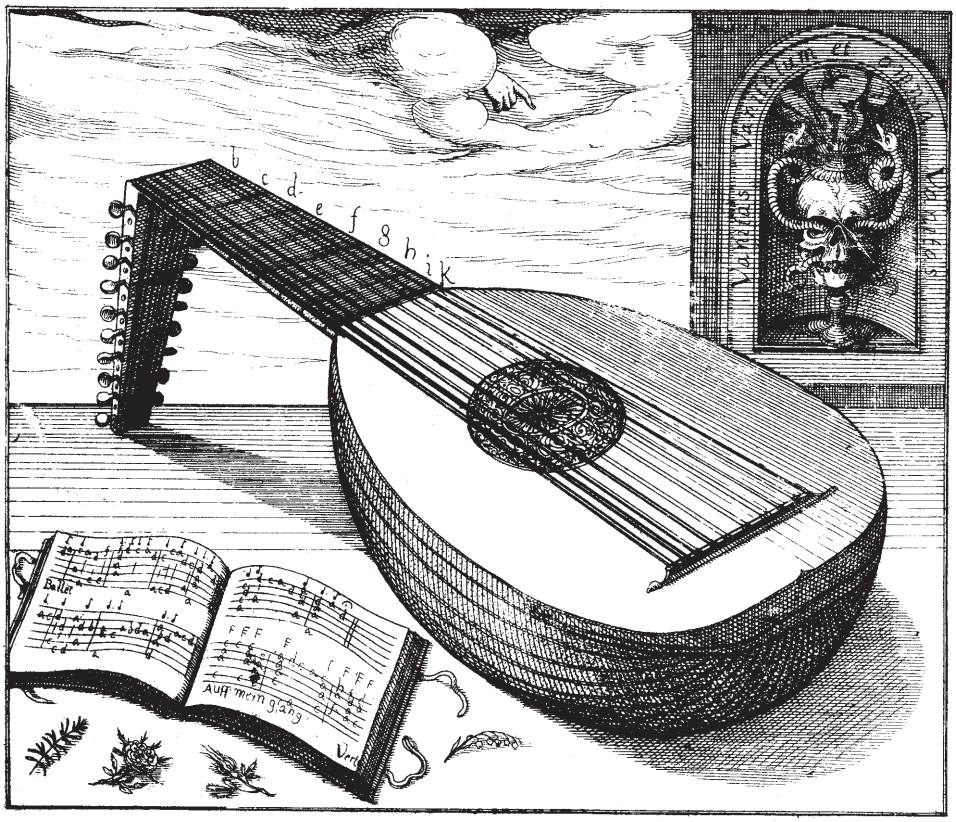
Georg Leopold Fuhrmann

Testudo Gallo-Germanica

1615



Teil I

TREE EDITION

Georg Leopold Fuhrmann
Testudo Gallo-Germanica
1615

Faksimile
(in zwei Teilen)
nach dem Exemplar
im Besitz der
Stadt Leipzig
Städtische Bibliotheken
Musikbiliothek
(Signatur PM1216)

Teil I

©2003
TREE EDITION
Albert Reyerman

INDEX

Nr.	Titel	Komponist	Seite
	Teil I		
1	Praeludium 1	Laurencini di Roma	1
2	Praeludium 2		3
3	Praeludium (5)		4
4	Praeludium (5)	Elias Mertel	5
5	Subplementum		5
6	Praeludium 6		6
7	Praeludium 7		6
8	Praeludium 8 V.S.		8
9	Praeludium 9		9
10	Praeludium 10		10
11	Subplementum		10
12	Fantasia 1		11
13	Fantasia 2		12
14	Fantasia 3		13
15	Fantasia 4	Jaques Pollonis	15
16	Subplementum		16
17	Fantasia 5	Hans Leo Hassler	17
18	Fantasia 6		18
19	Canzona 1	Hans Leo Hassler	20
20	Canzona 2	Hans Leo Hassler	22
21	Toccata	Michelangelo Galilei	23
22	Canzona 3	Hans Leo Hassler	24
23	Motette: Quem vidistis Pastores?	Hans Leo Hassler	26
24	Motette: Qui laudet Dominum	Hans Leo Hassler	28
25	Subplementum		29
26	Motette: ecce Maria genuit nobis	Hans Leo Hassler	30
27	Madrigal: Dulcissimi ben mio	Hans Leo Hassler	32
28	Madrigal: Vattene pur crudel	Hans Leo Hassler	33
29	Secunda pars		34
30	Canzonette: Joson ferito amore	Hans Leo Hassler	36
31	Cruelle d´dartie		37
32	I e nouve sut l´herbe assise		37
33	Puis que tu es sibelle		38
34	Quand je voy ce bel oeil		38
35	Sie´ est mon pucellage		38
36	Chi vuol veder	Hans Leo Hassler	39
37	Misento ohime morie	Hans Leo Hassler	39
38	Fugendo auda	Hans Leo Hassler	40
39	Subplementum		40
40	Ach Fräwlein zart	Hans Leo Hassler	41
41	Ich habs gewagt	Hans Leo Hassler	42
42	La Nonette	Johannes Perichon	43
43	Ein alter Greiss	Hans Leo Hassler	44
44	Ich danck dir llieber Herre	Elias Mertel	45
45	So wünsch ich ihr ein gute Nacht	Elias Mertel	46
46	Orlandus furiosus		47
47	Wie ein Hirsch schreyet	Elias Mertel	48
48	Pavana prima de Angleterra		49
49	Pavana Englese secunda		51
50	Pavana Englese tertia		53

Nr.	Titel	Komponist	Seite
51	Pavana Spagnolet I		55
52	Pavana Spagnolet		55
53	Pavana quarta		56
54	Subplementum Passage		58
55	Pavana quinta	(Allison ?)	59
56	Pavana sexta: Lachrimae	Valentin Strobel	60
57	Subplementum		61
58	Pavana septima: Respondens Lachrimae	Tobias Kün	62
59	Subplementum		62
60	Pavana octava	Valentin Strobel	63
61	Passomezo b.dur		64
62	Intrata		67
63	Pasomezo B.dur	Laurencini di Roma	68
64	Subplementum		74
65	Passomezo praecedentis toni	Valentin Strobel at alii	75
66	Subplementum: Chorea Anglica		80
67	Saltarello	Valentin Strobel	81
68	Passomezzi		82
69	Passomezo	Antonio de Bergamasca	85
70	Passomezo praecedentis tonis	Diomedes Cato	87
71	Passomezo praecedentis tonis	Subplementum	90
72	Passomezo	Diomedes Cato	94
73	Passomezo	Antonio de Bergamasca	97
74	Variatio	Georg Schew.	99
75	Subplementum. Variatio I	Elias Mertel	101
76	Passomezo in D.		102
77	Subplementum		104
78	Passomezo in A		105
	Teil II		
79	Galliardo 1		108
80	Galliardo 2		108
81	Galliarda 3	Tobias Kün	110
82	Galliarda 4	Tobias Kün	111
83	Galliarda 5	(Robert) John Dowland	112
84	Subplementum		113
85	Galliarda 6.	John Dowland	114
86	Subplementum: Bourre		115
87	Galliarda Englese	Georg Wesper.	116
88	Galliarda Boqueti	Charles Bocquet	
89	Galliarda 9		118
90	Galliarda	Tobias Kün	119
91	Subplementum		119
92	Galliarda 10		120
93	Galliarda 11		121
94	Galliarda 12		121
95	Variation secunda	Valentin Strobel	122
96	Galliarda 13	Elias Mertel	123
97	Subplementum		124
98	Galliarda 14	Elias Mertel	125
99	Galliarda 15		126
100	Galliarda 16		127

Nr.	Titel	Komponist	Seite
101	Subplementum		127
102	Galliarda 16		128
103	Galliarda 17	Charles Bocquet	129
104	Galliarda 18	Mercure	130
105	Intrata I.	Hans Leo Hassler	131
106	Intrata 2: Cantus primus / Cantus secundus	Hans Leo Hassler	132
107	Intrata 3	Hans Leo Hassler	133
108	Subplementum: Cuorant		133
109	Bransle I.		134
110	Bransle 2		136
111	Bransle 3		137
112	Branles de la Roiine		138
113	Subplementum: Volte		140
114	Subplementum: Volte	Jaques Pollonis	140
115	Bransle 5: d.s. Nicola	Jakob (Reis ?)	141
116	Bransle 6: d.S. Nicola.	Jakob (Reis ?)	142
117	Bransle Noveau 7	Mercure	143
118	Bransle	Mercure	144
119	Alamanda I.		145
120	Alamanda 2	Elias Mertel	145
121	Alamanda 3		146
122	Subplementum: Les Canaris		146
123	Alamanda 4		147
124	Subplementum:Ballet		147
125	Ballet I.		148
126	Subplementum: Ballet de Madame Socur de Roy		148
127	Ballet 2		149
128	Ballet 3		149
129	Ballet 4		150
130	Ballet 5		150
131	Ballet 6		151
132	Ballet 7		151
133	Ballet 8		152
134	ballet 9		152
135	Ballet 10		153
136	Ballet 11		153
137	Ballet 12		154
138	Ballet oder Pferdstantz zu Pariß		154
139	Ballet 14	Elias Mertel	155
140	Ballet 15		155
141	Ballet 16		156
142	Ballet 17		156
143	Ballet 18		157
144	Ballet 19		157
145	Ballet 20: En me revenant		158
146	Ballet 21		160
147	Subplementum: Von dir ich erfahren kann		160
148	Ballet 22		161
149	Ballet 23		161
150	Courante I.		162

Nr.	Titel	Komponist	Seite
151	Courante 2		162
152	Courante 3		163
153	Courante 4		163
154	Courante 5		164
155	Courante 6		165
156	Subplementum		165
157	Courante 8		166
158	Courante 9		166
159	Courante 10		167
180	Courante 11		168
161	Subplementum: Courant		168
162	Courante 12	Laurencini di Roma	169
163	Courante 13		170
164	Courante 14		171
165	Courante 15		171
166	Courante 16	Charles Bocquet	172
167	Courante 17		173
168	Courante 18		173
169	Courante 19		174
170	Courante 20		174
171	Volte		175
172	Volte		176
173	Volte		176
174	Volte	Mercure	177
175	Volte	Charles Bocquet	178
176	Subplementum: Auff mein Gesang und mach dich ring		178
177	Volte		179
178	Volte 8		179
179	Volte	Charles Bocquet	180
180	Subplementum: Lieb kann alles überwinden		180
181	Pavana dolorosa		181
182	Pergamasco	Valentin Strobel	182
183	Praeludium: Auff die Schlacht vor Pavia	Mercure	184
184	La Gerre: Schlacht vor Pavia	Mercure	185
185	Volte de cou cou		190

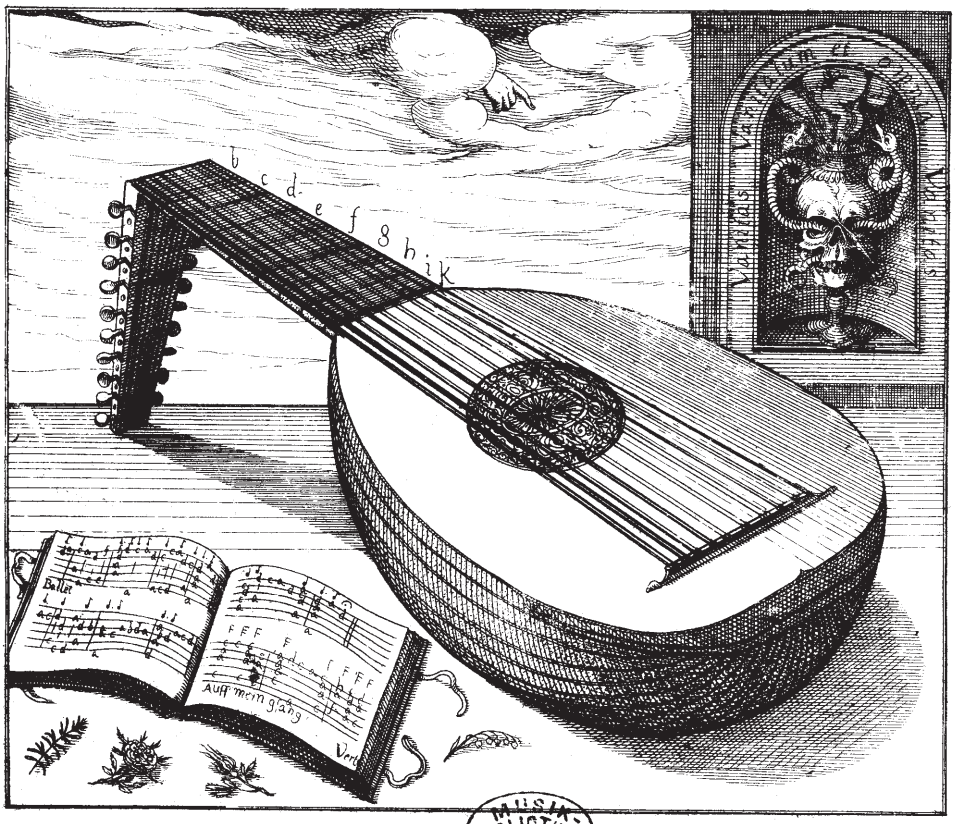
Teſtudo Gallo-Germanica:

HOC EST:

NOVÆ ET NUNQUAM ANTEHAC EDITÆ

RECREATIONES MUSICÆ, AD TESTUDINIS USUM ET TABULATURAM, TAM GALLICAM quàm GERMANICAM, accommodatæ: Ex præſtantiſſimis hujus ævi & artis Magiſtris, Italis, Gallis, Germanis, aliisq; collectæ, novo typorum genere, in gratiam ſuaviſſ. hujus artis amatorum, nunc primum in lucem productæ.

IN QVIBVS CONTINENTVR, VT IN SVA CVIVSq; Lingua appellantur, Præludia, Fantaſie, Ricercari, Canzoni, Motete, Madrigali, canzonette, Pavane ſeu Paduane, Paſſomezi, Gagliarde, Intrade, Bransles, Voltes, Alemandes, Courantes, & aliæ variæ ſupradictarum, aliarumq; Nationum cantiones & Choreæ.



MUSIK-BIBLIOTHEK PETERS

Peculiari ſtudio, cura & ſumptu Dich. Besard pag. 19. lin. 29.

Georgii Leopoldi Fuhrmanni, Civis, Chalcographi & Bibliopolæ Norici;

ANNO CHRISTI

M. DC. XV.

Ad candidum & Muſicæ ſtudioſum, lectorem, PRÆFATIO.

TAnta eſt omnium, qui quaſcunq; ferè artes, in primis autem laudatiſſimam & ſuaviſſimam illam, quam Muſicen *vocamus, lucubrationibus & ſcriptis ſuis exornare, illuſtrare & propagare ſatagunt, conditio; ut varia hominum judicia, ſive æqua illa ſint, ſive iniqua, experiri & ſubire cogantur: Quod quidem permultis, tam à veneranda antiquitate quam ſuperiori (ut de noſtro jam taceam) ſeculo, mutuatis exemplis, palàm fieri comprobarique poſſit; niſi temporis anguſtia, & lege epiſtolari, quæ modum excedere vetat, excluderer.*

Quum vero amiciſſ. lector, tuæ præcipuæ utilitatis, ac etiam hilaritatis & recreationis gratiâ, præſens opus Muſicum, tam ad Gallicam, quam noſtratem Teſtudinis Tabulaturam & menſuram, *ut vocant,* accommodatum, *meis non ſanè exiguis ſumptibus, peculiariq; ſtudio, diuturno etiam tempore, hinc inde congeſtum,* & novis nec antidhac uſquam in Germania viſis characterum typis adornatum; *in mundi hujus Theatrum Muſicum producere, publicíq; juris facere decreviſſem: Non potui non (prætermiſſis iis, quæ de laude, utilitate & jucunditate, hujus artis ſuaviſ. dici poterant; ac jam ante ab aliis alibi decantata ſunt;) aliqua utriuſq; judicii exempla, tanquam ἐν παροδῷ obvia, vel tui etiam gratiâ, quæ proinde quoque æqui boníq; facies, in medium afferre.*

Ac ut de iis primo, qui hujus artis callentes & amantes, ac ob id etiam in eam animæquiores fuêre, aliquid commemoremus: offert ſe nobis præ reliquis, ſanctiſſimus ille & beatus, & rex & Propheta David; *qui non ſolum ipſemet, ioſepho 7. Antiq. Iudaic. teſte, organa & inſtrumenta Muſica, licet longè à noſtratibus diverſa, Nabla Scil. & Pſalterium cum aliis invenit; ſed & egregiè ea tractare, iisq; tam ſuaviter ludere potuit; ut Citharæ ſuæ harmoniâ* Saulem *regem, Dominum & anteceſſorem ſuum, ab impuro & nequam Spiritu ultione divina exagitatum, reſtitueret, reſocillaretq;: Adq; adeo Deo Opt. Max. hiſce ſuis ſtudiis harmonicis ſæpenumero ſeſe probaret: inprimis verò cum Ephodo linco, tunica ſacra indutus, in reductione arcæ fœderis, coram Domino totus viribus ſubſiliret, Citharaq; ſuæ* numeris totidem diſcrimina vocum, *ut de* Orpheo *(cujus hiſtoria & memoria, Muſicæq; experientia, in hac enim inter Ethnicos familiam ducit, jam tralatitia eſt)* Maro *noſter canit,* obloqueretur: *quamvis à Michale, conjuge, fœmina infrunita, eo nomine ſubſannaretur, atq; deſpicatui haberetur, ut 2. Sam. 6. ſacræ teſtantur literæ.*

De Dionyſio *quodam* Sophiſta, *qui ſub Imperatore Hadriano floruit, refert,* Suidas, *Eum lib. 24.* rythmicorum commentariorum, hiſtoriæ Muſicæ *36. in quibus tibicinum, Citharœdorum, Poetarumq; omnis generis mentio; itemq;* libros 22. Muſicæ diſciplinæ *ſive diſputationum* edidiſſe: *Quæ in Platonis republica* Muſice *dicta ſſint. Indeq; cognomento* Muſicum *appellatum fuiſſe, quoniam in iſta arte plurimum excelluerit.*

Quin & Socratem *ipſum, ipſius Oraculi teſtimonio, Græciæ ſapientiſſ. in ſenectute Muſicam tractare, atq; à Canno fidicine perdiſcere, non erubuiſſe teſtatur Plato: Eundemq; cuidam objicienti; An non puderet in provectiori iſta ætate ſtudio Muſico operam dare? reſpondiſſe.* Magis pudendum, in ſenectute ignorantem eſſe, quam in eadem ſtudere. *Quo & illud pertinet:* Γηράσκω ἀεὶ πολλὰ διδασκόμενος: Quotidiè diſcens plurima, fio ſenex: *Et alterum illud Pomponii IC. in l. ap. Iulian. § d. fideic. libert.* κἂν τὸ νέτερον πόδα ἐν τῇ σορῷ ἔχω, σοφισθῆναι βούλομαι: *Quod amicus quidem noſter kiſce numeris explicuit*

Quamlibet in tumulo mihi peſconſiſteret alter,
Diſcendi tamen hoc pectus amore flagret.

Quæ & Divi Auguſtini *alicubi ſententia eſt.*

Sed & ad proximum nunc veniamus ſeculum: ex quo unum tantum delibabimus. De optimo & verè Auguſto, bonarumq; literarum omnium ſingulari Mæcenate, Maximiliano I.

Imp. *memoriæ proditum reliquit* Cuſpinianus, *quod omnes liberales artes & diſciplinas, inprimis vero Muſicen ita coluerit; ut in ipſius Curia auguſtali Muſicorum Principes, in omni artis genere exercitatiſſimi, qui ipſi Arioni palmam ambiguam facere potuiſſent, tanquam in fertiliſſimo agro, ſuccreverint; ac velut ex equo Trojano, prodierint. Plura in medium afferre meritò ſupersedemus; ne nimium excreſcat excurratq; oratio.*

II. *Videamus itaq; ex altera parte etiam de aliquibus, qui minus æqui artis hujus æſtimatores fuerunt. In hac claſſe, præter Midam, qui propterea aures aſininas &* Marſyam, *qui vivus meruit excoriari; ideoq; decantatiſſimi; Cum primis obviam ſe agit* Eudamides, *à cantore quodam, qui feliciter cecinisſet, interrogatus,* qualis ipſi videretur: Μέγας, *inquit,* κιθαριστὴς ἐν μικρῷ πράγματι, Magnus in re parva delinitor; *ut refert Plutarchus in Lacon: A quo non multum alludit Arcadici illius pecoris de Luſcinia cantu judicium:* Vox es prætereaq; nihil.

De Demarto *Spartano eod. in loco idem commemorat Plutarchus; Quum pſaltem bonum audiiſſet ſubjeciſſe:* ὡς κακῶς φαίνεταί μοι φλυαρῶν: Non male videtur mihi nugari. *Tantus erat apud hunc hominem, (ſi modo homo) artium contemptus: quæ licet eſſent operoſæ, tamen ſolummodo delinirent demulcerentq; aures, Reipub. vero nullam utilitatem adferrent ſeriam. Sub hoc vexillo etiam militavit* Solymannus, *Imp. Turcicus: cui quum à* Franciſco I. Galliarum *rege, ut referunt hiſtorici, peritiſſimi & in omni Muſices genere excellentiſſimi dono transmiſſi eſſent artifices: Illis primo quidem ſummopere delectari viſus eſt: At quum populum Byzantinum mox ad eorum concentus audiendos concurrere, artemq; affectare animadvertiſſet; Veritus, ne civium ſubditorumq; animi hac ratione effeminati emolleſcerent; inſtrumentis omnibus confractis, & Vulcano conſecratis, Muſicos uſq; Gallo remiſit.*

Verum enimvero, quemadmodum multitudo errantium errori patrocinium non parit; *Ita quoq; propter* abuſum, uſus nequaquam tollendus aut inculpandus. *Nec enim ſtatim vino, quod Turcæ faciunt, hominibus interdicendum; quia immoderate hauſtum ebrios reddit, mente privat, operta recludit, rixas & cades multaq; alia mala, morbos item & ipſam accerſit, imò accelerat mortem: quod alias cum gratiarum actione ſobrie ſumptum, qui uſus ejus nativus & proprius eſt, ventriculum imbecillem reſtaurat, corporis vires roborat, concoctionem promovet; ſanguinem puriorem & ſpiritus vivaciores generat, ingenium acuit, ſenectutem lætat, & deniq; ipſum* cor hominis, *ut pſaltes canit regius, recreat atq;* lætificat.

Quod ſi autem, ut huic præludio tandem Colophonem imponam, aliquis percontetur, quid ad hujus operis Citharædici editionem me impulerit; quū tot egregii & in hoc ſtudio verſatiſſimi artifices, Antoni⁹ Franciſque *videlicet* Pariſienſis, Emanuel Hadrin⁹, Adrianus Denſs, Joh. Baptiſta Beſardus, Matthias Reinmannus, *& alii, jam olim complures id genus libros evulgarint atq; in lucem emiſerint? Huic cum Comico reſponſum eſto:* Palmam in medio poſitam omnibus artem qui tractant Muſicam. *Neq; me ullius lucelli gloriolæve captandæ cauſa; ſed ſolo laudatiſſimæ hujus artis amore, & philomuſis gratificandi ſtudio, ad hoc perductum permotumq; eſſe: Tum etiam, ut celeberrimos & peritiſſimos quoſq; ejus magiſtros, quorum non pauci mihi noti ſunt, evocarem, & ad ſuarum quoq; lucubrationum modulaminumque, ab ſe feliciſſimè compoſitorum editionem invitarem, atque hoc* duplici characterum genere, *quos non parva impenſa ipſe recens ſculpendos curavi, iisq; cuilibet petenti prompto animo & pro virili inſervire paratus ſum, anſam veluti præberem.*

Tuum itaq; nunc eſt Philomuſe *& lector humaniſſime, hoc opus, quod ex famoſiſſimis quibusq; diverſarum nationum artificibus inſtar apiculæ, ex omnibus generis floribus dulciſſimum ſuccum congerentis, collegi, & candido animo tibi offero atq; conſecro; ſerena fronte ſuſcipere, boniq; conſulere; Conatibus noſtris, bene precando favere & non ſiniſtrè judicando fovere. Quod ſi feceris, plura id genus alia non minus grata & jucunda, quam utilia, propediem à me expectabis. Vale, utere fruere & feliciter rem gere.*

Norembergæ, prid. Martias Anno ultimæ patientiæ Dei ∞ Io CXV.

GEORGIUS-LEOPOLDUS FUHRMANNUS
Civis Noricus.

An den Günſtigen vnd Gutherʒigen der Muſic Liebhabenden Leſer.

DB mir wol/günſtiger lieber Leſer/nit vnbewuſt/daß hiebevor etliche kunſtreiche vnd vorneme Muſici jhre Tabulaturas vnd Lautenbücher/vnd deren etliche zwar vor längſten/durch den Druck ans Liecht gegeben/ vnter welchen ſonderlich berümt/Antoni Franciſque zu Pariß gedruckt/dañ Emanuel Hadrianus, Joh. Baptiſta Beſardus, Adrianus Denß/vnd Matthias Reinman: Alſo daß es ein vnnötige vergebliche arbeit vnd ſtürʒ/bey etlichen ſcheine möchte. Poſt Homerum Iliada retexere, vnd nach angezognen Auctoren mit dergleichen herfür brechen wölle zumal weil ich ex profeſſo mich vor keinen Meiſter in dieſer Kunſt dargeben kan. So hab ich jedoch nicht zwar groſſes ruhms oder gewins halben/ ſondern allein auß tragender neigung zu dieſer löblichen vñ lieblichen Kunſt/mit deren/ neben den ſtudiis, vff vnterſchiedlichen teutſchen vnd Frantzöſiſchen Hohen Schulen vnd Vniverſiteten/ich mich vil Jar delectirt, kein vnabgang haben können/derſelben/vnd jhren Liebhabern zu beſondern Ehren/ Dienſt vnd behäglichem gefallen/was ich angeregt geraume Jar hero in Teutſchland/Franckreich/ auch andern Landen vnd Orten/ da dieſer Kunſt vorneme Meiſter floriret, vnd theils noch florirn/ von aller hand künſtlichen Lautenſtücken/ſo meiſtentheils hiebevor noch nie im Druck kommen/zu wegen bringen vermöcht/zu colligiren, vnd in gegenwertiges volumen nicht ohne groſſe lang mühe vnd vncoſten zuſammen zu tragen/ auch ſolche hiermit durch meine typos ans offene Tagliecht zu geben vnd publiciren, mich mit groſſem fleiß bearbeitet.

Dann ich mir vor ein Nachtheil gerechnet/da dieſe ſchöne vnd herrliche Stück mea culpa vnter der banck ſtecken/vnd in der Finſternuß verligen bleiben ſollen. Der gänʒlichen zuverſicht/es werde diſe meine wol gemeynte arbeit/vncoſt vnd fleiß/ bey verſtändigen vnd kunſtliebenden Biderleuten/ mit danck auffgenommen werden: Was andere/vnnd ſonderlich die Cavillanten vnnd Momos anlangt/ weil es an ſelbigen auch nicht mangeln würd (dann nie nichts/ ſo recht vnd gut es jmmer ſeyn können/ an tag bracht/ da ſie nicht jhre Neidharts vnd Wolffszäne an abgewetzet) muß ich der Welt jhren lauff laſſen/ vnd mich deß tröſten/ daß es andern vnd vornemeren Autoren in allen Facultetен, ſcientien vnnd Künſten auch alſo ergangen/vnd jhrer mit nichten verſchonet worden. Dieſe angeregte Neider vnd Tadler nun/ quos non unius æſtimamus aſſis, alle hindan geſetʒt/ will ich mich zu der Kunſt Liebhabern/ diſcipeln vnd principianten gewendet/vnd ſie gebeten haben/daß ſie diß auß guter wol meynung vnd zu jrem nutʒ/nach Teutſcher vnd Frantzöſiſcher Tabulatur vnd Menſur in Druck gefertigten Lautenbuch von mir vor willen/ vnd in guten/ zu dienſt/ in maſſen ich hierbey kein andere intention habe/vff vnd annemen.

Den berühmbten vnd erfahrnen Meiſtern aber/deren mir zum theil wol bekannt/ſoll hierdurch verhoffentlich anleitung vnd vrſach gegeben werden/daß ſie mit jhren eygnen Compoſitionen vnd Stücken ſich dermal eins ſelbſt herfür thun/vnd ans Liecht geben: Welchen vff anlangen ich gern vnnd willfährig mit meinen zwyfachen hierzu von newem geſchnittenen Schrifften vnd literen, davon die Proben von dieſem Werck ſchon geſehen/ vnnd ich darfür halten will/ſie jhnen nicht übel gefallen werden/ zu dienen mich will offerirt haben. Vns hiermit aller ſeits vnd zu aller zeit dem reichen Gnadenſchutʒ deß Allerhöchſten trewes fleiſſes entpfehlende. Nürnberg/ Menſe Martio, 1615.

Georg Leopold Fuhrmann/
Burger daſelbſten.

MUSIK-BIBLIOTHEK PETERS

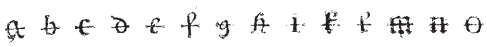
NOMINA AUTHORUM, IN LIBRO HOC COLLECTANEO PASSIM OCCURRENTIUM.

D. Laurencinus, Romanus.
Diomedes, Venetus.
Ioh. Perichonius, Pariſienſis.
Carolus Bocquet.
Mercurius, Aurelianenſis.
Ioh. Doulandt, Anglus.
Robertus Doulandt. ——
Georgius VVeſper.
Sig. Iacob.
Sig. Polonos.
Antonius del. Pergamaſco.
M. Gallileus, Italus.
M. Aloyſon, Anglus.
Ioh. Leo Hasler, Noribergenſis
Valentinus Strobelius, Turingus.
Elias Mertelius, Argentinenſis.
Tobias Kun.
Georgius Schew.

INDEX MODVLAMINVM.

Præludia, fol. 1.
Fantaſie, fol. 11.
Canzoni, fol. 22.
Motete, fol. 26.
Madrigali, fol. 32.
Canzonete variarum nationum & linguarum, fol. 36.
Pavane ſeu Paduane, - 49.
Spagnolet, - 55.
Paſſomezo in C ſol fa ut, B dur. - 64.
Paſſomezo in F fa ut, B dur. - 68.
Ejuſdem toni Variationes 10. - 75.
Paſſomezo in G ſol re ut, B mol. - 82.
Ejuſdem toni Variationes 6. - 85.
Ejuſdem toni Variationes 6. - 90.
Paſſomezo in C ſol fa ut, B mol. - 94.
Paſſomezo in F. fa ut, B mol. - 97.
Ejuſdem toni variationes, 3. - 99.
Paſſomezo in D. ſol re ut B mol. - 104.
Paſſomezo, in A la mi re B mol. - 105.
Galliarde, - 108.
Intrade, - 131.
Allemandes, - 134.
Allemandes, - 145.
Ruſſes, - 148.
Courantes, - 162.
Volces, - 179.
Pavane dolorosa, - 180.
Pergamaſco, - 181.
Sa ſoćat nos Pauis, Mercurii, - 184.
Subplementa quære fol. 10. 16. 23. 28. 43. 47. 48. 61. 62. 178 180.

Proba literæ novæ ad Teſtudinem accommodatæ.



Menſura.

Gallica.

Germanica.

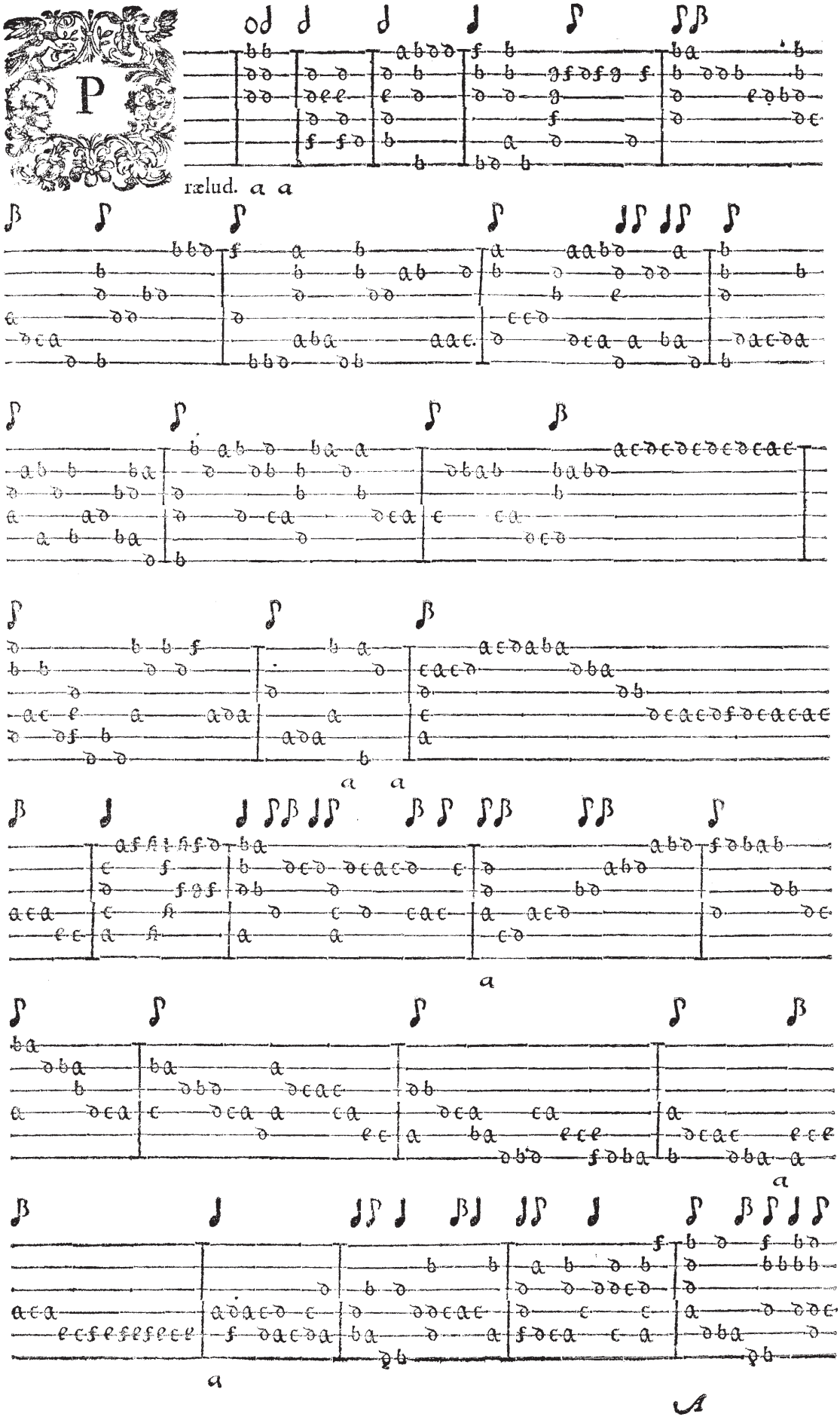
Chori inferiores.

7 8 9 10.

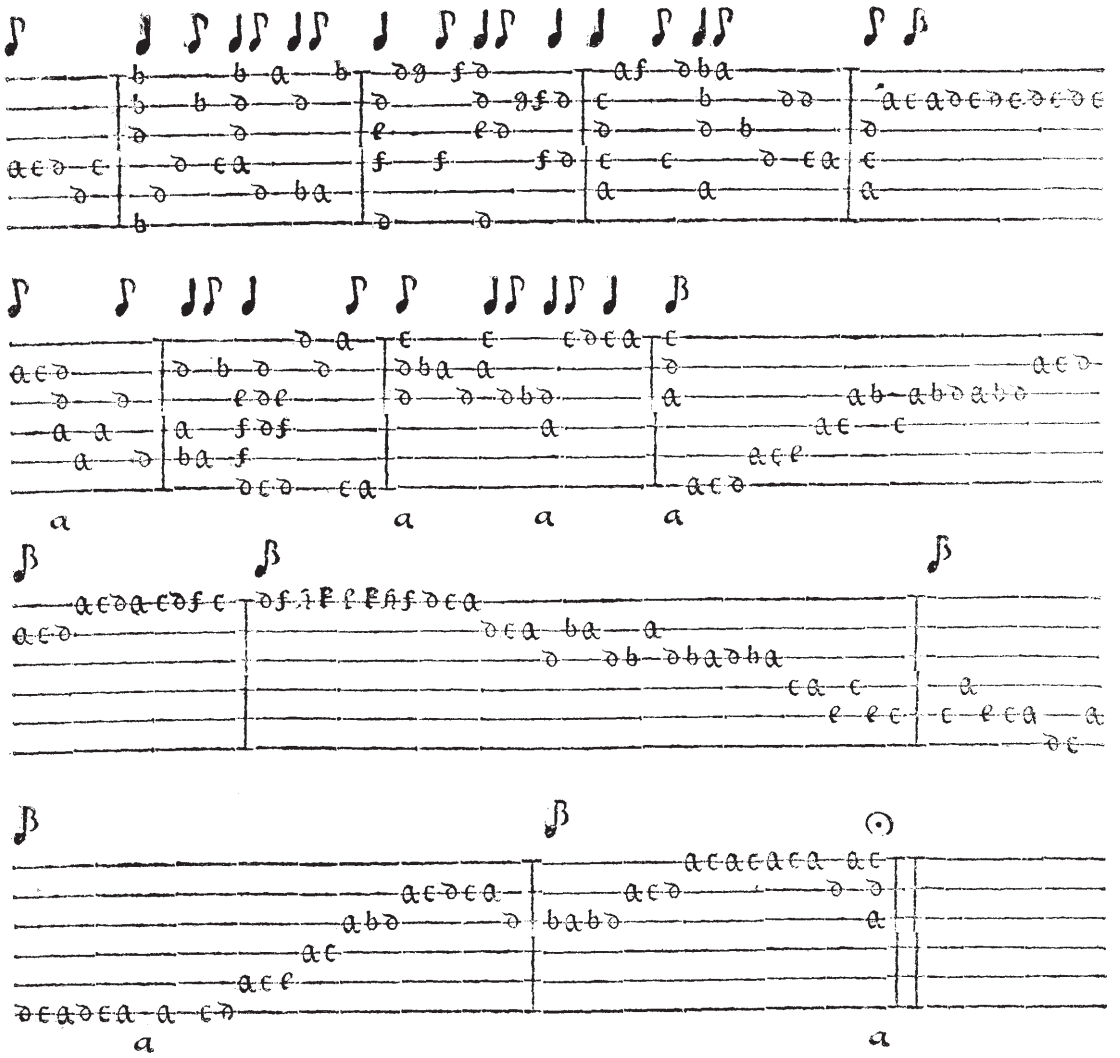
In hunc modum obſerva literas

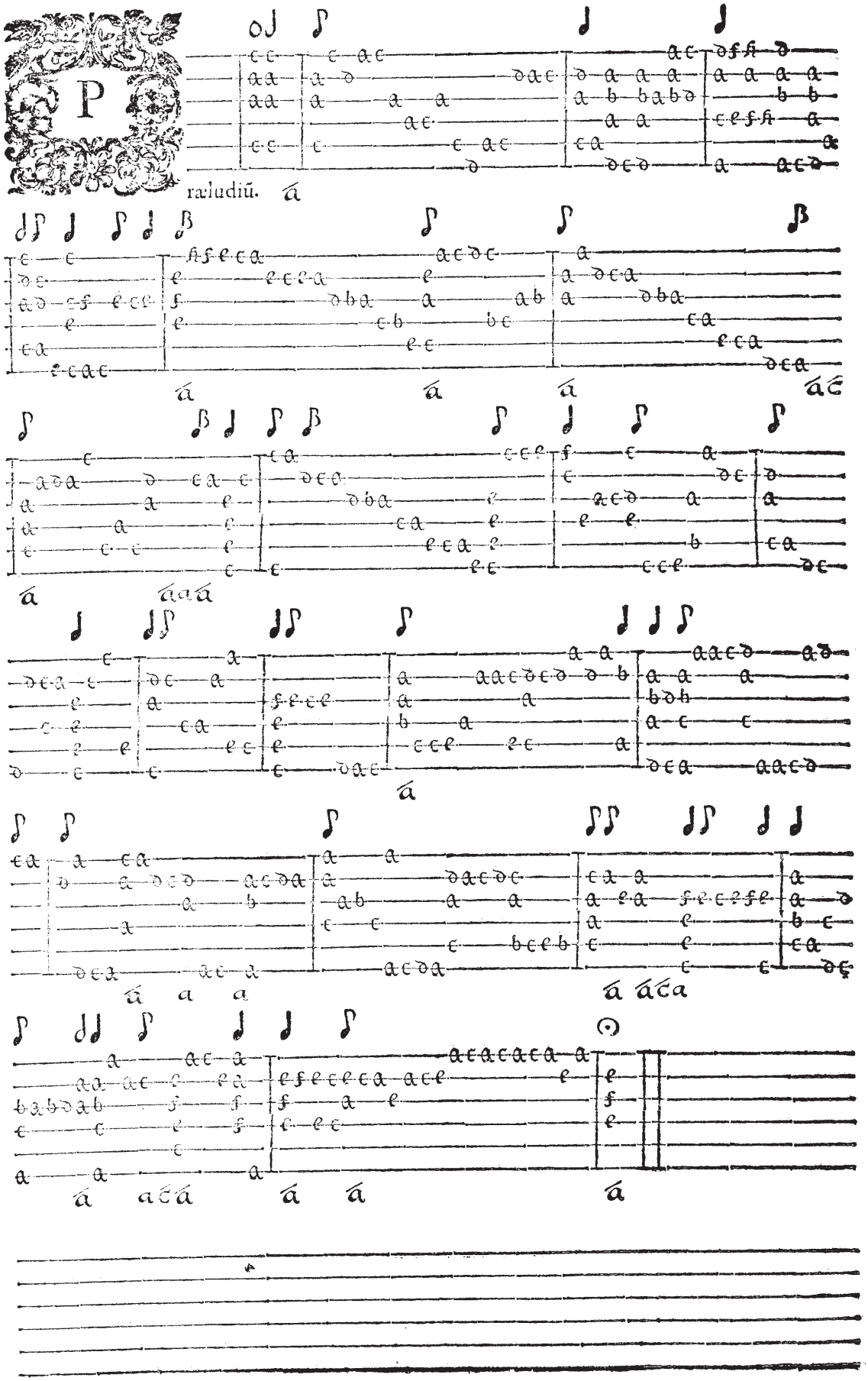
b c d e f.

Notæ in Modulaminibus obſervandæ.


rælud. a a
a a
a
a
a
A

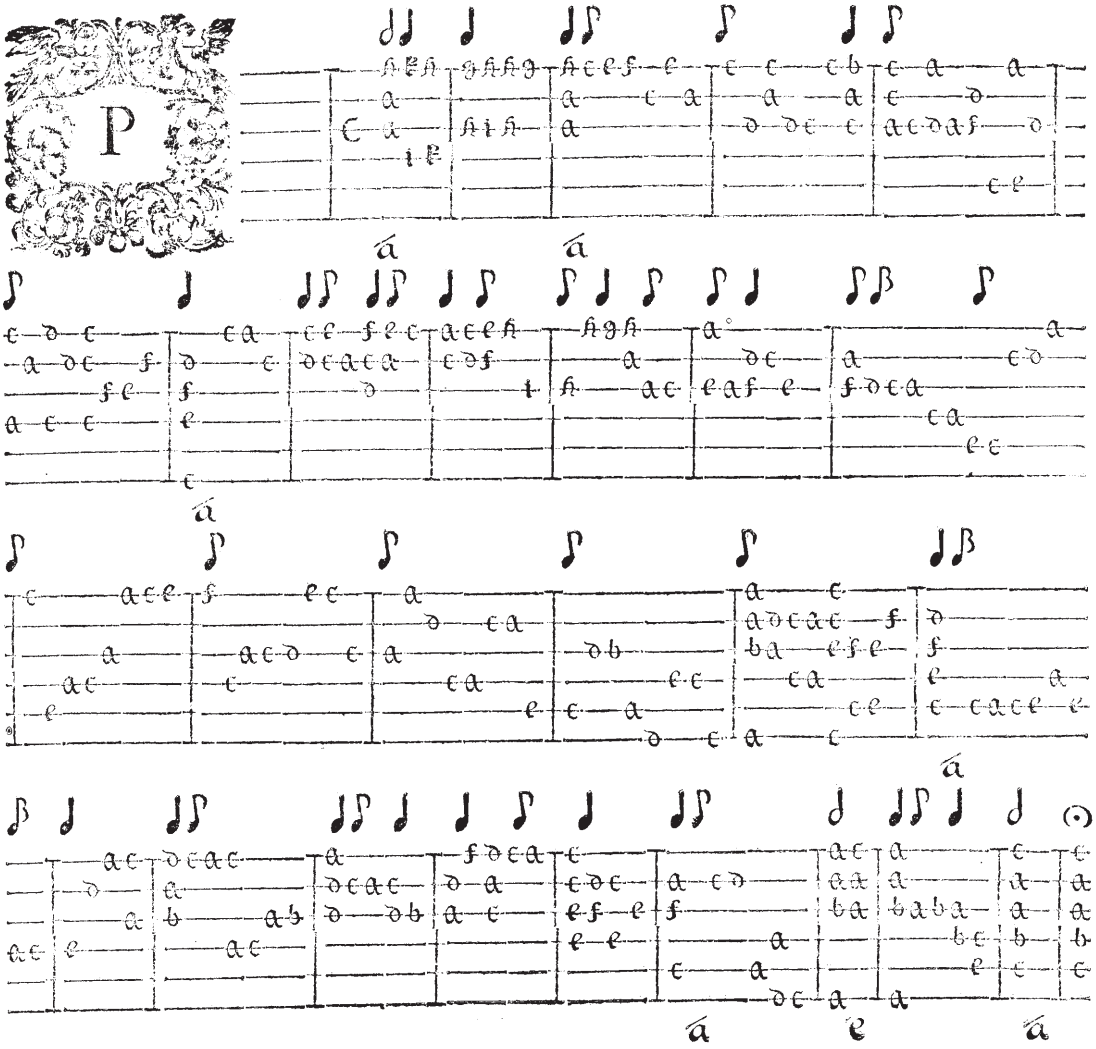
Præludium Laurencini Romani. Primum.



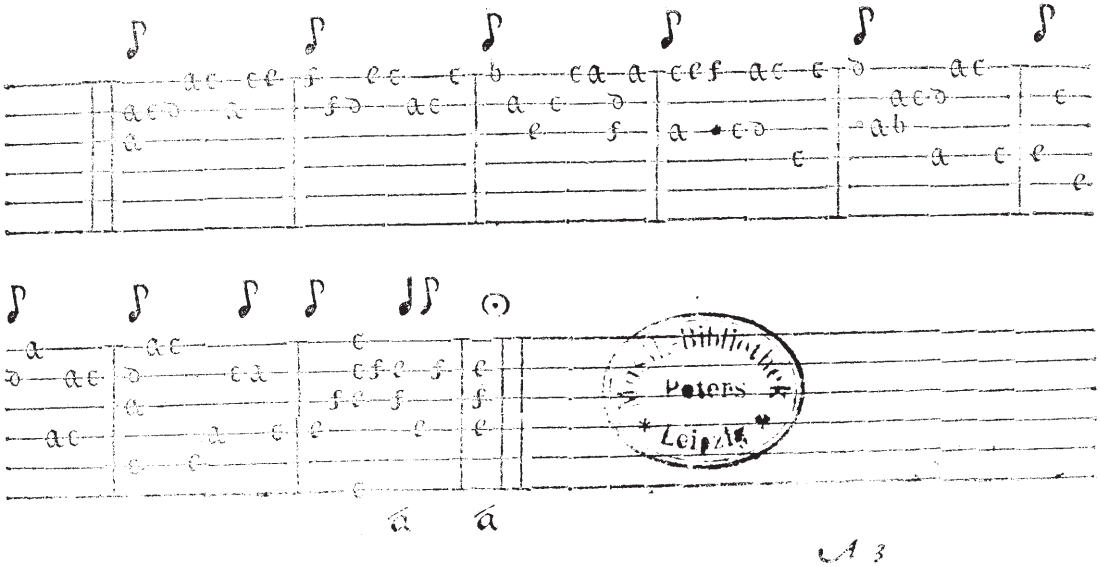

P
ræludiũ.

Præludium 5.

ræludium.

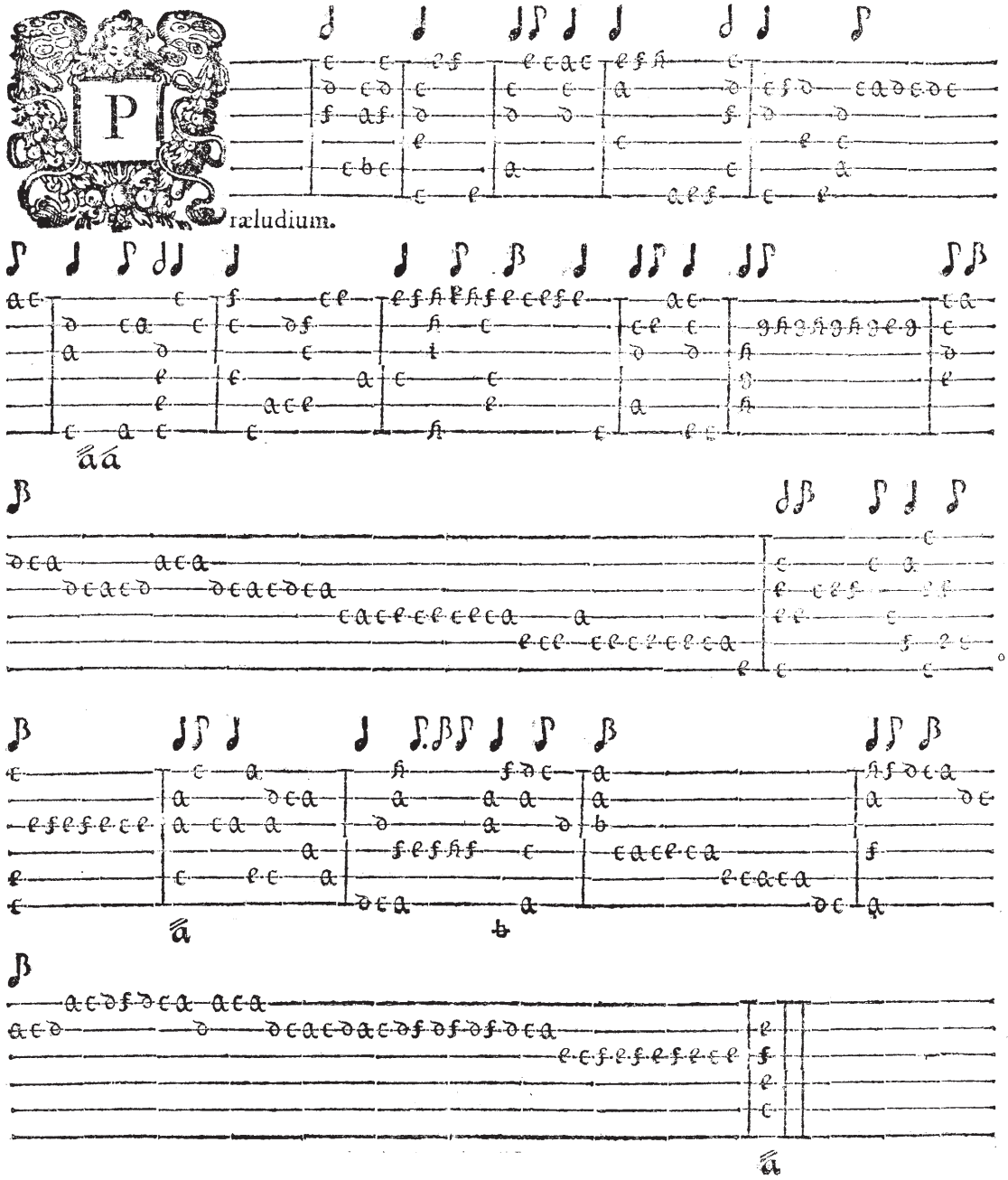


Subplementum folii.

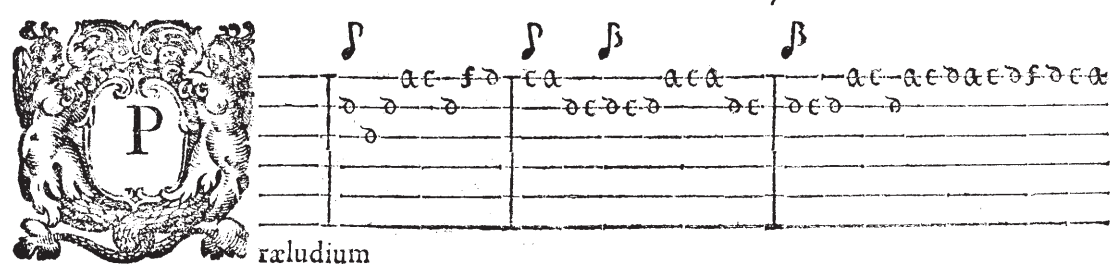


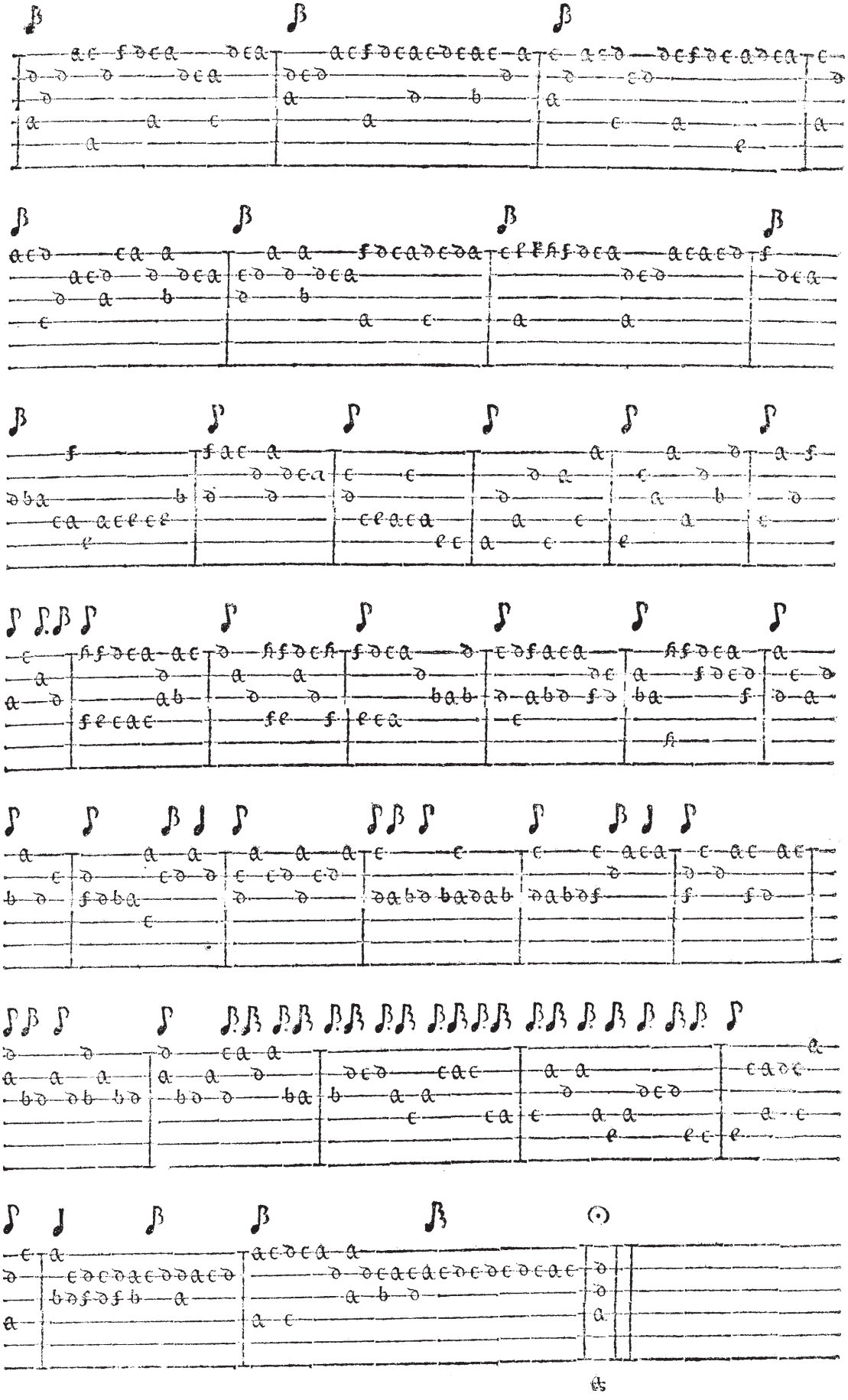
Bibliotheca Publica Lipsiensis

Præludium Diomedis, 6.

