

MUSIC SUPPLEMENT TO LUTE NEWS 77 (MARCH 2006): DUTCH RENAISSANCE LUTE MUSIC BY MR. DAVID (JANSZON PADBRUÉ?), MR. MARTEN (VAN PERSIJN?), MONSIEUR TUENHUIJSEN, MR. EMAN(UEL ADRIAENSEN?) AND ANON.

This tablature supplement includes the collected lute solos of four Dutch composers,¹ from the lute books of Thomas Dallis,² Johan Thysius³ and Ernst Schele.⁴ The names of three of the composers in the ascriptions, Mr. Marten, David and Eman, are incomplete, but two are thought to refer to the known Dutch lutenists Marten van Persijn and David Janszoon Padbrué, and the third could be a contraction of the first name of Emanuel Adriaensen. The remaining name, Monsieur Tuenhuijsen is otherwise unknown. Five anonymous items with Dutch titles are also included, one from each of the Dutch lute books published by Pierre Phalèse in Louvain,⁵ Nicolas Vallet in Amsterdam,⁶ Adrian Valerius in Haarlem,⁷ and Joachim van den Hove in Utrecht,⁸ all now available in facsimile editions. A final item is from a manuscript thought to be in Joachim van den Hove's own hand.⁹ The Dutch titles for some of the items included were kindly translated into English by Jan Burgers, which helps greatly in appreciating the sentiments intended in the music.¹⁰

The Thysius lute book is the most important Dutch lute manuscript and is named after a previous owner, the lawyer Johann Thys (b.1621 in Amsterdam, d.1653 in Leiden). It is a huge anthology of European lute music comprising nearly a thousand lute solos and quartets spread over 500 or so folios, and is a valuable manuscript source of Dutch lute music as well as Italian, French and English lute solos, many by John Dowland and other English composers. However, it has received little attention since a landmark nineteenth century study,¹¹ apart from a modern edition of a small selection of the music¹² and a study of the lute quartets.¹³ This relative obscurity is about to change with the publication of a complete facsimile of the Thysius lute book during 2006.¹⁴

The three lute solos by Mr Marten are likely to be by **Marten van Persijn** known from Leiden records as a lute player by profession who was landlord for twenty six students, mostly foreigners, in the years 1596-1604.¹⁵ The name bears a striking resemblance to that of the English organist and composer Martin Peerson (1572-1651) who could have spent some of his earlier years in Holland as his whereabouts 1596-1604 are not known, although there is no mention of a sojourn abroad in any surviving records. He was a choirboy of St Paul's Cathedral in the 1580s and studied at Oxford for a B.Mus. awarded in 1613. He was appointed Master of the Boys of Canterbury Cathedral in the same year and became organist and choirmaster of St Paul's Cathedral in 1624/5. Only four keyboard solos of his survive all in the Fitzwilliam virginal book, as well as some consort music and contributions to publication of William Leighton and Thomas Ravenscroft. His own publications include music for combinations of voice and instruments with continuo: *Private Musick* (1620), *Motets or Grave Chamber Music* (1630), and *Mottets or Grave Chamber Musique, Containing Songs of five parts of severall sorts, some ful. and some Verse and Chorus ... with an Organ Part* (1639). However, it is unlikely he would have been established enough to own a house in Leiden as he would have been only in his twenties, and there is no indication he was a lutenist in English sources. Also, the name Peerson is not likely to have been rendered

van Persijn in Dutch, and van Persijn is known as the name of a noble Dutch family as early as the 12th century.¹⁶ So it seems safe to assume that the two similar names do not refer to the same composer.

The three known compositions by Persijn are found in the Thysius lute book, the first a setting of a Dutch Christmas song.¹⁷ The second is one of many settings of a well known type of French bransle¹⁸ here as a dance suite in three sections. The third item is an almande dedicated to the Prince of Parma, also known from anonymous settings in other sources (see worklist below). Two settings in different keys are included, the title is above the beginning of the first and the ascription follows the second, so its not clear Persijn composed/arranged both. The almande is probably dedicated to Alexander Farnese, governor of The Lowlands 1578-92 and 3rd Duke of Parma (1586-1592), or his son Ranucci who succeeded him as 4th Duke of Parma in 1592, remaining Duke until his death in 1622.

The lute solos ascribed to 'david' or 'Mr david' found in both the Dallis and Thysius lute books are assumed to be by the same composer. John Ward linked the 'david' from the Dallis lute book with the Dutch lutenist **David Janszoon Padbrué** whom Frits Noske identified as composer of the music by 'Mr David' in the Thysius lute book.¹⁹ Louis Grijp further wrote²⁰ that David Janszoon Padbrué (1553-1635) came from a Haarlem family of musicians and had sung as a boy in the St Bavo cathedral in Haarlem as well as in the capilla flamenca in Madrid. He enrolled in 1580 at Leiden University and must have been active as a lute player, because when he married in 1587 he was called 'lute player' and 'master of music'. After his marriage he moved to Amsterdam, where he became a successful flax merchant.

The music by Mr. David in the Dallis lute book is on thirteen pages interspersed to fill spaces left between other music, suggesting it was added later. It entirely comprises variations on the popular grounds known as the passamezo moderno and passamezo antico,²¹ both in two different keys. The related settings are run together here in the order they appear in the source. The passamezo antico in C (n° 2) has seven variations of sixteen bars each, the last two with a variant harmony of the ground in bars nine and ten of the sixteen. In contrast, the twelve lute solos by Mr. David in the Thysius lute book do not include Italian forms, but an assortment of genres including lute arrangements of eight Dutch songs, an intabulation of *Si parti guardo* by the Franco-Flemish composer Roger Pathie which is similar to the many other lute settings,²² and two almandes one of them another setting of the Duke of Parma's (see Persijn's version, n° 3).

Monsieur Tuenhuijsen is assumed to be a Dutch lutenist composer albeit only represented by two French dances in the Schele lute book. One is a courante probably copied in Venice in 1616 and the other titled courante and volte in two nearly identical versions copied on different pages. He is not known from any other sources, but the fact that his music was collected in Venice may mean that he was resident there in 1616.

The ascription to **Mr. Eman** of the lute solo of a popular Dutch song in Thysius could refer to the Dutch

composer and publisher Emmanuel Adriaensen, although it seems untypical of the music in his prints and manuscript concordances of some of them,²³ so it is possible that it refers to another, otherwise unknown, lutenist composer, with the family name, rather than first name, Eman.

The five **Anonymous** items from Dutch prints and one manuscript include lute arrangements of three Dutch songs, a dance from the rural town of Schagen in Holland, and a setting of Psalm 81.

