

# MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 146 (JULY 2023): HOFTANTZ CONTINUED - SETTINGS OF T'ANDERNAKEN VP DEM RHIN & LA SPAGNA

## T'ANDERNAKEN

The old Dutch song 't'Andernaken al op den Rijn' was popular from around 1430 to the 1540s, first in the Netherlands and Italy as vocal arrangements and later as polyphonic instrumental settings preserved in Dutch, Italian, German and English sources.<sup>1</sup> The text of the secular song is in the Antwerp songbook/Antwerps liedboek (copy in D-W: Jan Roulans *Een schoon liedekens* 1544, no 149 *een oudt liedeken*): in translation 'In Andernach on the Rhine, I saw two girls amusing themselves. One of them pleased me with her appearance. Her eyes were full of tears. Now tell me, dear girlfriend, why laments your heart, why is your spirit so pained, why is that, can you explain it to me? I can't tell you, It is my mother who has done this to me. She wants to chase off my sweetheart'.<sup>2</sup> Instrumental settings are known by Franco-Flemish and German composers such as Alexander Agricola, Paul Hofhaimer, Erasmus Lapidica and Jacob Obrecht, and examples by each were intabulated for lute. The easiest of the nine lute intabulations was in the supplement to *Lute News* 146 and the rest are here.<sup>3</sup>

Nigel North has kindly provided four additional settings of Tandernaken, appended at the end of this supplement: his intabulations for lute of Henry VIII's and Obrecht's instrumental arrangements (the latter for comparison with Hans Newsidler's and Hans Gerle's lute versions of Obrecht (T6/7), and two lute duet arrangements of Lapidica's arrangement - Hans Newsidler intabulated only the lower two parts (T5) and Nigel has reintroduced the missing upper part to create duets for two lutes both in unison and a fourth apart.

- T1. Newsidler Erst 1536, sigs. q2r-q4r *Ander nacke[n] vp d[em] Rhin* *Lute News*  
= S-Sk S 226, ff. 78r-81r *Ander nack up dem Rhin*
- T2. Spinacino II 1507, ff. 7r-8v *Tandernacken Francesco Spinacino à3* pp. 4-6  
- Agricola<sup>4</sup>
- T3. Newsidler Ander 1536, sigs. O2v-P1v *Ander nacken vp dem Rhin* 6-9  
- Agricola à3
- T4. Newsidler Ander 1536, sigs. M4r-N3r *Paulus hoffhaimer. Taner nack* à3 10-13
- T5. Newsidler Erst 1536, sigs. h4v-i3r *folgt der Tannernack* (Lapidica)<sup>5</sup> à2 13-15  
= S-Sk S 226, ff. 28v-32r *Tandernack*
- T6. Gerle 1533, ff. 34r-36v *Der alt Tandernack* - Obrecht à3 16-18
- T7. Newsidler Ander 1536, sigs. N3r-O2r *Ander nacken vp dem Rhin* 19-22  
*Ja[cob]. Obrecht* à3
- T8. Gerle 1533, ff. 37r-38v *Tandernack* à3 22-24
- T9. IRL-Dm Z.3.2.13, pp. 54-55 untitled - unfinished<sup>6</sup> 25-27  
Instr. ensemble: GB-Lbl Add.31922 (c.1550), ff. 82v-84r *Taunder naken Henry VIII*; Formschneider 1538, sig. N3r *To andernaken up dem Ryn A Agricola*  
DK-Kk MS 1872 (c.1550), ff. 17v-18r *Dandernack auff dein Rejnne*.

## HOFTANTZ - CONTINUED

Thirty hoftantz or similar (numbered H1-30) together with one setting each of La Spagna and Tandernaken were in the the tablature supplement to *Lute News* 146 accompanying this *Lutezine*, and to continue the survey of the repertory of the town and court windbands of the fourteenth and fifteenth centuries preserved in lute intabulations of the sixteenth century, the remaining settings of hoftantz I know are included here as H31-H101, plus more settings of H24/25. To recap, lute settings of Hoftantz, German court dances, share similar rhythmic patterns and are based on just a few distinct melodies, not supported by common harmonic patterns or grounds in the way that Italian instrumental music was at the time (although H98 is based on the romanesca). Nevertheless, the settings differ considerably in figuration,

and only a few are closely concordant (e.g. H53/54/62; H73/74; H91/92) although others are related stematically (e.g. H35/42/51; H78/80/81/82/85; H83/84/86/88). Five prints of Hans Newsidler include nineteen settings in total, mainly based on the song Schwarz Knab. However, Newsidler did not reproduce identical settings in his revised and reissued prints, but instead rewrote the figuration and changed the voicing between two, three or more, as well as sometimes adding left or right hand fingering and tenuto so they are all subtly different and all reproduced here as variants in different prints of the same numbered items (H36a/b; H39a/b, H56a/b, H61a/b/c, H88a/b/c/d). All right and left hand fingering plus tenuto signs are reproduced as in the originals as far as possible.<sup>7</sup>

The settings vary in the accuracy of copying, some with corrupt barring and rhythm signs (reconstructed here with changes highlighted in grey) and are found in nineteen manuscripts and ten prints all in German tablature but transcribed into french tablature here.<sup>8</sup> The predominant melodies are from the songs Schwarz Knab and Benzenhauer - the tunes were highlighted in grey in one setting in each tonality in the *Lute News* supplement.<sup>9</sup> Of the 101 settings 34 are based on Schwarz Knab (most followed by triple time sections) and 28 on Benzenauer (about half followed by triple time sections), although not all are titled as such. Also, some that are titled Schwarz Knab or Benzenhauer do not seem to have the tune (H57/58/72/73/74) and could be duet or consort parts (discants over the tune in the tenor or basses below the tune in the discant?). Four are parts of two duets from Wolff Heckel's *Discant* and *Tenor* part books (H31/99 & H53/71),<sup>10</sup> and another three are orphan duet parts from Hans Jacob Wecker's *Tenor Lautenbuch* (H54/55/57), as the discant part book is lost. The titles that include *tenor* or *discant* also suggest they are duet or consort parts: the pairs H38/58 and H35/66 are all in the same source (CH-SAM 1), amongst a total of four settings of Schwarz Knab and five of Benzenauer. The settings are in several different tonalities reflected in the sequence here, which could also indicate some are duet or consort parts for different sized lutes. Few of the sources show the dance section by double bar lines, which have been standardised editorially and the number of bars in tentative dance sections are listed in the worklist below - revealing structural irregularities in many of the settings. The settings vary considerably and are relatively easy to play - the most accomplished are in manuscript sources as the didactic intent of the prints render the settings in them less adventurous - the six in D-Mbs 1512 and five in D-B 40588 are good examples. Some titles indicate more embellished settings (H27/29/41/94 *colerirt/colleratur/gefloriet*).

- H24/25a. A-Wn 9704, ff. 7r-7v *Marusca Danntz* - duple time *Lute News*  
H24/25b. D-KA Don Mus.Autogr.1, ff. 4v-5r *Volgt der Morisken danntz*  
- triple time *Lute News*
- H24/25c. Heckel *Tenor* 1556, pp. 147-150 *Der Maruscat Tantz* 28-29  
- *Proporz auff den Maruscat Tantz* - AA8BCC6-AA8B12B7
- H24/25d. D-B 40588, p. 32 *Morisshen tantz* - A8B12 29
- H24/25e. CH-Bu F.IX.70, p. 265 LXXV/II *Der Maruscheat Dantz* 30  
- *Nachdantz* - A8BC6-A8B12+3
- H24/25f. D-Mbs 1512, ff. 46v-47r *Der Maruscat danntz* *hd* 31  
- *Der auff vnnd auff hd* - ABC8D6-ABC8D6
- H31. Heckel *Discant* 1556, pp. 118-119 *Ein schöner hoftantz Discant* 32-33  
*G Heynrich - Gassenhauer uff den Tantz Discant*  
- lute I AB16-A16B17 - H101 is lute II (but 2 bars shorter)
- H32. D-Mbs 1512, ff. 10r-10v *Der annder danntz* *hd* 33-34

rules of renaissance lute fingering' (pp. 23-42) and Nigel North 'Tut, Tut' - 'The articulate lutenist' (pp. 43-57) in: *Teaching & Studying the Lute: International Conference, Bremen 2019* (Deutsche Lautengesellschaft & LSA 2021).

<sup>8</sup> Some of the manuscripts were recently (re-)discovered: D-KA Don Mus.Autogr.1 (see facsimile page on page 3),<sup>8</sup> not known to lute scholars before recently uploaded as an online facsimile: <https://digital.blb-karlsruhe.de/id/5446493>; D-ROu Med 3 is an apothecaries dictionary with a section of German lute tablature bound in the middle, shown to Albert Reyerer in 2011 but largely unknown to lute scholars; and US-NHub osborn 31 was unknown until auctioned at Sotheby's and purchased in 2018 by the Beinecke Library at Yale University.

<sup>9</sup> See Eberhard Nehlsen & Andreas Schlegel 'Der Benzenauer - Lied, Ton und Tanz' in: Albrecht Classen, Michael Fischer, Nils Grosch *Kultur- und kommunikationshistorischer Wandel des Liedes im 16. Jahrhundert* Populäre Kultur und Musik, Band 3) (Münster, Waxmann 2012), pp. 187-218.

<sup>10</sup> Heckel's *Tenor* book includes lute solos (H24-25c/41/45/49/63/91) as well as duets.

<sup>1</sup> Sources (51) are included in <https://www.liederenbank.nl/index.php?lan=en>

<sup>2</sup> Tandernaken op den rijn, daer vant ic twee maechdekens spelen gaen; die een dochte mi aen haer aenschijn, haer ooghen waren met tranen ombueaen: nv segt mi, lieue ghespele goet, hoe sweet v herte hoe truert uwen moet, waer om ist dat woudijs mi maken vroet, Ic en cans v niet gesagen; tis die moeder diet mi doet, si wil mijn boel veriaen, veriaen' [first of six stanza] - see Wikipedia.

<sup>3</sup> Following T2 Hans Newsidler *Der Ander Theil des Lautenbuchs* 1536, sig. P1v: 'Welchem der Tannernack zuschwer ist der findet ihn in meinem getruckten schuler buch ein wenig ringer vnd sehr gut [if you find it too difficult there is an easier version in my other book], referring to T1 (App 3 in *Lute News*).

<sup>4</sup> The tune in the tenor of the first 9 bars is highlighted in grey - elsewhere in this supplement grey also shows editorial changes.

<sup>5</sup> Included as no. 24 in Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Music Editions 2000).

<sup>6</sup> Identified by Stewart McCoy.

<sup>7</sup> For a description on the interpretation of right hand fingering see Paul O'Dette 'Teaching historical lute technique in the 21st century: Exceptions to the normal

- Der auff vnd auff bd AA12B6C12-AA8B4C9 (~Bentzenauer)	
H33. PL-WRK 352, ff. 50v-51r untitled - <i>Hupffauff Greibl</i> - A12B18-A9B13	35
H34. Newsidler 1549, sigs. i4v-k2r <i>Der Beyrich Bot Tantz weyss</i>	36-37
- <i>Volgt der Hupff auff</i> - AA12B14-AA8B20	
H35. CH-SAM 1, p. 47 <i>Bentzinouwer oder Zürich tantz Tenor</i> - A12B24	37
H36a. Newsidler <i>Erst</i> 1536, sigs. e3r-e4r <i>Der vorig tantz auff ein ander art gesetzt</i>	
- <i>Hupff auff</i> - A28B14-AB16 (Schwarz Knab)	38-39
S-Sk S 226, ff. 10v-11v <i>Der vorig tantz auff ein ander art gsetzt</i> - <i>Der Spring</i>	
H36b. Newsidler 1547, sigs. B1v-B2v <i>Ein guter Hoffiantz</i>	40
- <i>Der hupff auff</i> - A26B15-AB16 (Schwarz Knab)	
H37. CH-Bu F.IX.70, p. 258 <i>LVII Bentzenauer</i> - A6B12	39
H38. CH-SAM 1, pp. 48-49 <i>Swartz knab tantzmaas Tenor</i> - AB24	41
H39a. Newsidler <i>Ander</i> 1544, sigs. E1v-E2v <i>Ein guter artlicher hoff tantz</i>	42-43
- <i>Der hupff auff zum hoff tantz</i> - A24B20-AB16 (Schwarz Knab)	
H39b. Newsidler 1549, sigs. h1r-h1v <i>Der Hoff tantz auff ein andere art</i>	44-45
- <i>Volgt der Hupff auff</i> - A24B20-AB16 (Schwarz Knab)	
H40. A-Wn 18688, ff. 18v-19r/74v-75r <i>Coree - Auff vnd nider</i> - A6-A14	43
H41. Heckel <i>Tenor</i> 1556, pp. 104-107 <i>Wider ein schöner Hoffiantz</i>	45-46
mit lieblicher <i>Collatur</i> - <i>Proportz auff den Tantz</i> - AB12-AB14 (~Schwarz Knab)	
H42. D-KA Don Mus.Autogr.1, ff. 1r-1v <i>Der Bentzenauer ? Tanntz</i> A12B24	47
H43. D-Mbs 1512, ff. 5v-7r <i>Ein gueter dannz bd</i> - <i>Der auff vnd auff bd</i>	48-49
- AA12B24B16-AA8B16B9 (Schwarz Knab)	
H44. D-KA Don Mus.Autogr.1, ff. 4r-4v <i>Der Schwartz knab</i> - AB24	50
H45. Heckel <i>Tenor</i> 1556, pp. 109-111 <i>Wider ein güter Tantz</i>	51
mit vier <i>stymmen</i> - <i>Proportz darauff</i> - A24-A19	
H46. D-Mbs 1512, ff. 42v-43r <i>Der dritt gstraißt dannntz bd</i>	52
- <i>Der Gassenhauer darauff bd</i> - A15-A19	
H47. D-Mbs 1512, ff. 13r-13v <i>Der drit dannntz bd</i>	52-53
- <i>Der auff vnd auff bd</i> - A12B24-A8B19 (Bentzenhauer)	
H48. CH-Bu F.X.11, ff. 16v-17r <i>Ein guter bentzenauer - Proport</i>	54
- ABB12-ABB8	
H49. Heckel <i>Tenor</i> 1556, pp. 107-109 <i>Ein schöner Tantz in Höffen</i>	55
zñ gebrauchten - <i>Proportz auff den Tantz</i> - A13B14-A10B18 (~Bentzenhauer)	
H50. CH-Bu F.IX.70, p. 253 <i>XLII Bentzenauer Dantz - Nachdantz</i>	56-57
- A12B24-A8B	
H51. CH-SAM 1, pp. 10-11 <i>Bentzenouwer</i> - A12B24	57
H52. Newsidler 1549, sigs. i2v-i4r <i>Der Bentzenauer Tantz weyß</i>	58-59
- <i>Volgt der hupff auff</i> - A12BBC13-AABCC8	
H53. Heckel <i>Tenor</i> 1556, pp. 80-81 <i>Ein schöner Dantz</i>	60
- <i>Proportz</i> - lute II A4B5-AB4 - H71 is lute I	
H54. Wecker 1552, sigs. g2v-g3r <i>XXIX Dantz</i> - <i>XXX Hupff auff</i>	
- lute II AB4-AB4	60-61
H55. Wecker 1552, sig. g1v <i>XXVII Der Bentzenauer dantz</i> - lute II A8B16	61
H56a. Newsidler 1536, sigs. e2r-e3r <i>Ein guts hofftentelein für ein schüler</i>	
- <i>Hupff auff</i> A24B14-AB16 (Schwarz Knab)	62-63
S-Sk S 226, ff. 9r-10v <i>Ein guts hoff tentelein für ein Schüler</i> - <i>Volgt der Spring</i>	
H56b. Newsidler <i>Erst</i> 1544, sigs. B1v-B2r <i>Ein guter Hoffiantz</i>	63-64
- <i>Der hupff auff zum Hoffiantz</i> A24B14-AB16 (Schwarz Knab)	
H56c. Newsidler 1549, sigs. d4v-e1r <i>Der recht alt Hoffiantz</i>	64-65
mit zweyen <i>stymmen</i> - <i>Volgt der Hupff auff</i> A24B14-AB16 (Schwarz Knab)	
H57. Wecker 1552, sig. g2r <i>XXVIII Der schw[er]t knab dantz</i> - lute II A16	66
H58. CH-SAM 1, pp. 49-50 <i>Swartz knab Discant</i> - AB24	67
H59. D-Us 131b, ff. 9v-10r <i>Ain guter dannntz</i> - <i>Nach lauff</i>	68
ABCCD4-ADAB4	
H60. PL-WRK 352, ff. 68v-69r <i>Ain Tantz mit Straichen</i> - A24	69
H61a. Newsidler 1536, sigs. t3v-t4v <i>Hie folget der recht artlich hoffiantz</i>	70-71
im <i>abzug</i> - <i>Hupff auff</i> - A24B20-AB16 (Schwarz Knab)	
S-Sk S 226, ff. 89v-91r <i>Der recht artlich hoffiantz im abzug</i> - <i>Hupff auff</i>	
H61b. Newsidler <i>Ander</i> 1544, sigs. G3v-G4v <i>Hie volget der Hoffiantz</i>	
noch ein <i>mal</i> , <i>auff ein andre art</i> [in a different way] <i>im abzug</i>	
- <i>Der hupff auff</i> - A25B21-AB16 (Schwarz Knab)	71-72
H61c. Newsidler 1549, sigs. h2v-h3r <i>Hie volget der recht artlich Hoff tantz</i>	73-74
wie man an den Fürsten Höfen pflegt [as is customary at the princes' courts].	
Im <i>abzug</i> - <i>Der Hupff auff</i> - A24B21-AB16 (Schwarz Knab)	
H62. NL-At 208.A.27, f. 75r <i>Ein Gutter Hofe tantz</i> . W: H: XCV	74
- <i>Saltarello</i> - AB4-AB4	
H63. Heckel <i>Tenor</i> 1556, pp. 111-114 <i>Ein schöner schwäbischer Tantz</i>	75-76
im <i>abzug</i> - <i>Proportz auff den Tantz</i> - A22B19-AB16 (Schwarz Knab)	
H64. D-KA Don Mus.Autogr.1, ff. 1v-2r <i>Der Bentzenauer er gar geuth?</i>	76
- A12B19	
H65. D-B 40588, pp. 60-62 <i>Schwarz Knab</i> - AB24	77
H66. CH-SAM 1, pp. 21-22 <i>Bentzinouwer oder Zürich tantz Discant</i> - A12B24	78
H67. D-B 40588, pp. 16-17 <i>Benzenouber Zürich tantz</i> - A12B24	79
H68. CH-Bu F.IX.70, p. 257 <i>LIIII Der Bentzenauer Dantz</i>	80
- <i>Proportio</i> - ABC6-A4BB5	
H69. CH-SAM 1, pp. 34-35 <i>Ein guter Bentzinouwer</i> [15]63	81
[Iohannes]. V[on]. J[alis]. - A12B30	
H70. Judenkünig <i>Ain schone</i> 1523, sigs. b4r-b4v <i>Ain hoff dantz</i>	82
mit zwey <i>stimen</i> [= à2] - (nach dantz) - A12B22-A8B15 (Benzenhauer)	
H71. Heckel <i>Discant</i> 1556, pp. 103-105 <i>Ein guter Hoffiantz Discant</i>	83
- <i>Proportz darauff Discant</i> - lute I A4B5-AB4 - H53 is lute II	
H72. CH-SAM 1, p. 15 <i>Bentzinouwer Aliter</i> - A12B23	84
H73. D-B 40588, pp. 52-53 <i>Benzenouwer</i> - A12B24	84-85
H74. CH-SAM 1, pp. 13-14 <i>Bentzinouwer Cantilena</i> - A12B24	85
H75. D-B 40588, pp. 63-65 <i>Schwartz Knab</i> - A24B27+7	86
H76. Judenkünig <i>Ain schone</i> 1523, sigs. e2r-e3r <i>Der ander hoff dantz</i>	87
- (nach dantz) - AB18-AB12	
H77. Jobin 1573, sig. H3r-H3v <i>Dantz</i> - <i>Nach Dantz</i>	90
H78. D-KA Don Mus.Autogr.1, ff. 5r-6v <i>Der Schwartz knab dantz</i>	88-89
- <i>Der hoppen tanntz darauff</i> - AB24-AB16	
H79. D-B 40588, pp. 72-73 <i>Hoppentantz</i> - AB16 (Schwarz Knab)	89
H80. PL-Kj 40154, ff. 24r, 24v, 7v, 7r <i>Tantz mass der schwarts pñab</i>	91-92
oder <i>pñab</i> - <i>hupff auff</i> - AB16-A16B17	
H81. PL-Kj 40154, ff. 17v, 17r, 16v & 16r (Tantz Maß) - <i>Gassenbauer</i>	92-93
uff die <i>vorgeschen</i> [of the previous] <i>Tantz Mas</i> - AB24-A8B15B8 (Schwarz Knab)	
H82. Judenkünig <i>Ain schone</i> 1523, sigs. e1r-e1v <i>Der hoff dantz</i>	94-95
- (nach dantz) - AB24-AB16 (Schwarz Knab)	
H83. CH-Bu F.IX.70, pp. 250-251 <i>XXXVIII Schwarz knab</i>	95-96
der <i>hoffdantz</i> - <i>Nachdantz</i> - AB24-AB16	
H84. CH-Bu F.IX.23, ff. 13v-14r <i>Hof tantz</i> - <i>Nach dantz</i>	97-98
- AB24-AB16 (Schwarz Knab) <sup>11</sup>	
H85. PL-WRK 352, ff. 39v-40v <i>Hoffiantz</i> - <i>Hupffauff</i>	98-99
- AB24-AB16 (Schwarz Knab)	
H86. D-Mbs 1512, ff. 18v-20r <i>Der erst hoffdantntz bd</i> - <i>Der hupff auff bd</i>	100-101
AB24-A24B17 (Schwarz Knab)	
H87. D-ROu Med 3, ff. 148r-149v <i>Der schwartz knab tantz</i>	101-102
- <i>Hopffer schwartz knab</i> - A24B25-AB16	
H8/H88. Newsidler 1536, sigs. v1r-v1v <i>Ein geringer hoff tantz</i>	Lute News
- <i>Der hupff auff</i> = S-Sk S 226, ff. 91v-92v <i>Ein geringer hoff tantz</i> - <i>Der hupff auff</i>	
H88a. Newsidler 1540, sigs. D2r-D3r <i>Der Hoffiantz</i> - [hupff auff]	103-104
- A24B18-AA16 (Schwarz Knab)	
H88b. Newsidler 1547, sigs. C4v-D1v <i>Der Hoffiantz mit drey stim[m]en</i>	
- <i>Der hupff auff</i> - A24B17-AA16 (Schwarz Knab)	104-105
H88c. Newsidler <i>Ander</i> 1544, sigs. G1v-G3r <i>Der recht alt Hoff Tantz</i>	
- <i>Der hupff auff zum hoff tantz</i> - A27B15-AB16 (Schwarz Knab)	106-107
H88d. Newsidler 1549, sigs. g3v-g4v <i>Ein guter geringer Hoff tantz</i>	
- <i>Volgt der Hupff auff</i> - A27B15-AA16 (Schwarz Knab)	107-108
H89. Newsidler I 1536, sigs. v2r-v3v <i>Ein ser guter hoff tantz</i>	109-110
mit <i>durch strache[n]</i> - <i>Hupff auff</i> - A23B19-AB16 (Schwarz Knab)	
S-Sk S 226, ff. 93r-96v <i>Eyn ser guter hoff tantz mit durch strachen</i> - <i>Hupff auff</i>	
H90. D-Mbs 1512, ff. 44v-45r untitled - <i>Der hupff auff bd</i>	110
- A23-B16 (Schwarz Knab)	
H91. Heckel <i>Tenor</i> 1556, pp. 153-156 <i>Der schwartz knab</i>	111-112
- <i>Proportz auff den schwart[n] knabe[n]</i> - A27B15-A16B19	
H92. CH-SAM 1, pp. 28-30 <i>Swartz ruter</i> - <i>Propors</i> (Schwarz Knab)	112-113
- A27B15-A16B19	
H93. D-Us 131b, ff. 4v-5v <i>Ain gutter dannntz der schwartz knab genannt</i>	114-115
- <i>Nachlauff</i> - A27B25-AB16	
H94. D-KA Don Mus.Autogr.1, ff. 2r-3v <i>Der Schwartz knab</i>	116
<i>ajous?</i> <i>gefloriert</i> - AB24	
H95. CH-SAM 1, pp. 11-12 <i>Swartz knab</i> - AB25	117
H96. Judenkünig <i>Ain schone</i> 1523, sigs. h2r-h2v <i>Ain Spaniyelischer Hoff Dantz</i>	
- <i>Nach Dantz</i> - AA3BB6-	119
H97. D-B 40588, pp. 50-51 <i>Benzenouwer</i> - A12B24	118
H98. US-NHub osborn 31, ff. 2r-4r <i>Bentzenauer Tantz</i>	120
- <i>Hupffauff Bentzenauer</i> - AB12-AABBC8	
H99. D-SI G.I.4/1, f. 38v <i>Der Bentzenauer dantz</i> - <i>Hupff auff</i>	121-122
- AAB12-AABB8	
H100. PL-Kj W 510, ff. 22r-22v <i>Gassenbauer</i>	122-123
- C. N. <i>Hoff dan(tz) gassenbauer</i> - AA8-AA16B8 on <i>romanesca</i>	
header on 21v: <i>Sequentes Cantilena sunt</i> [C]onrad[?]. <i>Neusidleri</i>	
H101. Heckel <i>Tenor</i> 1556, pp. 95-100 <i>Ein schöner Baierscher Hoffiantz</i>	124-125
- <i>Gassenbauer auff den Tantz</i> - lute II AB16-A16B15 - H31 is lute I	
Keyboard tablature: Schmid <i>Zwey Bücher</i> 1577, sig. Z2r <i>Ein Fürstlicher schöner</i>	
<i>Hofdantz I</i> - <i>Hupffauff</i> , sig. Z2v <i>Ein guter Hofdantz II</i> - <i>Nachdantz</i> , sig. Z3v <i>Der</i>	
<i>Imperial. Ein Fürstlicher Hofdantz III</i> - <i>Der Hupffauff</i> , for (some) manuscript	
sources see W. Merian <i>Der Tantz in den deutschen Tabulaturbüchern</i> (Leipzig	
1927). Viol parts in German tablature: D-Mms 4 Mus. Cod. 718 (Wiltzell	
codex), f. 92r <i>hoff dannntz</i> - <i>hupff auff</i> - tenor; 119v <i>Hoff dannntz</i> - <i>discant</i> ; 115r	
<i>Discantus auff der Jeygenn</i> - <i>Hupff auff den tantz</i> - <i>Discantus</i>	

