

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 131 (OCTOBER 2019) PART 1: ALMOYER DANTZ - MELCHIOR NEUSIDLER PART 6 - SETTINGS OF MATACHIN AND ROCHA EL FUSO

DEUTSCHER DANTZ - HUDSON 1: ALMOYER DANTZ

Der Almoier/Almoier Dantz, is the first on the list of fifteen Deutscher Dantz in Richard Hudson's *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986), and is only known from five settings, all in German tablature sources with four for lute and one for keyboard from the late sixteenth or early seventeenth century. The dance has four irregular strains of 12/8/4/12 bars and the settings are similar, with two in F and two in G, lacking divisions except for the more extended version in Jobin's second lute book.

- H1a.** D-KA A678, ff. 7r-7v *Der Almoier Tantz* pp. 2-3
H1b. DK-Kk Thott 4o.841, f. 97r *Almoier Tantz* 3-4
H1c. Jobin 1573, sig. F3r *Teutscher Dantz* 5-7
H1d. NL-At 208.A.27, ff. 68v-69r *XXLV Der Almoier tantz* 8-9
 - *Saltarello*
 cf. Ammerbach 1571, ff. 47v-49v *Der Almoier Dantz - Proportio, Tripla, oder Nachantz* - keyboard

MELCHIOR NEUSIDLER PART 6

For the next in the series of music by Melchior Neusidler here are his intabulations of the chanson *Susanne un jour*, one by Didier Second Lupi and the other by Orlande de Lassus, as well as Melchior's *ricercar* on the Lupi's setting. These accompany Lorenzino's intabulation of Lassus' *Susanne un jour* (C6) in *Lute News* 131 and also compliments Dowland's galliard based on Lassus's setting (JD38/91) that was in *Lute News* 130.¹ The *ricercar* is unique to the Dessau MS BB 12150 where it is ascribed only with the initials MN and the Lassus intabulation chosen is more faithful to the vocal model than the version included in Melchior's prints which are highly embellished. The concordances listed here share Melchior's core figuration but differ in many minor details particularly the degree of embellishment. I have not included a list of the unrelated cognate settings of Lassus' *Susanne un jour* as I plan to edit more settings for a future Lutezine supplement. To complete the set of Melchior music here, all in G minor, here is a dantz unique to Melchior's 1574 print.

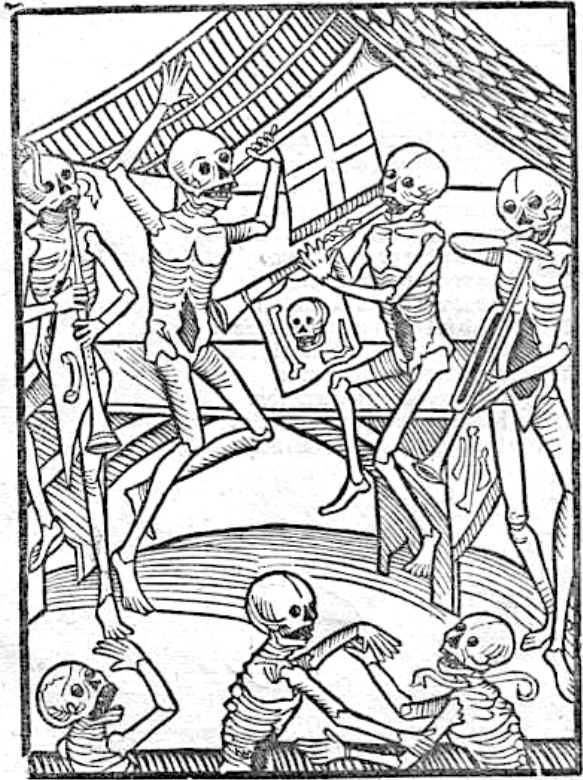
- MN6a.** D-DEI BB 12150, ff. 30v-31v *Ricercar* 11-13
Super Susan'ung'jour MN
MN6bi. D-Mbs Mus.2987, ff. 12r-12v *Susanna Vng Jour MN* 14-15
 - Didier Lupi Second²
MN6bii. D-Mbs 266, ff. 13v-14r *Susanna ung jour A. 5. Di Orlando* 15-17
 concordances for Melchior's intabulation: Neusidler II 1566, pp. 18-21 *Canzoni Francese a 5 Susanne ung jour* = Neusidler 1573 II, sigs. H4r-J1r 10 *Susanne ung jour*; Phalèse and Bellère 1571, ff. 71v-72r *Susanne un jour. Alio modo*; PL-Kj 40598, ff. 35v-36v 1 *Susanne 5 vocum Or. La.*
MN6c. Neusidler 1574, sigs. L2r-L2v *Beschaffens gluck* 18-19
ist unversampt 37 - Hupffauff

MATACHIN

Variations on the Matachin ascribed to Lorenzino were in *Lute News* 131, and all the other settings for lute, cittern and renaissance guitar that I know are edited here, some closely related (R8 & R26).³ Matachines were Spanish sword dancers as well as the dances associated with them. The same or similar music bear the alternative titles *doten*, *toten*, *todtten*, *dooden* (dance of death, see illustration right) or *Ballo del Capello* (dance of the hat) and the title of M10 includes both *dooden dans* and *matachine*, of M27 both *ballo dello capello* and *dotendantz* and a keyboard cognate is titled *Mattasin oder Toden Tantz* (see fn 2). The dance *Ballo del Capello* was known in early sixteenth century Italy, as the Venetian regulations prohibited the 'ballo del

Der todten dantz mit figuren vnd schrifftten Elag vnd antwort yō allen ständen der welt

W Ol an wol an je hetten vnd knechte
 springe herbeyvon allem geschlecht
 Wie jung wie alt wie schön oder krauß
 je müessend alle in disz danzhause.



Title page of *Todten dantz mit figuren* published by Johann Schobsser c.1520.

capello and some other French dances full of lascivious and damnable gestures' despite it being accepted as a 'great game' when danced at a ball in Verona in 1533 in honour of the Infanta Margherita.⁴

The settings for lute and other instruments are known from Italy as well as England, France, and Germany, and were used as dances in English masques. Matachines are referred to in the Tudor court Revels Accounts for 1588/9 in a description of the festivities at 'At Christmas and Newyears-tide & Twelftide there were shewed presented and enacted before her highness ffyve playes & at Shrovetide ... twoe playes All which playes enacted by Her Maiesties owne servantes and children of the Pauls and The Lord Admiralls men besides sondry feates of actyvitie tumbling and Matachives'.⁵ And in a letter of 1604 Dudley Carleton relates to John Chamberlain a description of the masques performed at court at Christmas and New Year and on 'The twelfe-day the French Ambassador was feasted publicly; and at night there was a play in the Queens presence with a masquerado of certain Scotchmen who came in with a sword dance not vnlike a matachin, and performed in clenly'.⁶ In

¹ Kenneth J. Levy, 'Susanne un jour: The History of a 16th Century Chanson' *Annales Musicologiques* i (1953), p. 403; article in JLSA Charles Jacobs.

² Cognate settings of Lupi's *Susanne*: I-CFVd w.s. (Castelfranco Venuto), ff. 2v-3r *Susanne un Jour canzone a 4*; IRL-Dtc 410/I (Dallis), pp. 100-101 *Susanne*; IRL-Dtc 410/I, pp. 138-139 *Susanne Ung jour* [text underlay: *Susan ung jour damour solicite e*]; NL-Lu 1666, f. 169v *Susanne un jour*; NL-Lu 1666, ff. 170r-170v *Susanne ung Jour a 4*; NL-Lu 1666, ff. 171r-171v untitled; Phalèse *Luculentum Theatrum Musicum* 1568, f. 27v *Susanne vng jour, a 4*; Phalèse & Bellère *Theatrum Musicum Longe* 1571, f. 31v *Susanne ung jour a 4*; Kargel *Lautenbuch vieler Newerlesner* 1586, f. 48r *Susan ung Jour a4*

³ One source I have not seen is PL-Kj J 150, *Matazina* is one of three manuscript additions to a copy of Jobin *Das Erst Buch*, 1572. Cognates for

instrumental ensemble à 4: Susato *Het derde musyck* 1551, f. 10v *Dance de Hercules oft matine* = Phalèse & Bellère *Leviorum Carminum* 1571, f. 2v *Dans de Hercules*; Zanetti *Il Scolaro* 1645, no. 55 *Il Mattachino*; melody only: Arbeau *Orchesographie* 1589, f. 99r *Air des Bouffons ... vne que nous appellons les Bouffons ou Matachins*; organ tablature: D-B 40089 (Normiger, 1598), no. 130 *Mattasin oder Toden Tantz*.

⁴ See Patricia Fortini-Brown *Private Lives in Renaissance Venice: Art, Architecture and the Family* (New Haven University Press 2004), p. 152; Marin Sanudo I diarii di Marin Sanuto (1496-1533) (Bologna, Forni 1969-71), vol. 57 p 651.

⁵ Edmund Kerchever Chambers *The Elizabethan Stage* 1923, vol. IV p. 162.

⁶ Chambers 1923, *op cit*, vol. III p. 280.

the dialogue of 'Vulcan and Jupiter' in Thomas Heywood's *Pleasant Dialogues and Dramas* 1637, Vulcan says 'She leaps and capers, topt with rage divine, And danceth (as she treads) the Matachine, Shakes her steel pointed Lance, and strikes her Tardge, as if she had the god of War in charge' [p. 118]. Also, in Sir Thomas Salusbury's *Masque at Knowsley* 1640 the participants are summoned to 'All together dance, an Antemasque in way of a Matachine, with postures of strugling and wreslinge, and [those costumed as] the fastinge dayes carrying att last ye [masquers dressed as] holidays upon their backs'. And finally, the second Earl of Westmorland, Mildmay Fane's masque *Raguaillo D'Oceano* 1640, we read 'Heer, many a horned Satyre, many a Pan, Heer, Wood-Nymphs, Flood-Nymphs, many a Faerie Faune With lustie frisks and liuely bounds bring-in 'Th'Antike, Morisco, and the Mattacine' [p. 71].⁷

M1. Phalèse & Bellère <i>Hortulus Citharae</i> , 1582, ff. 90v-91r <i>Les Matachins</i> - diatonic cittern	p. 9
M2. Phalèse <i>Carminum Quae Chely</i> 1549, sig. I4r <i>Factie</i>	10
M3. B-Br II.275 (Cavalcanti), f. 11r <i>Matacinni</i>	10
M4. I-Fn Magl.XIX 105, f. 16v <i>Mattacina</i>	10
M5. F-Pn Rés. Vmd ms. 28, f. 11r <i>Mattachino</i>	10
M6. LT-Va 285-MF-LXXIX, f. 11v <i>Toten tantz</i>	19
M7. Barbetta 1585, p. 13 <i>Moresca Terza, Deta Il Mattacino</i>	20
M8. Waissel 1573, sig. M4r <i>Tantz Matatzina</i> = Fabritius	21
M9. CH-Bu F.IX.70, p. 263 LXXI <i>Todden Dantz</i>	21
M10. NL-Lu 1666, f. 416r <i>Den dooden dans. Matachine</i>	22
M11. I-Lg 774 (Lucca), f. 12v <i>Mattuccino</i>	22
M12. I-Nc 7664, f. 84v <i>Mattacina</i> - incipit	22
M13. I-PESc b.14, f. 20v <i>Il Mattutino</i> - incipit	22
M14. I-SGc 31, f. 10r <i>Mattacini</i> - incipit	22
M15. US-SFsc M2.1 M3 (De Bellis), pp. 32-33 <i>matacino in tenore</i>	23
M16. F-Pn Res.Vmd.31, f. 24r <i>Ballò del Capello - Altro modo</i>	24
M17. A-KR L 81, f. 154v <i>Dotentanz</i>	24
M18. D-LEm II.6.15, p. 372 <i>Totentanz</i>	24
M19. DK-Kk Thott 841.4 ^o , f. 84v iv <i>Der Todten Tantz</i>	24
M20. US-NHub osborn 13, f. 40r <i>Matazine</i> - gittern	25
M21. Morlaye <i>Quatriesme Livre</i> 1552, f. 28r <i>Matasins</i> - diatonic cittern ⁸	25
M22. Phalèse & Bellère <i>Hortulus Citharae</i> 1570, f. 75r <i>Les Matachins</i> - diatonic cittern = Le Roy <i>Second Livre de Cistre</i> 1564, f. 15v <i>Les Matachins</i> - cittern	25
M23. F-Pn Res.941, f. 24v(Mat) <i>acini</i>	41
M24. CH-Bu F.IX.70, p. 101 XLII <i>Mattacino</i>	43
M25. Phalèse & Bellère <i>Selectissima Elegantissimaque</i> 1570, f. 79v <i>Matachins</i> - guitar	45
M26. DK-Kk Thott 841.4 ^o , f. 81v <i>Matatzina Tantz</i>	57
M27. D-DEI BB 12150, f. 62r <i>Il ballo dello capello Dotendanz</i>	67

ROCHA EL FUSO

To continue the series of settings of Italian popular songs, here are all the sources I know for lute, cittern and guitar of *Rocha el fuso*, most likely a Venetian street song.⁹ All are lute solos except for two lute trios (R30 & 32), three for renaissance guitar (R31, 33 & 34) and two for cittern (R9-10).¹⁰ The settings are diverse but some are clearly related (R4-5 & R13-14) and are mostly in triple time, with a few in duple time, sometimes in suites of passamezo, padoana and saltarello. Most are titled *rocha el fuso* or similar, and the title of R25 reflects the fact that it is different music sharing only the opening theme. R35-36 in Attaignant *Dixhuît basses Dances* of 1530 have similar titles but are similar settings of different music to *Rocha el fuso*.¹¹ The lute solos are in three keys/tonalities and range from simple statements of usually three strains to settings with highly elaborate divisions, and are found in sources from Italy, Germany, France, England (R2, 18 & 22), Denmark, Switzerland Russia, and The Netherlands. The parts for the lute trio found in Giovanni Pacalono's print of 1564 (R32) are reproduced as in the originals.