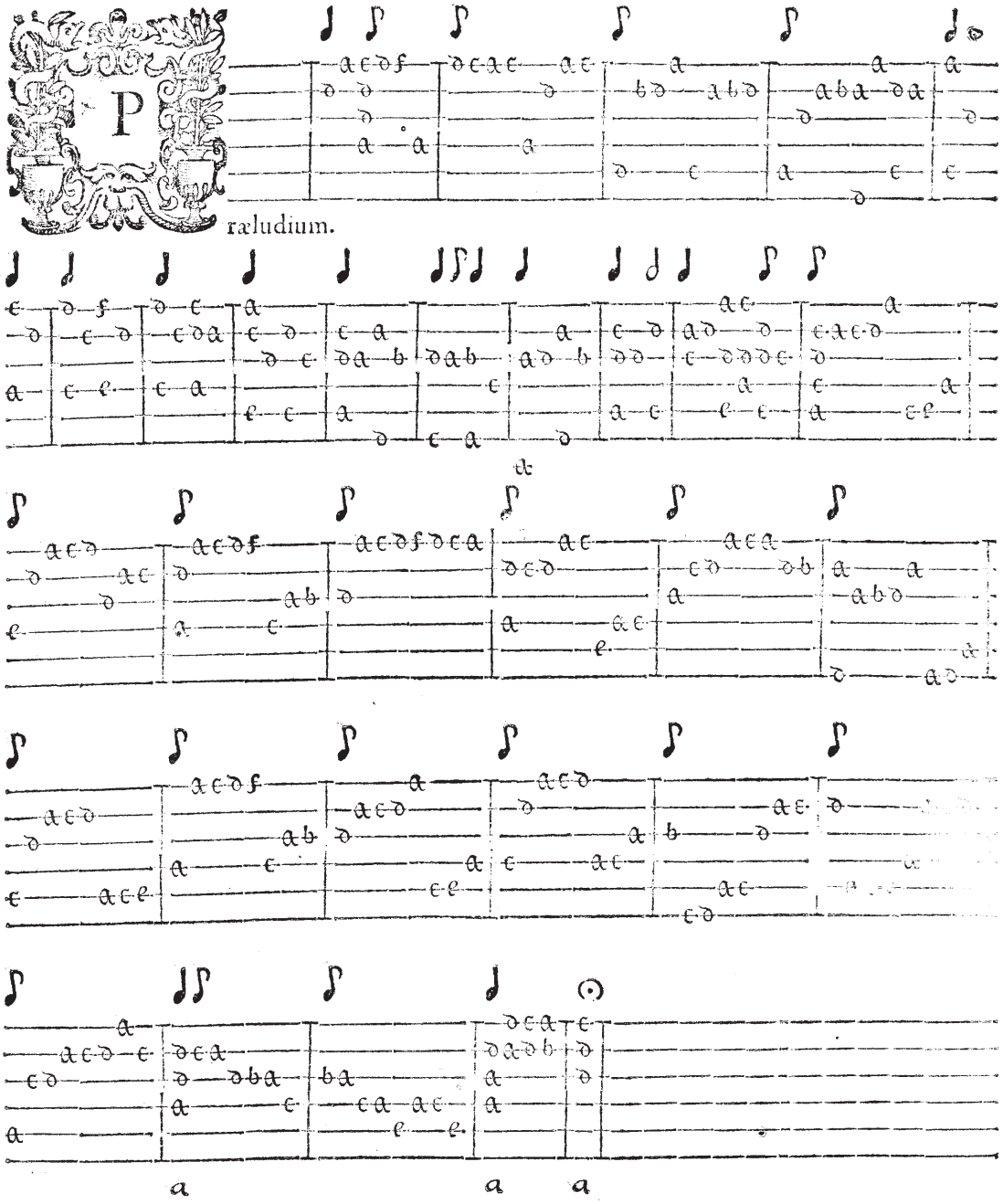


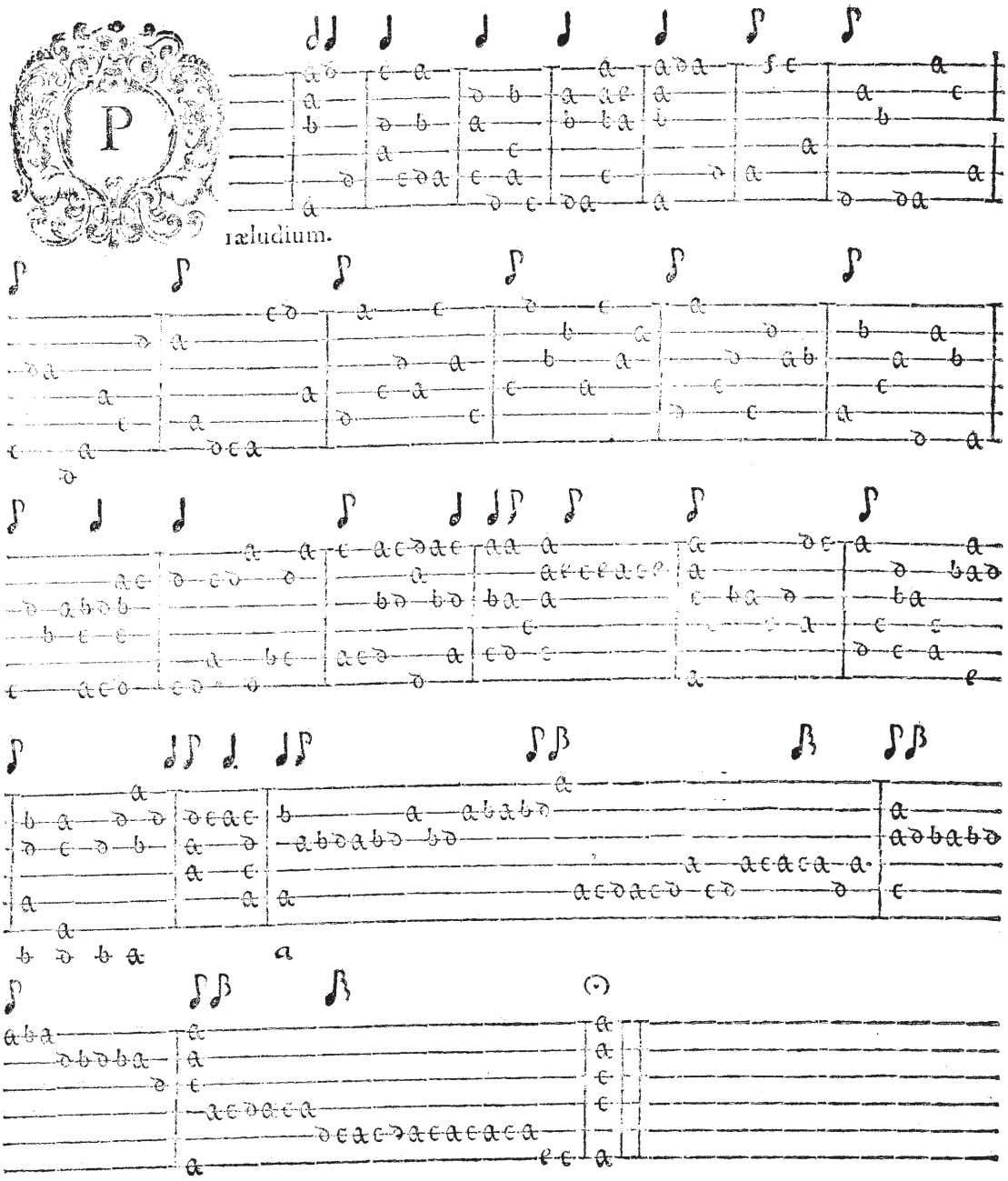
Præludium incerti Autoris. 7.

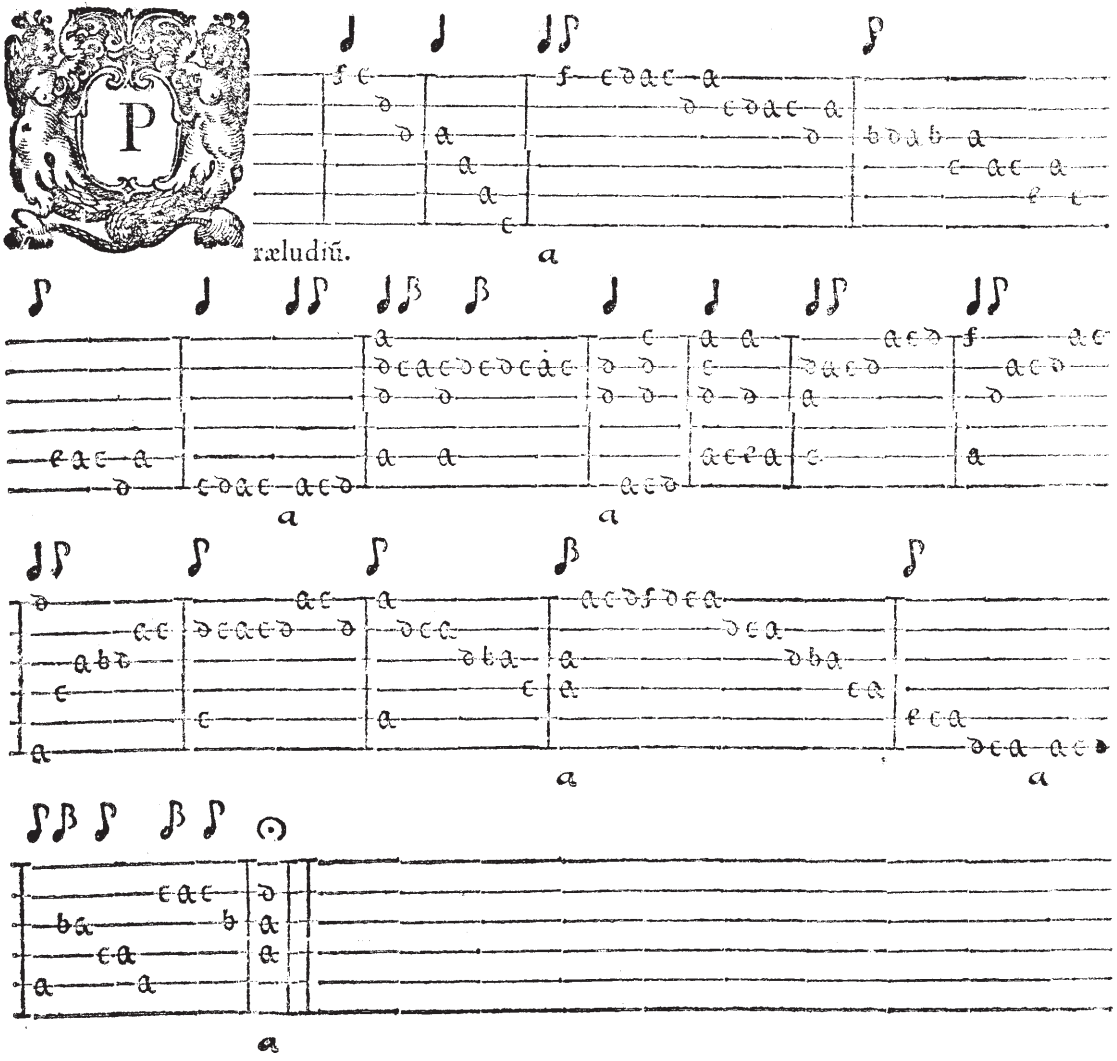




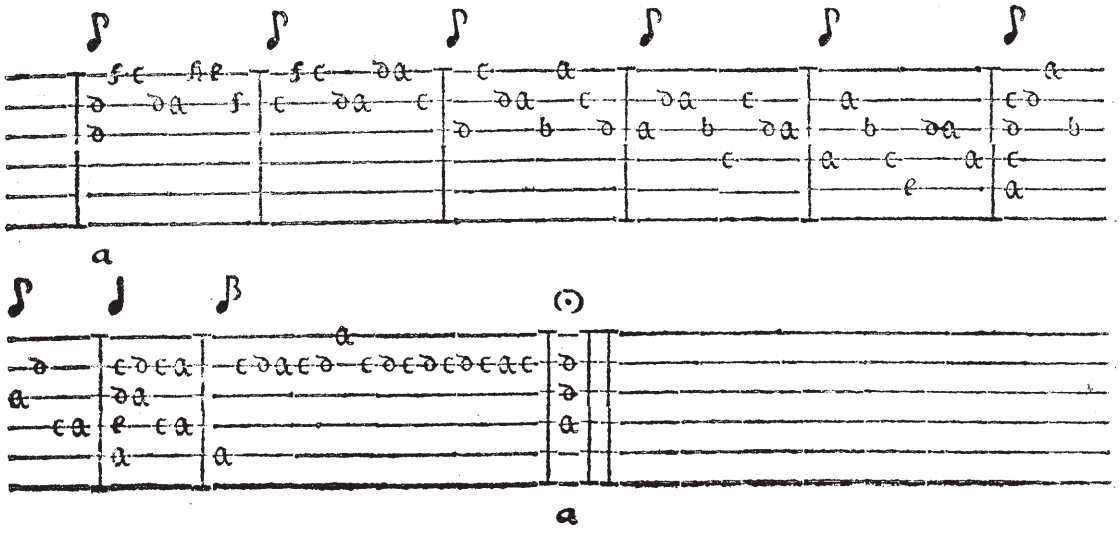
ræludium.

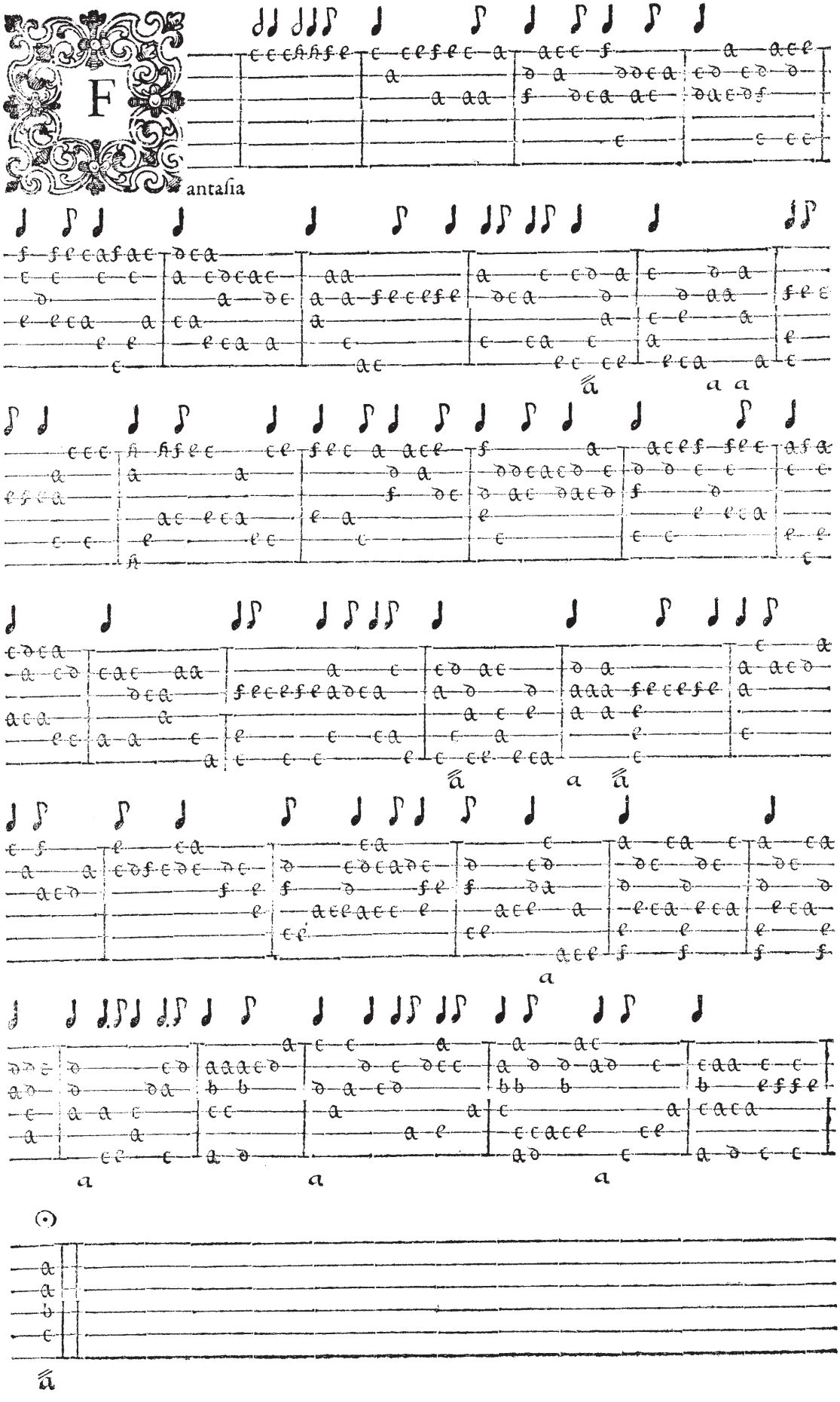



P
ræludium.

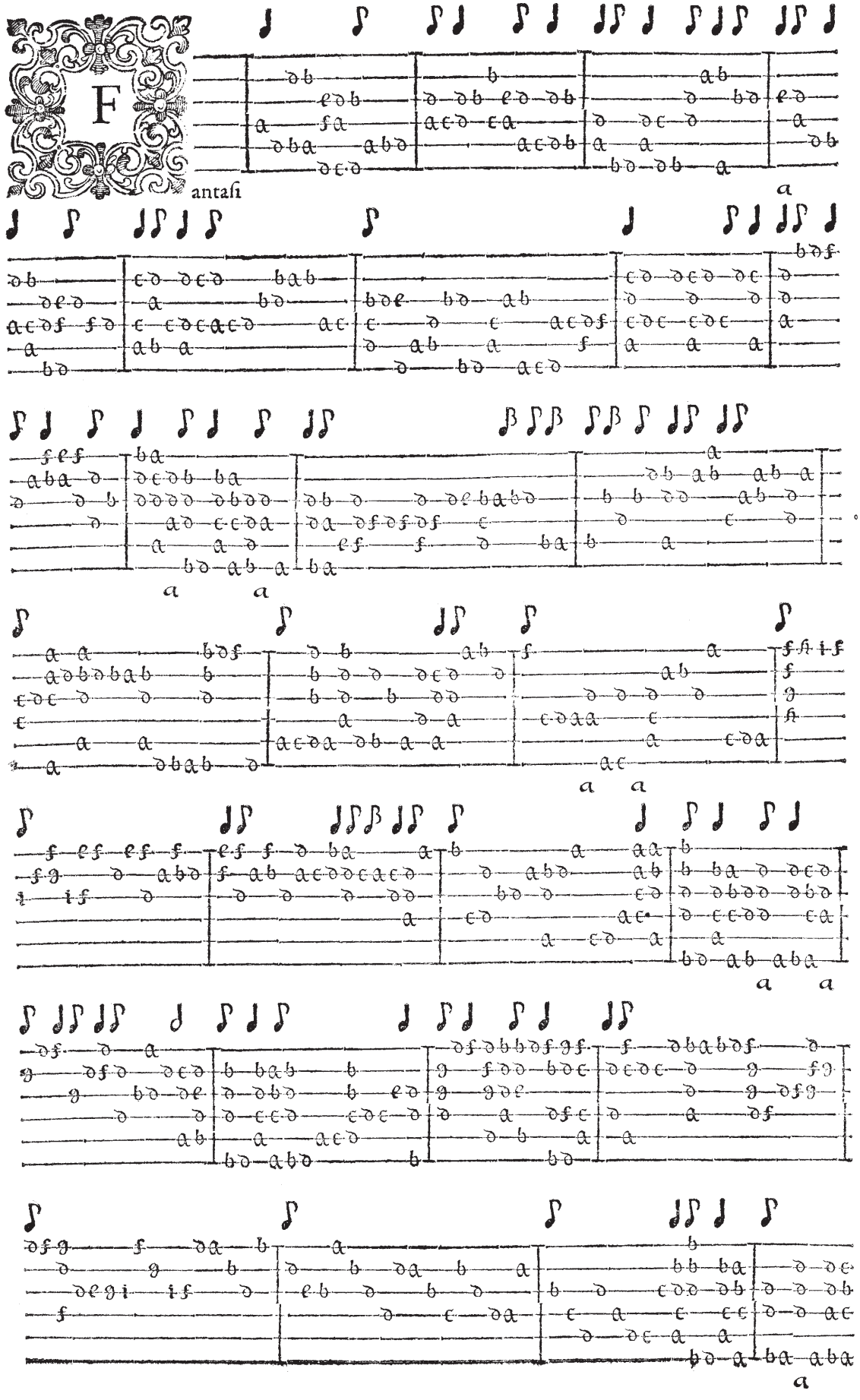


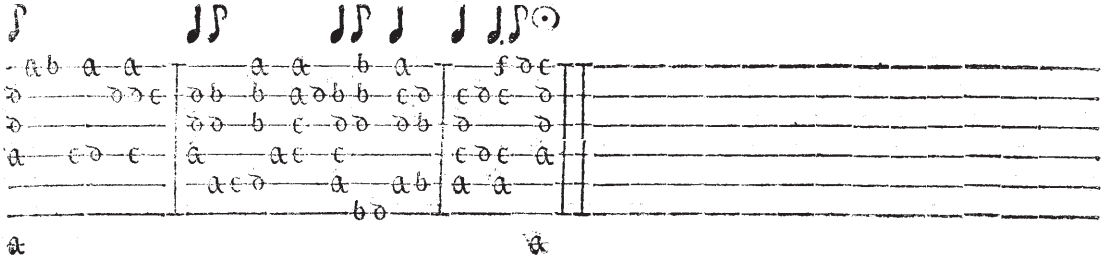
Subplementum folii.



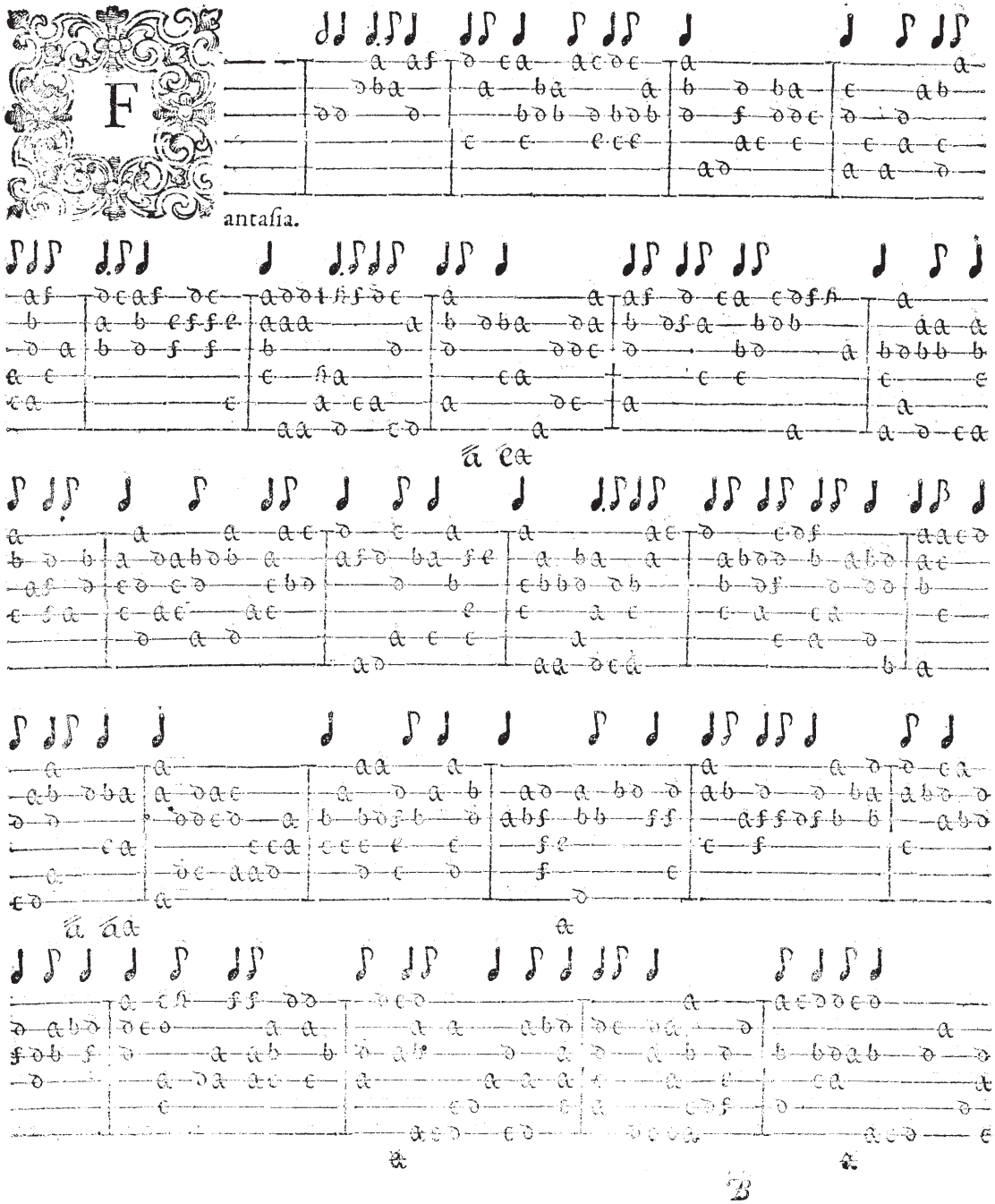

antaſia

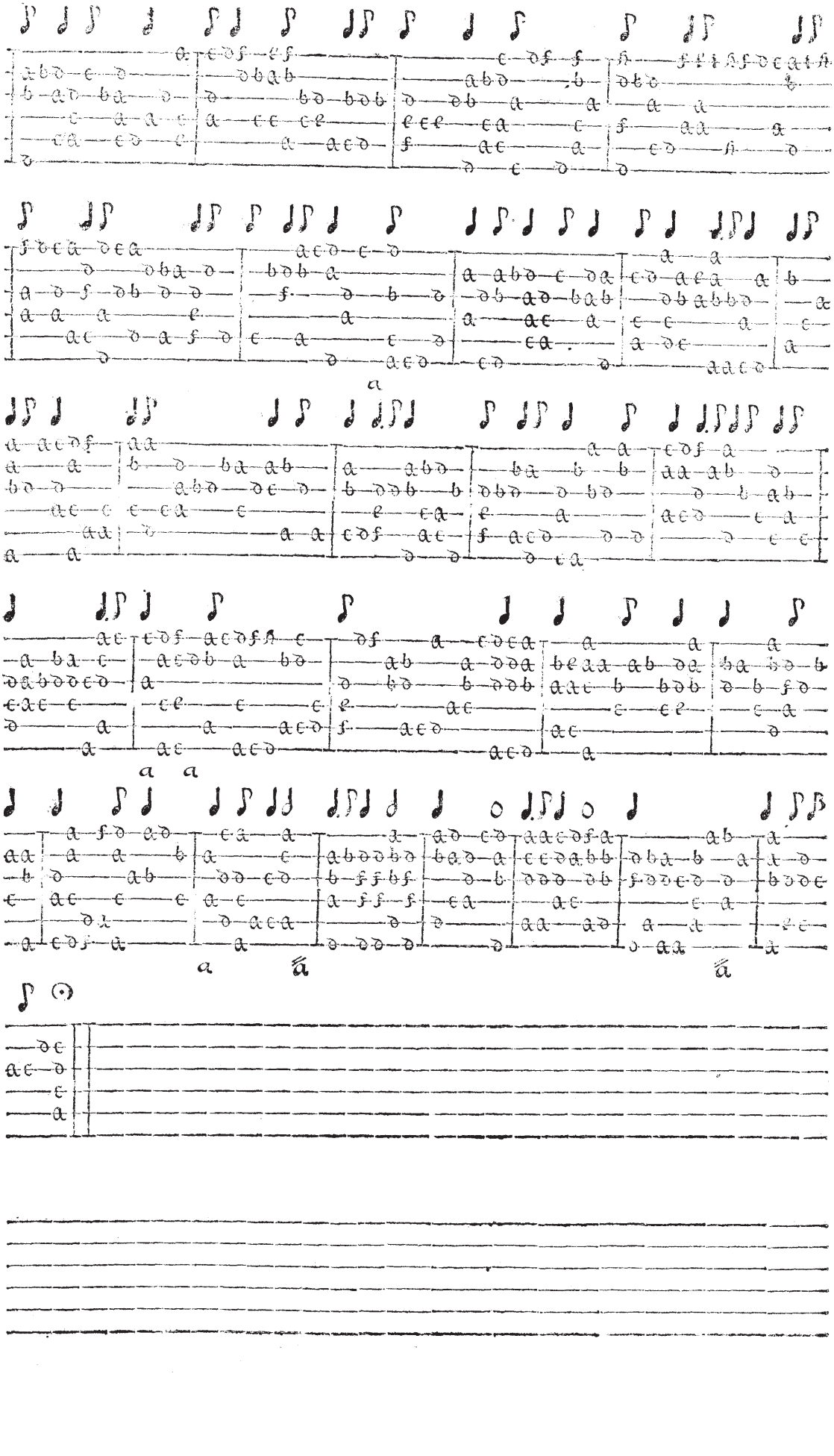
Fantaſia 2.



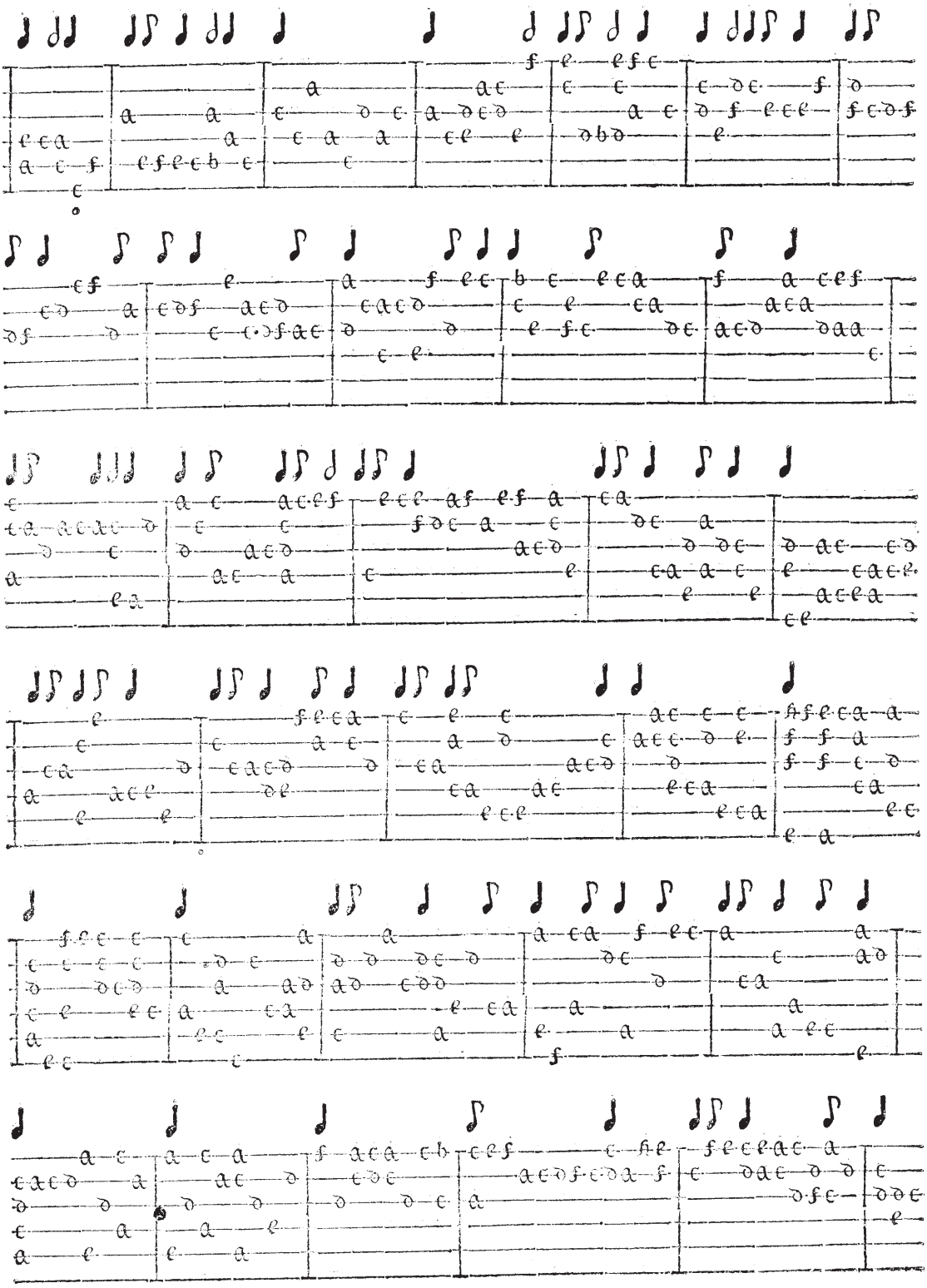


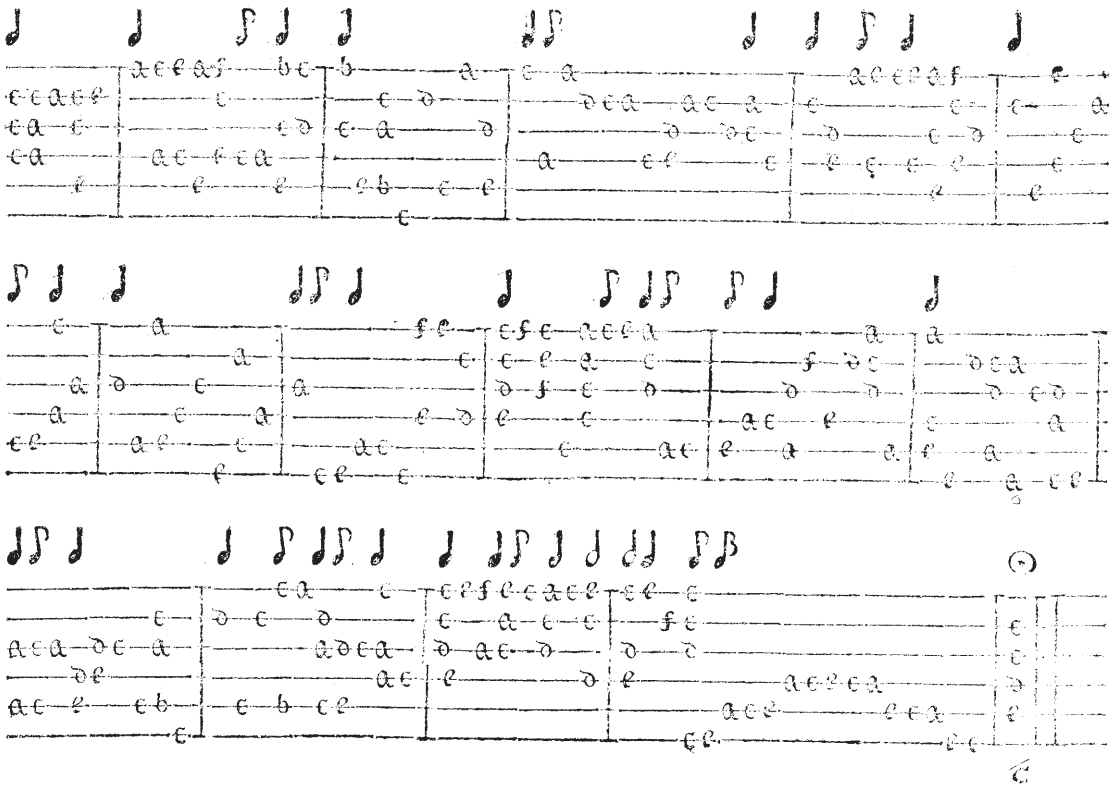
Fantaſia 3.



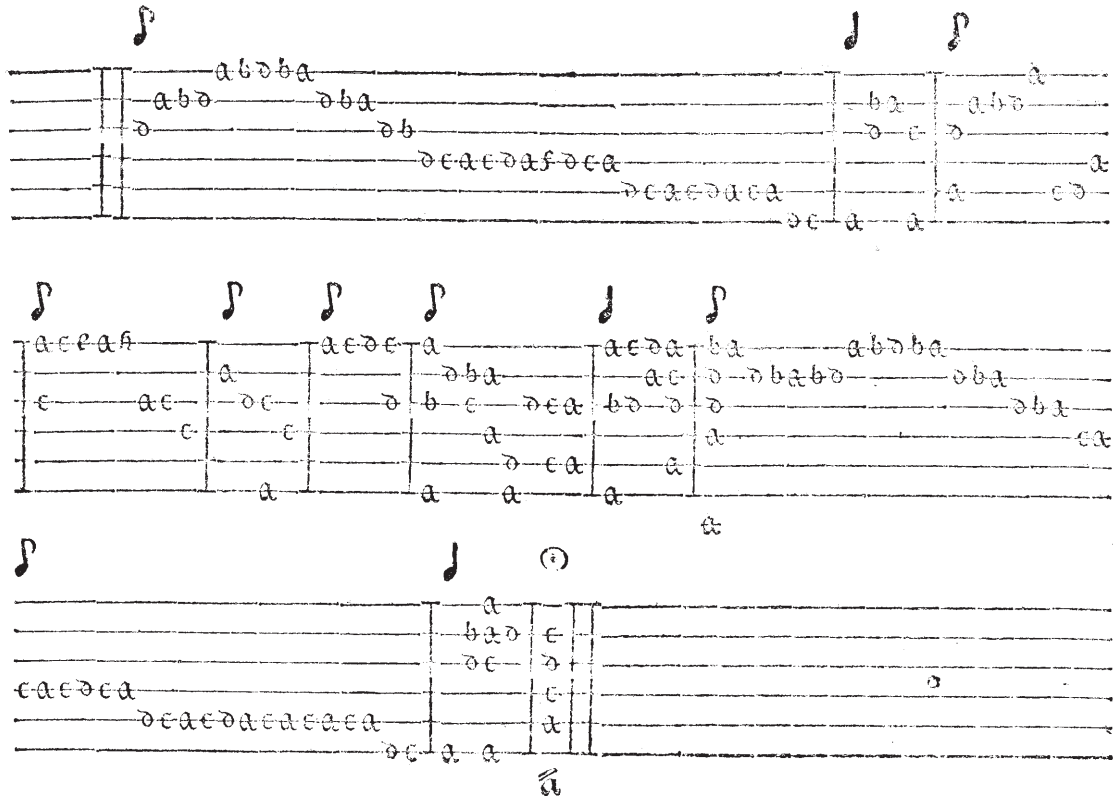


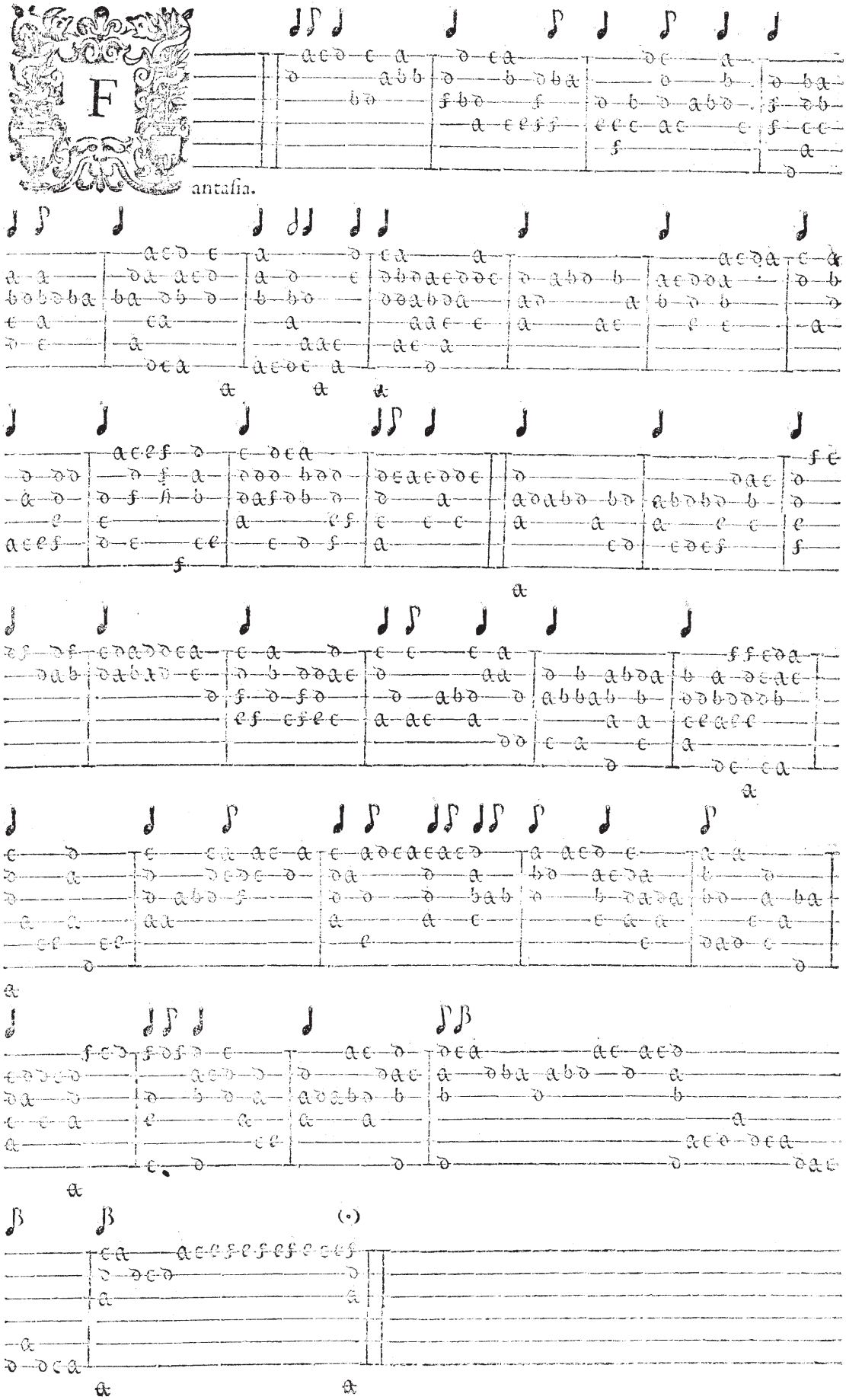
antaſia.

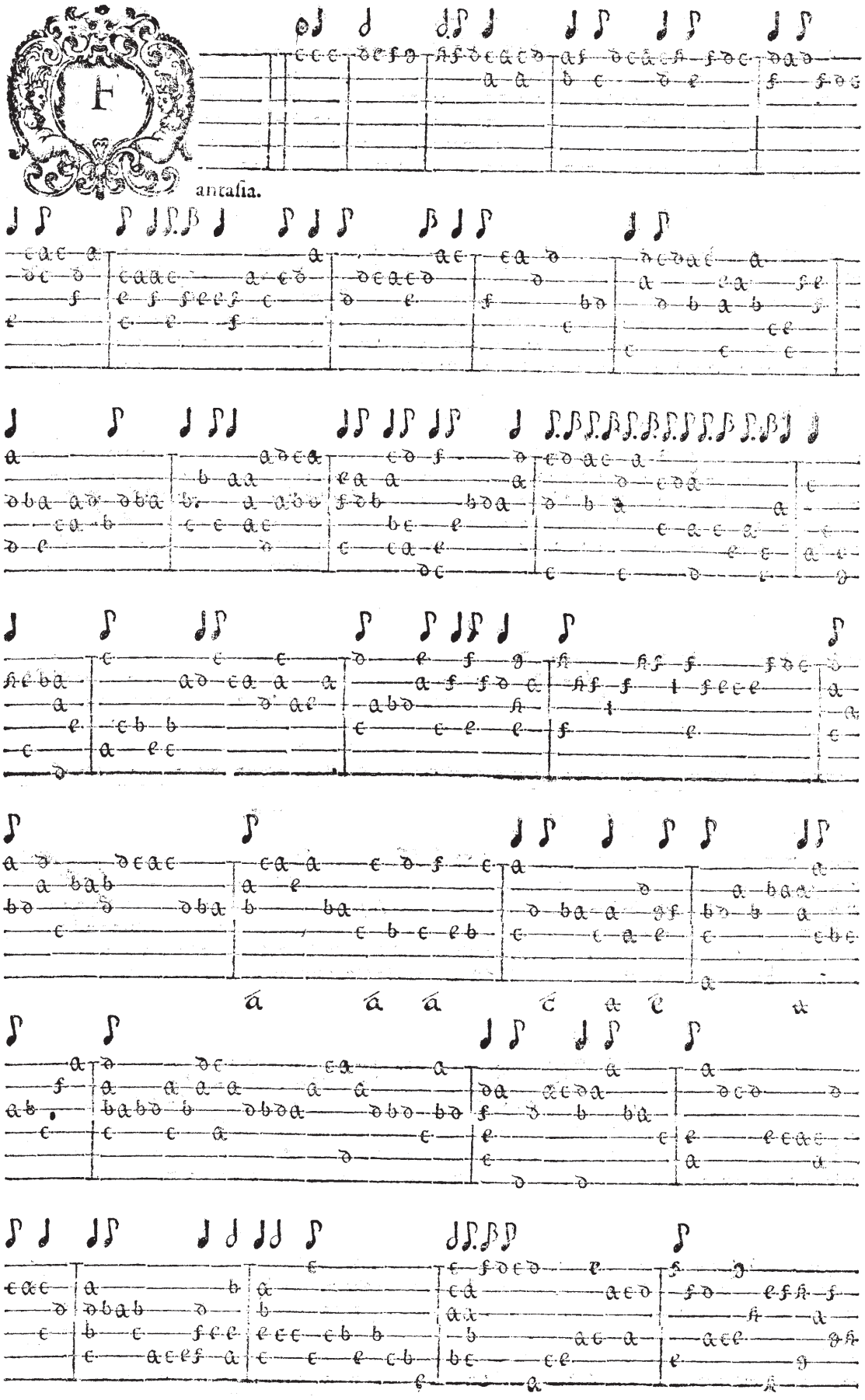


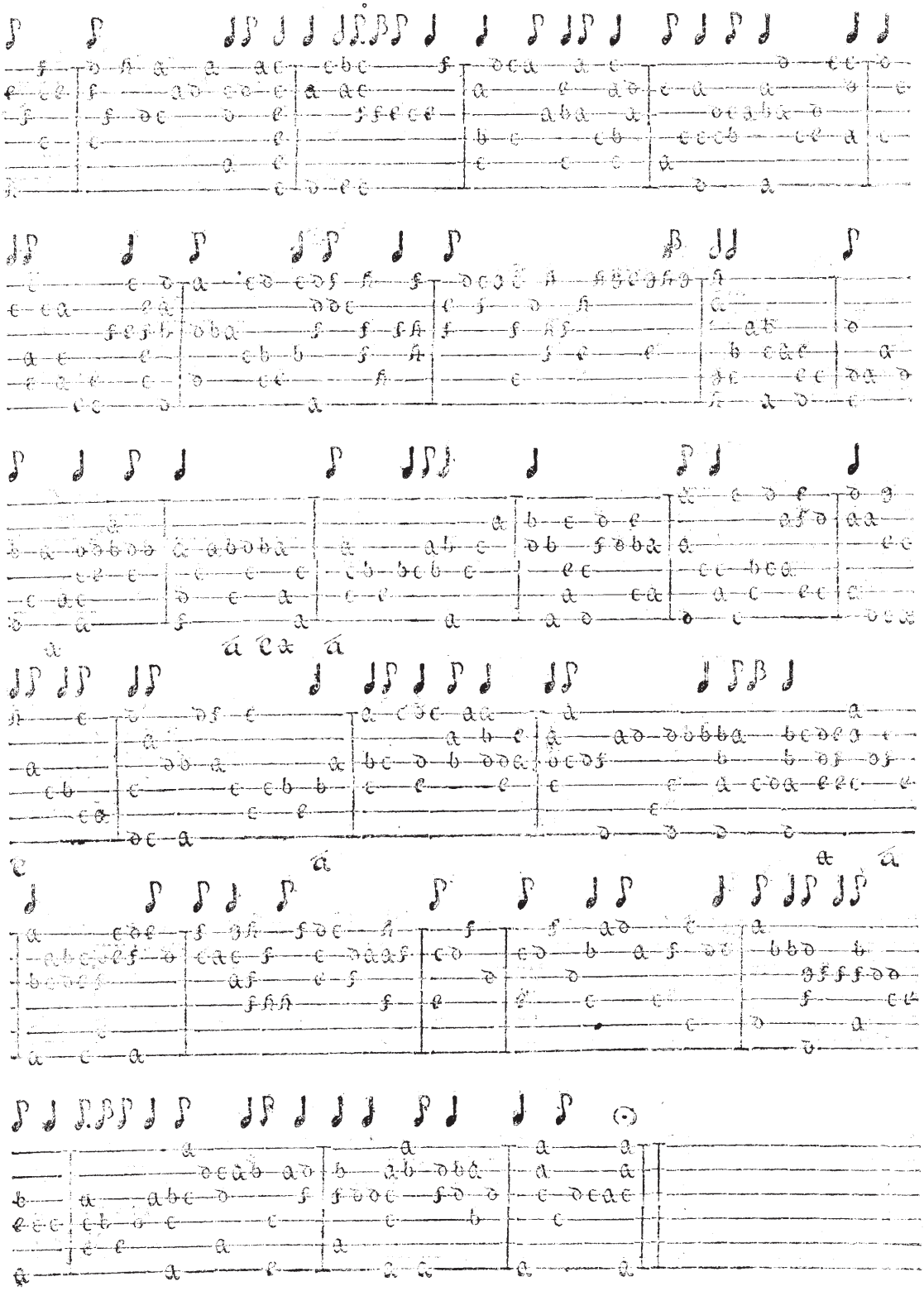


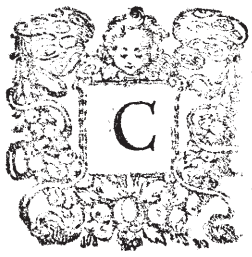
Subplementum folii.



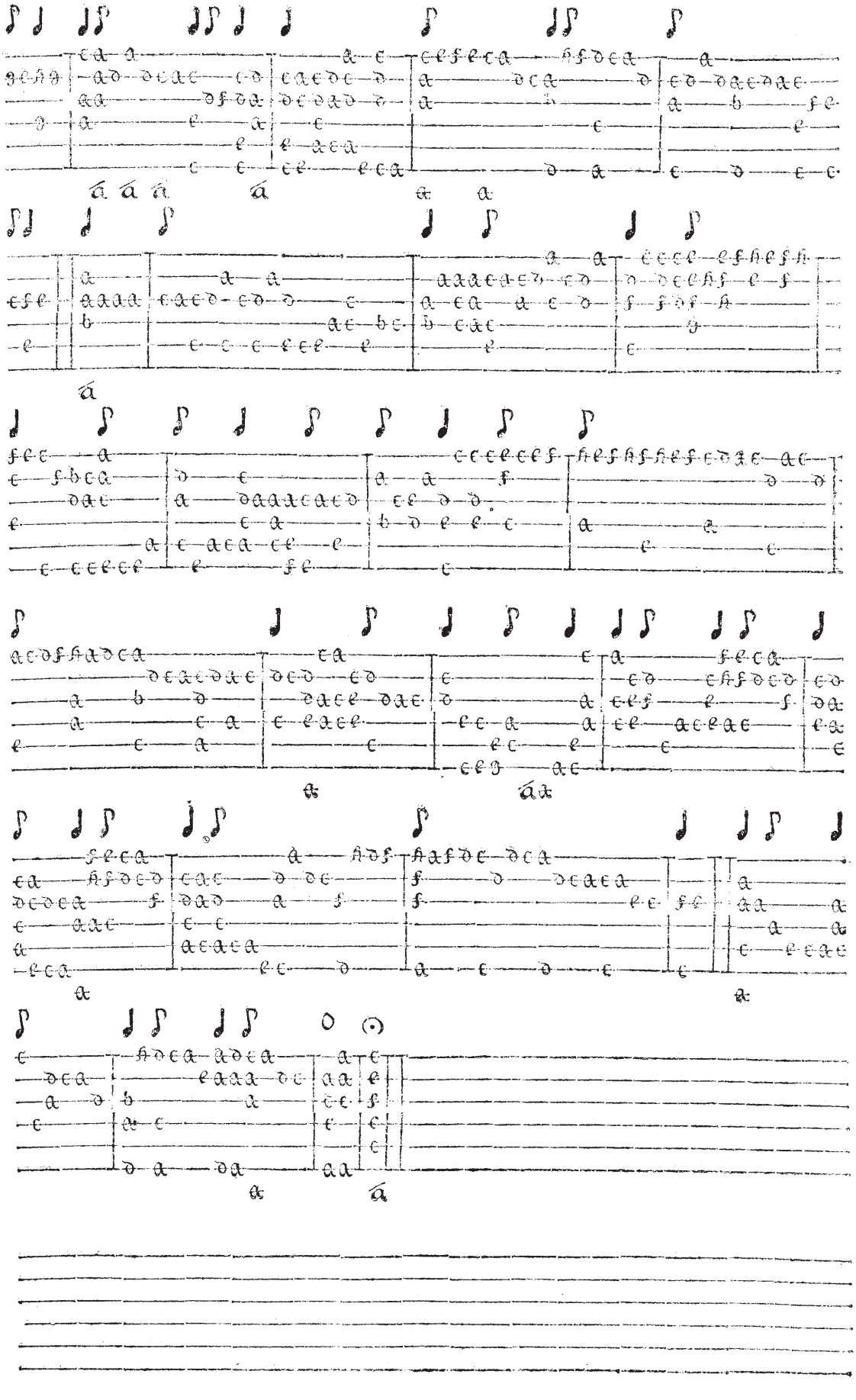

F
antasia.

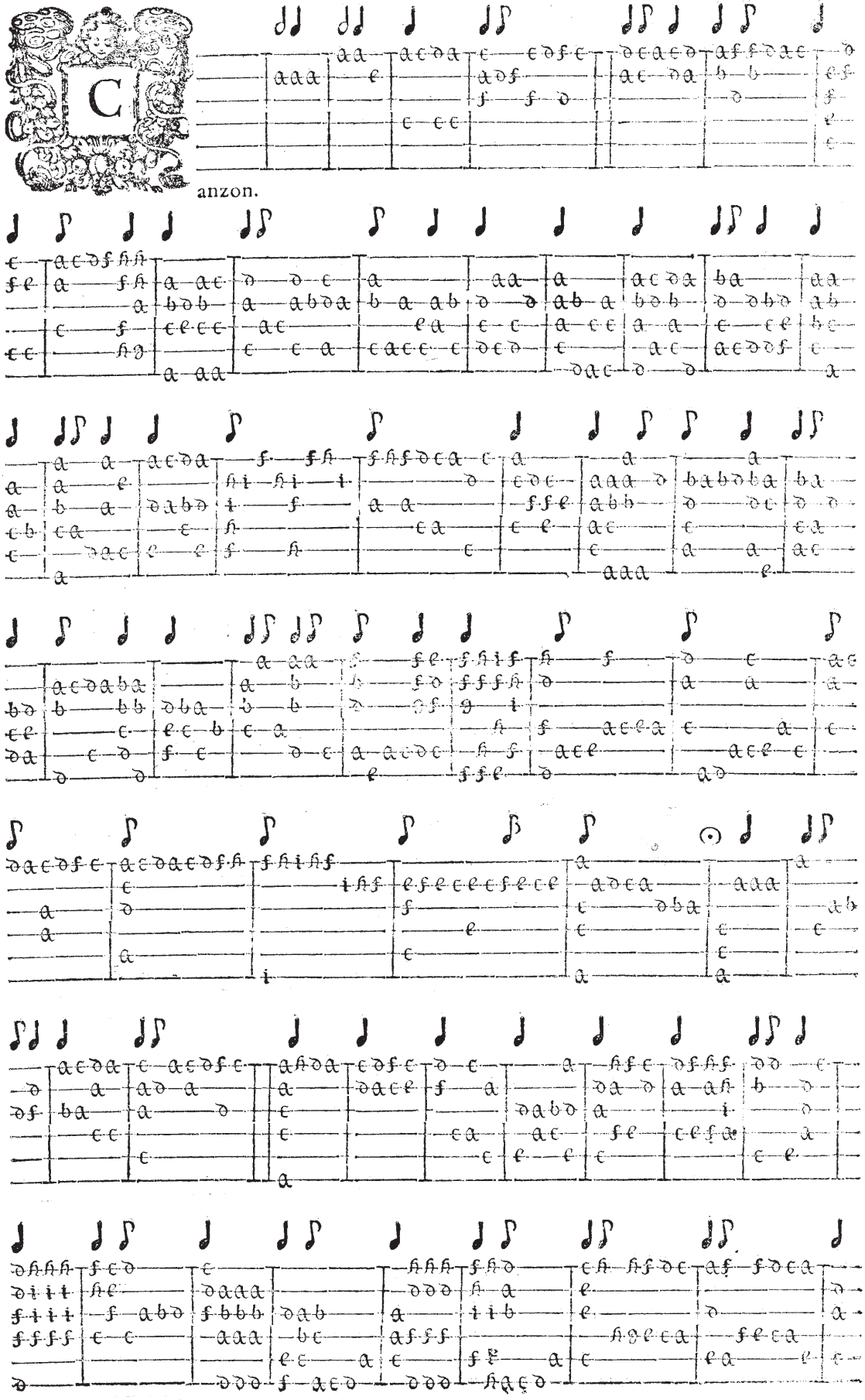

F
antasia.

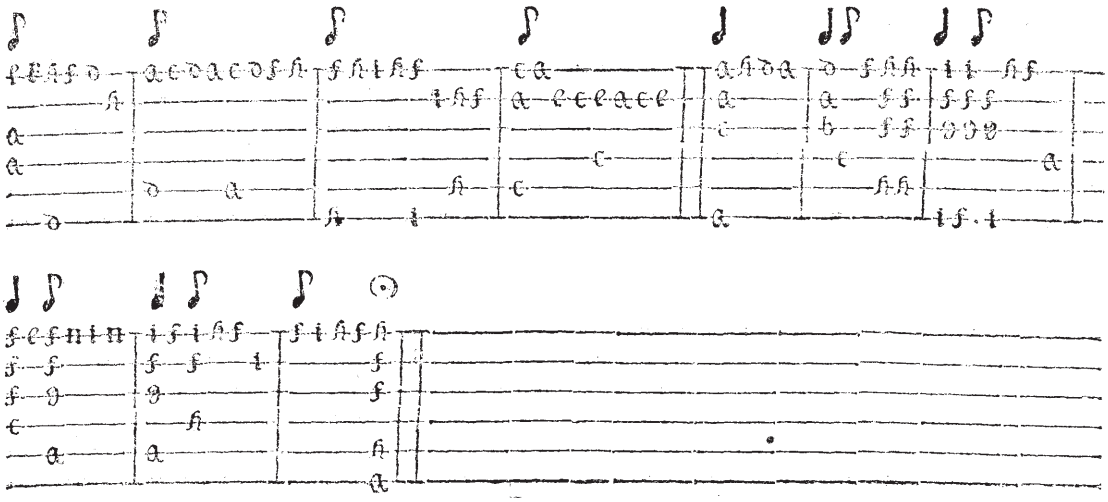




anzon.