## LA SPAGNA

The earliest music for La Spagna is one of the eight balli in the dance manual *Libro dell'arte del danzare* (1455/R1465) of Antonio Cornaz(z)ano c.1430-1484 who was a nobleman from Piacenza in the service of the Sforza rulers of Milan and later at the Este court in Ferrara. A setting for 3-part instrumental ensemble by Francisco de la Torre found in the Cancionero Musical de Palacio MS of 1475 (E-Mp II-1335) was intabulated for lute in the accompanying *Lute News* 146 and all lute

<sup>11</sup> Right hand fingering notated as alternate dots below and above ciphers presumably for thumb and index finger, reproduced here as | for thumb and dot

for index finger, as alternating middle/index fingers were probably not intended when the manuscript was copied c.1575.

sources based on the tenor, titled Bassadanza or La Spagna or similar, are included here (S2-S15).<sup>12</sup> S1-S8/S14 are lute solos, S10-S13 orphan contrapunti,<sup>13</sup> S15 a contrapunto with separate bass part and S9 a complete duet by Francesco da Milano.

S1. E-Mp MS II-1335, f. 223r <i>Alia F(rancisco). de la Torre</i>	<i>Lute News</i>
S2a. I-PESo 1144, pp. 35-43 <i>Bassadanza</i> <sup>14</sup>	126-128
S2b. F-Pn Rés. Vmd ms. 27, ff. 15r-16v <i>Basa danza</i> - rhythm signs absent	129-131
S3a. Spinacino I 1507, ff. 28v-31r <i>Bassadans</i>	132-134
S3b. A-Wn 18688, ff. 1v-5r <i>Bassa tantz francesco Spinacino</i>	135-137
S4. US-Cn Case VM 140.C25 (Capirola), <sup>15</sup> ff. 61r-64v <i>Basadanza</i>	138-141
S5. US-Cn Case VM 140.C25 (Capirola), ff. 11r-12v <i>Spagna prima</i>	142-144
S6. F-Pn Rés. Vmd ms. 27 (Thibault), ff. 19v-20r <i>Spagna</i>	144-145
S7. US-Cn Case VM 140.C25, ff. 43r-44r <i>Spagna seconda</i>	146-147
S8. Spinacino II 1507, ff. 31r-33r <i>Bassadanza Francesco Spinacino</i>	148-150
S9ia. D-B 40591 (Pignatelli), ff. 61v-62r untitled - discant	151
S9ib. B-Br II.275 (Cavalcanti), ff. 36v-37r <i>Spagnia Contrapunto</i> - tenor	152
index: <i>Spagnia Contrap<sup>o</sup></i> - Ness 94a	
S9iia. D-B 40591, f. 62r untitled - tenor	153
S9iib. B-Br II.275, f. 36v <i>Tenor De La Spagnia</i> - discant - Ness 94b	153
S9ic. I-Fn Magl.XIX.168, ff. 7v-8r <i>Spagna Di Franc<sup>e</sup> Milanese a dua luti</i>	154
- discant - I-Ra 1608, ff. 31v-32r untitled - lute I - no copy available	
S10. NL-DHnmi Kluis A.20 (Siena), f. 74v <i>Spagna detta Lamire</i>	155-156
<i>primo Modo</i> - treble	
S11. NL-DHnmi Kluis A.20, f. 75r (Spagna) <i>Secondo Modo</i> - treble	156-157
S12. NL-DHnmi Kluis A.20, f. 75v (Spagna) <i>Terzo Modo</i> - treble	158-159
S13. NL-DHnmi Kluis A.20, f. 76r (Spagna) <i>Quarto Modo</i> - treble	160-161
S14. I-PESo albanì ?, ff. ? <i>sopra la bassa di Costanzo</i> <sup>16</sup>	162-163
S15. I-PESo albanì 2-26, ff. 25v-31r <i>Contrapunt(o)</i>	
<i>sopra la bassa di Costanzo - la trippola</i> <sup>17</sup>	164-170

**COMMENTARY TO LUTE NEWS SUPPLEMENT: HOFTANTZ:** time signatures at beginning and fermata at end are not always present in the originals but tacitly standardised. **H1.** A16B15-AB8; bar lines absent; 4/1 - semibreve a1a2c3a6 absent; 5/5 - d2 instead of e2; 32/2-5 - attempt at first 10 bars of nach dannzt crossed out. **H2.** A13; bar lines absent; rhythm signs and tablature ciphers in grey missing due to trimming and damage to pages. **H3.** ABB8; 16/2-3 - double bar line absent. **H4.** AB16-CCDD8; double bar lines absent; 40 - bar absent; 63 - bar duplicated. **H5.** A30; 2/8 - e3 instead of a1; 21/2 - a3 instead of a1; 29/1-8 - crotchets instead of quavers. **H6.** A12B6C12-AA8B4D8; double bar lines absent except 12/1-2; 49/2 - e2 instead of d2; 58/1 - minim instead of crotchet; 58/6-7 - crotchets instead of quavers; 58/7-8 - bar line added. **H7.** AABCB4-AAB4DD6; between 24-25 - fermata a1c2d3c4 and bar line added; 27/2, 31/2 - e6 instead of e4; 34/1, 36/1 - c4 instead of a5; 35/1-2 - crotchets instead of minims; 35-36 to 46-47 - bar lines displaced a minim to the right; 36/1 - minim instead of dotted minim; 42 - bar absent. **H8.** A24B14-AB16; double bar lines absent; 6-7 - bar line absent. **H9.** A16-A16; 16/1-2 - single instead of double bar line. **H10.** 1-10 - tune highlighted in grey; ABC12-AB8C9; 24/1-2, 52/1-2 - double bar lines absent; 44/1-2 - double bar line displaced a bar earlier. **H11.** A24-A16; all quavers changed from crotchets and bar lines adjusted accordingly [original bar lines found at: 2/4-5, 2-3, 3-4, 5/4-5, 6-7, 8-9, 9-10, 11/4-5, 14-15, 15-16, 18-19, 20-21, 21-22, 26-27, 30-31, 32-33, 36-37, 38-39]; 6/1-2 - scribe changed 2 crotchets to 2 minims; 9/1-7 - minim 6 crotchets instead of crotchet 6 quavers; 18/1-2 - crotchets instead of minims; 25 to 40 - barred in 6 instead of 3 minims; 38/2-3 - scribe changed c1d2d3a4 to a1c2d3a5. **H12.** A36 - A16 [8 note romanesca ground every 3 bars in first section and every two bars in second]; no change. **H13.** AABC3; 1/1 - minim rest absent; 3/1, 6/1, 9/1 - minims instead of semibreves; 4/1, 7/1 - c5 instead of d6; 5-6, 10-11, 11-12 - bar lines absent; 7/5-8 - a3-d3-b3-a3 added. **H14.** tablature crossed out; A16; bar lines absent; 2/5 - minim instead of semibreve; 11/5 - semibreve a1a2c3c4c5a6 absent; 15/<1, 16/<1 - a1c3 added. **H15.** AB3; bar lines absent; 4/1-4 - crotchets instead of quavers; 4/5-6 - double bar line added. **H16.** A16-A17; barred in 2 minims instead of 6 minims per bar; no change. **H17.** ABC4-ABC4; 7/3 - e6 instead of e5; 12/1 - fermata instead of dotted semibreve; 16/1 - fermata instead of semibreve. **H18.** A55-C26; no change. **H19.** AA2BC4; 1-2, 3-4, 7-8, 9-10 - bar

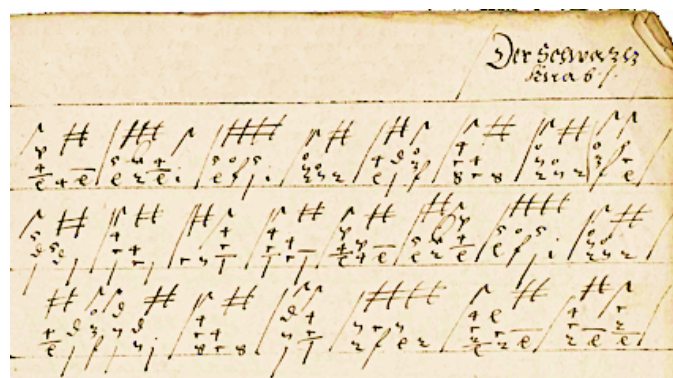
## APPENDIX

As page fillers here are thirteen short German tantz from the same sources as the hofrantz, except App 1 is in the Daniel Lindemann lute book copied in German tablature c.1550-1560. The title of App 9, from the Naclerus lute book copied in the early seventeenth century, may be a garbled reference an original for a wind player (pfeiffer).

App 1. NL-Hnmi Kluis 48, no. 4 ( <i>olim</i> 23.C.30) <i>Swabach tantz</i> - A4B8	27
App 2. NL-At 208.A.27, f. 71v <i>Ein Ander tantz</i> - Saltarello - AB4-AB4	47
App 3. CH-Bu F.X.11, ff. 19r-19v <i>Straßburger tantz</i> - <i>Proportio</i> - A4B8-A4B8	66
App 4. D-Us 131b, ff. 9r-9v <i>Dannzt</i> - <i>Nachlauff</i> - A4B8-A4B8	69
on passamezo antico/romanesca <sup>18</sup>	
App 5. PL-WRk 352, f. 47r 22 <i>Gassenbauer</i> - A16 - on passamezo antico	78
App 6. PL-Kj W 510, f. 48r <i>Dantz Meydlin dantz</i> - <i>Nachdantz</i> - AAB4-AB4	83
App 7. NL-At 208.A.27, f. 73r LXXXIX <i>Ein Ander tentzley</i>	115
- Saltarello - AB4-AB4	
App 8. CH-Bu F.X.11, f. 9r <i>Der meitlen vo(n) blofelden tantz</i>	125
- <i>Nachdantz</i> - AAB4-AB4	
App 9. D-B 40141, f. 84v <i>Der pfifferrut tantz</i> - AB4-AB4	128
App 10. PL-Kj 40583, f. 6r <i>Dantz</i> - A6B7	147
App 11. D-ROu Med 3, ff. 125r-125v <i>F du mein schatz</i>	159
<i>Ein A sol dabey sein</i> - A12B10C6D4 - CH-SAM 2, f. 2r <i>F du mein schatz</i>	
c.f. D-ROu Med 3, ff. 145v-146r <i>F du mein schatz</i>	
App 12. PL-Kj W 510, ff. 39v-40r <i>Ach medlein ach</i> - <i>proporz</i> - A8B6-A8B10 161	
App 13. NL-At 208.A.27, f. 66r LXVII <i>Per transibat Clericus</i>	163
- Saltarello - AB4-AB4	
NL-At 208.A.27, f. 66r LXVI <i>Per transibat Clericus</i> - Saltarello - in F	

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lines absent; 5/4-5 - bar line added. **H20.** AABC12+2+2-AABC8+1; 6F changed to 7F; double bar lines absent. **H21.** AA12B6C12-AA8B4C9; 6F changed to 7F; double bar lines absent; 57 - bar absent. **H22.** AB12B6; 17/5, 29/5 - d3c4a5 instead of c3a6; 27/1 - crotchet instead of dotted crotchet. **H23.** ABC12-AB8C12; 6F changed to 7F and f4f6 to b3d6 at 3/1, 16/3, 28/3, 32/6, 38/1, 47/2, 55/2 and f6 to d6 at 30/2, 60/2; double bar lines absent except 12/1-2; 43 - bar absent; **H24.** AB8C6; bar lines absent; 12/1 - fermata absent; 16/1 - fermata c1a4 absent; 17/1 - semibreve instead of minim. **H25.** A8BCDD6; 20 - bar duplicated; 26 - bar absent. **H26.** 1-10 - tune highlighted in grey; AB24; 24/1-2 - double bar line absent. **H27.** 1-10 - tune highlighted in grey; A24; 24/1-2 - double bar line absent; 25/3 - a4 instead of c4; 47/<1 - b3 added. **H28.** ABC12; 12-13, 24-25 - single instead of double bar lines; 14-15 - bar line absent. **H29.** ABC12; 13-14, 21-22 - bar lines absent; 24-25 - single instead of double bar lines. **H30.** ABCD8; no change. **Appendix: App 1.** three parts intabulated for lute; rhythm signs double in length; bass notes omitted to avoid awkward chords: 5/1, 6/1, 8/1, 23/1, 33/5, 34/1, 36/1 - f6 added. **App 2.** ABB4; double bar lines absent; 6-7, 7-8, 11-12 - bar lines absent. **App 3.** 11-12, 21-22, 35-36, 50-51, 73-74 - bar lines absent; 23/>3 - semibreve rest added.



Facsimile of beginning of H44

S2a	1-34	-	35-40	41-49	50-57	-	58-64	-	65-71	-
S2b	1-34	35	36-41	-	42-49	50-54	55-61	62-70	71-77	78-82

<sup>12</sup> Other settings: Toulouse *Sensit lart et instruction de ien dancier* 1487, sig. A5r *Casulle la novele* - dance tenor; Petrucci *Motetti A* 1502, ff. 32r-34r *La spagna Ghiselin* - instr. ens. a3; Petrucci *Canti C* 1504, f. 147v *La spagna* - instr. ens. a3; Ortiz *Libro Primo trattato de glosas* 1553, pp. 56-67 [6] *Ricercada* - viol & keyboard; Henestrosa *Libro de cifra nueva* 1557, f. 10r [Tres III] *sobre el canto llano de la alta Antonio* [de Cabezon] - keyboard; Vinci *Primo Libro della Musica* 1560, f. 14v Il gambaro con denaretto - instr. ens. a2; Rodio *Libro di Ricercate* 1575, p. 90 *La mi re fa mi re* - keyboard; Valente *Intavolatura de Cimbalo* 1576, p. 70 *Bascia Flammignia* - keyboard.

<sup>13</sup> The grounds reconstructed to complete the duets by Thierry Meunier and Jean Marie Poirier in *Quatre Spagna du manuscrit Sienne pour deux luths* (volume 44, Les Éditions de la Société Française de Luth).

<sup>14</sup> Reconstructed as in Martin Kirnbauer & Crawford Young *Frühe Lauten-tabulaturen im Facsimile* (Winterthur, Amadeus 2003), pp. 154-157 with a few differences who suggested S2b was copied out of sequence [e.g. 41-45=50-54]. Edited previously for *Lute News* 70, no. 9. Corresponding/unique bars:

<sup>15</sup> For interpretation of ornaments and other signs in Capirola's lute book see Federico Marincola 'The Instructions from Vincenzo Capirola's Lute Book - A New Translation' *The Lute* XXII/2 (1983), pp. 23-28.

<sup>16</sup> Thanks to Franco Pavan via Nigel North for a copy from an as yet uncatalogued Albani lute book. Possibly Costanzo Festa (1490-1545) who was in the papal choir and composed sacred and secular vocal music or Costanza Porta (1528-1601) a Venetian composer of sacred and secular vocal music.

<sup>17</sup> The tenor as notes of the hexachord *Re Mi fa Sol La* are written above the tablature of alternate bars and the tenor in mensural notation titled *La Bassa di Costanzo* is on a loose sheet in I-PESo albanì 2-22, which could be played on another lute or a melody instrument as a duet with the contrapunto but the notes of the tenor are added in grey here. Thanks to Nigel North for sharing his transcription and interpretation of the tenor.

