

LUTEZINE TO LUTE NEWS 111 (OCTOBER 2014): SANTINO GARSI DA PARMA (1542-1604), ASCANIO AND DONINO GARSI, BALLETTO DETTA LA MEZZA PACE & ALBERT DE RIPPE PART 3: FANTASIES № 22-24

SANTINO GARSI DA PARMA (continued)¹

The remaining ascribed lute solos of Santino are included in this *Lutezine*,² one version of each (except for № 30 for which all versions are included): four Ballo/Balletto, arrangements of the popular Italian tunes Aria/Ballo del Gran Duca/di Firenze³ and Ruggiero,⁴ a Correnta (arranged or composed by Santino), a Rotta, and three doubtful items, in which his name is either crossed out or added together with that of Lorenzino in the unique sources: two gagliarda and a long capriccio (reminiscent of Dowland's fantasias in places!). These are followed by seven anonymous gagliarda in Santino's style that could have been composed by Santino or by others within his sphere of influence: one from the Barbarino MS, four from Galilei's manuscript where they are interdigitated with the many anonymous items concordant with Santino's music elsewhere (see *Lute News*), one from a print of Waissel (the least likely to be Santino, although I did identify a concordance for Santino № 5 in another German lute print, Denss' *Florilegium* - see *Lute News*) and № viii which is a transposed version of Santino № 5 from a German manuscript that wasn't recognized in time for inclusion in *Lute News* 110. Many other versions of Santino's music are corrupt, mainly due to Santino's often complex rhythms that copyists did not always notate accurately. Surprisingly, despite the quantity and appeal of Santino's music, it is not well represented on CD.⁵ Donini did not seem to inherit Santino's flair for composition, as his thirteen ascribed solos in a variety of genres for 13-c archlute are not of a high standard but are nevertheless all reproduced here, plus the one solo bearing the name Ascanio Garsi which he almost certainly borrowed from [Ennemond?] Gauthier.

- 24i-ii.** PL-Kj mus.40153 (Dusiacki), ff. 70r-70v *Ballo del Seren(issi)mo Duca di Parma*⁶ fatto da Santino Garsi K21; OIII/6
25. PL-Kj mus.40153, ff. 62v-63r *Balletto di Santino* K19; OIII/4
 D-W Guelf.18.7/II (Hainhofer), f. 106v *Canzonetto*
26. PL-Kj mus.40153, ff. 65v-66r *Balletto di Santino Garsi di Parma* K20; OIII/5
27. B-Br II.275 (Cavalcanti), f. 12r *Morescha* [index: B(allett)o *morescha di santino Da Par(m)a*] K25; OII/3
 I-Fn Gal 6, p. 255 ii *La moresca*
28i-ii. PL-Kj mus.40153, ff. 7v-8r *Aria del Gran Duca fatta da Santino Garsi* K17; OIII/2 & OIV/2
29. B-Br II.275, ff. 94r-95v *Ruggieri di Sa(n)tino da Parma / Ruggieri S(igno)r Santino* [index: *Ruggieri Di Santino Da Parma*] K40; OII/17
 I-Fn Gal 6, p. 249 *Ruggieri*
30a. PL-Kj 40153, f. 4v *Co[r]rente di santino Garsi da Parma* K16; OIII/1 cognates in F:
b. D-Kl 4o.108.1, f. 25v untitled
c. Valerius 1626, ff. 52v-53v *Fresche Courante*
d. S-S 2245 (Beckman), ff. 3v-4r *Courant*
e. Besard 1603, f. 153v *Courante*
f. Fuhrmann 1615, p. 174 *Courante 19*
g. GB-Cu Dd.5.78.3, f. 74v *Curranta*
h. GB-Cu Dd.9.33, f. 42v *Curranta*
i. GB-Ctc O.16.2, pp. 126-124 *A corranto*
j. GB-Lbl Add.38539 (ML), f. 3v *Brettes Corante*⁷
k. GB-Eu Laing III.487 (Rowallan), p. 3 *Curent*
l. GB-En Dep.314 no.23 (Wemys), f. 19v *the giuens corant* cognates in C:
m. GB-Cu Dd.9.33, f. 58r *Currant*
n. GB-HAdolmetsch II.B.1, f. 34r *Courante*
o. GB-HAdolmetsch II.B.1, ff. 22v-23r *Courante*
p. D-Mbs 21646 (Werl), f. 91v ii *Corente*
q. US-SFsc M2.1 M3 (de Bellis), p. 39 *Corente in basso* cognates in Bflat:
r. F-Pn Rés.1108, f. 46r *Correntta*
s. CZ-Pnm IV.G.18 (Rettenwert), ff. 132v-133r *Curante*
t. Fuhrmann 1615, p. 124 *Courant*



Ranuccio Farnese
Duke of Parma



Duke of Mantua
Ferdinando Gonzaga

- u-i.** GB-HAdolmetsch II.B.1, f. 283v *Courante a corde avalle* (fefhf)
u-ii. GB-HAdolmetsch II.B.1, f. 283v *Courante* transcribed

- 31.** D-SI G.I.4 III, ff. 25v-26r *Capriccio de S(igno)r Santino da Parma / Fantasia di M Lorenzino Romanese* / in Hebrew: *Kowalis Lorenzino Carbone*,⁸ № 76

- 32.** D-W Guelf.18.8/III (Hainhofer), ff. 212r-213r *Rotta di Santino*

- 33.** PL-Kj 40032 (Barbarino), p. 313 *Gagliarda di Santino* OI/10

- 34.** PL-Kj 40032, p. 361 ii *Gagliarda di Lorenzino Santino* Carbone, № 18; Kapp; OI/19

Anonymous but similar to Santino's style⁹

- i.** Waissel 1591, sig. 14r *Gagliarda 3*
ii. I-Fn Gal 6, p. 254 iii 21 (Gagliarda)
iii. I-Fn Gal 6, p. 247 ii 10 (Gagliarda) *L'Imperiale*
iv. I-Fn Gal 6, p. 251 i 13 (Gagliarda)
v. PL-Kj 40032 (Barbarino), p. 322 *Gagliarda del duca di Lorena*¹⁰ Charles III
vi. I-Fn Gal 6, p. 250 i 11 (Gagliarda) *Agostina*
vii. D-SI G.I.4 II, f. 80r *Gagliarda* cf. Santino № 5 Duke of Lorraine



Ascanio and Donino Garsi da Parma¹¹

Donino

- 1.** PL-Kj 40153, ff. 67r-68r *Preludio di Donino* OIII/17
2. PL-Kj 40153, ff. 64v-65r *Tocata di Donino Garsi* OIII/14
3. PL-Kj 40153, ff. 70v-71r *Sop(r)a il Ballo del S(erenissimo). Duca me Donino Garsi* OIII/19
4/JD54h. PL-Kj 40153, ff. 59v-60r *Balletto di me Donino Garsi fatto per il S(erenissimo). Duca di Mantua*¹² OIII/12
5. PL-Kj 40153, ff. 63v-64v *Pauana in soprano di Donino Garsi* OIII/13
6. PL-Kj 40153, ff. 8v-9r *Gag(liar)da di Donino Garsi da Parma* OIII/9
7. PL-Kj 40153, ff. 9v-10r *Gag(liar)da di Donino* OIII/10
8. PL-Kj 40153, f. 3r *Gag(liar)da di Donino Garsi da Parma* OIII/7
9. PL-Kj 40153, f. 11r *Gag(liar)da di Donino* OIII/11
10. PL-Kj 40153, f. 65r *Gag(liar)da di Donino Garsi* OIII/15
11. PL-Kj 40153, f. 66v *Gagliarda di Donino Garsi* OIII/16
12. PL-Kj 40153, f. 69r *Folia di Donino Garsi* OIII/18
13. PL-Kj 40153, ff. 5v-7r *Battalia di Donino Garsi da Parma* OIII/8

Ascanio

- 1a.** PL-Kj 40153, f. 15v *Corenta* [below: *a di primo di febraio 1621 Ascanio Garsi*] OIII/20
1b. CH-Bu F.IX.53, ff. 18v-19r *Courante de Gauthier* Goy¹³ VI.A.38
 I-Tn, IV.23/2 ff. 10v-11r *Courente*; I-PEas VII-H-2, p. 99 *Corrente franc*; RUS-SPan O № 124, ff. 67v-68r *Corente*

APPENDIX TO JOHN DOWLAND SERIES PART 12¹⁴

To accompany the concordant versions of John Dowland's Lady Hunsdon's Puffe in *Lute News* 111 (DowlandCLM 54, JD54a-e), all ten cognates of the related Italian model (JD54f-o) are included here. These represent a wide range of settings of much the same material usually in five sections with or without repeats (the A repeats down an octave in m and all repeats down an octave in n), and the B sections of 6 or 12 bars and the other sections 4, 8 or 16 bars. Only the 1st, 2nd and 5th sections were arranged by Dowland, and interestingly by Donino too. Arguments for assuming neither Dowland nor Donino composed the original are in the tablature supplement to *Lute News*.

