

MUSIC SUPPLEMENT TO LUTE NEWS 62 (JUNE 2002)
COLLECTED LUTE MUSIC OF ALBERT DLUGORAJ (1558 - >1586) - PART 1

This tablature supplement is the first of two parts of the collected lute solos ascribed to the Polish lutenist and composer Albert Dlugoraj.¹ In a recently discovered lute book,² he is also referred to as *Alberti Ambrosio Dlugoraj* and *Ambrosy Alberti / Dlugoraj*, which is the first recorded use of the composers' second name Ambrosio. The Latin form of his name 'Albertus' is used in some sources and the Polish equivalent of his first name is 'Wojciech', although he is sometimes referred to as 'Adalbert', probably in error as this is a different name. In a document dated 12 May 1580, now in Kraków, his name is appended 'Gostinensis', that is, from Gostyn, which refers to many places in Poland, and that he was then aged 22 indicating that he was born in 1558. He was trained as lutenist in the household of the Polish aristocrat Samuel Zborowski, but left in 1579, joining the monastery of the Order of St. Francis in Kraków in 1580 only to be expelled in 1581. He was forced to return to the Zborowski household briefly, before being appointed lutenist at the court of the Polish King Stefan Batory. It seems Zborowski showed him much cruelty and Dlugoraj retaliated by revealing compromising letters to the king in 1583, leading to Zborowski's execution. There is no trace of Dlugoraj after king Stefan died in 1586 and so it is not known where he spent the rest of his life, how long he lived or when and where he died.

This first part reproduces a finale/prelude, another prelude, four fantasias (one doubtful), a fuga and a recercar of doubtful ascription. The second part will include the villanella arrangements and dances, of which there are fourteen including one doubtful attribution, totalling 22 items in all. None of the few contemporary Polish sources include ascriptions to him, and his music is only found in prints and manuscripts of German provenance. Judging by the rather corrupt versions that survive, it seems that they are derived from a long chain of copies and these seemingly indirect sources probably do less than justice to the original compositions. All of the ascriptions except one³ occur in only a single source each and hence none of them are firmly established. Some items bear only the initials A.D. or A.A.D. that are assumed here to refer to (Ambrosy) Albert Dlugoraj. However, the surviving music has a clear stylistic unity, with a tendency to the use of runs in the lower tessitura of the lute and sonorous chords with unstopped strings, especially in D minor and B flat major. Another common feature is the abrupt quickening of rhythms, often juxtaposing minims and semiquavers, although this is not uncommon in the lute solos of Diomedes and other music of Polish origin.⁴ Regrettably, these rhythmic patterns seem to have given the various scribes difficulties, as most of the surviving versions have irregularities in the barring and generally fail to interpret the rhythms correctly as far as can be judged now. Nevertheless, the surviving music reveals more than a glimpse of a unique and talented composer. The principal sources include two printed lute anthologies, Besard's *Thesaurus Harmonicus*⁵ of 1603 (3 items) and Elias Mertel's *Hortus Musicalis Novus*⁶ of 1615 (3 items), although the music is unasccribed in the latter. The remainder reproduced in this part are found in manuscript sources, D-LEm II.6.15,⁷ dated 1619 (3 items), manuscript additions to I-Gu 3.M.VIII.24, a copy of Besard's *Thesaurus Harmonicus* now in Genova⁸ (2 items) and a single anonymous concordance in CZ-Pnm IV.G.18.⁹ D-LEm II.6.15 is commonly referred to as the lute book of Albert Dlugoraj, but it was copied around 1619 by a Protestant German who was probably a student at Leipzig.¹⁰ There is no reason to suggest that Albert Dlugoraj owned or copied the manuscript D-