The music is reproduced as found in the sources with minimal editorial alteration, which does not always give a satisfactory result (e.g. no. 9). However, collectively the music included hopefully conveys a sample of the music Dutch lutenists would have played in the late 16th and early 17th centuries.

¹ A tablature supplement of the thirteen known lute arrangements of music of by Jan Pieterszoon Sweelinck is also planned for a future *Lute News*.

² Dublin, Trinity College Library [EIRE Dtc], MS 410/I: Thomas Dallis lute book, c1583.

³ Leiden, Rijksuniversiteitsbibliotheek [NL Lu], Bibliotheca Thysiana, MS 1666: Johan Thysius lute book, c1590-1646.

⁴ Hamburg, Stadt- und Universitätsbibliothek [D Hs], Ms. M B/2768: Ernst Schele lute book, c1615.

⁵ Pierre Phalèse, *Theatrum Musicum* (Louvain, 1563). Facsimile edition, Genève: Éditions Minkoff, 2005.

⁶ Nicolas Vallet, *Pieté Royale/ Regia Pietas* (Amsterdam, 1620). Facsimile edition, Utrecht: Dutch Lute Society & STIMU, 1986.

⁷ Adrianus Valerius, *Nederlandische Gedenck-Clanck* (Haarlem, 1626). Facsimile editions, Amsterdam: Facsimile Uitgaven Nederland 1968; New York: Broude Brothers, 1974.

⁸ Joachim van den Hove, *Florida sive cantiones* (Utrecht, 1601). Facsimile edition, Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis & Nederlandse Luitvereniging, 2004.

⁹ Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. autogr. Hove 1, c1615.

¹⁰ The oven of Linsken is the subject of legend.

¹¹ J.P.N. Land, *Het Luitboek van Thysius* (Amsterdam, 1889).

¹² Donna Curry (ed.), *22 Easy Pieces from the Thysius Lute Book. ca. 1600* (München: Tree Edition, 1989). A selection of Dutch melodies (including Brande Graeff Maurits and Brande Hollande), arranged in two or four parts for strings, recorders and guitar was also published recently as *Der Spielmann Aus Flandern* by Partitura of Turnhout in Belgium.

¹³ Todd Lane, 'The Lute Quartets in the Thysius Lute Book' *Journal of the Lute Society of America* 22: 28-59 (1989).

¹⁴ 'Het Luitboek van Thysius/ The Thysius Lute Manuscript' facsimile edition with an introduction by Jan W.J. Burgers & Louis Peter Grijp and a list of concordances by Louis Peter Grijp, Simon Groot & John H. Robinson (Nederlandse Luitvereniging & Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2006).

¹⁵ J.A.F. Doove, 'Mijn hospes was een lutenist', *Mens en melodie* 26 (1971), pp. 4, 76-78, repr. *De Tabulatuur* 24 (1990), pp. 4-6. Thank you to Jan Burgers for information on van Persijn.

¹⁶ Thank you to Jan Burgers and Stewart McCoy for their views on this issue.

¹⁷ For flute: Eyck 1654, f. 37r, *Een Kindeken is ons gebooren*.

¹⁸ For keyboard: Attaignant 1531, f. 7v *Branle commun*; Paix 1583, f. 153v *Branle commune*. For instrumental ensemble à 4: Estrées 1559, ff. 2r-5r *Premier Bransle Commun*; Phalèse & Bellère 1571, f. 21v *Premier Bransle Commune / 2. Bransle*;

Phalèse & Bellère 1583, ff. 27v-29r *Branle / Branle 10*.

¹⁹ John M. Ward, 'Notes and information: additions to the inventory of TCD MS. D.3.30/I,' *The Lute Society Journal* xii: p. 43 (1970). Frits Noske, 'David Janszoon Padbruë, corael, luytsclager, vlasscopper,' in *Renaissance-Musiek, 1400-1600* (1969), pp. 179-86.

²⁰ Louis Grijp kindly translated his notes on Mr. David for the Thysius facsimile edition into English for inclusion here.

²¹ The passamezo moderno 16-bar ground is a bar each of I-I-IV-IV-I-I-V-V/I-I-IV-IV-I-V-I-I, and passamezo antico I-I-VII-VII-I-I-V-V/III-III-VII-VII-I-V-I-I, using roman numerals for chords on the so numbered degrees of the scale.

²² Si pur ti guardo by Roger Pathie, cognates in F: Basel F.IX.70, pp. 66-7 *III Si pur di guardo .A. vocum*; Dallis, p. 105 *Si pur ti guardo mr T[homas?] D[allis?]*; Rotta 1546, f. 44v *Si pur ti guardo* = Phalèse 1552, f. 34r *Si pur ti guardo*; Gorzanis 1563, p. 60 *Se pur ti guardo*; Phalèse 1563, f. 37r *Si por ti guardo* = Phalèse 1568, f. 26r *Si pur ti guardo* = Phalèse 1571, f. 58r *Si pur ti guardo* = Phalèse & Bellère 1574, f. 46v *Si pur ti guardo* = Dallis, p. 30 [untitled fragment] = Dallis, pp. 76-7 *Si pur ti guardo*; Jobin 1572, sig. B1v *I. Si pur ti guardo Ferrabosco*; Waissel 1573, sig. C4r *Si pur ti guardo*. In G: Ocksenkun 1558, f. 85v *Se pur ti guardo Incertus Autor*. In A flat: Valderrabano 1547, f. 33r *Se pur te guardo*. In B flat: Phalèse 1553, sig. B4r *Si pur te guardo* [lute and voice]. For cittern: Vreedman 1568, f. 24v *Si pur ti guardo*; Phalèse & Bellère 1570, f. 22v *Si pur ti guardo* = Kargel 1578, sig. E2v *Se pur ti guardo* = Phalèse & Bellère 1582, f. 11v *Si pur ti guardo*. Cf. Allein nach dir Herr [psalm setting on Si pur ti guardo, Zahn no. 8541]: Basel F.IX.70, p. 96 *XXXIII Allein nach dir Herr*; Basel F.IX.70, p. 320 *I Allein nach dir Herr*; Hainhofer I, ff. 28v-30r *Allain nach dir Herr. Jacobus Reys / Alio modo*; Prague 59r.469, ff. 123v-124r *Allein nach dir Herr Jesu Christe Si[m]pliciterabsq[ue] coleratum*. For keyboard: Ammerbach 1571, f. 19v *Allein nach dir Herr Jhesu Christ verlanget* = Ammerbach 1583, p. 73 *Allein nach dir Herr*; Schmid 1577, sig. V2v *Allein nach dir Herr, oder Si Pur ti Quarto*. For voices: Phalèse 1567, p. 46 *Si pur ti guardo*; Stalpart 1628, p. 48 *Se pur ti guardo*, p. 72 *Se pur ti guardo*. Cf. Si pur ti guardo, Baldesar Donato: Kraków 40032, p. 72 *Se pur ti guardo Dolce anima mia*; Thysius, ff. 168-168v [untitled].

