

MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 138 (JULY 2021): JOSQUIN PART 2 - EIGHT OF THE TWENTY MOTETS INTABULATED FOR LUTE - MUSIC FOR THE EARL OF OXFORD - CHI PASSA

JOSQUIN PART 2: MOTETS I



Josquin des Prez (c.1450-1521)

The second part of the Josquin series falls in the year of the centenary of his death in 1521,<sup>1</sup> and includes intabulations for lute of six motets<sup>2</sup> and two secular works. Three of the motets are extended pieces in two or three parts so that there are thirteen compositions of Josquin's to play here in all. To briefly recap his biography, he was born c.1450 in Saint Quentin in the north-east of France and died in 1521 not far away in

Condé-sur-l'Escaut but spent about twenty of the intervening years working in Italy, including the papal chapel of Innocent VIII (d.1492). The portrait above was painted in the nineteenth century by the French Artist Charles Gustave Housez (1822-1894) based on the woodcut by Petrus Opmeer (1526-1695) that headed the text in the first part of this series.

The 'J' numbering continues here from the first part, followed by the 'NJE' numbers from the recently completed thirty volume set *The New Josquin Edition* edited by a team led by Willem Elders.<sup>3</sup> The texts and translations for all except J15 can also be found in The Josquin Research Project online at Stanford and the Choral Public Domain Library.<sup>4</sup> Four of the eight items here are known from only one source each (J15, J16, J20, J22), but the rest are found in multiple sources and I have chosen to edit here the sources that were recorded by Jacob Heringman on his two CD's of music by Josquin - five of the eight works have been recorded by Jacob and some of them by others, which are a good guide how to play them.<sup>5</sup>

**J15** is an intabulation for vihuela of the motet 'Fecit potentiam' [He has shown] ascribed to Josquin in Miguel de Fuenllana *Orphenica Lyra* 1554. It is the only known source and so is a doubtful attribution in the absence of a vocal model.

**J15. Fecit potentiam** à 2 [not texted] NJE \*20.4

cf. Fecit potentiam, verse 6 of Magnificat quarti toni NJE 20.3  
Fuenllana 1554, f. 4r *Fecit potentiam. Duo de Josquin* p. 1

**J16** is a lute intabulation of one of several vocal works by Josquin that are titled 'Ave Maria' [Hail Mary] (see J19b below for another). The lute setting of this one is only found in Francesco Spinacino *Intabulatura de Lauto Libro Primo* 1507 and together with J22 are the only intabulations found in lute sources copied or published in Josquin's lifetime (d.1521).<sup>6</sup>

**J16. Ave Maria** à 4 - NJE 23.4

Spinacino I 1507, ff. 3r-4r *Ave Maria de Josquin* 2-3  
[header: Francesco Spinacino - indicating it was intabulated by him]

**J17** is a motet in three sections titled 'Benedicta es, celorum regina' [Blessed are you queen of heaven] - 'Per illud ave prolatum' [Through that Ave that was proclaimed] - 'Nunc mater exora natum' [Now mother pray to your son].

Intabulations for lute, vihuela and guiterne of one or more of the three parts are found in twenty five different sources, seventeen including settings of all three parts. Some sources are more-or-less exact concordances marked = in the worklist below and were probably copied one to another source or from the same exemplar. A setting for vihuela of the first part only is in Fuenllana 1554, lute settings of the first and second parts are the Neapolitan manuscript 40032, and a setting of the second part only is in five additional lute sources as well as one for guiterne. All the nineteen sources of intabulations for lute or vihuela of **J17a** are in the same nominal tonality/key and some are exact concordances the rest sharing identical figuration in places but differing extensively in embellishment. The similarities render it difficult to determine whether several independent intabulators came up with similar figuration based on the original voice parts or if the sources are reworkings of one or a few original intabulations, the earliest of which is probably that attributed to Albert de Rippe who died in 1551. The 25 sources of **J17b** are intabulated in a two voice texture like the vocal model leaving little scope for alternative figuration apart from embellishment so that all the settings are even more similar to each other than the sources of J17a. All are in the same tonality/key and share figuration in places but differ in embellishment, apart from three sources that are set a tone lower than the rest. One of them is the lower part of a tone-apart duet in Heckel 1556/1562 that is closely concordant with the manuscript source Mbs 266 and is also quite similar to Valderrabano 1547. Also, the upper part of Heckel's duet is an exact concordance for another manuscript source, NL-At 208.A.27. So did Heckel merge two existing lute solos a tone apart to make a duet, or are duet parts (such as ones composed by Heckel) found among sources that have previously been assumed to contain only lute solos. The seventeen intabulations of **J17c** for lute are also in the same tonality/key and like the first two parts of this motet some are exact concordances and the rest are based on the same figuration in places but differ in embellishment. The setting in Melchior Neusidler 1574 is concordant, although often different passages are embellished, with a setting in the manuscript F-Pn Rés.429 thought by Arthur Ness to have been copied by Melchior himself in Augsburg c.1565. The latter could be an earlier intabulation by Melchior that he reworked further for his print or even a version by someone else that he copied and then reworked for his print. Either way the similarity with the other settings suggests it is unlikely that he made an intabulation directly from the vocal model himself.

**J17a. Benedicta es coelorum regina** à 6 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 7v-10v *Benedicta* 4-7

header: *Motet A Six - D'Albert. Josquin - index: Benedicta. à six*

*fuell. 7 Josquin = Le Roy/Rippe V 1562, ff. 2r-4v Benedicta*

cognates: Gintzler 1547, sigs. C4v-D2v *Benedicta es = Phalèse 1552, pp. 78-79 Benedicta es = Phalèse 1563, ff. 53v-54r Benedicta es = Phalèse 1568, ff. 57v-58r Benedicta es = Phalèse & Bellère 1571, ff. 95v-96r Benedicta, a Six; Phalèse III 1547a, sigs. Hh2r-Hh4v Benedicta A6 = Phalèse III 1547b, sigs. Hh2r-Hh4v Benedicta A 6 =*

<sup>1</sup> The first part was in *Lute News* 132 (December 2019) and included intabulations for lute of fourteen of Josquin's secular works.

<sup>2</sup> Of the 20 intabulations for lute of the 110 motets Josquin is thought to have composed.

<sup>3</sup> Willem Elders et al. *The Collected Works of Josquin des Prez* (NEW JOSQUIN EDITION) [NJE] (Koninklijke Vereniging Voor Nederlandse Musiek-geschiedenis, 30 vols. Doubtful attributions are categorised as \* doubtful but likely, \*\* doubtful but unlikely and \*\*\* not by Josquin/spurious).

<sup>4</sup> The Josquin Research Project <https://josquin.stanford.edu> and CPDL: [http://www2.cpdl.org/wiki/index.php/Josquin\\_des\\_Prez](http://www2.cpdl.org/wiki/index.php/Josquin_des_Prez)

<sup>5</sup> Recordings (five of the eight here, not J15, J20, J22): Paulo Cherici *Adieu mes Amours: Ottaviano Petrucci Intavolatura de Lauto* (Symphonia SY 99173, 2000/2011): J16; Jacob Heringman *Josquin des Prez sixteenth century lute settings* (Discipline Global Mobile DGM0006, 2000): J17abc, J19ab, J21; Romain Bockler & Bor Zuljan *Des Prez motets et chansons - Dulces exuviae* (Ricercar RIC403, 2019): J19b, J21; Jacob Heringman *Inviolata Josquin des Prez* (Inventa INV1004, 2020): J16, J18abc.

