

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 138 (JULY 2021): MELCHIOR NEUSIDLER PART 12

- SETTINGS OF WAS WOLLEN WIR AUF DEN ABEND TON & CHI PASSA PER QUESTA STRADA GALLIARDA

WAS WOLLEN WIR AUF DEN ABEND TON

The series of the most popular German tanz listed in Richard Hudson's book *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986) is interrupted here by a popular dantz-*lied* that he did not include: *Was wollen wir auf den Abend tun* [What do we want in the evening?]. The twenty sources I know are all edited here and include settings in three tonalities, thirteen in F, five in G and two in C (all assuming a lute in G pitch). The arrangements are distinct except that W8 (Adriaenssen's print) is concordant with W8 (Thomas Dallis lute book - second half of Adriaenssen) and W13 (Elizabeth Romers lute book) and W16 & W17 are also concordant. Most sources are in German tablature and from German speaking regions, but it also migrated to England, Sweden and The Netherlands, and was known in the latter by the Dutch title *L'Almande Slapen gaen* [Almaine to go to sleep?]. Adriaenssen's is the most elaborate setting but not the best - W6, W9 and W10 are more satisfying to play. The opening bars are reminiscent of Campian's *What if a day*, most versions of which were edited for the tablature supplement to *Lute News* and *Lutezine* 121 (April 2017). Most sources bar it in two strains but some in three shorter sections and nine of the twenty are followed by a triple time after dantz. About half of the settings are for 6-course lute and the rest add a seventh course tuned to F (W1, W2, W5, W10, W11, W12, W13, W19) and W7 also adds a tenth course in C once.

In F:

- | | |
|---|------|
| W1. A-KR L 81, f. 149r <i>Was wollen wir auff den Abend Thuen</i> | p. 1 |
| W2. DK-Kk Thott Thott 841.4o, f. 57r 107 <i>Wass Woln nyr auff den Abend thun</i> - accompanied by four verses of text ¹ | 1 |
| W3. CH-Bu F.IX.70, p. 243 XXIII <i>Was wollenn wir uff den abendt thun</i> - Nachdantz | 1 |
| W4. CZ-Pu 59r.469, f. 47v <i>Chorea</i> - Zburu ² | 2 |
| W5. NL-Lu 1666, f. 512r i <i>Allemande Slapen gaen</i> | 2 |
| W6. CH-Bu F.IX.23, ff. 15r-15v <i>Was woll wir uff den abent thon</i> - nach dantz | 3 |
| W7. GB-Lbl Sloane 1021, f. 78r <i>Was wollen wir auf abend thun ...</i> | 3 |
| W8. IRL-Dtc 410/I, pp. 220-221 untitled | 4 |
| W9. S-Skma w.s., f. 43r <i>Was wollen wir vf denn Abend thun</i> - Proportio | 4 |
| W10. NL-Lu 1666, f. 513r untitled | 5 |
| W11. NL-Lu 1666, f. 512r ii untitled | 5 |
| W12. Adriaenssen 1584, f. 85r <i>L'Almande Slapen gaen</i> = Adriaenssen 1600, f. 74v <i>L'Almande Slapen gaen</i> | 6 |
| W13. D-KNh R 242, ff. 216v-217r <i>Almand Schlaffen gebn</i> | 7 |

In G:

- | | |
|---|---|
| W14. D-W Guelf. 18.8, f. 30v <i>Was wollen wir auf den</i> - Nachdantz <i>Was wollen wir auf den abent thon</i> | 8 |
| W15. NL-At 208.A.27, f. 63v LVIII <i>Was Wollenn wir auff Den abent: - Saltarello</i> | 8 |
| W16. CH-Bu F.IX.70, p. 244 XXIII <i>Was wollen wir uff</i> <i>Alto modo</i> - Nachdantz | 9 |
| W17. CH-Bu F.X.11, f. 17v <i>Was wendt wir vff den abent dun Bassus</i> - Proportio | 9 |
| W18. A-Wilczek no. 5 <i>Was woll wir uff den Abend thun. Dantz</i> ³ | 9 |

In C:

- | | |
|--|----|
| W19. NL-Lu 1666, f. 512v untitled - <i>Reprinse</i> - Curry ⁴ no. 8 | 10 |
| W20. S-B 2245 (Beckmann), f. 14r <i>Was wollen wir auff den Abend Thuen</i> | 11 |

MELCHIOR NEUSIDLER PART 12

The Melchior Neusidler series continues with another fantasia/intabulation/dantz group. The fantasia is unique to a manuscript of German provenance, and the opening bars are similar to another of his fantasias elsewhere in the same manuscript as well as in his *Deutsch Lautenbuch* of 1574, and was edited in the Melchior series for *Lute News* 136 (December 2020).

The intabulation comprises all three parts of Josquin's motet

Benedicta coelorum es - *Perillud ave* - *Nunc mater*, for comparison with the setting by Albert de Rippe included in part two of the Josquin series in the accompanying *Lute News* 138. The setting of the motet in Melchior Neusidler's print of 1574 is assumed to be his own arrangement, although it is similar to the many other settings and so could be his reworking of a previous intabulation. The versions in his print are concordant with those in the manuscript F-Pn Rés.429 in a section thought by Arthur Ness to have been copied by Melchior himself in Augsburg c.1560-5. Although closely concordant in places they differ in extent and placement of embellishment - and the manuscript settings are included here.

The dantz is *Die alt Schwiger* [the old mother-in-law] - *hupffauff* from Melchior's 1574 print which is in duple time and followed by a triple time after dance. Melchior's setting is in F major with two 4-bar strains with divisions to each, and characteristically for him uses high fret positions so that it is awkward to play. Two simpler anonymous settings in G and C with the same title and strains but without divisions (although one repeats the A strain) and halving the rhythms are also known, one with and one without the after dance. Both are easier to play than Melchior's setting and are included here.

- | | |
|--|-----------|
| MN12a. PL-Kj 40598, ff. 10v-11r <i>Fantasia MN</i> | pp. 12-13 |
| MN12b. Josquin - <i>Benedicta es coelorum</i> | |
| i. F-Pn Rés.429, ff. 38v-43v <i>Benedicta Es Celorum prima pars</i> | 14-17 |
| Newsidler 1574, sig. A1r <i>Benedicta es coelorum a6</i> | |
| ii. F-Pn Rés.429, ff. 44r-45v <i>Per illu dave Secunda pars</i> | 18-19 |
| Newsidler 1574, sig. A3r <i>Per illud ave a2</i> | |
| iii. F-Pn Rés.429, ff. 46r-47r <i>Tertia pars</i> (Nunc mater) | 20 |
| Newsidler 1574, sig. A4r <i>Nunc mater exora natum</i> | |
| MN12c. Neusidler 1574, sigs. K3r-K3v <i>Die alt Schwiger 31</i> - <i>hupffauff</i> | 21 |
| MN12c-app 1. D-Sl G.I.4 I, f. 36r <i>Der alt schwiger</i> | 11 |
| MN12c-app 2. CH-Bu F.IX.70, p. 271 <i>Die alte Schwiger</i> - Nachdantz - the old mother-in-law ⁵ | 11 |

CHI PASSA PER (QUE)'STA STRADA GALLIARDA

Most of this supplement is filled with more than a hundred settings known to me for lute, guitar and cittern of the Italian song *Chi Passa* to accompany the setting in *Lute News* 138, repeated here as C38. The monotony of the repetitive tune and its ground belyies its apparent popularity although playing them reveals considerable interest through a great diversity of figuration some more accomplished and interesting to play than others - for examples in G minor, C11, C23 and C31 the last with very high fret positions and an additional C section, also C40 in F, as well as C57 and C59 in C.

The villotte 'Chi passa per sta strad' e non sospira beato s'è [He who passes along this street and does not sigh is blessed]⁶ first published for four voices in Filippo Azzaiolo's *Il primo libro de villotte alla Padoana* (Venice, Scotto 1557),⁷ although it is not known if he composed it or arranged an existing popular song.⁸ Either way, it was adopted as a genre of instrumental variations in the form of gagliarde (and in Gorzanis' prints a suite of Passemazzo-Padoana-Saltarello) based on the tune and/or its bass progression or ground and was transmitted around Europe including England. Most sources bear the song title 'Chi passa per questa strada' often abbreviated to 'Chi [Italian]/Qui [Dutch/French] passa' although some are untitled, but none use alternative titles. Few are ascribed to composers by name or initials (C24, C36, C63) although those in prints were presumably arranged by their authors or editors (C1, C2, C13/46, C30, C32, C34, C52, C54, C55, C81, C83, C84, C85, C86-91, C96, C98, C101, C102).

The song is in triple time with two strains usually of eight and

¹ All four transcribed in the facsimile and modern edition of the Fabritius lute book (Glinde, Jarchow 2013).

² Thank you to Peter Király for a copy of the page from this source.

³ The manuscript is lost but this item is one from it that was copied by Wilhelm Tappert in the nineteenth century (thank you to Arthur Ness for a copy of Tappert's transcription).

⁴ Donna Curry 22 *Easy Pieces from the Thyisus Lute Book* (Tree Edition) - free pdf (of this and all Tree editions): <https://drive.google.com/drive/folders/1snocdP8ru8lfmVJydTJ7AztuzX9G7e0> - scroll down alphabetical list for the title 'Thyisus Selection'

⁵ Thank you to Mathias Rösel for the translation

⁶ 'Chi passa per sta strad' e non sospira, / beato s'è, falalilela, / Beato è chi lo

puote fare, / per la reale. / Affacciati mo, se non ch'io moro mo, falalilela' [He who passes along this street and does not sigh, is blessed, falalilela, blessed is he who can do it, indeed. Show yourself now, lest I die now, falalilela].

⁷ Online facsimile: <https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00080554&pimage=3&v=100&nave=&l=en>

⁸ The song was included in Oscar Chilesotti 'Jacomio Gorzanis, Liutista del Cinquecento' *Rivista Musicale Italiana* 21 (1914) pp. 90-91, and the author noted that Orlando di Lasso sang 'Chi passa' to his own lute accompaniment at the marriage of Duke William V of Bavaria in 1568, which I have been unable to confirm.

twelve bars (although some are barred in 6 rather than 3 minims), both ending in the tonic but unusually the first strain begins on the dominant and the second on the subtonic/leading note.⁹ All the settings are based on the same ground, although the sources are littered with harmonic variants often in bars five and six of the A strain and bars four, six and nine of the B strain, closer study of which might permit definition of more stemmatic relationships between sources.¹⁰ The lute settings are in four different tonalities/keys, 42 in G minor, 21 in C minor, 14 in F minor and 3 in D minor (all assuming a lute at G pitch, but see below). The settings are similar but mostly distinct, with few exact concordances or close relationships.¹¹

Some settings of Chi Passa are paired as lute duets and one group may be intended as a quartet for lutes at four different pitches, the tablature for the parts all notated as if in the same four keys as the lute solos. The titles of two settings found adjacent in the Willoughby lute book, C64 'in the lowest key' and C14 'in the hygher key' followed by 'these tow qui passas agre[e] one tow lutes, the one set four notes above the other' make it clear they are intended to be played together, and fit as a duet for lutes a fourth apart, C14 on a tenor lute in G and C64 on a bass lute D, despite both playing satisfactorily as solos. Also C13 and C46 are on the same opening in table format with one part inverted on the page and the other with the header 'ad secundam' and in a section headed 'Sequuntur deincipis carmina duabus testudinibus accommoda' in Phalèse's *Theatrum Musicum* of 1568 and the revised edition of 1571, and are presumably a duet for lutes a tone apart. However, C29 & C54 for lutes pitched a fourth apart are also found adjacent, in Weissel's *Lautenbuch* of 1592, but there is no indication that they were intended as a duet rather than as alternative solo settings which both work well as.¹² C36 is from a typically English treble and ground duet, and is an orphan treble part by John Johnson. The ground does not survive but has been reconstructed in two modern editions, both attempts at the ground included here. Alternatively, there must be lute solos here that would fit as grounds too which might allow several different combinations of lutes (unison, a tone, fourth or fifth apart) and maybe even with a cittern.¹³

Thirteen settings are grouped together on folios 7r-12v of the Thysius lute book and are further grouped into settings in four different tonalities/keys, the first of each subgroup titled and the rest (except C21) lacking titles. If played on a G lute the four tonalities would sound as if in G (C15-17 & C21-22), F (C47-48), C (C65-69) and D (C70), and have been included amongst the lute solos which fall into the same tonalities in the worklist below. In addition to the titles C15 is designated 'In Tenor', C47 'Superius', C69 'In Basso' and C70 'Contratenor', leading Todd Lane to suggest these settings form a lute quartet (but he did not mention the other adjacent settings in the manuscript).¹⁴ However, in order that the parts fit together on four lutes at appropriate pitches, Lane had to reassign the parts labelled 'Bassus' as superius, 'Tenor' as bassus and 'Superius' as tenor, the 'Contratenor' remaining unchanged.¹⁵ This is an inexplicable error by the scribe and it seems possible that instead the designations 'Bassus' etc. refer to the size or pitch of the lute on which to play them as solos,¹⁶ and the fact that the versions fit together may only be a consequence of solo settings of this and other music based on a fixed ground or harmonic pattern, having an intrinsic high probability

of fitting together as duet or ensemble parts. Also, C15 is a nearly exact concordance for C3 in the Königsberg lute book, assumed to be a lute solo, although it is equally likely that the Königsberg setting is a duet or consort part but not titled as such, as other items in the same source are also duet and consort parts. In fact, this example raises a general issue of whether the repertory that we think of as lute solos includes a few or many duet or ensemble parts not labelled as such. However, none of the other lute settings of Chi Passa are titled with part names such as superius, but a similar issue arises for some of the cittern settings, described below. Also, C73-75 are three simple settings for bandora (also transcribed for lute here) that are probably consort parts rather than solos.¹⁷

The number of instrumental arrangements of Chi passa for lute (15), bandora (3), cittern (7), gittern (1) and keyboard (4) in English sources suggest it was well known in England. The majority of lute settings in English sources are in C minor (10 of 21 total) rather than in G (4 of 42 total), F (1 of 14) or D (0 of 3) and are found in seven sources all from the 1580s. Some sources include multiple versions including more extended sets of variations (C57, C60, C62) and John Johnson's orphan treble (C36). The settings in English sources are largely distinct from continental sources (with the exception of the few described below) and may have been composed or arranged by lutenists resident in England (but only two are ascribed, C63 to Francis? Cotton and C36 to John Johnson). Some English sources are related to continental settings, such as C56 in the Dallis lute book is identical to a setting in one of Pierre Phalèse's prints (C52), and two English sources (C57 from the Marsh lute book with five variations of AABB and C62 from the Thistlethwaite lute book with four variations of AABB) are related to a setting in another Phalèse print (C55 with three variations, AABB-AB-AABB). The first three variations of C57 are unique and the fourth and fifth are concordant with the third and fourth of C62, and all three of Phalèse's C55 are concordant with the first three of C62 (although Phalèse omits the repeats in the second variation). Thus the English sources are more complete than Phalèse and so were not copied directly from the print but it is not clear where the setting originated.

The popularity of Chi Passa in England is further suggested by two known ballads that call for tune: 'the philosifor lernynge' was registered to Thomas Colwell with the Company of Stationers in 1568-9 - Rollins 2074¹⁸ and probably related to 'good Counssell and saynges of ye phelosypher' registered to Jno Kingston in 1564-5 - Rollins 1011 - presumably the text extant as William Elderton's broadside ballad published c.1560-75 called 'A proper newe ballad shewing that Philosophers Learnynge, are full of good warnynge And songe to the tune of my Lorde Marques Galyarde: or the firste traces of Que passa' beginning 'Philosophers learnings, are ful of good warnigs, in memorye yet left to scoole vs' (for facsimile and full transcription see EBBA 37036).¹⁹ The other ballad calling for the music is no. 21 in Richard Jones's *Handefull of pleasant delites* 1584, 'A Sonet of two faithful Lovers' beginning 'The famous Prince of Macedon whose wars increst his worthy name is to be sung To the tune of Kypascie'.²⁰

Twenty-eight settings of Chi Passa are known for cittern in different combinations of fretting (see illustrations on p. iv), tuning and number of courses of strings:²¹ diatonic (C77-C91) or chromatic

⁹ Thank you to Wilfred Foxe for explaining the tonality/key to me.

¹⁰ A bar each of the scale degrees V-V-V-V-I/IV-V-I-I for the A strain and VII-VII-VII-VII-III-VII-IV-V-I/VI-V-I-I for the B strain.

¹¹ C3 is nearly identical to C15; The repeat of C11 is almost identical to C9 and closely related to C17; C52 is nearly identical to C56. Also C6 & C8 are related; C55, C57 & C62 are closely related - see discussion in the text; C4, C25, C26 & C29 share a characteristic motif in bars 7/8 of the B strain; the passages in higher fret positions in the repeats of the B strain of C24 & C30 are related.

¹² Note that Weissel included three distinct settings in his prints (C29, C34, C54), and a fourth ascribed 'MW' (C24) is probably by him too although not included in any of his prints.

¹³ The harmonic variants in the ground referred to above would need to be considered in choosing matching parts.

¹⁴ Todd Lane 'The lute quartets in the Thysius lute book' *Journal of the Lute Society of America* 22 (1989), pp. 28-59.

¹⁵ Lane proposes the following pitched lutes: Superius in A, Contratenor in G, Tenor in E and Bass in D.

¹⁶ Such designations occur ambiguously in other lute manuscripts, such as CH-

Bu F.X.11, CH-SAM 1 and PL-Kj 510. Also the designations 'In Tenor' and 'In Basso' in Thysius seems indicative only of lute size or pitch and not specifically that they are ensemble parts.

¹⁷ Lyle Nordstrom *The Bandora: Its Music and Sources* (Warren, Harmonic Park Press 1992), includes all three in the solo, not consort part, repertory as nos. 92-94 in the thematic index but designates all three as 'an accompaniment ground' and suggests that no. 93 (C74 here) 'could be made to fit with the lute duet treble by John Johnson ...' (C36 here).

¹⁸ Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324.

¹⁹ University of California at Santa Barbara: English Broadside Ballad Archive: <http://ebba.english.ucsb.edu>

²⁰ See John M. Ward 'Music for A Handfull of pleasant delites' *JAMS* X (1957), pp. 151-180. John M. Ward *The Dublin Virginal Manuscript* (Mainz, Schott 1983, revised from editions of 1954 and 1964), pp. 57-58 sets the words of the first stanza of the ballad to the music of the cittern setting in GB-Lbl K.2.d.2, C95 here. See Simpson, pp. 101-103.