²³ Other manuscript sources of lute solos ascribed to Emanuel Adriaensen concordant with items in his prints, are: 1. Thysius, f. 455v *Branles Mr Manuel* = Adriaensen *Novum Pratum Musicum* 1592, ff. 82v-83r *Branles*. 2. Romers lute book, ff. 28r-29r *Fantaisie Emanuelis Adriani*; Adriaensen *Pratum Musicum* 1584/1600, f. 4r *Fantasia 3*; Basel F.IX.70, pp. 55-6 *XVIII Jud. Wormaciensis Fantasia G. L.*; Karlsruhe A.678, f. 20v *Fuga*; Munich 2° Mus. pr. 93, ff. 87r/86r/85v [untitled]; Naclerus (Berlin 40141), ff. 204v-205r *Fantasia*; Nürnberg I, ff. 80v-81r *fantasia*; Thysius ff. 156r-156v *fantasia*; cf. Lüneburg 2000, pp. 41-2 *Phantasia*. 3. Donaueschingen G I 4, III f. 27v *Del crud' amor Emanuel Hadrianus Antwerpiensis* = Kraków 40583, f. 8r *Del crud'amor* = *Pratum Musicum* 1584/1600, f. 54v *Del crud' amor* [cantiones napolit: A 3 for lute and 3 voices: Regnart, 1574]. 4. Donaueschingen G I 4, III f. 28r *J'ai veu le cerf du bois sallir et bois à la fontaine. Em. Hadri/ La medesimo, il Tenor al ottavo* = *Pratum Musicum* 1584/1600, f. 61r *I'ay veu le cerf* [cantiones napolit: à 3 for 2 lutes and 4 voices: Clemens non Papa]. There are also a number of unascribed manuscript versions of items from Adriaensen's prints.

Worklist

Mr. Marten [van Persijn?]

1. Thysius, f. 320v *Een kindeken is ons gheboren/ Mr Marten* [A child is born for us]
cf. Thysius, f. 320v, [untitled]/ [untitled]
2. Thysius, f. 462r *Brande Communijn/ Mr Marten - La reprinse - Saltarelle* cf. Thysius, ff. 462v-463r [untitled]; Adriaenssen 1584, f. 89r *Branles*; Waissel 1591, sig. L4v 8. *Branle commune*.
3. Thysius, f. 475r [Prince of Parma's almande] *Mr. Marten*; cf. no. 18.
Cognates in C: Kraków 40143, f. 21r, *Al[mand] de son Altesse 19. Augusti*; Thysius, f. 475v [untitled]; Adriaenssen 1592, f. 81r *Almande de son Altezze*. In F: Dd.5.78.3, f. 71r *Allmande de Duc de Parma*; Marsh, p. 383 *The duke of parmes Almayne*; Denss 1594, f. 89r *Allemande / Variatio praecedentis*; Valerius 1626, pp. 114-5 *Almande Prins de Parma*.

Mr. David [Janszoon Padbrué?]

4. Passomezo moderno in C
 - a. Dallis, p. 39 *Pas d'ital b dur sup. dauid*
 - b. Dallis, p. 73 *pass b dur dauid*
 - c. Dallis, p. 80 *pass dauid*
5. Passomezo antico in C
 - a. Dallis, p. 109 *Pass dauid*
 - b. Dallis, p. 113 *Pass dauid*
 - c. Dallis, p. 117 *Pass dauid*
 - d. Dallis, p. 181 *Pass dauid*
 - e. Dallis, p. 183 *Pass in b mol sup David 7*
 - f. Dallis, p. 107 *Pass dauid*
 - g. Dallis, p. 139 *Pass dauid*
6. Passomezo moderno in F
 - a. Dallis, p. 80 *pass dauid*
 - b. Dallis, pp. 94-5 *Pass tenor b dur dauid*
7. Passomezo antico in F
Dallis, p. 203 *Pass dauid*
8. Thysius, ff. 167r-167v *Se pur ti guardo / Mr David*
9. Thysius, f. 264r [Genevan psalm 61, Zahn 3532]/ *Mr David* cf. Königsberg, f. 47v *Psalm: 61. Thu Herr mein geschrey*; Thysius, f. 264r *Psal[m] 61. Goudimel, 264r Goudimel, 264v, Psal[m]. 61* [texted: *Als ik roep verstaet mijn reden*]
10. Thysius, f. 330r *Schoon lief ghij sijt prijs waert alleyne / Mr David* [Fair love, you alone are worthy of praise]. Melody is from Thomas Crecquillon's 'Pour un plaisir.'
11. Thysius, f. 332r *De liefde quelt mij totter doot / Mr*

David [Love torments me until death]

12. Thysius, f. 333r *Te Mey als alle die voghelen singhen / Mr David* [In May, when all the birds sing]^{xxiv}
13. Thysius, ff. 335r *Ick Ijd int hart pijn onghewoon / Mr David* [I suffer unusual pain in the heart]
cf. Thysius ff. 335r-335v, 335v and 335v [untitled].
14. Thysius, f. 344r *Lieff vrouwken* [wtvercoren], *lieff triumphant / Mr David* [Love chosen, love victorious]
cf. Thysius, ff. 17r-17v *Gailliarde Bassus* / [untitled]
15. Thysius, f. 348r *Aensiet schoon lieff met moede fier / Mr David* [Look fair love with a proud mind]
16. Thysius, f. 350r *Ick voer al over Rijn / Mr David*
[I sailed on the Rhine]
17. Thysius, f. 377r *Chanson van David*
18. Thysius, f. 475v [Prince of Parma's almande]/ *Mr David*
cf. no. 3
19. Thysius, f. 491v *Almande Hier buyten inden houte / Mr David* [Almande 'Out in the woods']
cf. Thysius, f. 342v *Keert u Molenaer om*

Monsieur Tuenhuijsen

20. Schele, p. 90 i *Courante Venetij's à Monsieur Tuenhuijsen 24 Apr: A° 1616*
21. Schele, p. 90 ii *Courante de eodem* [Monsieur Tuenhuijsen] = Schele, p. 93 *Volte*

Mr. Eman [Emanuel Adriaensen?]

