

## **Collected Lute Solos**



**Hortensio Perla of Padua  
and  
Pomponio of Bologna**

**TREE EDITION**



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of  
**Hortensio Perla of Padua**  
and  
**Pomponio of Bologna**

edited by  
John H. Robinson

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TREE EDITION  
Albert Reyerma



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# INTRODUCTION

This edition brings together the surviving music by Hortensio Perla of Padua and Pomponio of Bologna, here assumed to be two little known Italian lutenist-composers. All their known compositions, which are of a similar and diverse repertoire, are for renaissance lute. The majority of music ascribed to both is found in the lute books compiled by the Augsburg merchant and art dealer Philip Hainhofer [1578-1647] in the year following his marriage in October 1601.<sup>1</sup> In May 1594, when he was sixteen, Philip travelled with his brother Hieronymo to Italy to study law in Padua where he stayed for 2 years.<sup>2</sup> Whilst in Padua, he had lute lessons with the lutenist Nicolo Legname, the 'Nicolai' of a number of ascriptions in his lute books. He also studied in Siena during 1596 and visited Bologna, Rome and Naples.

It has been suggested that the lute books of Paduan composers that were published in Venice during the sixteenth century were intended for the use of students at the University recruited from France, Flanders, Germanic lands, Poland, Hungary and elsewhere. Students of the famous University of Padua received lute instruction from the authors of these prints such as Antonio Rotta [c1495-1549].<sup>3</sup> The autograph manuscript of Giovanni Pacalono of Padua records the Englishman Thomas Parr as his friend and patron in 1565, presumably in the capacity of his lute teacher.<sup>4</sup> Also, the English courtier Sir Arthur Throckmorton stayed in Padua for some months in 1581 during an extensive continental tour. Whilst in Padua, he recorded in his diary that 'I writ to Thomas Leigh for my luting book' and that 'Bergamasco came to teach me on the lute, to

whom I gave 8 li by the month'.<sup>5</sup> Christoph Herold studied law in Padua c1601-3, where a copy was made of his lute book<sup>6</sup> and Stanislaus Casimir Rudomina Dusiacki studied with the lutenist Donino Garsi in Padua around 1620.<sup>7</sup> Thus, ample opportunity can be envisaged for music of Paduan and Bolognese composers to find its way into the lute books of European noblemen and publishers alike.<sup>8</sup> Furthermore, it is possible that Hainhofer acquired the music by Perla and Pomponio, as well as the few pieces by Lorenzini of Rome found in his lute books, whilst on his travels. In fact, one of the titles to music in this edition, 'Gagliarda bellissima D. Alb. comes à Schlick dono dedit. / Pomponij Bononiensis' indicates that this galliard by Pomponio was given to Philipp Hainhofer by Jan Albin von Schlick [1579->1628], probably during the time that both studied in Padua.<sup>9</sup> However, the recercars of Antonio Rotta in the Hainhofer lute books may have been written out from a copy of Rotta's print of 1546 rather than acquired directly from the composer.<sup>10</sup> Other Paduan lutenist composers who may have influenced this generation of students include Giulo Cesare Barbetta [c1540->1603] and Pietro Teghi.<sup>11</sup>

Jean-Baptiste Besard [1567->1617] probably first met Philip Hainhofer in 1596 in Cologne and moved to join him in Augsburg sometime between 1604 and 1617.<sup>12</sup> Besard mentions in both his *Isagoge* and *Novus Partus* that he spent some time in Italy, which was probably between 1587 and 1592, and he also claimed in the preface of his *Thesaurus Harmonicus* that he studied

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

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

<sup>3</sup> See Pierluigi Petrobelli, 'Padua', *The New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed., London: Macmillan, 1980) xiv, 78-81; E. Surian, 'Bologna', *New Grove* iii, 1-9.

<sup>4</sup> Castelfranco Veneto Manuscript [I-CFVd w.s.], f. 106r 'Scriti a richiesta del s[en]i.<sup>or</sup> thomaso paro Inglese mio compare et patrone' [Written on request by Mr. Thomas Parr Englishman, my friend and patron], see facsimile edition (Bologna, Arnoldo Forni Editore 2012).

<sup>5</sup> See A. L. Rowse, *Raleigh and the Throckmortons* (London: Macmillan, 1962), pp. 89-90. Three volumes of the diary of Sir Arthur Throckmorton are in the Hales Collection at Canterbury Cathedral Library, shelf mark U85. The lutenist 'Bergamasco' may be Giovanni Antonio Terzi da Bergamo.

<sup>6</sup> The flyleaf of the Herold lute book reads 'In Tavolatura di Liuto Außgeschreiben ihnn Padoua Auß dess e[hr]baren] Christophori Herholdess sein[em] geschreibene[m] Lauttenbuch. A[nn]o: 1602. E.' cf. Facsimile edition, *Ms. Herold Padua 1602* (München: Tree Edition, 1991).

<sup>7</sup> See Victor Coelho, *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York: Garland, 1995), p. 85.

<sup>8</sup> See Peter Király, 'Beobachtungen und Anmerkungen über Lautenmusikquellen Lautenisten und Amateure im 16. und frühen 17. Jahrhundert' In: *Die Laute, Jahrbuch der Deutschen Lautengesellschaft* (1997), Frankfurt a. M. 1998, pp. 24-44.

<sup>9</sup> Joachim Lüdtke, *ibid.*, pp. 15 and 114.

<sup>10</sup> Antonio Rotta, *Intabolatura de Lauto* (Venice: Scotto, 1546). Facsimile edition (Geneva: Éditions Minkoff, 1982).

<sup>11</sup> See Carol MacClintock, 'Barbetta, Giulio Cesare', *New Grove* ii, 137-8; Elwyn A. Wienandt, 'Teghi, Pietro', *New Grove* xviii, 644. Cf. Anthony Rooley and James Tyler, 'The Lute Consort', *The Lute Society Journal* xiv, 13-24.

