

The seventeen lute solos ascribed to A. F. in Basel F.IX.70,¹ and other items with related ascriptions have been edited for this supplement. The composer of these pieces is not known, but it is tempting to think that the initials stand for Alfonso Ferrabosco [I] of Bologna [1543-1588].² The music ascribed A. F. in the Basel manuscript comprises a curious mixture of Italian, English and Polish items. The Italian and English influence favour Alfonso Ferrabosco I as the composer, as well as the fact that music presumed to be by him is found in other continental sources - the Hainhofer,³ and Schele⁴ lute books, and the prints Jean-Baptiste Besard *Thesaurus Harmonicus* 1603,⁵ and Emmanuel Adriaenssen *Pratum Musicum* 1584.⁶ The Hainhofer lute book includes galliards and passamezo settings by him, but they are not related to those in the Basel manuscript. However, many of these solos are for a lute with seven sources and all Ferrabosco's other lute music is for a six-course instrument. Also, the *Passomezo Laurenz* A. F. (n° 6a) is concordant with the *Passomezo Laurentij* (n° 6b) elsewhere in the Basel manuscript, suggesting the A. F. is just the arranger of Lorenzino Tracetti's passamezo, or an acquaintance of Emmanuel Wurtsen, owner of the Basel manuscript, who collected the music bearing his initials.

One of the additional items (n° 18) is *Galliarda I. A. F.* in D-LEm II.6.15,⁷ dated 1619. The first initial suggests a different composer, but it is curious that it is a set of divisions on the Frog galliard, which may date from before Alfonso Ferrabosco died in 1588, so that he could have composed the variations. Alternatively, it could be by Alfonso's son Alfonso Ferrabosco II [c.1575-1628], although no other music of his for lute is known. The other additional item (n° 19) is a barriera setting titled *Tantz Alphonsi* in the Königsberg manuscript,⁸ which may refer to Alfonso Ferrabosco, although it is not concordant with the setting of the barriera in the Basel manuscript (n° 1).

Alfonso Ferrabosco worked intermittently in England and on the continent, and is recorded in Lorraine in 1559, Rome in 1564, Paris in 1569, Bologna in 1569-1570, France 1574, returning to Italy for the remainder of his life in 1578, apart from travelling to Spain in 1585.⁹ This gives ample opportunity for his music to find its way into continental

sources outside Italy and England. His vocal compositions were published in collections of madrigals and motets in Antwerp and Germany from 1583 onwards. Lute music of several of his relatives are also found in continental lute sources, including examples by his father Domenicho Maria Ferrabosco [1513-1574],¹⁰ and two of his second cousins Matthia Ferrabosco [1550-1616]¹¹ and Constantino Ferrabosco [1550-1600].¹²

Addendum to *Lute News* 59 (September 2001): The last item in this supplement is the version of Canaries in D-LEm II.6.6, f. 9r *Curant* kindly supplied by Peter Király, which was omitted from the last supplement. A version for lyra viol can be added to the worklist: GB-Lbl Add.59869 (Cartwright lyra viol manuscript), ff. 15v-16r (VdGS 7411)¹³ brought to my attention by Stewart McCoy.

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14.	p. 329	<i>Galliarda A. F.</i>	12
15a.	p. 329	<i>Chorea Anglica A. F.</i> ¹⁸	6
15b.	D-LEm II.6.15, p. 389	<i>Der Jungen Herren tantz</i>	7
16.	p. 330	<i>Galliarda A. F.</i> ¹⁹	11
17.	p. 330	<i>Galliarda A. F.</i> ²⁰	14

Additional items:

18.	D-LEm II.6.15, pp. 230-231	<i>Galliarda 3 I-AF</i>	13
		[Frog galliard, cf. Poulton and Lam n° 23]	
19.	LT-Va 285-MF-LXXIX, f. 12v	<i>Tantz Alphonsi</i>	12
	cf. D-Lr 2000, f. 22r	<i>Die lieb thut alles überwinden</i>	
	Fuhrmann 1615, p. 180	<i>Lieb kan alles überwinden</i>	
	D-B 4022, f. 48v	<i>Lieb thuet alles überwinden</i>	

John H Robinson November 2001

¹ Basel, Öffentliche Bibliothek der Universität Basel, Musiksammlung, Ms. F.IX.70, copied by Emanuel Wurtsen and dated 1591 and 1594. The bottom margin of pages in this manuscript usually have Latin phrases, such as on p. 329, 'Laus in fine sonat, virtus in fine coronat', translated by Matthew Montchalin at the request of Rainer aus dem Spring as 'In the end applause resounds, but valour dresses men in crowns'.

² Nigel North, ed. *Alfonso Ferrabosco: Collected Works for Lute and Bandora* 2 vols. (London: Oxford University Press, 1974); Richard Charteris, ed. *Alfonso Ferrabosco the Elder (1543-1588), Opera Omnia*, Corpus Mensurabilis Musicae, 96, volume 9: *Instrumental Music* (American Institute of Musicology, 1988); Richard Charteris *Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of his Music with a Biographical Calendar* (New York, 1984). Inventory of lute music in English sources [first number from North, number in brackets from Charteris]: **1(1)**. GB-Cu Dd.2.11, ff. 18v-19r *fantasia Alfonso ferabosco*; **2(2a)**. GB-Lam 603 (Board), f. 29v *A phantasia*; GB-Cu Dd.5.78.3, ff. 58v-59r untitled; Mertel 1615, p. 219-220 *Phantasia et Fuga* 77; Mylius 1622, pp. 38-39, *Fantasia*; cf. bandora B2; parody on motet *Erravi sicut ovis* [non Papa], cf. Bakfark, *Opera Omnia*, n° 25 [identified by Ron Andico]; **3a(3)**. GB-Cu Dd.2.11, f. 21v *fantasia Alsonso ferrabosco*; GB-Cfm 689 (Herbert), f. 44r *Fantasia Alfonso Ferrabosco*; GB-Lbl Hirsch 1353, ff. 8v-9r untitled; Dowland 1610, sigs. G1r-G1v *Fantasia 5/ Composed by the most Artificiall and famous, Alfonso Ferrabosco of Bologna*; **(4)** GB-

