

MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 151 (OCTOBER 2024): MELCHIOR NEUSIDLER PART 15
- MANUSCRIPT ADDITIONS TO GALILEI 1620 - ARIA DI FIORENZA/BALLO DI PALAZZO/BALLO DEL GRAN DUCA

MELCHIOR NEUSIDLER PART 15

To continue the Melchior Neusidler series, here is a group of three items ascribed by name or initials only in manuscripts: a fantasia, a psalm intabulation and a triple time dance, all in G major. The fantasia is a parody of Clemens non Papa's chanson 'Rossignolet que cantas' (see App 12 for an intabulation of the chanson); the psalm is Wolfgang Dachstein's 'Der Thorecht spricht' [The fool speaks] first published in 1525;¹ and the dance is titled 'Gajarto Englesse', possibly referring to an English galliard, although not found in any English sources and nothing else suggests an English origin. The fantasia is followed in the manuscript by a 'responsum' ascribed VB, presumably Valentin Bakfark,² but it is not known whether the composers were aware of the others related composition or were even acquainted, rather than the scribe bringing two otherwise unrelated lute solos together because they were based on the same model.

- MN15a.** PL-Kj 40598, ff. 20v-21r *R Fantasia super Rosignolet MN* 4-6
 PL-Kj 40598, f. 17r *Fantasia super Rosignolet* [3 bars, crossed out]
 model: Clemens non Papa 'Rossignolet que cantas'³
 cf. PL-Kj 40598, ff. 21v-22r 18. *Aliud Responsum vel Recercar super Rosignolet VB* [Valentin Bakfark?]
MN15b. D-W Guef 18.7 I, f. 38r *Der Thorecht spricht. Mel Neusidler* 6
MN15c. D-DEI BB 12150, ff. 33v-34r 40. *Gajarto Englesse MN* 7-9

MANUSCRIPT ADDITIONS TO GALILEI 1620

The manuscript additions to the British Library copy of Michelagnolo's *Il Primo Libro d'Intavolatura di Luto* of 1620 were referred to in the supplement to the accompanying *Lute News*, and all fourteen are edited here - four of them are attributed to Galilei (Adds 3-7).⁴ Two hands copied them: Hand 1, that of Albertus Werl, copied Adds 3/4/5/6/7. Adds 3, 4 & 7 form a set of four related courantes all with the initial W in the title, the final one found in Werl's manuscript (D-Mbs 21646) where it is ascribed to S. Gallilae, so it can be assumed that all four are by Michelagnolo (see M15a-d in *Lute News* 151) and that Werl initialed them as copyist. Hand 2 copied Adds 1/2/8/9/10/11/12/13/14. All but one of the additions are for renaissance lute even though seven are known from sources in transitional tunings - French Flat (dedff) [Adds 1/2/8/9/10/11] and Mersenne Extraordinaire edeff [Adds 12]. Adds 14 is also for a lute tuned in edeff. Adds 13 is an incomplete transposition up a tone of Adds 12, and has been reconstructed here but is unsatisfactory in that tonality.

- Adds 1.** GB-Lbl K.3.m.21, p. 7 i *Sarab 1* (ffeff) 6
 cf. CH-Bu F.IX.53, f. 38r untitled (dedff)
 D-B 40264, ff. 9v-10r *Sarabanda* (dedff)
 D-Mbs 21646, f. 1r i *Sarab* (dedff)
 D-Mbs 21646, f. 79v [sarabande] 14 - *Double* (dedff)
 F-Pcns w.s. (Reymes), f. 54r untitled (dedff)
 F-Psg 2344, ff. 2r-1v *Sarabande* - guitar
 GB-En 9452, ff. 45v-46r untitled (dedff)
 GB-Ob Mus.Sch.E.410-4, no. 7 untitled
 - treble, lyra viol, lute, bass & theorbo
 cf. D-Mbs 21646, f. 23v [sarabande] 10 [dedff]
Adds 2. GB-Lbl K.3.m.21, p. 7 ii *Sarab 2* (ffeff) 9
 cf. D-Mbs 21646, f. 85r 7 (dedff)
 D-Mbs 21646, f. 82v *Double spectans ad Sarab[an]d Supra 7* (dedff)
 US-R M140 V186S, p. 57 *Cher Amis* (dedff)
 Boyer 1636, ff. 15v-16r *Aussitost que ie la voy* - 2 voices
Adds 3. GB-Lbl K.3.m.21, pp. 8-9 *Corente W[erl]* [first part] (ffeff) 12
ord 6 ex Accordo primo *Lute News* M15a
Adds 4. GB-Lbl K.3.m.21, p. 9 [Corente] *Seconda Parte W[erl]* (ffeff) 10
Lute News M15b
Adds 5. GB-Lbl K.3.m.21, p. 10 *Entrata Volta* (ffeff) 10-11

- CH-Bfenyves w.s., f. 8r *Volta* (ffeff)
 CZ-Pnm IV.G.18, f. 129v *Volte galilei* (ffeff) *Lute News* M7
 GB-Eu Coll.2073, f. 204r *Volte Einsde[m]* [Galilei] (ffeff)
Adds 6. GB-Lbl K.3.m.21, p. 11 *Corrente* (ffeff) 11
 CH-Bfenyves w.s., f. 7v *Volta* (ffeff)
 CZ-Pnm IV.G.18, f. 129r *Volte eins[d]e[m]* [Galilei] (ffeff) *Lute News* M8
 GB-Eu Coll.2073, f. 203v *Volte d Galilei* (ffeff)
Adds 7. GB-Lbl K.3.m.21, p. 12 *Terta Partae W* (ffeff) - *Lute News* M15c 14
 see D-Mbs 21646, f. 75r *Corrente del S. Gallilae - quarta Parte. W* M15d
Adds 8. GB-Lbl K.3.m.21, p. 17 *Sarab 3* [Pinel/Merville] (ffeff) 13
Ordine 4 ex Accord 1
 cf. D-B 40068, f. 45r ii untitled (dedff)
 D-B 40264, pp. 80-81 *Sarabanda Variatio J[ohann] E[rben]* (dedff)
 D-Mbs 21646, f. 85v 5 *Sarab* (edeff)
 D-ROu XVII.54, pp. 146-147 *Sarabande Merville* (dedff)
 GB-Lbl Eg.2046, f. 46v *de Sarabande* (dedff)
Adds 9. GB-Lbl K.3.m.21, p. 19 *Sarab 4 Ord. 5 Aria ex Accord 1* (ffeff) 13
 cf. D-B 40068, f. 45v ii *Canzonetta francese* (dedff)
 D-Mbs 21646, f. 85v 6 *Aria* (dedff)
 D-Ngm 33748/VI, f. 6v untitled (dedff)
Adds 10. GB-Lbl K.3.m.21, p. 21 *Sarab 5 Ord. 3 ex Accord 1* (ffeff) 14
 cf. D-B 40264, p. 7 *Sarabanda* (dedff)
 D-Mbs 21646, f. 1r untitled (dedff)
Adds 11. GB-Lbl K.3.m.21, p. 23 *Sarab 6* (ffeff) 14
Ordine 2 Aria ex Accord 1 - cf. Adds 12/13
 cf. 2nd strain: D-B 40068, f. 45v i untitled (dedff) - 3rd strain
 1st strain: D-B 40068, f. 48v i untitled (dedff)
 D-Mbs 21646, f. 1r ii [sarabande] 2 (dedff)
Adds 12. GB-Lbl K.3.m.21, p. 30 *Sarabanda* (ffeff) 15
1 Accord 2ad modu antiqua ute hoc sunt - vel aliter - cf. Adds 11/13
 cf. D-Mbs 21646, f. 1v i *Sarab* (edeff)
 D-Mbs 21646, f. 4v iii [courante] 5 (edeff)
Adds 13. GB-Lbl K.3.m.21, p. 31 [Sarabanda] *et sic* (ffeff) cf. Adds. 11/12 15
Adds 14. GB-Lbl K.3.m.21, p. 56 *Courante ad Accord 2* (edeff) 15
 A-KR L81, f. 47r untitled (edeff)
 CH-Zz Ms. Q 907, f. 14v *Courante nouvelle* (edeff)
 D-Mbs 21646, f. 6v *Cour - H* [Jean Heart?] (edeff)
 D-Mbs 21646, f. 90r 2 *Accord 1* [sic 2] *Courante* (edeff)
 D-Sl 1214, p. 20 ii *Cour* (edeff)
 GB-En Dep 314 No.23 (Wemyss), f. 25v *gautirs corant* (edeff)
 US-R M140 V186S, p. 70 *Courante* (edeff)

**ARIA DI FIORENZA / BALLO DI PALAZZO /
BALLO DEL GRAN DUCA**

A lot of music in sixteenth century Italy was based on standard melodic and harmonic or bass progressions, such as the passomezzo antico and moderno or the bergamasca, folia, monica, romanesca and ruggiero, the origins of which are not precisely known. In contrast, one particularly popular harmonic bass progression, the so called Aria di Fiorenza or Ballo del Gran Duca, stems from a single prototype performed for a specific occasion, date and location for which the composer is known. The location was Florence, the occasion the wedding of Ferdinando I de Medici (1549-1609), Grand Duke of Tuscany, to his distant cousin Christina of Lorraine (1565-1637) and the composer was Emilio de Cavalieri (1550-1602), appointed superintendent of all the arts and music at the Medici Court upon Ferdinand's accession in 1587. In 1972 the american scholar Warren Kirkendale published a monograph about the aria and listed 128 sources of the music,⁵ but at that time systematic cataloging of lute sources was only just beginning and consequently he only listed twenty lute sources (27 items here). Nearly thirty years later in 2001 he published an addendum in his biography of Emilio Cavalieri⁶ adding a further nineteen lute sources (35 more items),⁷ and twenty additional sources have been identified since.⁸ Forty-seven manuscripts

Superintendent of all the Arts at the Medici Court, and His Musical Compositions. plus addendum to «The Court Musicians in Florence» (Firenze, Olschki 2001), pp. 421-431.

⁷ Based on information from Dinko Fabris and from Victor Coelho's catalogue *The Manuscript Sources of Seventeenth Century Italian Lute Music* (Garland 1995). Kirkendale listed 36 for guitar [+17 more in the addendum] and 15 for keyboard [+4 more in the addendum].

⁸ In Livio Lupi da Caravaggio *Libro di Gagliarda, Tordiglione, Passo e Mezzo Canario e Passeggi* (Palermo 1607) - copy in the Royal Academy of Dance; A-SPL KK 35; B-Bc 26.369; A-Goëss A & B; D-B 4022; D-B N 479; D-BAU 13.40.85; D-Fschneider MS 8; D-Mbs pr. 93; D-LEm 11.6.15; E-Szayas A-V-20; F-Pn Rés.1108; F-Pn Rés.Vmc.127; GB-Eu Coll.2073; D-Kl 40.108/I; and I-PESo albanì 2-22, 2-27, 2-28, 2-34, 6-42 (9 settings in all). Kirkendale also lists additional manuscripts that I was unable to trace: Nanie Bridgeman lute book

¹ Modern edition Johannes Zahn *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh 1891) vol 6 no. 7662 - online at IMSLP.

² Edited for the *Lutezine* to *Lute News* 102.

³ Phalèse and Bellère 1571, f. 40v *Rossignolet qui chantez a 4 Clemens* - see App 13; cf. Molinaro 1599, pp. 137-139 *Rossignolet Canzone Francese a quattro di Clemens non papa Intavolata dal Molinaro*. Different to Neusidler 1549, sig. q4v *Rosignolet*.

⁴ Described and edited by Wilfred Foxe for *Lute News* 61 (April 2002), pp. 19-25.

⁵ Warren Kirkendale *L'Aria di Fiorenza, id est Il ballo del Gran Duca* (Florence, Olschki 1972) - and see 'R. Hudson: 'Review of W. Kirkendale: L'Aria di Fiorenza, id est Il ballo del Gran Duca' (Florence, 1972)' *JAMS* 26 (1973), pp. 344-350.

⁶ Warren Kirkendale *Addenda to «L'Aria di Fiorenza» in Warren Kirkendale 2001 Emilio de' Cavalieri «Gentilhomme romano». His Life and Letters, His Role as*

copied 1590s-1680s and seven prints published in the period 1600-1617) are now represented here, including twelve in four of the twenty-six lute books recently discovered in the Albani family library now in the Biblioteca Oliveriana in Pesaro.⁹ However Kirkendale did not reproduce the music for a single lute setting and so this supplement is an appendix to his books reproducing tablature for all of the lute settings (F8/16/76 only as incipits) plus one for lyra viol, totalling seventy-nine numbered items some in two or more parts. The aria remained popular from 1589 until the demise of the Medici dynasty in 1737 and the lute sources represented here span nearly a century.

Many of the titles call the setting of the progression 'aria' or 'ballo' and include reference to the location of the event: Tuscany (Toschana), Florence (Fiorenza/firenze) or the Pitti Palace (Palazzo) of the Medici, and to the groom himself (Duca/Gran Duca) although none to the Medici by name. The music was also set to nine known texts, and some of the lute settings use text incipits as titles (F23/26/32/50/71/73) or have underlaid text or are accompanied by written out verses (F26/30). The extended harmonic bass is divided into five strains of 4 or 8 bars represented here by one or two bar in each of the following scale degrees: **A** [I-VI-IV-I]; **B** [IV-II-VII-IV]; **C** [I-I-VI/VII-II]; **D** [ii-I-IV/V-I]; **E** [III/VII-VI-IV-I].¹⁰ The first and/or the last strains are often repeated and many are followed by a rotta, corrente or gagliarda on the same progression in triple time, and the setting in Caroso's dance treatise *Nobiltà di Dame* of 1600 (F32) advises that 'You should perform this Sonata twice and then begin your Gagliarda' (see title to F32).

