

MUSIC SUPPLEMENT TO LUTE NEWS 82 (JUNE 2007): COMPLETE LUTE SOLOS ASCRIBED TO KASPER SIELICKI, PETRUS KONOPACKY AND FRANCISZEK MAFFON

The music in this supplement includes lute solos by lutenists from or resident in Poland for whom only one or a handful of ascribed works survive: Kasper Sielicki (7), Petrus Konopacky (2) and Franciszek Maffon (1). The music shares characteristics with that of the better known composers originating from or resident in Poland, Diomedes Cato,¹ Albert Dlugoraj,² Valentin Greff-Bakfark,³ and Jacob Polak.⁴ Though skilfully composed, none of the music is easy to play and so four more manageable but anonymous Polish dances are included as page fillers.

The lute solos ascribed to *Casparo Poloni* or *Pollach* (nos. 8-14 here)⁵ are probably by Kasper Sielicki who is recorded as lutenist during 1588-91 at the Kraków court of the Vasa King Sigismund III of Poland (ruled 1587-1632).⁶ He is also most likely the boy Kasper recorded in documents from 1583-6 who was learning the lute at the court of the previous Polish King Stefan Batory (reigned 1576-86), and if so then he was probably taught by Albert Dlugoraj (1557/8->1619) who was court lutenist 1583-6. It is difficult to determine the lute Kasper played, because the fantasia of 119 bars is a for 6-course lute and the galliards include two for a lute with 7th course tuned to F, two with a 7th course in D, and two more for 8-course lute, with 7th in F and 8th in D (although the cognate versions are for 6-course lute or 8-course with 7th in D and 8th in C). The different requirements for diapasons almost certainly reflect adaptations to the music made by or for the owners of the manuscripts into which they were copied. Three of the galliards have three (nos. 9 & 10) or two (no. 13) strains of 8 bars without divisions. Another (no. 11) should probably have three strains of 8 bars but is lacking a bar in the last strain. The remaining two galliards survive in two different sources and all versions are included here to allow comparison. No. 12a has three strains of 6, 7 and 8 bars, the last strain only repeated with divisions, and no. 12b has the same three strains, but of 6, 8 and 8 bars without any divisions, suggesting the second strain of no. 12a is lacking a bar. No. 14a has three strains of 11, 10 and 10 bars without divisions, and no. 14b has the same three strains, but all of 10 bars, so that an additional bar seems to have been inserted in the first strain of no. 14a.

The fantasia-fuga (no. 3) ascribed to Maphonio in Besard's *Thesaurus Harmonicus* is probably by Franciszek Maffon (a.k.a Giovanni Francesco Maphon /?1574-93), an Italian composer and organist at the Polish court in Kraków from at least 1573 to 1593.⁷ It seems likely the fantasia-fuga (32 bars) is an original organ composition arranged for a lute using a 7th course tuned in F. [Additional: GB-Och Mus.372-6, no. 2 *Francesco Mafon* [fantasia à4] - instrumental ensemble]

Nothing is known about Petrus Konopacky, who is assumed to be Polish from the 'Pol.' in the title of one of the fantasias ascribed to him (nos. 1 and 2). However, there is a problem with alternative ascriptions to both the fantasias, the first ascribed to Diomedes in two other sources,⁸ and the second to the French composer Vausmenil in Besard's *Thesaurus Harmonicus* of 1603.⁹ Besard is, however, often suspected of misattributions!¹⁰ The first fantasia (96-bars) uses a 7th course tuned to D (the closely concordant version in Schele uses a 7th course in F and 8th in D, and the cognate version in Herbert uses a 7th in F, 8th in E and 9th in D). The second fantasia (107 bars) uses a 7th course tuned to D and an 8th probably tuned to C (the quite closely concordant version in Besard - although lacking bars 71-91 - uses a 7th course tuned to F). The fantasias are similar in style suggesting

composition by one person whether Diomedes or Konopacky, and the ascription to Vausmenil may be Besard's error. And Konopacky may have performed music by Diomedes and others and not composed any himself. So whether one, both or neither of these fantasias was composed by him remains unresolved.

