# MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 137 (APRIL 2021): MELCHIOR NEUSIDLER PART 11 - HUDSON TANTZ 11: PROFICIAT - LUTE INTABULATIONS OF MUSIC BY STEPHAN ZIRLER - ROBERT BALLARD CONTINUED - GALLIARDA PASSIONATA - BRANLES À CORDES AVALLÉE - GUARDA ME LAS VACAS - HORNPIPES

## HUDSON 11: PROFICIAT IHR LIEBEN HERREN

Here are all the settings I know of another of Richard Hudson's top fifteen Deutsche Dantz,[1] titled *Proficiat Ihr lieben herrenn* after the popular volkslied of the same name published by Nicolaus Rost in *Frölíche neuwe teutsche Gesäng* (Frankfurt 1583) but presumably known earlier as settings were published by Jobin in 1573 and Melchior Neusidler in 1574. Six lute settings are found in German tablature sources and two more are for keyboard, one published in Venice, the only source from outside German territories. The lute settings are in two tonalities, H11a-b in C minor and H11c-f a tone higher in D minor and more difficult to play (H11f is the easiest of the D minor settings). The setting in Melchior Neusidler's print, included below in the Melchior series, is the most satisfactory to play. The settings in the prints of Jobin, Neusidler and Ammerbach are followed by a triple time setting of the same music confirming that they are dantz settings rather than vocal intabulations. However, H11c & e are in the 'madrigal' section of the Wurstisen lute book, but then both are (with different degrees of embellishment) concordant with the common time section of the 'dantz' setting in Jobin. Jobin and Neusidler included divisions on the strains, Jobin only to the A strain, but the divisions are mainly identical to the strains and H11e repeats the A strain without change.

**In C minor:**

H11a/MN11c. Neusidler 1574, sigs. K4v-L1r *Proficiat ir lieben Herren - Volget der Hupffauff* - see below 10-11
**H11b.** *S-Skma Sackska samlingen, f. 43v *Proficiat Ihr lieben herrenn* 1

**In D minor:**

**H11c.** *CH-Bu F.IX.70, p. 82 *XVII Proficiat 4* 1
**H11d.** Jobin 1573, sigs. F4r-G1r *Dantz Proficiat - Nach dantz* 2-3
**H11e.** *CH-Bu F.IX.70, p. 83 *XVIII Proficiat alio modo* 4
**H11f.** PL-Kj 40598, f. 128r *67 Proficiat* 5
keyboard cognates: Elias Ammerbach *Tabulaturbuch* 1583, p. 209 *Proficiat ir lieben Herren - Proportio tripla*; Marco Facoli *Il Secondo Libro d'Intavolatura di Balli d'Arpichordo* (Venice 1588), ff. 33r-33v *Tedesca dita la Proficia*
* not listed in Hudson

## MELCHIOR NEUSIDLER PART 11

For the next selection of three items in the Melchior Neusidler series, the first is a unique fantasia from Philip Hainhofer's lute book, the second an intabulation of Steffan Zirler's German motet *Bewahr mich, Herr* and the third a dantz based on the song *Proficiat ir lieben Herren*, the latter two found in Melchior's *Teutsch Lautenbuch* of 1574. MN11b is a setting of *Bewahr mich, Herr* not from the print but a concordant setting in a section of a manuscript thought to be copied in Melchior's own hand. Presumably Melchior intabulated it himself, although it is also possible that he copied an intabulation by someone else into the manuscript and then based the one in his print on it. For a cognate setting of the motet see the section on Zirler's music below. The dantz on *Proficiat* (MN11c) was presumably an arrangement of an existing dantz by Melchior, see Hudson 11 above. Melchior's setting changes the harmony in some of the repeats and is incomplete, ending after nine bars of the triple time B strain repeat, omitted here as it is nearly identical to the first statement so it is suggested that the whole of the B strain is repeated.

**MN11a.** D-W Guelf.18.7 (Hainhofer), ff. 210v-211v *Phantasia Vom Melchior Neusidler* 6-7
**MN11b-Z2b.** D-Mbs 266, ff. 10v-11r *Bewar mich Herr* - Steffan Zirler 8-9
= Neusidler 1574, sig. I1v *Bewar mich Herr* - cognates with Zirler below
**MN11c-H11a.** Neusidler 1574, sigs. K4v-L1r *Proficiat jr lieben herren - Volget der Hupffauff* - cognates with Hudson above 10-11

Sebastian Ochsenkn 1558

## MUSIC BY STEPHAN ZIRLER INTABULATED FOR LUTE

Stephan Zirler (*c.*1518-1568) was a chorister at the Palatine court in Heidelberg in 1529 or 1530 in the company of Georg Forster and Caspar Othmayr. All three later became famous German vocal composers. Zirler studied at Heidelberg University in 1537 and was then employed at the Heidelberg court rising to the post of personal secretary to Friedrich III Elector Palatine (r.1559-1576). Of the twenty three secular and sacred songs known by Zirler, all but one in Georg Forster's 5-volume *Frische teutsch Leidlein* published in Nürnberg 1539-1556, we have only two intabulated for lute: the secular lied *Mein selbs bin ich nit gwaltig mehr* [I am no longer my own] in just one source for lute (Z1a) and the German motet *Bewar mich, Herr Gott* [Save me, Lord] in eight lute sources in two different tonalities (Z2a&b). Intabulations of both accompanied by the song texts[2] are in Ochsenkun's *Tabulaturbuch auff die Lautten*, published in Heidelberg in 1558 - while Zirler was active in the same city (see woodcut of Ochsenkun from his print, above). Unlike most sources of German tablature, the notation in Ochsenkun's print takes the form of so-called heightened ciphers throughout, such that the German tablature ciphers are vertically aligned in such a way that voice leading can be read as rows of horizontal ciphers and hence the polyphony is clearer (but the right hand fingering is awkward!) - see facsimile of the first three staves of *Bewar mich, Herr* on p. iv here. Unison notes on the same course are also included although they cannot both be played as printed.[3] Ochsenkun also included a lute intabulation of Ludwig Senfl's similar but distinct setting of *Mein selbs*, two included here (Z1b and Z1c). Of the nine sources for lute of *Bewar mich, Herr*, one in G is in the Melchior Neusidler series above (Z2a/MN11b) and a short setting in F is Z2b here.

**Z1a**. Ochsenkun 1558, f. 70r *Mein selbs bin ich nit gwaltig mehr Stephanus Zirlerus* 15
**Z1b.** Ochsenkun 1558, f. 73v *Mein selbs bin ich nit gwaltig mehr Ludwig Senffel* 17
**Z1c**. D-Mbs 1512, f. f. 11r *Mein selbs bin ich nit gwalltig mer hd* - Senfl 27
cognates for Senfl setting: Gerle 1533, f. 21v *Mein selbs bin ich nit mer*
D-Mbs 1512, f. 18r *Mein selbs bin ich nit gwalltig mer hd*
cf. Gerle 1532, sig. C4r *Mein selbs bin ich nit meer* - 4 viols
**Z2a-MN11b.** D-Mbs 266, ff. 10v-11r *Bewar mich Herr* 8-9
= Neusidler 1574, sig. I1v *Bewar mich Herr* [4]
cognates also in G: Heckel 1556/1562, p. 210 *Bewar mich Herr*
Ochsenkun 1558, ff. 80v-81r *Bewar mich Herr*
Jobin 1572, sig. F3v *Bewar mich Herr*
Waissel 1573, sig. B2r *Bewar mich Herr*

[1] Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986), I, p. 37.

[2] First verses: **Mein selbs** bin ich nit gwaltig mehr,/ vnd hab verpflicht / trew hertz vnnd ehn/: FRJDRJCHN gsund von gantzem grundt / bit ich von Gott / nichts anders mehr / Dann was ist dwelt / Golt Silber Gelt / vnd alles das / on hertzlicher lieb wurd mir nit baß / sags runds GOTT SEy NIJT VNS. **Bewar mich Herr**/ vnd sey nit ferr /von mir in meinen nöten: / Hilff das ich thin /mit hetz vnd sinn/ den alten Adam tödten / Der bey mir will/ stets herrschen vil / mit manigfeltigen sünde[n]/ Laß mich mit sig / jn gwaltiglich/ durch dein wort vberwinden.

[3] For example, the third event on the second stave: the chord has '4' twice.

[4] Recorded by Magnus Andersson on his excellent new CD *Nürnberger Lautenschläger* (BR Klassik Klanglogo 09320, 2021), track 18.

S-Skma Sacksa samlingen, ff. 5v-6v *Bewar mich Herr*

**Z2b.** CH-Bu F.IX.70, p. 78 *XIIII Bewar mich Herr Gott* 19
cognate also in F: Barbetta 1582, sig. K2v *Bewar mich Herr*
cittern cognate: Kargel & Lais 1575, sig. D4v *Bewar mich Herr*
keyboard cognates: S-Uu vok.mus.hs.89, ff. 58v-59r *Bewar mich Herr wndt sey nicht fern von mier*; Ammerbach 1571, f 74v *Bewar mich Herr, und sey nicht ferrn von mir*; Schmid 1577, sig. Q2r *Bewar mich Herr Zirlerus*; Ammerbach 1583, p. 96 *Bewar mich Herr*; Paix 1583, p. 136 *Bewar mich Herr*

## MUSIC ASCRIBED TO BALLARD FROM SOURCES THAT INCLUDE DIVISIONS

The tablature supplement to *Lute News* 137 included twenty-seven lute solos ascribed 'Ballard' in one or more sources, presumed to be Robert Ballard. The divisions to the strains in some of them was characterised by stile brisé figuration. However, despite the many sources of some of the items, most sources lack divisions, possibly because they were usually improvised and rarely written down. The ones with divisions were not necessarily those with ascriptions to Ballard and so were not included in the *Lute News* supplement, so all the additional sources with divisions are included here (except where sources are identical). Two of the six sources of the *Ballet* (Ballard 2) have quite distinct divisions to both strains, one in the print of de Moy in *Lute News* and the other much more in stile brisé, Ballard 2b here. Of the eleven sources of the courante Ballard 11, only one includes divisions with hints of stile brisé, and then only to the second strain. Three of the six sources of Ballard 12 include divisions that are more or less the same in two of them but with interesting differences so both included here (Ballard 12b & c). The divisions in the third source are distinct and found alone in one manuscript, not preceded by a plain statement of the strains. So here the strains from another source are combined with these orphan divisions (Ballard 12c). Only one of the six sources of Ballard 13 adds divisions but copying stopped twelve bars into the B strain so that the B strain divisions are missing. Only one of the seven sources of Ballard 15 include divisions, in this case to both strains. Both Ballard 13 and 15 are good examples of divisions in stile brisé. Finally, three of the seven sources of Ballard 18, one for mandora, include divisions in stile brisé to both strains. The divisions of two are identical (Ballard 18c here) but quite distinct in the third (Ballard 18b) although still in stile brisée. The stile brisé divisions in all these sources suggest a similarity in style in the versions here but it is by no means certain that the divisions were his own rather than added by someone else in the current style of the time.[5]

**2b.** D-Ngm 33748/I, f. 41r *Balletto* 12
Moy 1631, ff. 1v-2r *Ballet par Ballart* - CLFBal II p. 66 *Lute News*
cognates: CZ-Pnm IV.G.18, f. 75v *Ballet*; D-Kl 4°.108/I, f. 27r ii untitled; D-Ngm 33748/I, f. 67v *Ballet Mertelij*; Valerius 1626, pp. 203-204 *Ballet*

**11b.** GB- Lbl 38539, f. 17v *A volte* 13
D-B Danzig 4022, f. 1v *Balardz* *Lute News*
cognates: D-B N 479, ff. 13v-14r untitled *Courante*; D-Dl M 297, p. 113 untitled; D-Hs ND VI 3238 p. 48 *Corante Mercurj*; D-Hs ND VI 3238 p. 87 iii *Courante*; D-Mbs 21646 (Werl), f. 73v *Couranta 32*; GB-Cu Nn.6.36, f. 25v i *Currante*; GB-Lam 603, f. 43v untitled; RUS-SPan O.No.124 (Swan), f. 40r *Cor:*; Moy 1631, f. 15v *Courante par de Moy*

**12b.** RUS-SPan O No.124 (Swan), ff. 26v-27r untitled 14-15

**12c.** D-Hs ND VI 3238, pp. 82-83 *Courante* 16-17

**12d.** GB-Cfm 689, f. 62r ii *Courante Gauthier* - strains & B-Bc 26369, ff. 23r & 26v untitled - divisions 18-19
D-Ngm 33748/I, f. 46v *Cor: de Ballardt* - CLFBal II, p. 79 *Lute News*
cognate: Moy 1631, f. 12r *Courante par gautie*

**13b.** CH-SO DA 111, f. 4v untitled 20
GB-HAdolmetsch II.B.1, ff. 212v-213r *Courante Balard* *Lute News*
cognates: D-B Danzig 4022, f. 6r untitled; D-Ngm 33748 I, f. 42v *Corandt NB Engl*[esa]; GB-Cfm 689, f. 66r *Courante: Pietreson*; Fuhrmann 1615, p. 162 *Courante 1*

**15b.** GB-Ctc O.16.2, pp. 125-124 untitled 21
D-Hs ND VI 3238, p. 43 *Corante Ballard a Paris A*(nn)*o 1615* - CLFBal II p. 78 *Lute News*
cognates: D-B Danzig 4022, f. 41r i *Corente*; D-BAU 13.4°85, pp. 12-13 *Courant*; GB-HAdolmetsch II.B.1, ff. 50v-51r *Courante*; LT-Va 285-MF-LXXIX, ff. 7v-8r *Courant*; S-S S 253, ff. 112v-113r *Courant Lespin*

**18b.** CH-SO DA 111, ff. 14v-15r *Courante G*[authier?] 22

**18c.** CZ-Pnm IV.G.18, ff. 100v-101r *Courante Gothier* 23
= GB-HAdolmetsch II.B.1, ff. 215v-216r *Courante Gothier*
D-Ngm 33748/I, f. 47r *Corandt Eiusdem* [Ballardt] *Lute News*
- CLFBal II p. 80. cognates: A-SPL KK 35, p. 67 untitled; D-B N 479, ff. 15v-16r *Fauorite de Gauttier*; cf. D-Us Smr 133b, ff. 100v-101r *Courante* - mandore

## GALLIARDA PASSIONATA

One of the lute solos ascribed to (Robert) Ballard in *Lute News* was the *Galliarda Passionata*. Two of the fifteen sources are ascribed Ballard, one of them edited in *Lute News* where the question of whether he composed or arranged it was addressed. All the other sources are included here, the majority in F minor and concordant with the two versions ascribed to Ballard (which differ quite a lot from each other). Others are clearly different, cognate settings: P9, P11 & P12 in F minor, P13 in G minor and P14 in C minor as well as P15, a remote cognate in D minor. Although they all adhere to the same four-strain form (except some are incomplete or omit strains), the length and internal structure of the strains varies considerably. Variant A strains distribute the same music between either 8 or 9 bars (ten bars in the cognate P11). The B strains are of 8 bars or 16 bars, the latter in two similar 8-bar subsections). The C strains are different combinations of 4- and 8-bar subsections of 8 (8), 12 (4+8) or 20 (4+8=8) bars, but are absent in P3, P7, P11, P12. Most D strains comprise different combinations of 5 and 7 bar subsections of 12 (5+7) or 19 (5+7=7) bars. The D strain is repeated in P5, variant in the cognates P9 (17 bars) and P15 (6 bars) and absent in P11 and P12. The barring and rhythm signs are particularly corrupt throughout P9 and some numbers in the original Italian tablature (in grey in the French tablature here) are misplaced and only a partially satisfactory reconstruction based on other sources has been achieved.

**in F minor:**

P1. Besard 1603, ff. 113v-114r *Galliarda Balardi vulgo passionata* - CFLBal II pp. 71-75 *Lute News*

**P2.** D-W Guelf.18.7, ff. 201v-202r *Passionata bell*[ssi]*ma da Ballard francese* 24-25

**P3.** PL-Kj 40032, p. 394 *La Passionatta* 26

**P4.** CZ-Pnm IV.G.18, ff. 12v-14r *Galliarda passionata* 28-29

**P5.** D-Sl G.I.4 III, ff. 59v-60r 1 *L'Appasionata* 30-31

**P6.** PL-Kj 40143, ff. 27r-28r *Passionata* 32-33

**P7.** I-PESo P XVII.125 (2.22) (Albani), ff. 25v-26r untitled 34-35

**P8.** US-BEm 757, f. 6v *La Pasionatta* 36-37

**P9.** PL-Kj 40032, pp. 386-387 *L'Appassionata* 38-39

**P10.** GB-HAdolmetsch II.B.1, ff. 201v-203r *Galliarda passionata* 40-41

**P11.** I-Ra 1608, pp. 26-28 untitled 42-43

**P12.** CDN Mc w.s., f. 45v untitled 44

**in G minor:**

**P13.** B-Br II.275, ff. 42v-43r *La pasionata in tenore gagliarda* 45

**in C minor:**

**P14.** I-TRc 1947, f. 11v *Pascionata in tenore* 46-47

**in D minor:**

**P15.** I-PESo P XVII. 11 (2-33), f. 32v *Gagliarda polacha* 37

## BRANSLES À CORDES AVALLÉES

The Bransles published by Robert Ballard were edited in *Lute News* 137 and as a continuation of the theme of Bransles,[6] here are more. According to Daniel Heartz's description for Grove Music Online, Branle, bransle, brande, brawl, brall or brangill were a variety of French dance of popular character originating from a side step in the Basse danse from the Middle Ages and was danced by groups in a circle, a single line or a line of couples. Bransle was defined in Cotgrave's *Dictionarie of the French and English Tongues* (London, 1611)[7] as 'a totter, swing, or swindge; a shake, shog, or shocke; a stirring, an uncertain and inconstant motion; also a brandling &c.; as in Branslement; also, a brawl, or daunce, wherein many (men, and women) holding by the hands sometimes in a ring, and other-whiles at length, move all together'. The three hundred or so branles that I have found in lute sources are mostly for a lute in vieil ton, standard renaissance tuning,[8] but around forty are in one of three alternative

[5] See the text of the supplement to *Lute News* 137 for a discussion of the attributions to other composers in concordant sources.

[6] I omitted cognates for the first section of Ballard 1614, pp. 51-54 *Second Branle de Village* in *Lute News* 137: Le Roy 1551, f. 36v *Second Branle de Bourgonge*; Jobin 1573, sig. E3v *Branle 2*; Vallet II 1616, p. 14 ii *Branle de la royne 6*; GB-HAdolmetsch II.B.1, f. 235r *Branle 6*; S-S 412, f. 2v *Bra*[n]*sle.*

[7] Facsimile: http://www.pbm.com/~lindahl/cotgrave/search/search.cgi

[8] The branles edited so far for *Lute News* are two ascribed to Lorenzino in *Lute*

tunings, sometimes indicated as *à cordes avallée* which means 'with lowered strings', all transcribed into vieil ton here revealing a wonderful variety of relatively easy dance music that readers would probably not have explored due to a reluctance to retune lutes. The tunings are also used for other lute music in the seventeenth century sources such as the Swan RUS-SPan O.No.124) and Joannis Aegidius Berner de Rettenwert (CZ-Pnm IV.G.18) lute books, [9] as well as music for lyra viol (Traficante tunings 12 & 21).[10] Different settings of the same music are found in more than one of the tunings as well as in vieil ton tuning. It is striking that despite the diversity of sources including prints and manuscripts from France, The Netherlands, Germany and Italy, these branles share similar tunes and styles of figuration and so seem to preserve a body of related French dance music that was widely disseminated around Europe.