Most are anonymous settings of Cavalieri's original vocal or instrumental ensemble music - a few are ascribed (F59 presumably Alessandro Piccinini; F62 Santino Garsi da Parma; F66 N. C.; F79 John Price) and the publishers of the prints or their agents presumably made their own arrangements (Caroso, Caravaggio, Gardano, Melli, Besard, Kapsberger). The majority of settings are in F with a few in G (F72-78), two in C (F40/79) and one in E flat (F71) all with reference to a lute in G pitch. However, settings that appear to be in F and G would sound in unison if played on lutes a tone apart so some may fit together as duets. F77 is a unison duet, F52 a lute trio plus superius bass parts, and the rest (except F38?) are solos for lute/archlute/chitarrone/theorbo of 6/7/8/9/10/11/12/14 courses and arranged here more-or-less in a sequence of increasing number of courses (the number of courses for each piece is given in the titles to the tablature), which is also roughly chronological. Settings for eleven or more courses (F59-70 for 11-courses, F71/74 12-courses and F68 for 14-courses) includes music for chitarrone (only Kapsberger's F70 is specifically designated as such) and hence presumably require re-entrant tuning with the upper two course an octave lower. The irregular rhythms of some of the nine variations in the setting F70 by Kapsberger have been carefully transcribed and faithfully reproduced with the invaluable help of Paula Chateaufneuf to conform to the 'Stylus fantasticus' of which he was a prominent advocate.

Double bar lines are mostly lacking but added editorially to show the presumed five strains of the original. Editorial changes are shown in grey in the tablature with generic comments in the worklist although no detailed commentary is included. A lot of settings share similar passages and details of figuration hinting at stemmatic relationships between the sources but only close concordances are cross referenced in the worklist and this supplement is only a first attempt at an analysis and comparison of sources hopefully facilitating further study in the future. This preliminary study of lute settings of a single composition was only possible because of the generosity of many people who have provided copies of the sources (many of which are not yet available as online facsimiles), for which I am extremely grateful - only those acquired specifically for this study are acknowledged in footnotes. We now benefit from free access to many sources as online facsimiles,

although several of the manuscripts represented here abound with copying errors and omissions or lack bar lines and/or rhythm signs so reconstruction has been attempted here as well as adding double bar lines to show the majority adhere to the five strains of the original, some with the first and/or the last strains repeated.

- F1a.** D-Fschneider MS 8,¹¹ ff. 26v-27r 25v-26r *prima parte del aria di fiorenza in soprano - Aria di firenza in Soprano* 16
F1b. D-Fschneider MS 8, ff. 25v-26r *Sece(n)^{da} parte del Aria di fiorenza in soprano - Aria di fiorenza in proportion* 17
F2. Caravaggio 1607, pp. 24-28 *Balletto detto Alta Carretta - La sciolta della Sonata* 18
F3a. F-Pn Rés.Vmf.50, ff. 6r-6v *Ballo di Palazzo* - no bar lines 19
F3b. F-Pn Rés.Vmf.50, ff. 6v-7r *La Corrente* - no bar lines- not related? 19
F4a. D-Fschneider MS 8, ff. ff. 56v-57r *Tenor di firenza* - no rhythm signs 20
F4b. D-Fschneider MS 8, ff. f. 57r *Rotta della med(esi)^{ma}* - no rhythm signs 20
F5. I-Nc 7664,¹² ff. 17v-18r *Ballo di Palazzo* 21
F6. I-Nc 7664, ff. 74v-75r *Aria di Palazzo* - corrupt 22
F7. A-SPL KK 35, p. 29^a-30^a *Sdg modus / Balletto / duca di / Florenz* 24
F8. I-Tra w.s., f. 3v *Bal del gran Duca* - incipit 24
F9. A-SPL KK 35, p. 29^a-5 *Balletto / di duca / Florenz* 25
F10. US-BE 760, f. 24v *Aria del Gran Duca di Toscana - Bichiamata della 2^{da} p^a* 25
F11a. A-KR L64, f. 31v-32v *Ballo di Firenze - Ballo di firenza* 26-27
F11b. A-KR L64, ff. 33v-34r *Saltarello del ballo del' grand Duca* 27
F12a. A-KR L64, f. 31r *Ballo di firenze* - 4-bar fragment 28
F12b. A-KR L64, f. 33r *Corrente francese in aria del ballo di firenze Saltarello* 28
F13. F-Pn Rés.Vmd.29, f. 13r *Aria del Gra Duca in p^a tuono* - no bar lines 28
F14a. F-Pn Rés.Vmd.29, ff. 13r-13v *Aria del Gran Duca in p(rim)^o t(uon)^o* - no bar lines 29
F14b. F-Pn Rés.Vmd.29, f. 13v *Rotta del Aria del Gran Duca in p(rim)^o t(uon)^o* - no bar lines 29
F15a. D-B 4022, f. 13r *Balletto de fiorenza* 30
F15b. D-B 4022, f. 40r ii *Curanto*¹³ 31
F16. I-BRfranchi, w.s., f. 17v *Bal del duca a balletti balletto in soprano* - incipit 30
F17a. F-Pn Rés.1108, ff. 47r-48r *Balletto del Duca di fiorenza* 32
F17b. F-Pn Rés.1108, f. 48r *Correnta del auant serfr baletto* 32-33
F18. B-Bc 26369, ff. 4v-? untitled - completed from F15a 33
F19. F-Pn Rés.941, ff. 23r-23v [Ba]llet [di] fiorenza - no rhythm signs 34
F20. F-Pn Rés.941, f. 22v [Aria] de duca [fiorenza] 35
F21. B-Br 16.663, ff. 17v-18r untitled 35
F22. I-Fn Magl.XIX.106, ff. 6v-7r *Ballo di Palazzo - Alla Breue* - melody in mensural notation on f. 31v 36
F23. CZ-Pu XXIII.174, f. 16r *Dimmi amore* 37
F24. D-W Guefl 18.8, f. 254v *Il medesimo ballo piu faci[men]te* 37
F25. D-Mbs pr. 93, p. 2 untitled 38
F26. I-Lg 774, f. 44r *Sian fiumi* plus 5 strains for bass in mensural notation and 4 verses of text¹⁴ 38
F27. D-W Guefl 18.8, f. 254r *Ballo del gran duco di Fior[en]ze*¹⁵ 39
F28a. F-Pn Rés.Vmd.31, ff. 1v-2r *Ballo del gran Duca* 40
F28b. F-Pn Rés.Vmd.31, ff. 33v-34r *Gagliarda sopra il ballo del gran Duca* - no bar lines or rhythm signs 40-41
F29a. I-TRc 1947,¹⁵ ff. 15r-15v *Balo del gran duca* - no rhythm signs 42
F29b. I-TRc 1947, ff. 15v-16r *Corenta del granduca* - no rhythm signs 43
F30a. PL-Kj 40032, p. 390 - *Ballo di fiorenza* - underlaid text: [bar 1-4:] *Dimi amor et quando maj* [bar 9-12:] *Fini ranno li miei guai* [bar 20-23:] *Che patisco nott e' giorno p[er] un uago fion adorno*¹⁶ 44-45
F30b. PL-Kj 40032, p. 391 *Rotta del Ballo di fiorenza* 45
F31. PL-Kj 40591, ff. 24v-26r untitled - no bar lines 46-47
F32. Caroso 1600, pp. 116-120 *Laura soane - Gagliarda - Saltarello* text: *Laura Sroave Balletto in lode della Ser.^{ma} Madama Christena Lorena de Medici Gran Duchessa di Toscana. - Questa Sonata farassi due volte & dopo principiarassi la sua Gagliarda - Si torna a far vn'altra volta* (bar 17) - *Gagliarda* (bar 21) - *Saltarello* (bar 41) - *Canario* (bar 81) - lute and superius/bass in mensural notation 48-49
F33a. Gardano 1611, p. 21 *Aria del gran duca*¹⁷ 50
F33b. Gardano 1611, p. 22 *Seconda Parte* 50-51
F33c. Gardano 1611, p. 23 *La sua Gagliarda* - cf. F36b 51
F34a. I-PESo albani 2-28, ff. 35r-37r i71-75¹⁸ *Ballo di fiorenza* 52
F34b. I-PESo albani 2-28, ff. 37v-39r i76-79 *Rotta* - cf. F61 53

of Hieronimus Bernadinijus suorum amicorum comunorum f. 37v *Ballo del Gran Duca*; I-Nc 1321 [33.II.6] 1650 Fabio Constantini for archlute/theorboed guitar, ff. 78v-77v *Ballo d'Emilio* [Cavalieri]; I-Ras 369 (Valentini), ff. 66r et seq *Ballo a 5 sopra l'Aria Dimmi Amore con violone, cornetto, lauto, teorba et cimballo*.

⁹ See Franco Pavan 'Twenty-six newly discovered Italian lute manuscripts in Pesaro' in *Lute News* 133 (April 2020), pp. 34-39.

¹⁰ So chords if in F: **A** [F-D-B^b-F]; **B** [B^b-G-E^b-B^b]; **C** [F-F-D/E^b-G]; **D** [g-F-B^b/C-F]; **E** [G/E^b-D-B^b-F]. The later sources F54/79 lack an E strain. In the F-numbered series the strains are referred to as ABCDE only when confirmed as fitting the expected harmony albeit with occasional variants. The structure of some (F57/77/78) were more problematic and remain only partly resolved.

¹¹ Thank to Matthias Schneider[†] for a copy of the pages from his manuscript 8.

¹² Thank you to Dinko Fabris for a copy of the manuscript.

¹³ Recording: Michel Gondko *Mortua dulce cano A Florilegium of Lte Renaissance Lute Music* (RAMÉE Outhere RAM2007, 2021), second corrente of track 6.

¹⁴ Verse one: *Sian fiumi e fonti boma di pianti amaro/ questi occhi latti e mongibello il core / Se ver che la mia donna ha molto caro / i miei sospiri le lacrime el dolore*.

¹⁵ Thank you to Franco Pavan for a copy of the manuscript.

¹⁶ And continuation of text for 2 of the 4 verses in margin: *Se te segno et tu me fuggi / Se te adono et tu me struggi / Eben nero quel ch'ho inteso / dire che chi te ami fai morire*.

¹⁷ Recording: Jakob Lindberg *Italian Music for Lute and Chitarrone* (BIS LP 226 STEREO, 1983).

¹⁸ The Albani manuscripts are not foliated so digital image numbers from the online facsimiles are added here to assist locating the items in the manuscripts.

F35a. I-PESc b.14, ff. 18v-19r <i>L'Aria di Firenze</i> - only 5 rhythm signs	54
F35b. I-PESc b.14, f. 19r <i>L. Rotta di Firenze</i>	54
F36. US-BEm 757, ff. 16r-15v <i>Ballo del Duca - Bal del Duca</i>	55
F37. D-B N 479, ff. 3v-4v untitled	56-57
F38. F-Pn Rés.Vmd.29, f. 8r <i>Aria di Firenze</i> - no bar lines/rhythm signs	57
- accompaniment or duet part?	
F39. I-PESo albanì 2-22, ff. 14r-14v i31-32 untitled	58
F40. F-Pn Rés.Vmd.29, ff. 10r-10v <i>Aria del Gran Duca in 2^a tuono</i>	59
- in C no bar lines	
F41. I-PESo albanì 6-42, ¹⁹ f. 72r i145 untitled	59
F42. D-BAU 13.40.85, p. 71 <i>Ducis magni Florentinij Choreia</i>	60
F43. I-PESo albanì 2-22, ff. 13v-14r i30-31 untitled- cf. F44	61
F44. I-PESo albanì 2-27, ff. 8r-9r i19-21 untitled- cf. F43	62
F45. I-PESo albanì 2-27, ff. 9r-9v i21-22 untitled	62-63
F46. I-PESo 2-27, ff. 10r-12r i23-i27 <i>Contrapunto dell'aria di Firenze</i>	64-66
F47. I-Fn Magl.XIX.105, ff. 14v-15r <i>Ballo di Palazzo - Rotta del Ballo</i>	67
F48. A-SPL KK 35, p. 28 ¹⁻⁵ <i>Ballet del grand du duka</i>	68
F49. A-SPL KK 35, p. 28 ⁶ -29 ² , 30 ⁴ <i>Ballet del grand Duka</i>	69
F50. Melli II 1614, pp. 22-23 <i>Dimmi Amore passeggiato dall'Autore</i> ²⁰	70-71
F51. PL-Kj 40153, f. 23v untitled	71
F52i. Besard 1617, sig. E4r <i>Ballo del gran Duca I.B.B. Testvdo Minor</i>	72
- lute I of lute trio plus superius & bass in mensural notation	
F52ii. Besard 1617, sig. E3v <i>10 Ballo del gran Duca I.B.B. Nova Testvdo</i>	72-73
- lute II in unison with I	
F52iii. Besard 1617, sig. E3v <i>Testvdo Maior</i>	73
<i>accordetur x chorus in B fa b mi</i> - lute III 5th down from I/II	
F53. F-Pn Rés.Vmc.127, ff. 37r-37v <i>Ballo del Gran Duca</i>	74
F54. A-KR L85, f. 20r 33. untitled - 11-course baroque lute (dfedf)	74
F55. GB-Eu Coll.2073 (<i>olim</i> GB-HAdolmetsch II.B.1), ff. 37v-38r <i>Ballet</i>	75
F56. I-PESo Albiani 2-34, ff. 53r-56r i109-116 untitled	76
2 redundant bars between 16-17 omitted	
F57. I-PESo Albiani 2-34, ff. 63r-66r i129-135 untitled	77
follows F67ab in the manuscript and is based on the same bass progression at the beginning but a satisfactory reconstruction was beyond me so it is reproduced as in the original.	
F58a. A-KR L81, f. 121v <i>Aria di Firenze</i> ²¹	78
F58b. A-KR L81, f. 122r <i>Aria di Firenze in Tripola</i>	78
F58ci. A-KR L81, f. 122v-123r <i>Variatio</i>	79
F58cii. editorially written out arpeggiation [./.] in triple time	82
F59bi. I-MOs Busta IV B, ff. 22r-22v [pp. 43-44] 2 <i>AP</i> ²²	79
F59bii. editorially written out arpeggiation [./.] in duple time	82-83
F59a. I-MOs Busta IV B, ff. 21v-22r [pp. 42-43] <i>Aria di Firenze AP</i> ¹¹	80
- Alessandro Piccinini?	
F60. F-Pn Rés.Vmd.30, ff. 21v-22r <i>Bal de Duca</i>	80-81
F61. I-PESo albanì 2-34, ff. 57r-58v i117-120 untitled - cf. F34b	81
F62. PL-Kj 40153, ff. 7v-8r <i>Aria del Gran Duca fatta da Santino Garsi</i>	84
F63. D-Kl 40.108/I, ff. 84v-85r <i>Balletz</i>	86-87
F64. F-Pn Rés.Vmd.30, ff. 20r-20v <i>Bal del duca</i>	87
F65. PL-Kj 40591, f. 11v untitled	88-89
F66. I-PESc b.14, ff. 5v-6r <i>Aria del gran duca N. C.</i>	89
F67ab. I-PESo albanì 2-34, ff. 58v-62v i120-128 untitled - untitled	90-91
F68. US-BE 762, f. 2v <i>Balletto del Ducha</i>	91
F69. US-SFsc M2.1 M3, p. 20 <i>Aria del gran ducha di toschana in dialogo</i>	92
F70. Kapsberger 1604, pp. 20-28 <i>Aria di Fiore[n]za / Partita 1^a-9^a</i>	94-99
chitarrone ²³	
F71i/ii. Melli III 1616, p. 28 <i>Dimmi Amore passeggiato dall'Autore A Dona</i>	
<i>Maria M'anriquez de lara Contessa de Mansfelt</i> - fedef and transcribed	100-101
F72. I-PESo albanì 2-27, ff. 30v-32v i64-8 <i>Contrapunto sopra d'aria Flor</i> ²⁴	110-1
F73. D-LEm 11.6.15, p. 471 <i>Dimmi amor quando 4</i>	102
F74. I-Vnm IV.1793, ff. 6v-8r <i>Aria fi fiorenza - Rotta</i>	102-103
F75. US-SFdb M2.1 M3, p. 81 <i>Aria del gran Duca in tenore</i>	104
F76. I-BRfranchi w.s., f. [20v] <i>Ballo del duca in tenor</i> - incipit	104
F77i. PL-Kj 40591, f. 26v untitled - duet lute II no bar lines	105
F77ii. PL-Kj 40591, ff. 26v-31r untitled - duet lute I ²⁵ no bar lines	105-109