²¹ Thank you to Andrew Hartig for information about cittern types and their

(C92-C94 & C99i) 4-course cittern in French tuning, chromatic 4-course cittern in Italian tuning (C95-C98, C99ii & C100), and chromatic 6-course cittern in 'Kargel' or 'Praetorius' tuning (C101-C103).²² The cittern settings are distinct except that Phalèse & Bellère *Selectissima Elegantissima* 1570 (C82) is a copy of Viera *Nova et Elegantissima in Cythara* 1564 (C81), and C96 also in Phalèse 1570 for chromatic cittern was adapted in Kargel *Toppel Cythar* 1575 for 6-course chromatic cittern (C103) as an alternative setting to the one that precedes it in the print (C102). Kargel *Renovata Cythara* 1578 (C85) also seems to have reworked C96 for diatonic cittern as an alternative setting ('altra modo') to the one that precedes it in the print (C84). The titles of some settings suggest they may be cittern parts of duets or ensembles of two or more citterns, such as the two in different tonalities that are adjacent in one manuscript (C79 & C80), the title of the second appended 'basso' and they do fit as a duet for citterns a fourth apart.²³ However another two settings in different tonalities and adjacent in another manuscript (C77 & C78) are probably just alternative versions as indicated by the phrase 'op andere manier', Dutch for 'in another way' in the title of one of them. Six settings all adjacent in Phalèse & Bellère *Hortulus Cytharæ* 1582 in three different tonalities, one of each labelled 'Superius', 'Tenor' and 'Bassus', respectively, the others called 'diminuee' or 'autre' as embellished and alternative settings, and the three with part names fit together as a trio for citterns of three different sizes.²⁴

Eight cittern settings are found in English sources, all for chromatic cittern but in two different tunings: French tuning for one in the Mulliner music book (C92) and three in the Willoughby lute book (C93, C94 and C99) from the 1570s - the three in Willoughby in different tonalities and so could be parts for a trio! The other English settings are in Italian tuning and in sources from the 1590s or later (C95, C97, C98, C100). The dates of these sources support the idea of a transition in England from one tuning to the other between the 1570s and 1590s. The proposed transition might also be graphically illustrated by one setting in the Willoughby lute book (C99) that was copied mainly for a cittern in French tuning, but tablature letters on the lowest course were later altered to Italian tuning, although not completely - a separate version in each tuning has been reconstructed here as C99i & C99ii with tablature letters not in the original in grey. C100 is a setting in Italian tuning on the first page of Mathew Holmes solo cittern manuscript, not noted as a setting of Chi Passa previously.²⁵

In G minor [42]:

- | | |
|--|-------|
| C1. Gorzanis II 1563, p. 53 <i>Padoana detta chi Passa per questa strada</i> | p. 22 |
| C2i. Gorzanis II 1563, p. 19 <i>Passemezo detto o perfida che sei</i> | 22-23 |
| C2ii. Gorzanis II 1563, p. 20 <i>Padoana del detto</i> | 23 |
| C2iii. Gorzanis II 1563, pp. 20-21 <i>Saltarel del detto</i> | 24 |
| C3. LT-Va 285-MF-LXXIX (Königsberg), f. 57r <i>Chipass</i> | 25 |
| C4. LT-Va 285-MF-LXXIX, f. 65r <i>Chipas</i> | 25 |
| C5. CH-Bu F.IX.23, f. 16v <i>Chi passo p. questa strada</i> | 26 |
| C6. DK-Kk Thott 841,4 ^o (Fabritius), f. 140r ii <i>Chipassa</i> | 26 |
| C7. D-Z 115.3 (Arpin), p. 14 <i>Chipass</i> | 27 |
| = CZ-Pu 59r.469 (Striely), f. 14v <i>Chipassa</i> | |
| C8. D-B 40141 (Naclerus), f. 99v <i>Chi passa</i> | 28 |
| C9. D-KNh R 242 (Romers), ff. 131v-132r <i>Galliarda Chi passa</i> | 28-29 |
| C10. I-BDG chilesotti, p. 89 <i>Chi passa per questa strada</i> | 29 |
| C11. Adriaenssen 1584, ff. 82v-83r <i>Chi passa</i> | 30-31 |
| = Adriaenssen 1600 f. 70v <i>Chi passa</i> | |
| C12. IRL-Dm Z.3.2.13 (Marsh), p. 73 untitled | 32-33 |

tunings as well as for copies of several of the cittern sources used here. Thank you also to Peter Forrester for useful discussions on the subject.

²² The standard pitches for 4-course citterns are 'French' tuning: A'-G'-G'-D'-E' and 'Italian' tuning: B'-G'-G'-D'-E'. Two tunings are used for 6-course cittern: 'Kargel': B-G-D'-G'-D'-E' and Praetorius G-D-B'-G'-D'-E' - see <http://www.cittern.theaterofmusic.com/faq/index.html>

²³ Thank you to Andrew Hartig for information on music for cittern ensemble and whether parts fit together.

²⁴ Although there is no indication anywhere in the print, unlike Phalèse's 1570 print that declares on the title page: 'Quaedam denique inserta sunt passim carmina, pulsanda tribus Cytharis ita inter fe coaptatis, ut Tenor, diatessaron, id est per quartam, Bassus vero diapente id est per quintam a Superiore distet' [Finally, inserted randomly are songs, for three citterns to play [together]: the Tenor, the fourth, that is a fourth apart [from the Superius, and] the Bassus the fifth, that is a fifth apart from the Superius'. In addition the title page of Viera 1564 includes the wording 'ad Joannis Pacoloni tabulaturas (ut vocant) trium Testudinum, apprime congruentes,

- | | |
|---|-------|
| C13. Phalèse 1568, f. 63r <i>Chi passa</i> - D for lute II in G - see C46 | 34 |
| = Phalèse & Bellère 1571, f. 101r <i>Ad secundam Chi passa</i> | |
| C14. GB-NO Mi LM 16 (Willoughby), ff. 84v-85r <i>Qui passa</i> | 35 |
| <i>in the hygher keye - these tow qui passas agre[e] one tow lutes,</i> | |
| <i>the one set foure notes above the other - lute I in G - see C64</i> | |
| C15. NL-Lt 1666, f. 11r i <i>Galliarda Chipassa. In Tenor</i> - Lane 3B | 36 |
| C16. NL-Lt 1666, f. 11r ii untitled | 36 |
| C17. NL-Lt 1666, f. 11v untitled | 37 |
| C18. D-B 4022, f. 43r <i>Chipassa</i> | 38 |
| C19. IRL-Dm Z.3.2.13, p. 30 i untitled | 38-39 |
| C20. S-Skma Sackska, f. 18r <i>Chi Passa</i> [Schiess? balzen?] | 39 |
| C21. NL-Lt 1666, f. 12r <i>Qui passa per questa strada</i> | 40 |
| C22. NL-Lt 1666, ff. 12r-12v untitled | 40 |
| C23. F-Pn Rés.429, ff. 47v-48v <i>Chi Passa per questa strada</i> | 41 |
| C24. D-DEL BB 12150, ff. 34v-36r <i>Chi Passa per questa strada</i> | |
| <i>M[athias?] W[aisse]l?</i> | 42-44 |
| C25. S-Skma Sackska, f. 22r <i>Chi Passa</i> | 44 |
| C26. CH-Bu F.IX.70 (Wurstisen), pp. 312 <i>Chipassa</i> | 45 |
| C27. D-KNh R 242, ff. 137v-138r untitled | 46 |
| C28. NL-Lt 208.A.27, f. 47v <i>Chi Passa gagliarda XXVII</i> | 46 |
| C29. Waissel <i>Lautenbuch</i> 1592, sig. F1v 4. <i>Galliarda Chi passa</i> | 47 |
| C30. Jobin 1573, sigs. D3r-D4r <i>Galliarda Chi passa</i> | 48-50 |
| C31. A-Wn 19259, f. 3v <i>Chi passa</i> | 50-51 |
| C32. Phalèse & Bellère 1571, f. 120v <i>Chi passa</i> | 52-53 |
| C33. IRL-Dm Z.3.2.13, p. 419 untitled | 53 |
| C34. Waissel 1573, sig. L3r 38 <i>Chi passa. Gagliarda</i> | 54 |
| C35. CZ-Bsa G.10.1400, f. 3v <i>Chepassa</i> | 54 |
| C36ia. GB-Cu Dd.3.18, ff. 7v-8r <i>Chi Passa Jo Johnson</i> - treble | 56-59 |
| C36ib. IRL-Dm Z.3.2.13, pp. 151-153 untitled - JohnsonB n° 63 | 60-63 |
| C36iia. ground reconstructed by Burgers ²⁶ | 64 |
| C36iib. ground reconstructed by Lundgren ²⁷ | 55 |

In F minor [14]:

- | | |
|---|----|
| C37. NL-Uu AA fol 28 <i>Rariora</i> , f. 1v <i>Giarda Chi passa</i> | |
| <i>per questa strada</i> [Fredericus] r[iaera] [trisiu] - | 64 |
| C38. F-Pn Rés.429, ff. 12v-13r <i>chi Passa Per questa Strata</i> - in <i>Lute News</i> | 65 |
| C39. DK-Kk Thott 841,4 ^o , f. 140r i <i>Chipassa</i> | 66 |
| C40. DK-Kk Thott 841,4 ^o , f. 140r iii <i>Chipassa p. qvesta strada</i> | 66 |
| C41. D-Z 115.3, p. 15 untitled ²⁸ | 67 |
| = CZ-Pu 59r.469, f. 15r untitled | |
| C42. D-B 4022, f. 26r <i>Chipassa</i> | 68 |
| C43. D-DI 1-V-8 (Loss), f. 50r <i>Chipassa</i> | 69 |
| C44. D-SI G.1.4 II, f. 80v i <i>Chi passa per questa strada</i> | 70 |
| C45. GB-NO Mi LM 16 (Willoughby), f. 85r <i>Qui passa</i> | 71 |
| C46. Phalèse 1568, f. 62v <i>Chi passa</i> - in C for lute I in A | 71 |
| duet for lutes a tone apart - see C13 | |
| = Phalèse & Bellère 1571, f. 100v <i>Chi passa</i> ²⁹ | |
| C47. NL-Lt 1666, f. 7r <i>Galliarda Chipassa Sups</i> - Lane 3T | 72 |
| C48. NL-Lt 1666, f. 7v untitled | 73 |

In C minor [21]:

- | | |
|---|-------|
| C49. IRL-Dtc 410/I, p. 1 untitled - ground? | 73 |
| C50. CH-Bu F.IX.70, pp. 307 ii <i>Alto modo</i> | 74 |
| C51. D-KNh R 242, f. 137v <i>Galliarda Chipass</i> | 74 |
| C52. Phalèse & Bellère 1574, f. 81r <i>Galliarda. Chi Passa</i> | 75 |
| C53. CH-Bu F.IX.70, p. 307 i <i>Chipassa</i> | 75 |
| C54. Waissel 1592, sig. F2r 4. <i>Galliarda Chi passa</i> | 76 |
| C55. Phalèse 1568, ff. 82v-83r <i>Chi Passa</i> | 77-79 |
| C56. IRL-Dtc 410/I (Dallis), p. 3 <i>Gal chi passa</i> | 79 |
| C57. IRL-Dm Z.3.2.13, pp. 248-251 untitled | 80-84 |
| C58. IRL-Dtc 408/II, pp. 86-87 <i>Qui passa</i> | 86-87 |
| C59. IRL-Dm Z.3.2.13, p. 251 untitled | 86 |
| C60 IRL-Dm Z.3.2.13, pp. 360-361 <i>Quipass</i> : | 87-89 |
| C61. GB-Cu Add.2764(2), f. 12v <i>Chy Passa</i> | 89 |
| C62. GB-Eu Dc.5.125, ff. 11v-13v untitled | 90-93 |
| C63. IRL-Dm Z.3.2.13, p. 30 ii <i>Cottonns</i> ³⁰ | 94 |

ut etiam sola Cythara ex hibendi' indicating that the contents include cittern parts for lute trios in Pacoloni *Longe Elegantissima* 1564, and the first ten suites of dances use the same titles as in Pacoloni, but they do not fit together well. Other examples of cittern playing other than solo music is the unison cittern duet in Thomas Robinson's *New Citharen Lessons* 1609, the 25 duets for cittern and bass instrument in Antony Holborn *The Citharn Schoole* 1597 and the cittern parts for all the surviving mixed consort music.

²⁵ Thank you to Andrew Hartig who identified it and kindly informed me.

²⁶ Jan W.J. Burgers *John Johnson: Collected Late Music* (Lübeck, Tree Edition 2001), n° 63.

²⁷ Lundgren-Edition *50 English Duets for Two Renaissance Lutes* vol II n° 19 - <http://www.luteonline.se>

²⁸ The original is annotated with alternative figuration in places which has been incorporated into complete repeats of both strains here.

²⁹ Included as no. 17 in Lynda Sayce *Lute Duets from the Phalèse Anthologies I* (Sul Tasto/The Lute Society 1991).

³⁰ This and other music ascribed to Cotton was edited for *Lute News* 58 (June

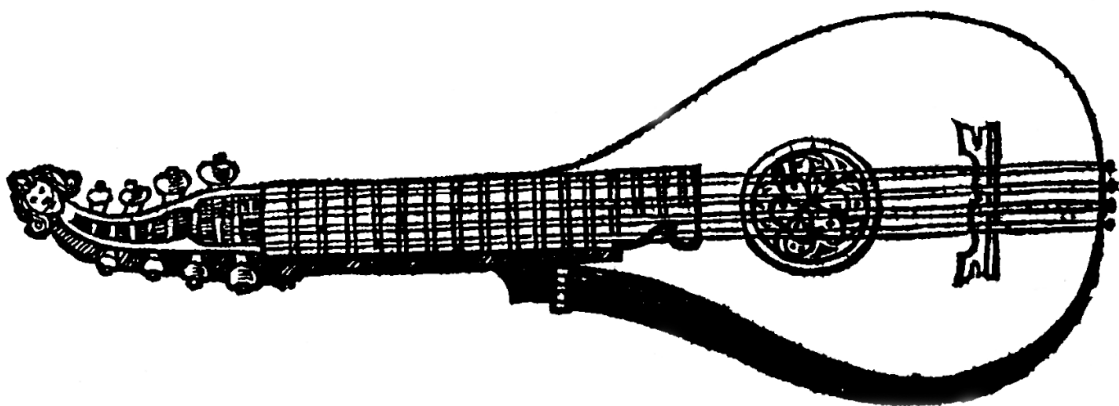
C64. GB-NO Mi LM 16, ff. 83v-84r <i>Qui passa in the lowest key</i> - lute II in D duet - see C14	95	Chromatic cittern in italian tuning:	
C65. NL-Lt 1666, f. 9r ii untitled	96	C95. GB-Lbl K.2.d.2 (mss adds Robinson 1609), sig. B4r <i>qui passa</i>	116
C66. NL-Lt 1666, f. 9v untitled	96	C96. Phalèse & Bellère 1570, ff. 99v-100r <i>Chy passa</i>	117
C67. NL-Lt 1666, ff. 9v-10r untitled	97	C97. GB-Cu Dd.4.23, f. 31r <i>Chi passa</i>	118
C68. NL-Lt 1666, ff. 10r-10v untitled	98	C98. Holborne <i>The Cithern Schoole</i> 1597, sig. C3r <i>QVipassi</i>	119
C69. NL-Lt 1666, f. 9r i <i>Gaillarde Chipassa. In Basso</i> - Lane 3S	99	C99ii. GB-NO Mi LM 16 (Willoughby), ff. 87v-88r <i>Qui passa</i>	121
In D minor [3]:		C100. GB-Cu Dd.4.23, f. 1r untitled	122
C70. NL-Lt 1666, f. 8r <i>Gaillarde Chipassa Contrat[enor]</i> - Lane 3C	99	Chromatic 6-course cittern in 'Kargel' tuning:	
C71. CH-Bu F.IX.70, pp. 308 III. <i>Chipassa</i>	100	C101. CZ-Bsa G.10.1400, f. IVr [68v] <i>Chipassa</i>	122
C72. D-Sl G.1.4 II, f. 80v <i>Chi passa</i>	101	C102. Kargel & Lais <i>Toppel Cythar</i> 1575, sig. G1r 37. <i>Gaiarde chi</i> <i>passa per questa strada</i>	123
Bandora:		C103. Kargel & Lais 1575, sigs. G1r-G1v 38. <i>Chi Passa altra modo</i>	123
C73. IRL-Dtc 410/I, p. 227 <i>qui passa pandore</i> - bandora & lute trans	102	Cognates for keyboard: GB-Lbl 1591 (Nevell), ff. 8r-13r <i>Qui passe: for</i> <i>my ladye nevell: mr. w: birde;</i> GB-Lbl Add.29485 (van Soldt), f. 5r <i>galliard</i> <i>quij passe;</i> GB-Lbl RM24.d.3 (Forster), ff. 34r-37r <i>Kapasse Mr. Bird;</i> IRL- Dtc 410/II (Dublin Virginal Manuscript), ff. 30r-33r untitled; S-Skma 1 (Eysbock), f. 40v <i>Gaillarde che passa;</i> S-Skma 1, f. 41r <i>Alter galliarde Chi</i> <i>passa;</i> S-Uu Vok.mus.hs.132, ff. 31v-32r <i>Cho pascha per que' strata non</i> <i>suspirio bonto;</i> Ammerbach 1583, pp. 173-175 <i>Chi passa per quæsta strada.</i>	
C74. IRL-Dm Z.3.2.13, p. 380 i untitled - bandora & lute trans	103		
C75. IRL-Dm Z.3.2.13, p. 380 ii untitled - bandora & lute trans	104		
Gitterne:			
C76. GB-Lbl Add.30513, ff. 119v-120r untitled	105		
Diatonic cittern in french tuning:			
C77. B-Gu 3898 10 (Ghent), p. 11 <i>Guillarde qui passe</i>	106		
C78. B-Gu 3898 10, p. 19 <i>Guillarde qui passe op andere manier</i>	106		
C79. F-Pn Rothschild I 411, no. 2 <i>Gaillarde Qui passe</i>	107		
C80. F-Pn Rothschild I 411, no. 30 <i>Qui passe Bassus</i>	107		
C81. Viera <i>Nova et Elegantissima in Cythara</i> 1564, f. 19r <i>Chi passa</i>	108		
C82. Phalèse & Bellère 1570, f. 41r <i>Chi passa per questa strada</i>	108		
C83. Vreedman <i>Carminum Quae Cythara</i> 1569, f. 41v <i>Chi passa</i>	109		
C84. Kargel <i>Renovata Cythara</i> 1578, sig. K2v <i>Chi passa per questa strada</i>	109		
C85. Kargel 1578, sigs. K3r-K3v <i>Chi passa altra modo</i>	110		
C86. Phalèse & Bellère 1582, ff. 56v-57r <i>Chy Passa Superius</i>	111		
C87. Phalèse & Bellère 1582, ff. 57v-58r <i>Gaillarde Chy Passa autrement</i>	112		
C88. Phalèse & Bellère 1582, ff. 58v-59r <i>Plus diminuée</i>	113		
C89. Phalèse & Bellère 1582, f. 59r <i>Tenor eiusdem</i>	114		
C90. Phalèse & Bellère 1582, f. 59v <i>Bassus eiusdem</i>	114		
C91. Phalèse & Bellère <i>Hortulus Cytharæ</i> 1582, f. 57r <i>Autre</i>	115		
Chromatic cittern in french tuning:			
C92. GB-Lbl 40513 (Mulliner), ff. 122v-123r <i>quepasse</i>	115		
C93. GB-NO Mi LM 16, ff. 89r untitled	116		
C94. GB-NO Mi LM 16, ff. 90r <i>Qui passa</i>	116		
C99i. GB-NO Mi LM 16, ff. 87v-88r <i>Qui passa</i>	120		