Lbl Hirsch 1353, f. 14r untitled [cf. footnote 5 below, GB-Lbl Hirsch 1353 concordance not in North]; **5(5)**. GB-Cu Dd.2.11, ff. 16v-17r *fantasia Alfon: ferab;* GB-Lbl Hirsch 1353, ff. 13v-14r untitled; GB-WPforester welde, ff. 12v-13r *Fantazia Alfonso Ferrabosco*; **6(21b)**. GB-Cu Dd.2.11, f. 54v untitled; GB-Lbl Hirsch 1353, f. 64v *ut re mi fa so*; cf. GB-Lbl Add.41157, f. 9r *Ut re mi fa so la* (cantus, altus, bassus); **(21a)** GB-Lbl RM24.d.2 (Baldwin), ff. 118v-119r *alfonso/ ut re mi fa* (cantus); GB-Lbl RM24.d.2, ff. 118v-119r *ut re mi fa* (altus); GB-Lbl RM24.d.2, ff. 118v-119r *mr: alfonso: ferrabosco* (bassus); GB-Lrcm 2036, ff. 26v-27r *ut re mi fa so la* (cantus, altus, bassus); **7(6)**. GB-Gu Euing 25, ff. 30v-31r untitled; GB-Cu Dd.5.78.3, ff. 36v-37r A. F.; Dowland 1610, sigs. K2v-L1r *Pauin 6/ Composed by the most Artificiall and famous Alfonso Ferrabosco of Bologna*; **8(7)**. GB-Cu Dd.2.11, f. 61r *Pavan Alfonso*; GB-Gu Euing 25, f. 22r untitled; **9 (8)**. GB-Cu Dd.2.11, f. 77v *pavan Alfonso Ferrabosco*; GB-Gu Euing 25, ff. 45v-46r untitled; **10a(9a)**. GB-Cu Dd.2.11, f. 77r *Pavan alfonso*; GB-WPforester welde, f. 7r *Pauane Alphonso Ferrabosco*; **10b(9b)**. GB-Lbl Add.31392, ff. 34v-35r *a pavin by Alfonso ferabosco* [minor third higher than 10a]; cf. bandora B5; **11a(10)**. [in B^b minor] GB-Cu Dd.2.11, f. 1v *Alfonso*; **11b**. [in G minor] GB-Cu Dd.2.11, f. 72r *Pavan Cutting*; GB-Lbl Hirsch 1353, f.12v, [untitled]; **12(11)**. GB-Cu Dd.5.78.3, f.35r, A. F.; **14 (13)**. GB-Cu Dd.2.11, ff. 22v-23r *Misere: Alfonso*; **15(14)**. GB-Cu Dd.5.78.3, ff. 27v-28r A. F. Treble and ground duet: **16a(18)**. GB-Lbl Eg 2046 (Pickeringe), ff. 10v-11r *the treble to the spanish Pavinge by ALfonces*; GB-Cu Dd.3.18, ff. 14v-15r *The Spanish*

