**Music supplement to the Lutezine to Lute News 147 (November 2023): Anonymous Gagliarde from manuscripts in Italian tablature & Pietro Paulo Melli continued**

**Anon Gagliarde in Italian manuscripts**

**1.** I-Fn Gal 6 (1584), p. 250 *11 Agostina* p. 3

**2.** I-Fn Gal 6, p. 251 *13* 4

**3.** I-Fn Gal 6, p. 257 *Gagliarda* 4-5

**4.** I-Fn Gal 6, p. 254 *21* 5

**5.** I-Fn Gal 6, p. 247 *10 L'imperiale* 6

**6.** I-Fn Gal 6, p. 267 *Arie francese* 7

**7.** GB-Cu II.C.23 (1590-1600), f. 39r ii untitled - cf. 104 & 118 7

**8.** GB-Cu II.C.23, ff. 8v & 12r *Galiarda* 8

**9.** I-PESo XVII 2-33 (1594), ff. 28v-29r (60-61) untitled - or corrente? 9

**10.** I-Fn Magl.XIX.30 (1595+), f. 16r-16v *Gagliarda* 10

**11.** I-Fn Magl.XIX.30, f. 34r untitled 10-11

**12.** I-Fn Magl.XIX.30, f. 37r *Gagliarda* 11

**13.** I-Fn Magl.XIX.30, ff. 6v-7r *Gagliarda* - cf. 14 12

**14.** I-Lg 774 (1595-1597), f. 39r *Gagliarda* - cf. 13 13

**15**. I-Lg 774, f. 41r *La Alanacd Gagliarda* 13

**16.** I-Lg 774, ff. 21v-22r *Gagliarda / Gagliarda* 14

**17.** I-Lg 774, ff. 17v-18r *Gagliarda / Seguita* 15

**18.** I-BDGchilesotti w.s. (1595-1600), p. 180 *Gagliarda nova* 12

= I-BDGchilesotti w.s., p. 238 *Passo mezzo*

**19.** I-BDGchilesotti w.s., p. 90 *Gaglirda dell Antecedent* 15

**20.** I-BDGchilesotti w.s., p. 25 *Gagliarda* 16

**21.** I-BDGchilesotti w.s., p. 117*Gagliarda diun Ballo tedesco* 17

**22.** I-BDGchilesotti w.s., p. 91 *Gaglirda* 17

**23.** CDN-Mc w.s. (1595-1610), ff. 22v-23r untitled 18

**24**. CDN-Mc w.s., ff. 97v-98r *Anzolo* 18

**25.** CDN-Mc w.s., ff. 21v-22r untitled[[1]](#footnote-1) 19

**26.** CDN-Mc w.s., ff. 26v-27v untitled 20-21

**27.** CDN-Mc w.s., ff. 24v-25r untitled- cf. 28 & 63 21

**28.** CDN-Mc w.s., ff. 73r-74r untitled- cf. 27 & 63[[2]](#footnote-2) 22-23

**29.** CDN-Mc w.s., ff. 3r-3v *Gagliarda* - cf. 40 23

**30.** CDN-Mc w.s., ff. 42r-42v untitled 24

**31.** CDN-Mc w.s., f. 20r *Gagliarda del stesso* 24

**32.** CDN-Mc w.s., ff. 23v-24r untitled 25

**33.** CDN-Mc w.s., f. 97v untitled 25

**34.** CDN-Mc w.s., ff. 54v-55r untitled 26

**35.** CDN-Mc w.s., ff. 44v-45r untitled 26-27

**36.** CDN-Mc w.s., ff. 16v-17v *uolta* 28

**37a.** CDN-Mc w.s., ff. 75v-76v *G*[agliar]*da* 28-29

D-W Guelf 18.8, ff. 167v-168r *Gagliarda - Ripresa di questa gagliarda*