<sup>18</sup> Another setting of *Studenten Tantz* - see the *Lutezine* to *Lute News* 141.

Handwritten musical notation for the first system, featuring a treble clef and a 6/2 time signature. The notation includes a series of vertical strokes (neumes) and a corresponding line of letters (a, b, c, d, e, f, g) indicating pitch and rhythm. The letters are written below the neumes, with some letters appearing multiple times in a row.

Handwritten musical notation for the second system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation for the third system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation for the fourth system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation for the fifth system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation for the sixth system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation for the seventh system, continuing the sequence of neumes and letters. The notation is consistent with the first system, showing a progression of notes and rests.

f f f b a b b i i f b a a b f f b a b b a

3

30

f g i g f b f b a a b b a

34

b b a a a b f f g i g f f b f f

38

i g f i a b b b a b

42

a b b f b a b f b b a

46

b a b b b b b b b b a

50

a b b b a a

54

58

63

67

71

T3. Alex agricola. Ander nacken vp dem Rhin




Newsidler II 1536, sigs. O2v-P1v

1

4



[illegible]

		
$\delta \epsilon a c \delta$	$\delta \epsilon a \delta \epsilon \delta \epsilon a c$	$a \quad \epsilon a c \delta \epsilon \quad a \quad a \quad a$
$a$		$a \quad e \quad e$
$b \delta \quad b \delta$	$b \quad \delta \quad \delta \quad b$	$a$
$a$	$\epsilon \quad a$	$\epsilon$
	$a \quad \delta$	$\epsilon \quad \delta$

[illegible]

b b b	a a a	a b a b a a	a a d a	a a b d b	f o c a
d d d		d b a			d c a
c c	c c	c c	c		d b a b d
			c	c a	a b d
			h		a

H H H H H H H H H H		h h h h h h h h h h	H h h h h h h h h h
a a a a a a a a	a a	a a a a a b a b d	a b a a a a b b b b a
b a	a	b b b	b b b a b b b b a
c	c c a	c	a a

41

h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h
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 a b a b a b	b b a a b b a a b b a a	b b a b b a b a b a b b
c c	c a	b a a

45

H h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h
a a a a a a a a	h f h h f h f e f f e c f e f e c e f	f f a	
b b b a b b b a b b a c	b a	g f	b b
a b	c f a b	a c	a a c b a

48

H H H H H H H H H H	h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h
a a a a a a a a	f b c b c a c c a a a e c e c e	a b b	b b b b
b c a b b c b c a b	b b	b b	b c a b b a b
a a	a e	c b c	b c a b b c a b

52

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

56

H h h h h h h h h h	H h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h
b b a a a a a a	a b b b a a a a	a h h f b c a	a a a a b	a a a b
a b a b b a b b	a a a a	b f	b f f	b b c a c
a a	c a b b c b	b b		

61

h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h	h h h h h h h h h h
f f c a c b c b f	a a a a a a a a	f b a b a b a b c a b	b a b a a b a b	a b
b b a	f b a b	b b a b a b	a b a a b a b	
a a	a f	f c c	a	

66



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

71

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

75

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

80

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

83

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

87

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

90

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f) placed above or below the staff. The notation is organized into measures by vertical bar lines.

[illegible]

42

H N H H N N H H N N H H H H H H N N H H N N H H

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

48

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line. The notation is as follows:

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line. The notation is as follows:

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line. The notation is as follows:

53

The Rose Tree

The Rose Tree

The Rose Tree

The Rose Tree

59

[illegible]

63

H H N N N H H H H H H H H H H N H H H

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

70



75

79

85

91

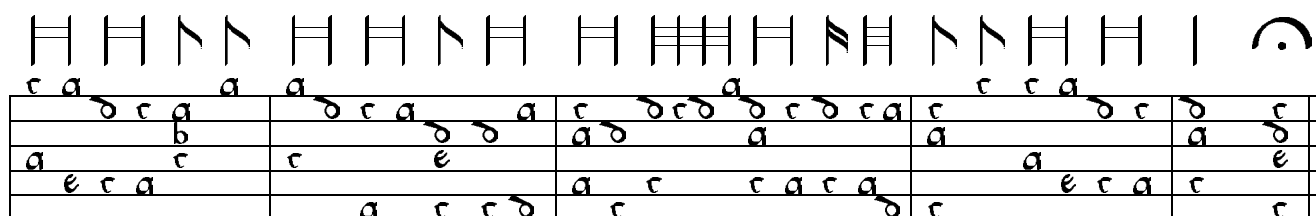
103

108

113



118



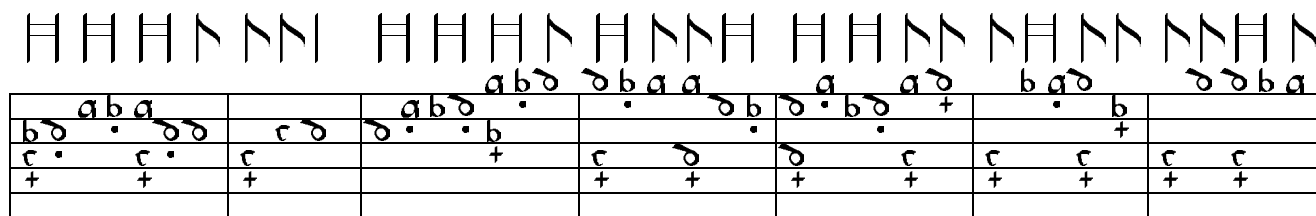
123

T5. Hie folgt der Tannernack (Lapidica)

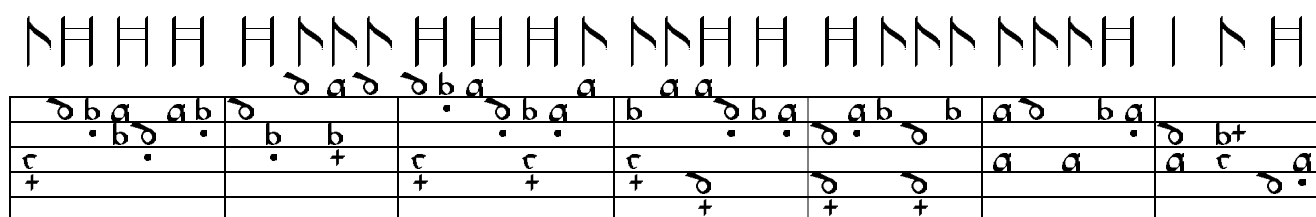
Newsidler Erst 1536, sigs. h4v-i3r



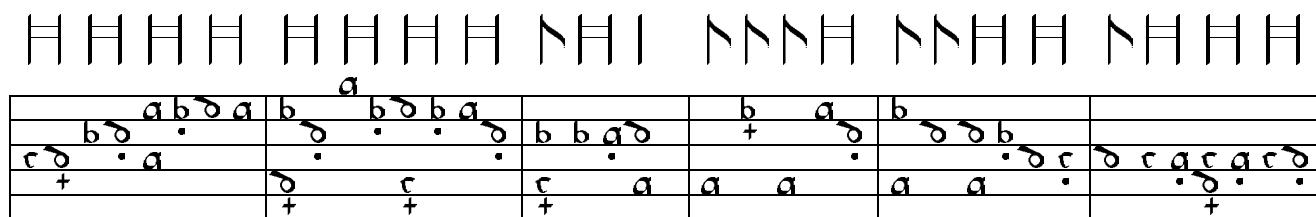
1



7



14



21



80

89

H N N N | N H H H N N | N H H H N N | N H H H N N

100

107

$\mathbb{N} \mathbb{H} \mathbb{H} \quad \mathbb{N} \mathbb{H} \mathbb{N} \mathbb{H} \mathbb{H} \mathbb{N} \mathbb{H} \mathbb{H} \mathbb{N} \mathbb{N} \mathbb{N} \mathbb{H} \mathbb{N} \mathbb{N} \mathbb{H} \mathbb{H} \mathbb{N} \mathbb{N}$

$\mathbb{b} \mathbb{b} \mathbb{a}$	$\mathbb{a}$	$\mathbb{b} \mathbb{b} \mathbb{a} \mathbb{a} \mathbb{b}$	$\mathbb{b} \mathbb{b} \mathbb{a} \mathbb{b}$	$\mathbb{b}^+ \mathbb{a}$	$\mathbb{b} \mathbb{b} \mathbb{a} \mathbb{b}$		$\mathbb{a}$
$\mathbb{b} \quad \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b} \mathbb{b}$	$\mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$
$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b}$	$\mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$
$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b} \mathbb{b}$	$\mathbb{b}$	$\mathbb{b}$	$\mathbb{b}$	$\mathbb{b}$

114

NHHH HHNN HHNN NHHH | | HHHH HHNN | NN

	$a\bar{b}\bar{d}\bar{a}b\bar{a}$	$a$			$a\bar{b}\bar{d}$	$a\bar{b}\bar{d}$	$b\bar{a}$
$b$	$\bar{b}\bar{d}$	$\bar{d}$	$c$	$\bar{d}b$	$b$	$\bar{d}^+$	$b\bar{d}$
$\bar{c}$	$a\bar{c}\bar{d}$	$a$	$\bar{c}$	$\bar{d}\bar{c}a$	$a\bar{c}\bar{d}$	$\bar{c}$	$b\bar{d}$
$\bar{d}$	$\bar{d}$	$\bar{c}$	$a$	$a$	$\bar{c}$	$\bar{c}$	$b$
		$\bar{c}$	$a$	$a$	$\bar{c}$	$\bar{c}$	$b$

122

130



The first system of music consists of a single staff with a treble clef and a 6/2 time signature. The melody is written in a medieval style with square neumes on a four-line staff. The notation includes various rhythmic values and accidentals (sharps, flats, and naturals). The system is divided into four measures.

The second system of music continues the melody from the first system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

The third system of music continues the melody from the second system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

The fourth system of music continues the melody from the third system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

The fifth system of music continues the melody from the fourth system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

The sixth system of music continues the melody from the fifth system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

The seventh system of music continues the melody from the sixth system. It also consists of a single staff with a treble clef and a 6/2 time signature. The notation includes various rhythmic values and accidentals. The system is divided into four measures.

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

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

28

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

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

32

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

a	a	a	a	a	a	a	a	a	a
b a b a b a	d c a d c a d c	d c a	d	f d f h f d c a d c d f	c a	c d c			
a	c a c	c	a	a	a	a	a	a	a
	a	a							

36

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

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

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

a	a	a	a	a	a	a	a	a	a
b a b a	a	a	a	a	a	a	a	a	a
c	c a c	a	a	a	a	a	a	a	a
									c

43

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

a	a	a	a	a	a	a	a	a	a
b a b a	a	a	a	a	a	a	a	a	a
c	c a c	a	a	a	a	a	a	a	a

47

HHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH

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

51

55

59

63

70

77

T7. Ander nacken vp dem Rhin - Obrecht

Newsidler Ander 1536, sigs. N3r-O2r

38

44

49

54

59

64

69





<p>a e c a e c e e c c</p>									
<p>a a</p>									
<p>c c</p>									
<p>a a c d a a a c e a e e e e</p>									

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



		
---	--	---

[illegible]

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

[illegible]

100

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

105

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

109

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

113

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

117

T8. Tandernack

Gerle 1533, ff. 37r-38v

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

1

a	a	a	a
a	a	a	a
e	e	e	e
c	c	c	c

4



[illegible]

H H N H H N N H H N H H H H H H H H N H N H H H H H H  
 a c d c d f f d f a d d c a d c d a c d c d c a c a a c a c a  
 b b b d a a b a a a b a b a b d b a b d c a b d c a b d c  
 f b b a b a b a b a b a b a b a b a b a b a b a b a b a b a b a b  
 a c d c d c d c d c d c d c d c d c d c d c d c d c d c d c d c d  
 a c d c d c d c d c d c d c d c d c d c d c d c d c d c d c d c d

[illegible]


30

34

38

42

46

50

55

59



36

41

46

51

56

61

66

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

71

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

76

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

81

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

87

App 1. Swabach tantz

NL-Hnmi Kluis 48, no. 4

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for a piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

7

1

8

16

24

31

37

45

Handwritten musical notation for a system of three staves. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters like 'a', 'c', 'd', 'f', 'b') placed above and below the staves. The system is divided into measures by vertical bar lines.

54

Handwritten musical notation for a system of three staves, continuing the piece. It features rhythmic and pitch notation similar to the previous system.

62

Handwritten musical notation for a system of three staves, continuing the piece. It features rhythmic and pitch notation similar to the previous system.

69

H24-25d. Morischgen tantz

D-B 40588, p. 32

Handwritten musical notation for a system of three staves, continuing the piece. It features rhythmic and pitch notation similar to the previous system.

1

Handwritten musical notation for a system of three staves, continuing the piece. It features rhythmic and pitch notation similar to the previous system.

7

Handwritten musical notation for a system of three staves, continuing the piece. It features rhythmic and pitch notation similar to the previous system.

14



1

8

15

21

29

37

H24-25f. Der maruscat danntz - Der auff vnnd auf

D-Mbs 1512, ff. 46v-47r

1

9

17

25

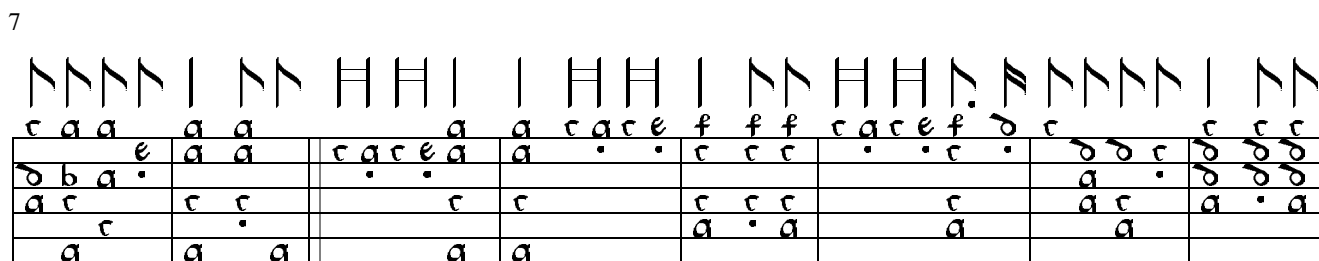
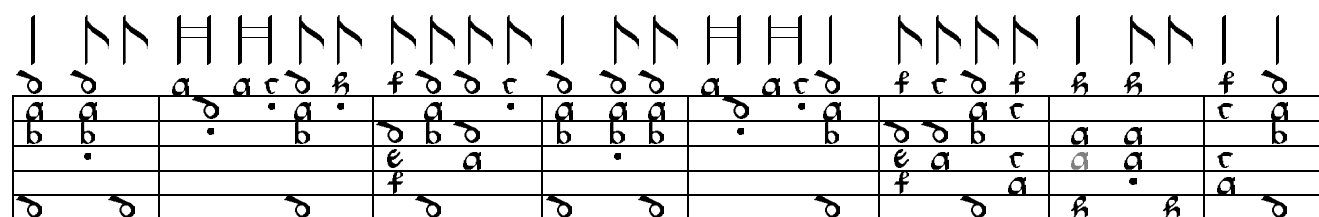
33

42

52

## H31. Ein schöner Hofftantz - Gassenhawer auff den Tantz - lute I

Heckel Discant 1556, pp. 118-121



15



23



30



38

46

53

59

H32. Der annder danntz - Der auff vnd auff

D-Mbs 1512, ff. 10r-10v

1

8

16

| H H | N N H H | | | N N H H | C | N N H H |  
 a b a c d a a c d c a a a a c d a b b a b a

24

N H H H | N N H H | | | | H H N N N N  
 a b a b a c d d a c d a c c d a c f a c

33

| N N H H | C | N N N H H N H H N H H N H H  
 d d a b b a a a b d b a c d a d b a a a

40

N | N H H C H H N N H H N H H H H H N H H  
 d b a b a b a a b d b a c d a c d a d b a

48

N | N H H N H H N H H N N N H H C H H N  
 d c a c d f d c a c a a b a c d a b d b

56

N H H N H H | N H H N N N | N N H H C  
 a b a c d a c d a a c d f a c d d a b a a

64

HH | TT HH TT TT HH TT TT HH HH HH TT HH

| TT HH HH TT HH | TT HH TT TT HH | TT

HH | TT HH TT TT TT TT TT TT TT TT TT TT

TT HH TT TT HH HH TT HH TT TT TT TT TT TT

| TT HH | HH TT TT HH TT TT TT TT TT TT

TT HH TT HH TT TT TT TT TT TT TT TT TT TT

HH HH HH TT TT HH TT TT HH HH TT TT TT TT

1

9

18

26

35

43

51



59

67

## H35. Bentzinouwer oder Zurich tantz Tenor

CH-SAM 1, p. 47

1

9

17

27

## H36a. Tantz auff ein ander art gesetzt - Hupff auff

Newsidler Erst 1536, sigs. e3r-e4r

1

8

15

22

29

36

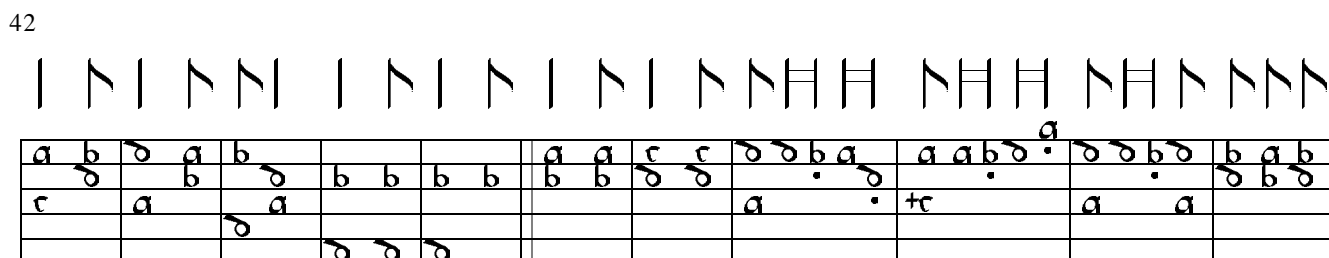
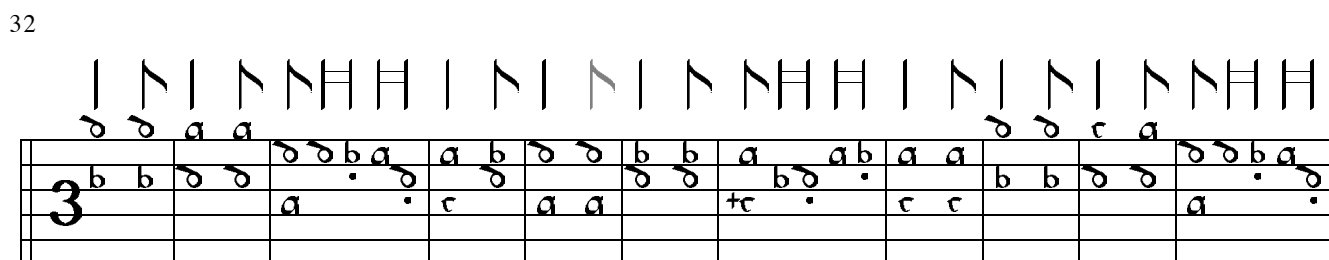
43

[illegible][illegible]

CH-Bu F.IX.70, p. 258

[illegible][illegible]

13



## H38. Swartz knab tantzmaas Tenor

CH-SAM 1, pp. 48-49

1

9

17

25

33

41

HH | TT TT TT TT TT TT | TT HH | TT HH

a a<sup>2c</sup> 4<sup>δ</sup> 4<sup>+</sup> 4<sup>δ</sup> 2<sup>c</sup> 4<sup>δ</sup> 2<sup>c</sup> a 4<sup>δ</sup> 1<sup>c</sup> 4<sup>δ</sup> 4<sup>δ</sup> a<sup>2c</sup> 4<sup>δ</sup> a a<sup>2c</sup>

4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	a <sup>3δ</sup>	1 <sup>b</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>2c</sup>
4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	a <sup>3δ</sup>	1 <sup>b</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>2c</sup>

TT HH | TT | TT HH | TT HH | TT

4<sup>δ</sup> 4<sup>δ</sup> a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> 1<sup>b</sup> a<sup>1b</sup> 3<sup>δ</sup> 1<sup>b</sup> 3<sup>δ</sup> a a a<sup>1b</sup> 4<sup>δ</sup> a<sup>3c</sup> 4<sup>δ</sup> 4<sup>+</sup> 4<sup>δ</sup>

4 <sup>δ</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>1b</sup>	a a	a <sup>1b</sup>	a <sup>3c</sup>	4 <sup>δ</sup>
4 <sup>δ</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>1b</sup>	a a	a <sup>1b</sup>	a <sup>3c</sup>	4 <sup>δ</sup>
1 <sup>a</sup>	a	a	a	2 <sup>c</sup>	2 <sup>c</sup>	2 <sup>c</sup>	2 <sup>c</sup>