LEm II.6.15 or spent any time in Leipzig, as has often been assumed.¹¹

The 'Finale' for 6 course lute in C minor from Besard [no. 1a] is a set of four variations on a ground or bass sequence clearly seen only in the last three variations. Curiously, the rhythm of the ground is irregular and there is a different number of bars in each section [7, 6, 8 and 9 bars each]. The cognate setting for eight course lute printed by Mertel [no. 1b] and copied almost identically into CZ-Pnm IV.G.18 comprises only the last three sections, introducing semiquavers into the rhythm which maintain more regular intervals in the ground and reducing the length of the sections to 6, 5 and 5 bars. However, both settings appear to be corrupt, Besard's possibly as a result of him simplifying the rhythms, whereas the version in Mertel probably retains more of the rhythmic complexity of the original. A reconstruction has not been attempted, rather the two versions have been reproduced faithfully with only minor editorial amendment. Besard also printed a twenty-seven-bar fantasia in D minor for 8 course lute [no. 3]. This, together with the eighteen-bar prelude in C minor for eight course lute [no. 2] and the sixty-four bar fantasia in D minor using only seven courses [no. 4] both from I-Gu 3.M.VIII.24, are the most accomplished and/or accurately transmitted examples that bear the characteristics that seem to define his style, as described above. The forty-three-bar fantasia in F major in II.6.15 [no. 5a] and Mertel [no. 5b], both for seven course lute, differ sufficiently to warrant inclusion of both here. The irregular rhythm signs in D-LEm II.6.15 have been interpreted with help from Mertel. However, both versions are unsatisfactory in places, such as the fast descending and ascending passages around bars 32-33 which have been reconstructed editorially, suggesting both are corrupt copies of a more accomplished original. The versions of the fuga in D minor from D-LEm II.6.15 [no. 6a] and Mertel [no. 6b], both for eight course lute, are again quite similar. Mertel includes a greater degree of embellishment particularly at the conclusion, increasing the length from 51 to 54 bars. However, variant rhythms cause variation in bar lengths between versions in a few places (for example, bars 33-34 and 45-46 in no. 6a). This gives the impression that both versions are corrupt, as neither seem to interpret the rhythmic complexity correctly. The appearance of concordant versions of nos. 5 and 6 in D-LEm II.6.15 and Mertel suggest some relationship between the manuscript and Mertel's print. The ascription 'Alb.' to the recercar in G minor from D-LEm II.6.15 [no. 7] may be an abbreviation of the name Albert Dlugoraj and so it has been included here as a doubtful ascription. The unique version in D-LEm II.6.15 is hopelessly corrupt but has been partially reconstructed here to give at least an impression of what may have been intended.¹² The result is quite unlike other compositions here, casting doubt on assigning it to Albert Dlugoraj. The final item [no. 8] is also a doubtful ascription, as it is a fantasia ascribed to Diomedes in Besard, but the printed ascription has been crossed out and replaced by 'Albert Dlugoraj' by hand in at least two of the surviving copies of the print,¹³ suggesting the owners of these copies thought that Besard made an error in the ascription (and it is likely that he made several others¹⁴). It does have some characteristics shared with other compositions by Albert Dlugoraj and is included here. Note also that the theme that appears three times in bars 11 to 13 is familiar from a John Dowland Fantasia.¹⁵

The finale and fantasia from Besard's *Thesaurus Harmonicus* [nos. 1 & 3] may be familiar to some from their inclusion on Julian Bream's LP *Lute Music of the Royal Courts of Europe* (RCA SB-6698, 1967).

Worklist

Minor editorial changes have been made without comment.

1a. Besard *Thesaurus Harmonicus* 1603, f. 36r *Finale Alberti Dlugoraj*.

1b. Mertel *Hortus Musicalis* 1615, p. 13 *Praeludium* 28 - 9C

CZ-Pnm IV.G.18, ff. 78v-79r *Canzon prae/Ludium* - 9C

2a. I-Gu 3.M.VIII.24, f. 6v *Praelud. Alb. Dlug.* - 7D 8C

2b. D-LEm II.6.15, p. 465 untitled

3. Besard 1603, f. 27r *Fantasia Alberti Dlugoraj Poloni.* - 7F 8D

¹ Peter Király, 'Dlugoraj *Dlugoraj* Albert Wojciech', *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 2001), Personenteil 5, columns 1142-3; Piotr Pozniak 'Dlugoraj Wojciech (Albertus)', *New Grove* v, pp. 514-5, and New Grove II on-line. Robert Eitner, 'Dlugoraj, Albertus', *Quellen-Lexicon: Biographisch-Bibliographisches* (Graz: Akademische Druck- u. Verlagsanstalt, 1959), vol. 3, pp. 217-8; F. J. Fetis, 'Dlugoraj (Albert)', 10th ed., *Biographie Universelle Des Musiciens et Bibliographie Générale de la Musique* (Bruxelles: Culture et Civilisation, 1963), vol. 3, p. 30; Hugo Reimann, 'Dlugoraj (d'ugoraj), Adalbert Wojciech', *Musik Lexikon* (Mainz: B. Schott's Söhne, 1972), Personenteil A-K, p. 406. I would like to thank Peter Király and Piotr Pozniak for their helpful comments on my introductory text, and to Rainer aus dem Spring for the English translations of the articles in German.

