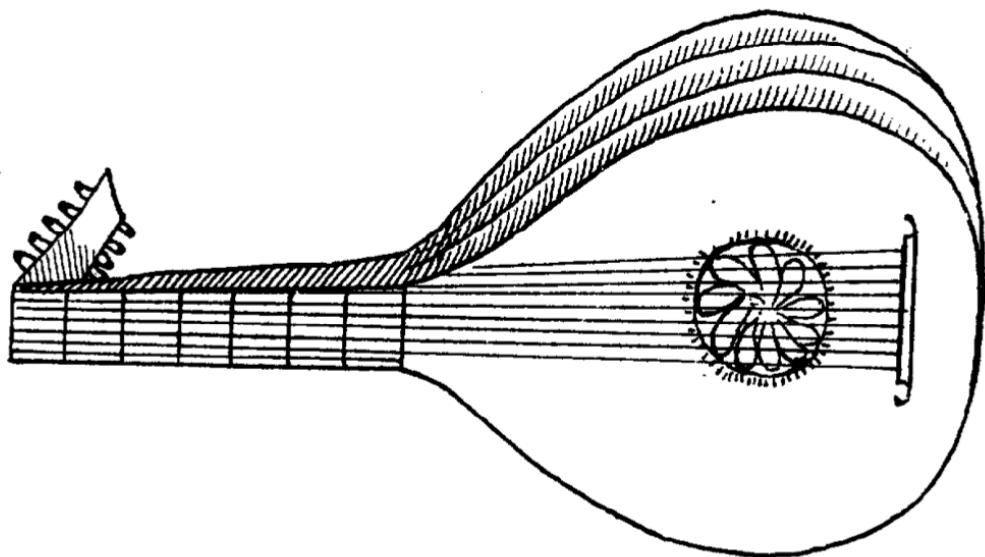


# ~ PREAMBULUM ~



Preludes and Finale for Renaissance Lute  
transcribed from manuscripts in German  
tablature copied *c.*1520 to *c.*1620

**THE LUTE SOCIETY  
MUSIC EDITIONS**



# ~ PREAMBULUM ~

Preludes and Finale for renaissance lute  
transcribed from manuscripts in German  
tablature copied c.1520 to c.1620

edited by John H. Robinson

© The Lute Society Music Editions 2023

Published by The Lute Society  
Tel: (+44/0)1483 202159  
e-mail: [Lutesoc@aol.com](mailto:Lutesoc@aol.com)  
Website: [www.lutesoc.co.uk](http://www.lutesoc.co.uk)

## *Fraw Musica*



### *Ein lob der Lauten*

*So wird zwar nicht unbillig heute  
 Die Laute also hoch erhoben  
 Weil sie am meisten drinnen lebt  
 Und schwebt in lauter Freude und Wonne:  
 Dass gleich wie von der Märzsonne  
 All Laub und Gras, alle Bäume auf Erden  
 Ja, auch die Leute erquickt werden.*

poem by Johann Fischart, gen Mentzer (1546-1590)  
 in *Das Erst Büch ... Lautenstück* (Strasbourg, Bernhart Jobin 1572), ff. 2v-6r, lines 10-16

### In praise of the Lute

So it is particularly not unreasonable  
 To elevate the lute so high  
 Because she lives most inside  
 And floats in pure joy and bliss:  
 That like by means of the sun in March  
 All the leaves and grass, all the trees on earth  
 Nay, even the people will be refreshed.

translated by Mathias Rösel

*Dic mihi cur donata viris sit musica doctis:  
 UT RElevet MISeris FAtem SOLitosque LABores.*  
 from the Johannes Nauclerus lute book (D-B Mus.40141), f. 8v

Tell me why music is given to learned men:  
 To relieve a miserable fate and the daily work.

translated by Rainer aus dem Spring

## PREAMBULUM:

### PRELUDES & FINALE TRANSCRIBED FROM MANUSCRIPTS IN GERMAN TABLATURE

	page
Introduction	vii-xi
Inventory of Music with Concordances and Commentary	xii-xvi
Bibliography	xvii-xxi

## CONTENTS

no.	title	composer	source	page
1. ....	Preambulum .....		PL-Kj 40154, ff. 21v 30v .....	1
2. ....	Preambulum .....	Adolf Blindhamer .....	A-Wn 41950, f. 5r .....	2
3. ....	Preambulum .....		PL-Kj 40154, ff. 15v 15r 14v 14r 18v .....	3
4. ....	Preambulum .....		PL-Kj 40154, ff. 11r 2v 2r .....	4-5
5. ....	Preambulum .....		PL-Kj 40154, f. 38v .....	5
6. ....	Preambulum .....		A-Wn 18688, f. 13r .....	5
7. ....	Preambulum .....		PL-Kj 40154, f. 1v .....	6
8. ....	Preambulum .....		PL-Kj 40154, f. 35r .....	6
9. ....	Preambulum .....		PL-Kj 40154, f. 38r .....	6
10. ....	Preambulum .....		PL-Kj 40154, f. 38r .....	6
11. ....	Preambulum .....		PL-Kj 40154, f. 38r .....	6
12. ....	Preambulum .....		PL-Kj 40154, f. 38v .....	6
13. ....	Priambel .....		D-MGs 115.1 Nr.631, f. 1r .....	6
14. ....	Preambulum .....		D-ROU Med 3, f. 159v .....	8
15. ....	Preambulum .....		D-ROU Med 3, f. 160r .....	6-7
16. ....	Preambulum .....		D-ROU Med 3, f. 160r .....	7
17. ....	Preludium .....		D-ROU Med 3, f. 160r-160v .....	7
18. ....	Preludium .....		D-ROU Med 3, f. 160v .....	7
19. ....	Preambulum .....		A-Wn S.M.8967, f. 2v .....	7
20. ....	Preambulum .....		CH-Bu F.X.11, f. 8v .....	7
21. ....	Preambulum .....		D-Us 131b, f. 2v .....	7
22. ....	Preambulum .....	Adolf Blindhamer?	A-Wn 41950, ff. 1r-3v .....	8-13
23. ....	Preambulum .....	Adolf Blindhamer .....	A-Wn 41950, ff. 7v-8r .....	13
24. ....	Preambulum .....	Ludwig Blanckenheim .....	PL-Kj 40154, ff. 29r 29v 20r 20v 3v .....	14-16
25. ....	Preambulum .....		A-Wn 41950, f. 13v .....	16-17
26. ....	Preambulum .....		A-Wn 18688, f. 25v .....	17
27. ....	Preambulum .....		A-Wn 18688, f. 25r .....	18
28. ....	Preambulum .....		A-Wn 18688, f. 6r .....	18
29. ....	Preambulum .....		A-Wn 18688, f. 9r .....	18
30. ....	Preambel .....	H.D. ....	D-Mbs 1512, ff. 35v-36r .....	19
31. ....	Preambulum .....		A-Wn 18688, f. 10r .....	19
32. ....	Preambel .....	H.D. ....	D-Mbs 1512, ff. 36v-37r .....	20
33. ....	Preambulum .....	H.D. ....	D-Mbs 1512, ff. 37v-38r .....	21
34. ....	Preambulum Exquisitissimum .....		CH-SAM 1, ff. 19v-20v .....	22-23
35. ....	Praeambulum .....		D-Z 115.3, f. 21v .....	23
36. ....	Praeambulum I .....	Wolfgang Heckel .....	CH-Bu F.IX.39, ff. 3v-4r .....	24-25
37. ....	Praeambulum II .....		CH-Bu F.IX.39, f. 4r .....	25
38. ....	Praeambulum III .....		CH-Bu F.IX.39, f. 4v .....	26
39. ....	Praeambulum .....		CZ-Pu 59r.469, f. 32v .....	26
40. ....	Praeambulum III .....	Matthaüs Waissel .....	CH-Bu F.IX.39, ff. 4v-5r .....	27
41. ....	Praeambulum V .....		CH-Bu F.IX.39, f. 5v .....	28
42. ....	Preambulum .....		D-ROU Med 3, ff. 159v-160r .....	29
43. ....	Preambulum .....		PL-WRk 352, f. 39v .....	29
44. ....	Preambel .....	H.D. ....	D-Mbs 1512, f. 16v .....	29
45. ....	Praeambulum I .....	Julius Bischofs .....	CH-Bu F.IX.70, p. 8 .....	30
46. ....	Praeambulum .....	Elias Mertel .....	CH-Bu F.IX.70, p. 15 .....	30
47. ....	Praeambulum III .....	Julius Bischofs .....	CH-Bu F.IX.70, p. 9 .....	31
48. ....	Praeambulum VI .....		CH-Bu F.IX.70, pp. 9-10 .....	31
49. ....	Praeambulum VII .....		CH-Bu F.IX.70, p. 10 .....	32

50. .... Praeambulum VIII .....	CH-Bu F.IX.70, p. 10 .....	32
51. .... Praeambulum VIII .....	CH-Bu F.IX.70, pp. 10-11 .....	33
52. .... Praeambulum X .....	CH-Bu F.IX.70, p. 11 .....	33
53. .... Praeambulum XI .....	CH-Bu F.IX.70, p. 11 .....	34
54. .... Praeambulum XII .....	CH-Bu F.IX.70, p. 11 .....	34
55. .... Praeambulum XIII .....	CH-Bu F.IX.70, p. 12 .....	34
56. .... Praeambulum XV .....	CH-Bu F.IX.70, p. 13 .....	35
57. .... Praeambulum XVIII .....	CH-Bu F.IX.70, p. 14 .....	35
58. .... Praeambulum .....	CZ-Bsa G 10,1400, f. 1r .....	36
59. .... Exercitium .....	CH-Bu F.IX.23, f. 6r .....	36
60. .... Praeambulum II .....	CH-Bu F.IX.70, p. 8 .....	36
61. .... Praeambulum III .....	CH-Bu F.IX.70, p. 9 .....	36
62. .... Praeludium .....	CZ-Bsa G 10,1400, f. 13r .....	36
63. .... Praeambulum V .....	CH-Bu F.IX.70, p. 9 .....	37
64. .... Praeambulum ..... Jacob Reis .....	CH-Bu F.IX.70, p. 15 .....	37
65. .... Praeambulum ..... P.P. ....	DK-Kk Thott 4 <sup>o</sup> 841, f. 102v .....	37
66. .... Praeambulum XVI .....	CH-Bu F.IX.70, p. 13 .....	38
67. .... Praeambulum XVII .....	CH-Bu F.IX.70, p. 13 .....	38
68. .... Praeambulum XX .....	CH-Bu F.IX.70, p. 14 .....	38
69. .... Praeambulum .. Vincenzo Pinti or Lorenzino Tracetti ..	CH-Bu F.IX.70, p. 15 .....	39
70. .... Praeambulum .....	CZ-Pu 59r.469, f. 32r .....	39
71. .... Praeambulum XVIII .....	CH-Bu F.IX.70, p. 14 .....	40
72. .... Praeambulum .....	CZ-Pu 59r.469, f. 7r .....	40
73. .... Exercitium XIII ..... Daniel Frederici? .....	CH-Bu F.IX.70, p. 12 .....	41
74. .... Praeludium .....	D-Sl G.I.4 III, f. 29v .....	42
75. .... Preambulum .....	S-Skma Sackska, f. 16r .....	42
76. .... Praeludium .....	D-Sl G.I.4 III, f. 29v .....	43
77. .... Praeambulum .....	CZ-Pu 59r.469, f. 7v .....	43
78. .... Praeambulum ..... Julio Segni da Modena? .....	S-Skma Sackska, ff. 22r-22v .....	44
79. .... Praeambulum .....	PL-LZu M 6983, f. 66r .....	44
80. .... Praeambulum .....	PL-LZu M 6983, ff. 71v-72r .....	45
81. .... Praeambulum .....	CH-Bu F.IX.70, p. 15 .....	45
82. .... Praeambulum .....	PL-LZu M 6983, ff. 68v-69v .....	46-47
83. .... Praeludium ..... Hieronymous Wully? .....	CH-SAM 1, f. 3r .....	47
84. .... Praeambulum .....	PL-LZu M 6983, ff. 69v-70r .....	48
85. .... Praeambulum .....	PL-LZu M 6983, f. 70r .....	48
86. .... Praeambulum .....	CZ-Pu 59r.469, f. 32v .....	49
87. .... Praeambulum .....	PL-LZu M 6983, f. 72r .....	49
88. .... Praeambulum .....	PL-LZu M 6983, f. 70v .....	50
89. .... Praeambulum .....	PL-LZu M 6983, ff. 74v-75r .....	50-51
90. .... Praeambulum .....	PL-LZu M 6983, ff. 70v-71r .....	51
91. .... Praeambulum .....	PL-LZu M 6983, f. 72v .....	52
92. .... Praeambulum .....	PL-LZu M 6983, ff. 72v-73r .....	52
93. .... Praeambulum .....	PL-LZu M 6983, f. 73r .....	53
94. .... Praeambulum .....	PL-LZu M 6983, f. 76r .....	53
95. .... Praeambulum .....	PL-LZu M 6983, ff. 73v-74r .....	54
96. .... Praeambulum .....	PL-LZu M 6983, f. 74v .....	55
97. .... Praeambulum .....	PL-LZu M 6983, f. 106r .....	55
98. .... Praeambulum .....	PL-LZu M 6983, f. 75v .....	56
99. .... Praeambulum .....	PL-LZu M 6983, f. 76r .....	56
100. .... Praeludium ..... Carolum .....	A-LIa 475, f. 71r .....	57
101. .... Praeambulum ..... Matthäus Waissel .....	DK-Kk Thott 4 <sup>o</sup> 841, f. 101r .....	58
102. .... Praeludium 1 .....	D-LEm II.6.15, p. 1 .....	59
103. .... Praeludium 2 .....	D-LEm II.6.15, p. 2 .....	59
104. .... Praeludium 3 .....	D-LEm II.6.15, pp. 2-3 .....	60
105. .... Praeludium 5 ..... Matthaeus Reymann .....	D-LEm II.6.15, pp. 4-5 .....	60
106. .... Praeludium 4 .....	D-LEm II.6.15, p. 3 .....	61
107. .... Praeludium 7 .....	D-LEm II.6.15, p. 6 .....	61
108. .... Praeludium 6 ..... Jacob Reis .....	D-LEm II.6.15, p. 5 .....	62

109. .... Rx .....	D-LEM II.6.15, p. 8 .....	62	
110. .... Praeludium 10 .....	D-LEM II.6.15, p. 9 .....	62	
111. .... Praeludium 8 .....	D-LEM II.6.15, pp. 6-7 .....	63	
112. .... Finale .....	D-LEM II.6.15, pp. 18-19 .....	63	
113. .... Praeludium 9 .....	D-LEM II.6.15, p. 8 .....	64	
114. .... Praeludium 11 .....	D-LEM II.6.15, p. 11 .....	64	
115. .... Praeludium 12 .....	D-LEM II.6.15, pp. 12-13 .....	65	
116. .... Finale .....	D-LEM II.6.15, p. 9 .....	65	
118. .... Praeludium 13 .....	D-LEM II.6.15, pp. 14-15 .....	66	
118. .... Praeludium Italicum 15 .....	D-LEM II.6.15, p. 18 .....	66	
119. .... Praeludium 14 .....	D-LEM II.6.15, pp. 16-17 .....	67	
120. .... Praeambulum 2 .....	CZ-Pu 59r.469, f. 32r .....	67	
121. .... Praeludium 16 .....	Diomedes Cato .....	D-LEM II.6.15, p. 19 .....	68
122. .... Praeludium .....	Diomedes Cato .....	D-LEM II.6.15, p. 20 .....	68-69
123. .... Prelude .....	Albert Dlugoraj .....	D-LEM II.6.15, p. 465 .....	69
124. .... Praeambulum ..	Vincenzo Pinti or Lorenzino Tracetti ..	D-LEM II.6.15, pp. 62-63 .....	70-71
125. .... Praeludium 18 .....	D-LEM II.6.15, p. 21 .....	71	
126. .... Exercitium .....	D-LEM II.6.15, p. 21 .....	71	
127. .... Finale .....	Albert Dlugoraj? .....	D-LEM II.6.15, p. 467 .....	72
128. .... Praelude .....	Charles Bocquet or Jacob Reis ..	D-LEM II.6.15, p. 510 .....	73
129. .... Praeludium 19 .....	D-LEM II.6.15, p. 22 .....	74	
130. .... Praeludium .....	CZ-Pnm XIII.B.237, f. 1v .....	74	
131. .... Praeludium .....	Salomon? .....	CZ-Pnm XIII.B.237, f. 1r .....	74
132. .... Praeambulum .....	Stephan Laurentius Jacobides ..	CZ-Pnm XIII.B.237, f. 1r .....	75
133. .... Praeludium .....	CZ-Pnm XIII.B.237, f. 1v .....	75	
134. .... Exercitium .....	D-Dl 1-V-8, f. 68v-69r .....	76-77	
135. .... Preambulum .....	D-Dl 1-V-8, f. 68v .....	77	
136. .... Praeambulum ..	Vincenzo Pinti or Lorenzino Tracetti ..	D-Dl 1-V-8, f. 75v .....	78-79
137. .... Exercitium ..	Vincenzo Pinti or Lorenzino Tracetti ..	D-Dl 1-V-8, f. 68v .....	79
138. .... Praeludium .....	D-Dl 1-V-8, f. 16r .....	80	

### Finale

a. .... Finale .....	D-LEM II.6.15, p. 14 .....	82
b. .... Finale .....	D-LEM II.6.15, p. 13 .....	82
c. .... Finale .....	D-LEM II.6.15, p. 14 .....	82
d. .... Finale .....	D-LEM II.6.15, p. 17 .....	82
e. .... Exercitium .....	D-LEM II.6.15, p. 7 .....	82
f. .... Finale .....	D-LEM II.6.15, p. 3 .....	82
g. .... Exercitium .....	D-LEM II.6.15, p. 5 .....	82
h. .... Finale .....	D-LEM II.6.15, p. 12 .....	82
i. .... Exercitium .....	D-LEM II.6.15, p. 15 .....	82-83
j. .... Nachlewfell .....	PL-WRk 352, f. 56r .....	83
k. .... Finale .....	D-LEM II.6.15, p. 19 .....	83
l. .... Exercitium .....	D-LEM II.6.15, p. 15 .....	83
m. .... Rx .....	D-LEM II.6.15, p. 9 .....	83
n. .... Rx .....	D-LEM II.6.15, p. 11 .....	83
o. .... Nachloufflin .....	D-B 40588, p. 65 .....	83
p. .... Ein vor loufflin .....	D-B 40588, p. 35 .....	84
q. .... Final darauff .....	D-B 40588, p. 5 .....	84
r. .... Clausula .....	D-LEM II.6.15, p. 17 .....	84
s. .... Leuflein .....	CZ-Pu XXIII.F.174, f. 12v .....	84
t. .... Finale .....	D-LEM II.6.15, p. 10 .....	84
u. .... Coloratura .....	D-LEM II.6.15, p. 18 .....	84-85
v. .... Rx .....	D-LEM II.6.15, p. 22 .....	85
w. .... Finale .....	D-LEM II.6.15, p. 10 .....	85
x. .... Leufenlein .....	D-LEM II.6.15, p. 21 .....	85
y. .... Postludio .....	A-Wn 18688, f. 12r .....	85
zi. .... Finale .....	D-LEM II.6.15, p. 19 .....	85
zii. .... Finale .....	D-LEM II.6.15, p. 10 .....	85



## INTRODUCTION

Preludes are improvisational free form compositions for an instrumentalist to warm up and check the tuning of the instrument and often were intended to precede more structured compositions.<sup>1</sup> Lute solos of this genre in German tablature sources are usually titled preambel or priamel in German and praeambulum/preambulum or praeludium/preludium in Latin. Shorter sequences of ascending or descending passaggi titled finale, postludio or clausula, and similar passaggi titled coloratura, exercitium, leufenlein, nachlauf or nachleuffel, are found at the end of longer works or in isolation in manuscripts as page fillers. Examples of all of these are found in sources of lute music from across Europe notated in French, German and Italian tablature.

