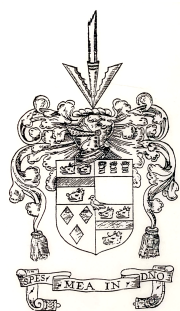


# MUSIC SUPPLEMENT TO LUTE NEWS 142 (JULY 2022): MUSIC OF RICHARD ALLISON IN CONTINENTAL SOURCES - THE QUADRO PAVAN - NINE BALLETS

## MUSIC OF RICHARD ALLISON IN CONTINENTAL SOURCES

This supplement includes lute settings of music by Richard Allison in Continental sources accompanied by an English source of each for comparison. However, it does not amount to very many, as only one is attributed to him with any certainty, his Sharp Pavan in no fewer than eight Continental versions. Another two are doubtful attributions, the De la Trumba Pavan plus a Fantasia that is also ascribed to Alfonso Ferrabosco the Elder, and then one more is only a remote cognate for another Pavan.<sup>1</sup> These are accompanied by two more lute solos of music ascribed to Allison not known in Continental sources: a galliard for cittern transcribed here for lute and Allison's setting of the quadro pavan to introduce the focus of the accompanying *Lutezine* on forty-nine cognate settings of the quadro pavan and galliard for lute, bandora and cittern.



Richard Allison (c.1560/70-<1614) was an English composer of music for voices and instrumental ensemble. A dozen lute solos and two duets are also ascribed to him that he either composed for lute or he or others arranged for lute from music for other instruments. He referred to himself as 'Gent. Practitioner in the Art of Musicke' and 'Gentleman and Practitioner in this Arte' on the title-pages of the two music books he published, *The Psalmes of David in Meter* (1599) for voice and instrumental ensemble and *An Honres Recreation in Musicke, apt for Instrumentes and Voyces* (1606) a collection of songs for four and five voices. He also included a coat of arms at the end of the *Psalmes* [illustrated above], showing that his father was Robert Allyson of Coggeshall in Essex, and his grandfather Robert Allyston of Kendal. However, the coat of arms seems to be that of Richard's brother Robert Allison, Gent. of Hastingleigh, who may be the singer of the same name who was a Gentleman of the Chapel Royal from 1589 until 1609/10.<sup>2</sup> Allison's *Psalmes* of 1599 is dedicated to Lady Anne, Countess of Warwick, wife of Ambrose Dudley (1530-1590), 3rd Earl of Warwick, 'so dutie to your H[onourable husband] hath moued me to present it to your Ladyship ... whose fauours to me in the dayes of your H[onourable] husband, sometimes my good Lord and Master, haue beene so great, that I may not forget them', suggesting Allison was employed in the household of Ambrose Dudley sometime before 1590, either in Warwick Castle or possibly at the Dudley's estates near Kendal where Allison's family may have come from. Allison's *An Honres Recreation in Musicke* of 1606 is dedicated to 'his chiefly esteemde and singular good patrone Sir Iohn Scudamore Knight... Receiue therefore (...my worthiest Patrone) the frutes of your bounties and the effects of those quiet dayes, which by your goodnes I haue enioyed', suggesting that Allison was later in the employ of Sir John Scudamore (1542-1623), probably at the family estate of Holme Lacy, near Hereford.

Allison's name is first recorded, when still in his teens or early twenties, in the titles of mixed consort settings in a set of part

books from the household of Sir Francis Walsingham copied by Daniel Bacheler and dated 1588 - thirteen items of a total of eighteen mixed consort settings ascribed to Allison,<sup>3</sup> more than any other composer and the most accomplished of the genre. Thomas Morley's *The First Booke of Consort Lessons* 1599/reprinted 1611 for mixed consort included seven items by Allison without attribution - ascribed concordant versions in the Walsingham part books (flute, treble viol, bass viol parts in GB-Hu DD HO 20/1-3 and the cittern part in US-OAm Parton) and Matthew Holmes part books (GB-Cu Dd.3.18 - lute, Dd.5.21 - recorder Dd.14.24 - cittern and Dd.5.20 - bass viol). Philip Rosseter published the only other book of music for mixed consort, *Lessons for Consort* in 1609 and it included four additional items by Allison with attribution, and Rosseter's comment that 'most of the Songs being of their inuentions whose memorie only remaines' suggests Allison had died by 1609 and the will in 1614 of Allison's sister-in-law Elizabeth of Hastingleigh refers to his children but not Richard suggesting he was dead by 1614.<sup>4</sup>

Allison is not recorded as a lutenist and we cannot be sure that he composed any of the versions of the dozen lute solos ascribed to him directly for the lute rather than others making lute arrangements of his originals that he composed for other instruments. Several works are known in settings for both lute and mixed consort but it is not known which came first. However, he probably did play lute and the other instruments of the mixed consort that he composed for, and the lute solos include settings of ballad tunes such as Go from my window and Italian grounds such as the passingmeasures and quadro pavans and so the ascriptions might be taken to mean that they are his own lute arrangements of existing popular music and musical forms. The lute settings in Continental sources are all works of his already known in English sources. Some are closely concordant with the English sources but others are quite different to the English sources so these are more likely to be arrangements by others. He is not known to have travelled abroad and his music was probably known there from performance by the touring troupes of English actors and musicians and the title of RA1h might be a contemporary description one of them playing the Sharp Pavan in Leipzig!

**RA1. De La Trumba Pavan:** The title of this pavan 'of the trumpets' refers to the imitation of trumpet calls in the third strain. No solo lute settings are known in English sources<sup>5</sup> but two are found in a manuscript dated 1619 that was copied in Leipzig, and Matthew Holmes' first lute book include a bandora solo - these three are included here, the bandora solo transcribed for lute. In addition, a complete equal duet for two lutes in unison and an orphan duet treble are known as well as incomplete mixed consort settings in Matthew Holmes part books, the Walsingham consort books, an orphan bandora part in the Browne bandora and lyra viol manuscript (GB-Lam 600) and the set of mixed consort parts - now lacking the lute part - in Thomas Morley's *The First Booke of Consort Lessons* 1599/1611. In addition an orphan second lute part of a paired galliard is in the Brogryntyn lute book and as a mixed consort setting in Philip

<sup>1</sup> Other doubtful items excluded here are a galliard probably by Francis Cutting but ascribed to Allison, Dowland and Glazier elsewhere, including six Continental sources - to be included under Cutting later in this series. The other is a single statement of the passamezzo antico titled *A M Rich. Anglus Passem: / passo in PL-Kj 40143, f. 22v-23r* more likely to be by Richard Machin or Richard Sellowes whose music is found in other Continental sources.