The anonymous items (nos. 4-7) comprise arrangements of Polish dances.¹¹ The first (no. 6) is based on the Polish dance known as kowalski taniec (= Smith's dance) and uses a 7th course tuned to F and a 9th to C.¹² The three dances are in manuscripts originating in the Baltic region or Eastern Europe and are representative of a large body of Polish dances.¹³ No. 4 is for an 8-course lute (7th in F and 8th in D) and has two strains of 4 and 6 bars both with divisions. It is interesting that a cognate version is found in Casimir Rudomina Dusiacki's lute book copied in Padua, although he was a lutenist composer probably of Polish origin. No. 5 is for 6-course lute and also has two strains of 4 and 6 bars in common time, but repeated in triple time. Three cognate versions are also known. Finally, no. 7 is unique to the lute book of the Danish merchant's son Petrus Fabricius (Peter Schmidt), and has two strains of 8 bars without divisions for a lute with a 7th course in F.

The tablature is reproduced as in the original sources with minor alterations made without comment.

Worklist

Petrus Konopacky

1. I-Gu M.VIII.24, ff. 177v-178r *Fantasia* / P[etrus]. Pol[onus?]. Konop[acky?]
D-Hs ND VI 3238, pp. 42-3 *Dio[medes?]*. *Fantasia*
GB-Cfm Mus.689, ff. 74v-75r *Fantasia Diomedes*
2. D-Hs ND VI 3238, pp. 40-1 *Fantasia Petrus Konopacky*
Besard *Thesaurus Harmonicus* 1603, ff. 171v-172r *Fantasia Vausmeny*

Franciszek Maffon

3. Besard *Thesaurus Harmonicus* 1603, f. 26r *Fant[asia]*. *Fuga Maphonio*

Anon

4. D-B 4022, f. 20v (B).P. cf. PL KJ 40153, f. 14v *Ballo Polaco*
5. D-Z 115.3 (Arpin), p. 24/f. 14v/15v *Tanecz Polskey*
CZ-u 59r.469, f. 19v *Tanecz polskey*; D-LEm II.6.15, p. 401
Chorea; Waissel *Tabulatura* 1591, sig. E1v 10. *Tantz*
6. D-LEm II.6.15, pp. 520-1 *Kowaly*
7. DK-Kk Thott 841 4^o, f. 83v iii *Polnisch Tantz*

Kasper Sielicki

8. D-Sl G.1.4 III, ff. 53v-54r *Phantasia dj S[ignor]*. *Casparo Polacho*
 9. D-Sl G.1.4 III, f. 48r i *Gagliarda de Casparo Polachi*
 10. I-Gu M.VIII.24, f. 127r *Caspar Polon[us]*. G[alliarda].
 11. PL-LZu M 6983, f. 86r *Galliarda Caspari*
 - 12a. D-Sl G.1.4 III, f. 48r ii *Autre galliarde de Pollach*
 - 12b. CH-Bu F.IX.70, p. 332 *Galliarda*
 13. D-Sl G.1.4 III, f. 30r *Galliarda di Polach*
 - 14a. I-Gu M.VIII.24, f. 128r *Gagliarda Caspari Poloni*
 - 14b. PL-LZu M 6983, f. 83v *Galliarda Caspari*
- [Additional: 15. D-BSstb C 39 2o, f. 6r *Praeambulum Caspari Sieliczkego*; 16. f. 6v *Praeambulum Caspari Sieliczkego*; 17. f. 9r *Praeambulum Sieliczkego*]

