

MUSIC SUPPLEMENT TO LUTE NEWS 144 (DECEMBER 2022): LUTE MUSIC OF LOREZINO TRACETTI AND VINCENZO PINTI - SEVENTH/FINAL PART - ANONYMOUS MUSIC FROM THE ALBANI MSS

Here are the remaining five items from Mariagrazia Carlone's catalogue¹ of music by the Roman lutenists Lorezino Tracetti (C39, C44 & C45) and Vincenzo Pinti (C38 & C40),² in addition to ten new items by them found in manuscripts recently discovered by Franco Pavan in the Albani library now at the Biblioteca Oliveriana in Pesaro.³ Franco Pavan gave an introduction to the manuscripts at a Lute Society Meeting in 2019,⁴ and the music from the earliest five manuscripts was summarised by Andrea Damiani at a meeting in Milan in October this year that was reported in the last *Lutezine*.⁵

Horatio/Orazio Albani (1576-1653), grandfather of Pope Clement XI/Giovanni Francesco Albani (1649-1721), was head of the Urbino branch of the Albani family and lived at the Albani Palace in Urbino most of his life. He spent some of his youth in Rome probably studying and this is when he may have learned to play the lute and collect lute music so it is no surprise that he included music by the two Roman master lutenists. At least five of the Albani manuscripts (2-26, 2-27, 2-32, 2-33, 6-42) belonged to him going by the inscription 'Di Horatio Albano d'Urbino' and 2-33 is dated 1594 when he was eighteen. However, the copies of some of their music in Horatio's lute books are inaccurate, incomplete and corrupt so the manuscripts are more like the lute books of students rather than than professional lutenists and it seems unlikely that Horatio had direct contact such as lessons with Tracetti (d.1590 - too early?) or Pinti (d.1608), despite the fact that they are the only manuscripts that include music by Lorenzo specifically ascribed to him by his full name. Many of the items here lack barlines and reconstructing the barring is generally unambiguous. Also the dances have irregular strain lengths and some seem incomplete - tentatively reconstructed here although the editorial changes are open to alternative interpretations (see fn14). Much of the music in the Albani manuscripts is in the form of toccatas, passaggi, divisions on Italian grounds and contrapunti on vocal models. Also only a few are ascribed to any composer, including those by Lorenzino and Pinti/Cavaliere and the majority are untitled and anonymous. It is likely that some of these are also by Tracetti or Pinti, as is the case for a few known from ascribed concordant sources.⁶ However, the appearance elsewhere of similar figuration may only reflect Horatio or someone else imitating their style.

The five remaining items from the Carlone catalogue include three by Lorenzino, three variations on the romanesca ground (C39),⁷ a 16-bar ripresa (C44) that follows the *Pass'e mezo Bocqueti in A La Mi Re per b molle* on ff. 100r-101r of Besard's *Thesaurus Harminicus* of 1603 on the passamezzo antico ground, and a Tenore (C45) in four sections from the Barbarini manuscript not on any ground or melody that I recognise. The circumstances in

which Lorenzino may have written a represa to a passamezzo by the French composer Charles Bocquet are not known. The other two from the Carlone catalogue are by Pinti/Equitis Romani: C38 from the Hainhofer lute book is titled Gagliarda Romanesca but is problematic because it is a long elaborate unbarred setting with ambiguous placement of the flag-style rhythm signs. Reconstructing bar lines and regularising rhythms editorially revealed six variations on the same ground. However, it is not the romanesca, but a variant ground with a combination of the first half of the passamezzo moderno and the second half of the passamezzo antico.⁸ So it is a poor version of what was probably a much better set of variations not now known from other sources but similar in difficulty to Pinti's C100 (see below). It may have been mis-titled by the scribe who mis-identified the ground. C40 is a realisation of the romanesca ground as a chordal accompaniment with the harmony of the last two bars repeated to extend it to ten bars.

The sources of the above are rather unrepresentative of the two great masters and the real interest here is the new works by them, seven by Lorenzino and three by Pinti/Cavaliere. The two preludes by Lorenzino (C91-92) are characteristic in style rather like some of his preludes in Besard's *Thesaurus Harmonicus*, in fact C91 shares the opening four bars with Lorenzino prelude C71.⁹ C93 is a highly accomplished monothematic contrapuntal fantasia,¹⁰ and the other four are dances forms, passamezzo (C94 with two variations on the passamezzo antico),¹¹ pavana (C95 on the passamezzo moderno)¹² and two gagliarde C96-97, the first rather corrupt with ambiguous sectional structure and the second more accurate but the end of the second strain seemed to be missing so has been tentatively reconstructed. However, both are poor versions of what must have been excellent examples of the genre when played by the masters who composed them. The three new works of Vincenzo Pinti, ascribed to Senior Cavaliere in the Albani manuscripts, comprise a gagliarda, a romanesca setting and an accurately copied and astonishingly virtuosic contrapunto on Orlando di Lasso's chanson *Susanne un jour* (C98), completely distinct from any of the fifty or so intabulations for lute I know and surprisingly around bar 54 the figuration is reminiscent of Francesco da Milano's best known Fantasia (Ness 33).¹³ In contrast, the gagliarda (C99) seems to be a poor or incomplete version of a presumably much better original given the irregular sectional structure with two strains of five bars, the first with divisions and a third strain of four bars. C100 is a long and accomplished set of eight variations on the Romanesca ground, distinct from the simple accompaniment (C40) and presumably more representative of Pinti - compare also with his other variations C38 and Lorenzino's setting (C39).

