

**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*
 2. I-Fn Gal 6, p. 251 *13*
 3. I-Fn Gal 6, p. 257 *Gagliarda*
 4. I-Fn Gal 6, p. 254 *21*
 5. I-Fn Gal 6, p. 247 *10 L'imperiale*
 6. I-Fn Gal 6, p. 267 *Arie francese*
 7. GB-Cu II.C.23 (1590-1600), f. 39r ii untitled - cf. 104 & 118
 8. GB-Cu II.C.23, ff. 8v & 12r *Gagliarda*
 9. I-PESo XVII 2-33 (1594), ff. 28v-29r (60-61) untitled - or corrente
 10. I-Fn Magl.XIX.30 (1595+), f. 16r-16v *Gagliarda*
 11. I-Fn Magl.XIX.30, f. 34r untitled
 12. I-Fn Magl.XIX.30, f. 37r *Gagliarda*
 13. I-Fn Magl.XIX.30, ff. 6v-7r *Gagliarda* - cf. 14
 14. I-Lg 774 (1595-1597), f. 39r *Gagliarda* - cf. 13
 15. I-Lg 774, f. 41r *La Alanaed Gagliarda*
 16. I-Lg 774, ff. 21v-22r *Gagliarda* / *Gagliarda*
 17. I-Lg 774, ff. 17v-18r *Gagliarda* / *Seguita*
 18. I-BDGchilesotti w.s. (1595-1600), p. 180 *Gagliarda nova*
 = I-BDGchilesotti w.s., p. 238 *Passo mezzo*
 19. I-BDGchilesotti w.s., p. 90 *Gagliarda dell'Antecedent*
 20. I-BDGchilesotti w.s., p. 25 *Gagliarda*
 21. I-BDGchilesotti w.s., p. 117 *Gagliarda diun Ballo tedesco*
 22. I-BDGchilesotti w.s., p. 91 *Gagliarda*
 23. CDN-Mc w.s. (1595-1610), ff. 22v-23r untitled
 24. CDN-Mc w.s., ff. 97v-98r *Anzolo*
 25. CDN-Mc w.s., ff. 21v-22r untitled¹
 26. CDN-Mc w.s., ff. 26v-27v untitled
 27. CDN-Mc w.s., ff. 24v-25r untitled- cf. 28 & 63
 28. CDN-Mc w.s., ff. 73r-74r untitled- cf. 27 & 63²
 29. CDN-Mc w.s., ff. 3r-3v *Gagliarda* - cf. 40
 30. CDN-Mc w.s., ff. 42r-42v untitled
 31. CDN-Mc w.s., f. 20r *Gagliarda del stesso*
 32. CDN-Mc w.s., ff. 23v-24r untitled
 33. CDN-Mc w.s., f. 97v untitled
 34. CDN-Mc w.s., ff. 54v-55r untitled
 35. CDN-Mc w.s., ff. 44v-45r untitled
 36. CDN-Mc w.s., ff. 16v-17v *uolta*
 37a. CDN-Mc w.s., ff. 75v-76v *Gagliarda*
 D-W Guelf 18.8, ff. 167v-168r *Gagliarda* - Ripresa di questa gagliarda
 37b. CDN-Mc w.s., ff. 35r-36r untitled
 38. CDN-Mc w.s., ff. 15v-16v *gagliarda bellisti - 2a parte - 3a parte*
 39. I-Fn Magl.XIX.168 (late 16th-c), ff. 12v-13r *Saltarello di gagliarda*
 40. I-Fn Magl.XIX.168, f. 14v-15r *gagliarda* - cf. 29
 41. I-Fn Magl.XIX.168, f. 9r *gagliarda*
 42. I-Fn Magl.XIX.168, f. 3v *Gagliarda lombarda*
 43. I-Fn Magl.XIX.179, f. 2v *de la nince liete*
 44. I-Fn Magl.XIX.179 (end 16th-c), f. 5v *una gagliarda*
 45. I-Fn Magl.XIX.109 (end 16th-c), f. 11v *gagliarda*
 46. I-Fn Magl.XIX.109, f. 12r *gagliarda*
 47. I-Fn Magl.XIX.109, f. 12v i *gagliarda*
 48. I-Fn Magl.XIX.109, f. 13r *gagliarda*
 49. I-Fn Magl.XIX.109, f. 12v ii untitled
 50. I-Fn Magl.XIX.109, ff. 17v-18r *gagliarda*
 51. F-LYm 6244, ff. 4v-5r *Gagliarda detta L'imperiale*
 52. I-PESo XVII 2-22, ff. 15r-15v (33-34) untitled - cf. 67 & 70
 53. I-PESo XVII 2-22, ff. 16r-16v (35-36) untitled
 54. I-PESo XVII 2-22 (end 16th to early 17th-c), f. 17v (38) untitled
 55. I-PESo XVII 2-22, ff. 20r 19v 21r (43, 42, 45) untitled
 55. I-PESo XVII 2-26 (ditto), ff. 6r-7r (15-17) untitled
 56. I-PESo XVII 2-26, ff. 48v-49r (100-101) *Gagliarda*
 57. I-PESo XVII 2-27 (end 16th to early 17th-c), ff. 12v-13v *Gagliard*
 59. I-PESo XVII 2-27, ff. 14r-14v (31-32) *Gagliarda*
 60. I-PESo XVII 2-27, ff. 36r-36v (75-76) *Gagliarda*
 61. I-PESo XVII 6-42,³ ff. 35v-37r (72-75) *Gagliarda*
 61. I-PESo XVII 6-42, ff. 48r-48v (97-98) untitled
 63. I-PESo XVII 6-42, ff. 22v-23r (46-48) *Gagliarda* - cf. 27 & 28
 64. I-PESo XVII 6-42, ff. 50v-51r (102-103) *Gagliarda*
 65. F-Pn Res.Vmc.127 (1600+), ff. 28r-28v *Lucrezia Favorita - La sua*
 66. PL-Kj 40032 (early 17th-c), p. 313 *Gagliarda di Cipriano*

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. 34x *Cyprianksa Galliarda*; D-Z 115.3, f. 24r *Cyprian Gal*; Waissel 1573, sig. M1r *Gagliarda Cypriana*

