

Hortensio Perla of Padua

Pomponio of Bologna



Collected Lute Solos

edited
by
John H. Robinson

TREE EDITION

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of
Hortensio Perla of Padua
and
Pomponio of Bologna

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TREE EDITION
Albert Reyerman

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Editorial Method

All pieces are for lute in renaissance tuning and appear in French tablature in original sources, unless otherwise stated. When the original tablature has been changed editorially, the commentary gives the notes that are different as they appear in the source. Variants in different versions of the same piece are also recorded. Changes are indicated by the bar number and position of the note in the bar, followed by the fret and course on the lute where the note would be played. For example, 1/3 refers to the third note in the first bar, and c5 indicates the second fret on the fifth string. Barring and the notation of rhythm has been standardised without comment and ‘rhythm sign’ has been abbreviated to ‘r-s’ in the commentary. Dots under tablature letters indicating right hand fingering have been included only where they appear in the original; it is assumed that one dot is used for the index finger and two dots for the middle finger. Ornaments and ties have also been reproduced as in the sources, without suggestions for interpretation. Comments about this edition can be communicated by email (j.h.robinson@ncl.ac.uk).

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I am grateful to Peter Király for his extensive contribution to the introduction, and to Paul Beier, Victor Coelho, Dinko Fabris, Sandro Pasqual and Carlo Vitali for providing additional biographical and other information. I acknowledge the libraries that hold the sources, copies of which were used to transcribe and edit the tablature in this edition. The original tablature for all versions of the music was consulted in the form of microfilms from the Lute Society of America and the University of Basel or as facsimile editions published by Éditions Minkoff, Geneva. The tablature was set using Wayne Cripps’ TAB programme version 3.1h converted for DOS by Michael Daether.

The illustrations used in this edition are copies of pen and ink decorations from the Philip Hainhofer lute books and are reproduced with permission of the Herzog-August-Bibliothek, Wolfenbüttel.

Introduction

This edition brings together the surviving music by Hortensio Perla of Padua and Pomponio of Bologna, here assumed to be two little known Italian lutenist-composers. All their known compositions, which are of a similar and diverse repertoire, are for renaissance lute. The majority of music ascribed to both is found in the lute books compiled by the Augsburg merchant and art dealer Philip Hainhofer [1578-1647] in the year following his marriage in October 1601¹. In May 1594, when he was sixteen, Philip travelled with his brother Hieronymo to Italy to study law in Padua where he stayed for 2 years². Whilst in Padua, he had lute lessons with the lutenist Nicolo Legname, the ‘Nicolai’ of a number of ascriptions in his lute books. He also studied in Siena during 1596 and visited Bologna, Rome and Naples.

It has been suggested that the lute books of Paduan composers that were published in Venice during the sixteenth century were intended for the use of students at the University recruited from France, Flanders, Germanic lands, Poland, Hungary and elsewhere. Students of the famous University of Padua received lute instruction from the authors of these prints such as Antonio Rotta [c1495-1549]³. The English courtier Sir Arthur Throckmorton stayed in Padua for some months in 1581 during an extensive continental tour. Whilst in Padua, he recorded in his diary that ‘I writ to Thomas Leigh for my luting book’ and that ‘Bergamasco came to teach me on the lute, to whom I gave 8 li by the month’⁴. Christoph Herold studied law in Padua c1601-3, where a copy was made of his lute book⁵ and Stanislaus Casimir Rudomina Dusiacki studied with the lutenist Donino Garsi in Padua around 1620⁶. Thus, ample opportunity can be envisaged for music of Paduan and Bolognese composers to find its way into the lute books of European noblemen and publishers alike⁷. Furthermore, it is possible that Hainhofer acquired the music by Perla and Pomponio, as well as the few pieces by Lorenzini of Rome found in his lute books, whilst on his travels. In fact, one of the titles, ‘Gagliarda belliss^{ma} D. Alb. comes à Schlick dono dedit. / Pomponij Bononiensis’ indicates that this galliard by Pomponio was given to Philipp Hainhofer by Jan Albin von Schlick [1579->1628], probably during the time that both studied in Padua⁸. However, the recercars of Antonio Rotta in the Hainhofer lute books may have been written out from a copy of Rotta’s print of 1546⁹. Other Paduan lutenist composers who may have influenced this generation of students include Giulio Cesare Barbetta [c1540->1603], Giovanni Pacoloni, and Pietro Teghi¹⁰.

Jean-Baptiste Besard [1567->1617] probably first met Philip Hainhofer in 1596 in Cologne and moved to join him in Augsburg sometime between 1604 and 1617¹¹. Besard mentions in both his *Isagoge* and *Novus Partus* that he spent some time in Italy, which was probably between 1587 and 1592, and he also claimed in the preface of his *Thesaurus Harmonicus* that he studied with Lorenzini in Rome¹². His anthology of 1603 included many of Lorenzini’s compositions as well as a gagliarda each by Hortensio and Pomponio, which he could have collected whilst in Italy. Alternatively, music by Hortensio and Pomponio may have come into the hands of Hainhofer and Besard in Germany, following its circulation north of the Alps in copies of the lute books of students and other travellers. This view is consistent with the fact that some of the Italian music in the books of each is closer to Northern European versions than to the Italian originals, and would explain the appearance of versions of their music in other manuscript sources from northern and central Europe as well as prints published in Strasbourg and as early as 1571 in Louvain. It seems less likely that Hortensio and Pomponio spent time in northern Europe, for which there is so far no documentary evidence.

Hortensio Perla of Padua

The surviving music of Hortensio Perla comprises a preambulum, two fantasias, a short pavana diminutione, two gagliardas and settings of the barriera¹³, bergamasca¹⁴ and paganina¹⁵. From the ascriptions Hortensius Perla [genitive Hortensij Perlae], Hortensio di Padoua, or Patauini, which is Latin for Paduan, it seems clear that all the music thus ascribed is by one composer from Padua. The two fantasias ascribed Ortenzio are also most likely to be by the same composer. They appear with this ascription in the Schele lute book¹⁶ dated 1619 and containing music dated 1613-6, but additional versions of each are known. Mertel included one anonymously in his *Hortus Musicalis Novus*¹⁷ published four years earlier in 1615, and a concordant version of the other is found in the Siena lute book¹⁸, compiled in Siena in the late 1580s or early 1590s, as well as in a more embellished setting in Phalèse and Bellère’s

Theatrum Musicum of 1571¹⁹. The dates of the sources together with the fact that the dance forms he arranged were known from at least the 1580s, suggest that Hortensio flourished as a composer in the last decades of the sixteenth century.

Apart from the ascriptions to the lute music, reference to Hortensio in contemporary documents is very sparse. Eitner²⁰ refers to ‘Perla, Hortensio, Pataviensis (aus Padua); Lautenstücke im Besardus 1603’ and gives no further information. However, we get a glimpse of a lutenist famed for his technique in a manuscript lute source which does not include any music ascribed to him. The latter reference is found in the lute book of an unknown Königsberg student²¹, which includes two sets of instructions for the lute headed ‘De Methodo studenti Testudine’ on ff. 24r-28v and ‘Instituochlus’ on ff. 36r-43v. On f. 24r of the first of these, written before 1619, we find a passage that mentions Hortensio in relation to right hand thumb technique²². It may be significant that the scribe writes in the present tense in the phrase ‘Ausswertz gebrauchen den Daumen diese Berümbte Lautenisten’ [These famous lutenists play with the thumb out], suggesting that Hortensio, and the other lutenists mentioned were still alive when the instructions were written. However, this may not be the same as the date suggested for this part of the manuscript, as the instructions could have been copied from an earlier original.

Although no direct archival reference to Hortensio has yet been found in Padua, it is possible that he was the son or other relative of either Lorenzo dal Lauto detto Perla or Jacobus Antonius Perla, both identified in archival records in Padua by Peter Király²³. Lorenzo dal Lauto was a lutenist in Padua, whose father came from the town of Legnano nearby and the notary records of the Archivio di Stato in Padua make several references to him. In 1562 he had a small shop or workshop [‘botegeta’] close to the university in the very centre of Padua and in 1582 he lived at the so called Croxarie (crossing of streets) also in the centre of Padua, not very far from the University. In February 1573 he married Livia, daughter of Pasqual Corbo and widow of Jacobus Antonius Perla. It seems that Lorenzo was nicknamed ‘called Perla’ [detto Perla], which occurs in the register of deaths, after his wife’s first husband. Lorenzo was married again in 1592 to a certain Diana, and a daughter Justina is recorded in Paduan documents. In the register of deaths he is mentioned as belonging to the parish of San Lorenzo. Valentin Bakfark lived in Padua in the 1570s and died there in 1576, being buried in the Croxarie which belonged to the parish of San Lorenzo²⁴. However, there is no documentary evidence to suggest that Bakfark was acquainted with one or more of the Perlas whilst in Padua. The death register records that Lorenzo was 96 years old when he died on 26 August 1602, which if correct, indicates that he was born in 1506. But as he married in 1573, and again in 1592, one has to consider the possibility that he was much younger. A date of birth in the 1540-50s seems more likely. Further research may establish a link between Hortensio Perla and Lorenzo dal Lauto detto Perla and will hopefully shed some light on when Hortensio was resident in Padua.

Pomponio of Bologna

The ascriptions to Pomponio da Bologna [genitive Pomponij] or Pomponius Bononiensis, the latter using the Latin name for Bolognese, leave little doubt that the lute solos bearing them are all by the same composer from Bologna. The dates of the sources of his music and the genre of the pieces that survive suggest that Pomponio was active as a composer at the same time as, or possibly a decade or so later than Hortensio Perla. His extant music comprises one fantasia, three gagliardas and settings of the passomezzo antico²⁵ and battaglia²⁶ all for solo lute. The Dolorata gagliarda must have been very popular as quite similar settings are found in numerous sources of diverse provenance, including two versions in a manuscript copied in Bologna²⁷. Although only two bear Pomponio’s name, it is likely that he composed rather than arranged it.

There is no certain information about Pomponio besides the ascriptions to the lute music. Eitner²⁸ refers to his gagliarda in Besard and gives no further information. However, a musician named Pompeius Bononiensis is recorded at the Transilvanian court during the autumn of 1593²⁹ but it is not stated if he was a lutenist. This could also refer to ‘Pompeo da Panico’, who served, apparently for a short period during 1592, as ‘musico’ in the Cappella di San Petronio in Bologna, as Panico is a small town in the mountain area south of Bologna³⁰. As Pompeo appears to be Bolognese, the name may be a misrepresentation of Pomponio. If so, then it would seem that he spent at least some time north of the Alps towards the end of the

sixteenth century. However, there is a lutenist from the same period recorded as ‘Pompeo di Girolamo da Modena’, who is referred to as ‘liuto’ at the Medici Court in Florence in 1593 and again as ‘Messr. Pompeo da Modena’ under ‘Sonatori per la medesima Capella di S.A.S., e Compositori’ for ‘Liuto’ in a list of members of the Florentine grand ducal musical establishment³¹ This is presumably the same person Eitner lists as ‘Pompeo da Modena’³² Finally, a Signor Cavaliero Pompeo contributed a sonetto in praise of the author in the preface of Pietro Paolo Melii’s fourth lute book published in Venice³³ but it is not known whether he was a musician. In the absence of anything conclusive, let us hope that the surviving archives will one day yield new information on Pomponio da Bologna and establish whether there is any link between him and Pompeius Bononiensis, Pompeo da Modena or Signor Cavaliero Pompeo³⁴

John H. Robinson, University of Newcastle upon Tyne, December, 1999.