**transcribed from tuning fefhf**

**B1.** D-W Guelf. 18.8 XI, f. 279r *Brando di poctu à Corda auales* 48
cognates in viel ton: Besard 1603, f. 141r *Branle simple de Poictou*
I-COc 1.1.20, ff. 4v-5r *Brandle*
**B2.** D-W Guelf. 18.8, ff. 279r-279v [Brando] *2.* 48-49
**B3.** D-W Guelf. 18.8, f. 280r [Brando] *4.* 49
**B4.** D-W Guelf. 18.8, ff. 279v-280r [Brando] *3.* 50
**B5.** D-W Guelf. 18.8, ff. 280r-280v [Brando] *5.* 51
**B6.** D-W Guelf. 18.8, f. 281v [Brando] *9.* 51
**B7.** D-W Guelf. 18.8, f. 280v [Brando] *6.* 52
**B8.** D-W Guelf. 18.8, ff. 281r-281v [Brando] *8.* 54
**B9.** D-W Guelf. 18.8, f. 281r [Brando] *7.* 54-55
**B10.** D-W Guelf. 18.8, ff. 281v-282r [Brando] *10.* 56
**B11.** D-W Guelf. 18.8, f. 282v [Brando] *12.* - cf. B12 57
**B12.** D-W Guelf. 18.8, f. 282r [Brando] *11.* - cf. B11 58
**B13.** D-W Guelf. 18.8 XI, ff. 282v-283r [Brando?] 58
**B14.** GB-HAdolmetsch II.B.1, f. 282v *Branle a corde avallee* 59
= Besard 147v i *Branle gay a. C.A.*
**B15.** GB-HAdolmetsch II.B.1, f. 283r *Branle a corde aualle* - cf. B18 600
= Besard 147v i *Branle gay a corde aualle*
**B16**. GB-Lbl Sloane 1021, ff. 19r-19v *C A* [Branle] 55
**B17.** GB-Lbl Sloane 1021, ff. 16v-17r *Bransle* 60-61
cf. B20, B26 & B39
**B18.** GB-Lbl Sloane 1021, f. 19v *Branle* - cf. B15 61
**B19.** Besard 1603, f. 146v *Branle a corde aullee* 62
cf. B25 & B37; cognates in vieil ton: Fuhrmann 1615 pp. 134-135 *Bransle 1*; Francisque 1600, f. 15v *PRemier Branle simple*
**B20.** Besard 1603, ff. 147r-147v *Branle a Cor. A.* cf. B17, B26 & B39 63
**B21.** Besard 1603, f. 147r *Branle a corde aullee* 64
**B22**. S-Uu instr.mus.412, f. 23r *Second* 64-65
**B23.** S-Uu instr.mus.412, f. 23r *Troizieme* 65

**transcribed from tuning efdef**

**B24.** GB-Lbl Sloane 1021, f. 16v *Bransle* 615

**transcribed from tuning fefhd**

**B25.** GB-Lam pauer, ff. 180v-181r *Branle* - cf. B19 & B37 66
**B26**. GB-Lam pauer, ff. 181r-181v *Branle* cf. B17, B20 & B39 67
**B27**. Francisque 1600, f. 23v i *Premier Branle de Poitou* 68
**B28**. Francisque 1600, f. 23v ii *Second* [Branle de Poitou] 68
**B29.** Francisque 1600, f. 22r *Premier Branle simple a cordes aualées* 69
**B30.** Francisque 1600, f. 22v *Second* [Branle simple] 70
**B31.** Francisque 1600, ff. 22v-23r *Troisiesme* [Branle simple] 70-71
**B32.** Francisque 1600, f. 23r i *Qvatriesme* [Branle simple] 71
**B33.** Francisque 1600, f. 23r ii *Branle gay* 72
**B34.** Francisque 1600, f. 24r i *Branle double de Poitou* 72
**B35.** Francisque 1600, f. 24r ii *Gvauotte* 72
**B36.** Hove 1601, ff. 105v-106r *Brande Gay* - HoveB[11] 360 73
**B37.** Hove 1601, f. 105r *Bransles* [1] - HoveB 359 (bars 1-48) 74
cf. B19 & B25
**B38.** Hove 1601, ff. 105r-105v *Bransles* [2] - HoveB 359 (bars 49-84) 75
**B39.** Hove 1601, f. 105v *Bransles* [3] - HoveB 359 (bars 85-132) 76
cf. B17, B20 & B26

## FANTASIA AND GUARDA ME LAS VACAS FOR VIHUELA

One setting of the Spanish romance *Guarda me las vacas* [look after my cows] was in *Lute News* 137 and the remaining fourteen settings for plucked instruments (vihuela/lute/guitar/cittern) that I can find are here, all on the Romanesca ground (scale degrees of III-VII-i -V-III-VII-i/V-i). The lute settings are in four different tonalities/keys and one is found in each of the vihuela prints of Mudarra, Pisador and Valderrabano, and two settings in Narvaez. More are found in two vihuela manuscripts, one in Samanca[12] and the other in the Biblioteca Nationale, Madrid and known as the 'Ramillete de Flores Nuevas' (Bouquet of new flowers) dated 1593. The latter includes three settings, one a copy of Narvaez's settings and the other two ascribed to the otherwise unknown Francisco Paez. Two keyboard settings were also published in Spain. In addition, five settings based on the same romanesca ground and with *vacas* or *bacas* in the title are known from outside Spain, in two lute prints and one for cittern published by Pierre Phalèse in Louvain, as well as a manuscript each from Germany and Italy, in fact the latter from Naples which was under Spanish occupation at the time. The settings comprise between two and fourteen variations on the 8-note ground (Mudarra's settings are both extended to a variant 10-note ground) with one, two or three bars for each note of the ground so that variations are eight, sixteen or twenty-four bar in length (and ten bars for Mudarra's). See John Griffiths' website for mensural transcriptions of the vihuela and keyboard sources including a commentary.[13]

The song settings are preceded here by a fantasia for vihuela in the first book of Alonso Mudarra's *Tres Libros de Musica en cifras para vihuela* (Seville 1546), the title suggesting it is in the style of a harp fantasia by Ludovico.[14]

**Vapp.** Mudarra 1546 I, f. 13r-15r *Fa*[n]*tasia 10 q*[ue] *co*[n]*tra haze*
*la harpa e la manera du Ludovico*[15] 78-79

**In C:**

V1. S-Mn 6001, p. 20 ff. 278r-278v [Cuat]*ro diferentias de bacas*
*de narbaez* *Lute News*[16]
**V2.** Narvaez 1538, ff. 86v-88v *diferencias guardame las vacas* 80-81
**V3.** E-SIM Legato 394 folio 130, leaf A ff. 1r-1v untitled 81
**V4.** S-Mn 6001, ff. 278v-280v [Sei]*s diferensias sobre* [de bac]*as*
*fran*[cisco] *paez* 82-83
**V5.** Phalèse IV 1546, sig. ff1v *Passa mezo de vaccas* 84
**V6.** Phalèse 1563, f. 63r *Passamezo vaccas - Saltarello* 85
**V7.** Valderrabano 1547, ff. 96v-97r *Aqui se siguen siete diferencias*
*faciles, sobre guarda me las vacas* 86-87
**V8.** D-MÜwl 439 (Schenckinck), f. 61r *Pauana de Vaccas - Saltarella* 88

**In F:**

**V9.** Mudarra I 1546, ff. 17r-18r *Romanesca: o guardame las vacas.*
*Proporcion tres semibreues alconpas* 88-89
**V10.** Narvaez 1538, ff. 88v-90v *diferencias guardame las vacas* 90-91

**In D:**

**V11.** Pisador 1552, ff. 2v-4r *Las bacas con sus* (doze) *diferencias*
*para discar* - in D phrases to sections 92-96

**In G:**

**V12.** PL-Kj 40032, pp. 184-187 *Romanesca Bacas* 97-101
**V13.** S-Mn 6001, ff. 273v-274r [Sei]*s diferentias de bacas*
*fran*[cisco] *paez* 102-103
**V14.** Vreedman 1569, f. 30r *Padoana de vaecas - La gailliarde*
- diatonic cittern 84-85
**V15.** Mudarra 1546, f. 24r *Romanesca: o guardame las vacas* - guitar (fef) 91
Henestrosa 1557, f. 65v *Las Vacas* - keyboard
Cabezón 1578 3, f. 197r *Diferencias sobre las Vacas* - keyboard

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*News* 131, and a branle gavotte ascribed Cidrac Rael and two branles (one a setting of *En me revenant* the other a doubtful attribution) and ascribed Jacob Reis, in *Lute News* 134 (July 2020).

[9] See https://accordsnouveaux.ch/en/

[10] See https://vdgs.org.uk/thematic/03-ANON-TABLATURE-D.pdf

[11] Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013).

[12] See Antonio Corona-Alcalde 'A vihuela manuscript in the Archivo de Simanca' *The Lute* 26 (1986), pp. 3-20, with facsimile and transcription.

[13] Research group for the study of music and culture of the 15th-17th centuries: http://contrapunto.uva.es/ediciones-musicales go to 'Music' -> 'musical editions' and scroll through list.

[14] Ludovico could be the composer of the pavana in GB-Lbl Add.31389 22v-23v *Pauana de M[aes]tro. Lodouico da B*[er]*gomo* if so it is based on an Italian original - thank you to Tim Crawford for pointing out the possible connection. The pavana was edited in *British Library Additional Manuscript 31389: A Venetian Lute Manuscript of circa 1520* (The Lute Society 2006).

[15] The sign ^ under notes is reproduced as in the original and presumably indicates held notes. A phrase under the tablature for bar 130 reads 'Des de aqui fasla aerca del finay ay - Algtmas falsas tañiendo se bien no pareçen mal' advising that if played well the dissonances don't sound too bad!

[16] The title [Cuat]*ro diferentias* refers to the four variations of Narvaez's original but the tablature seems to end after only three variations. However, after a gap the next two staves include a fragment of some of Narvaez's fourth variation - bars 77-89 of V2 here - omitting the first ten and the last eleven bars of the complete variation.

## HORNPIPES

Here are all the hornpipes I can find for lute and similar instruments. Two more are listed in an inventory of titles probably for lute but lacking the music in the mid-sixteenth century manuscript GB-Lbl Sloane 2329, f. 2v - no. 16 *a hornpype* and no. 17 *a wales hornpype.*

Wikipedia describes a hornpipe as any of several dance forms played and danced in Britain and Ireland and elsewhere from the sixteenth century until the present day and an extensive background to them and related music mainly in 4-bar sections is the subject of an article by John M. Ward.[17] An earlier reference to a hornpipe for lute can be found in the personal expenses of the English wool merchant George Cely during 1473-1475 when he lived in Calais, an English town at the time: 'Item the ffurst day of Novembyr [Anno lxxiiij = 1474] I payd vn to the sayd Thomas [Rede, harpar of Callas] ffor to lerne xiiij danvsys and an horne pype on the levte ... iiij s. vj. d.'[18] Typical hornpipes have rudimentary tunes in 4-bar sections set to so-called double tonic grounds, alternating in different ways between two notes or tonalities a tone apart (the grounds in scale degrees are in the worklist below).[19] Two are for lute, a fragment in the so-called Giles Lodge lute book (HP5) and another in a transitional tuning (transcribed here) from Jane Pickeringe's lute book, as well as two transcribed from lyra viol settings (HP2 in lute tuning & two sources of HP4 in bagpipe tuning)[20] and my own arrangement of the well-known Sailor's Hornpipe (HP1). However, HP6-8 are variations for lute or cittern set to the Bergamasca ground (scale degrees I-IV-V-I or chords of C-F-G-C over two bars in HP6 and four bars in HP7 & HP8, all in triple time) from English sources, one untitled and the other two called *horne pype.*[21]

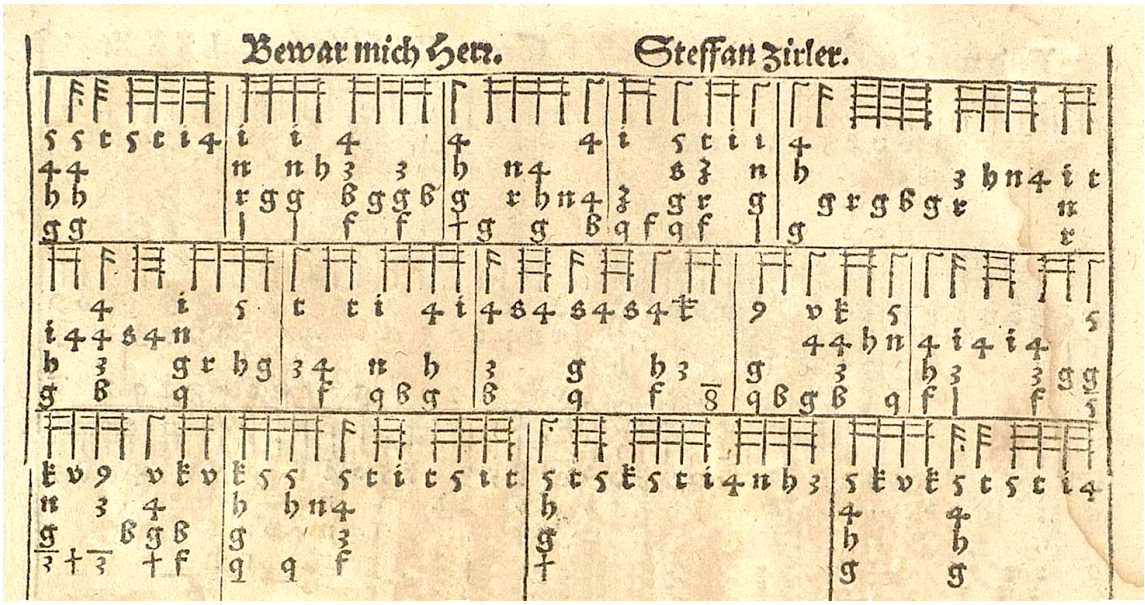

**HP1.** *Sailors Hornpipe* - arranged for renaissance lute [I-I-II-VII etc.] 25
**HP2.** GB-Lbl Add.15118, f. 33v *a hornpipe* [I-I-I-VII]
- lyra viol in lute tuning (ffeff) VdGS[22] 6527 33
**HP3.** GB-Lbl Eg.2046, f. 51r *Guateir Tuneinge Horne-pipe* [I-I-I-II]
- transcribed from lute tuned (edeff) 47
**HP4a.** GB-Lbl Add.56279, f. 5v *A horne pipe* - trans lyra viol
in bagpipe tuning (fhn) [I-I-I-II & other combinations of I & II] 77
**HP4b.** GB-Mp 832 Vu 51, f. 91 ii *the Lanca=shire Pipes* - transcribed
from lyra viol in bagpipe tuning (fhn) - VdGS 9982 [I-I-I-II & other
combinations of I & II] 110
**HP5.** US-Ws V.a.159 (Giles Lodge), f. 9r *A horne pippe* [I-II-I-I] 77
**HP6.** IRL-Dm Z.3.2.13, pp. 423-424 untitled [I-IV-V-I] 104-105
**HP74.** IRL-Dtc 408/I, pp. 12-13 *the Horne Pype* [I-IV-V-I] 106-107
= GB-Cu Dd.2.11, f. 81r untitled
**HP8.** Holborne 1597, sigs. G2v-G3v *A Horne Pype* [I-IV-V-I]
- chromatic cittern in italian tuning 108-109


## APPENDIX OF MORE BRANLES

Here are six branles from manuscript sources (App 1-5 & 7) as page fillers, plus another setting of *La Volta* although untitled (App 6) additional to the many settings in the *Lutezine* to *Lute News* 136.


**App 1.** S-Uu 412, f. 3v *Bra*(n)*sle* 5
cf. Francisque 1600, f. 18r *Premier Branle gay*
Besard 1603, f. 142r iii *Branle gay*
**App 2.** CH-Bu F.IX.70, p. 284 *II. Branle* 27
**App 3.** D-LEm II.5.32b, f. 14r *Branle doub*(le) *de Champaig*(ne) 39
**App 4.** CH-Bu F.IX.70, p. 284 *I. Branle* 41
**App 5.** D-Mbs Mus.pr.93, f. 20r *Brande* 43
**App 6.** B-Bc 26.369, ff. 22r-21v untitled (La Volta)[23] - ostinato bass 53
**App 7.** B-Bc 26.369, f. 18r untitled (Branle?) - ostinato bass 96


*John H. Robinson - April 2021*




Ochsenkün 1558, f. 80v - illustrating how 'heightened ciphers' reveal voice leading.

[17] John M. Ward 'The Lancashire Hornpipe' in Lewis Lockwood and E. Roesner (eds) *Essays in Musicology: A Tribute to Alvin Johnson* (Madison 1990), pp. 140-173.

[18] Described and transcribed in full in Alison Hanhan 'The Musical Studies of a Fifteenth Century Wool Merchant' *The Review of English Studies* VIII/31 (1957), pp. 270-274. The lute features in two further entries: 'Item the xiiij day of Novembyr payd vn to the sayd Thomas ffor a byll ffor to lerne to tevne the levte ... iij s. iiij d.' and 'Item payd by me vn to Thomas Rede ffor an lytyll ffyngyr hyng on the levte ... xvj d.'

[19] The grounds can be implicit rather than sounded but have been added in the transcriptions here. The double tonic grounds often lead to characteristic dissonance with the melody, a feature shared with the Branles *a cordes avallée* also in this supplement.

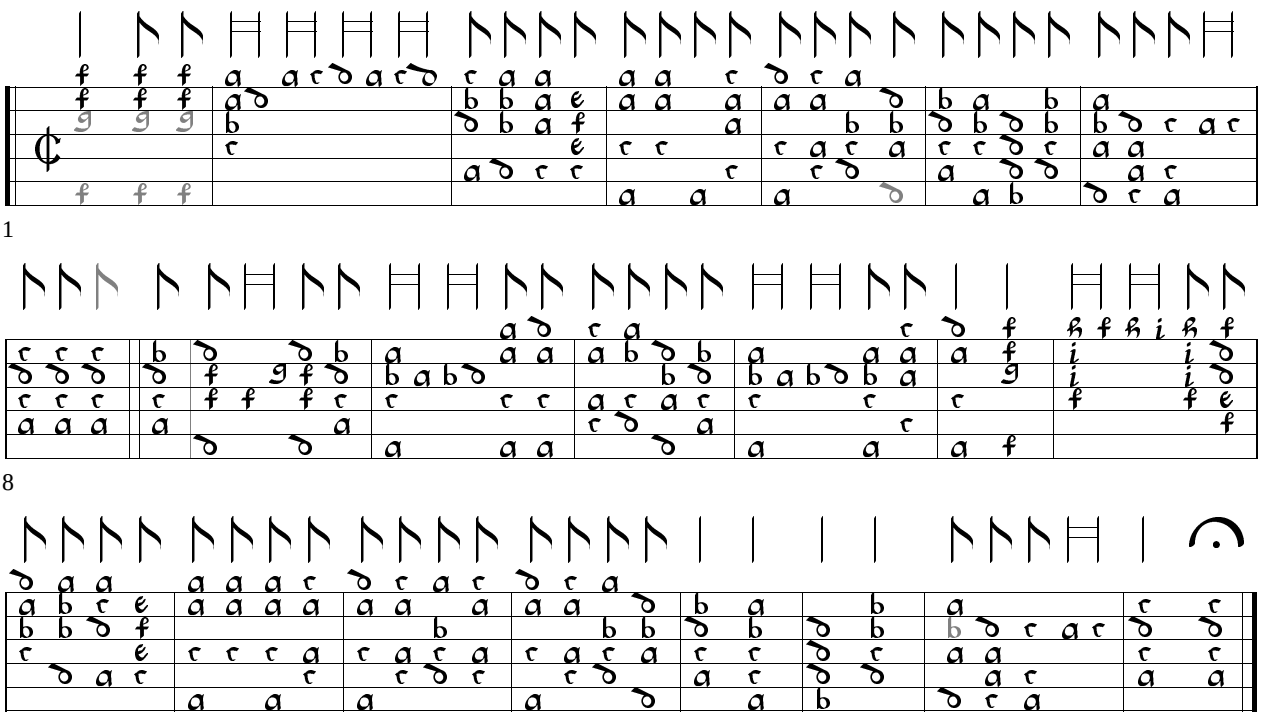
[20] Keyboard sources of music titled hornpipe: Almonry Museum, Evesham, Evesham Abbey Bible, manuscript additions by John Alcester *c.*1537, p. 3 untitled (Hornpipe) [I-I-VII/V-VI/VII]; GB-Lbl Add.10337, ff. 37v-38r *Hornpipe* = US-NYp Drexel 5609, pp. 40-41 *A Horn=pipe*; GB-Lbl Rm24.d.3, ff. 27v-33v *A Hornepipe Mr. W: Bird* = GB-Lbl Add.30485, ff. 89r-92r untitled; GB-Lbl Roy. App. 58, ff. 40v-44v *A hornepype - hughe aston* - [II-II-I-I]; GB-PLlancelyn bunbury, ff. 15v-17r *A horne pipe* R[obert]. *H*[all]; GB-CHEr DLT/B 31 (Leycester), f. 36r *A Horne=pipe called the bagpipe Horne=pipe other=wise The Knave of Clubs* - lyra viol [I-II-I-I] & f. 36v *An upstroke to be played at the end of a Horne=pipe* - lyra viol *bagepipe=way.*

[21] The Bergamasca is a sixteenth-century dance imitating the reputedly awkward manners of the inhabitants of Bergamo in Northern Italy, and Bergamasca is the title of instrumental variations on a particular tune set to a 4-chord ground (tonic-subdominant-dominant-tonic or I-IV-V-I, with harmony of C-F-G-C here) in sixteenth and seventeenth century sources for lutes, keyboard, cittern, guitar and mandore, some titled Pantalon after a popular seventeenth century French dance. Seventy-seven versions of the Bergamasca were edited for the *Lutezine* to *Lute News* 118 (July 2016). A list of English music based on the Bergamasca ground is in John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), p. 101 fn 311.