F78. E-Szayas A-V-20, ²⁶ ff. [1r-2v] <i>Ballo di fiorenza</i>	112-117
F79. A-Goëss A, ff. 77r-79v untitled - lyra viol (ffeff) [John Price]	118-121
= A-Goëss B, ff. 27v-32v <i>Aria variata de M Preys</i> - lyra viol (ffeff) ²⁷	

APPENDIX

The appendices are page fillers apart from some are related (App 2/4) and/or adjacent in sources to settings of the Aria di Firenze and might have formed suites when performed (App 3abc), or are derivative later compositions (App 8ab/14). Apps 1/12 are two of four numbered but untitled ballet found together in the same manuscript. Apps 5/6/10 are anonymous ballo or allemandes and App 14 is titled allemandes but the Dutch song setting suggests it is an otherwise unknown English tune.

App 8 is related to the Aria di Firenze but composed twenty years later in Florence for a Ballet at another Medici wedding, that of Cosimo II Medici and Maria Maddalena of Austria in 1608 - presumably composed by the L. A. in the title, the initials of Lorenzo Allegri then employed as lutenist at the Medici court. It is followed by a related gagliarda and corrente in the lute sources,²⁸ and was published as 'primo ballo' in *Il primo libro delle musiche di Lorenzo Allegri Al Serenissimo Gran Duca di Toscana* (Venezia 1618). App 7 is the only known music ascribed to Paulo Boschi, one of the musicians listed as playing in the intermedio *Il tempio della Pace* at the 1608 wedding in Florence. App 9 is the only one of the twenty-three unattributed courantes in Mylius not from Galilei's 1620 print, but in Michelagnolo's style especially the repeats so could also be by him - the three sources are nearly identical apart from obvious errors and omissions in Mylius. App 13 is an intabulation of the chanson that Melchior Neusidler parodied in his fantasia here (MN15a above).

App 1. CH-SO DA 111, f. 45r ii [Ballet?] 3	12
App 2. D-Z 115.3, p. 40 <i>Tanecz - Zburu</i> - related	16-17
= CZ-Pu 59r.469, ff. 28v-29r <i>Gyney - Zburu</i>	
App 3a. I-Nc 7664, f. 75v p. 150 <i>Calata di Palazzo</i>	22
App 3b. I-Nc 7664, f. 75r p. 149 <i>Calata</i>	23
App 3c. I-Nc 7664, f. 76v p. 152 <i>Calata</i>	23
App 3d. I-Nc 7664, f. 86r p. 171 untitled	23
App 4. CZ-Pu XXIII.F.174, ff. 17v-18r <i>Chorea - Nachtanz</i>	41
App 5. PL-Kj 40032, p. 367 <i>Baleto Todesco</i>	47
App 6. Phalese & Bellere 1568, f. 87v <i>Almande</i> - PhalèseB ²⁹ 12/157	53
App 7. I-Nc 7664, f. 18v p. 36 <i>Corrente detta la timida di Paulo Boschi</i>	66
App 8a. D-Ngm 33748/II, ff. 10v-11r <i>Balletto di L[orenzo] A[legri] fatto per la Nozze del Ser(enissi)^{mo} Gran Duca Cosimo Secondo, e la S[erenissi]^{ma} Maria Maddalena D'Austria Gran' Duchessa di Fiorenza Danzato da Sig[no]^{ri} Paggi e Dame di loro A[ltezze] S[erenissi]^{me}</i>	85
App 8b. D-Ngm 33748/III, ff. 16v-17r <i>Ballo fatto alle S[erenissi]^{me} nelle? nozze del Granduca Cosimo e la S[erenissi]^{ma} Archiduchessa d'Austria</i>	85
App 9. Mylius 1622, p. 80 <i>Courante</i>	93
GB-Eu Coll.2073, ff. 219v-220r <i>Courante</i> ; Vallet 1615, p. 63 <i>Courante</i>	
App 10. NL-Uu AA-fol-28, f. 1v <i>Alma(n)de - Tripudium Germanicum</i>	99
App 11. F-Pn Rés.Vmd.31, ff. 29r-29v <i>Aria del ballo, et di Cantare</i>	
- <i>La sua Voliada</i>	113
App 12. CH-SO DA 111, f. 45r iii [Ballet?] 4	117
App 13. Phalèse and Bellère 1571, f. 40v <i>Rossignollet qui chantez a 4 Clemens</i>	118-119
App 14. D-B 40141, f. 138r <i>Al(lemand)</i>	119
Starter 1621, pp. 8-9 'Is dit niet wel een vreemde gri?' - to the tune <i>Van d'Engelsche indrayende dans Londesyn</i> - song	

John H. Robinson - November 2024

A commentary on the music in the supplement to *Lute News* 151 follows the tablature here. This is the 50th *Lutezine* supplement - the first accompanied *Lute News* 102 in July 2012.

¹⁹ Thank you to Franco Pavan for a copy of the manuscript.

²⁰ This title is in the index and above the tablature and the title page refers to it in the summary contents as 'Vn'Aria di Fiorenza passeggiata dall'Autore'.

²¹ Recording of all three parts: Sigrun Richter *Die Laute von Joseph Hellmer* (ambitus amb 96 978, 2022).

²² Recordings: Francesca Torelli *Alessandro Piccinini* (2007) and Jakob Lindberg *Italian Virtuosi of the Chitarrone* (2012).

²³ Thank you to Paula Chateaufneuf for help with interpretation of the notation. Recordings: Paul O'Dette *Il Tedesco della Tiorba Kapsberger Pieces for Lute* (harmonia mundi HMU 907020, 1990) and Jonas Nordberg *Giovanni Girolamo Kapsberger Intavolatura di Chitarrone* (BIS 2417, 2019).

²⁴ Structure of strains and harmony obscure but seems to have sections of 13/18/12/12/12 bars.

²⁵ Variation 4 strain A repeat has 5 bars (so omit bar 92) and variation 5 strain C

has an extra half bar (so omit half bar 127) in the original - needs further editing.

²⁶ Thank you to Rodrigo Zayas for a copy (27/4/24). I have transcribed the tablature faithfully in the sequence on the first four consecutive pages of the manuscript which lacks pagination/foliation and a column of dots in the tablature here marks the page turns but they seem to be out of order with possible missing pages and sections of another piece inserted - it begins with the harmony of the A strain of the Aria and ends with the E strain with repeat but I cannot make sense of the B, C & D strains.

²⁷ Thank you to Tim Crawford for bringing this setting to my attention - the only one known for viol.

²⁸ Coelho 1995, *op. cit.* pp. 108/112.

²⁹ Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* vols I-III (Koninivljike VNM 2023).

1

f	e	cacef	eca	a	ac	a	a	ca	ac	ac	ec	ef	ec	a	a
f	o	c	a	e	e	c	a	c	a	c	e	e	f	f	c
c															
															a

5

cacef	ea	ec	a	a	a	a	a	a	a	f	f	k	h	a
o	a	o	o	c	a	c	a	c	o	o	c	a	c	a
a	a	a	c	c	a	a	c	c	a	c	a	c	a	a
e	c			e	a									

9

e	f	h	k	h	f	ec	ac	ea	ec	a	a	a	a	c	f	e	c	a	c	e	f	h
f	a	h		o	a	o	o	a	o	c	a	c	o	c	o	f	c	o	o	f	h	i
f	h			o						c	a	c	o	c	o	f	o	o	f	o	i	
c	f	h		a	a	a		c	c				e	c	a	c	a		a		k	
				a	e	c				a							a			e	h	

14

e	c	f	e	c	a	a	a	a	a	f	e	c	a	c	e	f
f	c	f	e	c	f	e	c	f	e	c	e	a	a	a	a	a
f	o	f		c	o	c	a	c	o	o	c	a	c	o	o	
c				c	a	c	e	c	a							
				a	c			e	c	a						e

17

o	c	o	c	a	a	c	e	a	c	e	f	h	k	f	h	k	h	k	h	k	h	k
o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	
f	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	
c	e	a	c	e	e	c	c	a	c	e	c	a	h	k								

21

h	f	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k
f	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k	h	k	

25

c	a	a	a	c	e	h	h	f	e	c	e	f	k	h	f	c	a	a	a	a
o	o	o	o	o	f	e	f	f	f	c	f	h	k	o	o	o	o	o	o	
a	c	c	c	c	e	c	e	g	c	a	c	h	h	a	e	c	e	c	a	
					c	h	a		e	c	a									

H H H H	HHHHH N N	HHHHH HHHH HHHH HHHH N H H H
f f d c	a a	f f e c a a
c d d a	a a e	f f e c a a
d d f d d	c d c d c a f	d c a c a a c d
e c a	c e	g c b c
e c c	e c	c c e e
		a a
		a

30

[illegible]

34

39

[illegible]

43

46

H	H	h	h	HHH	HHH	HHH	HHH	HHH	HHH	H	H	h	h	H	H	HH	
f	e	c	a	a				a	c	a	c	e	f	a	c		
c	c	f	e	a	b	c	a	c	a	b	c	a	a	a	c		
b	c	f			b			b	c	b	b						
		e		c	c	a	c		a			a					
a	e	c		a	a			c		a	c	e			c	e	a

51

[illegible]

55

First system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation is written in a medieval style with square neumes on a four-line staff. The melody is primarily composed of eighth and quarter notes, with some rests. The key signature is one flat (B-flat). The system ends with a repeat sign.

Second system of musical notation. It continues the melody from the first system. The notation is similar, with square neumes on a four-line staff. The system ends with a repeat sign.

Third system of musical notation. It continues the melody. The notation is similar, with square neumes on a four-line staff. The system ends with a repeat sign.

Fourth system of musical notation. It continues the melody. The notation is similar, with square neumes on a four-line staff. The system ends with a repeat sign.

First system of musical notation for 'Adds 1. Sarab(anda)'. It consists of a single staff with a treble clef and a 3/4 time signature. The notation is written in a medieval style with square neumes on a four-line staff. The melody is primarily composed of eighth and quarter notes, with some rests. The key signature is one flat (B-flat). The system ends with a repeat sign.

Second system of musical notation for 'Adds 1. Sarab(anda)'. It continues the melody. The notation is similar, with square neumes on a four-line staff. The system ends with a repeat sign.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

44

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

48

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

52

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

55

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

59

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

63

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and symbols (accents, dots, dashes) indicating pitch and rhythm. The notation is organized into measures, with some measures containing multiple notes.

68

Handwritten musical notation system 1, measures 72-75. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

72

Handwritten musical notation system 2, measures 76-79. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

76

Handwritten musical notation system 3, measures 80-83. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

80

Handwritten musical notation system 4, measures 84-87. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

84

Adds 2. Sarab(anda) 2 - 7F9D A4B6

GB-Lbl K.3.m.21, p. 7

Handwritten musical notation system 5, measures 88-91. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

1

Handwritten musical notation system 6, measures 92-95. The notation consists of a single staff with notes and rests, and a four-line staff below it with letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) indicating pitch and rhythm.