¹ cf. Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Abhandlungen zur Musikgeschichte, Band 5 (Göttingen: Vandenhoeck und Ruprecht, 1999). p.96. The manuscript is to be found in Wolfenbüttel, Herzog-August Bibliothek, Ms. Codex Guelferbytanus 18.7 and 18.8. Augusteus 2° (dated 1603). None of the ascriptions to Perla and Pomponio in Hainhofer can be confirmed in the few extant concordant versions in other sources. It is also noteworthy that the version of Pomponio’s gagliarda dolorata in Hainhofer is anonymous and the ascription is found in other sources.

² cf. Paul von Stettin d.J., *Lebensbeschreibungen zur Erweckung und Unterhaltung bürgerlicher Tugend* (Augsburg, 1778), pp. 270-1; and Friedrich Ludwig Karl Baron von Medem, ‘Philipp Hainhofers Reise-Tagebuch, enthaltend Schilderungen aus Franken, Sachsen, der Mark Brandenburg und Pommern im Jahr 1617’, *Baltische Studien* 2, heft 2 (Stettin, 1834), pp. xxi-xxxii. I am grateful to Peter Király for providing copies of these articles.

³ cf. Pierluigi Petrobelli, ‘Padua’, *The New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed., London: Macmillan, 1980) xiv, 78-81; E. Surian, ‘Bologna’, *New Grove* iii, 1-9.

⁴ cf. A. L. Rowse, *Ralegh and the Throckmortons* (London: Macmillan, 1962), pp. 89-90. Three volumes of the diary of Sir Arthur Throckmorton are in the Hales Collection at Canterbury Cathedral Library, shelf mark U85. The lutenist ‘Bergamasco’ may be Giovanni Antonio Terzi da Bergamo.

⁵ The flyleaf of the Herold lute book reads ‘In Tavolatura di Liuto Außgeschreiben ihnn Padoua Auß dess e[hrbaren] Christphori Herholdess sein[em] geschreibene[m] Lauttenbuch. A[nn]o: 1602. E.’. cf. Facsimile edition, *Ms. Herold Padua 1602* (München: Tree Edition, 1991).

⁶ cf. Victor Coelho, *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York: Garland, 1995), p. 85.

⁷ cf. Peter Király, ‘Beobachtungen und Anmerkungen über Lautenmusikquellen Lautenisten und Amateure im 16. und frühen 17. Jahrhundert’ In: *Die Laute, Jahrbuch der Deutschen Lautengesellschaft* (1997), Frankfurt a. M. 1998. p.24-44.

⁸ Joachim Lüdtke, *Ibid.*, pp. 15 and 114.

⁹ Antonio Rotta, *Intabolatvra de Lavto* (Venice: Scotto, 1546). Facsimile edition (Geneva: Éditions Minkoff, 1982).

¹⁰ Carol MacClintock, ‘Barbetta, Giulio Cesare’, *New Grove* ii, 137-8; Elwyn A. Wienandt, ‘Teghi, Pietro’, *New Grove* xviii, 644. Cf. Anthony Rooley and James Tyler, ‘The Lute Consort’, *The Lute Society Journal* xiv, 13-24.

¹¹ cf. Julia Sutton, ‘Besard, Jean-Baptiste’, *New Grove* ii, 656-7.

¹² cf. Peter Király, ‘Jean Baptiste Besard: New and neglected biographical information.’ *The Lute* xxxv, pp. 62-75, 1995. To quote Besard’s *Thesaurus Harmonicus* (Cologne, 1603) ‘Prefatio authoris ad candidum philomusicum’: ‘Quando-quidem hic Diuinus ille artifex Laurencinus Romanus instructor quondam meus, …’. Besard’s other two books were the lute instructions *Isagoge in artem testvdinariam* (Augsburg, 1617) and his second lute book *Novus Partus sive concertationes musicae* … (Augsburg, 1617), both in facsimile editions (Geneva: Éditions Minkoff, 1983).

¹³ cf. Elaine Bearer, ‘Barriera’, *New Grove* ii, 186. The barriera is representative of a battle and parodies a trumpet call, in the manner of the second part of Janequin’s ‘La guerre’. The related ‘sbara’ was performed at the wedding of Francesco da Medici and Bianca Cappello in 1579 and another at the wedding of Ferdinando de Medici and Christine of Lorraine in 1589. Cognate lute versions: *Bariera A.F.*, Basel F.IX.70, p.104; *La Barriera /Saltarello*, Bautzen pp.51-2; *Bariera in soprano*, Berkeley 757, f.16v; *Barriera*, Bologna AA/360, f.109v; *Bauiera Balletto*, Cavalcanti, ff.40v-41r; *Mascherada*, Chilesotti, pp.112-3 [no.43]; *Passo mezzo moderno*, Chilesotti, pp.215-6 [no.71]; *Ballet Tutti venite armati A5*, Eijssert, f.72r; *Barriera ballo*, Florence 106, f.8r; *Subplementum. Lieb Kann alles überwinden*, Fuhrmann 1615, p.180; *Drometen Dantz*, Hainhofer IV, f.41r; *Barriere in contra alto. Nicolaj*, Hainhofer VII, ff.225r-225v; *La medesima d'un altro maestro Hort. Perlae*, Hainhofer VII, ff.225v-226v; *La medesima Diomedis*, Hainhofer VII, ff.226v-228r; *Tantz Alphonsi*, Königsberg, f.12v; *La Bariera*, Kraków 40032, p.373; *Bariera*, Kraków 40153, f.3v; *La Trombeta*, Kremsmünster L81, f.142v; *Parrera*, Leipzig II.6.15, pp.476-7; *Dantz*, Leipzig II.6.23, f.19r; *Bariera*, Lucca 774, f.20v; untitled, Montreal, f.71v; *Barriera in tenore*, Naples 7664, f.31r; *Barriera Balletto*, Nürnberg II,

f.9r; *Barrier*, Paris 29, f.21v; *Barriera*, Paris 31, f.12r; *La barriere romano*, Paris 941, f.11r; *Barriera*, Paris 941, ff.11v-13r; *Barriera*, Pesaro b.10, f.23v; *Barriera*, Pesaro b.10, f.26v; *Barriera*, Rome 570, f.21r; *Barriera prima parte/seconda parte/terza parte/quarta parte*, Trent 1947, f.13v; *Barriera balletto*, San Gimignano, f.11v; *Barriera*, *Balletto di M. Battistino*, Caroso 1581, ff.76v-78v; *Barriera balletto con tutte le sue repliche*, Terzi 1599, pp.33-7; *Balletto Barriera/Gagliarda*, Caroso 1600, pp.139-47; *Barriera Nuova*, Caroso 1600, p.190; *La Barrera messa in uso in Milano*, Negri 1602, pp.122-4; *La Barera*, Balletti Moderni 1611, pp.5-6. Versions also found in early seventeenth century guitar tablatures.

¹⁴ cf. Richard Hudson, ‘Bergamasca’, *New Grove* ii, 541-2. The bergamasca is a dance probably originating in the district of Bergamo in northern Italy. Cognate lute versions: *Bergamasca*, Basel F.IX.70, p.288 & 291; *Bergamasco*, Bautzen, p.47; *Bergamasco Bocquetj*, Bautzen, pp.52-3; ab init., Berlin 40032, p.351/f.135r; *Bergamasco*, Berlin 40165, f.1r; *Bargamasca*, Berlin autogr. Hove 1, ff.167r-166v; *Bargamasca*, Berlin autogr. Hove 1, f.166r; *Bargamasca*, Berlin autogr. Hove 1, ff.166r-165v; *Bargamasca*, Danzig 4022, f.[14r]; *Bergemaso*, Danzig 4022, ff.[45v-46r]; *Bergamasco*, Dolmetsch, ff.228r-231r; *Ballo Allemano* IATB, Donaueschingen I, f.40v; *Pergamasco*, Dresden 297, p.174-9; *Bergamasca*, Hainhofer VIII, f.9v; *Alio modo*. *Hortensij Perla.*, Hainhofer VIII, f.10r; *Bergamasca*, Herold, ff.28r-31v; *Burgemasco*, Köln R242, ff.203v-204r; *Bergemasco*, Köln R242, ff.204v-205r; untitled, Königsberg, f.16r; untitled, Königsberg, f.64v; *Bargemasco*, Königsberg, f.68v; *Pargamasco*, Leipzig II.6.15, pp.172-3; *Pergamasco*: 41, Leipzig II.6.15, p.389; untitled, Leipzig II.6.23, f.59v; *Bargemasco*, Lüneburg 2000, p.17; untitled, Lüneburg 2000, pp.64-6; untitled, Marsh, pp.423-4; *Bergamasco*, Per Brahe, f.10r, 18r; *Bergamasca*, Prague XXIII.F.174, f. 13r; *Bargamasco di Giovan Battista Domenicho*, Schele, pp.10-1; *Bergamasco* 4 settings, Stobaeus, ff.68r-69r; *Bargamasco*, Swan, f.38v; *Bargamasco*, Thysius, f.397r; *Bergamasca*, Werl, f.6r, 6v, 6v, 87v & 91r; *Bergamasco*, Abondante 1587, pp.58-9; *Moresca Quarta Deta la Bergamasca*, Barbetta 1585, p.14; *Bergamasco I.B.Besardi*, Besard 1603 f.106v; *Bargamasca. Giovan. Battista Domenicho*, Hove 1612 ff.54v-55r; *Pergamasco V[alentin] S[tobel I]*, Fuhrmann 1615 pp.182-4; *Les pantalons*, Vallet I 1615 pp.41-2; *Bergamasco*, Piccinini II 1639 pp.16-20; *Bergamasca.*, Kapsberger IV 1640, pp.31-2; *Bergamasca*, Gianoncelli 1650, [pp.8-9]; cf. *the ground to the treble before*, Pickeringe, f.9r; untitled, Königsberg, f.62r.

¹⁵ cf. Richard Hudson, ‘Paganina’, *New Grove* xiv, 85. The paganina is based on the passamezzo antico. Cognate versions for lute: *Tenor dta Paganina / Saltarello*, Lyon 6244, ff.18v-20r; *La Paganina / Gagliarda de la paganina*, Lyon 6244, ff.7v-9r; *La paganina con il suo saltarello*, Montreal, ff.11r-12; *Paganina / saltarello*, Montreal, ff.40r-40v; untitled with saltarello, Montreal, f.76v; *Paganina in Tenore*, Paris 31, f.19v; *Paganina*, Pesaro b.10, f.19v; *Paganina*, Raimondi, f.42v; *Pasamezo*, Trent, f.4v; *Passo'e mezo detto la paganina/ Gagliarda*, Barbetta 1582, sig.C4v; *Pass'e mezzo della Paganina / Saltarello* [a4], Maniero 1578, p.5; *Pass'e mezzo della Paganina / Saltarello* [a4], Phalèse & Bellère, 1583, f.7v; *Pass'e mezo Paganina / Gagliarda*, Terzi 1599, pp.87 & 88. *Paganina*, Pesaro b.10, f.3r is not the same piece. Versions also found in early seventeenth century guitar tablatures. Related to the La Vecchia pavan in English lute sources, cf. John M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon Press, 1992), I, 95, fn 263.