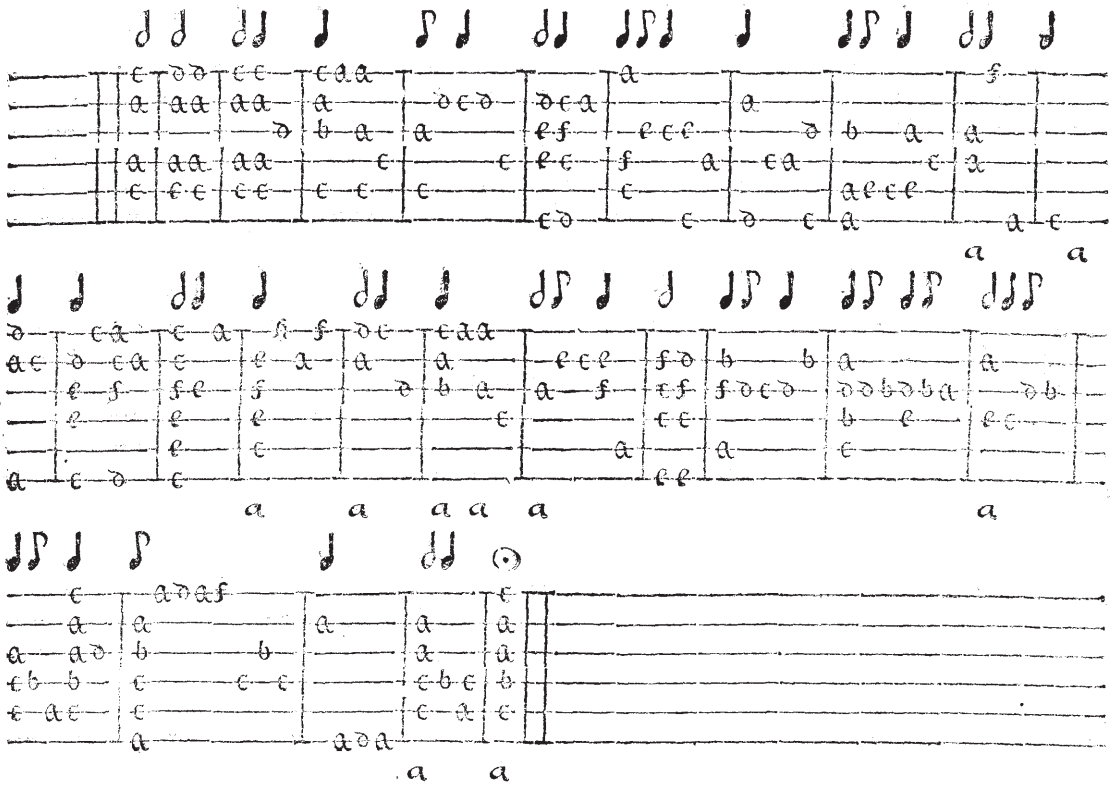


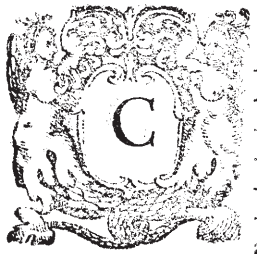

anzon.



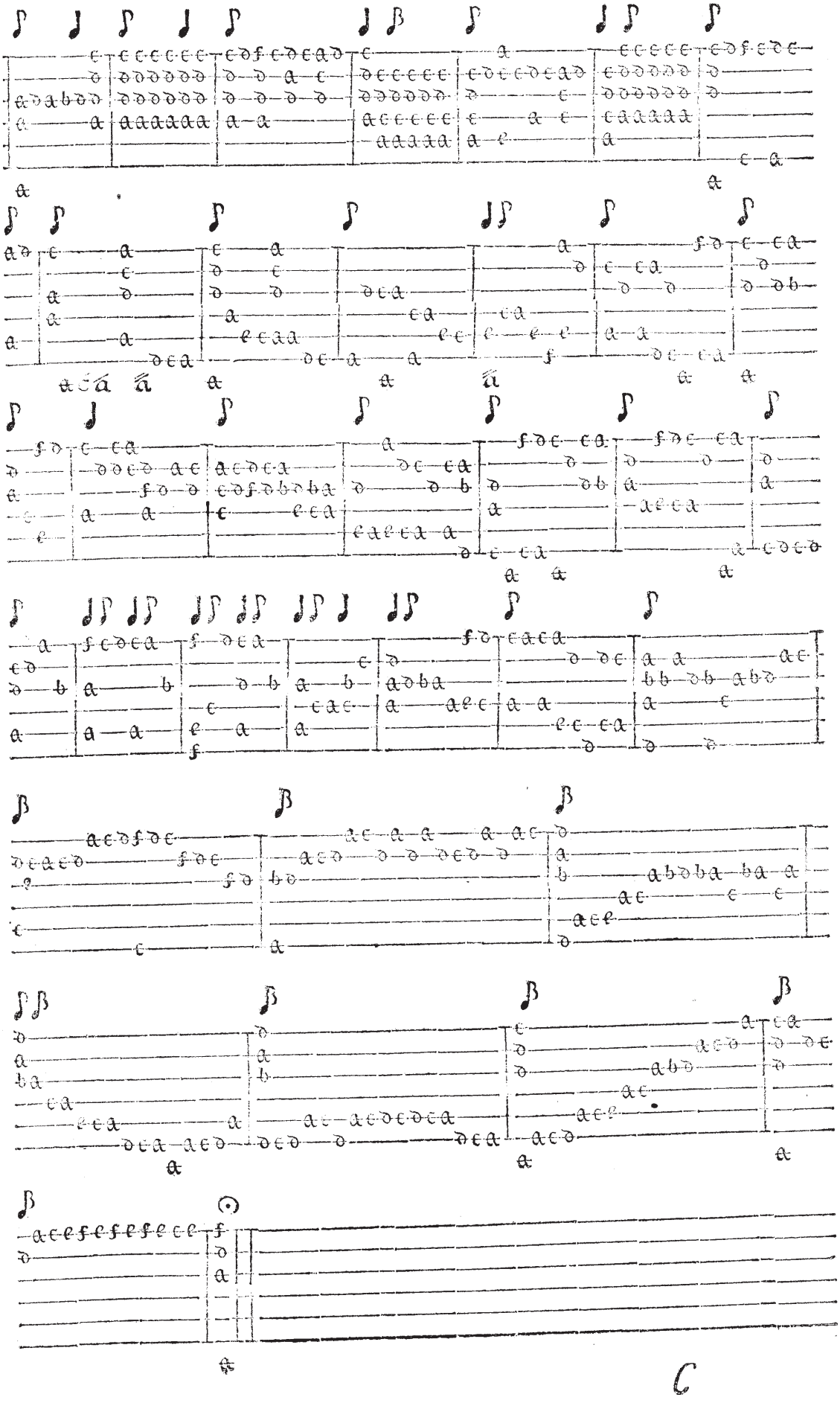
Subplementum folii.

TOCATA M. GALILEI.

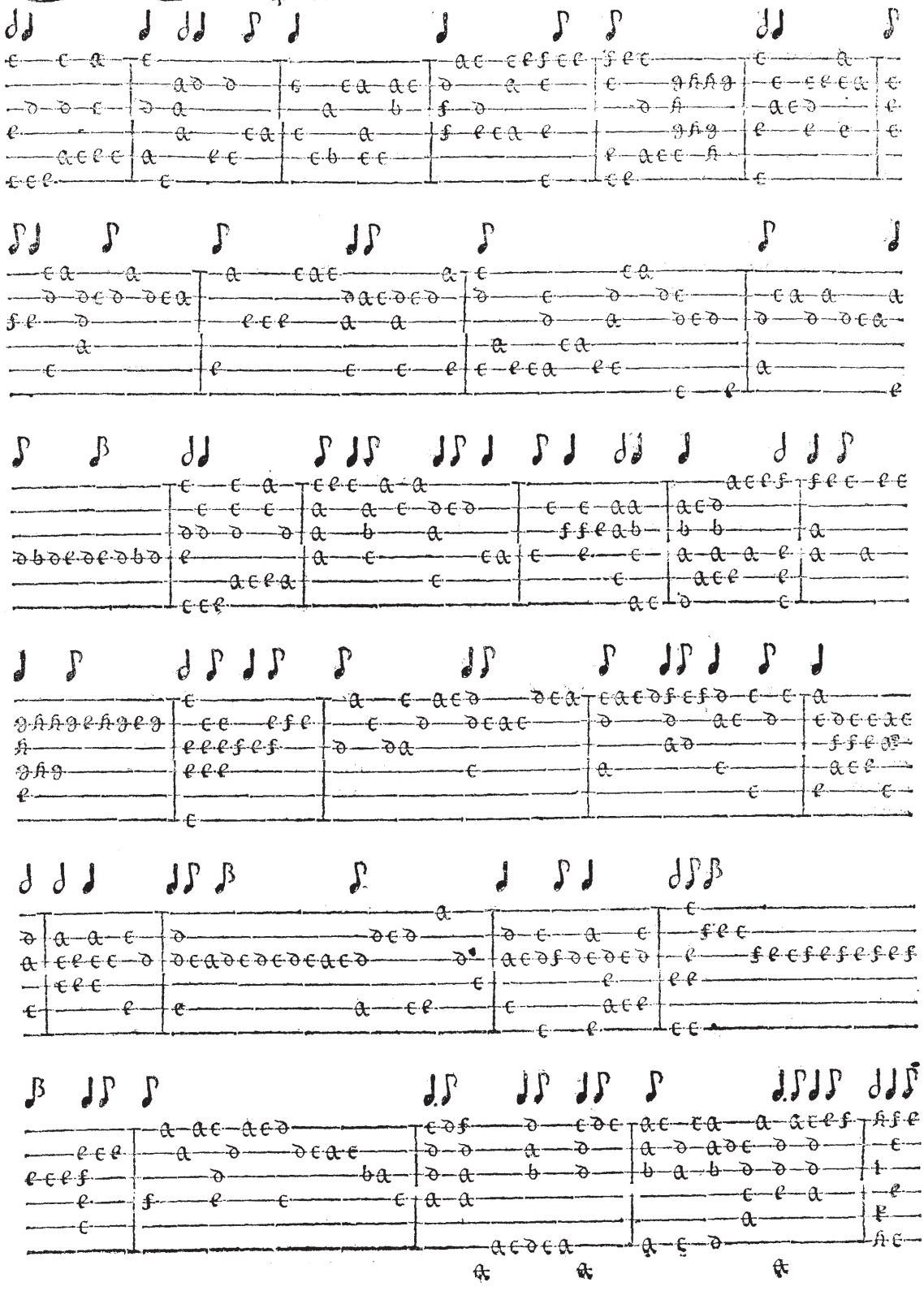


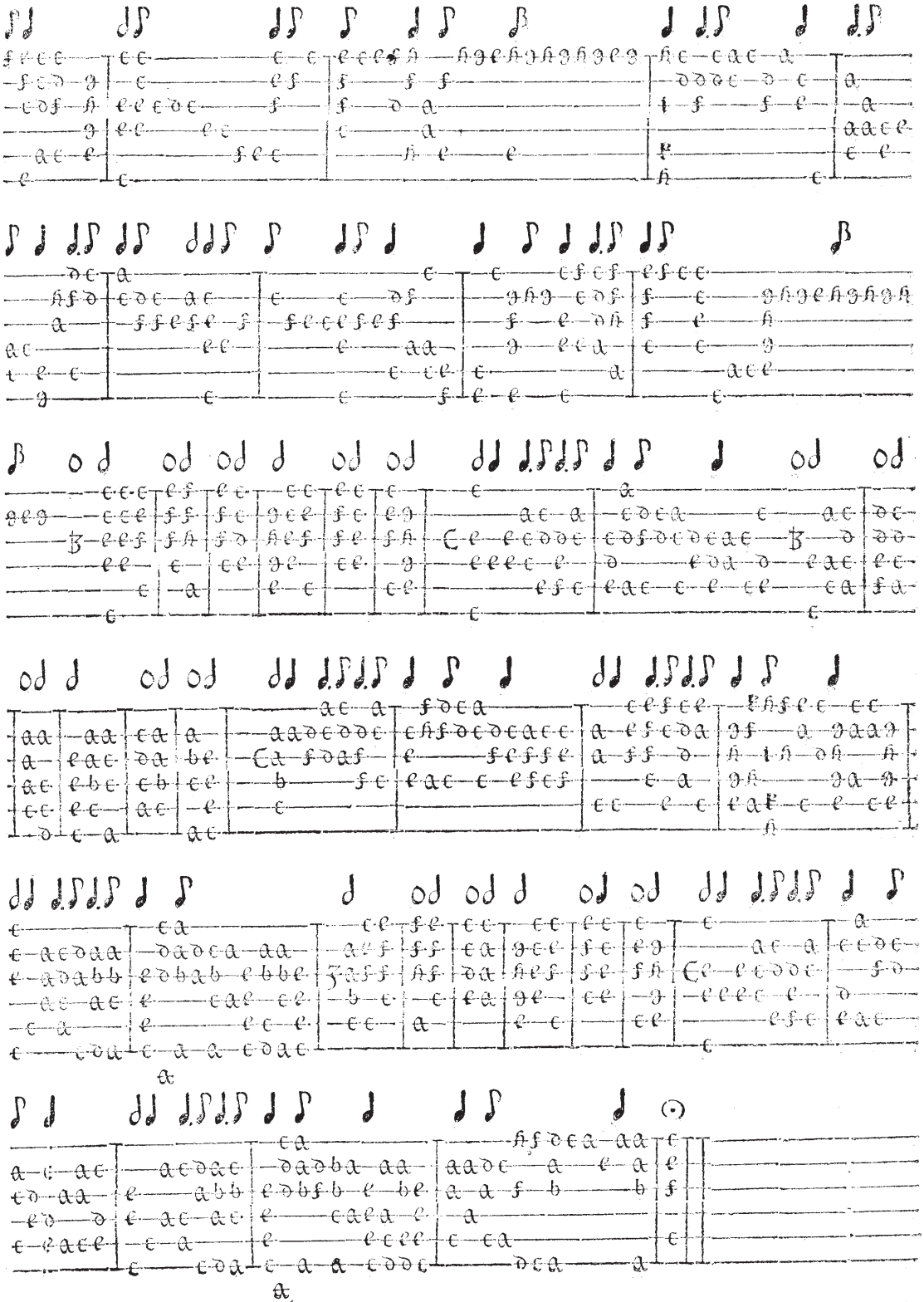


anzon.

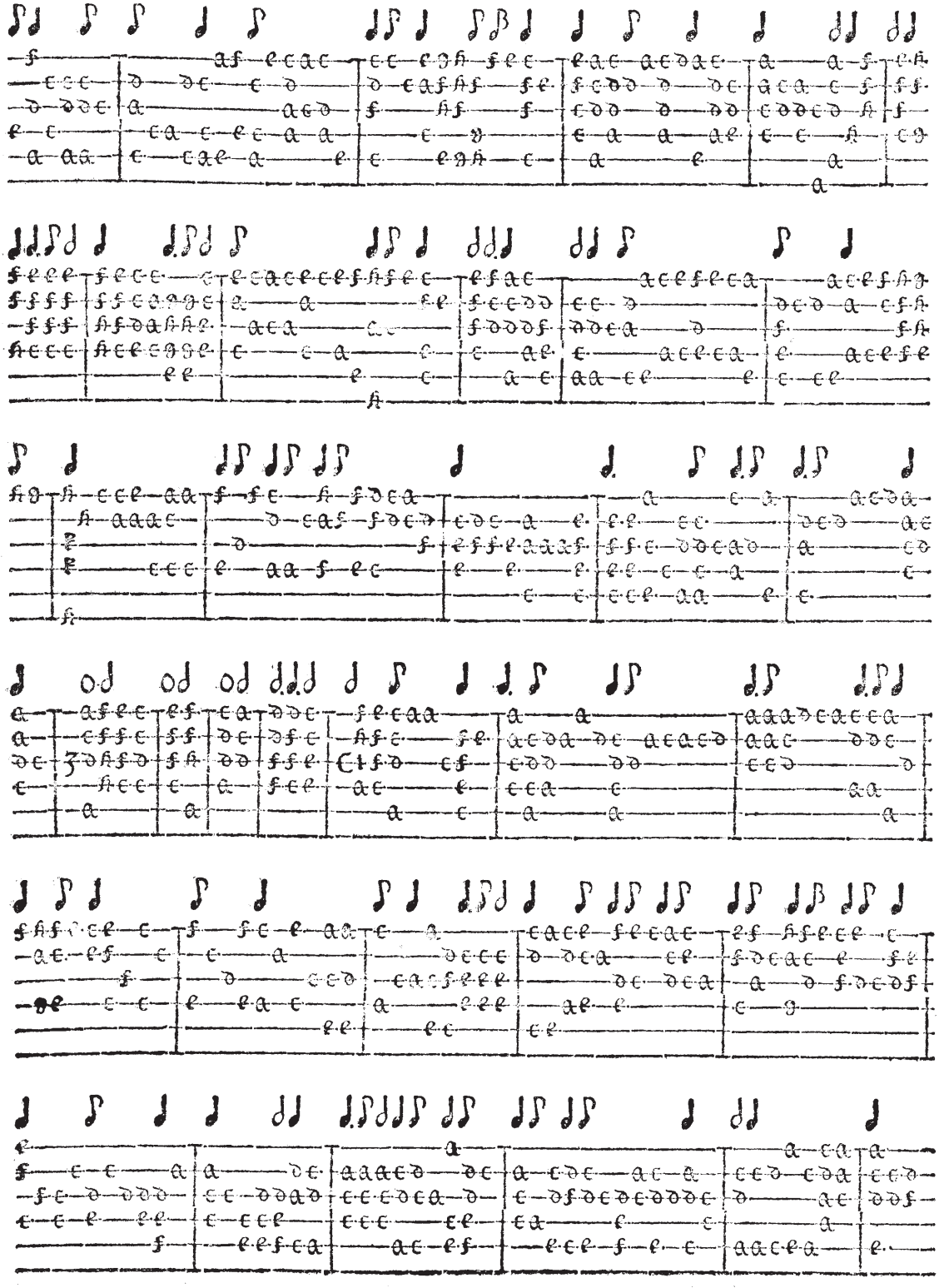


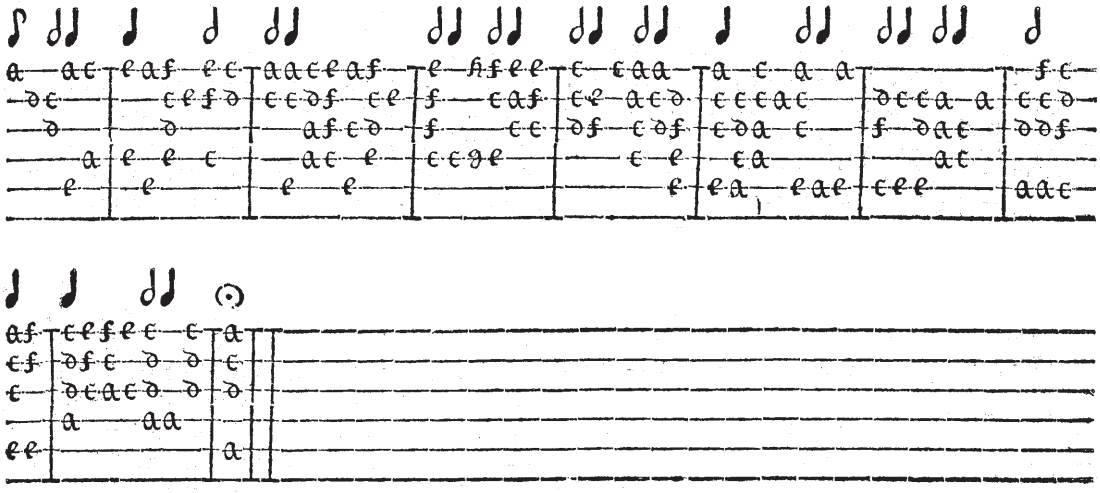
otete. 4. Voc.



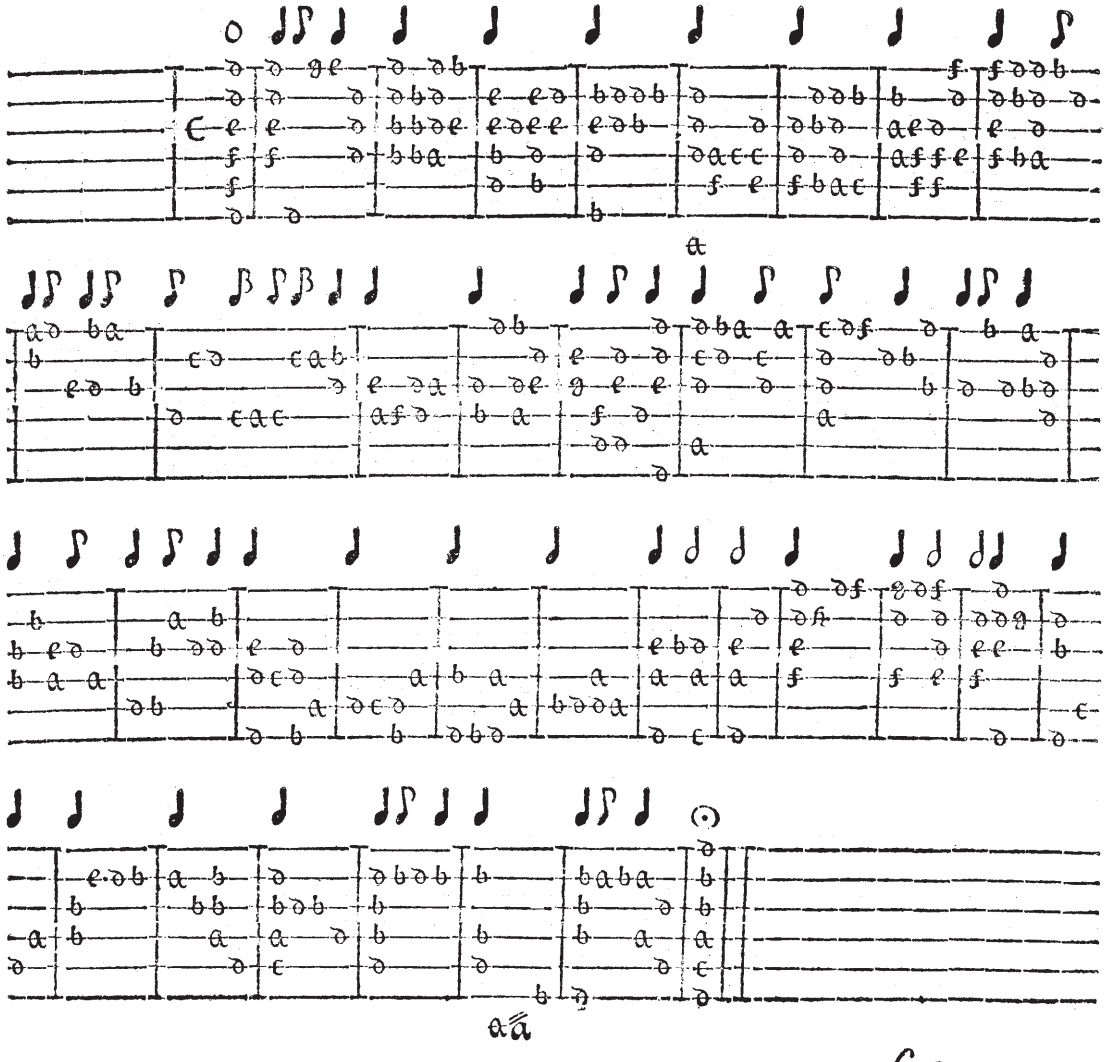


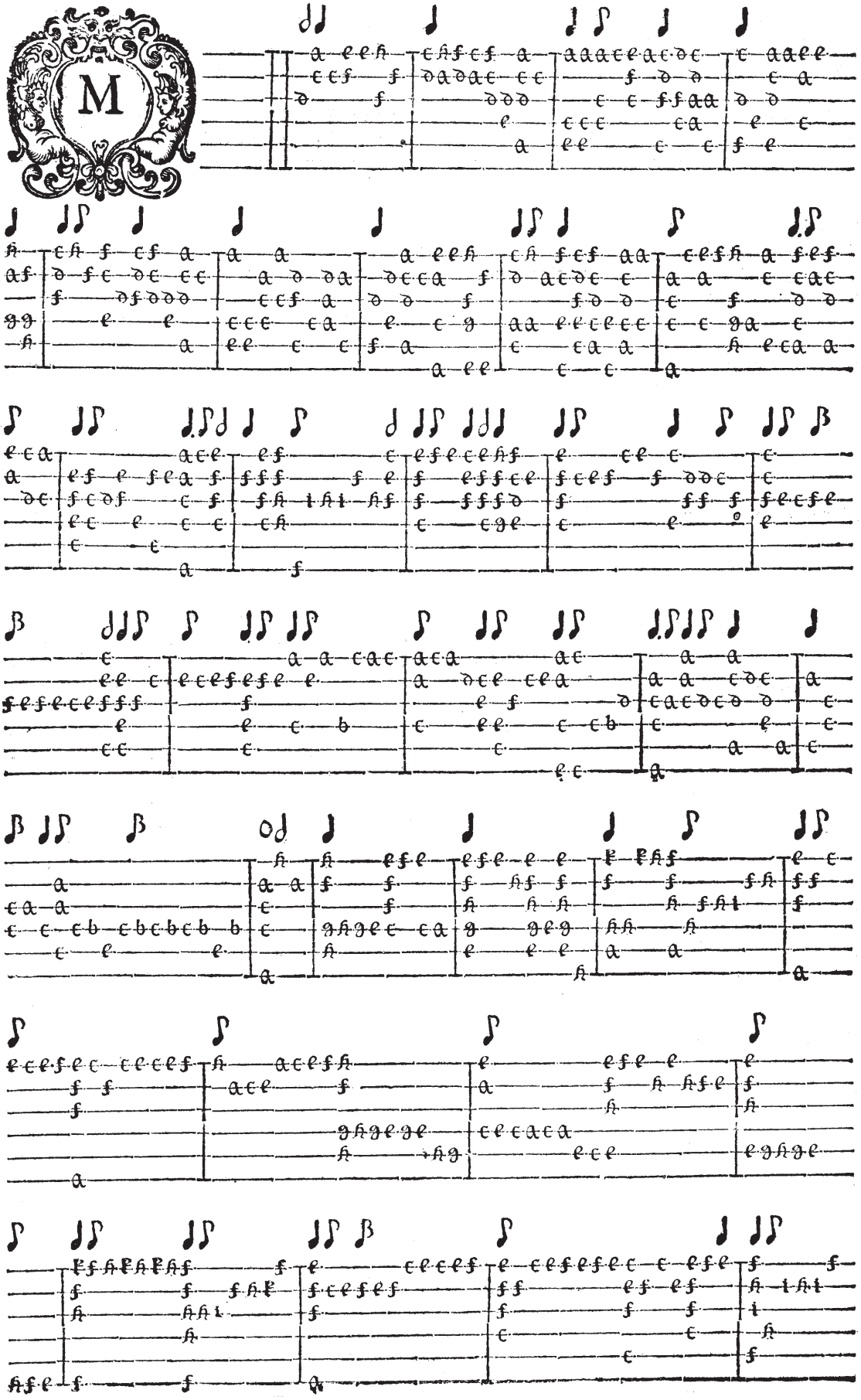
Utete.

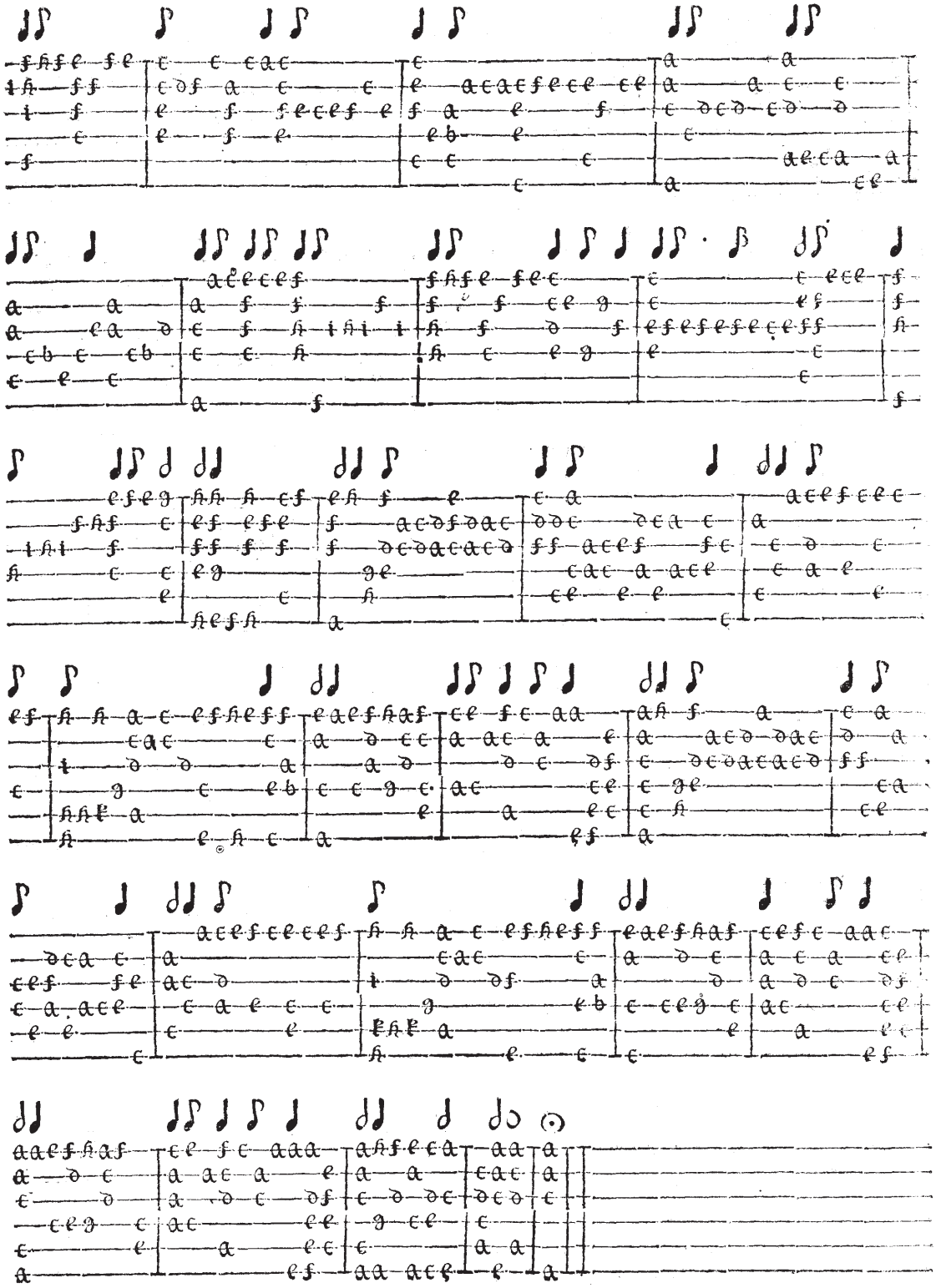




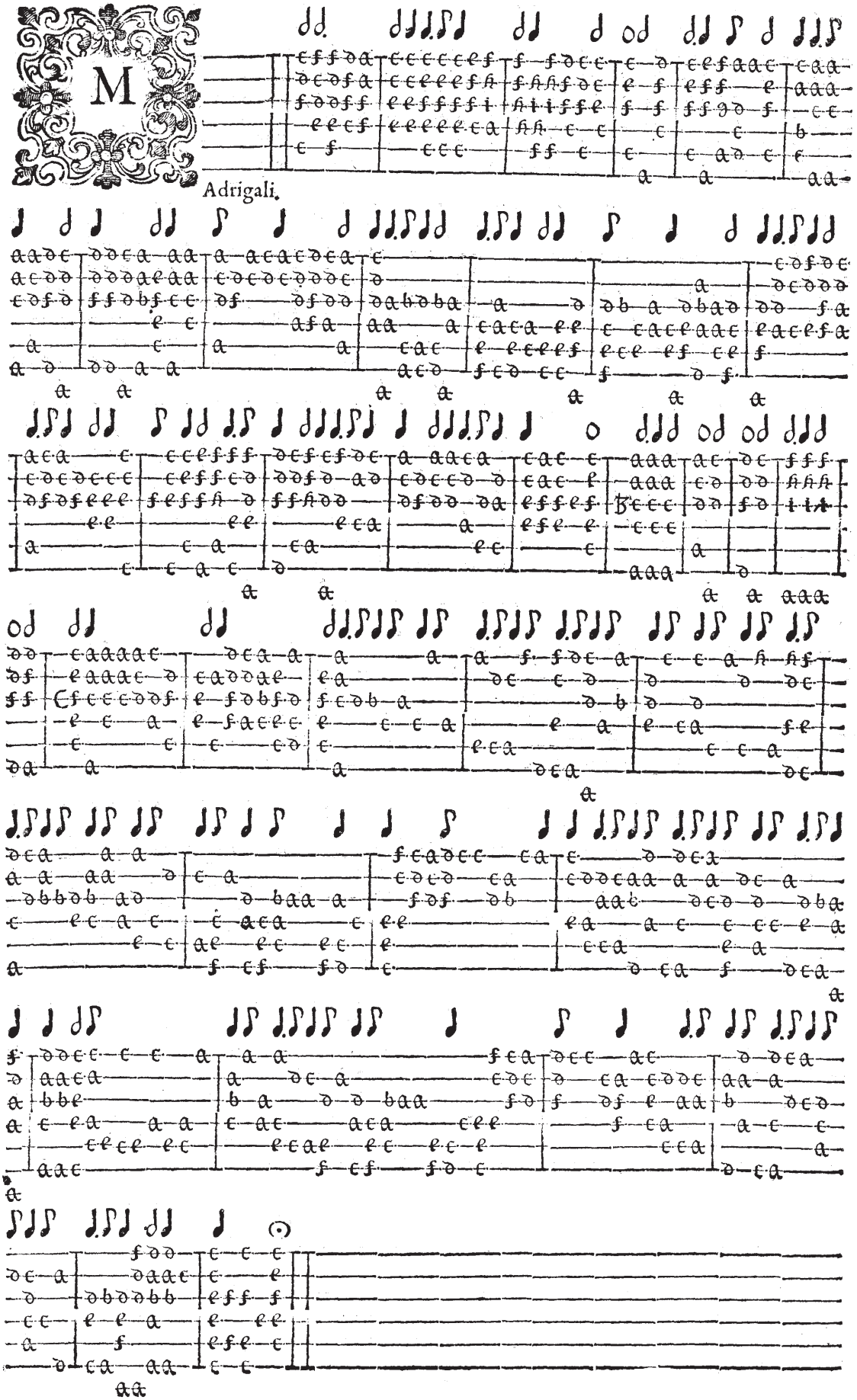
Subplementum folii.





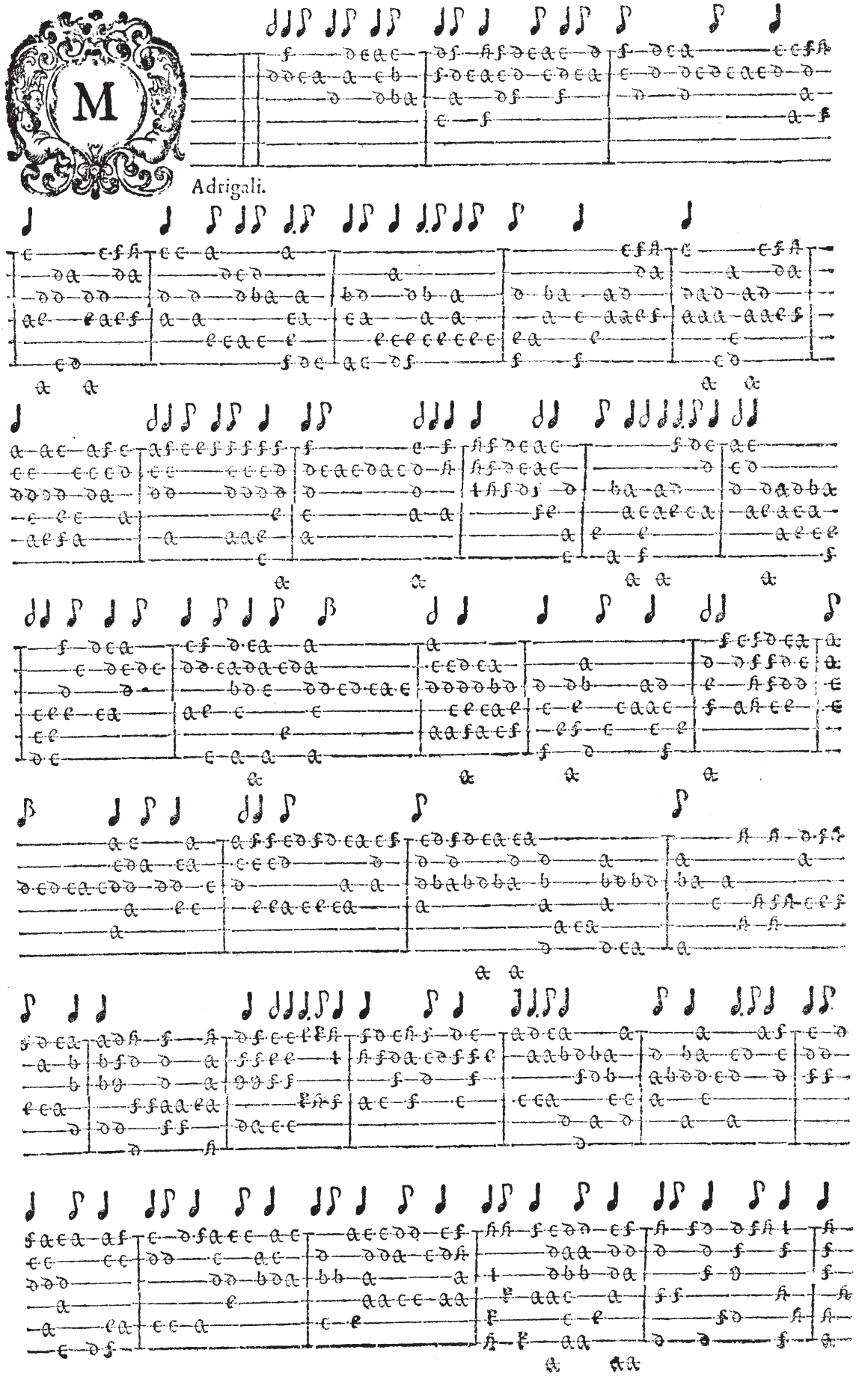


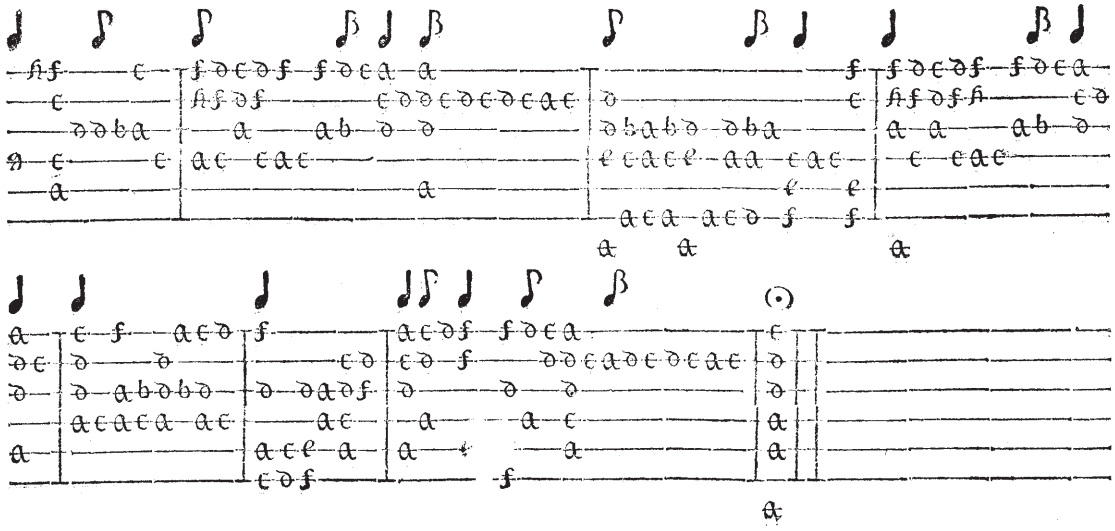
Dulciſſimi ben mio. 4. Voc. Joh. Leon. Haſleri.



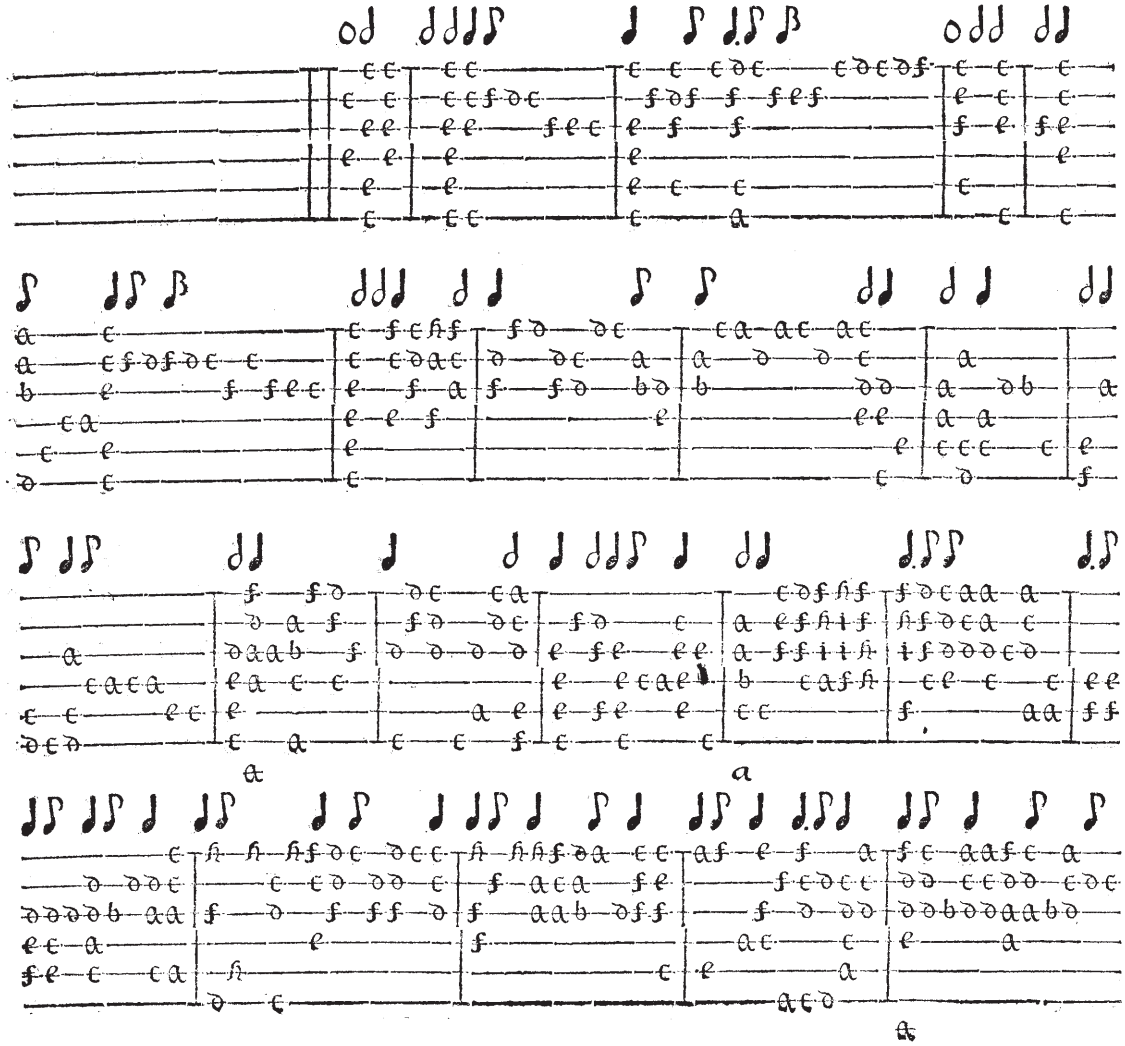
M

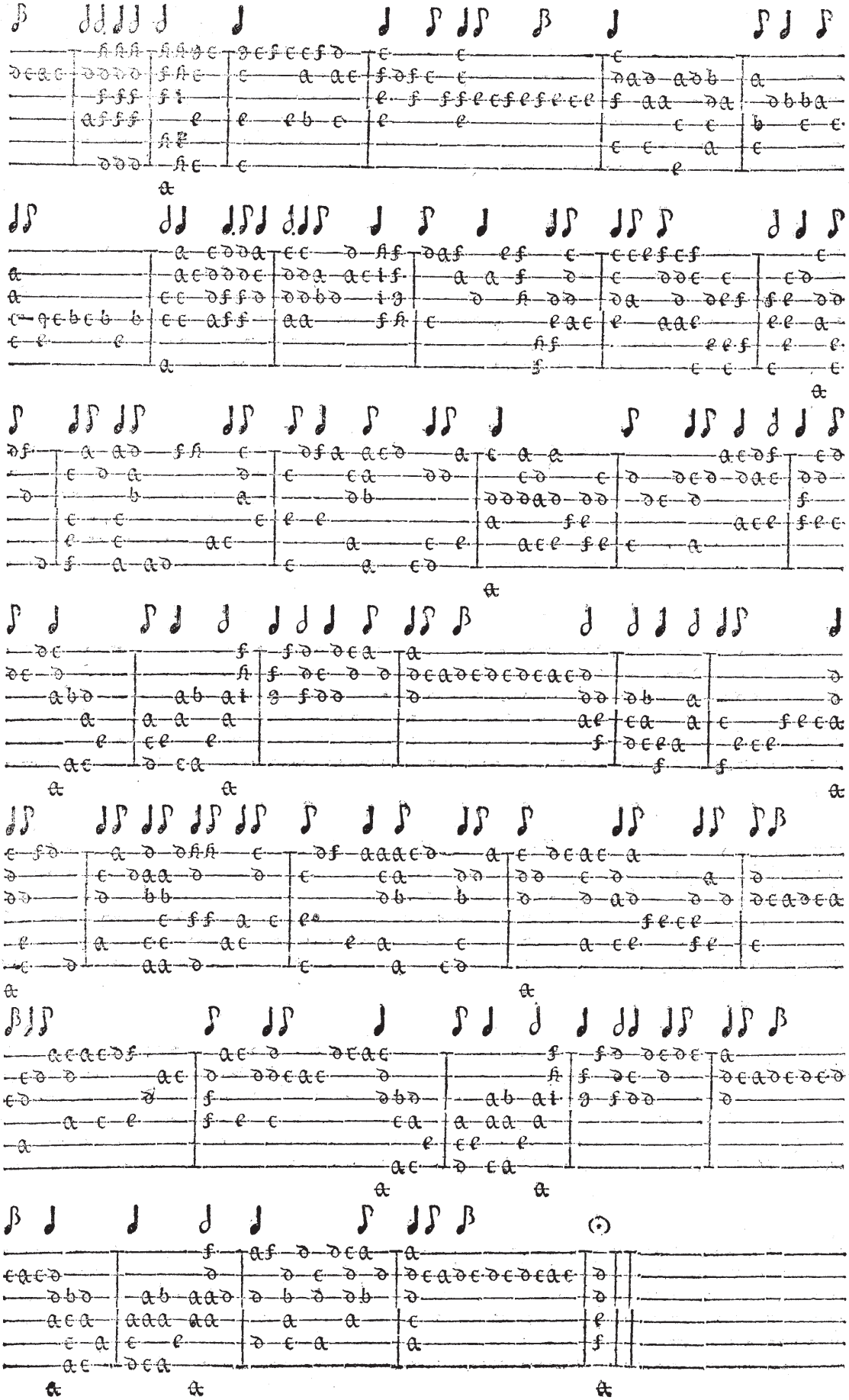
Adrigali.

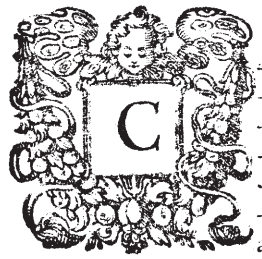




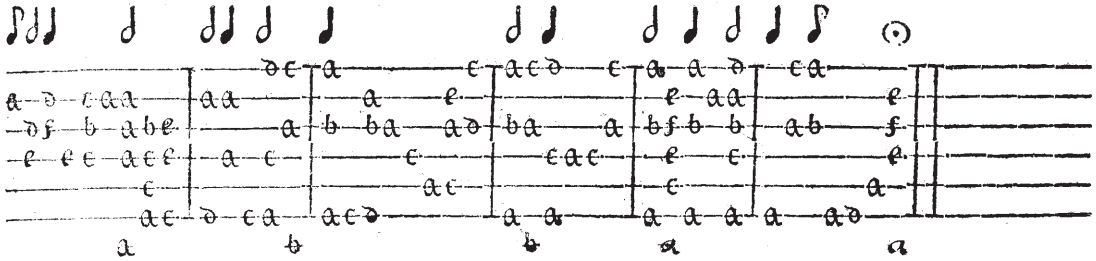
Secunda Pars. La trel Sang.



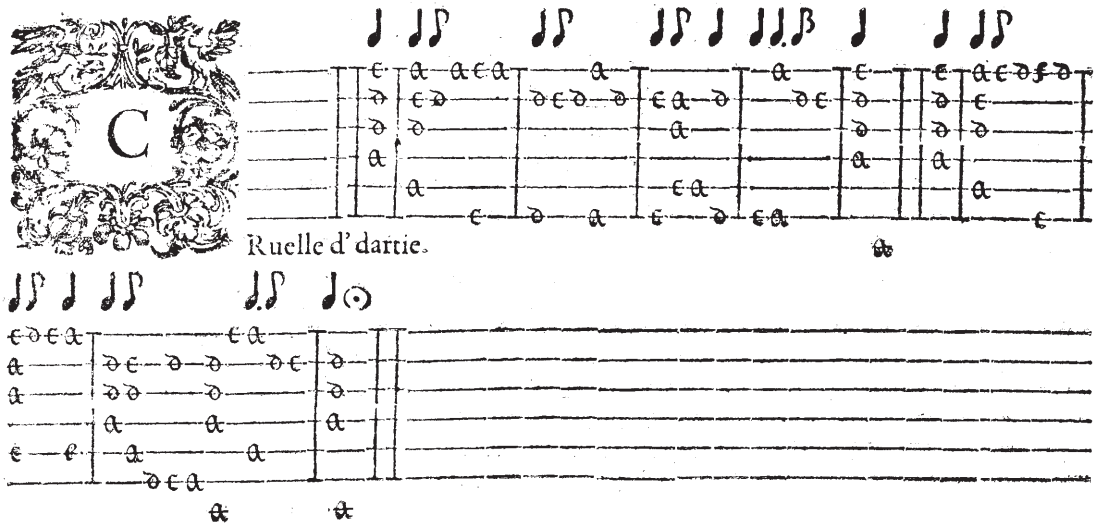


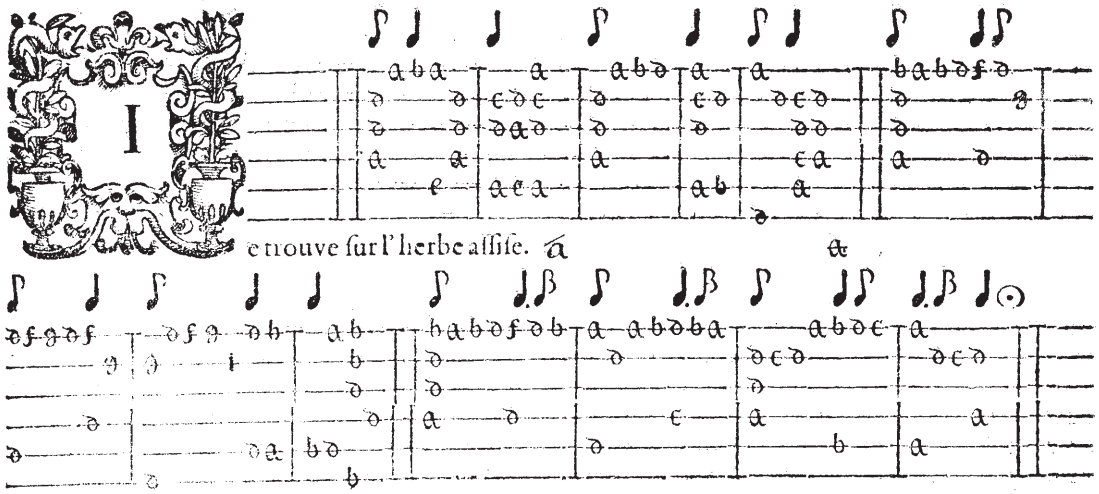


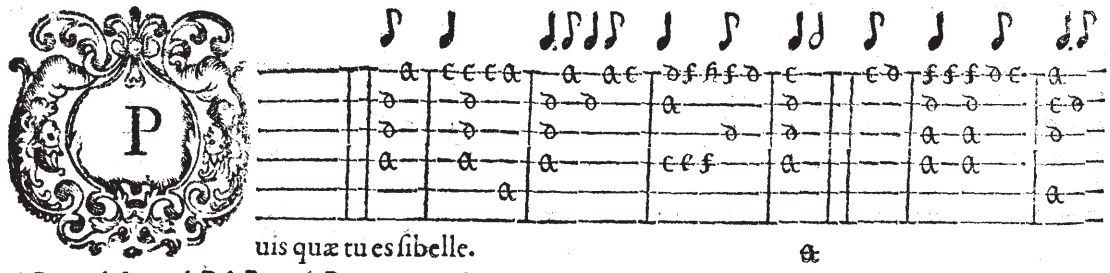
anzonette 4. Voc.

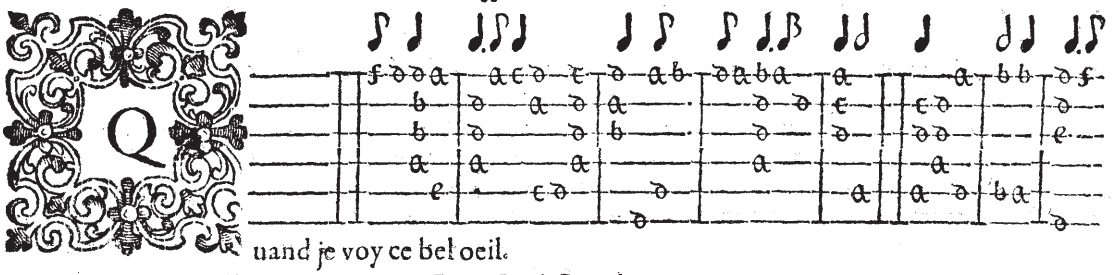


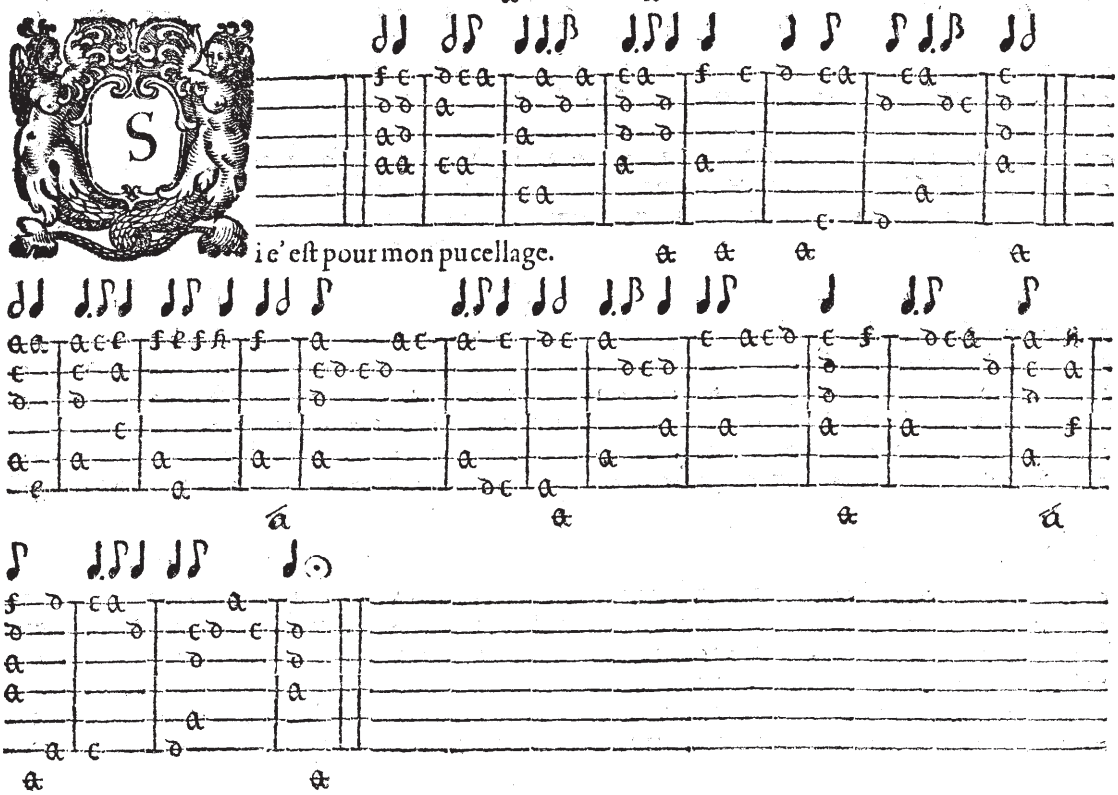
Cantiones Gallicæ.