TT TT TT TT TT | TT HH | TT HH TT TT TT |

4<sup>δ</sup> 4<sup>δ</sup> 2<sup>c</sup> a 4<sup>δ</sup> 1<sup>c</sup> 4<sup>δ</sup> 4<sup>δ</sup> a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 1<sup>b</sup> a<sup>4δ</sup> a a<sup>4δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 4<sup>δ</sup>

4 <sup>δ</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>1b</sup>	a a	a <sup>4δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>
4 <sup>δ</sup>	a <sup>2c</sup>	1 <sup>b</sup>	a <sup>1b</sup>	a a	a <sup>4δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>
1 <sup>a</sup>	a	a	a	2 <sup>c</sup>	2 <sup>c</sup>	2 <sup>c</sup>	2 <sup>c</sup>

TT TT | TT TT | TT HH | TT HH | TT TT | TT

4<sup>δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 1<sup>b</sup> 4<sup>b</sup> 1<sup>b</sup> a<sup>1b</sup> 1<sup>b</sup> 1<sup>b</sup> 1<sup>b</sup> 1<sup>b</sup> a<sup>1b</sup> 1<sup>b</sup> a<sup>1b</sup> 1<sup>b</sup> 2<sup>c</sup> 4<sup>δ</sup> 1<sup>c</sup> 4<sup>δ</sup> 4<sup>δ</sup>

4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	2 <sup>c</sup>	4 <sup>δ</sup>	1 <sup>c</sup>	4 <sup>δ</sup>
4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	2 <sup>c</sup>	4 <sup>δ</sup>	1 <sup>c</sup>	4 <sup>δ</sup>
a <sup>2c</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>

HH | TT HH TT TT TT TT | TT HH TT TT TT

a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> 4<sup>δ</sup> a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 1<sup>b</sup> a<sup>4δ</sup> a a<sup>4δ</sup> 1<sup>b</sup> 4<sup>δ</sup>

a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>	a a <sup>4δ</sup>
a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	a <sup>2c</sup>	4 <sup>δ</sup>	4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>	a a <sup>4δ</sup>
a	a	a	a	a	a	a	a	a	a	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	3 <sup>δ</sup>	2 <sup>c</sup>

TT TT TT TT | TT TT TT TT TT | TT TT TT TT | TT TT

4<sup>b</sup> a 4<sup>δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 1<sup>b</sup> 4<sup>b</sup> 1<sup>b</sup> a<sup>1b</sup> 1<sup>b</sup> 4<sup>δ</sup> a<sup>4δ</sup> 1<sup>b</sup> a<sup>4δ</sup> 1<sup>b</sup> 1<sup>b</sup> 4<sup>δ</sup> 4<sup>δ</sup> 1<sup>b</sup> 4<sup>δ</sup> 1<sup>b</sup>

4 <sup>b</sup>	a	4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	a <sup>4δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>	1 <sup>b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>
4 <sup>b</sup>	a	4 <sup>δ</sup>	1 <sup>b</sup>	4 <sup>b</sup>	1 <sup>b</sup>	a <sup>1b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	a <sup>4δ</sup>	1 <sup>b</sup>	a <sup>4δ</sup>	1 <sup>b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>
a <sup>2c</sup>	3 <sup>δ</sup>	a	a	a	a	a	a	a	a	a	a	a	a	a

TT TT TT TT TT TT TT TT TT TT

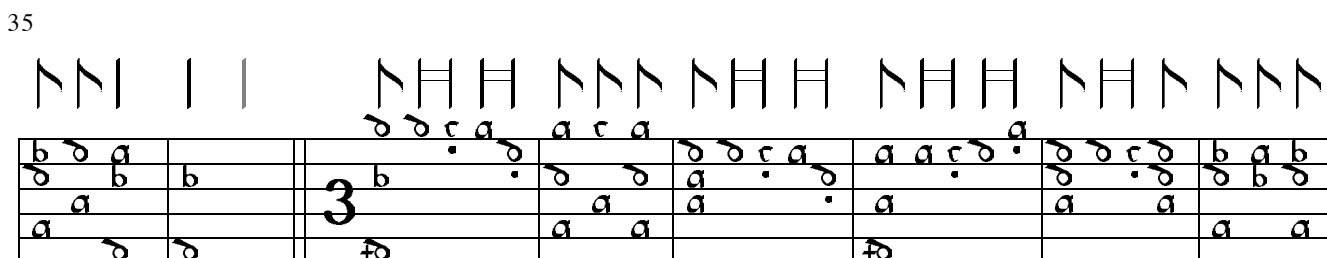
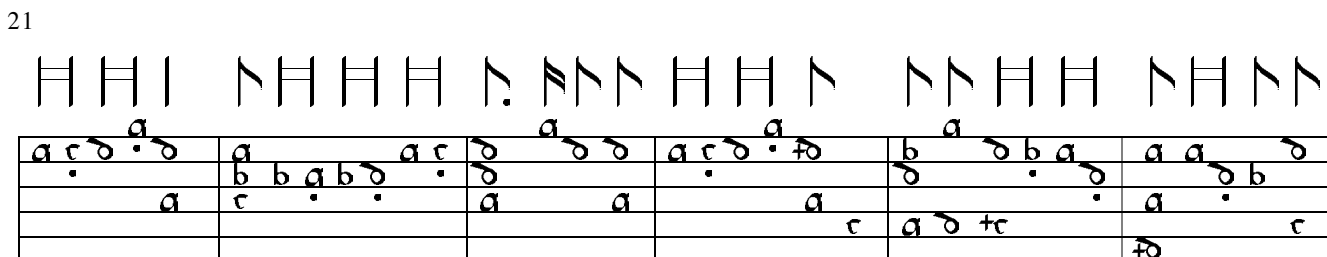
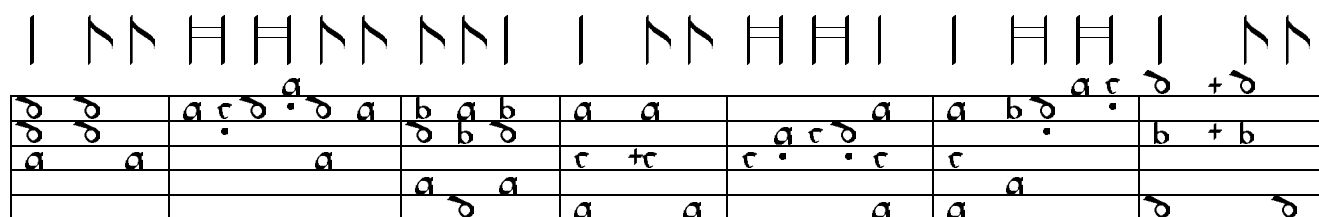
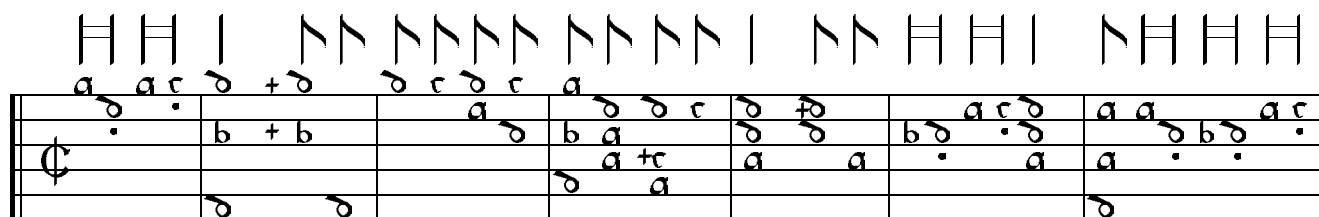
4<sup>δ</sup> 4<sup>δ</sup> 2<sup>c</sup> a a<sup>4δ</sup> a a<sup>4δ</sup> a a<sup>2c</sup> 4<sup>δ</sup> 4<sup>δ</sup> 2<sup>c</sup> 4<sup>δ</sup> 1<sup>b</sup> a<sup>1b</sup> 3<sup>δ</sup> 1<sup>b</sup> 3<sup>δ</sup>

2 <sup>b</sup>	4 <sup>δ</sup>	a	1 <sup>b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	a <sup>4δ</sup>	a	4 <sup>δ</sup>	4 <sup>δ</sup>	2 <sup>c</sup>	a	4 <sup>δ</sup>	4 <sup>δ</sup>	2 <sup>c</sup>
2 <sup>b</sup>	4 <sup>δ</sup>	a	1 <sup>b</sup>	1 <sup>b</sup>	4 <sup>δ</sup>	a <sup>4δ</sup>	a	4 <sup>δ</sup>	4 <sup>δ</sup>	2 <sup>c</sup>	a	4 <sup>δ</sup>	4 <sup>δ</sup>	2 <sup>c</sup>
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a



## H39b. Der hoff tantz auff ein andere art - hupff auff

Newsidler 1549, sigs. h1r-h2r







13

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21

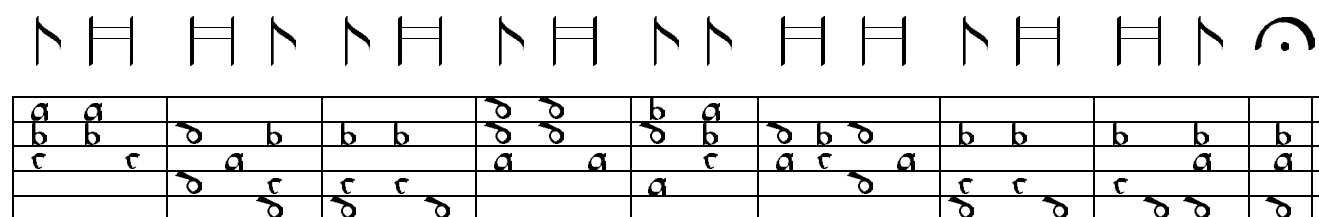
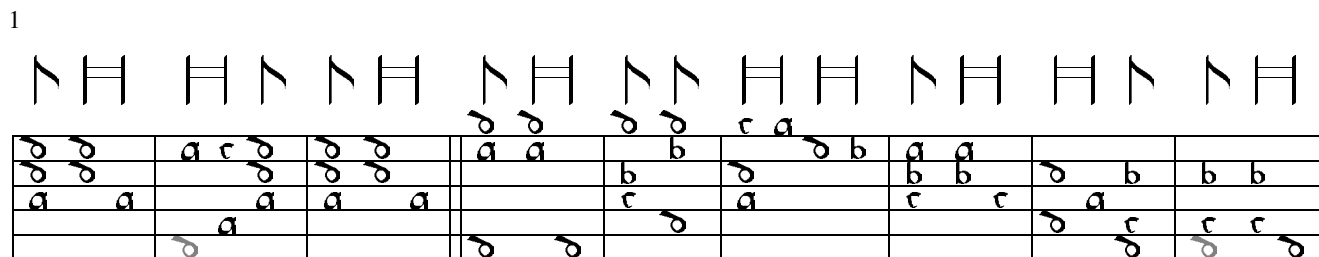
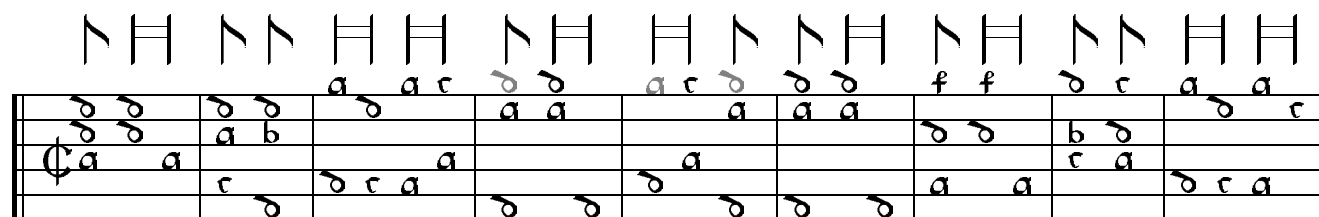
25

34

44

## H42. Der Bentzenauer

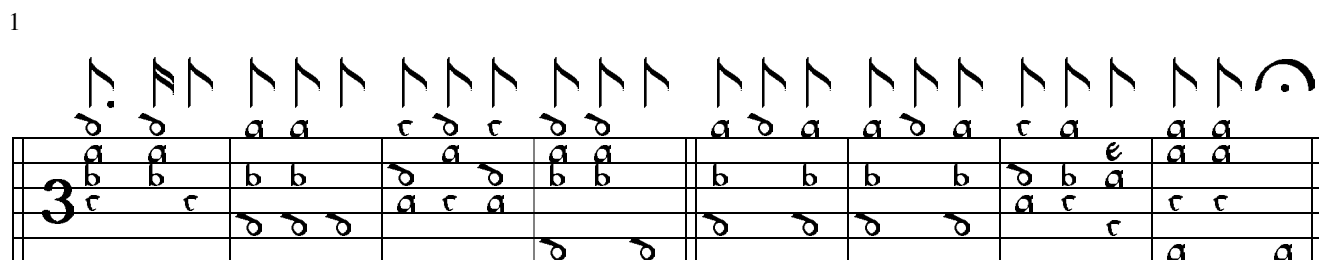
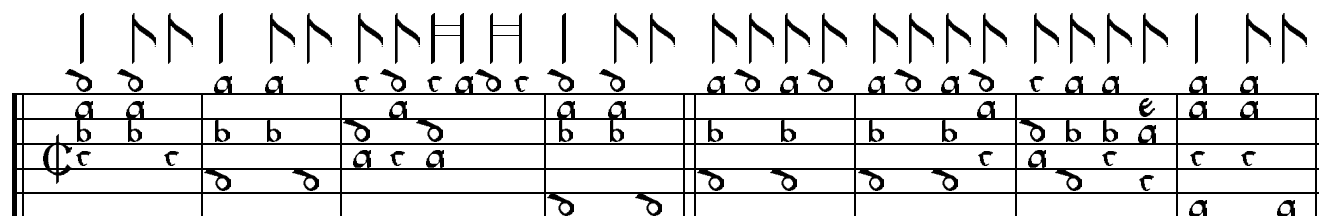
D-KA Don Mus.Autogr.1, ff. 1r-1v



28

## App 2. Ein Ander tantz - Saltarello

NL-At 208.A.27, f. 71v



9

7

15

22

30

37

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'a c d a f d c a'.

51

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'a a'.

58

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'd d b a'.

67

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'd d b a'.

75

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'd d b a'.

83

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'd d b a'.

91

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (accents) written above the staff. The first measure contains the letters 'a c a'.

98

## H44. Der Schwartz knab

D-KA Don Mus.Autogr.1, ff. 4r-4v

Measures 1-8 of the piece. The notation consists of a single melodic line with notes and rests, and a three-part lute tablature below it. The tablature uses letters 'a' and 'b' on a six-line staff. Measure 1 starts with a common time signature 'C'.

Measures 9-16. Continuation of the single melodic line and three-part lute tablature. The notation follows the same format as the previous system.

Measures 17-24. Continuation of the single melodic line and three-part lute tablature. The notation follows the same format as the previous systems.

Measures 25-32. Continuation of the single melodic line and three-part lute tablature. The notation follows the same format as the previous systems.

Measures 33-40. Continuation of the single melodic line and three-part lute tablature. The notation follows the same format as the previous systems.

Measures 41-48. Continuation of the single melodic line and three-part lute tablature. The notation follows the same format as the previous systems, ending with a repeat sign in measure 48.

## H45. Wider ein güter Tantz mit vier stymmen - Proportz Heckel Tenor 1556, pp. 109-111

Measures 1-6 of the piece. The notation is in a four-part setting (Soprano, Alto, Tenor, Bass) with a common time signature (C). The notes are written in a stylized, early modern notation. The first measure contains a treble clef and a common time signature.

Measures 7-13 of the piece. The notation continues in the same four-part setting. The notes are written in a stylized, early modern notation.

Measures 14-21 of the piece. The notation continues in the same four-part setting. The notes are written in a stylized, early modern notation.

Measures 22-28 of the piece. The notation continues in the same four-part setting. The notes are written in a stylized, early modern notation. A large number '3' is visible in the middle of the system, indicating a triplet or a specific measure.

Measures 29-35 of the piece. The notation continues in the same four-part setting. The notes are written in a stylized, early modern notation.

Measures 36-42 of the piece. The notation continues in the same four-part setting. The notes are written in a stylized, early modern notation. The final measure ends with a double bar line and a repeat sign.

H46. Der dritt gstraiff danntz - Der Gassenhauer darauff

D-Mbs 1512, ff. 42v-43r

Handwritten musical score for "The Rose Tree" in C major, 2/4 time. The score is written for voice and piano. The melody is simple and consists of eighth and quarter notes. The piano accompaniment is a simple harmonic accompaniment. The score is divided into two systems, each with four measures. The first system ends with a repeat sign, and the second system ends with a double bar line.

7

[illegible]

13

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[illegible]

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H47. Der drit danntz - Der auff vnd auff

D-Mbs 1512, ff. 13r-13v

1



| 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

10

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

17

| 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

25

| 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

32

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

41

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

49

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

56



## H49. Ein schöner Tantz in Höffen zü gebrauchen - Proportz Heckel Tenor 1556, pp. 107-109

Measures 1-7 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: 1. G4, A4, B4, A4, G4; 2. F4, E4, D4, C4, B3; 3. A3, G3, F3, E3, D3; 4. C3, B2, A2, G2, F2; 5. E2, D2, C2, B1, A1; 6. G1, F1, E1, D1, C1; 7. B0, A0, G0, F0, E0.

Measures 8-14 of the piece. The notation continues the melody from measure 7. The notes are: 8. D1, C1, B0, A0, G0; 9. F0, E0, D0, C0, B0; 10. A0, G0, F0, E0, D0; 11. C0, B0, A0, G0, F0; 12. E0, D0, C0, B0, A0; 13. G0, F0, E0, D0, C0; 14. B0, A0, G0, F0, E0.

Measures 15-21 of the piece. The notation continues the melody from measure 14. The notes are: 15. D1, C1, B0, A0, G0; 16. F0, E0, D0, C0, B0; 17. A0, G0, F0, E0, D0; 18. C0, B0, A0, G0, F0; 19. E0, D0, C0, B0, A0; 20. G0, F0, E0, D0, C0; 21. B0, A0, G0, F0, E0.

Measures 22-29 of the piece. The notation continues the melody from measure 21. The notes are: 22. D1, C1, B0, A0, G0; 23. F0, E0, D0, C0, B0; 24. A0, G0, F0, E0, D0; 25. C0, B0, A0, G0, F0; 26. E0, D0, C0, B0, A0; 27. G0, F0, E0, D0, C0; 28. B0, A0, G0, F0, E0; 29. D1, C1, B0, A0, G0.

Measures 30-37 of the piece. The notation continues the melody from measure 29. The notes are: 30. F0, E0, D0, C0, B0; 31. A0, G0, F0, E0, D0; 32. C0, B0, A0, G0, F0; 33. E0, D0, C0, B0, A0; 34. G0, F0, E0, D0, C0; 35. B0, A0, G0, F0, E0; 36. D1, C1, B0, A0, G0; 37. F0, E0, D0, C0, B0.

Measures 38-45 of the piece. The notation continues the melody from measure 37. The notes are: 38. A0, G0, F0, E0, D0; 39. C0, B0, A0, G0, F0; 40. E0, D0, C0, B0, A0; 41. G0, F0, E0, D0, C0; 42. B0, A0, G0, F0, E0; 43. D1, C1, B0, A0, G0; 44. F0, E0, D0, C0, B0; 45. A0, G0, F0, E0, D0.

Measures 46-53 of the piece. The notation continues the melody from measure 45. The notes are: 46. C0, B0, A0, G0, F0; 47. E0, D0, C0, B0, A0; 48. G0, F0, E0, D0, C0; 49. B0, A0, G0, F0, E0; 50. D1, C1, B0, A0, G0; 51. F0, E0, D0, C0, B0; 52. A0, G0, F0, E0, D0; 53. C0, B0, A0, G0, F0.

