

# MUSIC SUPPLEMENT TO LUTE NEWS 151 (OCTOBER 2024): SOURCES OF MUSIC BY MICHELAGNOLO GALILEI OTHER THAN HIS *IL PRIMO LIBRO D'INTAVOLATURA DI LIUTO* (MUNICH 1620)

## MICHELAGNOLO GALILEI

The Italian lutenist and composer Michelangelo/Michelagnolo Galilei [1575-1631] was born in Florence, the fifth child of the then ageing lutenist and music theorist Vincenzo Galilei [1520-1591]. Michelagnolo's eldest sibling, eleven years his senior, was the astronomer Galileo Galilei [1564-1642] who also played lute and according to his biographer Vincenzo Viviani 'surpassed his own father in grace and charm of playing' [translated from the Italian of the 1654 edition] and outlived his younger brother by eleven years. Michelagnolo married Chiara Bandinelli in 1608 and two of their sons were also lutenists, Vincenzo [b.1608] who played lute for the Emperor Maximilian when he was eleven and was later employed in Poland until at least 1640 and Alberto Cesare [1617-1692] who was appointed as lutenist at the Munich court when in his forties in 1658. The dedicatory epistle of Vincenzo Galilei's *Contrapunti a due voci* published in 1584 is inscribed 'Vostro Parente Affetionato Michelagnolo Galilei' which is thought to refer to the then nine year old Michelagnolo, although Vincenzo's father, also named Michelangelo. In the period 1593-1606, so from the age of eighteen, Michelagnolo was in Poland-Lithuania, possibly in the service of the princely Radziwiłł family in Vilna, Lithuania, returning to Florence in 1606. The next year he was appointed to the Hofkapelle of Maximilian (1573-1651) Duke and then Elector of Bavaria in Munich performing solo or in concerts by the court music ensembles and in the Tafelmusik providing background music during banquets as well as teaching lute and theorbos for the rest of his life, dying aged 55 in 1631.<sup>1</sup> He published one book of music, in French tablature, *Il Primo Libro d'Intavolatura di Liuto* in Munich in 1620.<sup>2</sup> The majority of the music in his print has been recorded [45 of 52 items].<sup>3</sup> He was listed as the foremost lutenist in Germany by Gumpelzhaimer in 1621.<sup>4</sup> His music is for a ten course lute that was fashionable in France at the time, unusual for an Italian lutenist at the time who usually played bigger archlutes but it is consistent with the appearance of many correntes and voltas of French origin, alongside more typically Italian toccatas in his print. A few lute solos by him appeared in Southern Germany in the lute prints of Fuhrmann *Testudo-Gallo Germanica* (Nuremberg 1615) [1], Mertel *Hortus Musicalis Novus* (Strasbourg 1615) [2] and Besard *Novus Partus* (Augsburg) 1617 [2], in quite closely concordant versions but prior to the publication of his own print in 1620, suggesting his music was in circulation and he later collected it together for publication.

About a dozen of the pieces in his print and another dozen additional pieces ascribed to him are found in half a dozen other sources and this supplement includes a version of each, grouped by tonality, to match the arrangement of toccatas and dances into proto-suites in his print.