¹ Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* xxxvii (2004), pp. 1-125; Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45, from which the C numbering is adopted here. New items are numbered C91-100 here to continue Carlone numbering. For arguments on the identity of works as by one or other composer see Carlone and the earlier supplements in the series.

² The series *Lute News* 114 (July 2015) 1 - one corrente; *Lute News & Lutezine* 115 (October 2015) 2 - galliards; *Lute News & Lutezine* 118 (July 2016) 3 - preludes; *Lute News & Lutezine* 121 (April 2017) 4 - fantasias; *Lute News & Lutezine* 131 (October 2019) 5 - vocal intabulations, 2 branles & matachin; *Lute News & Lutezine* 136 (December 2020) 6 - passamezzi.

³ The flyleaves of the manuscripts all bear older shelf marks beginning P XVII followed by numbers, but I have used the modern shelf marks handwritten on the covers of the manuscript.

⁴ Franco Pavan 'Twenty-six newly discovered Italian lute manuscripts in Pesaro', Lute Society meeting on 26 November 2019 and a transcript published in *Lute News* 133 (April 2020), pp. 34-39.

⁵ Andrea Damiani 'The music of the recently discovered Albani manuscripts' *Ricerche sul liuto*, third national convention of lute teachers and students of Italian conservatoires and meeting of the Società del Liuto Conservatorio di

Milano, 30 September - 1 October 2022, report by Chris Goodwin published in the *Lutezine* to *Lute News* 143 (October 2022), pp. 44-45.

⁶ Additional concordances: I-PESo Albani 2.22, ff. 20v-21r untitled = C23 Besard 1603, f. 125v *Gagliarda Laurencini* - Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions 1979), no. 16; I-PESo Albani 2.22, ff. 8v-9r untitled = C26 Besard 1603, ff. 127v-128r *Gagliarda eiusdem*; I-PESo Albani 2.22, ff. 16v-17r untitled = C33 B-Br Lit. S. 16.663, ff. 3v-5r untitled, F-Pn Rés.Vmd.29, ff. 5v-6r *Gagliarda del Cavaliere*, I-PESc b.10, ff. 11v-12r *Gagliarda dell' Cavaliero del liuto*; I-PESo Albani 2.27, ff. 15r-15v untitled = C35 I-COc 1.1.20, ff. 85v-87r *Gagliarda del Cavaliere*.

⁷ Romanesca ground - scale degrees III-VII-i-V-III-VII-i/V-I.

⁸ Ground based around scale degrees I-IV-I-V / I-VII-V-I.

⁹ PL-Kj 40032, p. 130 untitled; NL-DHmi Kluis A.20 (Siena), f. 72r *Fantasia*; cf. D-Hs ND VI 3238, p. 137 *Fantasia L*; Besard 1603, f. 22r *Fantasia Laurenc.*

¹⁰ 14 theme entries in tonic, dominant or subdominant, in bars 1, 2, 4, 7, 9, 12, 15, 19, 24, ~28, ~31, 38, 41 & 42.

¹¹ Passamezzo antico ground - scale degrees i-VII-i-V-III or i-VII-i/V-I.

¹² Passamezzo moderno ground - scale degrees I-IV-I-V-I-IV-I/V-I.

¹³ Including the three sources of a setting confusingly ascribed to Laurencini in one and del Cavaliere in another (C6).

Lorenzino Tracetti

C39. PL-Kj 40032, p. 168 <i>Romanesca di Lorenzino</i>	pp.14-15
C44. Besard 1603, f. 101r <i>Ripresa ex Laurencino</i> ¹⁴	15
C45. PL-Kj 40032, p. 37 <i>Tenore di Lorenzino</i>	16-17
C91. I-PESo Albani 6-42, ff. 1v-2v <i>Preludio ouero toccata del medesimo [Lorenzino tracetti]</i>	3
C92. I-PESo Albani 6-42, ff. 1r-1v <i>Preludio ouero toccata del S[ignor] Lorenzino tracetti</i>	4
C93. I-PESo Albani 6-42, ff. 75v-77r <i>Fantasia del Sig[nor] Lorenzino tracetti</i>	6-7
C94. I-PESo Albani 6-42, ff. 2v-3v <i>Pasamezzo (antico) del s[ignor]. Lorenzino tracetti</i>	8-9
C95. I-PESo Albani 6-42, ff. 28v-29r <i>Pavana del s[ignor]. Lorenzino tracetti</i>	10
C96. I-PESo Albani 6-42, ff. 7v-8r i <i>Gagliarda del s[ignor]. Lorenzino tracetti</i>	11
C97. I-PESo Albani 6-42, ff. 8v-9r <i>Gagliarda del medesimo</i>	12

Vincenzo Pinti

C38. D-W Guelf.18.8, ff. 172r-174r <i>Gagliarda Romanescha Eq[u]itis Romani</i>	28-31
C40. D-W Guelf.18.8, f. 248v <i>Romanescha in tenore Equitis Romani</i>	31
C98. I-PESo Albani 2-27, ff. 1r-5r <i>Contrapunto di sussanna del sig[nor] Cau[a]l[er]e</i>	20-22
C99. I-PESo Albani 6-42, ff. 44v-45r <i>Gagliarda del sig[nor] Cavaliere</i>	23
C100. I-PESo Albani 2-33, ff. 24v-28r <i>Romanescha del sig[nor] Cavaliere</i>	24-26