APPENDIX

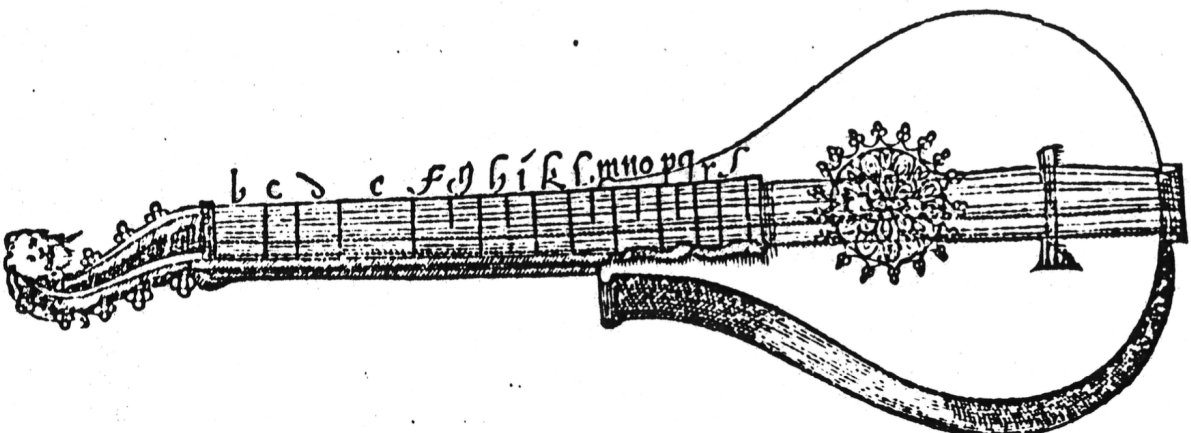
A dantz and four branles are included as page fillers. The dantz is from a manuscript of southern German provenance copied in German tablature c.1520 and is related to the settings of the Pavana Venetiana in Joan Ambrosio Dalza's *Intabulatura de Lauto* published by Octavio Petrucci in Venice in 1508. The branles are attractive examples two each from a French manuscript from c.1580 and a lute book inscribed Stephani Laurentij Jacobidis of Czech provenance from the early seventeenth century.

App 1. PL-Kj 40154, f. 33v <i>Welsch tanz mas - Vnderlendsch tanz</i>	19
App 2. F-Pn Res.1109, f. 70r untitled (Branle simple)	124
App 3. F-Pn Res.1109, f. 50v (Branle de Poitou)	124
App 4. CZ-Pnm XIII.B.237 (Jacobides), ff. 9v-10r <i>Branle</i>	125
App 5. CZ-Pnm XIII.B.237, f. 10v (Branle) <i>gay</i>	125

John H. Robinson - August 2021



Chromatic cittern from Playford *A Booke of New Lessons for the Cithern & Gittern* 1652



Diatonic cittern from Phalèse & Bellère *Hortulus Citharæ* 1582

W1. Was wollen wir auff den Abend Thuen - 7F A4BBC2

A-KR L 81, f. 149r

7

W2. Wass Woln wyr auff den Abendt thun - 7F A4BC2x2 DK-Kk Thott Thott 841.40, f. 57r

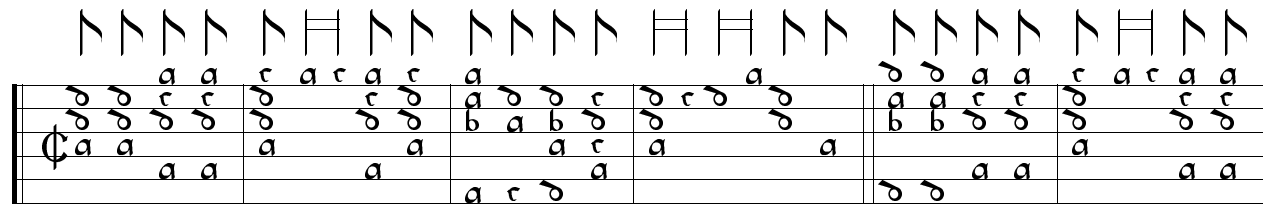
8

W3. Was wollenn wir uff den abendt thun - Nachdantz - A4BC2x2 CH-Bu F.IX.70, p. 243

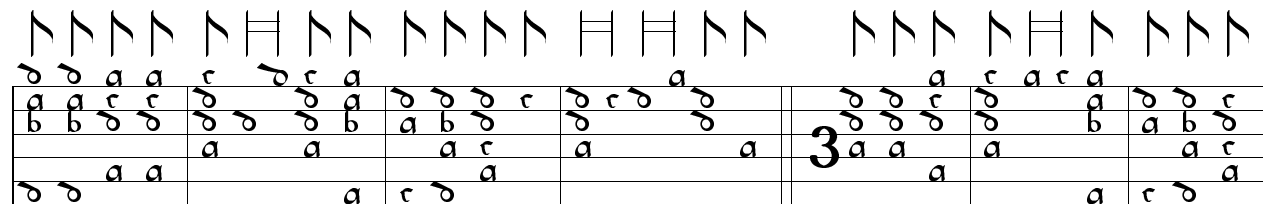
8

W4. Chorea - Zhuru - A4B6-A4B6

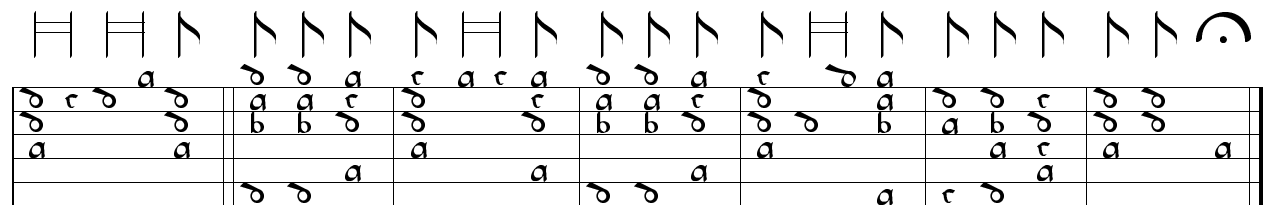
CZ-Pu 59r.469, f. 47v



1



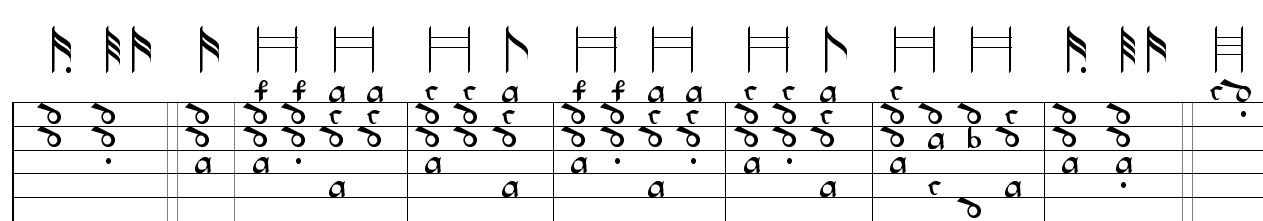
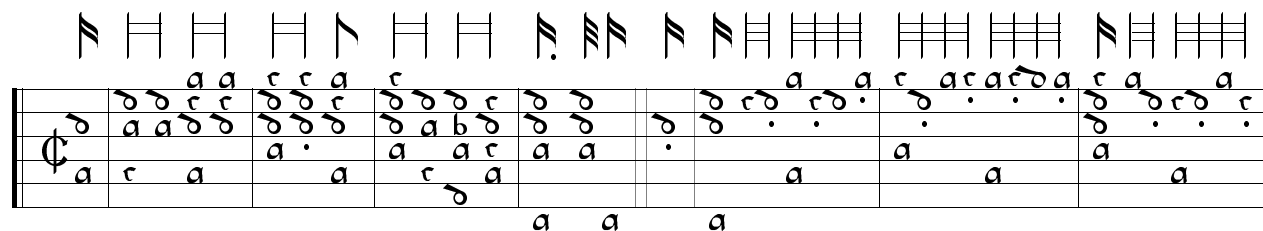
7



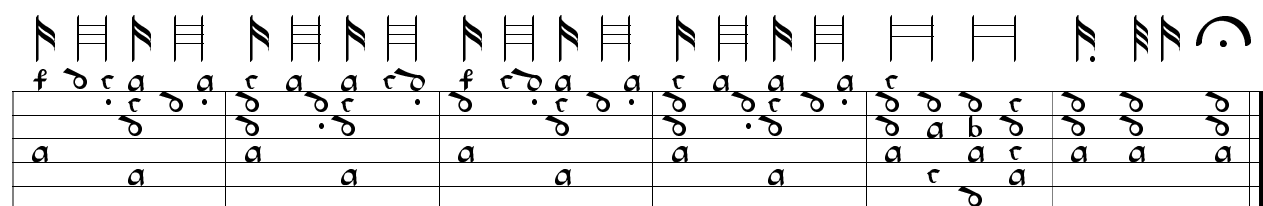
14

W5. Allemande Slapen gaen - 7F AA4BB6

NL-Lu 1666, f. 512r i



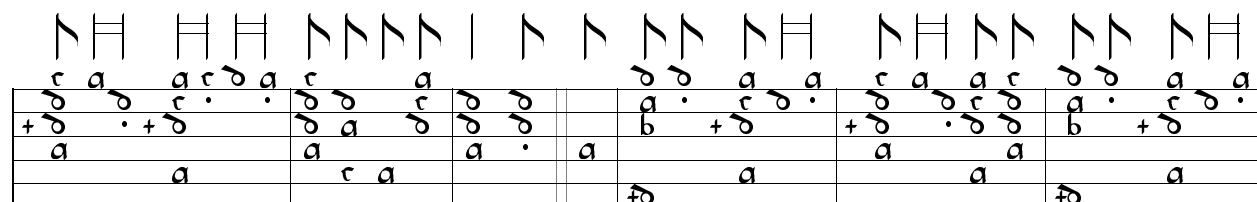
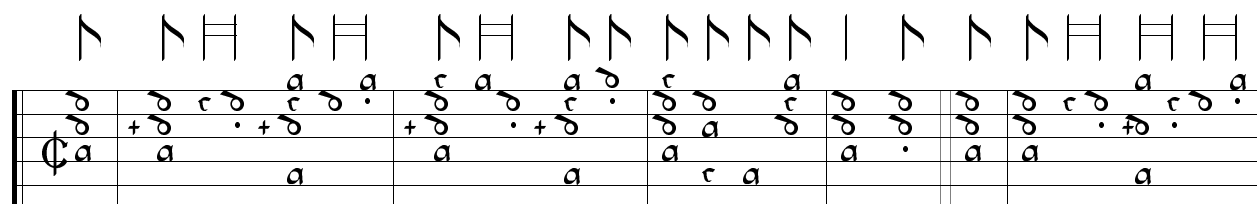
8



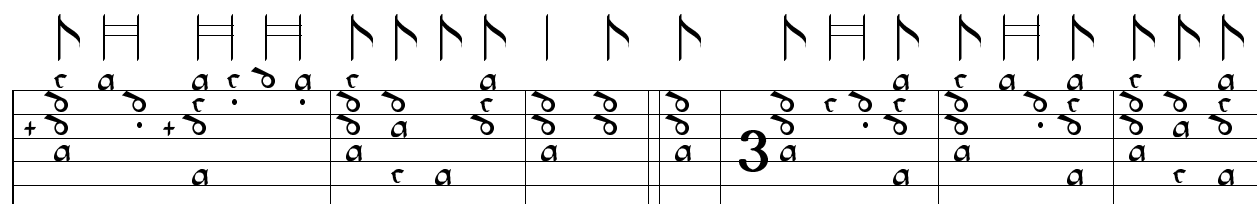
15

W6. Was woll wir vff den abent thon - nach dantz - AA4B6-AA4B12

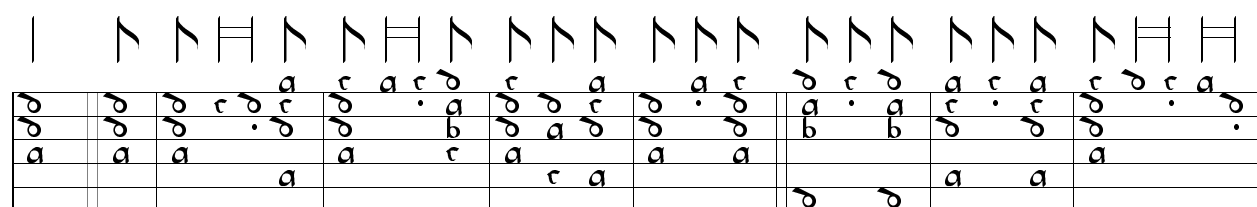
CH-Bu F.IX.23, ff. 15r-15v



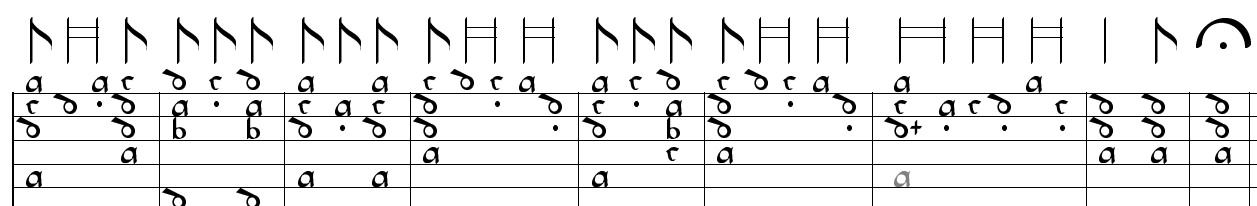
6



12



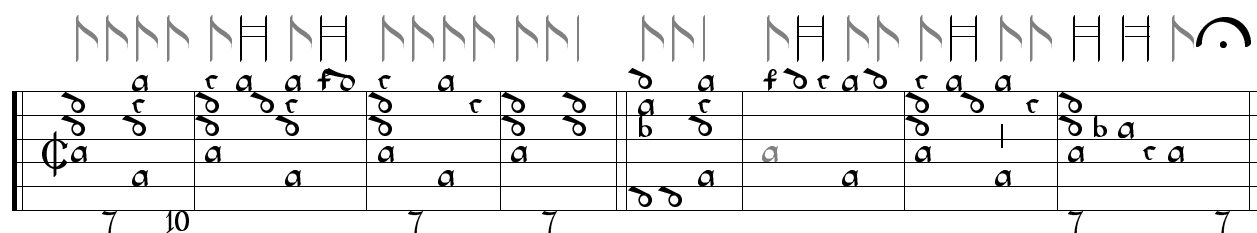
19



27

W7. Was wollen wir auf abend thun - 7F10C AB4

GB-Lbl Sloane 1021, f. 78r



W8. Untitled - AA2BB3+1

IRL-Dtc 410 I, pp. 220-221

Three systems of musical notation, each consisting of three staves. The notation is a form of medieval square notation with square neumes on a four-line staff. The first system has a C-clef on the first staff. The second system has a C-clef on the first staff. The third system has a C-clef on the first staff. The notation includes various rhythmic values and accidentals (sharps, flats, naturals). The score ends with a final cadence symbol.

W9. Was wollen wir vf denn Abend thun - Proportio - A4B8-A4B8

S-Skma w.s., f. 43r

Three systems of musical notation, each consisting of three staves. The notation is a form of medieval square notation with square neumes on a four-line staff. The first system has a C-clef on the first staff. The second system has a C-clef on the first staff. The third system has a C-clef on the first staff. The notation includes various rhythmic values and accidentals (sharps, flats, naturals). The score ends with a final cadence symbol.

8

W10. Untitled - 7F AA4BB6

NL-Lu 1666, f. 513r

6

6

11

16

W11. Untitled - 7F A4B6

NL-Lu 1666, f. 512r ii

6

6

W12. L'almande Slaepen gaen - 7F AA2BB3x2

Adriaenssen 1584, f. 85r

First system of musical notation. It features a treble clef and a common time signature (C). The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

Second system of musical notation. It continues the melody from the first system. The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

Third system of musical notation. It continues the melody from the second system. The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

Fourth system of musical notation. It continues the melody from the third system. The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

Fifth system of musical notation. It continues the melody from the fourth system. The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

Sixth system of musical notation. It continues the melody from the fifth system. The notation includes a series of vertical strokes (pedals) above the staff, followed by a sequence of eighth and sixteenth notes. The melody is written on a five-line staff, with a bass line below it. The notes are primarily 'a' and 'c'.