¹⁶ cf. ‘Schele’ in source list of this edition.

¹⁷ cf. ‘Mertel 1615’ in source list of this edition.

¹⁸ cf. ‘Siena’ in source list of this edition.

¹⁹ cf. ‘Phalèse and Bellère 1571’ in source list of this edition.

²⁰ Robert Eitner, *Quellen Lexicon* (Reprinted in Graz: Akademische Druck-U Verlagsanstalt, 1959), vii, 373. The Italian lute manuscript Paris, Bibliothèque Nationale, Rés. 429, c1560, f.1v bears the inscription ‘1.5.M.89 Die hodie D'Hortensio di Micchi Cau[ilieri?] di S[an]to Steffano’, which Arthur Ness informed me probably refers to the Italian harpist and composer Orazio Michi dell’Arpo [1594/5-1641]; cf. Gloria Rose, ‘Michi, Orazio’, *New Grove* xii, 268.

²¹ London, British Library, MS Sloane 1021, c1640, previously assumed to be the lute book of Johann Stobaeus [1580-1646]; however the latter made no more than an album amicorum entry in this otherwise anonymous lute book; cf. D. Härtwig, ‘Stobaeus, Johann’, *New Grove* xviii, 147-8.

²² Quoted by Paul Beier with an English translation by Paul O'Dette, in ‘Right hand position in renaissance lute technique’, *Journal of the Lute Society of America* xii, 1979, p. 20: ‘Der Daume sol ausswertz nit einwertz, geschlagen werden, wie die Alten zu thun pflegen u. gemeinlich die Niederländer u. Alte Teutschen. Dann es probiret worden, dass es weit besser, den daumen ausswertz zu schlagen. Klinget reiner, scherffer u. heller, dass ander klinget gar faull u. dämpfig. Ausswertz gebrauchen den Daumen diese Berümbte Lautenisten. In Germania: Gregorius Huwat, der Dulandus Anglus, welscher doch angänglich einwendig den Daumen gebraucht. In Italia: Zu Rohm Laurentinus. Zu Padua Hortensius. In Gallia Boquet[,] Mercurius Polandus u. andere mehr’.

Paul O'Dette's translation: The thumb should strike outwards, not inwards as the older generation does, and commonly the Netherlanders and elder Germans. For it has been demonstrated to be much better to strike with the thumb outwards. This sounds clearer, crisper and brighter. The other [method] sounds very dull and muffled. These famous lutenists play with the thumb out: In Germany, Gregory Huwet, the English Dowland, who nonetheless began playing with the thumb inwards. In Italy: Laurencini in Rome, Hortensius in Padua. In France Bocquet, the Polish Mercure, and others.

The two treatises are transcribed in Donna M. Arnold, ‘The lute music and related writings in the *Stammbuch* of Johann Stobaeus’ (PhD diss., North Texas State University in Denton, 1981; UMI #8217612), the treatise

in the manner of Waissel is on pp. 125-39 and the one in the manner of Besard is on pp. 102-28, and both are discussed with a summary in English on pp. 48-58.

On the first page of the lute instructions headed ‘A’gli studiosi’ in Alessandro Piccinini’s *Intavolatura di Liuto, et di Chitarrone* (Bologna, 1623), facsimile edition: ed. O. Cristoforetti (Firenze: Studio per Edizioni Scelte, 1983), there is a phrase in a paragraph headed ‘Del Suonare netto, Cap. II.’. It reads ‘Di maniera che ogni minimo tocco di corda sia schietto, come Perla’, which Paul Beier translates as ‘In such a way that even the slightest touch of the string is limpid, like a pearl’ [personal communication]. It is possible but unlikely that a pun on the name of Perla was intended, as Hortensio does seem to have been famous for his lute technique.

²³ Peter Király supplied the biographical information relating to the Perlas in Padua, which he extracted and translated from the Hungarian text of his book on Bakfark (in preparation). The many registers of births and marriages in the Episcopal Archives in Padua from the 1570s onwards remain to be studied (personal communication from Peter Király).

²⁴ cf. Peter Király, Biographical sketch of Valentin Bakfark, *Lute News*, 49: 17-8, March 1999. Valentin Bakfark [1526/1530-1576] spent some time in Padua in 1569, leaving his wife and children behind until he returned in 1571. He remained in Padua until 1576, when he and all his family died from the plague.

²⁵ cf. Richard Hudson, ‘Passamezzo’, *New Grove* xiv, 271-2.

²⁶ cf. Alan Brown, ‘Battaglia’, *New Grove* ii, 290. Italian in origin but related to Jannequin’s *La guerre* which was written to commemorate the Battle of Marignano [the present Melegnano near Milan] on September 13-14 in 1515, Francois I of France’s great victory over Imperial forces for control of Milan in 1515. However, Francois suffered humiliating defeat at the Battle of Pavia in 1524 and was taken prisoner by Charles V. Thus, the settings that refer to Pavia rather than to Marignano may be a satirical reply to the Jannequin celebration on the part of the Imperialists [personal communication from Paul Beier]. Cognate lute settings: *Die schlacht vor Pauon* [sic.], Basel F.X.11, ff.21v-22v; *La Batalla*, Berlin 40032, pp.368-71/ ff.141v-143r; *Die grose Schlacht*, Berlin 40583, ff.10v-12r; *Sequitur altera pars*, Berlin 40583, ff.12r-13v; *Batel pauen*, Dallis, pp.60-7; untitled, Dc.5.125, ff.58v-62v; untitled, Dd.2.11, ff.29v-31r; *the Battle*, Folger, ff.19v-21v; *La Battaglia Alf de ferabosco/ Fra Bernardino fauella/ Tamburzo*, Hainhofer VII, ff.7r-9r; *Battaglia in contra alto Pomponij/ girometta*, Hainhofer VII, ff.9r-10r; *the Battle*, ML, ff.23v-25r; *Schlacht für pavia*, Ms. addition to the Sorau copy of Morlaye 1554; *the battelle the batell for ii lutes* duet, Pickeringe, ff.52v-54r; *La bataglia*, Schele, pp.117-20; *La guerre* [Janequin], Attaignant 1529, ff.59r-59v; *La Battaglia Francesco da Milano*, Marcoloni 1536, f.29v [No. 110a in Arthur J. Ness, *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge MA: Harvard University Press, 1970)]; *Sula Batalia/Der hupff auff*, Newsidler 1544, sig.J2-J3; *Hie volget die Schlacht vor Bafia/ Der erst Teyl*, Newsidler 1544, sig.O2v; *La Bataille/Fan frere le le lan fan*, Phalese 1545, p.66; *La bataglia francesa/Fan frere le le lan fan* Francesco da Milano, Gardane 1546, sig.B2v-B4v, (R1556 & 1563) [Ness 110b]; *La bataglia Francesca/Fan frere le le lan fan* Francesco da Milano, [Scotto] 1546, f.47v [Ness 110b]; *La Bataglia Chiarenzana* Marcantonio Pifaro, Gardane 1546, sig.B3v; *Bataille Descendit uno tono/Fan frere le le fan fan*, Phalese IV 1546, sig.n3v-o2r; *Hie volget die Schlacht vor Pavia/ Der Erst Teyl*, Newsidler 1549, sig.v1v-v3v; *La bataglia Francesco da Milano*, 154? [Ness 110a]; *La Bataille/Fan frere le le lan fan* Francesco da Milano, Paladin/Moderne 154?5, pp.23-7 [Ness 110a]; *Ein Franztzösische fälischlacht. Im abzug/Fan frere le le lan fan* Francesco da Milano, Wyssenbach 1550, ff.40v-43r (R1563) [Ness 110b]; *Bataglia/ La Bataille* [lute duet], Phalese 1563, f.56v, (R1568 & 1571); *La Bataille/Fan frere le le lan fan* Francesco da Milano, Phalese 1571, ff.123r-124r [Ness 110a]; *La battaglia*, Waissel 1573, sig.C1v. Versions for guitar, cittern, keyboard and vocal ensemble.

²⁷ cf. ‘Berkeley 757’ in source list of this edition; provenance described in Victor Coelho, *Ibid.*, pp. 51-4.

²⁸ Robert Eitner, *Quellen Lexicon*: ‘Pomponius Bononiensis (aus Bologna); Lautenstücke im Besardus 1603’, viii, 15p.

²⁹ cf. Peter Király, personal communication.

³⁰ Carlo Vitali has found no reference to Pomponio or Pompeo in the records of the Concerto Palatino or the Cappella di San Petronio in Bologna (personal communication). I am grateful to him for the information on Pompeo da Panico from Gaetano Gaspari, *Zibaldone* (19th century transcription from Padre Martini’s tantalizing scrapbooks), I-Bc, UU.1-4, and the suggestion that he may be the Pompeo who served at the Transylvanian court.

³¹ Frederick Hammond, ‘Musicians at the Medici court in the mid-seventeenth century’. *Analecta Musicologica*, XIV, 1974, 151-169. I am indebted to Dinko Fabris for bringing this information to my attention.

³² Robert Eitner, *Quellen Lexicon*: ‘Pompeo da Modena um 1623 Lautenist a/d. Hofkapelle in Modena (Valdrighi 12, 19. 66)’, viii, 15.

³³ Pietro Paolo Melii, *Intavolatura di Liuto Attiorbato, Libro Quarto* (Venice, 1616), facsimile edition, ed. O. Cristoforetti (Firenze: Studio Per Edizioni Scelte, 1979).

³⁴ Note that although Bologna and Modena are neighbouring towns, they were under different rulers and separated by a state boundary at this time.

Inventory of Music with Commentary

Hortensio Perla of Padua

1. Preambulum

Præambulum / Hortensius Perla.

Hainhofer III, ff. 202r-202v

Italian tablature. 7th course tuned to F used once.

bar/posⁿ:

8/2 'x' on 6th course instead of a6
9/3 'x' on 5th course instead of d3

bar/posⁿ:

12/3 r-s displaced one note to left
12/5-6 c1-a1 absent

2. Fantasia

Phantasiae et Fugae 96
Fantasia Ortenzio

Mertel 1615, pp. 246-7
Schele, pp. 36-7

This monothematic fantasia begins with a rising 6 note theme which is repeated 12 times, once in stretto sometimes with minor variation. The theme is then inverted 4 times beginning in bar 47, before returning a further 15 times from bar 55, all but once in stretto. There is also a section in triplets, indicated only by the right hand fingering dots, between bars 62 and 68. The version in Schele has more elaborate cadential figures (see below). Bars are halved and r-s doubled in length in Schele, but not in this commentary to make comparison with Mertel clearer. Mertel uses an 8th course tuned to D, and Schele a 7th course tuned to D [although it is mistakenly placed on the 6th course], once only, on the final chord.