- JD54f.** NL-DHnmi Kluis 1 (Siena), f. 113v untitled

- JD54g.** US-BE 757, f. 1v *La Megia Pase Francesa*

- JD54h/Donino 4.** PL-Kj Mus.40153, ff. 59v-60r *Balletto di me Donino Garsi fatto per il S(erenissimo). Duca di Mantua*

- JD54i.** D-LEm II.6.15, p. 454 *Mein zung zu exprimiren*

- JD54j.** D-LEm II.6.15, p. 499 *Anglicum*

- JD54k.** US-SFsc M2.1 M3, p. 79 *Gagliarda*

- JD54l.** CZ-Pnm IV.G.18, ff. 138v-139r untitled

- JD54m.** I-GBDchilesotti, p. 213 *Pezzo Italiano* (= Italian piece)

- JD54n.** US-SFsc M2.1 M3, pp. 26-27 *Gagliarda deta la mezza pace*

- JD54o.** US-BE 760, f. 17r *Baleto in Soprano* [incomplete]

ALBERT DE RIPPE/ALBERTO RIPA¹⁵

This supplement ends with the third part in the series of the complete fantasias of Alberto da Ripa/Albert de Rippe, reproducing three of the five fantasias from *Quart Livre de*

Tabulature de Laut (Paris, Le Roy and Ballard 1553), n° 22-24.¹⁶ The first two were also included in virtually identical versions in *Thesaurus Musicus* (Louvain, Phalèse & Bellère, 1574 [Brown 1574]), but no other concordances for the three are known and they were not included in the Morlaye/Fezandat printed series. Page 4 here shows the title pages for all the surviving prints of de Rippe's music published by Fezandat and Le Roy & Ballard (the Fezandat book III is missing). Incidentally, I can think of no lute music more sublime than bars 163-196 of Fantasie 22, although the left hand fingering of the unique chords is unusually difficult to master!

Rippe 22. <i>Fantasie</i>	Le Roy & Ballard IV 1553, ff. 8r-10v
<i>Fantasie 5</i>	Phalèse & Bellère <i>Thesaurus Musicus</i> 1574, ff. 9r-10v
Rippe 23. <i>Fantasie</i>	Le Roy & Ballard IV 1553, ff. 10v-13v
<i>Fantasie 6</i>	Phalèse & Bellère 1574, ff. 11r-12v
Rippe 24. <i>Fantasie</i>	Le Roy & Ballard IV 1553, ff. 13v-15v

John H Robinson - October 2014

¹ Santino 1-23 are in the accompanying *Lute News* 110, where the sources are described; S numbers are from the modern edition of Dieter Kirsch (ed.) *Santino Garsi da Parma Lautenwerke*, Guitarre & Laute 148 (Verlag, Köln, 1989), and O numbers from the modern edition of Helmuth Osthoff (ed.) *Der Lautenist Santino Garsi da Parma* sections I/II/III/IV (Leipzig, 1926/R1973). Here are further concordances from a lute book in Lucca, I-Lg 774, for n° 1, ff. 29v-30r *La Chioccia Gagliarda*; for n° 5, ff. 40r-40v *Landrina gagliarda / Lanfredina gagliarda*; for n° 6, ff. 28r-28v *La Corabona Gagliarda*; and for n° 15, f. 29r *Gagliarda*. Also n° 16 is concordant with Adrienssen *Norum Pratum Musicum* 1592, f. 57v *Gagliarda Prima* [plus 2 mensural parts], and n° 23 with I-Fn Gal 6, p. 254 ii 20.

² Commentary: All the Santino pieces have 1 or 2 dots for right hand fingering. **24i.** A8B8C8; 7F8Eflat9D10C; 3/2 & 7/2 - crotchets absent; 4/1-2 - bar line added; 12/2 - a5 instead of a4; 24/1 - fermata absent. **24ii.** adapted for 6-course lute. **25.** A8B4C8D12; 7F; T. for trill represented as # here; 6/1, 14/1, 18/1 & 30/1- crotchets instead of dotted crotchet; 7/3-4 - bar line added; 11/1 - quaver absent; 12/1-2 & 20/1-2 - minim crotchet instead of 2 crotchets; 21/4 - crotchet absent; 26/1&3 dotted crotchet and crotchet absent; 27/3 - quaver instead of crotchet; 32/before 1 - d3 crossed out; 32/1 - crotchet absent; 32/3 - fermata absent. **26.** A12B106; 7F; 3/5,s 6/5, & 26/7 - 12-13 - bar line absent; 20/1 - d4 crossed out; 22/3-4 double bar line absent; 28/3 - fermata absent. **27.** A8B8C4D4; 7D; bar lines and changes to the rhythm and tablature reconstructed from concordant version; 4/3, 8/3, 12/3, 16/3 & 24/3 - minims instead of semibreves; 5/1 - d2d3a4 absent; 7/1 - minims absent; 13/1 - a5 instead of a3; 14/3 - c6 instead of a6; 14/4 - d1a2b3 absent; 15/1 - c1c2d3c6 absent; 15/4 & 23/4 - crotchets absent; 18/1-2 - d3a5-c4 absent; 19/5 - minim a note to the left; 20 - 2 crotchets minim instead of dotted minim crotchet semibreve. **28i.** 6 sections of 8 bars, double bar lines absent except vertical row of dots at 40/1-2 and double bar line added at 48/1-2; 7F8Eflat9D10C11Bflat 12A; curved line for run articulated with left hand and tenuto signs x; 5/1, 9/1 - crotchets absent; 17/1 - minim absent; 18/1-2 - bar line crossed out; 48/1 - minim absent. **28ii.** Adapted for 6-course lute. **29.** 6 variations of 8 bars; bar lines absent (except single bar lines at 8-9, 16-17, 33/2-3 & 40-41); [7D]; 1/1 & 44/8 - minims absent; 7/5 - crotchet instead of quaver; 10/1 - quaver a note to the right; 20/9 - a5 2 notes to the right; 22/9 - a6 instead of a7; 22/11 - e6 instead of c6; 23/7 & 38/13 - crotchet absent; 33/6 - dotted minim instead of crotchet; 38/14 - d2 instead of d3; 39/4 - d2 instead of e2; 39/5 & 47/1 - quavers absent; 48/1 - c3 instead of c4. **30a.** A16B16; 24/1 - scribe altered b3 to d3; 32/1 - fermata absent. **30b-30u.** All versions are included but without a commentary, although changes are shown in grey. **31.** 7F; bar lines absent after 16; gridiron rhythm signs used here to clarify beats; 17/1 - f2 changed to h2; 32/4 - a1 absent; 33/8 - a4 changed to c4; 37/4-5, 38/4-5, 39/4-5, 52/4-5, 79/2-3, 120/2-3 & 121/2-3 - quavers changed to semiquavers; 39/2 - dotted crotchet d1b5 changed to crotchet d1; 39/3 - dotted crotchet c1a2c5 absent; 39/4 - b1 added; 45/5 - c2 changed to b2; 52/8 - a1a2 changed to a3; 59/3 - a2 added; 69/3 - c1 changed to f1; 70/1 - c5 4 notes to the left; 70/15 - a1 changed to e1; 71/15 - crotchet changed to quaver; 76/5 - a1 absent; 77/5 & 78/4 - quavers changed to crotchets; 78/3-4 - d1b3 changed to c1a2b4-f1; 79/4 to 80/4 - quavers changed to crotches; 94/6 - e1 changed to e2; 99/6 - a2 changed to a1; 101/3 - a1 absent; 101/6 - a1 changed to c1; 101/after 8 - h1 added; 102/1 - h1 absent; 110/2 - d5 changed to e5; 119/9-12 - crotches changed to quavers; 122 - c5a6 absent. **32.** 6-c; bar lines absent; 4/4, 17/2, 19/2, 22/2, 26/4 - crotches absent; 12/2 - d3 instead of c3; 28/1 - crotchet a note to the left; 32/5 - a6 absent; 40/2 - c2 instead of d2; 41/6 - e1 instead of a1; 45/3-4 - c4-a4 absent; 53/6-7 - a1-e2 absent; 54/5 - crotchet instead of minim at beginning of new stave; 53-61 - rhythm signs absent (except crotches at beginning of new staves); 60/4 -

a3 added. **33.** A10BB6C6D6E5E4C6D4; double bar lines absent; a curious structure with bars 1-4 in triple time and from bar 5 in duple time; 6-c; 5/5-6 - c1-d1 absent; 10/1 - dotted minim instead of semibreve; 16/5-6 - c2-a2 covered with ink blot; 17/2 & 51/4 - a4 added; 30/4 - a4 instead of a3; 31/3 - d2 instead of c2. **34.** A6B8C8; 7D; 21/3 - dotted quaver instead of quaver.