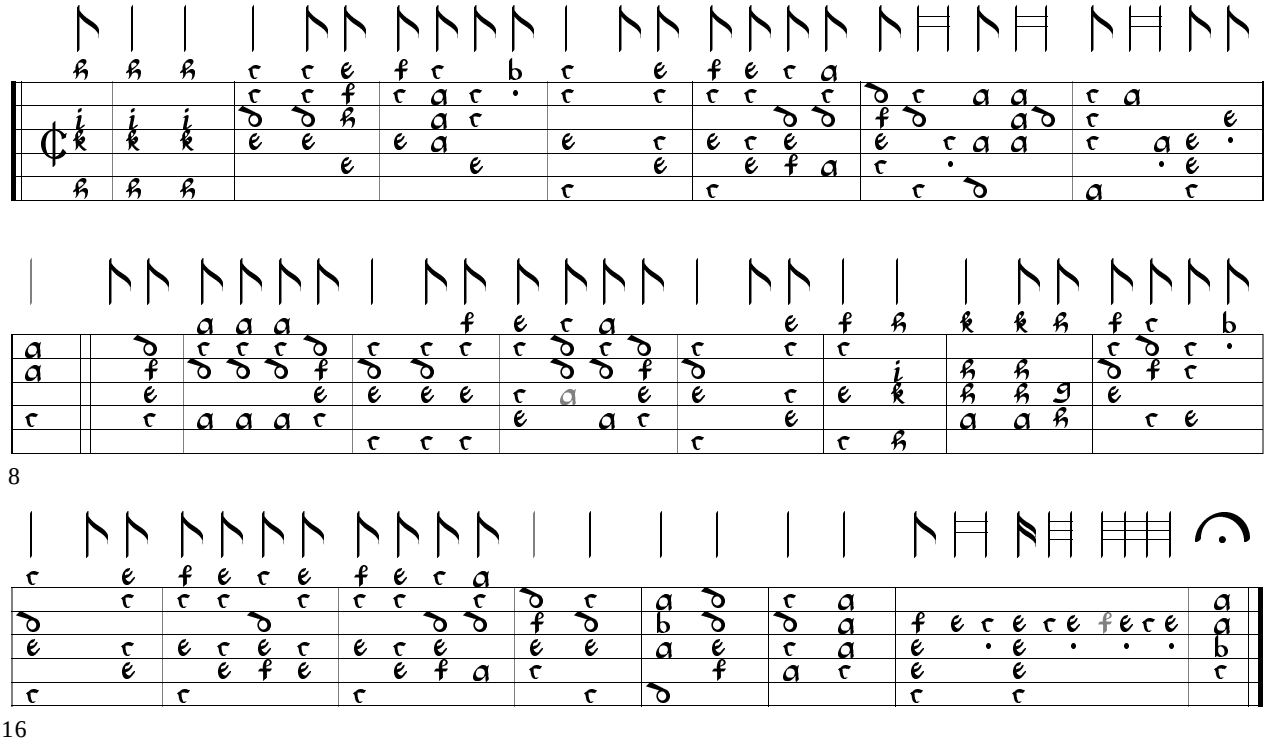
[22] Viola da Gamba Society thematic index: https://vdgs.org.uk/thematic

[23] The first half is concordant with V1n. D-LEm II.6.15, p. 333 ii, Volte 2 in *Lutezine* to *Lute News* 136.

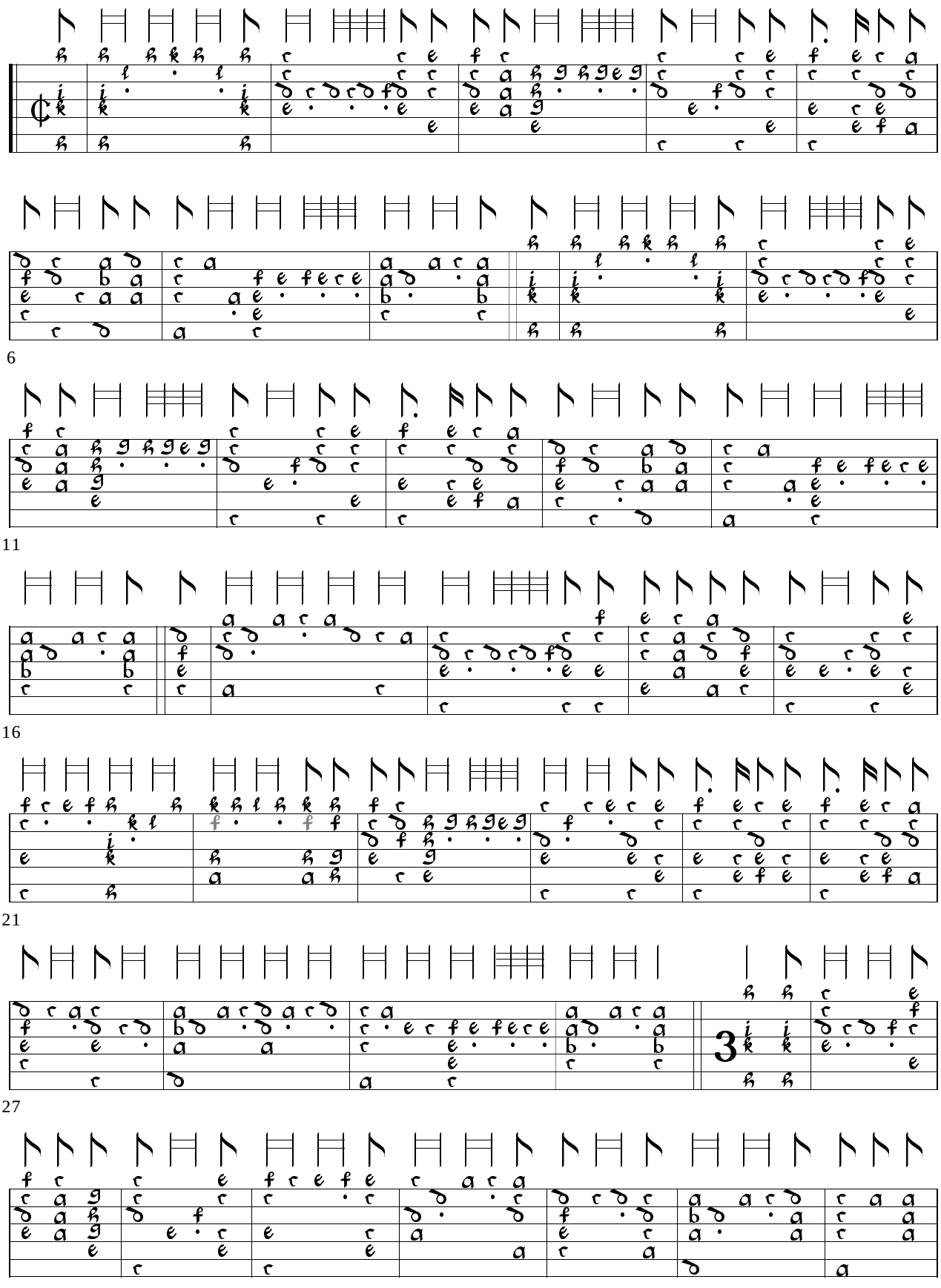
H11b. Proficiat Ihr lieben herrenn - A8B14 S-Skma Sackska samlingen, f. 43v

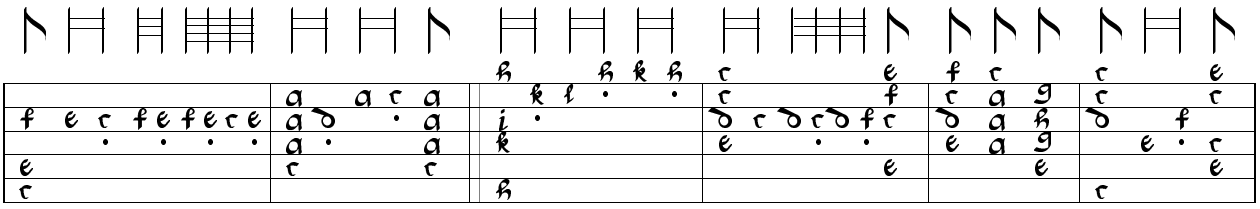


H11c. Proficiat - A8B15 CH-Bu F.IX.70, p. 82



H11d. Dantz Proficiat - Nach dantz - AA8B14-AA11B25 Jobin 1573, sigs. F4r-G1r





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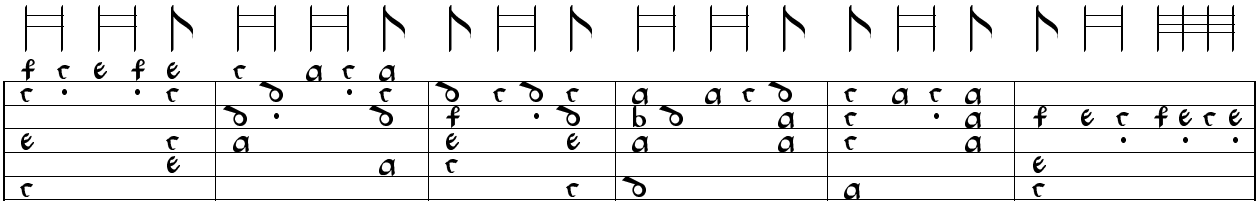

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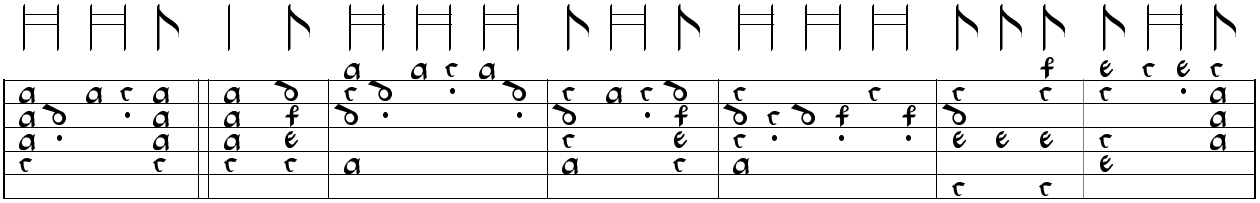

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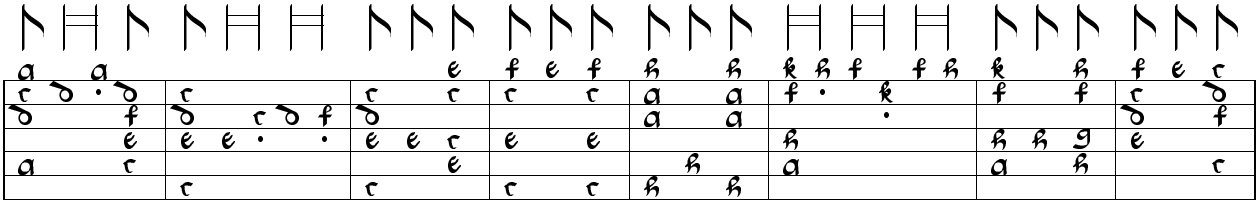

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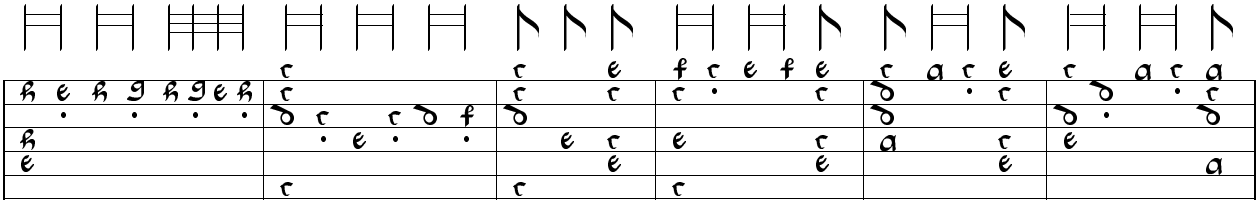

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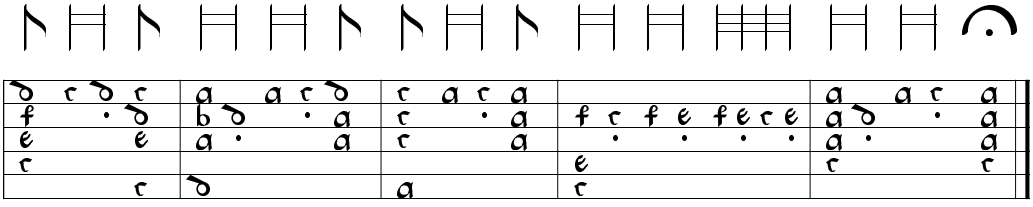

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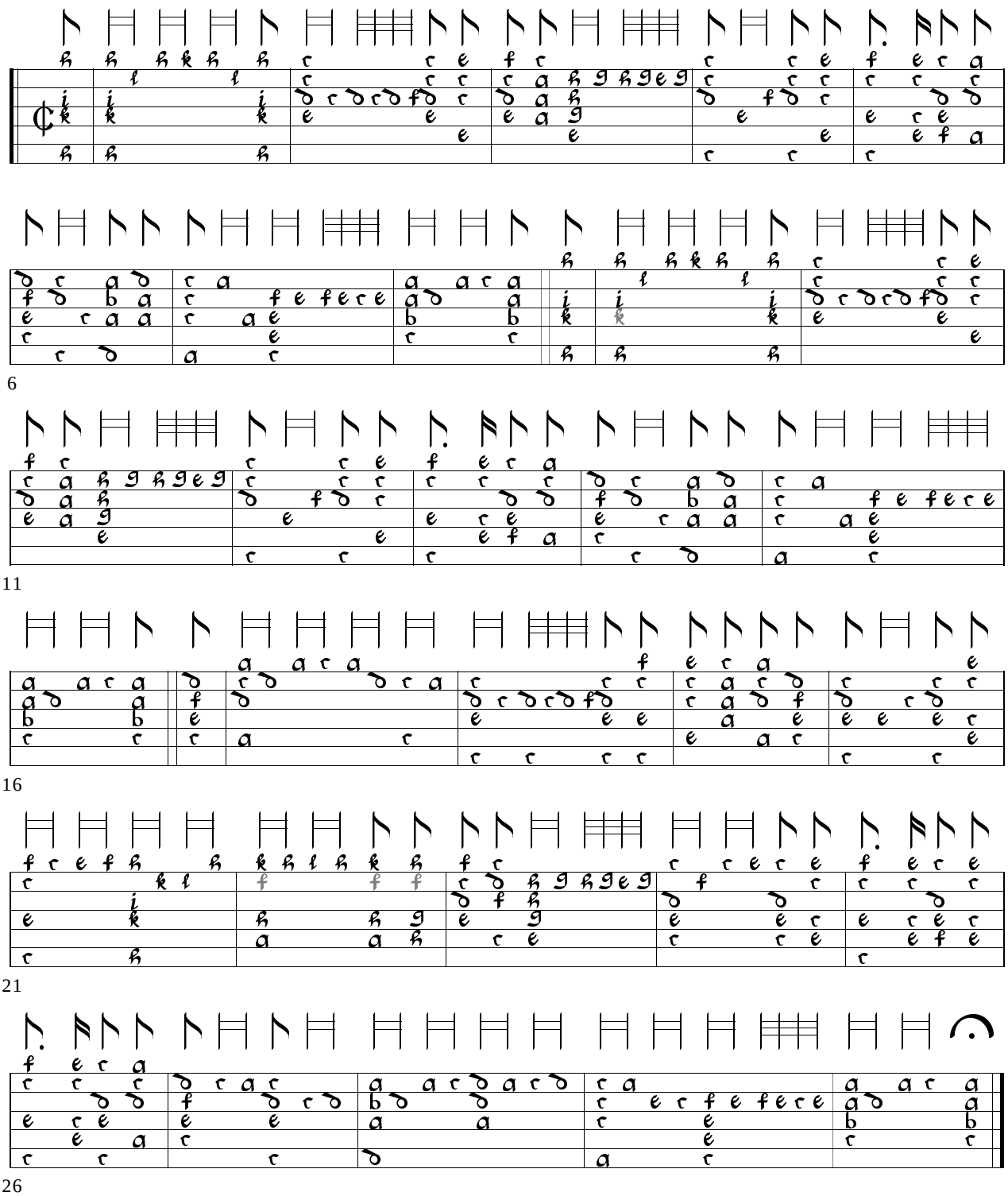
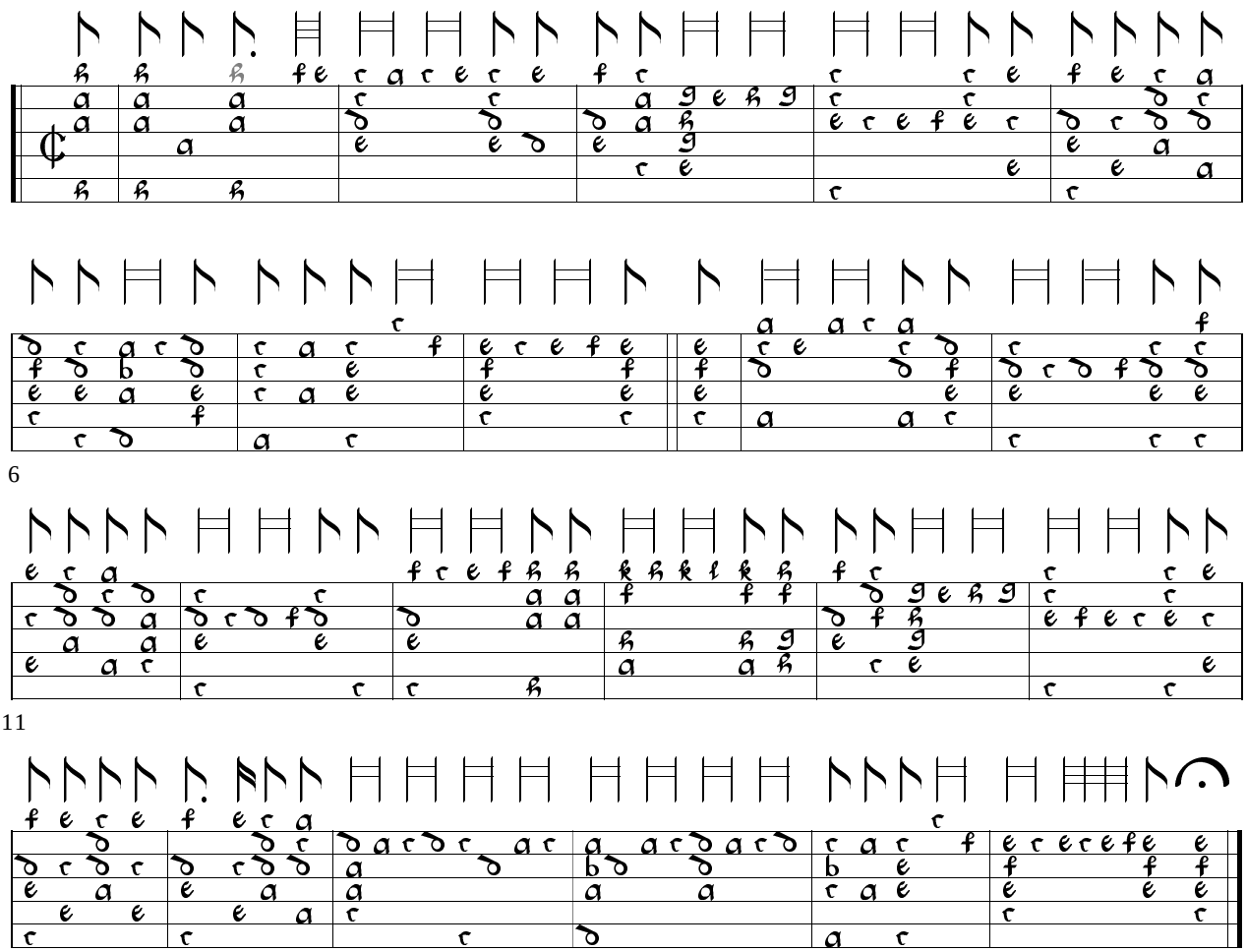
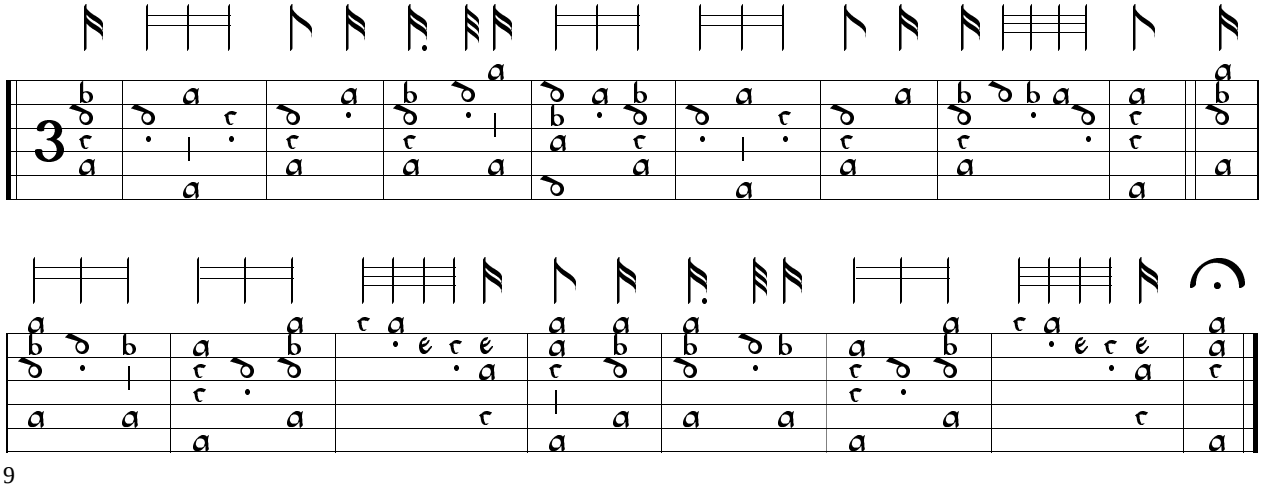
H11e. Proficiat alio modo - AA8B14 CH-Bu F.IX.70, p. 83