6

//a

9

17

25

10

19

29

Adds 6. Corrente - 7F8E9D10C AB15

GB-Lbl K.3.m.21, p. 11

1

9

16

23

Adds 3. Corrente (first parte) W - 7F8Eb10C A25B16

GB-Lbl K.3.m.21, pp. 8-9

3

9

17

24

33

App 1. (Ballet) 3 - 7F8Eb9C AB4

CH-SO DA 111, f. 45r

[illegible]

Adds 8. Sarab(anda) 3 - 7F8Eb9D ABC8

GB-Lbl K.3.m.21, p. 17

1

9

17

Adds 9. Sarab(anda) 4 - 7F9D A4B9

GB-Lbl K.3.m.21, p. 19

1

5

9

Adds 7. (Corrente) Terta Partae W - 7F8E10C AB8

GB-Lbl K.3.m.21, p. 12

9 //a a //a //a /a a a b d /a

9 /a a a //a

Adds 10. Sarab(anda) 5 - 7F8Eb9D10C AB8

GB-Lbl K.3.m.21, p. 21

1 //a a /a //a a

9 a //a /a //a /a a

Adds 11. Sarab(anda) 6 - 7F8Eb9D AB8

GB-Lbl K.3.m.21, p. 23

1 /a a /a //a

9 /a a /a //a

Adds 12. Sarabanda - 7F8Eb9D10C AB8

GB-Lbl K.3.m.21, p. 30

1

9

Adds 13. (Sarabanda) et sic (4 bars) - 7F#8E9D10C AB8

GB-Lbl K.3.m.21, p. 31

1

9

Adds 14. Courante ad Accord 2 (Gaulthier) - edeff AB8

GB-Lbl K.3.m.21, p. 56

8

Fla. Aria di Fiorenza in soprano - 7F AABCDEE4

D-Fschneider MS 8, ff. 26v-27r

1

11

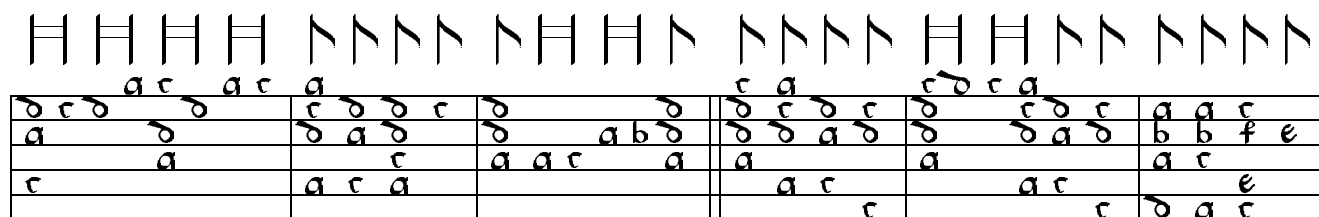
17

23

App 2. Tanecz - Zhuru - ABC4-AB4C6

D-Z 115.3, p. 40

1



6



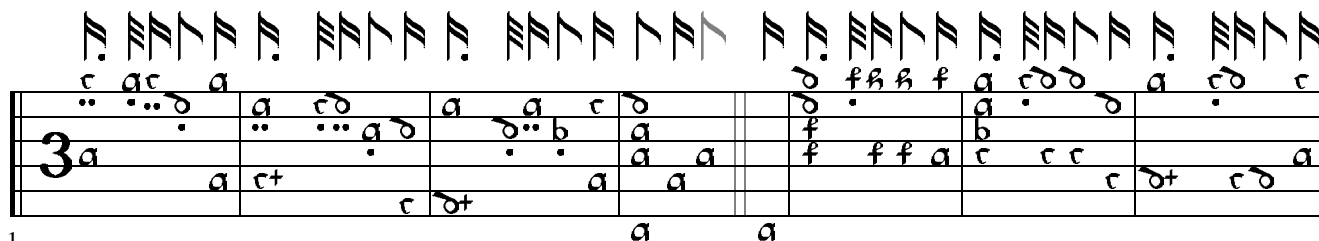
12



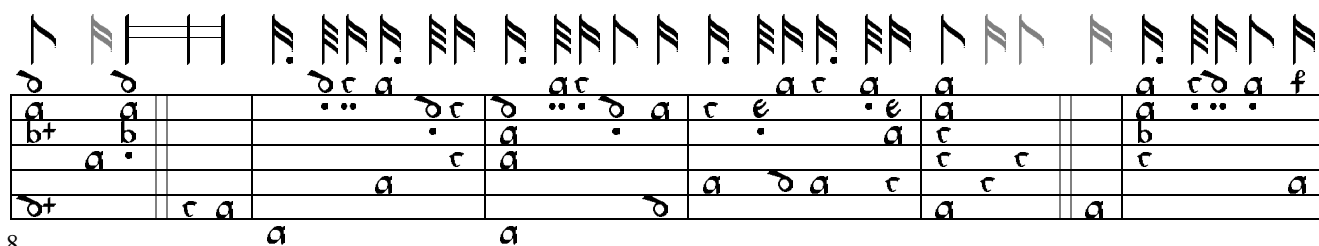
19

F1b. Seco(n)da parte - 7F ABCDE4

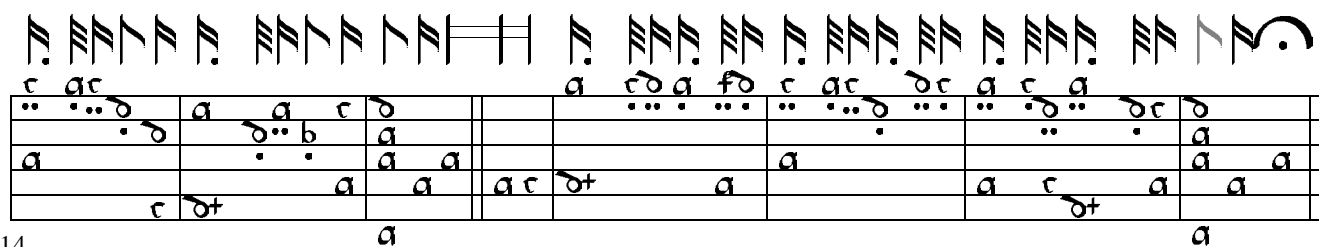
D-Fschneider MS 8, ff. 25v-26r



1



8



14

F2. Balletto detto Alta Carretta - La sciolta - ABCDE8-ABCDE4 Caravaggio 1607, pp. 24-28

1

11

22

31

41

48

54

F3ab. Ballo di Palazzo - La Corrente - 7F8C ABCDE4-FF4GG5 F-Pn Res.Vmf.50, ff. 6r-6v

1 a

8 a a a a

15 a a

21 a a a a a

27 a 8

33 a a

F4a. Tenor di Firenze - 7F ABCDE4

D-Fschneider MS 8, ff. 56v-57r

F4b. Rotta della med(esi)ma - 7F ABCDE4

D-Fschneider MS 8, ff. f. 57r

1

7

14

F5. Ballo di Palazzo - 7F AABCDEE8

I-Nc 7664, ff. 17v-18r

1

9

16

25

33

41

49

F6. Aria di Palazzo - 7F ABCDE8

I-Nc 7664, ff. 74v-75r

1

11

21

31

App 3a. Calata di Palazzo - 7F ABCDD4

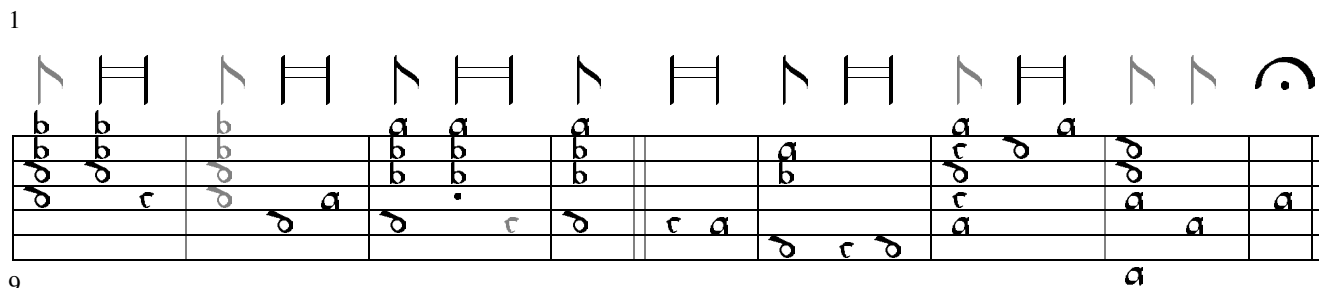
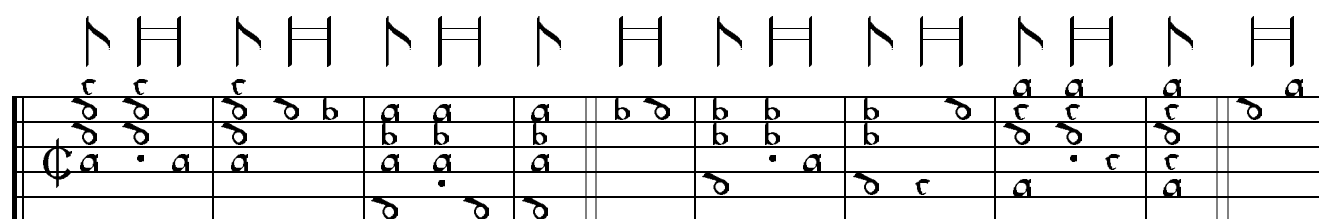
I-Nc 7664, f. 75v

1

11

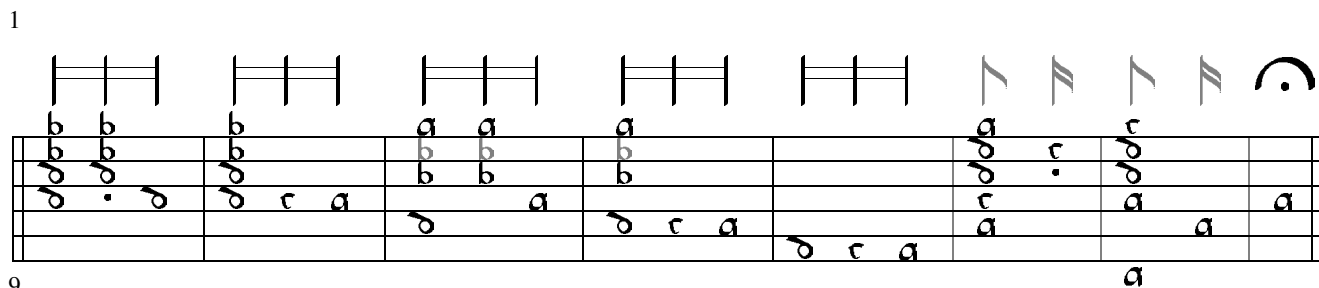
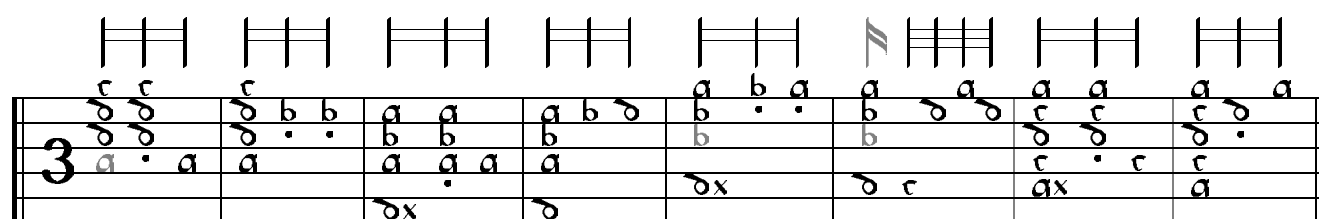
App 3b. Calata - 7F ABCD4

I-Nc 7664, f. 75r



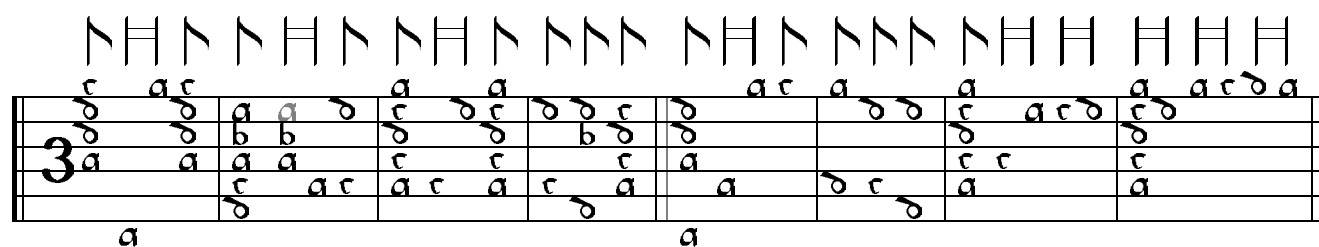
App 3c. Calata - 7F AB8

I-Nc 7664, f. 76v



App 3d. Untitled - 7F AB4

I-Nc 7664, f. 86r



F7. Balleto Duca di Florenz - 7F ABCDE4

A-SPL KK 35, pp. 29-30

1

7

13

18

24

F8. Bal(llo) del Gran Ducha - incipit

I-TRa w.s., f. 3v

1

4

F9. Balleto di Duca Florenz - 7F ABCE4

A-SPL KK 35, p. 29

1

6

12

F10. Aria del Gran Ducha di Toschana - 7F ABCDE4

US-BEm 760, f. 24v

1

7

14

45 a a

F11b. Saltarello del Ballo del Grand Duca - 7F AABCDE8

A-KR L64, ff. 33v-34r

a

9 a

20 a

31 a

40 a

F12ab. Ballo di Firenze - Corrente Francese in Aria del Ballo di Firenze - 7F A4-FG8

A-KR L64, f. 31r & 33r

1 a a

8 a

14 a

F13. Aria del Gra(n) Duca in p(rim)o tuono - 7F ABCDE4

F-Pn Res.Vmd.29, f. 13r

7 a a

14 a

F14a. Aria del Gran Duca - 7F ABCDE4

F-Pn Res.Vmd.29, ff. 13r-13v

7

7

14

F14b. Rotta del Aria del Gran Duca - 7F ABCDE4

F-Pn Res.Vmd.29, f. 13v

7

7

14

F15a. Balletto de Florenza - 7F AABCDEE4

D-B 4022, f. 13r

1

7

12

18

23

F16. Bal del Duca - incipit I-BRfranchi, f. 17v

3

F15b. Curanto - 7F AABCDEE8

D-B 4022, f. 40r

1

10

19

29

38

48

F17ab. Baletto del Ducha di Fiorenza - Correntta del auanth serifr baletto

- 7F AABCDEE4-ABCEE4

F-Pn Res.1108, ff. 47r-48r

The musical score is written on five systems, each consisting of a single staff with a treble clef and a common time signature (C). The notation is a form of early printed musical notation, featuring various note values (minims, crotchets, quavers) and rests. The notes are often grouped in beams, and there are many accidentals (sharps, flats, naturals). The score is divided into measures by vertical bar lines. The systems are numbered 1, 7, 14, 21, and 28 on the left margin. The final system is numbered 35. The notation includes many accidentals, particularly flats and naturals, and some notes are beamed together in groups of four or eight. The overall style is characteristic of 16th-century Italian dance music notation.

1

7

14

21

28

35

42

F18. Untitled - 7F AABCDEE4

B-Bc 26.369, ff. 4v-?