³ Cognate settings: A-KR L64, f. 31r *Ballo di firenze* [4 bar fragment crossed out]; A-KR L64, f. 31v *Ballo di Firenze*; A-KR L64, f. 33r *Corrente francese in aria del ballo di firenze Saltarello*, A-KR L64, f. 33v *Saltarello del ballo del' grand Duca*; A-KR L64, f. 36v *Basso per il chitarrone Ballo dell' Gran Duca* [bass part in mensural notation with 2 variations]; A-KR L81, f. 121v *Aria di Fiorenza*; A-KR L81, f. 122r *Aria di Fiorenza in Tripola*; A-KR L81, f. 122v *Variatio*; B-Bc 26.369, ff. 2v-? untitled; B-Br 16.663, f. 17v untitled; D-B 4022, f. 13r ii *Balletto de florenza*; D-B 4022, f. 40r ii *Curanto*; D-W Guelf 18.8 IX, f. 31r *Ballo del granduco di Firenze*; D-W Guelf 18.8 IX, f. 3v *Il medesimo ballo pi facilmente*; I-BRfranchi, f. [17v] *Bal del duca a balletto ballo in soprano*; I-BRfranchi, f. [20v] *Ballo del duca in tenor*, I-Fn Magl.XIX.105, f. 14v *Ballo di Palazzo*; I-Fn Magl.XIX.106, f. 6v *Ballo di Palazzo*; I-MOs Busta IV B, f. 21v *Aria di Fiorenza AP*; I-MOs Busta IV B, f. 22r *arpeggiata ATP*; I-Nc 7664, f. 17v *Ballo di Palazzo*; I-Nc 7664, f. 74r *Aria di Palazzo*; F-Pn Rés.941, f. 22v *Aria de duca fiore[n]za*; F-Pn Rés.941, f. 23r *Ballet de fiore[n]za*; F-Pn Rés.Vmd.29, f. 8r *Aria di Fiorenza* [accompainment?]; F-Pn Rés.Vmd.29, f. 10r *Aria del Gran Duca in 2^o tuono*; F-Pn Rés.Vmd.29, f. 13r *Aria del Gran Duca in Primo tuono*; F-Pn Rés.Vmd.29, f. 13r *Aria del Gran' Duca in primo [quon]o*; F-Pn Rés.Vmd.30, f. 19r *Bal del duca*; F-Pn Rés.Vmd.30, f. 20v *Bal del Duca*; F-Pn Rés.Vmd.31, f. 1v *Ballo del gran Duca*; F-Pn Rés.Vmf.50, f. 7r *Ballo di Palazzo*; I-PESc b.14, f. 18v *L'Aria di Firenze - L Rotta di Firenze*; US-SFsc M2.1 M3, p. 20 *Aria del gran ducha di toschana in dialogo*; US-SFsc M2.1 M3, p. 81 *Aria del gran Duca in tenore*; I-TRa w.s., f. 3v *Bal del gran Ducha*; I-TRc 1947, f. 15r *Balo del gran duca*; I-TRc 1947, f. 15v *Corenta del granduca*; I-Vnm IV.1793, f. 6v *Aria fiorenza - Rotta*; PL-Kj 40032, p. 390 *Ballo di fiorenza*; PL-Kj 40032, p. 391 *Volta del Ballo di fiorenza*; PL-Kj 40153, ff. 7r-8r *Ballo del Gran Duca fatta da Santino Garsi*; PL-Kj 40153, f. 23r untitled; PL-Kj 40591, f. 11v untitled; PL-Kj 40591, f. 24v ii untitled [with 3 variations]; PL-Kj 40591, f. 26v untitled [duet with 5 variations]; US-BE 757, f. 16r-15v *Ballo del Duca*; US-BE 760, f. 24 *Aria del Gran Duca di Toschana*; US-BE 762, f. 2v *Balletto del Ducha*; Caroso 1600, f. 116r *Laura soave*; Kapsberger 1604, f. 28r *Aria de Fiorenza*; Caravaggio 1607, pp. 24-26 *Balletto detto Alta Carretta*; Caravaggio 1607, pp. 26-28 *La scialta della Sonata*; Gardano 1611, pp. 21-23 *Aria del gran duca*. Organ: Sweelinck, ff. 35v-37r *Balleth del granduca*. Baroque guitar: Calvi 1646, ? *Aria di Fiorenza -- sua corrente*; Corbetta 1639, ff. 52r-55r *Aria di Fiorenza sopra l'A*; Corbetta 1639, f. 56r-57r *Aria di Fiorenza sopra G*.

⁴ Cognate settings: A-KR L81, f. 128r *Ruggiero*; B-Br 16.662, f. 2r *Ruggiero*; B-Br 16.663, f. 20r *Ruggero P(rimo)*; CND-Mc ms w.s., f. 94v *Ruggier*; D-B 40068, ff. 3v-4r *Ruggero* - untitled - untitled; D-Ngm 33748 II, f. 3v *Ruggier*; D-Ngm 33748 II, ff. 4v-5v *Ruggier* 2^o 3^o; F-Pn Rés.941, f. 2r *rugier*; F-Pn Rés.941, ff. 2v-4r *(Rugi)er rugier rugier siciliana (Rugier ..n ..and) (Ru)gier (Rugier) (Rugier)er*; F-Pn Rés. 29, f. 6v *Ruggiero*; F-Pn Rés. 29, f. 11r *Ruggiero* in 6^o tono; F-Pn Rés. 29, f. 11v *Ruggiero*; F-Pn Rés. 29, f. 11v *Ruggiero*; F-Pn Rés. 29, f. 12r *Ruggiero*; F-Pn Rés. 29, f. 12r *Rotta del Ruggiero*; F-Pn Rés. 29, f. 12v *Ruggiero in p^o t(on)^o* *Ruggiero in 2^o t(on)^o*; F-Pn Rés. 29, f. 14v *Ruggiero*; F-Pn Rés. 29, f. 16v *Ruggiero*; F-Pn Rés. 29, f. 16v *Ruggiero*; F-Pn Rés. 31, ff. 32v-33r *Rugero*; F-Pn Rés. 941, f. 2r *rugier*; F-Pn Rés. 941, f. 2r *rugier*; F-Pn Rés. 941, ff. 2v-3r *(rugi)er*; F-Pn Rés. 941, f. 3r *rugier*; F-Pn Rés. 941, f. 3r *rugier siciliana*; F-Pn Rés. 941, f. 3v *(rugi)er ...n (sicili)ano*; F-Pn Rés. 941, f. 3v *(rugi)er*; F-Pn Rés. 941, ff. 3v-4v *(rugi)er*; F-Pn Rés. 941, f. 4r *(rugi)er*; GB-WMI 7, f. 81r untitled; I-Bc AA 360, f. 87v *Ruggiero nel Lento*; I-BR private Franchi, ff. 22v-23r *Ruggero in soprano -- Ruggero in corrente*; I-Fn Magl.XIX 105, f. 17r *Ruggier*; I-Nc 7664, f. 72v *Ruggier*; I-PESc b.10, f. 25r *Ruggiero Francese*; I-PESc b.14, ff. 4v *Ruggiero Ruggiero Ruggiero* (theorbo); I-Ra 1608, f. 28v untitled treble and ground; I-Rvat 4145, ff. 4r-7v untitled (Kapsberger); I-TRc 1947, f. 6v *Ruggero pr(imo)*; I-TRc 1947, f. 14v *Rugier*; I-Vnm IV.1793, f. 26r *Ruggiero*; PL-Kj 40032, pp. 336-338 *Ruggiero*; PL-Kj 40153, f. 3r *Ruggier* (ground?); PL-Kj 40591, f. 13v untitled; PL-Kj 40591, f. 24r untitled; US-BE 757, f. 8r *Ruggero baletto*; US-BE 757, f. 31v untitled; US-BE 759, f. 2v *Ruggiero*; US-BE 760, f. 21r *Ruggiero p(rim)o*; US-BE 761, f. 1v *Ruggiero*; US-BE 761, f. 5v *Ruggiero baletto*; US-BE 762, f. 3r *Ruggier*; US-SFsc M2.1 M3, pp. 86-87 *Ruggiero Ruggiero in tripola*; Valderravano 1547, f. 24r *Rugier qual sempre fui tak*; Kapsberger 1604, pp. 15-18 *Ruggiero*; cf. Rogero: GB-Cu 8844 (Trumbull), f. 25v untitled (treble and ground duet John Johnson; JohnsonB 61) = GB-Cu Dd.3.18, f. 1r *Rogero Jo: Johnson* (treble) = GB-Lam 601 (Mynshall), f. 3v *The heare trebble of Rogeroe* (treble) = IRL-Dtc 410/I, p. 92 *Rogero to the grounde* (ground) = NL-Lu 1666 (Thysius), ff. 383r-384r *Roger* (treble); GB-Lam 602 (Sampson), f. 3v *Rogero* = GB-Lam 603 (Board), f. 2r *Roger*; IRL-Dtc 408/II p. 91 *Rogero qd Jo Johnson* (fragment; JohnsonB 33); IRL-Dtc 410/I, p. 20 *ROGERO*; IRL-Dtc 410/I, p. 21 *the Division of RoGero before*; IRL-Dm Z.3.2.13 (Marsh), p. 305 untitled. Keyboard: Ortiz 1553, p. 134 *Quinta pars*; Henestrosa 1557, f. 67r *Rugier Glosado De Antonio* (Cabezon).