	Mertel	Schele
1/1	r-s 1	r-s
9/4-11	-	r-s h3,g4,e5; g2-e2; h2-g2-h2-g2-h2-g2-e2-g2
10/2&10/3	a3	e4
11/2	-	a2 added
14/3-10	-	r-s h2; g1-e1-g1-e1-g1-h1; g1-f2
22/2	f3	a2
23/4-5	-	r-s obscured
24/4	-	a3,b4
25/3	-	a2
32/3-10	-	r-s c2,e4-f3-e3-c3; c1,f3-e3-f3-e3-c3-e3
36/5	g4	c3
37/3-10	-	r-s c2,d3,e5; d4-b4; e4-d4-e4-d4-e4-d4-b4-d4
38/3-10	-	r-s c2,c6-f3-e3-c3; f3-e3-f3-e3-f3-e3-c3-e3
42/4	a2	f3
46/7-14	-	r-s d3,c4,a5; c3-d3; a2-c2-d2-c2-d2-c2-a2-c2
54/3-10	-	r-s e1,e5-h2-g2-e2; h2-g2-h2-g2-h2-g2-e2-g2
58/7	-	a1 added
71/3	-	c4
72/1	r-s	r-s
72/1	-	e3 added
73/1	-	a6

3a. Fantasia

Fantasia Ortenzio
Del Libro F. B. Fantasie [title omitted in facsimile]

Schele, p. 44
Siena, f. 41r

Arthur Ness has suggested that the ascription 'F. B.' in Siena indicates the composer's initials and may refer to any one of the Tuscan lutenists Fabio Buonsignori de Grandi (Cavaliere di S. Stefano), Francesco Bendusi (fl. 1553), or Francesco Bianciardi (c1560-1607) [cf. facsimile edition of the Siena manuscript (Geneva: Éditions Minkoff, 1988), p. 8, footnote 13]. However, if this fantasia is from 'Libro F. B.', it does not necessarily mean that it was composed by F. B. and so the ascription to Ortenzio in Schele need not be doubted.

This fantasia begins with a 10 note theme recurring 4 times in the first 20 bars, which is then repeated with increasing change a further 7 times. The version in Schele uses a 7th course tuned to F only on the final chord. The version in Siena is in Italian tablature and is for 6 course lute.

	Schele	Siena	42/1	a4 absent	-
11/2	-	b3 instead of b2	45/3	c3	-
15/1-3	r-s \overline{F} and d3 displaced under f1 to left	r-s \overline{F}	47/2	r-s \overline{F}	f2, d3
17/1	e4	e4	55/1	-	d3, e4
23/1	-	d1	56/1	-	d3 added
24/5	-	r-s absent	74/4-7&87/4-7	-	r-s \overline{F} d3-c3 instead
28/4-7	-	r-s \overline{F} d1,b1 instead	76/2	b2 absent	-
33/1	a4 absent	-	78/1	a1 added	-
33/2	d2 instead	d2 instead	79/4-7	notes 6&7 absent r-s \overline{F} d2-c2 instead	-
36/4	-	b2	82/2	b2 instead	b2 instead
37	-	r-s \overline{F} f1,f2,h3,h4; \overline{F} i3-h3-i3-h3; \overline{F} i3-h3-f3-h3	88	-	r-s \overline{F}
				btw 91-2 bar 91 repeated	-
41/1	a5 absent	-	96/2-5	-	r-s \overline{F} f1 instead
			97/1	-	a7 absent

3b. Fantasia

Fantasia 3 [Kargel].

Phalèse & Bellère 1571, f. 10v

The implied ascription to Sixtus Kargel [ascribed ‘Fantasia 3’ and preceded by ‘Fantasia Prima Sixti Kargl’ on f. 8v and ‘Fantasia 2’ on f. 9v] probably indicates that Kargel added the embellishment to the existing fantasia, as is the case for several fantasias in his own books of 1574 and 1586.

This is an embellished version of the fantasia in Schele and Siena, which it follows closely to bar 45 [cf. no. 3a]. However, other phrases are not embellished in this version when they are in Schele and/or Siena. The Phalèse & Bellère print uses French tablature on a 5 line stave.

19/11 h3

58/9 d3,e4 absent

4. Pavana Diminutione

[Pauana] *La medesima diminuzione d'Hortensio di Padoua* Hainhofer VII, ff. 224r-224v

Italian tablature. 17-bar single strain using a 7th course tuned to F. No corrections to the tablature.

5. Gagliarda

Gagliarda Hortensij Perla Patauini.

Besard 1603, f. 121r

Three strains of 8, 12 and 8 bars [barring irregular and double barlines editorial], the first only with divisions. 7th course tuned to F.

14/1 g5 added

14/5 f5

6. Gagliarda

La medesima gagliarda Di un'altro maestro / Hort: Perla.

Hainhofer VI, f. 176r

Preceded by other settings of the same galliard ascribed *Gagliarda Diomedes* [f. 175r] and *Eadem gagliarda alio modo* [f. 175v] in Hainhofer.

Italian tablature. Three strains of 8, 8 and 10 bars [double barlines editorial], with divisions.

7th course tuned to F.

11/7 f1 displaced to the left of a3

7. Paganina in Contra Alto

Paganina in contra alto / Hortensij Perlæ.

Hainhofer VIII, f. 246v

Italian tablature. Three strains of 8 bars [double barlines editorial], with divisions. 7th course tuned to F.

30 bar missing, reconstructed 43/5 r-s absent
editorially from bar 22

8. Barriera

[Barriera] *La medesima d'un altro maestro. / Hort. Perlæ.* Hainhofer VII, ff. 225v-226v

Seven sections of 16, 16, 16, 16, 15, 16, 8 bars [double barlines editorial]. The 16 bar sections are composed of variations on four subsections of four bars each. There are four distinct four bar subsections, A, B, C and D and the sequence for the five 16 bar sections is ABCD, ABCC, AABB, ADAA and AABB, respectively. The 15 bar section comprises two versions of an 8 bar subsection (E), but the repeat has only 7 bars. The final 8 bar section comprises two versions of a 4 bar subsection (F). The relationship between r-s in sections of different tempo is $\text{F} : \text{F}$ = duple:triple time. 7th course tuned to F.

6/4-5&15/3-6	r-s	90/2	c3
29/6	b4,c5 instead	92/4	r-s one note to left
30/5-6	r-s	92/9	c2
78/1-4	r-s	96/4	r-s

9. Bergamasca

Bergamasca / Alio modo. / Hortensij Perlæ.

Hainhofer VIII, ff. 248v-249r

Italian tablature. 7th course tuned to F. 23 variations on a 2 bar ground, bars 1-16 anonymous and 17-47 ascribed to Hortensio.

16/1	r-s	39/1	r-s absent
16/2-4	r-s		

Pomponio of Bologna

1. Fantasia

Fantasia di Pomponio da bologna.

Basel F.IX.70, p. 58

This monothematic fantasia begins with the rising 4 note theme which is repeated in one form or another no less than 30 times. German tablature. 7th course tuned to F and 8th to D.

11/2	a3 instead of c4	34/3	c4 displaced to left of a6
15/btw 1-2	c5 crossed out	37/2	a2 instead of a1
21/3	a2 instead of a1	43/4	d3.e4
24/1	a5 instead of a4	45/7	a2 added and crossed out
24/2	a3	47/1-4&48/1	r-s
31/3	a2 instead of a3		

2a. Gagliarda Dolorata

*Gagliarda Pomponij Bononiensis vulgo dolorata.
Dolorata Bezardica Compositione
Gagliarda Dolorata
Galliarde Dolorata*

Besard 1603, f. 109v
Berlin 40143, ff. 58v-59r
Hainhofer VI, ff. 171r-171v
Prague IV.G.18, ff. 23v-24r

The ascription to Besard in 40143 is presumably an error as Besard himself ascribed it to Pomponio in *Thesaurus Harmonicus*.

Two strains of 24 and 17 bars [barring irregular]. Versions in Hainhofer and Prague are in Italian tablature. 7th course tuned to F used once, in bar 15 in all 4 sources.

	Besard	40143	Hainhofer	Prague
3/6	-	-	c2 added	-
4/1-2&16/1-2	-	r-s	r-s	-
7/1-2	-	r-s	-	-
7/4-6	-	-	r-s a2, d3-b3-a3-c4	-
8/1-8	-	r-s a2,a3,b4,c5	-	-
9/1&4-6, 10/1	-	-	i3 added	-
11/1	-	-	f1 instead of l2	-
11/3	-	i3 absent	-	i3 absent
13/1&15/3	-	-	-	a4 absent
17/1	-	f1 added	a4 instead of f5	-
17/1&4-6&18/1	-	-	a4 instead of f5	-
19/1&2	c4 absent	-	-	c4 absent
20/1-2&24/1-2	-	r-s	r-s	-
22/1	d3 absent	-	-	-
26/3	-	-	-	a2 absent
27/1-2	-	r-s d1,a2,c4	-	-
28/1-2&34/1-2	-	r-s	r-s	-
29/3	-	-	r-s	a2 absent
29/4	-	d3 absent	-	d3 absent
29/4-5&30/2-3	-	r-s	-	-
30/2&33/3	-	-	-	a2 absent
31/4-5&31/1-2	-	r-s	-	-
31/3	-	-	-	e2
32/5	-	-	-	d2
33/1	a6 absent	-	-	a6 absent
33/5	-	-	a2	-
after 34	-	bars 35-41 absent	-	-
38/1-2	-	-	r-s	r-s
38/3	c3	-	-	-
39/1	a1 absent	-	a1 absent, c2 & c4 added	a1 absent
39/2	-	-	c4 absent	-
39/3	-	-	-	a2 absent
40/3-18	-	-	r-s	-
40/after 18	-	-	r-s a6 added	-
41/1	-	-	c4,c5 added	c4,c5 added

2b. Gagliarda Dolorata

Gagliarda Pomp. Bon.

Leipzig II.6.15, p. 183

German tablature. Two strains of 24 and 10 bars. 7th course tuned to F and 8th to D.

11/3	f2 instead of f1 and a6 added	15/6	a2 instead of a4
12/1	d6 added and crossed out	33/1-2	r-s absent
15/3	d2,a3 instead of d3,a4	34/2-6	r-s
after 16	attempt at 3 first chords/notes of bar 17, crossed out	34/8	r-s displaced left over previous note

2c. Gagliarda Dolorosa

La dolorosa

Donaueschingen G.1.IV, f. 60r

German tablature. 8th course tuned to D. Two strains of 24 and 16 bars [double barlines editorial].

9/1	d2	15/2	f5 added
15/1	d5 added		

2d. Gagliarda Dolorata

La Doloratta
La Adoloratta

Berkeley 757, ff. 22v-23r
Berkeley 757, ff. 18r-18v

Both versions in Italian tablature with 7th course tuned to D. Two strains of 24 and 19 bars [double barlines editorial]. R-s for the first note in the following bars are assumed to be dotted, although not visible in the copy consulted: 2,6,10,11,13,14,17,21,22,26,29,30,31,32,33&34. The r-s of bars 29-34 do not match the embellished repeat in bars 37-41 but have been reproduced as in the original. The version on ff. 18r-18v differs in many notes, chords and bars which are obviously corrupt, too numerous to list here.

4/2&20/2	r-s absent	25/3	f3
7/5	a3 instead of c4	34/4&35/2	c3
16/1	a2 absent	36/2&40/4	r-s displaced one
18/1	r-s		note to right
23/4-5	f1-e1	43/4	r-s absent

3. Gagliarda

Gagliarda / Pomponius.