**37b.** CDN-Mc w.s., ff. 35r-36r untitled 30

**38.** CDN-Mc w.s., ff. 15v-16v *gagliarda bellisti - 2a parte - 3a parte* 31

**39.** I-Fn Magl.XIX.168 (late 16th-c), ff. 12v-13r *Saltarello di gagliarda* 33

**40.** I-Fn Magl.XIX.168, f. 14v-15r *gagliarda* - cf. 29 34

**41.** I-Fn Magl.XIX.168, f. 9r *gagliarda* 32

**42.** I-Fn Magl.XIX.168, f. 3v *Gagliarda lonbarda* 32

**43.** I-Fn Magl.XIX.179, f. 2v *de la nince liete* 32

**44**. I-Fn Magl.XIX.179 (end 16th-c), f. 5v *una gagliarda* 35

**45.** I-Fn Magl.XIX.109 (end 16th-c), f. 11v *gagliarda* 35

**46.** I-Fn Magl.XIX.109, f. 12r *gagliarda* 36

**47.** I-Fn Magl.XIX.109, f. 12v i *gagliarda* 36

**48.** I-Fn Magl.XIX.109, f. 13r *gagliarda* 37

**49.** I-Fn Magl.XIX.109, f. 12v ii untitled 37

**50.** I-Fn Magl.XIX.109, ff. 17v-18r *gagliarda* 38

**51.** F-LYm 6244, ff. 4v-5r *Gagliarda detta L'imperiale* 39

**52.** I-PESo XVII 2-22, ff. 15r-15v (33-34) untitled - cf. 67 & 70 40-41

**53.** I-PESo XVII 2-22, ff. 16r-16v (35-36) untitled 41-42

**54.** I-PESo XVII 2-22 (end 16th to early 17th-c), f. 17v (38) untitled 42-43

**55.** I-PESo XVII 2-22, ff. 20r 19v 21r (43, 42, 45) untitled 43-44

**55.** I-PESo XVII 2-26 (ditto), ff. 6r-7r (15-17) untitled 45-46

**56.** I-PESo XVII 2-26, ff. 48v-49r (100-101) *Gagliarda* 47-48

**57.** I-PESo XVII 2-27 (end 16th to early 17th-c), ff. 12v-13v *Gagliarda* 48-49

**59.** I-PESo XVII 2-27, ff. 14r-14v (31-32) *Gagli /arda* 50

**60.** I-PESo XVII 2-27, ff. 36r-36v (75-76) *Gagliarda* 51

**61.** I-PESo XVII 6-42,[[3]](#footnote-3) ff. 35v-37r (72-75)*Gagliarda* 52-53

**61.** I-PESo XVII 6-42, ff. 48r-48v (97-98) untitled 54

**63.** I-PESo XVII 6-42, ff. 22v-23v (46-48) *Gagliarda* - cf. 27 & 28 55

**64.** I-PESo XVII 6-42, ff. 50v-51r (102-103) *Gagliarda* 56

**65.** F-Pn Res.Vmc.127 (1600+), ff. 28r-28v *Lucrezia Fauorita - La sua reuolta* 57

**66.** PL-Kj 40032 (early 17th-c), p. 313 *Gagliarda di Cipriano* 58

in C 1st strains only: CZ-Pu 9r.369, f. 21v *Ciprian Gal*; D-Z 115.3, f. 16v *Ciprian Gal*; in B flat: CZ-Pu 9r.369, f. 34r *Cyprianska Galliarda*; D-Z 115.3, f. 24r *Cyprian Gal*; Waissel 1573, sig. M1r *Gagliarda Cypriana*