This edition includes French tablature transcriptions of all the preambulum and finale and similar for lute that I know in manuscript sources notated in German tablature. The music is presented in approximately chronological order of the sources that contain them with all the preambulum interspersed with a few finale and exercitium (nos. 59, 73, 109, 112, 116, 126 & 127) to fill up the spaces in the page layout - numbered continuously 1-138. Then follows a short section consisting of another twenty-seven finale and similar (a-zii) run together continuously in two series, the first mainly for 6-course lute with one using a 7th course in D (a-q) and the other series also mainly for 6-course lute with five for a lute with a 7th course in F (r-zii) - assuming a lute at G pitch. All are for lutes in renaissance, *vieil ton*, tuning from manuscripts copied over the century c.1520 to c.1620. The prefatory text to the edition includes a list of contents and page numbers to locate the tablature as well as an inventory cross-referenced between the same or similar preambulum and finales in this edition or in other volumes in the series Fantasias-I-III and Priamel published by Tree Editions (see bibliography).<sup>2</sup> The inventory also includes concordant and cognate versions in French and Italian tablature sources - although around twenty items are known from other sources so that the majority are unique to the German tablature manuscripts represented here. Details of all the sources used or referred to are listed alphabetically in the bibliography. This edition is a companion to a volume titled Priamel and published by Tree Editions in 2019 (see bibliography) that included all the preambel, preludium and preambulum notated in German tablature found in the printed lute books of Hans Judenkünig, Hans Gerle, Hans Newsidler, Wolff Heckel and Matthäus Waissel. This final volume in the series completes a survey of all the fantasias, fugas and preludes in German tablature sources known to me, transcribed into French tablature

to bring the generally high quality of the music contained in these sources to the attention of lutenists not familiar with German tablature notation.

Most of the music here is anonymous, although a few titles include the names or initials of composers, or copyists, collectors or dedicatees in some cases (see table below).

<i>Named composers</i>	
<i>ascription</i>	<i>nos.</i>
Bischofs, Julius	45, 47
Blanckenheim, Ludwig	24
Blindhamer, Adolf	2, 23
Carolum	100
Cato, Diomedes	121, 122
Dlugoraj, Albert Ambrose	123, 127
F[rederici?], D[aniel?] DD	73
HD	30, 32, 33, 44
Heckel, Wolfgang	36
Jacobides, Stephan Laurentius	132
Mertel, Elias	46
P.P.	65
Pinti, Vincenzo [Equisit Romanus]	69, 124, 136, 137
Bocquet, Charles [Porquetus]	128
Reis, Jacob	64, 108, 128
Reymann, Matthaeus	105
Salomon	131
[Segni?], J[ulio da?] M[odena??]	78
Tracetti, Lorenzino	69, 124, 136, 137
Waissel, Matthäus	40, 101
W[ully?], H[ieronymus]	83

Bischofs could be the lutenist recorded in the court rosters of Brandenberg, Königsberg for 1612 which includes '35m H. Bischofs Lautenisten An 10 Ducaten'.<sup>3</sup> However, Blanckenheim is otherwise unknown, as is Carolum, who could be a dedicatee rather than composer. Stephan Laurentius Jacobides, probably the Stepan Jacobides Zahoransky recorded as pupil of the royal school of Henri II in Prague and author of poems dated 1622, is presumed to be the owner and/or copyist of the manuscript bearing his name. One prelude in the manuscript (no. 132 here) is ascribed to him, but similar passages are found in a fantasia by Lorenzino Tracetti so it may be an Jacobides' arrangement by of an otherwise unknown composition of Lorenzino. Several other composers here are identified by initials only: EM probably refers to Elias Mertel who collected 235 preludes and 120 phantasias that were published as *Hortus Musicalis Novus* (Strasbourg 1615), although not including the preambulum here. He may have composed this and twenty-five other lute solos ascribed to him found in a variety of sources (see MertelR in bibliography). FDDD is probably Daniel Frederici (1584-1638) author of *Servia Musicales Prima* (Rostock 1617) and

<sup>1</sup> The titles preambel, priambel, praeludium, preludium, prelude, fantasia, fuga and recercar were used interchangeably in printed and manuscript sources of lute music. For a modern edition of preludes and recercars of Italian origin see RobinsonR in the

bibliography.

<sup>2</sup> All to date available as free pdf downloads from the Lute Society, at <https://www.lutesociety.org/pages/tree-edition-files>

<sup>3</sup> See Kosack p. 39.

*Newe Avisen* (Rostock 1635), as suggested by ascriptions to two other lute solos.<sup>4</sup> The initials HD are presumed to be those of the copyist and possibly intabulator of much of the music in the manuscript in which they are found (D-Mbs 1512). HW could be the Hieronymus Wully to whom five other lute solos are ascribed, although he is otherwise unknown.<sup>5</sup> Alternatively HW could refer to Hans Jacob Wecker who published a book of lute duets in Basel in 1552. JM are probably the initials of Julio Segni da Modena, whose recercars for instrumental ensemble were published in *Musica Nova* (Venezia 1540), and others intabulated for lute probably by Giovanni Maria da Crema in *Intabolatura de Lauto Libro Settimo* (Venezia 1548). The initials PP in the Fabritius lute book (DK-Kk Thott 4° 841) are unlikely to be the English composer Peter Philips, in which case if they are indeed initials then the name of the composer intended is not known. Concordances for the items ascribed to Wolff Heckel and Matthäus Waissel are found in their respective prints although the music is more likely to have been collected rather than composed by them. An unattributed praeludium is also a cognate for one of the preludes in Matthaeus Reymann's *Noctes Musicae* (Leipzig 1598) which he could also have collected rather than composed. Salom[on] could be the same composer as another ascribed lute solo, D-B N 479, f. 20v *Courante de Mr Salomon* and the 'Mr. Salomon' recorded in Köln in the 1590s.<sup>6</sup> The difference in spelling probably rules out the French singer Jacques Salmon who was born c.1545 and employed by the Duke of Anjou (1571) and Henri III (1575-1583), also composing music for Balthazar de Beaujoyeux's *Ballet comique de la Royne* of 1581.

Some names in the primary or concordant sources are those of composers known from other prints and manuscripts. Adolff Blindhamer is presumed to be '[D]ie er ku[nigliche] M[ajestät] lauttenslacher Adolfen' recorded in 1503 as a member of the Hofkapelle of Maximilian I. He is presumably one of the younger lutenists on the left hand side of the illustration opposite as the older one on the right will be Artus von Enntz Wehingen

<sup>4</sup> CH-Bu F.IX.70, p. 169 *Passamezzo F.D.D.* and the concordance DK-Kk Thott.841.4°, ff. 133v-134r *Passamezzo Friderici D.D.*

<sup>5</sup> CH-Bu F.IX.70, p. 289 *CXLI Tantz Hyer Vull - Nachdantz* & p. 317 *XLIX. Galliarda Hyer Vull*; PL-Lu M 6983, f. 107r *Ein Tanz Hieronymi Wully* & f. 107v *Ein ander Tantz Hier: Wull:* & f. 107v *Ein ander ejusdem.*

<sup>6</sup> Text in the lute manuscript PL-Kj Mus.40143 associated with Besard, reads '1594 ... Coloni Mr Salomon' (f. 5r) and '1594. 21.bris Colon. a Rh M. Salom.' (f. 11v), see Peter Király, Jean Baptiste Besard: New and neglected biographical information' *The Lute* xxxv (1995), p. 64.

<sup>7</sup> Martin Kirnbauer 'Blindhamer's lute tablature (A-Wn Mus. Hs. 41950, c.1525)' in: Kirnbauer & Young, pp. 242-253.

<sup>8</sup> Hans Gerle *Musica Teutsch* 1532, sig. Biiir 'Wan[n] du des mayster Adolff blyndhamers (Gott gnad der seel), vnd anderer künsstner stücklein sichest So ist die mensur allenthalben bezaychent wie ichs bezeychent hab...' [When you have seen master Adolff Blindhamer's (may God have mercy on his soul), and other artist's pieces, the mensuration is written ... as I have written it.]

Lautenschlager Maister/Albrecht Morhaans, Maximilian's court lutenist from 1486/7. The illustration is from a woodcut by Hans Burgkmair, Plate 18 in the series 'The Triumph of Emperor Maximilian I (1459-1519)' commissioned in 1512. 'Meister Adolffen plinthaimer lautenschleher' became a citizen of Nürnberg and was given a civic salary for teaching the lute there in 1514.<sup>7</sup> In the preface to both his *Musica Teutsch* and *Tabulature auf die Landten* Hans Gerle acknowledges the influence of Adolff Plindthamer as his predecessor and so was probably his lute teacher in Nürnberg.<sup>8</sup>

Equitis Romani refers to one or other of two Roman lutenists, Vincenzo Pinti or Lorenzino Tracetti.<sup>9</sup> Porquetus seems to be a corrupt spelling of the name of the French lutenist Charles Bocquet,<sup>10</sup> as another source of this prelude is ascribed to him, although in a different source a longer version of the same prelude is ascribed to Jacob Reis. The latter was a Polish lutenist employed at the French court from c.1588-1605, composer of two versions of another prelude here. Bocquet is recorded in 1594 as lutenist to Duke Charles III in Lorraine and is presumably the French lutenist *Borkhet* known at the court of Frederich IV Elector Palatine in Heidelberg 1599-1600. Diomedes Cato (1555->1619) was an Italian lutenist from Venezia employed at the Kraków court of Sigismund Wasa-Jagellon.<sup>11</sup> Albert Ambrose Dlugoraj (1558->1585) was Polish and trained as lutenist in the household of the Polish aristocrat Samuel Zborowski before employment at the court of the Polish King Stefan Batory.<sup>12</sup>



<sup>9</sup> Tablatur auf die Landten 1533, sig. A2r 'beschreiben Deß sich auch der weitberümpf meister Adolff Plindthamer Lutinist ...' [a practice also followed by the widely famous master Adolff Blindhamer lutenist] & A2v 'Es hat auch gedachter Adolff' [the esteemed Adolff].

<sup>10</sup> Mariagrazia Carbone 'The Knights of the Lute' *Journal of the Lute Society of America* 37 (2004), pp. 1-125; Mariagrazia Carbone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* 38 (2005), pp. 1-45; Paul Beier 'Some observations on the Music of Lorenzino and the Knight of the Lute' *Journal of the Lute Society of America* 38 (2005), pp. 46-69.

<sup>11</sup> The collected music of Charles Bocquet was edited for the tablature supplement to *Lute News* and *Lutezine* 117 (April 2016).

<sup>12</sup> The music of Diomedes was edited for the tablature supplements to *Lute News* 85 (April 2008), 87 (September 2008), 90 (July 2009) & 97 (April 2011).

<sup>13</sup> Albert Dlugoraj's lute music was edited for *Lute News* 62 (June 2002) and *Lute News* 63 (September 2002).

## SOURCES

The table below lists the twenty-seven primary sources for the music here in approximate chronological order of copying, with columns for the notation style defined in the next table below, the number of items included of each genre of prelude and finale and the approximate date of copying.

Sources	notation	prelude/ finale	date
PL-Kj 40154	6 <sub>3</sub>	11 <sup>13</sup>	c.1520
A-Wn 18688	6 <sub>1</sub>	7/-	1523-40
A-Wn 41950	6 <sub>3</sub>	4/-	c.1525
D-ROU Med 3	6 <sub>1</sub>	6/-	1530s
PL-WRk 352	6 <sub>1</sub>	1/1	c.1538-44
D-Mbs 1512	6 <sub>3</sub>	4/-	c.1540-50
D-MGs 115.1	6 <sub>3</sub>	1/-	c.1545
D-B 40588	6 <sub>3</sub>	-/3	>1552
D-Us 131b	6 <sub>3</sub>	1/-	c.1556
CH-SAM 1	6 <sub>3</sub>	2/-	1563
A-Wn S.M.8967	6 <sub>2</sub> & 6 <sub>3</sub>	1/-	1565
CH-Bu F.IX.23	6 <sub>3</sub>	-/1	1565
CH-Bu F.IX.39	6 <sub>1</sub>	5/-	1575
CH-Bu F.X.11	6 <sub>3</sub>	1/-	1575
CZ-Bsa G 10,1400	6 <sub>1</sub>	2/-	1575
D-Sl G.I.4	6 <sub>2</sub>	2/-	1580-95
CH-Bu F.IX.70	6 <sub>1</sub> & 6 <sub>2</sub>	23/1	1591/4+
D-Z 115.3	6 <sub>1</sub>	1/-	1590-1600
CZ-Pu 59r.469	6 <sub>1</sub>	6/-	1592
S-Skma Sackska	6 <sub>1</sub>	2/-	end 16th-c
PL-LZu M 6983	6 <sub>1</sub>	18/-	c.1600
DK-Kk Thott 4° 841	6 <sub>1</sub>	2/-	c.1603-8
CZ-Pu XXIII.F.174	6 <sub>1</sub>	-/1	1608-15
A LIa 475	6 <sub>2</sub>	1/-	c.1610
D-LEm II.6.15	6 <sub>1</sub>	22/26	1619
CZ-Pnm XIII.B.237	6 <sub>1</sub>	4/-	early 17th-c
D-Dl 1-V-8	6 <sub>1</sub>	5/-	early 17th-c

The majority, over a hundred, are found in just four of the manuscripts (CH-Bu F.IX.70, D-LEm II.6.15; PL-Kj 40154 & PL-LZu M 6983) and a few are found in each of the remaining sources.<sup>14</sup> The sources are described in more detail in the bibliography.

<sup>13</sup> An untitled item on 30r, 8v-8r & 6v was included as a preludium in Hoban as no. 48, but it is concordant with A-Wn 41950, ff. 6v-7r *Philomusa*, an intabulation of Heinrich Isaac's chanson 'Fille, vous avec mal garde'.

<sup>14</sup> Contents with incipits for the sources (except D-MGs 115.1 Nr.631)

## NOTATION

The sources of the music here are notated in German tablature. The following table shows on the right the ciphers for the 1st to 5th courses used in all the sources, and on the left the three different ways of notating the 6th course shown for each source in the preceding table.

course	6 <sub>1</sub>	6 <sub>2</sub>	6 <sub>3</sub>	5	4	3	2	1
open	A/4/X	4/X	4	1	2	3	4	5
fret 1	B	A	¤	a	b	c	d	e
fret 2	C	B	ƒ	f	g	h	i	k
fret 3	D	C	‡	l	m	n	o	p
fret 4	E	D	¶	q	r	s	t	v
fret 5	F	E	¤	x	y	z	7	9
fret 6	G	F	¤¤/¤	¤	¤	¤	¤	¤

The form 6<sub>1</sub> uses capital letters beginning with 'A' or sometimes '4' or 'X' for the open 6th course and 'B', 'C' etc. for the first, second fret etc. It is used in fifteen of the twenty-seven sources of the music here: A-Wn 18688, CH-Bu F.IX.39, CH-Bu F.IX.70, CZ-Bsa G 10,1400, CZ-Pnm XIII.B.237, CZ-Pu 59r.469, CZ-Pu XXIII.F.174, D-Dl 1-V-8, D-LEm II.6.15, D-ROU Med 3, D-Z 115.3, DK-Kk Thott 4° 841, PL-LZu M 6983, S-Skma Sackska, & PL-WRk 352. 6<sub>1</sub> was also used for the printed lute books of Hans Judenküng *Utilis eorum compendiaria introductio* 1523? and *Ain schone* in 1523, both published in Wien by Hans Singriener, as well as in Hans Jacob Wecker's lute duet book *Lautenbuch vonn mancherley schönen und lieblichen stückern mit zweyten lauten zusammen zu schlagen*, printed by Ludwig Lück in Basel in 1552.<sup>15</sup> 6<sub>1</sub> was then used between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Joannes and later Andreas Eichorn for the lute books of Benedict de Drusina (*Tabulatura Continens* of 1556 and 1573) and Matthäus Waiszel (*Tabulatura continens* of 1573, *Tabulatura* in 1591 and reprinted in 1592, *Lautenbuch* in 1592, and a volume of lute duets also called *Tabulatura* in 1592), as well as for Gregorius Kriegel's *Tabulatura Nova* of 1584.

The form 6<sub>2</sub> was used in four of the later sources here: A-LIa 475, A-Wn S.M.8967, CH-Bu F.IX.70 & D-Sl G.I.4, with '4' or 'X' for the open 6th course and then 'A' for first fret, etc. (and so one letter different to 6<sub>1</sub>). 6<sub>2</sub> was also used in Nürnberg for all the lute books of Hans Neusidler, published between 1536 and 1549, as well as in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler.