<sup>12</sup> See Julia Sutton, 'Besard, Jean-Baptiste', *New Grove* ii, 656-7.

with Lorenzini in Rome.<sup>13</sup> Besard's anthology of 1603 included many of Lorenzini's compositions as well as a gagliarda by Hortensio and Pomponio, which he could have collected whilst in Italy. Alternatively, music by Hortensio and Pomponio may have come into the hands of Hainhofer and Besard in Germany, following its circulation north of the Alps in copies of the lute books of students and other travellers, or even some now lost Italian lute prints. This view is consistent with the fact that some of the Italian music in the books of each is closer to Northern European versions than to the Italian originals, and would explain the appearance of versions of their music in other manuscript sources from northern and central Europe as well as the lute prints of Elias Mertel published in Strasbourg and in Louvain by Pierre Phalèse as early as 1571. It seems less likely that Hortensio and Pomponio visited northern Europe themselves, for which there is so far no documentary evidence. However, the reputation of both was known to Ernst Gottlieb Baron over a century later as he referred to them, in distinguished company, in a list of lute masters from the time of Johann Baptiste Besard.<sup>14</sup>

### Hortensio Perla of Padua

The surviving music of Hortensio Perla comprises a preambulum, two fantasias, a short pavana diminutione, three gagliardas and settings of the barriera,<sup>15</sup> bergamasca<sup>16</sup> and paganina.<sup>17</sup> From the ascriptions Hortensius Perla [genitive Hortensij Perlae], Hortensio di Padoua, or Patauini, which is Latin for Paduan, it

seems clear that all the music thus ascribed is by one composer from Padua. The two fantasias ascribed Ortenzio are also most likely to be by the same composer. They appear with this ascription in the Schele lute book<sup>18</sup> dated 1619 and containing music dated 1613-6, but additional versions of each are known. Mertel included one anonymously in his *Hortus Musicalis Novus*<sup>19</sup> published four years earlier in 1615, and a concordant version of the other is found in the Siena lute book,<sup>20</sup> compiled in Siena in the late 1580s or early 1590s, as well as in a more embellished setting in Phalèse and Bellère's *Theatrum Musicum* of 1571.<sup>21</sup> The dates of the sources together with the fact that the dance forms he arranged were known from at least the 1580s, suggest that Hortensio flourished as a composer in the last decades of the sixteenth century.

Apart from the ascriptions to the lute music, reference to Hortensio in contemporary documents is sparse. Eitner<sup>22</sup> refers to 'Perla, Hortensio, Pataviensis (aus Padua); Lautenstücke im Besardus 1603' and gives no further information. However, we get a glimpse of a lutenist famed for his technique in a manuscript lute source which does not include any music ascribed to him. The latter reference is found in the lute book of an unknown Königsberg student,<sup>23</sup> which includes two sets of instructions for the lute headed 'De Methodo studenti Testudine' on ff. 24r-28v and 'Instituochlus' on ff. 36r-43v. On f. 24r of the first of these, written before 1619, we find a passage that mentions Hortensio in relation to right hand thumb technique.<sup>24</sup> The scribe writes in the

<sup>13</sup> See Peter Király, 'Jean Baptiste Besard: New and neglected biographical information,' *The Lute* xxxv, pp. 62-75, 1995. To quote Besard's *Thesaurus Harmonicus* (Cologne, 1603) 'Prefatio authoris ad candidum philomusicum': 'Quando-quidem hic Diuinus ille artifex Laurencinus Romanus instructor quondam meus, ...'. Besard's other two books were the lute instructions *Isagoge in artem testudinariam* (Augsburg, 1617) and his second lute book *Novus Partus sive concertationes musicae ...* (Augsburg, 1617), both in facsimile editions (Geneva: Éditions Minkoff, 1983).

<sup>14</sup> Ernst Gottlieb Baron, *Untersuchung des Instruments der Lauten* (Nürnberg, Friedrich Rudiger 1727), pp. 69-70: 'Seine Meister, deren er sich bedienet, waren Laurencinus Romanus eques Auratus, Diomedes Venedus, Fabricus Detici Neapolitanus, Alfonsus de Ferrabosco, **Hortensius Berla Patavinus, Pomponius Bononiensis**, Carolus Boquet, Johannes Berichonius, Johannes Edinthonius, Vaumenii, Balardus, Parisiensis, Mercurius Aurelianus, Victor de Montbuscon Avenionensis, Cydrac Rael Bituricensis, Jacobus Reys Augustanus, Elias Martelius Argentinensis, Johannes Bacfart Hungarus, Albertus Dlugorai Polonus, Johannes Doland Anglus, welcher letztere von seinem Wercke also urtheilete'.

<sup>15</sup> See Elaine Bearer, 'Barriera', *New Grove* ii, 186. The barriera is representative of a battle and parodies a trumpet call, in the manner of the second part of Janequin's 'La guerre'. The related 'sbara' was performed at the wedding of Francesco da Medici and Bianca Cappello in 1579 and another at the wedding of Ferdinando de Medici and Christine of Lorraine in 1589. All sources for lute edited for the *Lutezine to Lute News* 144 (December 2022).

<sup>16</sup> See Richard Hudson, 'Bergamasca', *New Grove* ii, 541-2. The bergamasca is a dance probably originating in the district of

Bergamo in northern Italy. All sources for lute edited for the *Lutezine to Lute News* 118 (July 2016).

<sup>17</sup> See Richard Hudson, 'Paganina', *New Grove* xiv, 85. The paganina is based on the passamezzo antico. All sources for lute edited for the *Lutezine to Lute News* 135 (October 2020).

<sup>18</sup> 'D-Hs ND VI 3238' in source list of this edition.

<sup>19</sup> 'Mertel 1615' in source list of this edition.

<sup>20</sup> 'NL-DHmi Kluis A.30' in source list of this edition.

<sup>21</sup> 'Phalèse and Bellère 1571' in source list of this edition.

<sup>22</sup> Robert Eitner, *Quellen Lexicon* (Reprinted in Graz: Akademische Druck-U Verlagsanstalt, 1959), vii, p. 373. The Italian lute manuscript Paris, Bibliothèque Nationale, Rés.429, c1560, f. 1v bears the inscription '1.5.M.89 Die hodie D'Hortensio di Micchi Caujlieri? di S[an]to Steffano', which Arthur Ness informed me probably refers to the Italian harpist and composer Orazio Michi dell'Arpo [1594/5-1641]; cf. Gloria Rose, 'Michi, Orazio', *New Grove* xii, 268.

<sup>23</sup> London, British Library, MS Sloane 1021, c1640, previously assumed to be the lute book of Johann Stobaeus [1580-1646]; however the latter made no more than an album amicorum entry in this otherwise anonymous lute book; cf. D. Härtwig, 'Stobaeus, Johann', *New Grove* xviii, pp 147-8.