Interestingly, what are presumably three parts of a trio also ascribed to Pacalono that found in the Pacalono autograph Castelfranco Venuto manuscript (R30), are quite different to his printed settings. I have slightly reconstructed the parts of the trios so all have the same number of bars but I have not edited them to fit together.¹²

R1. D-Mbs mus.1511d, ff. 16v-17v <i>dagi la rocha al fuso</i>	p. 1
R2. GB-Lbl Roy.App.58, f. 55r untitled	7
R3. D-SI G.I.4/I, ff. 10v-11r <i>La rocha il fuso</i>	26
R4. NL-At 208.A.27, f. 47r <i>LA ROCHA el fuso: M: W: XXVI</i>	27
R5. Waissel 1573, sigs. L2v-L3r <i>La Rocha el fuso. Gagliarda</i>	28
R6. Phalèse 1568, f. 87r <i>Almande de la rocha el fuso</i>	29
R7. DK-Kk Thott 841 4 ^o (Fabritius), f. 114r <i>La Rocha el fuso Gagliardo</i>	30
R8. D-Mbs mus.1511b, f. 23v <i>La rocha el fuso</i>	30
R9. Vreedman 1568, f. 50v <i>Gaill' Wij sal mij troetelen</i> - diatonic cittern	31
R10. Phalèse & Bellère 1582s, f. 63r <i>La Gailliarde roche el fuso</i> - diatonic cittern	31
R11. UKR-LVu 1400/I (Lvov), ff. 18r-19r <i>Rochalfazo</i>	32
R12. Rotta/Scotto 1546, f. 20v <i>La rocha'l fuso</i> = Rotta/Gardano 1546, f. 20v <i>La rocha'l fuso</i>	33
R13. Milano & Borrono II 1546, f. 17v <i>Saltarello secondo</i> <i>detta la rocha el fuso</i>	34-35
R14. Wyssnbach 1550/1563, ff. 23r-24v <i>Der ander Springerdantz</i> <i>genant La Rocha el fuso - Le riprese</i>	36-37
R15. Phalèse IIII 1546, sig. ii1v untitled Phalèse 1573, sig. ii1v untitled	38
R16. Drusina 1556, sigs. k4v-11r <i>La rocha el fuso</i>	39
R17. Balletti 1554, f. 8v <i>La Rocha il Fuso</i>	40-41
R18. IRL-Dtc 410 (Dallis), pp. 250-251 <i>Pass de la Rocha el fuso</i>	42-43
R19. Gorzanis I 1561, ¹³ sigs. F2v-F3v <i>Pass'e mezo de la Roca el Fuso</i>	44-45
R20. Gorzanis I 1561, sigs. F3v-G1r <i>Padoana del ditto</i>	46-47
R21. D-SI G.I.4/II, f. 79v <i>Item (La rocha il fuso)</i>	48
R22. US-Ws 159 (Giles Lodge), f. 7v: <i>Alebon galiarde</i>	49
R23. PL-Kj W 510, f. 48v <i>Galiarde La catel col fuso</i>	49
R24. Waissel 1592, sig. E4v <i>Gailliarde. La Rocha el fuso</i>	50
R25. NL-Lu 1666, f. 24r i <i>Gailliarde France. Wie sal mein troetelen</i>	51
R26. Caroso 1581, f. 79v <i>La rotta in Gagliarda</i>	51
R27. D-Mbs mus.9516, ff. 6v-9v <i>Bassamezo Rochelfuso - Saltarella</i>	52-54
R28. D-SI G.I.4/II, f. 79v <i>La rocha il fuso</i>	55
R29. CH-Bu F.IX.70, pp. 145-6 VII <i>Passamezo - Racalfuso - Saltarello</i>	56-57
R30i. I-CFVd, ff. 87v-88r <i>La Roca el fuso gagliarda</i> - <i>Balli di Gio: Pacalono</i>	58-59
R30ii. I-CFVd, f. 104v <i>Tenore della Roca el fuso - G.P.</i>	60
R30iii. I-CFVd, f. 99v <i>La Roca el fuso gagliarda</i>	61
R31. Morlaye I 1552, sigs. D4v-E1v <i>Gailliarde. Les cinq pas</i> - guitar	62
R32i. Pacoloni S1564, ff. 5v-8r <i>Passamezo della Rocca el Fuso</i> - <i>Padoana della Rocca el Fuso - Saltarello della Rocca el Fuso</i> - superius	63-67
R32ii. Pacoloni T1564, ff. 7r-10r <i>Passamezo della Rocca el Fuso</i> <i>Residium - Padoana Rocca el Fuso - Saltarello della Rocca el Fuso</i> - tenor	68-71
R32iii. Pacoloni B1564, ff. 1v-3r <i>Passamezo de rocca el fuso</i> - <i>Padoana de rocca el fuso - Saltarello della Rocca el Fuso</i> - bassus	72-73
Viaera 1564, ff. 6v-7r 7v-8v <i>Passamezode la Rocha el Fuso</i> - <i>Padoana - Il suo Saltarello</i> - cittern part	
R33. Phalèse and Bellère 1570, f. 65r <i>Gailliarde la Roque el fuze</i> - guitar	74
R34. Le Roy 1551, f. 15v-16v <i>Gailliarde la roquo el fuze</i> - <i>La Gailliarde precedente plus diminuee</i> - guitar	74-75
R35. Attaignant 1530, f. 9r <i>Basse dance. s roch - recoupe- Tordion</i>	76-77
R36. Attaignant 1530, f. 6r <i>La Roche P B</i>	77

An English galliard from the Danzig lute book but not known in English sources is included as a page filler.

App 1. D-B 4022, f. 14v <i>Gagliarda Englessa</i>	47
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The plans to include more sources of Lorenzino vocal intabulations, John Dowland JD13, Bourrée d'Avignon, Three Galliards, Good Night and The Hunts Up in *Lutezine* supplement was not possible in the time and space available, and so will be deferred until the next issue.

John H. Robinson - November 2019

⁷ See John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), pp. 127-128.

⁸ Morlaye's cittern lacks the first fret compared to the usual diatonic cittern so that different tablature letters are used and so the tablature has been transcribed here - tablature letters *b* & *c* changed to *e* and *d*, and *d* & *f* changed to *f* & *b*.

⁹ But not described in Knud Jeppesen 'Venetian Folk-Songs of the Renaissance' *Papers Read by Members of the American Musicological Society at the Annual Meeting* 1939, pp. 62-75 (JSTOR, www.jstor.org/stable/43873162).

¹⁰ R1, R18 and R25 were also edited in *Lute News* 109 (April 2014). Cognates for instrumental ensemble: GB-Lbl Roy.App.59-62 (Arundel), n° 9 *La rocha*

el fuso à 4 & n° 15 *El tu tu* à 4; Estrées *Premier Livre de Dancieries* 1559, f. 13r 6 *Gaillarde, Les cinq pas* à 5.

¹¹ Cognates for instrumental ensemble: Phalèse & Bellère *Leviorum Carminum* 1571, f. 15r *La roque Gaillarde* à 4 = Phalèse & Bellère *Chorearum Molliorum Collectanea* 1583, f. 13v *Gaillarde La roque el fuso*.

¹² If you have or plan to edit the two trios R30 & R32 please let me know.

¹³ R19-20 were also edited in Alenka Bagaric and Metoda Kokole *Giacomo Gorzanis: Compositions for Lute: Intabolutura di Liuto Libro Primo (1561)* Monumenta Artis Musicae Sloveniae L.III (Musikoloski Inisstitut, Ljubljana 2007).

R1. Dagi La Rocha al Fusso - ABBCCD8

D-Mbs mus.1511d, ff. 16v-17v

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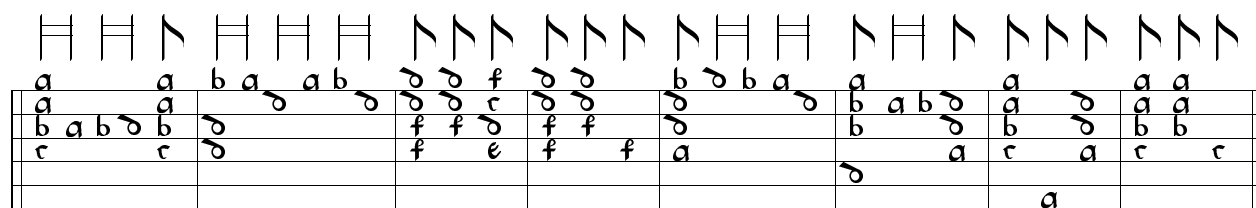
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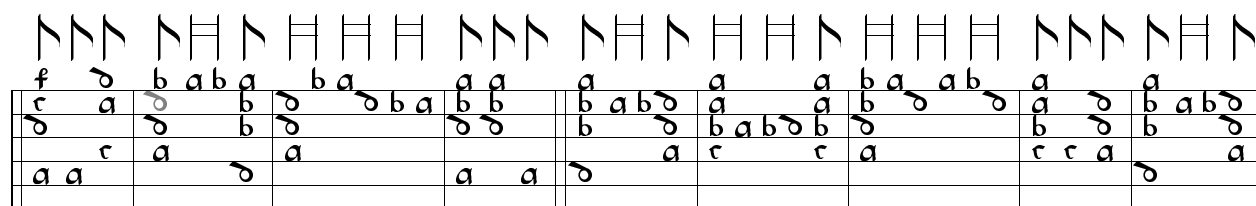
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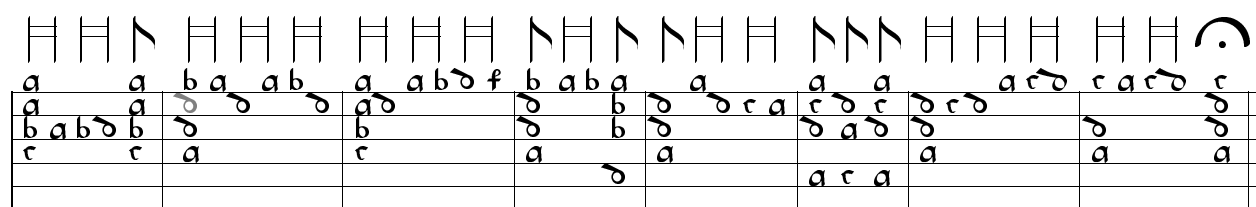
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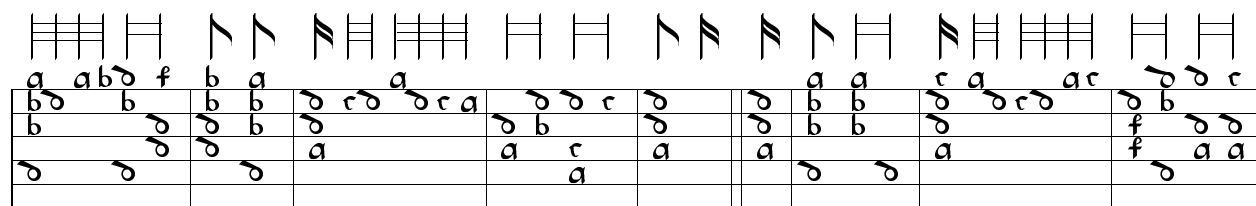
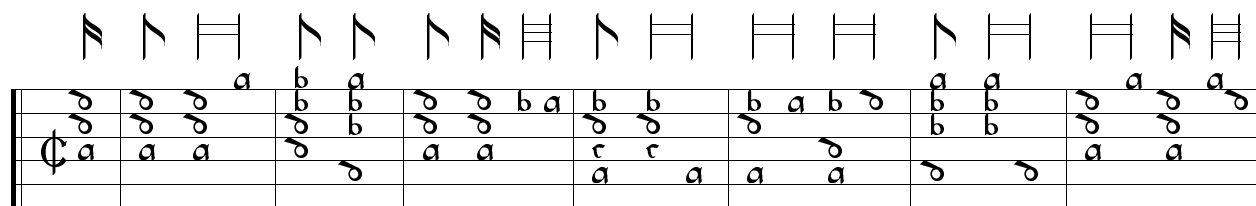
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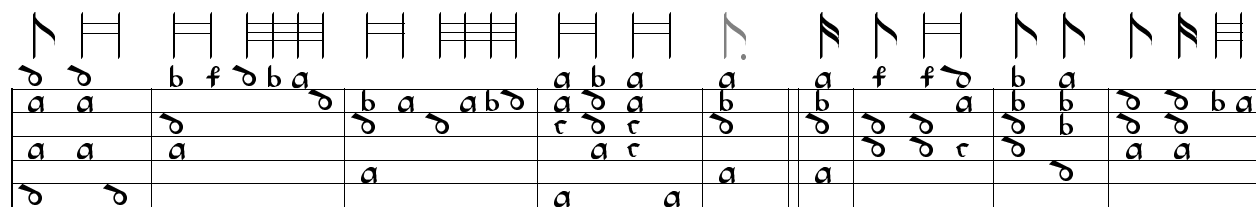
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H1b. Almoyer Tantz - A12B8C4D13-A12B8C4D12

DK-Kk Thott 4o.841, f. 97r



8



16

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31

38

45

52

59

66

H1c. Teutscher Dantz - AA12BB8CC4DD8x2

Jobin 1573, sigs. F3r-F4r

Measures 1-7 of the dance. The notation consists of a single melodic line with notes and rests, and a corresponding line of rhythmic flags (vertical strokes) above it. The notes are mostly minims and crotchets, with some quavers. The rhythmic flags are placed above the notes to indicate their timing.