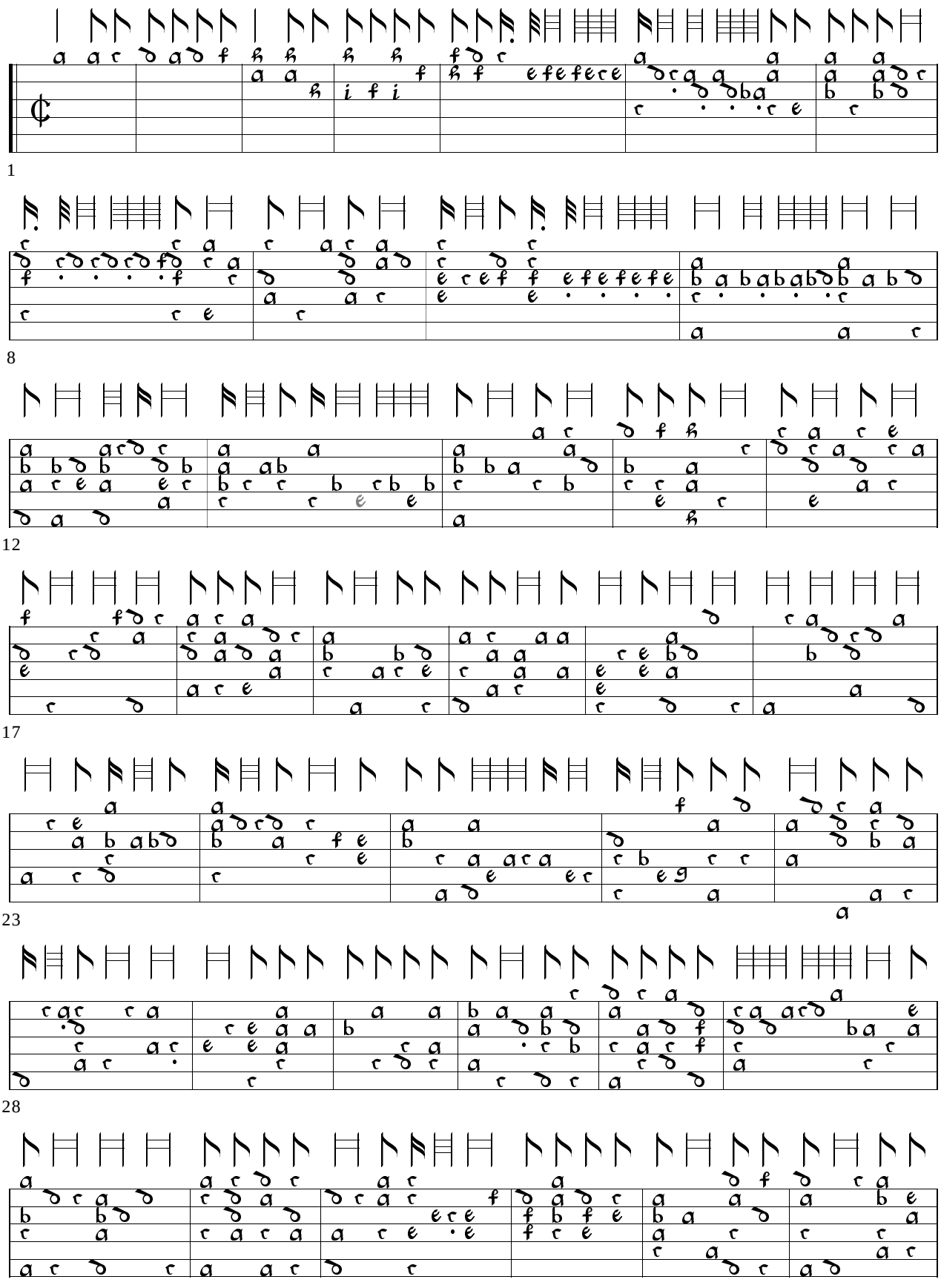
H11f. Proficiat - A8B14 PL-Kj 40598, f. 128r

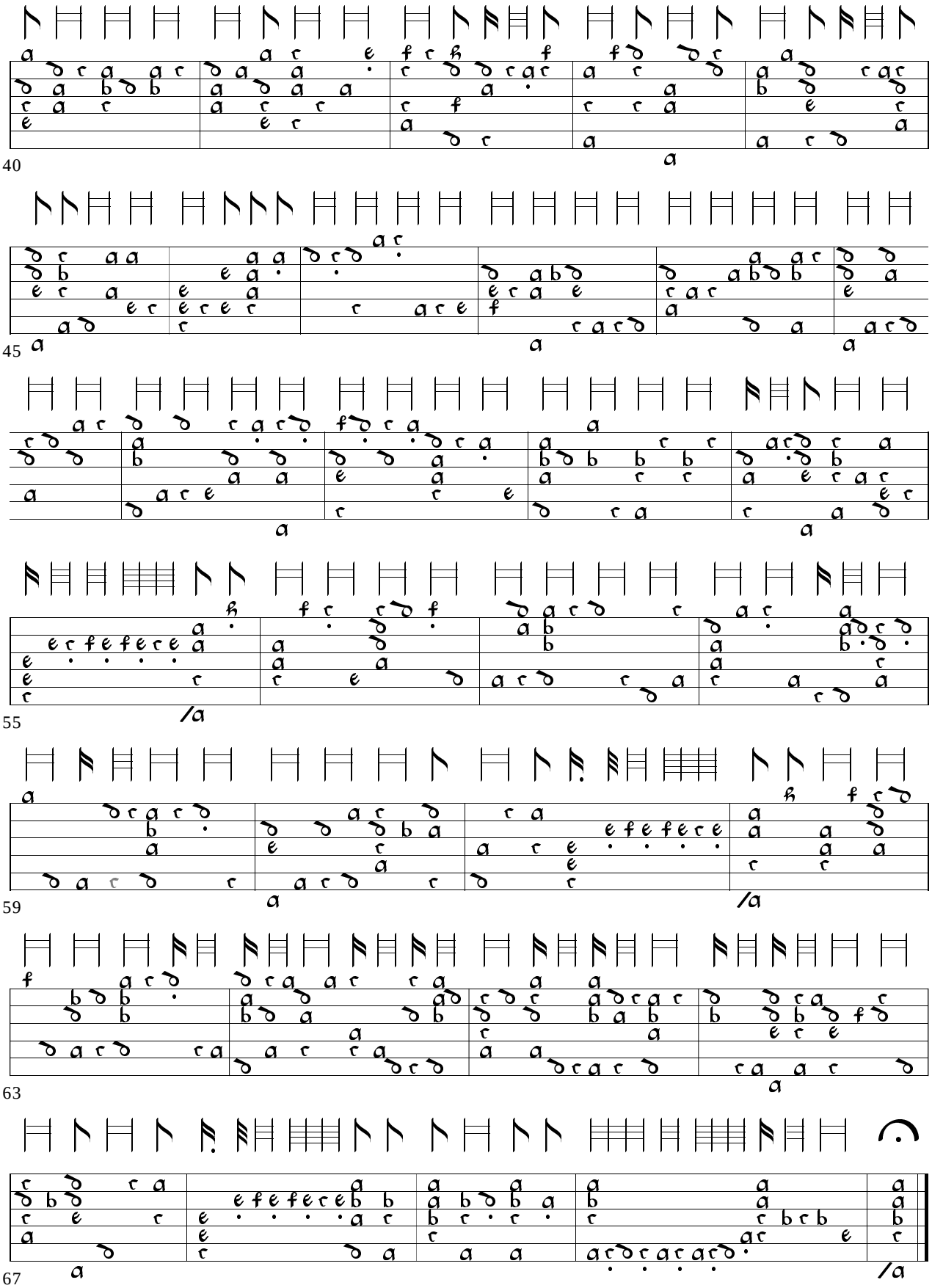



App 1. Bra(n)sle - AB8 S-Uu 412, f. 3v

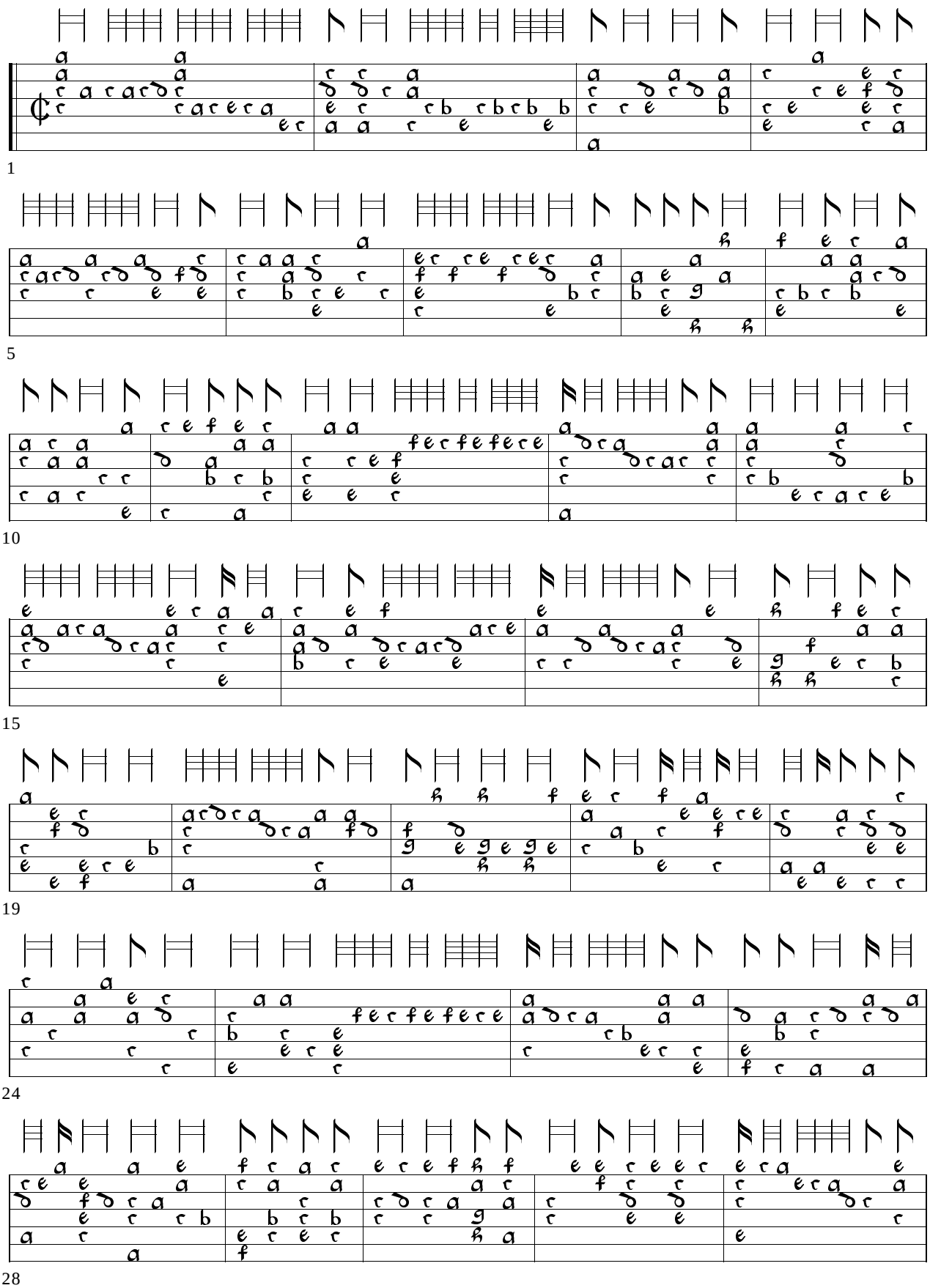


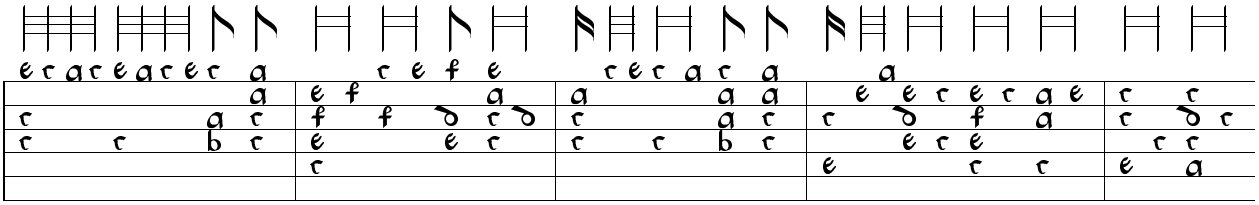
MN11a. Fantasia - Melchior Neusidler - 7F8D D-W Guelf 18.7, ff. 210v-211v





MN11b-Z2a. Bewar mich Herr - Zirler D-Mbs 266, ff. 10v-11r





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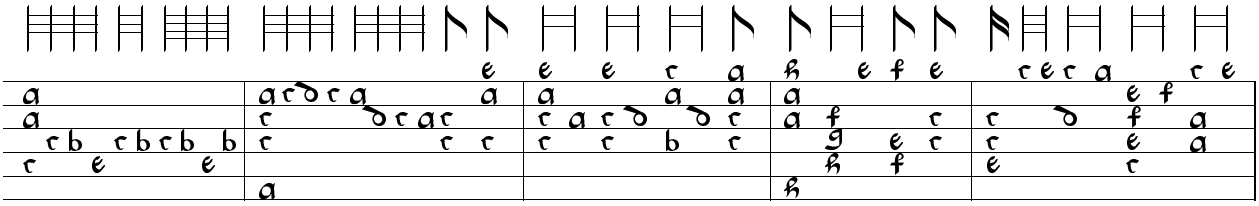

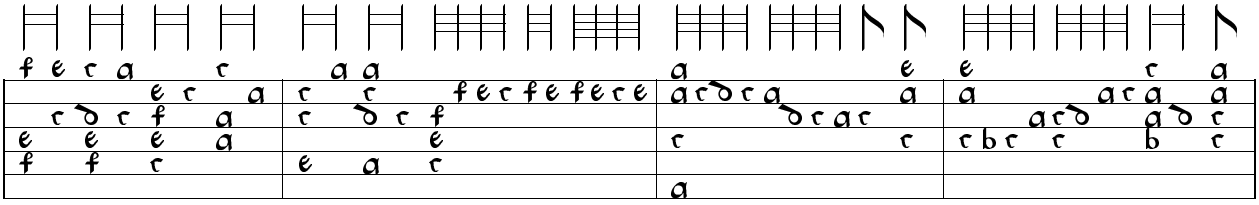

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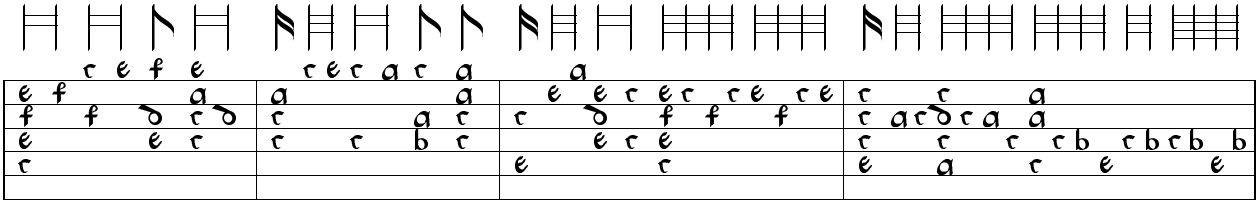

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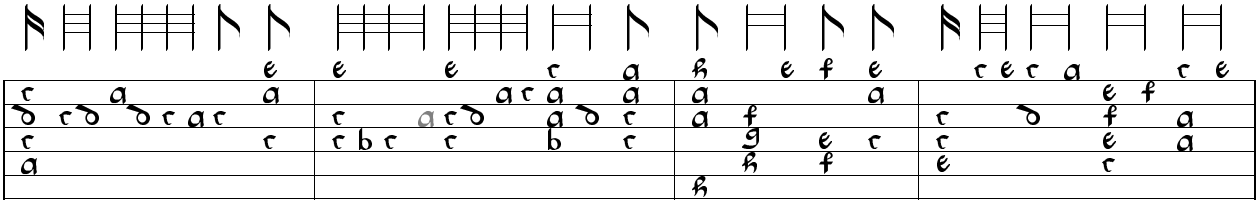

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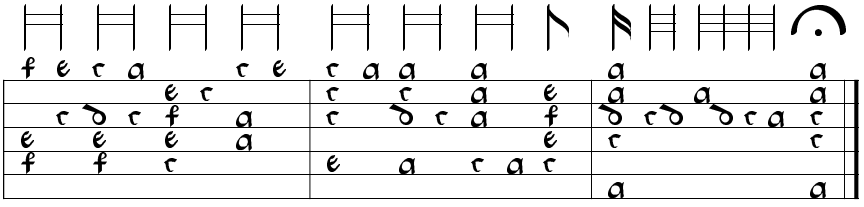

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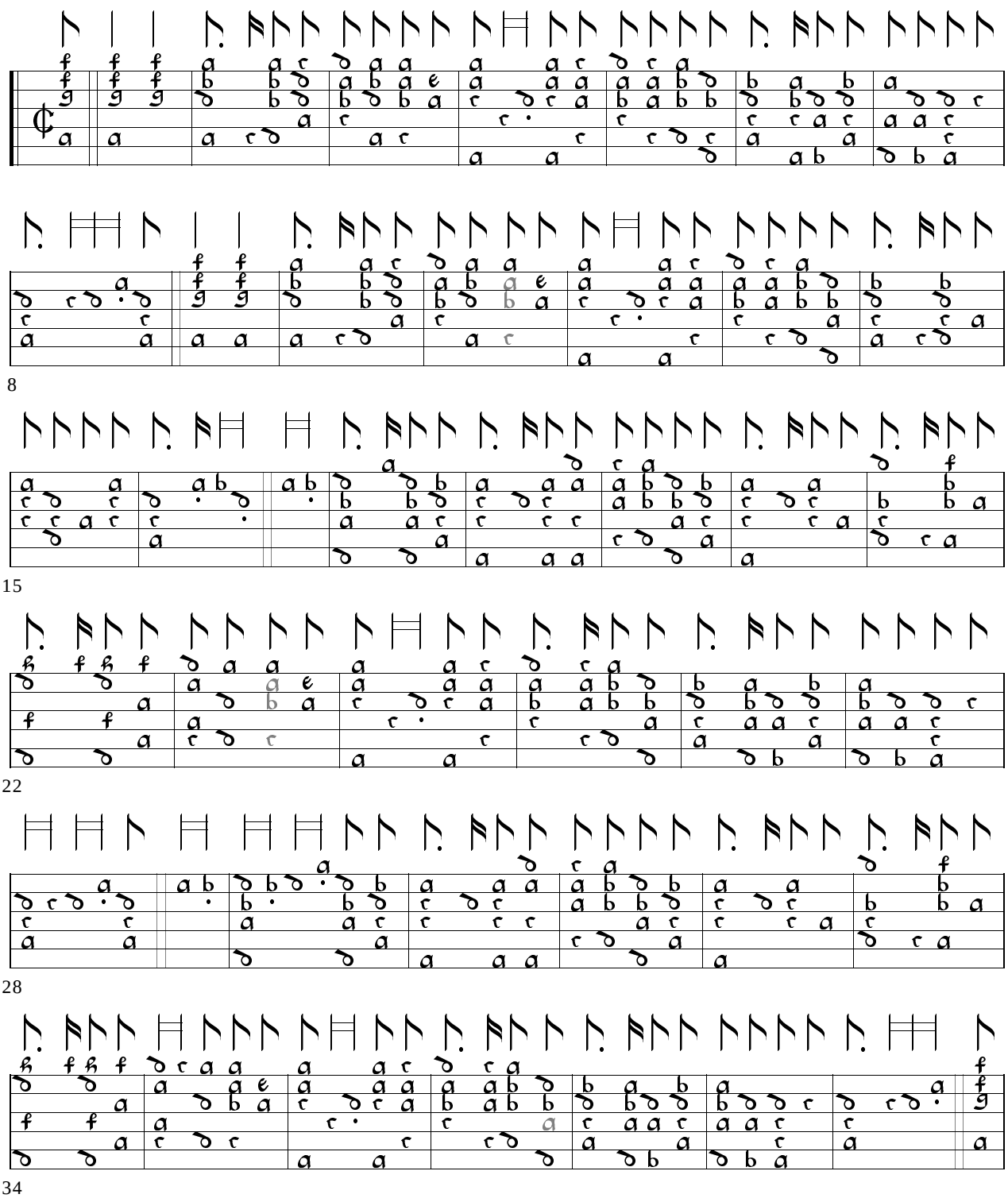
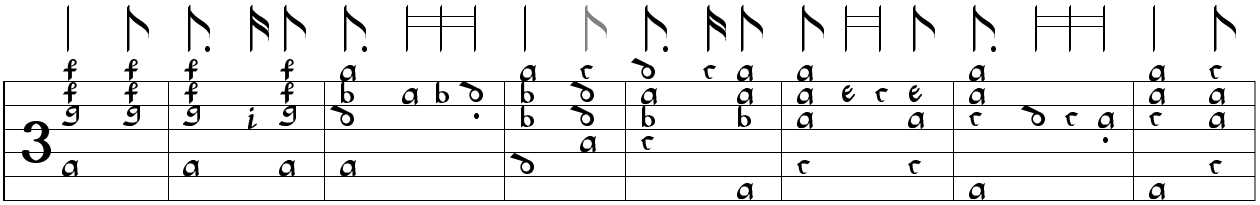
MN11c-H11a. Proficiat jr lieben herren - Hupffauff - AA8BB12-AA16BB24

