Vorwort

Es ist schon einige Zeit her, da besorgte ich mir über den auswärtigen Leihverkehr meiner Bücherei eine Kopie des Faksimile Nachdruckes Testudo Gallo-Germanica von Georg Leopold Fuhrmann, welches über den Buchhandel nicht mehr erhältlich war und 1975 von Peter Päffgen herausgegeben wurde. Der erste Anblick der Tabulatur war doch eher abschreckend, schon die 1. Seite ist schwer zu lesen, die Notenlängenzeichen stehen nicht über den dazugehörenden Tabulaturbuchstaben. Aber nach Korrektur mittels Bleistift und Spielen auf meiner Laute gefielen mir die Stücke so gut, daß ich sie alle durcharbeitete.

Wiederum vor einigen Jahren kaufte ich mir wie so viele andere auch einen Computer und fand im Internet das freie Softwareprogramm abctab2ps von Christoph Dalitz, womit man mit einem gewöhnlichen Textverarbeitungsprogramm Noten und Tabulatur schreiben kann. Nur kam mir das Schreiben mit dem für Windows empfohlenen Jens'File Editor (er hat beim Arbeiten an großen Dateien seine Vorteile im schnelleren Speichern, ich benutze ihn dann noch parallel zu meinem Skript) zu umständlich vor. Weil ich aus Kostengründen mir damals zufälligerweise Lotus Smart Suite Millenium gekauft hatte und das Programmieren mit Lotusscript mich reizte, entwickelte ich daraus, an der Praxis mit Neuschreiben des Fuhrmannbuches orientiert, einen Editor, mit dem ich sehr zufrieden bin, denn die Arbeitsersparnis ist enorm. Man kann die Stücke auch in Noten umwandeln und sie sich als Mididatei vorspielen lassen, ich benutze dazu WinAmp und den VSampler mit einer gesampelten akustischen Gitarre. Aber das Spiel auf der eigenen Laute klingt doch wesentlich musikalischer und besser.

Jetzt, da alle Klippen überwunden sind, gefällt mir die Arbeit so gut, daß ich sie auch anderen zur Verfügung stellen will, in der Hoffnung, daß einige dem Beispiel folgen werden und seltene Musik in . abc-Format veröffentlichen. Wer Lotus auf seinen Rechner hat, kann das Skript, welches für die Solo-Lautenliteratur sehr gut geeignet ist, von Christoph Dalitz' http://www.lautengesellschaft.de/cdmm/#Addons herunterladen. Es ist aber gut möglich, daß die anderen dort empfohlenen Editoren genauso gut oder besser funktionieren.

Übrigens fragte ich Dr. Peter Päffgen nach der Rechtmäßigkeit einer Veröffentlichung, deren Ursprung seine Ausgabe von 1975 hat. Er bestätigte sie mir freundlicherweise.

Zum Fuhrmannbuch:

Es sollte ein praktisches Buch zum Musizieren werden, womit ich alle musikwissenschaftlich Interessierten vielleicht enttäusche, denn auch ein Angeben der wegen der vielen Fehler in der Quellenausgabe von 1615 von mir nach Gehör gemachten Änderungen wäre mit abctab2ps leicht möglich gewesen. Ich hielt mich in Zweifelsfällen ans Original, korrigierte offensichtliche Druckfehler. Trotzdem, meine Hochachtung vor den damaligen Drucksetzern, auch am Computer passieren Fehler beim Eintippen, fraglich ist nur, warum sie G.L.Fuhrmann nicht korrigiert hat.

Zuerst hatte ich die Taktarten, die in den meisten Stücken fehlen, angegeben, aber Fuhrmann hält sie oft nicht bis zum Ende durch, wollte man konsequent sein, müßte man häufig Taktwechsel (z.B. 8/4; 4/4; 6/4; 10/4) schreiben oder viele Taktstriche einfügen. Nach meiner Meinung schränkt es die Lesbarkeit aber keineswegs ein, man kann sich gut an diese Schreibweise gewöhnen. Deswegen habe ich die Taktvorgaben doch meistens, wie Fuhrmann auch, weggelassen.

Er benutzte 2 verschiedene Mensurarten, die „gallische“ mit Noten wie im modernen Notensatz und die „germanische“ mit Strich und doppelter Anzahl Fähnchen. Wegen der Einheitlichkeit und sich Nichtumstellenmüssens habe ich auch die germanischen in gallischer Mensur gesetzt. Die Notenlängen geben nur die Teilung (mit Toleranz) vor, das Tempo ergibt sich aus dem Charakter der Stücke. Also 3/4 und 6/8 Takt wären gleich zu spielen. Im vorletzten Stück geht der Tonumfang bis „s“, was mit abctab2ps nicht zu setzen ist, sie stehen unter den Zeilen in Klammern.
Deswegen ist es vielleicht auch kein „fertiges“ Buch, aber jeder, dem etwas nicht gefällt oder die Baßnoten an seine Laute anpassen will, kann es mit abctab2ps leicht ändern.

Meine Meinung zum Spiel (als Autodidakt auch folgende Instrumente spielend: Akkordeon, Klavichord mit selbsterfundenem Pedal, Spinett - wegen des Selberspielenwollens Bachscher Musik): Akkorde können nach schnellen Läufen langsamer gebrochen werden, im polyphonen Satz halte ich, wenn überhaupt, dann ein sehr kurzes Brechen für angebracht. Fünfstimmige Akkorde schlage ich mit fünf Fingern der rechten Hand an und setze den kleinen Finger auch nicht mehr auf die Decke (das ist einfach gesünder für die Schulter), denn mit einem Tuch aus Leder unter der Laute rutscht sie nicht aus der Spiellage.

Wie bei vielen anderen Stücken der Spätrenaissance nach 1600 auch, setzte ich das Buch für eine 9chörige Laute. Meine erste Laute war eine 7chörige aus einem Bausatz, dazu kam eine 10chörige 1926 von Peter Harlan gebaut, wegen seiner Größe schwerer spielbar. Deswegen ließ ich mir von Armin Gropp in Markneukirchen ein 9chöriges Instrument „nach meiner Hand vorgegeben“ bauen, die sehr gut klingt und ebenso spielbar ist. Der Vorteil ist, so finde ich, daß man den tiefsten Chor mit der linken Hand noch gut greifen kann und im Gegensatz zum 10chörigen Instrument bei Baßläufen die D-Saite weniger dämpfen muß, weil sie dabei gegriffen wird. Übrigens war die gebräuchliche Stimmung für eine 9chörige Laute damals „g’d’afcGFDC“ und nicht „g’d’afcGFED“ wie in heutigen Saitenkatologen geschrieben steht. Eine nur bei wenigen Stücken notwendige Änderung für die heute gebräuchlichere 10chörige Laute ist s.o. leicht zu setzen.

Vielleicht findet jemand seine Änderungen so wichtig oder entdeckt bei meiner Ausgabe Fehler, die möchte er bitte an meine Email-Adresse „wvhoersten@web.de“ schreiben. Ebenso sind Kommentare hochwillkommen.

Wer meint, er könnte meine Arbeit gut gebrauchen und möchte dafür einen Lohn zahlen, kann das gerne nach seiner Wertschätzung tun und auf meine Kontonummer: 151223369; Bankleitzahl: 25750001 überweisen.

Herzlichen Dank an Dr. Peter Päffgen für seine Erlaubnis, an Christoph Dalitz für sein sehr gutes abctab2ps und seine vielen Tipps auf meine Emailanfragen, an Taco Walstra, der dieses Buch auf seiner abc-Seite veröffentlicht und falls es ein Entwickler liest, an die Lotusprogrammierer, die mir manche grüblerische Stunde beschert haben, für das wunderbare Lotus Office Programm.

Hasselhorst, September 2003
Werner von Hörsten

## Preface

It's already some time ago that I first saw the faksimile reprint "Testudo Gallo_Germanica" by Georg Leopold Fuhrmann. It was published by Peter Päffgen in 1975 and I got a copy of it from my library because it is no longer available in the book-trade.
The first impression was rather deterrent. The music text is quite difficult to read, for example the signs for the length of the notes are not on top of the tablature notes. After correcting the text with a pencil and playing the pieces on my lute I was so pleased by the music that I worked over the whole book.

Some years ago I found the freeware program abctab2ps made by Christoph Dalitz which permits writing notes and tablature notes with a common text editor. Using the recommended editor "Jens File Editor" for Windows was quite uncomfortable to me, anyhow, I still use it together with my script because of the fast storing of large files. Using the Lotus Smart Suite Millenium software I started programming an editor in Lotus Script especially orientated for setting up the Fuhrmann music text again in a very efficient way. The script allows converting the tablature text into notes and a Midi file for control. For control I can play the Midi files with WinAmp and the Vsampler program using a sampled acoustic guitar, obviously playing the music with my lute sounds much better.

After a lot of programming work now I'm so pleased with my editor that I want to make it available to other musicians who are interested in publishing rare music in .abc format. Everybody who can run Lotus on his computer and is interested in my Lotus script program which is especially suited for editing music for lute solo can load it from the website by Christoph Dalitz http://www.lautengesellschaft.de/cdmm/#Addons . Nevertheless perhaps the other editors recommended by this site work as well or even better as mine.

Asking Dr. Peter Päffgen he kindly permitted me to republish his Fuhrmann edition.

## About my Fuhrmann book

I wanted a practical book for playing music. That's why I did not indicate the changes necessary to correct the many errors in the original text from 1615 which is maybe disappointing to scientific interested ones. I corrected the obvious misprints and made corrections by ear. In cases of doubt I stuck to the origin. Anyhow, still I appreciate the job of the ancient editors, nobody is perfect, but the question still is why Fuhrmann didn't check the original text.

First I completed the beat which is missing in the most pieces. But in many cases Fuhrmann doesn't stick to them so one often would have to indicate time changes (for example 8/4; 4/4; 6/4; 10/4) or to insert many extra bars. But because one easily gets used to read the text without indicating the time I followed Fuhrmann and dropped the measure in most cases.

Fuhrmann used 2 different styles, first the "Gallic" with notes like the modern ones, and second the "German" with a stroke and the double number of flags. For uniformity and ease of reading I only used the "Gallic" notation. The lengths of the notes determine only the partition (with tolerance), the tempo of the pieces follows from their character. For instance 3/4 and 6/8

measure should be played in the same speed. In the penultimate piece the tone range reaches “s” which cannot be written with abctab2ps, so these notes are put in parentheses below the lines.

Because of these limitations this is probably not the only version of the book but everyone who does not like something or wants to adapt the bass notes to his lute can do the changes easily with the program abctab2ps.

My opinion (I’m an autodidact, beside the lute I’m playing accordion, clavichord with pedals invented and built by myself, spinet, especially to play music from J.S.Bach) concerning the playing: after fast sequences chords can be broken more slowly, in polyphonic sentences only short or no breaks should be done, for chords of 5 voices I use all fingers of the right hand, the little finger doesn’t touch the soundboard of the lute (my shoulder feels better), because with a cloth of leather under the lute it does not slide from the play position.

According to many pieces written in the late Renaissance after the year 1600 I set the music pieces for a 9-chorus lute. My first lute had 7 chords and was built by myself from a kit, then I played another one with 10 chords built in 1926 by Peter Harlan which was more difficult to play because of its size. Therefore Armin Gropp from Markneukirchen (Germany) built a 9-chorus instrument “fitted to my hand” which sounds very well and is convenient to play. Its advantage is that one easy can reach the deepest string and when playing bass sequences one must less damp the D-string compared to the 10-chorus lute. By the way usually the 9-chorus lute originally is tuned in “g’d’afcGFDC’ differing from contemporary string catalogs using “g’d’afcGFED”. A change necessary only at few pieces for the today more customary 10-chorus lute is see above slight to put.

If you want to tell me your music text changes or when finding some errors in my edition please send me a mail to my mail address wvhoersten@web.de. Comments are also highly welcome.

If you can use my job and want to give me some gratitude please transfer it to
account number(IBAN): DE13 2575 0001 0151 2233 69
bank code(BIC): NOLADE21CEL

Many thanks to Dr. Päffgen for his permission to use his Fuhrmann edition, to Christoph Dalitz for his nice program abctab2ps and the many hints he gave me by e-mail, to Taco Walstra who publishes my Fuhrmann edition on his abc-site, and to the Lotus developers for the fine Lotus Office program which caused me many pondering hours.

Hasselhorst in September 2003

Werner von Hörsten

| S. | Titel | Komponist |
|---|---|---|
| 1 | Præludium Laurencini Romani. | Laurencini |
| 3 | Præludium incerti Autoris. 2. | |
| 4 | Præludium5. | |
| 5 | Præludium 5. | Elias Mertel |
| 5 | Subplementum folii. | |
| 6 | Præludium Diomedis, 6. | Diomedes |
| 7 | Præludium incertiAutoris. 7. | |
| 8 | Præludium8. V. S. | Valentin Strobelius |
| 9 | Præludium 9. | |
| 10 | Præludium incerti Autoris. 10 | |
| 10 | Subplementum folii | |
| 11 | Fantasia incerti Autoris. Prima. | |
| 12 | Fantasia. 2. | |
| 13 | Fantasia 3. | |
| 15 | Fantasia de Pollac. 4: | |
| 16 | Subplementum folii. | |
| 17 | Fantasia Hasleri. 5. | Joh. Leo Hassler |
| 18 | Fantasia 6. | |
| 20 | Canzon 1 | Joh. Leo Hassler |
| 22 | Canzon 2 | Joh. Leo Hassler |
| 24 | Tocata | M.Galilei |
| 15 | Canzon 3 | Joh. Leo Hassler |
| 27 | Quem vidistis Pastores? | Joh. Leo Hassler |
| 29 | Qui laudet Dominum 4 Vocum | Joh. Leo Hassler |
| 30 | Suplementum folii | |
| 31 | Ecce Maria genuit nobis | Joh. Leo Hassler |
| 33 | Dulcissimi ben mio 4 Voc | Joh. Leo Hassler |
| 35 | Vattene pur crudel 6 Voc | Joh. Leo Hassler |
| 37 | Secunda Pars La trel Sang | Joh. Leo Hassler |
| 39 | Joson ferito amore | Joh. Leo Hassler |
| 40 | Cantiones Galliae | |
| 40 | é trouve sur l´ herbe assise | |
| 41 | Cantoniones Gallicae puis quae tu es sibelle | |
| 41 | Quand je voy ce bel oeil | |
| 41 | e´ est pour mon pucellage | |
| 42 | Chi vuolveder Chanzonet 4 Vocum | |
| 42 | Mhento ohime morie 4 Voc | |
| 43 | Fugendo auda 4 Vocum | |
| 43 | Subplementum folii E.M.A. | |
| 44 | Ach Fräwlein zart Cantio Germanica | Joh. Leo Hassler |
| 45 | Ich habs gewagt | Joh. Leo Hassler |
| 46 | La Nonette, Perichonis | |
| 47 | Ein alter Greiß | Joh. Leo Hassler |
| 49 | Ich danck dir lieber Herre | E.M.A |
| 50 | So wünsch ich ihr ein gute Nacht | E.M.A |
| 51 | Subplementum folii. E. M. A. | |

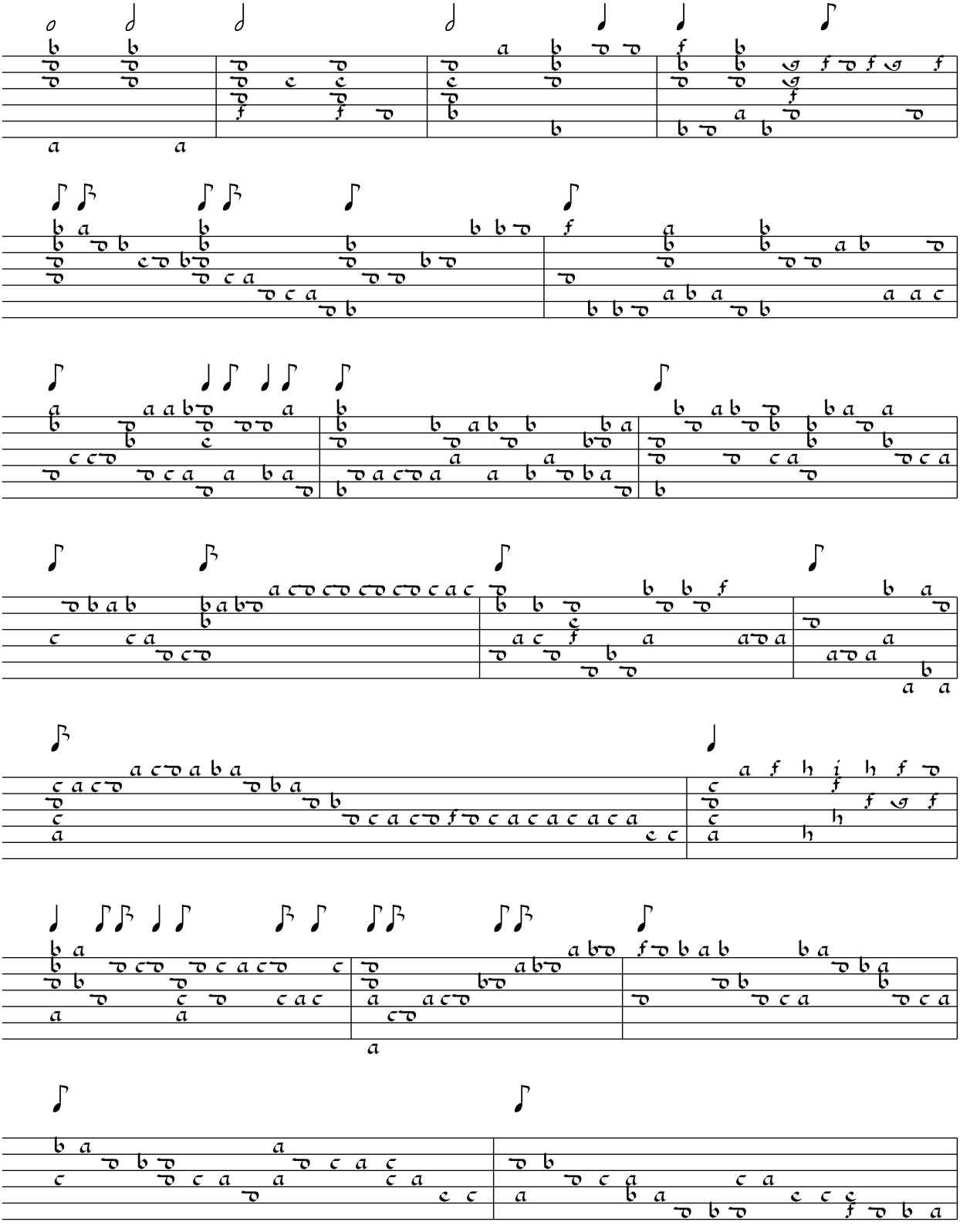
| S. | Titel | Komponist |
|---|---|---|
| 52 | Psalmus R.Davidis | E.M.A |
| 53 | Pavana de Angleterra. | |
| 55 | Pavana Englese. | |
| 57 | Pavana Englese tertia. | |
| 60 | Pavana quarta. | |
| 62 | Subplementum.Passage. | |
| 63 | Pavana Spagnolet. '1' | |
| 63 | Pavana Spag nolet: | |
| 64 | Pavana M. Aloirs. / Pavana quinta | M.Aloyson |
| 65 | Pavana Lachrimæ. V. S. / Pavana sexta. | Valentin Strobelius |
| 67 | Respondens Lachrimæ, T. K. / Pavana septima. | Tobias Kün |
| 68 | Pavana octava. V. S. / Pavana 8. | Valentin Strobelius |
| 69 | Passomezo incerti Authoris.b.dur. / Passomezo in C.sol fa ut.B.dur. | |
| 72 | Subplementum. / Intrata. | |
| 73 | Passomezo D. Laurentzini Romani. / Passomezo in F. fa ut B. dur. | Laurencini |
| 79 | Subplementum. | |
| 80 | Passomezo V. S.& aliorum. | Valentin Strobelius |
| 86 | Subplementum. / Chorea Anglica. | |
| 87 | Saltarello. V. S. | Valentin Strobelius |
| 88 | Passomezi variorum Authorum. in G sol re ut. | |
| 91 | Passomezo,in G sol re ut.b mol. | Antonio del Pergamasco |
| 93 | Passomezo præcedentis toni, Diomedis. | Diomedes |
| 96 | Passomezo præcedentis toni. E.. M. A. | E.M.A |
| 100 | Passomezoin C sol fa ut b mol. | Diomedes |
| 103 | Passomezoin F fa ut b mol. | Antonio del Pergamasco |
| 106 | Georg Schew. | Georg Schew |
| 108 | Spectri cujusdam lonus nocturnus | E.M.A |
| 109 | Passomezoin D. sol re ut b mol. | E M A |
| 111 | Subplementum. | |
| 112 | Passomezo in A la mi re. b mol. | |
| 115 | Galliardo 1. | |
| 116 | Galliardo 2. | |
| 118 | Galliarda T. K. 3. | Tobias Kün |
| 119 | Galliarda T. K. 4. | Tobias Kün |
| 120 | Galliarda Robert Doulandt. 5 | Robert Doulandt |
| 121 | Subplementum. | |
| 122 | Galliarda J. D. 6. | John Doulandt |
| 123 | Subplementum. / la Bourre, | |
| 124 | Galliarda Engl.Georg.Wesper. 7. | George Wesper |
| 125 | Galliarda Boqueti. 8. | Carolus Bocquet |
| 126 | Galliarda incerti Authoris. 9. | |
| 127 | Subplementum. | |
| 128 | Galliarda incerti Authoris.10. | |
| 129 | Galliarda incerti Authoris. | |
| 129 | Galliarda 12. | Valentin Strobelius |
| 131 | Galliarda E. M. 13. | Elias Mertel |

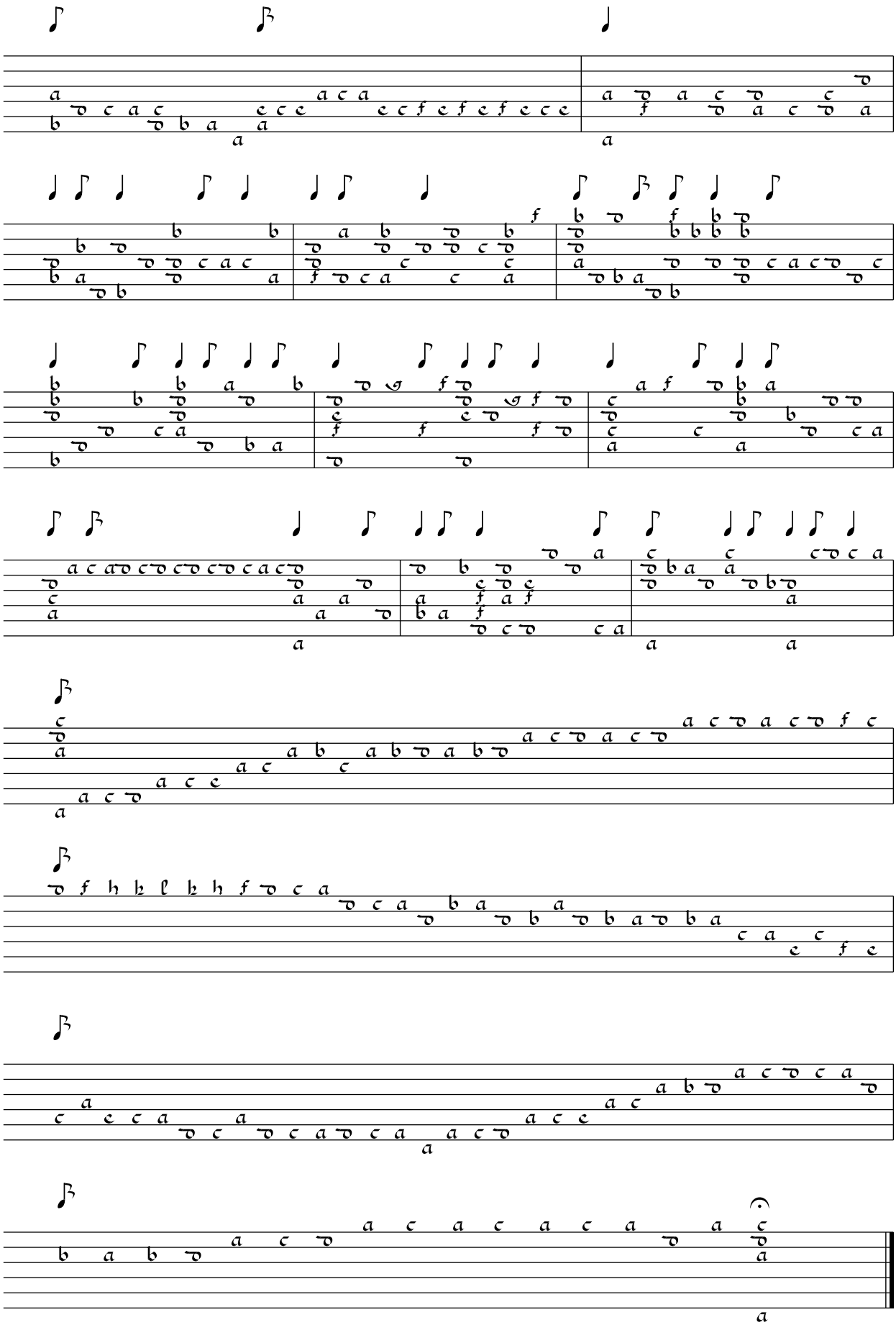
| | | |
|---|---|---|
| 132 | Subplementum. / Courant. | |
| 133 | Galliarda E. M.14. | Elias Mertel |
| 134 | Galliarda 15. | |
| 135 | Galliarda 16. | |
| 135 | Subplementum. | |
| 136 | Galliarda incerti Authoris. 16. | |
| 137 | Galliarda Bocqueti. 17. | Carolus Bocquet |
| 138 | Galliarda Mercurii. 18. | Mercurius |
| 139 | Intrata.J.L.H. 1. | Joh. Leo Hassler |
| 140 | Cantusprimus. Cantus secundus. | Joh. Leo Hassler |
| 141 | Intrata J. L. H. | Joh. Leo Hassler |
| 141 | Subplementum. / Cuorant. | |
| 142 | Bransle 1. | |
| 144 | Bransle d.Britag. 2. | |
| 145 | Bransle incerti Authoris. 3. | |
| 146 | Branles incerti Authoris. 4. | |
| 148 | Subplementum. / Volte | |
| 148 | Subplementum. / Polon, Volte. | Sig. Polones |
| 149 | Bransle d. S. Nicola. p. Sig. Jacobum. 5. | Sig.Jacob |
| 150 | Bransle d. S. Nicola. p. Sig. Jacobum. 6. | Sig.Jacob |
| 151 | Bransle Noveau. M. 7. | Mercurius |
| 152 | Bransle Mercurii. | Mercurius |
| 152 | Subplementum La Bourree | |
| 153 | Alamanda 1. | Diomedes |
| 153 | Alamanda 2. | E M A |
| 154 | Alamanda 3 | |
| 154 | Subpl. / Les Canaris. | |
| 155 | Alamanda 4. | |
| 155 | Subplementum. / Ballet. | |
| 156 | Ballet. 1. | |
| 156 | Subplementum. / Ballet.de Madame Socur deRoy. | |
| 157 | Ballet. 2 / Suite. | |
| 157 | Ballet. 3. | |
| 158 | Ballet 4. | |
| 158 | Ballet. 5. | |
| 187 | Volte. | |
| 188 | Volte Bocqueti. | Carolus Bocquet |
| 188 | Subplementum. / Lieb kan alles uberwinden. | |
| 189 | Pavana dolorosa. | |
| 159 | Ballet 6. | |
| 159 | Ballet 7. | |
| 160 | Ballet. 8. | |
| 160 | Ballet 9. | |
| 161 | Ballet. 10. | |
| 161 | Ballet. 11. | Robert Ballard |

| | | |
|---|---|---|
| 162 | Ballet. 12. | |
| 162 | Ballet oder Pferdtstank zu Pariß. | |
| 163 | Ballet.E.M.A.14. | E M A |
| 163 | Ballet. 15. | |
| 164 | Ballet. 16. | |
| 164 | Ballet. 17. | |
| 165 | Ballet. 18. | |
| 165 | Ballet 19. | |
| 166 | Ballet 20.En me revenant. | |
| 168 | Ballet 21. | |
| 168 | Subplementum. / Den dirich erfahren tan. | |
| 169 | Ballet. 22. | |
| 169 | Ballet 23. 8.respondet c.in 2. | |
| 170 | Courante 1. | |
| 170 | Courante 2. | |
| 171 | Courante 3. | |
| 171 | Courante 4. | |
| 172 | Courante 5. | |
| 173 | Courante 6. 8.respondet b. in 2. | |
| 173 | Subplementum. / Ballet. | |
| 174 | Courante 8. | |
| 174 | Courante 9. | |
| 175 | Courante 10. | |
| 176 | Courante 11. | |
| 176 | Subplementum. / Courant. | |
| 177 | Courante 12.Laurentzini. | Laurencini |
| 178 | Courante 13. | |
| 179 | Courante 14. | |
| 179 | Courante 15 | |
| 180 | Courante 16. Bocqueti. | Carolus Bocquet |
| 181 | Courante. 17. 8. respondet d in 2. | |
| 181 | Courante 18. | |
| 182 | Courante 19. | |
| 182 | Courante 20. | |
| 183 | Volte1. | |
| 184 | Volte2 | |
| 184 | Volte3 | |
| 185 | Volte Mercurii. Gerire. | Mercurius |
| 186 | Volte Bocqueti. | Carolus Bocquet |
| 186 | Subplementum. / Auff mein Gesang vnd mach dich ring. | |
| 187 | Volte. 8.respondet d. in 2. | |
| 191 | Pergamasco V. S. | Valentin Strobelius |
| 193 | Præludium Auff die Schlacht vor Pavia. Mercurii. | Mercurius |
| 193 | Schlacht vor Pavia | Mercurius |
| 198 | Volte de cou cou. | |

# Präludium 1

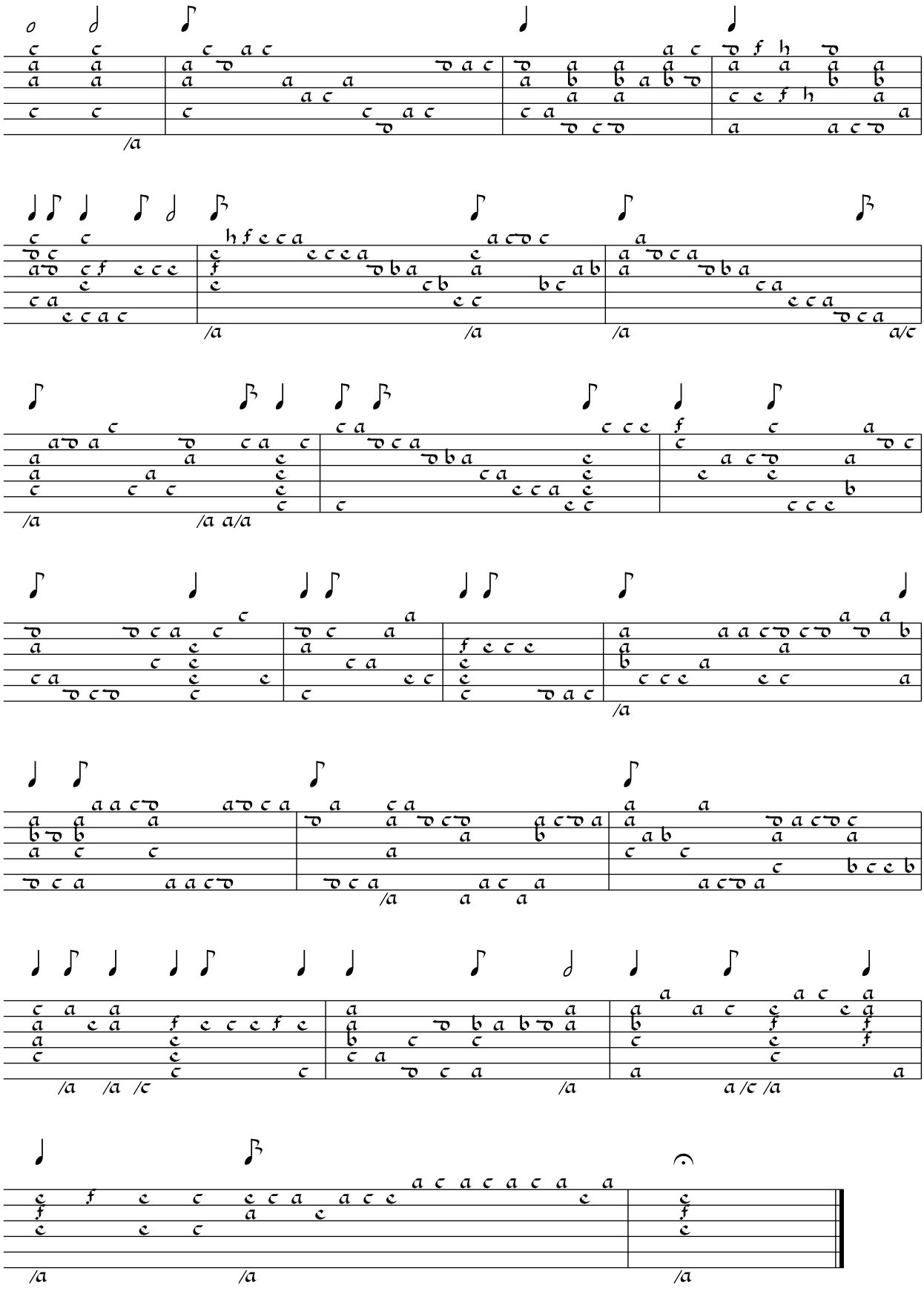
*Laurencini*





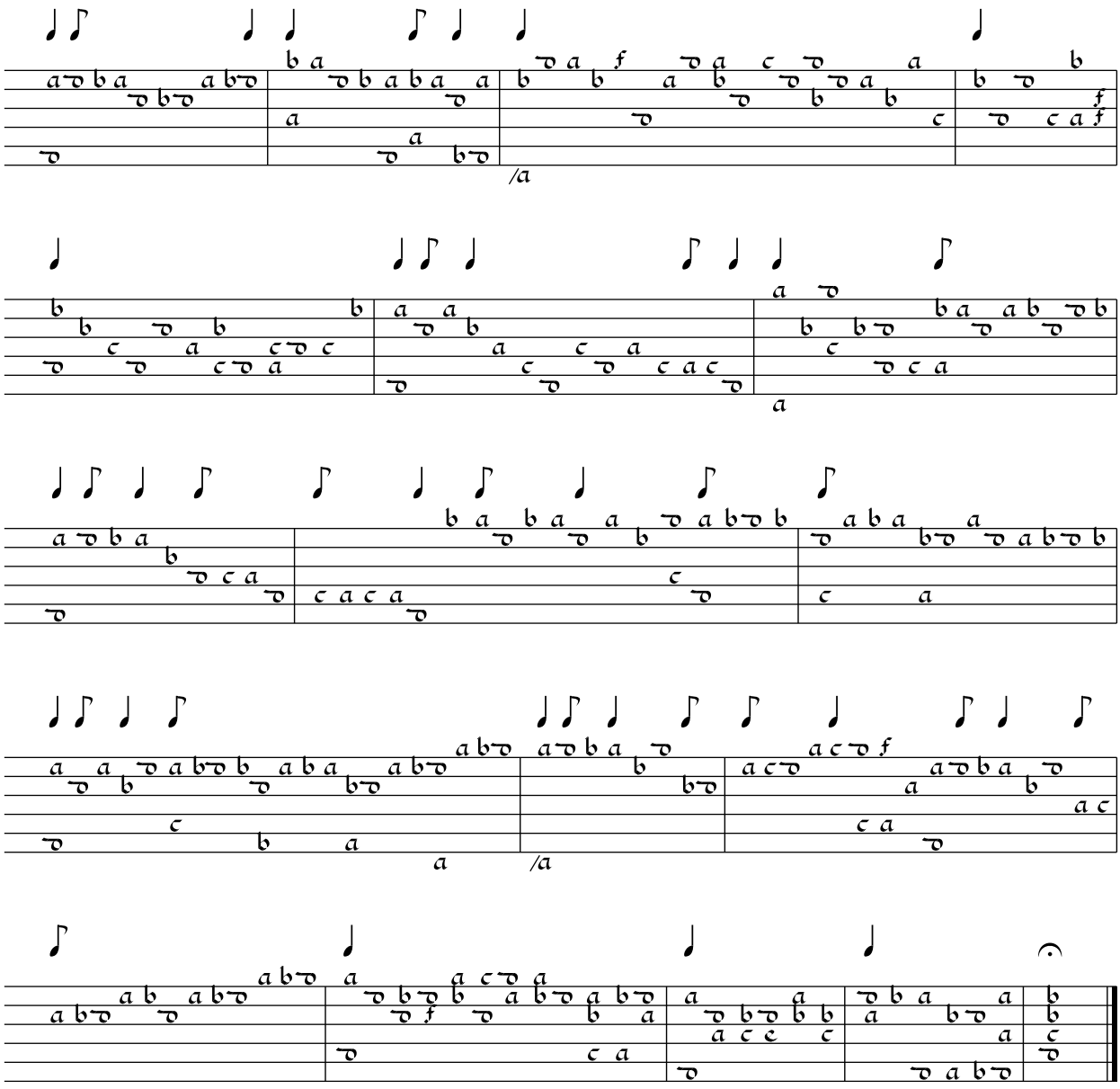
# Präludium2

*incerti Autoris*



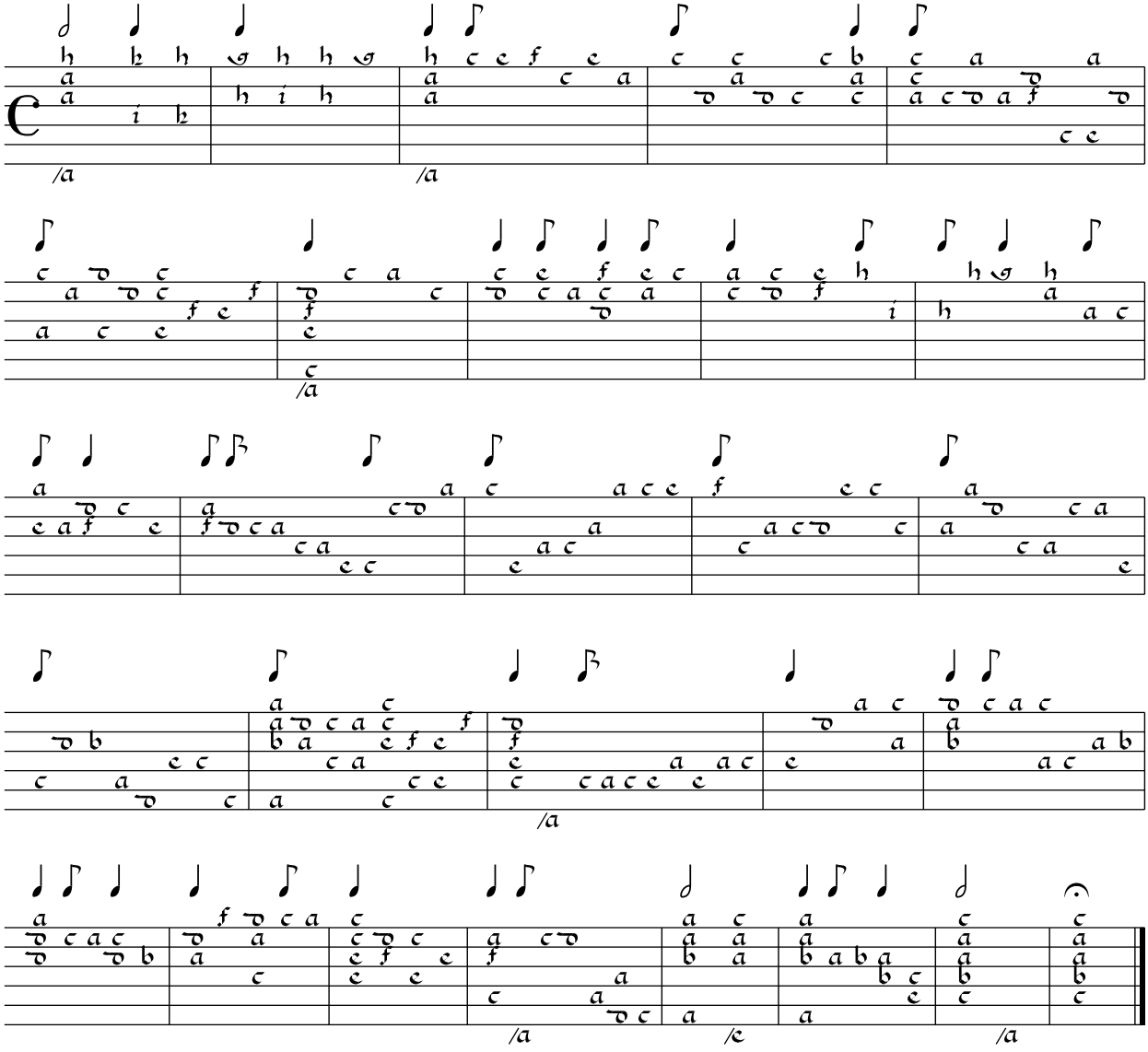
# Präludium 5

/a = Eb

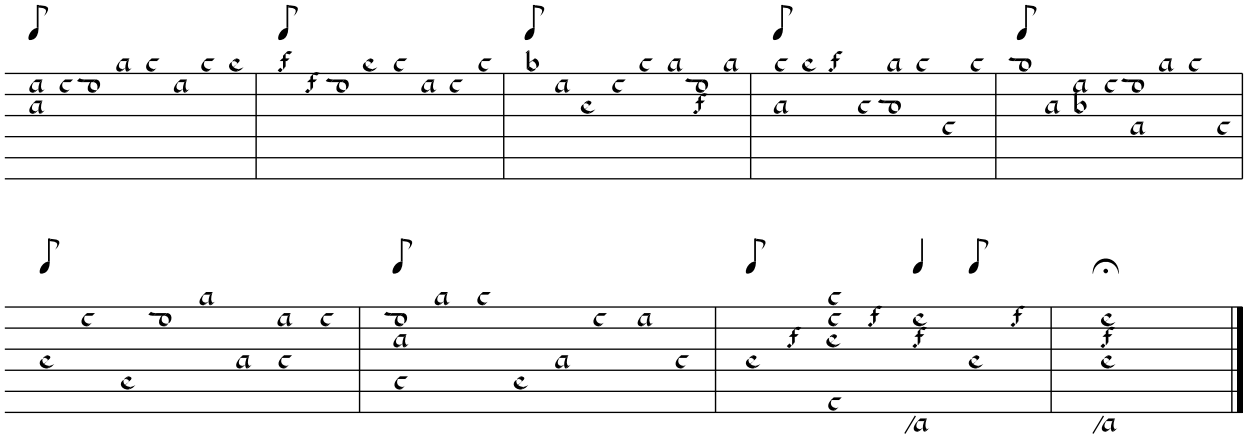


# Präludium

*Eliae Mertelii*

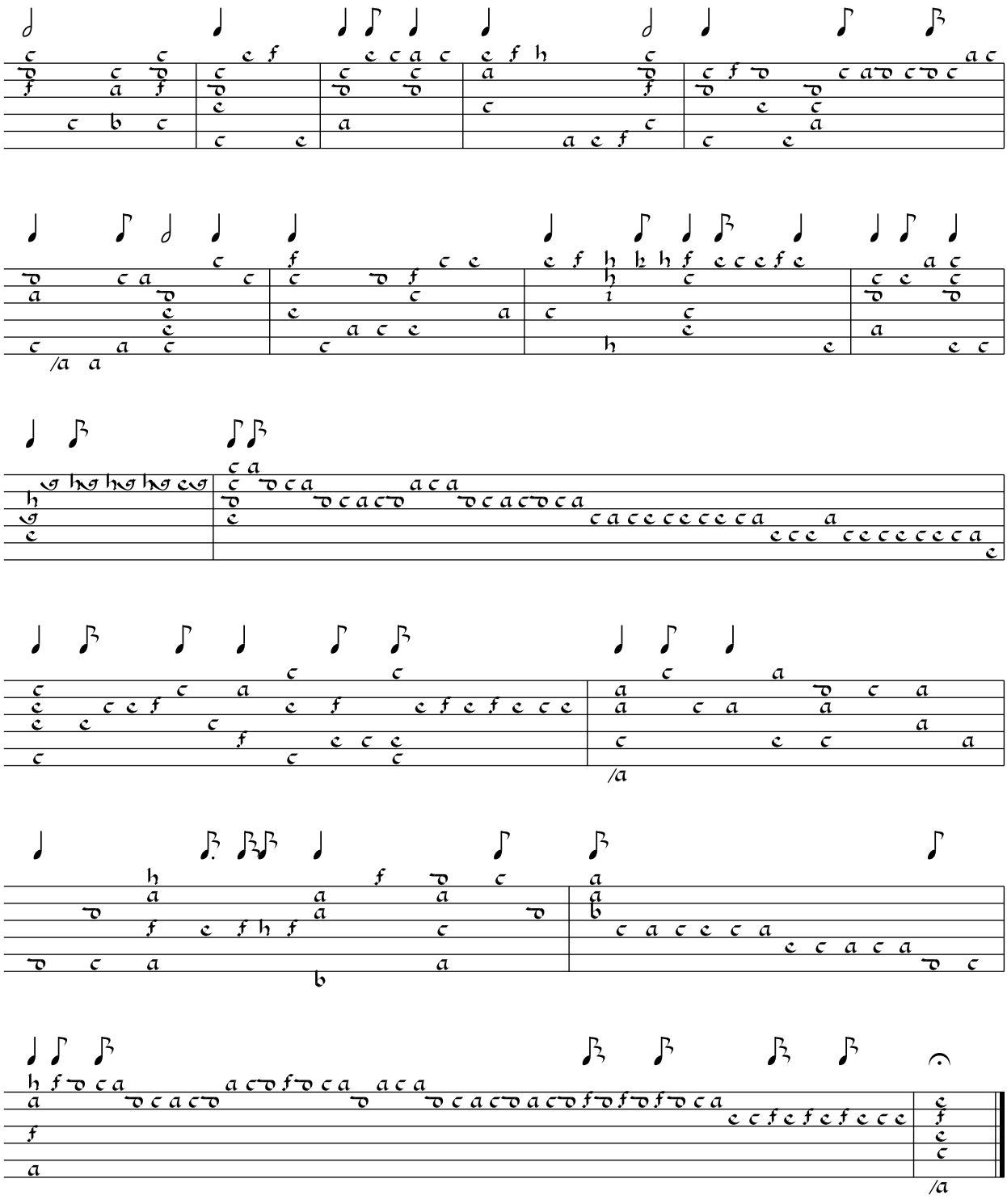


## Subplementum folii



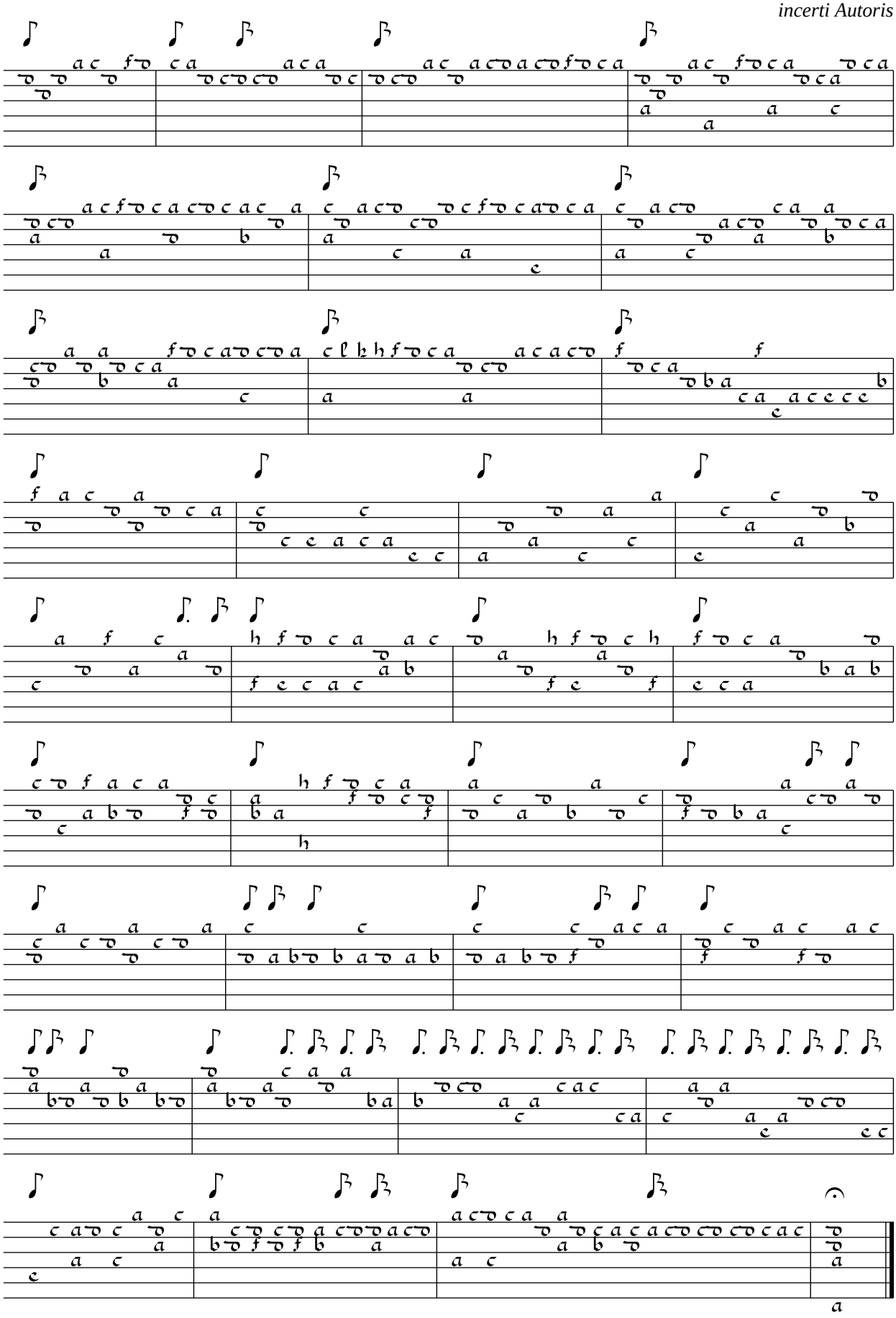
# Präludium 6

*Diomedis*

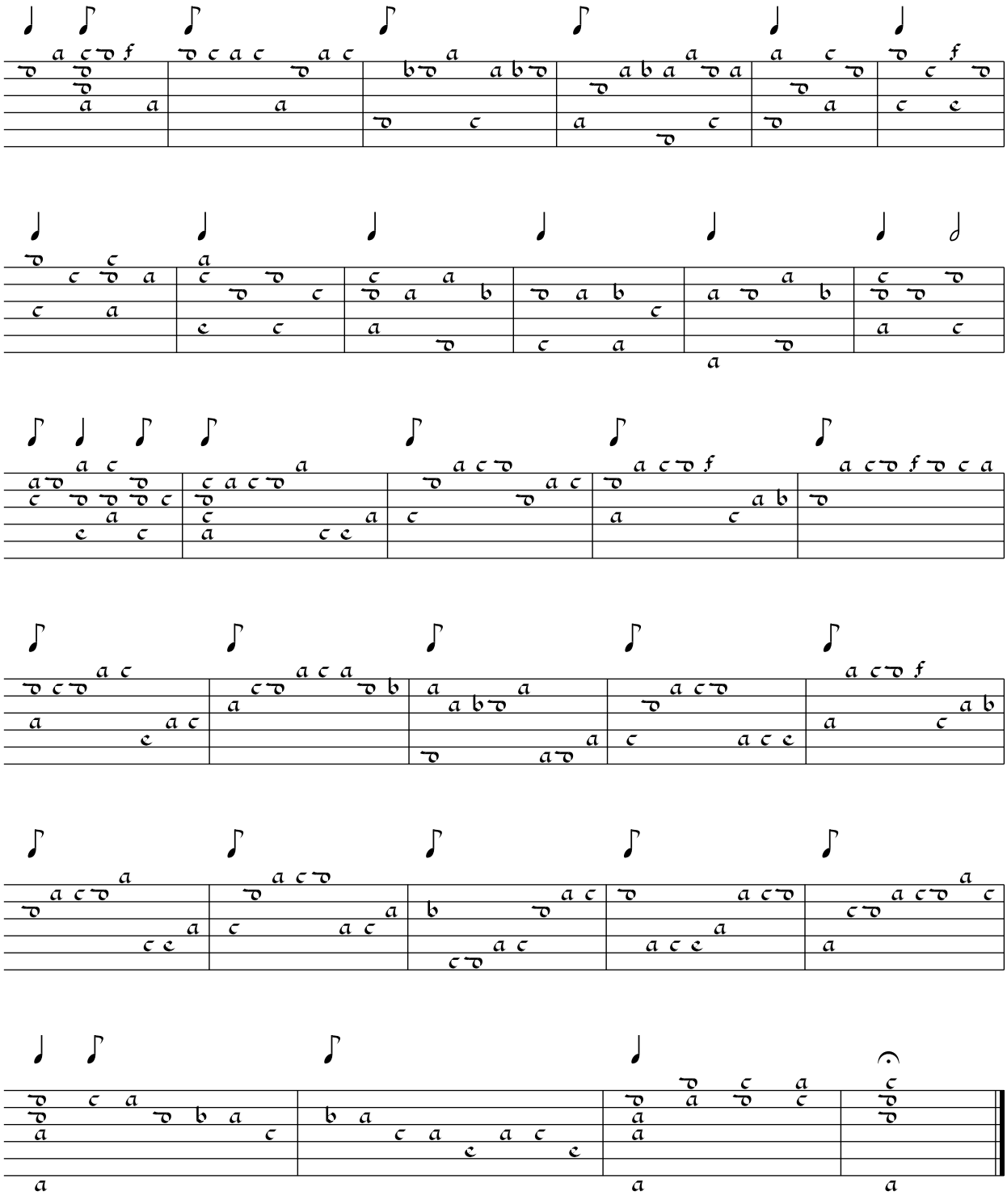


# Präludium 7

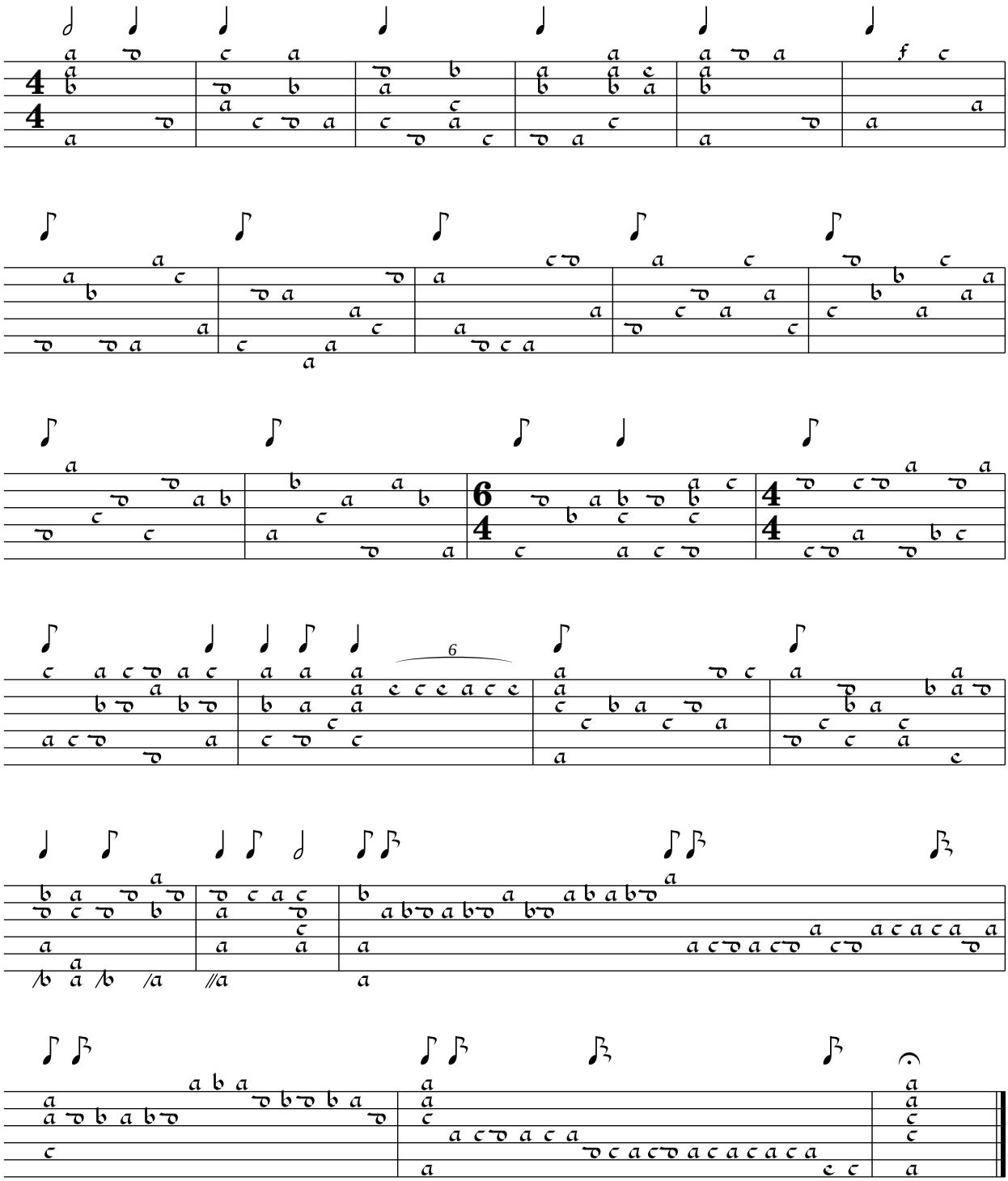
*incerti Autoris*



# Präludium 8 V.S.

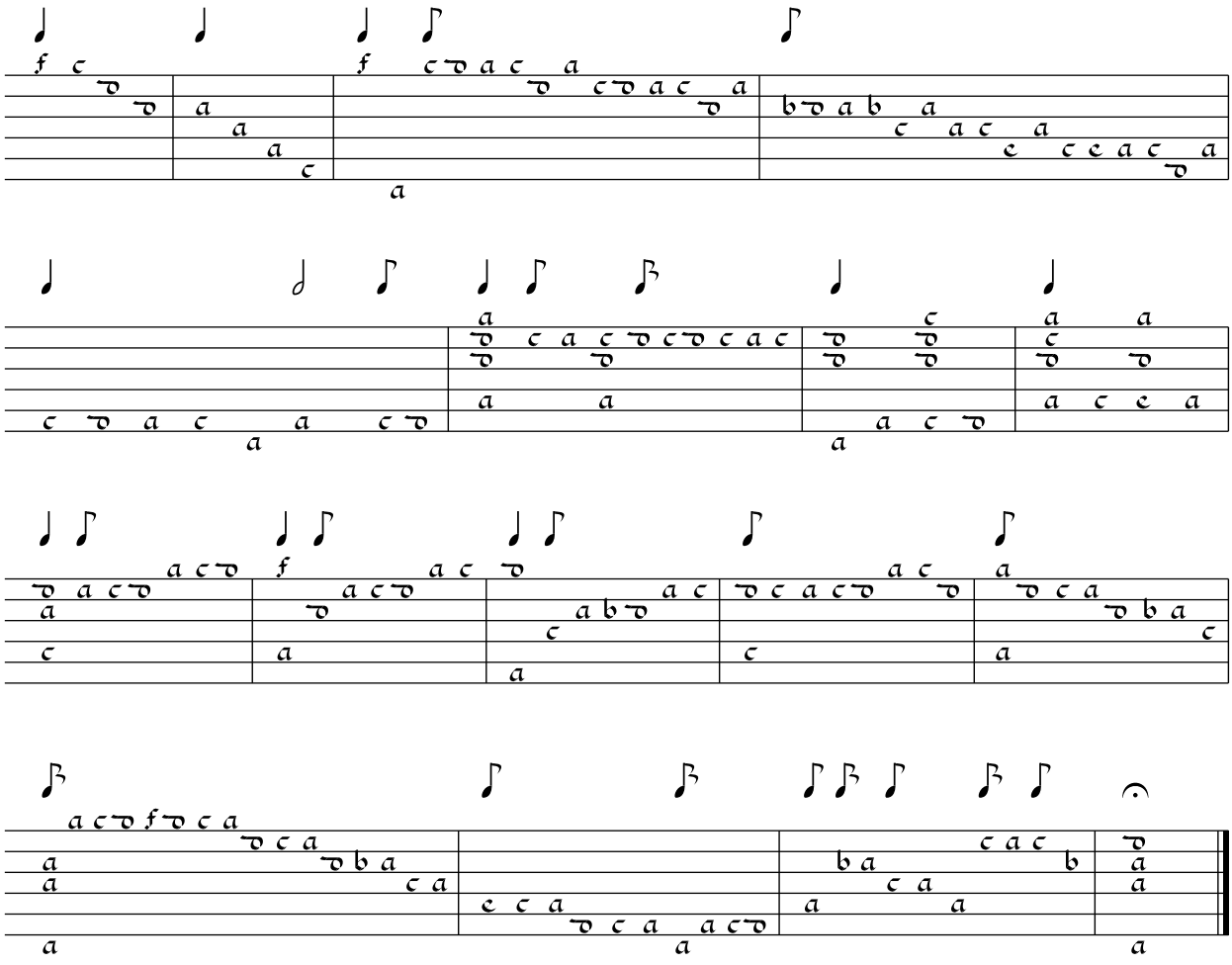


# Präludium 9

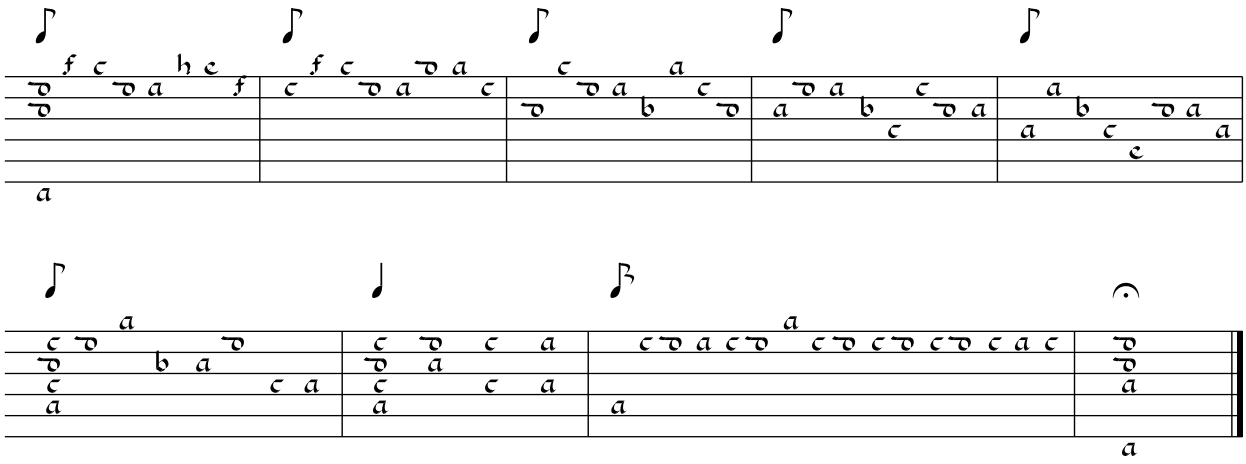


# Präludium 10

*incerti Autoris*

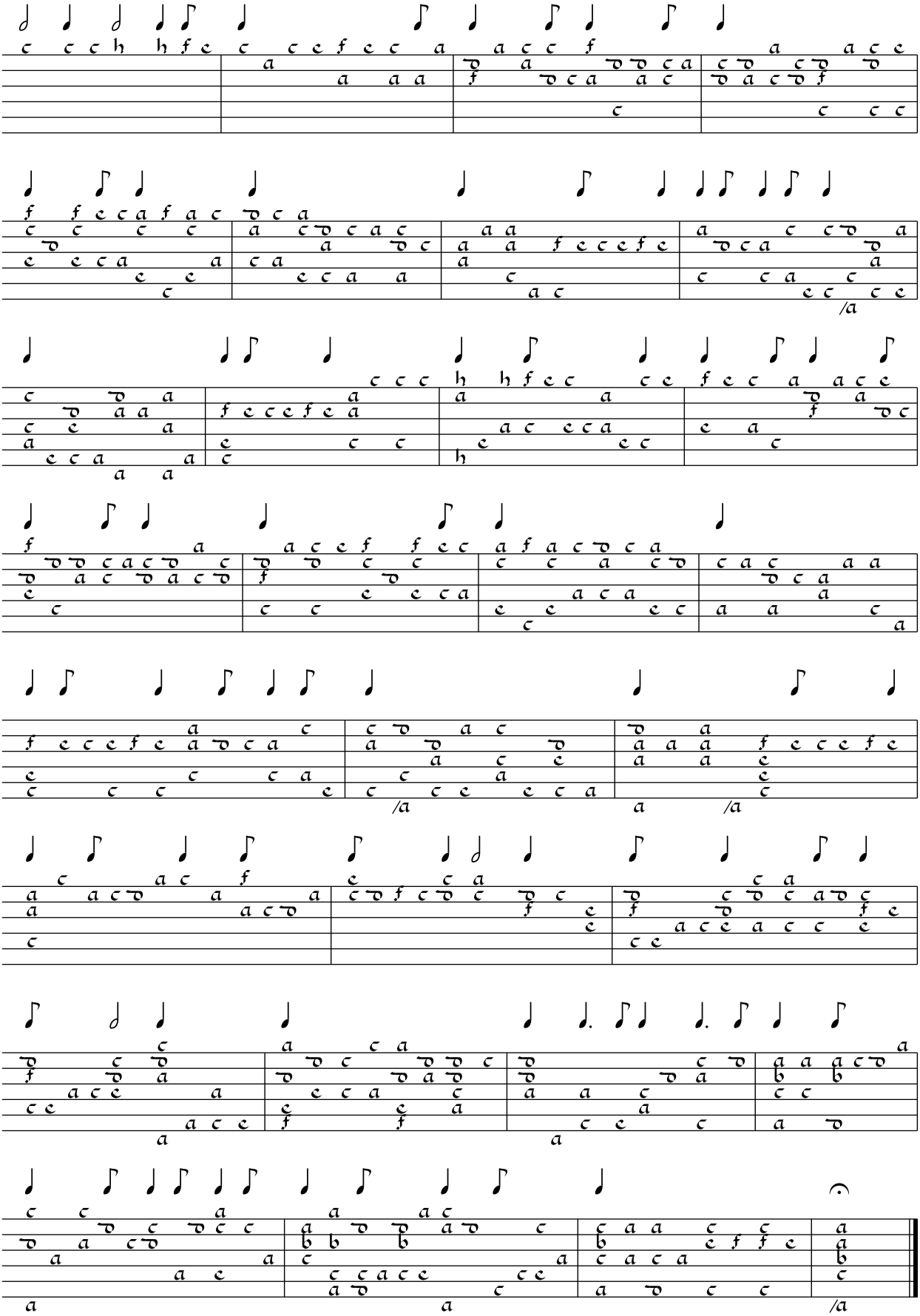


## Sub plementumfolii



# Fantasia Prima

*incerti Autoris*



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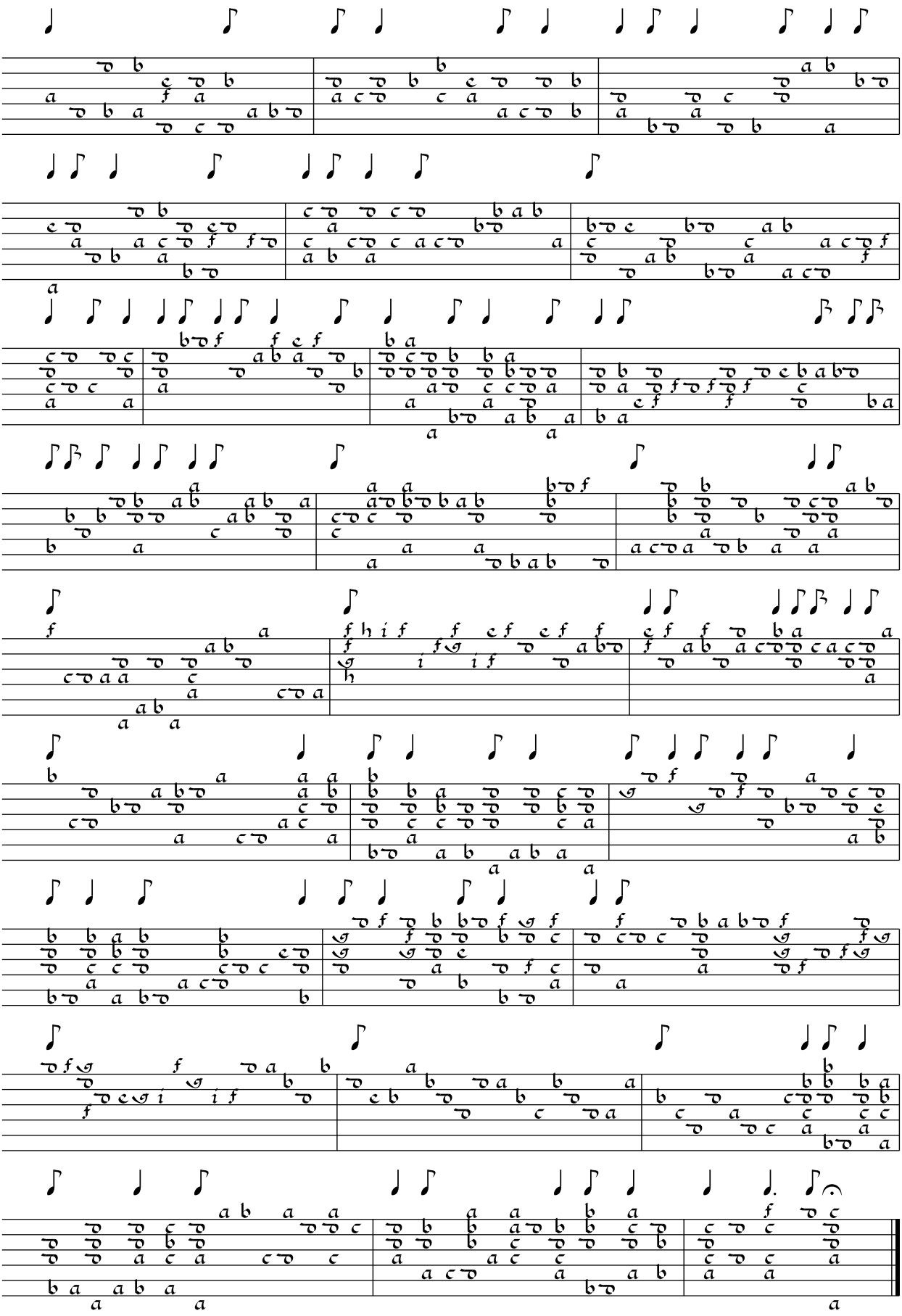

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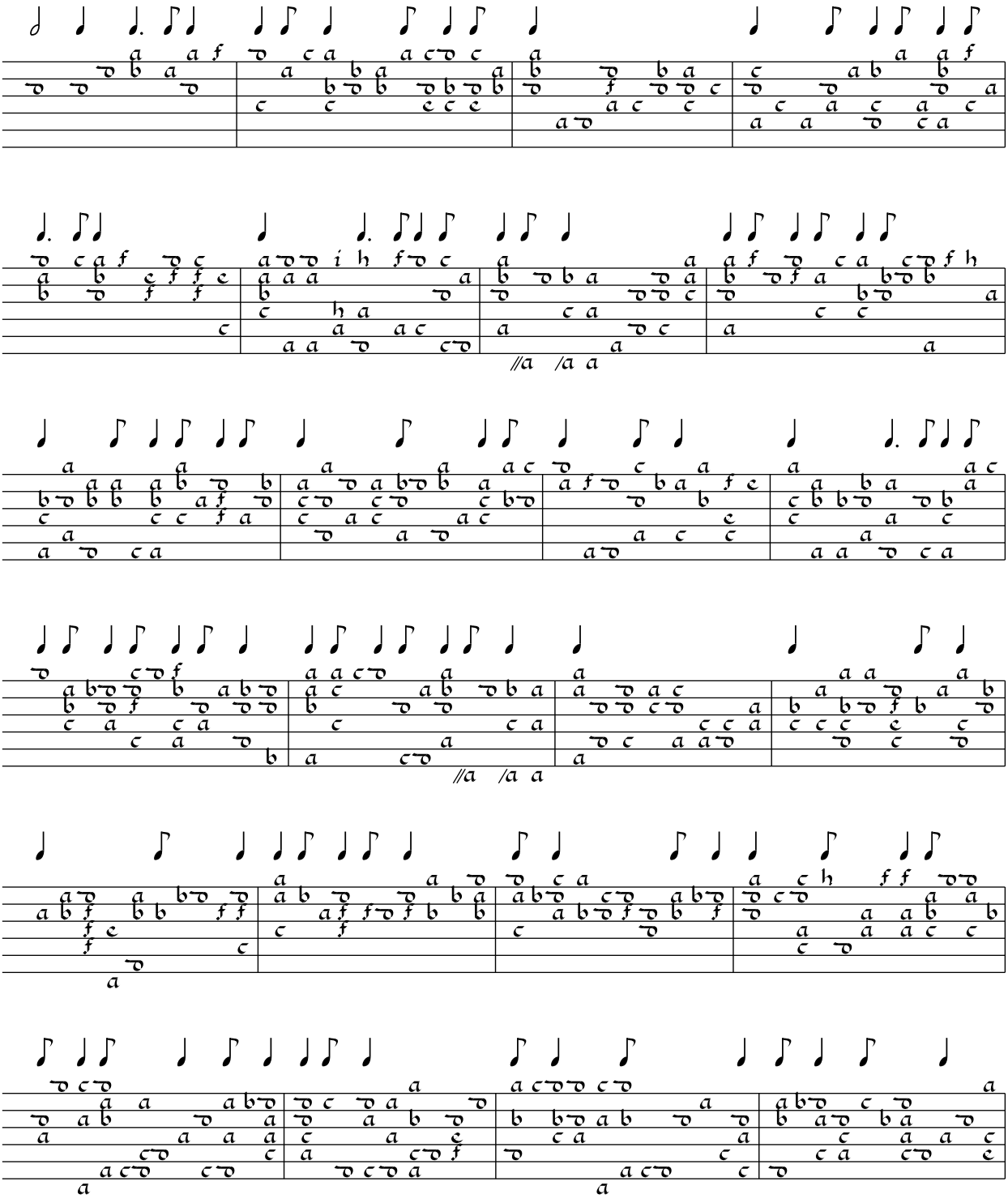
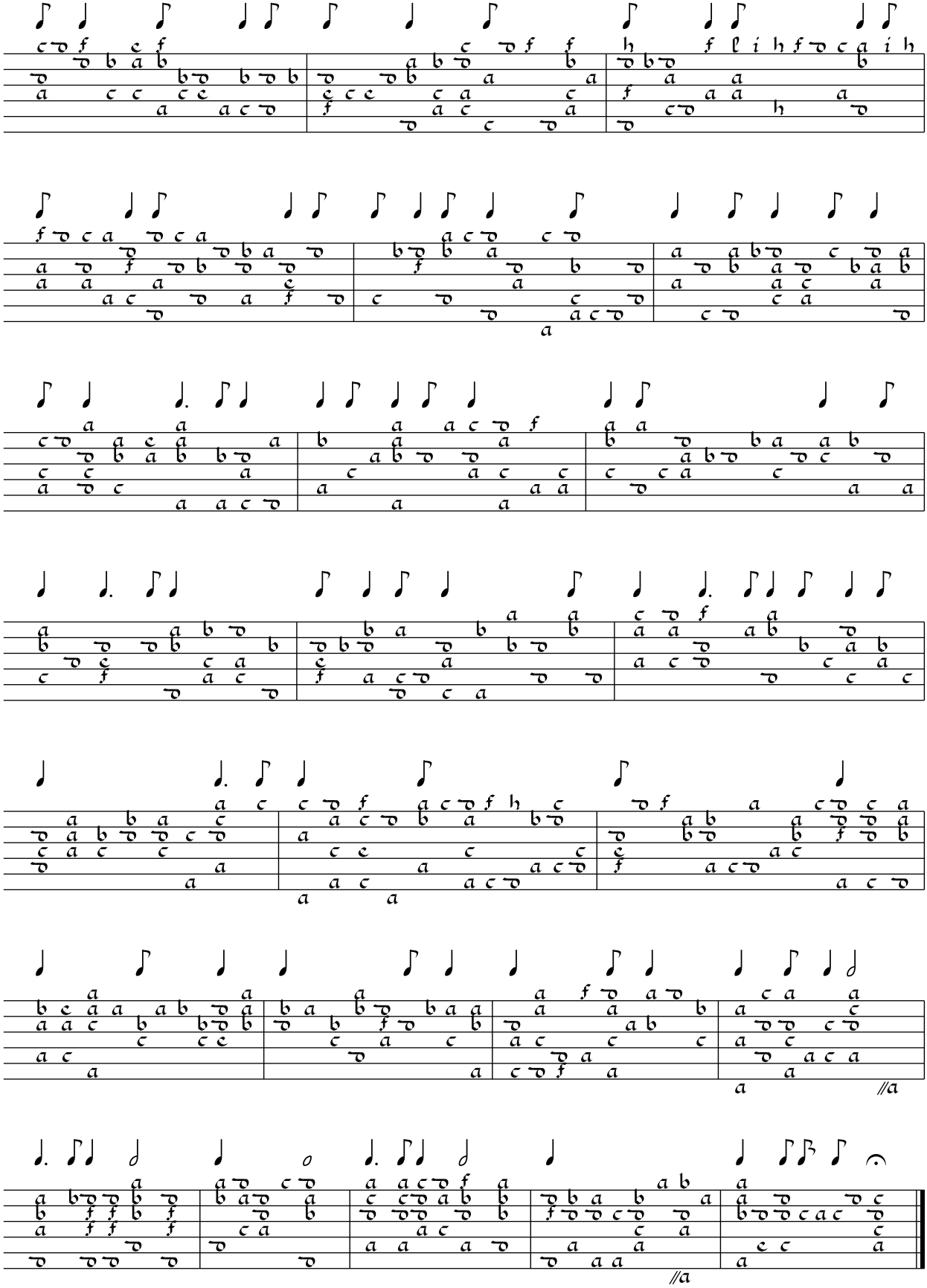
/a = Eb





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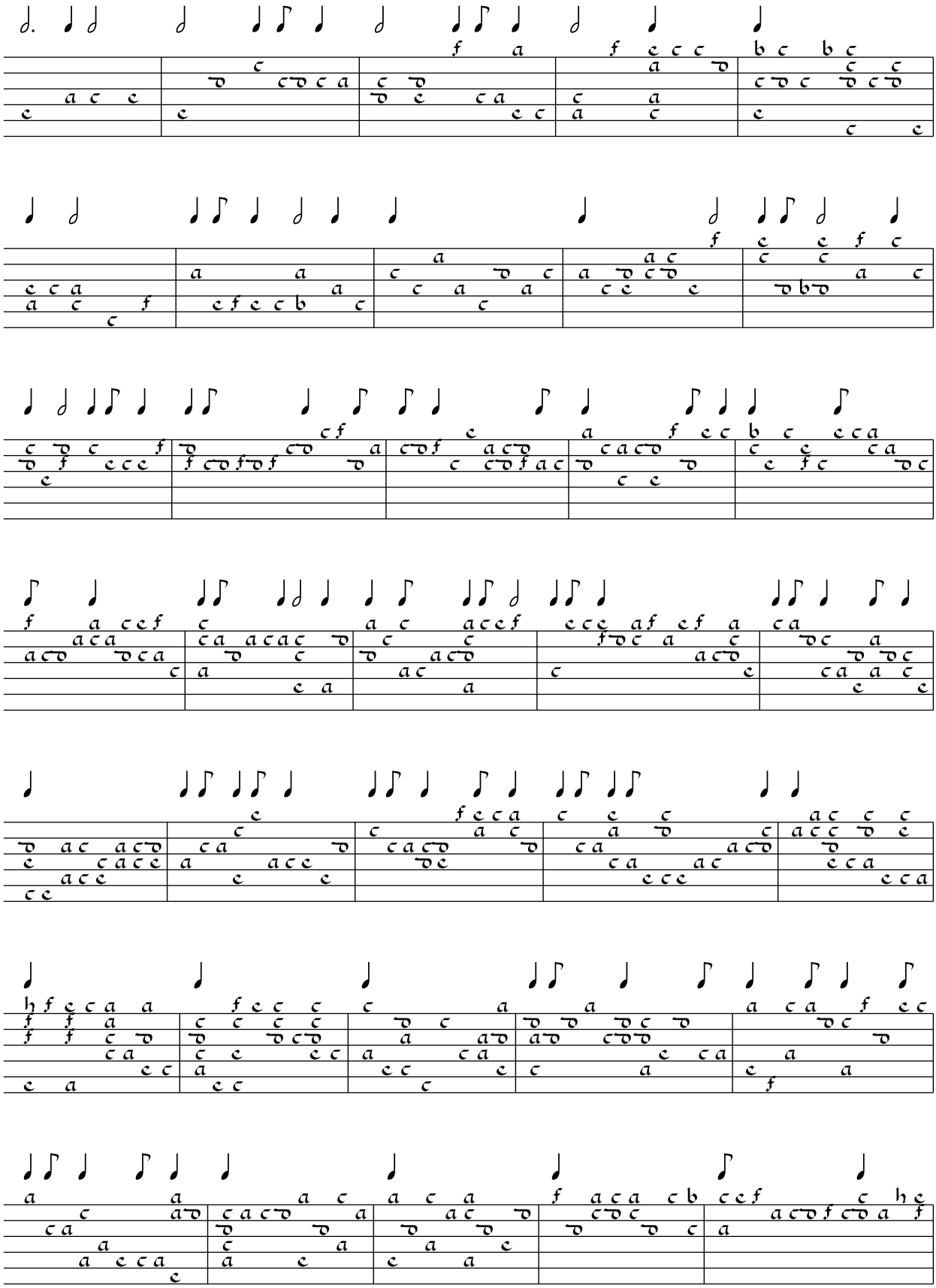
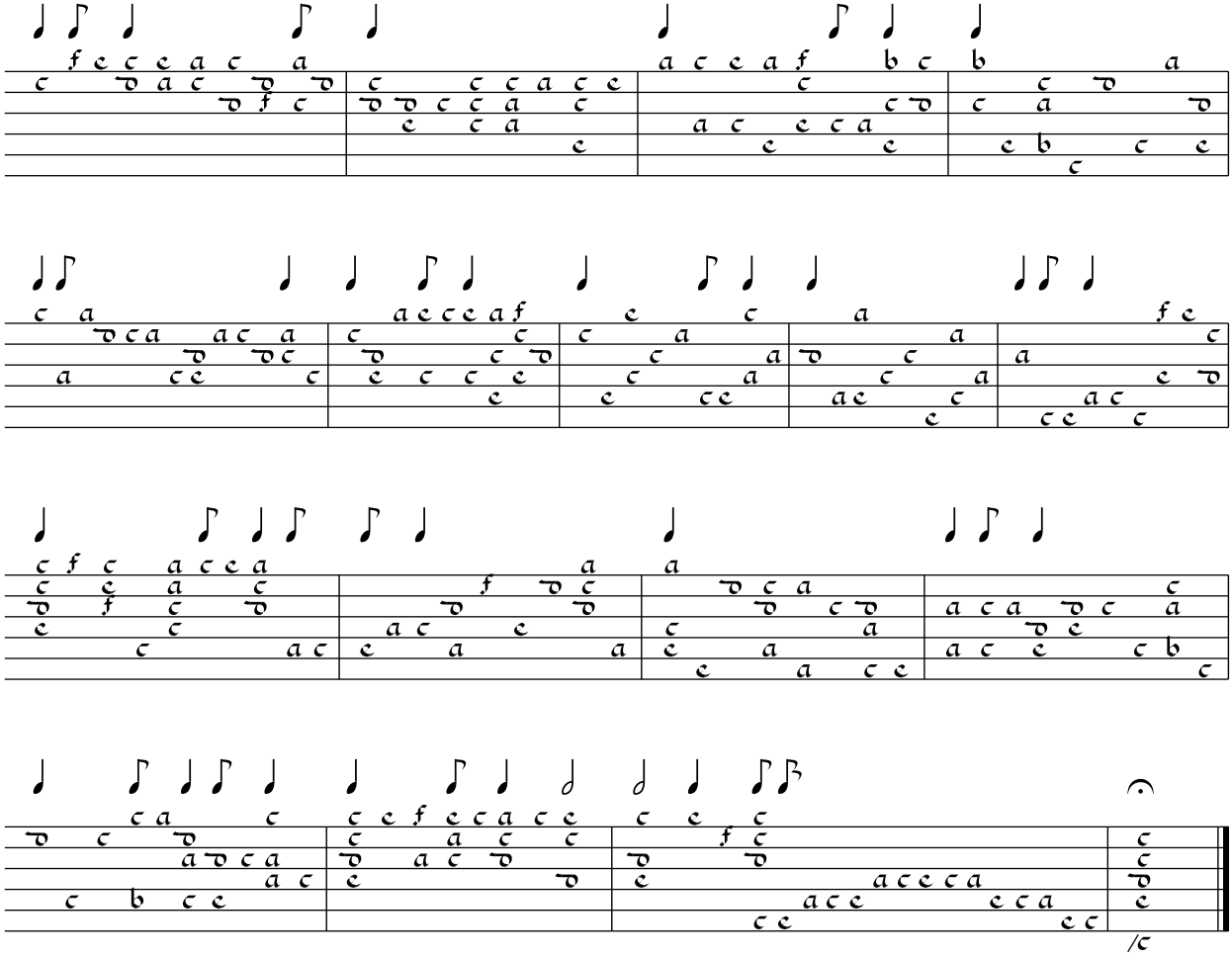
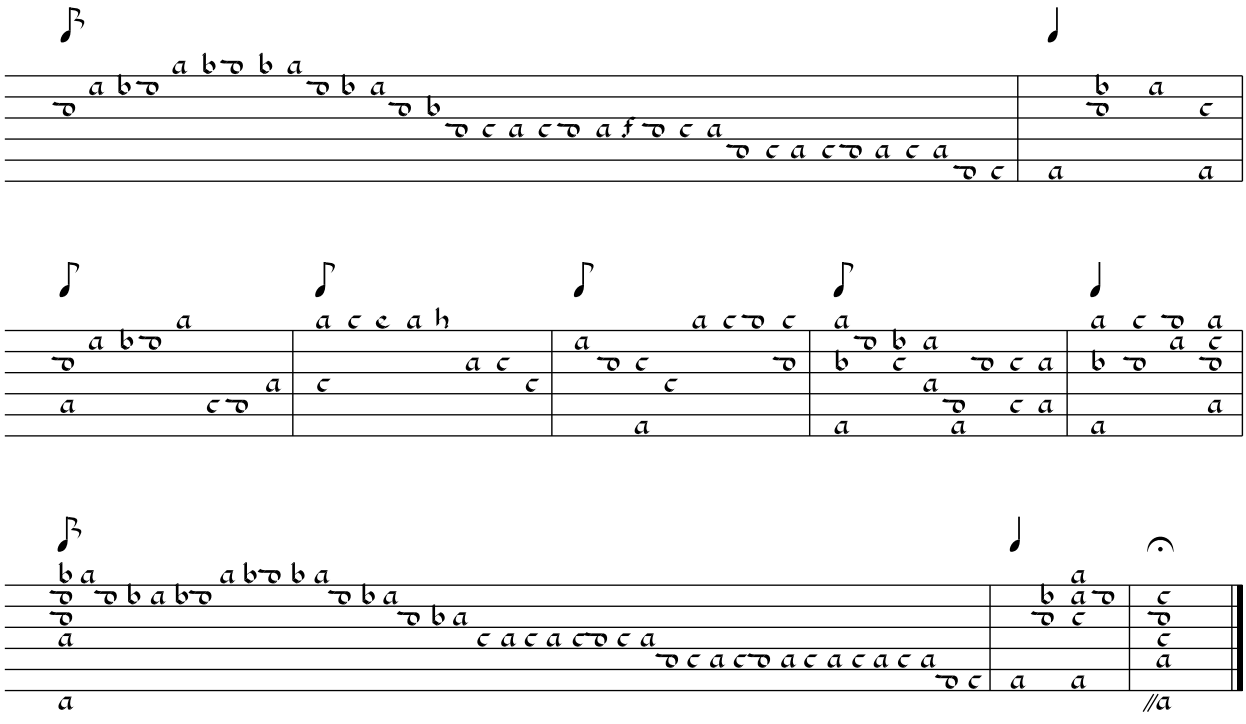