Hainhofer VI, ff. 178v-179v

Italian tablature. Four strains of 8, 8, 7 and 8 bars with divisions to the first two only [double barlines editorial]. This is followed by 52 bars of free development of the same material. 7th course tuned to D.

1/3	c2 absent	58/5	a4 instead of a5
12/1	c2,a3,b5 instead	59/1	a2 instead of a1
19/4&20/5	r-s absent	62/1	a1 absent
20/1&21/4&22/1	r-s displaced one note to left	75/2	d2
25/1	r-s	78/2	e4
29/4	followed by additional a1	85/4	a2
43/1	a1	87/6	d4 instead of d3
46/2-3	absent, reconstructed editorially	90/1	f2 instead of f3
55/4	b6	94/1	c3
56/5	a6	96-end	barlines absent
		98/9	r-s absent

4. Gagliarda Bellissima

Gagliarda belliss^{ma} D. Alb. comes à Schlick dono dedit. / Pomponij Bononiensis

Hainhofer VI, ff. 180v-181r

The title indicates that this galliard was composed by Pomponio and was given to Philipp Hainhofer by Jan Albin von Schlick.

Italian tablature. Three strains of 16, 10 and 16 bars with divisions, followed by a 4 bar coda derived from the third strain [double barlines editorial]. 7th course tuned to F.

17/1	h2	65/3	r-s displaced one note to the right
27/3	c3,d4	81/8	b5 absent
60/4	h4 instead of h3		

5. Passomezzo Ottavo Parte

[Passo e mez] *Ottava parte / Pomponius Bononiensis.*

Hainhofer V, f. 96r

A set of 9 variations on the passamezzo antico entitled *Passo e mezo di gio: Btt^a Besardi*, The eighth part is ascribed to Pomponio.

Italian tablature. One 16 bar variation. 7th course tuned to F.

1/1	r-s absent	1/8	f6 instead of f5
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6. Battaglia in Contra Alto

Battaglia in contraalto / Pomponij

Hainhofer VII, ff. 230r-231r

Italian tablature. 7th course tuned to F.

80/2	e2
82/5-7	r-s 
104/3&106/3	r-s absent

92
116/2
117/1

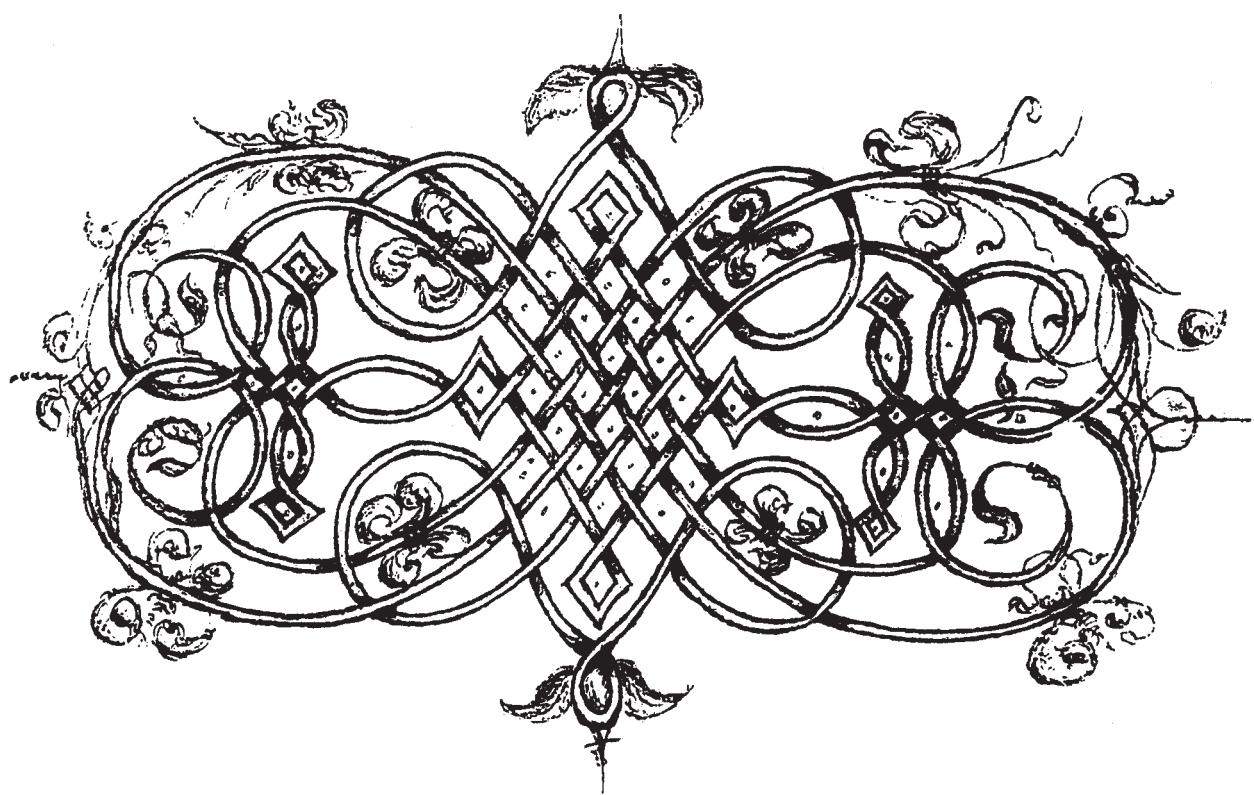
'Girometta' written in margin
c2
r-s obscure

Sources

Sources are for solo lute unless otherwise stated.

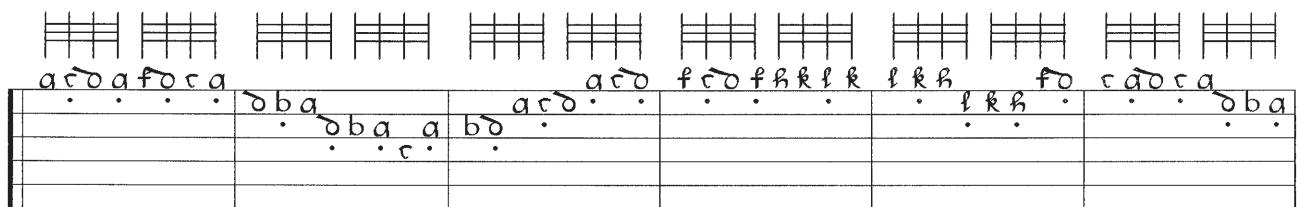
Basel F.IX.70	Basel, Öffentliche Bibliothek der Universität Basel, Musiksammlung Ms. F.IX.70. Copied by Emanuel Wurstisen and dated 1591 and 1594.
Berkeley 757	Berkeley, University of California Music Library, Ms. 757. Bolognese provenance, c1615-30.
Berlin 40143	Kraków, Biblioteka Jagiellońska (formerly Berlin, Preußischer Staatsbibliothek), Mus. ms. 40143. Dated Cologne, 1594 and 1601.
Besard 1603	J. B. Besardus, <i>Thesaurus Harmonicus</i> (Cologne, 1603). [copies in the UK: London, British Library, shelf mark K.4.h.1.; Durham Cathedral Library]. Facsimile edition: (Geneva: Éditions Minkoff, 1975).
Donaueschingen III	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek, Ms. G I 4, volume III. South German provenance, c1580-95.
Hainhofer	Wolfenbüttel, Herzog-August-Bibliothek, Musikabteilung, Ms. Codex Guelferbytanus 18.7 and 18.8. Augusteus 2°: Philipp Hainhofer lute book. Augsburg provenance and dated 1603; cf. Joachim Lüdtke, <i>Die Lautenbücher Philipp Hainhofers (1578-1647)</i> , Abhandlungen zur Musikgeschichte, Band 5 (Göttingen: Vandenhoeck and Ruprecht, 1999).
Leipzig II.6.15	Leipzig, Musik-Bibliothek der Stadt Leipzig, Ms. II.6.15. Probable Leipzig provenance, and dated 1619.
Mertel 1615	Elias Mertel, <i>Hortus Musicalis</i> (Strasbourg, 1615) [copy in the British Library, shelf mark K.7.f.13]. Facsimile edition: (Geneva: Éditions Minkoff, 1984).
Phalèse & Bellère 1571	Pierre Phalèse and Jean Bellère, <i>Theatrum Musicum, Longe</i> (Louvain, 1571). [Copy in the UK: Oxford, Bodleian Library, shelf mark D.4.10.Art.].
Prague IV.G.18	Prague, Národní Muzeum, Hudební Oddělení, MS IV.G.18: Joannes Aegidius Berner von Rettenwert lute book. Austrian provenance, c1623-37.
Schele	Hamburg, Stadt- und Universitätsbibliothek, Ms. M B/2768: Ernst Schele lute book. Dated 1619, but at least partly written during 1613-16.
Siena	La Haye, Gemeentemuseum, Ms. 28 B 39: Siena manuscript, compiled in Siena during the late 1580s or early 1590s. Facsimile edition: edited by Arthur J. Ness (Geneva: Éditions Minkoff, 1988).

Hortensio Perla of Padua



1. Preambulum

Hainhofer III, ff. 202r-202v



Handwritten musical score for page 14, measures 7-12. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a b d' and 'd c a'.

7

Handwritten musical score for page 14, measures 13-18. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a b d' and 'd c a'.

14

Handwritten musical score for page 14, measures 19-24. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a b d' and 'd c a'.

20

Handwritten musical score for page 20, measures 1-6. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a c d' and 'f c d f h i'.

26

Handwritten musical score for page 26, measures 1-6. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a c d' and 'f c d f h i'.

32

Handwritten musical score for page 32, measures 1-6. The score uses a system of square notation with Latin neumes written above the staves. The neumes include 'a c d' and 'f c d f h i'.

38

2. Fantasia

Mertel 1615, pp. 246-7

Handwritten musical score for page 246, measures 1-7. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes to represent pitch and rhythm. The bottom staff uses letters (a, c, e, f) and dots to represent pitch and rhythm. The music is in common time.

Handwritten musical score for page 246, measures 8-13. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measure 8 begins with a melodic line: a, c, g, g, g, e, e, a, e, c, e, e, e, a, a, a, c, e, f. Measures 9-13 continue this pattern with variations in pitch and rhythm.

Handwritten musical score for page 246, measures 14-19. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measures 14-19 show a continuation of the melodic line from the previous measures, with some changes in the harmonic structure.

Handwritten musical score for page 246, measures 20-25. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measures 20-25 show a continuation of the melodic line, with a focus on sustained notes and rhythmic patterns.

Handwritten musical score for page 246, measures 26-31. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measures 26-31 show a continuation of the melodic line, with a focus on sustained notes and rhythmic patterns.

Handwritten musical score for page 247, measures 32-37. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measures 32-37 show a continuation of the melodic line, with a focus on sustained notes and rhythmic patterns.

Handwritten musical score for page 247, measures 38-43. The score consists of two staves. The top staff uses vertical strokes and horizontal dashes. The bottom staff uses letters and dots. Measures 38-43 show a continuation of the melodic line, with a focus on sustained notes and rhythmic patterns.