W13. Almand Schlaffen gehn - 7F AA2BB3x2

D-KNh R 242, ff. 216v-217r

5

9

13

15

W14. Was wollen wir auf den - Nachdantz - A4B6-A4B6

D-W Guelf. 18.8, f. 30v

7

13

W15. Was Wollenn wir auff Den abent - Saltarello - A4B6-A5B4

NL-At 208.A.27, f. 63v

1

7

13

W16. Was wollen wir uff Alio modo - Nachdantz - A4BC2-A4BC2 CH-Bu F.IX.70, p. 244

1

3

9

W17. Was wendt wir vff den abent dun Bassus - Proportio - A4BC2x2 CH-Bu F.X.11, f. 17v

1

3

9

W18. Was woll wir uff den Abend thun Dantz - A4B6

A-Wwilczek, no. 5

1

6

W20. Was wollen wir auff den Abend Thuen - A8B12

S-B 2245, f. 14r

10

MN12c-app 1. Der alt schwiger - AAB4

D-Sl G.I.4 I, f. 36r

7

MN12c-app 2. Die alte schwiger - Nachdantz - AB4-AB4

CH-Bu F.IX.70, p. 271

9

MN12a. Fantasia MN

PL-Kj 40598, ff. 10v-11r

1

6

10

14

19

23

26

29

29

33

33

36

36

40

40

44

44

48

48

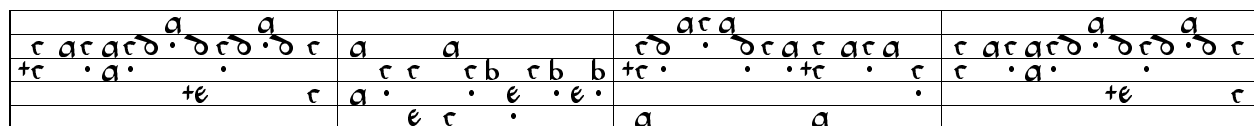
1

11

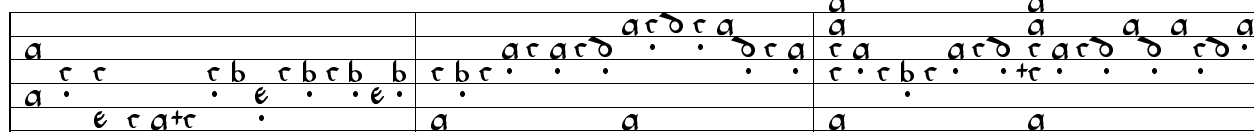
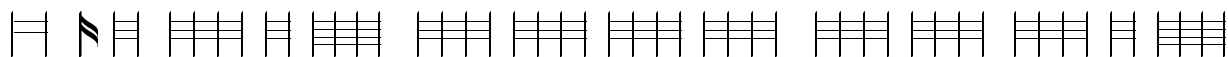
16

20

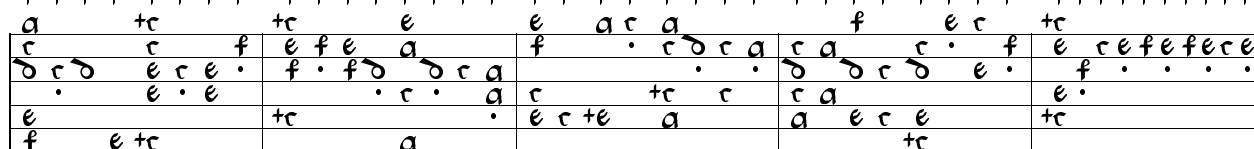
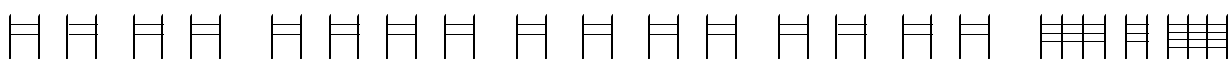
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--



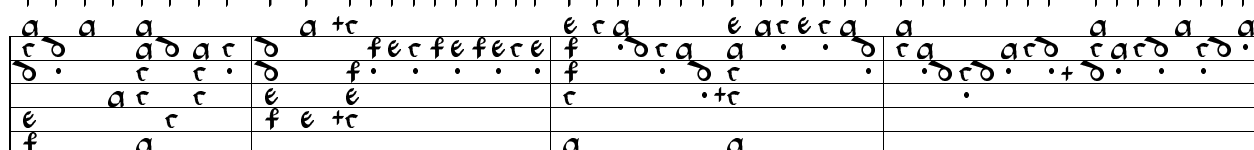
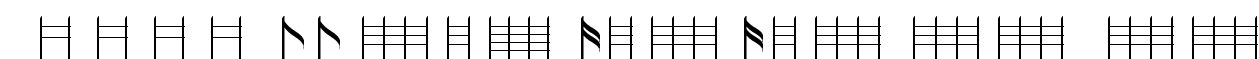
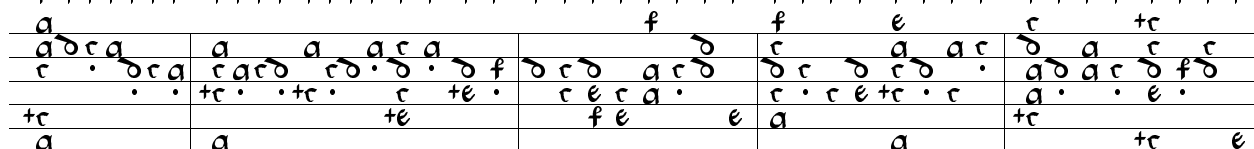
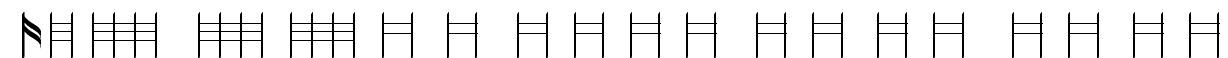
32



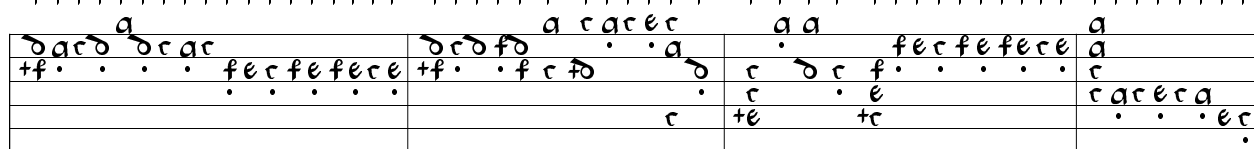
36



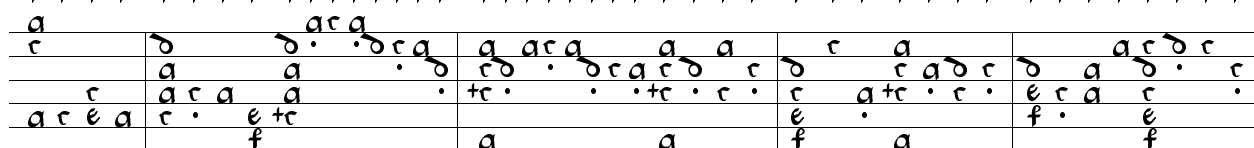
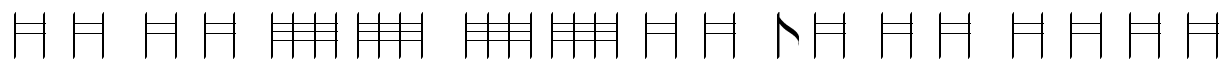
39



48



52



Handwritten musical notation for measures 60-62. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

60

Handwritten musical notation for measures 63-65. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

63

Handwritten musical notation for measures 66-68. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

67

Handwritten musical notation for measures 69-71. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

72

Handwritten musical notation for measures 72-74. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

77

Handwritten musical notation for measures 75-77. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

81

Handwritten musical notation for measures 78-80. The notation consists of three staves. The first staff contains a series of vertical lines (neumes) and some letters (a, c, e, f, g, b). The second and third staves contain a series of letters (a, c, e, f, g, b) and some symbols (dots, plus signs, minus signs, and a 'c' with a dot).

85

[illegible]

c e c a ar e r ac ef h	f f +c
a a c d arc .a	c e f e er f e f e e
c + b b b c e c	d . f f . . f e f e e
c . c e .	c c e
e a	a a

92

e f e c e f . .	f e e +c
c . . g h g	c e f e f e c f e f e r e .
a	f e c a d c a a c e a c e . ar
	c . . +c
	a a

96

e . e f e c e	f	f	+f	+f	+c	+c	a
f . . f .	B i B f B f B	c r d f c r d f c f .	e	c e c e f . f . . f .	c . a b c a	r . . d c a	d c a
+c	B . B . B . B	e . e . e	e . .	e . .	+c	. . a	+c
a	B	B	+c	+c	+c	+c	a

First system of musical notation. The staff shows a sequence of notes: a, d, c, a, c, d, a, c, e, f, d, c, a, c, a, d, c, a, c, a, c, e, f, c, e, f, e, c, f, e, f, e, c, e. The notes are grouped into measures with vertical bar lines. The first measure contains a C-clef and a common time signature.

1

Second system of musical notation. The staff continues the sequence of notes: a, c, e, f, h, h, f, e, c, a, f, c, e, a, c, e, f, e, c, e, f, c, e, a, d, c, a, d, c, a, a, c, e, a, c, e, a. The notes are grouped into measures with vertical bar lines.

4

Third system of musical notation. The staff continues the sequence of notes: c, a, c, e, c, e, f, e, f, e, c, a, e, c, e, a, c, e, a, c, e, c, a, e, a, f, e, c, f, e, f, e, c, e. The notes are grouped into measures with vertical bar lines.

7

Fourth system of musical notation. The staff continues the sequence of notes: a, d, c, a, d, c, a, a, c, e, a, c, e, a, c, e, e, a, c, e, c, a, a, c, e, f, e, a, c, e, f, e, c, e. The notes are grouped into measures with vertical bar lines.

10

Fifth system of musical notation. The staff continues the sequence of notes: c, a, c, e, f, c, a, c, a, a, d, a, d, a, c, a, c, e, f, e, c, f, e, f, e, c, e, a, c, a, d, c, a, d, c, a, c, e, f, e, c, e. The notes are grouped into measures with vertical bar lines.

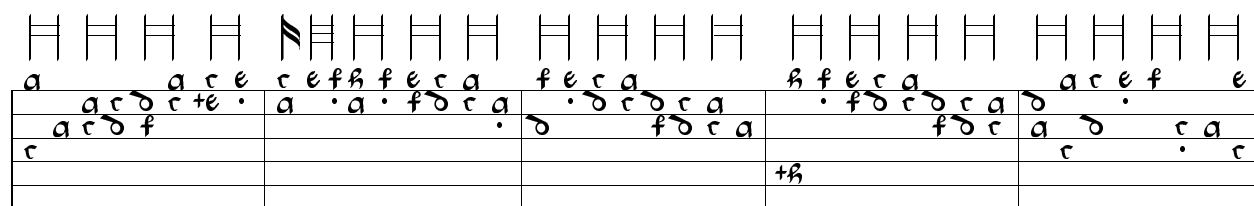
13

Sixth system of musical notation. The staff continues the sequence of notes: d, c, f, d, f, d, f, f, d, a, a, c, d, a, d, c, d, a, c, a, c, e, c, a, e, a, c, e, a, f, e, c, f, e, f, e, c, e. The notes are grouped into measures with vertical bar lines.

16

Seventh system of musical notation. The staff continues the sequence of notes: a, d, c, a, c, d, a, d, c, c, d, f, d, a, a, c, d, a, d, c, d, a, c, a, c, e, c, a, e, c, a, c, e, a, f, e, c, f, e, f, e, c, e. The notes are grouped into measures with vertical bar lines.

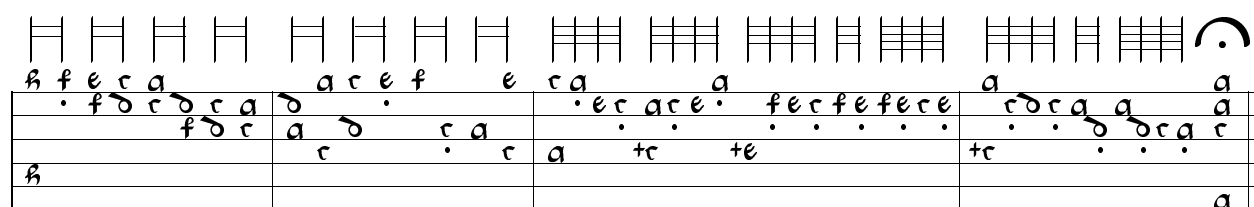
19



22



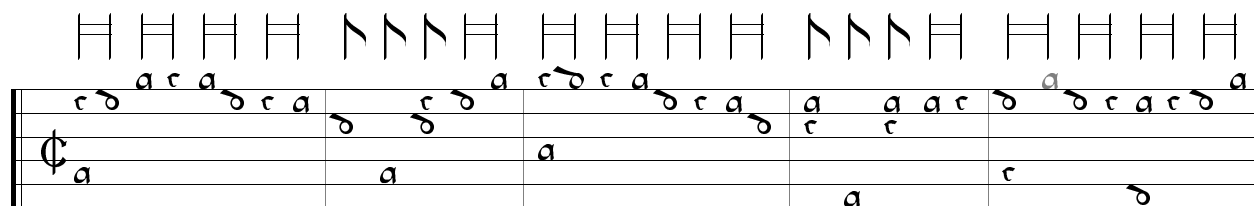
27



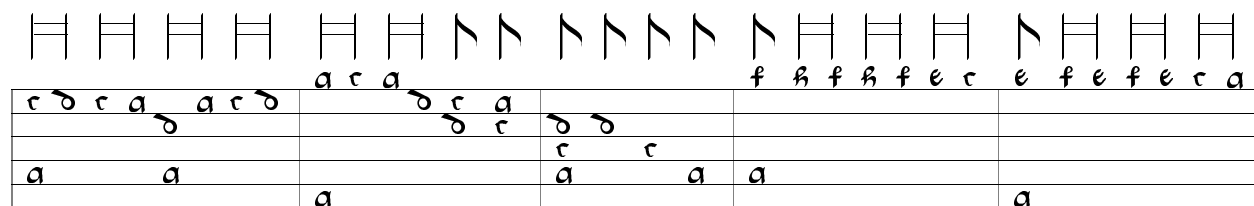
31

App 1. Welsch tanzmas - Vnderlendisch tanz

PL-Kj 40154, f. 33v



1



6



11

1

8

14

19

25

30

																																																		</
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	----

MN12c. Die alt Schwiger - hupffauff - AABB4-AABB8

Neusidler 1574, sigs. K3r-K3v

1

8

13

18

26

34

42

11

11

16

16

C2ii. Padoana del detto - AA4BB6

Gorzanis II 1563, p. 20

1

1

6

6

11

11

16

16

C2iii. Saltarel(lo) del detto - AA4BB6

Gorzanis II 1563, pp. 20-21

First system of musical notation. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a four-line staff with note values and rests. The system concludes with a repeat sign.

Second system of musical notation, continuing the melody and bass line from the first system. It includes various rhythmic patterns and rests, ending with a repeat sign.

5

Third system of musical notation, continuing the piece. It features a treble clef and a 3/4 time signature. The melody and bass line are written with various note values and rests, ending with a repeat sign.

8

Fourth system of musical notation, continuing the piece. It features a treble clef and a 3/4 time signature. The melody and bass line are written with various note values and rests, ending with a repeat sign.

11

Fifth system of musical notation, continuing the piece. It features a treble clef and a 3/4 time signature. The melody and bass line are written with various note values and rests, ending with a repeat sign.

15

Sixth system of musical notation, continuing the piece. It features a treble clef and a 3/4 time signature. The melody and bass line are written with various note values and rests, ending with a repeat sign.

18

C3. Chipass - A8B12

LT-Va 285-MF-LXXIX, f. 57r

7

14

C4. Chipass - 7F A8B12

LT-Va 285-MF-LXXIX, f. 65r

7

14

C5. Chi passo p(er) questa strado - AA8B12

CH-Bu F.IX.23, f. 16v

1

11

20

C6. Chipassa - A8B12

DK-Kk Thott 841,4o, f. 140r ii

7

14

C7. Chipass - A8B12

D-Z 115.3, p. 14

3

7

14

C8. Chi passa - A8B12

D-B 40141, f. 99v

3

1

7

14

C9. Galliarda Chi passa - 7F AA8BB12

D-KNh R 242, ff. 131v-132r

1

6

11

16

21

26

31

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

36

C10. Chi passa per questa strada - A8BB12

I-BDG chilesotti p. 89

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

7	H	H		7	7	H	H	7	7	7	7	H	H	7	7	7	7	H	7
a			a		d	d	d	d	d	d	d	d	d	d	e	a	d	d	d
	d	r	a						d	d	a				a	r	a	f	d
				r	a	a			a	r	a	a			a	r	a	f	d
a			a							a					r			d	d

7

\nearrow	\nearrow	\parallel	\nearrow	\parallel	\nearrow	\nearrow	\parallel	\nearrow	\nearrow	\parallel	\parallel	\parallel	\nearrow	\nearrow	\nearrow	\parallel	\parallel
\mathfrak{r}	\mathfrak{a}	\mathfrak{d}					\mathfrak{a}	\mathfrak{r}	\mathfrak{a}	\mathfrak{a}	\mathfrak{d}	\mathfrak{r}	\mathfrak{e}		\mathfrak{a}	\mathfrak{a}	\mathfrak{e}
\mathfrak{d}	\mathfrak{d}	\mathfrak{a}	\mathfrak{r}		\mathfrak{d}				\mathfrak{r}		\mathfrak{d}				\mathfrak{a}	\mathfrak{a}	
\mathfrak{a}		\mathfrak{a}		\mathfrak{r}	\mathfrak{r}		\mathfrak{b}	\mathfrak{b}	\mathfrak{b}	\mathfrak{r}		\mathfrak{r}				\mathfrak{r}	\mathfrak{d}
	\mathfrak{e}	\mathfrak{r}		\mathfrak{a}	\mathfrak{r}		\mathfrak{r}		\mathfrak{r}		\mathfrak{a}				\mathfrak{a}	\mathfrak{r}	\mathfrak{r}
															\mathfrak{a}		

14

[illegible]

20

\nearrow	\nearrow	H	\nwarrow	H	\nwarrow	\nwarrow	H	\nwarrow	\nwarrow	H	H	\nwarrow	\nwarrow	\nwarrow	H	H	C
c	a	d	r	d	c	a	a	c	a	a	d	c	e	a	a	e	a
d	d	a	r	d	d	a	a	a	c	d	c	e		a	a	a	a
a	e	a		c	c	c	b	b	b	c	c			c	c	a	c
				a		a	c	c			a			a	c	c	a

26

C11. Chi passa - 7F AA4BB6x2

Adriaenssen 1584, ff. 82v-83r

First system of musical notation for 'Chi passa'. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into four measures.

Second system of musical notation for 'Chi passa'. It continues the melody and bass line from the first system. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

5

Third system of musical notation for 'Chi passa'. It continues the melody and bass line. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

8

Fourth system of musical notation for 'Chi passa'. It continues the melody and bass line. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

Fifth system of musical notation for 'Chi passa'. It continues the melody and bass line. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

15

Sixth system of musical notation for 'Chi passa'. It continues the melody and bass line. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

18

Seventh system of musical notation for 'Chi passa'. It continues the melody and bass line. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The system is divided into four measures.

21

24

Handwritten musical notation system 24. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

24

27

Handwritten musical notation system 27. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

27

29

Handwritten musical notation system 29. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

29

31

Handwritten musical notation system 31. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

31

38

Handwritten musical notation system 38. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

38

Handwritten musical notation system 38. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

38

Handwritten musical notation system 38. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some letters (a, r, e, f, c). The middle staff contains a series of letters (a, r, e, f, c) and some rhythmic marks. The bottom staff contains a series of letters (a, r, e, f, c) and some rhythmic marks.