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|-----|---|-------|
| 4 | 67. PL-Kj 40032, p. 325 <i>Gagliarda</i> - cf. no. 52 & 70 | 58-59 |
| 4-5 | 68. PL-Kj 40032, pp. 334-335 <i>Gagliarda francese</i> - cf. 73 | 60-61 |
| 5 | 69. PL-Kj 40032, p. 374 <i>Brunetta</i> | 61 |
| 6 | 70. PL-Kj 40032, p. 326 <i>Gagliarda</i> unfinished - cf. 52 & 67 (end from 52) | 62 |
| 7 | 71. PL-Kj 40032, p. 374 <i>La Venetianella</i> | 63 |
| 8 | 72. PL-Kj 40032, p. 374 <i>Fre[n]sch'e gagliardo</i> | 63 |
| 9 | 73. I-Coc 1.1.20 (Raimondo 1601/1609), ff. 9v-10r <i>Gagliarda</i> - cf. no. 68 | 64 |
| 10 | 74. I-Coc 1.1.20, ff. 12v-13r <i>Gagliarda</i> | 65 |
| 11 | 75. I-Coc 1.1.20, ff. 73r-73v <i>Gagliarda</i> | 66 |
| 12 | 76. I-Coc 1.1.20, ff. 91v-92r <i>Gagliarda</i> | 67 |
| 13 | CZ-Pnm IV.G.18, ff. 45v-46r <i>Volute</i> ; Terzi 1599 p. 21 <i>Balletto Francese</i> | |
| 14 | 77. I-Coc 1.1.20, ff. 45r-45v <i>G[agliard]o</i> - cf. 115 | 68 |
| 15 | 78. I-Fn Magl.XIX.106 (1608/1609), f. 10v <i>Gagliarda</i> | 68 |
| 16 | D-Ngm 33748/II, f. 1r <i>Gagliarda</i> | |
| 17 | 79. D-Ngm 33748/II, ff. 7v-8r <i>Gagliarda</i> | 69 |
| 18 | 80. D-Ngm 33748/II, f. 13r <i>gagliarda</i> | 70 |
| 19 | 81. D-Ngm 33748/II, f. 13v <i>gagliarda</i> | 70 |
| 20 | 82. D-Ngm 33748/II, f. 14r <i>gagliarda</i> | 71 |
| 21 | 82. D-Ngm 33748 III (1608-1610), ff. 24v-24r <i>Gagliarda</i> | 72 |
| 22 | 84. F-Pn Rés.941 (1609), f. 14v [Gai]llarde | 72 |
| 23 | 84. F-Pn Rés.941, ff. 8v-9r [Gai]llarde - cf. 86 | 73 |
| 24 | 86. F-Pn Rés.941, f. 37v untitled - cf. 85 | 73 |
| 25 | 86. F-Pn Rés.941, f. 8v [Gai]llarde | 74 |
| 26 | 87. F-Pn Rés.941, f. 37r <i>gailarde</i> | 74 |
| 27 | 88. F-Pn Rés.941, f. 40r <i>Gaillard</i> | 74 |
| 28 | 90. I-TRc 1947/5 (1610-1630), f. 9v <i>Una galliarda in basso gagliarda</i> | 75 |
| 29 | 91. A-KR L 64 (c.1610), f. 30r <i>Gagliarda</i> | 76 |
| 30 | 92. A-KR L 64, f. 34v <i>Gagliarda</i> - on passamezo moderno ground | 76 |
| 31 | 93. B-Bc 16663 (1612), f. 7v untitled | 76 |
| 32 | 94. I-PESc b.10, f. 2r <i>Gagliarda Franzese</i> | 77 |
| 33 | 95. I-PESc b.10, ff. 3v-4r <i>Gagliarda Franzese</i> - probably a corrente | 77 |
| 34 | 96. US-SFsc M2.1 M3 (1615), p. 47 <i>Gagliarda in tenore</i> | 78 |
| 35 | 96. F-Pn Vmd.28, f. 17r <i>Gagliarda del principe di parma In soprano</i> | 79 |
| 36 | 98. US-BEm 757 (1615-1630), f. 40v <i>Gagliarda - Gagliarda con[n] doi chitaroni</i> | 79 |
| 37 | 99. US-BEm 757, f. 25r <i>Una Galliarda in soprano nella fano[ri]^{ta}</i> | 80 |
| 38 | 100. US-BEm 757, f. 38v <i>Gagliarda</i> - theorbo | 81 |
| 39 | 101. US-BEm 760 (1615-1630), f. 23r <i>Alemana</i> - not La Monaca | 81 |
| 40 | 102. US-BEm 760, f. 19v <i>Tocadaa</i> | 82 |
| 41 | 103. US-BEm 761 (1615-1630), p. 1 <i>Gallante in soprano</i> | 82 |
| 42 | - on passamezo antico ground with 6th course in F modified to 7F here | |
| 43 | 104. US-BEm 762 (1590-1610), f. 3v <i>Galiarda</i> - cf. 7 & 118 | 83 |
| 44 | 105. US-BEm 762, f. 8v <i>Gagliarda del gruppo</i> | 83 |
| 45 | 106. I-PEas sec.XVII (Doni 1620-1640)), pp. 8-9 <i>Gagliarda per A</i> | 84-85 |
| 46 | 107. I-PEas sec.XVII, p. 26 untitled - not a gagliarda? | 85 |
| 47 | 108. I-PEas sec.XVII, pp. 4-5 <i>Gagliarda detta la Lunara</i> | 86 |
| 48 | 109. I-PEas sec.XVII, p. 18 <i>La Moshina Gagliarda</i> | 87 |
| 49 | PL-Kj 40153, f. 66v <i>Gagliarda di Donino Garsiⁱ</i> | |
| 50 | 110. I-PEas sec.XVII, p. 19 <i>Gagliarda</i> | 87 |
| 51 | 111. I-PEas sec.XVII, pp. 24-25 untitled | 88-89 |
| 52 | 112. I-PEas sec.XVII, p. 20 <i>Gagliarda</i> | 90 |
| 53 | 113. I-PEas sec.XVII, pp. 44-45 <i>Gagliarda</i> | 90-91 |
| 54 | 114. I-PEas sec.XVII, pp. 82-83 <i>Gagliarda</i> | 92 |
| 55 | 115. I-PEas sec.XVII, pp. 84-85 <i>Gagliarda</i> - cf. 77 | 93 |
| 56 | 116. I-PEas sec.XVII, p. 86 <i>Gagliarda</i> | 94 |
| 57 | 117. I-PEas sec.XVII, pp. 88-89 <i>Gagliarda</i> | 95 |
| 58 | 118. F-Pn Vmd.30 (1626), f. 20r [21r] <i>Gagliarda</i> - cf. 7 & 104 | 96 |
| 59 | 119. F-Pn Vmd.30, f. 22v [23v] <i>Gagliarda</i> | 96 |
| 60 | 120. I-Rvat 4145 (1627-1649), f. 29v <i>Gagliarda</i> - theorbo | 97 |
| 61 | 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 This period coincides with the transition in the style of lute music from the renaissance, epitomised by Vincenzo Galilei (1517-1590),⁷ to the baroque exemplified by Alessandro Piccinini (1566-1638) and Hieronymous Kapsberger (1580-1651) and an increase in the number

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*.

² 27, 28 & 63 begin the same as Besard 1603, ff. 108v-109r *Galliarda eiusdem* [Bocquet] - see *Lute News* 117 (April 2016) - Bocquet parodying a gagliarda theme or Bocquet quoted by Italian composers?

³ Thank you to Franco Pavan for a copy of the manuscript.

⁴ Nos. 76 & 114 are settings of Fin de galliard, F11 & F4 amongst the 15 settings known to me edited for the *Lutezine to Late News* 125 (April 2018).

⁵ Edited in the *Lutezine* to *Lute News* 111 (October 2014).

⁶ The diapasons in many cases duplicated in grey an octave higher so most pieces here can be played on a 7- or at most 10-course lute.