Following the publication of Michelagnolo's *Il Primo Libro* nearly exact concordances for more than three-quarters of the music in appeared in Mylius *Thesaurus Gratiarum* (Frankfurt am Main 1622),<sup>5</sup> as well as some in manuscripts of German provenance dating to the 1620s onwards so that these could have been copied directly from the print. One of the two surviving copies of Michelagnolo's 1620 print is in the British Library (shelf mark K.3.m.21) and the other is in the Jagiellonska Library in Krakow (shelf mark G.140). The inscription 'Albertus Werl' on the cover of the British Library copy probably refers its owner who also wrote manuscript additions on blank staves of the print (edited in the accompanying *Lutezine* and see M7/8/15abc here).<sup>6</sup> Albertus Werl is probably Albrecht Wörl who was born in 1607/8, son of Johann David Werl the Munich court painter 1611-1621/2 who is recorded as Michelagnolo's landlord for a time in Munich.<sup>7</sup> The manuscript D-Mbs 21646 (source of M15d) was also copied in Albert Werl's hand and the paper is identical in size to Galilei's 1620 print and so was probably originally bound with it.<sup>8</sup> Also a complete manuscript copy of the 1620 print is in a private collection in Basel (CH-Bfenyves w.s.) and not available to modern scholars and so I have not studied it. However, it is inscribed with the owner's name Petrus Paulus Pauer of Eijstett and dated 1627 and also includes two of the manuscript additions found in the same position in Werl's copy of the 1620 print, suggesting Pauer used Werl's copy as exemplar in 1627, the date on Pauer's manuscript.<sup>9</sup> Pauer also copied about a third of Besard's *Novus Partus* into his manuscript<sup>10</sup> and the title page of the Washington copy of Besard 1617 is inscribed 'Albertus Werl est possessor huius Ao 1618',<sup>11</sup> so it is possible that Pauer copied the Besard pieces from Werl's copy of Besard 1617 around 1627 which would suggest Pauer and Werl were acquainted. In 1618 Albertus Werl was only 10 years old, and it is possible that his father gifted him a copy of Besard 1617, as he is thought to have also given him the copy of Michelagnolo's print he also owned.

Music ascribed to Michelagnolo, some concordant with the 1620 print and others additional music by him, is also found in two related manuscripts: the first is GB-Eu Coll.2073 (formerly

<sup>1</sup> See Claude Chauvel 'Galilei, Michelagnolo' Grove Music Online; 'Dieter Kirsch 'Michelagnolo Galilei und seine Familie' *Musik in Bayern. Jahrbuch der Gesellschaft für Bayerische Musikgeschichte* 71 (Tutzing 2008), pp. 5-63 and thank you to Dieter for further discussion via email.

<sup>2</sup> The print includes ten suites in different tonalities each with a toccata and three or four dances (all correntes 13 with divisions to A and B strains and 5 B strain only, and voltas 3 with divisions to A and B strains and 9 B strain only, plus two gagliarda with A and B strain divisions) plus two passamezzo-saltarello pairs on the passamezzo antico ground. See Claude Chauvel's introduction to the facsimile edition by Minkoff Editions, Genève, 1985 and Doug Alton-Smith's introduction to the facsimile edition by Tree Editions, Munich 1996 now available as a free pdf on the lute Society website: <https://drive.google.com/drive/folders/1snocdP8ru8lfmVJydTJ7AzuizX9G7e0>

For an on Joost Witte's online modern handwritten edition of all Michelangelo Galilei's music see: [https://www.joostwitte.nl/Galilei\\_Michelangelo.html](https://www.joostwitte.nl/Galilei_Michelangelo.html)

<sup>3</sup> Four CDs are devoted to his music, the 2nd and 4th also combined with a selection by his father Vincenzo, and several other CDs include just a few items: Paul Beier *Michelagnolo Galilei Sonate da Il Primo Libro d'Intavolatura di Liuto* (NUOVA ERA DDD 6869, 1990) six (of the ten) suites and a passamezzo-saltarello pair [27/54 items including M5/11/12/13/18/19/21]; Anthony Bailes *Michelagnolo Galilei: Intavolature di liuto* (Ramée RAM 1306, 2013) six suites, the three-part toccata from another and the two passamezzo-saltarello pairs [32/54 including M3/9/10]; Axel Wolf *Michelangelo Galilei Lute Sonatas* (OEHMS Classics OC1877, 2017) nine suites and the two passamezzo-saltarello pairs [40/54

including M3/9/10/12/13/18/19/21/24]; Christian Zimmerman *Vincenzo & Michelangelo Galilei Musiche per liuto* (TACTUS TC 520004, 2022) 15/54 including M3/9/10/13 not arranged by suite. Not all the dances for a particular suites are included in the recordings. Of the dozen concordances for the print all but one [M23] have been recorded from the printed versions.

<sup>4</sup> Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621) *Partitionis Secundae / Sectio I. De Musica*, pp. 96-110: 'In German. **Michelagnolo Galilei Nobile Florentino**. Monachij Gregorium Wolfenb. Valentinus Strobel. Elias Mertelius, Valentin. Lang. Tobias Kun. Iohan. Rudenius. Matthæus Reyman.'