38

3

8

14

20

27

32

38

43

43

49

49

55

55

61

61

67

67

74

74

C13. Chi passa - lute II in G A8B12x2

Phalese 1568, f. 63r

First system of musical notation (measures 1-6). The notation is written on a three-staff system. The first staff contains a treble clef and a '3' time signature. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The second staff contains the notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The third staff contains the notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

Second system of musical notation (measures 7-13). The notation is written on a three-staff system. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

7

Third system of musical notation (measures 14-20). The notation is written on a three-staff system. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

14

Fourth system of musical notation (measures 21-27). The notation is written on a three-staff system. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

21

Fifth system of musical notation (measures 28-34). The notation is written on a three-staff system. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

28

Sixth system of musical notation (measures 35-41). The notation is written on a three-staff system. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line.

34

C14. Qui passa in the hygher keye - lute I AA8BB12

GB-NO Mi LM 16), ff. 84v-85r

First system of musical notation (measures 1-8). The notation is written on a four-line staff. The first measure contains a treble clef and a '3' time signature. The notes are: a, c, c, c, c, c, c, d, c, a, c, a, c, d, a, c, a, c, a. The staff is divided into measures by vertical bar lines.

Second system of musical notation (measures 9-16). The notation continues on a four-line staff. The notes are: a, a, c, c, c, c, c, f, d, c, a, f, e, f, h, e, f, d. The staff is divided into measures by vertical bar lines.

8

Third system of musical notation (measures 17-24). The notation continues on a four-line staff. The notes are: c, a, e, a, c, a, a, a, c, a, c, d, c, d, d, d, d, d, d, d, c, a, c, a, c. The staff is divided into measures by vertical bar lines.

14

Fourth system of musical notation (measures 25-32). The notation continues on a four-line staff. The notes are: d, d. The staff is divided into measures by vertical bar lines.

21

Fifth system of musical notation (measures 33-40). The notation continues on a four-line staff. The notes are: a, a, c. The staff is divided into measures by vertical bar lines.

28

Sixth system of musical notation (measures 41-48). The notation continues on a four-line staff. The notes are: a, a, c. The staff is divided into measures by vertical bar lines.

34

[illegible]

NL-Lt 1666, f. 11r ii

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and a fermata over the final note.

C17. Untitled - AA8BB12

NL-Lt 1666, f. 11v

[illegible]

--

7

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and spans the entire staff.

13

19

26

c a r d c	d r d b d . a c a c	b . c d
d a r d d	a . b	b
a		
	r d	d d

31

e	c	e	a	c	a	c	b	c	a	b	c	a
a	.	a	a	.	b	.	b	.	c	.	c	.
c		c			a		a		c			

36

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

[illegible]

a

G	A	B	C	D	E	F	G	A	B
G	A	B	C	D	E	F	G	A	B
G	A	B	C	D	E	F	G	A	B

IRL-Dm Z.3.2.13, p. 30 i

8

15

15

22

22

C20. Chi passa - A8B12

S-Skma Sackska, f. 18r

30

38

7

46

12

54

17

C21. Qui passa per questa strado - A8B12

NL-Lt 1666, f. 12r

3

7

14

C22. Untitled - AA8B12

NL-Lt 1666, ff. 12r-12v

3

11

20

C23. Chi passa per questa strata - AA8BB12

F-Pn Res.429, ff. 47v-48v

3

3

7

7

12

12

17

17

23

23

29

29

35

35

a				a				c				c			
c				f				f				f			
c				c				c				c			
a				a				c				c			

39

<p> r r e f f e e r e f e r a a a a a r d r a a a a e r e </p>									
<p>f</p>		<p>f</p>		<p>e r e r a e</p>		<p>a r a r a r d r a a a a e r</p>		<p>e r</p>	
<p>r</p>		<p>r</p>		<p>a r a</p>		<p>r a r d r a r d r a a a e r</p>		<p>e r</p>	
<p>r</p>		<p>a r</p>		<p>e r e r a e</p>		<p>a r a r a r d r a a a a e r</p>		<p>e r</p>	
<p>r</p>		<p>a r</p>		<p>e r e r a e</p>		<p>a r a r a r d r a a a a e r</p>		<p>e r</p>	

44

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

49

re	ere	are									f	f h k	f h k	k h k
											i			
a	c						r				a			a
			a				a							

54

The Rose Tree

G A B C B A G F# E D C B

59

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

63

<i>a</i>	<i>aca</i>	<i>a</i>	<i>ace</i>	<i>f</i>	<i>f f f</i>	<i>f f f</i>	<i>f f f</i>	<i>f f f</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>i</i>	<i>i f f i</i>	<i>i f f i</i>	<i>i f f i</i>	<i>i f f i</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

67

65 66 67 68 69 70

71

71 72 73 74 75 76

75

C25. Chi passa - A8BB12

S-Skma Sackska, f. 22r

77 78 79 80 81 82 83 84 85 86

1

87 88 89 90 91 92 93 94 95 96

9

97 98 99 100 101 102 103 104 105 106

17

107 108 109 110 111 112 113 114 115 116

25

C27. Untitled - 7F A8B12

D-KNh R 242, ff. 137v-138r

7

14

C28. Qui passa gagliarda - A8B12

NL-At 208.A.27, f. 47v

8

14

C29. Gailliarda chi passa - AA8BB12

Waissel 1592, sig. F1v

3

Handwritten musical notation for measures 1-6. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 1. quarter, quarter, quarter; 2. quarter, quarter, quarter; 3. quarter, quarter, quarter; 4. quarter, quarter, quarter; 5. quarter, quarter, quarter; 6. quarter, quarter, quarter. The notes are: 1. quarter, quarter, quarter; 2. quarter, quarter, quarter; 3. quarter, quarter, quarter; 4. quarter, quarter, quarter; 5. quarter, quarter, quarter; 6. quarter, quarter, quarter.

8

Handwritten musical notation for measures 7-12. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 7. quarter, quarter, quarter; 8. quarter, quarter, quarter; 9. quarter, quarter, quarter; 10. quarter, quarter, quarter; 11. quarter, quarter, quarter; 12. quarter, quarter, quarter. The notes are: 7. quarter, quarter, quarter; 8. quarter, quarter, quarter; 9. quarter, quarter, quarter; 10. quarter, quarter, quarter; 11. quarter, quarter, quarter; 12. quarter, quarter, quarter.

8

14

Handwritten musical notation for measures 13-18. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 13. quarter, quarter, quarter; 14. quarter, quarter, quarter; 15. quarter, quarter, quarter; 16. quarter, quarter, quarter; 17. quarter, quarter, quarter; 18. quarter, quarter, quarter. The notes are: 13. quarter, quarter, quarter; 14. quarter, quarter, quarter; 15. quarter, quarter, quarter; 16. quarter, quarter, quarter; 17. quarter, quarter, quarter; 18. quarter, quarter, quarter.

14

19

Handwritten musical notation for measures 19-24. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 19. quarter, quarter, quarter; 20. quarter, quarter, quarter; 21. quarter, quarter, quarter; 22. quarter, quarter, quarter; 23. quarter, quarter, quarter; 24. quarter, quarter, quarter. The notes are: 19. quarter, quarter, quarter; 20. quarter, quarter, quarter; 21. quarter, quarter, quarter; 22. quarter, quarter, quarter; 23. quarter, quarter, quarter; 24. quarter, quarter, quarter.

19

25

Handwritten musical notation for measures 25-30. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 25. quarter, quarter, quarter; 26. quarter, quarter, quarter; 27. quarter, quarter, quarter; 28. quarter, quarter, quarter; 29. quarter, quarter, quarter; 30. quarter, quarter, quarter. The notes are: 25. quarter, quarter, quarter; 26. quarter, quarter, quarter; 27. quarter, quarter, quarter; 28. quarter, quarter, quarter; 29. quarter, quarter, quarter; 30. quarter, quarter, quarter.

25

31

Handwritten musical notation for measures 31-36. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 31. quarter, quarter, quarter; 32. quarter, quarter, quarter; 33. quarter, quarter, quarter; 34. quarter, quarter, quarter; 35. quarter, quarter, quarter; 36. quarter, quarter, quarter. The notes are: 31. quarter, quarter, quarter; 32. quarter, quarter, quarter; 33. quarter, quarter, quarter; 34. quarter, quarter, quarter; 35. quarter, quarter, quarter; 36. quarter, quarter, quarter.

31

35

Handwritten musical notation for measures 37-42. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 37. quarter, quarter, quarter; 38. quarter, quarter, quarter; 39. quarter, quarter, quarter; 40. quarter, quarter, quarter; 41. quarter, quarter, quarter; 42. quarter, quarter, quarter. The notes are: 37. quarter, quarter, quarter; 38. quarter, quarter, quarter; 39. quarter, quarter, quarter; 40. quarter, quarter, quarter; 41. quarter, quarter, quarter; 42. quarter, quarter, quarter.

35

C30. Gailliarde Chi passa - AA8BB12x2

Jobin 1573, sigs. D3r-D4r

3

7

13

19

25

30

36

40

40

47

47

52

52

57

57

61

61

65

65

69

69

f . f . f . e . r .	a . e . a . r . e . a . r .	a . a . r . a . e . r . a .	a . a . r . a . e . r . a .
r		r .	r .
a	r	a	a

	1	H	H	H	H	N	N	N	N	N	N	N	N	H	H	H	N	N	N
a	e	c	e	f	c	B	B	B	B	B	f	e	c	a	a	a	a	B	
a	f	f			f	B	B	B	B	B		f	c	c	a	e	a	B	
b	e				e	k	k	k	k	k		f	c	c	a	a	a	k	
c	c				c							c					c		
						B	B	B	B			a	c		a	c	a	B	

B	D	F	A	G	B	D	F	E	G	B	D	C	E	G	B
B	D	F	A	G	B	D	F	E	G	B	D	C	E	G	B
B	D	F	A	G	B	D	F	E	G	B	D	C	E	G	B
B	D	F	A	G	B	D	F	E	G	B	D	C	E	G	B
B	D	F	A	G	B	D	F	E	G	B	D	C	E	G	B

[illegible][illegible]

24

C32. Chi passa - AA8BB12

Phalese & Bellere 1571, f. 120v

Musical notation for measures 1-6. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 1. e, f, e, f; 2. e, f, e, f; 3. e, f, e, f; 4. e, f, e, f; 5. e, f, e, f; 6. e, f, e, f.

Musical notation for measures 7-11. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 7. e, f, e, f; 8. e, f, e, f; 9. e, f, e, f; 10. e, f, e, f; 11. e, f, e, f.

7

Musical notation for measures 12-15. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 12. e, f, e, f; 13. e, f, e, f; 14. e, f, e, f; 15. e, f, e, f.

12

Musical notation for measures 16-20. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 16. e, f, e, f; 17. e, f, e, f; 18. e, f, e, f; 19. e, f, e, f; 20. e, f, e, f.

16

Musical notation for measures 21-25. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 21. e, f, e, f; 22. e, f, e, f; 23. e, f, e, f; 24. e, f, e, f; 25. e, f, e, f.

21

Musical notation for measures 26-30. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 26. e, f, e, f; 27. e, f, e, f; 28. e, f, e, f; 29. e, f, e, f; 30. e, f, e, f.

27

Musical notation for measures 31-35. The notation consists of a single staff with a treble clef and a 3/4 time signature. The notes are: 31. e, f, e, f; 32. e, f, e, f; 33. e, f, e, f; 34. e, f, e, f; 35. e, f, e, f.

31

C34. Chi passa Gagliarda - A8B12

Waissel 1573, sig. L3r

8

14

C35. Chepassa - A8B12

CZ-Bsa G.10.1400, f. 3v

8

14

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

3						

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

7

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

12

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

16

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

23

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

28

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

33

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

38

c ac e r e a		e r e f e r a	e e ac e r e	a ar a d r	a d r a d r a r d

43

49

are	frefhklkh	a	acac	a	acac
a	lkh	acacacacacacacac	acacacacacacacac	acacacacacacacac	acacacacacacacac

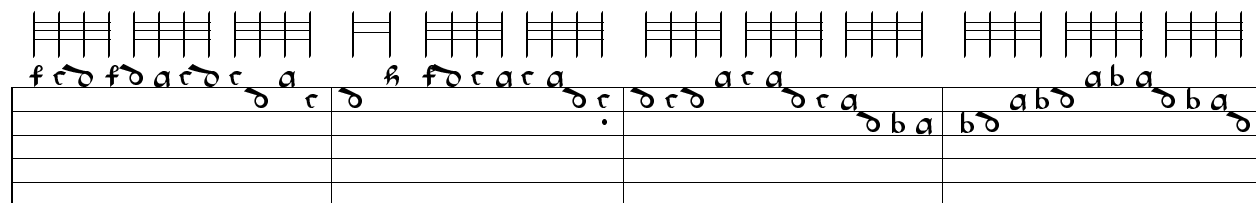
53

[illegible]

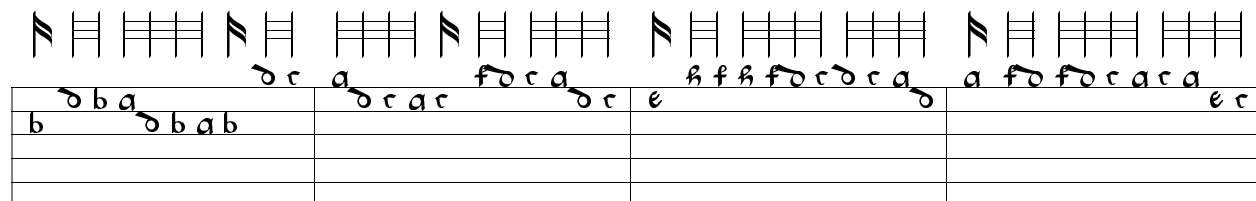
57

62

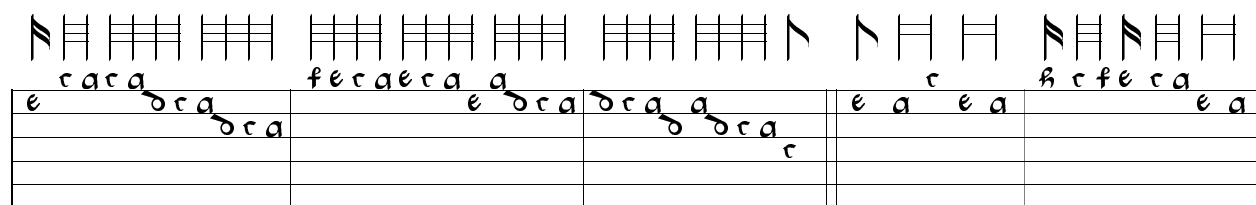
66



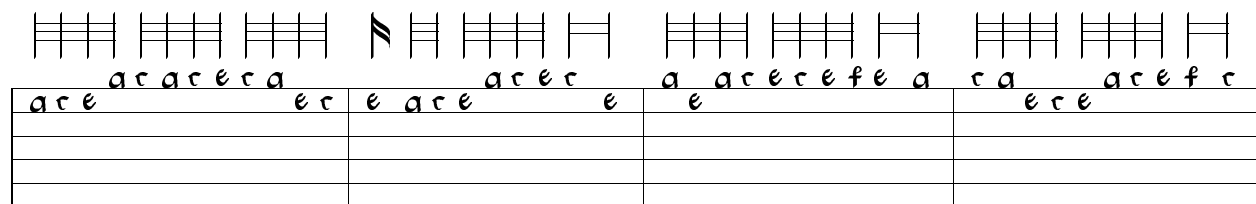
70



74



78



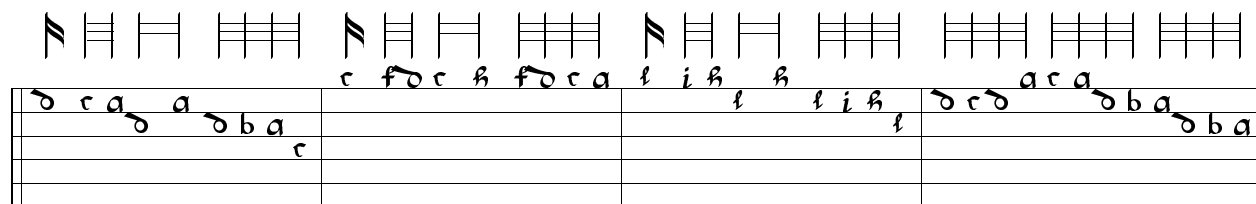
83



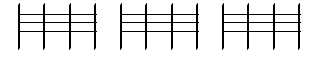
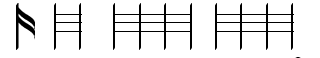
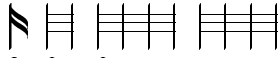
87



92







97

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

101

			
a a r d a r e a	e f e f e c a e a r e	a l k l k h h l k h	a d c a d c a r d a r
c			





105

			
d c d f d c a r d c	f e f h f c a r d c	l k l n l h f h i h	f e f h f c a r d c
d			

109

			
d c d f d h f h i h	d c d f d a a c a	f e f h f c a r e c	c a r e c e r e f e
	d		

113

			
e c e f e k h k l k	h f h i h f e f h f	e a r e f h e a	a d c a d c a
			a
			c
			c
			a

117

Handwritten musical notation for measures 1-6. The notation consists of vertical stems and flags, with a treble clef at the beginning. Below the notation is a staff with a large number '3' in the first measure.

Measures 1-6: *a c e a c d c e a h f d c a e a c e a c d c d f d f d c a c a e c e e*

Handwritten musical notation for measures 7-11. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 7-11: *a a c e a c a a c a e c a c e c d c a c h f d f d c a e a a c e a c a c e c a*

7

Handwritten musical notation for measures 12-15. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 12-15: *e a c e a c e c e a e a c e c e f e a f e c a c a e c e a c e a a c a d c a*

12

Handwritten musical notation for measures 16-19. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 16-19: *d c a c d c d a c d f d c h f c f d c a c d c a d b a d b a d b*

16

Handwritten musical notation for measures 20-22. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 20-22: *c f d c a e h f d c d a c a c d f d f d c a c e a e a c a d c d c a d*

23

Handwritten musical notation for measures 23-27. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 23-27: *a d c a a c d d a c d f f d c a d l k l i h f d c a d f d f d c a c a c d c a d b*

28

Handwritten musical notation for measures 28-32. The notation consists of vertical stems and flags. Below the notation is a staff.

Measures 28-32: *a d b d b a d b c d d c a d f d f d c a h f h f d c d a c d c d f h*

33

a a r e		e a r e f h h f e r		a a r e a		e a h e f h f e r a e r	
e				a r e e		e a e r a	

38

e a			e e e	a e a d r	a d r a d cr ad b ar

43

Handwriting practice for the word "ace" in cursive. The image shows four examples of the word "ace" written in cursive, each with a corresponding set of strokes and a set of empty lines for practice. The first example shows the word "ace" with a small "e" at the end. The second example shows the word "ace" with a small "e" at the end. The third example shows the word "ace" with a small "e" at the end. The fourth example shows the word "ace" with a small "e" at the end.

