

MUSIC SUPPLEMENT TO LUTE NEWS 140 (DECEMBER 2021): A SECOND SELECTION OF TOCCATE PLUS SETTINGS OF PADOANA LE FORZE DE HERCULE

TOCCATE

The first selection of toccate were in the tablature supplement to *Lute News* 124 (December 2017) and included thirty-six toccate from the earliest appearances of the title in 1536 to prints and manuscript up to the 1640s. In Grove Music Online the musicologist John Caldwell defined toccate as music 'intended primarily as a display of manual dexterity, often free in form'. The Italian verb toccare means to touch, consistent with toccate as practice exercises rather like the earlier forms of lute solo called Tassar de corde and recercare, as well as prelude, all implying 'warming up' exercises for lutenists. Although the surviving examples titled toccata (Tocata, Toccada, Toccata, Tochata, Tochatina, Tokata) are sometimes similar in style to lute solos titled prelude, recercare, fantasia and particularly passaggio,¹ the form developed into a distinct genre characterised by a lack of melodic progression in favour of extended ascending and descending runs and sequences of arpeggiated harmonic progressions, those in the prints of Piccinini and Kapsberger the best known now.

This second selection comprises twenty two more that are either titled toccata or are similar in style but called prelude (T37/38, T45/46), fantasia (T49) or are untitled (T42, T52, T54-56), two also with the titles *Entrata* (T36) and *Fiminutio* (T50). The selection is brought together from fourteen printed and manuscript sources from Italy, Germany and France dating from the 1590s to the 1640s organised more-or-less chronologically.² All but two are known from a single source each: T50 is also in Besard's *Thesaurus Harmonicus* of 1603 and T54 shares material with an otherwise different fantasia in another source. Most are anonymous but some bear the composers names: the otherwise unknown Paulo d'Aragona Siciliano (T51), Amadieu Maretti (T47),³ possibly related to the Siena native musician Andrea Moretti who is known to have worked in Poland, Florence and Pistoia 1550-1610, the JB of T50 is presumably Jean Baptiste Besard, and Fil (T44) could be an abbreviation of a name. T39 is credited *dell'Autore*, that is Terzi in whose print it is found and T37 & T38 from the published lute book of Reymann could have been composed by him, although T45/46 were almost certainly collected and not composed by Mertel.

Toccate including several here are a genre of lute music that presents problems in transcription due to frequently incomplete and inaccurate copying into the sources probably reflecting their improvisatory nature. The notation in manuscripts is often cursorily copied with bar lines incomplete or lacking entirely and rhythm signs either intermittently and inaccurately placed or absent altogether (a commentary of editorial changes is on p. ii and changes shown in grey in the tablature), although the presence of dots for right hand fingering in some sources is a useful guide to phrasing. The incomplete notation is a challenge to the editor attempting to reconstruct a playable version and may explain why few of them have found their way into modern editions or recordings. Incomplete notation is usually impossible to sight read and represents one circumstance in which an edited

version in modern tablature is preferable to playing from facsimiles of the original sources of which plenty are now readily available. However, the readings in the original sources are open to interpretation and so could be reconstructed in multiple ways. The reconstructions here have attempted to impose regular barring to match seemingly strong and weak beats and cadences, despite the likelihood that the original intention reflected irregular phrasing more than a rigid structure with a steady beat. The toccate here range from little more than fingering exercises of shorter repetitive sequences (T42, T47, T56) or sweeping scalar runs across all the strings (T46, T50, T53) to those that are more episodic and structurally developed (T45, T55, T57) and others that are more like fantasias despite their titles (T51). So play them all - the best are at the end! The sources are copied in French, Italian or German tablature (see commentary) for six to nine course lutes and are all transcribed into French tablature here.⁴

| | |
|---|-------|
| T36. CH-Bu F.IX.70, p. 102 XLVII. <i>Entrata in Contralto</i> | p. 1 |
| T37. Reymann 1598, sig. A1v 2. <i>Praeludium harmoniae eiusdem</i> | 2 |
| T38. Reymann 1598, sig. A5r 3. <i>Praeludium harmoniae eiusdem</i> | 3 |
| T39. Terzi 1599, p. 38 <i>Toccata Seconda dell'Autore</i> | 4-5 |
| T40. CDN-Mc w.s. (Montreal), f. 46v-47r <i>Toccata</i> | 8 |
| T41. F-Pn Rés. Vmd.29, f. 15r <i>Toccata in p[rim]o [on]o</i> | 9 |
| T42. B-Br 16663, ff. 12v-14v untitled | 10-11 |
| T43. I-COc 1.1.20 (Raimondo), ff. 49v-50r <i>Toccata</i> | 12 |
| T44. I-COc 1.1.20, ff. 57v-58r <i>Toccata di Fil</i> | 13 |
| T45. Mertel 1615, p. 106 (Praeludium) 197 | 14-15 |
| T46. Mertel 1615, pp. 175-176 (Praeludium) 153 | 15 |
| T47. NL-DHnmi Kluis A.20 (Siena), ff. 73v-74r <i>tocbate dj</i> <i>Mr Amadieu Maretti 1a 2a 3a 4a 5a 6a 7a 8a 9a 10a</i> | 18-19 |
| T48. I-PESc b.10, f. 6v <i>Toccata</i> | 20 |
| T49. I-PESc b.10, ff. 10v-11r <i>Fantasia</i> | 20 |
| T50. D-Hs ND VI 3238 (Schele), p. 133 i <i>Fiminutio J.B.</i> = Besard 1603, f. 36v <i>Fiminutio I. B. Besardi</i> | 21 |
| T51. D-Hs ND VI 3238, pp. 72-73 <i>Toccate di</i> <i>Paulo d'Aragona Siciliano Neapoli 23 ybr Aos 1616</i> | 22-23 |
| T52. D-Hs ND VI 3238, p. 96 untitled - scribe C | 24 |
| T53. NL-DHnmi Kluis A.20, ff. 73r-73v <i>Toccate 2a 3a 4a</i> | 24-25 |
| T54. I-PEas sec.xvii (Doni), p. 81 untitled ⁵ cf. NL-DHnmi Kluis A.20, f. 71v <i>fantasia</i> ⁶ | 28 |
| T55. I-PEas sec.xvii, pp. 76-77 untitled | 29 |
| T56. PL-Kj 40153 (Dusiacki), ff. 41r-41v untitled | 30 |
| T57. A-KR L81, ff. 139v-140r <i>Vna Toccata</i> | 31 |