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14

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## H52. Der Bentzenawer Tantz weyss - Volget der Hupff auff Newsidler 1549, sigs. i2v-i4r

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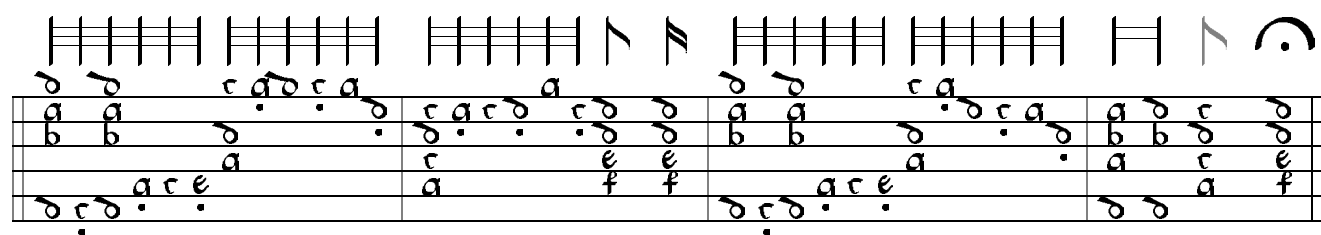
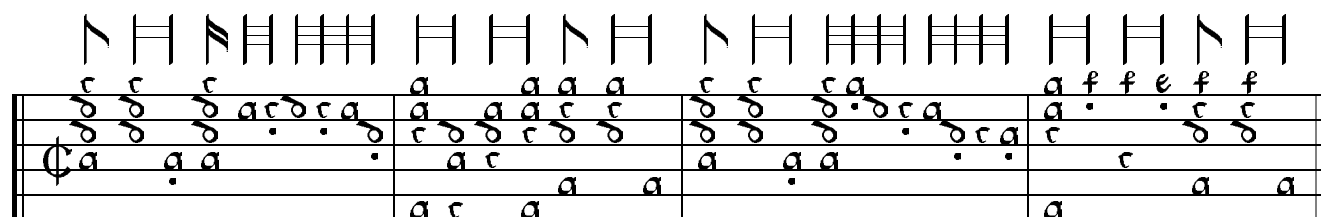
71

78

85

## H53. Ein schöner Dantz - Proportz - lute II

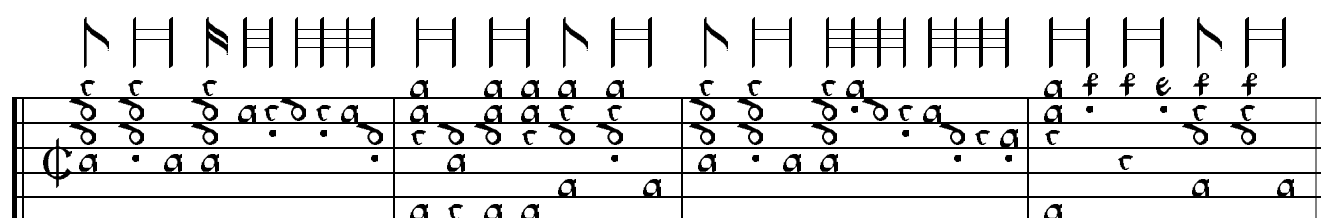
Heckel Tenor 1556, pp. 80-81



14

## H54. Dantz - Hupff auff

Wecker Tenor 1552, sigs. g2v-g3r

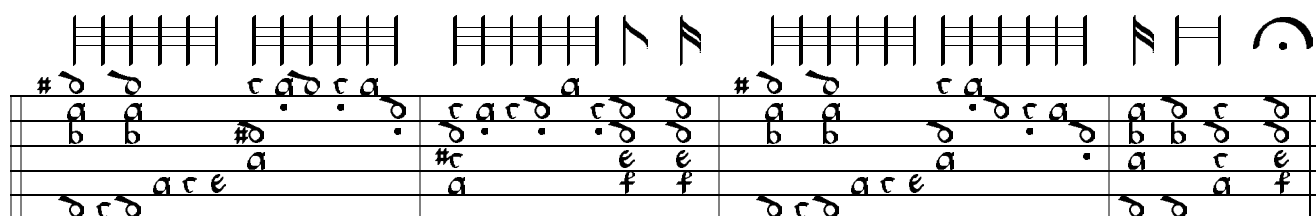


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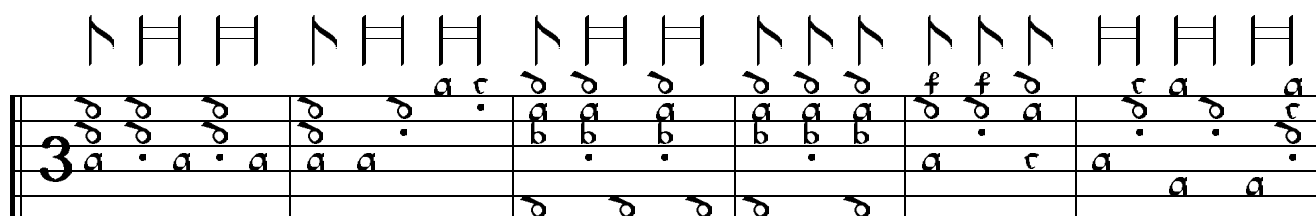
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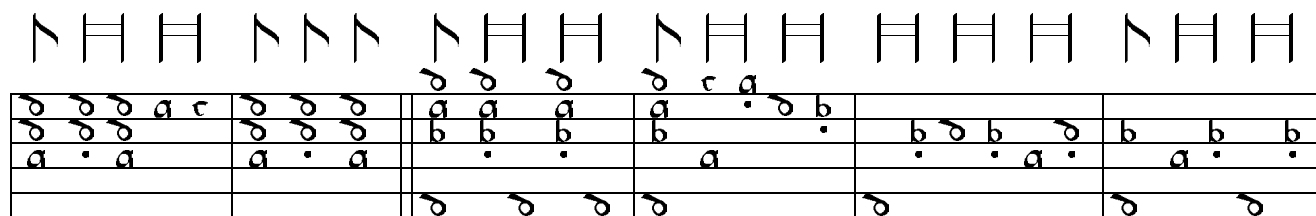
13

## H55. Der Bentzenawer dantz - A8B16

Wecker Tenor 1552, sig. glv



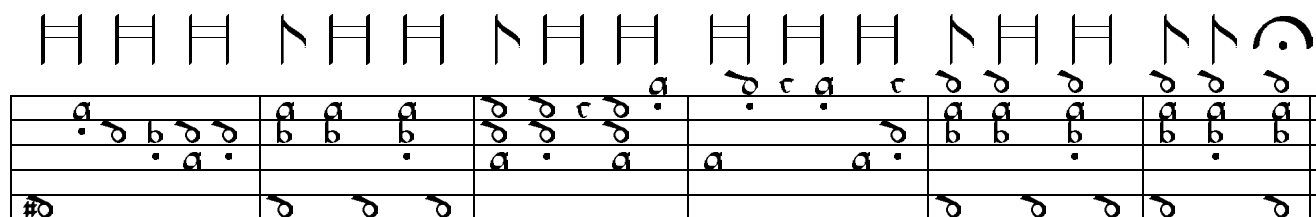
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13



19

I N H H | T T | I N T T | I T T | N H H |

<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> <sup>2</sup> δ <sup>a</sup>	<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ
♩ a	a	a	a	a	a	a	a

1

T T | T T T T | H H | N H H | T T | N T T |

<sup>1</sup> b <sup>a</sup> <sup>1</sup> b	a a	a a	<sup>a</sup> <sup>a</sup> <sup>1</sup> c	<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> <sup>2</sup> δ <sup>a</sup>	<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ
<sup>2</sup> c <sup>a</sup> <sup>2</sup> c	<sup>2</sup> c <sup>2</sup> c	<sup>2</sup> c <sup>2</sup> c	<sup>2</sup> c	a a	a	<sup>2</sup> c <sup>3</sup> e <sup>2</sup> c	a a	a

9

I T T | N H H | T T | I T T | T T | T T T T

<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ	<sup>1</sup> b <sup>a</sup> <sup>1</sup> b	a a	<sup>1</sup> b a	<sup>2</sup> c a <sup>2</sup> c	<sup>4</sup> δ	a a	a a
<sup>a</sup> <sup>a</sup> <sup>2</sup> c			<sup>2</sup> c <sup>a</sup> <sup>2</sup> c	<sup>2</sup> c	<sup>2</sup> c	<sup>a</sup> <sup>2</sup> c	<sup>a</sup> a c	a a	a a
	a a	a				<sup>a</sup> <sup>2</sup> c a			

18

T T T | N H H | I T T | N H H | T T | I T T |

<sup>a</sup> <sup>2</sup> δ <sup>a</sup>	<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> <sup>2</sup> c <sup>4</sup> δ <sup>4</sup> δ	<sup>1</sup> b <sup>a</sup> <sup>1</sup> b	a a	<sup>1</sup> b a
<sup>2</sup> c <sup>3</sup> e <sup>a</sup> <sup>2</sup> c	a a	a	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	a a	a	<sup>2</sup> c <sup>a</sup> <sup>2</sup> c	<sup>2</sup> c	<sup>1</sup> b a
								<sup>2</sup> c a

28

T T | ☺ | T H H T T T T H H N H T T T T

	<sup>4</sup> δ	<sup>4</sup> δ <sup>4</sup> δ <sup>2</sup> c a	<sup>a</sup> <sup>2</sup> δ <sup>a</sup>	<sup>4</sup> δ <sup>4</sup> δ <sup>1</sup> b a	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>4</sup> δ <sup>1</sup> b <sup>4</sup> δ	<sup>1</sup> b a <sup>1</sup> b
<sup>2</sup> c a <sup>2</sup> c	a	<b>3</b> a	<sup>2</sup> c <sup>3</sup> e <sup>2</sup> c	<sup>2</sup> c	<sup>a</sup> <sup>2</sup> c	<sup>a</sup> a	<sup>2</sup> c
<sup>a</sup> <sup>2</sup> c a				a	<sup>2</sup> <sup>1</sup> <sup>+</sup> c		<sup>2</sup> c

37

I T N H H N H T T T T H H N H N H T T T

	<sup>a</sup> <sup>a</sup> <sup>1</sup> c	<sup>4</sup> δ	<sup>a</sup> a	<sup>4</sup> δ <sup>4</sup> δ <sup>1</sup> b a	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>1</sup> b	a a
<sup>a</sup> a	<sup>a</sup> <sup>4</sup> δ	<sup>a</sup> <sup>a</sup> <sup>2</sup> c <sup>3</sup> e	<sup>2</sup> c a <sup>2</sup> c	a	<sup>2</sup> c	<sup>a</sup> <sup>a</sup> <sup>2</sup> c <sup>3</sup> δ	<sup>a</sup> <sup>2</sup> c
<sup>2</sup> c <sup>2</sup> c	<sup>2</sup> c						a

45

I T | T | T | T T H H N H T H T T T T | T

<sup>4</sup> δ <sup>4</sup> δ	<sup>4</sup> δ <sup>4</sup> δ	<sup>a</sup> a	<sup>1</sup> b <sup>1</sup> b	<sup>4</sup> δ <sup>4</sup> δ <sup>1</sup> b a	<sup>a</sup> <sup>a</sup> <sup>2</sup> c	<sup>4</sup> δ <sup>4</sup> δ <sup>1</sup> b <sup>4</sup> δ	<sup>1</sup> b <sup>1</sup> b	a a
a a	a a	<sup>a</sup> a	<sup>2</sup> c <sup>2</sup> c	a	<sup>2</sup> c	a	<sup>2</sup> c	<sup>2</sup> c <sup>2</sup> c

53

[illegible]

62

H56b. Ein guter Hofftantz - Der hupff auff

Newsidler Erst 1544, sigs. B1v-B2r

[illegible]

1

[illegible]

9



		$\overset{a}{a}$					$\delta$		
$a \ a \ c$	$\delta \ \delta$	$a \ c \ \delta \ \overset{a}{\delta}$	$b \ a \ b$	$a \ a$	$b \ a$			$a \ a$	$a \ a$
$a \ a \ c$	$\cdot$	$\cdot$	$c \ a \ c$	$\cdot \ a$	$c \ a$	$c \ a \ c$	$a \ a \ c$	$a \ \cdot \ a$	$\cdot \ a \ a$
	$a \ a$	$a$		$\dagger c$		$a \ c \ a$			

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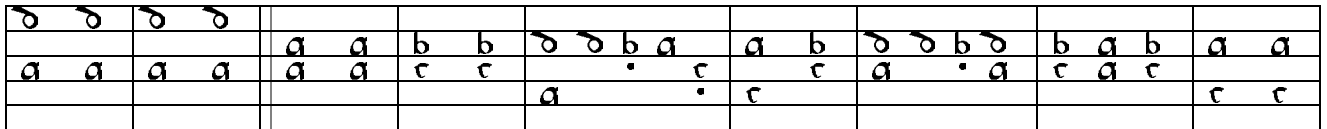
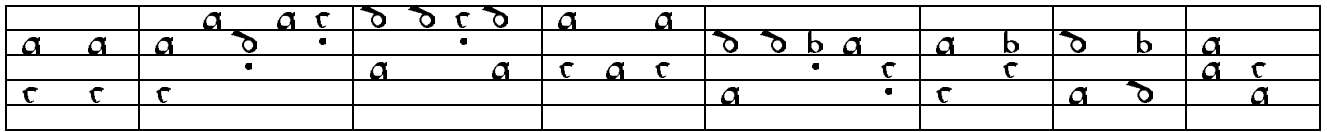


a	a						
	b	b	b	c	b	a	a
c	a	c		a	a	c	
	a	a					+c

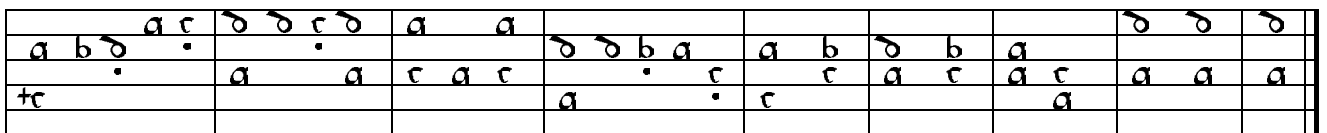
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[illegible]

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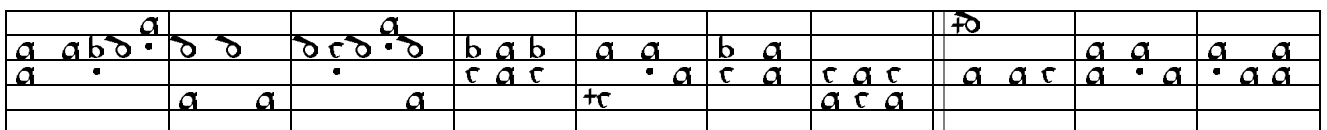
Newsidler 1549, sigs. d4v-e1r



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$\mid$   $\mathbb{H}\mathbb{H}$   $\mid$   $\mathbb{N}\mathbb{N}\mathbb{H}\mathbb{H}$   $\mid$   $\mathbb{N}\mathbb{N}$   $\mid$   $\mathbb{N}\mathbb{N}$   $\mid$   $\mathbb{N}\mathbb{N}$   $\mid$   $\mathbb{N}\mathbb{N}$   $\mathbb{N}\mathbb{N}$   $\mathbb{N}\mathbb{N}$



18

ᠢᠢᠢᠢ | ᠢᠢ ᠬᠬ | | ᠬᠬ | ᠢᠢ ᠬᠬ | ᠢᠢ | | ᠢᠢ

a	a	᠔ ᠔	᠔ ᠔ ᠔ a	a a b ᠔ a	᠔ ᠔	᠔ ᠔ ᠔ a	b a b	a a
c a c		a	a	a	a	c a c	a	a
	a a	a		a a	a		†c	

28

| | ᠢᠢ ᠎ ᠢᠬᠬ ᠢᠢᠢ ᠢᠬᠬ ᠢᠬᠬ ᠢᠬᠢ ᠢᠢᠢ

b a		᠔	᠔ ᠔ ᠔ a	a a	᠔ ᠔ b a	a a b ᠔ a	᠔ ᠔ b ᠔	b a b
c a	c a c	a	3 a	c a c	a	c	a	c a c
	a c a				a	†c		

36

| ᠢ ᠢᠬᠬ ᠬᠬᠢ ᠢᠬᠬ ᠢᠬᠬ ᠢᠬᠬ | ᠢ ᠢ

a a	a b ᠔ a c	᠔ ᠔ ᠔ a c	a a ᠔ c a	᠔ ᠔ b a	a a b ᠔ a	᠔ b	a
c c	†c	a a	†c	a	†c	a ᠔	a c
							a

45

ᠢᠬᠬ | ᠢ | ᠢ | ᠢ ᠢᠬᠬ ᠢᠬᠬ ᠢᠬᠢ ᠢᠢᠢ | ᠢ

᠔ a c ᠔ a	᠔ ᠔	a a	b b	᠔ ᠔ b a	a a b ᠔ a	᠔ ᠔ b ᠔	b a b	a a
a	a a	a a	c c	a	c	a	c a c	c c
				a	†c			

53

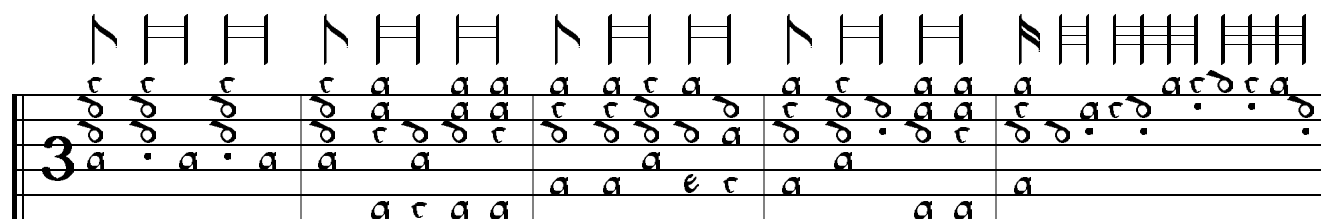
ᠢᠬᠬ ᠢᠬᠢ ᠢᠢᠢ ᠢᠬᠬ ᠢᠬᠬ | ᠢ ᠢ ᠢᠬᠬ ᠎

a b ᠔ a c	᠔ ᠔ ᠔	a a	᠔ ᠔ b a	a a b ᠔ a	᠔ b	a	᠔ a c ᠔ a	᠔
†c	a a	c a c	a	†c	a c	a c	a	a

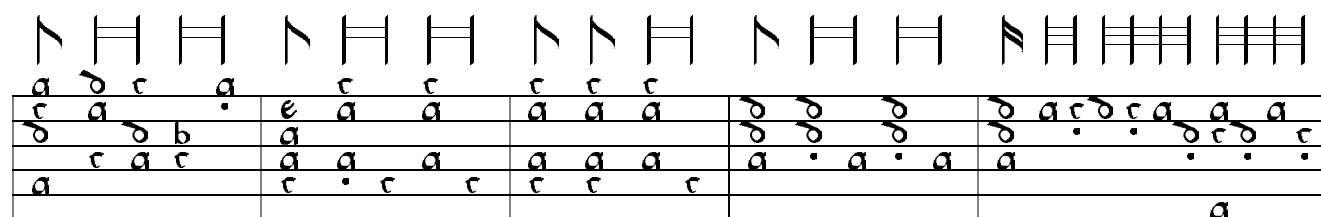
62

## H57. Der schwartz knab dantz - lute II

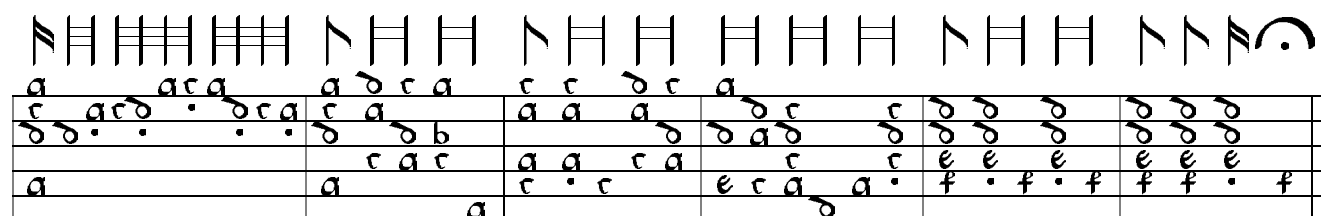
Wecker 1552, sig. g2r



1



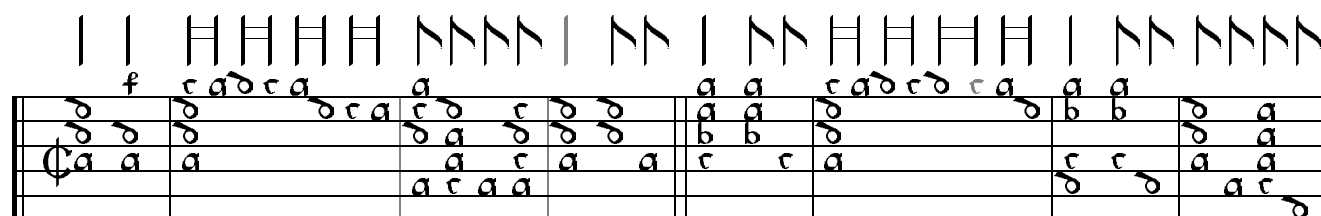
6



11

## App 3. Strassburger tantz - Proportio

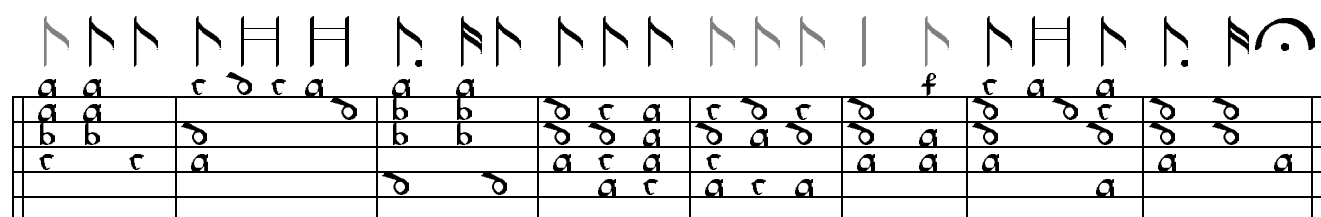
CH-Bu F.X.11, ff. 19r-19v



1



9



17

## H58. Swartz knab Discant

CH-SAM 1, pp. 49-50

1

9

17

25

33

41

Handwritten musical notation for measures 1-4. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, medieval script. The first measure contains a whole note, followed by two measures of half notes, and a final measure of a whole note. The notes are: a, c, d, c, a, c, c, f, d, d, c, a, c, c, c, b, b, b, d, c, a, c, d, c, a, a, c, a.