<sup>6</sup> One intabulation of J17 here is attributed to Albert de Rippe (c.1500-1551) although he was probably too young to have made the intabulation before Josquin died.

Phalèse III 1573, sigs. Hh2r-Hh4v *Benedicta A6*; Fuenllana 1554, ff. 85r-86v *Benedicta es caelorum regina a6*; Phalèse 1553, sigs. D3v-D4r *Benedicta* - voice & lute; Ochsenkun 1558, ff. 7r-8r *Benedicta es caelorum VI Vocum Iosquin de Pres*; Newsidler 1574, sigs. A1r-A3r *Benedicta es caelorum[m] sex vocu[m] Prima pars Iosquin de pres*; D-B 40632, ff. 8v-10r *Benedicta es regina. VI vocum Iosquin*; F-Pn Rés.429, ff. 38v-43v *Benedicta Es Caelorum prima pars*; D-Mbs 267, ff. 6v-7v *Benedicta es caelorum. 6 uocum Iosquin - prima pars*; GB-Eu Dc.5.125 (Thistlethwaite), ff. 47v-50r .r. .B. -- T. f. = GB-Eu Dc.5.125, ff. 81v-84r *Benedicta* - Ness App. 30; PL-Kj 40032, pp. 58-60 *Benedicta*; keyboard cognates: D-Mbs 264, ff. 28r-30r? *Benedicta es, caelorum regina*; Cabezon 1578, f. 159r-163v *Benedicta es regina caelorum*; Cabezon 1578, ff. 164r-168r *Benedicta es caelorum Regina*; Paix 1589, ff. 3r-7r *Benedicta es caelorum Regina*. Parody fantasia: F-Pn Rés.429, ff. 59v-62r *Recercata di himlich - francesco milanese* - Ness 87a/b; GB-Eu Dc.5.125, ff. 84v-86r *a jans de francesco de melayne* - edited in (*Lute News* 109 April 2014)

#### J17b. Per illud ave à 2 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 10v-11v *Secunda pars* 8  
header: *Motet A Six - D'Albert. Josquin*  
= Le Roy/Rippe V 1562, ff. 4v-5r *Secunda pars*  
cognates: Gintzler 1547, sigs. D2v-D3r *Duo Secu[n]da pars* = Phalèse 1552, p. 80 *Secunda pars Duo Per illud ave* = Phalèse 1563, f. 54v *Peer illud ave* = Phalèse 1568, f. 58v *Secunda pars Per illud ave* = Phalèse & Bellère 1571, f. 96v *Secunda pars Per illud ave*; Phalèse III 1547a, sigs. Ii1r-Ii1v *Per illud ave* = Phalèse III 1547b, sigs. Ii1r-Ii1v *Per illud ave* = Phalèse III 1573, sigs. Ii1r-Ii1v *Per illud ave*; Valderrabano 1547, f. 87v *Iosquin - Per illud ave*; Phalèse 1553, sig. D4v *Per illud ave* - untexted; Drusina 1556, sigs. m1v-m2r *Per illud ave 2 Vocum*; Heckel *Discant* 1556/1562, pp. 10-12 *Per illud Ave, ein Duo. Discant* - duet for lutes a tone apart, lute I; Heckel *Tenor* 1556/1562, pp. 12-14 *Per illud Ave, ein duo* - lute II = NL-At 208.A.27, f. 24r *LXXXV/III Per illud ave Wolfgang Heck.*; Ochsenkun 1558, f. 8v *Secunda Pars Per illud ave Duo Iosquin de Pres*; Newsidler 1574, sigs. A3r-A4r *Per illud ave Duum vocum Secunda pars*; D-B 40632, f. 10v *Per illud ave II*; D-Mbs 266, f. 41v *Parille dauit*; D-Mbs 267, ff. 7v-8r *S[ecu]nda pars Per illud ave Duum*; F-Pn Rés.429, ff. 44r-45v *Per illud ave Secunda pars*; GB-Eu Dc.5.125, ff. 50v-51r untitled; PL-Kj 40032, pp. 60-61 *Peti Ardans*. Guiterne cognate: Gordier 1551, ff. 10v-12r *Le duo de Benedicta - Per illud Ave prol[atum]*; keyboard cognates: D-Mbs 264, f. 30r [*Per illud ave*]; Cabezon 1578, ff. 168r-170r *Duo [Per illud ave]*; Paix 1589, f. 7r *Per illud ave*

#### J17c. Nunc mater exora natum à 6 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 12r-12v *Tertia pars* 9  
header: *Motet A Six - D'Albert. Josquin*  
= Le Roy/Rippe V 1562, ff. 5r-6r *Tierce partie*  
cognates: Gintzler 1547, sig. D3v *Tertia pars nunc mater* = Phalèse 1552, p. 80 *Tertia pars Nunc mater* = Phalèse 1563, f. 54v *Tertia pars Nunc mater* = Phalèse 1568, f. 58v *Tertia pars Nunc mater* = Phalèse & Bellère 1571, f. 96v *Tertia pars Nunc mater*  
Phalèse III 1547a, sigs. Ii2r-Ii2v *Nunc mater* = Phalèse III 1547b, sigs. Ii2r-Ii2v *Tertia pars Nunc mater* = Phalèse III 1573, sigs. Ii2r-Ii2v *Nunc mater*  
Ochsenkun 1558, f. 9r *Nunc mater exora natum VI Vocum Iosquin de Pres*  
Newsidler 1574, sigs. A4r-A4v *Nunc mater exora natum Tertia pars Lutezine*  
D-B 40632, f. 11r untitled  
= D-Mbs 267, f. 8r *Tertia Pars Nunc mater*  
F-Pn Rés.429, ff. 46r-47r *Nunc mater Tertia pars*  
GB-Eu Dc.5.125, ff. 51v-52r untitled  
Phalèse 1553, sig. D4v *Nunc mater* - lute and voice  
keyboard cognates: Cabezon 1578, f. 170r [*Nunc mater*];  
Paix 1589, f. 8r *Nunc mater exocanatum*

J18 is a motet in three sections titled 'Inviolata, integra et casta es Maria' [Inviolata, spotless and chaste are you Mary] - 'Nostra ut pura pectora sint et corpora' [That our souls and bodies may be pure] - 'O benigna, O regina, O Maria' [O benign, O queen, O Mary] and three sources for lute each include intabulations of all three parts that follow the vocal model closely. In addition Valderrabano 1547 included intabulations of parts one and three for two vihuelas. The settings in Hans Gerle *Tabulatür auff die Lauten* 1533 are included here,<sup>7</sup> and Ochsenkun *Tabulatürbuch auff die Lauten*

1558 is concordant with Gerle in places but otherwise with reworked figuration and embellishment. Both Gerle and Ochsenkun are for a lute with the sixth course tuned down a tone (adapted for a lute with a seventh course in F here). The Herwart manuscript 267 copied c.1550 includes much simpler settings a tone higher and for a regular six-course lute.

