

J. C.
ZIEGLER

'Intavolatura zur Viola di Gamba bestehend in,
Entraten, Allemanden, Correnten, Sarabanden und Capriccien
allen dieses Instruments Liebhabern zur Übung und
Ergözligkeit, aussgesetzt und herausgegeben von
Johann Christoff Zieglern, acad. Witteb. [Wittenberg],
Mus. Direct. et Org. [no date]
(Dddr-WRtl Sign. M.9:20').

VdGS' No.

See ZIEGLER T










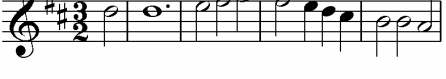

<p>Entrata 1 <i>defhf:</i> f h e f h a a f f e a a c a</p>	<p>11 <i>fdefh:</i> a a c e c a c a a c a e c a</p>	<p>21 <i>dfedf:</i> a c d c a c a d c a a e c</p>
<p>Allemanda 2 a c e f e c a z c d b d a e a</p>	<p>12 e c e a a e c a g a b a a c a</p>	<p>22 a a c d c a c a g a a e a b a a c</p>
<p>Corrente 3 e f h f a c d g a b a c e</p>	<p>13 e a c a c a e c a e c a b c</p>	<p>23 a a c a c e a c e a a</p>
<p>Sarabanda 4 a c b b d a e c a a c c a f c e</p>	<p>14 a a c b d a a a a c a a c</p>	<p>24 e f f h e c e a a h c e</p>
<p>Capriccio 5 a b b a a a c e a c c a</p>	<p>15 a c e c a h f a a c e h f a a b d</p>	<p>25 a c d a c a e a a a c a a</p>
<p>Entrata 6 <i>e)dfhf:</i> f h e f h e f c c a c a e f d c a c</p>	<p>16 <i>efdef:</i> d i h f e b c d b a a a h f e c a a a a a a</p>	<p>26 <i>ffeff ('accorde Ord.')</i> a c d a c c a a a a a a e</p>
<p>Allemanda 7 e a a a c a c d a a c a a c e d c a b</p>	<p>17 a a d b d a i c a a a c e a a a a a a a a</p>	<p>27 a a c a d c a a a a a a a c a a</p>
<p>Corrente 8 b a c a c a a c c a c a d e</p>	<p>18 a c a i h i f d b a a a f a a a a</p>	<p>28 a c d a d c a a c e a a c a c</p>
<p>Sarabanda 9 f h i b a a a a c e c a a a e a</p>	<p>19 a e f a b d a a f c a b c a a b c</p>	<p>29 a c d f d a c a a c e a a c c a</p>
<p>Capriccio 10 a f h i h f e a f e f d e a a f f d e</p>	<p>20 a i a b d f a a c c e f e a b c e</p>	<p>30 a c d c a d c a a a e c a a c</p>

As this book is well organised and numbered, and no concordances are at present known, we have followed its numbering and order of tunings.

* Incomplete: page(s) missing at the end.




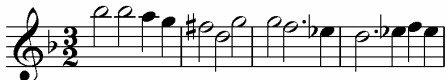







ZUBER, Gregor (fl. 1633-1673)

Published *Paduanen, Galliarden, Balletten, Couranten und Sarabanden a5* (Lübeck, 1649) and another similar collection for four instruments and continuo (Frankfurt am Main, 1659). Both these are lost and his only surviving music is treble parts to dances, apparently from these collections, in GB-Lbl, Add. MS 31438, as listed below.

VdGS No.	f./no.		
14. [Allemand]		52r/14	
15. Saraband		52r/15	
16. [Saraband]		52v/16	
17. Saraband		52v/17	
18. Ballet		52v/18	
19. Balletto		75v/1	‘Gregorius Zubern 1649 a5 Frankfurt am Main 1660’
20. Brandle		75v/2	
21. Saraband		75v/3	
22. [Almand]		76r/4	
23. Courant		76r/5	
24. Saraband		76v/6	
January 2009	ZUBER-2		

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VdGS No.	f./no.	
25. Saraband		76v/7
26. Balletto		76v/8
27. [Courant]		77r/9
28. Saraband		77r/10
29. Aria		77r/11
30. [Almand]		77v/12
31. [Courant]		77v/13
32. Saraband		78r/14
33. Aria		78r/15
34. Ballet		78r/16
35. Courant		78v/17
January 2009	ZUBER-3	

Mr. **ZUILEKOM** [= Constantijn Huygens (1596-1687)]

Allemande
1

a

Handwritten musical notation for Allemande 1, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff, the letters 'a', 'c', 'd', 'e', 'f' are written in a sequence corresponding to the notes. The notation is divided into four measures by vertical bar lines.

A-ET goëss MS 'A'
seq. no. (135).