APPENDIX

Anonymous music from the Albani manuscripts is added to compliment the music by the two Roman masters as well as a

chart of arpeggiated chords from the Doni lute book - arpeggiated chords are indicated by the sign :// : beneath chords in some sources. The realisations are not very effectively played as they are written but give some idea of how to arpeggiate the long notes - semibreves and minims - in some of the toccatas here. The examples from the Albani manuscripts are three toccatas (Anon 2, 3 & 6), and three variations on grounds, two on the passamezzo antico (Anon 5 & 7) and one on the passamezzo moderno (Anon 4) grounds. Two additional items flag up the contents of the supplement to the accompanying *Lutezine*, which is devoted to all the settings for lute of the three most popular Balletti from Giovanni Giacomo Gastoldi's *Balletti a cinque voci* 1591 - here are one setting each of *Alitta vitia* and *Questa dolce sirena* - and all the settings of the Barriera that I know - one for 14-course (13 used here) lute or tiorbino here. I have added the bass notes of the open 8th to 13th courses up an octave in grey so that it doubles up as a version for 7-course lute.

Anon 1. I-PEas sec.xvii (Doni), p. 68 <i>Arpeggi</i>	3
Anon 2. I-PESo Albani 6-42, ff. 57v-58v untitled (toccata?)	4-5
Anon 3. I-PESo Albani 2-34, ff. 43v-44v untitled (toccata?)	7
Anon 4. I-PESo Albani 6-42, ff. 30v-31v untitled	9
Anon 5. I-PESo Albani 2-22, ff. 2r-2v untitled	13
Anon 6. I-PESo Albani 2-33, f. 3r <i>Toccata</i>	17
Anon 7. I-PESo Albani 2-22, ff. 4r-4v untitled	18-19
G1. D-B Danzig 4022, f. 42r ii <i>Alitta vitia</i>	10-11
G2. D-B Hove 1, f. 165v <i>Questa dolce sirena</i>	19
B. PL-Kj 40153, ff. 3v-4r <i>Barriera</i>	27

Editorial changes to the music here is listed in the commentary.¹⁵

John H. Robinson - December 2022

¹⁴ Edited for *Lute News* 117 (April 2016).

¹⁵ **COMMENTARY: C38.** scribe notated a7 for a 7th course both in F and in D, so an open 8th course in D has been added editorially for the latter; bar lines absent (except 8-9, 63-64, 71-72, 72/8-9, 73/1-2, 75/8-9, 77/6-7, 78-79) and double bar lines editorial; 6/3-4 - f3 and c5 vertically instead of horizontally aligned; 6/5, 16/1-8, 18/4, 21/1 to 22/8, 22/10-11, 78/21-22, 80/1-8, 81/1-8, 84/8-15, 85/1-8, 86/1-8, 87/3-6 - quavers absent; 15/1-8, 34/5, 36/1-20, 53/9-10, 90/2 to 92/24 - semiquavers absent; 15/23 - a6 instead of c6; 18/5-11, 30/1-4, 34/8-13, 64/1 to 67/8 - semiquavers instead of quavers; 23/5 - a7 instead of a6; 29/5, 31/1-4, 35/5 - crotchets absent; 29/6-11 - 6 quavers d2-c2-a2-d3-b3-a3 absent; 34/1 - minim instead of crotchet; 34/2-4 - a3-c3-d3 absent; 40/4 - c1 instead of c2; 60/6 - a5 instead of a6; 61/4 - c2a5 absent; 64/5 - e5 instead of c5; 64/7 - a6 instead of a5; 70/3 - a7 added; 74/7 - d2 added; 82/1 - c2 instead of d2; 87/1-2 - dotted quaver semiquaver instead of dotted crotchet quaver. **C39.** 15-16, 30-31 - single instead of double bar lines. **C40.** no bar lines (except 4-5, 8/3-4, 10/3-4; 7/2-3 - a2 instead of b2; 10/9 - a6 absent; 10/9-10 - a4 added. **C44.** 1-2, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15 - bar lines absent; 14/5 - quaver c5 absent. **C45.** 11/3 - d2 instead of c2; 18-19, 34-35, 50-51 - single instead of double bar lines; 30/3 - a2 instead of a1; 38/5 - e2a3c5 crossed out. **C91.** online facsimile images 004-006; bar lines absent; 3/10 & 6/4 - scribe changed d7 to a7; 11, 17, 18, 19, 27 - right hand fingering dots retained as in original; 11/8 - quaver displaced 2 notes to the right; 11/9 - semiquaver displaced 4 notes to the right; 16/1-4 - semiquavers instead of crotchets; 18/1 & 8, 24/2-3, 26/9-10 - quavers absent. **C92.** images 002-003; bar lines absent; 12/5-6, 19/7, 20/3, 22/4-5 - crotchets absent; 15/5-6 - d3d5 vertically instead of horizontally aligned; 15/8 - a4 added; 17/3, 21/1-2 - minims absent. **C93.** images 152-155; bar lines absent (except 1-2); 3/1 - a2 instead of a3; 8/5 - blot obscuring tablature; 11/10, 24/3, 35/5, 36/3 - minims absent; 16/1 - d5 instead of d6; 16/2 to 17/4, 20/2 to 21/6, 35/6 to 36/2 - crotchets absent; 22/1-2 - quavers instead of crotchets; 26/4 - a5 absent; 28/11 - b1 instead of c1; 30/2-3 - quavers absent; 34/16 - a6 instead of a5. **C94.** images 006-008; 3-4, 5-6, 7-8, 11-12, 13-14, 23-24, 25-26, 29-30, 31-32 - bar lines absent; 11/8 - a5 instead of a4; 14/4 - b6 horizontally instead of vertically aligned with d2d3a4; 15-16 - bar line displaced a note to the right; 16/8 to 17/8 - crotchets absent; 16-17 - single instead of double bar line; 17-18 - bar line displaced a note to the left; 19/5 - d5 instead of a5; 25/5-6 - bar line added. **C95.** images 058-059; 1/between 7-8 - previous 5 events duplicated and crossed out; 1/8 - a1 crossed out; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12 - bar lines absent; 7/1-6 - crotchet c2d3c4a5 6 quavers a2-c2-a2-c2-d2-a1 crotchet d2 instead of 4 quavers c2d3c4a5-a2-c2-d2 2 crotchets a1-d2; 8-9, 15-16 - bar lines displaced a note to the right; 10/between 2-3 - a4 added; 10/3-5 - quaver 2 semiquavers instead of crotchet 2 quavers; 10/10, 14/8 - crotchets instead of quavers; 10/11 - crotchet crossed out; 13/2-3 - c2-d2 added; 13/between 4-5 - a1 crossed out; 13/5-6, 14/8-9, 15/1-2, 15/6-7, 16/4-5, 16/8-9, 16/12-13 - bar lines added; 13/10, 15/2-4 - quavers instead of crotchets; 13-14 - bar line displaced a note to the left; 14/1-4 - crotchet quaver 2 semiquavers crossed

