

THE GOTHENBURG FRAGMENTS

- seven delightful pieces
in *frottola* style, c.1500

transcribed and reconstructed by

David Kettlewell



The pieces are described and discussed at

www.NewRenaissance.ibs.ee/gothenburg_fragments

Around 1984, a librarian at the University of Gothenburg, Sweden, came across a number of unidentified manuscript fragments in a drawer; five of them were music, and appeared to have no connection with the rest. The librarian asked Jan Ling, professor of musicology, to have a look at them, and Jan passed them on to me.

They fragments turn out to contain seven pieces in the style of the Italian *frottola*, c. 1500, but only two of the four voices have survived. I have transcribed and added the missing parts

If you have access to the internet you can find facsimiles of the original fragments, a description of the process of Renaissance composing and reconstructing the missing parts, and comments on reading the transcriptions, at

www.NewRenaissance.ibs.ee/gothenburg_fragments

The material is also published in paper form in 'The Gothenburg Fragments', *Tvärspel, Festskrift till Jan Ling*, no.9 in the series 'Skrifter från Musikvetenskapliga Institutionen', Gothenburg University, Sweden.

A handwritten signature in black ink that reads "David Kettlewell". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

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Handwritten musical score for a multi-staff piece. The score is written on ten staves. The first staff begins with a large bracketed 'M' and a key signature of one flat. The second staff is marked '[Lus.]'. The third staff is marked 'Tenor'. The fourth staff begins with a large bracketed 'L' and is marked '[Affus.]'. The score continues with various musical notations including notes, rests, and accidentals. There are several asterisks (*) marking specific notes throughout the piece. The piece concludes with a double bar line and repeat signs.

* 'e' in the original

a notte

Allegro.

[Enor.]

Basso.

a notte

Allegro.

[Enor.]

Basso.

* $\delta = \sigma$ in the original.

Handwritten musical score for a choir, featuring four staves with vocal parts and piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations and corrections throughout the piece, including a large 'B' with '[A//us.]' and a 'Tenor.' label. The score is divided into systems by double bar lines. The final system ends with a double bar line and a key signature change to two flats.

1) repetition of omitted. 2) = in the original. 3) = in the original. 4) = in the original.

Handwritten musical score for a four-part setting. The top staff is a vocal line with a treble clef, and the three staves below are piano accompaniment with bass clefs. The notation includes various note values, rests, and dynamic markings like 'f' and '[Ener]'. There are also some decorative flourishes and a star symbol.

Handwritten musical score for a four-part setting. The top staff is a vocal line with a treble clef, and the three staves below are piano accompaniment with bass clefs. The notation includes various note values, rests, and dynamic markings like 'f' and '[Ener]'. There are also some decorative flourishes and a star symbol.

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 Fragments, fo 22 / DK

Handwritten musical score for four staves. The first staff has three asterisks above it. The second staff is marked "Allus." and the third "Tenor.". The fourth staff begins with a large "B" and is marked "[Affus.]". The music is in 4/4 time and consists of a single system of four staves.

Handwritten musical score for four staves, continuing from the previous system. The first staff has three asterisks above it. The music is in 4/4 time and consists of a single system of four staves.

Handwritten musical notation, possibly a signature or a small musical symbol.

emo Tanto tu honestade chio no ardiseo elmal sope
 Ben chio arda in tua belcade non depp... son frize

ma bella morire ch'idegnare non ardiseo

1) Change of clef missing in the original. 2) $cd = bc$ in the original. 3) $c = d$ in the original.



Handwritten musical score system 1, consisting of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef and begins with a large, stylized flourish. The fourth staff is in bass clef. The notation includes various note values, rests, and accidentals. The word "del" is written above the final measure of the second staff, and "Enor." is written below the first measure of the third staff.



Handwritten musical score system 2, consisting of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in bass clef. The notation includes various note values, rests, and accidentals. The word "fuo" is written above the first measure of the first staff.



Handwritten musical score system 3, consisting of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in bass clef. The notation includes various note values, rests, and accidentals.