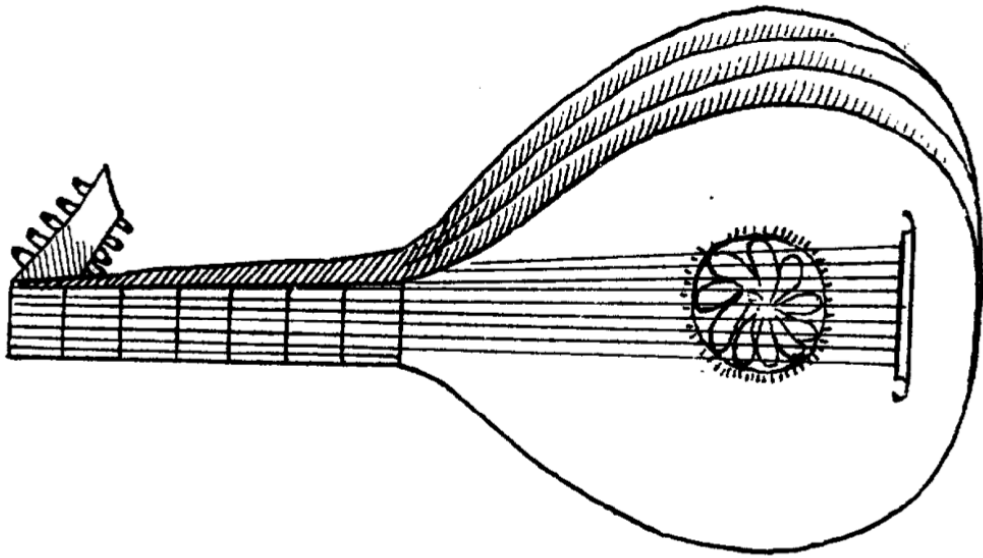


~ PREAMBULUM ~



Preludes and Finale for Renaissance Lute
transcribed from manuscripts in German
tablature copied *c.*1520 to *c.*1620

**THE LUTE SOCIETY
MUSIC EDITIONS**

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Preludes and Finale for renaissance lute
transcribed from manuscripts in German
tablature copied *c.*1520 to *c.*1620

edited by John H. Robinson

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Fraw Musica



Ein lob der Lauten

*So wird zwar nicht unbillig heute
Die Laute also hoch erhoben
Weil sie am meisten drinnen lebt
Und schwebt in lauter Freude und Wonne:
Dass gleich wie von der Märzsonne
All Laub und Gras, alle Bäume auf Erden
Ja, auch die Lente erquickt werden.*

poem by Johann Fischart, gen Mentzer (1546-1590)
in *Das Erst Büch ... Lautenstück* (Strasbourg, Bernhart Jobin 1572), ff. 2v-6r, lines 10-16

In praise of the Lute

So it is particularly not unreasonable
To elevate the lute so high
Because she lives most inside
And floats in pure joy and bliss:
That like by means of the sun in March
All the leaves and grass, all the trees on earth
Nay, even the people will be refreshed.

translated by Mathias Rösel

*Dic mihi cur donata viris sit musica doctis:
UT RElevet MIseris FAtum SOLitosque LABores.*

from the Johannes Nauclerus lute book (D-B Mus.40141), f. 8v

Tell me why music is given to learned men:
To relieve a miserable fate and the daily work.

translated by Rainer aus dem Spring

PREAMBULUM: PRELUDES & FINALE TRANSCRIBED FROM MANUSCRIPTS IN GERMAN TABLATURE

Introduction	page i-v
Inventory of Music with Concordances and Commentary	vi-x
Bibliography	xi-xv

CONTENTS

no.	title	composer	source	page
1.	Preambulum		PL-Kj 40154, ff. 21v & 30v	1
2.	Preambulum	Adolf Blindhamer	A-Wn 41950, f. 5r	2
3.	Preambulum		PL-Kj 40154, ff. 15v-14r & 18v	3
4.	Preambulum		PL-Kj 40154, ff. 11r & 2v-2r	4-5
5.	Preambulum		PL-Kj 40154, f. 38v	5
6.	Preambulum		A-Wn 18688, f. 13r	5
7.	Preambulum		PL-Kj 40154, f. 1v	6
8.	Preambulum		PL-Kj 40154, f. 35r	6
9.	Preambulum		PL-Kj 40154, f. 38r	6
10.	Preambulum		PL-Kj 40154, f. 38r	6
11.	Preambulum		PL-Kj 40154, f. 38r	6
12.	Preambulum		PL-Kj 40154, f. 38v	6
13.	Priambel		D-MGs 115.1 Nr.631, f. 1r	6
14.	Preambulum		D-ROu Med 3, f. 159v	8
15.	Preambulum		D-ROu Med 3, f. 160r	6-7
16.	Preambulum		D-ROu Med 3, f. 160r	7
17.	Preludium		D-ROu Med 3, f. 160r-160v	7
18.	Preludium		D-ROu Med 3, f. 160v	7
19.	Preambulum		A-Wn S.M.8967, f. 2v	7
20.	Preambulum		CH-Bu F.X.11, f. 8v	7
21.	Preambulum		D-Us 131b, f. 2v	7
22.	Preambulum	Adolf Blindhamer?	A-Wn 41950, ff. 1r-3v	8-13
23.	Preambulum	Adolf Blindhamer	A-Wn 41950, ff. 7v-8r	13
24.	Preambulum	Ludwig Blanckenheim	PL-Kj 40154, ff. 29r-29v, 20r-20v & 3v	14-16
25.	Preambulum		A-Wn 41950, f. 13v	16-17
26.	Preambulum		A-Wn 18688, f. 25v	17
27.	Preambulum		A-Wn 18688, f. 25r	18
28.	Preambulum		A-Wn 18688, f. 6r	18
29.	Preambulum		A-Wn 18688, f. 9r	18
30.	Preambel	H.D.	D-Mbs 1512, ff. 35v-36r	19
31.	Preambulum		A-Wn 18688, f. 10r	19
32.	Preambel	H.D.	D-Mbs 1512, ff. 36v-37r	20
33.	Preambulum	H.D.	D-Mbs 1512, ff. 37v-38r	21
34.	Preambulum Exquisitissimum		CH-SAM 1, ff. 19v-20v	22-23
35.	Praeambulum		D-Z 115.3, f. 21v	23
36.	Praeambulum I	Wolfgang Heckel	CH-Bu F.IX.39, ff. 3v-4r	24-25
37.	Praeambulum II		CH-Bu F.IX.39, f. 4r	25
38.	Praeambulum III		CH-Bu F.IX.39, f. 4v	26
39.	Praeambulum		CZ-Pu 59r.469, f. 32v	26
40.	Praeambulum IIII	Matthäus Weissel	CH-Bu F.IX.39, ff. 4v-5r	27
41.	Praeambulum V		CH-Bu F.IX.39, f. 5v	28
42.	Preambulum		D-ROu Med 3, ff. 159v-160r	29
43.	Preambulum		PL-WRk 352, f. 39v	29
44.	Preambel	H.D.	D-Mbs 1512, f. 16v	29
45.	Praeambulum I	Julius Bischofs	CH-Bu F.IX.70, p. 8	30
46.	Praeambulum	Elias Mertel	CH-Bu F.IX.70, p. 15	30
47.	Praeambulum III	Julius Bischofs	CH-Bu F.IX.70, p. 9	31
48.	Praeambulum VI		CH-Bu F.IX.70, pp. 9-10	31
49.	Praeambulum VII		CH-Bu F.IX.70, p. 10	32

50.	Praeambulum VIII	CH-Bu F.IX.70, p. 10	32
51.	Praeambulum VIII	CH-Bu F.IX.70, pp. 10-11	33
52.	Praeambulum X	CH-Bu F.IX.70, p. 11	33
53.	Praeambulum XI	CH-Bu F.IX.70, p. 11	34
54.	Praeambulum XII	CH-Bu F.IX.70, p. 11	34
55.	Praeambulum XIII	CH-Bu F.IX.70, p. 12	34
56.	Praeambulum XV	CH-Bu F.IX.70, p. 13	35
57.	Praeambulum XVIII	CH-Bu F.IX.70, p. 14	35
58.	Praeambulum	CZ-Bsa G 10,1400, f. 1r	36
59.	Exercitium	CH-Bu F.IX.23, f. 6r	36
60.	Praeambulum II	CH-Bu F.IX.70, p. 8	36
61.	Praeambulum III	CH-Bu F.IX.70, p. 9	36
62.	Praeludium	CZ-Bsa G 10,1400, f. 13r	36
63.	Praeambulum V	CH-Bu F.IX.70, p. 9	37
64.	Praeambulum Jacob Reis	CH-Bu F.IX.70, p. 15	37
65.	Praeambulum P.P.	DK-Kk Thott 841 4 ^o , f. 102v	37
66.	Praeambulum XVI	CH-Bu F.IX.70, p. 13	38
67.	Praeambulum XVII	CH-Bu F.IX.70, p. 13	38
68.	Praeambulum XX	CH-Bu F.IX.70, p. 14	38
69.	Praeambulum . Vincenzo Pinti or Lorenzino Tracetti .	CH-Bu F.IX.70, p. 15	39
70.	Praeambulum	CZ-Pu 59r.469, f. 32r	39
71.	Praeambulum XVIII	CH-Bu F.IX.70, p. 14	40
72.	Praeambulum	CZ-Pu 59r.469, f. 7r	40
73.	Exercitium XIII Daniel Frederici?	CH-Bu F.IX.70, p. 12	41
74.	Praeludium	D-Sl G.I.4 III, f. 29v	42
75.	Praeambulum	S-Skma Sackska, f. 16r	42
76.	Praeludium	D-Sl G.I.4 III, f. 29v	43
77.	Praeambulum	CZ-Pu 59r.469, f. 7v	43
78.	Praeambulum Julio Segni da Modena?	S-Skma Sackska, ff. 22r-22v	44
79.	Praeambulum	PL-LZu M 6983, f. 66r	44
80.	Praeambulum	PL-LZu M 6983, ff. 71v-72r	45
81.	Praeambulum	CH-Bu F.IX.70, p. 15	45
82.	Praeambulum	PL-LZu M 6983, ff. 68v-69v	46-47
83.	Praeludium Hieronymous Wully?	CH-SAM 1, f. 3r	47
84.	Praeambulum	PL-LZu M 6983, ff. 69v-70r	48
85.	Praeambulum	PL-LZu M 6983, f. 70r	48
86.	Praeambulum	CZ-Pu 59r.469, f. 32v	49
87.	Praeambulum	PL-LZu M 6983, f. 72r	49
88.	Praeambulum	PL-LZu M 6983, f. 70v	50
89.	Praeambulum	PL-LZu M 6983, ff. 74v-75r	50-51
90.	Praeambulum	PL-LZu M 6983, ff. 70v-71r	51
91.	Praeambulum	PL-LZu M 6983, f. 72v	52
92.	Praeambulum	PL-LZu M 6983, ff. 72v-73r	52
93.	Praeambulum	PL-LZu M 6983, f. 73r	53
94.	Praeambulum	PL-LZu M 6983, f. 76r	53
95.	Praeambulum	PL-LZu M 6983, ff. 73v-74r	54
96.	Praeambulum	PL-LZu M 6983, f. 74v	55
97.	Praeambulum	PL-LZu M 6983, f. 106r	55
98.	Praeambulum	PL-LZu M 6983, f. 75v	56
99.	Praeambulum	PL-LZu M 6983, f. 76r	56
100. ...	Praeludium Carolum	A-LIa 475, f. 71r	57
101. ...	Praeambulum Matthäus Waissel	DK-Kk Thott 841,4 ^o , f. 101r	58
102. ...	Praeludium 1	D-LEm II.6.15, p. 1	59
103. ...	Praeludium 2	D-LEm II.6.15, p. 2	59
104. ...	Praeludium 3	D-LEm II.6.15, pp. 2-3	60
105. ...	Praeludium 5 Matthaëus Reymann	D-LEm II.6.15, pp. 4-5	60
106. ...	Praeludium 4	D-LEm II.6.15, p. 3	61
107. ...	Praeludium 7	D-LEm II.6.15, p. 6	61
108. ...	Praeludium 6 Jacob Reis	D-LEm II.6.15, p. 5	62

109. ... Rx	D-LEm II.6.15, p. 8	62
110. ... Praeludium 10	D-LEm II.6.15, p. 9	62
111. ... Praeludium 8	D-LEm II.6.15, pp. 6-7	63
112. ... Finale	D-LEm II.6.15, pp. 18-19	63
113. ... Praeludium 9	D-LEm II.6.15, p. 8	64
114. ... Praeludium 11	D-LEm II.6.15, p. 11	64
115. ... Praeludium 12	D-LEm II.6.15, pp. 12-13	65
116. ... Finale	D-LEm II.6.15, p. 9	65
118. ... Praeludium 13	D-LEm II.6.15, pp. 14-15	66
118. ... Praeludium Italicum 15	D-LEm II.6.15, p. 18	66
119. ... Praeludium 14	D-LEm II.6.15, pp. 16-17	67
120. ... Praeambulum 2	CZ-Pu 59r.469, f. 32r	67
121. ... Praeludium 16	Diomedes Cato D-LEm II.6.15, p. 19	68
122. ... Praeludium	Diomedes Cato D-LEm II.6.15, p. 20	68-69
123. ... Prelude	Albert Dlugoraj D-LEm II.6.15, p. 465	69
124. ... Praeambulum ..	Vincenzo Pinti or Lorenzino Tracetti D-LEm II.6.15, pp. 62-63	70-71
125. ... Praeludium 18	D-LEm II.6.15, p. 21	71
126. ... Exercitium	D-LEm II.6.15, p. 21	71
127. ... Finale	Albert Dlugoraj? D-LEm II.6.15, p. 467	72
128. ... Prelude	Charles Bocquet or Jacob Reis D-LEm II.6.15, p. 510	73
129. ... Praeludium 19	D-LEm II.6.15, p. 22	74
130. ... Praeludium	CZ-Pnm XIII.B.237, f. 1v	74
131. ... Praeludium	Salomon? CZ-Pnm XIII.B.237, f. 1r	74
132. ... Praeambulum	Stephan Laurentius Jacobides CZ-Pnm XIII.B.237, f. 1r	75
133. ... Praeludium	CZ-Pnm XIII.B.237, f. 1v	75

Finale:

a.	Finale	D-LEm II.6.15, p. 14	76
b.	Finale	D-LEm II.6.15, p. 13	76
c.	Finale	D-LEm II.6.15, p. 14	76
d.	Finale	D-LEm II.6.15, p. 17	76
e.	Exercitium	D-LEm II.6.15, p. 7	76
f.	Finale	D-LEm II.6.15, p. 3	76
g.	Exercitium	D-LEm II.6.15, p. 5	76
h.	Finale	D-LEm II.6.15, p. 12	76
i.	Exercitium	D-LEm II.6.15, p. 15	76-77
j.	Nachlewfell	PL-WRk 352, f. 56r	77
k.	Finale	D-LEm II.6.15, p. 19	77
l.	Exercitium	D-LEm II.6.15, p. 15	77
m.	Rx	D-LEm II.6.15, p. 9	77
n.	Rx	D-LEm II.6.15, p. 11	77
o.	Nachloufflin	D-B 40588, p. 65	77
p.	Ein vor loufflin	D-B 40588, p. 35	78
q.	Final darauff	D-B 40588, p. 5	78
r.	Clausula	D-LEm II.6.15, p. 17	78
s.	Leufflein	CZ-Pu XXIII.F.174, f. 12v	78
t.	Finale	D-LEm II.6.15, p. 10	78
u.	Coloratura	D-LEm II.6.15, p. 18	78-79
v.	Rx	D-LEm II.6.15, p. 22	79
w.	Finale	D-LEm II.6.15, p. 10	79
x.	Leufenlein	D-LEm II.6.15, p. 21	79
y.	Postludio	A-Wn 18688, f. 12r	79
zi.	Finale	D-LEm II.6.15, p. 19	79
zii.	Finale	D-LEm II.6.15, p. 10	79

INTRODUCTION

Preludes are improvisational free form compositions for an instrumentalist to warm up and check the tuning of the instrument and often were intended to precede more structured compositions.¹ Lute solos of this genre in German tablature sources are usually titled preambel or priamel in German and praeambulum/preambulum or praeludium/preludium in Latin. Shorter sequences of ascending or descending passaggi titled finale, postludio or clausula, and similar passages titled coloratura, exercitium, leufenlein, nachlauf or nachleuffel, are found at the end of longer works, or else in isolation in manuscripts as page fillers. Both types are found in sources of lute music from across Europe notated in French, German and Italian tablature.

This edition includes French tablature transcriptions of all the preambulum and finale and similar for lute that I know in manuscript sources notated in German tablature. The music is presented in approximately chronological order with all the preambulum interspersed with a few finale and exercitium (nos. 59, 73, 109, 112, 116, 126 & 127) to fill up the spaces in the page layout - numbered continuously 1-133. Then follows a short section consisting of another twenty-seven finale and similar (a-zii) run together continuously in two series, the first mainly for 6-course lute with one using a 7th course in D (a-q) and the other series also mainly for 6-course lute with five for a lute with a 7th course in F (r-zii) - assuming a lute in G pitch. All are for lutes in renaissance, *vieil ton*, tuning from manuscripts copied over the century c.1520 to c.1620. The prefatory text to the edition includes a list of contents and page numbers to locate the tablature as well as an inventory cross-referenced between the same or similar preambulum and finales in this edition or in other volumes in the series *Fantasias-I-III* and *Priamel* published by Tree Editions (see bibliography).² The inventory also includes concordant and cognate versions in French and Italian tablature sources - although less than twenty items are known from other sources so that the majority are unique to the German tablature manuscripts represented here. Details of all the sources used or referred to are listed alphabetically in the bibliography. This edition is a companion to a volume titled *Priamel* and published by Tree Editions in 2019 (see bibliography) that included all the preambel, preludium and preambulum notated in German tablature found in the printed lute books of Hans Judenkünig, Hans Gerle, Hans Newsidler, Wolff Heckel and Matthaüs Waissel. This final volume in the series completes a survey of all the fantasias, fugas and preludes in German tablature sources known to me,

transcribed into French tablature to bring the generally high quality of the music contained in these sources to the attention of lutenists not familiar with German tablature notation.

Most of the music here is anonymous, although a few titles include the names or initials of composers, or copyists, collectors or dedicatees in some cases (see table below).

Named composers

<i>ascription</i>	<i>nos.</i>
Bischofs, Julius	45, 47
Blanckenheim, Ludwig	24
Blindhamer, Adolff	2, 23
Carolus	100
Cato, Diomedes	121, 122
Dlugoraj, Albert Ambrose	123, 127
F[rederici?], D[aniel?] DD	73
HD	30, 32, 33, 44
Heckel, Wolfgang	36
Jacobides, Stephan Laurentius	132
Mertel, Elias	46
P.P.	65
Pinti, Vincenzo [Equitis Romani]	69, 124
Bocquet, Charles [Porquetus]	128
Reis, Jacob	64, 108, 128
Reymann, Matthaëus	105
Salomon	131
[Segni?], J[ulio da?] M[odena??]	78
Tracetti, Lorenzino	69, 124
Waissel, Matthaüs	40, 101
W[ully?], H[ieronimus]	83

Bischofs could be the lutenist recorded in the court rosters of Brandenburg, Königsberg for 1612 which includes '35m H. Bischofs Lautenisten An 10 Ducaten'.³ However, Blanckenheim is otherwise unknown, as is Carolus, who could be a dedicatee rather than composer. Stephan Laurentius Jacobides, probably the Stepan Jacobides Zahoransky recorded as pupil of the royal school of Henri II in Prague and author of poems dated 1622, is presumed to be the owner and/or copyist of the manuscript bearing his name. One prelude in the manuscript (no. 132 here) is ascribed to him, but similar passages are found in a fantasia by Lorenzino Tracetti so it may be an arrangement of an existing lute solo by Jacobides. Several other composers here are identified by initials only: EM probably refers to Elias Mertel who collected 235 preludes and 120 phantasias that were published as *Hortus Musicalis Novus* (Strasbourg 1615), although not including the preambulum here. He may have composed this and twenty-five other lute solos ascribed to him found in a variety of sources (see MertelR in bibliography). FDDD is probably Daniel Frederici (1584-1638) author of *Servia*

¹ The titles preambel, priamel, praeludium, preludium, prelude, fantasia, fuga and recercar were used interchangeably in printed and manuscript sources of lute music. For a modern edition of preludes and recercars of Italian origin see RobinsonR in the bibliography.