out instead of 4 quavers; 14/10-11 - bar line crossed out. **C96.** images 016-017; 28 bars with no clear division into strains (bars 1-11 are similar harmonies to 12-22); bar lines absent (except 4-5 & 8-9); 9/3-6, 10/3-6, 23/3-6 - quavers absent; 9/8 - b2 instead of b3; 19/5 - minim absent. **C97.** images 018-019; bar lines absent; 2/4 - d2 instead of c2d3; 6/4 - quaver displaced a note to the left; 7/1, 40/3 - minim absent; 7/5 - crotchet a5 added; 10/3-4, 11/3 - minims instead of crotchets; 13/5 to 14/6 - crotchets absent; 23-24 - 2 bars added editorially to complete an 8-bar strain; 40/1 - minim instead of dotted minim; 41/1 - semiquaver instead of dotted quaver; 41/46 - semiquaver c2 absent; 41/47-54 - semiquavers instead of demisemiquavers. **C98.** images 005-013; barred irregularly in either 2 or 4 minims per bar, standardised to 2 minims per bar editorially; 1/2 - dotted semibreve instead of semibreve; 2/2 - dotted crotchet instead of crotchet; 10/5-12, 19/5-12 - semiquavers absent; 13-14 - bar line absent; 28/17-32 - quavers instead of semiquavers; 47-48 - bar line displaced 8 notes to the left; 51/1 - crotchet instead of dotted crotchet; 53/1 - dotted crotchet instead of crotchet; 54/3-6 - quavers absent; 59/15-16 - l1-k1 absent. **C99.** images 090-091; 3/6-7 - 2 crotchets a1a2c3c4-a3 absent; 5/8 - c4 added; 5-6, 10-11 - single instead of double bar lines; 15/5-6 - bar line with column of 5 dots to the right instead of double bar line. **C100.** images 052-059; 7/8-9 - bar line added; 40-41 - single instead of double bar line. **Anon 1.** rhythm signs and bar lines absent; preceded by an arpeggio of the first 4 notes of the first arpeggio here followed by c4a5 crossed out; last 4 notes editorial. **Anon 2.** images 116-118; bar lines absent; 4/1-6 - crotchet 4 quavers minim instead of 4 quavers 2 crotchets; 5/5-6, 24/5-6 - crotchets absent; 6/1-10 - minim 7 quavers 2 semiquavers instead of quaver 6 semiquavers crotchet 2 quavers; 7/1-6 - crotchet 4 quavers crotchet instead of 4 quavers 2 crotchets; 8/1-6 - 2 crotchets 4 quavers instead of 4 quavers 2 crotchets; 13/3-6 - semiquavers instead of quavers; 14/12 - quaver absent; 15/1-4, 16/1-4, 17/1-4 - quavers absent; 22/1 to 23/16 - quavers instead of semiquavers; 39/1 - a5 absent; 35/6-8 - a1-c1-e1 instead of c1-a1-d2. **Anon 3.** images 90-92; 1-9, 23-25 - rhythm signs absent; 4-5 - bar line absent. **Anon 4.** images 62-64; 3-4 - bar line displaced a note to the right; 7/3 - c2 absent; 15/13 - a5 instead of a4. **Anon 5.** images 007-008; 3/1, 4/1 & 4, 12/13 - a7 instead of d7; 6/between 3-4 - c4 crossed out; 8/between 3-4 - a6 crossed out; 8/ between 15-16 - e1? crossed out. **Anon 6.** image 009; 3/1 to 5/3 - rhythm signs absent; 5-6, 13-14 - bar lines displaced a note to the left; 6/4-5 - minim crossed out instead of crotchets; 8/2-3 - crotchets absent; 8/5-6 - bar line added; 8-9, 10-11, 12-13 - bar lines displaced 2 notes to the left; 9-10, 11-12 - bar lines absent; 14/5-6 - dotted crotchet quaver instead of dotted quaver semiquaver; 15/1 - a4 instead of c4; 15/6-13 - quavers instead of semiquavers. **Anon 7.** images 011-012; 1/20-21, 14/24-25 - bar lines crossed out; 4/1 - a7 instead of d7; 7/14 - a2 added; 8/25 - a7 absent. **G1.** 1/1-2 - a1 added; 8/1 - minim instead of dotted minim. **G2.** no change. **B.** notes an octave above diapasons on 8th to 13th courses added in grey to suitplaying on a 7-course lute; 18/1-2, 29/1 - minims absent; 20/4 - a2 absent; 32-33, 48-49, 56-57 - single instead of double bar lines; 64/2-3 - bar line added; 64/3-4 - 2 minims instead of crotchet fermata.