- pauen*; **16b**. GB-Lbl Eg.2046, f. 11r *the ground to the treble*. For bandora: **B1(15)**. GB-Lbl Add.31392, ff. 39v-40r *fantasia of Alfonso*; GB-Cu Dd.2.11, f. 27v-28r untitled; **B2(2b)**. GB-Lbl Add.31392, ff. 40v-41r *Alfonso his fantasie*; GB-Cu Dd.2.11, f. 28v *Fantaz. Ri: Ali*; cf. lute n° 2; **B3(16)**. GB-Lbl Add.31392, ff. 42v-43r *fantasia of maister Alfonso*; **B4(17)**. GB-Lbl Add.31392, ff. 43v-44r *a fantasia of mr. Alfonso*; GB-Cu Dd.2.11, f. 85v *Fantazia* [major second higher]; **B5 (9c)**. GB-Cu Dd.2.11, f. 34v untitled; cf. lute n° 10. For mixed consort: **(29)** Alfonsoes Pavan [mixed consort]: GB-Cu Dd.3.18, f. 36v *Alfonces pauen* [lute]; GB-Cu Dd.5.21, f. 4r *Alfonsoes pauen* [recorder]; GB-Cu Dd.5.20, f. 4r *Alfonsoes pauen* [bass viol]; GB-Cu Dd.14.24, f. 22r *Alfonsoes pauen* [cittern], cf. GB-Cu Add.8844 (Trumbull), ff. 7v-8r *August* [ne Bassano]. Doubtful: **(i)** IRL-Dm Z.3.2.13 (Marsh), p. 386 *galliard Alfonso*. GB-Cu Add.2764(2), f. 7r untitled; GB-Lbl Add.31392, f. 34r *a galiard by mr Cuttinge*; GB-Cu Dd.2.11, f. 71v *f Cuttings galliard*; GB-Gu Euing 25, f. 29r untitled; D-LEm II.6.15, pp. 218-219 *Galliarda Dulandi* 39; D-LEm II.6.15, pp. 234-235 *Galliarda* [cf. Poulton & Lam 85]; NL-Lu 1666 (Thyssen), f. 33r *Maister Hays Gallard*. Fragments of of lute music recovered from the binding of a copy of *Opuscula Medica* of 1639 in Magdalen College Library, Oxford now catalogued as GB-Omc MS 265, ff. 61r-62v include an incomplete *Alpho[n]so fantas.* probably by Alfonso Ferrabosco, additional to his known music, see Julia Craig-McFeely 'Fragments of English Lute Music II: Oxford Libraries *The Lute* xxxiii (1993) p. 35-38
- ³ Six items are ascribed to Alfonso Ferrabosco: **(i)** D-W Guelf.18.8 (Hainhofer) V, f. 82r [Passo e mezo in contralto] *Parte undecima. Alfonso de ferrabosco*; **(ii)** D-W Guelf.18.8 V, ff. 100r-100v [Passo e mezzo] *Settima parte. Alfonso de Ferrabosco*; **(iii)** D-W Guelf.18.8 V, ff. 120r-122v *Passe e mezzo prima parte. Alfons. de Ferrabosco/ Secunda parte/ Terza parte/ Quarta parte/ Quinta parte/ Sesta parte/ Settima parte*; **(iv)** D-W Guelf.18.8 V, ff. 122v-123v *Galiarda del passo e mezzo/ Secunda parte./ Terza parte. Gagliarda p.3/ Quarta parte/ Reprise*; **(v)** D-W Guelf.18.8 VI, ff. 186r-186v *Gagliarda Alf. de ferabosco* [n° 13(12) and related to n° 12]; **(vi)** D-W Guelf.18.8 VII, ff. 228r-229r *La Battaglia Alf. de Ferrabosco*.
- ⁴ D-Hs ND VI 3238 (Schele), pp. 52-55 *Vltimi miei suspiri A Ferabosco*; **(App)** GB-Lbl Hirsch 1353, ff. 18v-19r untitled; GB-Lbl RM24.d.2, ff. 52v-53v *mr: alfonso: ferabosco: vi: voc: vltimi me* [a6].
- ⁵ Two Fantasias are ascribed to him in Besard's *Thesaurus Harmonicus*: f. 32r *Fantasia Alphonsi Ferrabosci* and f. 32v *Fantasia Alf. Ferrab.*
- ⁶ Emanuel Adriaenssen *Pratum Musicum* (1584), ff. 5v-6r *Io mi son gioninetta* [index: *Alfonso Ferrabosco*] = D-B autogr. Hove-1, ff. 3v-5v *Io mi son gioninetta A 4*; cf. D-Mbs 266, ff. 11v-12r *Io mi son gionineta*; D-Mbs 266, f. 103r *Io mi son gionineto*; Munich 269, f. 14v *Io Mi sono Gioninetta*; Adriaenssen 1584, f. 28v *Tu dolc' anima mia* [index: *Alfonso Ferrabosco*] [lute, soprano and bass].
- ⁷ Leipzig, Musikbibliothek der Stadt Leipzig, Ms. II.6.15, dated 1619, known as the lute book of Albert Dlugorai.
- ⁸ Vilnius, Central Library of the Lithuanian Academy of Sciences, Ms. 285-MF-LXXIX, c.1605-1625.
- ⁹ 'Ferrabosco, Alphonso [II]' in Andrew Ashbee and David Lasocki, *Biographical Dictionary of English Court Musicians* (Aldershot: Ashgate, 1998), pp. 407-409; 'Ferrabosco', John V. Cockshott and H. B. Lobaugh, *New Grove* vi, pp. 476-484.
- ¹⁰ Lute arrangements of three madrigals by Domenico Maria Ferrabosco: *Io mi son giovanetta* in Vincenzo Galilei *Intavolatura de Lauto* 1563, Galilei *Fronimo Dialogo* 1568 & 1584, Melchior Neusidler *Il Primo Libro Intabolatura di Liuto* 1566, Phalèse and Bèllere *Theatrum Musicum* 1571 [ascribed to Orlando in error], Bernhart Jobin *Das Erste Buch* 1572, Gabriel Fallamero *Il Primo Libro de Intavolatura da Liuto* 1584, Adriaenssen 1584, and PL-Kj Mus. Ms. 40032, p. 76; *Deh ferma amor* in Melchior Neusidler 1566 and Phalèse and Bèllere 1571; and *Bacia mi vita mia* in Vincenzo Galilei 1563.
- ¹¹ A galliard and eight madrigals for lute by Matthia Ferrabosco of Bologna are in Adrian Denss *Florilegium* 1594, the galliard was also in the lost lute book of Johann Joachim Loss [D-Dl 1-V-8], f. 86v *Gagliarda di Ferabosco*.
- ¹² Lute arrangements of three madrigals by Constantino Ferrabosco of Bologna are in Johan Rude *Flores Musicae* 1600 n° 95 and *Florum Musicae* 1600 n° 10 & 12.
- ¹³ See Viola da Gamba Society thematic index: <http://www.vdgs.org.uk/tab.html>
- ¹⁴ Elaine Bearer, 'Barriera' *New Grove* ii, 186. The barriera is representative of a battle and parodies a trumpet call, in the manner of the second part of Janequin's 'La guerre'. Lute settings: A-KR L81, f.142v, *La Trombeta*, A-Lla 475 (Eijssert), f. 72r *Ballet Tutti venite armati A5*; CH-Bu F.IX.70, p. 104 *Bariera A.F.*; CND-Mc MS w.s., f. 71v untitled; D-BAU 13.4°85 (Bautzen), pp. 51-52 *La Barriera / Saltarello*; D-LEm II.6.15, pp. 476-477 *Parrera*; D-LEm II.6.23, f. 19r *Dantz*; D-Ngm 33748 II, f.9r, *Barriera Balletto*; D-W Guelf.18.8 IV, f. 41r *Drometer Dantz/ Nachdantz*; D-W Guelf.18.8 VII, ff. 225r-225v *Barriera in contra alto. Nicolaj*; D-W Guelf.18.8 VII, ff. 225v-226v *La medesima d'un altro maestro Hort. Perlae*; D-W Guelf.18.8 VII, ff. 226v-228r *La medesima Diomedis*; F-Pn Rés.29, f. 21v *Barrier*; F-Pn Rés.31, f. 12r *Barriera*; F-Pn Rés.941, f. 11r *La barriere romano*; F-Pn Rés.941, ff. 11v-13r *Barriera*; I-Bc AA/360, f. 109v *Barriera*; Cavalcanti, ff. 40v-41r *Baniera Balletto*; I-BDG chilesotti, pp. 112-113 [n° 43] *Mascherada*; I-BDG chilesotti, pp. 215-216 [n° 71] *Passo mezzo moderno*; I-Fn Magl.106, f. 8r *Barriera ballo*; I-Lg 774, f. 20v *Bariera*; I-Nc 7664, f.31r, *Bariera in tenore*; I-PESc b.10, f. 23r *Barriera*; v; I-PESc b.10, f. 26v *Barriera*; I-Rvat 570, f. 21r *Barriera*; I-SGc 31, f. 11v *Barriera balletto*; I-TRc 1947, f. 13v *Barriera prima parte/ seconda parte/ terza parte/ quarta parte*; LT-Va 285-MF-LXXIX, f. 12v *Tantz Alphonsi*; PL-Kj 40032, p. 373 *La Bariera*; PL-Kj 40153, f. 3v *Bariera*; US-BEm 757, f. 16v *Bariera in soprano*; Caroso 1581, ff. 76v-78v *Barriera, Balletto di M. Battistino*; Terzi 1599, pp. 33-37 *Bariera balletto con tutte le sue repliche*; Caroso 1600, pp. 139-147 *Balletto Barriera/ Gagliarda*; Caroso 1600, p. 190 *Barriera Nuova*; Negri 1602, pp. 122-124 *La Barrera messa in uso in Milano*; Balletti Moderni 1611, pp. 5-6 *La Barera*; Fuhrmann 1615, p. 180 *Subplementum. Lieb kan alles überwinden*.
- ¹⁵ Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.
- ¹⁶ The Polish title 'Mowi namie sasiada' translates something like 'O speak to me my neighbour'.
- ¹⁷ Nineteen anonymous lute versions were listed (with tablature for four) as n° 15 of the supplement to *Lute News* 51 (September 1999), to which can be added this setting ascribed to A.F.
- ¹⁸ The second strain is the same (but in a different key) as the second strain of GB-Cu Dd.2.11, f. 99v *Kemps Jigge*, which is related to the Parlement or Nutmegs and Ginger [John M. Ward, 'Apropos: The British Broadside Ballad and Its Music', *JAMS* 20:28-86 (1967), p. 60]; D-B Danzig 4022, f. 44r *The Parliament Engellat*; NL-Lu 1666 (Thysius), f. 486v *Quyns Almand*; PL-Kj 40143, f. 63v *A[nn]o 1603 In. Decemb./ Engels Liedlein*; US-Ws V.b.280 (Folger), f. 4v *the parlement*. For keyboard: F-Pn Rés.1186, f. 108r R: Cr; US-NYp Drexel 5609, p. 80 R. Cr. For mixed consort: GB-Cu Dd.3.18, f. 33r *Nutmigs and Ginger* [lute]; GB-Cu Dd.3.18, f. 33r untitled [5 bars of the second strain for lute]; GB-Cu Dd.5.20, f. 7v *Nutmigs and Ginger* [bass viol]; GB-Cu Dd.5.21, f. 7r *Nutmigs & ging[er]* [treble viol]; GB-Cu Dd.14.24, f. 37r *Nutmigs and Ginger* [cittern].
- ¹⁹ Cognate versions: A-Lla 475 (Eijssert), f. 94r *Galliarda Englessa/ Allimodo*; DK-Kk Thott 841 4° (Fabritius), f. 107r *Galliarda Anglica*; D-LEm II.6.15, p. 184 *Galliard*; D-LEm II.6.15, p. 192 *Galliarda An[glica]* 5; D-LEm II.6.15, p. 197 *Galliarda/ 13*; D-LEm II.6.23, f. 32r [Gagliard] *a Englessa*; D-LEm II.6.23, f. 36v *Engelender Galliardi Ioan. Frid. comp.*; D-LEm II.6.23, f. 40v *Galliard Ioan Frid & NB*; D-Lr 2000 (Harling), pp. 66-67 untitled; For keyboard: S-Skma 1 (Eysbock), f. 16v *Gailiard d'ingleterae*; Scheidt, *Galliarda Varirt* [Werke, Mahrenholz. V (Hamburgh 1937), pp. 37-40]; I-Tn Foà 7, f. 82r *Gagliarda Englese*; I-Tn Foà 7, ff. 104v-107r *Gagliarda Englese*.
- ²⁰ Cognate version: D-Sl (*olim* Donaueschingen) G.1.4 III, f. 52v *Gagliarda*.