22. Thysius, f. 349r *Noch weet ick een casteel Mr Eman*
[Yet I know a castle]

Anon

23. Phalèse, *Theatrum Musicum* 1563, f. 68v *Linkens hoven* [Linsken's oven] cf. Thysius, f. 348v *Lijskens oven is bestoven*, PL-Kj W510, f. 33r *Linckens hoven*^{xxv}
24. Vallet, *Regia Pietas* 1620, p. 109 *Psalm 81 - Sing den Hee[r]* [Sing to the Lord]
25. Valerius, *Nederlandtsche Gedenck-Clanck* 1626, pp. 170-1 *Hey Wilder dan Wild* [The wilder than wild heath]
26. Hove, *Florida* 1601, f. 107r *Schager voetken* [literally 'The small foot from Schagen' a dance from Schagen]
27. autograph Hove 1, f. 42v *Het lieuelyck Lidt* [The lovely song]

^{xxiv} For cittern: Viaera, *Nova et Elegentissima in Cythara* 1564, f. 29v *Te mey als alle die voghelen singen*; Vreedman, *Nova Longeque Elegantissima Cithara* 1568, f. 5v *Te mey als alle die voghelkens singhen*.

^{xxv} For cittern: Phalèse & Bellère, *Hortulus Cytharae* 1570, f. 79v *Linkens hoven es bestouen*; Phalèse & Bellère, *Hortulus Cytharae* 1582, f. 93v *Linkens hoven*.

John H Robinson, University of Newcastle upon Tyne, March 2006

1. Marten Persijn - Een kindeken is ons gheboren

Thysius, f. 320v

[illegible]

2. Marten Persijn - Brande Communijn, La reprimse, Saltarelle

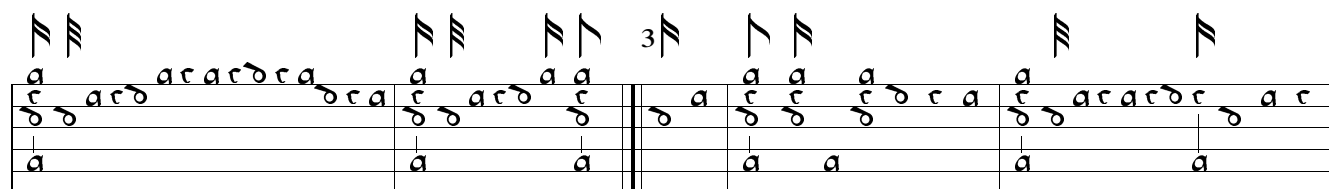
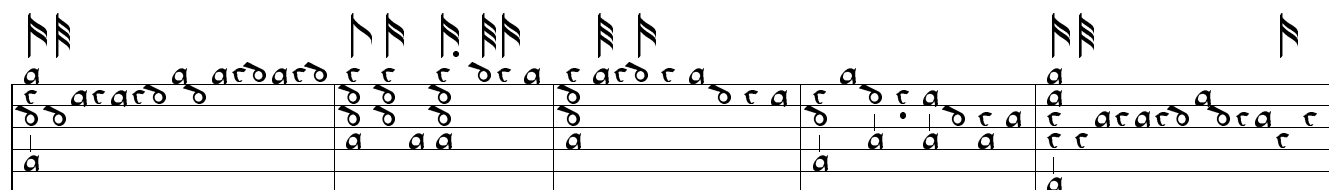
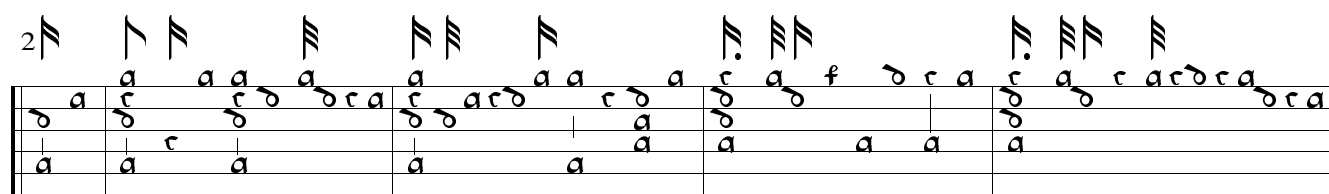
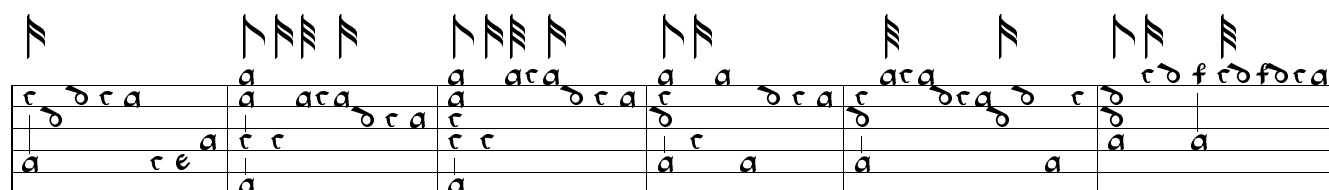
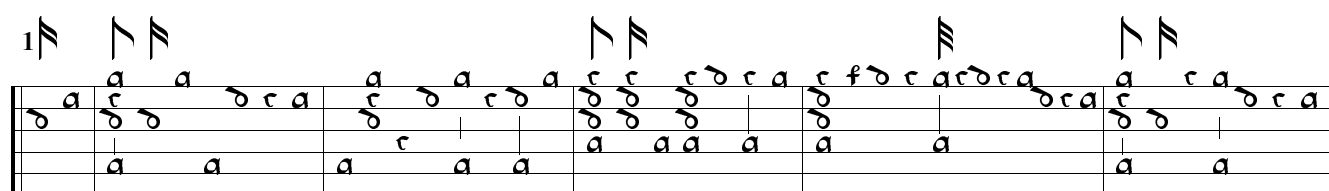
Thysius, f. 462r

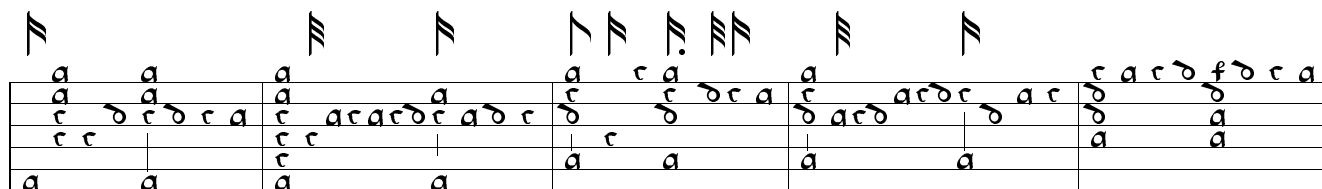
The first system of the musical score consists of two systems of three staves each. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes labeled with 'a' and 'b'.