⁵ Christian Zimmermann *Lautenmusik aus Italien* (Antes Edition, BM-CD

31.9030, 1993) n° 24, 25 & iii; Konrad Ragossnig *Musik für Laute II: Italien* (Polydor Archiv 2533 173, 1974) - vinyl LP, not included in the selection from the series I-V remastered on CD as *European Lute Music* (Deutsche Grammophon Eloquence 469 679-2, undated) n° 5, 8, 12, 14, 23, 27 & 29; Arto Wikla on YouTube:

<https://www.youtube.com/watch?v=CnGdiYv75Q8> - for n° 23
[ditto]=xwsORCTmS5U - for n° 27 & [ditto]=GrkuKeEu_PM - for n° 29.

⁶ Duke of Parma, Ranuccio I Farnese (1569-1622).

⁷ The name in the title is presumably a dedication rather than composer, and in the facsimile edition of the ML lute book (Clarabrincken, Boethius Press 1985) p. xxii, Robert Spencer suggested it referred to Arthur Brett, a cousin of Lady Buckingham, Groom of the Bed-chamber and would-be favourite of James I, who was knighted in 1623 and came to public notice especially in 1624, or alternatively Robert Brett of Devonshire who was knighted in 1604 and died in 1620.

⁸ Mariagrazia Carbone, 'The Knights of the Lute' *Journal of the Late Society of America* xxxvii (2004), pp. 1-125 and 'The Knights of the Lute: Musical Sources' xxxviii (2005), pp. 1-45 [numbers here from the catalogue]. Thanks to Grazia for sharing her edited version of the Capriccio.

⁹ Commentary: All for 6-course lute. **i.** A12B10C8; double bar lines absent; no changes. **ii.** A8B4C6; 13/before 1 - minim a1b2d5 and bar line added; 18/2-3 - double barlines added. **iii.** A8B8A8C8B8; 32/1-2 - double bar lines absent; tenuto sign +; no changes. **iv.** A10B10CC8; double bar lines absent; 11/5 - c2 instead of d3. **v.** A19B8B26; double bar lines absent; 9/5-6 - bar line crossed out; 10/7-8 - bar line added; 17/3 - a1c2 instead of c1; 17/5 - scribe altered a1 to c1; 18/4 - e1 crossed out; 19/1 - minim instead of dotted minim; 22/6 - c2 instead of c3; 22/7 - d3 absent; 24/3 - b1 instead of a1; 24/between 4-5 - b1c3 crossed out; 26/5 - e2 crossed out; 28/1 - a7 absent; 32/1 - e3 instead of d3 and e4 crossed out; 32/5 - e3 instead of d3; 35/1 - scribe altered crotchet to minim; 35/6-7, 36/5-6, 37/5-6, 39/3-4 & 40/2-3 - bar lines added; 35-36, 36-37 & 37-38 - bar lines crossed out; 37/2 to 38/1 - rhythm signs added later; 40/3 - crotchet minim crotchet added later instead of 3 crotchets here; 40/7 - quaver absent; 49/3, 5 & 6 - a5? crossed out; 54/3 - crotchet instead of minim. **vi.** A6B13C8; 6/1 & 18/1 - minims absent; 18-19 - bar line absent; 27/2 - crotchet instead of fermata. **vii.** A14B24; 26/1-3 & 33/2 - a1a2b3b4d5 instead of a1b2b3d5; 36/2-3 - b2 instead of a2.

¹⁰ Lorena is the Italian exonym for Lorraine, so probably Charles III (1543-1608), Duke of Lorraine from 1545, or Henry II (1563-1624), Duke of Lorraine from 1608.

¹¹ Commentary: all for 13-course archlute using some or all of the diapasons. 7th course notated as a instead of 7 and 10th course as X instead of 10. **Donino 1.** 7F8Eflat9D10C11Bflat12A13G; 1 and 2 right hand dots for index and middle right hand fingers and T. for trill represented by # here; rhythm signs absent except minim at 1/1 and minim crotchet at 37/1-2; 2/4 - a7 absent. **Donino 2.** 7F9D10C; 1 and 2 dots for right hand fingering; 1/1 - semibreve absent; 2/1 & 3/1 - a7 c7 instead of a6 c6; 5/1 - minim instead of crotchet; 6/2-3 - bar line added; 12/1 - crotchet instead of minim; 13/1 - minim absent. **Donino 3.** A8B7C8; 7F8Eflat9D10C11Bflat; curved lines under sequences to indicate articulating runs with left hand fingers without plucking with the right hand; 1/1, 3/1 & 5/1 - minim instead of crotchet; 2/2&7 & 6/2&7 - quavers instead of semiquavers; 4/1 - d1 crossed out; 9-13 - crotchets instead of quavers; 16/1 - quaver a note to the right; 22/2 - crotchet absent; 23/1 - fermata absent. **Donino 4/JD54h.** A8B6C8; 7F; 1 and 2 dots for right hand fingering; 2/1 & 10/1 - crotchets instead of dotted crotchets; 5/1 - crotchet absent; 18/4 - fermata absent. **Donino 5.** ABAC8; 7F8Eflat9D10C11Bflat13G; 1 and 2 dots for right hand fingering; double bar lines absent; 2/1, 6/1, 10/1, 14/1, 16/1, 23/1, 29/1 & 30/1 - crotchets absent; 14/3 - quaver a note to the right; 14/between 3-4 & 25/between 3-4 - d3 crossed out; 17/between 1&2 - c1a7 added; 17/3 - quaver 2 notes to the right; 18/2-3 - bar line added; 22/1 - crotchet d2a9 absent; 23/3 - quaver a note to the left; 31/2 - c1d2d3a4 crossed out. **Donino 6.** A8B16C16; 1

and 2 dots for right hand fingering; double bar lines absent; 31/1 - b2 crossed out; 31/2 - b2 crossed out. **Donino 7.** A8B16C12; 7F8Eflat9D10C11Bflat; curved lines under sequences and 1 and 2 dots for right hand fingering; no changes. **Donino 8.** A16; 7F8Eflat9D10C11Bflat; 1 and 2 dots for right hand fingering; 13/2-3 - scribe crossed out crotchet and c6 14/3 - scribe crossed out crotchet and c6 and added c6 below following d3 maybe intending a bar of dotted minim 3 crotchets. **Donino 9.** AB12; A8B16C12; 7F8Eflat9D10C11Bflat; 1 and 2 dots for right hand fingering and T. for trill represented by # here; 10/2 - crotchet absent. **Donino 10.** A12; A8B16C12; 7F8Eflat10C; 2/3 - dot under d4; 11/3 - a1a2c3c4 crossed out and a1c2c3 added; 12/3 - fermata absent. **Donino 11.** A8B16C12; 7F8Eflat10C11Bflat; 1 and 2 dots for right hand fingering; 2/1, 5/1 & 6/1 - crotchets instead of dotted crotchets; 3/between 1-2 - a1 crossed out; 3/4, 5/3 & 6/3 - crotches absent; 8/1 to 9/1 - minims absent; 16/3 - fermata absent. **Donino 12.** A16; 7F8Eflat10C; 1 and 2 dots for right hand fingering; rhythm signs absent except all the quaver position to imply the dotted rhythms adopted here; 8/1 - minim d2a7 absent. **Donino 13.** 7F; original divided by double bar line into 2 sections of 38 and 70 bars and other sections marked by text inserted on the staves: *Tamburi Per l'bordinanza* [bar 1]; *Trombe con il Tamburo* [6]; *risposta In ottava* [13]; *Inuito delle Trombe* [20]; *risposta In ottava* [24]; *risposta del Inuito* [28]; *risposta in ottava* [32]; *Tamburi per la mezza macchiata* [36]; *Tamburi con il Piffaro, sonato da un Thod(es).^a* [39]; *risp(ost).^a del Thodesco In ottava* [45]; *La Girometta fatta dalle Trombe et Tamburi* [54]; *risposta della Giromet(t)a In ottava* [62]; *Trombe per Innonimire li scaramuzzanti* [70]; *Piffarea sonata con il Tamburo la Vitonia* [78]; *Tamburi per la ritirata* [104]; 6 & 70 - triple time signatures absent; 6/1, 39/1 - crotchets absent; 12/1, 19/1, 23/1, 27/1 - dotted minims instead of dotted semibreves; 47/2-3 - bar line crossed out; 50/3 - minim instead of semibreve; 78/1 - dupe time signature absent. **Ascanio 1a.** AB16; 7F8Eflat9D13G; T. for trill represented by # here; 3 - bar absent; 7/1 - a1 added; 12/between 2-3 - c2d3 crossed out; 15/1 minim crossed out; 25/3 - c4 absent; 26/1 - c4 instead of b4; 27/1-2 - crotchet absent and b3-c4 crossed out; 28/between 4-5 - d2 crossed out; 29/3 - a2 absent. **Ascanio 1b.** AB16; 7F8Eflat9D; ornaments x & , ; 2/1 - a3 instead of a2; 8/3 - b1 instead of b2; 10 - bar absent added from concordant version; 24/3 - scribe altered b3 to d3; 26/2-4 - quavers absent.