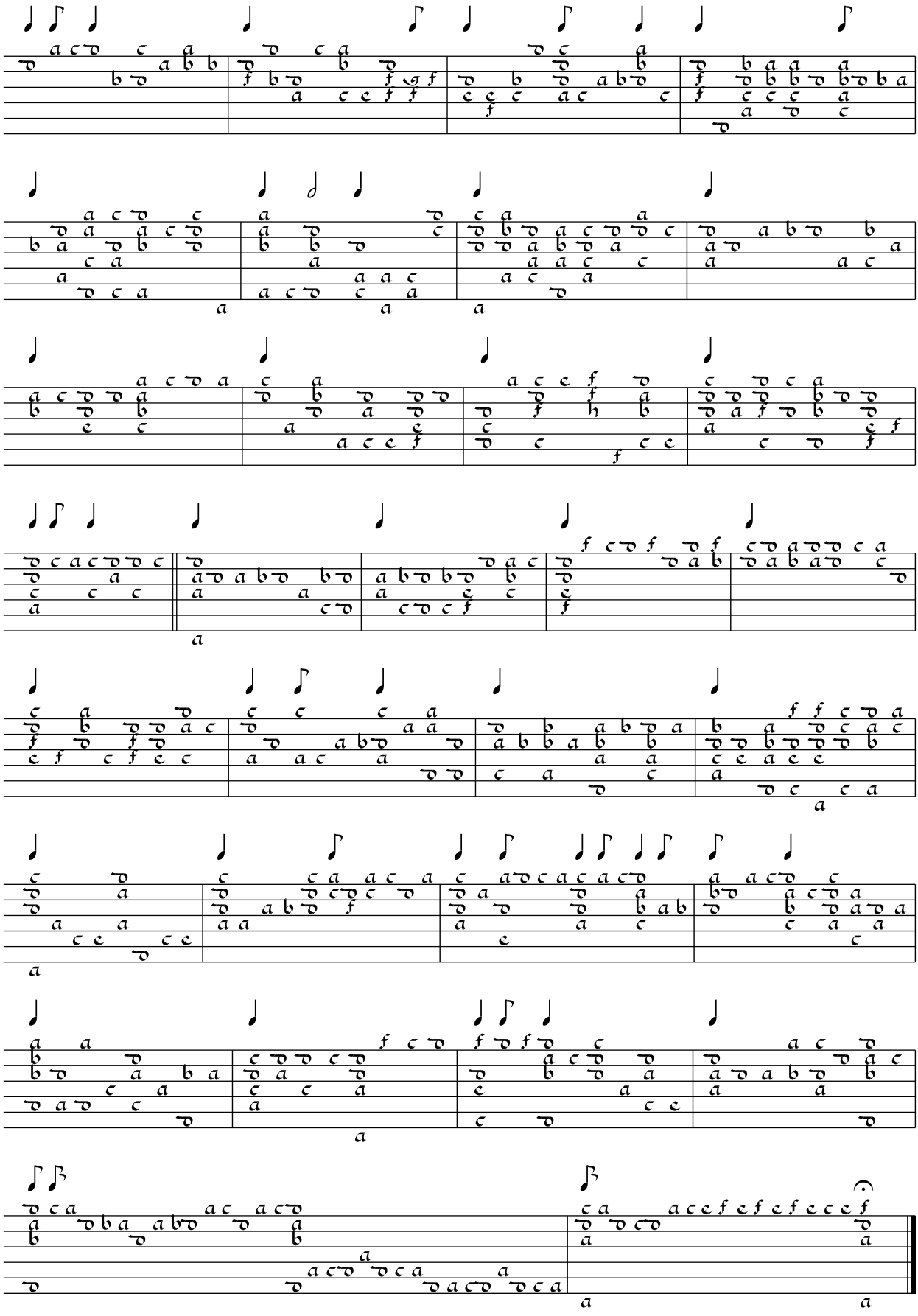


Sub plementumfolii

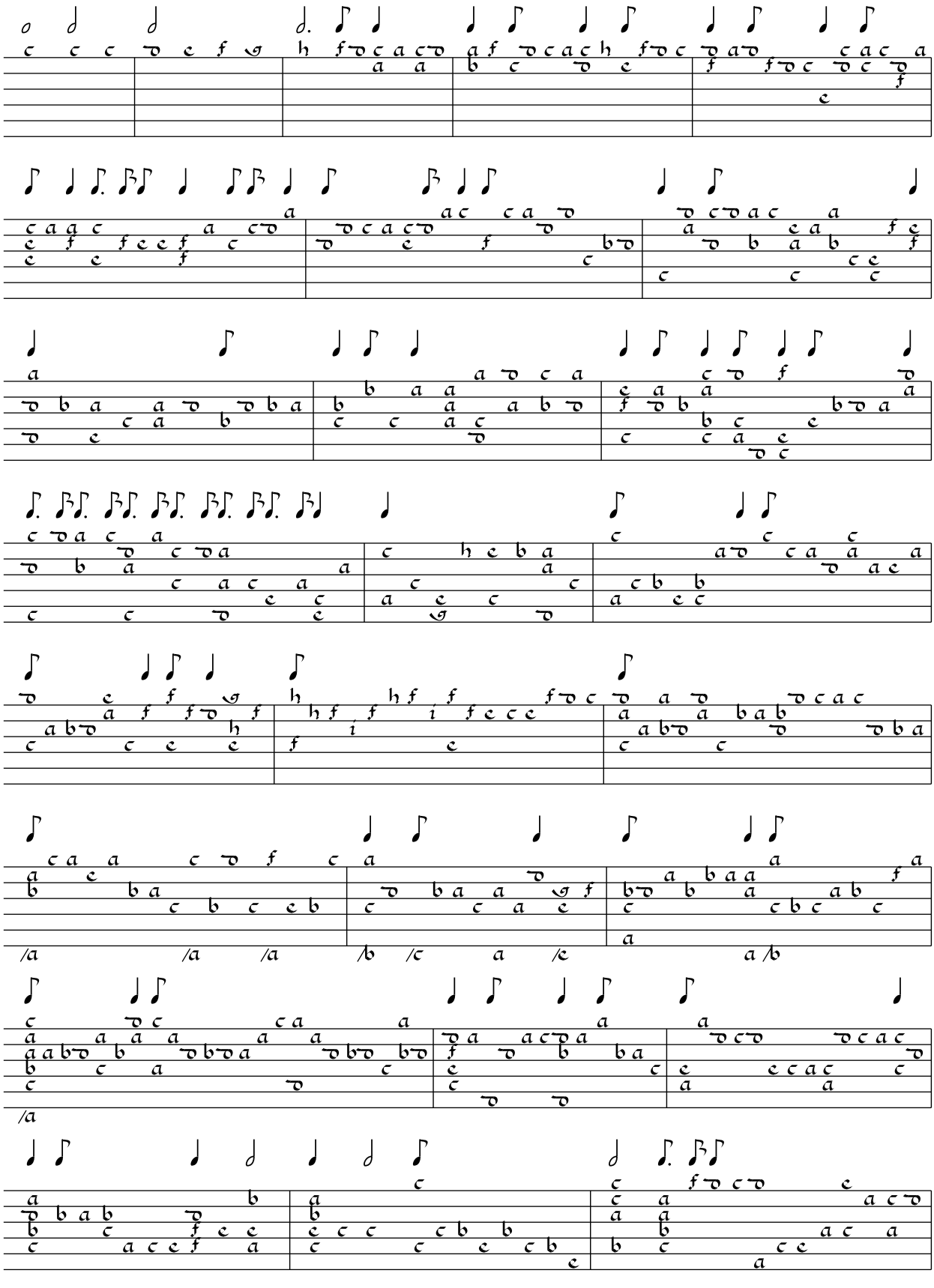


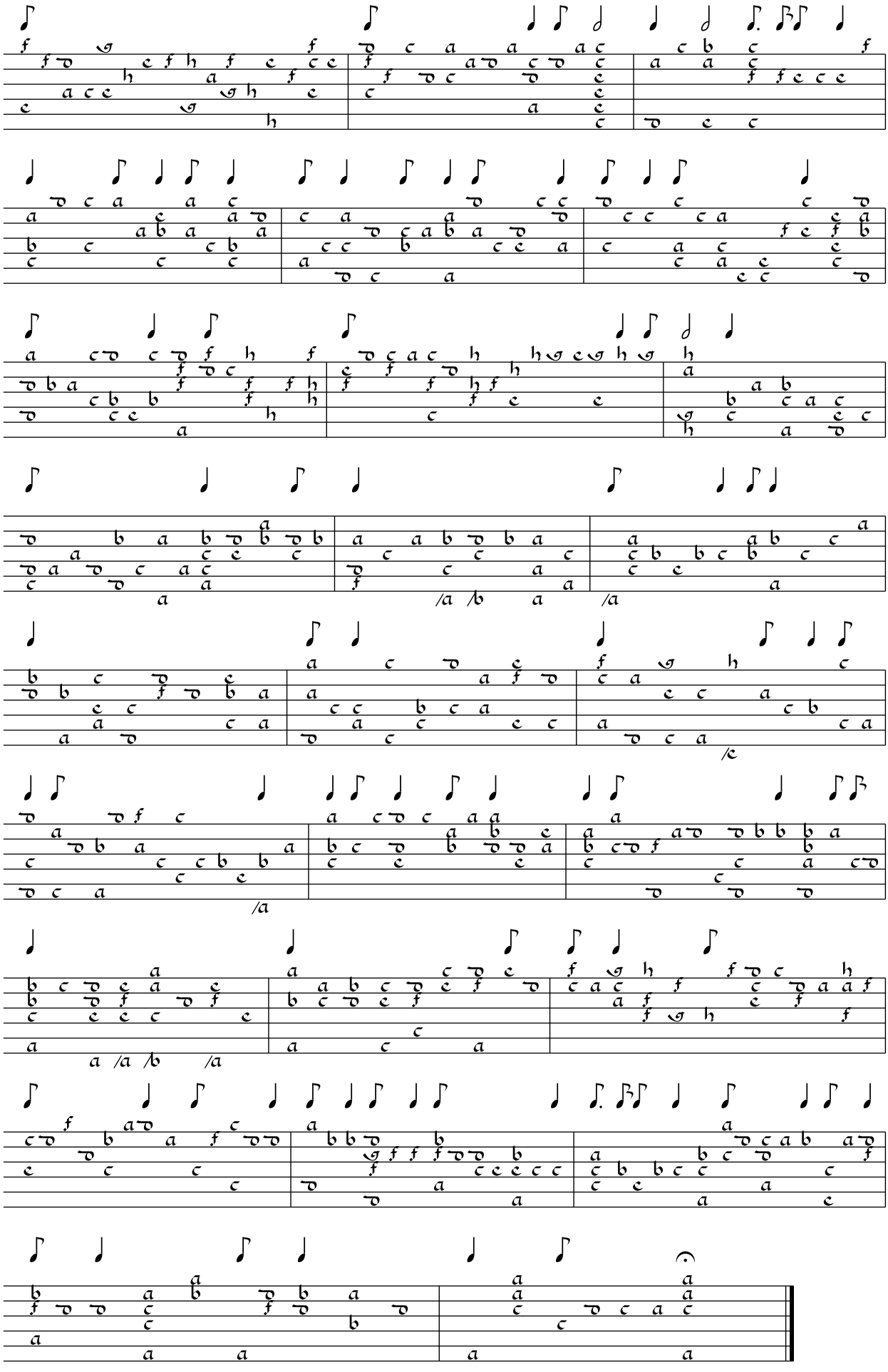
# Fantasia 5

*Hasleri*



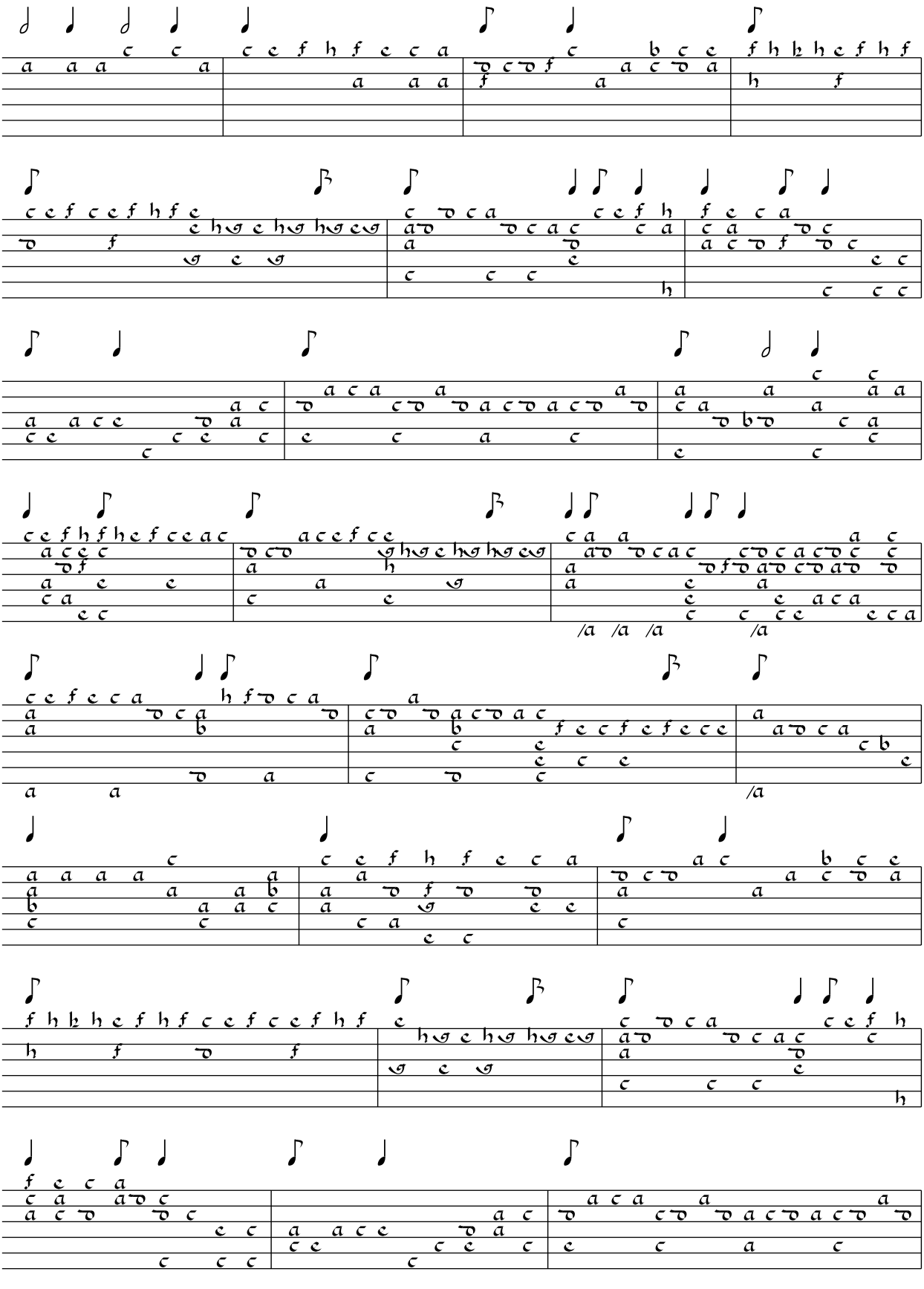
# Fantasia 6

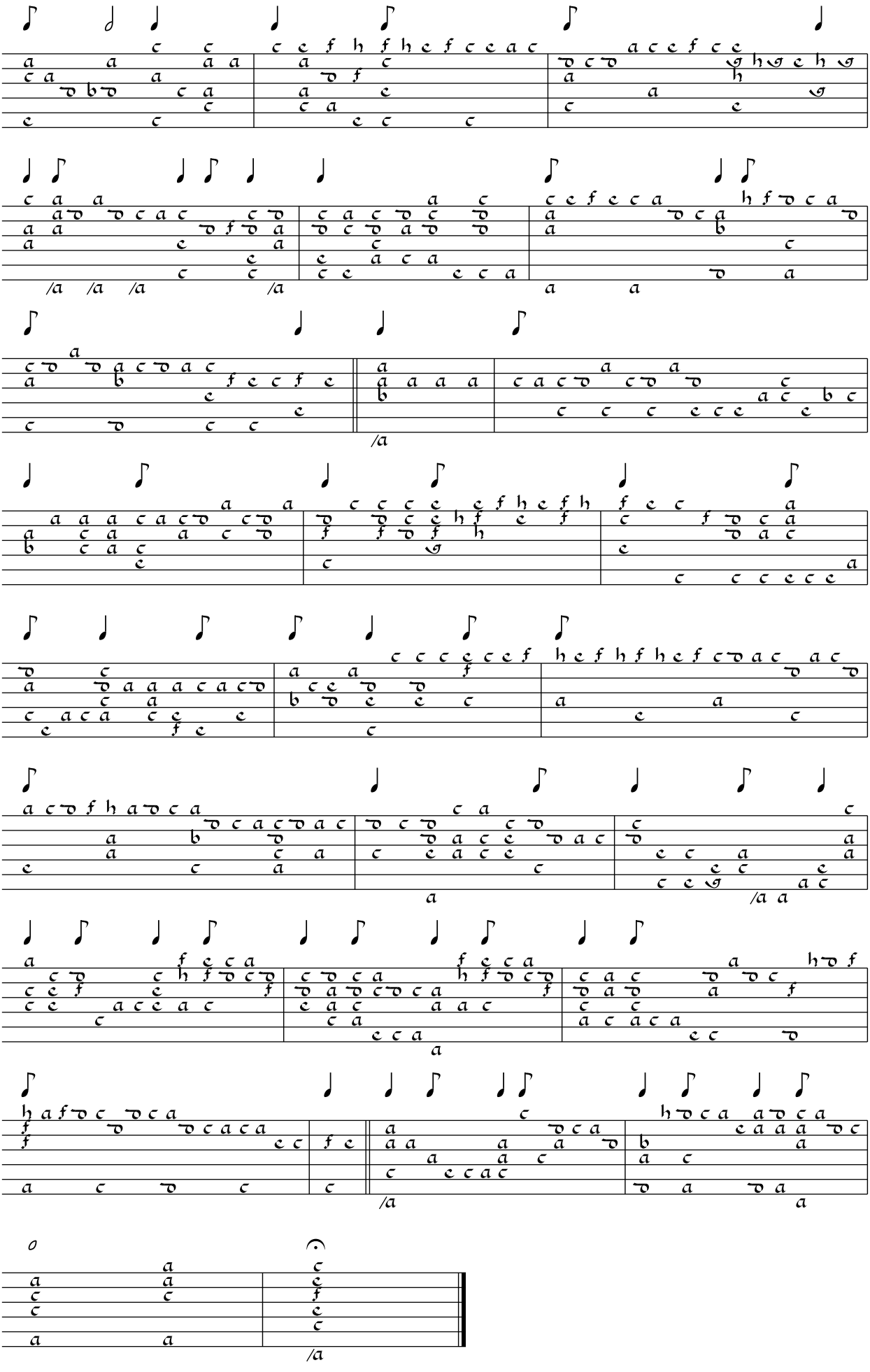




# Canzon 1

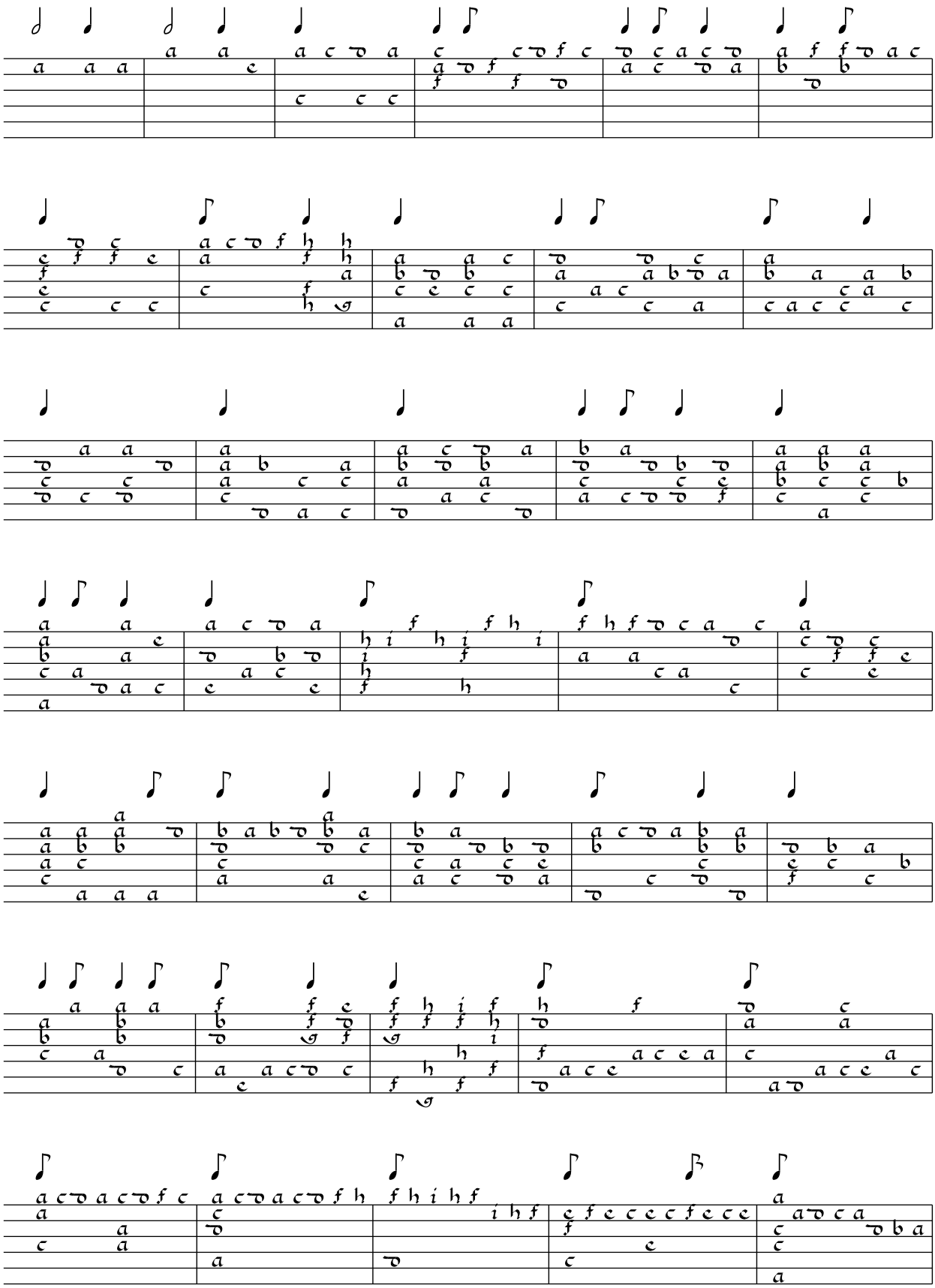
*Hasleri*

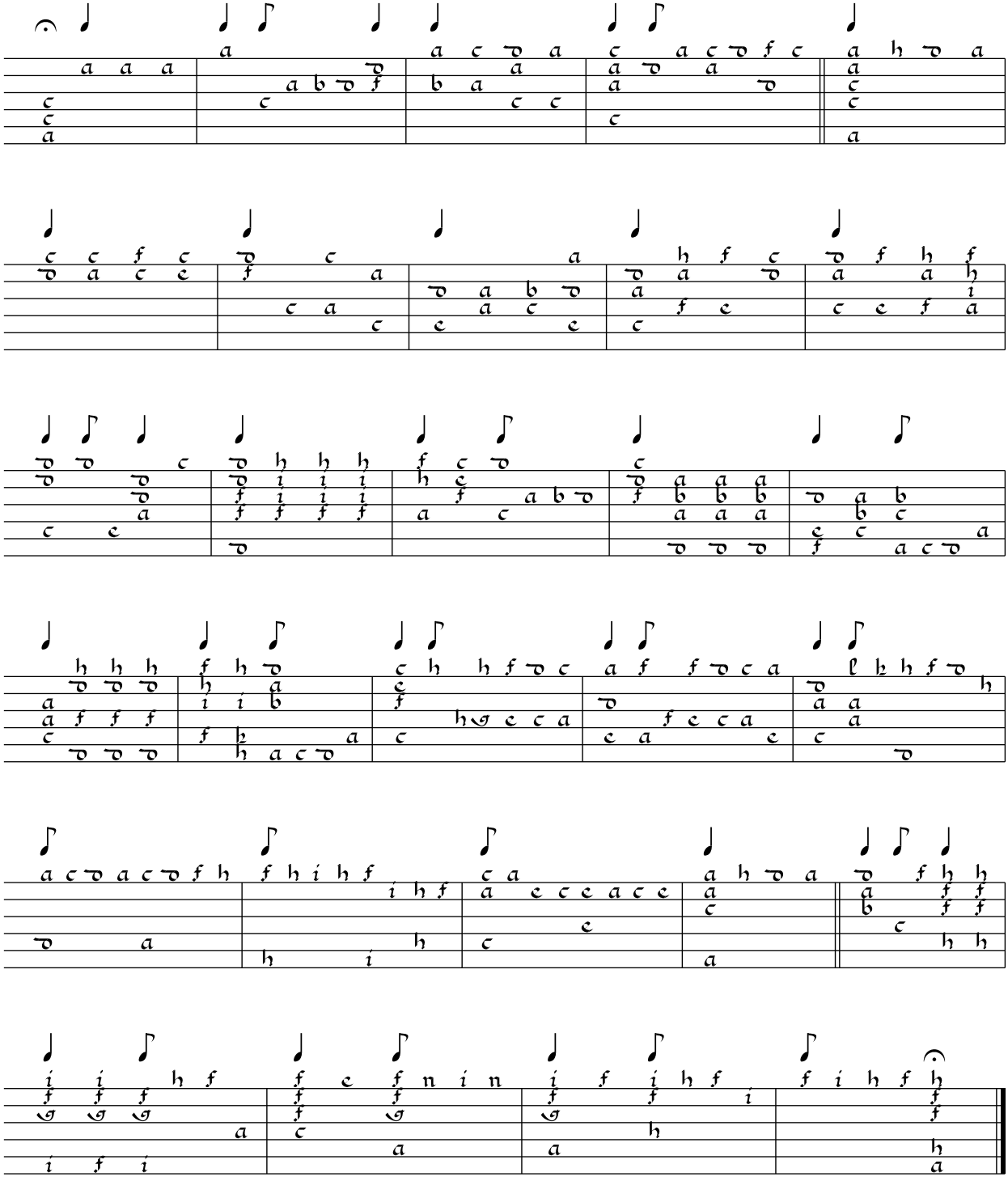




# Canzon 2

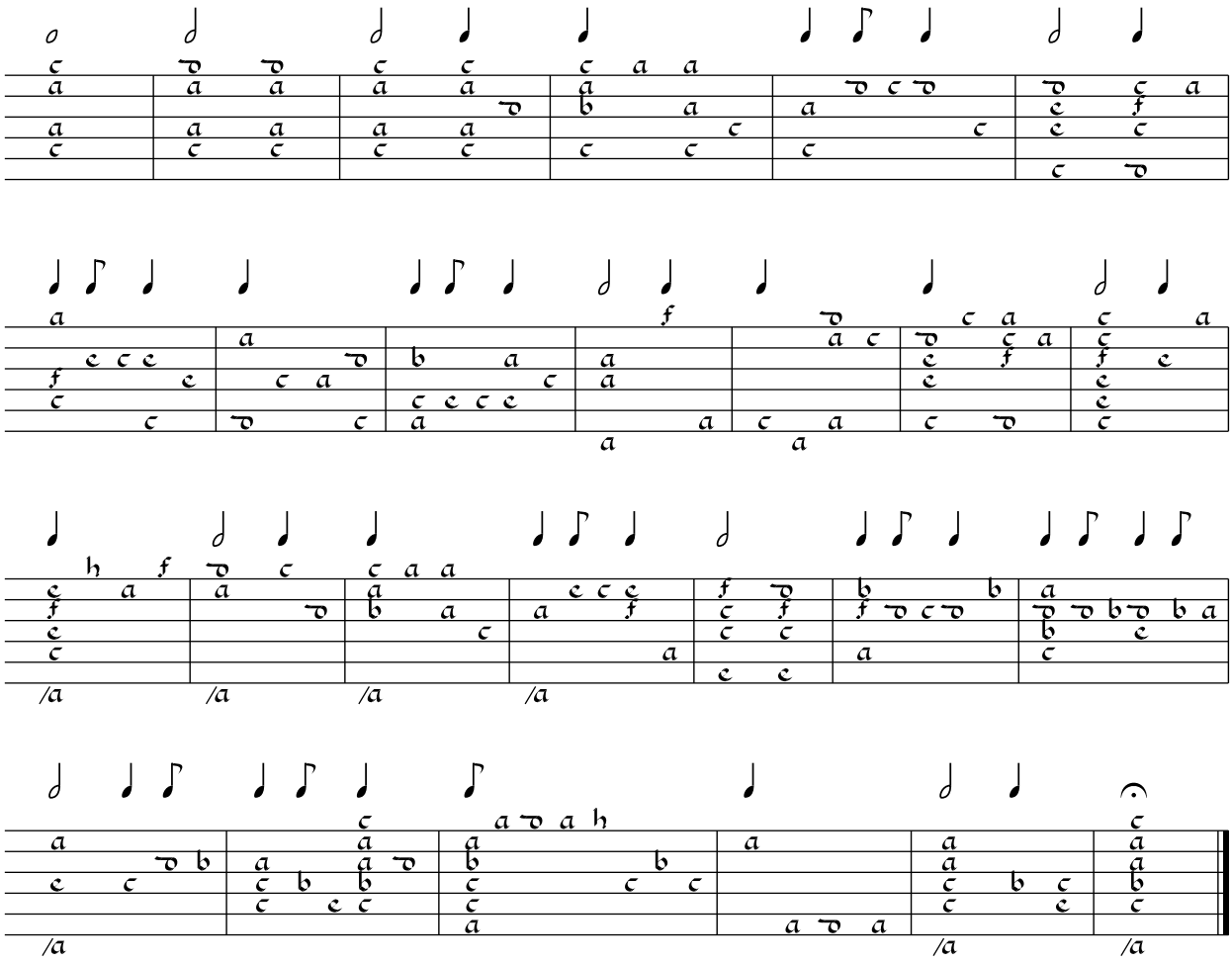
*Hasleri*





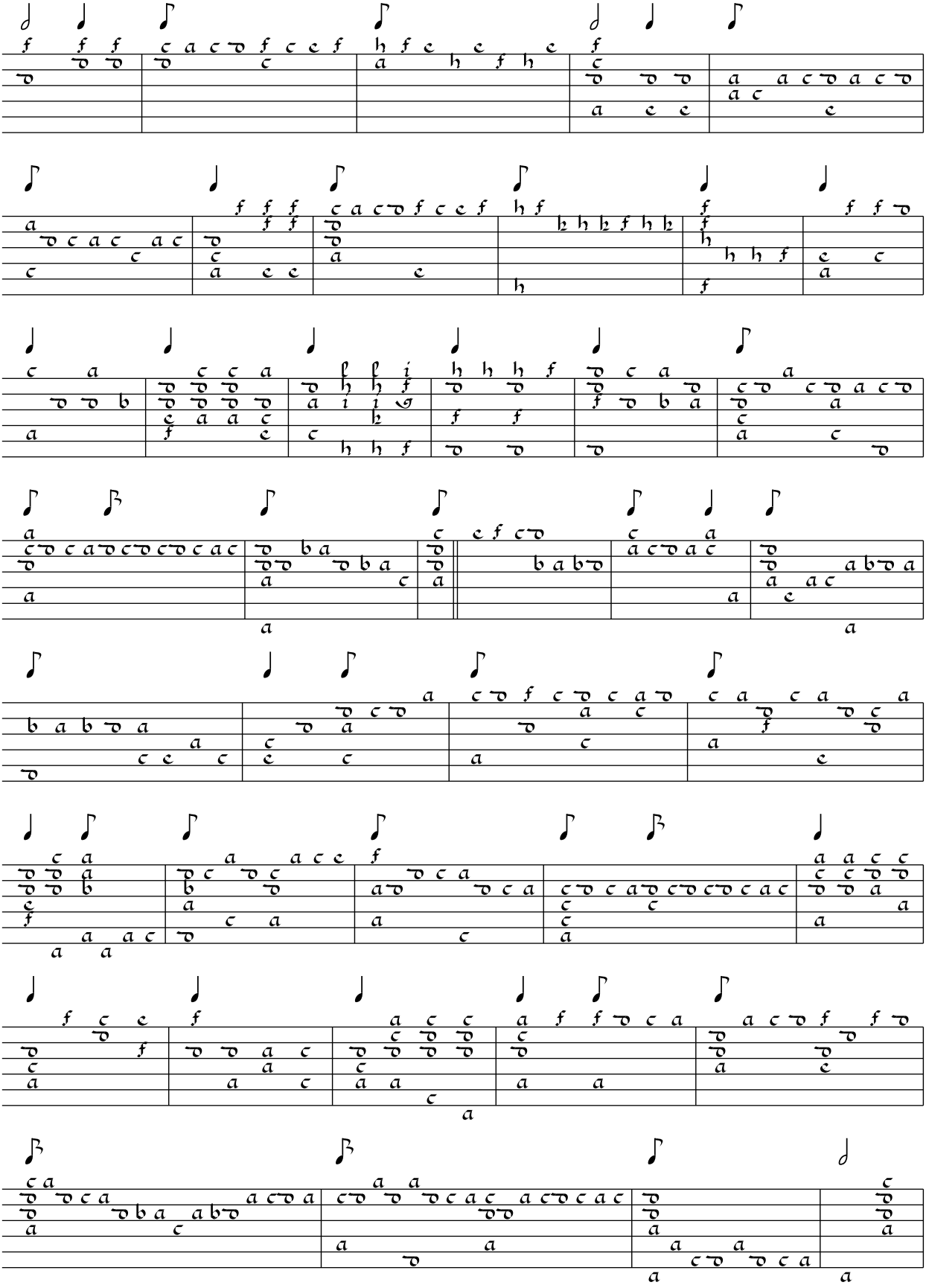
# Tocata

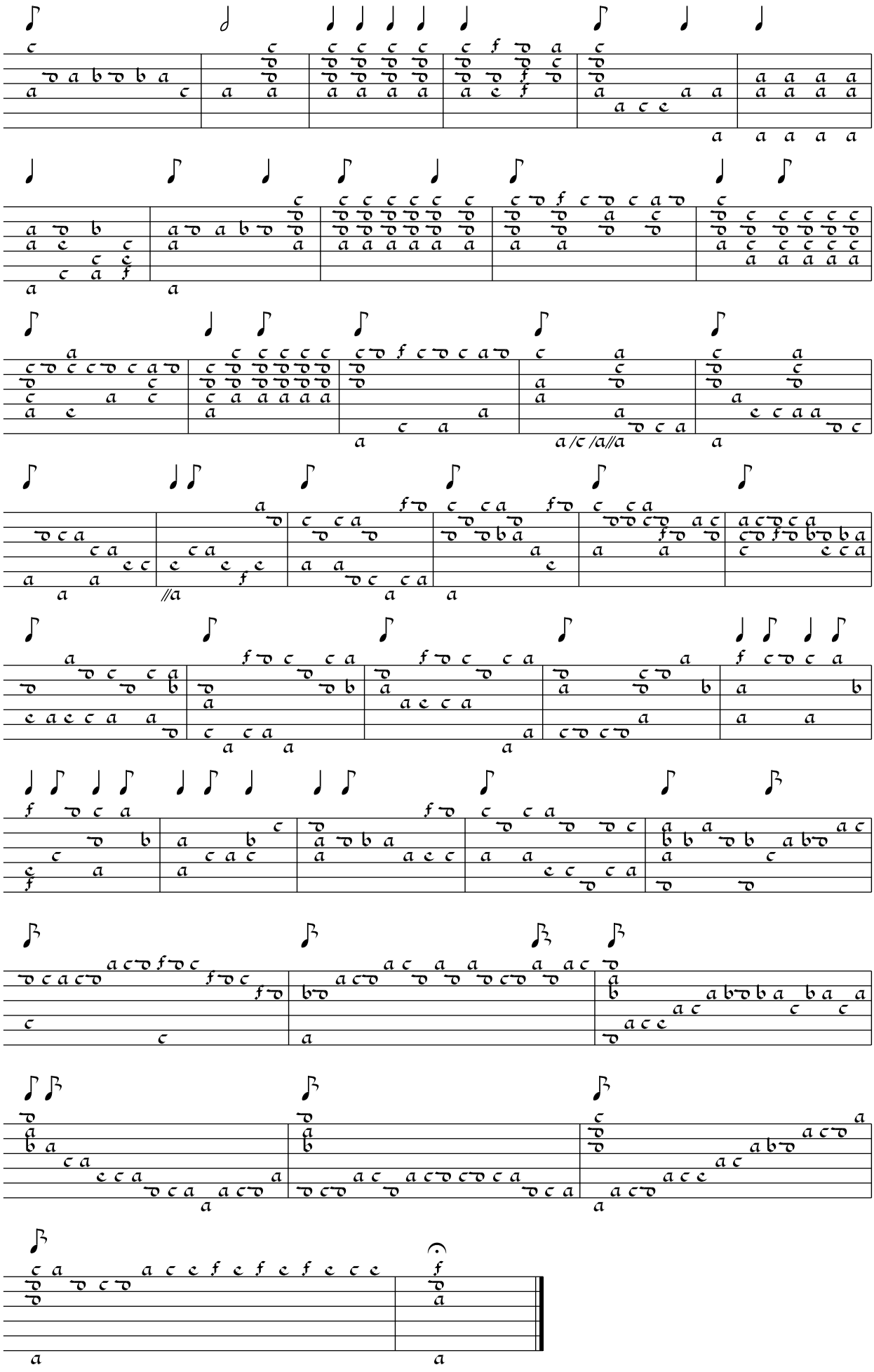
*M.Galilei*



# Canzon 3

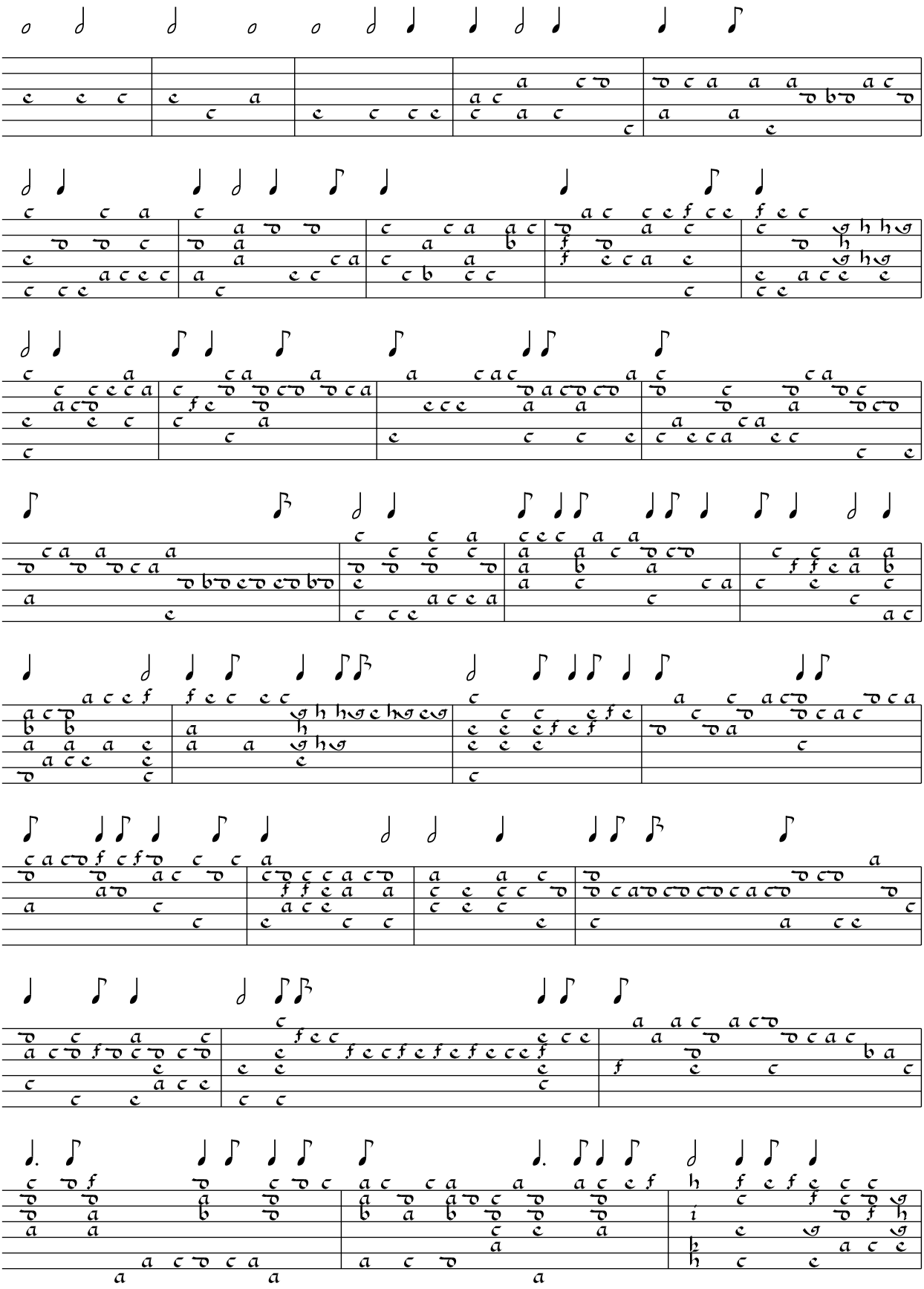
*Hasleri*

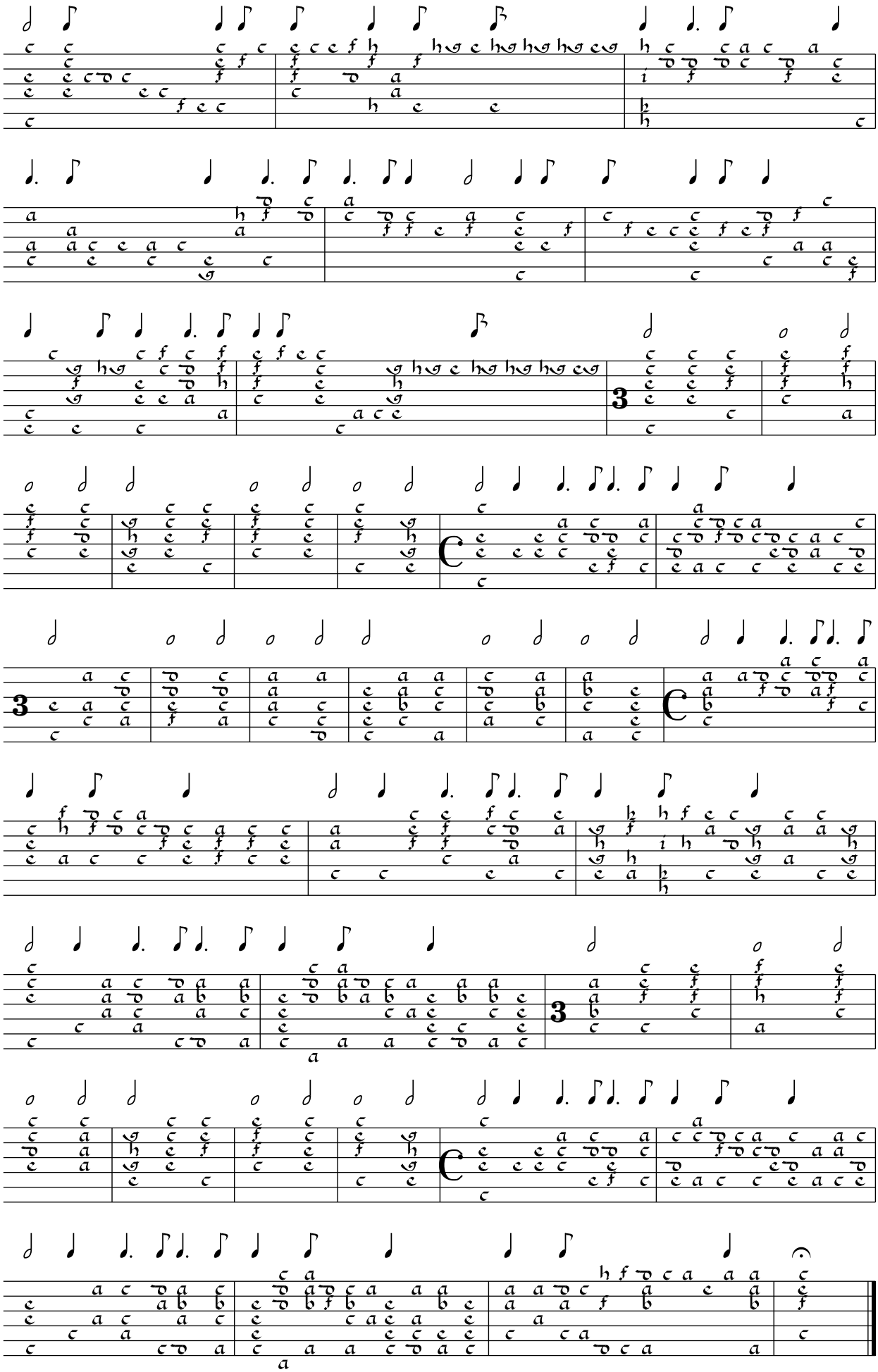




# Quem vidistis Pastores?

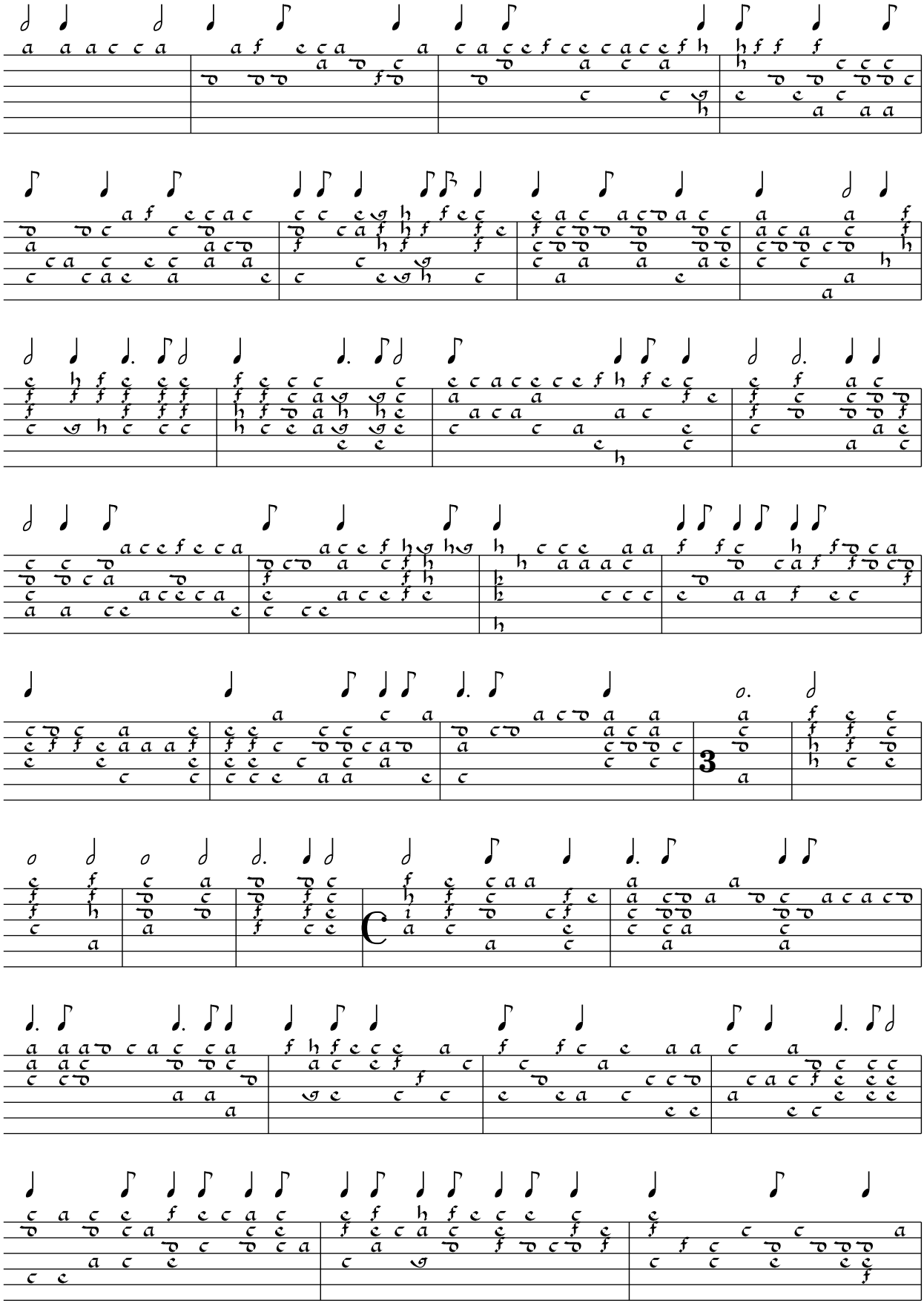
*Joh.Leon.Hasleri*

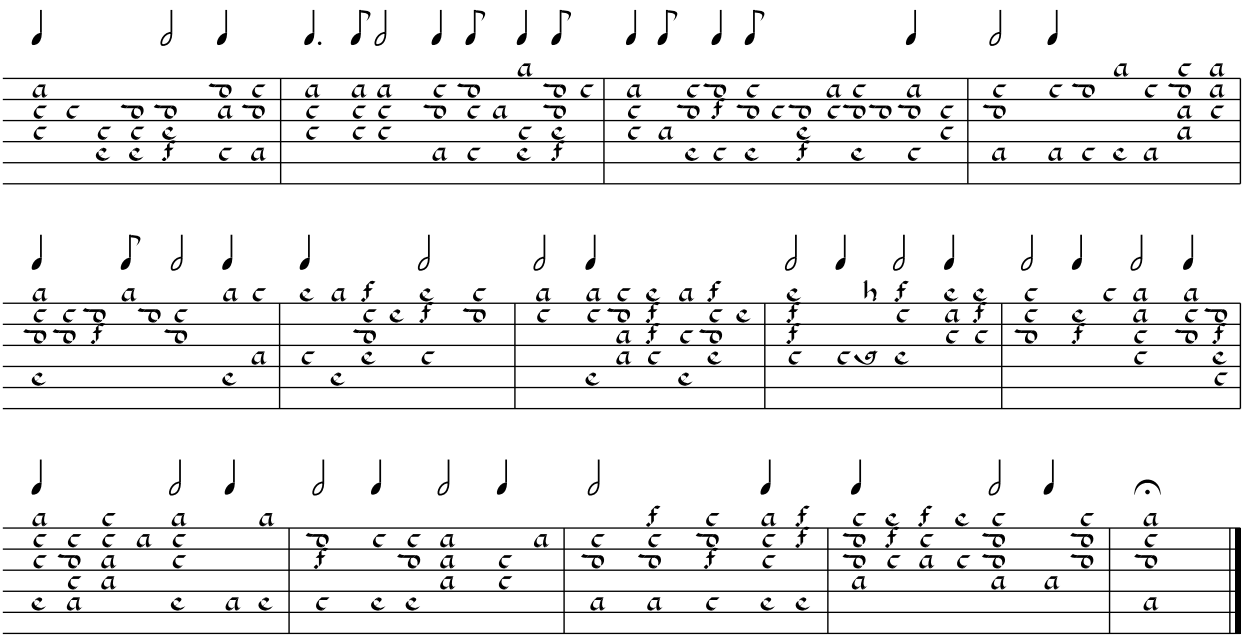




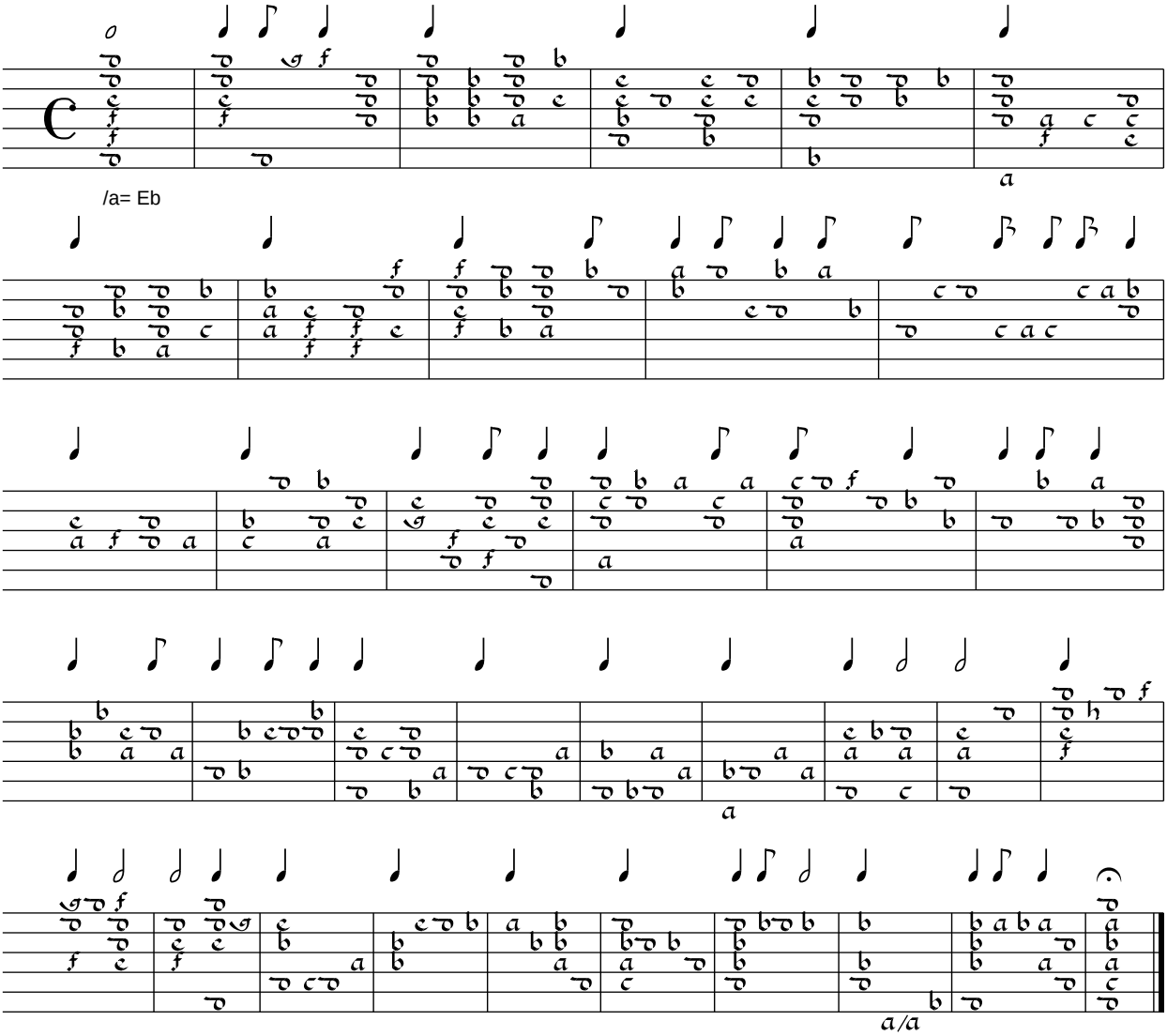
# Qui laudet Dominum 4 Vocum

*Joh.Leon.Hasleri*



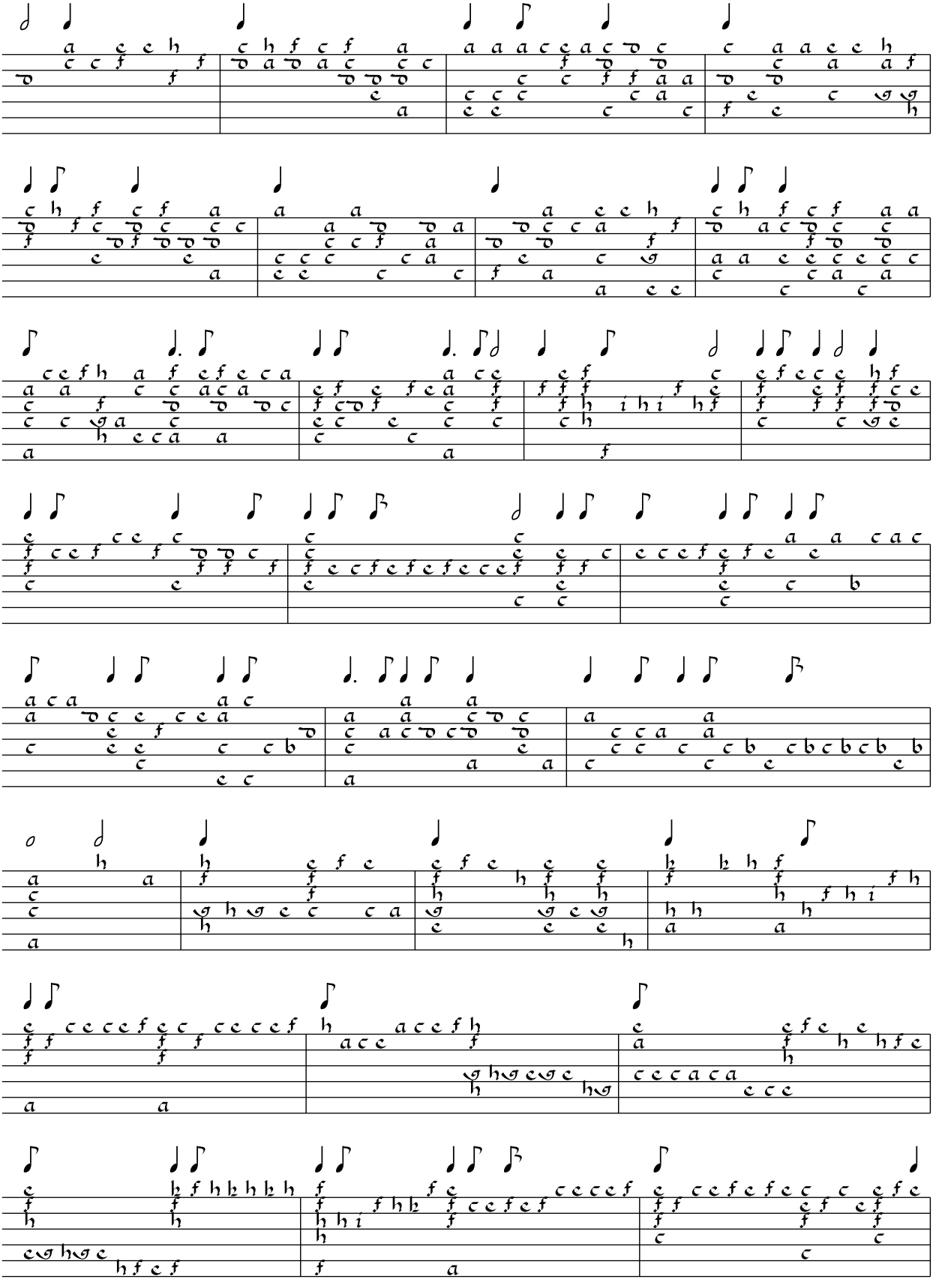


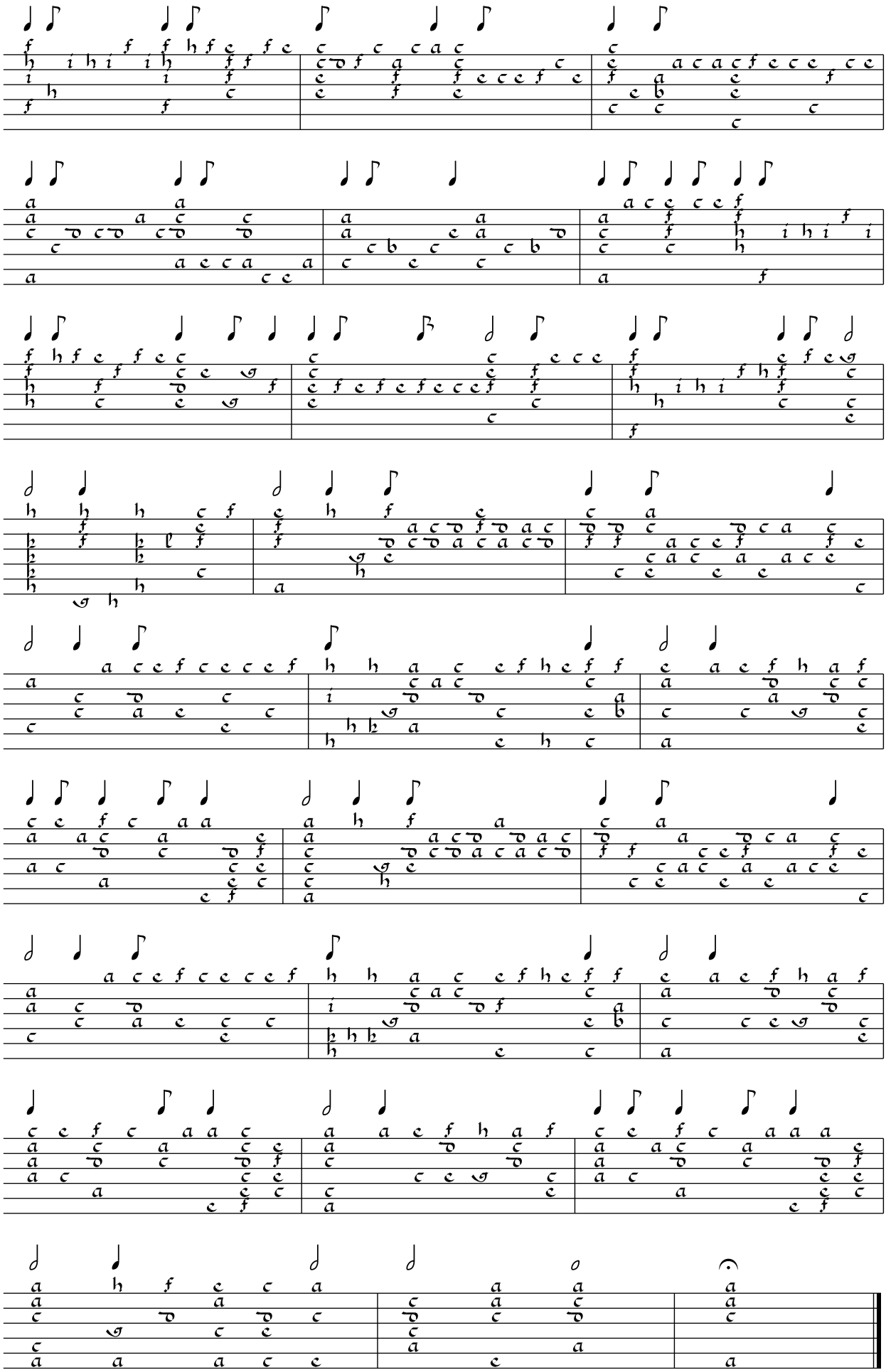
Suplementum folii



# Ecce Maria genuit nobis

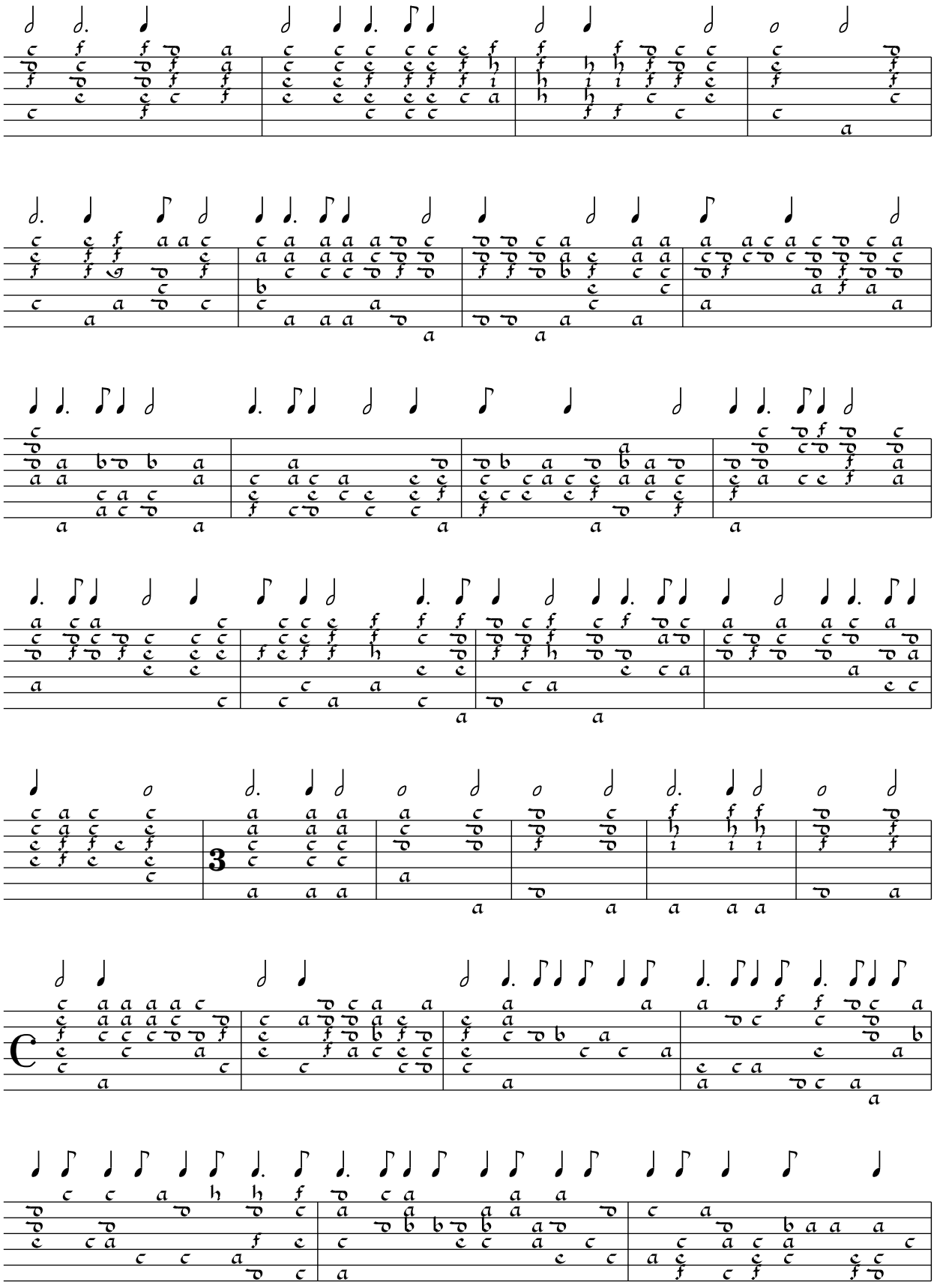
*Joh. Leon. Hasleri*

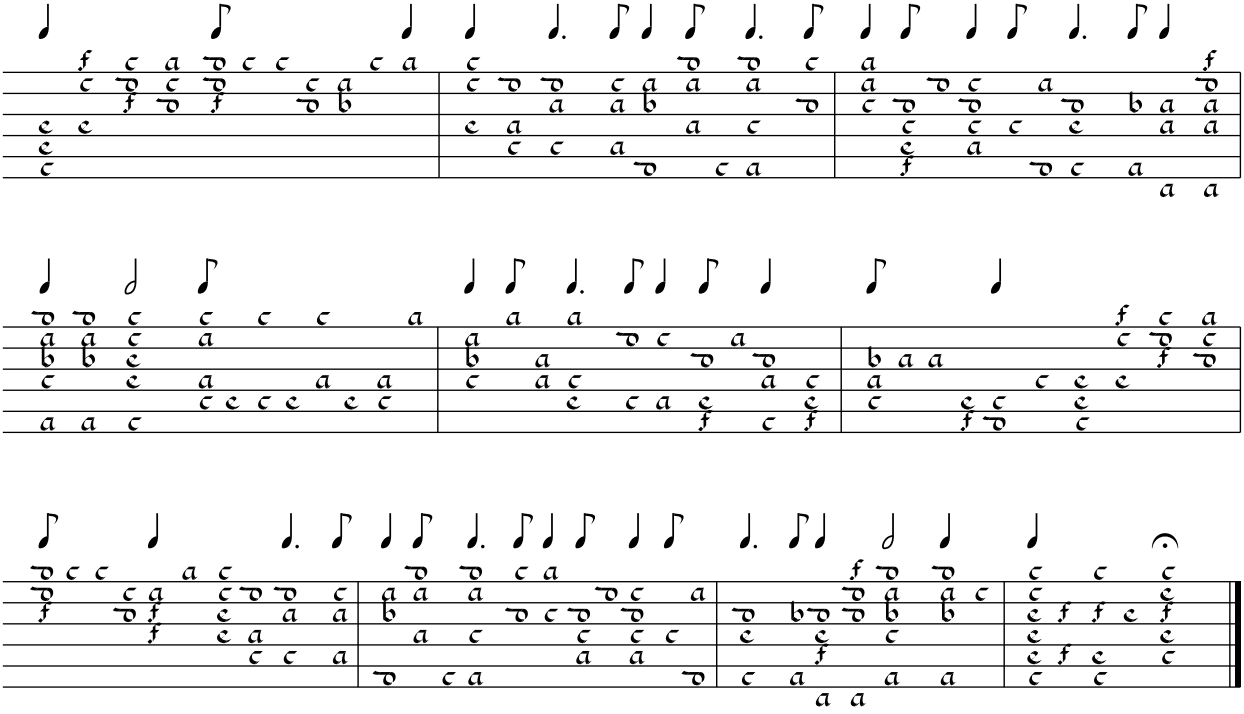




# Dulcissimi ben mio 4 Voc

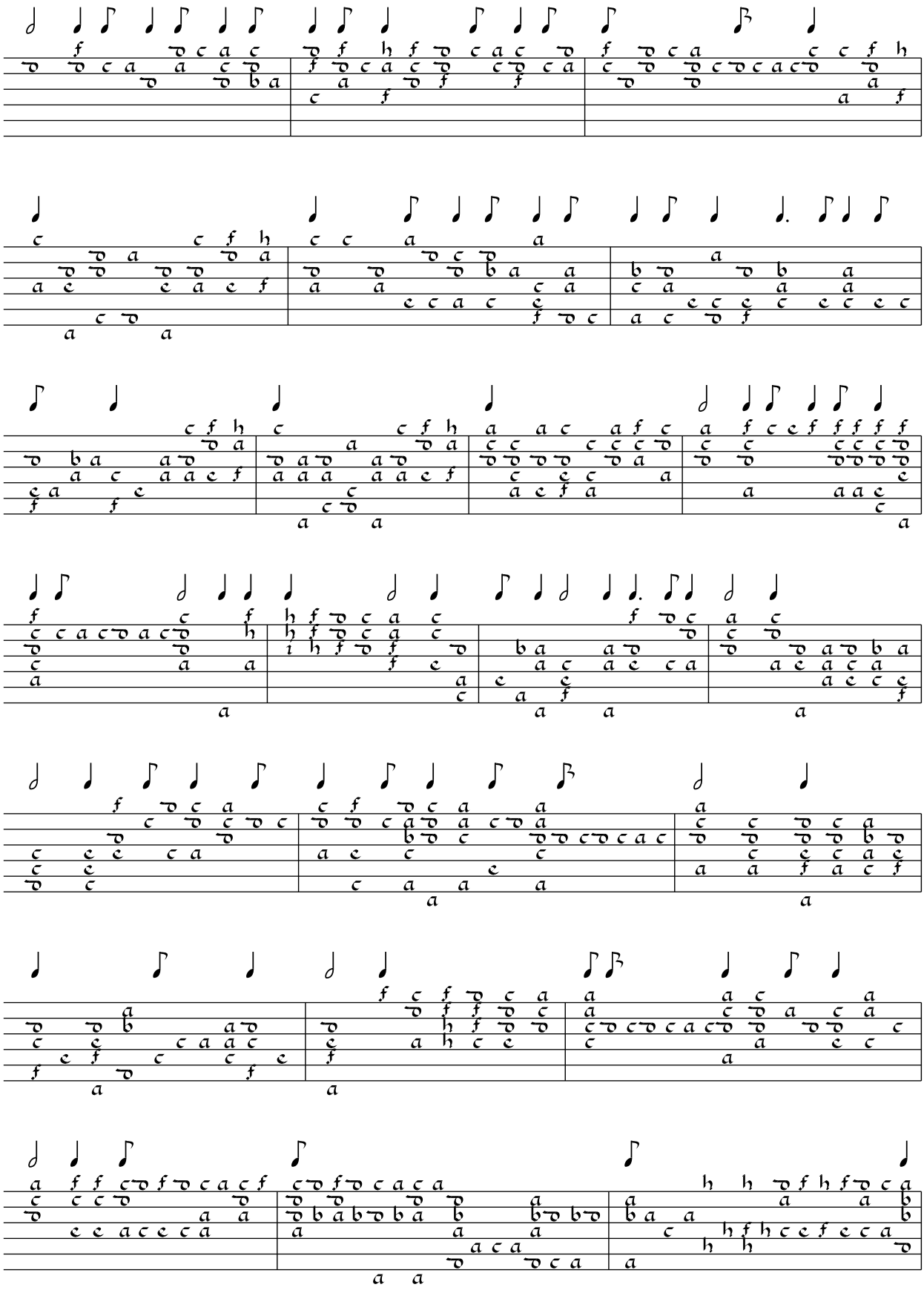
*Joh. Leon. Hasleri*

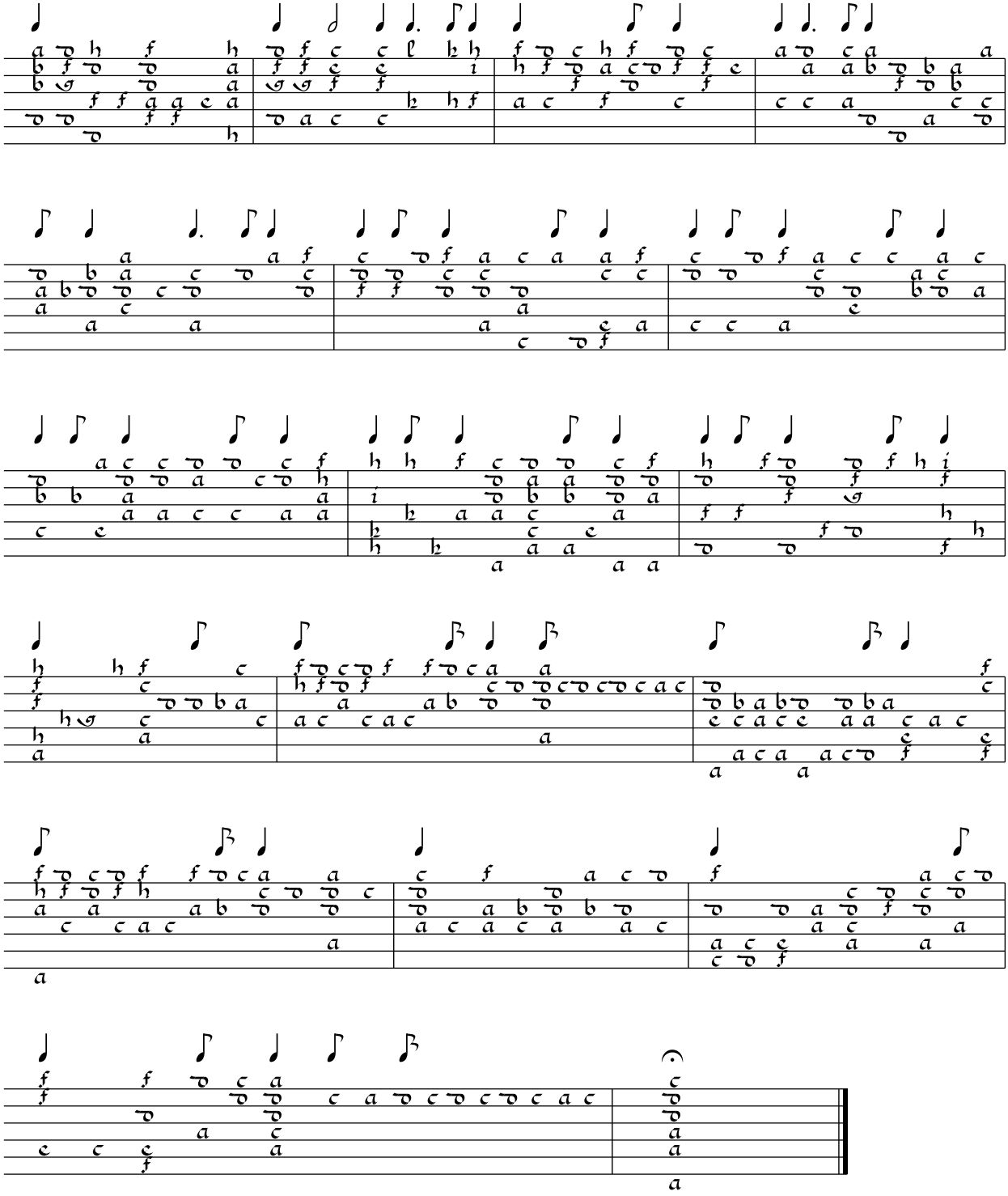




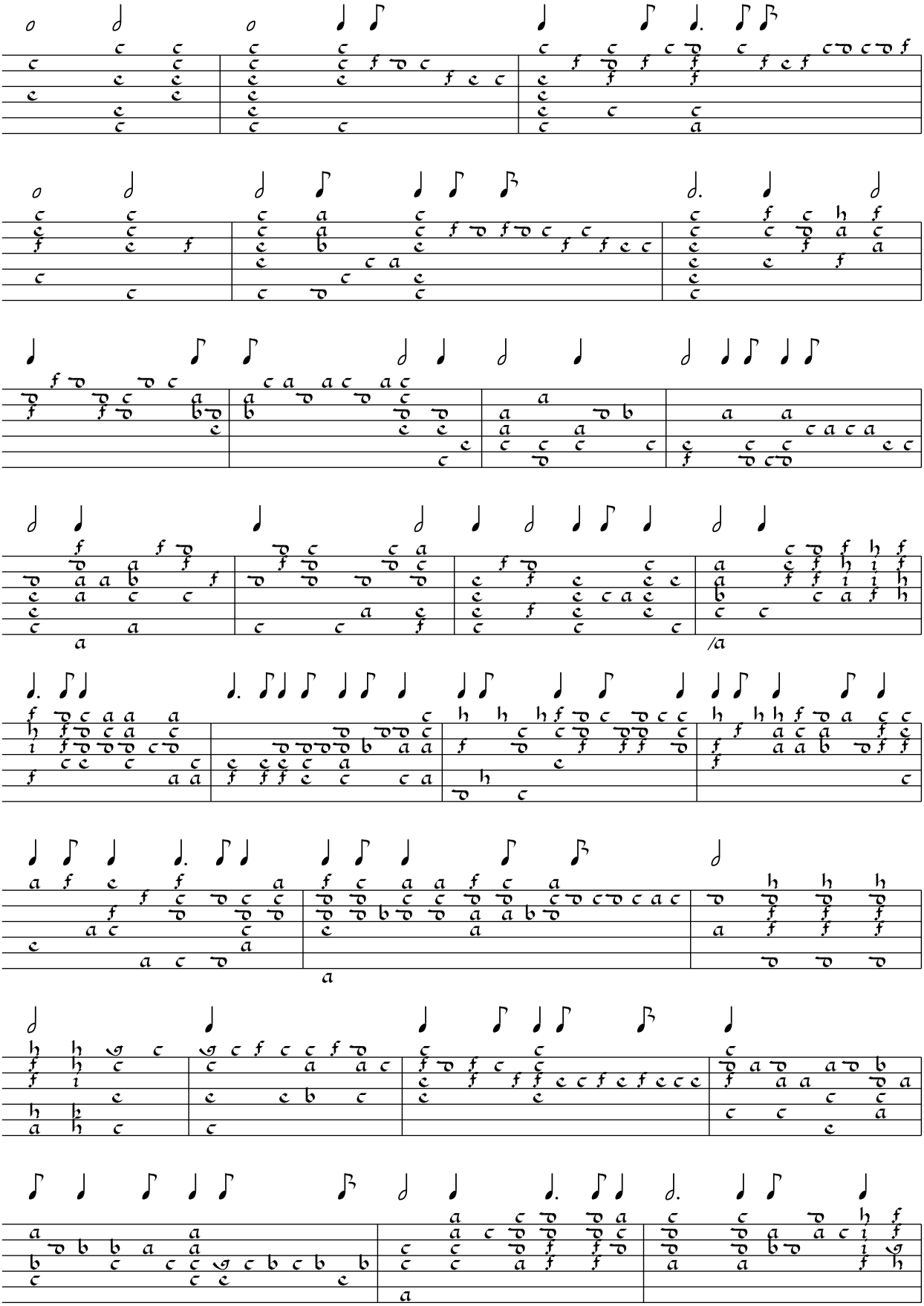
# Vattene pur crudel 6 Voc

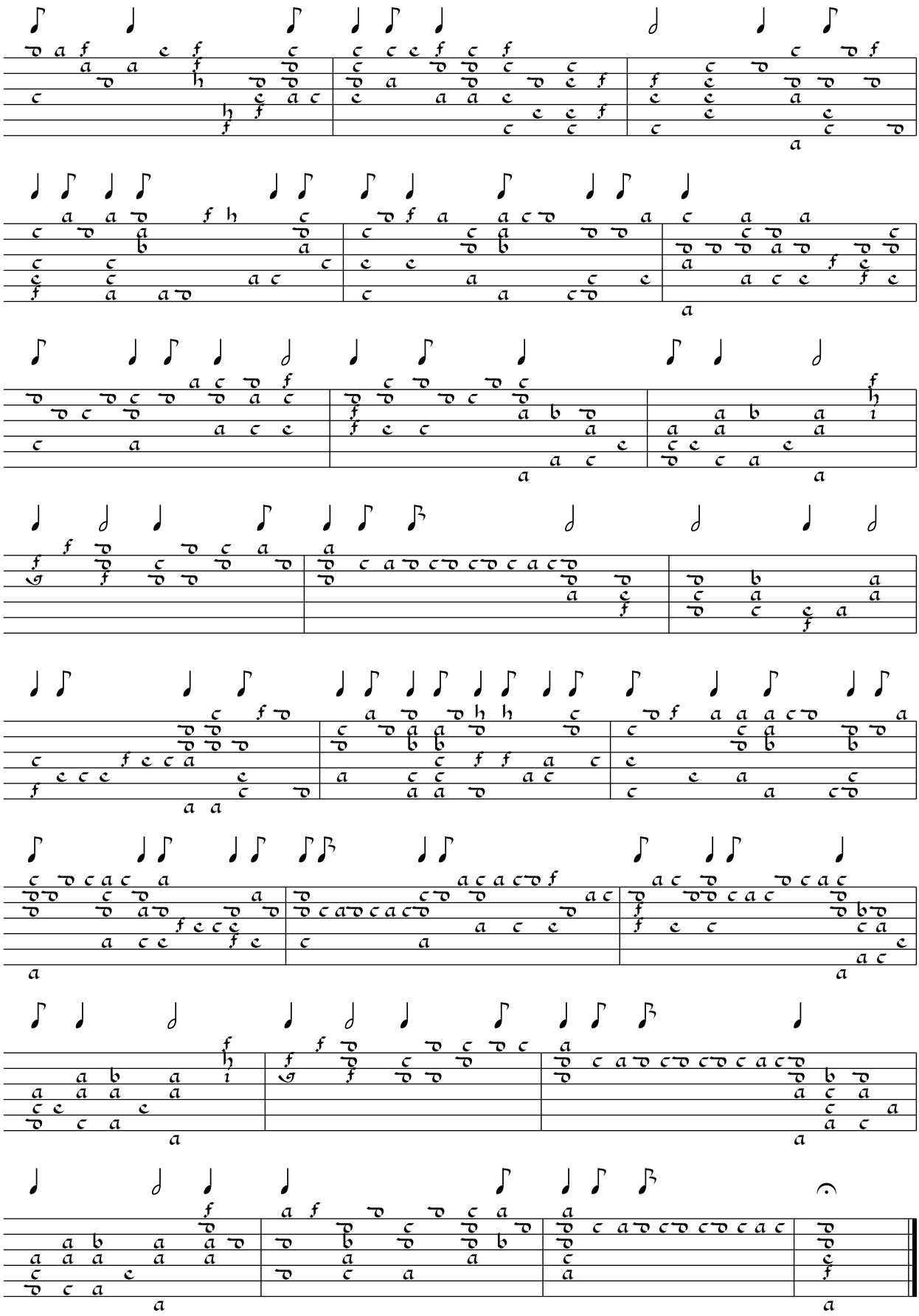
*Joh.Leon.Hasleri*





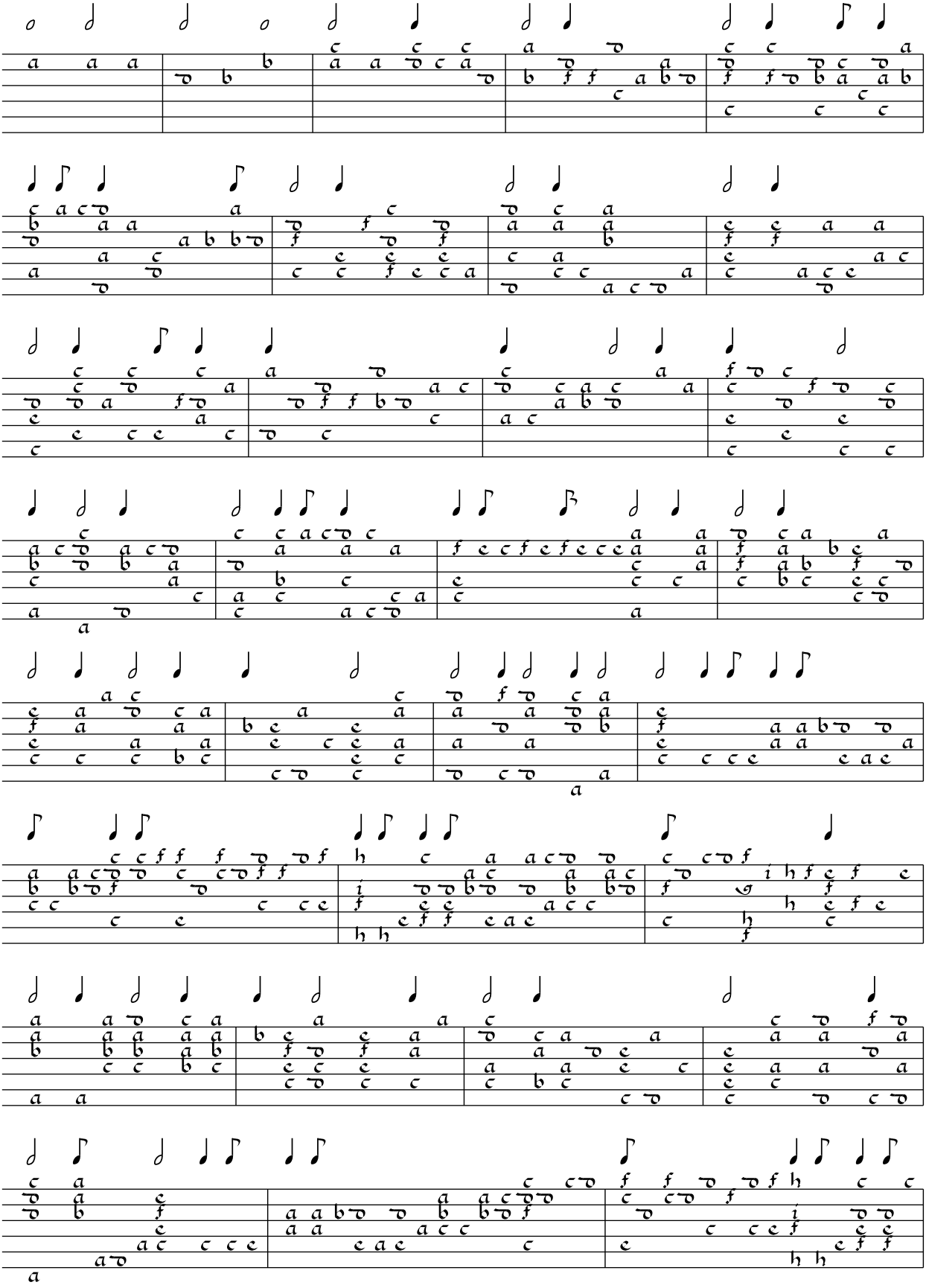
# Secunda Pars La trel Sang

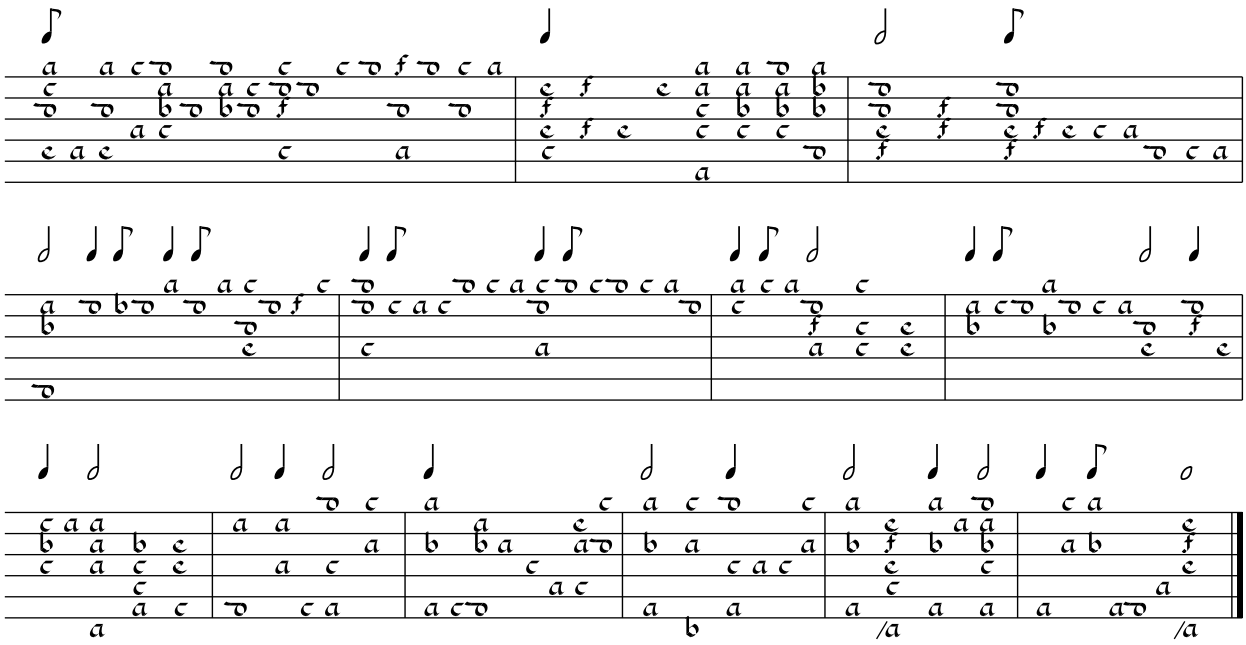




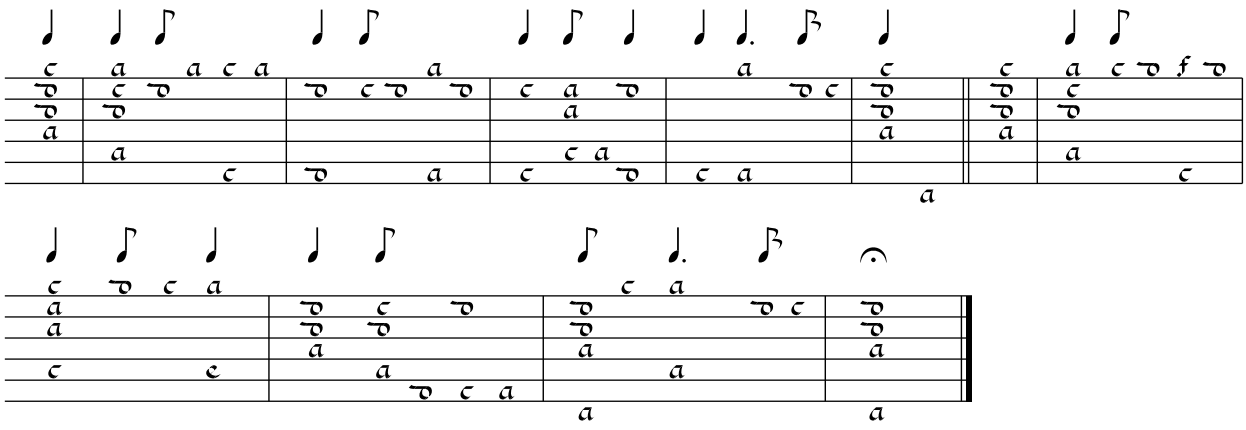
# Joson ferito amore

*Joh. Leon. Hasleri*

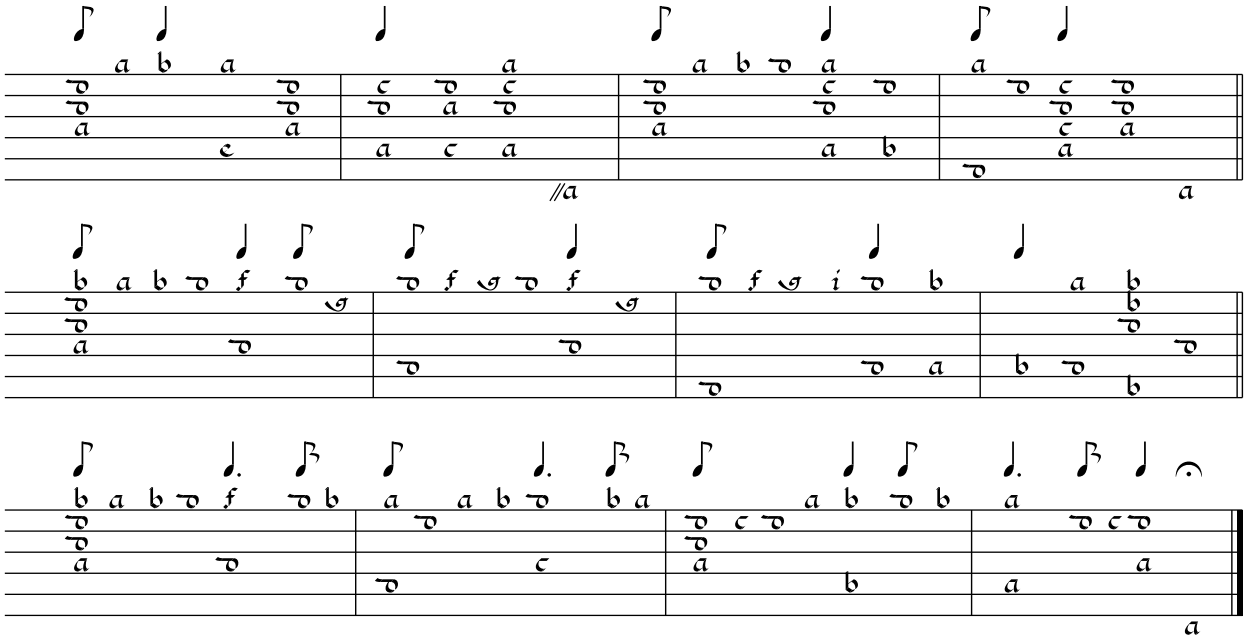




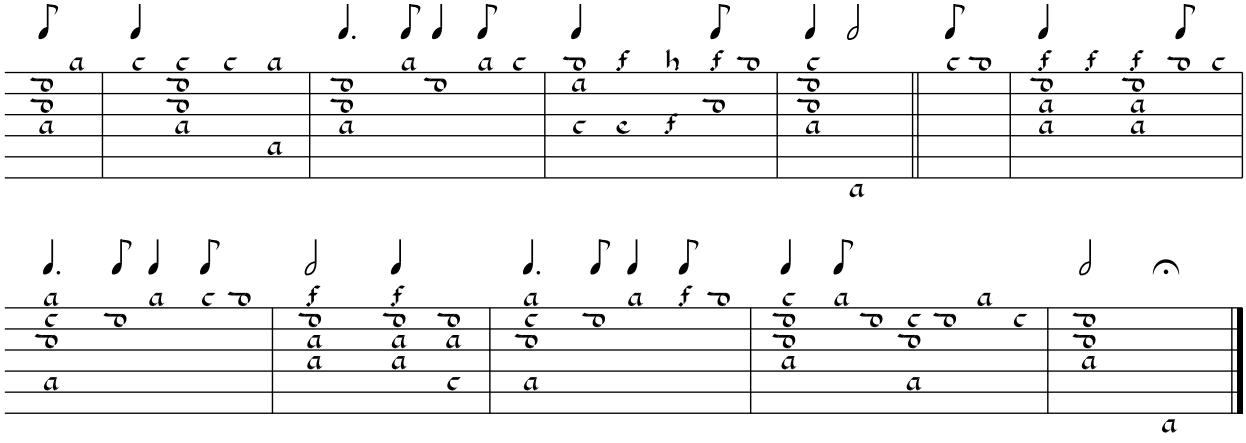
Cantiones Galliae



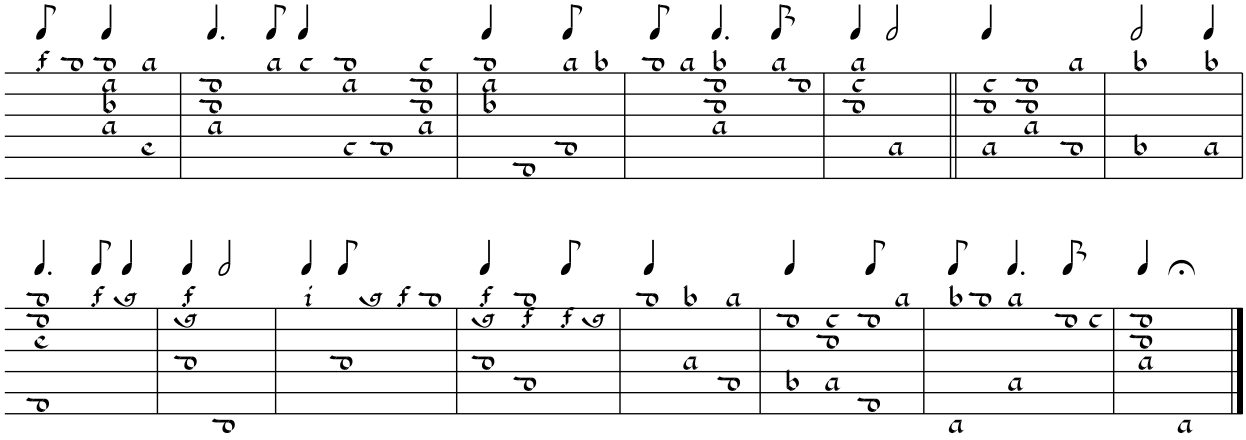
é trouve sur l´ herbe assise



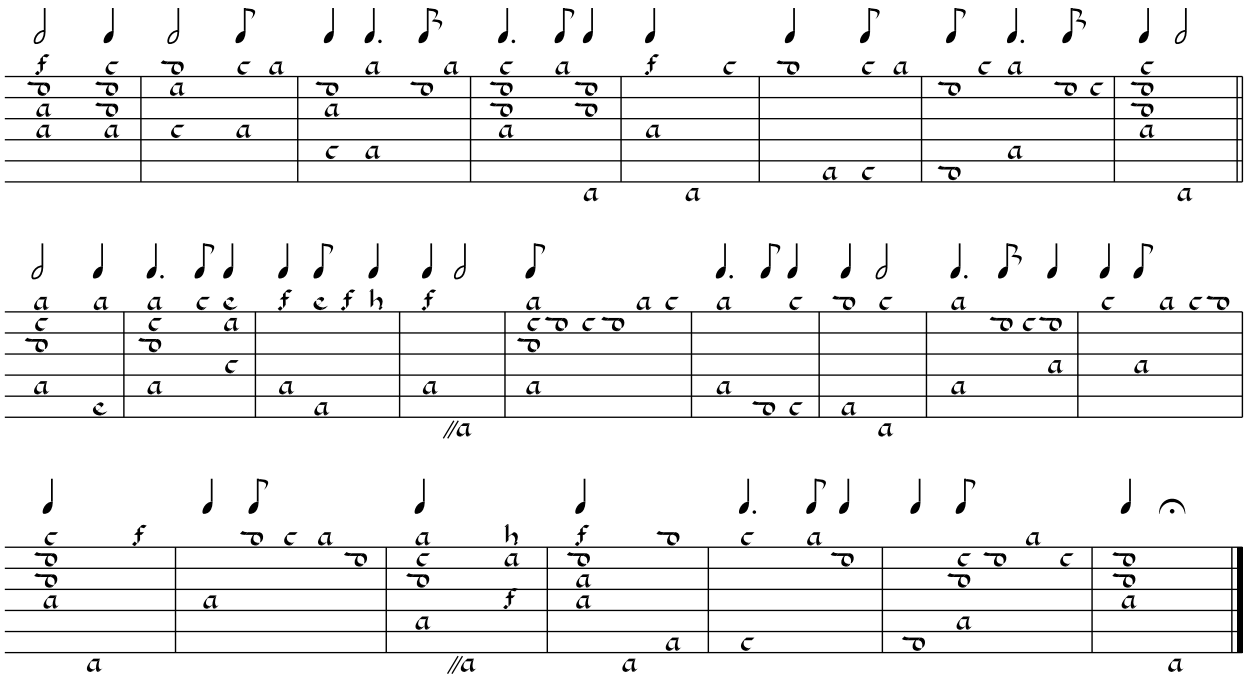
Cantoniones Gallicae puis quae tu es sibelle