C91. Preludio overo toccata - Lorenzino tracetti - 7F

I-PESo Albani 6-42, ff. 1v-2v

1

7

12

22

Anon 1. Arpeggi - 7F

I-PEas sec.xvii, p. 68

7

7

C92. Preludio overo toccata - Lorenzino tracetti - 7F

I-PESo Albani 6-42, ff. 1r-1v

1

8

14

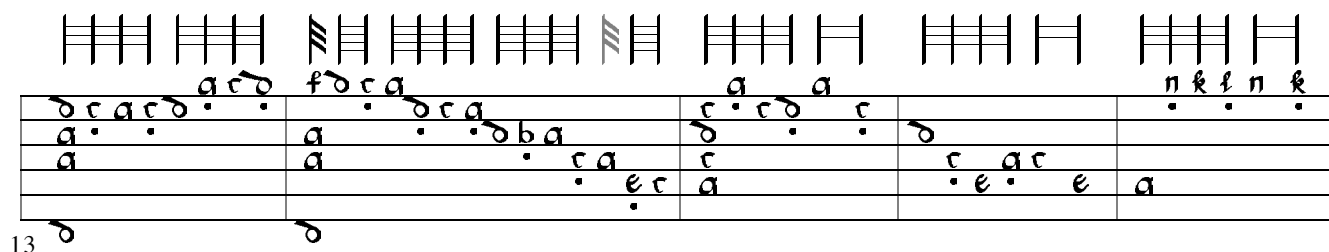
19

Anon 2. (Toccata?) - 7D

I-PESo Albani 6-42, ff. 57v-58v

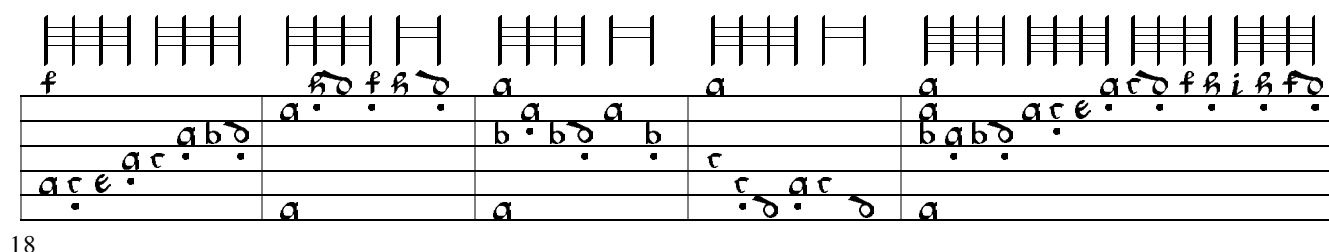
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8



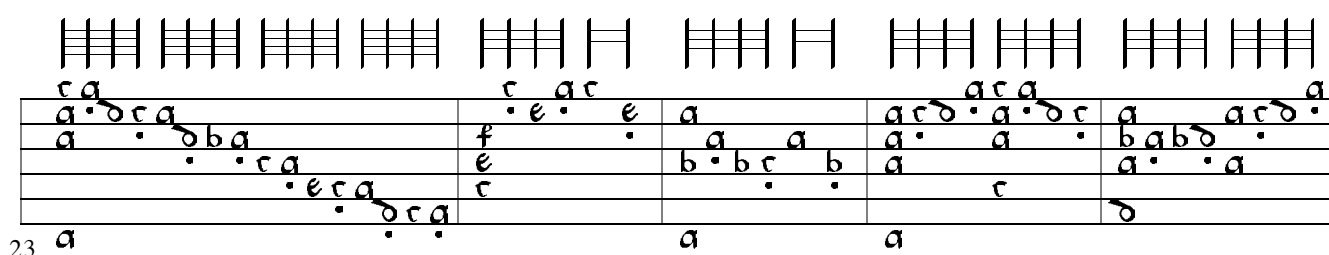
13

Handwritten musical notation system 13. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a', 'f', 'c', 'e', 'b', and 'n'. The system is divided into measures by vertical bar lines.



