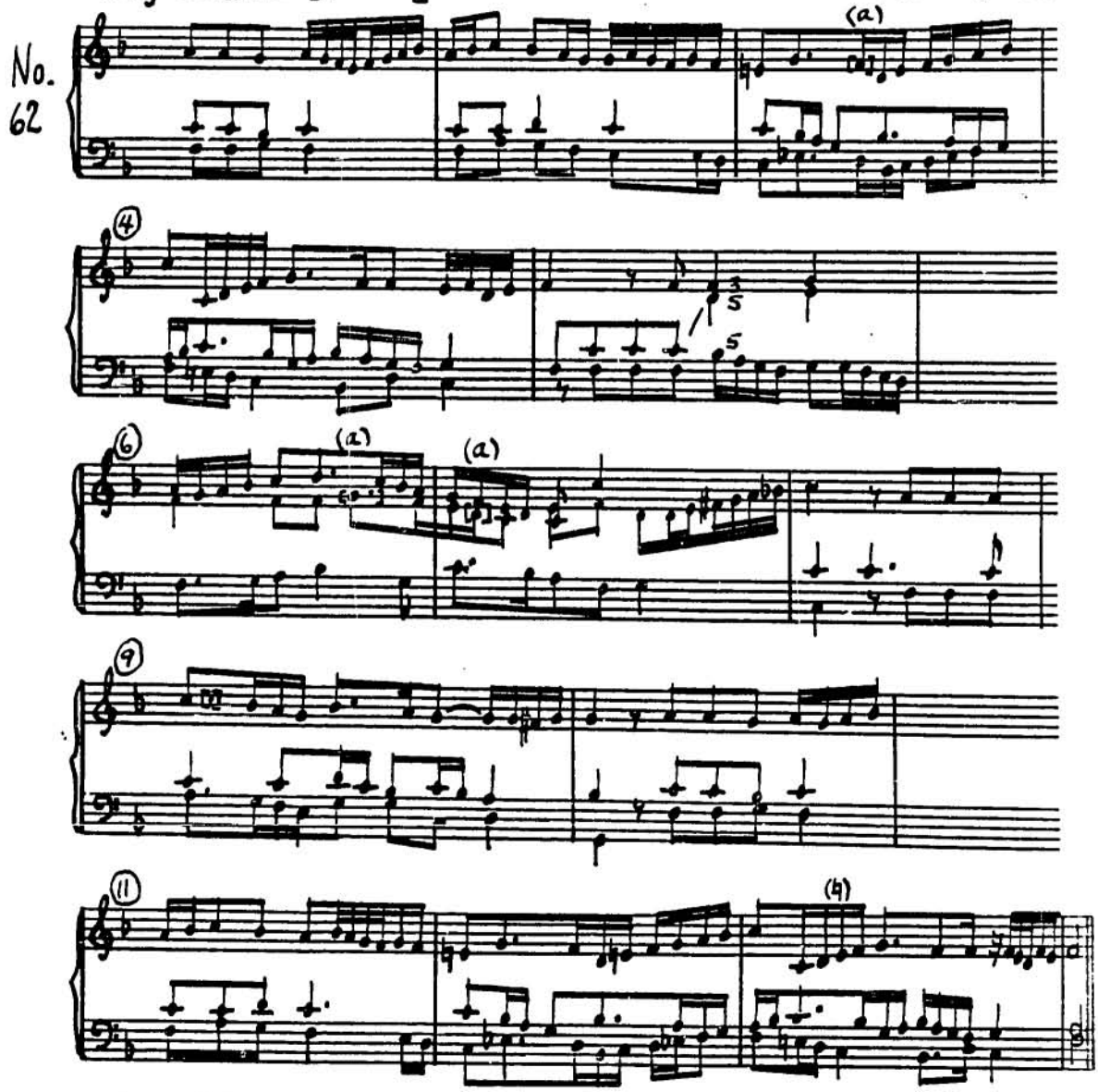



(c)
(sic)



Amy souffrez [Moulu] Marco (Bk III)

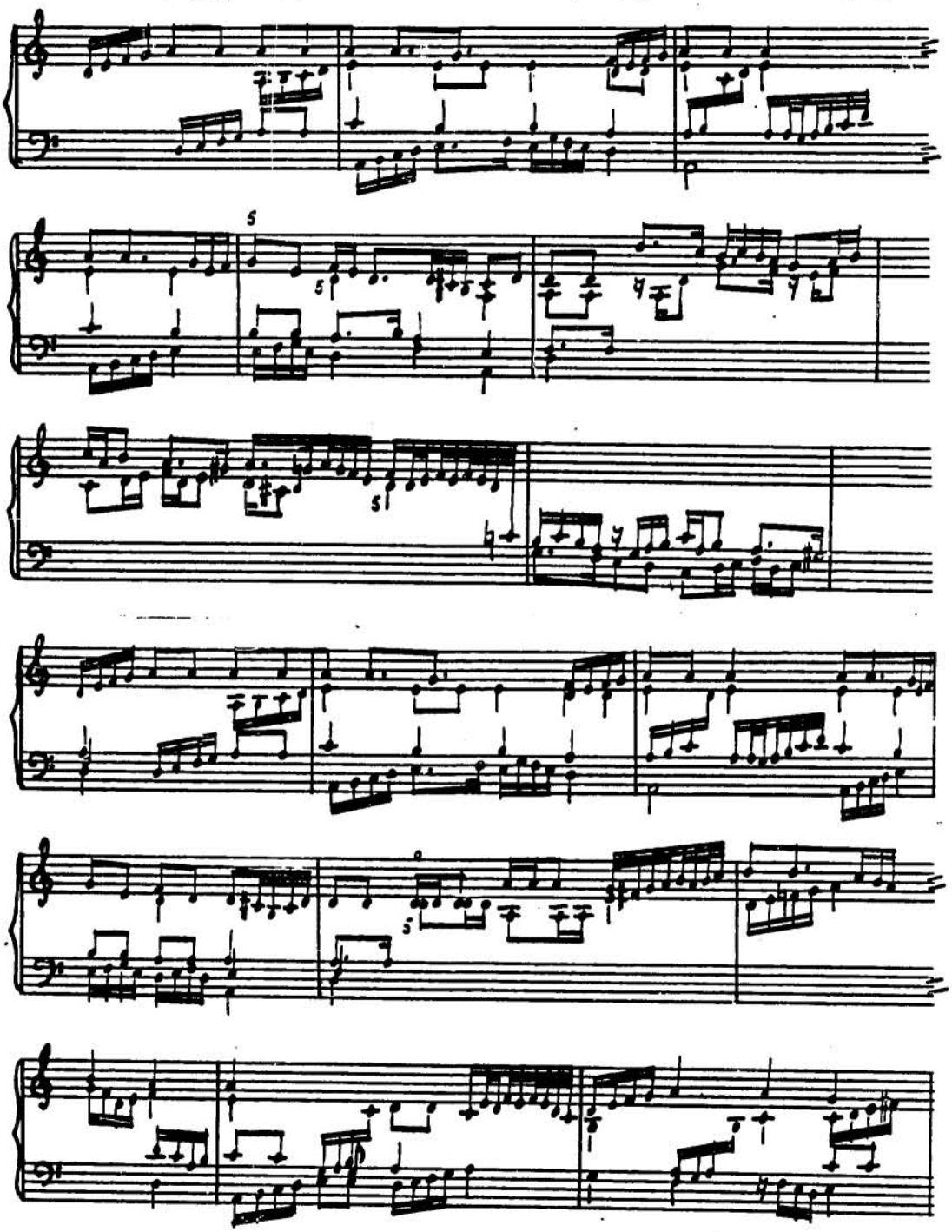
No. 62

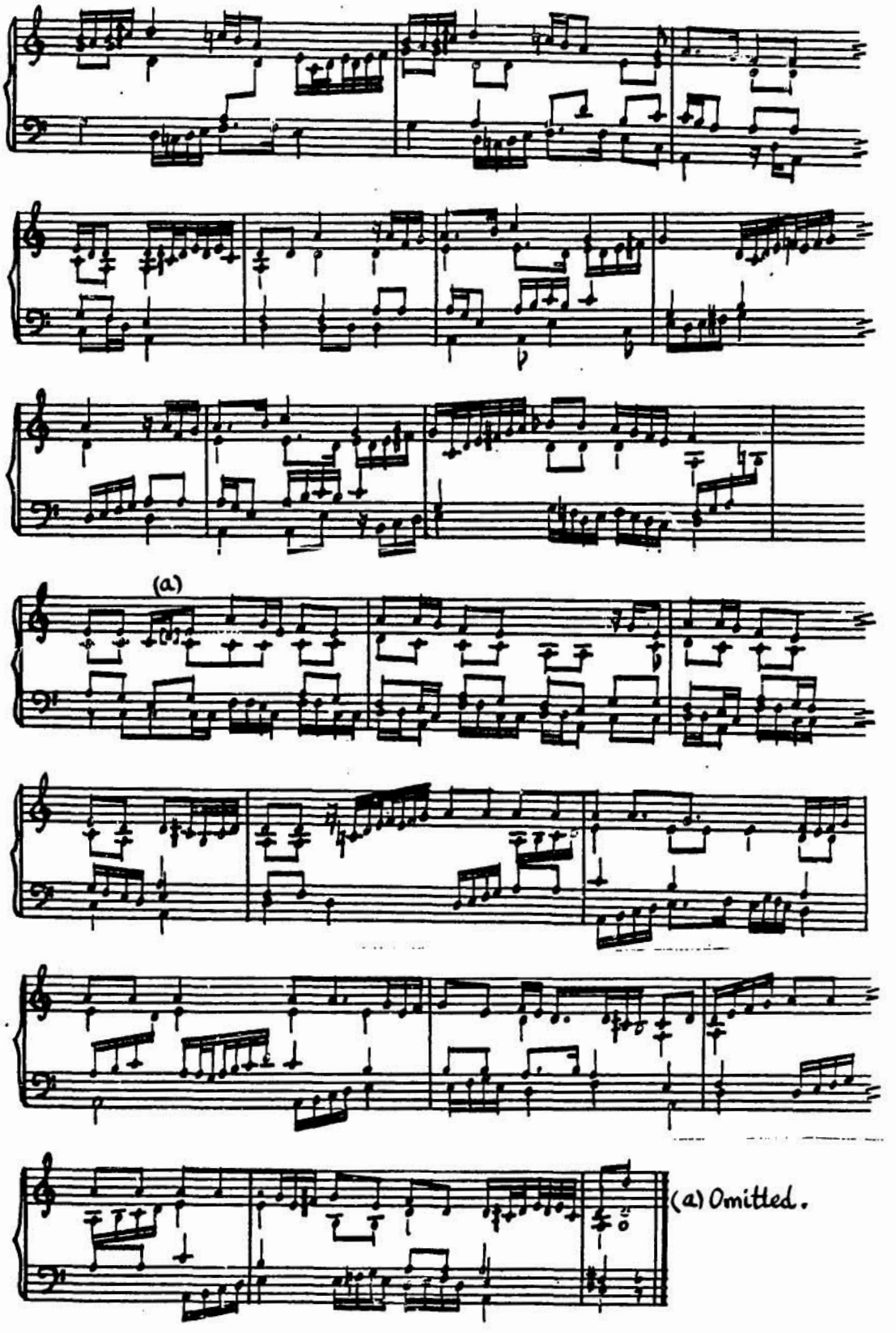


(a) Omitted.

Il est bel et bon [Passereau] Marco (Bk III)

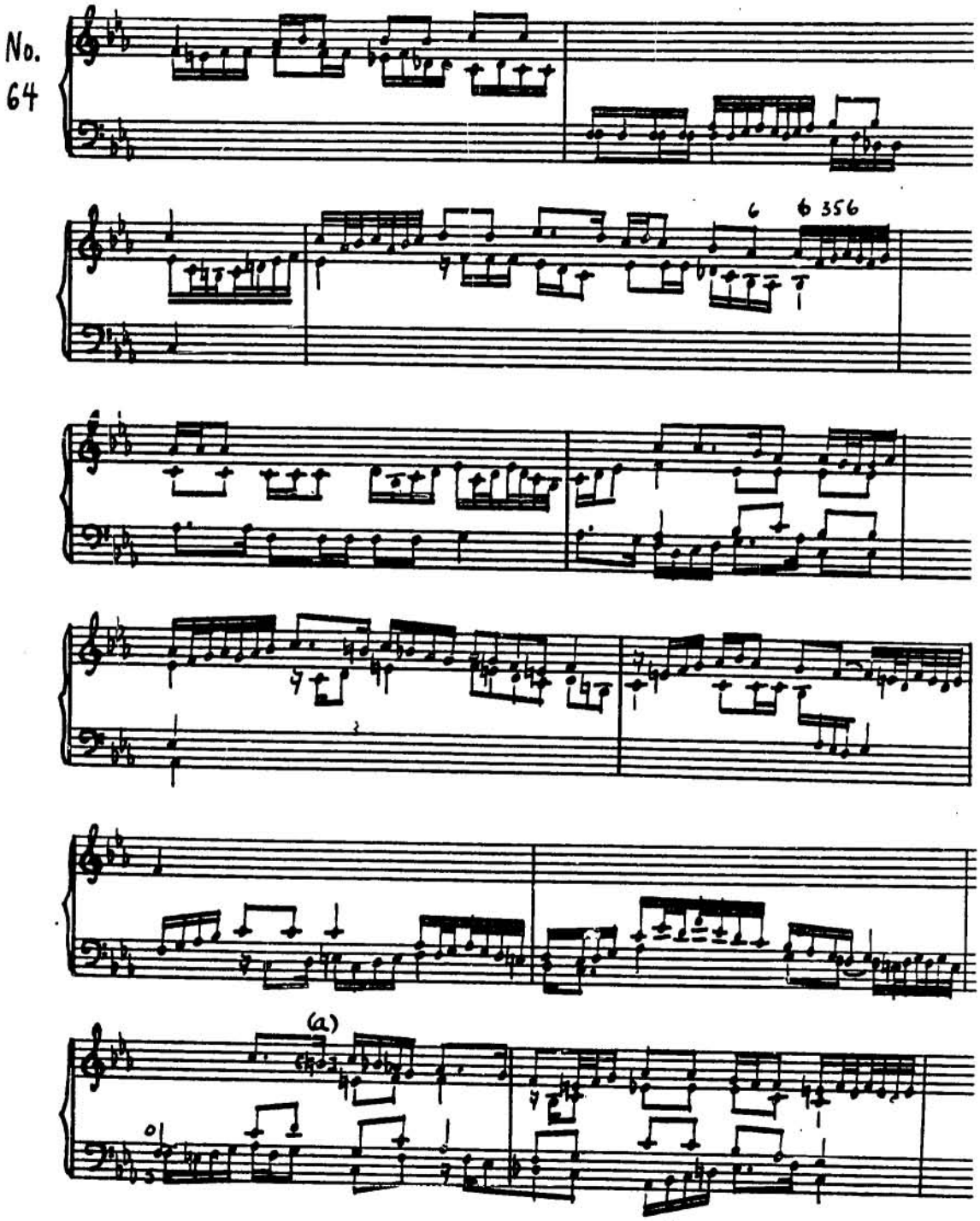
No. 63.

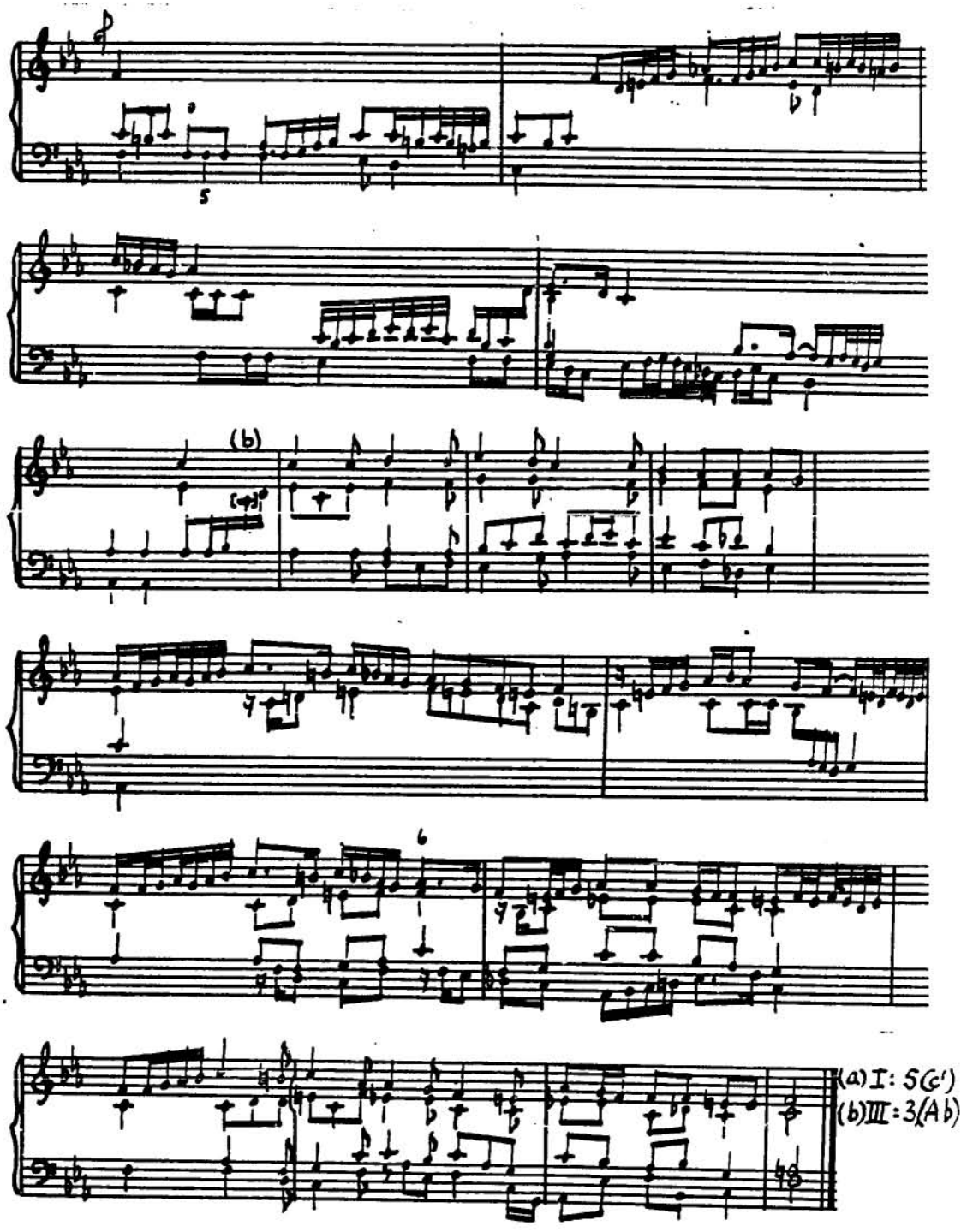



(a)
(a) Omitted.

Nous bergiers [T. Janequin] Marco(BkI)

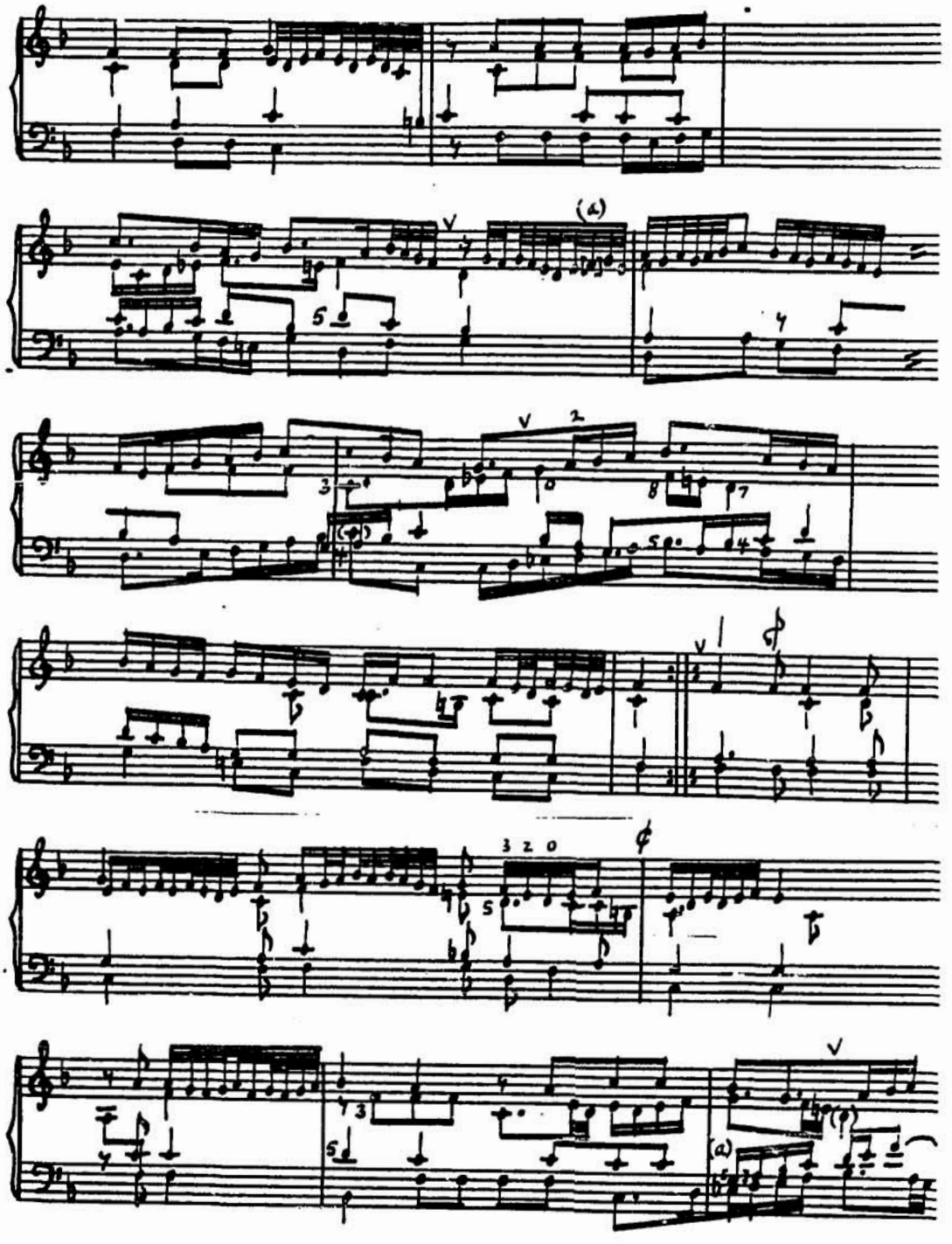
No. 64

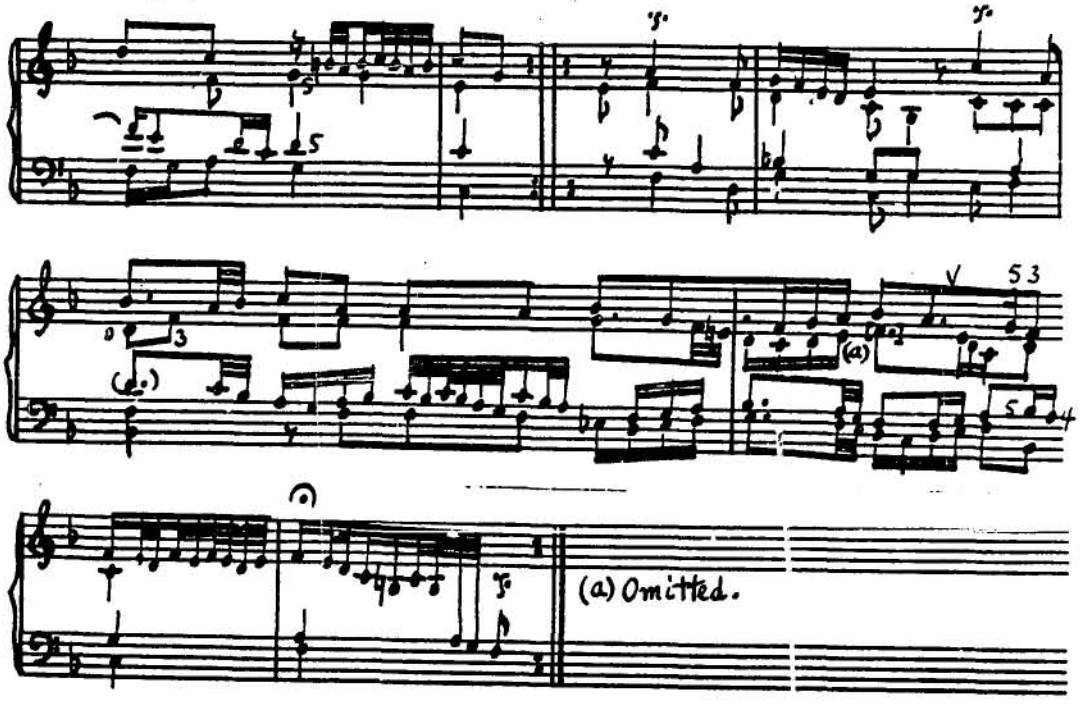


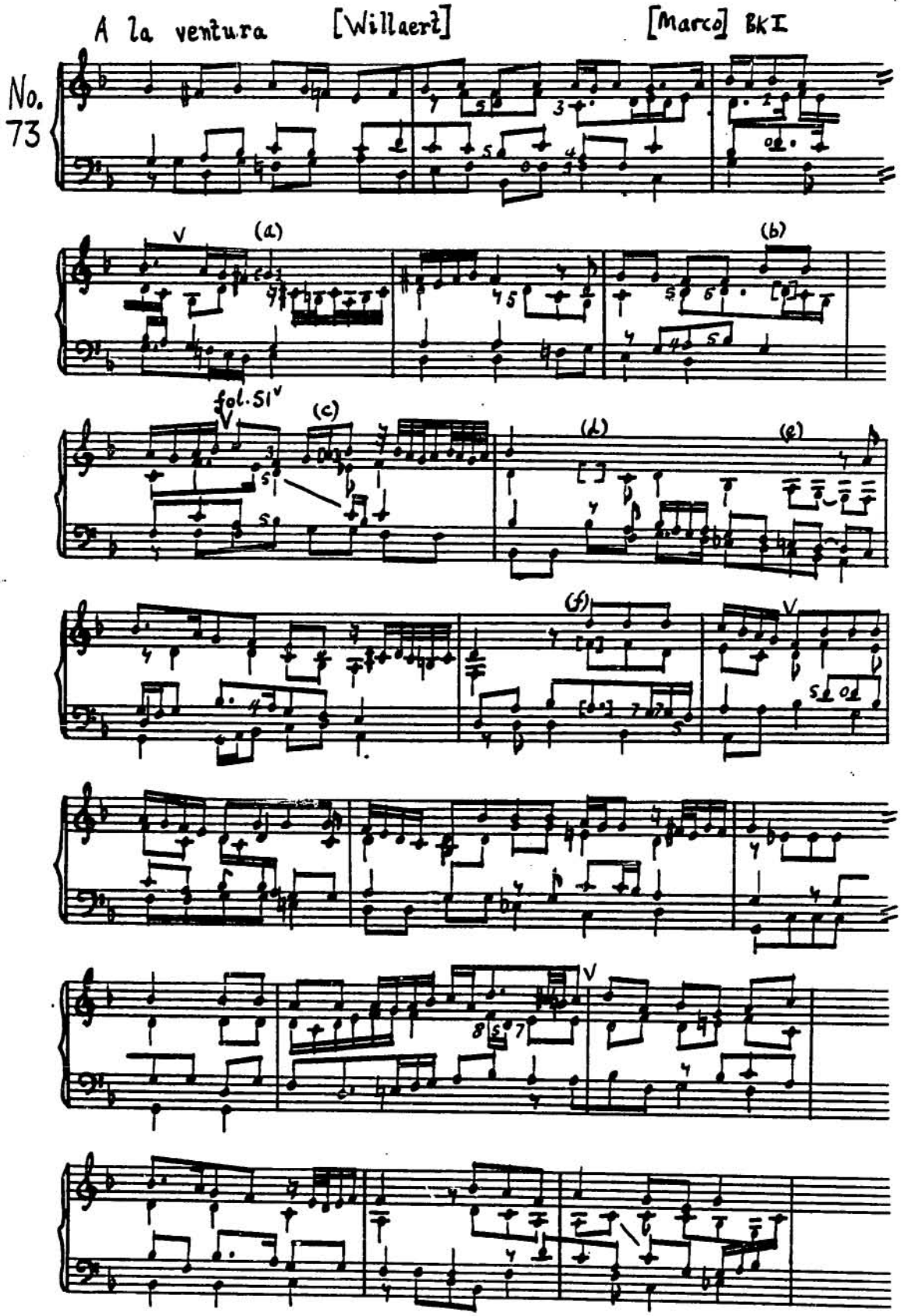

(b)
(a) I: 5(c')
(b) III: 3(Ab)

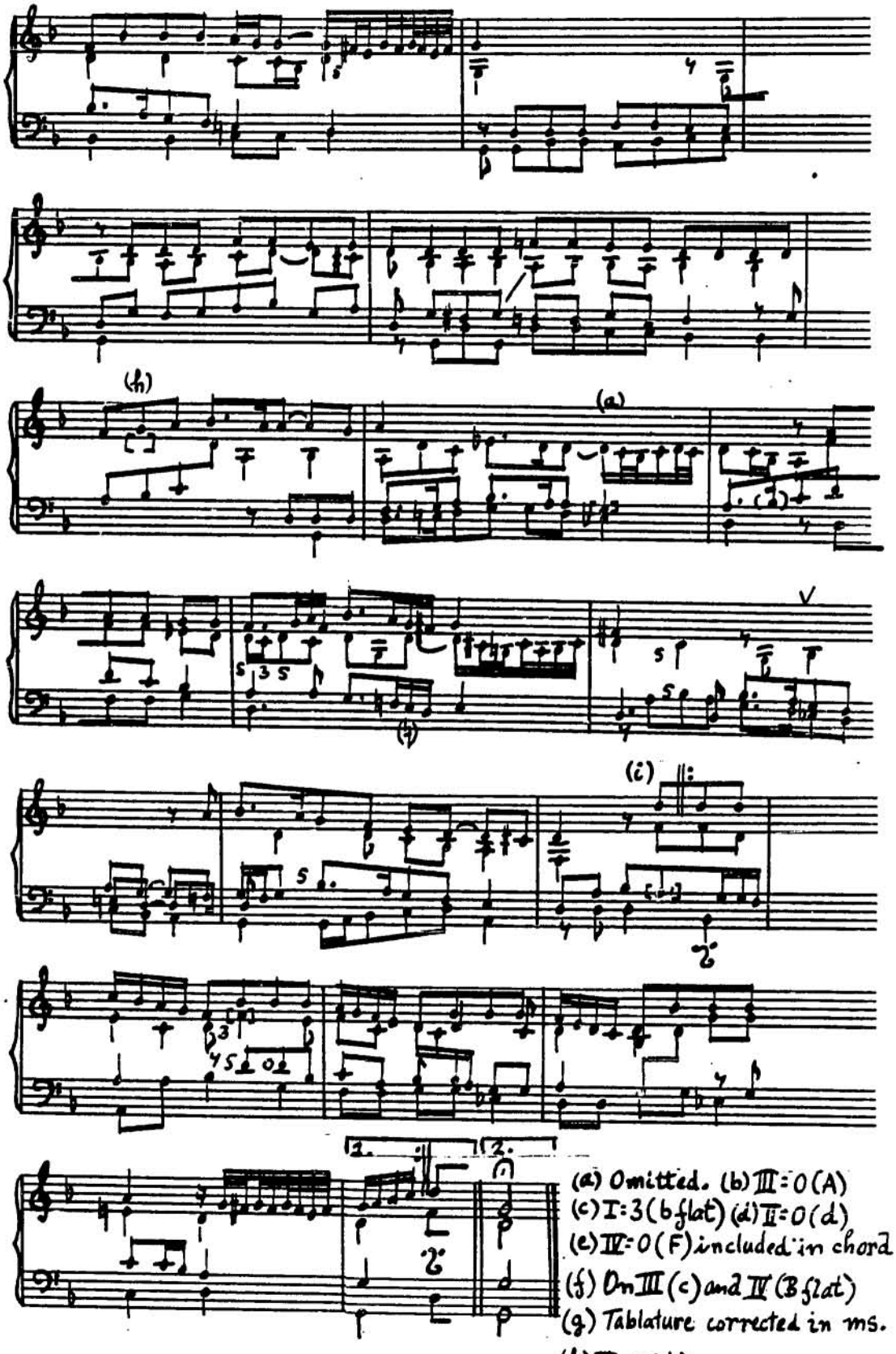
Las voules vous que une persone [Vermont] [Marco] BkI

No. 72




(a) Omitted.

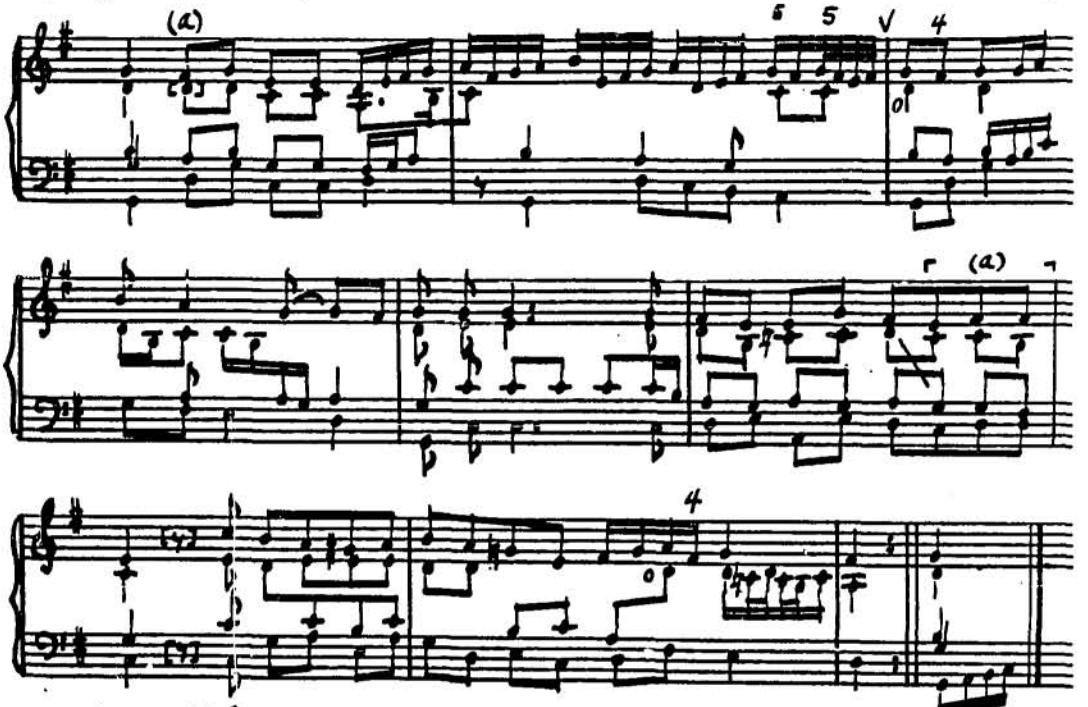

A la ventura [Willaert] [Marco] BkI
No. 73
(a)
(b)
fol. 51v
(c)
(d)
(e)
(f)



(a) Omitted. (b) III = 0 (A)
(c) I: 3 (b flat) (d) II = 0 (d)
(e) IV = 0 (F) included in chord
(f) On III (c) and IV (B flat)
(g) Tablature corrected in ms.
(h) II = 0 (d)

Las que crainis mon amy [Sermisy] [Bernardo] (Layer A)

No. 74

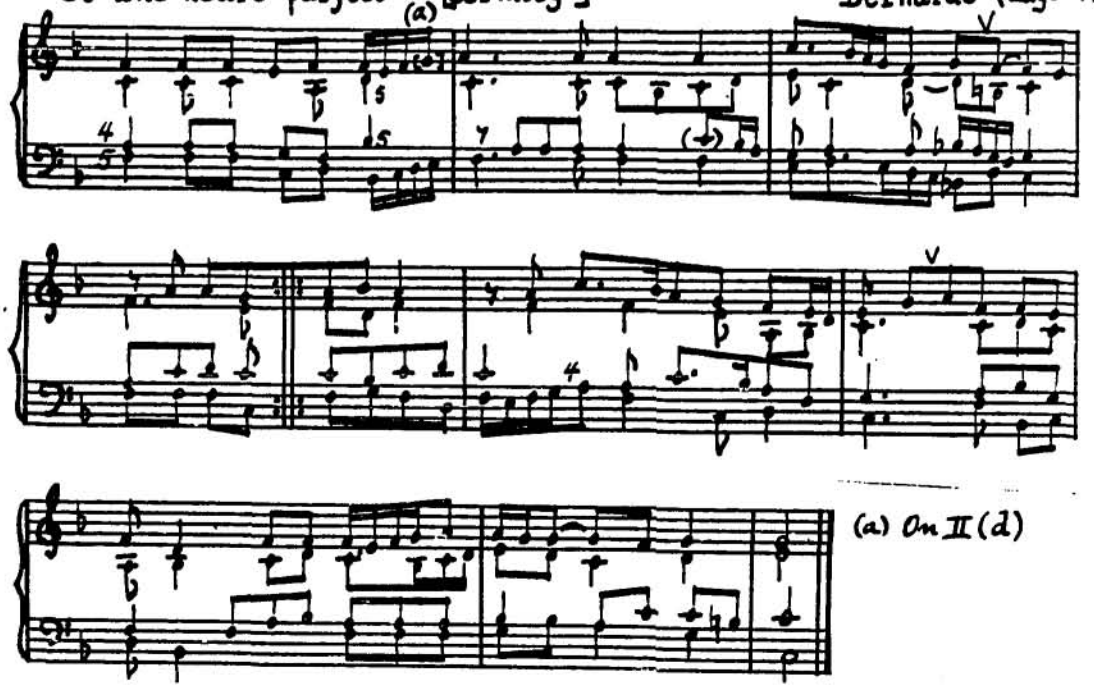


(a) Omitted.