Three short finale, or flourishes to follow other pieces are included as page fillers. All three lack rhythm signs and bar lines, reconstructed here, and are in German tablature in the original source.

| | |
|---|----|
| App 1. D-LEm II.6.15, p. 10 iii <i>Finale in F fa ut</i> | 1 |
| App 2. D-LEm II.6.15, p. 9 ii <i>Ex G sol re ut B mol Finale vel Coloratura</i> | 16 |
| App 3. D-LEm II.6.15, p. 21 iii <i>Exercitium</i> [m] | 28 |

PADOANA LE FORZE DE HERCULE

The title translating as The force of Hercules is probably referring to the Greek Peisander's epic poem c.600 BC about the twelve labours of the god Heracles (Roman: Hercules).⁷ Twenty sources are known for lute [14], cittern [3], keyboard [1] and instrumental ensemble [2] including concordances. All the distinct settings for lute and one for cittern are included here. Six settings are for lute solo in two different tonalities (C minor for F1, F2, F5, F7 and F minor for F4, F8 assuming

¹ 79 passaggi were edited for the *Lutezine* to *Lute News* 107 (October 2013).

² The dates of publication of the prints and copying of the manuscript sources are: CH-Bu F.IX.70 (1594+); Reymann (1598); Terzi (1599); CDN-Mc w.s. (1595-1610); F-Pn Rés.Vmd.29 (1600-1610); B-Br 16663 (1600-1610); I-COc 1.1.20 (1601-1609); NL-DHnmi Kluis A.20 (later section for 7-course lute added in early 17th-c - the fantasias were edited for the tablature supplement to *Lute News* 136 (December 2020); Mertel (1615); I-PESc b.10 (1616-1630); D-Hs ND VI 3238 (dated 1619 but amongst pieces added later by scribe C); PL-Kj 40153 (1620-1621); I-PEas sec.xvii, (1620-1640); A-KR L81 (1640-1650).

³ The *dj Mj* of the title may mean he owned the manuscript or is an abbreviation for 'Misser'.

⁴ 6-course - T47, T50; 7F - T40, T41, T48, T49, T51, T52, T54, T56; 7F9D - T55, T57; 7F9th in C - T43; 7th in D - T36-39, T42, T44-46, T53.

⁵ Recorded by Sylvain Bergeron *Livre de Luth de Gioseppe Antonio Doni* (ATMA Classique ADC2 2724, 2015), track 1.

⁶ S8 in the tablature supplement to *Lute News* 136 (December 2020).

⁷ Padouana Santo Herculanus is different music, probably dedicated to Herculanus bishop of Perugia who died in 549 AD and became patron saint of Perugia: US-R M140 F398, ff. 40r-41r *Santo Herculanus*; US-R M140 F398, ff. 41r-42r *Alto modo*; Bianchini 1546, sig. D1r *Santo erculano*; Wecker 1552, sigs. c4v-d1r *XIII. Santo Herculanus. Padouana*; Bianchini 1554, sig. D1r *Santo erculano*.

a lute at G pitch). In addition one is a lute duet and another a lute trio: F3 is a duet for lutes a fourth apart and F6 a lute trio for lutes a fourth and fifth apart. The duet parts are also notated in C and F minor as they would sound on a G lute and the trio parts in C, F with a bass part G minor. Settings are in duple time except F8 and two of the cittern cognates are in triple time but nowhere are the two combined in one source as a paired dance. However F4 and F8 go together well as a pair and F5 is notated ambiguously with some bars in duple and others in triple time, so have been edited into a pair here (F5i/ii).