Neusidler 1574, sigs. K4v-L1r



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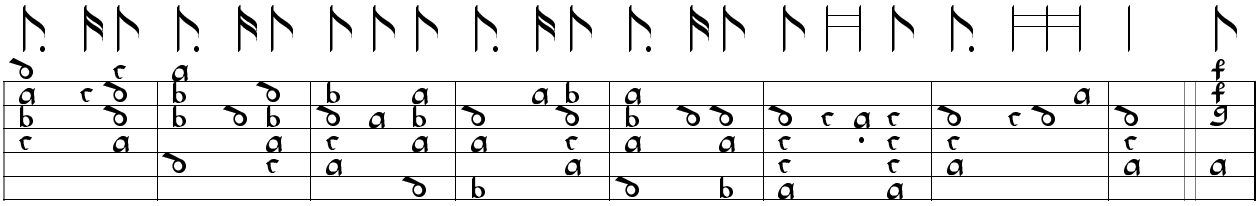

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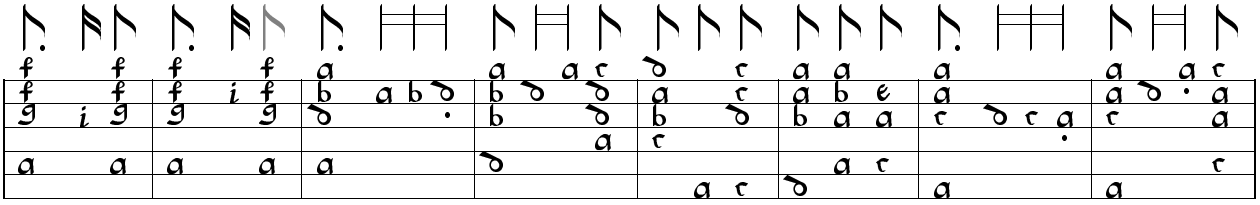

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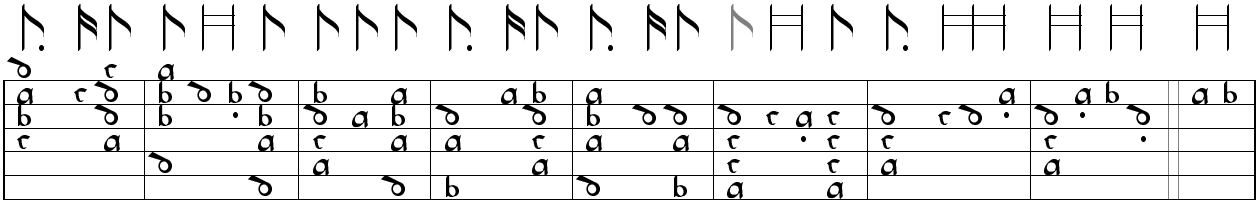

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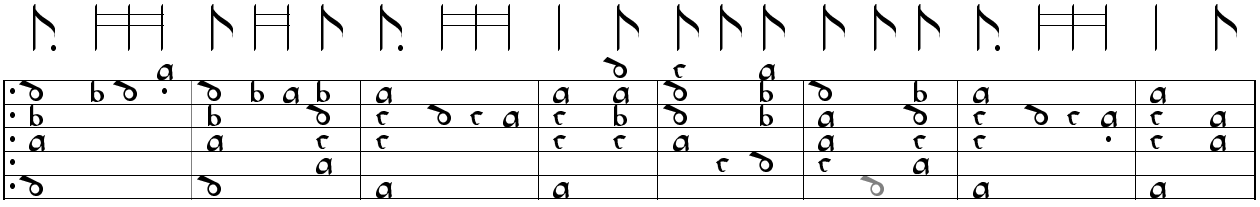

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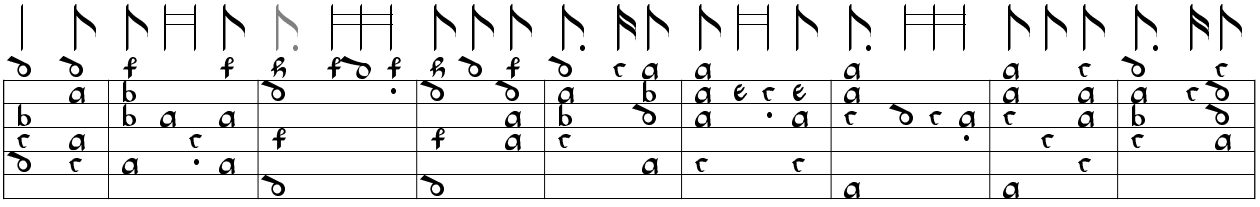

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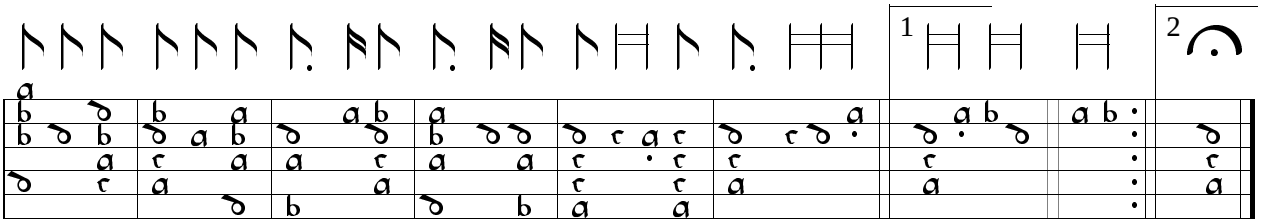


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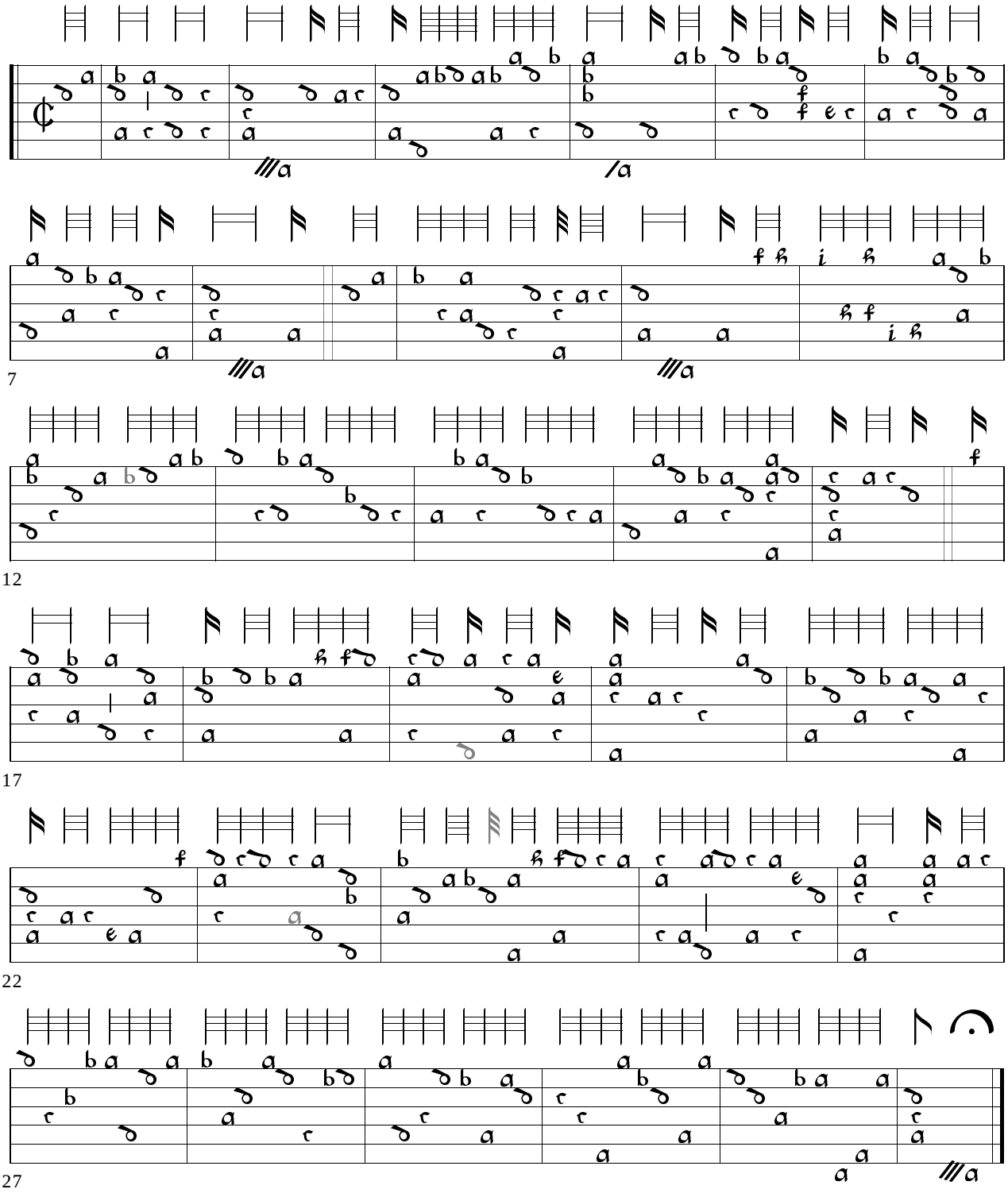
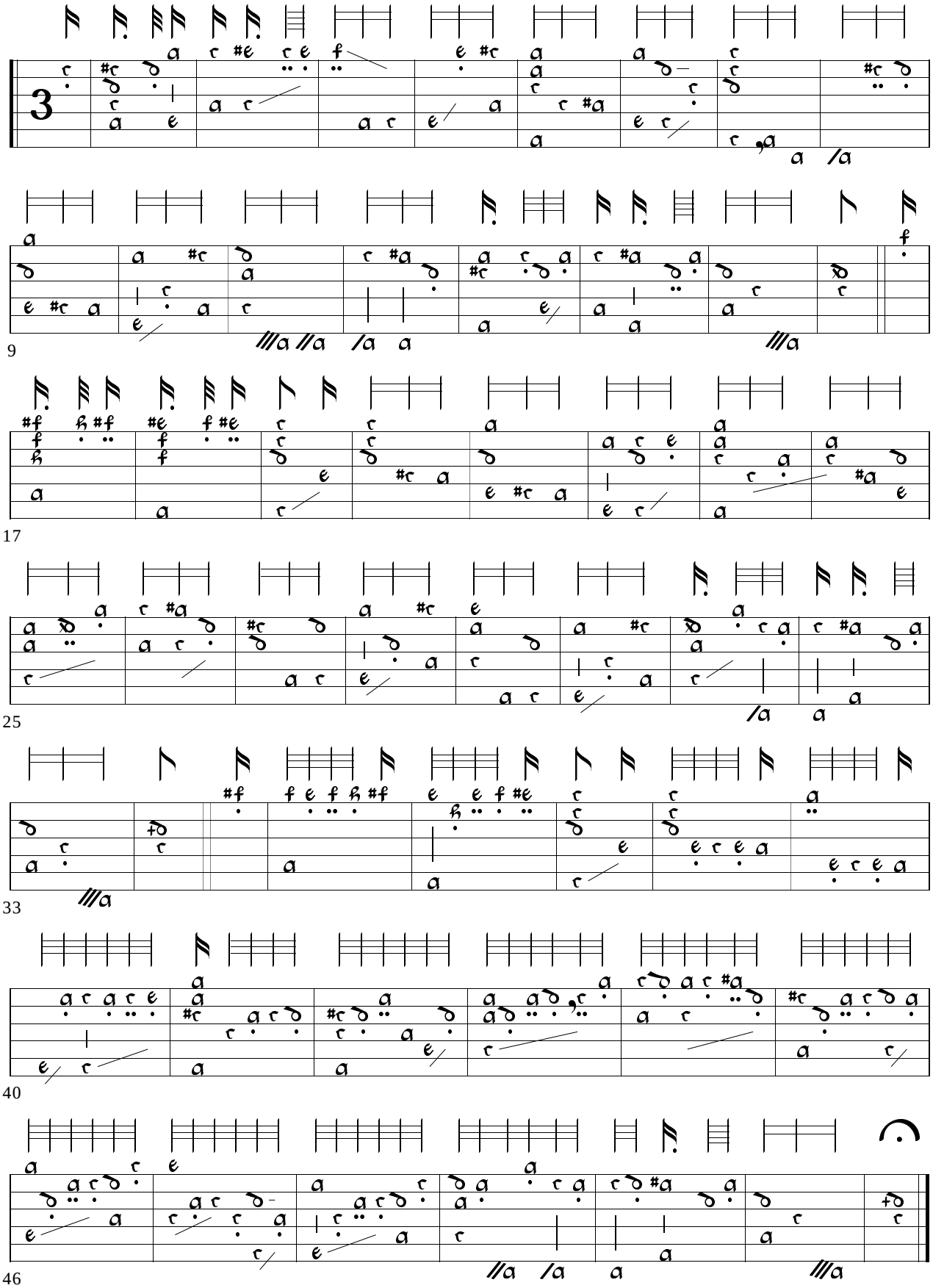
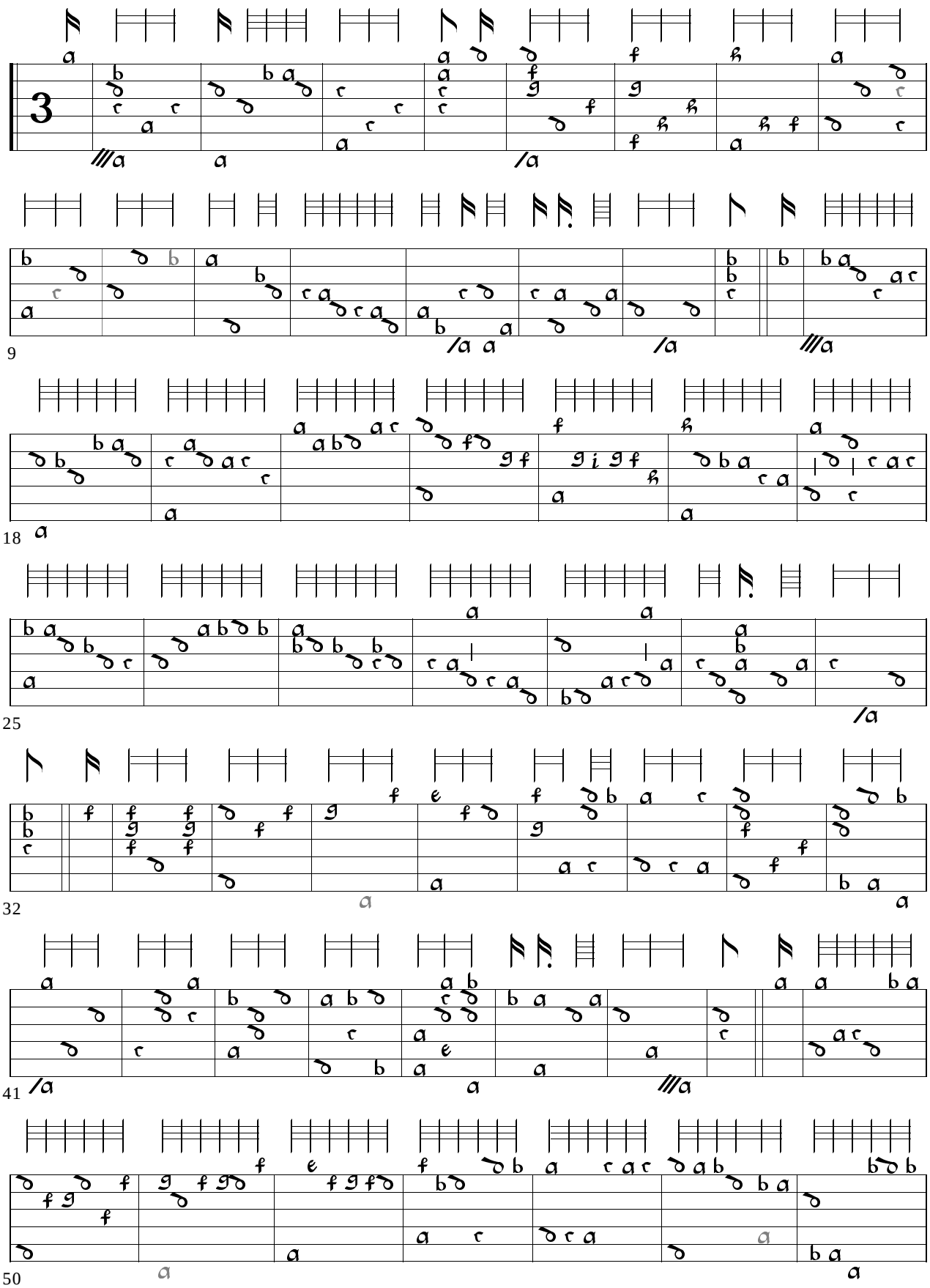
Ballard 2b. Balletto - 7F8Ef10C AA8B16 D-Ngm 33748 I, f. 41r

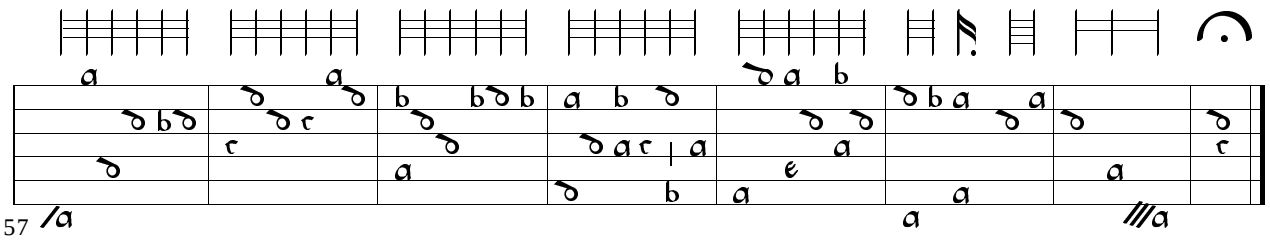


Ballard 11b. (Courante) - A16BB18 7F8E9D10C GB-Lbl 38539, f. 17v

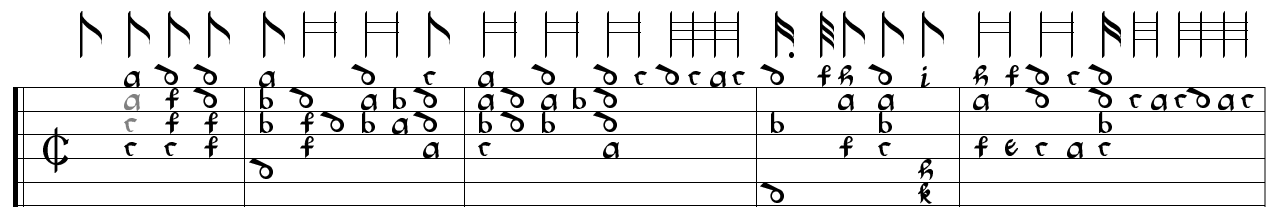


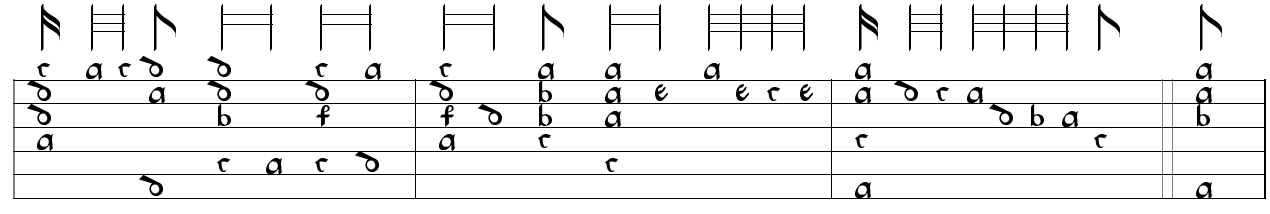
Ballard 12b. Untitled - 7F8Ef10C AABB16 RUS-SPan O No.124, ff. 26v-27r