² Stadtbibliothek Braunschweig [D-BSSb MS C 39 2^o]. Online facsimile: <http://publikationsserver.tu-braunschweig.de/get/64444>

³ The Villanella in Besard *Thesaurus Harmonicus* 1603, f. 48r i *Villanella Alberti Dlugoraj*; CH-Bu F.IX.70, p. 295 *Volte Alberti*, also in D-KNu K (Köln) 16a 6745, p. 10 iii *Villanella Polonica*].

⁴ Lute solos by other Polish composers include **Caspar Polach**: **1.** *Phantasia dj S. Casparo Polacho*, D-DO (Donauesschingen) G.1.4 III, ff. 53v-54r; **2.** *Gagliarda de Casparo Polachi*, D-DO III, f. 48r; **3.** *Autre Galliard de Pollach*, D-DO III, f. 48r = *Gagliarda*, CH-Bu (Basel) F.IX.70, p. 332; **4.** *Caspar. Polon. G.*, I-Gu 3.M.VIII.24 (Genova), f. 127r; **5.** *Gagliarda Caspari/ Poloni*, I-Gu 3.M.VIII.24, f. 128r = *Gagliarda Caspari*, PL-Lu 6983 (Lodz), f. 83r; **6.** *Gagliarda Caspari*, PL-Lu 6983, f. 86r; possibly also **7.** *Gagliarda du Polach* [passamezo antico], D-DO III, f. 30r. Note that *Der Närrisch/ Caspar*, CH-Bu F.IX.70, p. 267 is the title of a popular tune and does not refer to a composer. **Petrue Konopacky** (2 pieces of doubtful ascription): **1.** *Fantasia/ P. Pol. Konop*, I-Gu 3.M.VIII.24 (Genova), ff. 177v-178r = *Fantasia Diomedes*, GB-Cfm 689 (Herbert), ff. 74v-75r = *Dio. Fantasia*, D-Hs B/2768 (Schele), pp. 42-3; **2.** *Fantasia Petrue Konopackij*, D-Hs B/2768, pp. 40-1 = *Fantasia Vausmenil*, Besard 1603, ff. 171v-172r. **Maphonio**: *Fant. Fuga Maphonis*, Besard 1603, f. 26r.

⁵ Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603). Facsimile: *Jean-Baptiste Besard, Thesaurus Harmonicus*, with index (Genève: Minkoff Editions, 1993). Modern editions that include music by Albert Dlugoraj found in Besard's *Thesaurus Harmonicus* and D-LEm II.6.15 (but not I-Gu 3.M.VIII.24): M. Szczepanska (ed.), 'Fantazje i wilane na lutnie', *Wydawnictwo Dawnej Muzyki Polskiej*, xxiii, (1953), revised with an introduction by P. Pozniak (1964); Z. Steszewska (ed.), 'Tance polskie z tabulatur lutniowych', *Zrodla do Historii Muzyki Polskiej* ii, (Kraków: Polskie Wydawnictwo Muzyczne, 1962); Z. Steszewska (ed.), *Muzyka staropolska* (Kraków, 1966); and P. Pozniak (ed.), *Musica Antiqua Polonica - Renaissance, v: Lute Music* (1994).

⁶ Elias Mertel, *Hortus musicalis novus* (Strassburg, 1615). Facsimile: *Elias Mertel, Hortus musicalis novus* (Genève: Minkoff Editions, 1983).

⁷ Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, 1619. Facsimile: *Lautenbuch des Albert Dlugoraj 1619* (Lubeck: TREE Edition, 2001).