8. Intrada di mascara. A. F. - 7F

CH-Bu F.IX.70, p. 286

First system of musical notation for 'Intrada di mascara'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values and rests. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

Second system of musical notation for 'Intrada di mascara'. It continues the melody from the first system. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

9

11. Galliarda Anglicana A. F. - 7F

CH-Bu F.IX.70, p. 316

First system of musical notation for 'Galliarda Anglicana'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values and rests. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

1

Second system of musical notation for 'Galliarda Anglicana'. It continues the melody from the first system. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

9

2. Cantio A. F. - 7F

CH-Bu F.IX.70, p. 105

First system of musical notation for 'Cantio'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values and rests. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

1

Second system of musical notation for 'Cantio'. It continues the melody from the first system. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The system ends with a repeat sign.

9

1. Bariera A. F. - 7F

CH-Bu F.IX.70, p. 104

[illegible]

1

f f f f f d c a	c a r d c a	a		$r d c a$	a	$d c a r d a r d$	$c d c a r d c$	$d d$
δ	δ	$\delta \delta \delta \delta$	$\delta \delta$	δ	$\delta b a$	δ	$\delta c a r d$	$a a$
a	δ	$\delta \delta$	$\delta \delta$	δ	δ	δ		
a	a	c	$a a$	a				
		$a c a$			δ		a	

9

3

p p p p f f f f | p p p p f f f f | p p p p | p

17

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures, grouped into four 4-measure phrases. The notes are: G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The final measure is a whole note G4. The score is written in a simple, clear font.