John H. Robinson, Newcastle University, May 2007

- ¹ Diomedes Cato (<1570 - >1607) was a Venetian resident at the court of Sigismund III from at least 1588 to 1593, see Piotr Pozniak 'Cato, Diomedes' *New Grove* 2 vii: 409. He composed vocal music, instrumental music for viol consort and lute solos. Modern editions: Maria Szczepanska (ed.) *Diomedes Cato: Preludia, fantazje, tance i madrygały na lutnie*, Wydawnictwo Dawnej Muzyki Polskiej xxiv (Kraków: Polskie Wydawnictwo Muzyczne, 1953); Piotr Pozniak (ed.) *Diomedes Cato: Preludia, fantazje, tance i madrygały na lutnie I & II*, Wydawnictwo Dawnej Muzyki Polskiej xxiv & lxvii (Kraków: Polskie Wydawnictwo Muzyczne, 1970 & 1973).
- ² See Piotr Pozniak (ed.) *W. Długoraj: Fantazje i wilanele*, Wydawnictwo Dawnej Muzyki Polskiej xxiii (Kraków: Polskie Wydawnictwo Muzyczne, 2/1964); and *Lute News* 62 and 63 (June and September 2002) 'Collected Lute Music of Albert Długoraj - Parts 1 and 2'.
- ³ Valentin Bakfark (c1526-30 - 1576) was a Hungarian lutenist composer employed by the Jagiellon King Sigismund Augustus II (ruled 1548-72) at the Vilnius court for seventeen years from 1549; see Peter Király 'Bakfark, Valentin' *New Grove* 2 ii: 504-6.
- ⁴ According to H. Sauval, *Histoire et recherches des antiquités de la ville de Paris* (Paris, 1724) vol. I, p. 322, Jakob Polak (c1545 or 1555 - c1605) a.k.a Jacques Pollonois or Jacob Reis/Retz was born in Poland but was court lutenist in Paris most of his life, attaching no importance to money, drinking heavily, which helped him play, and dying paralysed and destitute, see Piotr Pozniak (ed.) *Jakub Polak: Collected Works* (Kraków: Polskie Wydawnictwo Muzyczne, 1993) and *Lute News* 34 (May 1995) 'Seven Lute Solos by Jacob Reis'.
- ⁵ Sources: Stuttgart, Bad Württembergische Landesbibliothek [D-St], Ms. G.1.4/I-III, c1580-95; Genova, Biblioteca Universitaria [I-Gu], MS M.VIII.24, manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603), c1605 [thanks to Paul Beier for obtaining digital photographs]; Łódź, Biblioteka Uniwersytecka [PL-LZu], Ms. M 6983, c1600; and Basel, Öffentliche Bibliothek der Universität, Musiksammlung [CH-Bu], Ms. F.IX.70, Emanuel Wurstisen lute book, dated 1591 and 1594.
- ⁶ I am grateful to Piotr Pozniak for this information (and for comments and corrections to my text), see Piotr Pozniak, 'Kasper Sielicki, lutnistakompozytor i jego twórczość' *Saeculum Christianum* ix (2002) no. 2, pp. 131-150 - in German translation in a forthcoming volume of *Die Laute*. He also suggests that the three items ascribed 'C.S.' in CH-Bu F.IX.70, refer to Caspar Sielicki: p. 120 *Passomezo C.S.*; p. 238 *Ach hertziges hertz mit schmerz C.S.* and p. 303 *Gagliarda C.S.*, as well as the possibility that *Passomezo C.P.R./Saltarello* on pp. 198-9 could refer to him too.