⁸ I-Gu 3.M.VIII.24, manuscript additions the copy of J. B. Besard, *Thesaurus Harmonicus* in the Biblioteca Universitaria di Genova, MS 3.M.VIII.24. I would like to thank Paul and Grazia Beier, and the librarian Oriana Cartaregia, for arranging for me to be sent a copy of the manuscript additions on CD. Cf. Gino Tanasini, 'Ancora di G. B. Besardo...' Un inedito attribuito di John Dowland nelle postille manoscritte al *Thesaurus Harmonicus* di J. B. Besard della Biblioteca Universitaria di Genova, *Bollettino della Società Italiana del Liuto*, XIV, (April 1994), pp. 3-16 (thanks to Peter Király for a copy of the article). Inventory of manuscript additions: **1.** f. 4v, *Praelud*; **2.** f. 6v, *Prael. / Alb. Dlug.*; **3.** ff. 12r-11v-12r, *Praelud*; **4.** f. 13v, [untitled]; **5.** f. 14r, [untitled]; **6.** f. 17r, [untitled]; **7.** f. 24r [untitled]; **8.** f. 25v, [untitled]; **9.** f. 28r, [untitled]; **10.** f. 29r, [untitled]; **11.** f. 30r, *Fuga Diomed. senza 5.*; **12.** f. 34r, *Praelud*; **13.** f. 48r, *Alb. Dlug. Villanella*; **14.** f. 48v, [untitled]; **15.** f. 72r, [untitled]; **16.** f. 118r, [untitled]; **17.** 119v-120r, *Gagliard./ Angl.* A version of Gregory Howet's Galliard on Walsingham = D-KNu K 16a 6745, f. 12r, [Galliard, neither of these cognates in C minor were included in 'The Complete Lute Solos of Gregory Howet', *Lute News* 39 & 40, September & December 1996, no. 7, or the *Collected Lute Solos of Gregory Howet* edited by John H Robinson (Lubeck: TREE Edition, 1998), no. 7; **18.** f. 120r, [untitled]; **19.** f. 127r, *Caspar. Polon. G.*; **20.** f. 128r, *Gagliarda Caspari/ Poloni* = PL-Lu 6983 (Lodz, MS Grasse 5102), f. 83v,

4. I-Gu 3.M.VIII.24, ff. 179v-180r *Fantasia Alberti Dlugoraj Pol.* - 7D

5a. D-LEm II.6.15, pp. 58-9 *Fantasia A.D. 11.* - 7F

5b. Mertel 1615, p. 190 *Phantasia et Fuga* 55 - 7F

6a. D-LEm II.6.15, p. 37 *Fuga A. D.* - 7F 8D

6b. Mertel 1615, pp. 253-4 *Phantasia et Fuga* 104 - 7F 8D

7. D-LEm II.6.15, pp. 462-3 *Recercar Alb.* - 7F

8. Besard 1603, ff. 24v-25r *Fantasia Diomedis* [or Albert Dlugoraj] - 7F 8D

John H Robinson, Newcastle University, May 2002/R March 2017

Gagliarda Caspari, **21.** f. 138r, *Chorea Pol.*; **22.** f. 139r i, *Chorea Pol.*; **23.** f. 139r ii, *Chorea Pol.*; (not numbered). ff. 140r-139v, *Almande Monsieur Johan. Douland. Angl.* = CB-Cu Dd.2.11, ff. 33v-34r, [untitled]; **24.** f. 152r, [untitled]; **25a.** f. 167r, [untitled]; **25b.** f. 167r, [untitled]; **26.** f. 168r, [untitled]; **27.** f. 177r, *Praelud*; **28.** ff. 177v-178r, *Fantasia/ P. Pol. Konop* = GB-Cfm 689 (Herbert), ff. 74v-75r, *Fantasia Diomedes* = D-Hs B/2768 (Schele), pp. 42-3, *Dio. Fantasia*; **29.** ff. 178v-179r, *Fantasia Anthonij/ Francisque*. = A. Francisque, *Le Trésor D'Orphée* (Paris, 1600), ff. 4r-4v, *Fantasia*; **30.** ff. 179v-180r, *Fantasia Alberti / Dlugoraj Pol.*

⁹ Praha, Národní Muzeum, Hudební Oddelení, MS G.IV.18: Joannes Aegidius Berner von Rettenwert lute book, c1623-7.

¹⁰ cf. Peter Király, 'Dlugoraj *Dlugoraj* Albert Wojciech', *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 2001), Personenteil 5, col. 1142-3.

¹¹ For example, in articles by Eitner, Fetis and Pozniak quoted in footnote 2.

¹² I would like to thank Martin Shepherd for his help reconstructing no. 7 and for suggesting editorial alterations to all the music here.