**67**. PL-Kj 40032, p. 325 *Gagliarda* - cf. no. 52 & 70 58-59

**68.** PL-Kj 40032, pp. 334-335 *Gagliarda francese* - cf. 73 60-61

**69.** PL-Kj 40032, p. 374 *Brunetta* 61

**70.** PL-Kj 40032, p. 326 *Gagliarda* unfinished - cf. 52 & 67 (end from 52) 62

**71.** PL-Kj 40032, p. 374 *La Venetianella* 63

**72.** PL-Kj 40032, p. 374 *Fre*[n]*sch'e gagliardo* 63

**73.** I-COc 1.1.20 (Raimondo 1601/1609), ff. 9v-10r *Gagliarda* - cf. no. 68 64

**74.** I-COc 1.1.20, ff. 12v-13r *Gagliarda* 65

**75.** I-COc 1.1.20, ff. 73r-73v *Gagliarda* 66

**76.** I-COc 1.1.20, ff. 91v-92r *Gagliarda* 67

CZ-Pnm IV.G.18, ff. 45v-46r *Volte*; Terzi 1599 p. 21 *Balletto Francese*

**77.** I-COc 1.1.20, ff. 45r-45v *G*[agliard][[4]](#footnote-4) - cf. 115 68

**78.** I-Fn Magl.XIX.106 (1608/1609), f. 10v *Gagliarda* 68

D- Ngm 33748/II, f. 1r *Gagliarda*

**79.** D-Ngm 33748/II, ff. 7v-8r *Gagliarda* 69

**80.** D-Ngm 33748/II, f. 13r *gagliarda* 70

**81.** D-Ngm 33748/II, f. 13v *gagliarda* 70

**82.** D-Ngm 33748/II, f. 14r *gagliarda* 71

**82.** D-Ngm 33748 III (1608-1610), ff. 24v-24r *Gagliarda* 72

**84.** F-Pn Rés.941 (1609), f. 14v [Gai]*llarde* 72

**84.** F-Pn Rés.941, ff. 8v-9r [Gai]*llarde* - cf. 86 73

**86.** F-Pn Rés.941, f. 37v untitled - cf. 85 73

**86.** F-Pn Rés.941, f. 8v [Gai]*llarde* 74

**87.** F-Pn Rés.941, f. 37r *gaillarde* 74

**88.** F-Pn Rés.941, f. 40r *Gaillard* 74

**90.** I-TRc 1947/5 (1610-1630), f. 9v *Una galiarda in basso gagliarda* 75

**91.** A-KR L 64 (*c.*1610), f. 30r *Gagliarda* 76

**92.** A-KR L 64, f. 34v *Gagliarda* - on passamezo moderno ground 76

**93.** B-Bc 16663 (1612), f. 7v untitled 76

**94.** I-PESc b.10, f. 2r *Gagliarda Franzese* 77

**95.** I-PESc b.10, ff. 3v-4r *Gagliarda Franzese* - probably a corrente 77

**96.** US-SFsc M2.1 M3 (1615), p. 47 *Gagliarda in tenore* 78

**96.** F-Pn Vmd.28, f. 17r *Gagliarda del principe di parma In soprano* 79

**98.** US-BEm 757 (1615-1630), f. 40v *Gagliarda - Gagliarda con*[n] *doi chitaroni* 79

**99.** US-BEm 757, f. 25r *Una Galiarda in soprano nella fauo*[ri]*ta* 80

**100.** US-BEm 757, f. 38v *Gagliarda* - theorbo 81

**101.** US-BEm 760 (1615-1630), f. 23r *Alemana* - not La Monaca 81

**102.** US-BEm 760, f. 19v *Tocadaa* 82

**103.** US-BEm 761 (1615-1630), p. 1 *Gallante in soprano* 82

- on passamezo antico ground with 6th course in F modified to 7F here

**104.** US-BEm 762 (1590-1610), f. 3v *Galiarda* - cf. 7 & 118 83

**105.** US-BEm 762, f. 8v *Gagliarda del groppo* 83

**106.** I-PEas sec.XVII (Doni 1620-1640), pp. 8-9 *Gagliarda per A* 84-85

**107.** I-PEas sec.XVII, p. 26 untitled - not a gagliarda? 85

**108.** I-PEas sec.XVII, pp. 4-5 *Gagliarda detta la Lunara* 86

**109.** I-PEas sec.XVII, p. 18 *La Moshina Gagliarda* 87

PL-Kj 40153, f. 66v *Gagliarda di Donino Garsi[[5]](#footnote-5)*

**110.** I-PEas sec.XVII, p. 19 *Gagliarda* 87

**111.** I-PEas sec.XVII, pp. 24-25 untitled 88-89

**112.** I-PEas sec.XVII, p. 20 *Gagliarda* 90

**113.** I-PEas sec.XVII, pp. 44-45 *Gagliarda* 90-91

**114.** I-PEas sec.XVII, pp. 82-83 *Gagliarda* 92

**115.** I-PEas sec.XVII, pp. 84-85 *Gagliarda* - cf. 77 93

**116.** I-PEas sec.XVII, p. 86 *Gagliarda* 94

**117.** I-PEas sec.XVII, pp. 88-89 *Gagliarda* 95

**118.** F-Pn Vmd.30 (1626), f. 20r [21r] *Gagliarda* - cf. 7 & 104 96

**119.** F-Pn Vmd.30, f. 22v [23v] *Gagliarda* 96

**120.** I-Rvat 4145 (1627-1649), f. 29v *Gagliarda* - theorbo 97

in reentrant tuning but edited for standard tuning here