- ⁷ Piotr Pozniak, 'Maffon, Giovanni Francesco' *New Grove* 2 xv: 578. Modern edition: Piotr Pozniak (ed.) *Franciszek Maffon, Madrygal i greghesca. Fantazja, Źródła C. Historii Muzyki Polskiej xx* (Kraków, Polskie Wydawnictwo Muzyczne, 1970). The lute CD by Michał Gondko and Marcin Zalewski 'If lute could speak' DUX 0408A06948 (Warszawa, 2003) includes Maffon's lute fantasia; see http://www.kamertonet.republika.pl/lutnia_dux.html
- ⁸ Cambridge, Fitzwilliam Museum [GB-Cfm], Mus. Ms. 689, Herbert of Cherbury lute book, c1624-40; and Hamburg, Stadt- und Universitätsbibliothek [D-Hs], Ms. M B/2768, Ernst Schele lute book, c1615, facsimile: Glinde: Jarchow, 2004. Paul O'Dette plays the quite different version from Herbert on the CD 'Lord Herbert of Cherbury's Lute Book' (Harmonia Mundi HMU 907068, 1992), where the fantasia is appended 'Sopra la canzon degli Ucelli'.
- ⁹ Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603). Facsimile: (Genève: Minkoff Éditions, 1975).
- ¹⁰ André Souris, Monique Rollin and Jean-Michel Vaccaro (eds.) *Corpus des Luthistes Français: Oeuvres de Vausmenil, Edinthon, Perrichon, Raël, Montbuisson, La Grotte, Saman, Le Barre* (Paris: Éditions du Centre National de la Recherche Scientifique, 1974), list the following works by Vausmenil: **1)** Besard 1603, ff. 171v-172r *Fantasia Vausmenil*; **2)** CZ-Pnm G.IV.18, ff. 116v-117r *Gagliarde*; D-Ngm 33748/I, ff. 17v-18r *Galiarda*; D-W Guelf 18.8, ff. 187v *Gagliarda* [Johannes?] *Bocfart, Hungarus*; D-W Guelf 18.8, ff. 181v-182r *Gagliarda francese molto gioconda m: de vaumenil*; additional concordances in Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers, 1578-1647* (Göttingen: Vandenhoeck & Ruprecht, 1999), p. 287: B Br 16.663, f. 8r [untitled]; DL-DHnmi Kluis A.20 (Siena), f. 113r [untitled]; GB-HAdolmetsch II.B.1, ff. 6v-9r *Gagliarda*, I-Fn Gal 6, p. 269 *Gagliarda*, PL-Kj 40032, p. 323 *Gagliarda Romano*; US-BEm 757, f. 20v *Una Galarada di uno ebreo*; US-BEm 761, f. 6v [untitled]; Besard 1603, f. 111v *Gagliarda*. Additional items probably by Vausmenil: **3)** I-BDG w.s. (Chilesotti MS), p. 222 *Gagliarda nova de monsieur de Vausmenil*, edited in Dick Hoban (ed.) *Oscar Chilesotti's Da un Codice Lautenbuch in Lute Tablature* (Fort Worth: Lyre Music, 1994), no. 80; **4)** B-Br 26.369, f. 16v *Courante Vommenay*; **5)** NL-Lu 1666 (Thysius), f. 21r *Gaillarde Vommenij*.

