

MUSIC SUPPLEMENT TO LUTE NEWS 46 (JUNE 1998): LUTE SOLOS ASCRIBED TO JOHAN RUDE, MATTHIAS REYMANN AND ELIAS MERTEL

JOHAN RUDE

Johan Rude [*b* >1555, *d*? >1615; cf. H.B. Lobaugh, *New Grove Online*] published a two volume collection of lute music, *Flores Musicae* [I] & *Florum Musicae* [II], Heidelberg, Vogelin, 1600, [copies in Braunschweig, Stadtarchiv und Stadtbibliothek (I); Dresden, Sächsische Landesbibliothek (I/II); Köln, Universitäts- und Stadtbibliothek (I/II); Oxford, Bodleian Library (I/II); Wien, Gesellschaft der Musikfreunde (I/II); Wolfenbüttel, Herzog-August-Bibliothek (I/II); Wrocław, Biblioteka Uniwersytecka (I/II); cf. H.B. Lobaugh, 'Johann Rude's *Flores Musicae* (1600)', *The Lute Society Journal*, xiv, (1972) pp. 5-12]. Volume I contains 95 vocal intabulations and volume II, 76 vocal intabulations, 7 intradas, 30 pavans/padoanas, 21 galliards and a single fantasia and chorea, many of the pieces ascribed to known lute composers. *Flores Musicae* included a list of contents to Mattheus Reymann's *Noctes Musicae* [see below], to which it was intended as a companion with almost completely contrasting genres of music. *Flores Musicae* includes no music ascribed to Rude himself, but he probably intabulated all 171 vocal pieces and may have composed or arranged some or all of the 29 unasccribed pieces of the collection. However, these do not include a single prelude, so that it is fortunate that one ascribed to him survives in a manuscript, dated 25 December 1615 by the compiler Ernst Schele [Hamburg Stadt- und Universitätsbibliothek, Ms. ND VI 3238, c.1619].

- *1. D-Hs ND VI 3238 (Schele), p. 3 *Praeludium*
Johan Rude Franckf: A° 1615 5. Xmb

3

MATTHEUS REYMANN

Mattheus Reymann [*b* Thorn, Poland c.1565, *d* after 1625, cf. H.B. Lobaugh, *New Grove Online*] published two books of lute music. The first was *Noctes Musicae*, Leipzig-Heidelberg, Vogelin, 1598 [cf. RISM A/1 A1230; facsimile: Geneva, Minkoff, 1978; copies in Braunschweig, Stadtarchiv und Stadtbibliothek; Bruxelles, Bibliothèque royale de Belgique (title page missing); Paris, Bibliothèque Nationale; Rochester, Sibley Music Library, Eastman School of Music, University of Rochester; Wolfenbüttel, Herzog-August-Bibliothek; Wrocław, Biblioteka Uniwersytecka; according to Pohlmann, there may have been a copy in Hamburg, Staats- und Universitätsbibliothek which is now lost; however, Tim Crawford tells me that some of the music formerly in the Hamburg library has recently been returned from Armenia, so it may resurface], containing 23 preludes, 16 fantasias, 12 passamezos with variations, 5 pavans, 10 galliards and 8 choreas, all presumed to be by him, cf. concordances below, although the first prelude is a parody of the 'Praelud. Laurencini' in Besard's *Thesaurus Harmonicus*, 1603, f. 2r [= 'Praeludium Laurencini', D-B 40141 (Naclerus), f. 27r; 'Praeludium', GB-Cu Add.3056, f. 26r; 'Fant', GB-HAdolmetsch II.B.1, f. 262r; 'Prelude', CZ-Pnm IV.G.18, f. 22r]. His second publication was *Cythara Sacra*, Köln, Grevenbruch, 1613 [copy in Krakau, Biblioteka Jagiellońska, Mus. ant. pract. R400 (polonica), formerly in Berlin, Deutsche Staatsbibliothek], containing lute settings with variations of all 150 psalms, 22 ascribed to M.L.H. = Moritz Landgrave of Hessen?