This supplement includes 120 anonymous gagliarde (some untitled or with alternative titles) from thirty-one manuscripts in Italian tablature (transcribed into French tablature here) copied over the half century 1580s-1630s for 6- to 14-course lute/archlute/chittarrone/theorbe.[[6]](#footnote-6) This period coincides with the transition in the style of lute music from the renaissance, epitomised by Vincenzo Galilei (1517-1590),[[7]](#footnote-7) to the baroque exemplified by Alessandro Piccinini (1566-1638) and Hieronymous Kapsberger (1580-1651) and an increase in the number of courses and in rhythmic complexity in the figuration. Most attention of scholars and players is on music by named composers and the anonymous repertoire has been neglected.[[8]](#footnote-8) However, this supplement reveals a high standard of composition in a large proportion of the anonymous music. It is likely that much of the anonymous music here is by composers we know of in Italy in this period, contemporaries of Pietro Paulo Melli, such as Santino Garsi da Parma, Giovanni Antonio Terzi, Simone Molinaro, Lorenzino Tracetti, Vincenzo Pinti, Girolamo Speroni,[[9]](#footnote-9) Vincenzo Bernia, Pomponio, Ortenzio Perla, Lorenzo Allegri and Andrea Falconieri as well as Piccinini, Kapsberger and others. Some seem stylistically related to music by known composers, particularly Santino for nos. 1-5, 14, 16, 67, 72, 113, from sources that include known Santino attributions. However, a style reminscent of a particular composer may only reveal his influence on the mileu of his contemporaries and music by both him and them could be coopied into the same sources..

The Galliard/gagliarda/gaiarda/gaillarde/gallarda is a lively, triple-metre court dance of the 16th and early 17th centuries probably originating in Northern Italy, although some are titled Gagliarda Francese[[10]](#footnote-10) (see no. 67, 93 and 94 tho prob a corrente). Gagliarde characteristically include the rhythmic form of the hemiola - bars of two groups of three instead of three groups of two crotchets (eg. nos. 1, 60 & 113 and many more). The examples here are ordered chronologically by approximate copying dates, but some sources may be retrospective so collected from an earlier repertory.

**Pietro Paulo Melli continued** [[11]](#footnote-11)

Here are additional sources of M11 and M24 from *Lute News* including both duet parts and all the other sources including the related fantasia for 6-course lutw (M11app a-g).[[12]](#footnote-12) Lute I of the M11 and M24 duets seem to have circulated as solos and either Melli composed the originals, or else he made the duet arrangements of existing solos. Like M1-6 in *Lute News*, M28 (seven variations on the passamezo antico) is ascribed Pietro Paulo, and is probably another early composition of Melli. Mapp 2 from Melli's *Libro Secondo* of 1614 is a gagliarda he dedicated to the composer Claudio Monteverdi (1567-1643), who had moved from the Gonzaga court in Mantua to take up the post of Maestro of St Marks in Venice in 1613.