The tune is set to the *passamezzo antico* (p.a.) ground with scale degrees/harmony of i-VII-i-V-III-VII-i/V-I (F1) or more often the variant i-VII-i-V-VII-i/V-I (F2, F4, F5, F7-9). Curiously, neither the lute duet of Heckel (F3), nor the lute trio of Pacalono (F6) are playable as printed partly because the parts do not use the same form of the p.a. ground - and are not reconstructed here. Heckel's tenor part uses the variant p.a. ground for both statements of the tune but the discant uses the variant ground for the first statement and a different variant (i-VII-i-V-i-VII-III-I-I) for the second introducing harmonic clashes. The tenor is also found in the earlier lute duet book of Wecker (the discant book is lost) as well as amongst lute solos in the manuscript NL-At 208.A.27 - so one wonders how many other duet parts it includes. Pacalono's trio is corrupt and unplayable as printed so it is unlikely to have been a commercial success. The three statements in both the superius and tenor parts of Pacalono are on the variant p.a. ground (concordances for both found as 'discantus' and 'altus' parts amongst lute solos in the manuscript PL-Kj W 510), except that the second statement in the superius and the third statement of the tenor uses a different variant ground of III-VII-II/i/VII/Vi-V-VII-i-V-I, and then the bassus part uses the usual p.a. ground leading to harmonic clashes between the parts in several bars. The notation of the tenor is also corrupt with errors in rhythm signs and consequent barring (see commentary) - although correct in the manuscript concordance. Fapp

COMMENTARY: TOCCATAS: T36. transcribed from German tablature; 2/1-15 - quaver 14 semiquavers instead of crotchet 14 quavers; 3/11-12 - f1-e1 absent; 5/2-between 1-2 - d2 crossed out; 6/2-5 - a1-d2-a1-c1 absent; 10/8-9, 11/4-5, 12/8-9, 13/8-9, 14/8-9 - bar lines added; 10/>9 - d1b2b7-f1 crossed out; 11/1-4 - minims instead of crotchets; 11/5 to 15/1 - rhythm signs absent; 12/8 - a5 instead of c5; 13/1 - c3 crossed out; 13/1-2, 13/6-7, 14/9-10, 14/13-14 - 'x' added between ciphers; 14/1 - c6 instead of d6; 15/1 - c6 crossed out. **T37.** barred in 4 instead of 2 minims per bar; 8/2 - f3 instead of h3; 18/1 - c5 absent. **T38.** barred in 4 instead of 2 minims per bar; 2-3 - bar line absent. **T39.** transcribed from Italian tablature; + to indicate tenuto - hold note to the left; 28/3-9 - semiquavers absent; 38/4 - b5 instead of b3. **T40.** transcribed from Italian tablature; no change. **T41.** transcribed from Italian tablature; bar lines absent and rhythm signs often displaced a note left or right; 1/1-2 minims absent and crotchet added above space between the two chords; 1/3/10 - minims instead of quavers; 6/2 - dotted crotchet absent; 14/2 - crotchet rest absent; 17/5 - e4 instead of a3; 17/6-7 - crotchets b3-d3 absent; 23/1-4 - minims absent. **T42.** transcribed from Italian tablature; 1/1 - minim instead of semibreve; 1-2, 2-3, 3-4 and 23-24 to 83-84 - bar lines absent; 3/1, 50/1 - minims instead of fermata; 23/1, 38/1, 54/5, 65/1, 70/1 - minims instead of quavers probably indicating pauses in the flow of quavers to emphasise phrasing; 24-34 - horizontal gaps between first and second notes of each group of 8 tablature numbers probably indicating pauses; 35/1 - dotted quaver absent; 35/2-14, 37/5-12 - quavers instead of semiquavers; 36/1 - crotchet instead of dotted crotchet; 40/1 - fermata absent; 41/5-6 to 49/5-6, 55/1-2 to 57/5-6, 65/5-6 to 66/5-6, 68/5-6 to 80/1-2 - horizontal gaps between first and second note of each group of 4 tablature numbers probably indicating pauses; 58/1-14 - 2 quavers 12 semiquavers absent; 64/7-10, 67/5-8 - semiquavers absent; 73/4 - a6 added; 76/2-between 3-4 - d4 or 3 on middle line of staff (triple time signature?) added; 80/1-82/1 - rhythm signs absent; 83/1-8 - crotchets instead of quavers. **T43.** transcribed from Italian tablature; 1-2, 3-4, 4-5, 5-6, 7-8, 9-10, 10-11, 12-13, 14-15, 16-17, 19-20, 33-34, 35-36 - bar lines absent; 4/2-3, 6/2-3, - bar lines added; between 6-7 - a2-c2 bar line f2-a2 inserted; 7/1-7 - quaver 6 semiquavers instead of crotchet 6 quavers; 9/1 to 10/8 - quaver 14 semiquavers instead of crotchet 14 quavers; 14/1 to 17/8 - quaver 30 semiquavers instead of crotchet 30 quavers; 19/1 to 20/8 - 16 semiquavers instead of 16 quavers; 24/1 - e4 added; 30/1 - c4 added; 35/2-3 - semiquavers absent; 35/11-14 - demi-semiquavers absent. **T44.** transcribed from Italian tablature; changed from 7F8D to 7D; 1-2, 3-4, 5-6, 10-11, 12-13, 16-17, 18-19, 20-21 - bar lines absent; 9/1-2 - minims absent; 12/2 - quaver displaced a note to the right; 12/6 - crotchet absent; 15/1 - quaver absent. **T45.** changed 7F8D to 7D. **T46.** changed 7F8D to 7D. **T47.** rhythm signs and bar lines lacking except quavers at 25/1, 69/2, 75/2, 78/2, 83/2; crotchet at 44/1, 52/2, 78/1, 83/1, 93/2, 95/2, 96/1; minims at 52/1, 53/1, 90/1, 94/1, 95/3, 97/3; and fermata at 60/1, 69/1, 75/1, 82/1, 89/1, 105/1; 18/5-6 - a1-c1 instead of c1-a1; 81/1-4 - 4 quavers f2-e2-f2-e2 absent; 86/4 - a6 instead of e6; 88/2 - e2 instead of f2; 94/2 - a3 instead of a2; 98/1 to 104/4 - rhythm signs absent. **T48.** transcribed from Italian tablature; bar lines and rhythm signs absent except minims at 9/1, 17/1, 18/7, crotchet at 19/1, quavers at 9/2, 17/1, semiquaver at 17/4; 9/1, 16/1 - minims instead of crotchets; 17/1 - minim instead of crotchet; 19/7 - minim instead of quaver. **T49.** transcribed from Italian tablature; bar lines and