- ¹¹ Sources: Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz [D-B] (formerly Danzig), MS 4022, c1615-20; Kraków, Biblioteka Jagiellońska [PL-Kj] (*olim* Berlin, Preußischer Staatsbibliothek), Mus. Ms 40153: Casimir Rudomina Dusiacki lute book, c1620; Zwickau Ratsschulbibliothek [D-Z], Ms. 115.3, Tabulaturbuch des Johannes Arpin, c1590-1600 [facsimile edition: Leipzig: Zentralantiquariat der Deutschen Demokratischen Republik, 1983]; Leipzig, Musikbibliothek der Stadt [D-LEm], Ms. II.6.15, 1619, copied by a German Protestant student in Leipzig, but incorrectly known as the Albert Długoraj lute book, facsimile edition: Lübeck: Tree Edition, 2001; Praha, Národní knihovna CSR, Universtní knihovna [CZ-Pu], Ms. 59r.469, Bohuslav Strálský a Pomnaus lute book, dated 1592; København, Det Kongelige Bibliotek [DK-Kk], Ms. Thott 841.4°, Petrus Fabricius lute book, c.1604-8; Waissel *Tabulatura Allerley künstliche* 1591.
- ¹² Nos. 4 and 5 will be familiar to some from the LP by Konrad Ragossnig, 'Music für Laute: Polen-Ungaren' (Archiv 2533-294, 1975), tracks 5 and 14.
- ¹³ A draft list of anonymous lute music with Polish associations in the title: Prints: Hans Neusidler *Das Ander Buch* 1544, sigs. F4v-G1r *Nun volgen etlich tantz Welisch Teutsch* [index: *Der Polnisch Tantz* / *Der Hupff auff*]; Barbeta *Intavolatura di Linto* 1585, p. 24 *Balletto Polaco* / *Gagliarda del Ballo Polaco*; Waissel *Tabulatura Allerley künstliche* 1591, sigs. D4v-F1r includes 36 Tantz in a section headed 'Folgen Polnische Tentze'; Waissel *Lautenbuch Darinn von der Tabulatur* 1592, sigs. D2r-D3r includes 12 Tantz in a section headed 'Folgen Polnische Tentze'; Terzi *Il Secondo Libro de Intavolatura di Linto* 1599, p. 106 *Ballo Polaco*; Vallet *Secretum Musarum* 1615, p. 94 *Chanson a la Polonoise A.8. Susannesco* / *Autre Tanied Spolski*. Manuscripts: CH-Bu F.IX.70, p. 237 III *Ein Polischer Tantz* / *Sprünckh*; CZ-Pu 59r.469, f. 19v *Tanecz polsky* = D-Z 115.3, f. 14v *Tanecz Polskey*; CZ-Pu 59r.469, f. 20r *Tanecz polsky* = D-Z 115.3, f. 15r *Tanecz Polskey*; CZ-Pu 59r.469, ff. 29v-30r *Polskey Tanecz* = D-Z 115.3, f. 22r *Polskey tanecz welmi Pékney*; CZ-Pu 59r.469, f. 40v *Polskey Tanecz* = D-Z 115.3, f. 31r *Polskey Tanecz*; CZ-Pu 59r.469, ff. 139v-140r *Cantate Polonicum*; D-B Hove 1 includes 10 *Poolser dans* and 1 *Poolser Almande* on ff. 77r-81r; D-B 4022 includes 39 items titled B. P. [Ballo Polacho?] between ff. 14v and 32r; D-B 40141, f. 38v *Ein Polnischer Tantz*; D-B 40141, f. 44v *Polnisch Tantz*; D-Dl 1-V-8 (lost Joachim Loss LB), f. 20r *Polenscher Dantz*; D-Dl 1-V-8, f. 36r *Polenschr Dantz*; D-Dl 1-V-8, f. 47r *Ein Polnischer tantz*; D-LEm II.6.15, p. 489 *Cantio Polonica*; D-LEm II.6.15, p. 505 *Polonicum*; D-LEm II.6.15, pp. 520-1 *Kowaly*; D-W Guelf. 18.8, ff. 263v-264r *Polnischer dantz Albertus Dlugoraj/ Nachdantz* = D-DEl BB 12150, ff. 70v-71r *Das Polnische Fürstlin/ Nachdantz*; DK-Kk Thott 841.4° (Petrus Fabricius MS) f. 77v *Polnisch Tantz*; DK-Kk Thott 841.4°, f. 83v ii *Polnisch Tantz*; DK-Kk Thott 841.4°, f. 83v iii *Polnisch Tantz*; GB-HAdolmetsch II.B.1, ff. 144v-145r *Intrada polonica*; GB-HAdolmetsch II.B.1, ff. 247v-248r *Taned Spolike*; I-BDG w.s. (Chilesotti MS), p. 15 *Polnischer Tanz*; I-Gu M.VIII.24 includes 3 *Chorea Pol.* ff. 138r-139r; LT-Va 285-MF-LXXIX (Königsberg) includes 4 *Polnischer Tantz* on f. 18v; PL-Kj 40032, p. 321 *Gagliarda Polnesca*; PL-Kj 40153, f. 12v *Ballo Polaco*; PL-Kj 40153, f. 14v *Ballo Polaco* = D-B 4022, f. 20v [B].P.; PL-Kj 40153, f. 30 *Polonij* = PL-Kj 40641, f. 10v *Courant*; S-B 2245 (Lucas Beckman LB), f. 15v *Polnisch tantz*; S-B PB fil.172 (Per Brahes LB), f. 31v *Polenske dantz*. For modern editions of many of these including my nos. 5-7 see Z. Steszewska (ed.) *Tance polskie z tabulatury lutniowych I & II*, Źródła do Historii Muzyki Polskiej ii/ix (Kraków: Polskie Wydawnictwo Muzyczne, 1962/1966). For a modern edition of my no. 4 see Zofia Steszewska (ed.), *Tance polskie z tabulatury gdanskiej* Wydawnictwo Dawnej Muzyki Polskiej xxx (Kraków: Polskie Wydawnictwo Muzyczne, 1965).