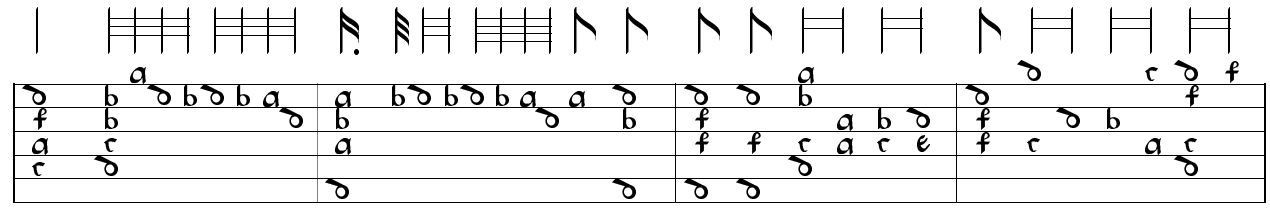


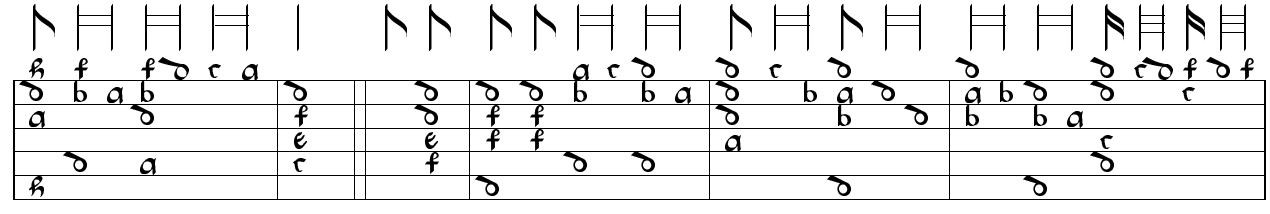


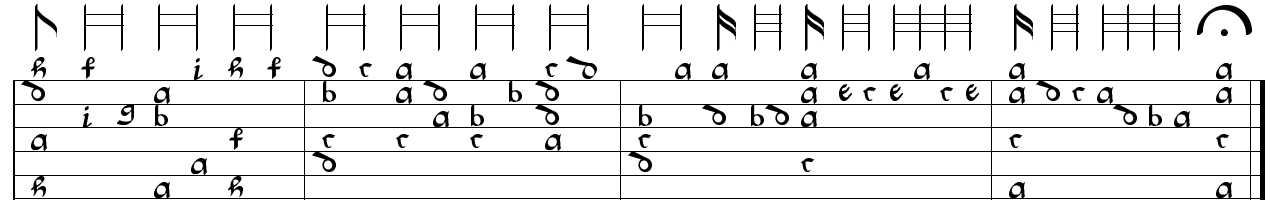

Z1a. Mein selbs bin ich nit gwaltig mehr - Zirler Ochsenkhun 1558, f. 70r



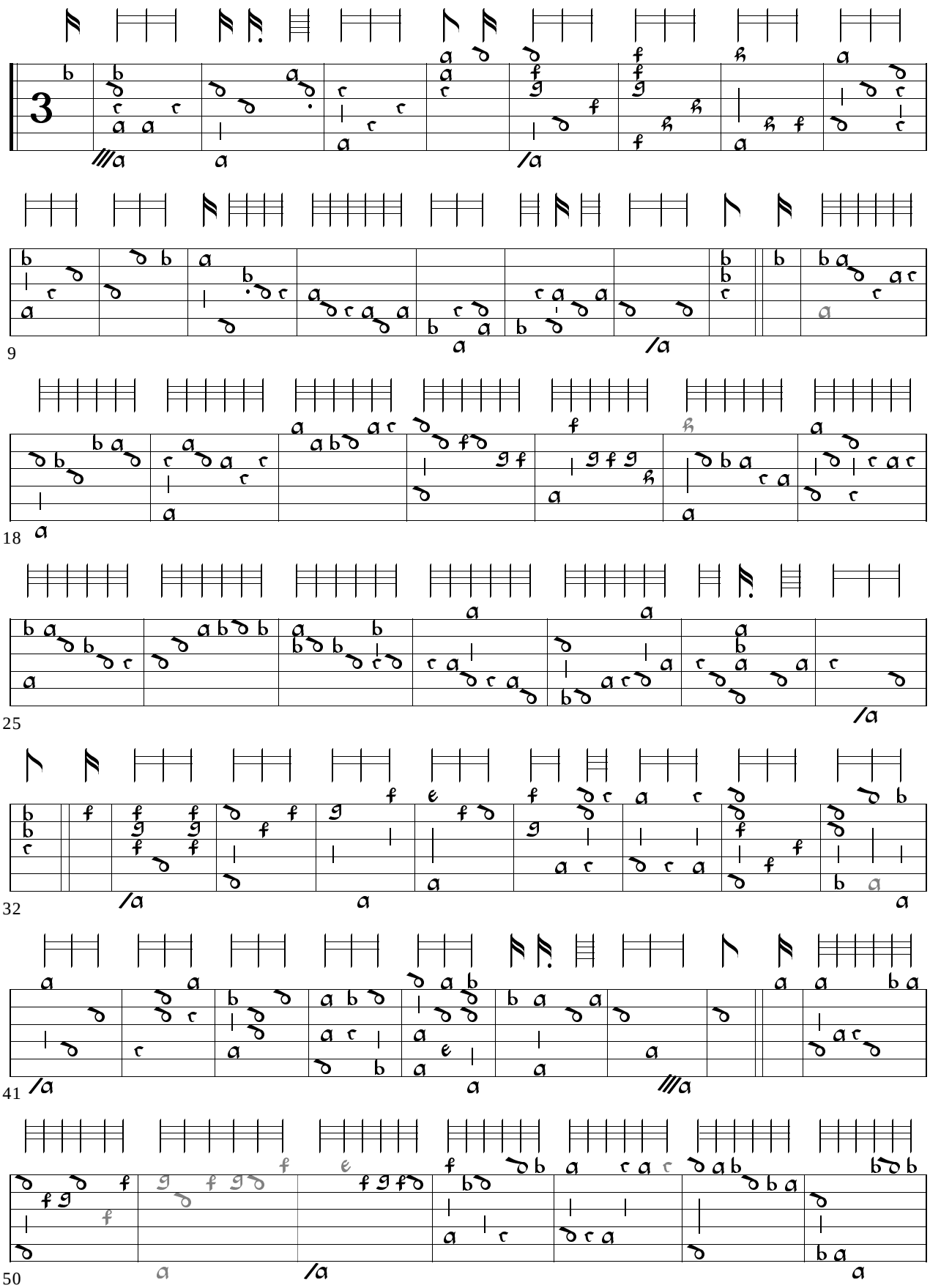



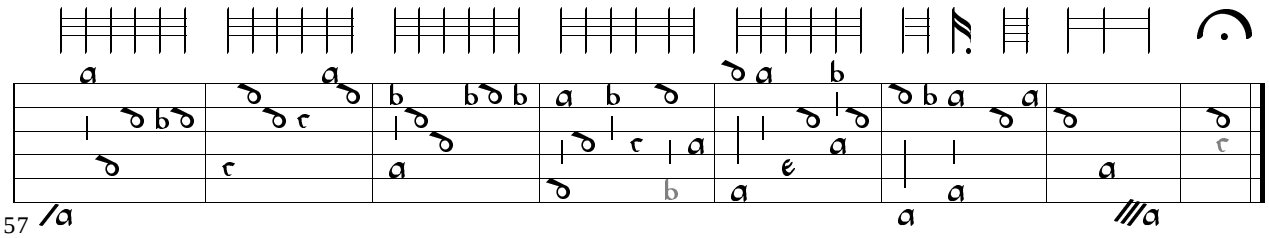



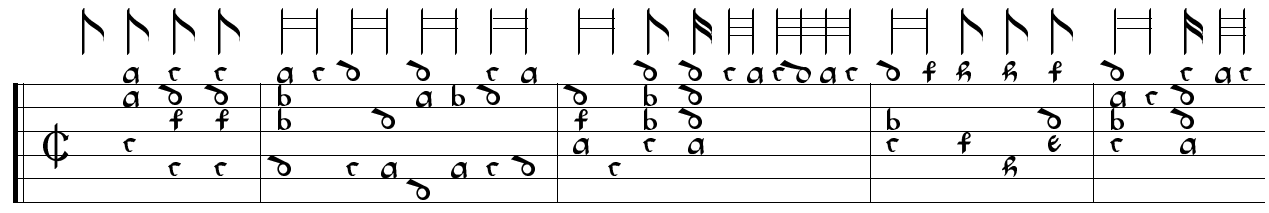



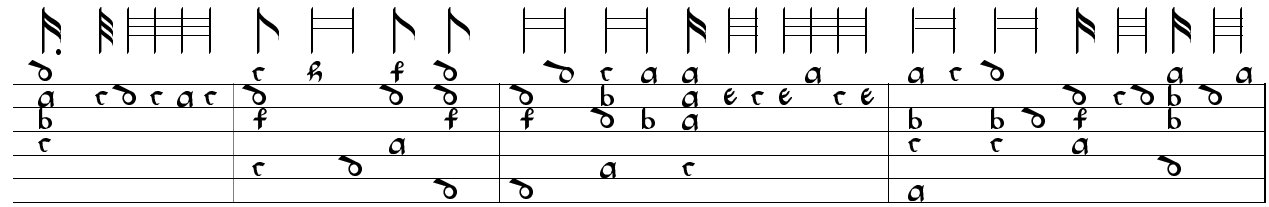
Ballard 12c. Courante - 7F8Ef10C AA16BB16 D-Hs ND VI 3238, pp. 82-83

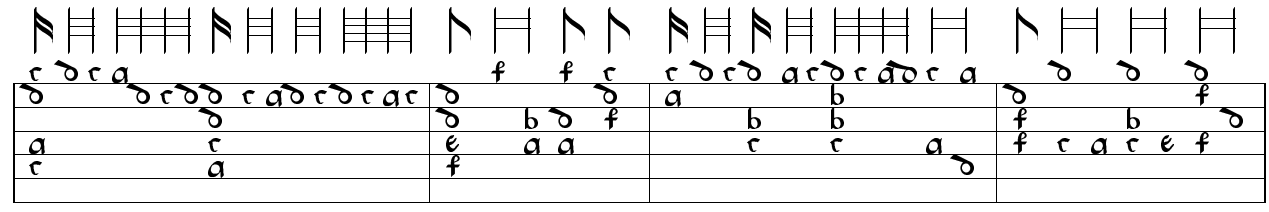


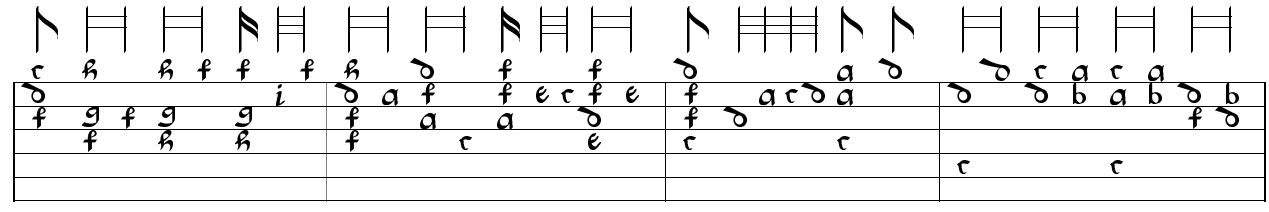


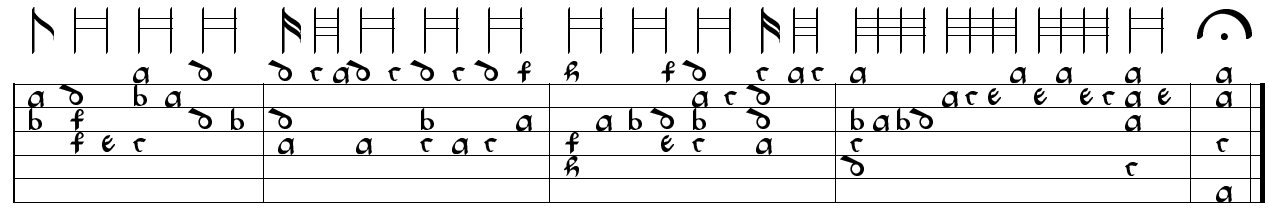

Z1b. Mein selbs bin ich nit gwaltig mehr - Senfl Ochsenkun 1558, f. 73v



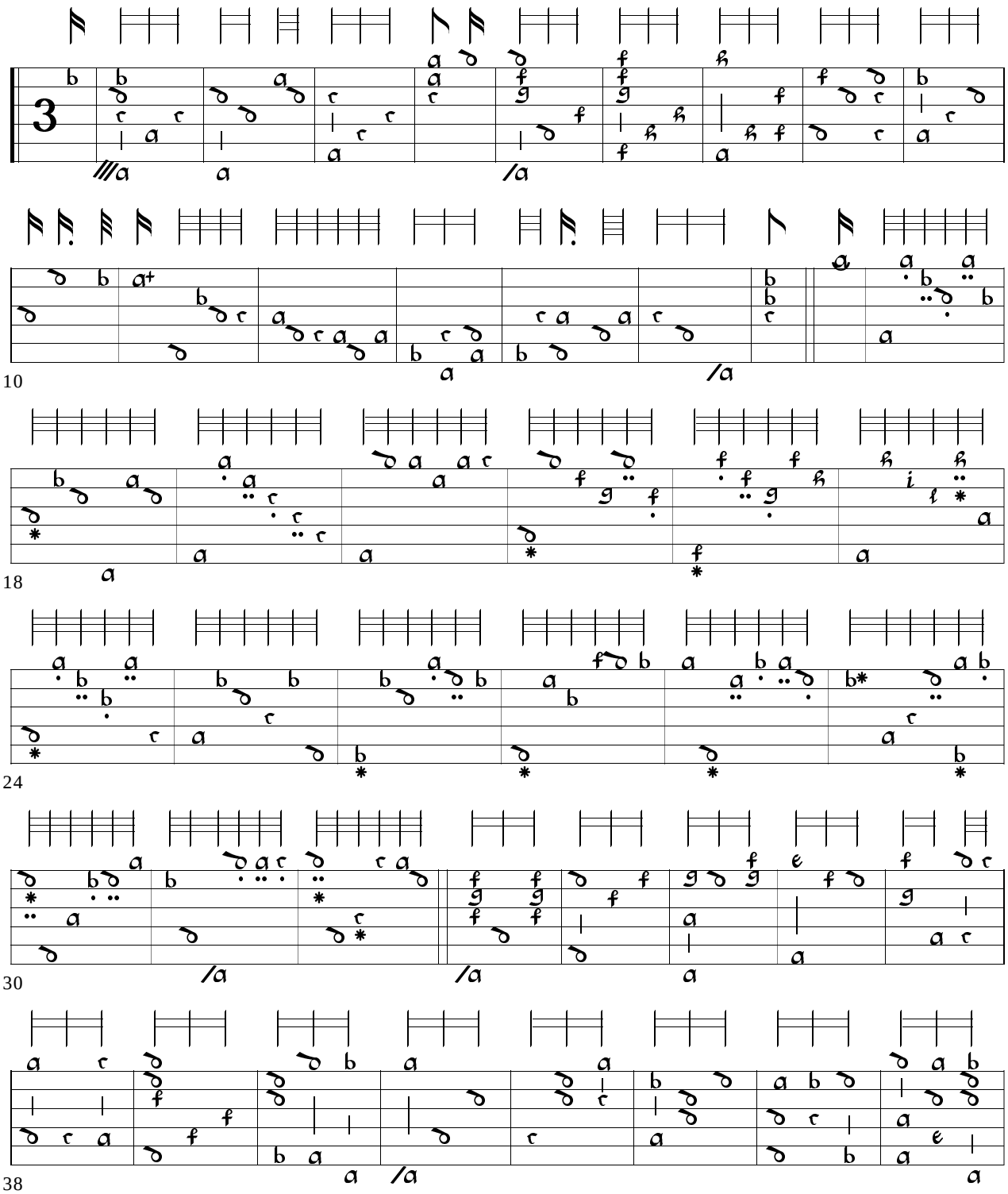


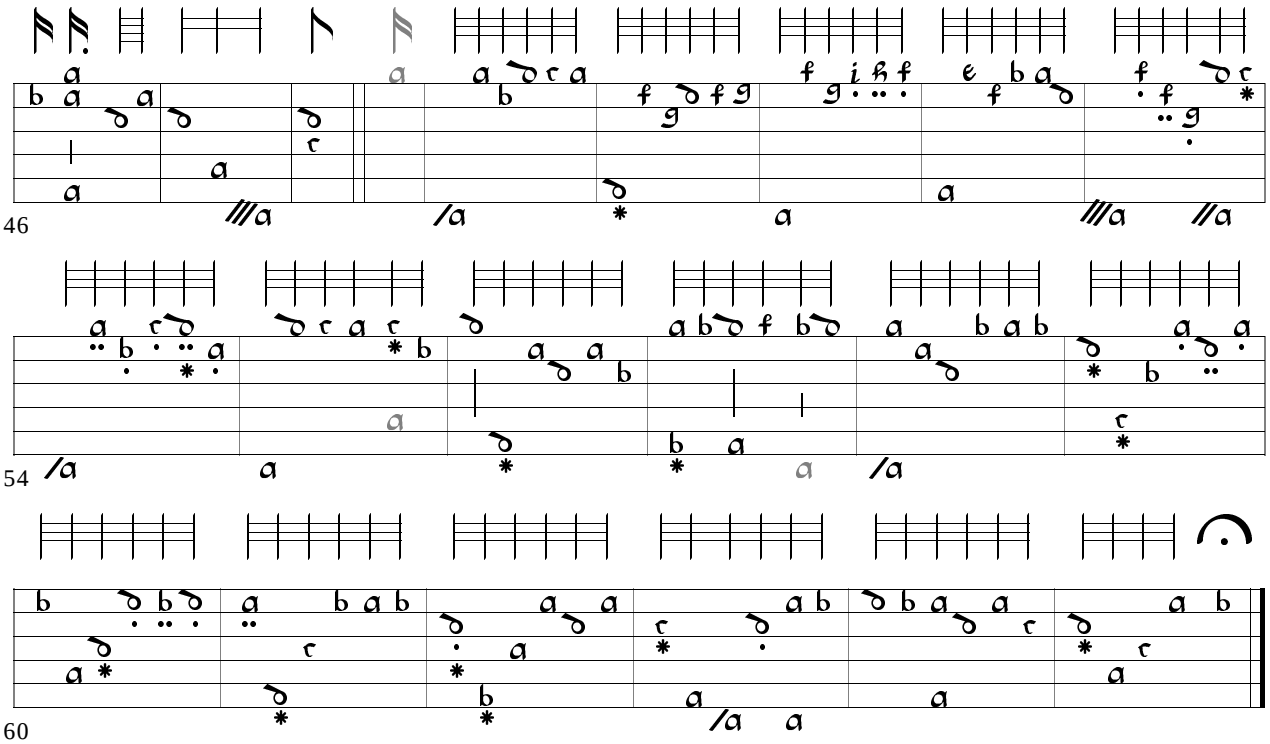



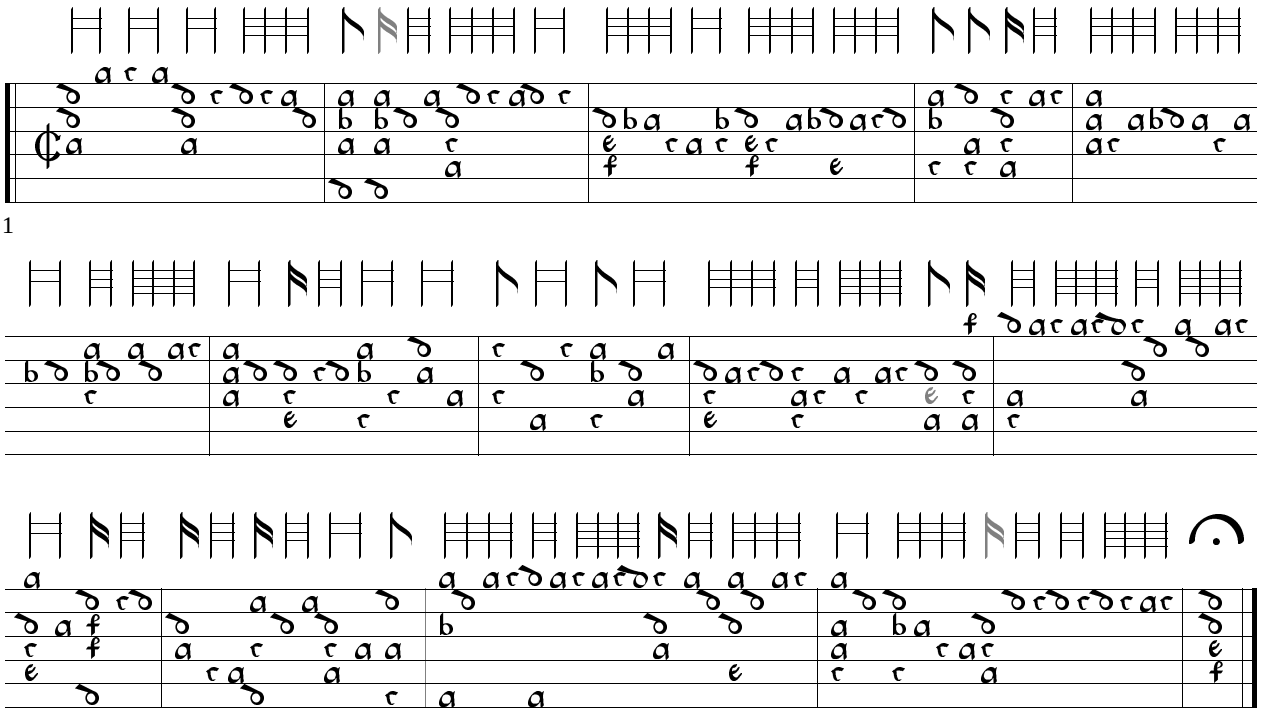
Ballard 12d. Courante Gauthier - Untitled - 7F8Ef9D10C AAB16B17