**M11ai.** Melli II 1614, pp. 50-51 *Canzon prima detta l'Astarosta*

[Sondeschi] *Lauto Corista* - lute I pp. 98-99

**M11aii.** Melli II 1614, pp. 52-53 *Canzon prima detta l'Astarosta*

[Sondeschi] *Lauto piu grando vn Tasto* - lute II 100-101

**M11b.** D-B 4022, ff. 18v-19r untitled *Lute News* & 103

**M11c.** D-B 40068 ff. 8v-9r untitled 104-105

**M11app a.** A-KR L 81, f. 133v 95 untitled 105

**M11app b.** GB-Lbl Sloane 1021, f. 4r *Phantasie fugate* 106

**M11app c.** D-Mbs 2° pr 93, ff. 62r 60r untitled 107

**M11app d.** CZ-Pnm IV.G.18, ff. 84v-85r *Fuga* 108

**M11app e** CZ-Pnm IV.G.18, ff. 146v-147r *Fantasia* 109

**M11app f.** GB-Eu Col.2073, ff. 260v-261v *Fantasia* 110

**M11app g.** D-Fschneider MS 8,[[13]](#footnote-13) ff. 12v-13r untitled 111

**M24ai.** Melli II 1616, p 62 *Corrente detta la fauorita* [Sigismondo] *Gonzaga Lauto Corista* - lute I 112

**M24aii.** Melli II 1616, p 62 *Corrente detta la fauorita* [Sigismondo] *Gonzaga*

*Lauto piu grando vn Tasto* - lute II 113

**M24b.** GB-Eu Col.2073, ff. 39v-40r *Courante F.R.H.* 114

**M24c.** I-PESc b.10, ff. 2v-3r *Couranta franzese* *Lute News* & 114-115

**M24d.** CZ-Pnm IV.G.18, f. 28v *Courante F.R.H.* 115

**M24e.** US-SFsc M2.1 M3, p. 23 *Corrente in semitone* 116

**M24f.** US-SFsc M2.1 M3, p. 77 *Corrente* 117

**M28.** PL-Kj 40032, pp. 153-156 *Pass'e meßi di Pietro Paolo* 118-122

**Mapp 2.** Melli II 1614, pp. 67-68 *La Claudiana Gagliarda* 124-125

*Intitolata* *Al Molto Jllustre Signor Claudio Monte Verde Dignissimo Maestro*

*di Capella della Serenissima Signoria di Venetia in San Marco*

**Appendix**

As page fillers, App 1 & 2 are anonymous preludes found adjacent to music by or related to Melli (see below). App 3, 4 & 7a are the only other music for a lute tuned fedef (transcribed into vieil ton here), used throughout Melli's *Libro terzo*. App 7b&c are two setting of courante App 7a in English Gauthier tuning and both in English manuscripts. The J. S. of App. 5 & 6 (from 40159 copied 1635-1640) could be Johann Stobaeus (1580-1646), a lutenist, composer and later Kapellmeister at the Brandenburg court who is also scribe D of the Kønigsberg manuscript (LT-Va 285-MF-LXXIX)[[14]](#footnote-14) and added an album amicorum entry into GB-Lbl Sloane 1021 (copied *c.*1640) which led to the manuscript being mistakenly called the Stobaeus lute book.