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 etarie di Autori diversi' 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?

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 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 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 reminiscent of a particular composer may only reveal his influence on the milieu of his contemporaries and music by both him and them could be coopted 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 Francese¹⁰ (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 CONTINUED¹¹

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 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 passamezzo 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 più grande vn Tasto* - lute II 100-101

M11b. D-B 4022, ff. 18v-19r untitled	<i>Lute News</i> & 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 <i>Phantasia fugate</i>	106
M11app c. D-Mbs 2 ^o p 93, ff. 62r 60r untitled	107
M11app d. CZ-Pnm IV.G.18, ff. 84v-85r <i>Fuga</i>	108
M11app e CZ-Pnm IV.G.18, ff. 146v-147r <i>Fantasia</i>	109
M11app f. GB-Eu Col.2073, ff. 260v-261v <i>Fantasia</i>	110
M11app g. D-Fschneider MS 8, ¹³ ff. 12v-13r untitled	111
M24ai. Melli II 1616, p 62 <i>Corrente detta la fauorita</i> [Sigismondo] <i>Gonzaga Lauto Corista</i> - lute I	112
M24ai. Melli II 1616, p 62 <i>Corrente detta la fauorita</i> [Sigismondo] <i>Gonzaga Lauto più grande vn Tasto</i> - lute II	113
M24b. GB-Eu Col.2073, ff. 39v-40r <i>Courante F.R.H.</i>	114
M24c. I-PESc b.10, ff. 2v-3r <i>Couranta franze</i>	<i>Lute News</i> & 114-115
M24d. CZ-Pnm IV.G.18, f. 28v <i>Courante F.R.H.</i>	115
M24e. US-SFsc M2.1 M3, p. 23 <i>Corrente in semitone</i>	116
M24f. US-SFsc M2.1 M3, p. 77 <i>Corrente</i>	117
M28. PL-Kj 40032, pp. 153-156 <i>Passe e mesfi di Pietro Paolo</i>	118-122
Mapp 2. Melli II 1614, pp. 67-68 <i>La Claudiana Gagliarda</i>	124-125
<i>Intitolata Al Molto Illustre Signor Claudio Monte Verde Dignissimo Maestro di Capella della Serenissima Signoria in Venetia in San Marco</i>	

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 viel 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 Königsberg manuscript (LT-Va 285-MF-LXXIX)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 <i>Preludium</i> - follows M11app b	102
App 2. CZ-Pnm IV.G.18, ff. 96v-97r <i>Praeludium</i> - precedes M18	123
App 3. CZ-Pnm IV.G.18, f. 197v <i>Volte</i> - trans fedef	125
App 4. CZ-Pnm IV.G.18, f. 197r <i>Courante</i> - trans fedef	126
App 5. PL-Kj 40159, f. 19v <i>Courant J. S.</i>	126-127
App 6. PL-Kj 40159, f. 19r J: <i>Allamand</i> - 11 = // / a	127
App 7a. CZ-Pnm IV.G.18, f. 198r <i>Courante</i> - trans fedef	128
App 7b. GB-Otc O.16.2, p. 114 <i>Corant</i> - edeff	128
App 7c. GB-WM7 (Thynne), ¹⁵ f. 71r <i>Courante</i> - edeff	128

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⁸ Although included on recordings devoted to the music of particular manuscripts) such as Sylvain Bergeron *Livre de Luth de Giuseppe 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 Late Books of Orazio Albani da Urbino* (Urania LDV 14097, 2023) - tracks 7 [60 here], 13 [62] & 22 [55], and probably more.

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.

¹⁰ See Alan Brown 'Galliard' *Grove Music Online*. Also 5 more are in I-PESc b.10 and one in F-Pn Vmfd.29 but copying too corrupt to be edited for inclusion here.

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 instead of 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 - c3 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 repeat 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 vertically 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 - minim 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 crotches; 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 - crotches 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 crotches instead of crotchet 4 quavers; 40/1 - c3 instead of c5; 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.

¹² Did Melli compose a parody duet on an earlier fantasia?

¹³ Thank you to Matthias Schneider for a copy.

¹⁴ See introduction by Arthur Ness in the facsimile edition of the Königsberg manuscript (Columbus, Editions Orphée, 1989), p. 11.

¹⁵ Thank you to John Reeve for a copy

1. Gagliarda 11 Agostina - A6B13C8

I-Fn Gal 6, p. 250

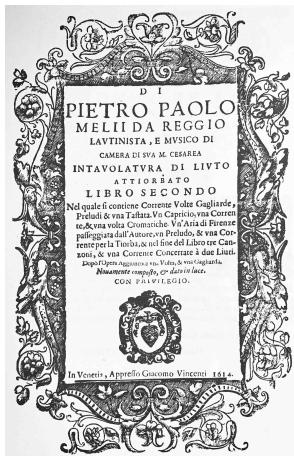
3

5

11

17

22



2. Gagliarda - 7D ABC8

I-Fn Gal 6, p. 257

1

7

13

19

3. Gagliarda 13 - AB10CC8

I-Fn Gal 6, p. 251

14

21

29

4. Gagliarda 21 - A8B4C6

I-Fn Gal 6, p. 254

1

7

13

5. Gagliarda 10 L'Imperiale - ABACB8

I-Fn Gal 6, p. 247

1

8

15

22

28

35

6. Arie Francese - 7D ABCC4

I-Fn Gal 6, p. 267

1

9

7. Untitled - 7F AA8+2

GB-Cu II.C.23, f. 39r

1

7

13 a

8. Galiarda - AA8BB12C8

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

1

This section contains seven staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measure 1 starts with a vertical stroke. Measures 2-3 show a pattern of vertical strokes and horizontal dashes. Measures 4-5 feature vertical strokes with horizontal dashes above them. Measures 6-7 continue the pattern of vertical strokes and horizontal dashes.

8

This section contains six staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measures 8-10 show a complex pattern of vertical strokes and horizontal dashes. Measures 11-13 continue the pattern of vertical strokes and horizontal dashes.

14

This section contains six staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measures 14-16 show a complex pattern of vertical strokes and horizontal dashes. Measures 17-19 continue the pattern of vertical strokes and horizontal dashes.

21

This section contains six staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measures 21-23 show a complex pattern of vertical strokes and horizontal dashes. Measures 24-26 continue the pattern of vertical strokes and horizontal dashes.

29

This section contains six staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measures 29-31 show a complex pattern of vertical strokes and horizontal dashes. Measures 32-34 continue the pattern of vertical strokes and horizontal dashes.

35

This section contains six staves of musical notation. The first staff uses vertical strokes and horizontal dashes. Subsequent staves use a mix of vertical strokes, horizontal dashes, and small circles. Note heads are labeled with letters like 'a', 'c', 'e', 'f', 'g', and 'h'. Measures 35-37 show a complex pattern of vertical strokes and horizontal dashes. Measures 38-40 continue the pattern of vertical strokes and horizontal dashes.