GB-Cfm 689, f. 62r - B-Bc 26369, ff. 23r & 26v

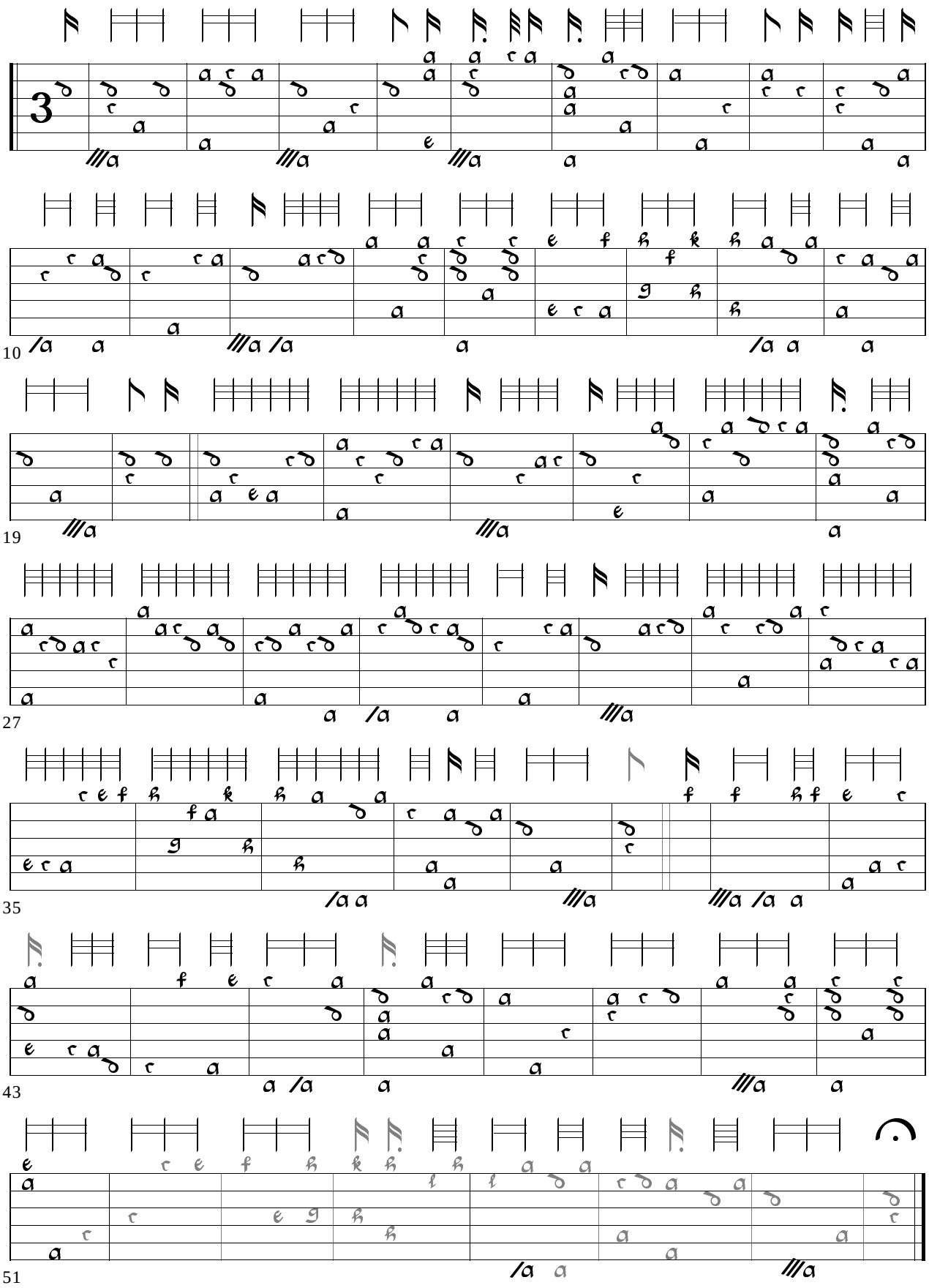




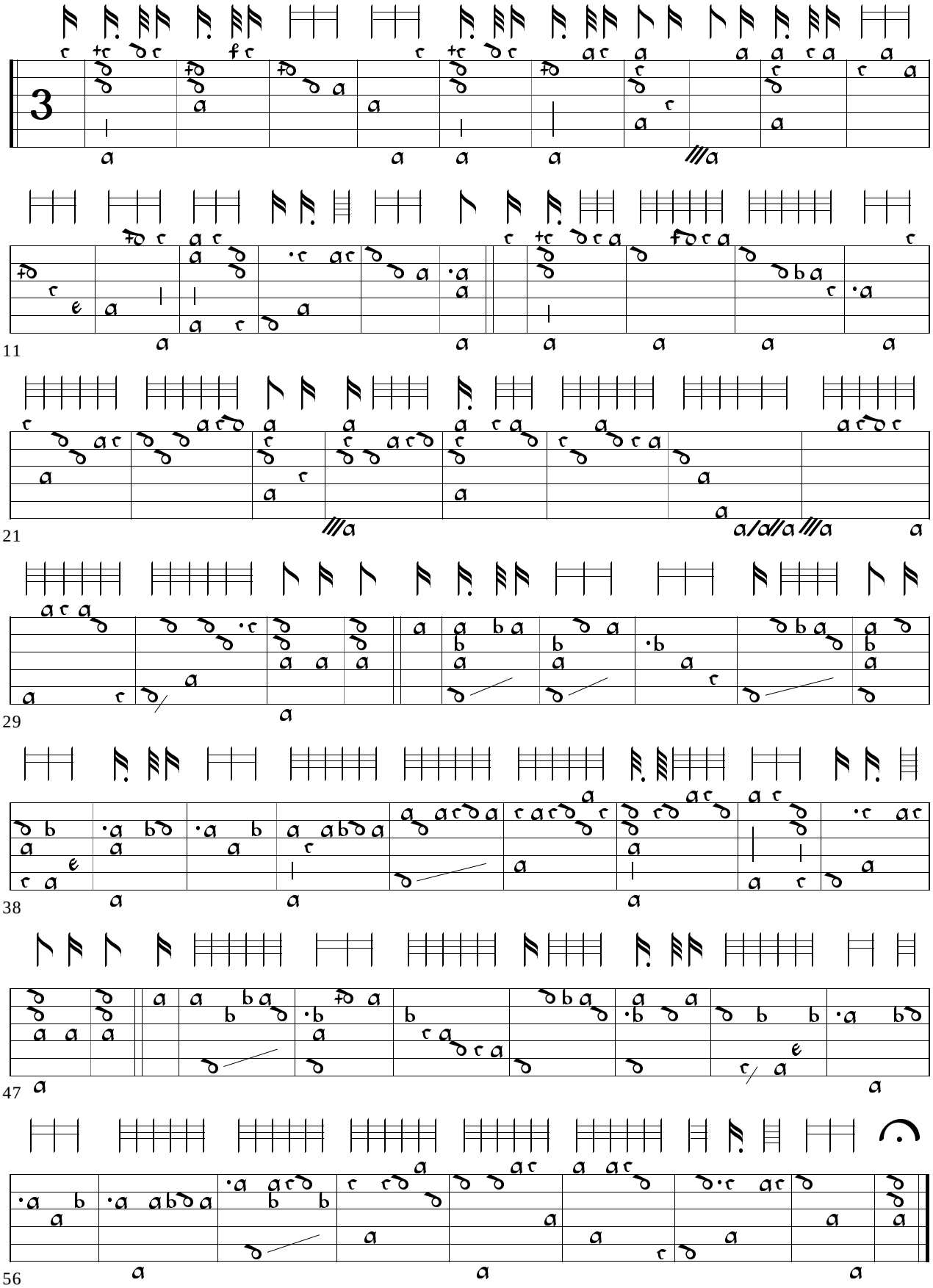

Z2b. Bewar mich Herr Gott - Zirler CH-Bu F.IX.70, p. 78



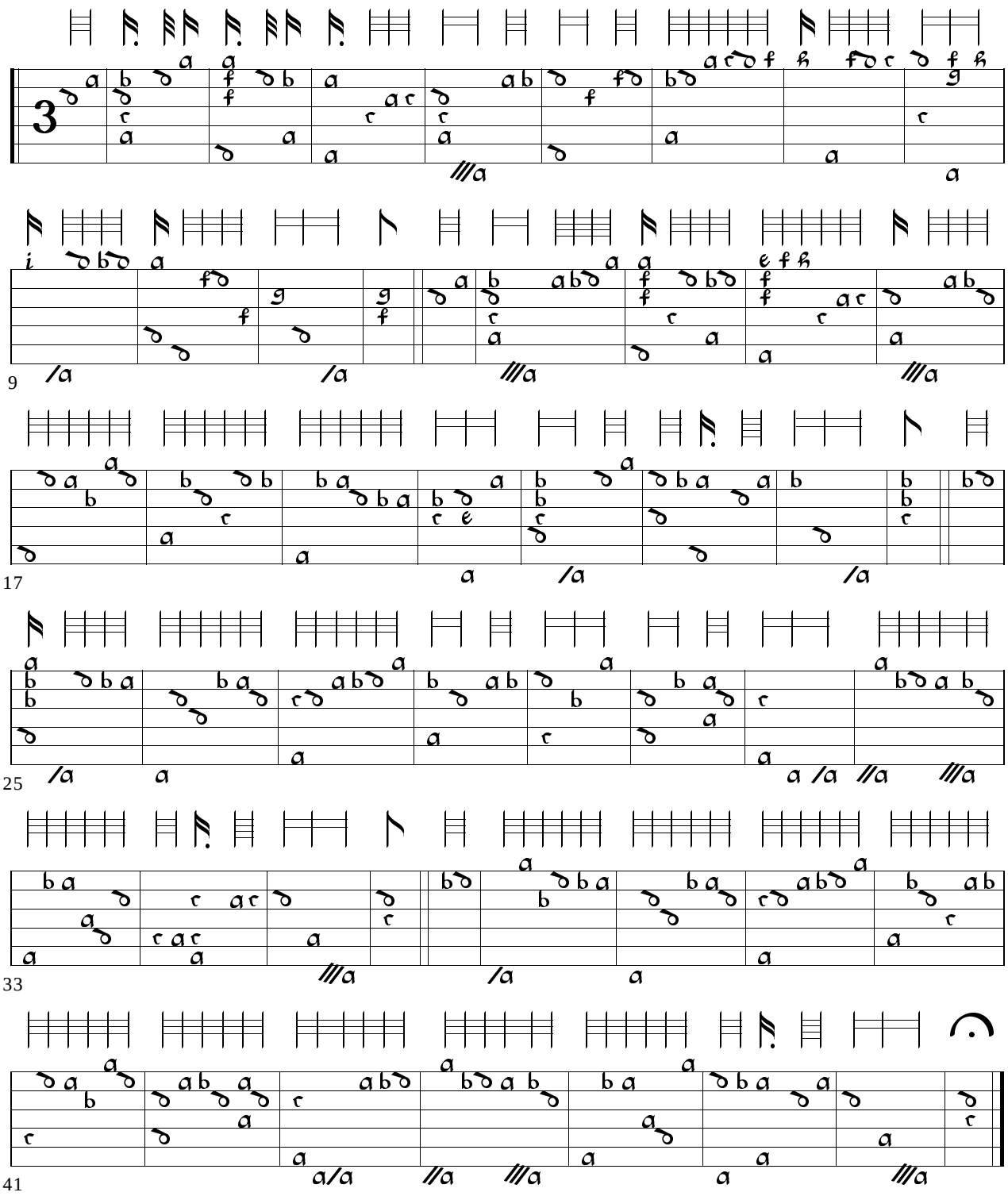
Ballard 13b. (Courante) - 7F8E10C AA20B18 CH-SO DA 111, f. 4v



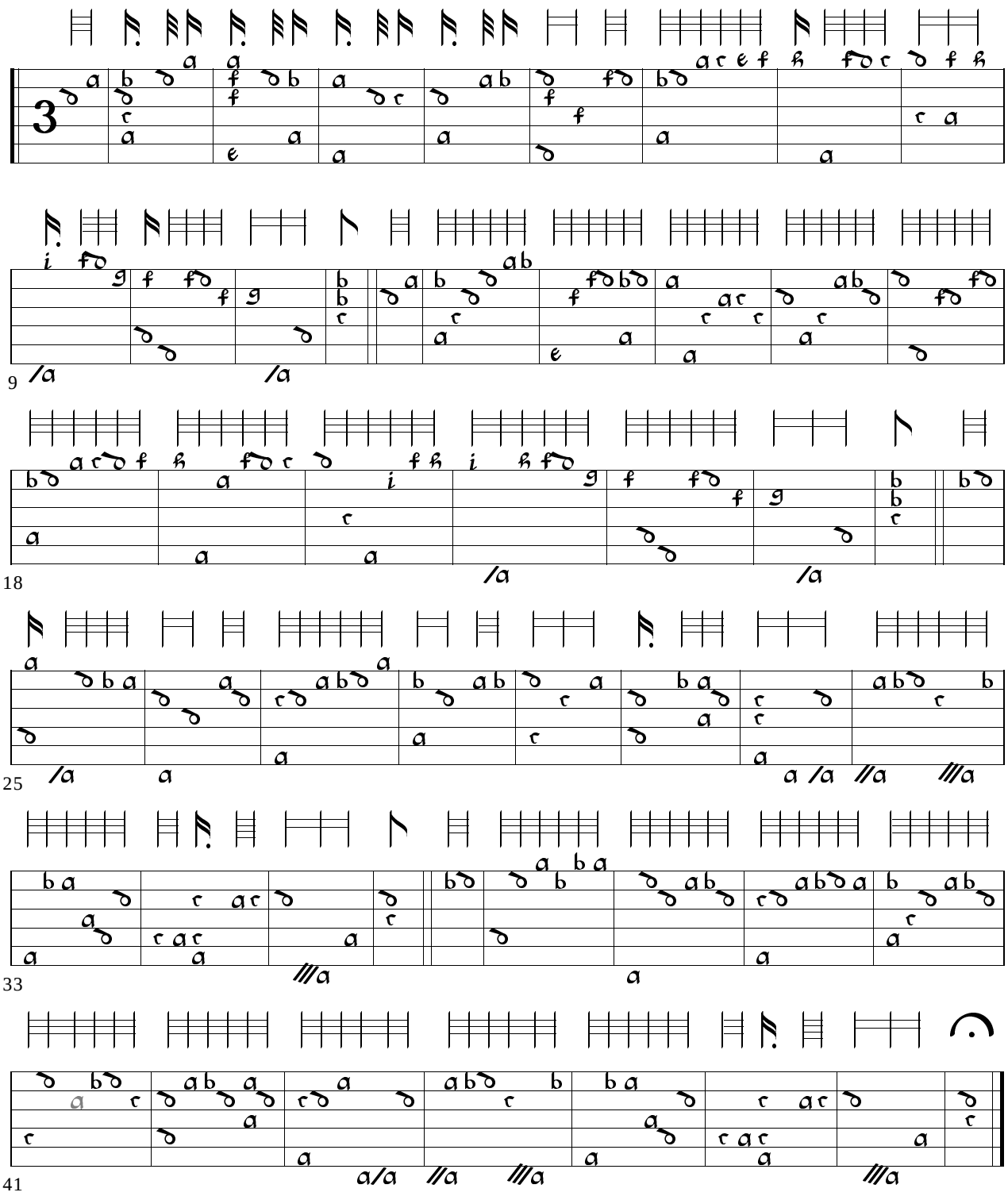
Ballard 15b. Corranto - 7F8E9D10C AABB16 GB-Ctc O.16.2, pp. 125-124



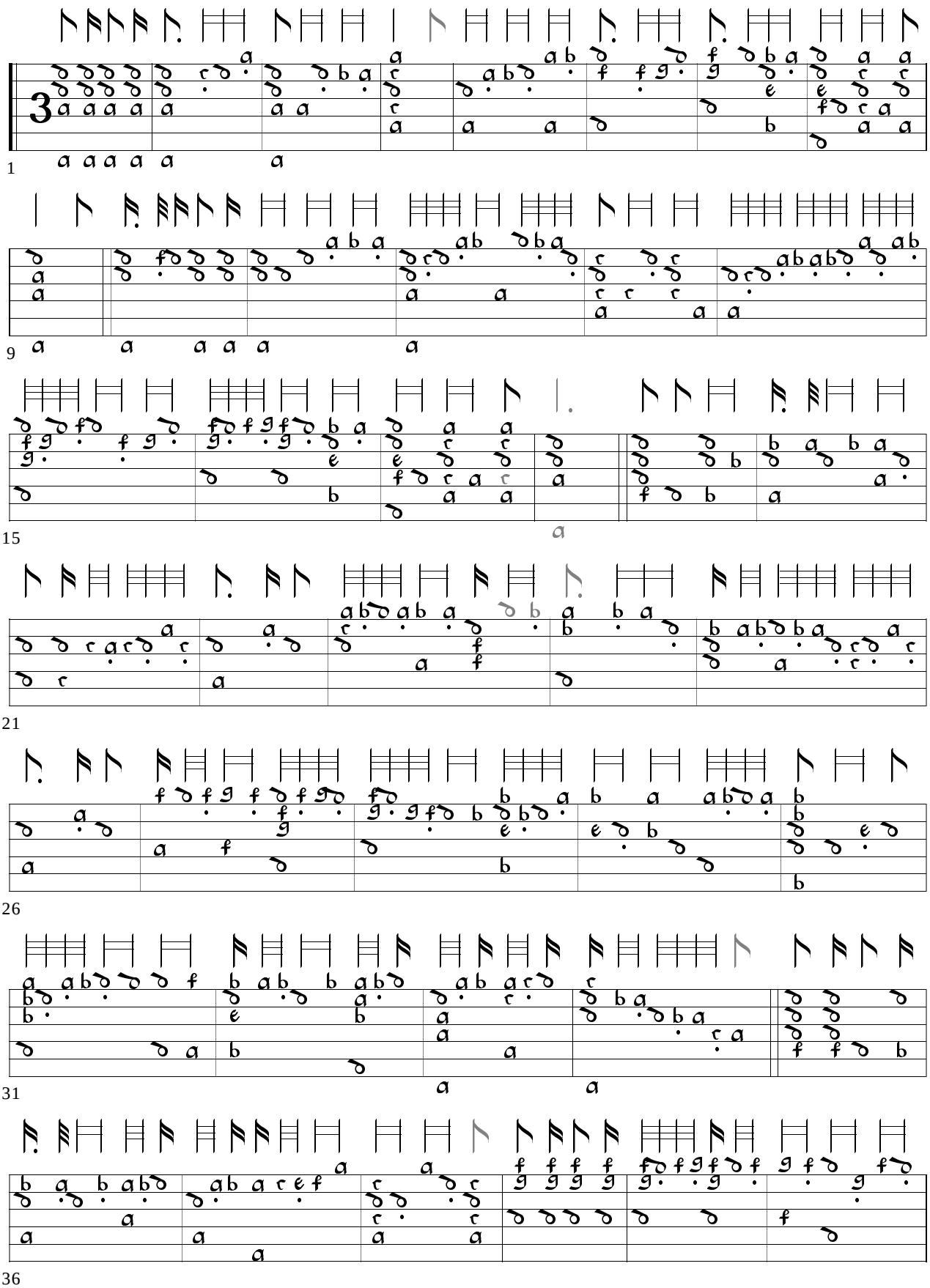
Ballard 18b. Courante G(authier) - 7F8Ef9D10C AABB12 CH-SO DA 111, ff. 14v-15r