**App 1.** GB-Lbl Sloane 1021, f. 4v *Preludium* - follows M11app b 102

**App 2.** CZ-Pnm IV.G.18, ff. 96v-97r *Praeludium* - precedes M18 123

**App 3.** CZ-Pnm IV.G.18, f. 197v *Volte* - trans fedef 125

**App 4.** CZ-Pnm IV.G.18, f. 197r *Courante* - trans fedef 126

**App 5.** PL-Kj 40159, f. 19v *Courant J. S.* 126-127

**App 6.** PL-Kj 40159, f. 19r *J: S: Allamand* - 11 = ////a 127

**App 7a.** CZ-Pnm IV.G.18, f. 198r *Courante* - trans fedef 128

**App 7b.** GB-Otc O.16.2, p. 114 *Corant* - edeff 128

**App 7c.** GB-WM7 (Thynne),[[15]](#footnote-15) f. 71r *Courante* - edeff 128

*John H. Robinson - November 2023*

1. Probably a popular gagliarda probably set rather than composed by others: D-W Guelf. 18.8, f. 175r *Gagliarda Diomedes*, f. 175v *Eadem gagliarda alio modo*, f. 176r *La medesima gagliarda Di un’altro maestro Hort: Perla*. [↑](#footnote-ref-1)
2. 27, 28 & 63 begin the same as Besard 1603, ff. 108v-109r *Galliarda eisudem* [Bocqueti] - see *Lute News* 117 (April 2016) - Bocquet parodying an gagliarda theme or Bocquet quoted by Italian composers? [↑](#footnote-ref-2)
3. Thank you to Franco Pavan for a copy of the manuscript. [↑](#footnote-ref-3)
4. Nos. 76 & 114 are settings of Fin de galliard, F11 & F4 amonst the 15 settings known to me edited for the *Lutezine* to *Lute News* 125 (April 2018). [↑](#footnote-ref-4)
5. Edited in the *Lutezine* to *Lute News* 111 (October 2014). [↑](#footnote-ref-5)
6. The diapasons in many cases duplicated in grey an octave higher so most ieces here can be played on a 7- or at most 10-course lute. [↑](#footnote-ref-6)
7. Nos. 1-6 are from a manuscript of music he collected, copied and dated 1584 when he was ~67, these in a section for 6-course lute titled 'Gagliarde et arie di Autori diuersi' most of the rest ascribed to Santino Garsi da Parma (1542-1604) in concordant sources mainly for 7-course lute, so copied by Galilei when Santino was ~22. So did Santino compose them or arrange existing gagliarde? [↑](#footnote-ref-7)
8. Although included on recordings devoted to the music of particular manuscripts) such as Sylvain Bergeron *Livre de Luth de Gioseppe Antonio Doni* (ATMA ACD2 2724, 2015) - track 4 [111 here], 19 [113]; Domenico Cerasini *The Raimondo Manuscript: Libro de sonate diversi* (BRILLIANT CLASSICS 95580, 2017) track 24 [75]; Luca Tarantino *Il più bel fiore: Archlute music from the Doni manuscript* (CGS 002, 2020) - tracks 1 [110], 5 [114], 20 [107], 28 [116]; Andrea Damiani *The Lute Books of Orazio Albani da Urbino* (Urania LDV 14097, 2023) - tracks 7 [60 here], 13 [62] & 22 [55], and probably more. [↑](#footnote-ref-8)
9. I enjoyed reading the article by Joachim Lüdtke 'Neither Bakfark, Nor Loss' *Lute News* 146 (August 2023), pp. 47-49, and accept the argument that Joachim Loss was probably not the owner/copyist of D-Dl 1-V-8 so that speculation about Loss meeting Speroni is likely to be unfounded. [↑](#footnote-ref-9)
10. See Alan Brown 'Galliard' *Grove Music Online*. Also 5 more are in I-PESc b.10 and one in F-Pn Vmd.29 but copying too corrupt to be edited for inclusion here. [↑](#footnote-ref-10)
11. Commentary to the music of Pietro Paulo Melli in *Lute News* 147: All sources in Italian tablature except where stated otherwise. The tablature has been tacitly edited to standardise the notation of the diapasons. Diapasons have been duplicated an octave higher in grey to play on 6- or 7-course lute.**M1.** no change. **M2.** 3-4 - bar line absent. **M3.** no change. **M4.** no change. **M5.** 1-2 - bar line absent. **M6.** 1-2, 3-4, 5-6, 7-8 - double instead of single bar lines; 13/4 - f2 absent; 19/5 - a3 added; 22/7-8 - bar line added. **M7.** 19/4 - crotchet absent; 23/3 - a3 instead of a2; 31/5 - c2 instead of c3; 32/5-7 - quavers absent; 42/1 - scribe changed d3 to b3; 48/7-8 - a6-c6 absent but in print; 50/2 - c1 insteadof d1; 57/3 - a6 absent but in print; 60/2-7 - semiquavers absent. **M8.** French tablature; bars 1-11 only; 2/1 - dotted crotchet instead of crotchet. **M9.** French tablature; 3/2 - e4c5 instead of d4f5; 19/3 - e3 instead of d3; 24/5 - a1b2 instead of b2b3; 37/1 - d3 instead of e3; 37/6 - e4 instead of d4; 63/4-5 - bar line added; 63/6-7 - quavers instead of semiquavers. **M10.** 30/<1 - a3 crossed out. **M11.