<sup>5</sup> Mylius included 42 of the 54 items and only one of Mylius' 23 courantes is not from Galilei 1620 (edited in the *Lutezine*).

<sup>6</sup> Described and edited by Wilfred Foxe for *Lute News* 61 (April 2002). pp. 19-25.

<sup>7</sup> See Frank Legl's sleeve notes to Axel Wolf's CD listed in fn 2.

<sup>8</sup> Robert Spencer's preface to the facsimile edition Albrecht Werl's *Lutebook* (Genève, Minkoff Editions 1990) and online facsimile: <https://daten.digital-sammlungen.de/0008/bsb00086081/images/index.html?fp=193.174.98.30&cid=00086081&seite=1>

<sup>9</sup> Both are in fact ascribed to Galilei in other sources, see M7/8.

<sup>10</sup> Another manuscript owned by Pauer is appended to his own copy of Besard's *Thesaurus Harmonicus* 1603 again inscribed 'Peter Paulus Pauer von Eystett 1627' - Lam copy - including music by Pietro Paulo Melli - see LN2.

<sup>11</sup> Thank you to Tim Crawford for the information.

Dolmetsch II.B.1) of Bavarian provenance so near the Munich court. It was copied mostly in French tablature in a single hand over a relatively short period c.1620 so probably a professional scribe. The second, CZ-Pnm IV.G.18, is inscribed Joannes Aegidius Rettenwert in Lampoting and copied mainly in Italian tablature c.1623-7 in the same hand as the main scribe of Coll.2073. The two manuscripts contain about three hundred lute solos each a third of which are common to both. Thirteen and twelve pieces in the two manuscripts are ascribed Galilei, respectively, seven appearing in both.

M1 is for 8-course lute and is untitled on a single page of tablature in a manuscript book of madrigals possibly copied by Vincenzo and dated 1592. The spine of the binding is inscribed 'Galilei iunior, Musica' leading to the suggestion that the tablature is a recercare by (or for) a young Michelagnolo, who was 17 in 1592 as it bears traces of the dissonance and suspensions characteristic of his later compositions. In addition, apart from Besard 1617, the ascriptions to the additional items not found in the 1620 print are ascribed only to 'Galilei', and is assumed they are by Michelagnolo, rather than another member of the family or an unrelated composer. M4 is a unique passamezzo-saltarello group on the passamezzo antico ground [i-VII-i-V-III-VII-i/V-i] different to the two sets in his print. M15 is a series of four courantes, the first three manuscript additions to the 1620 print and the fourth in Werl's manuscript D-Mbs 21646, the latter ascribed to Galilei and all four followed by 'W' probably indicating that Werl copied rather than composed them, so all four are assumed to be by Galilei here. Mapp is also included as a doubtful attribution as it begins the same as M13 and is in a style characteristic of Michelagnolo throughout.

Michelagnolo Galilei's music is tuneful and spiked with dissonance and suspensions and those dances with divisions employ his own unique stile brisé figuration in the repeats. His father must have been proud of him as his characteristic style seems to embody the principals of his father's teachings on dissonance found in his theoretical treatise.<sup>12</sup>