For Nos. 75 and 76, see the next pages.

Si une heure parfect [Sermisy?] Bernardo (Layer A)

No. 77

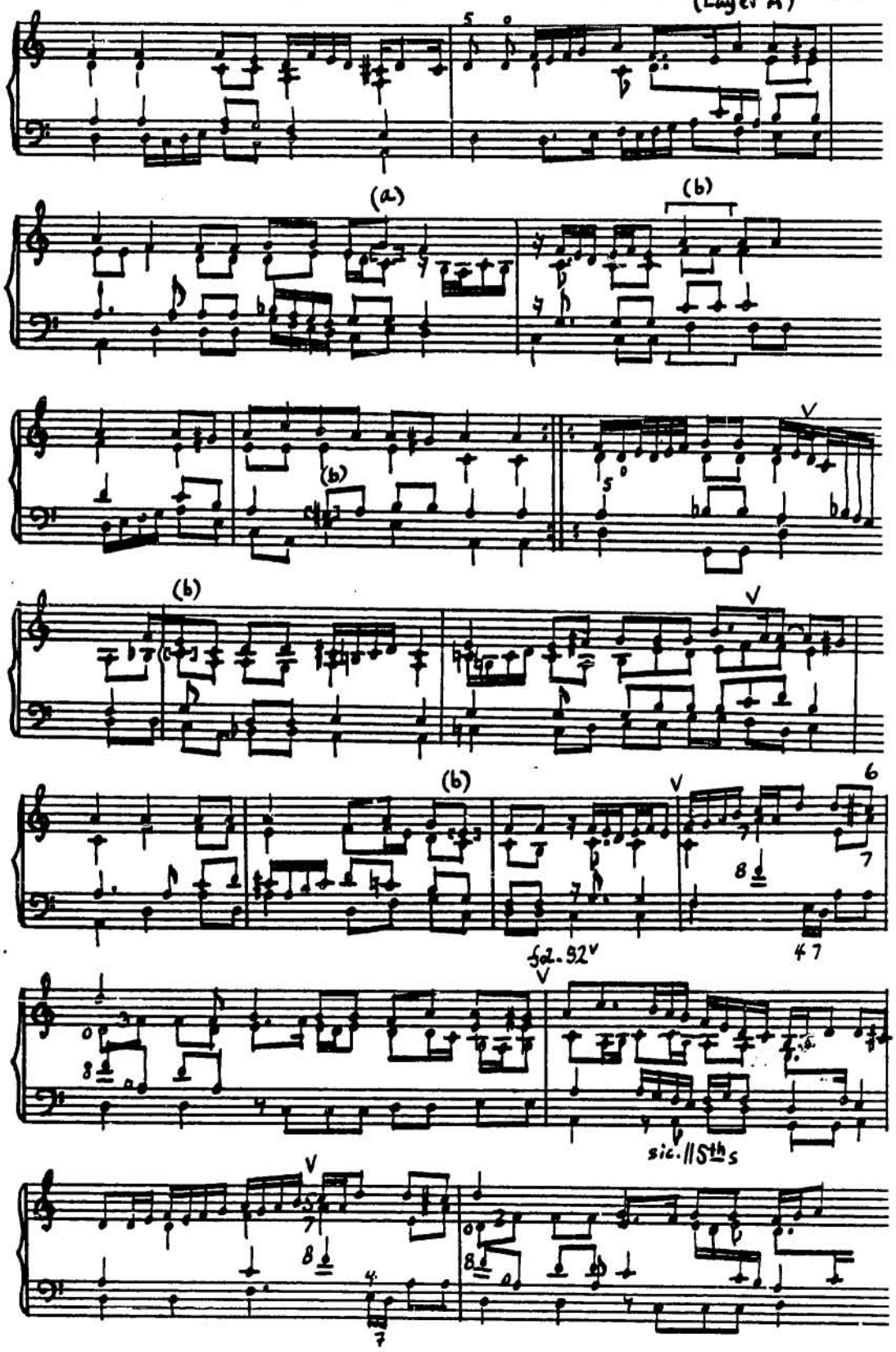


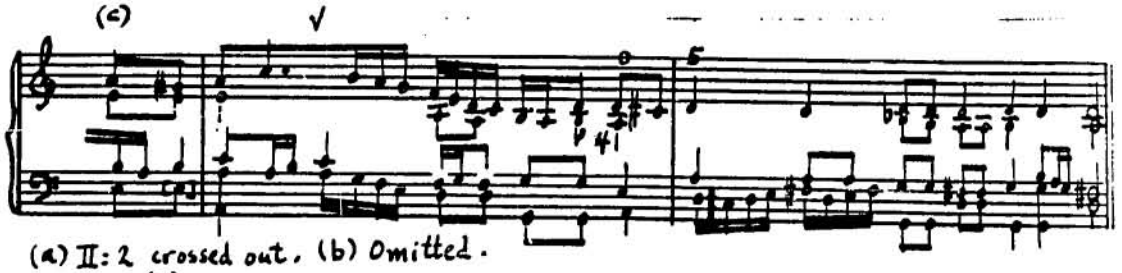
(a) On II (d)

Doulce memoyre [Sandrin]

Bernardo
(Layer A)

No.
75

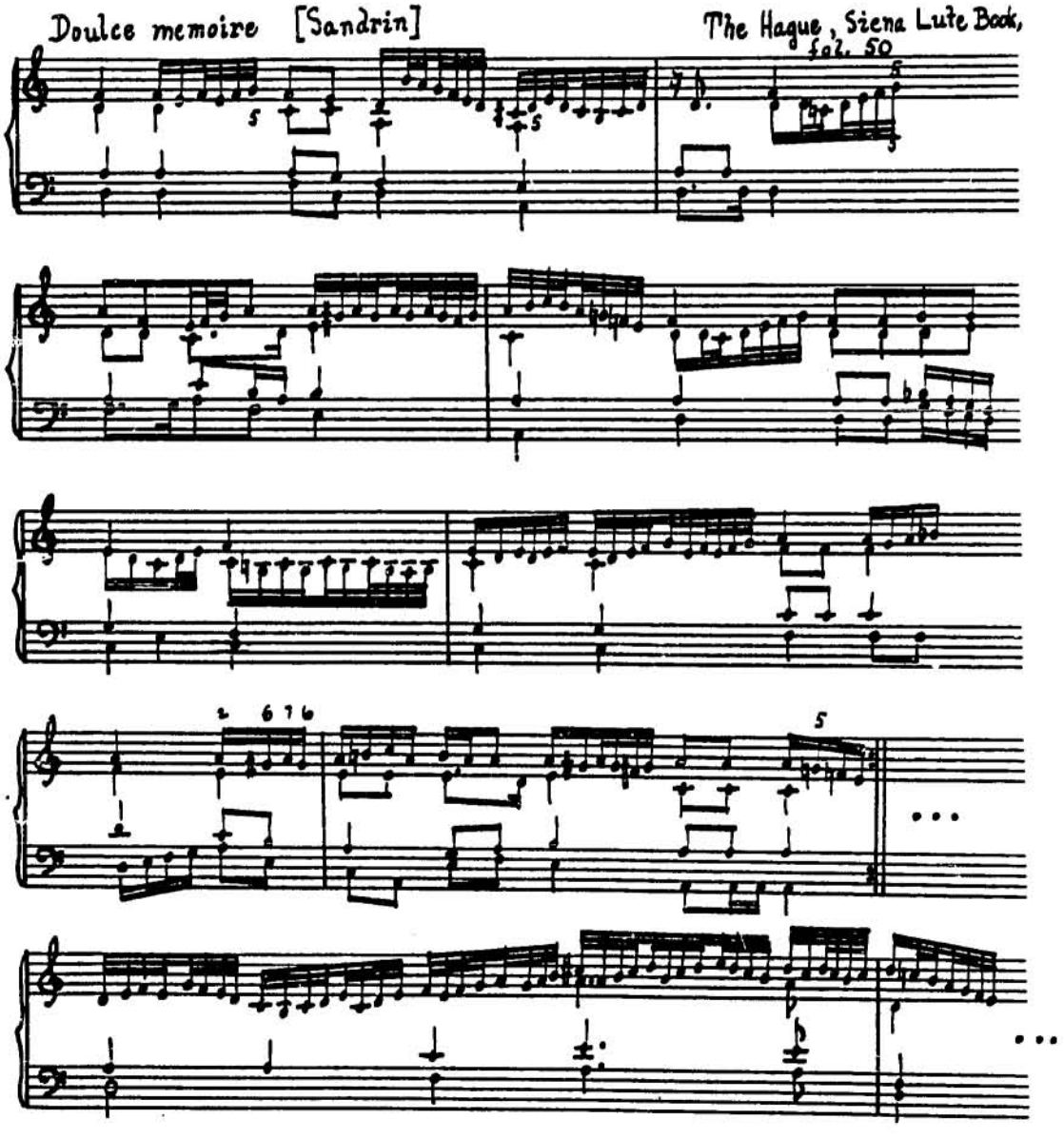




(a) II: 2 crossed out. (b) Omitted.
(c) I: 2 (D)

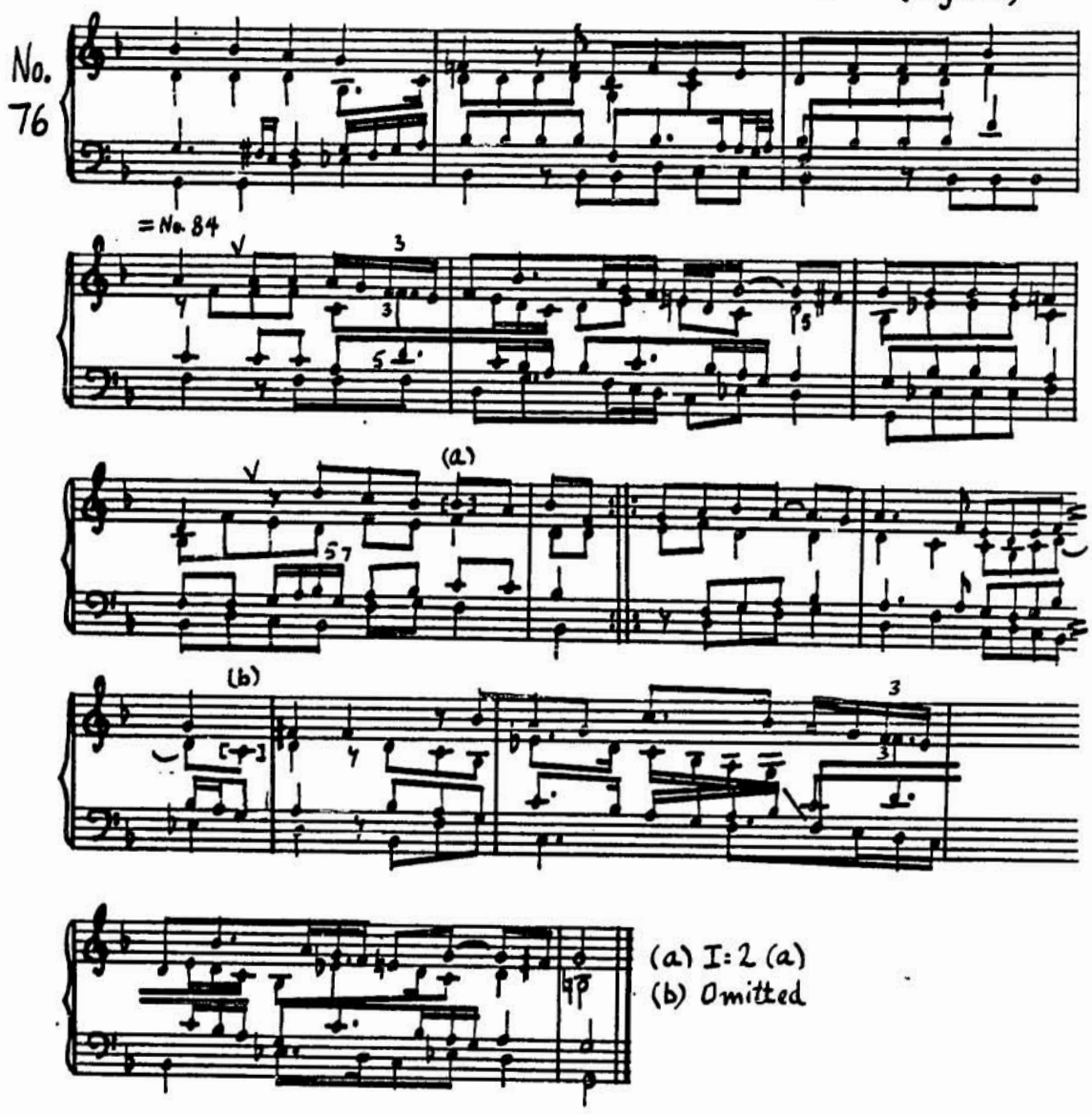
Doulce memoire [Sandrin]

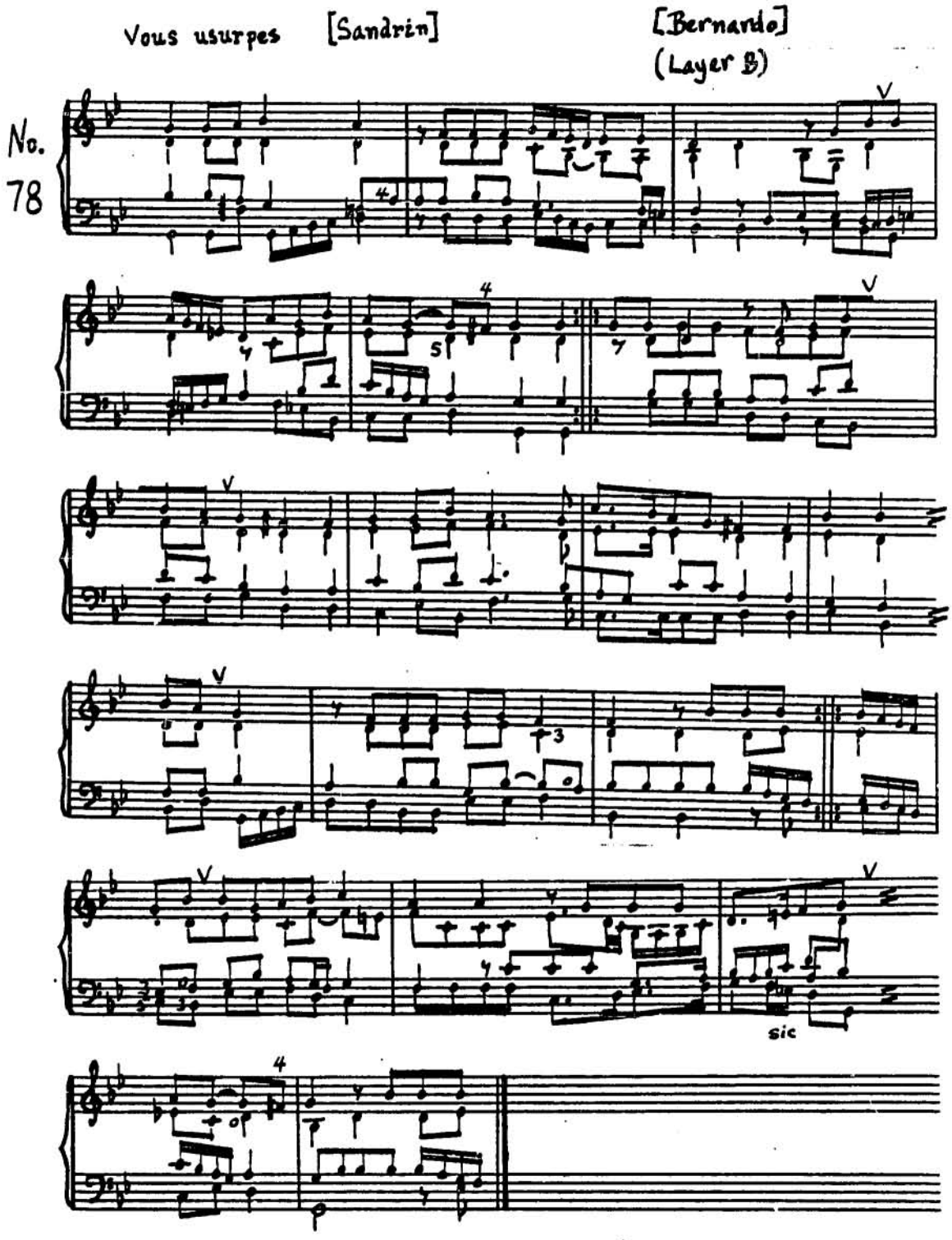
The Hague, Siena Lute Book, fol. 50



Vaincre ne peu [Sandrin]

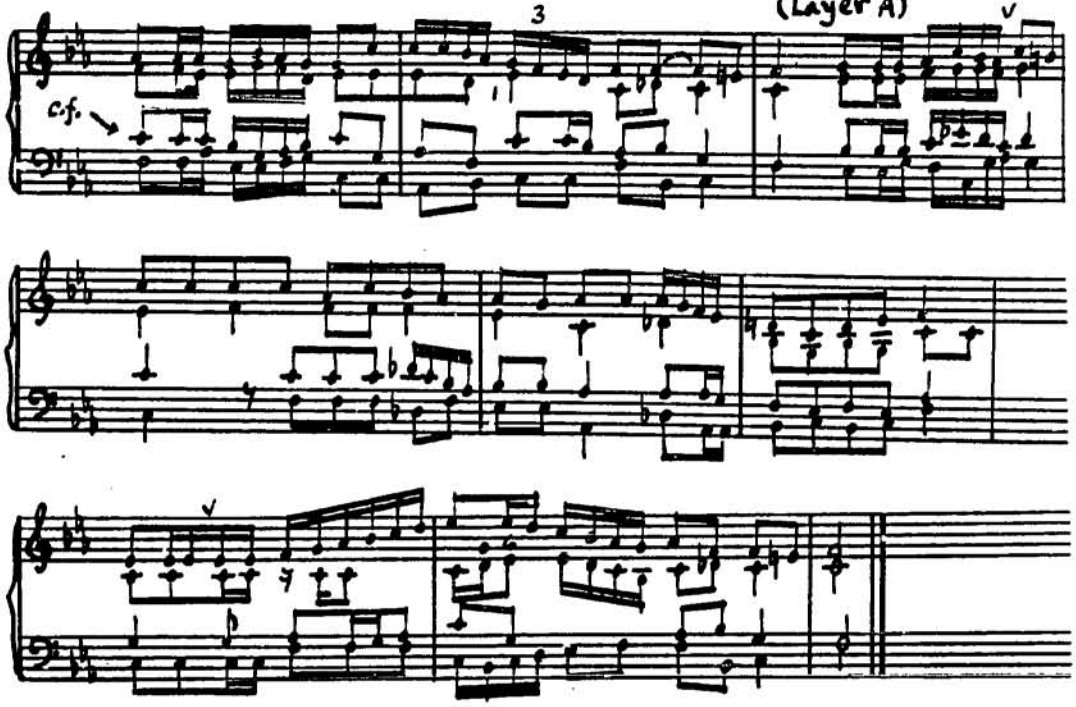
Bernardo
(Layer C)




Vous usurpes [Sandrin]
[Bernardo]
(Layer B)
No.
78
sic

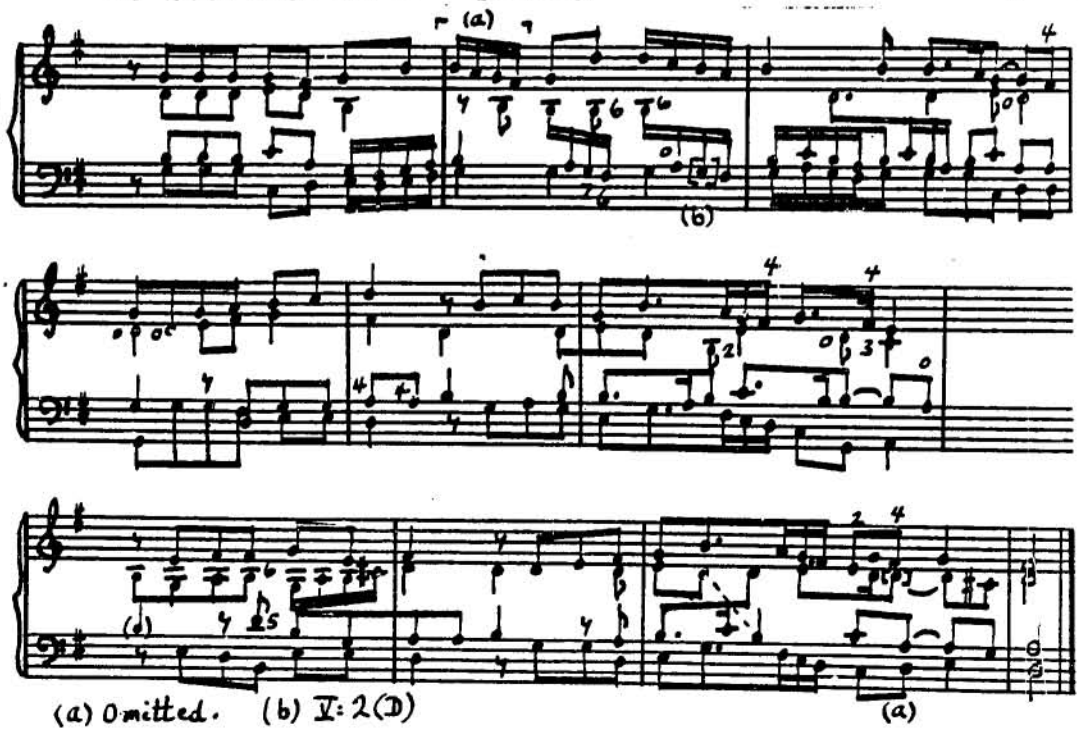
On en dira [Anon.] Bernardo (Layer A)

No. 79



Je n'ose estre content [Sermisy] Bernardo (Layer A)

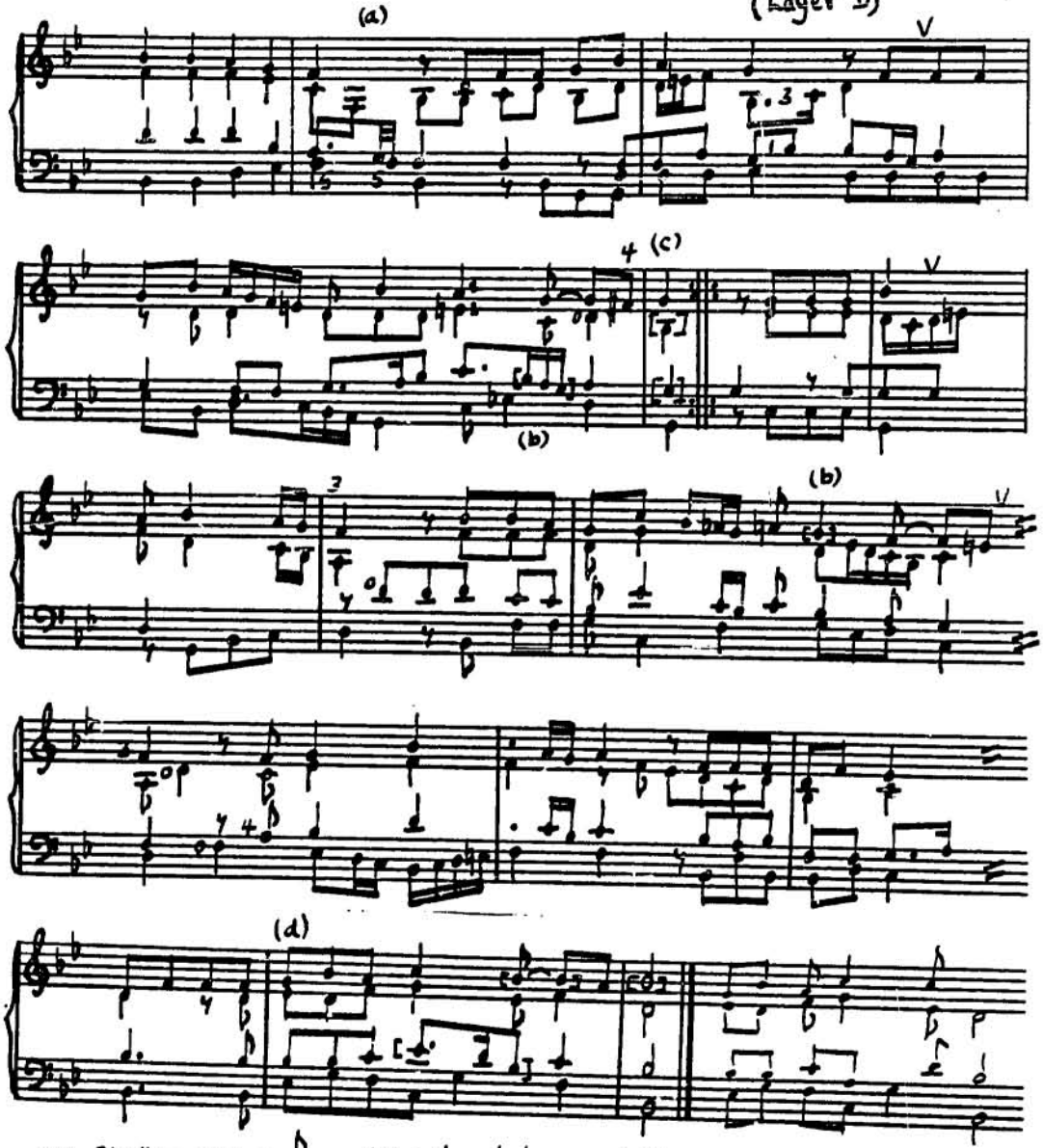
No. 80



(a) Omitted. (b) V: 2(D)

Contentez vous, amy [Sermisy] [Bernardo] (Layer B)

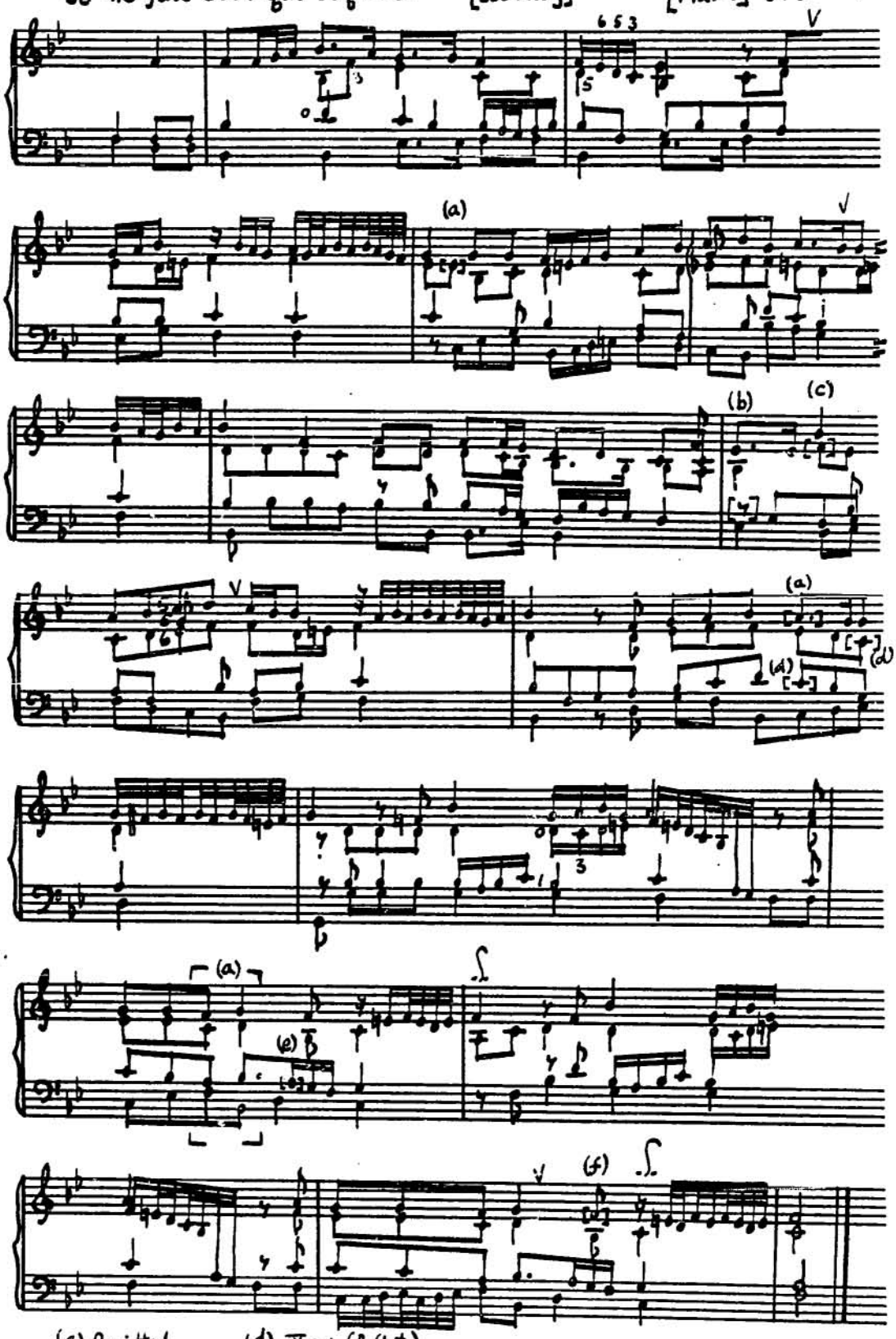
No. 81



(a) Rhythm sign = ♪
(b) Omitted
(c) Both one line too low = D, F sharp
(d) Literal transcription as shown.

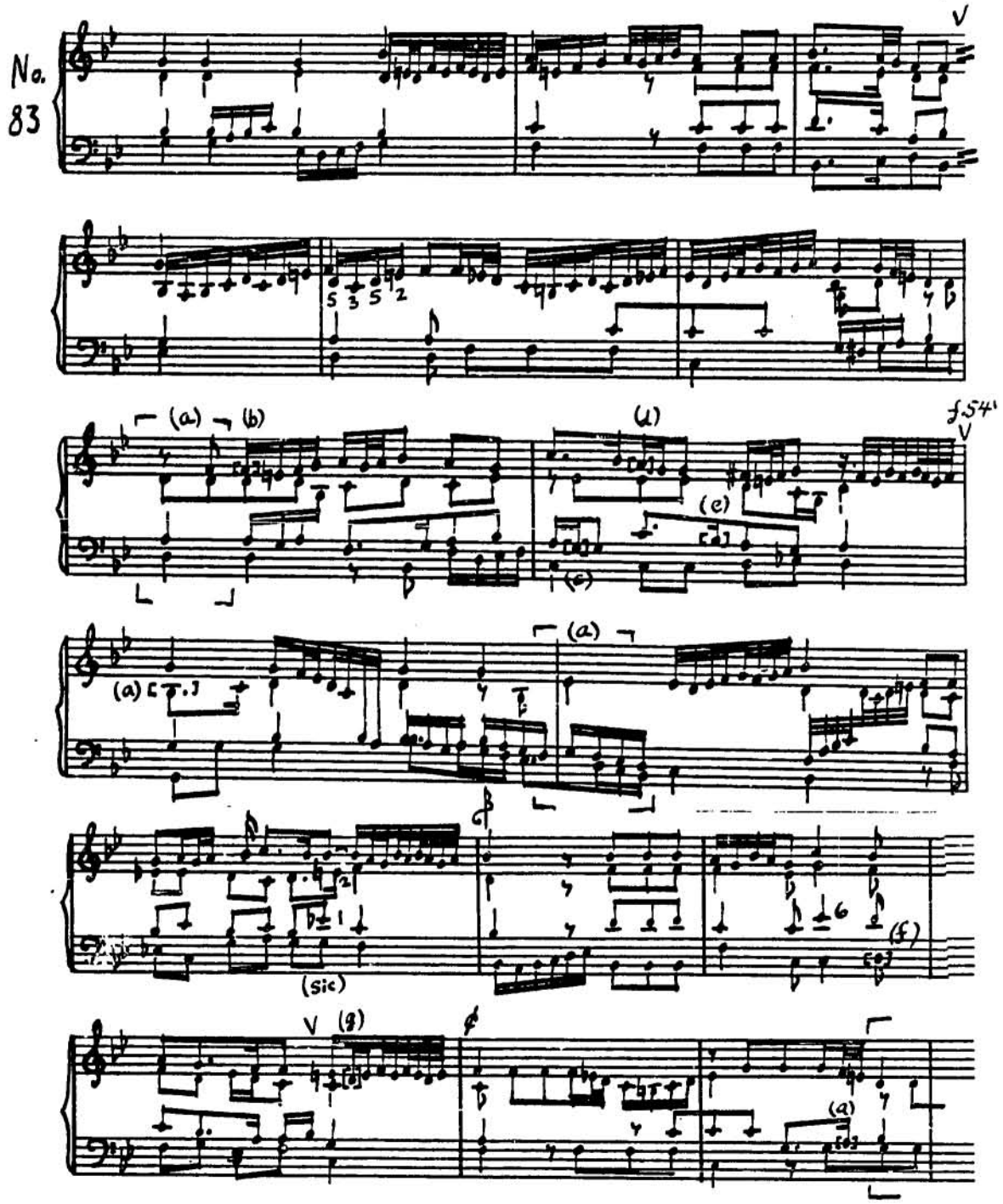
Je ne fais rien que requirer [Sermisy] [Marco] Bk I

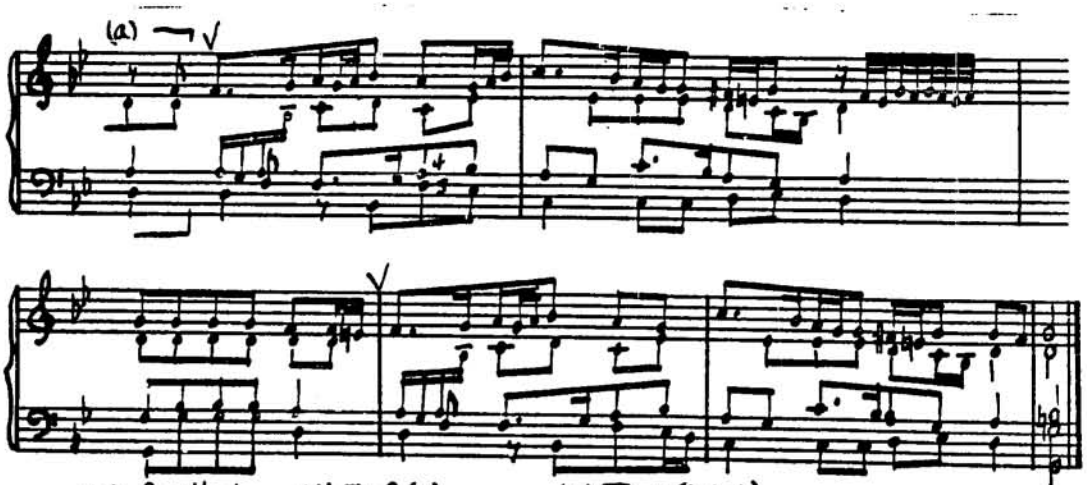
No. 82



(a) Omitted.
(b) IV = 2 (G)
(c) II = 0 (d)
(d) III = 1 (B flat)
(e) III = 0 (♮)
(f) II = 0 (d)