9. Untitled - 7D AA4BB8

I-PESo XVII 2-33, ff. 28v-29r

3

6

11

16

21

10. Gagliarda - 7F AABC8

I-Fn Magl.XIX.30, ff. 16r-16v

1

9

17

25

11. Untitled - AB16

I-Fn Magl.XIX.30, f. 34r

1

9

Musical notation for measure 17, consisting of six staves of rhythmic patterns. The patterns include letters f, b, a, c, d, and e, indicating specific note values or performance techniques.

17

Musical notation for measure 25, consisting of six staves of rhythmic patterns. The patterns include letters a, c, d, e, f, and g, indicating specific note values or performance techniques.

25

12. Gagliarda - 7F AB8

I-Fn Magl.XIX.30, f. 37r

Musical notation for measure 3, consisting of six staves of rhythmic patterns. The patterns include letters a, b, c, d, e, and f, indicating specific note values or performance techniques. The measure number '3' is written above the first staff.

a

Musical notation for measure 7, consisting of six staves of rhythmic patterns. The patterns include letters a, b, c, d, e, and f, indicating specific note values or performance techniques.

7

Musical notation for measure 13, consisting of four staves of rhythmic patterns. The patterns include letters a, b, c, d, e, and f, indicating specific note values or performance techniques. The measure number '13' is written above the first staff.

13

13. Gagliarda - 7F ABB8

I-Fn Magl.XIX.30, ff. 6v-7r

1

9

17

18. Gagliarda nova - A9B8

I-BDGchilesotti w.s., p. 180

1

9

14. Gagliarda - 7F ABB8

I-Lg 774, f. 39r

1

3

9

17

a

C.

a

15. Gagliarda - A8B10

I-Lg 774, f. 41r

1

7

a

C.

a

16. Gagliarda - Gagliarda - ABC8 & 6x4+1bars

I-Lg 774, ff. 21v-22r

1

8

15

22

29

36

43

17. Gagliarda - A16B19

I-Lg 774, ff. 17v-18r

1

9

18

26

19. Gagli(a)rda - AB8

I-BDGchilesotti w.s., p. 90

1

9

20. Gagliarda - 7F A24A25

I-BDGchilesotti w.s., p. 25

3

8

15

22

29

36

43

21. Gagliarda di un Ballo tedesco - AABBC4

I-BDGchilesotti w.s., p. 117

1

10

22. Gagli(a)rda - A8B16

I-BDGchilesotti w.s., p. 91

9

17

23. Untitled - 7F AAB8

CDN-Mc w.s., ff. 22v-23r

Musical notation for piece 23, 7F AAB8. The notation consists of three staves of neumes. Below each staff, letter names (a, b, c) are written under the notes. The first staff starts with a '3' and ends with a '9'. The second staff starts with a '9' and ends with a '17'. The third staff starts with a '17'.

24. Anzolo - ABC8

CDN-Mc w.s., ff. 97v-98r

Musical notation for piece 24, ABC8. The notation consists of three staves of neumes. Below each staff, letter names (a, b, c) are written under the notes. The first staff starts with a '3' and ends with a '1'. The second staff starts with a '9' and ends with a '17'. The third staff starts with a '17'.

25. Untitled - 7F ABB8C10

CDN-Mc w.s., ff. 21v-22r

1

3

8 a

15

21

28

26. untitled - 7F AABBCC8

CDN-Mc w.s., ff. 26v-27v

1

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes indicating rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

9

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes for rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

14

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes for rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

20

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes for rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

26

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes for rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

32

This page contains two staves of handwritten musical notation. The top staff uses vertical strokes and dots for pitch, with horizontal dashes for rhythm. The bottom staff uses letters (a, c, e, g) and numbers (3) for pitch, with horizontal dashes for rhythm. The vocalizations 'a', 'c', 'e', 'g', 'f', 'd', 'b', 'ex.', and 't' are written below the notes.

44

27. Untitled - 7F AABB8

CDN-Mc w.s., ff. 24v-25r

1

9

15

22

27

28. Untitled - 7F AABBCC8

CDN-Mc w.s., ff. 73r-74r

1

3c

8

2c

13

2c

18

2c

24

2c

29

2c

40

45

29. Gagliarda - AABC8

CDN-Mc w.s., ff. 3r-3v

1

9

16

24

30. Untitled - 7F AA8B10

CDN-Mc w.s., ff. 42r-42v

1

10

18

31. Gagliarda del stesso - 7F A16

CDN-Mc w.s., f. 20r

9

32. Untitled - AA6BC8

CDN-Mc w.s., ff. 23v-24r

1

8

14

21

33. Untitled - 7F AB8

CDN-Mc w.s., f. 97v

9

34. Untitled - 7F A14B8C10

CDN-Mc w.s., ff. 54v-55r

Handwritten musical score for a single melodic line, likely for a bowed instrument like a cello or bass. The score consists of five systems of music, each with a different rhythmic pattern and note heads. The notation uses vertical stems with dots indicating pitch and horizontal strokes indicating duration. The vocal parts are written below the stems.

System 1: Measures 1-6. Key signature: A major (no sharps or flats). Time signature: Common time (indicated by '3'). Measure 1 starts with a dotted half note 'a'. Measures 2-6 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'c', 'd', 'e', 'f', 'g', 'a'.

System 2: Measures 7-12. Key signature: A major. Time signature: Common time. Measures 7-12 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'c', 'd', 'e', 'f', 'g', 'a'.

System 3: Measures 13-18. Key signature: A major. Time signature: Common time. Measures 13-18 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'c', 'd', 'e', 'f', 'g', 'a'.

System 4: Measures 19-24. Key signature: A major. Time signature: Common time. Measures 19-24 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'c', 'd', 'e', 'f', 'g', 'a'.

System 5: Measures 25-30. Key signature: A major. Time signature: Common time. Measures 25-30 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'c', 'd', 'e', 'f', 'g', 'a'.

35. Untitled - 7F AA8BB10C8C9

CDN-Mc w.s., ff. 44v-45r

Handwritten musical score for a single melodic line, likely for a bowed instrument like a cello or bass. The score consists of five systems of music, each with a different rhythmic pattern and note heads. The notation uses vertical stems with dots indicating pitch and horizontal strokes indicating duration. The vocal parts are written below the stems.

System 1: Measures 1-6. Key signature: A major (no sharps or flats). Time signature: Common time (indicated by '3'). Measure 1 starts with a dotted half note 'a'. Measures 2-6 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'b', 'c', 'd', 'e', 'f', 'g'.

System 2: Measures 7-12. Key signature: A major. Time signature: Common time. Measures 7-12 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'b', 'c', 'd', 'e', 'f', 'g'.

System 3: Measures 13-18. Key signature: A major. Time signature: Common time. Measures 13-18 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'b', 'c', 'd', 'e', 'f', 'g'.

System 4: Measures 19-24. Key signature: A major. Time signature: Common time. Measures 19-24 show various patterns of eighth and sixteenth notes with accompanying vocal parts 'b', 'c', 'd', 'e', 'f', 'g'.