1

Measures 8-14 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 14 ends with a double bar line.

8

Measures 15-21 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 21 ends with a double bar line.

15

Measures 22-26 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 26 ends with a double bar line.

20

Measures 27-33 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 33 ends with a double bar line.

27

Measures 34-40 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 40 ends with a double bar line.

34

Measures 41-47 of the dance. The notation continues with a single melodic line and rhythmic flags. Measure 47 ends with a double bar line.

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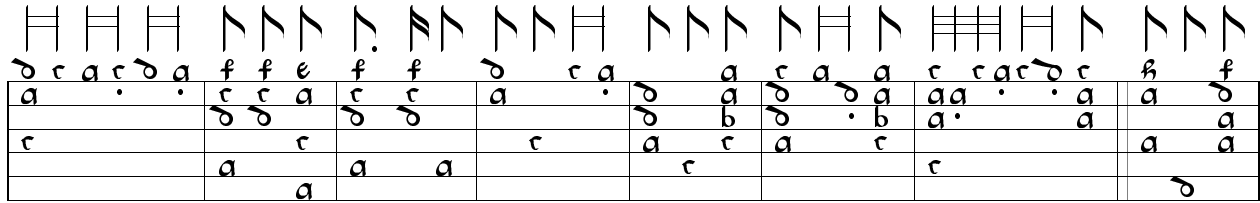
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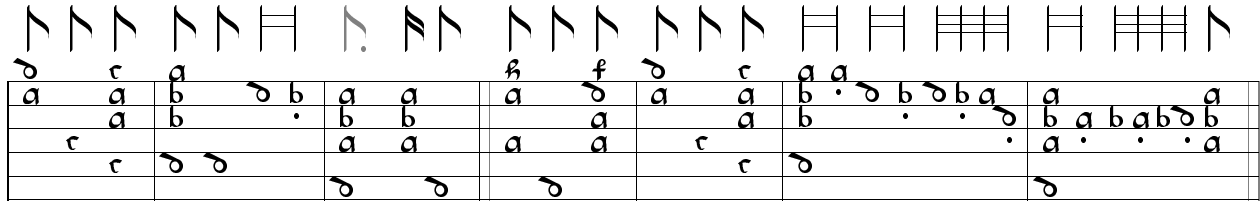
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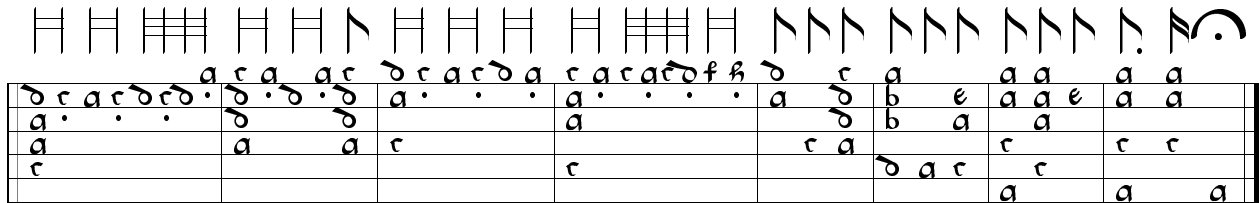
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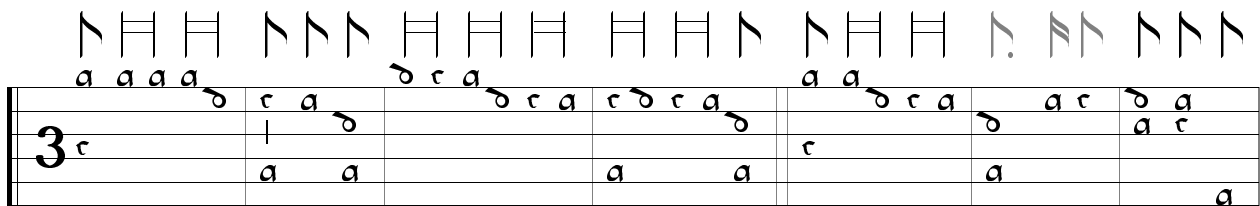
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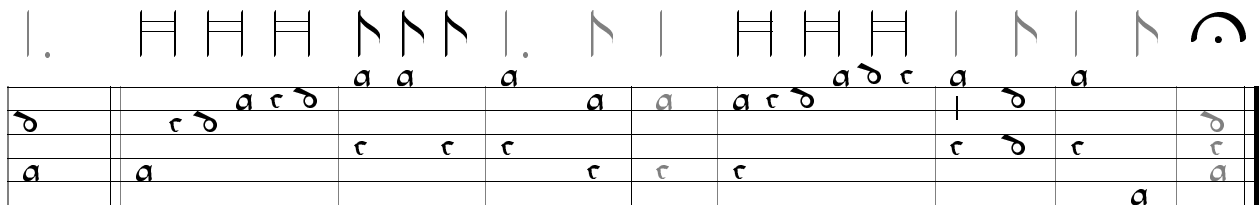
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R2. (Rocha al Fuso?) - AA4B8

GB-Lbl Roy.App.58, f. 55r



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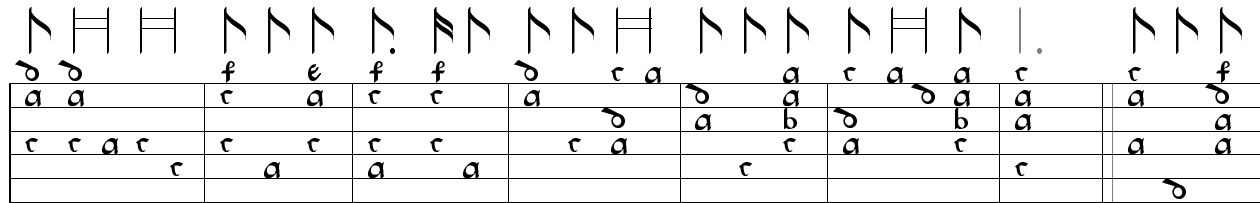
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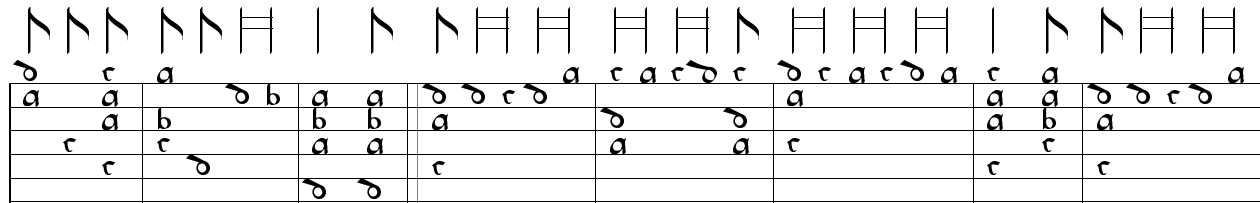
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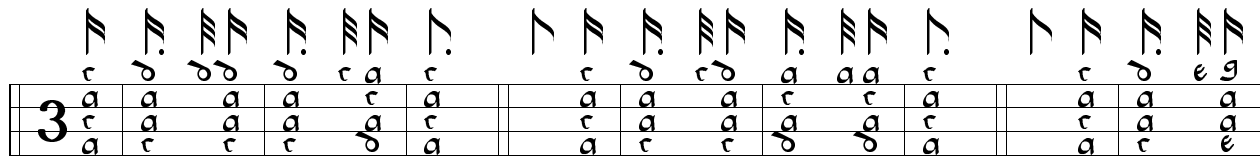
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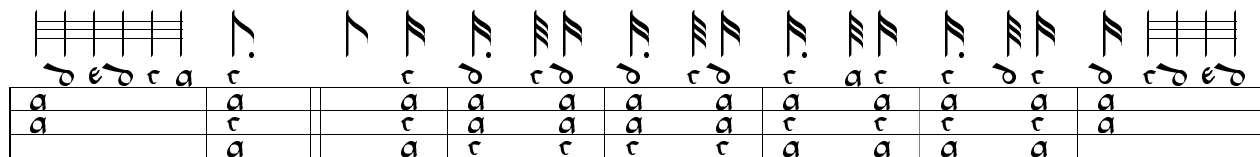
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M1. Les Matachins - diatonic cittern 5x4+10bars

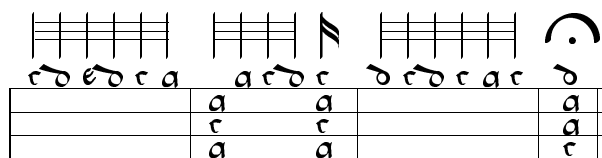
Phalese & Bellere 1582, f. 90v



10



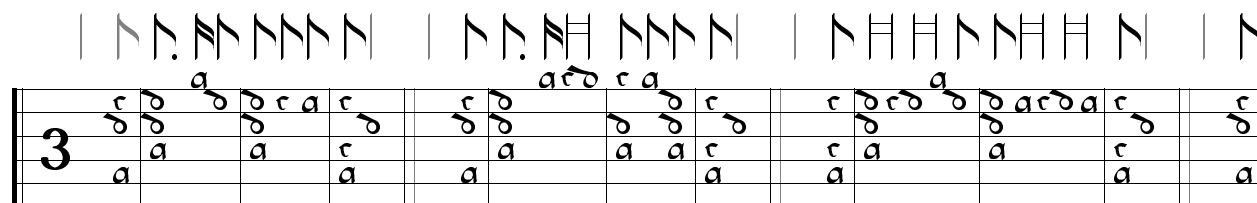
18



26

M2. Factie - 6x4bars

Phalese 1549, sig. I4r



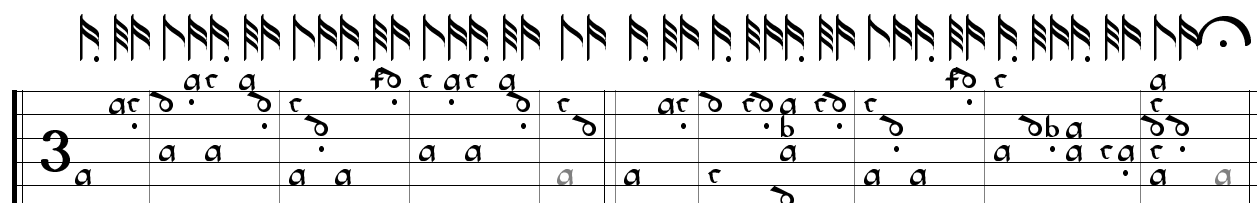
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14

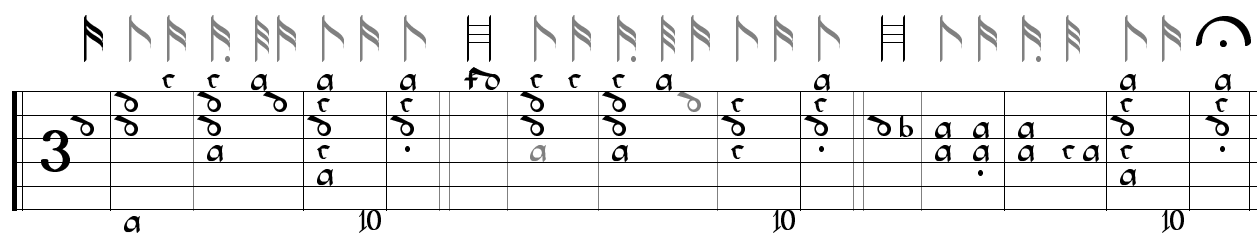
M3. Mataccinni - 2x4bars

B-Br II.275, f. 11r



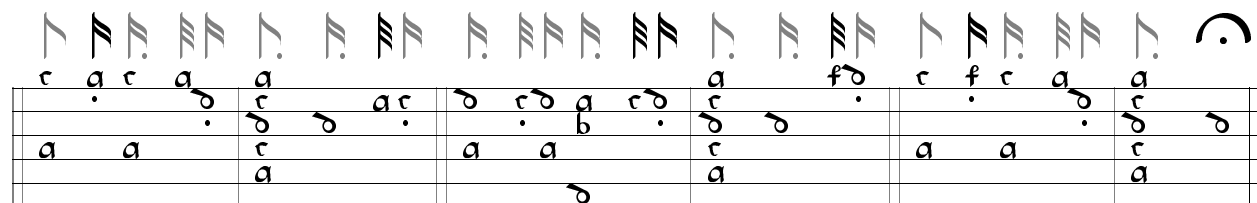
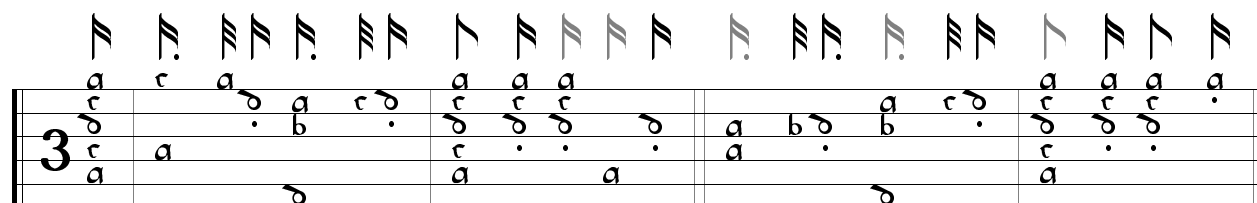
M4. Mattacina - 7F10C 3x4bars