Contre raison [Sermisy] [Marco] Bk I



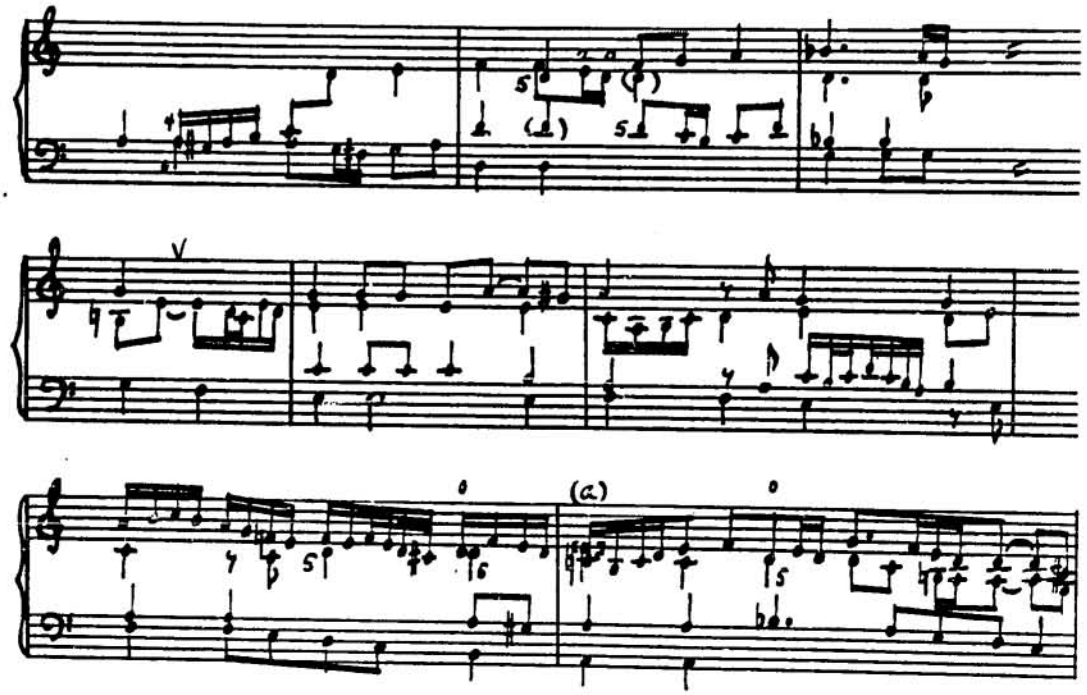


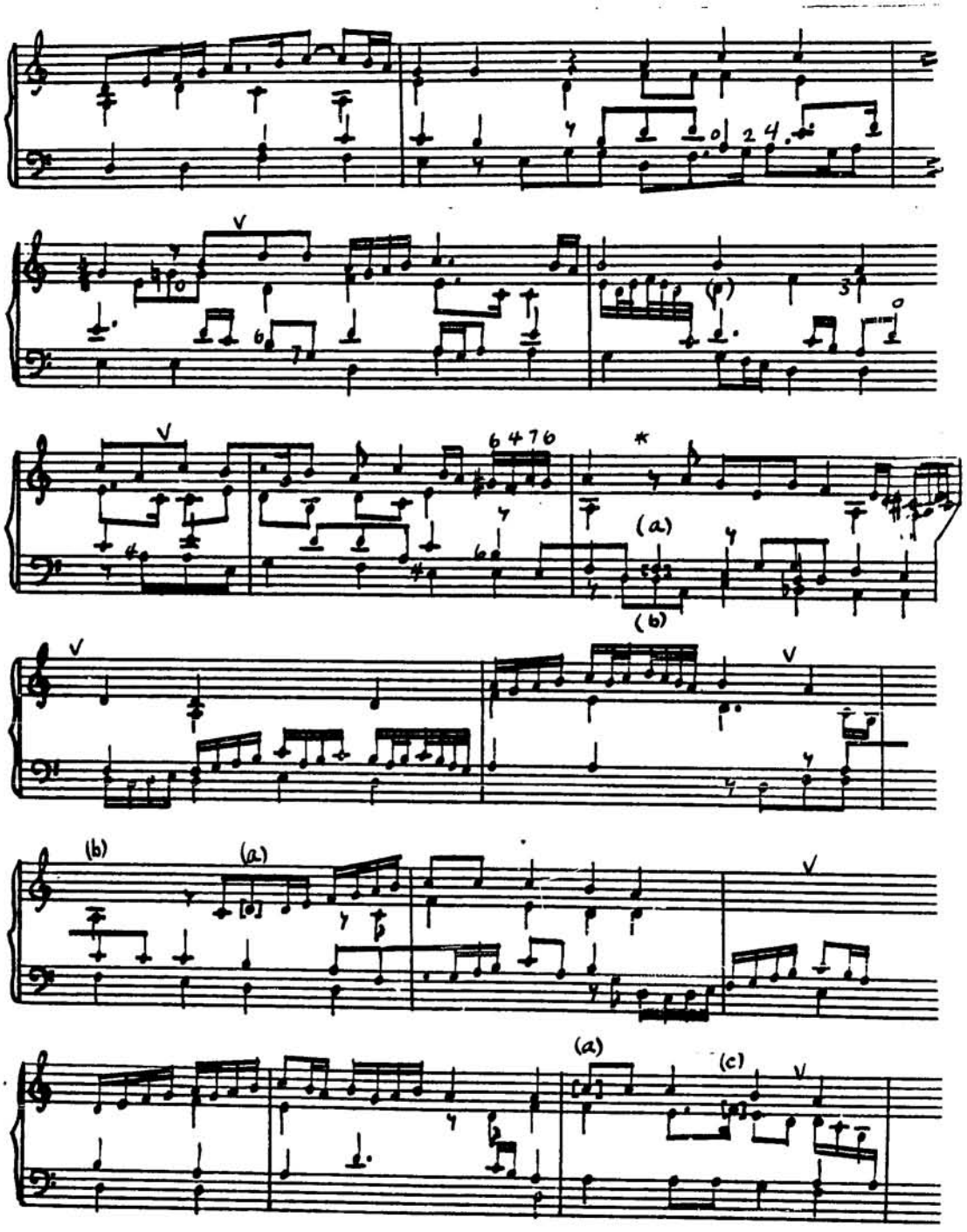
(a) Omitted.
(b) III: 0 (d)
(c) V: 2 (D)
(d) I: 0 (g)
(e) III: 3 (c)
(f) VI: 3 (B flat)
(g) IV: 5 (b flat)

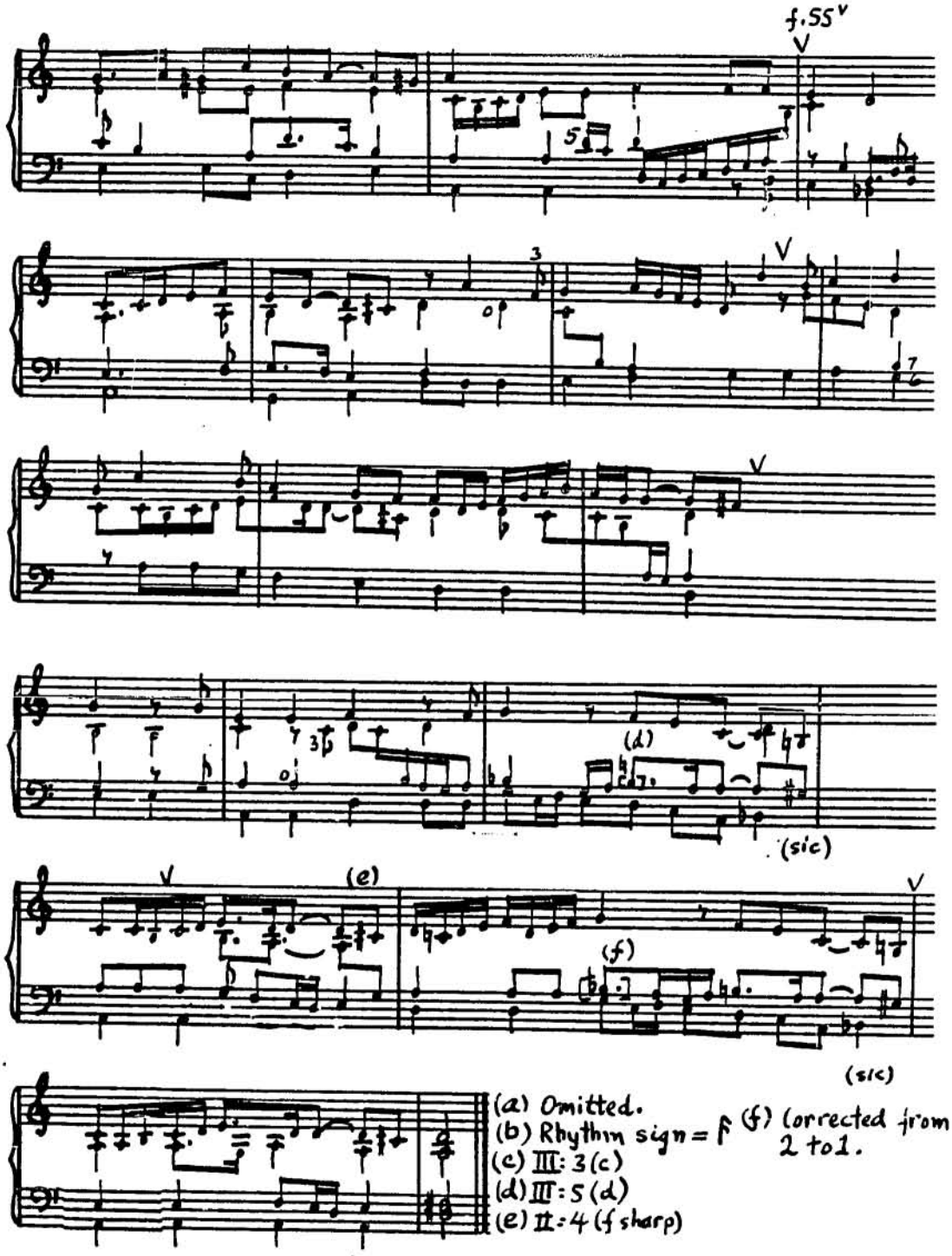
No. 84 = No. 76.

Plus mile regres [Josquin] [Marco?] Bk I

No. 85



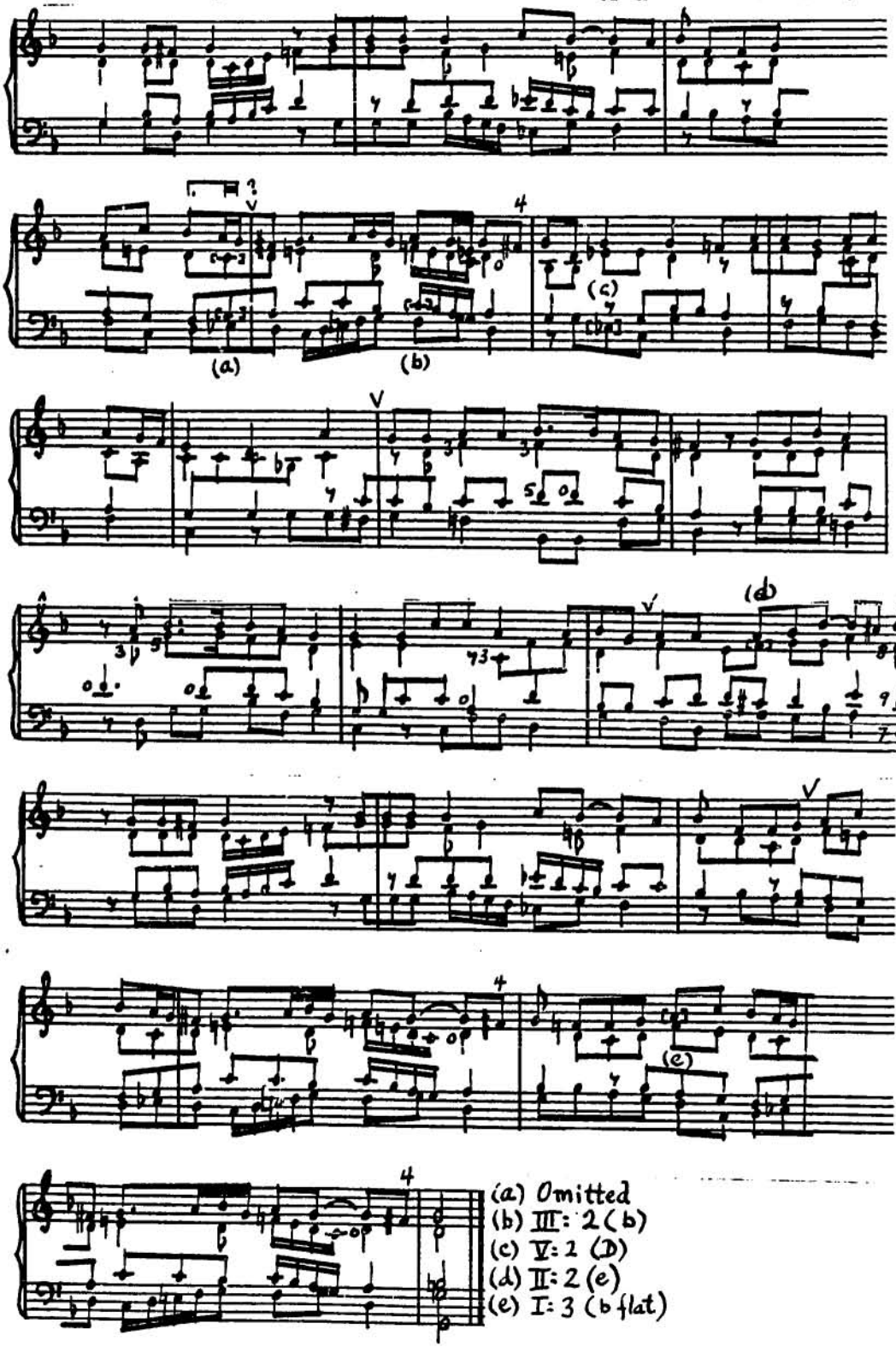

(a)
(b)
(b)
(a)
(a)
(c)



(a) Omitted.
(b) Rhythm sign = 𝄆 (f) (corrected from 2 to 1.
(c) III: 3 (c)
(d) III: 5 (d)
(e) II: 4 (f sharp)

Dictes sans peur [Sermisy] [Bernardo](Layer B)

No. 86

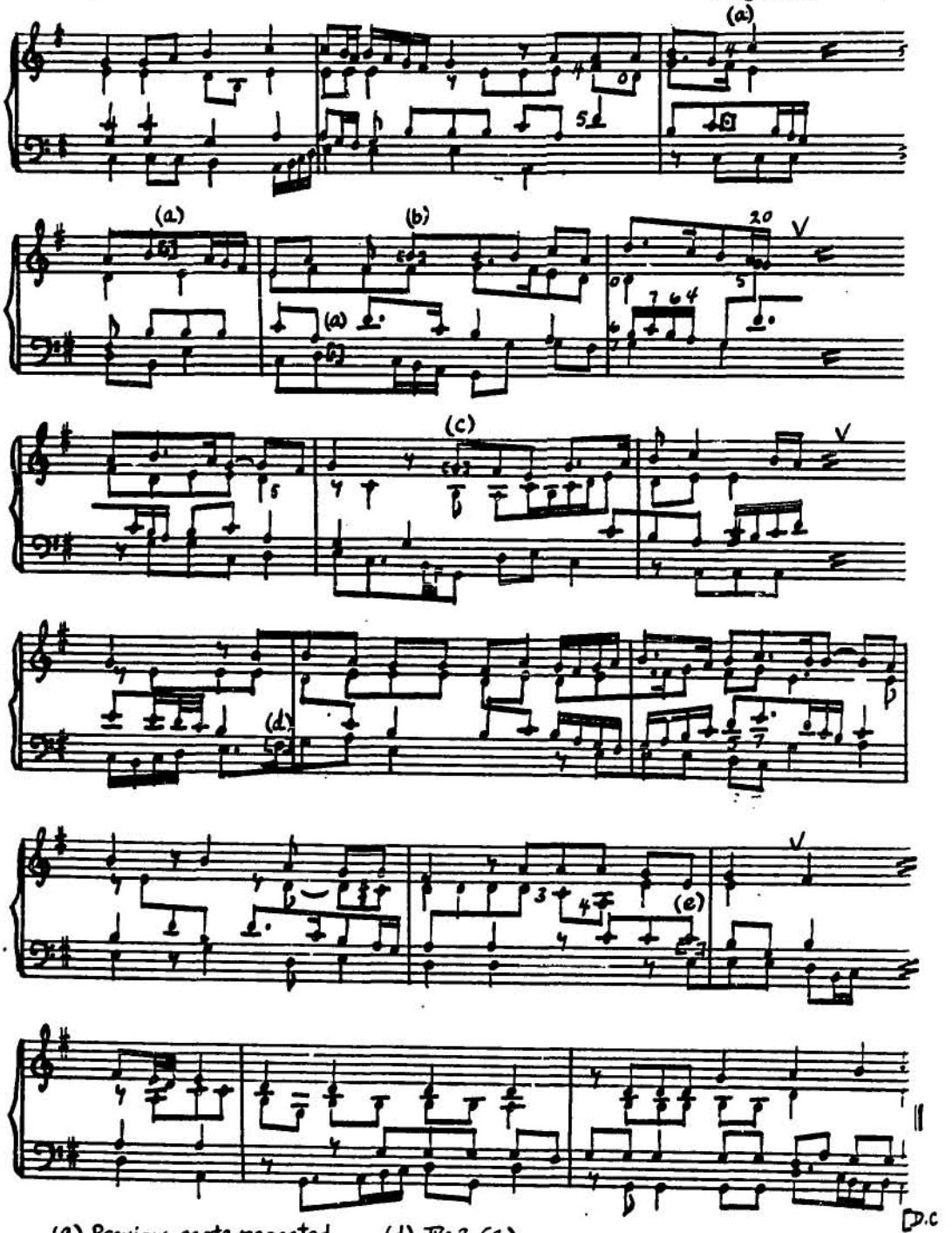


(a) Omitted
(b) III: 2 (b)
(c) V: 2 (D)
(d) II: 2 (e)
(e) I: 3 (b flat)

Voyant souffrir [Jacolin]

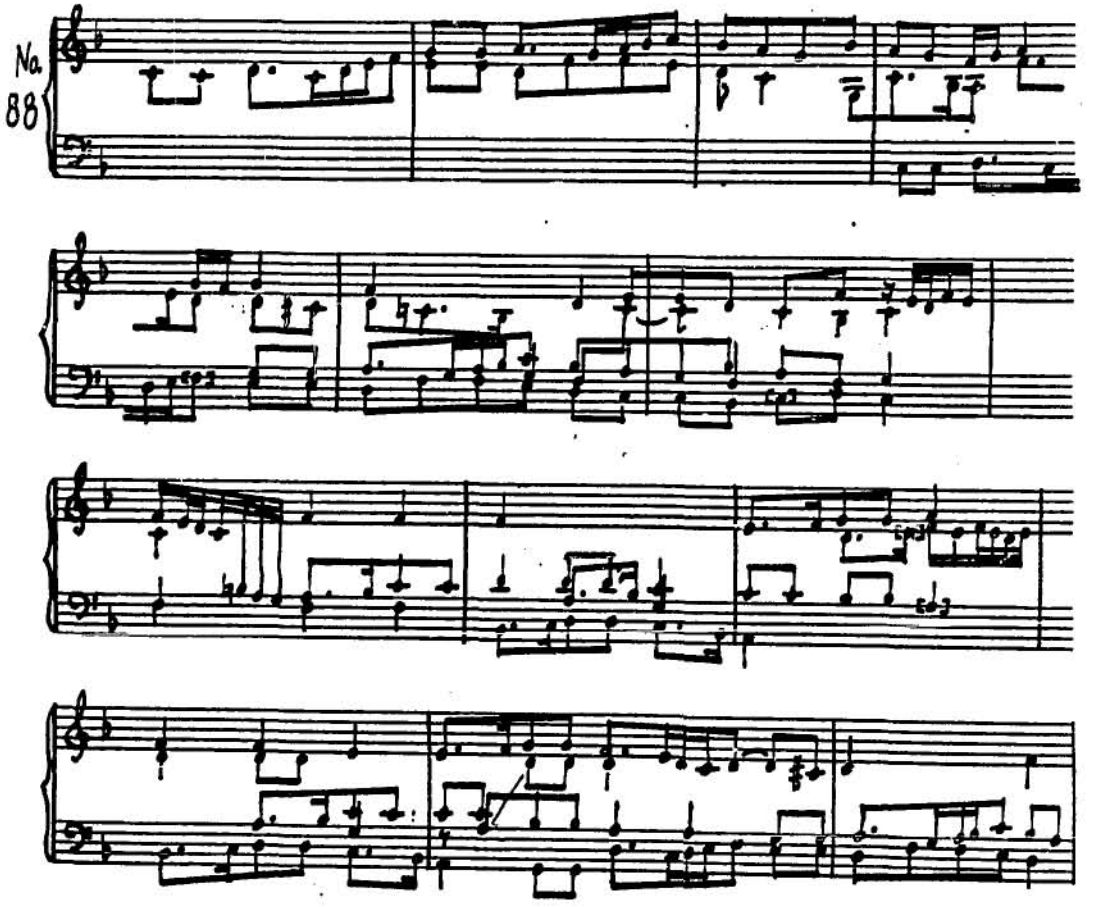
Bernardo
(Layer A)

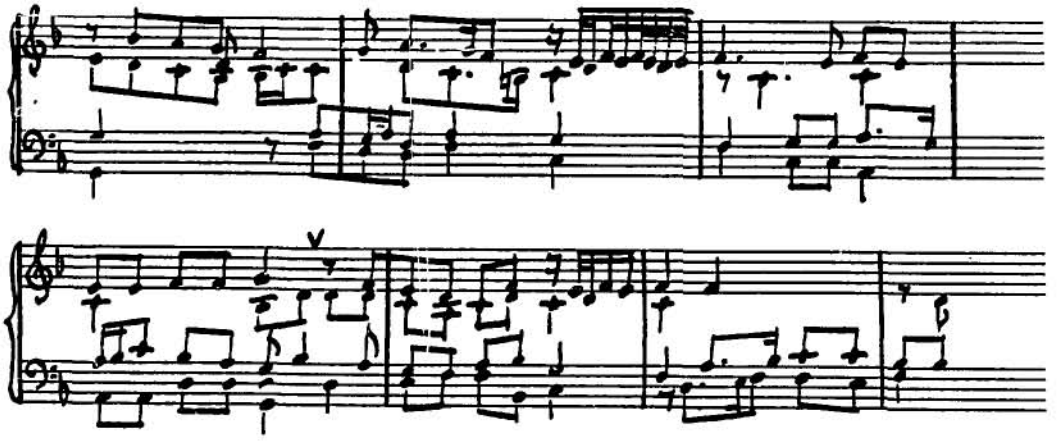
No.
87

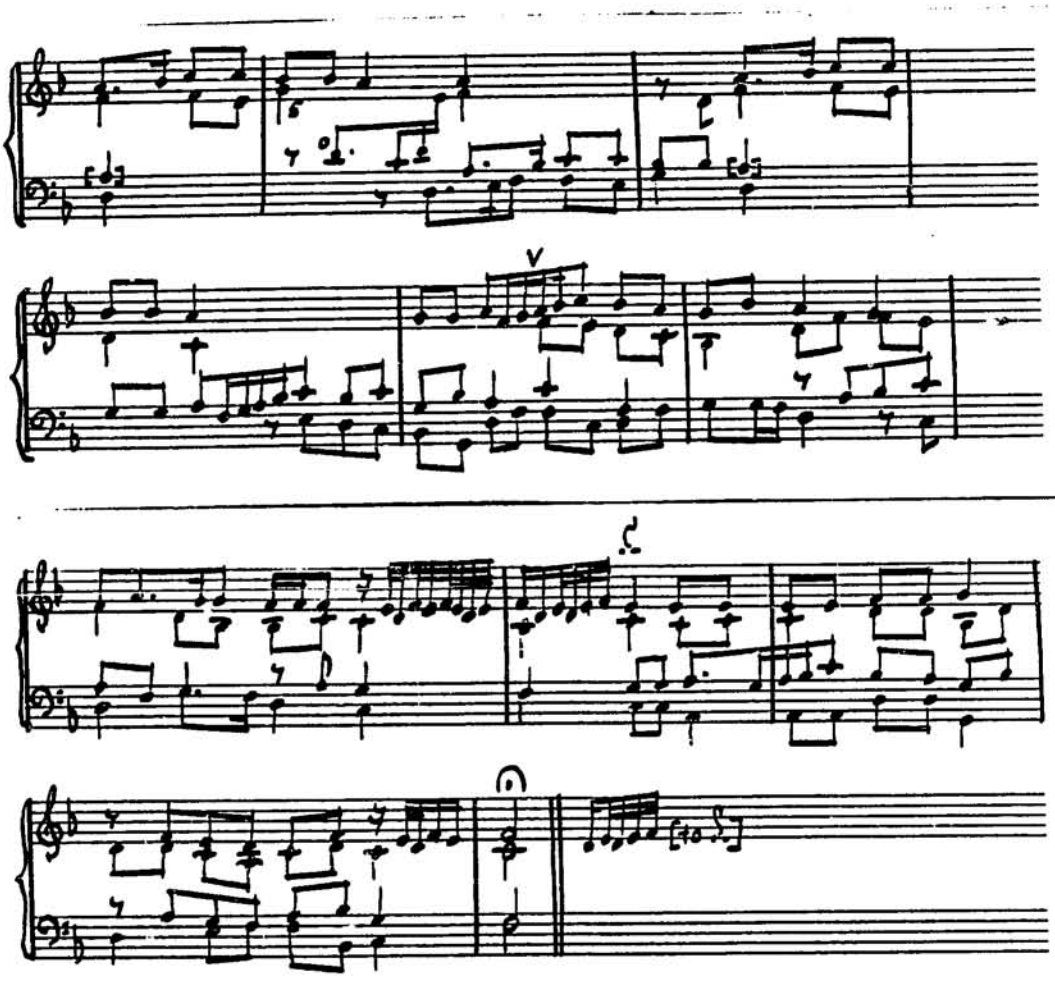


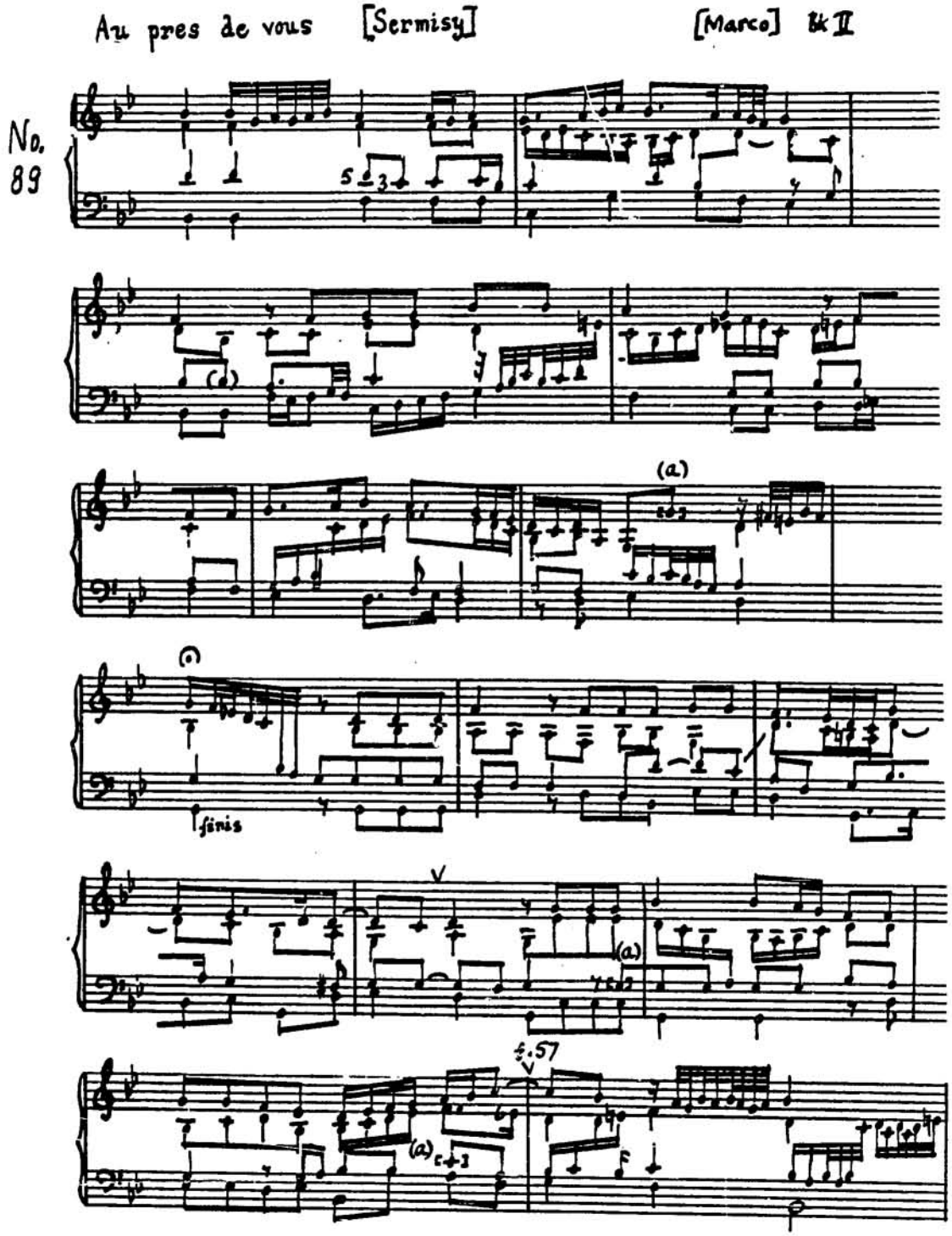
(a) Previous note repeated.
(b) Omitted.
(c) II:0 (d)
(d) IV:2 (G)
(e) IV:4 (A)

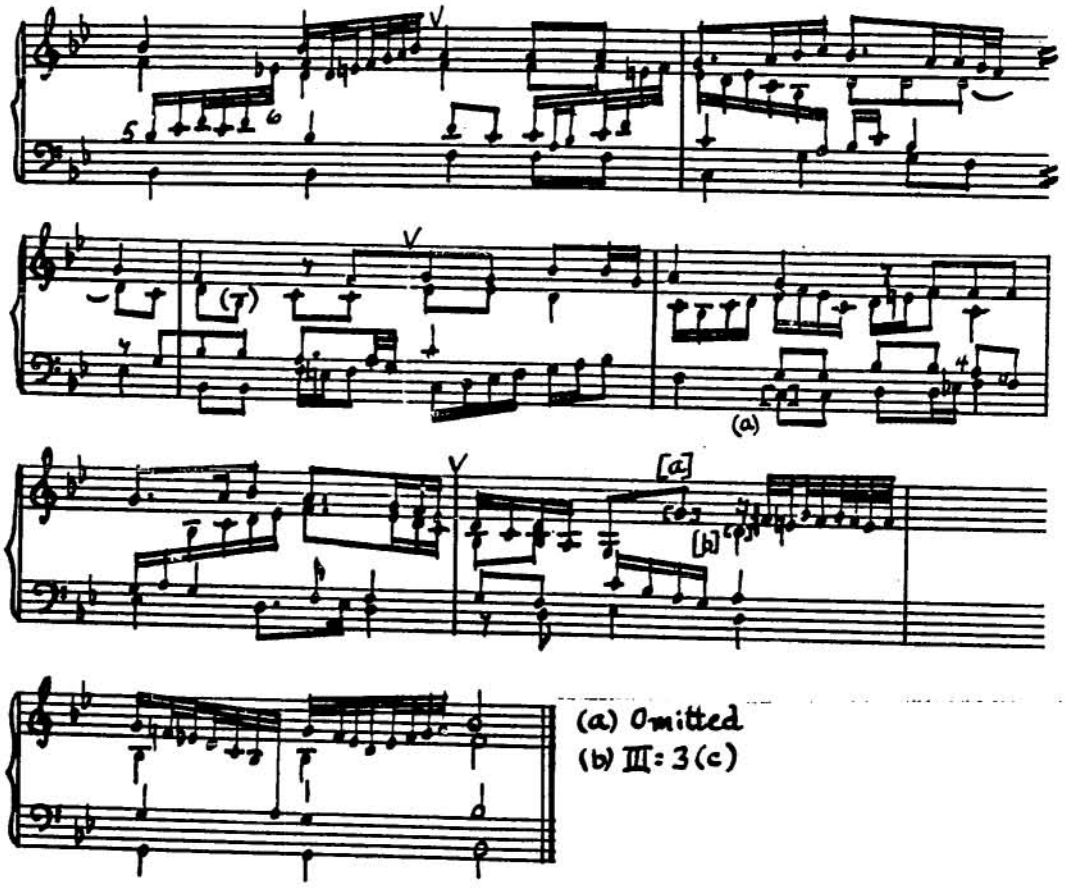
La rousee du moye de may [Willaert] [Marco] Bk I







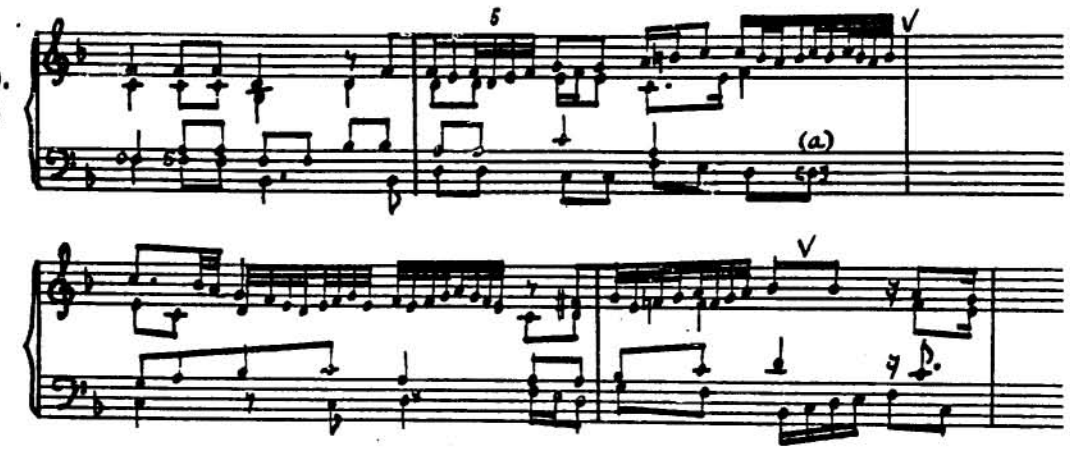

Au pres de vous [Sermisy] [Marco] bk II
No. 89
finis

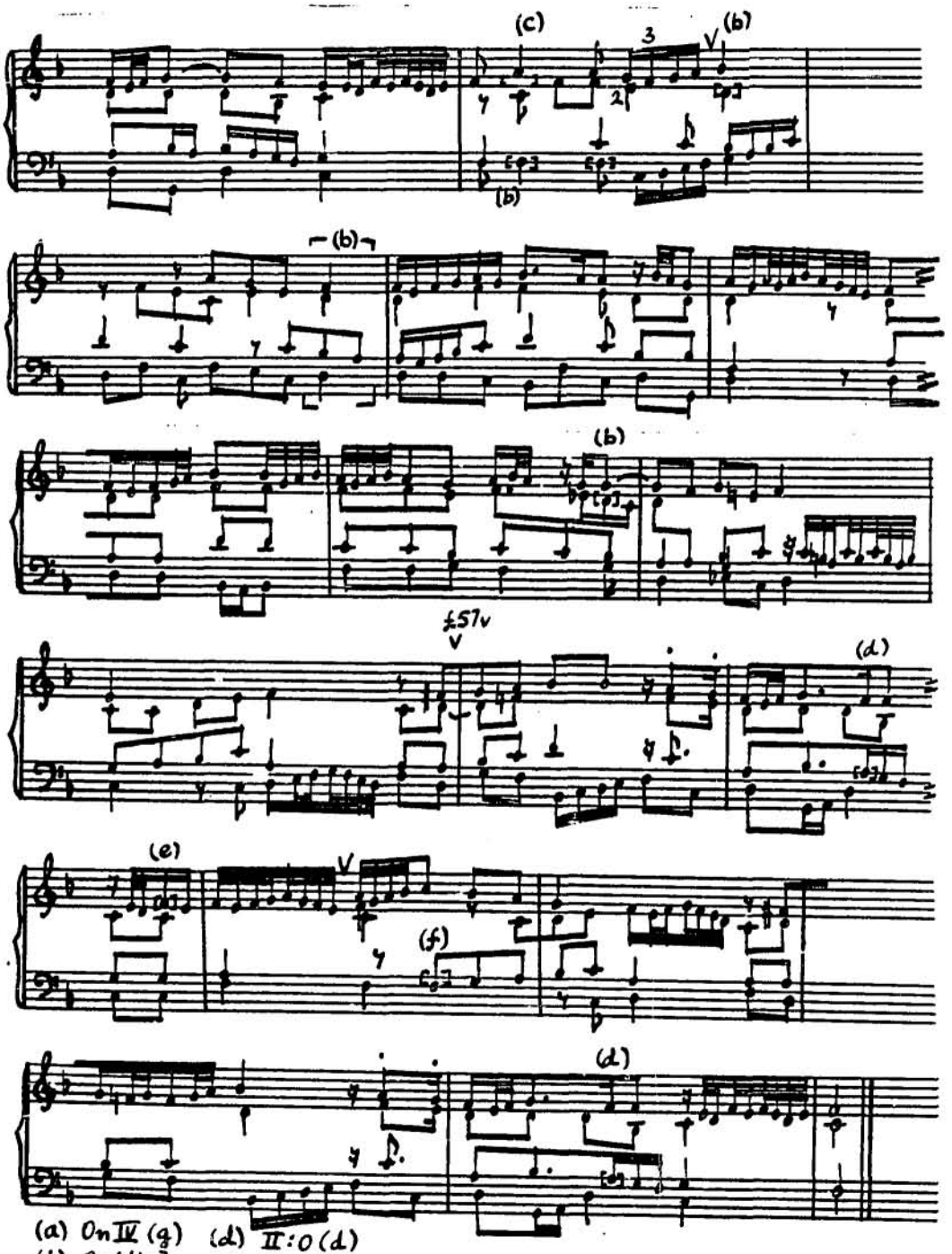


(a) Omitted
(b) III: 3 (c)