8 a a

13

21 a

28 a

34

41

47

36. Gagliarda? - 7F A9BCC8

CDN-Mc w.s., ff. 16v-17v

3

a

7 a a

14 a a a

20 a

a

37a. G(agliar)da - 7F AA10BBCC8

CDN-Mc w.s., ff. 75v-76v

3

1

9

9

14

14

20

20

28

28

35

35

42

42

37b. Untitled - AA10BB8CD6

CDN-Mc w.s., ff. 35r-36r

1

9

15

22

30

36

38. Gagliarda bellisti - 2a - 3a parte - 7F ABC16

CDN-Mc w.s., ff. 15v-16v

1

3

8

15

23

30

36

42

39. Saltarello di Gagliarda - ABCD(reprise)24

I-Fn Magl.XIX.168, ff. 12v-13r

3

8

15

21

28

35

40. Gagliarda - AA8BB4CC6

I-Fn Magl.XIX.168, ff. 14v-15r

1

8

16

23

30

41. Gagliarda - A9

I-Fn Magl.XIX.168, f. 9r

1

42. Gagliarda Lombarda - ABC8

I-Fn Magl.XIX.168, f. 3v

A musical score for a single instrument, likely a shakuhachi, featuring a staff with vertical strokes and three rows of text below it. The text includes 'a', 'g', 'dx', 'cx', and 'a'.

7

13

19

43. de la nince liete - 7F A12B4

I-Fn Magl.XIX.179, f. 2v

1

9

44. Una Gagliarda - A8B4

I-Fn Magl.XIX.179, f. 5v

1

7

45. Gagliarda - AABBCC4

I-Fn Magl.XIX.109, f. 11v

1

7

13

19

46. Gagliarda - A8BC6

I-Fn Magl.XIX.109, f. 12r

1

7

14

47. Gagliarda - AB8

I-Fn Magl.XIX.109, f. 12v i

9

48. Gagliarda - ABB8

I-Fn Magl.XIX.109, f. 13r

1

9

17

49. Untitled - AB8

I-Fn Magl.XIX.109, f. 12v ii

1

9

50. Gagliarda - AABCC8

I-Fn Magl.XIX.109, ff. 17v-18r

3

8

14

20

27

34

51. Gagliarda detta L'Imperiale - AABBC8

F-LYm 6244, ff. 4v-5r

1

8

14

21

28

52. Untitled - 7F AA8B12CDD8+1

I-PESo XVII 2-22, ff. 15r-15v

1

8 a

14

19 a

25

31

37

43

44

45

46

47

48

49

50

51

52

53

54

53. Untitled - 7F AA8B12C8C4

I-PESo XVII 2-22, ff. 16r-16v

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

Musical notation for system 24. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'e' on the fourth line, and 'f' on the fifth line. The notes are grouped by vertical bars.

24 a

Musical notation for system 29. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'd' on the fourth line, and 'e' on the fifth line. The notes are grouped by vertical bars.

29 a

Musical notation for system 34. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'd' on the fourth line, and 'e' on the fifth line. The notes are grouped by vertical bars.

34 a

Musical notation for system 38. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'd' on the fourth line, and 'e' on the fifth line. The notes are grouped by vertical bars.

38 a

54. Untitled - 7F AA8B14

I-PESo XVII 2-22, f. 17v

Musical notation for system 1. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'd' on the fourth line, and 'e' on the fifth line. The notes are grouped by vertical bars. A large number '3' is written on the left side of the staff.

1

Musical notation for system 7. The top part shows a series of vertical strokes and horizontal dashes. Below it is a staff with five horizontal lines. The notes are labeled with letters: 'a' on the first and fifth lines, 'b' on the second line, 'c' on the third line, 'd' on the fourth line, and 'e' on the fifth line. The notes are grouped by vertical bars.

7

11

fr̄ i fr̄ f h d abd q f t d b a q a abd a b ab a abd a

b c a c d b d a

a

16

b b d b f f f h i+ h i l g i h f e f e f e c e f d b a

g f g f i g f i g f a

d h f a c+ a

21

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

b d c d f d g f g f g i h a f

d+ i h a f d+ a f d+

a

26

f l h+ i f+ h d+ b b q abd a b d f g f g f g

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

55. Untitled - 7F8C AA10B12CC8+1

I-PESo XVII 2-22, ff. 20r 19v 21r

1

a b abd f d a b d b a d a c ac d c d a c d a c d e

3 d b d b d c a a c b a a d b d a

b

8 a

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

a a a c a a a d b d a

c d a

a

14

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

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

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

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

d a b a b
d b a
a
a b a a

b a b a b
d b a
a
a b a a

b a b a b
d b a
a
a b a a

a

19

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

f d b d b
d b
a c
d

b a b a b
d b a
a b
a b

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

/a a

25

d c a c d
d c a c
c a c
a

f d c a c
d c a
c
a

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

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

25

a c a c a c e
f
e
a
a

f d c a
d c a
c
a

b b b b b
d b
a
a

b b b b b
d b
a
a

30

d b a b a
b a b b
a a
a

a b a b b
d b
a
a

a c e f
d
a
a

a c e f
d
a
a

35

a c a
a
a
a

a b a
b
a
a

a b
b
a
a

a b
b
a
a

40 a

a c a c e
f
a
a

b a b
d
a
a

a c a c
a
a
a

a c a c
a
a
a

44

56. Untitled - 7D ABCAABC8

I-PESo XVII 2-26, ff. 6r-7r

1

6

12

18

23

27

31

Hand-drawn musical notation on four-line staves. The first staff consists of vertical strokes. The second staff begins with 'ca' followed by 'e' and 'ex'. The third staff begins with 'c' followed by 'ac'. The fourth staff begins with 'c' followed by 'ace'.

35

Hand-drawn musical notation on four-line staves. The first staff starts with 'ffe'. The second staff starts with 'gg egheg'. The third staff starts with 'c'. The fourth staff starts with 'fecefec'.

39

Hand-drawn musical notation on four-line staves. The first staff starts with 'ac'. The second staff starts with 'ab'. The third staff starts with 'c'. The fourth staff starts with 'a'.

43

Hand-drawn musical notation on four-line staves. The first staff starts with 'a'. The second staff starts with 'cx'. The third staff starts with 'a'. The fourth staff starts with 'e'.

47

Hand-drawn musical notation on four-line staves. The first staff starts with 'ac'. The second staff starts with 'a'. The third staff starts with 'c'. The fourth staff starts with 'a'.

51

Hand-drawn musical notation on four-line staves. The first staff starts with 'c'. The second staff starts with 'a'. The third staff starts with 'b'. The fourth staff starts with 'cae'.