Quand je voy ce bel oeil

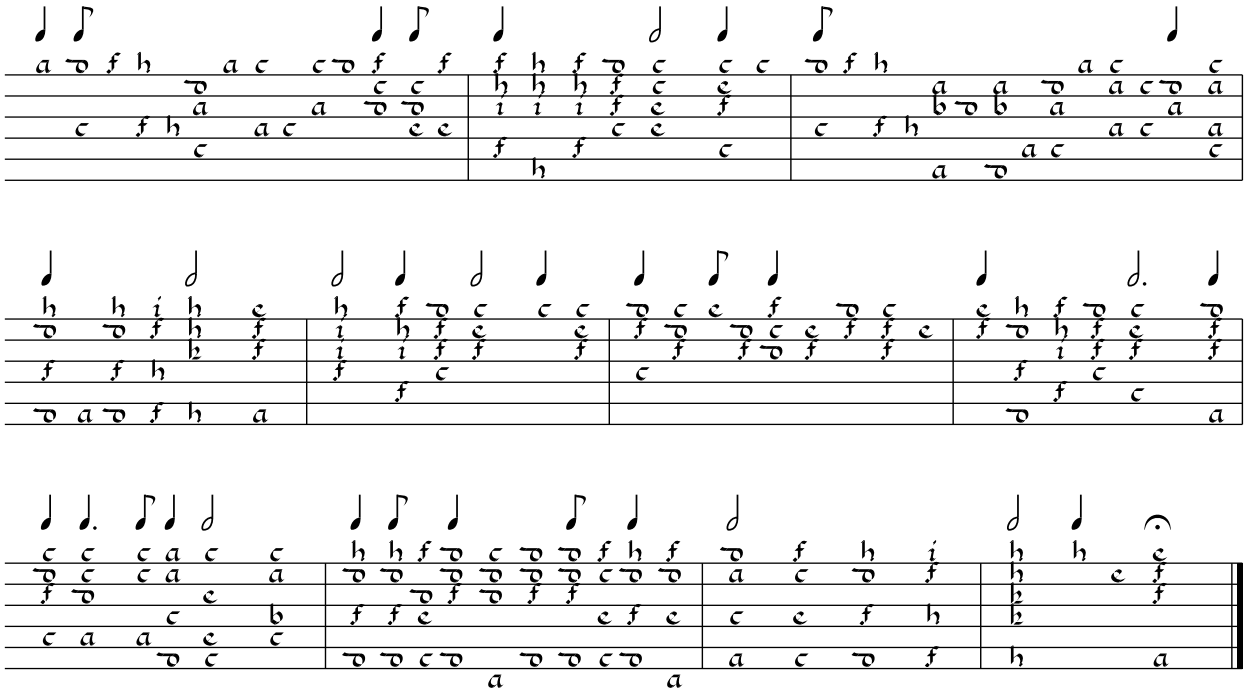


i e´ est pour mon pucellage

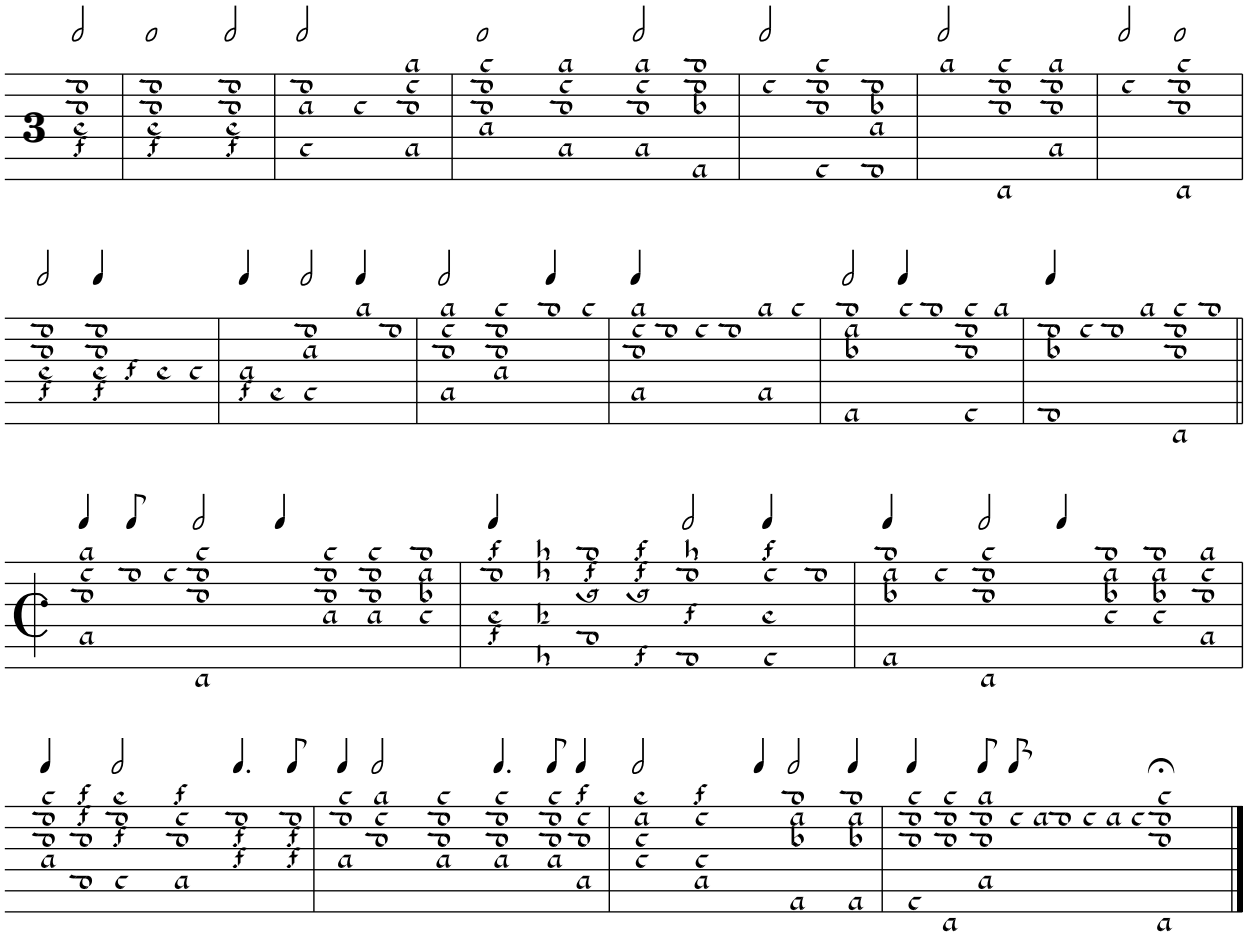


## Chi vuolveder Chanzonet 4 Vocum

*F.L.H.*

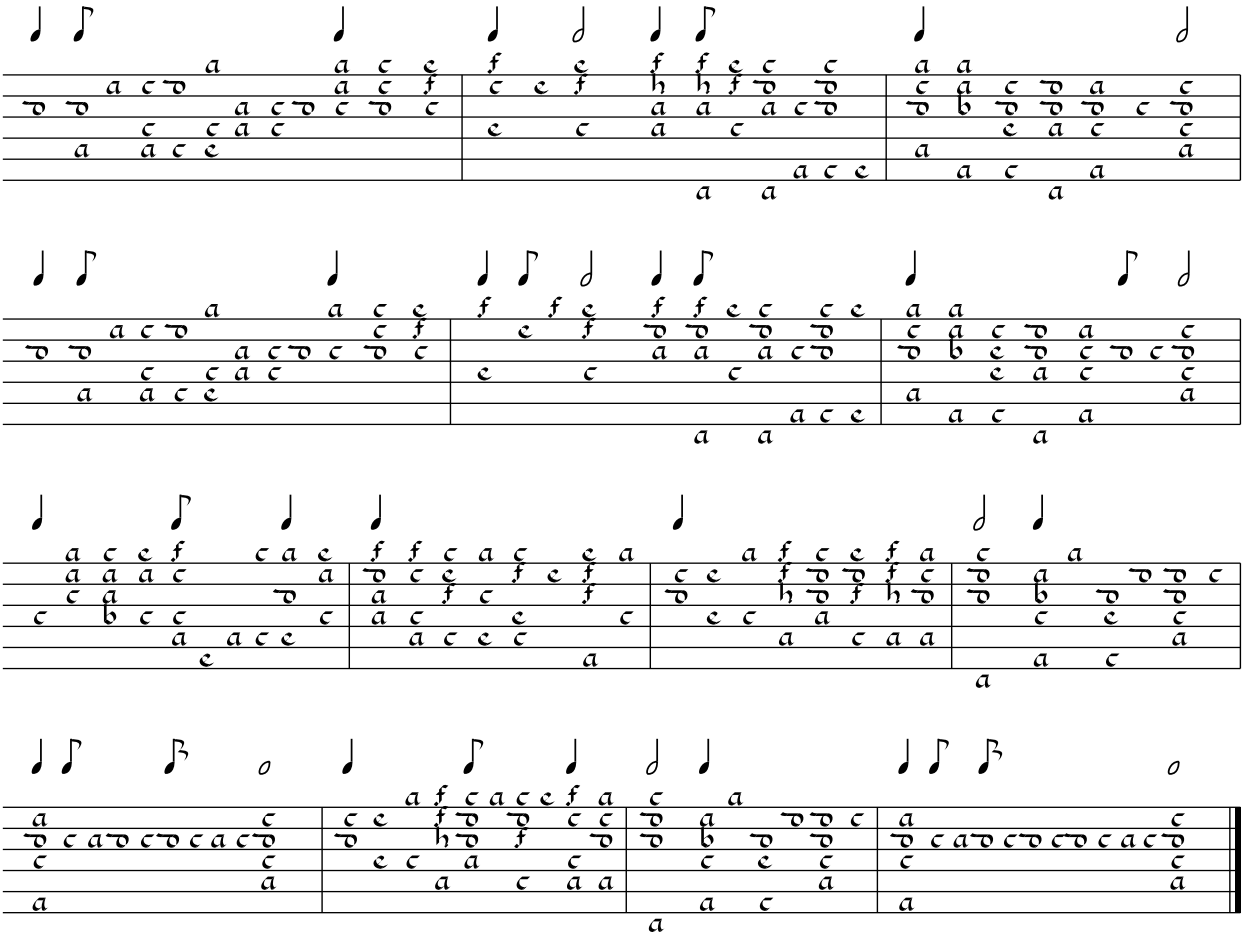


## Mhento ohime morie 4 Voc

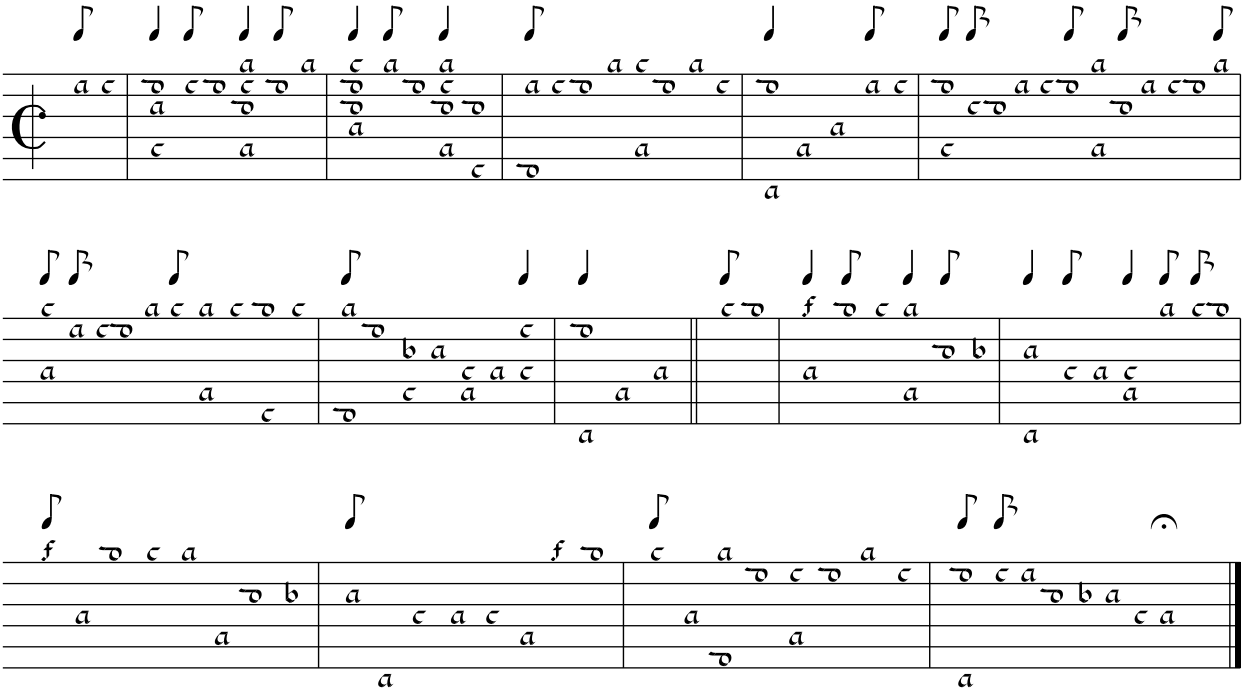


# Fugendo auda 4 Vocum

*J. L. H.*

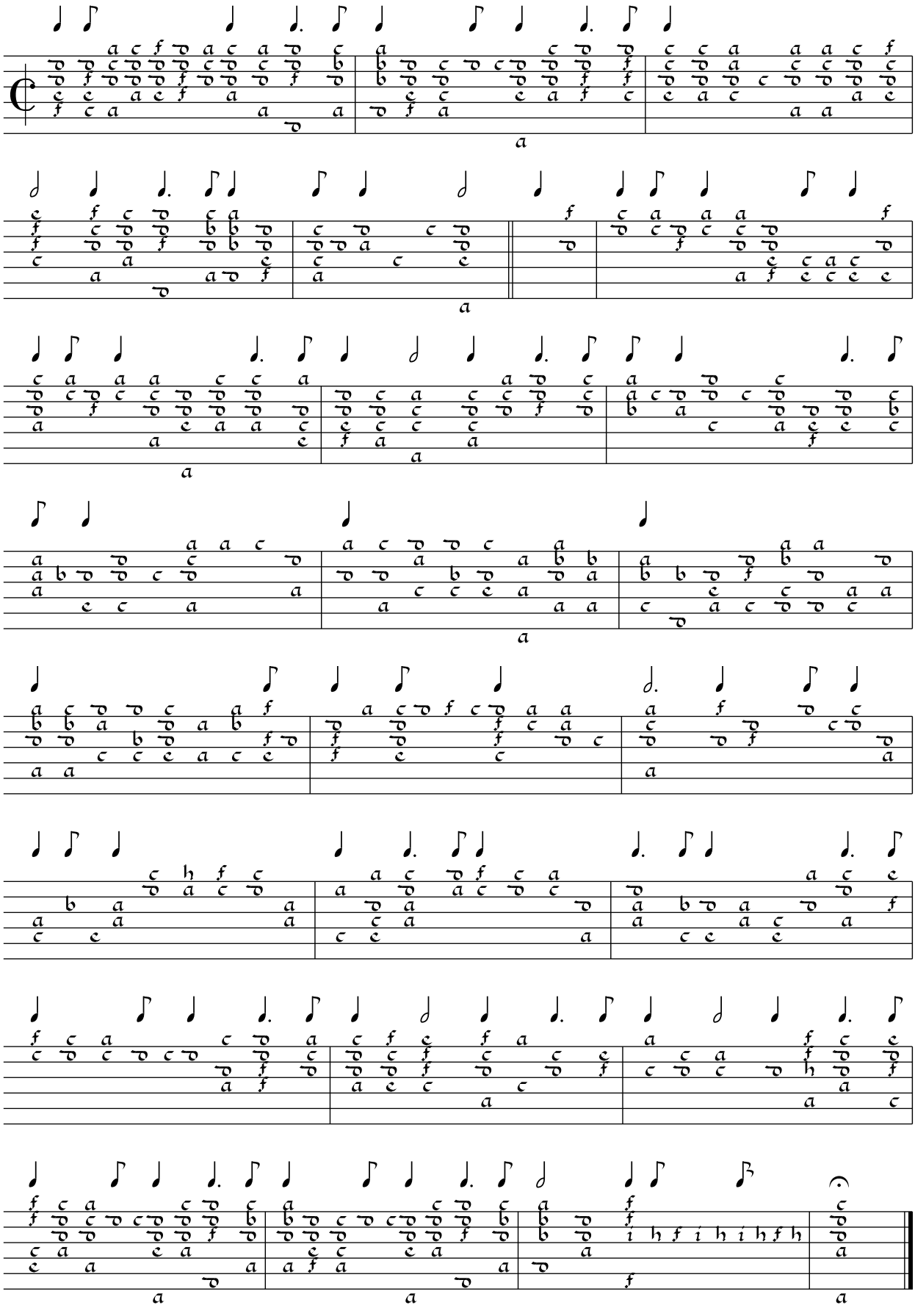


## Subplementum folii E.M.A.



# Ach Fräwlein zart Cantio Germanica

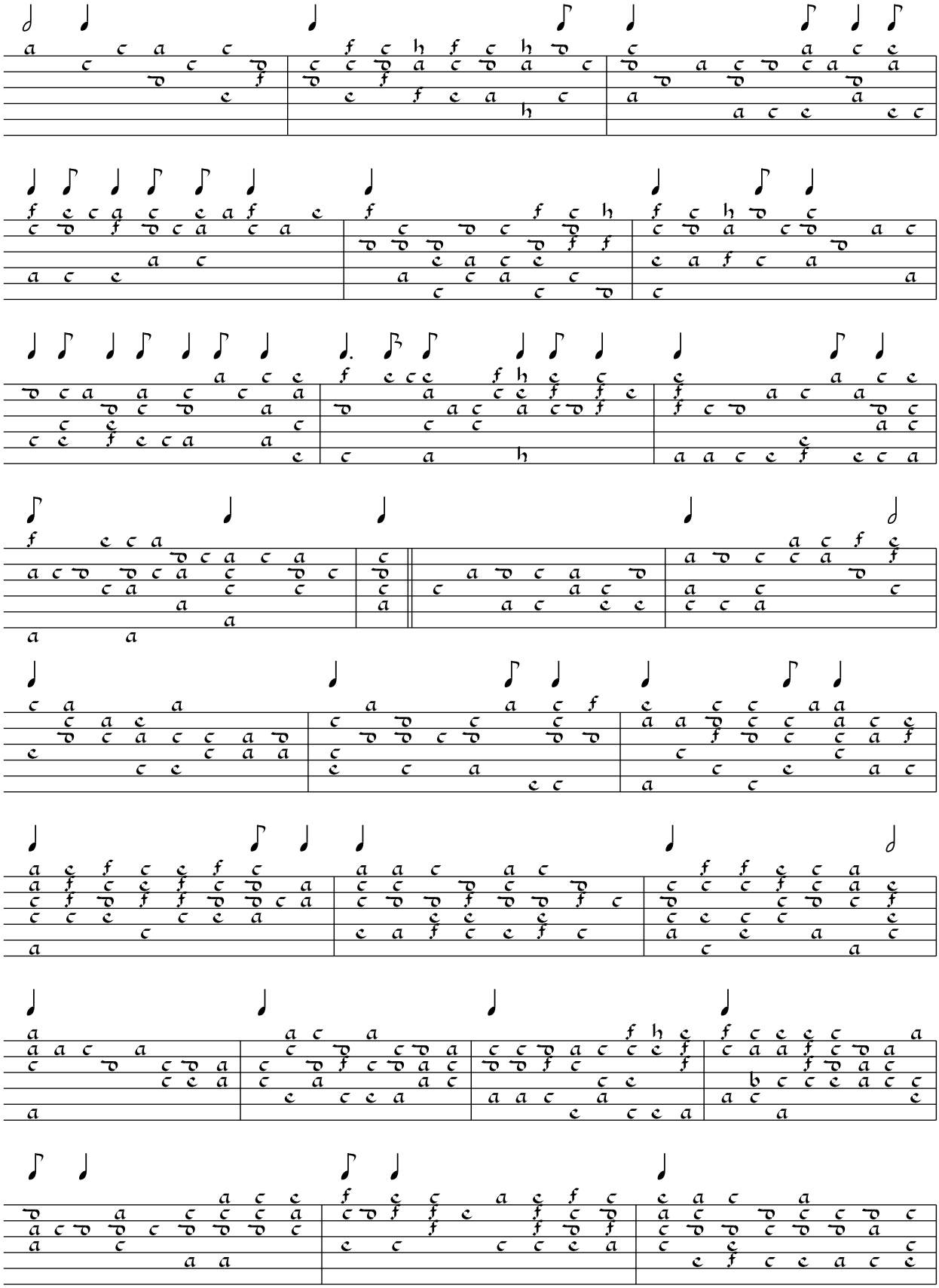
*Joh.L.H*

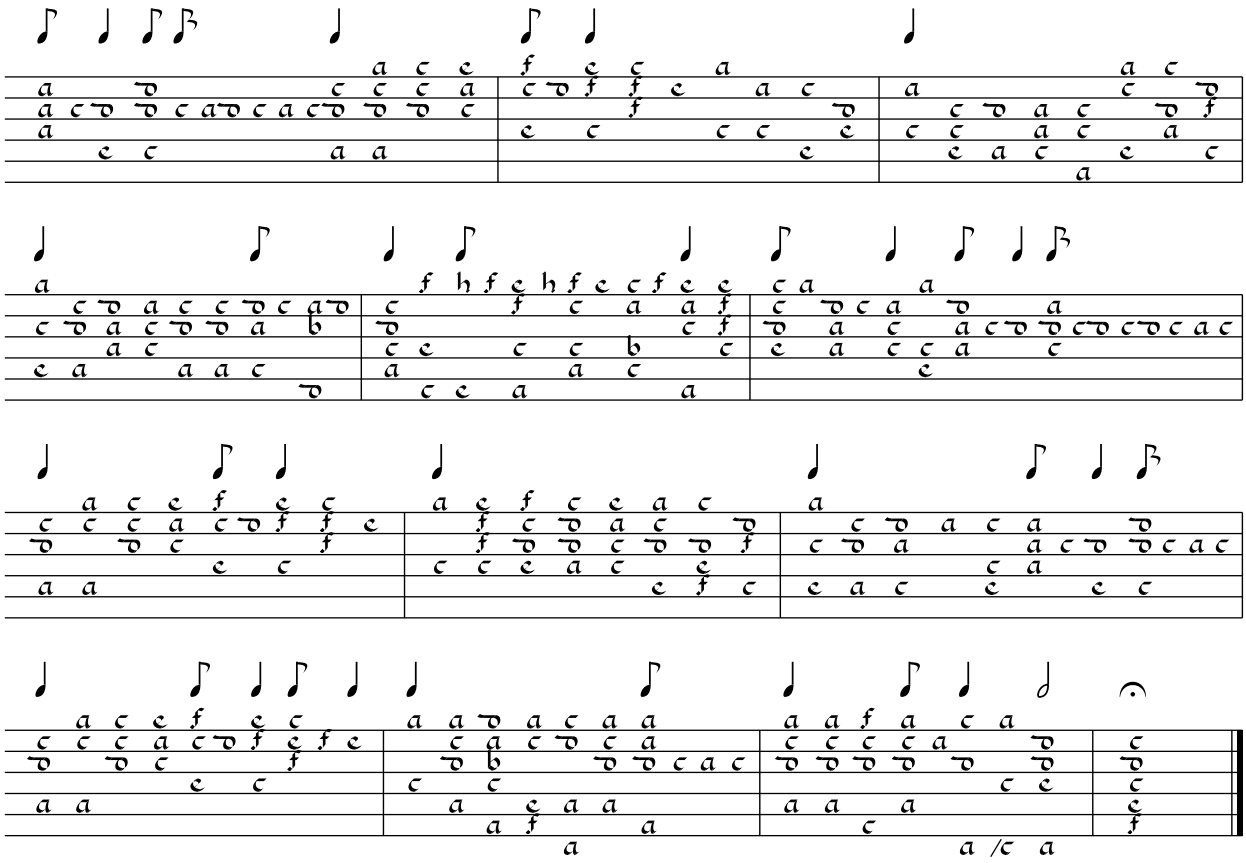


# Ich habs gewagt

*Joh.L.H*

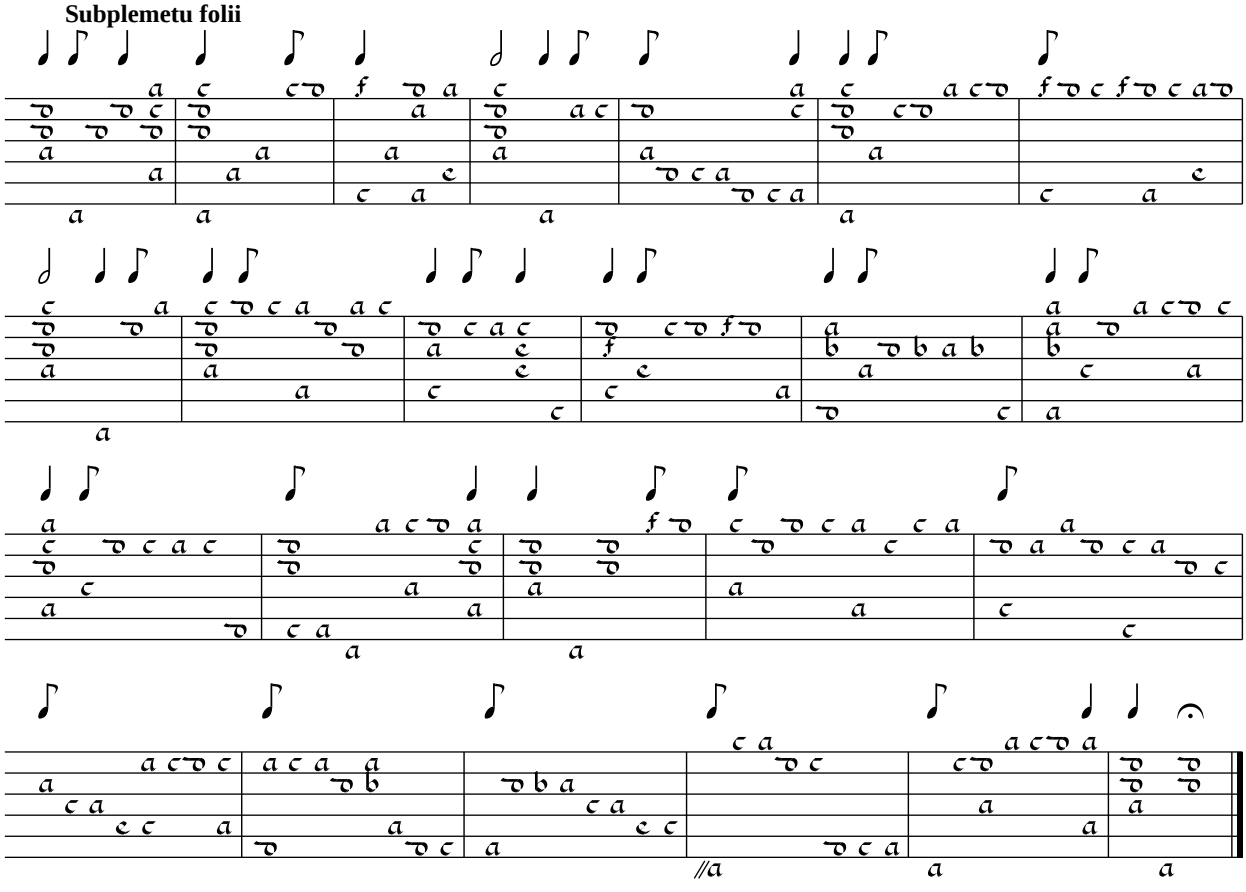
**Canzonet, 4 Voc**





La Nonette, Perichonis

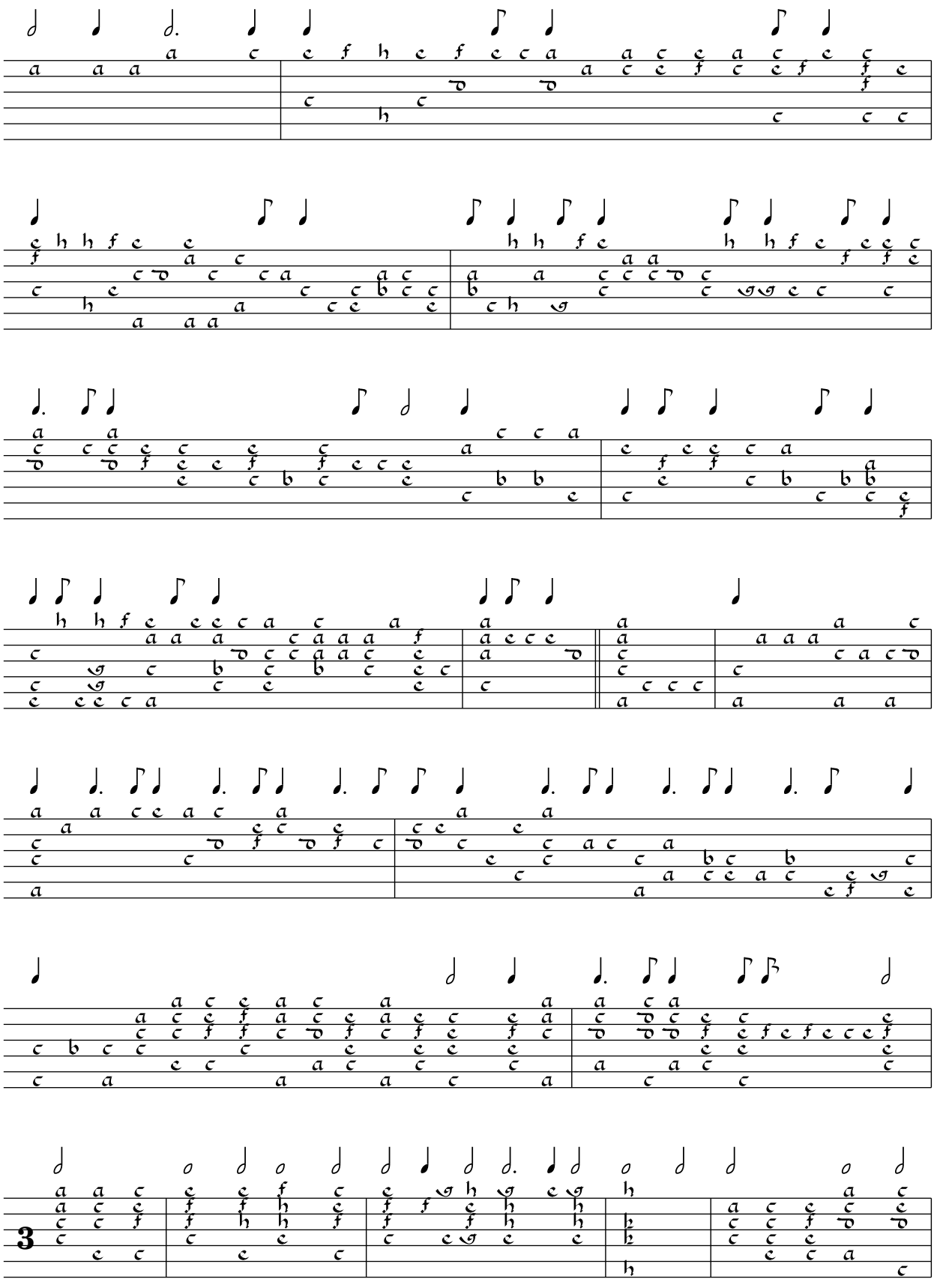
**Subplemetu folii**

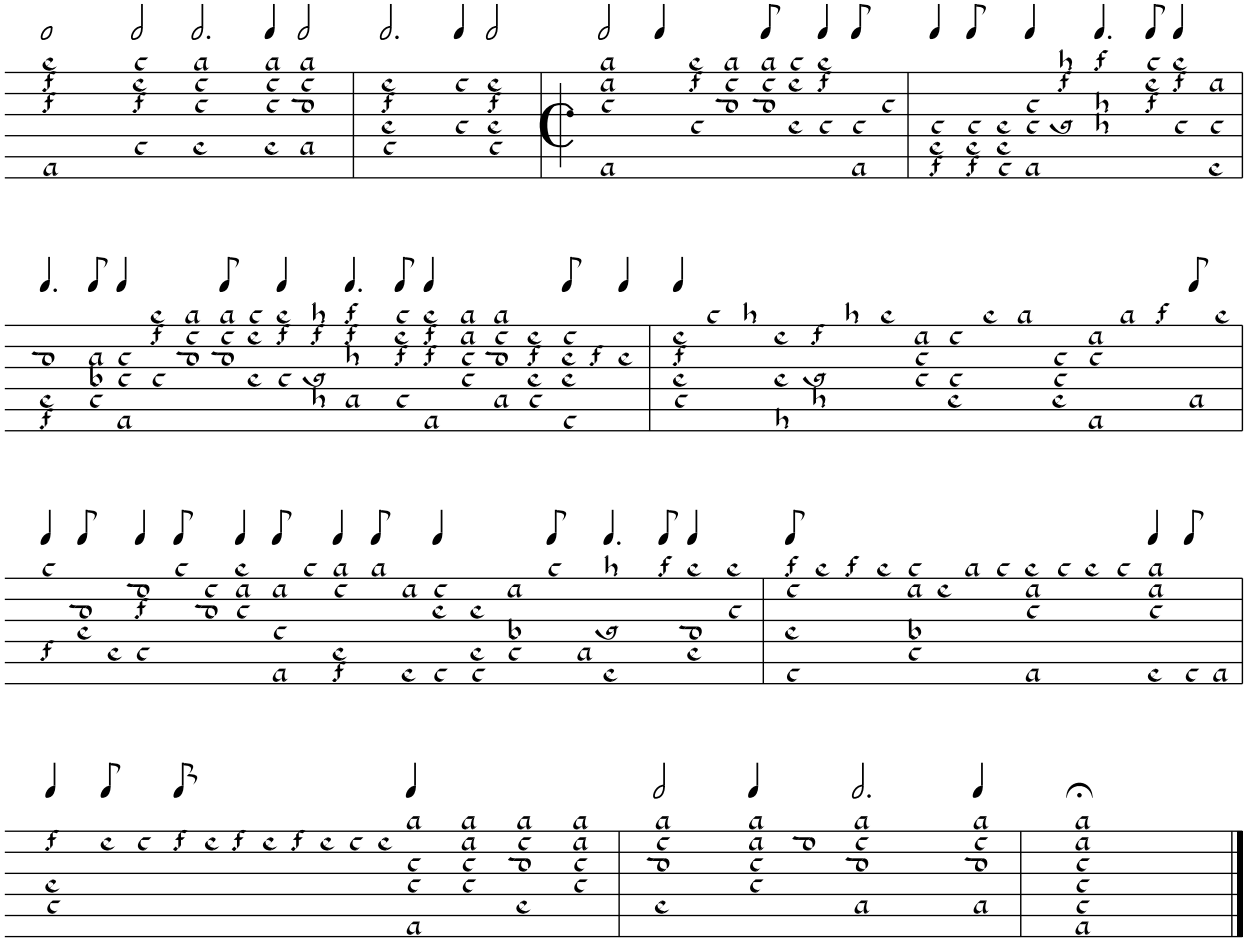


# Ein alter Greiß

*Joh.L.H.*

**Cantio Germanica**

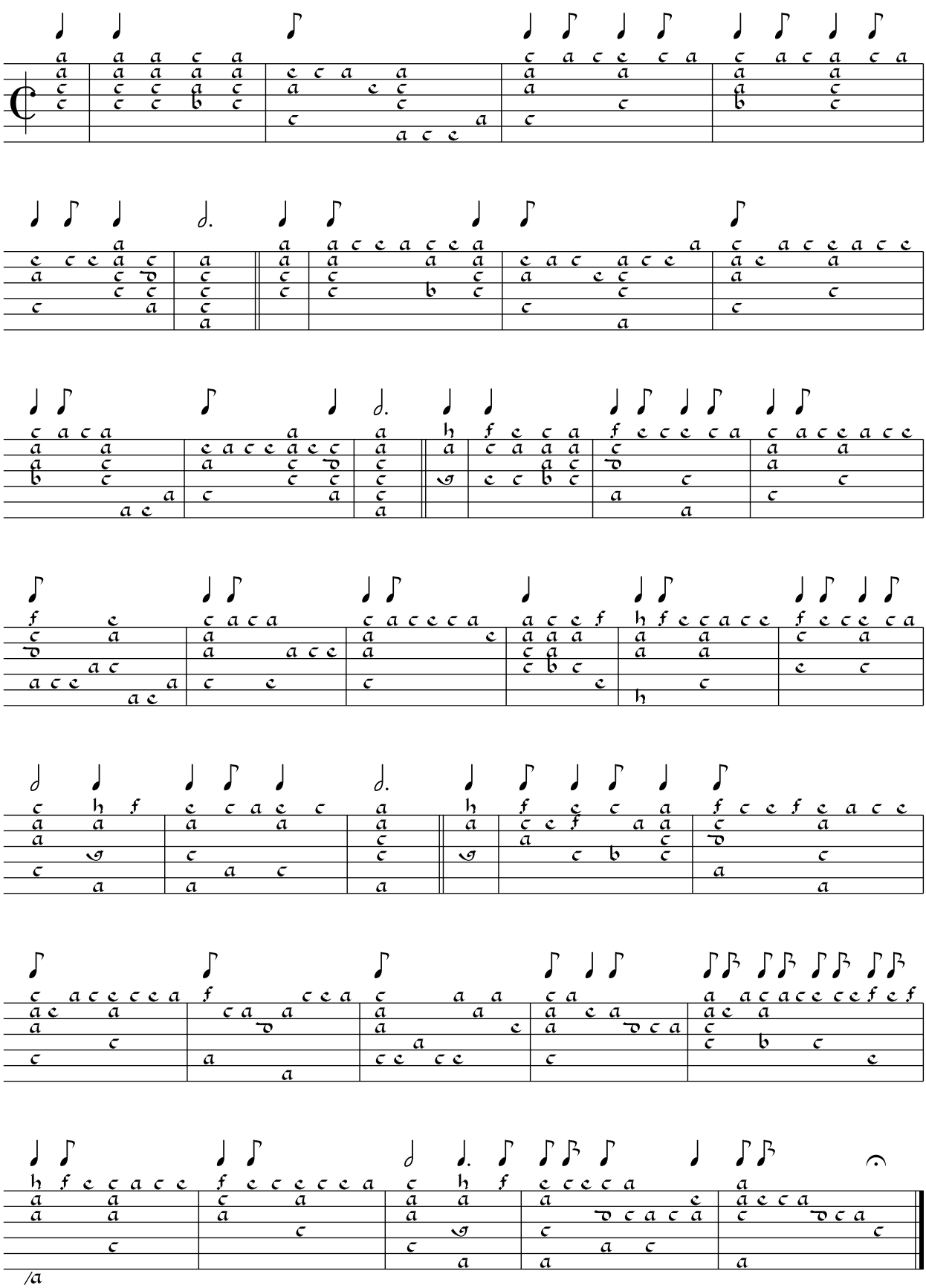




# Ich danck dir lieber Herre

*E.M.A*

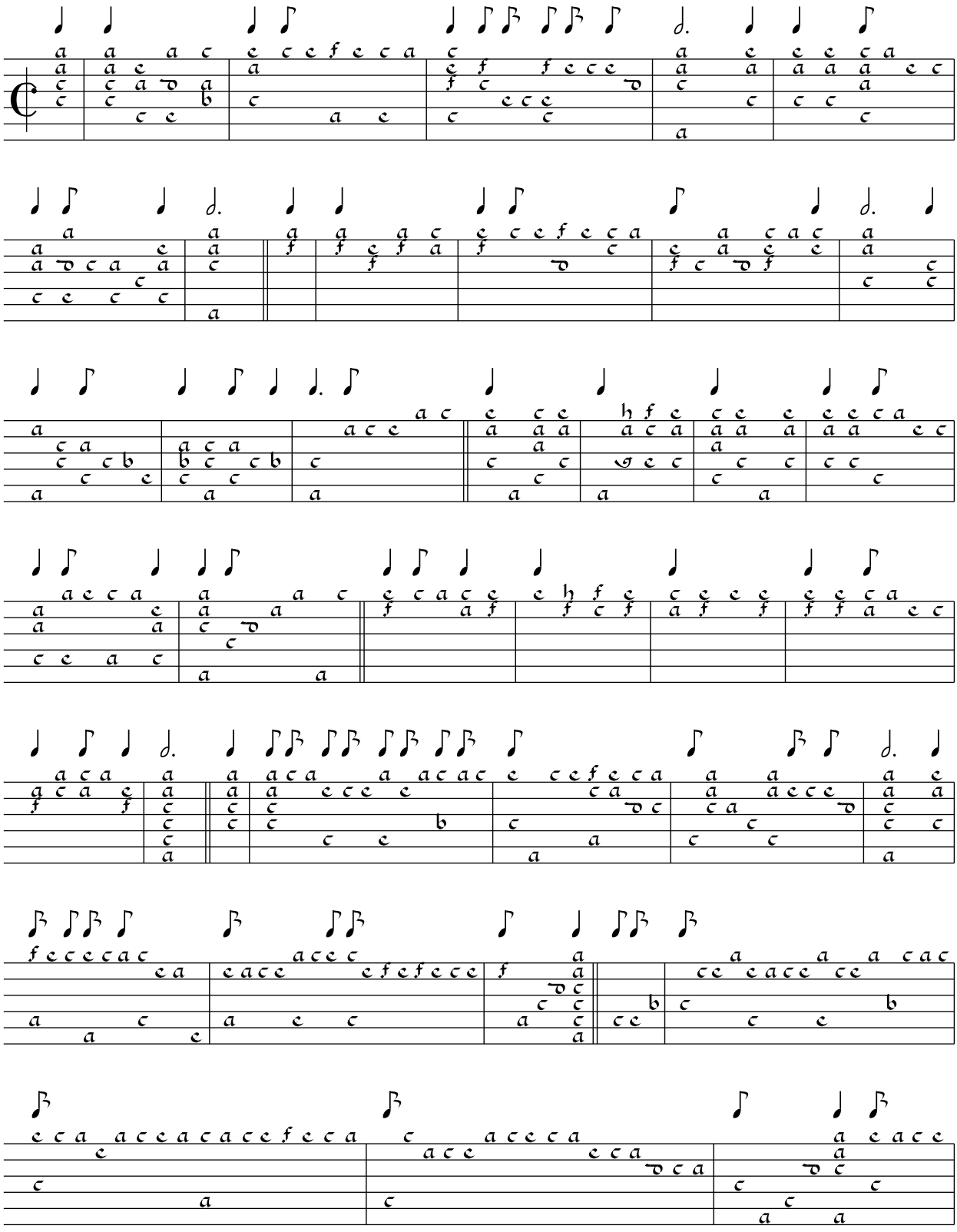
**Cantio matutina**

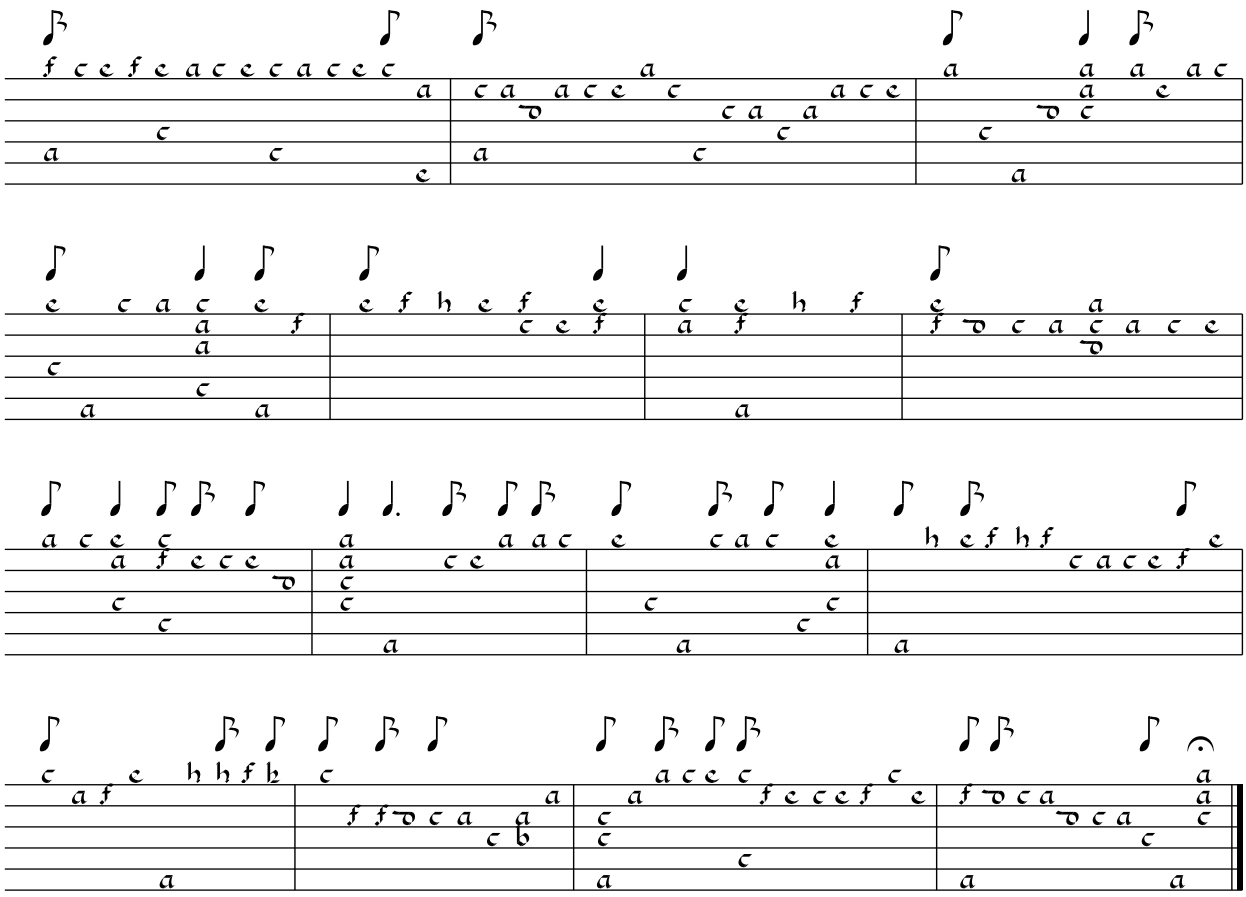


# So wünsch ich ihr ein gute Nacht

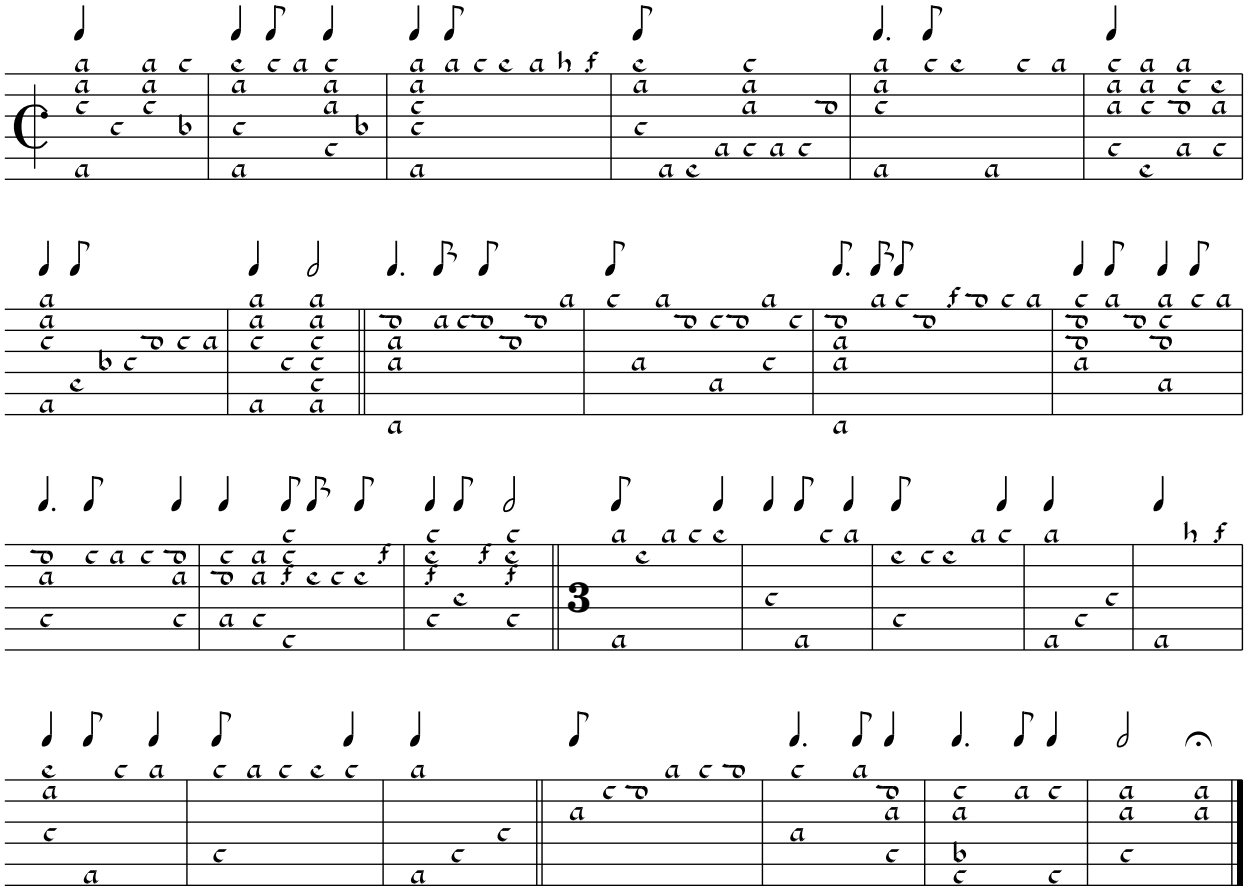
*E.M.A.*

**Cantio Germanica**





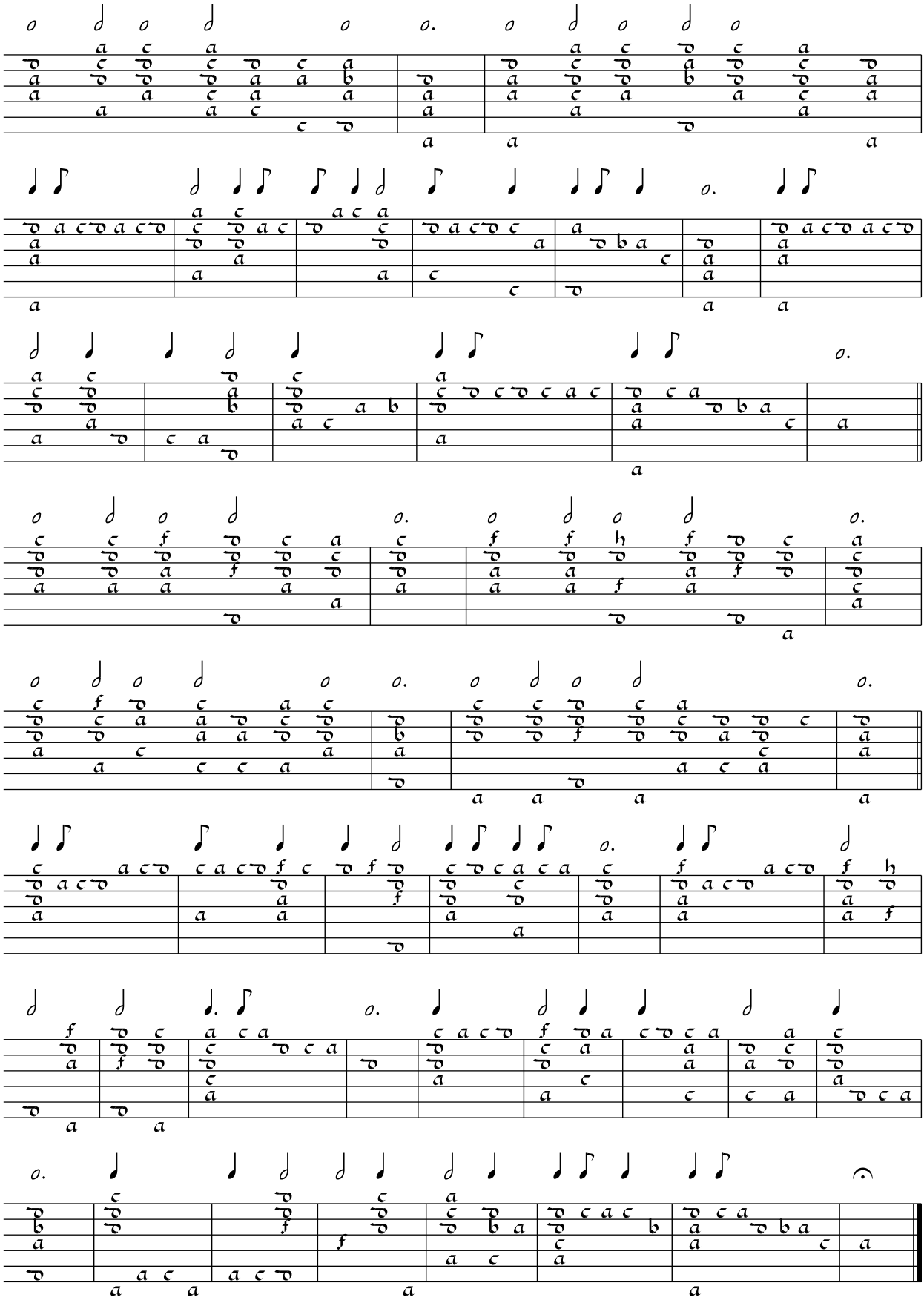
Subplementum folii E.M.A  Orlandus furiosus



# Psalmus R.Davidis

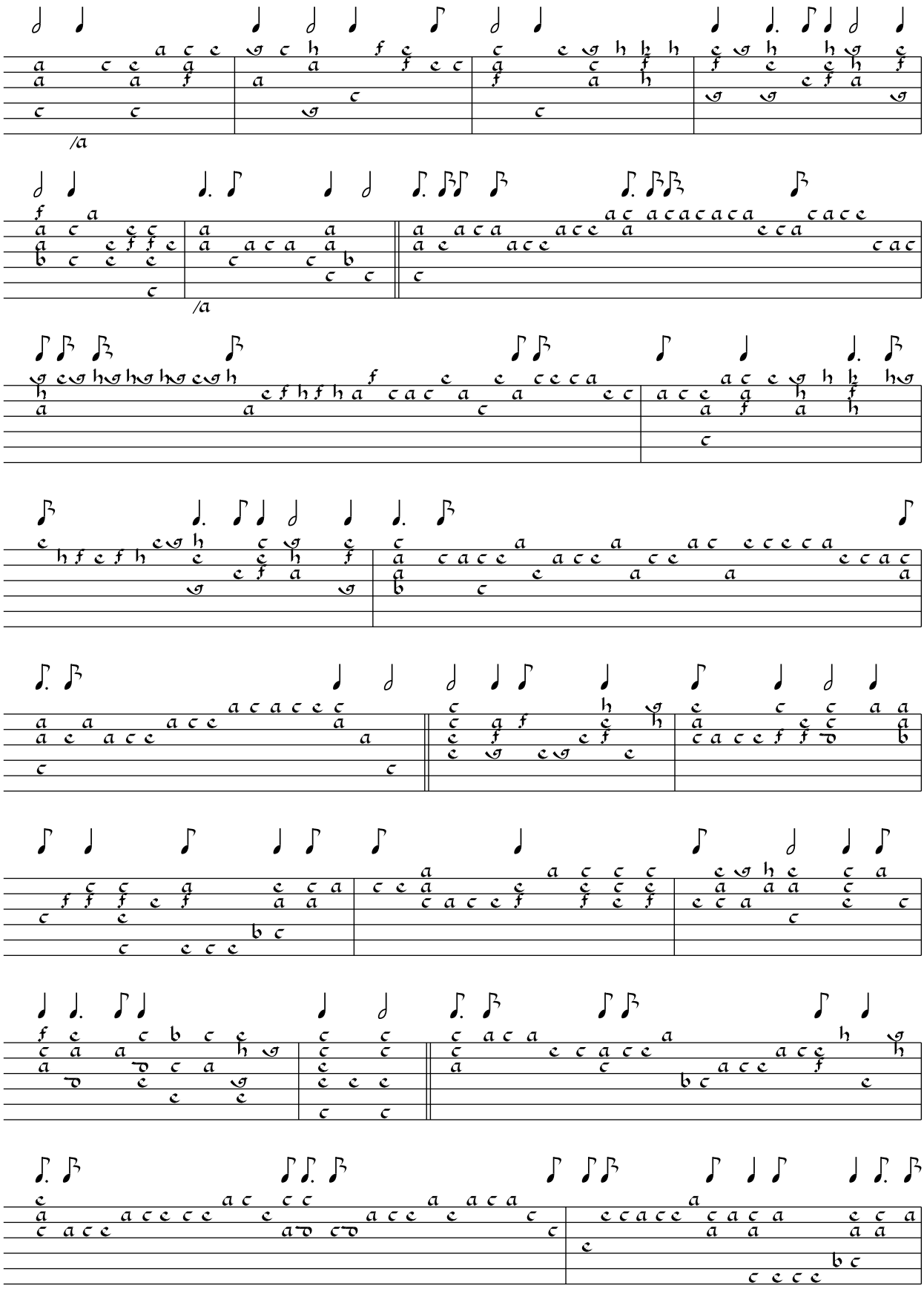
*E.M.A.*

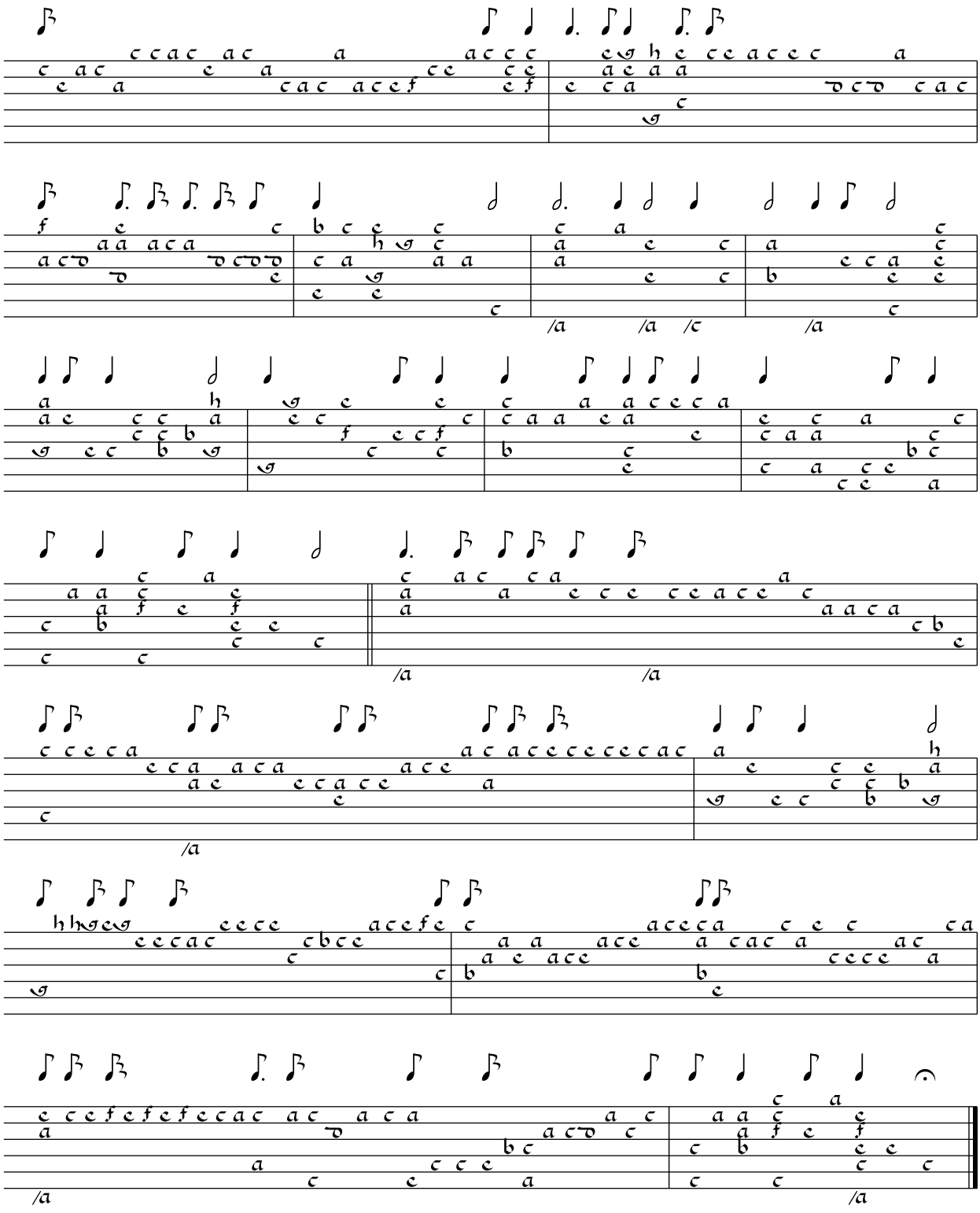
**Je ein Hirsch schreyet**



# Pavana de Angle terra

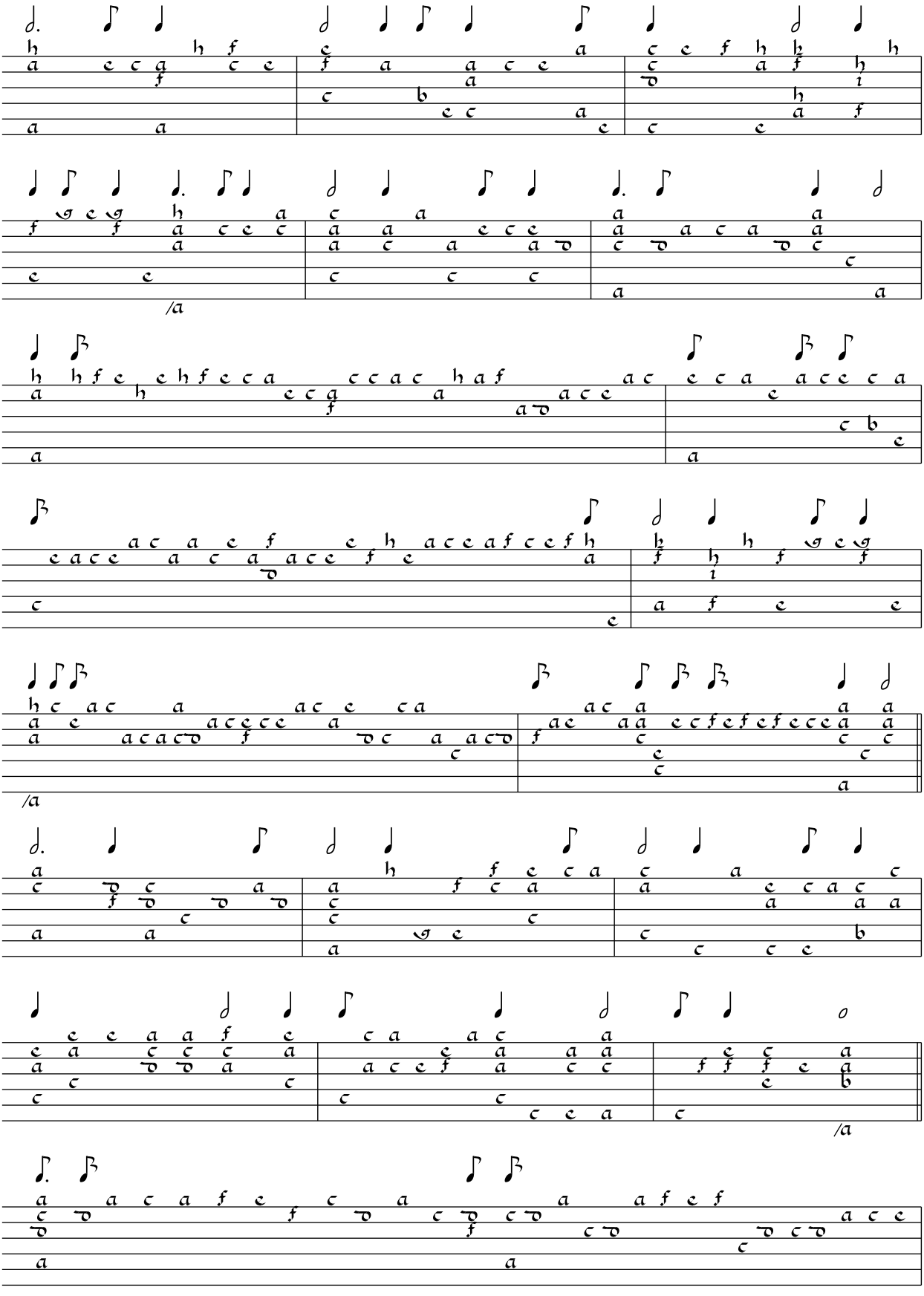
**Pavana prima**

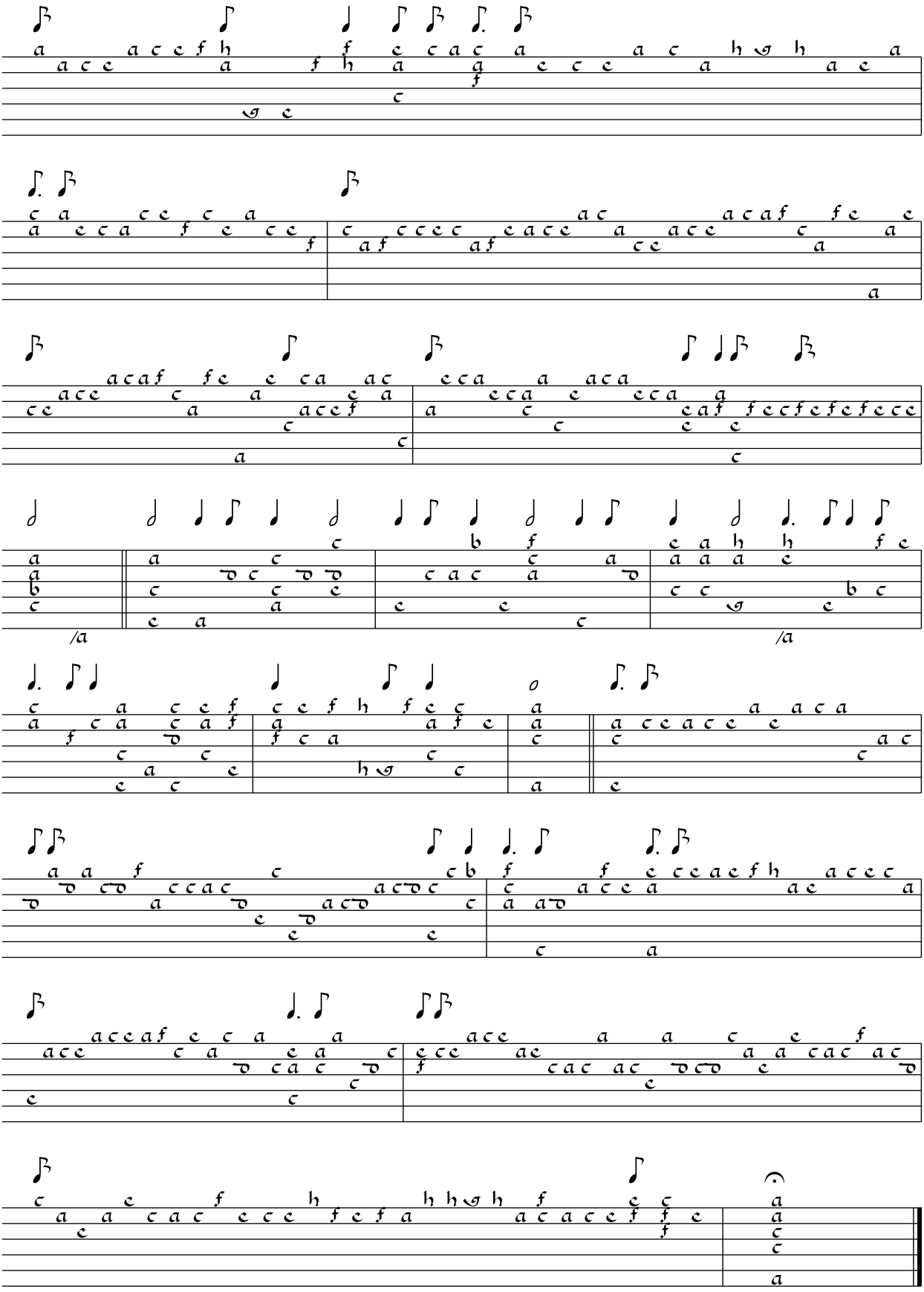




# Pavana Englese

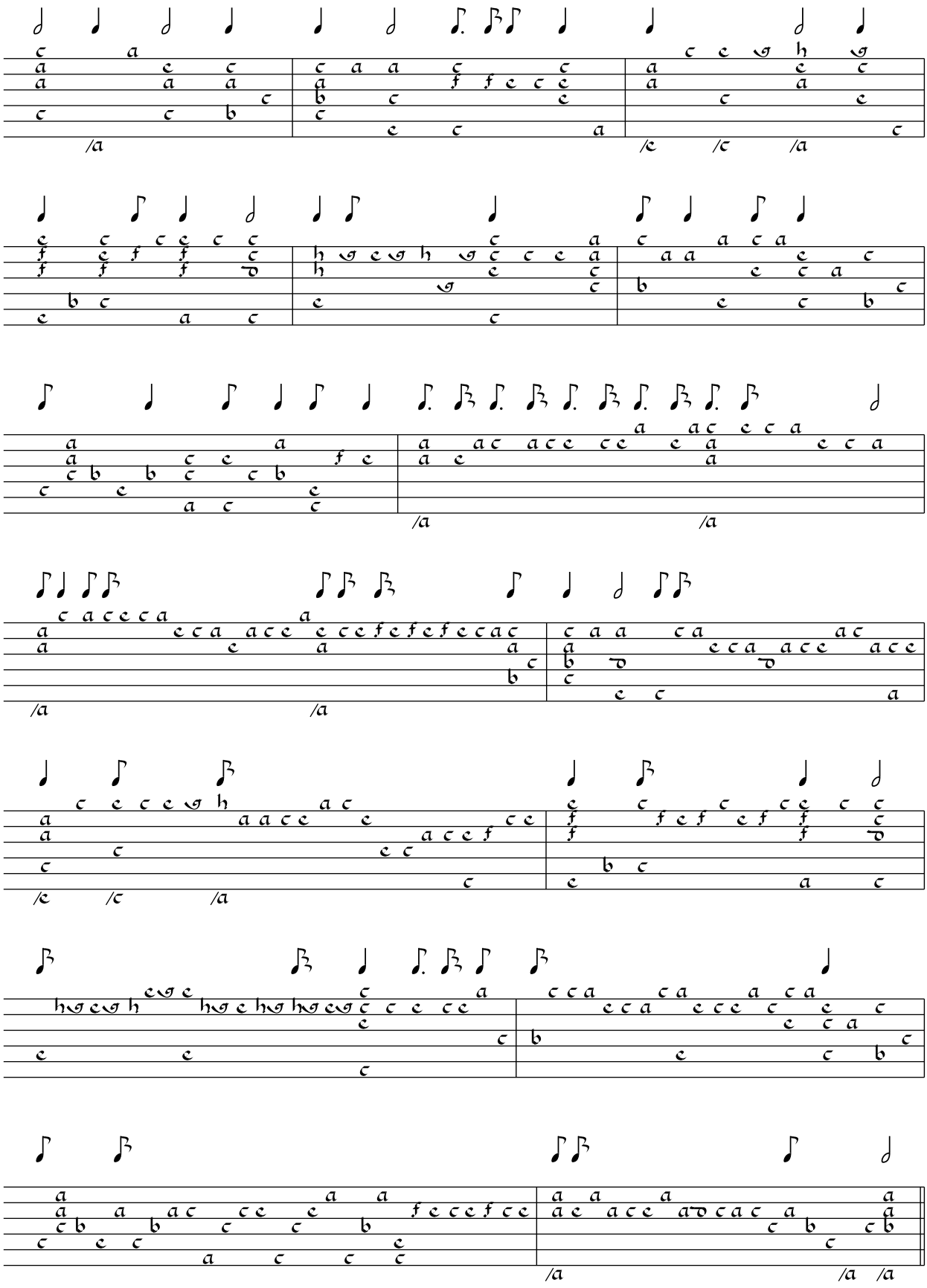
**Pavana secunda**

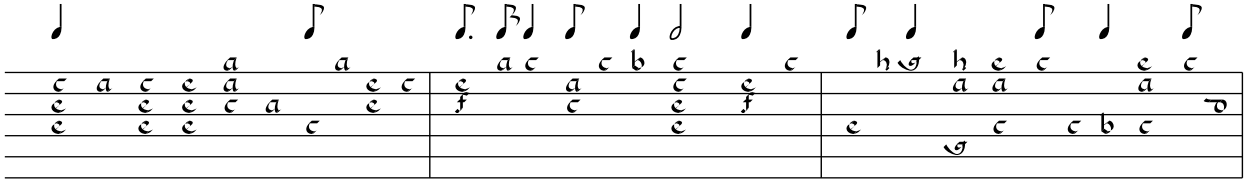


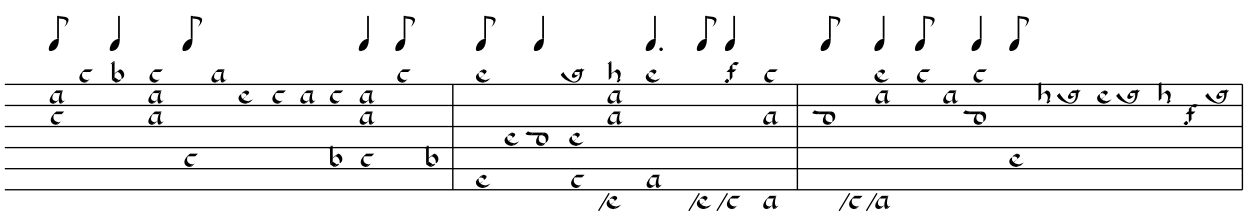


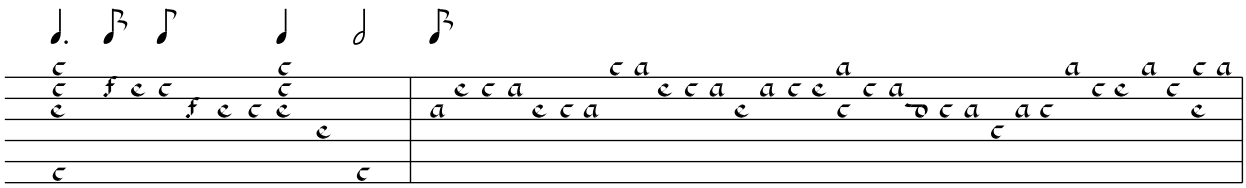
# Pavana Englese tertia

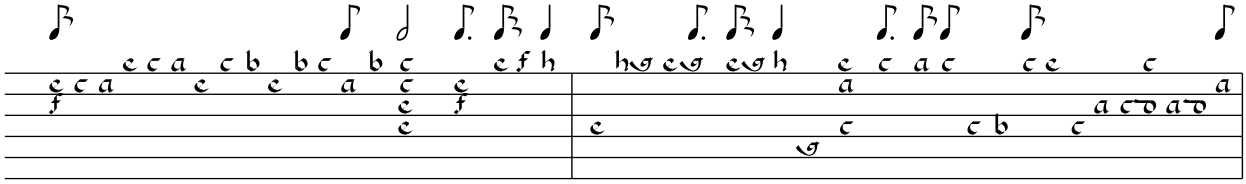
**Pavana tertia**

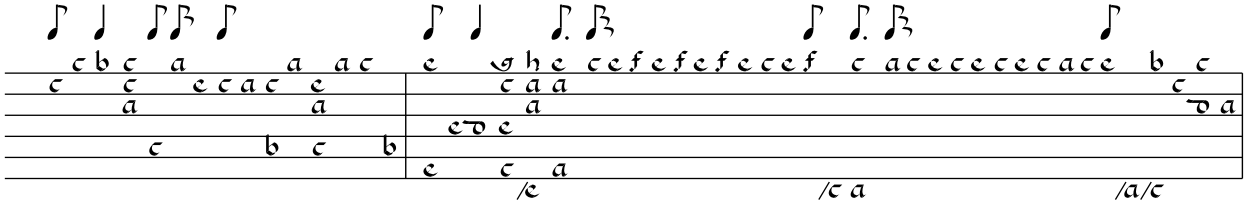


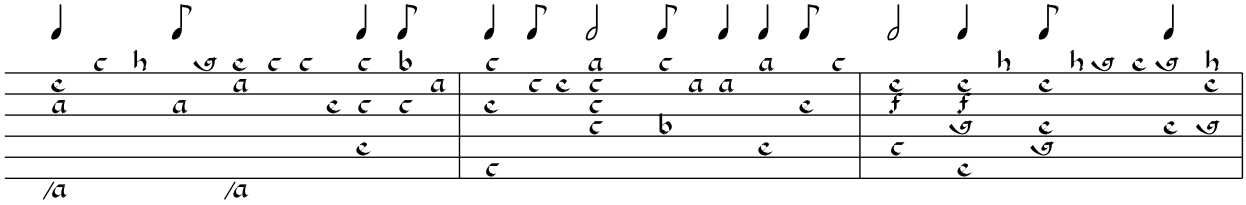


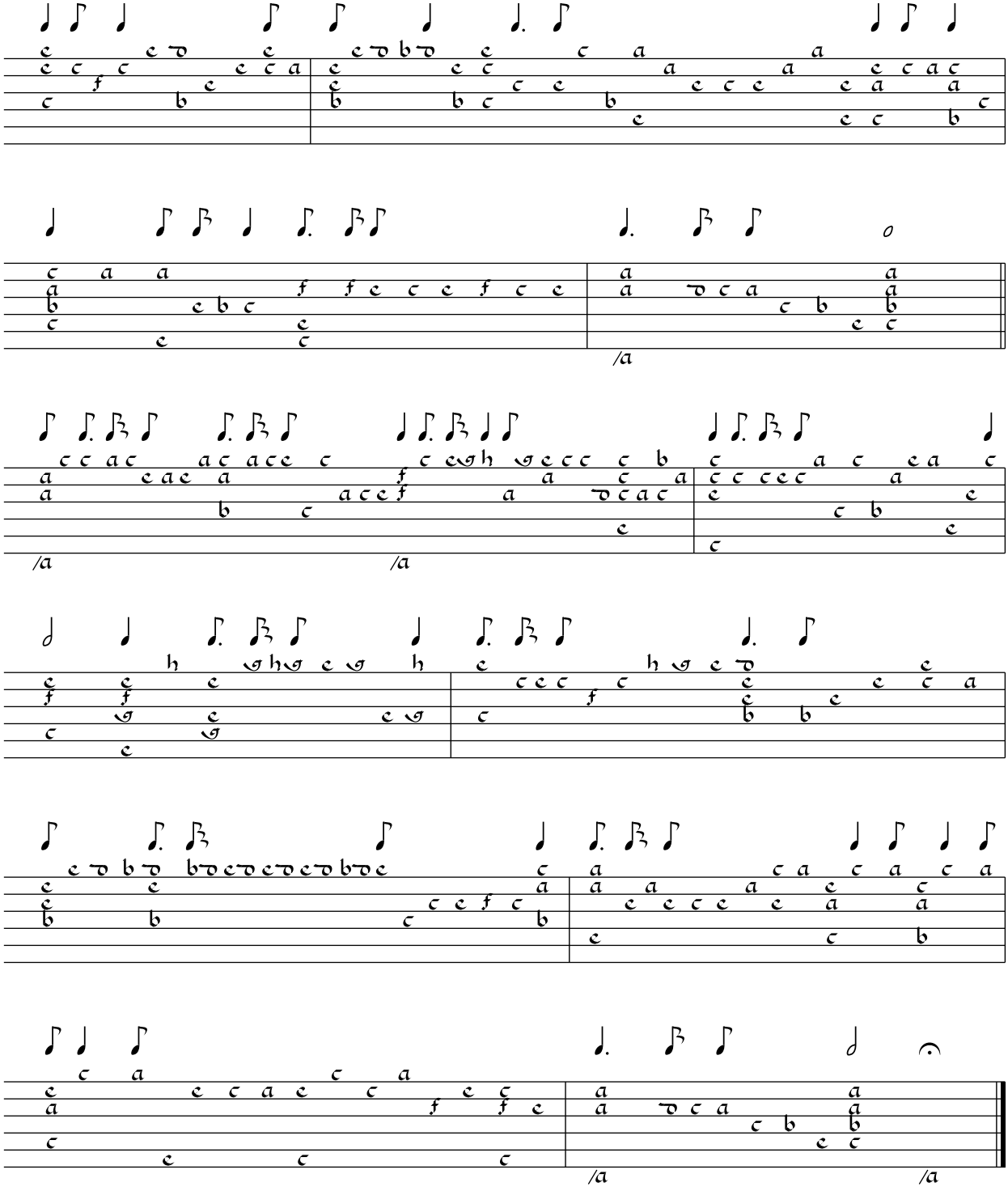




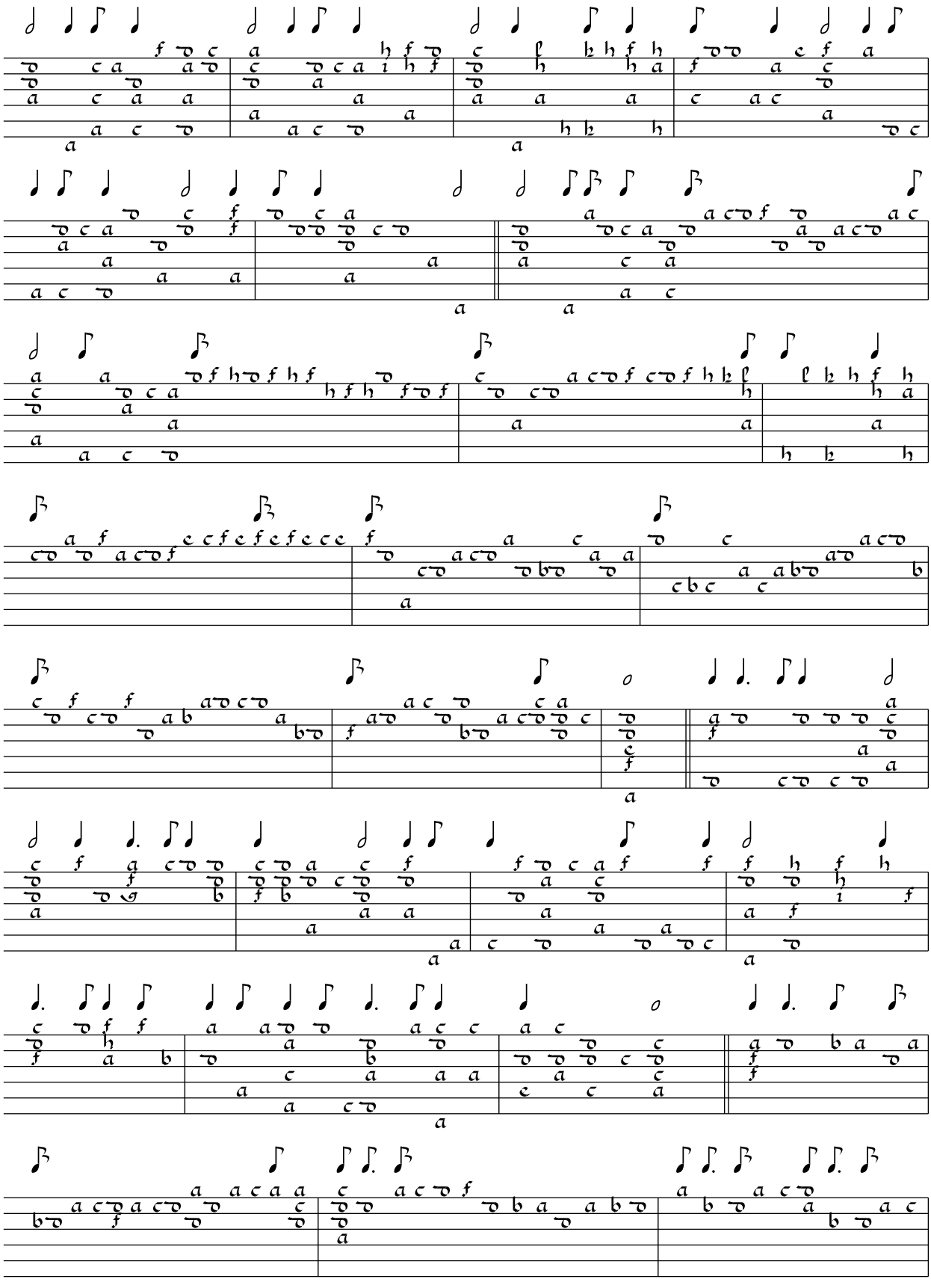


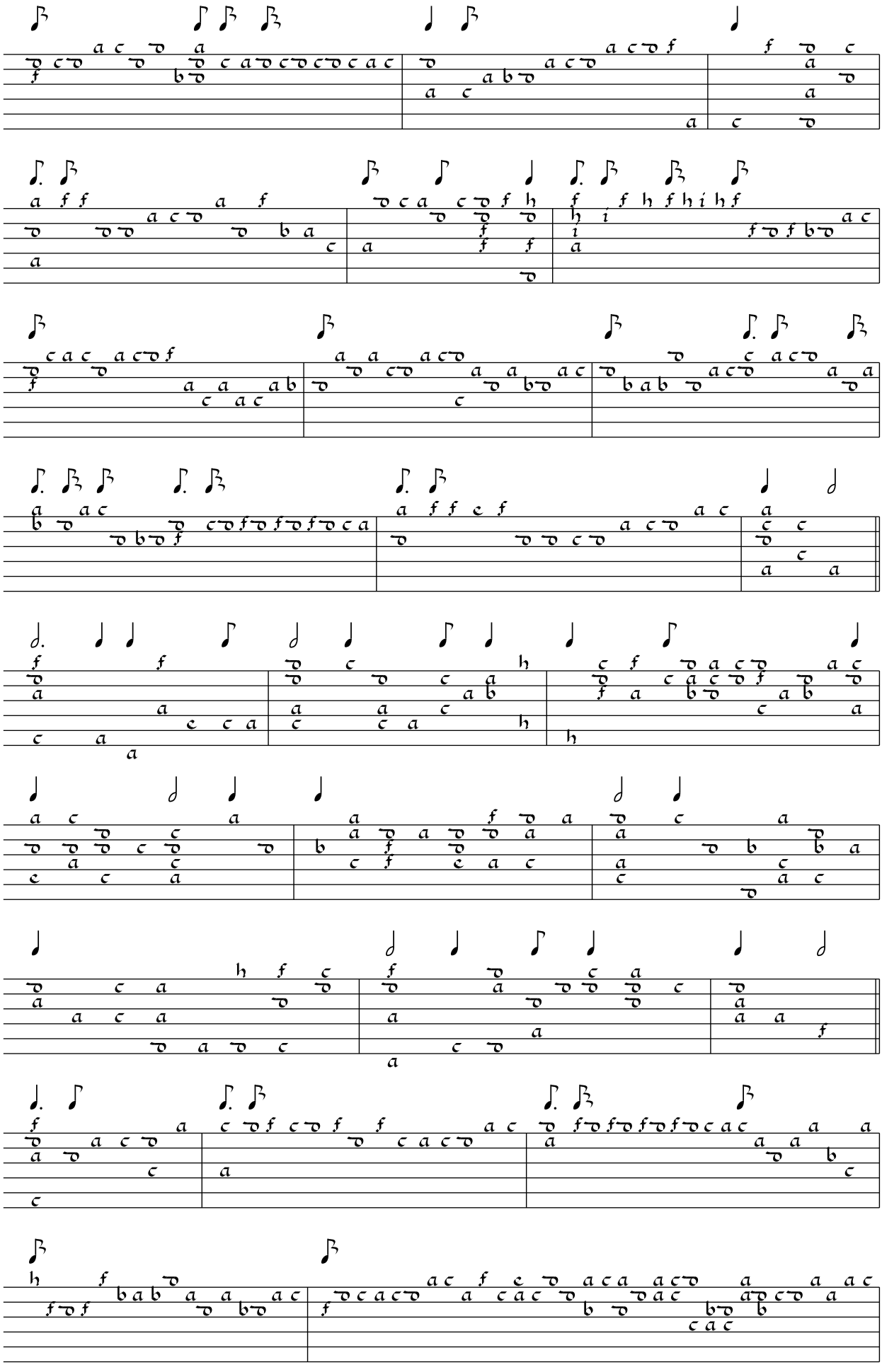


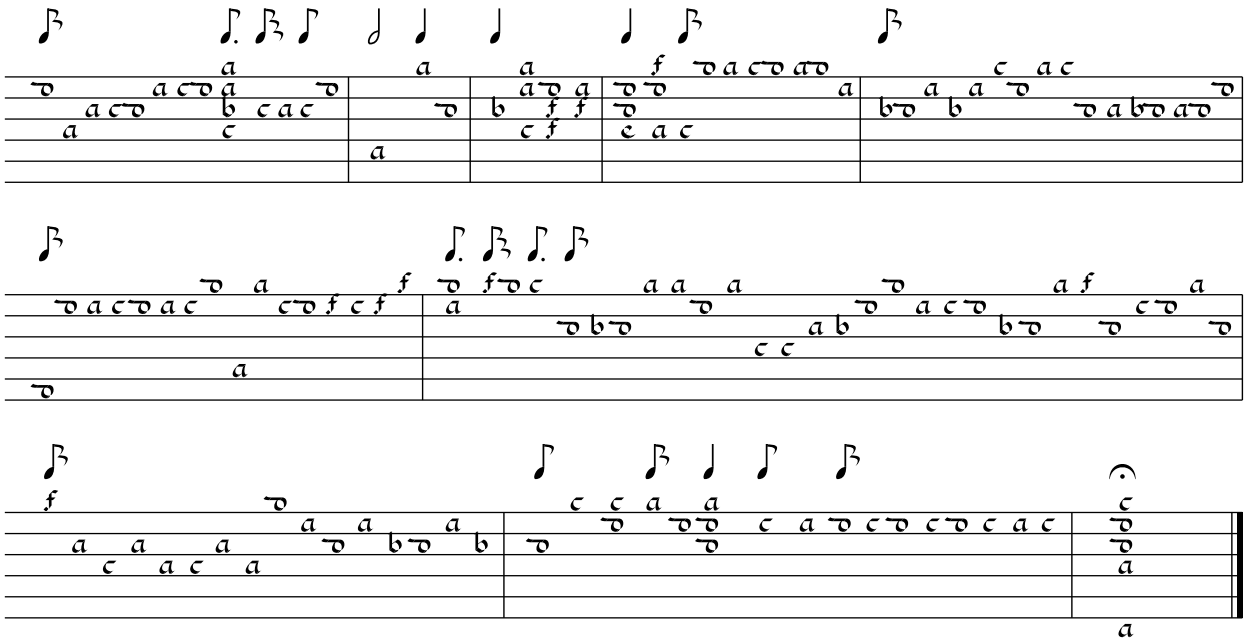




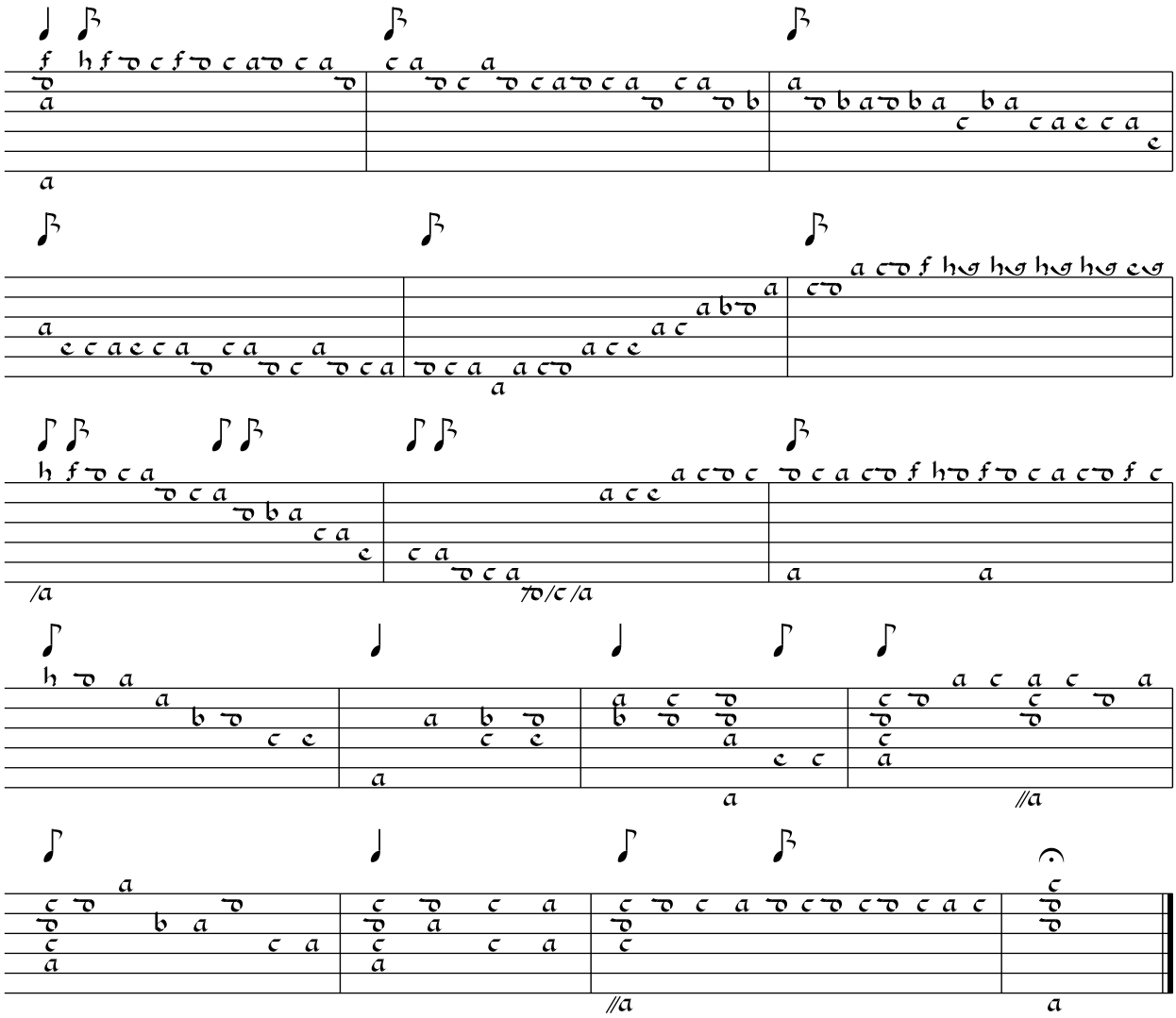
# Pavana quarta



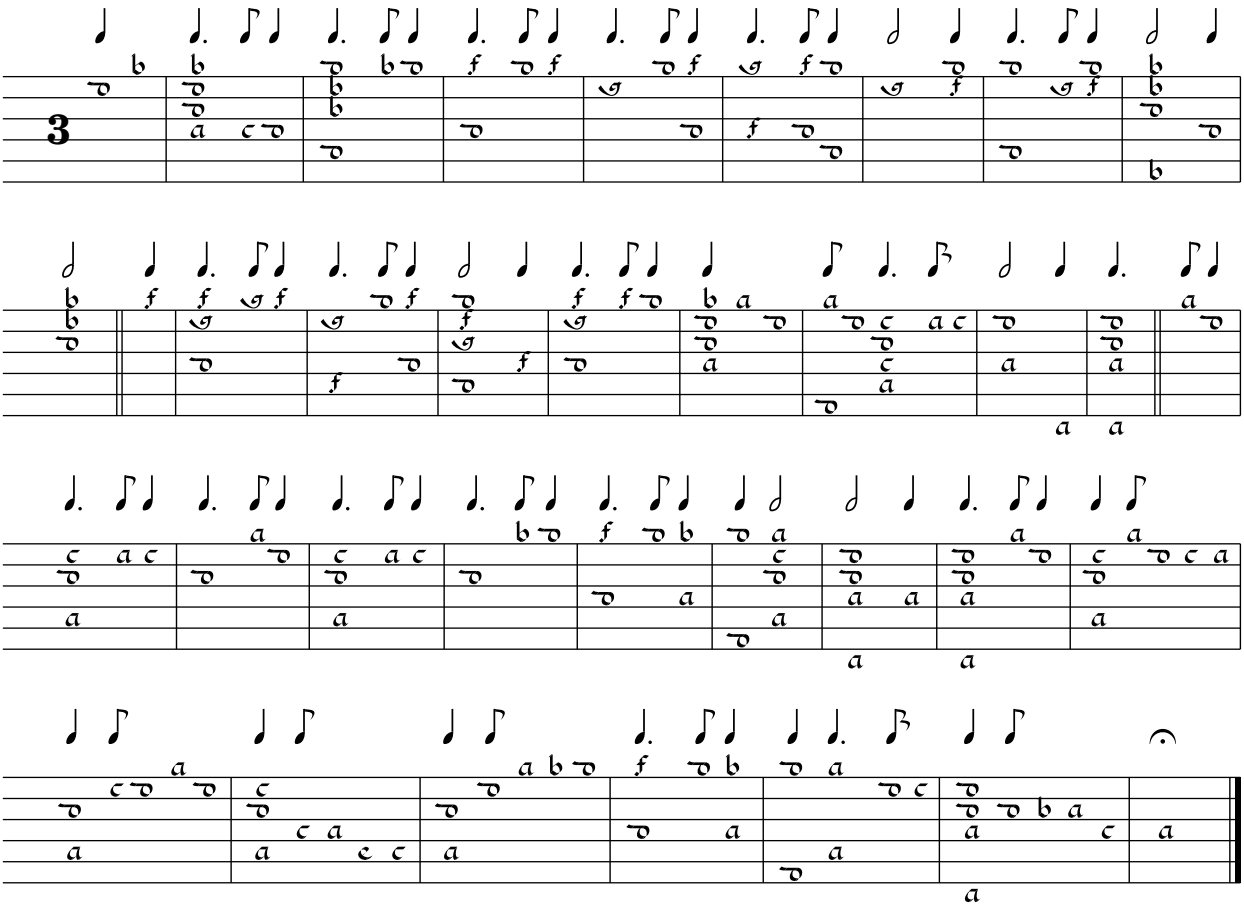




Subplementum. Passage



# Pavana Spagnolet 1



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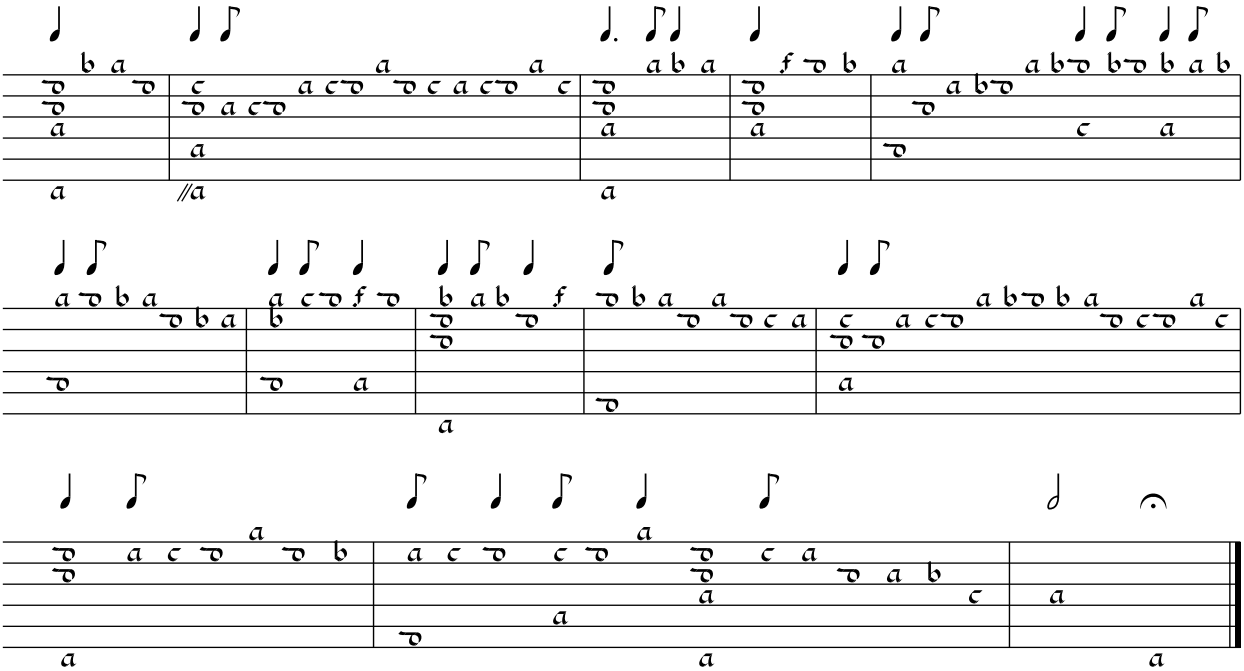
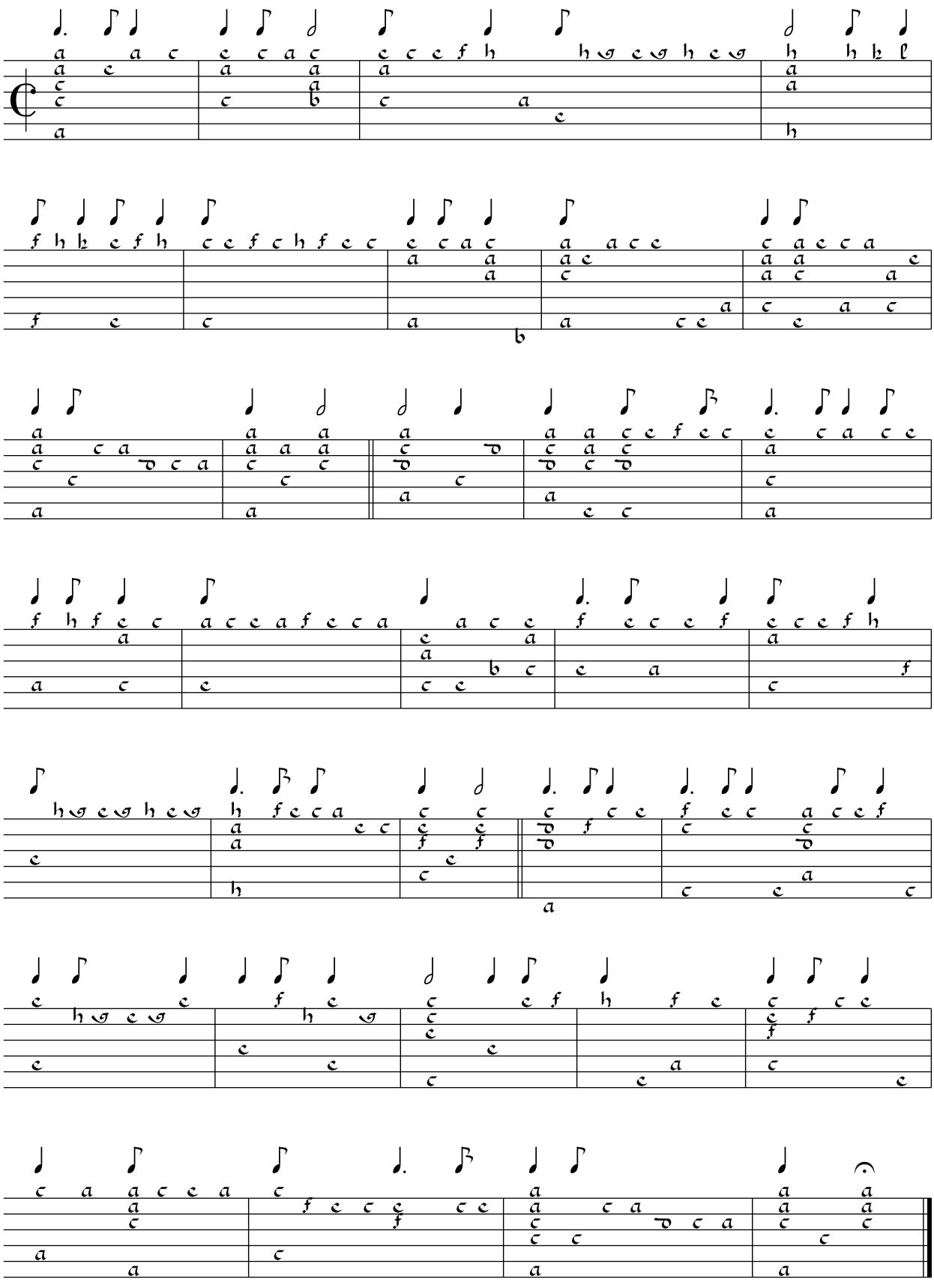


# Pavana

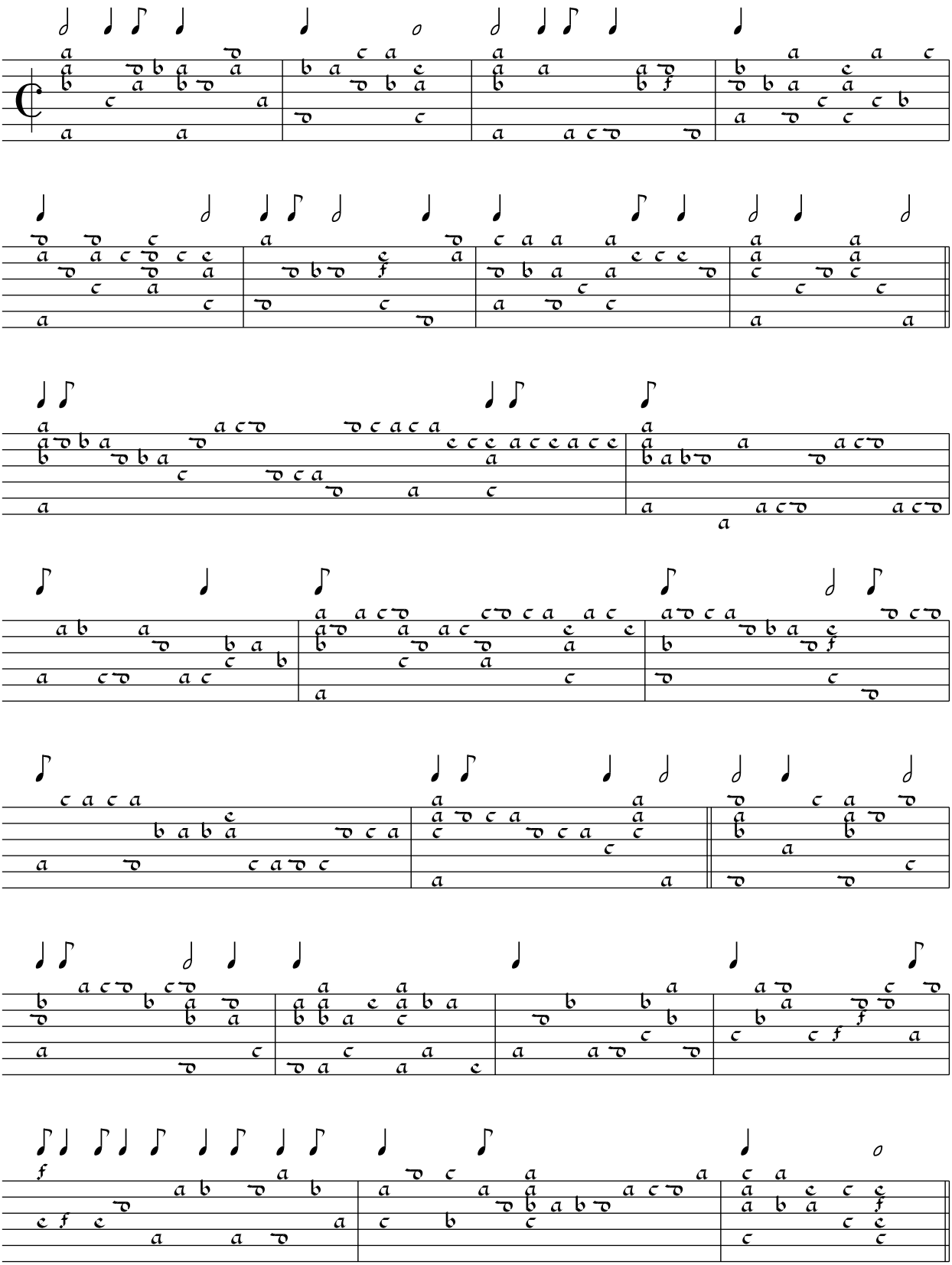
*M. Aloirs*

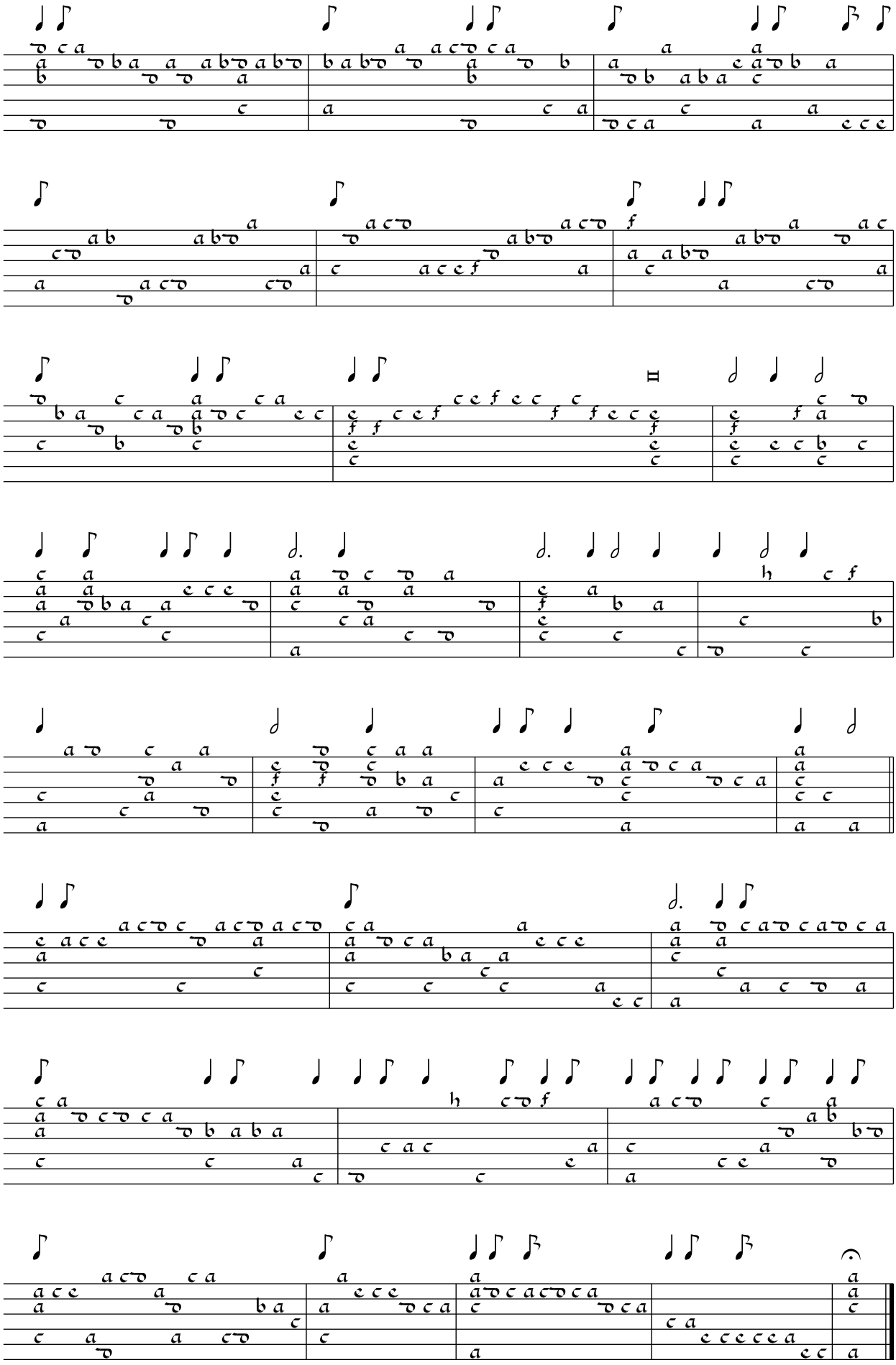
**Pavana quinta**



# Pavana Lachrimae V.S.

**Pavana sexta**

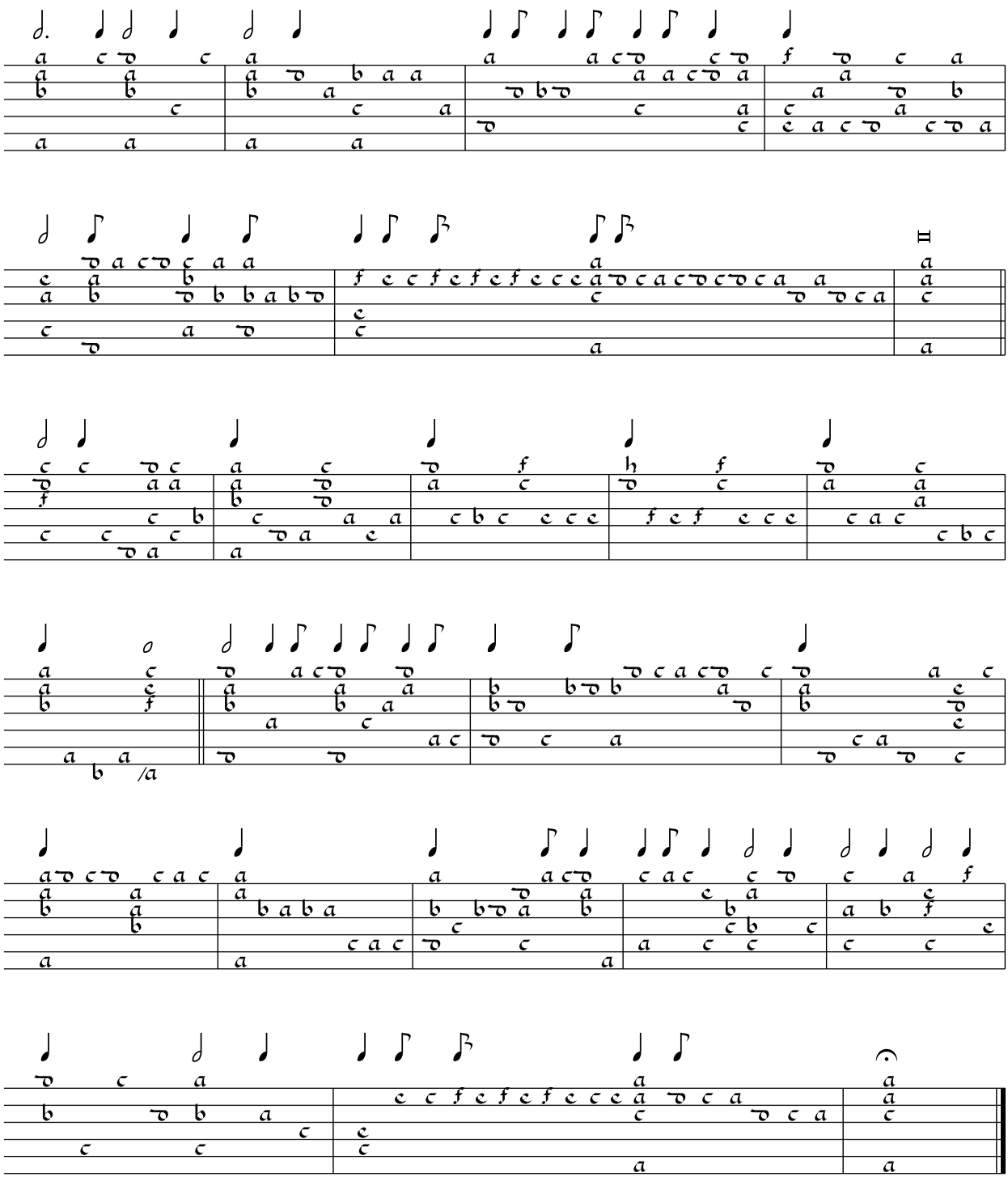




# Respondens Lachrimae

*T.K*

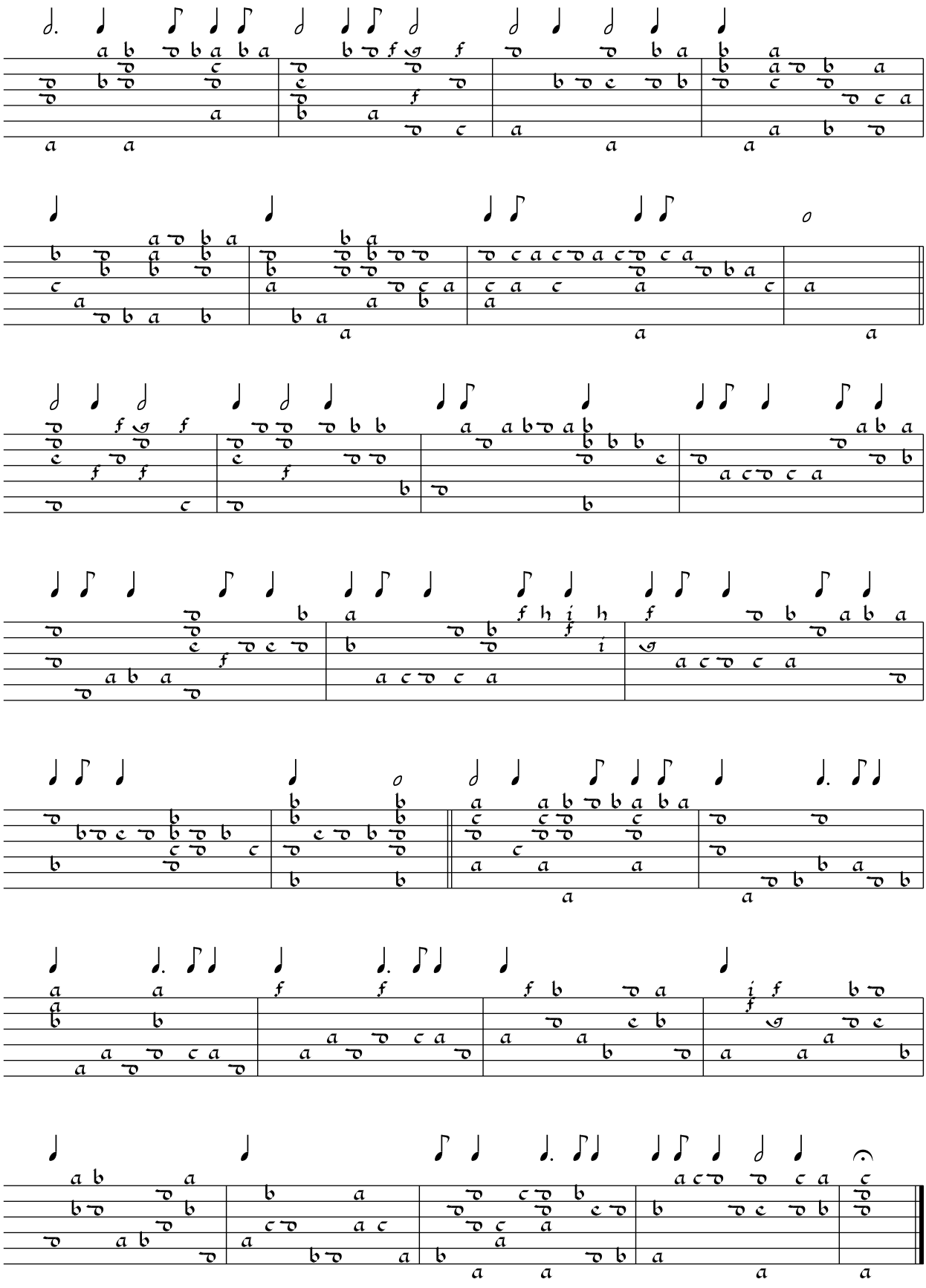
**Pavana septima**



# Pavana octava

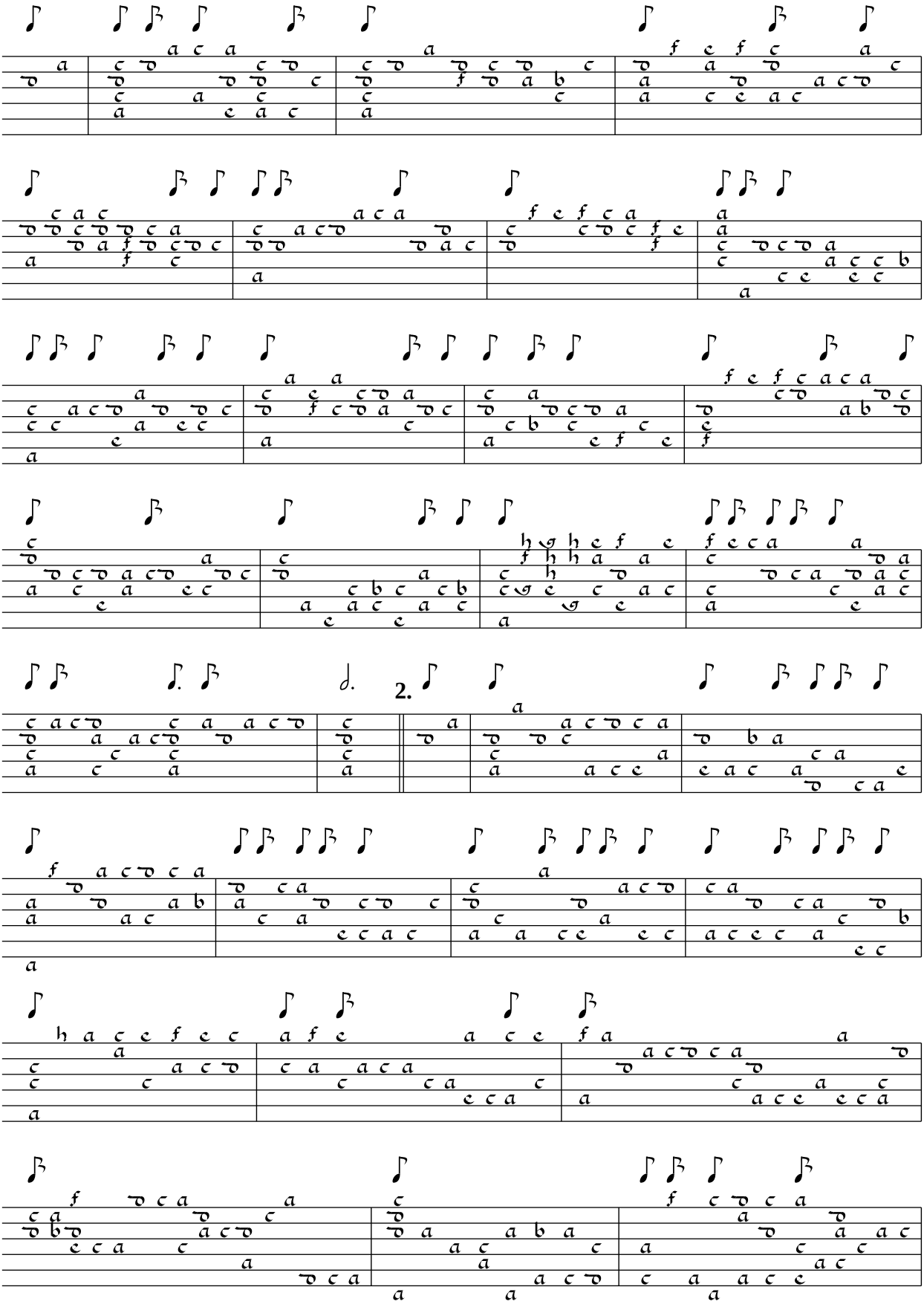
*V.S*

**Pavana 8**



# Passomezo incerti Authoris b dur

**Variatio prima**



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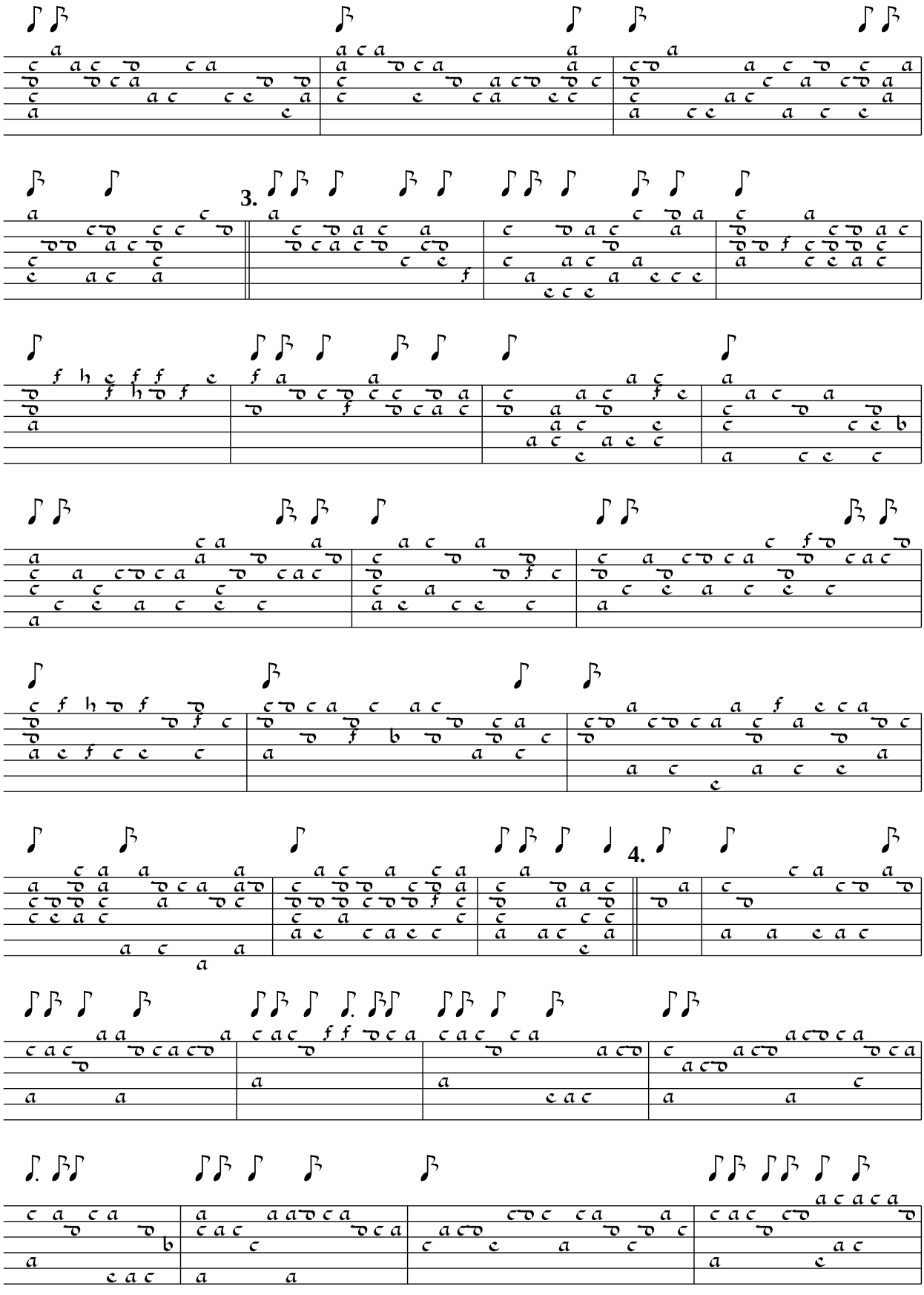
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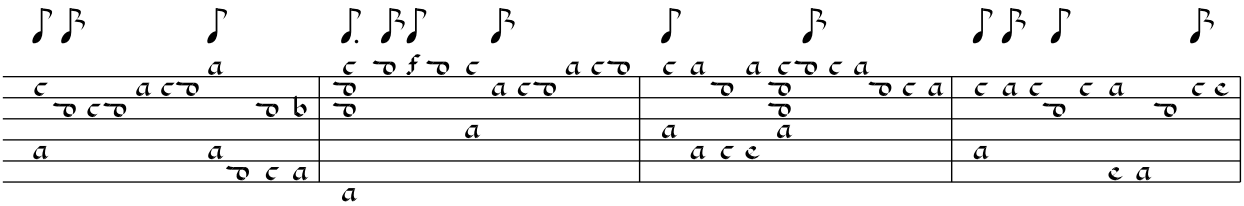

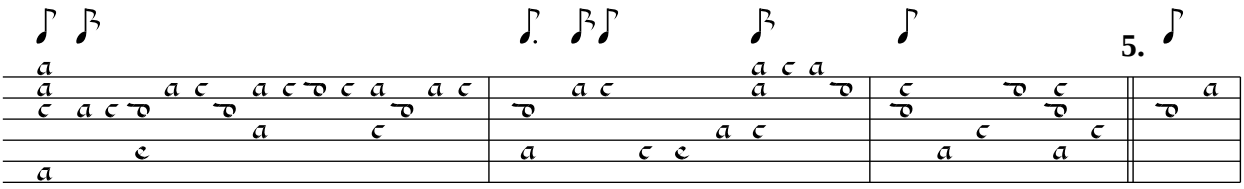
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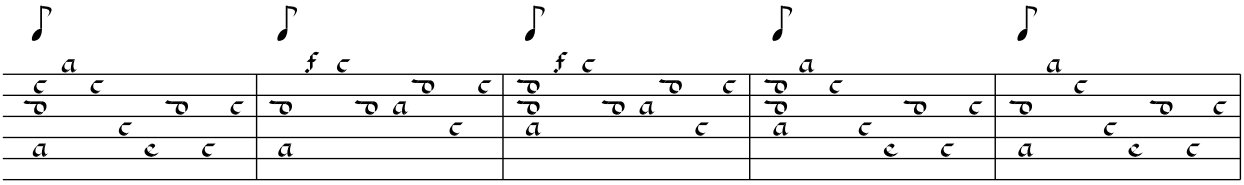

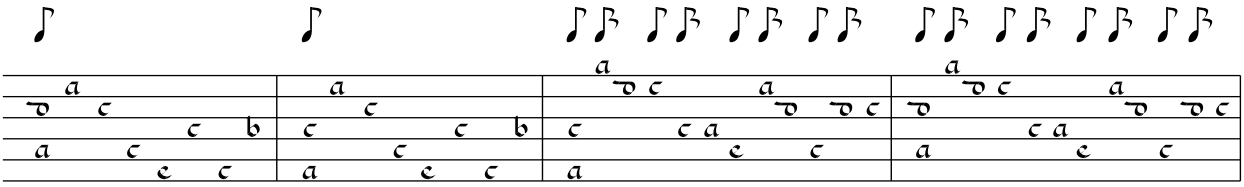

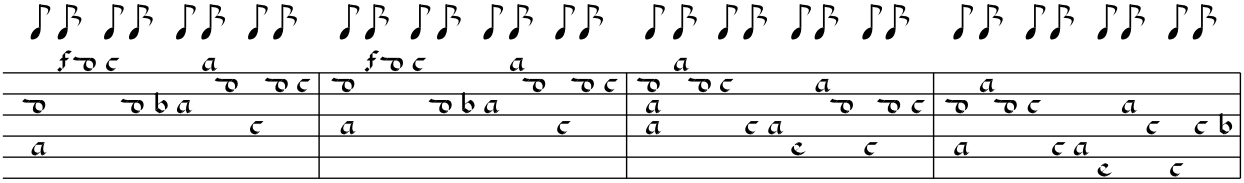

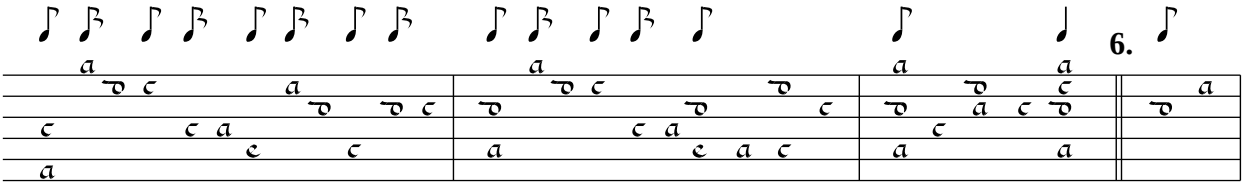
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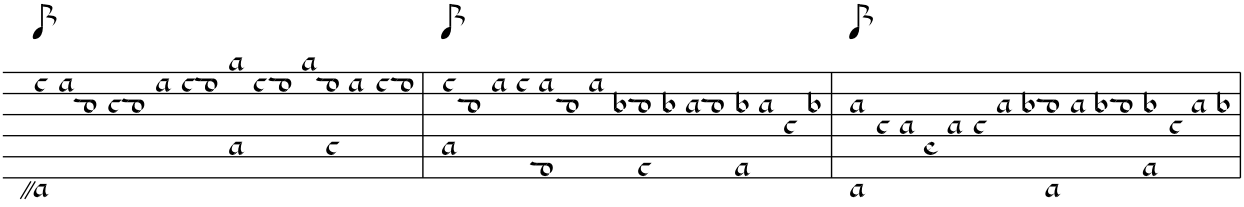

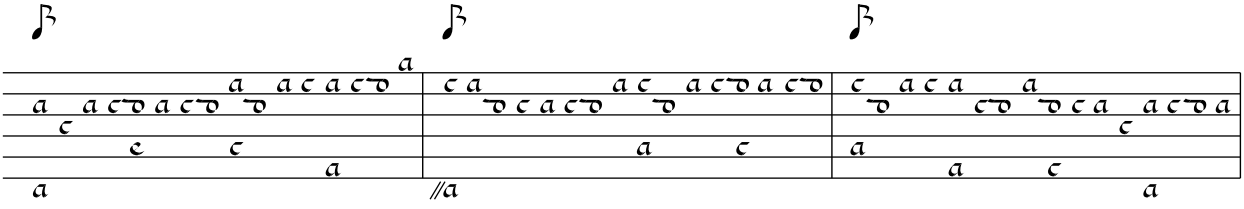

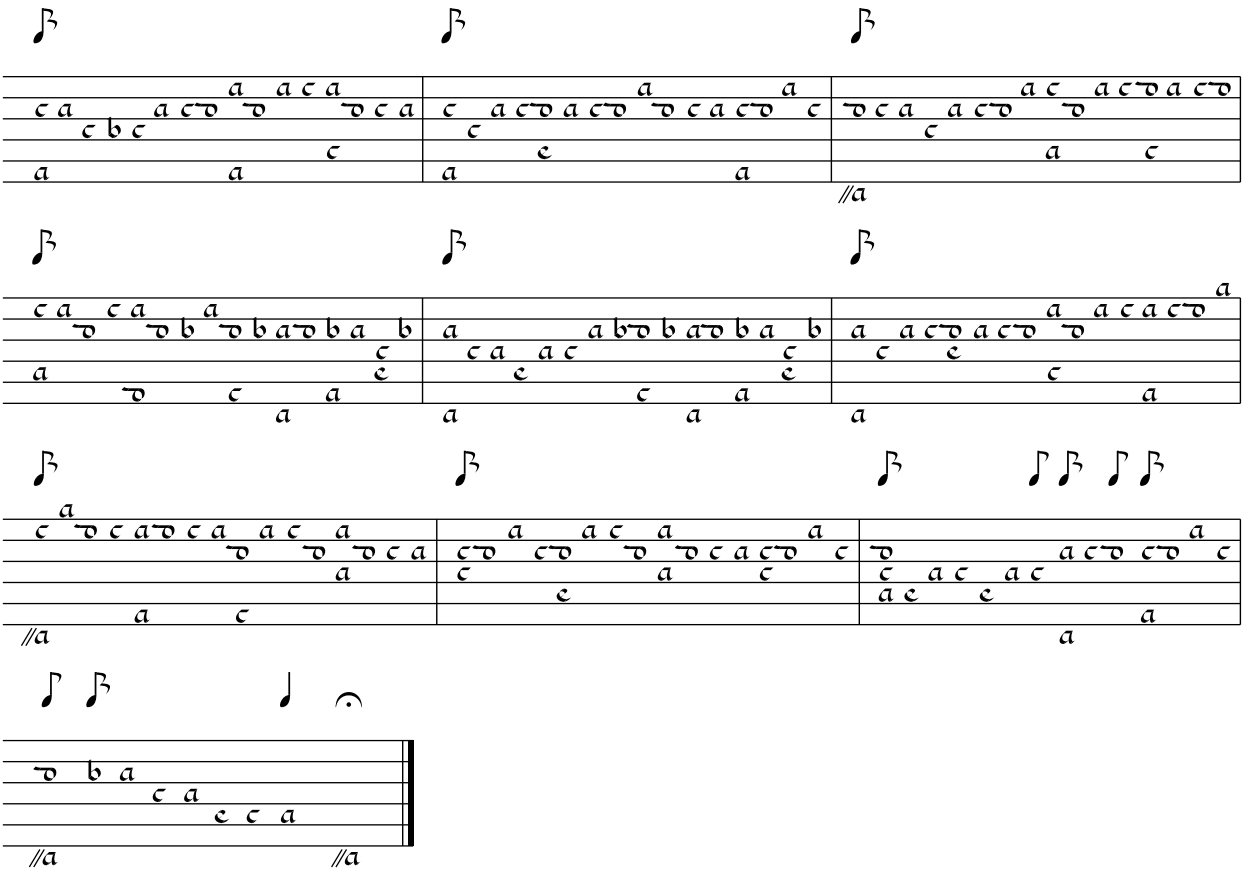

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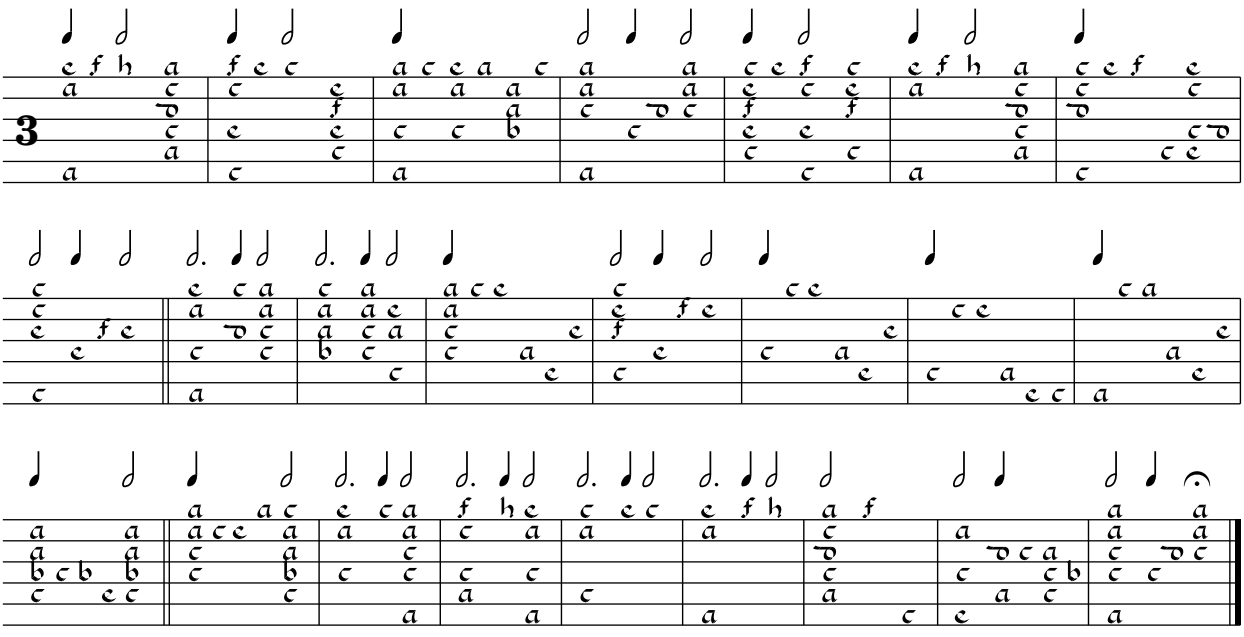
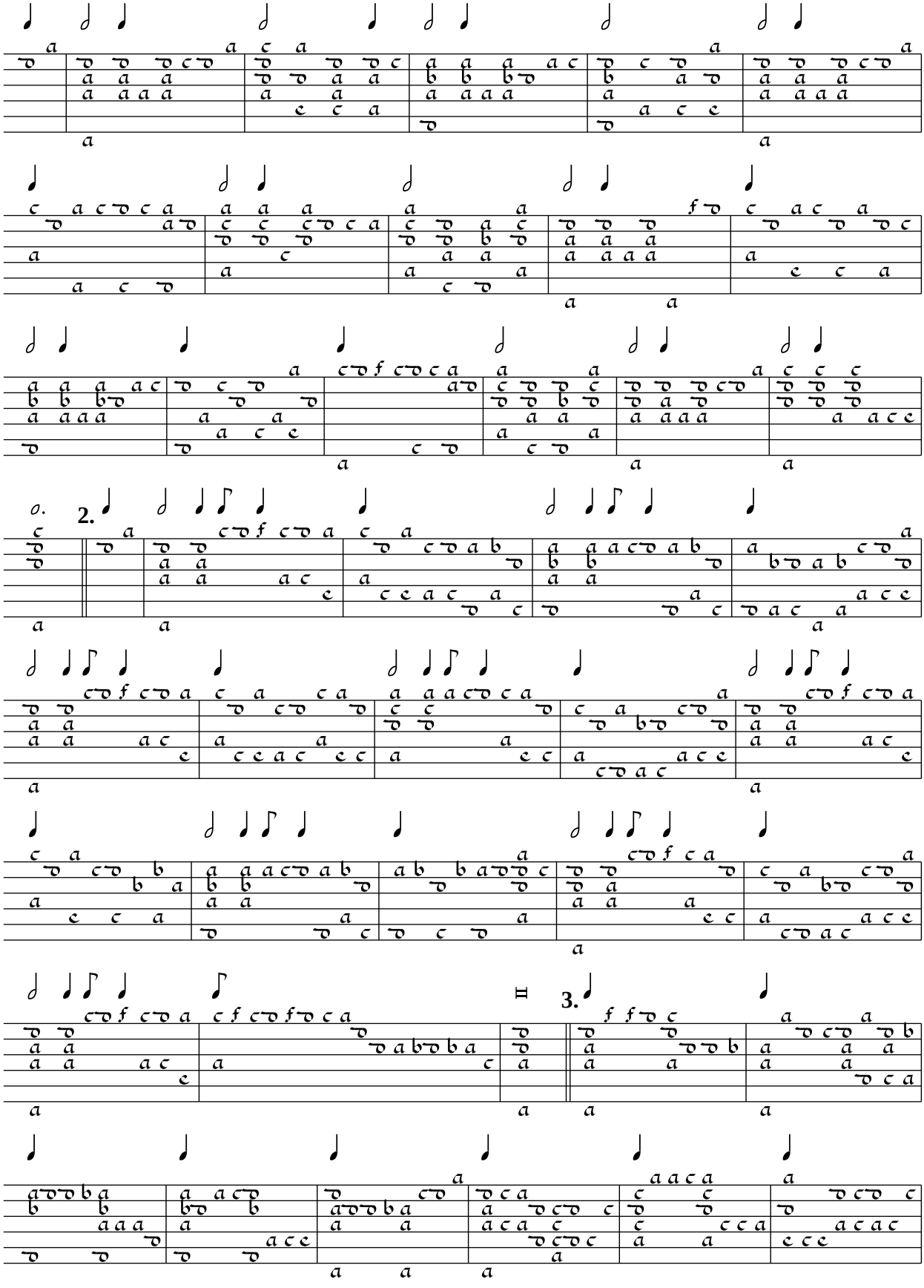
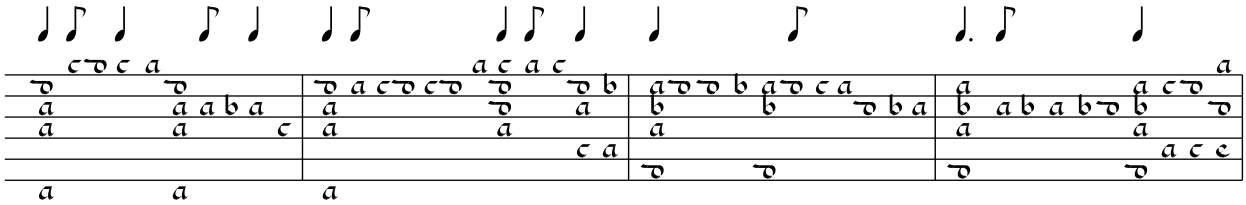
**Intrata**

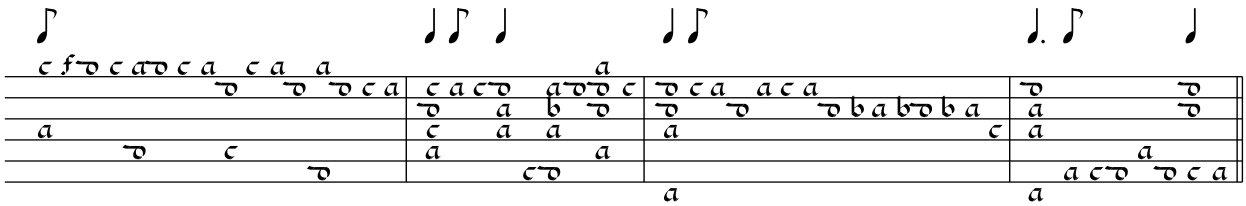


# Passomezo

*Laurencini Romani*







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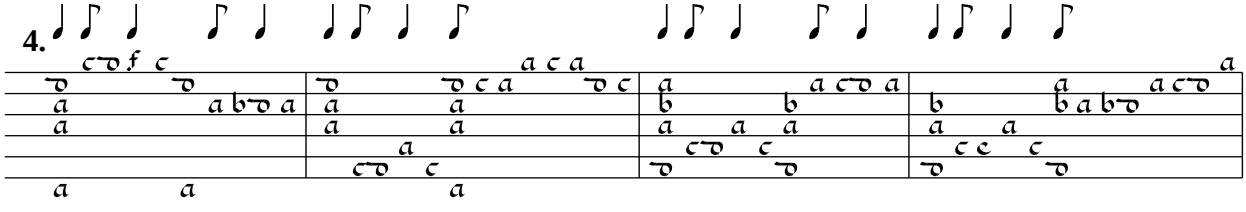

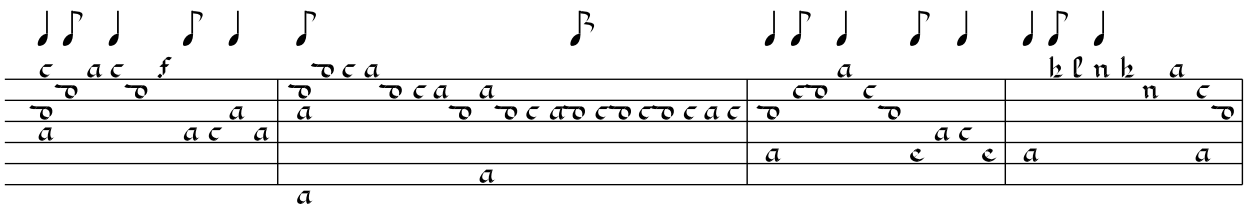

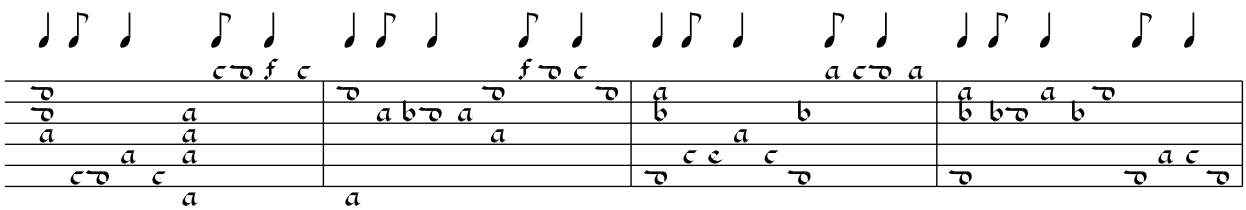

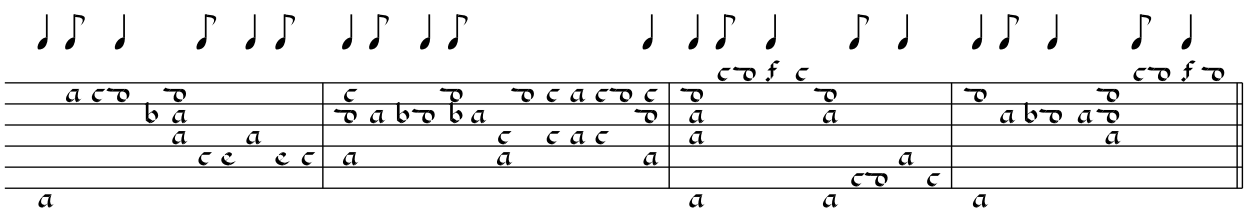

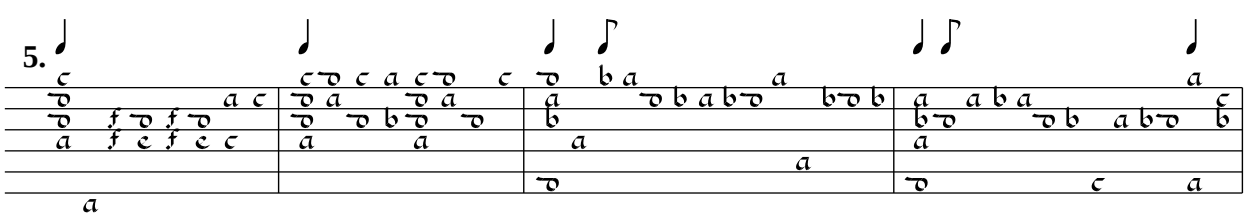

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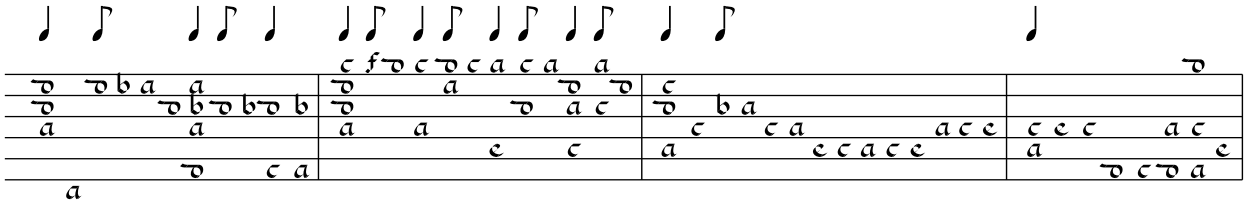