Mauldicte soit la mondaine richesse [Sermisy] [Marco] Bk I

No. 90



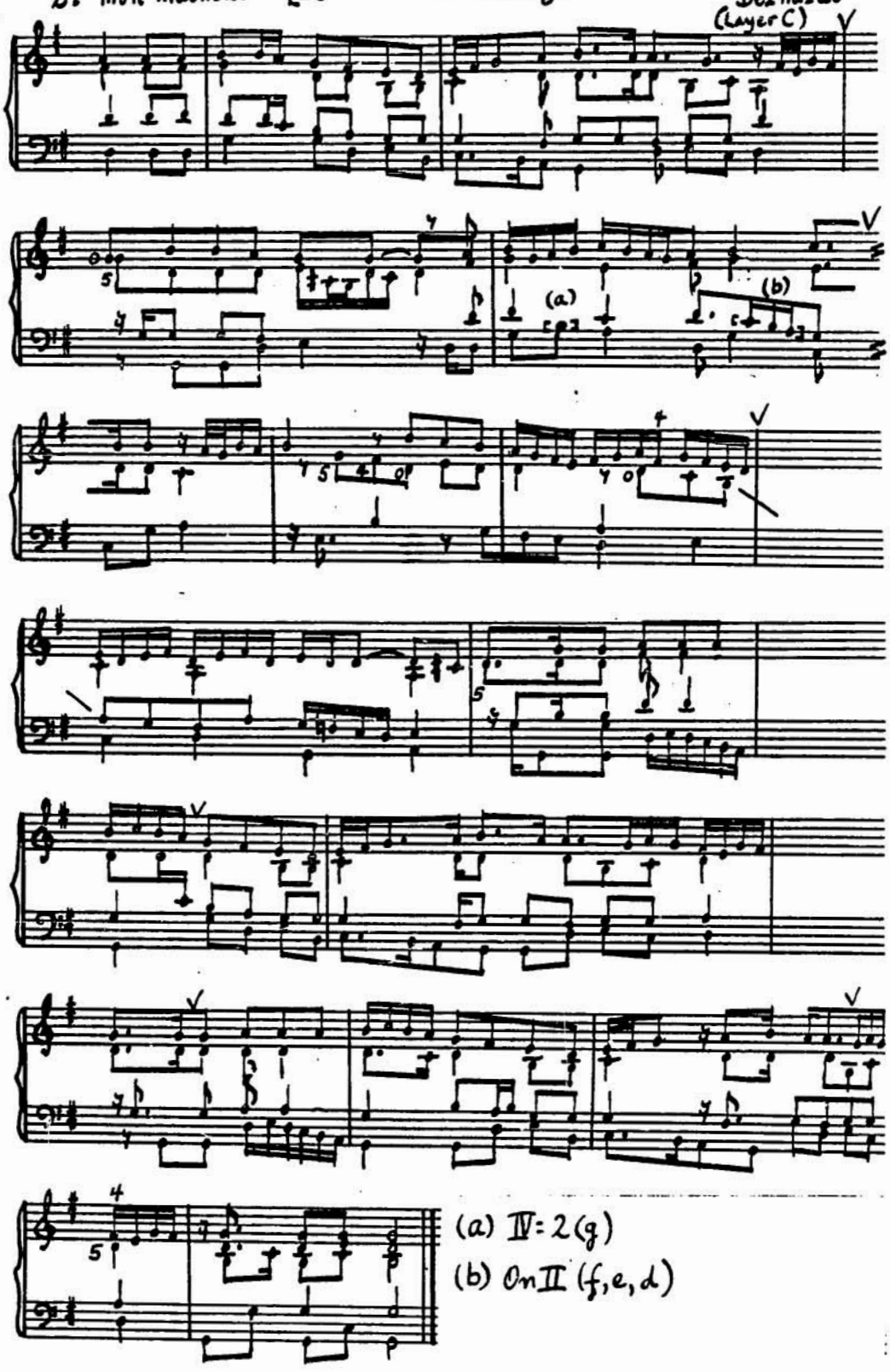


(a) On IV (g)
(b) Omitted
(c) II: 3(f)
(d) II: 0(d)
(e) II: 2(e)
(f) III: 0(a)

Si mon malheur [Le Peletier or Sermisy]

Bernardo (Layer C)

No. 91

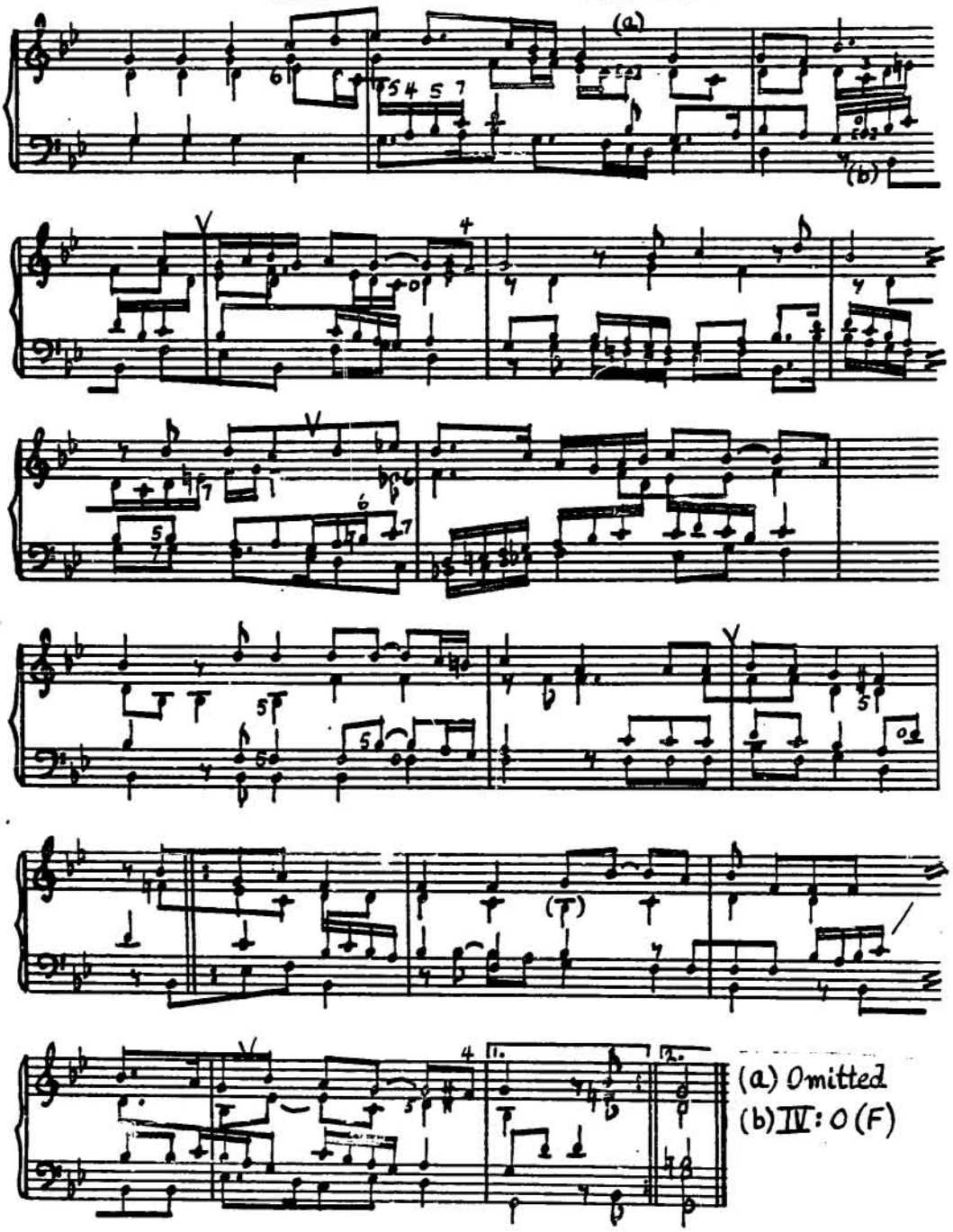


(a) IV: 2(g)

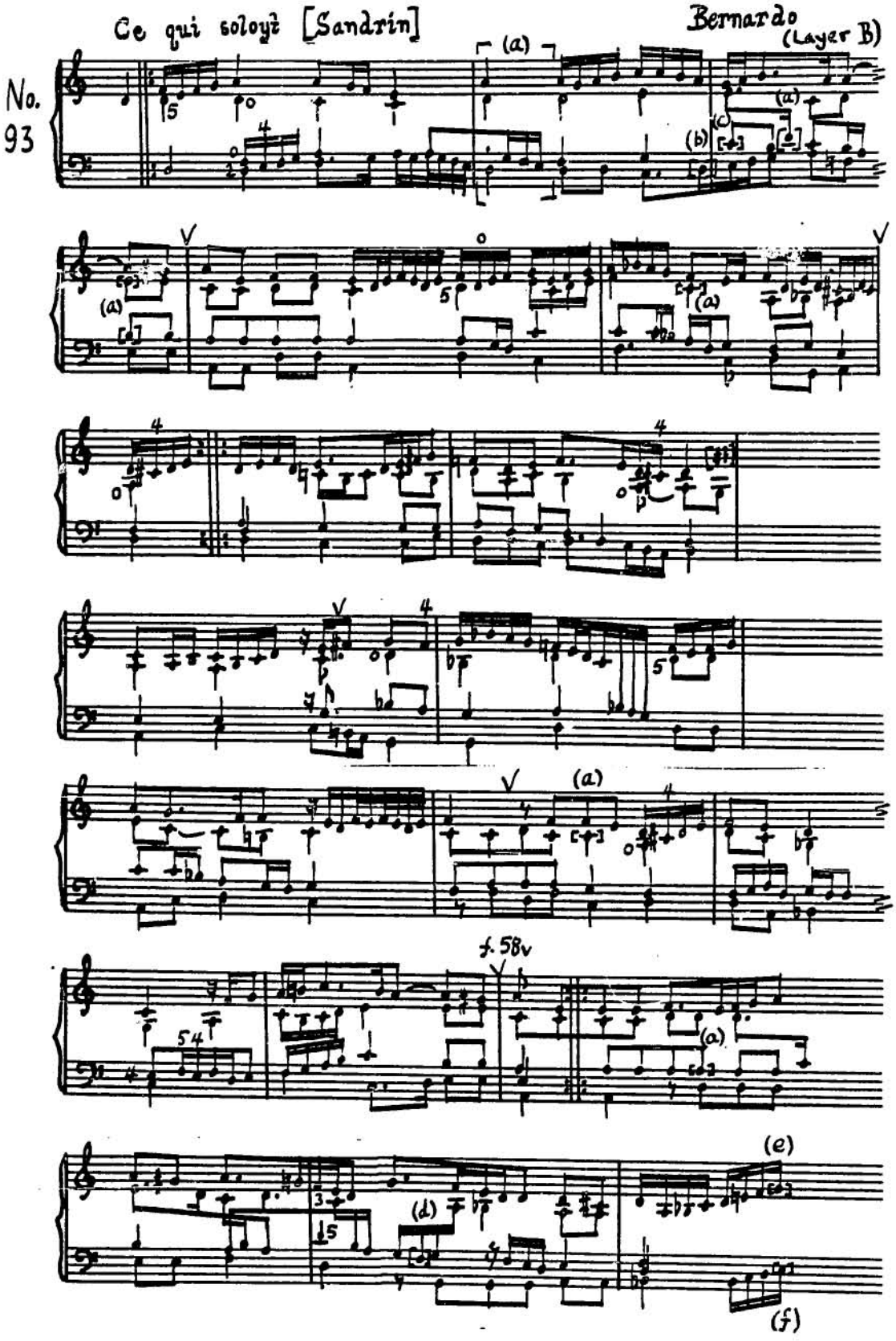
(b) On II (f, e, d)

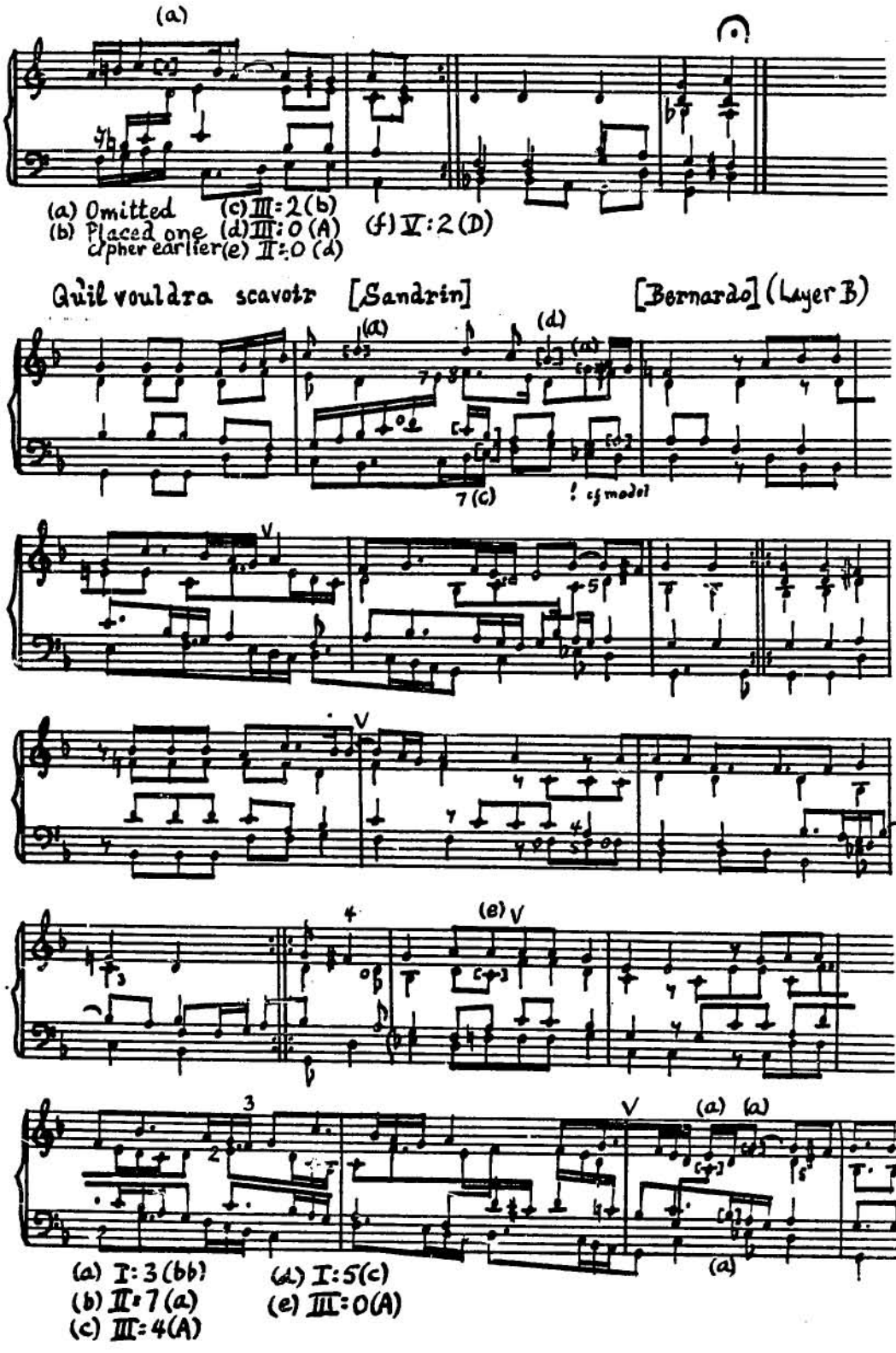
Contient desir [Sermisy] Bernardo (Layer A)

No. 92



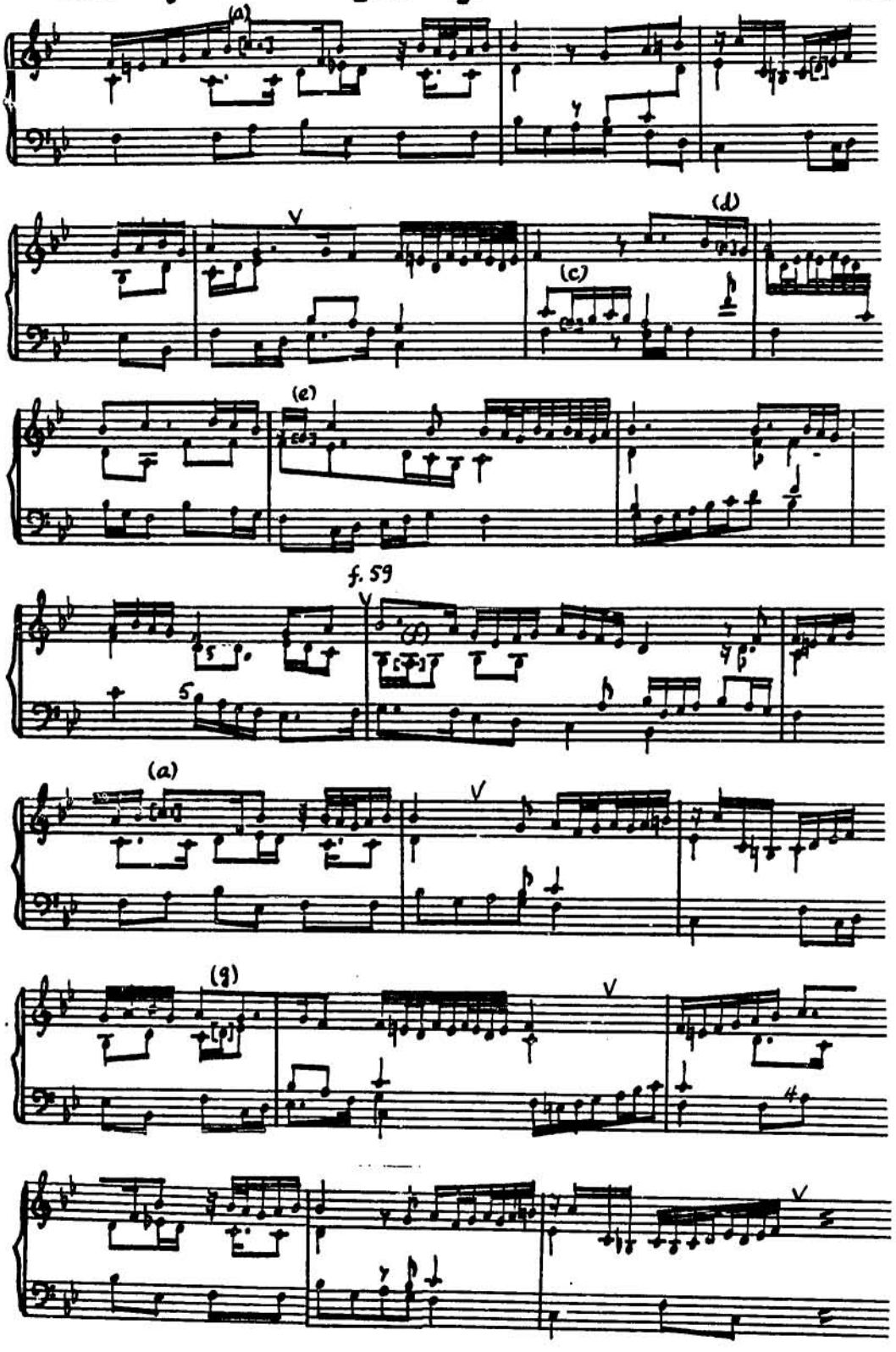
(a) Omitted
(b) IV: 0 (F)

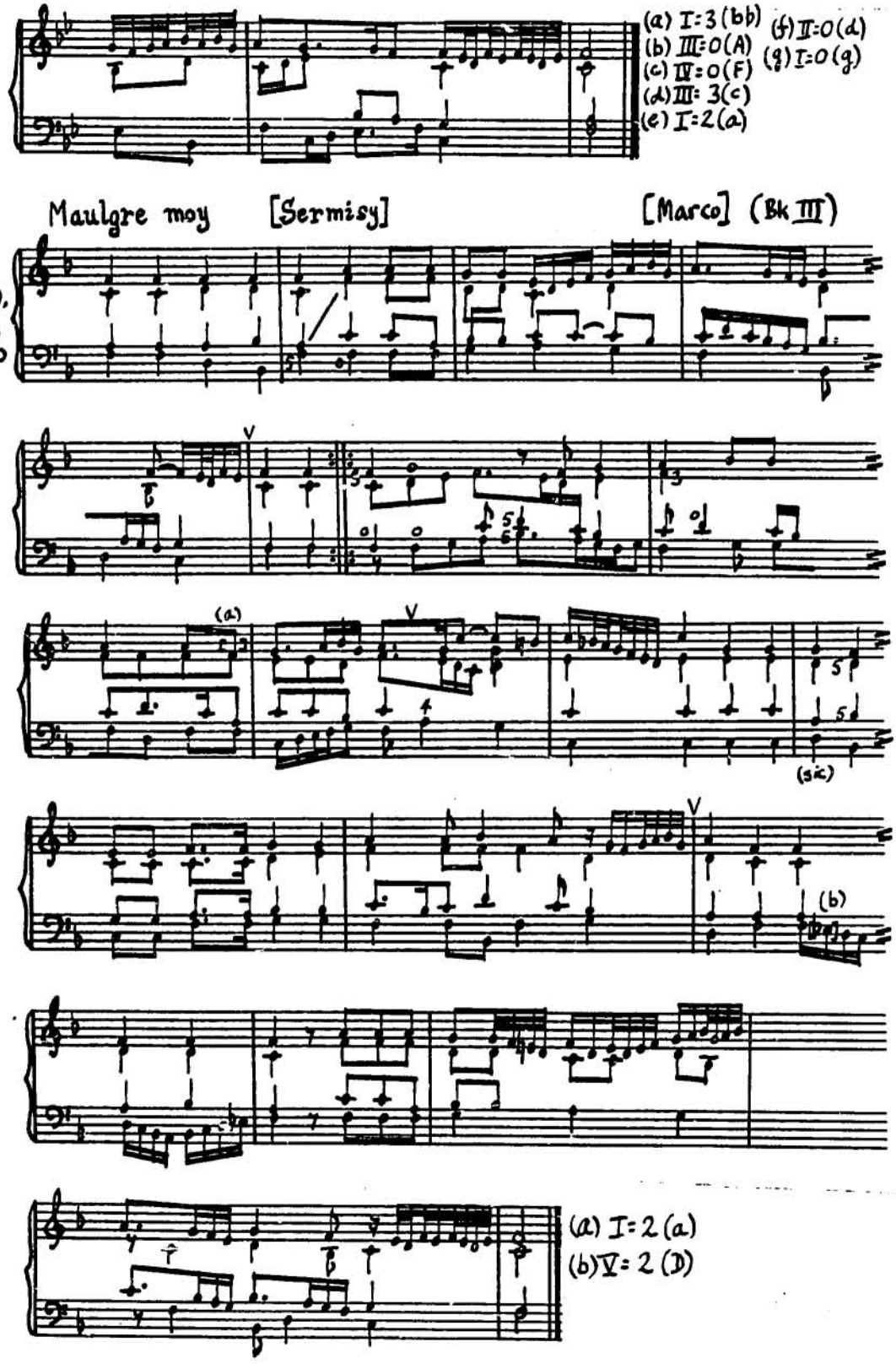

Ce qui soloyt [Sandrin]
Bernardo
(Layer B)
No.
93
(a)
(b)
(c)
(d)
(e)
(f)
f. 58v


(a)
(a) Omitted (c) III: 2 (b)
(b) Placed one cipher earlier (d) III: 0 (A) (f) V: 2 (D)
(e) II: 0 (d)
Quil vouldra scavoir [Sandrin]
[Bernardo] (Layer B)
No. 94
(a)
(d)
7 (c)
! cf model
V
V
4
(e) V
3
V
(a) (a)
(a)
(a) I: 3 (bb)
(b) II: 7 (a)
(c) III: 4 (A)
(d) I: 5 (c)
(e) III: 0 (A)

C'est a grant tort [Sermisy] Marco (Bk III)

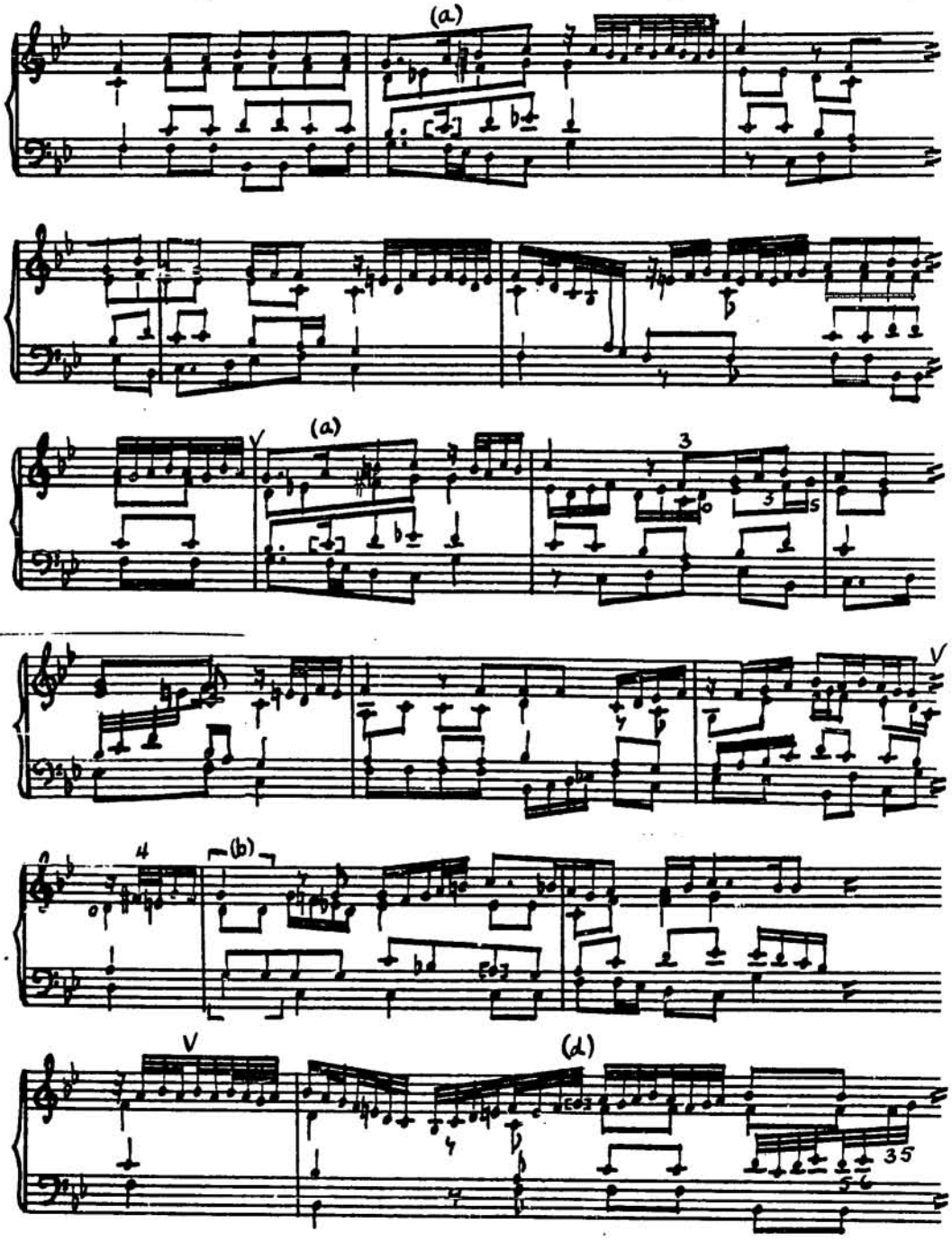
No. 95

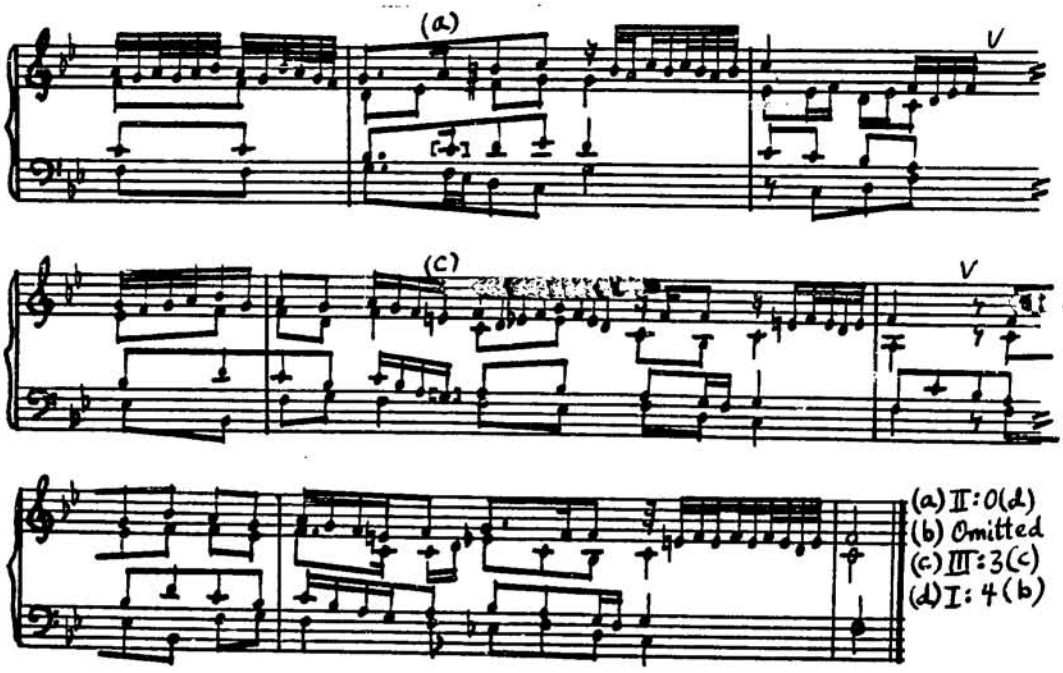



(a) I=3(bb)
(b) III=0(A)
(c) IV=0(F)
(d) III=3(c)
(e) I=2(a)
(f) II=0(d)
(g) I=0(g)
Maulgre moy [Sermisy] [Marco] (Bk III)
No. 96
V
(a)
V
5
(sic)
V
(b)
(a) I=2(a)
(b) V=2(D)