I-Fn Magl.XIX 105, f. 16v



M5. Mattachino - 5x2bars

F-Pn Res. Vmd.28, f. 11r



5

MN6a. Ricercar Super Susan'ung'jour (Lupi) MN

D-DEI BB 12150, ff. 30v-31v

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33

















37

$\begin{matrix} \text{B} & & \text{B} & \text{f} & \text{e} & & & & \text{c} & \text{e} & \text{f} \end{matrix}$	$\begin{matrix} \text{e} & \text{c} & \text{e} & \text{f} & \text{B} & \text{B} & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{f} & \text{B} & & & & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{B} & \text{B} & \text{c} & & & & & & & \end{matrix}$
$\begin{matrix} \text{f} & & \text{e} & \text{f} & \text{e} & \text{c} & \text{e} & \text{c} & \text{e} & \text{f} & \end{matrix}$	$\begin{matrix} \text{f} & & \text{g} & \text{B} & \text{f} & \text{f} & & & & & \end{matrix}$	$\begin{matrix} \text{f} & \text{g} & \text{f} & \text{B} & \text{f} & \text{f} & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{B} & \text{B} & \text{c} & & & & & & & \end{matrix}$
$\begin{matrix} \text{f} & \text{e} & \text{e} & \text{c} & & & & & & & \end{matrix}$	$\begin{matrix} \text{c} & \text{B} & \text{f} & & & & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{B} & \text{B} & \text{c} & & & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{B} & \text{B} & \text{c} & & & & & & & \end{matrix}$
$\begin{matrix} \text{B} & & & \text{a} & & & & & & & \end{matrix}$	$\begin{matrix} & & & & & & & & & & \end{matrix}$	$\begin{matrix} & & & & & & & & & & \end{matrix}$	$\begin{matrix} \text{B} & \text{B} & \text{B} & \text{c} & & & & & & & \end{matrix}$

41

[illegible]

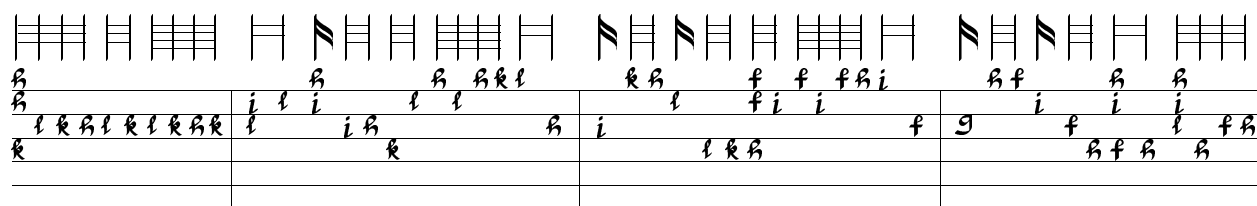
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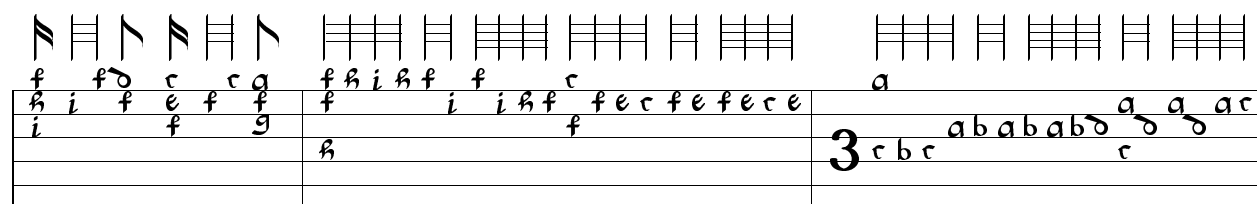
49

[illegible]

54




Handwritten musical notation system 1, featuring a staff with notes and rests, and a corresponding line of text below it.



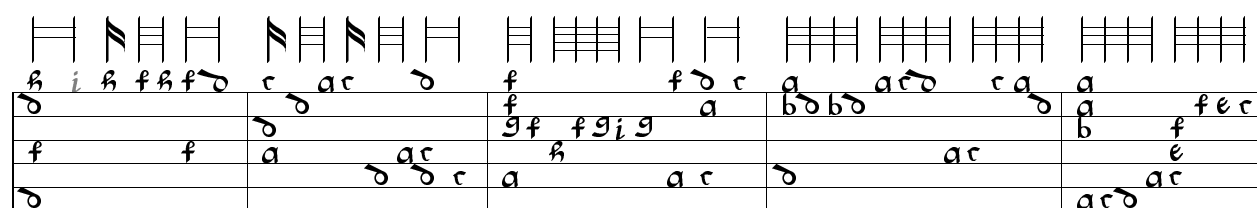
Handwritten musical notation system 2, featuring a staff with notes and rests, and a corresponding line of text below it.

62



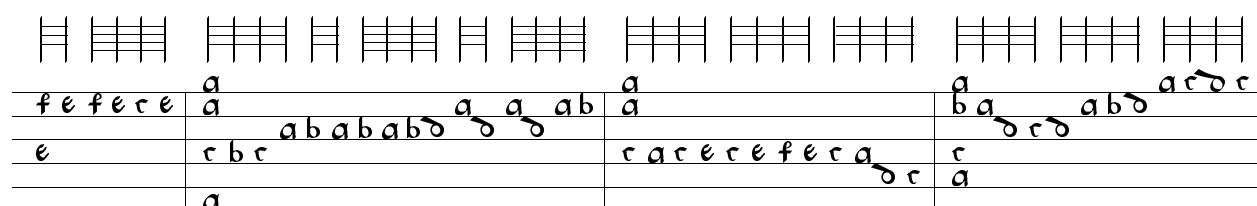
Handwritten musical notation system 3, featuring a staff with notes and rests, and a corresponding line of text below it.

65

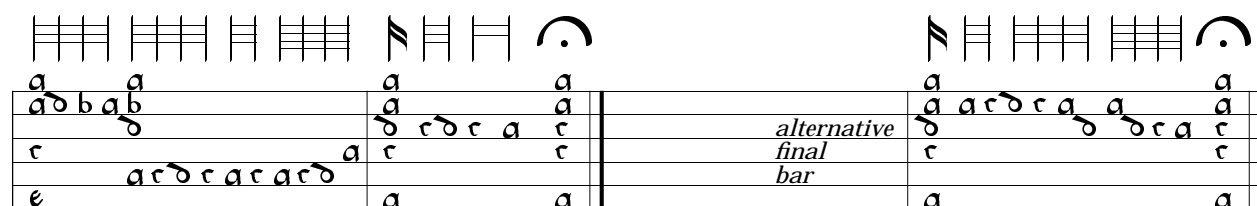


Handwritten musical notation system 4, featuring a staff with notes and rests, and a corresponding line of text below it.

70



Handwritten musical notation system 5, featuring a staff with notes and rests, and a corresponding line of text below it.



Handwritten musical notation system 6, featuring a staff with notes and rests, and a corresponding line of text below it.

78

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4

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31

MN6bii. Susanna ung jour Di Orlanto

D-Mbs 266, ff. 13v-14r

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6

10

[illegible]

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

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a a f e r f e f e r e a a r d c a a a h f h i h f h i f h i h r e r c d h d

 b b d d c a f f c e e c r c a c h h h h e r e f f f

 c c c e e c c h h h h e f e f h

 a c h f h h h

[illegible]

38

Handwritten musical notation system 38. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

38

42

Handwritten musical notation system 42. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

42

47

Handwritten musical notation system 47. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

47

51

Handwritten musical notation system 51. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

51

55

Handwritten musical notation system 55. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

55

59

Handwritten musical notation system 59. It consists of a single staff with a series of notes and rests. The notes are written in a stylized, cursive-like script. The system is divided into four measures by vertical bar lines. The first measure contains a sequence of notes, followed by a rest. The second measure contains a sequence of notes, followed by a rest. The third measure contains a sequence of notes, followed by a rest. The fourth measure contains a sequence of notes, followed by a rest.

59

MN6c. Beschaffens gluck ist unversampt - Hupffauff - AABCC8x2

Neusidler 1574, sigs. L2r-L2v

First system of musical notation, measures 1-8. The notation is in a single system with a treble clef and a common time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat).

Second system of musical notation, measures 9-16. The notation continues from the first system, maintaining the same musical structure and key signature.

8

Third system of musical notation, measures 17-24. The notation continues from the second system, maintaining the same musical structure and key signature.

16

Fourth system of musical notation, measures 25-32. The notation continues from the third system, maintaining the same musical structure and key signature.

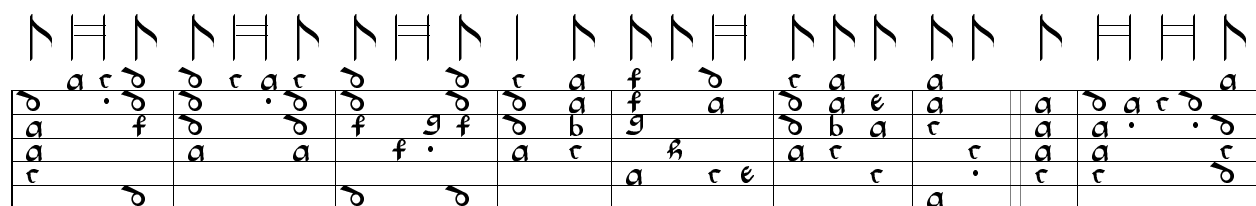
22

Fifth system of musical notation, measures 33-40. The notation continues from the fourth system, maintaining the same musical structure and key signature.

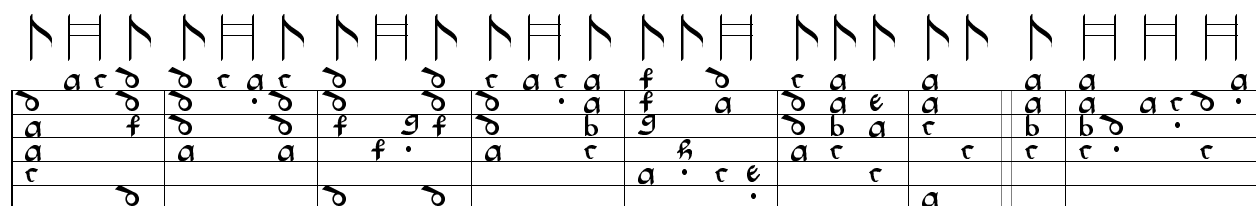
28

Sixth system of musical notation, measures 41-48. The notation continues from the fifth system, maintaining the same musical structure and key signature. The system ends with a double bar line and a repeat sign.

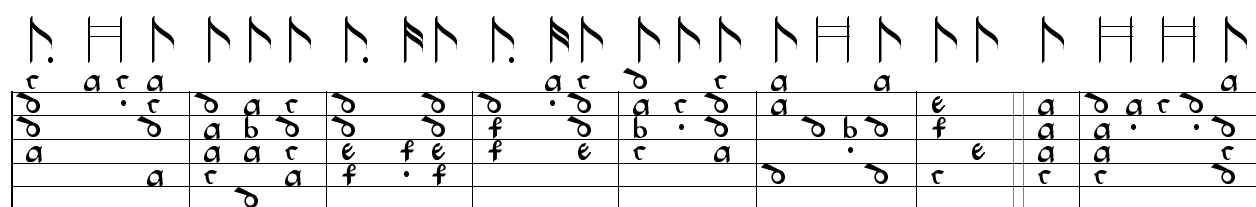
35



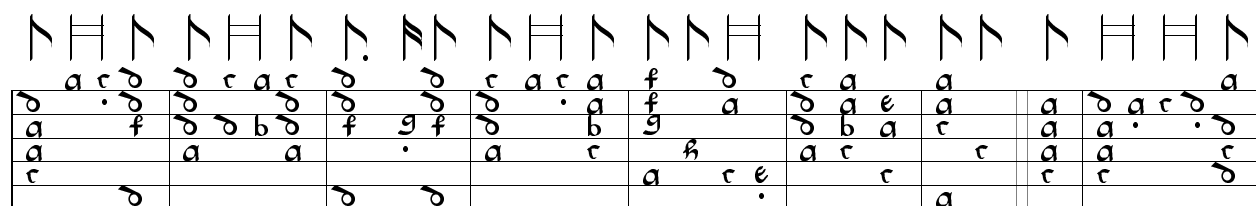
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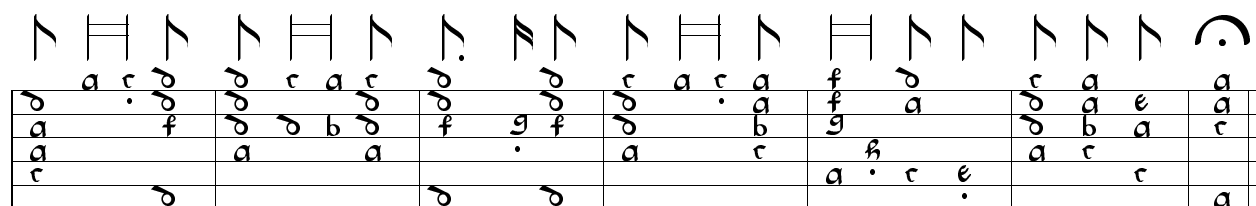
50