Handwritten musical notation for measures 5-8. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, medieval script. The first measure contains a whole note, followed by two measures of half notes, and a final measure of a whole note. The notes are: a, c, d, c, a, a, a, a, b, a, b, a, a, a, a, c, a, c, d, c, a, a, a, a, c, c, c.

Handwritten musical notation for measures 9-14. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, medieval script. The first measure contains a whole note, followed by two measures of half notes, and a final measure of a whole note. The notes are: b, a, b, a, a, a, a, a, b, d, b, a, b, d, b, a, a, c, a, d, d, d, a, a, a, 3, a.

Handwritten musical notation for measures 15-20. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, medieval script. The first measure contains a whole note, followed by two measures of half notes, and a final measure of a whole note. The notes are: c, a, d, c, a, c, c, c, a, d, c, a, c, c, d, c, d, a, b, d, b, d, b, a, a, c, d, d, d, a, a, a.

Handwritten musical notation for measures 21-28. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, medieval script. The first measure contains a whole note, followed by two measures of half notes, and a final measure of a whole note. The notes are: a, c, d, f, f, d, c, a, d, c, a, c, c, c, b, b, b, d, c, a, a, c, d, d, d, a, a, a, a, a.



## H60. Ain Tantz mit Straichen

PL-WRk 352, ff. 68v-69r

9

16

## App 4. Danntz - Nachlauff

D-Us 131b, ff. 9r-9v

8

16

The Rose Tree

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1


9

H H N N N N | N H H N N H H | N H H H | N H H

          d c c a c c          a c a                                 a

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

17

H H I I		H H I I I I		I I I I		I H		H H H H H		I I I I I		I I	
c a c c c		a c d c a		a f e f f				f d c a d c c a		c c c			
d d		a c d		b d a		d d		d		b a b		a a a	
a a		a		c e c		a a c a		c a e c a		c a c		c c	
						a a		e c a				c c	

25

HH | I HH | NHHHHH | NNN | NN HH N N N N

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

32

40

[illegible]

48

Handwritten musical notation for measures 58-65. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

58

Handwritten musical notation for measures 66-73. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

66

H61b. Hofftantz - Der hupff auff - 6F

Newsidler Ander 1544, sigs. G3v-G4v

Handwritten musical notation for measures 1-8. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

1

Handwritten musical notation for measures 9-16. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

9

Handwritten musical notation for measures 17-24. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

17

Handwritten musical notation for measures 25-32. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

25

33

40

47

55

63

71

1

9

17

25

32

40

49

59

68

NL-At 208.A.27, f. 75r

1

5

9

13

## H63. Ein schöner schwäbischer Tantz - Proportz - 6F

Heckel Tenor 1556, pp. 111-114

1

9

17

25

32

40

48

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f) placed above or below the lines. The staff is divided into measures by vertical bar lines.

56

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes neumes and letters (a, b, c, e, f) with some accidentals (sharps and flats) and a final cadence symbol (a circle with a dot) at the end.

64

H64. Der Bentzenauer

D-KA Don Mus.Autogr.1, ff. 1v-2r

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f) placed above or below the lines. The staff is divided into measures by vertical bar lines.

1

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes neumes and letters (a, b, c, e, f) with some accidentals (sharps and flats) and a final cadence symbol (a circle with a dot) at the end.

9

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes neumes and letters (a, b, c, e, f) with some accidentals (sharps and flats).

17

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes neumes and letters (a, b, c, e, f) with some accidentals (sharps and flats) and a final cadence symbol (a circle with a dot) at the end.

25



## H65. Schwarz Knab

D-B 40588, pp. 60-62

1

7

14

21

28

35

42

1

10

19

28

## App 5. Gassenhauer

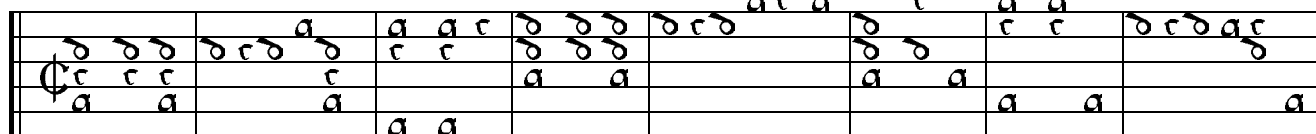
1

9

## H67. Benzenouherr Zurich tantz

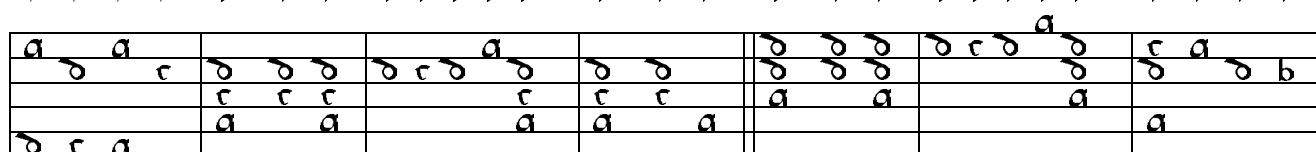
D-B 40588, pp. 16-17

| 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |



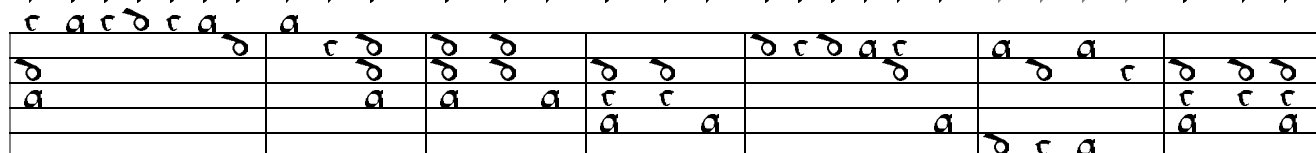
1

11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |



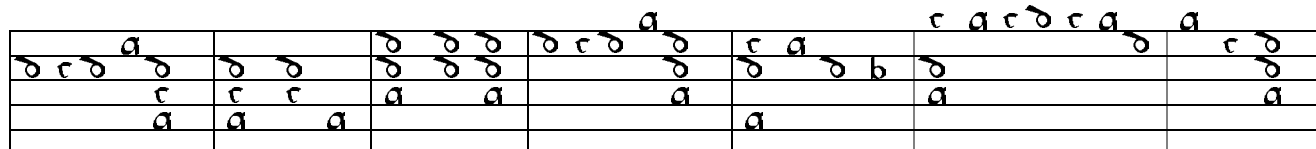
9

11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |



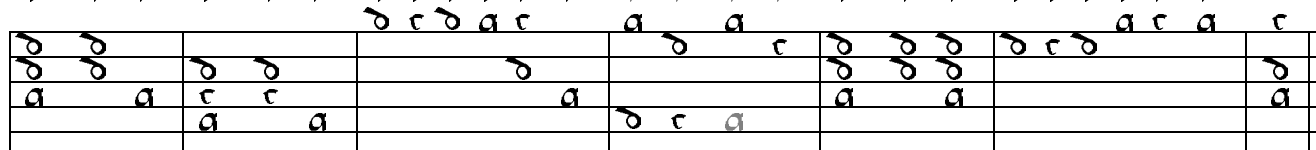
16

11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |



23

| 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |



30

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The Rose Tree  
 G major

**1**

The image shows a musical score for 'The Lord's Prayer' in G major, 4/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 16 measures, divided into four groups of four measures each. The notation includes various musical symbols such as notes, rests, and bar lines.

6

11

16

The first system of musical notation for 'The Song of the Loaves' consists of four staves. The top staff is a vocal line with notes and rests, and a series of 'a' and 'c' notes below it. The second staff is a vocal line with notes and rests, and a series of 'c' and 'a' notes below it. The third staff is a vocal line with notes and rests, and a series of 'a' and 'c' notes below it. The fourth staff is a vocal line with notes and rests, and a series of 'a' and 'c' notes below it.

21

The image shows the musical notation for the song "The Rose Tree" in G major. The notation is written on a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The piece consists of 12 measures, with a repeat sign at the end.

25

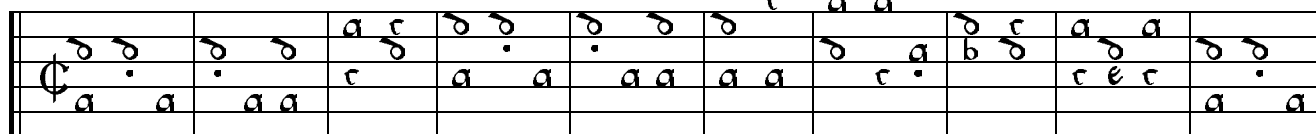
[illegible]

29

## H69. Ein guter Bentzinouwer I(ohannes) V(on) S(alis)

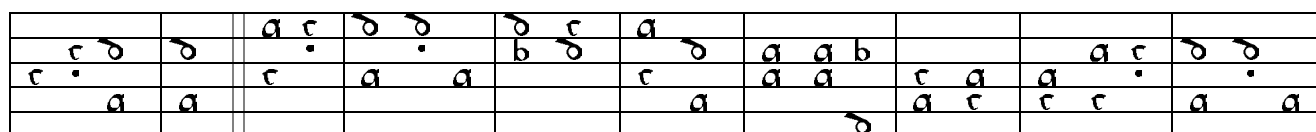
CH-SAM 1, pp. 34-35

⌈ H H ⌈ ⌈ ⌈ ⌈ H H ⌈ ⌈ ⌈ ⌈ H ⌈ ⌈ ⌈ H



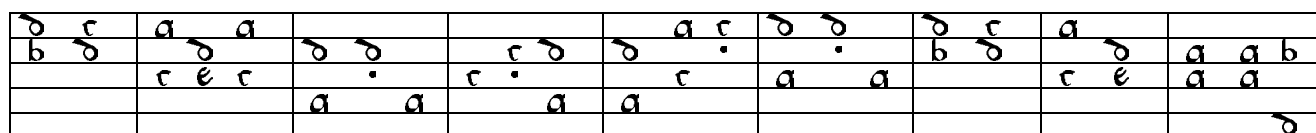
1

H ⌈ ⌈ H ⌈ H ⌈ ⌈ ⌈ ⌈ H ⌈ ⌈ ⌈ H ⌈ H



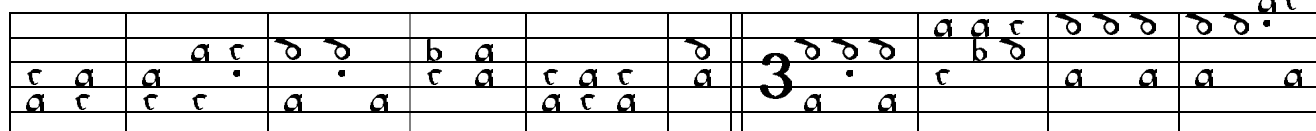
11

⌈ ⌈ H ⌈ ⌈ H H ⌈ ⌈ H ⌈ H ⌈ ⌈ ⌈ ⌈ H



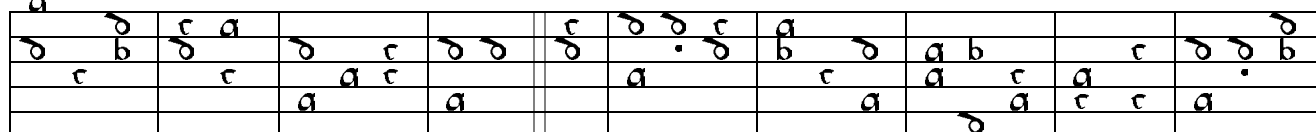
20

⌈ ⌈ ⌈ H ⌈ H ⌈ ⌈ H ⌈ ⌈ H H H H H H H H



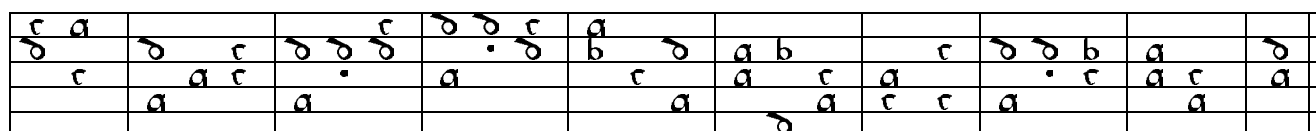
29

H H ⌈ ⌈ H H H ⌈ H H H H H H ⌈ ⌈ H H



39

⌈ ⌈ H H H H H H H H H H H H ⌈ ⌈ H



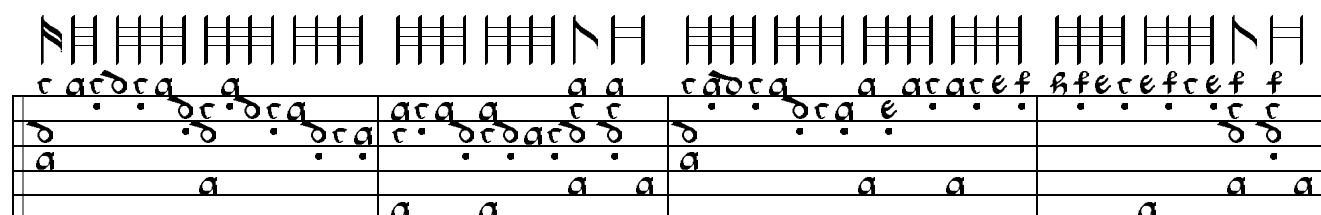
48

## H71. Ein guter Hofftantz Discant - Proportz darauff Discant - lute I

Heckel Discant 1556, pp. 103-105



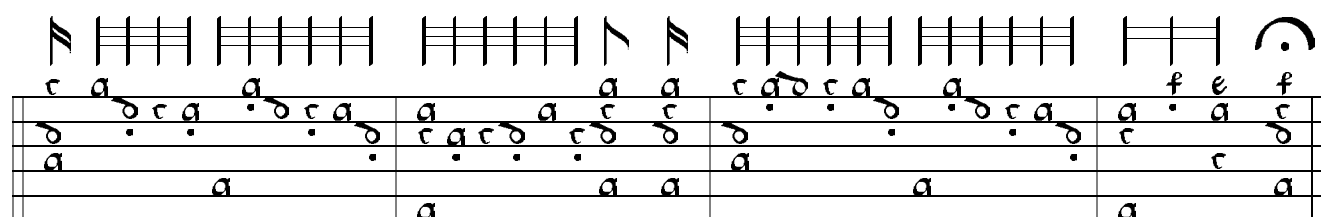
1



5



9



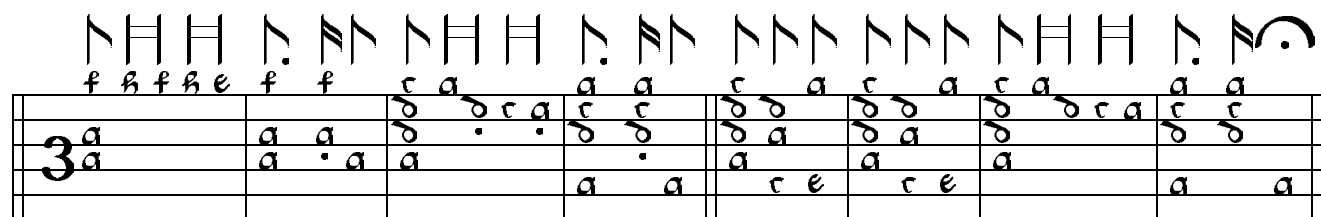
14

## App 6. Dantz Meydlin dantz - Nachdantz

PL-Kj W 510, f. 48r



1



9

## H72. Bentzinouwer Aliter

CH-SAM 1, p. 15

1

9

18

27

## H73. Benzenouwer

D-B 40588, pp. 52-53

1

10



19  
 28

## H74. Bentzinouwer Cantilena

CH-SAM 1, pp. 13-14

1  
 10

19  
 28

19  
 28

19  
 28

$\text{f f f cacef c acdca a a a cace a c acdca a a a cace a}$

$\text{acdca c c c a dca c cace f f f cacef c acdca a caca c}$

$\text{a dca dca c c a d a c d d d dca d d dca c c}$

$\text{acdac c a a a a cace c acdca a a a cace a acdca c c}$

$\text{acdac c cace f f f cacef c a a a a cace a c acdca}$

$\text{a a a cace a acdca c c a d a c d d d dca d d dca c c}$

$\text{acdaca db a bba ab d acd fdcaca db dba a dba a a e a}$

## H76. Der Ander Hoff Dantz - Nach Dantz

Judenk nig 1523, sigs. e2r-e3r

The first system of music consists of nine measures. Above the staves are rhythmic symbols: vertical lines for eighth notes and horizontal lines for quarter notes. The notation includes various accidentals (sharps, flats, naturals) and rests. The first measure starts with a C-clef and a common time signature.

The second system of music consists of nine measures. It continues the melody and accompaniment from the first system, maintaining the same notation style.

9

The third system of music consists of nine measures. It continues the melody and accompaniment from the second system.

17

The fourth system of music consists of nine measures. It continues the melody and accompaniment from the third system.

26

The fifth system of music consists of nine measures. It continues the melody and accompaniment from the fourth system. A large '3' is written in the first measure of the second staff, indicating a triplet.

35

The sixth system of music consists of nine measures. It continues the melody and accompaniment from the fifth system.

44

The seventh system of music consists of nine measures. It continues the melody and accompaniment from the sixth system. The final measure ends with a C-clef and a common time signature.

53

## H78. Schwartz knab dantz - Hoppen tanntz darauff

D-KA Don Mus.Autogr.1, ff. 5r-6v-?

HH | NNNN | HHHH | NNNN | NHHH | NNNN

cace f f f f a ece a a a a cace a a a a

NNHH | NNNN | HH | NNNN | HHHH | NN

δca δca c c c c c c c c ece ce a a

NN NHHH | NNNNH NHHH | NNNN | HH

a a δca δca c c c c a a δca

| NNNN | HHHH | NNNN | NHHH | NNNN

c c c c a ece ce a a a a cace a a a a

NNHH | NNNN | HH | NNNN | HHHH | NN

δca δca c c c c c c c c ece ce a a

NN NHHH | NNNNH NHHH | NNNN |

a a δca δca c c c c a a cace a a a a

NNN HHH NNN NHH NHH NHH NHH NNN

f f a ece a a a cace a ca δca a cace

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

57

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

65

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

73

## H79. Hoppentanz

D-B 40588, pp. 72-73

$\text{f f c d c a}$     $\text{a a c a c d}$     $\text{c c c d c a}$     $\text{c c f f c c}$

1

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

11

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

22

1

8

14

20

29

37

45

H80. Tantz mass der schwarts pnab oder pfaff - hupff auff PL-Kj 40154, ff. 24r,24v,7v,7r

HH | NN | HHHH | NN | NHHH | NN

cace f f f f ca a a a a ace a a a a

NHHH | NN | NHHH | NN | HHHH | NN

δca δca c c c c c c c c f f f f ca ece ce a a

NN | NHHH | NN | NHHH | NN | HH

a a δca δca c c c c c c c c δca δca δca δca δca δca δca δca

| NN | NN | NN | NHHH | NN

c c c c e a e a a a c c c c ace a a a a

NHHH | NN | HH | NN | HHHH | NN

δca δca c c c c c c c c a ece ce a a

NN | NHHH | NN | NHHH | NN |

a a δca δca c c c c c c c c δca δca δca δca δca δca δca δca

| NN | NHHH | NHHH | NHHH | NHHH

f f δ c a a δca δca c c c c a a δca δca δca δca δca δca δca δca

57

65

73

PL-Kj 40154, ff. 17v,17r,16v,16r

9

17



I N N H H I    N N N N I    N N H H I    N H H H H    N H H H H    H H I

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

25

[illegible]

33

HHI | NHHH | NNHH | NNHH | NNHH | )

с а с б	б с а	с с	а с б а с	а б с б а с	б б	б с а с б	б
с				а а с	с с	с	с
а		а а	а	б с а	а а	а	а

41

[illegible]

49

[illegible]

57

[illegible]

65



73

## H82. Der Hoff Dantz - Nach Dantz

Judenkünig 1523, sigs. e1r-e1v

Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The system is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

9

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

17

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

25

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

33

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals. A large '3' is written in the margin, indicating a triplet.