The form 6<sub>3</sub> is used in ten sources, mainly earlier, sources here: A-Wn 41950, A-Wn S.M.8967, CH-Bu F.IX.23, CH-Bu F.X.11, CH-SAM 1, D-B 40588, D-

are listed in the database of historical manuscript and printed music for lute instruments by Peter Steur and Markus Lutz:  
<https://mss.slweiss.de/index.php?id=0&type=index&lang=eng>

<sup>15</sup> A copy of the tenor part book is in the Biblioteka Jagiellońska in Kraków, but no copy of the descant part book is known.

Mbs 1512, D-MGs 115.1, D-Us 131b & PL-Kj 40154. 6<sub>3</sub> was also used in Strasbourg for Wolff Heckel's duet part books printed by Urban Wyss in 1556 and then again by Christian Müller in 1562 and also by Bernhart Jobin in his own lute books of 1572 and 1573. Note that two sources include music in more than one form for different items, 6<sub>2</sub> and 6<sub>3</sub> in A-Wn S.M.8967 and 6<sub>1</sub> and 6<sub>2</sub> in CH-Bu F.IX.70.

Two of the alternative forms of notation of the 6th course (6<sub>1</sub> & 6<sub>3</sub>) are illustrated in a section headed 'Von der Lauten' in a large handwritten descriptive catalogue of musical instruments titled 'Instrumentalischer Bettlermantl' probably copied in the seventeenth century (GB-Eu Dc.6.100 - facsimile online at Edinburgh University). On pp. 25-26 are charts illustrating German, French and Italian tablature notation on the neck of lutes. The German tablature example shows four alternative sets of ciphers for the 6th course up to the 8th fret, i) upper case letters starting from 'A' for the open string and 'B' for the first fret etc., as in 6<sub>1</sub> in the table above, ii) lower case letters as for the 5th course but with a horizontal bar added above as in 6<sub>3</sub> and iii) numbers 1-8 for the 1st to 8th frets and iv) upper case letter equivalents of the 5th course ciphers (2nd to 5th frets A, F, L, Q, X, continuing aa, ff for the 6th and 7th frets). Form iii is not known in any tablature source and although not used in any manuscript or printed collections of lute music, form iv of notating the 6th course is found in the earliest known printed German tablature included as examples in music treatises: the single lute tablature example in Sebastian Virdung's *Musica getutscht* of 1511 printed in Basel, probably by Michael Furter, the tablature examples in Arnolt Schlick's *Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten*, printed in Mainz by Peter Schöffern in 1512 and in the tablature example in Martin Agricola's treatise *Musica Instrumentalis Deudsch* printed in Wittenburg by George Rhaw in several editions between 1528 and 1545 and based on Sebastian Virdung's *Musica getutscht*.

The tablature in this edition is for solo lute in renaissance (*vieil ton*) tuning: the upper 6 courses tuned G c f a d' g', assuming a lute in G. The majority are for 6-course lute in this standard tuning although three preludes (nos. 22, 23 & 25) in the earlier source A-Wn 41950 are notated for a lute with the 6th course tuned down a tone to F, adapted here for a lute with a 6th course tuned to G and 7th-course to F. In addition, some of the preludes in six of the later sources call for a lute with seven or more courses: CH-Bu F.IX.70, CZ-Pnm XIII.B.237, D-LEM II.6.15, D-SI G.I.4 & PL-LZu M 6983. However, most of these can be easily adapted to play on 6- or 7-course lutes by omitting bass notes, playing them an octave higher or stopping them on a different diapason. Nine of the twenty-three items in CH-Bu F.IX.70 use a 7th course in F (46, 49, 50, 56, 64 & 67) or 7th course in F and 8th in D (55, 57 & 69); the two preludes in D-SI G.I.4 use a 7th in F (74) or 7th in F and 8th in D (76); three of the eighteen items in PL-

LZu M 6983 require a 7th course tuned to F (79 & 87) or D (97); twenty-five of the forty-eight items in D-LEM II.6.15 require more than six courses, a 7th in F (102, 104, 107, 108, 113, 114, 115, 117, 118, 125, 126, 128, r, u, w, zi & zii), 7th in D (124, b & k), 7th in F and 8th in D (105 & 122), 8th in D (103), 7th in D and 8th in C (127) and 10th in C (129); four in CZ-Pnm XIII.B.237 use a 7th in F (132), a 7th in F and 10th in C (131) or a 7th in F, 8th in E flat and 10th in C (130 & 133); and one of the five items in D-DI 1-V-8 uses a 7th course in F and another three a 7th in D. These six sources for lutes with 7 or more courses notate the 7th and 8th courses as '1' cut through with two and three horizontal bars, respectively and stopped diapasons as upper case letters with one or two bars above, again for the 7th and 8th courses, respectively. However, a few preludes in D-LEM II.6.15 (122, 124, 127 & 129) and CZ-Pnm XIII.B.237 (133) instead use French tablature-style notation, /a for the 8th and //a for the 10th course.

The chart in GB-Eu Dc.6.100 referred to above also includes instructions on notation of diapasons. Below the lute neck in the illustrations nine courses of the lute are named and the ciphers are given for the 6th to 9th courses as '1' struck through with one, two, three or four horizontal bars, respectively. Also, the instructions at the beginning of CZ-Pu 59r.469 includes a table of ciphers showing the open 7th and 8th courses notated as '1' cut through with one and two horizontal bars, respectively and the 1st to 10th frets are notated with capital letters 'B' to 'L' with one and two horizontal bars above, for the 7th and 8th course, respectively. However, an open 7th course is the only note below the 6th course used in the music in the manuscript, although not in any of the items here.

No left hand fingering indications (assuming a right handed player) or ornaments are found in any of the sources used here. Four sources (CH-Bu F.IX.23, CH-Bu F.IX.70, CZ-Bsa G 10,1400, D-Mbs 1512) include tenuto signs as either + or x before or after ciphers for notes to be held (30, 50, 51, 58, 59 & 62) and ten of the twenty-seven sources include signs for right hand fingering: standardised editorially as one dot beneath tablature letters for plucking with the index finger (3, 19, 29, 30, 32, 33, 44, 47-51, 53-55, 58, 59, 62, 64, 66-68, 73, 74, 76, 81, 100, j, w, x & zii) and some of these also with two dots for middle finger (58, 62, 64 & 73). Right hand fingering is notated in the sources in five different ways: i) upward pointing serifs to the right of flag rhythm signs for index finger (no. 3 from PL-Kj 40154); ii) curved verticals in grid rhythm signs for index finger (30, 32 & 33 from D-Mbs 1512); iii) dots below ciphers for index finger (55, 64, 67, 68, 73 & 81 from CH-Bu F.IX.70; 74 & 76 from D-SI G.I.4 and w & zii from D-LEM II.6.15); iv) dots above ciphers for index finger (19 from A-Wn S.M.8967; 100 from A-LIa 475 and j from PL-WRk 352); and v) dots above and below ciphers for alternating index and middle finger (62 from CZ-Bsa G 10,1400). The same right hand

fingering as v) is used in the two lute books of Ludwig Iselin, CH-Bu F.IX.23, but not in 59 here, and F.X.11, not represented in this edition.

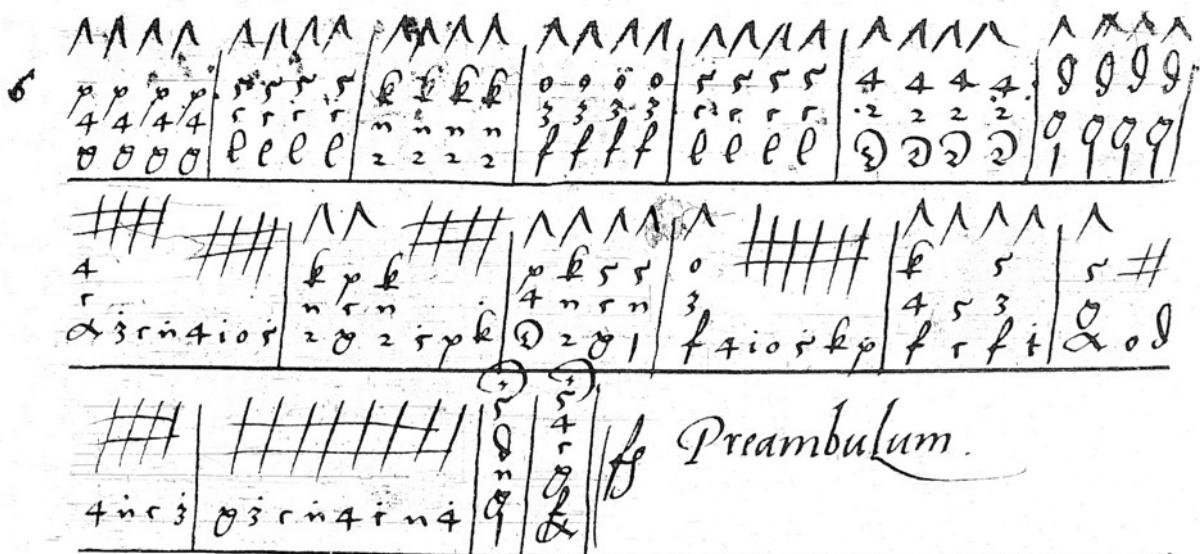
The tablature notation in sources from the earlier period especially are quite corrupt and the pages damaged in places. So the policy here has been to retain the original legible tablature ciphers as far as possible and reconstruct rhythm signs and barring editorially when irregular or missing, or based on concordant sources when known. This was achieved with different degrees of success to render the music playable with the aim of bringing this music to wider attention and hopefully stimulate further reconstruction in the future. The number of minor editorial changes was large and it was decided not to include a critical commentary to list them all, but to make only general comments for some of the items in the inventory.

This edition is dedicated to Albert Reyerman (†10 December 2020) who founded Tree Editions, the most prolific publisher of modern and facsimile editions of lute music. The French tablature transcriptions with standardised beamed rhythm notation was typeset using Wayne Cripps TAB programme version 4.3.70 on an

Apple iMac operating on MacOS Mojave 10.14.6 and the author is indebted to Wayne for permission for its use. I acknowledge that TAB and other tablature setting programmes have had an enormous impact on dissemination of lute music. Thanks are also due to Mathias Rösel for translating the poem from German and to Rainer aus dem Spring for translating the Latin epigram both on the front flyleaf.

The illustration of a lute on the cover is from folio XXXIIr of the 1542 edition of Martin Agricola *Musica Instrumentalis Dendsch* and the woodcut of *Fraw Musica* by Lucas Cranach the Elder on the front flyleaf is reproduced from the preface of *Neue Deutsch Geistliche Gesänge* (Wittenberg, George Rhaw 1544). The illustration on p. ii is from a woodcut by Hans Burgkmair, Plate 18 in the series The Triumph of Emperor Maximilian I (1459-1519) commissioned in 1512. The illustrations of original tablature are as follows: below is PL-WRk 352, f. 39v (no. 43 here), on p. xv is CZ-Bsa G 10,1400, f. 13r (no. 62) and on p. xxi is CZ-Pu 59r.469, f. 7r (no. 72).

John H. Robinson - September 2023



Facsimile from the verso of folio 39 of PL-WRk 352 (no. 43 here)

## INVENTORY OF MUSIC WITH CONCORDANCES AND COMMENTARY

### **1. Preambulum**

PL-Kj 40154, ff. 21v/30v [*Preludium?*]

Hoban no. 46

rhythm signs present but tablature ciphers cut off in final two bars  
so reconstructed editorially

### **2. Preambulum - Adolf Blindhamer**

A-Wn 41950, f. 5r p. 9 *AB - AB*

Hoban no. 2

### **3. Preambulum**

PL-Kj 40154, ff. 15v 15r 14v 14r/18v untitled - [nachlauf]

Hoban no. 21

bars 33-40 on f. 18v may be the end of a different preambulum

### **4. Preambulum**

PL-Kj 40154, ff. 11r/2v-2r untitled

Hoban no. 8

dots absent from what are clearly dotted rhythms

### **5. Preambulum**

PL-Kj 40154, f. 38v [Al]iud pre[li]udium

bar lines absent

### **6. Preambulum**

A-Wn 18688, f. 13r [69r] *Preamb:* - Postludio

### **7. Preambulum**

PL-Kj 40154, f. 1v *Preambulum*

### **8. Preambulum**

PL-Kj 40154, f. 35r untitled

### **9. Preambulum**

PL-Kj 40154, f. 38r i untitled

### **10. Preambulum**

PL-Kj 40154, f. 38r ii untitled

### **11. Preambulum**

PL-Kj 40154, f. 38r iii untitled

bar lines absent

### **12. Preambulum**

PL-Kj 40154, f. 38v *Preambulum*

bar lines absent

### **13. Preambel**

D-MGs StA MR 115.1 Nr.631, f. 1r *griff oder priambel*

bar lines absent

### **14. Preambulum**

D-ROU Med 3, f. 159v *Preambulum*

the same as second half of no. 17

### **15. Preambulum**

D-ROU Med 3, f. 160r i *Aliud*

bar lines absent

### **16. Preambulum**

D-ROU Med 3, f. 160r ii *Aliud*

### **17. Preludium**

D-ROU Med 3, f. 160r-160v *Preludiu[m]*

second half is the same as no. 14

### **18. Preludium**

D-ROU Med 3, f. 160v *Aliud* - end missing

### **19. Preambulum**

A-Wn S.M.8967, f. 2v *Preambulum*

### **20. Preambulum**

CH-Bu F.X.11, f. 8v *Preambulum darin die gantz applicatz godt*

### **21. Preambulum**

D-Us 131b, f. 2v *Prenambulum*

### **22. Preambulum - Adolf Blindhamer?**

A-Wn 41950, ff. 1r-3v pp. 1-6 *preambulum - Nach lauf*

Hoban no. 1

similarity to no. 23 suggests the same composer  
6th course down a tone changed to 7th course in F  
3rd course split into a3/d3 at many cadences  
occasional largely illegible words for playing instructions

### **23. Preambulum - Adolf Blindhamer**

A-Wn 41950, ff. 7v-8r pp. 14-15 *AB mit 3 stimen* & [three part  
harmony] - *Adolf blindhamer*

Hoban no. 8

similar passages to no. 22  
6th course down a tone changed to 7th course in F  
3rd course split into a3/d3 at final cadence

### **24. Preambulum - Ludwig Blanckenheim**

PL-Kj 40154, ff. 29r/29v/20r/ 20v/3v *preambulij Ludwig  
Blancke[n]heim - Valerius preludij [?]* *Ludwigs Blanckenheim*

Hoban no. 39

### **25. Preambulum**

A-Wn 41950, f. 13v untitled

Hoban no. 20

6th course down a tone changed to 7th course in F

### **26. Preambulum**

A-Wn 18688, f. 25v [81v] *Preambulum - Preambulum*  
bar lines absent

### **27. Preambulum**

A-Wn 18688, f. 25r [81r] *Priambulum*  
cf. no. 43 and from bar 10 of no. 31

### **28. Preambulum**

A-Wn 18688, f. 6r [62r] *Preambulum*  
bar lines absent

### **29. Preambulum**

A-Wn 18688, f. 9r [65r] untitled  
bar lines absent

### **30. Preambel - HD**

D-Mbs 1512, ff. 35v-36r *Preambl in Re oder La Der Erst hd*

D-MÜwl 439, f. 41r *Preludium*

similar triple time section to nos. 32, 33, 36 & 47

### **31. Preambulum**

A-Wn 18688, f. 10r [66r] untitled  
from bar 10 similar to opening of no. 27 & 43  
bar lines absent

### **32. Preambel - HD**

D-Mbs 1512, ff. 36v-37r *Preambl in sol in dem abzug zuschlagen. der  
ander hd*  
similar triple time section in nos. 30, 33, 36 & 47

### **33. Preambulum - HD**

D-Mbs 1512, ff. 37v-38r *Preambulum in sol hd*  
similar triple time section to nos. 30, 32, 36 & 47

### **34. Preambulum exquisitissimum**

CH-SAM 1, ff. 19v-20r *Preambulum exquisitissimum*

**35. Praeambulum**

D-Z 115.3, f. 21v *Praeambulum*  
= no. 77

**36. Preambulum I - Wolff Heckel**

CH-Bu F.IX.39, ff. 3v-4r *Preambulum I Wolfgang Heckels*  
Heckel 1556, pp. 204-207 *Ein ander fantasie auff welsch*  
*ausgesetzt* - Fantasias-I no. 8  
Heckel 1562, pp. 204-207 *Ein ander fantasie auff welsch ausgesetzt*  
similar triple time section to nos. 30, 32, 33 & 47

**37. Preambulum II**

CH-Bu F.IX.39, f. 4r *Praeambulum II*  
Waisse 1591, sig. A4v *Preambulum 3* - Priamel no. 32

**38. Preambulum III**

CH-Bu F.IX.39, f. 4v *Praeambulum III*

**39. Praeambulum**

CZ-Pu 59r.469, f. 32v ii *Praeambulum IV*  
cf. no. 70

**40. Preambulum IIII - Matthäus Waisse**

CH-Bu F.IX.39, ff. 4v-5r *Praeambulum IIII Matthaei Waisse*  
= no. 101  
Waisse 1573, sig. A4r *Praeambulum 1* - Priamel no. 72  
Phalèse & Bellère 1571, f. 3r *Fantasia*

**41. Preambulum V**

CH-Bu F.IX.39, f. 5v *Praeambulum V*  
PL-WRk 352, ff. 63v-64r *Recercare* - Fantasias-II no. 4  
Phalèse 1546, sig. b1v *Praeludiu[m]*

**42. Preambulum**

D-ROU Med 3, ff. 159v-160r *Aliud*  
bar lines absent

**43. Preambulum**

PL-WRk 352, f. 39v *Preambulum*  
cf. no 27

**44. Preambel - HD**

D-Mbs 1512, f. 16v *Ein preambl In Re bd*

**45. Praeambulum I - Julius Bischofs**

CH-Bu F.IX.70, p. 8 *Praeambulum I Julii Bischofs*

**46. Praeambulum - Elias Mertel**

CH-Bu F.IX.70, p. 15 *Praeambulum E[lias] M[ertel]?*  
modern edition: MertelR no. 1