7

c a	c a	a										
d c d a	d d c a c d a	f d c d c d c a c	d	a a a	a	a	a	a	a	a	a	c
e · e	· e ·	· e ·	·	a · e c e	g e	f · c e	a c e c	· c				
c c e	a e	c a										

44

c a	c a	a a	c	e f c	h f e	g h g h g e g	c
d a	a c d c	a d c ·	a · c d	a h	· . . .	a a c d	
a · c a	b a · a d	f e	a	a		a c e a	
e · c	c a a	e e	c	h e		c e	

50

c e f c h	f d c a	c a					
a a d c a a	c d a h a c d a c	b	e f e a c	d a	a a c d a a		
e e c a	c a f a c a	e	e c	c e c	c e c e g		

56

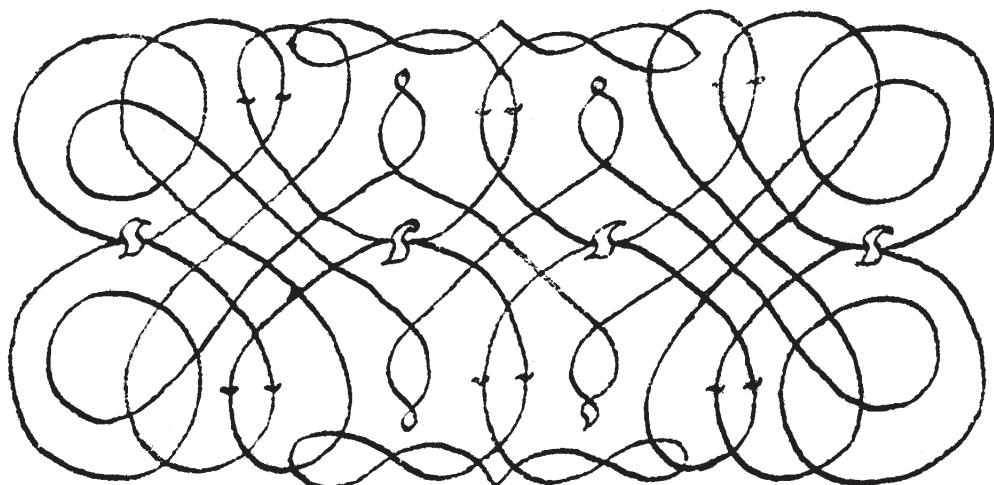
c e f h	e f c e a c	a					
a c d a h h e f	· c d · a c ·	d · c d · a b ·	c e a a c	d a c d a	c a c		
a ·			c e a	e b c · a ·	c e a		
h			c e c	e	c e · a c ·	e f	

62

c	a c d a	d	c	a a a a	f e c f e f e f e	a
a	a a a c d a	f	d	a b b	e ·	b
e	c e b	c e c	c e f c	a c a c	e	c
c d a c c				c a d c a	d c a	

68

/a



3a. Fantasia

Schele, p. 44

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

13

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

22

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

30

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

38

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

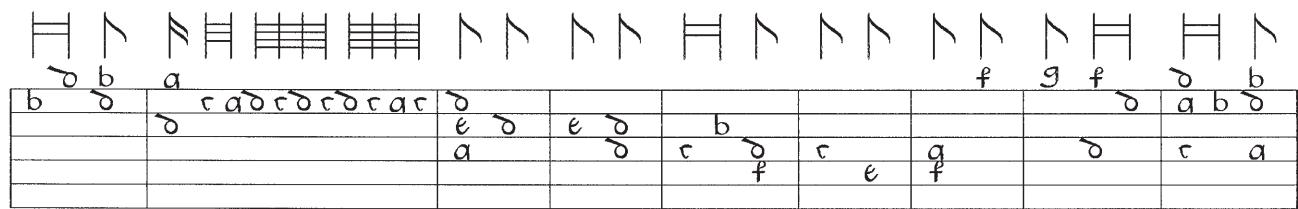
48

Handwritten musical score for 'Fantasia' section 3a, page 44. The score consists of two staves of vertical bars with accompanying letter notation below them.

58



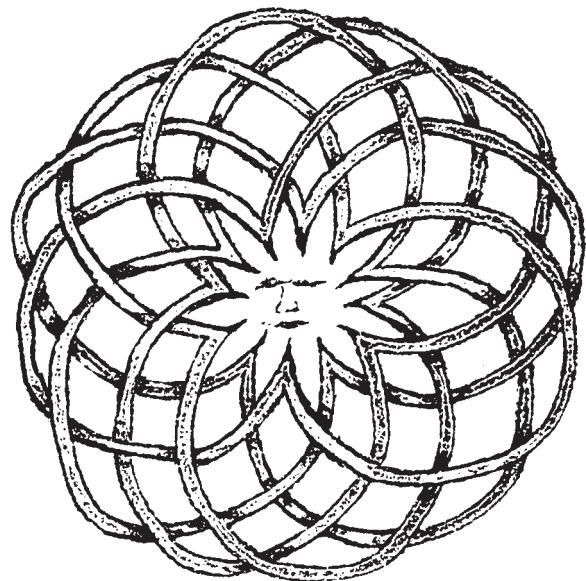
68



78



87



3b. Fantasia

Phalèse & Bellère 1571, f. 10v

The image shows a handwritten musical score for 'Fantasia' from Phalèse & Bellère's 1571 manuscript. The score consists of six staves of music, each with a different note head style. The notes are primarily represented by vertical strokes or short dashes, with some horizontal strokes and dots. The music is divided into measures by vertical bar lines. The first staff begins with a single vertical stroke, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash. The second staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash. The third staff begins with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash. The fourth staff begins with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash. The fifth staff begins with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash. The sixth staff begins with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes, and then a measure with a vertical stroke above a horizontal dash.

6

10

14

22

26

ア ハ ハ ハ ハ ハ ハ ハ ハ ハ ハ ハ ハ

<i>b</i>	<i>b</i> <i>d</i> <i>ed ed ed</i>	<i>d</i> <i>b</i> <i>a</i> <i>b</i> <i>d</i>	<i>d</i> <i>b</i> <i>b</i> <i>d</i>	<i>d</i> <i>b</i> <i>g</i> <i>c</i> <i>d</i> <i>b</i> <i>d</i> <i>g</i> <i>b</i> <i>ba</i>
<i>c</i>	<i>f</i> <i>fd</i>	<i>c</i> <i>c</i>	<i>a</i> <i>c</i> <i>d</i>	<i>a</i> <i>a</i>
<i>e</i> <i>a</i>	<i>d</i>	<i>a</i>	<i>b</i>	<i>b</i> <i>a</i> <i>b</i> <i>a</i>
				<i>c</i> <i>a</i> <i>d</i>
				<i>b</i>
				<i>db</i>

30

<i>b</i>	<i>b</i> <i>b</i> <i>b</i> <i>b</i> <i>bab</i> <i>a</i> <i>a</i>	<i>b</i> <i>b</i> <i>a</i> <i>c</i> <i>a</i> <i>d</i> <i>c</i> <i>a</i> <i>c</i>	<i>b</i> <i>b</i> <i>a</i> <i>b</i> <i>ab</i> <i>ab</i>
<i>c</i>	<i>bab</i> <i>e</i> <i>de</i>	<i>b</i> <i>g</i>	<i>c</i>
<i>d</i>	<i>c a d c d c a c d</i>	<i>b</i>	<i>b</i>
<i>e</i>	<i>b</i>		
<i>f</i>			

35

<i>d a b d</i>	<i>a</i> <i>a</i> <i>b</i> <i>a b d</i>	<i>b</i> <i>d</i>	<i>a</i>	<i>b</i>	<i>c</i>
<i>d</i>	<i>a</i>	<i>b</i>	<i>c a d c d c a c d</i>	<i>e</i> <i>d</i>	<i>e</i>
<i>b</i>	<i>b</i>	<i>d</i>	<i>a</i>	<i>d e d</i> <i>c d c</i>	<i>b</i>
<i>c</i>				<i>d</i>	<i>c</i>
<i>d</i>				<i>c</i> <i>e c f e f e c e</i>	
<i>e</i>					

<i>f</i>	<i>g</i> <i>f g f d f d</i>	<i>b</i> <i>b</i>	<i>a</i>	<i>b</i> <i>b</i> <i>b</i> <i>b</i>	<i>b</i> <i>b</i>
<i>a</i>	<i>d</i> <i>a b d</i>	<i>a</i>	<i>b</i>	<i>b</i> <i>d</i> <i>f</i> <i>d</i>	<i>b</i> <i>b</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>
<i>e</i>	<i>f</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>d</i>
<i>f</i>				<i>b a b d</i>	

<i>d c a d c d c a c d</i>	<i>b</i> <i>b</i> <i>a b d</i>	<i>b</i> <i>b</i> <i>b</i>	<i>a b</i> <i>a b</i> <i>b</i> <i>b</i>	<i>a</i> <i>a b</i> <i>b</i> <i>d</i>
<i>c</i>	<i>a</i> <i>c</i> <i>d</i>	<i>a</i>	<i>c</i>	<i>b</i>
<i>a</i>	<i>f</i>	<i>a</i>	<i>d</i>	<i>b</i>

46

<i>a</i> <i>f</i> <i>f</i> <i>b</i>	<i>a</i> <i>c</i> <i>d</i>	<i>b</i> <i>b</i> <i>e</i> <i>b d</i>	<i>e</i> <i>b d</i>	<i>a b</i> <i>b</i>
<i>g d g</i>		<i>b d</i>	<i>b d</i>	<i>c a d c d c a c d</i>
<i>b</i> <i>d</i>	<i>a</i> <i>b</i>	<i>b</i> <i>d</i>	<i>a</i> <i>c</i> <i>d</i> <i>b</i> <i>f</i>	<i>a</i>
			<i>f</i>	<i>c</i>

51

<i>f</i>	<i>a b d</i>	<i>f</i>	<i>g</i> <i>g</i> <i>f d</i>	<i>g</i>	<i>f</i>	<i>d</i> <i>f</i> <i>g</i>	<i>f</i>	<i>d</i> <i>d</i> <i>c</i> <i>d c a</i>	<i>c</i>
<i>c</i> <i>d</i>	<i>a</i>	<i>d</i>	<i>f</i>	<i>e</i> <i>d</i>	<i>e</i>	<i>f</i> <i>d</i>	<i>f</i>	<i>e</i> <i>e</i> <i>d</i> <i>b</i>	<i>d</i>
				<i>f</i>	<i>f</i>	<i>f</i>	<i>d</i>	<i>a</i>	<i>a</i>
				<i>g f d</i>	<i>g</i>	<i>c</i>	<i>d</i>		

57

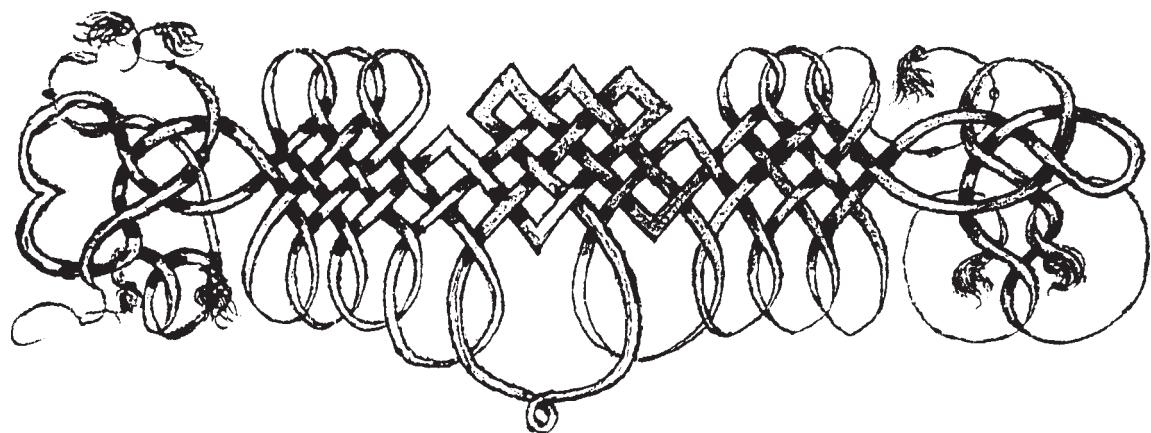
4. Pavana Diminutione

Hainhofer VII, ff. 224r-224v

The musical notation consists of three staves of tablature, likely for a stringed instrument like a lute or guitar. Each staff has five horizontal lines representing the strings. Below each staff is a row of letters (a, c, d, b, a) corresponding to the notes on the strings. The first staff starts with a 'd' at the top line, followed by 'a c d c a'. The second staff starts with a 'c' at the top line, followed by 'd a c'. The third staff starts with an 'a' at the top line, followed by 'c d a c d'. Measures are separated by vertical bar lines.