<sup>24</sup> Facsimile and German transcription of the two treatises in: Andreas Nachtsheim und der Deutschen Lautengessellschaft, *Die Lauten-traktate des Ms. Sloane 1021/British Museum* (Antiqua Edition 1995), translated in Donna M. Arnold, 'The lute music and related writings in the *Stammbuch* of Johann Stobaeus' (PhD diss., North Texas State University in Denton, 1981; UMI #8217612), the treatise in the manner of Waissel is on pp. 125-139 and the one in the manner of Besard is on pp. 102-128, and both are discussed



present tense in the phrase ‘Ausswertz gebrauchen den Daumen diese Berümbte Lautenisten’ [These famous lutenists play with the thumb out], suggesting that Hortensio, and the other lutenists mentioned were still alive when the instructions were written which could have been the same as the date suggested for this part of the manuscript or copied from an earlier original. However, confirmation comes from a recently published study of the Tieffenbrucker workshops in Padua that located a record that Ortensio Perla was born in 1554 and died in 1624.<sup>25</sup>

Although no further archival references to Hortensio has yet been found in Padua, it is possible that he was the son or other relative of either Lorenzo dal Lauto detto Perla or Jacobus Antonius Perla, both identified in archival records in Padua by Peter Király.<sup>26</sup> Lorenzo dal Lauto was a lutenist in Padua, whose father came from the town of Legnano nearby and the notary records of the Archivio di Stato in Padua make several references to him. In 1562 he had a small shop or workshop [‘botegeta’] close to the university in the very centre of Padua and in 1582 he lived at the so called Croxarie (crossing of streets) also in the centre of Padua, not very far from the University. In February 1573 he married Livia, daughter of Pasqual Corbo and widow of Jacobus Antonius Perla. It seems that Lorenzo was nicknamed ‘called Perla’ [detto Perla], which occurs in the register of deaths, after his wife’s first husband. Lorenzo was married again in 1592 to a certain Diana, and a daughter Justina is recorded in Paduan documents. In the register of deaths he is mentioned as belonging to the parish of

San Lorenzo. Valentin Bakfark lived in Padua in the 1570s and died there in 1576, being buried in the Croxarie which belonged to the parish of San Lorenzo.<sup>27</sup> However, there is no documentary evidence to suggest that Bakfark was acquainted with one or more of the Perlas whilst in Padua. The death register records that Lorenzo was 96 years old when he died on 26 August 1602, which if correct, indicates that he was born in 1506. But as he married in 1573, and again in 1592, one has to consider the possibility that he was much younger. A date of birth in the 1540-50s seems more likely. Further research may establish a link between Hortensio Perla and Lorenzo dal Lauto detto Perla and will hopefully shed some light on when Hortensio was resident in Padua

## Pomponio of Bologna

The ascriptions to Pomponio da Bologna [genitive Pomponij] or Pomponius Bononiensis, the latter using the Latin name for Bolognese, leave little doubt that the lute solos bearing them are all by the same composer from Bologna. The dates of the sources of his music and the genre of the pieces that survive suggest that Pomponio was active as a composer at the same time as, or possibly a decade or so later than Hortensio Perla. His extant music comprises one fantasia, three gagliardas and settings of the passomezzo antico<sup>28</sup> and battaglia<sup>29</sup> all for solo lute. The Dolorata gagliarda must have been very popular as quite similar settings are found in numerous sources of diverse provenance, including two

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with a summary in English on pp. 48-58. See also facsimile and German transcription by Andreas Nachtsheim und der Deutschen Lautengesellschaft, *Die Lautentraktate des Ms. Sloane 1021/ British Museum* (Antiqua Edition 1995). The passage listing *Padua Hortensius* is quoted by Paul Beier with an English translation by Paul O’Dette in ‘Right hand position in renaissance lute technique’, *Journal of the Lute Society of America* xii, 1979, p. 20: ‘Der Daume sol ausswertz nit einwertz, geschlagen werden, wie die Alten zu thun pflegen u. gemeinlich die Niederländer u. Alte Teutschen. Dann es probiret worden, dass es weit besser, den daumen ausswertz zu schlagen. Klinget reiner, scherffer u. heller, dass ander klinget gar faull u. dämpffig. Ausswertz gebrauchen den Daumen diese Berümbte Lautenisten. In Germania: Gregorius Huwat, der Dulandus Anglus, welscher doch anfänglich einwendig den Daumen gebraucht. In Italia: Zu Rohm Laurentinus. Zu Padua Hortensius. In Gallia Boquet[,] Mercurius Polandus u. andere mehr’. Paul O’Dette’s translation: The thumb should strike outwards, not inwards as the older generation does, and commonly the Netherlands and elder Germans. For it has been demonstrated to be much better to strike with the thumb outwards. This sounds clearer, crisper and brighter. The other [method] sounds very dull and muffled. These famous lutenists play with the thumb out. In Germany, Gregory Huwet, the English Dowland, who nonetheless began playing with the thumb inwards. In Italy: Laurencini in Rome, Hortensius in Padua. In France Bocquet, the Polish Mercure, and others. On the first page of the lute instructions headed ‘A’gli studiosi’ in Alessandro Piccinini’s *Intavolatura di Liuto, et di Chitarrone* (Bologna, 1623), facsimile edition: ed. O. Cristoforetti (Firenze: Studio per Edizioni Scelte, 1983), there is a phrase in a paragraph headed ‘Del Suonare netto, Cap. II.’. It reads ‘Di maniera che ogni minimo tocco di corda sia schietto, come Perla’, which Paul Beier translates as ‘In such a way

that even the slightest touch of the string is limpid, like a pearl’ [personal communication]. It is possible but unlikely that a pun on the name of Perla was intended, given that Hortensio was renowned for his lute technique.

<sup>25</sup> Francesco Liguori *L’arte del liuto: le botteghe dei Tieffenbrucker prestigiosi costruttori di liuti a Padova tra il Cinquecento e il Seicento* (Il Prato 2010). Thank you to Franco Pavan for the reference.

<sup>26</sup> Peter Király supplied the biographical information relating to the Perlas in Padua, which he extracted and translated from the Hungarian text of his book on Bakfark (in preparation). The many registers of births and marriages in the Episcopal Archives in Padua from the 1570s onwards remain to be studied (personal communication from Peter Király).

<sup>27</sup> See Peter Király, Biographical sketch of Valentin Bakfark, *Lute News*, 49: pp. 17-18, March 1999. Valentin Bakfark [1526/1530-1576] spent some time in Padua in 1569, leaving his wife and children behind until he returned in 1571. He remained in Padua until 1576, when he and all his family died from the plague.

<sup>28</sup> See Richard Hudson, ‘Passamezzo’, *New Grove* xiv, 271-272.