#### J18a. Inviolata, integra et casta es Maria à 5 - NJE 24.4

Gerle 1533, ff. 90v-92r *Inuiolata* 12-13  
cognates: Valderrabano 1547, f. 60v *Iosquin - Vibuela mayor- Inuiolata* - f. 61r *Vibuela menor - Inuiolata* (duet for lutes a fifth apart)  
Ochsenkun 1558, ff. 12r-12v *Inuiolata integra V Vocum Iosquin de Pres*  
D-Mbs 267, ff. 2v-3r *Inuiolata. Josquin quinque vocu[m]*  
keyboard cognates: Cabezon 1578, f. 110v *Inviolata [integra] Jusquin*; Cabezon 1578, f. 134r *Inviolata Jusquin*

#### J18b. Nostra ut pura pectora sint et corpora à 5 - NJE 24.4

Gerle 1533, ff. 92v-93r *Der ander teil. Nostra ut pura* 14  
cognates: Ochsenkun 1558, ff. 13r-13v *Secunda pars Inuiolata integra V Vocum Iosquin de Pres* [index: *Nostra ut pura pectora*]  
D-Mbs 267, ff. 3r-3v *S[ecu]nda Pars Nostra ut pura*  
keyboard cognate: Cabezon 1578, f. 112r [*Nostra ut pura*]

#### J18c. O benigna, O regina, O Maria à 5 - NJE 24.4

Gerle 1533, ff. 93v-94v *Der drit teil, O benigna* 15  
cognates: Valderrabano 1547, f. 61v *Vibuela mayor - O benigna* - f. 62r *Vibuelamenor - O benigna* (duet)  
Ochsenkun 1558, ff. 13v-14r *Tertia pars O Benigna O Regina O Maria*  
D-Mbs 267 ff. 3v-4r *Tertia Pars O Benigna*  
keyboard cognate: Cabezon 1578, f. 113v [*O benigna*]

The motet J19 is in two sections 'Pater noster' [Our father] and 'Ave Maria' [Hail Mary] and thirteen sources for lute include both parts and one source for vihuela includes only the second part. All the settings are in G minor (assuming a lute - or vihuela - at G pitch) and follow the vocal model closely apart from the embellishment, but can be separated into five distinct settings. Six sources include intabulations of both parts by Francesco da Milano, and was edited in the Francesco series no. 55 (*Lute News* 127 October 2018) and no. 57 (*Lute News* 129 April 2019). A different setting is in Simon Gintzler *Intabolutura de Lauto* 1547, used here, and yet another is in Pierre Phalèse *Des Chansons* Livre III 1547 and its reprints, but an exact copy of Gintzler's setting was included in Phalèse's later *Hortus Musarum* 1552 and *Theatrum Musicum* 1563, although he omitted it in the expanded editions of the latter in 1568 and 1571. Two more settings are in Sebastian Ochsenkun *Tabulatürbuch auff die Lauten* 1558 and the second part only for vihuela in Valderrabano 1547.

#### J19a. Pater noster à 6 - NJE 20.9

Gintzler 1547, sigs. C1v-C3r *Pater noster* 16-18  
= Phalèse 1552, pp. 74-75 *Pater noster*  
= Phalèse 1563, ff. 51v-52r *Pater noster*  
cognates: Phalèse III 1547a, sigs. Gg1v-Gg4r *Pater noster A6* = Phalèse III 1547b, sigs. Gg1v-Gg4r *Pater noster A 6* = Phalèse III 1573, sigs. Gg1v-Gg4r *Pater noster A6*; Ochsenkun 1558, ff. 1v-3r *Pater Noster Iosquin [VI Vocum Iosquin de Pres]*; s.d.<sup>8</sup>, ff. 27r-29r *De Iosquin Pater noster a sey* - Ness 108a = Milano/Marcolini 1536, f. 24v *De Iosquin Pater noster a sey* = Sultzbach I 1536, ff. 23v-26r *Pater noster a sei di Iosquin* = Milano/Gardano II 1546, sigs. A1v-B1v *Pater noster di insquin a sei* = Milano/Gardano II 1561, sigs. A1v-B1v *de Iosquin a sei Pater noster* = Milano/Scotto II 1563, pp. 2-6 *Pater noster di Iosquin a 6*; keyboard cognate: A-Kla GV 4/3, ff. 2r-5r? *Pater noster*

#### J19b. Ave Maria à 6 - NJE 20.9

Gintzler 1547, sigs. C3r-C4v *Ave Maria* 18-20  
= Phalèse 1552, pp. 76-77 *Ave Maria*  
= Phalèse 1563, ff. 52v-53r *Ave Maria*  
cognates: Valderrabano 1547, ff. 17v-18v *Ave Maria* - texted; Phalèse III 1547a, sigs. Gg4r-Hh2r *Ave Maria A6* = Phalèse III 1547b, sigs. Gg4r-Hh2r *Ave Maria A 6* = Phalèse III 1573, sigs. Gg4r-Hh2r *Ave Maria A6*; Ochsenkun 1558, ff. 3r-4r *Secunda pars Ave Maria [VI*

<sup>7</sup> The original is for a lute with the sixth course tuned to F [as explained in the phrase above the tablature: *Das nachfolgend stück gehet im abzug* [thank you to Mathias Rösel for the translation.] but arranged for 7 course lute here.

<sup>8</sup> Facsimile edition by Arnaldo Forni 2002 - a proof copy of a lute book entitled *Intabolutura da Lauto del Divino Francisco da Milano Novecento stanpata*,

date and publisher not known, referred to as 1547<sub>4</sub> in Howard Mayer Brown *Instrumental Music Before 1600: A Bibliography* (Harvard University Press 1965) and as s.d. in Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano* (Harvard University Press, Cambridge MA, 1970), who suggested it was published before Marcolini 1536.

*Vocum Josquin de Pres*; s.d., ff. 29v-30r *Josquin Aue maria a sey* - Ness 108b = Milano/Marcolini 1536, ff. 26v-27v *De Josquin Aue maria a sei* = Sulzbach I 1536, ff. 26r-28r *Aue Maria a sei di Josquin* = Milano/Gardano II 1546, sigs. A4r-B1v *Aue Maria di Josquin a sei* = Milano/Gardano II 1561, sigs. A4r-B1v *di Josquin a sei Ave Maria* = Milano/Scotto II 1563, pp. 7-10 *Aue maria di iusquin a6*; keyboard cognates: A-Kla GV 4/3, ff. 2r?-5r *Aue Maria*; Cabezon 1578, f. 175v *Aue Maria Josquin* -

Only one intabulation of the motet **J20**, 'In principio erat verbum' [In the beginning was the Word] is known, for vihuela, and then it is only the first of the three parts of the original (the other parts are 'Fuit homo missus' - 'Et verbum caro factum est'). The intabulation includes all four voices in places and the title includes an explanation that the voice to sing the text is in red ink (reproduced here but without the text) with a treble line set above it.<sup>9</sup>

#### **J20. In principio erat verbum**<sup>10</sup> à 4 - NJE 19.8

Pisador 1552, ff. 75r-75v *Josquin - In principio erat verbum* 24-25  
keyboard cognates: A-Kla GV 4/3, ff. 24v-25v *In principio erat verbum*,  
PL-WRs? Mus.6 [lost], no. 147 *In principio erat verbum*

Intabulations for lute of **J21**, the chanson 'Nimphes, nappés, nereides, driades' [Nymphs of woodland, sea and tree] alternatively titled in some sources after two Latin contrafacta 'Circumdederunt me gemitus mortis' [The sighs of death surround me] and 'Hec dicit dominus' [These things says the Lord] are found in three sources. Gintzler, used here, follows the vocal model but with added embellishment. Of the two manuscript sources Mbs 266 is concordant with Gintzler in places but attempts to intabulate too much of the 6-part

texture in the lower register rendering it awkward or impossible on the lute;<sup>11</sup> whereas Mbs 267 is a tone higher and the figuration is simplified and distinct from the other two sources.