58



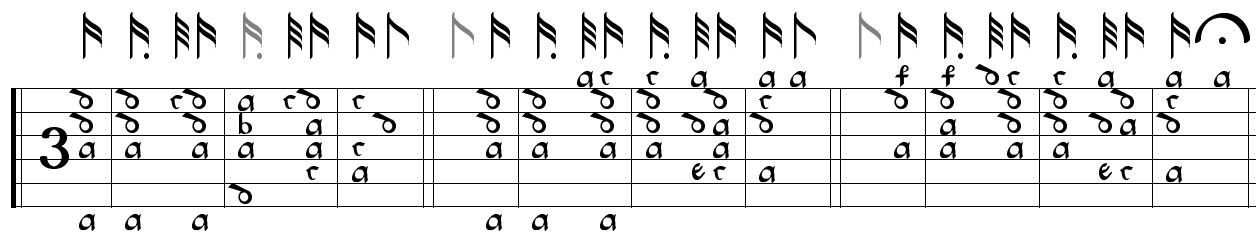
66



74

M6. Toten Tantz - 7F 3x3bars

LT-Va 285-MF-LXXIX, f. 11v



M7. Moresca detta il Mattaccino - 19x4+2bars

Barbetta 1585, p. 13

14

26

38

51

61

70

M8. Tantz Matazina - (6x3bars)x2

Waissel 1573, sig. M4r

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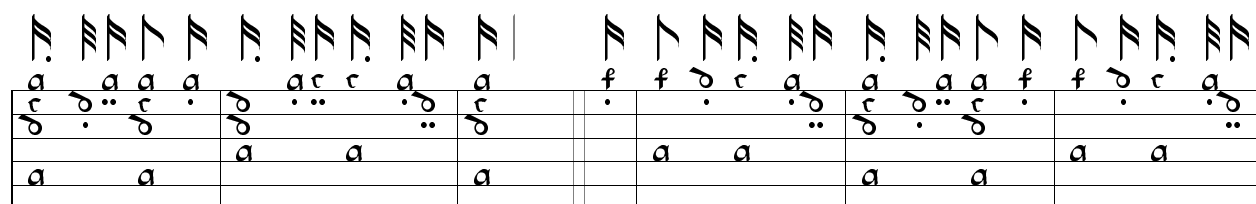
M9. Todtenn Dantz - 7F 5x2bars

CH-Bu F.IX.70, p. 263

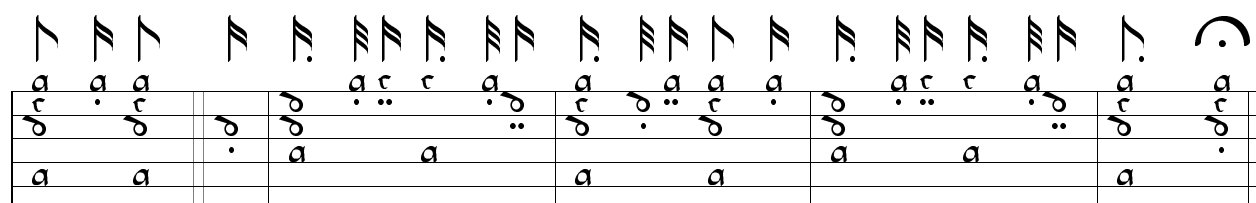
7

M10. Den Dooden Dans Matachines - 4x4bars

NL-Lu 1666, f. 416r



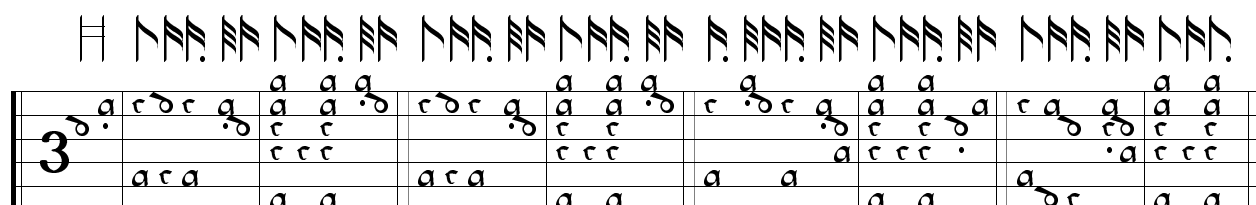
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12

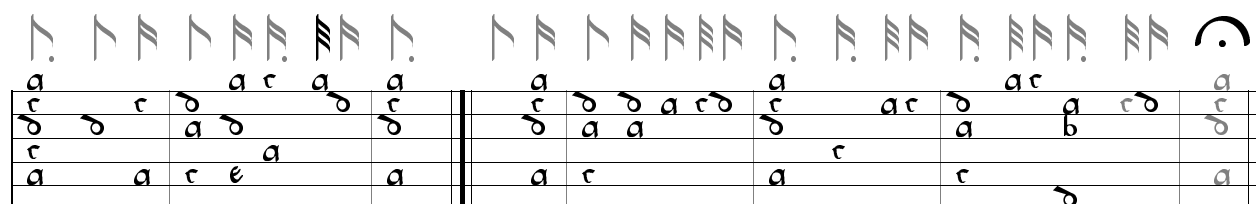
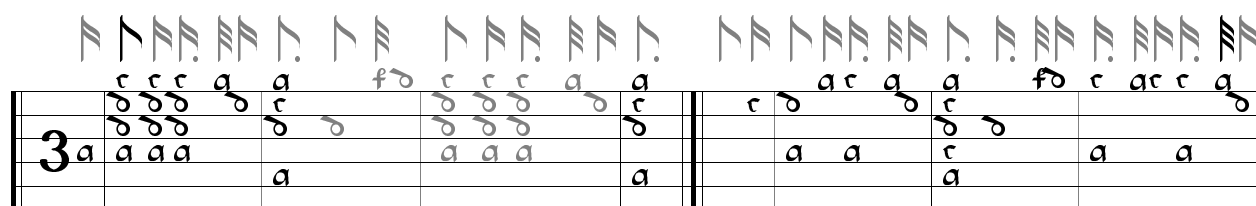
M11. Mattuccino - 4x2bars

I-Lg 774, f. 12v



M12-14. Mattacina - Il Mattutino - Mattacini

I-Nc 7664, f. 84v I-PESc b.14, f. 20v I-SGc 31, f. 10r



9

M15. Matacino in Tenore - 6x8bars

US-SFsc M2.1 M3, pp. 32-33

Measures 1-6 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 1 through 6.

Measures 7-12 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 7 through 12.

7

Measures 13-18 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 13 through 18.

13

Measures 19-24 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 19 through 24.

20

Measures 25-30 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 25 through 30.

27

Measures 31-36 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 31 through 36.

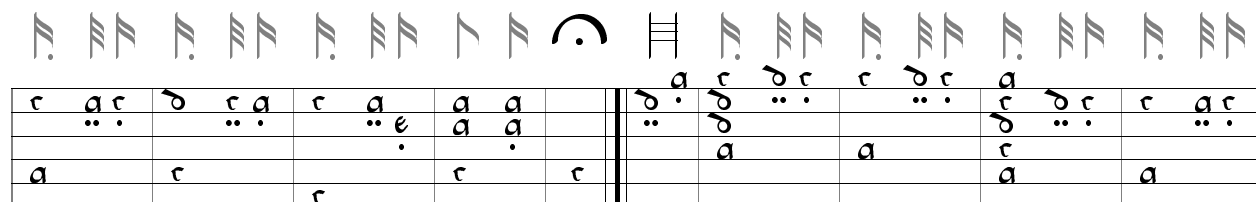
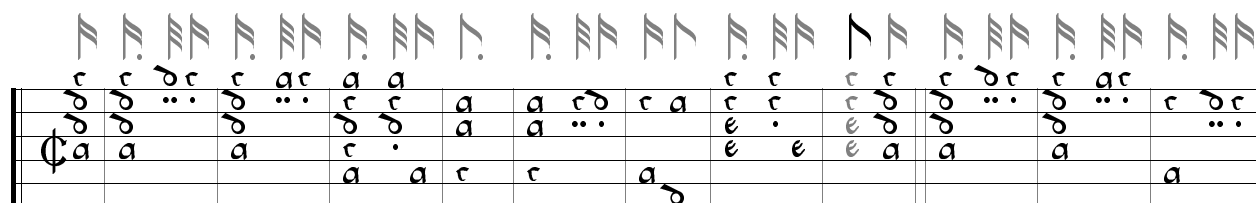
33

Measures 37-40 of M15. Matacino in Tenore. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes, with some rests. The measures are numbered 37 through 40.

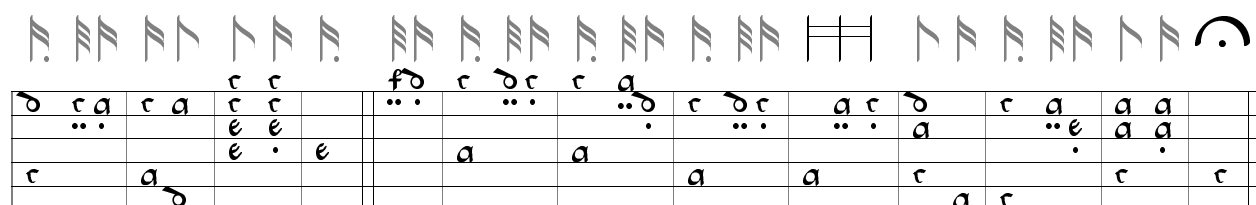
41

M16. Ballo del Capello - Alio modo - 2x8barsx2

F-Pn Res.Vmd.31, f. 24r



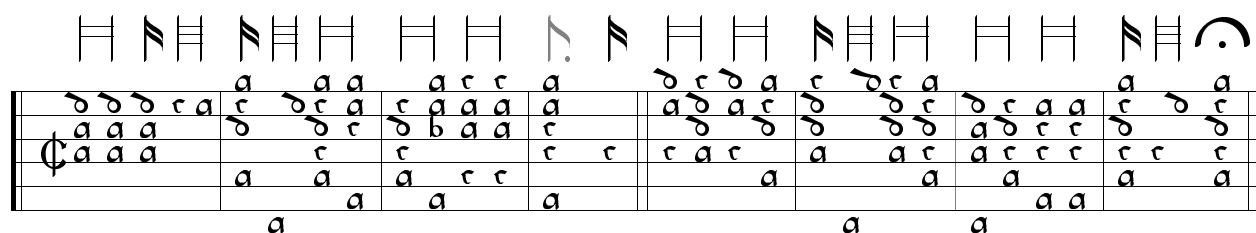
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22

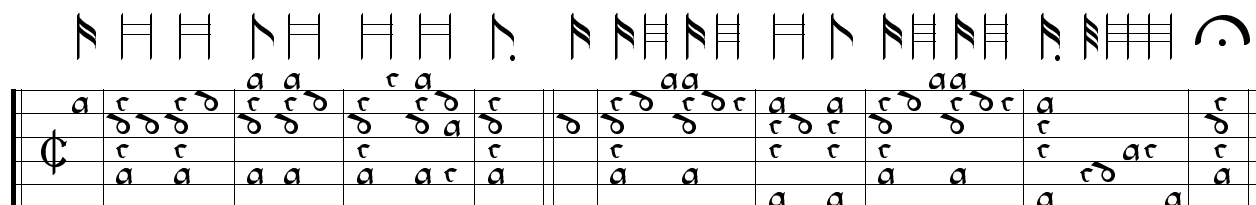
M17. Dotentanz - 2x4bars

A-KR L 81, f. 154v



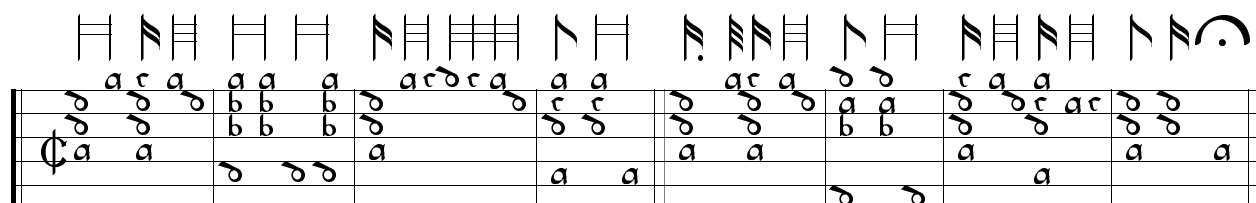
M18. Totentantz - 2x4bars+1

D-LEm II.6.15, p. 372



M19. Der Todten Tantz - AB4

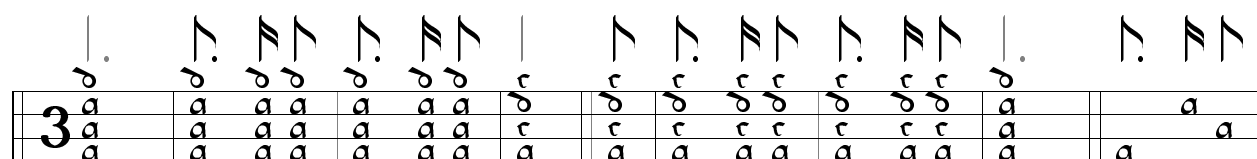
DK-Kk Thott 841,4o, f. 84v



1

M20. Matazine - gittern ABC4D2

US-NHub osborn 13, f. 40r



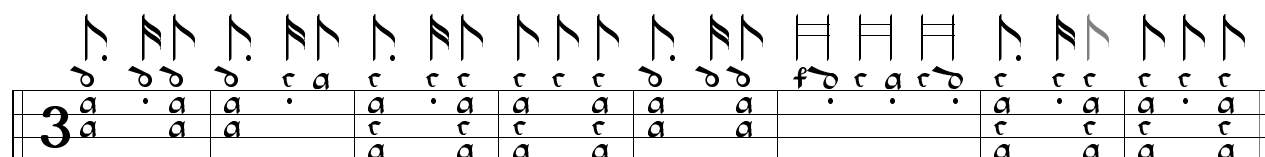
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10