- *1. D-LEm II.6.15 [c.1619], p. 288 *Ballet MR* / 6 3
 2a. Reymann 1598, sig. A6v *I Praeludij primi ad notam D la sol re melos molle* 4
 2b. D-LEm II.6.15, pp. 4-5 *Praeludium 5* 5
 *3. D-LEm II.6.15, p. 201 *Galliarda Reinmanni* / 19 6

- *4 D-LEm II.6.15, p. 215 *Galliarda* / 36 / MR 6
 5a. Reymann *Noctes Musicae* 1598, sig. O6r *Galliarda 3*. 7
 5b. D-LEm II.6.15, p. 225 *Galliarda M. Reinman* 8
 5c. D-LEm II.6.15, p. 233 *Galliarda Torm*. 8-9
 5d. CZ-Pnm XIII.B.237 (Jacobides), f. 24v *Galliarda* 9
 6a. Reymann 1598, sig. O5r *Galliarda 1*. 10
 6b. D-LEm II.6.15, pp. 228-229 *Galliarda Reinmanni M.* / 49 11
 cf. Mertel 13
 7a. Reymann 1598, sig. P6v-P7r *Chorea 3.* / *Variatio triplae* 12
 7b. D-LEm II.6.15, pp. 402-403 *Chorea Matthiae Reinman* / *Proportio* 13
 8. D-LEm II.6.15, p. 369 *Chorea Reinmanni* / 9 [incomplete] 14
 Related?:
 9. D-LEm II.6.15, p. 368 *Chorea Reinwaldi* / 7 14
 10. Fuhrmann 1615, pp. 75-76 *Passamezo* [variatio] .3. *Reidani* 15

ELIAS MERTEL

Elias Mertel [*b* Lower Alsace c.1561, *d* Strasbourg 1626, cf. H. Radke, *New Grove Online*] published *Hortus Musicalis Novus*, Strasbourg, Bertram, 1615, a collection of 235 preludes and 120 fantasias, all unasccribed [cf. RISM A/1 M2337; facsimile: Geneva, Minkoff, 1983; copies in London, British Library, K.7.f.13; Paris, Bibliothèque Nationale et du Conservatoire; Wrocław, Biblioteka Uniwersytecka; cf. J. O. Robison, 'Elias Mertel's *Hortus Musicalis Novus* and progressive tendencies in the late renaissance lute fantasia', *JLSA* xvii/xviii (1984/5) pp. 26-39]. Many of the preludes and fantasias can be identified from other sources but none are known to be by Mertel himself. A second part to *Hortus Musicalis Novus* was announced but is presumed never to have been published as no copy is known. However, it is possible that some or all of the 26 pieces ascribed to him [listed below] were intended for inclusion. Judging by the 17 pieces reproduced in tablature here, Mertel shows a clear ability in composing variations and has left us some very attractive short dance arrangements. [Additional: All 26 edited for *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: TREE Edition 2007) - including a list of concordances for music in *Hortus Musicalis Novus*.]

* = in original supplement.

- *1. D-Hs ND VI 3238, p. 6 *Praeludium* 16
 Fuhrmann 1615, p. 5 *Praeludium 5. Eliae Mertelij*
 *2. CH-Bu F.IX.70 [c.1591-4], p. 15 *Praeludium EM* 16
 *3. Fuhrmann 1615, p. 145 *Alamanda 2. Alamanda E.M.A. 2.* 17
 *4. D-LEm II.6.15, pp. 300-301 *Balletto eliae Mertelij* 17
 Mylius, *Thesaurus Gratiarum* 1622, p. 92 *Balletto Mertelij*
 *5. D-LEm II.6.15, p. 303 *Ballet Mertelij* 18
 Mylius 1622, p. 92 *Balletto Ejusdem* [Mertelij]
 *6. D-BAU 13.4°.85, p. 63 *Ballet E.M.* 18
 D-Lr 2000 [c.1630], p. 23 *Ballet*
 cf. Basel F.IX.70, p. 286 *Allemande nouvelle pucelle*
 *7. Fuhrmann 1615, p. 155 *Ballet. E.M.A. 14. Ballet. 14.* 19
 8. D-Ngm 33748 I [c.1615-20], f. 67v *Ballet Mertelij*
 CZ-Pnm IV.G.18, f. 75v *Ballet*
 GB-HAdolmetsch II.B.1, ff. 38v-39r *Ballet*
 cf. GB-Lam 603, f. 30r *An Almayne mr Johnsonne*
 GB-Lam 603, ff. 40r-40v untitled
 GB-Lbl Sloane 1021, f. 30r *Ballet Variatio prioris*
 PL-Kj Mus.40641, f. 1r *Ball[et]*
 Vallet 1616, p. 1 *Ballet A.9*
 Vallet 1616, pp. 30-31 *Ballet A 4 Luts*,
Sup/ Contra/ Tenor/ Bass - lute quartet
 GB-HAdolmetsch II.B.1, f. 130v *Ballet* - superius
 keyboard: F-Pn Rcs.1185, p. 341 *Almaine*.
 recorder: Eyck *Der Flyten Lust-bof* I 1649, f. 18r *Frans Ballet*.
 violin & bass: Vallet 1642, section 2, no. 35 *Suite de Balletz*, nr.1.
 9. Fuhrmann 1615, pp. 90-93 *Passamezo praecedentis toni*,
E.M.A./Variatio 1.2.3.4.5.6.
 10. Fuhrmann 1615, p. 101 *Spectri ejusdam sonus nocturnus*.
E.M.A. Supplementum. Variatio 1. .2. Alia variatio repetitionis, hoc