<sup>2</sup> Andrew Ashbee & John Harley *The Cheque Books of the Chapel Royal* (Aldershot, Ashgate 2000), I, pp. 24, 27, 64, 66-67, 69, 73-76, 91, 99, 185.

<sup>3</sup> Allison's mixed consort music is well represented in recordings on CD (10 of the

18 on nine CDs with multiple version of some pieces) but not the lute solos and duets as I can find only two: three solos on Joachim Held *Merry Melancholy* (Hänssler Classics CD 98.600, 2010) and one duet, for lute and harp, on Marie Nishima & Rafael Bonavita *The Queen's Goodnight* (Christophorus entrée CHE 1079-2 2002/R2012).

<sup>4</sup> Summarised from the biographical sketch by Robert Spencer in the modern edition *The Solo Lute Music of Richard Allison with Bandora and Cittern Arrangements* (Lute Society Music Editions 1994) - AllisonR.

<sup>5</sup> And was not included in the collected edition (AllisonR) of his music.

Rosseter's *Lessons for Consort* 1609. All sources are anonymous except the setting for mixed consort titled *The Lady Frances Sidneys Goodmorowe* in the Walsingham part books dated 1588,<sup>6</sup> and the paired *Galliard to de la Tromba* - without the pavan - in Rosseter's *Consort Lessons* of 1609, both of which are attributed to Allison. So he either composed the original pavan - and paired galliard - or else he made the mixed consort arrangement of existing music.

- a. D-LEm II.6.15, pp. 96-97 *Pauana del'La tromba* 13 2
- b. D-LEm II.6.15, pp. 94-95 *Pauana del'La tromba* 12 3
- c. GB-Cu Dd.2.11, f. 82v *De la Tromba pauen to the Bandora* 4
- bandora transcribed down a minor third for lute - Nordstrom<sup>7</sup> 5

#### Lute duet in unison

- GB-Lbl Eg.2046, ff. 7v-8r *delatrumba for ii lutes* - lute I  
Lundgren<sup>8</sup> 26a
- GB-Lbl Eg.2046, ff. 6v-7r *delatrumba for ii lutes* - lute II  
Lundgren 26b
- = GB-AB 27, pp. 26-27 *Pauen Del' tromba* - lute II  
cf. GB-AB 27, pp. 27-28 *Del' tromba Galliard* - lute II
- = GB-Lam 602 (Sampson), ff. 10v-11r *delatrumba* - lute II
- GB-Cu Dd.3.18, ff. 45v-46r *De La Tromba* [pavan]. 2. *treble*  
[index: 2 p[ar]t] - treble Nordstrom 1972 n° 79
- GB-Cu Dd.3.18, f. 40r *De la Tromba Pauen* - lute part  
Nordstrom 1972 n° 71
- GB-Cu Dd.5.21, f. 5r *De La Tromba Pauen* - recorder part
- GB-Cu Dd.14.24, f. 17v *De la tromba Pauen* - cittern part
- GB-Cu Dd.5.20, f. 5r *De La Tromba Pauen* - bass viol part
- GB-Lam 600, f. 18r *De la tromba Pauin* - bandora part Nordstrom C11
- Walsingham, n° 1 *The Lady Frances Sidneys Goodmorowe* - Mr Richard Allison  
- mixed consort BV/C/F
- Morley n° 3 *De la Trombo Pavin* - mixed consort B/BV/C/F/TV  
reconstructed as Beck<sup>9</sup> 3
- cf. Rosseter 1609 n° 17 *Galliard to de la Tromba Richard Allison*  
- mixed consort C/F

**RA2. The Sharp Pavan:** Ten sources of Allison's Sharp Pavan for lute in four tonalities are known, six ascribed to Allison by name or initials,<sup>10</sup> seven are in Continental and three in English sources. None of these lute settings are called the Sharp Pavan - a title reflecting the major tonality and only found in the duet treble, cittern arrangement by Robert Sprignell and mixed consort setting. No paired galliard is known - the *Sharpe Gallarde* in the Thysius lute book (NL-Lt 1666, f. 30v) is unrelated. All the continental settings of the pavan are included here together with a version in each tonality from English sources for comparison - there is only one English source for each of three tonalities and none for the fourth so all the English sources are included here too. An arrangement as a treble and ground duet is found in another four sources: both treble and ground in the Jane Pickeringe lute book, orphan trebles in the Folger-Dowland and ML lute books and an orphan ground in the William Trumbull lute book. One of the Continental settings, in the Michael Eysertt of Nürnberg lute book (A-LIa 475), is probably also a second lute part. The Sharp Pavan was also arranged for other instruments, including cittern by Robert Sprignell, three keyboard settings, one for instrumental ensemble à 5 and a mixed consort setting presumably arranged by Allison himself. The latter is found in the Walsingham mixed consort part books and an orphan bandora part in the Browne bandora and lyra viol manuscript (GB-Lam 600) and was reconstructed by Warwick Edwards for *Musica Britannica* volume 40 using the Folger duet

treble as the lute part.