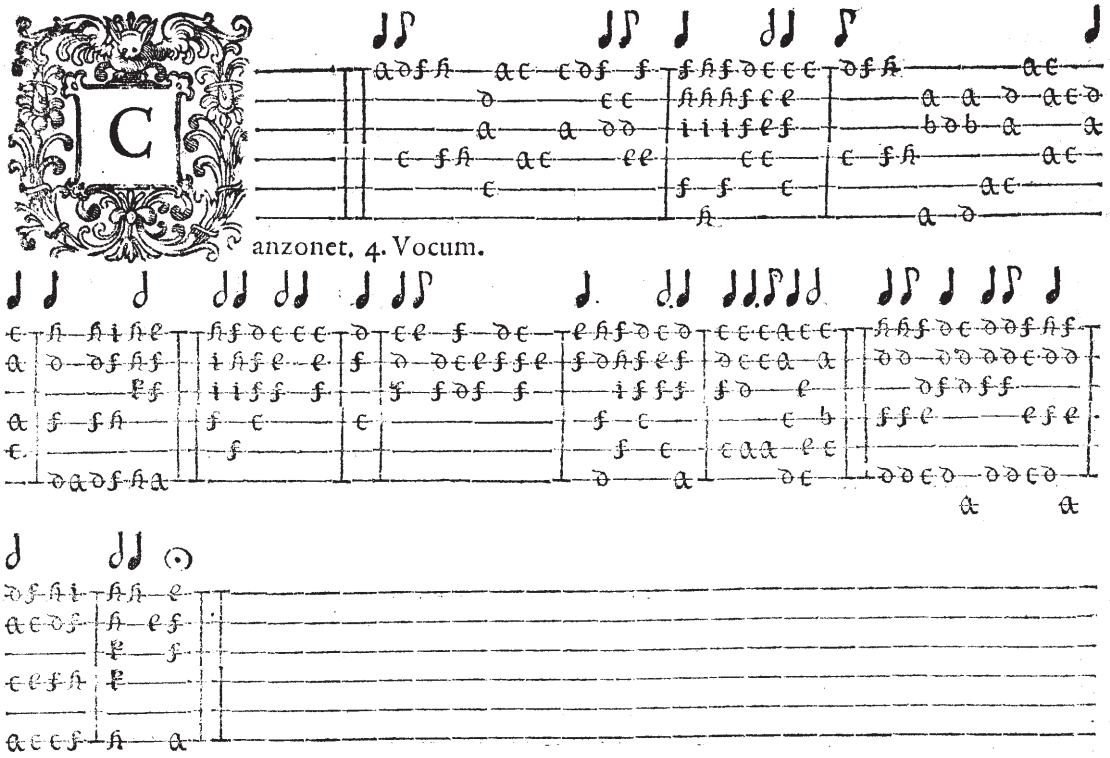




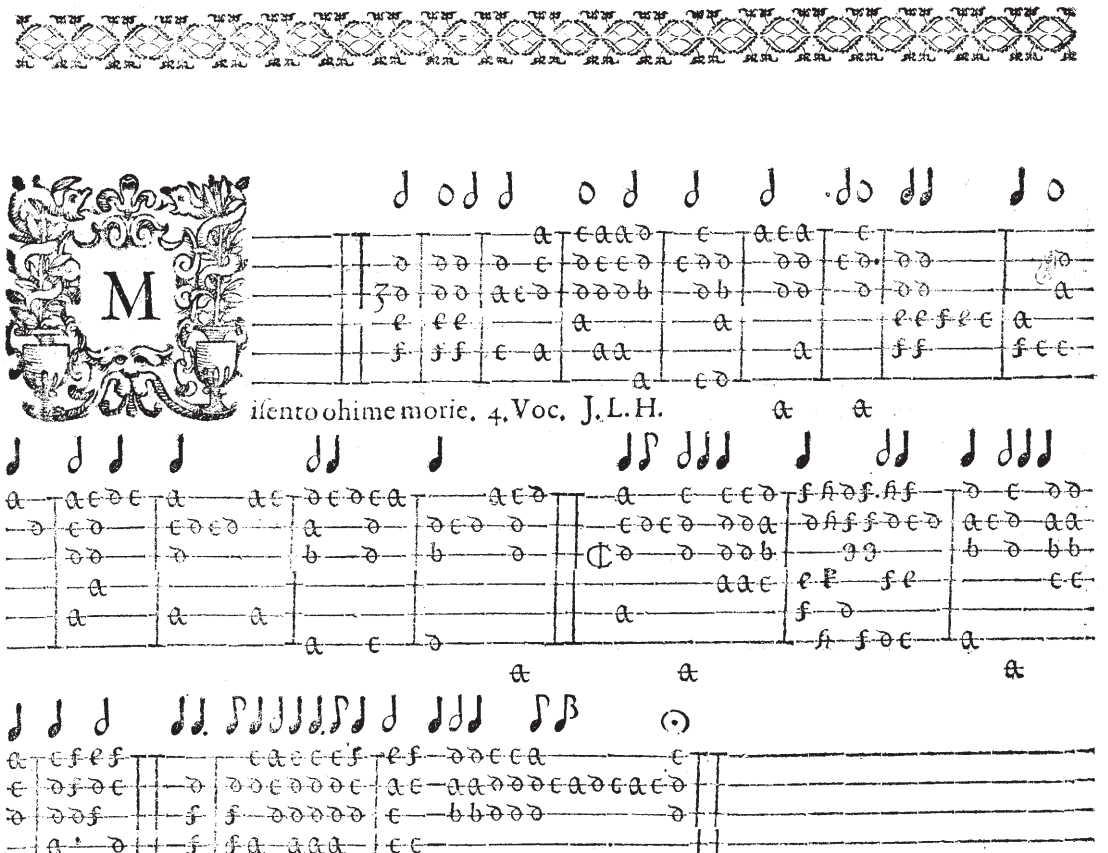

P
uis quæ tu es ſibelle.


Q
uand je voy ce bel oeil.

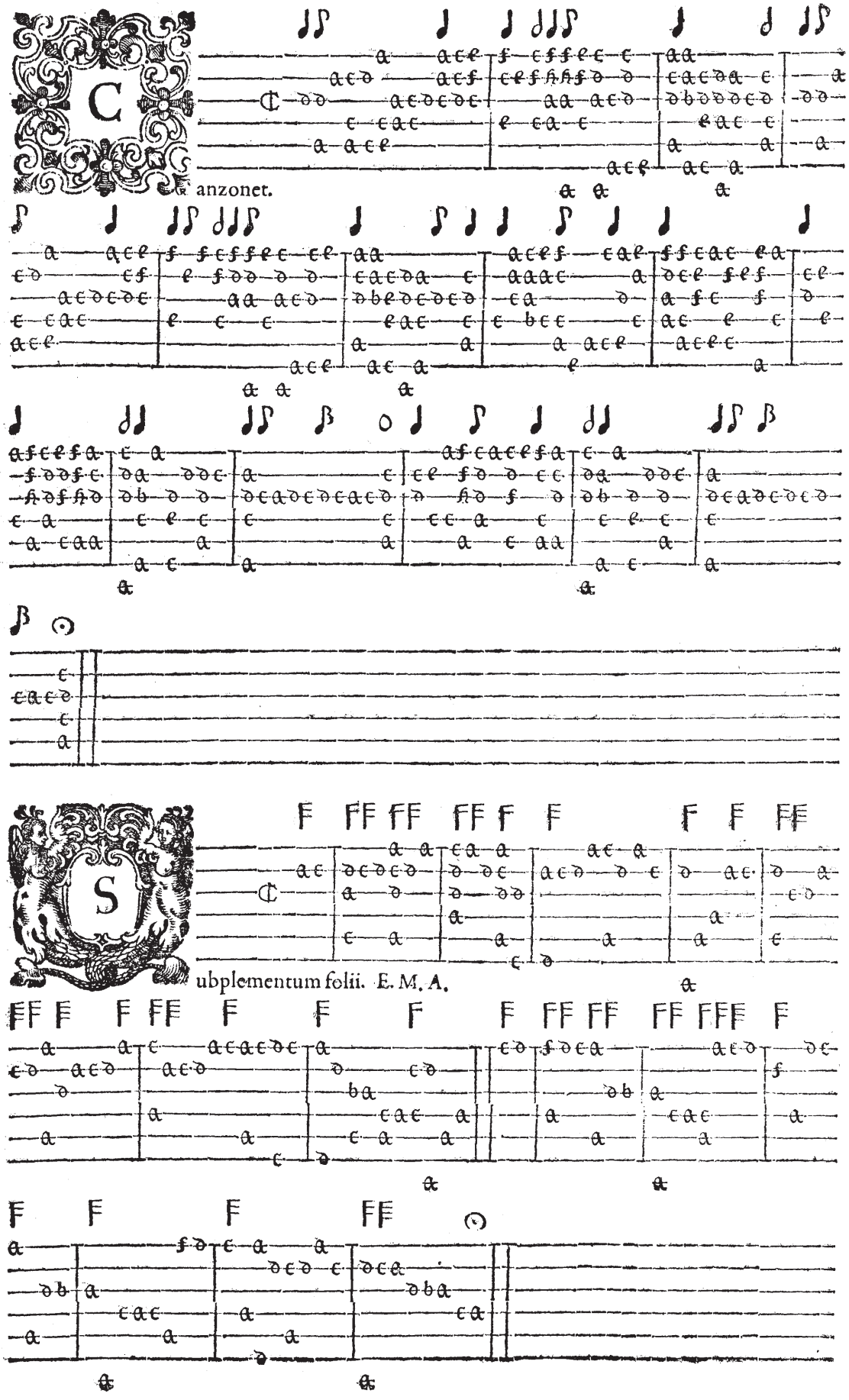

S
i c'eſt pour mon pucellage.



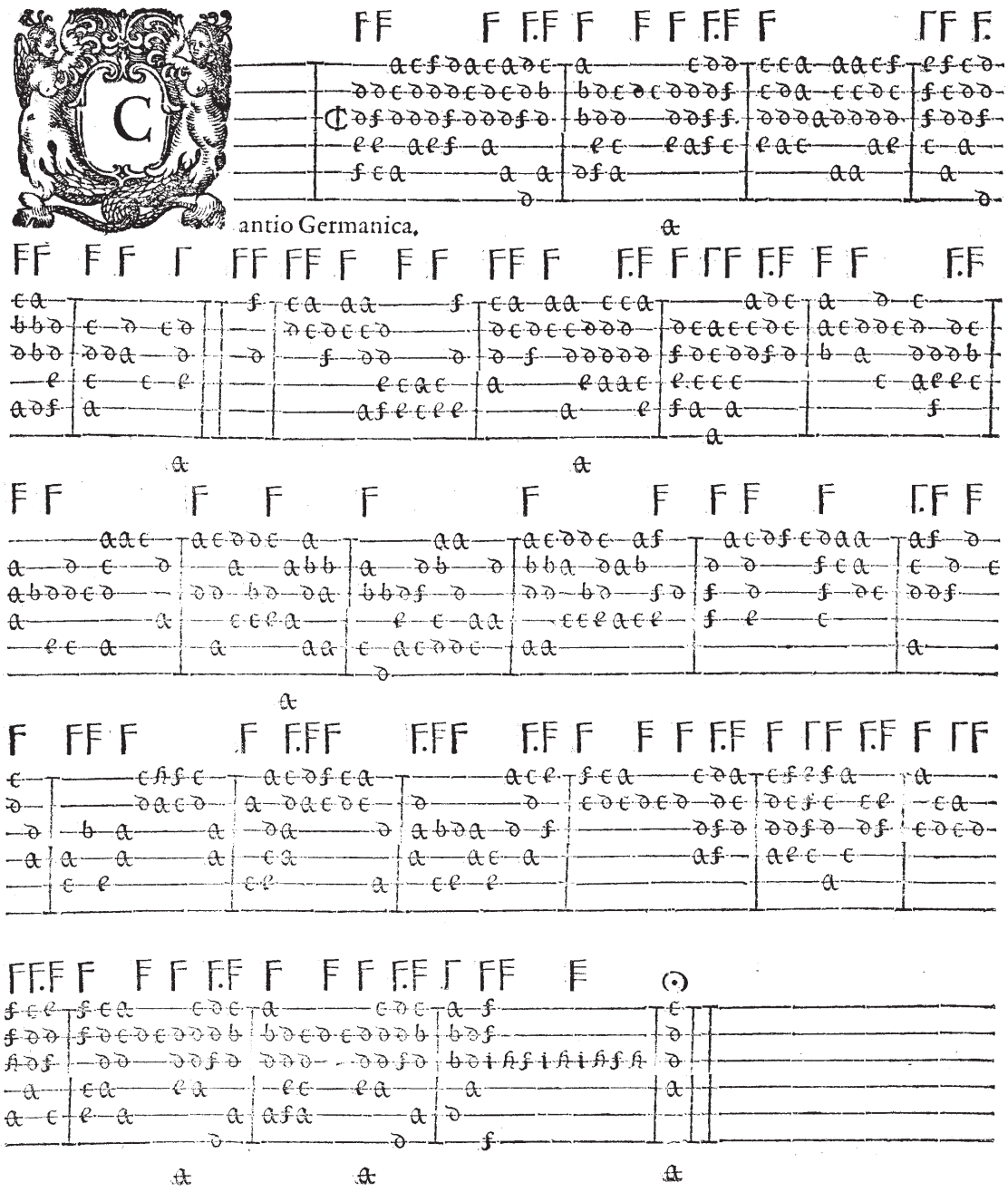
anzonet. 4. Vocum.

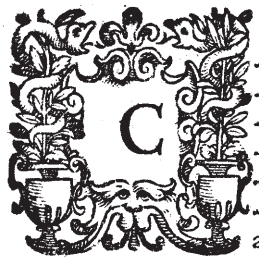


isento ohime morie. 4. Voc. J. L. H.

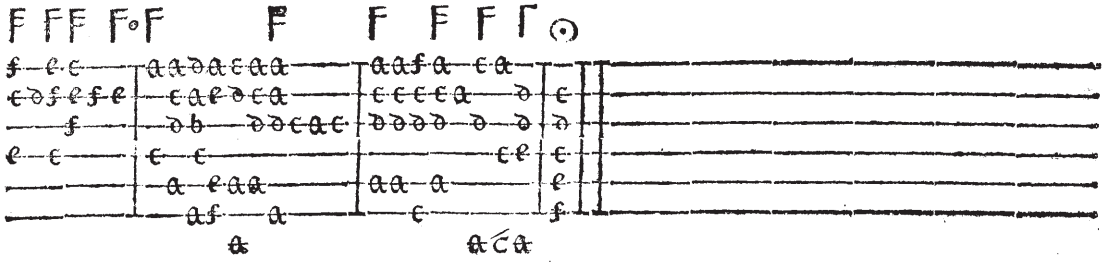

C
anzonet.
S
ubplementum folii. E. M. A.

antio Germanica.

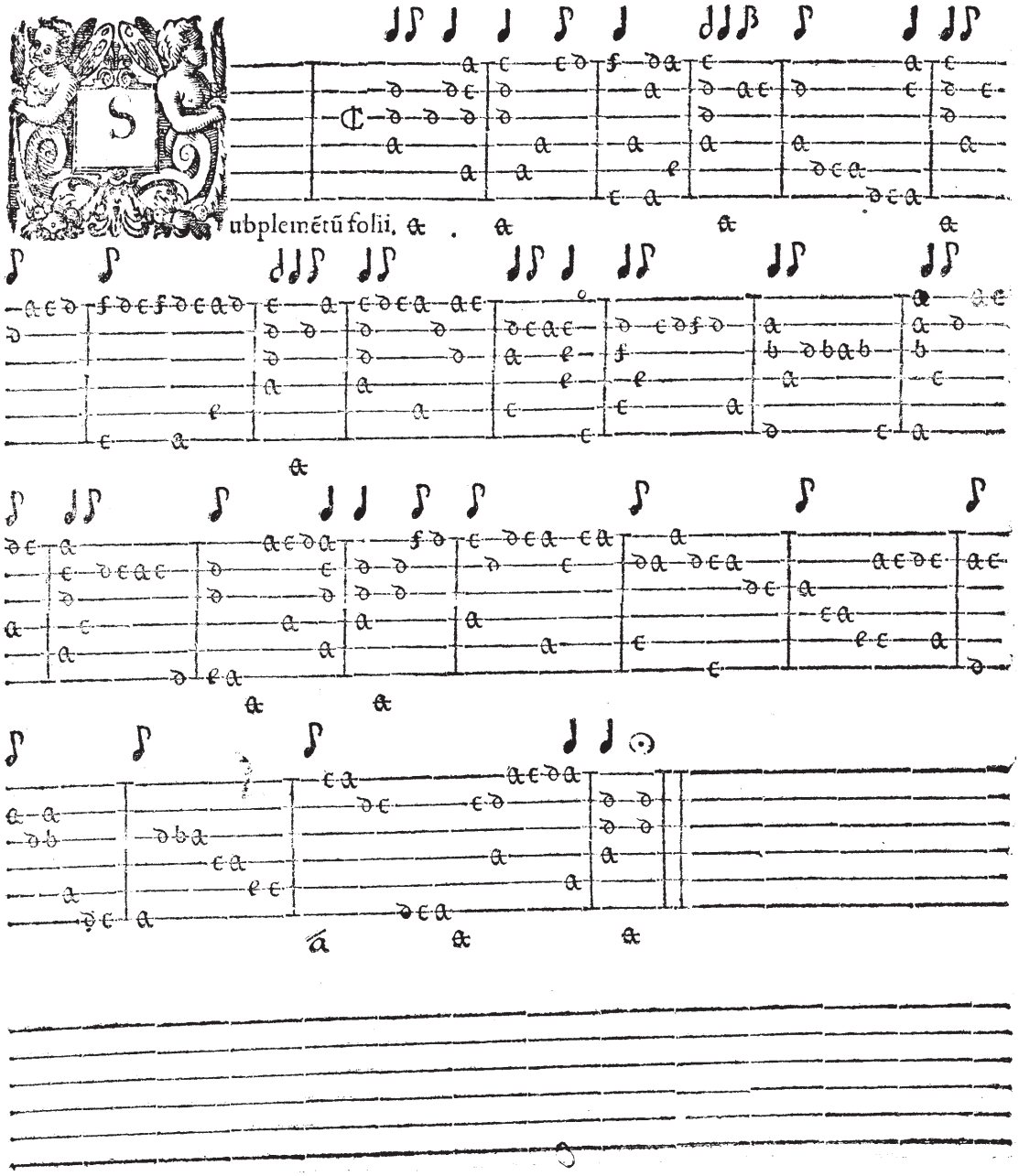




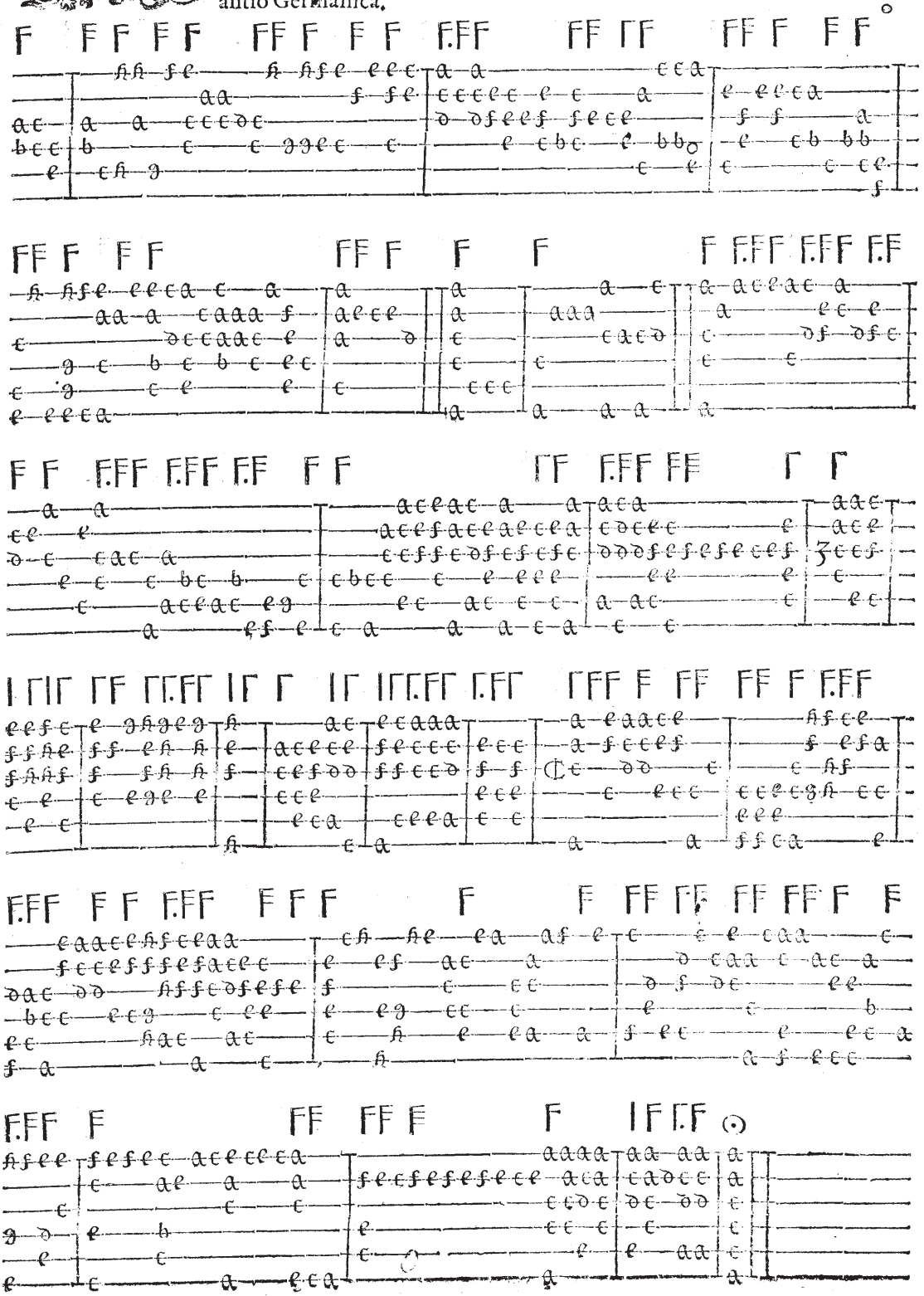
anzonet. 4. Voc.



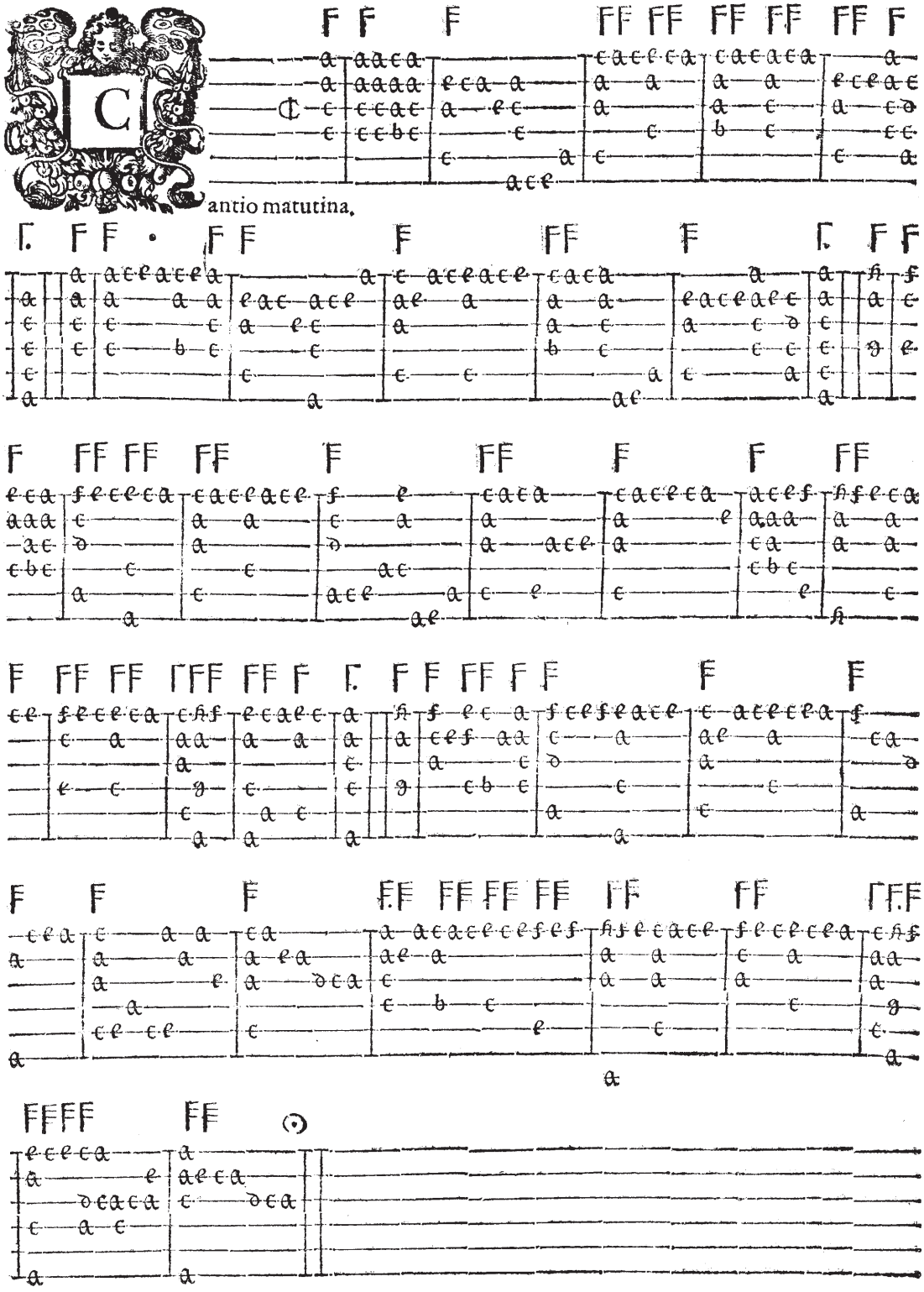
La Nonette, Perichonis.



antio Germanica.

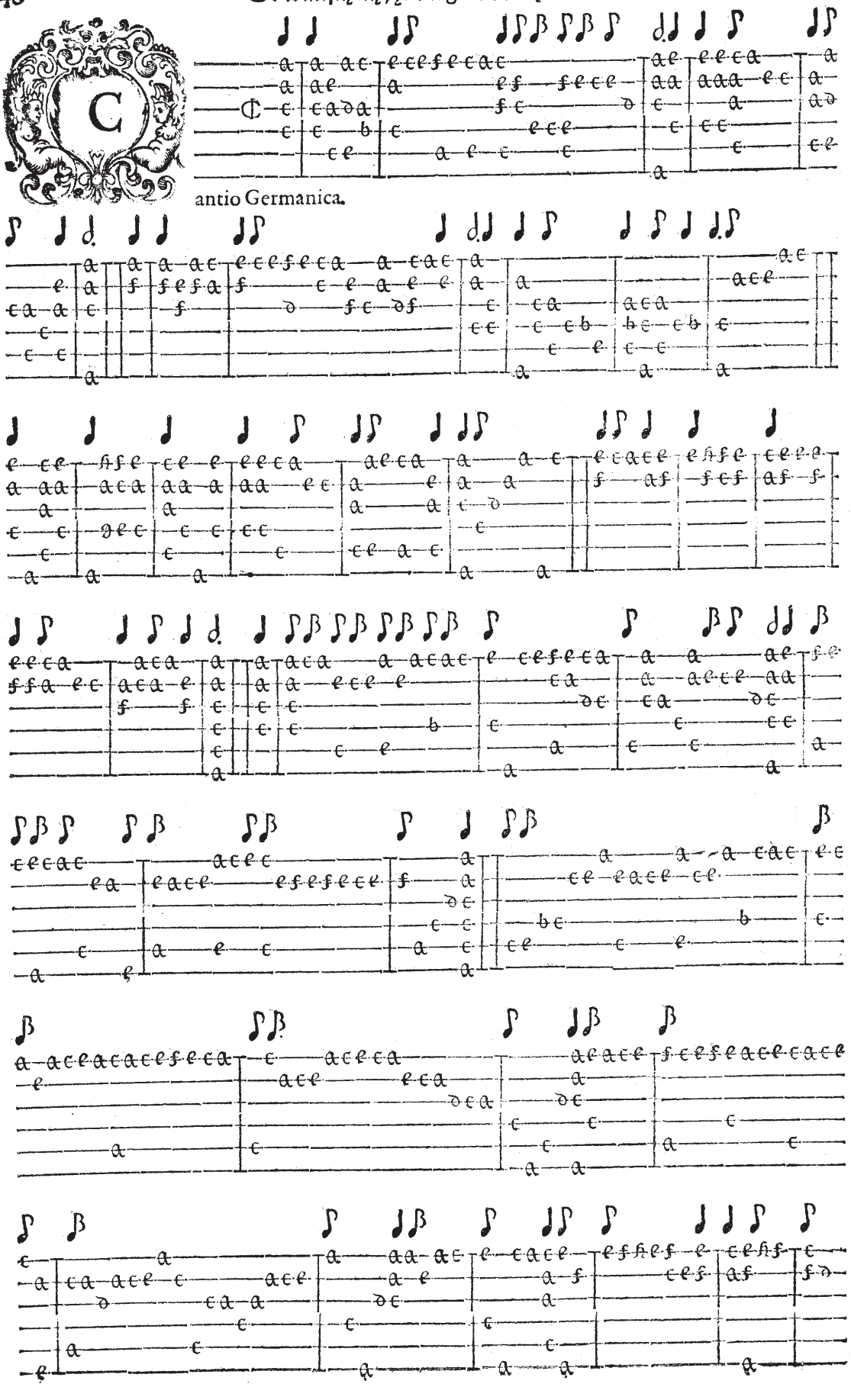


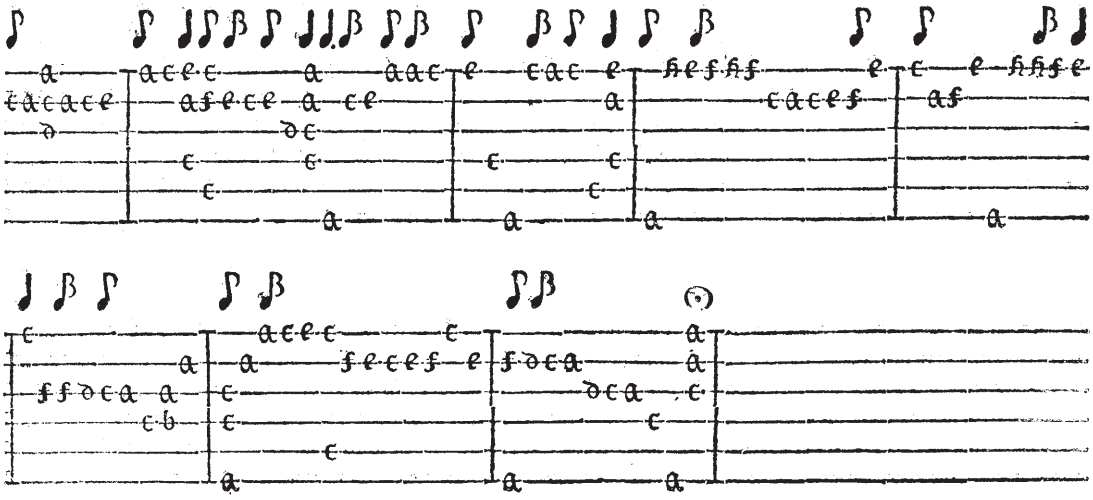
antio matutina.



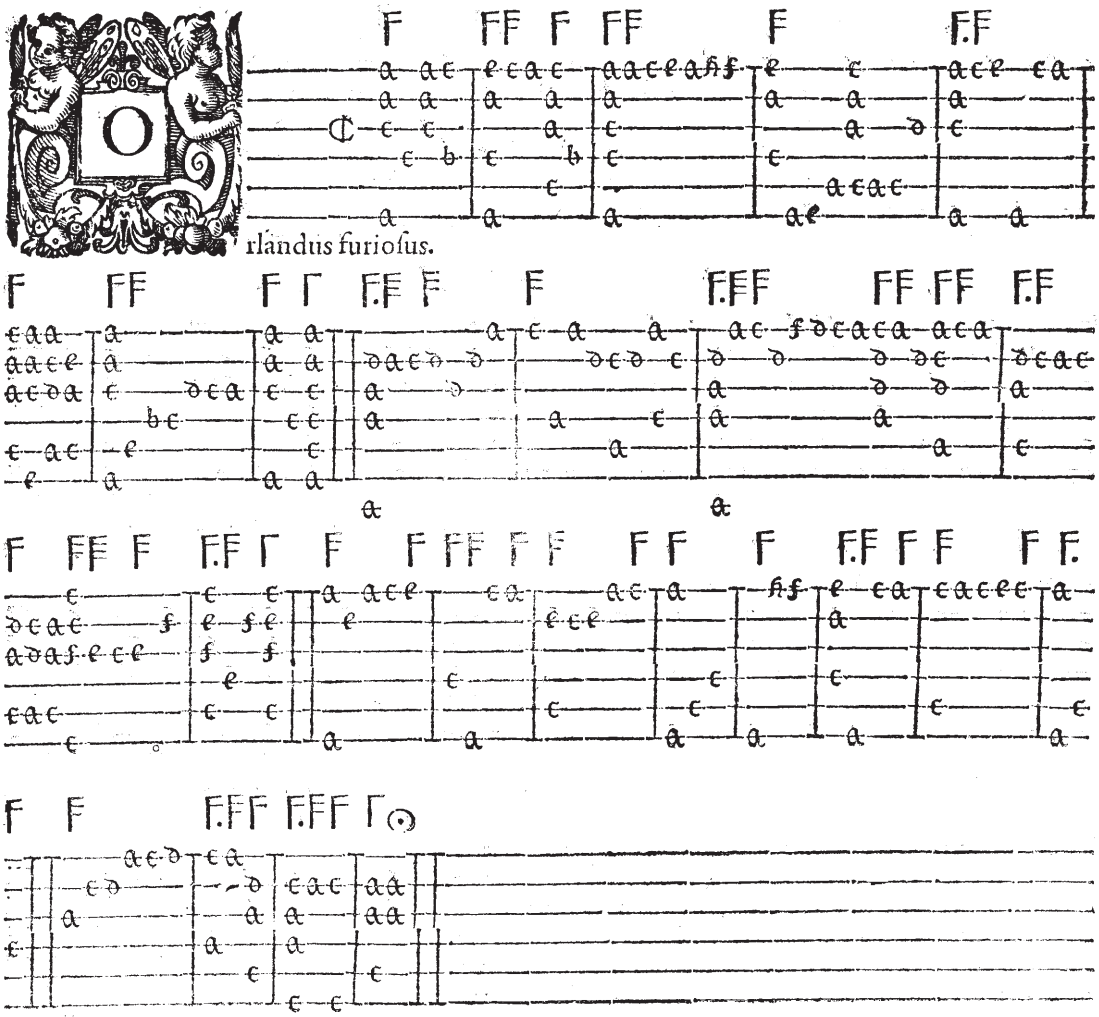
So wünsch ich jhr ein gute Nacht. E. M. A.

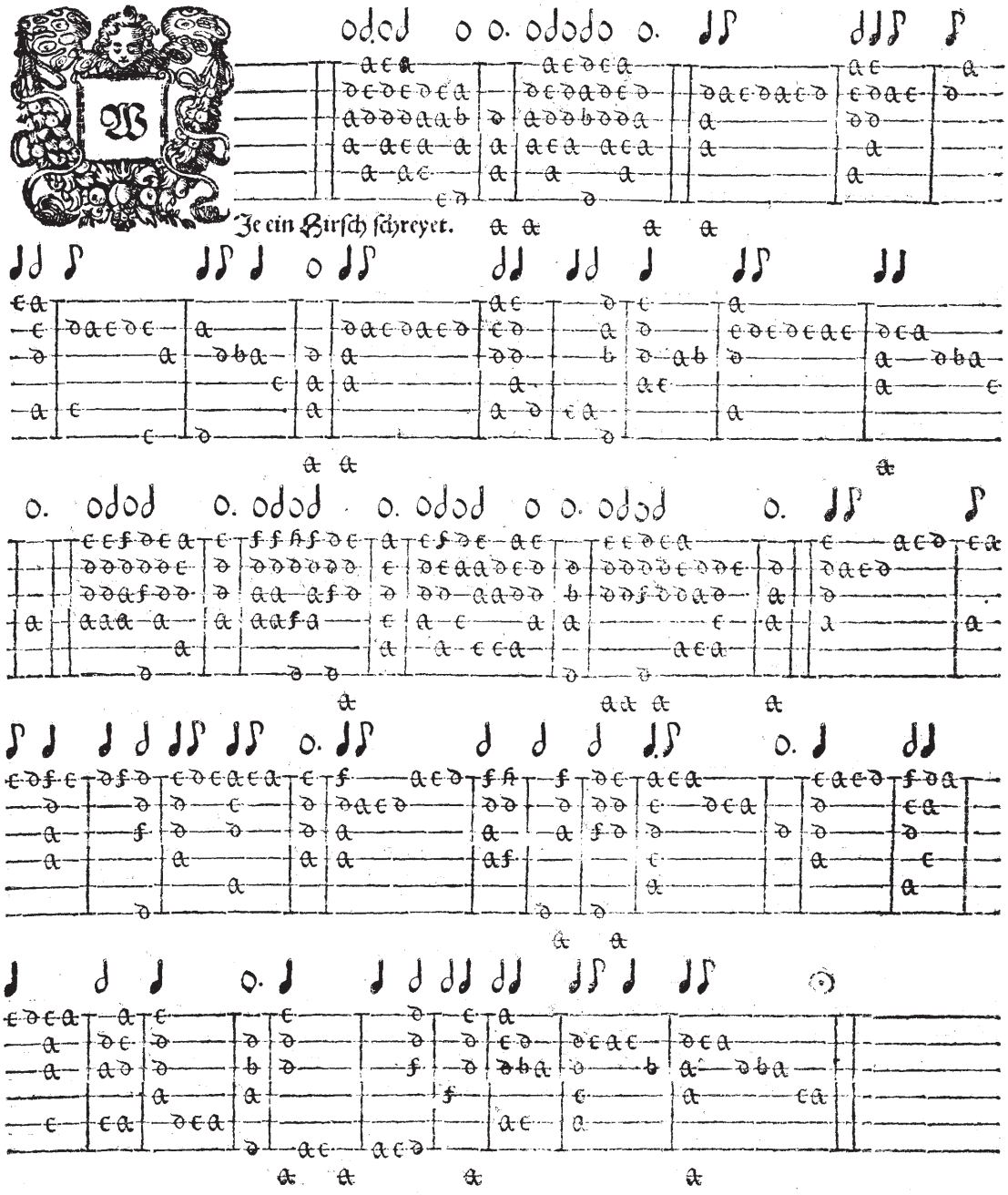
antio Germanica.

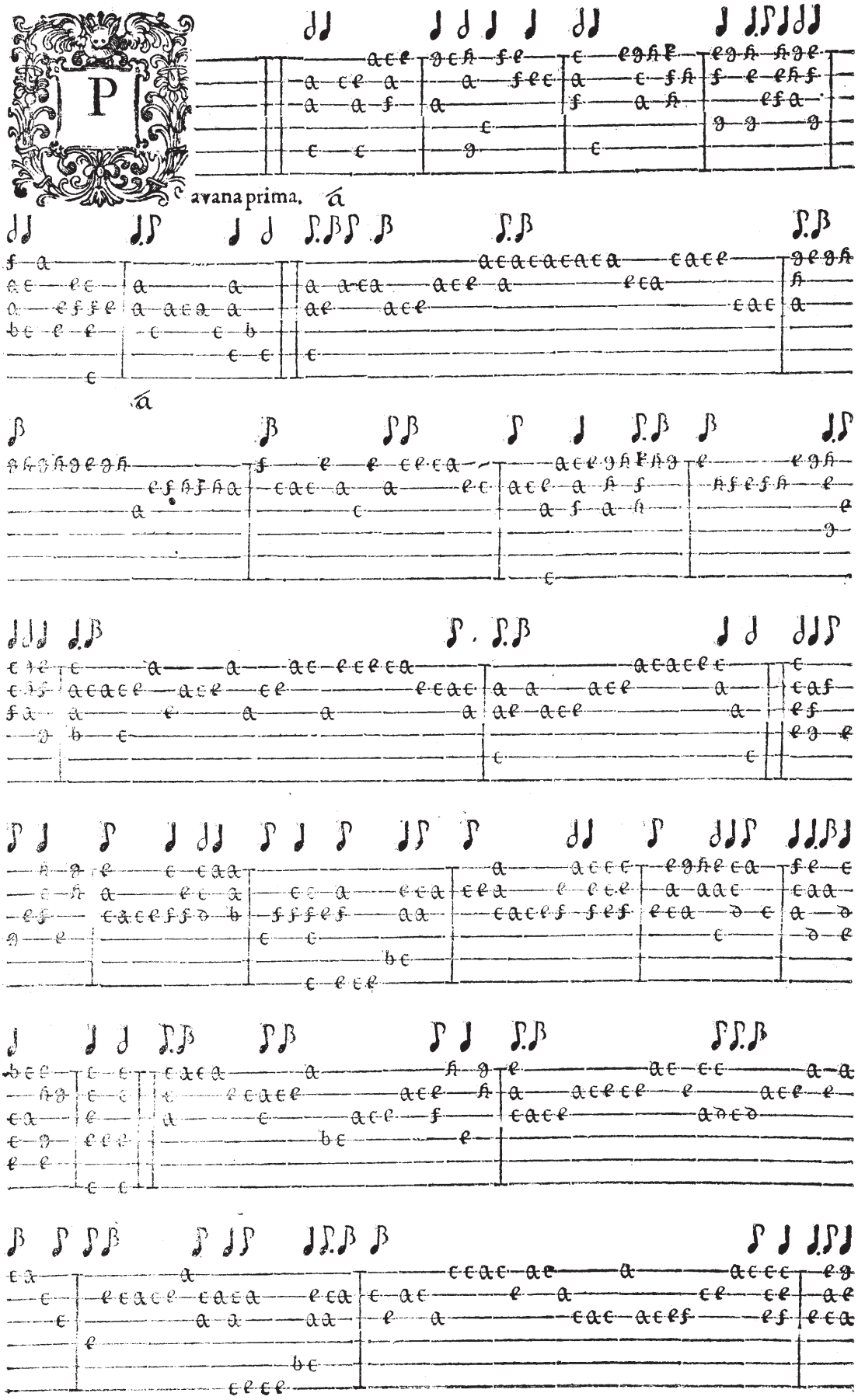




Subplementum folii. E. M. A.

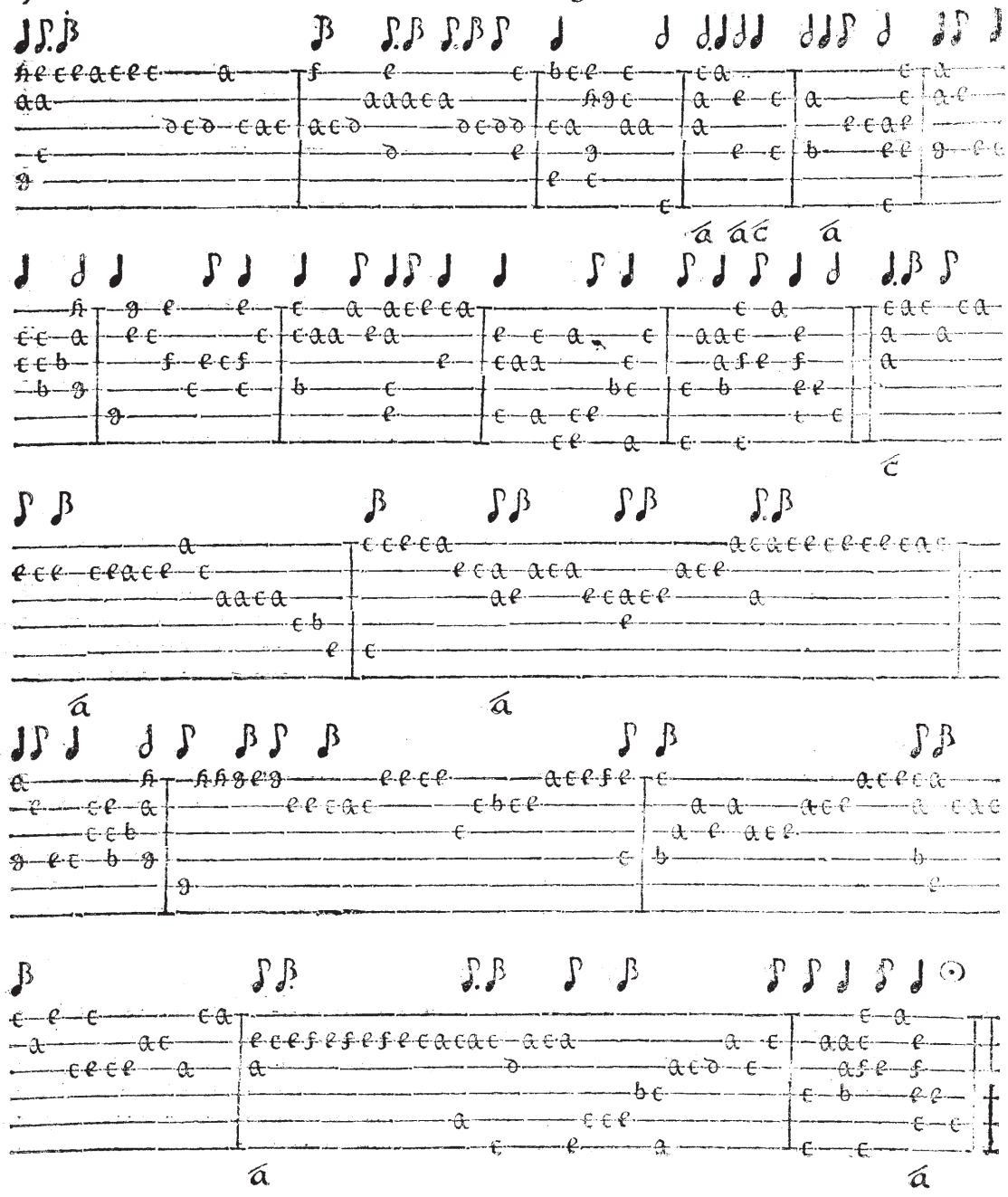


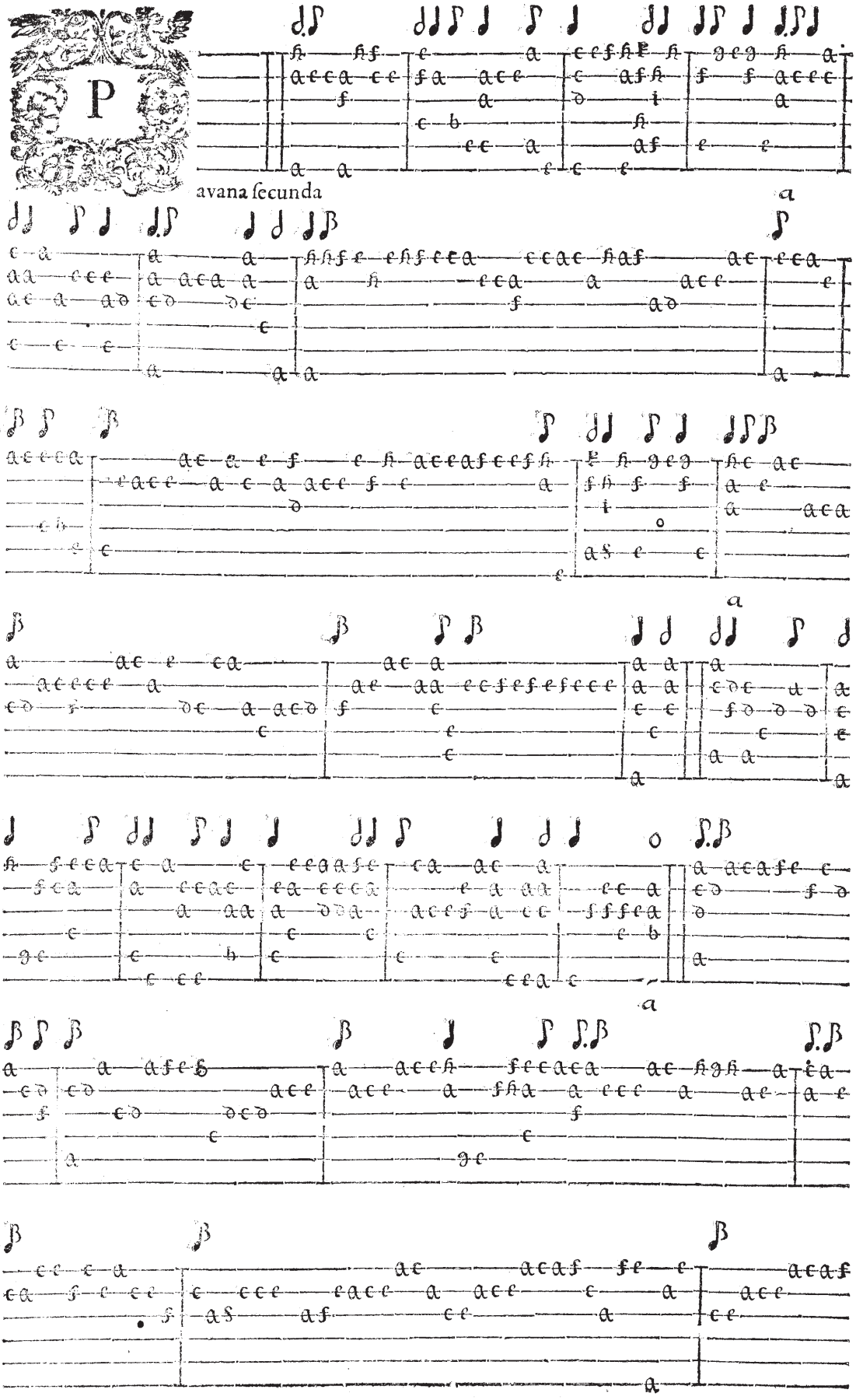

Je ein Hirſch ſchreyet.



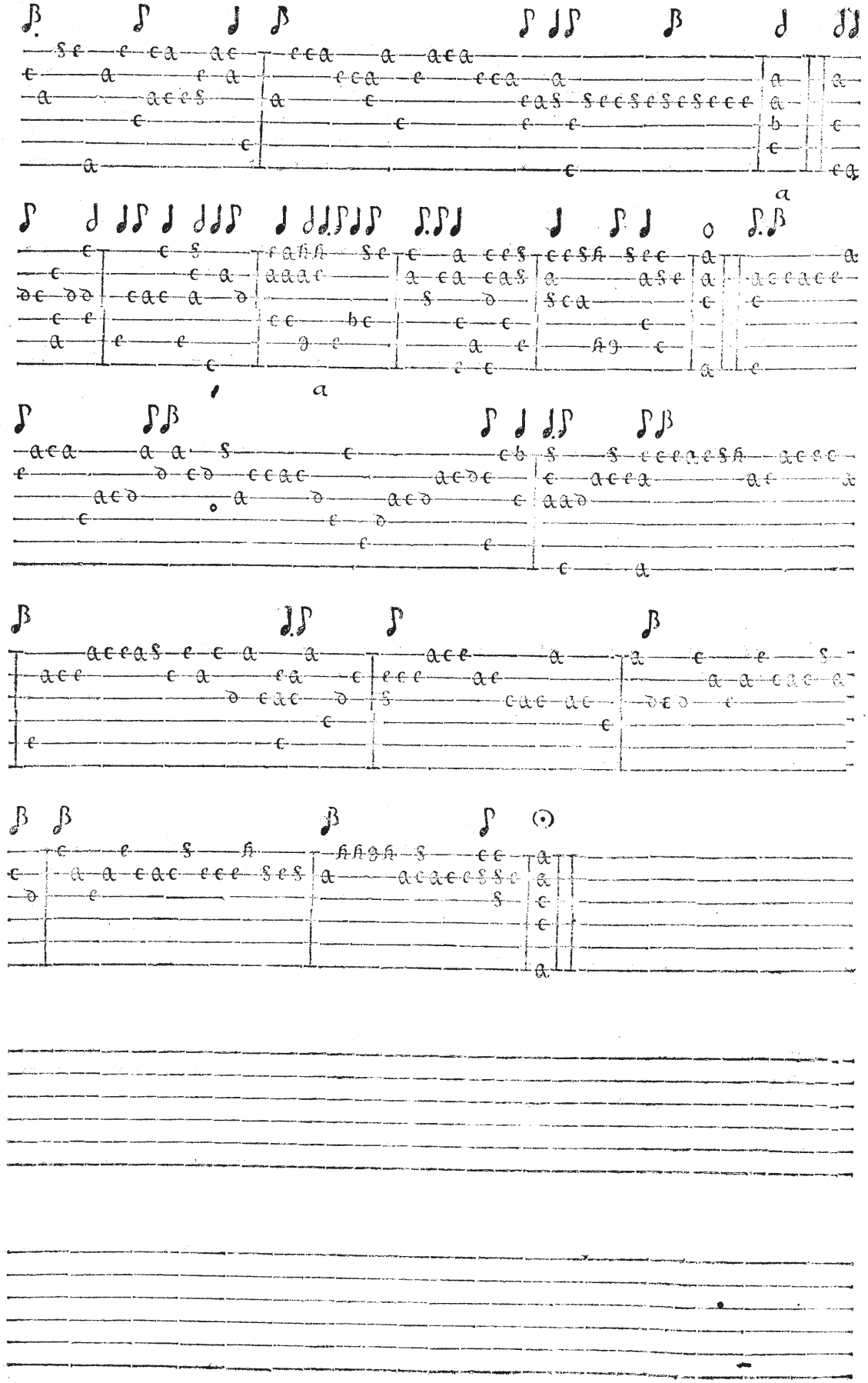
Pavana prima.

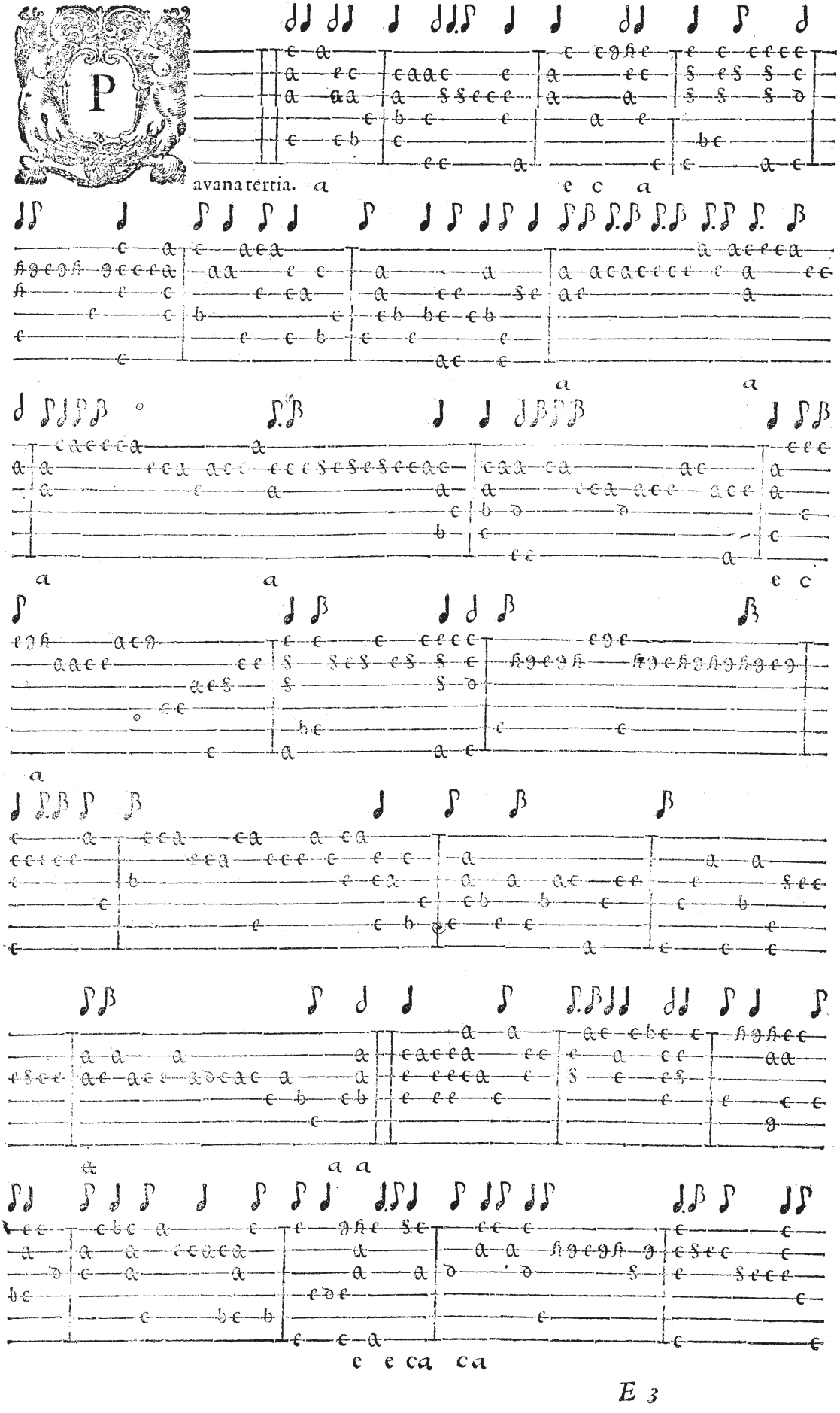
Pavana de Angleterra.