Amour me voyant sans tristesse [Sermisy] [Marco] Bk I

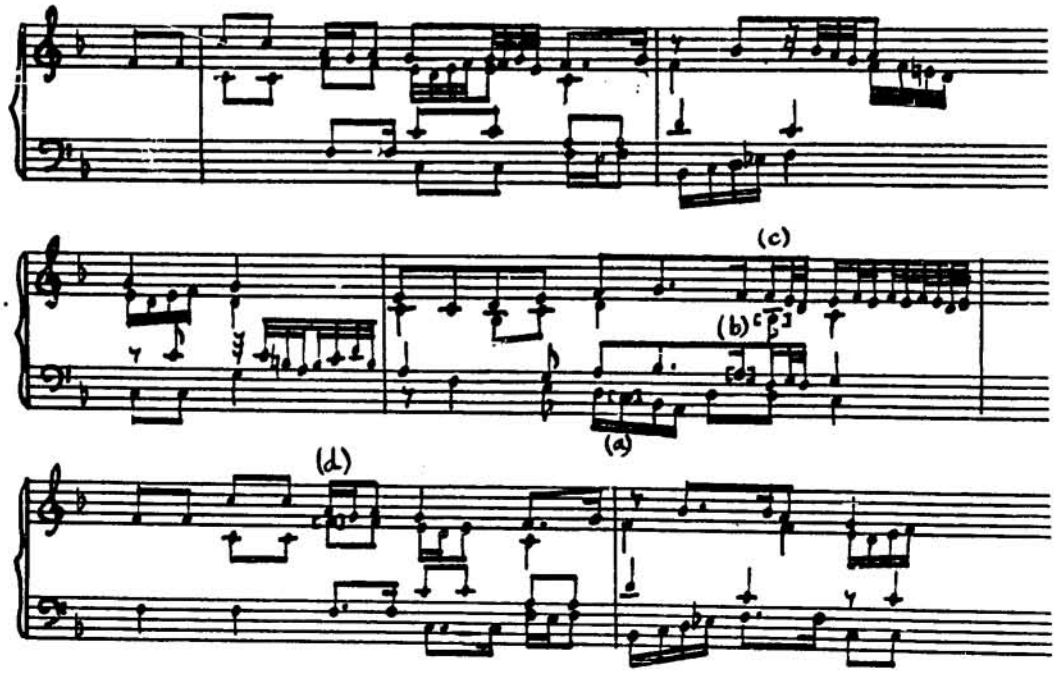
No. 97

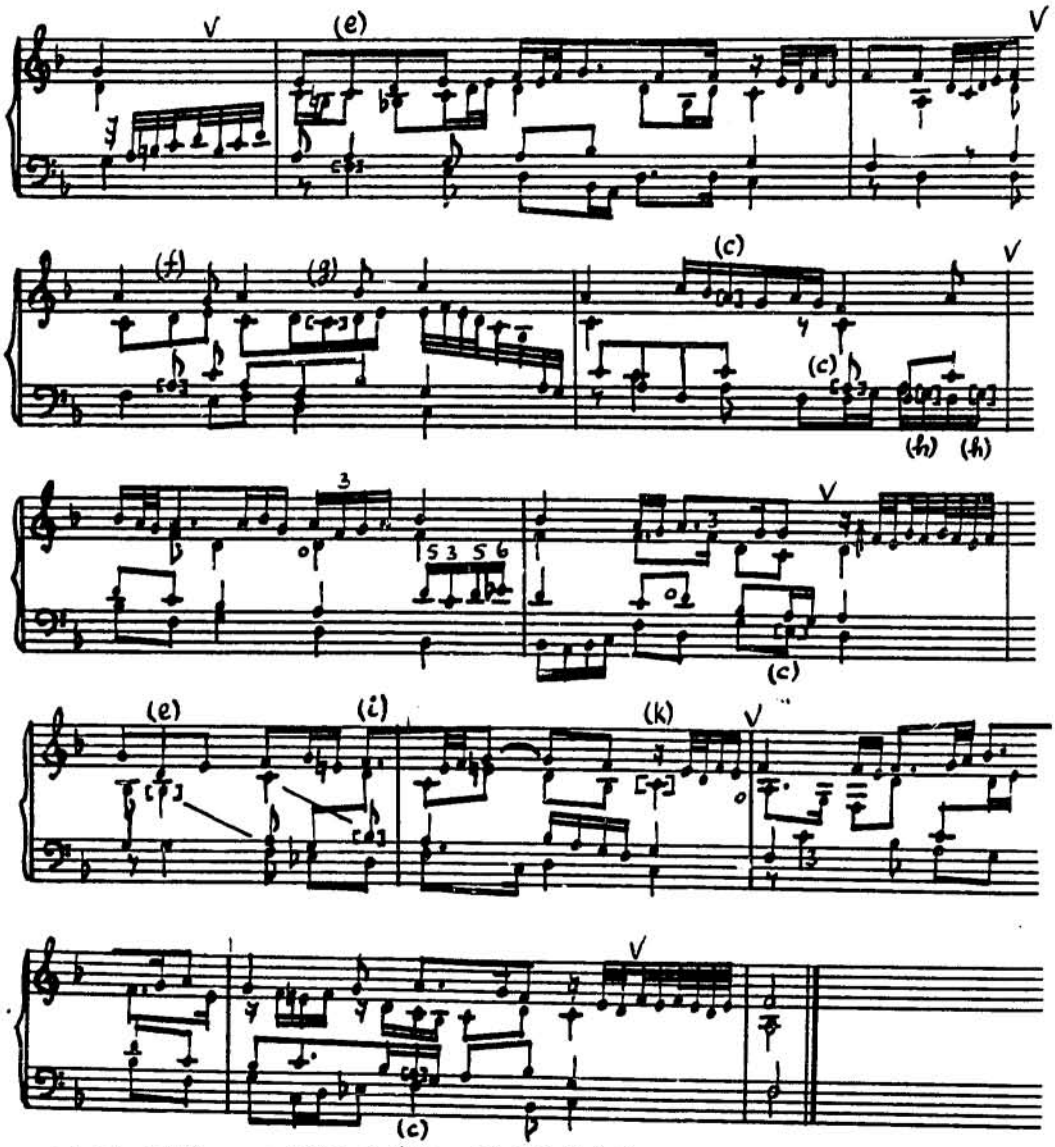




J'ayme le cueur de m'amye [Sermisy] [Marco] Bk I

No. 98

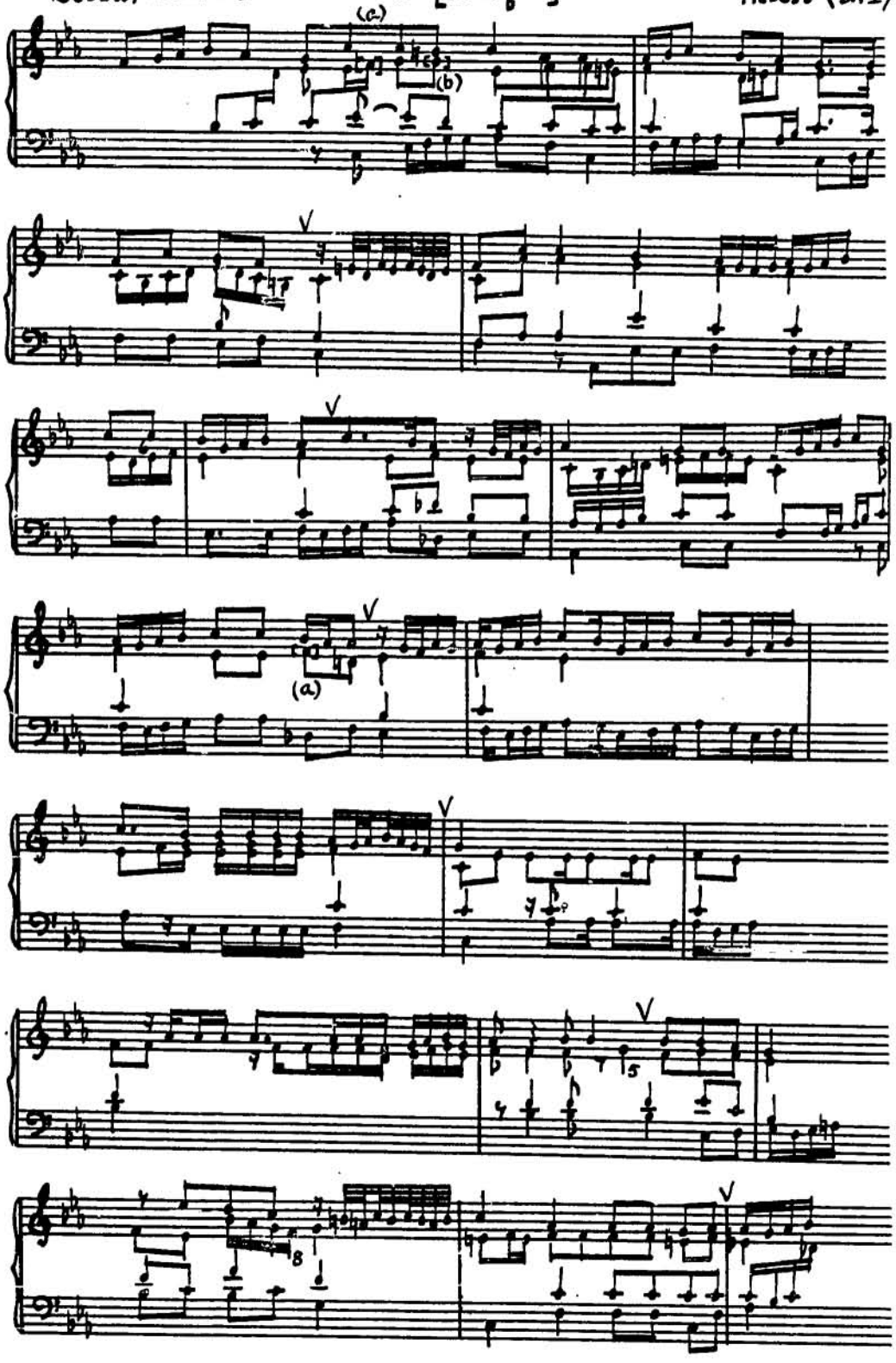


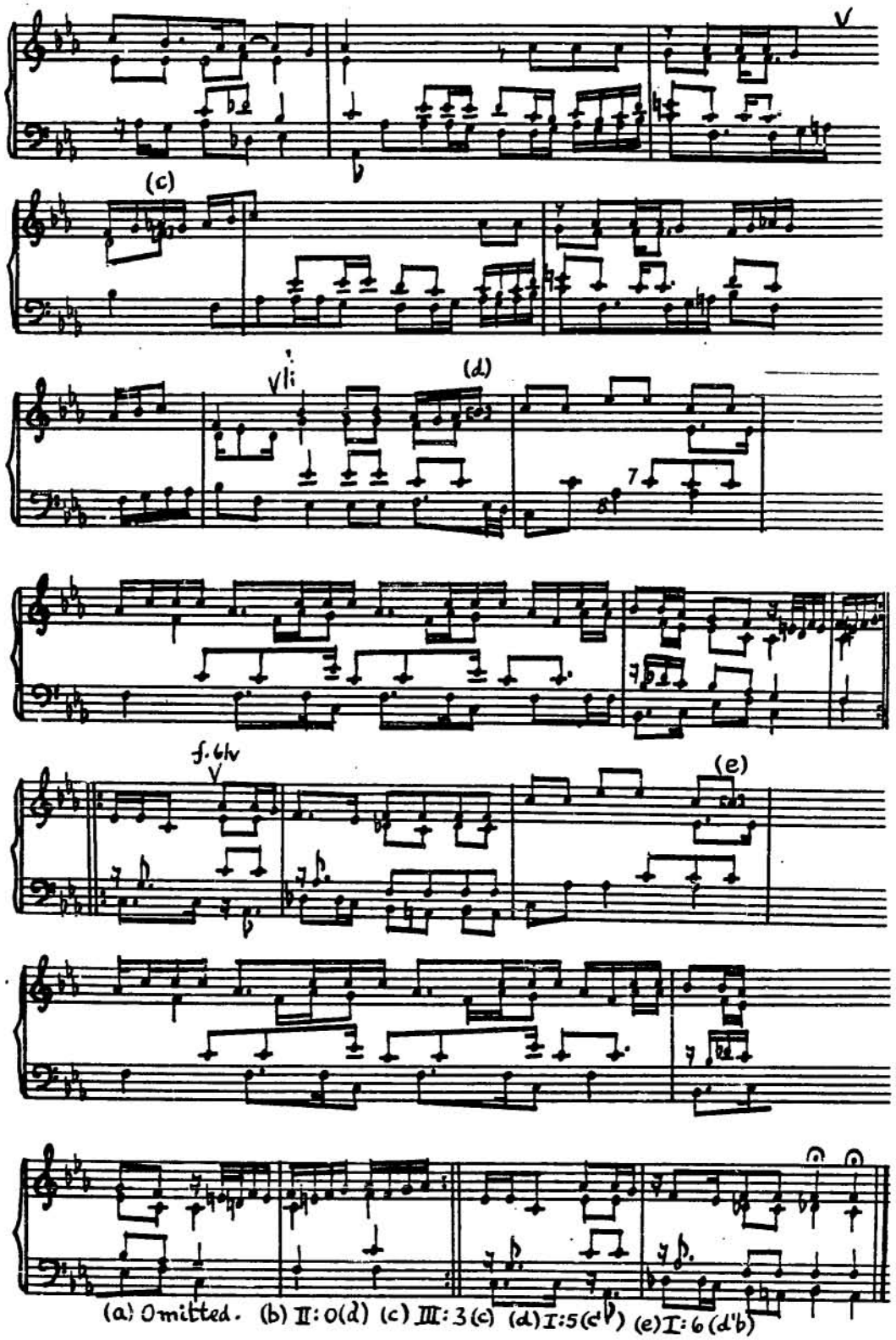


(a) V: 4 (E)
(b) IV: 0 (F)
(c) Omitted
(d) III: 3 (c)
(e) VI: 2 (A)
(f) III: 1 (bb)
(g) II: 3 (f)
(h) II: 2 (c)
(i) IV: 4 (a)
(k) II: 3 (f)

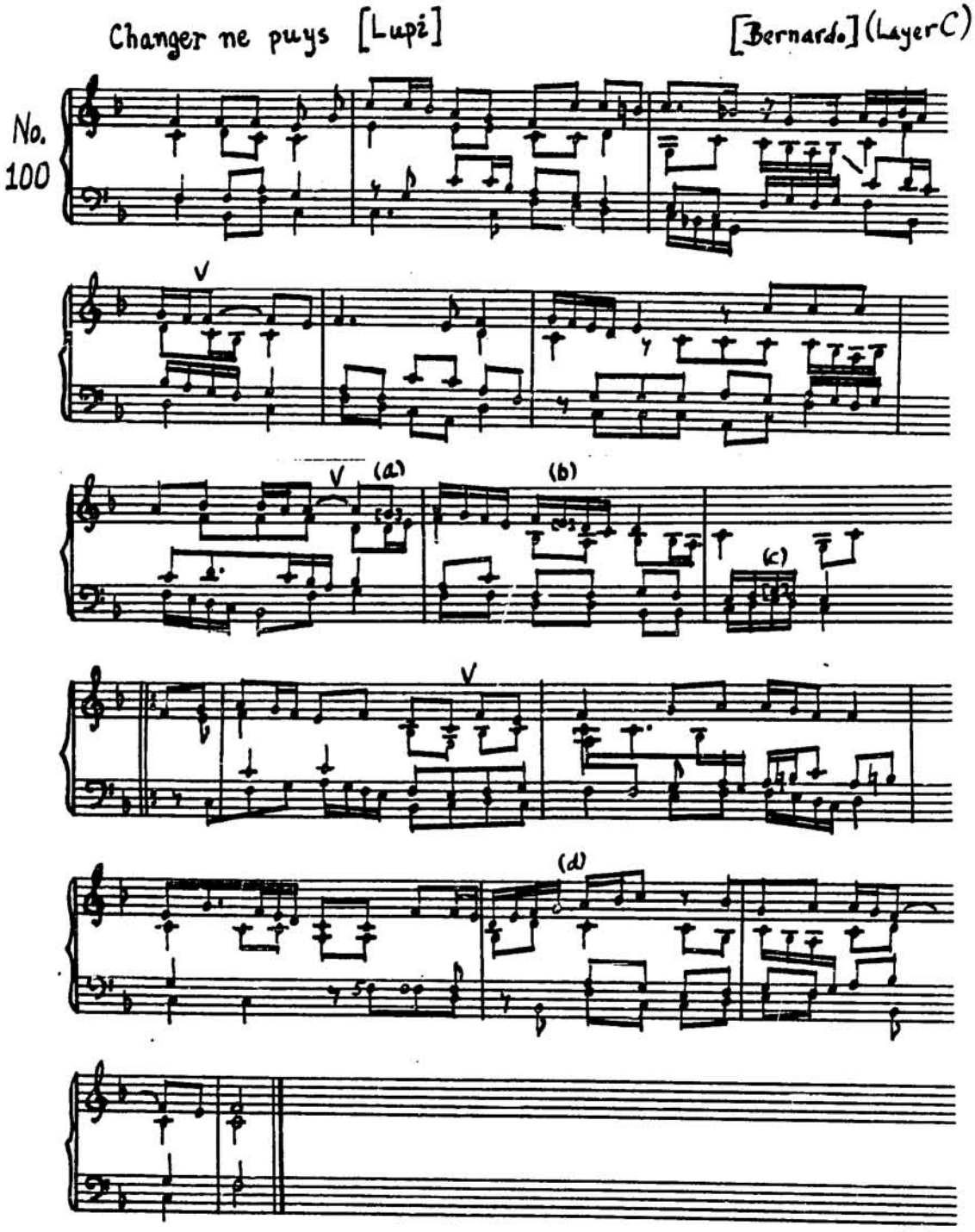
Serra, Martin [Martin menoil] [Janequin] Albert (BkI)

No. 99



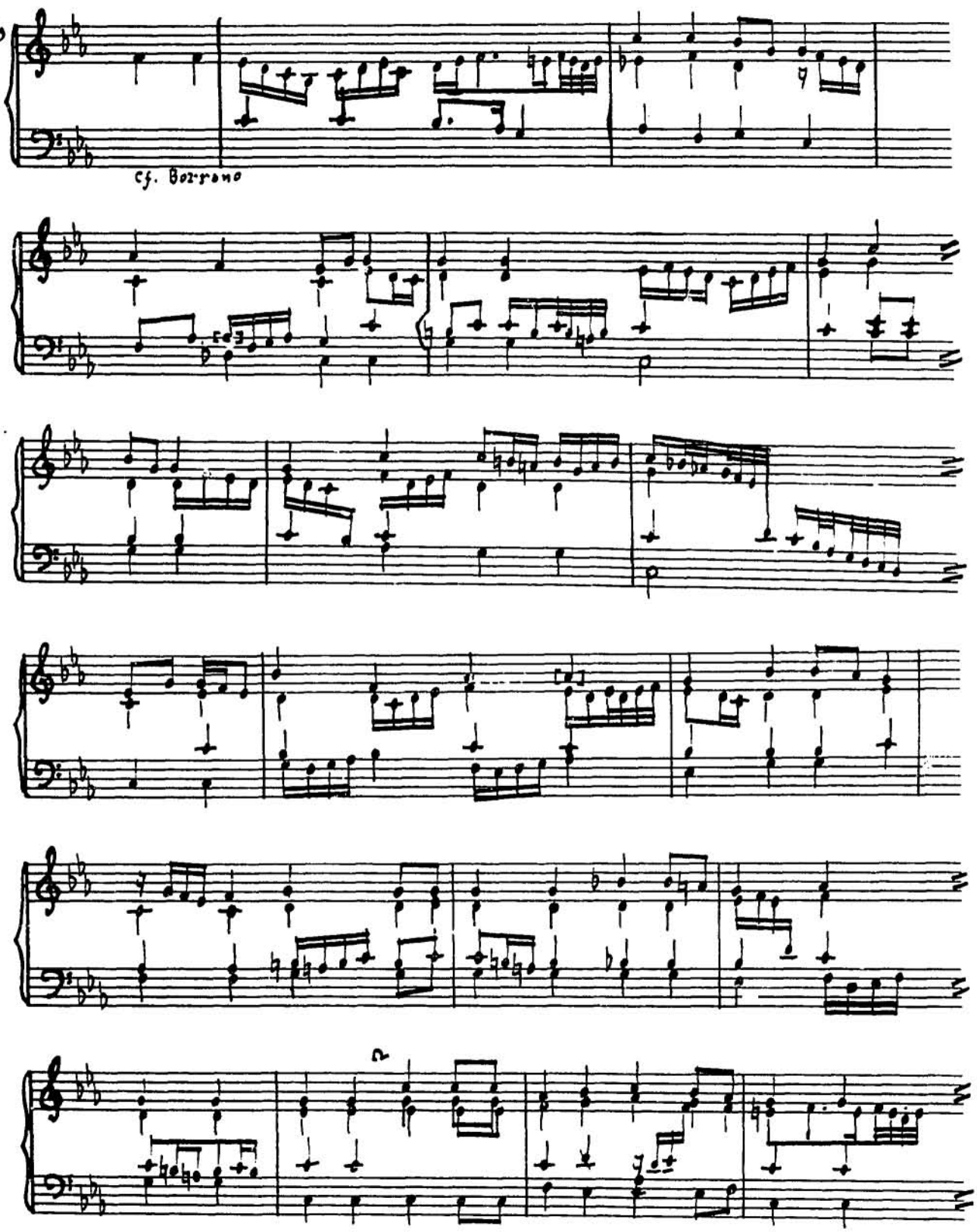


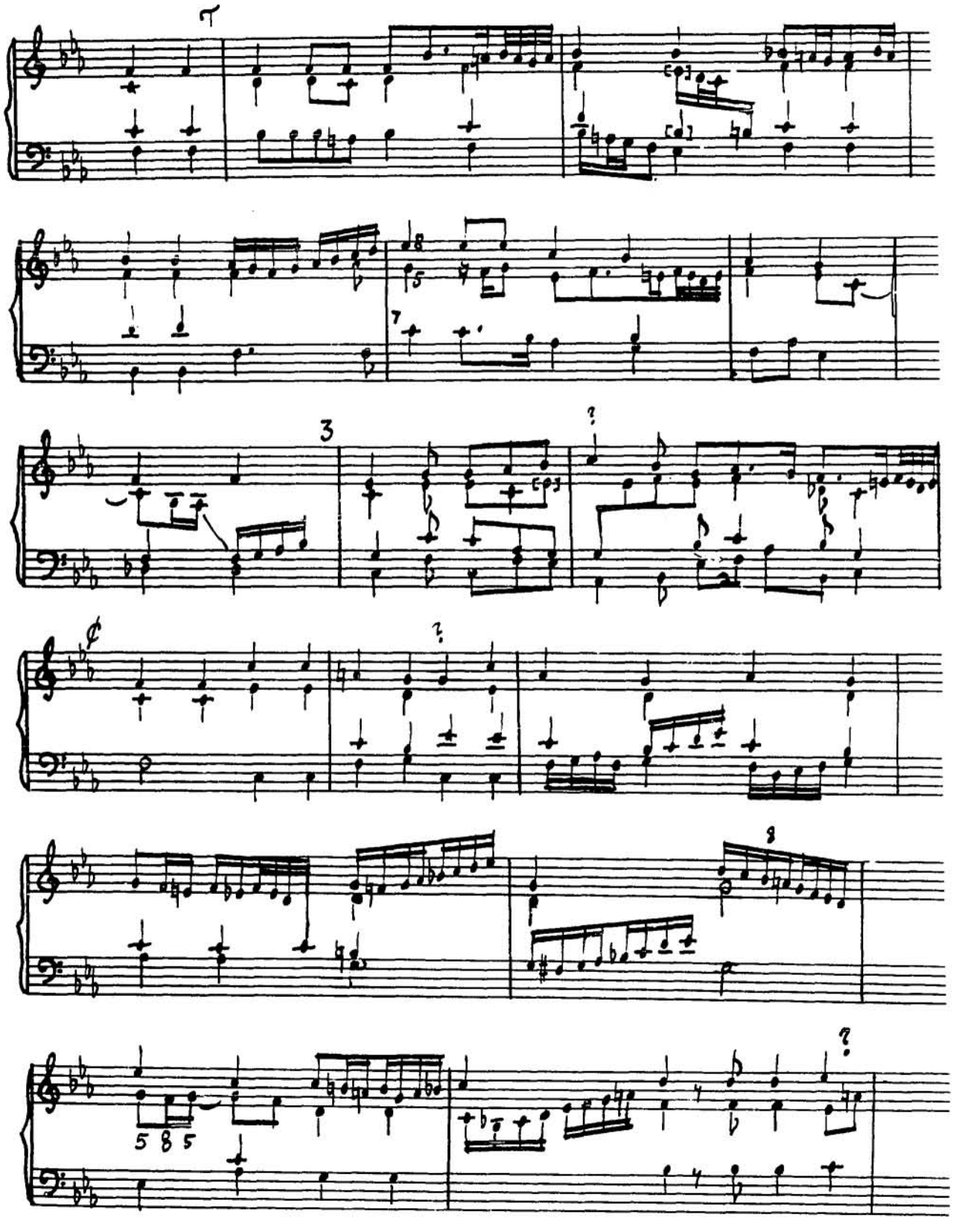
(a) Omitted. (b) II: 0(d) (c) III: 3(c) (d) I: 5(c') (e) I: 6(d'b)

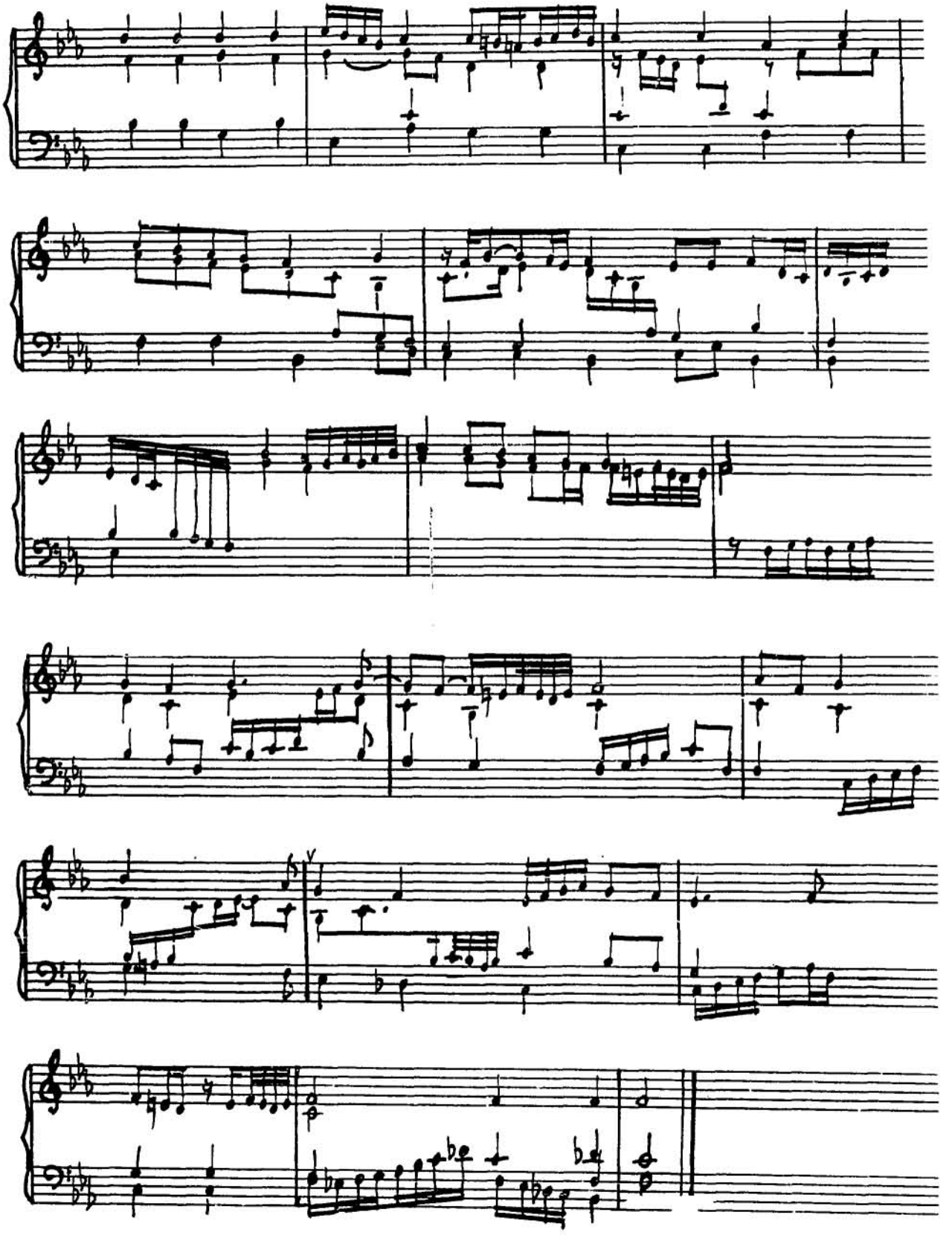

Changer ne puys [Lupi]
[Bernardo] (LayerC)
No.
100
V
V
(a)
(b)
(c)
V
(d)

No. 128: Ricercar (?)

Ms. 266, No. 103



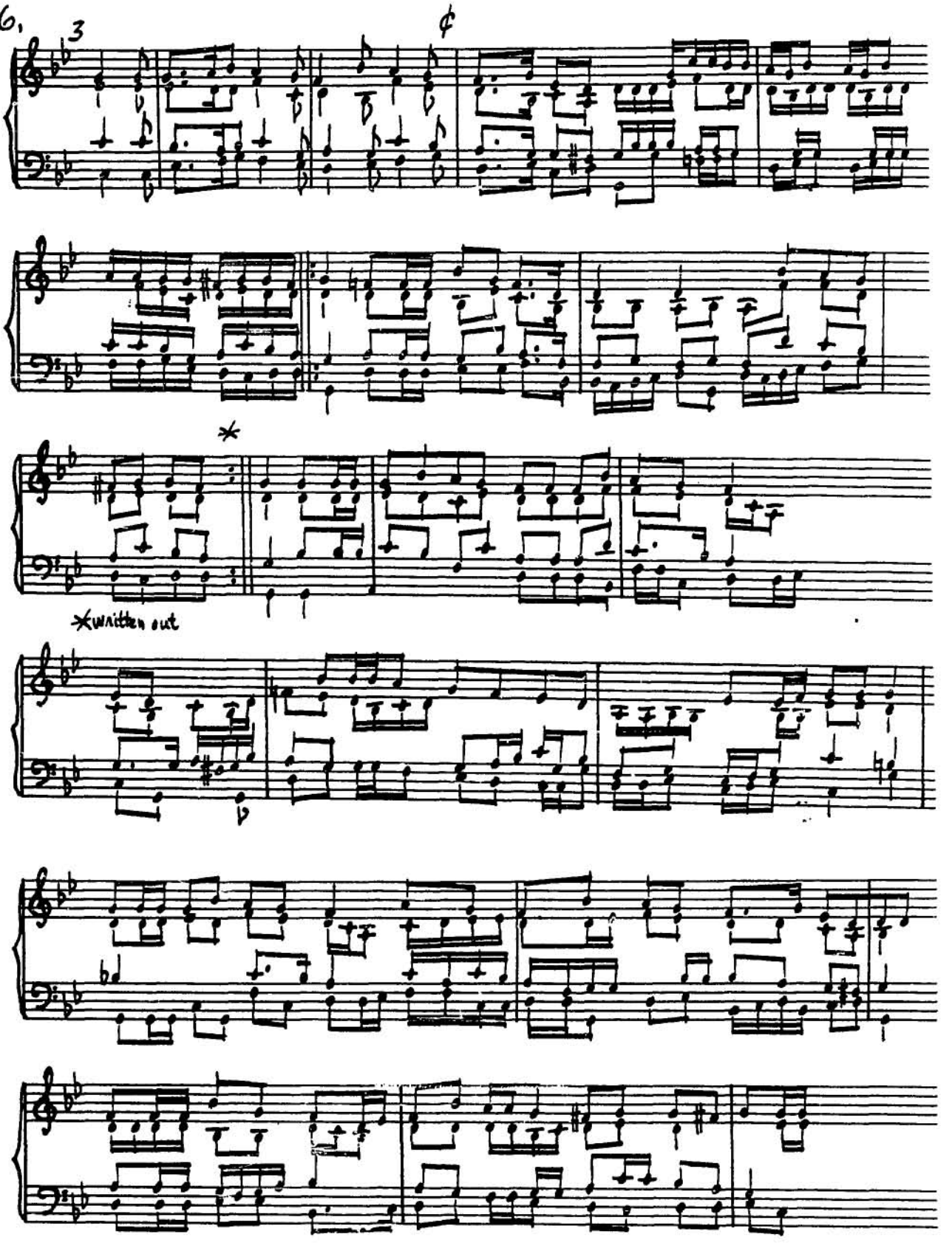




No. 129

Elle craint [Janequin]

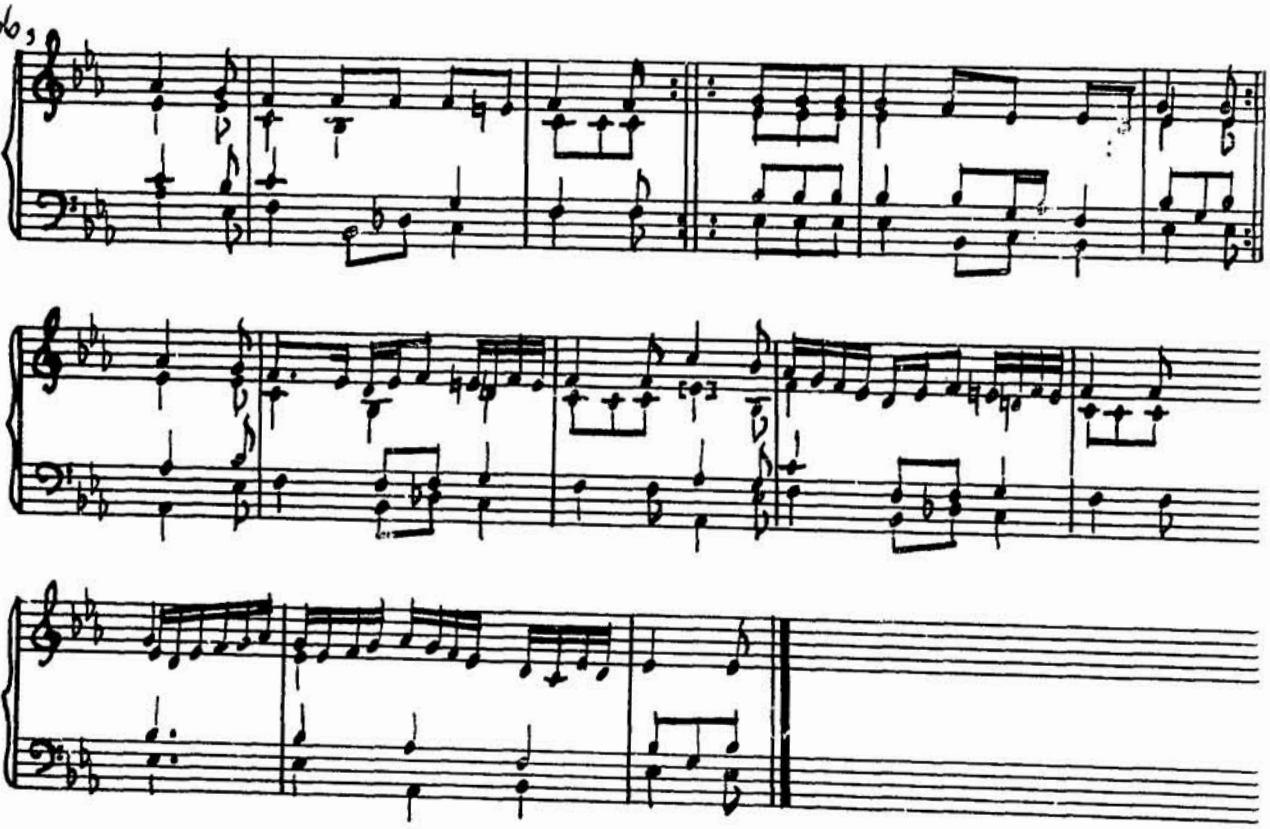
Ms. 266, No. 167



No. 130

Mexa notte.

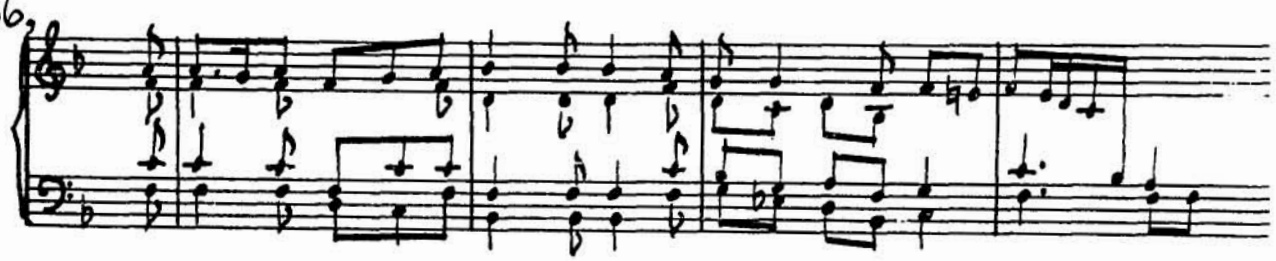
Ms. 266, No. 168

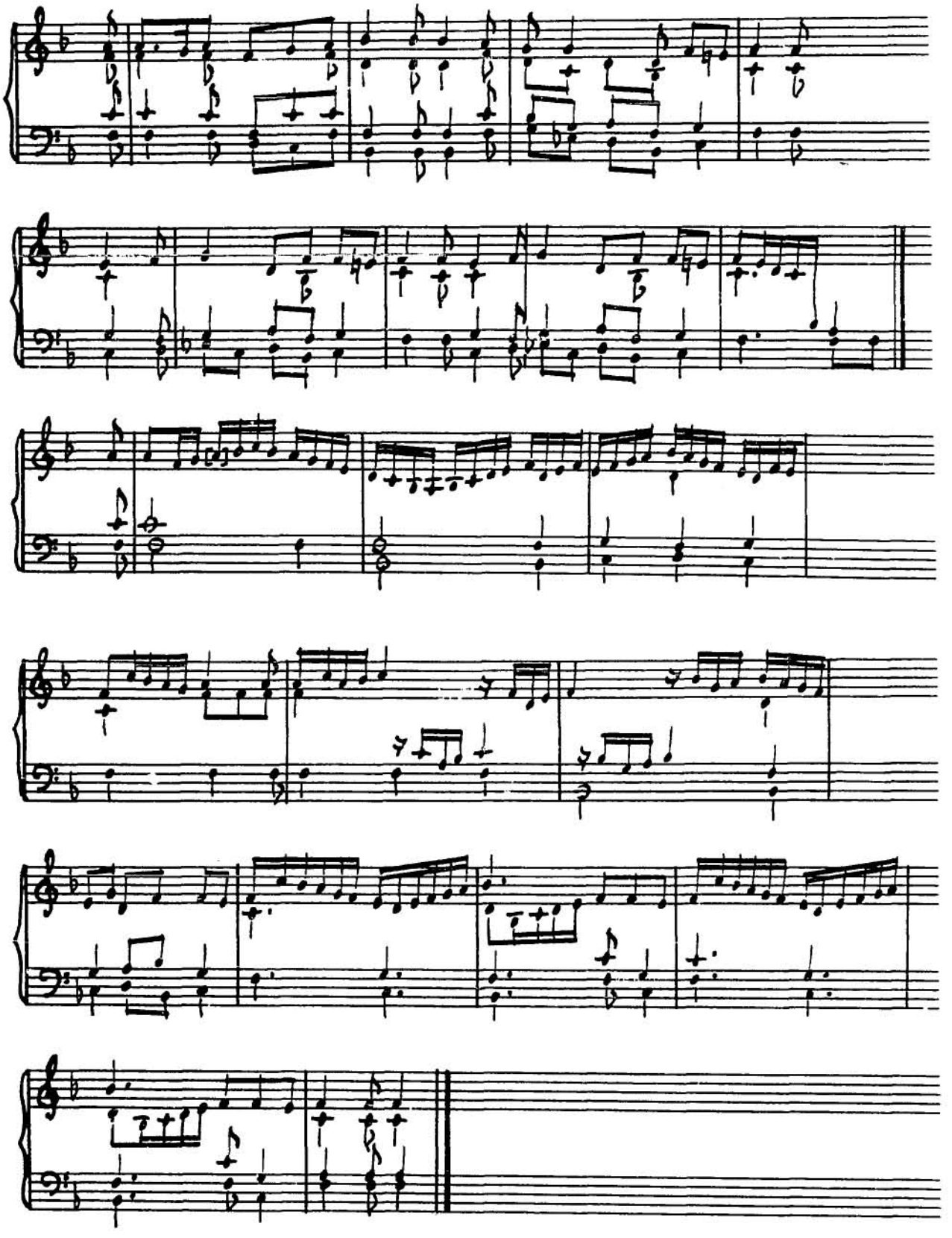


No. 131

Vegnando da Bologna.