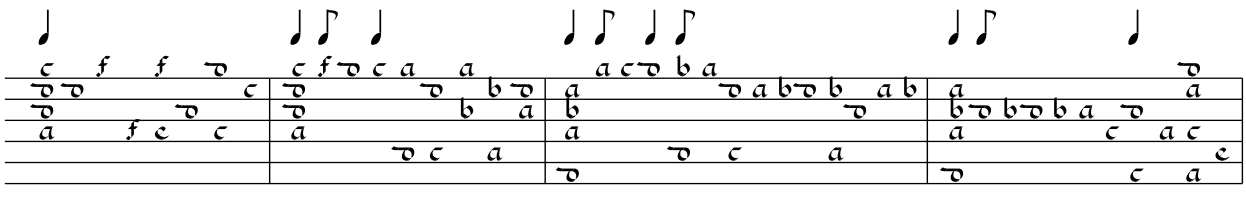

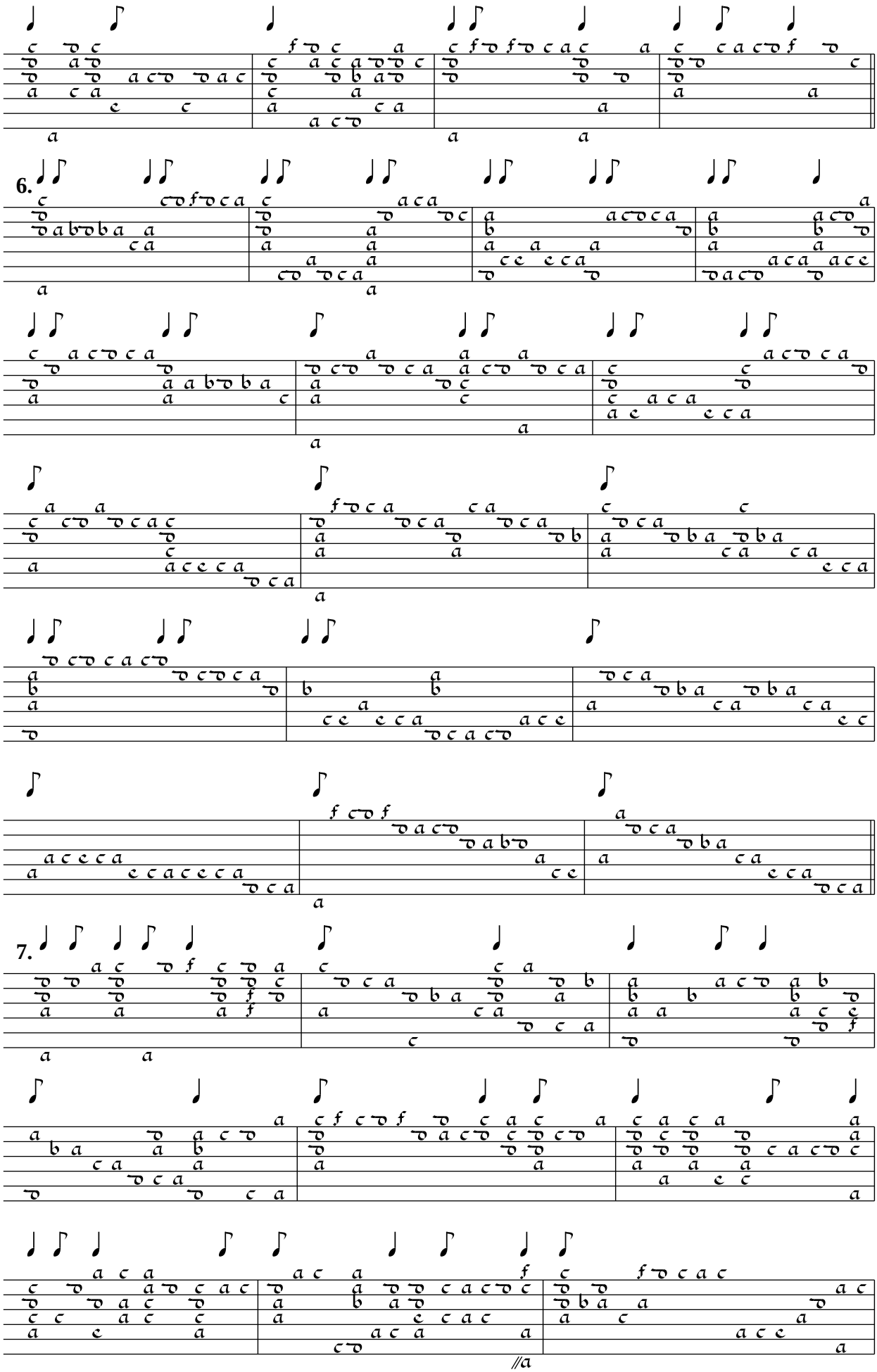
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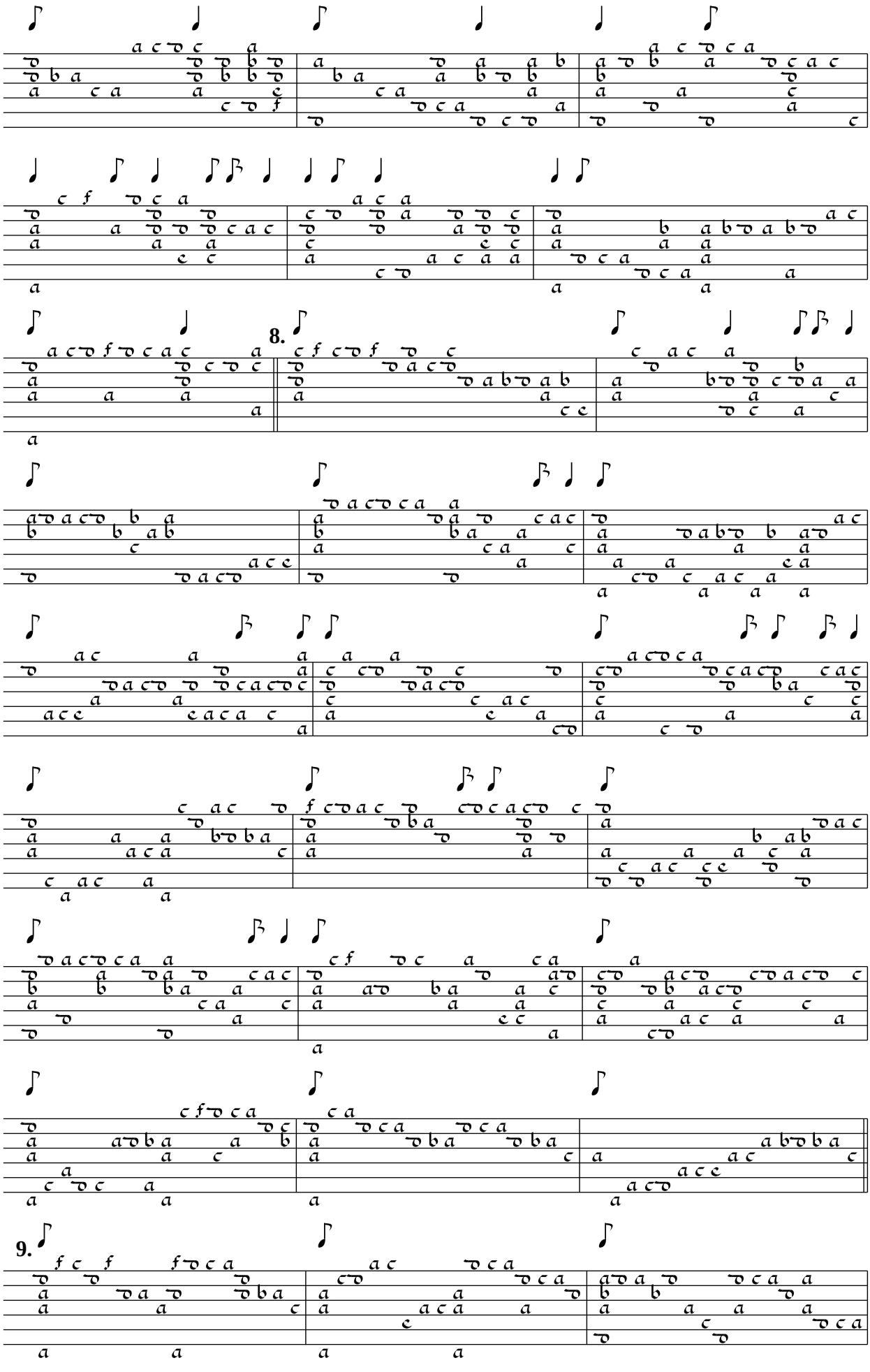
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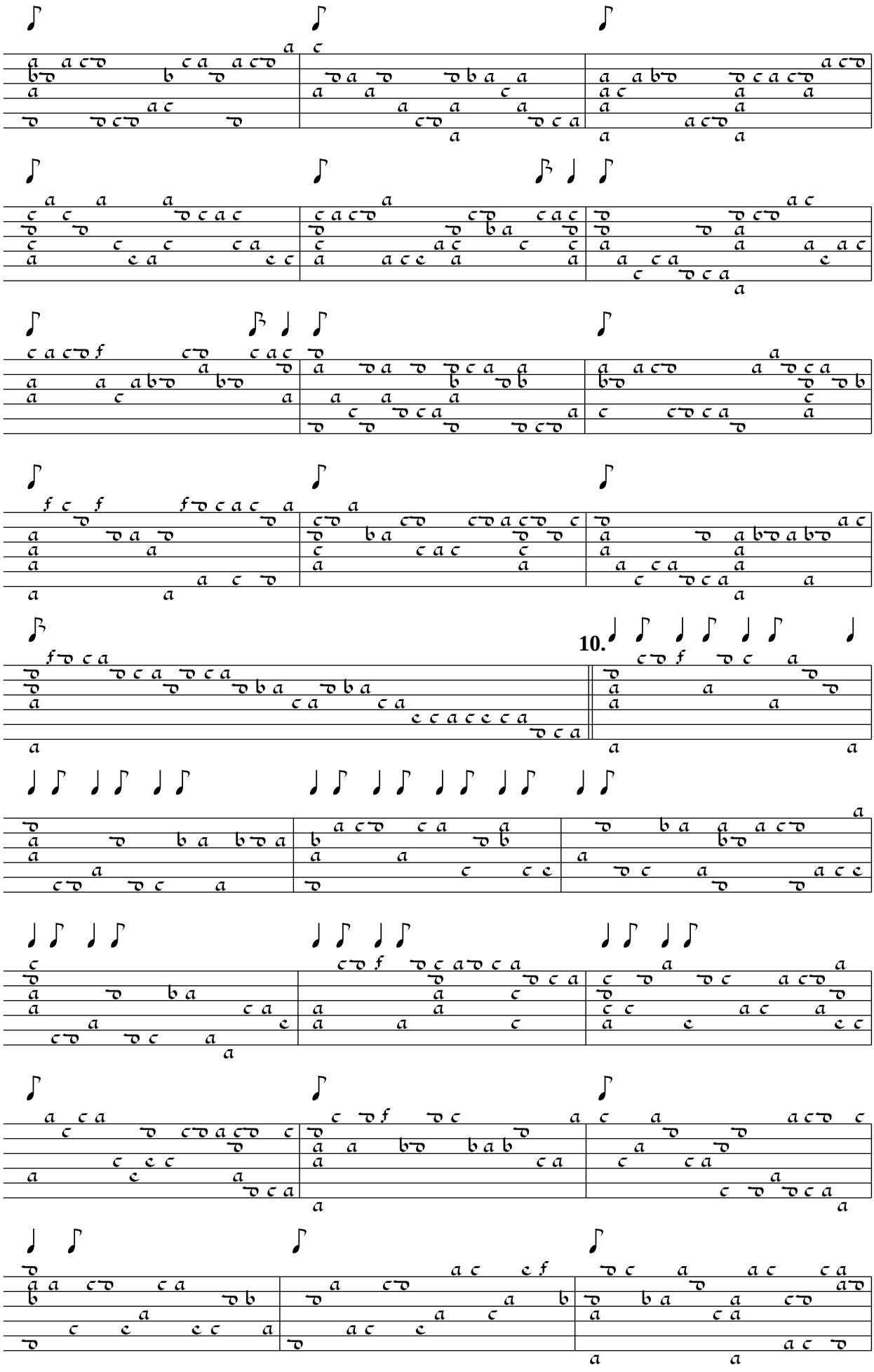
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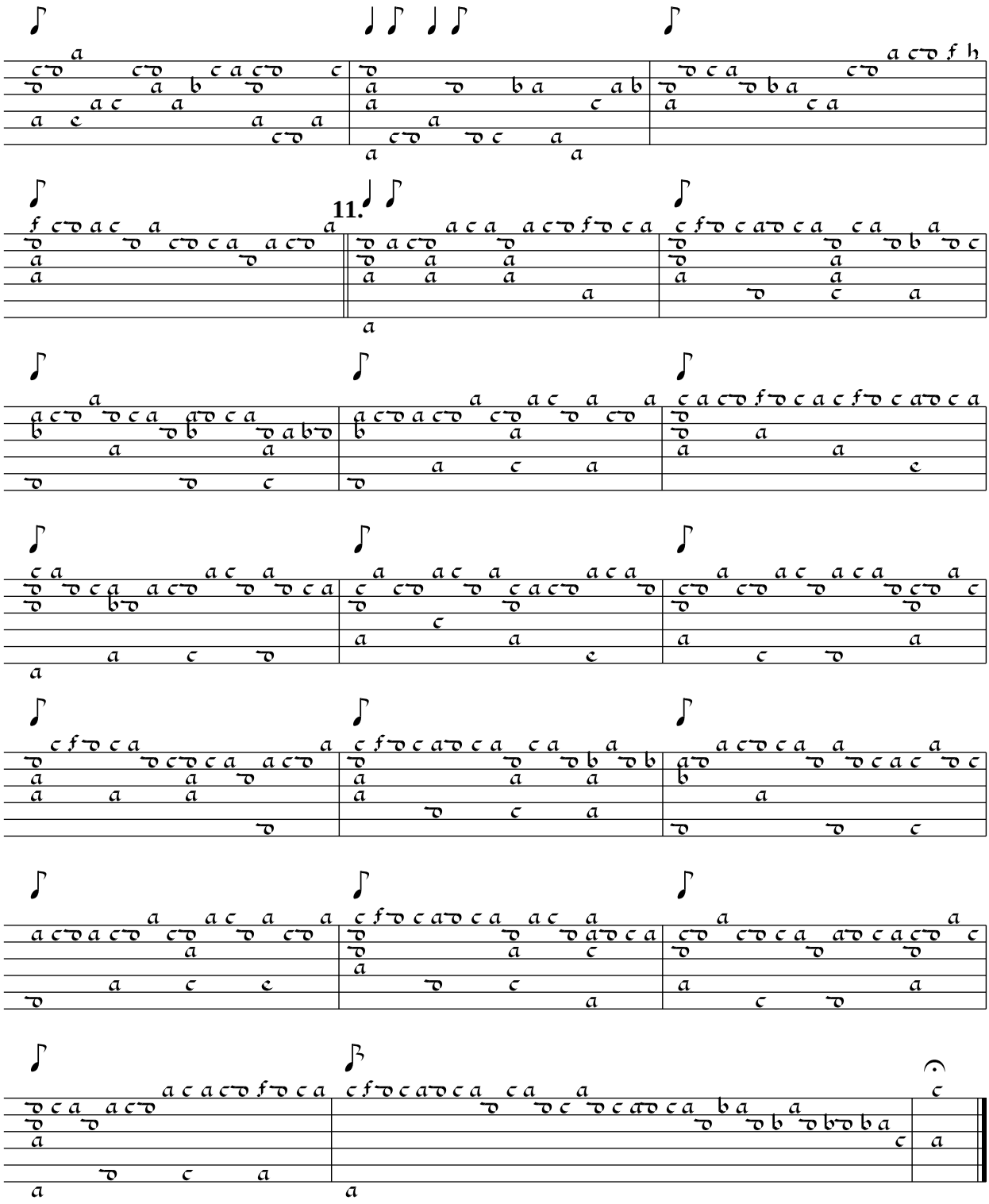
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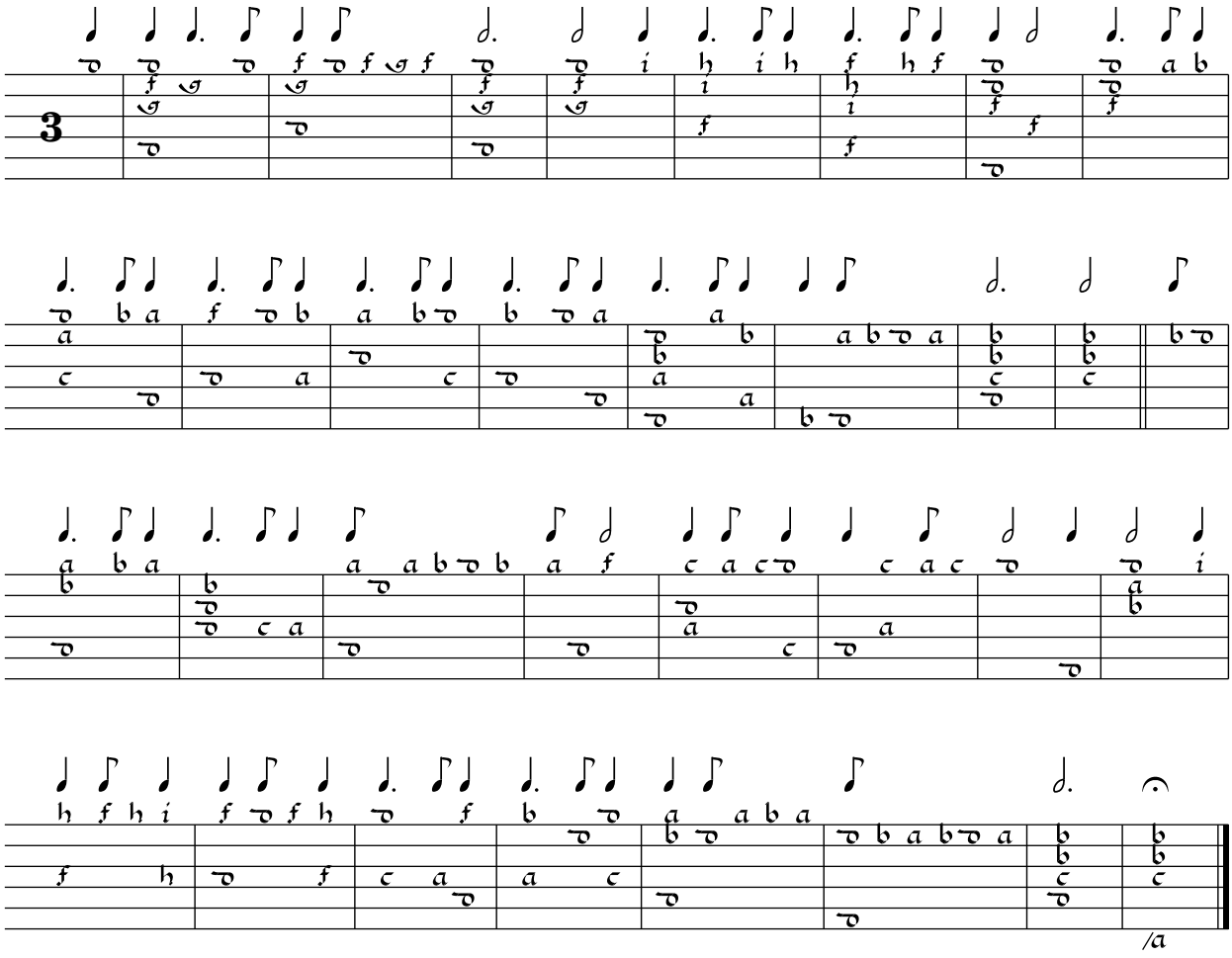
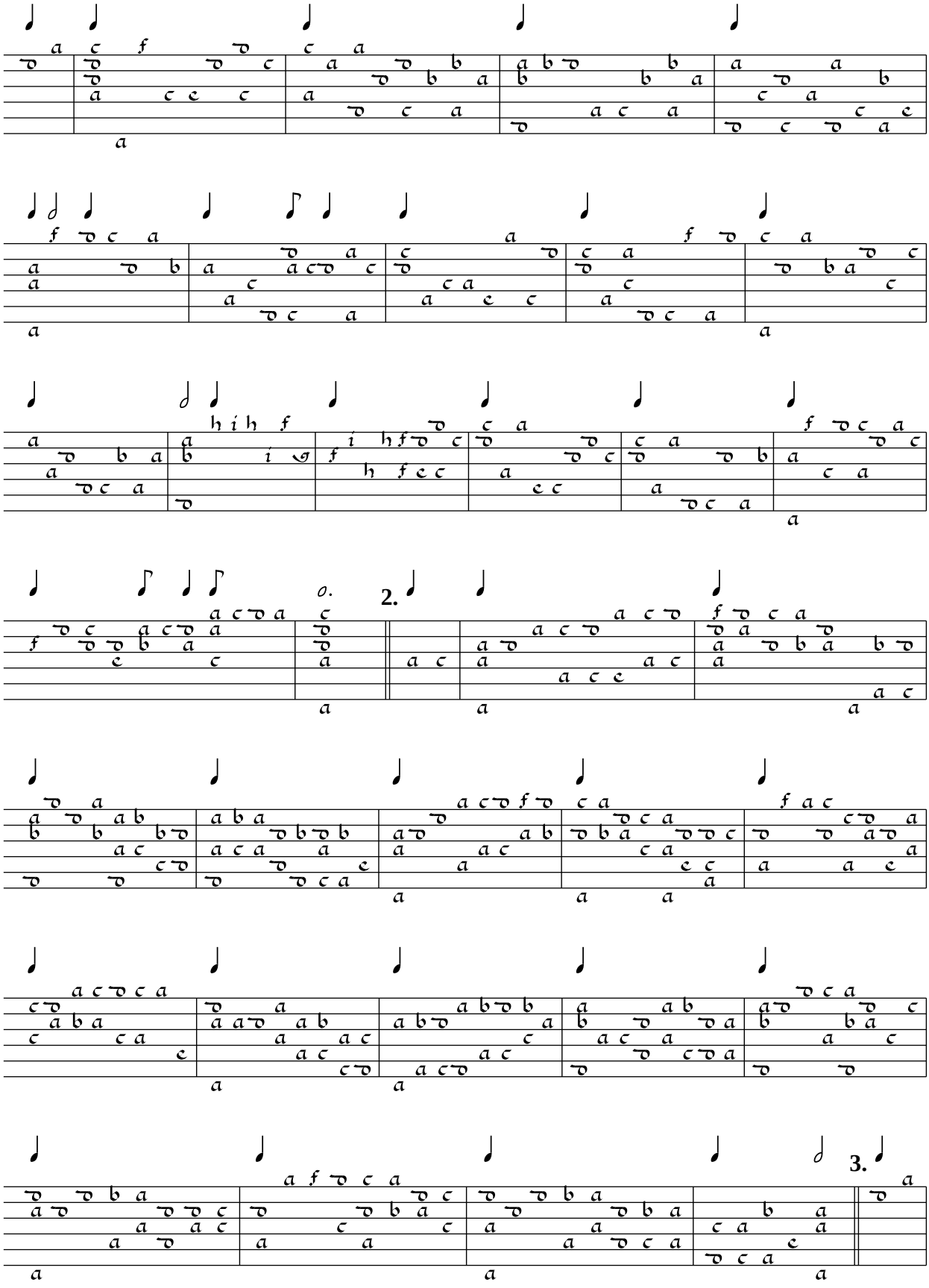
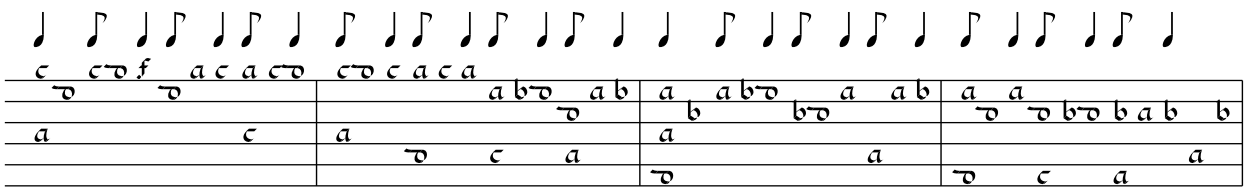
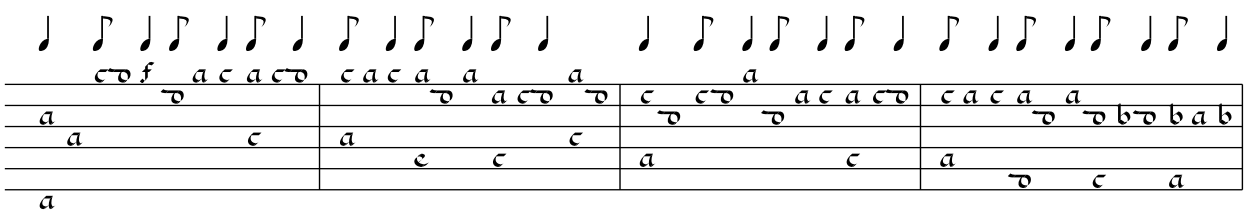


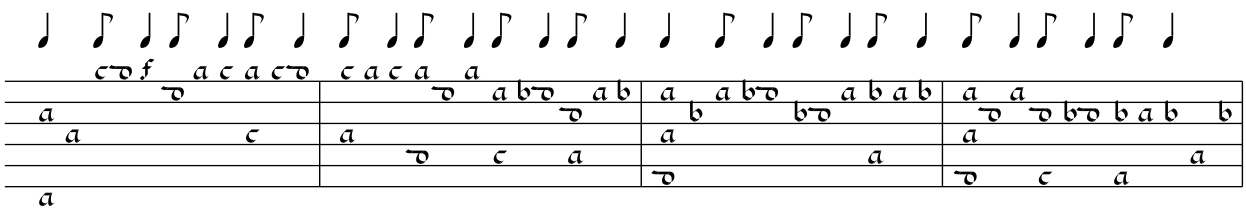
# Passomezo V.S.&aliorum

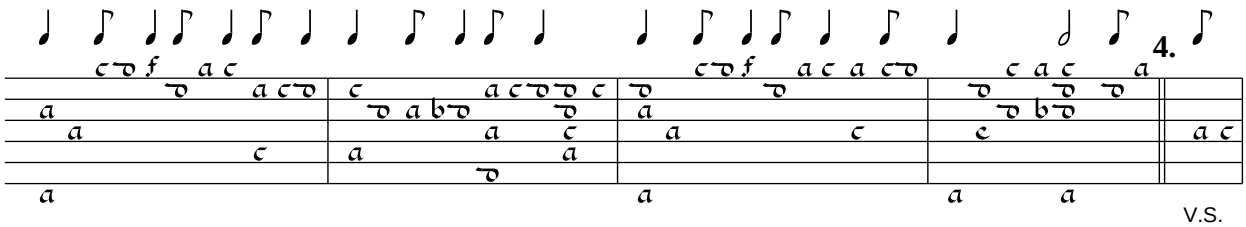
**Praecedentis toni**



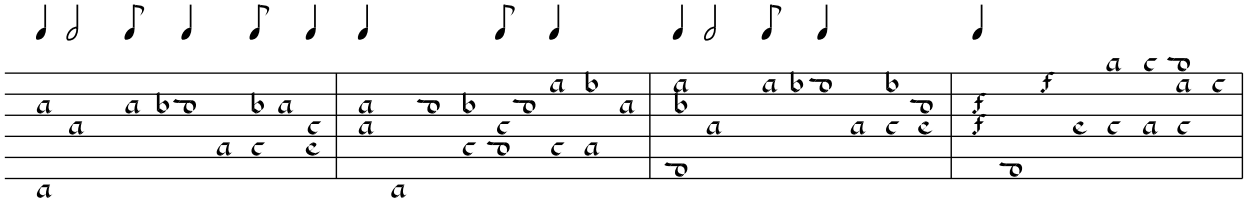


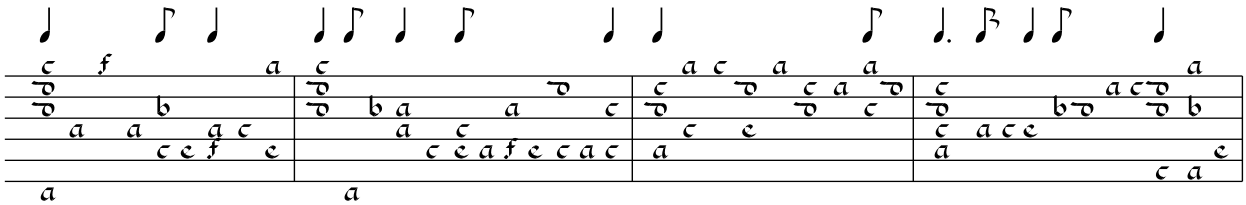


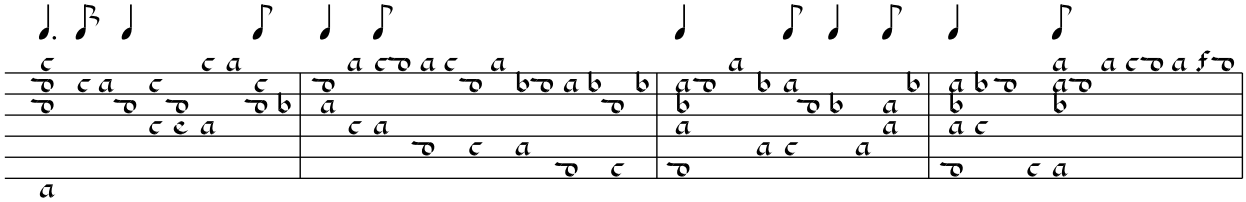


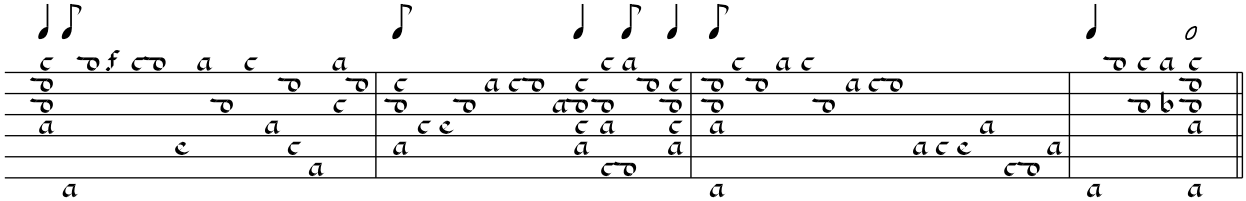


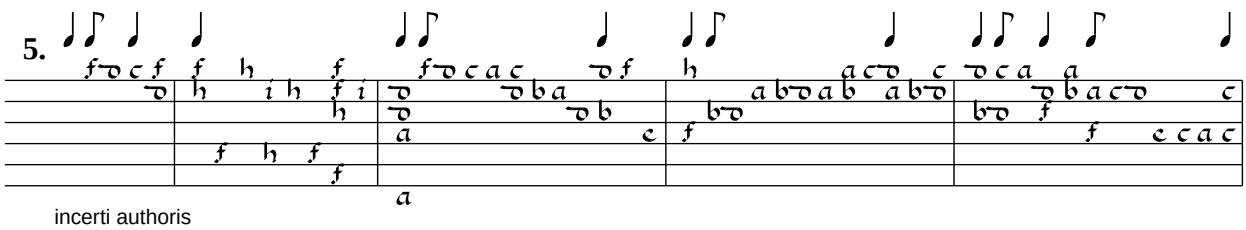

V.S.









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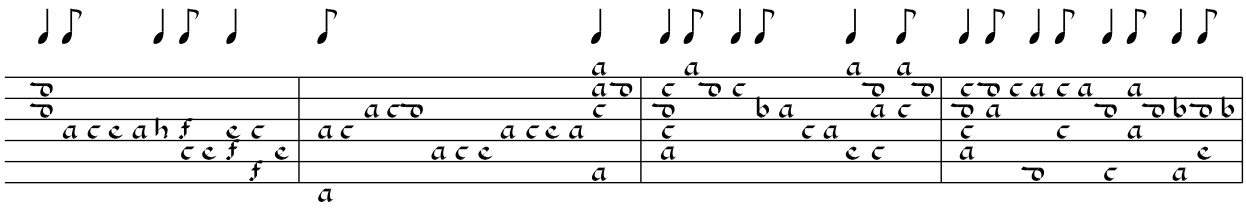

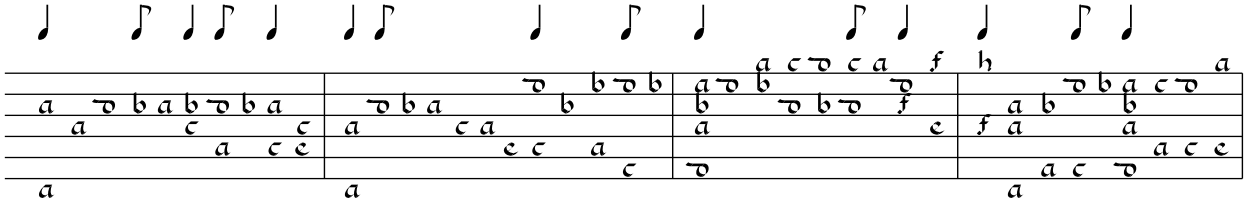

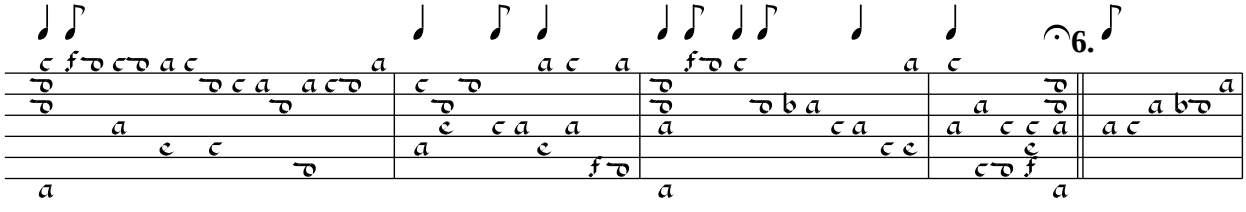


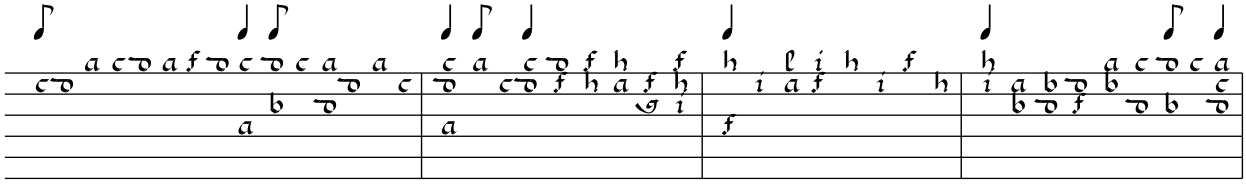

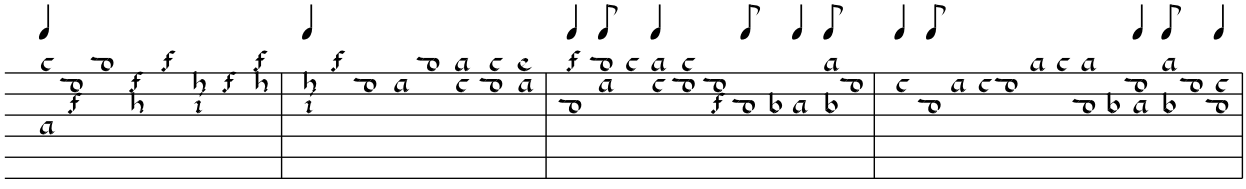

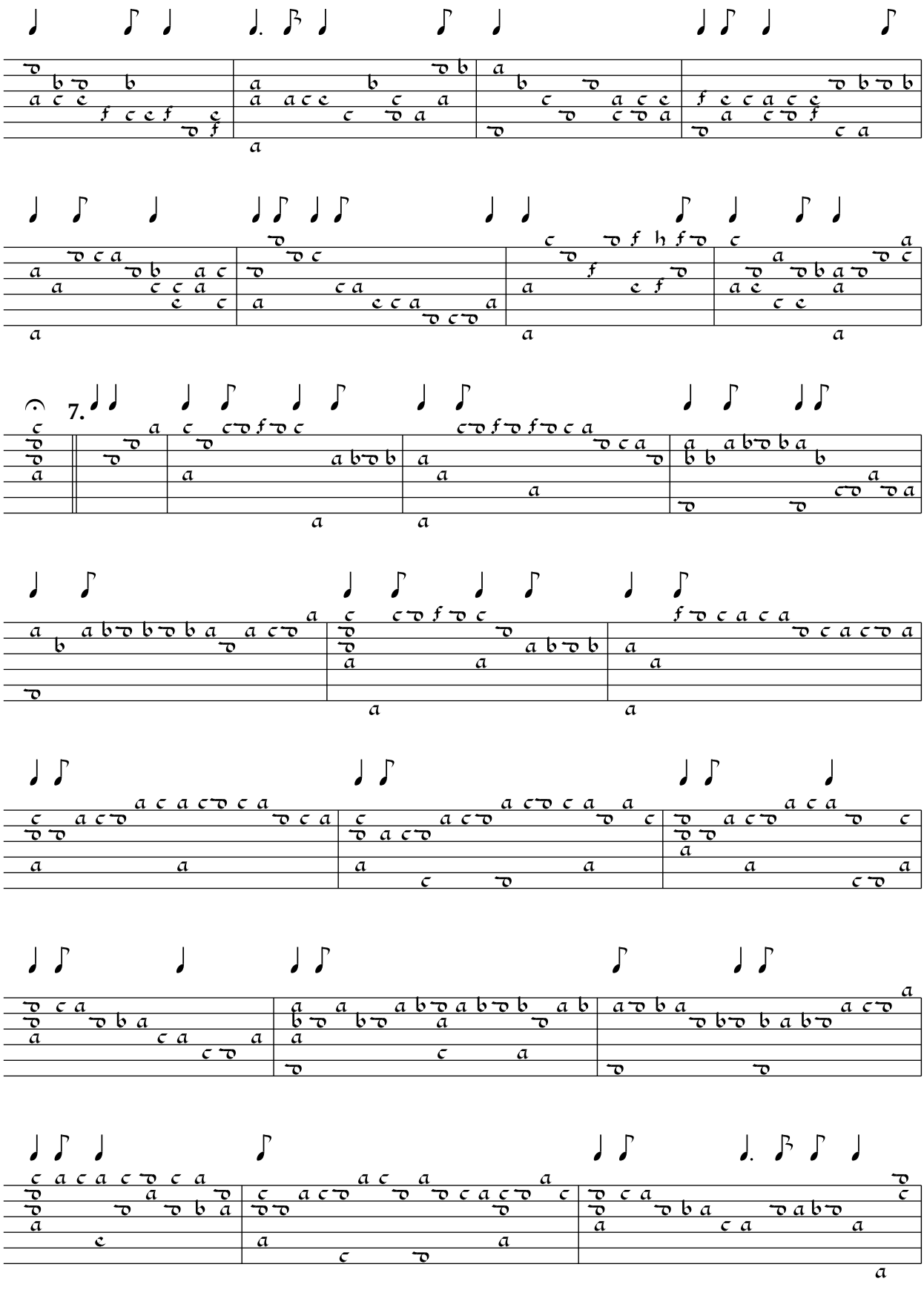

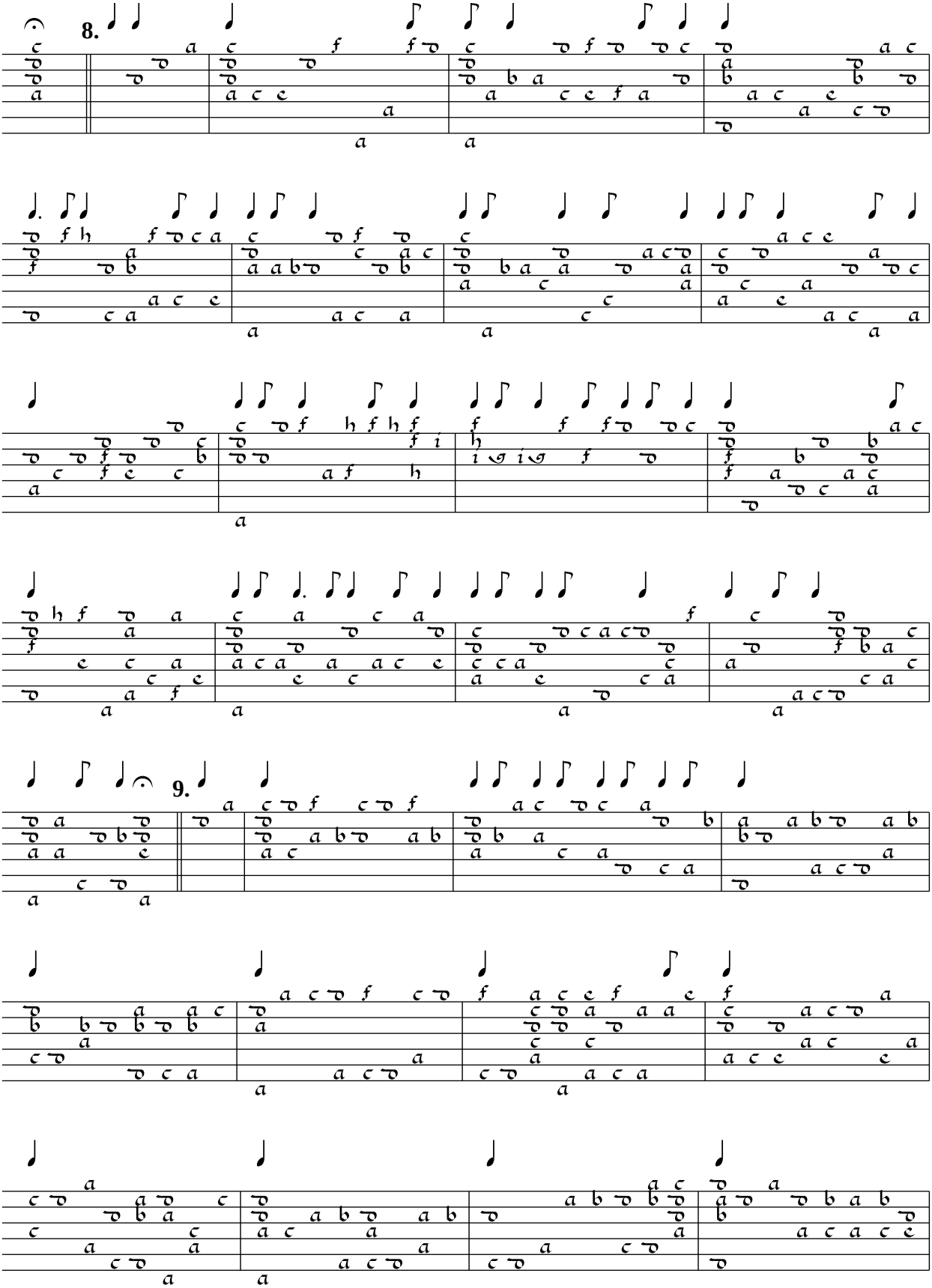
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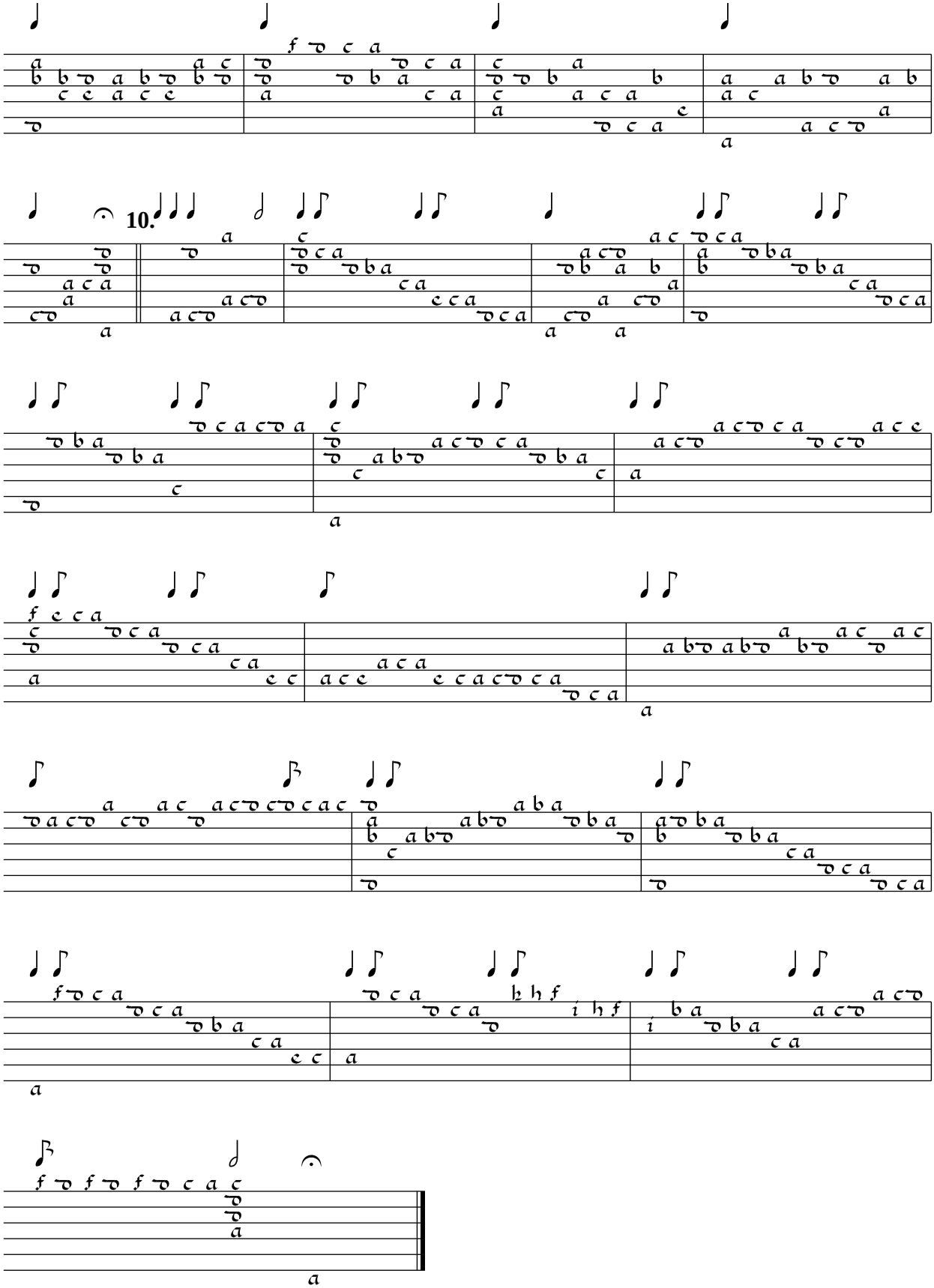
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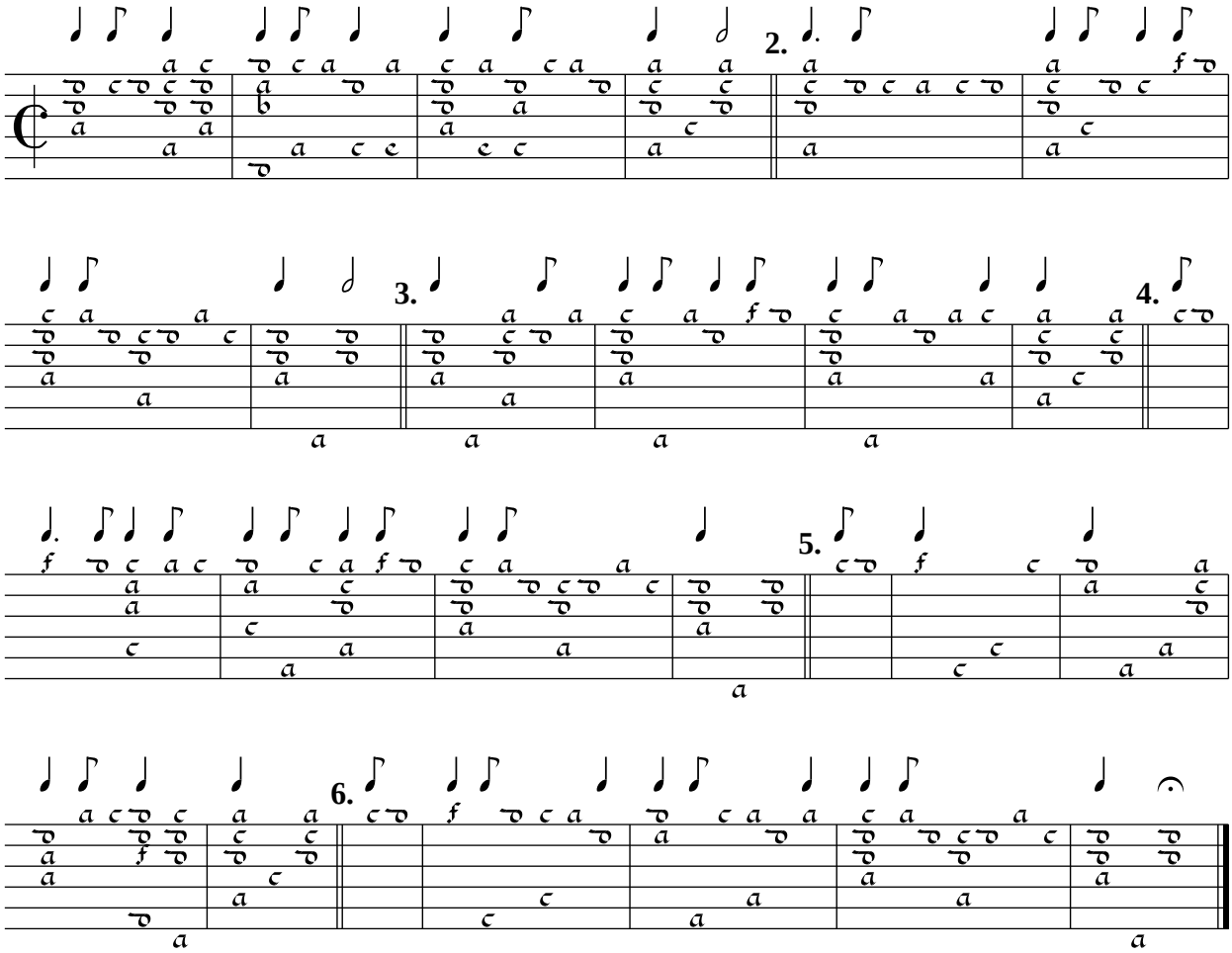

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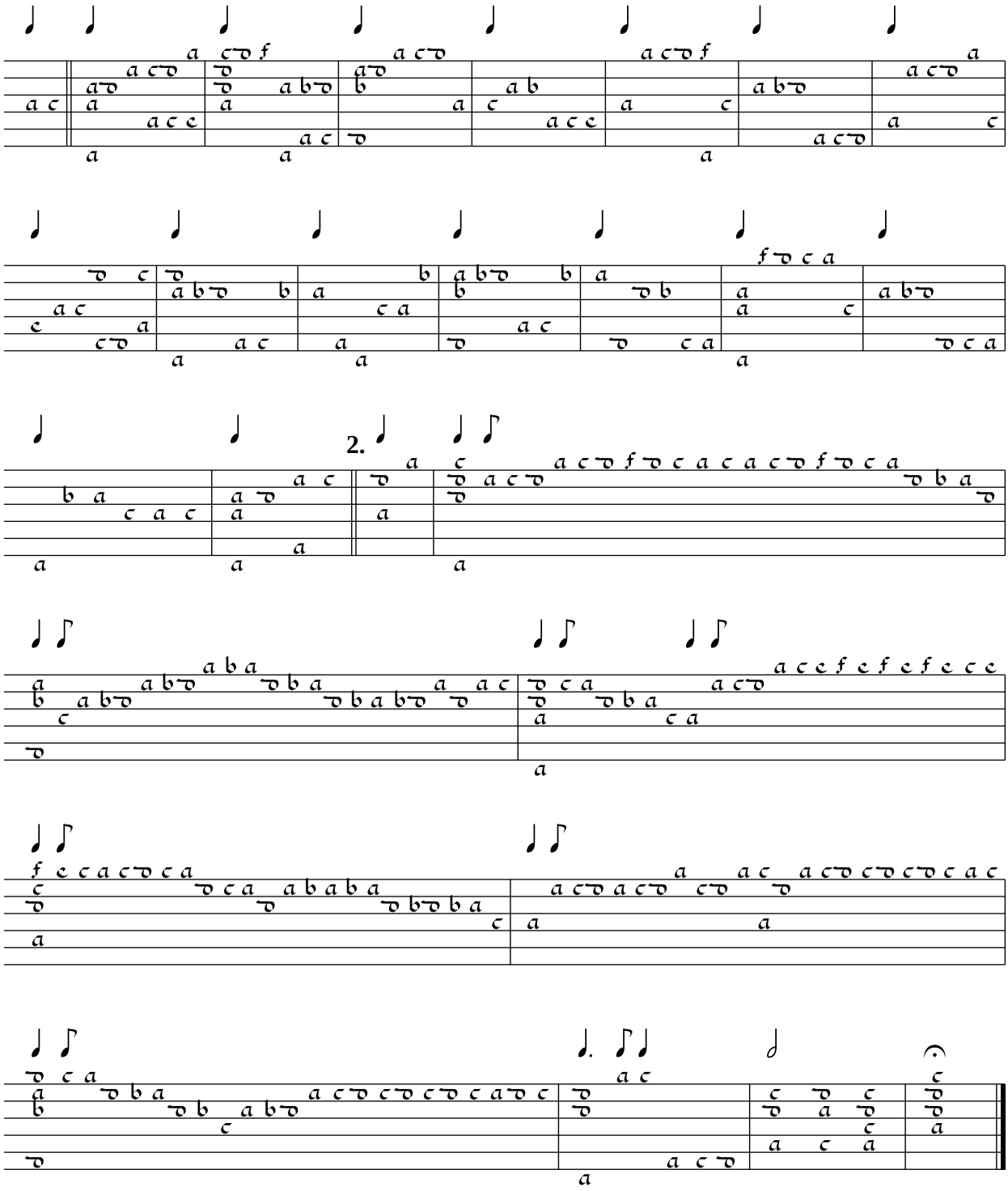

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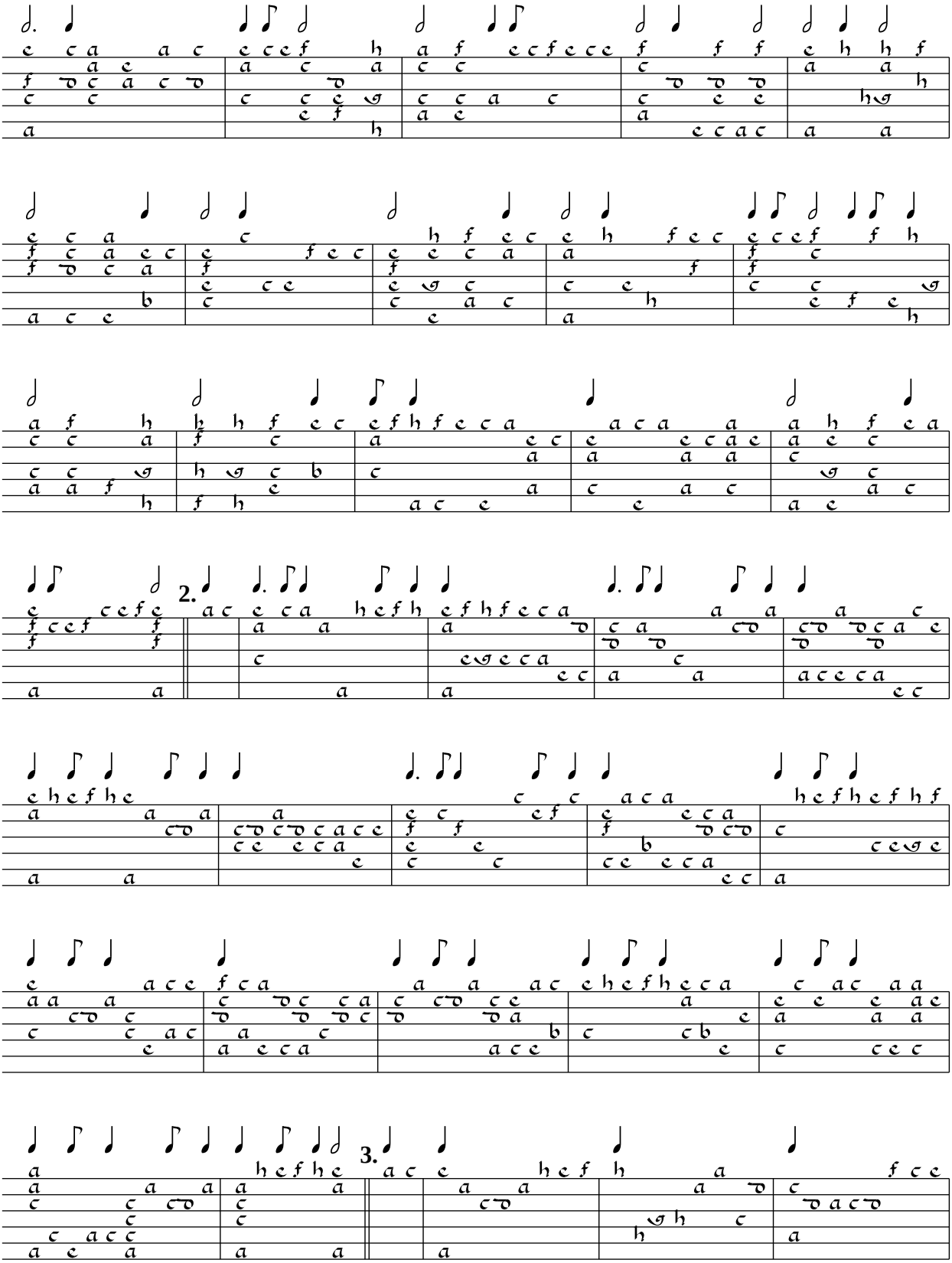

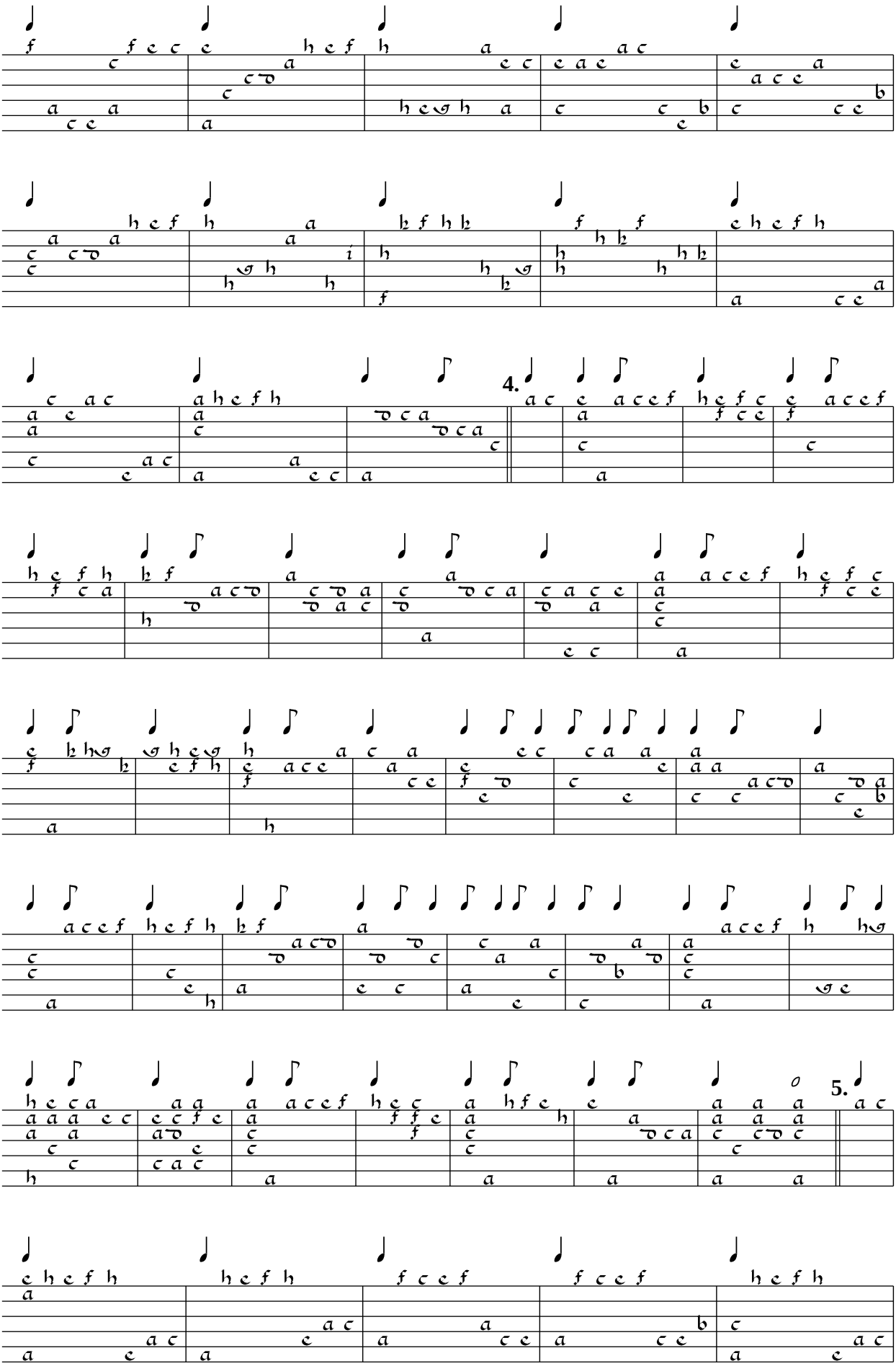
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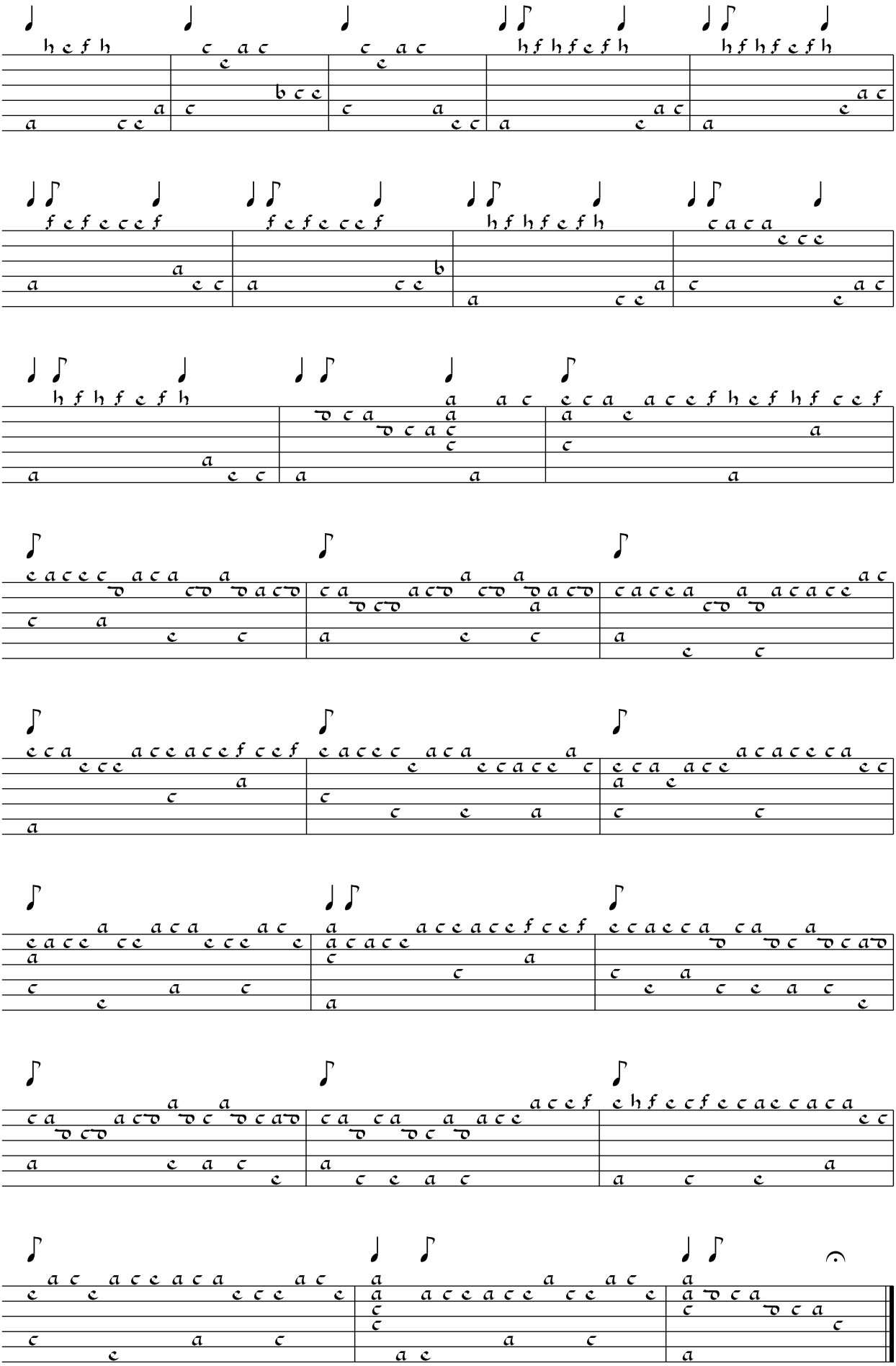
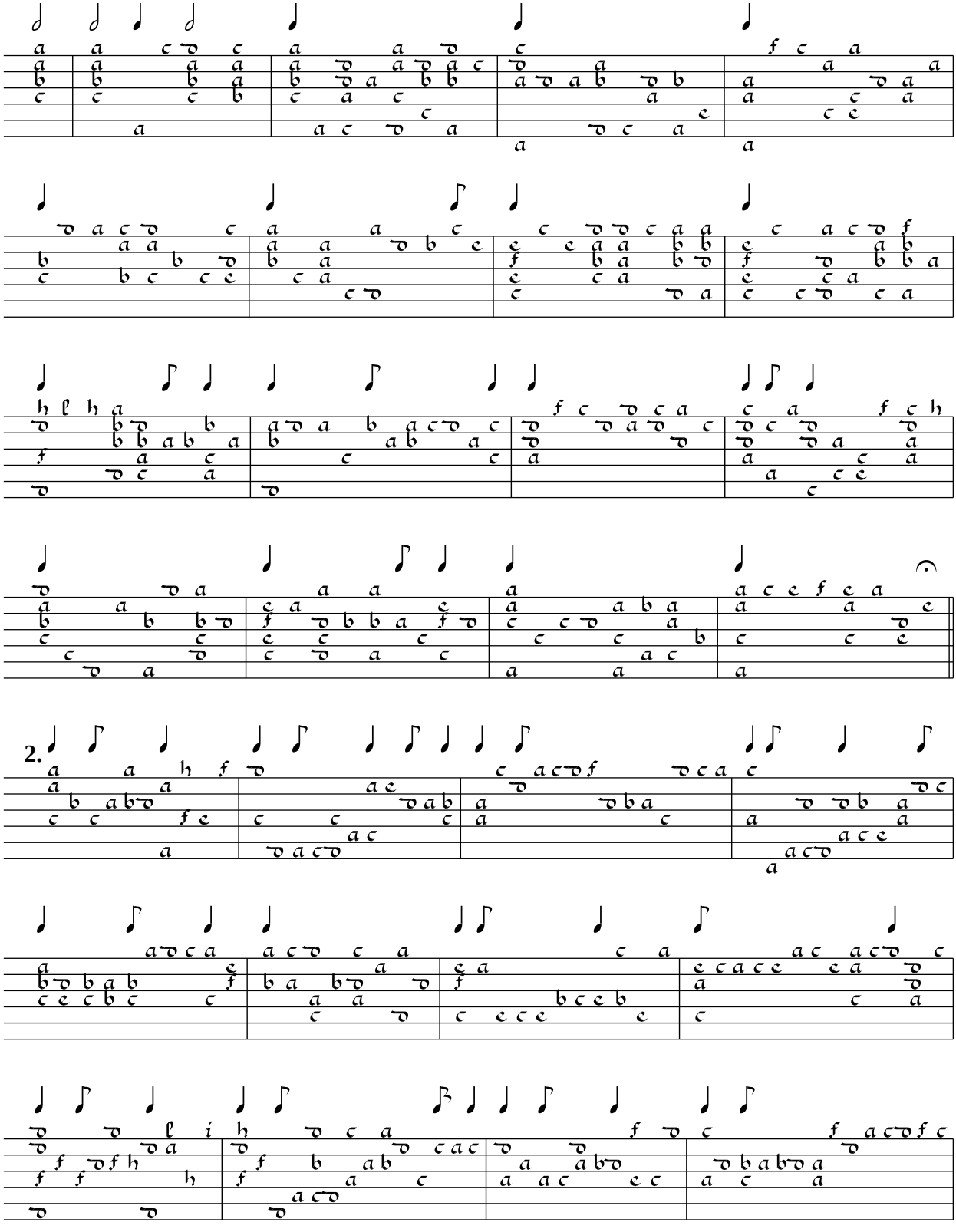
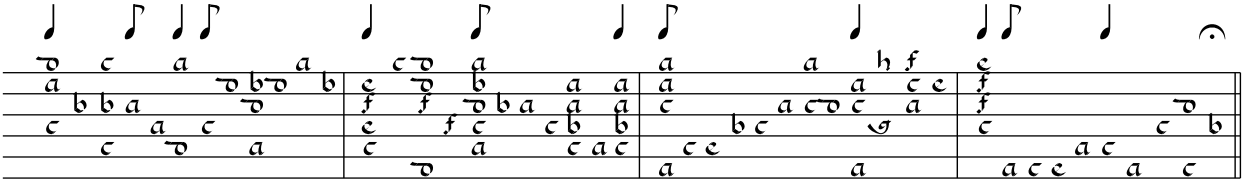


# Passomezo, in G sol, re, ut b mol

*Antoni del. Pergasco*





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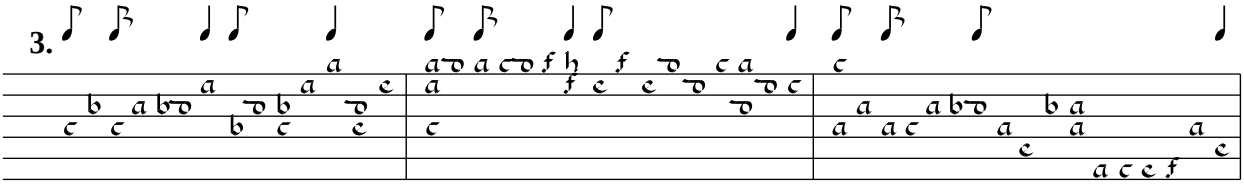
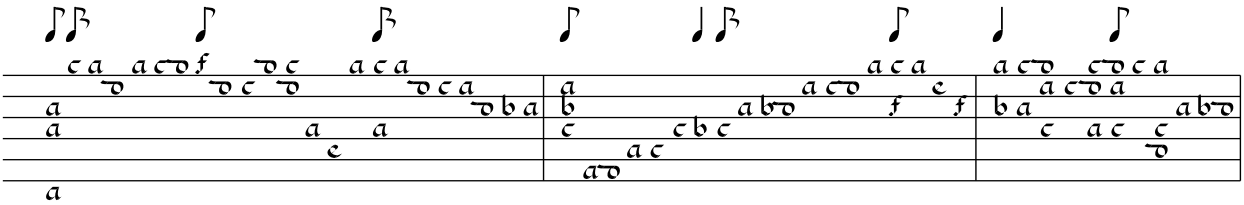
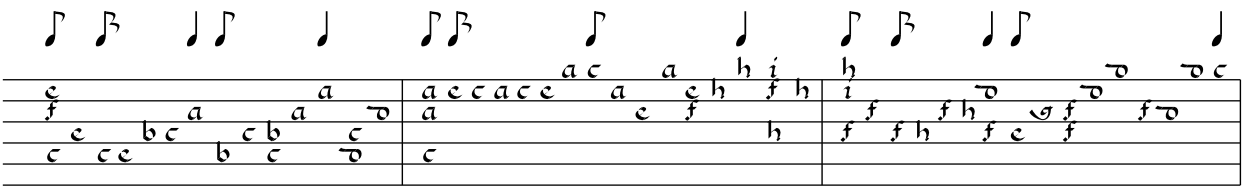
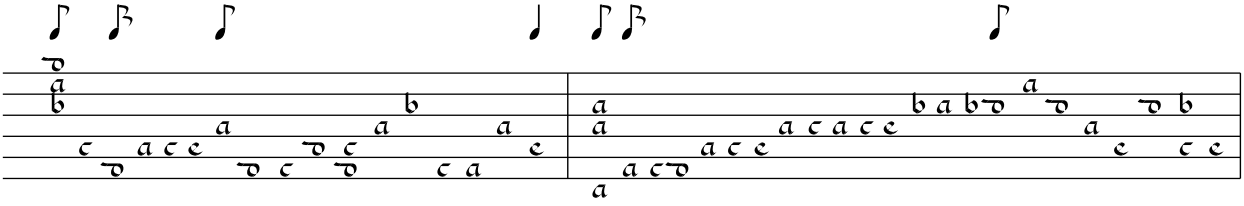
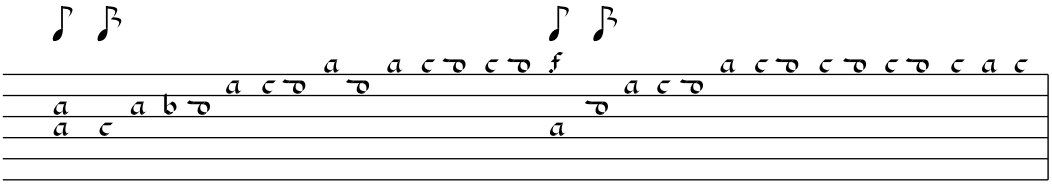
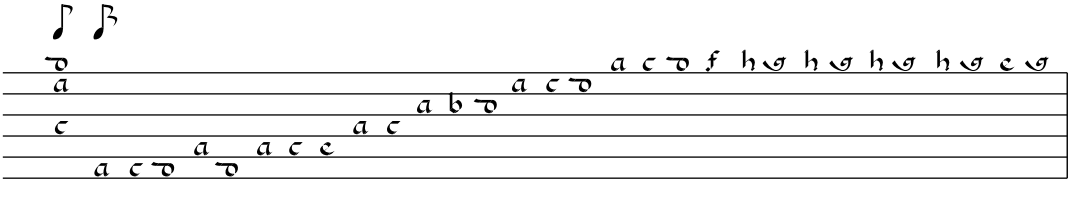


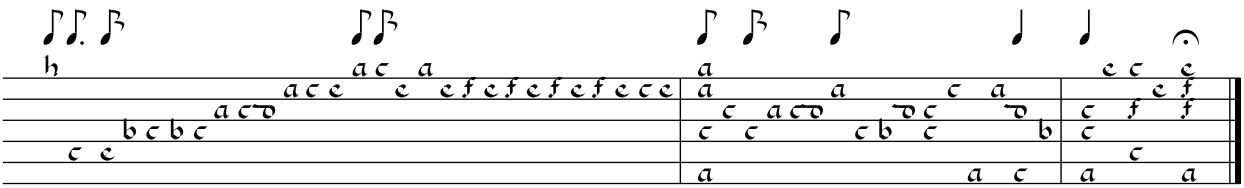






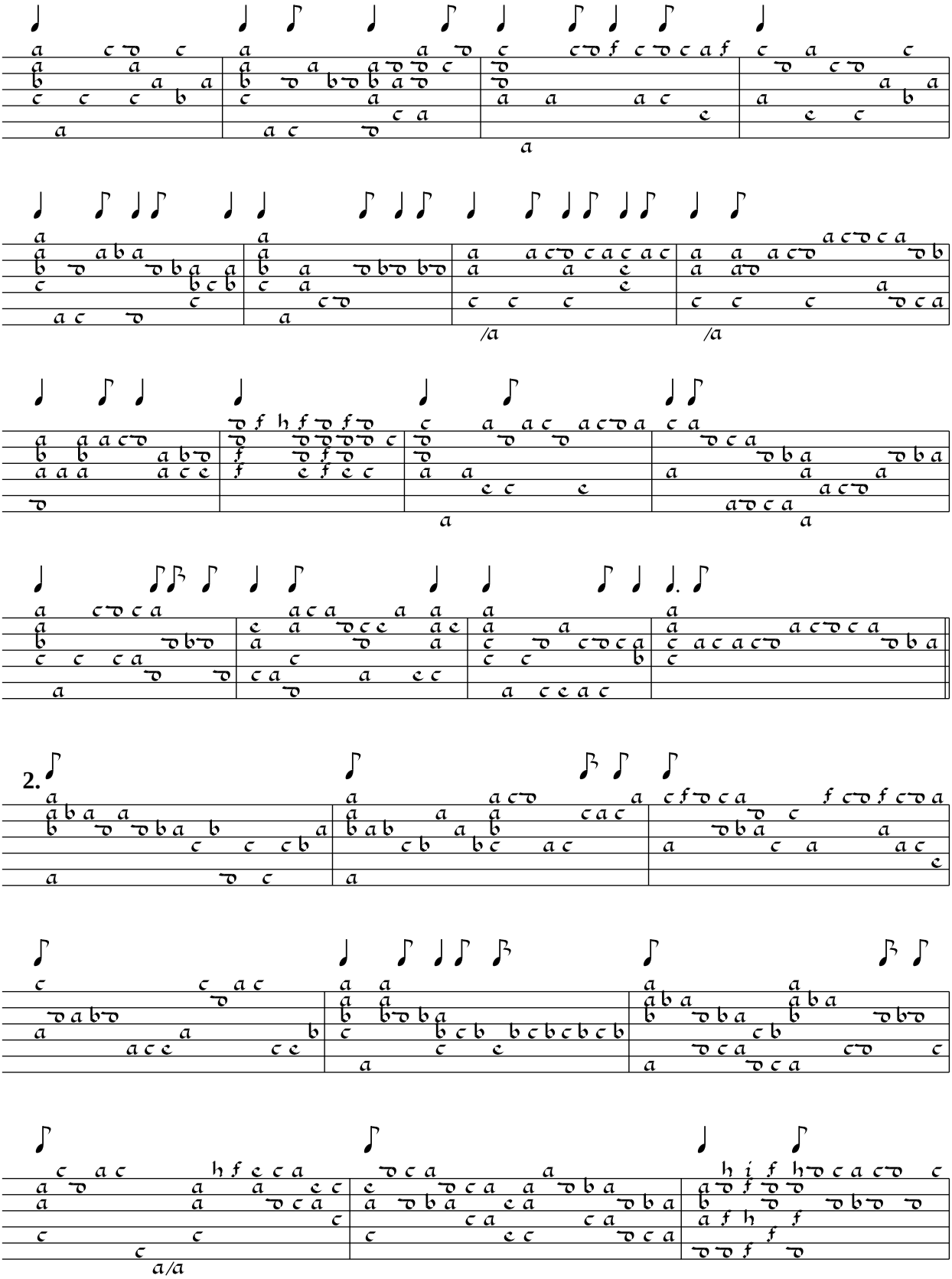






# Passomezo praecedentis toni

*Diomedis*



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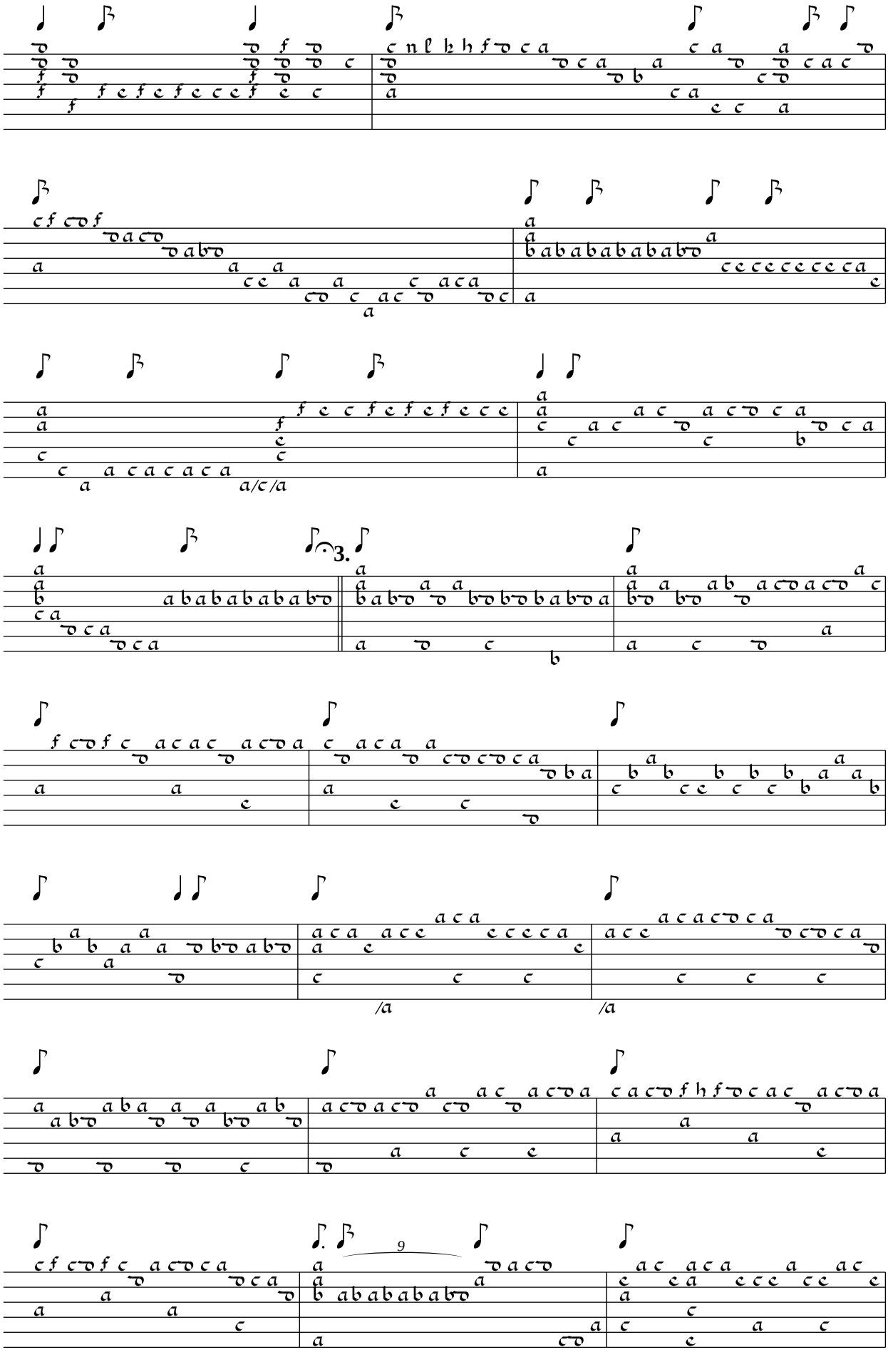

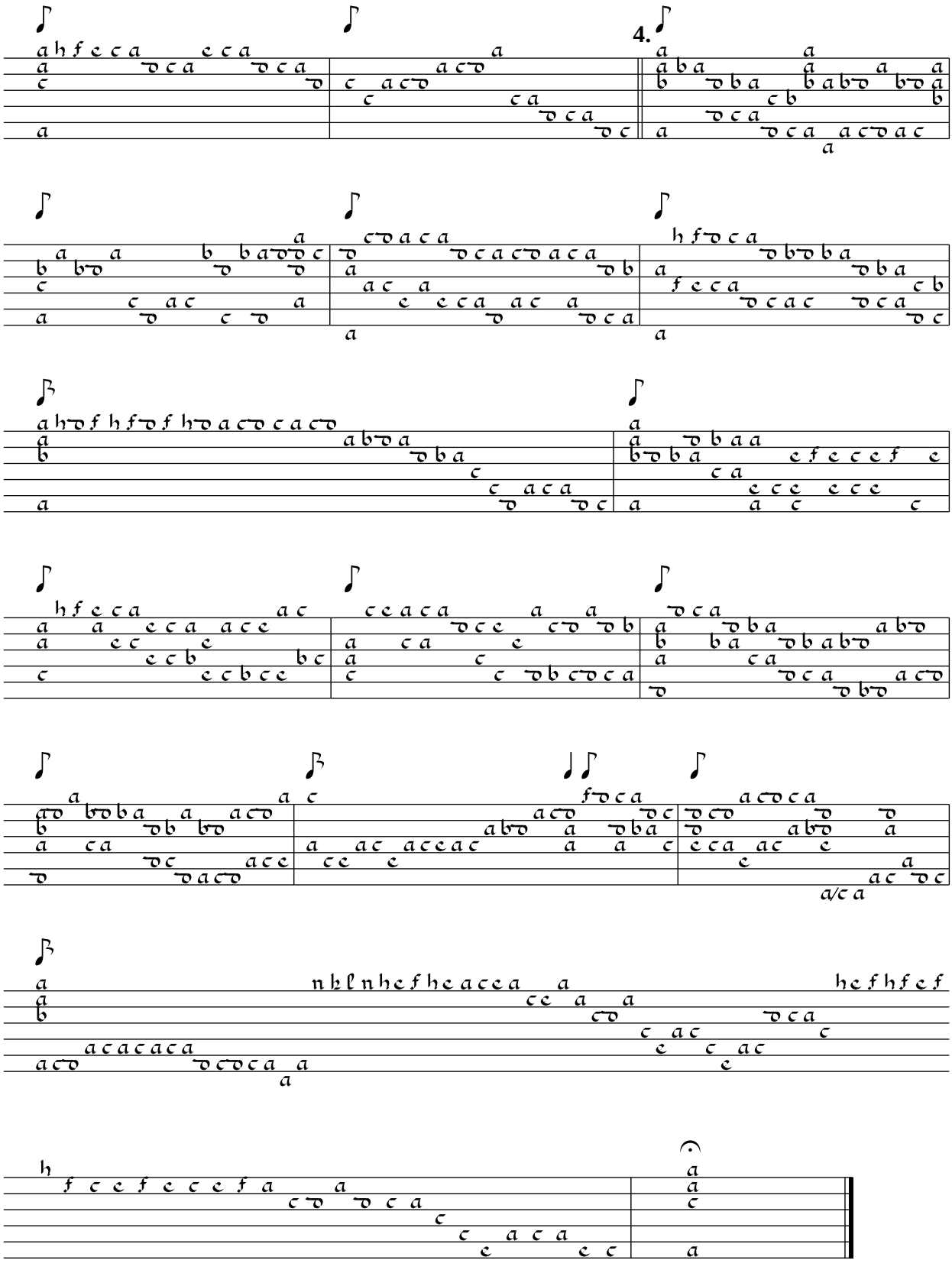
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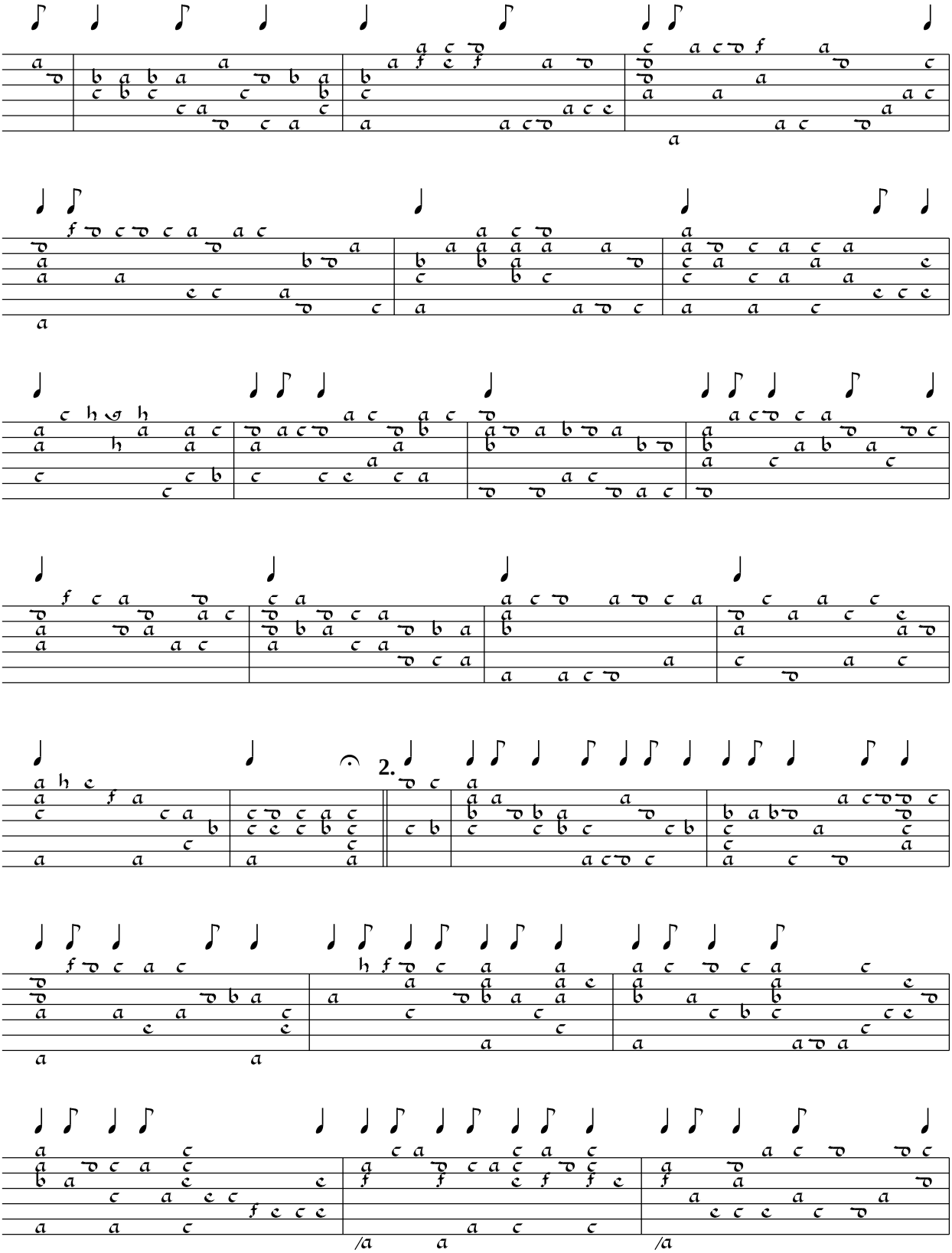
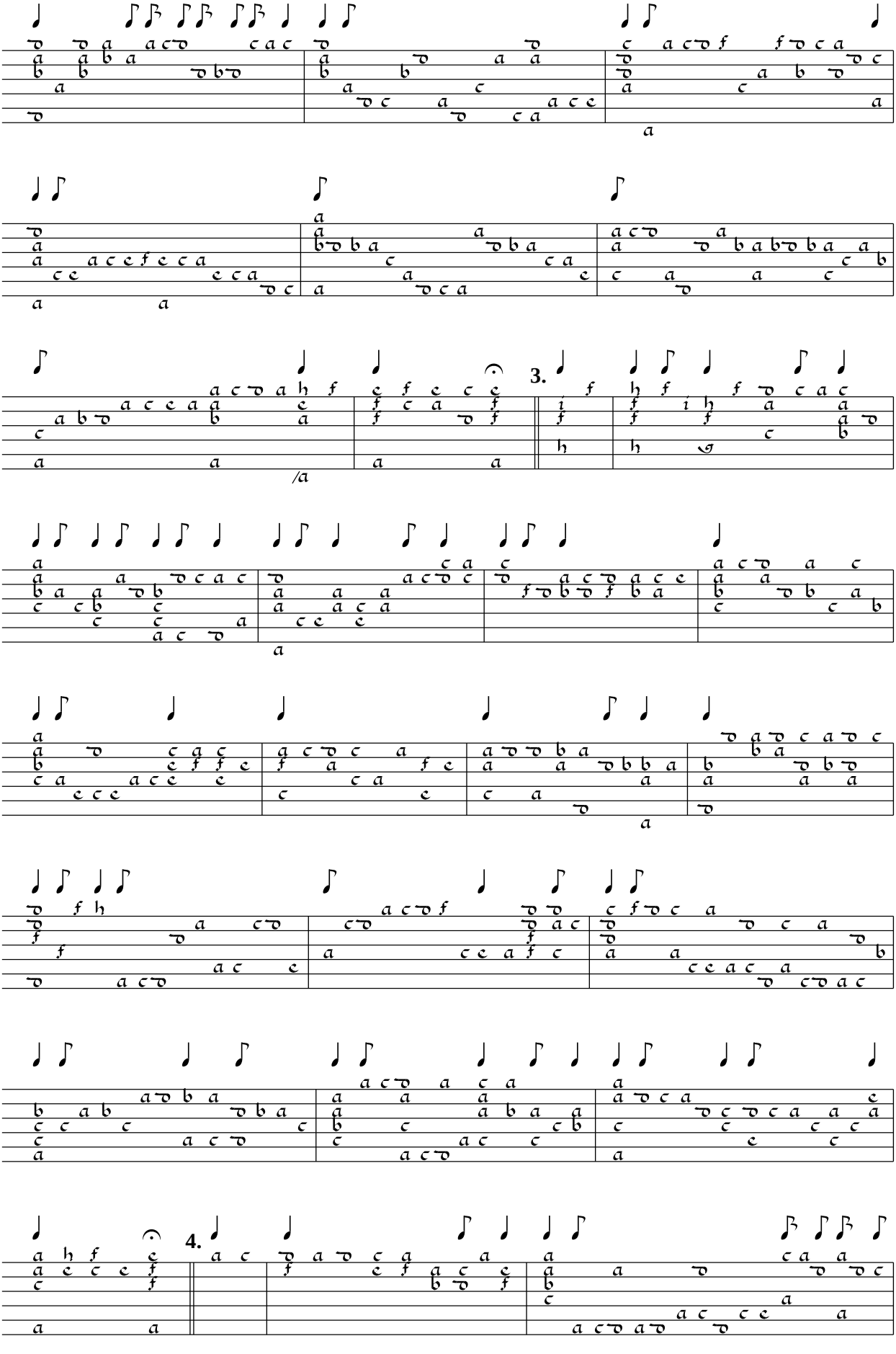
# Passomezo praecedentis toni

*E.M.A*

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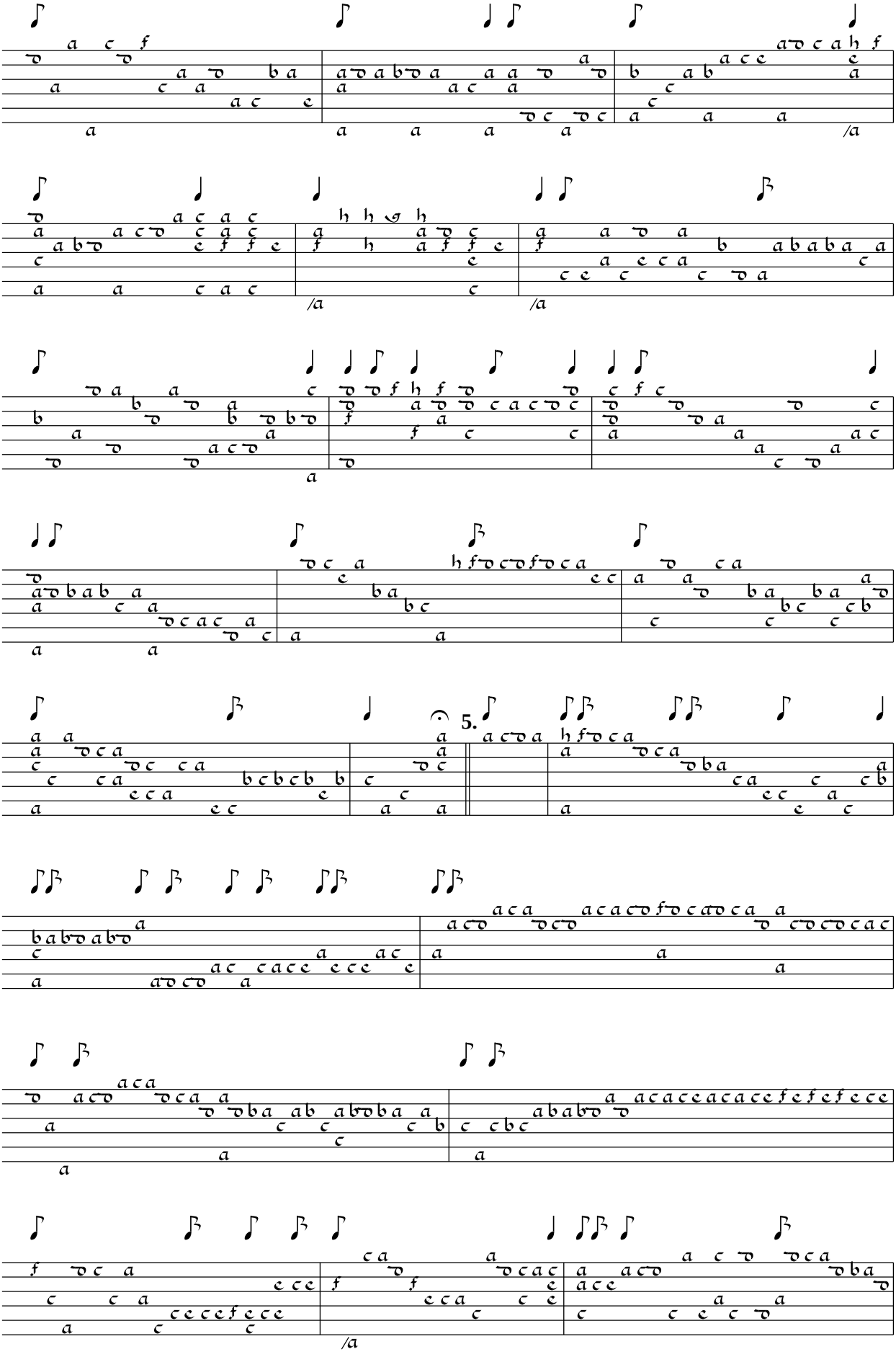
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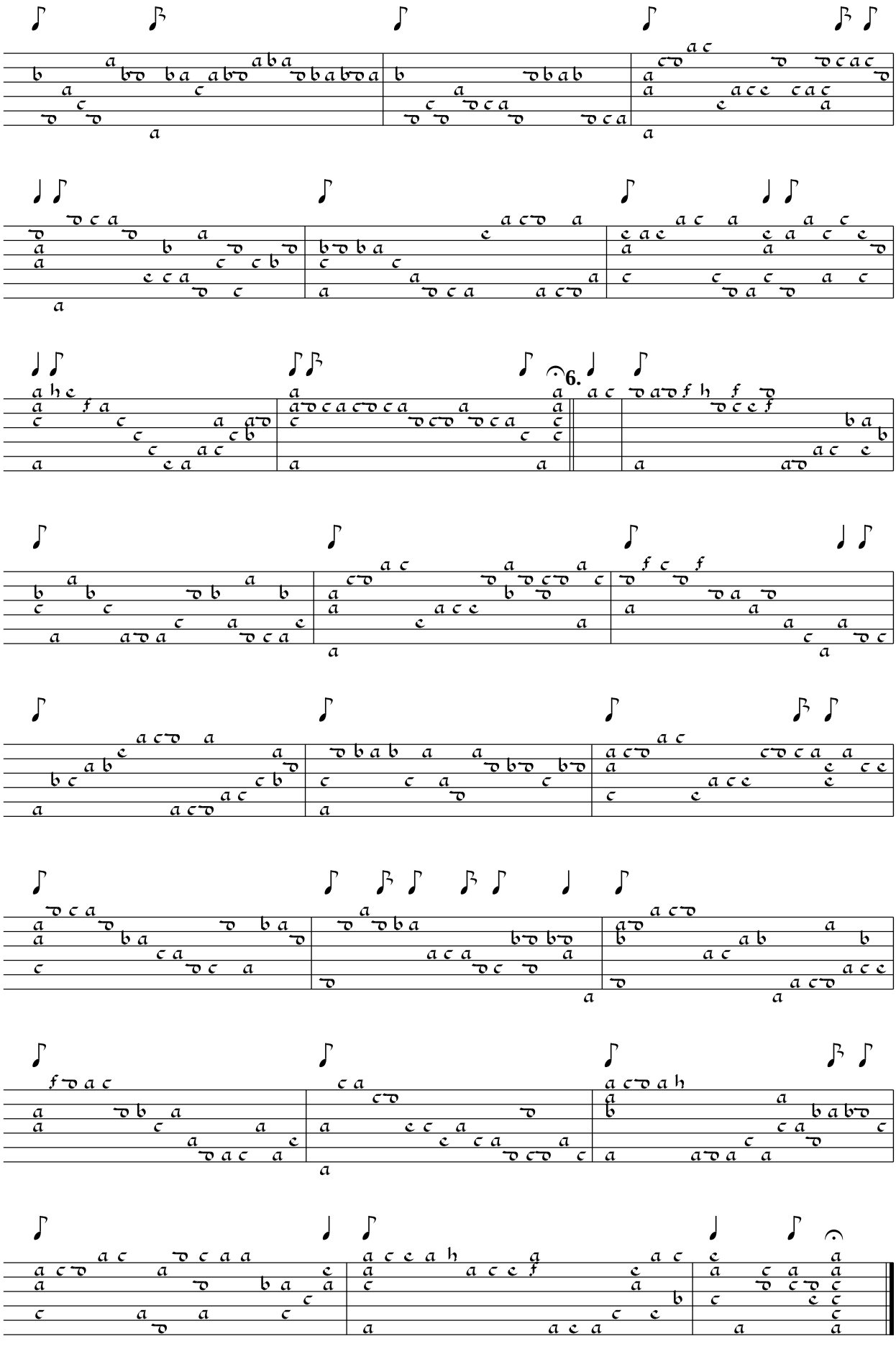

# Passomeo in C sol fa ut b mol

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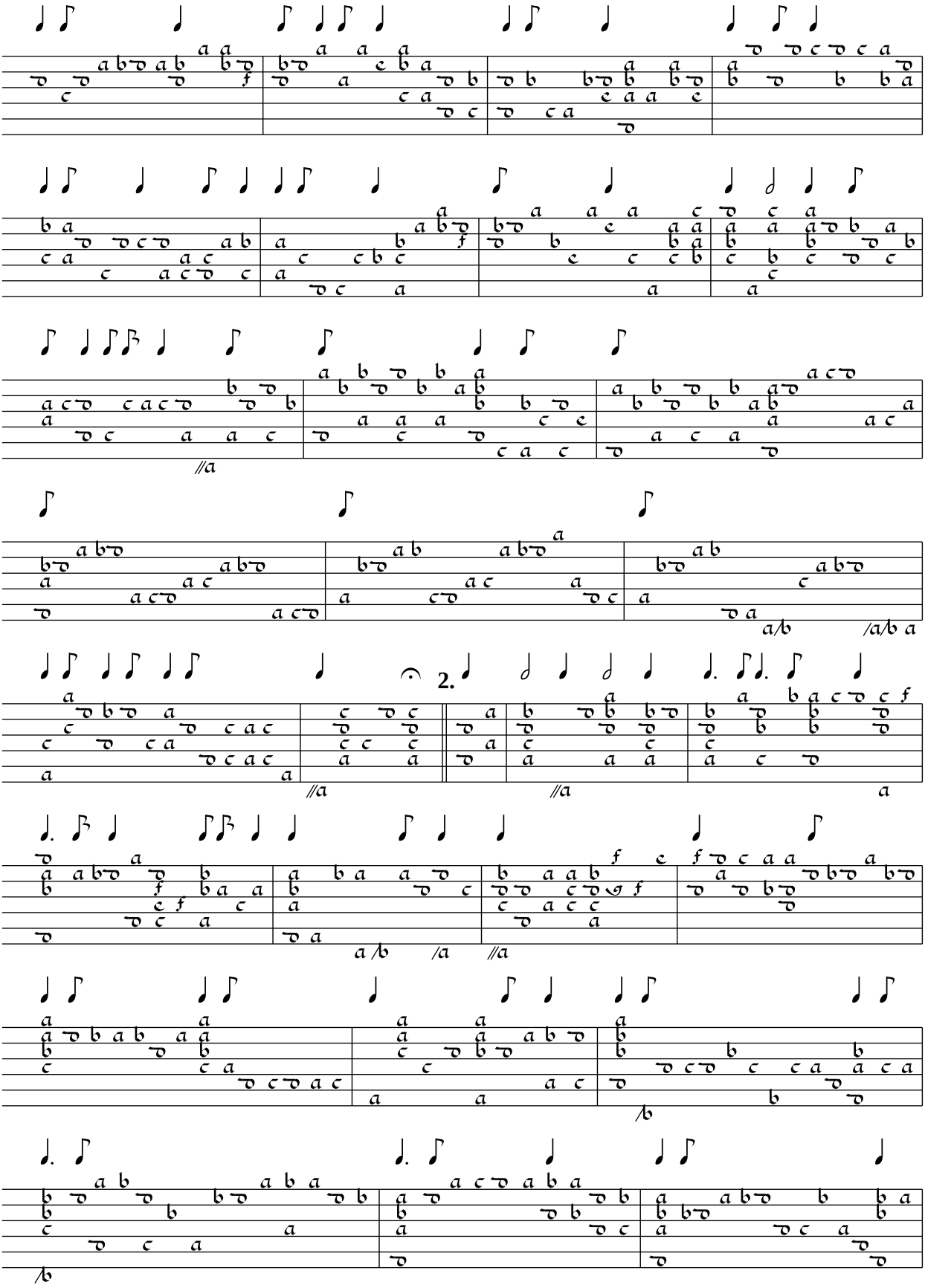

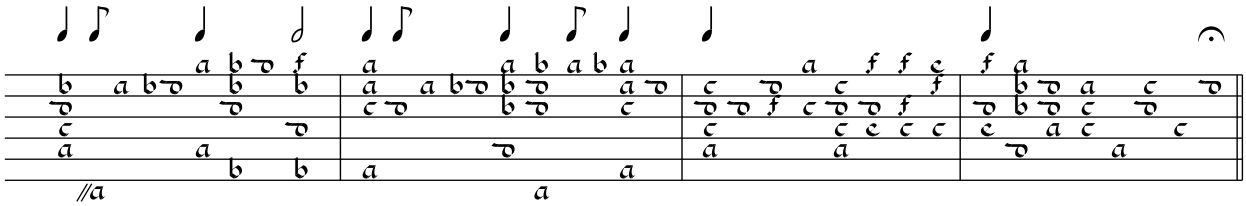

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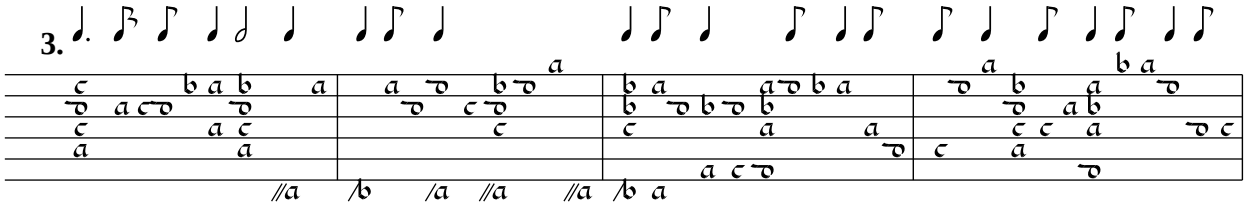

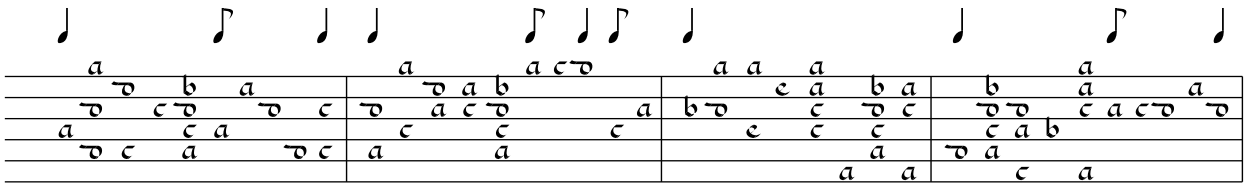

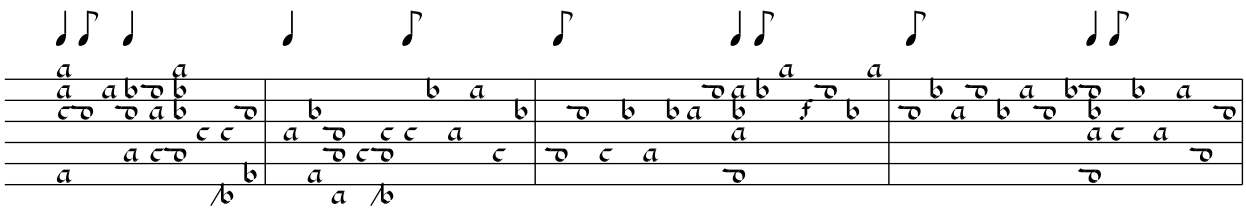

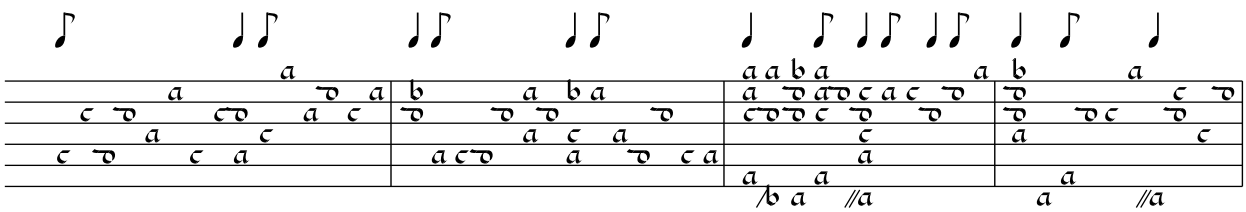

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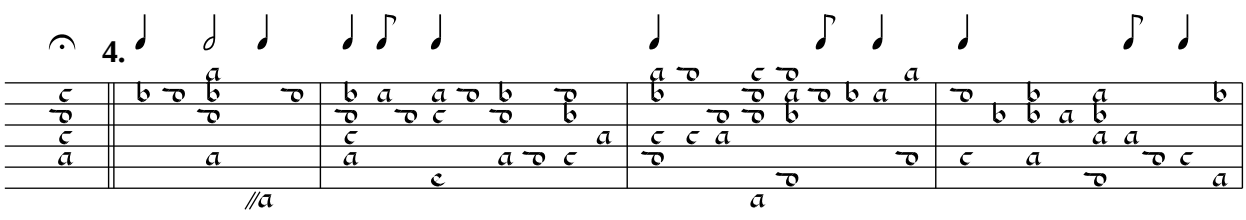