¹³ The two copies are: **D-W** (Wolfenbüttel, Herzog August Bibliothek) and **SK-Le** (Levoca, Evanjelická a.v. Církevná Kniz'nica?). I would like to thank Peter Király for this information. With the help of Rainer aus dem Spring and Peter Király, and all the library staff who responded to our emails, I have recently established that the following thirteen copies of Besard have not had the ascription on f. 24v changed: **A-KR** (Kremsmünster, Benediktinerstift, Musikarchiv); **A-Wn** S.A.76.A.21 (Wien, Österreichische Nationalbibliothek, Musiksammlung); **D-BAUk** (Bautzen, Stadtbibliothek); **D-FRu** (Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften); **D-Gs** (Göttingen, Niedersächsische Staats- und Universitätsbibliothek); **D-Mbs** (München, Bayerische Staatsbibliothek); **F-Pm** 2^o 4732 (Paris, Bibliothèque Mazarine); **GB-DRc** (Durham, Cathedral Library); **GB-Ge** Sp Coll E.x.44 (Glasgow, Euing Library); **GB-Lbl** (London, British Library); **I-Gu** (Genova, Biblioteca Universitaria); **PL-WRu** MS 50020 Muz. (Wrocław, Uniwersytet Wrocławski, Biblioteka Uniwersytecka, *olim* Stadtbibliothek Breslau: Mus. 152); and **US-Wc** M140.B55 Case (Washington DC, Library of Congress, Music Division). The following nine copies have yet to be checked: **A-Wgm** (Wien, Gesellschaft der Musikfreunde); **D-LEm** (Leipzig, Leipziger Städtische Bibliotheken, Musikbibliothek); **D-PA** (Paderborn, Erzbischöfliche Akademische Bibliothek [incomplete] returned to private ownership of Freiherr von Fürstenberg); **F-Pc** (Paris, Conservatoire National de Musique); **F-Pn** (Paris, Bibliothèque Nationale de France, 2 copies); **I-Rsc** (Roma, Conservatorio di Musica S. Cecilia); **I-Vic** (Vicenza, Biblioteca Civica Bertoliana); **PL-CZ** (Czestochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum?). RISM also lists a copy in **D-HAu** (Halle, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt), but the library informed Rainer that there is no copy in the catalogue.

¹⁴ The Fantasias that Besard ascribes to Fabricij Dentici Neopolitani on folios 14v-15r [= Melchior Neusidler 15663/16, *Recercar secundo*; Phalèse and Bellère 15716/26, *Fantasia* 2; GB-Cu Dd.2.11 ff.79v-80r, *A Fancj*; cf. PL-Kj 40598 ff.17r-18r, *Fantasia auff 13 seiten*], 15v-16r [= Melchior Neusidler 15662/19, *Recercar Primo*; Phalèse and Bellère 15716/28, *Fantasia* 4; cf. Jobin 15721/4, *Fantasia* 4] and 32v-33r [= Melchior Neusidler 15663/15, *Recercar primo*; Phalèse 15716/24, *Fantasia 1 Melchior*] are probably by Melchior Neusidler as they are found in the latter's prints and are in the style of his other fantasias and ricercars.

¹⁵ Poulton and Lam no. 1, found in GB-Cu 3056, ff. 8v-9r: *John Dowlande BM*; GB-Gu Euing 25, ff. 16v-17r: [untitled]; GB-Lbl 31392, ff. 13v-14v: *A fantasia Maister Dowland* = B-Bc 26.369, no. 29 [untitled] (incomplete, bars 67 to the end); GB-Lbl 38539 (ML), ff. 14v-15r: [untitled]; GB-Lbl Eg.2046 (Pickeringe), ff. 24v-25r: *A Fantasia*; S-B 172 (Per Brahe) ff. 27v-31r: *Fuga*; Besard, *Thesaurus Harmonicus* 1603, ff. 170v-171v: *Fantasia Ioannis Doolandi*; Robert Dowland, *Varietie* 1610, sigs. H1r-H2r: *Fantasia.7. Composed by John Dowland, Bachelor of Musicke*. The theme also appears in: GB-Lbl 31392, f. 24r: [untitled] (Poulton and Lam no. 74); and Mertel, *Hortus Musicalis* 1615, pp. 226-8: *Phantasia et Fuga* 83 (opening theme). It is not known whether John Dowland borrowed the theme from music he heard on the continent, or whether his theme inspired the anonymous fantasia in Mertel and the fantasia by Diomedes/Dlugoraj found in Besard.