55

57. Gagliarda - 7D AA8BCC14

I-PESo XVII 2-26, ff. 48v-49r

3

8

14

20

27

34

47

Latin text below staves:

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

47

47

Latin text below staves:

e c a a c a	c a	a	a	a	c
a . e .	e a e c a .	d f d c d c	a f	a c a	c .
a	c .	c .	c e	c .	c a .
b					
c x		a e			a

53

58. Gagliarda - 7D A16BC9D17 I-PESo XVII 2-27, ff. 12v-13v

1

Latin text below staves:

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

1

7

Latin text below staves:

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

7

13

Latin text below staves:

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

13

18

Latin text below staves:

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

18

24

c	ecefe	f	e	ce	f	e	ac
a f e	a dca	b	g e	c eca	e c	e a c e	
a e						a da	
e ce e	c c						
c							

24

30

a aca	c d a	c a c d c d c a	a c	a c e	a	a a c a c e a
c e	d a c	d . a b	e	a c e	e	b . a c a c e b
c a c	c	c	e	c a e	c	c
a	a	a d	c	e a	a	
a	a			c . e c e	a	

30

35

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

35

41

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

41

46

h f	e b c a	a				
e a .	c a c e	e c e	a	a	a	
h g		f a	c a a c e	f c e	a	
		c a	c c .	e	b	
		e c a	e a	a	c b c b c e	c

46

59. Gagliarda - 7D AA8B10C8

I-PESo XVII 2-27, ff. 14r-14v

1

6

10

15

20

25

30

60. Gagliarda - 7D AB8C12

I-PESo XVII 2-27, ff. 36r-36v

1

3a

8

15

22

61. Gagliarda - 7F AA10BB16+1

I-PESo XVII 6-42, ff. 35v-37r

1

6

11

16

21

26

35

40

44

48

This block contains four musical score pages, each consisting of two staves of notation. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. Below each staff, there are lyrics written in a stylized script. The first page (35) has lyrics 'a' and 'b' below it. The second page (40) has lyrics 'a' and 'b' below it. The third page (44) has a single 'a' below it. The fourth page (48) has lyrics 'a' and 'b' below it.

62. Untitled - 7D ABCC8

I-PESo XVII 6-42, ff. 48r-48v

1

3 c e c e g c f h f e c g e f e a c e f h f c f h k h f h f e f e .

8

a a a a c e f h f e c a e f e a c e a c e c a c e a c e a c e . a

15

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

22

a c e f e c a a a a c e c a c a a a e f e a c f e f e a c a c . a

28 a

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

63. Gagliarda - 7D AABCC8+1

I-PESo XVII 6-42, ff. 22v-23v

1

7

13

19

26

32

64. Gagliarda - 7D AA8BB6+4

I-PESo XVII 6-42, ff. 50v-51r

1

7

13

20

26

65. Lucrezia Fauorita - La sua reuolta - AB8-AB8

F-Pn Res.Vmc.127, ff. 28r-28v

1

7

13

19

26

66. Gagliarda di Cipriano - AA8

PL-Kj 40032, p. 313

1

3

7

12

67. Gagliarda - 7D A8B8C19D8+1

PL-Kj 40032, p. 325

1

7

11

15

20

25

29

34

40

68. Gagliarda Francese - 7F AA8B10AA8B10C6

PL-Kj 40032, pp. 334-335

1

3

7

11

16

23

30

35

41 a a a

47 a a a

54 a a a

69. Brunetta - AB8C4

PL-Kj 40032, p. 374

1

7

14

70. Gagliarda - 7F AA8B12C8+1

PL-Kj 40032, p. 326

1

6

11

16

21

27

32

71. La Venetianella - AB8

PL-Kj 40032, p. 374

1

10

72. Fresch'e Gagliardo - 7D ABC8

PL-Kj 40032, p. 374

1

9

17

73. Gagliarda - 7F AA8BB10

I-COc 1.1.20, ff. 9v-10v

1

3

6

11

16

21

27

32

74. Gagliarda - 7F8C AABC8D4

I-COc 1.1.20, ff. 12v-13r

1

7

13

18

24

31

75. Gagliarda - 7F8D9C AA6B14

I-COc 1.1.20, ff. 73r-73v

1

7

10

15

21

76. Gagliarda - 7F8D AA8BB12

I-COc 1.1.20, ff. 91v-92r

1

3

8 a

14

21 a

29 a

35

77. Gagliarda - 7F A4x6+1

I-COc 1.1.20, ff. 45r-45v

1

8

14

19

78. Gagliarda - AA8

I-Fn Magl.XIX.106, f. 10v

1

9

79. Gagliarda - 7F9D10C A16B22

D-Ngm 33748/II, ff. 7v-8r

Handwritten musical score for Gagliarda, featuring four systems of music. The notation uses vertical strokes for pitch and horizontal strokes for rhythm. Below each system are two staves with square note heads containing letters (a, b, c, d, e) corresponding to the strokes above.

System 1: Measures 1-16. Key signature: F major (one sharp). Time signature: Common time. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. The score includes a measure number '3' at the beginning of the first staff.

System 2: Measures 17-24. Key signature: F major (one sharp). Time signature: Common time. Measure numbers: 17, 18, 19, 20, 21, 22, 23, 24. The score includes a measure number '8' at the beginning of the first staff.

System 3: Measures 25-32. Key signature: F major (one sharp). Time signature: Common time. Measure numbers: 25, 26, 27, 28, 29, 30, 31, 32. The score includes a measure number '24' at the beginning of the first staff.

80. Gagliarda - 7F A12B14

D-Ngm 33748/II, f. 13r

3

7

14

21

81. Gagliarda - 7F8E10C AB8

D-Ngm 33748/II, f. 13v

3

1

9

8

10

82. Gagliarda - 7F8E9D10C A12B10C8

D-Ngm 33748/II, f. 14r

1

3a

9 10

7 10 a

13

19

25 C.

83. Gagliarda - 7F8E9D A11B12

D-Ngm 33748 III, ff. 24v-24r

1

8 10 10 9 8

16

84. (Gail)larde (d)e (?)ense - AB8

F-Pn Res.941, f. 14v

3

5 11

85. (Gai)llarde - 7F AB8

F-Pn Res.941, ff. 8v-9r

1

3

6

11

86. Untitled - 7F AB8

F-Pn Res.941, f. 37v

1

3

6

11

87. (Gai)llarde - ABC4

F-Pn Res.941, f. 8v

1

7

88. Gaillarde 7F ABC4

F-Pn Res.941, f. 37r

7

89. (Ga)illard - 7F A8B9

F-Pn Res.941, f. 40r

9 a

90. Una Galiarda in basso - ABAB8

I-TRc 1947/5, f. 9v

1

3

7

12

17

23

28

91. Gagliarda - ABBC4

A-KR L 64, f. 30r

1

1

9

9

92. Gagliarda - 7F A16

A-KR L 64, f. 34v

1

9

9

93. Untitled - 7F8C A6B4C5

B-Bc 16663, f. 7v

1

1

8

8

94. Gagliarda Franzese - 7F8D A6B8

I-PESc b.10, f. 2r

Handwritten musical notation for Gagliarda Franzese, 7F8D A6B8. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first system starts with a measure of six vertical strokes followed by a vertical stroke with a dot. The second system begins with a vertical stroke with a dot, followed by a series of vertical strokes with dots and dashes.

8

95. Gagliarda Franzese - 78Eb9D10C A18B20

I-PESc b.10, ff. 3v-4r

Handwritten musical notation for Gagliarda Franzese, 78Eb9D10C A18B20. The notation uses vertical strokes and horizontal dashes. The first system shows measures 10 through 12. The second system continues with measures 13 through 15. The third system begins with measure 16.