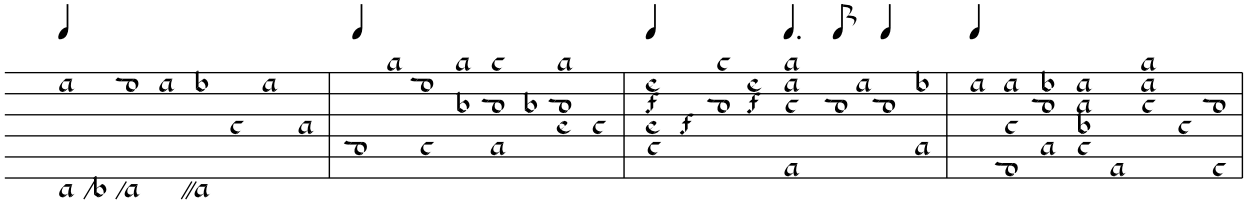

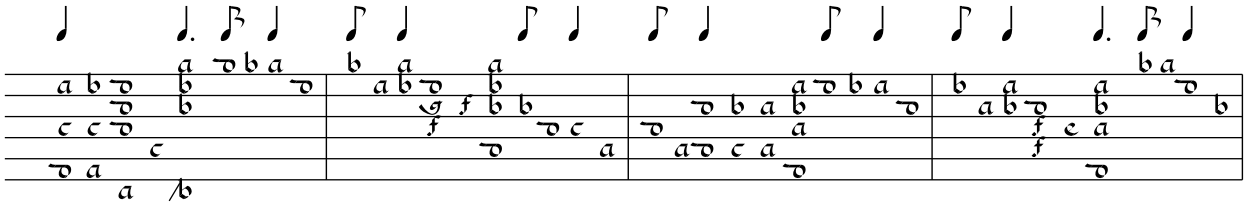

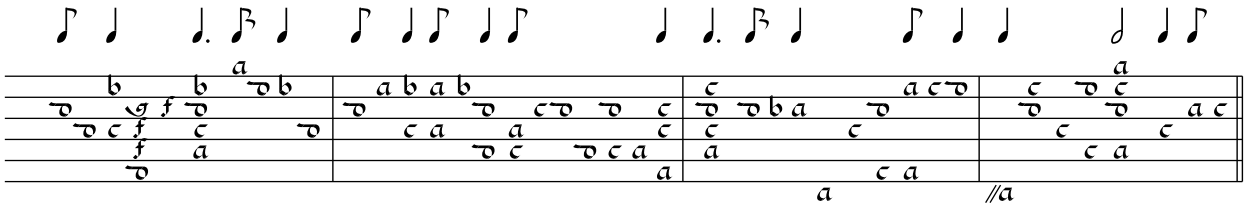

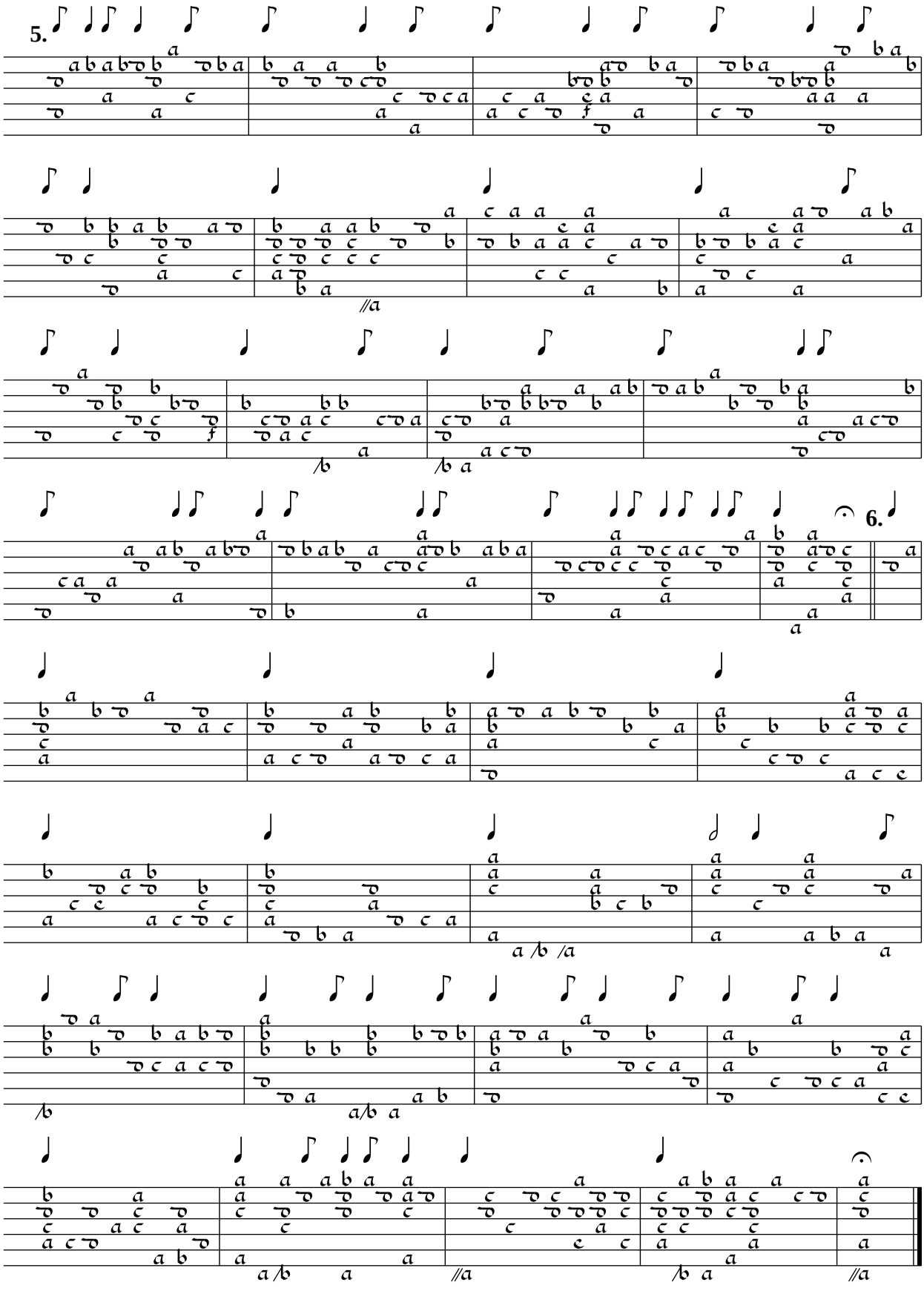
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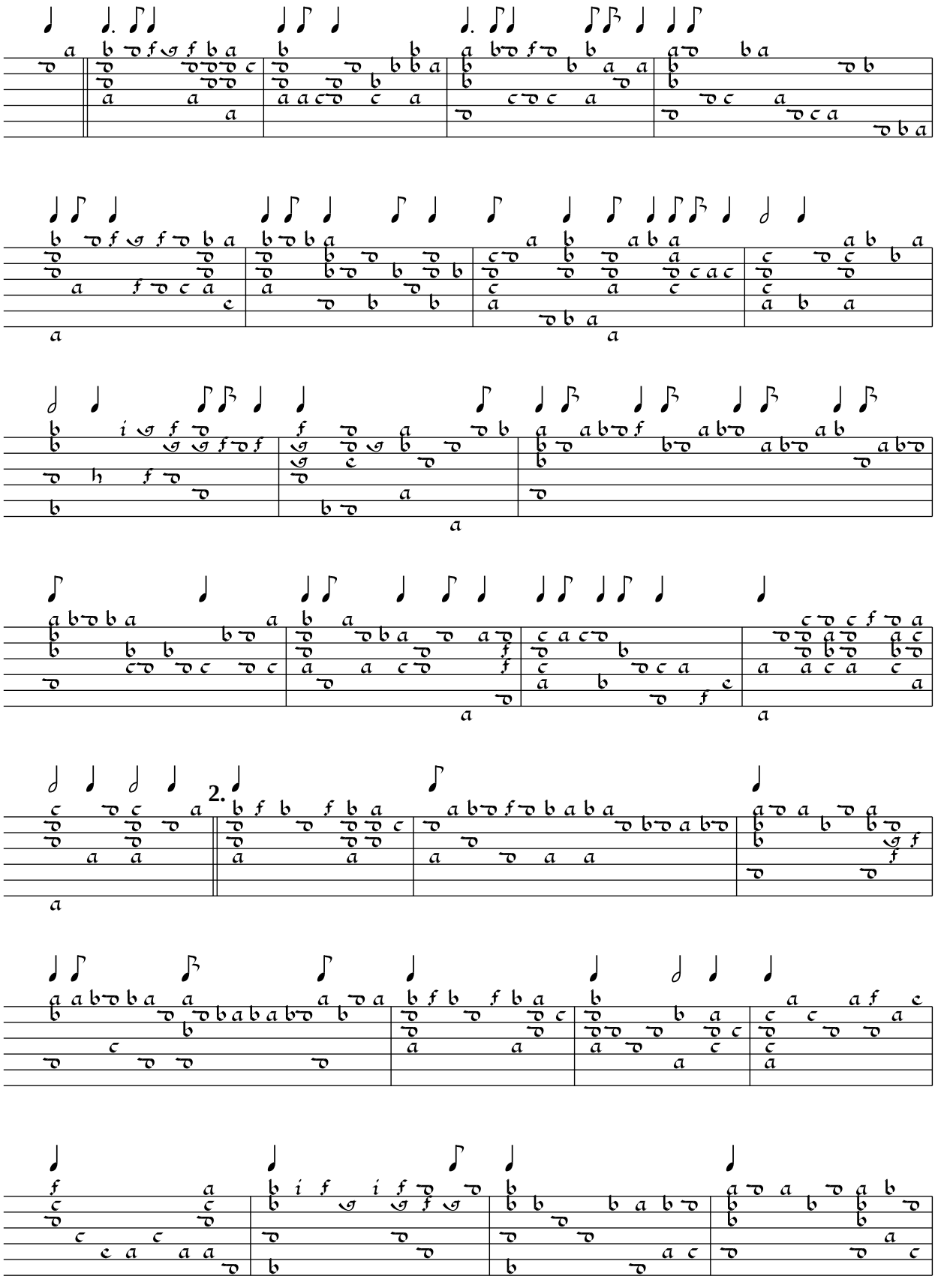
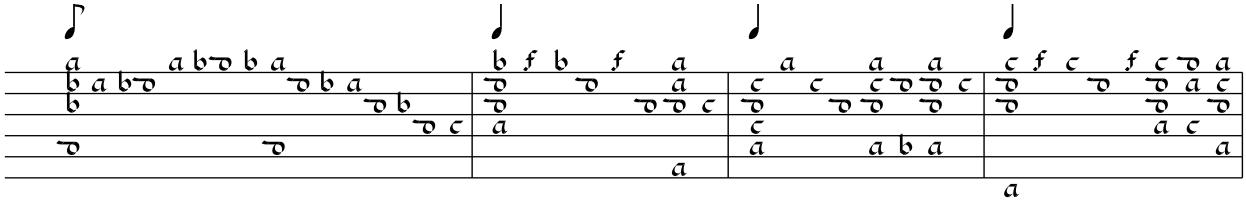
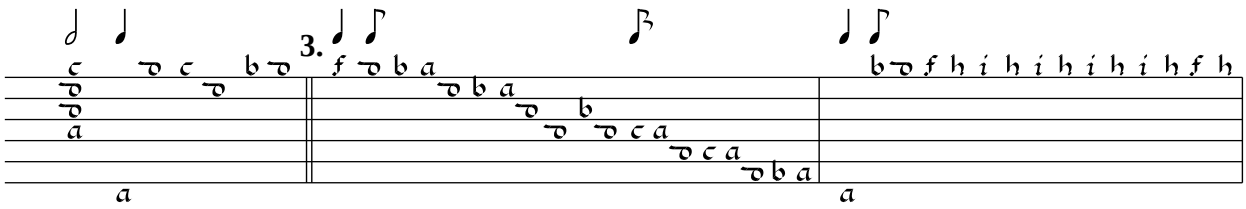
# Passomezo in F fa ur b mol

*Antoni del Pergamasco*



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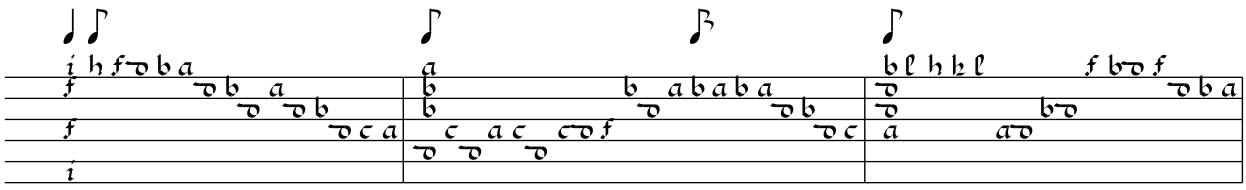

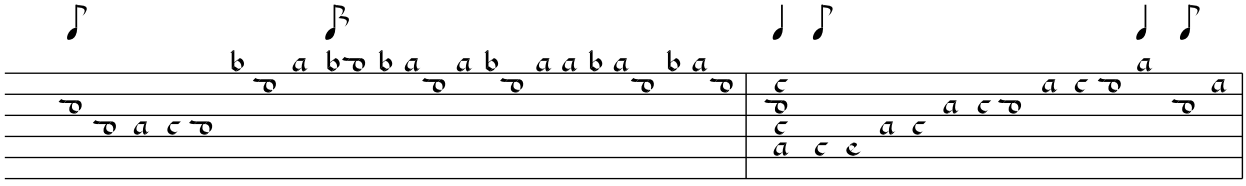

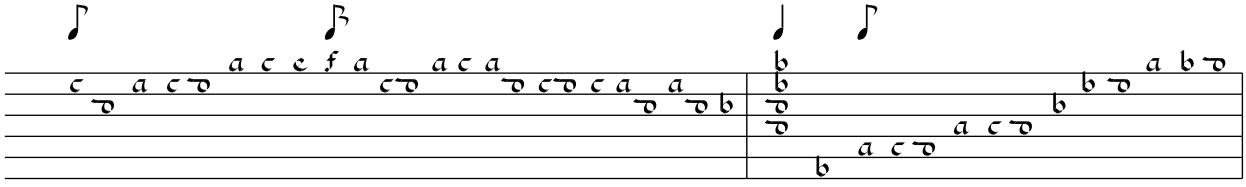

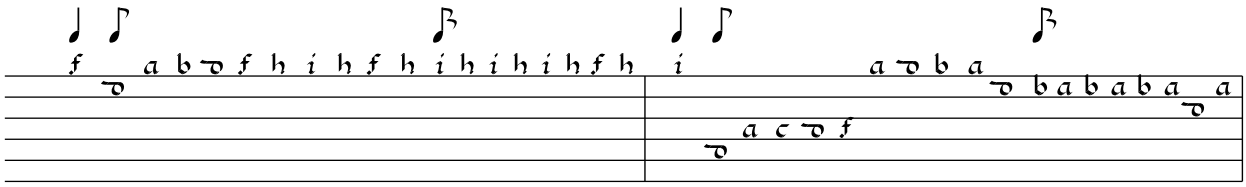

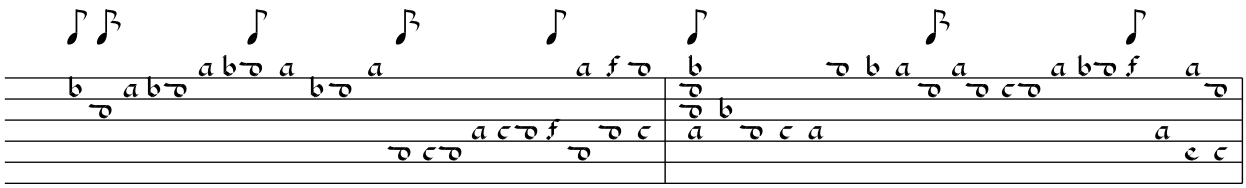

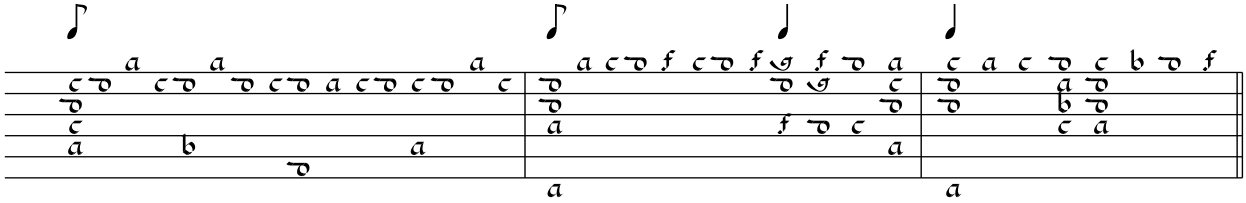

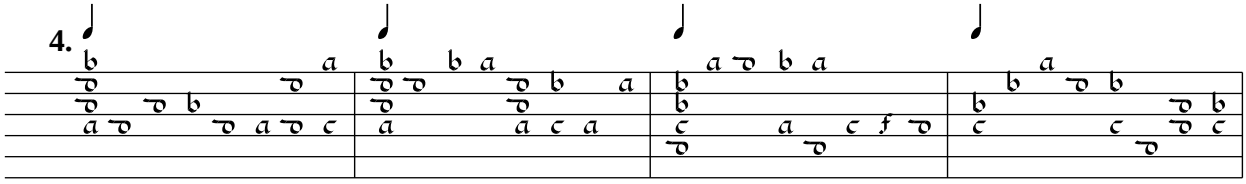
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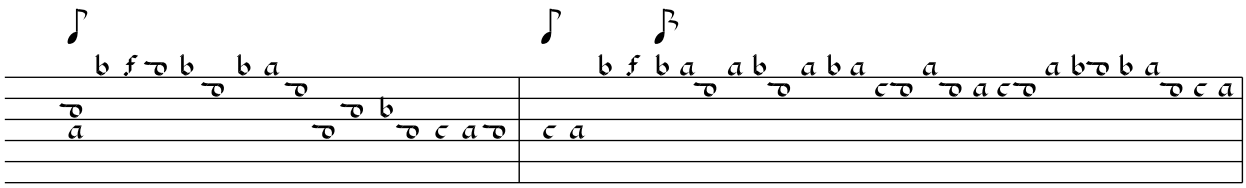
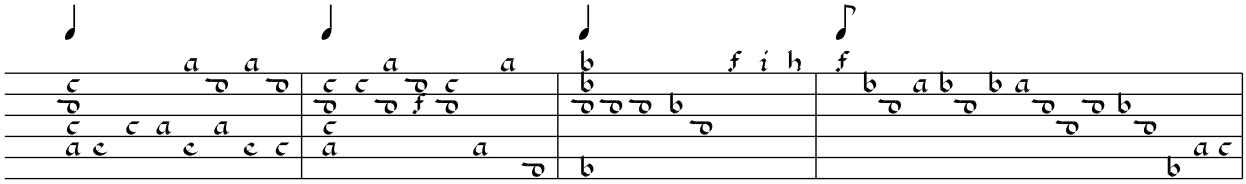
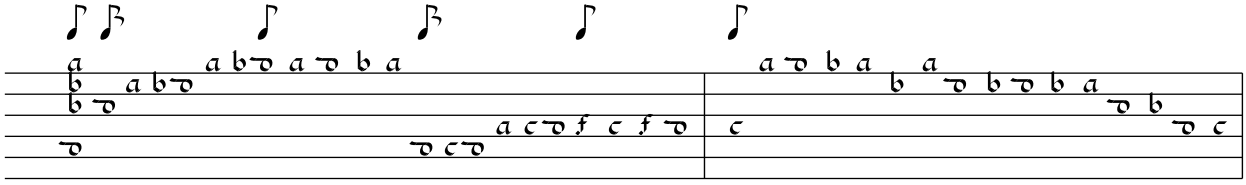
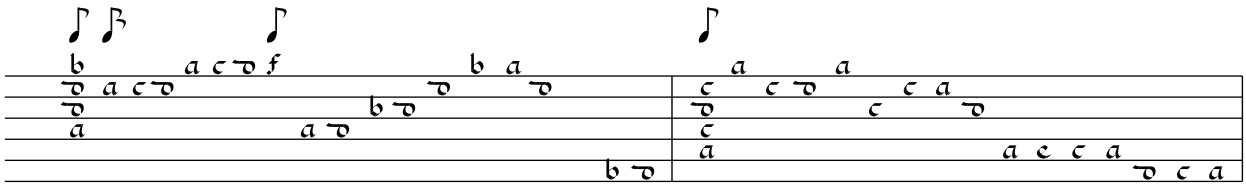
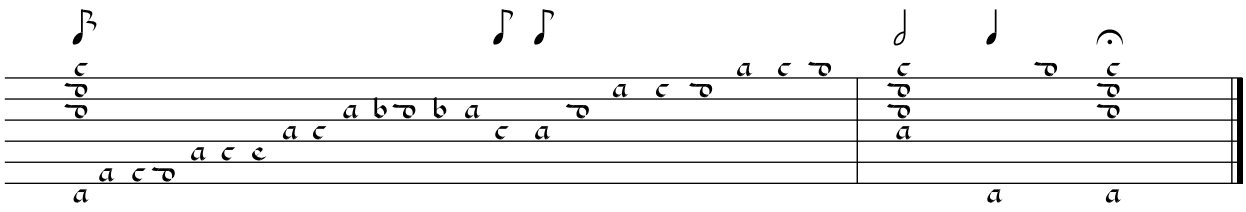


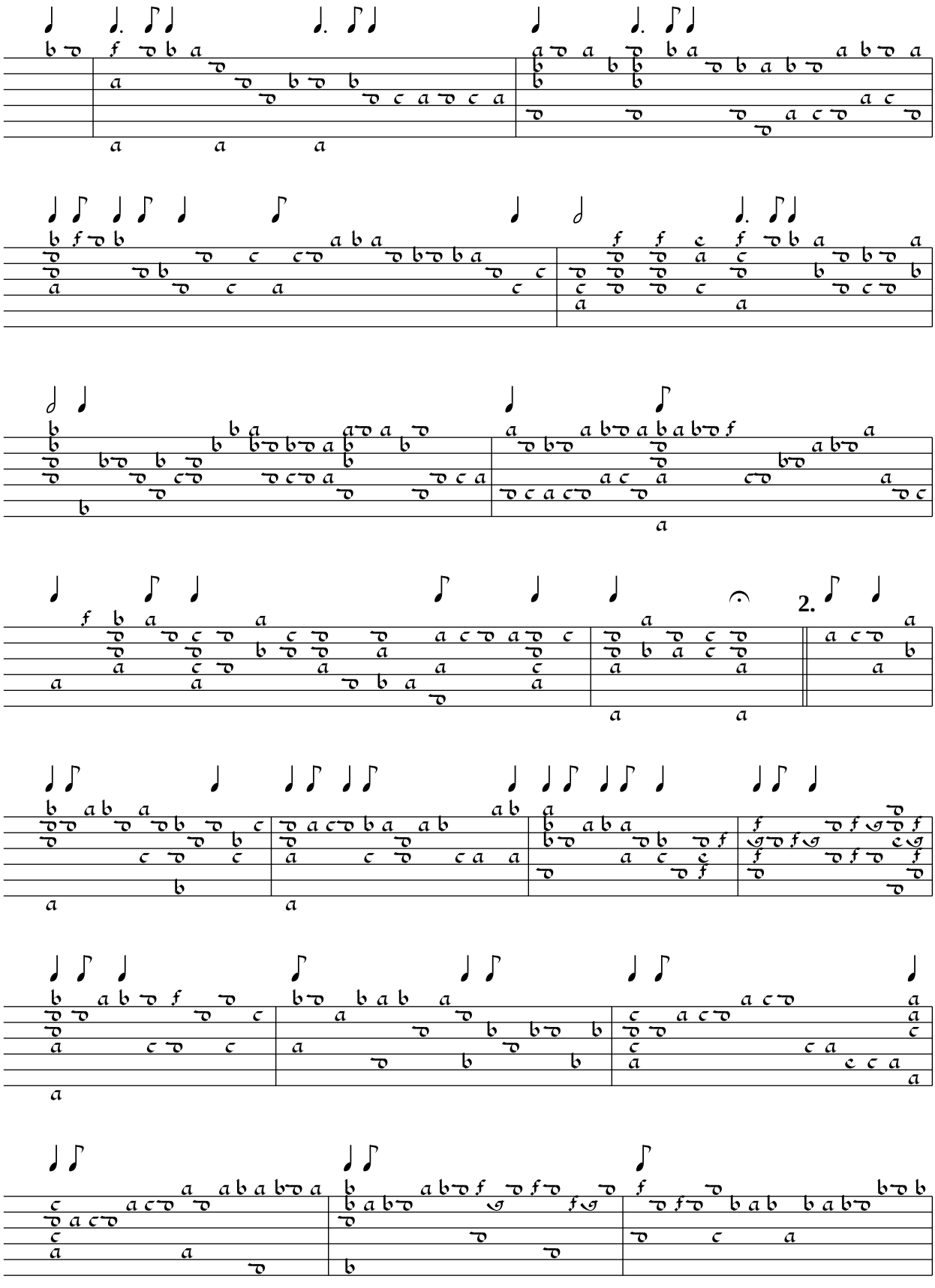


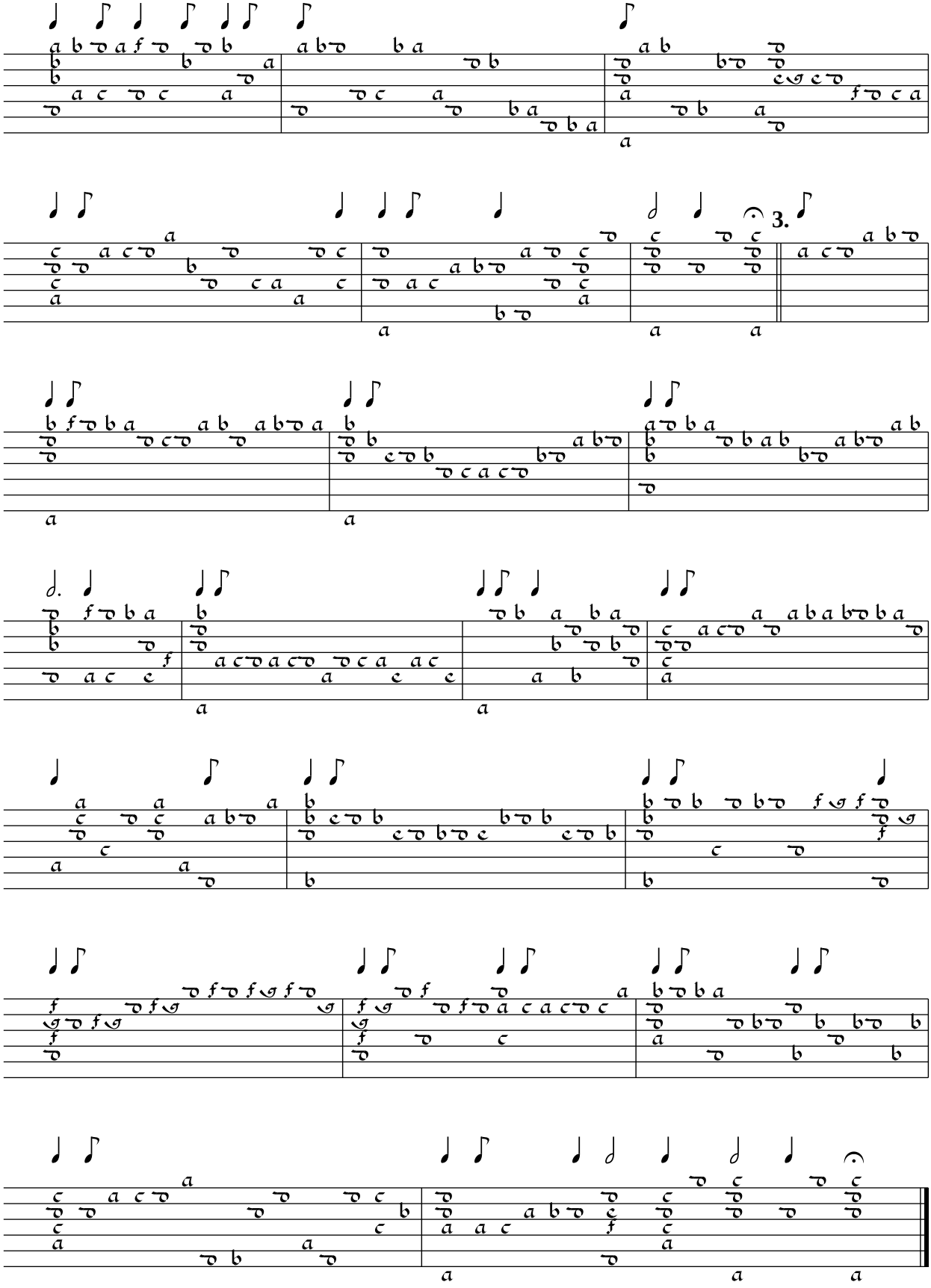






*Georg Schew*

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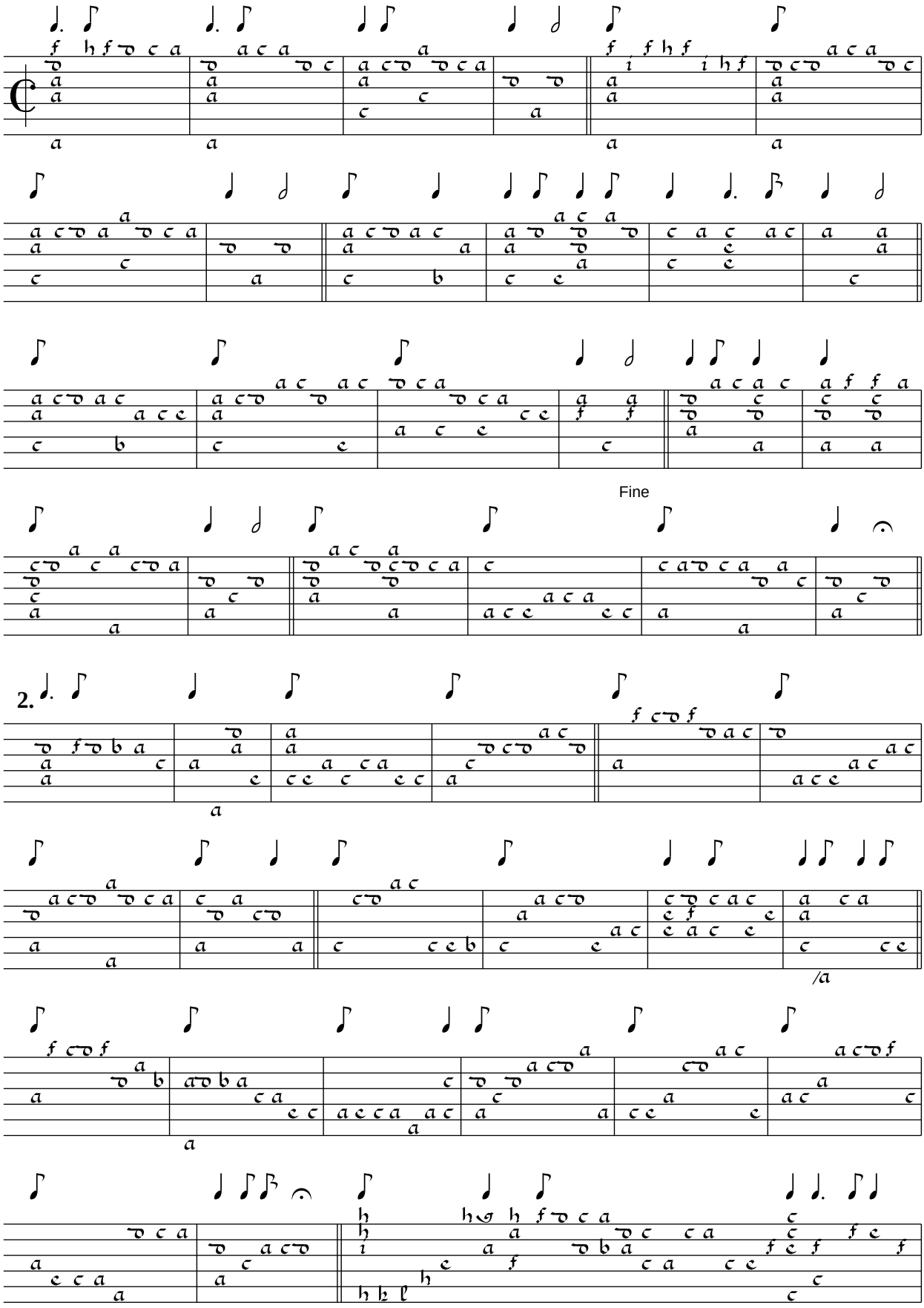
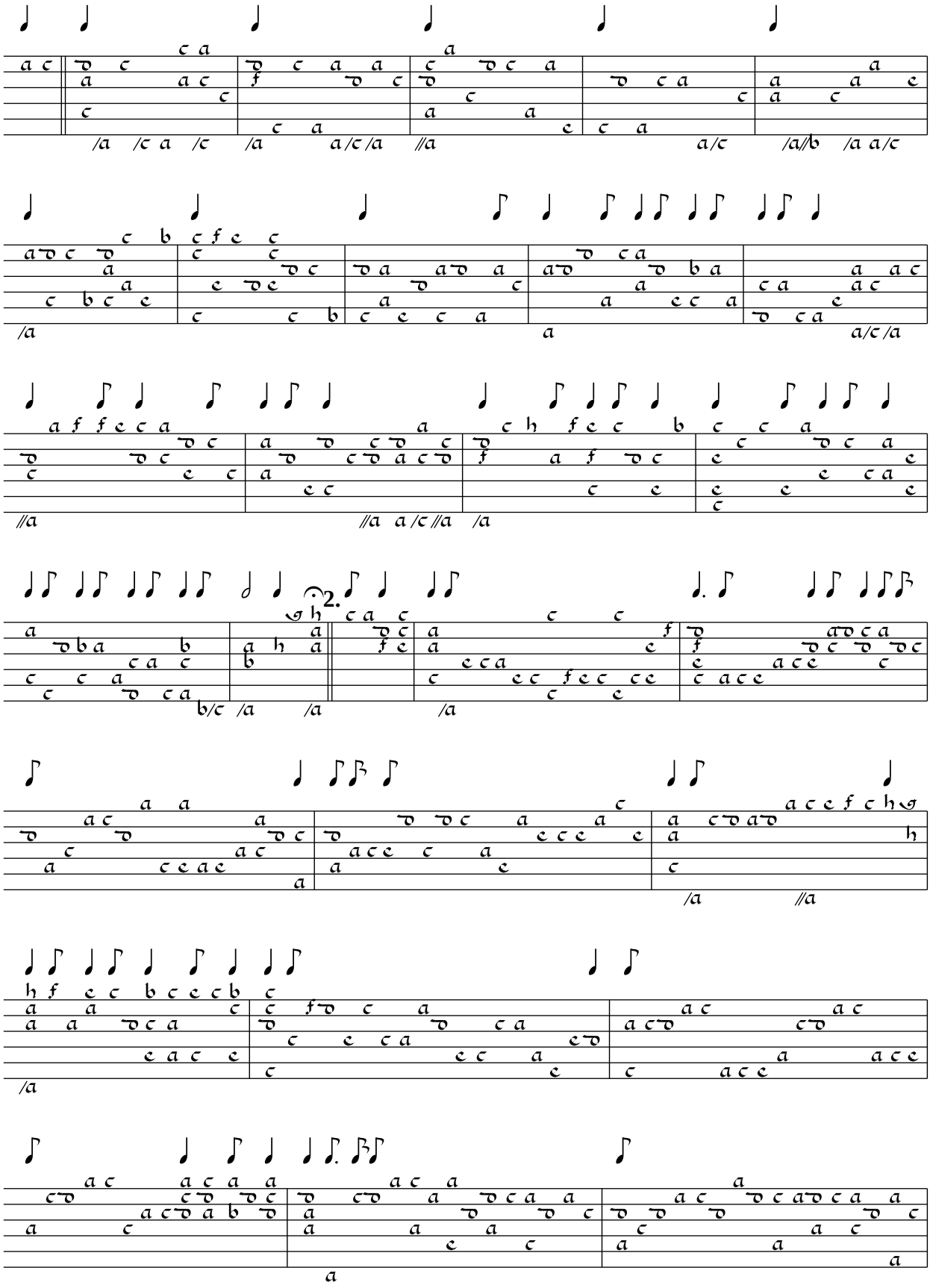
# Spectri cujusdam lonus nocturnus

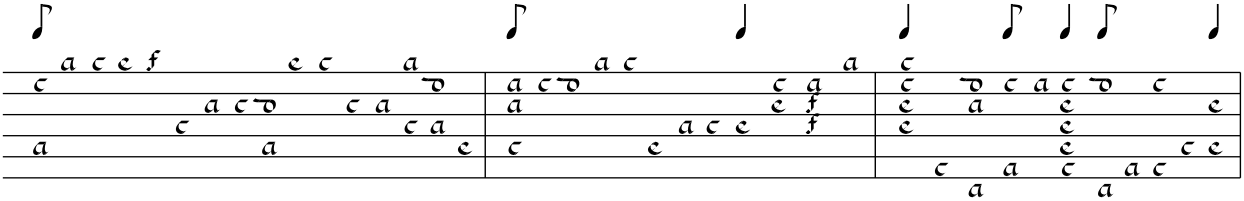
*E.M.A*

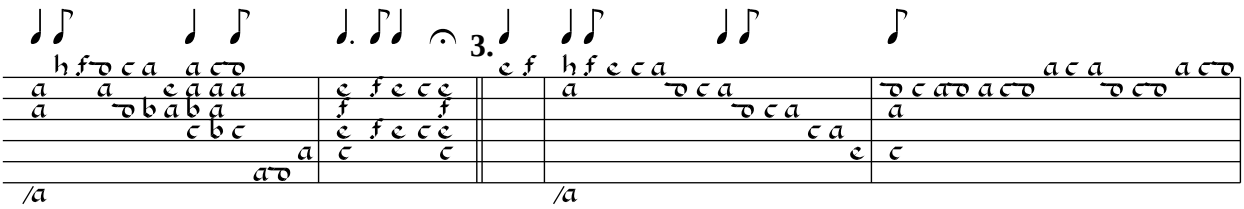


# Passomezo in D sol re ut b mol

*Incerti Authoris*



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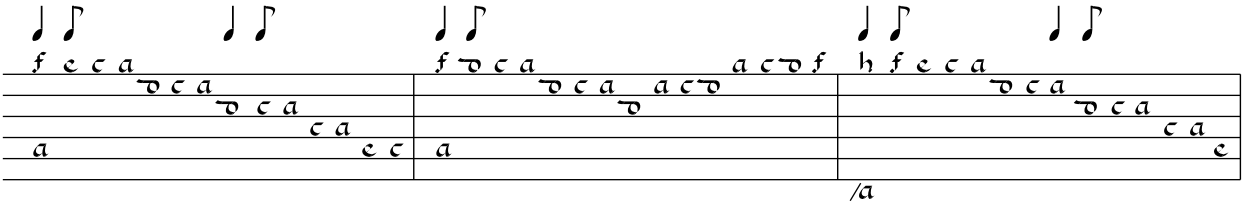

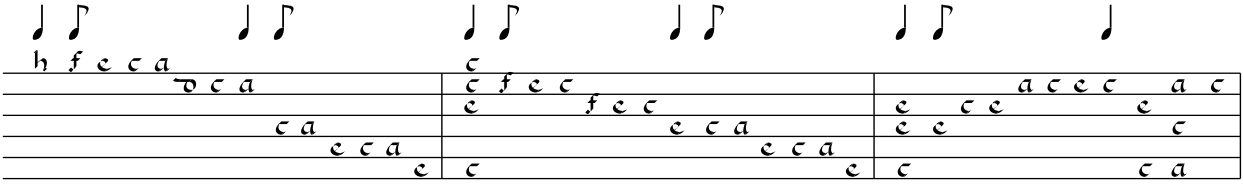

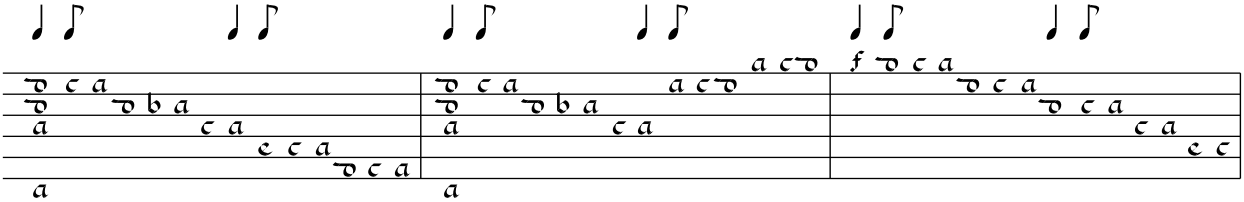

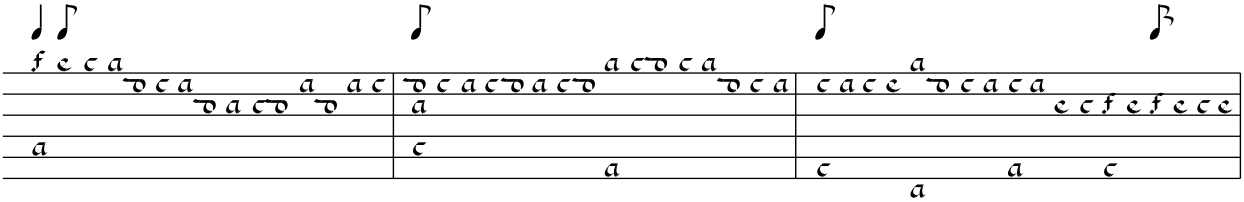

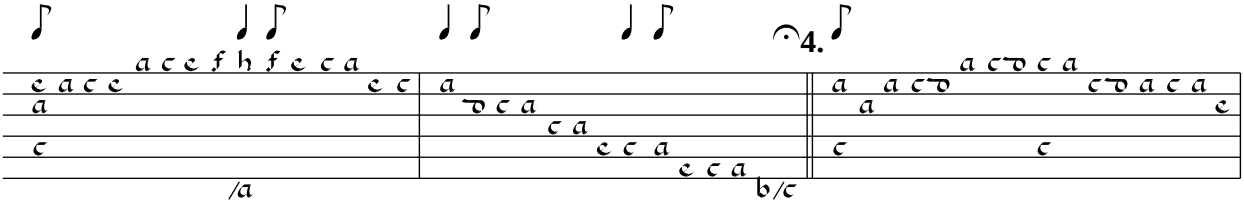


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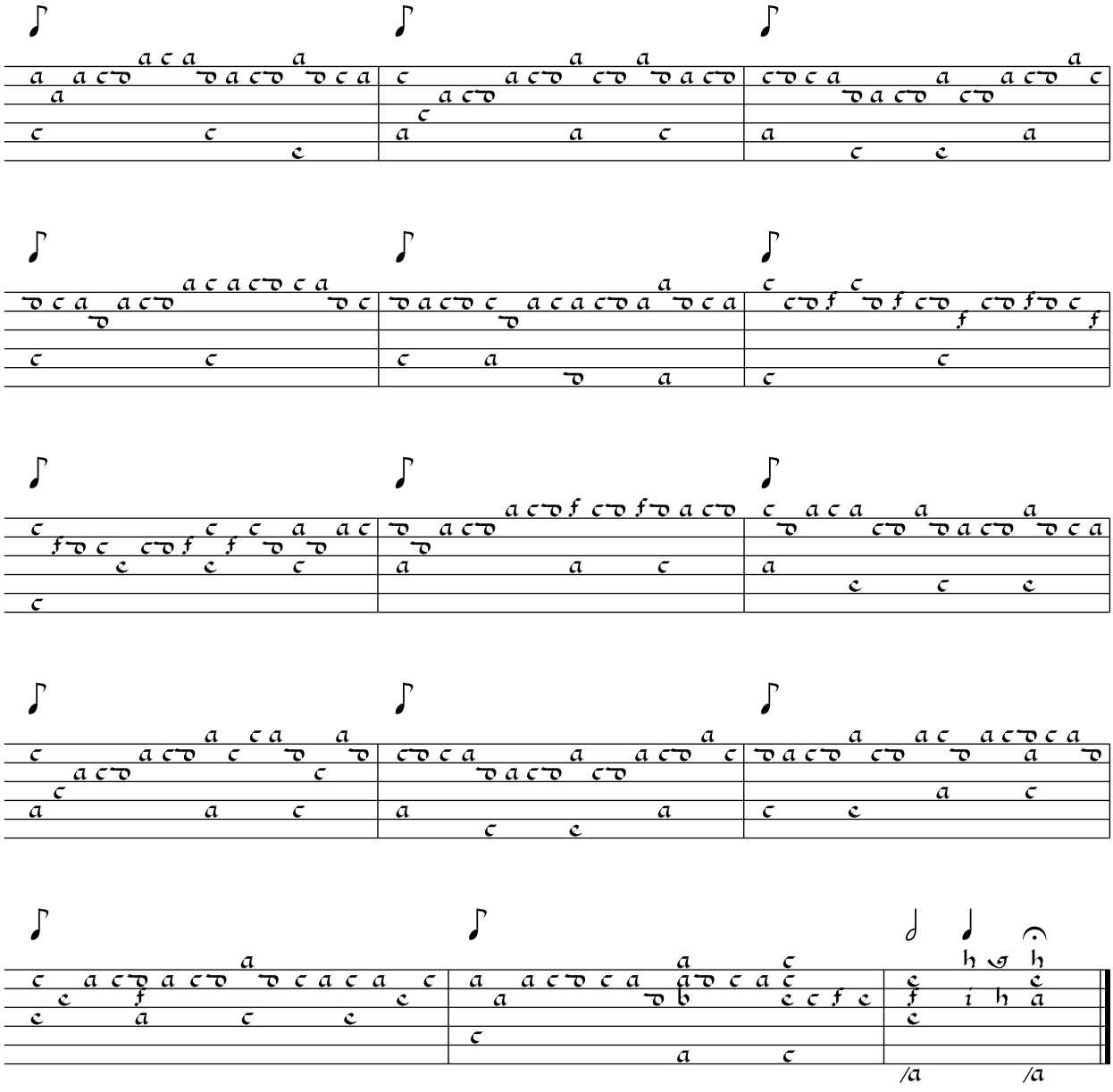

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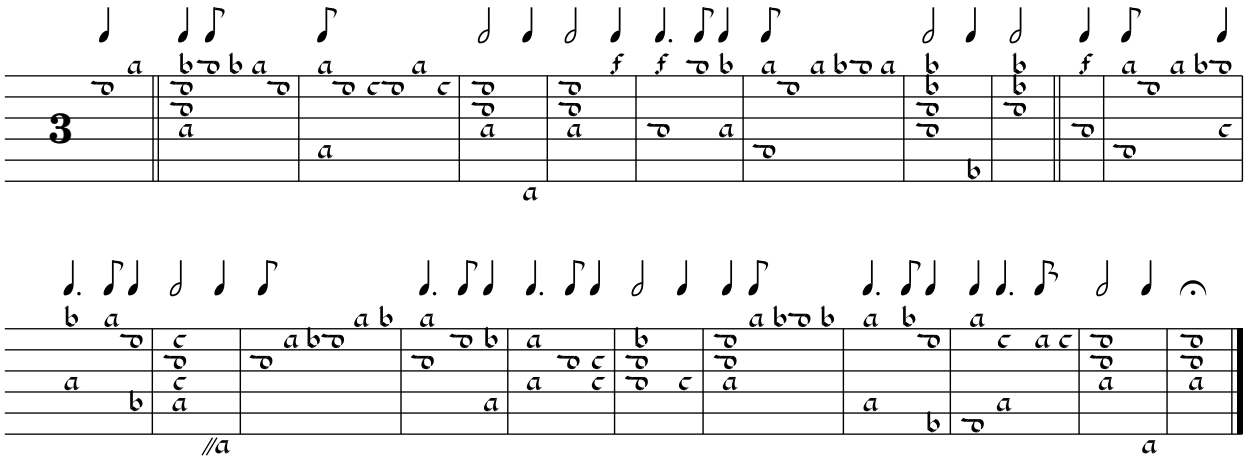

# Passomezo in A la mi re  b mol

*J.F.*

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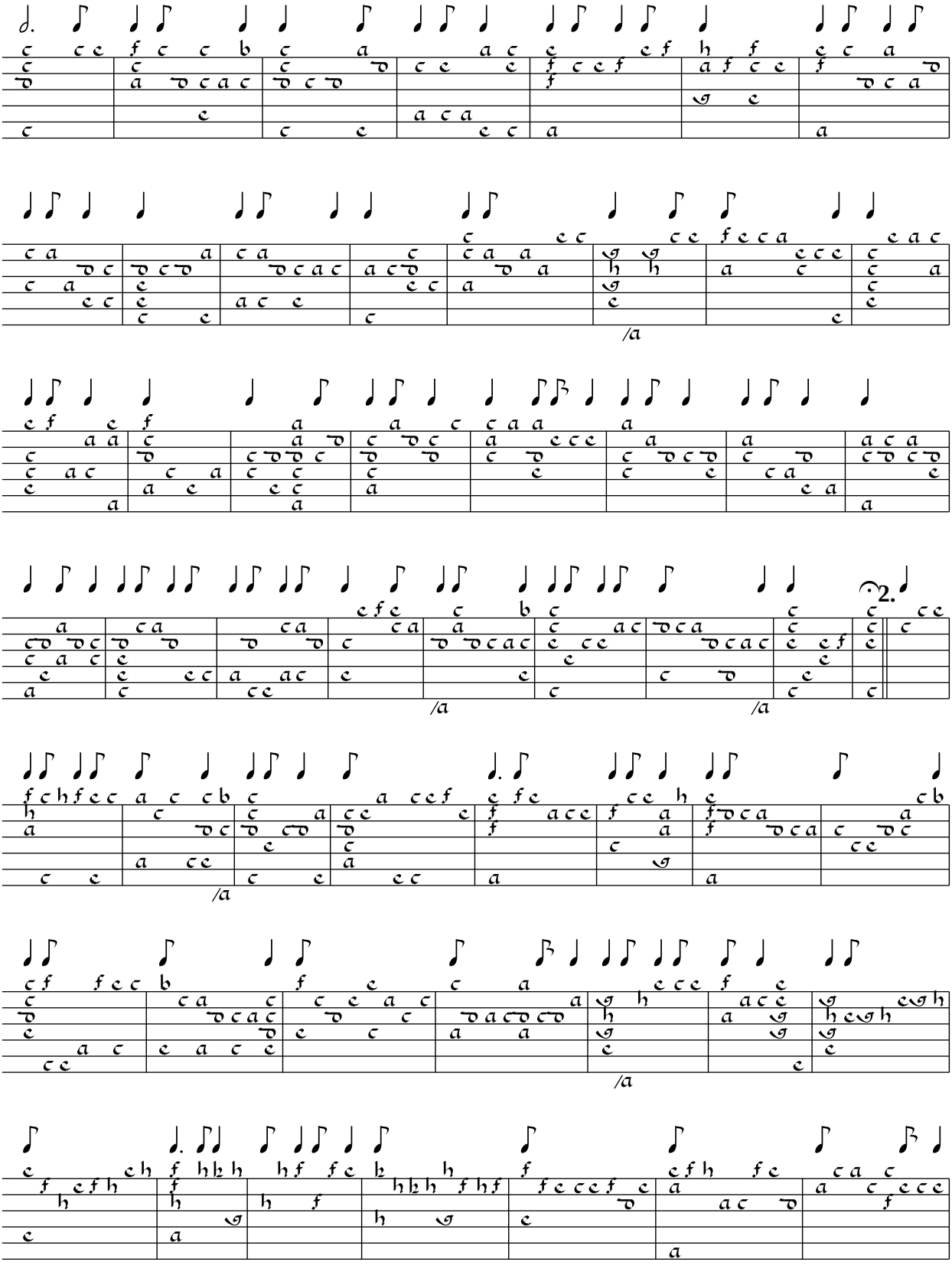

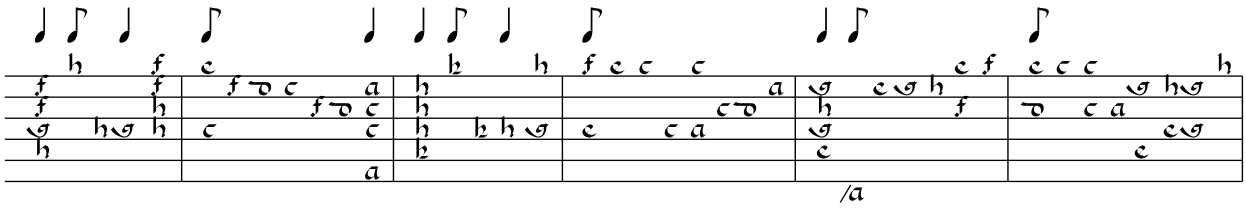

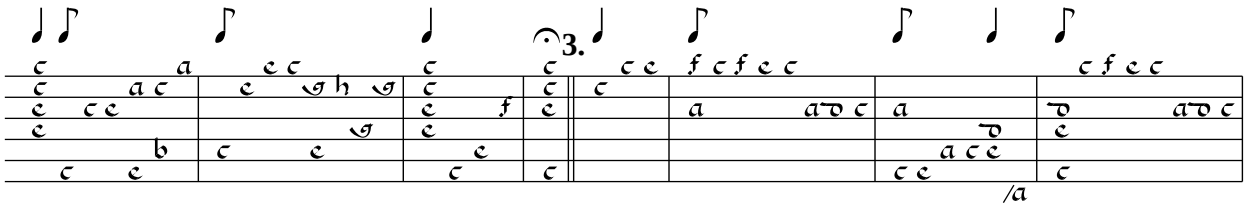
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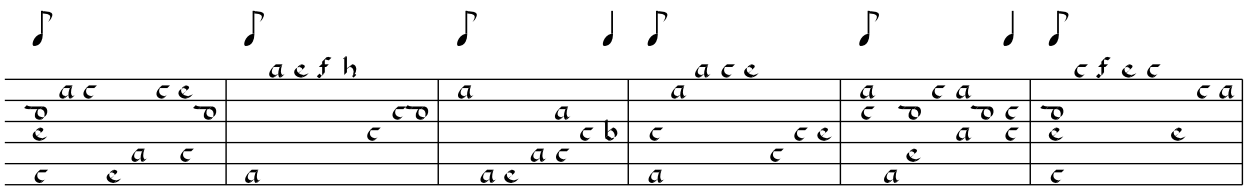

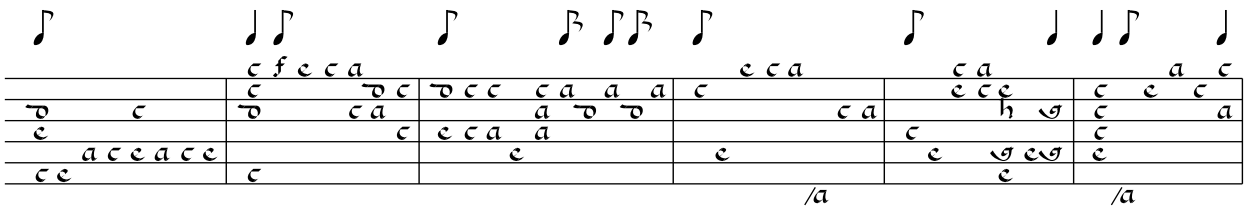

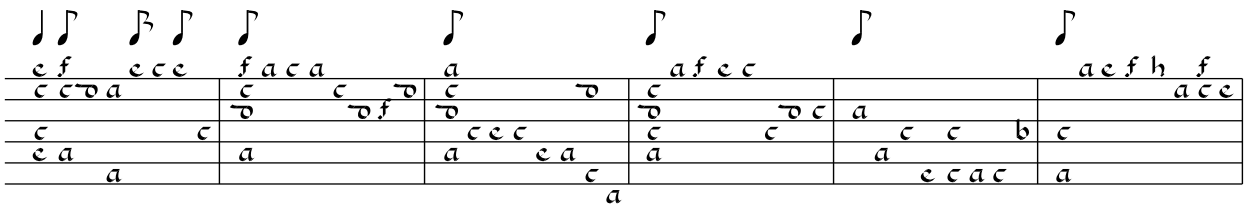

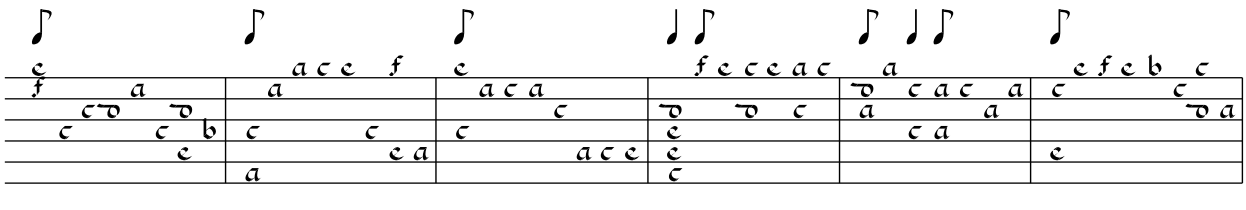

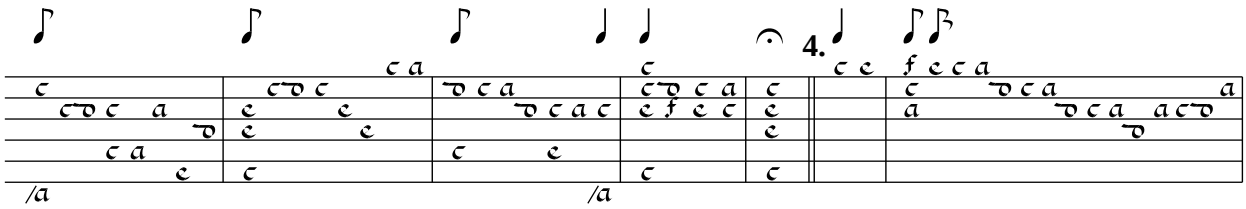
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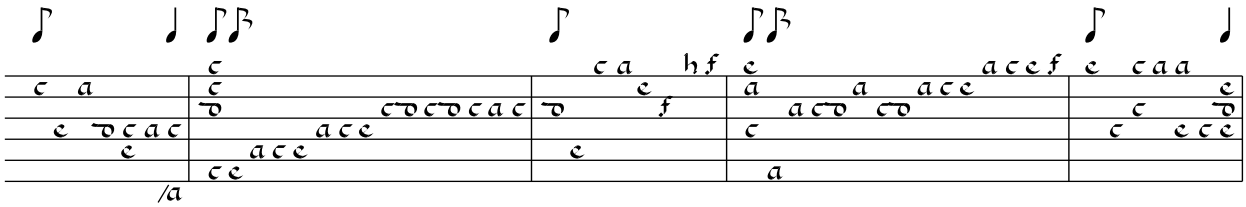

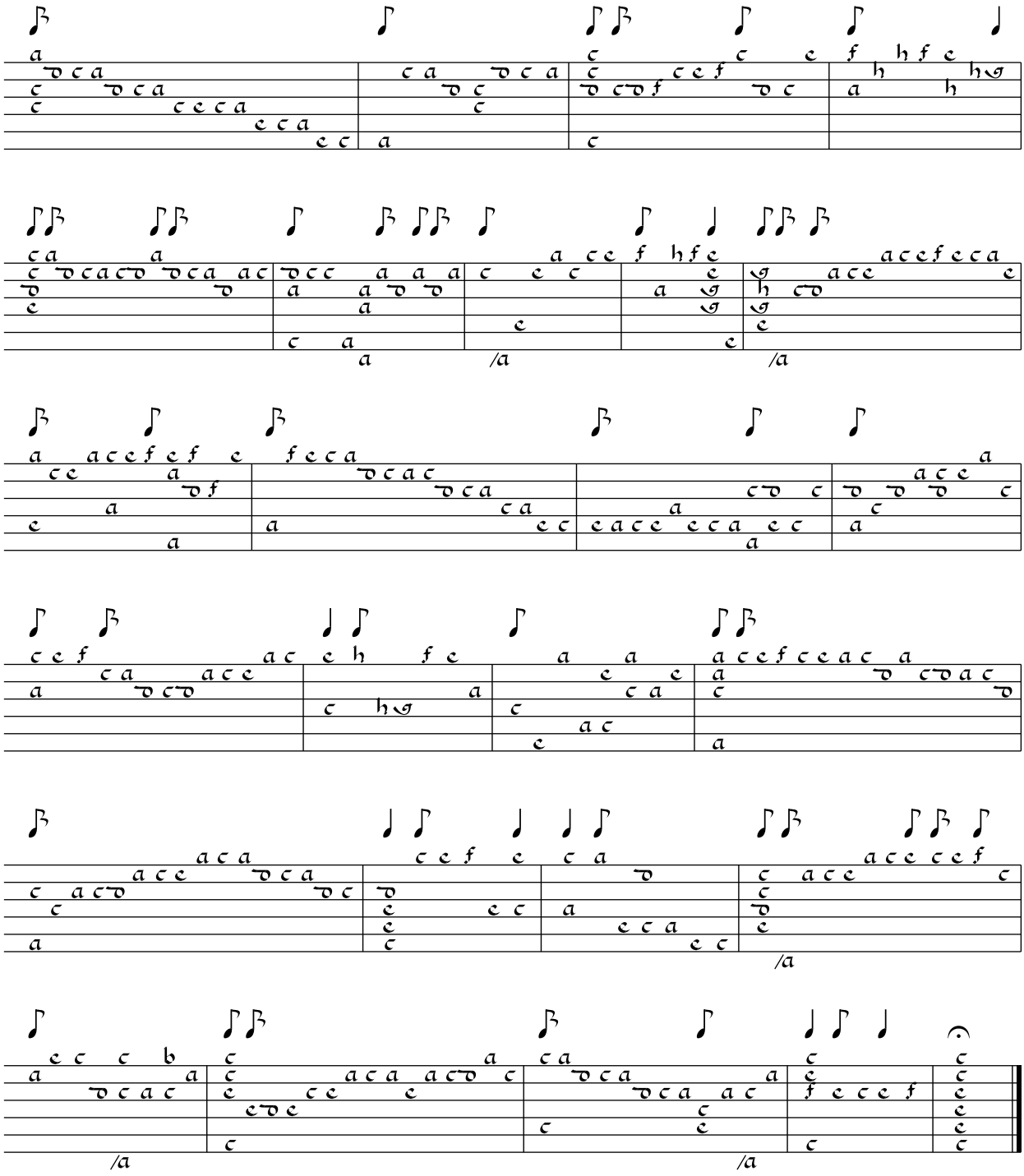

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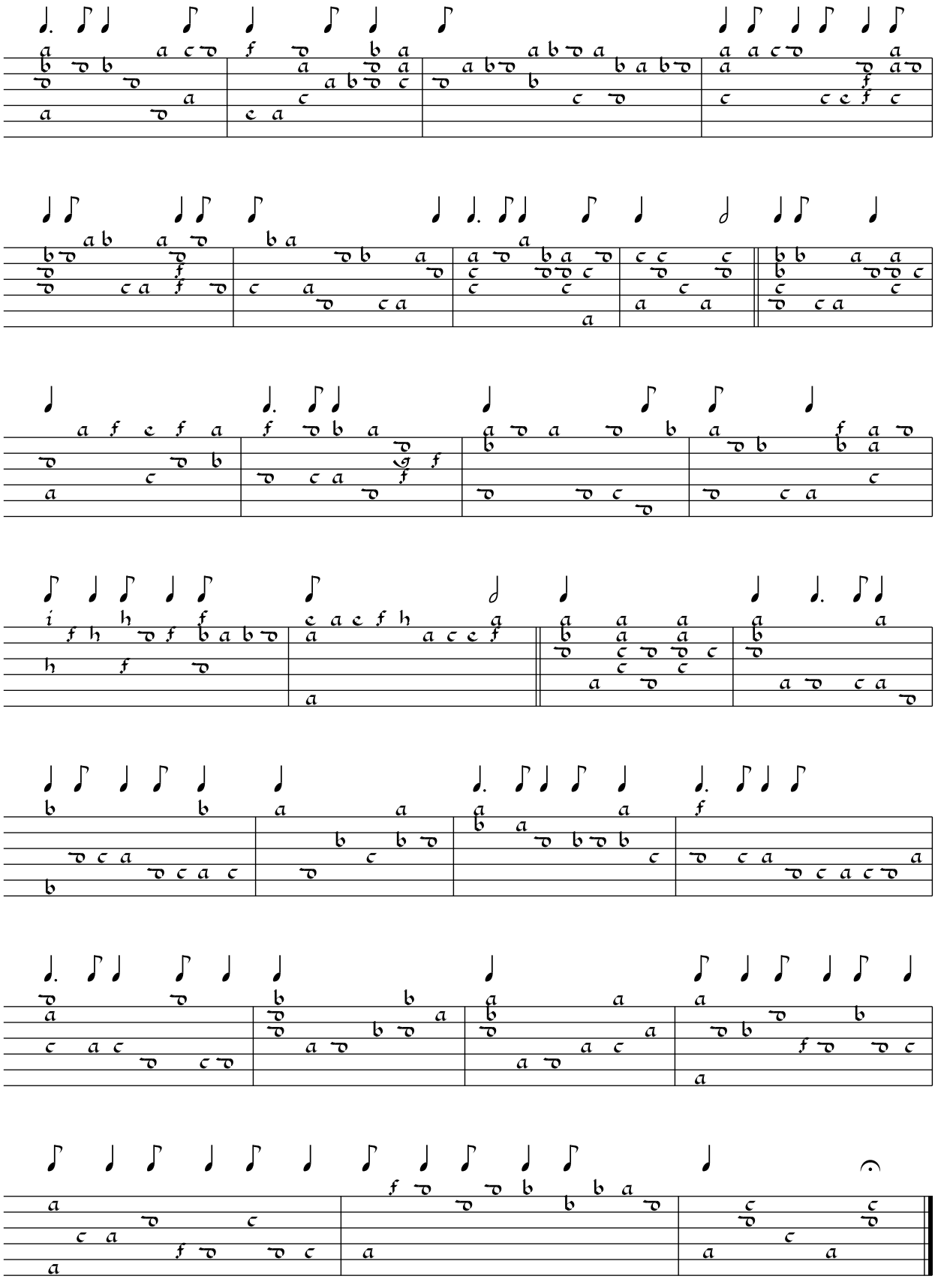

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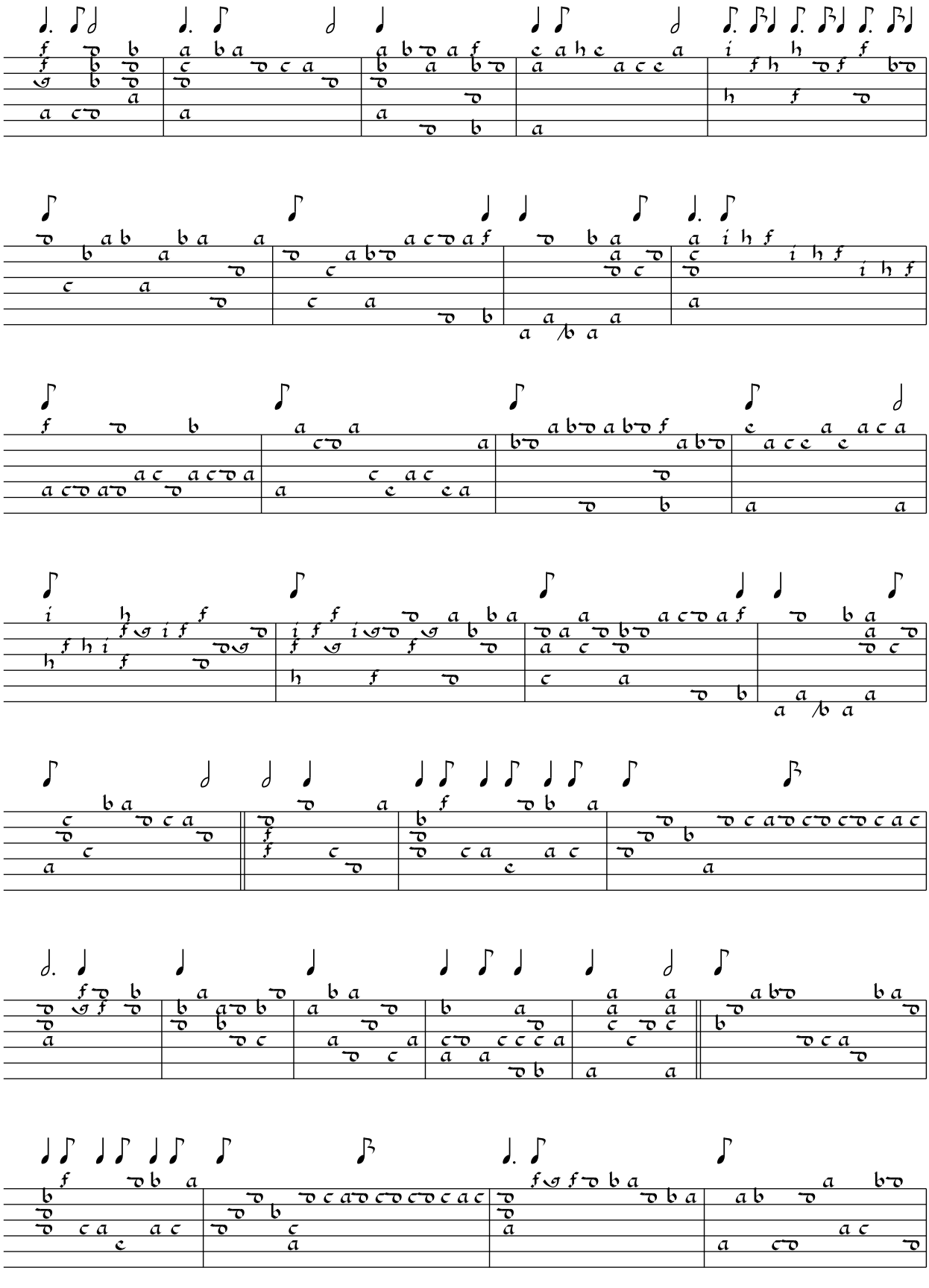

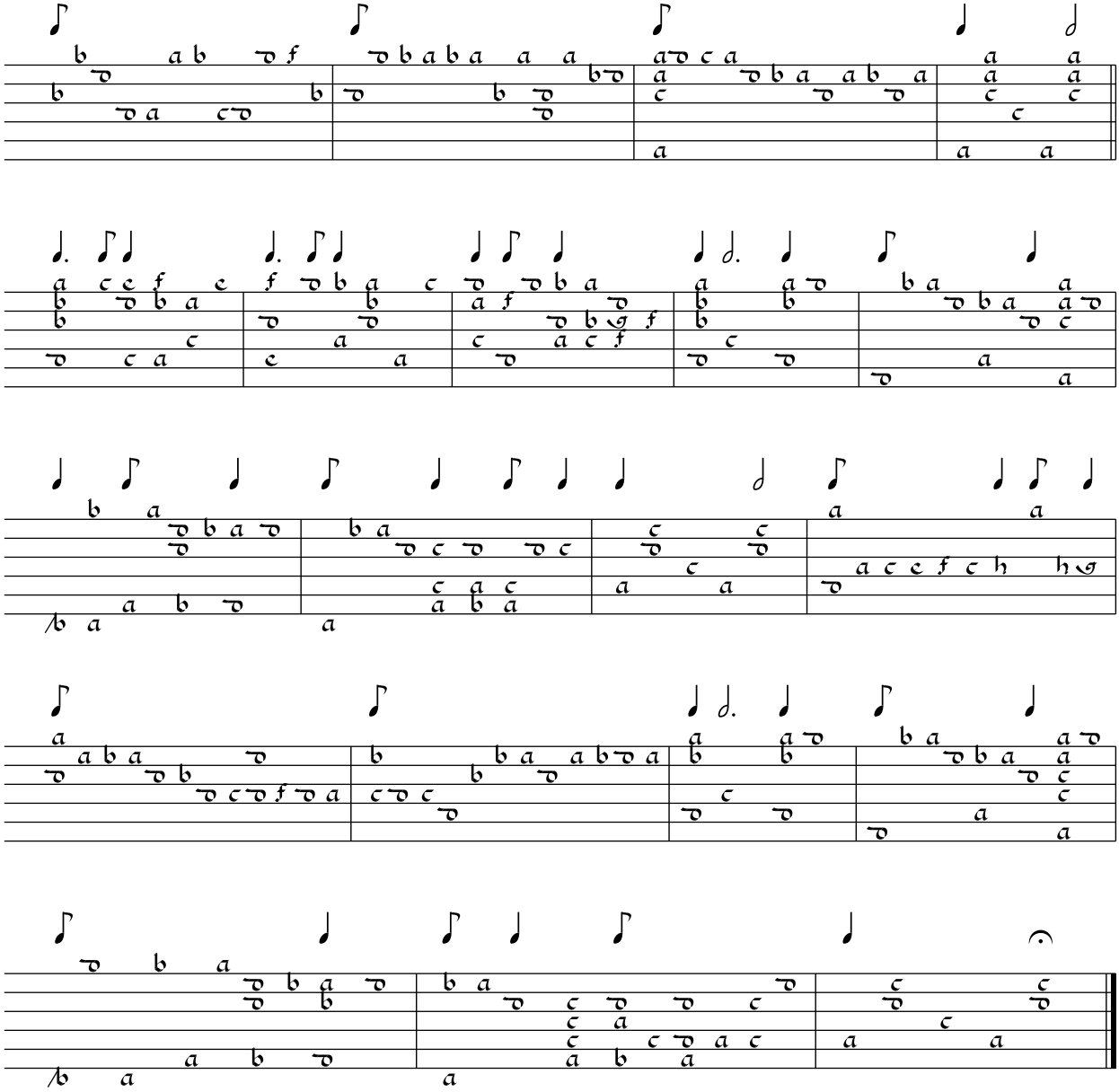

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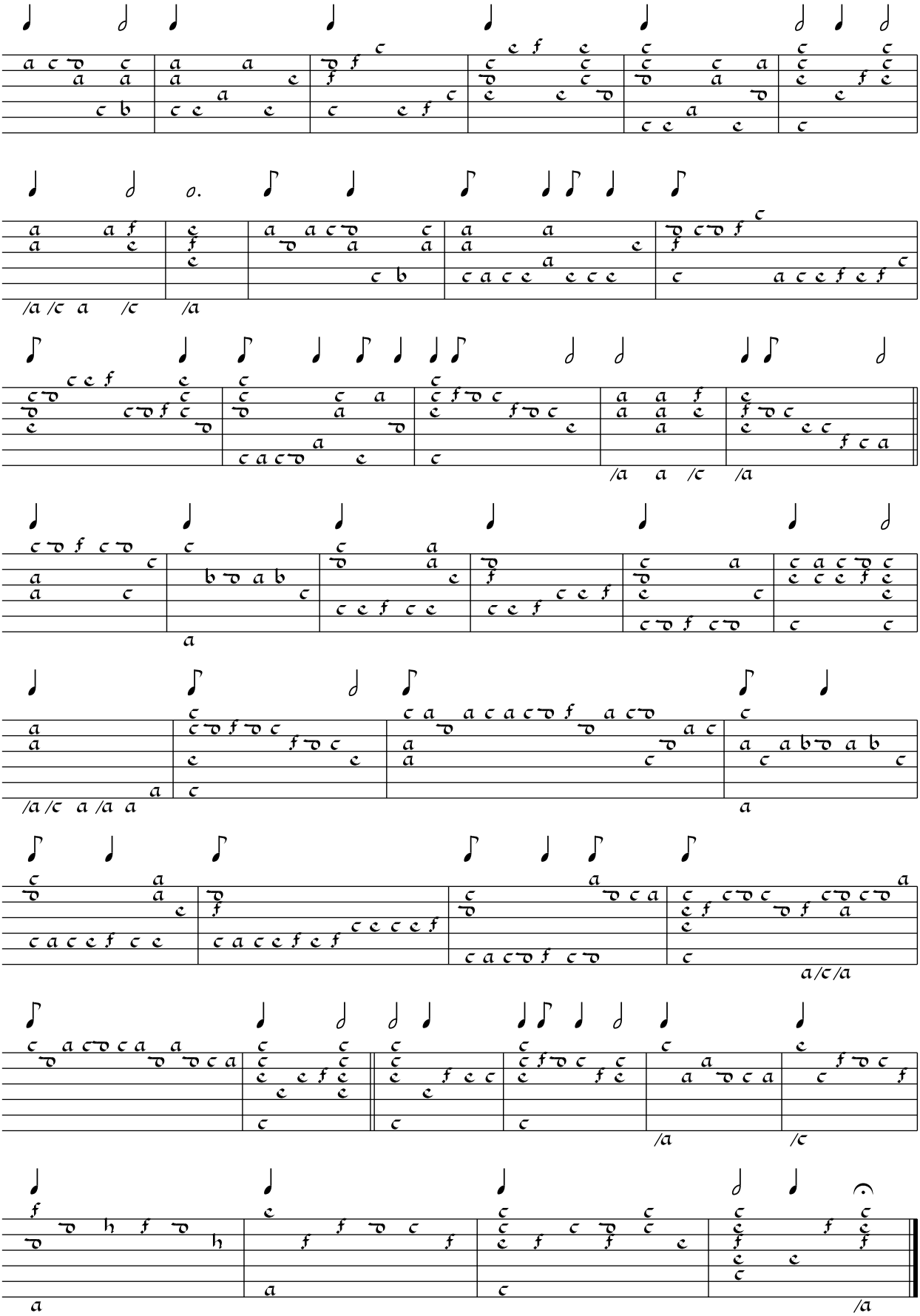
*T.K.*



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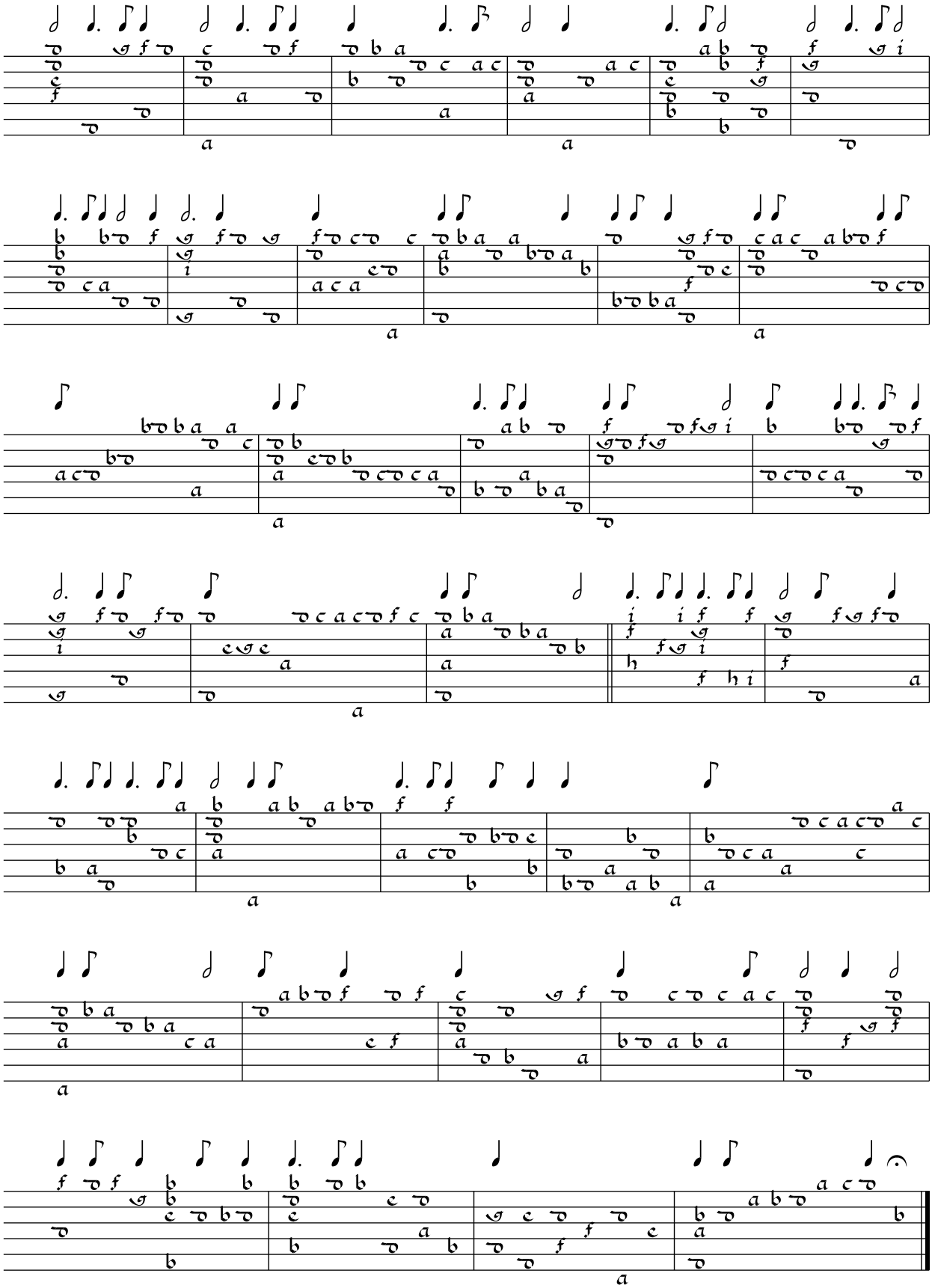
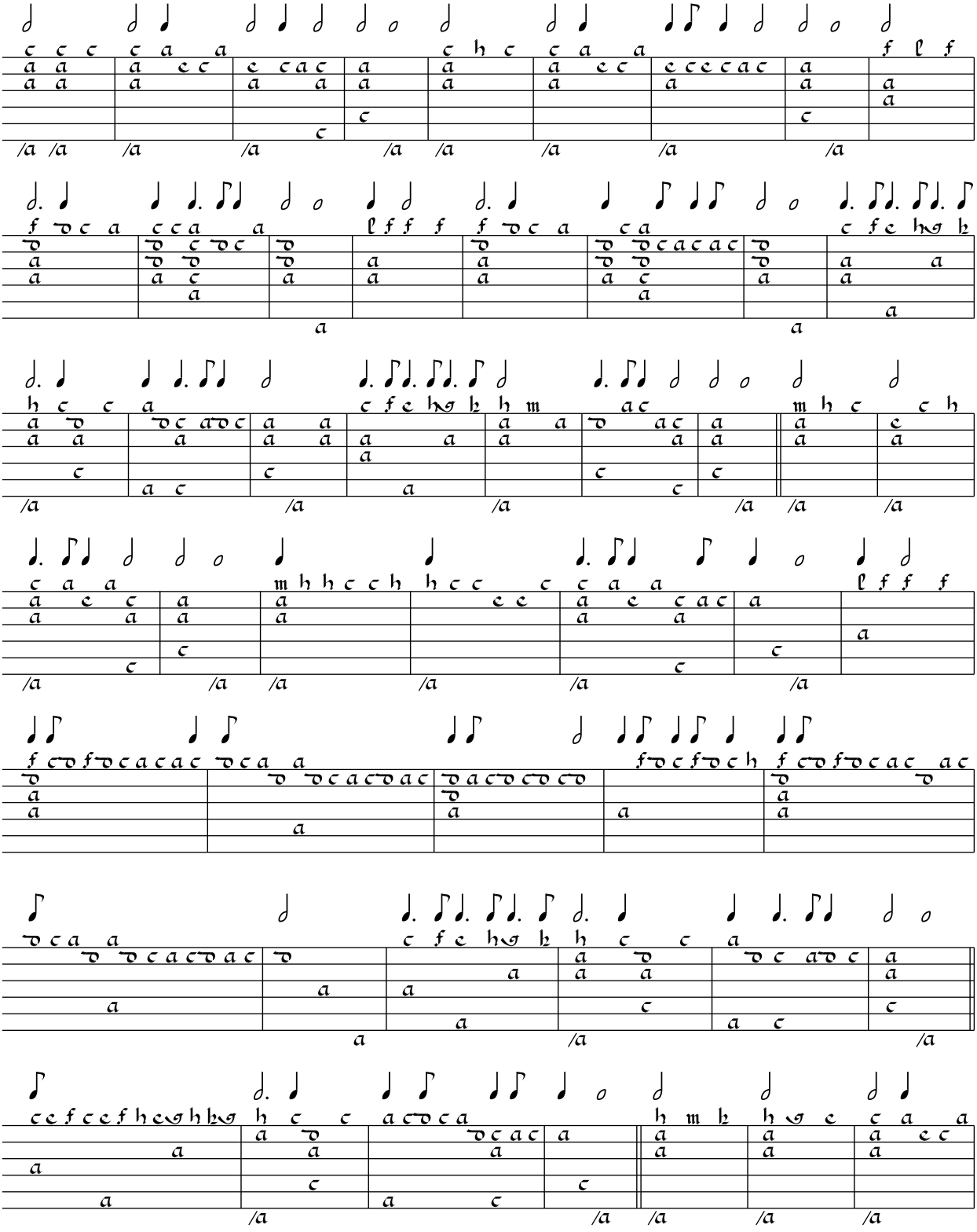
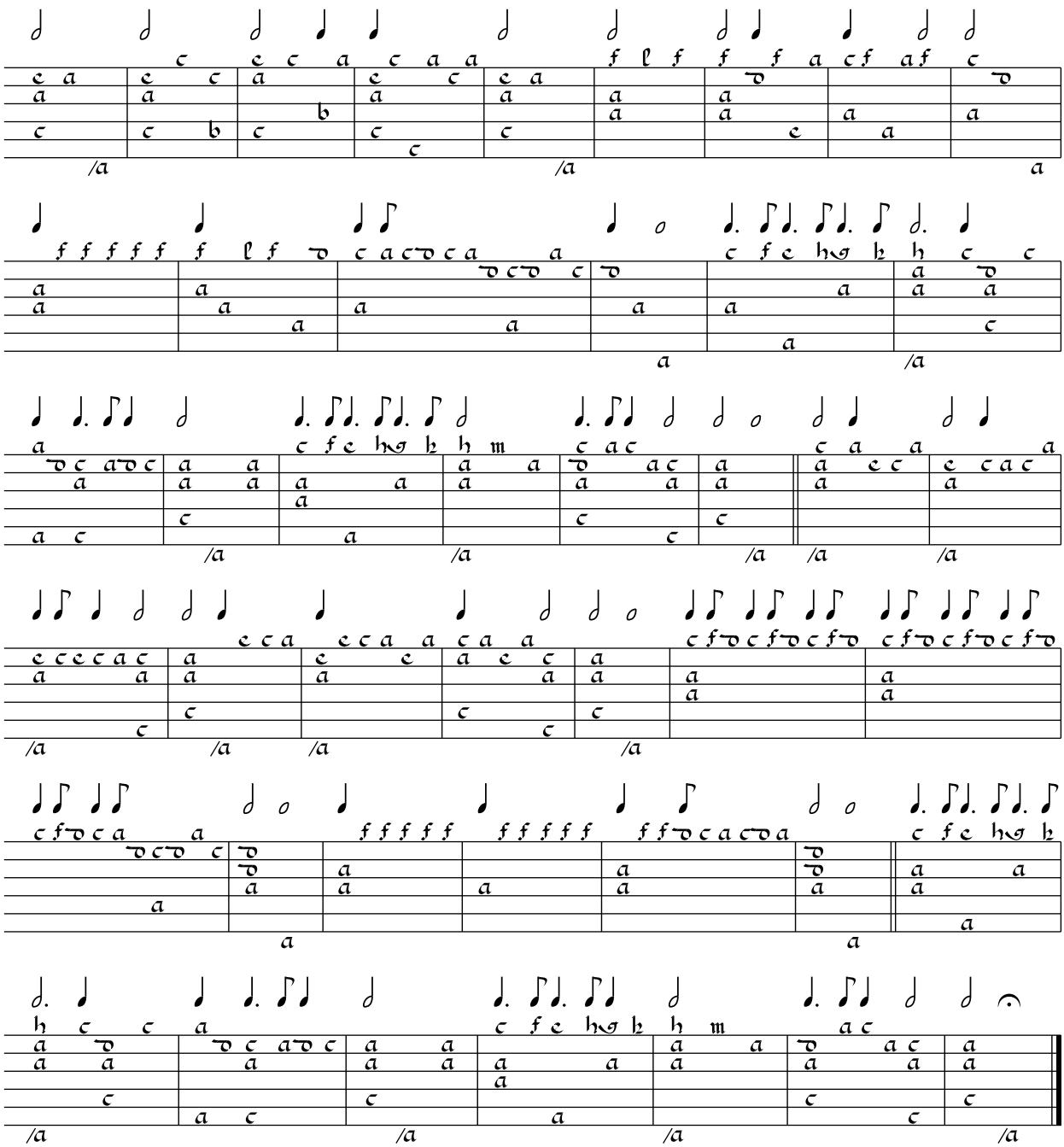
*T.K.*



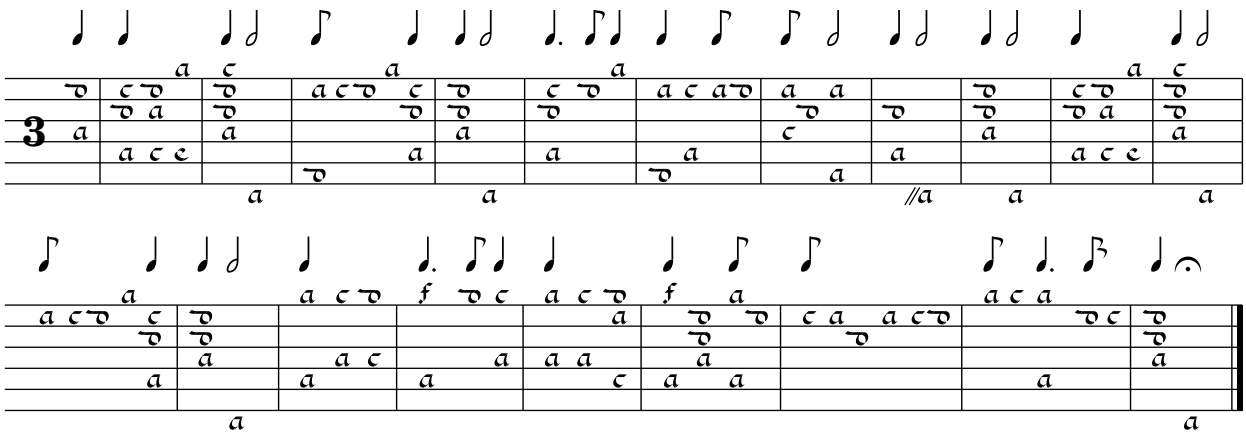
# Galliarda 5

*Robert Doulandt*



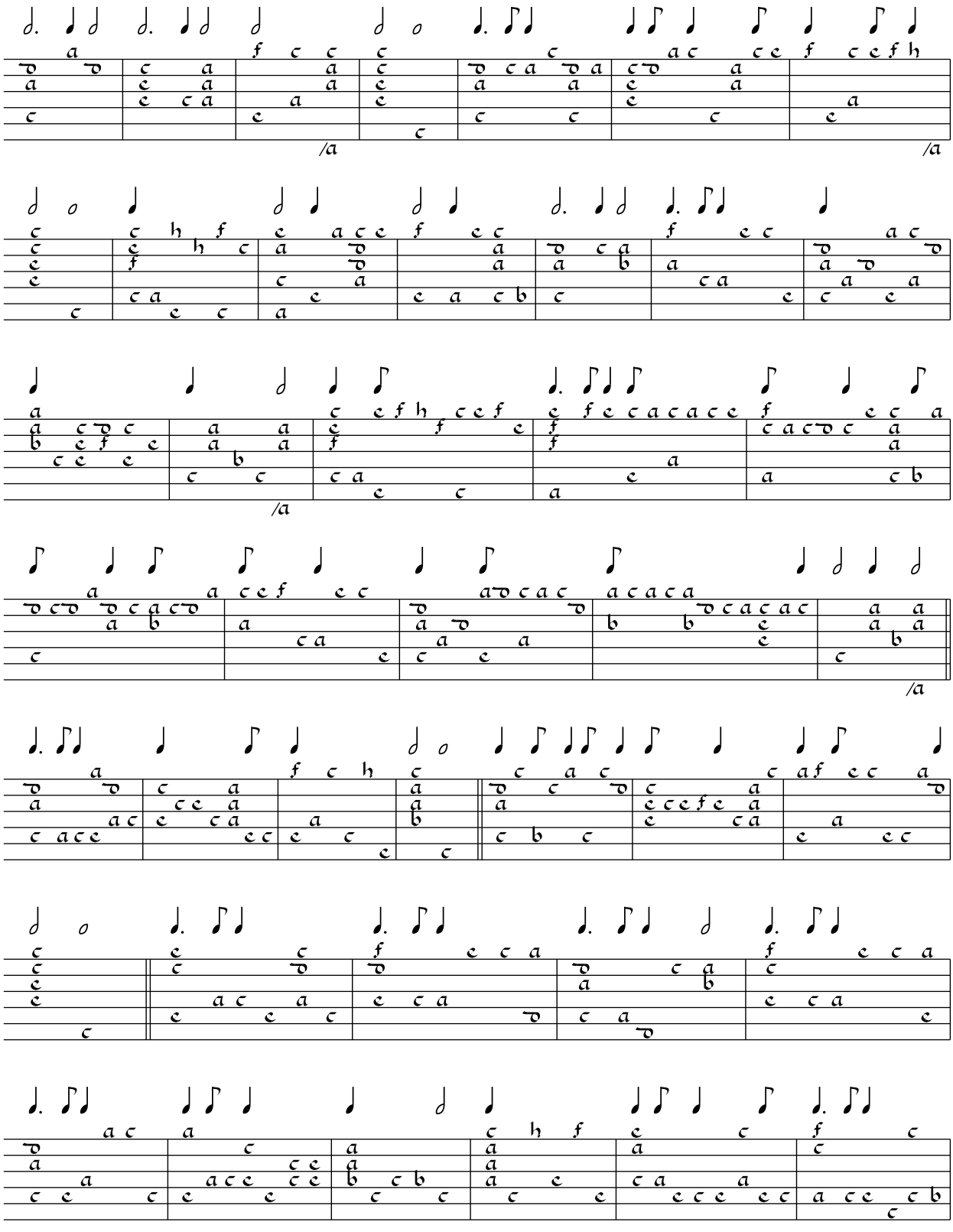


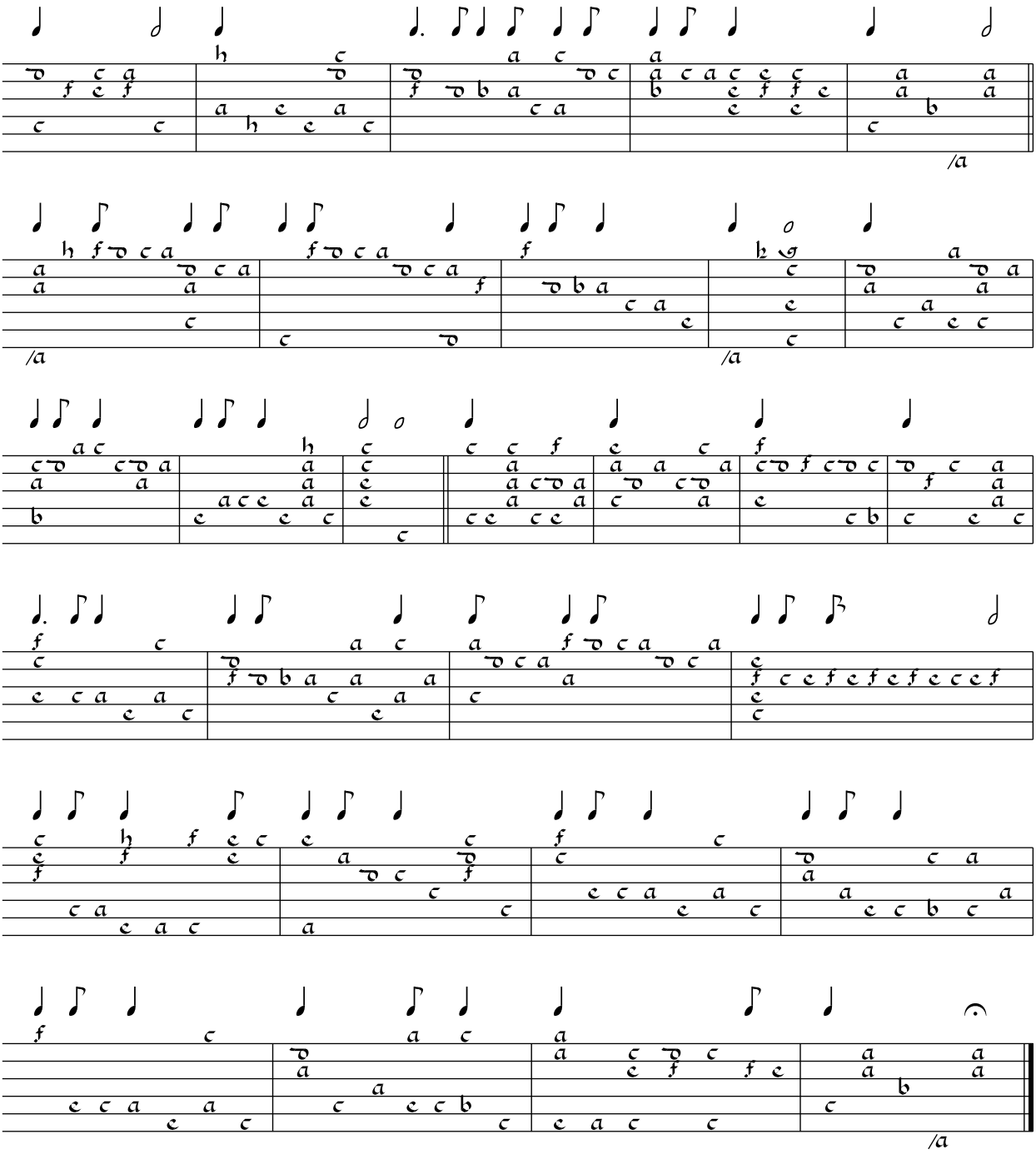
Suplementum



# Galliarda 6

*J.D.*





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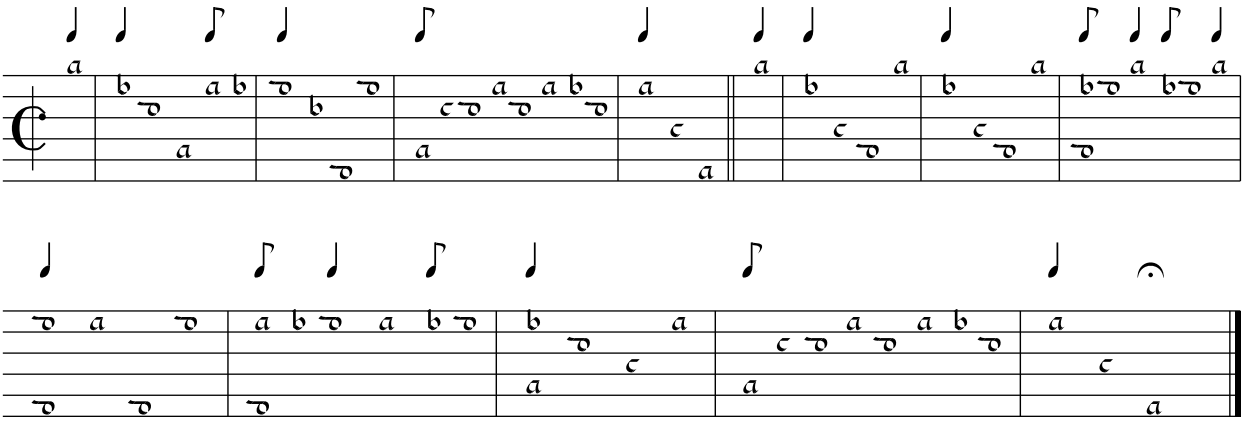
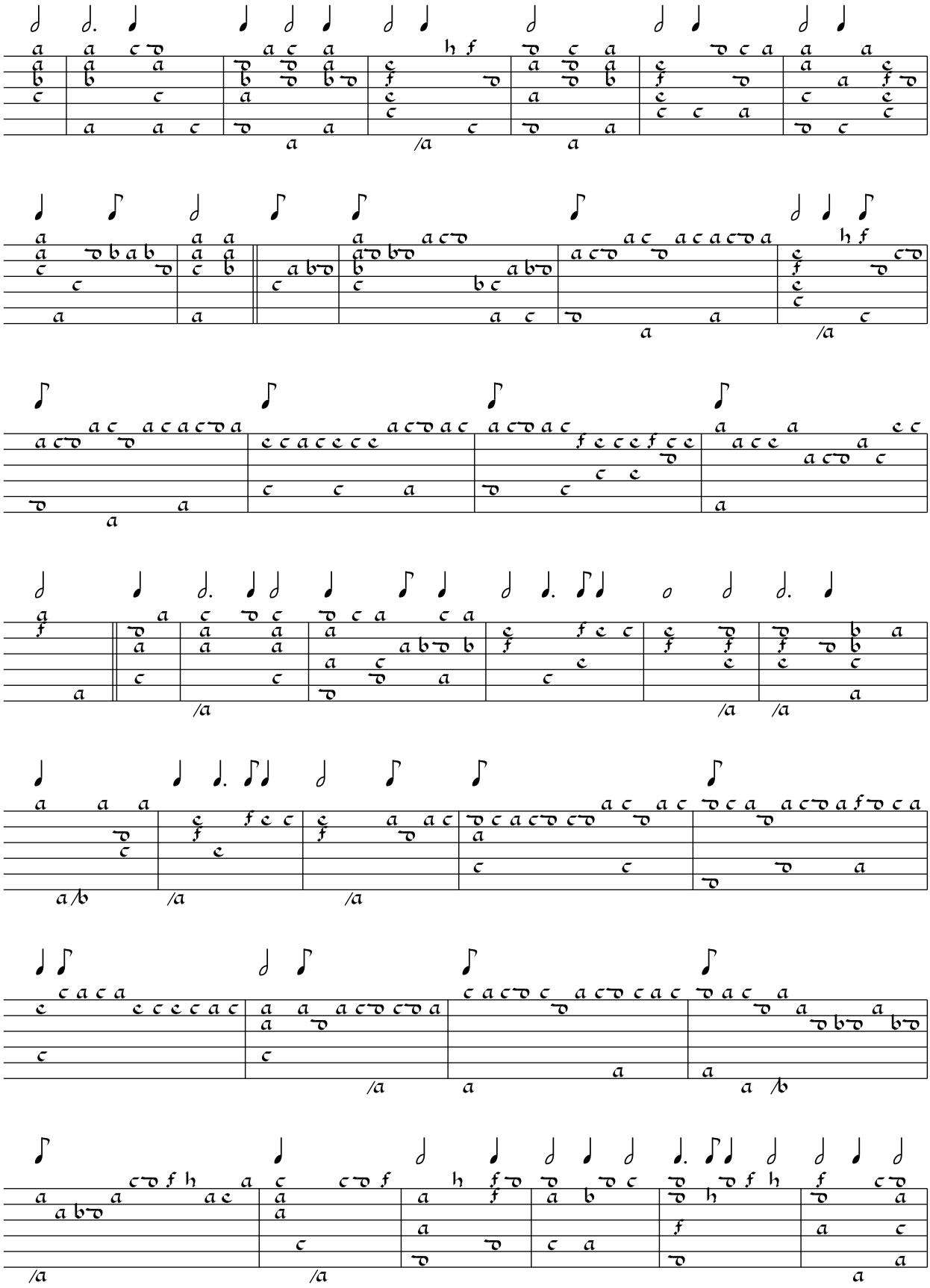
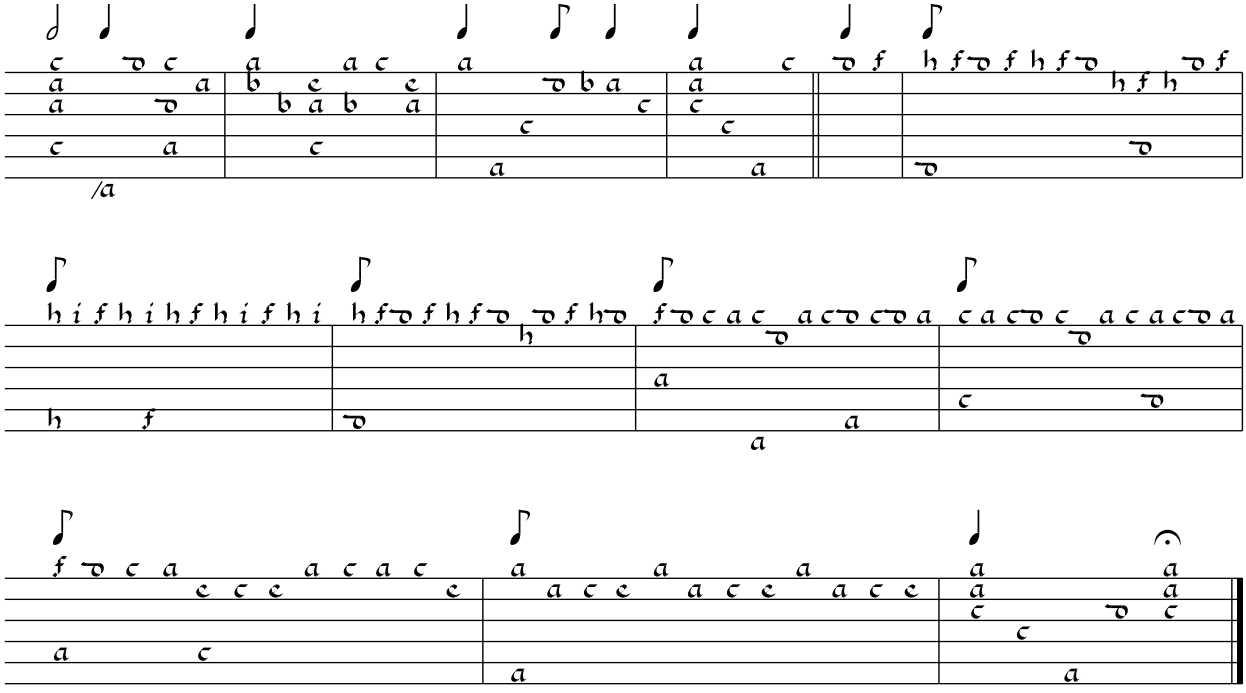


# Galliarda 7

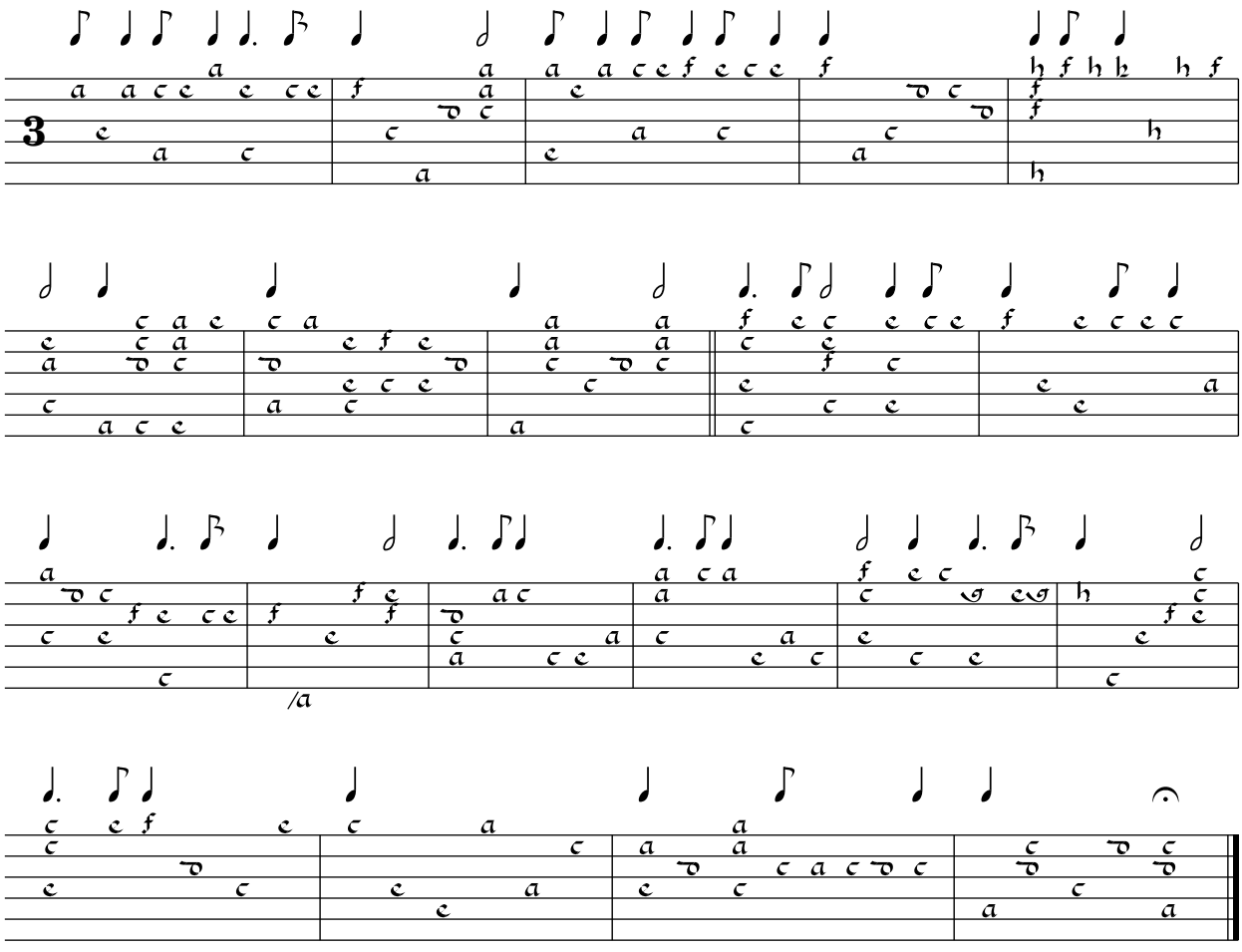
*Engl.Georg Wesper*





## Galliarda 8

*Boqueti*



# Galliarda 9

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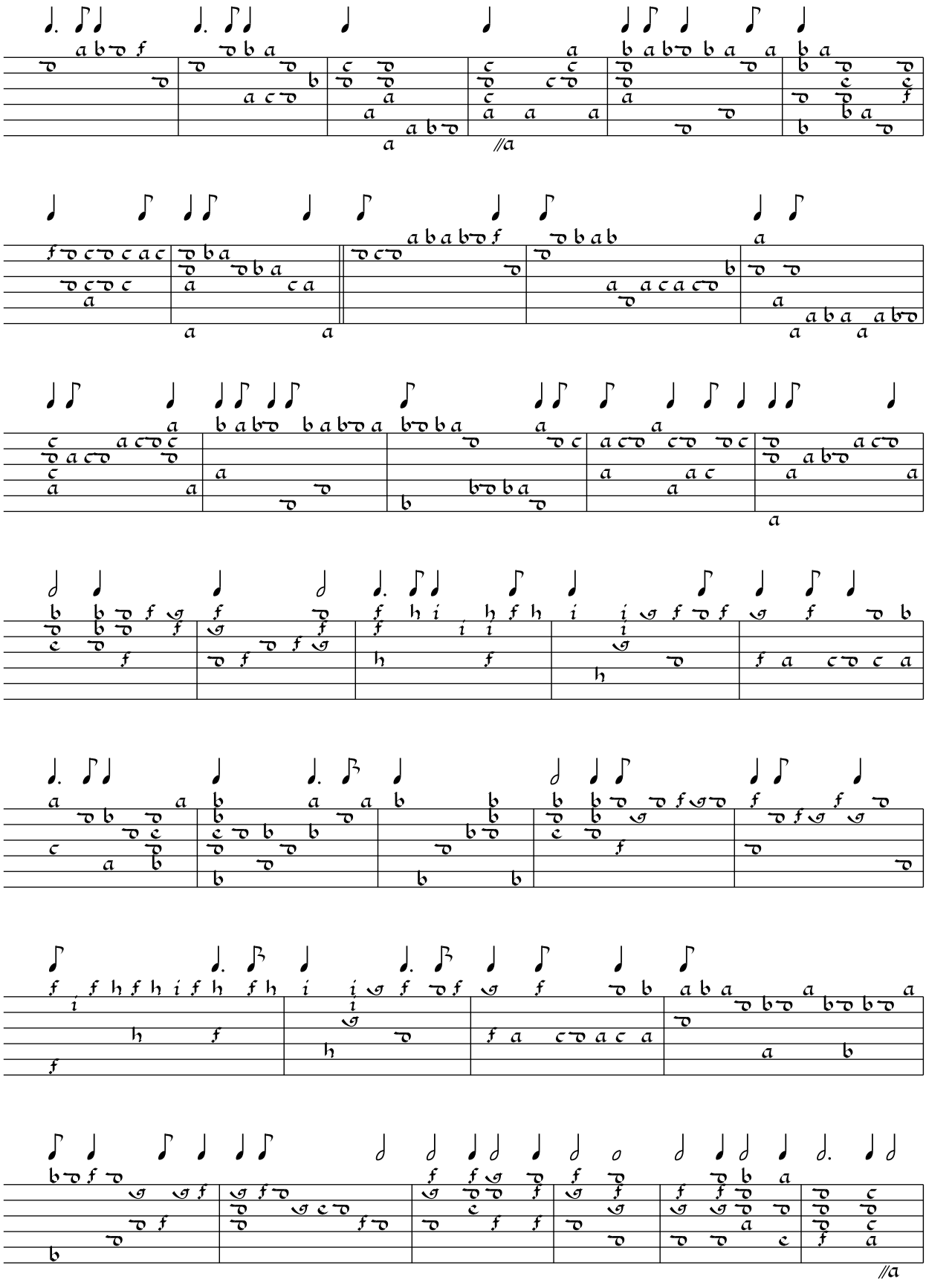
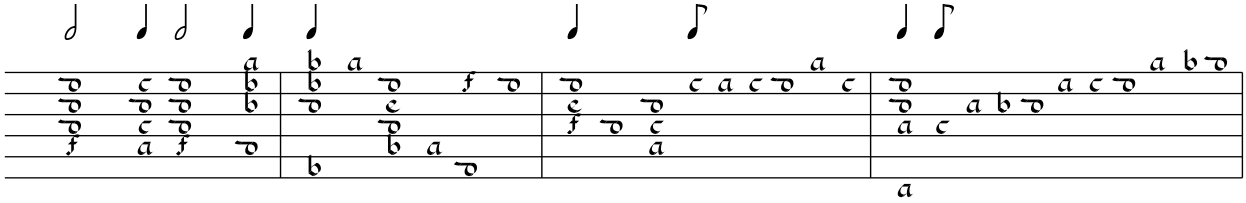
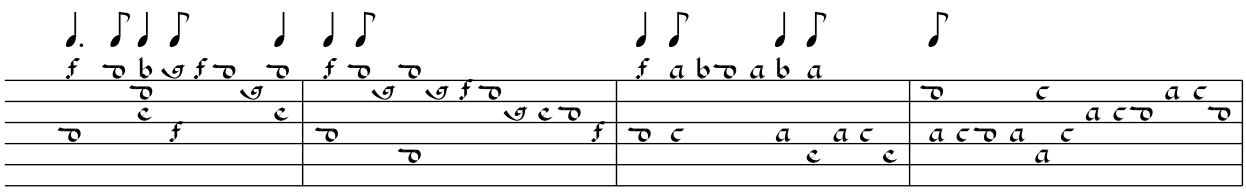
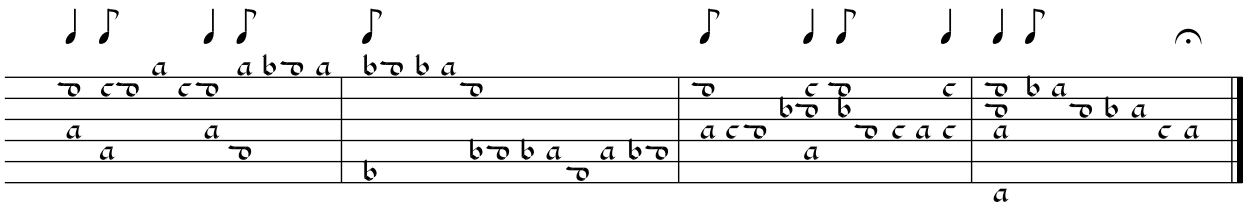
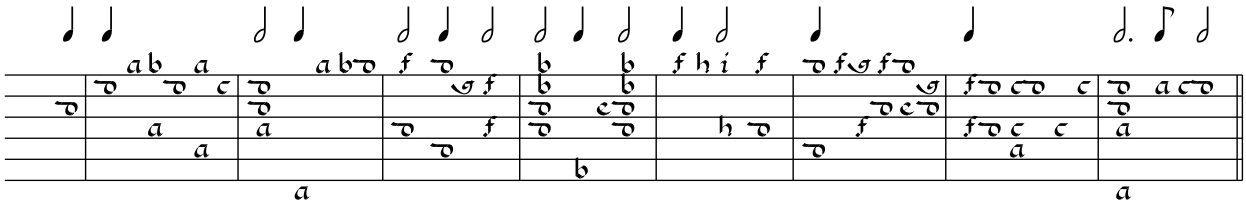