<sup>29</sup> See Alan Brown, ‘Battaglia’, *New Grove* ii, 290. Italian in origin but related to Jannequin’s *La guerre* which was written to commemorate the Battle of Marignano [the present Melegnano near Milan] on September 13-14 in 1515, Francois I of France’s great victory over Imperial forces for control of Milan in 1515. However, Francois suffered humiliating defeat at the Battle of Pavia in 1525 and was taken prisoner by Charles V. Thus, the settings that refer to Pavia rather than to Marignano may be a satirical reply to the Jannequin celebration on the part of the Imperialists [personal communication from Paul Beier].

versions in a manuscript copied in Bologna.<sup>30</sup> Although only two bear Pomponio's name, it is likely that he composed rather than arranged an existing gagliarda.<sup>31</sup>

There is no certain information about Pomponio besides the ascriptions to the lute music. Eitner<sup>32</sup> refers to his gagliarda in Besard and gives no further information. However, a musician named Pompeius Bononiensis is recorded at the Transylvanian court during the autumn of 1593<sup>33</sup> but it is not stated if he was a lutenist. This could also refer to 'Pompeo da Panico', who served, apparently for a short period during 1592, as 'musico' in the Cappella di San Petronio in Bologna, as Panico is a small town in the mountain area south of Bologna.<sup>34</sup> As Pompeo appears to be Bolognese, the name may be a misrepresentation of Pomponio. If so, then it would seem that he spent at least some time north of the Alps towards the end of the sixteenth century. However, there is a lutenist from the same period

recorded as 'Pompeo di Girolamo da Modena', who is referred to as 'liuto' at the Medici Court in Florence in 1593 and again as 'Messr. Pompeo da Modena' under 'Sonatori per la medesima Capella di S.A.S., e Compositori' for 'Liuto' in a list of members of the Florentine grand ducal musical establishment.<sup>35</sup> This is presumably the same person Eitner lists as 'Pompeo da Modena'.<sup>36</sup> Finally, a Signor Cavaliero Pompeo contributed a sonetto in praise of the author in the preface of Pietro Paolo Melii's fourth lute book published in Venice<sup>37</sup> but it is not known whether he was a musician. In the absence of anything conclusive, let us hope that the surviving archives will one day yield new information on Pomponio da Bologna and establish whether there is any link between him and Pompeius Bononiensis, Pompeo da Modena or Signor Cavaliero Pompeo.<sup>38</sup>

*John H. Robinson - December 1999 / revised May 2022*

<sup>30</sup> 'US-BEm 757' in source list of this edition; provenance described in Victor Coelho, *ibid.*, pp. 51-54.

<sup>31</sup> The title *Dolorata Bezardica Compositione* in PL-Kj 40143 is probably an error considering that Besard attributes it to *Pomponij Bononiensis* in *Thesaurus Harminicus*.

<sup>32</sup> Robert Eitner, *Quellen Lexicon*: 'Pomponius Bononiensis (aus Bologna); Lautenstücke im Besardus 1603', viii, p. 15.

<sup>33</sup> Peter Király, personal communication.

<sup>34</sup> Carlo Vitali has so far found no reference to Pomponio or Pompeo in the records of the Concerto Palatino or the Cappella di San Petronio in Bologna (personal communication). I am grateful to him for the information on Pompeo da Panico from Gaetano Gaspari, *Zibaldone* (19th century transcription from Padre Martini's

tantalizing scrapbooks), I-Bc, UU.1-4, and the suggestion that he may be the Pompeo who served at the Transylvanian court.

<sup>35</sup> Frederick Hammond, 'Musicians at the Medici court in the mid-seventeenth century'. *Analecta Musicologica*, XIV, 1974, pp. 151-169. Thank you to Dinko Fabris for bringing this to my attention.

<sup>36</sup> Robert Eitner, *Quellen Lexicon*: 'Pompeo da Modena um 1623 Lautenist a/d. Hofkapelle in Modena (Valdrighi 12, 19. 66)', viii, p. 15.

<sup>37</sup> Pietro Paolo Melii, *Intavolatura di Liuto Attiorbato, Libro Quarto* (Venice, 1616), facsimile edition, ed. O. Cristoforetti (Firenze: Studio Per Edizioni Scelte, 1979).

<sup>38</sup> Note that although Bologna and Modena are neighbouring towns, they were under different rulers and separated by a state boundary at this time.

## EDITORIAL METHOD

All pieces are for lute in renaissance tuning and appear in French tablature in original sources, unless otherwise stated. When the original tablature has been changed editorially, the commentary gives the original reading followed by the editorial amendment. Variants in different versions of the same piece are also recorded. Changes are indicated by the bar number and position of the note in the bar, followed by the fret and course on the lute where the note would be played. For example, 1/3 refers to the third note in the first bar, and

c5 indicates the second fret on the fifth string. Barring and the notation of rhythm has been standardised without comment and 'rhythm sign' has been abbreviated to 'r-s' in the commentary. Dots under tablature letters indicating right hand fingering have been included only where they appear in the original; it is assumed that one dot is used for the index finger and two dots for the middle finger. Ornaments and tenuto (hold signs) have also been reproduced as in the sources, without suggestions for interpretation.

## ACKNOWLEDGEMENTS

I am grateful to Peter Király for his extensive contribution to the introduction, and to Paul Beier, Victor Coelho, Dinko Fabris, Dieter Kirsch, Sandro Pasqual and Carlo Vitali for providing additional biographical and other information. I acknowledge the libraries that hold the sources, copies of which were used to transcribe and edit the tablature in this edition. The

original tablature for most versions of the music was consulted in the form of microfilms from the Lute Society of America and the University of Basel or as facsimile editions published by Éditions Minkoff, Geneva. The tablature was set using Wayne Cripps' TAB programme version 3.1h converted for DOS by Michael Daether.

# INVENTORY OF MUSIC WITH COMMENTARY

## Hortensio Perla of Padua

### 1. Preambulum

D-W Guelf. 18.7, ff. 202r-202v *Preambulum* / *Hortensius Perla*.

Italian tablature  
bar/pos<sup>n</sup>: editorial  
8/2 'x' on 6th course instead of a6  
9/3 'x' on 5th course instead of d3  
12/3 quaver displaced one note to left  
12/5-6 c1-a1 absent

### 2a. Fantasia

Mertel 1615, pp. 246-247 Phantasia 96

French tablature  
no changes

### 2b. Fantasia

D-Hs ND VI 3238, pp. 36-37 *Fantasia Ortenzio*

This monothematic fantasia begins with a rising 6 note theme which is repeated 12 times, once in stretto and sometimes with minor variants. The theme is then inverted 4 times beginning in bar 47, before returning a further 15 times from bar 55, all but once in stretto. There is also a section in triplets, indicated only by the right hand fingering dots, between bars 62 and 68. The version in Schele has more elaborate cadential figures.