² All to date available as free pdf downloads from the Lute Society website, at <https://www.lutesociety.org/pages/tree-edition-files>

³ See Kosack p. 39.

Musicales Prima (Rostock 1617) and *Neue Arisen* (Rostock 1635), as suggested by ascriptions to two other lute solos.⁴ The initials HD are presumed to be those of the copyist and possibly intabulator of much of the music in the manuscript in which they are found (D-Mbs 1512). HW could be the Hieronymus Wully to whom five other lute solos are ascribed, although he is otherwise unknown.⁵ Alternatively HW could refer to Hans Jacob Wecker who published a book of lute duets in Basel in 1552. JM are probably the initials of Julio Segni da Modena, whose recercars for instrumental ensemble were published in *Musica Nova* (Venezia 1540), and others intabulated for lute probably by Giovanni Maria da Crema in *Intabolutura de Lautto Libro Settimo* (Venezia 1548). The initials PP in the Fabritius lute book (DK-Kk Thott 841 4^o) are unlikely to be the English composer Peter Philips, in which case the name of the composer intended is not known. Concordances for the items ascribed to Wolff Heckel and Matthäus Waissel are found in their respective prints although the music is more likely to have been collected rather than composed by them. An unasccribed praeludium is also a cognate for one of the preludes in Matthaues Reymann's *Noctes Musicae* (Leipzig 1598) which he could also have collected rather than composed. The Salom[onis] of no. 129 could be the same composer as another ascribed lute solo, D-B N 479, f. 20v *Courante de Mr Salomon* and the 'Mr. Salomon' recorded in Köln in the 1590s.⁶ Due to the difference in spelling it is unlikely to be the French singer Jacques Salmon who was born c.1545 and employed by the Duke of Anjou (1571) and Henri III (1575-83), also composing music for Balthazar de Beaujoyeux's *Ballet comique de la Roynie* of 1581.

Some names in the primary or concordant sources are those of composers known from other prints and manuscripts. Adolff Blindhamer is presumed to be '[D]ie er ku[n]gliche M[a]jesta[t] lauttenslacher Adolffen' recorded in 1503 as a member of the Hofkapelle of Maximilian I. Adolff is presumably one of the younger lutenists on the left of the illustration below as the older one on the right is Artus von Enntz Wehingen Lauttenschlager

Maister/Albrecht Morhaans, Maximilian's court lutenist from 1486/7. The illustration is from a woodcut by Hans Burgkmair, Plate 18 in the series 'The Triumph of Emperor Maximilian I (1459-1519)' commissioned in 1512. 'Meister Adolffen plinthaimer lauttenschleher' became a citizen of Nürnberg and was given a civic salary for teaching the lute there in 1514.⁷ In the preface to both his *Musica Teusch* and *Tabulature auff die Laudten* Hans Gerle acknowledges the influence of Adolff Plindthamer as his predecessor and so was probably taught lute by him in Nürnberg.⁸

Equitis Romani refers to one or other of two Roman lutenists, Vincenzo Pinti and Lorenzino Tracetti.⁹ Porquetus seems to be a corrupt spelling of the name of the French lutenist Charles Bocquet,¹⁰ as another source of this prelude is ascribed to him, although in another source a longer version of the same prelude is ascribed to Jacob Reis. The latter was a Polish lutenist employed at the French court from c.1588-1605, composer of two versions of another prelude here. Bocquet is recorded in 1594 as lutenist to Duke Charles III in Lorraine and is presumably the French lutenist recorded as *Borkebet* at the court of Frederick IV Elector Palatine in Heidelberg 1599-1600. Diomedes Cato (1555->1619) was an Italian lutenist from Venezia employed at the Kraków court of Sigismund Wasa-Jagellon.¹¹ Albert Ambrose Dlugoraj (1558->1585) was Polish and trained as lutenist in the household of the Polish aristocrat Samuel Zborowski before employment at the court of the Polish King Stefan Batory.¹²



Tablatur auff die Laudten 1533, sig. A2r 'beschreiben Deß sich auch der weitberümpft meister Adolff Plindthamer Luttinist ...' [a practice also followed by the widely famous master Adolff Blindhamer lutenist] & A2v 'Es hat auch gedachter Adolff' [the esteemed Adolff].

⁹ Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* 37 (2004), pp. 1-125; Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* 38 (2005), pp. 1-45; Paul Beier 'Some observations on the Music of Lorenzino and the Knight of the Lute' *Journal of the Lute Society of America* 38 (2005), pp. 46-69.

¹⁰ The collected music of Charles Bocquet was edited for the tablature supplement to *Lute News* and *Lutezine* 117 (April 2016).

¹¹ The music of Diomedes was edited for the tablature supplements to *Lute News* 85 (April 2008), 87 (September 2008), 90 (July 2009) & 97 (April 2011).

¹² Albert Dlugoraj's lute music was edited for *Lute News* 62 (June 2002) and *Lute News* 63 (September 2002).

⁴ CH-Bu F.IX.70, p. 169 *Passamezzo F.D.D.* and the concordance DK-Kk Thott.841.4^o, ff. 133v-134r *Passamezzo Friderici D.D.*

⁵ CH-Bu F.IX.70, p. 289 *CXLI Tantz Hyer Vull - Nachdantz* & p. 317 *XLIX. Galliarda Hyer Vull*, PL-Lu M 6983, f. 107r *Ein Tantz Hieronymi Wully* & f. 107v *Ein ander Tantz Hier: Wull:* & f. 107v *Ein ander ejusdem*.

⁶ Text in the lute manuscript PL-Kj Mus.40143 associated with Besard, reads '1594 ... Coloni Mr Salomon' (f. 5r) and '1594. 21.7bris Colon. a Rh M. Salom.' (f. 11v), see Peter Király, 'Jean Baptiste Besard: New and neglected biographical information' *The Lute* xxxv (1995), p. 64.

⁷ Martin Kirnbauer 'Blindhamer's lute tablature (A-Wn Mus. Hs. 41950, c.1525)' in: Kirnbauer & Young, pp. 242-253.

⁸ *Musica Teusch* 1532, sig. Biiir 'Wan[n] du des mayster Adolff blyndhamers (Gott gnad der seel), vnd anderer künstner stücklein sichest So ist die mensur allenthalben bezaychent wie ichs bezeychant hab...' [When you have seen master Adolff Blindhamer's (may God have mercy on his soul), and other artist's pieces, the mensuration is written ... as I have written it.

SOURCES

The table below lists the twenty six primary sources for the music here in approximate chronological order of copying, with columns for the notation style defined in the next table below, the number of items included of each genre of prelude and finale and the approximate date of copying.

Sources	notation	prelude/ finale	date
PL-Kj 40154	6 ₃	11 ¹³	c.1520
A-Wn 18688	6 ₁	7	1523-40
A-Wn 41950	6 ₃	4	c.1525
D-ROu Med 3	6 ₁	6	1530s
PL-WRk 352	6 ₁	1/1	c.1538-44
D-Mbs 1512	6 ₃	4	c.1540-50
D-MGs 115.1	6 ₃	1	c.1545
D-B 40588	6 ₃	-/3	>1552
D-Us 131b	6 ₃	1	c.1556
CH-SAM 1	6 ₃	2	1563
A-Wn S.M.8967	6 ₂ & 6 ₃	1	1565
CH-Bu F.IX.23	6 ₃	-/1	1565
CH-Bu F.IX.39	6 ₁	5	1575
CH-Bu F.X.11	6 ₃	1	1575
CZ-Bsa G 10,1400	6 ₁	2	1575
D-Sl G.I.4	6 ₂	2	1580-95
CH-Bu F.IX.70	6 ₁ & 6 ₂	23/1	1591/4+
D-Z 115.3	6 ₁	1	1590-1600
CZ-Pu 59r.469	6 ₁	6	1592
S-Skma	6 ₁	2	end 16th-c
PL-LZu M 6983	6 ₁	18	c.1600
DK-Kk Thott 841 4 ^o	6 ₁	2	c.1603-8
CZ-Pu XXIII.F.174	6 ₁	-/1	1608-15
A Lla 475	6 ₂	1	c.1610
D-LEm II.6.15	6 ₁	22/26	1619
CZ-Pnm XIII.B.237	6 ₁	4	early 17th-c

The majority of items, over a hundred, are found in just four of the manuscripts (PL-Kj 40154, CH-Bu F.IX.70, PL-LZu M 6983, D-LEm II.6.15) and a few are found in each of the remaining sources.¹⁴

NOTATION

The sources of the music here are notated in German tablature. The following table shows on the right the ciphers for the 1st to 5th courses used in all the sources, and on the left the three different ways of notating the 6th course shown for each source in the preceding table.

course	6 ₁	6 ₂	6 ₃	5	4	3	2	1
open	A/X	4/X	4	1	2	3	4	5
fret 1	B	A	♯	a	b	c	d	e
fret 2	C	B	♯	f	g	h	i	k
fret 3	D	C	♯	l	m	n	o	p
fret 4	E	D	♯	q	r	s	t	v
fret 5	F	E	♯	x	y	z	7	9
fret 6	G	F	♯	♯	♯	♯	♯	♯

The form 6₁ uses capital letters beginning with 'A' for the open 6th course and 'B' etc. for the first fret etc. It is used in fourteen of the twenty-six sources of the music here: A-Wn 18688, D-ROu Med 3, PL-WRk 352, CH-Bu F.IX.39, CZ-Bsa G 10,1400, CH-Bu F.IX.70, D-Z 115.3, CZ-Pu 59r.469, S-Skma, PL-LZu M 6983, DK-Kk Thott 841 4^o, CZ-Pu XXIII.F.174, D-LEm II.6.15 and CZ-Pnm XIII.B.237. 6₁ was also used for the lute books of Hans Judenkünig *Utilis & compendiarie introduction* 1523? and *Ain schone* in 1523, both published in Wien by Hans Singriener, as well as in Hans Jacob Wecker's lute duet book *Lautenbuch vonn mancherley schönen und lieblichen stucken mit zweyen lauten zusammen zu schlagen*, printed by Ludwig Lück in Basel in 1552.¹⁵ 6₁ was then used between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Joannes and later Andreas Eichorn for the lute books of Benedict de Drusina (*Tabulatura Continens* of 1556 and 1573) and Matthäus Waissel (*Tabulatura continens* of 1573, *Tabulatura* in 1591 and reprinted in 1592, *Lautenbuch* in 1592, and a volume of lute duets also called *Tabulatura* in 1592), as well as for Gregorius Krenkel's *Tabulatura Nova* of 1584.

The form 6₂ was used for four of the later sources here: A-Wn S.M.8967, D-Sl G.I.4, CH-Bu F.IX.70 and A-Lla 475 with '1' or 'X' for the open 6th course and then 'A' for first fret, etc. (and so one letter different to 6₁). 6₂ was also used in Nürnberg for all the lute books by Hans Neusidler, published between 1536 and 1549, as well as in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler.

The form 6₃ is used for ten, mainly earlier, sources

¹³ An untitled item on 30r, 8v-8r & 6v was included as a prelude in Hoban as no. 48, but it is concordant with A-Wn 41950, ff. 6v-7r *Philomusa*, an intabulation of Heinrich Isaac's chanson 'Fille, vous avec mal garde'.

¹⁴ Contents with incipits for the sources (except D-MGs 115.1 Nr.631) are listed in the database of historical manuscript and printed music for Lute Instruments by Peter Steur and Markus Lutz:

<https://mss.slweiss.de/index.php?id=0&type=index&lang=eng>
See also Katarzyna Milek 'Lute music in sixteenth-century German speaking countries: a study of the manuscripts PL-LZu M6983, Ch-Bu F.IX.70 and D-Sl G.I.4.' (doctoral thesis, University of Southampton 2016).

¹⁵ A copy of the tenor part book is in the Biblioteka Jagiellońska in Kraków, but no copy of the descant part book is known.

here: PL-Kj 40154, A-Wn 41950, D-Mbs 1512, D-MGs 115.1, D-B 40588, D-Us 131b, CH-SAM 1, A-Wn S.M.8967, CH-Bu F.IX.23 and CH-Bu F.X.11. 6₃ was also used in Strasbourg for Wolff Heckel's duet part books printed by Urban Wyss in 1556 and then again by Christian Müller in 1562 and also by Bernhart Jobin in his own lute books of 1572 and 1573. Note that two sources include music in more than one form for different items, 6₂ and 6₃ in A-Wn S.M.8967 and 6₁ and 6₂ in CH-Bu F.IX.70.

Two of the alternative forms of notation of the 6th course (6₁ & 6_i) are illustrated in a section headed 'Von der Lauten' in a large handwritten descriptive catalogue of musical instruments titled 'Instrumentalischer Bettlermantl' probably copied in the seventeenth century (GB-Eu Dc.6.100 - facsimile online at Edinburgh University). On pp. 25-26 are charts illustrating German, French and Italian tablature notation on the neck of lutes. The German tablature example shows three alternative sets of ciphers for the 6th course up to the 8th fret, i) upper case letters starting from 'A' for the open string and 'B' for the first fret etc., as in 6₁ in the table above, ii) lower case letters as for the 5th course but with a horizontal bar added above as in 6₃ and iii) upper case letter equivalents of the 5th course ciphers with a horizontal bar above (first to fourth frets A, F, Q, X, continuing aa, ff for the fifth and sixth frets). Although not used in any manuscript or printed collections of lute music, this latter form of notating the 6th course is found in the earliest known printed German tablature included as examples in music treatises: the single lute tablature example in Sebastian Virdung's *Musica getutscht* of 1511 printed in Basel, probably by Michael Furter, the tablature examples in Arnolt Schlick's *Tabulaturen Etlicher lobgesang und liddlein uff die orgeln und lauten*, printed in Mainz by Peter Schöffern in 1512 and in the tablature example in Martin Agricola's treatise *Musica Instrumentalis Deudsch* printed in Wittenburg by George Rhaw in several editions between 1528 and 1545 and based on Sebastian Virdung's *Musica getutscht*.

The tablature in this edition is for solo lute in renaissance (*vieil ton*) tuning: the upper 6 courses tuned G c f a d' g', assuming a lute in G. The majority are for 6-course lute in this standard tuning although three preludes (nos. 22, 23 & 25) in the earlier source A-Wn 41950 are notated for a lute with the 6th course tuned down a tone to F, adapted here for a lute with a 6th course tuned to G and 7th-course to F. In addition, some of the preludes in five of the later sources call for a lute with 7 or more courses: CH-Bu F.IX.70, D-Sl G.I.4, PL-LZu M 6983, D-LEm II.6.15 and CZ-Pnm XIII.B.237. However, most of these can be easily adapted to play on 6- or 7-course lutes by omitting bass notes, playing them an octave higher or stopping them on a different diapason. Nine of the twenty-three items in CH-Bu F.IX.70 use a 7th course in F (46, 49, 50, 56, 64 & 67) or 7th course in F and 8th in D (55, 57 & 69); the two preludes in D-Sl G.I.4 use a 7th (74) or 7th and

8th course (76); three of the eighteen items in PL-LZu M 6983 require a 7th course tuned to F (79 & 87) or D (97); twenty-five of the forty-eight items in D-LEm II.6.15 require more than six courses, a 7th in F (102, 104, 107, 108, 113, 114, 115, 117, 118, 125, 126, 128, r, u, w, zi & zii), 7th in D (124, b & k), 7th in F and 8th in D (105 & 122), 8th in D (103), 7th in D and 8th in C (127) and 10th in C (129); and four in CZ-Pnm XIII.B.237 use a 7th in F (132), 7th in F and 10th in C (131) or 7th in F, 8th in E flat and 10th in C (130 & 133). These five sources for lutes with 7 or more courses notate the 7th and 8th courses as 'l' cut through with two and three horizontal bars, respectively and stopped diapasons as upper case letters with one or two bars above, again for the 7th and 8th courses, respectively. However, a few preludes in D-LEm II.6.15 (122, 124, 127 & 129) and CZ-Pnm XIII.B.237 (133) instead use French tablature-style notation /a for the 8th and //a for the 10th course.

The chart in GB-Eu Dc.6.100 referred to above also includes instructions on notation of diapasons. Below the lute neck in the illustrations nine courses of the lute are named and the ciphers are given for the 6th to 9th courses as 'l' struck through with one, two, three or four horizontal bars, respectively. Also, the instructions at the beginning of CZ-Pu 59r.469 includes a table of ciphers showing the open 7th and 8th courses notated as 'l' cut through with one and two horizontal bars, respectively and the 1st to 10th frets are notated with capital letters 'B' to 'L' with one and two horizontal bars above, for the 7th and 8th course, respectively. However, an open 7th course is the only note below the 6th course used in the music in the manuscript, although not in any of the items here.

No left hand fingering indications (assuming a right handed player) or ornaments are found in any of the sources used here. Four sources (D-Mbs 1512, CH-Bu F.IX.70, CZ-Bsa G 10,1400, CH-Bu F.IX.23) do include tenuto signs as either + or x before or after ciphers for notes to be held (30, 50, 51, 58, 59 & 62) and ten of the twenty-six sources include signs for right hand fingering: standardised editorially as one dot beneath tablature letters for plucking with the index finger (3, 19, 29, 30, 32, 33, 44, 47-51, 53-55, 58, 59, 62, 64, 66-68, 73, 74, 76, 81, 100, j, w, x & zii) and some of these also with two dots for middle finger (58, 62, 64 & 73). Right hand fingering is notated in the sources in five different ways: i) upward pointing serifs to the right of flag rhythm signs for index finger (no. 3 from PL-Kj 40154); ii) curved verticals in grid rhythm signs for index finger (30, 32 & 33 from D-Mbs 1512); iii) dots below ciphers for index finger (55, 64, 67, 68, 73 & 81 from CH-Bu F.IX.70; 74 & 76 from D-Sl G.I.4 and w & zii from D-LEm II.6.15); iv) dots above ciphers for index finger (19 from A-Wn S.M.8967; 100 from A-LIa 475 and j from PL-WRk 352); and v) dots above and below ciphers for alternating index and middle finger (62 from CZ-Bsa G 10,1400. The same right hand fingering as v) is used in the two lute books of Ludwig

Iselin, CH-Bu F.IX.23, but not in 59 here, and F.X.11, not represented in this edition.