#### **J21. Nimphes, nappés, nereides, driades, Circumdederunt me gemitus mortis, Hec dicit dominus** à 6 - NJE 30.6<sup>12</sup>

Gintzler 1547, sigs. F1r-F2v *Circumdederunt me* 26-27  
cognates: D-Mbs 266, ff. 137v-138r 6 *Vocum* *Josquin Circumdederunt me*; D-Mbs 267, ff. 26v-27r *Hec dicit dominus* 6. *Vocum Josquin*<sup>13</sup>

The only intabulation for lute of **J22**, the chanson 'Que vous madam' [But you, my Lady] is in Francesco Spinacino's second lute book of 1507 adopting the title of the Latin contrafactum 'In pace in idipsum' (dormiam et requiescam) [I will both lay me down in peace and sleep] and is in three part harmony like the original but is an arrangement rather than a direct intabulation of the vocal model.<sup>14</sup>

#### **J22. Que vous madam, In pace in idipsum dormiam et requiescam** à 3 - NJE 27.33<sup>15</sup>

Spinacino II 1507, ff. 45v-46v *In pace in idipsum* 28-29  
[header: *Francesco Spinacino*]  
keyboard cognates: CH-Bu F.IX.22, ff. 2r-4r *In pace in idipsum* (Isaac - *sic*); Vaena *Arte novamente inventada pera aprender a tanger* 1540? [see IMSLP facsimile], ff. 25r-25v *Josquin In pace in idipsum dormiam et requiescam*

A commentary to all the music in this supplement is included here and the editorial changes to the tablature are marked in red (except J20 in which the red shows the melody the text is sung to and the editorial changes are left unmarked but listed in the commentary).<sup>16</sup>

<sup>9</sup> *Del los van cantados y va la letra q[ue] se canta la voz va afeñalada de colorado, y es la clau de cesol faut la tercera en primero traste* [The lyrics are sung, the voice is colored in red, and the key of the treble is the third on the first fret <i.e. begins on d1?].

<sup>10</sup> Lacking an intabulation for lute of the second part, *Fuit homo missus*, and third part, *Et verbum caro factum*.

<sup>11</sup> The German tablature also includes occasional use of ciphers for two notes on the same course on the lute.

<sup>12</sup> Different to the Clemens non Papa setting *Circumdederunt me* intabulated for lute in Bakfark 1565, ff. 8r-9v *Circu[n]dederunt me viri mendaces 4 Voc i pars CLEM: non Papa - Quonia[m] tribulatio p[ro]xima est, & no[n] est qui adiuet Sed tu D 2 pars = Phalèse & Bellère 1571, ff. 81v-82r *Circumdederunt me viri mendaces, a 4 - Quoniam tribulatio proxima est. Secunda pars*.*

<sup>13</sup> Thank you to Tim Crawford for pointing me towards this alternative title.

<sup>14</sup> See Ron Andrico and Donna Stewart 'Creating historical intabulations' *Lute News* 137 (May 2021), pp. 21-25 including tablature for the lute solo and scores for the vocal original and lute song arrangement in the *Lutezine*.

<sup>15</sup> Different to Henestrosa 1557, ff. 51v-52r *In pace in idipsum - Alberto* - keyboard.

<sup>16</sup> **Commentary to the tablature - Josquin: J15.** no change. **J16.** 11/4 - a5 instead of a4; 26/3 - minim instead of crotchet; 28/6 - i2 instead of h2; 28/7 - h5 instead of f4; 31/3&5 - c2 instead of b2. **J17a.** 32/4 - e5 instead of e6; 36/6-9 - quavers instead of semiquavers; 46/2 - b4 in Fezandat and c4 in Le Roy; 213/1 - a5 instead of a6. **J17b.** no change. **J17c.** no change. **J18a** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; 42/6-7 - bar line added; no other change. **J18b.** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; no other change. **J18c.** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; 4/4, 9/4, 14/4, 31/4 - f3 instead of b3; 17/3 - f4 instead of b3. **J19a.** 65/4 - d4 instead of d3; 65/5 - a5 instead of a6; 72/3-4 - c3 instead of b3; 90/1-4 - minims absent; 113/3 - f3 instead of d3. **J19b.** 47/2 - c2 instead of d2. **J20.** 43/1 - crotchet printed over minim; 45/3 - f4 instead of d4; 86/2 - h5 instead of

d5; 147/1 - c1 instead of d1. **J21.** 1/9 - c3 instead of d3; 10/5 - a1a3 instead of a2a4; 11/6 - dot under previous b3 instead; 46/2&4 - dot under d3 instead of dots under 2 and 4. **J22.** 7/5 - d3 absent; 52/5 - d4 instead of c4. **Earl of Oxford: OX1a.** double bar lines absent; 8-24 - many bar lines absent or displaced; 8/2-3 & 12/2-3 - minim rest minim a1c2d3a5 absent; 16/2, 17/2, 18/2, 20/2 - minim rests absent; 23/8 - semibreve instead of minim. **OX1b.** double bar lines absent; 6-7 - bar line absent; 15/between 3-4 - a2c3d4 crossed out; 17/1 - d3 instead of c3a6; 17/2 - b3 instead of c3; 21/1 - c2c3 instead of a2c4. **OX1c.** double bar lines absent; 3/3-4, 5/3-4, 6/2-3, 7/3-4, 11/3-4, 13/5-6, 14/6-7, 15/5-6 - bar lines added; 4-5 - bar line displaced a minim to the left; 5/1 - crotchet instead of minim; 8/2-3, 12/2-3 - minim rest minim c1a2a3c5 absent; 10/3 - c6 instead of c5; 12-13, 24-25 - bar lines absent; 13/2-3, 15/2-3, 19/5-6 - crotchets instead of quavers; 16/2, 24/2 - minim rest absent; 21/1 - dotted minim instead of minim. **OX1d.** all notes and rhythm signs in red absent due to damaged page except for the following: 8/2-3, 16/3-4 - double bar lines absent; 12/2-3 - minim rest minim a2c3c4a6 absent; 12-13 - double instead of single bar line. **OX1e.** 8/1-2 - 2 semibreves instead of dotted semibreve minim; 9-10, 19-20 - bar lines absent; 12-13, 24-25 - double instead of single bar lines; 25-26 - bar line displaced a minim to the left; 26/4-5 - bar line added. **OX2.** 4-5 - bar line absent. **OX3a.** double bar lines absent; 24/2-3 - single instead of double bar line. **OX3b.** double bar lines absent; 1-2, 3-4, 5-6, 9-10, 12-13, 14-15, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 26-27, 28-29, 31-32 - bar lines absent; 3/1 - minim instead of dotted minim; 7/1 - d4 instead of d5; 8/2 - minim instead of semibreve; 14/2 - crotchet instead of dotted crotchet; 27/2-3 - crotchets instead of quavers. **OX3c.** no change other than all notes and rhythm signs in red absent due to damaged page and reconstructed from OX2b. **Appendix: App 1.** bar lines absent. **App 2.** 1/3-4 - a2 instead of a4; 2/3 - d5 instead of a5. **App 3.** bar lines absent. **App 4.** no change. **App 5.** 2/1-8 - semiquavers instead of quavers; 6/3 - quaver d2a3c6 absent; 6/5 - c2 absent; 8/2 - a4 instead of a5; 8/9 - d2 added; 8-9, 10-11 - bar lines absent; 10/1-3 - 3 crotchets instead of quaver 2 semiquavers; 10/15 - crotchet instead of semiquaver.

## MUSIC FOR EDWARD DE VERE EARL OF OXFORD

The dedicatee of the three items here is presumably Edward de Vere, 17th Earl of Oxford (1550-1604) and not his father.<sup>17</sup> Edward was a patron of the arts as well as a poet and court playwright, and is even considered by some scholars as the possible author of Shakespeare's plays. He was also a champion joustier and Elizabeth I's favourite courtier before he fell from favour in the early 1580s for an affair with the Queen's maid of honour as well as his financial recklessness leading his bankruptcy. He became patron of his father's company of Actors and musicians known as Oxford's Men or Players and it seems likely that they performed the music dedicated to the Earl of Oxford. The illustration is a painting by an unknown artist now in the National Portrait Gallery in London after a lost original of 1575.