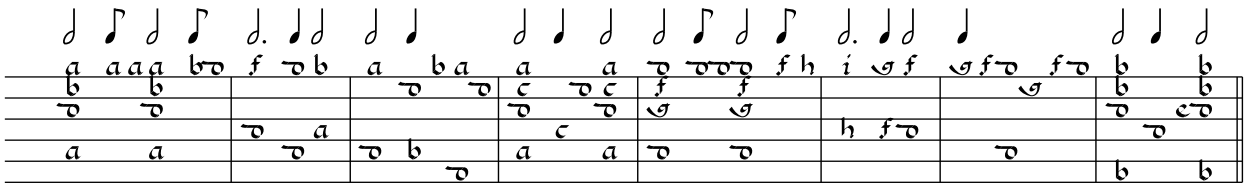


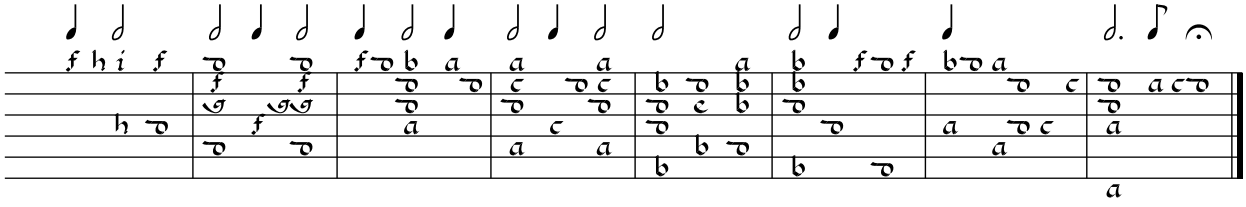




Suplementum

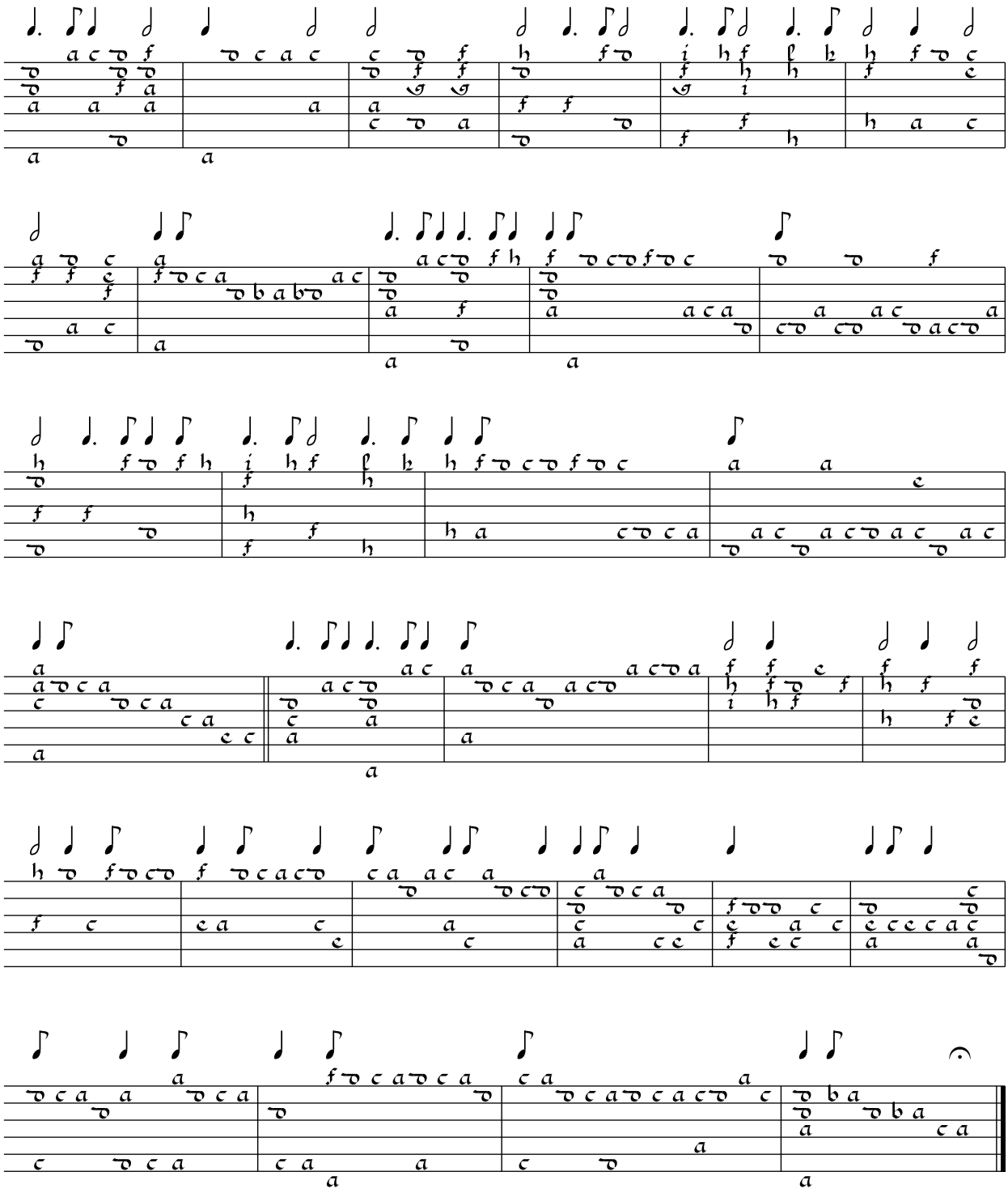






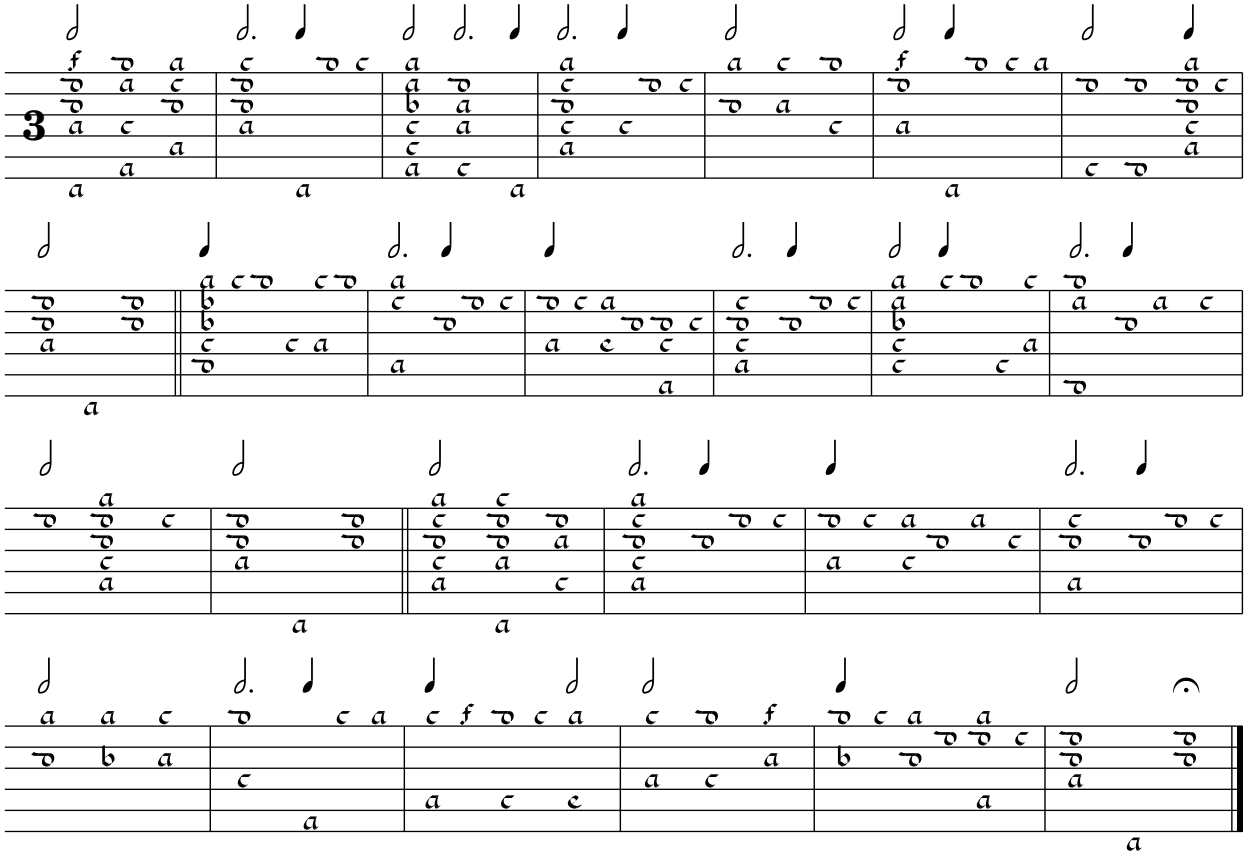
# Galliarda 10

*incerti Authoris*



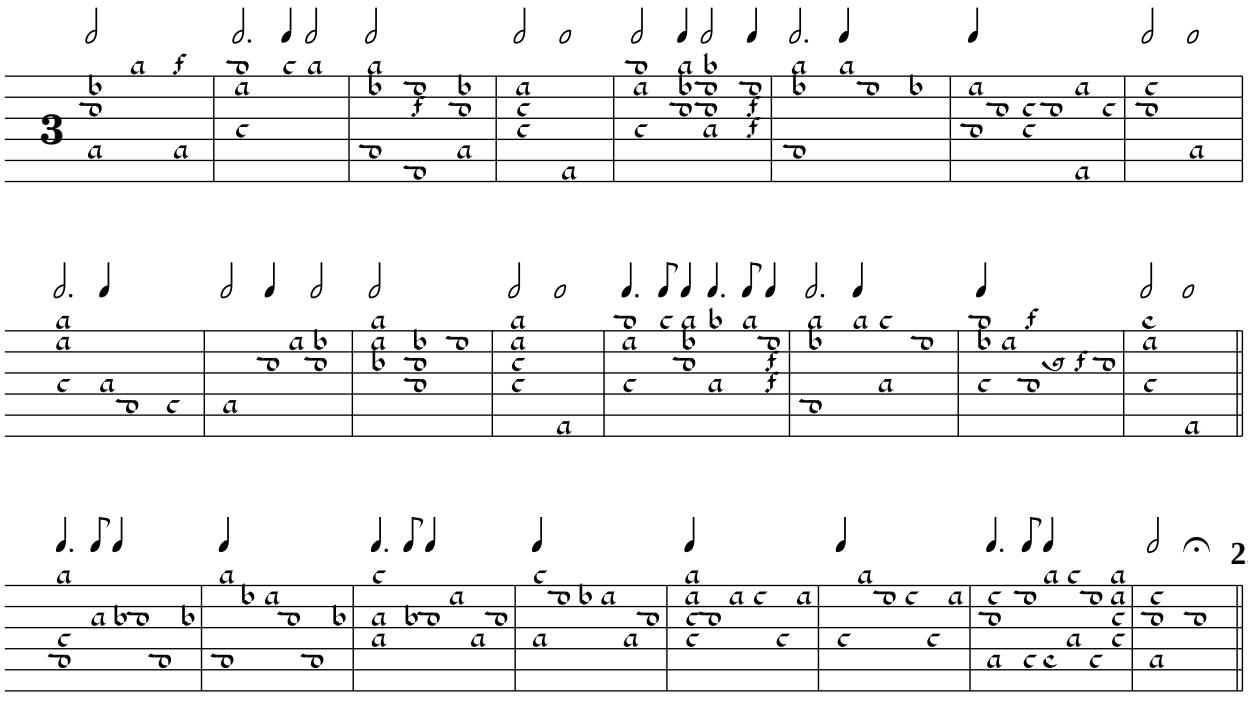
# Galliarda 11

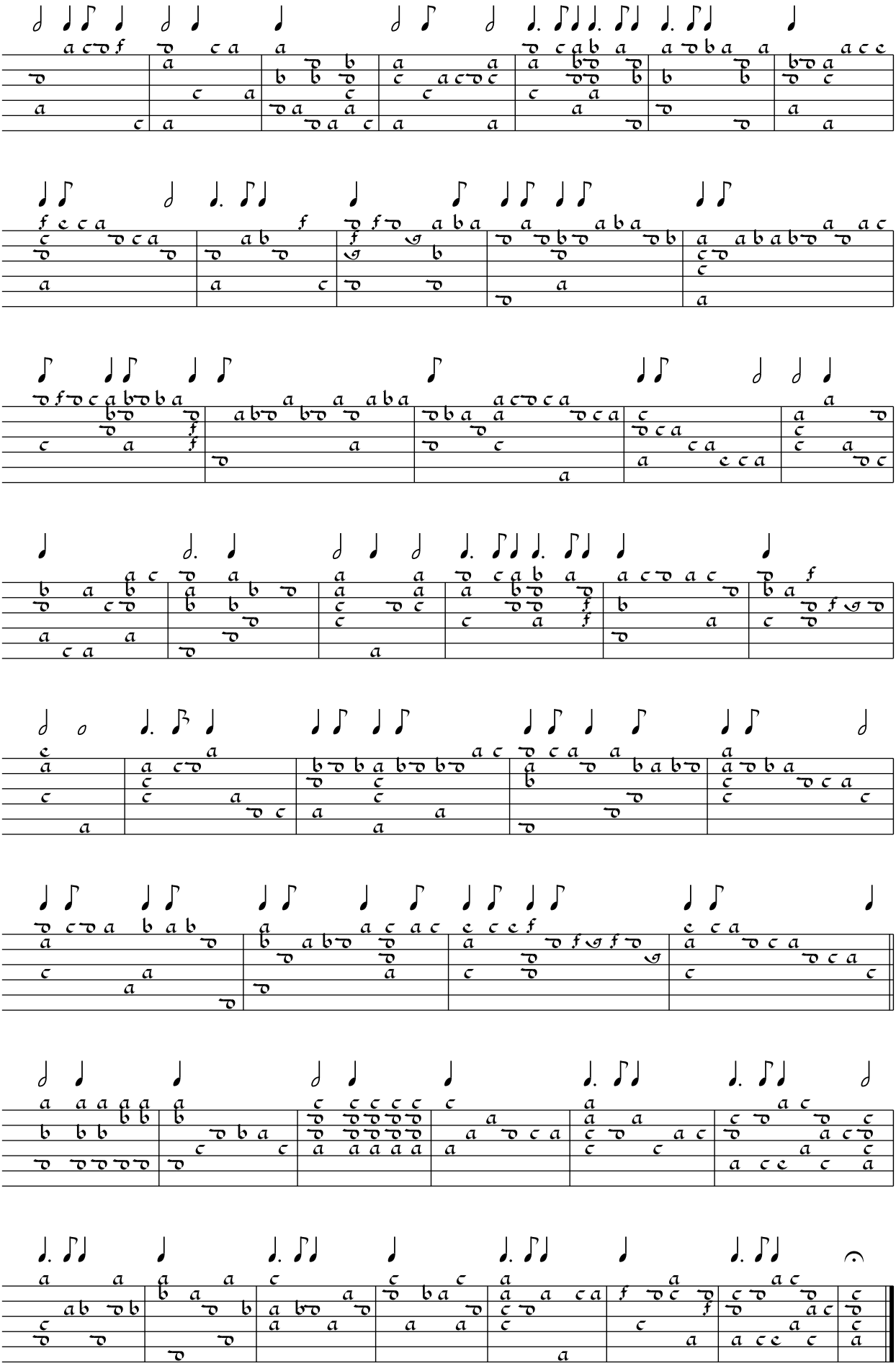
*incerti Authoris*



# Galliarda 12

*incerti Authoris*

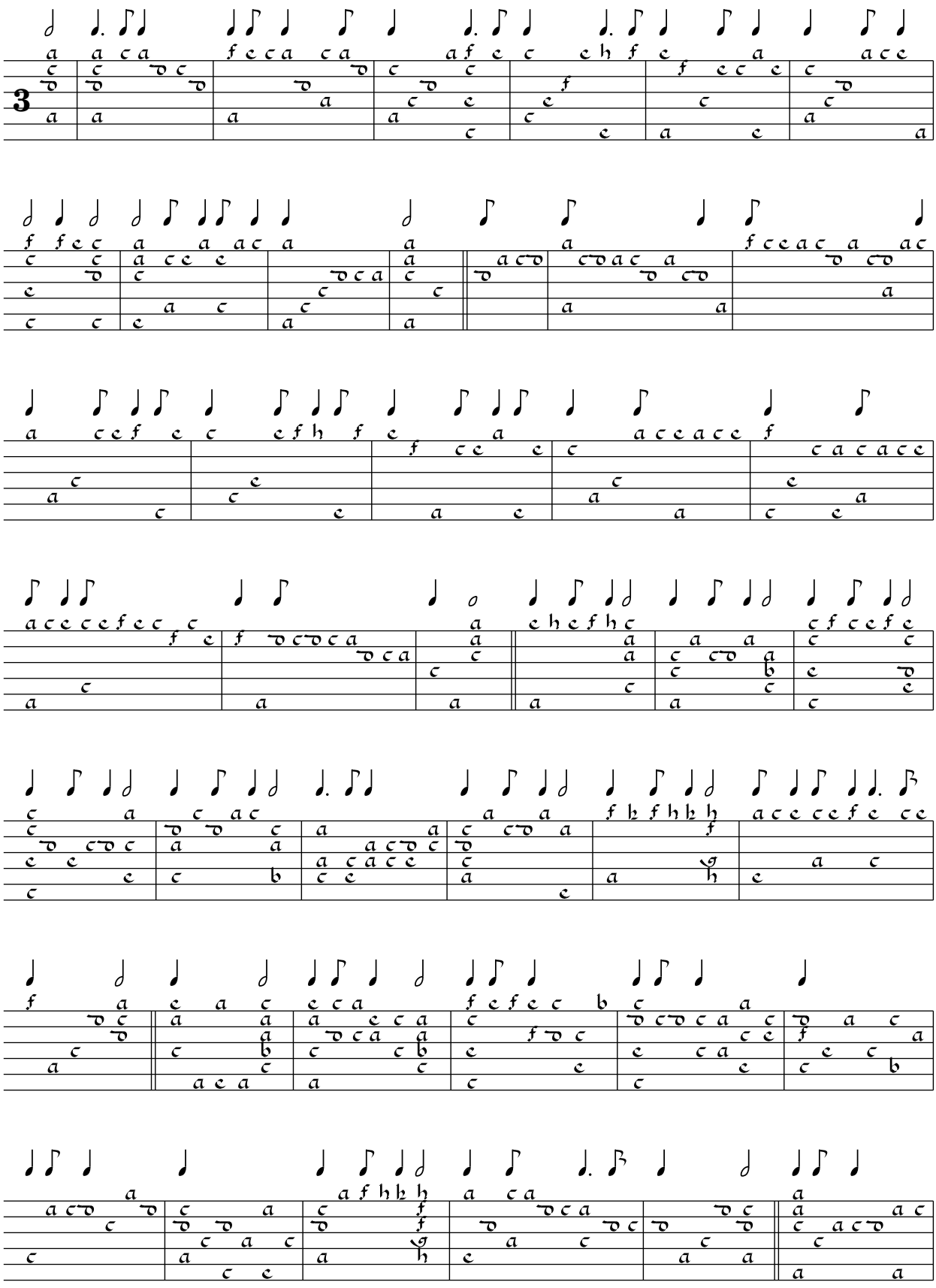


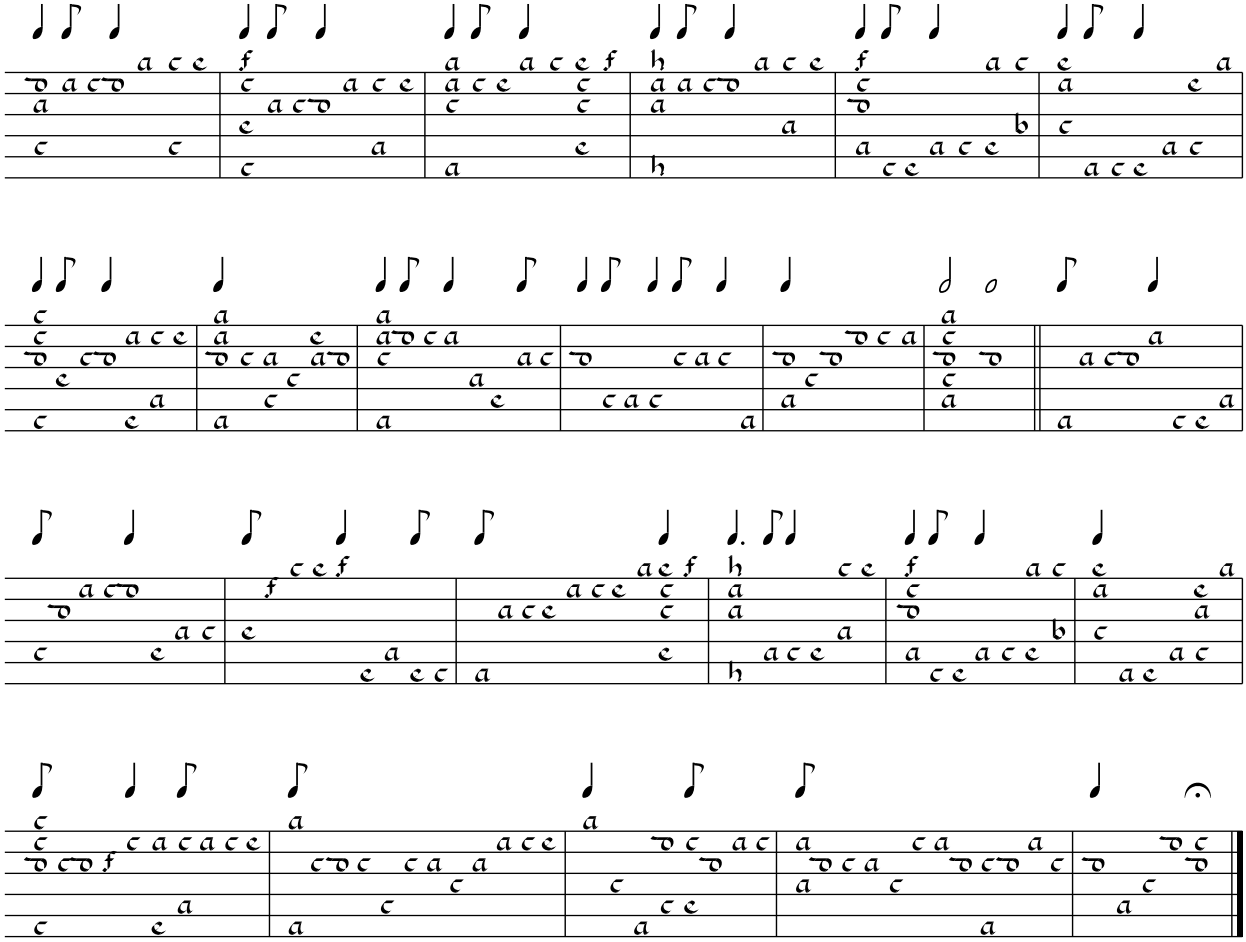


# Galliarda 13

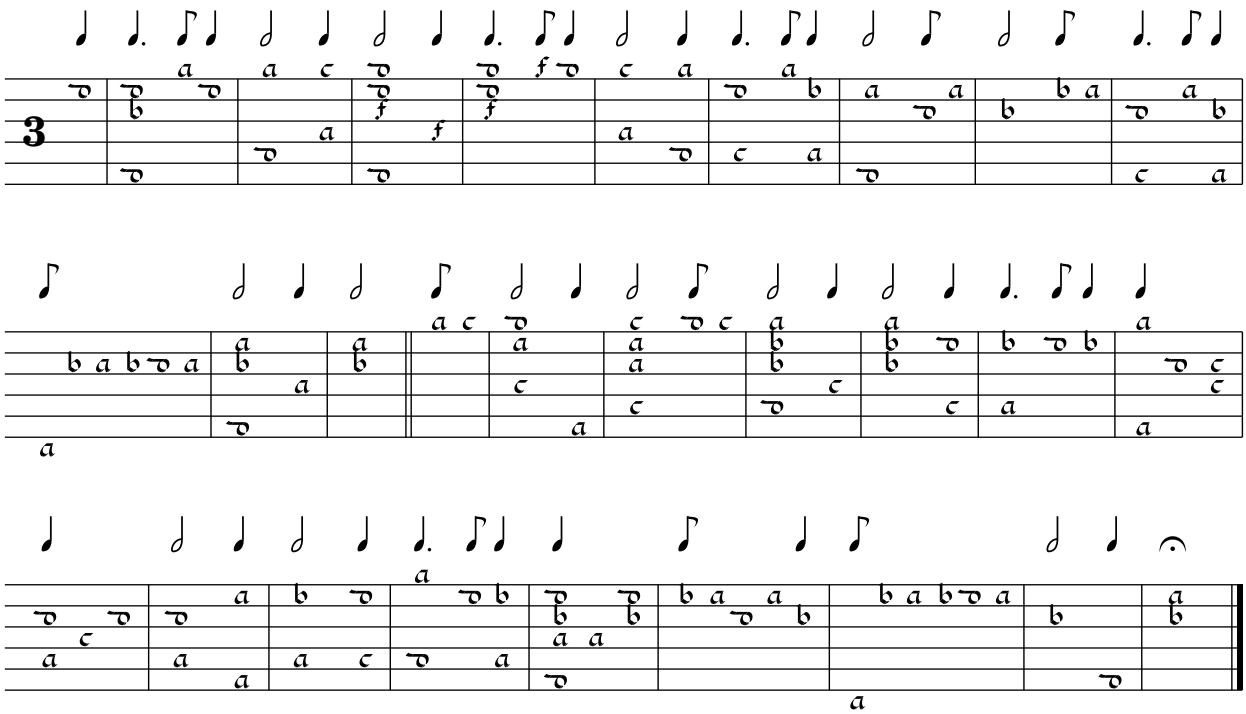
*E. M.*

**Ex modo tristi & antiquo in elegantem redacta**



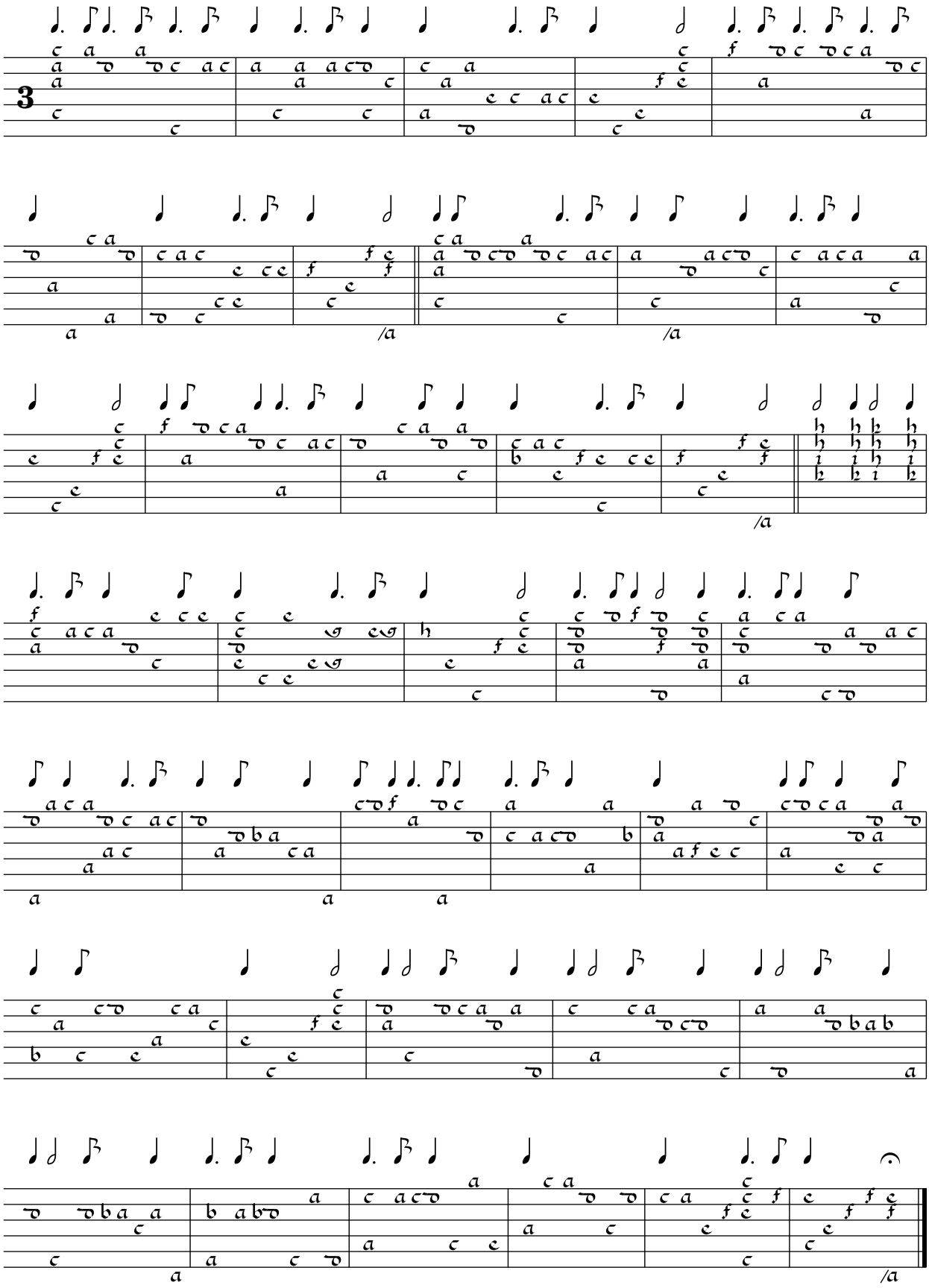


Subplementum Courant

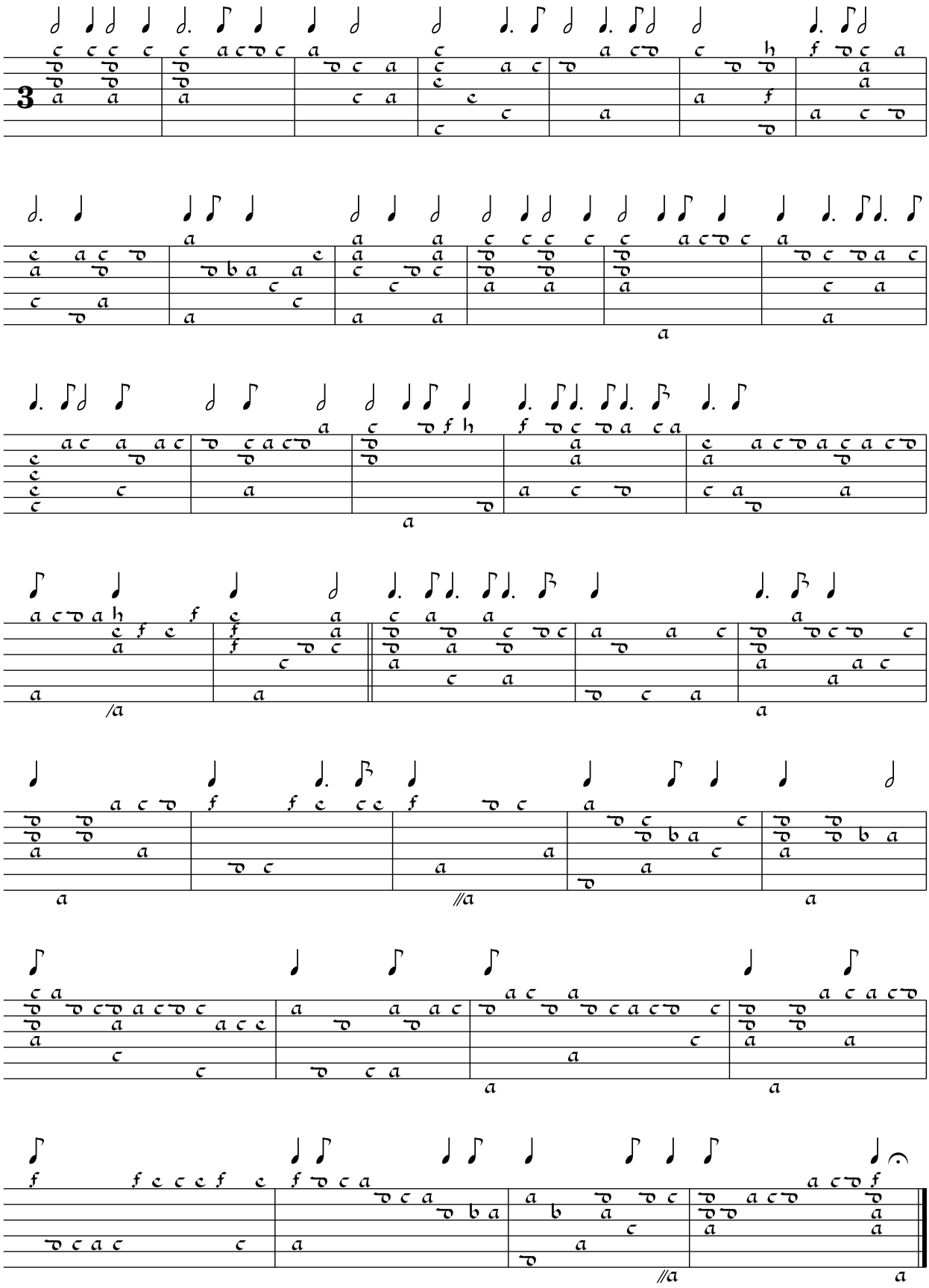


# Galliard 14

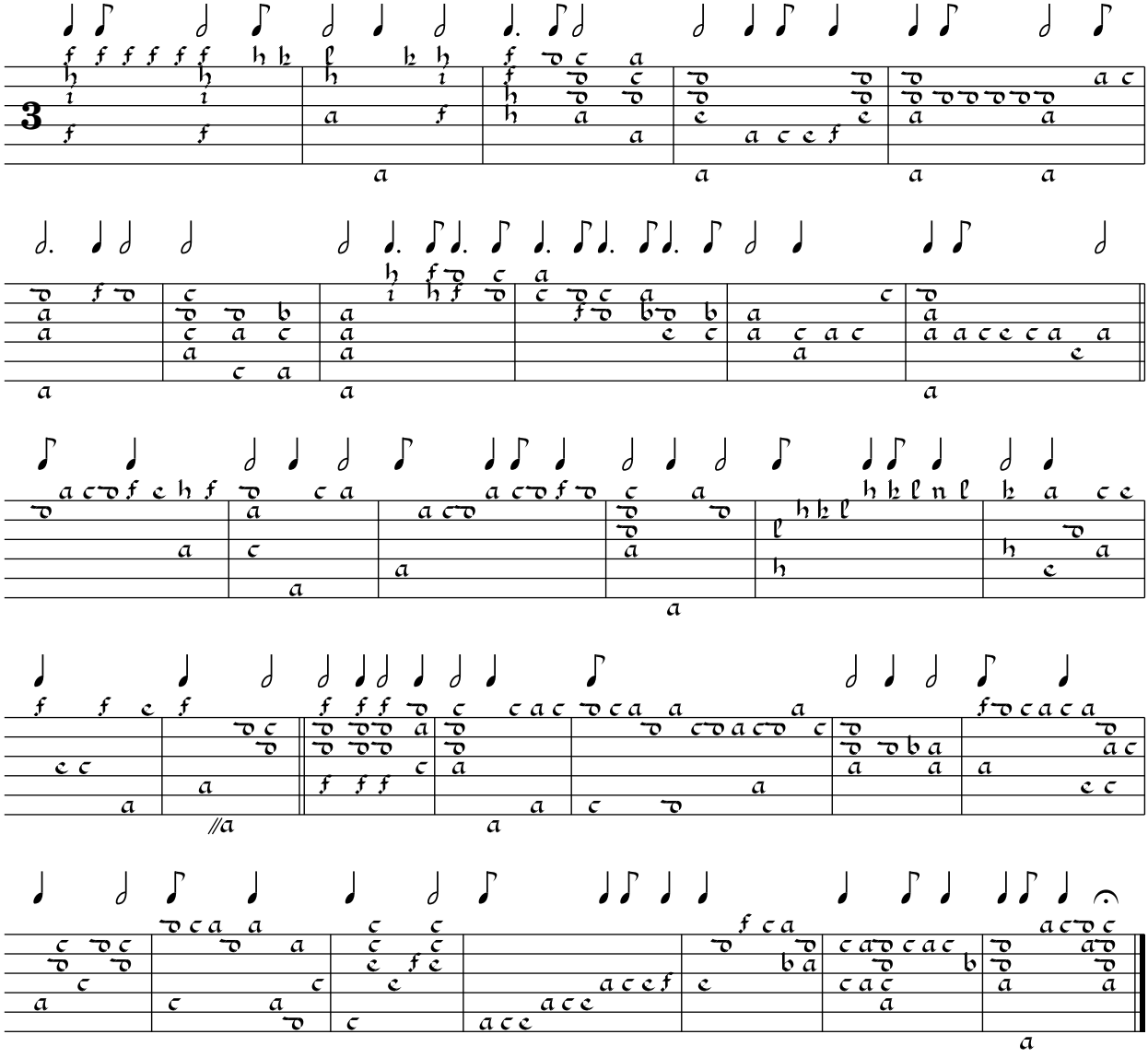
*E.M.*



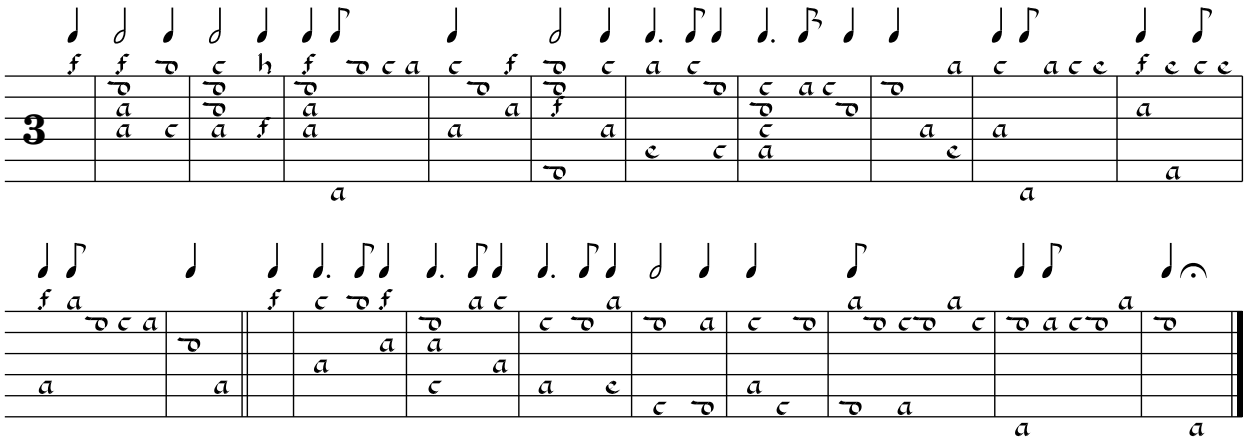
# Galliarda 15



# Galliarda 16

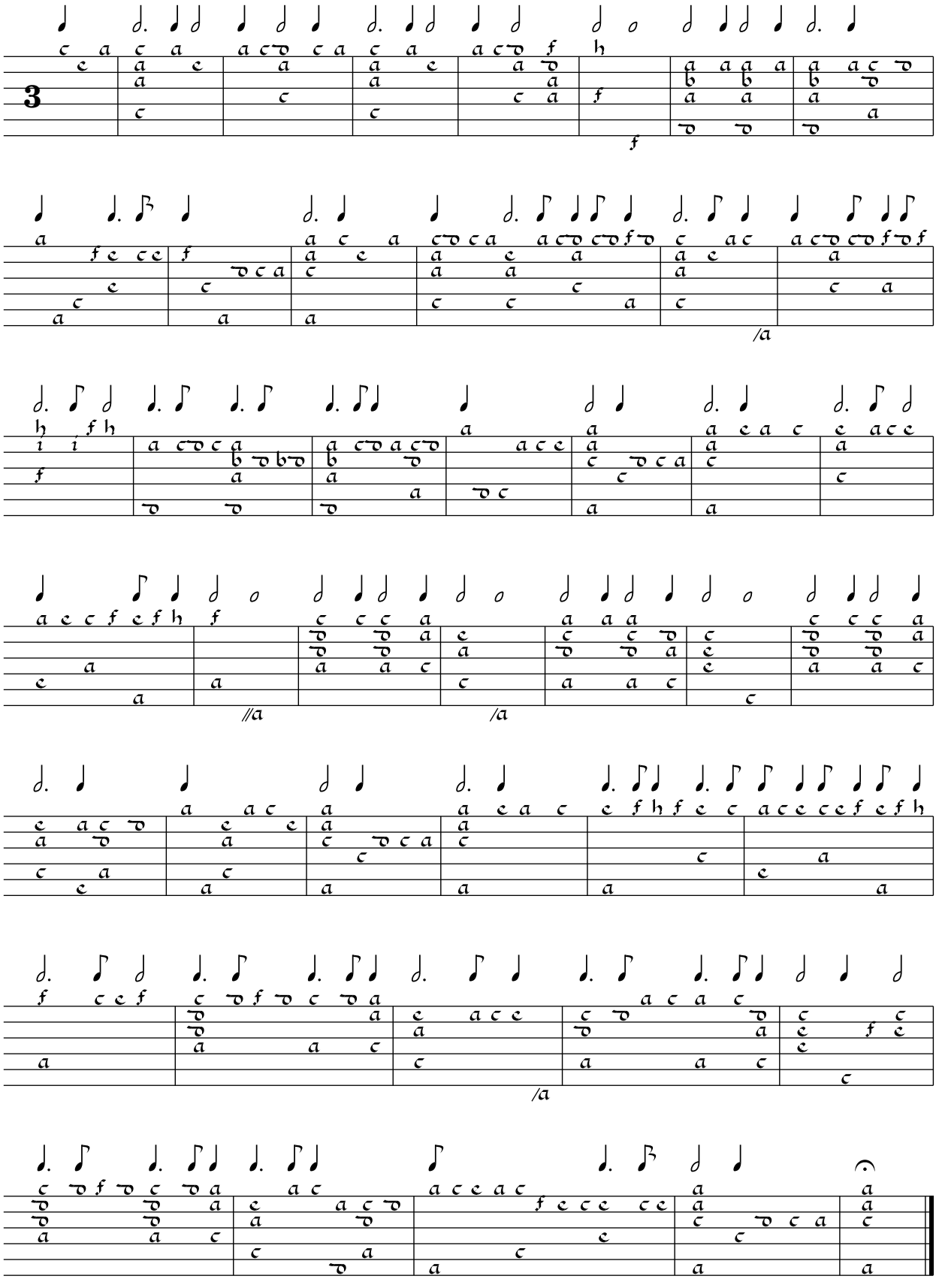


## Subplementum



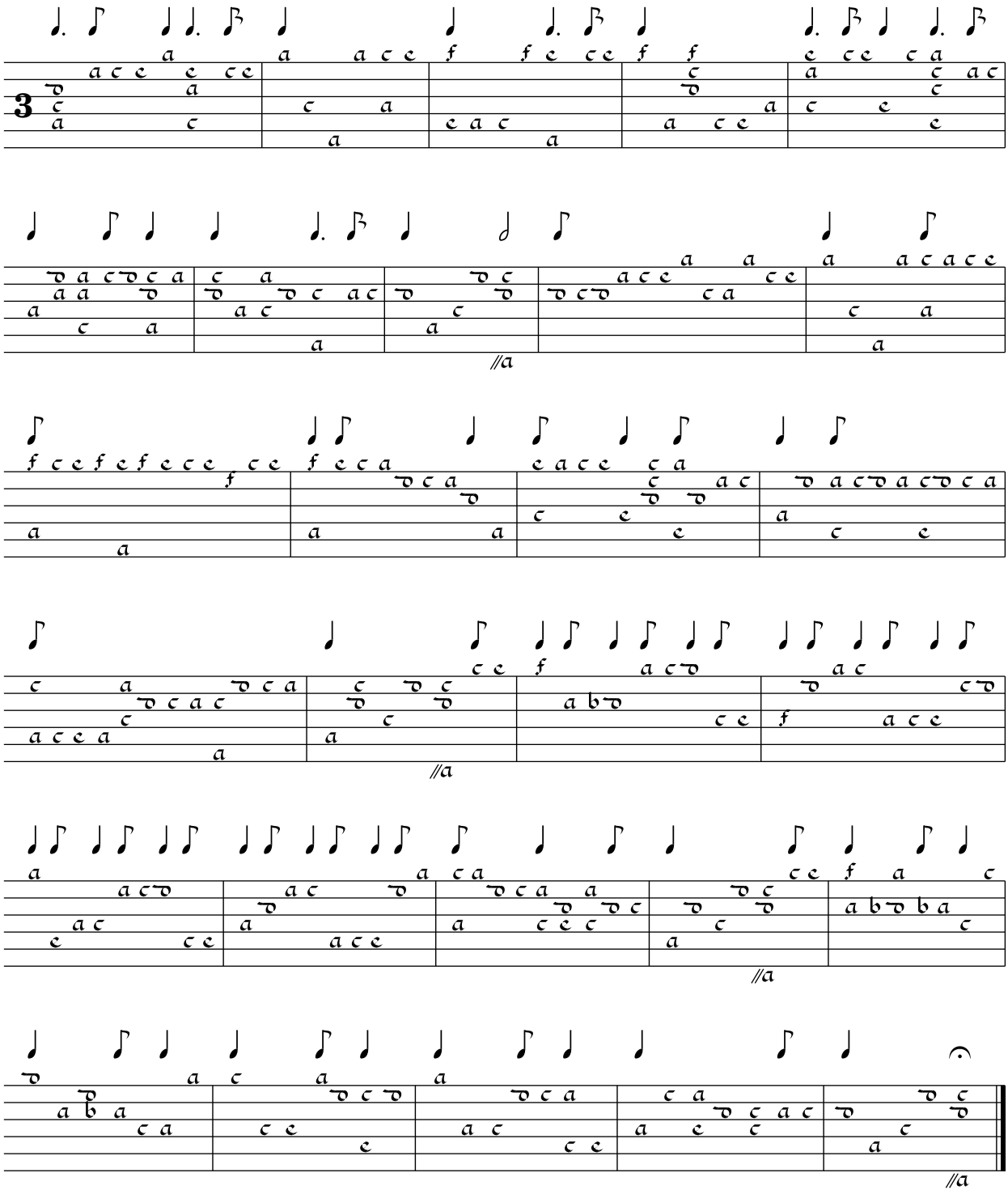
# Galliarda 16

*incerti Authoris*



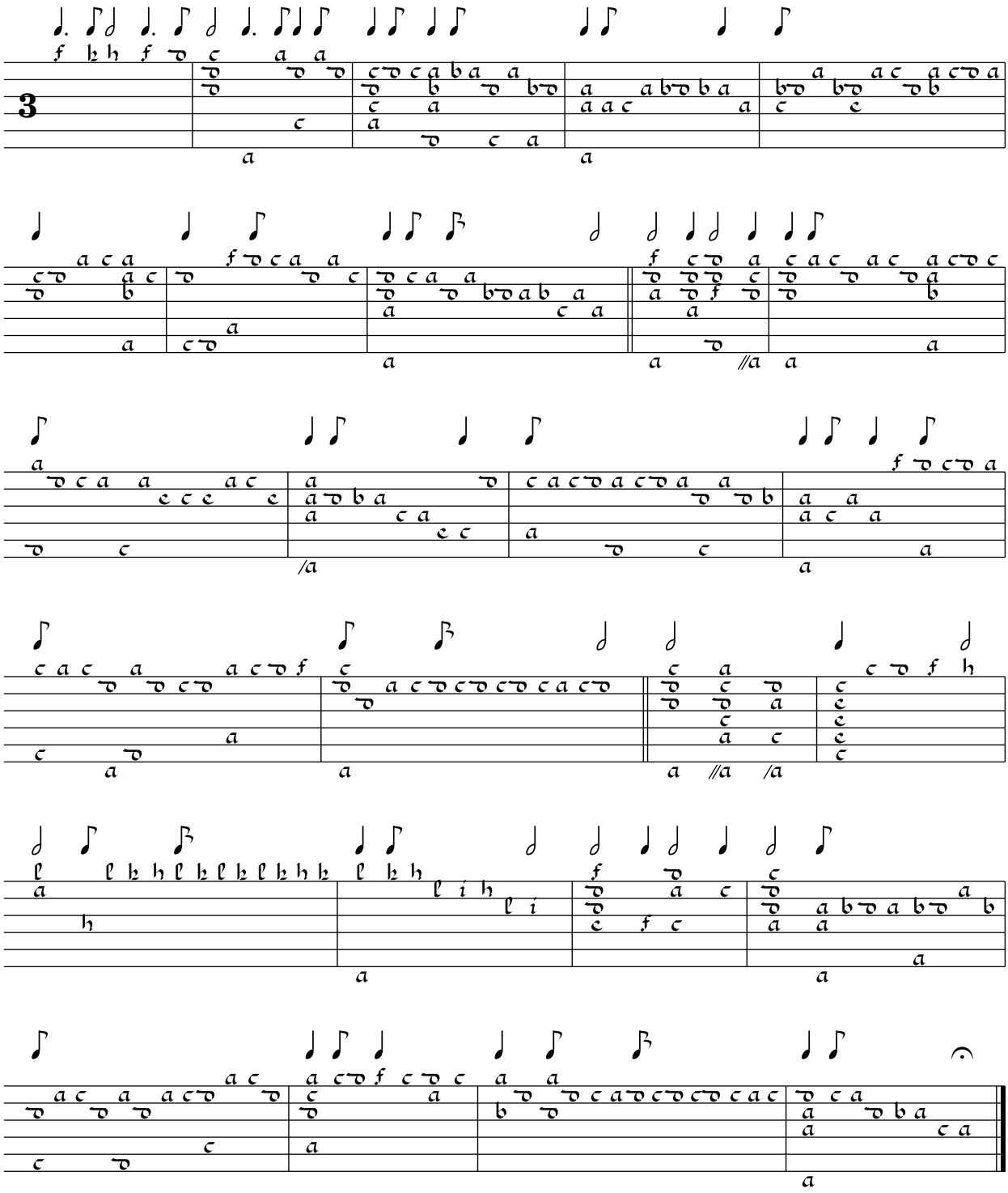
# Galliarda 17

*Bocqueti*



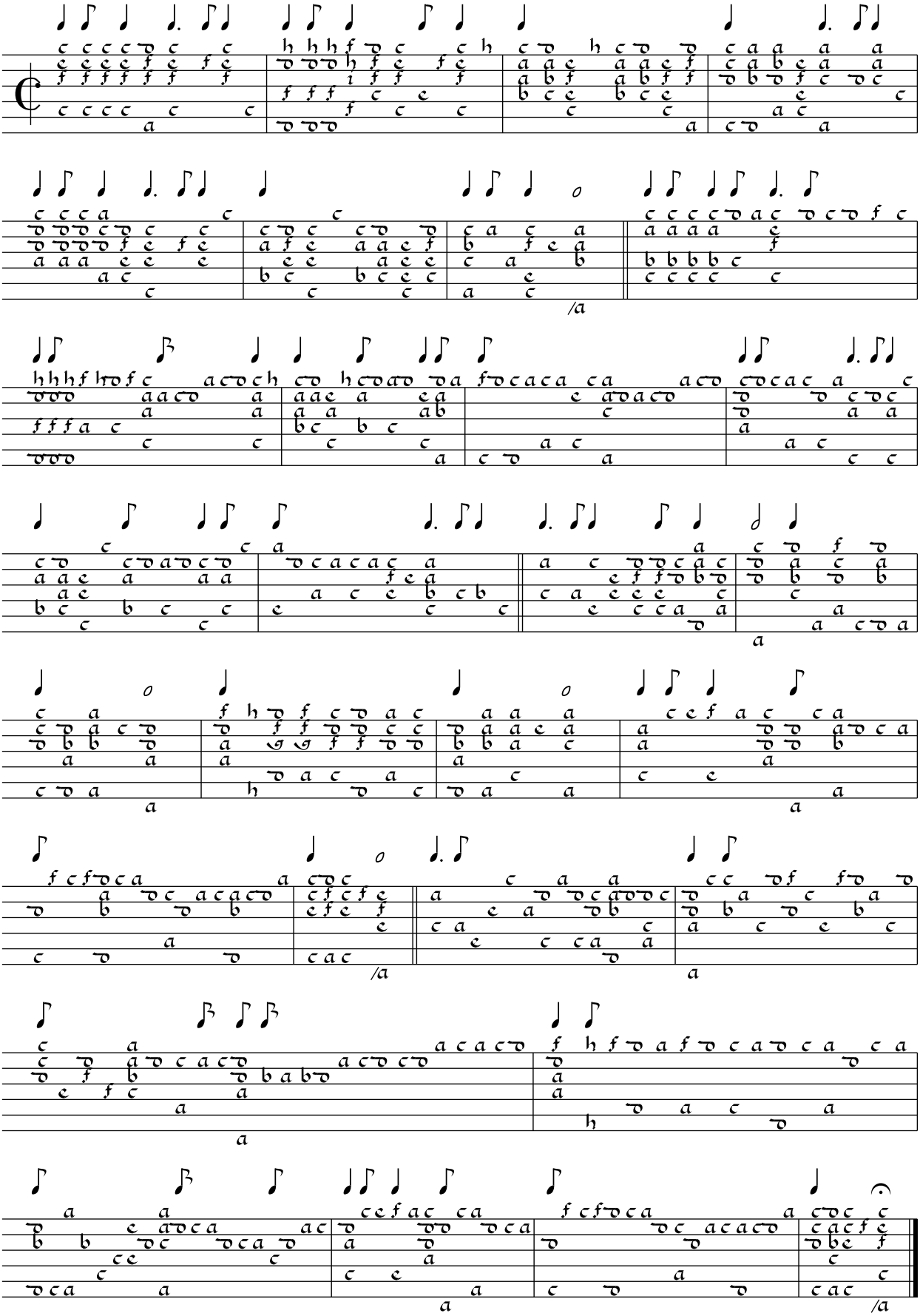
# Galliarda 18

*Mercurii*

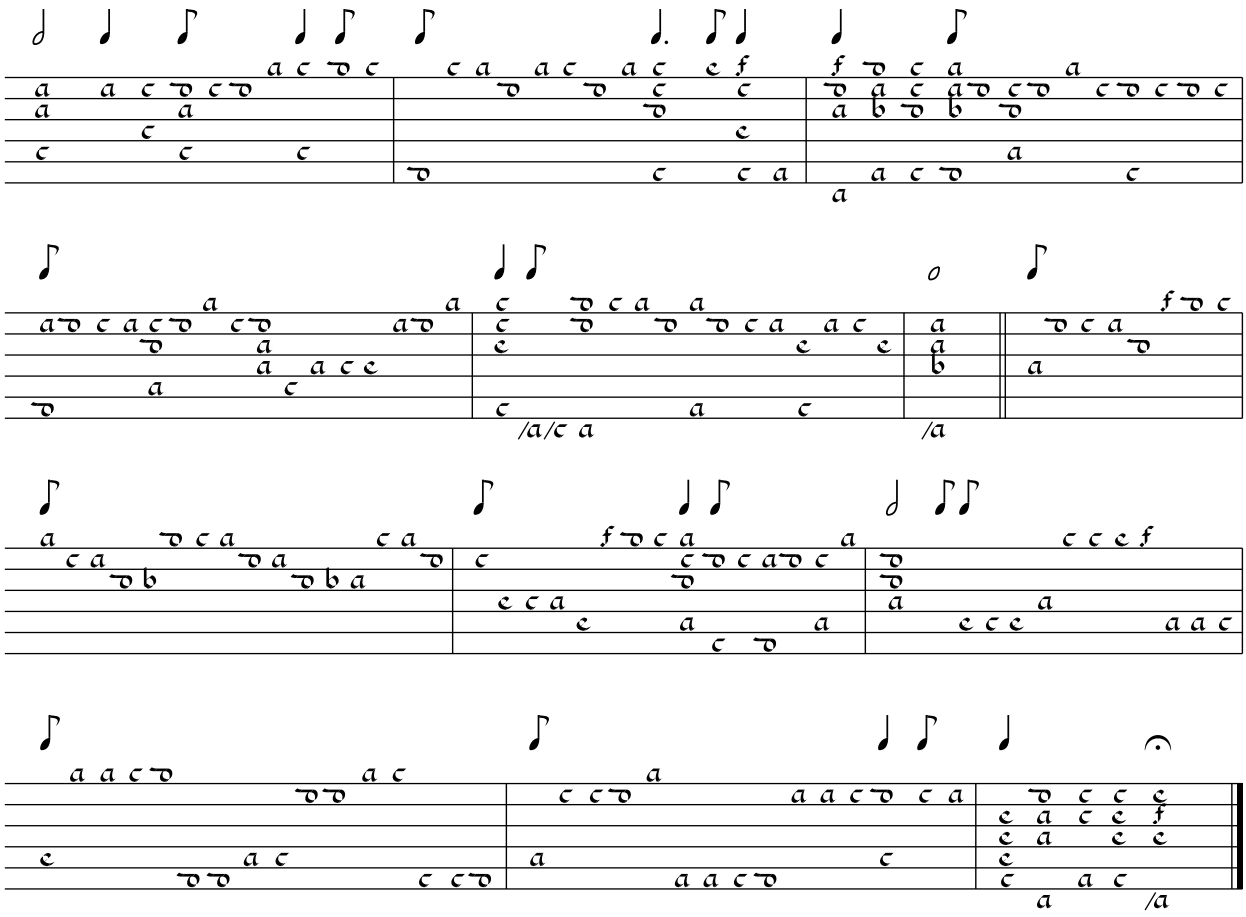


# Intrata 1

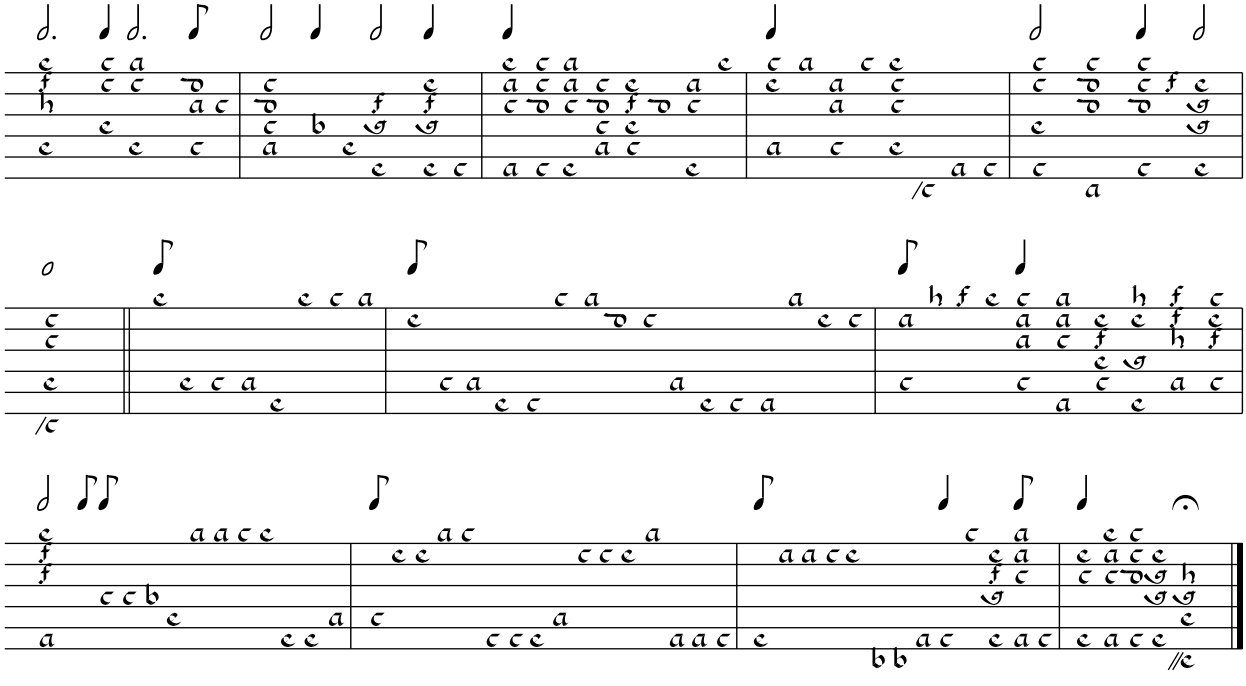
*J.L.H.*



## Cantus primus

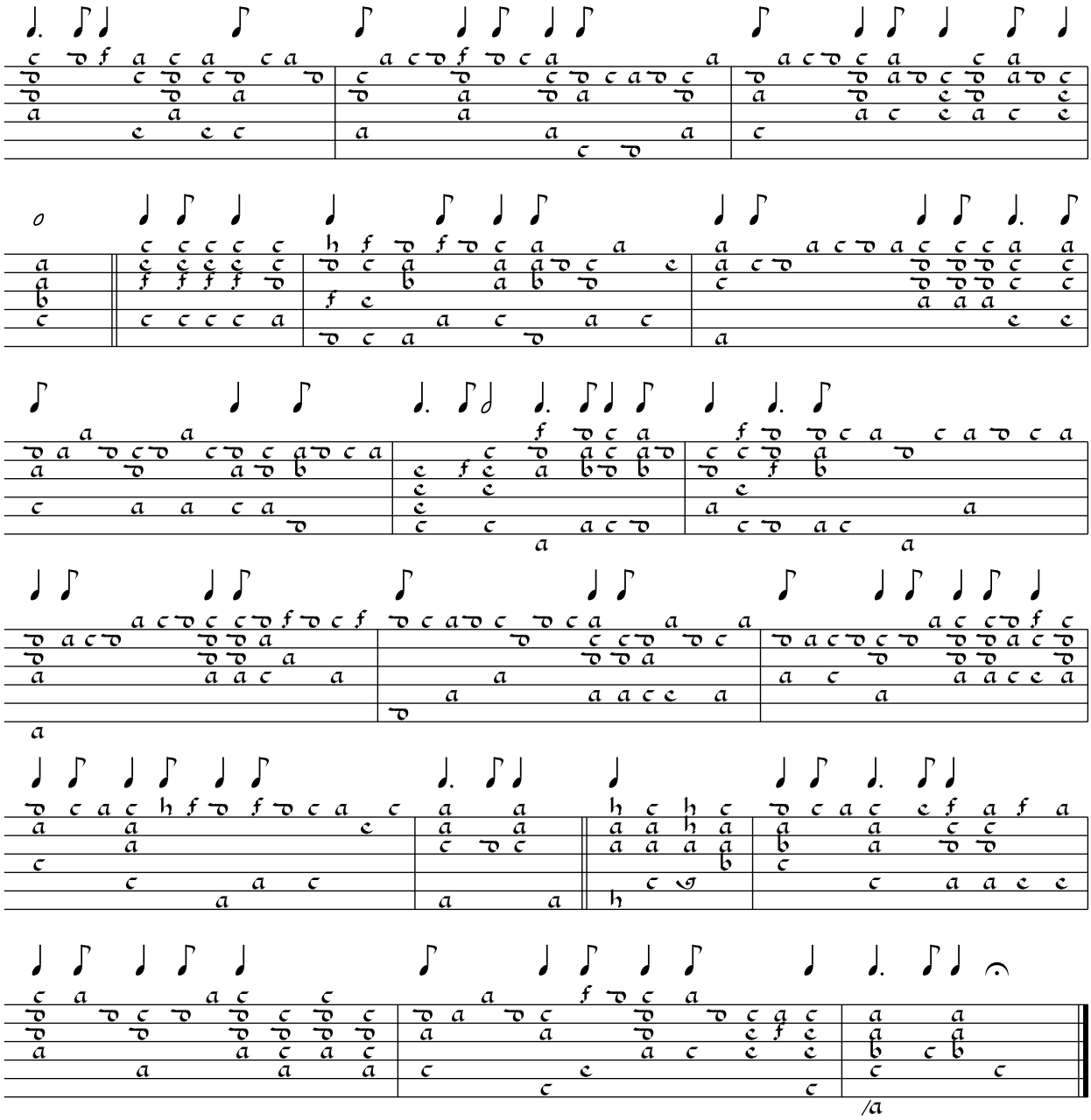


## Cantus secundus

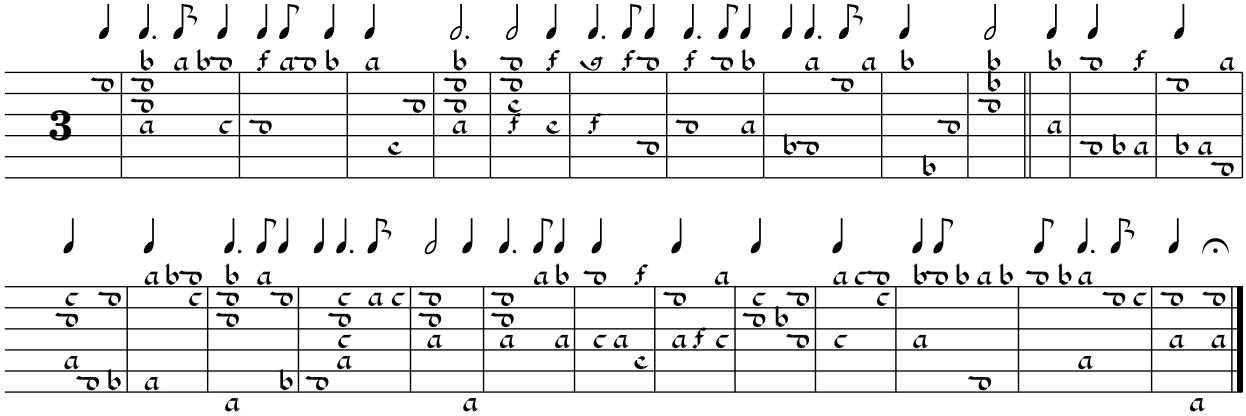


# Intrata 3

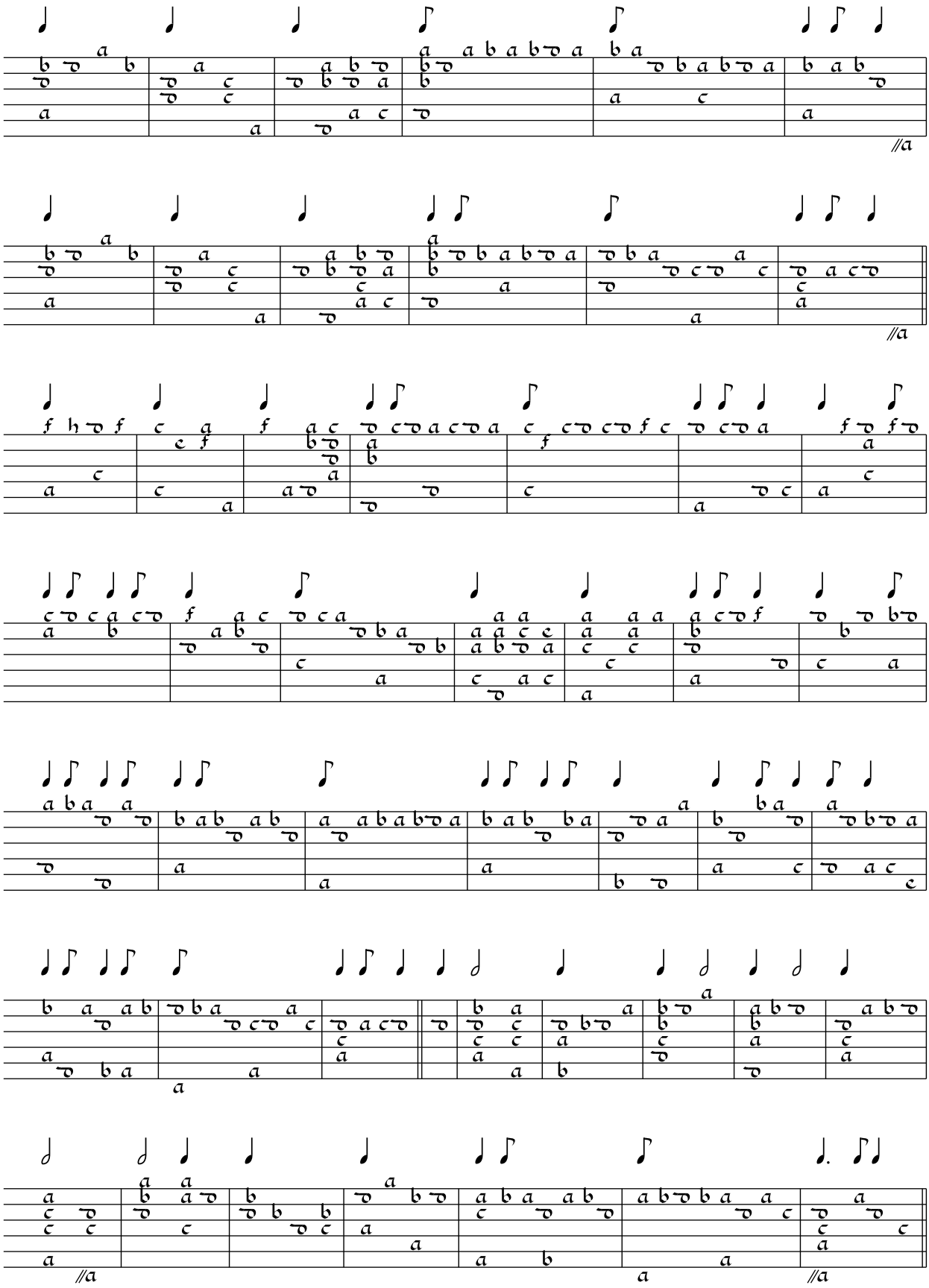
*J.L.H.*

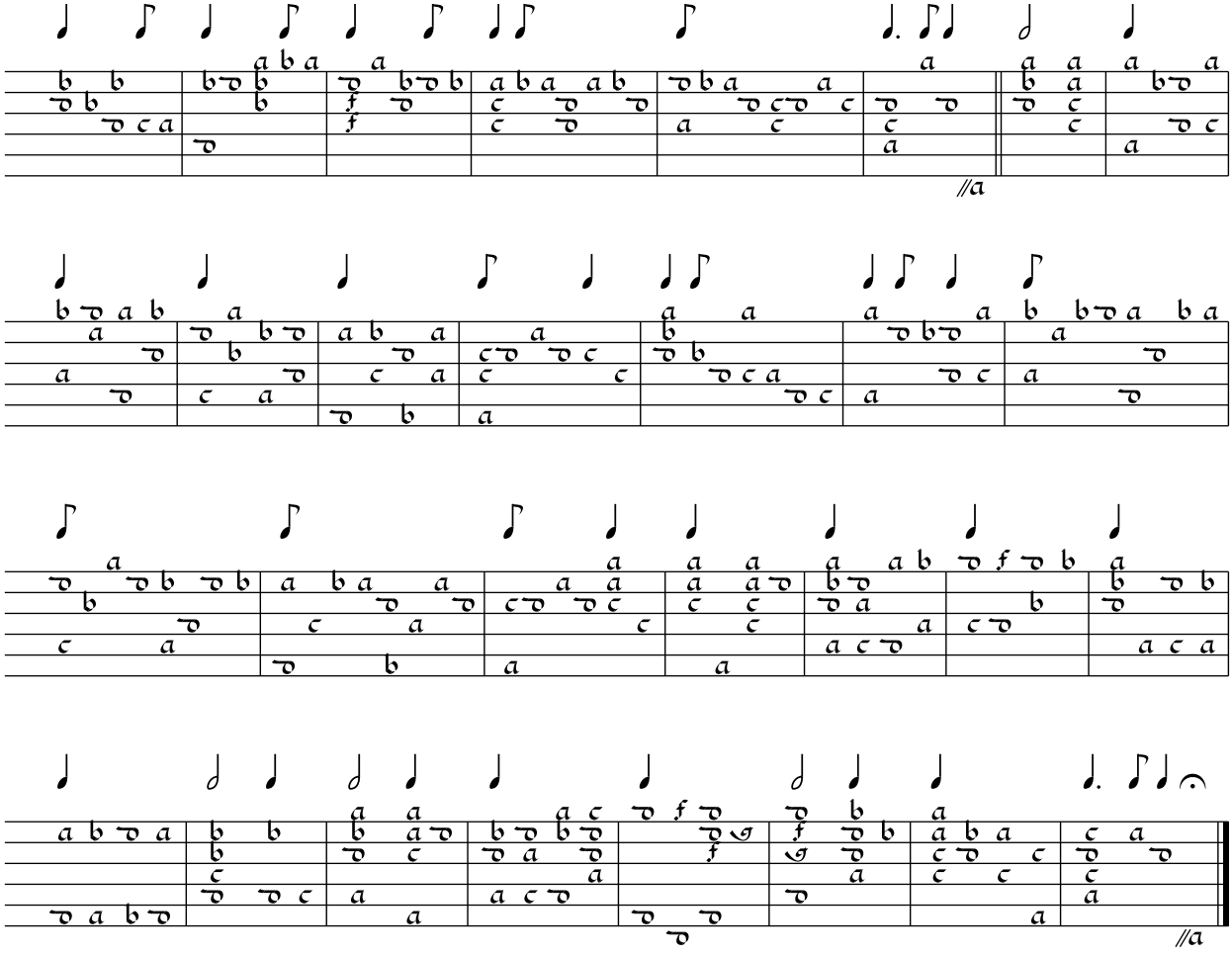


## Subplementum Courant

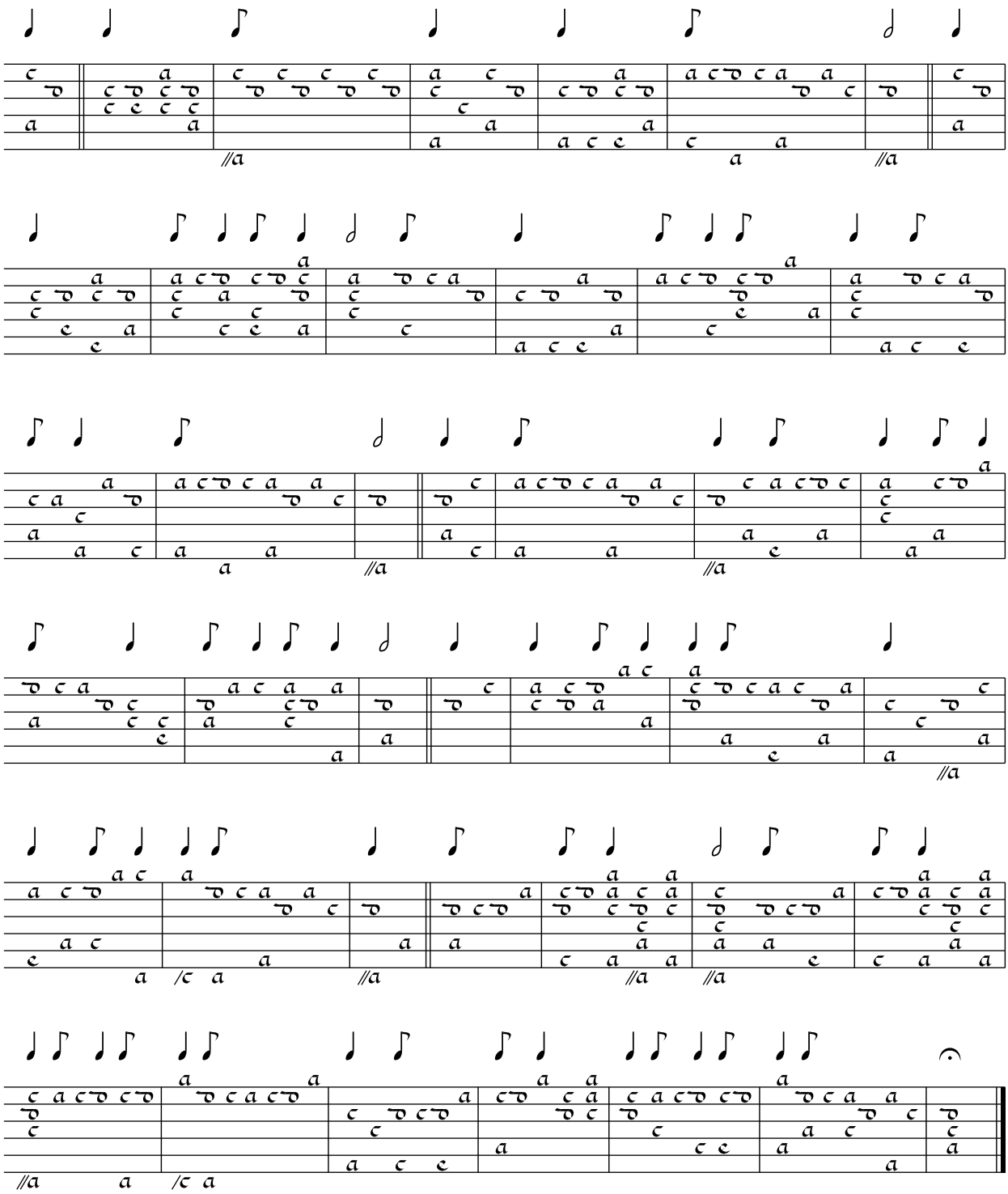


# Branfle 1



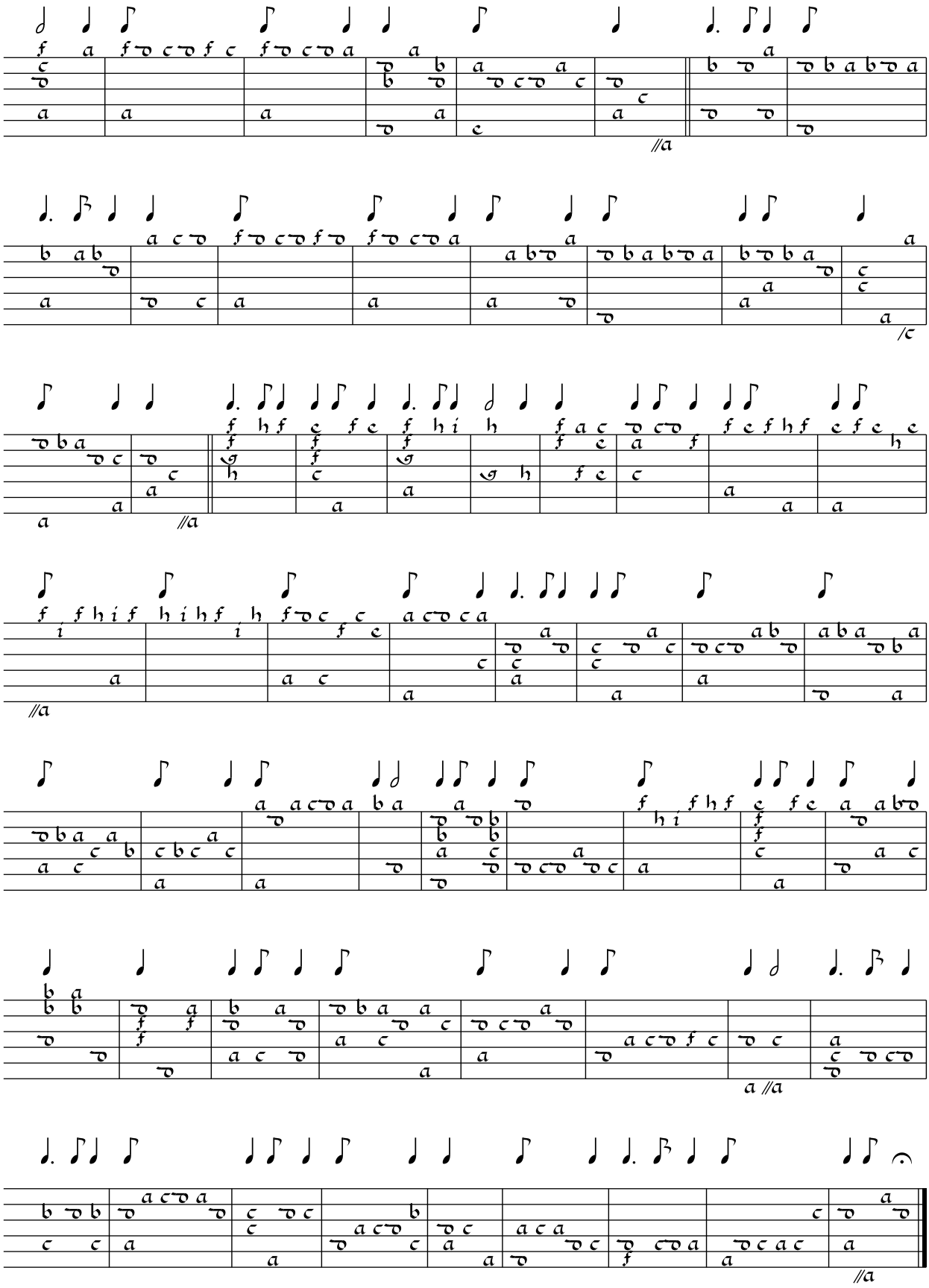


# Branfle d.Britag. 2



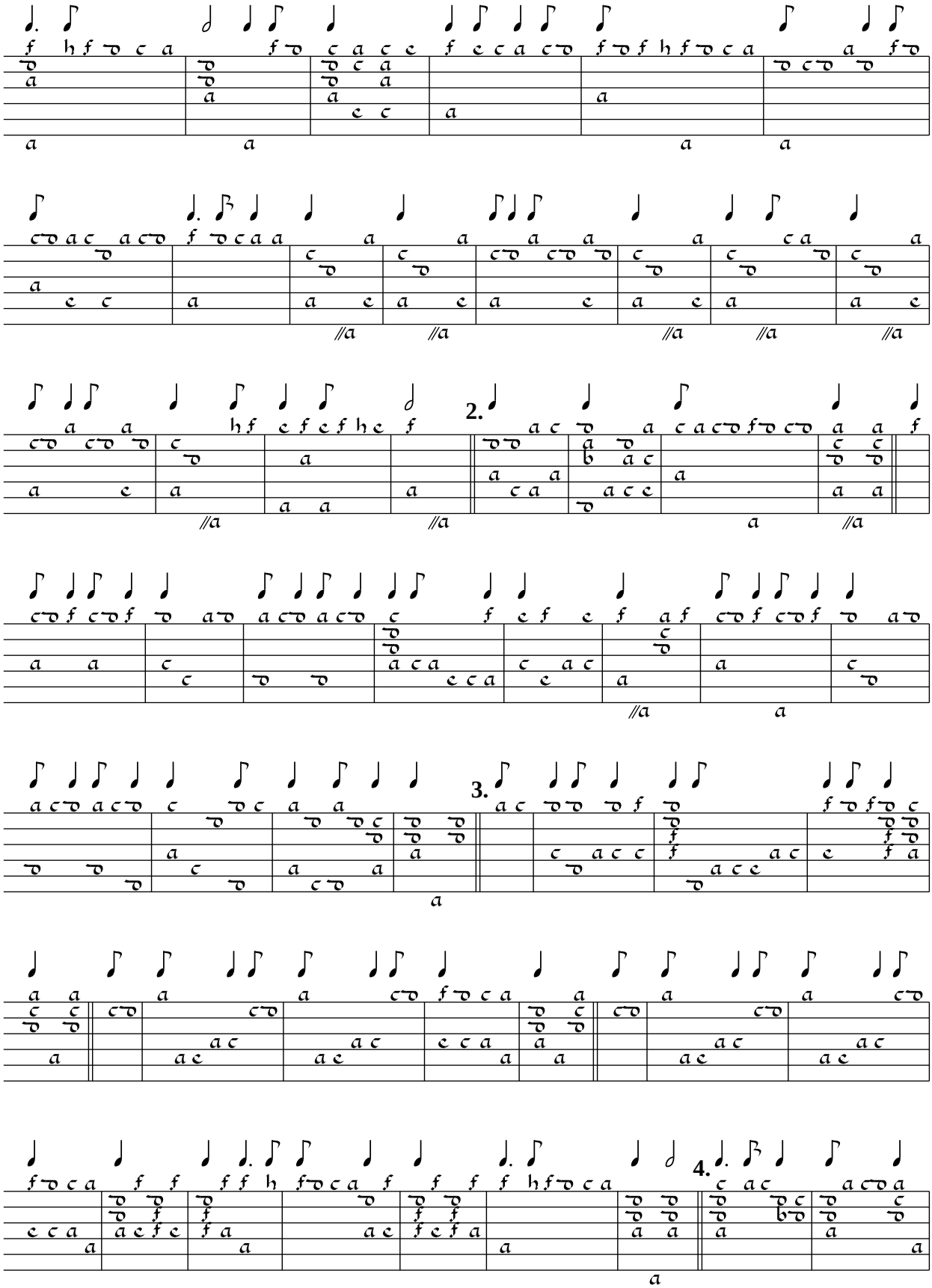
# Branfle 3

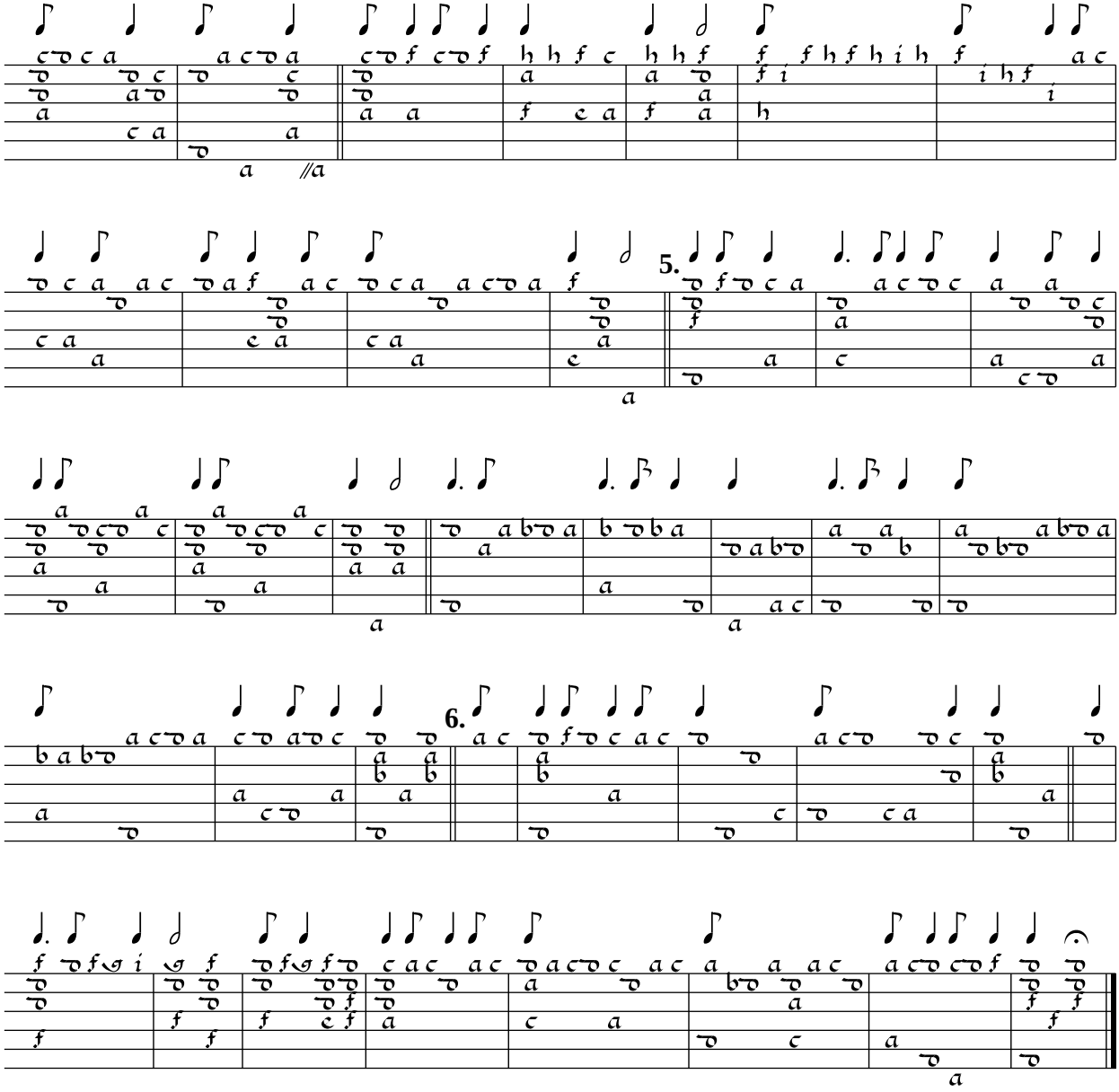
*incerti Authoris*



# Branles 4

*incerti Authoris*

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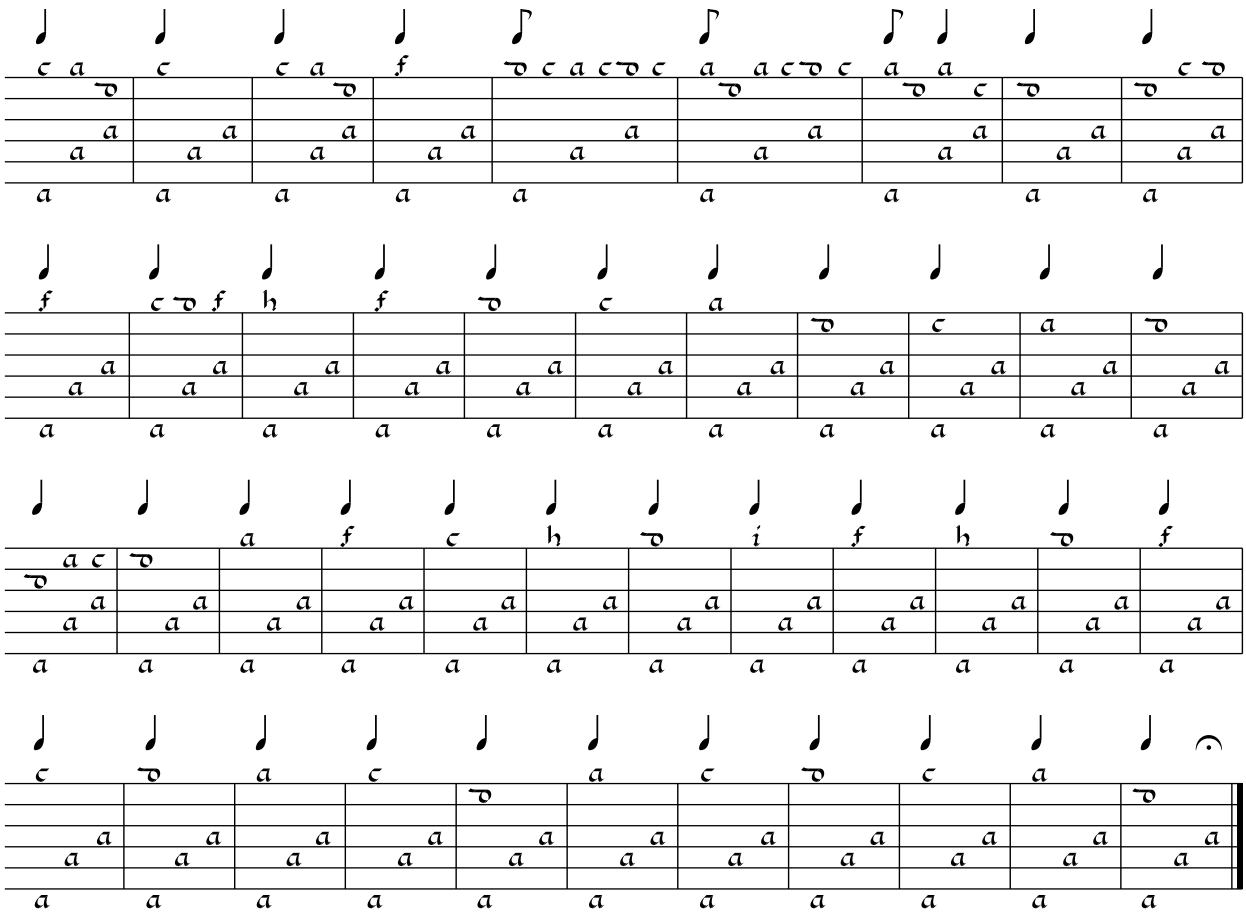
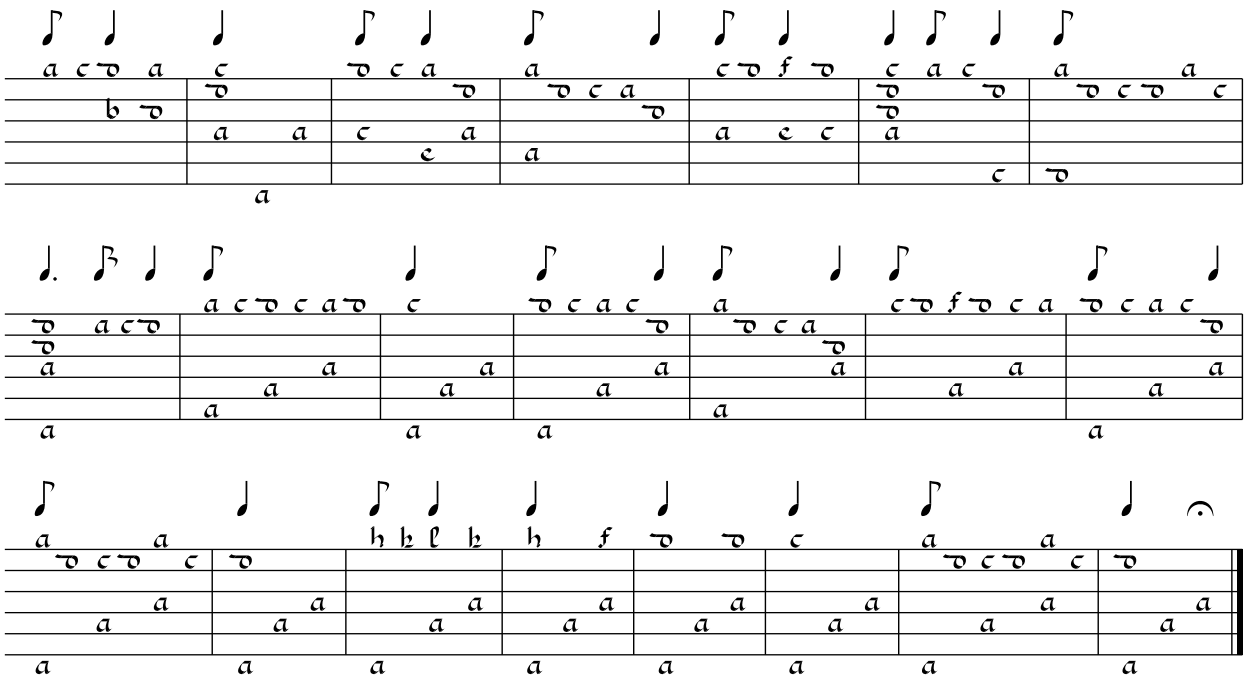
6.