3. Marten Persijn - Almande Prince Parma

Thysius, f. 475r

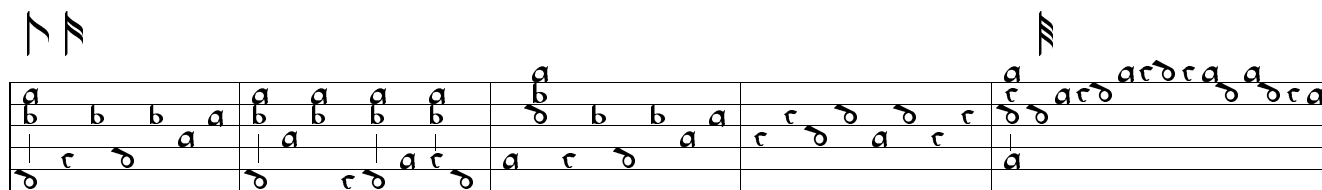
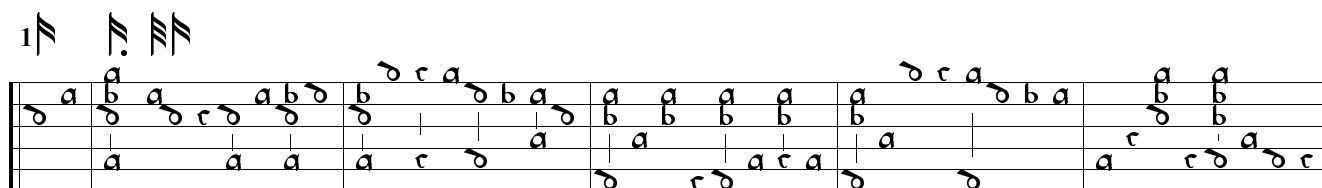
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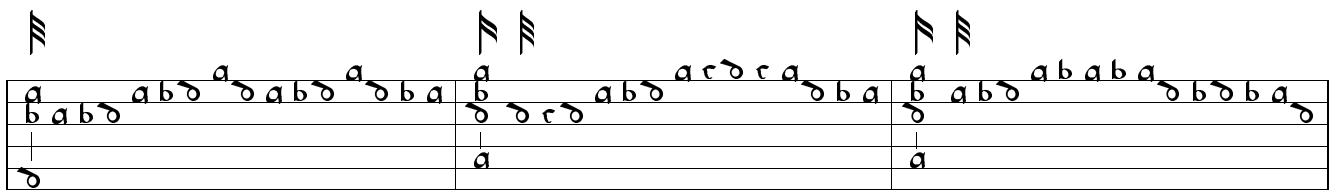
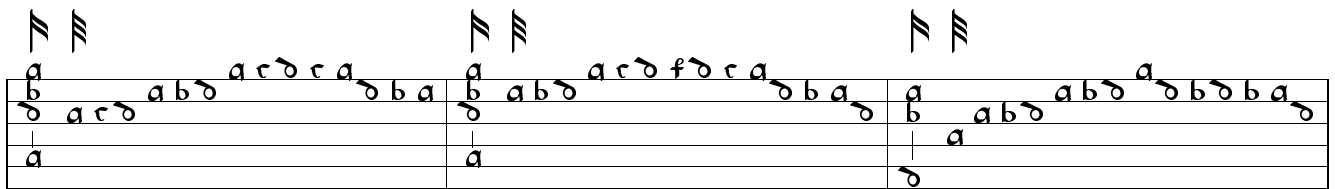
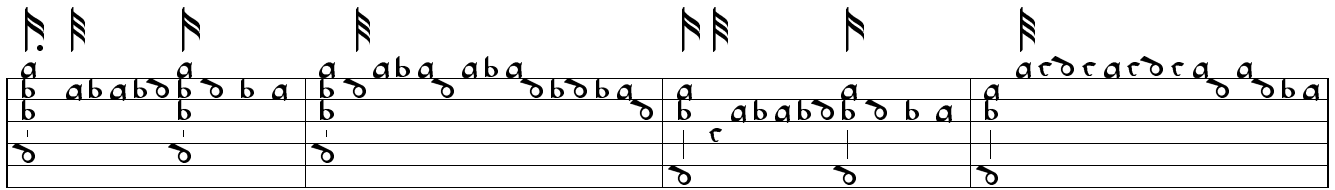


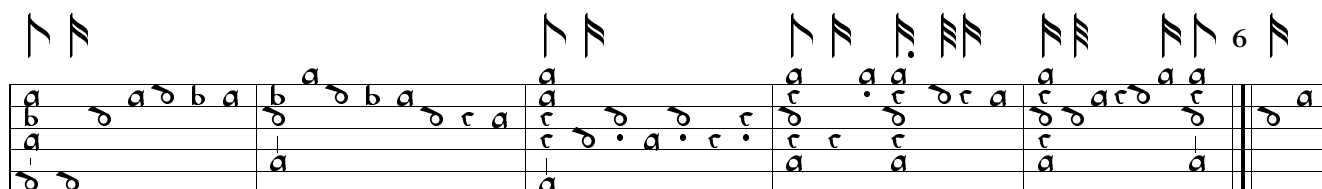
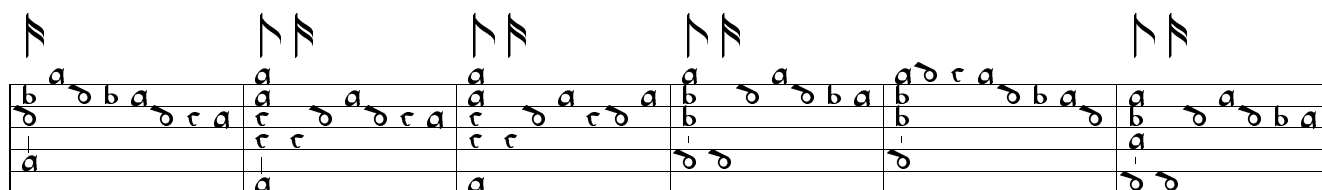
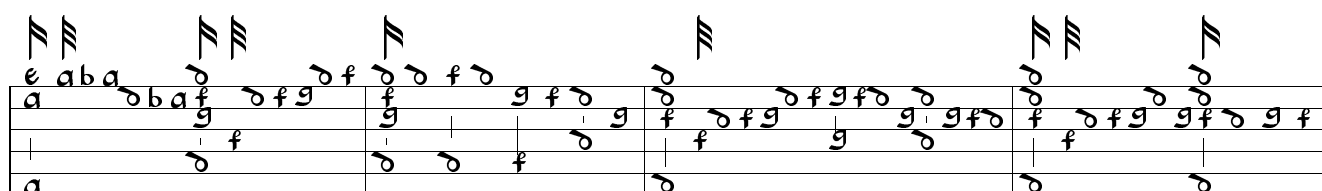
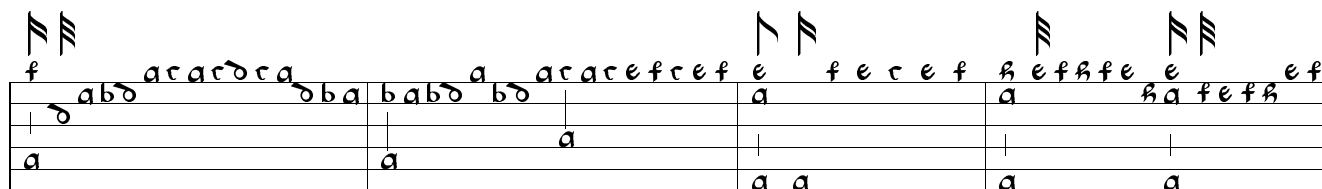
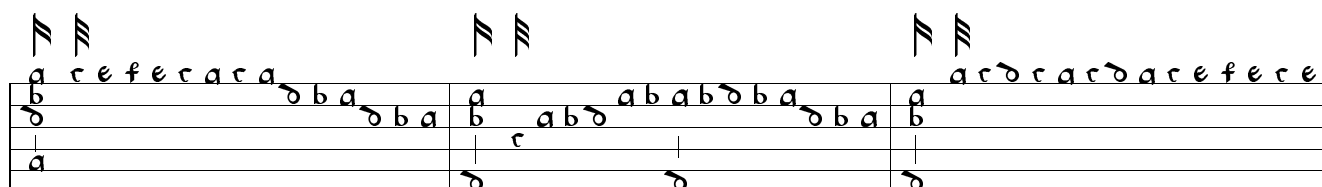