Edward de Vere Earl of Oxford

Four anonymous sources of the march are known set for lute in three different tonalities as well as a setting for cittern by Thomas Robinson, only one dedicated to the Earl of Oxford. The march and the galliard below are both found, although not adjacent, in manuscript Add.2674 in Cambridge University Library, consisting of fragments of pages recovered from the bindings of other books and the missing notes and rhythm signs have been reconstructed here. The copyists of the sources or the exemplars of all four lute settings had problems delineating sections and barring the rests at the end of phrases, which have all been reconstructed consistently here. Two incomplete mixed consort settings, in Mathew Holmes' manuscript set and Thomas Morley's published consort lessons, reconstructed by Sidney Beck,<sup>18</sup> are also dedicated to the Earl of Oxford. In the Fitzwilliam Virginal Book the march stands alone and is ascribed to William Byrd and is dedicated to the Earl of Oxford. In the other keyboard sources it is not ascribed to Byrd or dedicated to the Earl of Oxford and is the first of a group of sixteen distinct sections (not all included in each source) collectively called the Battle. It has been suggested that Byrd composed it, but it is more likely he made a keyboard arrangement of an existing march for keyboard. The almaine is only known from a cittern setting of one strain where it is titled *short allmayne*. The galliard is known from three similar settings for lute and the missing notes and rhythm signs in Add.2674 have been added here from the concordant setting in the Dallis lute book.

## Lord of Oxford's March

- OX1a.** NL-Lu 1666 (Thysius), f. 373v *La Marche* p. 7  
**OX1b.** IRL-Dtc 408/II (Dublin MS), p. 95 *a march*<sup>19</sup> 3  
**OX1c.** GB-Lam 601 (Mynshall), f. 7r *my lorde of Oxforde's Marche* 10  
**OX1d.** GB-Cu Add.2764(2), ff. 7v-8r untitled 10-11  
**OX1e.** GB-Cu Dd.4.23, f. 20r *Maske* - T[homas]. R[obinson] - cittern 11  
 cognates for mixed consort: GB-Cu Dd.3.18, f. 20r *The Erle of Oxforde's Marche* - lute part; GB-Cu Dd.5.21, f. 2v *The Erle of Oxforde's Marche* - treble violan part; GB-Cu Dd.5.21, f. 10r *The March* - recorder part; Morley *The First Booke of Consort Lessons* 1599/1611, n° 14 *My Lord of Oxenford's maske* - pandora part - Beck 14; cognates for keyboard: GB-Cfm 168 (Fitzwilliam Virginal Book), pp. 371-373 *The Earl of Oxforde's Marche* William Byrd; GB-Lbl Add.10337 (Rogers), f. 31r untitled - fragment of bars 1-4 only; GB-Lbl Mus.1591 (Nevell), f. 13v *The marche before: the battell*; US-NYp Drexel 5609, pp. 241-244 *The marche before the Battle*

## Lord of Oxford's Almaine

- OX2.** GB-Cu Dd.4.23, f. 24r *My Lo. of Oxforde's Short Allmayne* - cittern 13

## Lord of Oxford's Galliard

- OX3a.** US-Ws V.b.280, f. 5v *my lord of Oxforde's galliard* 21  
 = US-Ws V.b.280, f. 4v untitled - bars 1-8 only  
**OX3b.** IRL-Dtc 410/I (Dallis), p. 89 *the earle of oxforde's galliard* 22  
**OX3c.** GB-Cu Add. 2764(2), f. 5r [The Earl of Oxforde's G]alyard 23

## CHI PASSA

The villotte 'Chi passa per (que)sta strad'e non sospira beato s'è' [He who passes along this street and does not sigh is blessed]<sup>20</sup> for four voices was first published in Filippo Azzaiolo *Il primo libro de villotte alla Padoana* (Venice, Scotto 1557),<sup>21</sup> although it is not known if the author composed it himself or arranged an existing popular song.<sup>22</sup> It was widely circulated as both a song and as a genre of instrumental variations based on the tune or just the bass progression or ground<sup>23</sup> and is found in sources from around Europe including England. One instrumental setting, in F minor, from an Italian source is included here and another seventy or so for lute and other plucked instruments are in the accompanying *Lutezine*.

- C.** F-Pn Rés.429, ff. 12v-13r *Chi passa per questa strata* 30

Five short preludes from German tablature sources are included as page fillers.

- App 1.** A-Wn 18688, f. 10r untitled (Preambulum?) 21  
**App 2.** CZ-Pu 59r.469, f. 32v *Praeambulium IV* 22  
**App 3.** CH-Bu F.IX.70, p. 15 *Praeludium* 23  
**App 4.** D-Mbs 1512, f. 16v *Ein preaml In 4to hd*<sup>24</sup> 25  
**App 5.** D-LEm II.6.15, pp. 2-3 *Alind* (Praeludium) 3 29

John H. Robinson - July 2021

<sup>17</sup> John de Vere, 16th Earl of Oxford (1516-1562).

<sup>18</sup> Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* reconstructed, and edited with an introduction and critical notes (New York, Peters 1959).

<sup>19</sup> Also included in *Masque and Stage Music for Renaissance Lute* (Albury, Lute Society Music Editions 2020), no 89g.

<sup>20</sup> 'Chi passa per sta strad' e non sospira,/ beato s'è, falalilela,/ Beato è chi lo puote fare,/ per la reale./ Affacciati mo, se non ch'io moro mo, falalilela' [He who passes along this street and does not sigh, is blessed, falalilela, blessed is he who can do it, indeed. Show yourself now, lest I die now, falalilela].

<sup>21</sup> Online facsimile: <https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00080554&pin>

[age=3&v=100&nav=&l=en](https://www.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00080554&pin)

<sup>22</sup> The song was included in Oscar Chilesotti 'Jacomio Gorzanis, Liutista del Cinquecento' *Rivista Musicale Italiana* 21 (1914), pp. 90-91, where the author also related that Orlando di Lasso sang 'Chi passa' to his own lute accompaniment in 1568 at the marriage of William V (1548-1626), Duke of Bavaria, although I have been unable to confirm it.

<sup>23</sup> Scale degrees of 8-bar A strain: V-V-V-V-I/IV-V-I-I and 12-bar B strain: VII-VII-VII-VII-III-II/I/VII-IV-V-I/VI-IV/V-I-I in the example here but with harmonic variants in other settings.

<sup>24</sup> Title preceded by *Hie volgen die stück mit derien stimmen ausgesetzt* [Here follow the pieces that are written in three parts - thank you to Mathias Rösel for the translation].

## J15. Fecit potentiam - Josquin

Fuenllana 1554, f. 4r

1

12

23

34

44

54

65

## J16. Ave Maria - Josquin

Spinacino I 1507, ff. 3r-4r

Handwritten musical notation for the first system of the Ave Maria, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical lines (neumes) above a staff, followed by a staff with a C-clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural).

Handwritten musical notation for the second system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

6

Handwritten musical notation for the third system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

12

Handwritten musical notation for the fourth system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

19

Handwritten musical notation for the fifth system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

26

Handwritten musical notation for the sixth system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

32

Handwritten musical notation for the seventh system of the Ave Maria, continuing the sequence of notes and rests. The notation includes a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with a 'b' (flat) and a 'a' (natural). A red 'a' is visible in the final measure.