One Continental source, for 9-course lute without divisions, and one English, for 6-course lute with divisions are in C major both closely adhering to the same three strains but with distinct figuration throughout. The continental source is more elaborate than the strains but less than the divisions of the English source. One Continental source, for 10-course lute, and one English, for 7-course lute, are in F major both with divisions but very different in figuration, the former more elaborate with divisions mainly in semiquavers. Another continental source, for 7-course lute, is different again lacking melody and without divisions and is almost certainly a consort or second lute part to a duet (I have not determined if it fits with any of the solos). Four Continental sources, three for 6-course lute (although a misprint in Fuhrmann implies a 7th course in F used once) and one using a 7th course in D, as well as only one English source, for 6-course lute, are in G major. The English sources include divisions on all three strains and one in the Herold lute book (copied in Padua) is closely concordant with the English source throughout, except lacking divisions to the third strain, suggesting a close connection between the sources. The other three Continental sources lack divisions and are related to each other, two in the Leipzig manuscript closely concordant but more distantly related to Fuhrmann. The three are also concordant with the English source some bars identical but elsewhere with figuration of melodic fragments in different registers on the lute. So was it taken to Germany by English actors/musicians who travelled abroad, an impression vividly conjured up by the title of RA1h [*Engelender zu Leipziger geschlagen*] [English piece played in Leipzig] that may describe one of them playing the Sharp Pavan in Leipzig. The continental source in E flat is unique and an unusual choice of tonality.

#### In C:

- a. D-BAU 13.4o.85, p. 48 *pauana* - AllisonR 2f 5
- b. GB-Lbl Add.31392, ff. 32v-33r *a pavin by maister*  
*Rich: Allison* - AllisonR 2a 6-7

#### In F:

- c. CH-SO DA 111, ff. 36v-37r *Pauana Alloysons*  
*le 16. dy May* [16] 16 8-9
- CH-SO DA 111, f. 35v *Pauana Alloysons*  
fragment of first two bars elaborated in quavers, crossed out
- d. GB-Lbl Hirsch 1353, f. 63v *pauana Sr R A* - AllisonR 2b 10-11
- e. A-LIa 475, f. 40r *Pauana Englessa* - duet part? 12

#### In G:

- f. D-Hbusch herold, ff. 35v-37r untitled 12-13
- g. Fuhrmann 1615, p. 59 *Pavana M. Alois. / pavana quinta*  
- AllisonR 2d 14
- h. D-LEm II.6.15, pp. 496-497 *Engelender zu Leipziger geschlagen* 15
- i. D-LEm II.6.15, p. 125 *Pavana Aloysi* - AllisonR 2e 16
- j. GB-Lbl Hirsch 1353, ff. 4v-5r untitled - AllisonR 2c 18-19

#### In E flat:

- k. D-BAU 13.4o.85, p. 72 *Pauana Aloysons* - AllisonR 2g 28

#### Lute duet in unison

- GB-Lbl Add.38539, ff. 5v-6r *the Sharpe Pavin treble* - duet treble
- = GB-Lbl Eg.2406, ff. 11v-12r *the treble to the pavinge of Allasons* - duet treble  
Lundgren 33a
- = US-Ws V.b.280 (Folger), ff. 17v-18r *the Sharp pavin mr Allison*  
- duet treble North 1983<sup>11</sup> 6a
- GB-Cu 8844, f. 17r *Ground to Sh: pa: tr.* - duet ground
- = GB-Lbl Eg.2406, f. 12r *the ground to the treble* - duet ground

<sup>6</sup> All parts ascribed to *Mr Richard Allison* except the treble viol part is ascribed to *Daniell Bachiler* probably in error although it is conceivable that he did compose one of the parts. Frances Walsingham (1567-1633) only child of Sir Francis Walsingham, was lady in waiting to Elizabeth I and then married Philip Sydney (1554-1586) in 1583. so she was 21 when the Walsingham part books were copied in her father's household and had married so was already Frances Sidney. Not Lady Frances Sidney (1531-1588/9), Countess of Sussex, who in 1555 married Thomas Radcliffe (1525/6-1583) 3rd Earl of Sussex - and this is not the Countess of Sussex to whom William Barley dedicated his *A New Booke of Tablature* in 1596, which included Philip Rosseter three galliards for orpharion dedicated to her, as this was Bridget Morrison-Radcliffe (1575/1582-1623),

who was married to Robert Radcliffe (1573-1629) 5th Earl of Sussex.

<sup>7</sup> Lyle Nordstrom *The Bandora: Its Music and Sources* (Harmonie Park Press 1992).

<sup>8</sup> Stefan Lundgren *50 English Duets for Two Renaissance Lutes* volume II (Lundgren Musik-Edition 1983) - available at <http://www.luteonline.se>

<sup>9</sup> Sydney Beck *The First Book of Consort Lessons collected by Thomas Morley, 1599 & 1611* (New York Public Library 1959).

<sup>10</sup> The settings in four tonalities and the lack of a clear melody in the top line suggests that some are lute duet, trio, quartet or instrumental ensemble/mixed consort parts rather stand alone solos.

<sup>11</sup> Nigel North *Tablature For Two Lutes 2* (Stainer and Bell 1983).

North 1983 6b; Lundgren 33b

### Cognate for cittern:

US-CAh 181 (Odey), ff. 11v-12r 10. *Allisons sharp: Pa: / Mr Allisons sharp*  
*Pa: by Robt Sprig:*

### Cognates for keyboard:

A-Lla 512, ff. 86v-87r 100 *Padouana Aloyson* - keyboard  
 D-ZW Hs 42 (Zweibrücken), pp. 246-247 *Paduana Alpbonsi* - keyboard<sup>12</sup>  
 US-NYp Mus. Res \*MNT 131, no. 55 *Paduana Scharp* - keyboard

### Cognates for mixed consort/instrumental ensemble:

Walsingham, no. 6 *M<sup>r</sup> Allisons Sharp Pauen / M<sup>r</sup> Richard Allison* - cittern,  
 flute, treble viol, bass viol parts - reconstructed as Edwards<sup>13</sup> 2  
 GB-Lam 600, f. 15v, *Allisons sharp painin* - bandora part  
 D-Kl 4<sup>o</sup>Mus.125(1-5), no. 29 untitled - instrumental ensemble à 5

**RA3. Pavan:** The first strain of a two-strain setting of an almaine or ballet in the Königsberg lute book (RA3a) is similar to the A strain of a complete three strain pavan of Allison's known only from a single English source.