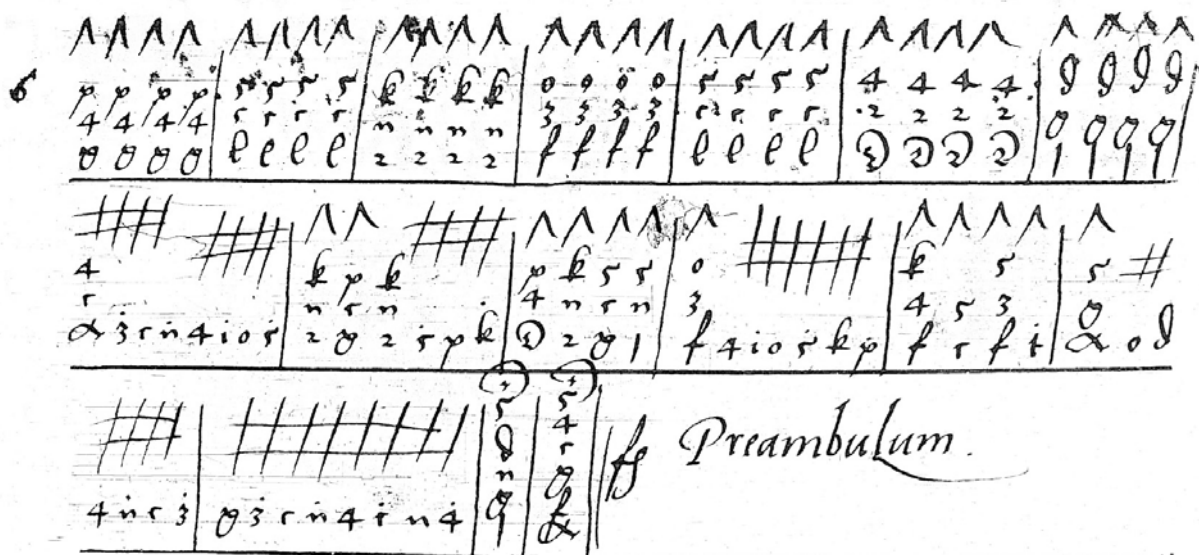
The tablature notation in sources from the earlier period especially are quite corrupt and the pages damaged in places. So the policy here was to retain the original legible tablature ciphers as far as possible and reconstruct rhythm signs and barring editorially when irregular or missing, or based on concordant sources when known. This was achieved with different degrees of success to render the music playable with the aim of bringing this music to wider attention and hopefully stimulate further reconstruction in the future. The number of minor editorial changes was large and it was decided not to include a critical commentary to list them all, but to make only general comments for some of the items in the inventory.

This edition is dedicated to Albert Reyerman (†10 December 2020) who founded Tree Editions, the most prolific publisher of modern and facsimile editions of lute music. The French tablature transcriptions with standardised beamed rhythm notation was typeset using Wayne Cripps TAB programme version 4.3.70 on an

Apple iMac operating on MacOS Mojave 10.14.6 and the author is indebted to Wayne for permission for its use. I acknowledge that TAB and other tablature setting programmes have had an enormous impact on dissemination of lute music. Thanks are also due to Mathias Rösel for translating the poem from German and to Rainer aus dem Spring for translating the Latin epigram both on the front flyleaf.

The illustration of a lute on the cover is from folio XXXIIIr of the 1542 edition of Martin Agricola *Musica Intrumentalis Deudsch*. The woodcut of *Fraw Musica* by Lucas Cranach the Elder on the front flyleaf is from the preface of *Neue Deutsch Geistliche Gesänge* (Wittenberg, George Rhaw 1544). The illustration on p. ii is from a woodcut by Hans Burgkmair, Plate 18 in the series 'The Triumph of Emperor Maximilian I (1459-1519)' commissioned in 1512. The illustrations of original tablature are as follows: below is PL-WRk 352, f. 39v (no. 43 here), on p. ix is CZ-Bsa G 10,1400, f. 13r (no. 62) and on p. xv is CZ-Pu 59r.469, f. 7r (no. 72).

John H. Robinson - February 2023



Facsimile from folio 39 verso of PL-WRk 352 (no. 43 here)

INVENTORY OF MUSIC WITH CONCORDANCES AND COMMENTARY

1. Preambulum

PL-Kj 40154, ff. 21v/30v [*Preludium*?]
Hoban no. 46
rhythm signs present but tablature ciphers cut off in final two bars
so reconstructed editorially

2. Preambulum - Adolf Blindhamer

A-Wn 41950, f. 5r p. 9 *AB* - *AB*
Hoban no. 2

3. Preambulum

PL-Kj 40154, ff. 15v-14r/18v untitled - [nachlauf]
Hoban no. 21

4. Preambulum

PL-Kj 40154, ff. 11r/2v-2r untitled
Hoban no. 8
dots absent from what are clearly dotted rhythms

5. Preambulum

PL-Kj 40154, f. 38v [Al]iud pre[l]udium
bar lines absent

6. Preambulum

A-Wn 18688, f. 13r [69r] *Preamb*: - *Postludio*

7. Preambulum

PL-Kj 40154, f. 1v *Preambulum*

8. Preambulum

PL-Kj 40154, f. 35r untitled

9. Preambulum

PL-Kj 40154, f. 38r i untitled

10. Preambulum

PL-Kj 40154, f. 38r ii untitled

11. Preambulum

PL-Kj 40154, f. 38r iii untitled
bar lines absent

12. Preambulum

PL-Kj 40154, f. 38v *Preambulum*
bar lines absent

13. Preambel

D-MGs StA MR 115.1 Nr.631, f. 1r *griff oder priambel*
bar lines absent

14. Preambulum

D-ROu Med 3, f. 159v *Preambulum*
the same as second half of no. 17

15. Preambulum

D-ROu Med 3, f. 160r i *Aliud*
bar lines absent

16. Preambulum

D-ROu Med 3, f. 160r ii *Aliud*

17. Preludium

D-ROu Med 3, f. 160r-160v *Preludin*[m]
second half is the same as no. 14

18. Preludium

D-ROu Med 3, f. 160v *Aliud* - end missing

19. Preambulum

A-Wn S.M.8967, f. 2v *Preambulum*

20. Preambulum

CH-Bu F.X.11, f. 8v *Preambulum darin die gantz applicatz godt*

21. Preambulum

D-Ut 131b, f. 2v *Prenambulum*

22. Preambulum - Adolf Blindhamer?

A-Wn 41950, ff. 1r-3v pp. 1-6 *preambulum* - *Nach lauf*
Hoban no. 1
similarity to no. 23 suggests the same composer
6th course down a tone changed to 7th course in F
3rd course split into a3/d3 at many cadences
occasional largely illegible words for playing instructions

23. Preambulum - Adolf Blindhamer

A-Wn 41950, ff. 7v-8r pp. 14-15 *AB mit 3 stimmen* ♯: [three part
harmony] - *Adolff blindhamer*
Hoban no. 8
similar passages to no. 22
6th course down a tone changed to 7th course in F
3rd course split into a3/d3 at final cadence

24. Preambulum - Ludwig Blanckenheim

PL-Kj 40154, ff. 29r/29v/20r/ 20v/3v *preambulij Ludwig
Blancke[n]heim - Valerius preludij* [?] *Ludwigs Blanckenheim*
Hoban no. 39

25. Preambulum

A-Wn 41950, f. 13v untitled
Hoban no. 20
6th course down a tone changed to 7th course in F

26. Preambulum

A-Wn 18688, f. 25v [81v] *Preambulum* - *Preambulum*
bar lines absent

27. Preambulum

A-Wn 18688, f. 25r [81r] *Priambulum*
cf. no. 43 and from bar 10 of no. 31

28. Preambulum

A-Wn 18688, f. 6r [62r] *Preambulum*
bar lines absent

29. Preambulum

A-Wn 18688, f. 9r [65r] untitled
bar lines absent

30. Preambel - HD

D-Mbs 1512, ff. 35v-36r *Preambl in Re oder La Der Erst hd*
D-MÜwl 439, f. 41r *Preludium*
similar triple time section to nos. 32, 33, 36 & 47

31. Preambulum

A-Wn 18688, f. 10r [66r] untitled
from bar 10 similar to opening of no. 27 & 43
bar lines absent

32. Preambel - HD

D-Mbs 1512, ff. 36v-37r *Preambl in sol in dem abzug zuschlagen. der
ander hd*
similar triple time section in nos. 30, 33, 36 & 47

33. Preambulum - HD

D-Mbs 1512, ff. 37v-38r *Preambulum in sol hd*
similar triple time section to nos. 30, 32, 36 & 47

34. Preambulum exquisitissimum

CH-SAM 1, ff. 19v-20r *Preambulum exquisitissimum*

35. Praeambulum

D-Z 115.3, f. 21v *Praeambulum*
= no. 77

36. Preambulum I - Wolff Heckel

CH-Bu F.IX.39, ff. 3v-4r *Preambulum I Wolfgang Heckels*
Heckel 1556, pp. 204-207 *Ein ander fantasey auff welsch*
ausgesetzt - Fantasias-I no. 8
Heckel 1562, pp. 204-207 *Ein ander fantasey auff welsch ausgesetzt*
similar triple time section to nos. 30, 32, 33 & 47

37. Preambulum II

CH-Bu F.IX.39, f. 4r *Praeambulum II*
Waissel 1591, sig. A4v *Preambulum 3* - Priamel no. 32

38. Preambulum III

CH-Bu F.IX.39, f. 4v *Praeambulum III*

39. Praeambulum

CZ-Pu 59r.469, f. 32v ii *Praeambulum IV*
cf. no. 70

40. Preambulum IIII - Matthäus Waissel

CH-Bu F.IX.39, ff. 4v-5r *Praeambulum IIII Matthae Waissels*
= no. 101
Waissel 1573, sig. A4r *Praeambulum 1* - Priamel no. 72
Phalèse & Bellère 1571, f. 3r *Fantasia*

41. Preambulum V

CH-Bu F.IX.39, f. 5v *Praeambulum V*
PL-WRk 352, ff. 63v-64r *Recercare* - Fantasias-II no. 4
Phalèse 1546, sig. b1v *Praeludiu[m]*

42. Preambulum

D-ROu Med 3, ff. 159v-160r *Aliud*
bar lines absent

43. Preambulum

PL-WRk 352, f. 39v *Preambulum*
cf. no. 27

44. Preambel - HD

D-Mbs 1512, f. 16v *Ein preambel In Re bd*

45. Praeambulum I - Julius Bischofs

CH-Bu F.IX.70, p. 8 *Praeambulum I Julii Bischofs*

46. Praeambulum - Elias Mertel

CH-Bu F.IX.70, p. 15 *Praeambulum E[lia]s? M[ertel]?*
modern edition: MertelR no. 1

47. Praeambulum III - Julius Bischofs

CH-Bu F.IX.70, p. 9 *Praeambulum III Julii*
similar triple time section to nos. 30, 32, 33 & 36

48. Praeambulum VI

CH-Bu F.IX.70, pp. 9-10 *Praeambulum VI*
Gerle 1533 f. 9v *Priambel* - Priamel no. 8

49. Praeambulum VII

CH-Bu F.IX.70, p. 10 i *Praeambulum VII*

50. Praeambulum VIII

CH-Bu F.IX.70, p. 10 ii *Praeambulum VIII*
cf. Besard 1603, f. 5r ii *Praeludium Besardi*

51. Praeambulum VIII

CH-Bu F.IX.70, pp. 10-11 *Praeambulum VIII*

52. Praeambulum X

CH-Bu F.IX.70, p. 11 i *Praeambulum X*

53. Praeambulum XI

CH-Bu F.IX.70, p. 11 ii *Praeambulum XI*

54. Praeambulum XII

CH-Bu F.IX.70, p. 11 iii *Praeambulum XII*
begins as no. 55
most bar lines absent

55. Praeambulum XIII

CH-Bu F.IX.70, p. 12 *Praeambulum XIII*
begins as no. 54
most bar lines absent

56. Praeambulum XV

CH-Bu F.IX.70, p. 13 i *Praeambulum XV*
cf. D-LEm II.6.6, ff. 8v-9r *Praeludium*
bar lines absent

57. Praeambulum XVIII

CH-Bu F.IX.70, p. 14 *Praeambulum XVIII*

58. Praeambulum

CZ-Bsa G 10,1400, f. 1r *Praeambulum*

59. Exercitium

CH-Bu F.IX.23, f. 6r *Exercitium*

60. Praeambulum II

CH-Bu F.IX.70, p. 8 *Praeambulum II*
bar lines absent

61. Praeambulum IIII

CH-Bu F.IX.70, p. 9 *Praeambulum IIII*

62. Praeludium

CZ-Bsa G 10,1400, f. 13r *Praeludium*

63. Praeambulum V

CH-Bu F.IX.70, p. 9 *Praeambulum V*

64. Praeambulum - Jacob Reis

CH-Bu F.IX.70, p. 15 i *Praeambulum Jacob Reis*
cf. no. 108
CZ-Pnm G.IV.18, f. 1r / 3r *Praeludia*
D-B N 479, f. 1v untitled & f. 21r *Praeludium*
D-Hs ND VI 3238, p. 133 ii untitled
D-KNh R242, f. 7r untitled
D-Mbs Mus. pr.93, f. 63v untitled
Besard 1603, f. 10r ii *Prael. eiu[st]em. [Jac. Reis]* - JacobP Preludium IV
cf. NL-DHnmi K Luis A20, f. 70r i *Fantasia*

65. Praeambulum - P. P.

DK-Kk Thott 4o 841, f. 102v *Praeambulum P.P.*

66. Praeambulum XVI

CH-Bu F.IX.70, p. 13 ii *Praeambulum XVI*
Waissel 1591, sig. A4r *Praeambulum 1* - Priamel no. 40

67. Praeambulum XVII

CH-Bu F.IX.70, p. 13 *Praeambulum XVII*

68. Praeambulum XX

CH-Bu F.IX.70, p. 14 *Praeambulum XX*
bar lines absent

69. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti

CH-Bu F.IX.70, p. 15 *Praeambulum Equitis Rom[ani]*.
cf. no. 124=125; Carlone 81, 85, 88, 89
CZ-Pnm IV.G.8, ff. 43v-45r *Toccata*
D-DI I-V-8, f. 75v *Praeambulum del Cavaglier del liuto*
D-W Guelf. 18.7, ff. 200v-201r *Praeambulum equitis aur[ati]*. *Laurenzini*
cinis Romanj
GB-Cu Add.3056, ff. 29v-30r *Exercitium Equitis Romani*
PL-Kj 40143, ff. 33v-34r *Fuga equitis Romani*
Besard 1603, ff. 10v-11r *Praelud. Equitis Romani*

70. Praeambulum 1

CZ-Pu 59r.469, f. 32r i *Praeambulum 1*
cf. no. 39

71. Praeambulum XVIII

CH-Bu F.IX.70, p. 14 *Praeambulum XVIII*

72. Praeambulum

CZ-Pu 59r.469, f. 7r *Praeambulum*

73. Exercitium XIII - Daniel Frederici?

CH-Bu F.IX.70, p. 12 *Exercitium XIII F.D.D.D*
bars 13-24 the same as Finale g

74. Praeludium

D-Sl G.I.4 III, f. 29v i *Fuga P[rae]ludium*
Also included in Fantasias-III, no. 22

75. Preambulum

S-Skma Sackska, f. 16r untitled

76. Praeludium

D-Sl G.I.4 III, f. 29v ii *Praeludium*
Modern edition: Ballman, p. 5

77. Praeambulum

CZ-Pu 59r.469, f. 7v *Praeambulum*
= no. 35

78. Praeambulum - Julio Segni da Modena?

S-Skma Sackska, ff. 22r-22v *Praeambulum NB*
F-Pn Rés.429, ff. 135r-136r *Recercar J. M.*
- Julio Segni da Modena?
da Crema 1546a, sig. B3r *Recercar nono*
da Crema 1546b, ff. 7v-8r *Recercar Nono*
Phalèse 1549, sig. B2v *Fantasia*

79. Praeambulum

PL-LZu M 6983, f. 66r *Praeambulum*

80. Praeambulum

PL-LZu M 6983, ff. 71v-72r *Praeambulum*

81. Praeambulum

CH-Bu F.IX.70, p. 15 ii *Praeambulum*

82. Praeambulum

PL-LZu M 6983, ff. 68v-69v *Praeambulum*

84. Praeludium - Hieronymous Wully?

CH-SAM 1, f. 3r *Praeludium HW*
= CH-SAM 1, f. 13v *Praeludium HW*

84. Praeambulum

PL-LZu M 6983, ff. 69v-70r *Praeambulum*

85. Praeambulum

PL-LZu M 6983, f. 70r *Praeambulum*

86. Praeambulum

CZ-Pu 59r.469, f. 32v i *Praeambulum III*

87. Praeambulum

PL-LZu M 6983, f. 72r *Praeambulum*

88. Praeambulum

PL-LZu M 6983, f. 70v *Praeambulum*

89. Praeambulum

PL-LZu M 6983, ff. 74v-75r *Praeambulum*

90. Praeambulum

PL-LZu M 6983, ff. 70v-71r *Praeambulum*

91. Praeambulum

PL-LZu M 6983, f. 72v *Praeambulum*

92. Praeambulum

PL-LZu M 6983, ff. 72v-73r *Praeambulum*

93. Praeambulum

PL-LZu M 6983, f. 73r *Praeambulum*

94. Praeambulum

PL-LZu M 6983, f. 76r ii *Praeambulum*

95. Praeambulum

PL-LZu M 6983, ff. 73v-74r *Praeambulum*

96. Praeambulum

PL-LZu M 6983, f. 74v *Praeambulum*

97. Praeambulum

PL-LZu M 6983, f. 106r *Praeambulum aus dem D.*

98. Praeambulum

PL-LZu M 6983, f. 75v *Praeambulum*

99. Praeambulum

PL-LZu M 6983, f. 76r i *Praeambulum*

100. Preludium - Carolum

A-LIa hs.475, f. 71r *Preludium Carolum*

101. Praeambulum - Matthäus Weissel

DK-Kk Thott 841,4^o, f. 101r *Praeambulum Matthae Weissels*
cf. no. 40
Weissel 1573, sig. A4r *Praeambulum 1* - Priamel no. 72
Phalèse 1571, f. 3r *Fantasia*

102. Praeludium

D-LEm II.6.15, p. 1 *Praeludium* [1]

103. Praeludium 2

D-LEm II.6.15, p. 2 i *Praeludium 2*

104. Praeludium 3

D-LEm II.6.15, pp. 2-3 *Aliud 3*

105. Praeludium 5 - Matthaeus Reymann?

D-LEm II.6.15, pp. 4-5 *Praeludium 5*
Reymann 1598, sig. A6v I *Praeludij primi ad notam D la sol re melos molle*

106. Praeludium 4

D-LEm II.6.15, p. 3 *Praeludium 4*

107. Praeludium 7

D-LEm II.6.15, p. 6 *Praeludium 7*

108. Praeludium 6 - Jacob Reis

D-LEm II.6.15, p. 5 *Aliud 6.*
cf. no. 64 where concordant sources are listed

109. Rx

D-LEm II.6.15, p. 8 Rx

110. Praeludium 10

D-LEm II.6.15, p. 9 *Praeludium 10*
bar lines absent except at 1-2, 5-6, 7-8 & 9-10