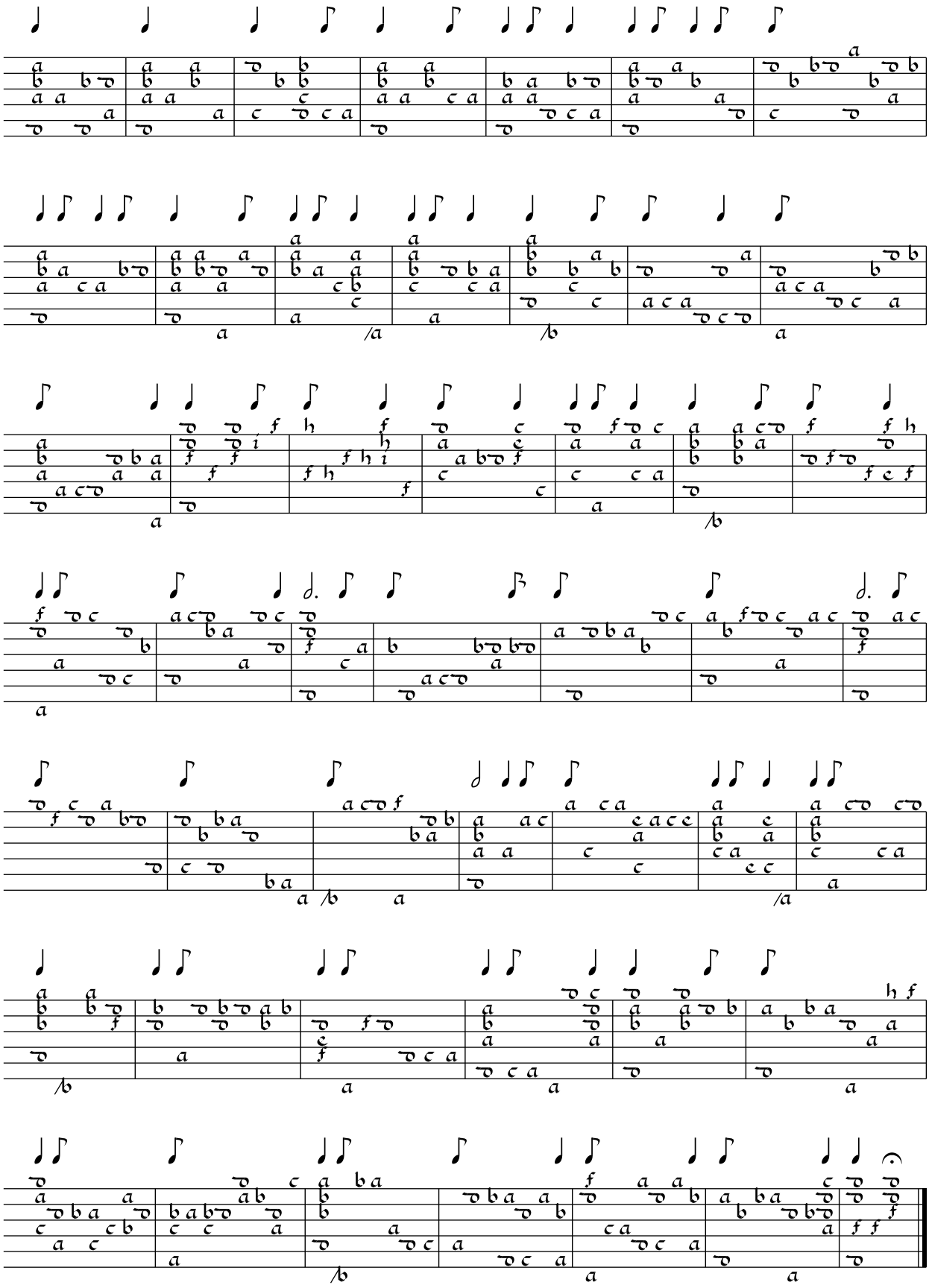
# Subplementum Volte



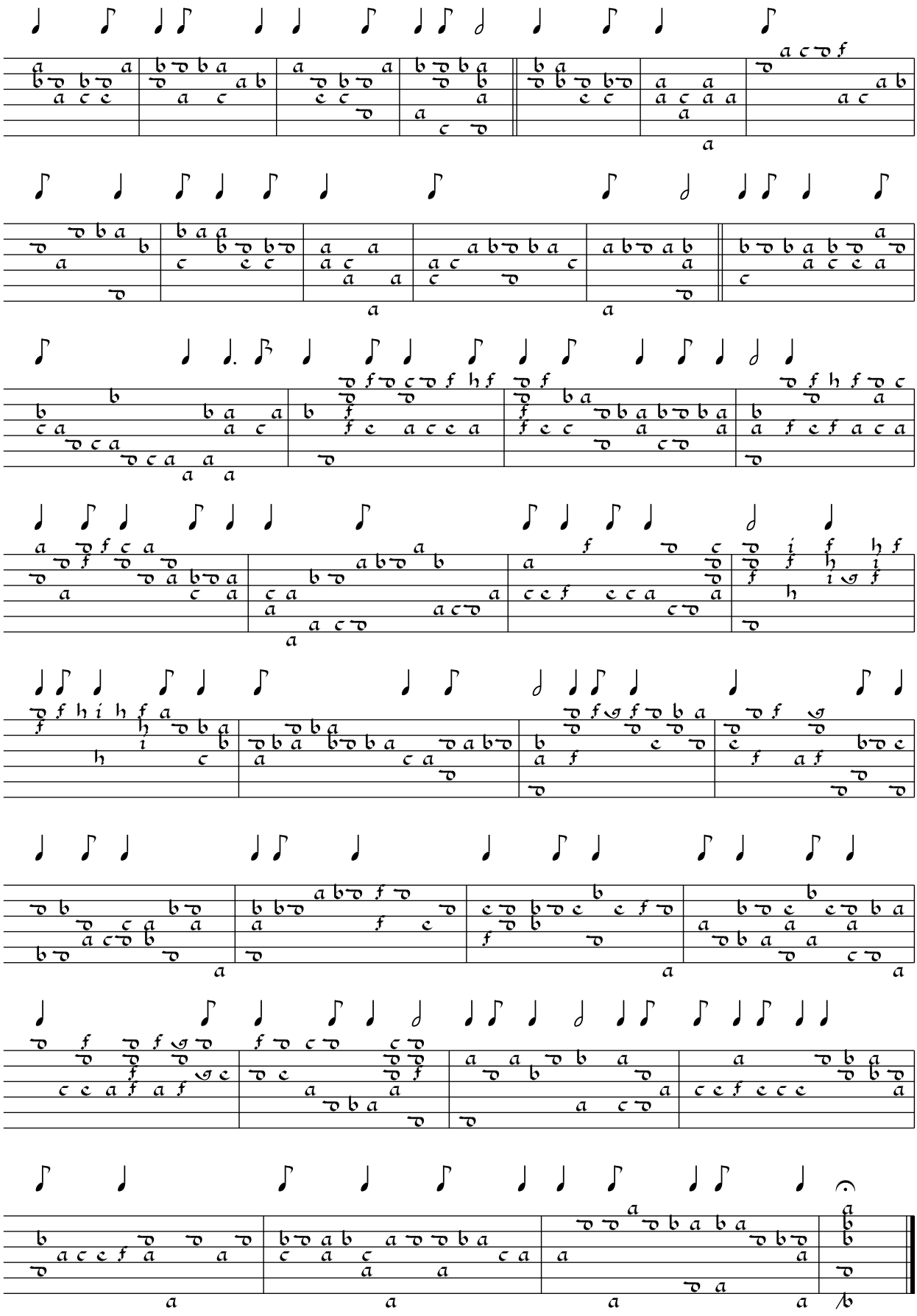
# Subplementum Volte 2 , Polon



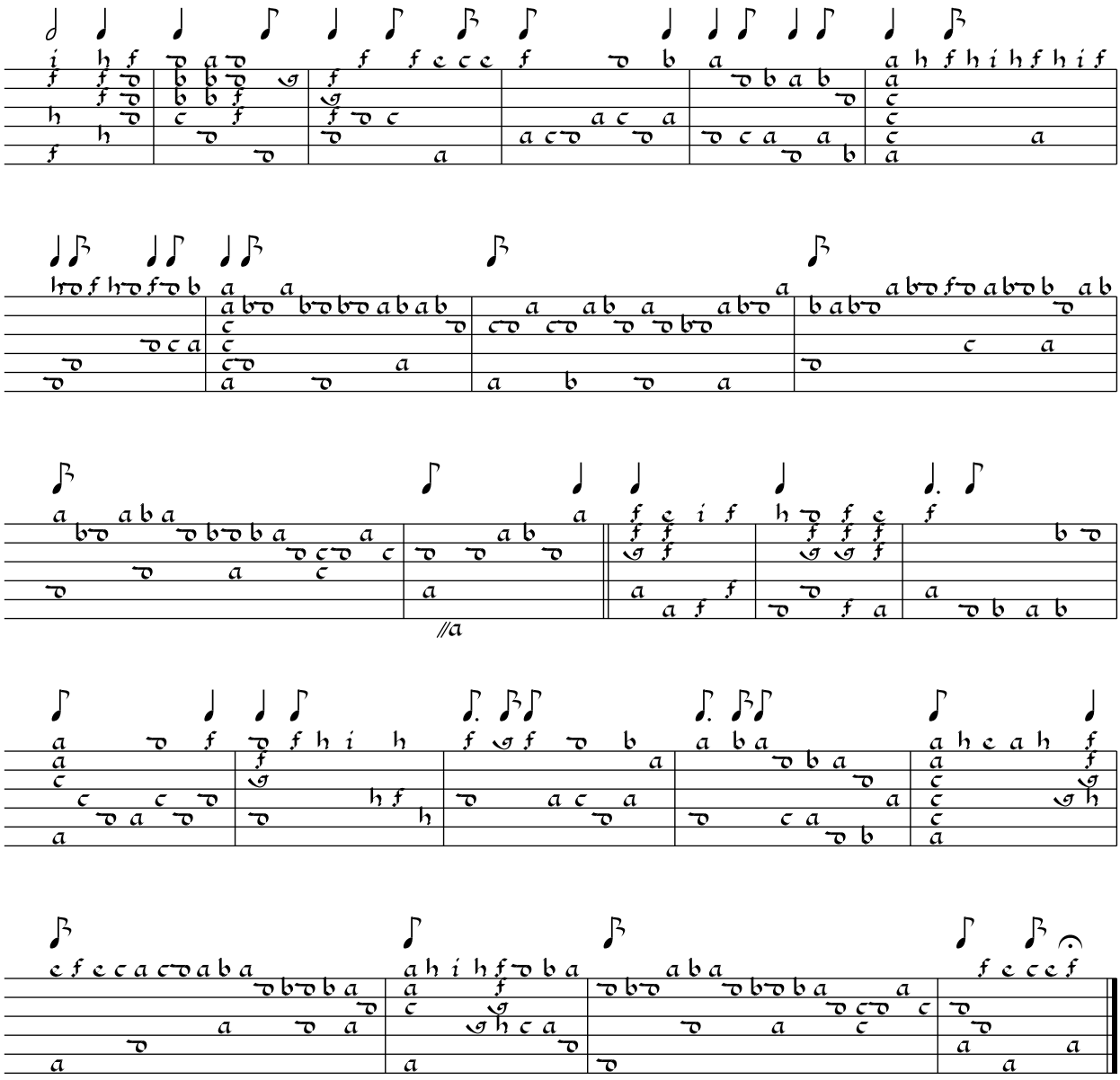
Branfle 5 d. S. Nicola. p. Sig. Jacobum



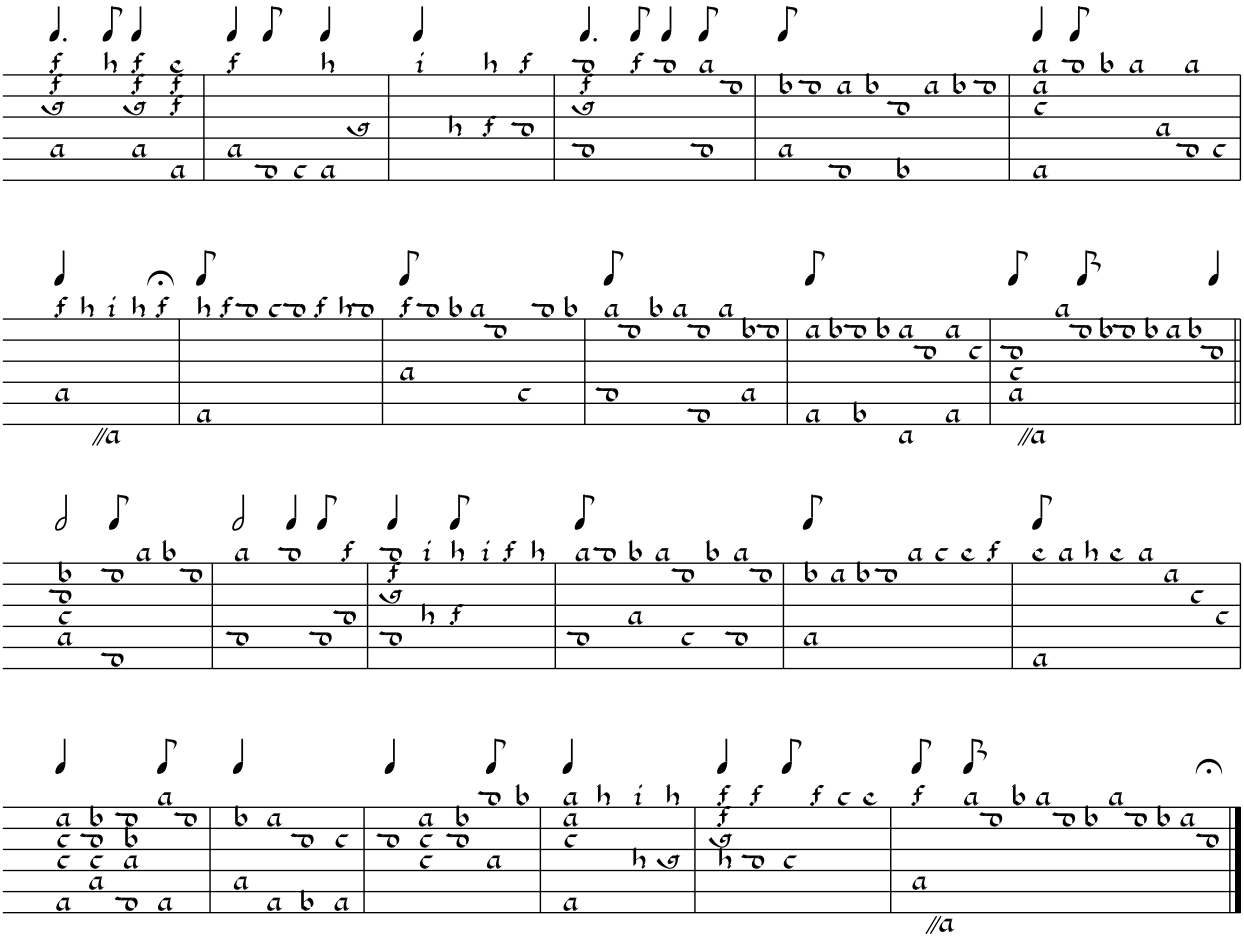
# Branfle d. S. Nicola p. Sig. Jacobum 6



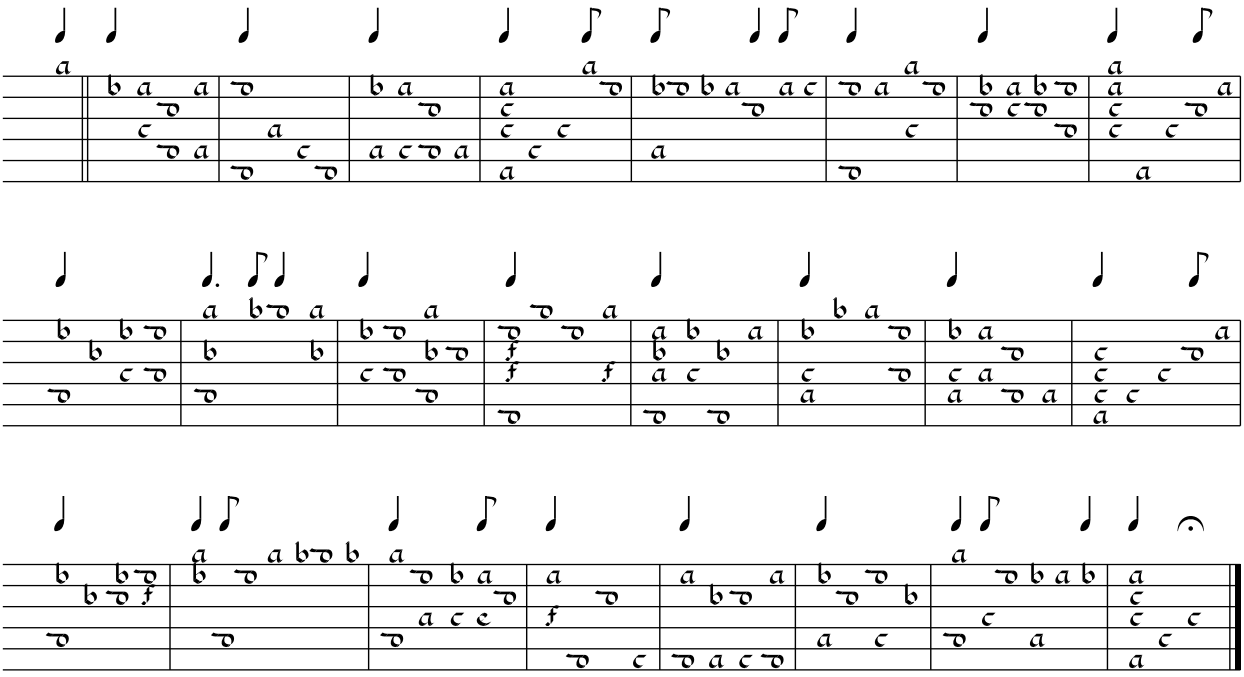
# Branfle Noveau M. 7



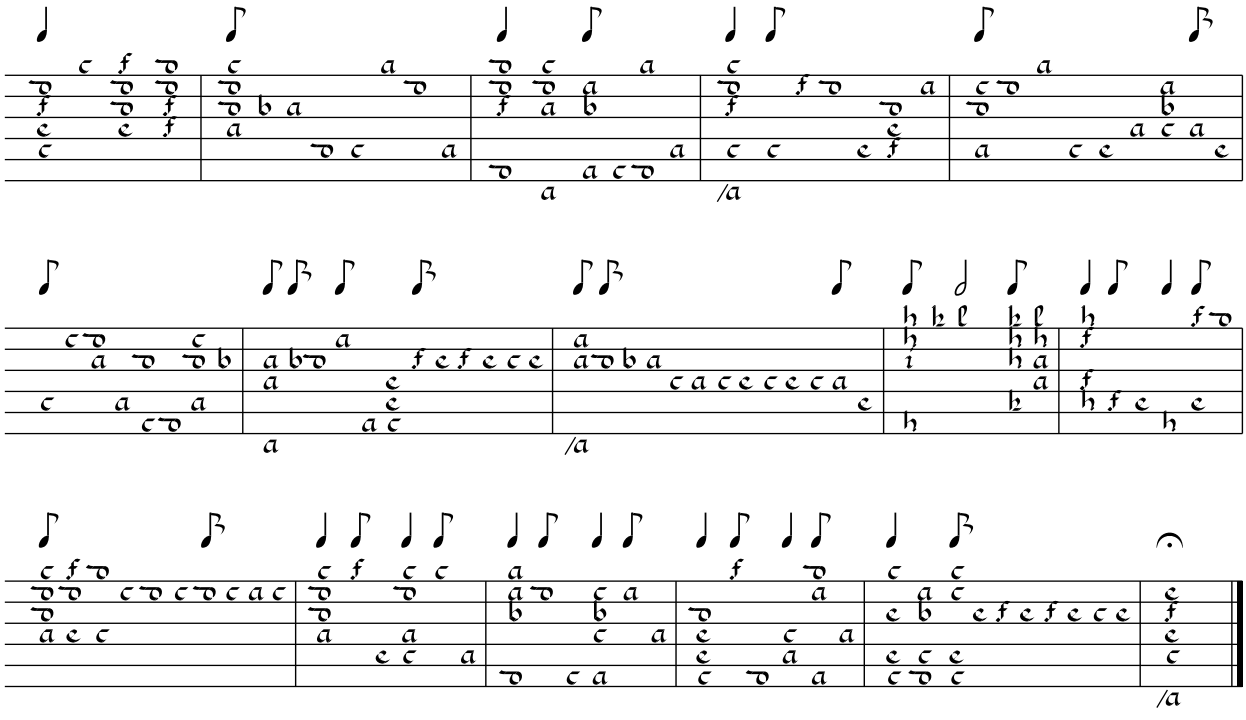
# Branfle Mercurii



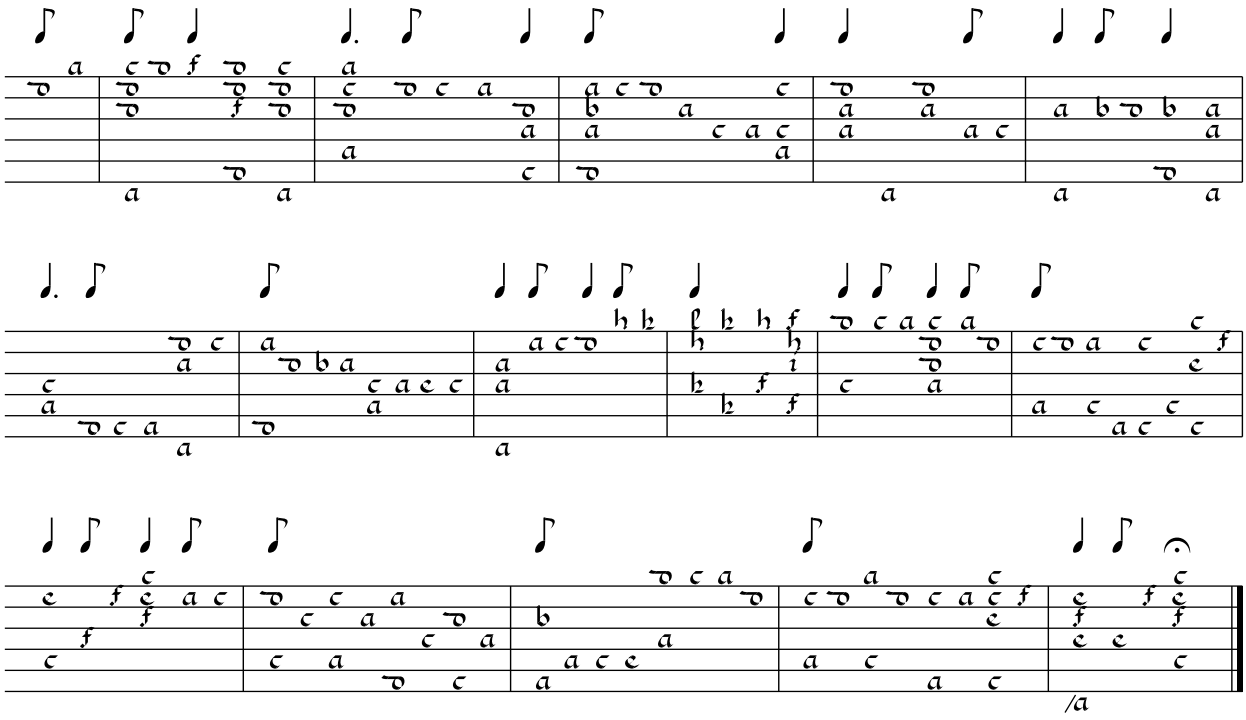
La Bouree, variatio secunda, primam invenies fol. 115



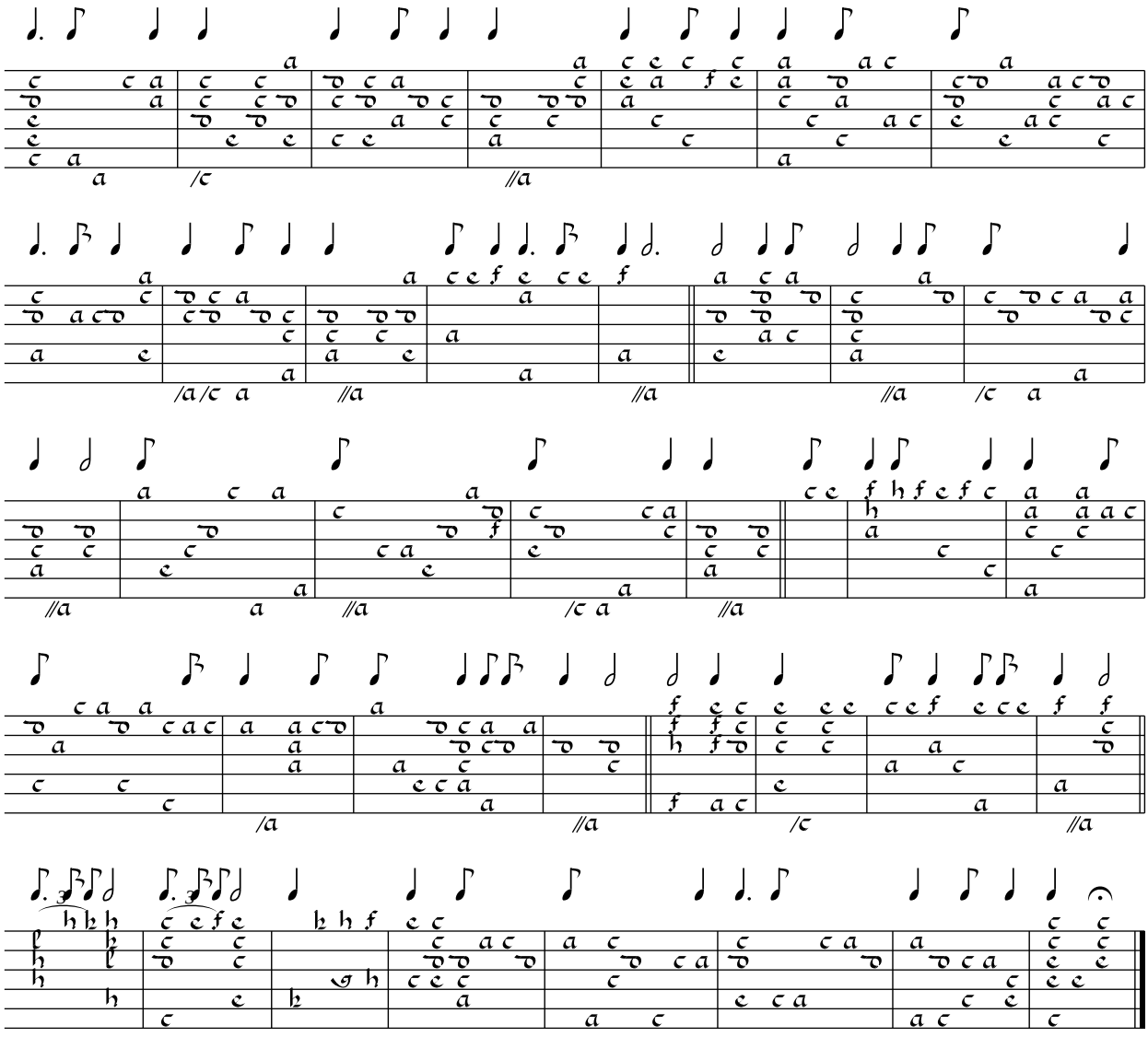
# Alamanda 1



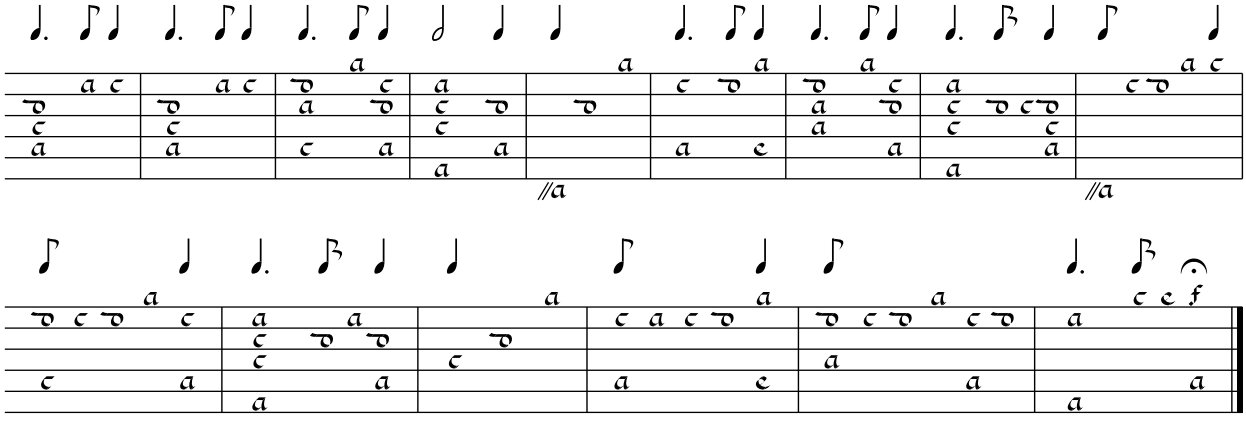
# Alamanda E. M. A. 2



# Alamanda 3



# Les Canaris



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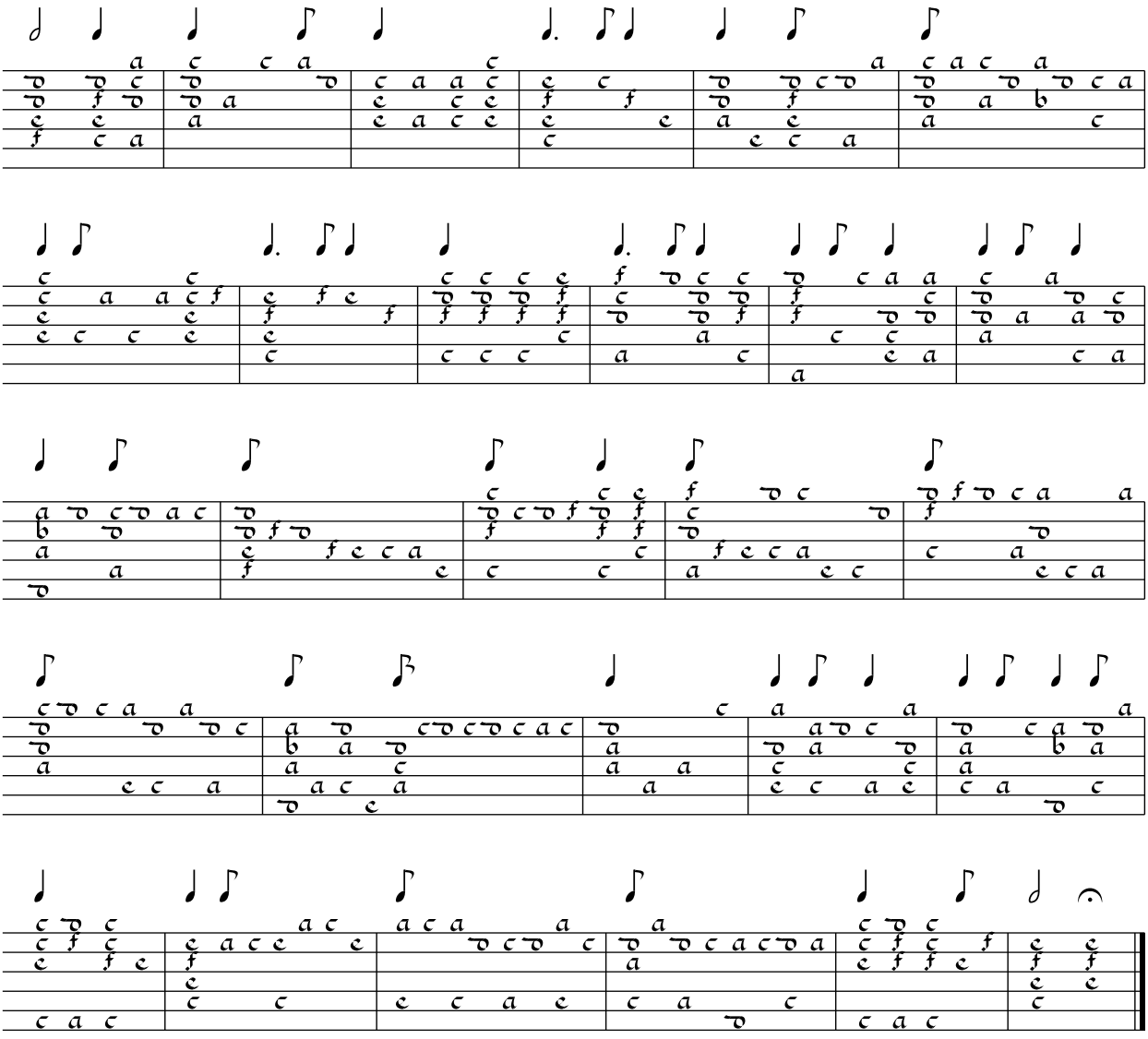
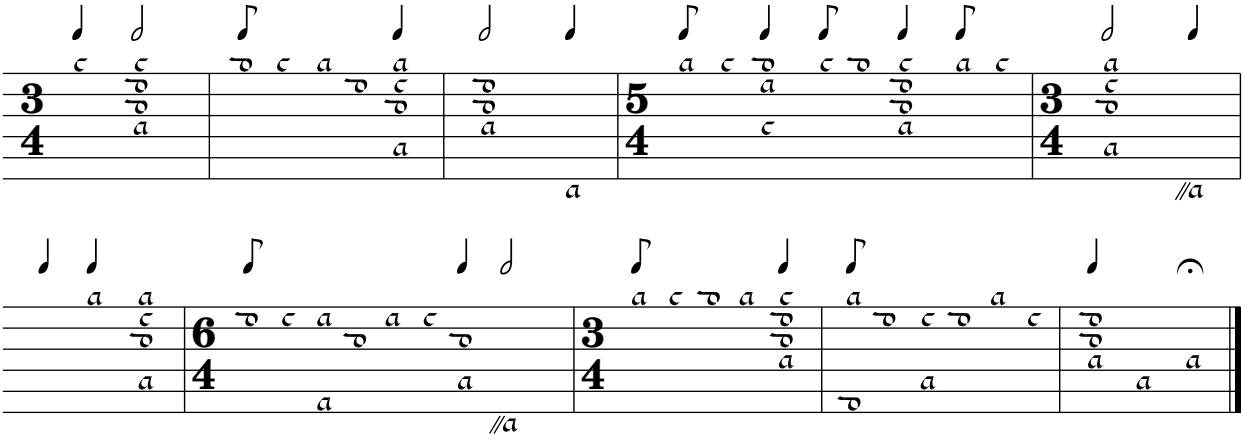
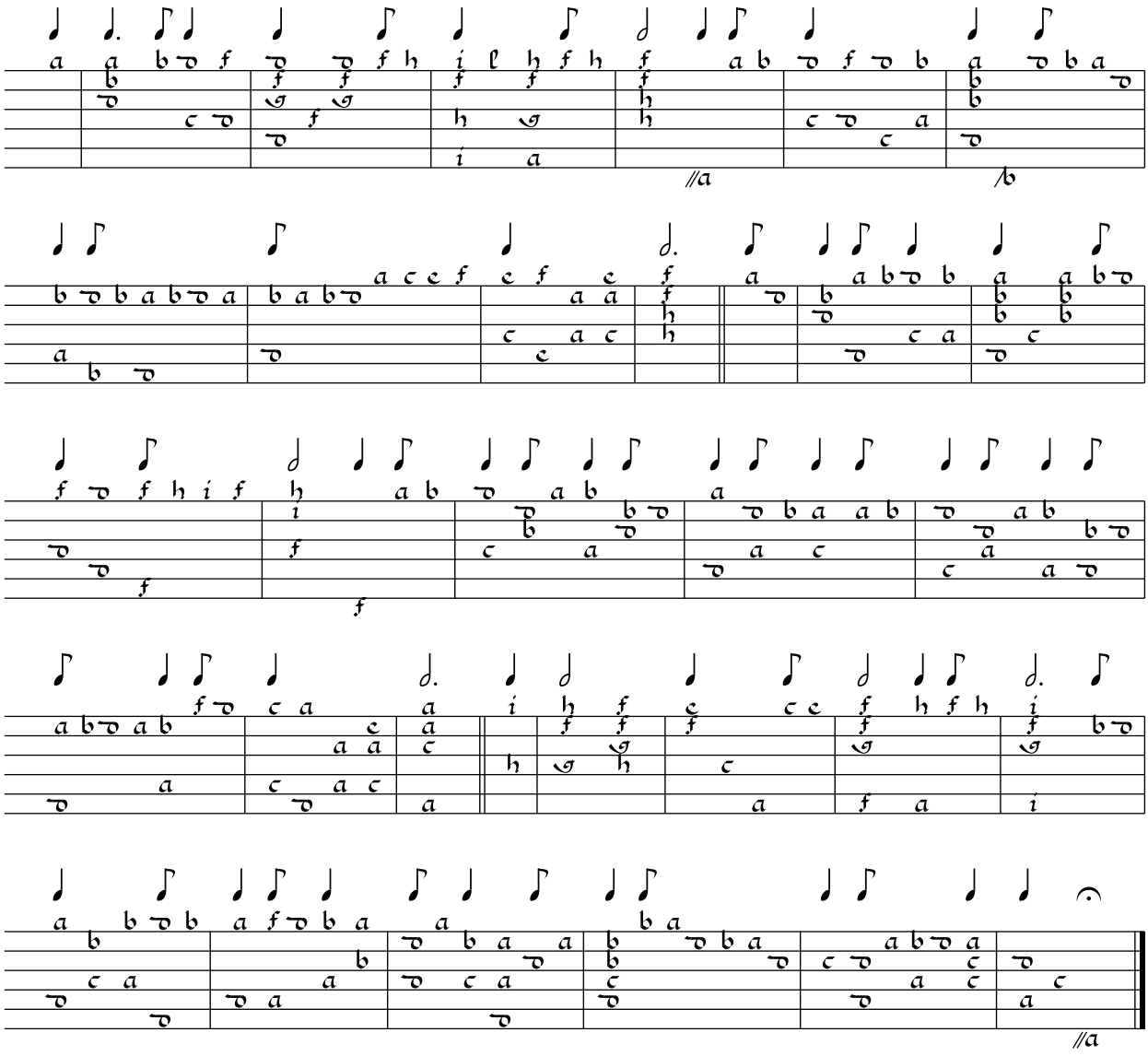


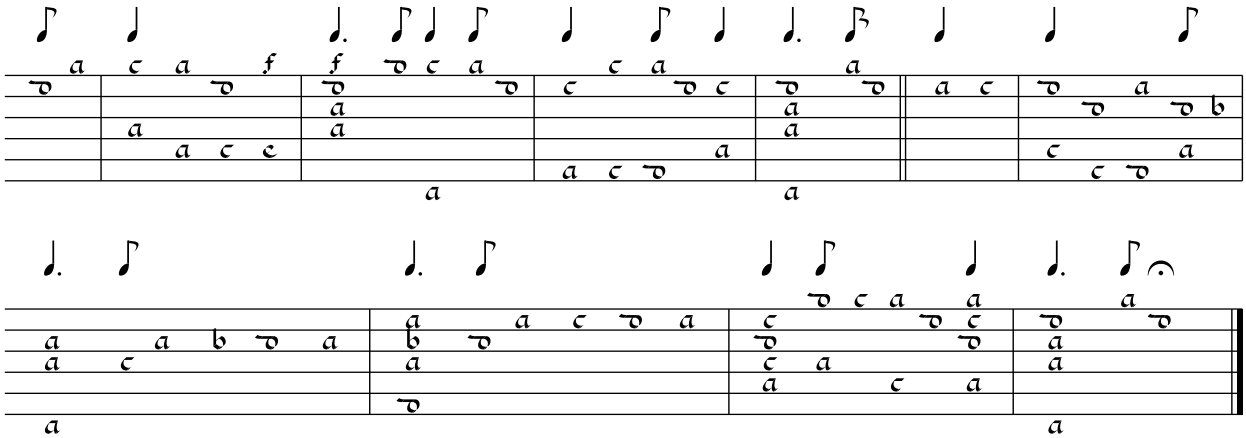
# Ballet



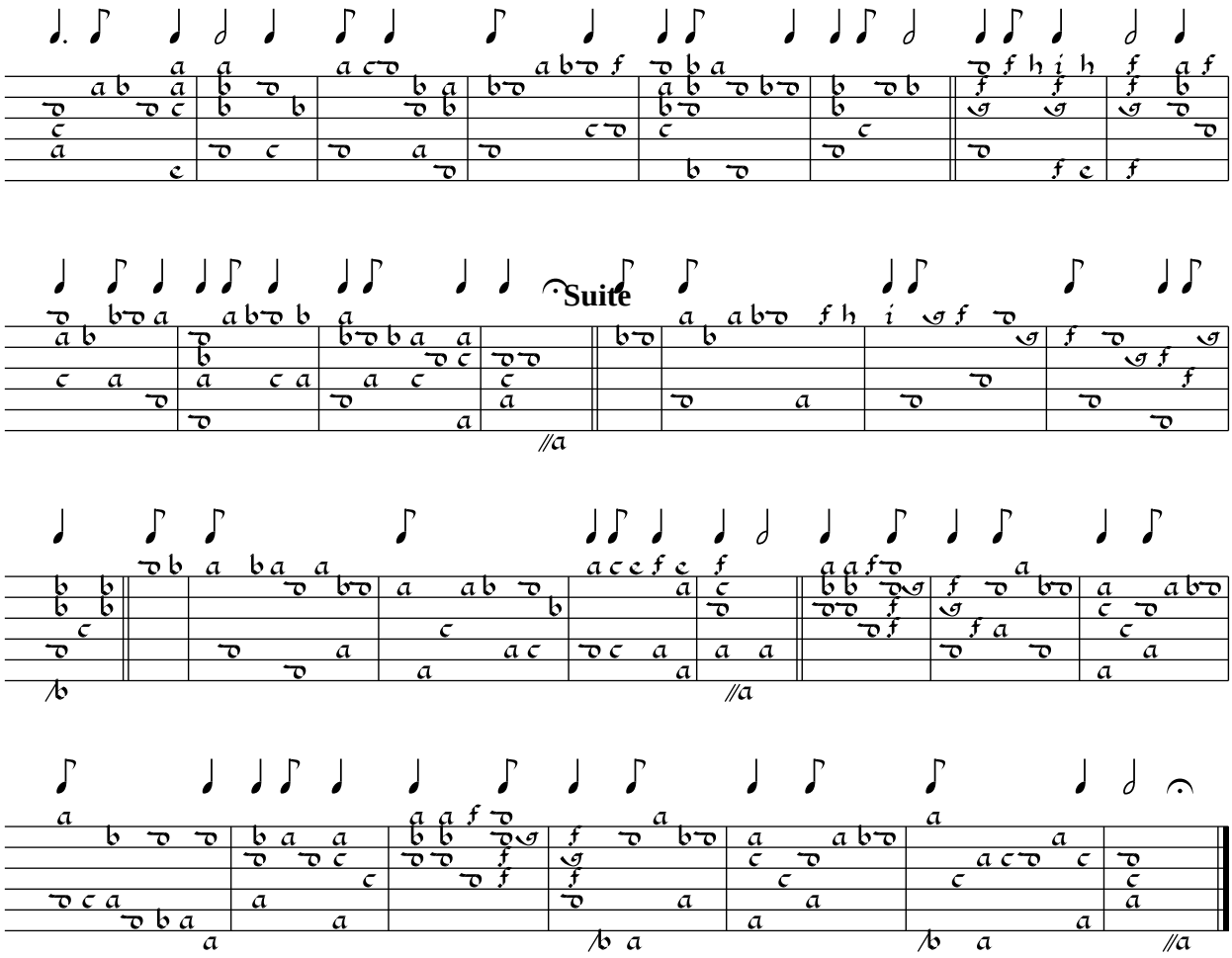
Ballet 8 respondet d. in 1



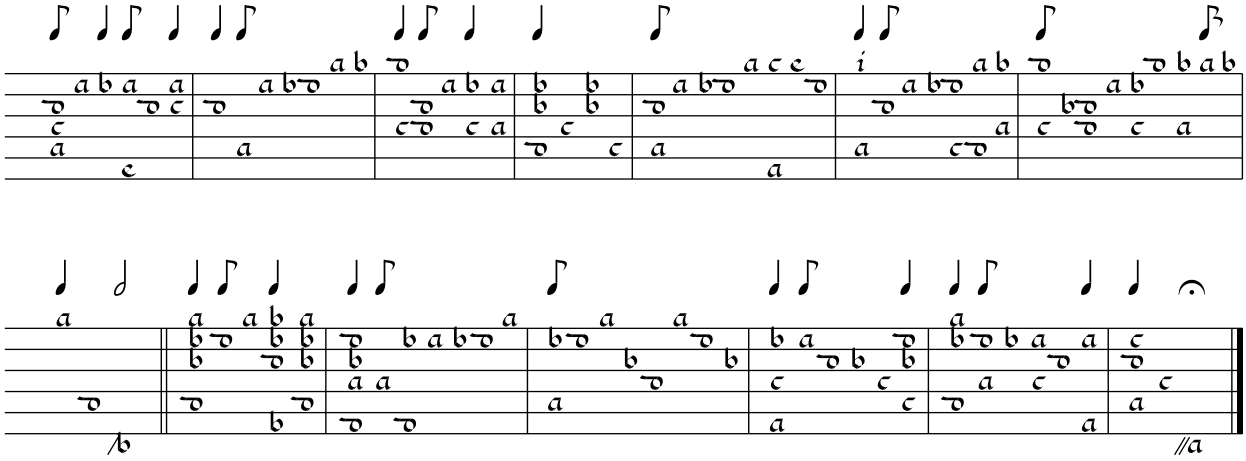
Ballet, de Madame Socur deRoy



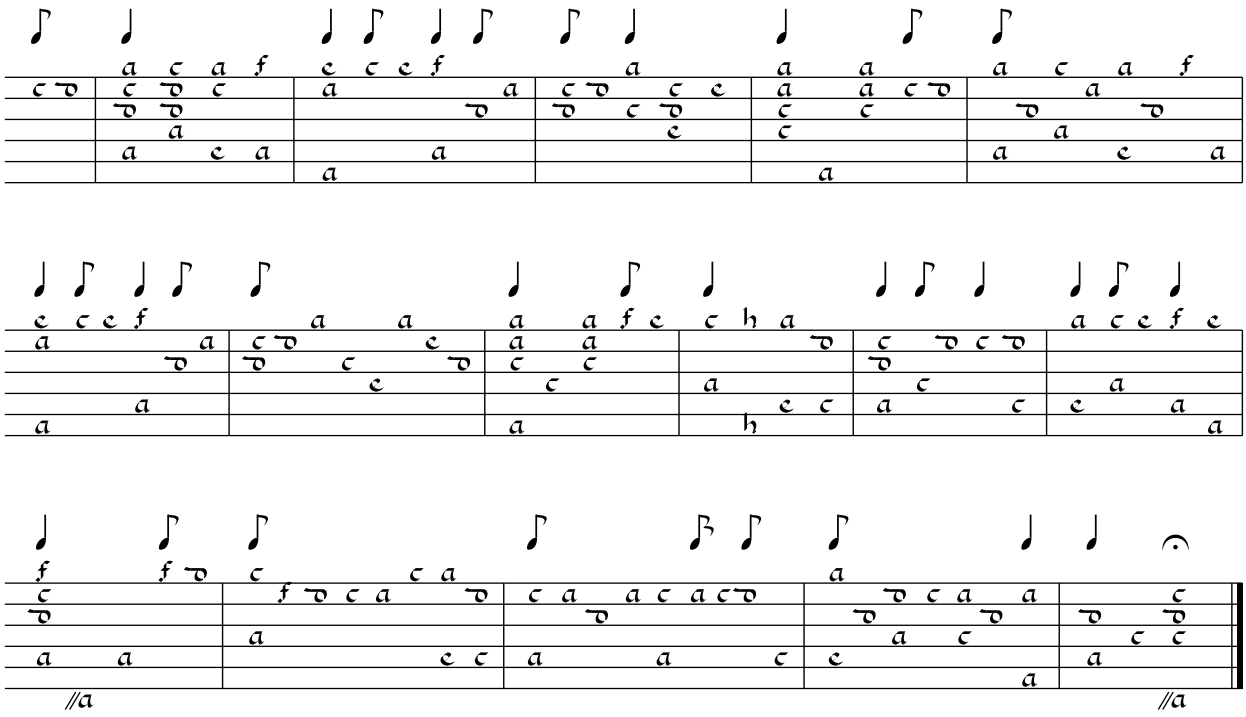
## Ballet 2



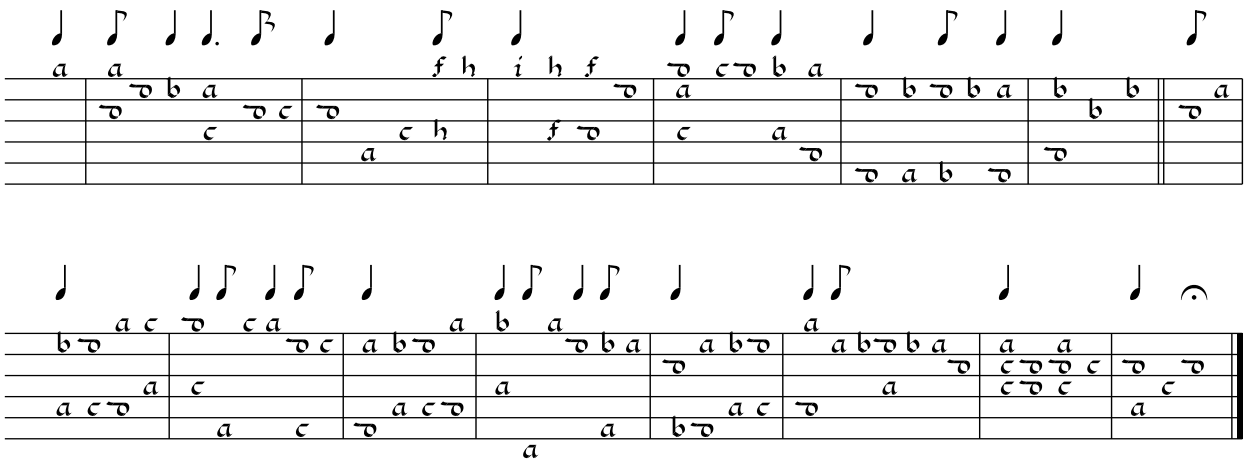

## Ballet 3



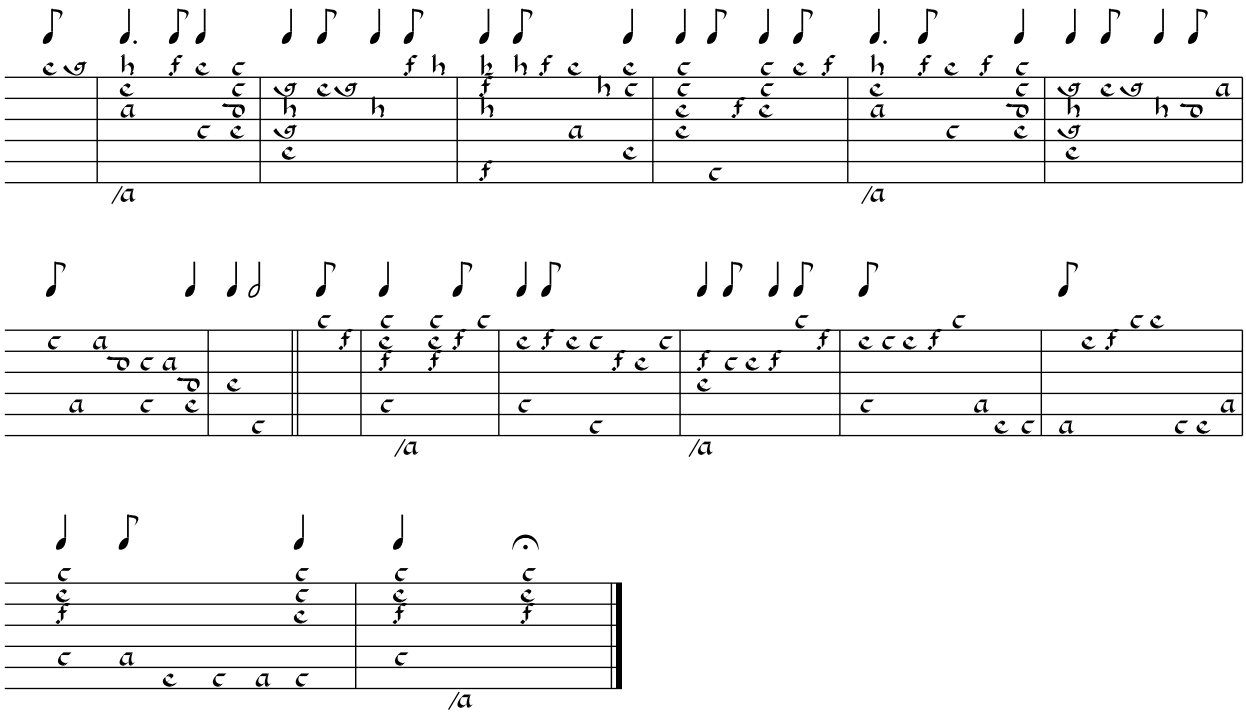
## Ballet 4



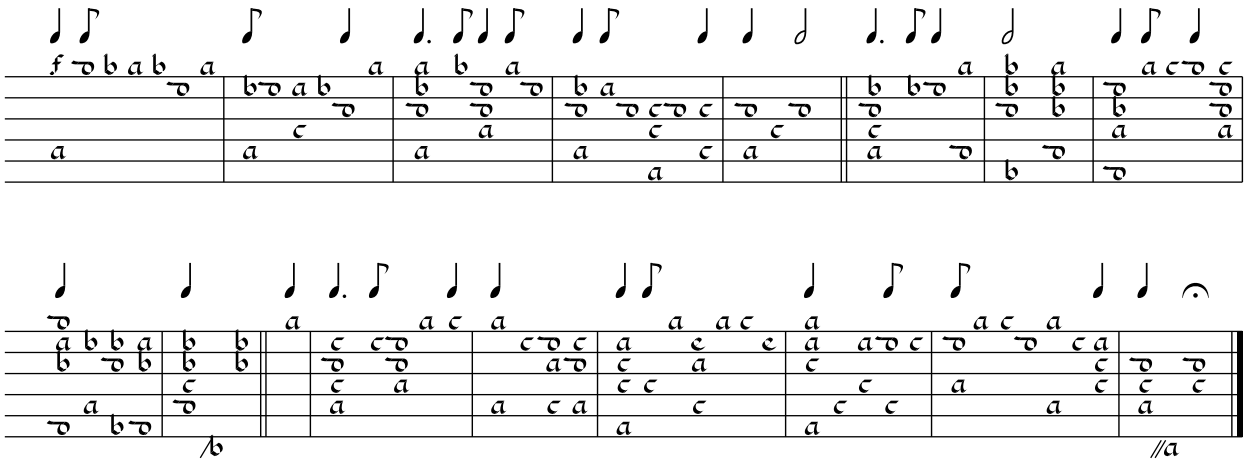
## Ballet 5



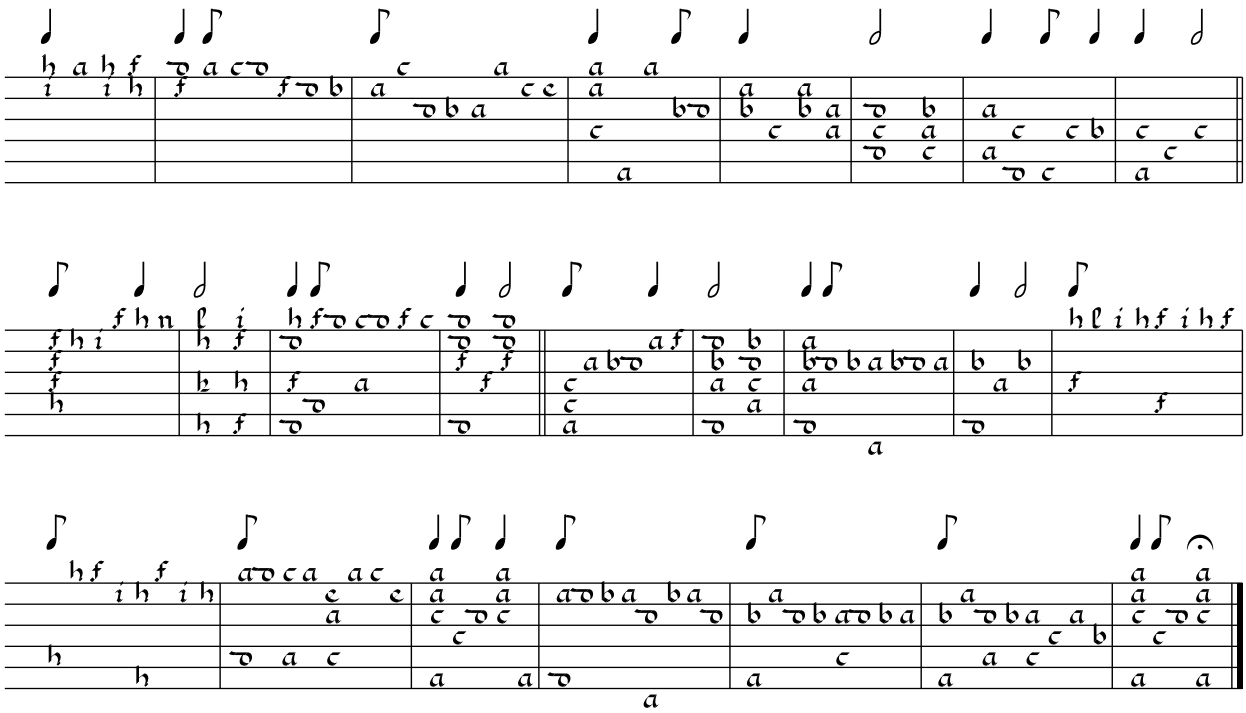
## Ballet 6



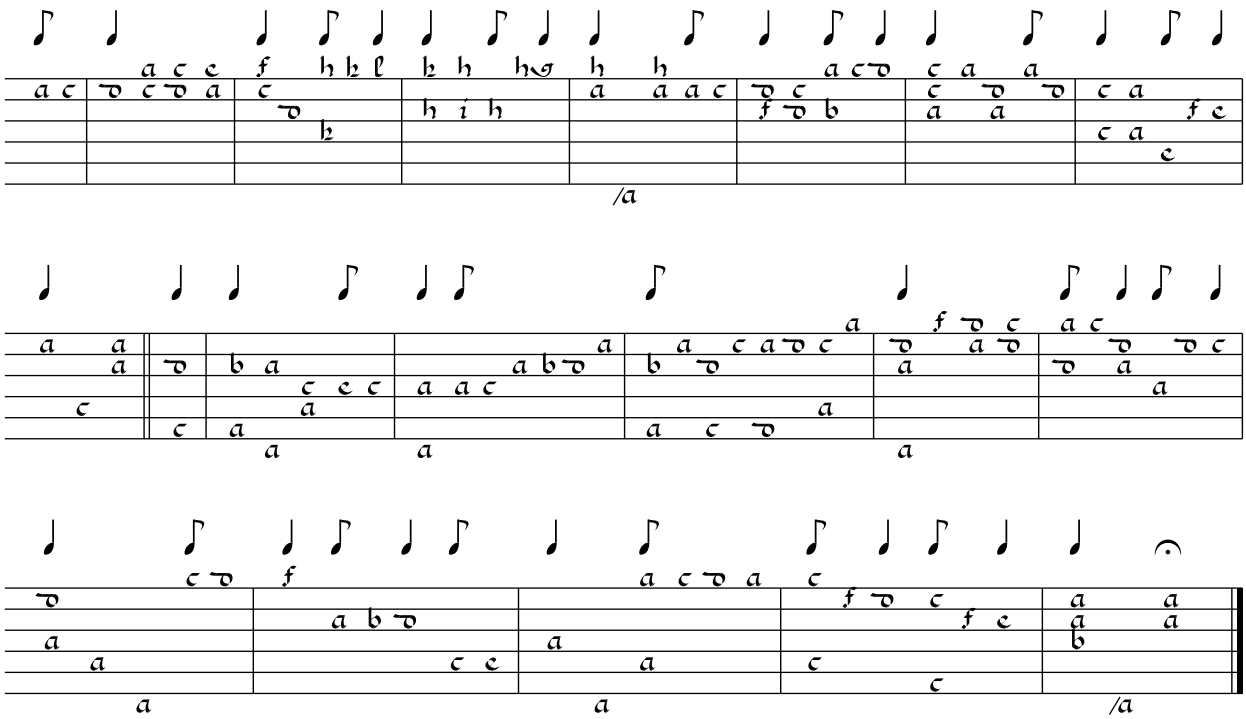
## Ballet 7



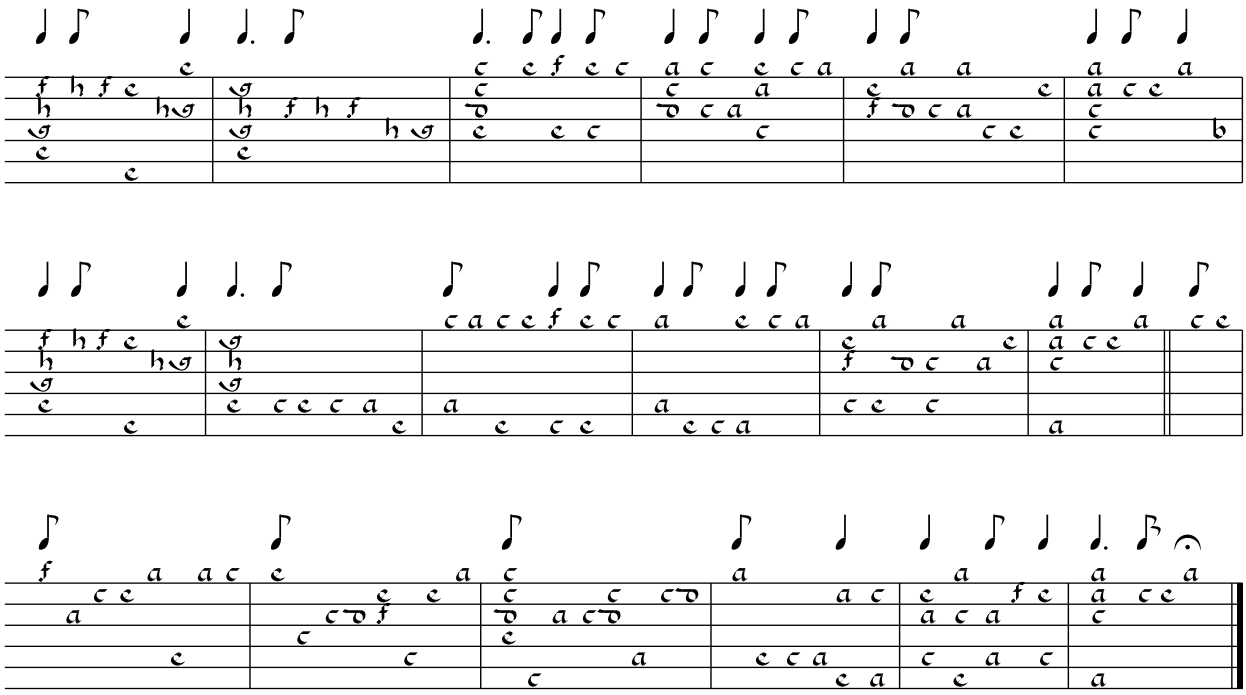
## Ballet 8



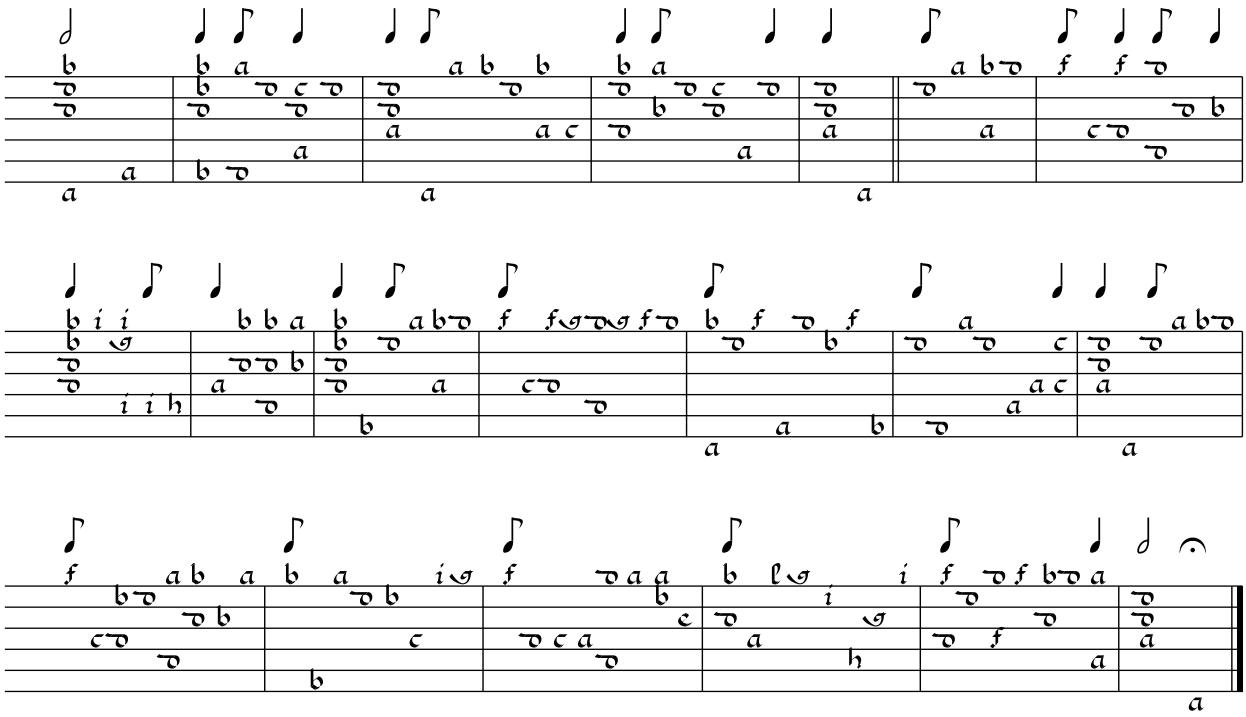
## Ballet 9



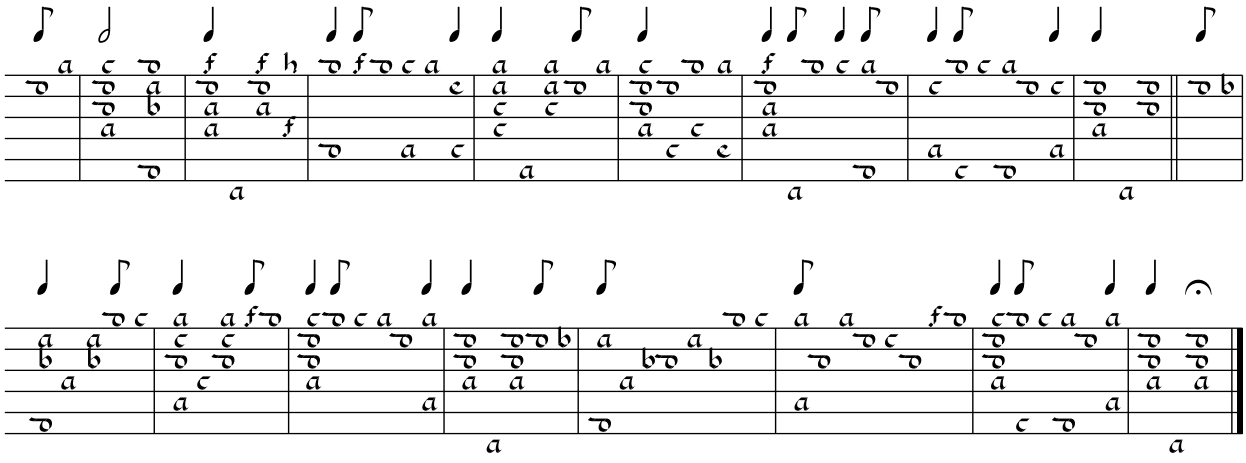
# Ballet 10



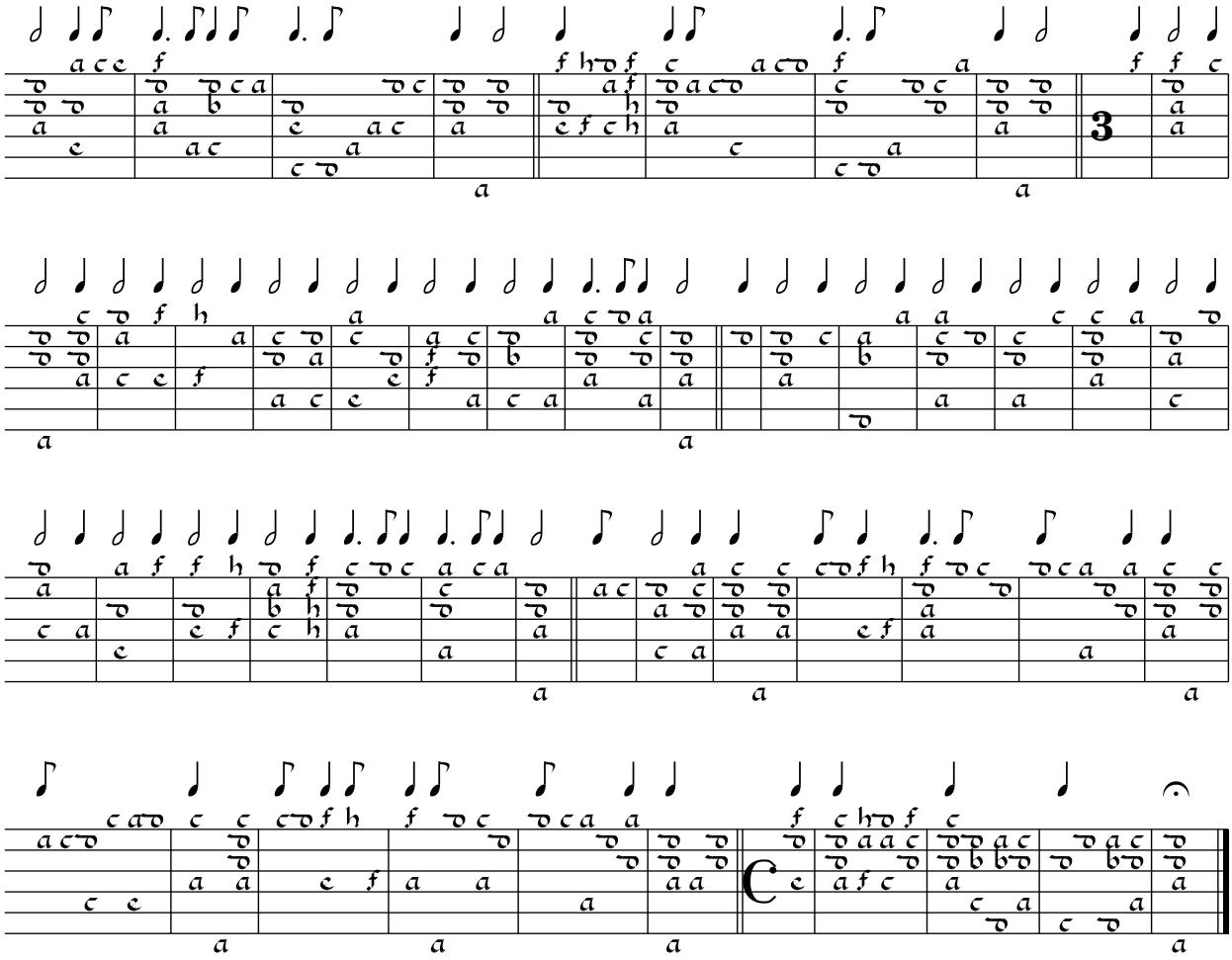
# Ballet 11



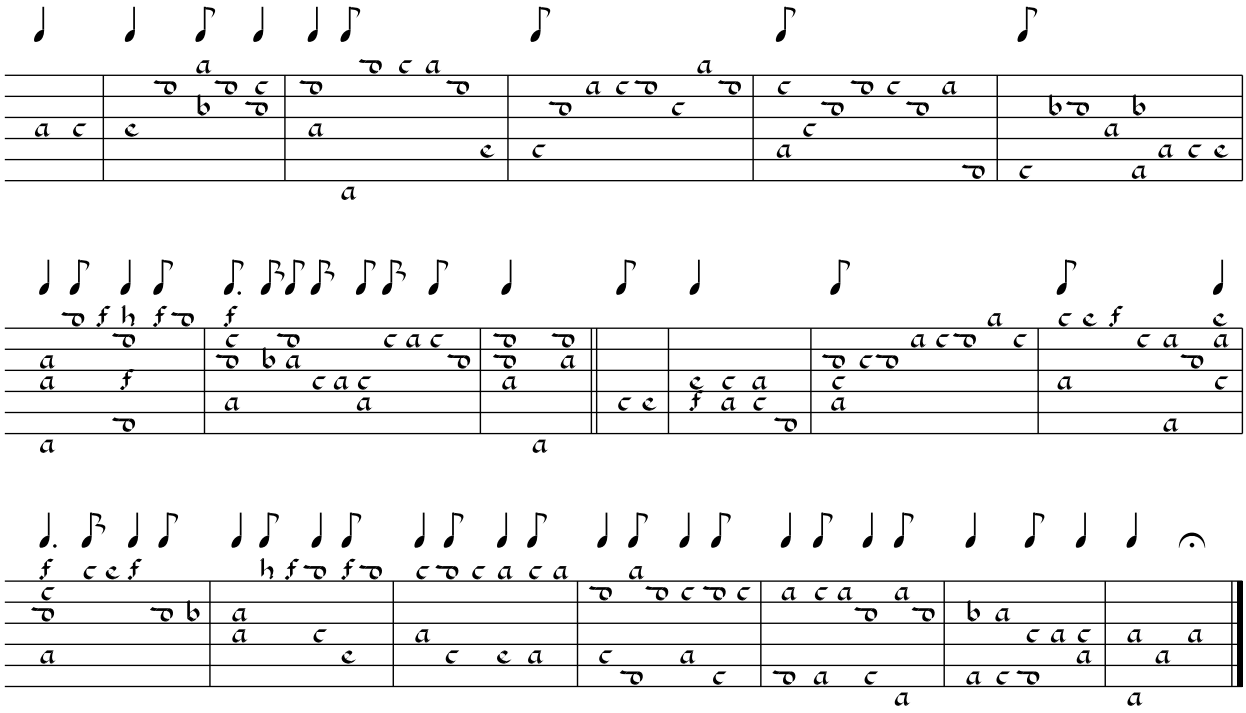
# Ballet 12



# Ballet oder Pferdtstantz zu Pariß



# Ballet E.M.A. 14



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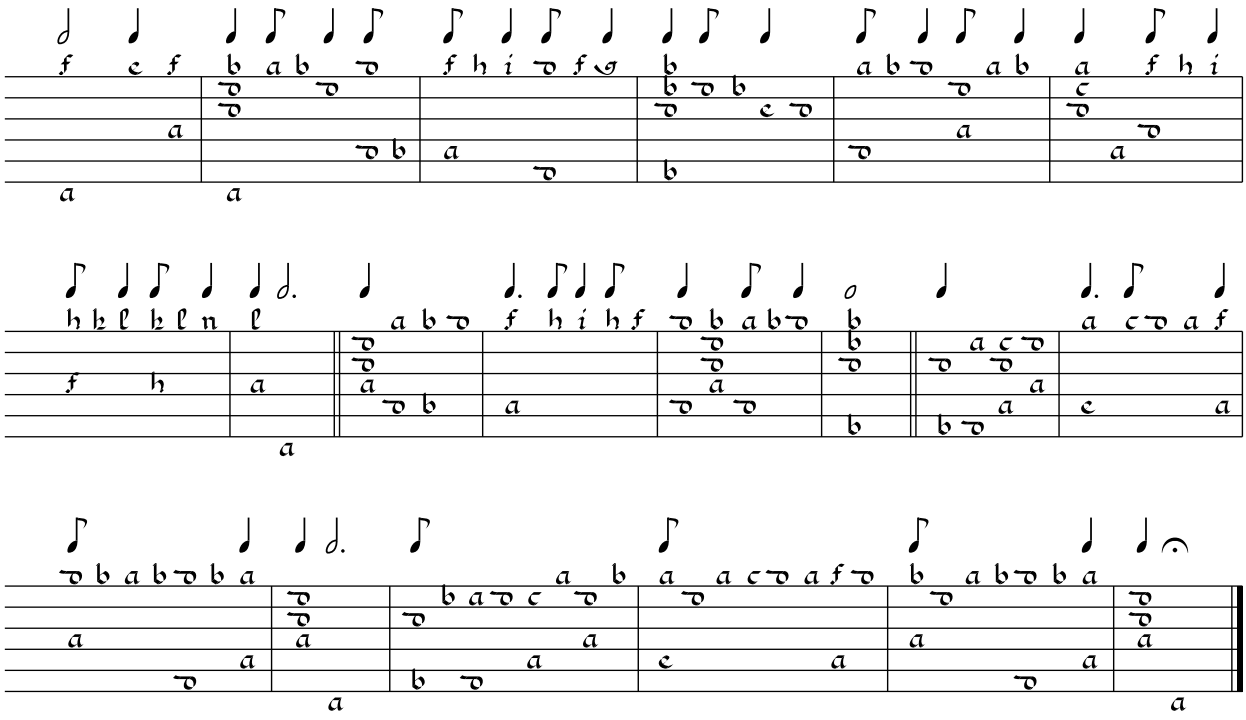
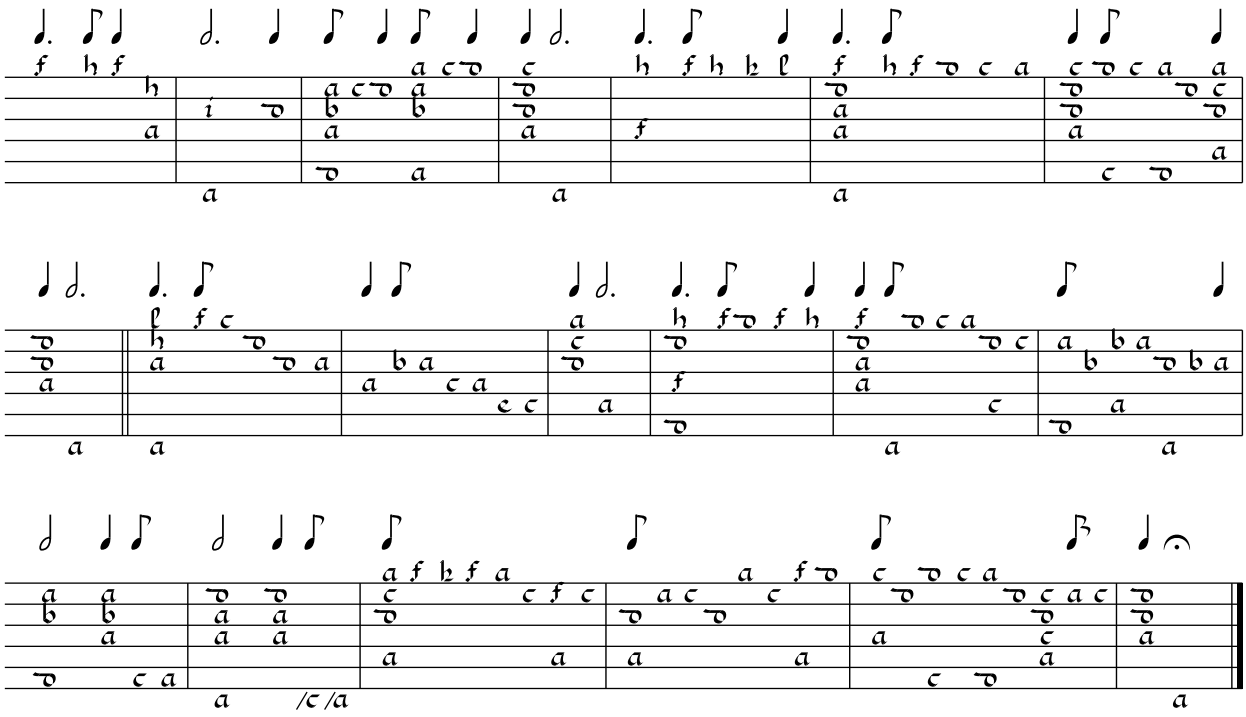
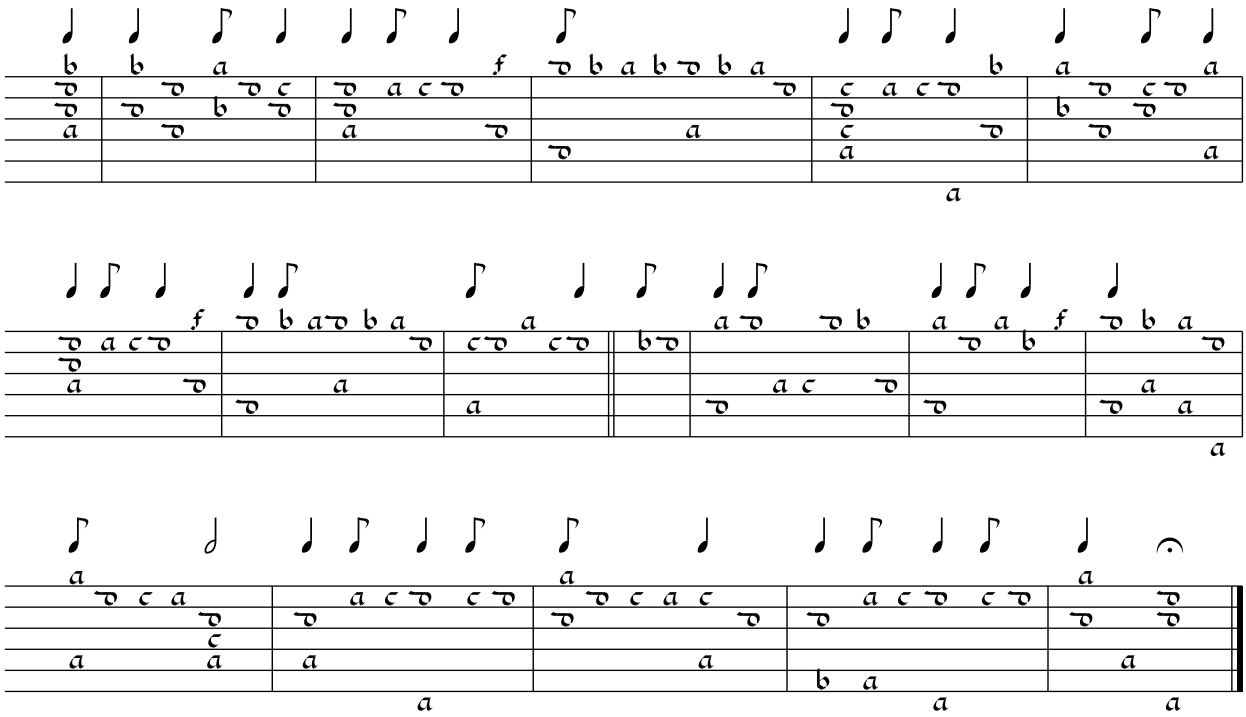