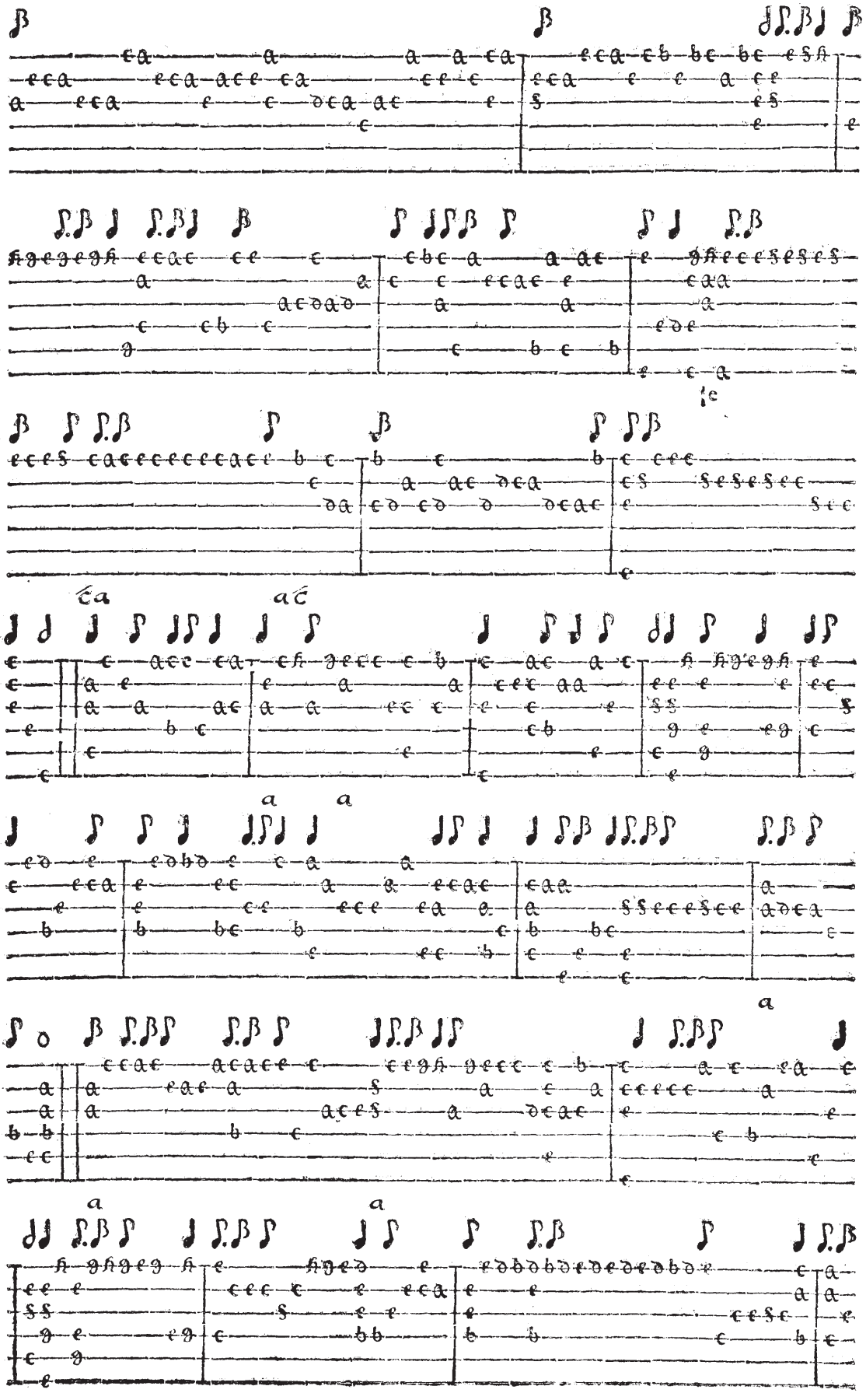

P
avana ſecunda

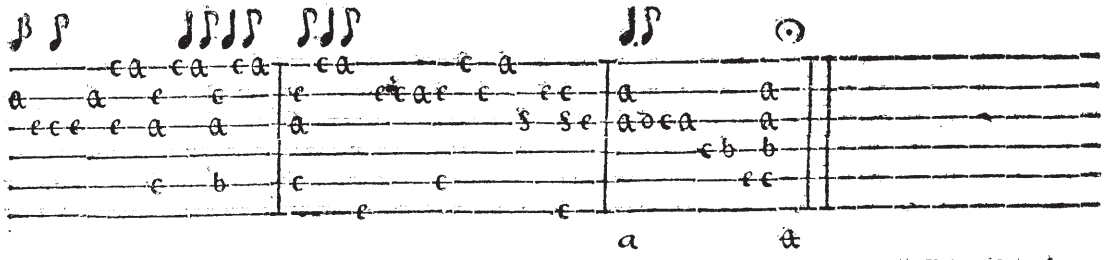
Pavana Engleſe ſecunda.

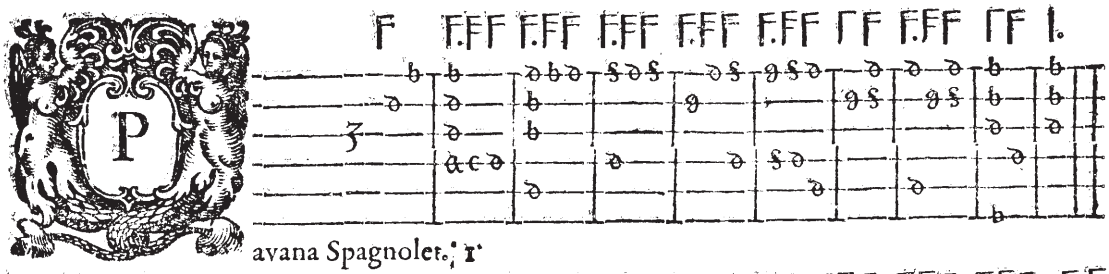



avana tertia.

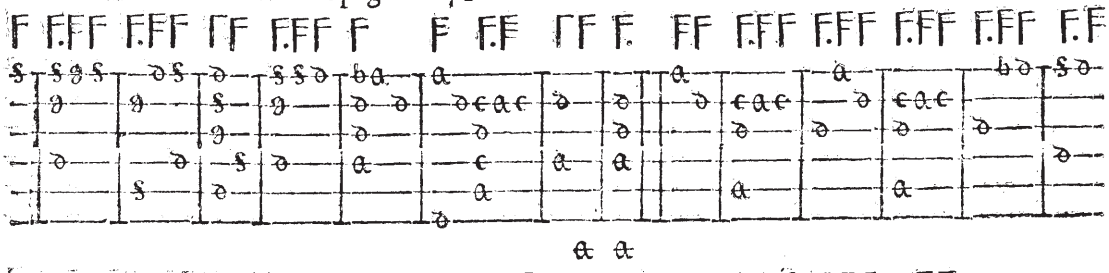
Pavana Engleſe tertia.

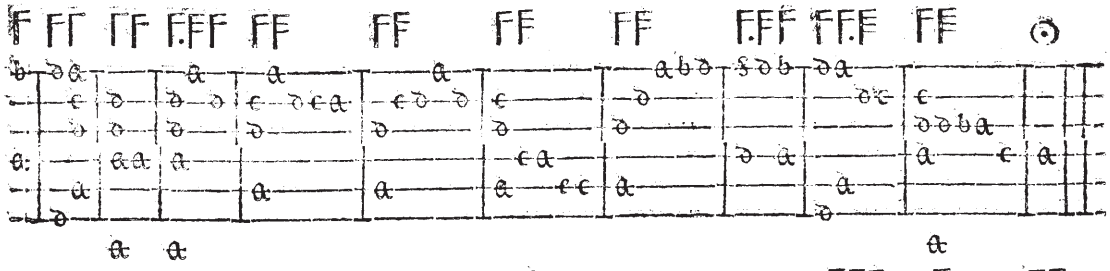


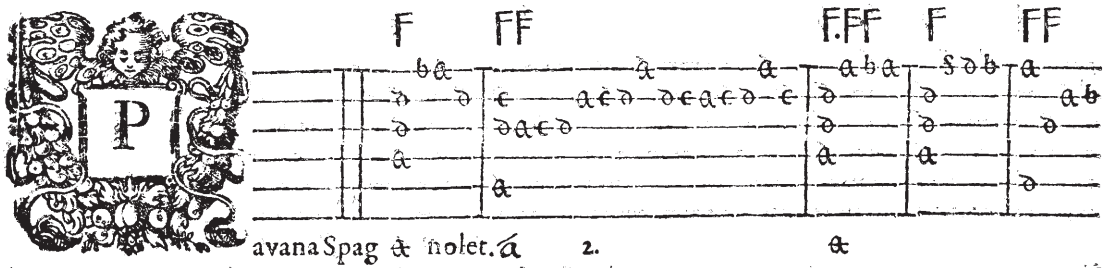




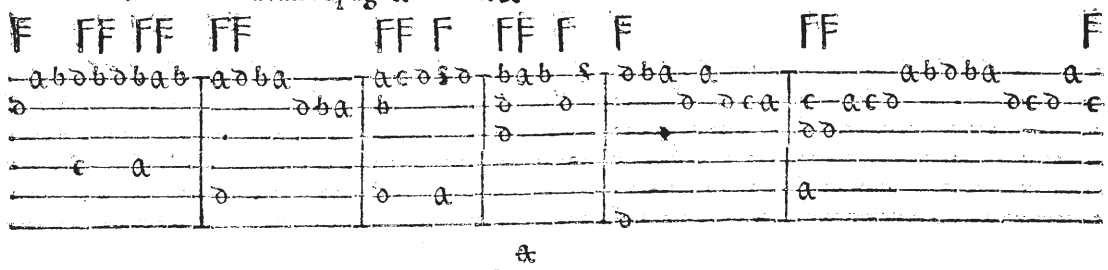
Pavana Spagnolet. 1.

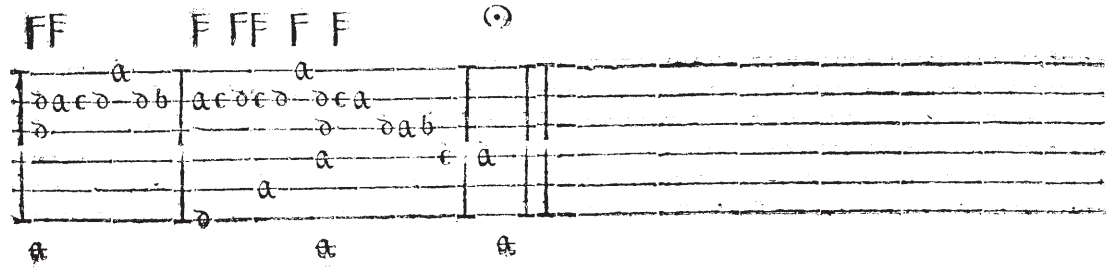


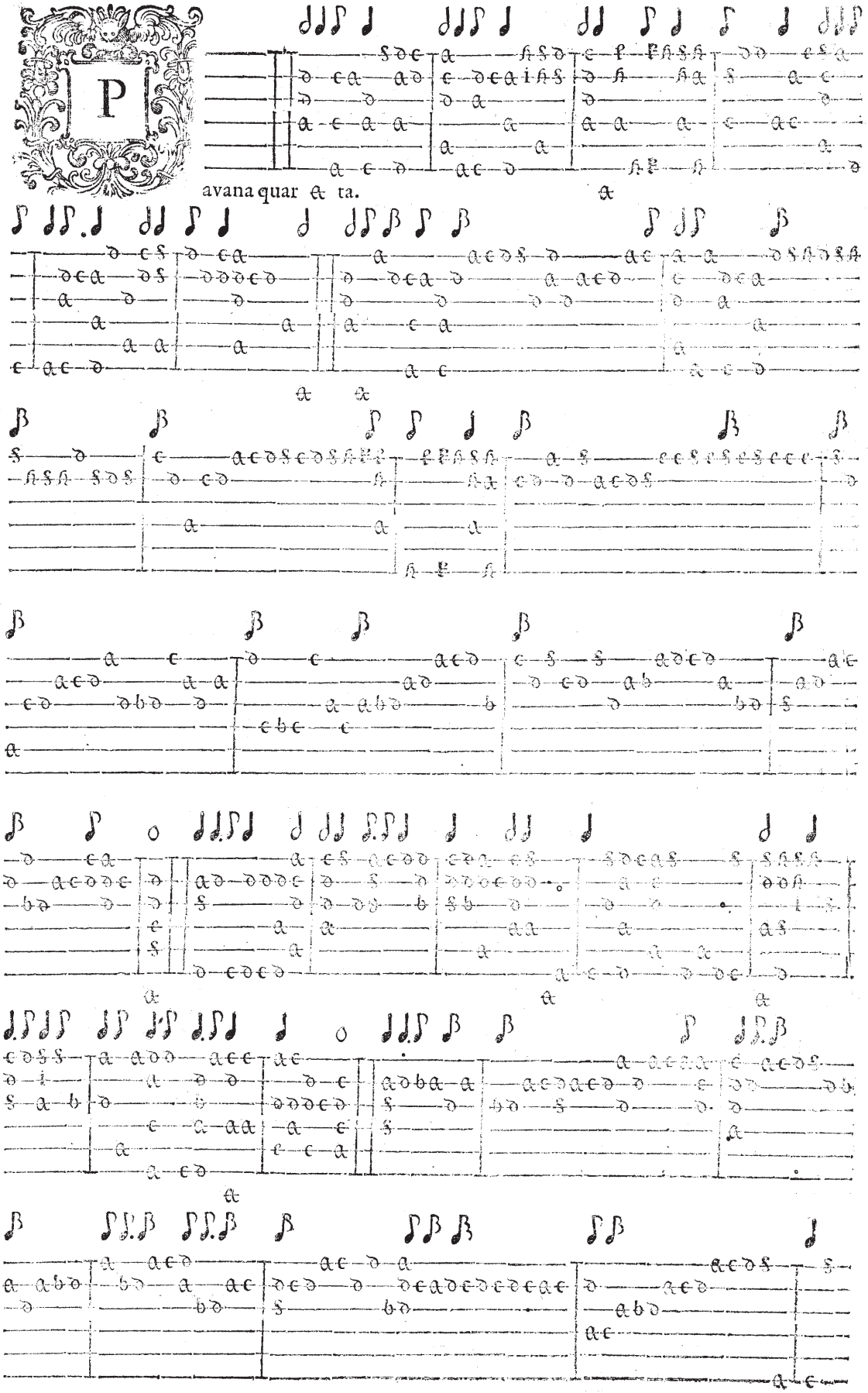


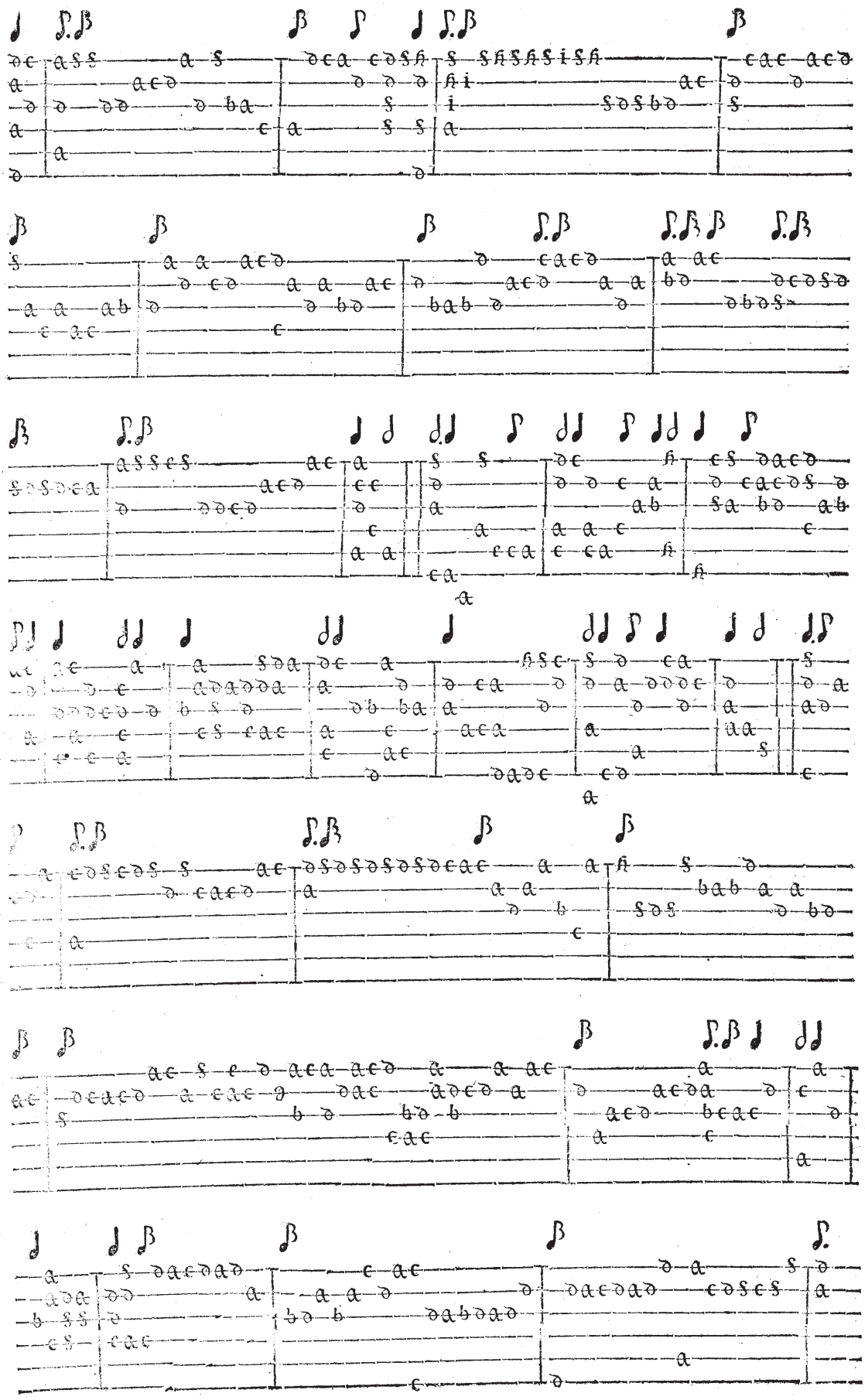


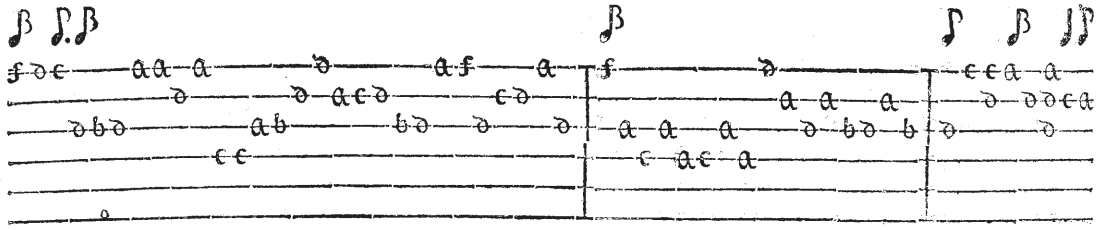
Pavana Spagnolet. 2.

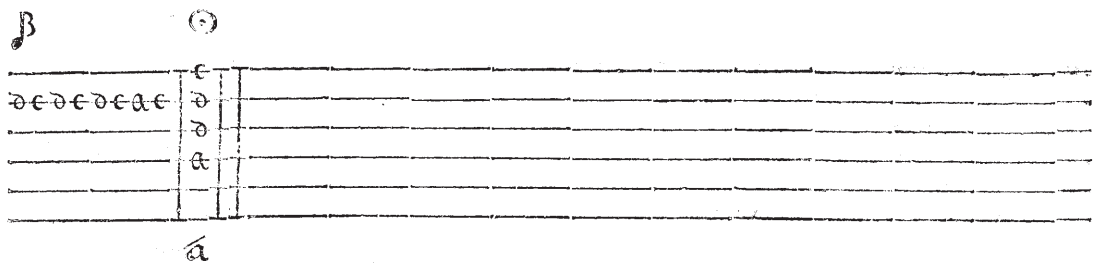


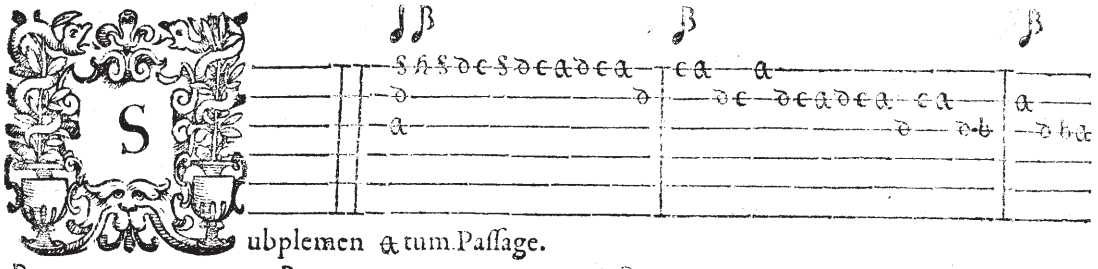


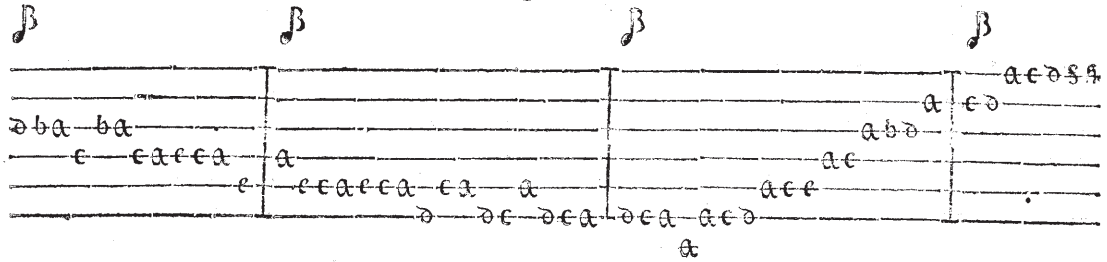

P
avana quar & ta.

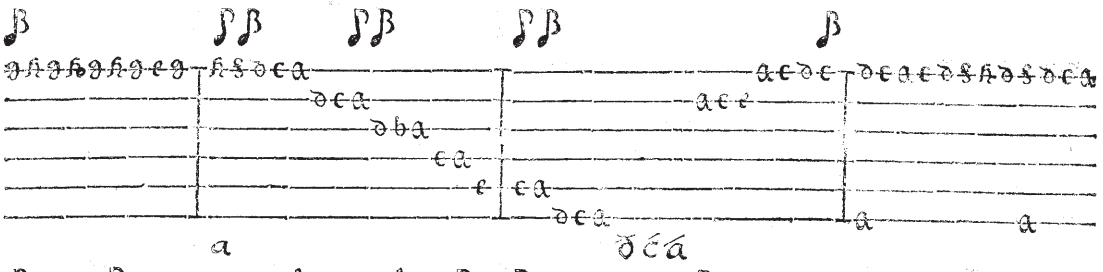


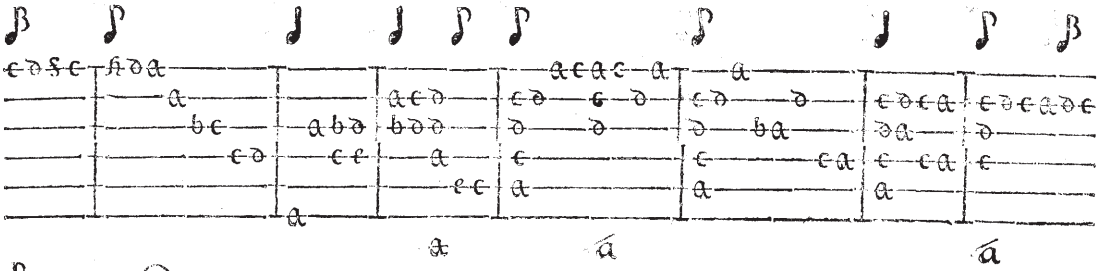


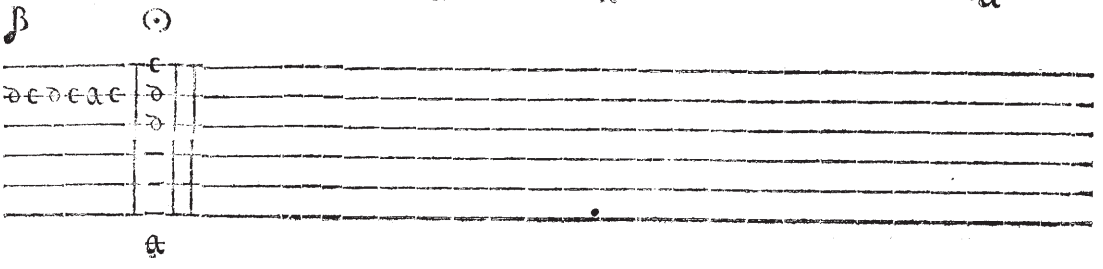


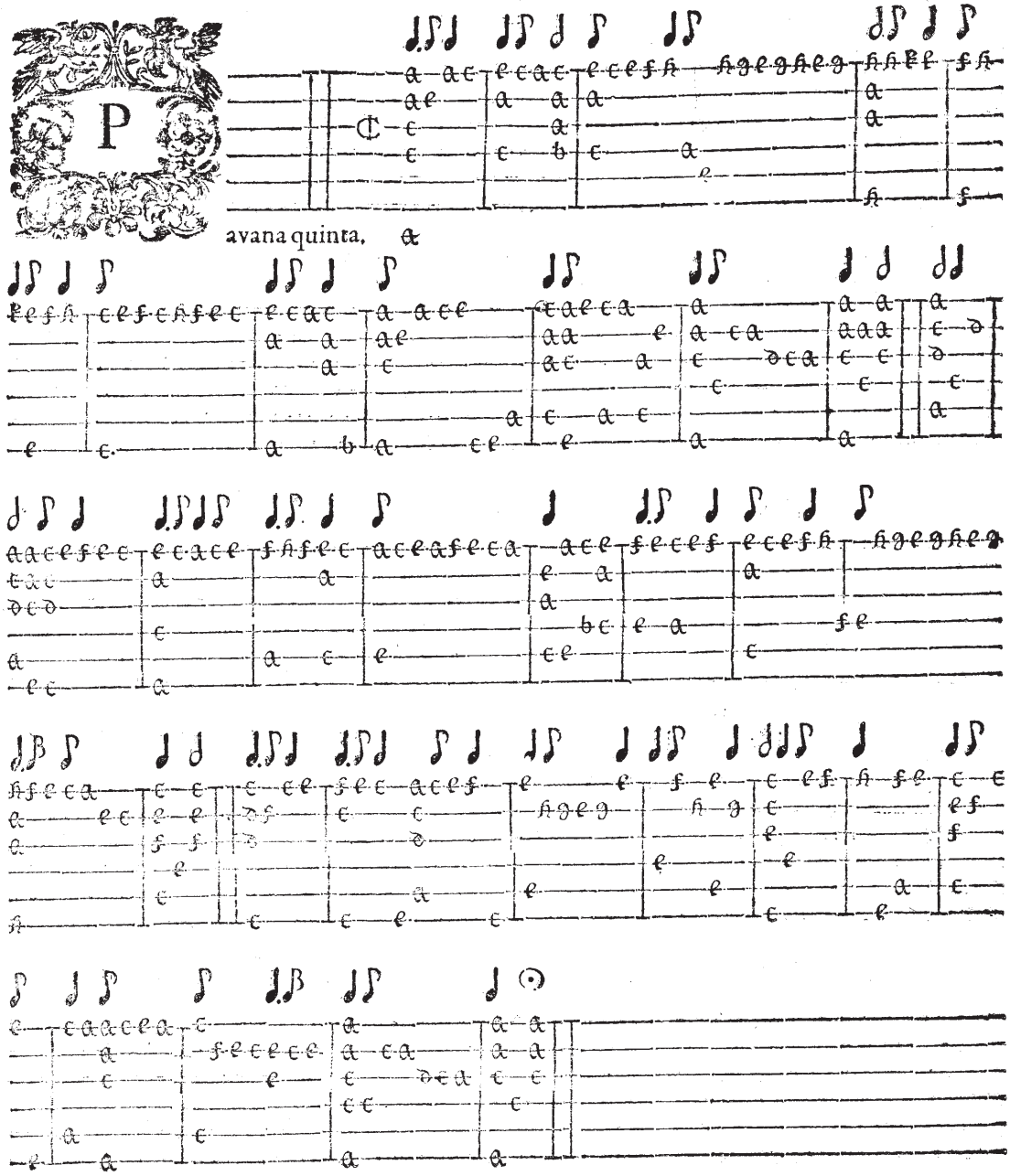

Subplemen tum. Passage.

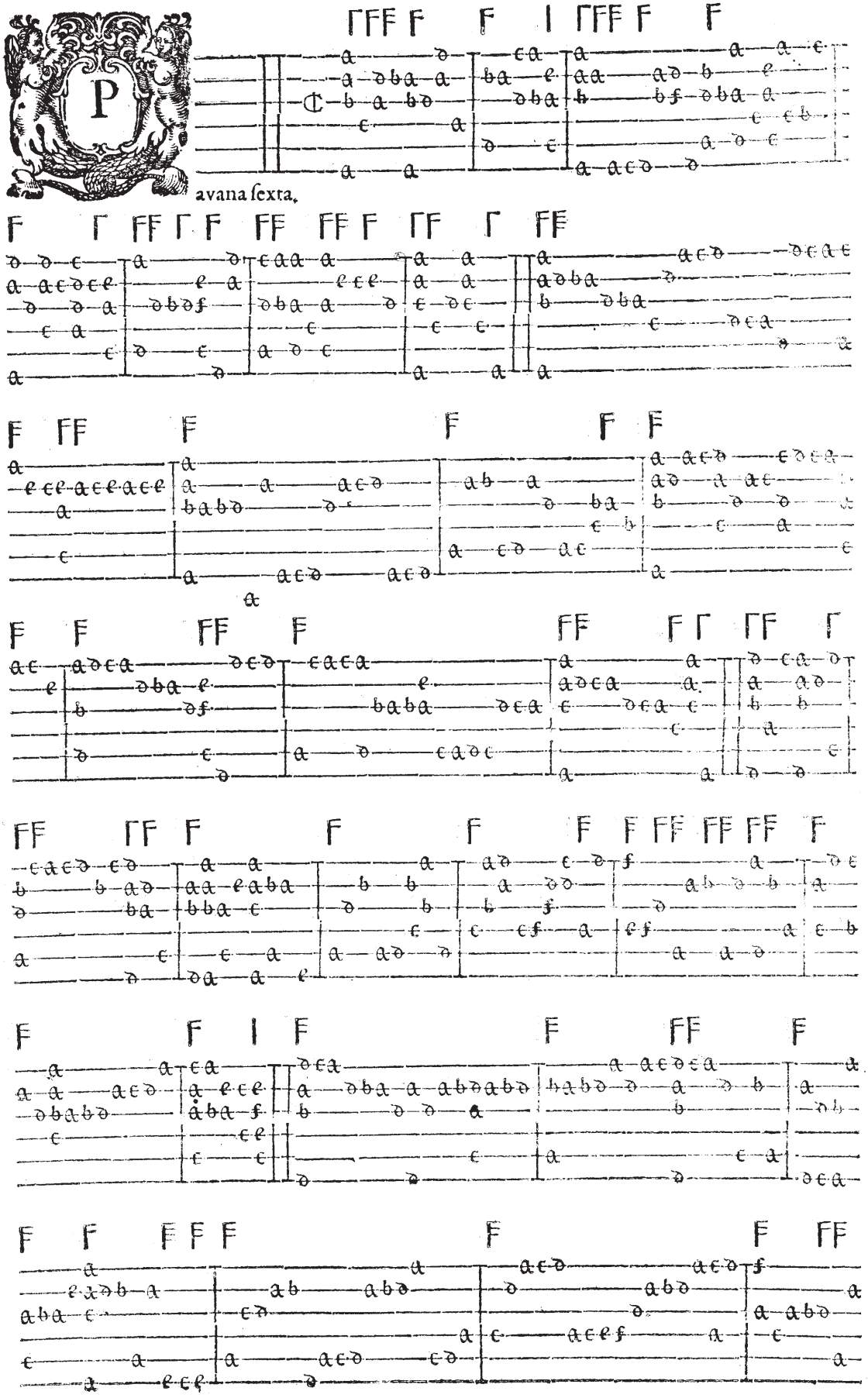


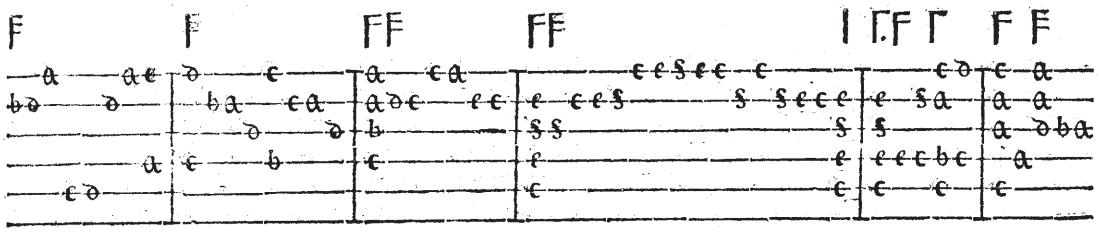


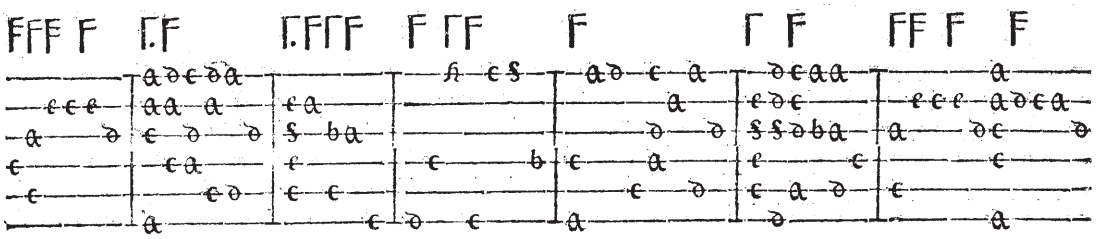


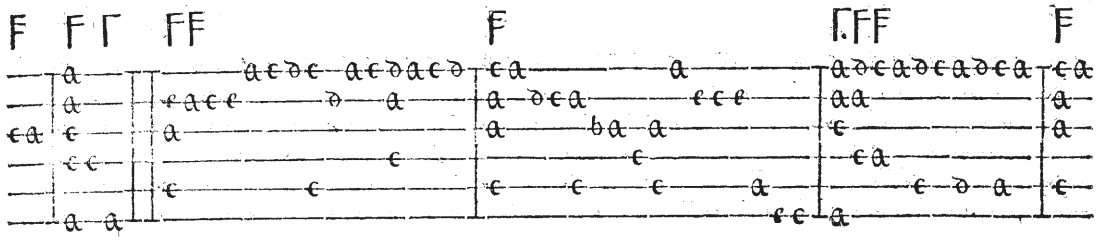


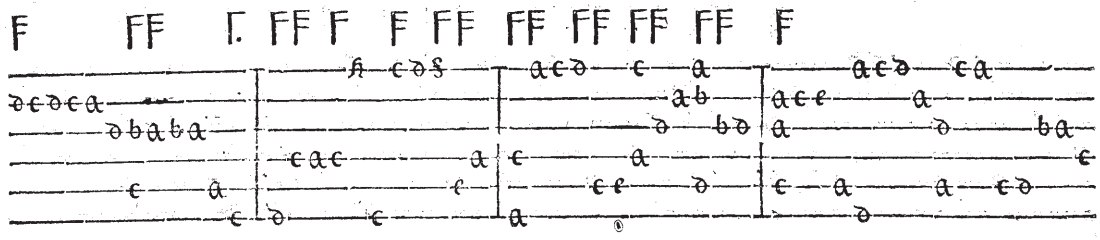

avana quinta,

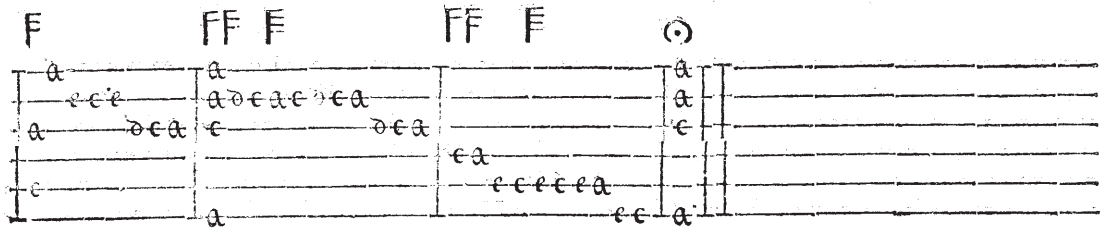

avana ſexta.

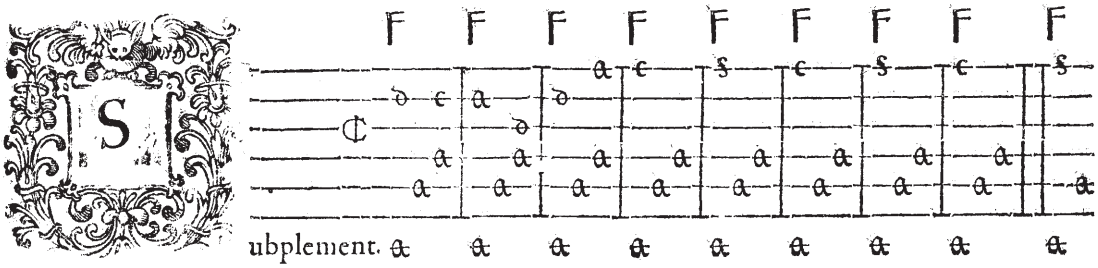


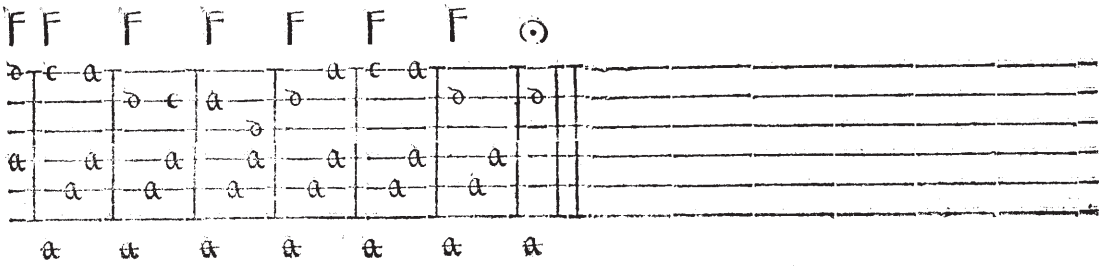


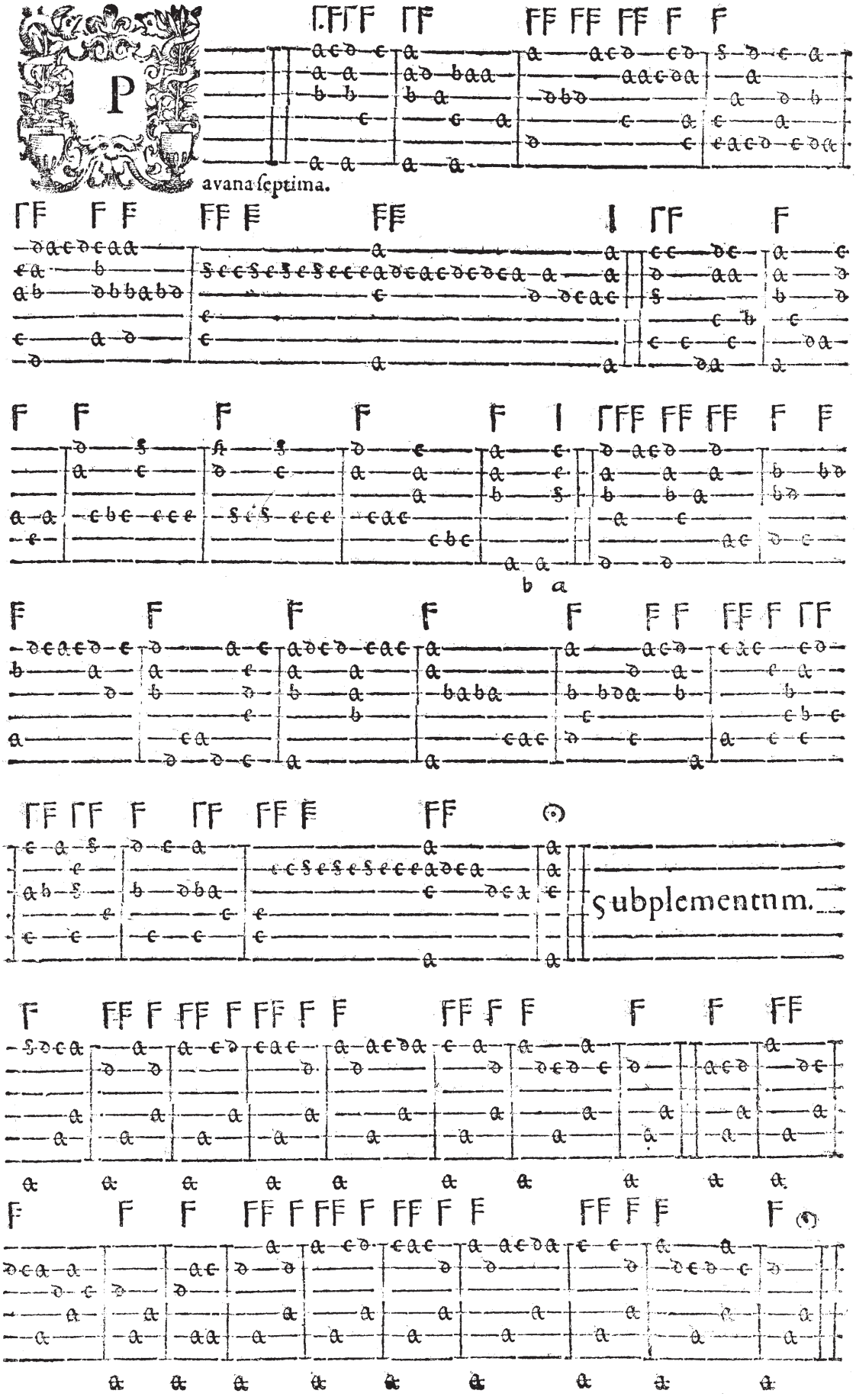


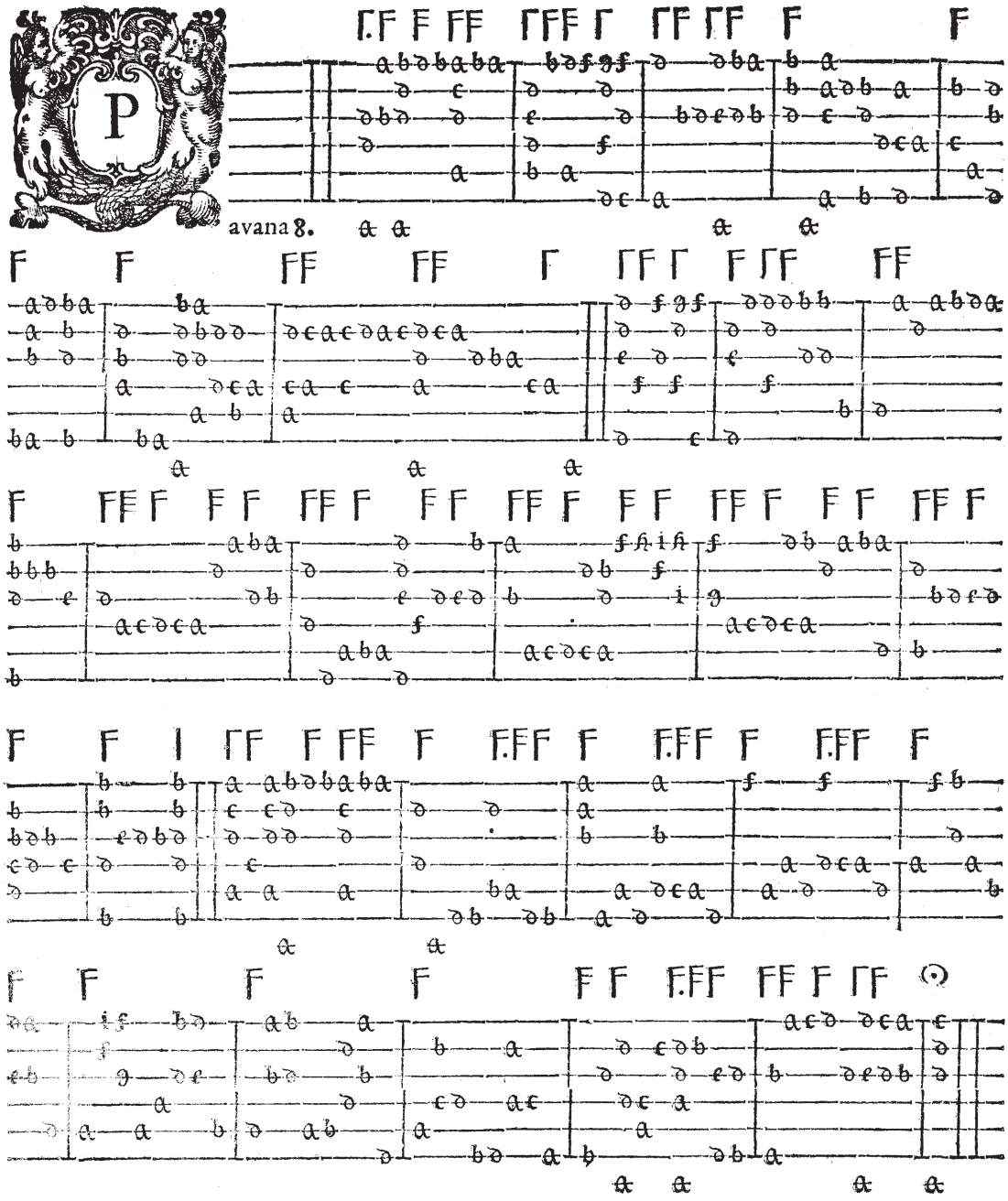


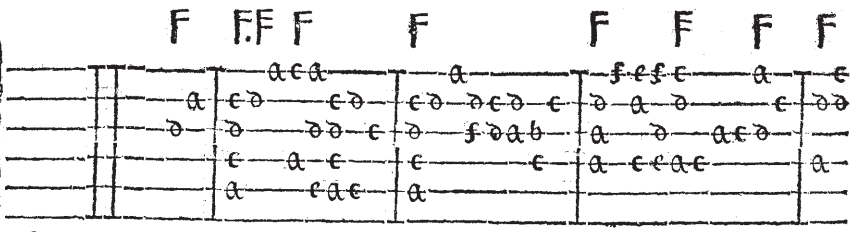



ubplement.

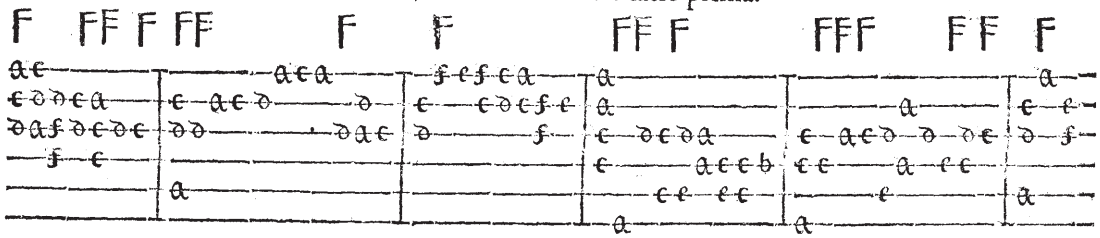


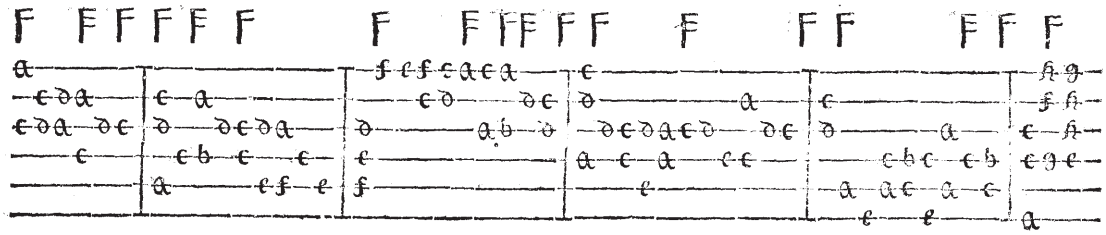

P
avana ſeptima.
b a
ſubplementum.

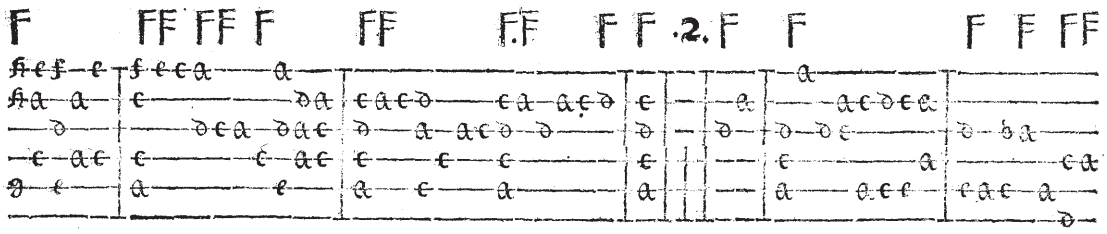

avana 8.

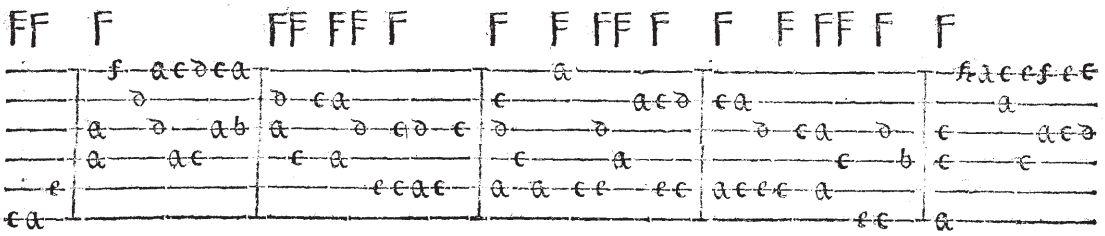


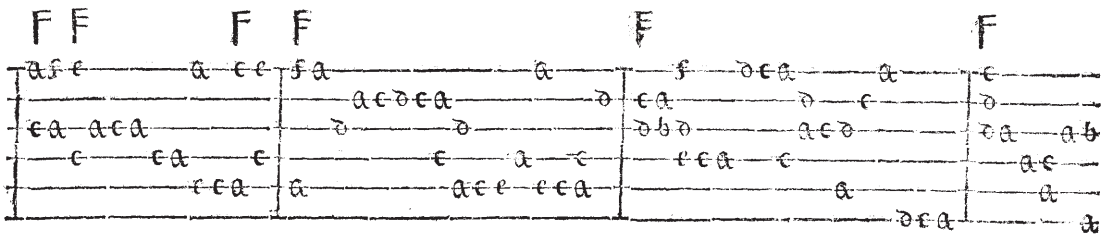
assomezo in C, sol fa ut B. dur. Variatio prima.