3. Fantasia Alberti Dlugorai Poloni

Besard 1603, f. 27r

1

6

10

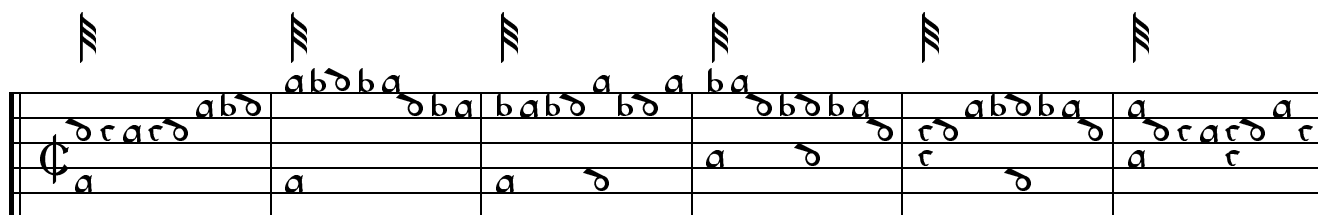
15

19

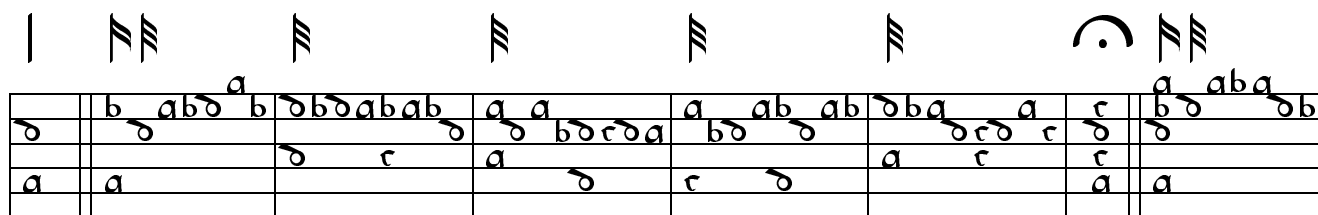
23

1a. Finale Alberti Dlugorai

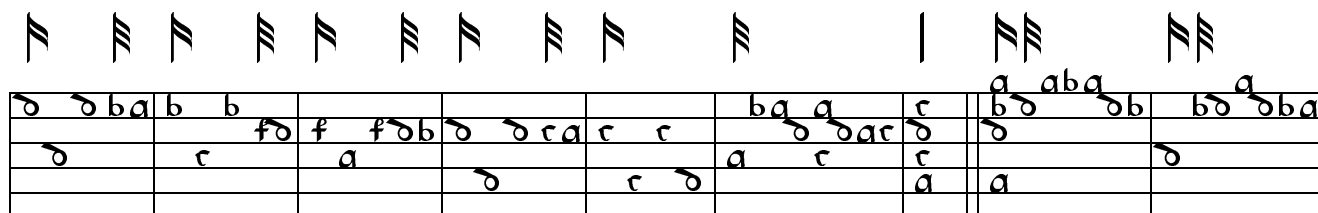
Besard 1603, f. 36r



1



7



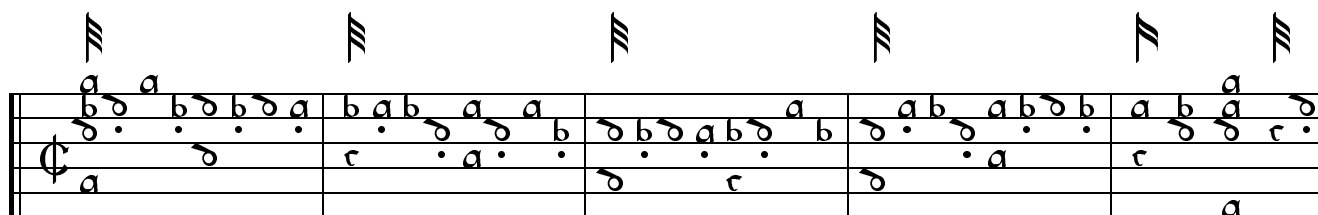
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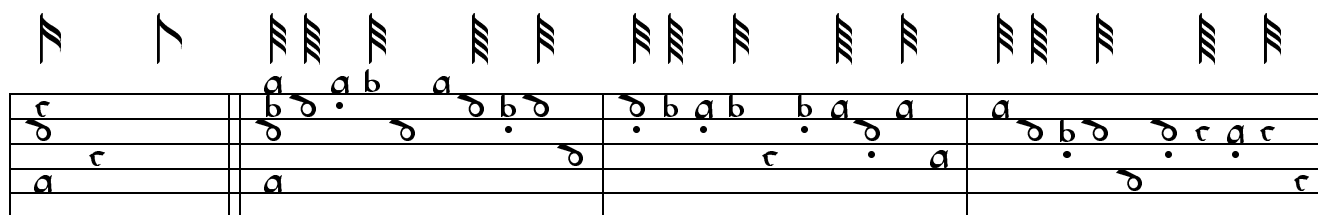
24

1b. Praeludium

Mertel 1615, p. 13



1



6

//a

10

14

2a. Praeludium Albert Dlugoraj

I-Gu 3.M.VIII.24, f. 6v

1

/a

4. Fantasia Alberti Dlugorajj Poloni

I-Gu 3.M.VIII.24, ff. 179v-180r

[illegible]

1

[illegible]

6

The Rose Tree

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

15

[illegible]

20

[illegible]

25

[illegible]

System 34: A musical score system with six staves. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests. Dynamics markings include *f* (forte) and *ff* (fortissimo). The system concludes with a repeat sign.

34

System 40: A musical score system with six staves. The notation includes various notes and rests. Dynamics markings include *f* (forte). The system concludes with a repeat sign.

40