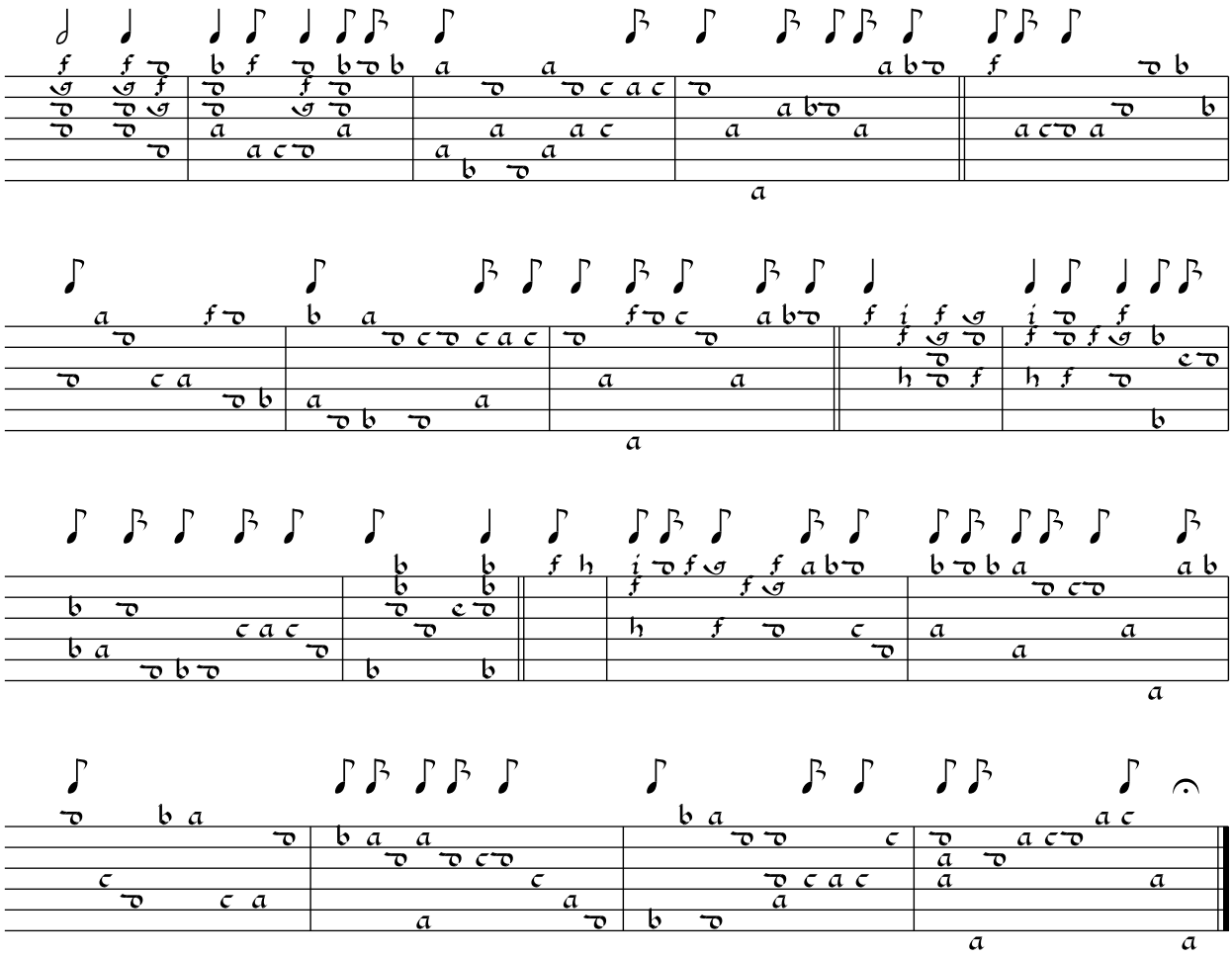
# Ballet 16



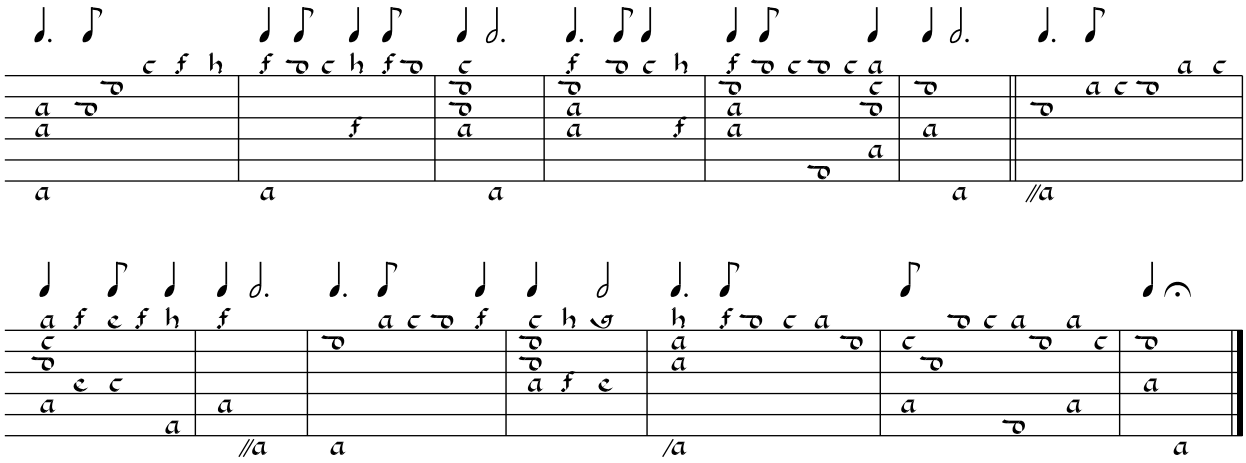
# Ballet 17



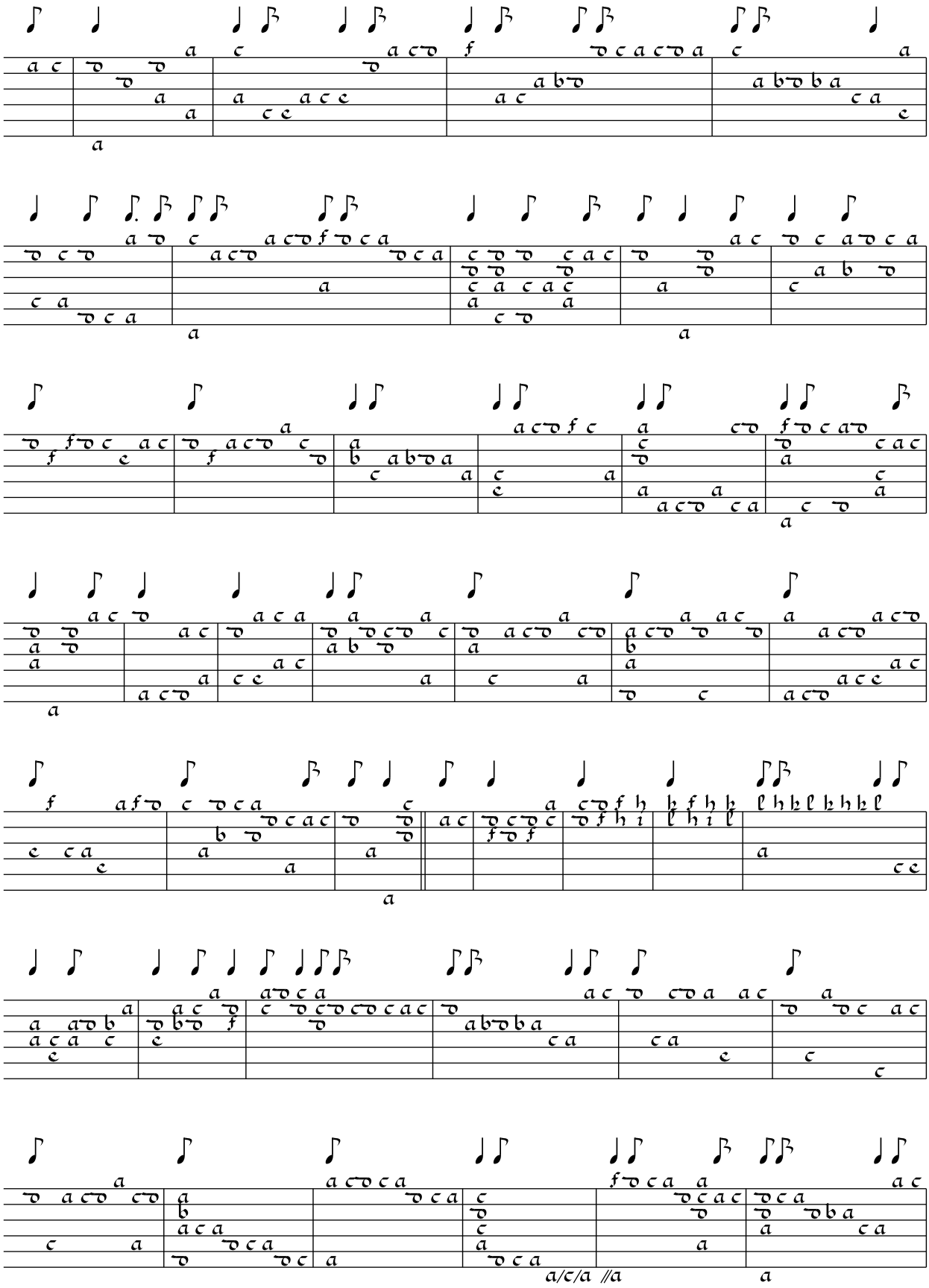
# Ballet 18

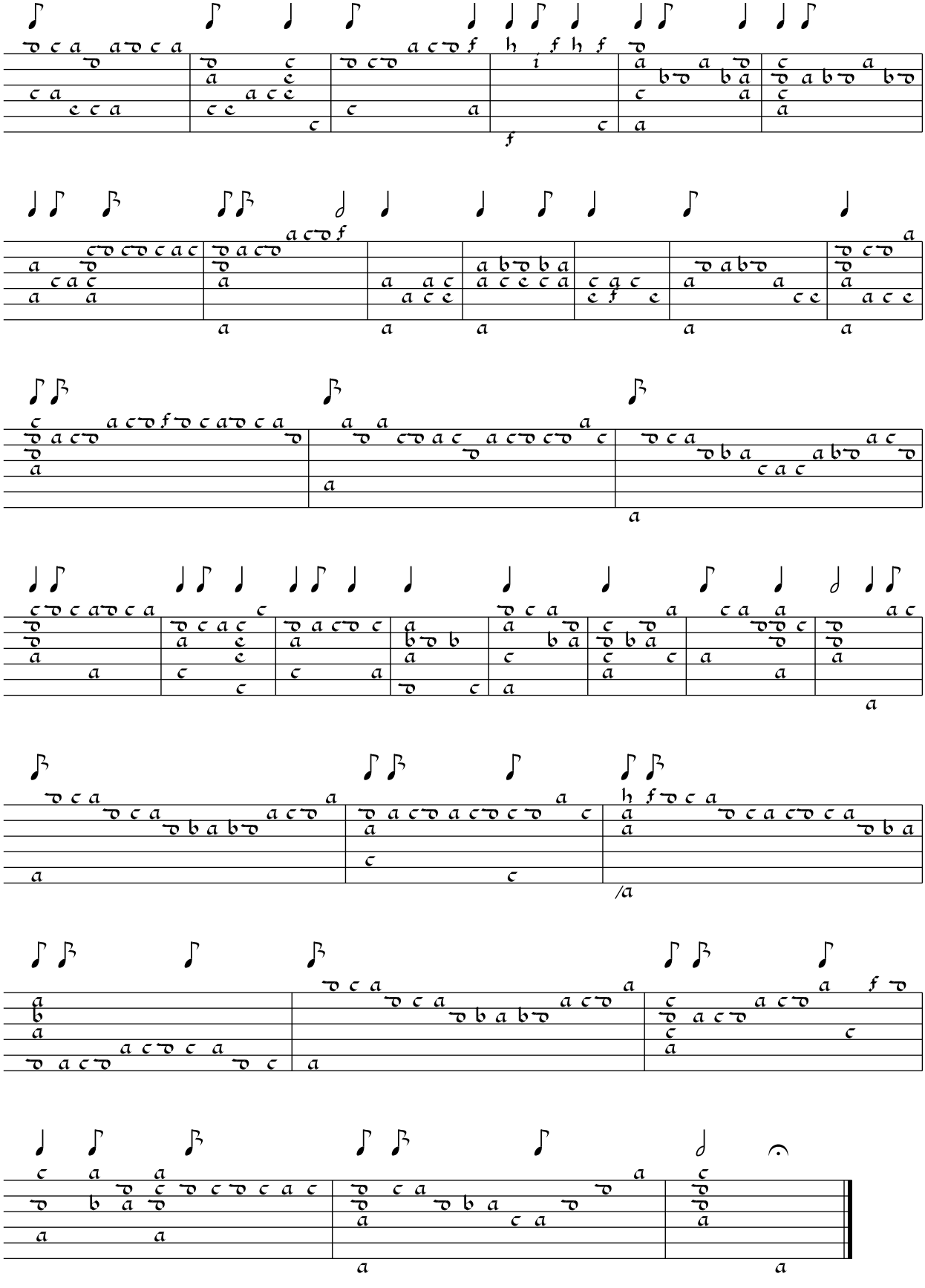


# Ballet 19

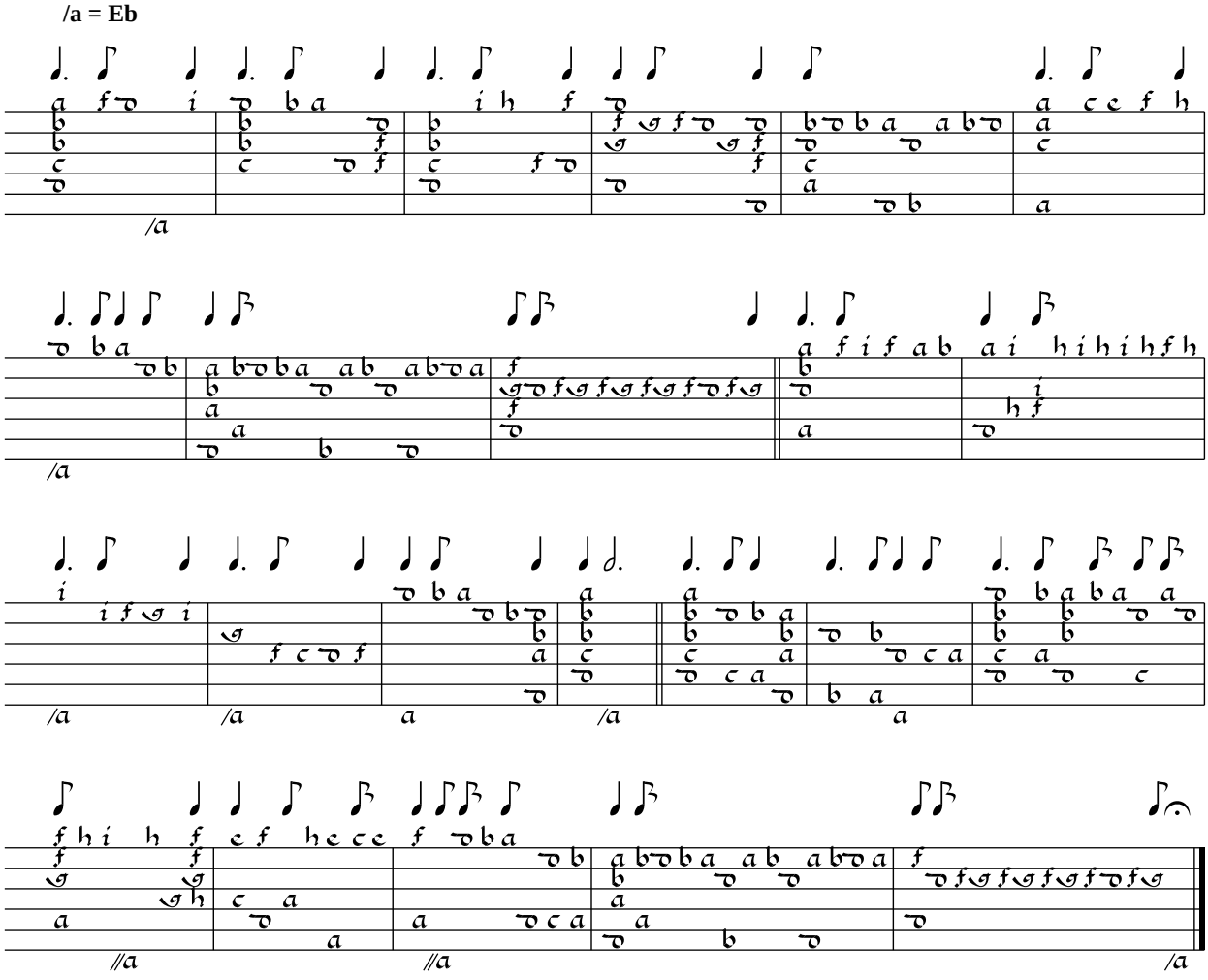


# Ballet 20 Enmerevenant

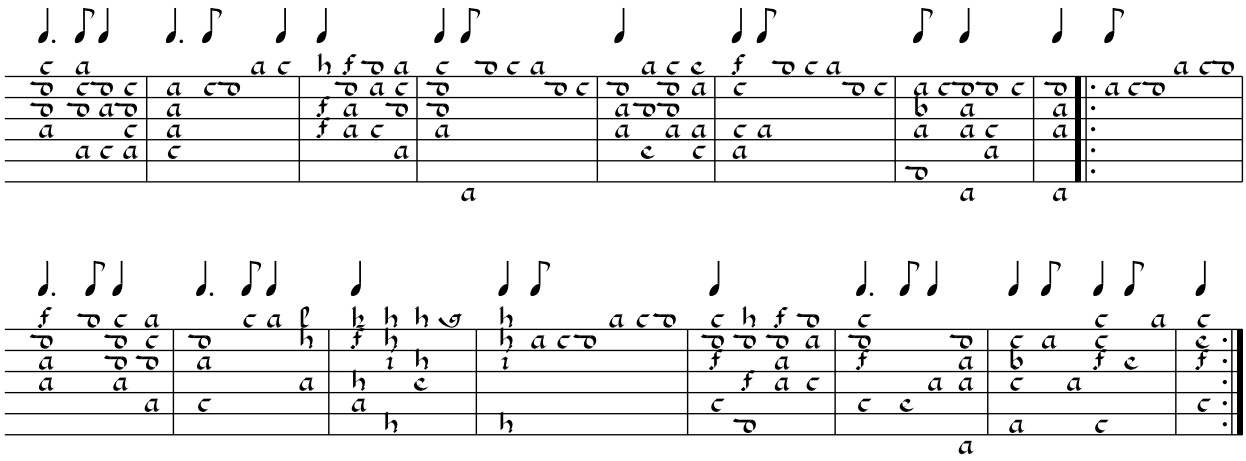




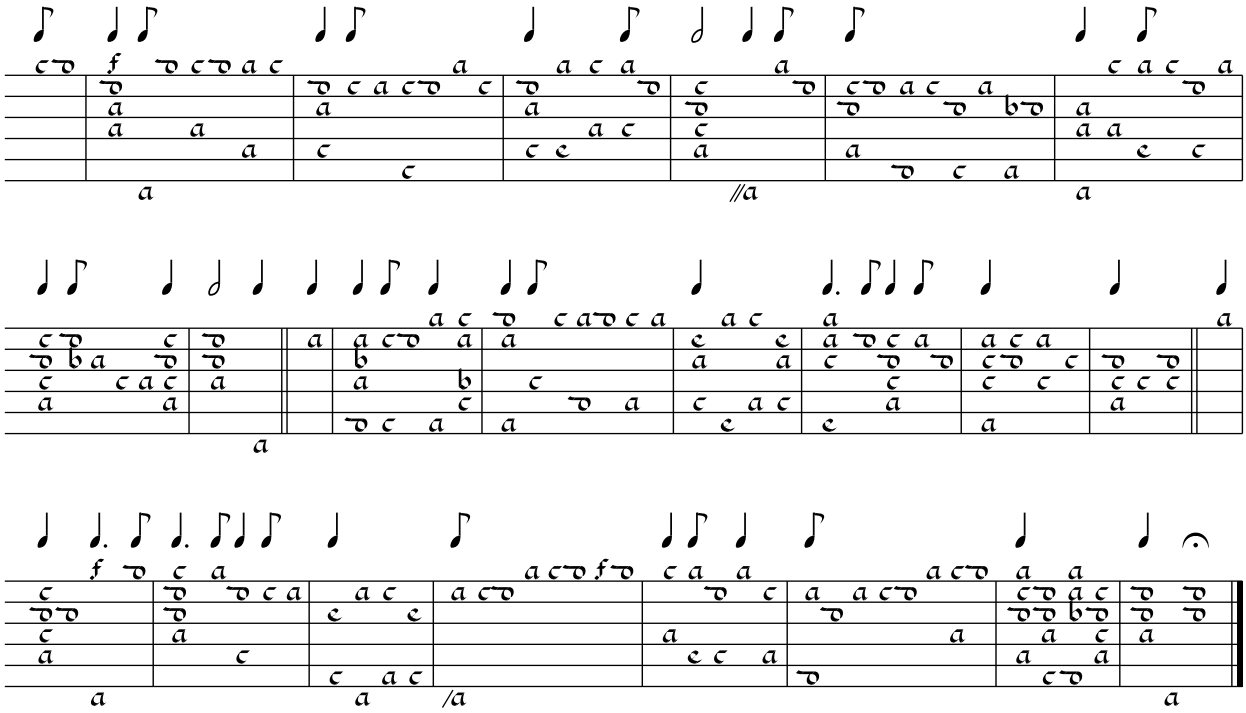
# Ballet 21




## Subplementum "Von dir ich erfahren kan"

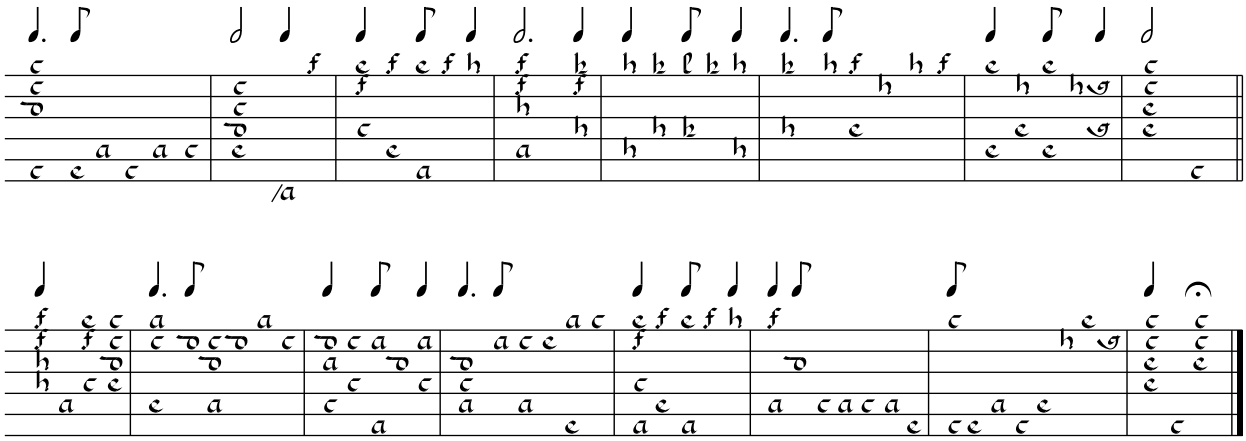


# Ballet 22

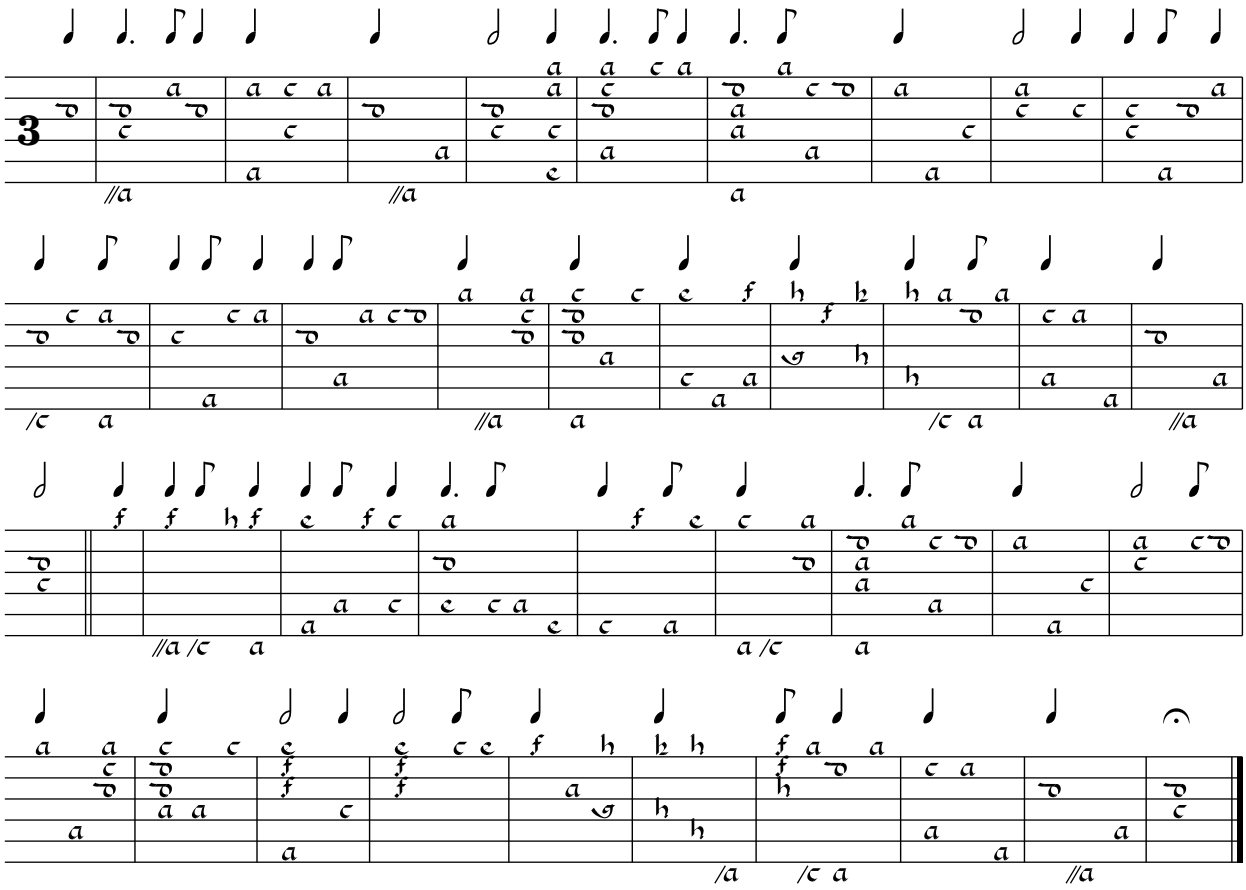


# Ballet 23  8. respondet c. in 2.

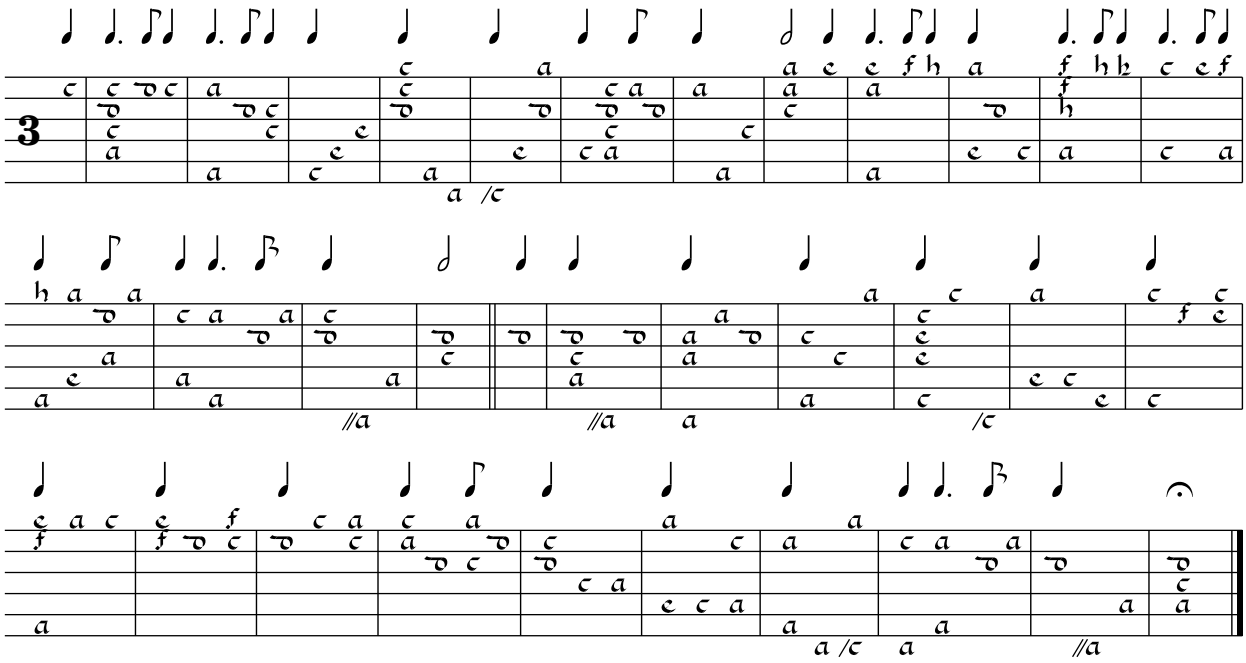
**/a = E;  /c greifen bei /a = D**



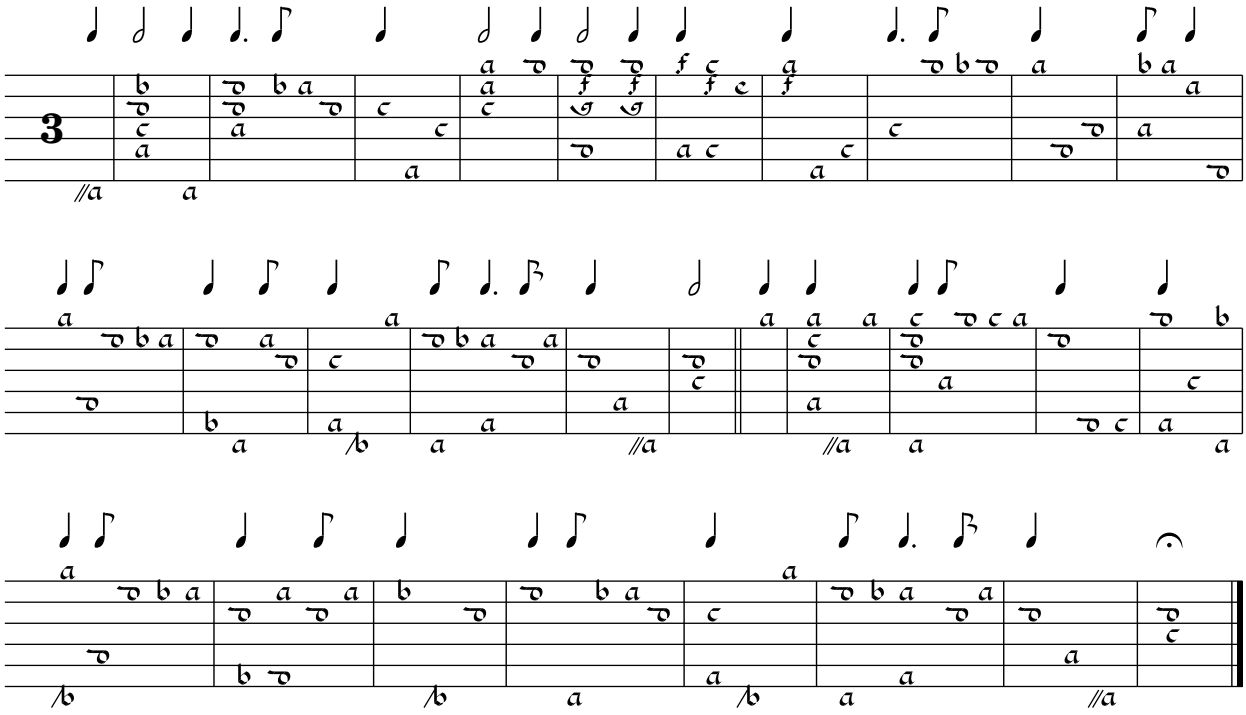
## Courante 1



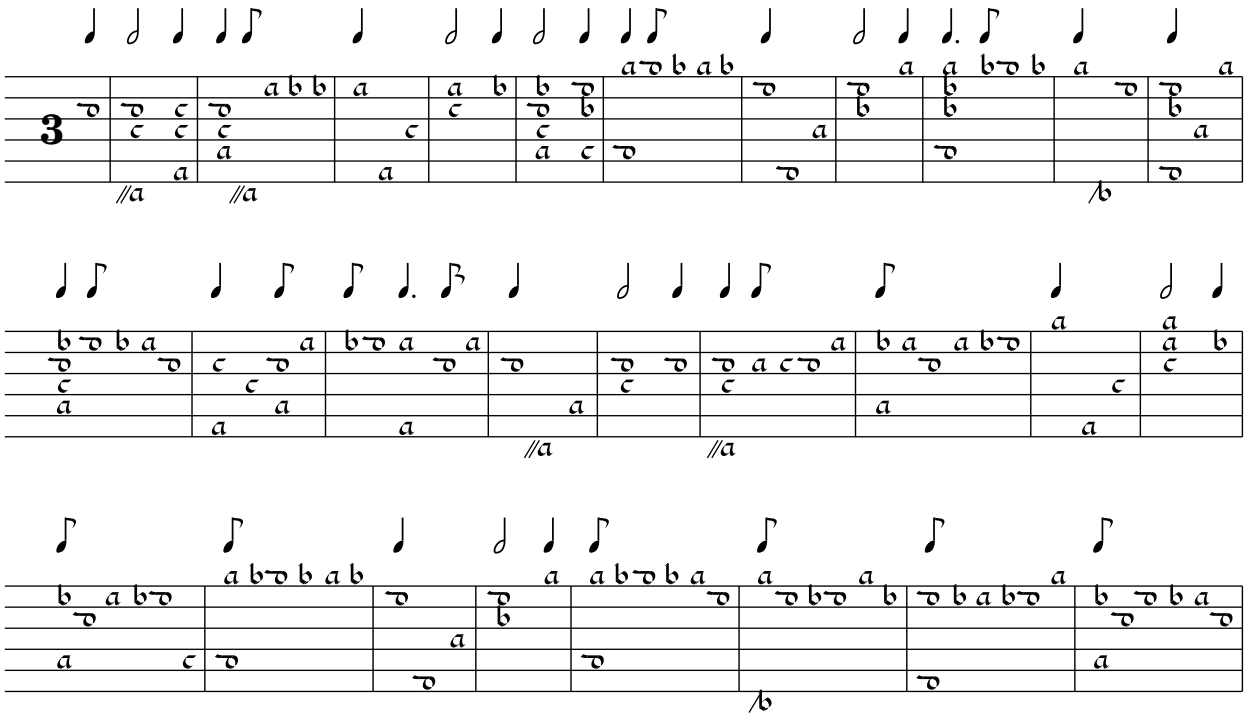
## Courante 2

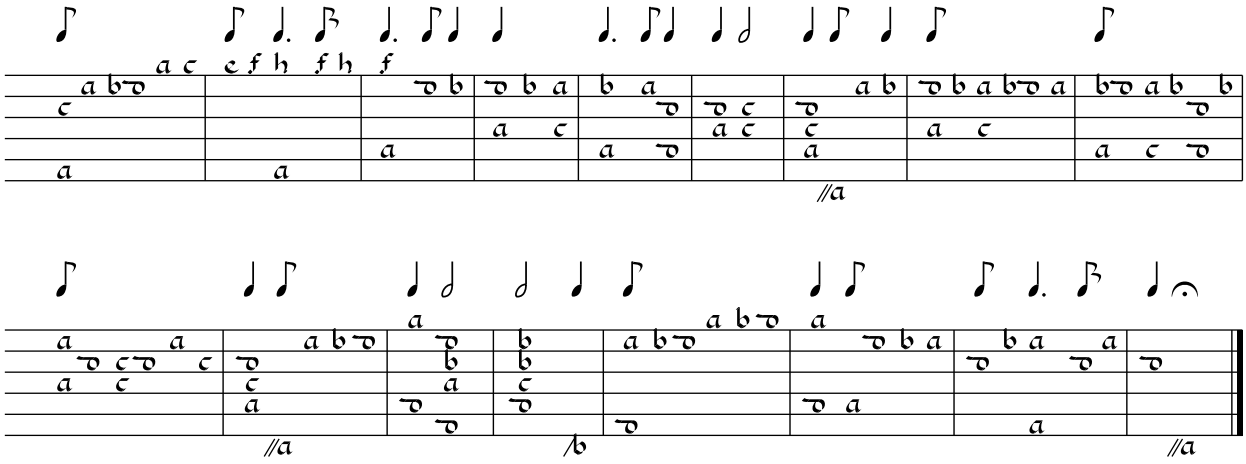


## Courante 3

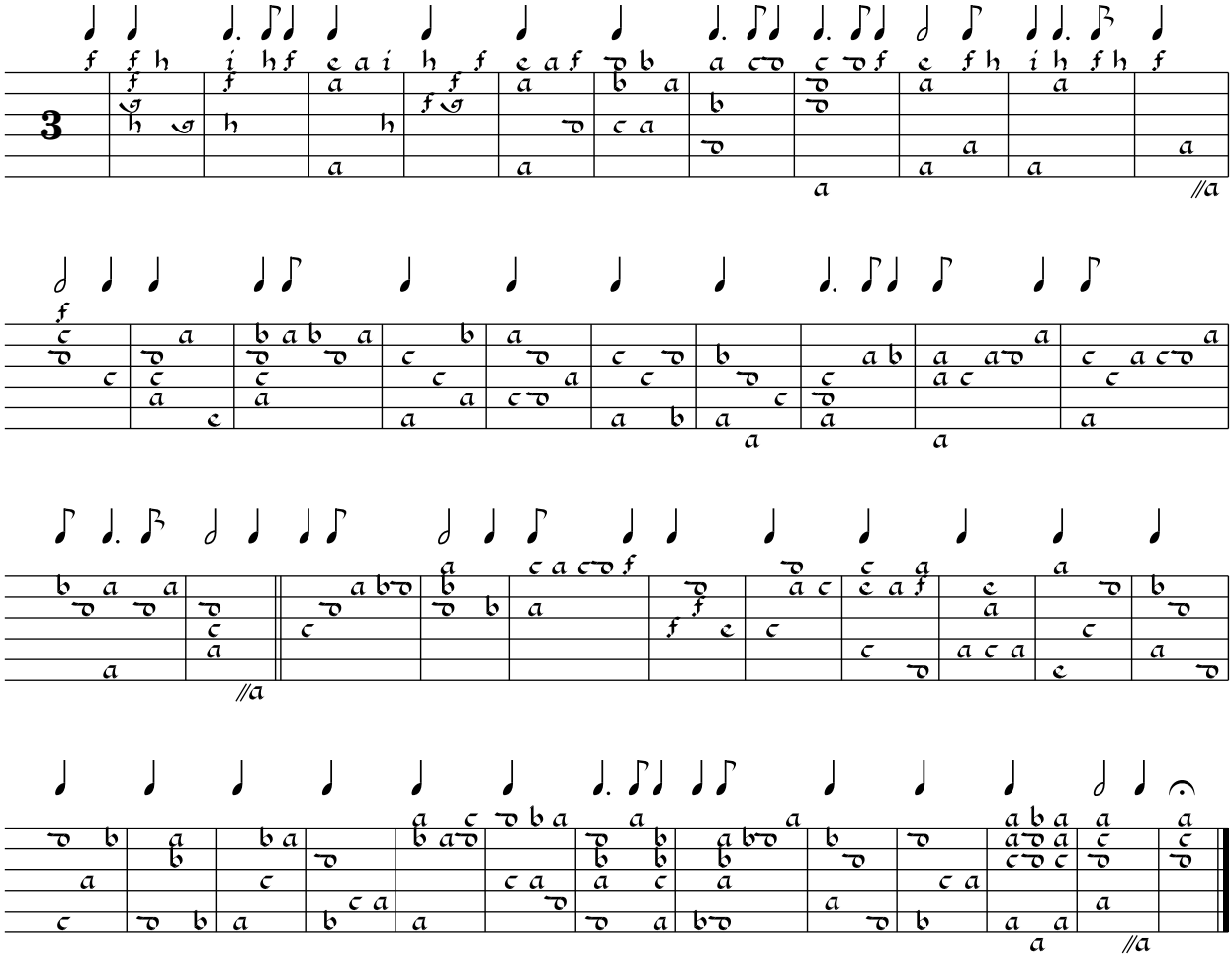


## Courante 4



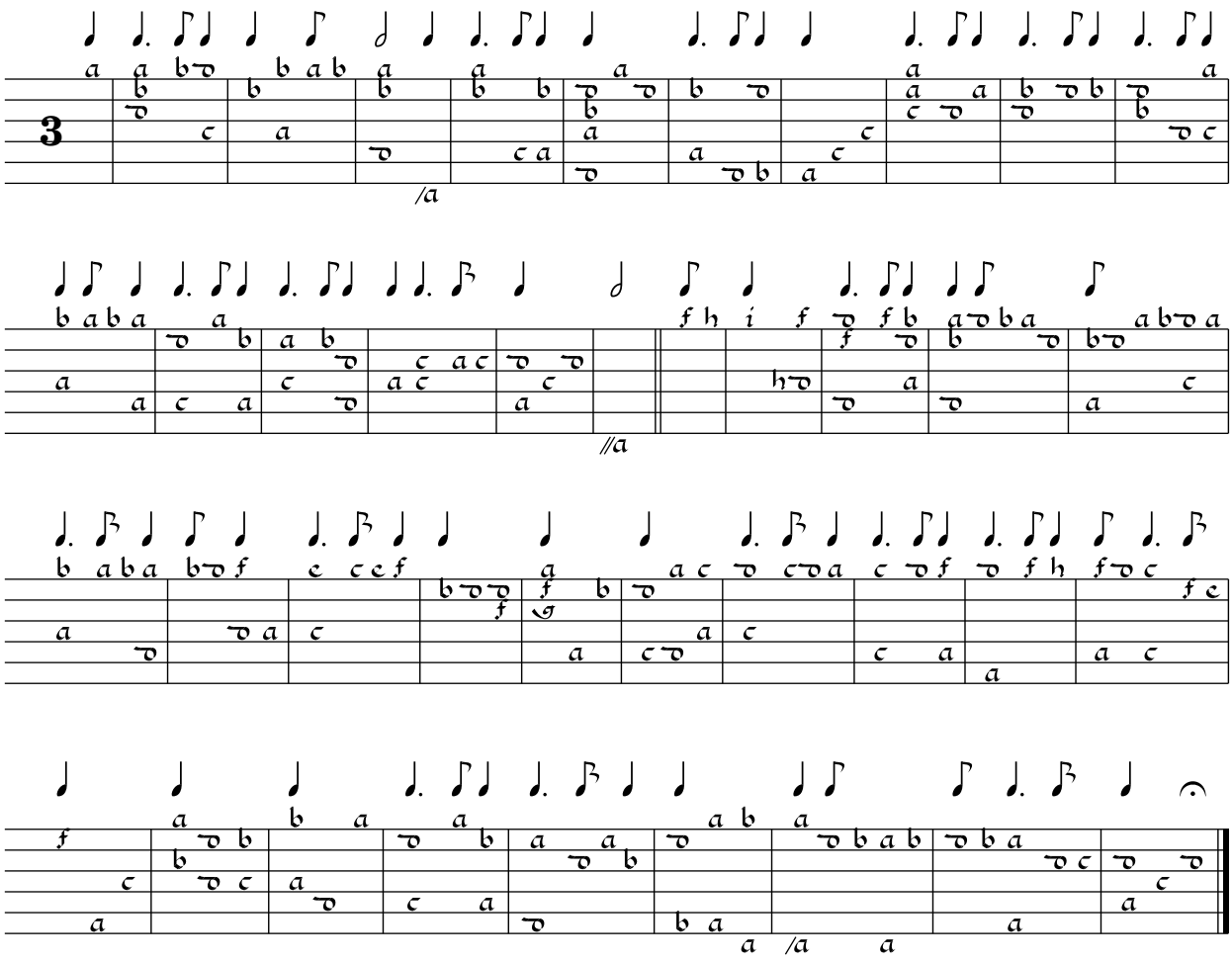


## Courante 5

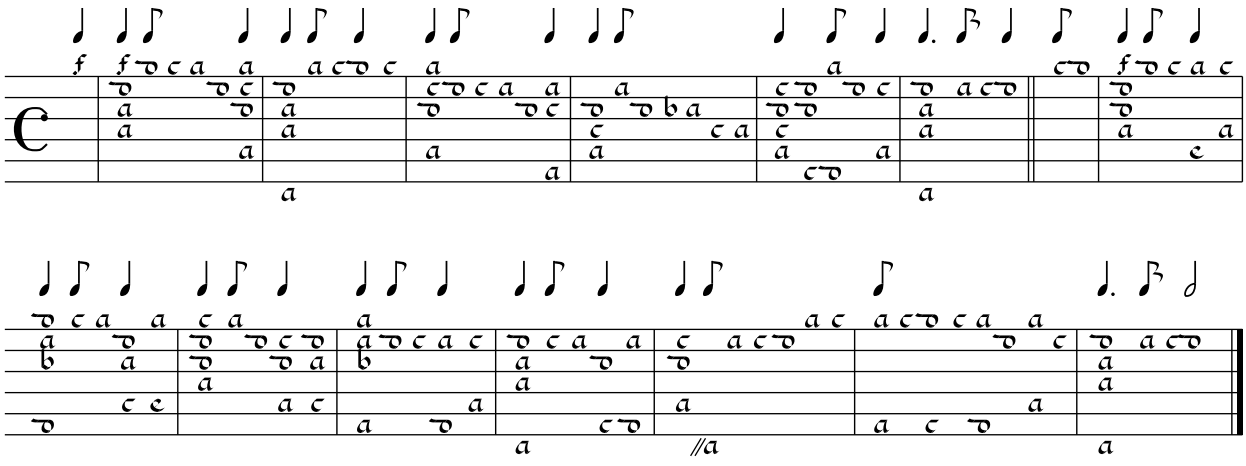


# Courante 6 respondet b. in 2

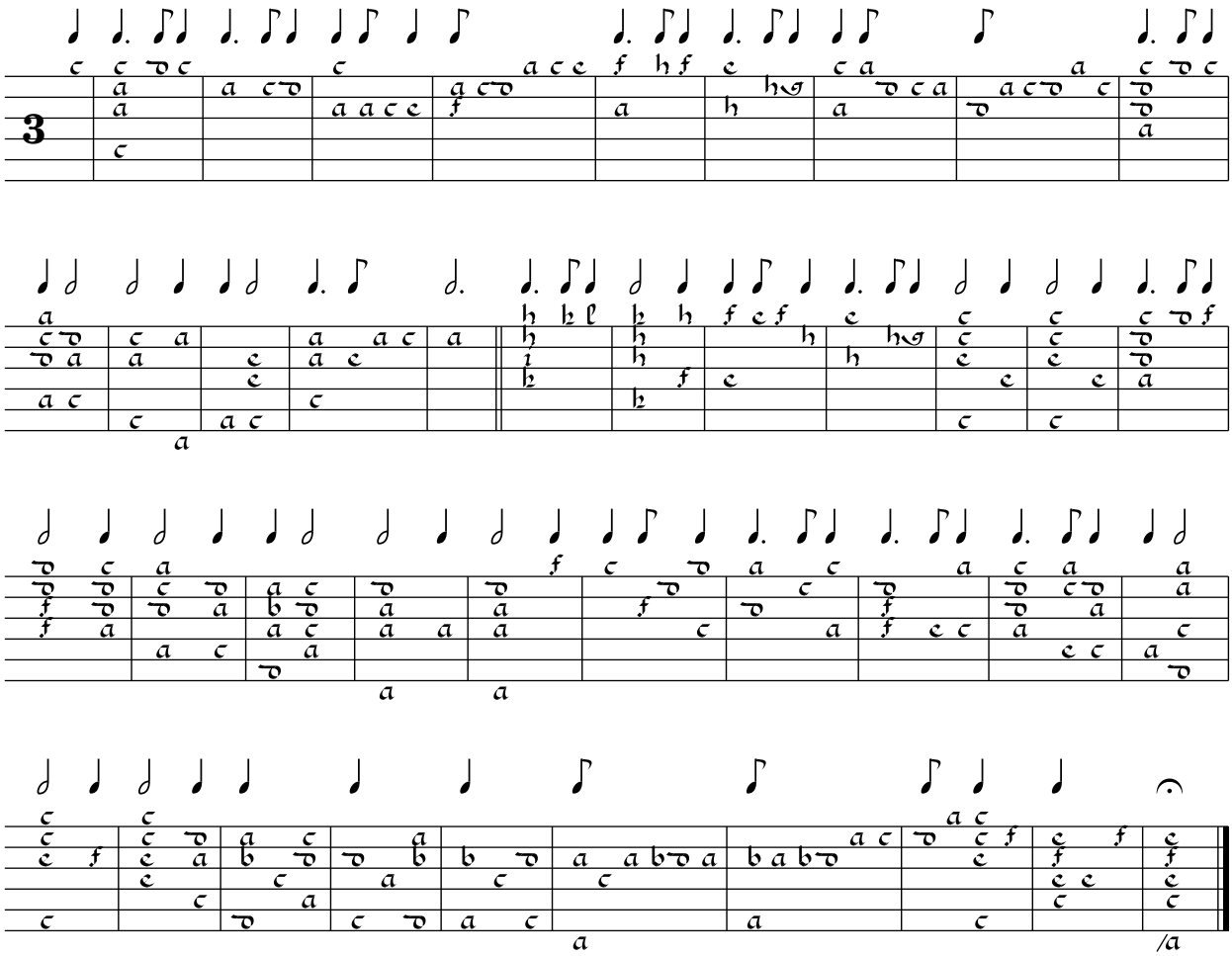
**/a=Eb**



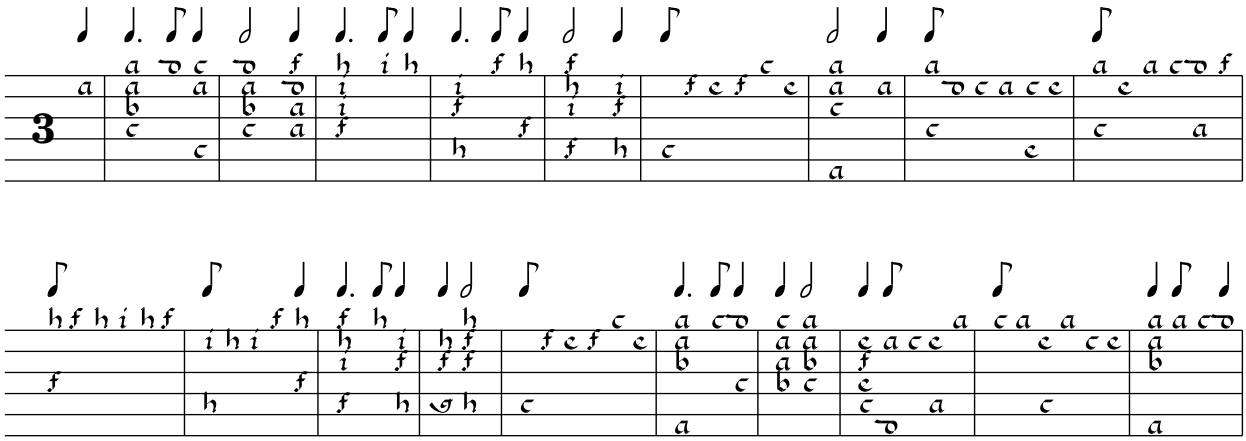
## Subplementum Ballet

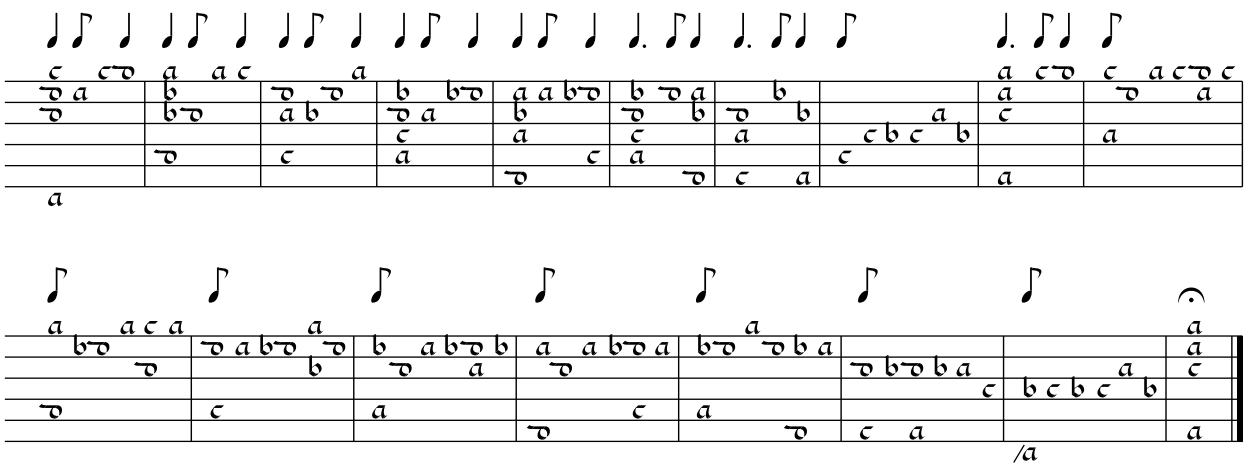


## Courante 8

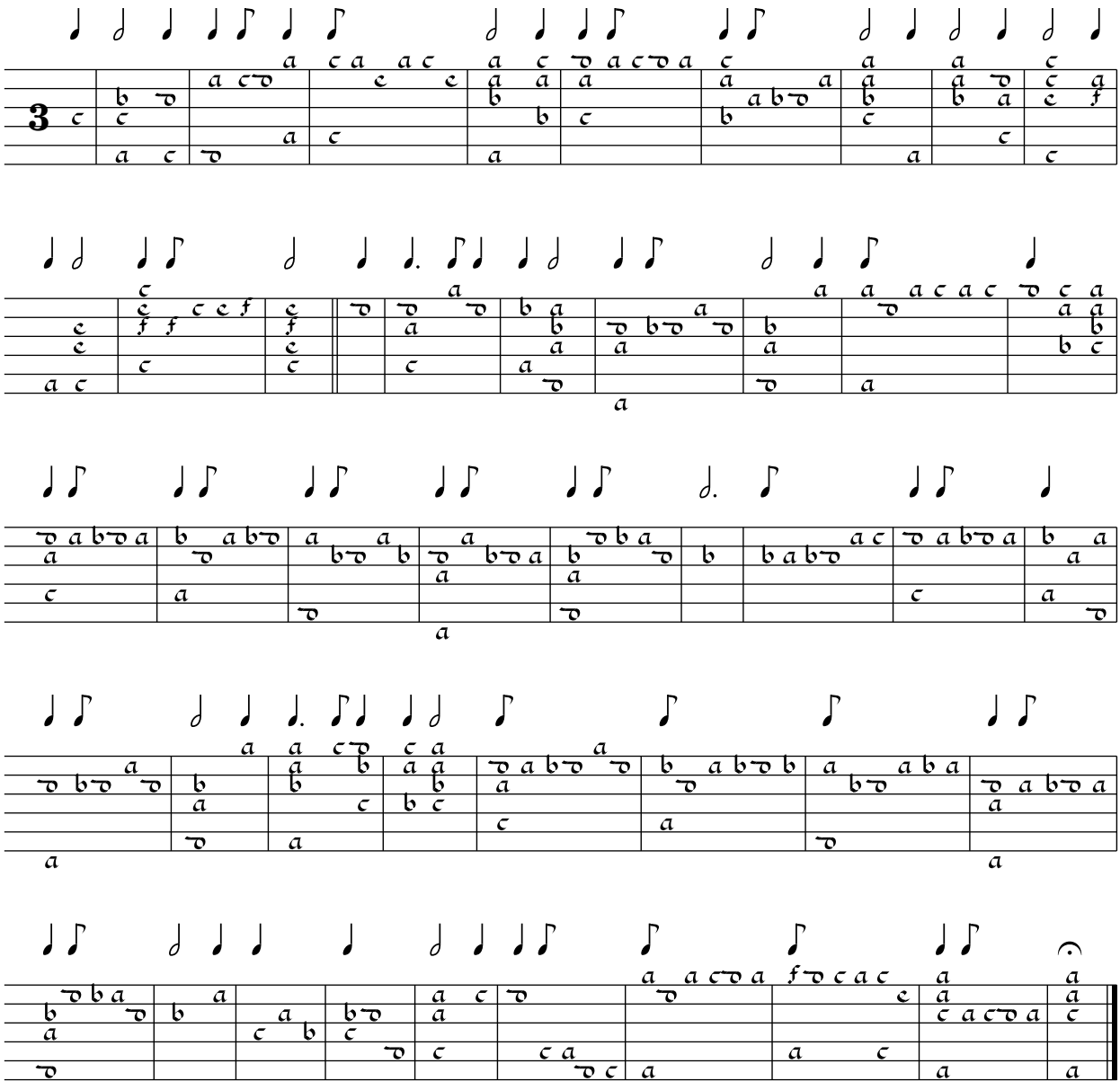


## Courante 9

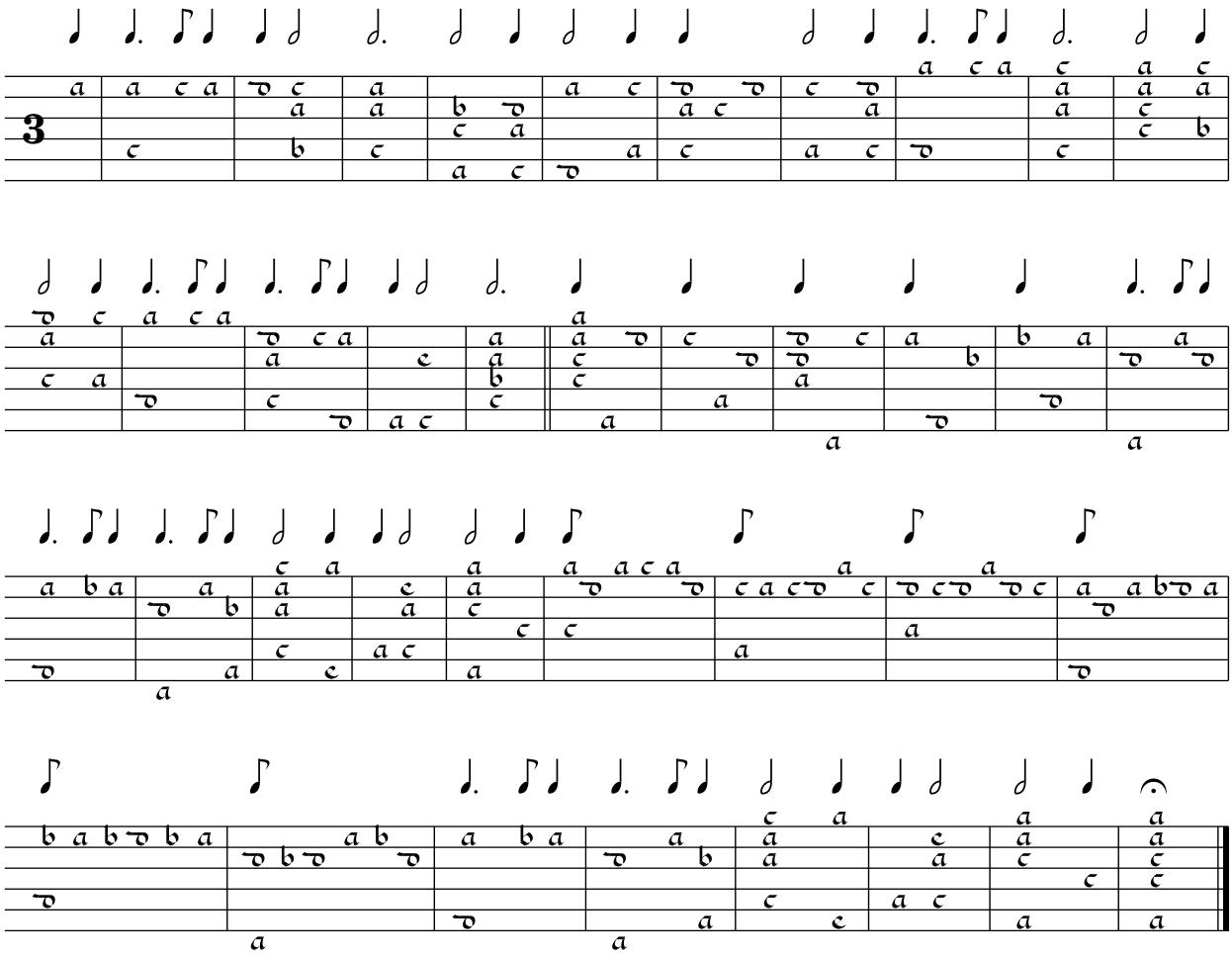




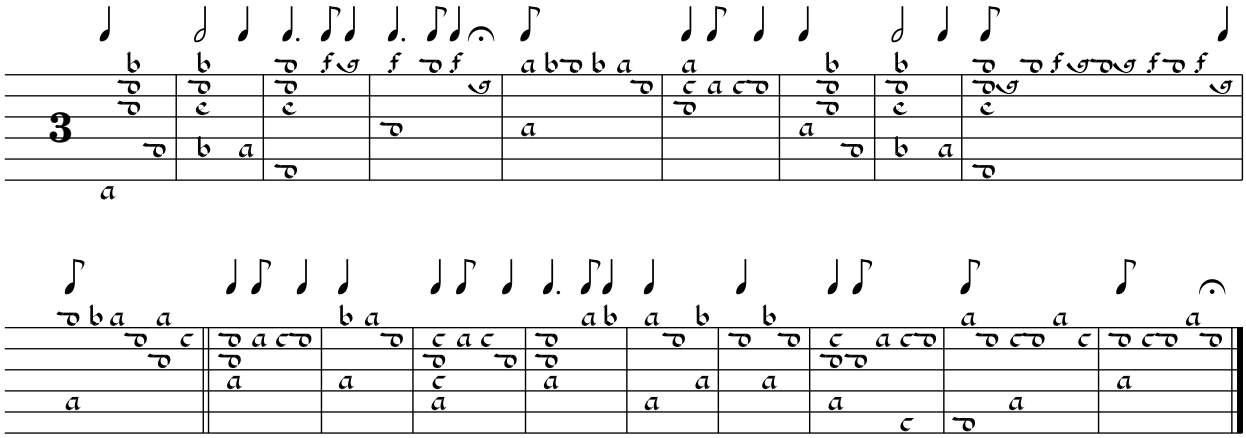
## Courante 10



# Courante 11

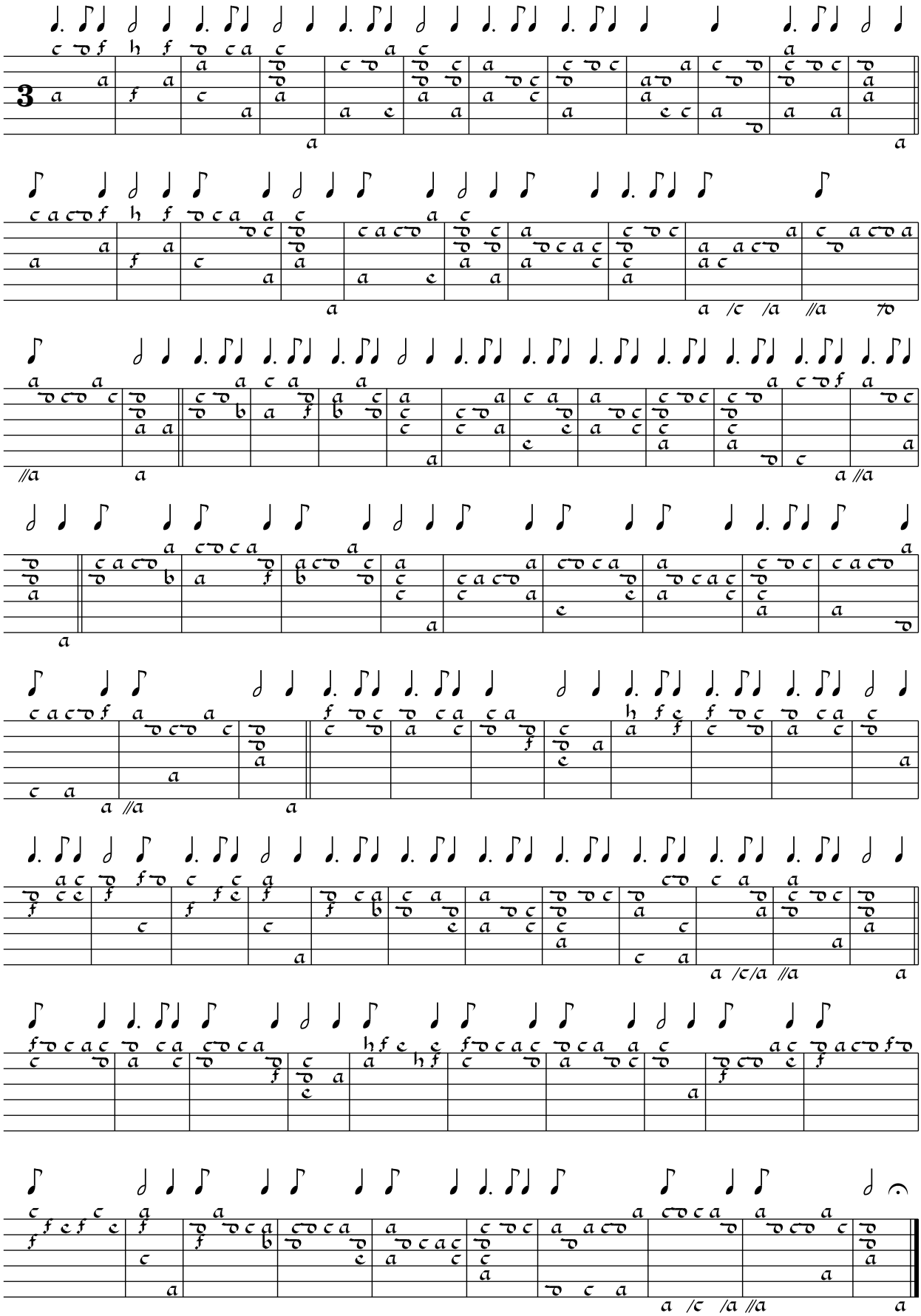


## Suplementum

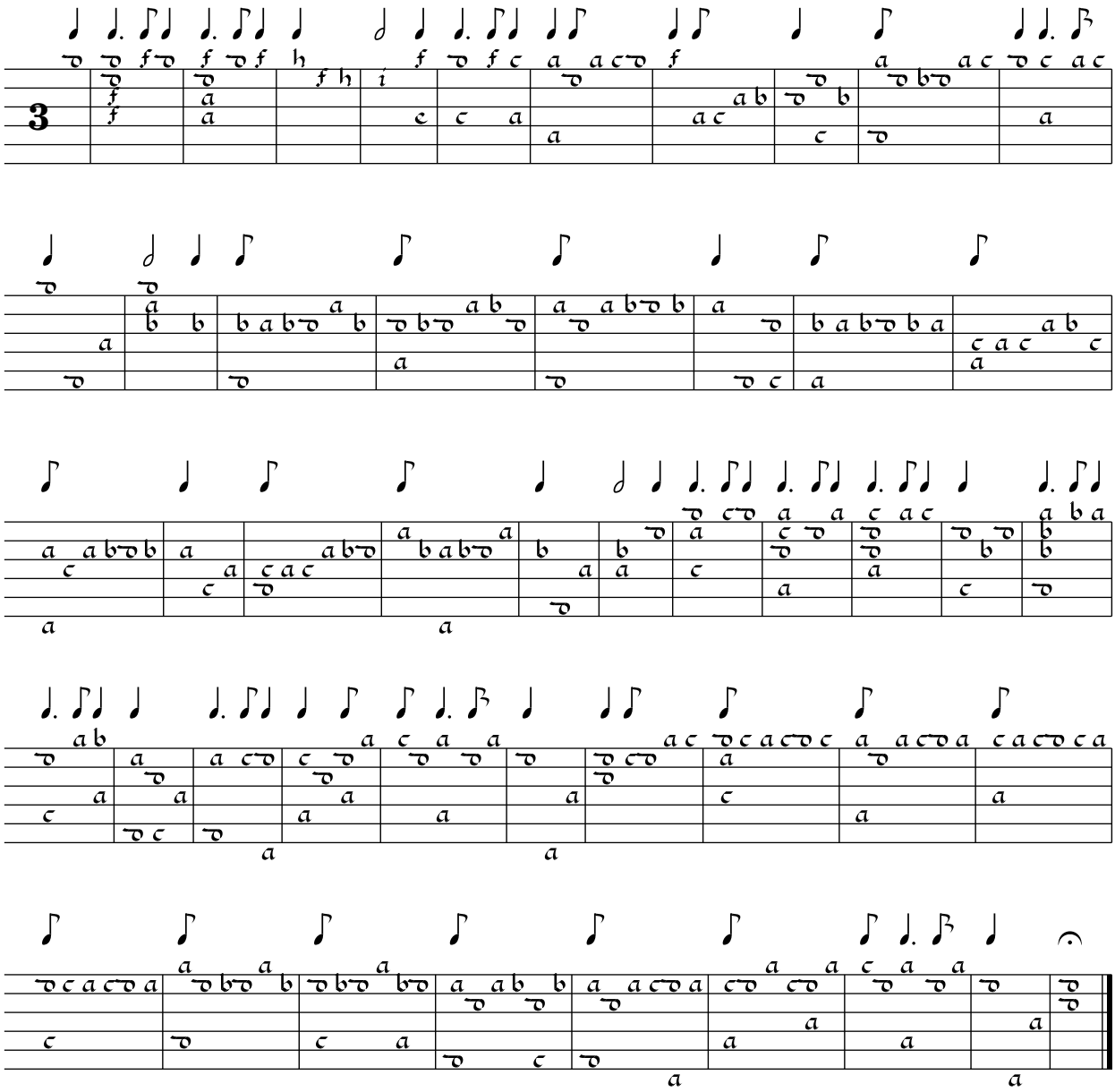


# Courante 12

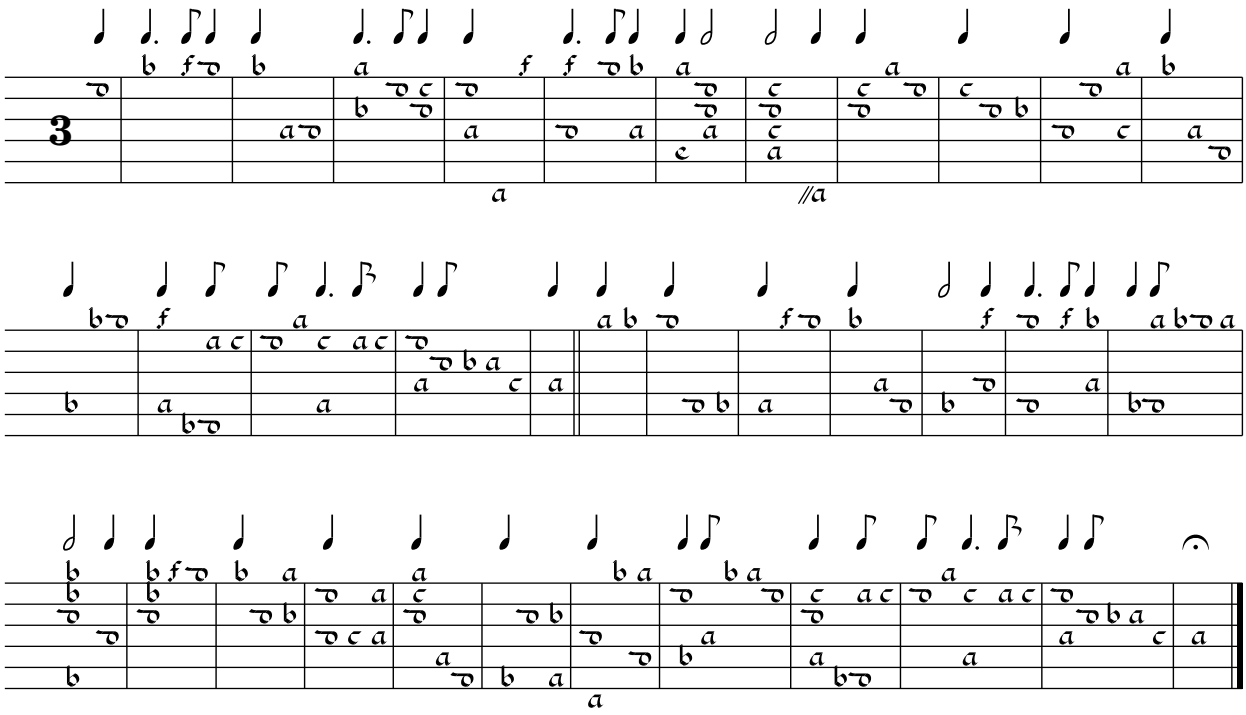
*Laurentzini*



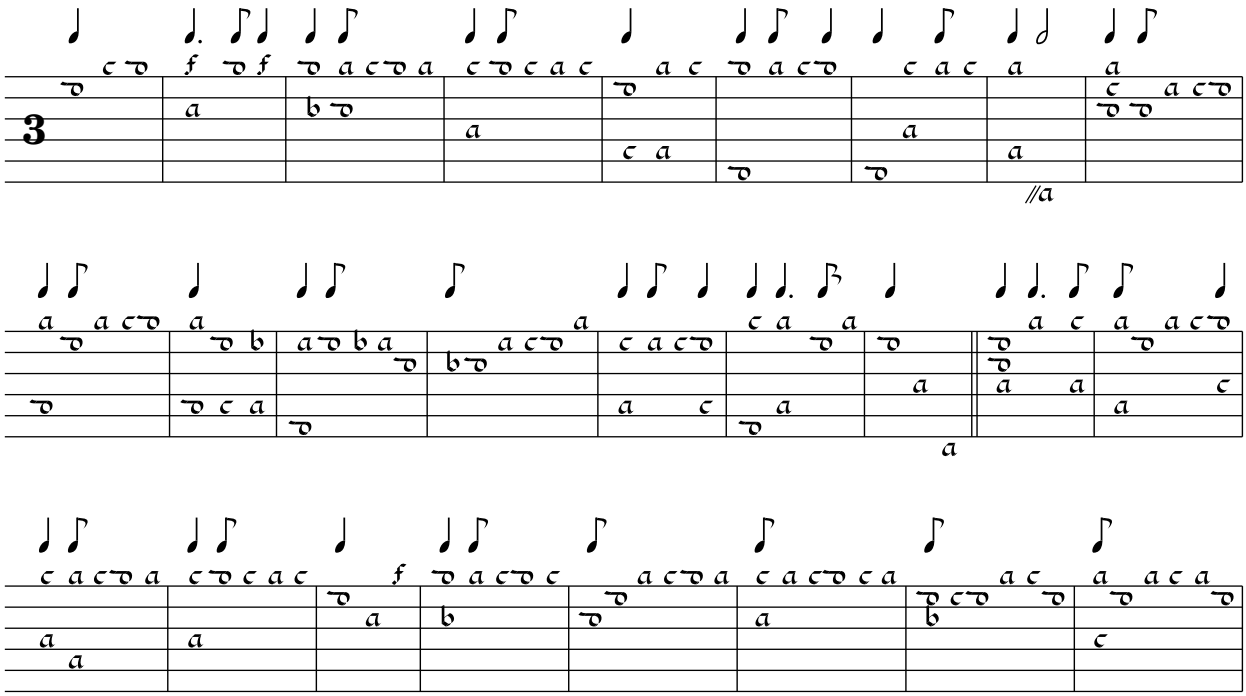
# Courante 13

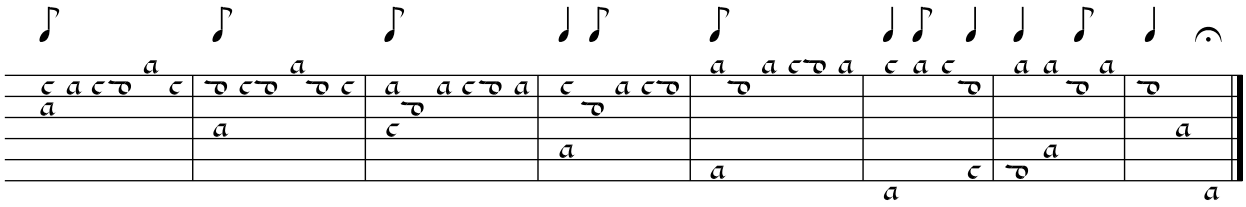


## Courante 14



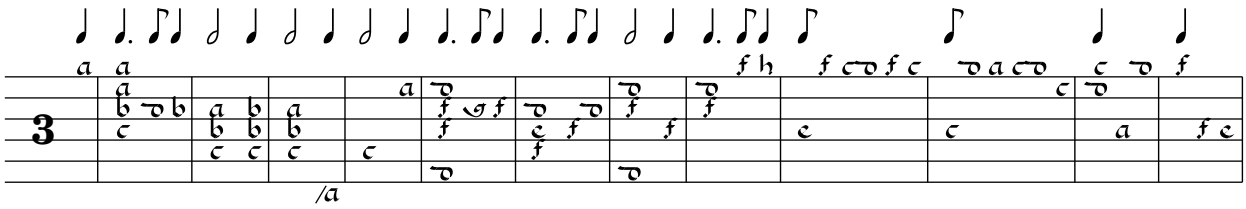
## Courante 15

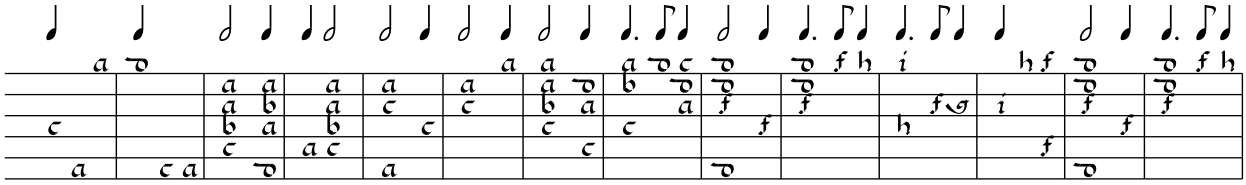


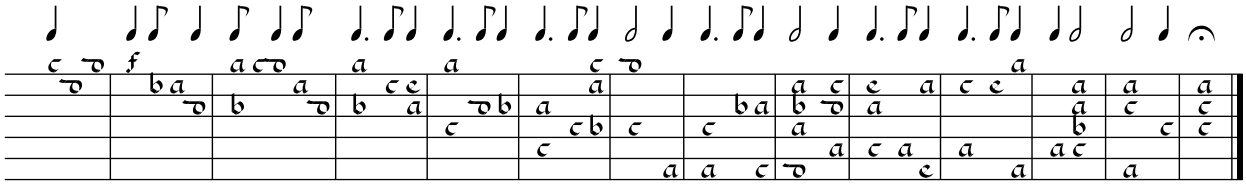


# Courante 16

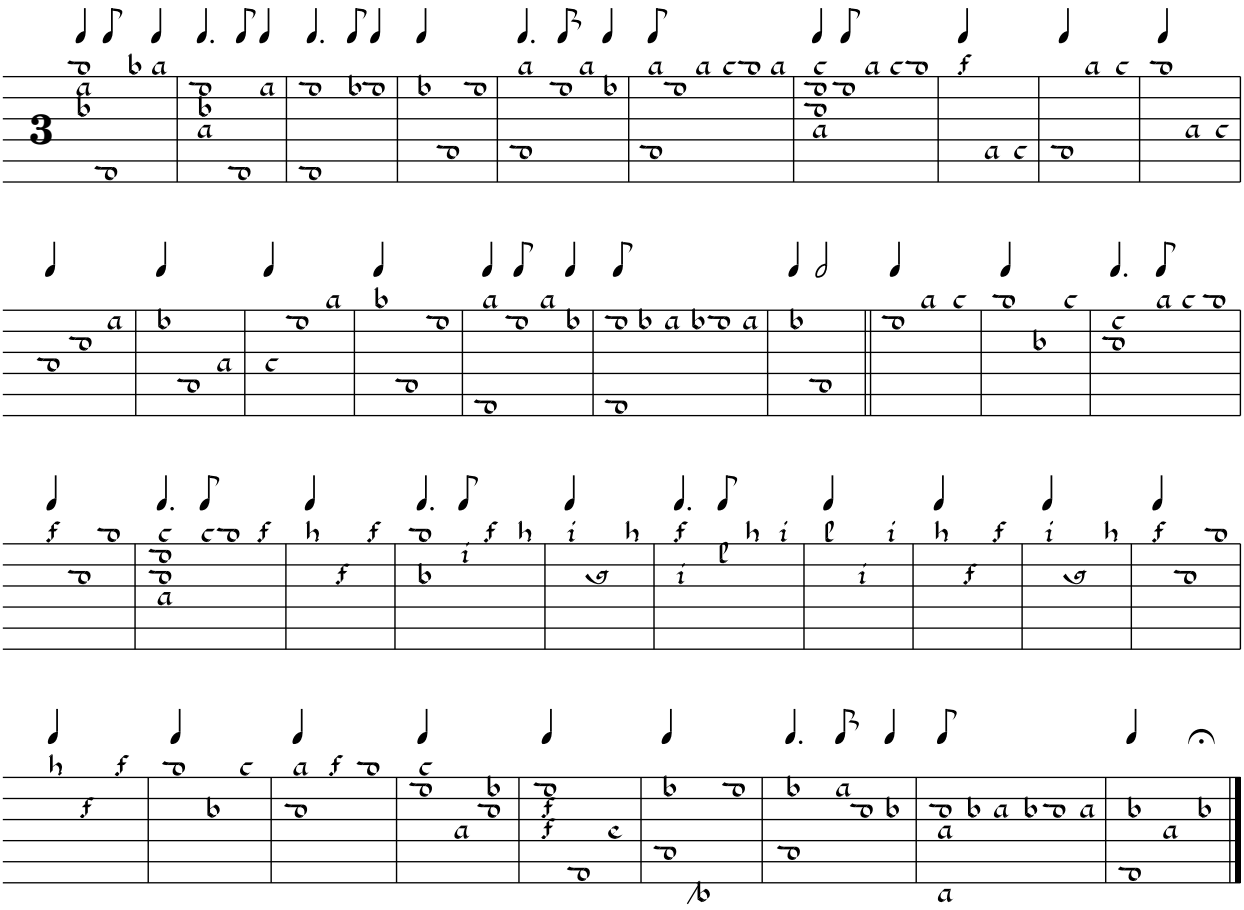
*Bocqueti*



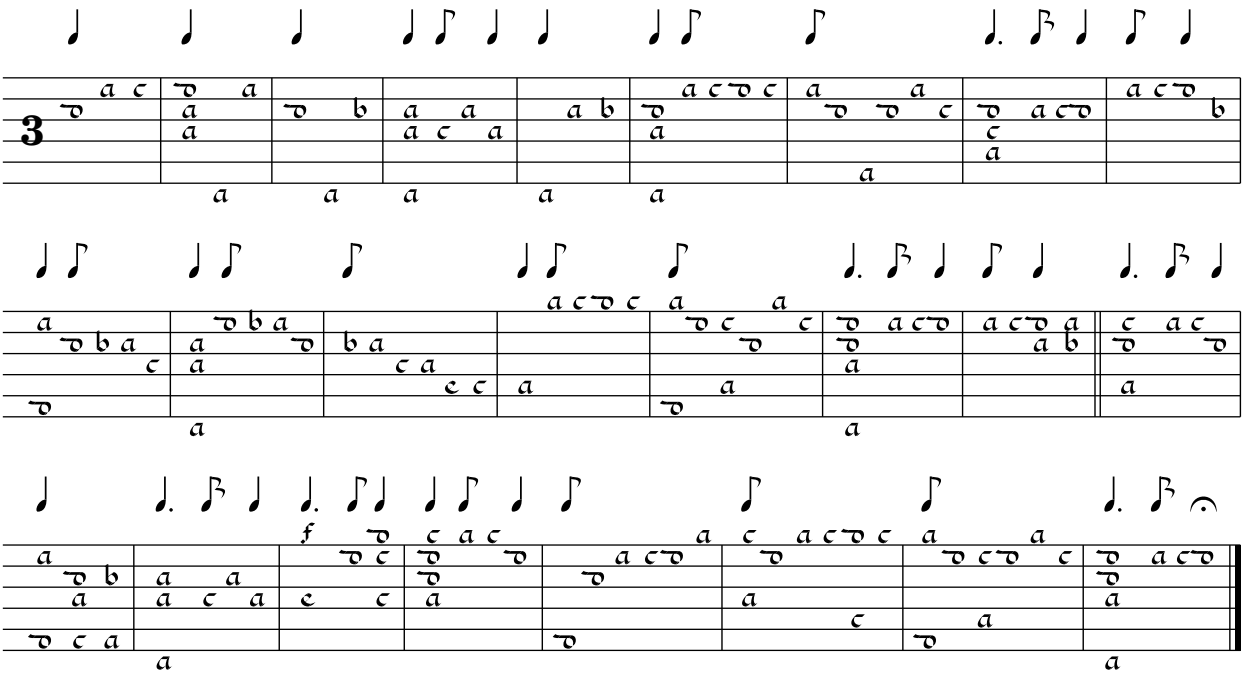




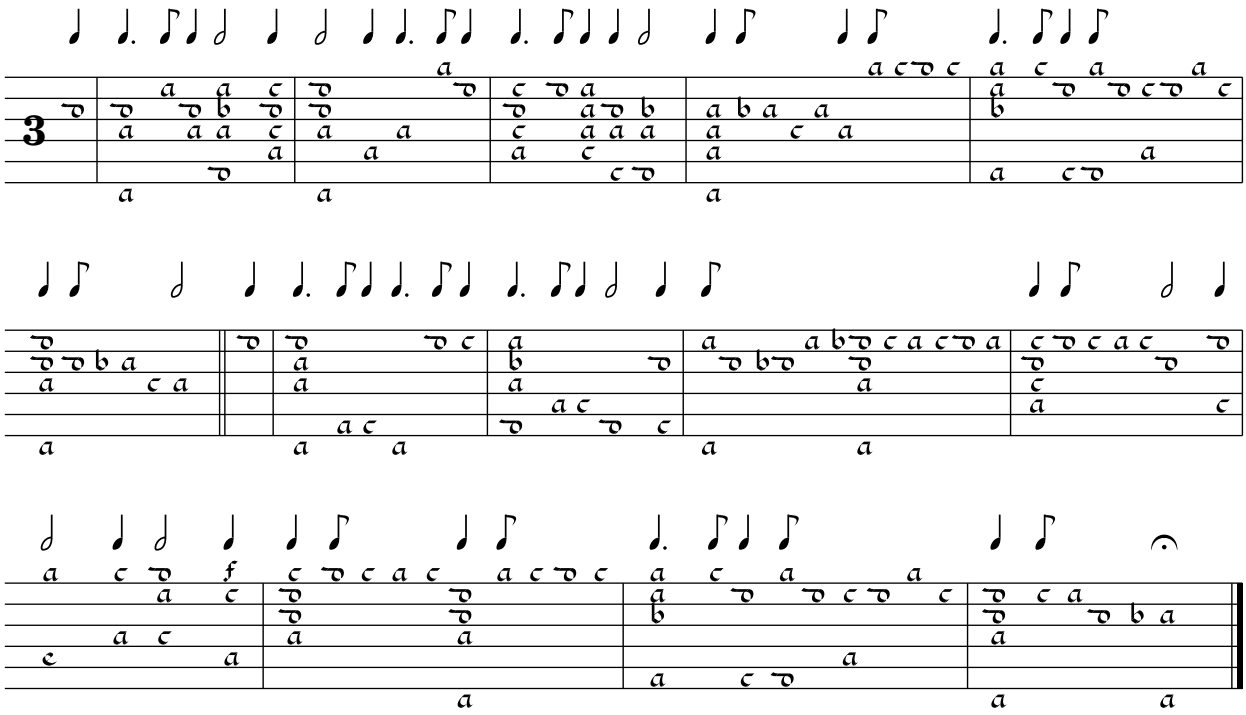
Courante 17 8. respondet d in 2.



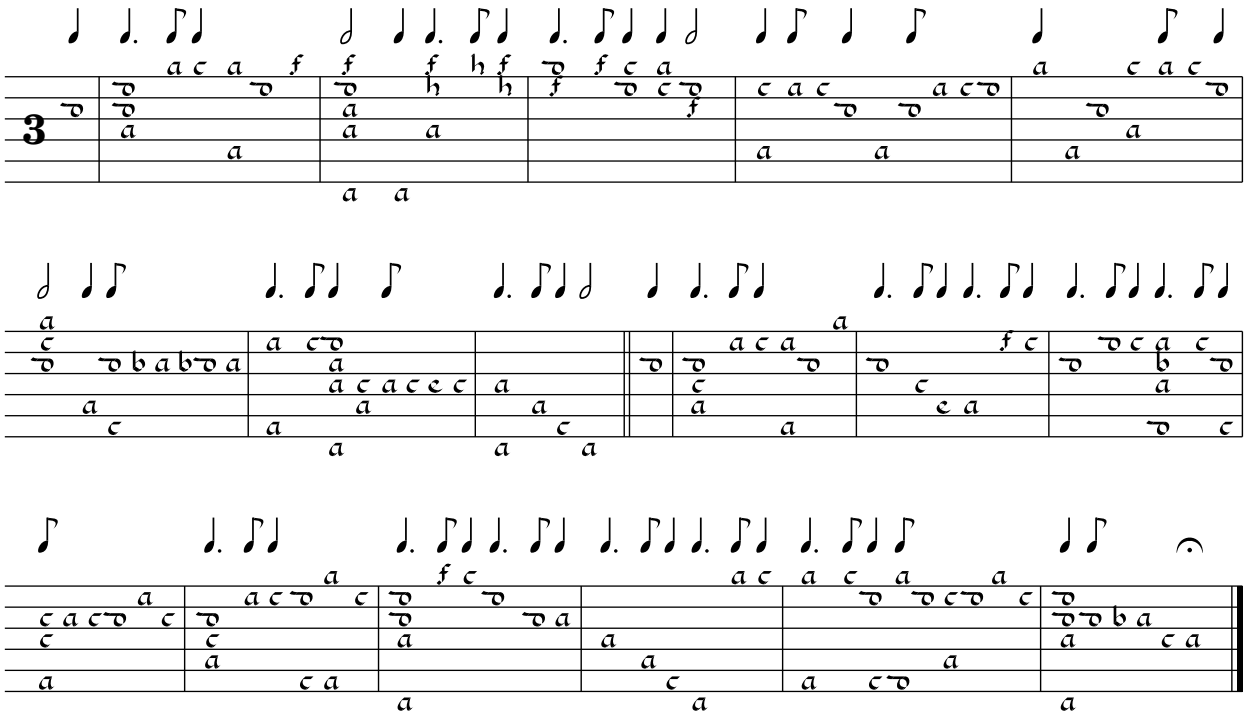
Courante 18



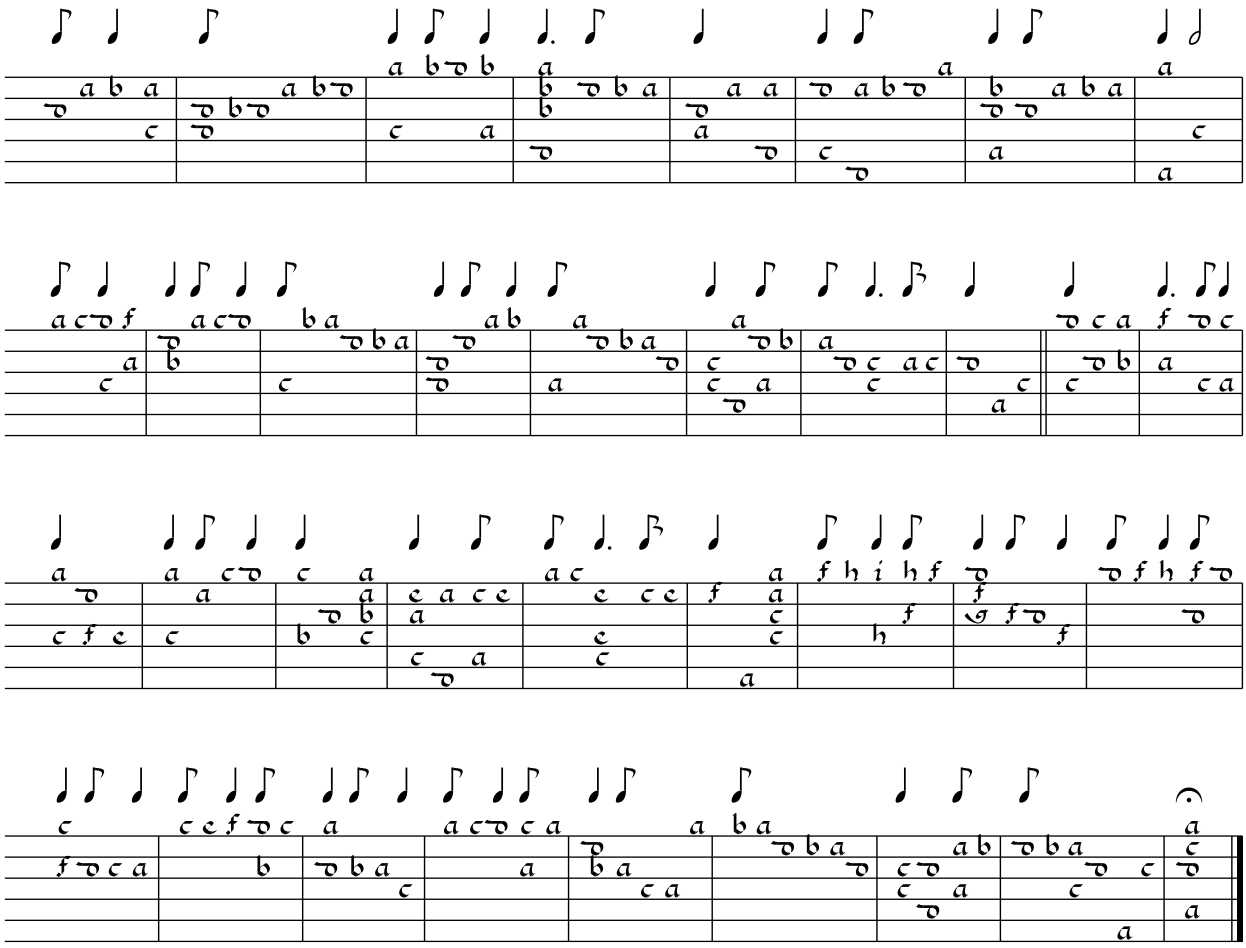
## Courante 19



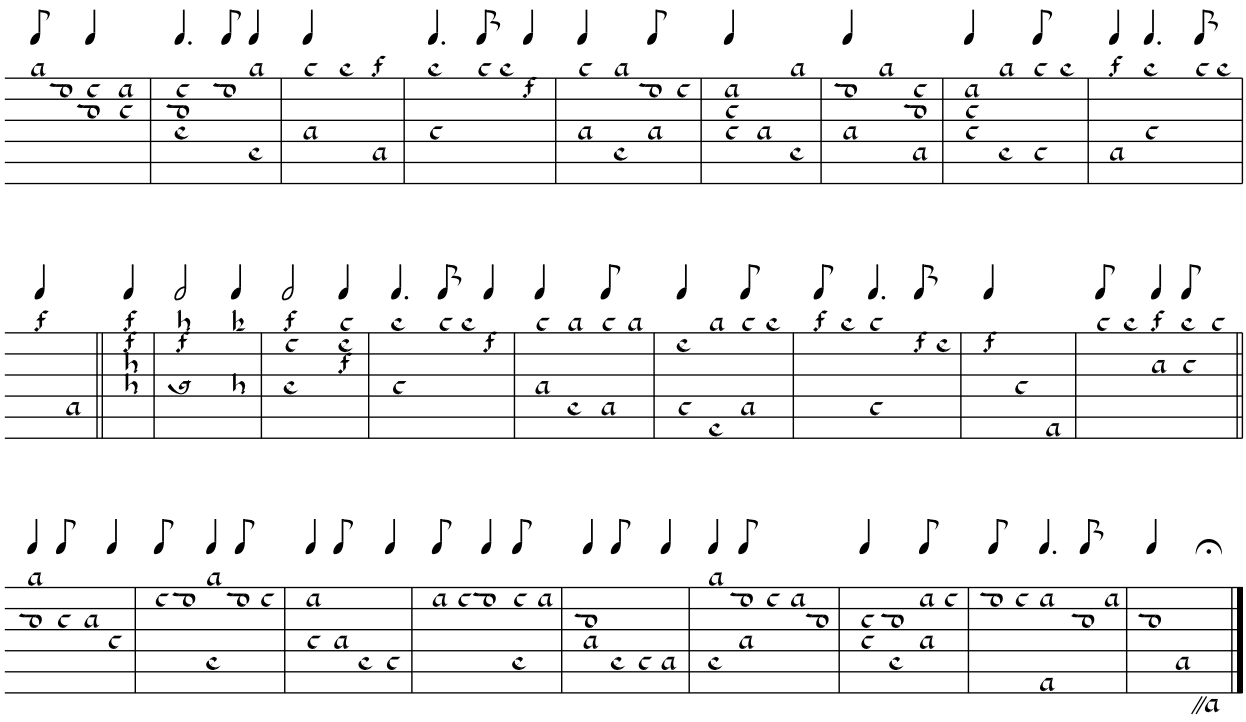
## Courante 20



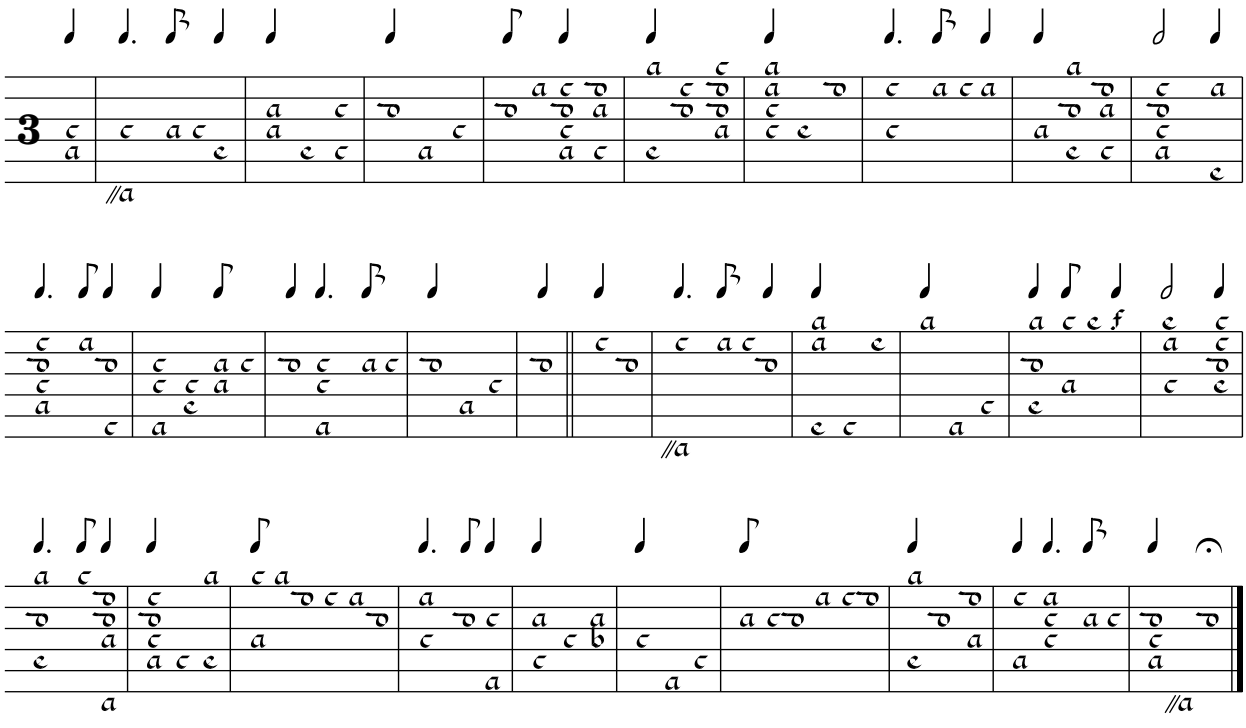
Volte 1



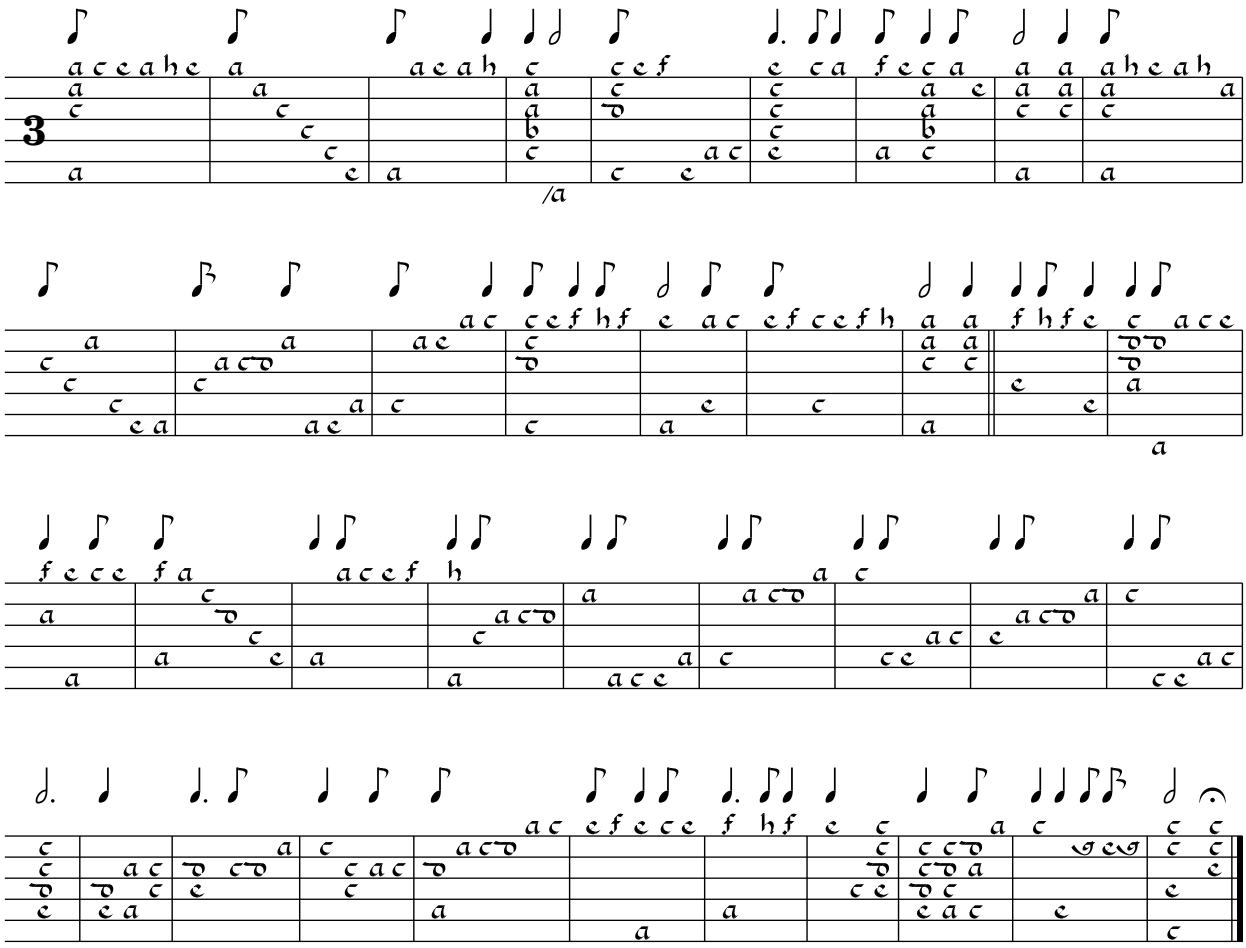
Volte 2



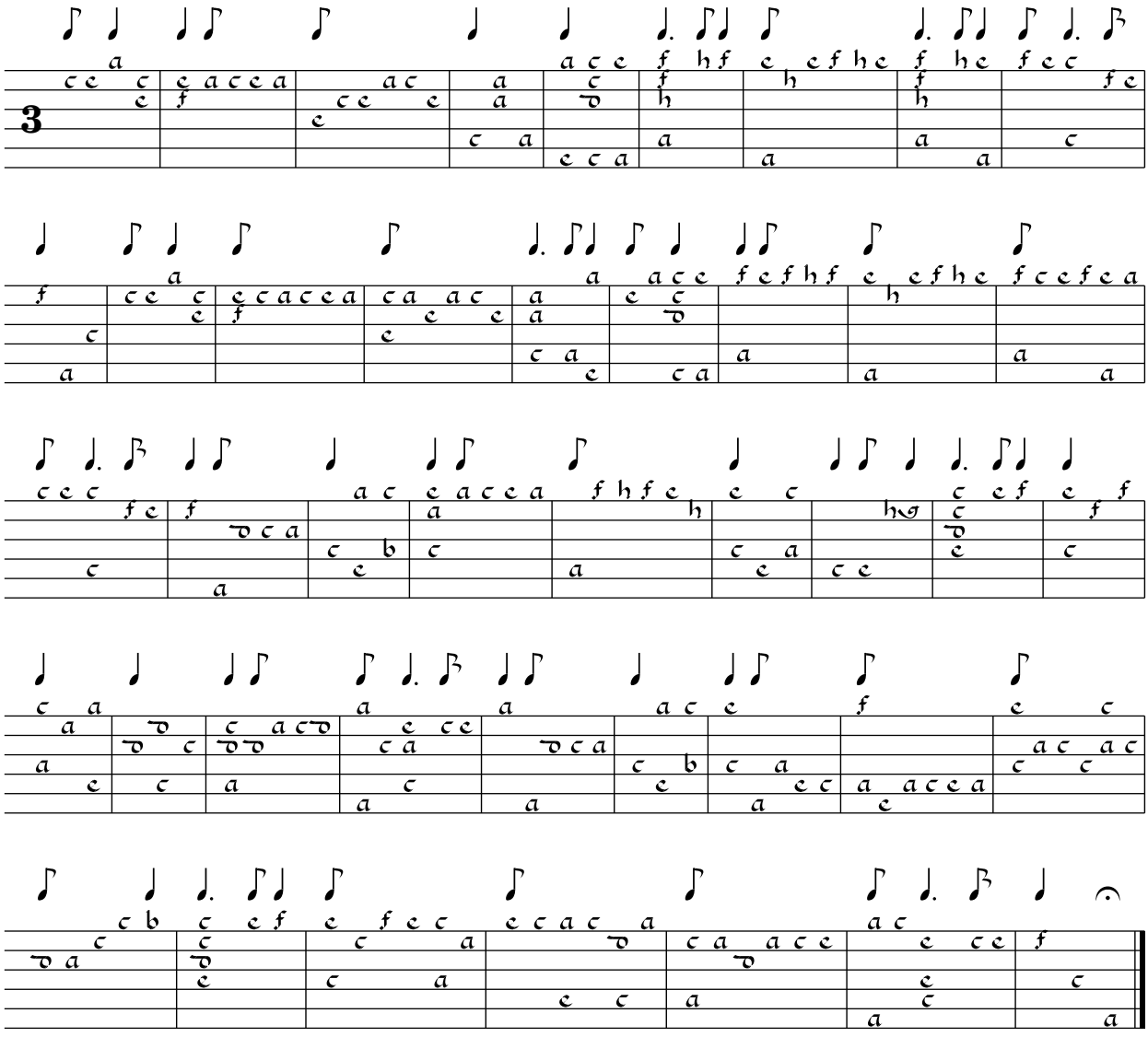
Volte 3



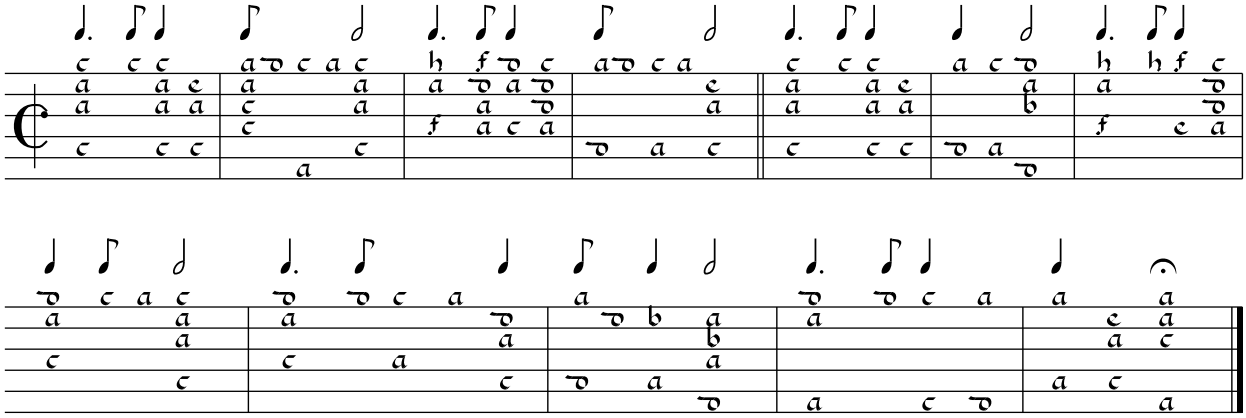
# Volte 4 Mercurii.Gerire



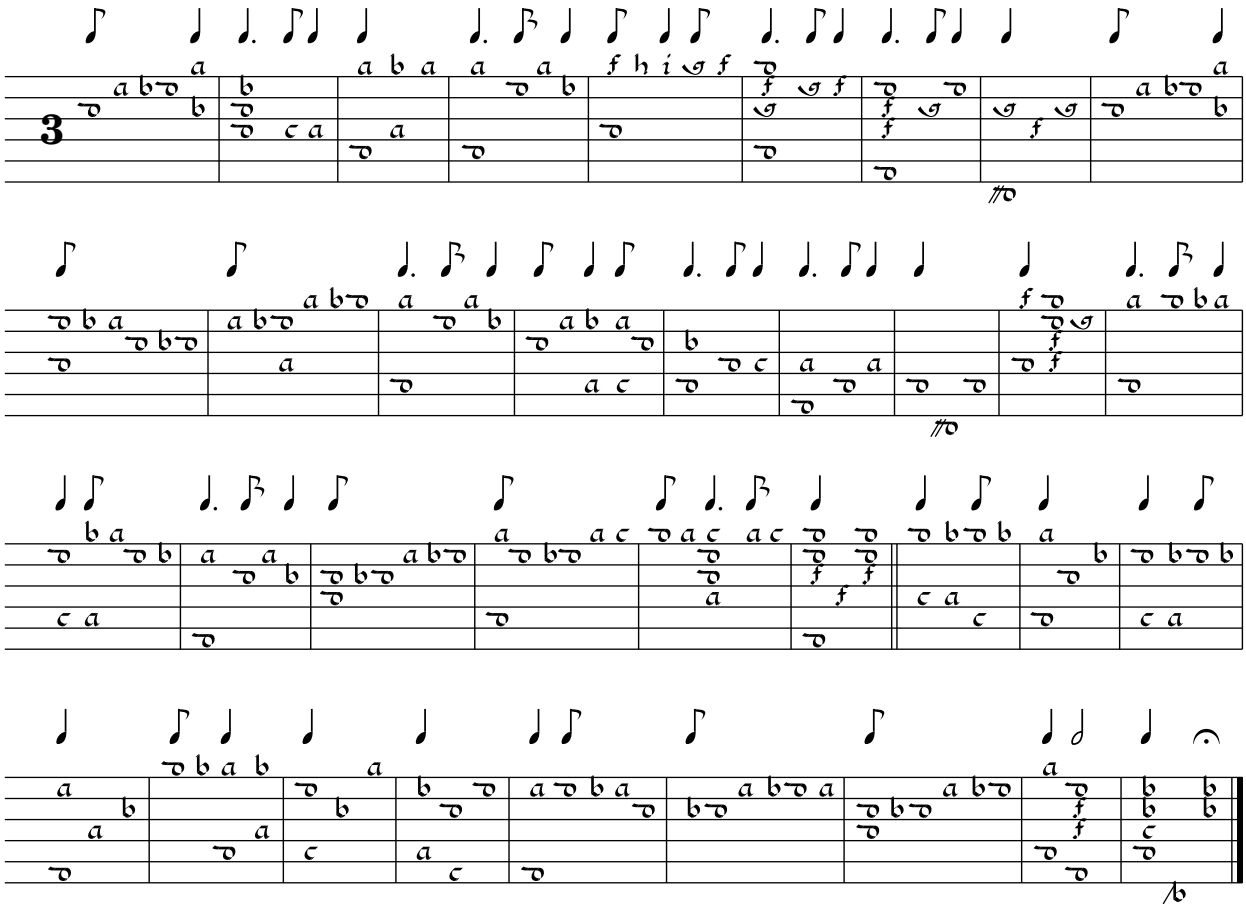
Volte 5 Bocqueti



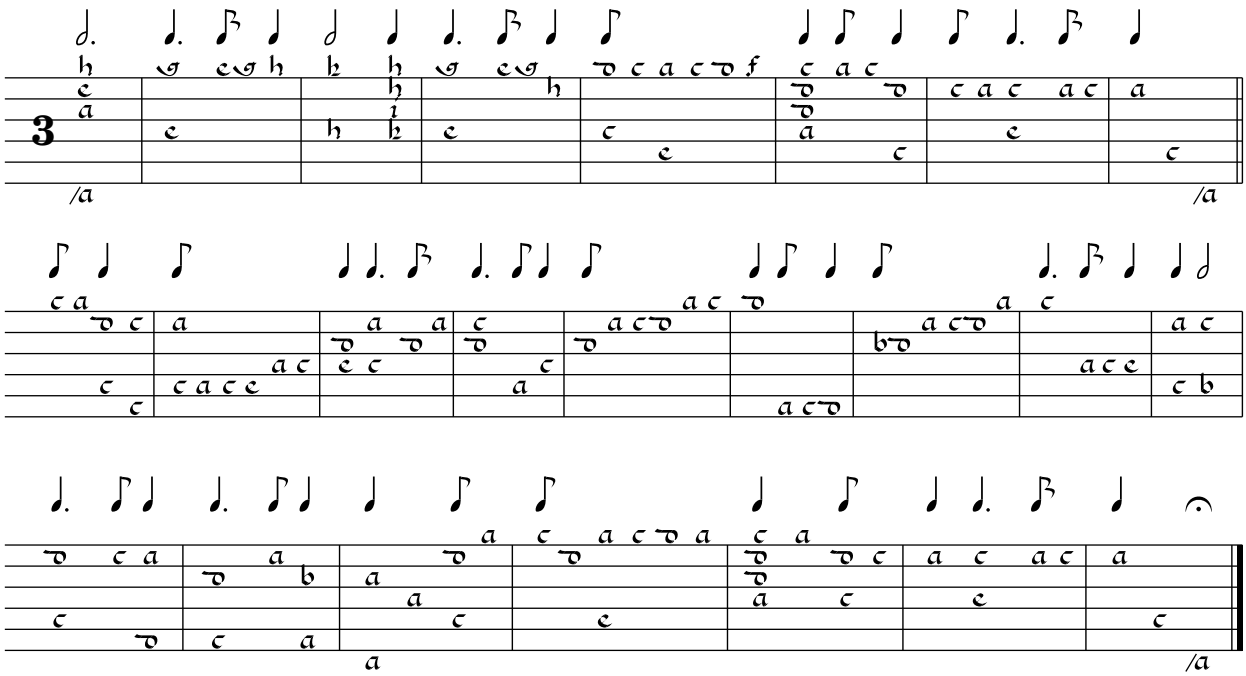
Subplementum  Auff mein Gesang und mach dich ring.



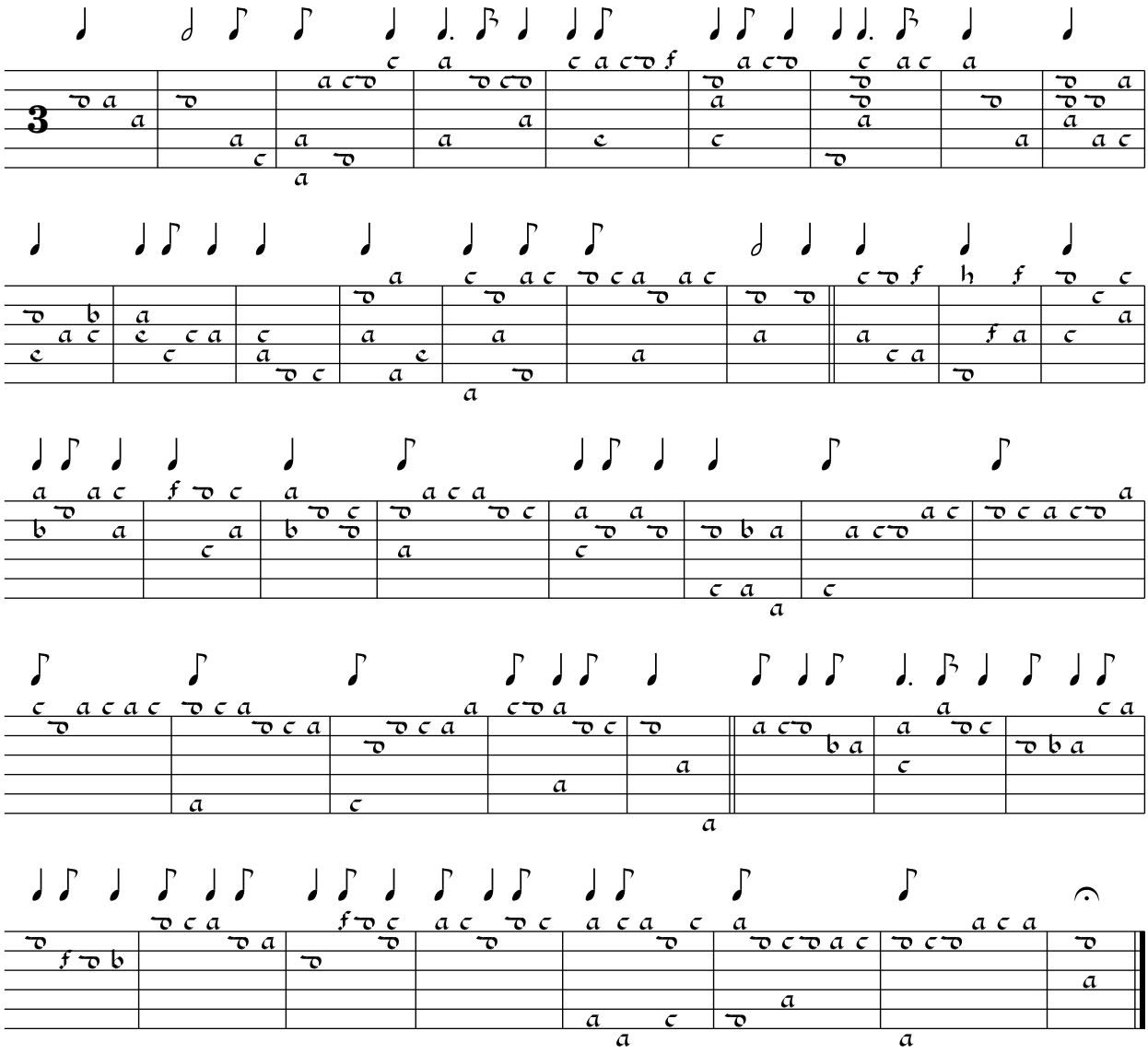
Volte 6  8. respondet d. in 2.



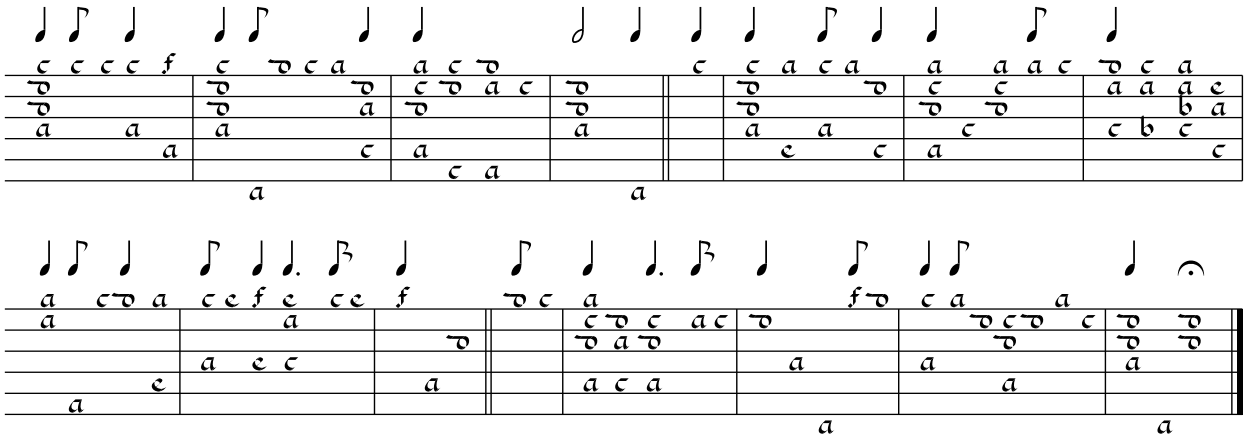
Volte 7



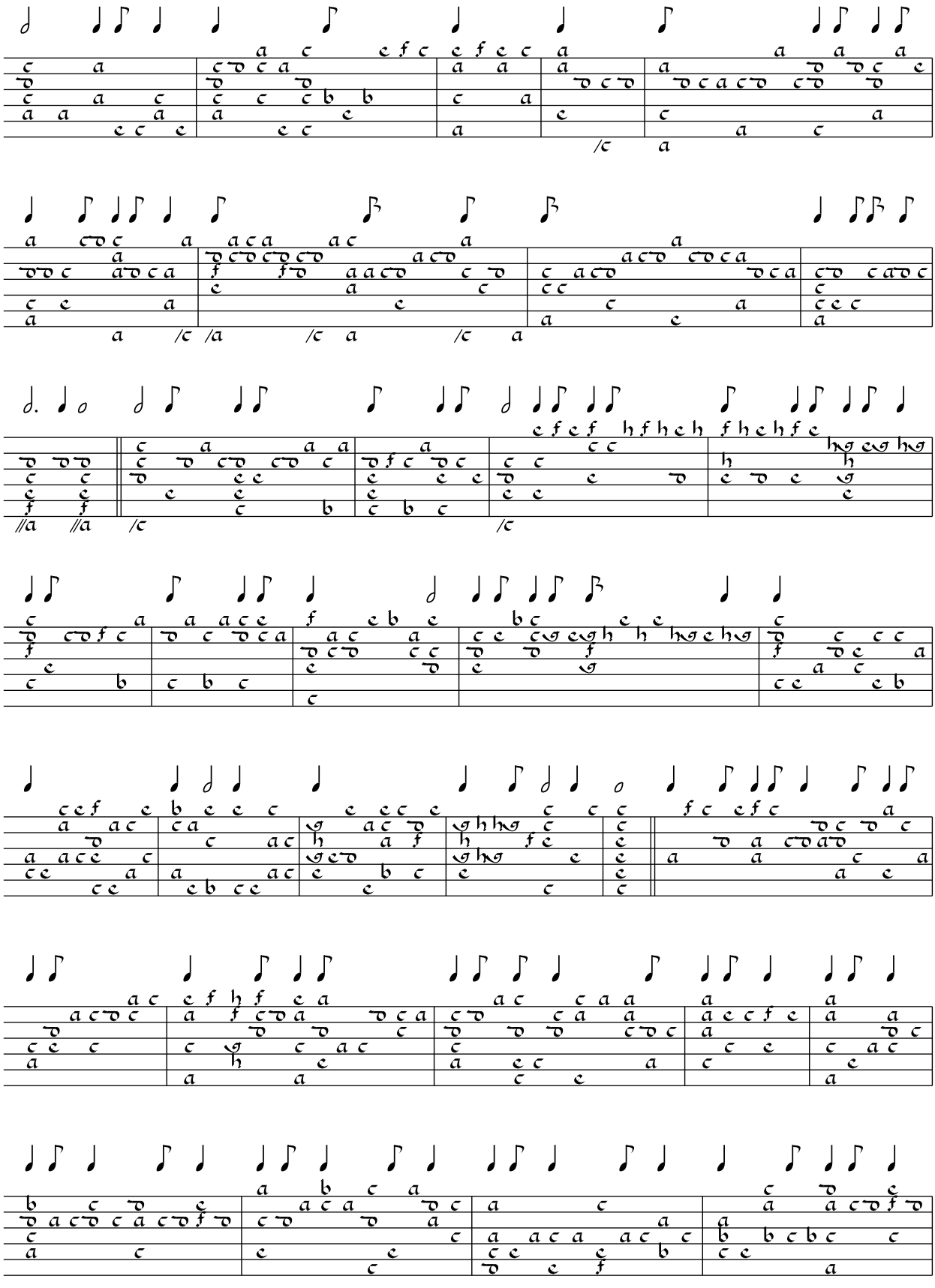
# Volte Bocqueti 8

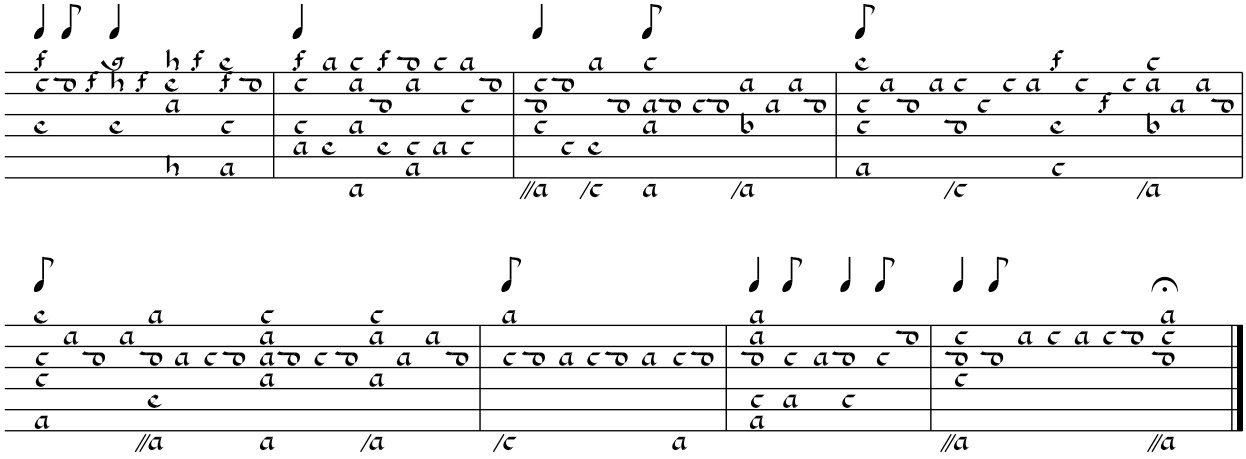


# Suplementum  Lieb kan alles überwinden

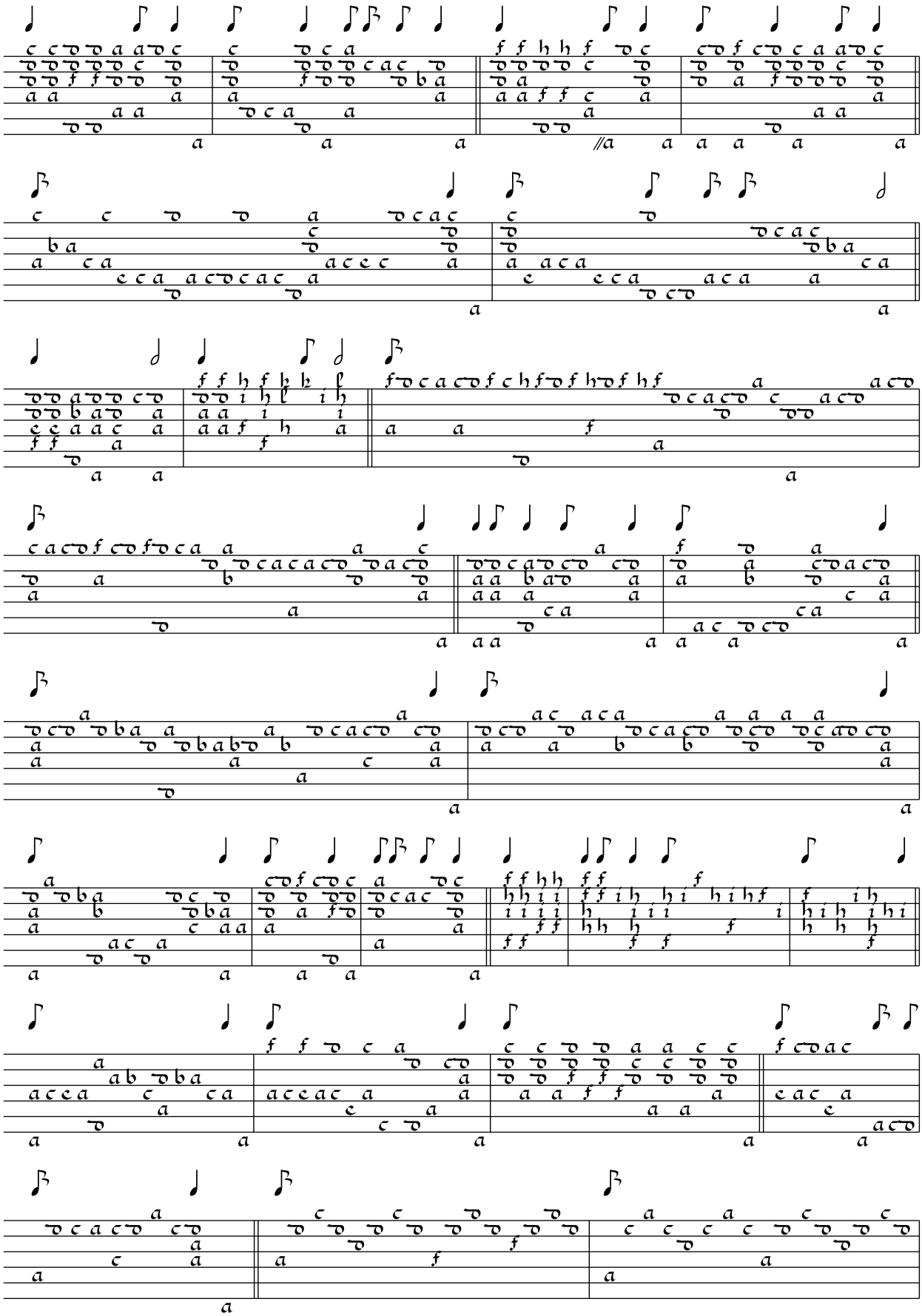


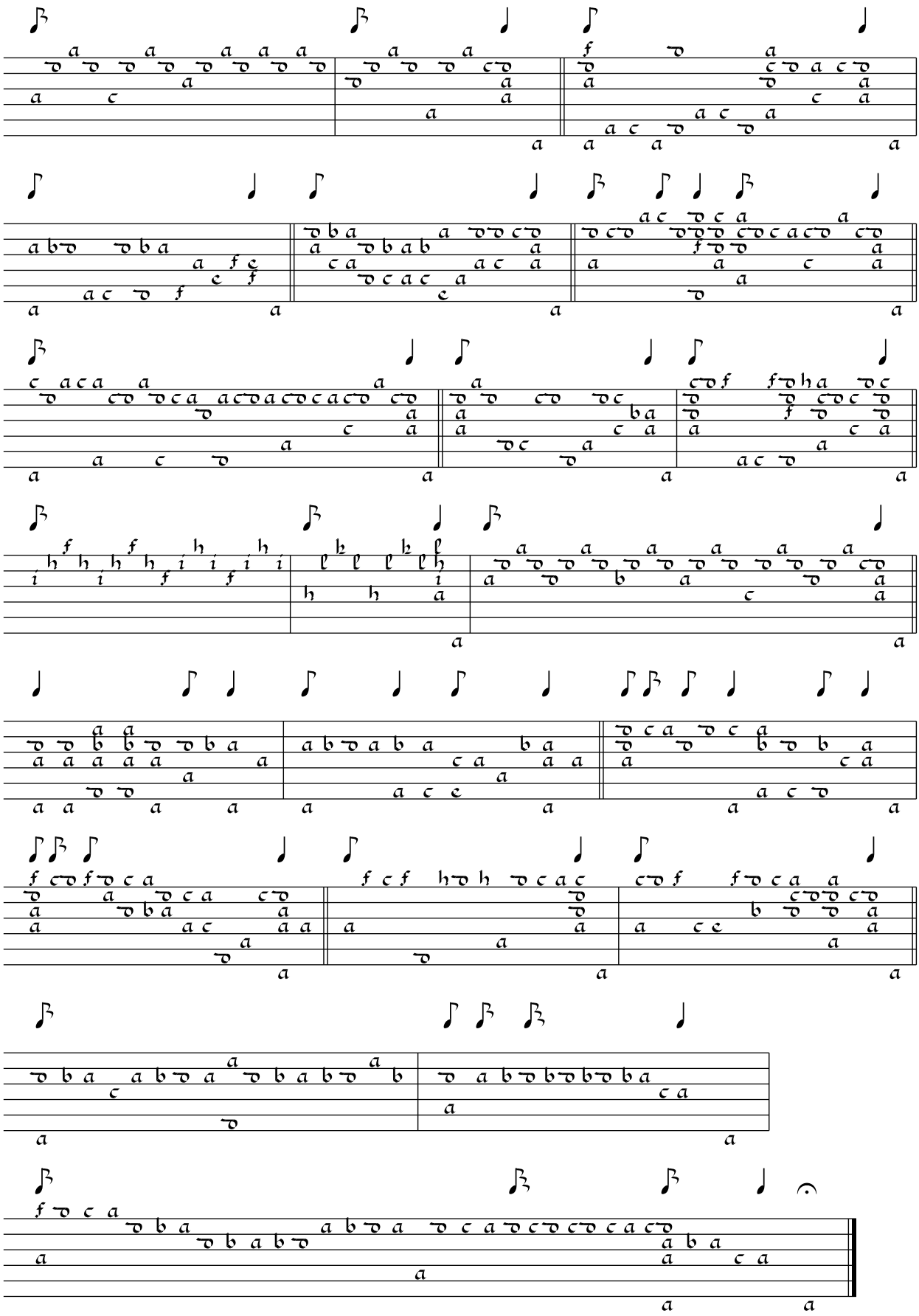
# Pavana dolorosa





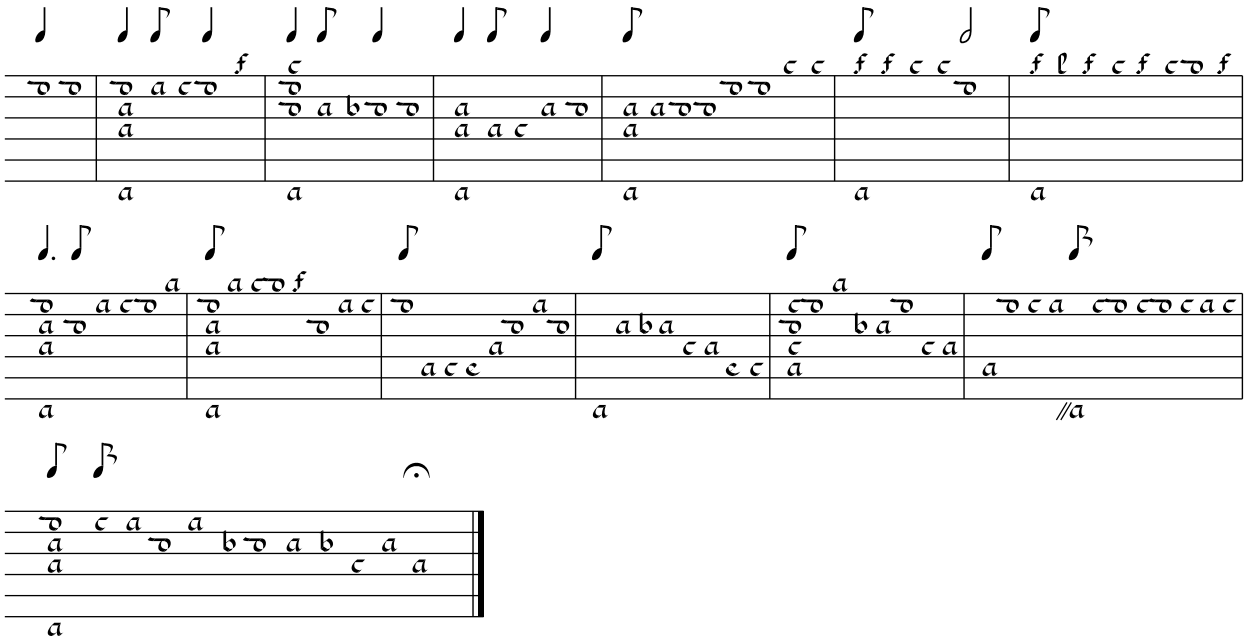
# Pergamasco



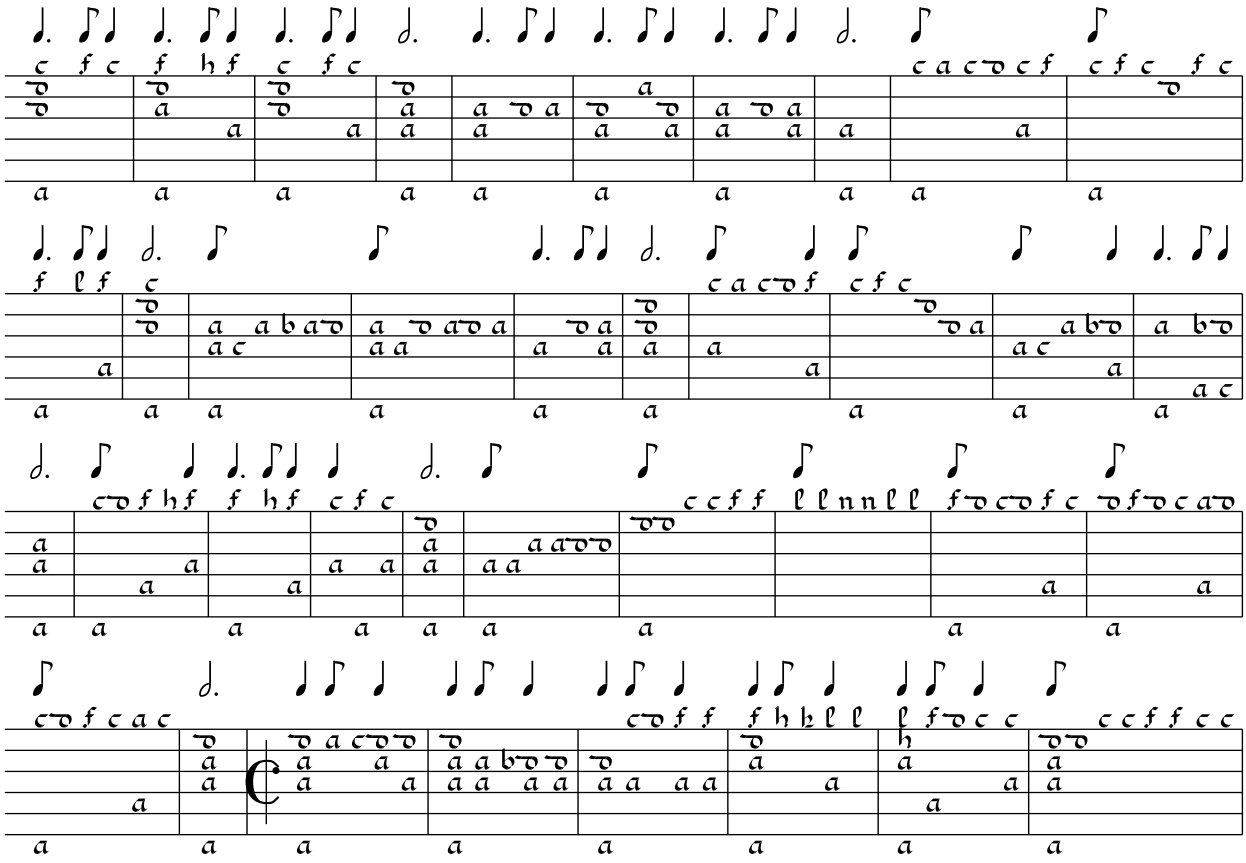


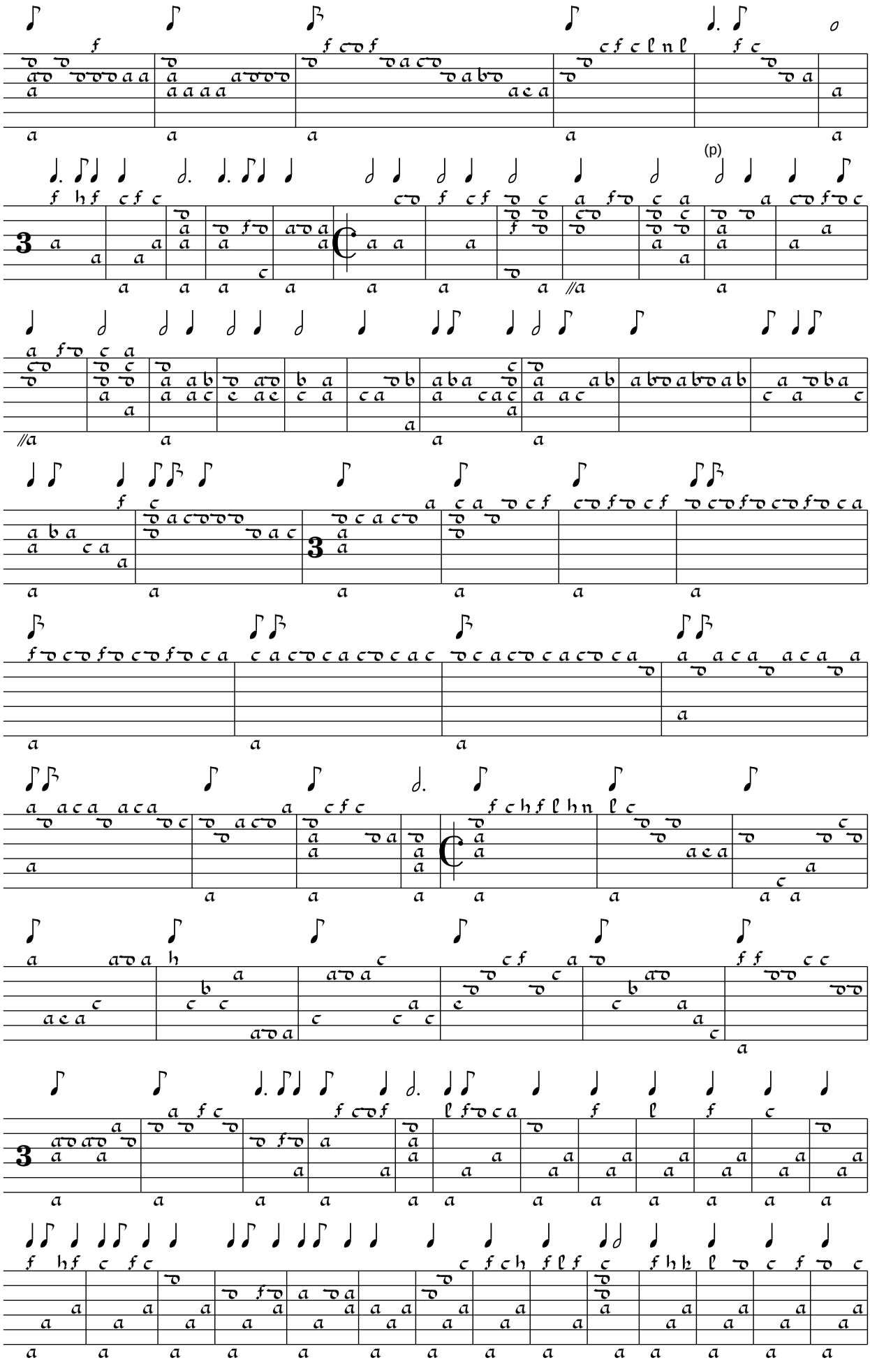
# Präludium  Auff die Schlacht vor Pavia

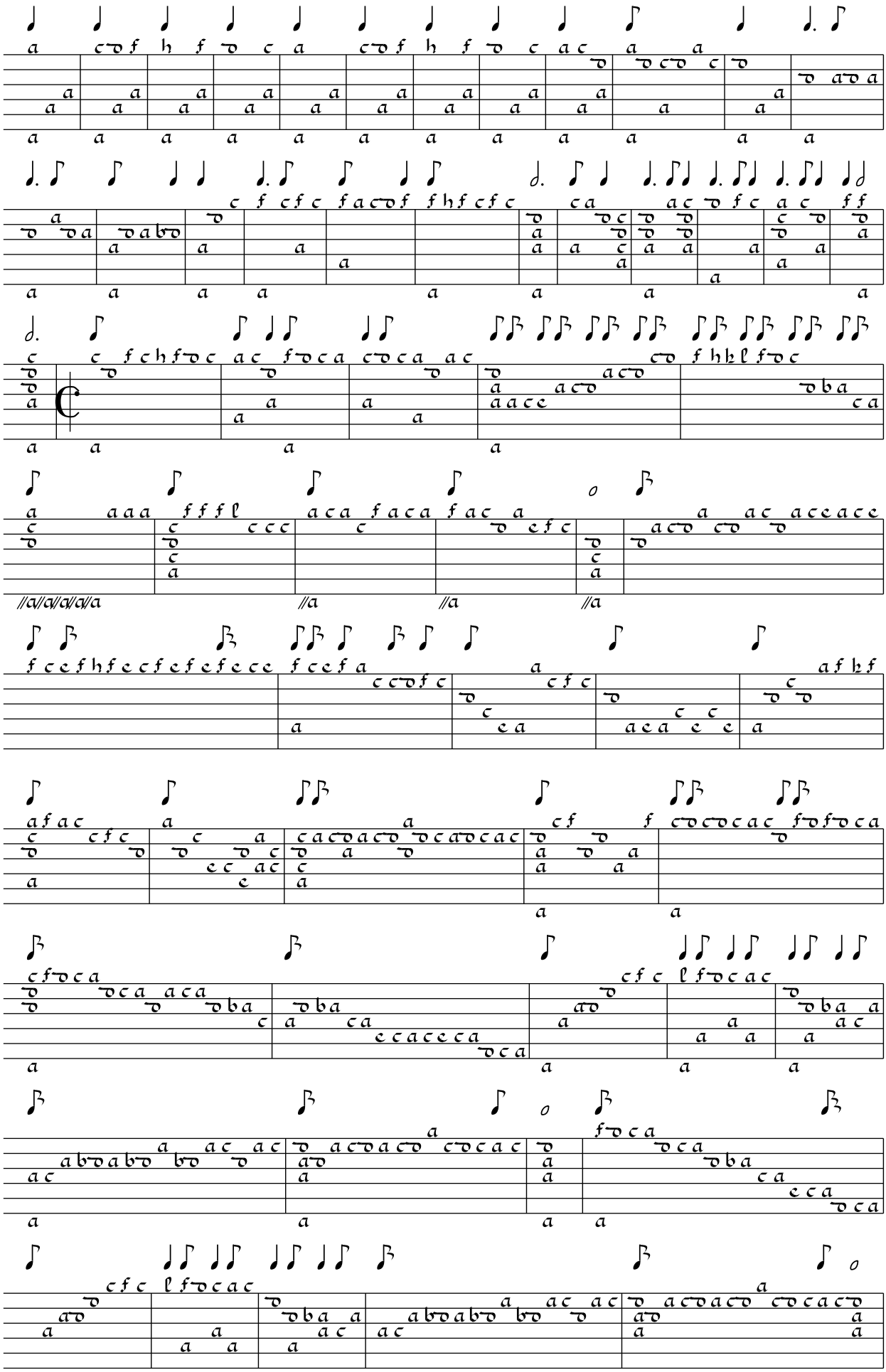
*Mercurii*

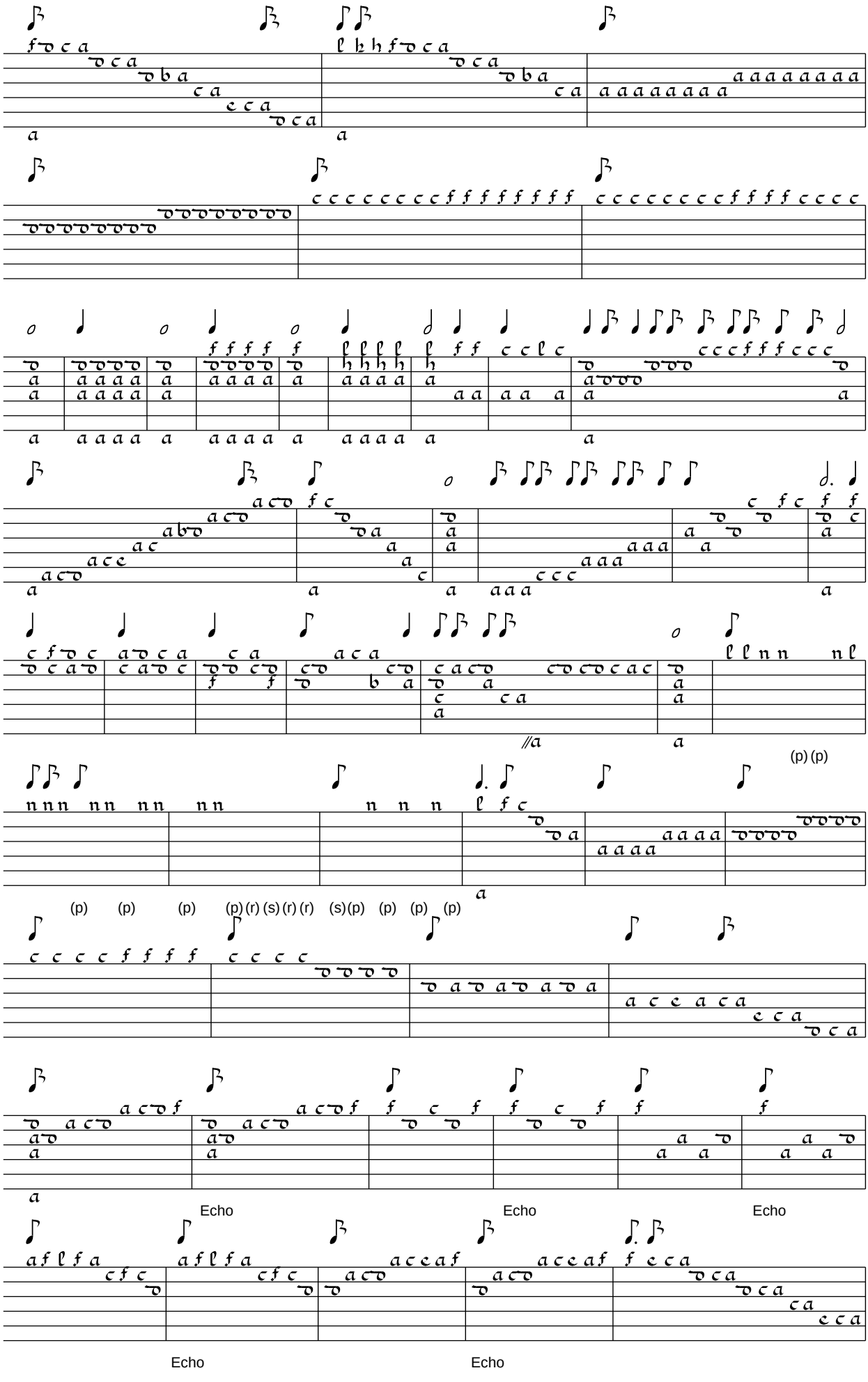


# Lac Grre. M. Auff die Schlacht vor Pavia/ Mercurii





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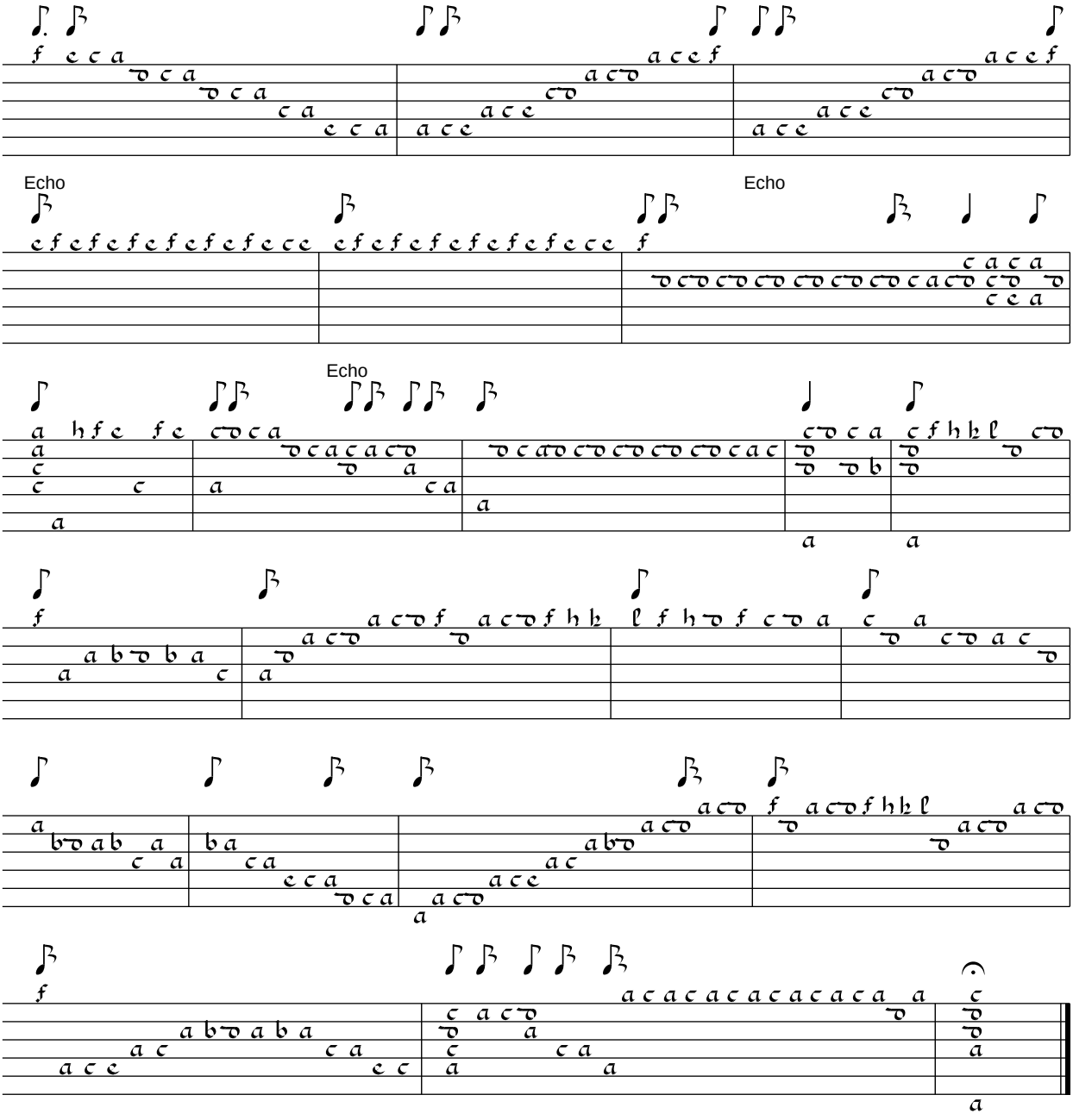
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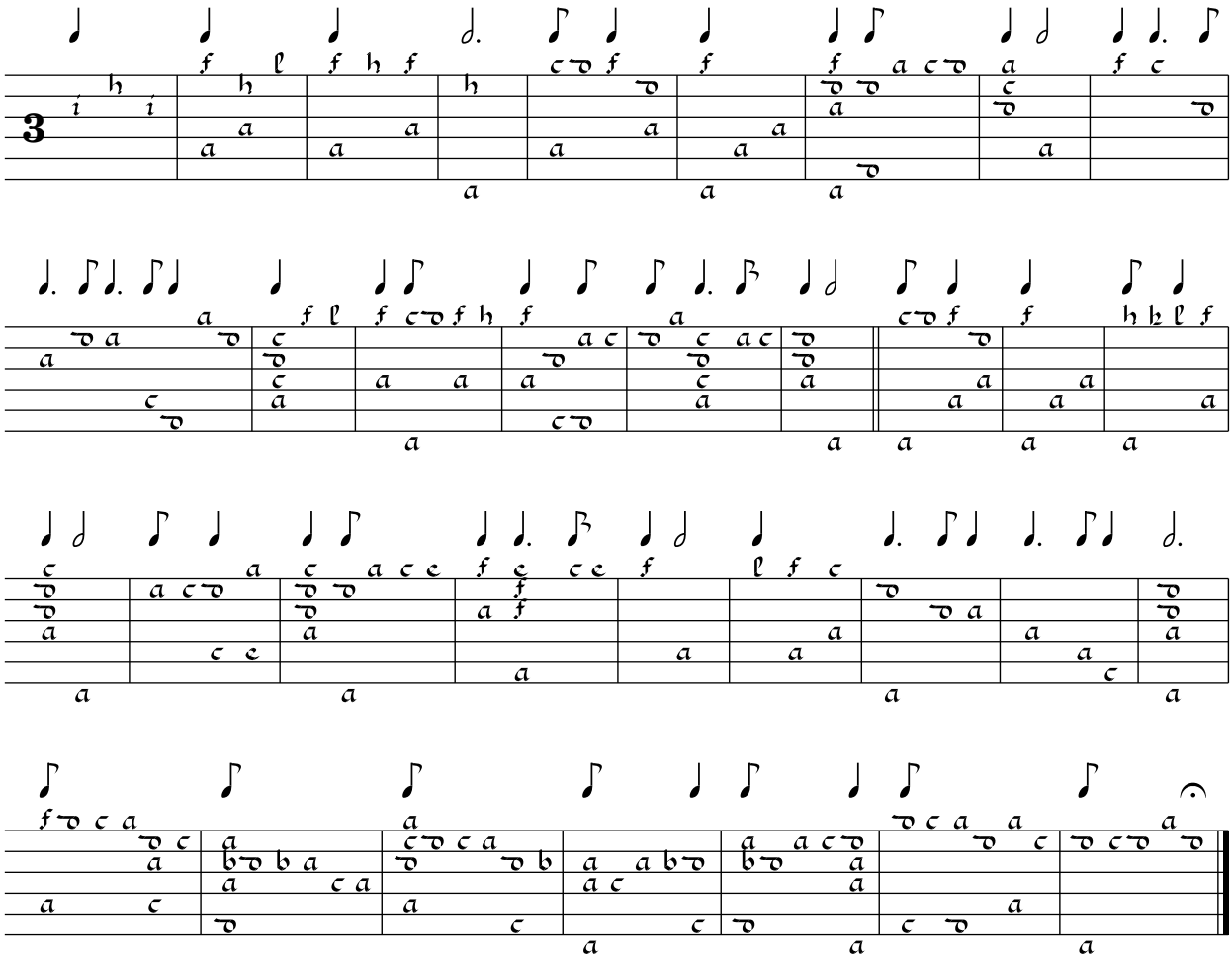
# Volte de cou cou