49

are	frefhklkh	a	acac	a	acac
are	frefhklkh	a	acac	a	acac

53

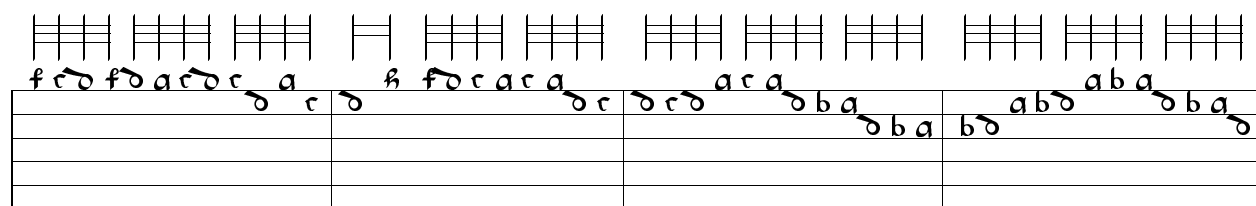
[illegible]

57

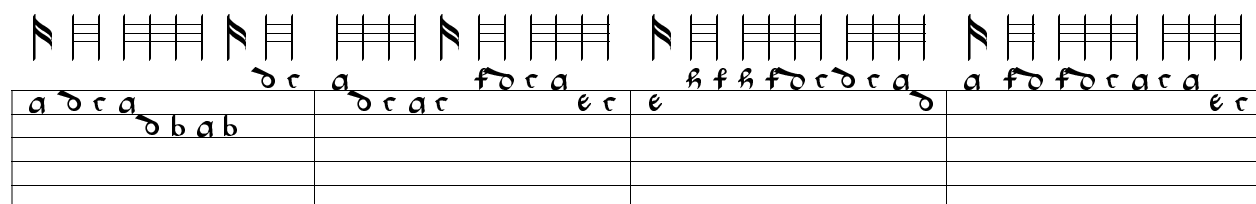
a a r d a r d				c a r d a c r d				e e e a c a r d c a c e				a d a r d c a			
b a b d															

62

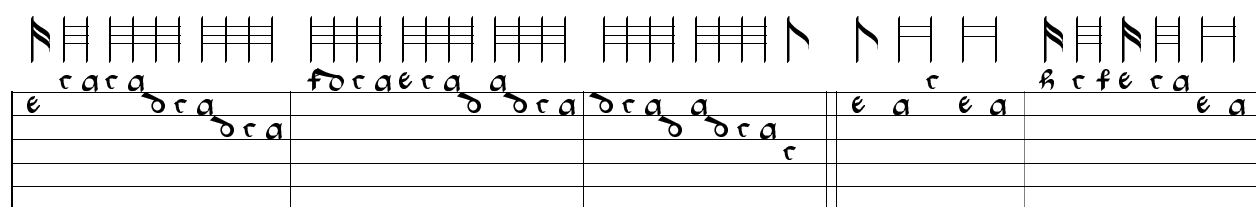
66



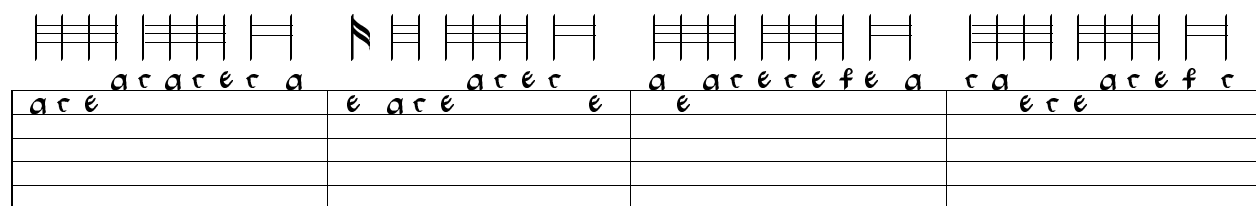
70



74



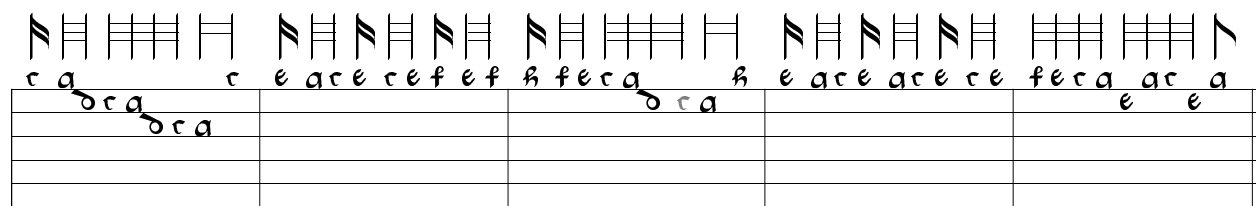
78



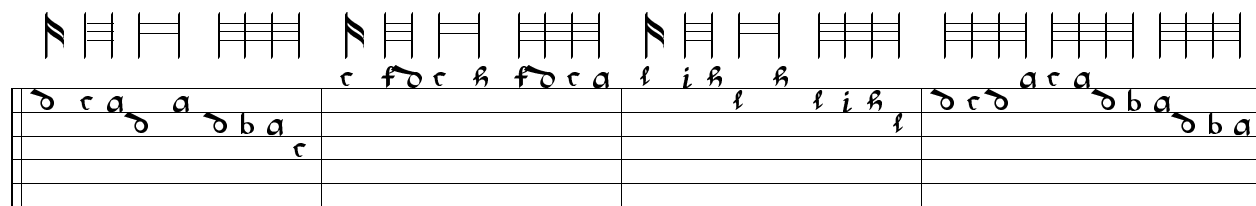
83



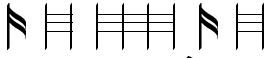

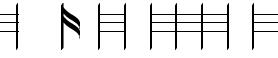

87



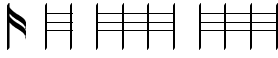

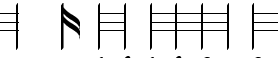

92




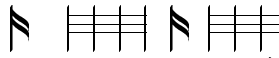
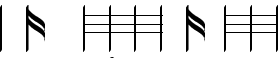
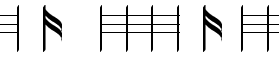
97

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




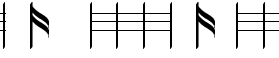
101

			
a a c a r d a c e a	e f d f d c a e a c e	a l k l k h h l k h	a d c a d c a r d a c
c a c a r d			





105

			
d c d f d c a r d c	f e f h f c a r d c	l k l m l h f h i h	f e f h f c a r d c
3			

109

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

113

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

117

C36iia. Ground - A8B12

reconstructed by Burgers

Handwritten notation for the first system of C36iia. Ground - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

Handwritten notation for the second system of C36iia. Ground - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

8

Handwritten notation for the third system of C36iia. Ground - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

14

C37. Giardi Chi passa per questa strada - A8B12

NL-Uu AA.fol.28, f. 1v

Handwritten notation for the first system of C37. Giardi Chi passa per questa strada - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

1

Handwritten notation for the second system of C37. Giardi Chi passa per questa strada - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

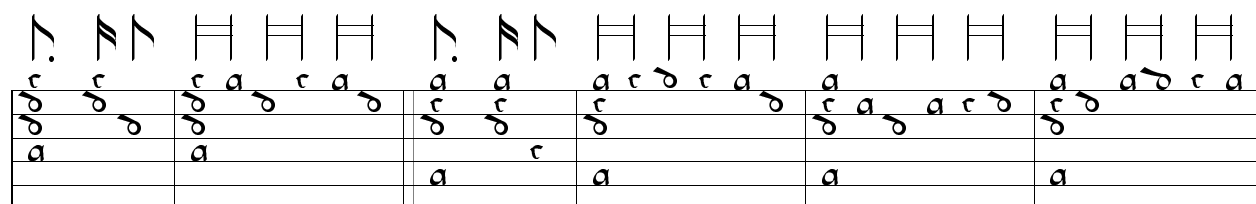
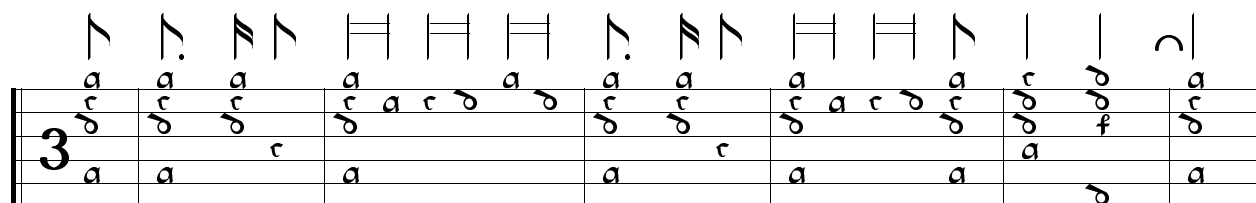
8

Handwritten notation for the third system of C37. Giardi Chi passa per questa strada - A8B12, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together.

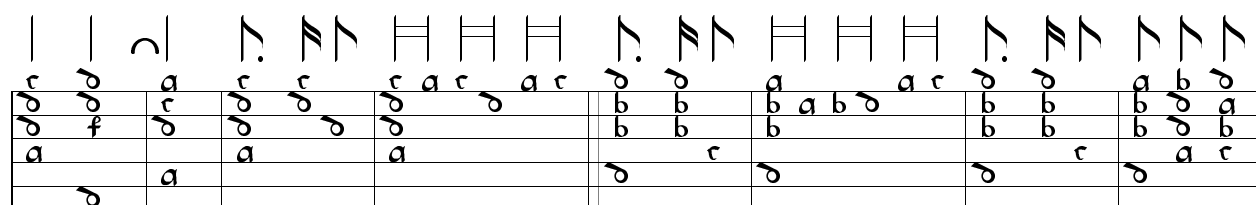
14

C38. Chi passa per questa strata - AA8BB12

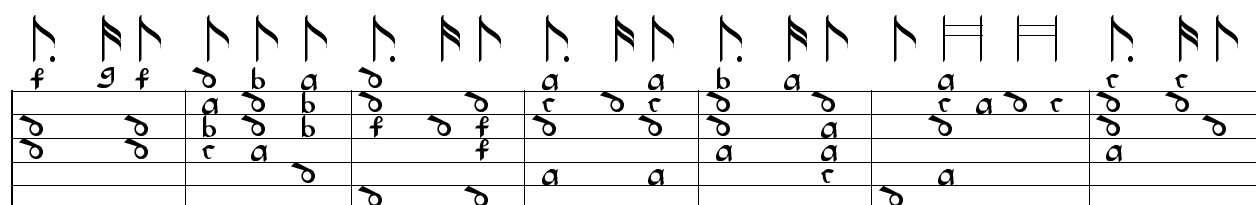
F-Pn Res.429, ff. 12v-13r



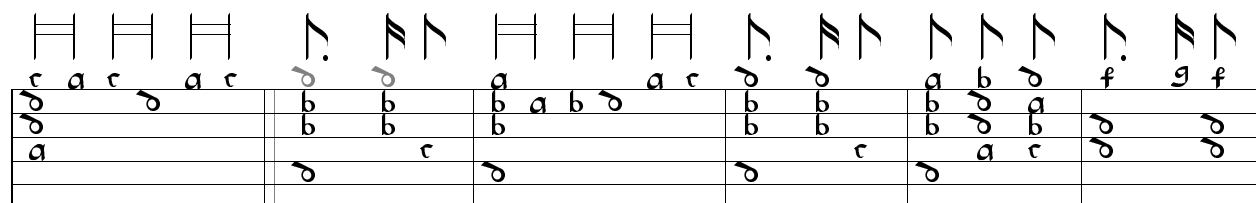
7



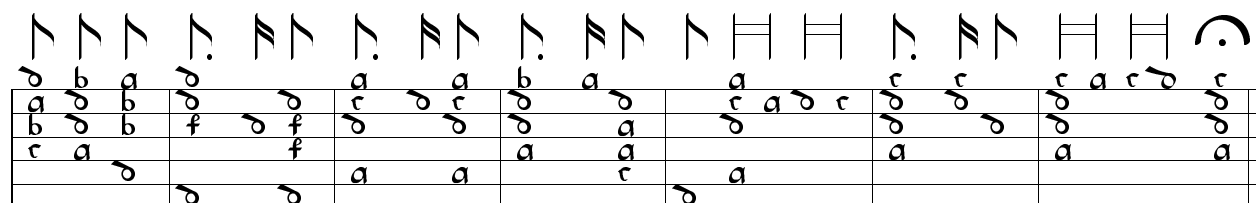
13



21



28



34

C39. Chipassa - A8B12

DK-Kk Thott 841,4o, f. 140r i

7

14

C40. Chipassa p(er) questa strada - 7F AA8BB12

DK-Kk Thott 841,4o, f. 140r iii

7

14

C41. Untitled - AA8BB12

D-Z 115.3, p. 15

Handwritten musical notation on a three-staff system. The notation consists of vertical stems and horizontal lines, with some stems having flags or beams. The first staff has a large number '3' written on it. The second and third staves contain various musical symbols, including notes, rests, and accidentals.

Handwritten musical notation on a three-staff system, continuing the piece. The notation includes vertical stems, horizontal lines, and various musical symbols such as notes, rests, and accidentals.

7

Handwritten musical notation on a three-staff system, continuing the piece. The notation includes vertical stems, horizontal lines, and various musical symbols such as notes, rests, and accidentals.

14

Handwritten musical notation on a three-staff system, continuing the piece. The notation includes vertical stems, horizontal lines, and various musical symbols such as notes, rests, and accidentals.

21

Handwritten musical notation on a three-staff system, continuing the piece. The notation includes vertical stems, horizontal lines, and various musical symbols such as notes, rests, and accidentals.

28

Handwritten musical notation on a three-staff system, continuing the piece. The notation includes vertical stems, horizontal lines, and various musical symbols such as notes, rests, and accidentals.

35

Handwritten musical notation on a three-staff system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The first staff has a large number '3' written on it. The notation is organized into measures, with some measures containing multiple stems.

Handwritten musical notation on a three-staff system, continuing from the previous system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems.

7

Handwritten musical notation on a three-staff system, continuing from the previous system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems.

14

Handwritten musical notation on a three-staff system, continuing from the previous system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems.

21

Handwritten musical notation on a three-staff system, continuing from the previous system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems.

28 a

Handwritten musical notation on a three-staff system, continuing from the previous system. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures, with some measures containing multiple stems.

35

a

C43. Chipassa - 7F AA8BB12

D-DI 1-V-8, f. 50r

8 a

13 a

20

28 a

35

C44. Chi passa per questa strada - 7F AA8BB12

D-SI G.1.4 II, f. 80v i

First system of musical notation. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, there are three staves of figured bass notation, with figures such as 'a', 'c', 'd', 'b', and 'a'.

Second system of musical notation. It continues the melody and figured bass from the first system. The figured bass notation includes figures like 'a', 'c', 'd', 'b', and 'a'.

Third system of musical notation. It continues the melody and figured bass. The figured bass notation includes figures like 'a', 'c', 'd', 'b', and 'a'.

Fourth system of musical notation. It continues the melody and figured bass. The figured bass notation includes figures like 'a', 'c', 'd', 'b', and 'a'.

Fifth system of musical notation. It continues the melody and figured bass. The figured bass notation includes figures like 'a', 'c', 'd', 'b', and 'a'.

Sixth system of musical notation. It concludes the piece with a final cadence. The figured bass notation includes figures like 'a', 'c', 'd', 'b', and 'a'.

C45. Qui passa - A8B14

GB-NO Mi LM 16, 85r

Handwritten musical notation for a 3-measure piece. The notation is written on a single staff with a treble clef. The notes are:
 Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
 Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Measure 3: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
 The piece ends with a double bar line.

7

[illegible]

14

46. Chi passa - lute I in A A8B12

Phalese 1568, f. 62v

[illegible][illegible]

7

D	B A	G F	E D	C B	A G	F E	D C
C A							
	D						

14

C47. Galliarde Chipassa Sup(eriu)s - 7F AA8BB12

NL-Lt 1666, f. 7r

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation for the second system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

7 a a

Handwritten musical notation for the third system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

14 a

Handwritten musical notation for the fourth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

21 a

Handwritten musical notation for the fifth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

28 a

Handwritten musical notation for the sixth system, continuing the piece. It includes a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

34

C48. Untitled - A8B12

NL-Lt 1666, f. 7v

3

6

11

16

C49. Untitled - 2x7bars

IRL-Dtc 410/I, p. 1

3

8

C50. (Chi passa) Alio modo - A8B12

CH-Bu F.IX.70, p. 307 ii

System 1: Musical notation for C50, (Chi passa) Alio modo. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

System 2: Musical notation for C50, (Chi passa) Alio modo. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

7

System 3: Musical notation for C50, (Chi passa) Alio modo. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

14

C51. Galliard Chipass - A8B12

D-KNh R 242, f. 137v

System 1: Musical notation for C51, Galliard Chipass. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

System 2: Musical notation for C51, Galliard Chipass. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

7

System 3: Musical notation for C51, Galliard Chipass. The first part has a 3-measure rest, followed by notes. The second and third parts enter with notes.

14

C52. Galliarde Chi passa - A8B12

Phalese & Bellere 1574, f. 81r

3

6

11

16

C53. Chipassa - A8B12

CH-Bu F.IX.70, p. 307

3

11

C55. Chi passa - AA8BB12-A8B12-AA8BB12

Phalese 1568, ff. 82v-83r

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

8

Handwritten musical notation for the third system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

14

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

21

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

28

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

34

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with a large '3' indicating a triplet or a specific measure.