System 45: A musical score system with six staves. The notation includes various notes and rests. Dynamics markings include *f* (forte). The system concludes with a repeat sign.

45

System 51: A musical score system with six staves. The notation includes various notes and rests. Dynamics markings include *f* (forte). The system concludes with a repeat sign.

51

System 55: A musical score system with six staves. The notation includes various notes and rests. Dynamics markings include *f* (forte). The system concludes with a repeat sign.

55

System 60: A musical score system with six staves. The notation includes various notes and rests. Dynamics markings include *f* (forte). The system concludes with a repeat sign.

60

5a. Fantasia A. D.

D-LEm II.6.15, pp. 58-9

1

8

14

22

30

34

40

5b. Fantasia

Mertel 1615, p. 190

6a. Fuga A. D.

D-Lem II.6.15, p. 37

[illegible]

1

[illegible]

9

[illegible]

18

δ ϵ a	δ a					$e f e f e f e f e e$	a ϵ δ ϵ a		
a	δ b	b		a			a		
ϵ a	a a	ϵ $a \epsilon a \epsilon a \epsilon a \epsilon e$	a a	e			a ϵ b		
ϵ a δ	ϵ δ	a	a	ϵ					

27

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

33

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

40

a	a	b	c	i f i f i	f i f i f	B	a	a c a	e c	e
b	b		a	f			b	b		f
a		c	b			G B			e c	e
b c a	a		a			a c	b			c