is from a print of Barbetta and both the opening melody and the title hint at a reference to *Le forze de Hercule* but comprises sections of four bars on a ground of I-VII-I-IV and so could be coincidence.

- F1.** Abondante I 1546, sig. E4r 32 *Le Forçe di Erchole*
[index: *Le forçe di ercole Pauana*] p. 6
= Abondante I 1563, sig. E4r 32 *Le Forçe di Erchole*
- F2.** Bianchini 1546, sig. B4r *Le forçe derculle* = F7 6
= Bianchini 1554, sig. B4r *Le forçe derculle* & 1563, p. 15 *Le forçe derculle*
- F3a.** Heckel *Discant* 1556a, pp. 101-103 *Le forçe d'Ercole Discant* 7
= Heckel *Discant* 1562a, pp. 101-103 *Le forçe d'Ercole Discant* - lute I
- F3b.** Heckel *Tenor* 1556b, pp. 79-80 *Le forçe de Hercule* - lute II 7
= Heckel *Tenor* 1562b, pp. 79-80 *Le forçe de Hercule* - lutes a 4th apart
= Wecker *Tenor* 1552, sig. f2r XXIII *Le forçe de Ercole*
= NL-At 208.A.27, f. 49r *Le Forçe de Hercule W: Hecke: XXXIII*
- F4.** A-Wn 18821, f. 4r *forçe dercholo* 9
- F5i.** CH-Bu F.X.11, f. 22v *Leuorçt sitt hercule* - duple time 13
- F5ii.** CH-Bu F.X.11, f. 22v *Leuorçt sitt hercule* - triple time 21
- F6a.** Pacalono *Superius* 1564, f. 45v *Padoana de Force de Hercules* 16
= PL-Kj W 510, f. 51r *Padoana La Forçe Hercule discantus*
- F6b.** Pacaloni *Tenor* 1564, f. 38r *Padoana de Force de Hercule* 17
= PL-Kj W 510, f. 52v *Padoana la forçe de Hercholo Altus*
- F6c.** Pacalono *Bassus* 1564, f. 18r *Padoana de Force de Hercules* 16
- F7.** Gerle 1552, sig. M3v *Der 4. Elfortçe derculle* = F2 17
- F8.** US-BEm 763, f. 1r *forçe d'ercole* 26
- F9.** Viera 1564, f. 18r *La força de Hercule* diatonic cittern French tuning 26
- Fapp.** Barbetta 1585, p. 12 *Moresca seconda Deta le forçe* 26-27
Cognates for diatonic cittern French tuning: Le Roy 1564, f. 16r *Les forces d'Hercules* (triple time) = Phalèse 1570, f. 75v *Les forces d'Hercules* (triple time). Keyboard: Gardane 1551s, f. 7v *Le forçe d'hercule*. Instr. ens. à 4: Susato 1551s, f. 10v *Danse de Hercules oft matine* = Phalèse & Bellère 1571, f. 2v *Dans de Hercules*.