111. Praeludium 8

D-LEm II.6.15, pp. 6-7 *Praeludium 8*

112. Finale

D-LEm II.6.15, pp. 18-19 *Finale*

113. Praeludium 9

D-LEm II.6.15, p. 8 *Praeludium 9*
original irregular barring retained

114. Praeludium 11

D-LEm II.6.15, p. 11 i *Praeludium ex ffaunt 11*

115. Praeludium 12

D-LEm II.6.15, pp. 12-13 *Praeludium ex Gsolreut 12*

116. Finale

D-LEm II.6.15, p. 9 i *Ex G sol re ut B mol Finale vel coloratura*

117. Praeludium 13

D-LEm II.6.15, pp. 14-15 *Praeludium 13*

118. Praeludium Italicum 15

D-LEm II.6.15, p. 18 *Praeludium Italicum 15*
bar lines absent

119. Praeludium 14

D-LEm II.6.15, pp. 16-17 *Praeludium 14*
most bar lines absent

120. Praeambulum 2

CZ-Pu 59r.469, f. 32r ii *Praeambulum 2*
bar lines absent

121. Praeludium 16 - Diomedes Cato

D-LEm II.6.15, p. 19 *P[rae]ludium Diom 16*

122. Praeludium - Diomedes Cato

D-LEm II.6.15, p. 20 *Ejusdem* [Diomedes Cato]
Besard 1603, f. 4r *Praelud. Diomed*

123. Prelude - Albert Dlugoraj

D-LEm II.6.15, p. 465 *Prelude Albert Dlugoraj*
= I-Gu M.VIII.24, f. 6v *Praelud. Alb. Dlug.*

124. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti

D-LEm II.6.15, pp. 62-63 untitled
Carlone 81, 85, 88, 89
cf. no. 69 where the concordant sources are listed

125. Praeludium 18

D-LEm II.6.15, p. 21 ii *Praeludium 18*

126. Exercitium

D-LEm II.6.15, p. 21 iii

127. Finale - Albert Dlugoraj?

D-LEm II.6.15, p. 467 untitled
bars 1-39 and 40-60 maybe two distinct pieces
from bar 40:
CZ-Pnm IV.G.18, ff. 78v-79r *Canzon prae/Ludium*
Besard 1603, f. 36r *Finale Alberti Dlugorai*
Mertel 1615, p. 13 *Praeludium 28*

128. Prelude - Charles Bocquet or Jacob Reis

D-LEm II.6.15, p. 510 *Porquetus*
Besard 1603, f. 5v ii *Praelud. Bocqueti*
bars 30-47 only
bars 1-29 added editorially from the complete version:
GB-Cfm 689, f. 18v i *Prelude Jacob* - JacobP *Praeludium VII*

129. Praeludium 19

D-LEm II.6.15, p. 22 *Praeludium 19*
D-LEm III.11.26, f. 2r *Praeludium*
D-Ngm 33748/I, f. 42r ii untitled

130. Praeludium

CZ-Pnm XIII.B.237, f. 1v ii 4 *Praeludium*
- Tichota & Čizrnář no. 4
bar lines absent and end missing

131. Praeludium - Salomon?

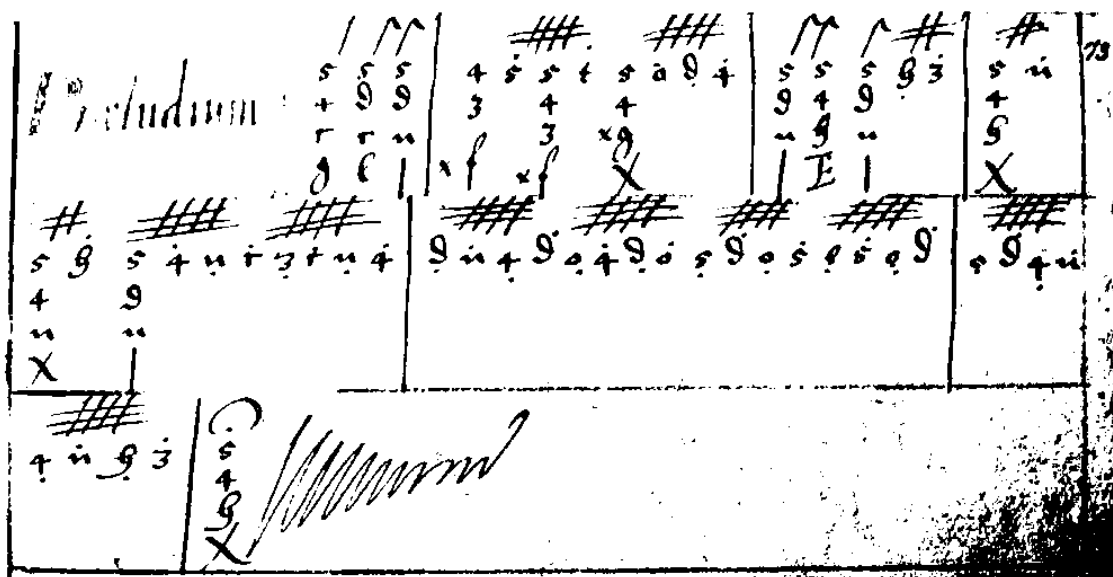
CZ-Pnm XIII.B.237, f. 1r i 2. *Prael[udium] Salom[onis?]* -
Tichota & Čizrnář no. 2
bar lines absent

132. Praeambulum - Stephan Laurentius Jacobides

CZ-Pnm XIII.B.237, f. 1r i [1] *Praeambulum Stephani*
Laurentij Jacobidis - Tichota & Čizrnář no. 1
similar passages to a fantasia by Lorenzino Tracetti - Carlone 71:
D-Hs ND VI 3238, p. 137 *Fantasia L*
NL-Hnmi Kluis A 20, p. 72 *Fantasia*
PL-Kj 40032, p. 130 untitled
Besard 1603, f. 22r *Fantasia Laurenc*

133. Praeludium 3

CZ-Pnm XIII.B.237, f. 1v i [3 *Pr[aelu]dium*]
- Tichota & Čizrnář no. 3



FINALE

For 6-course lute or with 7th tuned in D

a. Finale

D-LEm II.6.15, p. 14 i *Finale*
bar lines absent

b. Finale?

D-LEm II.6.15, p. 13 untitled
bar lines absent
the penultimate note d7 editorial

c. Finale

D-LEm II.6.15, p. 14 ii untitled
bar lines absent

d. Finale

D-LEm II.6.15, p. 17 iii *Finale*
bar lines absent

e. Exercitium

D-LEm II.6.15, p. 7 *Exercitium*
bar lines absent

f. Finale

D-LEm II.6.15, p. 3 untitled

g. Exercitium

D-LEm II.6.15, p. 5 ii *Exercitium*
cf. no. 74=75
bar lines absent

h. Finale

D-LEm II.6.15, p. 12 ii *Finale in G*
bar lines absent

i. Exercitium

D-LEm II.6.15, p. 15 ii *Alind*
cf. no. j

j. Nachlewfell

PL-WRk 352, f. 56r *Nachlewfell*
follows PL-WRk 352, ff. 54v-56r *Mille Regres* - Josquin

k. Finale

D-LEm II.6.15, p. 19 i *Finale*

l. Exercitium

D-LEm II.6.15, p. 15 i *Exercitium*[m]
cf. no. i
first 5 bars the same as:
D-Hs ND VI 3238, p. 116 i untitled
PL-Kj 40153, ff. 46v-47r *Toccata*

Phalèse 1545, p. 2 *Praeludium*
Kargel & Lais 1575, sigs. A1r-A1v *Fantasia* - cittern
Mertel 1615, p. 79 (*Praeludium*) 159

m. Rx

D-LEm II.6.15, p. 9 ii Rx

n. Rx

D-LEm II.6.15, p. 11 ii Rx

o. Nachloufflin

D-B 40588, p. 65 *Nachloufflin*

p. Leufflein

D-B 40588, p. 35 *Ein vor loufflin*

q. Final darauff

D-B 40588, p. 5 *Final darauff*

For 6-course lute or with 7th tuned in F

r. Clausula

D-LEm II.6.15, p. 17 i *Clausula*

s. Leuflein

CZ-Pu XXIII.F.174, f. 12v *Leuflein*

t. Finale

D-LEm II.6.15, p. 10 i *Finale ex C. sol. fa. ut*

u. Coloratura

D-LEm II.6.15, p. 18 *Coloratura*

v. Rx

D-LEm II.6.15, p. 22 Rx

w. Finale

D-LEm II.6.15, p. 10 iii *Finale in F fa ut*

x. Leufenlein

D-LEm II.6.15, p. 21 *Leufenlein*

y. Postludio

A-Wn 18688, f. 12r [68r] *Postludio*

zi. Finale

D-LEm II.6.15, p. 19 iii untitled

zii. Finale

D-LEm II.6.15, p. 10 ii *Final*

BIBLIOGRAPHY

Sources are for solo lute unless stated otherwise and primary sources used for this edition are in bold.¹⁶

MANUSCRIPTS

- A-LIa hs.475** – Linz, Oberösterreichische Landesbibliothek (*olim* Herrschaftsarchiv, Aurolzmünster near Linz), MS hs. 475: title page inscribed 'Michaël Eÿsertt Norinbergensis [Nürnberg] Possidet hunc summo cum Jure libellum quem rapiat nulla picata manus. C.D.S.W', and was copied in German tablature for 7-course lute c.1600. Described in Pohlmann, p. 147 as the 'Linzer Lautenbuch' and the contents, mainly German Lied many by Hans Leo Hassler interspersed with English pavans and galliards including examples by John Dowland and Richard Alison, listed with some concordances in Meyer III/1, pp. 98-106. Source of no. 100 here as well as Fantasias-III nos. 61 & 62.
- A-Wn 18688** – Wien, Österreichisches Nationalbibliothek, Musikabteilung, MS Mus.18688: inscribed 'S[tephan] Craus' / 'zu Ebenfurth' (south of Wien) and originally bound with the Linz copies of Judenkünig's lute prints. The manuscript is described in Boetticher, p. 352 and Pohlmann, p. 46 and the contents with some concordances are listed in Meyer III/1, pp. 125-127; see Jean Wirth 'La tablature de luth de Stephan Craus' *Musique ancienne* 7 (1979), pp. 4-20. The 35 folios are copied in three different hands c.1523 and 1526-1540 and are the source of nos. 6, 26-29, 31 & Finale y here, as well as Fantasias-II nos. 1 & 2.
- A-Wn 41950** – Wien, Österreichisches Nationalbibliothek, Musikabteilung, Mus. Hs. 41950: Adolf Blindhamer lute book, copied c.1525. Discovered in 1943 in the Fürstlich Löwenstein-Wertheim-Gemeinschaftliches Archiv in the castle of Wertheim am Main. Information on the binding, now lost, suggests it is of South German provenance and has been in the Wertheim castle archive since at least the second half of the 18th century. It was since sold in auction LN 5718 at Sotheby's in December 1995 and was acquired by the Österreichisches Nationalbibliothek Wien, and is catalogued as Musikabteilung Hs. 41950. The contents with some concordances are listed under D-WERL Musikalien Nr. 6 in Meyer III/2, pp. 301-302 and is described in detail with an inventory, concordances and complete facsimile of the thirteen folios in Kirnbauer & Young, pp. 205-260.¹⁷ Source of nos. 2, 22, 23 & 25.
- A-Wn S.M.8967** – Wien, Österreichisches Nationalbibliothek, Musikabteilung, Ms. Suppl. Mus. 8967: eight folios of tablature copied in German tablature for 6-course lute inscribed 'Lautenbuch 1565' but the owner is not identified. The contents are listed in Meyer III/1, p. 145 which is the source of no. 20 here as well as Fantasias-II nos. 11 & 12.
- CH-Bu F.IX.23** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.23: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence, Basel University, dated 1575. Described in Boetticher, pp. 12-13 and the contents are listed in Meyer I, pp. 6-7. Source of no. 59.
- CH-Bu F.IX.39** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.39: the detached first six folios of the larger manuscript Amsterdam Toonkunst-bibliotheek, [NL-At] MS 208.A.27, copied c.1575. The contents are listed in Meyer I, p. 8. Source of nos. 36-38, 40-41.
- CH-Bu F.IX.70** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, Ms. F.IX.70: lute book of Emanuel Wurstisen (1572-1616), a student at Basel University 1586-1594. The manuscript begins with lute instructions and is then divided into eight sections of tablature by genre, the first devoted to twenty four preambula, nos. 45-57, 60-61, 63-64, 66-69, 71, 73 & 81 here as well as Fantasias-III nos. 27-50. The music is copied in a single hand in German tablature for 6- to 9-course lutes, and is dated 1591 and 1594 but probably copied from then over a long period. The manuscript was acquired by Basel University in 1808 from the library of Johann Heinrich Brucker, university librarian 1748-1753. A description with inventory and concordances was published in John Kmetz *Die Handschriften der Universitätsbibliothek Basel* (Basel, Verlag der Universitätsbibliothek, 1988), pp. 206-229, and the contents are listed in Meyer I, pp. 11-27.
- CH-Bu F.X.11** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.X.11: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence, Basel University, copied in German tablature, dated 1575. Described in Boetticher, p. 14 and the contents are listed in Meyer I, pp. 11-12. Source of no. 20.
- CH-SAM 1** – Samedan, Bibliothek Fundaziun Planta, MS M 1, dated 1563. In the absence of an original title page, nothing is known about the owner of the manuscript but it is thought to originate in Basel. Described in Boetticher, p. 316-317 and Pohlmann p. 160 and the contents are listed in Meyer I pp. 31-32. Source of nos. 34 & 83.
- CZ-Bsa G 10,1400** – Brno, Státní oblastní archiv, Ms. G 10,1400: manuscript of 78 folios including sections in German and French tablature for lute and cittern formerly in the Fürstlich Dietrichsteinischen Bibliothek, copied c.1575. Described in Pohlmann p. 138¹⁸ and contents with some concordances listed in Meyer III/2, pp. 11-13. Source of nos. 58 & 62.
- CZ-Pnm IV.G.18** – Praha, Národní Muzeum, Hudební Oddelení, MS G.IV.18: Joannes Aegidius de Rettenwert lute book copied in French and Italian tablature, c.1623-1627.
- CZ-Pnm XIII.B.237** – Praha, Národní muzeum, hudební oddelení, MS XIII.B.237: Stephan Laurentius Jacobides lute book, copied by a student at the University of Prague in German tablature in the early 17th century, a second scribe adding further tablature with titles and additional text in Czech, c.1630. The student is probably named in the title to one of the lute solos, which reads *Præambulum Stephani Laurentij Jacobidis*. The manuscript is badly damaged by damp with pages jumbled up and some

¹⁶ Online digital facsimiles of most of the sources used and referred to are available from the libraries that hold the manuscripts or original copies of the prints although the links are not included in the bibliography. Most are listed on the website of Jo Bringmann at <http://www.jobringmann.de/facsimile-links>

¹⁷ And see Roman List 'Die Lautentabulatur A-Wn, Mus. Hs. 41950: Edition und Studien' (doctoral thesis, Wien 2013).

¹⁸ Presuming it is the same manuscript: 'BRNO SA (Brünn). (Signatur ?) Eine Handschrift von ca. 1600. 154 S. Auf den ersten 20 S. sind Lautenstücke in dtsh. Tabulatur notiert'.

missing, and much of the music illegible or incomplete,¹⁹ but with some reconstruction it is the source of n° 130-133 here as well as Fantasias-III nos. 63 & 64. The manuscript was briefly described in Boetticher, pp. 290-291 and Pohlmann, p. 157 and an inventory with some concordances is in Meyer III/2, pp. 36-39. A list of contents with transcriptions of some of the music was published by Jiri Tichota,²⁰ and a facsimile and modern edition with reconstruction of all the music in French tablature was been published in 2020, see Tichota & Čizmář.

CZ-Pu 59r.469 – Praha, Národní knihovna CSR, Universitní knihovna, MS 59r.469: Manuscript copied in German tablature from Zatec, North-West of Prague in inscribed 'SUM Bohuslai Strialy a Pomnauss & Amicorum' and dated 1592. Described in Tichota, pp. 150-222. Contents largely identical to D-Z 115.3, and listed in Meyer III/2 pp. 74-80. Source of nos. 39, 70, 72, 86 & 120.

CZ-Pu XXIII.F.174 – Praha, Národní knihovna CSR, Universitní knihovna, MS XXIII.F.174: inscribed 'Lautten Tabulatur Buech Darinnen viel schöne ... stüeck beshriebne seindt von mier Nicolao Schmall von Lebendorf derselben zeit Kantzleischreibern, des Wolgebornen Herrn Herrn Iaroslai Bozita von Martinicz Herrn zu Smeczna Weissen Augeczdecz Wokorz vnnd Malikowicz, Römischer Kayßerlicher Maiestätt Rath Statthalter vnnd dero Hoffmarschalchen in Königreich Beheimb Anno Domini 1613', of Bohemian provenance and copied in German tablature. Briefly described in Boetticher p. 297-298 and Pohlmann p. 118 and the contents with some concordances are listed in Meyer III/2, pp. 71-74. Source of Finale s. Facsimile edition: Praha, Sumptibus Pragopress 1969.

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D-Dl I-V-8 – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8 (olim B. 1030): lute book inscribed 'Johann Joachim Losses ... Lautenbuch' and copied c.1620. The manuscript disappeared in 1945 but photographs of more-or-less all of it have been recently discovered in the remains of the library of Franz Julius Giesbert (1896-1972).

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D-LEm II.6.6 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.6: manuscript additions to copies of Hans Gerle *Ein Neues sehr Künstlichs Lautenbuch* (Nürnberg 1552), Rudolf Wyssenbach *Tabulaturbuch uff die Lutten* (Zürich, Formschneider 1550) and Benedikt de Drusina *Tabulatura* (Frankfurt, Eichorn 1556), copied in French tablature beginning of 17th-c.

D-LEm II.6.15 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, copied in German tablature and dated 1619 by a German Protestant student in Leipzig. Although 'Lautenbuch des Albert Dlugorai' is written on page 2 in a modern hand, there is no other reason to link the manuscript directly with this Polish composer other than the presence of a few pieces ascribed to him within it. The manuscript was described in Boetticher pp. 164-165 and Pohlmann, pp. 51 & 146, and the contents are listed in Meyer II, pp. 159-175. A facsimile edition was published by Tree Edition of Lübeck in 2001. Two volumes of a modern edition of transcriptions into French tablature by Herbert Speck was also published by Tree Editions in 2004 and 2005 although not including any of the twenty nine preludes nos. 102-119, 121-129 and Finale a-i, k-n, r, t-x, zi-ii. here as well as Fantasias-III nos. 68-91.

D-LEm III.11.26 – Leipzig, Musikbibliothek der Stadt, Ms. II.6: manuscript copied in French tablature, c.1625-30. Facsimile edition: Lübeck, Tree Edition 1998.

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D-Mbs Mus. pr.93 – München, Bayerische Staatsbibliothek, 2° Mus. pr. 93, manuscript additions to a copy of Adrian Dens *Florilegium* (Köln, 1594), copied in Neapolitan tablature by Johannes Christophorus Belling, c.1600-1630.

D-MGs 115.1 Nr.631 – Marburg, Hessischen Staatsarchiv, MS StA MR 115.1 Nr. 631: the Waldecker manuscript copied c.1545. Facsimile and description in Sigrid Wirth 'Eine Lautenhandschrift des 16. Jahrhunderts im Hessischen Staatsarchiv Marburg' *Die Laute* XII (2017), pp. 1-38. Source of no. 13.

D-Müwl 439 – Münster, Westfälisches Landesmuseum, manuscript 439: 'Das Stammbuch des Bernhard Schenckinck', copied in French tablature c.1561-1582. Facsimile edition: Emmerdingen, Seicento Edition 2007.

D-Ngm 33748/I – Nürnberg, Germanisches Nationalmuseum, MS 33748/I: manuscript of Bavarian provenance copied in French and Italian tablature, c.1615-1620.