46

6b. Fuga

Mertel 1615, pp. 253-4

1

8

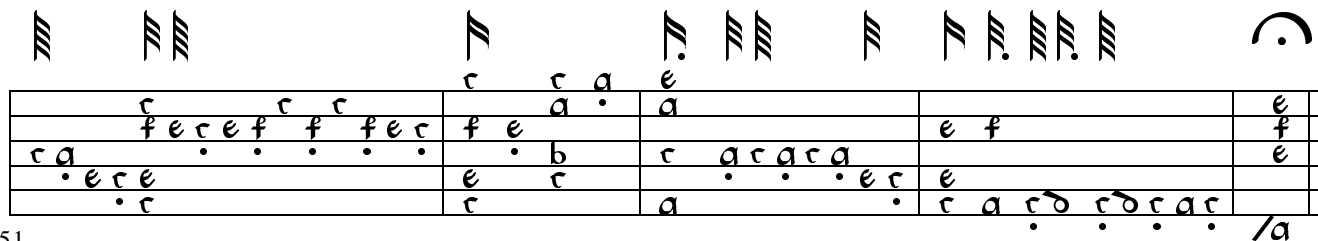
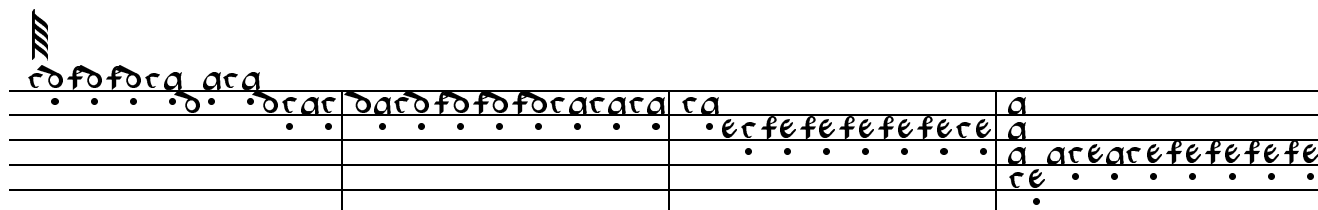
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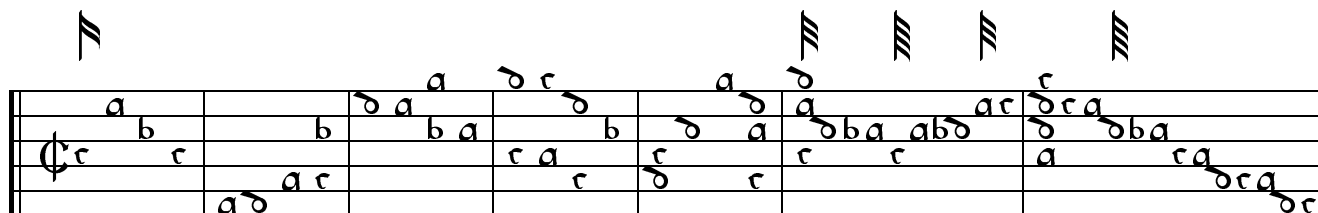
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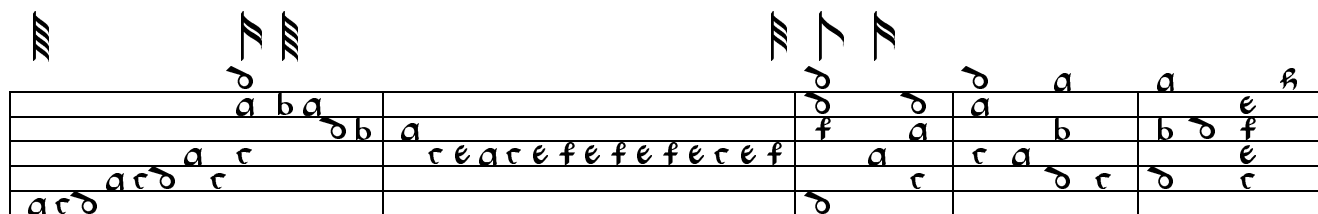
51

7. Recercar Alb.

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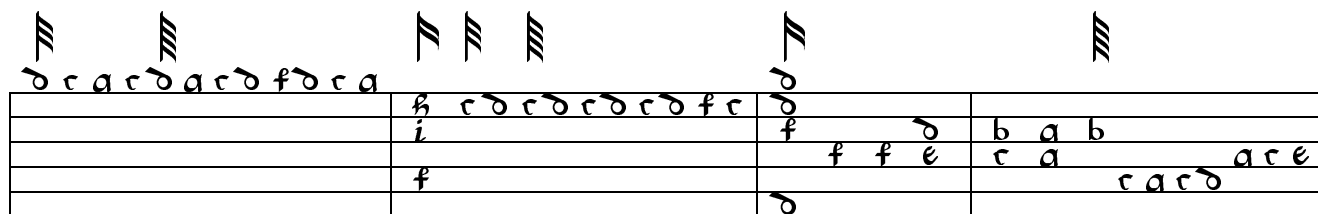
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25 26 27 28 29 30

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31 32 33 34 35 36

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37 38 39 40 41

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42 43 44 45 46 47

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56 57 58 59 60 61

8. Fantasia Diomedis or Albert Dlugoraj

Besard 1603, ff. 24v-25r

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

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

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

48

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

51

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

55

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

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