<b>M1.</b> I-Fn Gal 9, f. 24r untitled [Recercare Galilei Juniore]	4-5
<b>M2.</b> Besard 1617, sig. K3v 31 <i>Toccata dellistesso</i> - cf. Louw, <sup>13</sup> pp. 442-5 [Signor Michel Angelo Galilei fiorentino]	6-7
<b>M3.</b> GB-Eu Coll.2073, ff. 113v-114r <i>Volte Galilei</i> Galilei 1620, p. 22 <i>Volta</i> CH-Bfenyves w.s., f. 13v 22 Mylius 1622, p. 99 ii <i>Volta</i>	9
<b>M4a.</b> GB-Eu Coll.2073, ff. 151v-152r <i>Passamezzo D Galilei</i>	7
<b>M4b.</b> GB-Eu Coll.2073, f. 152v <i>Saltarello enisde[m]</i> [Galilei]	8
<b>M4c.</b> GB-Eu Coll.2073, f. 153r <i>Saltarello alind</i> [Galilei]	8
<b>M5.</b> CZ-Pnm IV.G.18, f. 166r <i>Volte D G</i> Galilei 1620, p. 46 <i>Volta</i> CH-Bfenyves w.s., f. 25v 46 Mylius 1622, p. 93 <i>Volta</i>	10
<b>M6.</b> CZ-Pnm IV.G.18, ff. 139v-140r <i>Ballet Galilei</i> <sup>14</sup>	11
<b>M7.</b> CZ-Pnm IV.G.18, f. 129v <i>Volte galilei</i> GB-Eu Coll.2073, f. 204r <i>Volte enisde[m]</i> [Galilei] GB-Lbl K.3.m.21 mss adds, p. 10 ii <i>Entrada Volta</i> CH-Bfenyves w.s., f. 8r ii <i>Volta</i>	12
<b>M8.</b> GB-Eu Coll.2073, f. 203v <i>Volte D Galilei</i> CH-Bfenyves w.s., f. 7v ii <i>Volta</i> CZ-Pnm IV.G.18, f. 129r <i>Volte enisde[m]</i> [Galilei] GB-Lbl K.3.m.21 mss adds, p. 11 ii <i>Corrente</i>	12-13
<b>M9.</b> CZ-Pnm IV.G.18, f. 127v <i>Volte Galilei</i> GB-Eu Coll.2073, f. 108v <i>Volte Galilei</i> Galilei 1620, p. 9 <i>Volta</i> CH-Bfenyves w.s., f. 7r 9 Mylius 1622, p. 96 ii <i>Volta</i> opening only: D-Mbs 21646, f. 91r i untitled <sup>15</sup>	13
<b>M10.</b> CZ-Pnm IV.G.18, f. 128r <i>Volte ejusdem</i> [Galilei] GB-Eu Coll.2073, f. 109r <i>Volte enisde[m]</i> [Galilei] Galilei 1620, p. 10 i <i>Volta</i>	14