1. Fantasia Petrus Polonus Konopacky

I-Gu M.VIII.24, ff. 177v-178r

1

8

15

21

28

36

42

Handwritten musical notation system 1, measures 41-48. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

49

Handwritten musical notation system 2, measures 49-54. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

55

Handwritten musical notation system 3, measures 55-60. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

60

Handwritten musical notation system 4, measures 61-64. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

65

Handwritten musical notation system 5, measures 65-70. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

Handwritten musical notation system 6, measures 71-76. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

74

Handwritten musical notation system 7, measures 77-82. The system consists of three staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f'. The notation includes notes, rests, and other musical symbols.

79

[illegible]

2. Fantasia Petrus Konopacky

D-Hs ND VI 3238, pp. 40-41

[illegible]

25

25

33

33

40

40

46

46

54

54

60

60

66

66

a	c d ar	a d c d	c	c	c r a c a
a a	a	a ac	d	c r	c d ar d c
ac ca	a e ac	c c	e d e d b	d e d	e
c e	c e		e	e	

72

78

84

84

90

a	a r a r	b	a	c	a r a r e	a	a			c
r	b	a f a ar	b	d c a	a	c e r e	e	f	c	b r b a
b	e		c	c		c		e r e	e	
		c r c	a	b	c	e		c		
			c							c

96

02

102

3. Fantasia Fuga Franciszek Maffon

Besard 1603, f. 26r

1

4

7

10

13

16

21

25 a

29 a

4. Ballo Polaco

D-B 4022, f. 20v

1 a

7 a

14 a

5. Tanecz Polskey

D-Z 115.3, p. 24

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It consists of 16 measures, divided into four groups of four measures each. The melody is written in a simple, folk-like style. The first group of four measures starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note G4. The second group of four measures starts with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The third group of four measures starts with a quarter note B4, followed by a quarter note A4, then a quarter note G4, and a quarter note F#4. The fourth group of four measures starts with a quarter note E4, followed by a quarter note D4, then a quarter note C4, and a quarter note B4. The score is written in a single system with a key signature of one sharp (F#) and a time signature of 2/4.

1

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 12 measures. The first measure is a half note G4, followed by a quarter note A4. The second measure is a half note B4. The third measure is a half note G4. The fourth measure is a half note F#4. The fifth measure is a half note E4. The sixth measure is a half note D4. The seventh measure is a half note C4. The eighth measure is a half note B3. The ninth measure is a half note A3. The tenth measure is a half note G3. The eleventh measure is a half note F#3. The twelfth measure is a half note E3. The score ends with a double bar line.

7

[illegible]

14

6. Kowaly

D-LE_m II.6.15, p. 520

1

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

10

a a		b a	b a b a		b	f i i f	f d	b	a	b d	f
b	b	d r	d a b a	r a r d r a r	d	f	i	g	a b	d	a b
r		r r	r		r	f		d	r	a	a f
d	r	a	a	a	a				d		f

18

27

34

41

50

7. Polnisch Tantz

DK-Kk Thott 841 4o, f. 83v iii

1

9

8. Phantasia Kasper Sielicki

D-S1 G.1.4 III, ff. 53v-54r

1

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

12

\nearrow	$\nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow$	\nearrow	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow$	\nearrow	$\nearrow \nearrow$	$\nearrow \nearrow$
a	a	a	e r	a	a	r	b r	a b	
c	c	d	c e .	c	a	d	c	e .	f e
e	e	e	e c	b c	b	c e	d	e e	f e
f	e	c e c a	e	a	c	e		c	c c

20

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

30

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

39

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

48

[illegible]

58

68

68

76

76

85

85

92

92

99

99

107

107

114

114

9. Gagliarda Kasper Sielicki

D-S1 G.1.4 III, f. 48r

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 consists of 12 measures. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter). The key signature has one sharp (F#). The time signature is 3/4. The score is written in a simple, clean style with a single staff and no lyrics.

1

8

Handwritten musical score for "The Rose Tree" on a four-line staff. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The melody is written on the top line, and the bass line is on the bottom line. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines.