39

44

49

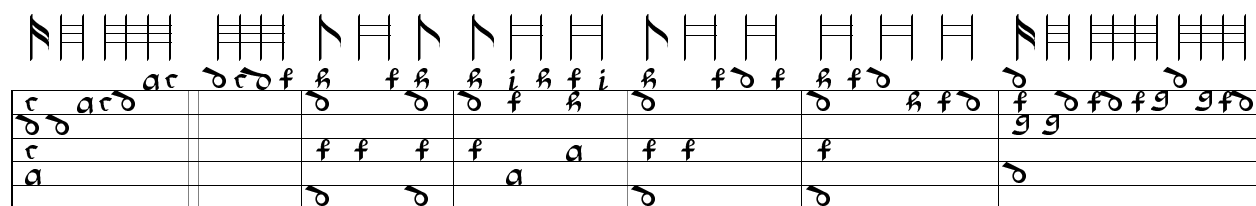
55

60

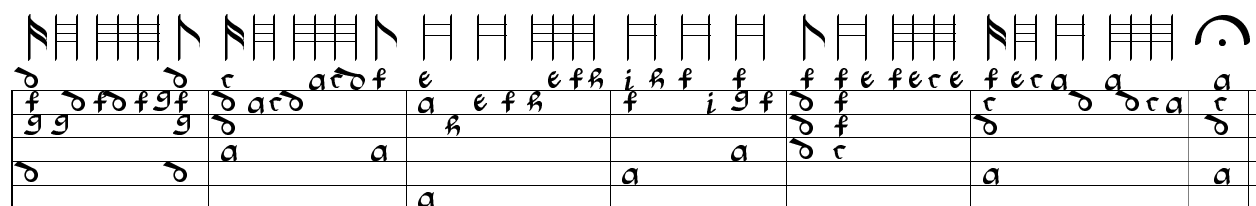
68

73

80



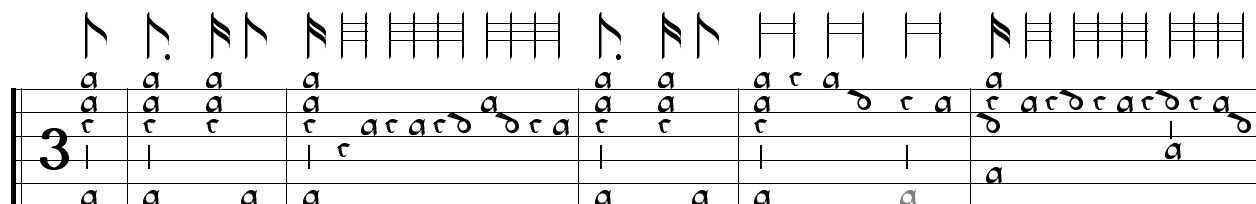
88



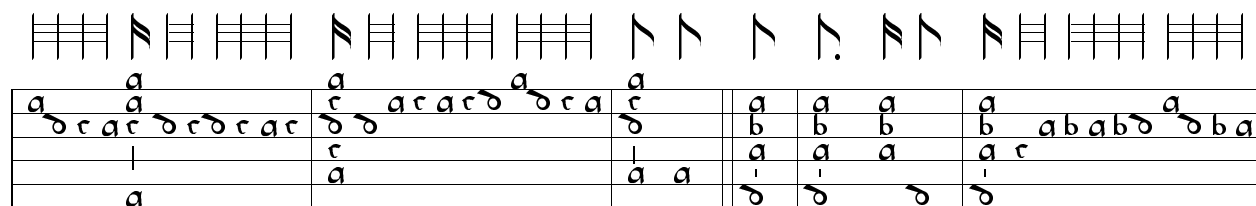
94

C56. Gal Chi passa - A8B12

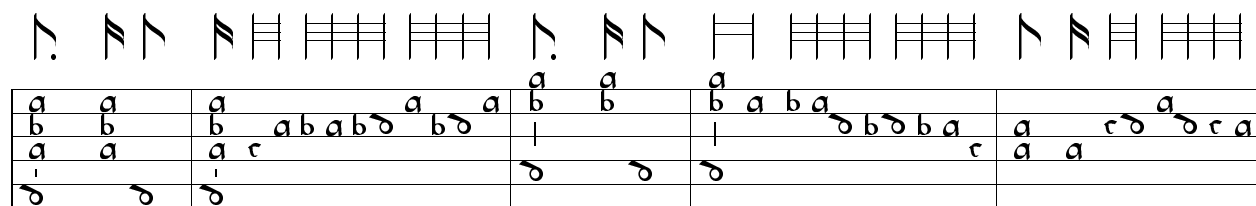
IRL-Dtc 410 I, p. 3



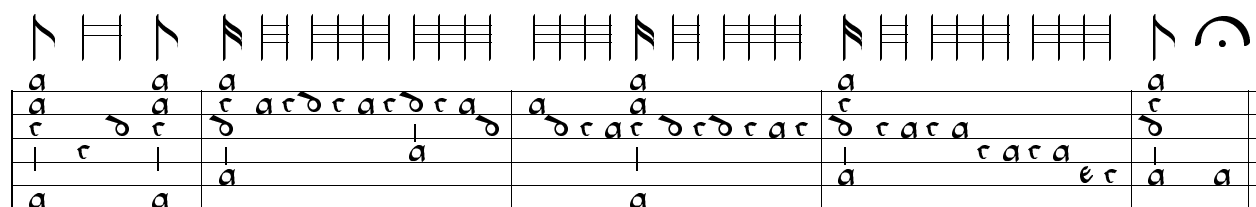
6



11



16



Handwritten musical notation for measures 1-4, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a large '3' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 5-7, continuing the piece. The notation includes a large '5' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 8-11, continuing the piece. The notation includes a large '8' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 12-15, continuing the piece. The notation includes a large '12' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 16-19, continuing the piece. The notation includes a large '16' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 20-23, continuing the piece. The notation includes a large '19' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation for measures 24-27, continuing the piece. The notation includes a large '22' indicating a triplet. The notes are written in a stylized, handwritten style.

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

28

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

33

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

42

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

44

Handwritten musical notation on a three-staff system. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, e, f, h, c, r, d, b) placed above and below the staves. The first staff has a series of vertical lines, followed by a series of flags and beams. The second staff has a series of flags and beams, followed by a series of letters. The third staff has a series of letters.

[illegible][illegible][illegible]

e f f f e e f f e f f i f f i f f f f f e c f e f e c e f e c a a a c

62

Handwritten musical notation system 62. It consists of three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (eighth note). The middle staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The bottom staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The notation is written in a stylized, handwritten style.

62

66

Handwritten musical notation system 66. It consists of three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (eighth note). The middle staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The bottom staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The notation is written in a stylized, handwritten style.

66

73

Handwritten musical notation system 73. It consists of three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (eighth note). The middle staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The bottom staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The notation is written in a stylized, handwritten style.

73

77

Handwritten musical notation system 77. It consists of three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (eighth note). The middle staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The bottom staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The notation is written in a stylized, handwritten style.

77

84

Handwritten musical notation system 84. It consists of three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (eighth note). The middle staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The bottom staff contains a series of notes and rests, with some notes marked with 'f' and 'e'. The notation is written in a stylized, handwritten style.

84

G f g g i f	G f d g f d	i h f	f i h f f e
d			f g d f
f f f f f	f	a a c	g f g d c
d i	d i i		

[illegible][illegible][illegible]

IRL-Dtc 408/II, pp. 86-87

H H / . // H H H H / . // H H . // H H H

	a c	a #c	a b a c . d #c a	a a c c	c d a c d a	#b a b d b a . a a	a c d a c
3	c		.	.			
	a a a	a a	a a a	a a	a		a

1

7

13

17

22

28

33

38

7

12

19

25

31

36

C60. Quipass - AA8B12-AA8B12-A8B12-AA8BB12

IRL-Dm Z.3.2.13, pp. 360-361

1

3

1

The image shows a musical score for the song 'The Rose Tree'. It is written for a single voice and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines. The lyrics are written below the melody. The first line of the score is labeled '1'.

1

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

[illegible][illegible][illegible]

35

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes with flags, beams, and dots) and accidentals (sharps, flats, and naturals). The notation is organized into measures by vertical bar lines.

[illegible]

50

3

57

62

67

71

4

76

83

90

97

[illegible]

104

[illegible]

110

C61. Chy passa - A8B12

GB-Cu Add.2764(2), f. 12v

3

7

14

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines. A large number '3' is written in the first measure.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

9

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

14

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

20

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

28

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

34

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) placed above or below the lines.

39

44

49

53






57

63










69

75

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

				
e f h e f h	e f h e f h	i f h i h f	f f e	f d c a
f h e f h	f h e f h	i g f	d f	c d a c d
		a	d c	d .
				c
a	a	a		a

B	f	B	i	f	B	f	B	f	d	B	f	d	B	a	c	a	B
d		d	f	B		f	B	f	d	B	f	d	B	a	c	a	f
f	f	f	f	f													
d		d	i	f	d		d		d								

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

i h i h f f *f f e f e e e* *f* *a a b a* *a b b*

f *i g f* *d d f* *c a r d r d a d* *d* *c* *a* *c a r d* *c* *a*

a *d c* *c* *a* *c* *a* *c* *a* *c* *a*

122

122

128

128

134

134

139

139

147

147

152

152

156

156

C64. Qui passa in the lowest key - lute II AA8BB12

GB-NO Mi LM 16, ff. 83v-84r

Handwritten notation for the first system of the piece, featuring a treble clef and a 3/4 time signature. The notation consists of a single staff with a series of notes and rests, including a large '3' indicating a triplet.

Handwritten notation for the second system of the piece, continuing the melody with various note values and rests.

8

Handwritten notation for the third system of the piece, showing a continuation of the melodic line with some accidentals.

14

Handwritten notation for the fourth system of the piece, featuring a variety of note values and rests.

21

Handwritten notation for the fifth system of the piece, continuing the melodic development.

28

Handwritten notation for the sixth system of the piece, concluding with a final cadence and a fermata.

34

C65. Untitled - A8B12

NL-Lt 1666, f. 9r ii

3

7

14

C66. Untitled - A8B12

NL-Lt 1666, f. 9v

3

7

14

C67. Untitled - AA8B12

NL-Lt 1666, ff. 9v-10r

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes (neumes) and some horizontal lines. A large number '3' is written in the first measure of the first staff. The notes are labeled with letters 'a' and 'c'.

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes (neumes) and some horizontal lines. The notes are labeled with letters 'a' and 'c'.

7

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes (neumes) and some horizontal lines. A large number '13' is written in the first measure of the first staff. The notes are labeled with letters 'a' and 'c'.

13

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes (neumes) and some horizontal lines. The notes are labeled with letters 'a' and 'c'.

18

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes (neumes) and some horizontal lines. The notes are labeled with letters 'a' and 'c'.

24

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e) written above the staff. A large number '3' is written in the first measure, indicating a triplet. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f) written above the staff. The notation is organized into measures by vertical bar lines.

5

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, b) written above the staff. The notation is organized into measures by vertical bar lines.

8

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, b) written above the staff. The notation is organized into measures by vertical bar lines.

12 a

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, b) written above the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, b) written above the staff. The notation is organized into measures by vertical bar lines.

18

C69. Gailliarde Chipassa In Basso - A8B12

NL-Lt 1666, f. 9r i

[illegible]

7

	H	H	/	H	H	/	H	H	/	/	/	/	/	H	H	/	⌢
	a			a			a			r	a			a			
a			a				r	.	r	.	r			d	.	a	.
a		d	a	r	a							a	r				
							a					a					

15

C70. Galliarde Chipassa Contrat(enor) - A8B12

NL-Lt 1666, f. 8r

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82</																		

[illegible]

8

[illegible]

14

8 /a

b

/a

15 /a

a

22

/a

/a

/a

28

34

/a

/a

/a

C72. Chi passa - AA8BB12

D-Sl G.1.4 II, f. 80v ii

3

3

8

15

21

28

34

C73i. Qui passa pandore - bandora A8B12

IRL-Dtc 410/I, p. 227

7

14

C73ii. Qui passa pandore - transcribed from bandora A8B12

IRL-Dtc 410/I, p. 227

7

14

C74i. Untitled - bandora A8B13

IRL-Dm Z.3.2.13, p. 380 i

1

1

8

8

15

15

C74ii. Untitled - transcribed from bandora A8B12+1

IRL-Dm Z.3.2.13, p. 380 i

1

1

8

8

15

15

C75i. Untitled - bandora A8B12

IRL-Dm Z.3.2.13, p. 380 ii

1

11

C75ii. Untitled - transcribed from bandora A8B12

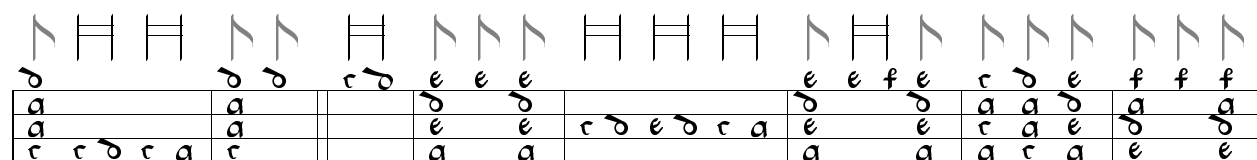
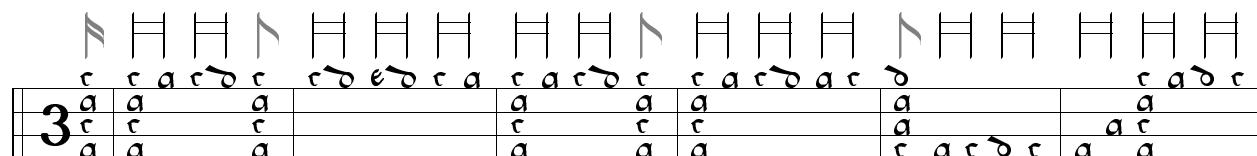
IRL-Dm Z.3.2.13, p. 380 ii

1

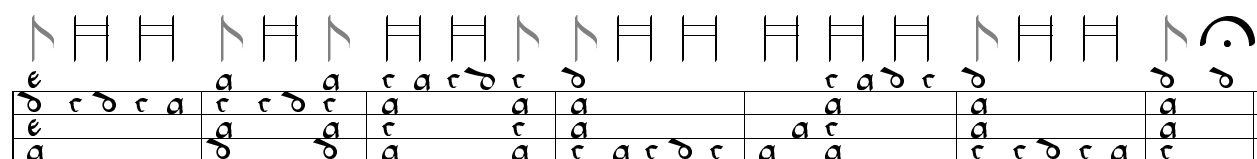
11

C77. Guillarde qui passe - A8B12
- diatonic cittern french tuning

B-Gu 3898 10, p. 11



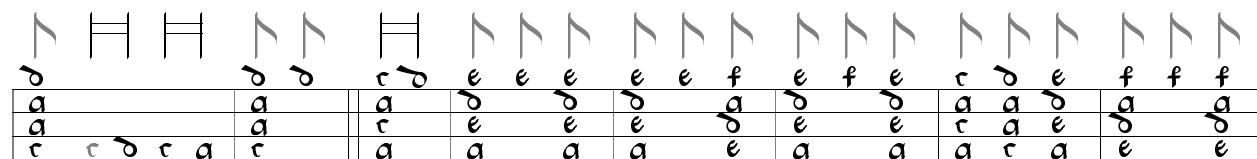
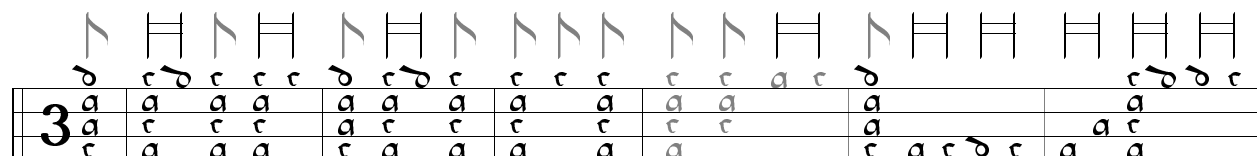
7



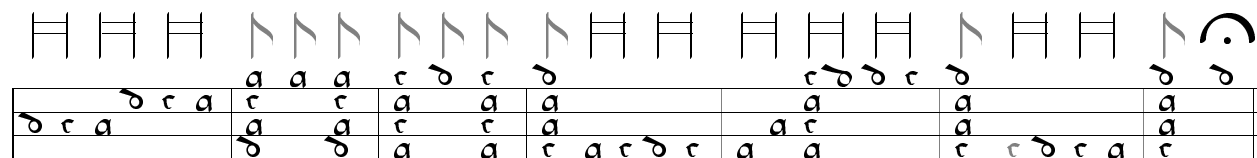
14

C78. Guillarde qui passe op andere manier - A8B12
- diatonic cittern french tuning

B-Gu 3898 10, p. 19



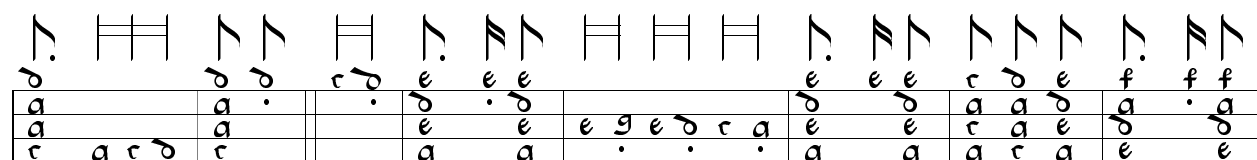
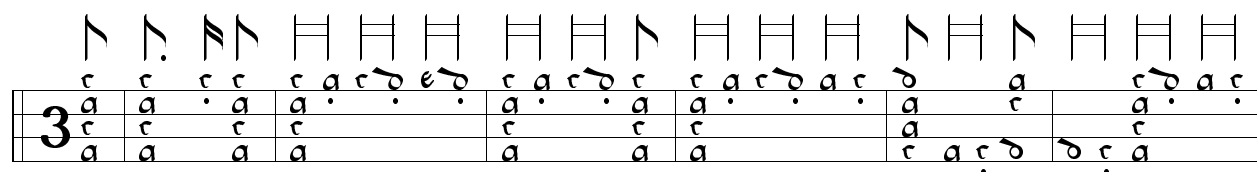
7