D-ROu Med 3 – Rostock University Library, Sonder-sammlungen, mss Med 3: Manuscript discovered by Albert Reyermann in 2010 comprising an apothecary dictionary titled 'Dyprensatorus Apothecarey / Wittenbergensis alexandris vntzy' [74ff] followed by 43 folios of lute tablature copied c.1530 and headed 'Carmen saphicum gantz liebliche stückhen' [ff. 75-161]. Source of n° 14-18 & 42.

¹⁹ Jiri Tichota 'Problèmes d'édition des tablatures de rédaction défectueuse', in: *Le Luth et sa musique II* (Paris, Colloques internationaux du Centre nationale de la recherche scientifique 1980), p. 44.

²⁰ See Tichota in bibliography as well as Jiri Tichota 'Francouzská loutná ová hudba v Čechách' *Miscellanea musicologica* xxv-xxvi (1973), p. 19; Jiri Tichota 'Deutsche Lieder in Prager Lautentabulaturen des beginnenden 17. Jahrhunderts' *Miscellanea musicologica* xx (1967), p. 63.

- D-Sl G.I.4** – Bad Württembergische Landesbibliothek (formerly Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek), MS G.I.4, vols. I-III: a 3-volume manuscript from Southern Germany, probably from the Munich court of Duke Maximilian I (r.1579-1623), copied by a single scribe German tablature c.1580-1595. Discovered by Arthur Ness in the 1970s,²¹ the manuscript was briefly described in Pohlmann (p. 141) and the contents listed with some concordances in Meyer II, pp. 80-96. Source of nos. 74 & 76 here as well as Fantasias-III nos. 1-26.
- D-Us 131b** – Ulm, Stadtbibliothek, MS Smr. Misc. 131b: manuscript from the library of Egenolff Schermer (1573-1605) of Ulm, copied c.1556. Source of no. 21. Facsimile edition: Stuttgart, Cornetto-Verlag 1997. Contents and some concordances are listed in Meyer II, pp. 295-296.
- D-W Guelf. 18.7** – Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, Ms. Codex Guelferbytanus 18.7 Augusteus 2°: Philipp Hainhofer lute book, copied in Italian tablature c.1603-4, except for one item in German tablature on f. 8v and one in French tablature on f. 10v. See Joachim Lüdtke *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Abhandlungen zur Musikgeschichte, Band 5 (Göttingen, Vandenhoeck and Ruprecht 1999).
- D-Z 115.3** – Zwickau, Ratsschulbibliothek, MS 115.3: Tabulaturbuch des Joannes Arpinus, copied c.1590-1600. The manuscript is described briefly in Boetticher p. 373 and Pohlmann p. 26 and the contents are listed in Meyer II pp. 318-322. Source of no. 35. Facsimile: Leipzig, Zentral-antiquariat der Deutschen Demokratischen Republik 1983.
- DK-Kk Thott 841.4°** – København, Det Kongelige Bibliotek, Ms. Thott 841.4°: Lieder book of Petrus Fabricius (1587-1651), born in Tondern in Frisia. Includes songs and lute solos copied c.1603-1609 while Petrus was a student at Rostock University and then pastor in Schleswig.²² Described in Boetticher, pp. 148-149 and Pohlmann, p. 56, and extended description with list of the contents by Roland Wohlfart in 1989.²³ Source of no. 65 & 101 here as well as Fantasias-III nos. 59 & 60. Facsimile edition: Glinde, Jarchow 2013 (an exemplary editions with black and white facsimile, complete transcription of text and tablature and extensive description, inventory and concordances).
- F-Pn Rés.429** – Paris, Bibliothèque Nationale, MS Rés.429, inscribed 'Italianische Tabulatura auf die Lauthen Von der hand geschrieben Allerley Tán[z]e Zusammen gebracht' copied in Italian tablature in Bavaria, c.1560-1565.
- GB-Cfm 689** – Cambridge, Fitzwilliam Museum, Mus. MS 689: Herbert of Cherbury lute book, copied in French tablature c.1616-1640. Facsimile edition: Lute Society Facsimile Editions 2019.
- GB-Cu Add.3056** – Cambridge University Library, MS Add. 3056, known as the Cosens lute book after the 19th-century owner Frederick W. Cosens, but the 'C.K.' in some of the titles to music known to be by other composers suggests that they are the initials of the owner and scribe who could be 'Christoph Kirten Kitharisten' recorded at the Königsberg court associated with John Spencer's Company of English actors. Copied in French tablature, c.1610.
- I-Gu M.VIII.24** – Genova, Biblioteca Universitaria, MS M.VIII.24: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln 1603), copied in French tablature c.1605.
- NL-DHnmi Kluis A20** – The Hague, Nederland Muziek Instituut Kluis A 20 (*olim* Gemeentemuseum Ms. 28 B 39): Siena Lute Book, copied in Italian tablature c.1585-1590. Facsimile edition: Genève, Éditions Minoff 1988.
- PL-Kj 40032** – Kraków, Biblioteka Jagiellońska, Mus. MS 40032: manuscript of Neapolitan provenance copied in Italian tablature, c.1580-1611.
- PL-Kj 40143** – Kraków, Biblioteka Jagiellońska, Mus. MS 40143, tablature copied in French tablature and dated 1594 and 1601.
- PL-Kj 40153** – Kraków, Biblioteka Jagiellońska, Mus. MS 40153: lute book copied in French tablature and inscribed 'Anno 1620 a Padoua ... Kazamierz Stanislaw Rudomina Dusiaci'.
- PL-Kj 40154** – Kraków, Biblioteka Jagiellońska (*olim* Berlin, Preußischer Staatsbibliothek), Mus. Ms 40154: manuscript of South German provenance copied c.1520. Source of n° 1, 3-5, 7-12, 24. The manuscript is in poor condition with water staining, tablature removed by page trimming and an unknown number of pages missing so that the majority of the music is incomplete. What remains comprises thirty eight folios bound in random order. The manuscript is described briefly in Boetticher p. 28 and the contents carefully reordered with some concordances listed in Meyer III/2, pp. 128-131. Kirnbauer & Young, pp. 241-242 briefly describes the manuscript in relation to A-Wn 41950. Hoban is a partial modern edition with a literal transcription of the majority of the music.
- PL-LZu M 6983** – Łódź, Biblioteka Uniwersytecka, MS. M 6983 (*olim* Berlin, Bibliothek der Staatlichen Akademischen Hochschule für Music, MS 5102), copied in German tablature for 7-course lute, c.1600. Source of eighteen preludes, nos. 79-80, 82, 84-85, 87-99 here, as well as Fantasias-III nos. 51-57. The contents with some concordances are listed in Meyer III/2, pp. 157-159, whose foliation is one out from the original. This is the so-called Grasse manuscript collected by Philip Spitta, administrative director of the Hochschule für Music in Berlin from 1875 and Spitta's library was acquired by the Hochschule when he died in 1894. Pohlmann, p. 136 refers to it as in the Staatsbibliothek Preussischer Kulturbesitz, and Boetticher, p. 40 as formerly in the Bibliothek der Staatlichen Hochschule für Music but missing since 1945, Boetticher claiming the binding bears the date of 1588, not now visible. A large proportion of the library of the Hochschule für Music was evacuated to Schloss Friedersdorf in Lower Silesia for safekeeping in 1943 and transferred to the then newly established University of Łódź in 1946; see Christoph Wolff 'From Berlin to Łódź: The Spitta Collection Resurfaces' *Music Library Association Notes* 46/2 (December 1989), pp. 311-327 and Katarzyna Milek 'The M 6983 lute tablature manuscript from the Philipp Spitta Collection' *The Lute* 49 (2009), pp. 6-29. The location of the Spitta collection, including the lute manuscript M 6983, was brought to the attention of lute scholars by Tim Crawford.

²¹ Arthur J. Ness 'A Physician's Lute Book' *Journal of the Lute Society of America* lx (2007), pp. 84-86.

²² Arthur J. Ness and C.A. Kolczynski 'Sources of Lute Music 3: German Sources to c.1650' *Grove Music Online*.

²³ Roland Wohlfart 'Die Liederhandschrift des Petrus Fabricius - Kgl. Bibl. Kopenhagen, Thott 4° 841' (Dissertation, Münster University, 1989).

PL-WRK 352 – Wrocław, Biblioteka Kapitulna, Ms. 352, titled “TABVLATVR AVF DIE LAVT” on the cover and copied c.1538-1544. Manuscript in two distinct sections, the first part copied in Italian tablature, probably for Joannis Huldericj or Jacob Pogkner who both inscribed their names on the first folio together with the dates 1537 and 1540 respectively. The second, later section was copied in German tablature by M. Ostermayer, probably in Kassel, whose name also appears on the first folio together with the date 1544. The manuscript is described in Boetticher pp. 370-371 and Pohlmann p. 164 and the contents with some concordances are listed in Meyer III/2, pp. 232-234. The source of n° 43 here as well as Fantasias-II nos. 3 & 4.

S-Skma Sackska – Stockholm, Library of the Royal Swedish Academy of Music, MS Sackska samlingen: acquired from the Sacks family in 1973 by the Library of the Royal Swedish Academy. Source of nos. 75 & 78. Manuscript of German provenance and was copied in German tablature in several hands at the end of the 16th century. A description and list of contents with incipits is in Jan Olof Rudén *Music in tablature: A thematic index with source descriptions of music in tablature notation in Sweden* (Stockholm, Svenskt musikhistoriskt arkiv 1981), pp. 35-36.

PRINTS

- Besard 1603 – Besard 1603 – *Thesaurus Harmonicus ... Per Ioannem Baptistam Besardum Vedotinum* (Köln, Grevenbruch 1603) - French tablature. Facsimile edition: Genève, Éditions Minkoff 1975/R 1993.
- da Crema 1546a – *Joan Maria Intabolatura de Lauto ... Jo. Maria da Crema ... Libro Primo* (Venezia, Gardane 1546) - Italian tablature. Facsimile: Genève, Édition Minkoff 1981.
- da Crema 1546b – *Intabolatura di Lauto ... Jo. Maria da Crema ... Libro Terzo* (Venezia, Scotto? 1546) - Italian tablature.
- Heckel 1556 – *Discant Lautten Buch ... Durch Wolffgen Heckel von München* (Strasbourg, Wyss 1556) - German tablature. Facsimile edition: Stuttgart, Cornetto 2010.
- Heckel 1562 – *Discant Lautten Buch ... Durch Wolffgen Heckel von München* (Strasbourg, Müller 1562) - German tablature. Facsimile edition: Stuttgart, Cornetto 2010.
- Kargel & Lais 1575 – *Topel Cithar ... Sixtum Kärge and Johan Dominico Lais* (Strasbourg, Jobin 1575) - Italian tablature for cittern. Facsimile edition: Genève, Éditions Minkoff 1989.
- Mertel 1615 – *Hortus Musicalis Novus ... Eliae Mertelii Argentoratensis* (Strasbourg, Bertram 1615) - French tablature. Facsimile edition: Genève, Éditions Minkoff 1983.
- Phalèse 1545 – *Des Chansons Reduictz en Tablature de Lut ... Livre premier* (Louvain, Jacques Bathen & Reynier Velpen at the expense of Pierre Phaleys 1545) - French tablature.
- Phalèse 1546 – *Des Chansons reduictz en Tablature de Lvc ... Livre Denxieme* (Louvain, Phalèse 1546) - French tablature. Facsimile edition: Genève, Éditions Minkoff 1984.
- Phalèse 1549 – *Carminum quae Chely ... Liber Primus ... Petrum Phalsium* (Louvain, Phalèse 1549) - French tablature.
- Phalèse & Bellère 1571 – *Theatrum Musicum Longe ... Petrum Phalesius sibi & Joanni Bellerio* (Louvain, Phalèse & Bellère 1571) - French tablature. Facsimile edition: Genève, Éditions Minkoff 2002.
- Reymann 1598 – *Noctes Musicae studio et industria Matthaei Reymani Toronensis Borussi Concinnatae* (Leipzig, Voegel 1598) - French tablature. Facsimile: Genève, Éditions Minkoff, 1978.

Waissel 1573 – Matthäus Waissel, *Tabulatura continens* (Frankfurt, Eichorn, 1573), in German tablature. Modern edition: Daniel Benko (ed.) (Budapest, Editio Musica Budapest 1980).

Facsimile edition: Stuttgart, Cornetto-Verlag, 2001.

Waissel 1591 – *Tabulatura ... Mathaeum Waisselium* (Frankfurt, Eichorn 1591 reprinted in 1592) - German tablature.

MODERN EDITIONS

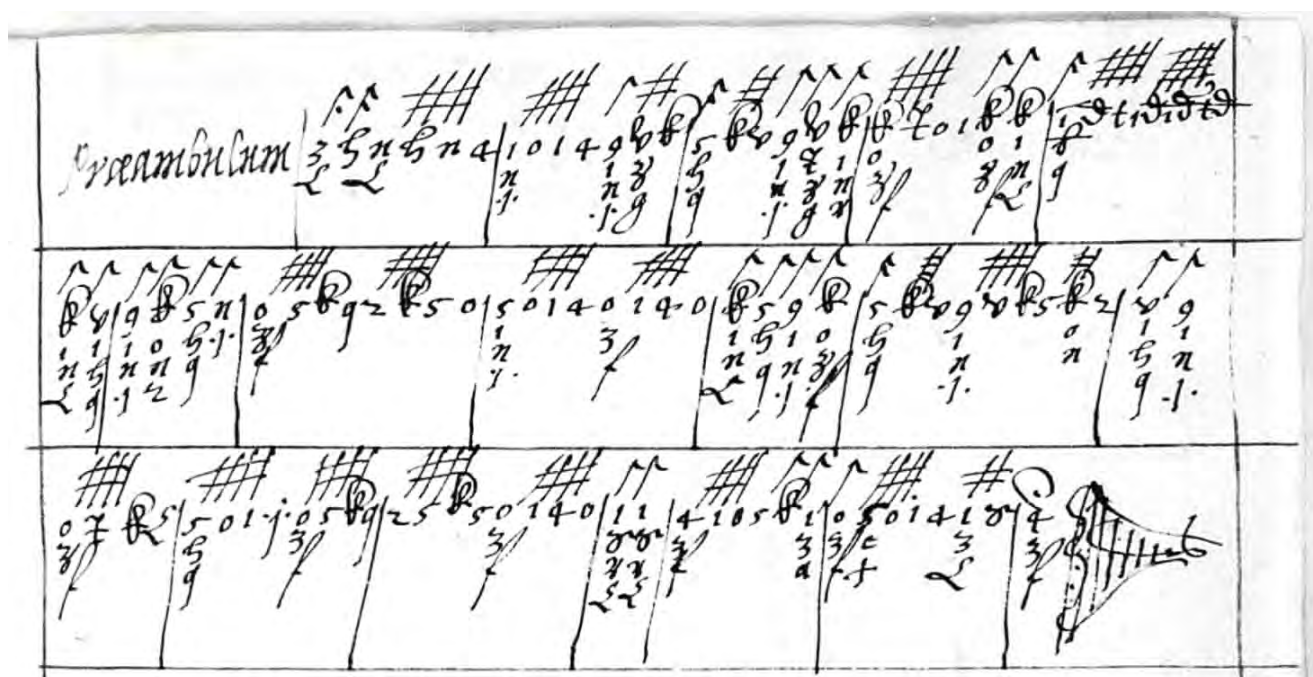
- Ballman – Christine Ballman *German and Italian Dances from the late 16th century from manuscripts* Stuttgart Ms. G.I.4 and Genova Ms. F. VII.1 (Belgian Lute Academy 2003).
- Boetticher – Wolfgang Boetticher *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*. Repertoire International des Sources Musicales, Bvii (München, G. Henle Verlag 1978).
- Carlone – Mariagrazia Carlone “The Knights of the Lute: Musical Sources” *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.
- Fantasias-I – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 1: Lute Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck, Tree Edition 2008).
- Fantasias-II – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 2: Lute Fantasias and Recercars transcribed from Prints in German tablature c.1520-1580* (Lübeck, Tree Edition 2010).
- Fantasias-III – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 3: Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck, Tree Edition 2012).
- Hoban – Dick Hoban “Two Early German Tablature Manuscripts with connections to the Court of Maximilian I” in: *The Art of the Lute in Renaissance Germany*, volume 1: *Early Manuscripts* (Lyre Music Publications 2009).
- JacobP – Piotr Pozniak (ed.) *Jakub Polak: The Collected Works* (Kraków, Polskie Wydawnictwo Muzyczne 1993).
- Kirnbauer & Young – Martin Kirnbauer & Crawford Young *Frühe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003).
- Kosack – Hans-Peter Kosack *Geschichte der Laute und Lautenmusik in Preussen* (Würzburg, Konrad Trilsch 1935).
- MertelR – John H. Robinson (ed.) *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, Tree Edition 2007).
- Meyer I – Christian Meyer *Sources Manuscripts en Tablature: Luth et Theorbe (c.1500-c.1580)*, I: Switzerland and France (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1991).
- Meyer II – Christian Meyer *Sources Manuscripts en Tablature: Luth et Theorbe (c.1500-c.1580)*, II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994).
- Meyer III/1 – Christian Meyer *Sources Manuscripts en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/1: Austria (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1997).
- Meyer III/2 – Christian Meyer *Sources Manuscripts en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/2: Czech Republic, Hungary, Lithuania, Poland, Federation of Russia, Slovakia and Ukraine (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1999).
- Pohlmann – Ernst Pohlmann *Laute Theorbe Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart* (Lilienthal, Eres Edition, 1982).

Priamel – John H. Robinson *Priamel: Preamble and Preambulum for Renaissance Lute from the lute books of Judenkünig Gerle Newsidler Heckel and Waissel* (Lübeck, Tree Edition 2019).

RobinsonR – John H. Robinson *158 Early Cinquecento Preludes and Recercars for Renaissance Lute many of easy to intermediate standard and including all those by Bossinensis, Capirola, Dalza and Spinacino* (Lute Society Music Editions 2018).

Tichota – Jiří Tichota 'Bohemica a cesky repertoár v tabulaturách pro renesancní loutnu' *Miscellanea Musicologica* xxxi (1984), pp. 150-222.

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Facsimile from folio 7 recto of CZ-Pu 59r.469 (no. 72)

1

6

[illegible]

10

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

15

18

The Rose Tree

2. Preambulum - Adolf Blindhamer

A-W_n 41950, f. 5r

The Rose Tree
 C Major, 2/4 Time
 Treble and Bass Clef
 Key Signature: One Sharp (F#)
 Time Signature: 2/4
 The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The score is divided into measures by bar lines. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests.