*signo notata.**

11. Fuhrmann 1615, pp. 102-104 *Passomezo in D.sol re ut b mol. Incerti Authoris.* .2. E.M.A. .3. .4. E.M.A.
12. D-BAU 13.4°.85, pp. 43-44 *Passomezo ex Ela mij per B moll. Martel / 2.*
- *13. Fuhrmann, 1615 pp. 123-124 *Galliarda.E.M. 13. Galliarda 13. Ex modo tristi & antiquo in elegantem redacta* 20-21
see Reymann 6
14. Fuhrmann, 1615 p. 125 *Galliarda E.M. 14. Galliarda 14.*
D-Ngm 33748 I, f. 10v *Galliarda NB*
- *15. Besard 1603, f. 120r *Galliarda Eliae Martelij* 19
PL-Kj 40143 [c.1594/1604], f. 33r *Gaillarde*
- *16. Besard 1603, f. 120r *Galliarda eiusdem [Eliae Martelij]* 21
GB-HAdolmetsch II.B.1 [c.1620], ff. 75v-76r *Gaillarde*
- *17. D-Ngm I, f. 70v *Gagliard Eliae Mertelj* 22
18. D-W Guelf.18.7 [c.1603] V, ff. 177r-177v *Gagliarda bella Elias Mertelius*
- *19. D-BAU 13.4°.85, p. 78 *Chorea E.M.* 22
- *20. D-BAU 13.4°.85, pp. 82-82 *Chorea Mertelij* 23
- *21. D-BAU 13.4o.85, p. 76 *Ein gar sehr trauriges Liedlein E.M.* 24
22. Fuhrmann 1615, p. 45 *Ich danck dir lieber HERRE.*
E.M.A. Cantio matutina.
cf. A-LIa 475 [c.1610], f. 91v *Ich dank dir Herr 47 D Job; Brentius A5*
DK-Kk Thott 841 [c.1605-7], f. 147r i *Ich dank dir lieber Herr*
D-W Guelf 18.7 I, f. 64r *Ich danck dir lieber Herre. Conr. Neusidler*
D-Lr 2000, p. 81 *Ich danke dir lieber herr*
- *23. Fuhrmann 1615, pp. 46-47 *So wunsch ich ihr ein gute Nacht.*
- E.M.A. Cantio Germanica.* 24-25
24. Fuhrmann 1615, p. 48 *Psalmus R. Davidis 42. E.M.A. We ein Hirsch schreyet.*
- *25. Fuhrmann 1615, p. 40 *Supplementum folii. E.M.A.* 26
cf. Valerius *Neder-Landsche Gedencke-Clanck* 1626, p. 47 untitled
[text: 'Wilhelmus van Nassouwe']
NL-Lt 1666 [c.1590-1646], ff. 351r-352r *Wilhelmus van Nassouwen*
IRL-Dtc 410/I [1583], pp. 220-221 & 217 untitled
Vallet II, 1618 pp. 26-27 *Bataille*
Praetorius *Terpsichore* 1612, p. 106 *Wilhelm von Nass. Incerti [instr. ens]*
- *26. Fuhrmann 1615, p. 47 *Supplementum folii. E.M.A. Orlandus furiosus* 26
cf. Poulton & Lam no. 61; *Orlando sleepeth JD*, GB-Cu Dd.2.11 f. 55v;
Orlando, IRL-Dtc 408/II, p. 111; *Pavana Orlandj*, D-BAU 13.4°.85, p. 50;
Orlandus, D-BAU 13.4°.85, p. 50; *Orlando*, GB-Lam 603 (Board), f. 1r;
Padoana Anglica, DK-Kk Thott 841 (Fabritius), f. 115r; *Engel dantz*, D-W
Guelf 18.8 IV, f. 37v; *Englisch auffzug*, D-KA A.678, f. 22r; *Pavana anglica*,
D-KNh R242 (Romers), f. 104r; *Orlando Treble Consort* - consort lute,
UKR-Va 285-MF-LXXIX, f. 1r; *Orlando Pandora* - consort bandora,
UKR-Va 285-MF-LXXIX, f. 1r; *Ballet*, D-Lr 2000, p. 21; *Orlandi*, CZ-
Pnm XIII.B.237 (Jacobides), f. 35v; *Orlando Furioso*, D-Kl 4o.108.I, f. 23v;
orlando furiosoe 1597, GB-Lam 601 (Mynshall), f. 5v; *Orlando*, CZ-Pu
XXIII.174 (Schmall), f. 22v; *Orlando*, NL-Lt 1666 (Thysius), f. 399r;
Orlando chanson Englesae, Hove *Florida* 1601, f. 106r; *Orlando sleepeth* -
cittern, GB-Cu Dd.14.24, f. 16v; *Orlando* - cittern, US-CAh Mus.182
(Ridout), f. 79v *Orlando 29* - cittern.