CH-Bfenyves w.s., f. 7v 10 Mylius 1622, pp. 96-97 <i>Volta</i>	
<b>M11.</b> CZ-Pnm IV.G.18, f. 128v <i>Volte Galilei</i>	15
Galilei 1620, p. 11 i <i>Volta</i> CH-Bfenyves w.s., f. 8r 11 Mylius 1622, p. 97 <i>Volta</i>	
<b>M12.</b> GB-Eu Coll.2073, ff. 195v-196r <i>Volte D Galilei</i>	16
Galilei 1620, p. 12 <i>Volta</i> CH-Bfenyves w.s., f. 8v 12 Mylius 1622, pp. 97-98 <i>Volta</i>	
<b>M13.</b> Mertel 1615, pp. 9-10 <i>Prælua 21</i>	17
Galilei 1620, p. 38 <i>Toccata</i> - cf. Louw, p. 438 CH-Bfenyves w.s., f. 21v 38 Mylius 1622, p. 24 ii <i>Toccata</i>	
<b>M14.</b> CZ-Pnm IV.G.18, ff. 112v-113r <i>Toccata Galilei</i> an attempt at reconstruction of unbarred and corrupt original	18
<b>M15a.</b> GB-Lbl K.3.m.21 mss adds, pp. 8-9 <i>Corrente W[erl]</i> cf. Galilei 1620, p. 31 <i>Volta</i> - similar opening a 4th higher	19
<b>M15b.</b> GB-Lbl K.3.m.21 mss adds, p. 9 <i>Seconda Parte W</i>	20
<b>M15c.</b> GB-Lbl K.3.m.21 mss adds, p. 12 <i>Terta Partae W</i>	20
<b>M15d.</b> D-Mbs 21646, f. 75r <i>Corrente del S. Gallilae - quarta Parte. W</i>	21
<b>M16.</b> CZ-Pnm IV.G.18, f. 52v <i>Courante Nouvelle Galilei</i> GB-Eu Coll.2073, f. 205v <i>Courante D G</i>	22
<b>M17.</b> CZ-Pnm IV.G.18, ff. 55v-56r <i>Courante Galilei</i>	22-23
<b>M18.</b> CZ-Pnm IV.G.18, ff. 59v-60r <i>Courante D G.</i> GB-Eu Coll.2073, ff. 239v-240r <i>Courante Galilei</i> Galilei 1620, p. 24 <i>Corrente</i> CH-Bfenyves w.s., f. 14v 24 Mylius 1622, pp. 71-72 <i>Courante</i>	24-25
<b>M19.</b> RUS-SPan O No 124, ff. 79v-80r untitled CZ-Pnm IV.G.18, ff. 53v-54r <i>Courante Galilei</i> Galilei 1620, p. 27 <i>Volta</i> CH-Bfenyves w.s., f. 16r 27	25
<b>M20.</b> Fuhrmann 1615, p. 23 <i>Subplementum folii Tocata M. Galilei</i>	26
<b>M21.</b> Besard 1617, sig. K3r 30 <i>Toccata</i> <i>del Signor Michel Angelo Galilei fiorentino</i> Galilei 1620, p. 1 <i>Toccata</i> - cf. Louw, p. 414-8 cf. Galilei 1620, pp. 2-3 <i>Seconda parte - Terzo parte</i> CH-Bfenyves w.s., ff. 3r-4r 1-3	26-27
<b>M22.</b> GB-Eu Coll.2073, ff. 280v-281r <i>Intrada Galilei</i>	28
<b>M23.</b> RUS-SPan O No 124, ff. 50v-51r <i>Volte</i> Galilei 1620, p. 16 <i>Volta</i> CH-Bfenyves w.s., f. 10v 16 Mylius 1622, p. 98 <i>Volta</i>	28-29
<b>M24.</b> CZ-Pnm IV.G.18, ff. 5v-6r <i>Courante Galilei</i> GB-Eu Coll.2073, f. 204v <i>Volte</i> Galilei 1620, p. 17 <i>Volta</i> CH-Bfenyves w.s., f. 11r 17 Mylius 1622, p. 99 i <i>Volta</i>	30
<b>Mapp.</b> Mertel 1615, p. 131 <i>Phantasie et Fugæ 1</i> - cf. M13	31

## APPENDIX

The three page fillers here are: App 1, a toccata from the lute book of Gioseppe Antonio Doni of Roman provenance and copied c.1620-40 - the ascription probably refers to Arcangelo Lori (1615-1679), organist at S Luigi dei Francesi in Rome until 1633 and lutenist in Lenten Oratorios performed by the Arciconfraternita del SS Crocifisso at S Marcello between 1655 and 1678.<sup>16</sup> He composed arias and cantatas for solo voice and continuo as well as the motet Venite, gentes, for soprano, violin, lute and continuo and presumably the toccata for 13-course archlute reproduced here, based on a reconstruction by Zirk Walter Eon Louw [see fn 2], arranged for archlute and organ by Paolo Rigano and Cinzia Guarino on CD *Music For Archlute, Guitar and Harpsichord* (TACTUS TC670005, 2022). App 2 and 3 are anonymous settings of ballo, the first related to the Lord of Oxenfordes March (five settings edited for the supplement to *Lute News* 138) both with the rhythmic pattern similar to the Aria del Gran Duca/Ballo di Palazzo - see accompanying *Lutezine*.

<b>App 1.</b> I-PEas sec.xvii, pp. 50-51 <i>Toccata del Sr. Arcangelo (Lori?)</i>	1
<b>App 2.</b> US-SFsc M2.1 M3, p. 77 <i>Ballo da Colla</i>	8
<b>App 3.</b> PL-Kj 40591, f. 26r untitled	21

John H. Robinson - October 2024

A commentary on the music here will be found in the *Lutezine* supplement.

<sup>12</sup> In his *Dialogo della musica antica et della moderna* (Florence 1581), ff. 129r-134v.

<sup>13</sup> Zirk Walter Eon Louw 'The toccatas in the Italian lute and theorbo repertoires of the early seventeenth century' (Doctoral thesis, Faculty of Arts and Social Sciences at Stellenbosch University 2019) - thank you to the author for a copy.