10

19

29

96. Gagliarda in tenore - 7F8Eb9D10C13G A16B20

US-SFsc M2.1 M3, p. 47

1

3

7 8 9

13

19 9

25

31

97. Gagliarda del Principe di Parma - 7D AB8

F-Pn Vmd.28, f. 17r

1

6

11

98. Gagliarda con(n) doi chitaroni - 7F10C11Bb A8B12

US-BEm 757, f. 40v

99. Una Galiarda in soprano nella favo(ri)ta - 7F A8B16

US-BEm 757, f. 25r

3

7

13

19 a

100. Gagliarda - 7F8Eb9D10C11Bb A9B8

US-BEm 757, f. 38v

1

10

10

7

8

12

10

9

11

10

9

11

10

12

101. Gagliarda? - ABC8

US-BEm 760, f. 23r

1

3

1

9

102. Untitled - A11B16

US-BEm 760, f. 19v

1

3 a c e a c e a a

8

c d a c d a

15

f e c a c e a c

22

103. Gallante in soprano - 7F A8B4

US-BEm 761, p. 1

1

3 a

7

a a

104. Galiarda - 7F8E9D10C11Bb A16

US-BEm 762, f. 3v

Musical notation for Galiarda, 16 staves, 3/4 time, 7-14 measures. The notation uses a combination of square and circle symbols above the staff, with lowercase letters (a, b, c) below. Measure numbers 7, 8, 9, 10, 11, 12, 13, 14 are indicated below the staff.

105. Gagliarda del groppo - 7F8E9D10C A8B6B10

US-BEm 762, f. 8v

Musical notation for Gagliarda del groppo, 10 staves, 3/4 time, 1-10, 9 measures. The notation uses a combination of square and circle symbols above the staff, with lowercase letters (a, b, c) below. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 are indicated below the staff.

106. Gagliarda - 7F8Eb9D10C11Bb12Ab13G A9A10B10B20

I-PEas sec.XVII, pp. 8-9

1

3

8

12

16

21

27

32

37

41 8 9 11 10 12 13

45

107. Untitled - 7F8Eb9D10C11Bb A21

I-PEas sec.XVII, p. 26

1

7

15

108. Gagliarda detta la Lunara - 7F8E9D10C11Bb12A A14BC12 I-PEas sec.XVII, pp. 4-5

1

6

10

12

16

21

27

33

109. La Moschina Gagliarda - 7F8Eb9D10C AB8

I-PEas sec.XVII, p. 18

1
3
6
11

a
a

C.

110. Gagliarda - 7F AB10

I-PEas sec. XVII, p. 19

1
3
8
15

a
a

C.

111. Untitled - 7F8Eb9D10C11Bb ABC18

I-PEas sec.XVII, pp. 24-25

1

6 10 9 8

9

12 9

17 9

22

32

δ	δ	a	$a c^+$	c	e	f^+	f	$a c \delta$	$f \delta c$	c	ff	ff	ecg	δ	a	a	a	a	δ	$f \delta$	$f \delta$
a	a	c	c^+	a	a	a	a	c	c	c	c	c	c	c	c	c	c	c	c	c	c
b	c	δ	e^+	a	b^+	c	d^+	a	c	a	c	a	c	a	c	a	c	a	c	a	c

32

38

c	d	c	a	b	b^+	d	a	d	c	d	d	c	g	f^+	e	a	$f \delta ba$	c	b	a	a
d	c	a	c	a	b^+	b	d	a	d	c	d	c	b	f^+	c^+	e	c	c	c	c	c
d	c	a	c	a	d^+	a	d^+	d	c	a	c	a	c	c	c	c	c	c	c	c	c

38

44

a	a	a	b	d^+	d	a	c	a	a	b	d^+	a	b	c	d	a	b	c	a	b	d
a	a	a	c	a	a	a	a	a	a	c	a	c	a	c	a	c	a	c	a	c	a
a	a	a	c^+	a	a	a	a	a	a	c^+	a	c^+	a	c^+	a	c^+	a	c^+	a	c^+	a

44

49

d^+	b	a	b	a	c	a	a	c	c	a	b	a	b	d^+	d	a	d	b	d	a	a
c^+	a	a	d^+	c^+	a	a	a	a	a	c	a	c	a	c	a	c	a	c	b	c	c
c^+	a	a	d^+	c^+	a	a	a	a	a	c	a	c	a	c	a	c	a	c	c	b	c

49

112. Gagliarda - 7F9D10C11Bb A10B6C8

I-PEas sec.XVII, p. 20

Musical score for Gagliarda 112, featuring four staves of music. The first staff begins with a measure of two eighth-note pairs followed by a sixteenth-note pair. The second staff starts with a measure of three eighth-note pairs. The third staff begins with a measure of two eighth-note pairs. The fourth staff starts with a measure of three eighth-note pairs. Measures 1 through 12 are shown, with measure 12 ending on a double bar line. Measures 13 through 18 are shown, ending on a final double bar line.

113. Gagliarda - 7F8E9D10C11Bb12A A12B22CC10

I-PEas sec.XVII, pp. 44-45

Musical score for Gagliarda 113, featuring four staves of music. The first staff begins with a measure of three eighth-note pairs. The second staff starts with a measure of two eighth-note pairs. The third staff begins with a measure of three eighth-note pairs. The fourth staff starts with a measure of two eighth-note pairs. Measures 1 through 8 are shown, ending on a double bar line.

15

15

23

23

29

29

35

35

40

40

46

46

50

50

114. Gagliarda - 7F9D11Bb13G AABCC8

I-PEas sec.XVII, pp. 82-83

1

8 13

15 13 11 9 11

21

27 9 13 9

34 a a 9 9

The musical score for Gagliarda, page 1, features two staves of neumes on four-line staff lines. The top staff begins with a 'f' and ends with a 'c'. The bottom staff begins with a '3' and ends with a 'b'. Measure numbers 1 through 9 are indicated below the staves.

The score continues on page 2, starting at measure 10. The top staff begins with a 'g' and ends with a 'd'. The bottom staff begins with a 'b' and ends with a 'a'. Measure numbers 10 through 19 are indicated below the staves.

The score continues on page 3, starting at measure 20. The top staff begins with a 'g' and ends with a 'd'. The bottom staff begins with a 'b' and ends with a 'a'. Measure numbers 20 through 29 are indicated below the staves.

The score concludes on page 4, starting at measure 30. The top staff begins with a 'g' and ends with a 'd'. The bottom staff begins with a 'b' and ends with a 'a'. Measure numbers 30 through 39 are indicated below the staves.