John H. Robinson - November 2021

rhythm signs absent; 17/1 - quaver d2 absent. **T50.** barred in 4 instead of 2 minims per bar; 14/1 to 15/8 - semiquavers instead of quavers; 16/16 - c1 instead of b1. **T51.** 15/3 - d2 instead of b2; 25/3 - d1f2f2 instead of d2f3f4; 25-26 - bar line absent and crotchets instead of minims; 50/1 - a5 instead of b5; 54/1 - d4 instead of e4; 55/1 - g1 instead of i1; 55/3 - f3 instead of f4; 90/1 - d1 instead of a1; 92/3 - d5 instead of a5; 113/7 - quaver instead of semiquaver; 114/10 - semiquaver c2 absent. **T52.** 1/1 - crotchet instead of quaver; 7/3 - c4 instead of a4; 12/4 - d4 added; 21/14 - scribe changed d1 to a1. **T53.** rhythm signs and bar lines lacking except: semiquavers at 15/18, 23/11; quavers at 6/2, 7/2, 7/6, 11/2, 13/2, 14/2, 15/2, 16/1, 17/2; crotchets at 1/3, 5/1, 7/4, 13/1, 14/1, 15/1; semibreves at 1/1, 17/1; fermata at 11/1, 16/9, 23/1, 28/1; 13/10 - c3 instead of b3; 13/17 - e6 instead of d6; 17/1 - semibreve instead of minim; 20/20 - c6 instead of d6. **T54.** transcribed from Italian tablature; 3/6 - c3 instead of b3; 19/1 to 21/8 - semiquavers instead of quavers; 23/1-16 - crotchets instead of semiquavers; 24 - rhythm signs absent; 24/>1 - a14 - original for 14-course chitarrone. **T55.** transcribed from Italian tablature; 1-2 - bar line absent; 17/6 - 2 semiquavers c3-a3 instead of one quaver c3; 18/8 - e2 instead of d2; 21/4 - c3 instead of b3; 28/7 - d2 added; 28/9 - c4 instead of c5; 35/1 - crotchet instead of dotted crotchet; 35/2 - semiquaver instead of quaver; 35/8 - quaver instead of semiquaver. **T56.** 4/1 - a6 instead of a7; 13/6 - quaver l1 absent; 18-19, 31-32 - bar lines absent; 24/>1 - a1-c2 crossed out; 26/1 - quaver c1 absent; 28/between 3-4 - d2 scratched out; 28-29 - bar line displaced 3 notes to the left; 31-32 - rhythm signs absent; 32/1 - a4 absent. **T57.** transcribed from Italian tablature; 1/1 - semibreve absent; 6-7 - double instead of single bar line; 9/1, 9/8 - crotchets instead of quavers; 9-10, 12-13, 19-20, 22-23, 24-25 - bar lines absent; 18/1 - b2 instead of b3; 20/8 - c4 instead of b4; 30/1 - a instead of 7 for open 7th course; 35/1 - a4 instead of a3; 36/1-4 - crotchets absent; 40/8-9 - semiquavers absent; 41/1 - d3 instead of c3. **LE FORZE DE HERCULE: F1.** 1/>1 - minim rest added and all bar lines displaced a minim to the left. **F2.** transcribed from Italian tablature; x instead of + for tenuto signs. **F3a.** transcribed from German tablature; 9/5 - f1 instead of b2; 12/1 - a5 instead of a6; 15-16 - bar line displaced 8 notes to the left; 16/8-9 - bar line added. **F3b.** transcribed from German tablature; no change. **F4.** transcribed from Italian tablature; no change. **F5i.** transcribed from German tablature; some bars in 3 others in 4 crotchets per bar - edited into duple time; 2/1-2, 4/1-2, 8/1-2 - dotted minim crotchet instead of semibreve minim; 3/5-6 - 2 crotchets b2-a2 absent; 3/7 - c2 instead of b2; 4-5 - double instead of single bar line; 6/1 - minim instead of semibreve; 6/2 - cipher for d2 added. **F5ii.** transcribed from German tablature; some bars in 3 others in 4 crotchets per bar - edited into triple time; 1/>3 - minim d3 added; 5/>3 minim a1b2d3a5 added; 6/2 - cipher for d2 added; 7/>3 minim h3 added. **F6a.** barred in 4 instead of 2 minims per bar; 2/3 - d3 instead of d6; 21/5 - a5 absent. **F6b.** barred in 4 instead of 2 minims per bar and errors in rhythm signs displace several bar lines corrected from the accurate reading in the manuscript concordance; 2/1 to 3/8, 9/1-5, 11/1-6 - crotchets instead of quavers; 9/6-11, 11/7-10 - quavers instead of semiquavers; 10/7 - d5 added. **F6c.** barred in 2 minims per bar; no change. **F7.** transcribed from German tablature; no change. **F8.** transcribed from Italian tablature; no change. **F9.** diatonic cittern French tuning; 6-7 - bar line absent. **Fapp.** transcribed from Italian tablature; changed all 7F to 7D; double bar lines absent.

T36. Entrata in Contrulto - 7D

CH-Bu F.IX.70, p. 102

1

7

10

13

App 1. Finale - 7F

D-LEm II.6.15, p. 10

a

a

T37. Praeludium - 7D

Reymann 1598, sig. A1v

nl k h f d c a

1

a c d a c d f d f h k l h k l n k a b d a c d f f c d f f c d f c d a c d a c

4

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

7

d c a d c a d h f d h f d i h f i h f l k h l i h n l i n l i f i h f

10

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

13

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

16

T38. Praeludium - 7D

Reymann 1598, sig. A5r

1

7

12

17

23

28

T39. Toccata Seconda dell'Autore - 7D

Terzi 1599, p. 38

1

7

18

21

Handwritten musical notation for measures 26-29. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

26

Handwritten musical notation for measures 30-33. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

30

Handwritten musical notation for measures 34-37. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

34

Handwritten musical notation for measures 38-41. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

39

Handwritten musical notation for measures 42-44. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

42

Handwritten musical notation for measures 45-48. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and symbols (r, +, ., ^, v, ~, ~~, ~~~, ~~~~~, ~~~~~~). The notes are written in a stylized, handwritten font. The letters and symbols are written in a simple, handwritten font.