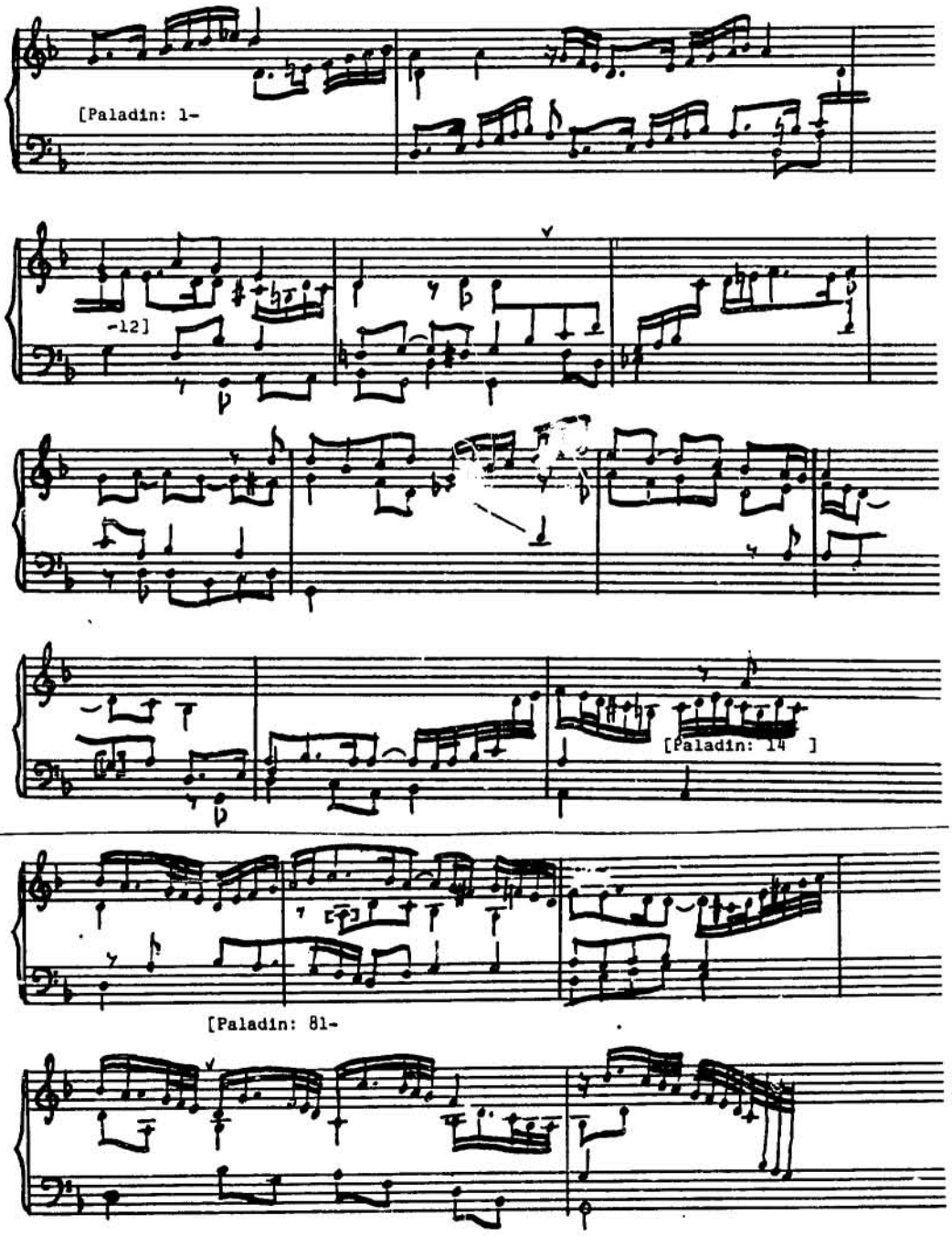
Ms. 266, No. 169



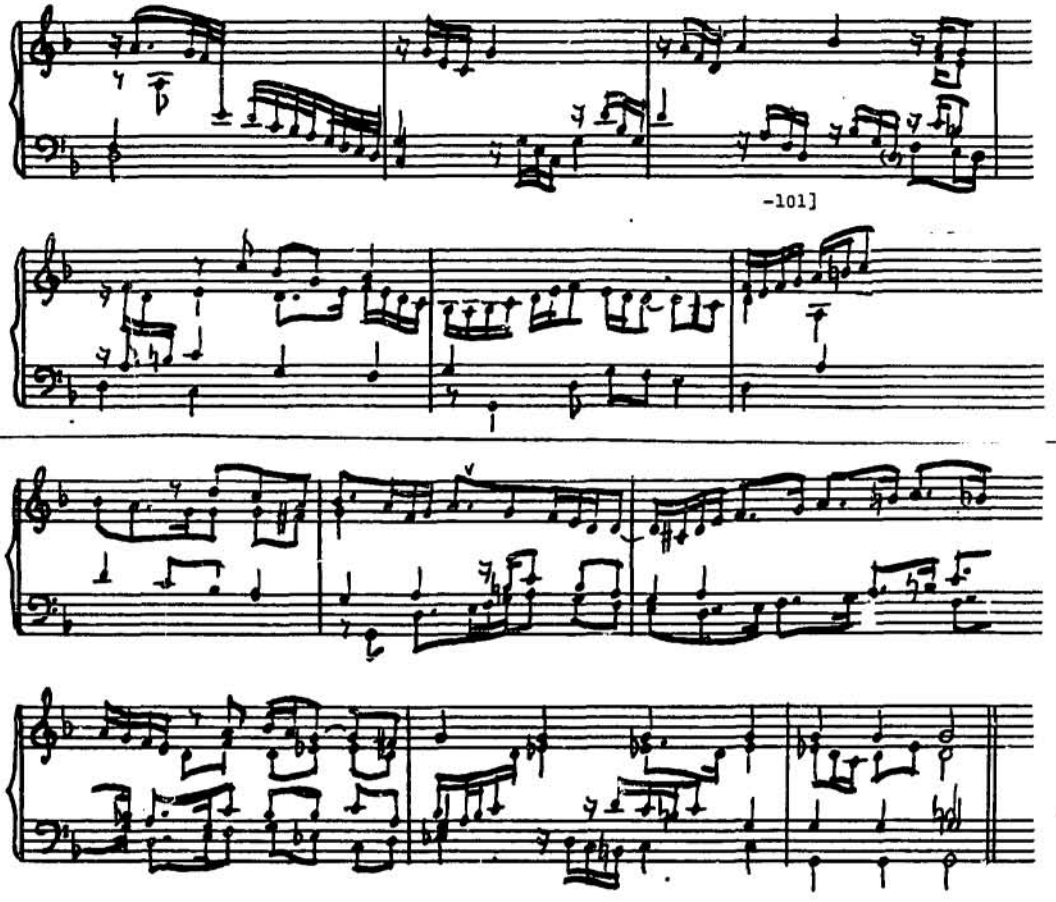


No. 132A.

EXAMPLE I: Morlaye, Fantasie (after Paladin). No. 107.

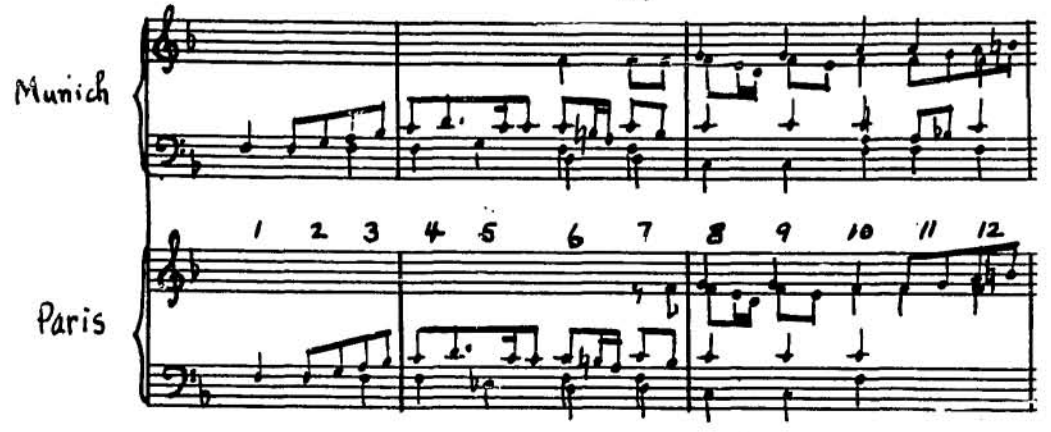


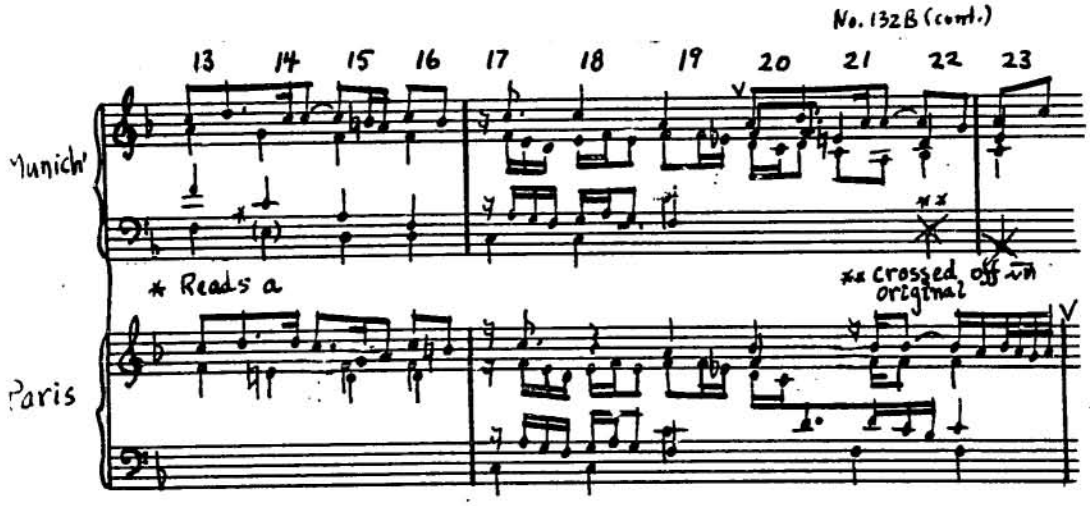
(No. 132, cont.)

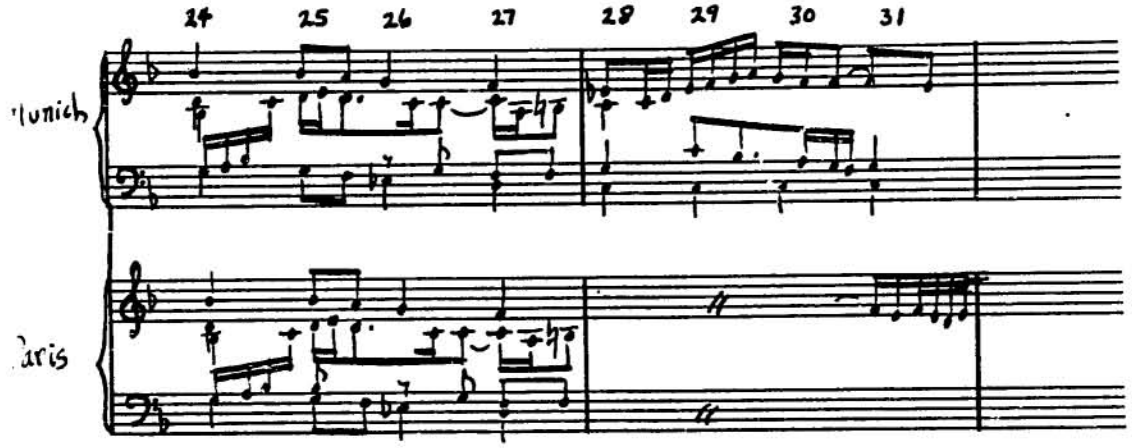


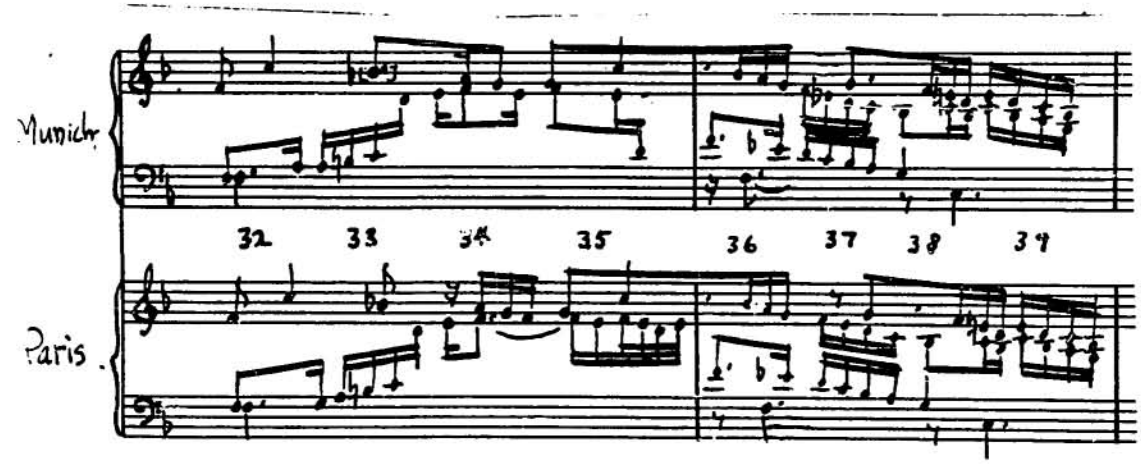
No. 132 B

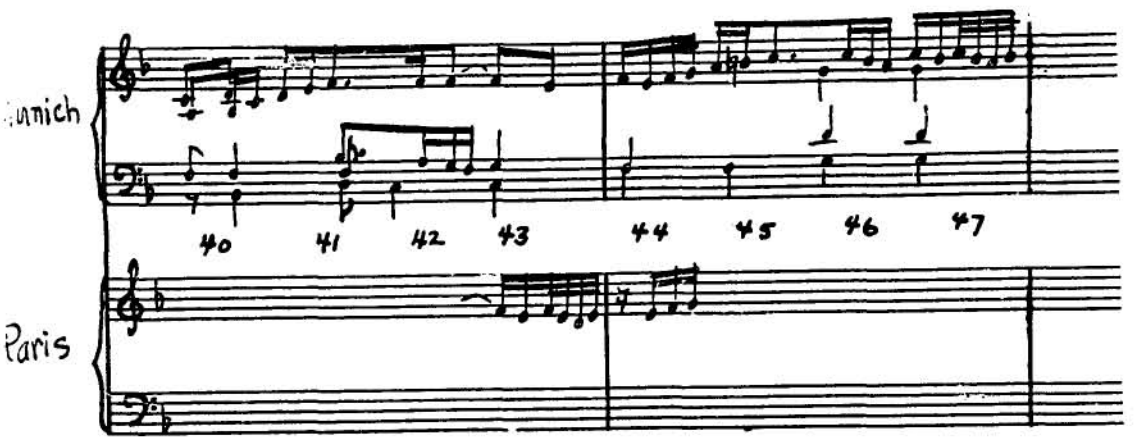
Ricercar: Albert de Rippe

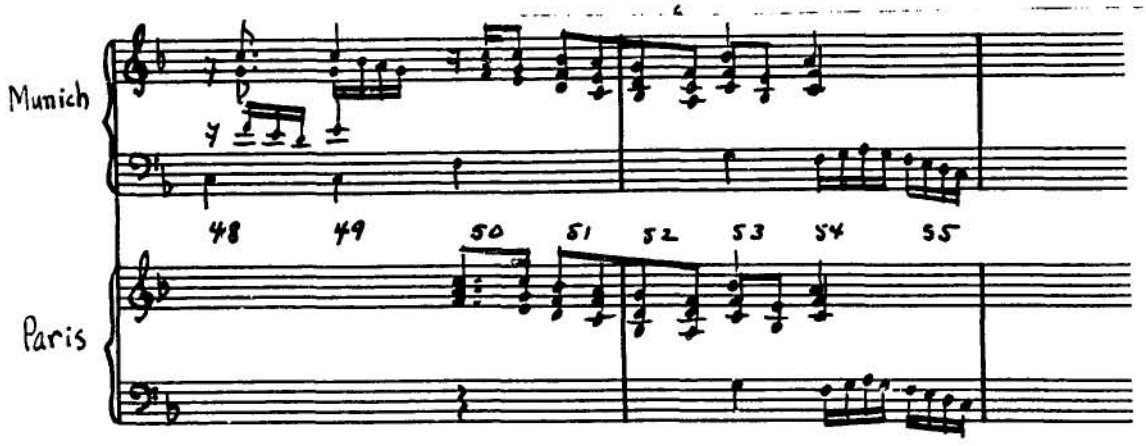


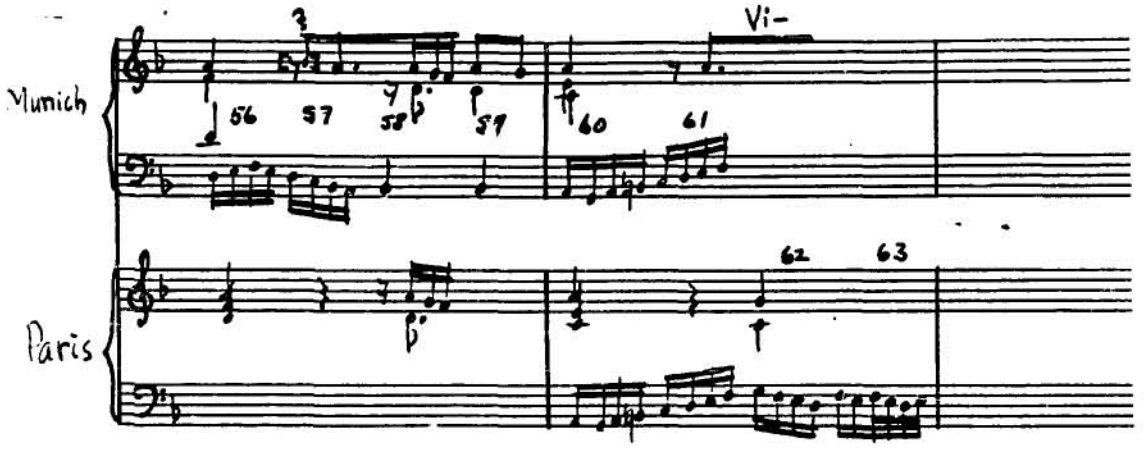

13 14 15 16 17 18 19 20 21 22 23
Munich
Paris
* Reads a
** crossed off in original


24 25 26 27 28 29 30 31
Munich
Paris


Munich
32 33 34 35 36 37 38 39
Paris

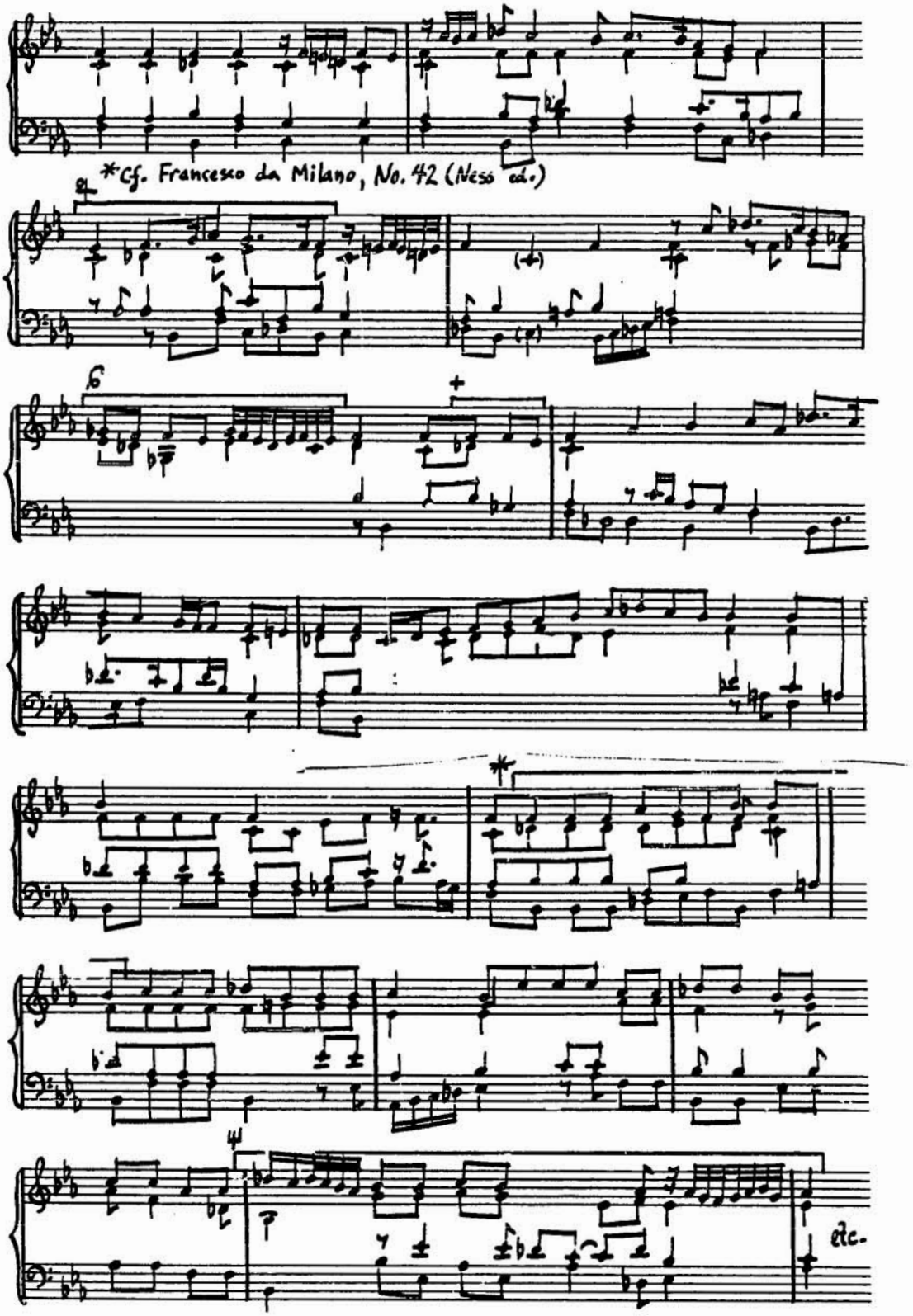

Munich
Paris
40
41
42
43
44
45
46
47


Munich
Paris
48
49
50
51
52
53
54
55

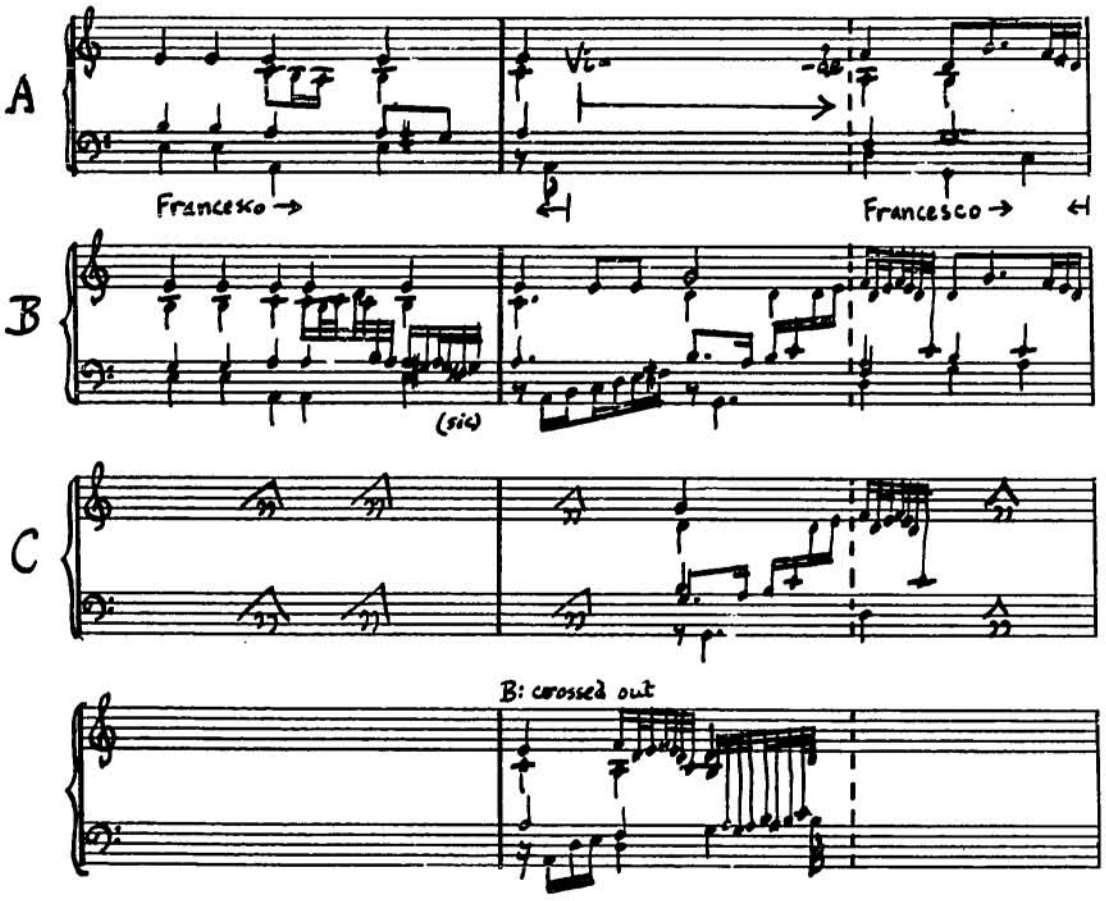

Munich
Paris
Vi-
56
57
58
59
60
61
62
63

No. 133.*

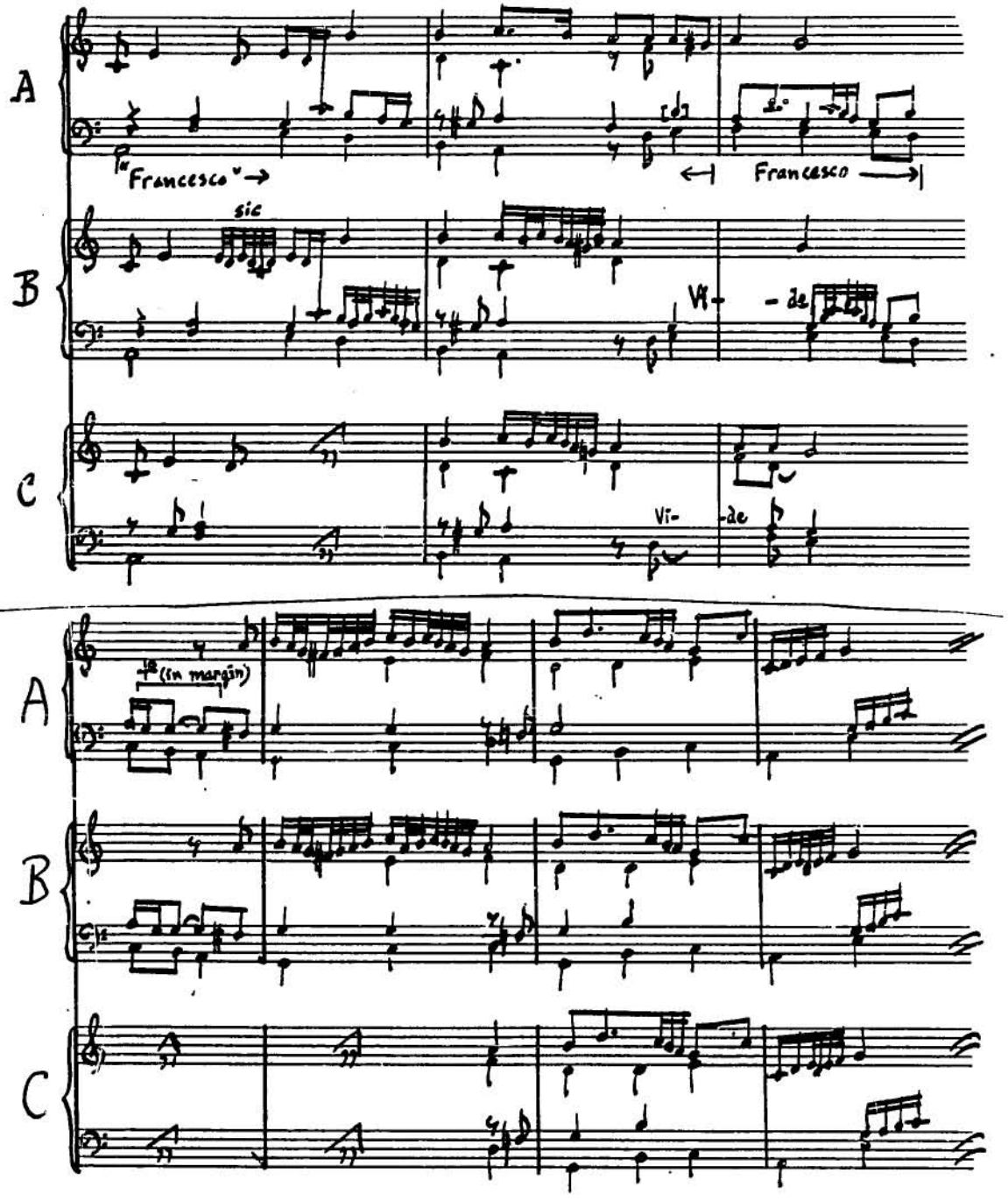
The signs a, b, *, etc., indicate insertions from the margins.



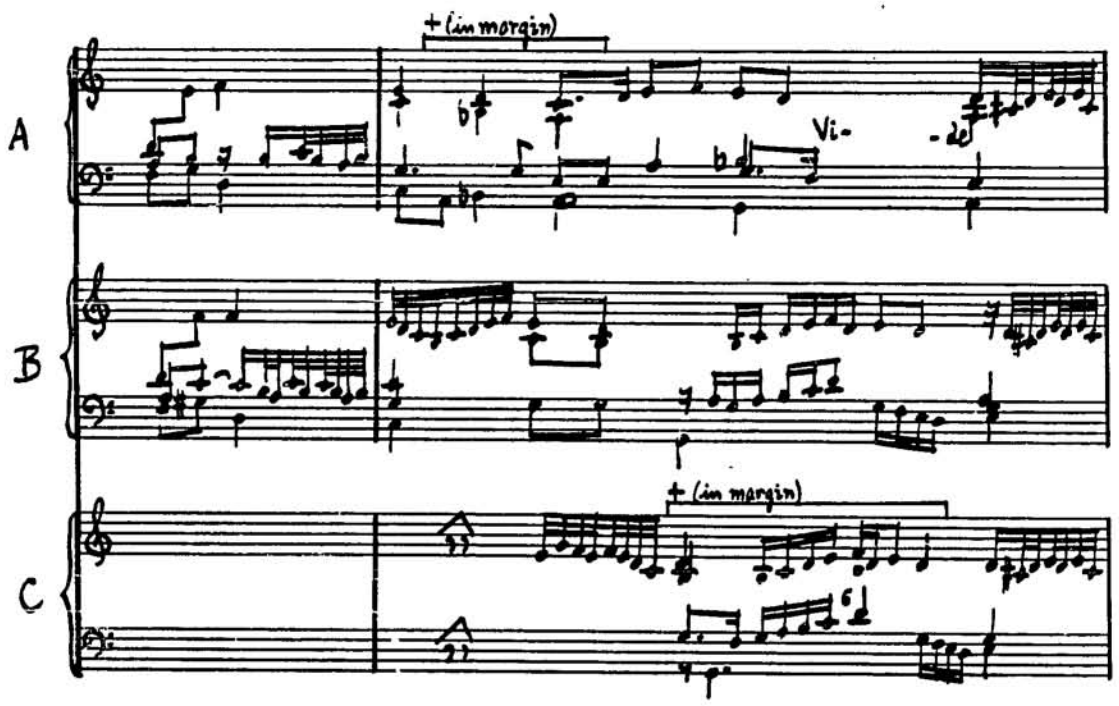
No. 134.*

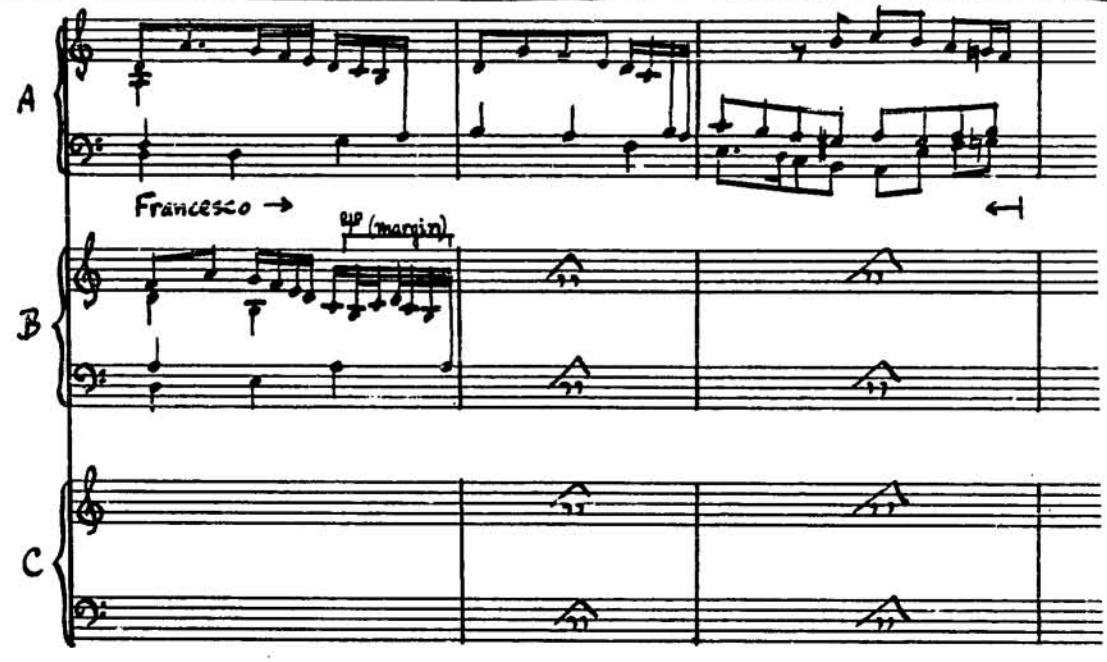


* Cf. Francesco da Milano, No. 24 (Ness ed.)

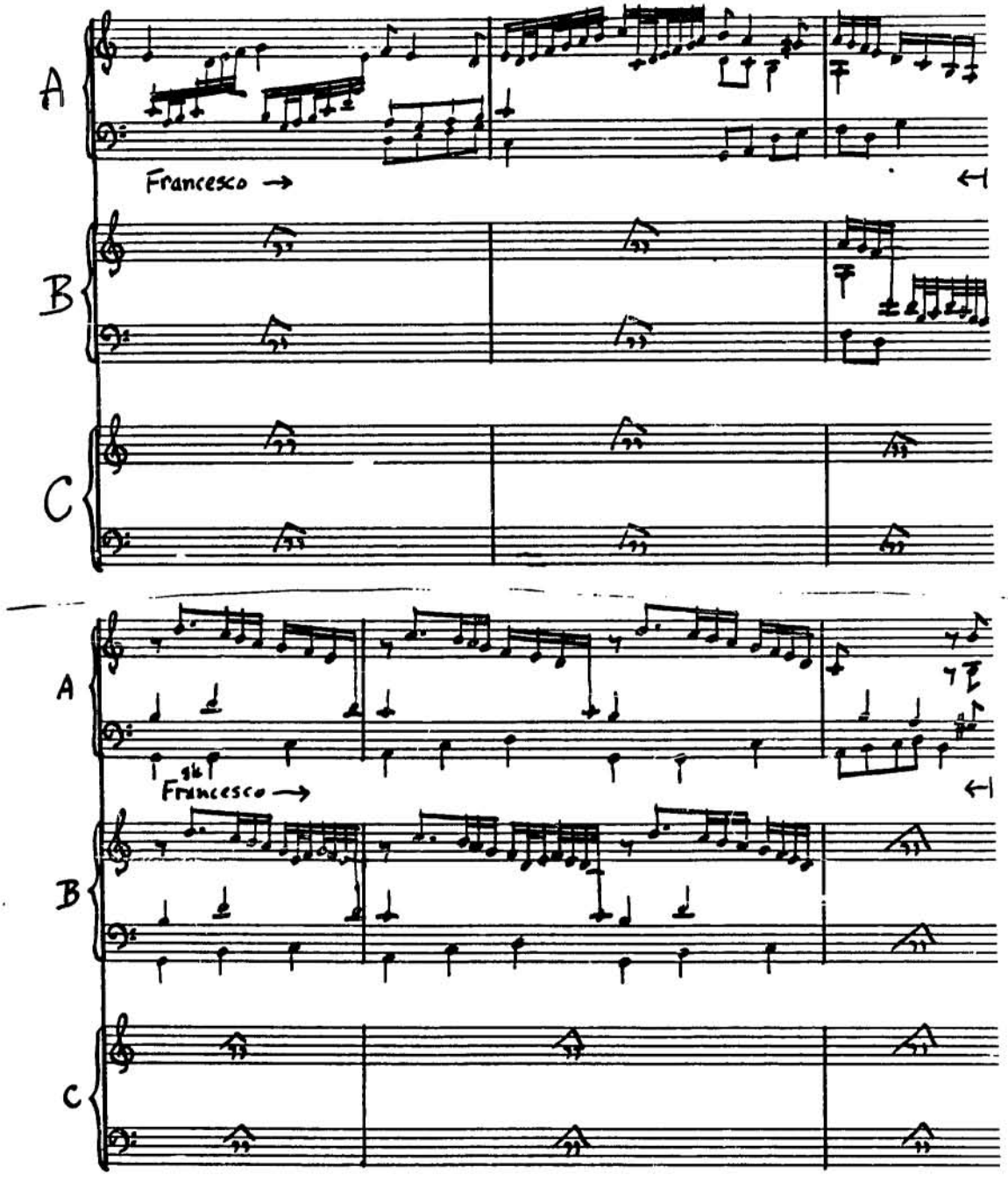


(2)