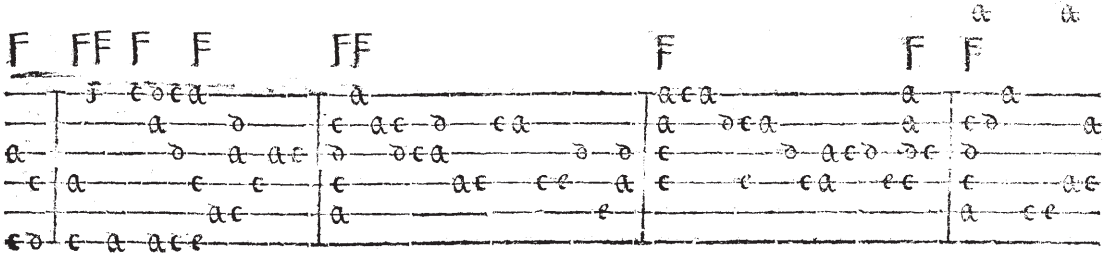


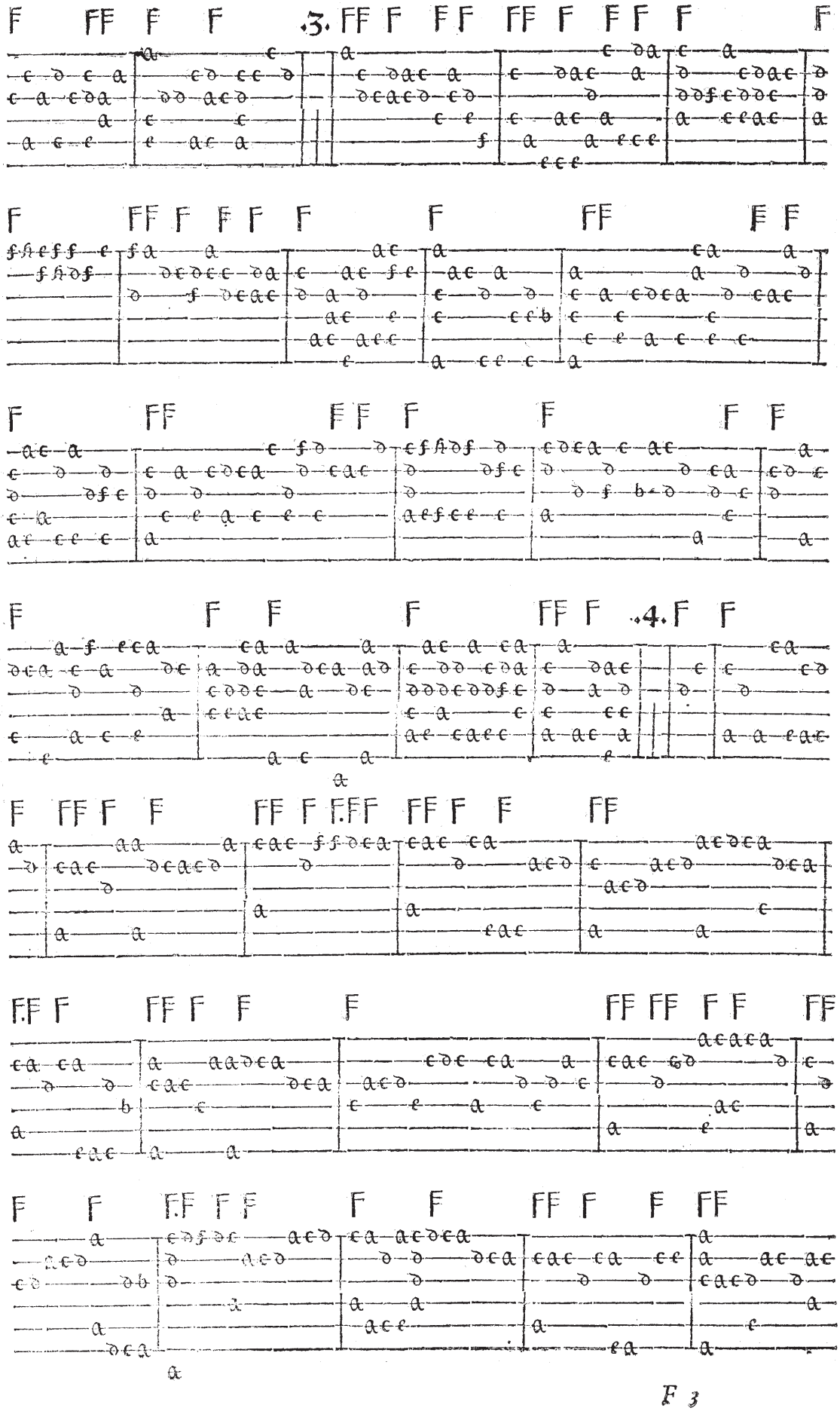


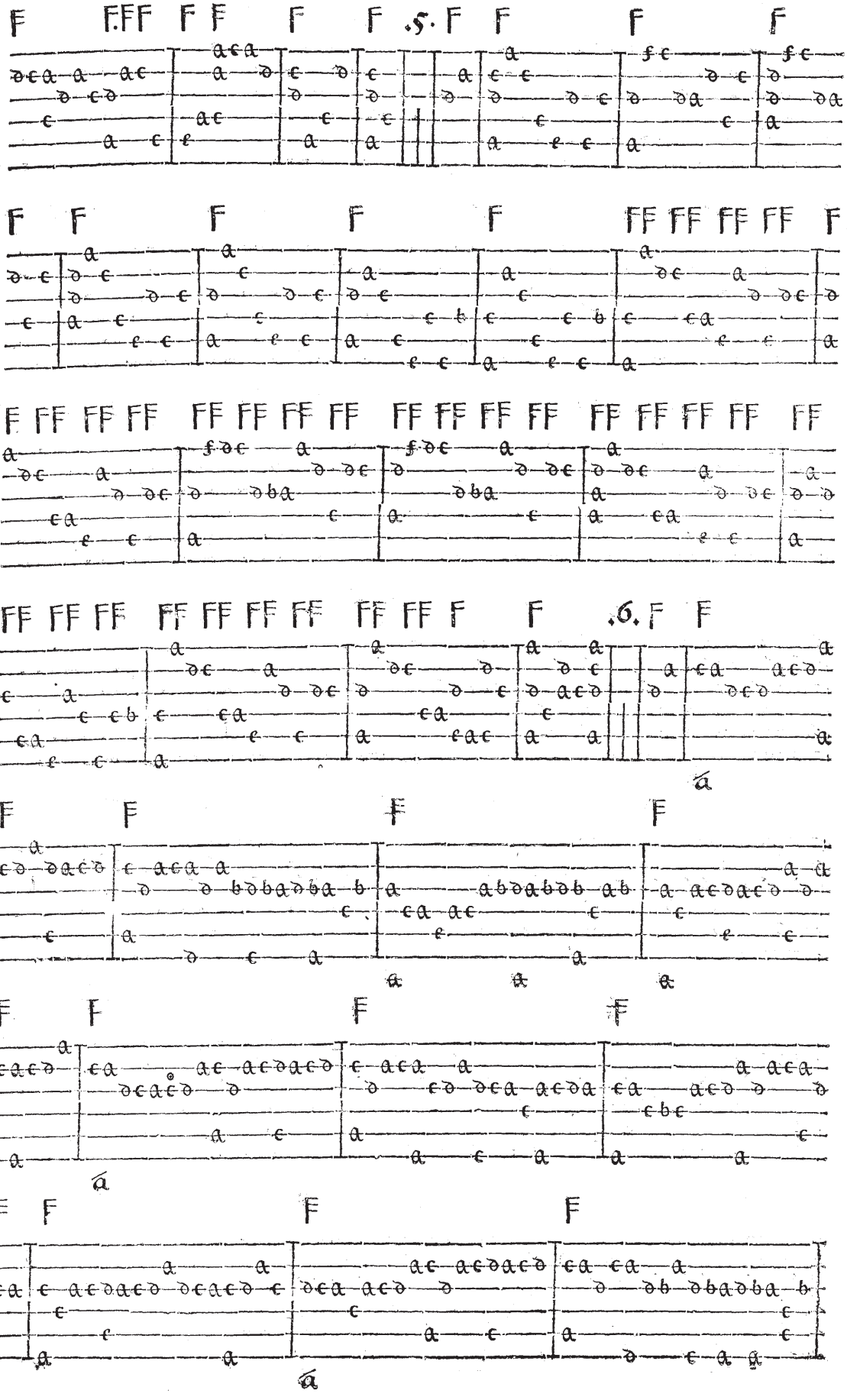


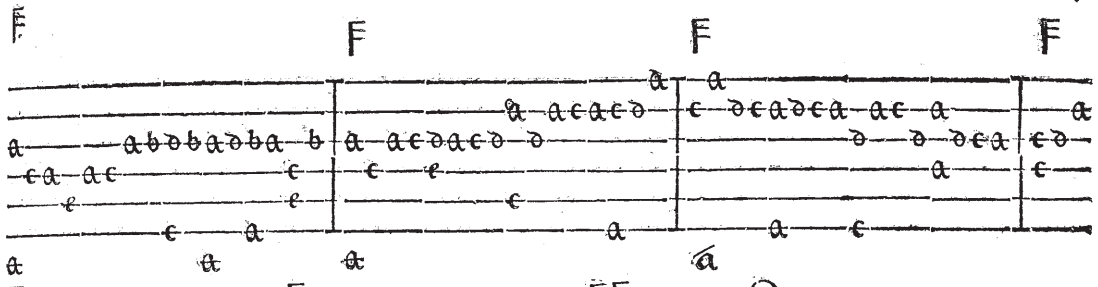


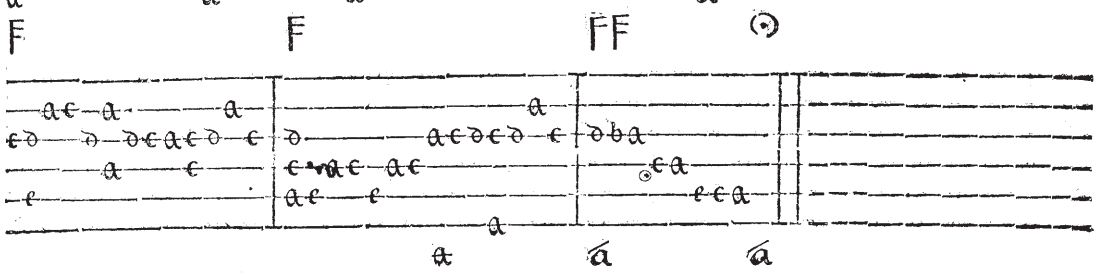




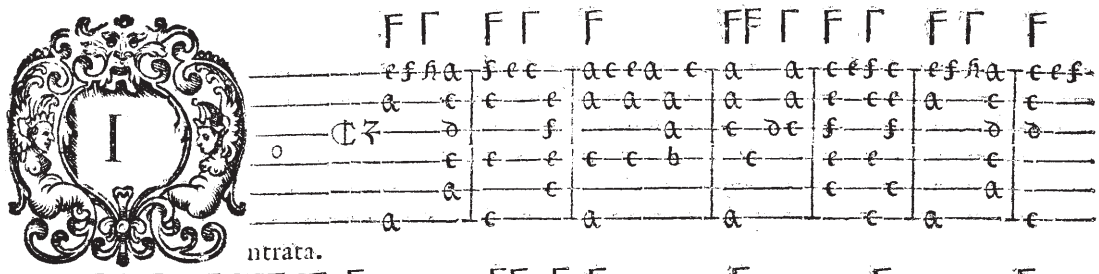


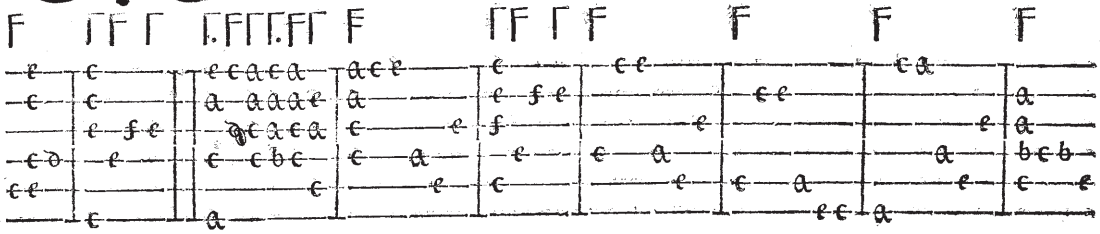


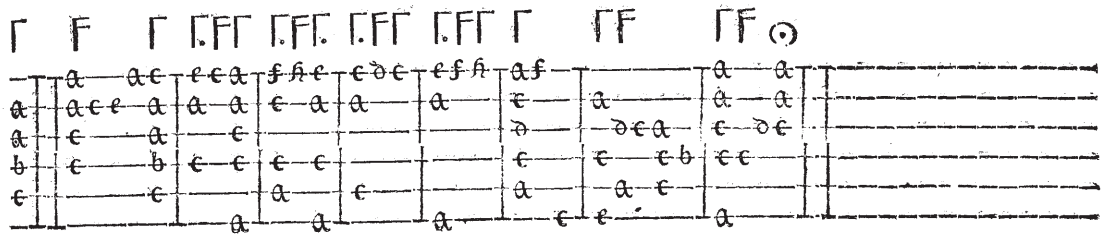


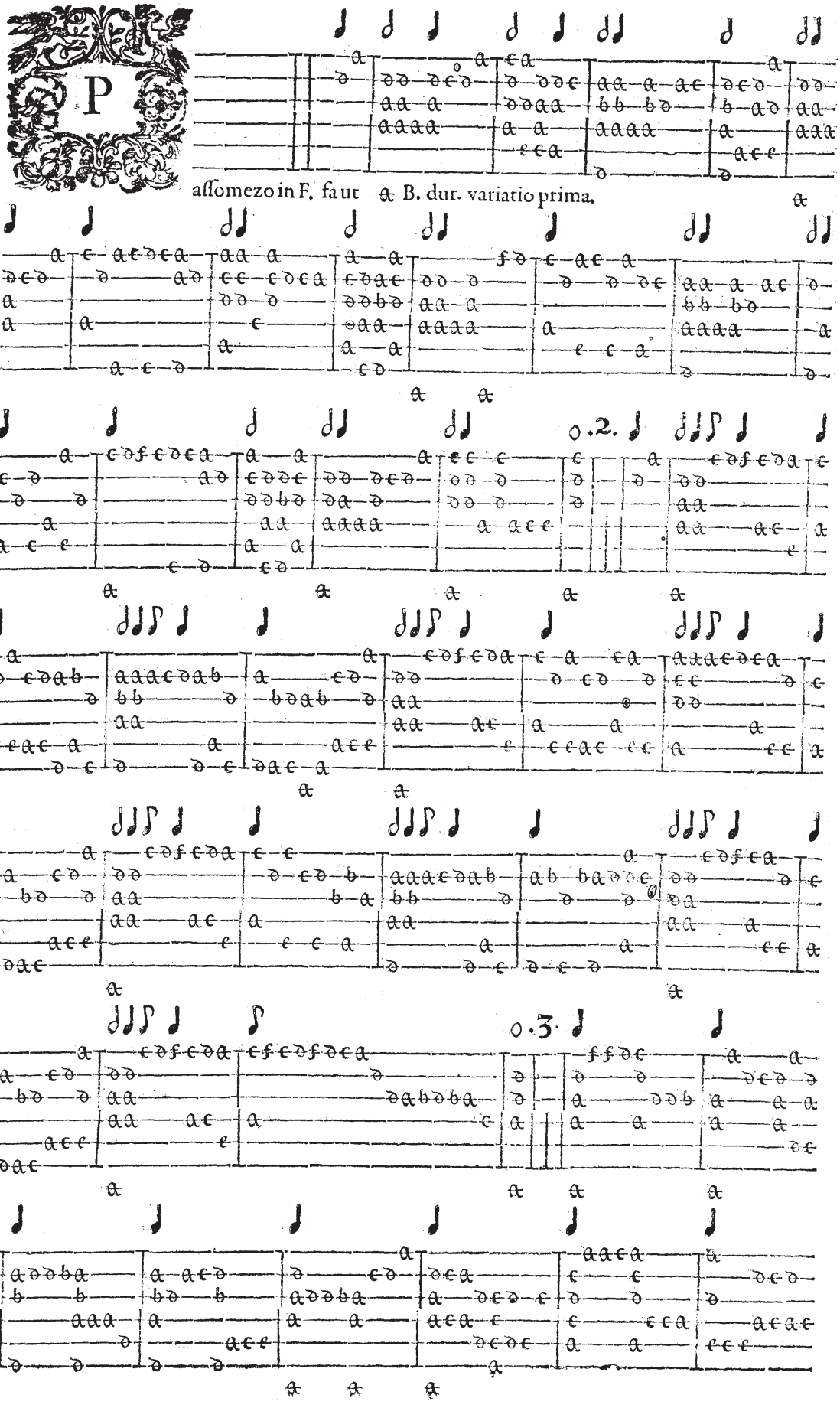


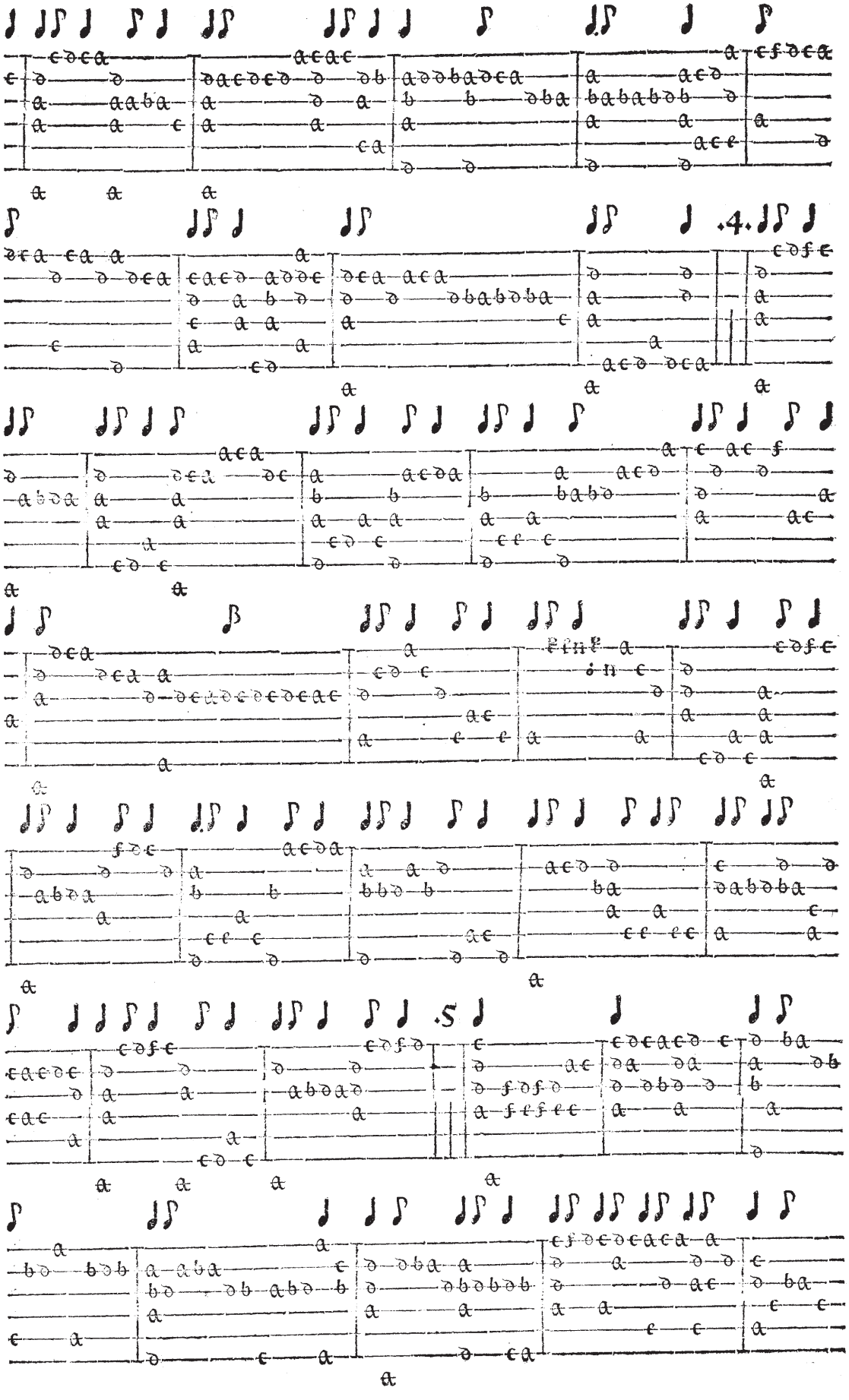
Subplementum.



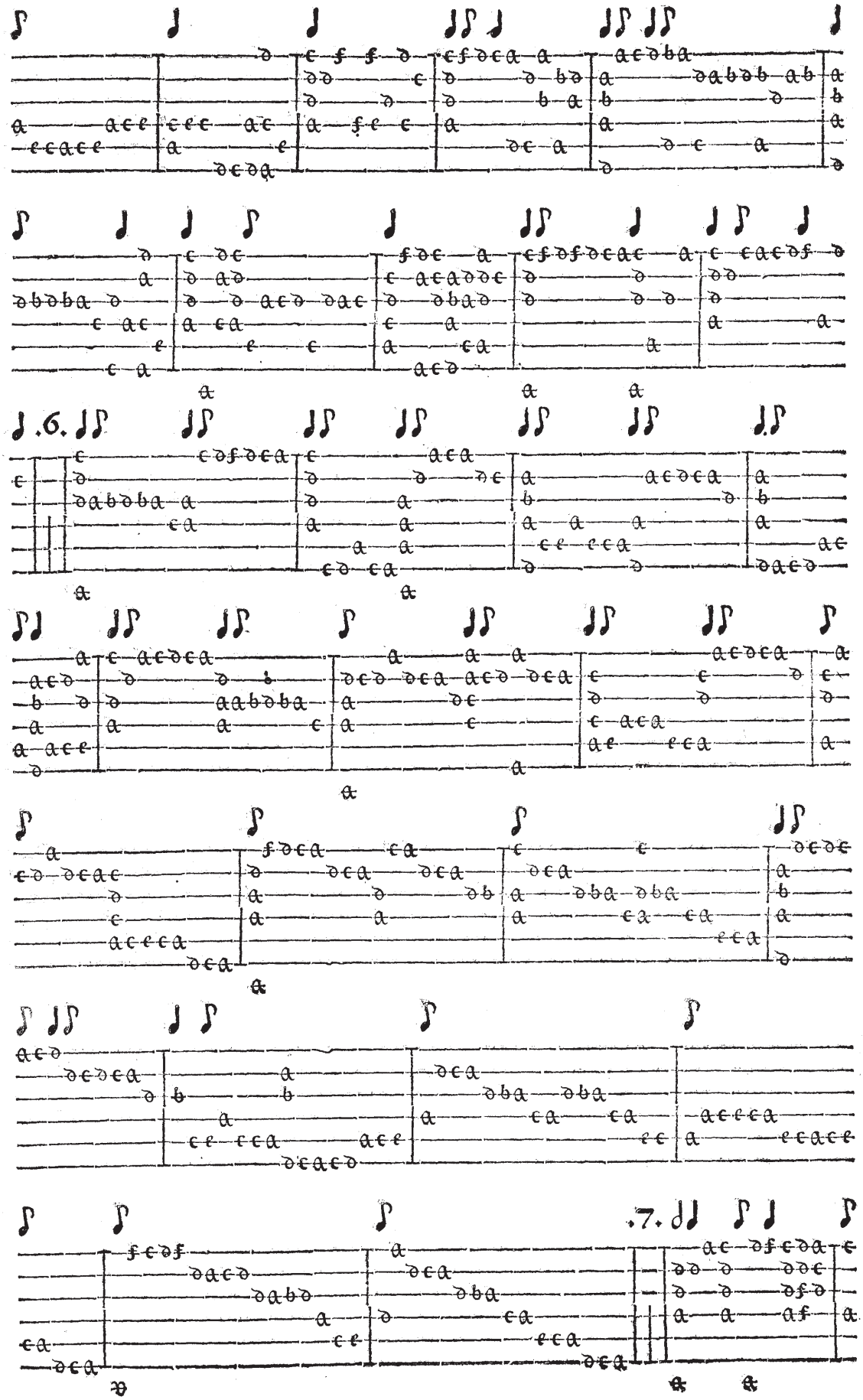


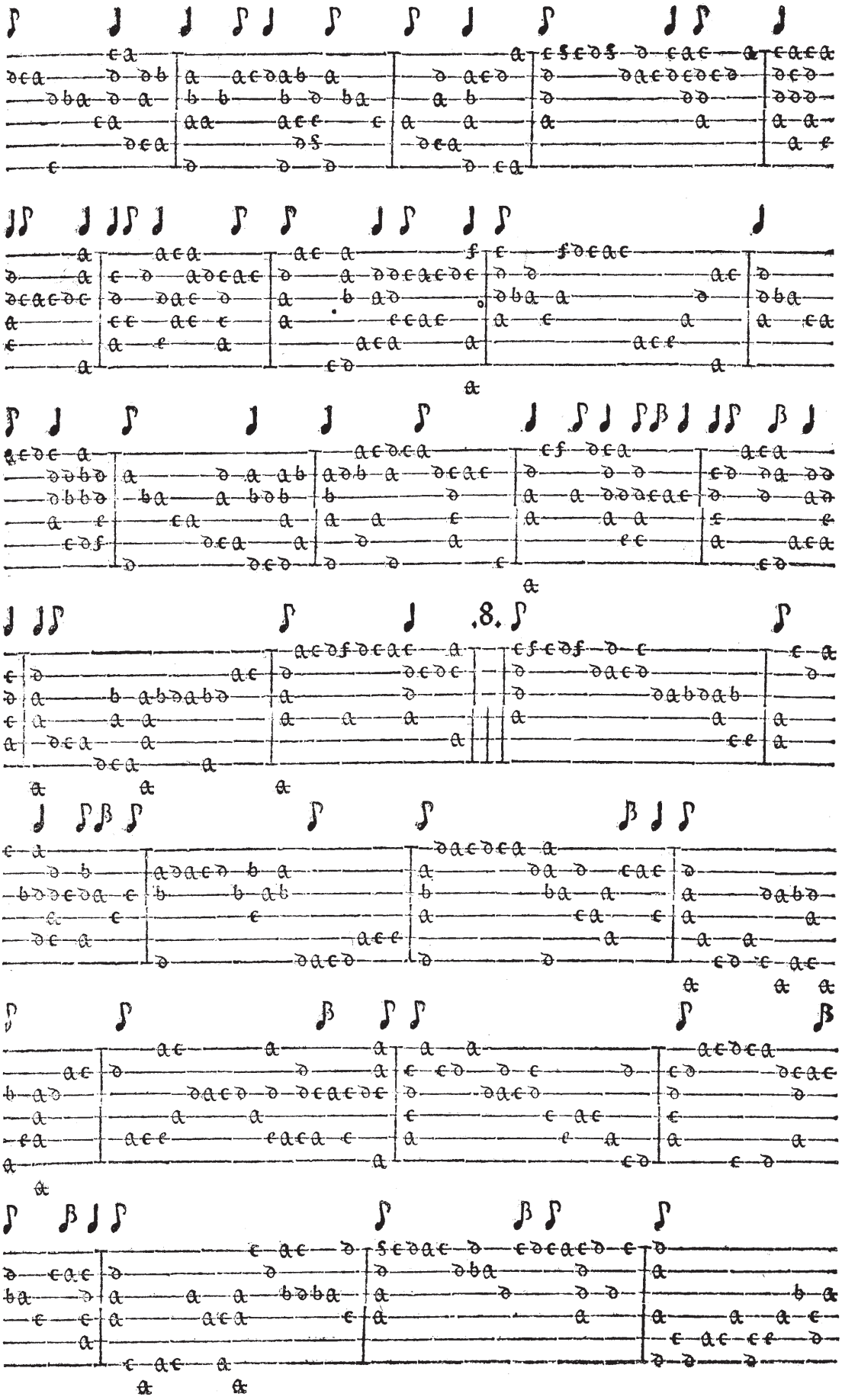


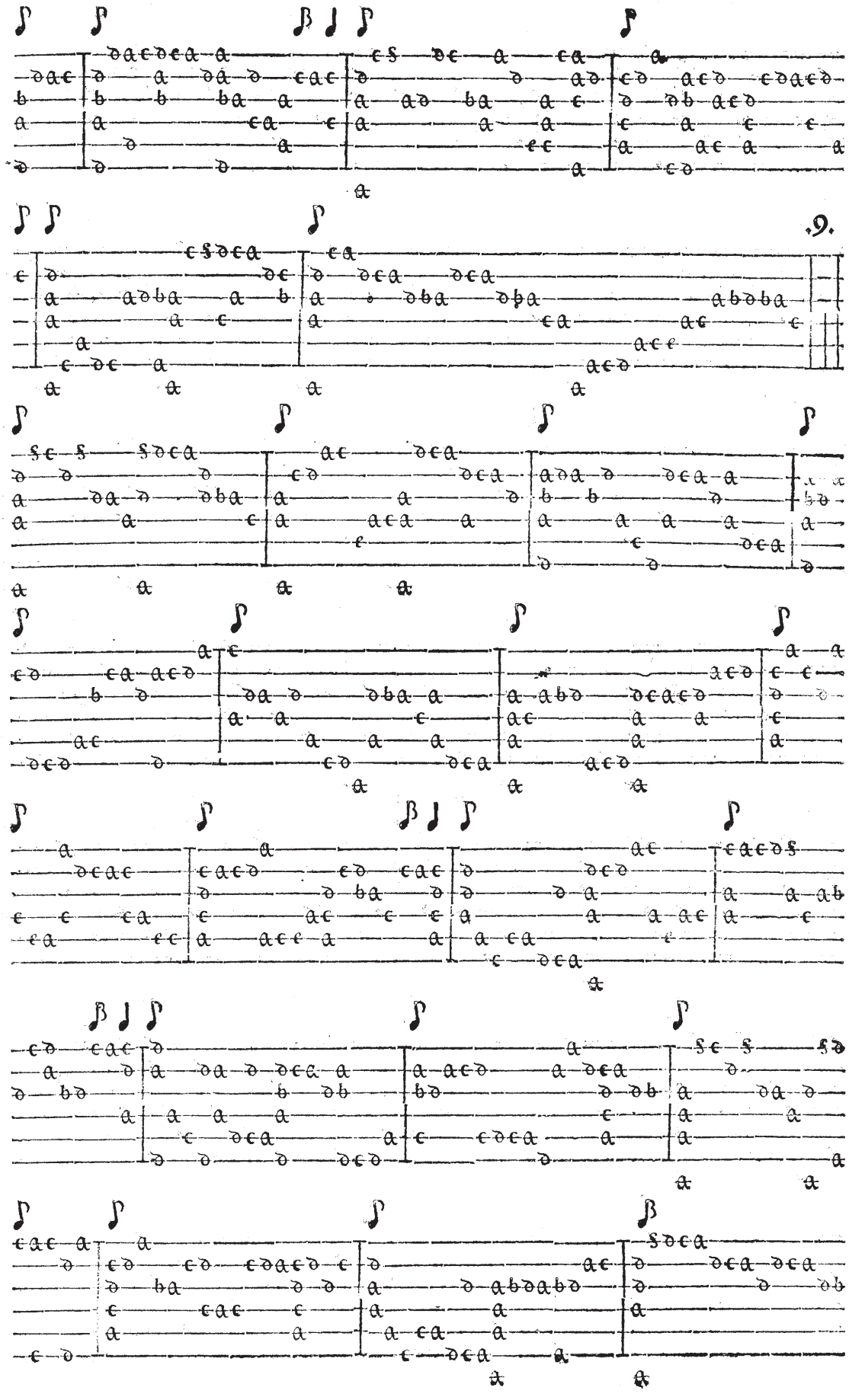

P
aſſomezo in F. faut & B. dur. variatio prima.
0.2.
0.3.

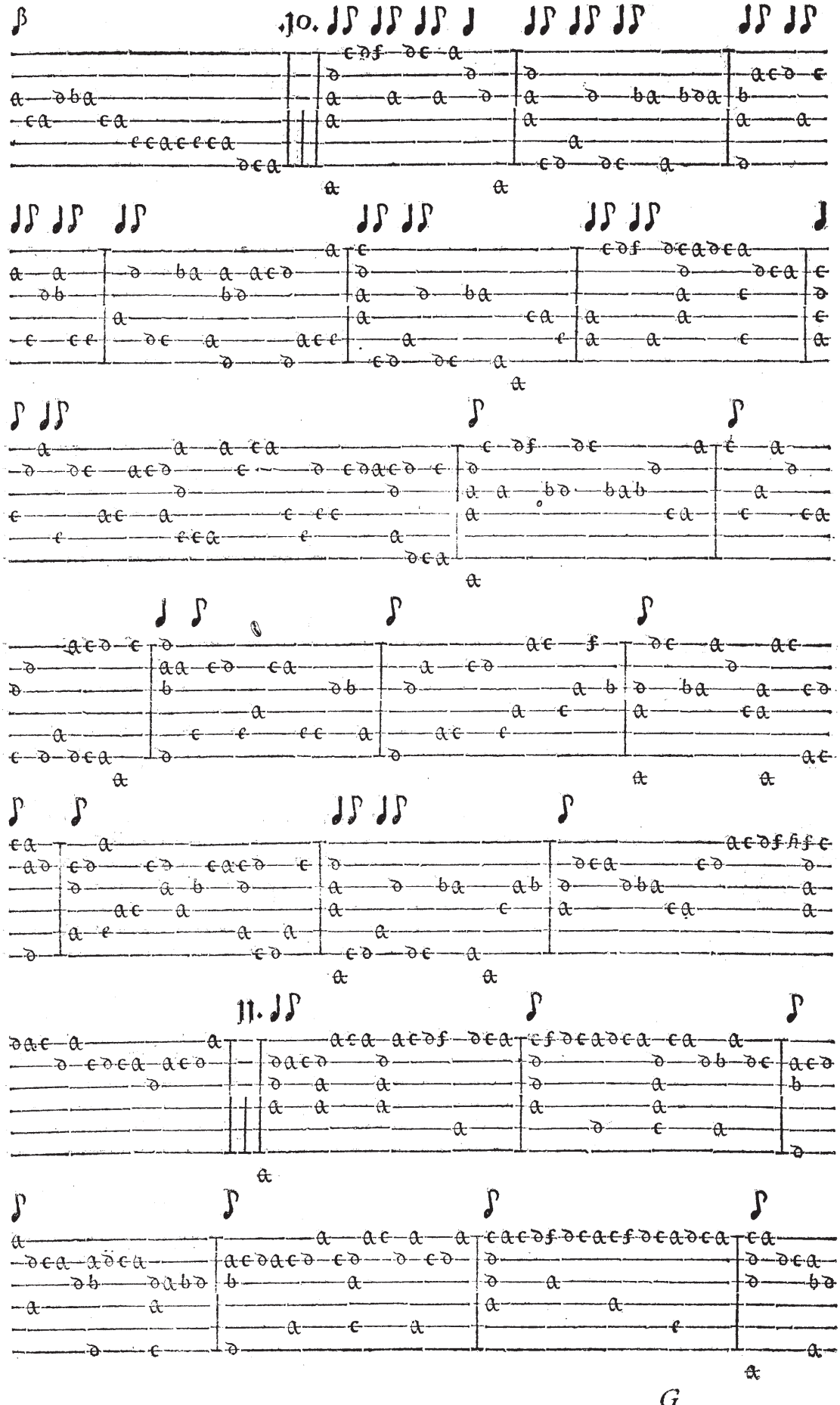


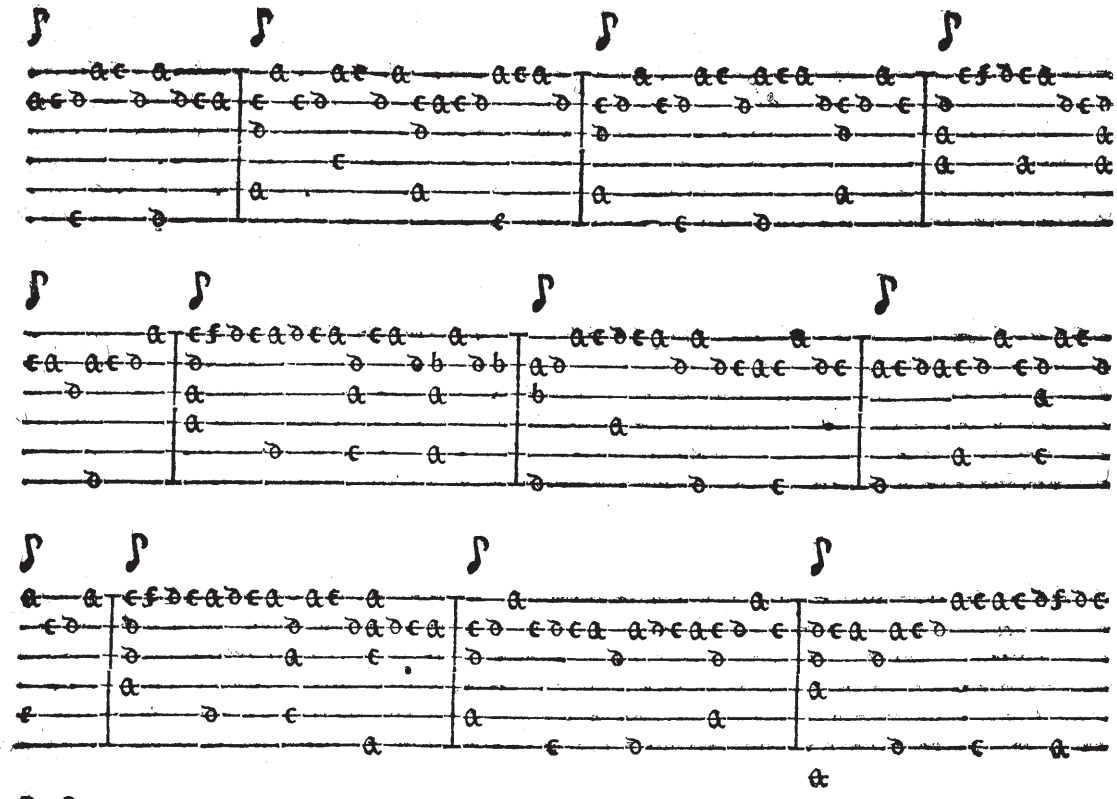
66 Passomezo D. Laurentzini Romani.

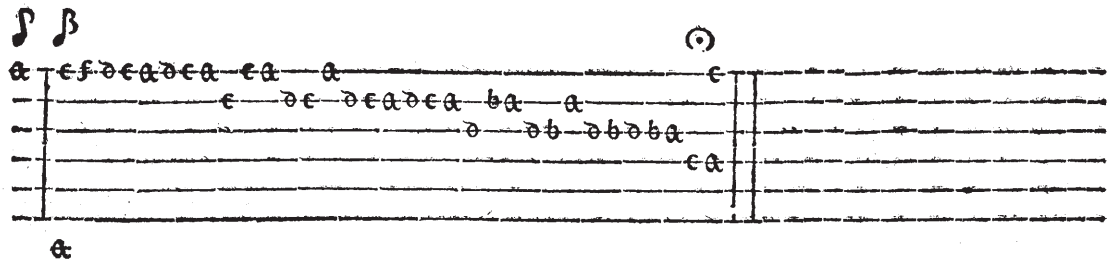


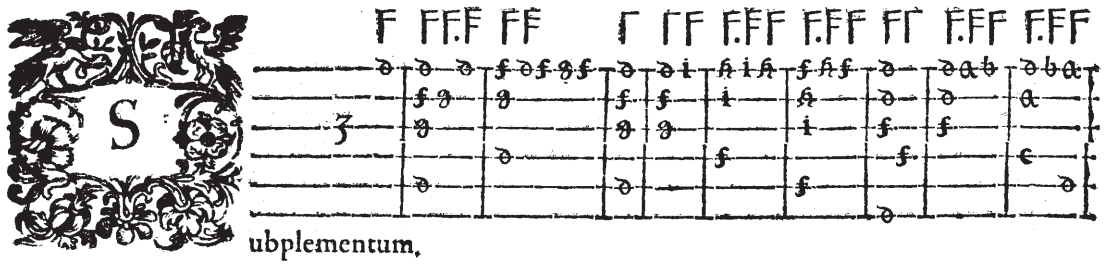



.9.

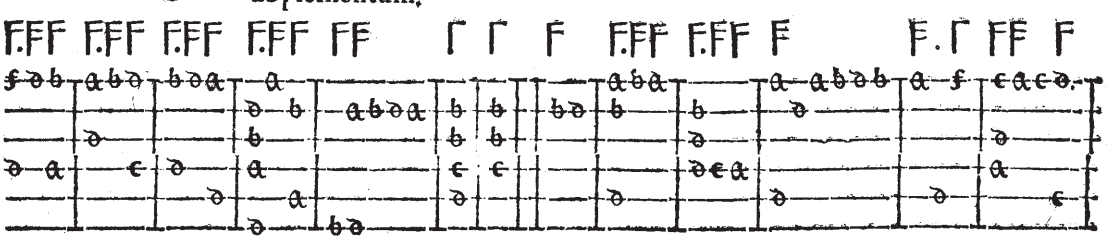


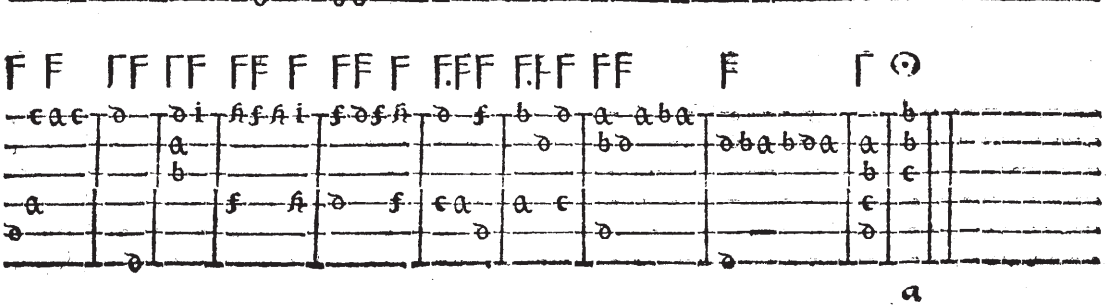




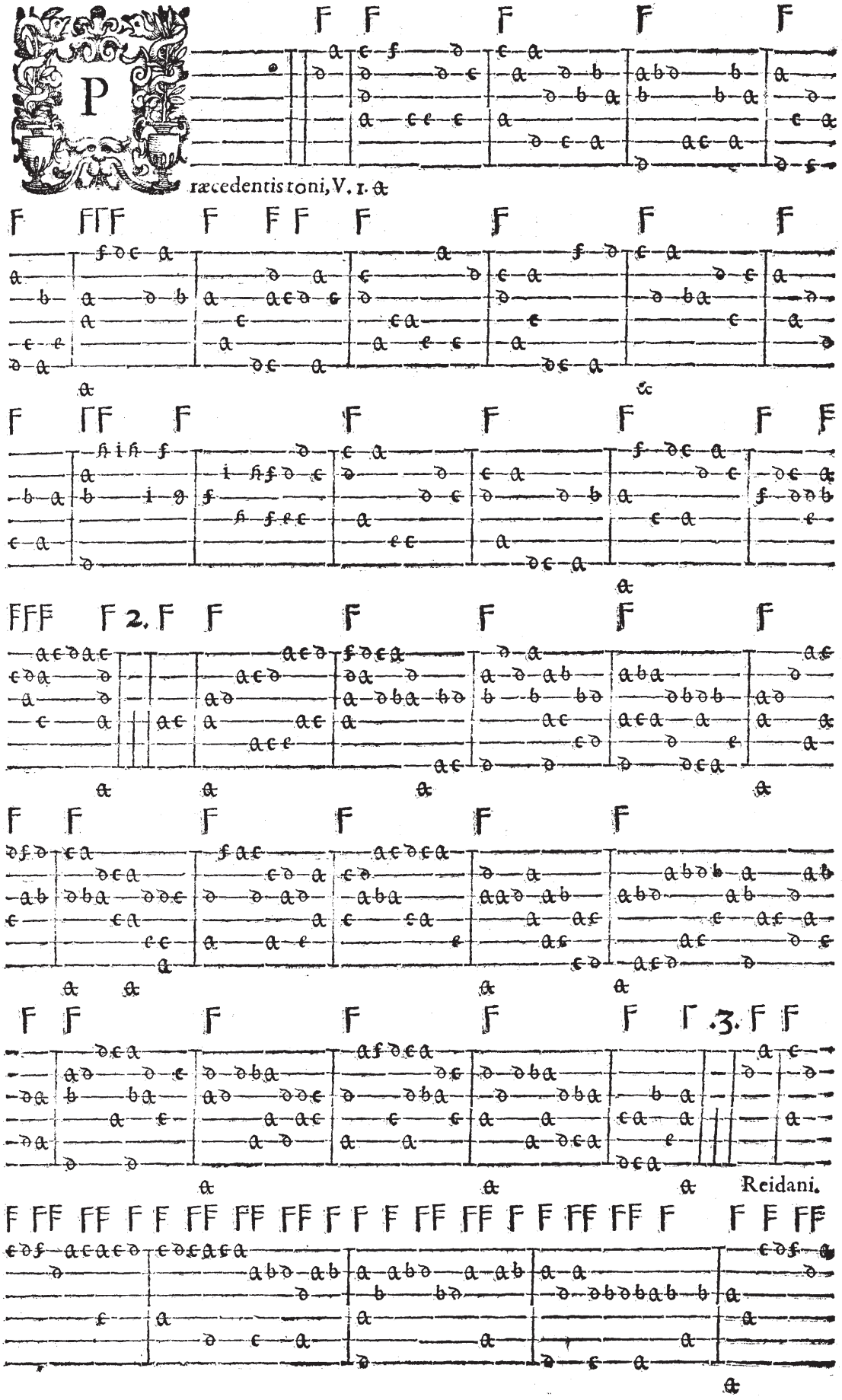


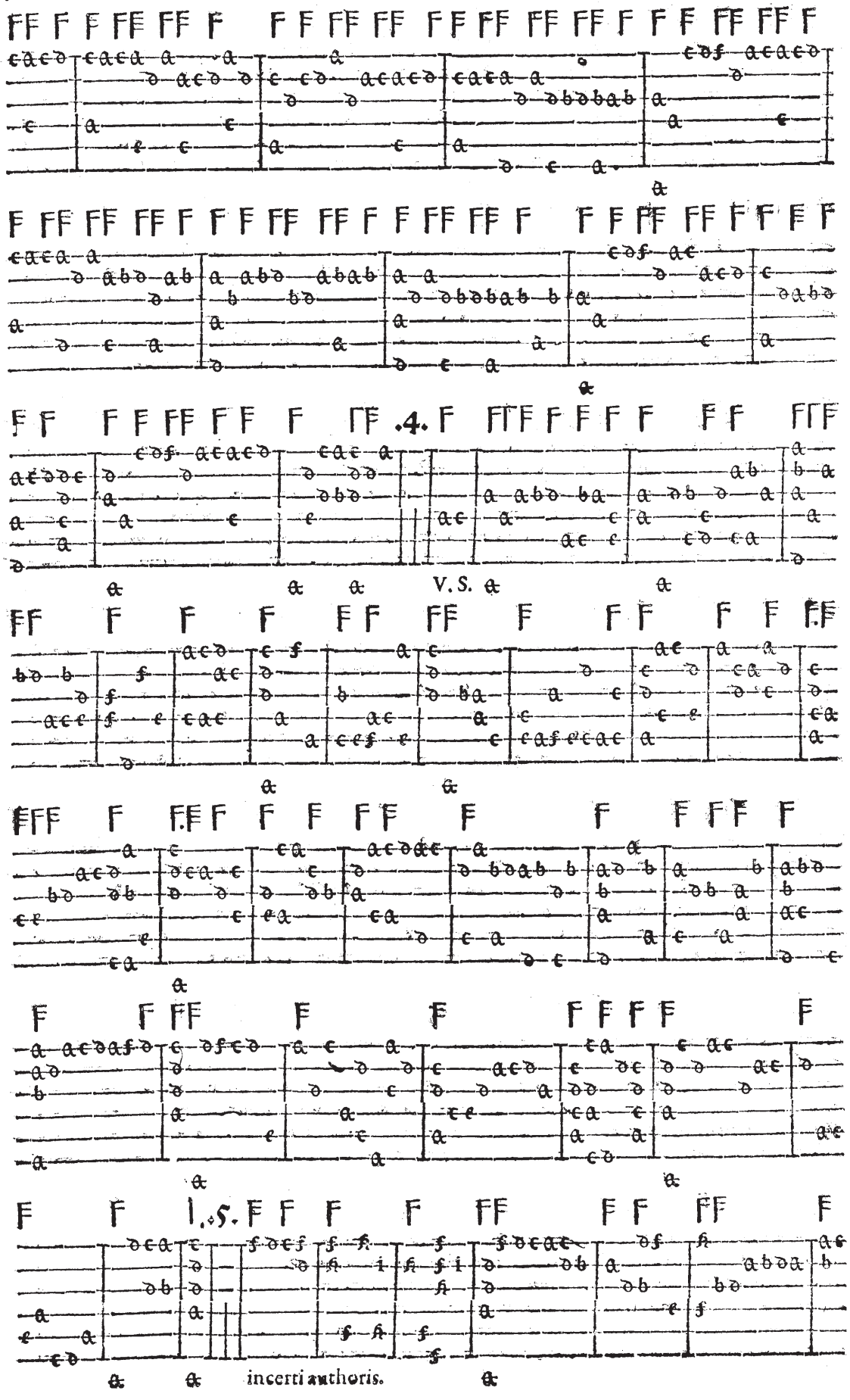
Subplementum.

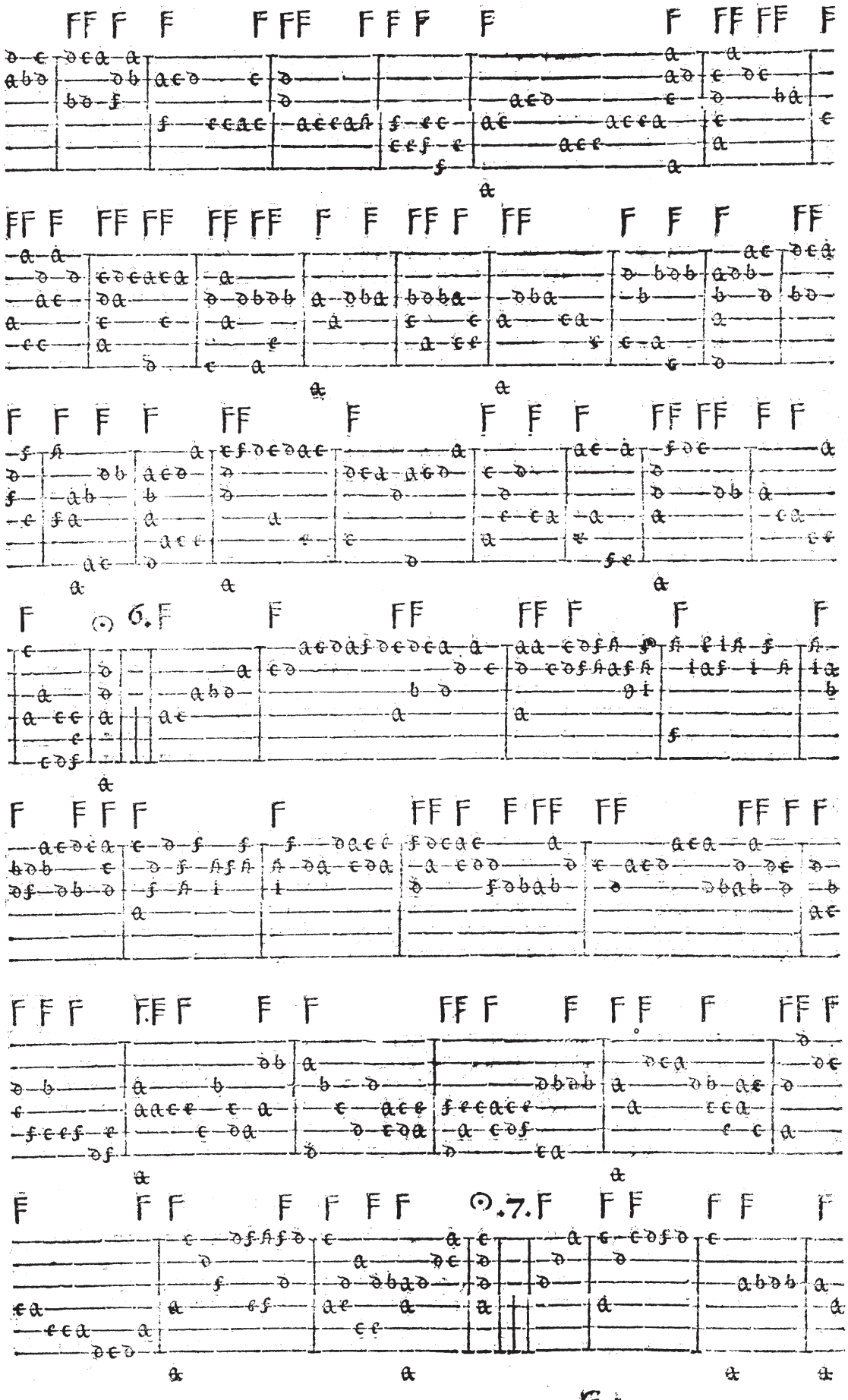


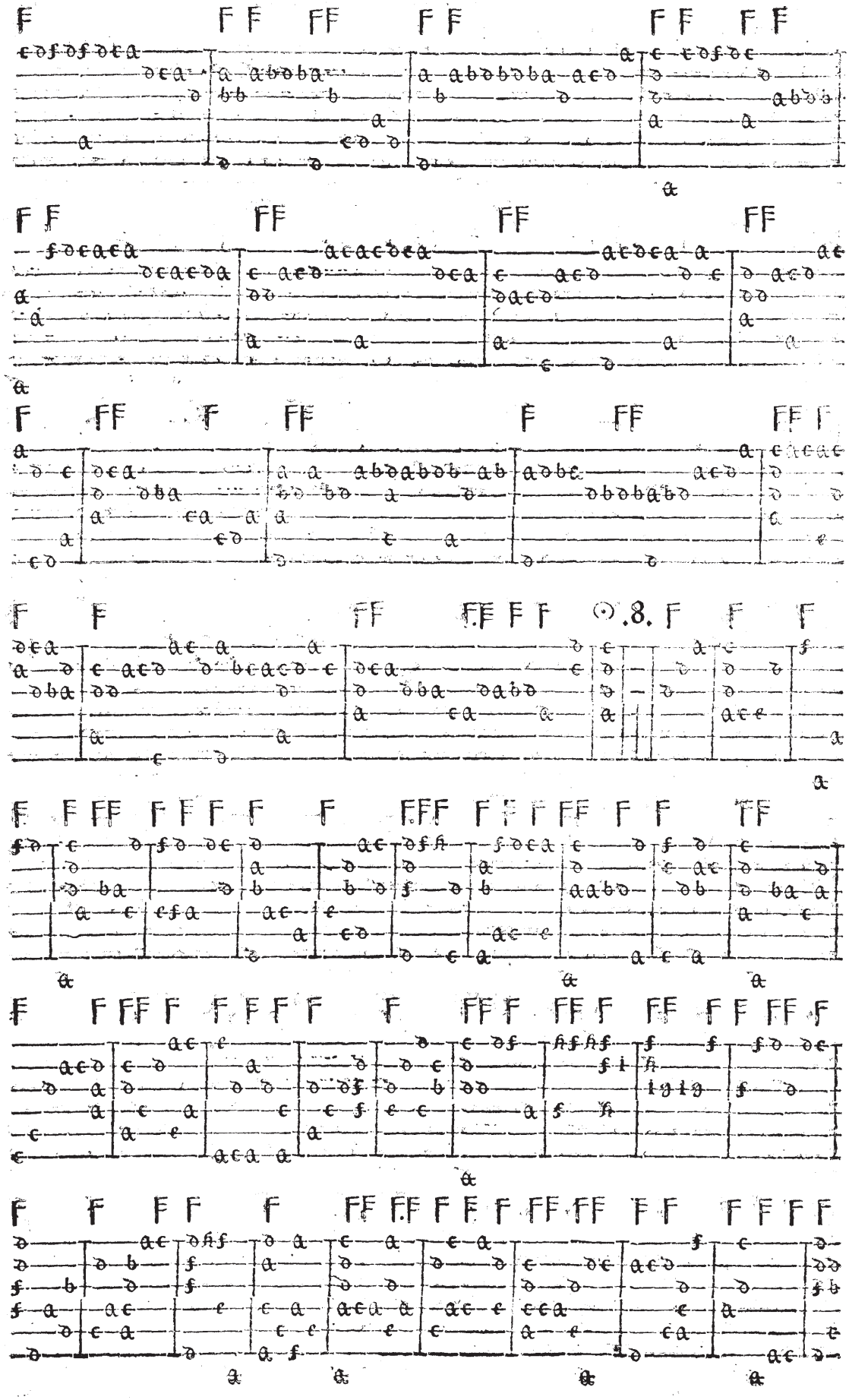


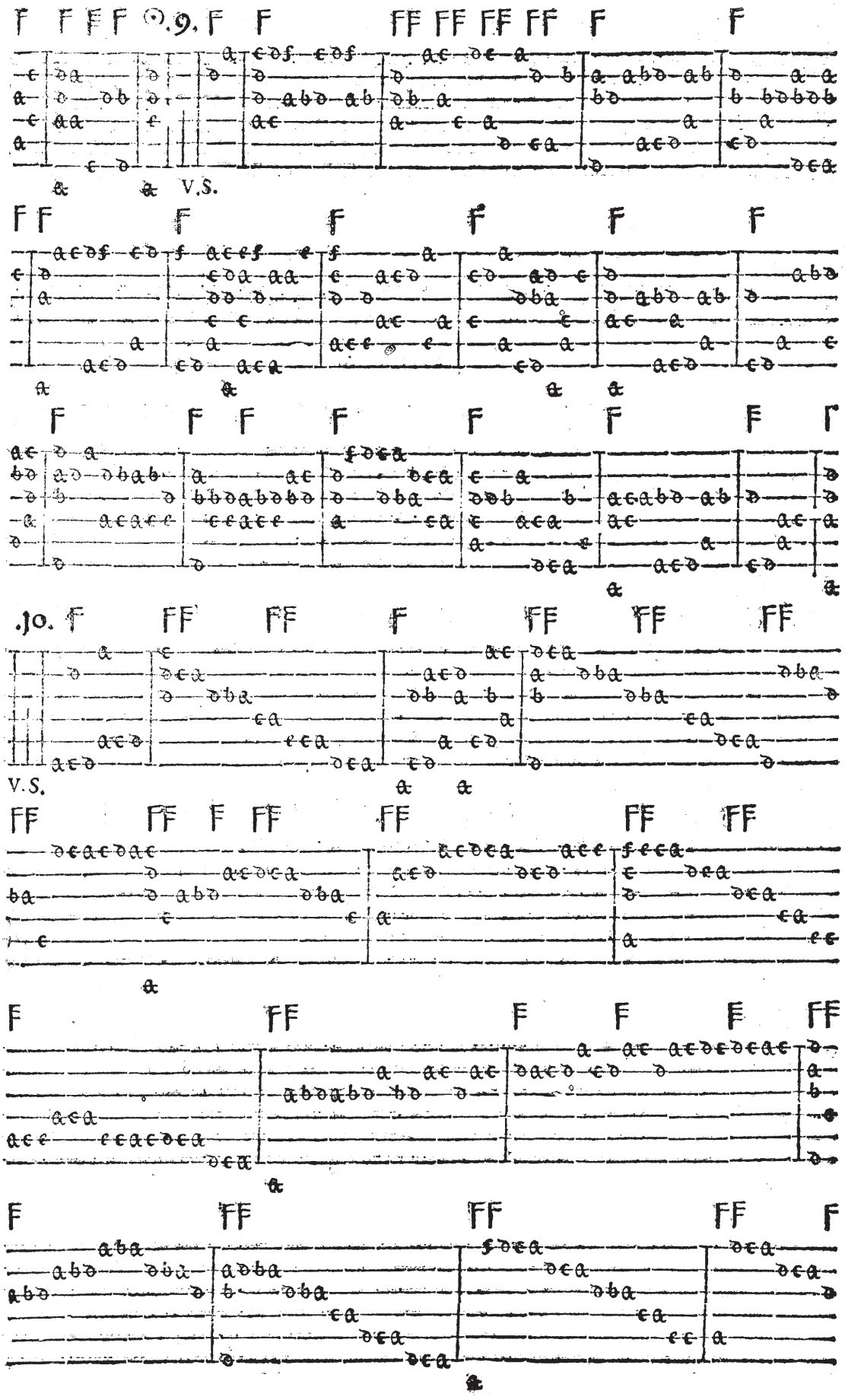
a

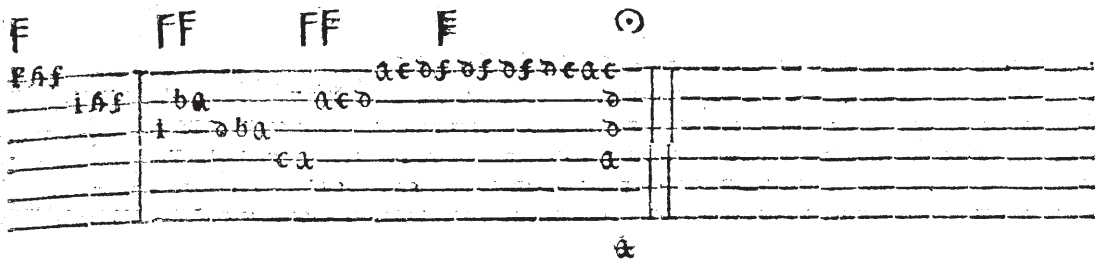

P
ræcedentis toni, V. 1.
2.
3.
Reidani.