- a. LT-Va 285-MF-LXXIX, f. 26v untitled 21
- b. GB-Lbl Add.31392, ff. 33v-34r *a paryn by maister*  
*Richard Allison* - AllisonR 3 20-21

**RA4. Fantasia:** This fantasia is a parody on the 5-voice motet *Erravi sicut ovis* by Jacobus Clemens non Papa published in *Secunda Pars Magni Operis Musici* (Nürnberg, Berg & Neuber 1559), no. 44 and intabulated for lute by Valentin Bakfark.<sup>14</sup> Four closely concordant sources of the fantasia, two in English and two in Continental sources are known for lute all without attribution. However, two bandora settings in English sources are ascribed, one to Richard Allison by the normally reliable copyist Matthew Holmes and the other, nearly identical, ascribed to Alfonso, presumably Alfonso Ferrabosco the Elder (d.1588). Either of the two could have composed the parody, but it is more in the style of Ferrabosco. Alternatively one of the two could have made the bandora arrangement of an existing fantasia, and the other attribution is an error. Either way it is unlikely to be by Allison but is included here anyway.

- a. Mertel 1615, pp. 219-220 *Phantaziae et Fugae* 77 22-23
- b. Mylius 1622, pp. 38-39 *Fantasia* 24-25
- c. GB-Cu Dd. 5.78, ff. 58v-59r untitled 26-27
- AllisonR 17a and edited for *Lute News* 89 (April 2009), no. 1a
- GB-Lam 603, f. 29v *A Phantazie* - FerraboscoN I.2; FerraboscoC
- Modern editions:<sup>15</sup> North 1974, Lute no. 2; Charteris no. 2a
- GB-Cu Dd. 2.11, f. 28v *Fantazia Ri: Alison* - bandora AllisonR 17b
- GB-Lbl Add.31392, ff. 40v-41r *Alfonso his fantasie* - bandora FerraboscoN B2; Charteris no. 2b; edited for *Lute News* 89 (April 2009), no. 1b
- cf. Bakfark *Liber Primus* 1565/1569, f. 6v *Erravi sicut Ovis qu[a]e peritit. 4*
- Voci. i pars. Cle: non Papa; Phalèse & Bellère Theatrum Musicum* 1571, ff. 80v-81r *Clemens non papa. Erravi sicut ovis a 4.*

**RAapp 1. Galliard:** The galliard for cittern ascribed to Allison in the unique source is not otherwise known. It is transcribed for lute here and works well enough to consider that it could be a cittern arrangement of an otherwise unknown galliard for either solo lute or possibly a mixed consort piece, and the lack of melodic interest in the cittern source is suggestive of a cittern part rather than a solo.

- a. US-CAh 181 (Odey), f. 5v *Allisuns galliard* - transcribed for lute 1
- b. US-CAh 181, f. 5v *Allisuns galliard* - cittern solo  
 or consort part? - AllisonR 19 1

## QUADRO PAVAN

One of the two concordant sources of Allison's setting of the quadro pavan is also included here,<sup>16</sup> not because it is found in a Continental source but to flag up the focus of the accompanying *Lutezine* on the forty-nine sources I know of the English genre called the quadro pavan and galliard based on a popular Italian ground, the passamezzo moderno or 'passamezzo di B quadro' in Italian, referring to the square shape of the natural sign that distinguishes it from the flat in the passamezzo antico or 'passamezzo per B molle'.<sup>17</sup> Although called pavan, the English form comprises an A strain set to the ground [scale degrees of I-IV-I-V-I-IV-I/V-I or a chord sequence of four bars each of C-F-C-G-C-F-C/G-C in the tonality of C here assuming a lute at G pitch] followed by a B strain or reprise [scale degrees of V-V-V-IV-V-IV-I or a chord sequence of two bars of each of G-G-G-F-G-F-C] each strain repeated [AA32BB16]. Allison's setting is particularly elaborate breaking into sequences of continuous demisemiquavers in the repeats of both the sections.

- RAapp 2. GB-Lam 603, ff. 19v-20r *Quadran Pavin* 29-31**  
 GB-Cu Dd.4.22, ff. 4v-5v *the quadren pavine by Mr Richard Allison*  
 Modern edition: Lumsden no. 15; AllisonR 4  
 cf. GB-Cu Dd.4.22, f. 6r untitled (Quadro galliard) is adjacent in the source but unrelated

## APPENDIX

As page fillers here are eleven short lute solos titled ballet from one French and three German lute manuscripts. A large number of pieces titled ballet are found in lute sources from around 1600 and later and most are in duple time. The titles of a few, such as those in Robert Ballard's *Premier* and *Deuxieme Livre* of 1612 and 1614, link them to particular French ballet de cour and others are probably also from ballet de cour or similar works for the stage across Europe. The title ballet is also used less specifically and interchangeably with other titles, including allemande, brande, chant, chorea, entreé and intrada] in Continental sources. Five ballet here bear names that are presumably composers rather than dedicatees and were either composed for lute by them or arranged by others from their original compositions for other instruments. [Elias] Mertelij, presumably was a lutenist as twenty-six lute solos ascribed to him are found in mainly German lute sources<sup>18</sup> and he published a large anthology of preludes and fantasias that he collected rather than composed: *Hortus Musicalis* of 1615. Holler, Johann Klipstein and M. Tuart(nes) are names not known from elsewhere but Johann Hermann Schein (1586-1620) certainly is. He was kapellmeister at Weimar by 1615 and then cantor at the Church of St. Thomas in Leipzig (more than a century before J. S. Bach had the same job) and was one of the three most famous German composers at that time, together with Samuel Scheidt and Heinrich Schütz. He published mainly vocal music as well as two books of secular instrumental music, *Venus Krantzlein...oder Neue weltliche Lieder... Intraden, Gagliarden und Canzonen* (Wittenberg 1609) and *Banchetto musicale...Padouanen, Gagliarden, Courtenen und Allemanden à 5* (Leipzig 1617) [facsimiles of both at IMSLP] none of which include music titled ballet. However, he is also known to have written music for weddings and other occasions and it is possible

<sup>12</sup> This is a misattributed setting of Allison's pavan and not of Alfonso Ferrabosco II's Sharp Pavan known from 14 sources for viols or organ, see Alan Brown *Elizabethan Keyboard Music* Musica Britannica 81 (Stainer & Bell 1989), no. 12 and pp. 242-243.