French tablature  
115/3 - a1 crossed out  
143/1 - a6 instead of a7

### 3a. Fantasia

D-Hs ND VI 3238, p. 44 *Fantasia Ortenzio* [Perla]

French tablature

### 3b. Fantasia

NL-DHnmi Kluis A.30, f. 41r *Del Libro F. B. Fantasie*

Arthur Ness has suggested [in the facsimile edition of the Siena manuscript (Geneva: Éditions Minkoff, 1988), p. 8, footnote 13] that the ascription 'F. B.' in Siena indicates the composer's initials and may refer to any one of the Tuscan lutenists Fabio Buonsignori de Grandi (Cavaliere di S. Stefano), Francesco Bendusi (fl. 1553), or Francesco Bianciardi (c1560-1607). However, if this fantasia is from 'Libro F. B.', it does not necessarily mean that it was composed by F. B. and so the ascription to Ortenzio, i.e. Hortensio Perla, in Schele need not be doubted. This fantasia begins with a 10 note theme recurring 4 times in the first 20 bars, which is then repeated with increasing change a further 7 times.

Italian tablature  
15/1-2 minims instead of crotchets  
24/5-6 quavers instead of semiquavers  
55/1 d3e4 instead of e3f4  
95-96 double instead of single bar line

### 3c. Fantasia

Phalèse & Bellère 1571, f. 10v *Fantasia 3* [Kargel].

An ascription to Sixtus Kargel is implied as 'Fantasia 3' is preceded by 'Fantasia Prima Sixti Kargel' on f. 8v and 'Fantasia 2' on f. 9v and probably indicates that Kargel added the embellishment to the existing fantasia by Ortenzio, as is the case for several fantasias by other composers in the books Kargel published in 1574 and 1586.

This is an embellished version of the fantasia in Schele and Siena, which it follows closely to bar 45 [cf. no. 3a]. However, other phrases are not embellished in this version when they are in Schele and/or Siena.

French tablature on a 5 line stave

19/11 h3 instead of i3  
58/9 d3e4 absent

### 4. Pavana Diminutione

D-W Guelf. 18.8, ff. 224r-224v [Pauana] *La medesima diminutione d'Hortensio di Padoua*

Italian tablature  
16 minim 2 crotchets bar line semibreve instead of crotchet 2 quavers fermata

### 5. Gagliarda

Besard 1603, f. 121r *Galliarda Hortensij Perla Patavini*.

French tablature  
barring irregular and double bar lines editorial  
14/1 g5 added  
14/5 f5 instead of e5

### 6. Gagliarda

D-W Guelf. 18.8, f. 176r *La medesima gagliarda Di un'altro maestro* / *Hort. Perla*.

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

Italian tablature  
11/7 f1 displaced to the left of a3

### 7. Paganina in Contra Alto

D-W Guelf. 18.8, f. 246v *Paganina in contra alto* / *Hortensij Perla*.

[All sources edited for *Lutezine* to *Lute News* 135 (October 2020)]  
Italian tablature  
double barlines editorial  
30 bar missing, reconstructed from bar 22  
43/5 crotchet absent

### 8. Barriera

D-W Guelf. 18.8, ff. 225v-226v [Barriera] *La medesima d'un altro maestro*. / *Hort. Perla*.

[All sources edited for *Lutezine* to *Lute News* 144 (December 2022)]  
Seven sections of 16, 16, 16, 16, 15, 16, 8 bars [double barlines editorial]. The sections are composed of variations on four subsections. There are four distinct four bar subsections, A, B, C and D and the sequence for the five 16 bar sections is ABCD, ABCC, AABBB, ADAA and AABBB, respectively. The 15 bar section comprises two versions of an 8 bar subsection (E), but the repeat has only 7 bars. The final 8 bar section comprises two versions of a 4 bar subsection (F).

Italian tablature  
6/4-5, 15/3-6 crotchets instead of quavers  
29/6 b4c5 instead of b3c4  
30/5-6 quavers instead of crotchets  
78/1-4 minims instead of crotchets  
90/2 c3 instead of a3  
92/4 crotchet displaced one note to left  
92/9 c2 instead of d2  
96/4 crotchet instead of minim

### 9. Bergamasca

D-W Guelf. 18.8, ff. 248v-249r *Bergamasca* / *Alio modo. Hortensij Perlae*.

[All sources edited for *Lutezine* to *Lute News* 118 (July 2016)]  
Twenty-three variations on Bergamasca ground every two bars: I IV V I - F Bf C F with variants, bars 1-16 anonymous and 17-47 ascribed to Hortensio. Italian tablature.

Italian tablature

all bar lines displaced a minim to the left	
15/1	d2a3 absent
16/5	fermata instead of minim
17/1-3	quaver 2 semiquavers instead of crotchet 2 quavers
39/5-6	crotchets absent

## 10. Gagliarda

### Pomponio of Bologna

#### 1. Fantasia

CH-Bu F.IX.70, p. 58 *Fantasia di Pomponio da bologna*.

This monothematic fantasia begins with a rising 4 note theme which is repeated in one form or another no less than 30 times.

German tablature

1/1	minim instead of semibreve
11/2	a3 instead of c4
15/btw 1-2	c5 crossed out
21/3	a2 instead of a1
24/1	a5 instead of a4
24/2	a3 instead of c3
31/3	a2 instead of a3
34/3	c4 displaced to left of a6
37/2	a2 instead of a1
43/4	e4 instead of d2
45/7	a2 added and crossed out
47/1-4, 48/1	minims instead of crotchets

#### 2a. Gagliarda Dolorata

Besard 1603, f. 109v *Gagliarda Pomponij Bononiensis vulgo dolorata*.

2a-c are nearly identical, 2d-e are similar and concordant with 2a-c but lack the repeat of the second half of strain B, 2f-g are concordant with each other but figuration digresses from 2a-e and 2h although copied corruptly is a more distinct setting apparent after reconstruction. The ascription to Besard in 40143 is presumably an error as Besard himself ascribed a concordant version to Pomponio in *Thesaurus Harmonicus*.