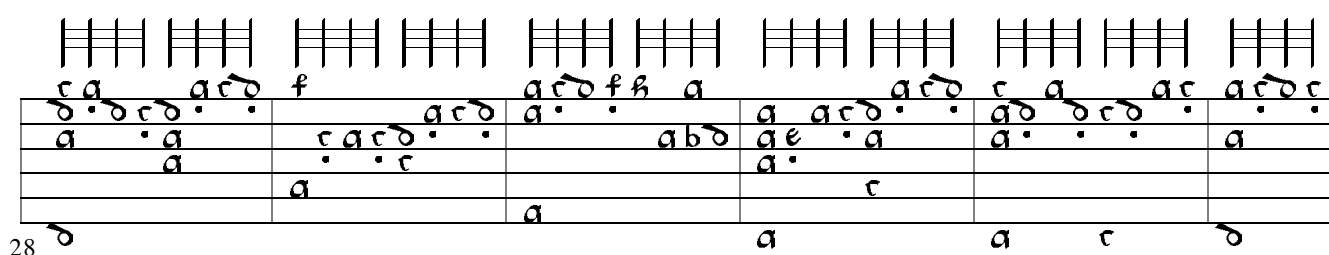
18

Handwritten musical notation system 18. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes and rests, with some notes marked with 'f', 'a', 'b', 'c', 'e', and 'n'. The system is divided into measures by vertical bar lines.



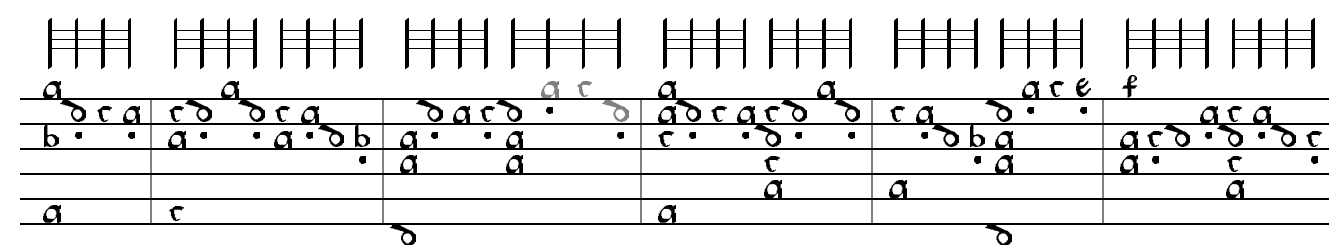
23

Handwritten musical notation system 23. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes and rests, with some notes marked with 'a', 'f', 'c', 'e', 'b', and 'n'. The system is divided into measures by vertical bar lines.

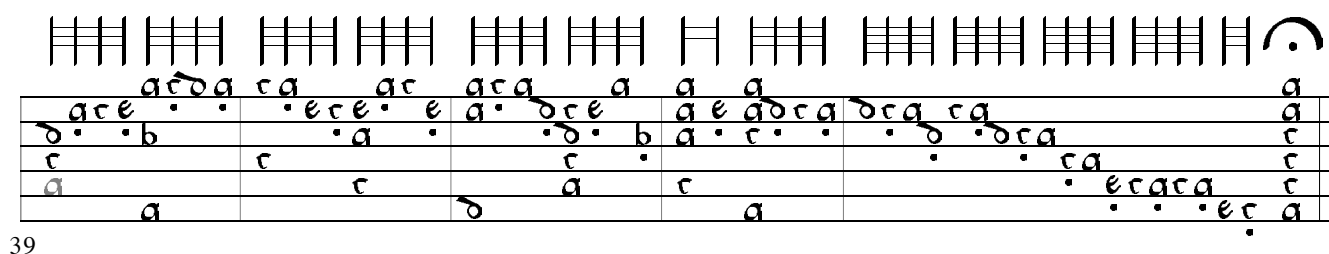


28

Handwritten musical notation system 28. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes and rests, with some notes marked with 'a', 'f', 'c', 'e', 'b', and 'n'. The system is divided into measures by vertical bar lines.



Handwritten musical notation system 39. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes and rests, with some notes marked with 'a', 'f', 'c', 'e', 'b', and 'n'. The system is divided into measures by vertical bar lines.



39

Handwritten musical notation system 39. It consists of five staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes and rests, with some notes marked with 'a', 'f', 'c', 'e', 'b', and 'n'. The system is divided into measures by vertical bar lines.

1

7

12

16

21

26

30

34

38

42

Anon 3. (Toccata?) - 9D

I-PESo Albani 2-34, ff. 43v-44v

1

9

18

1

5

9

14

18

22

26

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

Anon 4. (division on Passemezzo moderno) - 7F

I-PESo Albani 6-42, ff. 30v-31v

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

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

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

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

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

C95. Pavana - Lorenzino tracetti - 7F

I-PESo Albani 6-42, ff. 28v-29r

First system of musical notation for C95. Pavana. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, f) above and below the staff.

Second system of musical notation for C95. Pavana. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, f) above and below the staff.

Third system of musical notation for C95. Pavana. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, f) above and below the staff.

Fourth system of musical notation for C95. Pavana. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, f) above and below the staff.

Fifth system of musical notation for C95. Pavana. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, f) above and below the staff.

G1. Alitta vitta - A8B12

D-B Danzig 4022, f. 42r

First system of musical notation for G1. Alitta vitta. The staff contains a sequence of notes and rests, with vertical bar lines and some letters (a, e) above and below the staff. The system ends with a double bar line and the words "continue" and "opposite".