<sup>13</sup> Warwick Edwards *Music for Mixed Consort* Musica Britannica 40 (Stainer and Bell 1977).

<sup>14</sup> The parody fantasia parallels the intabulation with the same entries of the theme at the same pitch - parody: theme begins at 1/1 [a2], 3/2 [c4], 6/5 [c5], 9/8 [a6], 16/6 [a6], 19/9 [a2], 21/7 [c5] and intabulation at 1/1 [a2], 3/1 [c4], 5/6 [c5], 7/10 [a6], 14/1 [a6], 16/6 [a2], 19/2 [c5], plus additional entry at 12/1 [c5].

<sup>15</sup> Nigel North *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora*

(Oxford, OUP, 1974); Richard Charteris *Alfonso Ferrabosco the Elder: Collected Works IX: Instrumental Music* Corpus Mensuralis Musicae 96 (American Institute of Musicology, Hänssler-Verlag 1988).

<sup>16</sup> One source, Dd.4.22 was copied from around the time Allison died and the other, the Board lute book, a decade or more later, and both are notated with many ornaments but for 6-course lute when the sources also include music for ten-course lute.

<sup>17</sup> The Passamezzo antico is the ground used for the similar English form known as the Passameasures Pavan and Galliard, see the *Lutezine* to *Lute News* 139 (October 2021) for all the versions I know.

<sup>18</sup> Modern edition: *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, TREE Edition, 2007), free pdf available on the Lute Society website.

that a ballet from one of these was arranged for lute and copied down in the manuscript from Leipzig dated 1619 (D-LEm II.6.15). In fact, it is conceivable that he performed the music at the weddings in a consort, on keyboard or even on a lute. The G.S. of the title to App 9 from the Manuscript in Kassel mostly copied by Victor Montbuisson (lutenist employed at Kassel 1598-1623) for the Landgrave's daughter, Princess Elisabeth of Hessen, is presumably Georg Schimmelpfennig who was a member of the Kassel Hofkapelle from 1598 also serving as valet to the Landgrave and became Hofkapellmeister in 1624, last heard of in 1632. He set to music Italian texts by Princess Elisabeth for two books of madrigals dated 1615.

**COMMENTARY: RICHARD ALLISON:** RA1a. German tablature; 4 minims per bar in the original; rhythm signs often displaced a note left or right; 4/9-10 - quavers absent; 7/between 1-2 - f1-d1-c1-d1 added and heavily crossed out; 8/1 - 2 quavers 4 semiquavers instead of 2 crotchets 4 quavers; 8/>7 - d2 added; 11/2 - h5 instead of h6; 19/1, 21/1, 23/4 - crotchets instead of dotted crotchets; 22/1 - f3 instead of g3; 22/2 - h3 instead of g3; 28/1-2 - double bar line added; 28/1-4 - semiquavers instead of quavers; 32/1 - quaver d3 absent; 33/6, 34/6 - crotchets absent; 33-34 to 35-36 - bar lines absent; 35/3 - c1 instead of h1. RA1b. German tablature; 2/4 - d1 instead of c1; 13/1-2 - minims absent; 14/3 - c4 instead of e6; 15/1 - crotchet instead of minim; 15-16, 27-28, 37-38 to 39-40 - bar lines absent; 16/1, 24/1 - semibreves instead of minims; 22/2-3 - quavers instead of crotchets; 22-23 - bar line displaced a note to the left; 24/2 - crotchet instead of dotted crotchet; 28/5-8, 30/5-8 - semiquavers absent; 30/1-4, 39/4-5 - quavers absent; 30/9, 34/3, 34/6 - crotchets absent; 33/1-4 - quavers instead of semiquavers; 35/1-8 - crotchets instead of quavers; 36/6 - c2 instead of a1; 37/4 - d2 instead of e2. RA1c. 6-7, 14-15, 18-19, 30-31, 31-32 - bar lines absent; 7/3 - c3 added; 16/12-13, 24/5-6 - double bar lines displaced a minim to the right; 17/<1 - crotchet a1c2a5 crossed out; 17/1-2 - scribe changed 2 quavers to dotted crotchet quaver; 17/1-3, 21/2-4 - d3 absent; 19/3 - a1 crossed out; 21/2 - scribe changed c1 to a1; 27/7-8, 30/8-9, 31/8-9 - bar lines added. RA2a. French tablature; 8/1-2 - quavers instead of crotchets; 14/3 - e4 crossed out. RA2b. 10-11, 16-17, 21-22, 46-47, 55-56 - bar lines absent; 18/8 - d4 instead of d3; 53/6 - crotchet absent; 63/8-9 - crotchets instead of quavers. RA2c. French tablature; 18-19, 47-48, 56-57, 64-65 - bar lines absent; 19/12 - d5 instead of e5; 35 - bar absent; 37/1 - dotted quaver instead of quaver. RA2d. 11-12, 34-35, 47-48, 59-60, 66-67, 67-68 - bar lines absent; 12-13, 36-37, 60-61 - single instead of double bar lines; 13/2-11 - ten tablature letters and 12 instead of 10 semiquavers; 20/7 - c4 added; 23/1 - quaver instead of crotchet; 43/3 - scribe changed quaver to crotchet; 47/1 - crotchet instead of dotted crotchet; 47/9-12 - semiquavers instead of demisemiquavers; 53/1-4 - scribe changed 4 quavers to 4 crotchets; 59-60 - the bar of two minims squeezed in as an after thought so bar line displaced a note to the right; 69/1 - b2 instead of b1; 72/1 - ornament on d2 two notes later but TAB cannot do it under a fermata. RA2e. German tablature; no changes. RA2f. French tablature; 22/2 - e3 instead of c3; 36-37 - single instead of double bar line; 38/8 - a2 instead of a1; 41/7 - dotted crotchet instead of crotchet; 45 - bar absent and substituted from 2j; 46/15 - g1 instead of f2; 55/3 - a4 crossed out; 59/2 - semiquaver instead of quaver. RA2g. French tablature; 1/1 - a7 [F] instead of a6; 3-4, 14-15, 22-23, 26-27 - bar lines absent; 3/7 - quaver displaced a note to the left; 8/5 - b6 instead of b7; 17/1 - 2-3 - quavers instead of semiquavers; 21/5 - crotchet displaced a note to the left; 25/1 - d2 instead of c2; 28/6-7 - crotchet e1 instead of 2 quavers h2-e1; 32/4-5 - 2 quavers instead of 2 crotchets; 34/5 - e3 instead of e4. RA2h. German tablature; rhythm signs often displaced a note left or right; 1/1-2 - dotted minim crotchet in flag rhythm signs instead of dotted crotchet quaver in mensural rhythm signs as the rest of the piece; 5/1, 23/1 - h5 instead of h6; 6/1-8 - 2 bars of 6 crotchets 2 quavers instead of 1 bar of 8 quavers; 7-8, 15-16, 22-23, 26-27, 30-31, 31-32, 34-35, 35-36 - bar lines absent; 12/4 - minim instead of crotchet and following X [a6] above double bar line; 23/1 - minim instead of crotchet; 23/2 to 24/3 - absent and substituted and adapted from RA2e; 25/1, 29/1 - crotchets instead of dotted crotchets; 35/7 - quaver a3 absent; 36/1 - minim absent. RA2i. German tablature; rhythm signs often displaced a note left or right; 2/4 - b3 instead of b4; 3/5-6, 21/5-6, 24/1-2, 29/1-4 - crotchets absent; 6/1-8 - 2 bars of 8 crotchets instead of 1 bar of 8 quavers; 6/2 - h3 instead of h4; 10-11, 11-12, 29-30, 33-34, 35-36 - bar lines absent; 15/1 - quavers instead of crotchets; 18/3-4 - d2-c2 instead of d3-c3; 22/1 - e3 instead of e4; 25/1 - crotchet instead of dotted crotchet. RA2j. French tablature; 4 - bar omitted and added in left margin;