**47. Praeambulum III - Julius Bischofs**

CH-Bu F.IX.70, p. 9 *Praeambulum III Julii*  
similar triple time section to nos. 30, 32, 33 & 36

**48. Praeambulum VI**

CH-Bu F.IX.70, pp. 9-10 *Praeambulum VI*  
Gerle 1533 f. 9v *Priambel* - Priamel no. 8

**49. Praeambulum VII**

CH-Bu F.IX.70, p. 10 i *Praeambulum VII*

**50. Praeambulum VIII**

CH-Bu F.IX.70, p. 10 ii *Praeambulum VIII*  
cf. Besard 1603, f. 5r ii *Praeludium Besardi*

**51. Praeambulum VIII**

CH-Bu F.IX.70, pp. 10-11 *Praeambulum VIII*

**52. Praeambulum X**

CH-Bu F.IX.70, p. 11 i *Praeambulum X*

**53. Praeambulum XI**

CH-Bu F.IX.70, p. 11 ii *Praeambulum XI*

**54. Praeambulum XII**

CH-Bu F.IX.70, p. 11 iii *Praeambulum XII*  
begins as no. 55  
most bar lines absent

**55. Praeambulum XIII**

CH-Bu F.IX.70, p. 12 *Praeambulum XIII*  
begins as no. 54  
most bar lines absent

**56. Praeambulum XV**

CH-Bu F.IX.70, p. 13 i *Praeambulum XV*  
cf. D-LEm II.6.6, ff. 8v-9r *Praeludium*  
bar lines absent

**57. Praeambulum XVIII**

CH-Bu F.IX.70, p. 14 *Praeambulum XVIII*

**58. Praeambulum**

CZ-Bsa G 10,1400, f. 1r *Praeambulum*

**59. Exercitium**

CH-Bu F.IX.23, f. 6r *Exeritium*

**60. Praeambulum II**

CH-Bu F.IX.70, p. 8 *Praeambulum II*  
bar lines absent

**61. Praeambulum III**

CH-Bu F.IX.70, p. 9 *Praeambulum III*

**62. Praeludium**

CZ-Bsa G 10,1400, f. 13r *Praeludium*

**63. Praeambulum V**

CH-Bu F.IX.70, p. 9 *Praeambulum V*

**64. Praeambulum - Jacob Reis**

CH-Bu F.IX.70, p. 15 i *Praeambulum Jacob Reis*  
cf. no. 108  
CZ-Pnm G.IV.18, f. 1r / 3r *Praeludia*  
D-B N 479, f. 1v untitled & f. 21r *Praeludium*  
D-Hs ND VI 3238, p. 133 ii untitled  
D-KNh R242, f. 7r untitled  
D-Mbs Mus. pr.93, f. 63v untitled  
Besard 1603, f. 10r ii *Prael. eiusdem. [Jac. Reis]* - JacobP Preludium IV  
cf. NL-DHnmi Kluis A20, f. 70r *Fantasia*

**65. Praeambulum - P. P.**

DK-Kk Thott 4° 841, f. 102v *Praeambulum P.P.*

**66. Praeambulum XVI**

CH-Bu F.IX.70, p. 13 ii *Praeambulum XVI*  
Waisse 1591, sig. A4r *Praeambulum 1* - Priamel no. 40

**67. Praeambulum XVII**

CH-Bu F.IX.70, p. 13 *Praeambulum XVII*

**68. Praeambulum XX**

CH-Bu F.IX.70, p. 14 *Praeambulum XX*  
bar lines absent

**69. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti**

CH-Bu F.IX.70, p. 15 *Praeambulum Equitis Rom[ani].*  
cf. no. 124, 136, 137; Carbone 81, 85, 88, 89  
CZ-Pnm IV.G.8, ff. 43v-45r *Toccata*  
D-W Guelf. 18.7, ff. 200v-201r *Praeambulum equitis aur[ati]. Laurencinius Romanus*  
GB-Cu Add.3056, ff. 29v-30r *Exercitium Equitis Romani*  
PL-Kj 40143, ff. 33v-34r *Fuga equitis Romani*  
Besard 1603, ff. 10v-11r *Praelud. Equitis Romani*

**70. Praeambulum 1**

CZ-Pu 59r.469, f. 32r i *Praeambulum 1*  
cf. no. 39

**71. Praeambulum XVIII**

CH-Bu F.IX.70, p. 14 *Praeambulum XVIII*

**72. Praeambulum**

CZ-Pu 59r.469, f. 7r *Praeambulum*

**73. Exercitium XIII - Daniel Frederici?**

CH-Bu F.IX.70, p. 12 *Exercitium XIII F.D.D.D*  
bars 13-24 the same as Finale g

**74. Praeludium**

D-Sl G.I.4 III, f. 29v i *Fuga Praeludium*  
Also included in Fantasias-III, no. 22

**75. Preambulum**

S-Skma Sackska, f. 16r untitled

**76. Praeludium**

D-Sl G.I.4 III, f. 29v ii *Praeludium*  
Modern edition: Ballman, p. 5

**77. Praeambulum**

CZ-Pu 59r.469, f. 7v *Praeambulum*  
= no. 35

**78. Praeambulum - Julio Segni da Modena?**

S-Skma Sackska, ff. 22r-22v *Praeambulum NB*  
F-Pn Rés.429, ff. 135r-136r *Recercar J. M.*  
- Julio Segni da Modena?  
da Crema 1546a, sig. B3r *Recercar nono*  
da Crema 1546b, ff. 7v-8r *Recercbar Nono*  
Phalèse 1549, sig. B2v *Fantasia*

**79. Praeambulum**

PL-LZu M 6983, f. 66r *Praeambulum*

**80. Praeambulum**

PL-LZu M 6983, ff. 71v-72r *Praeambulum*

**81. Praeambulum**

CH-Bu F.IX.70, p. 15 ii *Praeambulum*

**82. Praeambulum**

PL-LZu M 6983, ff. 68v-69v *Praeambulum*

**84. Praeludium - Hieronymous Wully?**

CH-SAM 1, f. 3r *Praeludium HW*  
= CH-SAM 1, f. 13v *Praeludium HW*

**84. Praeambulum**

PL-LZu M 6983, ff. 69v-70r *Praeambulum*

**85. Praeambulum**

PL-LZu M 6983, f. 70r *Praeambulum*

**86. Praeambulum**

CZ-Pu 59r.469, f. 32v i *Praeambulum III*

**87. Praeambulum**

PL-LZu M 6983, f. 72r *Praeambulum*

**88. Praeambulum**

PL-LZu M 6983, f. 70v *Praeambulum*

**89. Praeambulum**

PL-LZu M 6983, ff. 74v-75r *Praeambulum*

**90. Praeambulum**

PL-LZu M 6983, ff. 70v-71r *Praeambulum*

**91. Praeambulum**

PL-LZu M 6983, f. 72v *Praeambulum*

**92. Praeambulum**

PL-LZu M 6983, ff. 72v-73r *Praeambulum*

**93. Praeambulum**

PL-LZu M 6983, f. 73r *Praeambulum*

**94. Praeambulum**

PL-LZu M 6983, f. 76r ii *Praeambulum*

**95. Praeambulum**

PL-LZu M 6983, ff. 73v-74r *Praeambulum*

**96. Praeambulum**

PL-LZu M 6983, f. 74v *Praeambulum*

**97. Praeambulum**

PL-LZu M 6983, f. 106r *Praeambulum aus dem D.*

**98. Praeambulum**

PL-LZu M 6983, f. 75v *Praeambulum*

**99. Praeambulum**

PL-LZu M 6983, f. 76r i *Praeambulum*

**100. Preludium - Carolum**

A-Lla hs.475, f. 71r *Preludium Carolum*

**101. Praeambulum - Matthäus Waissel**

DK-Kk Thott 4º 841, f. 101r *Praeambulum Matthaei Waissel*  
cf. no. 40  
Waissel 1573, sig. A4r *Praeambulum 1* - Priamel no. 72  
Phalèse 1571, f. 3r *Fantasia*

**102. Praeludium**

D-LEM II.6.15, p. 1 *Praeludium [1]*

**103. Praeludium 2**

D-LEM II.6.15, p. 2 i *Praeludium 2*

**104. Praeludium 3**

D-LEM II.6.15, pp. 2-3 *Aliud 3*

**105. Praeludium 5 - Matthaeus Reymann?**

D-LEM II.6.15, pp. 4-5 *Praeludium 5*  
Reymann 1598, sig. A6v I *Praeludij primi ad notam D la sol re melos molle*

**106. Praeludium 4**

D-LEM II.6.15, p. 3 *Praeludium 4*

**107. Praeludium 7**

D-LEM II.6.15, p. 6 *Praeludium 7*

**108. Praeludium 6 - Jacob Reis**

D-LEM II.6.15, p. 5 *Aliud 6*  
cf. no. 64 where concordant sources are listed

**109. Rx**

D-LEM II.6.15, p. 8 Rx

**110. Praeludium 10**

D-LEM II.6.15, p. 9 *Praeludium 10*  
bar lines absent except at 1-2, 5-6, 7-8 & 9-10

**111. Praeludium 8**

D-LEM II.6.15, pp. 6-7 *Praeludium 8*

**112. Finale**

D-LEM II.6.15, pp. 18-19 *Finale*

**113. Praeludium 9**

D-LEM II.6.15, p. 8 *Praeludium 9*  
original irregular barring retained

**114. Praeludium 11**

D-LEM II.6.15, p. 11 i *Praeludium ex ffaut 11*

**115. Praeludium 12**

D-LEM II.6.15, pp. 12-13 *Praeludium ex Gsolreut 12*

**116. Finale**

D-LEM II.6.15, p. 9 i *Ex G sol re ut B mol Finale vel coloratura*

**117. Praeludium 13**

D-LEM II.6.15, pp. 14-15 *Praeludium 13*

**118. Praeludium Italicum 15**

D-LEM II.6.15, p. 18 *Praeludium Italicum 15*  
bar lines absent

**119. Praeludium 14**

D-LEM II.6.15, pp. 16-17 *Praeludium 14*  
most bar lines absent

**120. Praeambulum 2**

CZ-Pu 59r.469, f. 32r ii *Praeambulum 2*  
bar lines absent

**121. Praeludium 16 - Diomedes Cato**

D-LEM II.6.15, p. 19 *P[rae]ludium Diom 16*

**122. Praeludium - Diomedes Cato**

D-LEM II.6.15, p. 20 *Ejusdem [Diomedes Cato]*  
Besard 1603, f. 4r *Praelud. Diomed.*

**123. Prelude - Albert Dlugoraj**

D-LEM II.6.15, p. 465 *Prelude Albert Dlugoraj*  
= I-Gu M.VIII.24, f. 6v *Praelud. Alb. Dlug.*

**124. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti**

D-LEM II.6.15, pp. 62-63 untitled  
cf. no. 69, 124, 136, 137; Carbone 81, 85, 88, 89

**125. Praeludium 18**

D-LEM II.6.15, p. 21 ii *Praeludium 18*

**126. Exercitium**

D-LEM II.6.15, p. 21 iii

**127. Finale - Albert Dlugoraj?**

D-LEM II.6.15, p. 467 untitled  
bars 1-39 and 40-60 maybe two distinct pieces  
from bar 40:  
CZ-Pnm IV.G.18, ff. 78v-79r *Canzon prae/Ludium*  
Besard 1603, f. 36r *Finale Alberti Dlugorai*

Mertel 1615, p. 13 *Praeludium 28*

**128. Prelude - Charles Bocquet or Jacob Reis**

D-LEM II.6.15, p. 510 *Porquetus*  
Besard 1603, f. 5v ii *Praelud. Bocqueti*  
bars 30-47 only  
bars 1-29 added editorially from the complete version:  
GB-Cfm 689, f. 18v i *Prelude Jacob - JacobP Preludium VII*

**129. Praeludium 19**

D-LEM II.6.15, p. 22 *Praeludium 19*  
D-LEM III.11.26, f. 2r *Praeludium*  
D-Ngm 33748/I, f. 42r ii untitled

**130. Praeludium**

CZ-Pnm XIII.B.237, f. 1v ii 4 *Praeludium*  
- Tichota & Čížmář no. 4  
bar lines absent and end missing

**131. Praeludium - Salomon?**

CZ-Pnm XIII.B.237, f. 1r ii 2. *Praeludium] Salom[onis?]* -  
Tichota & Čížmář no. 2  
bar lines absent

**132. Praeambulum - Stephan Laurentius Jacobides**

CZ-Pnm XIII.B.237, f. 1r i [1] *Praeambulum Stephani*  
*Laurentij Jacobidis* - Tichota & Čížmář no. 1  
similar passages to a fantasia by Lorenzino Tracetti - Carbone 71:  
D-Hs ND VI 3238, p. 137 *Fantasia L*  
NL-Hnmi Kluis A 20, p. 72 *Fantasia*  
PL-Kj 40032, p. 130 untitled  
Besard 1603, f. 22r *Fantasia Laurenc*

**133. Praeludium 3**

CZ-Pnm XIII.B.237, f. 1v i [3 *Praeludium*]  
Tichota & Čížmář no. 3

**134. Exercitium**

D-DI 1-V-8, f. 68v-69r untitled  
GB-Cu Add.3056, ff. 30v-31r *Exercitium*

**135. Preambulum**

D-DI 1-V-8, f. 68v i *Exercitium sive [or] Preambulu[m]*

**136. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti**

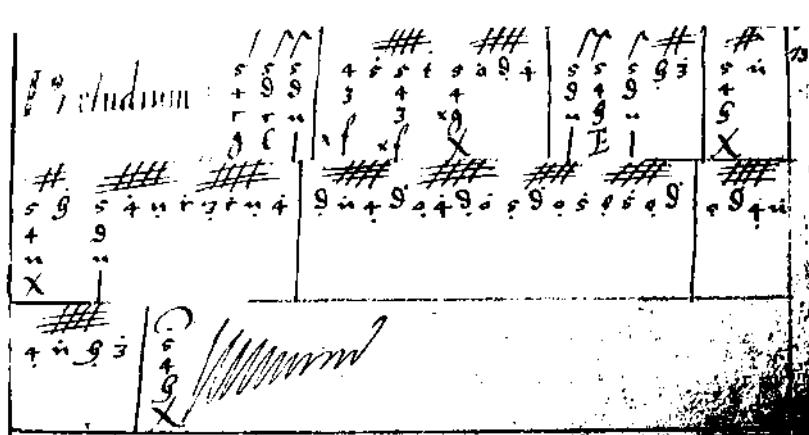
D-DI 1-V-8, f. 75v *Praeambulum del Cavaglier del linto*  
cf. nos. 69, 124, 137; Carbone 81, 85, 88, 89

**137. Exercitium - Vincenzo Pinti or Lorenzino Tracetti**

D-DI 1-V-8, f. 68v ii *Aliud [Exercitium]*  
cf. nos. 69, 124, 136; Carbone 81, 85, 88, 89  
followed by alternative reading of bars 3-4

**138. Praeludium**

D-DI 1-V-8, f. 16r *Praeludiu[m]*



Facsimile from recto of folio 13 of CZ-Bsa G 10,1400 (no. 62 here)

## FINALE

### For 6-course lute or with 7th tuned in D

#### a. Finale

D-LEM II.6.15, p. 14 i *Finale*  
bar lines absent

#### b. Finale?

D-LEM II.6.15, p. 13 untitled  
bar lines absent  
the penultimate note d7 editorial

#### c. Finale

D-LEM II.6.15, p. 14 ii untitled  
bar lines absent

#### d. Finale

D-LEM II.6.15, p. 17 iii *Finale*  
bar lines absent

#### e. Exercitium

D-LEM II.6.15, p. 7 *Exercitium*  
bar lines absent

#### f. Finale

D-LEM II.6.15, p. 3 untitled

#### g. Exercitium

D-LEM II.6.15, p. 5 ii *Exercitium*  
cf. no. 74=75  
bar lines absent

#### h. Finale

D-LEM II.6.15, p. 12 ii *Finale in G*  
bar lines absent

#### i. Exercitium

D-LEM II.6.15, p. 15 ii *Alind*  
cf. no. j

#### j. Nachlewfell

PL-WRk 352, f. 56r *Nachlewfell*  
follows PL-WRk 352, ff. 54v-56r *Mille Regres* - Josquin

#### k. Finale

D-LEM II.6.15, p. 19 i *Finale*

#### l. Exercitium

D-LEM II.6.15, p. 15 i *Exercitium[m]*  
cf. no. i  
first 5 bars the same as:  
D-Hs ND VI 3238, p. 116 i untitled  
PL-Kj 40153, ff. 46v-47r *Toccata*

Phalèse 1545, p. 2 *Praeludium*  
Kargel & Lais 1575, sigs. A1r-A1v *Fantasia* - cittern  
Mertel 1615, p. 79 (*Praeludium*) 159

#### m. Rx

D-LEM II.6.15, p. 9 ii Rx

#### n. Rx

D-LEM II.6.15, p. 11 ii Rx

#### o. Nachloufflin

D-B 40588, p. 65 *Nachloufflin*

#### p. Leufflein

D-B 40588, p. 35 *Ein vor loufflin*

#### q. Final darauff

D-B 40588, p. 5 *Final darauff*

### For 6-course lute or with 7th tuned in F

#### r. Clausula

D-LEM II.6.15, p. 17 i *Clausula*

#### s. Leuflein

CZ-Pu XXIII.F.174, f. 12v *Leuflein*

#### t. Finale

D-LEM II.6.15, p. 10 i *Finale ex C. sol. fa. ut*

#### u. Coloratura

D-LEM II.6.15, p. 18 *Coloratura*

#### v. Rx

D-LEM II.6.15, p. 22 Rx

#### w. Finale

D-LEM II.6.15, p. 10 iii *Finale in Ffa ut*

#### x. Leufenlein

D-LEM II.6.15, p. 21 *Leufenlein*

#### y. Postudio

A-Wn 18688, f. 12r [68r] *Postudio*

#### zi. Finale

D-LEM II.6.15, p. 19 iii untitled

#### zii. Finale

D-LEM II.6.15, p. 10 ii *Final'*

## BIBLIOGRAPHY

Sources are for solo lute unless stated otherwise and primary sources used for this edition are in bold.<sup>16</sup>

### MANUSCRIPTS

**A-LIa hs.475** – Linz, Oberösterreichische Landesbiblio-thek (*olim* Herrschaftsarchiv, Aurolzmünster near Linz), MS hs. 475: title page inscribed 'Michaël Eÿserrt Norinbergensis [Nürnberg] Possidet hunc summo cum Jure libellum quem rapiat nulla picata manus. C.D.S.W', and was copied in German tablature for 7-course lute c.1600. Described in Pohlmann, p. 147 as the 'Linzer Lautenbuch' and the contents, mainly German Lied many by Hans Leo Hassler interspersed with English pavans and galliards including examples by John Dowland and Richard Allison, listed with some concordances in Meyer III/1, pp. 98-106. Source of no. 100 here as well as Fantasias-III nos. 61 & 62.