¹² Probably Ferdinando Gonzaga (1587-1626), Duke of Mantua and Montferrat from 1612. A villanella by Albert Dlugoraj in Besard 1603 f. 48r uses the same opening phrase.

¹³ François-Pierre Goy, *Gaultier-Verzeichnis* (forthcoming).

¹⁴ Cognate for Dowland's setting: GB-Och 1252, p. 31 *Dowlands Puffe* [recorder part for mixed consort c.1600]. Commentary: No detailed critical commentary, but changes shown in grey. **JD54f.** A16B12C15D16E16; 7F; **JD54g.** AA16BB16C24D8E16; 7F; **JD54h.** A8B6C4; 7F8Eflat; **JD54i.** A8B8; 7F10C; **JD54j.** A8B8; 7F; **JD54k.** A8B6C4D4E4; 7F8Eflat; **JD54l.** A8B6C8D4E8; 7F10C; **JD54m.** A8B8C6D8E8; 7F; **JD54n.** AA8BB6CC4DD4EE4; 7F10C; **JD54o.** A8B6C3D?; 7F. Keyboard: I-Fn Magl.XIX.115, ff. 5r-5v *Aria franzese*.

¹⁵ Commentary: **22.** 89/1 - c5 instead of b5; identical to Phalèse except latter bars in 2 minims, lacks dots and sloping lines (tenuto), and changes one note, a6 instead of b6 at 92/4. **23.** no changes; identical to Phalèse except latter bars in 2 minims and lacks dots and sloping lines (tenuto). **24.** 8/2 - c4 absent; 65/1 - h3 instead of g3; 94/4 - d2 absent - thank you to Nigel North for suggesting the edits.

¹⁶ Brown 1553o - copies in B-Br, D-Mbs and D-ROU, the latter used for the facsimile (Lübeck, Tree Edition, 2009]. Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Only n° 22 of these three has been recorded as far as I know, by Hopkinson Smith CD *Tablature de Leut: Albert de Rippe* (Astrée E 7734, 1978) and Christopher Wilson *La Magdalena: Lute Music in Renaissance France* (Virgin Veritas 7243 5 45140 2 9, 1995).

P R E M I E R L I V R E D E
T A B V L A T V R E D E L E V T ,
contenant plusieurs Chansons, & Fantasies,

Composées par feu mesire Albert de Rippe de Mantoue, Seigneur du Carois,
 ioueur de Leut, & varlet de chambre du Roy nôstre sire.



*De l'imprimerie de Michel Fezandat, au mont saint Hilaire, à l'hôtel d'Albert.
 Et en la rue de Bièvre, en la maison de maistre Guillaume Morlaye.*

1552.

Avec priuilege du Roy pour dix ans.

T R O I S I E S M E L I V R E D E
T A B V L A T V R E D E L E V T , C O N T E N A N T
plusieurs Chansons, Motetz, & Fantasies,

Composées par feu Mesire Albert de Rippe, de Mantoue, Seigneur du Carois,
 ioueur, de Leut, & varlet de chambre du Roy nôstre sire.



*De l'imprimerie de Michel Fezandat, au mont saint Hilaire, à l'hôtel d'Albert.
 Et en la rue de Bièvre, par Maistre Guillaume Morlaye.*

1554.

Avec priuilege du Roy.

Q V A T R I E S M E L I V R E D E
T A B V L A T V R E D E L E V T , C O N T E N A N T
plusieurs Chansons, Motetz, & Fantasies,

Composées par feu Mesire Albert de Rippe, de Mantoue, Seigneur du Carois,
 ioueur, de Leut, & varlet de chambre du Roy nôstre sire.



*De l'imprimerie de Michel Fezandat, au mont saint Hilaire, à l'hôtel d'Albert.
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1554.

Avec priuilege du Roy.

C I N Q V I E S M E L I V R E D E
T A B V L A T V R E D E L E V T , C O N T E N A N T
plusieurs Chansons, Fantasies, Motetz, Pauanes, & Gaillardes.

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 ioueur de Leut, & varlet de chambre du Roy nôstre sire.



De l'imprimerie de Michel Fezandat, au mont saint Hilaire, à l'hôtel d'Albert.

1555.

Avec priuilege du Roy.

S I X I E S M E L I V R E D E
T A B V L A T V R E D E L E V T , C O N T E N A N T
plusieurs Chansons, Fantasies, Motetz, Pauanes, & Gaillardes.

Composées par feu Mesire Albert de Rippe, de Mantoue, Seigneur du Carois,
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De l'imprimerie de Michel Fezandat, au mont saint Hilaire, à l'hôtel d'Albert.

P R E M I E R L I V R E D E T A B E L A T V -

R E D E L V T H C O N T E N A N T

plusieurs fantasies.

Par Maistre Albert de Rippe
 Mantouan.



A P A R I S .

*De l'Imprimerie d'Adriane le Roy, & Robert Ballard, Imprimeurs du Roy, rué
 saint Jean de Beauvais, à l'enseigne du mont Pernaffé.*

1562.

Avec priuilege du Roy, pour dix ans.

S E C O N D L I V R E D E T A B E L A T V -

R E D E L V T H C O N T E N A N T

plusieurs chansons.

Par Maistre Albert de Rippe
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Avec priuilege du Roy, pour dix ans.

T I E R S L I V R E D E T A B E L A T V -

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1562.

Avec priuilege du Roy, pour dix ans.

Q V A R T L I V R E D E T A B E L A T V R E D E L V T H , C O N T E N A N T

plusieurs Fantasies, Chansons, & Pauanes:

Composées par feu Maistre Albert de Rippe de Mantoue, Seigneur du Carois,
 ioueur de Luth, & varlet de chambre du Roy nôstre sire.

T A B L E			
Premiere fantaisie.	feuillet	z.	Quando penso al martire.
La seconde fantaisie.	f.	5.	Elle voyante.
La troisième fantaisie.	f.	8.	Pauane, à la Romane que.
La quatrième fantaisie.	f.	11.	Pauane, Est il conclud.
La cinquème fantaisie.	f.	14.	Pauane, l'ay du mal tant tant.

A P A R I S .

*De l'imprimerie d'Adrian le Roy, & Robert Ballard, Imprimeurs du Roy, rue
 saint Jean de Beauvais, à l'enseigne saint Geneviève.*

1555.

Avec priuilege du Roy, pour neuf ans.

C I N Q I E S M E L I V R E D E T A B E L A T V -

R E D E L V T H C O N T E N A N T

plusieurs motetz, & fantasies.

Par Maistre Albert de Rippe
 Mantouan.



A P A R I S .

*De l'Imprimerie d'Adriane le Roy, & Robert Ballard, Imprimeurs du Roy, rué
 saint Jean de Beauvais, à l'enseigne du mont Pernaffé.*

24i. Ballo del Seren(isssi)mo Duca di Parma - Santino Garsi PL-Kj mus.40153, ff. 70r-70v

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

8

16 8 8 7 7 7 7 7 7 7

24ii. Ballo - transcribed for 6-course lute

PL-Kj mus.40153, ff. 70r-70v

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

8

16 8 8 7 7 7 7 7 7 7

25. Balletto di Santino

PL-Kj mus.40153, ff. 62v-63r

1 10

9 7 10

17 10 25 7

26. Balletto di Santino Garsi di Parma

PL-Kj mus.40153, ff. 65v-66r

7 7

7 7

Three staves of musical notation for a six-course guitar, labeled 13, 19, and 25. The notation uses vertical strokes and letters (a, b, c) to represent note heads and stems. Measure numbers 7 and 13 are indicated below the staves.

27. B(allett)o Morescha di Santino da Par(m)a

B-Br II.275, f. 12r

Three staves of musical notation for a six-course guitar, labeled 1, 9, and 17. The notation uses vertical strokes and letters (a, b, c) to represent note heads and stems. Measure numbers 1, 9, and 17 are indicated below the staves.