5a-g. David Janszoon Padbrue - Passamezzo

Dallis, pp. 109 & 113 & 117 & 181 & 183 & 107 & 139







[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 18 measures. The first measure has a repeat sign. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The score ends with a final cadence.

7

The Rose Tree

G major, 2/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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

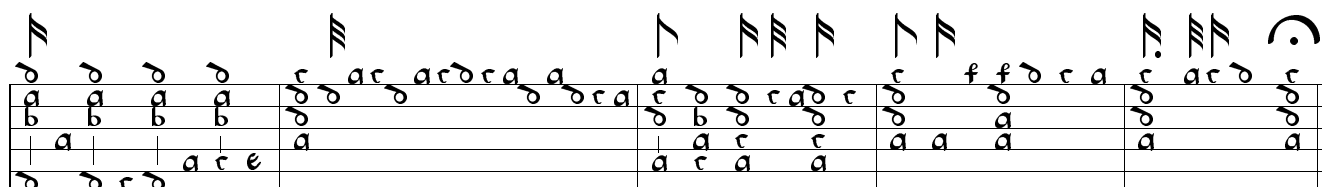
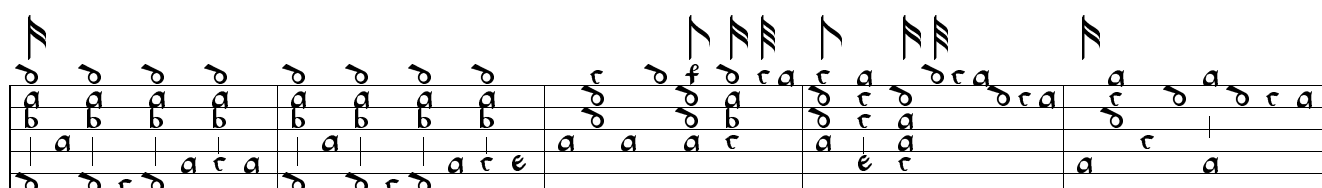
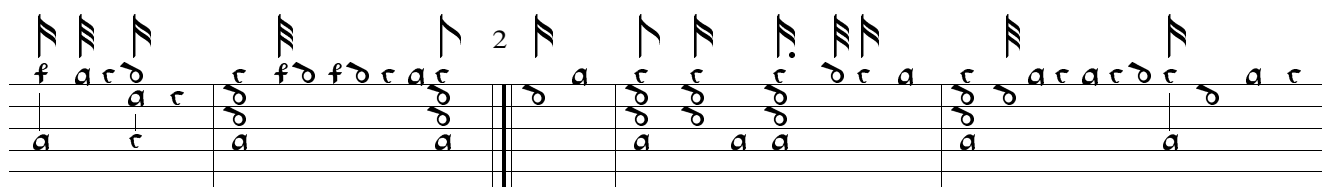
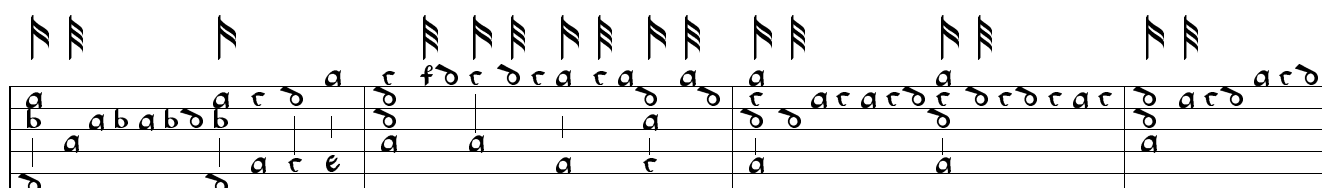
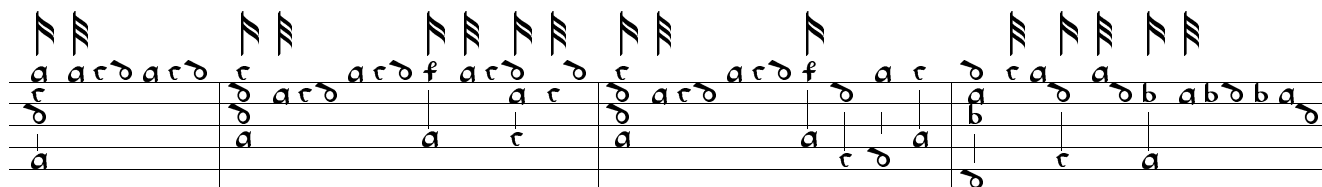
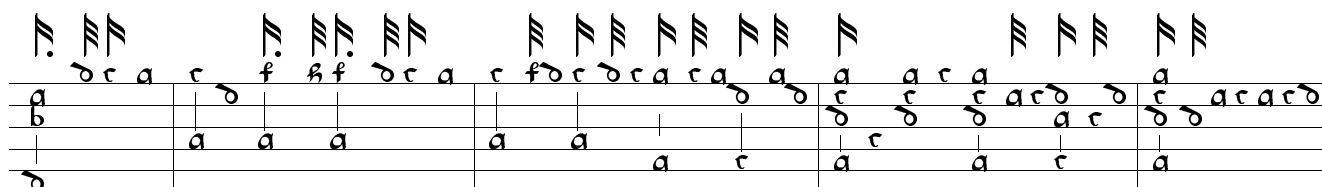
The first system of the musical score for 'The Rose Tree' consists of four measures. Above the staff, there are four groups of notes: the first group has a single eighth note (G), the second has a pair of beamed eighth notes (A-B), the third has a pair of beamed eighth notes (C-D), and the fourth has a single eighth note (E). The staff itself contains the following notes: Measure 1: G4, A4, B4, A4, G4; Measure 2: F#4, E4, D4, C4, B3; Measure 3: A3, G3, F#3, E3, D3; Measure 4: C3, B2, A2, G2, F#2. The notes are written on a five-line staff with a treble clef.