App 1. F-Pn Res.F.993, f. 2v <i>Ballet</i>	7
App 2. D-LEm II.6.15, pp. 288-289 <i>Ballet Joan Herman Schein</i>	11
App 3. D-LEm II.6.23, pp. 60-61 <i>Ballet</i>	14
App 4. D-Kl 4o.108 I, f. 67r <i>Ballett</i>	15
App 5. D-LEm II.5.32b, f. 5r <i>Balet</i>	16
App 6. D-LEm II.6.15, pp. 292-293 <i>Ballet Holler</i>	17
App 7. D-LEm II.6.15, pp. 294-295 <i>Ballet</i>	17
App 8. D-LEm II.6.15, p. 298 <i>Ballet M. Tuart(nes): 21</i>	21
= D-LEm II.6.15, p. 304 <i>Ballet M. Tuartnes</i> - one stave crossed out	
App 9. D-Kl 4o.108 I, f. 18r <i>Ballet G S</i> - Georg Schimmelpfennig	23
App 10. D-LEm II.6.15, pp. 290-291 <i>Ballet Job. K 10</i>	25
- Johann Klipstein in the titles on pp. 224-225 and 226-227 of the same manuscript informs expansion of the abbreviated name	
App 11. D-LEm II.6.15, p. 303 <i>Ballet Mertelij</i>	27

John H. Robinson - July 2022

10-11, 19-20, 32-33, 47-48 - bar lines absent; 11-12 - bar line displaced 2 notes to the left; 12-13, 36-37, 60-61 - single instead of double bar line; 28/2 - g3 added; 32/>4 - minim h1h2-g5 crossed out; 46/1 - a4 instead of a3; 55/1 - g3 added. RA2k. French tablature; 8/5-6 - quavers absent; 11/3-7 - a2-d3-b3-a3-c4 instead of d3-b3-d4-c4-a4; 14/1 - b3 instead of d3; 15/1 - d4 instead of c4; 18/4-5 - bar line added; 26/5 - crotchet a6 absent; 27/5 - crotchet a7 absent; 35/6 - a3 instead of d4. RA3a. 10/3-4 double bar line absent; 18 - rhythm signs absent. RA3b. single bar line followed by vertical row of dots instead of double bar lines; 7-8, 30-31, 46-47 - bar lines absent. RA4a. rhythm signs half duration and doubled editorially; 32/4 - d2 instead of d3; 41-42 to 47-48 - bar lines displaced 2 minims to the right. RA4b. bar lines irregular and infrequent - only at 2-3, 4-5, 6-7, 8-9, 10/7-8, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 25/4-5, 27/4-5, 29/4-5, 31/10-11, 33/2-3, 34-35, 36-37, 38-39, 40-41, 42-43, 44-45, 46-47, 48-49; 1/1-2 - semibreve crotchet instead of 2 minims; 24/1 c4 instead of e4; 30/8-9 - 2 quavers a2b3-c2c4 absent; 32/4 - d2 instead of d3; 32/5 to 33/4 - crotchet 10 quavers instead of quaver 10 semiquavers. RA4c. 13-14, 36-37 - bar lines absent; 24/3 - c4 crossed out; 44/1 - c6 added. RAapp 1a. transcribed for lute with additional bass notes added in grey. RAapp 1b. '2' above double bar lines indicating repeat of each strain; 1-2, 8-9, 9-10, 18-19, 25-26 - bar lines absent; 6/2-3 - crotchets instead of minims; 6-7, 7-8 - bar line displaced a minim to the right; 7/4-5 - scribe changed 2 minims to 2 crotchets; 14-15 - bar line displaced a minim to the left; 16/6 - e2 instead of e1; 17/2-3 - crotchets instead of quavers; 19/1 - minim instead of dotted minim; 22/1 - crotchet instead of dotted crotchet; between 23-24 - bar 25-26 without rhythm signs copied and crossed out. RAapp 2. 5/2 - ornaments + combined instead of - only; 6-7, 35-36, 55-56, 73-74, 92-93 - bar line absent; 64-65 - double bar line displaced a bar to the right; 80-81 - single instead of double bar line. Appendix: App 1. 1/2, 2/1 - a1 added; 4-5 - bar line absent; 5-6, 6-7, 7-8 - bar lines displaced a crotchet to the left. App 5. 3/1-2 - double bar line added; 3-4 - bar line absent; 4/4 - crotchet a7 absent; 4-5, 7-8 - bar lines a minim to the left. App 6. 4/1-2 - semibreve instead of minims; 6/4-5 - bar line added; 14/3 - d3 instead of d2; 22-23, 27-28 - bar lines absent; 26/1-8 - crotchets instead of quavers; 27/3-4 - e5-d5 instead of c5-e5; 28/1 to 29/4, 31/1-4 - semiquavers instead of quavers; 30/2 - a6 instead of d6; 31/5, 32/1 - minim instead of crotchet; 31/6 - crotchet d3a4c6 absent; 32/2 - crotchet d2 absent. App 7. 5-6 - bar line absent; 6/1-3, 12/1-3 - 2 quavers crotchet instead of crotchet 2 quavers; 10/4-5 - crotchets absent; 11/1 - d2 instead of c2. App 8. 3/1 - c4 added; 3-4, 10-11, 13-14, 19-20 - bar lines absent; 4/1 - minim instead of dotted minim; 5/2 - b3 instead of b4; 7/3-4, 12/1 - crotchets absent; 8/1 - semibreve absent; 10/1 - quaver instead of crotchet; 10/4, 11/5 - minims absent; 11-12 - bar line displaced a note to the left; 15/2 - g1 instead of f1; 16-17 - single instead of double bar line; 19/2 - crotchet a1a2c6 absent; 19/3 - b2 instead of c2, 31/5, 32/1 - minims instead of crotchets; 31/6 - crotchet d3a4c6 absent; 32/2 - crotchet d2 absent. App 9. bar lines absent except double bar line at 9/3-4; 1/4 - c3a5 instead of a3c5; 7-8, 9-10 - bar lines absent. App 10. anacrusis/1-2, 6/1-8, 12/1-8, 13/1-8, 14/1-8 - semiquavers instead of quavers; 1/1, 2/1, 2/4, 3/1, 3/4, 4/1, 4/4, 5/1, 11/1, 11/4-5 - quavers instead of crotchets; 5/4, 7/1 - crotchets absent; 6-7, 7-8 - bar lines absent; 7/2-4 - 3 crotchets a5-c5-e5 absent; 8/1 - a7 present but semibreve d2a3a4 absent; 9/1 - quavers instead of dotted crotchet; 13/6 - 2 semiquavers a3-b3 instead of quaver a3; 17/6-7 - semiquavers absent. App 11. 2-3 to 7-8 - bar lines displaced a crotchet to the left; 5/4 - a4 instead of a3; 11-12 - barline absent; 12/2 - crotchet a7 absent; 12-13 - single instead of double bar line; 15/7 - e3 crossed out; 16/1-3 - rhythm signs absent.