45

F1. Le Forze di Erchole - 2x8

Abondante I 1546, sig. E4r

1

5

8

13

F2. Le Forze d'Erculle - 1x8

Bianchini 1546, sig. B4r

1

5

F3a. Le Forze d Hercule Discant - lute I 2x8+1

Heckel 1556a, pp. 101-103

1

7

11

14

F3b. Le Forze de Hercule Tenor - lute II 2x8+1

Heckel 1556b, pp. 79-80

1

9

T40. Toccata - 7F

CDN-Mc w.s., f. 46v-47r

1 a

8 a

14 a

19

24 a

27

T41. Toccata - 7F

F-Pn Vmd.29, f. 15r

1 a a a

6 a

17 a

22 a

F4. Forze d'Ercholo - 1x8

A-Wn 18821, f. 4r

T42. Untitled - 7D

B-Br 16663, ff. 12v-14v

1

8

16

23 a

29

35

[illegible]

47

53

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| | | | |
| a a r c e r e f e f e f e f e r e e | f n k l n k | f a a | g c r e f |
| c | | c d c | b |
| d | | | d a |
| c | | | c |
| a | a | e a e | a |

58

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| baar baafocaa ar aarab | | | | |
| b | | e e | a | aar |
| | | | b | baa ar e e |
| | | | c | |
| aaab | | | c c | |
| | | | a | aaab |