John H. Robinson - May 1998 / revised June 2016

Rude 1. Praeludium - 8D

D-Hs ND VI 3238, p. 3

1

10

18

Reymann 1. Ballet - 7F

D-LEm II.6.15, p. 288

1

10

19

1

4

7

10

Reymann 2b. Praeludium primi ad notam D la sol re melos molle Reymann 1598, sig. A6v

1

4

7

10

15

15

Reymann 3. Galliarda - 7F

D-LEm II.6.15, p. 201

1

9

17

Reymann 4. Galliarda - 7F

D-LE_m II.6.15, p.215

3

1

[illegible]

10

18

Reymann 5a. Galliarda - 7D

Reymann 1598, sig. O6r

1

7

12

18

24

Reymann 5b. Galliarda M. Reinman

D-LE_m II.6.15, p. 225

3

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

1

8

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	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																																																										

15

22

Reymann 5c. Galliarda Torm.

D-LEm II.6.15, p. 233

1

Musical notation for Example 6: A sequence of notes on a staff with various accidentals. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F

8

15

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

22

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

Reymann 5d. Galliarda

CZ-Pnm XIII.B.237, f. 24v

1

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

8

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

15

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

22

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

3

6

11

16

21

26

30

3

6

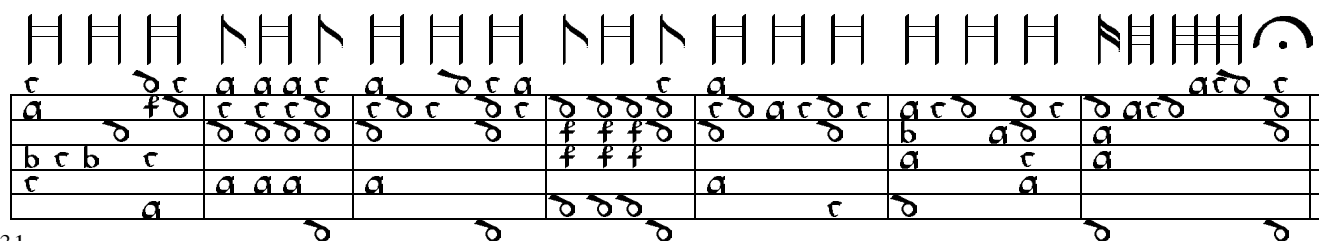
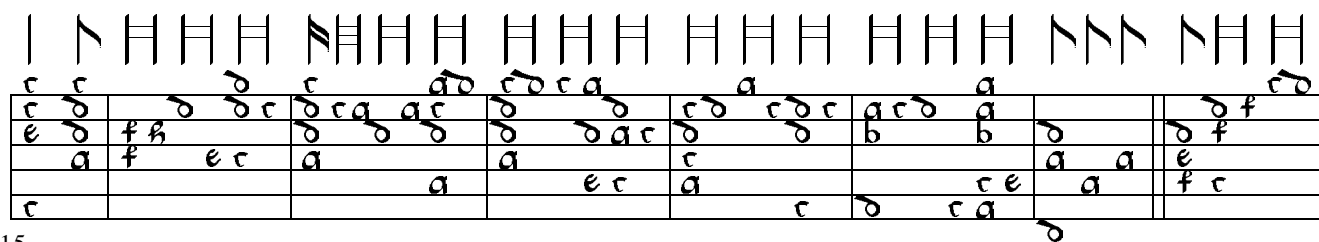
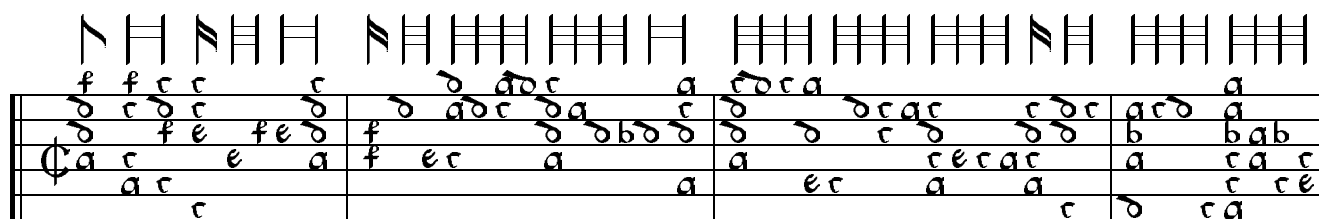
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1