1

10

19

US-CAh 181, f. 5v

1

10

19

[illegible]

8 a

15 a21 **a**

34       $\alpha \alpha \alpha$        $\alpha$      $\alpha$        $\alpha$

1

7

13

19

25

32



1

7

12

16

25

29

29



1 //a

7 //a //a

13 a a

19

25 /a /a

31 //a //a

RA2b. A Pavyn by Maister Rich(ard) Allison - AABBBCC12 GB-Lbl Add.31392, ff. 32v-33r

The first system of musical notation for 'A Pavyn' consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The second system of musical notation continues the melody from the first system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The third system of musical notation continues the melody from the second system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The fourth system of musical notation continues the melody from the third system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The fifth system of musical notation continues the melody from the fourth system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The sixth system of musical notation continues the melody from the fifth system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

The seventh system of musical notation continues the melody from the sixth system. It also consists of a single staff with a treble clef and a common time signature. The melody is written in a medieval style using square neumes on a four-line red staff. The notes are primarily minims and crotchets, with some quavers. The lyrics are written below the staff in a Gothic script. The system is divided into four measures by bar lines.

Handwritten musical notation system 41, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

41

Handwritten musical notation system 46, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

46

Handwritten musical notation system 54, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

54

Handwritten musical notation system 61, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

61

Handwritten musical notation system 67, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

67

App 1. Ballet - 7F9C A8

F-Pn Res.F.993, f. 2v

Handwritten musical notation system, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'e'.

1

8

14

18

22

27

35

40 a

45

49

56

62

67

1 a

9 a a a

15

21 a a a

27 a

34

40 a

[illegible]

46

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical strokes) and accidentals (sharps, flats, naturals). The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notation is complex, with many notes and accidentals, suggesting a detailed musical score.

53

				
a    a    ac    .    d    acd    d    ca		ac+    d    caca    c    b	f    f    f    c    c    a    a	
a    d    d		d    a	e    b    f    f    e	a    a
		f    c	f         f	c    c
c	c    ac    e		c	c
				a

61

67

67

App 2. Ballet Joan Herman Schein - A4B6

D-LEm II.6.15, pp. 288-289

a a					a a a a a					a a a a a					a a a a a					a a a a a									
c c c c c					c c c c c					c c c c c					c c c c c					c c c c c									
c c c c c					c c c c c					c c c c c					c c c c c					c c c c c									
a a e e					a a a a a					a a a a a					a a a a a					a a a a a									

1

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

7



1 a a a a a a a

7 a a a a a a a

13 a

1

8

14

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

																																																																																																																																																																														<
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[illegible]

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

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

H H			// //			H H			/ /			H /			// H H H H H H H H			. // H H H H H H			H			☉		
f c			c c			h f e			c e			a a						a			a			a		
c h g			c c			e f f			e a			c a			f e c f e f e f e c e			a c a			a a			a		
			e e			g f h			f			o						a c a			c c			c		
e g			e						c			c			e			c			c					
e						a			c			a			c											
c			c			e			a			a						a			a					


























53

a	a c	e c a c	e c e f#	g e g e g	f# a b	f# a e f#	c e f# e c
a	e	a	a		a		
c		a			a		
c	c	b	a	e			
a					f	e	c

1

[illegible]

8

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

15

						
<i>h g e g h e g</i>	<i>h f e c a</i>	<i>c c</i>	<i>c c e</i>	<i>f e c</i>	<i>a c e f</i>	<i>e h g e g h e</i>
	<i>a e c</i>	<i>e e</i>	<i>c f e</i>	<i>c</i>	<i>c</i>	
	<i>a</i>	<i>f f</i>	<i>g</i>		<i>g</i>	
<i>e</i>		<i>e</i>				
		<i>c</i>			<i>a</i>	<i>e</i>
	<i>h</i>		<i>c</i>	<i>c e</i>	<i>c</i>	

22

Musical notation for Example 6: A sequence of notes on a staff with a treble clef. The notes are: f, e, g, c, ef, h, fe, r, ce, ca, cea, r, f, e, c, e, re, a, ca, a, a.