1

6

11

18

24

1

9

16

24

31

40

F20. (Ari)a de Duca (Fio)re(n)za - 7F ABCDE4

F-Pn Res.941, f. 22v

7

14

F21. Untitled - 7F ABCDE4

B-Br 16.663, ff. 17v-18r

1

8

14

1 a a

12 a a a

21 a

31 a a

42 a

51 a a

62 a a

F23. Dimmi Amore - 7F ABCDE4

CZ-Pu XXIII.174, f. 16r

1 a a

7 a

14 a

F24. Il medesimo Ballo piu facil(men)te - 7F ABCDE4

D-W Guelf 18.8, f. 254v

1 a a a

8 a a a

15 a a a

F25. Untitled - 7F AABCDEE4

D-Mbs pr. 93, p. 2

1

6

11

17

23

F26. Sian Fiumi - AB4

I-Lg 774, f. 44r

[illegible]

1

4

 α α

11

9

18

F28a. Ballo del Gran Duca - 7F AABCDE4

F-Pn Res.Vmd.31, ff. 1v-2r

1 a

7 a

13 a

19 a

F28b. Galiarda sopra il Ballo del Gran Duca - 7F ABCDE8

F-Pn Res.Vmd.31, ff. 33v-34r

3 a

a

a

a

10 a



18 a a



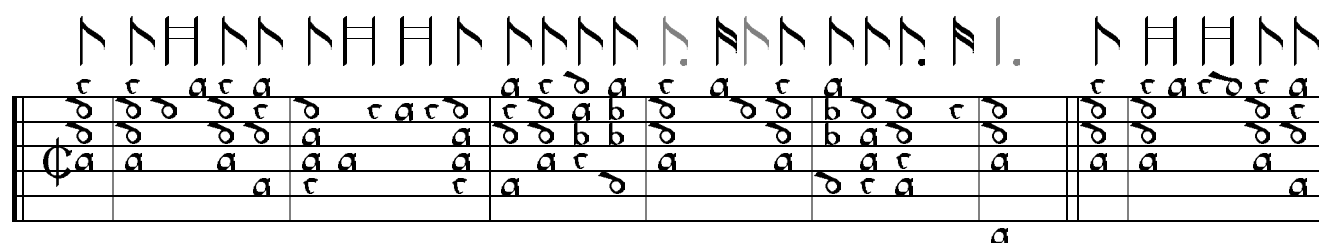
26 a a a a



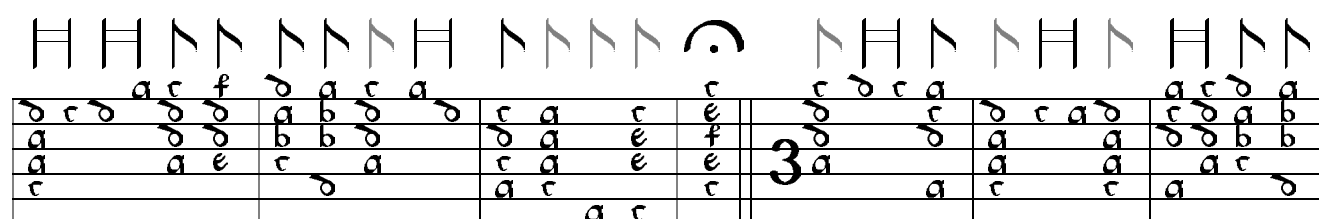
33 a a

App 4. Chorea - Nachtantz - 7F A6B5-A6B5

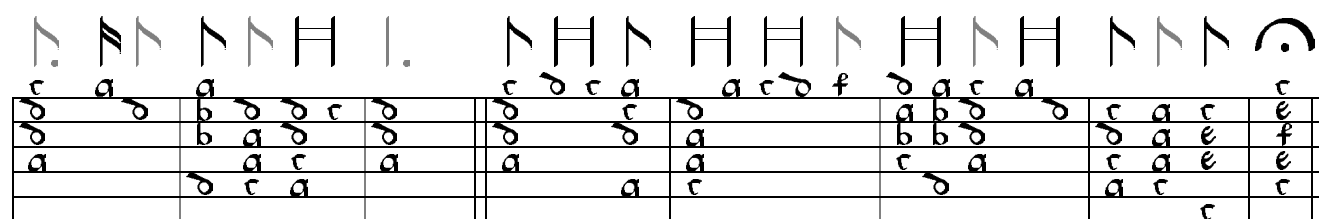
CZ-Pu XXIII.F.174, ff. 17v-18r



a



8



15 a

1 a a a a a a a a

9 a a a a a a a a

17 a a a a a a a a

25 a a a a a a a a

32 a a a a a a a a

39 a a a a a a a a

47 a a a a a a a a

F29b. Corent del Gran Duca - 7F AABCDDEE4

I-TRc 1947, ff. 15v-16r

3

9

17

26

36

47

1

7

15

23

29

35

40

PL-Kj 40032, p. 391

3

1

10

21

31

40

1

7

14

21

28

34

40



46



52



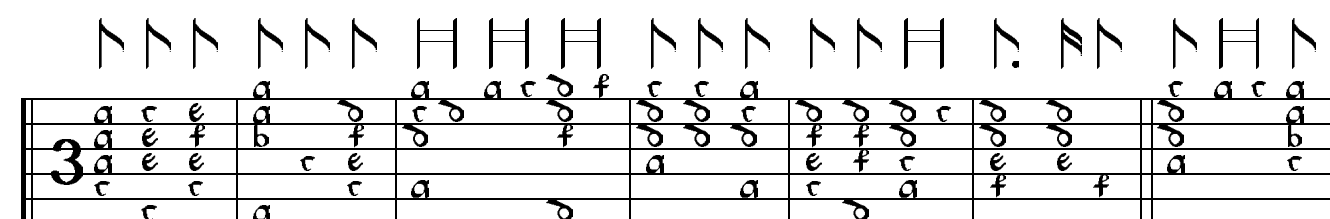
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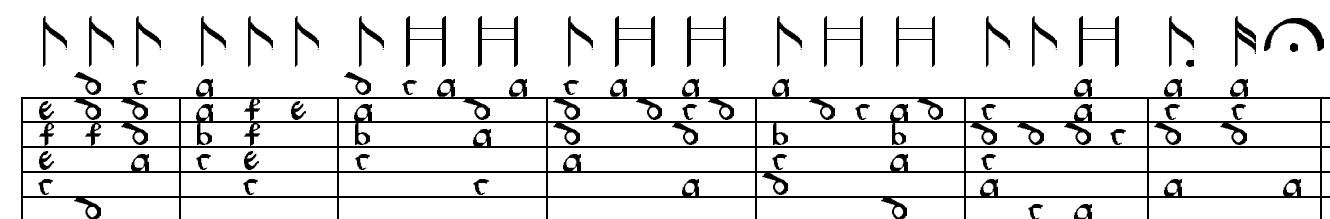
66

App 5. Baletto Todesco - A6B8

PL-Kj 40032, p. 367



1



8

1 8 14 20 24 28 32

System 36-39: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

36 a a a a

System 40-43: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

40 a a

System 47-50: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

47 a a

System 55-58: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

55

System 64-67: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

64 a a a

System 72-75: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

72 a a a

System 80-83: Four staves of music. The top staff contains rhythmic notation with vertical strokes and beams. The second staff contains notes with stems and beams. The third and fourth staves contain notes with stems and beams. The system ends with a double bar line.

80 a a a a

F33abc. Aria del Gran Duca Prima - Seconda Parte - La sua Gagliarda

- 7F ABCDEE4-ABCDEE4-ABCDEE8

Gardano 1611, pp. 21-23

1

1

8

15

21

27

32

38

The musical score for 'The Rose Tree' is presented on a four-staff system. The first staff contains a melody with notes and rests, some marked with 'a' or 'b'. The second staff contains a bass line with notes and rests, some marked with 'a' or 'b'. The third and fourth staves are empty. The score is divided into measures by vertical bar lines. The first measure is marked with '38' at the beginning. The melody and bass line are written in a simple, folk-like style. The notes are mostly quarter and eighth notes, with some rests. The rests are marked with 'a' or 'b'.

38 a

43

43

48 a

55

55 a

65

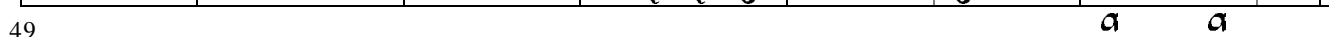
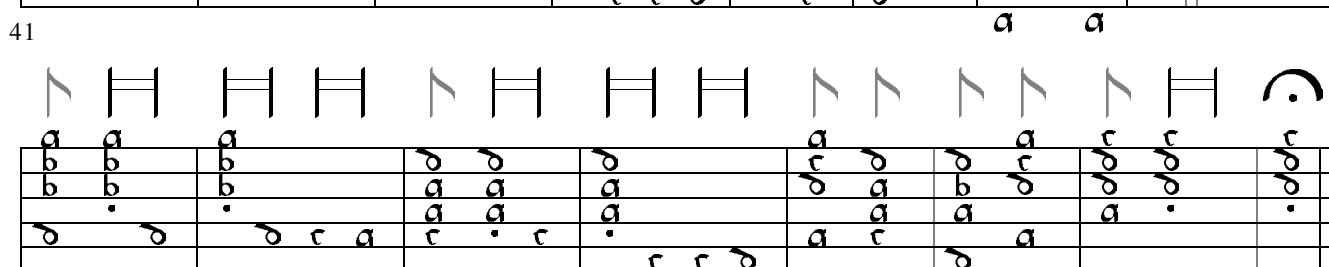
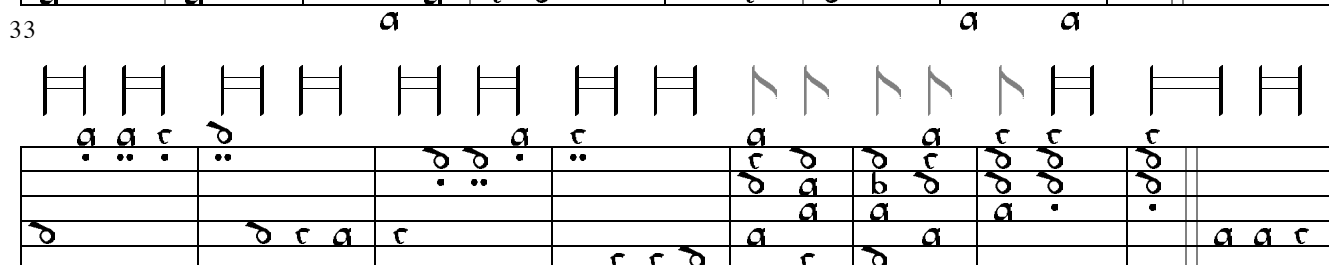
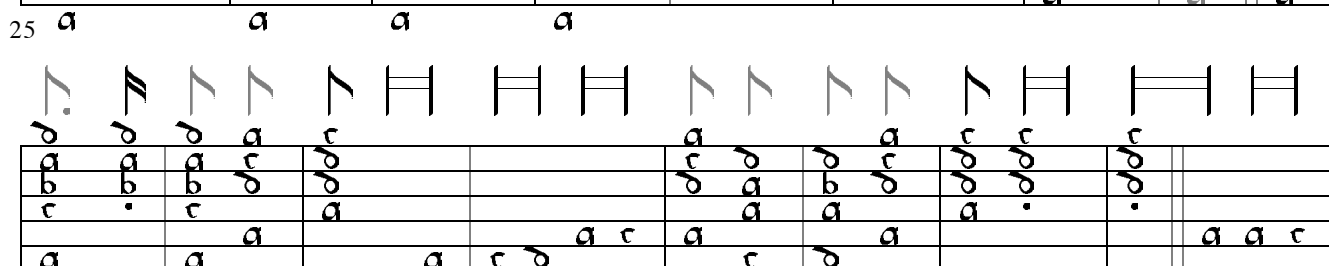
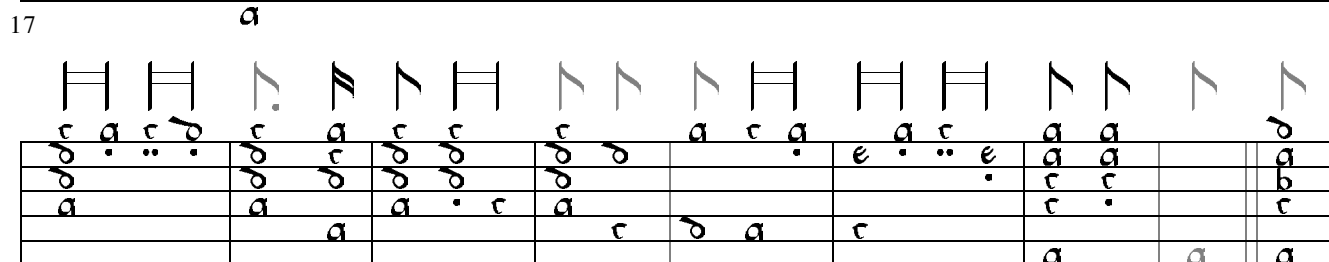
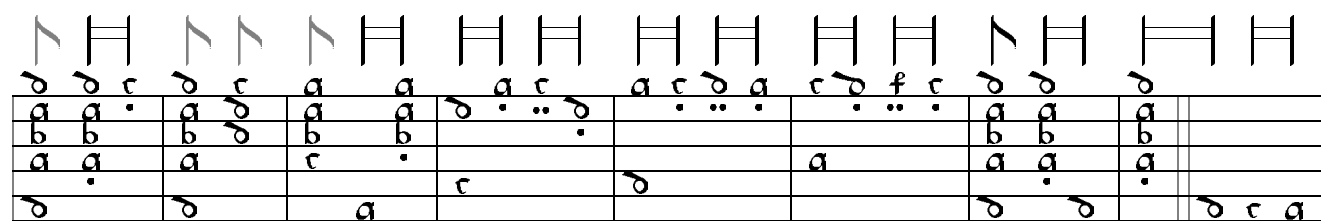
65

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

76 a a a

76

87



F34b. Rotta - 7F ABCDE8

I-PESo albanì 2-28, ff. 37v-39r

1

11

21

29

App 6. Almande - ABC2

Phalese & Bellere 1568, f. 87v

1

4

1 4 7

8 11 14

15 18 21

22 25 28

30 33 36

40 43 46 49

50 52 53

F36. Ballo del Duca - 7F AABCDEE4

US-BEm 757, ff. 16r-15v

1

10

19

28

38

47

1 7 9 7

7 7 7

14 7 7 7

21 7

27 7 8 9 10 7

33 7 7

38 7 7

1

a

8 a

12

a

a

22 a

F40. Aria del Gran Duca - 7F ABCDE4

F-Pn Res.Vmd.29, ff. 10r-10v

1

7

14

F41. Untitled - 7D ABCDE4

I-PESo albani 6-42, f. 72r

1

8

14

F42. Ducis Magni Florentinj Chorea - 7F8D - AABCDEE8

D-BAU 13.4o.85, p. 71

3

1

10

19

29

38

47

F43. Untitled - 7D ABCDE4-A9

I-PESo albanian 2-22, ff. 13v-14r

1

6

10

14

18

23

F44. Untitled - 7D ABCDE4

I-PESo albani 2-27, ff. 8r-9r

1

6

11

16

F45. Untitled - 7D AABCDE8

I-PESo albani 2-27, ff. 9r-9v

1

7

13

18

23

28

33

38

43

F46. Contrapunto dell'Aria di Fiorenza - 7D ABCDEABCDE8 I-PESo albanì 2-27, ff. 10r-12r

[illegible]

1

6

[illegible]

10

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

d	i		d a	
			b a	a b
			c a	a c
			e	a c e

15

20

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

a

25

[illegible]

30

Diagram 1: Musical notation for the song 'Baba' (Baba's Song). The notation is written on a 5-line staff. The melody is represented by vertical strokes and horizontal lines. Below the staff, the lyrics 'baba' are written in a stylized font. The notation includes a key signature of one flat and a 4/4 time signature.