42

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

51

59

66

73

H83. Schwarz knab der hoffdantz - Nachdantz

CH-Bu F.IX.70, pp. 250-251

9

17

| 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

c	c	a	c	b	c	c	a	a	a	a	a	a	a	a	a	a	a
b	b	a	a	a	a	b	b	a	a	a	a	a	a	a	a	a	a
c	c					c	a	c									
a	a					a	a										

25

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

33

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

41

1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

49

1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

57

1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

65

1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

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

73



56

64

72

PL-WRk 352, ff. 39v-40v

9

17

| 1 1 H H | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |  
 a a a a a a a a  
 r r r a r r r a r r r a r r r a r r r a r r  
 d  
 a

25

1 1 1 1 | 1 1 H H | H H | 1 1 1 1 | 1 1 1 1 | 1 1  
 r a r a r e f f f f a a a a  
 r  
 d  
 a

33

1 1 1 1 | 1 1 1 1 | 1 1 H H | 1 1 1 1 | 1 1 1 1 | H H  
 a a r a r a r e r a r e r a r e r a r e  
 r  
 d  
 a

41

1. 1 1 1. 1 1 1 H H 1 H H 1. 1 1 1 H H 1. 1 1 1 H H  
 f f r r a a a a a a a a r a r e  
 r  
 d  
 a

49

1. 1 1 1. 1 1 1 H H 1 H H 1 1 1 1 H H 1. 1 1 1. 1 1  
 f f r r a a a a a a a a a a a a a a  
 r  
 d  
 a

57

1. 1 1 1 H H 1. 1 1 1 H H 1. 1 1 1 H H 1. 1 1 1 H H  
 a a a a a a a a a a a a a a r a r e  
 r  
 d  
 a

65

1. 1 1 1. 1 1 1 H H 1 H H 1 1 1 1 H H 1. 1 1 1. 1  
 f f r r a a a a a a a a a a a a a a  
 r  
 d  
 a

73

HH | NN NN | NNNN | NN NN | NHHH | NH HH |

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

NHHH | NN HH | HH | NN HHHH | NNNN | NH

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

HH | NHHH | NN NNNN | NNNN | NN HH | HH

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

| NN HH | NNNN | NH HH | NHHH | NN HH |

c c c a c d c a a a a a e c a a e c a c a c d c a c c c e e c

NHHH | NN HH | HH | NN HHHH | NNNN | NH

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

HH | NHHH | NN NNNN | NHHH | NN HH | HH

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

| NN NN | NH HH | NH HH | NN NN | NH HH | NN NN |

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



[illegible]

57

|    ʃ    ʃʃʃ    ʃH H    ʃH H    H H ʃ    ʃH H    ʃ    H H  
*f*   *f*   *c* *a*       *a c a*           *a*           *c d c a*       *d r a c*       *a d c a*  

ḡ ḡ	ḡ ʀ ḡ	ʀ	ḡ ḡ ʀ ḡ	ḡ ʀ ʀ ḡ	ḡ ʀ ḡ ʀ	ḡ ḡ ʀ ḡ	ḡ		ḡ ʀ ḡ ḡ
ḡ ḡ	ḡ			ʀ	ḡ		ʀ	ʀ	
	ḡ	ḡ		ʀ		ḡ ḡ	ḡ	ḡ	

65

[illegible]

73

81

H87. Der schwartz knab dantz - Hopffer schwartz knab

D-ROu Med 3, ff. 148r-149v

	H H	I	N N	N N	I	N N	I	N N	H H	I	I	N N	I	N N	H H	I
	c a c e	f	f	f f	c c	a a			c a c e	a			a a			a
C																
	a a		a a		a a											
						a a			a a				a a			a

[illegible]

9

HHH | NHHH | NHHH | | NN | NHHH | | NN

cace	a	a	a	a	c	c	a	a	a	a	a	a

17

| NNHHH | | NN | NHHH | | NN | NHHH | NHHH

c	c	a	a	a	c	c	a	a	a	a	a	a

25

| NNHHH | | HH | NN | NN | | NN | NNHHH |

c	c	a	a	a	c	c	a	a	a	a	a	a

34

NNHHH | NNHHH | | NN | NHHH | | NN | HH

a	a	a	a	a	c	c	a	a	a	a	a	a

42

| N | N | N | N | N | N | NHHH | NNHHH | N | N | N

f	f	c	c	a	a	a	a	a	a	a	a	a

50

| NHHH | N | H | N | N | N | N | NHHH

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

61

| NHHH | N | NHHH | NHHH | N | H |

c	c	a	a	a	c	c	a	a	a	a	a	a

72



57

66

H88b. Der Hoffantz mit drey stim(m)en - Der hupff auff      Newsidler 1547, sigs. C4v-D1v

9

17

25

N H H H | N N H H | N H H H N H N N | N N | N N N N | N N

c c . a . a r d	a a	c a r d . a	d . a r d . c a	c c a c	+d r	a a	
d . c . d . d .		d . a r d . a	a	d . c . d	r d		d d
	c c	c	a			c a c	c .
a				a e	+c a	e	a a

33

ㄴ ㄴ |      |    ㄴ   ㄴ ㅍ ㅍ   ㄴ ㅍ ㅍ    ㄴ ㅍ ㅍ |   ㄴ   ㄴ ㅍ ㅍ |   ㄴ  
              f     f       c' d' c' a          a a                a c    a    a       c' d' c' a        c c  

d' c' d'	<b>3</b> d' d'	+d' .	a d' c' a	+c c' d' a .	c c'	d' d' c' a d'	c c'
		a	+c			a	
a	a a			a	a a		a a

41

[illegible]

49

[illegible]

57

[illegible]

65

HH | NN NHH NN | NN NN | NN HH | NHHH | NN HH |

caré f f f e f f e ca a a aca a a ca

			e		e	ca	acé		caré
♩	♩	♩	a			♩	♩	♩	♩
a	a	a	e + r	r r	r	a		r r	r
				a a	a	a		a a	a

N H H H | N N H H | | H H N H H H H H H H N N N N N H N

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

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

9

ㄴ ㅅ ㅁ ㄴ ㅅ ㅅ ㅅ ㅁ ㄴ ㄴ ㅅ ㅅ ㅁ ㄴ ㅅ ㅅ ㅅ ㅁ ㅅ ㅅ ㅁ ㅅ ㅅ ㅅ ㅅ

ㅁ	ㅁ		ㅁ ㅁ		ㅁ	ㅅ ㅁ	ㅅ ㅅ ㅁ	ㅁ		ㅅ ㅅ	ㅁ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ	ㅁ	ㅅ ㅅ ㅁ	ㅁ
ㅅ ㅁ	ㅅ ㅅ ㅁ ㅅ ㅅ ㅅ		ㅅ ㅅ ㅅ ㅅ		ㅅ ㅅ ㅅ ㅅ	ㅅ ㅅ ㅅ ㅅ ㅁ	ㅅ ㅅ ㅁ	ㅅ ㅅ ㅅ ㅅ	ㅅ ㅅ ㅅ	ㅅ ㅅ	ㅁ	ㅅ ㅅ ㅅ	ㅁ	ㅅ ㅅ	ㅁ	ㅅ ㅅ ㅁ	ㅁ
ㅅ	ㅅ		ㅅ ㅅ		ㅅ	ㅁ		ㅁ	ㅁ ㅁ ㅅ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ	ㅁ	ㅅ ㅅ ㅁ	ㅁ
ㅁ	ㅁ		ㅁ ㅁ		ㅁ			ㅁ ㅁ ㅅ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ ㅁ	ㅁ	ㅅ ㅅ ㅁ

17

I N H H I | I H H I N N H H I N N N N N H H I N N N H H I

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

25

1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16 | 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32 |

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a	a	b	c	a	c	a	a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	e	a	a	b	b	c	a	c	c	a																	

33

H H | | H H N H H N H H N H H N H H N H H N H H

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

a c d a b b b 3 a a t c a a a a

a a a a a a a a

41

NH H NH H NH H NNN NH H NH H HHH N I N

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

c . a . c b .	c b . a c e .	f f e c a	c a c	a a	b c a	c . a . c b .	a c a	b c a	b a
+ b	b	b	a a + c	a	+ c	+ c	a c	b b	b b
a	a	a	e	a	a	a	a	a	a a

49



| H H | N H H | N H H H | N H N N | N N | N N N N | N N

c c a c e	a a	c a c e	a	a c d c a	a	c c a	+d c d	a	d d
d	c +c	c	a	a	a	a	a e	+c a	a a
a	a	a	a	a	a	a	a	d c a	a

33

H H | | H H | N N H H | N H H | N H H | N N H H

a c d a	d	c a c e	f f	c d c a	a a	c d c a	a a	c d c a	d
a c d a	c	d	d	+d	a	c d c a	c c	+d	a
a	a	3	a a	a	a	a	a a	a	a

41

N H H | N H H | N N H H | N H H | N H H | N H H | N

c a c d	c d	a c e	f f	c d c a	a a	a c a	d a
d	d	d	d	+d	d	c d c a	a c
a	a	a a	a	c	a	a	a

49

N H H | N H H N | N N H H | N H H | N H N | N H H | N H H

d a c d	d	c a c d c	e e	a a	d c a	c c d	a c	c c a c	d a	c d c a	c a c d
d	d	d	a a	a	d	d	a	a	a	a	a
a	a	a a	a	c c	a	a	a a	a	a	a	a

57

N H H | N N H H | N H H | N H H | N H N | N N | N H H |

c a c d	f f	c d c a	a a	d c a	c a c d	c a	d a	d a c d	d d
d	d	d	a	c	d	d	a c	d a c d	d
a	a a	a	a	a	a	a a	a	a	a a

66



## H89. Hoff Tantz mit durch strachen - Hupff auff

Newsidler I 1536, sigs. v2r-v3v

HH | NN NN | NN NN | NN NN | HHHH | HH HH |

cace f f f f e f ca a a a a a a a c a a

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

HH NN | NN NN | NN NN | NN NN | NN NN | NN NN | NN NN | NN NN |

d c a a d c c c c c c c c c c c c a c a e a a a

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

NN NHHH | HH HH | HH NN | NN NN | HHHH |

a a c c a a c e a c a a a d c c a d c c a a d c c a a

e	a	c	c	a	a	c	e	a	c	a	a	a	d	c	c	a	d	c	c
c	d	c	d	c	c	d	d	c	a	c	c	c	d	c	c	a	d	c	c
c	c																		
c	a																		

| NN NN | HH | NN NN | HHHH | NN NN |

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

d	d	a	c	d	d	d	c	d	a	c	e	a	a	a	a	a	a	a	a
c		a	c	c	c	d	c	d	c	c	a								
a	a	a	a	a															

HHHH | HH HH | HH NN | NN NN | HHHH | NN

c d c a a c e a c a a a d c c c c a d c c a a d c a a

c	d	c	a	a	c	e	a	c	a	a	a	d	c	c	c	c	a	d	c
c																			
a																			

NN | HH HH HH HH HH HH HH HH HH HH HH HH HH

cace f f f f f c c c c c a a a a a a a a a a a d c a

a	c	d	d																
a	c	c	c	c															
a	a																		

HH NN HH HH HH HH HH HH HH HH HH HH HH HH

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

c	c	c	c	c	c	d													
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d
c	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

57

66

D-Mbs 1512, ff. 44v-45r

10

20

29

## H91. Der Schwartz Knab - Proportz

Heckel Tenor 1556, pp. 153-156

1

9

17

25

33

41

49

56

62

70

H92. Swartz ruter - Propors

CH-SAM 1, pp. 28-30

1

9

17

| 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |  
 a a a a a a a a a a a a a a a a

	a	c	d	d	d	c	d	a	d	d	d	c	d	a	e			c	a	c	d	
c	c															a	a	c	c			c
a	a														e	c						a

25

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1

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

33

1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

						f	f	c	d	c	a		a	a		a	a		c	d	c	d	c	a			
a	c	d		d																							
a	c	c		c		3		a																			

41

1 1 1 1 | 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1

a	c	a	a	c	d			a	a	f	f	c	d	c	d	c	a		a	a		c	d	c	d	c	a		a	a
c	c	a	a	c	d			c	c																					
a																														

49

1 1 1 1 | 1 1 1 1 | 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

c	d	c	a		a	a	a	f	f	c	d	c	d	c	a		a	a		c	d	c	d	c	a		c	d	c	a	
a																															

56

1 1 1 1 | 1 1 1 1 | 1 | 1 1 1 1 | 1 1 1 1 |

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

63

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

c	c	d		c	a	c	a	a	c	d	c	d	c	a		a	c		a	d	c	a		a	a		a						f
a																																	

70

1

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

9

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

17

a e c c a a c d a a a a e a d c a d c c c d c a a c

25

a d c a d a c c c a c d a c d a e a a a a e a

33

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

41

a a a a e c c a a c d a a a a d c a d c c c d c

49

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

[illegible]

56

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and a series of notes (horizontal lines) below the staff.

a	a		r r	r a e	a a	o r a	r	a r o		a a	o r a	o r a
r o r	o o	o o		o a			o					o r a
a	r r	r r	r r	a	r		r		r r			
a r a	a a	a a	a a	e r	a		a		a a			

[illegible]

## App 7. Ein Ander tentzleyn - Saltarello

NL-At 208.A.27, f. 73r

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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

1

ㄴ ㄱ ㄴ ㄴ ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ | ㄴ ㄴ ㄱ ㄱ | | ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄴ ㄴ  
 a      aa              a a      ㄹ ㄱ a      ㄱ ㄱ      ㄱ ㄱ ㄱ ㄱ ㄱ e f f e r a  

		ㄹ	ㄱ	ㄹ ㄱ a	ㄱ ㄱ		ㄱ ㄱ	ㄱ				
				a	ㄹ ㄹ	a ㄹ	ㄹ	ㄹ			ㄹ	
ㄱ			ㄱ									a
a ㄱ e		e ㄱ a			a a		a	a			a	e

7

H H H H H H H H H H | N H H H H H H H H H H H H H H H H H H  
 rare efecara a a a a ca rca a arc a arc a arc a arc a  

	ere ce		carece e c	o ca	rc a	arc	a arc
	a a			a	o c	o	a arc
a		c c					
a	c c		e	c		a	a
		a a					

14

H H H H | N H H H H N H H H H H H H H H H H N H H N N N

a      a r a                  a r e c e r a                  a a

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

21

[illegible]

28

H H H H I I I I		N H H H H		N H I I I I		H H H H H H		H H H H H H		N H I I I I		H H H H H H	
e e c e a a		a c a c e e		f f e c a		c a c e f e f e c a		c a		a		a a a a	
c								e e e e				c	
c		c		c		c		a a				c	
a		a		a a		a		c c		c		c	
				e		a		c		a c a		c	
										a a c e		e c a	

35

[illegible]

42





1

7

14

22

30

H97. Benzenouwer

D-B 40588, pp. 50-51

a	a	c	a	c	e	f	f	a	c	e	f	f	f	f	f	e
c	a	c	e			c	c	e	c		c	c				c
c	c			a											g	g
a	a	a	c	a		a	a	a	a	a	a	a	a	a	a	a

1

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

9

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

15

a	a	c	a	a	a	a	a	a	a	a	a	a	a	a	a	a
e	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	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

22

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

29

HH | NNHH | HHHH | NNNN | NHHH | NN

cace	a	a	cace	a	ca	ace	f	f	f	f	f	ca	a	a
c			c		c							c	c	
	a			c		a	a	aa	a					

HHHH | NNNN | NNHH | | HH | NN | NNNN | HHHH

ca	eca	ac	e	a	e	aa	cace	a	a	cace	f	f	f	f	ac	eca	ca
a			a	a													
c		c	c														

8

NNHH | HH | | HH | NNHH | NNHH | NN

ca	eca	ac	e	a	e	aa	cace	a	a	cace	f	f	f	f	ac	eca	ca
a			a	a													
c		c	c														

16

NNHH | NNHH | | H | NN | NN | NN | HH | NNHH | HH

a	a	cace	f	f	f	eca	aa	a	a	a	cace	a	a	a	cace
a															
3c	c														

25

NNNN | HH | H | NN | NN | NN | HH | NNHH | HH | HH

f	f	f	eca	aa	a	a	a	cace	f	f	eca	ca	a	a	ace

35

NNNN | HH | NNHH | HH | HH | HH | HH | HH

ac	aa	a	a	a	cace	f	f	eca	ca	a	a	ace	ca	a	ace
a															
c	c	c	c												

45

NNNN | NNHH | HH | NN | NN | NN | HH | HH | NN

ac	aa	a	a	a	cace	f	f	eca	ca	a	a	ace	ca	a	ace
a															
c	c	c	c												

55

## H99. Der Bentzenawer dantz - Hupff auf

D-S1 G.I.4/I, f. 38v

					┌┐┌┐	└.	┌┌┌	└└						┌┐┌┐											
	a	a	a	a	c	a	c	e	f	f	a	c	e	f	f	k	h	h	f	e	c	a	a		
	a	a	a	a	d	a			c	a	c	d	a	c	c	f	f	f	f	c	a	c	a	a	e
C	c	c		c	d	d	a					d										d	c	a	
			c	c	a				c	c		a	c	c		c	h	g	g	e	c				
					e	c			a		a	e			a	a	h					a		c	
	a	a	a															a		c	e		a		

1

1. *Handwritten musical notation for the first system, showing a sequence of notes and rests across seven staves.*

10

$\nearrow$	$\nearrow$						$\nwarrow$	H	$\nwarrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nwarrow$ .	$\nwarrow$	$\nearrow$	$\nearrow$			$\nwarrow$	H	
c	e	f	f	k	h	h	f	e	c	a	c	a	a	a	a	a	a	a	a	a	c	e
d	a	c	c	f	f	f	c	a			c	a	a	e	a	a	a	c	e	a	a	
d											d	c	c	a	c	d	c	c	d	a	c	
a	c	c	c	h	g	g	c	c										c	e	a		
	a		a	a	h		a				a	c						a	c			
					a		e				a				a	a	e		a			

17

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

25

33

[illegible]

40

[illegible]

48

56

65

73

H100. Gassenhawer - Hoff dan(tz) gassenh(awer) - C. N.

PL-Kj W 510, ff. 22r-22v

1

7

12

17

24

31

38

45

51

HH | TT HH | THHH | TT HH | THHH

| TT HH TT | TT TT | TT HH TT | TT HH TT

| TT HH TT TT HH | TT HH | HH | TT

HH TT TT TT | TT HH TT TT TT HH TT TT TT

HH TT TT HH | TT HH TT TT HH | TT HH

HH TT HH TT HH TT HH TT HH TT

HH TT HH TT HH TT HH TT HH TT



Handwritten musical notation for a dance piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

46

Handwritten musical notation for a dance piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

52

Handwritten musical notation for a dance piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

58

App 8. Der meitlein von blofelden tantz - Nachdantz

CH-Bu F.X.11, f. 9r

Handwritten musical notation for a dance piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

1

Handwritten musical notation for a dance piece, featuring a sequence of notes and rests on a five-line staff. The notation includes various rhythmic values and accidentals.

9

1

5

9

13

16

20

24

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

28

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

31

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

35

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

40

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

44

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems. The notation is written in a style that is characteristic of early manuscript notation.

51

Handwritten musical notation system 55. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

55

Handwritten musical notation system 59. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

59

Handwritten musical notation system 63. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

63

Handwritten musical notation system 67. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

67

App 9. Der Pfifferruf tanz

D-B 40141, f. 84v

Handwritten musical notation system 1. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

1

Handwritten musical notation system 9. The notation consists of a single staff with notes and rests, and a series of letters (a, c, f, e, b) written above the staff. The notes are mostly half notes and quarter notes, with some rests. The letters are written in a stylized, handwritten font.

9

## S2b. Basadanza

F-Pn Res. Vmd.27, ff. 15r-16v

1

5

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13

16

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24

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31

36

41

45

49

53

The first system of musical notation for 'The Song of the Weaver' consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with notes and rests. The middle staff is a piano accompaniment line with a treble clef, featuring chords and single notes. The bottom staff is a piano accompaniment line with a bass clef, also featuring chords and single notes. The notation is in a traditional musical format with a key signature of one flat and a common time signature.

Treble: G4 A4 B4 A4 G4 F#4 E4 D4 | C4 D4 E4 F#4 G4 A4 B4 A4 | G4 F#4 E4 D4 C4 B3 A3 G3 | F#3 E3 D3 C3 B2 A2 G2 F#2  
 Bass: G2 | | G2 | G2

60

The first system of musical notation for 'The Rose Tree' consists of a vocal melody line and a piano accompaniment. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piano accompaniment is written on two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a bass line. The system concludes with a double bar line.

64

[illegible]

68

[illegible]

72

[illegible]

76

The first system of musical notation for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note A4, and then a half note B-flat4. The piano accompaniment is written on two staves. The right hand plays a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3. The left hand plays a series of eighth notes: G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2. The system concludes with a double bar line.

80

1 1 1 1 2 2    1 1 1 1 2 2    1 2 2 2 2 2    2 2 2 2 2 2

a                    a    b    a                    a                    a                    a                    a    a    b    a    b

6                    a    b    b                    a                    a    b    b                    b    b    a    b

2                    c    c    c    a    b    b                    c    b    a    b    a    c    a    b    b                    c    a    b    c

a                    a                    b    a    c    b                    c    b    a    c    b                    c    a    b    c

1

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and various accidentals (sharps, flats, naturals) placed above and below the lines. The notation is organized into measures by vertical bar lines.