1

7

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

12

17

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

22

Musical notation for the first system of 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109

27

1

6

11

18

23

29

36

4. Preamble

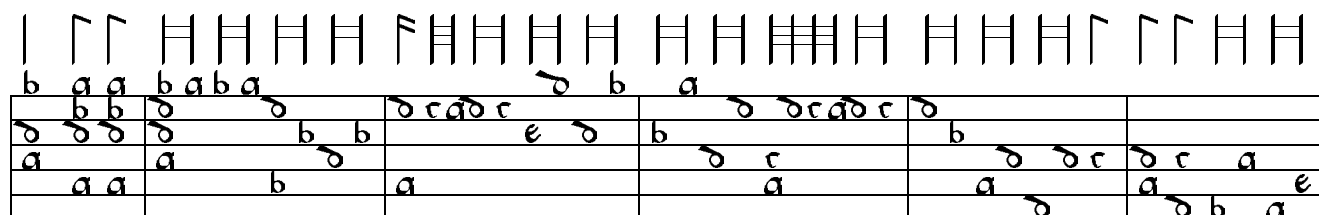
PL-Kj 40154, ff. 11r & 2v-2r

[illegible][illegible][illegible]

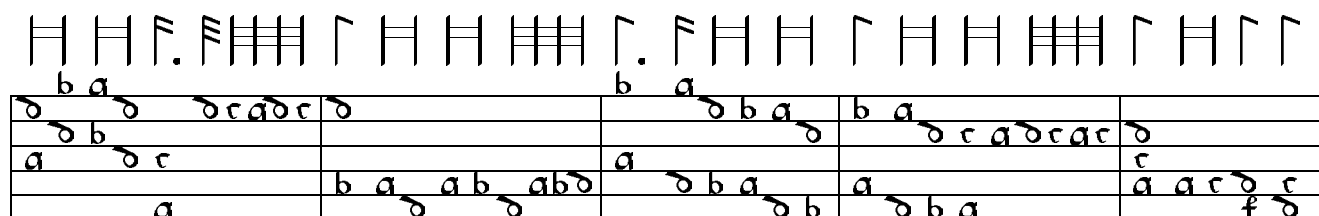
17

The musical score for Example 17 consists of a single staff with a key signature of one flat (B-flat) and a 4/4 time signature. The piece begins with a complex rhythmic pattern of beamed eighth and sixteenth notes. This is followed by a multi-measure rest for 12 measures, indicated by a large '12' and a horizontal line. The score then continues with more complex rhythmic patterns, including a final multi-measure rest of 12 measures.

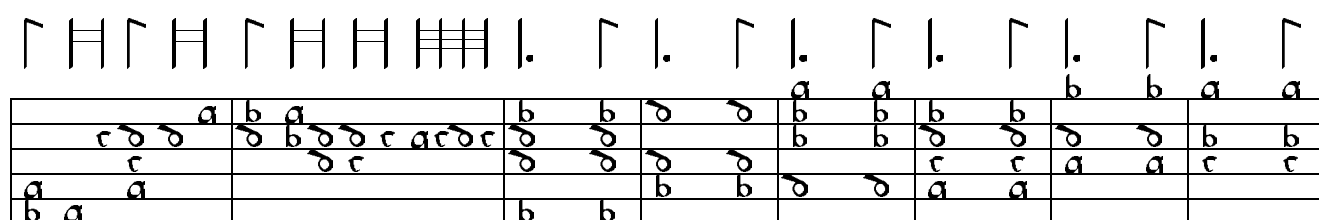
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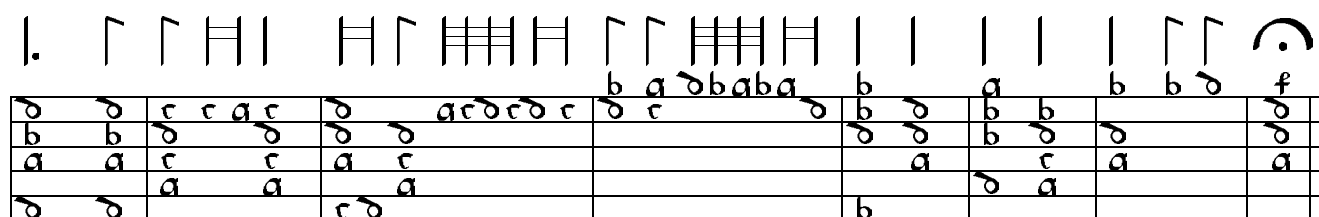
48



54



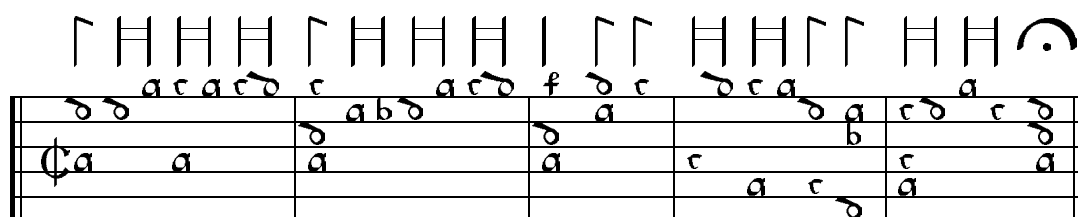
59



67

5. Preludium

PL-Kj 40154, f. 38v ii



6. Preambulum

A-Wn 18688, f. 13r



7-12. Preambulum

PL-Kj 40154, f. 1v, 35r, 38r & 38v



8



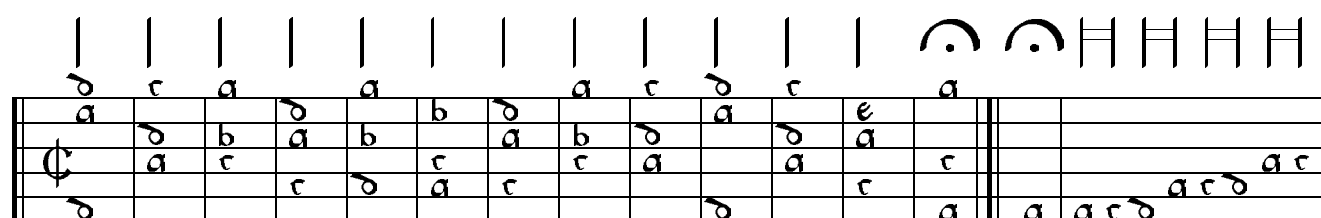
14



21

13-18. Priambel - Preambulum

D-MGs 115.1 Nr.631, f. 1r - D-ROu Med 3, ff. 159v-161r



15

22

28

35

42

19-21. Preambulum A-Wn S.M.8967, f. 2v - CH-Bu F.X.11, f. 8v - D-US 131b, f. 2v

10

32

36

41

46

50

54

59

64

69

73

77

81

86

92

99

Handwritten musical notation system 105, featuring a series of vertical strokes (H) and a staff with notes and rests.

105

Handwritten musical notation system 110, featuring a series of vertical strokes (H) and a staff with notes and rests.

110

Handwritten musical notation system 115, featuring a series of vertical strokes (H) and a staff with notes and rests.

115

Handwritten musical notation system 121, featuring a series of vertical strokes (H) and a staff with notes and rests.

121

Handwritten musical notation system 126, featuring a series of vertical strokes (H) and a staff with notes and rests.

126

Handwritten musical notation system 130, featuring a series of vertical strokes (H) and a staff with notes and rests.

130

Handwritten musical notation system 135, featuring a series of vertical strokes (H) and a staff with notes and rests.

135

142

147a

151

155

163

170

174

First system of musical notation. The top staff shows a complex rhythmic pattern of vertical strokes. The bottom staff contains notes and accidentals, including a key signature change to B-flat. The system is divided into measures by vertical bar lines.

23. Preambulum - Adolff Blinphamer - 7F

A-Wn 41950, ff. 7v-8r

Second system of musical notation. The top staff shows a complex rhythmic pattern of vertical strokes. The bottom staff contains notes and accidentals, including a key signature change to B-flat. The system is divided into measures by vertical bar lines.

Third system of musical notation. The top staff shows a complex rhythmic pattern of vertical strokes. The bottom staff contains notes and accidentals, including a key signature change to B-flat. The system is divided into measures by vertical bar lines.

Fourth system of musical notation. The top staff shows a complex rhythmic pattern of vertical strokes. The bottom staff contains notes and accidentals, including a key signature change to B-flat. The system is divided into measures by vertical bar lines.

Fifth system of musical notation. The top staff shows a complex rhythmic pattern of vertical strokes. The bottom staff contains notes and accidentals, including a key signature change to B-flat. The system is divided into measures by vertical bar lines.

24. Preambulum - Ludwig Blanckenheim

PL-Kj 40154, ff. 29r, 29v, 20r, 20v & 3v

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody begins with a forte (f) dynamic and features a series of beamed eighth notes in the first measure. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", and "Tree" aligned with the first, second, and third measures respectively. The score continues with several more measures, including a repeat sign and a final measure with a double bar line.

1

5

[illegible]

10

15

[illegible]

19

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

23

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

26

30

33

38

42

45

49

53

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (a, b, c, d, e) with various accidentals (sharps, flats, naturals). The staff is divided into measures by vertical bar lines.

58

Handwritten musical notation on a five-line staff, continuing the sequence from the previous system. It features vertical strokes and horizontal strokes with accidentals, organized into measures.

63

Handwritten musical notation on a five-line staff. This system includes a large, stylized symbol resembling a 'C' with a dot, followed by vertical strokes and horizontal strokes with accidentals. The staff is divided into measures.

69

Handwritten musical notation on a five-line staff. It begins with a large, stylized symbol resembling a 'C' with a dot, followed by vertical strokes and horizontal strokes with accidentals. The staff is divided into measures.

77

25. Preambulum?

A-Wn 41950, f. 13v

Handwritten musical notation on a five-line staff. It begins with a large, stylized symbol resembling a 'C' with a dot, followed by vertical strokes and horizontal strokes with accidentals. The staff is divided into measures.

1

Handwritten musical notation on a five-line staff. It begins with a large, stylized symbol resembling a 'C' with a dot, followed by vertical strokes and horizontal strokes with accidentals. The staff is divided into measures.

6 a

<p>b δ b a b</p>		<p>δ b δ a δ b a</p>		<p>b a</p>		<p>δ f δ c δ b a δ</p>		<p>b b δ a</p>	
<p>c δ</p>		<p>a a c</p>		<p>a f</p>		<p></p>		<p>a</p>	
<p>c</p>		<p>a δ</p>		<p>c a</p>		<p>δ</p>		<p></p>	

11

16

[illegible]

20

26. Preamble

A-Wn 18688, f. 25v

[illegible]

1

[illegible]

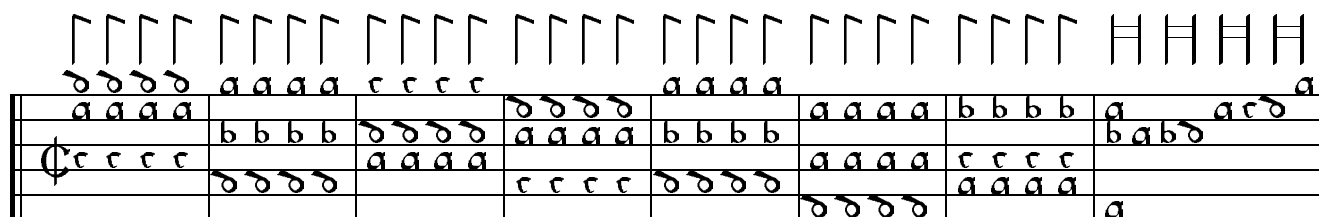
8

H H		H H		H H		H H)	
d c a a a		d c a a c d c a		a c d		d c a a		a	
a d		d a		d c d		a d a		a e a	
b b		a		d b a		d b		b a	
c c		c		a c		a c a c		c	
		c		c		c		d a c	
a								a	

14

27. Preambulum

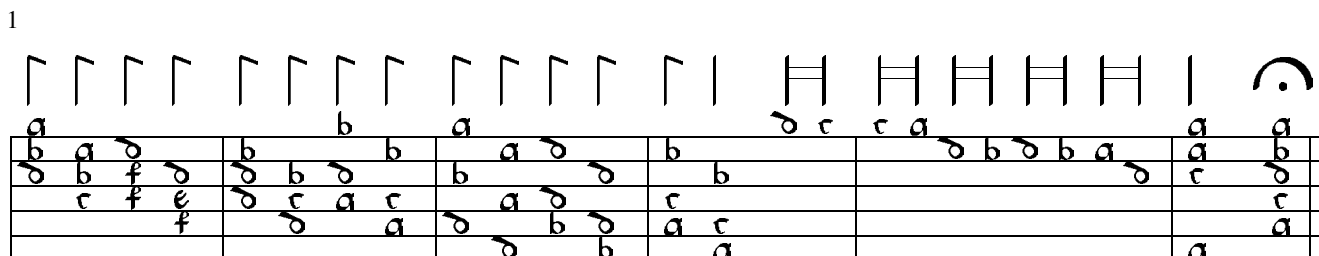
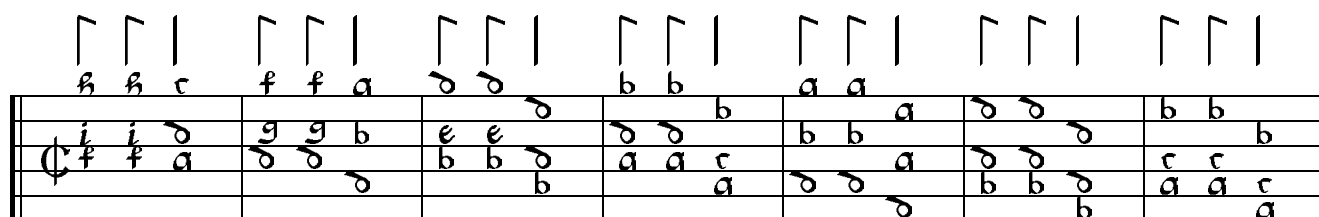
A-Wn 18688, f. 25r



9

28. Preambulum

A-Wn 18688, f. 6r



8

29. Preambulum

A-Wn 18688, f. 9r



30. Preamble - HD

D-Mbs 1512, ff. 35v-36r

21

31. Preambulum







A-Wn 18688, f. 10r

1

10

13

24

a	aca	a	ecareaceferaca	ca	a	c
a	ace. . eca	a ec	e	. eca	ace.
c	ace . . . oca	c		a	. oca ace .	o
c	c	c		c	. . c . .	a
		a				

1

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

8

			
e r e a c a r e	a a a c a r a a r	e r e a c a r e f e f r e c e a	c a r a a
a . d .	r . a . d . r .	a . . . r . a .	d . r . r .
	a	r a a r	a e

18

[illegible]

26

34. Preambulum Exquisitissimum

CH-SAM 1, ff. 19v-20v

1

[illegible]

a	b	c	d	e
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

12

17

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

23

[illegible]

28

34

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

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

[illegible]

35. Praeambulum D-Z 115.3, f. 21v

D-Z 115.3, f. 21v

[illegible][illegible]

6

Handwritten musical notation for the first system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the second system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the third system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the fourth system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the fifth system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the sixth system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

Handwritten musical notation for the seventh system, featuring a single staff with a treble clef and a common time signature. The notation consists of a series of vertical strokes and horizontal lines, representing a sequence of notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'g', 'h' and accidentals (sharps, flats, naturals). The system is divided into five measures.

41

41

45

45

37. Preambulum II

CH-Bu F.IX.39, f. 4r

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1

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17

38. Preambulum III

CH-Bu F.IX.39, f. 4v

Handwritten musical notation for system 1, featuring a single melodic line with various note values (minims, crotchets, quavers) and rests, with a treble clef and a common time signature.

Handwritten musical notation for system 6, continuing the single melodic line with various note values and rests, with a treble clef and a common time signature.

Handwritten musical notation for system 11, continuing the single melodic line with various note values and rests, with a treble clef and a common time signature.

Handwritten musical notation for system 15, continuing the single melodic line with various note values and rests, with a treble clef and a common time signature.

Handwritten musical notation for system 21, continuing the single melodic line with various note values and rests, with a treble clef and a common time signature.

39. Praeambulum

CZ-Pu 59r.469, f. 32v

Handwritten musical notation for system 1, featuring a single melodic line with various note values (minims, crotchets, quavers) and rests, with a treble clef and a common time signature.

41. Preambulum V

CH-Bu F.IX.39, f. 5v

1

8

13

18

23

27

42. Preambulum

D-ROu Med 3, ff. 159v-160r

8

43. Preambulum

PL-WRk 352, f. 39v

9

44. Preambel - HD

D-Mbs 1512, f. 16v

8

45. Praeambulum I - Julius Bischoffs

CH-Bu F.IX.70, p. 8

1

H H H H H H H H H H H H H H H H H

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

7

13

[illegible]

19

25

46. Praeambulum - Elias Mertel - 7F

CH-Bu F.IX.70, p. 15

47. Praeambulum III - Julius Bischofs

CH-Bu F.IX.70, p. 9

1

6

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

11

48. Praeambulum VI

CH-Bu F.IX.70, pp. 9-10

1

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

6

[illegible]

11

49. Praeambulum VII - 7F

CH-Bu F.IX.70, p. 10

1

11

20

50. Praeambulum VIII - 7F

CH-Bu F.IX.70, p. 10

[illegible]

51. Praeambulum VIII

CH-Bu F.IX.70, pp. 10-11

1

<p> $\dot{a} \dot{c} \dot{d}$ \dot{a} $\dot{a} \dot{c} \dot{d}$ \dot{f} \dot{c} \dot{a} $\dot{d} \dot{c} \dot{a}$ \dot{d} </p>									
<p> $\dot{a} \dot{b} \dot{d}$ \dot{a} \dot{d} $\dot{a} \dot{c}$ \dot{d} $\dot{d} \dot{c} \dot{a}$ $\dot{d} \dot{b} \dot{a} \dot{b} \dot{d} \dot{b} \dot{a}$ \dot{d} </p>									
<p> \dot{a} $\dot{c} \dot{e}$ \dot{c} \dot{a} \dot{c} \dot{a} $\dot{d} \dot{c}$ \dot{a} </p>									

9

52. Praeambulum X













































CH-Bu F.IX.70, p. 11

9

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is organized into measures, with some measures containing multiple notes or rests.