25

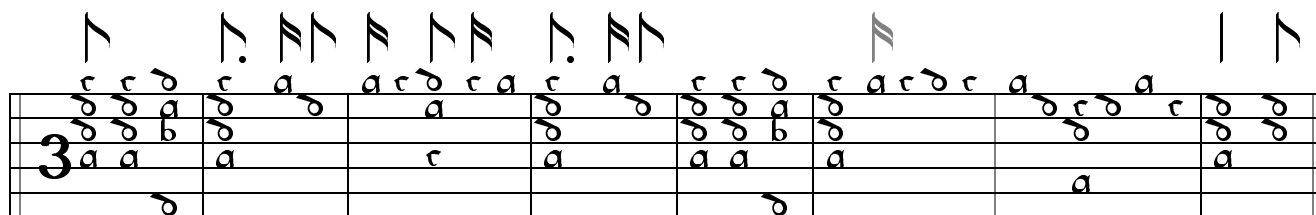
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33

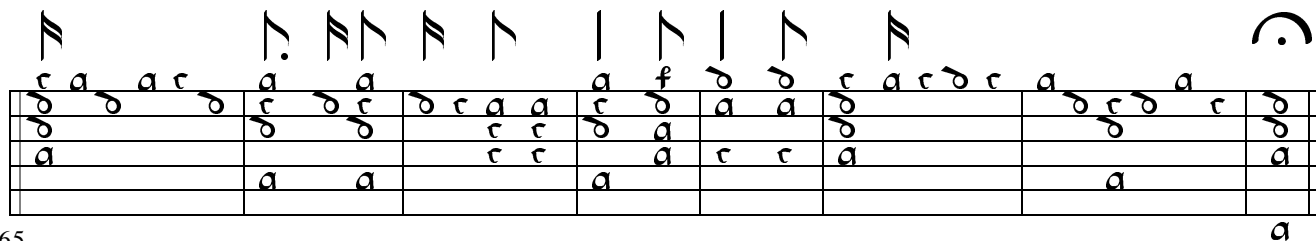
41

[illegible]

49



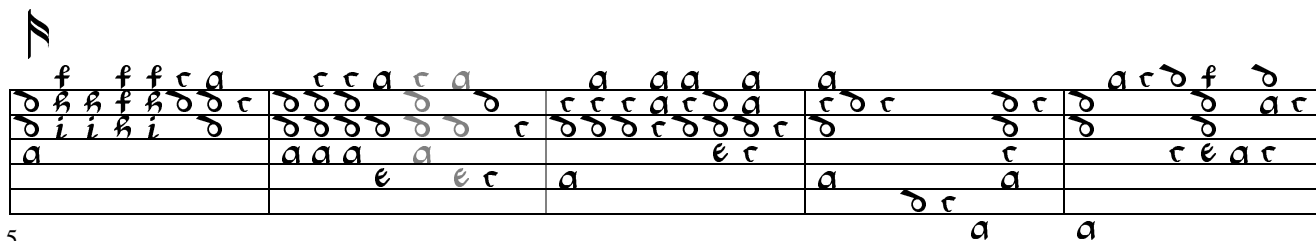
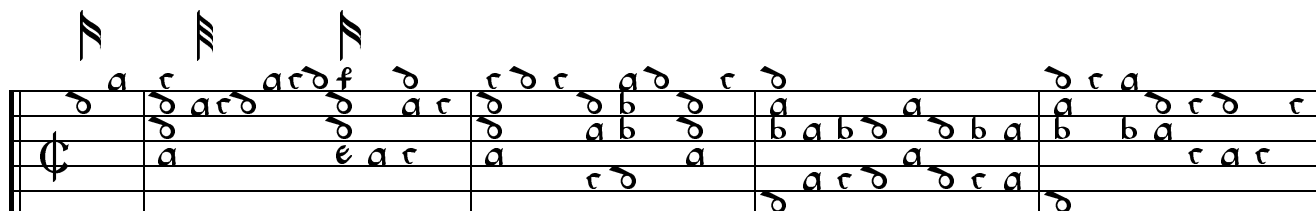
57



65

5. Passomezo A. F. - 7F

CH-Bu F.IX.70, pp. 228-229



5



10



13

First system of musical notation for 'Passomezo Laurenz A. F. - 8D'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

Second system of musical notation for 'Passomezo Laurenz A. F. - 8D'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

Third system of musical notation for 'Passomezo Laurenz A. F. - 8D'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

Fourth system of musical notation for 'Passomezo Laurenz A. F. - 8D'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

13
Engels Liedlein

PL-Kj 40143, f. 63v

Fifth system of musical notation for 'Engels Liedlein'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

Sixth system of musical notation for 'Engels Liedlein'. The system consists of four staves. Above the staves are several double bar lines with flags. The notation includes letters 'a', 'f', 'b', 'c', 'e' and rhythmic symbols like 'h', 'f', 'd', 'r'.