French tablature

2-3 and then every other bar line absent

22/1	d3 absent
33/1	a6 absent
38/3	c3 instead of d3
39/1	a1 absent

#### 2b. Gagliarda Dolorata

CZ-Pnm IV.G.18, ff. 23v-24r *Galliarde Dolorata*

Italian tablature

39/1	a1 absent
40-41	bar line absent

#### 2c. Gagliarda Dolorata

D-W Guelf. 18.8, ff. 171r-171v *Gagliarda Dolorata*

Italian tablature

2-3	bar line absent
4/1-2, 16/1-2	minim crotchet instead of semibreve minim
14-15, 16-17	bar lines absent
20/1-2, 24/1-2	minim crotchet instead of semibreve minim
22-23, 23-24	bar lines absent
24-25	single instead of double bar line
28/1-2, 34/1-2	minim crotchet instead of semibreve minim
39/1	crotchet instead of minim
40/3-18	15 quavers minim instead of semiquavers

#### 2d. Gagliarda Dolorata

PL-Kj 40143, ff. 58v-59r *Dolorata Bezardica Compositione*

French tablature

3-4, 6-7, 8-9, 18-19	bar lines absent
4/1, 16/1	minims instead of semibreves

D-W Guelf. 18.8, ff. 185v-186r *Gagliarda. Perlae*.

Italian tablature

5/3-4	crotchets absent
5/5-6	minims instead of crotchets
10/5-8	quavers absent
20/1	crotchet instead of minim
24/2	a7 [F] instead of a8 [D]

8/1	minim instead of dotted semibreve
12-13 to 14-15, 16-17	minims instead of semibreves
20/1, 24/1, 28/1	minim instead of semibreve
20-21, 22-23, 25-26	bar lines absent
23/3	dotted minim instead of minim
28/1-2	minim crotchet instead of semibreve minim
28-29, 30-31	bar lines absent

#### 2e. Gagliarda Dolorata

D-LEm II.6.15, p. 183 *Galliarde Pomp. Bon.*

German tablature

11/3	f2 instead of f1 and a6 added
12/1	d6 added and crossed out
15/3	d2a3 instead of d3a4
17	first 3 chords/notes repeated and crossed out
15/6	a2 instead of a4
33/1-2	crotchets absent
34/2-6	semiquavers instead of quavers
34/8	crotchet displaced a note to left

#### 2f. Gagliarda Dolorosa

D-Sl G.I.4/III, f. 60r *La dolorosa*

German tablature

double bar lines editorial

9/1	d2 instead of i2
15/1	d5 added
15/2	f5 added

#### 2g. Gagliarda Dolorata

US-BEm 757, ff. 22v-23r *La Doloratta*

No dots visible for dotted rhythm signs.

Italian tablature

double bar lines editorial

4/2, 20/2	minims absent
7/5	a3 instead of c4
16/1	a2 absent
18/1	semibreve instead of dotted minim
23/4-5	f1-e1 instead of f1-c1
25/3	f3 instead of d3
34/4, 35/2	c3 instead of b3
36/2, 40/4	crotchets displaced one note to right
43/4	fermata absent

#### 2h. La Adoloratta

US-BEm 757, ff. 18r-18v *La Adoloratta*

Rhythm signs carelessly placed often to left or right of note to which they apply. Bar lines irregular (to often to list where) and no dots visible for dotted rhythm signs

Italian tablature

1/3, 18/3, 24/2, 29/3	minims absent
4/1-2, 10/1-4, 15/1-2	rhythm signs absent
5/4, 14/2-5	crotchets absent
7/1-2, 9/1-2, 21/1-2	minim crotchet instead of dotted crotchet quaver
7/4-6	quavers instead of crotchets
8/2, 15/1, 16/1	semibreve absent
10/1	dotted minim absent
11/1-6, 21/4	minims instead of crotchets
11/3	c4 instead of c5

12/1	minim instead of dotted semibreve
13/1-2	2 crotchets instead of dotted crotchet quaver
18/1, 22/1	minim instead of dotted minim
19/4	crotchet c1d2d3a4 absent
20/2-8, 28/1-2	rhythm signs absent
22/2 to 23/6	crotchets absent
24-25	single instead of double bar line
25/1	semibreve instead of minim
25/2 to 26/3	minims absent
26/1	c1 instead of d1
32/1	a1c2d3c4a5 instead of c1d3a5
34/1	minim d2c6 absent
35/5	e1a2a6 instead of e2a3a7
37/1-2	2 crotchets 2 minims instead of dotted minim 3 crotchets
38/1-8	3 minims 3 minims 5 crotchets instead of crotchet 2 quavers 3 crotchets 2 quavers
39/1-7	5 minims 2 crotchets instead of 3 crotchets 2 quavers 2 crotchets
40/2-6	two quavers d2-c2 three crotchets a2-c6-a6 absent
42/2	c1b2c5 instead of c1a2b4c5

### 3. Gagliarda

D-W Guelf. 18.8, ff. 178v-179v *Gagliarda / Pomponius*.

Four strains with divisions to the first two followed by 52 bars of free development of the same material.

Italian tablature	
double bar lines editorial	
1/3	c2 absent
12/1	c2a3b5 instead of e2a3c5
19/4-7	quavers absent
20/5	minim absent
20/1, 22/1	crotchets displaced one note left
21/4	quaver displaced one note left
25/1	minim instead of dotted minim
29/4	followed by additional a1
43/1	a1 instead of f1
46/2-3	2 crotchets a2a3c5-c4 absent
55/4	b6 instead of e6
56/5	a6 instead of e6
58/5	a4 instead of a5
59/1	a2 instead of a1
62/1	a1 absent
75/2	d2 instead of c2
78/2	e4 instead of a4
85/4	a2 instead of c2
87/6	d4 instead of d3
90/1	f2 instead of f3
94/1	c3 instead of f3
96-99	bar lines absent
98/9	crotchet absent

### 4a. Gagliarda Bellissima

D-W Guelf. 18.8, ff. 180v-181r *Gagliarda bellis<sup>ma</sup> D. Alb. comes à Schlick dono dedit. / Pomponij Bononiensis*

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

Italian tablature	
double bar lines editorial	
17/1	h2 instead of d2
27/3	c3d4 instead of d3c4
60/4	h4 instead of h3
65/3	crotchet displaced one note to the right
81/8	b5 absent

### 4b. Gagliarda

I-PESo Albani P XVII.4, ff. 27v-28r untitled

Italian tablature	
double bar lines editorial	
25/5	crotchet displaced a note to the left
27/6	crotchet instead of minim
43/3-4	2 or 3 illegible chords crossed out
43/5	a2 bleached out
48/5, 50/6	quavers displaced a note to the left
55/4	c1 instead of c2
64/2-6	additional tablature numbers crossed out
65/1	dotted crotchet instead of quaver
68-71	a stave lacking rhythm signs
72/1	crotchet absent
74/2	crotchet instead of dotted crotchet
82/5-8	crotchets absent
88/1	fermata instead of minim

### 5. Passamezzo Ottavo Parte

D-W Guelf. 18.8, f. 96r [Passo e mez] *Ottava parte / Pomponius Bononiensis*.