6

a

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

12

[illegible]

18

53. Praeambulum XI

CH-Bu F.IX.70, p. 11

1

1

54. Praeambulum XII

CH-Bu F.IX.70, p. 11

1

7

55. Praeambulum XIII - 8D

CH-Bu F.IX.70, p. 12

1

7

56. Praeambulum XV - 7F

CH-Bu F.IX.70, p. 13

1 a

7 a a

13 a a a

57. Praeambulum XVIII - 8D

CH-Bu F.IX.70, p. 14

1

9

16 /a /a

58. Praeambulum

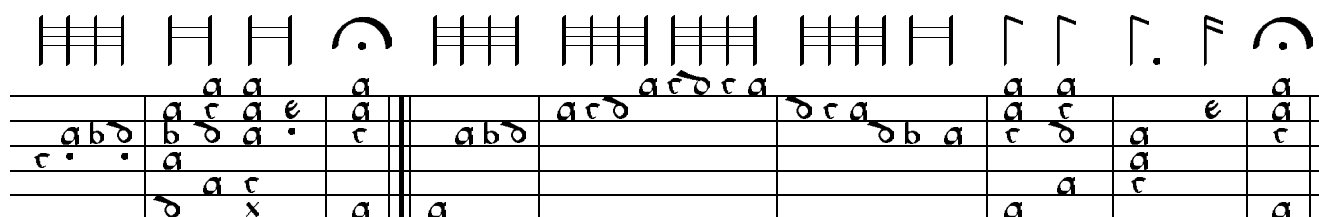
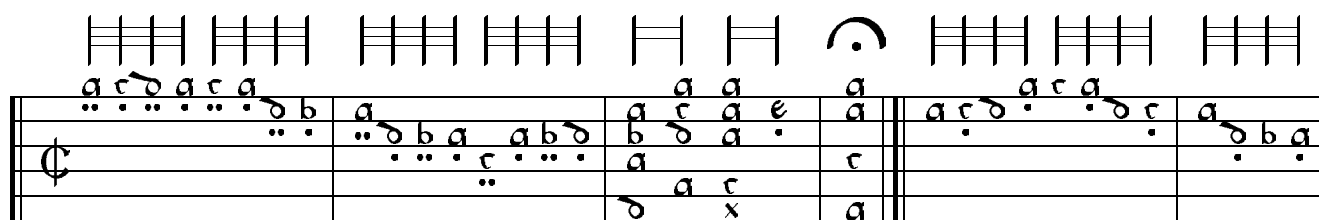
CZ-Bsa G 10,1400, f. 1r

59. Exercitium

CH-Bu F.IX.23, f. 6r

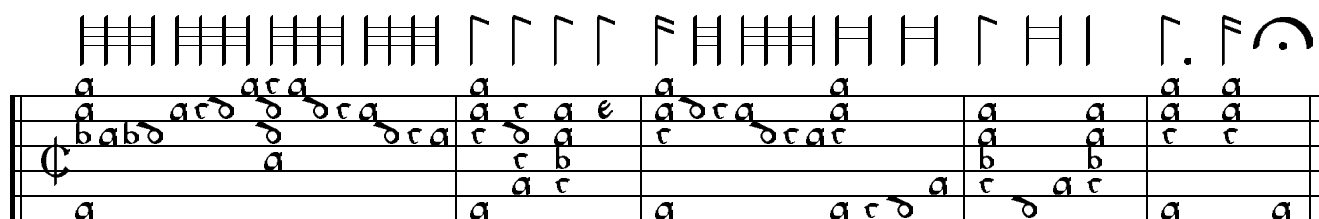
60. Praeambulum II

CH-Bu F.IX.70, p. 8



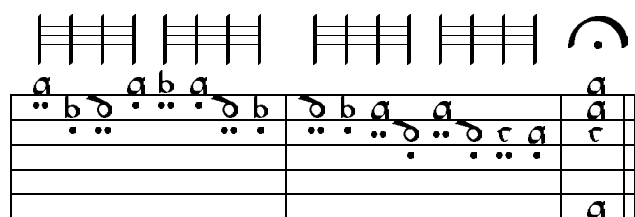
61. Praeambulum III

CH-Bu F.IX.70, p. 9



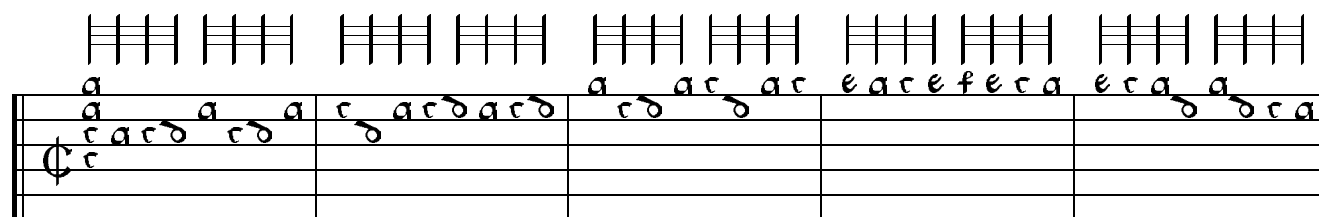
62. Praeludium

CZ-Bsa G 10,1400, f. 13r

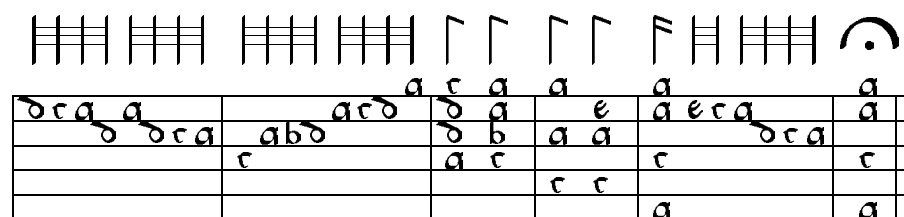


63. Praeambulum V

CH-Bu F.IX.70, p. 9



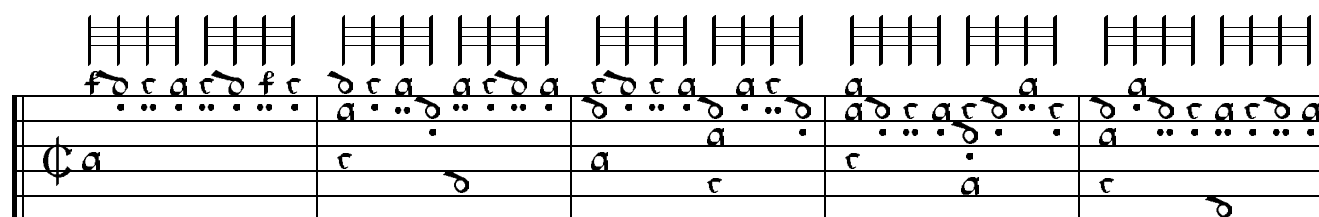
1



6

64. Praeambulum - Jacob Reis - 7F

CH-Bu F.IX.70, p. 15



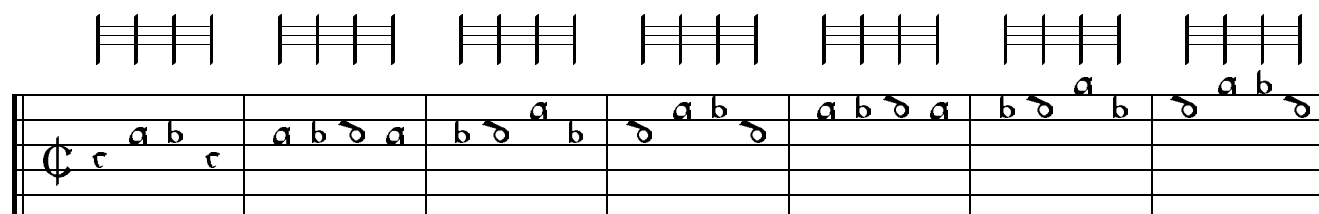
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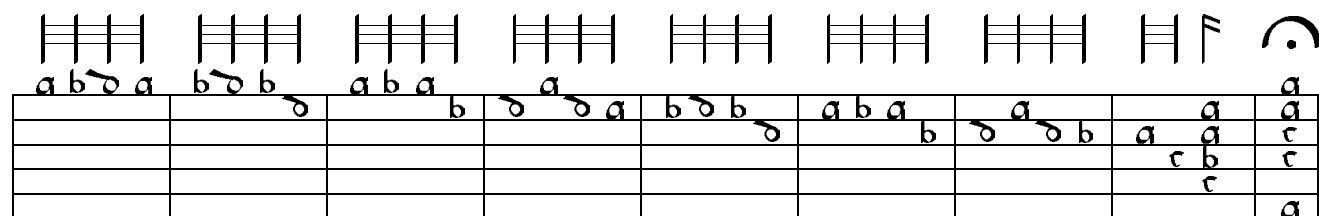
6

65. Praeambulum - P.P.

DK-Kk Thott 4o 841, f. 102v



1



8

66. Praeambulum XVI

CH-Bu F.IX.70, p. 13

1

6

67. Praeambulum XVII - 7F

CH-Bu F.IX.70, p. 13

1

6

68. Praeambulum XX

CH-Bu F.IX.70, p. 14

1

10

$\frac{1}{\alpha}$

5

9

14

19 /a

CZ-Pu 59r.469, f. 32r

71. Praeambulum XVIII

CH-Bu F.IX.70, p. 14

18

72. Praeambulum

CZ-Pu 59r.469, f. 7r

12

73. Exercitium - Daniel Frederici?

CH-Bu F.IX.70, p. 12

Handwritten musical notation for measures 1-15. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *h e f c e a c a a h h e h f f c f e e a e*.

Handwritten musical notation for measures 16-25. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *c c e c a a c a e e a e c c c a a c a d d a d c c c a a b a c h h e f h*.

Handwritten musical notation for measures 26-32. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *f f c e f e e a c e c c e a c a a c e e e e a c e c c a c a a c d a*.

Handwritten musical notation for measures 33-39. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *d d a c d c c a c a a b c a h f e e f h e f e c c e f c e c a a c e a*.

Handwritten musical notation for measures 40-45. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *c a e c e e e e c a c e c e c e c a a c e a c a d c d a d d c a c a c d a*.

Handwritten musical notation for measures 46-54. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *c a c b c a c a c b b c e b a h e f c e a c a c a e a c a e a c e a c e a c e*.

Handwritten musical notation for measures 55-60. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, handwritten style, with some notes having a 'c' or 'f' above them. The notes are: *c a a a a c f h h f e c a e c a c e e e e a c e f e c a c a a c a*.

74. Praeludium - 7F

D-Sl G.I.4 III, f. 29v

75. Preambulum

S-Skma Sackska, f. 16r

76. Praeludium - 7F8D

D-Sl G.I.4 III, f. 29v

Handwritten musical notation for the first system of '76. Praeludium - 7F8D'. 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 is marked with a '1' below it. The notation includes various accidentals (sharps, flats, naturals) and ligatures.

Handwritten musical notation for the second system of '76. Praeludium - 7F8D'. The notation continues from the first system, showing a continuation of the melodic line with various accidentals and ligatures.

Handwritten musical notation for the third system of '76. Praeludium - 7F8D'. The notation continues from the second system, showing a continuation of the melodic line with various accidentals and ligatures.

Handwritten musical notation for the fourth system of '76. Praeludium - 7F8D'. The notation continues from the third system, showing a continuation of the melodic line with various accidentals and ligatures. The system ends with a double bar line and a repeat sign.

77. Praeambulum

CZ-Pu 59r.469, f. 7v

Handwritten musical notation for the first system of '77. Praeambulum'. 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 is marked with a '1' below it. The notation includes various accidentals (sharps, flats, naturals) and ligatures.

Handwritten musical notation for the second system of '77. Praeambulum'. The notation continues from the first system, showing a continuation of the melodic line with various accidentals and ligatures. The system ends with a double bar line and a repeat sign.

78. Praeambulum - Julio Segni da Modena

S-Skma Sackska, ff. 22r-22v

[illegible]

1

[illegible]

8

15

79. Praeambulum - 7F

PL-LZu M 6983, f. 66r

1

6

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

11

1

7

13

18

25

CH-Bu F.IX.70, p. 15

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and dots, representing a sequence of notes. Above the staff, there are several groups of vertical lines, possibly indicating fingerings or breath marks. The notes are written in a sequence that corresponds to the letters 'a', 'c', 'd', 'f', 'c', 'a', 'b', 'a', 'c', 'b', 'a', 'c', 'a', 'e', 'a', 'c', 'a'.

82. Preamble

PL-LZu M 6983, ff. 68v-69v

[illegible]

1

12

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

21

H H H H		H H H H		f f f f		H H H H		f f f f		f f f f		f f f f		f f f f		f f f f		f f f f	
a		a		a		a c e f		f		f		f		f		f		f	
a		a		c		e a		a c e				c		c		a		a	
c a c a c d		c		c d		a c		a								d		d	
c		c a c a		e c		e a		c		a c e		g				c		c	
		e c		e a		c		a c		e		a		a		a		a	
				a		a c		e		a		a		a		a		a	

32

H					H						H	H		H	H		H	H			H		
a	a	c	c	e	f	k	k	k	f	e	f	f	e	c	e	c	a	a	r	d	r	c	
c	c	e	f	f	f	k	k	t	k	f	f				a		e					d	
c	c	e		c	g	k																	
		c						k										e		c		a	
					a	f	k		f	a		a			a							e	c

41



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

51

61

84. Praeambulum

PL-LZu M 6983, ff. 69v-70r

7

85. Praeambulum

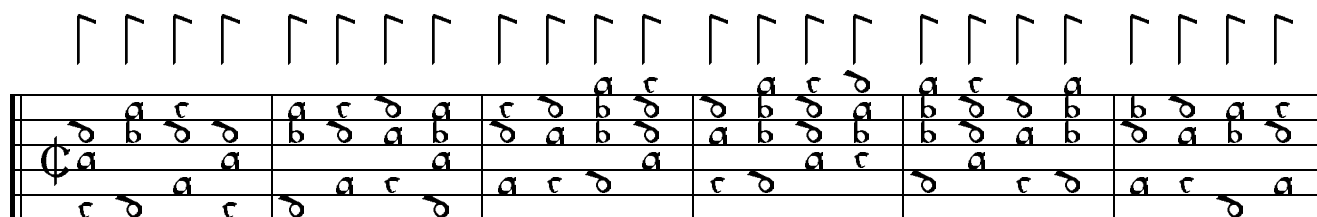
PL-LZu M 6983, f. 70r

9

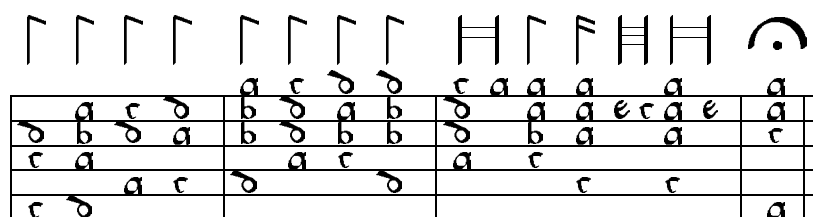
19

86. Praeambulum

CZ-Pu 59r.469, f. 32v



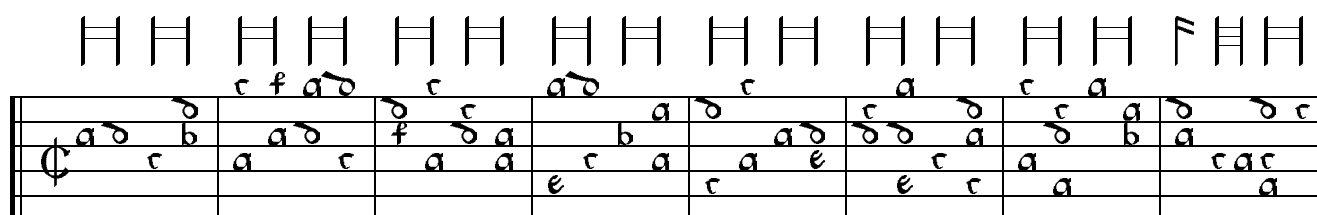
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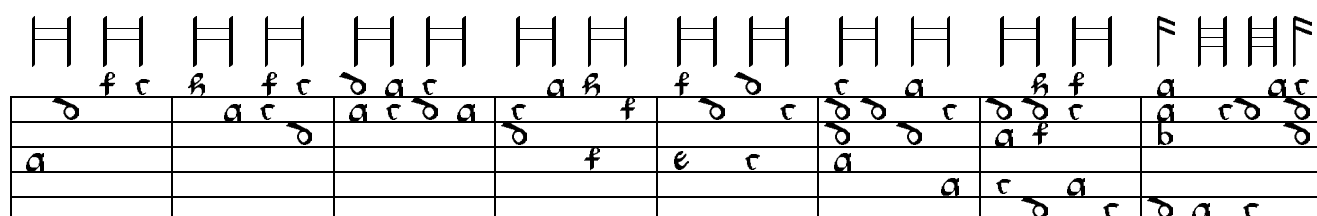
7

87. Praeambulum - 7F

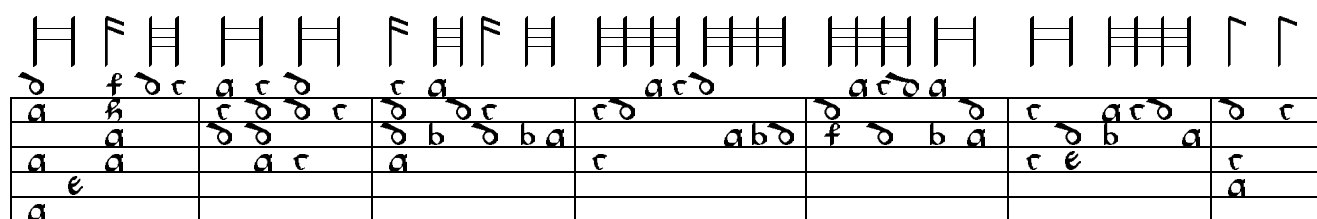
PL-LZu M 6983, f. 72r



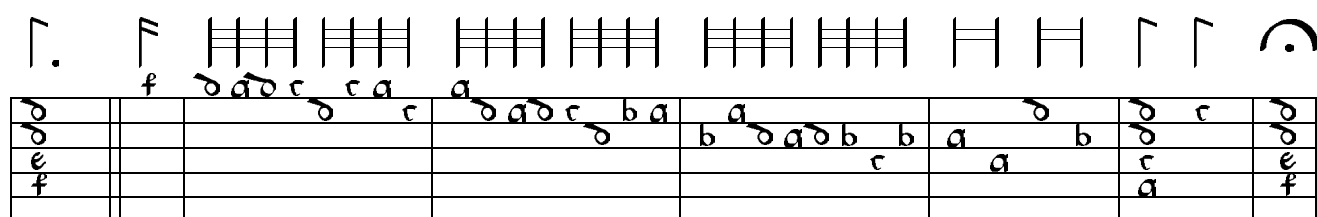
1



9



17







24

88. Praeambulum

PL-LZu M 6983, f. 69v

[illegible]

1

			
ab	a acd	f i d f h	h k l f h i i f h d
ab	d a	f d	h i i i f f f b
a cd	ac	a h d	f h f f h a c e
	d	f h d f h h k f h i d	

9

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

17

89. Praeambulum

PL-LZu M 6983, ff. 74v-75r

1

[illegible]

8

[illegible]

15

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

22

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

29

90. Praeambulum

PL-LZu M 6983, ff. 70v-71r

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

1

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

9

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

16

Handwritten musical notation on a four-line staff. The notation consists of a series of vertical strokes (neumes) with various ligatures and accidentals (sharps, flats, naturals). The notes are written in a medieval script, likely Gothic or similar, with some letters (a, c, e) used as text within the notation.

24

91. Praeambulum

PL-LZu M 6983, f. 72v

1

8

12

92. Praeambulum

PL-LZu M 6983, ff. 72v-73r

1

6

14

93. Praeambulum

PL-LZu M 6983, f. 73r

1

7

12

17

94. Praeambulum

PL-LZu M 6983, f. 76r

1

8

HH HH HH HH HH HH HH HH HH HH

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

1

HH HH HH HH HH HH HH HH HH HH HH

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

10

HH HH HH HH HH HH FH FH FH FH FH FH FH FH FH FH

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

19

FH FH

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

27

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

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

33

HH HH FH FH HH HH HH HH HH HH HH FH FH FH FH FH FH FH FH FH FH

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

39

FH FH HH FH FH FH FH FH FH FH FH FH FH FH FH FH FH FH FH FH FH

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

46

96. Praeambulum

PL-LZu M 6983, f. 74v

1

11

20

97. Praeambulum - 7D

PL-LZu M 6983, f. 106r

1

6

9

98. Praeambulum

PL-LZu M 6983, f. 75v

1

6

12

18

99. Praeambulum

PL-LZu M 6983, f. 76r

1

9

[illegible]

1

6

H F H H H H H H F H H H F H H H H H H

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

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

9

<p>e h c e f a a a a e e f h h c c</p>											
f . e e c .				c . a a a				a a c c f f .			
h f f d				d c c c c				a a d d d f f			
g g e e				c c b c c c				b b e c c c			
e c				a e e				c c e a a			
e c				a e e				c e a a			

13

20

	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
	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
	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
	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
	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
	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</																		

1

[illegible]

8

12

Handwritten musical notation on a six-line staff. The notation consists of vertical stems and various rhythmic markings (accents, flags, beams) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple stems.

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

25

102. Praeludium 1 - 7F

D-LEm II.6.15, p. 1

1

8

13

17

103. Praeludium 2 - 8D

D-LEm II.6.15, p. 2

1

9

104. Praeludium 3 - 7F

D-LEm II.6.15, pp. 2-3

[illegible]

105. Praeludium 5 - 7F8D

D-LEm II.6.15, pp. 4-5

Handwritten musical notation for three systems, each consisting of a rhythmic staff (top) and a melodic staff (bottom). The notation is in a simplified, shorthand style using letters and symbols.