[illegible]

6a-b. David Janszoon Padbrue - Passamezo

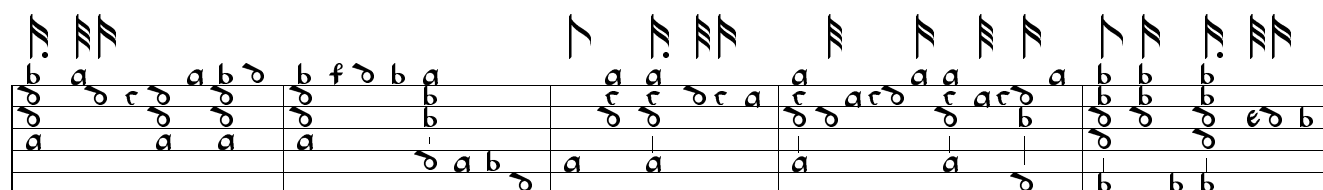
Dallis, pp. 80 & 94-5

[illegible]



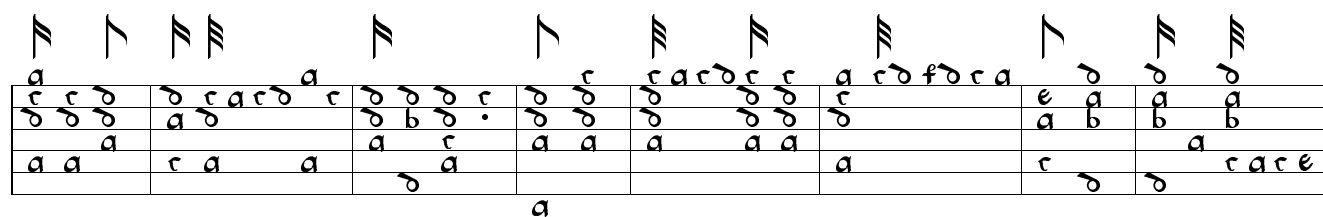
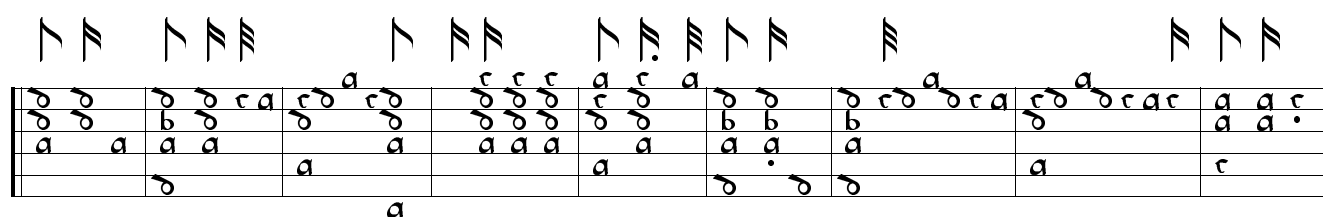
7. David Janszoon Padbrue - Passamezo

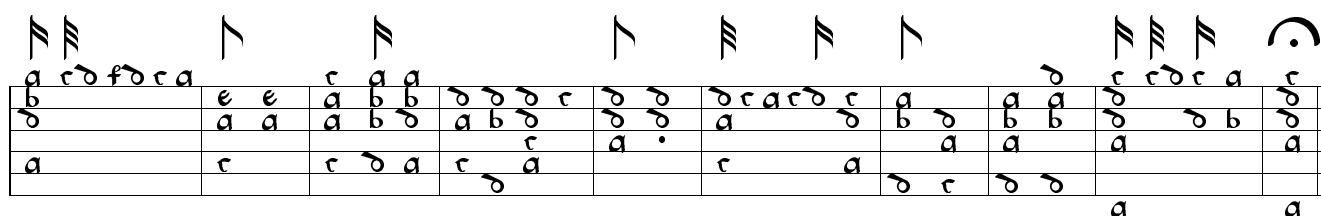
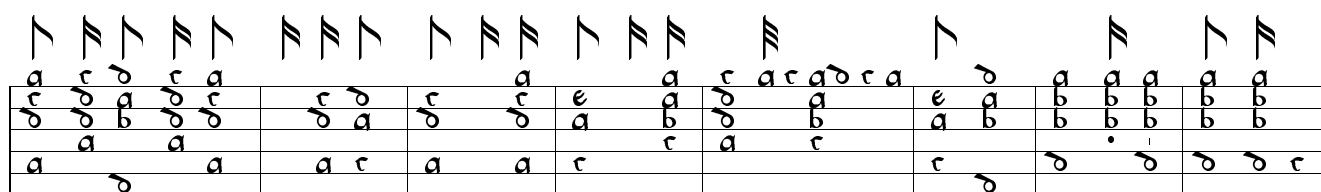
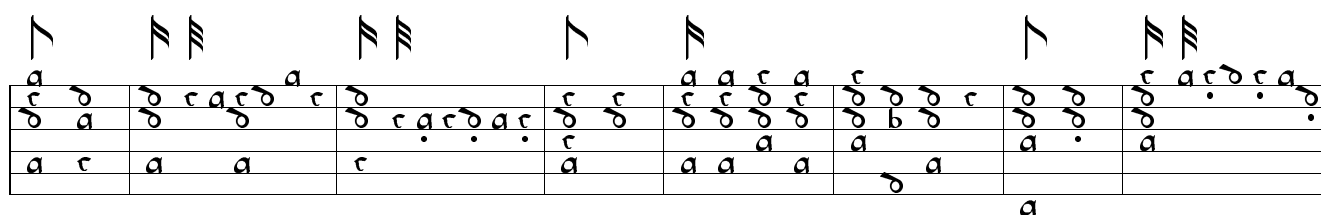
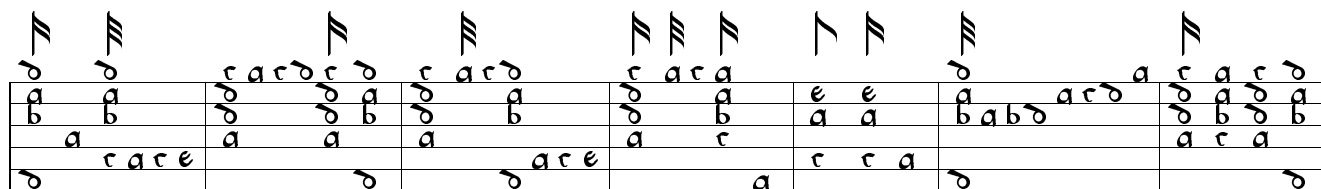
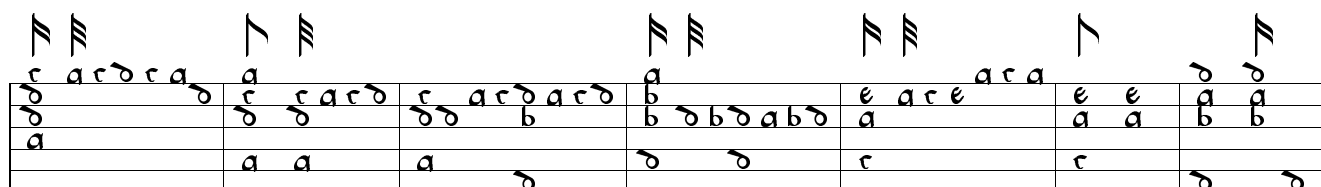
Dallis, p. 203