M21. Matasins - diatonic cittern AB8

Morlaye IV 1552, f. 28r



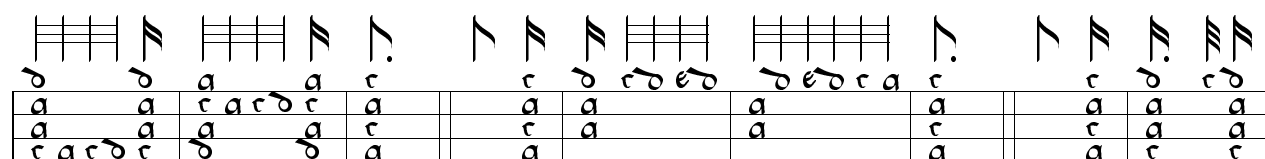
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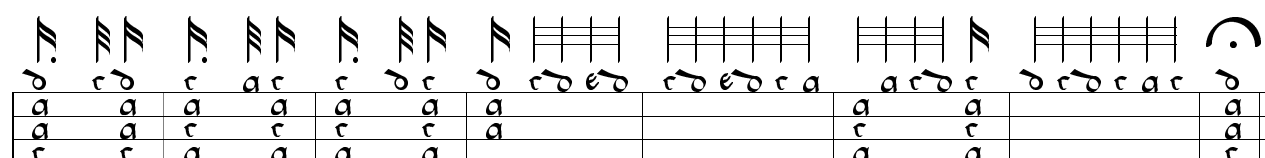
9

M22. Les Matachins - diatonic cittern 5x4+10bars

Phalese & Bellere 1570, f. 75r



13



22

R3. La Rocha il Fuso - AABCC8

D-Sl G.I.4 I, ff. 10v-11r

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34

R4. La Rocha el Fuso M(athaus) W(aissel) - ABBCC8

NL-At 208.A.27, f. 47r

1

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R5. La Rocha el Fuso Gagliarda - ABBCC8

Waissel 1573, sigs. L2v-L3r

1

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16

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R6. Almande de la Rocha el Fuso - ABCDD4

Phalese 1568, f. 87r

Measures 1-3 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, shorthand notation. Measure 1 starts with a C-clef and a common time signature. The notes are: a, a, c, a, d, c, a, c, a, d, c, a, c. Measure 2: d, d, c, a, c, d, a, c, a, c, d, c. Measure 3: a, a, c, d, c, a, a, c, a, d, c, a.

1

Measures 4-6. Measure 4: a, a, c, d, c, a, c, d, c, d. Measure 5: d, d, c, a, d, a, c, a, c. Measure 6: c, a, c, a, a, a, c, c.

4

Measures 7-9. Measure 7: c, a, c, d, c, a, a, c, d, a, c. Measure 8: d, a, c, d, a, a, a, c, d, c. Measure 9: a, a, c, d, a, c, d, c, a, d, c, a.

7

Measures 10-12. Measure 10: a, a, a, c, d, c, d, a, c, d, c. Measure 11: c, a, d, c, a, d, a, b, d, a, c, d, c. Measure 12: a, a, c, e, a, c, e, f, f.

10

Measures 13-15. Measure 13: a, a, a, c, d, c, a, d, c. Measure 14: a, a, c, d, a, c, d, c. Measure 15: c, d, a, c, d, c, a, d, c, a.

13

Measures 16-18. Measure 16: a, a, c, d, c, a, c, d, c. Measure 17: d, c, d, c, d, d, a, c, d, c, a, d. Measure 18: a, a, c, d, a, c, a, c, d, c.

16

Measures 19-21. Measure 19: a, a, c, d, c, d, a, d, c, a, d, c, a. Measure 20: a, a, c, e, a, c, e, f, f. Measure 21: a, a, c, e, a, c, e, f, f.

19

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D-Mbs 1511b, f. 23v

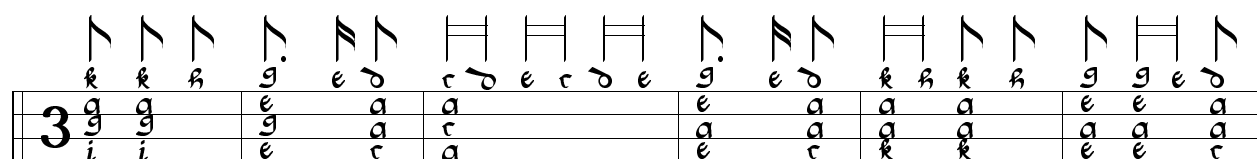
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17

R9. Gaill(arde) Wij sal mij troetelen - cittern A8B4C4

Vreedman 1568, f. 50v



1



7



12

R10. La Gailliarde Roche el Fuso - cittern ABC8

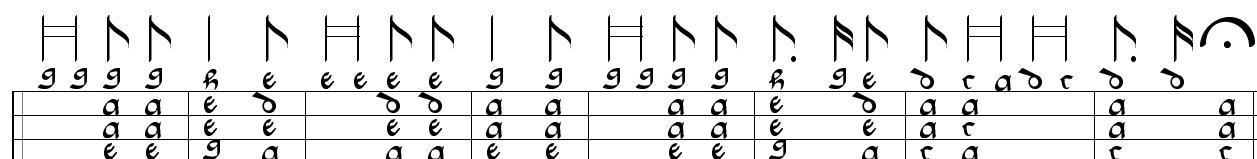
Phalese & Bellere 1582, f. 63r



1



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R12. La Rocha'l Fuso - AABBC8

Rotta 1546, f. 20v

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23

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29

35

35

R13. Saltarello detta la Rocha el Fuso - AABCD8+8x8bars

Milano & Borrono II 1546, ff. 17v-19v

1

1

10

17

25

32

40

R14. Der annder Springerdantz genant La Rocha el fuso (AABCD8) - Le riprese (8x8bars)
 Wyssenbach 1550, ff. 23r-24v

1

1

10

17

25

32

40

f f e c e f c \#e a c e f h e f h f e c a c e f e c f e c a e
 c c a a f c a e
 a a a c a a c a

48

a a c e f e c a c c e f h f e \#e e f h k k h f e c e f c e f
 a c c a h a f c a
 a a a a a a a a

55

$\text{h h f e e f h f e h f h k \#k h f \#e}$ $\text{e f h f h k \#k h f \#e}$ a c e f
 a h a f a f a a c a a a c
 $\text{a a a a a a a a a a}$

62

c a c e f \#e $\text{e f h f e f h k h f \#e}$ $\text{e f h f e f k h \#f e h}$
 c a c e f \#e $\text{f h f e f h k h f \#e}$ $\text{a h f f k h \#f e h}$
 $\text{a a a a a a a a a a}$

73

$\text{e h f e f h e f h k h f k h f \#e}$ $\text{f h f \#e c f e f h k}$
 $\text{f f f f a a a a a a}$
 $\text{a a a a a a a a a a}$

82

$\text{h \#f h \#e f h f \#e h f h f e c a c f e c e f e c a a}$ c \#a
 $\text{a a a f c a e a \#c a}$ c
 $\text{a a a a a a a a a a}$

88

$\text{c d c a a c e a c \#a}$ $\text{c \#c a c a c d c a c d a c d}$
 $\text{c d c a a c e a c \#c a c a c d c a c d a c d}$
 $\text{a a a a a a a a a a}$

95

[illegible]

H	N	N	N	N	H	H	H		N	H	H	H	H	H	H	H	H	H	N	N	N	☺
a	a	a	c	b	b	a	c	b	a	a	a	a	e	f	c	e	c	a				
c	c	c	b	b	b	b	a	c	b						b	c	b	a	c	b		b
	a														a							c
a			b	b				a	a	a					a				a	c	a	a

33

R16. La Rocha el Fuso - AABCC8

Drusina 1556, sig. k4v

		/	/.	//	//	/	/	//	//	/	/	/	/.	//	//	/	/	/
3	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d
	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d
	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d

1

[illegible]

8

[illegible]

13

[illegible]

18

a c d a c a c d a c	d	c	c c c c c	d	a	a a a d c a	a
	c		d d d d	a			c
a	a	a	a a a a	a	a a a		a

23

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

29

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36

R17. La Rocha il Fuso - ABCDEF8

Balletti 1554, sigs. B4v-C2r

1

3

1

6

6

11

11

16

16

21

21

26

26

30

30

R18. Pass(amezzo) de la Rocha el Fuso - ABCCDD8

IRL-Dtc 410 I, pp. 250-251

1

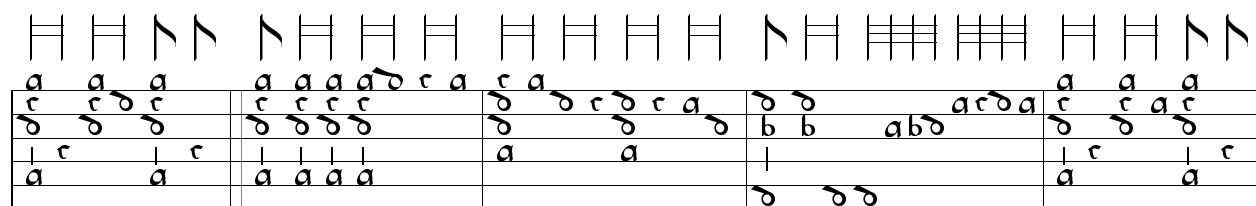
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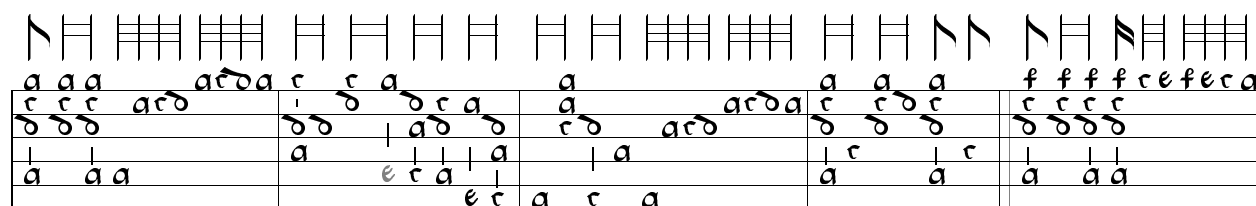
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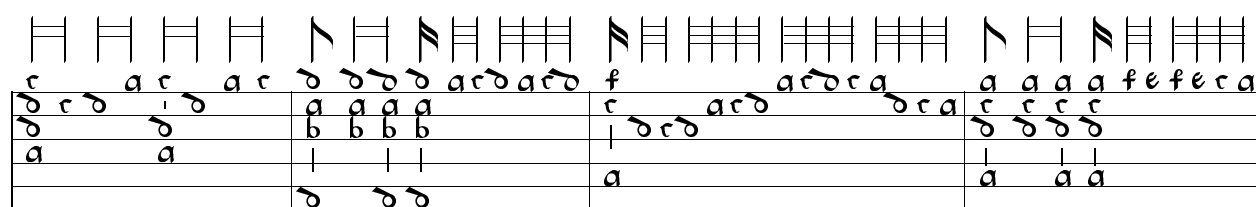
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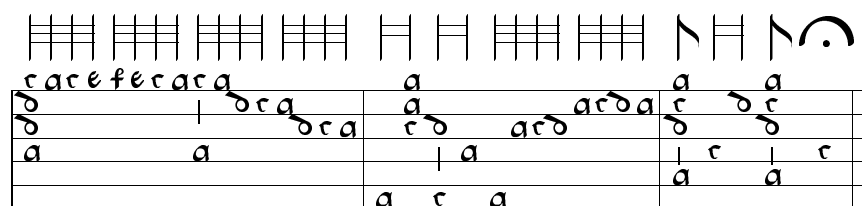
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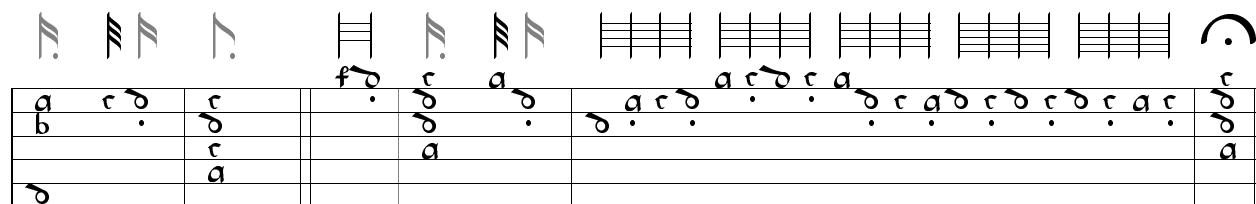
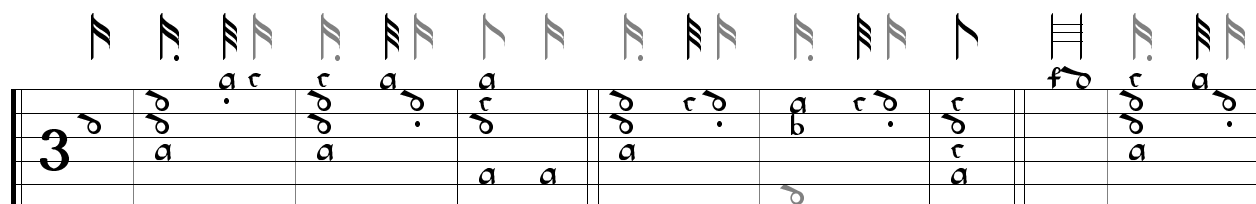
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46

M24. Mattacino - 4x3bars

CH-Bu F.IX.70, p. 101



8

R19. Pass e mezzo de la Roca el Fuso - ABBCC8

Gorzanis I 1561, sigs. F2v-F3v

1

5

12

19

R20. Padoana del ditto - AABBBCC8

Gorzanis I 1561, sigs. F3v-G1r

1

6

11

15

20

25

29

33

38

44

App 1. Gagliarda Englessa - A12B4C8

D-B 4022, f. 14v

1

8

16

R21. Item (La Rocha il Fuso) - AABBBCC8 7F

D-SI G.I.4 II, f. 79v

1

9

17

25

33

41

R22. Alebon Galiarde - ABC8

US-WS 159, f. 7v

3 ^a _a				^b _a				^a _a				^b _a			

1

C	C C	C D	E F	G A	B C	D E	F G	A B	C D	E F	G A	B C	D E	F G	A B	C D	E F
D	D D	D						D D	A				D D	C	D	D	
A	A A	A						A					A			A	A
			A			A	A				D	D		A			

9

[illegible]

17

R23. Galiarde La catel col Fuso - ABC8

PL-Kj W 510, f. 48v

1

[illegible]

8

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

17

R24. Gailliarda La Rocha el Fuso - AABBBCC8

Waisel 1592, sig. E4v

1

9

15

22

29

36

44

R25. Gaillarde France. Wie sal mein troetelen - ABC8 7F

NL-Lu 1666, f. 24r

1

10

17

R26. La Rotta in Gagliarda - ABC8

Caroso 1581, f. 79v

1

9

17

R27. Bassameso Rochelfuso - Saltarella - AABBBCC8-AABBBCC16 D-Mbs mus.9516, ff. 6v-9v

1

11

19

26

33

40

46

Handwritten musical notation for measures 53-59. The notation includes rhythmic symbols (vertical lines) and pitch letters (f, e, c, a, b) with various accidentals (sharps, flats, naturals). The notation is organized into a 3-staff system.