<sup>14</sup> Also edited for *Lute News* 150.

<sup>15</sup> A ubiquitous courante found in 17 sources, two ascribed to (René?) Saman and one to Mercury (d'Orleans) edited for *Lute News* 102 (July 2012) no. 1 and 120 (December 2016) no. 25.

<sup>16</sup> Helene Wessely 'Lori, Arcangelo' Grove Music Online.

## App 1. Toccata Arcangelo (Lori?) - 7F8Eb9D1C011Bb12A13G

I-PEas sec.xvii, pp. 50-51

10 # a8 9 10 11 12 13

59

70

79

86

96

106

114

122

<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>
<i>f</i>															

56

56

M3. Volte Galilei - 8E9D A18BB12

GB-Eu Coll.2073, ff. 113v-114r

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7 a

[illegible]

20

[illegible]



## M4b. Saltarello (Galilei) - 7F A16

GB-Eu Coll.2073, f. 152v

9

## M4c. Saltarello (Galilei) - 7F9D A16

GB-Eu Coll.2073, f. 153r

9

## App 2. Ballo da Colla - 7F ABC4

US-SFsc M2.1 M3, p. 77

1

7

Measures 1-7. Above the staff are rhythmic flags. The staff is a 3/4 time signature. Notes include a, b, and c with various accidentals and dynamics.

Measures 8-14. Above the staff are rhythmic flags. The staff contains notes a, b, c, e, and f with various accidentals and dynamics. Measure numbers 8, 10, 9, 8, a, a, 9, 8, 10, 9 are written below the staff.

Measures 15-21. Above the staff are rhythmic flags. The staff contains notes a, b, c, e, and f with various accidentals and dynamics. Measure numbers 15, 8, a are written below the staff.

Measures 22-28. Above the staff are rhythmic flags. The staff contains notes a, b, c, e, and f with various accidentals and dynamics. Measure numbers 22, a, a, a, a, 10, 9, 8 are written below the staff.

Measures 29-35. Above the staff are rhythmic flags. The staff contains notes a, b, c, e, and f with various accidentals and dynamics. Measure numbers 29, 8, a, a are written below the staff.

## M6. Ballet Galilei - 7F8E9D10C AABBB8

CZ-Pnm IV.G.18, ff. 139v-140r

10 9 8 a

6 10 9 8 a a 10

11 9 8 a 10 9 8 a a

16 10 a a 8 9 10 e c

22 9 10 a 10 a

27 a 8 9 10 a 9 8 a 10

## M7. Volte Galilei - 7F8E9DC10 A17B20

CZ-Pnm IV.G.18, f. 129v

10 9 8 a 10 e c e a c 9 a

10 a 9 8 a 10

19 a 8 10 9 8 a 10

28 9 8 a a a a c a 10

## M8. Volte D Galilei - 7F8E9DC10 AB15

GB-Eu Coll.2073, f. 203v

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

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



## M10. Volte (Galilei) - 7F8E9DC10 A20B21


CZ-Pnm IV.G.18, f. 128r

Musical notation for Exercise 3, featuring rhythmic patterns and notes.

1

a	r a	r e a	f e	f a r a			a r a
	r a	a			r		
		r				r e a r	
a			e a r	a	a		e

8


  
 r a r a | r a | a r e | f r e | r e | f | a | k | h f

15

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

22

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

29

					
C E	G A B C D	D E F G A	B C D E F	G A B C D	E F G A B

36







Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

54

M13. Praeludium 21 - 9C

Mertel 1615, pp. 9-10

Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

1

Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

9 //

Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

14 //

Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

20

Handwritten musical notation for a system of three staves. The notation includes various rhythmic values (c, a, b, e, f) and dynamic markings (f, e, f, e). The system concludes with a repeat sign and a fermata.

28 //

1

10 10 10

8

12

16

20

10

M15a. Corrente (first parte) W - 7F8Eb10C A25B16

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

Measures 1-8 of the Corrente (first parte). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). The melody is written on a single staff, and the bass line is written on a single staff. The key signature is one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, p). The measures are numbered 1 through 8.