15a. Chorea Anglica A. F. - 7F

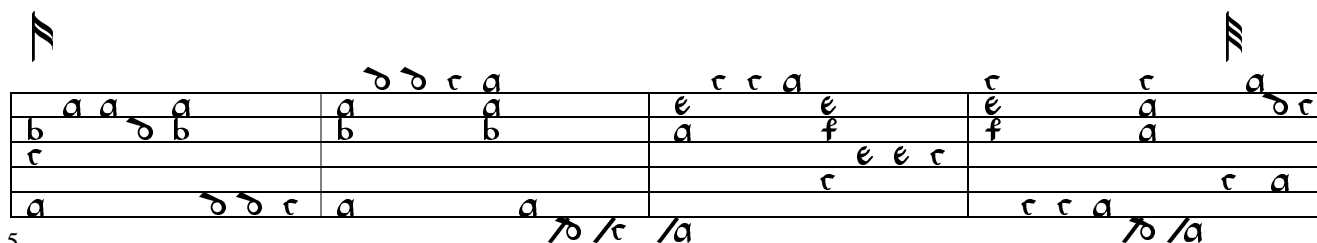
CH-Bu F.IX.70, p. 329



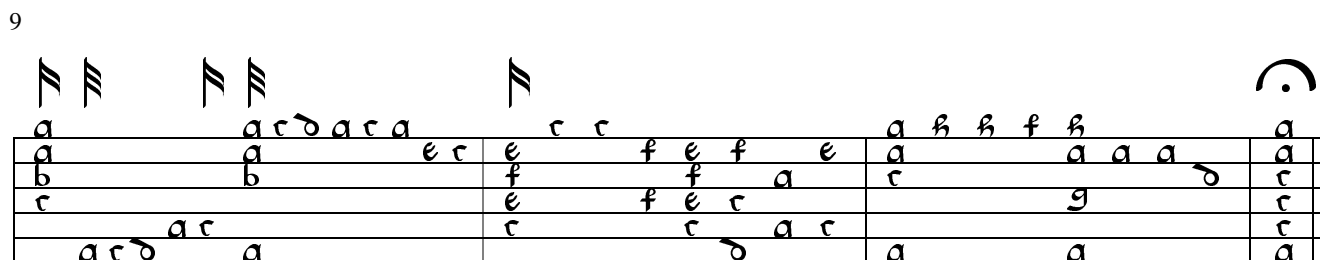
7 a a

6b. Passomezo Laurentij - 8D

CH-Bu F.IX.70, p. 118



5 /a /c /a /a



13

15b. Der Jungen Herren tantz

D-LEm II.6.15, p. 389

First system of musical notation for 'Der Jungen Herren tantz'. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (c, e, f, h) and accidentals (sharps, flats, naturals). The melody is written in a single line, with some notes beamed together.

Second system of musical notation for 'Der Jungen Herren tantz'. It continues the melody from the first system, featuring similar rhythmic patterns and accidentals. The notation is written in a single line.

7
3i. Passomezo A. F.

CH-Bu F.IX.70, p. 126

First system of musical notation for 'Passomezo A. F.'. It features a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (c, e, f, h) and accidentals (sharps, flats, naturals). The melody is written in a single line, with some notes beamed together.

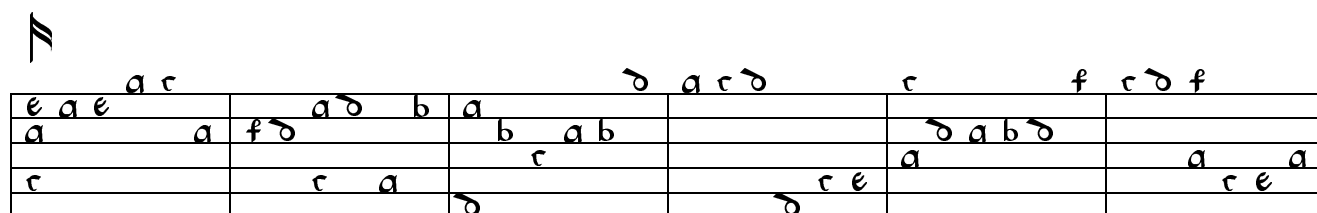
Second system of musical notation for 'Passomezo A. F.'. It continues the melody from the first system, featuring similar rhythmic patterns and accidentals. The notation is written in a single line.

Third system of musical notation for 'Passomezo A. F.'. It continues the melody from the second system, featuring similar rhythmic patterns and accidentals. The notation is written in a single line.

11
3ii. Saltarello

CH-Bu F.IX.70, p. 126

First system of musical notation for 'Saltarello'. It features a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (c, e, f, h) and accidentals (sharps, flats, naturals). The melody is written in a single line, with some notes beamed together.



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13

9-10. Chorea Polonica A. F. - Chor Polonica A. F. - 7F

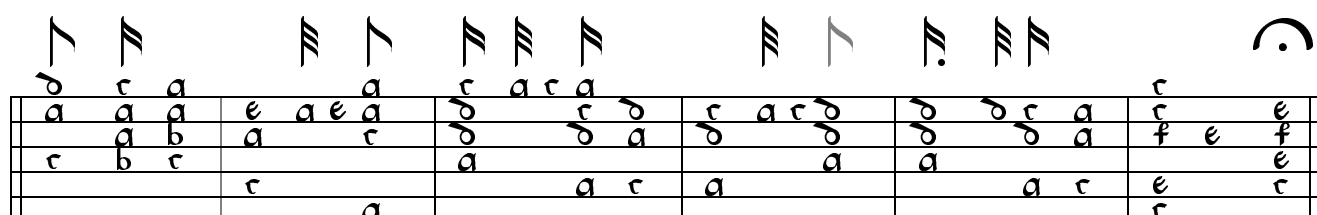
CH-Bu F.IX.70, p. 294 & 295



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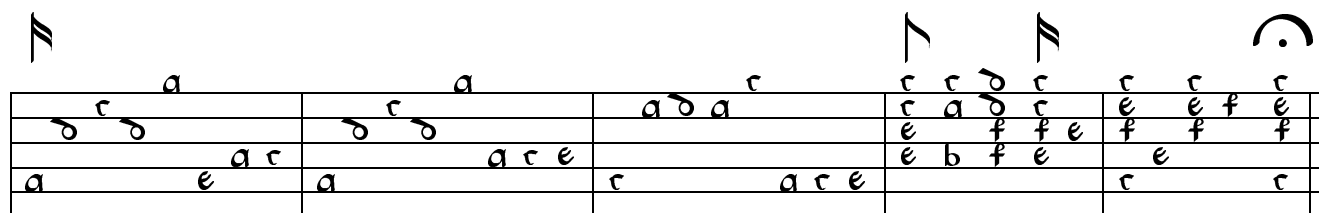
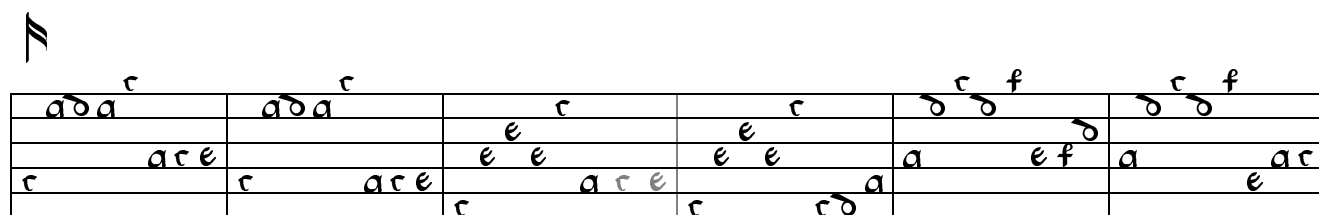
15