28i. Aria de Gran Duca fatta da Santino Garsi

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

1 7 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

The musical score is handwritten on six staves. Each staff has a unique tuning pattern indicated by letter names (a, b, c, d, e, f) placed above the notes. The music is in common time. Measure numbers are provided below each staff.

- Staff 1:** Tuning: a, c, a, c, a, c. Measures 1-16.
- Staff 2:** Tuning: c, a, c, a, c, a. Measures 10-16.
- Staff 3:** Tuning: b, a, b, a, b, a. Measures 17-21.
- Staff 4:** Tuning: c, c, c, c, c, c. Measures 22-26.
- Staff 5:** Tuning: a, c, a, c, a, c. Measures 27-31.
- Staff 6:** Tuning: a, c, a, c, a, c. Measures 32-36.

28ii. Aria de Gran Duca - transcribed for 6-course lute

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

1

10

17

25

34

41

29. Ruggieri da Sa(n)tino da Parma

B-Br II.275, ff. 94r-95v

1

2

6

10

14

4

29

29

34

34

37

37

40

40

43

43

46

46

30a. Corenta di Santino Garsi da Parma

PL-Kj mus.40153, f. 4v

12

22 10 7 11 10 7

30b. Untitled

D-KI 40.108.1, f. 25v

10 20 10

30c. Fransche Courante

Valerius 1626, p. 52

10

20

30d. Courant

S-B 2245, ff. 3v-4r

10

21

30e. Courante

Besard 1603, f. 153v

30e. Courante

Besard 1603, f. 153v

30f. Courante

Fuhrmann 1615, p. 174

30f. Courante

Fuhrmann 1615, p. 174

30g. Curranta

GB-Cu Dd.5.78.3, f. 74v

Musical score for 30g. Curranta, featuring three staves of rhythmic notation with accompanying letter notation below each staff.

The score consists of three staves, each with four measures. The notation uses vertical strokes of varying lengths to represent rhythm, and letters (a, b, c) placed below the notes to represent pitch. Measures 1-4:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 5-8:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 9-12:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 13-16:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

30h. Curranta

GB-Cu Dd.9.33, f. 42v

Musical score for 30h. Curranta, featuring three staves of rhythmic notation with accompanying letter notation below each staff.

The score consists of three staves, each with four measures. The notation uses vertical strokes of varying lengths to represent rhythm, and letters (a, b, c) placed below the notes to represent pitch. Measures 1-4:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 5-8:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 9-12:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measures 13-16:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measure 17:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measure 18:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measure 19:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

Measure 20:

- Staff 1: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 2: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a
- Staff 3: a, a, a, a; a, a, a, a; a, a, a, a; a, a, a, a

30i. A Corranto

GB-Ctc O.16.2, pp. 126-125

11

9

17

25

33

41

49

30j. Brettes Corante

GB-Lbl Add.38539, f. 3v

11

9

17

25

33

41

49

30k. Current

GB-Eu Laing III.487, p. 3

Musical notation for 'Current' (30k). The notation consists of three staves, each with a different rhythmic pattern. Below each staff is a row of letters (a, c, b, a, c, a, etc.) corresponding to the notes. Measure numbers 10 and 20 are indicated.

10

20

30l. The Giuens Corant

GB-En Dep 314 no 23, f. 19v

Musical notation for 'The Giuens Corant' (30l). The notation consists of three staves, each with a different rhythmic pattern. Below each staff is a row of letters (a, c, b, a, c, a, etc.) corresponding to the notes. Measure numbers 10 and 20 are indicated.

10

20

30m. Currant

GB-Cu Dd.9.33, f. 58r

Musical notation for 30m. Currant, featuring two staves of music. The notation uses vertical stems and note heads to represent pitch and rhythm. The first staff begins with a pair of eighth-note pairs (two pairs of vertical stems), followed by a sixteenth-note pair, a quarter note, another sixteenth-note pair, and so on. The second staff follows a similar pattern.

Continuation of musical notation for 30m. Currant, showing two staves of music. The notation continues the rhythmic pattern established in the previous section, with vertical stems and note heads indicating pitch and duration.

10

Continuation of musical notation for 30m. Currant, showing two staves of music. The notation continues the rhythmic pattern established in the previous sections, with vertical stems and note heads indicating pitch and duration.

20

30n. Courante

GB-HAdolmetsch II.B.1, f. 34r

Musical notation for 30n. Courante, featuring two staves of music. The notation uses vertical stems and note heads to represent pitch and rhythm. The first staff begins with a pair of eighth-note pairs (two pairs of vertical stems), followed by a quarter note, another pair of eighth-note pairs, and so on. The second staff follows a similar pattern.

Continuation of musical notation for 30n. Courante, showing two staves of music. The notation continues the rhythmic pattern established in the previous section, with vertical stems and note heads indicating pitch and duration.

10

Continuation of musical notation for 30n. Courante, showing two staves of music. The notation continues the rhythmic pattern established in the previous sections, with vertical stems and note heads indicating pitch and duration.

20

30o. Courante

GB-HAdolmetsch II.B.1, ff. 22v-23r

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 1-8 are shown.

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 9-16 are shown.

9

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 17-24 are shown.

17

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 25-32 are shown.

25

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 33-40 are shown.

33

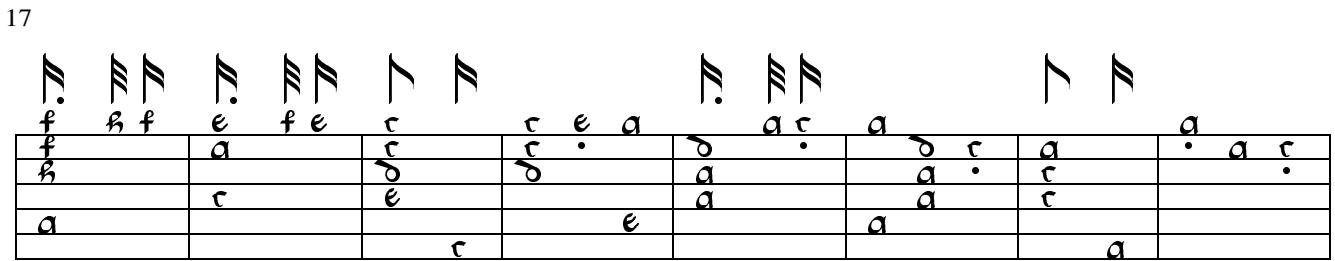
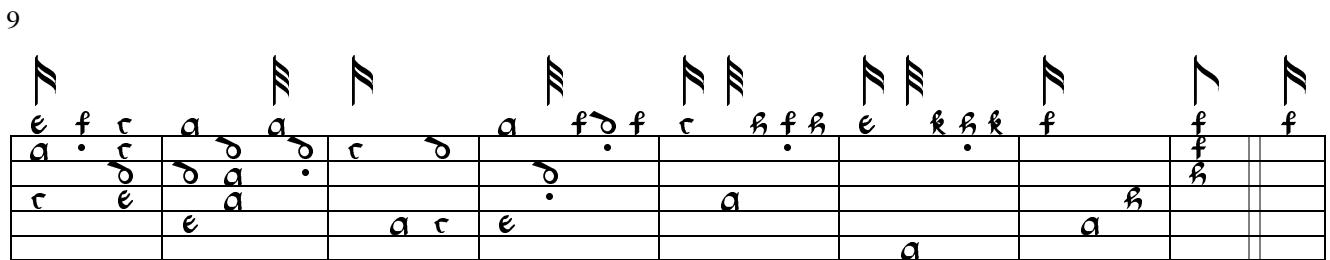
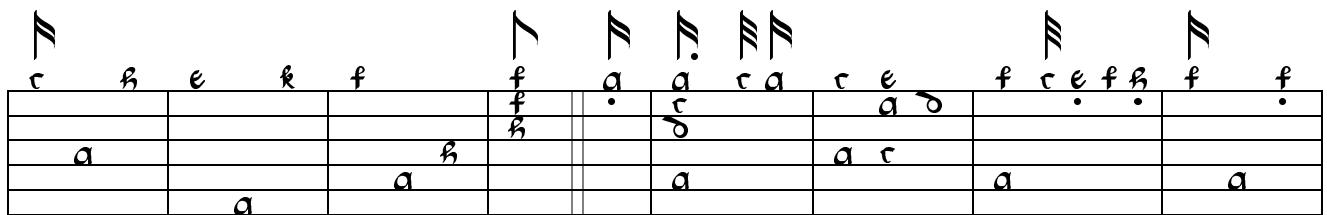
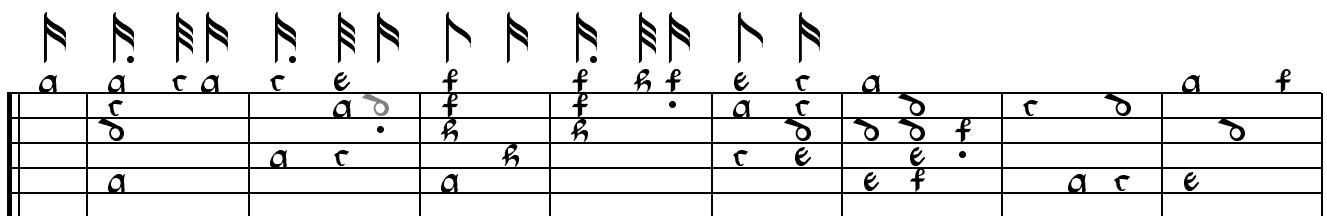
Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 41-48 are shown.