9

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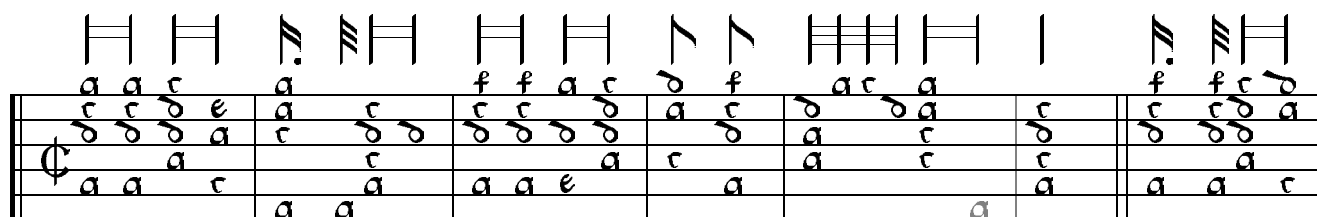
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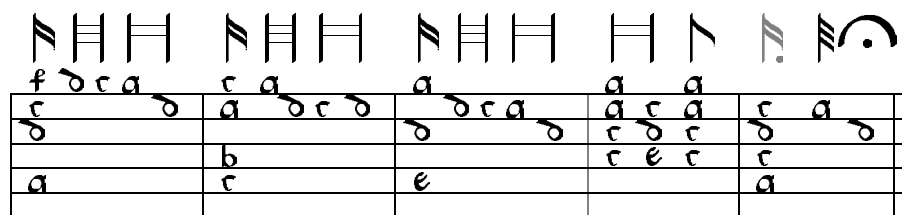
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Reymann 8. Chorea Reinmanni

D-LEm II.6.15, p. 369



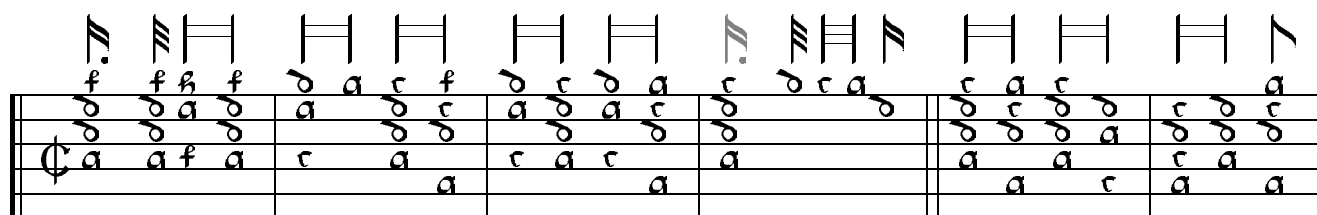
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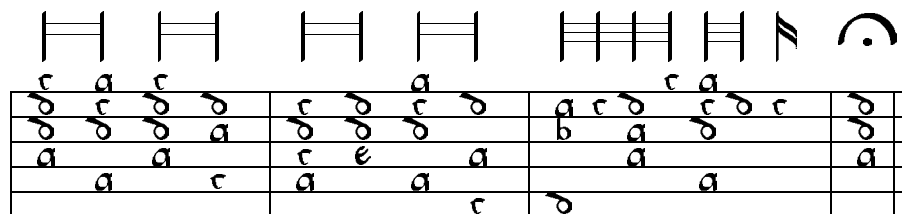
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Reymann 9. Chorea Reinwaldi - 7F