35

[illegible]

40

			
		a c b c a r d e r d r d r d r d r c a c	b a b d a b c
c e a c a	a c e a a		
r d r	d a c r	a	

44

48

52

56

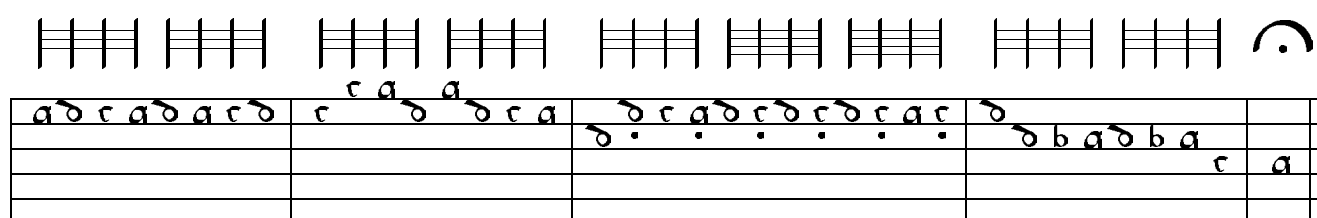
61



66



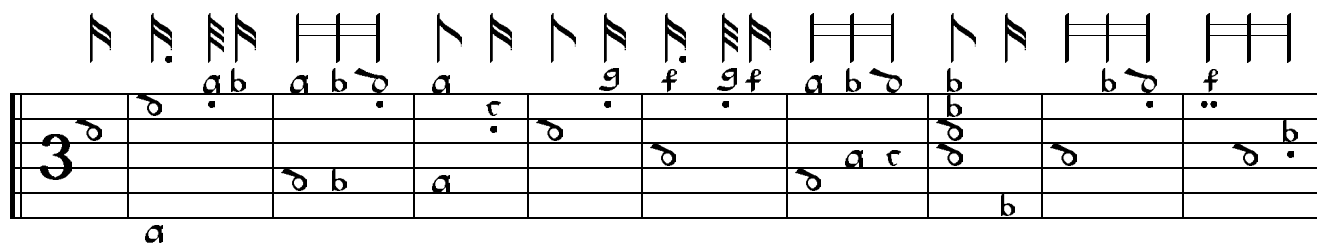
71



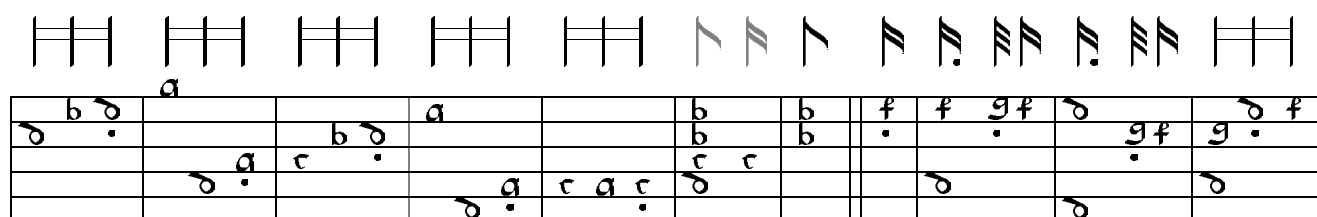
76

App 7. Corrente detta la timida di Paulo Boschi - 7F A16B14

I-Nc 7664, f. 18v



a



10



20

a

F47. Ballo di Palazzo - Rotta - 7F8Eb9D AABCDEE4-ABCDE4-Fn Magl.XIX.105, ff. 14v-15r

The musical score is written on five systems, each consisting of a rhythmic notation line (flags) and a three-staff letter notation system. The notes are represented by letters: 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The score includes various musical symbols such as beams, slurs, and repeat signs. Measure numbers 1, 7, 14, 20, 27, 34, and 41 are indicated at the beginning of their respective systems. Some measures contain specific annotations like '8', '9', and '3'.

1 a a

7 a a

14 a a

20 a 8 9 a

27 a a a

34 a a

41 a a 8 9 a

F48. Ballet del Grand Duka - 7F9D AABCDEE4

A-SPL KK 35, p. 28

1. a 9 a

[illegible]

11

[illegible]

F49. Ballet del Grand Duka - 7F9D AABCDEEA4

A-SPL KK 35, pp. 28-29 & 30

1

6

11

17

22

27

1 a 9

4 a a 9

8 a

a a

15 a a

19 a

22 a

25

F51. Untitled - 7F9D ABCDE8

PL-Kj 40153, f. 23v

1

9

17

25

33

F52i. Ballo del Gran Duca I.B.B. Testvdo Minor - 7F9D AABCDE4 Besard 1617, sig. E4r

1

7

14

19

F52ii. Ballo del Gran Duca I.B.B. Nova Testvdo - 7F8Eb9D AABCDE4Besard 1617, sig. E3v

1

7

19

F53. Ballo del Gran Duca - 7F8Eb9D10C ABCDE4

F-Pn Res.Vmc.127, ff. 37r-37v

1 a 9

6 a 8 9 10 a

11 a

16 a a 8 9 a

F54. Untitled - 11 course baroque lute - (dfedf) ABCD4

A-KR L85, f. 20r

1 /a 4 //a a a /a 4 //a //a /a a 4

9 4 //a //a a a //a //a /a 4 /a

1

6

11

15

19

23

27

1 a 9 10 a a

9 a a a

18 a

25 a a 10 a a

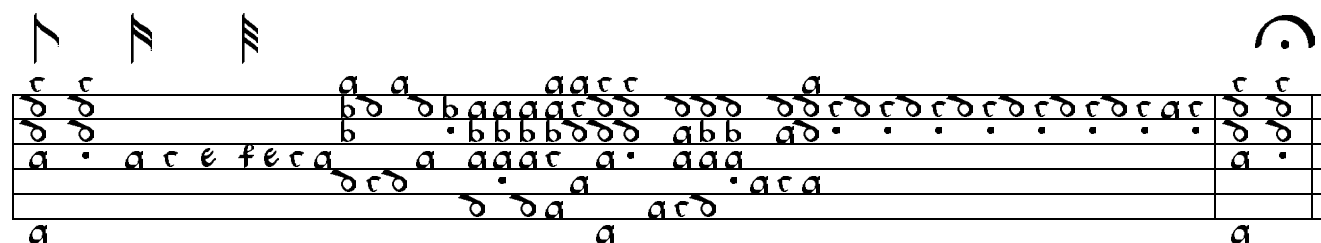
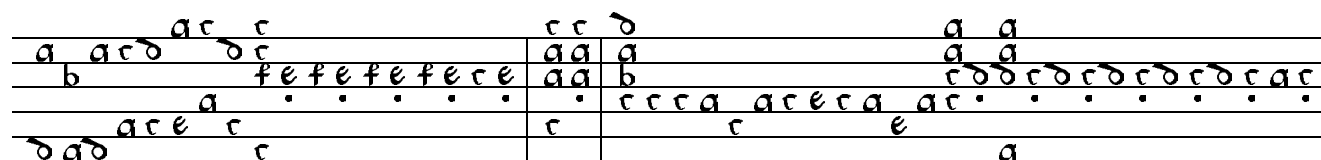
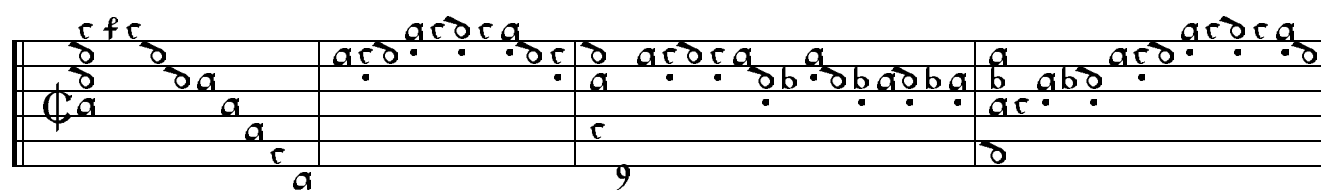
33 10

39 a a

47 a a a a

F57. Untitled - 7F10C

I-PESo albani 2-34, ff. 63r-66r



1

10

21

30

41

47

54

F58ci. Variatio - 7F8Eb9D ABCDE4

A-KR L81, ff. 122v-123r

F59bi. (Aria di Firenze) 2 AP - 7F9D10C11Bb AABCDE4

I-MOs B, ff. 22r-22v

F59a. Aria di Fiore(n)ze AP - 7F8Rf9D10C11Bb ABCDE4

I-MOs B, ff. 21v-22r

1

6

11

16

F60. Bal(lo) del Duca - 7F8Eb9D10C11Bb AABCDE4

F-Pn Res.Vmd.30, ff. 21v-22r

[illegible]