**A-Wn 18688** – Wien, Österreichisches National-bibliothek, Musikabteilung, MS Mus.18688: inscribed 'S[tephan] Craus' / 'zu Ebenfurth' (south of Wien) and originally bound with the Linz copies of Judenkünig's lute prints. The manuscript is described in Boetticher, p. 352 and Pohlmann, p. 46 and the contents with some concordances are listed in Meyer III/1, pp. 125-127; see Jean Wirth 'La tablature de luth de Stephan Craus' *Musique ancienne* 7 (1979), pp. 4-20. The 35 folios are copied in three different hands c.1523 and 1526-1540 and are the source of nos. 6, 26-29, 31 & Finale y here, as well as Fantasias-II nos. 1& 2.

**A-Wn 41950** – Wien, Österreichisches National-bibliothek, Musikabteilung, Mus. Hs. 41950: Adolf Blindhamer lute book, copied c.1525. Discovered in 1943 in the Fürstlich Löwenstein-Wertheim-Gemeinschaftliches Archiv in the castle of Wertheim am Main. Information on the binding, now lost, suggests it is of South German provenance and has been in the Wertheim castle archive since at least the second half of the 18th century. It was since sold in auction LN 5718 at Sotheby's in December 1995 and was acquired by the Österreichisches National-bibliothek Wien, and is catalogued as Musikabteilung Hs. 41950. The contents with some concordances are listed under D-WERI Musikalien Nr. 6 in Meyer III/2, pp. 301-302 and is described in detail with an inventory, concordances and complete facsimile of the thirteen folios in Kirnbauer & Young, pp. 205-260 and in List 2013.<sup>17</sup> Source of nos. 2, 22, 23 & 25.

**A-Wn S.M.8967** – Wien, Österreichisches National-bibliothek, Musikabteilung, Ms. Suppl. Mus. 8967: eight folios of tablature copied in German tablature for 6-course lute inscribed 'Lauttenbuch 1565' but the owner is not identified. The contents are listed in Meyer III/1, p. 145 which is the source of no. 20 here as well as Fantasias-II nos. 11 & 12.

**CH-Bu F.IX.23** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.23: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence,

Basel University, dated 1575. Described in Boetticher, pp. 12-13 and the contents are listed in Meyer I, pp. 6-7. Source of no. 59.

**CH-Bu F.IX.39** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.39: the detached first six folios of the larger manuscript Amsterdam Toonkunst-bibliotheek, [NL-At] MS 208.A.27, copied c.1575. The contents are listed in Meyer I, p. 8. Source of nos. 36-38, 40-41.

**CH-Bu F.IX.70** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, Ms. F.IX.70: lute book of Emanuel Wurstisen (1572-1616), a student at Basel University 1586-1594. The manuscript begins with lute instructions and is then divided into eight sections of tablature by genre, the first devoted to twenty four preambula, nos. 45-57, 60-61, 63-64, 66-69, 71, 73 & 81 here as well as Fantasias-III nos. 27-50. The music is copied in a single hand in German tablature for 6- to 9-course lutes, and is dated 1591 and 1594 but probably copied from then over a long period. The manuscript was acquired by Basel University in 1808 from the library of Johann Heinrich Brucker, university librarian 1748-1753. A description with inventory and concordances was published in John Kmetz *Die Handschriften der Universitätsbibliothek Basel* (Basel, Verlag der Universitätsbibliothek, 1988), pp. 206-229, and the contents are listed in Meyer I, pp. 11-27 and described by Katarzyna Milek.<sup>18</sup>

**CH-Bu F.X.11** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.X.11: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence, Basel University, copied in German tablature, dated 1575. Described in Boetticher, p. 14 and the contents are listed in Meyer I, pp. 11-12. Source of no. 20.

**CH-SAM 1** – Samedan, Bibliothek Fundazion Planta, MS M 1, dated 1563. In the absence of an original title page, nothing is known about the owner of the manuscript but it is thought to originate in Basel. Described in Boetticher, p. 316-317 and Pohlmann p. 160 and the contents are listed in Meyer I pp. 31-32. Source of nos. 34 & 83.

**CZ-Bsa G 10,1400** – Brno, Státní oblastní archiv, Ms. G 10,1400: manuscript of 78 folios including sections in German and French tablature for lute and cittern formerly in the Fürstlich Dietrich-steinischen Bibliothek, copied c.1575. Described in Pohlmann p. 138<sup>19</sup> and contents with some concordances listed in Meyer III/2, pp. 11-13. Source of nos. 58 & 62.

**CZ-Pnm IV.G.18** – Praha, Národní Muzeum, Hudební Oddeleňí, MS G.IV.18: Joannes Aegidius de Rettenwert lute book copied in French and Italian tablature, c.1623-1627.

**CZ-Pnm XIII.B.237** – Praha, Národní muzeum, hudební oddeleňí, MS XIII.B.237: Stephan Laurentius Jacobides lute book, copied by a student at the University of Prague in German tablature in the early 17th century, a second scribe adding further tablature with titles and additional

<sup>16</sup> Online digital facsimiles of most of the sources used and referred to are available from the libraries that hold the manuscripts or original copies of the prints although the links are not included in the bibliography. Most are listed on the website of Jo Bringmann at: <http://www.jobringmann.de/facsimile-links>

<sup>17</sup> Roman List 'Die Lautentabulatur A-Wn, Mus. Hs. 41950: Edition une Studien' (doctoral thesis, Wien 2013).

<sup>18</sup> Katarzyna Milek 'Lute music in sixteenth-century German speaking countries: a study of the manuscripts PL-LZu M6983, Ch-Bu F.IX.70 and D-SI G.1.4' (doctoral thesis, University of Southampton 2016).

<sup>19</sup> Presuming it is the same manuscript: 'BRNO SA (Brünn). (Signatur ?) Eine Handschrift von ca. 1600. 154 S. Auf den ersten 20 S. sind Lautenstücke in dtsh. Tabulatur notiert'.

text in Czech, c.1630. The student is probably named in the title to one of the lute solos, which reads *Praeambulum Stephanii Laurentij Jacobidis*. The manuscript is badly damaged by damp with pages jumbled up and some missing, and much of the music illegible or incomplete,<sup>20</sup> but with some reconstruction it is the source of no 130-133 here as well as Fantasias-III nos. 63 & 64. The manuscript was briefly described in Boetticher, pp. 290-291 and Pohlmann, p. 157 and an inventory with some concordances is in Meyer III/2, pp. 36-39. A list of contents with transcriptions of some of the music was published by Jiri Tichota,<sup>21</sup> and a facsimile and modern edition with reconstruction of all the music in French tablature was published in 2020, see Tichota & Čížmář.

**CZ-Pu 59r.469** – Praha, Národní knihovna CSR, Universitní knihovna, MS 59r.469: Manuscript copied in German tablature from Zatec, North-West of Prague in inscribed 'SUM Bohuslai Striali a Pomnauss & Amicorum' and dated 1592. Described in Tichota, pp. 150-222. Contents largely identical to D-Z 115.3, and listed in Meyer III/2 pp. 74-80. Source of nos. 39, 70, 72, 86 & 120.

**CZ-Pu XXIII.F.174** – Praha, Národní knihovna CSR, Universitní knihovna, MS XXIII.F.174: inscribed 'Lauten Tabulatur Buech Darinnen viel schöne ... stüeck beshriebne seindt von mier Nicolao Schmall von Lebendorf derselben zeit Kantzleischreibern, des Wolgebornen Herrn Iaroslai Bozita von Martinicz Herrn zu Smeczna Weissen Augczdecz Wokorz vnnd Malikowicz, Römischer Kayßerlicher Maiestätt Rath Statthalter vnnd dero Hoffmarschalchen in Königreich Beheimb Anno Dominij 1613', of Bohemian provenance and copied in German tablature. Briefly described in Boetticher p. 297-298 and Pohlmann p. 118 and the contents with some concordances are listed in Meyer III/2, pp. 71-74. Source of Finale s. Facsimile edition: Praha, Sumptibus Pragopress 1969.

**D-B 40588** – Berlin, Staatsbibliothek Preußischer Kulturbesitz, Mus. MS 40588: 'Tabulatur uf die Luten', dated 1552. Briefly described in Boetticher pp. 32-33 and Pohlmann p. 135 and possible Swiss provenance discussed in Andreas Schlegel 'On Lute Sources and their Music: Individuality of Prints and Variability of Music' *Journal of the Lute Society of America* XLII-XLIII (2009-2010), pp. 129-132. The contents and some concordances are listed in Meyer II, pp. 48-50. Source of Finale o-q.

**D-B N 479** – Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, N. Mus. MS 479: Wolfgang Hoffmann von Grünbügel lutebook, copied in French tablature and dated 1619.

**D-DI 1-V-8** – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8 (olim B. 1030): lute book inscribed 'Joachim Loss' on the flyleaf and copied in the early seventeenth century.<sup>22</sup> The manuscript disappeared in 1945 but a nearly complete set of photographs have been recently discovered in the remains of the library of Franz Julius Giesbert (1896-1972).

**D-Hs ND VI 3238** – Hamburg, Stadt- und Universitätsbibliothek, Ms. ND VI 3238 (formerly M B/2768): inscribed 'Tabulatur Buch Ernst Schele Anno 1619' and

copied in French tablature.

Facsimile edition: Stuttgart, Jarchow 2004.

**D-KNh R242** – Köln, Staatliche Hochschule für Musik, MS R. 242: Elýsabeth Romers lute book, copied in French tablature late 16th-c to early 17th-c.

**D-LEm II.6.6** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.6: manuscript additions to copies of Hans Gerle *Ein Newes sehr Künstlichs Lautenbuch* (Nürnberg 1552), Rudolf Wyssenbach *Tabulaturbüch uff die Lutten* (Zürich, Formschneider 1550) and Benedikt de Drusina *Tabulatura* (Frankfurt, Eichorn 1556), copied in French tablature beginning of 17th-c.

**D-LEm II.6.15** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, copied in German tablature and dated 1619 by a German Protestant student in Leipzig. Although 'Lautenbuch des Albert Dlugorai' is written on page 2 in a modern hand, there is no other reason to link the manuscript directly with this Polish composer other than the presence of a few pieces ascribed to him within it. The manuscript was described in Boetticher pp. 164-165 and Pohlmann, pp. 51 & 146, and the contents are listed in Meyer II, pp. 159-175. A facsimile edition was published by Tree Edition of Lübeck in 2001. Two volumes of a modern edition of transcriptions into French tablature by Herbert Speck was also published by Tree Editions in 2004 and 2005 although not including any of the twenty nine preludes nos. 102-119, 121-129 and Finale a-i, k-n, r, t-x, zi-ii. here as well as Fantasias-III nos. 68-91.

**D-LEm III.11.26** – Leipzig, Musikbibliothek der Stadt, Ms. II.6: manuscript copied in French tablature, c.1625-30. Facsimile edition: Lübeck, Tree Edition 1998.

**D-Mbs 1512** – München, Bayerische Staatsbibliothek, Mus. MS 1512, dated 1533 and 1544. Briefly described in Boetticher pp. 221-222 and Pohlmann p. 151 and the contents with some concordances are listed in Meyer II, pp. 225-229. Modern edition with complete transcription into French tablature: Richard Darsie (ed.), *Mus. Ms. 1512: Bayerische Staatsbibliothek, Munich* (Davis, Silver Sound Publications 1997). Source of nos. 30, 32-33 & 44.

**D-Mbs Mus. pr.93** – München, Bayerische Staats-bibliothek, 2<sup>o</sup> Mus. pr. 93, manuscript additions to a copy of Adrian Dens *Florilegium* (Köln, 1594), copied in Neapolitan tablature by Johannes Christophorus Belling, c.1600-1630.

**D-MGs 115.1 Nr.631** – Marburg, Hessischen Staats-archiv, MS StA MR 115.1 Nr. 631: the Waldecker manuscript copied c.1545. Facsimile and description in Sigrid Wirth 'Eine Lautenhandschrift des 16. Jahrhunderts im Hessischen Staatsarchiv Marburg' *Die Laute XII* (2017), pp. 1-38. Source of no. 13.

**D-MÜwl 439** – Münster, Westfälisches Landesmuseum, manuscript 439: 'Das Stammbuch des Bernhard Schenckinck', copied in French tablature c.1561-1582. Facsimile edition: Emmerdingen, Seicento Edition 2007.

**D-Ngm 33748/I** – Nürnberg, Germanisches Nationalmuseum, MS 33748/I: manuscript of Bavarian provenance copied in French and Italian tablature, c.1615-1620.

**D-ROU Med 3** – Rostock University Library, Sonder-

<sup>20</sup> Jirí Tichota 'Problèmes d'édition des tablatures de rédaction défectiveuse', in: *Le Luth et sa musique II* (Paris, Colloques internationaux du Centre national de la recherche scientifique 1980), p. 44.

<sup>21</sup> See Tichota in bibliography as well as Jirí Tichota 'Francouzská loutn ová hudba v Čechách' *Miscellanea musicologica* xxv-xxvi (1973), p. 19; Jirí Tichota 'Deutsche Lieder in Prager Lautentabulaturen des

beginnenden 17. Jahrhunderts' *Miscellanea musicologica* xx (1967), p. 63.

<sup>22</sup> For a convincing argument that the name is a pen trial unrelated to the tablature with no reason to think he was the owner of the manuscript see Joachim Lüdtke 'Neither Bakfark, Nor Loss' *Lute News* 146 (August 2023), pp. 47-49.

sammlungen, mss Med 3: Manuscript discovered by Albert Reyerma in 2010 comprising an apothecary dictionary titled 'Dyprensatorus Apothecarey / Wittenbergensis alexandris vntzy' [74ff] followed by 43 folios of lute tablature copied c.1530 and headed 'Carmen saphicum gantz liebliche stückhen' [ff. 75-161]. Source of no 14-18 & 42.

**D-SI G.I.4** – Bad Württembergische Landesbibliothek (formerly Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek), MS G.I.4, vols. I-III: a 3-volume manuscript from Southern Germany, probably from the Munich court of Duke Maximilian I (r.1579-1623), copied by a single scribe German tablature c.1580-1595. Discovered by Arthur Ness in the 1970s,<sup>23</sup> the manuscript was briefly described in Pohlmann (p. 141) and the contents listed with some concordances in Meyer II, pp. 80-96 and described by Katarzyna Milek.<sup>24</sup> Source of nos. 74 & 76 here as well as Fantasias-III nos. 1-26.

**D-Us 131b** – Ulm, Stadtbibliothek, MS Smr. Misc. 131b: manuscript from the library of Egenolff Schermar (1573-1605) of Ulm, copied c.1556. Source of no. 21. Facsimile edition: Stuttgart, Cornetto-Verlag 1997. Contents and some concordances are listed in Meyer II, pp. 295-296.

**D-W Guelf. 18.7** – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, Ms. Codex Guelferbytanus 18.7 Augusteus 2<sup>o</sup>: Philipp Hainhofer lute book, copied in Italian tablature c.1603-4, except for one item in German tablature on f. 8v and one in French tablature on f. 10v. See Joachim Lüdtke *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Abhandlungen zur Musikgeschichte, Band 5 (Göttingen, Vandenhoeck and Ruprecht 1999).

**D-Z 115.3** – Zwickau, Ratsschulbibliothek, MS 115.3: Tabulaturbuch des Joannes Arpinus, copied c.1590-1600. The manuscript is described briefly in Boetticher p. 373 and Pohlmann p. 26 and the contents are listed in Meyer II pp. 318-322. Source of no. 35. Facsimile: Leipzig, Zentral-antiquariat der Deutschen Demokratischen Republik 1983.

**DK-Kk Thott 4<sup>o</sup> 841** – Kobenhavn, Det Kongelige Bibliotek, Ms. Thott 4<sup>o</sup> 841: Lieder book of Petrus Fabricius (1587-1651), born in Tondern in Frisia. Includes songs and lute solos copied c.1603-1609 while Petrus was a student at Rostock University and then pastor in Schleswig.<sup>25</sup> Described in Boetticher, pp. 148-149 and Pohlmann, p. 56, and extended description with list of the contents by Roland Wohlfart in 1989.<sup>26</sup> Source of no. 65 & 101 here as well as Fantasias-III nos. 59 & 60. Facsimile edition: Glinde, Jarchow 2013 (an exemplary editions with black and white facsimile, complete transcription of text and tablature and extensive description, inventory and concordances).

**F-Pn Rés.429** – Paris, Bibliothèque Nationale, MS Rés.429, inscribed 'Italianische Tabulatura auf die Lauthen Von der hand geschrieben Allerley Tän[z]e Zusamen gebracht' copied in Italian tablature in Bavaria, c.1560-1565.

**GB-Cfm 689** – Cambridge, Fitzwilliam Museum, Mus. MS 689: Herbert of Cherbury lute book, copied in French tablature c.1616-1640.

Facsimile edition: Lute Society Facsimile Editions 2019.

**GB-Cu Add.3056** – Cambridge University Library, MS Add.

3056, known as the Cossens lute book after the 19th-century owner Frederick W. Cossens, but the 'C.K.' in some of the titles to music known to be by other composers suggests that they are the initials of the owner and scribe who could be 'Christoph Kirten Kitharisten' recorded at the Königsberg court associated with John Spencer's Company of English actors. Copied in French tablature, c.1610.

**I-Gu M.VIII.24** – Genova, Biblioteca Universitaria, MS M.VIII.24: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln 1603), copied in French tablature c.1605.

**NL-DHnmi Kluis A20** – The Hague, Nederland Muziek Instituut Kluis A 20 (*olim* Gemeentemuseum Ms. 28 B 39): Siena Lute Book, copied in Italian tablature c.1585-1590. Facsimile edition: Genève, Éditions Minoff 1988.