41

Handwritten musical score for a three-part instrument (e.g., harpsichord) in common time. The score consists of three staves with vertical bar lines dividing measures. The notes are represented by short horizontal strokes with vertical stems, and some have small dots or dashes above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g'. Measures 49-56 are shown.

30p. Corente

D-Mbs 21646, f. 91v ii



49

30q. Corente in basso

US-SFsc M2.1 M3, p. 39

7

11 10 7 10

20

30r. Correntta

F-Pn Res.1108, f. 46r

10

20

30s. Curante

CZ-Pnm IV.G.18, ff. 132v-133r

Musical score for 30s. Curante, featuring three staves of music. The top staff consists of vertical strokes (|) and dots (·). The middle staff has note heads with stems pointing right, and the bottom staff has note heads with stems pointing left. The notes are labeled with letters: 'a', 'b', 'c', 'd'. Measure numbers 10 and 20 are indicated at the beginning of each staff.

30t. Courant

Fuhrmann 1615, p. 124

Musical score for 30t. Courant, featuring three staves of music. The top staff consists of vertical strokes (|) and dots (·). The middle staff has note heads with stems pointing right, and the bottom staff has note heads with stems pointing left. The notes are labeled with letters: 'a', 'b', 'c', 'd'. Measure numbers 10 and 20 are indicated at the beginning of each staff.

30u-i. Courante a cordes avalle (fefhf)

GB-HAdolmetsch II.B.1, f. 283v

10

20

30u-ii. Courante transcribed to vieil ton (ffeff)

GB-HAdolmetsch II.B.1, f. 283v

10

20

20

31. Capriccio de S(igno)r Santino da Parma

D-S1 G.I.4 III, ff. 25v-26r

1

1

11

11

20

20

26

26

32

32

39

39

47

52

1a

58

1a

64

1a

67

1a

77

1a

85

91

91

97

97

103

103

110

114

117

32. Rotta di Santino

D-W Guelf.18.8 III, ff. 212r-213r

1

9

17

25

31

37

49

Two staves of musical notation. The top staff has vertical bar lines and note heads with dots and dashes. The bottom staff has vertical bar lines and note heads with letters like 'a' and 'c'. The notes are mostly eighth and sixteenth notes.

49

55

Two staves of musical notation. The top staff has vertical bar lines and note heads with letters like 'a' and 'c'. The bottom staff has vertical bar lines and note heads with letters like 'a' and 'c'. The notes are mostly eighth and sixteenth notes.

55

i. Gailliarda

Waissel 1591, sig. I4r

1

Two staves of musical notation. The top staff has vertical bar lines and note heads with letters like 'a' and 'c'. The bottom staff has vertical bar lines and note heads with letters like 'a' and 'c'. The notes are mostly eighth and sixteenth notes.

7

Two staves of musical notation. The top staff has vertical bar lines and note heads with letters like 'a' and 'c'. The bottom staff has vertical bar lines and note heads with letters like 'a' and 'c'. The notes are mostly eighth and sixteenth notes.

15

23

Two staves of musical notation. The top staff has vertical bar lines and note heads with letters like 'a' and 'c'. The bottom staff has vertical bar lines and note heads with letters like 'a' and 'c'. The notes are mostly eighth and sixteenth notes.

33. Gagliarda di (Santino crossed out)

PL-Kj 40032, p. 313

A

1

B

10

C

18

D

25

E

32

C

39

D

34. Gagliarda di Santino (Lorenzino crossed out)

PL-Kj 40032, p. 361 ii

1

9

16

ii. (Gagliarda)

I-Fn Gal 6, p. 254 iii

1

8

15

iii. (Gagliarda) L'imperiale

I-Fn Gal 6, p. 247 ii

1

9

17

25

31

38

iv. (Gagliarda)

I-Fn Gal 6, p. 251 i

1

1
2
3
4
5
6
7

8

8

14

14

21

21

29

29

v. Gagliarda del Duca di Lorena

PL-Kj 40032, p. 322

1

7

13

19

25

31

43

This section contains three staves of musical notation. The top staff uses vertical strokes (neumes) and includes vocalizations like 'e a c' and 'a'. The middle staff also has vertical strokes and vocalizations like 'b a c b'. The bottom staff uses horizontal strokes and vocalizations like 'c a' and 'a c'. The vocalizations are placed below the corresponding neume patterns.

43 a

50

This section contains two staves of musical notation. The top staff features vertical strokes and vocalizations such as 'a a d' and 'd a'. The bottom staff also has vertical strokes and vocalizations like 'c a c e' and 'e c'. The vocalizations are placed below the corresponding neume patterns.

50

vi. (Gagliarda) Agostina

I-Fn Gal 6, p. 250 i

6

This section contains four staves of musical notation. The top staff uses vertical strokes and includes vocalizations like 'a c d d d' and 'd a b'. The middle staff also has vertical strokes and vocalizations like 'a a a a c'. The bottom staff uses horizontal strokes and vocalizations like 'c c c e'. The vocalizations are placed below the corresponding neume patterns.

6

This section contains four staves of musical notation. The top staff uses vertical strokes and includes vocalizations like 'e f e c e' and 'f f a c'. The middle staff also has vertical strokes and vocalizations like 'e e c c'. The bottom staff uses horizontal strokes and vocalizations like 'c c c c'. The vocalizations are placed below the corresponding neume patterns.

6

13

This section contains four staves of musical notation. The top staff uses vertical strokes and includes vocalizations like 'd c a d c' and 'd c a d c'. The middle staff also has vertical strokes and vocalizations like 'e c a'. The bottom staff uses horizontal strokes and vocalizations like 'a c'. The vocalizations are placed below the corresponding neume patterns.

13

20

This section contains four staves of musical notation. The top staff uses vertical strokes and includes vocalizations like 'c a' and 'd c a'. The middle staff also has vertical strokes and vocalizations like 'e c d f'. The bottom staff uses horizontal strokes and vocalizations like 'c e c e a'. The vocalizations are placed below the corresponding neume patterns.

vii. Gagliarda

D-SI G.I.4 II, f. 80r

1

8

15

23

31

Donino 1. Preludio di Donino

PL-Kj 40153, ff. 67r-68r

1

1 7 10 9 8 7 9 1 8 9

9 8 7 9 9 9 9

17 10 11 12 13 7 11

23 10 9 8 7 9 8

28 9 11 10 12 11 13 12 11

36 10 9

Donino 2. Toccata di Donino Garsi

PL-Kj 40153, ff. 64v-65r

Musical score for Donino 2, Toccata di Donino Garsi, featuring two staves of music. The top staff begins with a fermata (f) over a note, followed by a series of eighth-note pairs (a c, b b, etc.) and sixteenth-note patterns. The bottom staff continues the pattern with a c, b, a, and concludes with a fermata (f). Measure numbers 7, 9, 10, 10, and 7 are indicated below the staves.

Donino 3. Sop(r)a il Ballo del S(erennissimo) Duca di me Donino

PL-Kj 40153, ff. 70v-71r

Musical score for Donino 3, Sop(r)a il Ballo del S(erennissimo) Duca di me Donino, featuring four staves of music. The top staff consists of eighth-note pairs (a a, a a, etc.) and sixteenth-note patterns. The second staff begins with a fermata (f) over a note, followed by a series of eighth-note pairs (a b, a b, etc.) and sixteenth-note patterns. The third staff begins with a fermata (f) over a note, followed by a series of eighth-note pairs (g g, g g, etc.) and sixteenth-note patterns. The fourth staff begins with a fermata (f) over a note, followed by a series of eighth-note pairs (b b, b b, etc.) and sixteenth-note patterns. Measure numbers 7, 8, 7, 10, 10, 11, 11, 8, 6, 8, 7, 10, 10, 11, 11, 7, 8, 11, 17, 8, 7, 7, 11, 10, 10, 11, 10, 7, 7, 7, 7 are indicated below the staves.