15

21

10. Galliarda Kasper Sielicki

I-Gu M.VIII.24, f. 127r

[illegible]

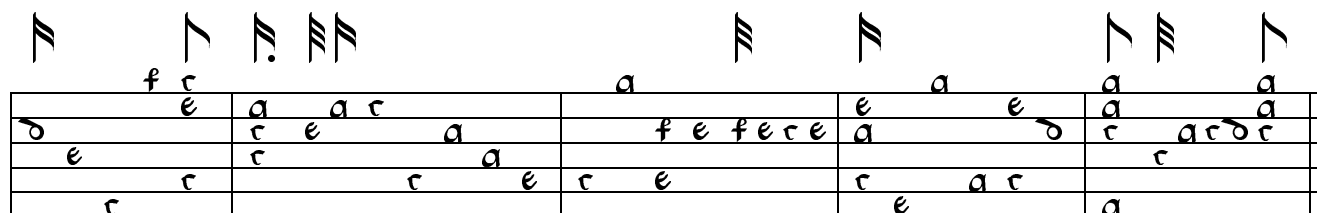
1

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

7



13



20

11. Galliarda Kasper Sielicki

PL-LZu M 6983, f. 86r



1



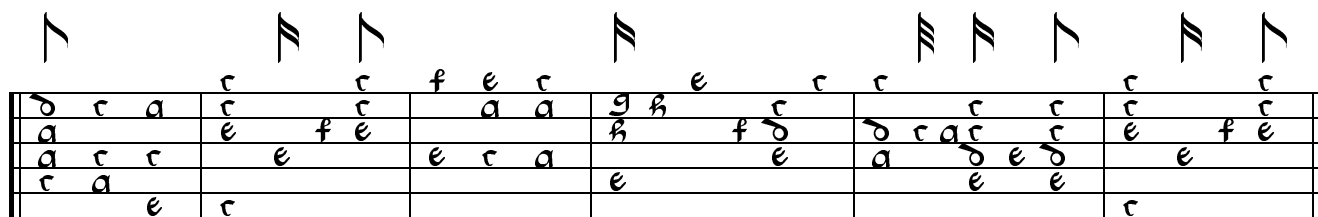
7



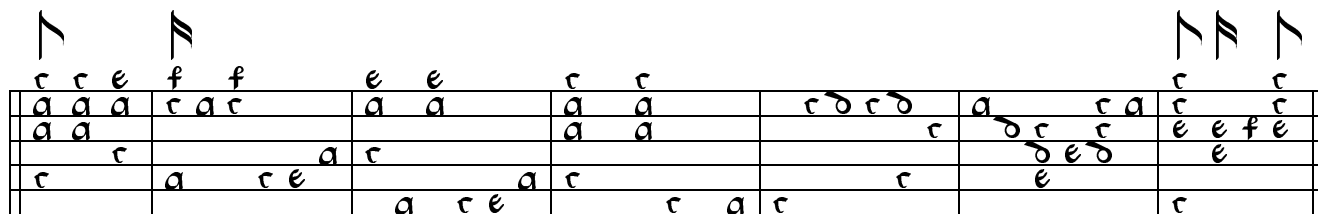
13



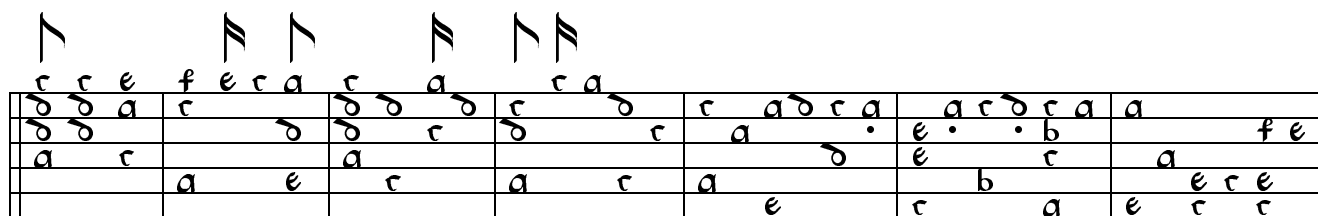
18



1



7



14



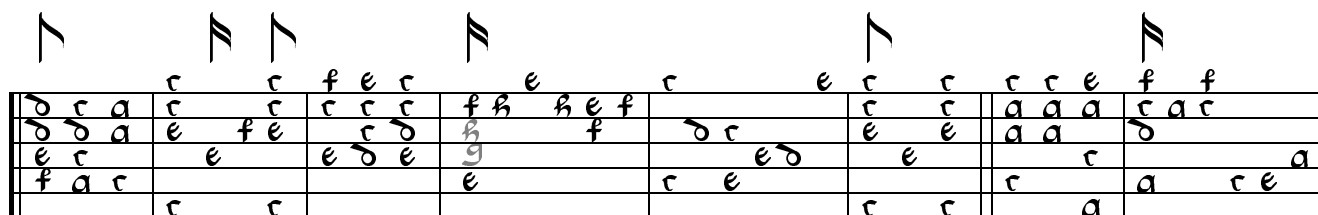
21



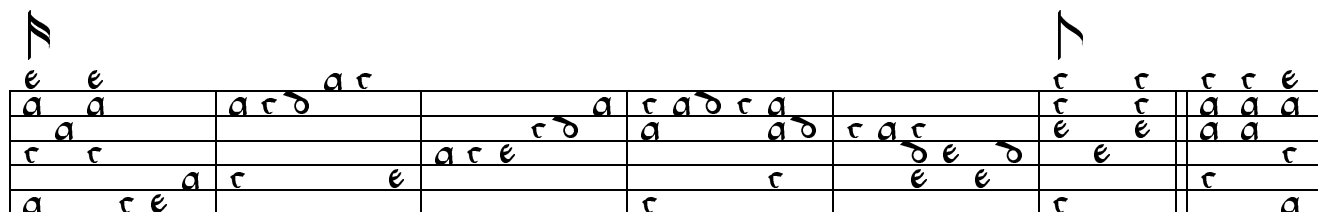
26

12b. Galliarda

CH-Bu F.IX.70, p. 332



1



9



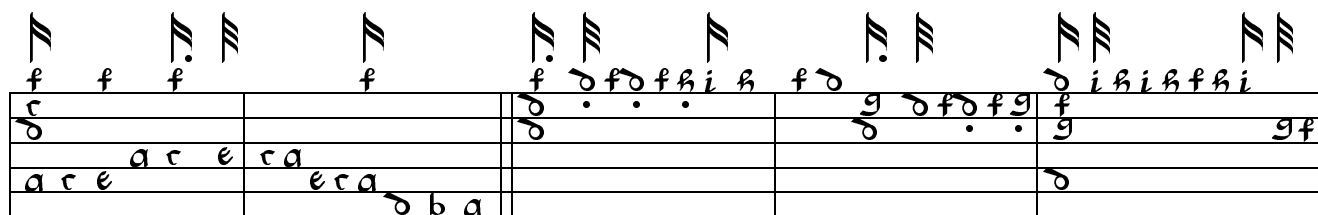
16

13. Galliarda Kasper Sielicki?

D-S1 G.1.4 III, f. 30r



1



8



13

1

7

11

17

22

27

14b. Galliarda Kasper Sielicki

PL-LZu M 6983, f. 83v

1

8

15

21

27

15. Praeambulum Caspari Sieliczkego

D-BSstb C 39 2o, f. 6r

Measures 1-8 of the Praeambulum Caspari Sieliczkego. The score is written for a three-part setting (Soprano, Alto, Tenor/Bass) in C major, 4/4 time. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with dots) and dynamic markings (f, f). The key signature is one sharp (F#). The piece concludes with a fermata over the final measure.

17. Praeambulum Sieleizkego

D-BSstb C 39 2o, f. 9r

Measures 1-17 of the Praeambulum Sieleizkego. The score is written for a three-part setting (Soprano, Alto, Tenor/Bass) in C major, 4/4 time. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with dots) and dynamic markings (f, f). The key signature is one sharp (F#). The piece concludes with a fermata over the final measure.

16. Praeambulum Caspari Sieliczkego

D-BSstb C 39 2o, f. 6v

1

7

13