4. Passomezo A. F.

CH-Bu F.IX.70, p. 159

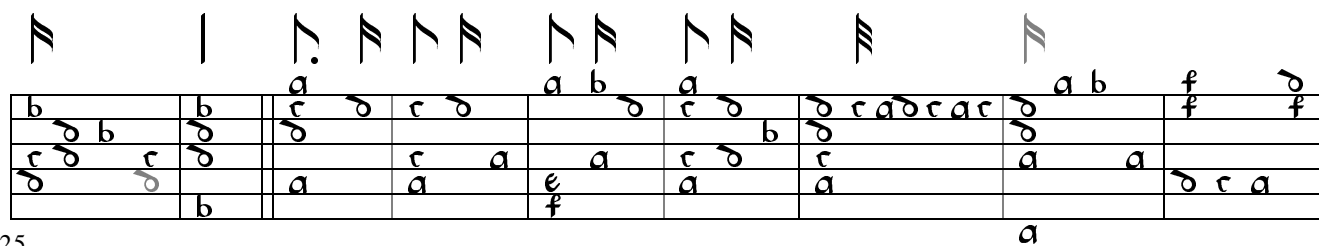
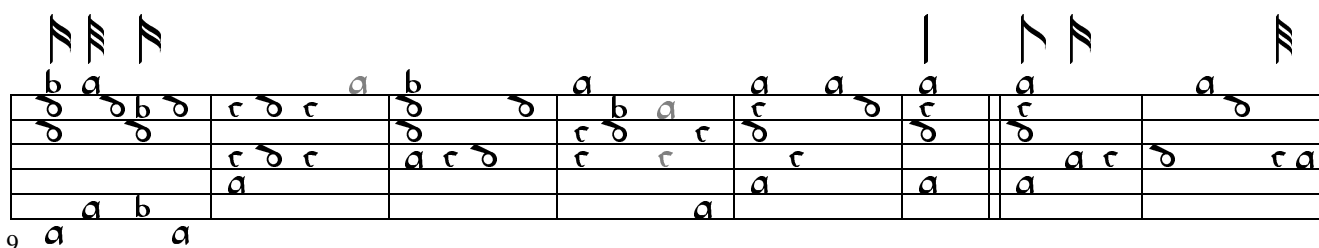


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12. Pavana Lachrijmarum A. F. - 7F

CH-Bu F.IX.70, p. 329



34

7. Chorea. A. F.

CH-Bu F.IX.70, p. 282

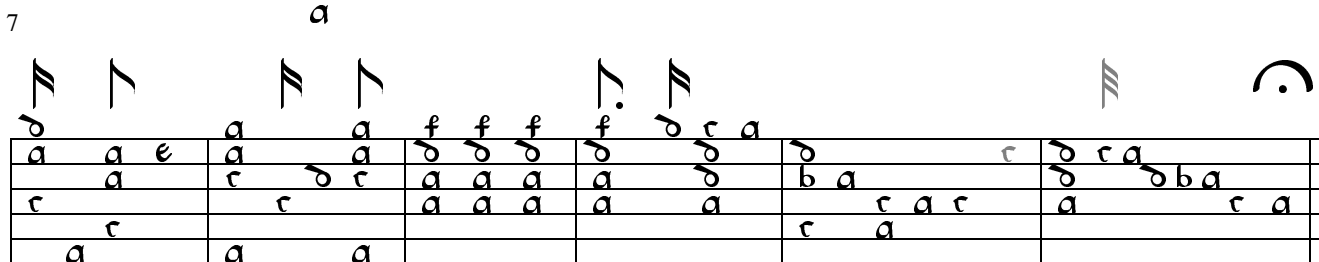
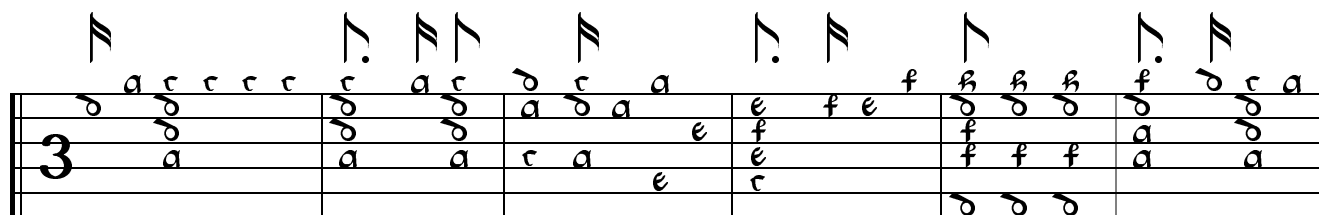
13. Galliarda A. F.