14

C79. Gaillarde Qui passe - cittern I A8B12
- diatonic cittern french tuning

F-Pn Rothschild I 411, no. 29



7



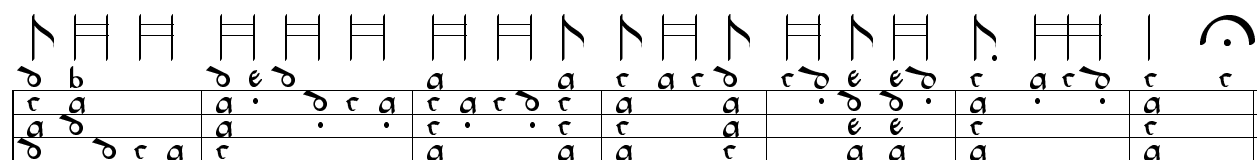
14

C80. Qui passe Bassus - cittern II A8B12
- diatonic cittern french tuning

F-Pn Rothschild I 411, no. 30



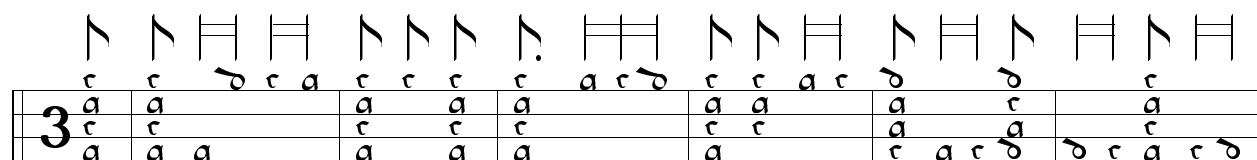
7



14

C81. Chi passa per questa strada - A8B12
- diatonic cittern french tuning

Viaera 1564, f. 19r



1



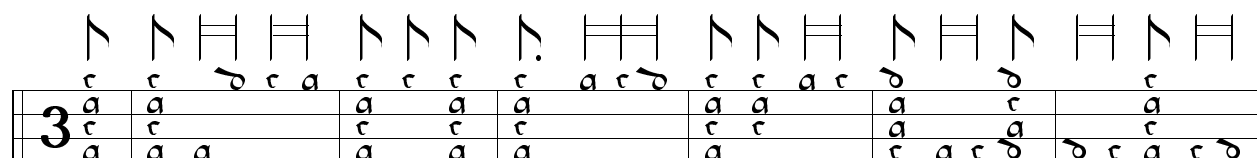
7



14

C82. Chi passa per questa strada - A8B12
- diatonic cittern french tuning

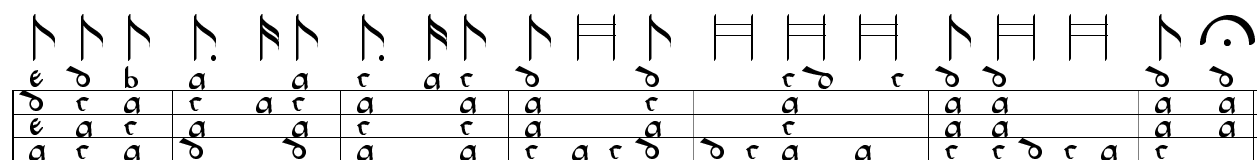
Phalese & Bellere 1570, f. 41r



1



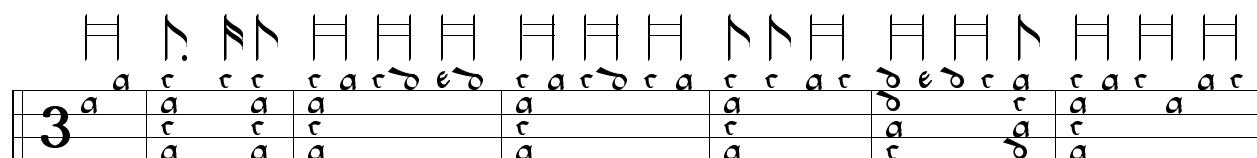
7



14

C83. Chi passa - A8B12
- diatonic cittern french tuning

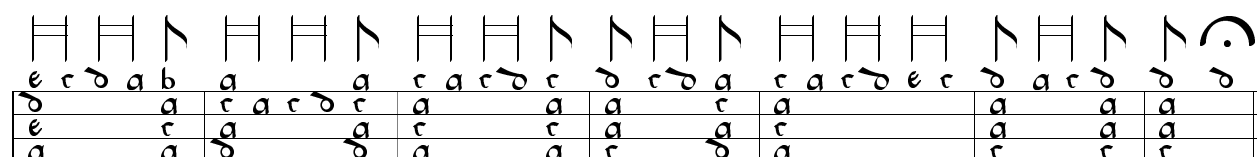
Vreedman 1569, f. 41v



1



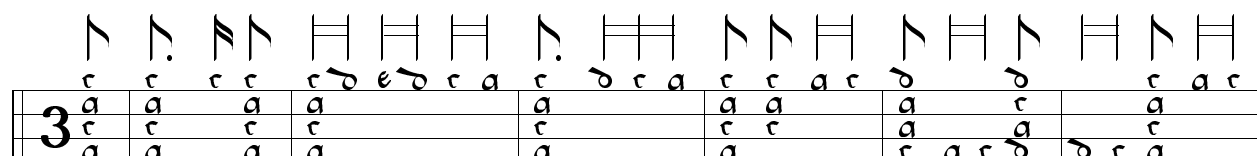
7



14

C84. Chi passa per questa strada - A8B12
- diatonic cittern french tuning

Kargel 1578, sig. K2v



1



7



14

C85. Chi passa altra modo - AA8BB12
- diatonic cittern french tuning

Kargel 1578, sigs. K3r-K3v

3

7

7

12

12

16

16

24

24

29

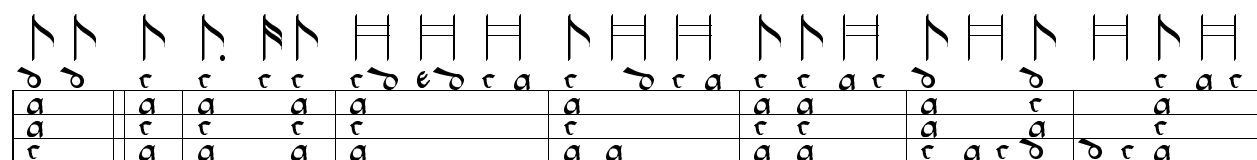
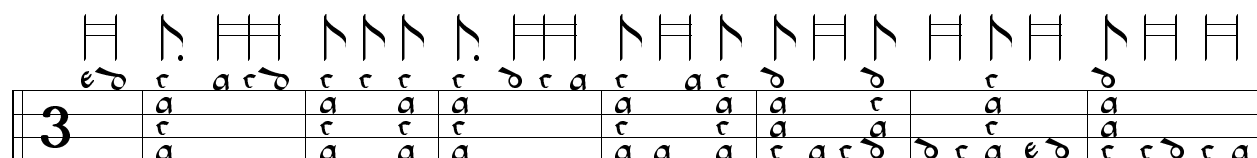
29

35

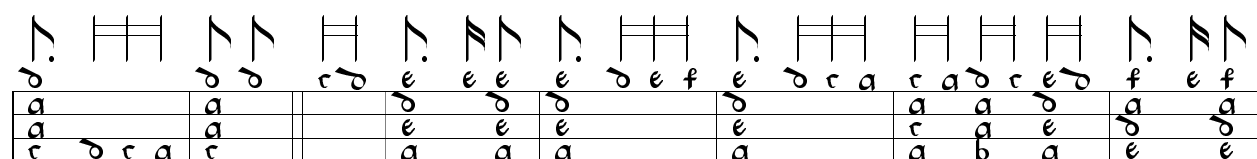
35

C86. Chy Passa Superius - AA8BB12
- diatonic cittern french tuning

Phalese & Bellere 1582, ff. 56v-57r



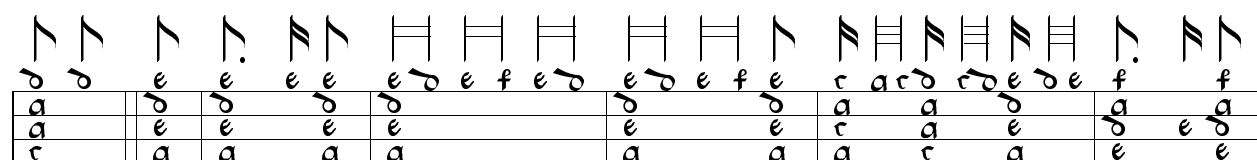
8



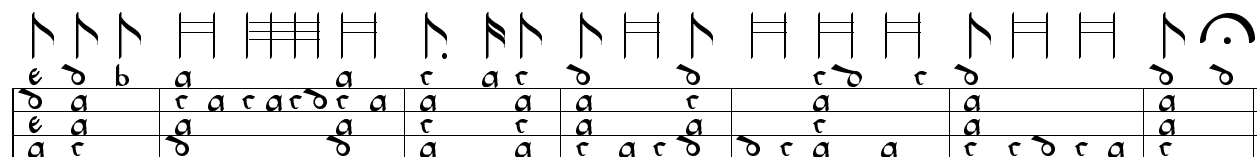
15



22



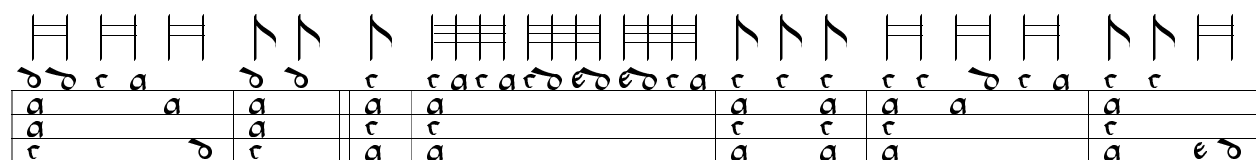
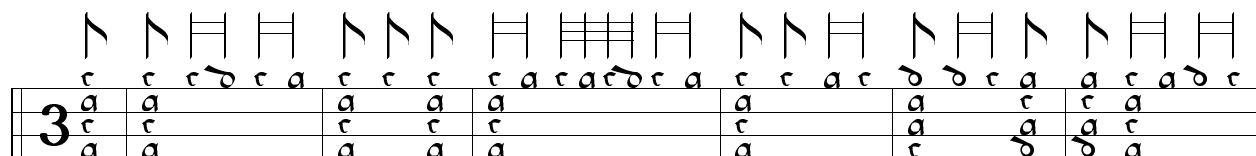
28



34

C87. Gaillarde Chy Passa autrement - AA8BB12
- diatonic cittern french tuning

Phalese & Bellere 1582, ff. 57v-58r



7



13



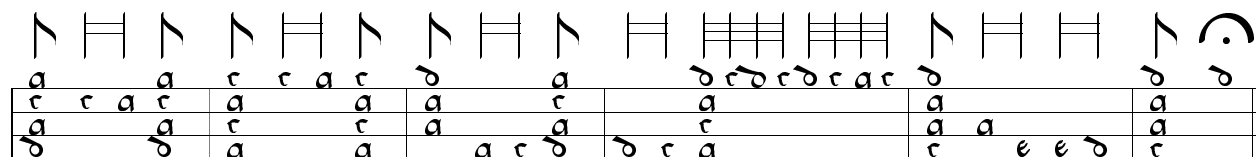
18



23



30



35

C88. Plus diminuee - AA8B12
- diatonic cittern french tuning

Phalese & Bellere 1582, ff. 58v-59r

7

13

18

23

C89. Tenor eiusdem - A8B12
- diatonic cittern french tuning

Phalese & Bellere 1582, f. 59r

7

14

C90. Bassus eiusdem - A8B12
- diatonic cittern french tuning

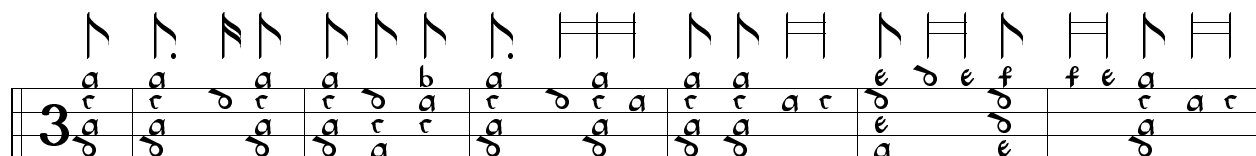
Phalese & Bellere 1582, f. 59v

7

14

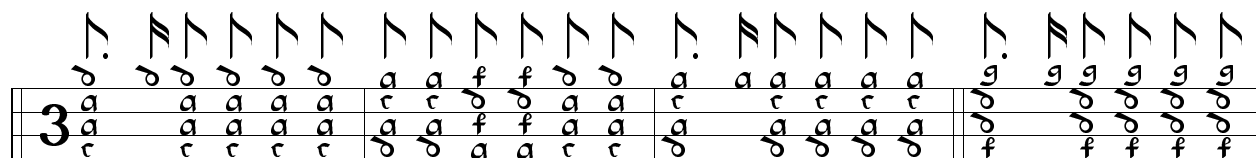
C91. Autre - A8B12
- diatonic cittern french tuning

Phalese & Bellere 1582, f. 57r



C93. Untitled - A3B5
- chromatic cittern french tuning

GB-NO Mi LM 16, f. 89r



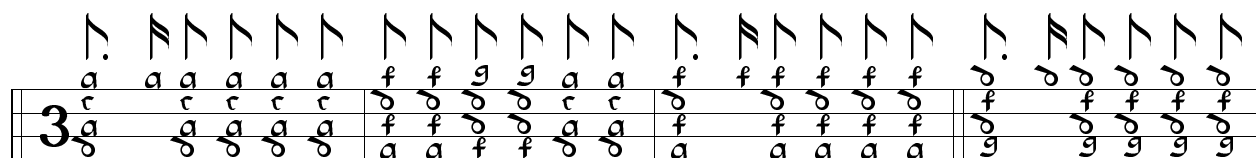
1



5

C94. Qui passa - A3B5
- chromatic cittern french tuning

GB-NO Mi LM 16, f. 90r



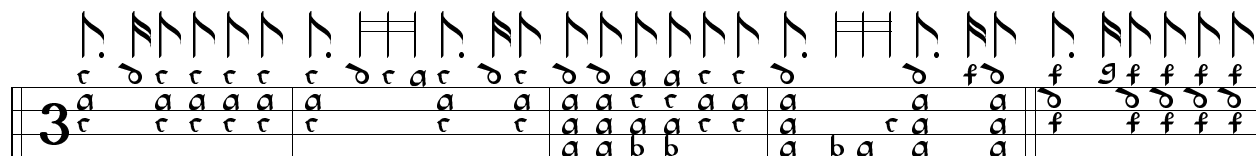
1



5

C95. Qui passa - A4B6
- chromatic cittern italian tuning

GB-Lbl K.2.d.2, sig. B4r



1



6

C96. Chy passa - AA8BB12
- chromatic cittern italian tuning

Phalese & Bellere 1570, ff. 99v-100r

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

[illegible]

7

13

[illegible]

18

25

$\begin{matrix} i \\ k \\ f \end{matrix}$	$\begin{matrix} g \\ a \\ a \end{matrix}$	$\begin{matrix} r \\ c \\ \end{matrix}$	$\begin{matrix} d \\ d \\ f \end{matrix}$	$\begin{matrix} f \\ f \\ f \end{matrix}$	$\begin{matrix} b \\ a \\ c \end{matrix}$	$\begin{matrix} d \\ b \\ d \\ f \end{matrix}$	$\begin{matrix} g \\ f \\ f \\ e \\ d \\ d \end{matrix}$	$\begin{matrix} b \\ f \\ b \end{matrix}$	$\begin{matrix} d \\ d \\ b \end{matrix}$	$\begin{matrix} a \\ a \\ b \end{matrix}$

30

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

36

C97. Chi passa - AA8BB12

GB-Cu Dd.4.23, f. 31r

- chromatic cittern italian tuning

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' and 'c'.

1

Handwritten musical notation for the second system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

7

Handwritten musical notation for the third system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

12

Handwritten musical notation for the fourth system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

16

Handwritten musical notation for the fifth system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

23

Handwritten musical notation for the sixth system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

29

Handwritten musical notation for the seventh system, continuing the piece. It includes various note values and rests, with some notes marked with 'a' and 'c'.

35

C98. Qvipassi - AA8BB12
- chromatic cittern italian tuning

Holborne 1597, sig. C3r

3

$\text{c} \text{d}$	$\text{f} \text{a} \text{f}$	$\text{f} \text{a} \text{c} \text{d}$	$\text{f} \text{a} \text{i} \text{h} \text{f} \text{d}$	$\text{c} \text{a} \text{a} \text{c} \text{e}$	$\text{a} \text{h} \text{i}$	$\text{f} \text{e} \text{f} \text{e}$	$\text{a} \text{c} \text{a}$
h		h	h	c	a	h	a
					a	f	a
					a	f	a

$\text{d} \text{c} \text{a}$	$\text{a} \text{c} \text{a} \text{c} \text{f} \text{c} \text{d} \text{f}$	$\text{d} \text{c} \text{a} \text{h} \text{f} \text{d}$	$\text{c} \text{c} \text{d} \text{f} \text{h}$	$\text{f} \text{a} \text{e} \text{f} \text{h} \text{e}$	$\text{f} \text{i} \text{h} \text{f} \text{h} \text{i} \text{h}$
a	a	a	a	h	a
a	c	c	c	e	f
a	c	c	c	e	f

8

$\text{f} \text{d} \text{f} \text{h} \text{f}$	d	$\text{a} \text{b} \text{d}$	$\text{f} \text{d} \text{g} \text{f} \text{d}$	$\text{f} \text{d} \text{f} \text{g}$	$\text{i} \text{l} \text{i}$	$\text{i} \text{m}$
c	e	a	d	f	h	h
h		a	d	f	l	l
		a	d	f	l	l

14

$\text{l} \text{m} \text{l}$	$\text{i} \text{g} \text{f}$	d	$\text{f} \text{h} \text{i} \text{h}$	$\text{f} \text{h} \text{i} \text{l}$	$\text{i} \text{h}$	$\text{h} \text{f} \text{h} \text{f}$	$\text{d} \text{c} \text{a}$	$\text{a} \text{c} \text{d} \text{c} \text{d} \text{f}$
l	h	c	e	h	f	h	a	a
l	d	f	h	a	f	h	a	a
			h	a	f	h	a	a

21

d	$\text{f} \text{d} \text{f} \text{g} \text{f} \text{g} \text{i}$	$\text{f} \text{a} \text{c} \text{d} \text{f}$	$\text{f} \text{g} \text{i} \text{l}$	$\text{i} \text{l} \text{i}$	$\text{h} \text{f}$	$\text{g} \text{f}$	$\text{g} \text{f} \text{g} \text{i} \text{l}$
a	d	f	h	h	f	d	f
a	d	f	h	h	f	d	f
a	d	f	h	h	f	d	f

28

$\text{i} \text{g} \text{f}$	$\text{i} \text{g} \text{f} \text{d}$	c	$\text{d} \text{c} \text{a}$	a	$\text{a} \text{c}$	a	$\text{a} \text{a}$	a	a	$\text{a} \text{c} \text{d} \text{c} \text{d} \text{f}$	d
h	f	c	e	a	a	a	a	a	a	a	a
l	d	f	h	a	a	a	a	a	a	a	a
			b	a	a	a	a	a	a	a	a

34

1

8

15

22

29

36

1

8

15

22

29

36

14

CZ-Bsa G.10.1400, f. IVr 68v

14

C102. Gaiarde chi passa per questa strada - AA8B12
- 6-course chromatic cittern in Kargel tuning

Kargel & Lais 1575, sig. G1r

10

20

C103. Chi Passa altra modo - A8B12
- 6-course chromatic cittern in Kargel tuning

Kargel & Lais 1575, sigs. G1r-G1v

7

13

App 2. (Branle simple) - AB12

F-Pn Res.1109, f. 70r

1

9

17

App 3. (Branle de Poitou) - AAB6

F-Pn Res.1109, f. 50v

1

10

18

App 4. Bransle - 7F10C AB12

CZ-Pnm XIII.B.237, ff. 9v-10r

1

8

16

App 5. (Bransle) gay - 7F10C AB16

CZ-Pnm XIII.B.237, f. 10v

3

11

22