Measures 9-16 of the Corrente (first parte). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). The melody is written on a single staff, and the bass line is written on a single staff. The key signature is one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, p). The measures are numbered 9 through 16.

Measures 17-23 of the Corrente (first parte). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). The melody is written on a single staff, and the bass line is written on a single staff. The key signature is one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, p). The measures are numbered 17 through 23.

Measures 24-32 of the Corrente (first parte). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). The melody is written on a single staff, and the bass line is written on a single staff. The key signature is one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, p). The measures are numbered 24 through 32.

Measures 33-40 of the Corrente (first parte). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). The melody is written on a single staff, and the bass line is written on a single staff. The key signature is one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, p). The measures are numbered 33 through 40.

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25

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The piano part features a repeating eighth-note accompaniment in the right hand and a bass line in the left hand. The melody is in the voice part, with lyrics in German. The score is divided into two systems, each with a key signature change from one sharp to two sharps.

PL-Kj 40591, f. 26r

8

## M16. Courante Nouvelle Galilei - 7F8E9D A15B17

CZ-Pnm IV.G.18, f. 52v

3

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25

## M17. Courante Galilei - 7F8E9D10C AA19BB14

CZ-Pnm IV.G.18, ff. 55v-56r

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

17 8

25 a 8 a 8 9

31

10 9 8 a 8 8 8 8

37

8 a 10 a

Musical notation for Example 10, showing a sequence of notes and rests on a staff, with dynamic markings (crescendo 'c', fortissimo 'f') and a repeat sign at the end.

[illegible]

1 8 a

9 8

17 8

25 8 a

32 8

40 a 8

49 8





## M20. Tocata M. Galilei - 8D

Fuhrmann 1615, p. 23

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464

M21. Toccata del Signor Michel Angelo Galilei fiorentino - 7F8E9D      Besard 1617, sig. K3r

1

2

3

Exercise 24 consists of two staves. The first staff contains several measures with notes and rests, some marked with 'f' or 'c'. The second staff continues the exercise with more complex rhythmic figures, including slurs and ties.

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and accidentals (sharps, flats, naturals). Below the staff is a table with four rows and nine columns, containing handwritten musical notation and rhythmic values.

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

Handwritten musical notation on six-line staves, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The notation includes complex rhythmic patterns such as triplets and syncopation.

38

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and includes many accidentals.

51

57

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and a key signature of one flat (B-flat). The notation includes a treble clef and a key signature of one flat (B-flat). The notes are written in a stylized, handwritten manner, with some notes beamed together. The notation includes a treble clef and a key signature of one flat (B-flat). The notes are written in a stylized, handwritten manner, with some notes beamed together. The notation includes a treble clef and a key signature of one flat (B-flat). The notes are written in a stylized, handwritten manner, with some notes beamed together.

## M22. Intrada Galilei - 7F8Eb10C A8B12

GB-Eu Coll.2073, ff. 280v-281r

3/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

16

M23. Volte - 7F8E9D AA15BB17

RUS-SPan O No 124, ff. 50v-51

16

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

22

d c a c d c d a b b a c d c a b c f  
 a b b a c b a b a a c  
 //a //a //a /a a a

28

c a d a d f h f d d c a c a  
 a a d e a c e e c a  
 a a a //a

36

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

45

a c a d a d f h f h f d f d d c d a c d  
 a a a i f h f h f h f h f h f h f h f h  
 a a a a e a c e c a

52

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

58

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

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The system is divided into measures by vertical bar lines.

3

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

a a a a a a a a

Handwritten musical notation for the second system, continuing the piece. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

9

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

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

a

Handwritten musical notation for the third system, continuing the piece. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

17

a

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

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

Handwritten musical notation for the fourth system, continuing the piece. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

26

a

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

a a c d a c a c a a e

a c d a a a a

a

Handwritten musical notation for the fifth system, continuing the piece. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

35

a

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

c a c c a c e e e a

a d c e

a

Handwritten musical notation for the sixth system, continuing the piece. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

42

a

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

c a a a a c a a

a c a a a a

a

1

10

18

29

39

49

57