Of a set of 9 variations on the passamezzo antico entitled *Passo e mezzo di gio: Bt<sup>ra</sup> Besardi* only the eighth part ascribed to Pomponio, and so only this is included in this edition.

Italian tablature	
7th course tuned to F	
1/1	crotchet absent
1/8	f6 instead of f5

### 6. Battaglia in Contra Alto

D-W Guelf. 18.8, ff. 230r-231r *Battaglia in contraalto - girometta / Pomponij*

A distinct setting by Pomponio of a programmatic composition imitating the trumpets and drums that were characteristic sounds of battle, usually long (117 bars here) and divided into a medley of galliard-like sections with repetitive passages of treble figures over a tonic drone. Quotes phrases from Clement Jannequin's *La Battaglia* commemorating the battle of Marignano in 1515 or Matthias Werrecore's *Die Schlacht vor Pavia/La Battaglia Taliana* commemorating the battle of Pavia in 1525.

Italian tablature	
7th course tuned to F	
80/2	e2 instead of d2
82/5-7	2 quavers crotchet instead of 3 semiquavers quaver
104/3-4	quavers absent
106/3	minim absent
92	'Girometta' written in margin
116/2	c2 instead of d2

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## Perla 1. Preambulum

D-W Guelf. 18., ff. 202r-202v

1

7

14

20

26

32

38

1

8

14

20

26

32

38



1

1 2 3 4 5 6 7 8 9 10 11 12

13

13 14 15 16 17 18 19 20 21 22

23

23 24 25 26 27 28 29 30 31 32 33 34

35

35 36 37 38 39 40 41 42 43 44 45

46

46 47 48 49 50 51 52 53 54 55 56 57

58

58 59 60 61 62 63 64 65 66 67

68

68 69 70 71 72 73 74 75 76 77

or

1

13

22

30

38

48

58

Handwritten musical notation for measures 68-77. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and pitch letters (a, b, e, f, g) placed above and below the staves. The staves are organized into a system of five lines.

68

Handwritten musical notation for measures 78-86. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and pitch letters (a, b, e, f, g) placed above and below the staves. The staves are organized into a system of five lines.

78

Handwritten musical notation for measures 87-95. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and pitch letters (a, b, e, f, g) placed above and below the staves. The staves are organized into a system of five lines.

87

a

1

13

22

30

38

48

58



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

68

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

78

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

87

1

6

10

22

26

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

30

35

46

51

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (accents) placed above the lines. The notes are organized into measures, with some measures containing multiple notes. The notation is a form of shorthand for musical notation, likely representing a specific style or a simplified version of a more complex score.

57

## Perla 4. Pavana Diminutione - 7F A16

D-W Guelf. 18.8. 224r-224v

7

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

8

Handwritten musical notation for the third system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

14

Handwritten musical notation for the fourth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

20

Handwritten musical notation for the fifth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

26

Handwritten musical notation for the sixth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, f, g, a, b, d) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

32



Perla 7. Paganina in Contra alto - 7F AABBBCC8

D-W Guelf. 18.8, f. 246v

8

14

21

28

35

43

The musical score is written on a single staff with a C-clef and a common time signature. It consists of seven systems of music, each starting with a measure number. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes) and rests. The score is characterized by a complex rhythmic pattern, with many measures containing multiple notes or rests. The notation is written in a style typical of early printed music, with some notes having a 'c' (crotchet) or 'f' (fifteenth) above them. The score is organized into systems, with measure numbers 1, 7, 14, 20, 26, 32, and 39 marking the beginning of each system. The notation is written in a style typical of early printed music, with some notes having a 'c' (crotchet) or 'f' (fifteenth) above them.

1 a a a a a a a a a a

7 a a a a a a a a a a a a a a

14 a a a a a a a a a a a a a a

20 a a a a a a a a a a

26 a a a a a a a a

32 a a a a a a a

39 a a a a a a a



46

Handwritten musical notation system 46. It features a series of rhythmic patterns represented by vertical strokes and beams above a staff. The staff contains notes and rests, with some notes marked with 'a' and 'f'. The system is divided into measures by vertical bar lines.

53

Handwritten musical notation system 53. It continues the rhythmic patterns from the previous system. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

61

Handwritten musical notation system 61. It continues the rhythmic patterns. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

70

Handwritten musical notation system 70. It continues the rhythmic patterns. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

80

Handwritten musical notation system 80. It continues the rhythmic patterns. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

88

Handwritten musical notation system 88. It continues the rhythmic patterns. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

96

Handwritten musical notation system 96. It continues the rhythmic patterns. The staff contains notes and rests, with some notes marked with 'a' and 'f'. A large number '3' is written above the staff, indicating a triplet or a specific measure count.

Handwritten musical notation for a piece titled "Perla 9. Bergamasca - Alio modo 7F". The notation is arranged in five systems, each consisting of a single staff with a treble clef and a common time signature (C). The notation is written in a medieval style, using square neumes on a four-line staff. The notes are decorated with various ornaments, including dots and lines. The piece is in a 7/8 time signature, as indicated by the "7F" in the title.