CH-Bu F.IX.70, p. 329

13

16. Galliarda A. F. - 7F

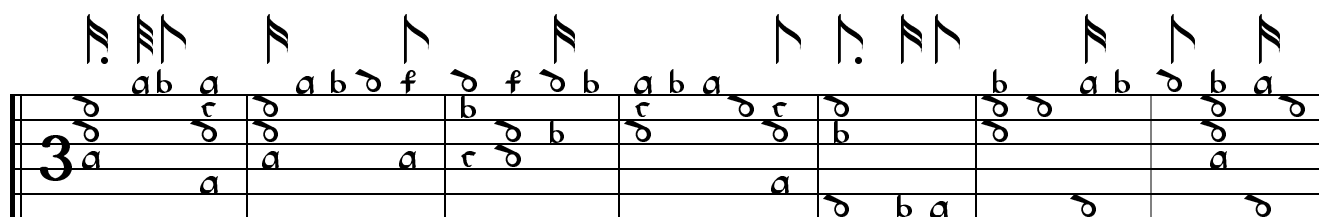
CH-Bu F.IX.70, p. 330



14

14. Galliarda A. F. - 7F

CH-Bu F.IX.70, p. 329



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19. Tantz Alphonsi - 7F

LT-Va 285-MF-LXXIX, f. 12v

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18. Galliarda I.A.F. - 7F

D-LEm II.6.15, pp. 230-231

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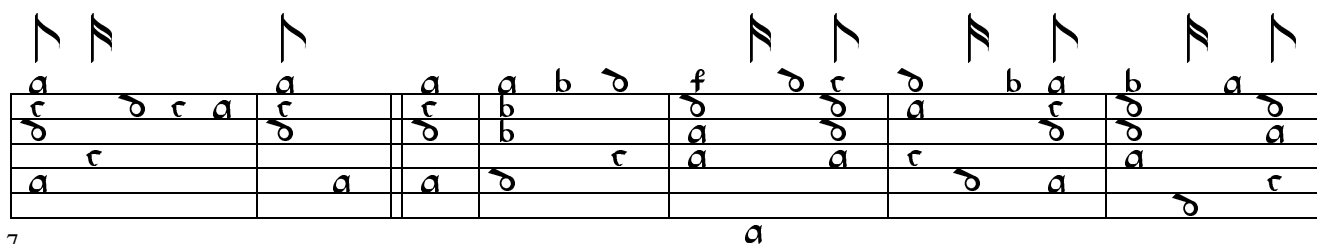
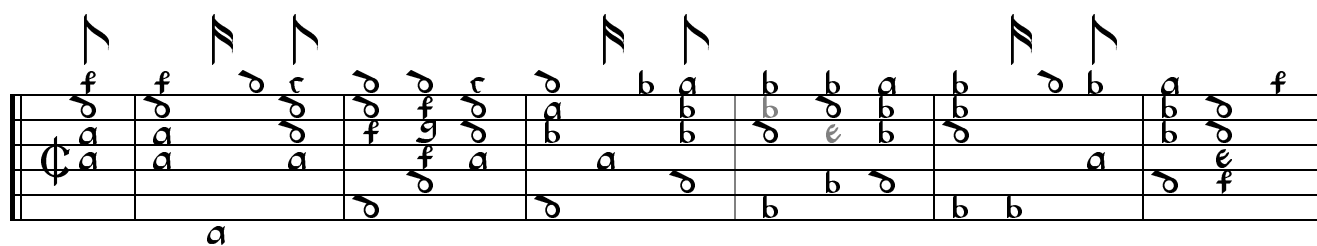
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27

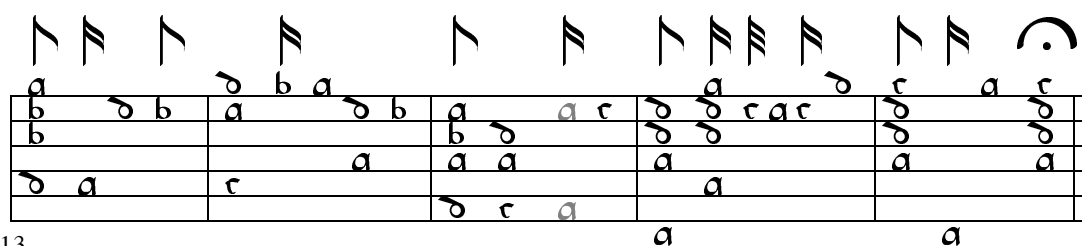
27

17. Galliarda A. F. - 7F

CH-Bu F.IX.70, p. 330



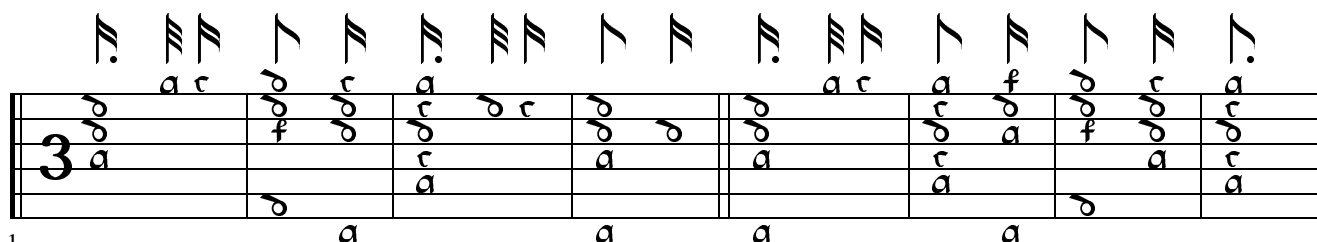
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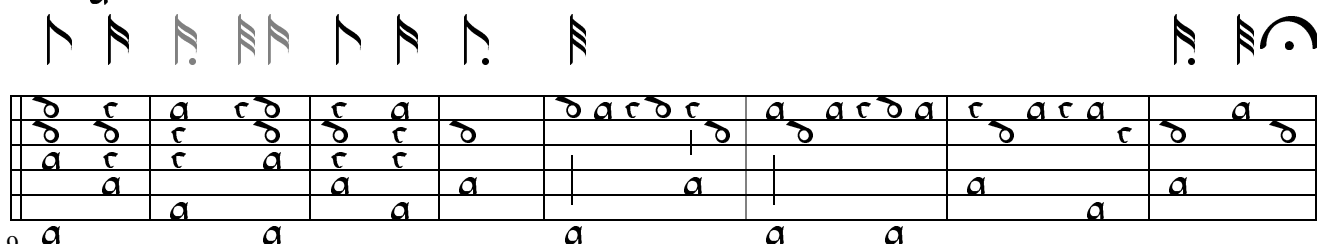
13

Addendum - Currant - 7F

D-LEm II.6.6, f. 9r



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