Donino 5. Pavana in soprano di Donino Garsi

PL-Kj 40153, ff. 63v-64v

13

19

26

Donino 6. Gag(liar)da di Donino Garsi da Parma

PL-Kj 40153, ff. 8v-9r

1

10

18

26

34

Donino 7. Gag(liar)da di Donino

PL-Kj 40153, ff. 9v-10r

The manuscript page contains five staves of musical notation, likely for a harp or similar plucked instrument. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The staves are organized into measures by vertical bar lines. Below each staff, a series of numbers (e.g., 1, 7, 10, 9, 11, 8, 7, 11, 10, 7) provides a rhythmic or performance indicator for each note. The notes are labeled with letters (a, b, c, d, e, f) and some with dots or dashes indicating specific sounds or articulations. The notation is divided into sections by measure numbers (1, 7, 10, 9, 11, 8, 7, 11, 10, 7, 16, 23, 30) located at the beginning of each staff.

Donino 8. Gag(liar)da di Donino Garsi da Parma

PL-Kj 40153, f. 3r

Musical notation for Donino 8, Gag(liar)da di Donino Garsi da Parma, featuring two staves of neumes on a five-line staff system. The notation uses vertical strokes (neumes) and horizontal lines (bar lines). The first staff begins at measure 1 (labeled 1) and ends at measure 10. The second staff begins at measure 9 and ends at measure 7. Measures 11 and 12 are indicated above the staff.

Donino 9. Gag(liar)da di Donino

PL-Kj 40153, f. 11r

Musical notation for Donino 9, Gag(liar)da di Donino, featuring three staves of neumes on a five-line staff system. The notation uses vertical strokes (neumes) and horizontal lines (bar lines). The first staff begins at measure 1 (labeled 1) and ends at measure 10. The second staff begins at measure 9 and ends at measure 10. The third staff begins at measure 17 and ends at measure 7. Measures 11, 12, 13, 14, 15, 16, and 17 are indicated above the staff.

Donino 10. Gag(liar)da di Donino Garsi

PL-Kj 40153, f. 65r

Musical notation for Donino 10. Gag(liar)da di Donino Garsi, featuring two staves of music. The top staff starts with a fermata and ends with a repeat sign at measure 8. The bottom staff begins at measure 9 and ends with a fermata at measure 10.

Donino 11. Gagliarda di Donino Garsi

PL-Kj 40153, f. 66v

Musical notation for Donino 11. Gagliarda di Donino Garsi, featuring two staves of music. The top staff starts at measure 1 and ends with a fermata at measure 7. The bottom staff begins at measure 9 and ends with a fermata at measure 11.

Donino 12. Folia di Donino Garsi

PL-Kj 40153, f. 69r

Musical notation for Donino 12. Folia di Donino Garsi, featuring two staves of music. The top staff starts at measure 10 and ends with a fermata at measure 7. The bottom staff begins at measure 9 and ends with a fermata at measure 7.

Donino 13. Battalia di Donino Garsi da Parma

PL-Kj 40153, ff. 5v-7r

1

10

17

26

34

43

54

66

76

86

96

Ascanio 1a. Corenta - a di primo di febraio 1621 Ascanio di Garsi

PL-Kj 40153, f. 15v

12

22 13

Ascanio 1b. Courante de Gauthier

CH-Bu F.IX.53, ff. 18v-19r

12

22

JD54f. Untitled

NL-DHnmi Kluis 1, f. 113v

1

12

22

32

43

54

65

JD54g. La Megia Pase Francesa

US-BE 757, f. 1v

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with horizontal dashes or dots indicating pitch and rhythm. The first staff begins with a measure containing six eighth-note pairs (fifths), followed by measures of eighth-note pairs and single eighth notes. The second staff starts with a measure of eighth-note pairs, followed by measures of eighth-note pairs and single eighth notes. The third staff begins with a measure of eighth-note pairs, followed by measures of eighth-note pairs and single eighth notes. The fourth staff begins with a measure of eighth-note pairs, followed by measures of eighth-note pairs and single eighth notes. The fifth staff begins with a measure of eighth-note pairs, followed by measures of eighth-note pairs and single eighth notes. The sixth staff begins with a measure of eighth-note pairs, followed by measures of eighth-note pairs and single eighth notes.

1 a a a a a a
12 a a a a a a a a
22 a a a e c a a a a a a a a a
32 a b b b b b b b b b b b b b b b b a
43 a a b b b b b b b b b b b b b b b
53 a a a a a a a a a a a a a a a a a
65 a a a a a a a a a a a a a a a a a

75

84

94

JD54h & Donino 4. Balletto di me Donino Garsi

PL-Kj Mus.40153, ff. 59v-60r

1

7

8

13

JD54i. Mein zung zu exprimiren

D-LEm II.6.15, p. 454

Musical score for JD54i, featuring three staves of tablature. The notes are labeled with letters (a, b, c, d, e) and some with f or g. Measure numbers 1, 6, and 12 are indicated below the staves.

JD54j. Anglicum

D-LEm II.6.15, p. 499

Musical score for JD54j, featuring three staves of tablature. The notes are labeled with letters (a, b, c, d, e) and some with f or g. Measure numbers 6 and 12 are indicated below the staves.

JD54k. Gagliarda

US-SFsc M2.1 M3, p. 79

1

1

6

12

17

22

1

8 a

15 //a

22 //a a

28 a

JD54m. Pezzo Italiano

I-GBDchilesotti, p. 213

1

9

16

24

32

JD54n. Gagliarda det(t)a la mezza pace

US-SFsc M2.1 M3, pp. 26-27

1

6

12

18

23

29

36

Musical score for soprano vocal part, measures 42 to 47. The score consists of two systems of music. Measure 42 starts with a single vertical bar followed by a double bar line. Measures 43 and 44 follow, each ending with a single vertical bar. Measure 45 begins with a single vertical bar and ends with a double bar line. Measures 46 and 47 end with single vertical bars. The vocal line uses a combination of short vertical strokes and horizontal dashes as note heads. Some notes have small numbers above them, such as '2c' and '3c'. Measure 47 concludes with a large fermata symbol.

JD54o. Ba(l)let(t)o in Soprano

US-BE 760, f. 17r

Musical score for soprano vocal part, measures 1 to 22. The score is divided into four systems. System 1 (measures 1-7) starts with a single vertical bar, followed by a double bar line, then a single vertical bar, and finally a double bar line. System 2 (measures 8-14) starts with a single vertical bar, followed by a double bar line, then a single vertical bar, and finally a double bar line. System 3 (measures 15-21) starts with a single vertical bar, followed by a double bar line, then a single vertical bar, and finally a double bar line. System 4 (measures 22-23) starts with a single vertical bar, followed by a double bar line, then a single vertical bar, and ends with a single vertical bar. The vocal line uses a variety of note heads, including short vertical strokes, horizontal dashes, and small letters like 'f', 'g', 'b', and 'a'. Measures 14 through 21 feature a continuous series of eighth-note patterns. Measure 22 concludes with a single vertical bar and a final note.

Rippe22. Fantasie

Le Roy & Ballard IV 1553, ff. 8r-10r

1

13

25

36

47

60

80

92

101

110

118

127

138

Handwritten musical score page 58, measures 148-149. The score is written on two staves. The first staff starts with a measure containing a single note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

149

Handwritten musical score page 58, measures 149-150. The score is written on two staves. The first staff starts with a measure containing a note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

159

Handwritten musical score page 58, measures 150-151. The score is written on two staves. The first staff starts with a measure containing a note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

167

Handwritten musical score page 58, measures 151-152. The score is written on two staves. The first staff starts with a measure containing a note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

178

Handwritten musical score page 58, measures 152-153. The score is written on two staves. The first staff starts with a measure containing a note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

188

Handwritten musical score page 58, measures 153-154. The score is written on two staves. The first staff starts with a measure containing a note head followed by a rest. The second staff begins with a measure containing a note head followed by a rest.

197

Rippe23. Fantasie

Le Roy & Ballard IV 1553, ff. 10v-13r

1

12

22

32

42

51

70

71

83

93

104

117

129

141

153

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

153

165

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

165

179

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

179

192

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

192

204

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

204

218

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

218

228

Two staves of musical notation. The top staff has vertical bar lines and note heads. The bottom staff has horizontal bar lines and note heads.

228

Rippe24. Fantasie

Le Roy & Ballard IV 1553, ff. 13v-15r

1

11

22

33

45

54

79

Two staves of musical notation. The top staff consists of vertical bar lines with note heads labeled 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The bottom staff has vertical bar lines with note heads labeled 'a'.

79

87

Two staves of musical notation. The top staff consists of vertical bar lines with note heads labeled 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The bottom staff has vertical bar lines with note heads labeled 'a'.

87

98

Two staves of musical notation. The top staff consists of vertical bar lines with note heads labeled 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The bottom staff has vertical bar lines with note heads labeled 'a'.

98

108

Two staves of musical notation. The top staff consists of vertical bar lines with note heads labeled 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The bottom staff has vertical bar lines with note heads labeled 'a'.

108

116

Two staves of musical notation. The top staff consists of vertical bar lines with note heads labeled 'a', 'b', 'c', 'd', 'e', 'f', and 'g'. The bottom staff has vertical bar lines with note heads labeled 'a'.

116