D-LEm II.6.15, p. 368



1



7

a

a

Reymann 10. (Passomezo) Reidani - 7F

Fuhrmann 1615, pp. 75-76

Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a key signature of one flat (B-flat).

Handwritten musical notation for the second system, continuing the melody. The notation includes various rhythmic values and accidentals. The melody is written on a five-line staff, with a key signature of one flat (B-flat).

Handwritten musical notation for the third system, continuing the melody. The notation includes various rhythmic values and accidentals. The melody is written on a five-line staff, with a key signature of one flat (B-flat).

Handwritten musical notation for the fourth system, continuing the melody. The notation includes various rhythmic values and accidentals. The melody is written on a five-line staff, with a key signature of one flat (B-flat).

Handwritten musical notation for the fifth system, concluding the piece. The notation includes various rhythmic values and accidentals. The melody is written on a five-line staff, with a key signature of one flat (B-flat). The piece ends with a double bar line and a repeat sign.

Mertel 1. Praeludium - 7F8E

D-Hs ND VI 3238, p. 6

1 /a

7 /a

14 /a

19 /a

Mertel 2. Praeludium - 7F

CH-Bu F.IX.70, f. 15r

1 a

Mertel 3. Alamanda - 7F8D

Fuhrmann 1615, p. 145

6

12

Mertel 4. Balletto - 7F8D

D-LEm II.6.15, pp. 300-301

1

8

16

1 /a a /a

9 a a /a

6 a a

11 a a

17 a a

Mertel 7. Ballet - 7F

Fuhrmann 1615, p. 155

7

7

13

Mertel 15. Galliarda

Besard 1603 f. 120r i

1

8

13

Mertel 13. Galliarda

Fuhrmann 1615, pp. 123-124

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

Example 6-8

a	a	ac	a		a		a	fcreac	a	ac	a	c	e	e
a	c	e	e		a		a	c	d	a	c	a		
c				b	r	a	c		b	a	c	b		
				c			c							
	a		c		c			a				a		c
a				a			a							c

8

Handwritten musical notation on a six-staff system. The notation consists of vertical stems and beams, with some notes having flags or beams indicating sixteenth or thirty-second notes. The notation is written in black ink on a white background.

14

20

[illegible]

27

34

\mathbb{N}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{N}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{N}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{N}	\mathbb{H}	\mathbb{H}	\mathbb{H}	\mathbb{H}						
a					a	c	e	f		a	a	c	e	f	f		a	c	e	f		a	c		
a			a	c	d	a	c	d		c		a	c	e		a	a	c	d		c				
c	a	c	d		a					c	a	c	e	c		a					d				
c										e								a							
					c		c							e							a	a	c	e	f
a			a							c		a				f					c	e			

41

Mertel 17. Gagliard - 7F

Nurnberg I, f. 70v

Handwritten musical notation for Mertel 17. Gagliard - 7F, Nurnberg I, f. 70v. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.

Handwritten musical notation for Mertel 17. Gagliard - 7F, Nurnberg I, f. 70v. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.

Handwritten musical notation for Mertel 17. Gagliard - 7F, Nurnberg I, f. 70v. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.