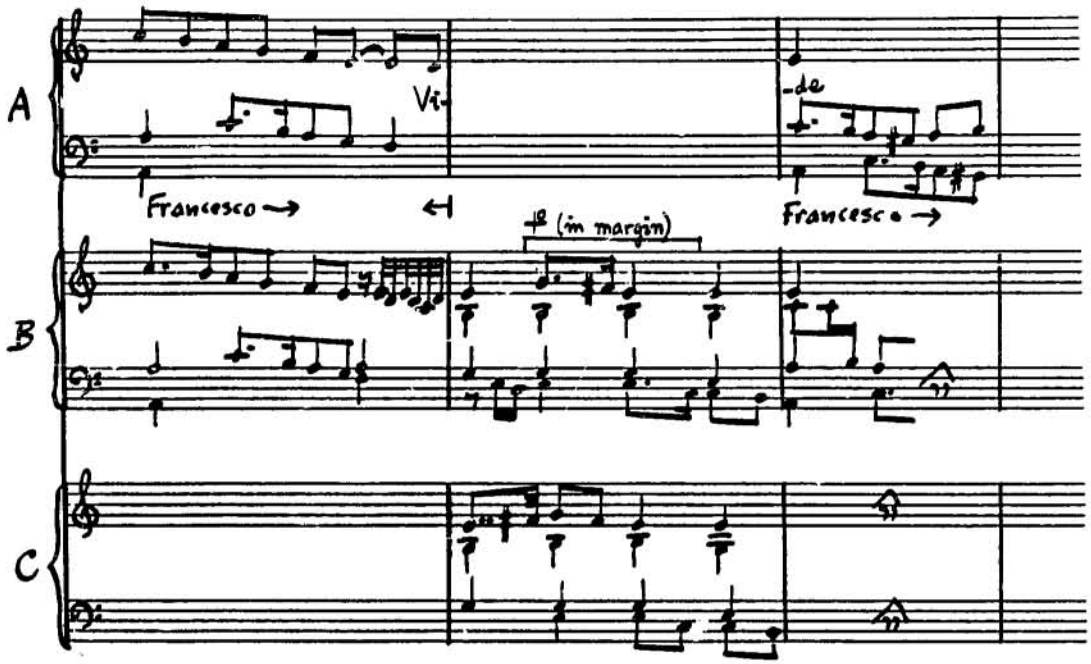


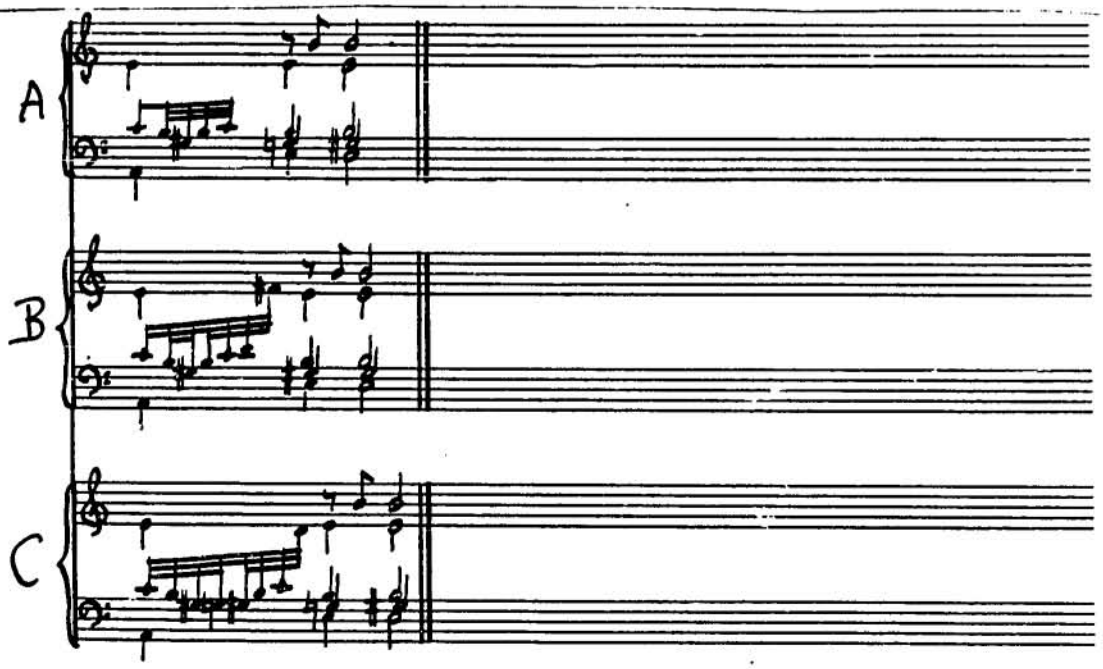


(3)



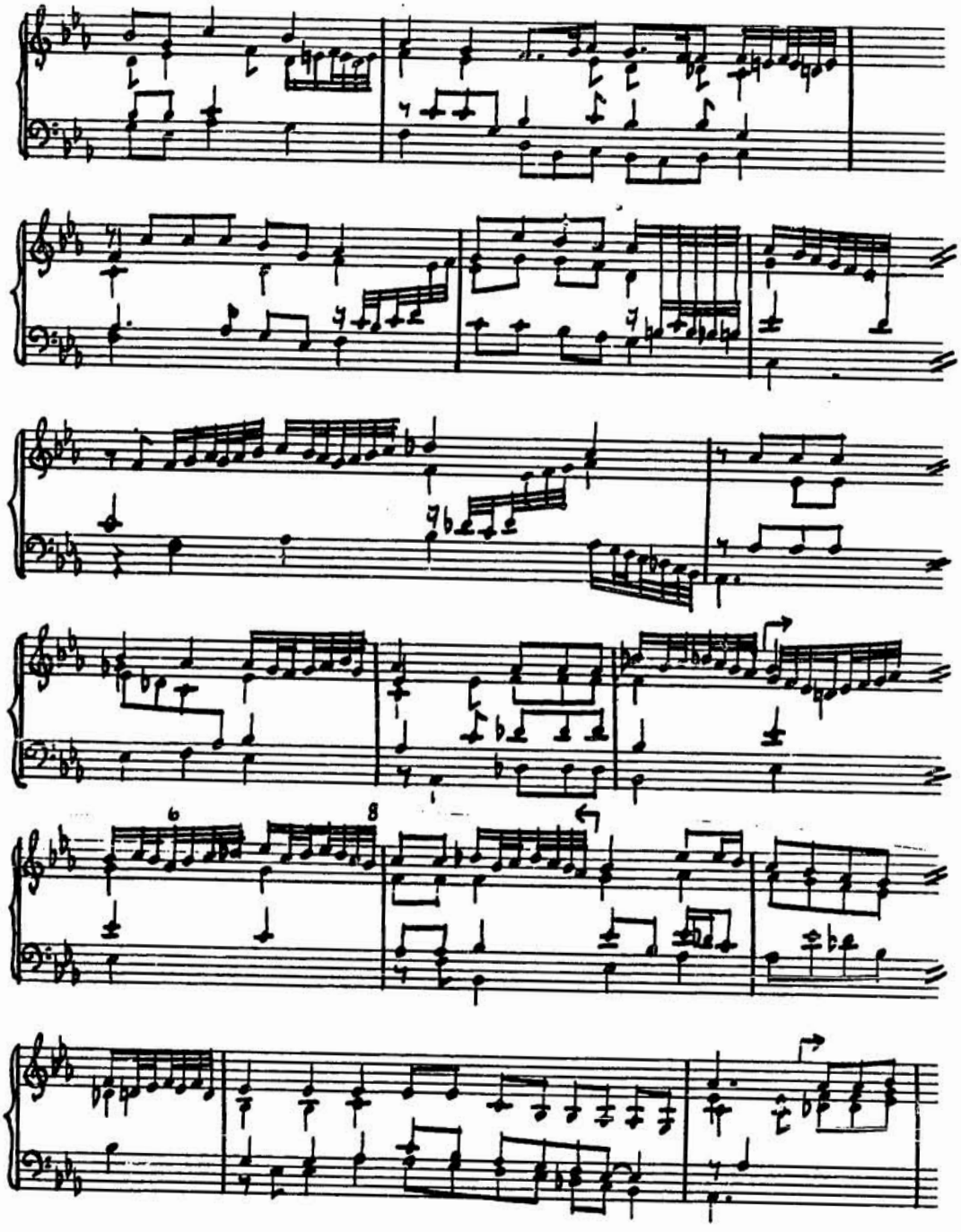
(4

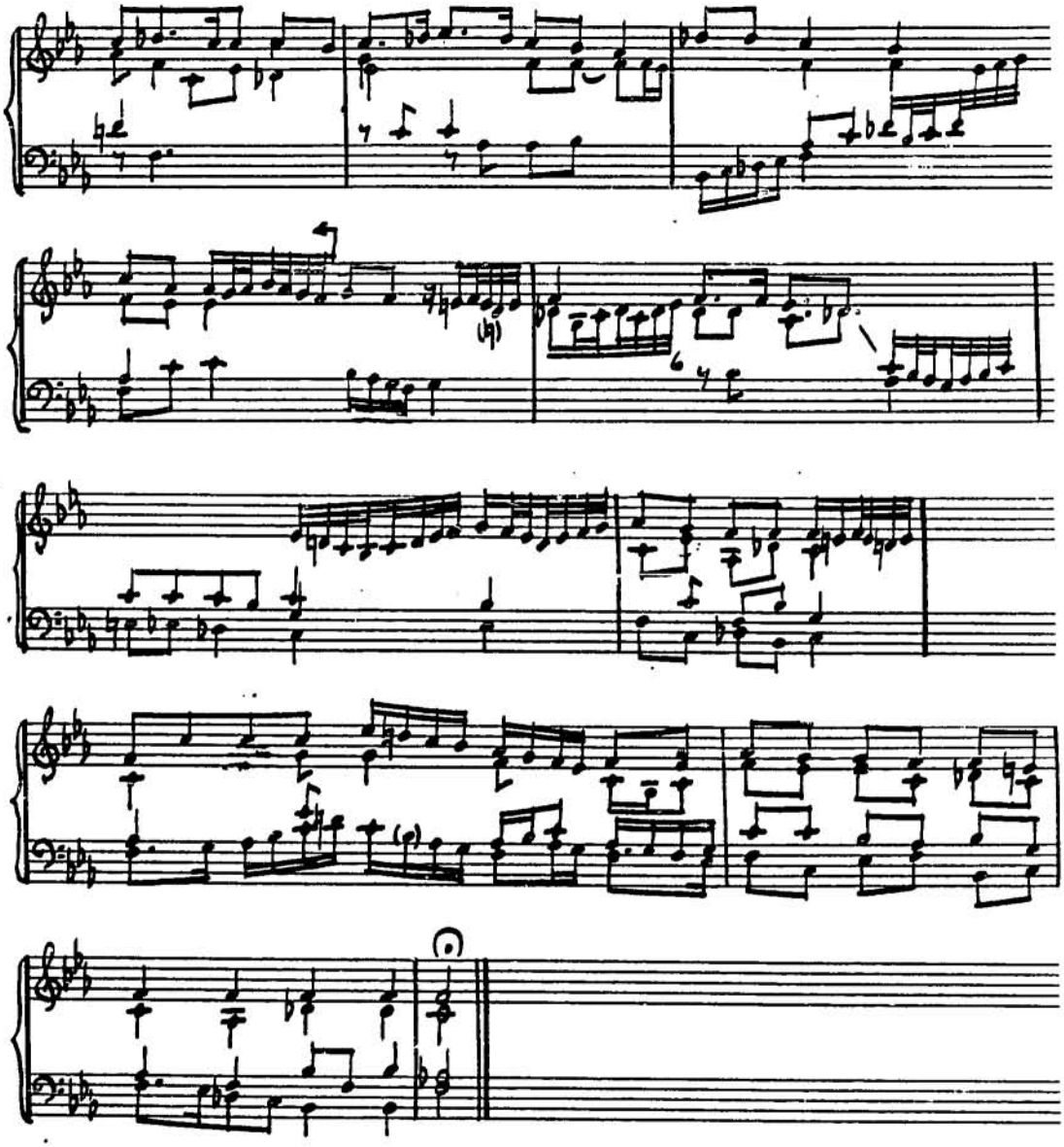




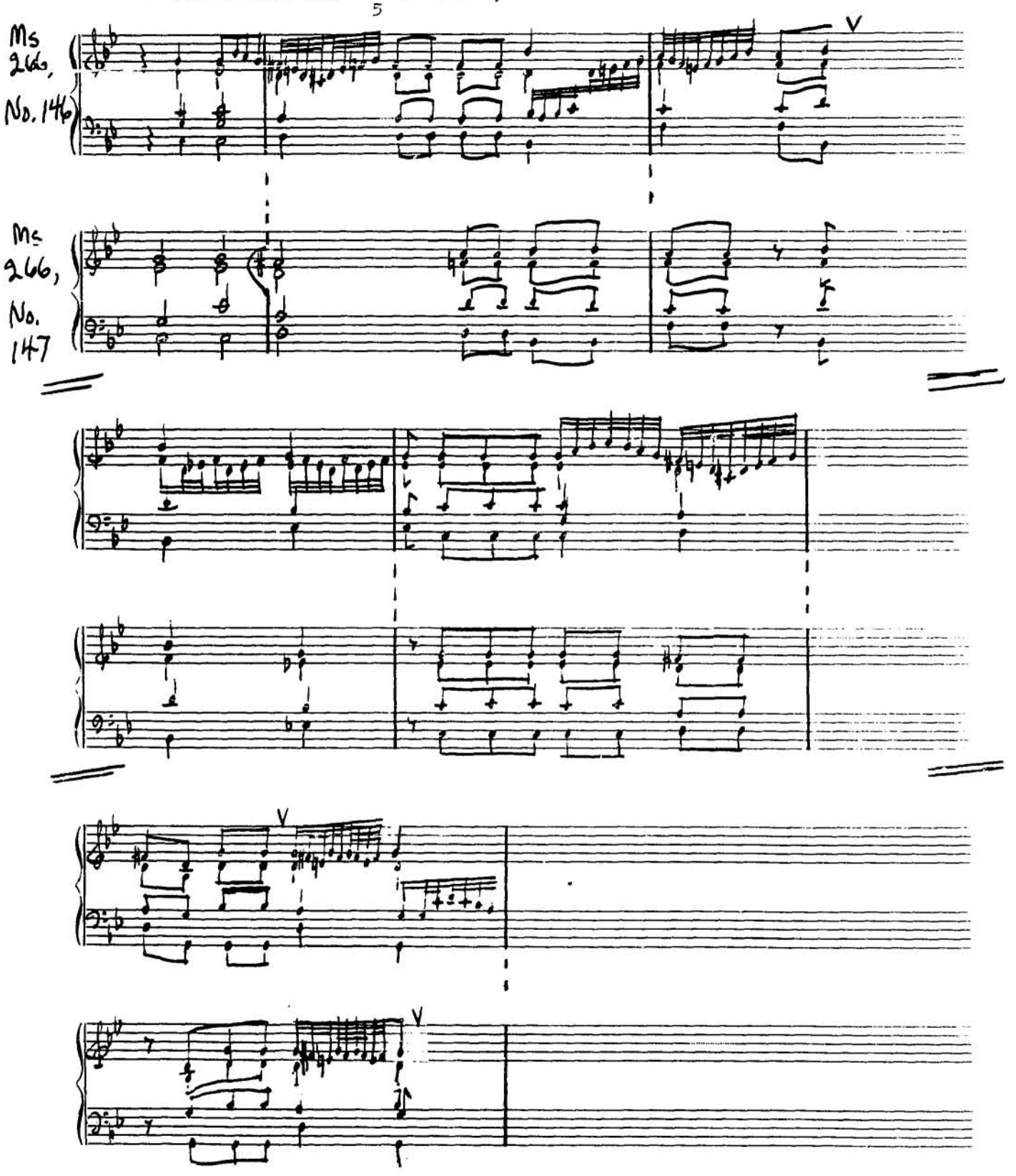
(5)

No. 135. Recercata a Joanne Henrico Herwarth.

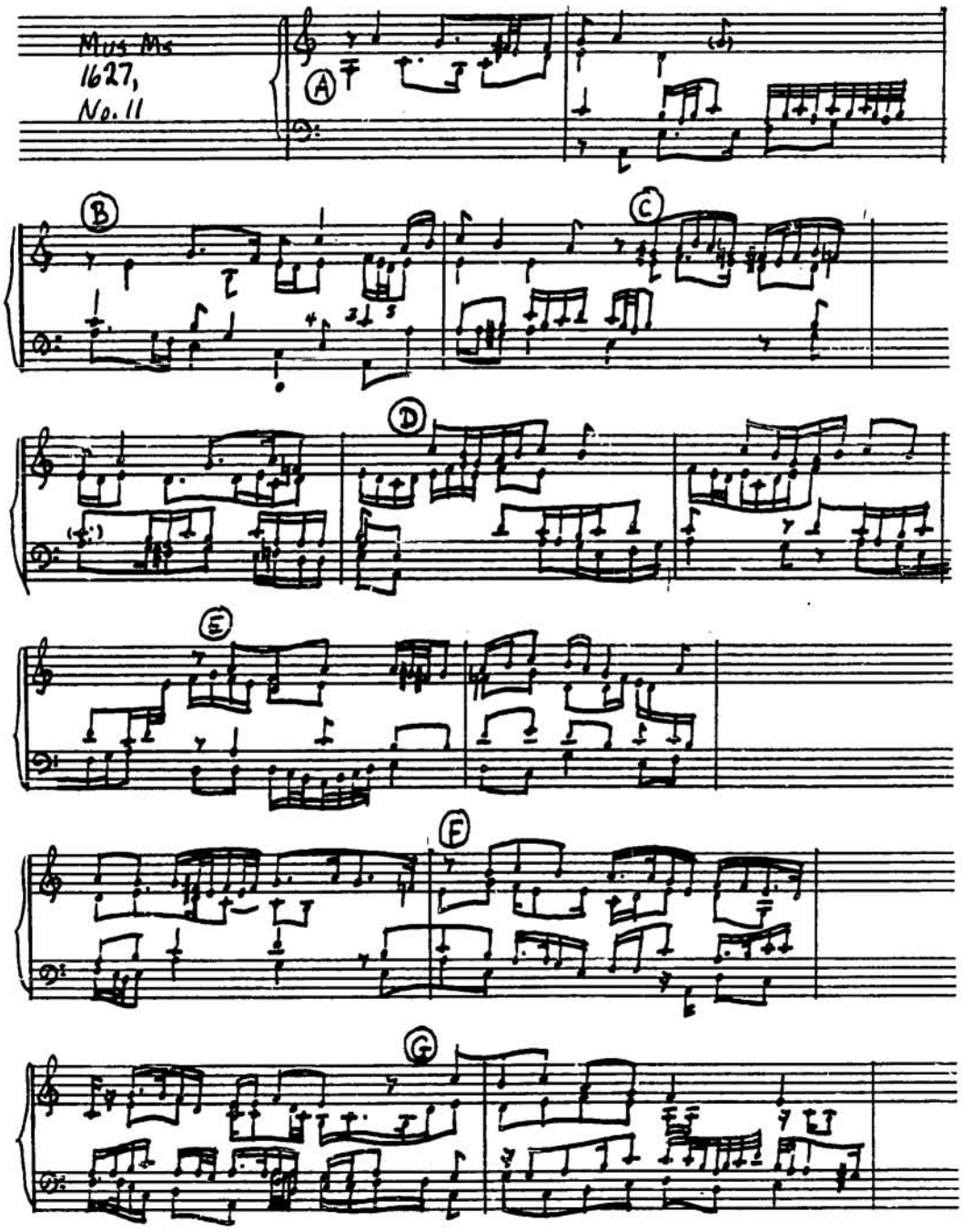


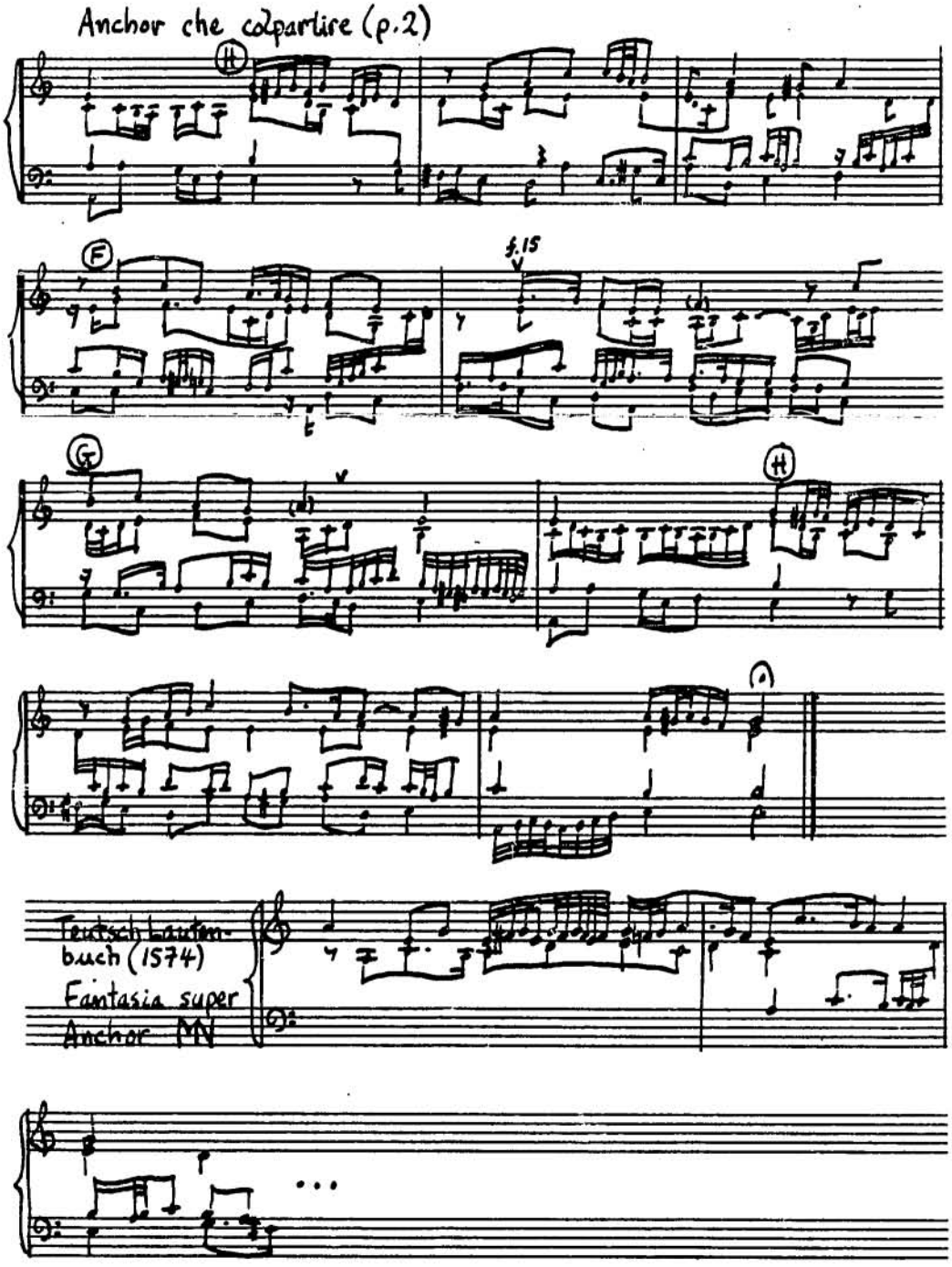


O dolce vita mia (Willaert)

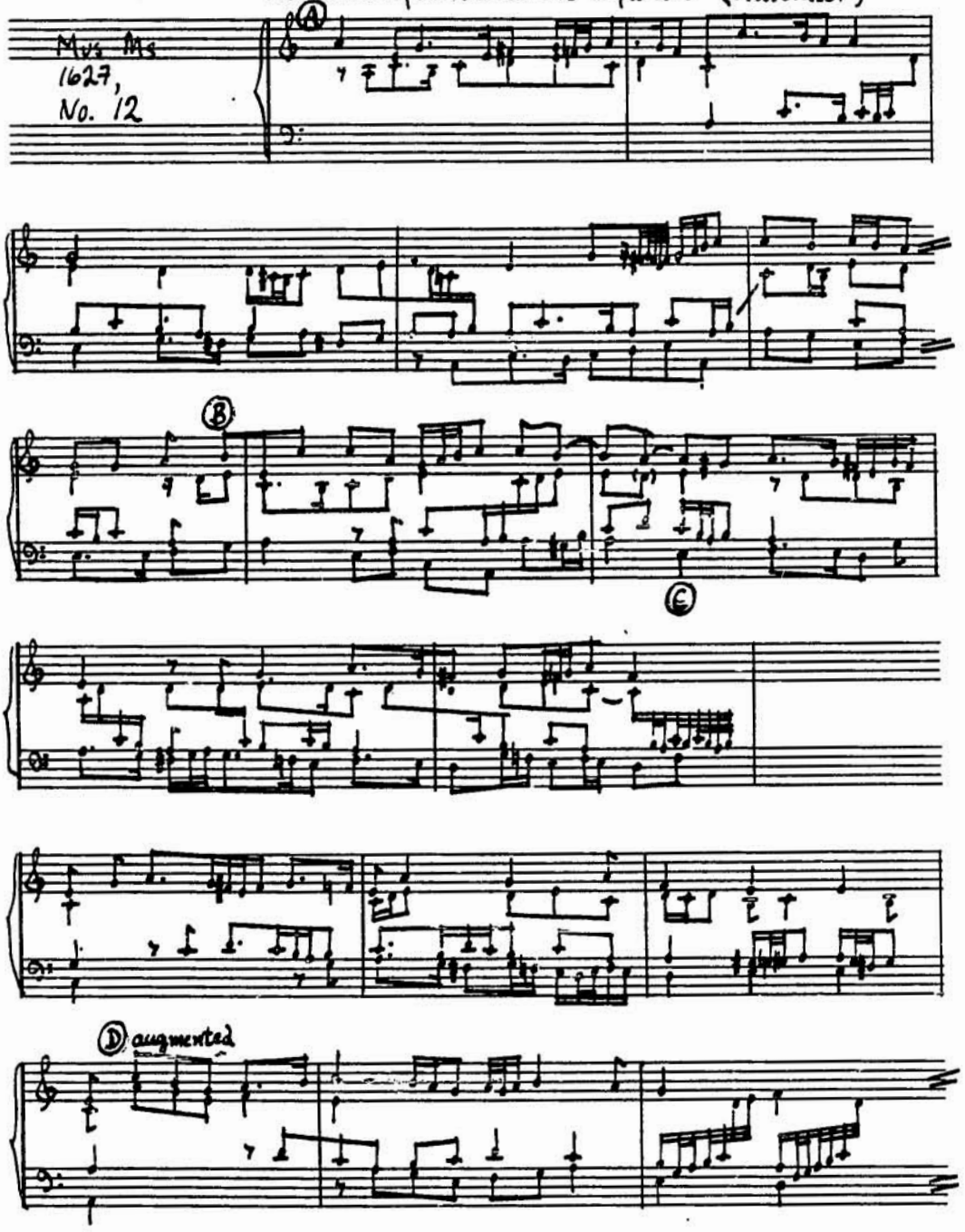


No. 138. Anchor che colpartire (Newsidler)

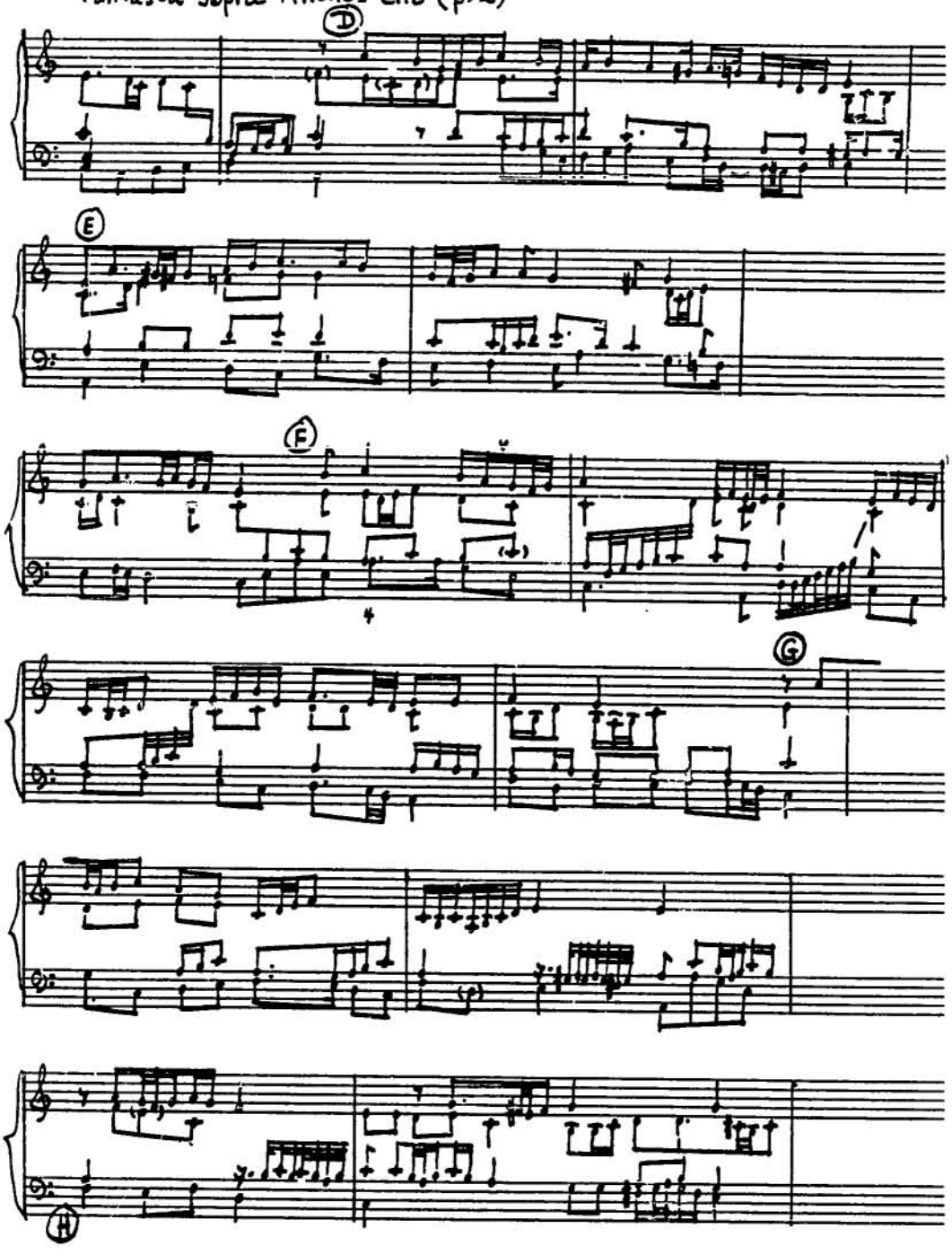



Anchor che colpartire (p.2)
H
F
5.15
G
H
A
Teutsch Lautenbuch (1574)
Fantasia super Anchor MN

No. 139. Fantasia sopra Anchor che colpartire (Newsidler)



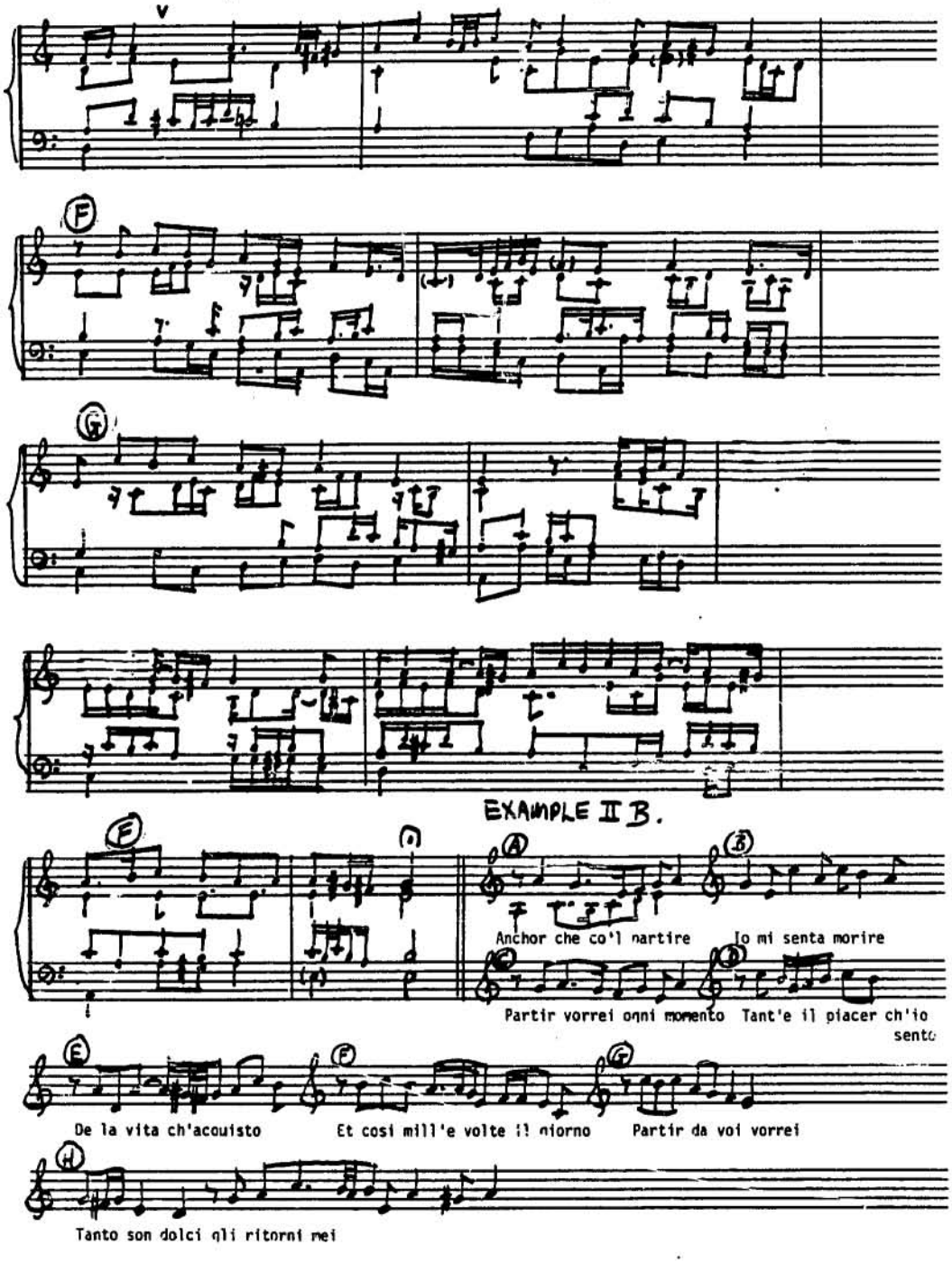
Fantasia sopra Anchor che (p.2)



«Sinoro» Nr. 6 - 12 anlig

C. Peters Nachf. Kopp & Co., Musikalienhandlg. u. Antiquariat ö München 2, Theresienstr. 48

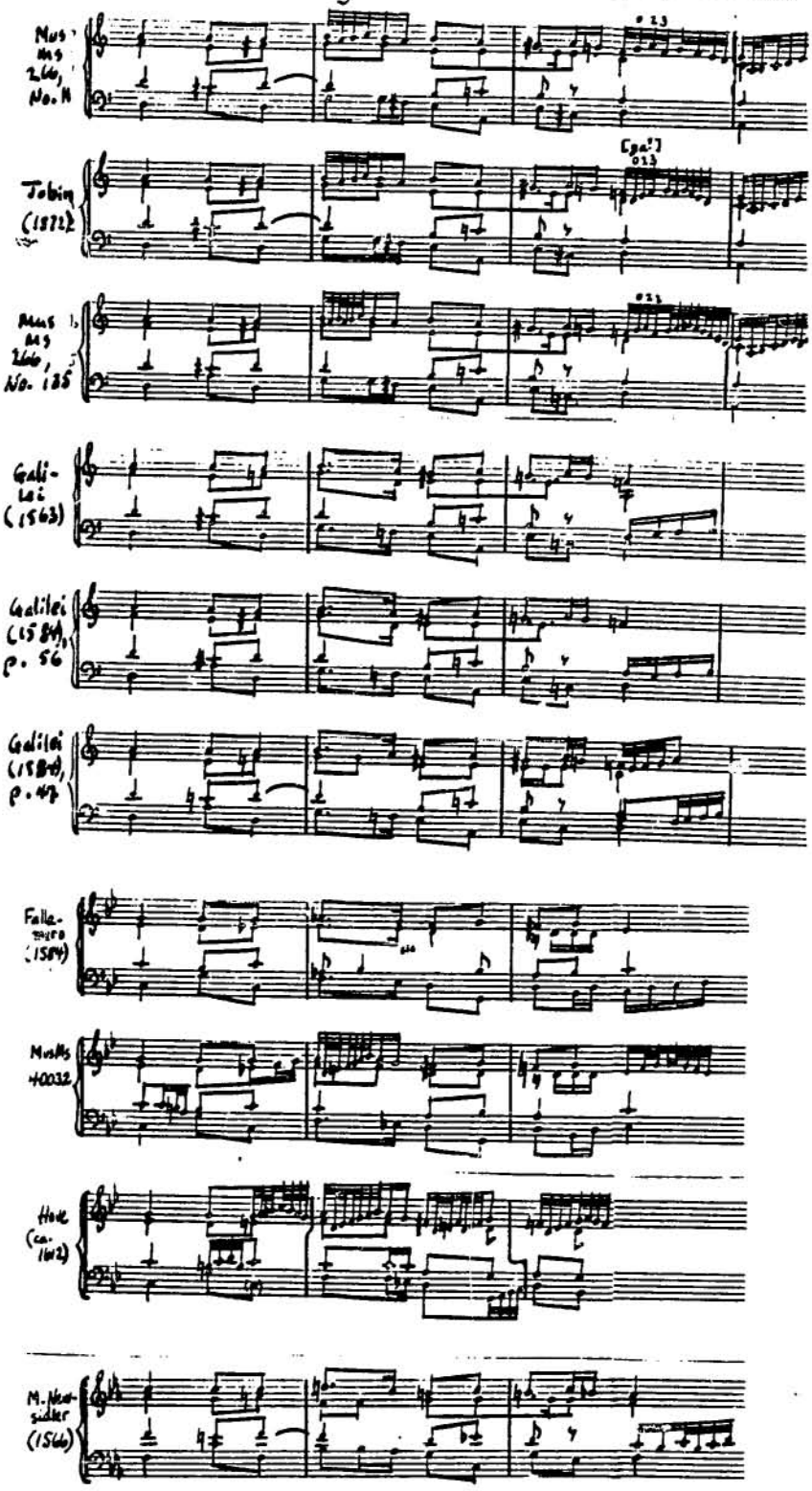
Fantasia sopra Anchor che (Newsidler) p.3