**PL-Kj 40032** – Kraków, Biblioteka Jagiellońska, Mus. MS 40032: manuscript of Neapolitan provenance copied in Italian tablature, c.1580-1611.

**PL-Kj 40143** – Kraków, Biblioteka Jagiellońska, Mus. MS 40143, tablature copied in French tablature and dated 1594 and 1601.

**PL-Kj 40153** – Kraków, Biblioteka Jagiellońska, Mus. MS 40153: lute book copied in French tablature and inscribed 'Anno 1620 a Padoua ... Kazamierz Stanislaw Rudomina Dusiacki'.

**PL-Kj 40154** – Kraków, Biblioteka Jagiellońska (*olim* Berlin, Preußischer Staatsbibliothek), Mus. Ms 40154: manuscript of South German provenance copied c.1520. Source of no 1, 3-5, 7-12, 24. The manuscript is in poor condition with water staining, tablature removed by page trimming and an unknown number of pages missing so that the majority of the music is incomplete. What remains comprises thirty eight folios bound in random order. The manuscript is described briefly in Boetticher p. 28 and the contents carefully reordered with some concordances listed in Meyer III/2, pp. 128-131. Kirnbauer & Young, pp. 241-242 briefly describes the manuscript in relation to A-Wn 41950. Hoban is a partial modern edition with a literal transcription of the majority of the music.

**PL-LZu M 6983** – Lódz, Biblioteka Uniwersytecka, MS. M 6983 (*olim* Berlin, Bibliothek der Staatlichen Akademischen Hochschule für Music, MS 5102), copied in German tablature for 7-course lute, c.1600. Source of eighteen preludes, nos. 79-80, 82, 84-85, 87-99 here, as well as Fantasias-III nos. 51-57. The contents with some concordances are listed in Meyer III/2, pp. 157-159, whose foliation is one out from the original. This is the so-called Grässle manuscript collected by Philip Spitta, administrative director of the Hochschule für Music in Berlin from 1875 and Spitta's library was acquired by the Hochschule when he died in 1894. Pohlmann, p. 136 refers to it as in the Staatsbibliothek Preussischer Kulturbesitz, and Boetticher, p. 40 as formerly in the Bibliothek der Staatlichen Hochschule für Music but missing since 1945, Boetticher claiming the binding bears the date of 1588, not now visible. A large proportion of the library of the Hochschule für Music was evacuated to Schloss Friedersdorf in Lower Silesia for safekeeping in

<sup>23</sup> Arthur J. Ness 'A Physician's Lute Book' *Journal of the Lute Society of America* lx (2007), pp. 84-86.

<sup>24</sup> Katarzyna Milek 'Lute music in sixteenth-century German speaking countries: a study of the manuscripts PL-LZu M6983, Ch-Bu F.IX.70 and D-SI G.1.4' (doctoral thesis, University of Southampton 2016).

<sup>25</sup> Arthur J. Ness and C.A. Kolcynski 'Sources of Lute Music 3: German Sources to c.1650' *Grove Music Online*.

<sup>26</sup> Roland Wohlfart 'Die Liederhandschrift des Petrus Fabricius - Kgl. Bibl. Kopenhagen, Thott 4<sup>o</sup> 841' (Dissertation, Münster University, 1989).

1943 and transferred to the then newly established University of Lódz in 1946; the manuscript is described by Christoph Wolff<sup>27</sup> and Katarzyna Milek.<sup>28</sup> The location of the Spitta collection, including the lute manuscript M 6983, was brought to the attention of lute scholars by Tim Crawford.

**PL-WRK 352** – Wrocław, Biblioteka Kapitulna, Ms. 352, titled 'TABVLATVR AVF DIE LAVT' on the cover and copied c.1538-1544. Manuscript in two distinct sections, the first part copied in Italian tablature, probably for Joannis Huldericj or Jacob Pogkner who both inscribed their names on the first folio together with the dates 1537 and 1540 respectively. The second, later section was copied in German tablature by M. Ostermayer, probably in Kassel, whose name also appears on the first folio together with the date 1544. The manuscript is described in Boetticher pp. 370-371 and Pohlmann p. 164 and the contents with some concordances are listed in Meyer III/2, pp. 232-234. The source of n° 43 here as well as Fantasias-II nos. 3 & 4.

**S-Skma Sackska** – Stockholm, Library of the Royal Swedish Academy of Music, MS Sackska samlingen: acquired from the Sacks family in 1973 by the Library of the Royal Swedish Academy. Source of nos. 75 & 78. Manuscript of German provenance and was copied in German tablature in several hands at the end of the 16th century. A description and list of contents with incipits is in Jan Olof Rudén *Music in tablature: A thematic index with source descriptions of music in tablature notation in Sweden* (Stockholm, Svenskt musikhistoriskt arkiv 1981), pp. 35-36.

### PRINTS

Besard 1603 – *Thesaurus Harmonicus ... Per Ioannem Baptis tam Besardum Vedotinum* (Köln, Greven-bruch 1603) - French tablature. Facsimile edition: Genève, Éditions Minkoff 1975/R 1993.

da Crema 1546a – *Joan Maria Intabolatura de Lauto ... Jo. Maria da Crema ... Libro Primo* (Venezia, Gardane 1546) - Italian tablature. Facsimile: Genève, Édition Minkoff 1981.

da Crema 1546b – *Intabolatura di Lauto ... Jo. Maria da Crema ... Libro Terzo* (Venezia, Scotto? 1546) - Italian tablature.

Heckel 1556 – *Discant Lautten Buch ... Durch Wolfen Heckel von München* (Strasbourg, Wyss 1556) - German tablature. Facsimile edition: Stuttgart, Cornetto 2010.

Heckel 1562 – *Discant Lautten Buch ... Durch Wolfen Heckel von München* (Strasbourg, Müller 1562) - German tablature. Facsimile edition: Stuttgart, Cornetto 2010.

Kargel & Lais 1575 – *Topel Cithar ... Sextum Kärge and Johan Dominico Lais* (Strasbourg, Jobin 1575) - Italian tablature for cittern.

Facsimile edition: Genève, Éditions Minkoff 1989.

Mertel 1615 – *Hortus Musicalis Norus ... Eliae Merteli Argentoratensis* (Strasbourg, Bertram 1615) - French tablature.

Facsimile edition: Genève, Éditions Minkoff 1983.

Phalèse 1545 – *Des Chansons Reduictz en Tablature de Lut ... Livre premier* (Louvain, Jacques Bathen & Reynier Velpen at the expense of Pierre Phaleys 1545) - French tablature.

Phalèse 1546 – *Des Chansons reduictz en Tablature de Lut ... Livre Devxieme* (Louvain, Phalèse 1546) - French tablature.

<sup>27</sup> Christoph Wolff 'From Berlin to Lódz: The Spitta Collection Resurfaces' *Music Library Association Notes* 46/2 (December 1989), pp. 311-327.

<sup>28</sup> Katarzyna Milek 'The M 6983 lute tablature manuscript from the Philipp Spitta Collection' *The Lute* 49 (2009), pp. 6-29 and 'Lute music

Facsimile edition: Genève, Éditions Minkoff 1984.  
Phalèse 1549 – *Carminum quae Cheley ... Liber Primus ... Petrum Phalysium* (Louvain, Phalèse 1549) - French tablature.

Phalèse & Bellère 1571 – *Theatrum Musicum Longe ... Petrum Phalesius sibi & Joanni Bellero* (Louvain, Phalèse & Bellère 1571) - French tablature.

Facsimile edition: Genève, Éditions Minkoff 2002.

Reymann 1598 – *Noctes Musicae studio et industriā Matthaei Reymani Toronensis Borsisi Concinnatae* (Leipzig, Voegel 1598) - French tablature.

Facsimile: Genève, Éditions Minkoff, 1978.

Waissel 1573 – Matthäus Waissel, *Tabulatura continens* (Frankfurt, Eichorn, 1573), in German tablature. Modern edition: Daniel Benko (ed.) (Budapest, Editio Musica Budapest 1980).

Facsimile edition: Stuttgart, Cornetto-Verlag, 2001.

Waissel 1591 – *Tabulatura ... Mathaeum Waisseum* (Frankfurt, Eichorn 1591 reprinted in 1592) - German tablature.

### MODERN CATALOGUES AND EDITIONS

Ballman – Christine Ballman *German and Italian Dances from the late 16th century from manuscripts Stuttgart Ms. G.I.4 and Genova Ms. F. VII.1* (Belgian Lute Academy 2003).

Boetticher – Wolfgang Boetticher *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts. Repertoire International des Sources Musicales*, Bvii (München, G. Henle Verlag 1978).

Carlone – Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.

Fantasias-I – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 1: Lute Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck, Tree Edition 2008).

Fantasias-II – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 2: Lute Fantasias and Recercars transcribed from Prints in German tablature c.1520-1580* (Lübeck, Tree Edition 2010).

Fantasias-III – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 3: Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck, Tree Edition 2012).

Hoban – Dick Hoban "Two Early German Tablature Manuscripts with connections to the Court of Maximilian I" in: *The Art of the Lute in Renaissance Germany*, volume 1: *Early Manuscripts* (Lyre Music Publications 2009).

JacobP – Piotr Pozniak (ed.) *Jakub Polak: The Collected Works* (Kraków, Polskie Wydawnictwo Muzyczne 1993).

Kirnbauer & Young – Martin Kirnbauer & Crawford Young *Friibe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003).

Kosack – Hans-Peter Kosack *Geschichte der Laute und Lautenmusik in Preussen* (Würzburg, Konrad Trilsch 1935).

MertelR – John H. Robinson (ed.) *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, Tree Edition 2007).

Meyer I – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, I: Switzerland and France (Baden-Baden & Bouxwiller, Éditions Valentin Koerner

in sixteenth-century German speaking countries: a study of the manuscripts PL-LZu M6983, Ch-Bu F.IX.70 and D-Sl G.1.4' (doctoral thesis, University of Southampton 2016).

1991).

Meyer II – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994).

Meyer III/1 – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/1: Austria (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1997).

Meyer III/2 – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/2: Czech Republic, Hungary, Lithuania, Poland, Federation of Russia, Slovakia and Ukraine (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1999).

Pohlmann – Ernst Pohlmann *Lauta Theorbe Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur*

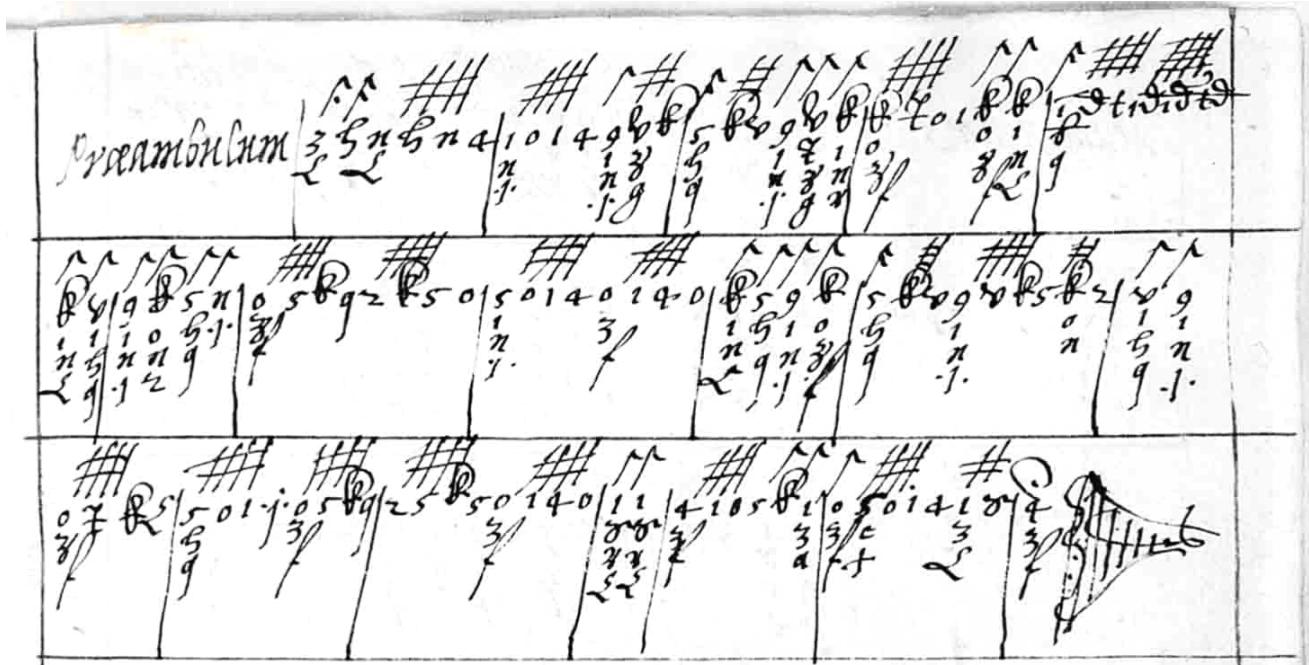
*Gegenwart* (Lilienthal, Eres Edition, 1982).

Priamel – John H. Robinson *Priamel: Preambel and Preambulum for Renaissance Lute from the lute books of Judenkünig Gerle Newsidler Heckel and Waisel* (Lübeck, Tree Edition 2019).

RobinsonR – John H. Robinson *158 Early Cinquecento Preludes and Recercars for Renaissance Lute many of easy to intermediate standard and including all those by Bossinensis, Capriola, Dalza and Spinacino* (Lute Society Music Editions 2018).

Tichota – Jiří Tichota 'Bohemica a česky repertoár v tabulaturách pro renesanční loutnu' *Miscellania Musicologica* xxxi (1984), pp. 150-222.

Tichota & Čižmář – Jiří Tichota and Jan Čižmář 'Codex Jacobides: Critical Edition' 4 vols (Czech Lute Society & Národní Muzeum 2020).



Facsimile from recto of folio 7 of CZ-Pu 59r.469 (no. 72)



## 1. Preamble

PL-Kj 40154, ff. 21v 30v

1

6

10

Diagram illustrating a musical pattern across two staves. The top staff shows a sequence of vertical strokes (|) and horizontal strokes (—) on a five-line staff. The bottom staff shows a corresponding sequence of notes and rests on a four-line staff. The notes are labeled with letters: 'babd' on the first measure, 'babd' on the second measure, 'a' on the third measure, 'ab' on the fourth measure, 'bab' on the fifth measure, 'a' on the sixth measure, 'b' on the seventh measure, and 'd' on the eighth measure. The rests are labeled with 'd' on the ninth measure, 'c' on the tenth measure, 'ad' on the eleventh measure, 'c' on the twelfth measure, and 'ac' on the thirteenth measure.

15

A musical score for two voices, Treble and Bass, featuring a soprano vocal line and a basso continuo line. The score includes a vocal part with lyrics and a harmonic part with Roman numerals. The vocal part uses a soprano C-clef, common time, and a basso F-clef, common time. The harmonic part uses a basso F-clef, common time.

18

Diagram illustrating a musical score for a three-part ensemble (e.g., flute, oboe, and bassoon) across four measures. The top row shows vertical stems and horizontal bar lines indicating pitch and rhythm. The bottom row provides a transcription of the notes into a Western musical notation system, using letters (a-f) and rests. Measure 1: Flute has two stems (a), Oboe has one stem (a), Bassoon has one stem (a). Measure 2: Flute has two stems (a), Oboe has one stem (a), Bassoon has one stem (a). Measure 3: Flute has two stems (a), Oboe has one stem (a), Bassoon has one stem (a). Measure 4: Flute has two stems (a), Oboe has one stem (a), Bassoon has one stem (a).

## 2. Preambulum - Adolf Blindhamer

A-Wn 41950, f. 5r

1

7

12

17

22

## 3. Preambulum

PL-Kj 40154, ff. 15v 15r 14v 14r 18v

1

6

11

18

25

33

## 4. Preambulum

PL-Kj 40154, ff. 11r 2v 2r

1

8

13

18

26

33

40

48

54

59

67

## 5. Preludium

PL-Kj 40154, f. 38v

## 6. Preambulum

A-Wn 18688, f. 13r

## 7-12. Preambulum

PL-Kj 40154, f. 1v 35r 38r 38v

d c ca  
d c a  
aa e  
a b a b  
a b a  
b a  
d b a  
a b d  
a c d  
c a c  
a c a  
a c  
a d a  
a a

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

6

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

13

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

21

## 13-18. Priambel - Preambulum D-MGs 115.1 Nr.631, f. 1r - D-ROU Med 3, ff. 159v-161r

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

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

15

22

Handwritten musical notation on four staves. The top staff consists of vertical strokes (ticks) and a single curved stroke. The second staff has a vertical stroke followed by a horizontal stroke with a vertical tick. The third staff has a vertical stroke followed by a horizontal stroke with a vertical tick. The fourth staff has a vertical stroke followed by a horizontal stroke with a vertical tick.

Below each staff are note heads labeled with letters: 'a' (top), 'c' (second), 'd' (third), and 'e' (fourth). The notes are aligned with the vertical strokes above them.

28

Handwritten musical notation on five staves. The first four staves follow a similar pattern of vertical strokes and horizontal strokes with ticks. The fifth staff is different, featuring a series of short vertical strokes.

Below each staff are note heads labeled with letters: 'a' (top), 'c' (second), 'd' (third), 'e' (fourth), and 'f' (fifth).

35

Handwritten musical notation on five staves. The first four staves show vertical strokes and horizontal strokes with ticks. The fifth staff is unique, consisting of a series of short vertical strokes.

Below each staff are note heads labeled with letters: 'a' (top), 'c' (second), 'd' (third), 'e' (fourth), and 'f' (fifth).

42

19-21. Preambulum A-Wn S.M.8967, f. 2v - CH-Bu F.X.11, f. 8v - D-Us 131b, f. 2v

Handwritten musical notation on five staves. The first four staves show vertical strokes and horizontal strokes with ticks. The fifth staff is unique, consisting of a series of short vertical strokes.

Below each staff are note heads labeled with letters: 'a' (top), 'c' (second), 'd' (third), 'e' (fourth), and 'f' (fifth).

Handwritten musical notation on five staves. The first four staves show vertical strokes and horizontal strokes with ticks. The fifth staff is unique, consisting of a series of short vertical strokes.