C96. Gagliarda - Lorenzino tracetti - 7F

I-PESo Albani 6-42, ff. 7v-8r

1

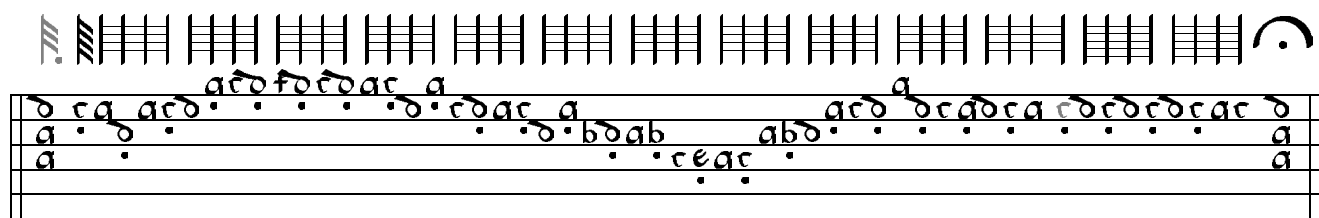
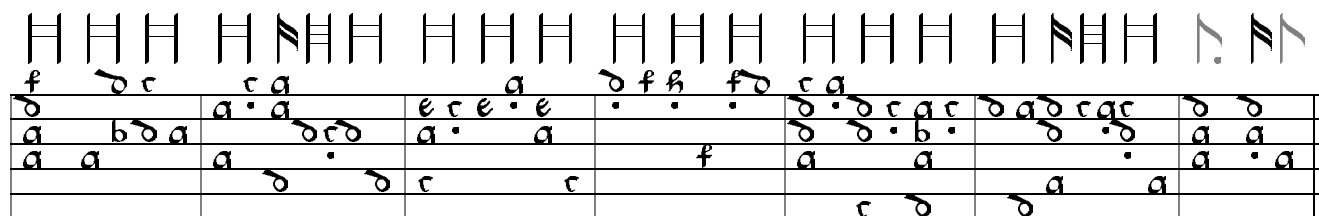
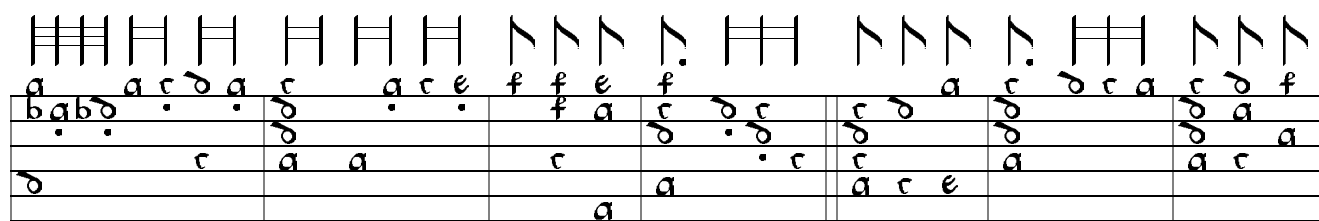
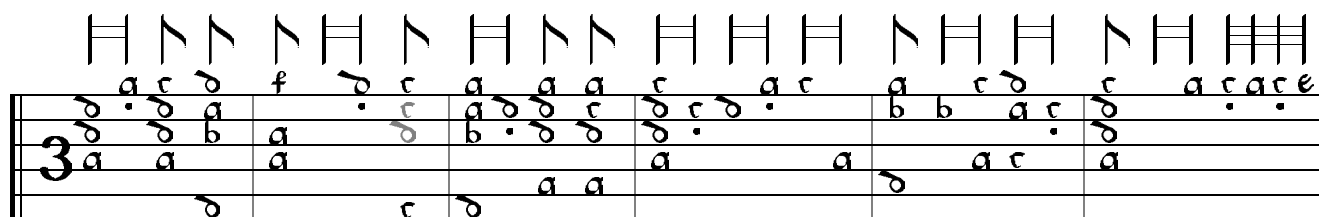
7

12

17

22

22



Anon 5. (division on Passemazzo antico) - 7D

I-PESo Albani 2-22, ff. 2r-2v

1

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18

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44

C44. Ripresa (to Passemezzo antico) - Laurencino - 7F

Besard 1603, f. 101r

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45

H HHH HHHHHH HHHHHH HHHHHH HHHHHH HHH HH

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

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

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

I-PESo Albani 2-33, f. 3r

[illegible]

a	r	e	a	e	r	a	a
a	r	e	a	e	r	a	a
a	r	e	a	e	r	a	a
a	r	e	a	e	r	a	a

12

The Rose Tree
 G major, 3/4 time
 Treble clef, Bass clef
 Key signature: one sharp (F#)
 Time signature: 3/4
 The melody is written on the treble staff, and the bass line is on the bass staff. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line consists of quarter and eighth notes. The score is divided into two measures by a double bar line.

1

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of a series of eighth and quarter notes. The piano accompaniment is written on two staves, with the right hand playing a simple harmonic accompaniment and the left hand playing a bass line. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal line.