7

12



5. Gagliarda

Besard 1603, f. 121r

The musical score consists of five systems of music, each with two staves. The notation is a mix of vertical strokes and horizontal dashes. Below each system, there are two staves with note heads and corresponding Latin vowel lyrics. The lyrics include 'do', 're', 'mi', 'fa', 'sol', 'la', and 'si'. The score concludes with a large 'C'.

System 1:

$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$
$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$

System 2:

$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$
$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$

System 3:

$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$
$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$

System 4:

$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$
$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$

System 5:

$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$
$\overline{\overline{d}}$	$\overline{\overline{r}}$	$\overline{\overline{m}}$	$\overline{\overline{f}}$	$\overline{\overline{s}}$	$\overline{\overline{l}}$	$\overline{\overline{i}}$
$d\ r\ m\ f\ s\ l\ i$	$r\ m\ f\ s\ l\ i\ d$	$m\ f\ s\ l\ i\ d\ r$	$f\ s\ l\ i\ d\ r\ m$	$s\ l\ i\ d\ r\ m\ f$	$l\ i\ d\ r\ m\ f\ s$	$i\ d\ r\ m\ f\ s\ l$

6. Gagliarda

Hainhofer VI, f. 176r

The score consists of six staves of music, each with a different vocal line. The notation is rhythmic, using vertical strokes of varying lengths and horizontal dashes. Below each staff, there is a line of Latin text, likely lyrics, written in a cursive Gothic script. The staves are separated by vertical bar lines, and the music is divided into measures by short vertical lines. The Latin text includes letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', and 'r'.

10

16

25

30

38a

46

7. Paganina in Contra Alto

Hainhofer VIII, f. 246v

The musical score consists of eight staves of handwritten notation for a contra alto instrument. The notation uses vertical stems with horizontal dashes or dots indicating pitch and rhythm. The first staff begins with a note labeled 'a'. Subsequent staves include notes labeled 'b', 'c', 'd', 'e', 'f', 'g', and 'b'. The notation is highly rhythmic, featuring many eighth and sixteenth note patterns. The score is organized into measures separated by vertical bar lines.

8. Barriera

Hainhofer VII, ff. 225v-226v

1

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31

32

33

34

35

36

37

38

39

46

53 a

61

70

88 a

96

9. Bergamasca

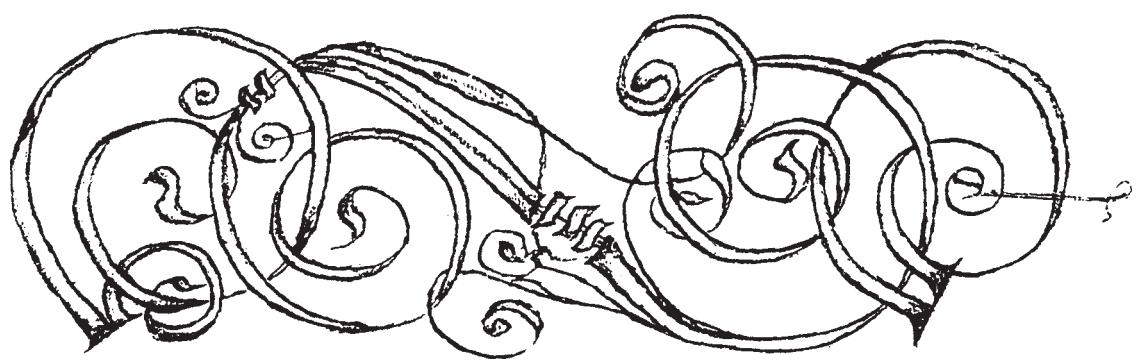
Hainhofer VIII, ff. 248v-249r

The image shows a handwritten musical score for 'Bergamasca' in tablature form, consisting of eight staves of music with accompanying vocalizations 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h'.

The score is organized into two systems of four staves each. The vocalizations are placed below the staves, corresponding to specific notes or patterns in the tablature. The vocalizations include:

- System 1:**
 - Staff 1: a, a, a, a, a, a, a, a
 - Staff 2: b, b, b, b, b, b, b, b
 - Staff 3: a, a, a, a, a, a, a, a
 - Staff 4: c, c, c, c, c, c, c, c
- System 2:**
 - Staff 1: a, a, a, a, a, a, a, a
 - Staff 2: b, b, b, b, b, b, b, b
 - Staff 3: a, a, a, a, a, a, a, a
 - Staff 4: c, c, c, c, c, c, c, c
- System 3:**
 - Staff 1: a, a, a, a, a, a, a, a
 - Staff 2: b, b, b, b, b, b, b, b
 - Staff 3: a, a, a, a, a, a, a, a
 - Staff 4: c, c, c, c, c, c, c, c
- System 4:**
 - Staff 1: a, a, a, a, a, a, a, a
 - Staff 2: b, b, b, b, b, b, b, b
 - Staff 3: a, a, a, a, a, a, a, a
 - Staff 4: c, c, c, c, c, c, c, c

Pomponio of Bologna



1. Fantasia

Basel F.IX.70, p. 58

Handwritten musical score for '1. Fantasia' in Basel F.IX.70, page 58. The score consists of eight staves of music, each with a grid of note heads and corresponding Latin vowel notation below it. The music is in common time and includes various rests and note heads. Measure numbers 9, 17, 25, 33, and 41 are indicated on the left side of the score.

9

17

25

33

41

2a. Gagliarda Dolorata

Besard 1603, f. 109v

1

8

16

24

31

2b. Gagliarda Dolorata

Leipzig II.6.15, p. 183

Handwritten musical score for the Gagliarda Dolorata. The score consists of five systems of music, each with two staves. The top staff uses vertical strokes and the bottom staff uses horizontal strokes. The notes are labeled with letters (e, f, a, b, c) and numbers (1, 2, 3, 4). The vocal parts are labeled with 'i' and 'a'. The score includes a section of rests and a section of sixteenth-note patterns.

The score is divided into systems by vertical bar lines. The first system starts with a rest, followed by a series of vertical strokes. The second system begins with a vertical stroke, followed by a series of horizontal strokes. The third system starts with a vertical stroke, followed by a series of horizontal strokes. The fourth system begins with a vertical stroke, followed by a series of horizontal strokes. The fifth system starts with a vertical stroke, followed by a series of horizontal strokes.

The vocal parts are labeled with 'i' and 'a'. The vocal parts are labeled with 'i' and 'a'. The vocal parts are labeled with 'i' and 'a'. The vocal parts are labeled with 'i' and 'a'. The vocal parts are labeled with 'i' and 'a'.



2c. Gagliarda Dolorosa

Donaueschingen G.1.IV, f. 60r

The score consists of four systems of music notation, each with a vocalization below it. The vocalizations are written in Latin characters (e, i, a, o, u, f, b, d, g) and include various diacritics such as acute, grave, circumflex, and diaeresis marks.

- System 1:** Measures 1-4. Vocalization: /a. /a. /a. /a.
- System 2:** Measures 5-8. Vocalization: /a. /a. /a. /a.
- System 3:** Measures 9-12. Vocalization: /a. /a. /a. /a.
- System 4:** Measures 13-16. Vocalization: /a. /a. /a. /a.
- System 5:** Measures 17-20. Vocalization: /a. /a. /a. /a.
- System 6:** Measures 21-24. Vocalization: /a. /a. /a. /a.
- System 7:** Measures 25-28. Vocalization: /a. /a. /a. /a.
- System 8:** Measures 29-32. Vocalization: /a. /a. /a. /a.

Measure numbers 9, 15/b, 21, 28, and 34 are indicated on the left side of the score.

2d. Gagliarda Dolorata

Berkeley 757, ff. 22v-23r

1

a a

9

b a

16

a a

24

a a

31

a a

38

3. Gagliarda

Hainhofer VI, ff. 178v-179v

The image shows a handwritten musical score for 'Gagliarda' in six systems. Each system consists of a staff with vertical strokes and a vocalization below it. The vocalizations are written in a cursive script and include letters like 'a', 'c', 'e', 'f', 'g', and 'b'. Measure numbers 9, 18, 26, 33, 40, and 46 are indicated at the beginning of each system.

System 1 (Measures 1-8):

- Measure 1: Vertical strokes, vocalization 'a'.
- Measure 2: Vertical strokes, vocalization 'a'.
- Measure 3: Vertical strokes, vocalization 'a'.
- Measure 4: Vertical strokes, vocalization 'a'.
- Measure 5: Vertical strokes, vocalization 'a'.
- Measure 6: Vertical strokes, vocalization 'a'.
- Measure 7: Vertical strokes, vocalization 'a'.
- Measure 8: Vertical strokes, vocalization 'a'.

System 2 (Measures 9-16):

- Measure 9: Vertical strokes, vocalization 'a'.
- Measure 10: Vertical strokes, vocalization 'a'.
- Measure 11: Vertical strokes, vocalization 'a'.
- Measure 12: Vertical strokes, vocalization 'a'.
- Measure 13: Vertical strokes, vocalization 'a'.
- Measure 14: Vertical strokes, vocalization 'a'.
- Measure 15: Vertical strokes, vocalization 'a'.
- Measure 16: Vertical strokes, vocalization 'a'.

System 3 (Measures 17-24):

- Measure 17: Vertical strokes, vocalization 'a'.
- Measure 18: Vertical strokes, vocalization 'a'.
- Measure 19: Vertical strokes, vocalization 'a'.
- Measure 20: Vertical strokes, vocalization 'a'.
- Measure 21: Vertical strokes, vocalization 'a'.
- Measure 22: Vertical strokes, vocalization 'a'.
- Measure 23: Vertical strokes, vocalization 'a'.
- Measure 24: Vertical strokes, vocalization 'a'.