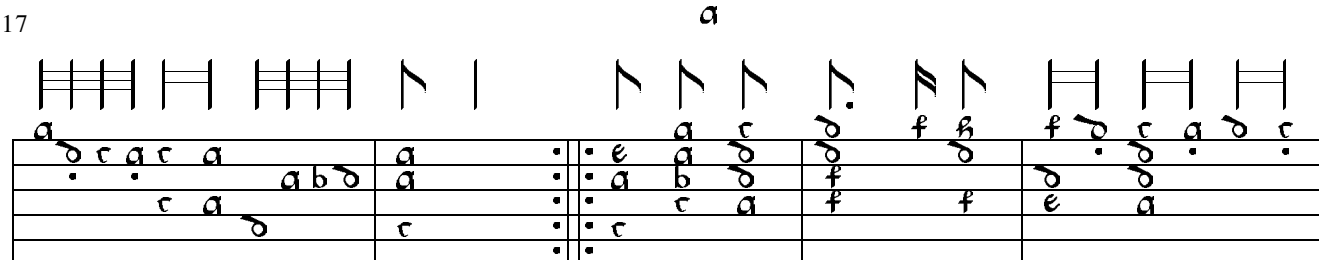
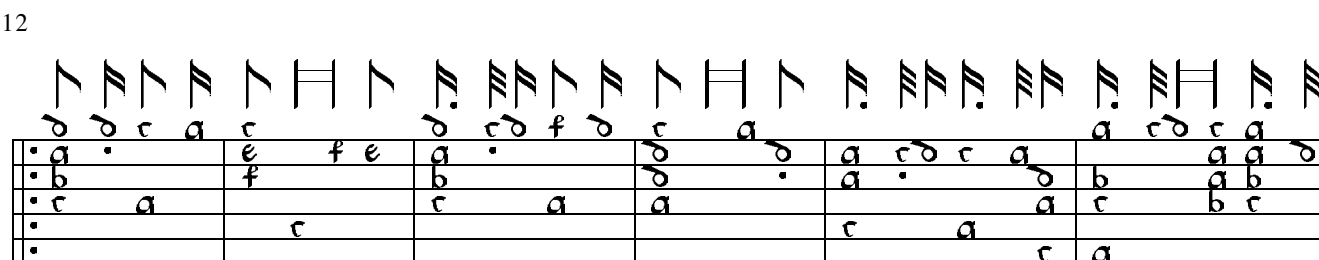
The notation is organized into five systems, each with a measure number on the left:

- System 1: Measures 1-7. The notation is written in a single staff with a treble clef and a common time signature (C). The notes are decorated with various ornaments, including dots and lines.
- System 2: Measures 8-14. The notation is written in a single staff with a treble clef and a common time signature (C). The notes are decorated with various ornaments, including dots and lines.
- System 3: Measures 15-21. The notation is written in a single staff with a treble clef and a common time signature (C). The notes are decorated with various ornaments, including dots and lines.
- System 4: Measures 22-28. The notation is written in a single staff with a treble clef and a common time signature (C). The notes are decorated with various ornaments, including dots and lines.
- System 5: Measures 29-34. The notation is written in a single staff with a treble clef and a common time signature (C). The notes are decorated with various ornaments, including dots and lines.

The notation is written in a medieval style, using square neumes on a four-line staff. The notes are decorated with various ornaments, including dots and lines. The piece is in a 7/8 time signature, as indicated by the "7F" in the title.

## Perla 10. Gagliarda - 7F AABC8

D-W Guelf. 18.8, ff. 185v-186r





48



1

8

15 a

23

31

37

1

8

15

23

31

37



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

a	i	.	i	i	i	i	.	i	.	.	.	f	i	.	.	.	d		
a	f		f	f	f	f						f	g	f	d	f	b	d	b
b																	a	a	a
c												f	.	.	.	.	a	.	a
																	a	a	a
																	a	a	a

b	a	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
a	b	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

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

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

1

3

/a

8

/a

15

/a

22

/a

29

1

1 /a /a /a /a

9

15

21

28

/a /a

34

/a

1.  $\alpha$   $\alpha$ 

0

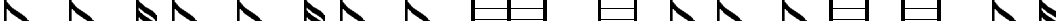
Musical notation example 9-60 consists of two staves. The top staff shows various rhythmic symbols above letters. The bottom staff shows the same sequence of letters without the musical notation.

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

a

16 9

21


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

---

---

1

9

16

22

31

38

1

$\nearrow$	H	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	H	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	H	$\nearrow$	$\nearrow$	H	$\cdot$	H		$\nearrow$	$\cdot$	$\nearrow$	$\nearrow$	$\nearrow$
a	c	e	a	c	e	f	f	f	a	c	e	a	a	c	e	a		a		e	c	e
a		a	b	b		r	r	a	r	e	a	a	a	c	e	a		a		f		.
r			b			b	b	b		a					.	r	b	r	a	r		f
r		c		a					b	r					b		.	.	.	r		r
			e	r		a		a	r	e		e	a			r						a
a											e							a			a	

9

[illegible]

18

26

B	F	A	C	E	G	B	C	D	E	F	G	A	B
f	f	f				f	c	f	c	e	f	a	e
f	f	f						f				a	.
g	B	g	B	g	B	g	e	c	c				
B	B	B	a	a									
a	a	a					a						

33

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

40

[illegible]

46

54

54

60

60

67

67

75

75

82

82

88

88

95

95

Pomponio 4a. Gagliarda Bellissima - 7F AA16BB10CC16coda4D-W Guelf. 18.8, ff. 180v-181r

[illegible]1      **a**      **a**

b	a b	a	a b a	a	a b	f b	f g f
b	a b	a	a b	a	a	a	e
b	a	a	a	a	a	a	b
b	a	a	a	a	a	a	b
b	a	a	a	a	a	a	b

8 a a

15                       $\alpha$                        $\alpha$                        $\alpha$

f f h i i h h	f d f g f d b a	b d f b g	f d f g
f i	g	b	g
g i	g	d	g
a		fx	
h			

21

$$26 \quad \alpha \qquad \qquad \qquad \alpha \qquad \qquad \qquad \alpha$$

32 a

---

39
 $\alpha$



Handwritten musical notation system 1, measures 45-50. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters like b, a, g, f, c, d, e, x) above a five-line staff. The bottom staff contains a sequence of notes and rests.

45

Handwritten musical notation system 2, measures 51-56. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

51

Handwritten musical notation system 3, measures 57-63. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

57

Handwritten musical notation system 4, measures 64-70. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

64

Handwritten musical notation system 5, measures 71-76. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

71

Handwritten musical notation system 6, measures 77-82. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

77

Handwritten musical notation system 7, measures 83-88. The notation includes rhythmic symbols and pitch symbols above a five-line staff. The bottom staff contains a sequence of notes and rests.

83

1 a a

8 a a

15 a a a a

21 a a a a

26 a a a a

32 a a a a

39 a a a a

Handwritten musical notation system 1, measures 45-50. The system includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

45

Handwritten musical notation system 2, measures 51-56. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

51

Handwritten musical notation system 3, measures 57-63. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

57

Handwritten musical notation system 4, measures 64-69. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

64

Handwritten musical notation system 5, measures 70-76. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

71

Handwritten musical notation system 6, measures 77-82. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

77

Handwritten musical notation system 7, measures 83-88. The system continues the musical piece with similar rhythmic complexity. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into six measures.

83



## Pomponio 6. Battaglia in Contraalto - 7F

D-W Guelf. 18.8, ff. 230r-231r

1

10

17

22

27

34

42

49

57

63

68

71

74

78

84

84

92

92

100

100

107

107

114

114