53

Handwritten musical notation for measures 60-66. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

60

Handwritten musical notation for measures 67-74. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

67

Handwritten musical notation for measures 75-81. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

75

Handwritten musical notation for measures 82-87. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

82

Handwritten musical notation for measures 88-93. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

88

Handwritten musical notation for measures 94-99. The notation includes rhythmic symbols and pitch letters with various accidentals. The notation is organized into a 3-staff system.

94

102

108

114

121

126

132

139

R28. La Rocha il Fuso - AA8BB8CC8

D-SI G.I.4 II, f. 79v

1

1

8

8

15

15

22

22

29

29

36

36

43

43

1

7

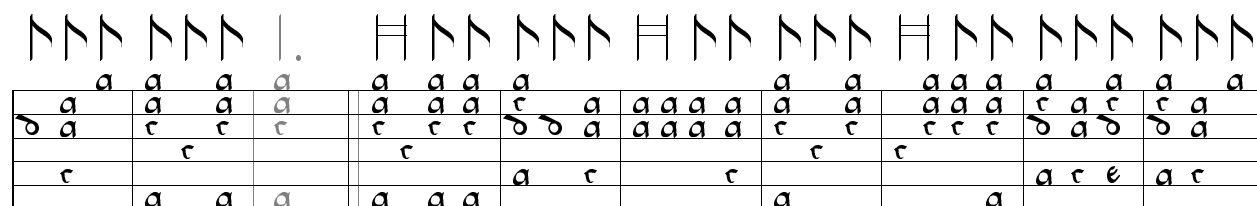
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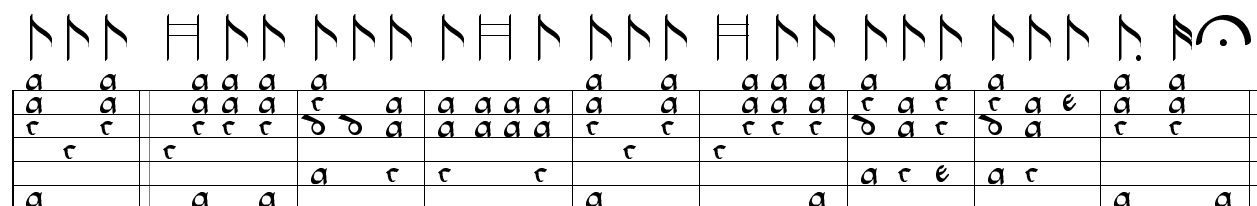
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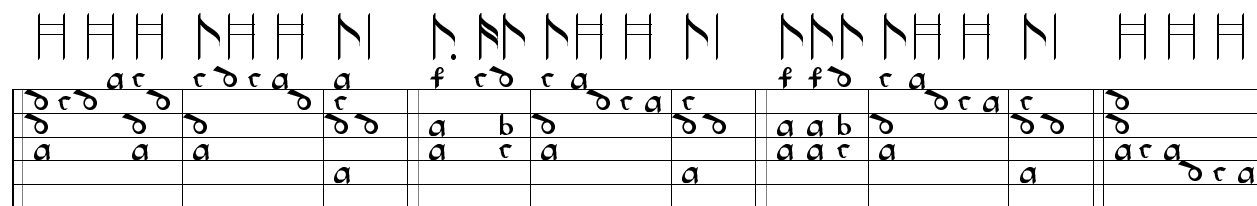
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M26. Matazina Tantz - 12x3bars

DK-Kk Thott 841,4o, f. 81v



1



10



20



28

R30i. Rocha el Fuso Gagliarda - Balli di Gio Pacalono - AABBBCC8x2 I-CFVd, ff. 87v-88r

1

1

10

18

26

35

43

51

58

63

68

74

79

85

92

1

9

17

25

33

41

R30iii. La Roca el Fuso Gagliarda - AABBBCC8

I-CFVd, f. 99v

1

9

17

25

33

41

R31. Gaillarde - Les cinq pas - guitar A16B16C20

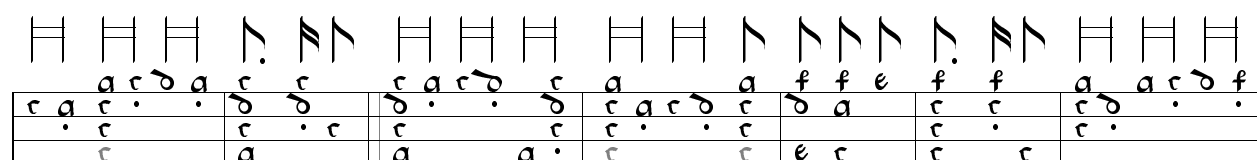
Morlaye I 1552, sigs. D4v-E1v



1



8



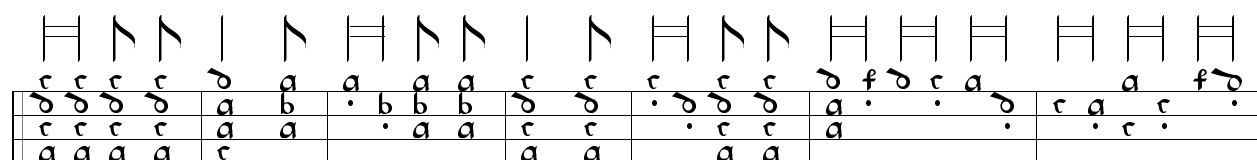
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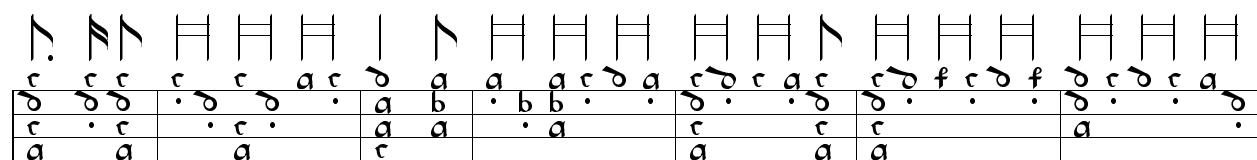
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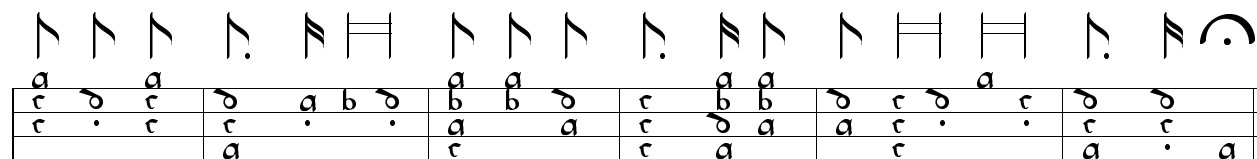
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33



40



47

R32i. Passemezo della Rocca el Fuso Padoana - Salterello - superius Pacalono 1564, ff. 5v-8r

1

7


12

15

19

23

27



The Rose Tree

G major, 3/4 time

1. Treble clef, 2. Bass clef

Key signature: 1 sharp (F#)

Time signature: 3/4

Tempo: Moderato

Form: Minuet

Instrumentation: Piano

Composer: Anonymous

Arranger: [Name]

Editor: [Name]

Version: 1.0









Copyright: [Year]

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Notes: This is a simple piano piece in G major, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some triplets. The bass line provides a simple harmonic accompaniment. The piece ends with a repeat sign.

3

[illegible]

							
caca	dada	caca	dada	caca	dada	caca	dada
	a		a		a		a
	c		a				

[illegible]

75

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

83

a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a

93

eacefe f f e f h f ecacea cefeca areare fefece

	f f					d r d a r d		
	g g							
	a	a	a	a				

102

[illegible]

111





a	a	c	a	a	a	a	a	a
d	r	b	a	c	a	d	a	a
a	a	a	a	a	a	a	a	a

121

a							

131

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

			
f e f h f e c a	a	a	a
	c a	a r d	a r d a
a	d	d r d	d r d
	a		

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

e a c e e e	a a r d a	c a c d c	
a	r c b c		a
c		a a c e a	
	a		a

182

188

M27. Il Ballo dello Capello Dotendantz - 6x4bars

D-DEI BB 12150, f. 62r

7

13

19

R32ii. Passemezo della Rocca el Fuso - Padoana Salterello - tenor Pacalono 1564, ff. 7r-10r

1

5

9

15

19

23

27

32

36

[illegible]

39

43

[illegible]

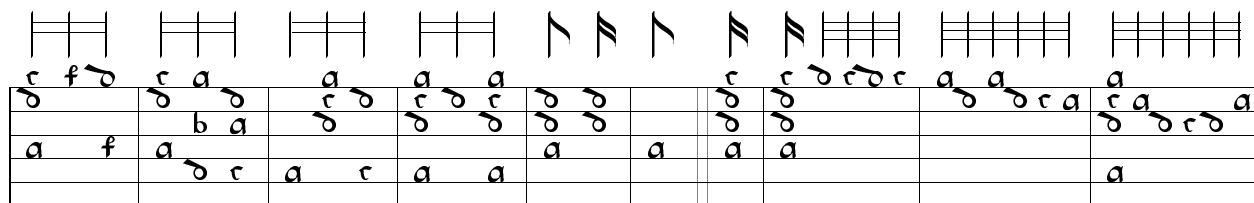
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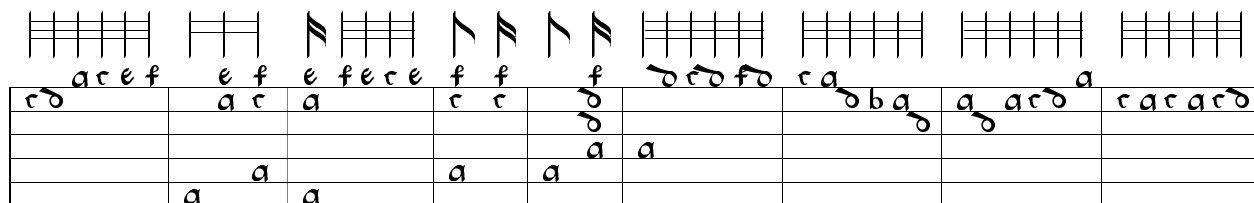
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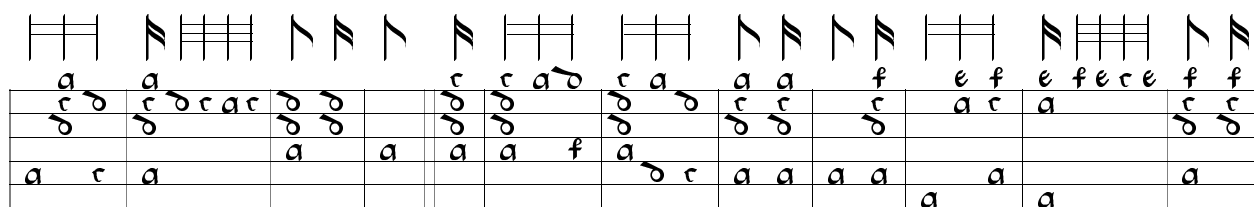
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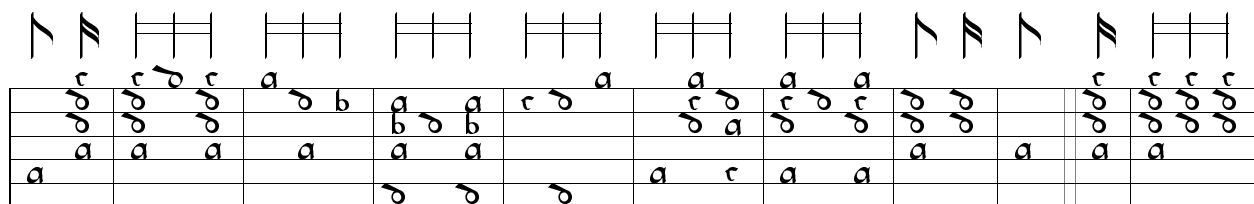
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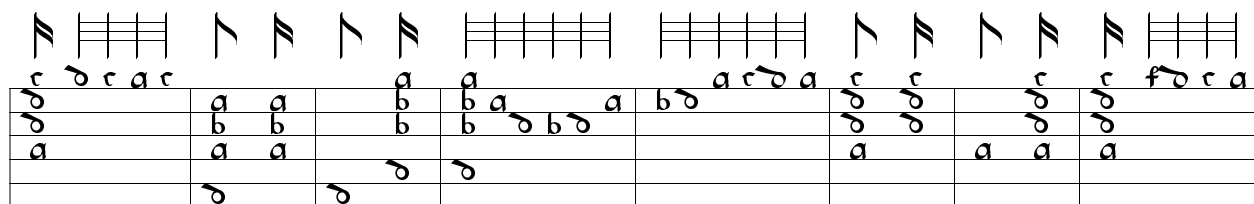
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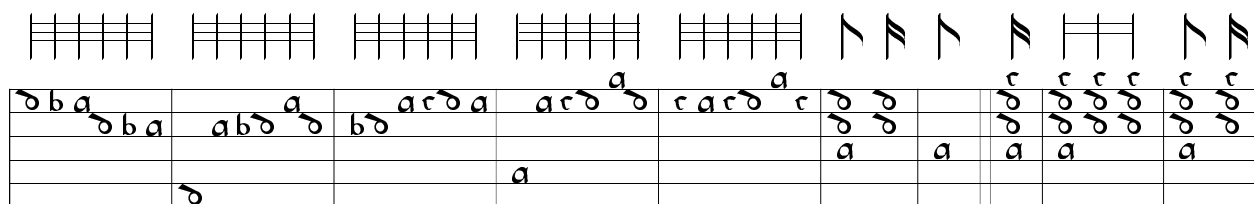
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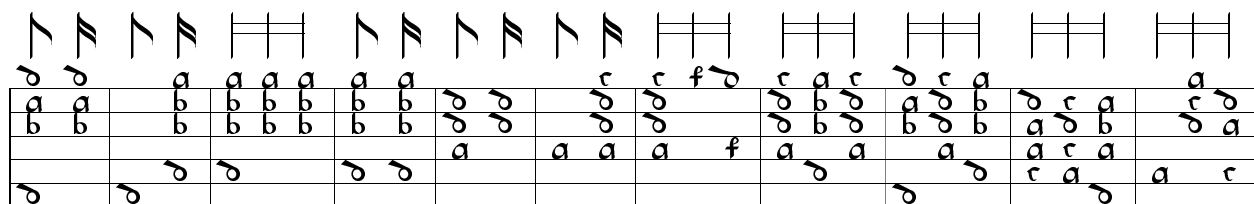
104