13 a a

19 a 8 9 10 11 a a

F61. Untitled - 7F11Bb ABCDE8

I-PESo albani 2-34, ff. 57r-58v

1 a

11 11 a

21

31 a a

F58cii. Variatio - 7F8Eb9D arpeggiated editorially

A-KR L81, ff. 122v-123r

1 7 9 7 7

5 8

9 7 7

13 7 7

17 8 9 7

F59bii. 2 ATP - 7F9D10C11Bb AABCDE4 apeggiated editorially

I-MOs B, ff. 22r-22v

1 7 9 11 10

4 7 9

7 11 10 7 7 11 7

10 8 11

13 7 7

16 7

19 11 7 8 10

22 9 11 7

F62. Aria del Gran Duca fatta da Santino Garsi - 7F8Eb9D10C11Bb AABCDE4

PL-Kj 40153, ff. 7v-8r

1 7 9 7 10 7 7 7

10 7 8 9 10 9 9 10 11 7 11 10 7 8 9 10

17 11 7 8 9 8 9 10 11 7 8 9 10 11

24 7 7 7 9 8 10 9

32 7 7 8 9 10 11 10 7

40 7 8 9 9 7 7

App 8a. Balletto di L(orenzo) A(llegri) - 7F9D10C11Bb ABCD4E6

D-Ngm 33748/II, ff. 10v-11r

1 a a a 10 10 a

8 10 a a 9 a

16 11 a

App 8b. Ballo ... del Granduca - 7F9D10C11Bb ABCD4E6

D-Ngm 33748/III, ff. 16v-17r

1 a a a 10 a

8 10 a a 9 a

16 11 a

1

1 9 a

6 11 a

12 11 a a

18 a a 9 a

25 a

31 a

36 a

41

46

51

F64. Bal del Duca - 7F9D10C11Bb ABCDE4

F-Pn Res.Vmd.30, ff. 20r-20v

1

8

15

3

9

18

27

36

44

53

62

71

F66. Aria del Gran Duca N. C. - 7F9D10C11Bb AABCDE4

I-PESc b.14, f. 5v

6

12

18

1 a a 10 9 9 10 a a

9 10 a a

16 10 a a

23 10 a a

30 10 a a

37 10 a a

44 10 a a

53 a 11

66 a a a

78 a a

F68. Balletto del Ducha - 7F8Eb9D10C11Bb14F ABCDE4

US-BEm 762, f. 2v

1 7 9 11 7 7

7 7 7 8 9 10 11 7 7 9 a

14 7 8 9 8 10 9 11 10 7 14

F69. Aria del Gran Ducha di Toschana in dialogo - 7F8Eb9D10C11Bb AABCDEE4

US-SFsc M2.1 M3, p. 20

1 7 7

6 a 7 9

11 8 7 11 7 9 8


16 7 10

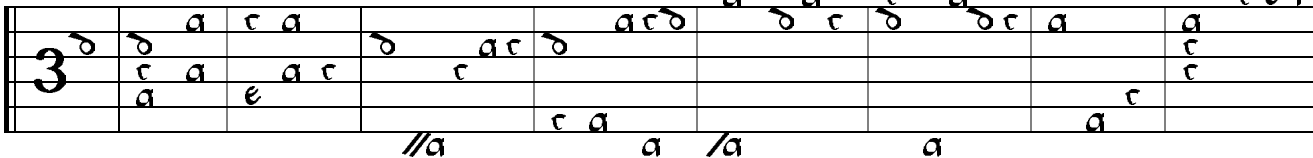
20 7 8 9 10


24 7 8 7 8 9 8 9 8 9 10 9 10 11 10 7

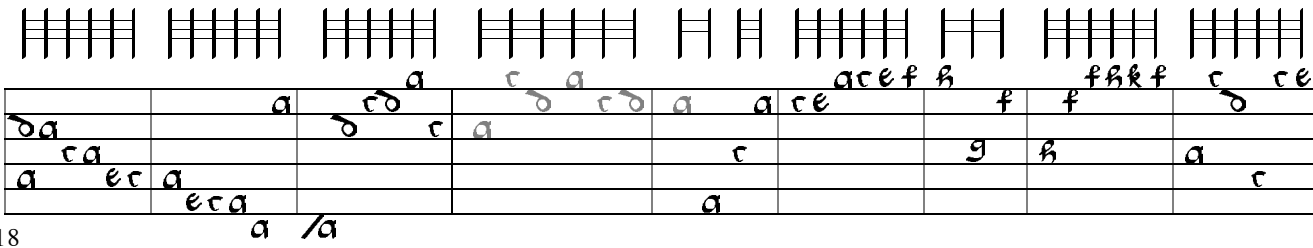
App 9. Courante - 7F8E9C AA15BB16

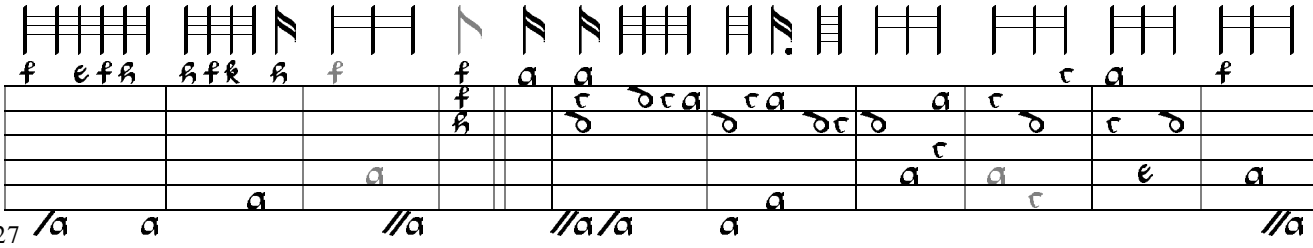
Mylius 1622, p. 80







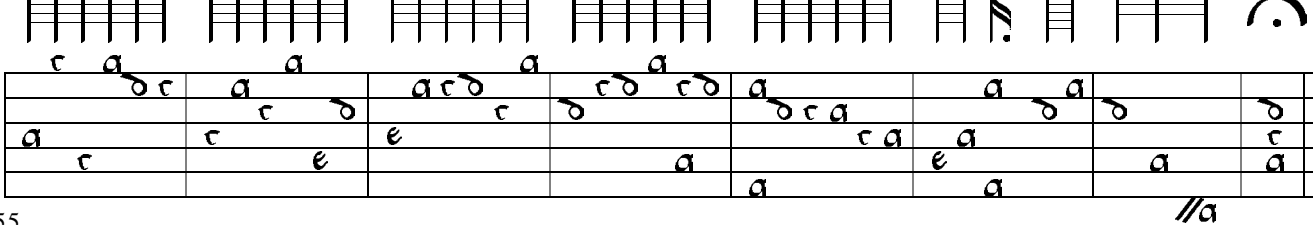












F70. Aria di Fiore(n)za - Partita 1-9

- chitarrone 7F8Eb9D10C11Bb 8xABCDE4-2xABCDE4

Kapsberger 1604, pp. 20-28

1 *J.* 10 9 10 11 *J. J. J. J.*

7 *J. J.* 11 10 9 *J. J. J.*

13 *J. J. J.* 10 10 8 10 9 *J.*

19 *J. J. J.* 10 9 10 10 *J. J.*

25 *J.* 11 *J.*

31 *J. J. J.* 9 10 10 *J. J.*

37 8 10 9 10 *J. J.* 10 9 *J.*

43 *J.* 10 *J.* 8 *J.* 11

49 *J.* *J.* 10 *J.* *J.* *J.* 9

53 *J.* 10

58 9 *J.* 10 *J.* 9

63 *J.* *J.* 10 *J.* 11 *J.*

69 *J.* *J.* *J.* 9 *J.* *J.* 10

75 *J.* *J.* *J.* 10 *J.* *J.* 10

80 *J.* 10 9 10 11 *a*

86 *J.* 11 10 8 10 9 *a*

93 *J.* 10 10 8 10 9 *a*

99 *J.* 10 *a*

103 *J.* 8 9 10 11 10 *a*

107 *J.* 11 *a*

111 *J.* 8 9 109 *a*

115 116 117

118 119 120 121 122

123 124 125 126 127

129 130 131 132 133 134 135

136 137 138 139 140

141 142

143 144 145 146 147

147 *J.*

150 *J.* *J.* *J.*

154 *J.*

158 *J.* *J.* *J.*

161 *J.* *J.* *J.*

167 *J.* *J.* *J.* *J.* *J.*

173 *J.*

The musical score consists of seven systems of music. Each system is marked with a measure number at the beginning and a tempo marking 'J.' (Allegretto) below the staff. The notation includes various note values, rests, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and repeat signs.

178

186

193

App 10. Alma(n)de - Tripudium Germanicum - A6B8

NL-Uu AA-fol-28, f. 1v

1

7

F71i. Dimi Amore Passegiato dall Autore - fedef
 7F8Eb9D10C11Bb12A AABCDEE4

Melli III 1616, p. 28

1 10 12 8 7 10 10

6 7 9 8 7 10 7

10 9 7 8 9 10 10

15 9 9 11 10 8 7

20 10 7 8 7 8 7 10 7

25 8 7 9 8 7 8 7 10

F71ii. Dimi Amore Passegiato dall Auttore - transcribed for ffeff
7F8Eb9D10C AABCDEE4

Melli III 1614, p. 28

1 /a //a a /a /a

6 a a b /a b

10 a a /a /a

15 a a //a /a a b

20 /a /a

25 a a b /a

F72. Contrapunto sopra d'Aria Flor(enze) - 7D sections?

I-PESo albani 2-27, ff. 30v-32v

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

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

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

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

trillo

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

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

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

Diagram illustrating a sequence of letters and arrows (a, b, c) arranged in a grid structure, likely representing a path or a sequence of operations. The grid consists of 6 rows and 6 columns of cells. The letters and arrows are placed within the cells as follows:

- Row 1: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).
- Row 2: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).
- Row 3: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).
- Row 4: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).
- Row 5: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).
- Row 6: a (above first cell), b (above second cell), c (above third cell), a (above fourth cell), b (above fifth cell), c (above sixth cell).

43

4.5

trillo

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

49

The Rose Tree

The Rose Tree

54

59

[illegible]

64

68

08

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

trillo

74

F73. Dimmi amor quando - 7F ABCDEE4

D-LEm 11.6.15, p. 471

1

7

13

19

F74. Aria di Fiorenza - Rotta - 7F8E10C12A ABCDE8-ABCDE8

I-Vnm IV.1793, ff. 6v-8r

1

10

19 12

28 7 8

37 3

44

54 10 12

64

72

F75. Aria del Gran Duca in tenore - AABCDEE4

US-SFdb M2.1 M3, p. 81

1

7

13

19

24

F76. Ballo del Duca - incipit I-BRfranchi, f. 20v

F77i. Untitled - unison duet lute II A(A)BCDE(E)4+1

PL-Kj 40591, f. 26v

15

F77ii. (Aria di Fiorenza) - duet lute I 7D 5xAABCDDEE4

PL-Kj 40591, ff. 26v-31r

15

21

27

33

39

44

49

54

Handwritten musical notation system 1, measures 59-63. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters a, e, c, b, f, g) with various accidentals and dynamics (f, f¹, f², f³).

59

Handwritten musical notation system 2, measures 64-68. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

64

Handwritten musical notation system 3, measures 69-73. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

69

Handwritten musical notation system 4, measures 74-78. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

74

Handwritten musical notation system 5, measures 79-83. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

79

Handwritten musical notation system 6, measures 84-87. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

84

Handwritten musical notation system 7, measures 88-91. The notation includes rhythmic symbols and pitch symbols with dynamics (f, f¹, f², f³).

88

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

92

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

97

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

102

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

107

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

112

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

116

Handwritten musical notation on a five-line staff. The notation consists of vertical lines and dots, with some letters (a, b, c, e, f) and symbols (r, d) interspersed. The staff is divided into measures by vertical bar lines.

120

124

Handwritten musical notation for the song "The Rose Tree". The notation is written on a four-line staff. The melody is written on the top line, and the lyrics are written below it. The notation includes various musical symbols such as notes, rests, and bar lines.

The lyrics are: f e c a a o c a o c a o c a o e d e d b d e e c a e e c a e c a r e a r e

128

25

135

139

1

7

14

20

27

35

41

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

F-Pn Res.Vmd.31, ff. 29r-29v

[illegible]

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and pitch contours (horizontal lines) above the staff. The notation is organized into measures separated by vertical bar lines.

a	a	a	a	ca	cc	ca	ac	a
a	a	c	a	ca	cc	a	ca	cc
c	c	c	c	c	e	c	c	e
c	c	a	a	a	e	a	a	c

a	a a a	a c c	c a c c	a a a	b c a c c		a a
a a a a	a a a	a a a a	a a a	a a c	. . a a	c e a a	a
a a a	c c a c	c e g a	a .	c x b c d	a a	. a a	c
	c c c b	c a b .	b	c x . c c	b .	b .	c
e a r d c a		e x c	a c		a	a c	
d c	a		e	a a	a c	a c	a

26

1

1

7

12

20

23

26

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

29

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

33

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

36

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

39

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

42

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

45

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, f, e) placed above and below the staff. The notation is organized into measures, with some measures containing multiple beams and others containing single beams with letters.

50

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

54

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

58

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

62

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

66

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

70

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

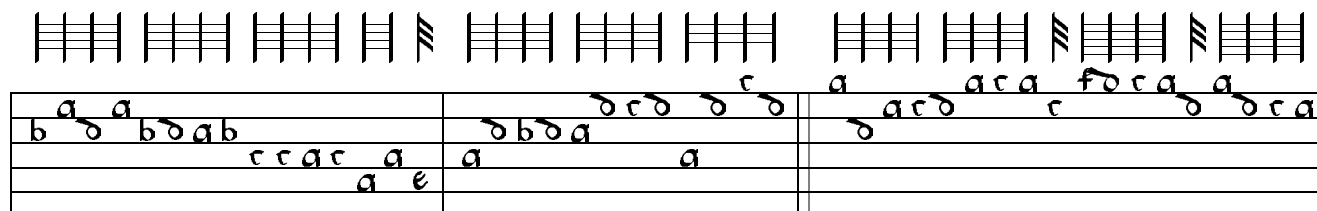
74

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c, d, e, f) and accents (grave, acute) placed above or below the staff. The notation is organized into measures separated by vertical bar lines.

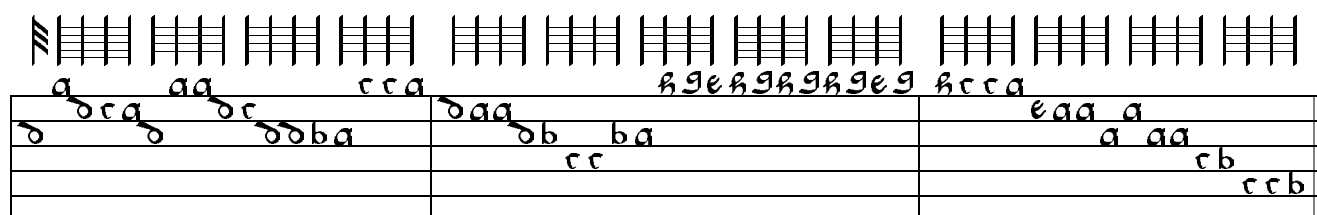
78



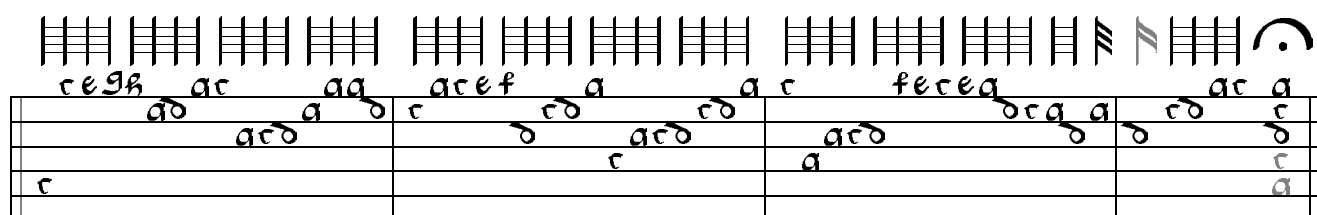
83



87



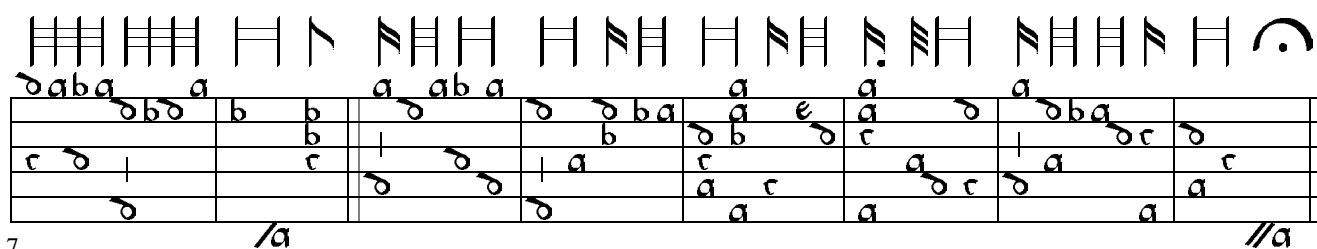
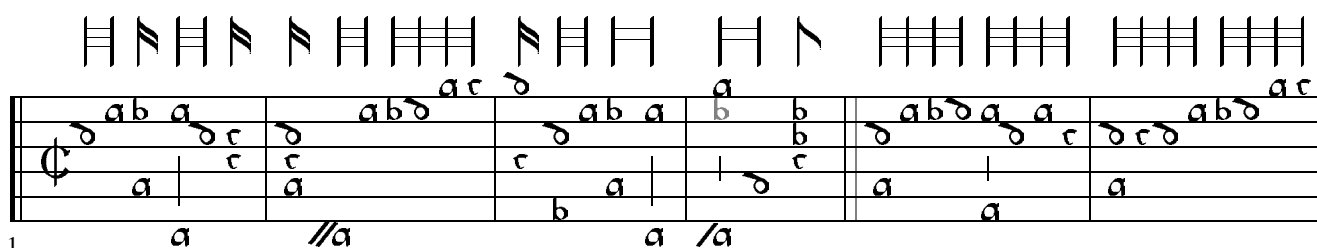
90



93

App 12. (Ballet) 4 - 7F8Eb9C AA4B6

CH-SO DA 111, f. 45r



1

6

11

16

21

26

31

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

36

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

41

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

52

App 14. Al(lemand) - AB8

D-B 40141, f. 138r

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

1

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (f, a, c, e, g, h, i) and symbols (r, d, f, h, g, e, c, a) written below the staff. The notation is organized into measures, with some measures containing multiple notes or symbols.