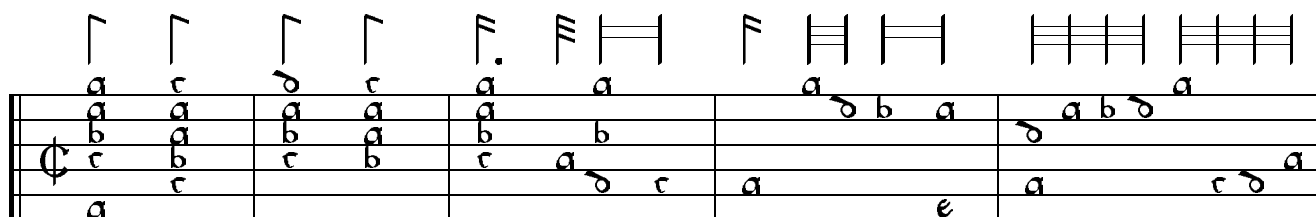
System 1: The rhythmic staff shows a sequence of vertical lines. The melodic staff contains notes and rests, with some notes marked with a 'd' (possibly indicating a dotted note or a specific pitch).

System 2: Similar to System 1, with a rhythmic staff and a melodic staff. The notation continues with various note values and rests.

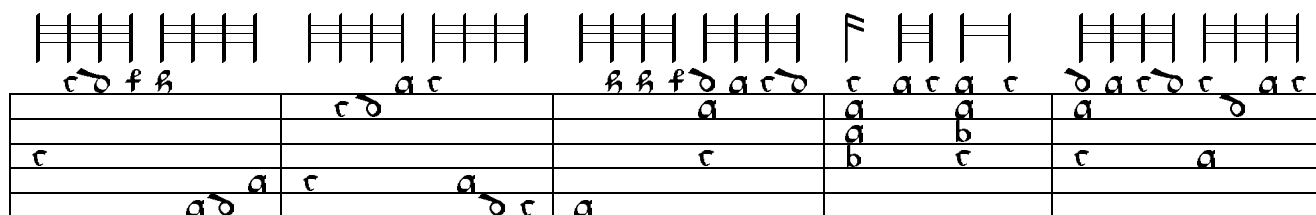
System 3: The final system, also featuring a rhythmic staff and a melodic staff. The notation concludes with a final note and a fermata-like symbol.

106. Praeludium 4

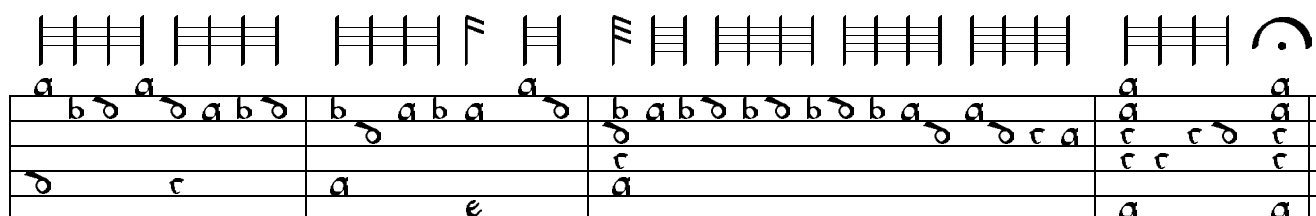
D-LEm II.6.15, p. 3



1



6



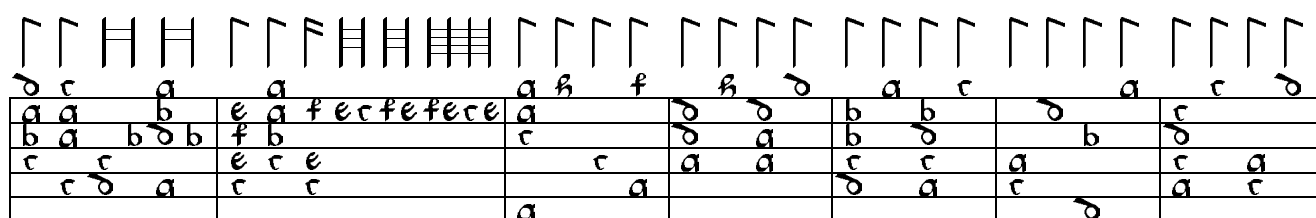
11

107. Praeludium 7 - 7F

D-LEm II.6.15, p. 6



1



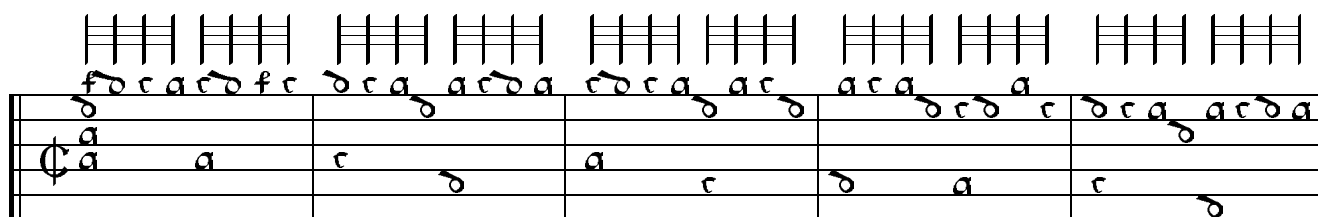
8



15

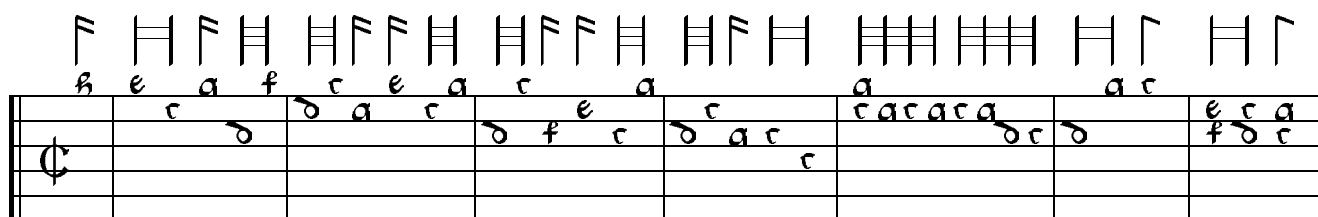
108. Praeludium 6 - Jacob Reis - 7F

D-LEm II.6.15, p. 5



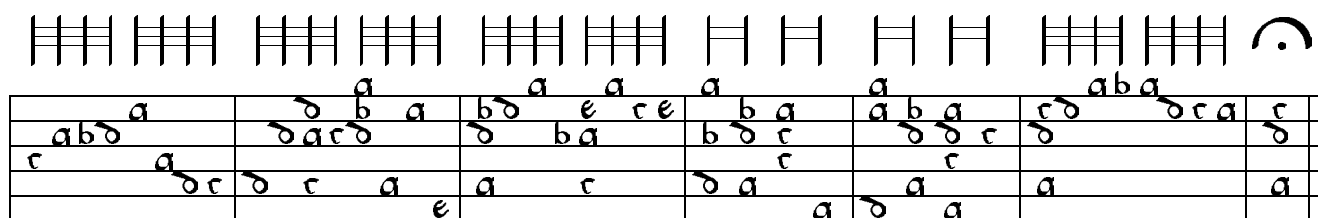
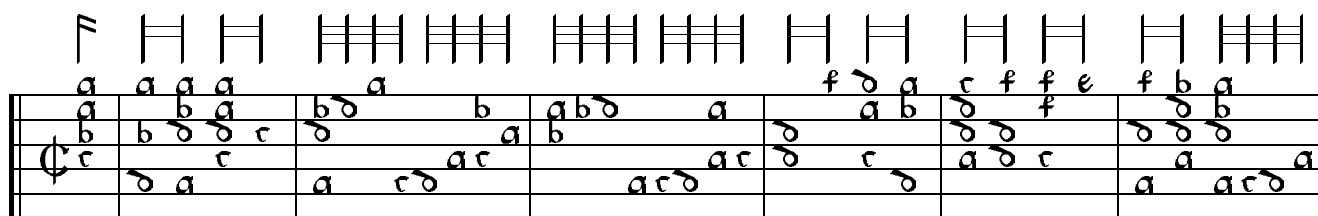
109. Rx

D-LEm II.6.15, p. 8



110. Praeludium 10

D-LEm II.6.15, p. 9



111. Praeludium 8

D-LEm II.6.15, pp. 6-7

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13

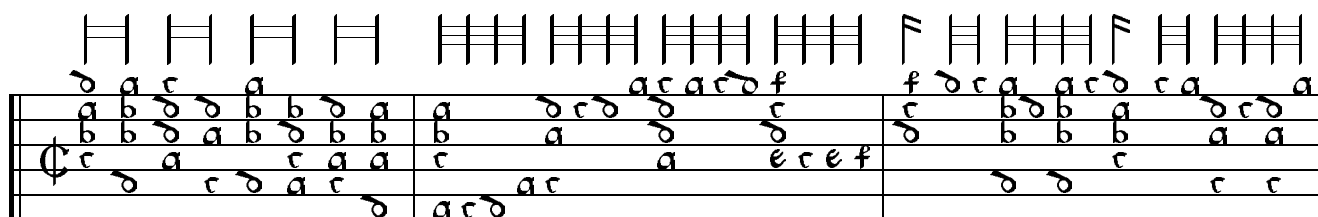
17

112. Finale

D-LEm II.6.15, pp. 18-19

113. Praeludium 9 - 7F

D-LEm II.6.15, p. 8



1

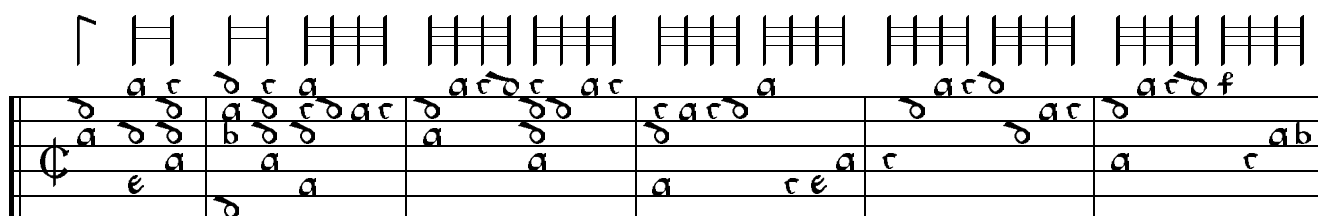


4



114. Praeludium 11 - 7F

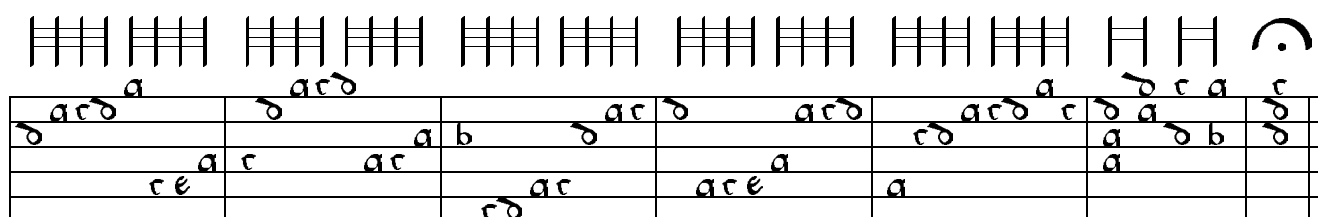
D-LEm II.6.15, p. 11



1



7



13

115. Praeludium 12 - 7F

D-LEm II.6.15, pp. 12-13

1

5

12

116. Finale

D-LEm II.6.15, p. 9

117. Praeludium 13 - 7F

D-LEm II.6.15, pp. 14-15

11

118. Praeludium Italicum 15 - 7F

D-LEm II.6.15, p. 18

8

1

11

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22

27

CZ-Pu 59r.469, f. 32r ii

1

121. Praludium 16 - Diomedes Cato

D-LEm II.6.15, p. 19

1

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20

122. Praeludium - Diomedes Cato - 7F8D

D-LEm II.6.15, p. 20

1

8

15

22

29

123. Prelude - Albert Dlugoraj

D-LEm II.6.15, p. 465

1

9

19

124. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti - 7D D-LEm II.6.15, pp. 62-63

1

[illegible]

7

Figure 12 shows the first five rows of the 12-row grid. The top row contains 12 groups of four vertical bars, each group representing a letter from A to L. Below this, the grid is divided into five columns, each containing four rows of musical notation. The notation consists of notes (e.g., d, c, e) and rests (r) placed on a staff.

12

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests. The notes are labeled with letters: a, ar, a, a, c, ar, ce, f. The notation includes various rhythmic values and rests, with some notes beamed together.

17

Musical notation example showing rhythmic patterns and note values.

22

[illegible]

30

38

[illegible]

D-LEm II.6.15, p. 21

[illegible][illegible]

D-LEm II.6.15, pp. 21

1

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19

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40

46

52

128. Prelude - Charles Bocquet or Jacob Reis - 7F

D-LEm II.6.15, p. 510

129. Praeludium 19 - 10C

D-LEm II.6.15, p. 22



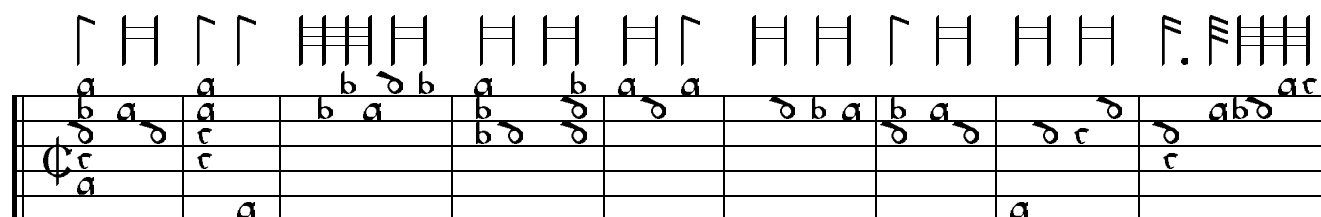
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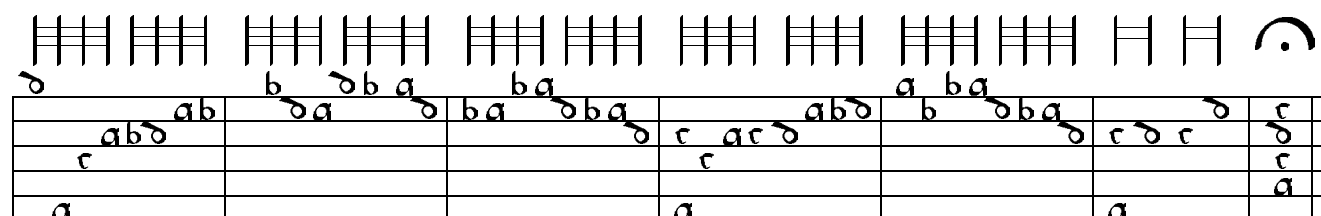
10

130. Praeludium - 7F8Eflat10C

CZ-Pnm XIII.B.237, f. 1v



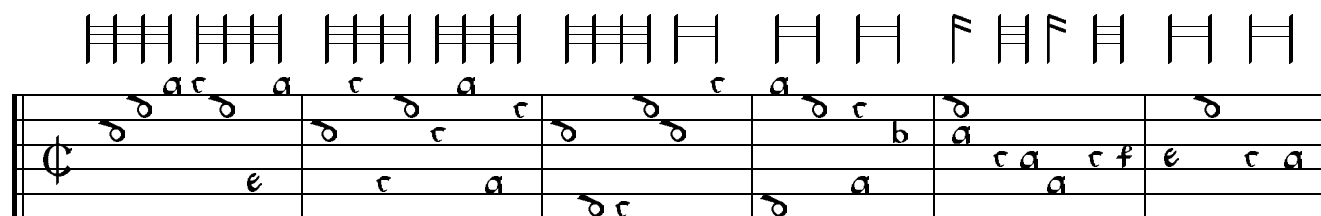
1



10

131. Praeludium - Salomon? - 7F10C

CZ-Pnm XIII.B.237, f. 1r



1



7

132. Praeambulum - Stephan Laurentius Jacobides - 7F

CZ-Pnm XIII.B.237, f. 1r

1

10

17

133. Praeludium - 7F8Eflat10C

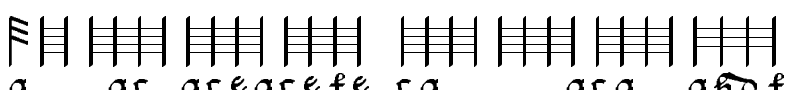
CZ-Pnm XIII.B.237, f. 1v

1

10

17

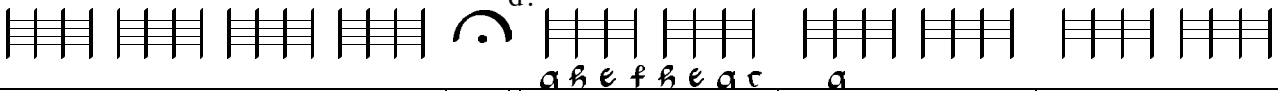
Finale a-q - 7D

a. 

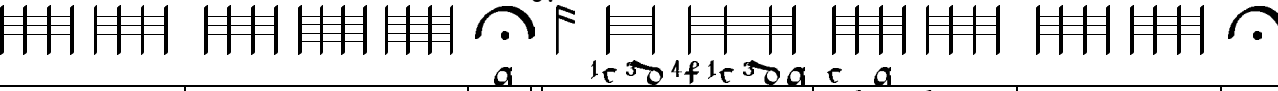
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h

1 

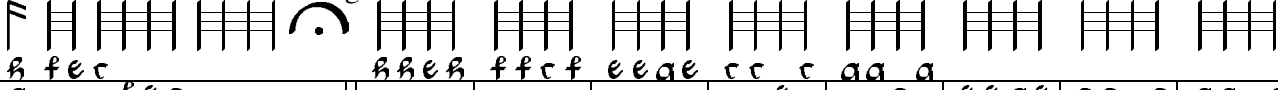
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h

5 

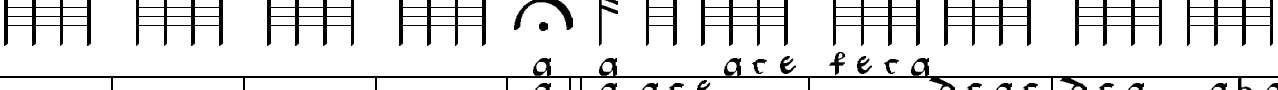
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h
a	a	c	e	e	c	a	e	c	a	c	e	f	e	c	a	e	c	a	a	f	h

8 


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

13 

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

20 

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

29 

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

[illegible][illegible]

1. 

02

m

a a a eace acefeca ere ca eceefeferece a a

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

c c c r a e r a

r r r r a e r

n.

era acef h fe hfe h f d f c f d c f c e f c e e a

a era oca acb ace

c ca ac

erace

a

[illegible]

75

[illegible]

82

88

Finale r-z - 7F

r.


1









































1


7

[illegible]

14

u. 

21 

21

37

W.

accedere ad astra

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

38

a

44

X.

47

48

49


50

zi.

ba bba c e f

a ar arda cd cd d

ardardc affefefe



 Musical notation for the first exercise: 'cefecefe f'. The notation consists of a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is: C4 (quarter), E4 (quarter), F4 (quarter), C5 (quarter), E4 (quarter), F4 (quarter), E4 (quarter), F4 (quarter), C5 (half). A fermata is placed over the final C5 note.

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

50

[illegible]