The Rose Tree

1. *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*

The musical score for 'The Rose Tree' is presented on a grand staff with three systems. The first system consists of a single melodic line on a five-line staff. The second system is a two-part setting, with the upper part on a five-line staff and the lower part on a four-line staff. The third system continues the two-part setting. The melody is written in a style that uses letters (a, b, c, e) and dots to represent pitch and rhythm, with some notes marked with 'f' for forte. The lyrics 'The Rose Tree' are written below the lower staff of the second system.

4

The second system of the musical score consists of five staves. The top staff contains a series of vertical lines representing a melody. The second staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The third staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The fourth staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The fifth staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte).

7

7

The image shows a musical score for the song "The Rose Tree". It is written for a vocal line and a guitar accompaniment. The score is in 4/4 time and consists of two systems. The first system has a vocal line starting with a whole note 'C' and a guitar line with a whole note 'C'. The second system has a vocal line with a half note 'C' and a guitar line with a half note 'C'. The score is written on a five-line staff with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible]

10

The first system consists of three staves. The top staff has a series of vertical lines (pedal points) and a melodic line with notes and accidentals. The middle and bottom staves provide harmonic support. The second system continues the piece with similar notation. The third system concludes the piece with a final cadence marked by a fermata.

G2. Questa dolce sirena - Gastoldi - 7F AB8

D-B Hove 1, f. 165v

The first system consists of three staves. The top staff has a series of vertical lines (pedal points) and a melodic line with notes and accidentals. The middle and bottom staves provide harmonic support. The second system continues the piece with similar notation. The third system concludes the piece with a final cadence marked by a fermata.

C98. Contrapunto di Sussanna - Cav(a)li(ere)

I-PESo Albani 2-27, ff. 1r-5r

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22

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

24

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

27

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

29

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

32

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

35

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

38

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, c, e, f, g, h, i, k, l, r, s, t, u, v, x, y, z) placed above and below the staves. The first staff has a series of vertical lines, followed by a few letters. The second and third staves have letters and some neumes.

43

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

45

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

47

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

51

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

54

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

58

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are labeled with letters: f, a, c, e, d, b, g, h, k, l, i, j, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The notation is organized into measures, with some measures containing multiple notes.

1

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9

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16

1

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14

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20

H N H N H H N H H H H H N H H N H N H H H

a c a ix k h f e f a

c a a r d .	e a d c a a	a .	d c d
a . a d b a f	e c a a . e e	a a ix h f	d . c .
a e a	e c a e e .	a a . c	. e
c fx e c a	e . e c e		a
.	r x	h h	

27

[illegible]

--	--	--

34

37

<i>f</i> <i>f</i> <i>e</i> <i>c</i> <i>a</i> <i>a</i> <i>c</i> <i>x</i> <i>a</i> <i>c</i> <i>a</i> <i>c</i> <i>a</i> <i>a</i> <i>c</i> <i>a</i>						<i>c</i> <i>a</i> <i>c</i> <i>a</i> <i>a</i> <i>a</i> <i>c</i> <i>e</i> <i>f</i> <i>x</i>					
<i>a</i> <i>e</i> <i>a</i> <i>d</i> <i>f</i>						<i>e</i> <i>a</i> <i>e</i> <i>r</i> <i>e</i> <i>x</i> <i>e</i> <i>r</i> <i>d</i> <i>a</i> <i>d</i> <i>a</i> <i>d</i>					
<i>a</i> <i>f</i> <i>x</i>						<i>e</i> <i>x</i> <i>e</i> <i>c</i> <i>a</i> <i>e</i> <i>c</i> <i>e</i>					
<i>c</i> <i>x</i>						<i>f</i> <i>e</i> <i>c</i> <i>a</i> <i>e</i> <i>c</i> <i>a</i> <i>e</i> <i>r</i> <i>a</i> <i>c</i> <i>e</i>					

43

[illegible]

48

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64

Handel's Messiah, Hallelujah Chorus, first system. The vocal line is in treble clef, and the basso continuo line is in bass clef. The key signature changes from one sharp (F#) to one flat (Bb). The time signature is common time (C). The lyrics are 'Hallelujah'. The basso continuo line includes figured bass notation.

B. Bariera - 7F8E9D10C11Bb12A13G

PL-Kj 40153, ff. 3v-4r

1 a a a a a a a a 10

12 10 a a a

22 a a a a a a a a

33 a a a a a a a a

41 a 10 a 8 9 10 11 12 13 10

49 a a a

58 a 10 a 11 10 a a

The musical score is written on a five-line staff. Above the staff, rhythmic notation is used, consisting of vertical strokes with flags and beams, indicating the timing of the notes. The notes themselves are represented by letters: 'a' for a specific pitch, 'f' for another, and 'b' for a third. Some letters are accompanied by dots, possibly indicating a half note or a specific articulation. The score is divided into measures by vertical bar lines. At the beginning of the first system, there is a clef-like symbol. The piece concludes with a double bar line and a final note.

[illegible]

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic markings (accents, slurs, and note heads) placed above and below the staff lines. The notation is organized into measures, with some measures containing multiple notes or rests.

13 /a

[illegible]

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32

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62

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59

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

63

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

66

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

70

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

74



acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

78

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

80

acdf	ere	facdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are
acdf	a	acdf	ac	a	a	a	a	are

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

83

[illegible]

86

The Rose Tree

89

91

C40. Romanescha in tenore - Equitis Romani

D-W Guelf.18.8, f. 248v

1

6