Below each staff are note heads labeled with letters: 'a' (top), 'c' (second), 'd' (third), 'e' (fourth), and 'f' (fifth).

10

## 22. Preambulum - Nach lauf - 7F

A-Wn 41950, ff. 1r-3v

1

6

12

17

23

28

Musical score page 36. The top half shows a repeating pattern of vertical strokes on a staff. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>dca</i>	<i>dcdec</i>	<i>aca</i>	<i>db</i>	<i>c</i>	<i>e</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>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>		

36 a

Musical score page 41. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>d</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>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>a</i>	<i>a</i>

41 a a

Musical score page 46. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>c</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
<i>d</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>

46 a

Musical score page 50. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>dca</i>	<i>dca</i>	<i>dca</i>	<i>dca</i>	<i>dca</i>	<i>dca</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>e</i>
<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>c</i>

50

Musical score page 54. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>d</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>b</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>c</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>c</i>

54

Musical score page 59. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>
<i>e</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>e</i>	<i>e</i>

59

Musical score page 64. The top half shows a repeating pattern of vertical strokes. The bottom half contains four staves of musical notation with corresponding letter names below them.

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

64

10

69

73

77

81

86

92

99

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

105

M  
 g c d c a c a d c a d c a c a c a c a c a  
 b a d d a c a c a c a c a c a c a c a c a  
 c a c a c a c a c a c a c a c a c a c a c a  
 d a c a c a c a c a c a c a c a c a c a c a

110

F  
 h f d c a a f f e c f e f f f f f f f f  
 a d c a d c a d c a d c a d c a d c a d c a  
 f e c a a a a a a a a a a a a a a a a a a

115

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

121

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

126

M  
 d c a f d c h a f d c a  
 a c a c d a c d a c d a c d a c d a c d a  
 c a e c a f e c a c e c a  
 a

130

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

135 a

142

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (a,a), (c,c), (f,f), (d,d), (d,d), (a,a), (d,d), (c,c), (a,a), (a,a). The bottom staff has letter pairs: (d,d), (d,d), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (f,f), (d,d), (d,d), (a,a). Below the staves are groups of letters: 'ca', 'aa', 'aa', 'aa', 'aa', 'ce', 'aa', 'aa'.

147a

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (ac,ac), (ad,ad), (f,f), (d,d), (d,d), (a,a), (a,a), (ad,ad), (a,a), (a,a). The bottom staff has letter pairs: (d,d), (d,d), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a). Below the staves are groups of letters: 'aa', 'aa', 'aa', 'ee', 'cc', 'aa', 'aa'.

151

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (a,a), (a,a), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a). The bottom staff has letter pairs: (d,d), (d,d), (b,b), (a,a), (d,d), (a,a), (a,a), (c,c), (a,a), (a,a), (a,a), (a,a). Below the staves are groups of letters: 'aa', 'aa', 'aa', 'aa', 'aa', 'aa', 'aa', 'aa', 'aa', 'aa'.

155

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (a,c), (a,c), (a,c), (d,d), (a,c), (a,c), (d,d), (a,c), (a,c), (d,d), (a,c), (a,c). The bottom staff has letter pairs: (d,d), (a,c), (a,c), (d,d), (d,d), (a,c), (a,c), (a,c), (d,d), (d,d), (a,c), (a,c). Below the staves are groups of letters: 'aa', 'aa'.

163

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (aa,aa), (d,d), (a,c), (d,d), (a,c), (d,d), (a,c), (a,c), (d,d), (a,c), (a,c), (a,c), (a,c). The bottom staff has letter pairs: (d,d), (d,d), (b,b), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a), (a,a), (a,a). Below the staves are groups of letters: 'aa', 'aa'.

170

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (d,d), (d,d), (a,c), (d,d), (a,c), (d,d), (a,c), (a,c), (d,d), (a,c), (a,c), (a,c), (a,c). The bottom staff has letter pairs: (d,d), (d,d), (b,b), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a), (a,a), (a,a). Below the staves are groups of letters: 'aa', 'aa'.

174

A musical score page featuring two staves of vertical strokes and accompanying letter notation. The top staff consists of vertical strokes grouped by brackets, with letter pairs below it: (a,a), (d,d), (a,a), (d,d), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a), (a,a), (a,a). The bottom staff has letter pairs: (a,a), (d,d), (a,a), (d,d), (a,a), (d,d), (a,a), (a,a), (d,d), (a,a), (a,a), (a,a), (a,a). Below the staves are groups of letters: 'aa', 'aa'.

17

## 23. Preambulum - Adolf Blinhamer - 7F

A-Wn 41950, ff. 7v-8r

17

## 24. Preambulum - Ludwig Blanckenheim

PL-Kj 40154, ff. 29r 29v 20r 20v 3v

1

F. F.

*δ δ ca* *δ ba ab a ab δ* *a c δ* *δ a δ δ* *b δ a δ* *δ b δ a* *a b δ b* *a c δ a c*

5

*δ δ c* *a c a e c a e* *c a e* *a c a* *b b a* *a c δ a c δ* *b b a* *δ b b*

10

*δ δ* *b δ a* *b δ b* *b b a b a b δ* *a c δ δ a* *δ δ a* *δ δ f c a* *δ δ a* *δ δ b*

15

*δ δ c a* *δ δ δ b a δ b a* *a b δ c a c δ a* *b δ δ δ a c a e c e* *b δ δ δ a c a e c e* *b δ δ δ a c a e c e*

19

*a d c a c a* *a e a* *a d c a* *δ b a b* *a a* *a b a*

23

*a a* *a a a a* *a a a a* *a a c δ δ* *a c δ δ a c δ δ*

30

Handwriting practice for the letter 'a'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'a' (two rows), 'c' (two rows).

33

Handwriting practice for the letter 'd'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'd' (two rows), 'b' (two rows).

38

Handwriting practice for the letter 'b'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'b' (two rows), 'a' (two rows).

43

Handwriting practice for the letter 'f'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'f' (two rows), 'e' (two rows).

46

Handwriting practice for the letter 'c'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'c' (two rows), 'a' (two rows).

50

Handwriting practice for the letter 'b'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'b' (two rows), 'a' (two rows).

54

Handwriting practice for the letter 'a'. The staff has vertical strokes and horizontal dashes. Below the staff are four rows of lowercase letters: 'a' (two rows), 'c' (two rows).

A musical score for two voices, Treble and Bass, featuring a mix of rhythmic values and rests. The Treble part includes vertical stems and horizontal strokes. The Bass part includes vertical stems and horizontal dashes. The vocal parts are separated by a vertical bar line.

59

64

70

78

## 25. Preambulum?

A-Wn 41950, f. 13v

1

The musical score consists of two staves. The top staff uses vertical strokes of varying lengths and horizontal bars to represent pitch and rhythm. The bottom staff uses letters (a, b, c) and symbols (d, s, o) to represent pitch and rhythm. The score is divided into measures by vertical bar lines.

Measure 1: Top staff has 4 vertical strokes. Bottom staff: d, a, a

Measure 2: Top staff has 4 vertical strokes. Bottom staff: s, c, a

Measure 3: Top staff has 4 vertical strokes. Bottom staff: a

Measure 4: Top staff has 4 vertical strokes. Bottom staff: d, c, a, c

Measure 5: Top staff has 4 vertical strokes. Bottom staff: s, a

Measure 6: Top staff has 4 vertical strokes. Bottom staff: d, c, d, c, a

Measure 7: Top staff has 4 vertical strokes. Bottom staff: b, a, b, d

Measure 8: Top staff has 4 vertical strokes. Bottom staff: a, b, d, c, a, c, d, a

11

b **d****b****a****b** | **d****b****d****a****b****a** | **b****a****f****d****c****d****b****a** | **b****b****d****a****a**

16

**a****b****b****d****a****b****d****a** | **d****e****a****c****d****a****f****b** | **d****b****a****f****d****c****a****d****c** | **d****d****a****c****d****a****c**

20

**a****d****c****a****c****d****a****f** | **d****c****d****a****f****b****c****a** | **d****b****a****c****d****a****c****d** | **d****c****a****d****c****d****c****a****s**

## 26. Preambulum

A-Wn 18688, f. 25v

1

**a****b****b****d****a****a****a****a** | **b****b****d****a****c****a****c****a** | **d****a****a****e****b****a****b****a** | **a****a****a****a****a****a****a****a**

8

**a****a****a****a****a****a****a****a** | **b****a****b****b****a****a****a****a** | **c****c****c****c****c****c****c****c** | **d****c****d****a****c****a****c****a** | **d****c****d****a****c****a****c****a**

## 27. Preambulum

A-Wn 18688, f. 25r

1

9

## 28. Preambulum

A-Wn 18688, f. 6r

1

8

## 29. Preambulum

A-Wn 18688, f. 9r

1

## 30. Preambel - HD

D-Mbs 1512, ff. 35v-36r

1

Three staves of musical notation. The top staff uses vertical strokes (ticks) on a single line. The middle staff uses vertical strokes on two lines, with a 'cq' above the first stroke. The bottom staff uses vertical strokes on two lines, with a 'C' above the first stroke.

7

Three staves of musical notation. The top staff consists of vertical strokes on a single line. The middle staff has vertical strokes on two lines, with a 'd' above the first stroke. The bottom staff has vertical strokes on two lines, with a 'a' above the first stroke.

10

Three staves of musical notation. The top staff consists of vertical strokes on a single line. The middle staff has vertical strokes on two lines, with a '3' above the first stroke. The bottom staff has vertical strokes on two lines, with a 'd' above the first stroke.

14

Three staves of musical notation. The top staff consists of vertical strokes on a single line. The middle staff has vertical strokes on two lines, with a 'C' above the first stroke. The bottom staff has vertical strokes on two lines, with a 'a' above the first stroke.

21

## 31. Preambulum

A-Wn 18688, f. 10r

Three staves of musical notation. The top staff consists of vertical strokes on a single line. The middle staff has vertical strokes on two lines, with a 'C' above the first stroke. The bottom staff has vertical strokes on two lines, with a 'a' above the first stroke.

## 32. Preambel - HD

D-Mbs 1512, ff. 36v-37r

1

10

13

### 33. Preamble - HD

D-Mbs 1512, ff. 37v 38r

1

8

18

## 34. Preambulum Exquisitissimum

CH-SAM 1, ff. 19v-20v

1

12

12

17

23

28

41

47

52

57

35. Praeambulum D-Z 115.3, f. 21v

1

6

## 36. Preambulum I - Wolfgang Heckel

CH-Bu F.IX.39, ff. 3v-4r

1

6

11

18

23

28

1

**C**

41

45

37. Preambulum II CH-Bu F.IX.39, f. 4r

1

5

10

17

## 38. Preambulum III

CH-Bu F.IX.39, f. 4v

1

6

11

15

21

## 39. Praeambulum

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

## 40. Preambulum IIII - Matthaus Waisel

CH-Bu F.IX.39, ff. 4v-5r

1

8

12

16

21

## 41. Preambulum V

CH-Bu F.IX.39, f. 5v

1

8

13

18

## 42. Preambulum

D-ROU Med 3, ff. 159v-160r

1

8

## 43. Preambulum

PL-WRk 352, f. 39v

1

9

## 44. Preamble - HD

D-Mbs 1512, f. 16v

1

8

## 45. Praeambulum I - Julius Bischoffs

CH-Bu F.IX.70, p. 8

1

g g g a | a a a a | a b a a | a b a a | a b a a | a b a b a  
 b b b a | a b a a | a b a a | a b a a | a b a a | a b a b a  
 C a a a | a c a a | a c a a | a c a a | a c a a | a c a a  
 a a c d | a c | a c | a c | a c | a c  
 a a c d | a c | a c | a c | a c | a c

2

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

7

d c a c a | a a e e c e | a d d c a | c a c a  
 a d b | a e e c e | a d b a | a e e c e | a d d c a | c a c a  
 a | a | a | a | a | a  
 c | d c a | a | a | a | a  
 a | a | a | a | a | a

13

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

19

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

25

## 46. Praeambulum - Elias Mertel - 7F

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

F.  
 ac a a | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c  
 a | a | a | a | a | a | a | a | a | a | a | a | a | a | a  
 C a a a | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c | a c  
 a | a | a | a | a | a | a | a | a | a | a | a | a | a | a

## 47. Praeambulum III - Julius Bischofs

CH-Bu F.IX.70, p. 9

1

6

11

## 48. Praeambulum VI

CH-Bu F.IX.70, pp. 9-10

1

6

11

## 49. Praeambulum VII - 7F

CH-Bu F.IX.70, p. 10

1

11

20

## 50. Praeambulum VIII - 7F

CH-Bu F.IX.70, p. 10

1

6

12

51. Praeambulum VIII

CH-Bu F.IX.70, pp. 10-11

F.        

1

9

52. Praeambulum X

CH-Bu F.IX.70, p. 11

A musical score for a string instrument, likely a harp or lute, featuring five staves of tablature with accompanying vocal notation in Gregorian chant neumes. The vocal parts are written in four-line red staves above the tablature. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The fourth staff uses a soprano C-clef, and the fifth staff an alto F-clef. The vocal parts consist of neumes: the first staff has 'G' (two vertical strokes), 'A' (one vertical stroke), 'C' (one vertical stroke), 'D' (one vertical stroke), 'F' (one vertical stroke), 'H' (one vertical stroke), 'F' (one vertical stroke); the second staff has 'D' (one vertical stroke), 'C' (one vertical stroke), 'A' (one vertical stroke), 'D' (one vertical stroke); the third staff has 'F' (one vertical stroke), 'D' (one vertical stroke), 'C' (one vertical stroke), 'A' (one vertical stroke); the fourth staff has 'C' (one vertical stroke), 'D' (one vertical stroke), 'C' (one vertical stroke), 'A' (one vertical stroke); the fifth staff has 'G' (two vertical strokes), 'B' (one vertical stroke), 'D' (one vertical stroke), 'B' (one vertical stroke). The tablature consists of five horizontal rows of vertical tick marks, each row corresponding to a staff. The first row has two tick marks, the second has three, the third has four, the fourth has three, and the fifth has two. The notes are aligned with the vocal neumes.

9

q

6

a	c	hfe	ca	f	dc	a
c	d	e	a	b	c	d
a	c	a	a	c	a	c
a	c	a	a	c	a	c

12

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

18

## 53. Praeambulum XI

CH-Bu F.IX.70, p. 11

1

The notation consists of two staves of square neumes on a four-line staff system. The first staff contains six measures of neumes, ending with a fermata. The second staff begins with a fermata and continues with six more measures, concluding with a large curved brace.

## 54. Praeambulum XII

CH-Bu F.IX.70, p. 11

1

The notation consists of two staves of square neumes on a four-line staff system. The first staff contains six measures of neumes, ending with a fermata. The second staff begins with a fermata and continues with six more measures, concluding with a large curved brace.

7

## 55. Praeambulum XIII - 8D

CH-Bu F.IX.70, p. 12

1

The notation consists of two staves of square neumes on a four-line staff system. The first staff contains six measures of neumes, ending with a fermata. The second staff begins with a fermata and continues with six more measures, concluding with a large curved brace.

7

## 56. Praeambulum XV - 7F

CH-Bu F.IX.70, p. 13

1

7

13

## 57. Praeambulum XVIII - 8D

CH-Bu F.IX.70, p. 14

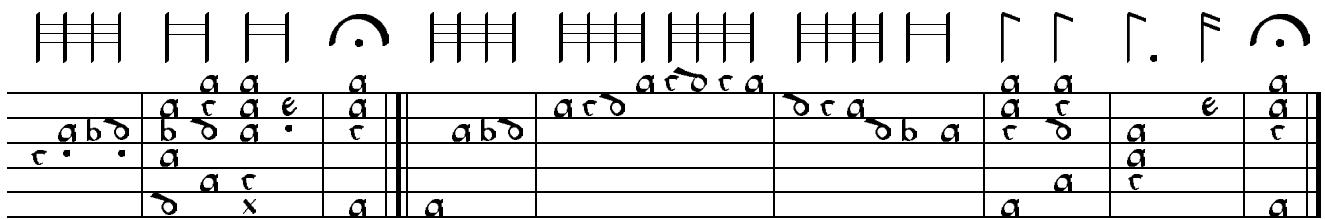
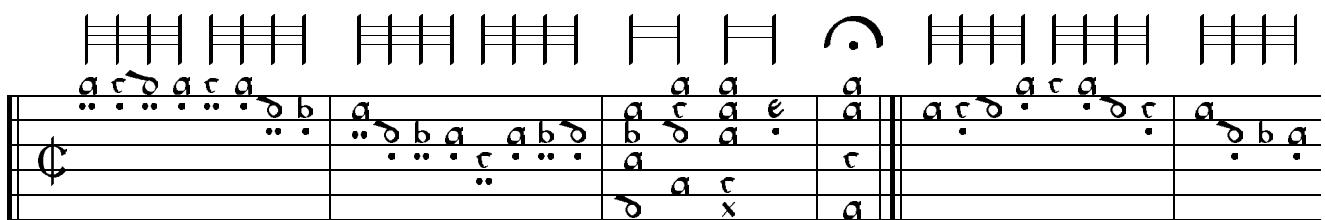
1

9

16

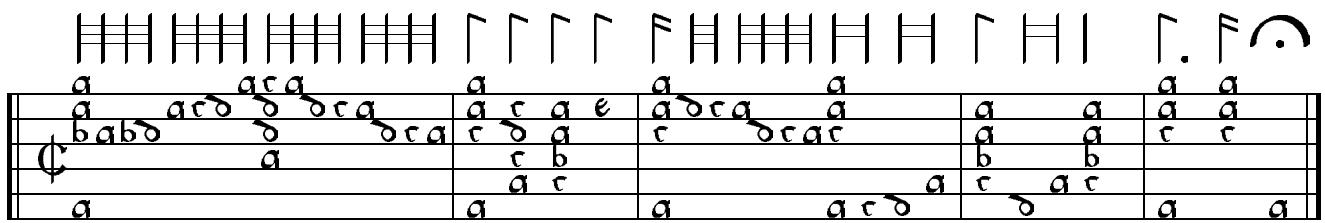
58. Praeambulum  
 59. Exercitium  
 60. Praeambulum II

CZ-Bsa G 10,1400, f. 1r  
 CH-Bu F.IX.23, f. 6r  
 CH-Bu F.IX.70, p. 8



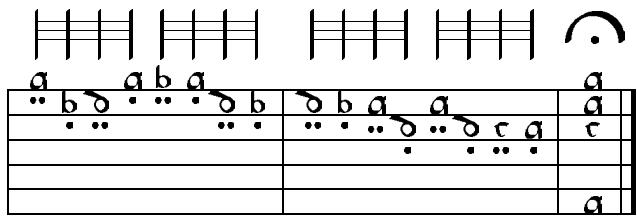
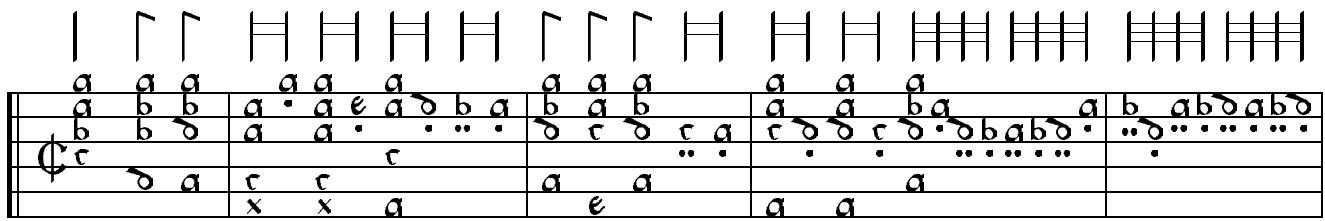
61. Praeambulum III

CH-Bu F.IX.70, p. 9



62. Praeludium

CZ-Bsa G 10,1400, f. 13r



## 63. Praeambulum V

CH-Bu F.IX.70, p. 9

Musical notation for Praeambulum V, measures 1-5. The notation uses a staff with vertical stems and horizontal strokes. The first measure starts with a vertical stem. Measures 2-5 show a pattern of vertical stems followed by horizontal strokes. Measure 5 ends with a vertical stem.