63

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68

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73

78

T43. Toccata - 7F9C

I-COc 1.1.20, ff. 49v-50r

1

7

13

19

24

29

34

T44. Toccata di Fil - 7D

I-COc 1.1.20, ff. 57v-58r

1

7

12

16

20

F5i. Leuorzt sitt Hercule - 1x8

CH-Bu F.X.11, f. 22v

1

5

9

15

19

24

29

34

34

T46. Praeludium 153 - 7D

Mertel 1615, pp. 75-76

1

6

11

19

F6a. Padoana de Force de Hercules - Superius 3x8

Pacalono 1564a, f. 45v

1

7

13

19

F6c. Padoana de Force de Hercules - Bassus 1x8

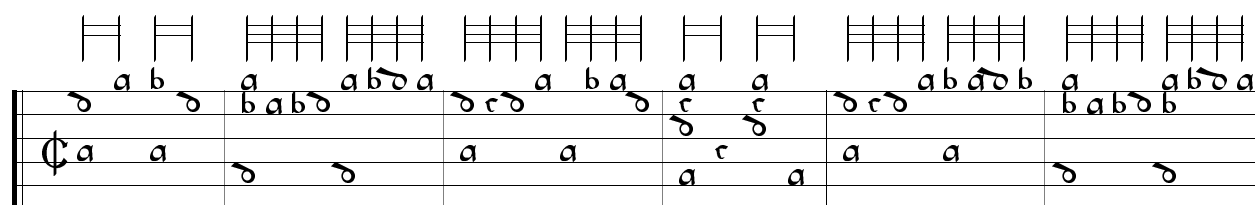
Pacalono 1564c, f. 18r

App 2. Finale vel Coloratura

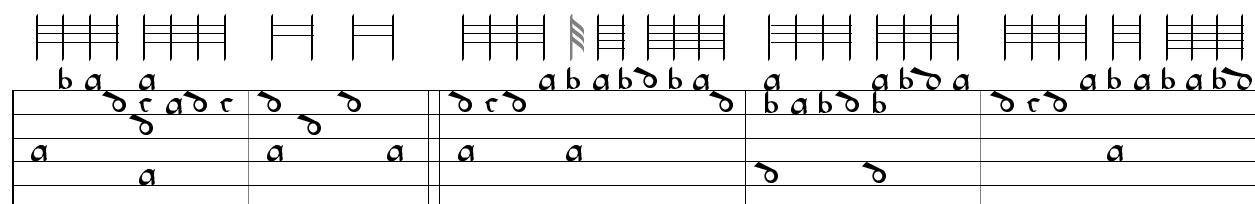
D-LEm II.6.15, p. 9

F6b. Padoana de Force de Hercule - Tenor 3x8

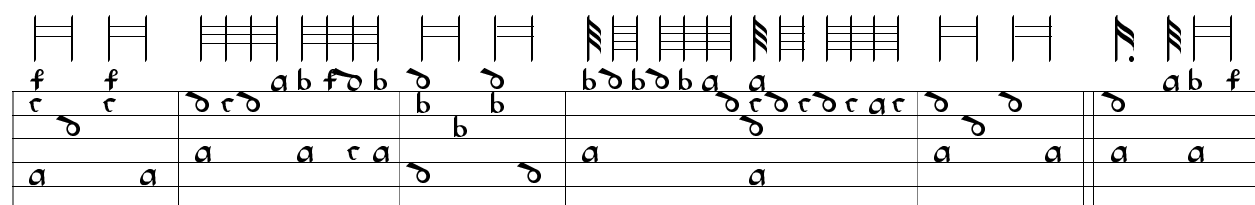
Pacaloni 1564b, f. 38r



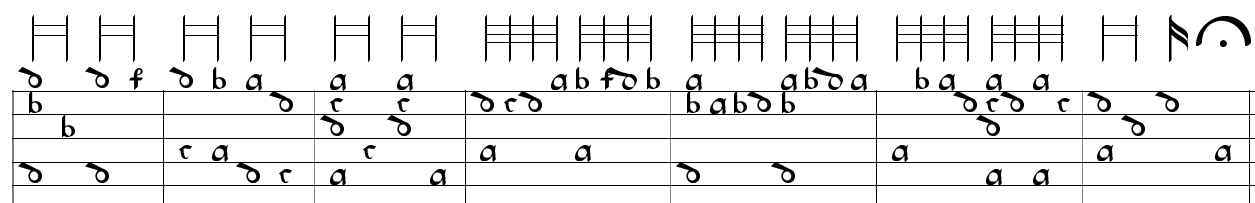
1



7



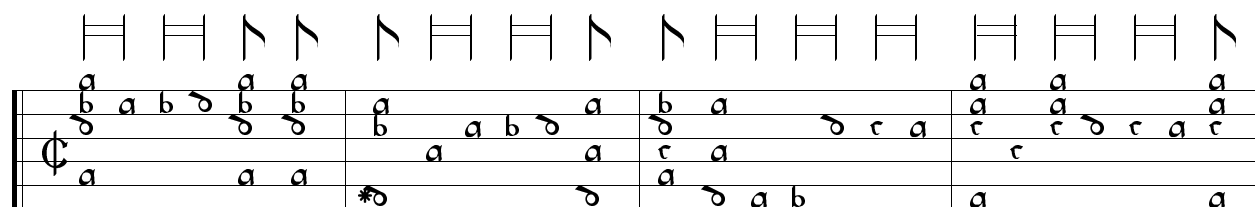
12



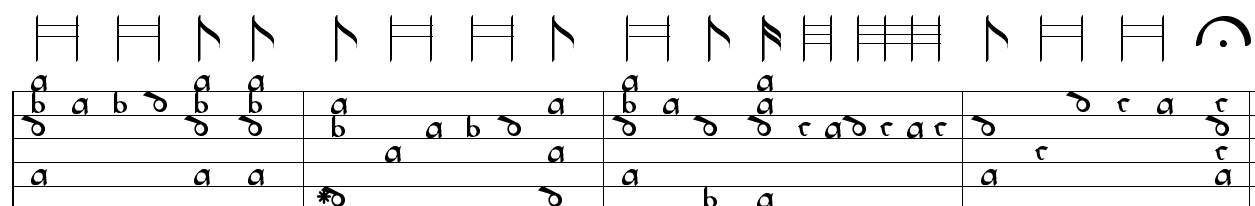
18

F7. Elfortze d'Ercule - 1x8

Gerle 1552, sig. M3v



1



5

1

8

14

20

26

32

39

Handwritten musical notation system 46. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '6' time signature).

46

Handwritten musical notation system 57. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '6' time signature).

57

Handwritten musical notation system 67. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '7' time signature).

67

Handwritten musical notation system 74. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and an '8' time signature).

74

Handwritten musical notation system 80. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '9' time signature).

80

Handwritten musical notation system 87. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '10' time signature).

87

Handwritten musical notation system 97. The notation consists of a single staff with a series of vertical strokes (H) and a few slanted strokes (I). Below the staff, there are three rows of handwritten notes and symbols, including letters (a, b, c, d, e, f, g, h) and musical symbols (accents, dots, and a '10' time signature).

97

T48. Toccata - 7F

I-PESc b.10, f. 6v

Measures 1-8 of T48. Toccata - 7F. The notation shows a series of vertical strokes (pedals) and a melodic line with various note values and accidentals.

Measures 9-14 of T48. Toccata - 7F. The notation continues the piece with more vertical strokes and a melodic line.

9

Measures 15-18 of T48. Toccata - 7F. The notation concludes the piece with a final cadence.

15

T49. Fantasia - 7F

I-PESc b.10, ff. 10v-11r

Measures 1-6 of T49. Fantasia - 7F. The notation shows a series of vertical strokes (pedals) and a melodic line with various note values and accidentals.

1

Measures 7-12 of T49. Fantasia - 7F. The notation continues the piece with more vertical strokes and a melodic line.

7

Measures 13-18 of T49. Fantasia - 7F. The notation concludes the piece with a final cadence.

13

T50. Fiminutio - Jean Baptiste Besard

D-Hs ND VI 3238, p. 133

1

5

8

11

15

F5ii. Leuorzt sitt Hercule - 1x8

CH-Bu F.X.11, f. 22v

3

T51. Toccate di Paulo d'Aragona Siciliano - 7F

D-Hs ND VI 3238, pp. 72-73

1

9

16

25

36

43

49

[illegible]

56

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| c | d | d | | d | c | d | d | d | e | f | f | g | f | f | d | b | d | b | |
| b | | | c | d | | d | d | — | — | f | f | | f | | d | e | e | d | d |
| a | d | e | | a | | a | a | — | — | | | | — | | f | f | | — | |
| a | a | a | | a | | | | c | c | d | e | f | d | b | a | d | d | | c |

65

[illegible]

75

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|---|---|---|-----|---|---|---|---|-----|---|---|---|---|---|---|-----|---|---|---|-----|
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| a | b | | a b | d | b | c | d | | a | r | d | b | c | d | | b | a | c | d |
| b | b | d | | | | | c | b d | | | | | | | | d | a | c | d |
| d | | | c | a | | | a | | a | | | | | a | b d | a | a | b | a c |

85

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| a | b | d | a | b | d | a | b | d | a | b | d | a | b | d | a | b | d |
| d | a | b | d | a | b | d | a | b | d | a | b | d | a | b | d | a | b |
| d | a | b | d | a | b | d | a | b | d | a | b | d | a | b | d | a | b |

96

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|-----------------------|----------------|----------------|--------------------|---------------|--|
| | | | | | |
| b | b a b a | | b a b b a | c a c a | |
| | b b b b | b | e | f | |
| a b a c b a | | | | | |
| | b b | b a b a | b | a | |

105

The first system of musical notation for 'The Rose Tree' 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: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The lyrics 'The Rose Tree' are written below the staff.