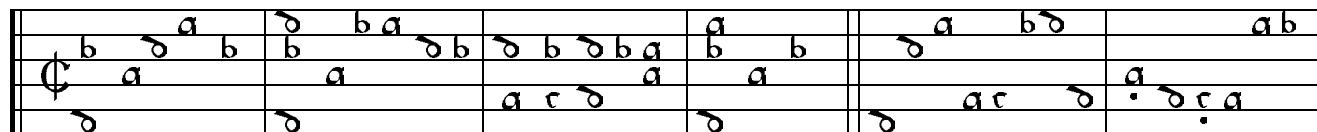
Mertel 19. Chorea - 7F8D

Bautzen, p. 78

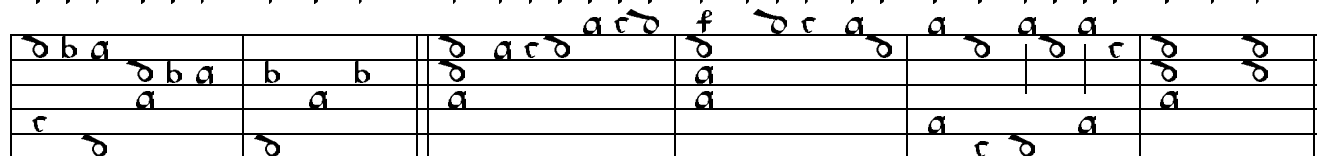
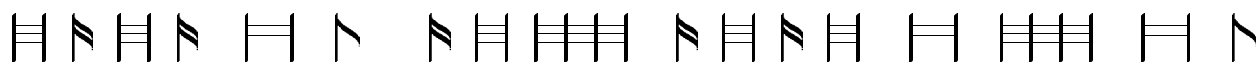
Handwritten musical notation for Mertel 19. Chorea - 7F8D, Bautzen, p. 78. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.

Handwritten musical notation for Mertel 19. Chorea - 7F8D, Bautzen, p. 78. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.

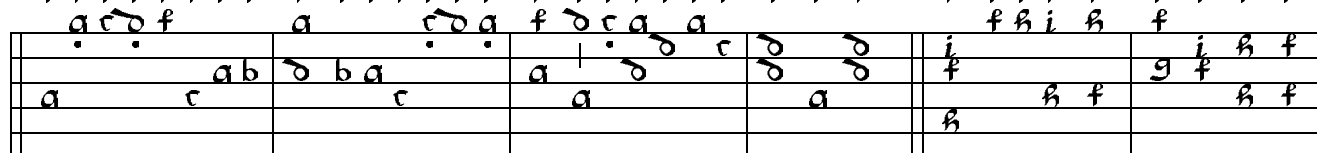
Handwritten musical notation for Mertel 19. Chorea - 7F8D, Bautzen, p. 78. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a large '3' indicating the time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is marked with a '1' at the beginning.



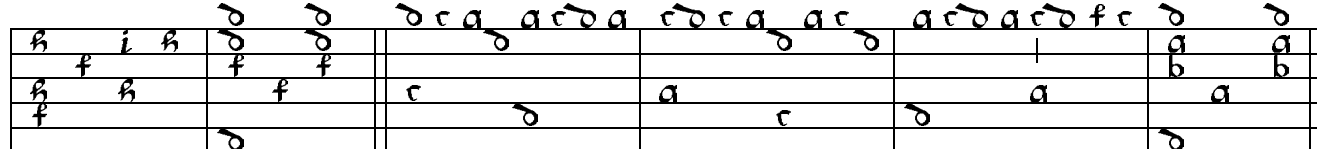
1



7



13



19

1

7

13

19

8

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

16

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

24

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

31

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

37

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

41

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

47

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and horizontal strokes (f, e, c, a, r) placed above and below the staff lines. The notes are arranged in a sequence across the staff.

53

Mertel 25. Wilhelmus van Nassouwe - 7F

Fuhrmann 1615, p. 40

Measures 1-4 of Mertel 25. The notation shows a series of rhythmic patterns with notes labeled 'a' and 'c'.

Measures 5-8 of Mertel 25. The notation continues with rhythmic patterns and notes labeled 'a', 'c', and 'b'.

Measures 9-12 of Mertel 25. The notation continues with rhythmic patterns and notes labeled 'a', 'c', and 'b'.

Mertel 26. Orlandus furiosus

Fuhrmann 1615, p. 47

Measures 1-4 of Mertel 26. The notation shows a series of rhythmic patterns with notes labeled 'a', 'c', 'e', 'f', and 'b'.

Measures 5-8 of Mertel 26. The notation continues with rhythmic patterns and notes labeled 'a', 'c', 'e', 'f', and 'b'.

Measures 9-12 of Mertel 26. The notation continues with rhythmic patterns and notes labeled 'a', 'c', 'e', 'f', and 'b'.