39





## J17a. Benedicta es coelorum regina - Josquin

Rippe-Fezandat VI 1558, ff. 7v-10v

1

10

19

28

36

44

53



62

70

79

89

97

107

117

Handwritten musical notation system 127, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

127

Handwritten musical notation system 135, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings. A large number '3' is written in the center of the system.

135

Handwritten musical notation system 143, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

143

Handwritten musical notation system 153, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

153

Handwritten musical notation system 162, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

162

Handwritten musical notation system 171, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

171

Handwritten musical notation system 180, featuring a staff with notes and a corresponding staff with letters (a, c, e, f, b) and rhythmic markings.

180

190

197

205

OX1b. A March - 7F A8B8C8

IRL-Dtc 408 II, p. 95

1

9

17

**1**

10

16

24

33

41

49

## J17c. Nunc mater exora natum - Josquin

Rippe-Fezandat VI 1558, ff. 12r-12v

1

1

8

15

22

30

38

47

## OX1c. My Lorde of Oxfordes Marche - AB8C12

GB-Lam 601, f. 7r

1

1

9

9

15

15

22

22

## OX1d. (The Earl of Oxford's March) - AB8C12

GB-Cu Add.2764(2), ff. 7v-8r

1

1

7

7

[illegible]

14

[illegible]

20

[illegible]

24

OX1e. Mask T(homas) Robinson) - cittern AB8C12

GB-Cu Dd.4.23, f. 20r

[illegible]

1

[illegible]

9

.	♪			.	♪			.	♪	♪	♪	♪	♪	H	♪	H	♪	♪	H	H	♪		
c	a	d	f	h	i	j	h	f	f	i	f	h	f	i	f	h	f	f	h	i	h	c	
a	a	e	e	a	a	f	a	e	e		e	f	e	h	e	f	e		a	f	h	f	a
c		e	h	a	a	f	a	h	h		h	a	h		h	a	h		a	f			c

16

[illegible]

24



## J18a. Inviolata integra et casta es Maria - Josquin 7F

Gerle 1533, ff. 90v-92r

1

6

11

16

21

26

31

Handwritten musical notation for measures 37-42. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

37

Handwritten musical notation for measures 43-48. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

43

Handwritten musical notation for measures 49-54. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

49

Handwritten musical notation for measures 55-60. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

55

Handwritten musical notation for measures 61-65. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

60

OX2. My Lo(rd) of Oxfords Short Allmayne - cittern A8

GB-Cu Dd.4.23, f. 24r

Handwritten musical notation for measures 66-71. The notation consists of a single staff with notes and rests, and a three-part tablature below it. The notes are written in a stylized, early modern script. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) to indicate fret positions on the strings.

**1**

7

14

19

24 *a*

30

36

## J18c. O benigna O regina, O Maria - Josquin 7F

Gerle 1533, ff. 93v-94v

1

6

12

17

23

28

34

## J19a. Pater noster - Josquin

Gintzler 1547, sigs. C1v-C3r

1

1

8

8

15

15

22

22

29

29

37

37

44

44

[illegible]

51


57

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is written in a cursive style.

63


70

[illegible]

78

<p>♭ c a      ♭</p> <p>a    . b b a</p> <p>a            . c a</p> <p>c            . c</p>		<p>a            a c</p> <p>a            c e</p> <p>e            f</p>		<p>a . a c    ♭ a c a c f    f    ♭</p> <p>a .            ♭            c    a</p> <p>c            c            c c c</p> <p>a            a            a    a</p>	

84

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

90

97

102

107

113

J19b. Ave Maria - Josquin

Gintzler 1547, sigs. C3r-C4v

1

5



10

13

18

23

28

35

41

46

52

[illegible]

57

[illegible]

62

[illegible]

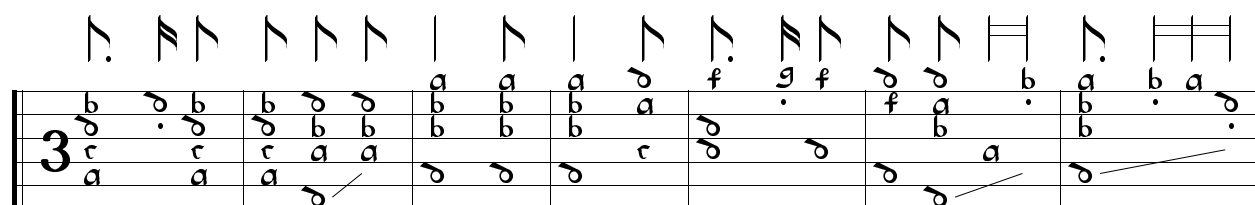
67

[illegible]