110

a

C

1

7

14

20

23

NL-DHnmi K Luis A.20, ff. 73r-73v

1

[illegible]

The musical score for 'The Rose Tree' is presented in a five-staff format. The first staff contains a series of rhythmic flags, a half note, a double bar line, a '2' time signature, another series of flags, a dotted half note, and a final series of flags. The subsequent four staves contain the melody and harmony. The melody is written on the top staff, with notes labeled with letters (a, c, f, e, d, c, a, b, a, c, a, e, r, a) and some notes having a 'b' below them. The harmony is written on the bottom three staves, with notes labeled with letters (a, a, a, a, c, e, a, b, d, a, c, d, a, f, c, d, f, c, a, b, a, c, a, e, r, a). The score is divided into three measures by double bar lines. The first measure ends with a double bar line and a '2' time signature. The second measure ends with a double bar line. The third measure ends with a double bar line. The score is numbered '10' in the bottom left corner.

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

16

[illegible]

22

Diagram illustrating a musical score layout. The score is written on a 4x10 grid. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is written on the fourth staff. The notation includes various musical symbols such as notes, rests, and accidentals.

F9. La Forza de Hercule - diatonic cittern French tuning 2x8

Viaera 1564, f. 18r

1

[illegible]

6

[illegible]

12

Fapp. Moresca seconda Deta Le Forze - 7F AAAAAB8-AAA4A5B8

Barbetta 1585, p. 12

[illegible]

1

The Rose Tree

G major 3/4

1. c d a c a d c 2. d c d a d 3. d c d a c 4. d c d a c

a a c a a a a a

7

12 a a

17 a

23 a a

29 a a

35 a a a a

41 a

48 a a

D-LEm II.6.15, pp. 21

[illegible]

T55. Untitled - 7F9D

I-PEas sec.xvii, pp. 76-77

Handwritten musical notation for a piece titled "Handwritten Musical Notation". The notation is written on a five-line staff and includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 1, 11, 17, 22, 28, and 32 indicated. The notation is written in a cursive, handwritten style.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 1, 11, 17, 22, 28, and 32 indicated. The notation is written in a cursive, handwritten style.

Handwritten musical notation for a piece titled "Handwritten Musical Notation". The notation is written on a five-line staff and includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 1, 11, 17, 22, 28, and 32 indicated. The notation is written in a cursive, handwritten style.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 1, 11, 17, 22, 28, and 32 indicated. The notation is written in a cursive, handwritten style.

Diagram illustrating the construction of a 6x6 grid for a 12-tone scale, showing the sequence of notes and their corresponding positions on the grid.








The grid is divided into four 3x3 sections, each representing a 3-note segment of the scale. The notes are labeled as follows:







- Top row: b, a, c, d, c, a, b
- Second row: a, c, d, a, c, a
- Third row: c, d, a, c, a

The grid is labeled with the sequence of notes: $b, a, c, d, c, a, b, a, c, d, a, c, a, c, d, a, c, a$.

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| <i>i</i> δ a b δ a | b δ a b δ b a | b a c δ a a | a c a c δ a c | b f δ f c a | c δ a c δ f c e | |
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|---|---|---|--|---|---|
|  |  |  |  |  |  |
| f a a c | r a b a | f c f f | a c a a | r d | a |
| c a c a | a b a b | a a b a | c a c a | d r | a |
| a | r | a | a c e | | |

a

T57. Una Toccata - 7F9D

A-KR L81, ff. 139v-140r

Measures 1-6 of the musical score. The notation is written on a four-line staff. The first measure begins with a C-clef and a common time signature. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The second measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The third measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The fourth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The fifth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The sixth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

1

Measures 7-14 of the musical score. The notation is written on a four-line staff. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The seventh measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The eighth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The ninth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The tenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The eleventh measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twelfth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The fourteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

7

Measures 15-21 of the musical score. The notation is written on a four-line staff. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The fifteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The sixteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The seventeenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The eighteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The nineteenth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twentieth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-first measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

15

Measures 22-28 of the musical score. The notation is written on a four-line staff. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-second measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-third measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-fourth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-fifth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-sixth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-seventh measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-eighth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

22

Measures 29-35 of the musical score. The notation is written on a four-line staff. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The twenty-ninth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirtieth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-first measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-second measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-third measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-fourth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-fifth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

29

Measures 36-42 of the musical score. The notation is written on a four-line staff. The notes are: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-sixth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-seventh measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-eighth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The thirty-ninth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The fortieth measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The forty-first measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f. The forty-second measure contains: a, a, a, a, f, f, f, f, f, f, f, f, f, f, f, f.

34