29

1

8

15

22

29

1


1

8

8

Musical notation for the first system of the 'Credo' section. The notation includes various rhythmic patterns (e.g., eighth notes, sixteenth notes, rests) and a staff with notes. The notes are labeled with letters: c, f, e, c, e, f, e, f, a, f, a, c, a, e, c, a, a, c, e, g, h, f, e, c, e, f, h, a, a, a, b, c, e, g, c, a, g.

15



*kge ghe g k f e c a a c a r r r e f e c a c e f e*

	a	e c e r e e c	a a	r f f	c	c	r e f	e
e	a		a	d		e	d	g
			r			a	e	
				r		e	c	

22 a

22

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various symbols (f, r, g, e, a, b, c, d) placed above and below the lines. The symbols are arranged in a sequence that suggests a melodic line. The notation is written in a cursive, handwritten style.

29

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with five systems. The first system includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score ends with a double bar line and a repeat sign.

## App 6. Ballet Holler - 7F A17B16

D-LEm II.6.15, pp. 292-293

1

9

18

27

## App 7. Ballet - 7F AB6

D-LEm II.6.15, pp. 294-295

1

6

[illegible]

1

[illegible]

8

--

14

<p>ca      areca      are      f</p>		<p>c      era      arec      a</p>	
<p>ere      e</p>		<p>c      cefef      a      e      a</p>	
<p>        </p>		<p>adca      card..</p>	
<p>a      e</p>		<p>a      ce      a</p>	

18

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines.

22

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

28

36



41

47

53

60

65

69

1

8


14

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

19

		
a r e a a c a	e r a r e a c a	a f e r f e f e f e f e r e
r e	c d o c a	c
e g	a	a

26

[illegible]

32

<p>acrefera</p>		<p>a acardc a</p>	
<p>c</p>	<p>acrdca</p>	<p>c ardc cd</p>	<p>dcard</p>
<p>acrdca</p>		<p>ard</p>	<p>dcard</p>
<p>c aca</p>			<p>ca a</p>
<p>a e ec</p>	<p>a</p>	<p>a</p>	<p>a</p>

39

[illegible]

44

RA3a. Untitled - 10C A10B8

LT-Va 285-MF-LXXIX, f. 26v

[illegible]

1

[illegible]

7

[illegible]

13

App 8. Ballet M. Tuartnes - A8BCC4

D-LEm II.6.15, p. 298

<i>h e f h e h e f h f e c c a c e c a c c e f h g h k h</i>												<i>a c e a f e c f e c a c</i>											
<i>a f a f f c a a a a a a a a a a a</i>												<i>a c c c c c c c c c c c c c c c</i>											
<i>a a a a a a a a a a a a a a a</i>												<i>a c c c c c c c c c c c c c c c</i>											
<i>c c b c b b c e</i>												<i>a a a a a a a a a a a a a a a</i>											
<i>a a a a c c a c h</i>												<i>a a a a a a a a a a a a a a a</i>											

1



11



33

38

44

App 9. Ballet G(eorg) S(chimmelpfennig) - 7F A9B6

D-Kl 4o.108 I, f. 18r

6

10

1

6

10

14

18

23

28

33

38

44

App 10. Ballet Johann Klipstein - 7F A8B10

D-LEm II.6.15, pp. 290-291

50

6

13



1

$\delta$ $\delta$ $c$ $a$				$c$ $\delta$ $c$ $\delta$ $c$				$c$ $a$ $c$ $\delta$ $a$ $c$ $\delta$				$c$ $a$ $\delta$ $c$ $a$ $c$ $\delta$				$\delta$ $c$ $a$ $a$ $c$ $a$ $a$			
				$f$ $e$ $f$ $e$ $c$ $e$								$b$ $a$				$\delta$ $b$			
$c$				$e$ $a$				$c$ $e$ $c$				$a$ $c$ $e$ $c$							
																$a$			

6

10

[illegible]

14


18


23

H H N H I H H H H H H N H H H H H H H H H H H H N H H H H  

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

28

Handwritten musical notation system 1, measures 33-37. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

33

Handwritten musical notation system 2, measures 38-43. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

38

Handwritten musical notation system 3, measures 44-49. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

44

App 11. Ballet Mertelij - 7F8D ABC4

D-LEm II.6.15, p. 303

Handwritten musical notation system 4, measures 50-56. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

1

Handwritten musical notation system 5, measures 57-63. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

7

Handwritten musical notation system 6, measures 64-70. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) and rhythmic markings (r, f, e, c, a, b, d, c, b, a, c, f, e, c, e, c, e, a, c, a, r, d, a, b, c, r, e, c, e, e, c, a, b, c).

12

1

7 a /a a /a /a

13

19

25 a a a

31 /a

RAapp 2. Quadran Pavin - AA32BB16

GB-Lam 603, ff. 19v-20r

First system of musical notation. The top staff contains rhythmic flags (vertical lines with stems). The bottom two staves show a three-part vocal setting with notes and rests. The first staff has a treble clef and a common time signature 'C'.

Second system of musical notation, continuing the three-part vocal setting from the first system.

Third system of musical notation, continuing the three-part vocal setting.

Fourth system of musical notation, continuing the three-part vocal setting.

Fifth system of musical notation, continuing the three-part vocal setting.

Sixth system of musical notation, continuing the three-part vocal setting.

Seventh system of musical notation, continuing the three-part vocal setting.

Eighth system of musical notation, continuing the three-part vocal setting.

39

43

47

50

53

57

60

65

71

77

85

89

93