114



122



131

142

150

157

164

172

178

184

R32iii. Passemezo della Rocca el Fuso - Padoana Salterello
- bassus ABC8-ABC16-ABC8

Pacalono 1564, ff. 1v-3r

1

1

7

7

12

12

17

17

22

22

28

28

38

48

58

68

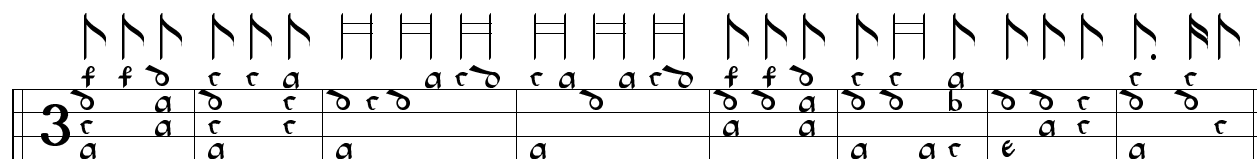
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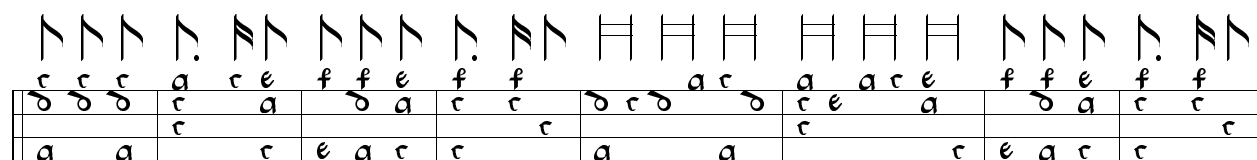
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R33. Gaillarde la Roque el Fuze - guitar A8B12CC8

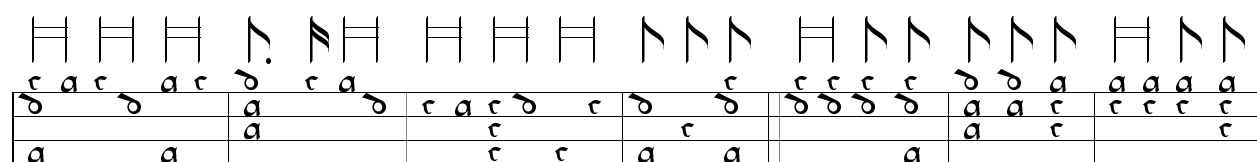
Phalese & Bellere 1570, f. 65r



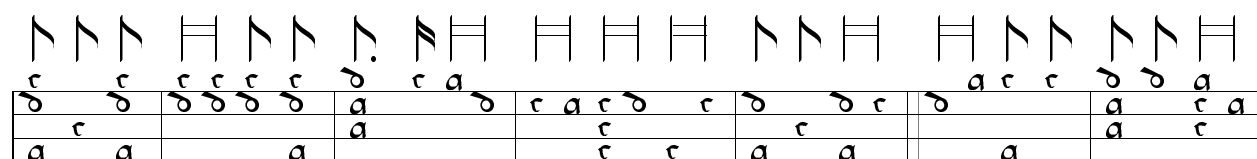
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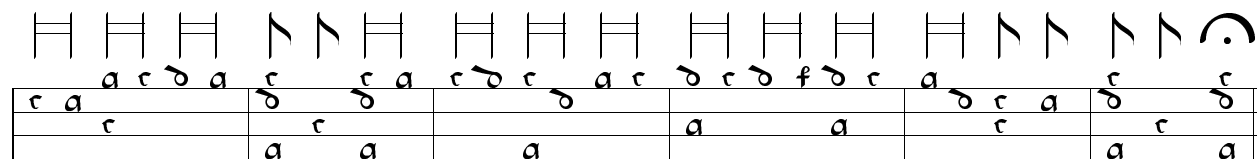
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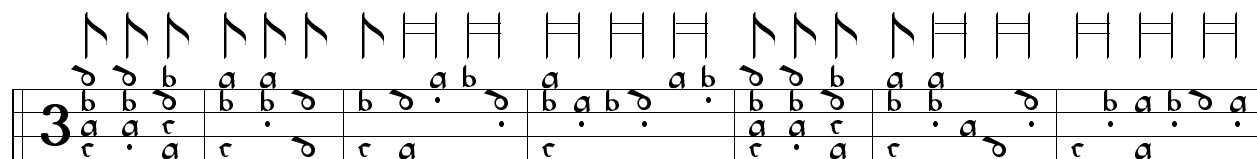


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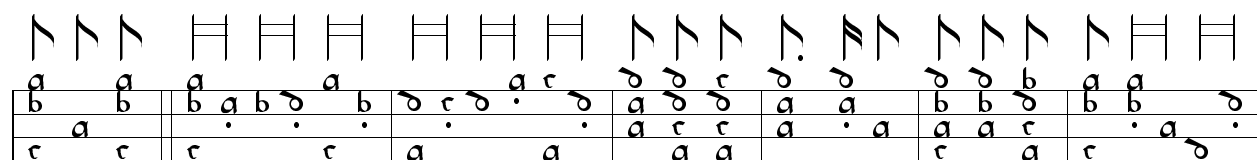
R34. Gaillarde la Rocquo el Fuzo - La Gaillarde precedente plus diminuee

- guitar ABCD8-ABD8

Le Roy I 1551, ff. 15v-16v



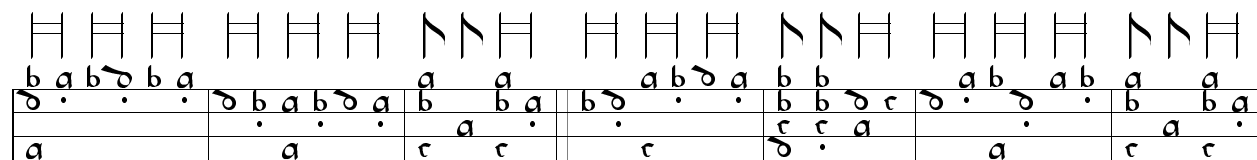
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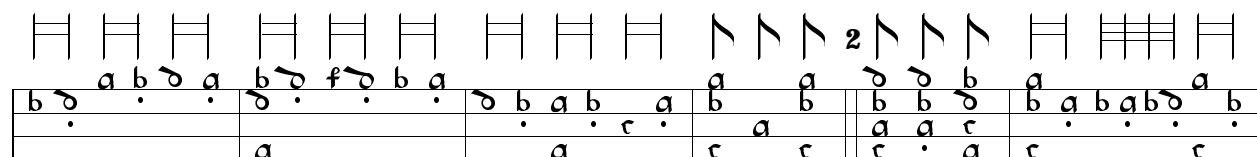
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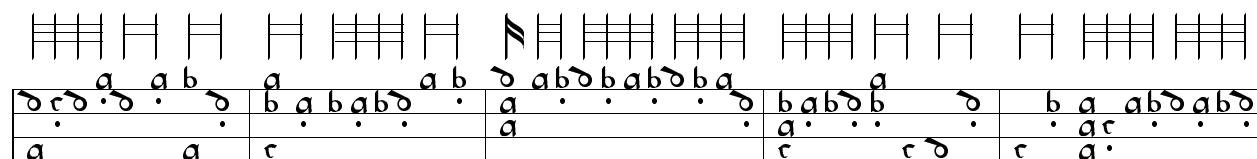
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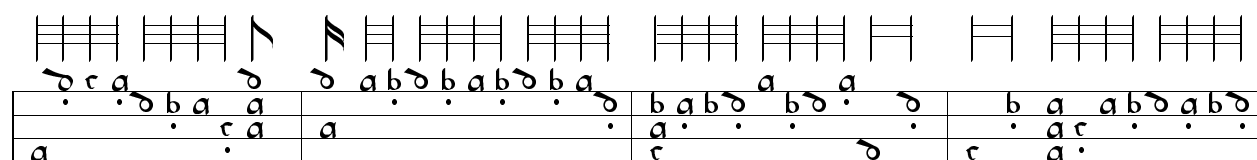
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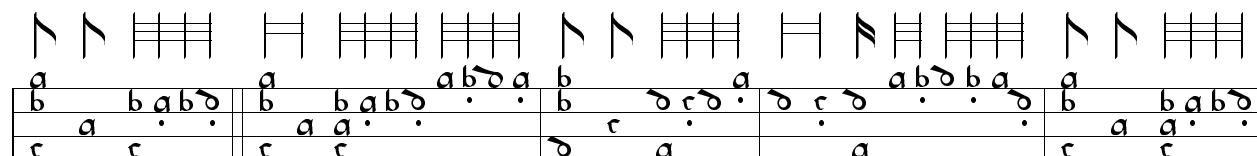
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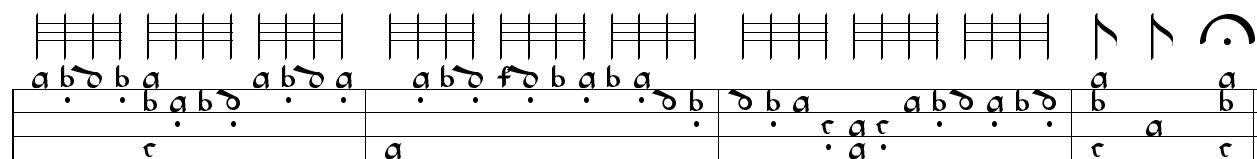
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44



48



53

R35. Basse dance. s Roch - Recoupe - Tordion - AAB8-AB8-AB8 Attaignant 1530, ff. 9r-10r

Handwritten notation for measures 1-7. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

1

Handwritten notation for measures 8-12. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

8

Handwritten notation for measures 13-17. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

13

Handwritten notation for measures 18-24. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a, 21. a, 22. a, 23. a, 24. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

19

Handwritten notation for measures 25-30. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a, 21. a, 22. a, 23. a, 24. a, 25. a, 26. a, 27. a, 28. a, 29. a, 30. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

25

Handwritten notation for measures 31-36. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a, 21. a, 22. a, 23. a, 24. a, 25. a, 26. a, 27. a, 28. a, 29. a, 30. a, 31. a, 32. a, 33. a, 34. a, 35. a, 36. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

31

Handwritten notation for measures 37-42. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are written in a stylized, medieval script. The first measure is marked with a '3' and a '3/4' time signature. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a, 21. a, 22. a, 23. a, 24. a, 25. a, 26. a, 27. a, 28. a, 29. a, 30. a, 31. a, 32. a, 33. a, 34. a, 35. a, 36. a, 37. a, 38. a, 39. a, 40. a, 41. a, 42. a. The notes are written in a single staff with a treble clef and a 3/4 time signature.

37

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

43

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

50

R36. La Roche P(ierre) B(londeau) - AB16

Attaignant 1530, f. 6r

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

1

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

8

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

16

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several small letters (a, c, e) and some dots, likely indicating pitch or rhythm.

25