1

Musical notation for Praeambulum V, measures 6-10. The notation includes vertical stems, horizontal strokes, and a fermata symbol. Measure 10 concludes with a fermata over the final note.

6

## 64. Praeambulum - Jacob Reis - 7F

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

Musical notation for Praeambulum - Jacob Reis - 7F, measures 1-5. The notation features vertical stems and horizontal strokes. Measure 5 ends with a vertical stem.

1

Musical notation for Praeambulum - Jacob Reis - 7F, measures 6-10. The notation includes vertical stems, horizontal strokes, and a fermata symbol. Measure 10 concludes with a fermata over the final note.

6

## 65. Praeambulum - P.P.

DK-Kk Thott 4o 841, f. 102v

Musical notation for Praeambulum - P.P., measures 1-7. The notation uses a staff with vertical stems and horizontal strokes. Measure 7 ends with a vertical stem.

1

Musical notation for Praeambulum - P.P., measures 8-15. The notation includes vertical stems, horizontal strokes, and a fermata symbol. Measure 15 concludes with a fermata over the final note.

8

## 66. Praeambulum XVI

CH-Bu F.IX.70, p. 13

1

6

## 67. Praeambulum XVII - 7F

CH-Bu F.IX.70, p. 13

1

6

## 68. Praeambulum XX

CH-Bu F.IX.70, p. 14

1

10

## 69. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti - 8D

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

1 */a*

5

9

14

19 */a*

## 70. Praeambulum

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

## 71. Praeambulum XVIII

CH-Bu F.IX.70, p. 14

1

11

18

## 72. Praeambulum

CZ-Pu 59r.469, f. 7r

1

6

12

## 73. Exercitium - Daniel Frederici?

CH-Bu F.IX.70, p. 12

1

C

16

26

33

40

46

## 74. Praeclodium - 7F

D-SI G.I.4 III, f. 29v

1

8

16

24

30

## 75. Preambulum

S-Skma Sackska, f. 16r

## 76. Praeludium - 7F8D

D-SI G.I.4 III, f. 29v

1

10

17

26

## 77. Praeambulum

CZ-Pu 59r.469, f. 7v

1

6

## 78. Praeambulum - Julio Segni da Modena

S-Skma Sackska, ff. 22r-22v

1

8

15

## 79. Praeambulum - 7F

PL-LZu M 6983, f. 66r

1

6

11

## 80. Praeambulum

PL-LZu M 6983, ff. 71v-72r

Musical notation for Praeambulum 80, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (d, c, b, a) below. Measure 1: dcdca, a. Measure 2: dcdca, a. Measure 3: dcdca, a. Measure 4: fdfdc, a. Measure 5: fdfdc, a. Measure 6: fdfdc, a.

1

Musical notation for Praeambulum 80, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (f, i, h, k, l, a, d, b, c) below. Measure 7: f, i, h, f, i, h, f. Measure 8: k, l, k, h, l, a, d. Measure 9: a, c, d, f, d, c, a. Measures 10-12: abab, dba, c.

7

Musical notation for Praeambulum 80, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (a, c, d, c, a, d, b, a, c, a, b, d, b, a, c, a, d, c, a) below. Measure 13: a, c, d, c, a, d, b, a, c, a, b, d, b, a, c, a, d, c, a.

13

Musical notation for Praeambulum 80, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (c, d, a, c, d, a, c, e, a, c, e, a, c, a, c, a, c, a) below. Measure 19: c, d, a, c, d, a, c, a, c, e, a, c, e, a, c, a, c, a, c, a.

18

Musical notation for Praeambulum 80, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (a, c, f, e, c, f, e, b, d, a, b, a, b, a, c, b, d, b, b, a, d, c, a, c, a, a) below. Measure 25: a, c, f, e, c, f, e, b, d, a, b, a, b, a, c, b, d, b, b, a, d, c, a, c, a, a.

25

## 81. Praeambulum

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

Musical notation for Praeambulum 81, showing six measures. The notation consists of vertical strokes on a staff and corresponding letter names (a, c, d, c, d, a, c, d, f, d, c, a, d, c, a, d, b, a, c, a, c, e, a, c, a) below. Measure 1: a, c, d, c, d, a, c, d, f, d, c, a. Measures 2-6: d, c, a, d, b, a, c, a, c, e, a, c, a.

## 82. Preambulum

PL-LZu M 6983, ff. 68v-69v

1

12

21

32

41

51

eace	fcef	ec				
	fer	ce	fre	f	er	
	f					

68

74

Handwritten musical notation on a staff with lyrics below it:

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

80

86

93

### 83. Praeludium - Hieronimus Wully?

CH-SAM 1, f. 3r

## 84. Praeambulum

PL-LZu M 6983, ff. 69v-70r

1

7

## 85. Praeambulum

PL-LZu M 6983, f. 70r

1

9

## 86. Praeambulum

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

Musical notation for Praeambulum, page 86, measures 1-6. The notation consists of two staves. The top staff has vertical strokes. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d) and some with dots or dashes.

1

Musical notation for Praeambulum, page 86, measures 7-12. The notation consists of two staves. The top staff has vertical strokes and a bracketed section with a different stroke pattern. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d, e).

7

## 87. Praeambulum - 7F

PL-LZu M 6983, f. 72r

Musical notation for Praeambulum - 7F, page 87, measures 1-6. The notation consists of two staves. The top staff has vertical strokes and a bracketed section with a different stroke pattern. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d, e).

1

Musical notation for Praeambulum - 7F, page 87, measures 7-12. The notation consists of two staves. The top staff has vertical strokes and a bracketed section with a different stroke pattern. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d, e).

9

Musical notation for Praeambulum - 7F, page 87, measures 13-18. The notation consists of two staves. The top staff has vertical strokes and a bracketed section with a different stroke pattern. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d, e).

17

Musical notation for Praeambulum - 7F, page 87, measures 19-24. The notation consists of two staves. The top staff has vertical strokes and a bracketed section with a different stroke pattern. The bottom staff uses a combination of vertical strokes and horizontal dashes. The notes are labeled with letters (a, b, c, d, e, f).

24

## 88. Praeambulum

PL-LZu M 6983, f. 69v

1

9

17

## 89. Praeambulum

PL-LZu M 6983, ff. 74v-75r

1

8

15

22

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

29

f	f	i	f	f	g	h	c	a	a	a	a	a	a	a	a	f	h	k	f
f	f	i	f	f	g	h	c	a	a	a	a	a	a	a	a	a	a	a	f

## 90. Praeambulum

PL-LZu M 6983, ff. 70v-71r

1

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

9

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

16

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

24

## 91. Praeambulum

PL-LZu M 6983, f. 72v

1

8

12

## 92. Praeambulum

PL-LZu M 6983, ff. 72v-73r

1

6

14

## 93. Praeambulum

PL-LZu M 6983, f. 73r

1

ace da cd c d ac a c da da d ce aca e ca c c

C e ac a c e e a ce c e ac a c e ac e

7

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

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

12

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

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

17

e c e g f f h e c e f e c d g g g e g

d d c c g g e e e d d e e g g e g e

## 94. Praeambulum

PL-LZu M 6983, f. 76r

1

a a c d c a c d c a a a d c a d c a a a

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

C c c c c c c c c c c c c c c c c c

8

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

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

c c c c c c c c c c c c c c c c c c

## 95. Praeambulum

PL-LZu M 6983, ff. 73v-74r

1

ace acd  
c b c e  
re ac e  
e ac e  
e ac e

10

ace e f g f c e f ea ce  
b c e g g f d a c d c t a c d a c  
e c e a c e a c a e c e a c e

19

f ace a ce ace  
d a c d e  
e e

27

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

33

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

39

F H H H R F H H H H R H R H F H H H R  
d a c d a c d a c d a c d a c d a c d a c d  
e a a a a  
f e c c c  
e e e e e  
c e e e e  
a c e e e  
e e e e e  
c b c e e e  
a c e e e  
e e e e e  
b d e d b d  
e e

46

## 96. Praeambulum

PL-LZu M 6983, f. 74v

1

11

20

## 97. Praeambulum - 7D

PL-LZu M 6983, f. 106r

1

6

9

## 98. Praeambulum

PL-LZu M 6983, f. 75v

1

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

6

c a ac d  
d c d c  
d c a c d a  
d c a c d a  
d c a c d a

12

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

18

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

## 99. Praeambulum

PL-LZu M 6983, f. 76r

1

a d  
f a  
d a  
f d  
f g c

9

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

## 100. Praeludium - Carolum

A-LIa 475, f. 71r

1

6

9

13

20

## 101. Praeambulum - Matthaus Waiszel

DK-Kk Thott 841 4o, f. 101r

1

8

12

25

## 102. Praeludium 1 - 7F

D-LEM II.6.15, p. 1

1

8 a

13 a

17

## 103. Praeludium 2 - 8D

D-LEM II.6.15, p. 2

1

9

## 104. Praeludium 3 - 7F

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

Handwritten musical score for Praeludium 3, measures 1 through 7. The score is written on five-line staves. Measure 1 starts with a fermata over two notes, followed by a series of vertical strokes and note heads. Measures 2-7 continue this pattern of vertical strokes and note heads, with some horizontal strokes and rests interspersed. Measure 7 concludes with a fermata over two notes.

## 105. Praeludium 5 - 7F8D

D-LEm II.6.15, pp. 4-5

Handwritten musical score for Praeludium 5, measures 1 through 10. The score is written on five-line staves. Measure 1 starts with a fermata over two notes, followed by a series of vertical strokes and note heads. Measures 2-10 continue this pattern of vertical strokes and note heads, with some horizontal strokes and rests interspersed. Measure 10 concludes with a fermata over two notes.

## 106. Praeludium 4

D-LEM II.6.15, p. 3

1

6

11

## 107. Praeludium 7 - 7F

D-LEM II.6.15, p. 6

1

8

15

## 108. Praeludium 6 - Jacob Reis - 7F

D-LEM II.6.15, p. 5

1

6

## 109. Rx

D-LEM II.6.15, p. 8

8

## 110. Praeludium 10

D-LEM II.6.15, p. 9

6

## 111. Praeludium 8

D-LEM II.6.15, pp. 6-7

1

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

6

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

10

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

13

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

17

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

## 112. Finale

D-LEM II.6.15, pp. 18-19

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

## 113. Praeludium 9 - 7F

D-LEm II.6.15, p. 8

1

4

## 114. Praeludium 11 - 7F

D-LEm II.6.15, p. 11

1

7

13

## 115. Praeludium 12 - 7F

D-LEm II.6.15, pp. 12-13

1

5

12

## 116. Finale

D-LEm II.6.15, p. 9

## 117. Praeludium 13 - 7F

D-LEm II.6.15, pp. 14-15

1

5

8

11

## 118. Praeludium Italicum 15 - 7F

D-LEm II.6.15, p. 18

## 119. Praeludium 14

D-LEm II.6.15, pp. 16-17

1

11

17

22

27

## 120. Praeambulum 2

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

1

## 121. Praludium 16 - Diomedes Cato

D-LEm II.6.15, p. 19

1

1

10

10

20

20

## 122. Praeludium - Diomedes Cato - 7F8D

D-LEm II.6.15, p. 20

1

1

8

8

15

15

22

29

123. Prelude - Albert Dlugoraj

D-LEm II.6.15, p. 465

1

9

19

## 124. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti - 7D D-LEm II.6.15, pp. 62-63

1

7

12

17

22

30

45

45      a      a

52

52      e      e a c      e c      a

58

58      a      a      a      a      a      a      a

## 125. Praeludium 18 - 7F

D-LEm II.6.15, p. 21

1      a      a      a      a      a      a      a      a      a

9      a      a      a      a      a      a      a      a      a

## 126. Exercitium - 7F

D-LEm II.6.15, pp. 21

1      a b d a b      a      a b d a b      a b d a b      a b d a b      a b d a b      a b d a b      a

## 127. Finale - Albert Dlugoraj - 7D8C

D-LEm II.6.15, p. 467

1

10

19

30

40

46

52

## 128. Prelude - Charles Bocquet or Jacob Reis - 7F

D-LEm II.6.15, p. 510

1

16

23

29

37

43

## 129. Praeludium 19 - 10C

D-LEM II.6.15, p. 22

1

10

## 130. Praeludium - 7F8Eflat10C

CZ-Pnm XIII.B.237, f. 1v

1

10

## 131. Praeludium - Salomon? - 7F10C

CZ-Pnm XIII.B.237, f. 1r

1

7

## 132. Praeambulum - Stephan Laurentius Jacobides - 7F

CZ-Pnm XIII.B.237, f. 1r

1      a      a      a      a      a      a      a      a      a

10     a      a      a      a      a      a      a      a      a

17     a      a      a      a      a      a      a      a

## 133. Praeludium - 7F8Eflat10C

CZ-Pnm XIII.B.237, f. 1v

1      b      a      b      b      b      a      b      b      a      a

10     a      a      a      a      a      a      a      a      a      a

17     a      a      a      a      a      a      a      a      a

## 134. Exercitium - 7D

D-D1 1-V-8, ff. 68v-69r

1

ac d a c d      a c a      a c e f c e f h e      a d c d a  
 cre ce e e      c e a c e a      e d f i      a c e a

F

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

F

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

11

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

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

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

16

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

21

24

## 135. Exercitium

D-DI 1-V-8, f. 68v

1

7

11

14

## 136. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti - 7D

D-DI 1-V-8, f. 75v

1

7

16

21

26

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

35 a a

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

40 a a

## 137. Preambulum - Vincenzo Pinti or Lorenzino Tracetti - 7D

D-DI I-V-8, f. 68v

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

1

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

a

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

10

Handwritten musical notation on five-line staves. The notation consists of vertical strokes and horizontal dashes. Below the staves are boxes containing letter names (a, c, d, e, f) and numbers (1, 2, 3).

15 a

## 138. Praeludium - 7F

D-DI 1-V-8, f. 16r

1

6

11

15

19

24



## Finale a-q - 7D

a.

b.

c.

d.

e.

f.

g.

h.

i.

44

51

55

62

68

73

75

p

The score consists of two staves. The top staff has six measures of eighth-note patterns: the first measure is a continuous series of eighth notes, followed by groups of two, three, and four eighth notes. The bottom staff has six measures of note heads with stems: the first measure has 'a' heads; the second has 'b' heads; the third has 'a' heads with 'c' heads above them; the fourth has 'd' heads; the fifth has 'b' heads with 'a' heads above them; and the sixth has 'd' heads.

82

This score has two staves. The top staff features a mix of eighth and sixteenth notes, with measure 1 containing mostly eighth notes and measure 2 containing mostly sixteenth notes. The bottom staff has six measures of note heads: the first has 'a' heads; the second has 'd' heads; the third has 'b' heads with 'a' heads above them; the fourth has 'c' heads; the fifth has 'a' heads with 'c' heads above them; and the sixth has 'a' heads.

88

Finale r-z - 7F

r.

The top staff has six measures of eighth-note patterns: the first measure is a continuous series of eighth notes, followed by groups of two, three, and four eighth notes. The bottom staff has six measures of note heads: the first has 'f' heads; the second has 'a' heads with 'c' heads above them; the third has 'd' heads; the fourth has 'a' heads with 'c' heads above them; the fifth has 'a' heads with 'c' heads above them; and the sixth has 'a' heads.

1

s.

The top staff has six measures of eighth-note patterns: the first measure is a continuous series of eighth notes, followed by groups of two, three, and four eighth notes. The bottom staff has six measures of note heads: the first has 'c' heads; the second has 'f' heads; the third has 'a' heads with 'c' heads above them; the fourth has 'd' heads; the fifth has 'a' heads with 'c' heads above them; and the sixth has 'a' heads.

7

t.

The top staff has six measures of eighth-note patterns: the first measure is a continuous series of eighth notes, followed by groups of two, three, and four eighth notes. The bottom staff has six measures of note heads: the first has 'c' heads; the second has 'f' heads; the third has 'a' heads with 'c' heads above them; the fourth has 'd' heads; the fifth has 'a' heads with 'c' heads above them; and the sixth has 'a' heads.

14

u.

The top staff has six measures of eighth-note patterns: the first measure is a continuous series of eighth notes, followed by groups of two, three, and four eighth notes. The bottom staff has six measures of note heads: the first has 'c' heads; the second has 'f' heads; the third has 'a' heads with 'c' heads above them; the fourth has 'd' heads; the fifth has 'a' heads with 'c' heads above them; and the sixth has 'a' heads.

21

31 v.

38 w.

44 x.

50 y.

59 zii.

59 ziii.