8

COMMENTARY - MICHELANGELO GALILEI: All music ends with editorial fermata regardless of the original. **M1.** 32/1 - d2f3 obscured due to damage to page; 93/1 - a1b3c4 obscured due to damage to page; between 105-106 - bar crossed out; 122/1-8 - quavers absent. **M2.** 11/4 - crotchet f1 absent; 11-12 - barline absent; 12/1-4 - 2 quavers d2-b2 instead of crotchet d2 2 quavers b2-a2 minim d3; 35/1 - crotchet instead of minim; 35-36 - barline displaced a note to the right; 36/1-2 - crotchets instead of quavers. **M3.** 7/1-3 - bar of 2 crotchets e2-c1-h1absent added from 1620/Mylius; 13/1 - a2 absent added from 1620/Mylius; 23/1 - a3 absent added from 1620/Mylius; 31/1-2 - double bar line absent in all sources; 34/4-6 - c2-a2-c2 instead of c1-a1-c1 in 1620/Mylius; 39/4-6 - f2-e2-f2 instead of f1-e1-f1 in 1620/Mylius. **M4a.** 13/5 - a3? crossed out; 23 - bar absent; 24/1 - a7 instead of a4. **M4b.** 6/between 3-4 - d3 crossed out; 7/1 - a2 crossed out. **M4c.** 16/1 - minim absent. **M5.** no change; 22/1, 30/1 - a6 in Mylius instead of a7. **M6.** double bar lines absent. **M7.** 6/2 - a2 added in GB-Lbl K.3.m.21; 10/3 to 11/3 - crotchets absent, present in Coll.2073/GB-Lbl K.3.m.21; 31/2 - f2 in Coll.2073 instead of a2 in IV.G.18/GB-Lbl K.3.m.21; 33/1 - a4 added in Coll.2073/GB-Lbl K.3.m.21; 33/1-3 - 3 crotchets in GB-Lbl K.3.m.21 instead of dotted crotchet quaver crotchet in IV.G.18/Coll.2073; 33/2-3 - c3-d3 crossed out. **M8.** 11/1 - a3 added in GB-Lbl K.3.m.21; 13/1 - a10 in IV.G.18 instead of a8; 15/1 - a5 added in IV.G.18; 26/1 - c2 absent in GB-Lbl K.3.m.21; 27/1-3 - crotchets absent, present in IV.G.18/GB-Lbl K.3.m.21; 28/3 - a2 added in GB-Lbl K.3.m.21. **M9.** 3 - bar duplicated and crossed out in Coll.2073; 6/4 - a4 in 1620/Mylius/Coll.2073 instead of a7; 16/1-3, 24/1-3, 29/1-3, 31/1-3 - dotted crotchet quaver crotchet in Mylius instead of 3 crotchets; 29/1-3, 31/1-3 - dotted crotchet quaver crotchet in 1620 instead of 3 crotchets; 31/3 - a5 in 1620/Coll.2073 instead of a10 in IV.G.18. **M10.** 8/1 to 9/3 - crotchets absent in Mylius; 8/3 - c4 in 1620/Mylius instead of c5; 9/2 - c4 absent in 1620/Mylius; 10/1 - a5 added in 1620/Mylius; 18/3 - a2 absent, added from 1620/Mylius/Coll.2073; 20/1 - minim instead of dotted minim from 1620/Mylius/Coll.2073; 32/1 - c2c3e4 with e5 crossed out in Coll.2073; 38/1 - crotchet in Mylius instead of dotted crotchet; 39/1 - crotchet absent, present in 1620/Mylius/Coll.2073; 39/between 2-3 - 5 semiquavers d2-a2-c2-d3-a2a6 added in Mylius. **M11.** 13/3 to 14/2 - absent in Mylius; 18/1 - minim instead of crotchet; 32/1-2 - crotchet c2 in Mylius. **M12.** double bar lines absent in Coll.2073/1620/Mylius; 11/2, 24/2 - a2 absent added from 1620/Mylius; 21 - bar duplicated in Mylius; 36/1 - a5 crossed out; 42 - bar omitted added from 1620/Mylius; 58/1 - a7 in Mylius instead of a10. **M13.** 1/1 - a10 instead of a5 in 1620/Mylius; 7/1-2 - c4-a4 absent in 1620/Mylius; 9/1 - c4 absent in 1620/Mylius; 11/5 - b3 absent in 1620/Mylius; 13/2 - a3 in Mylius instead of a4; 14/3 - b3 in Mylius instead of d3 20/1 - a2 absent here and in 1620 added from Mylius; 28/10 - quaver absent in 1620/Mylius; 33/2 - a10 displaced left below a5 in 1620/Mylius. **M14.** bar lines absent; 1/2-3, 11/1-12, 14-15, 12/1-16 - crotchets instead of quavers; 3/3, 7/1 - minim instead of crotchet; 7/10-17, 8/3-10, 8/13-20, 10/3-11 - quavers instead of semiquavers; 10/4 - g3 added; 10/9-14 - dotted crotchet quaver 3 crotchets instead 2 crotchets 4 quavers; 19/2-20/1 - a3-b3-d3-a2-b2-d2-a1 all notated a line lower. **M15a.** no change. **M15b.** 1/1 - dotted crotchet instead of crotchet; 9/2-3 - dotted crotchet semiquaver displaced a note to the left; 11/2, 25/3 - crotchets absent. **M15c.** 5/4 - a6 crossed out. **M15d.** no change. **M16.** no change; 9/2 - d3 absent, preset in Coll.2073; 15/1 - e4 absent in Coll.2073; 16/1-3 - 3 crotchets in Coll.2073; 22/1 - c4 added in Coll.2073; 23/2 - d3 added in Coll.2073; 22-23 - bar line absent, present in Coll.2073. **M17.** double bar lines absent; 10/3 - a1 crossed out. **M18.** double bar lines absent and in 1620/Mylius/Coll.2073; 12 - bar omitted present in 1620/Mylius/Coll.2073; 28/3 - e5 instead of a5 in 1620/Mylius/Coll.2073; 29/2-36/6 - in 1620/IV.G.18 omitted in Mylius; 42/1 - c4e5 in 1620/IV.G.18 omitted in Mylius; 49/5 - d3 in Mylius instead of d4 in 1620/IV.G.18/Coll.2073; 49/4-5 a2-c3 crossed out in Coll.2073; 51/1 - scribe changed d2 to c2 in Coll.2073; 57/3 - h1 in Coll.2073 instead of e1 in 1620/IV.G.18; 59/2 - e2 instead of e1 in 1620/IV.G.18/Coll.2073; 62/<1 - a2a3 crossed out in 1620/IV.G.18/Coll.2073; 62/3 - a8 in 1620/IV.G.18/1620/IV.G.18/Coll.2073 omitted in Mylius. **M19.** 5/1 - c1c2e3 instead of c2c3 in 1620/IV.G.18; 7 - dotted crotchet 3 quavers in 1620/IV.G.18; between 7-8 - a1e5-c1a4-e1-f1a3 crossed out [scribe started copying 9/2 to 10/1 in error]; 14/1 - a2 absent in IV.G.18; 19/2 - a6 in IV.G.18 instead of a7; 20/1 - quaver in 1620/IV.G.18 instead of crotchet; 20/>5 - c3 added in 1620/IV.G.18; 21 - 3 crotchets in 1620 instead of dotted crotchet quaver crotchet here and in IV.G.18; 22 - a7 in 1620 instead of a8; 25/1 - e3 in IV.G.18 instead of d3; 37/3-4 - quavers absent, present in 1620/IV.G.18; 40/1 - a8 absent in IV.G.18. **M20.** 5/1-3 - 2 quavers crotchet instead of crotchet 2 quavers; 7/1 - f4 instead of f3; 8/2 - c4 instead of c5; 9/1 - a5 instead of a4; 17/1 - minim instead of crotchet; 23/5 - f1 instead of h1. **M21.** 7/1 - c3c5 instead of d3e5 from 1620; 10/3-5 - crotchet c1 2 quavers a2-e1 instead of 2 crotchets c1a2-e1 in 1620; 11/1 - h2 added from 1620; 15/1 - e2 instead of d2 in 1620; 18/1 - a3 absent in 1620; 18/3 - a1 instead of e1 from 1620; 19/2 - e6 instead of c6 from 1620; 26-27, 56-57, 59-60 - bar lines absent; 28/1 - a8 instead of a9 [as in 1620]; 34/1-2 - minim a3c4c5 2 crotchets b4-d3 in 1620 instead of 2 minims d3c4-d3b4; 39/4-5 - e6-c6 absent added from 1620; 43/1 - a3 added in 1620; 51/2-5 - 4 semiquavers e3-c3-d3e4-d2 instead of 4 quavers e3-c3-c2e3e4-d2; 58/1-8 - 8 quavers in 1620; 59/1-8 - dotted crotchet 7 semiquavers in 1620 instead of 8 quavers; 60/11-12 - h1-g1 absent in 1620. **M22.** 3/4-5 - crotchets absent. **M23.** double bar lines absent in 1620/Mylius; 2/3 - i2 absent in 1620 but present in RUS-SPAN O No 124/Mylius; 6/2 - chord d2a3a9 superimposed over a bar line; between 6-7 - 2 bars of 3 crotchets c2d3a10-a5-c4 | minim c2d3 crotchet d3 added in all three sources but omitted here as not included in the division [error in 1620]; 13/1 - c1 absent in 1620 but present in RUS-SPAN O No 124/Mylius; 15/1, 64/1 - a3 instead of d3 in 1620/Mylius; 22/1 - b3 added, absent in 1620/Mylius; 30/1 - d2a3a4 in 1620/Mylius instead of d2d3; 31/3 - f1 instead of h1 from 1620/Mylius; 32/1 - e5 absent in Mylius; 39/2 - e4 in Mylius; 44/1-4 - dotted crotchet 3 quavers instead of crotchet 2 quavers crotchet in 1620/Mylius; 46/3 - a8 in Mylius instead of a7 in 1620/RUS-SPAN O No 124; 54/1 - a6 in Mylius instead of a7 in 1620/RUS-SPAN O No 124; 60/1 - f5 in Mylius instead of f6 in 1620/RUS-SPAN O No 124; 64/1 - d3 instead of a3 in 1620/RUS-SPAN O No 124. **M24.** 13/2-3 - c4-e4 crossed out in Coll.2073; 15/3 - c6 in Coll.2073 instead of c5 in 1620/Mylius/IV.G.18; 23/1 - a4 in Coll.2073 instead of a5 in 1620/Mylius; 29/3 - f2 in Coll.2073/Mylius instead of a1; 30/1 to 31/2 - variant reading crotchets c2-a5-d3c6 | d2a7 and division to B strain [33/2 to 48/8] absent in Coll.2073; 33/1-2 - double bar line absent, also absent in 1620/Mylius. **Mapp.** 16/3 - f3? added by hand in Paris copy.

Appendices in Lute News: **App 1.** bar lines absent (except the first); 1/1, 2/1 - semibreve minim absent 3/9 - c4 absent; 6/1 - minim absent; 7/7 - 12 absent; 8/1-16 - 13 quavers 4 semiquavers instead of 16 semiquavers; 8/between 15-16 - b3 added; 9/2 - a4 added; 11-2-10 - right hand index and middle fingering dots retained but displaced one note to the right in this reconstruction; 12/6 - c2 instead of b2; 16/9 - scribe changed a4 to b4; 22/1 - quaver absent. **App 2.** 2/3, 4/3 - a4 absent. **App 3.** bar lines absent (except double bar line at 8/3-4); 3/1 - crotchet absent.

Manuscript additions to Galilei 1620 (GB-Lbl K.3.m.21) in Lutezine: **Adds 1.** 8/3, 16/3 - a4 instead of a3; 8/4 - crotchet absent; 13/1-2 - bar line added; 15, 16 - rhythm signs absent. **Adds 2.** triple time signature but notated in duple time; 3/1-4, 4/4 - crotchets absent; 4/2 - b3 absent; 4/4-5 - crotchets absent; 7/4 - b5 crossed out; 8/between 3-4 - d3a4 added; 8-9 - bar line displaced 2 notes to the left; 9/4 to 10/2 - rhythm signs absent. **Adds 3.** 28-29, 30-31 - bar lines absent; 39/4-5 - quavers instead of semiquavers. **Adds 4.** 1/1 - dotted crotchet instead of crotchet; 11/2, 25/3 - crotchets absent. **Adds 5.** 28/2-3 - crotchets instead of quavers; 35/3-4 - quavers instead of semiquavers. **Adds 6.** 5/1 - crotchet displaced a note to the left. **Adds 7.** 5/4 - a6 crossed out. **Adds 8.** 5/3 - a7 instead of c6; 7/1 - d1 instead of c1; 11/1 - dotted minim instead of dotted crotchet; 16/2 - minim absent; 16-17 - single instead of double bar line; 22/1 - dotted crotchet absent; 23-24 - bar line absent. **Adds 9.** 4/4 - c6 added 4/5-6, 11/4 - crotchets absent; 7-8 - bar line displaced 2 notes to the left; 8/4-5 - quavers instead of crotchets; 9/2 - a5 instead of a4. **Adds 10.** 2/1 - d2 absent; 8-9 - single instead of double bar line; 12/2 - minim absent. **Adds 11.** 8/1 - crotchet instead of dotted crotchet; 12/1 - a7 absent; 16-17 - bar line absent. **Adds 12.** 11/2 - not clear; 15/1 - a9 absent; 16/1 - crotchet instead of dotted crotchet. **Adds 13.** 4-bar fragment of a transposition a tone up of the previous Sarabanda [see Adds 12], reconstructed editorially; 2/4 to 3/3 - crotchets absent; 4/2 - b3 added. **Adds 14.** transitional tuning (edef); anacrusis - b1 not clear; 1/1 - crotchet instead of dotted crotchet; 1/3 - crotchet absent; 7/1-3 - crotchets absent; 7-8, 15-16 - bar lines absent; 11/1-2 - a5-a4 crossed out; 13/2 - c5 crossed out.