5

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic support with chords and single notes.

9

[illegible]

13

[illegible]

18

The first system of the musical score for 'The Rose Tree' consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a range of approximately two octaves. The second staff is a piano accompaniment line, also in treble clef, featuring a simple harmonic accompaniment. The third and fourth staves are empty, likely for a second vocal part or a different instrument.

22

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and various rhythmic markings (dots, flags, beams) indicating pitch and rhythm. The notation is written in black ink on a white background.

26



Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

30

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

34

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

38

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

43

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

48

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

53

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c, f) and dots placed above or below the stems. The staff is divided into four measures.

57

61

65

69

73

77

81

85

## S3b. Bassa Tantz Francesco Spinacino

A-Wn 18688, ff. 1v-5r

1

5

9

13

18

22

26

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

30

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

34

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

38

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

43

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

48

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

53

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and horizontal strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, b). The notation is organized into measures separated by vertical bar lines.

57

Diagram illustrating a 4x4 grid of 16 squares, each containing a 3x3 grid of smaller squares. The top row of the 3x3 grids contains letters 'a' through 'h'. The bottom row contains letters 'a' through 'h'. The middle row contains letters 'a' through 'h'. The top row of the 3x3 grids contains letters 'a' through 'h'. The bottom row contains letters 'a' through 'h'. The middle row contains letters 'a' through 'h'.

61

H  
 ac acd f d c a a a a a a a a a a a a a a  
 ab ab d b d d c d b b a a d b a b a b d a b d d b d a c d  
 d c d  
 a a a a c c c c

65

HHHHHH HHHHHHH HHHHHHH HHHHHHH	
f f c f c a c a	a c d c a a
b b b b a b a a	a b a b d a b d a b b
a a a a	c
	a a a a

69

HHHHHH HHHHHHH HHHHHHH HHHHHHH

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

73

The first system of musical notation for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is a simple, folk-like tune. The piano accompaniment is written on two staves, with the right hand playing a simple harmonic accompaniment and the left hand playing a bass line. The notation includes various musical symbols such as notes, rests, and bar lines.

77

[illegible]

81

85

#### S4. Basadanza

US-Cn Case VM 140.C25, ff. 61r-64v

[illegible]

10

HH			NH			HH			HH			HH			HH			NH			HH		
			a			a b			a b			f			g			g			f#		
c			b			a			b			f			g			g			f#		
c			b			a			b			f			g			g			f#		
c			a									a			a						a		
a									a			a						a			a		

19

28

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

38

HH HH TT TT HH TH HH HH TT HH HH

$\overset{a}{\underset{\cdot}{b}} \underset{\cdot}{\delta}$	$\overset{b}{\underset{\cdot}{a}} \underset{\cdot}{\delta}$	$\underset{\cdot}{b} \underset{\cdot}{\delta}$	$\underset{\cdot}{b} \underset{\cdot}{b}$	$\overset{b}{\underset{\cdot}{a}} \underset{\cdot}{\delta}$	$\underset{\cdot}{b} \underset{\cdot}{\delta} \underset{\cdot}{b}$	$\underset{\cdot}{\delta} \overset{a}{\underset{\cdot}{b}} \underset{\cdot}{\delta}$	$\overset{a}{\underset{\cdot}{\delta}} \underset{\cdot}{b}$	$\underset{\cdot}{a}$	$\underset{\cdot}{b} \underset{\cdot}{\delta} \overset{a}{\underset{\cdot}{b}}$
$\underset{\cdot}{\delta}$		$\underset{\cdot}{\delta}$		$\underset{\cdot}{\delta}$	$\underset{\cdot}{\delta}$		$\underset{\cdot}{\delta}$	$\underset{\cdot}{a}$	
	$\underset{\cdot}{a}$	$\underset{\cdot}{\delta}$			$\underset{\cdot}{\delta}$			$\underset{\cdot}{a}$	$\underset{\cdot}{\delta}$
		$\underset{\cdot}{-}$						$\underset{\cdot}{\delta}$	

48

[illegible]

58

HH HH HH NN NN HH HH HH NH HH

69

NN HH HH HH HH NH NN NN HH HH HH

79

HH HH NH NH HH HH NH HH HH NH

89

HH HH HH HH NN NN NN NN NH NN NN NN NH

99

HH HH HH HH HH HH NH HH NN NN

110

NN HH NN HH NN NN HH NN HH HH NH NN

120

NN NH NH HH HH NH HH NH NH HH

132

143

153

163

174

184

195

206



217

[illegible]

226

237

[illegible]

248

[illegible]

259

## S5. Spagna prima

US-Cn Case VM 140.C25, ff. 11r-12v

1

9

18

28

36

44

54

Musical score for S5. Spagna prima, showing staves with notes and tablature. The score is divided into systems, each starting with a measure number (1, 9, 18, 28, 36, 44, 54). The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The tablature is written below the staff, using letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) to indicate fret positions. The score is written in a single system, with measures grouped by bar lines.

63

[illegible]

75

83

G	A	B	A-G	F#	E	D	C
G	A	B	A-G	F#	E	D	C

90

99

[illegible]

107

H H		H H		H ↘		H H H H		↘ ↘		↘ ↘		H H		H H H H	
a		a		a c		c a c a		b		b		a b a		b a b c	
e		c		e								a		b	
a		c		e								a		b	
c		c								c		a		b	
a		a				a		b		a		b		c	

116

124

133

## S6. Spagna

F-Pn Res. Vmd.27, ff. 19v-20r

1

5

9

13

17

21

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a four-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

25

[illegible]

29

The first system of musical notation for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is written on two staves. The right hand plays a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, D4. The left hand plays a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

33

The Rose Tree

Handwritten musical score for "The Rose Tree" in G major, featuring a vocal line and a guitar accompaniment. The score is in 4/4 time and consists of 16 measures. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on two staves, with the top staff using a treble clef and the bottom staff using a bass clef. The guitar part includes a capo on the first fret, indicated by a 'C1' symbol. The melody is a simple, folk-like tune with a mix of eighth and quarter notes. The lyrics "The Rose Tree" are written below the vocal line.

37

[illegible]

42

3

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

a a

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

a a

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

a

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

a

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

a a c e

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

a a

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

a a

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

a a

28

33

37

42

App 10. Dantz

PL-Kj 40583, f. 6r

1

7

1

6

11

15

20

24

28



32

32

36

36

40

40

44

44

47

47

51

51

55

55

59

63

68

73

77

82

86

S9ia. untitled - lute I

D-B 40591 ff. 61v-62r

1

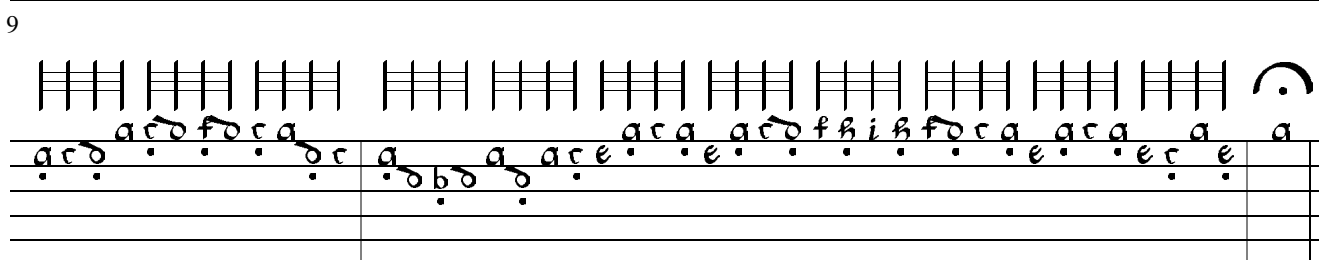
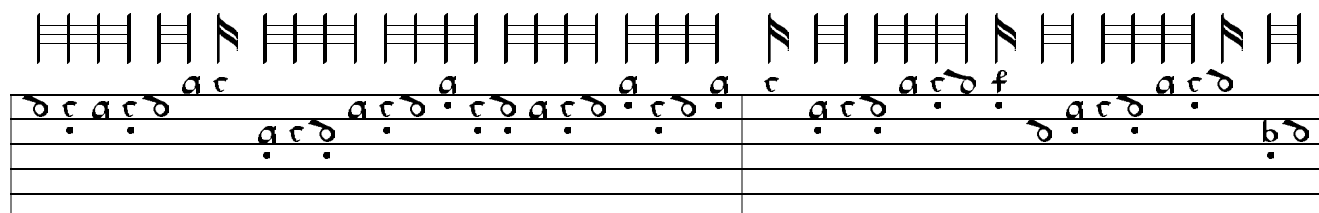
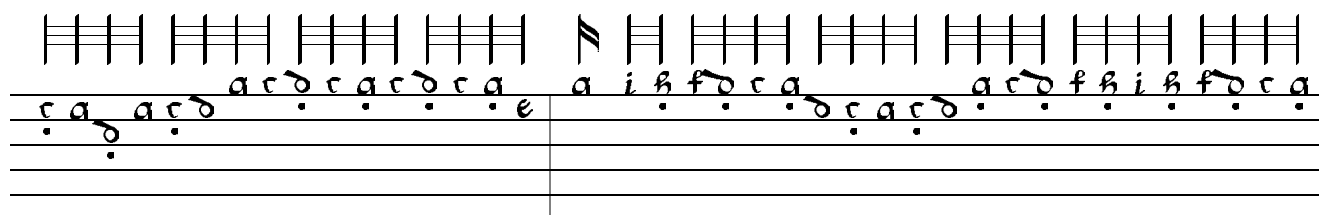
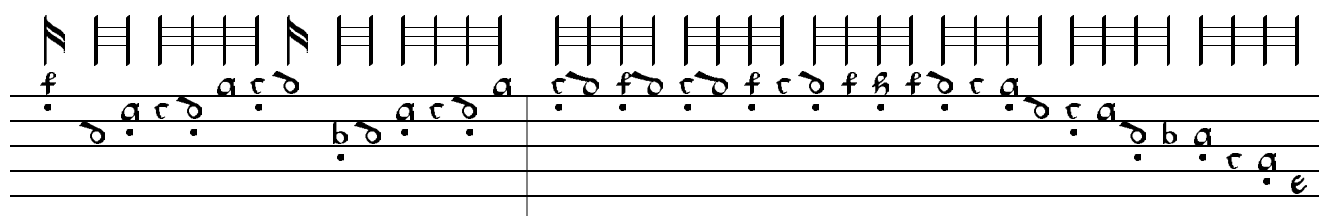
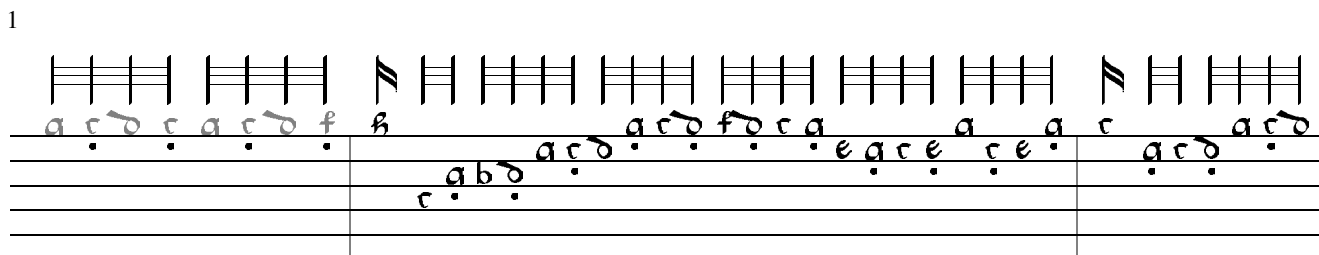
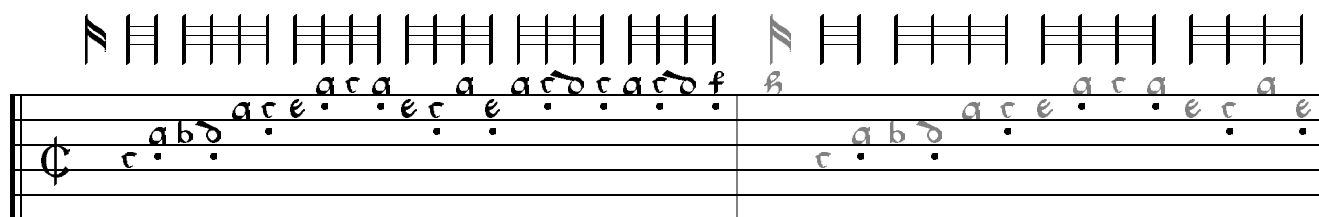
16

26

36

46

57



## S9iia. Untitled - lute II

D-B 40591 f. 62r

1

25

51

## S9iib. Tenor De La Spagnia - lute II

B-Br II.275 f. 36v

1

5

9

H H H H H H H H H H H H H H H H  
 a c a e c a e a c d c a c d f h a c a e c a e  
 c a b d a c e c e a c d c a c d f h c a b d a c e c a e

1

H H H H H H H H H H H H H H H H  
 a c d c a c d f h a c d f d c a e a c e a c a c d a c e  
 c a b d a c d a c d f d c a e a c e a c a c d a c e

11

H H H H H H H H H H H H H H H H  
 f a c d a c d a c d f d c d f h f d c a c a d b a c a e  
 d a c d b d a c d a c d f d c d f h f d c a c a d b a c a e

21

H H H H H H H H H H H H H H H H  
 a c d f c d h f d c a c a d b a c a e  
 c a c a e a c a b a c a b d a c d a c d f c d h f d c a c a d b a c a e

31

H H H H H H H H H H H H H H H H  
 c a d a c d a c d c a c a i h f d c a d c a c d f h i h f d c a  
 c a d a c d a c d c a c a i h f d c a d c a c d f h i h f d c a

41

H H H H H H H H H H H H H H H H  
 d c a c d a c a c d a c d a c d a c d a c d f a c d  
 d c a c d a c a c d a c d a c d a c d a c d f a c d b d

51

H H H H H H H H H H H H H H H H  
 a c d f c a a c a e a c d f h i h f d c a e a c a e c a e a  
 a c d f c a a c a e a c d f h i h f d c a e a c a e c a e a

62

S10. Spagna detta Lamire primo Modo - lute I

NL-DHnmi Kluis A.20, f. 74v

♩. ♯♩HHHH ♯HHHHHH ♯. ♯♩HHHH ♯. ♯♩HHHH

1

♯. ♯♩HHHH ♯. ♯♩HHHH ♯. ♯♩HHHH HHHHHHHH

♯ kl a c d f ♯ i f e f ♯ i l n a c d a c d a c d f d c a b a b a

5

♯. ♯♩HHHH HHHHHHHH HHHHHHHH ♯HHHHHH

a b a b d a b b d a b d a c d f a b d a c d f ♯ a b d a b a a c

9

HHHHHHHH HHHHHHHH HHHHHHHH HHHHHHHH

d c a c d f ♯ i ♯ a d c a c d a a a c d f d c a b a b a b a c b c a b d a c d a

13

HHHHHHHH HHHHHH HHHHHHHH ♯HHHHHHH

c d f d c a a c d f ♯ i ♯ f f ♯ i l n l i ♯ f f ♯ i l ♯ n c a a c d a c d a

17

HHHHHHHH ♯HHHHHH HHHHHHHH ♯HHHHHHH

c a a c d f ♯ i l n b d a c d a c d f ♯ i ♯ i ♯ f f ♯ i l n a c d a b d a c d a c d a

21

HHHHHHHH HHHHHHHH HHHHHHHH HHHHHHHH

f a c d a c d f ♯ i l i ♯ f d c a b a b a a c d c a c d c a a c d f c b c a b d a b d a c d f

25

29

33

NL-DHnmi K Luis A.20, f. 75r

1

5

9

13



Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (H) and slanted strokes (N) with various rhythmic markings (accents, dots, and slurs) above them. The notation is organized into four measures.

17

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (H) and slanted strokes (N) with various rhythmic markings (accents, dots, and slurs) above them. The notation is organized into four measures.

21

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (H) and slanted strokes (N) with various rhythmic markings (accents, dots, and slurs) above them. The notation is organized into four measures.

25

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (H) and slanted strokes (N) with various rhythmic markings (accents, dots, and slurs) above them. The notation is organized into four measures.

29

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (H) and slanted strokes (N) with various rhythmic markings (accents, dots, and slurs) above them. The notation is organized into four measures.

33

1

| NHH NHHHHH NHHHHH HHHHHH  
 c b c e f h k a e c e a c e f h a c a a c a a c d f h

3

5

NHHHHH NHHHHH NHHHHH HHHNHHH  
 k a a c e f h k l a c a a c e f a c e f e c a a d c a a c e

9

HHHHHH HHHHHH NHHHHH HHHHHH  
 a d c a a d c a a c d c a a c e a c a c e a c a c e a c

13

HHHHHH HHNNNN HHHHHH HHHHHH  
 c d d c a c a e c a a c a e c a e f e c e a c e f e c e f c e f h f e c

17

NHHHHH NHHHHH HHHI I NHHHHH  
 e a c a c a a c d f h k l n a h a c a a d c a d

21

HHHHHH HHHHHH NHHHHH NHHHHH  
 a c e f e c e f e c a h f f h i h g e g h k h g e g

25

HHHHHH HHHHHH HHHHHH NHHHHH  
 d c a c d c d a c b e c e e c b c e b c e c e f h f e c e c a c d a c a c e f e f h

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, e, f, h) placed above the staff. The staff is divided into four measures.

29

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, e, f, h) placed above the staff. The staff is divided into four measures.

33

App 11. F du mein schatz

D-ROu Med 3, ff. 125r-125v - 145v-146r

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, h) placed above the staff. The staff is divided into four measures.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, h) placed above the staff. The staff is divided into four measures.

9

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, h) placed above the staff. The staff is divided into four measures.

16

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, h) placed above the staff. The staff is divided into four measures.

24

S13. (Spagna) Quarto Modo - lute I

NL-DHnmi Kluis A.20, f. 76r

Handwritten musical notation on a three-staff system. The notation consists of a series of vertical stems with various flags and beams, indicating a complex rhythmic pattern. The notation is written in black ink on a white background.

1

5

9

[illegible]

13

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. The notes are written in a medieval style, with some notes having a 'f' (forte) marking above them. The notation is organized into measures by vertical bar lines.

17


21

N H

f                      ab d b a b d b a    ab d f    h i l i k f d b a                      a    b b a a b d

b d . a b d .	. e . . .	d b a .	a b d . d b a a b d .
a c d .			

25

29

33

App 12. Ach medlein ach - proportz

PL-Kj W 510, ff. 39v-40r

1

8

15

24

## S14. Contrapunt(o) sopra la bassa di Costanzo - 7D

I-PESo albani ?, ff. ?

$\text{r e f h f}$   $\text{e a c e f h}$   $\text{g h}$   $\text{f e c}$   $\text{a c e f c}$

$\text{r e a c a}$   $\text{c}$   $\text{d a d c d f}$   $\text{c a}$   $\text{a d c a}$   $\text{a c}$

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

$\text{b c e f e}$   $\text{f t}$   $\text{f k h f e}$   $\text{c}$   $\text{a c e a c}$   $\text{d c a}$

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

$\text{c a d c}$   $\text{e a d c f}$   $\text{c a c d b a}$   $\text{d a d}$

$\text{f e c a}$   $\text{f h k l k h k}$   $\text{g}$   $\text{f h}$   $\text{g h}$   $\text{e h e f e}$   $\text{a c a}$

[illegible]

33

33

r e f e r      a c a d c a a

e e e r a	r c e f e . f
f . a c e . . b g a b d b d b t	a b a e a
c e e c a e e	c c c
c e c c	c c c

g                  g                  g                  g

26

36

NL-At 208.A.27, f. 66r

1

[illegible]

9

## S15. Contrapunt(o) sopra la bassa di Costanzo - la trippola - 7D

I-PESo albanì 2-26, ff. 25v-31r

1

10

15

21

27

33



39


43


47


52


57


62


66


Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The first measure is marked with a '1' and the second with a '2'. The notation is organized into measures separated by vertical lines.

70

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The first measure is marked with a '2'. The notation is organized into measures separated by vertical lines.

74

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The notation is organized into measures separated by vertical lines.

77

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The notation is organized into measures separated by vertical lines.

80

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The notation is organized into measures separated by vertical lines.

84

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The notation is organized into measures separated by vertical lines.

87

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, e, g, h, f) placed above and below the staff. The notation is organized into measures separated by vertical lines.

90

e		e

93


96

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

99


102


105


108


111

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

115

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

119

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

122

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

127

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

131

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

134

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h) placed above and below the staff. The letters are often grouped together, suggesting a sequence of notes or chords. The notation is written in a cursive, handwritten style.

137

140

143

146

150

155

159

162

165

165

168

168

170

170

172

172

174

174

177

177

181

181