4.
V. S.
1. 5.
incerti authoris.

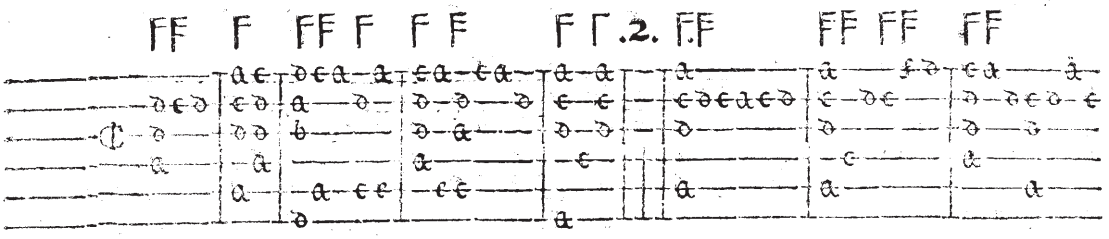




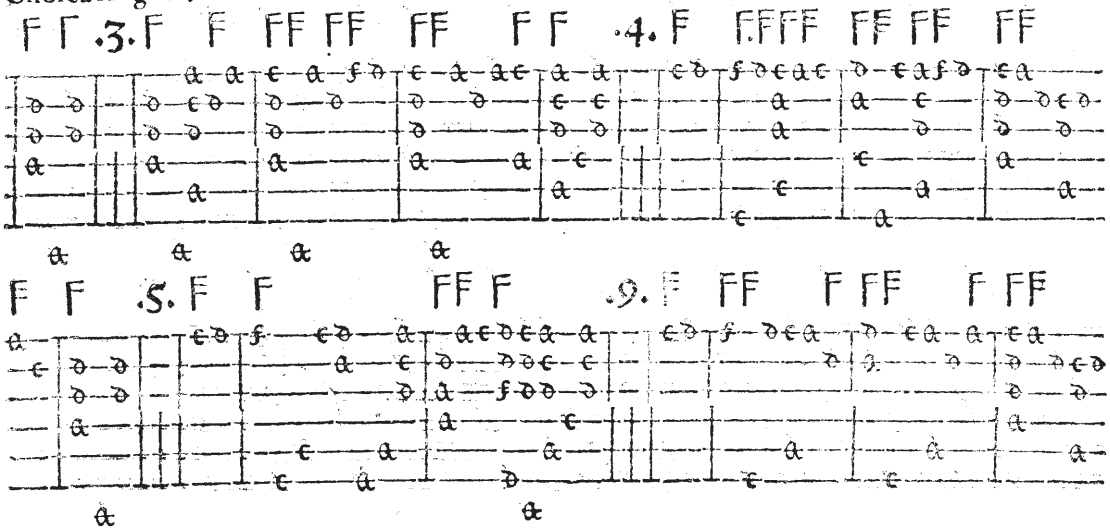

.9.
V.S.
.10.
V.S.

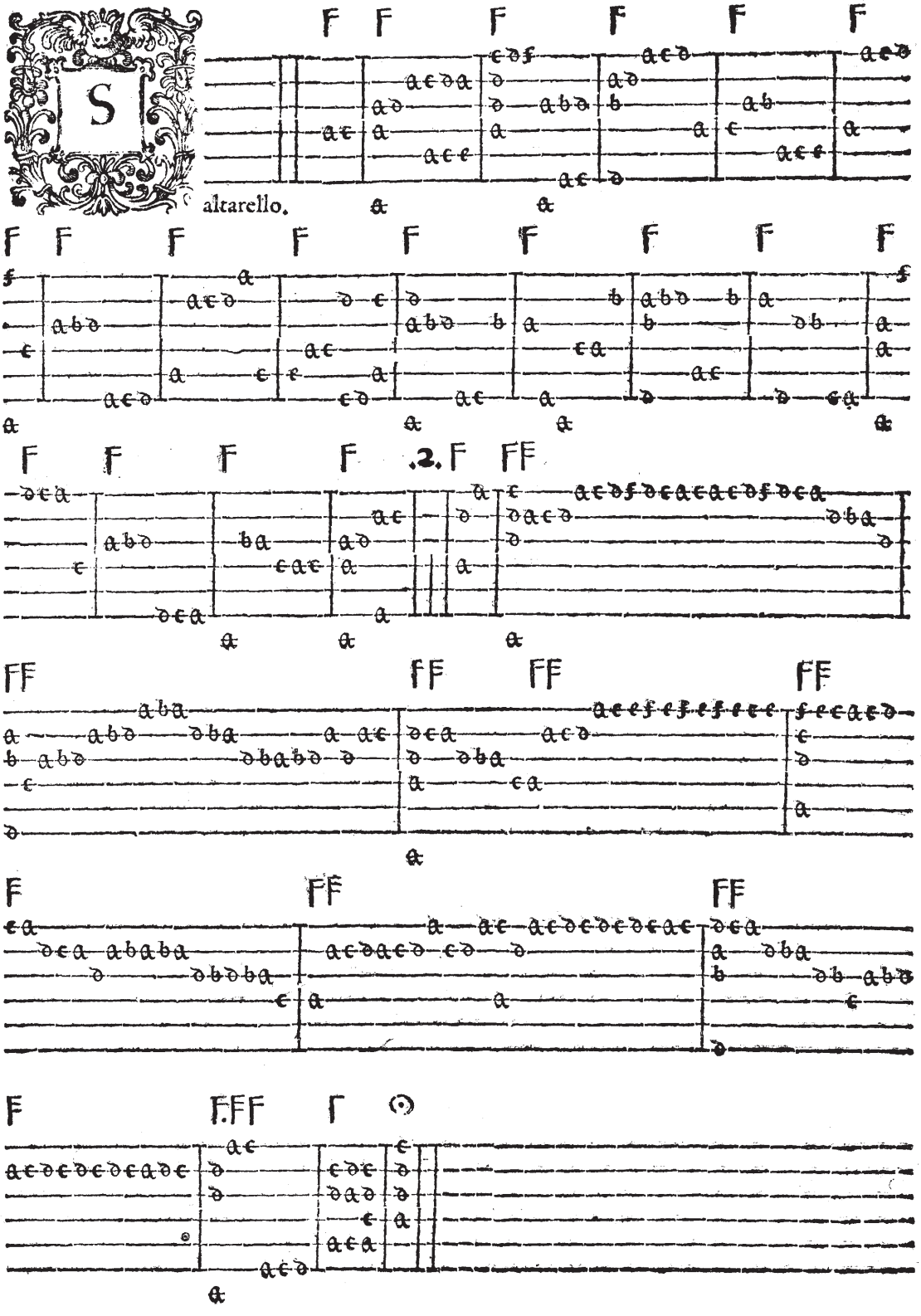


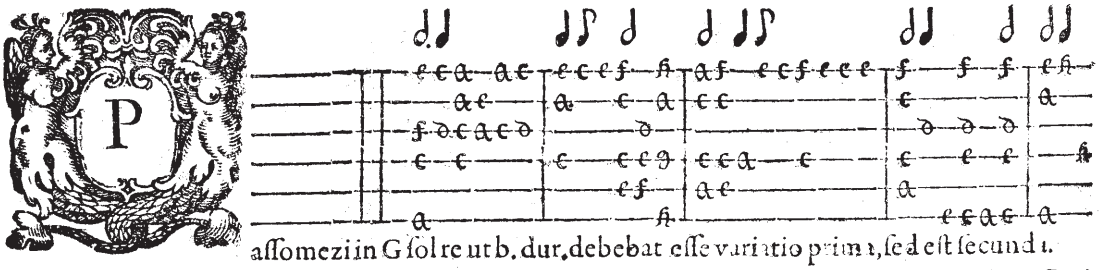
Subplementum.



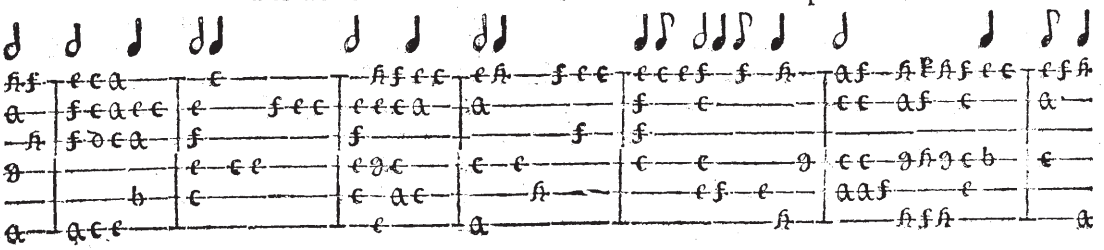
Chorea Anglica.

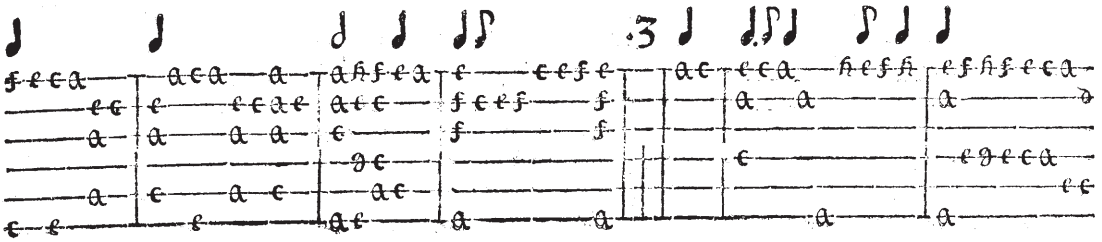


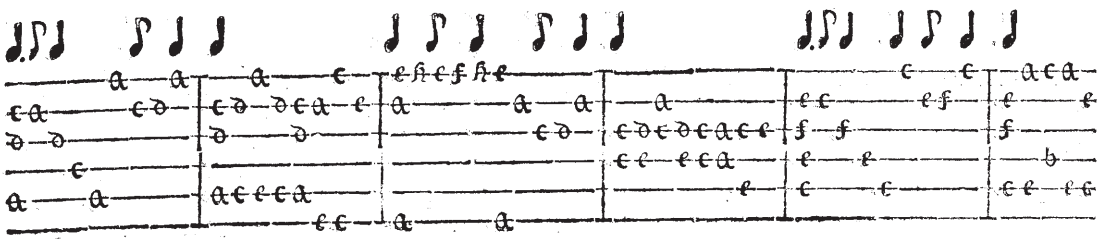

altarello.
2.

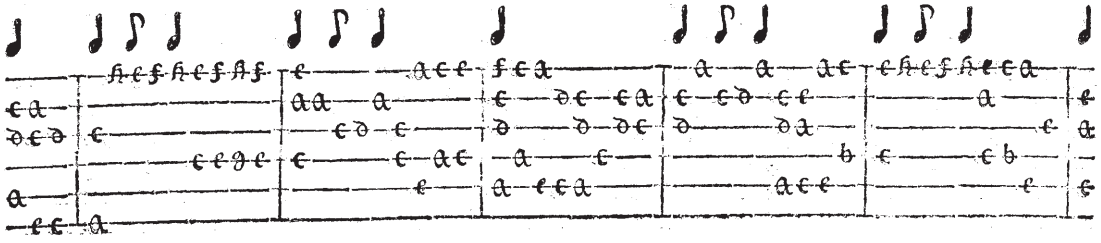


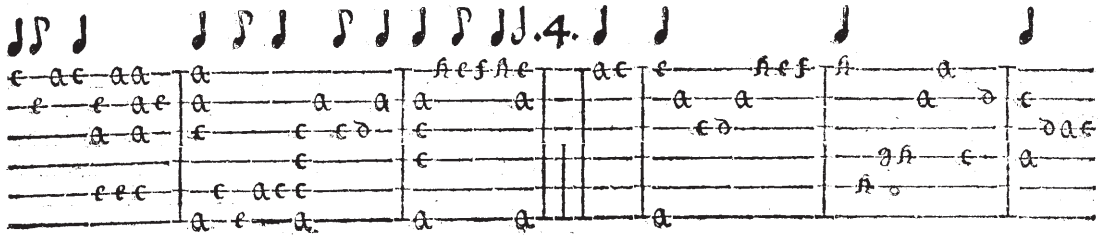
assomezi in G sol re ut b. dur. debebat esse variatio prima, sed est secunda.

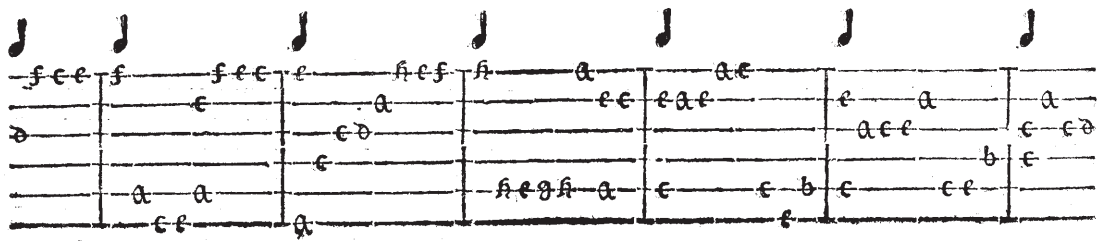




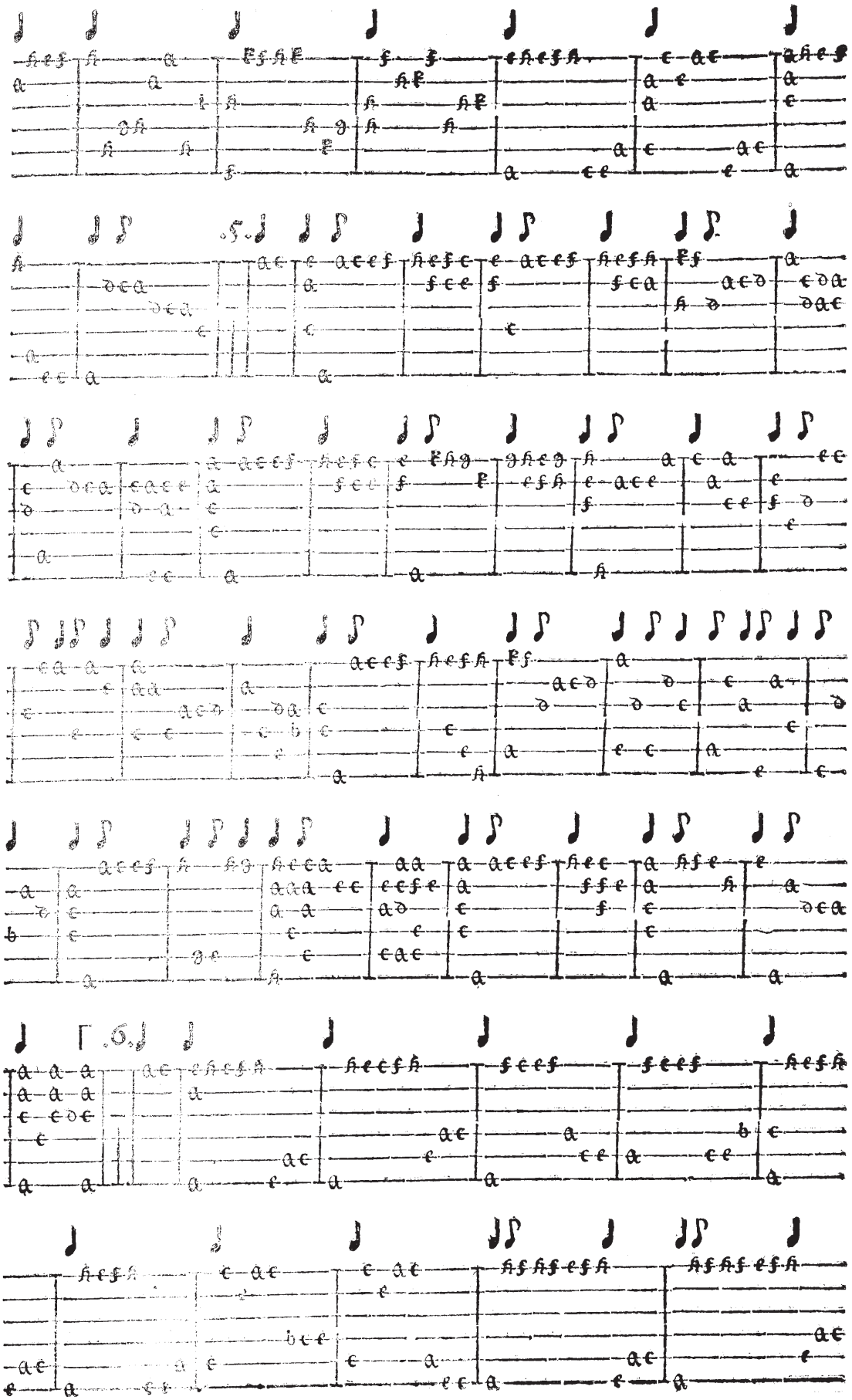




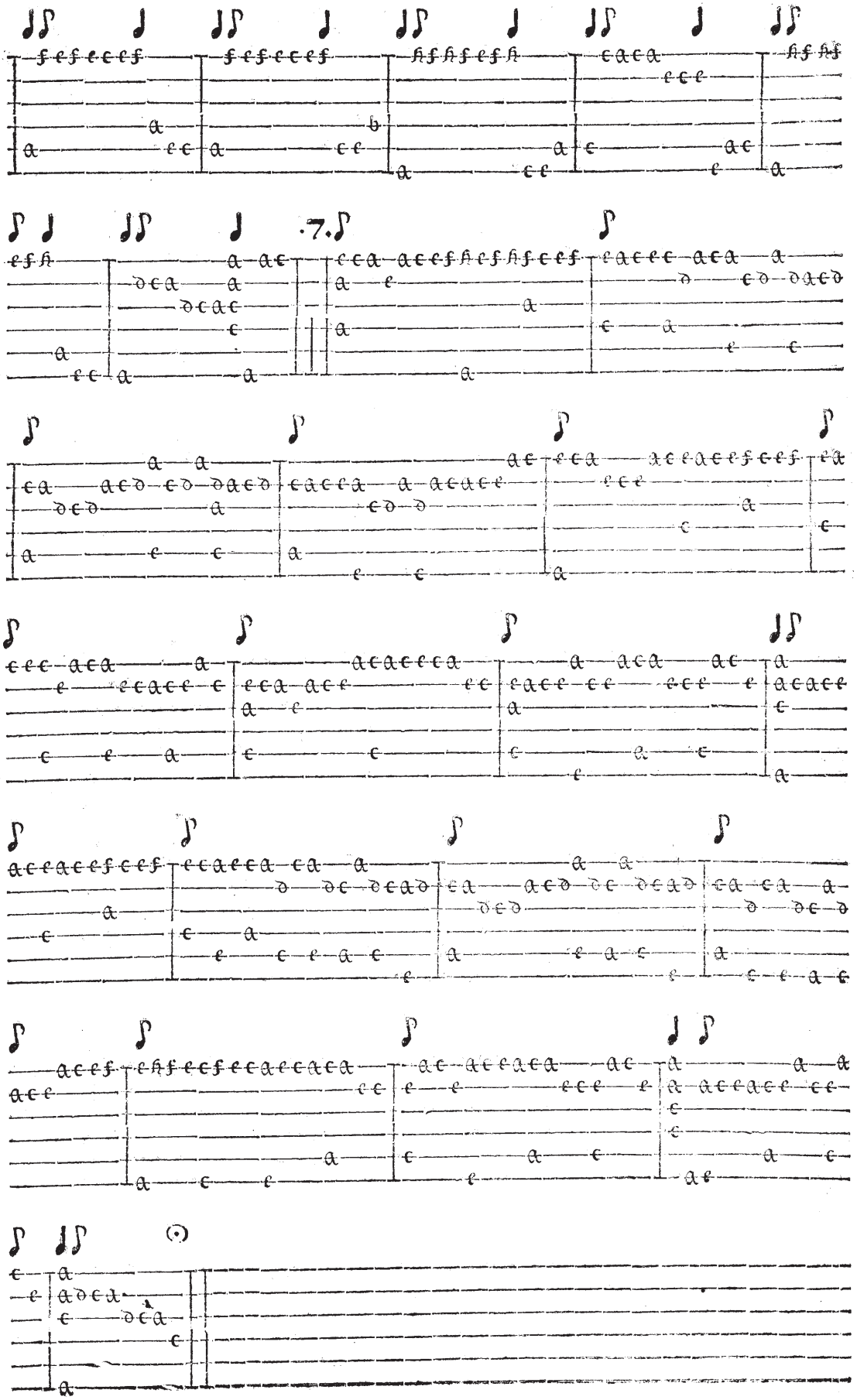




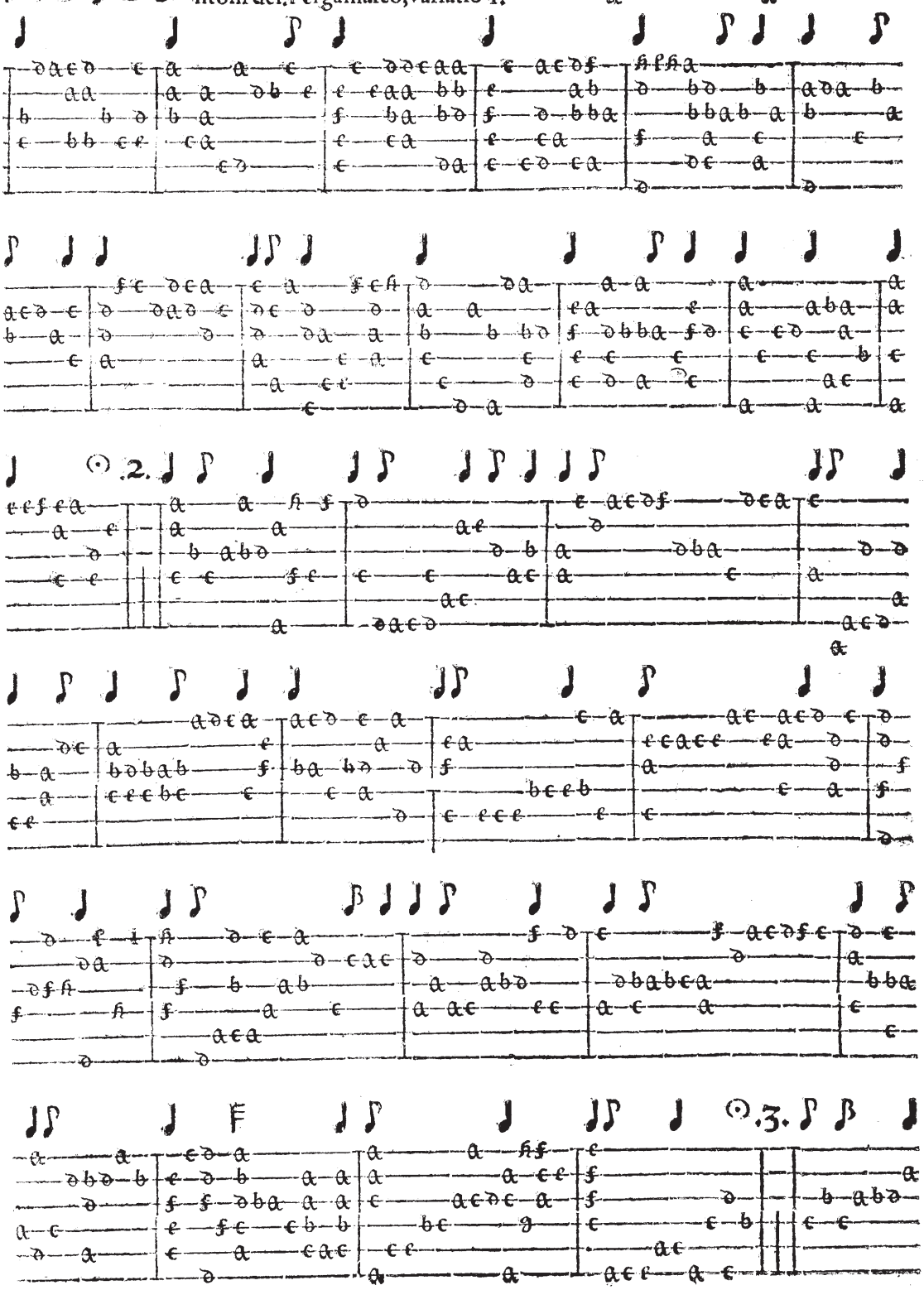
Passomezi variorum Authorum, in G sol reut. 84



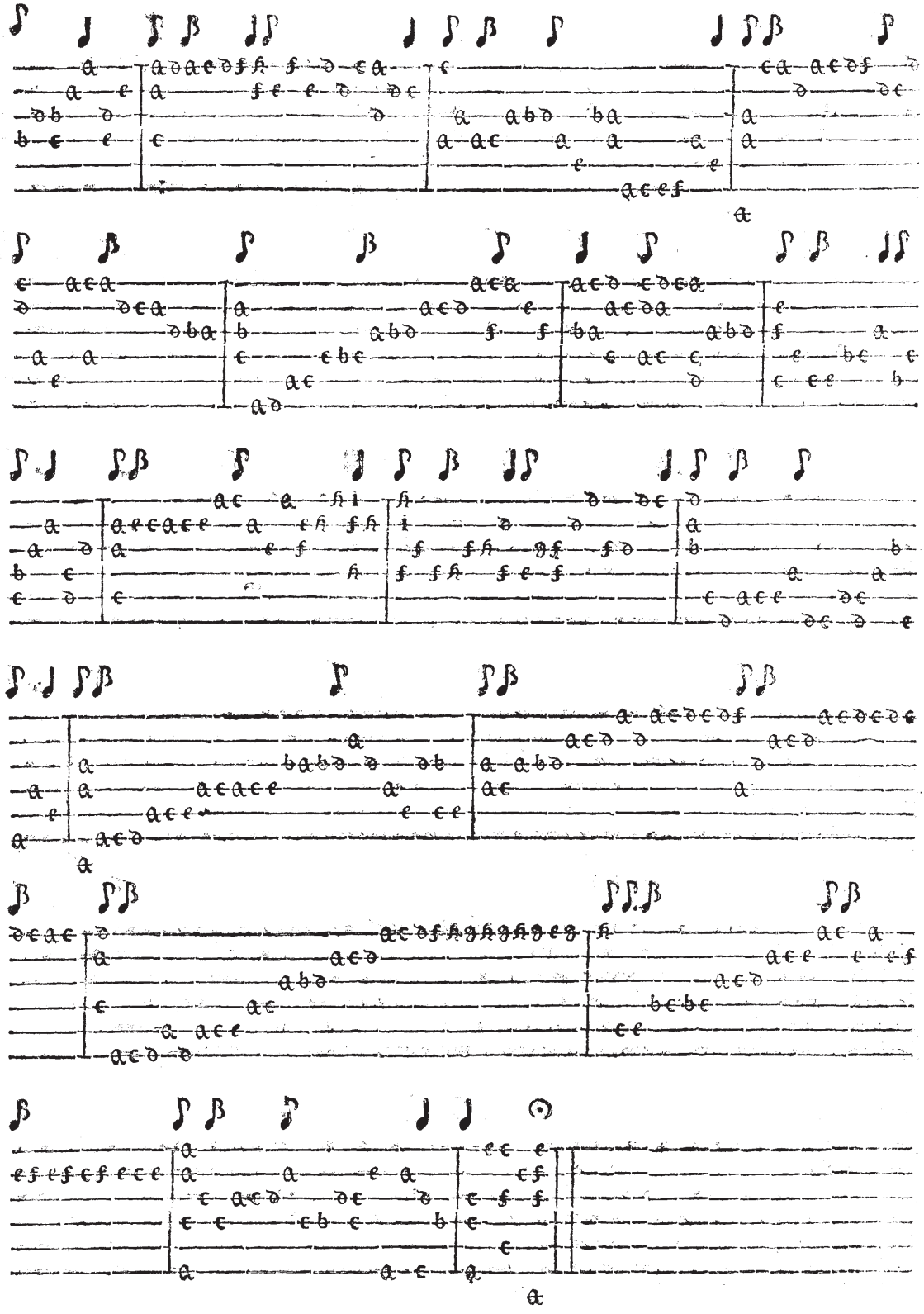
85 Passomezi variorum Authorum, in G sol re ut.

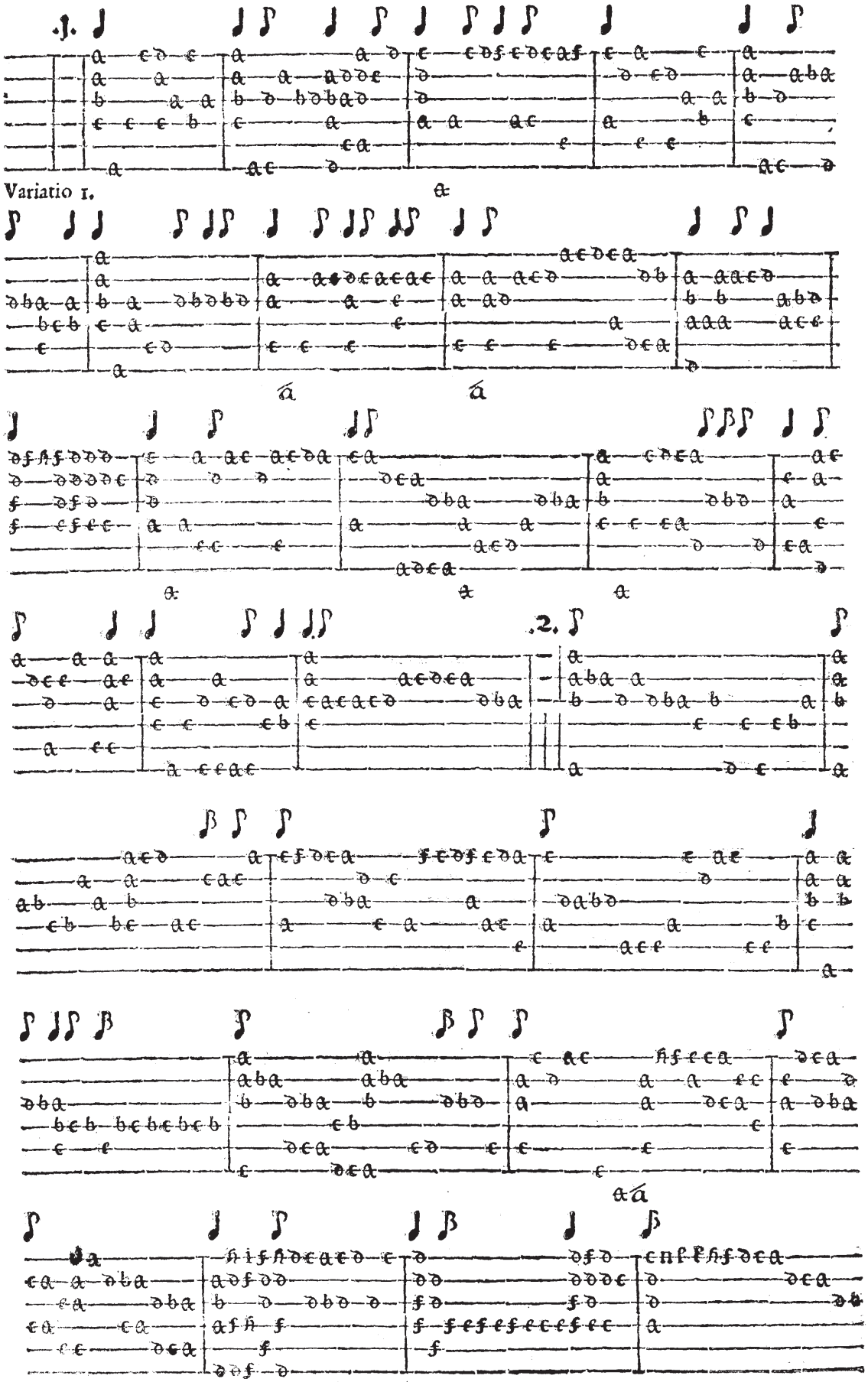


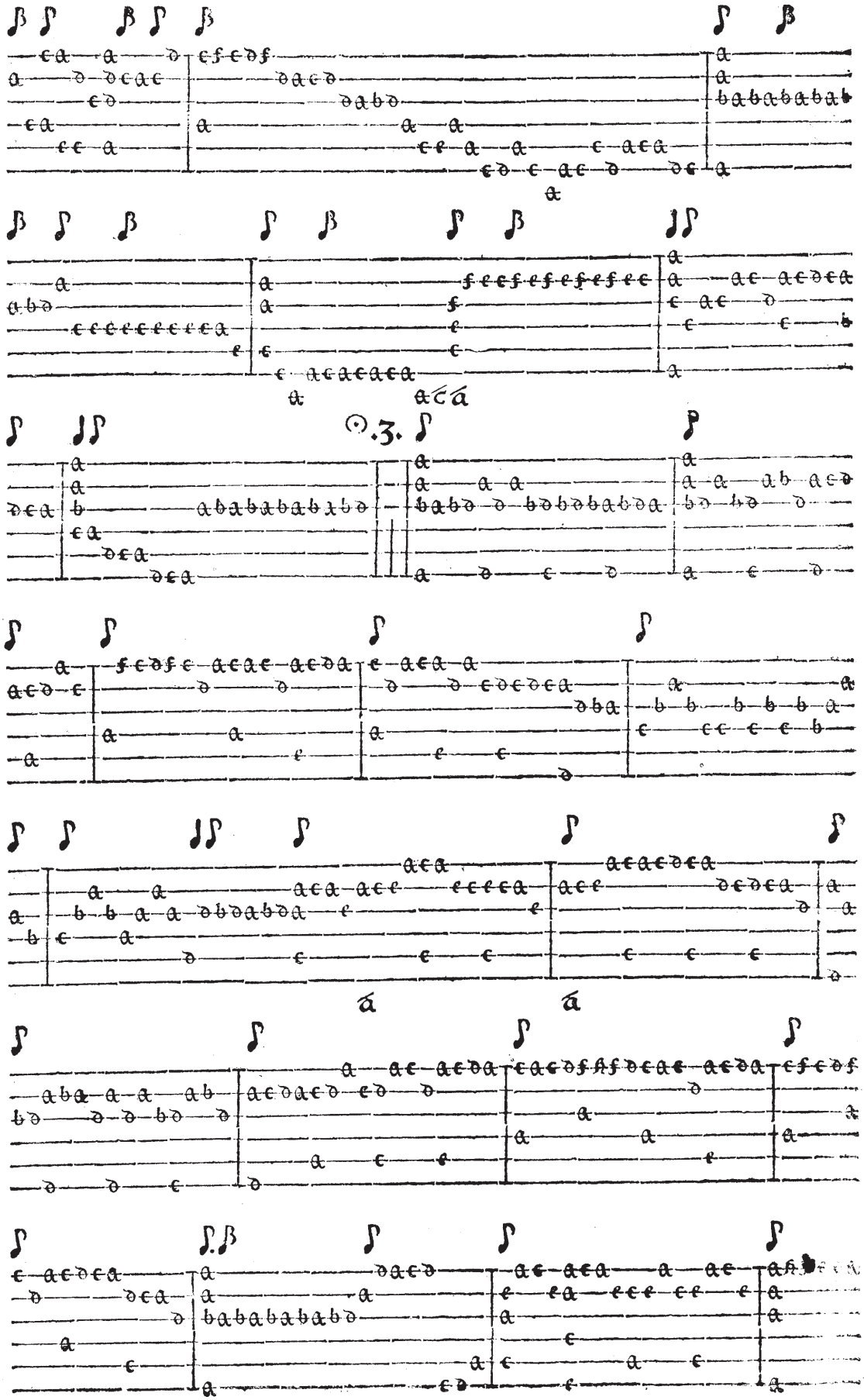
ntoni del.Pergamaſco,variatio 1.

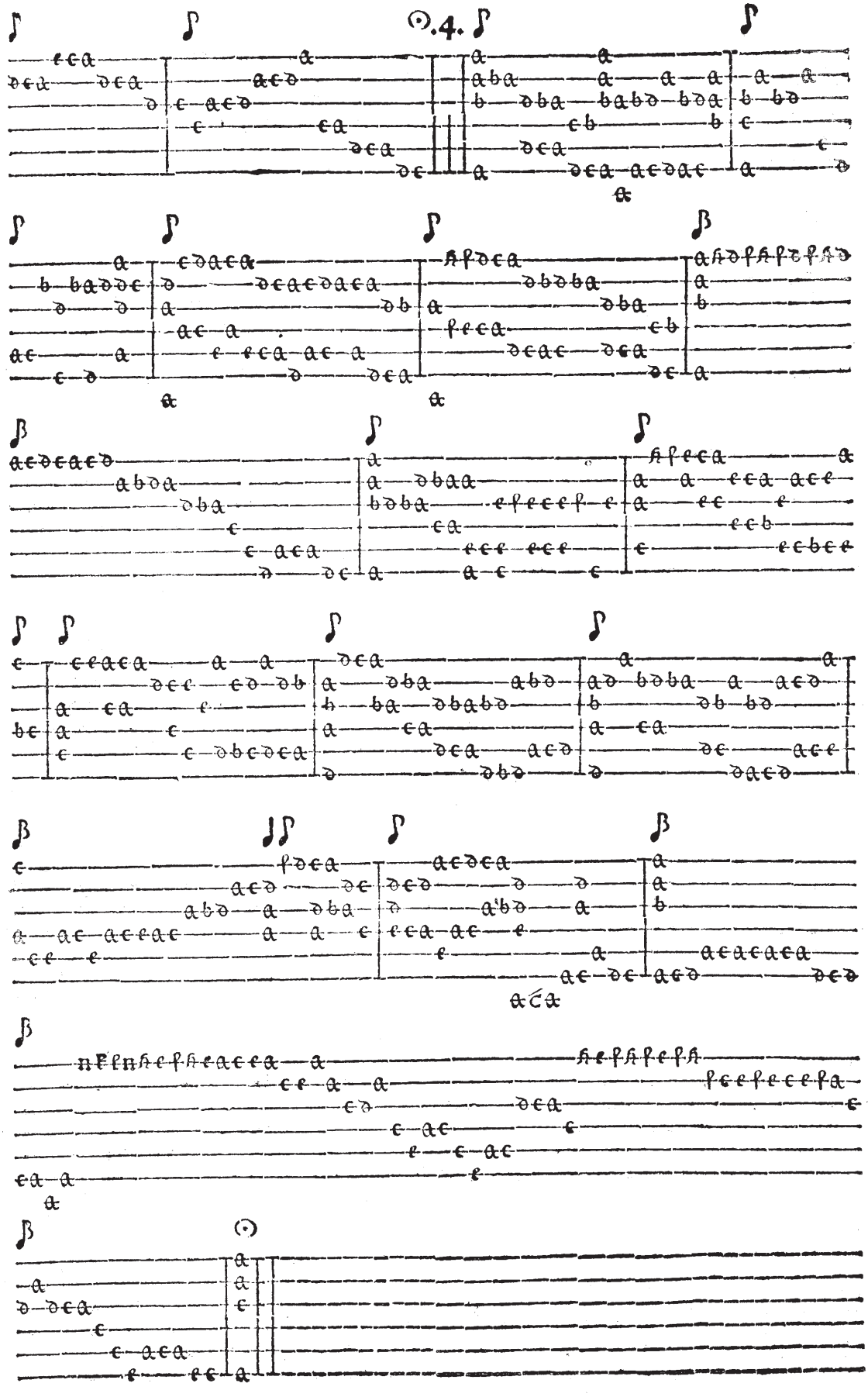


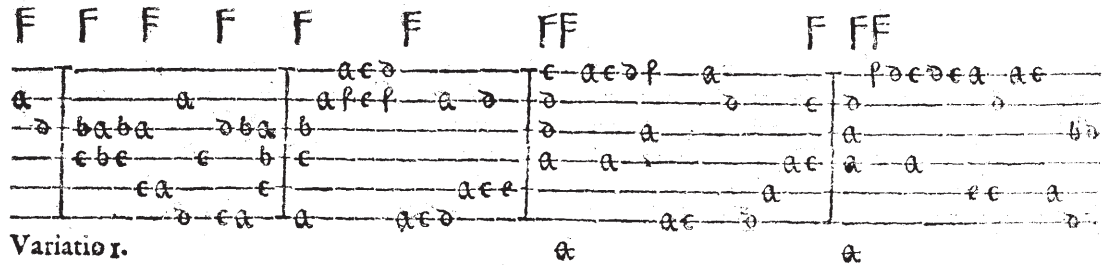
Passomezo, in G sol re ut. b mol.



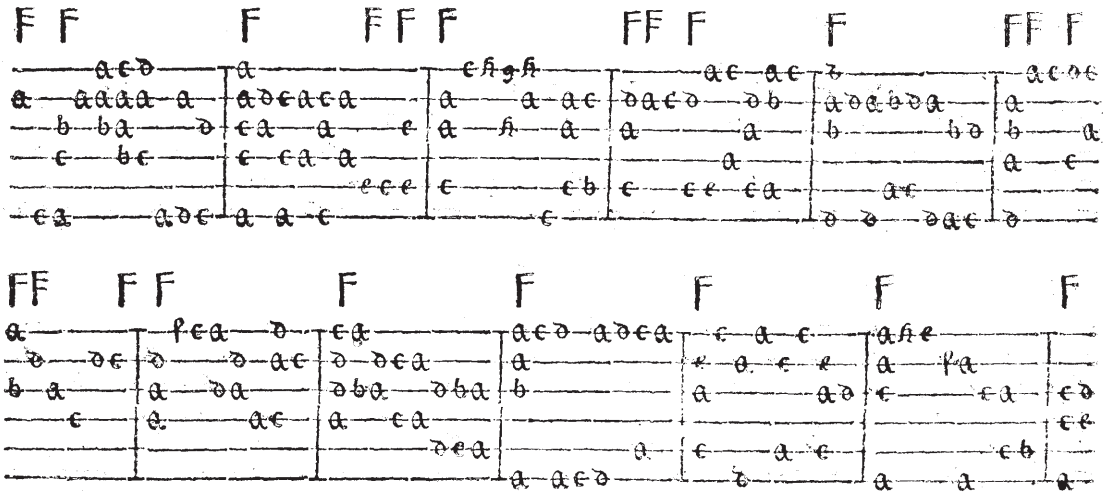

1.
Variatio 1.
2.

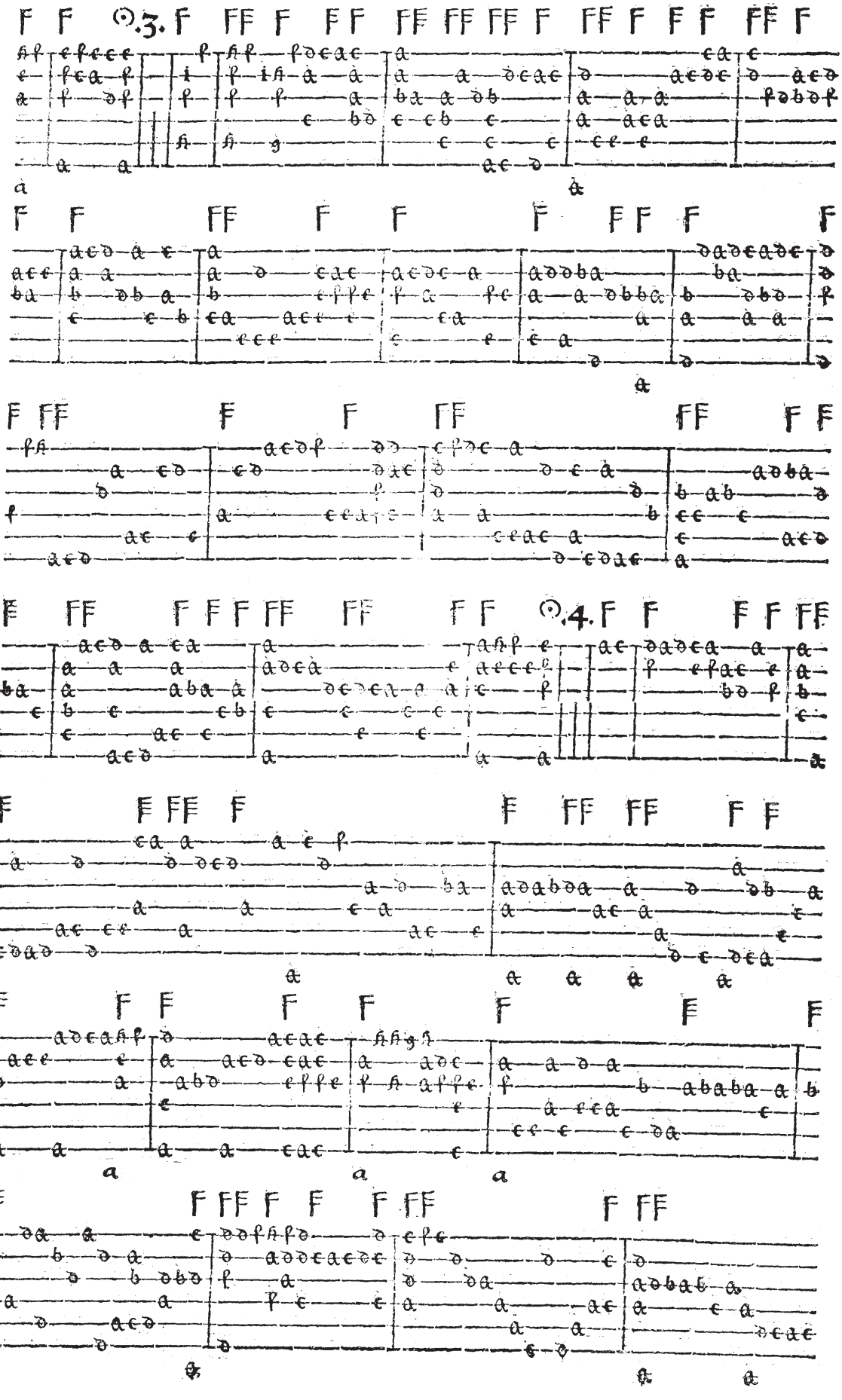


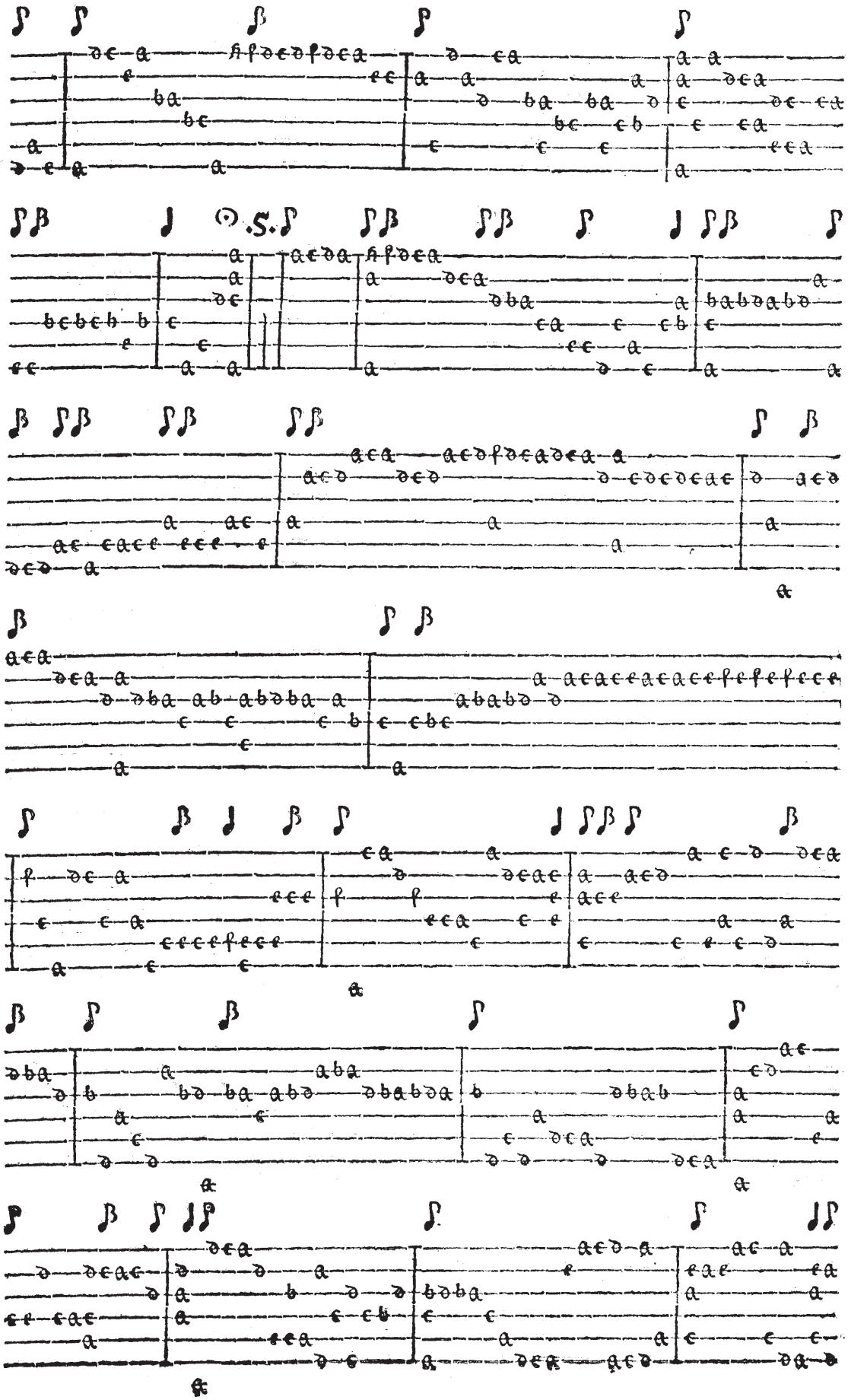


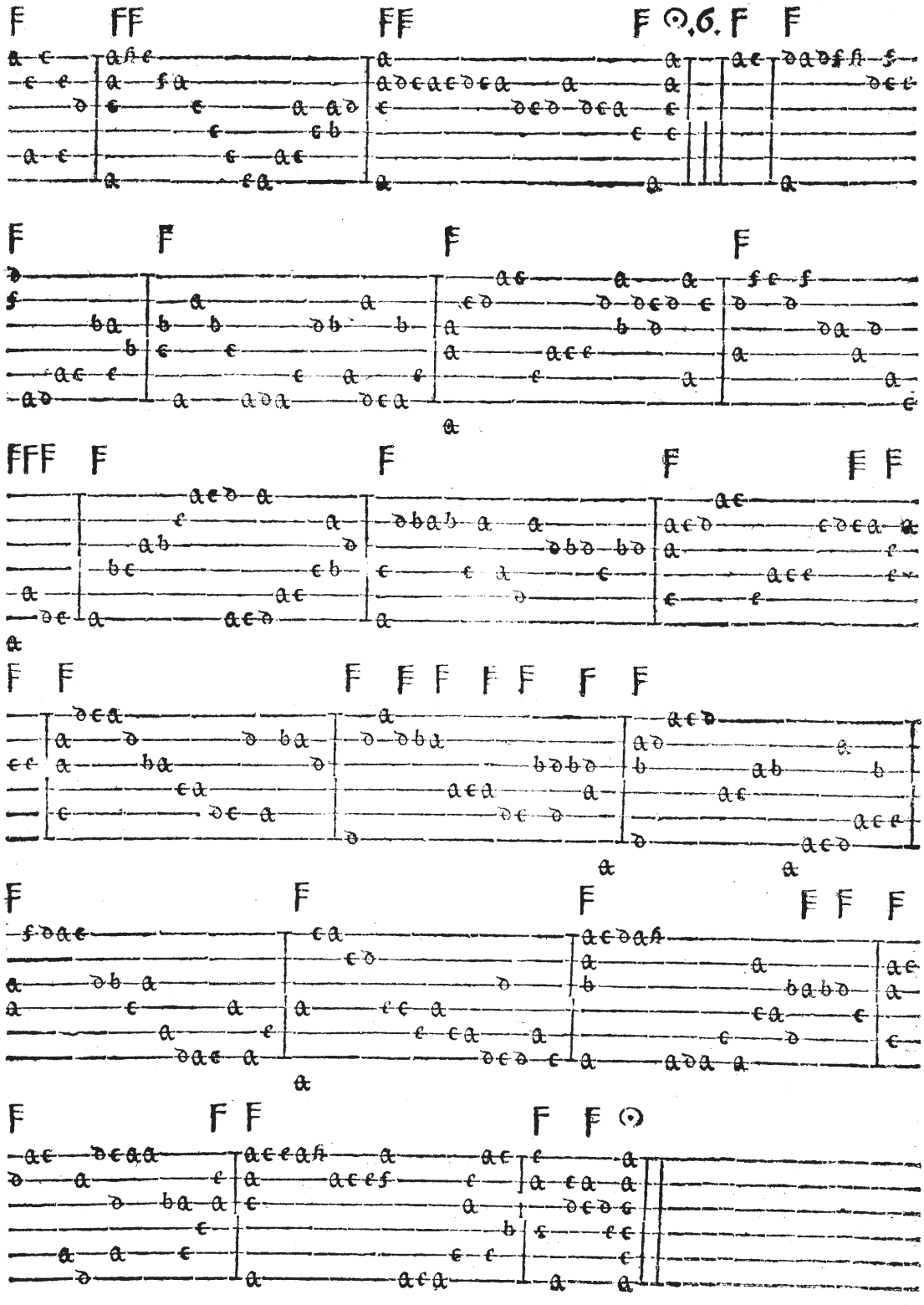


Variatio 1.

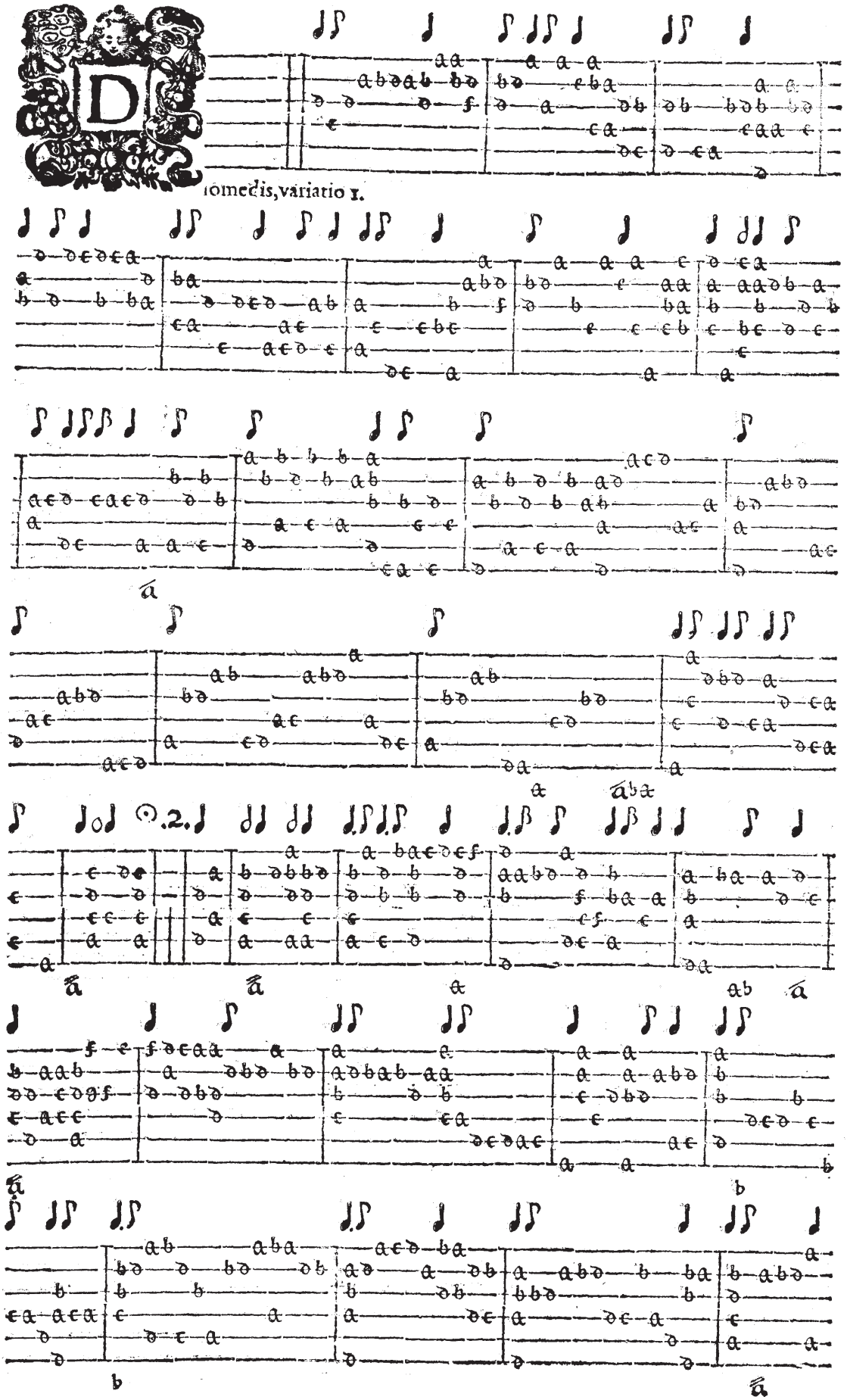


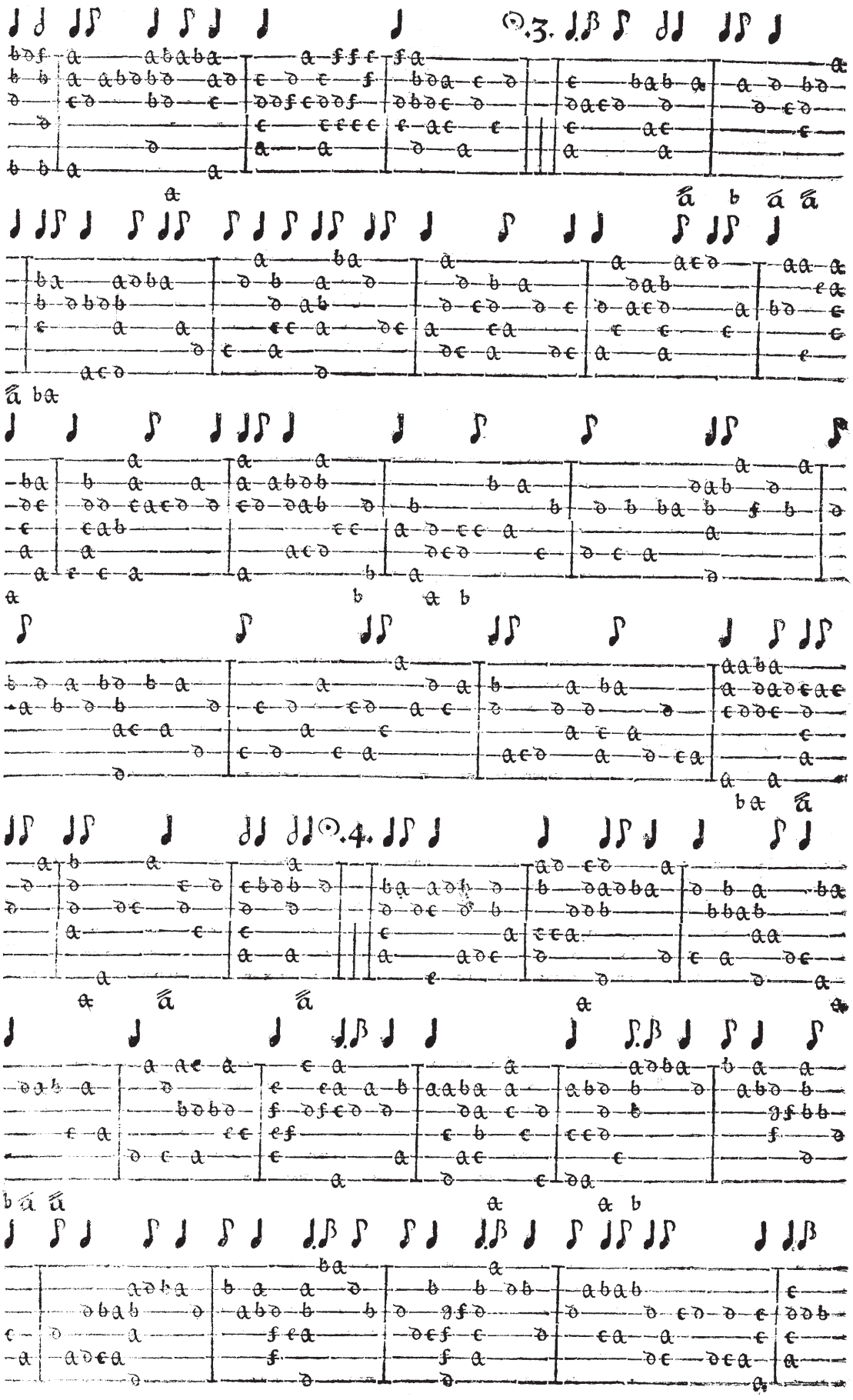

3.
4.