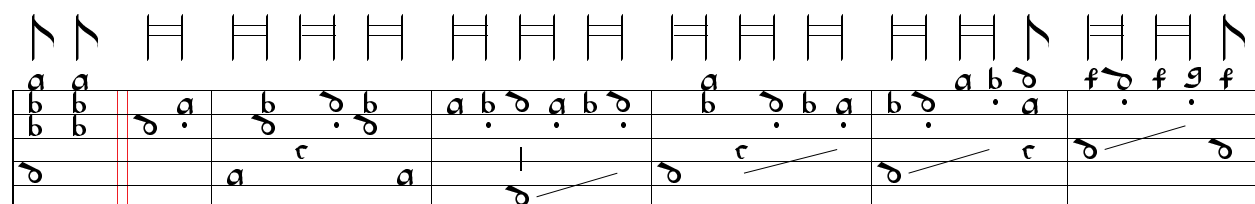
72

## OX3a. My Lord of Oxfardes Galiard - AABBB8

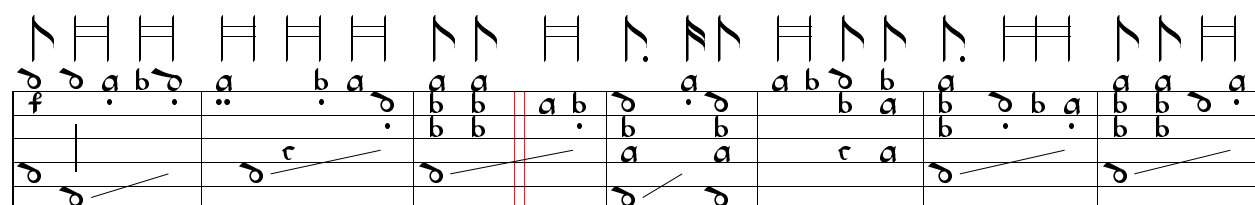
US-Ws V.b.280, f. 5v



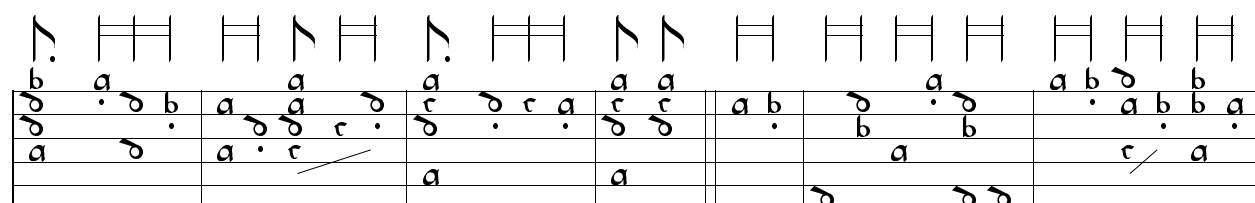
1



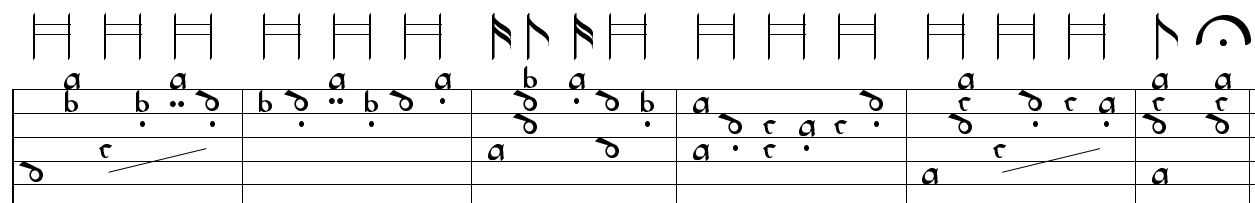
8



14



21



27

## App 1. Preambulum?

A-Wn 18688, f. 10r



**1**

8

14

21

27

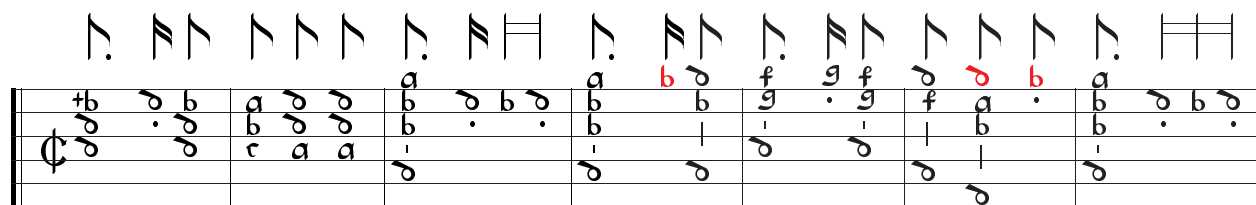
CZ-Pu 59r.469, f. 32v

The image shows a musical score for a single melodic line. The staff is a five-line treble clef. The time signature is common time (C). The key signature has one sharp (F#). The melody is written in a simple, folk-like style. The notes are as follows:

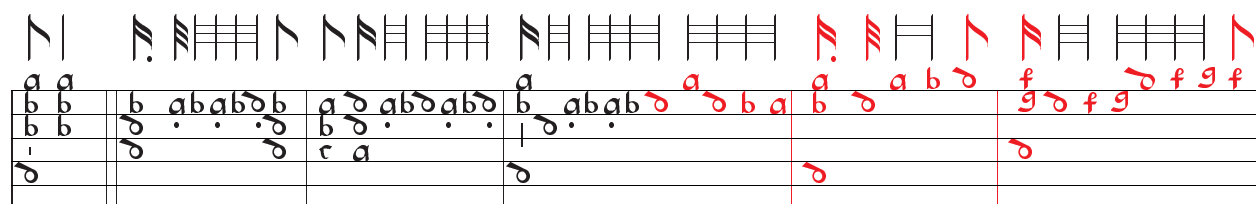
Measure	Notes (Pitch and Rhythm)
1	G4 (quarter), A4 (quarter), B4 (quarter)
2	C5 (quarter), B4 (quarter), A4 (quarter)
3	G4 (quarter), F#4 (quarter), E4 (quarter)
4	D4 (quarter), C4 (quarter), B3 (quarter)
5	A3 (quarter), G3 (quarter), F#3 (quarter)
6	E3 (quarter), D3 (quarter), C3 (quarter)
7	B2 (quarter), A2 (quarter), G2 (quarter)
8	F#2 (quarter), E2 (quarter), D2 (quarter)
9	C2 (quarter), B1 (quarter), A1 (quarter)
10	G1 (quarter), F#1 (quarter), E1 (quarter)
11	D1 (quarter), C1 (quarter), B0 (quarter)
12	A0 (quarter), G0 (quarter), F#0 (quarter)
13	E0 (quarter), D0 (quarter), C0 (quarter)
14	B0 (quarter), A0 (quarter), G0 (quarter)
15	F#0 (quarter), E0 (quarter), D0 (quarter)
16	C0 (quarter), B0 (quarter), A0 (quarter)
17	G0 (quarter), F#0 (quarter), E0 (quarter)
18	D0 (quarter), C0 (quarter), B0 (quarter)
19	A0 (quarter), G0 (quarter), F#0 (quarter)
20	E0 (quarter), D0 (quarter), C0 (quarter)
21	B0 (quarter), A0 (quarter), G0 (quarter)
22	F#0 (quarter), E0 (quarter), D0 (quarter)
23	C0 (quarter), B0 (quarter), A0 (quarter)
24	G0 (quarter), F#0 (quarter), E0 (quarter)
25	D0 (quarter), C0 (quarter), B0 (quarter)
26	A0 (quarter), G0 (quarter), F#0 (quarter)
27	E0 (quarter), D0 (quarter), C0 (quarter)
28	B0 (quarter), A0 (quarter), G0 (quarter)
29	F#0 (quarter), E0 (quarter), D0 (quarter)
30	C0 (quarter), B0 (quarter), A0 (quarter)
31	G0 (quarter), F#0 (quarter), E0 (quarter)
32	D0 (quarter), C0 (quarter), B0 (quarter)
33	A0 (quarter), G0 (quarter), F#0 (quarter)
34	E0 (quarter), D0 (quarter), C0 (quarter)
35	B0 (quarter), A0 (quarter), G0 (quarter)
36	F#0 (quarter), E0 (quarter), D0 (quarter)
37	C0 (quarter), B0 (quarter), A0 (quarter)
38	G0 (quarter), F#0 (quarter), E0 (quarter)
39	D0 (quarter), C0 (quarter), B0 (quarter)
40	A0 (quarter), G0 (quarter), F#0 (quarter)
41	E0 (quarter), D0 (quarter), C0 (quarter)
42	B0 (quarter), A0 (quarter), G0 (quarter)
43	F#0 (quarter), E0 (quarter), D0 (quarter)
44	C0 (quarter), B0 (quarter), A0 (quarter)
45	G0 (quarter), F#0 (quarter), E0 (quarter)
46	D0 (quarter), C0 (quarter), B0 (quarter)
47	A0 (quarter), G0 (quarter), F#0 (quarter)
48	E0 (quarter), D0 (quarter), C0 (quarter)
49	B0 (quarter), A0 (quarter), G0 (quarter)
50	F#0 (quarter), E0 (quarter), D0 (quarter)
51	C0 (quarter), B0 (quarter), A0 (quarter)
52	G0 (quarter), F#0 (quarter), E0 (quarter)
53	D0 (quarter), C0 (quarter), B0 (quarter)
54	A0 (quarter), G0 (quarter), F#0 (quarter)
55	E0 (quarter), D0 (quarter), C0 (quarter)
56	B0 (quarter), A0 (quarter), G0 (quarter)
57	F#0 (quarter), E0 (quarter), D0 (quarter)
58	C0 (quarter), B0 (quarter), A0 (quarter)
59	G0 (quarter), F#0 (quarter), E0 (quarter)
60	D0 (quarter), C0 (quarter), B0 (quarter)
61	A0 (quarter), G0 (quarter), F#0 (quarter)
62	E0 (quarter), D0 (quarter), C0 (quarter)
63	B0 (quarter), A0 (quarter), G0 (quarter)
64	F#0 (quarter), E0 (quarter), D0 (quarter)
65	C0 (quarter), B0 (quarter), A0 (quarter)
66	G0 (quarter), F#0 (quarter), E0 (quarter)
67	D0 (quarter), C0 (quarter), B0 (quarter)
68	A0 (quarter), G0 (quarter), F#0 (quarter)
69	E0 (quarter), D0 (quarter), C0 (quarter)
70	B0 (quarter), A0 (quarter), G0 (quarter)
71	F#0 (quarter), E0 (quarter), D0 (quarter)
72	C0 (quarter), B0 (quarter), A0 (quarter)
73	G0 (quarter), F#0 (quarter), E0 (quarter)
74	D0 (quarter), C0 (quarter), B0 (quarter)
75	A0 (quarter), G0 (quarter), F#0 (quarter)
76	E0 (quarter), D0 (quarter), C0 (quarter)
77	B0 (quarter), A0 (quarter), G0 (quarter)
78	F#0 (quarter), E0 (quarter), D0 (quarter)
79	C0 (quarter), B0 (quarter), A0 (quarter)
80	G0 (quarter), F#0 (quarter), E0 (quarter)
81	D0 (quarter), C0 (quarter), B0 (quarter)
82	A0 (quarter), G0 (quarter), F#0 (quarter)
83	E0 (quarter), D0 (quarter), C0 (quarter)
84	B0 (quarter), A0 (quarter), G0 (quarter)
85	F#0 (quarter), E0 (quarter), D0 (quarter)
86	C0 (quarter), B0 (quarter), A0 (quarter)
87	G0 (quarter), F#0 (quarter), E0 (quarter)
88	D0 (quarter), C0 (quarter), B0 (quarter)
89	A0 (quarter), G0 (quarter), F#0 (quarter)
90	E0 (quarter), D0 (quarter), C0 (quarter)
91	B0 (quarter), A0 (quarter), G0 (quarter)
92	F#0 (quarter), E0 (quarter), D0 (quarter)
93	C0 (quarter), B0 (quarter), A0 (quarter)
94	G0 (quarter), F#0 (quarter), E0 (quarter)
95	D0 (quarter), C0 (quarter), B0 (quarter)
96	A0 (quarter), G0 (quarter), F#0 (quarter)
97	E0 (quarter), D0 (quarter), C0 (quarter)
98	B0 (quarter), A0 (quarter), G0 (quarter)
99	F#0 (quarter), E0 (quarter), D0 (quarter)
100	C0 (quarter), B0 (quarter), A0 (quarter)