** French tablature; 5/5 - a1 added; 8/1 - b1d2d3 displaced a note to the right; 10/1 - d3 added; 13/1 - d3 absent; 15/2 - a3 added; 25/1 - 7 absent; 25/6-8 - a8-c8-c8 instead of 7-8-9; 32/1 - f3 instead of f4; 45-46 - 2 bars absent substituted from print; the print repeats bars 28-45; many differences in figuration from print. **M12.** 9/2 - c4 instead of a2; 11/2 -f1d2 instead of d1f2; 12/1 - a2b3 instead of d2f3. **M13.** French tablature; 4/3 - crotchet absent; 10/5 - i2 horizontally instead of virtically aligned with g1. **M14.** French tablature; double bar lines absent; 5/10 - d3 in print; 10-11, 26-27, 36-37 - bar lines absent; 20/2-5 - f1-d1-f1-b1 in print; 41/6, 59/10 - d3 instead of b3; 42/2 - minim a5 absent; 47/1 to 48/2 - minims instead of crotchets. **M15.** French tablature; bars 1-20 only; anacrusis/<1 - minim rest; 3/2-3, 5/2-3, 6/3-4, 19/3-4 - quavers instead of semiquavers; 6/1 - d2 instead of d1; 10/3 - c2 instead of d2; 20/1 - a6 added; 53/1 - b5 instead of c5. **M16.** French tablature; 34/3 - scribe changed 2 semiquavers d2-a1 to quaver c2; 35/3 - a3 absent. **M17.** French tablature; anacrusis/<1 - minim rest; 8/3-4, 22/4-7, 30/3-4 - quavers instead of semiquavers; 19/5 to 20/3 - crotchets absent; 23-24 - bar line absent; 44/1 - crotchet instead of dotted crotchet; 50/>1 - double bar line crotchet a1 added as in print (to signal returning to the beginning?). **M18.** double bar lines absent; 26/2 - d4 instead of d5; 48/>2 - a2 added; 48/5 - c5 absent; 51/6 - d3 absent. **M19.** double bar lines absent; 3/6 - a1 absent; 10-11 - bar of 3 crotchets b1a4-d1-a1e5 inserted, absent from print; 42/2 - a1 added; 60/3 - b1 added. **M20.** French tablature; no change. **M21.** French tablature; anacrusis/<1 - minim rest; 9-10 - bar line absent; 23/1, 25/1 - quavers instead of crotchets; 37/1-2 a4-c5 added; 39/>1 - double bar line crotchet a1 added as in print (to signal returning to the beginning?). **M22.** no change. **M23.** anacrusis, 2, 4, 8, 11, 12, 16, 18, 19, 20, 23, 30 - minim 4 semiquavers in the print substituted by crotchet 4 quavers; 2/1, 18/1 - quavers instead of crotchets; 9/1 - minim instead of dotted crotchet; 12/1 - crotchet absent; 23/2-5 - quavers absent; 26/6-7- c3-a3 instead of e5-c5 [to adapt from re-entrant tuning]; 31/1 - rhythm sign absent; 31/2-32/1 - crotchet a5 bar line fermata a4 absent. **M24.** 3/1 - a2 instead of b2; 11/1, 15/1, 18/2, 21/1 - crotchets instead of dotted crotchets; 15-16, 19-20, 20-21 - bar lines absent; 18/2 - a4 absent; 25/3 - f4 instead of f5; 26/3 - d4 instead of d5; 31/1-3 - crotchets absent. **M25.** French tablature; 1/4 - crotchet instead of quaver; 1/5 - crotchet f1 absent. **M26.** French tablature; 3/3-4, 32/2-3, 34/2-3, 44/3-4 - quavers instead of semiquavers; 35/3-4 - quaver crotchet instead of 2 semiquavers; 7/3 - scribe changed c3 to d3 instead of d2; 17/1 - quaver instead of crotchet; 31/2 - b3 instead of b4. **M27.** French tablature; 3/2-3, 14/3-4, 33/3-4, 49/4-5 - quavers instead of semiquavers; 24 - 2 quavers 3 crotchets instead of crotchet 4 quavers; 40/1 - e3 instead of c3; identical to print except a significant variant or two. **Mapp 1.**anacrusis/<1 - dotted minim rest; 1/3 - minim displaced a note to the left; 10/1 - c2 instead of d2; 34-35 - bar line absent; 38/>1 - double bar line crotchet d3-a2-c2 added to signal returning to the beginning. **App 1.** 1/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 1-2 - bar line absent; 11/1 - minim absent. **App 2.** ://: below stave to indicate arpeggiation of the chord above; 9/6-7 - c2-a2 instead of e5-c5 to adapt from re-entrant tuning [first two courses down an octave]; 9-10, 10-11 - bar lines absent. **App 3.** rhythm signs absent but short vertical strokes divide notes into groups of three; 42nd note a7 instead of a6 [but included as d7 in error]. **App 4.** no change. [↑](#footnote-ref-11)
12. Did Melli compose a parody duet on an earlier fantasia? [↑](#footnote-ref-12)
13. Thank you to Matthias Schneider for a copy. [↑](#footnote-ref-13)
14. See introduction by Arthur Ness in the facsimile edition of the Königsberg manuscript (Columbus, Editions Orphée, 1989), p. 11. [↑](#footnote-ref-14)
15. Thank you to John Reeve for a copy [↑](#footnote-ref-15)