8. David Janszoon Padbrue - Se pur ti guardo

Thysius, ff. 167r-167v





9. David Janszoon Padbrue - Psalm 61

Thysius, f. 264r

Musical score for Psalm 61, Thysius, f. 264r. The score is written on three systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first system consists of four measures. The second system consists of four measures. The third system consists of four measures, ending with a double bar line and a repeat sign.

10. David Janszoon Padbrue - Schoon lief ghij sijt prijs waert alleyn

Thysius, f. 330r

Musical score for Schoon lief ghij sijt prijs waert alleyn, Thysius, f. 330r. The score is written on four systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first system consists of eight measures. The second system consists of eight measures. The third system consists of eight measures. The fourth system consists of eight measures, ending with a double bar line and a repeat sign.

11. David Janszoon Padbrue - De liefde quelt mij totter doot

Thysius, f. 332r

De liefde quelt mij totter doot

12. David Janszoon Padbrue - Te Mey als alle die voghelen singhen

Thysius, f. 333r

Te Mey als alle die voghelen singhen

13. David Janszoon Padbrue - Ick Ijd int hart pijn onghewoon

Thysius, ff. 335r

a
 a
 a

14. David Janszoon Padbrue - Lieff wtvercoren, lieff triumphant

Thysius, f. 344r

a
 a
 a
 a

15. David Janszoon Padbrue - Aensiet schoon lieff met moede fier

Thysius, f. 348r

Musical score for "Aensiet schoon lieff met moede fier" by David Janszoon Padbrue. The score is written on two systems of three staves each. The notation is a form of early keyboard notation using letters (a, c, d, f, g) and rhythmic flags. The first system ends with a double bar line and a fermata. The second system ends with a double bar line and a fermata.

16. David Janszoon Padbrue - Ick voer al over Rijn

Thysius, f. 350r

Musical score for "Ick voer al over Rijn" by David Janszoon Padbrue. The score is written on three systems of three staves each. The notation is a form of early keyboard notation using letters (a, c, d, f, g) and rhythmic flags. The first system ends with a double bar line and a fermata. The second system ends with a double bar line and a fermata. The third system ends with a double bar line and a fermata.

17. David Janszoon Padbrue - Chanson

Thysius, f. 377r

Musical score for "Chanson" by David Janszoon Padbrue, Thysius, f. 377r. The score is written on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music is in 4/4 time. The first staff contains a melody with various note values and rests. The second and third staves contain a bass line with various note values and rests. The score is divided into two systems, each with four measures. The first system ends with a double bar line. The second system ends with a final cadence symbol.

18. David Janszoon Padbrue - Almande Prince Palma

Thysius, f. 475v

Musical score for "Almande Prince Palma" by David Janszoon Padbrue, Thysius, f. 475v. The score is written on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music is in 4/4 time. The first staff contains a melody with various note values and rests. The second and third staves contain a bass line with various note values and rests. The score is divided into three systems, each with four measures. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a final cadence symbol.

19. David Janszoon Padbrue - Almande Hier buyten inden houte

Thysius, f. 491v

Musical score for "Almande Hier buyten inden houte" by David Janszoon Padbrue, Thysius, f. 491v. The score is written on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music is in 4/4 time. The first staff contains a melody with various note values and rests. The second and third staves contain a bass line with various note values and rests. The score is divided into two systems, each with four measures. The first system ends with a double bar line. The second system ends with a final cadence symbol.

20. Monsieur Tuenhuijsen - Courante Venetijns

Schele, p. 90 i

Musical score for "Monsieur Tuenhuijsen - Courante Venetijns" by Schele, p. 90 i. The score is written for a single melodic line on a five-line staff. It consists of four systems of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The piece ends with a repeat sign. There are some handwritten annotations like 'f', 'i', and 'a' throughout the score.

21. Monsieur Tuenhuijsen - Courante

Schele, p. 90 ii

Musical score for "Monsieur Tuenhuijsen - Courante" by Schele, p. 90 ii. The score is written for a single melodic line on a five-line staff. It consists of three systems of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The piece ends with a repeat sign. There are some handwritten annotations like 'f', 'i', and 'a' throughout the score.

22. Mr Eman - Noch weet ick een casteel

Thysius, f. 349r

[illegible][illegible][illegible]

23. Anon - Linkens hoven

Phalese, Theatrum Musicum 1563, f. 68v

24. Psalm 81 - Sing den Hee

Vallet, Regia Pietas 1620, p. 109

[illegible]

25. Anon - Hey Wilder dan Wild

Valerius, Nederlandsche Gedenck-Clanck 1626, pp. 170-1

Two systems of musical notation for a three-part setting. The first system consists of three staves with a treble clef and a 3/4 time signature. The melody is written in the upper staff, with the lower two staves providing harmonic support. The second system continues the piece, ending with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' or 'e'.

26. Anon - Schager Voetken

Hove, Florida 1601, f. 107r

Two systems of musical notation for a three-part setting. The first system consists of three staves with a treble clef and a 3/4 time signature. The melody is written in the upper staff, with the lower two staves providing harmonic support. The second system continues the piece, ending with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' or 'e'.

27. Anon - Het Lieuelyck Lidt

autograph Hove 1, f. 42v

Two systems of musical notation for a three-part setting. The first system consists of three staves with a treble clef and a 3/4 time signature. The melody is written in the upper staff, with the lower two staves providing harmonic support. The second system continues the piece, ending with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' or 'e'.