## OX3c. (The Earl o)f Oxfordes G(alyard) - A8

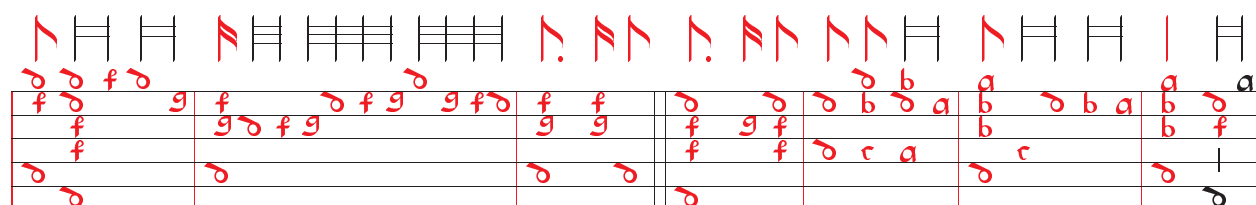
GB-Cu Add.2764(2), f. 5r



1



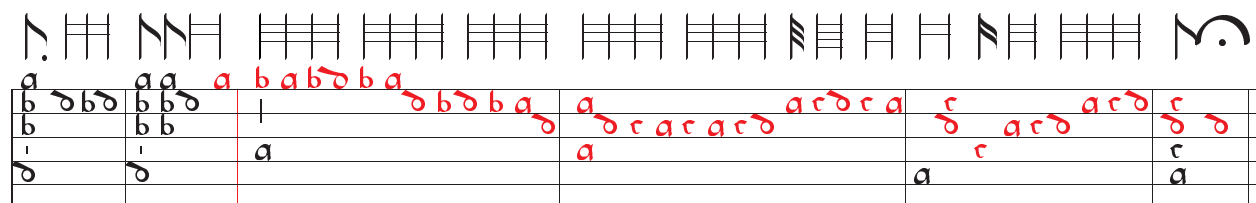
8



14



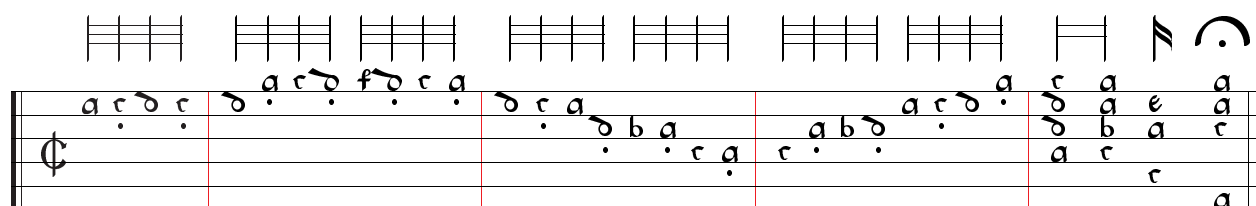
21



27

## App 3. Praeludium

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



## J20. In principio erat verbum - Josquin

Pisador 1552, ff. 75r-75v

1

17

31

44

57

69

84

98

115

129

142

App 4. Ein preambl In Re hd

D-Mbs 1512, f. 16v

1

8



**1**

6

11

19

24

29

$\text{G}$   $\text{A}$   $\text{B}$   $\text{G}$  |  $\text{F}^\sharp$   $\text{E}$   $\text{D}$   $\text{C}$  |  $\text{B}$   $\text{A}$   $\text{G}$   $\text{F}^\sharp$  |  $\text{E}$   $\text{D}$   $\text{C}$   $\text{B}$

34

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

38

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

44

	┌	┐	┐	┐.	┐┐	┐┐		┐┐	┐┐┐┐	┐┐		┐┐	┐┐	┐┐	┐┐	┐┐	┐┐┐┐	┐┐┐┐							
c	a	c		c	a	b	c	a	b	b	c	b	f	b		f	a	b	c	a	a	b	a	a	c
d	d	d	d	d	d	b	b	c	a	b		b		b	f		d	b	c	a	d	c	a	b	c
c		a	c	a		a		a				c		c			c								
a	e	f				d			d	c		c		c			a								

49

$\delta$	$a$	$\delta$	$\delta$
$\delta b \delta \cdot \delta b a$	$\delta$	$f$	$b \delta \cdot a r \delta \cdot a r$
$a \cdot$	$r a$	$f$	$a$
$e r$	$f$	$\delta$	$a$

54

[illegible]

The Song of the Weaver

Maurice Strakosky

2/4

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

61



38

44

50

56

## App 5. Praeludium 3 - 7F

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

1

7

## C. Chi passa per questa strata - AA8BB12

F-Pn Res.429, ff. 12v-13r

Measures 1-7 of the musical score. The notation is in a three-part setting (AA8BB12). The first system shows measures 1-7. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 8-12 of the musical score. The notation continues on three staves. Measure 8 is marked with a red vertical line. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

8

Measures 13-17 of the musical score. The notation continues on three staves. Measure 13 is marked with a red vertical line. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

13

Measures 18-20 of the musical score. The notation continues on three staves. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

21

Measures 21-27 of the musical score. The notation continues on three staves. Measures 21 and 22 are marked with red vertical lines. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

28

Measures 28-33 of the musical score. The notation continues on three staves. The music is written on three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a common time signature. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

34