System 4 (Measures 25-32):

- Measure 25: Vertical strokes, vocalization 'a'.
- Measure 26: Vertical strokes, vocalization 'a'.
- Measure 27: Vertical strokes, vocalization 'a'.
- Measure 28: Vertical strokes, vocalization 'a'.
- Measure 29: Vertical strokes, vocalization 'a'.
- Measure 30: Vertical strokes, vocalization 'a'.
- Measure 31: Vertical strokes, vocalization 'a'.
- Measure 32: Vertical strokes, vocalization 'a'.

System 5 (Measures 33-40):

- Measure 33: Vertical strokes, vocalization 'a'.
- Measure 34: Vertical strokes, vocalization 'a'.
- Measure 35: Vertical strokes, vocalization 'a'.
- Measure 36: Vertical strokes, vocalization 'a'.
- Measure 37: Vertical strokes, vocalization 'a'.
- Measure 38: Vertical strokes, vocalization 'a'.
- Measure 39: Vertical strokes, vocalization 'a'.
- Measure 40: Vertical strokes, vocalization 'a'.

System 6 (Measures 41-48):

- Measure 41: Vertical strokes, vocalization 'a'.
- Measure 42: Vertical strokes, vocalization 'a'.
- Measure 43: Vertical strokes, vocalization 'a'.
- Measure 44: Vertical strokes, vocalization 'a'.
- Measure 45: Vertical strokes, vocalization 'a'.
- Measure 46: Vertical strokes, vocalization 'a'.
- Measure 47: Vertical strokes, vocalization 'a'.
- Measure 48: Vertical strokes, vocalization 'a'.

54

c f e c	e	f	f	f	a	s a	a c e	a	a	a	a	a	a	a	a	a	a	a
e	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

a a

60

e a c e f e	c a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	b	b	b	b
a	e	a	c	a	c a	c a	e c	a	a	a	a	a	a	a	a	c	a	a	a
a	a	a	c	a	a	c	a	a	a	a	a	a	a	a	a	a	a	a	a

a

67

a	e	a	c	c	a	a	a	c	e	f	f	e	a	a	a	c	d	d	d
c	a	a	a	a	a	a	a	a	a	a	a	e	a	a	a	c	b	c	c
a	c	b	b	c	b	a	a	a	a	a	a	c	a	a	a	e	b	a	a
a	c	a	c	e	a	e	a	c	e	f	e	c	a	a	a	a	a	a	a
a	a	a	c	a	a	a	c	a	c	e	e	a	a	a	a	c	a	a	a

a a

75

e	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a
a	b	c	b	c	b	c	b	c	b	c	b	c	b	c	b	c	b	c	b
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

a a

82

c	a	e	e	c	e	f	e	f	e	c	e	c	a	c	a	e	e	c	d
a	e	c	e	a	g	a	e	a	e	b	a	e	e	a	e	c	a	d	d
e	e	c	e	e	c	a	e	a	e	b	a	e	e	c	e	c	a	d	d
e	c	e	c	e	c	e	c	e	c	a	e	e	c	e	c	a	d	d	d
e	c	e	c	e	c	e	c	e	c	a	e	e	c	e	c	a	d	d	d

88

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	e	f	d	d
c	b	c	b	c	b	c	b	c	b	c	b	c	b	c	c	e	c	c	c
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	c	e	c	c	c
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	c	e	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

a a

95

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	a
c	b	c	b	c	b	c	b	c	b	c	b	c	b	c	c	e	c	c	c
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	c	e	c	c	c
c	a	c	a	c	a	c	a	c	a	c	a	c	a	c	c	e	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

a a

4. Gagliarda Bellissima

Hainhofer VI, ff. 180v-181r

The image shows a handwritten musical score for 'Gagliarda Bellissima' in tablature form, likely for a stringed instrument like a lute or guitar. The score consists of six staves, each with four horizontal lines. The notes are represented by vertical strokes and dots, with some horizontal dashes indicating rhythmic values. The music is divided into measures by vertical bar lines. Below the staves, there are lowercase letters (a, b, c, d, e, f, g) and other symbols (bx, dx, fx) which likely represent specific fingerings or performance techniques. Measure numbers (8, 15, 21, 26a, 32a, 39) are placed at the beginning of certain measures. The notation is dense and requires careful reading to interpret the specific pitch and rhythm.

45

51

57

64

71a

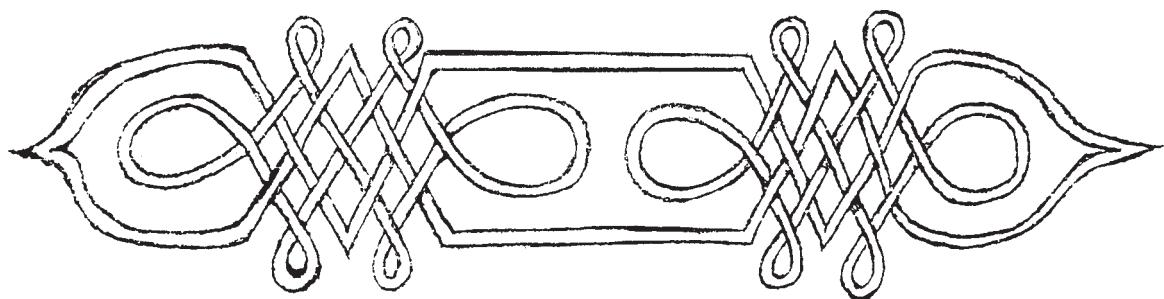
77

82

5. Passomezzo Ottava Parte

Hainhofer V, f. 96r

Handwritten musical score for 'Passomezzo Ottava Parte' in four systems. The notation uses vertical strokes for stems and horizontal strokes for beams. The first system shows measures 1-4. The second system shows measures 5-8, ending with a bass note 'a'. The third system shows measures 9-12. The fourth system shows measures 13-16, ending with a bass note 'c'. Below the score is a decorative horizontal flourish.



6. Battaglia in Contra Alto

Hainhofer VII, ff. 230r-231r

The musical score consists of ten staves of music for Contra Alto. The notation includes various note heads (open, closed, etc.) and vocalizations such as 'a' and 'b'. Measure numbers 1 through 42 are indicated below each staff.

Staff 1: Measures 1-9. Key signature: A major. Time signature: Common time. Dynamics: f, c, c, c, c, c, c, c, c.

Staff 2: Measures 10-18. Key signature: A major. Time signature: Common time. Dynamics: f, c, c, c, c, c, c, c, c.

Staff 3: Measures 19-27. Key signature: A major. Time signature: Common time. Dynamics: f, c, c, c, c, c, c, c, c.

Staff 4: Measures 28-36. Key signature: A major. Time signature: Common time. Dynamics: f, c, c, c, c, c, c, c, c.

Staff 5: Measures 37-45. Key signature: A major. Time signature: Common time. Dynamics: f, c, c, c, c, c, c, c, c.

49 a

57

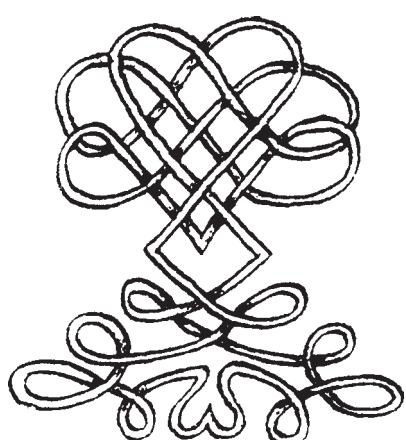
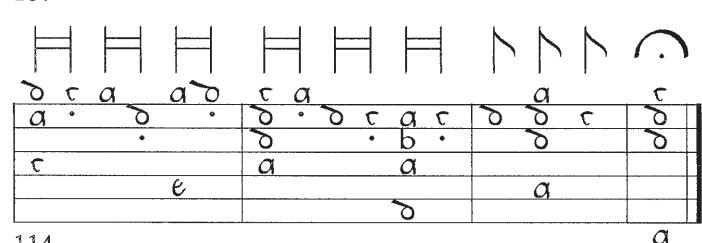
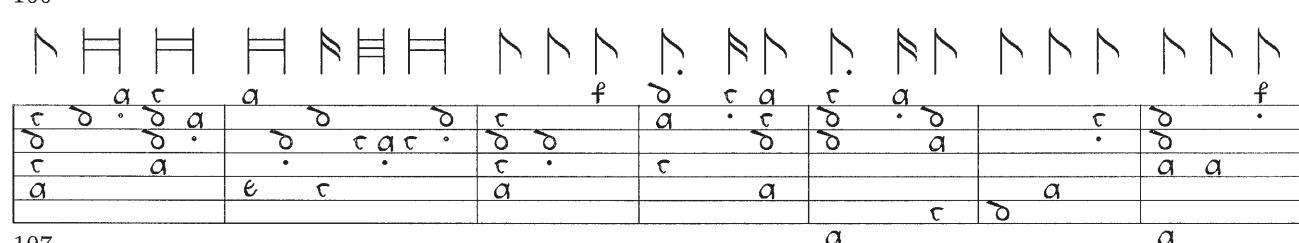
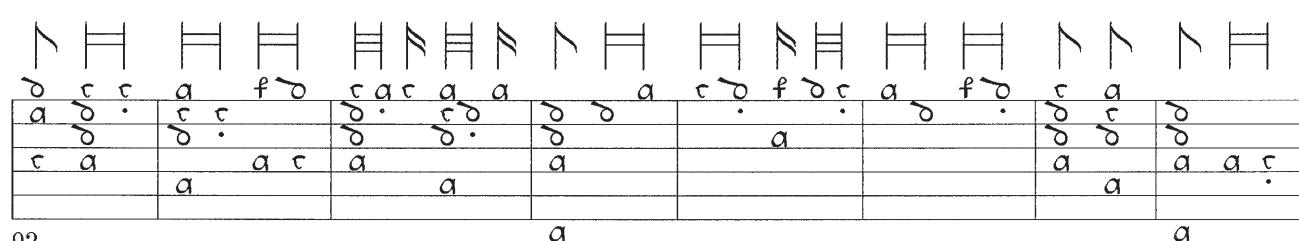
63 a

68 a

71 a

74 a

78 a



Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna

ADDENDUM

A close study of the inventory of the Philipp Hainhofer lute book in Joachim Lüdtke's *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Abhandlungen zur Musikgeschichte, Band 5 (Göttingen: Vandenhoeck and Ruprecht, 1999) revealed another galliard by Hortensio Perla that had been missed until after the edition was published. It is reproduced overleaf with the editorial corrections below.

Hortensio Perla of Padua

10. Gagliarda

Gagliarda. Perlae.

Hainhofer VI, ff. 185v-186r

Three strains of 8 bars , the first only with divisions. 7th course used twice, in bar 20 as F and in bar 24 as D.

5/3-4	r-s absent	20/1	r-s
5/5-6	r-s	24/2	7th course in F
10/5-8	r-s absent		

Hortensio Perla of Padua

10. Gagliarda

Hainhofer VIII, ff. 185v-186r

The score consists of six systems of music notation, each with five-line staves. The notation is a mix of early printed music notation and tablature-like symbols. The first system begins with a bass clef and a common time signature. Subsequent systems alternate between treble and bass clefs. Measure endings are marked with small numbers (e.g., 1, 2, 3) at the end of measures. The music includes various note heads (a, b, c, d, e, f, g) and rests, separated by vertical strokes and horizontal dashes.



TREE EDITION