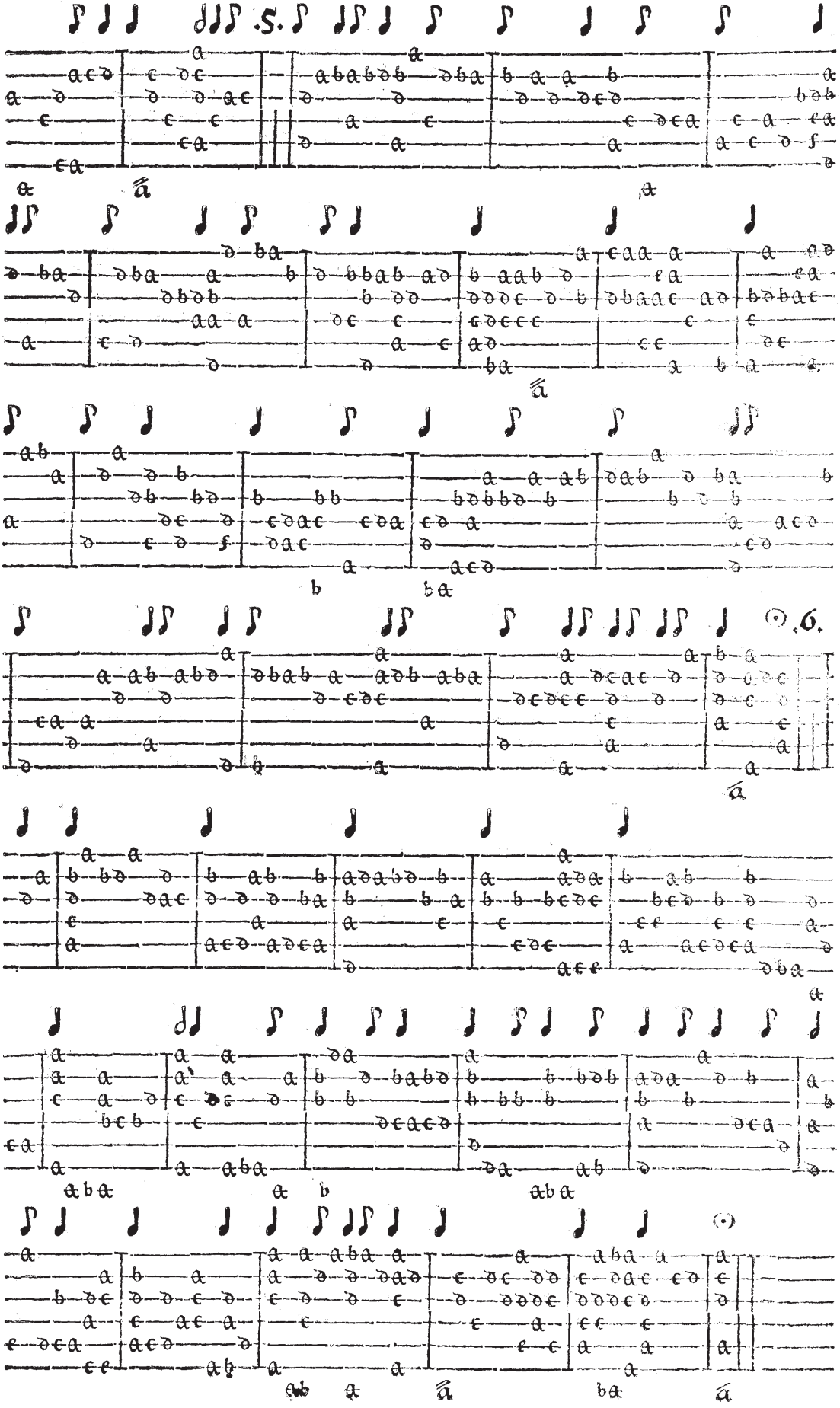


MUSIK BIBLIOTHEK PETERS

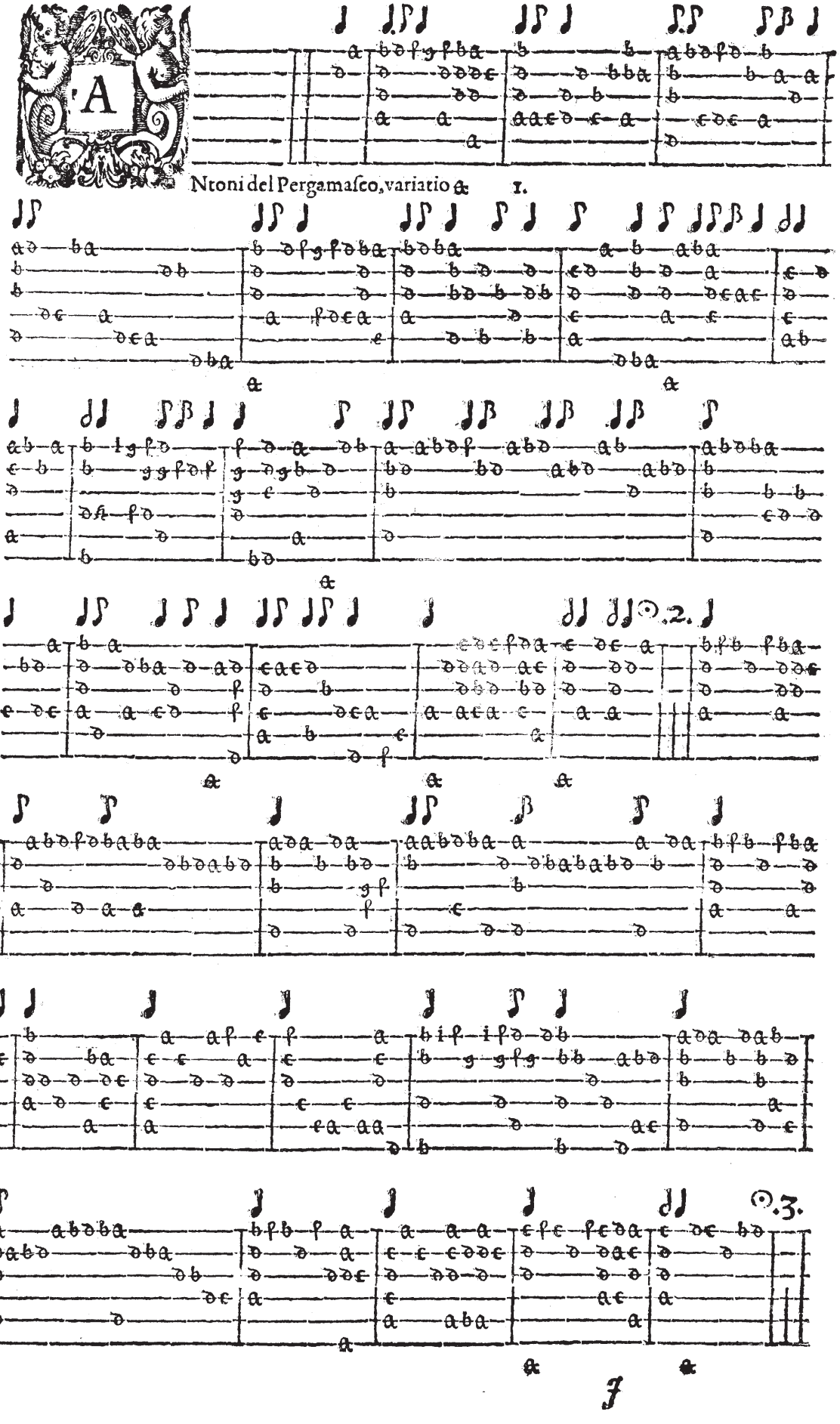

Diomedis, variatio 1.

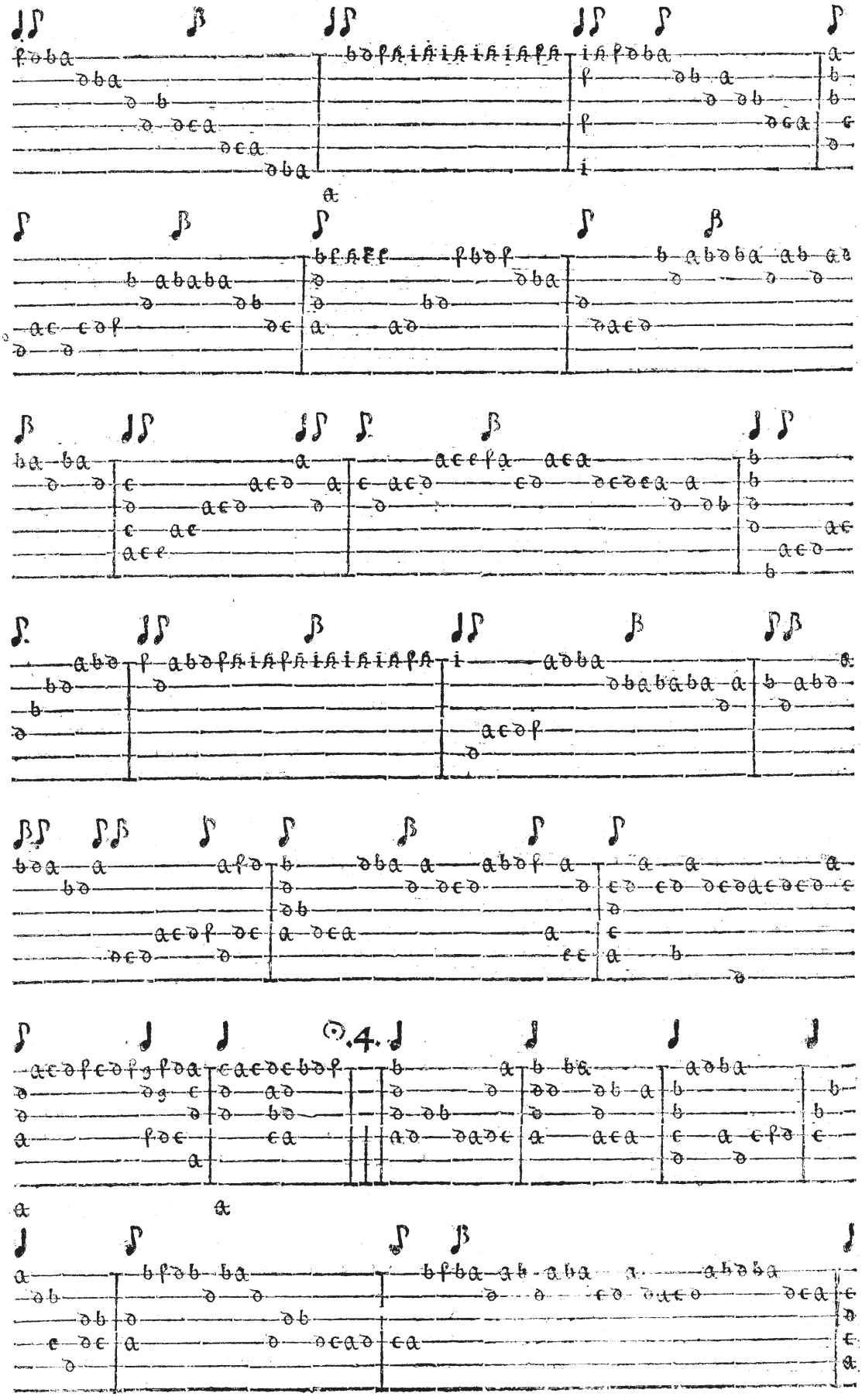


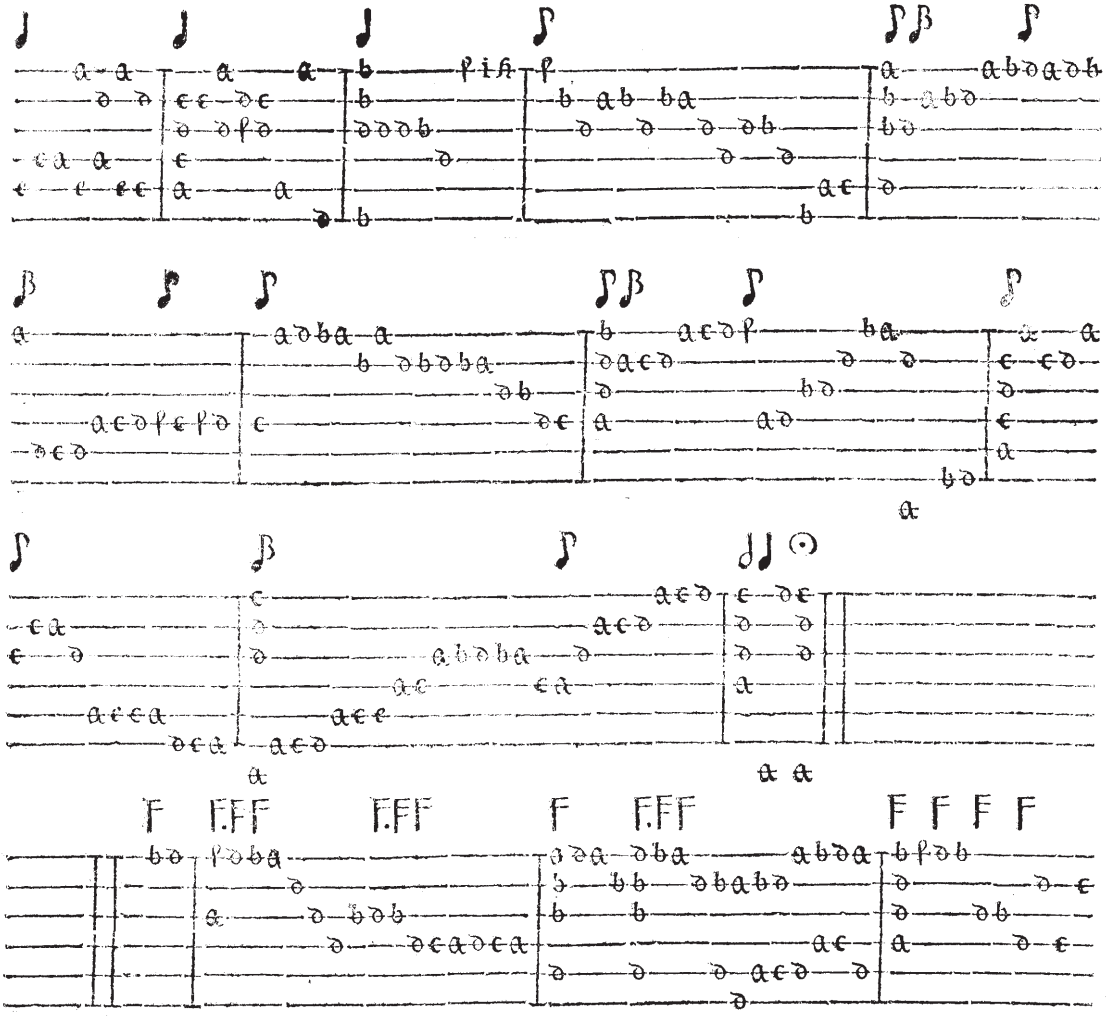
Paſſomezo in C ſol fa ut b mol.



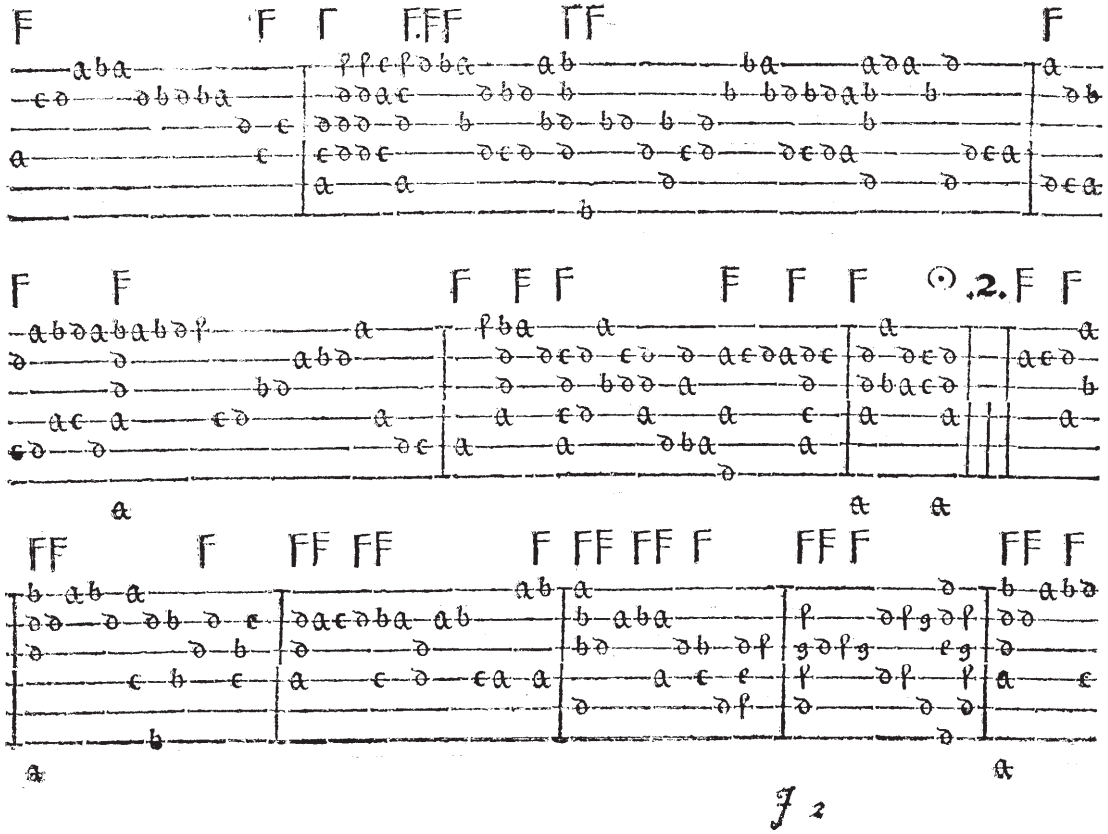
Ntoni del Pergamaſco, variatio 1.



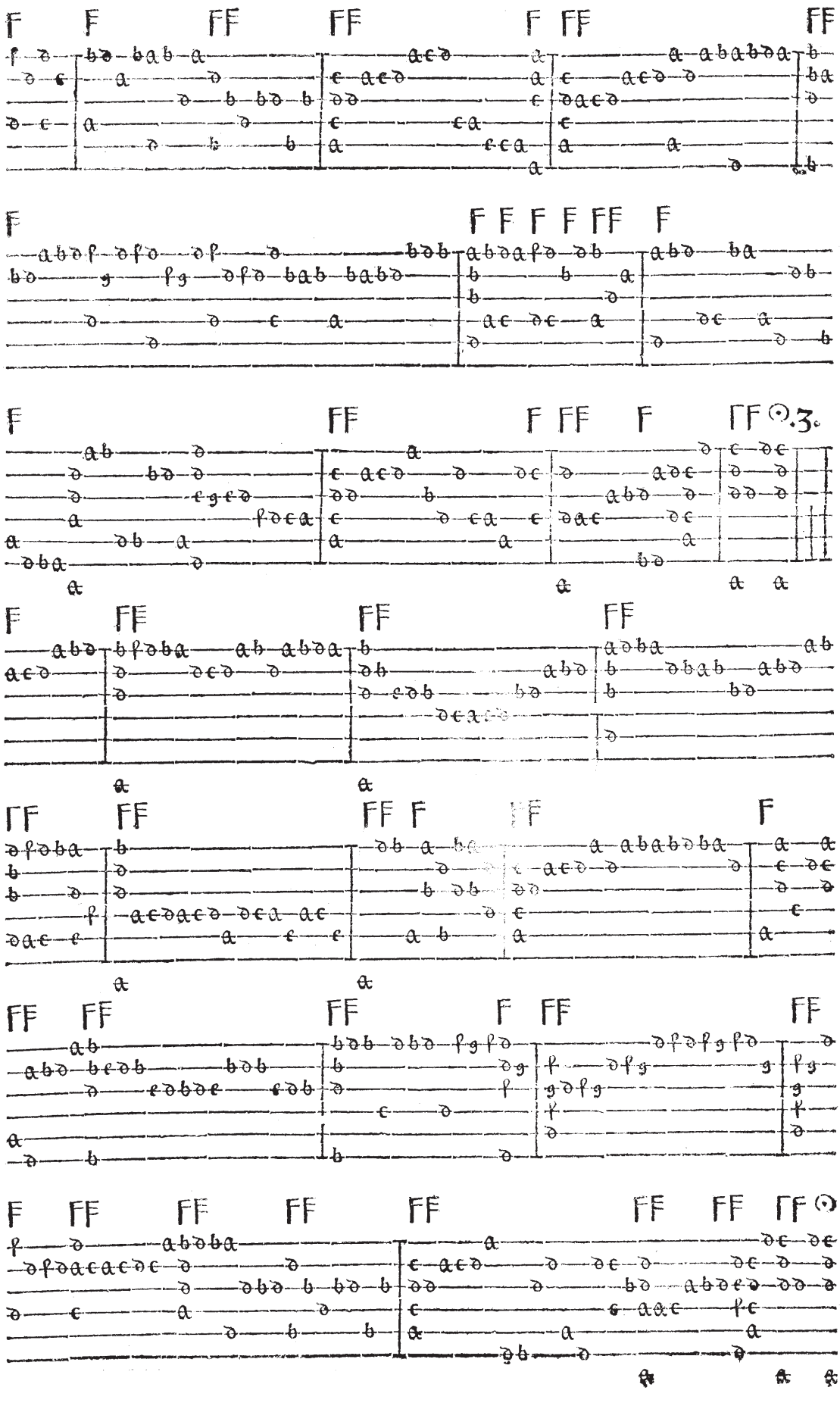


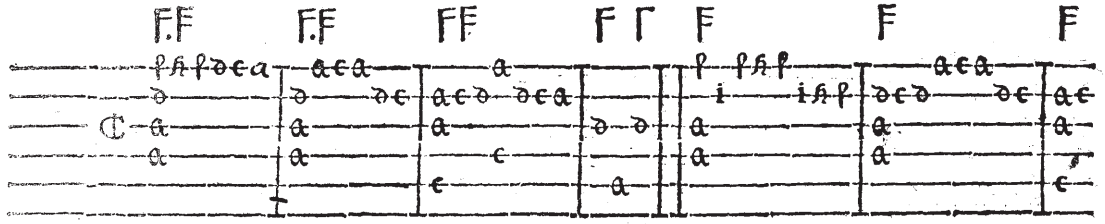


Georg Schew. Variatio 1.

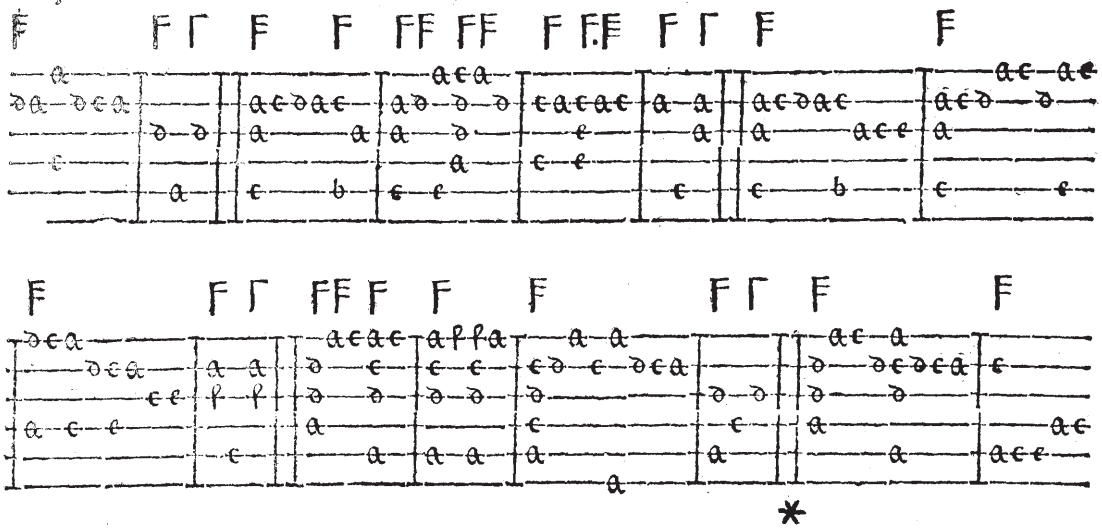


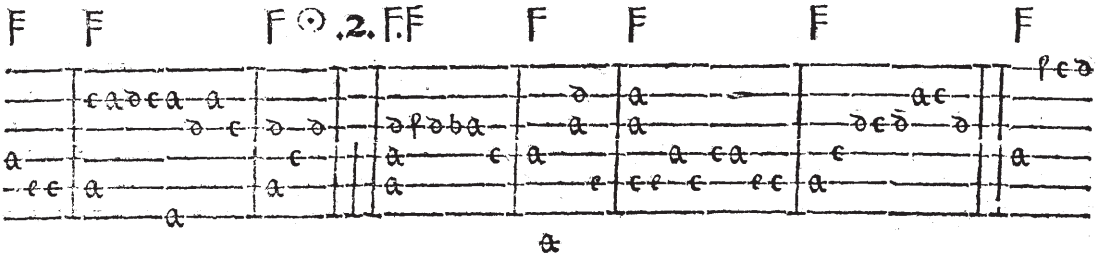
Passomezo in F fa ut b mol.

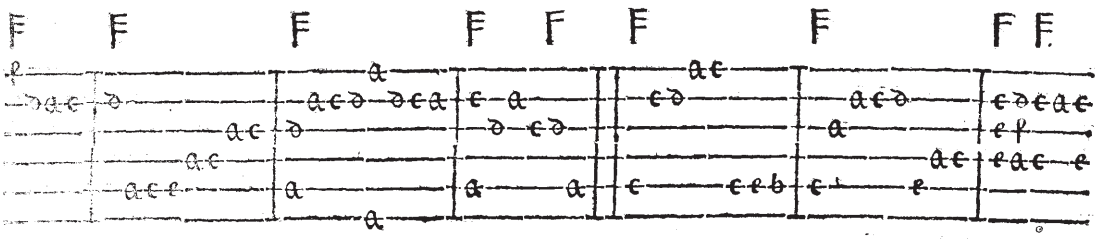


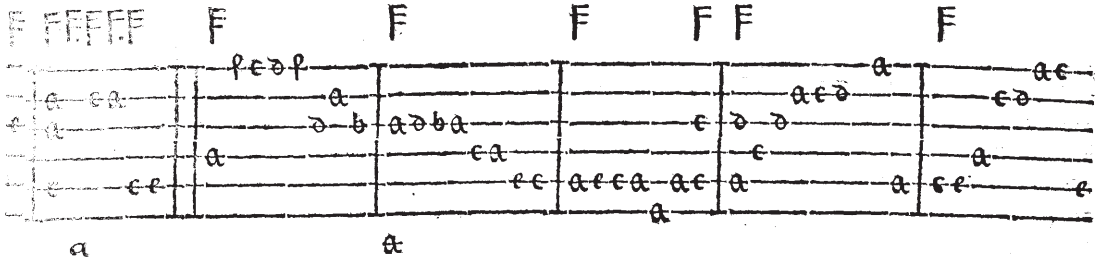


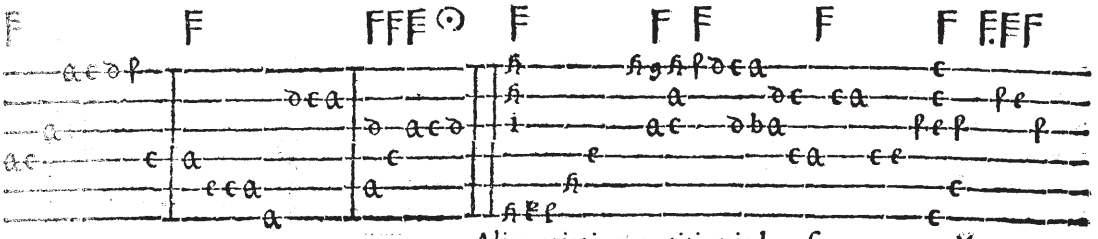
Subplemen tum. Variatio 1.



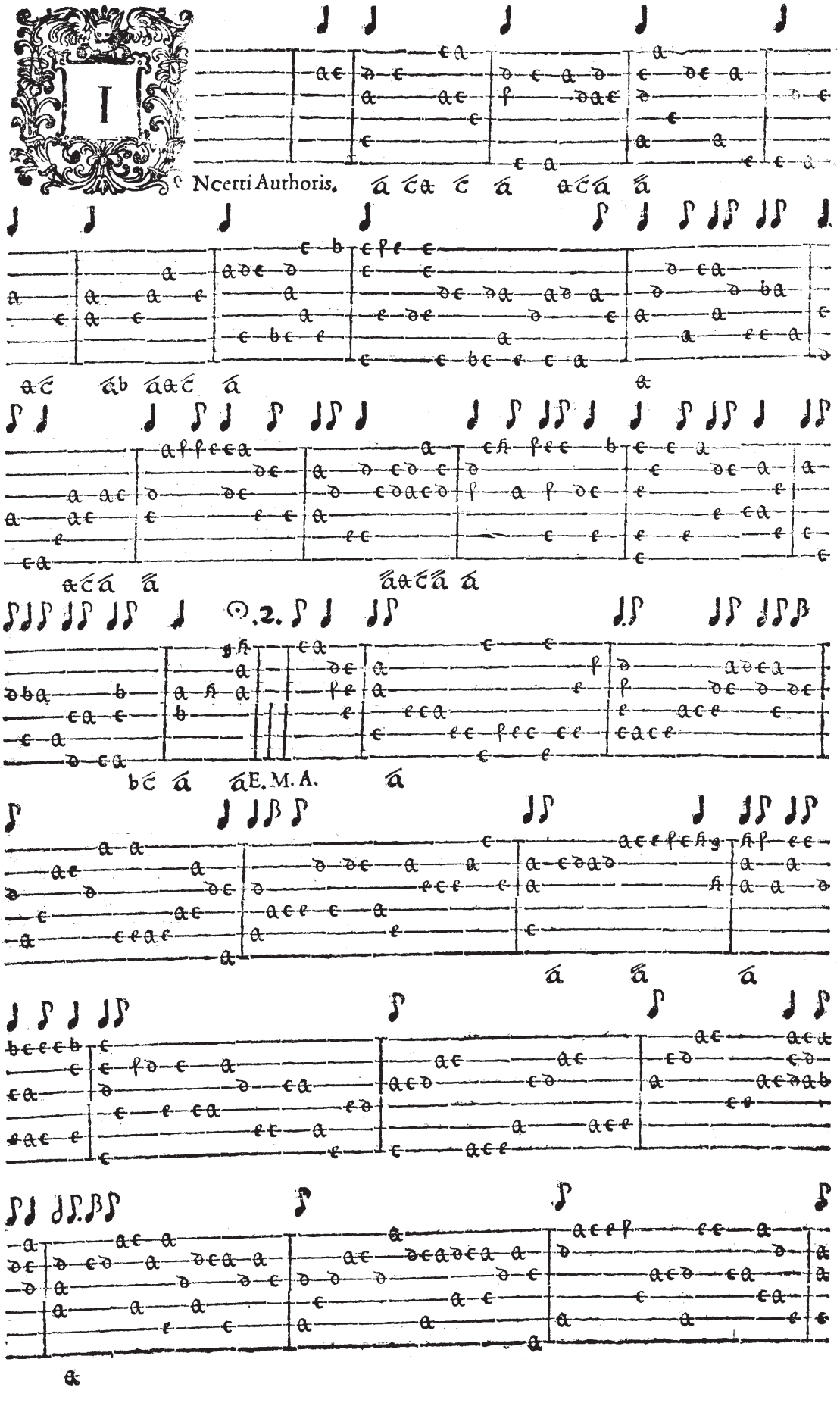


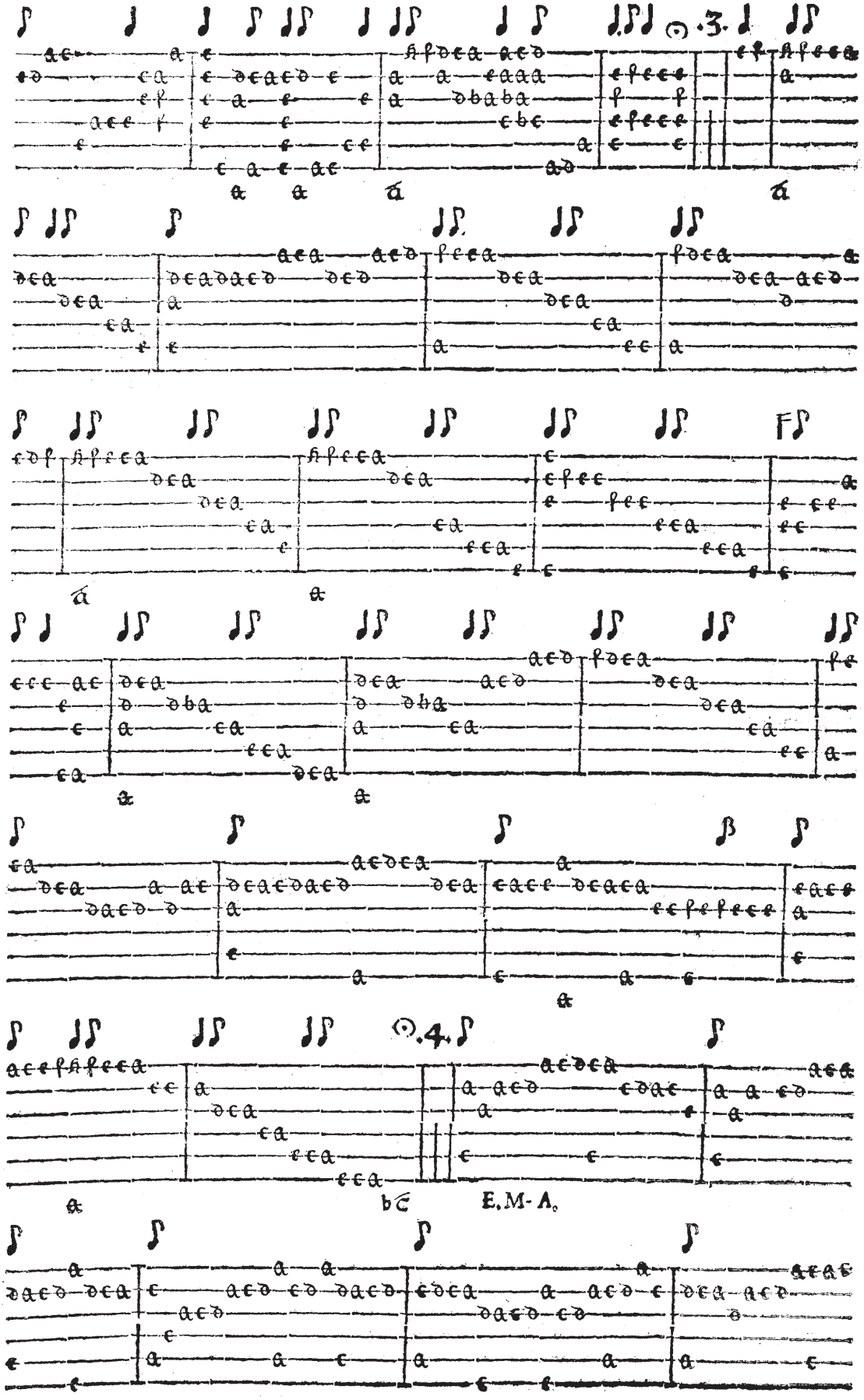




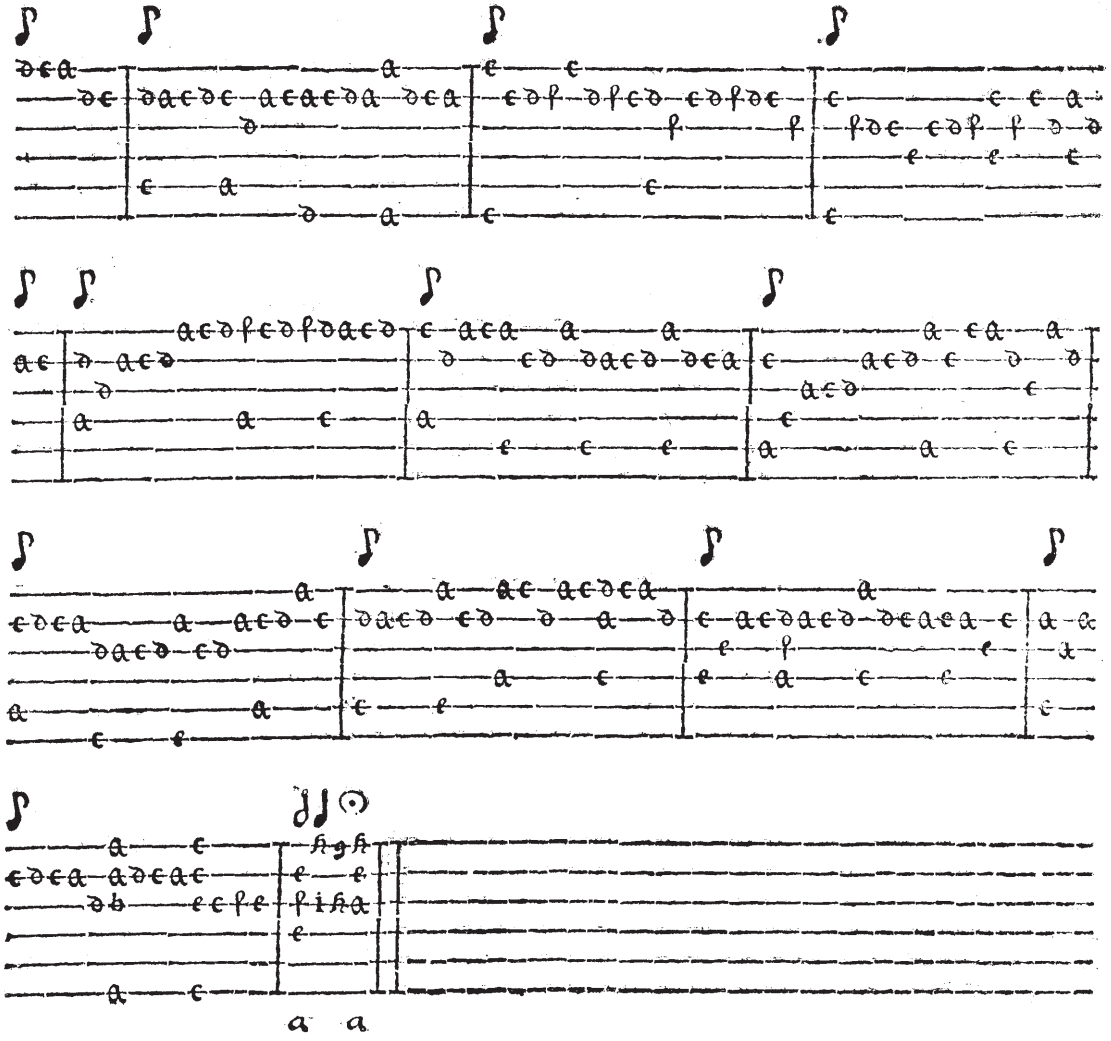


Alia variatio repetitionis, hoc ſigno notata. *a

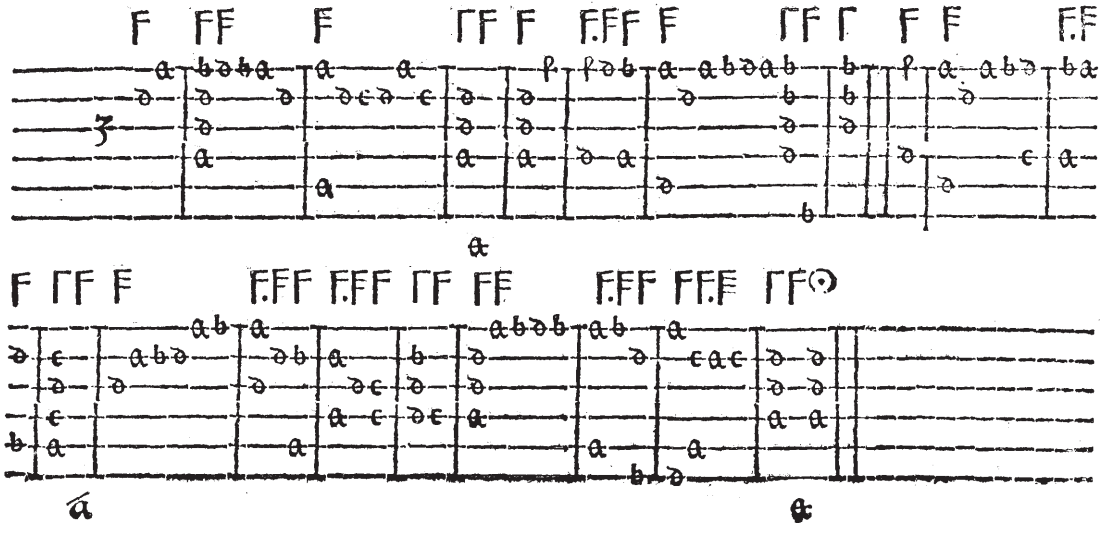

I
Ncerti Authoris.
2.
E. M. A.

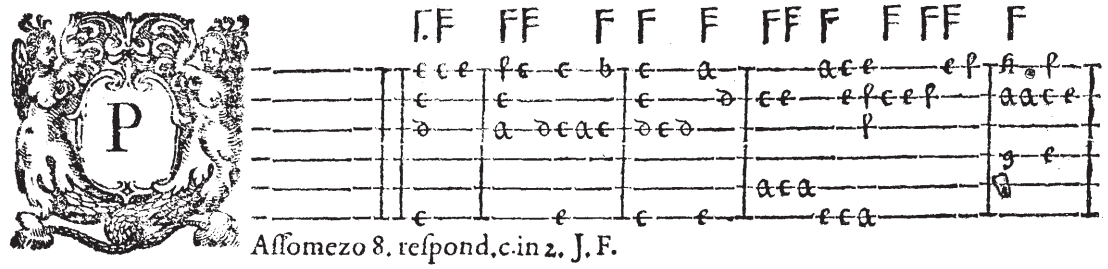

E. M- A.

Passomezo in D. sol re ut b mol.

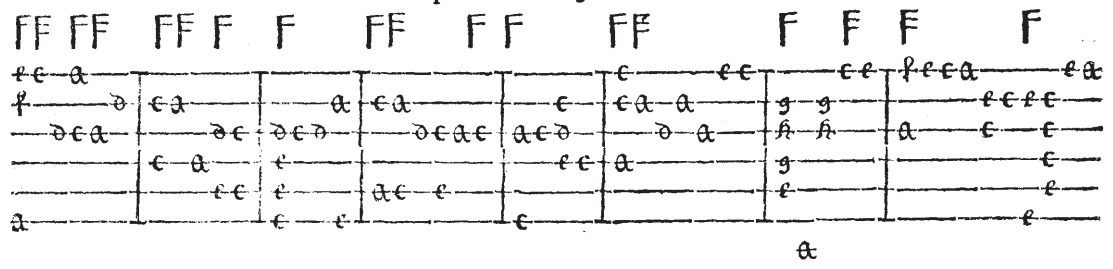


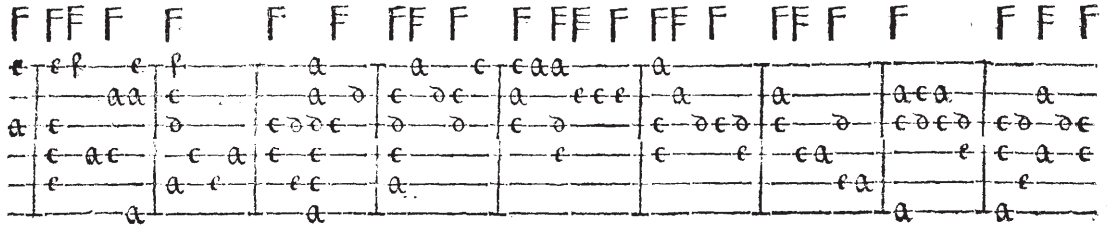
Subplementum.

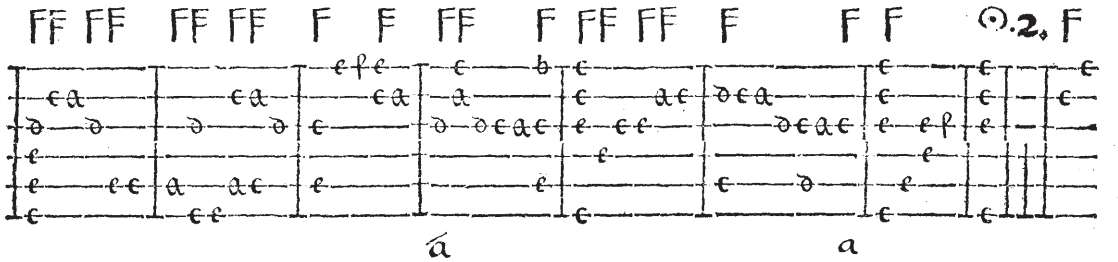


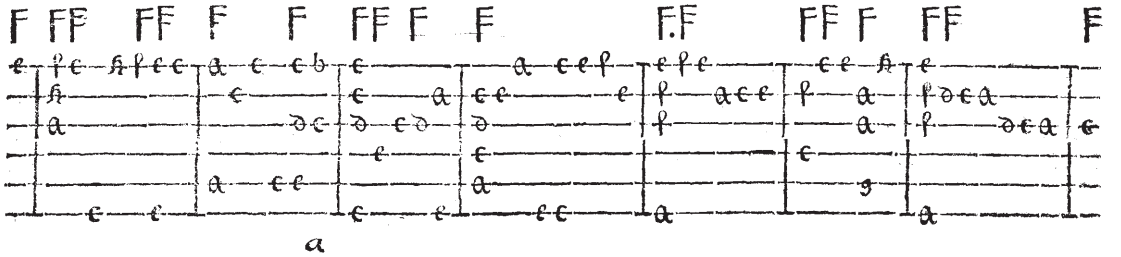


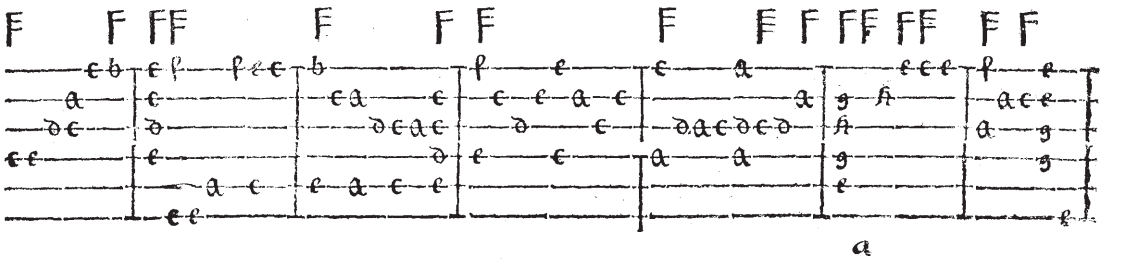
Aſſomezo 8. reſpond. c. in 2. J. F.

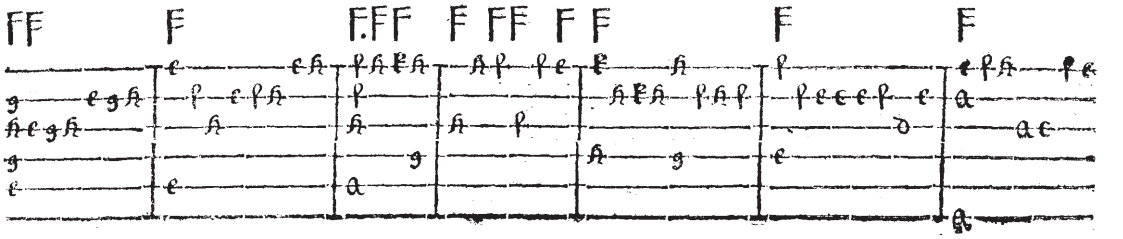




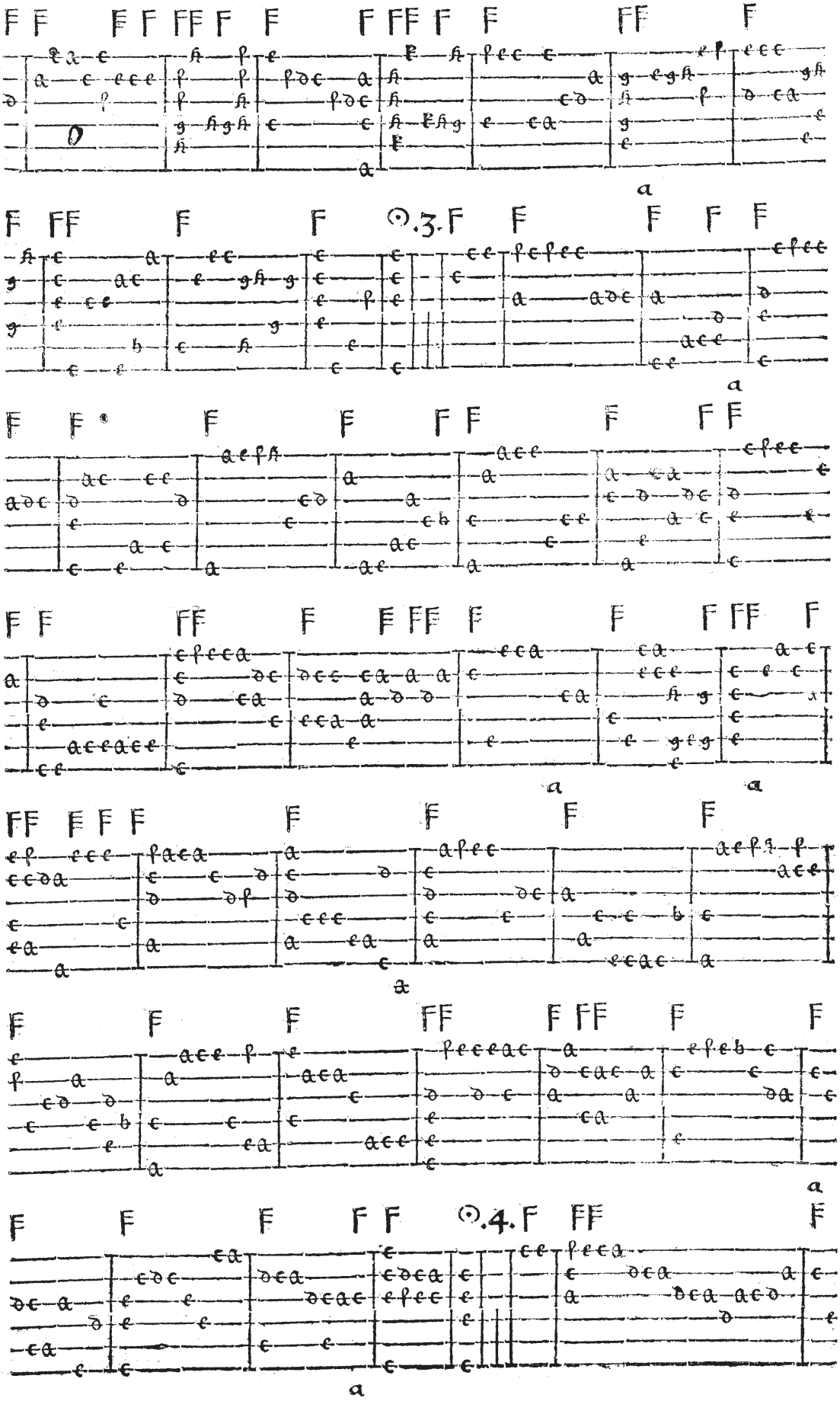


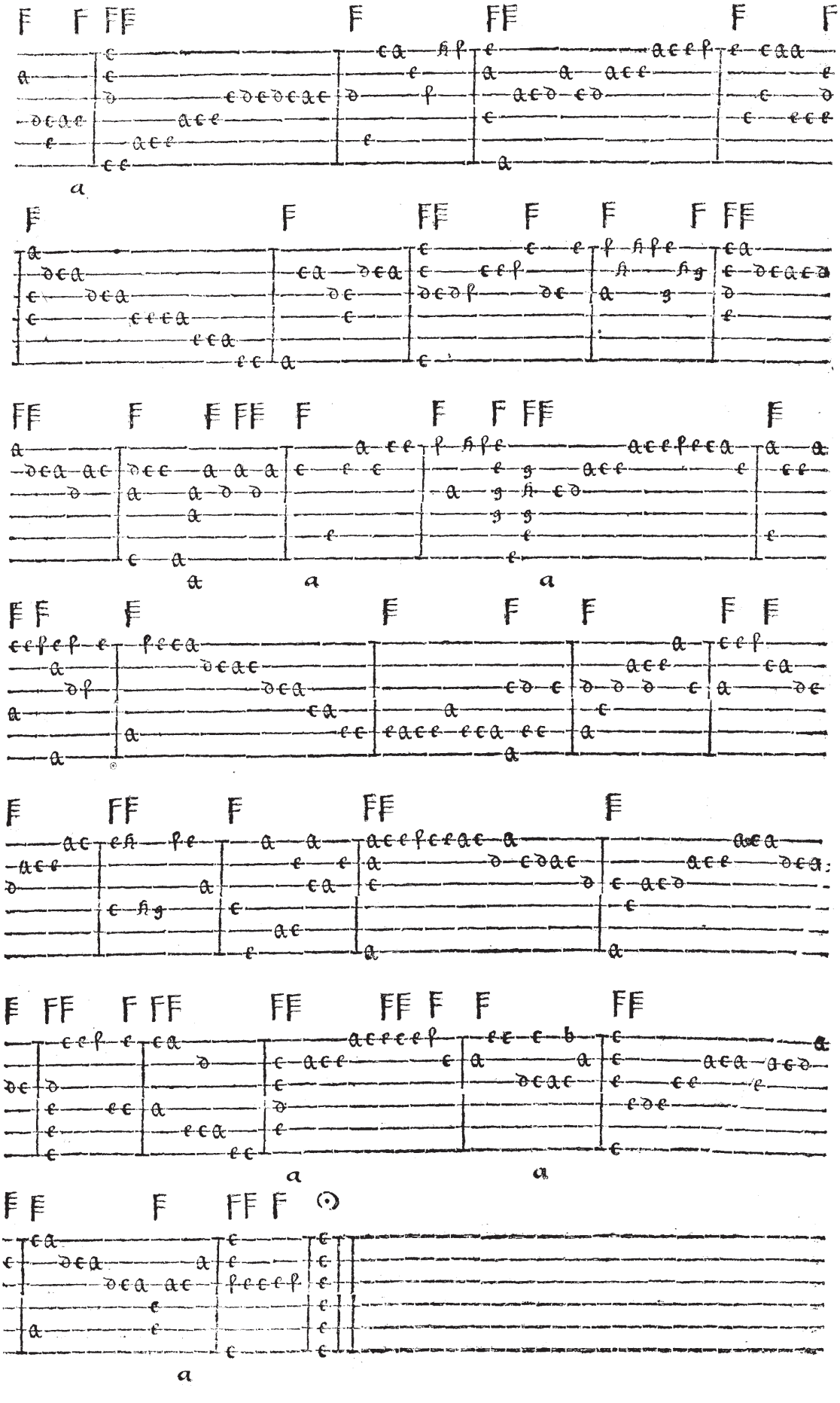






Paſſomezo 8. reſpond. c. in 2. in A la mi re. b. moll.





TREE EDITION