115. Gagliarda - 7F10C A4x11+1

I-PEas sec.XVII, pp. 84-85

1

8

15

20

27

32

39

116. Gagliarda - 7F11Bb AA6B19

I-PEas sec.XVII, p. 86

1

7

13

20

26

117. Gagliarda - 7F10C11Bb AA6B8CC7

I-PEas sec.XVII, pp. 88-89

1

10

12 a

7

10

12 a

11

8 a

18 10 a

12 a

24

a

30

8

10 a

118. Gagliarda - 7F8Eb9D10C11Bb14F A16

F-Pn Vmd.30, f. 20r

3

6 8 9 10 11 12 13 14

11

119. Gagliarda - 7F8E9bD10C11Bb A16

F-Pn Vmd.30, f. 22v

3

6 7 8 9 10 11 12 13 14

11

120. Gagliarda - 7F8Eb9D10C14F A8B12

I-Rvat 4145, ff. 29v-30r

1

10
9
13
a
14
a
10
e
a
17

3

7

12

17

M11ai. Canzon Prima detta l'Astarosta Lauto Corista - 7F8E9D10C

- lute I

Melii II 1614, pp. 50-51

1

8

15

22

27

34

40

45

50

57

63

M11aii. Canzon prima detta l'Astarosta Lauto piu grando - 7F
 - lute II

Melii II 1614, pp. 52-53

1

8

15

22

27

34

40

Handout 1: A musical score for a single instrument, featuring a staff with vertical stems and horizontal beams, and lyrics in a non-Latin script.

The musical score consists of five measures. The first measure has two vertical stems with horizontal beams. The second measure has four vertical stems with horizontal beams. The third measure has three vertical stems with horizontal beams. The fourth measure has two vertical stems with horizontal beams. The fifth measure has one vertical stem with a horizontal beam. Below the staff, there are lyrics in a non-Latin script, likely Hangeul, corresponding to the notes. The lyrics are: e d c a, ce ac, e f f e, a a c, d d, c, r t b e, r, ca e, r a c, r, e c.

45

50

57

63

App 1. Preludium - 7F8Eb9D10C

GB-Lbl Sloane 1021, f. 4v

M11b. Untitled - 7F8Eb9Db10C

D-B4022, ff. 18v-19r

1

8

15

22

27

34

40

M11c. Untitled - 7F8Eb9Db10C14F

D-B 40068, ff. 8v-9r

1

8

15

22

27

33

39

44

10 8 9 10 11 10

14

M11app a. Untitled - 10C

A-KR L 81, ff. 133v-134r

1

8

15

20

10

M11app b. Phantasie fugate

GB-Lbl Sloane 1021, f. 4r

1

C

8

15

20

25

M11app c. Untitled - 7F

D-Mbs 2o pr 93, ff. 62r 60r

1

8

15

20

25

1

8

15

20

25

M11app e. Fantasia

CZ-Pnm IV.G.18, ff. 146v-147r

1

8

14

19

25

32

M11app f. Fantasia

GB-Eu Col.2073, ff. 260v-261v

1

1

8

8

14

14

19

19

25

25

32

32

38

38

M11app g. Untitled

D-Fschneider MS 8, ff. 12v-13r

1

8

14

19

25

31

M24ai. Corrente detta la fauorita Gonzaga Lauto Corrista - A20BB14
 7F8Eb9D10C11Bb12Ab - lute I

Melli II 1616, p 62

3

11

20

27

35

41 a 9 8 10 9 11 10 12 11 8

M24aii. Corrente detta la fauorita Gonzaga Lauto piu grando un Tasto - A20BB14

7F8Eb9D10C11Bb - lute II

Melii II 1616, p 63

3

11 a

20

27 a

35 a

41 a 9 8 a 9 8 10 9 11 10 9 11 10 c a

M24b. Courante F R H - 7F8Eb A20B14

GB-Eu Col.2073, ff. 39v-40r

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

M24c. Couranta Franzese - 7F8Eb A20B14

I-PESc b.10, ff. 2v-3r

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18

20

a b d b a b d a b a b d a f d b
c c d a c c a b
20 a 8
27 8

M24d. Courante F.R.H. - 7F8Eb9D10C11Bb12Ab A20B14 CZ-Pnm IV.G.18, f. 28v

3

f d b g d b a f d b b b a f d b
g b c a d f d c b d c a c a
3 11 8

20

b b d b a b d b a b d a f d b
c c d a c c a b
20 a 8
27 8

M24e. Corrente in semitone - 7F8Eb A20B14

US-SFsc M2.1 M3, p. 23

3

8

9

15

16

22

7 8

27

8

M24f. Corrente - 8Eb A19B13

US-SFsc M2.1 M3, p. 77

3 8 15 21 26

8 15 21 26

15 21 26

16 21 26

20 21 26

M28. Pass'e messi di Pietro Paulo - 7F 7x32 bars

PL-Kj 40032, pp. 153-156

10

19

28

36

42

56

63 a a

72 a

81 a

90 a a a a

98 a a a a a

103

Handwritten musical notation for page 120. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: b'd ab, a c a d c a, a a, a c a d c a, and a.

108

Handwritten musical notation for page 108. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: b b, b b, b b, b b, and a b a b.

113

Handwritten musical notation for page 113. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: a b, a b d b, a b, f d b a b, and b.

118

Handwritten musical notation for page 118. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: c d b, c c, a, a b d b a, and a a.

123

Handwritten musical notation for page 123. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: a b d b a, b d b a, d c, d b e d b, d c a c d, and a b.

128 a a

Handwritten musical notation for page 128. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: b d b a b a, a b d f, d c a c d c, b d a b, and a b d b a.

134

Handwritten musical notation for page 134. The notation consists of five staves, each with vertical strokes indicating pitch and duration. Below each staff are letter names: d b a, b d e f a d f, f h i h f, b a, and a.

139 a

144

150

155

161

168

175

182

189

a a a a a

b b b b b
a e a c a c

194

a a a ab ab ab
d c d c a e

199

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

204

b ab b a d b d b a
d c d b a b

209

d ab b ab a a a
c a d c

214

a ab ab a a
a b d a a

219

App 2. Praeludium - 7F10C

CZ-Pnm IV.G.18, ff. 96v-97r

1

6

11

16

Mapp 2. La Claudiana Gagliarda - 7F8Eb9D10C11Bb AA14BB18 Melli II 1614, pp. 67-68

1

8 a 11

15

22 a a 8 9 8 8 9 8 a

28 11

36

43 8 a 11

51

58

App 3. Volte - transcribed fedef 7F8Eb A13B12

CZ-Pnm IV.G.18, f. 197v

1

8

14

20

App 4. Courante - transcribed fedef 7F8Eb A10B14

CZ-Pnm IV.G.18, f. 197r

3

8

16

App 5. Courant J(ohann?) S(tobaus?) - 7F8Eb9D10C11Bb A16B17

PL-Kj 40159, f. 19v

3

7

14

20

27

App 6. J(ohann?) S(tobaeus?) Allamand - 7F8Eb9D10C11Bb A8B11 PL-Kj 40159, f. 19r

10

15

App 7a. Courante - transcribed fedef 8Eb AB8

CZ-Pnm IV.G.18, f. 198r

3

9

/a

C

/a

App 7b. Corant - edeff 7F8E10C AB8

GB-Otc O.16.2, p. 114

3

8

/a

/a

C

/a

App 7c. Courante - 7F8E9D10C edeff AB8

GB-WM7, f. 71r

3

8

/a

/a

C

/a