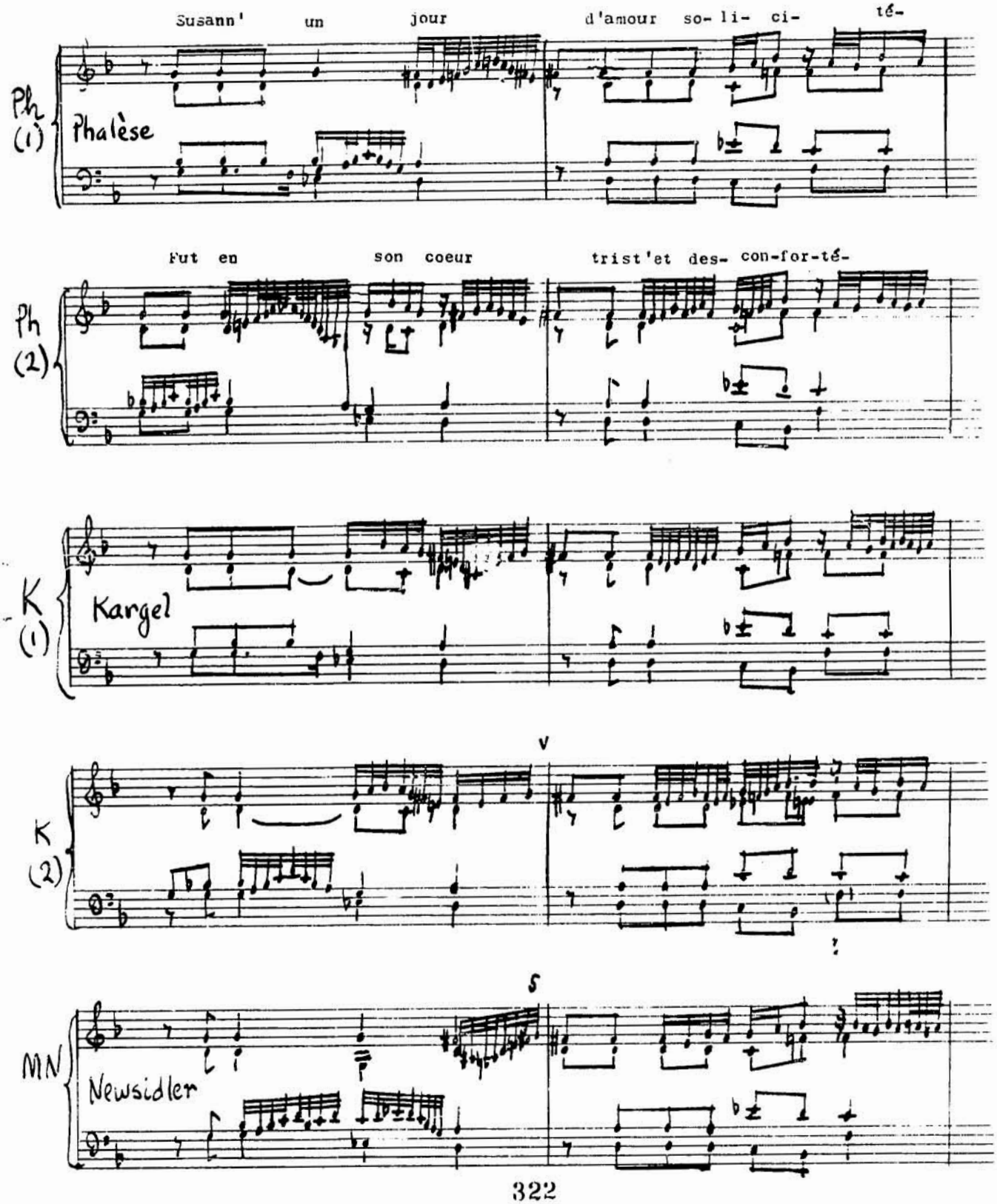


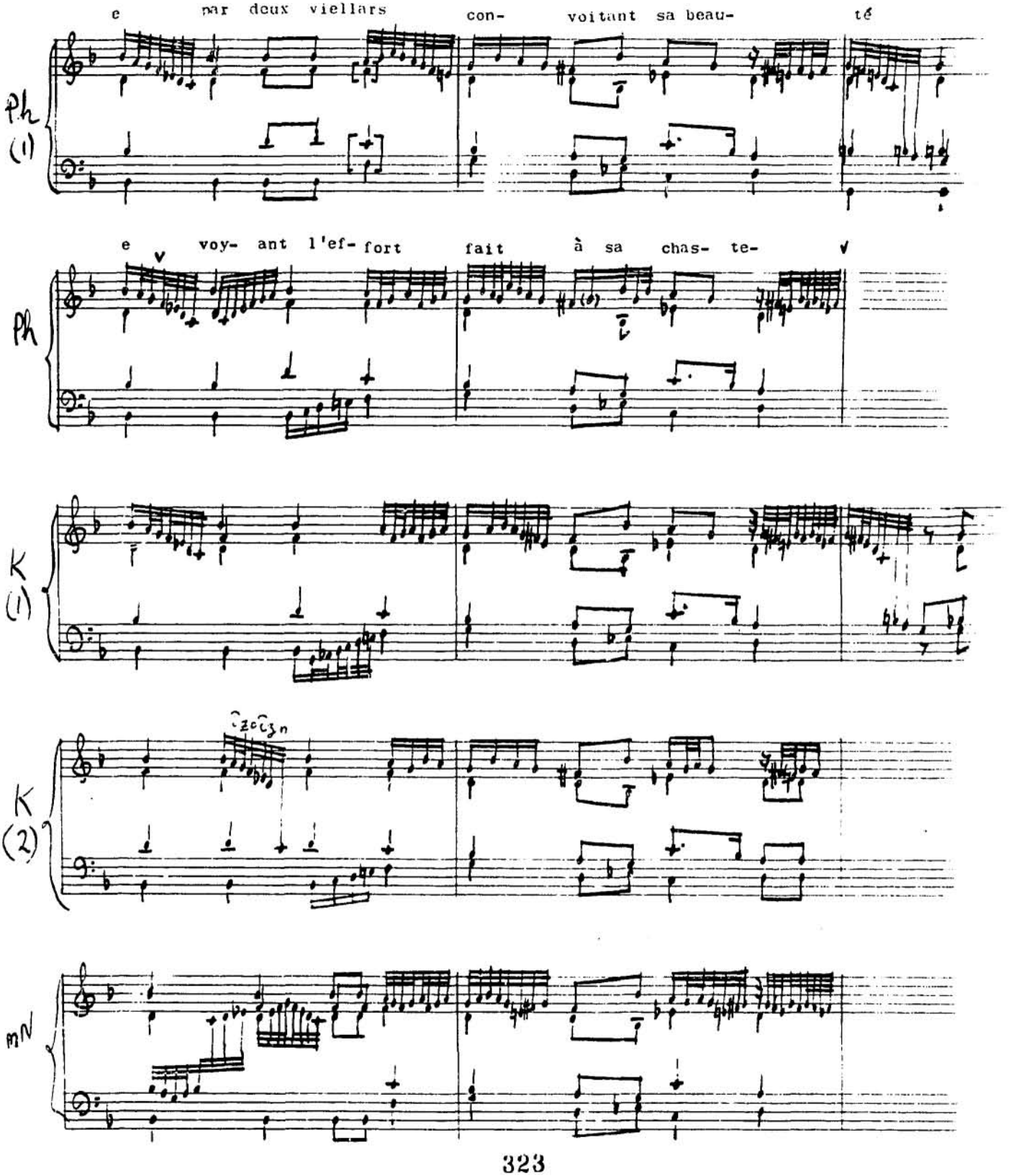
EXAMPLE II B.

No. 140

Io mi son giovinetta




Susann' un jour d'amour so- li- ci- té-
Ph (1)
Phalèse
Fut en son coeur trist'et des- con-for-té-
Ph (2)
K (1)
Kargel
V
K (2)
5
MN
Newsidler



e par deux viellars con- voitant sa beau- té

Ph (1)

e voy- ant l'ef- fort fait à sa chas- te-

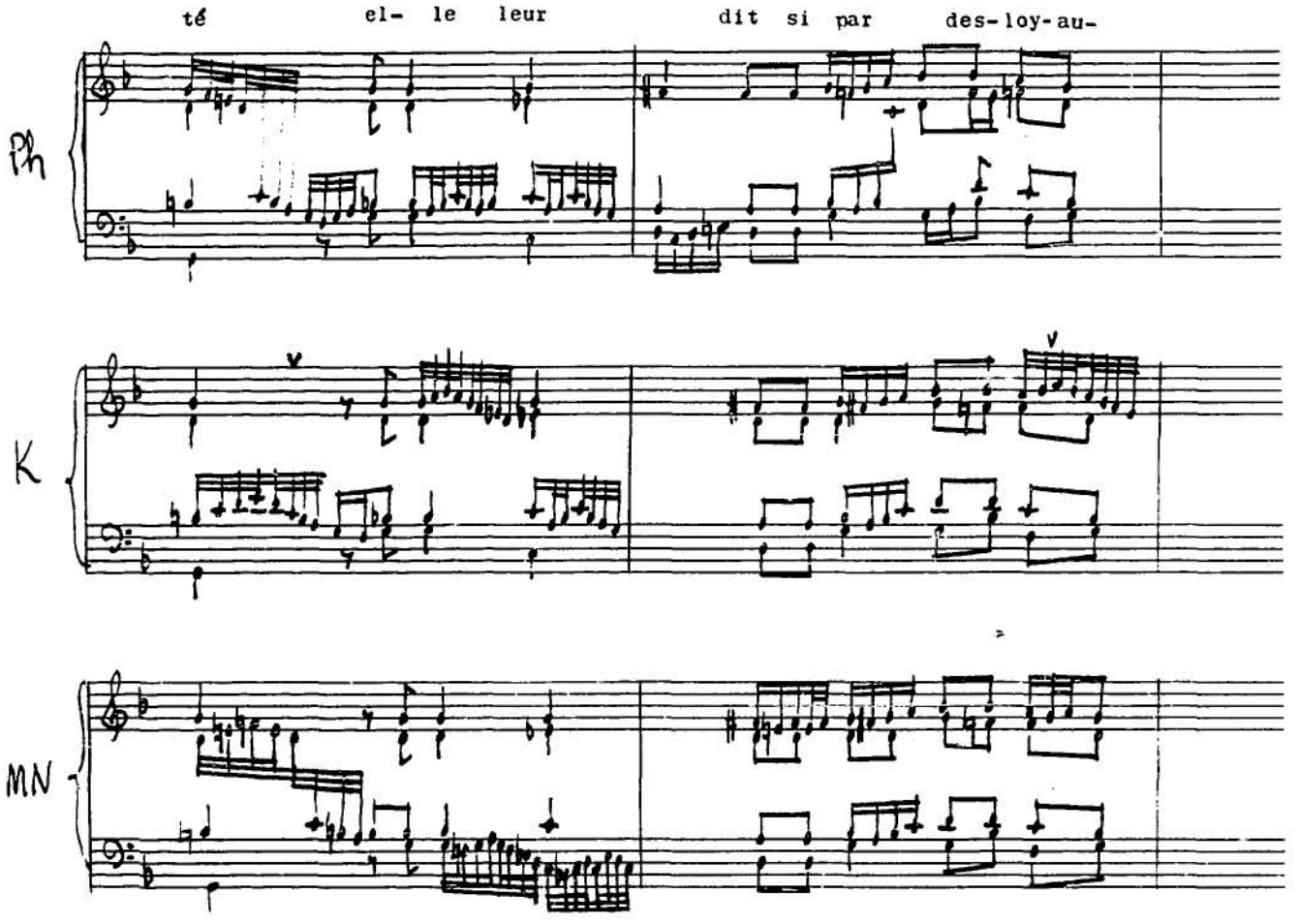
Ph

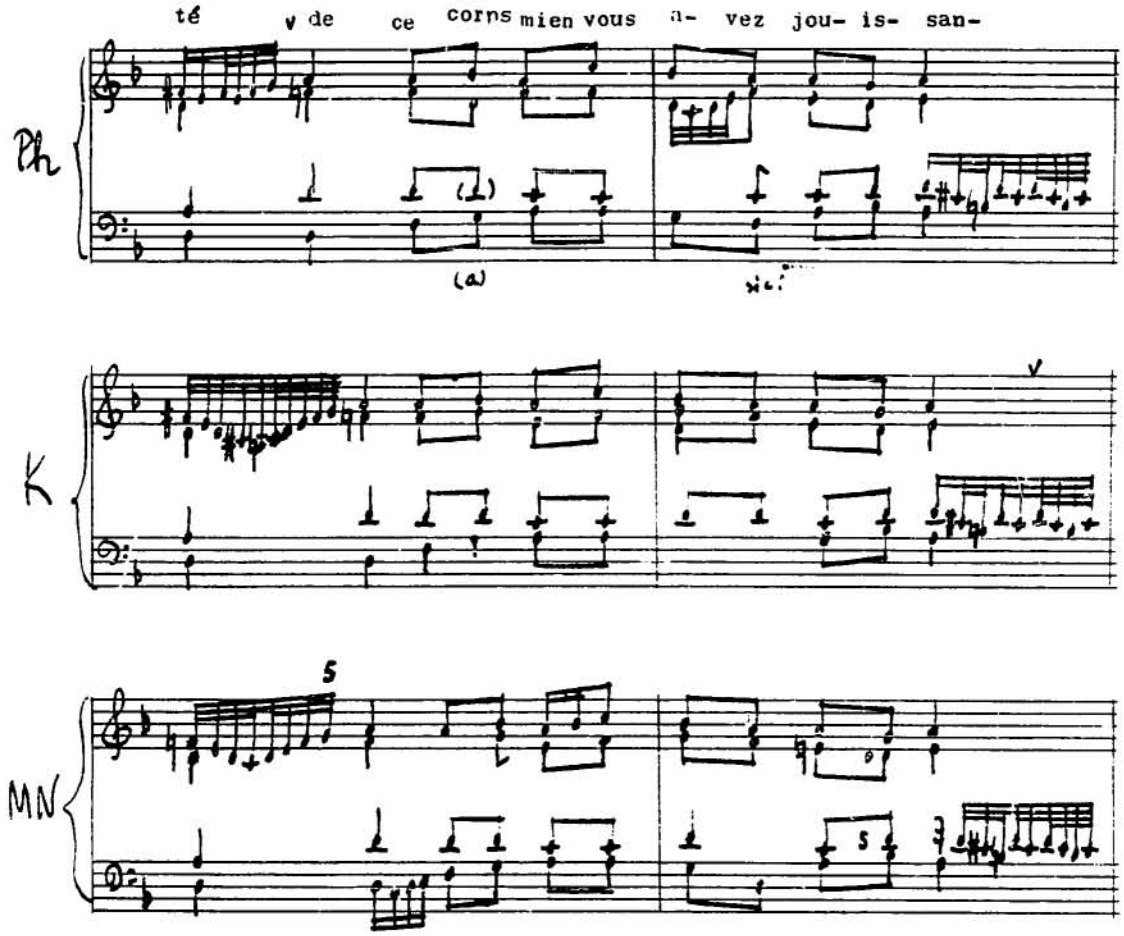
K (1)

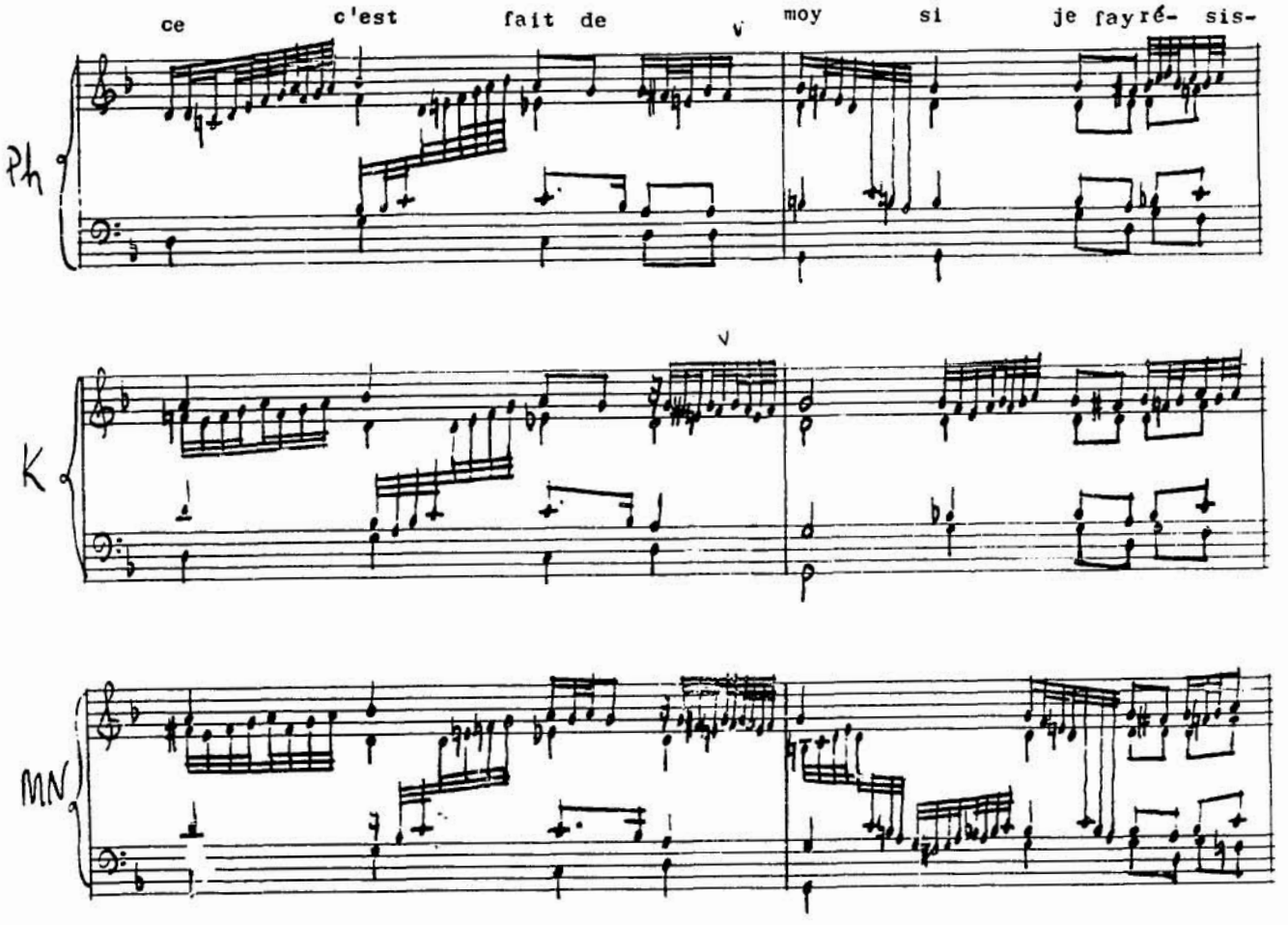
K (2)

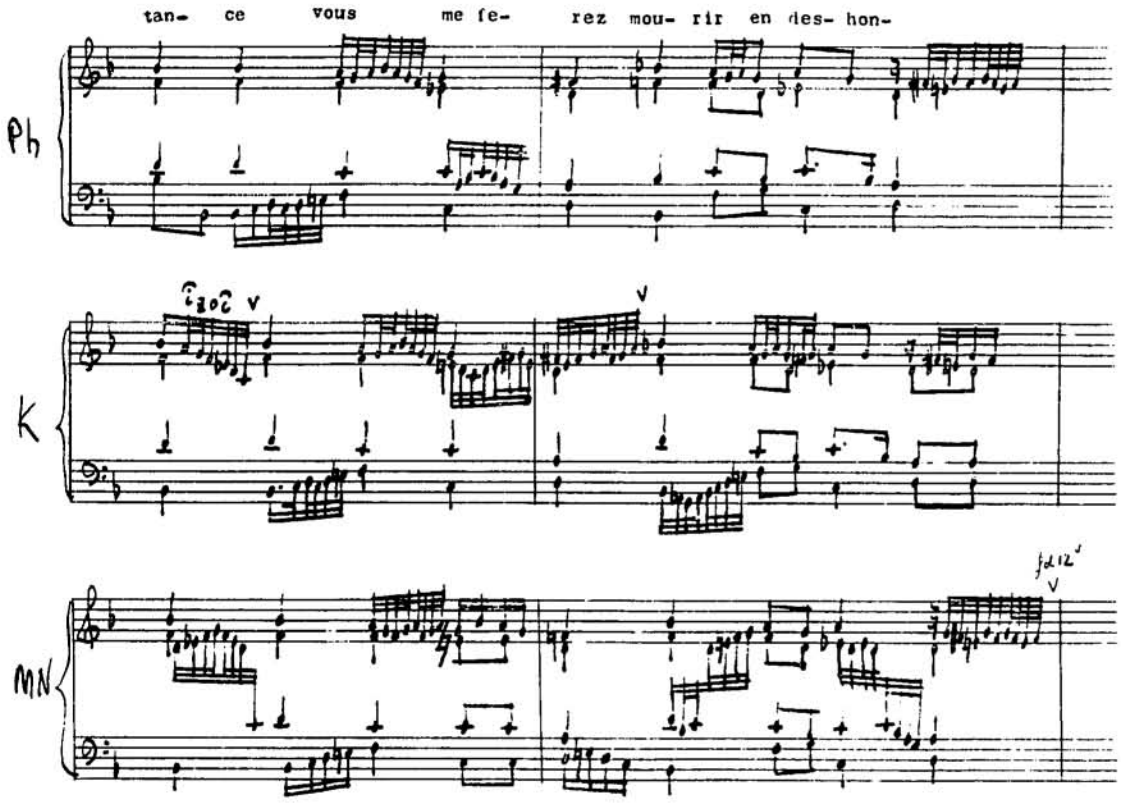
mN

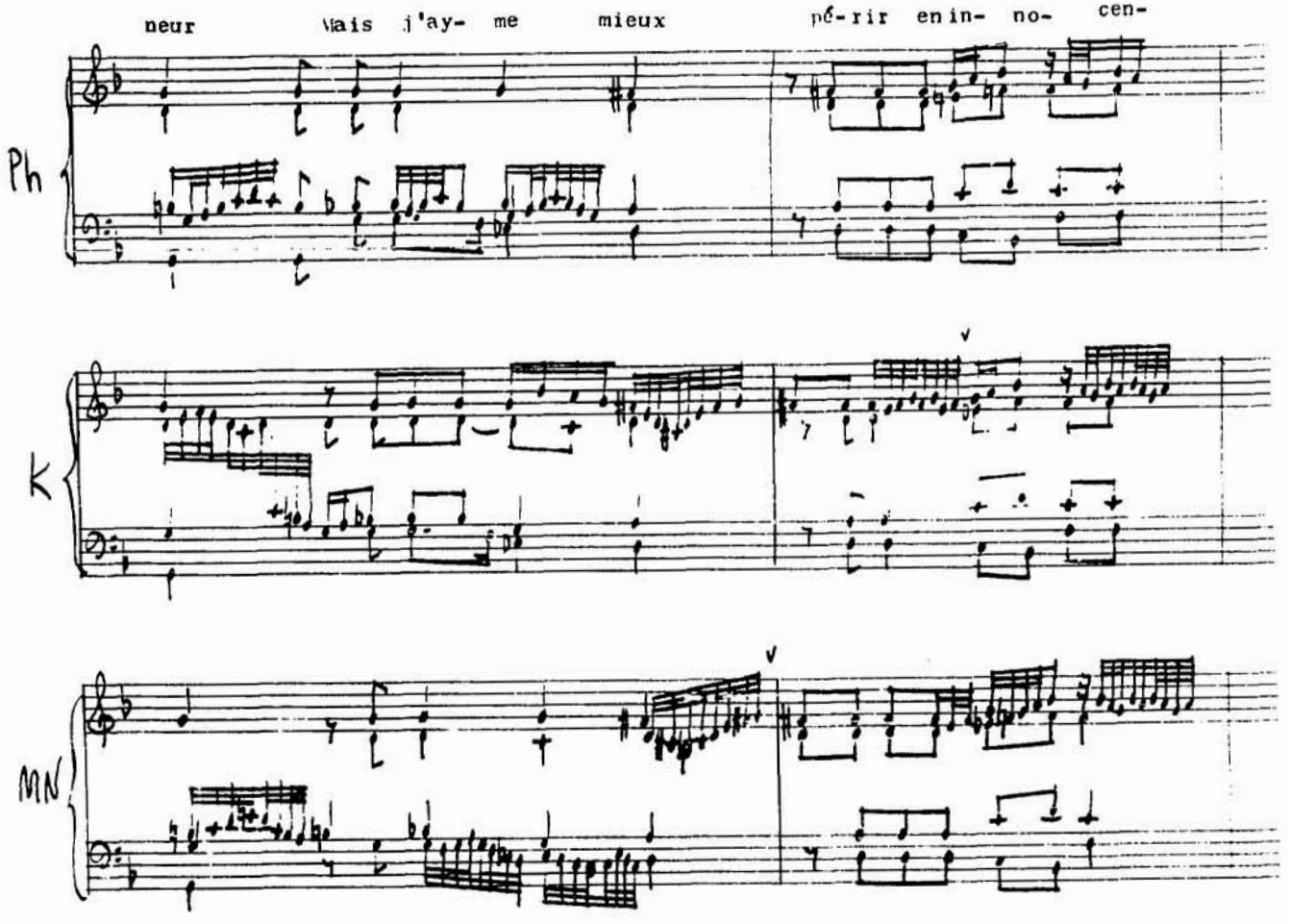
Leters Nachf. Kongress Co. Musikalienhandlg. u. Antiquariat 8 München 2, Theresienstr. 18

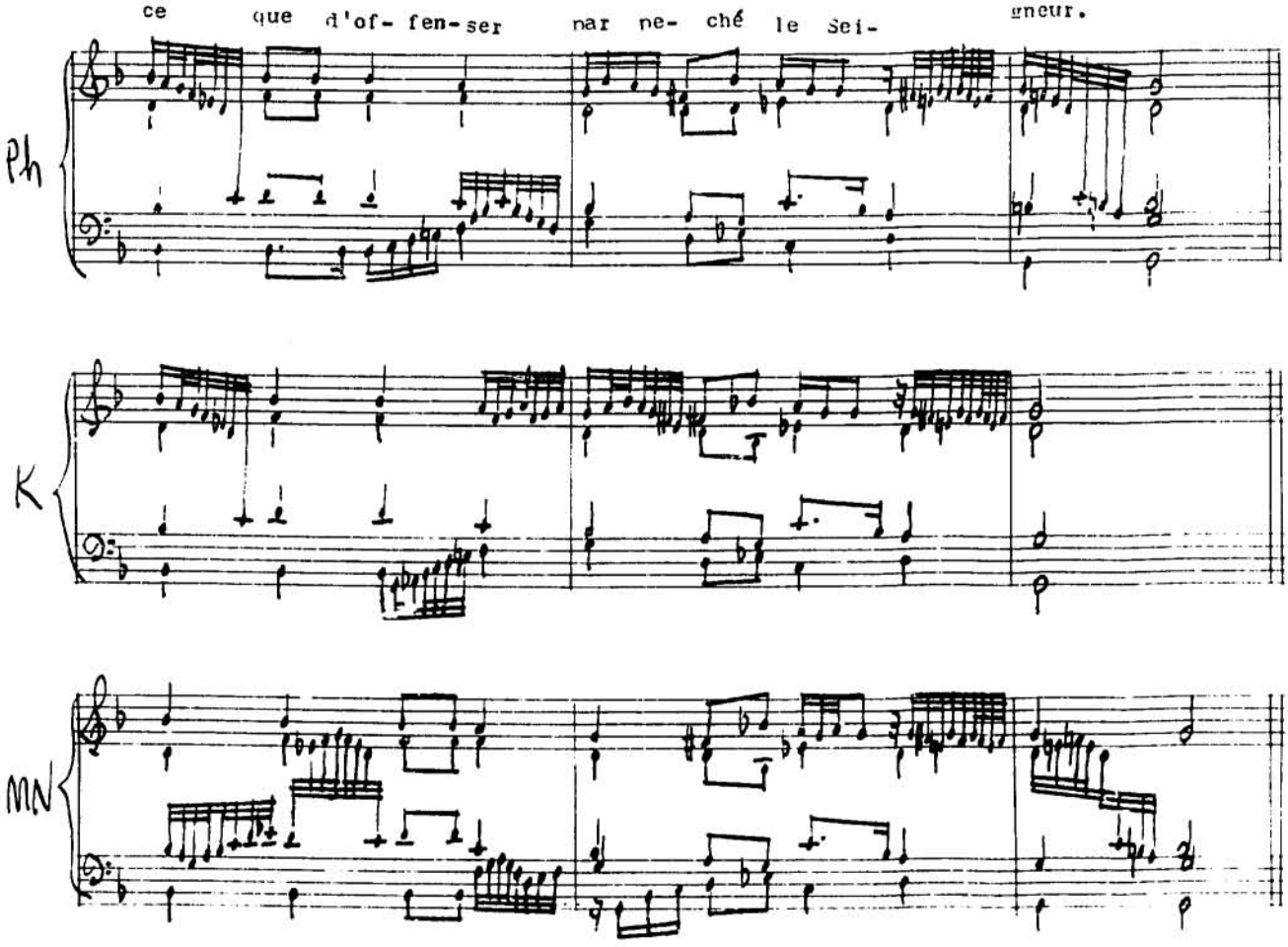

té el- le leur dit si par des-loy-au-
Ph
K
MN


té v de ce corps mien vous a- vez jou- is- san-
Ph
K
MN
5


ce
c'est
fait de
moy
si
je fayré- sis-
Ph
K
MN

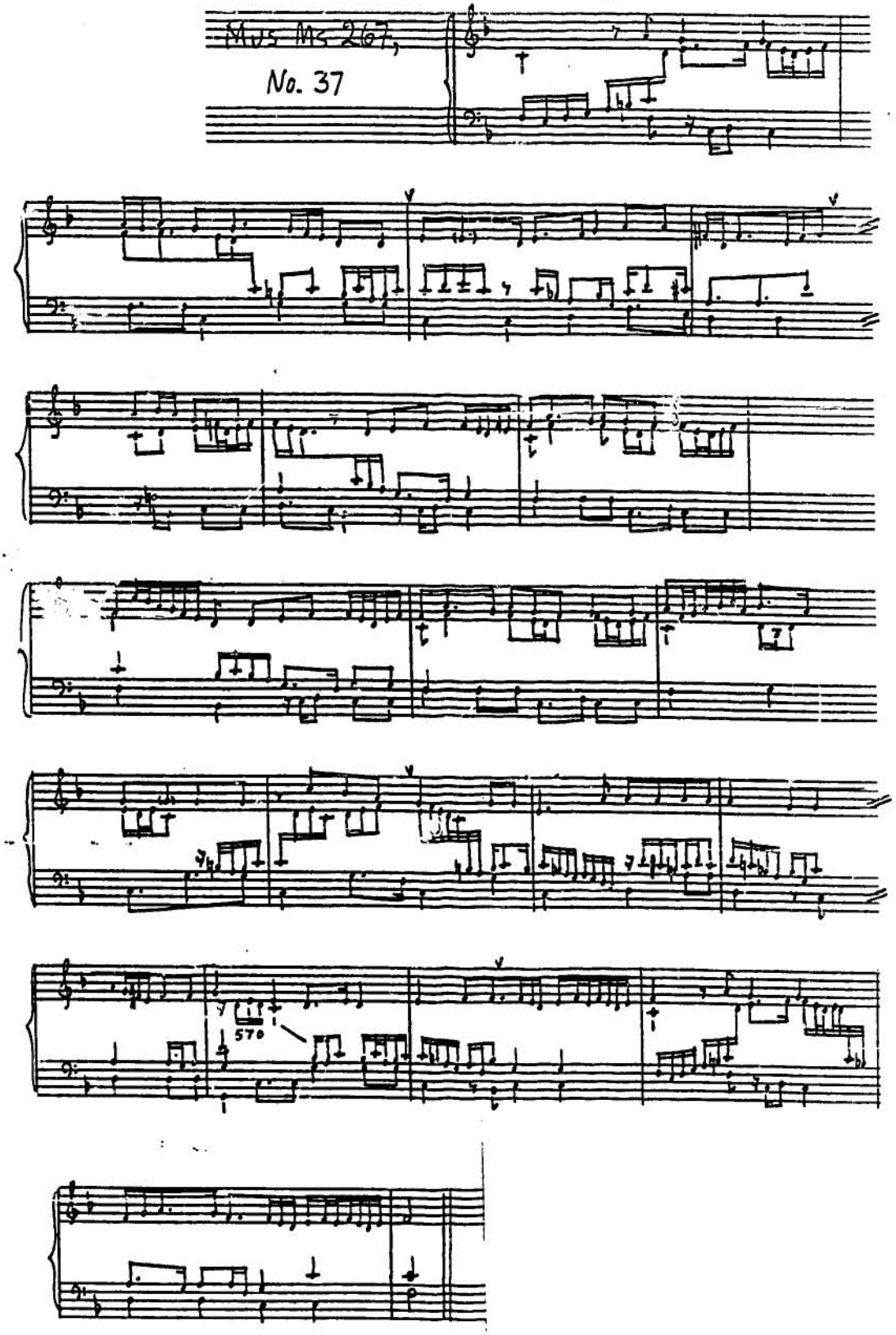
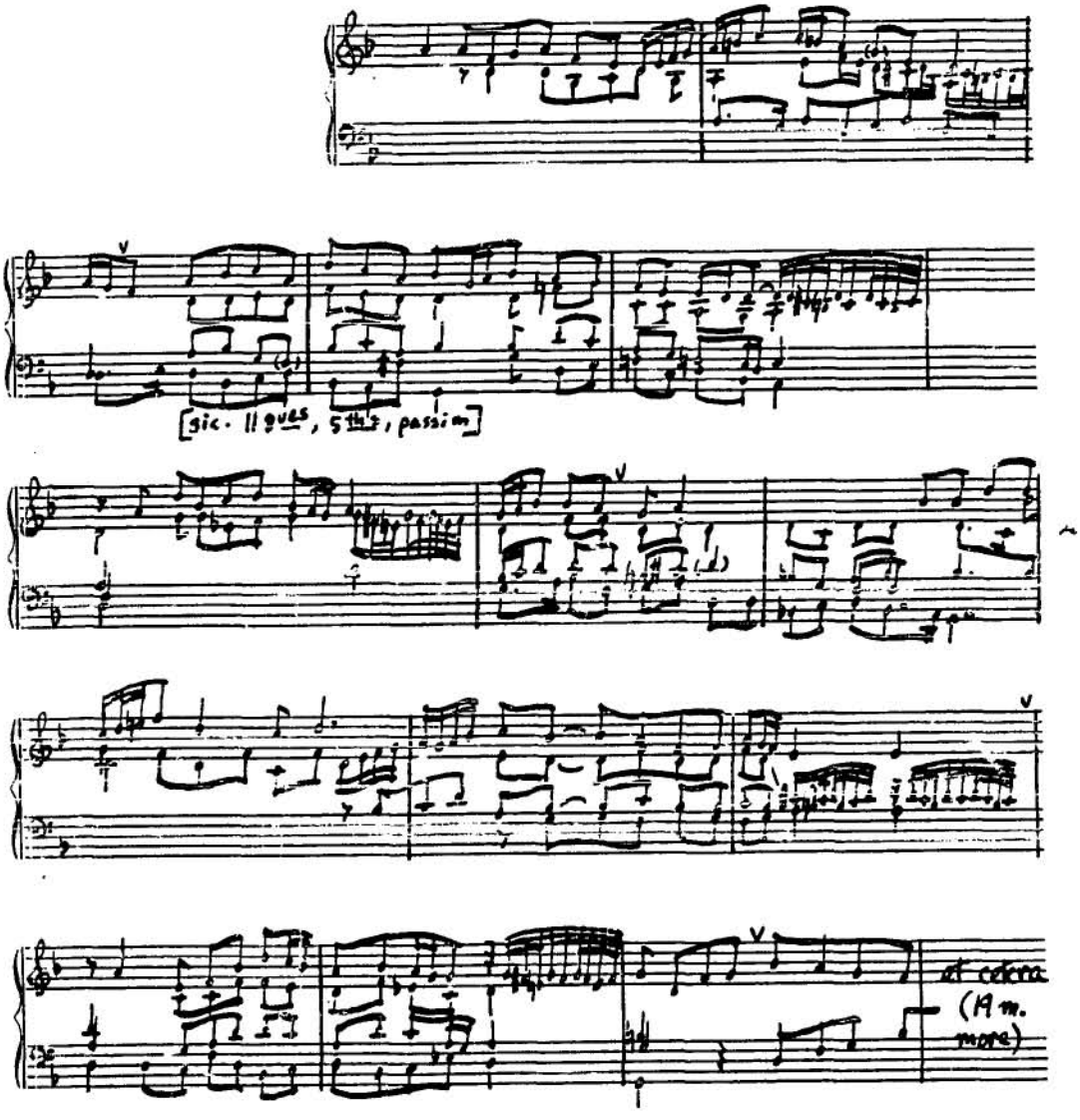

tan- ce vous me fe- rez mou- rir en des- hon-
Ph
K
MN


neur
Mais j'ay- me
mieux
pé-rir en in- no- cen-
Ph
K
MN


ce que d'of- fen-ser par pe- ché le Sei- gneur.
Ph
K
MN

No. 142

Che debo far (Tromboncino)



No. 143. Fantasia auffs Vater unser. [dated 1568]