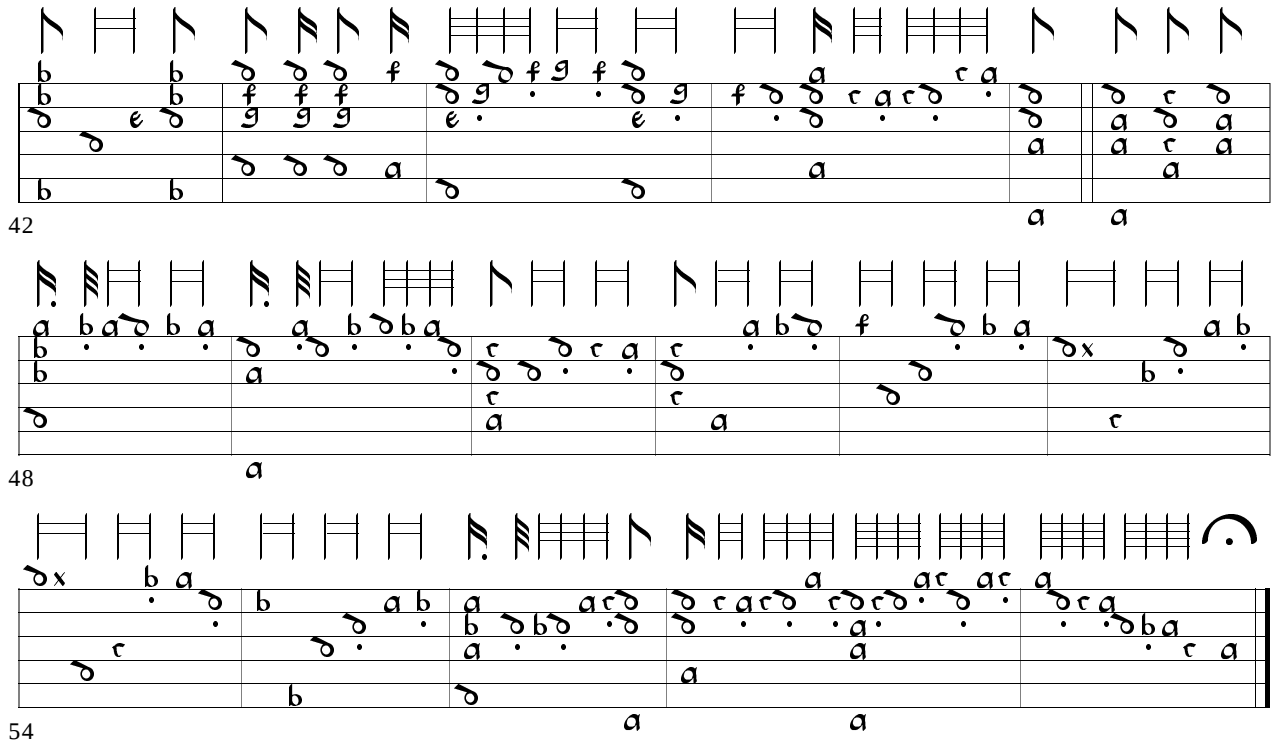


Ballard 18c. Courante Gothier - 7F8Ef9D10C AABB12 CZ-Pnm G.IV.18, ff. 100v-101r

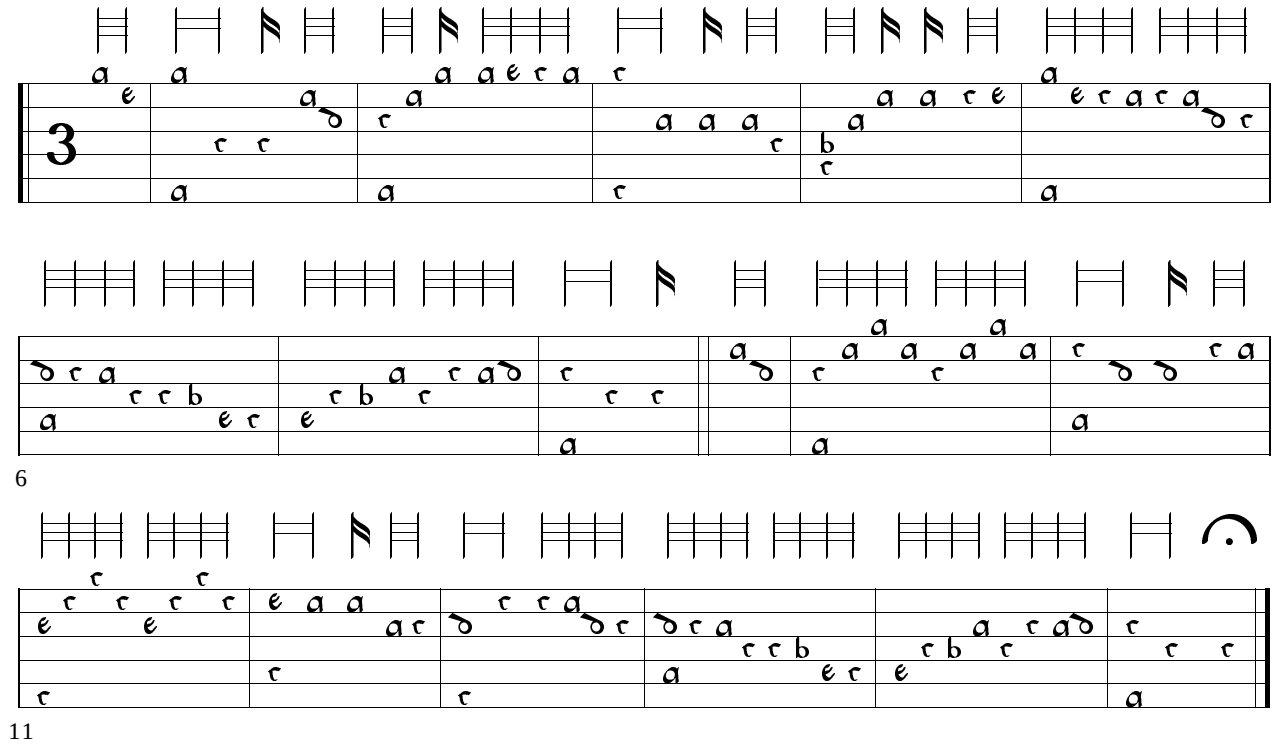


P2. Passionata bell(issi)ma da Ballard - 7F AA9B16C12D12 D-W Guelf. 18.7, ff. 201v-202r

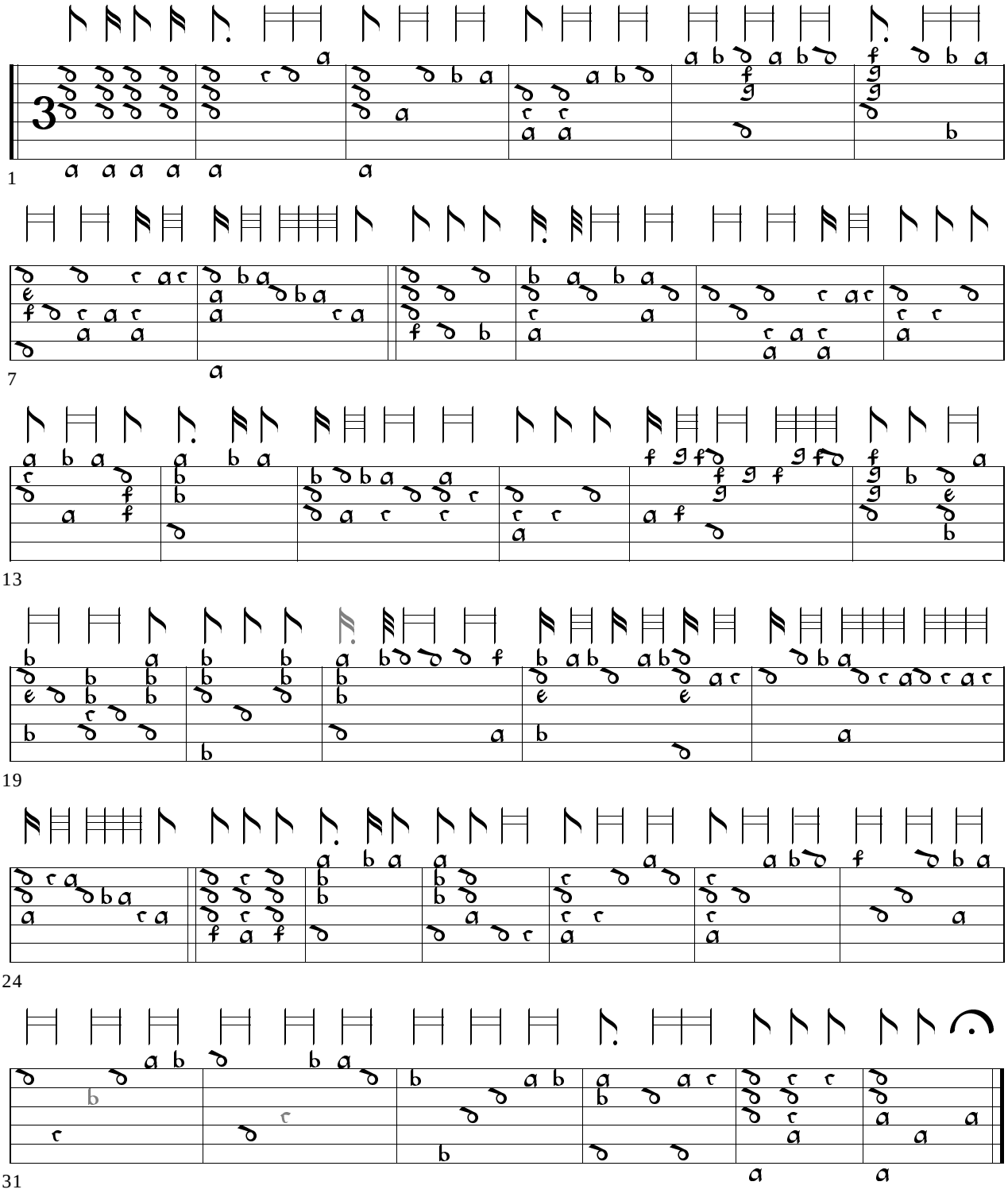




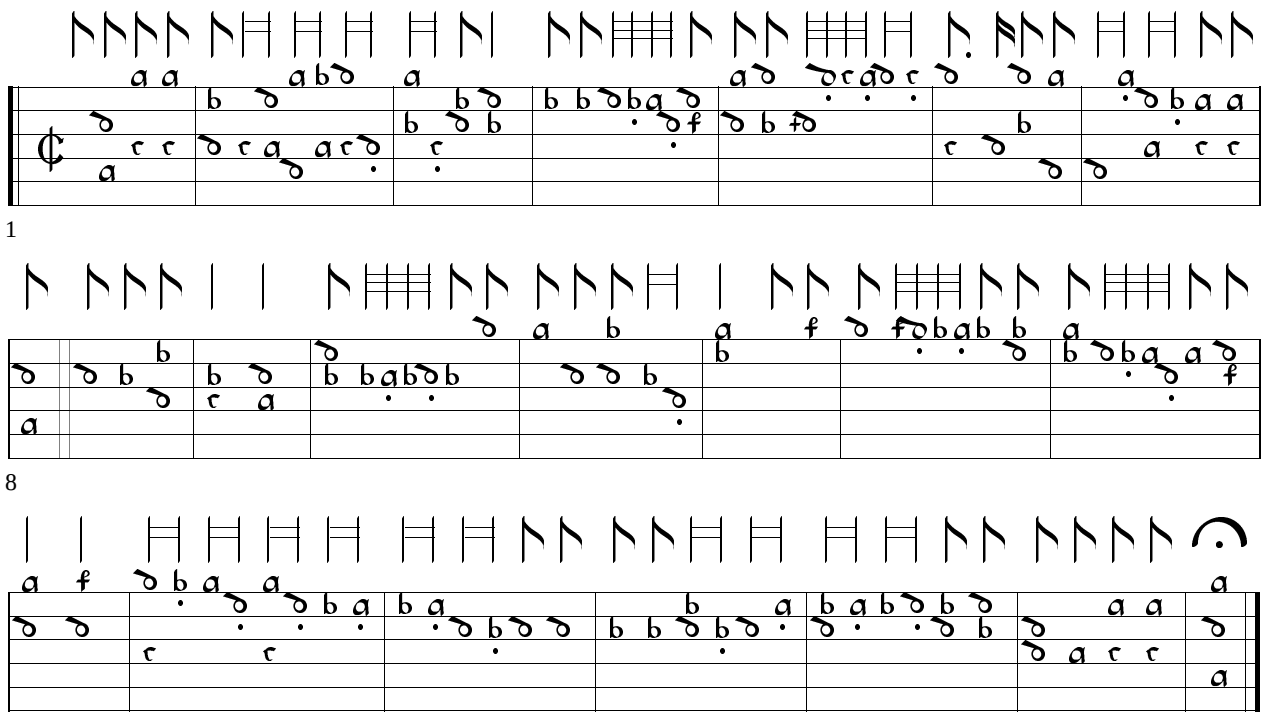

HP1. Sailors Hornpipe - AB8 arranged for renaissance lute



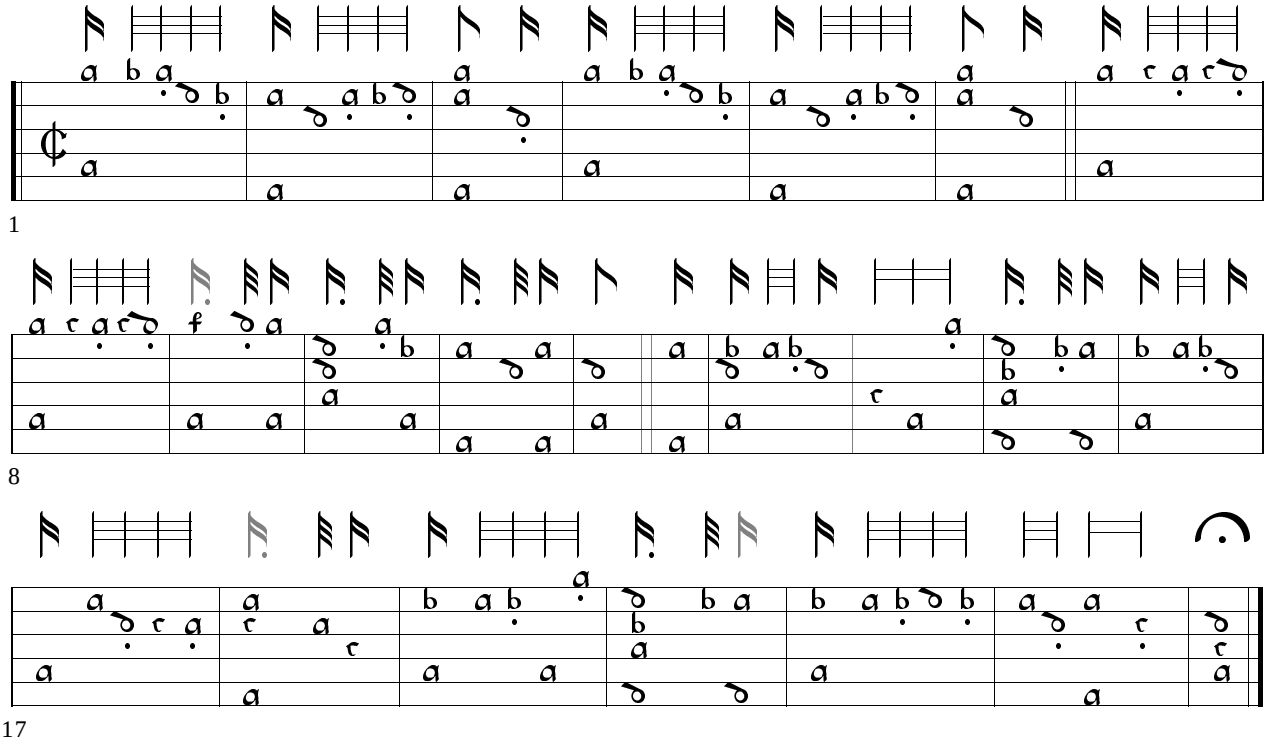
P3. La Passionatta - 7F A8B16D12 PL-Kj 40032, p. 394



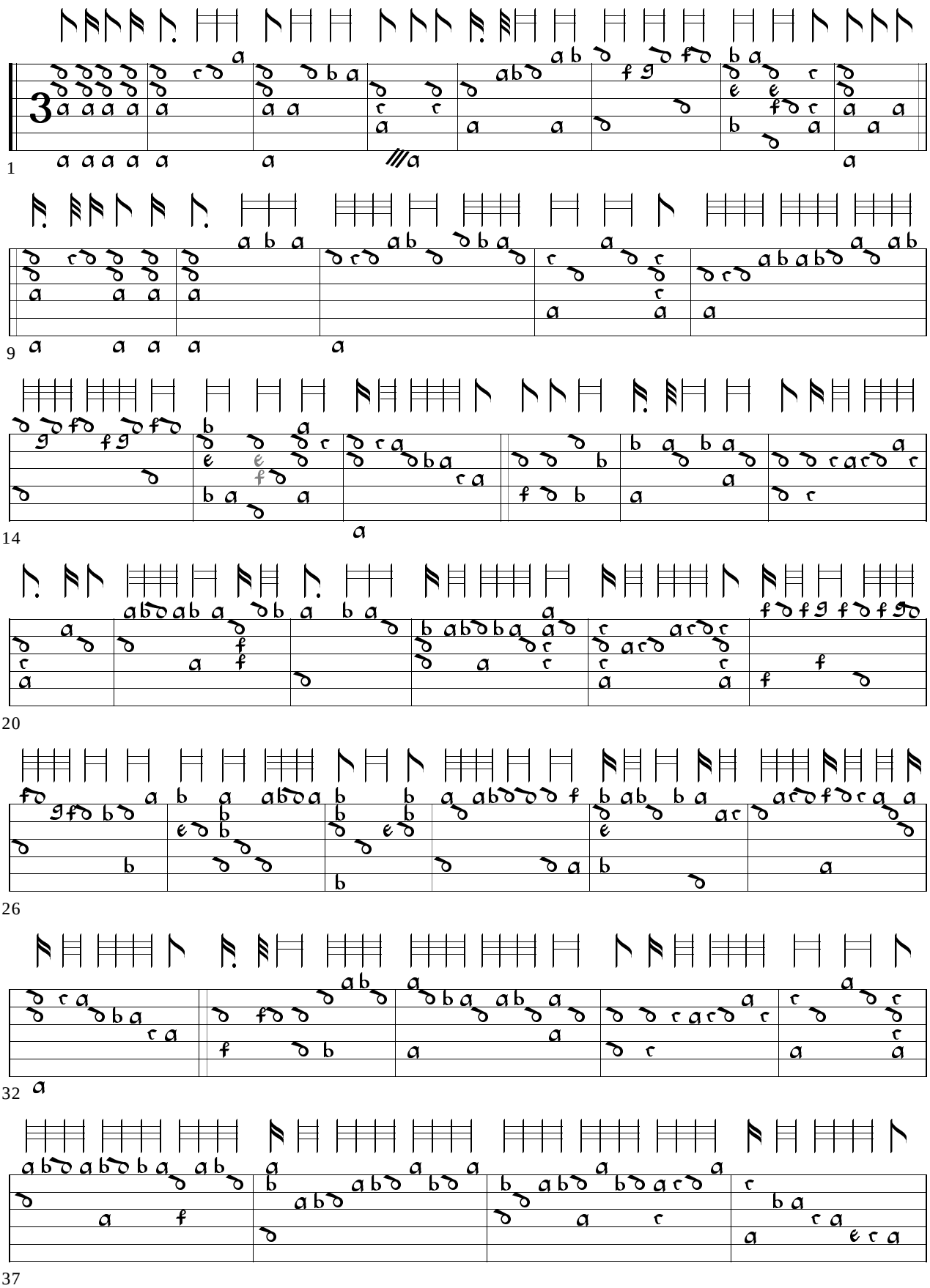
Z1c. Mein selbs bin ich nit gwalltig mer hd - Senfl D-Mbs 1512, f. 11r

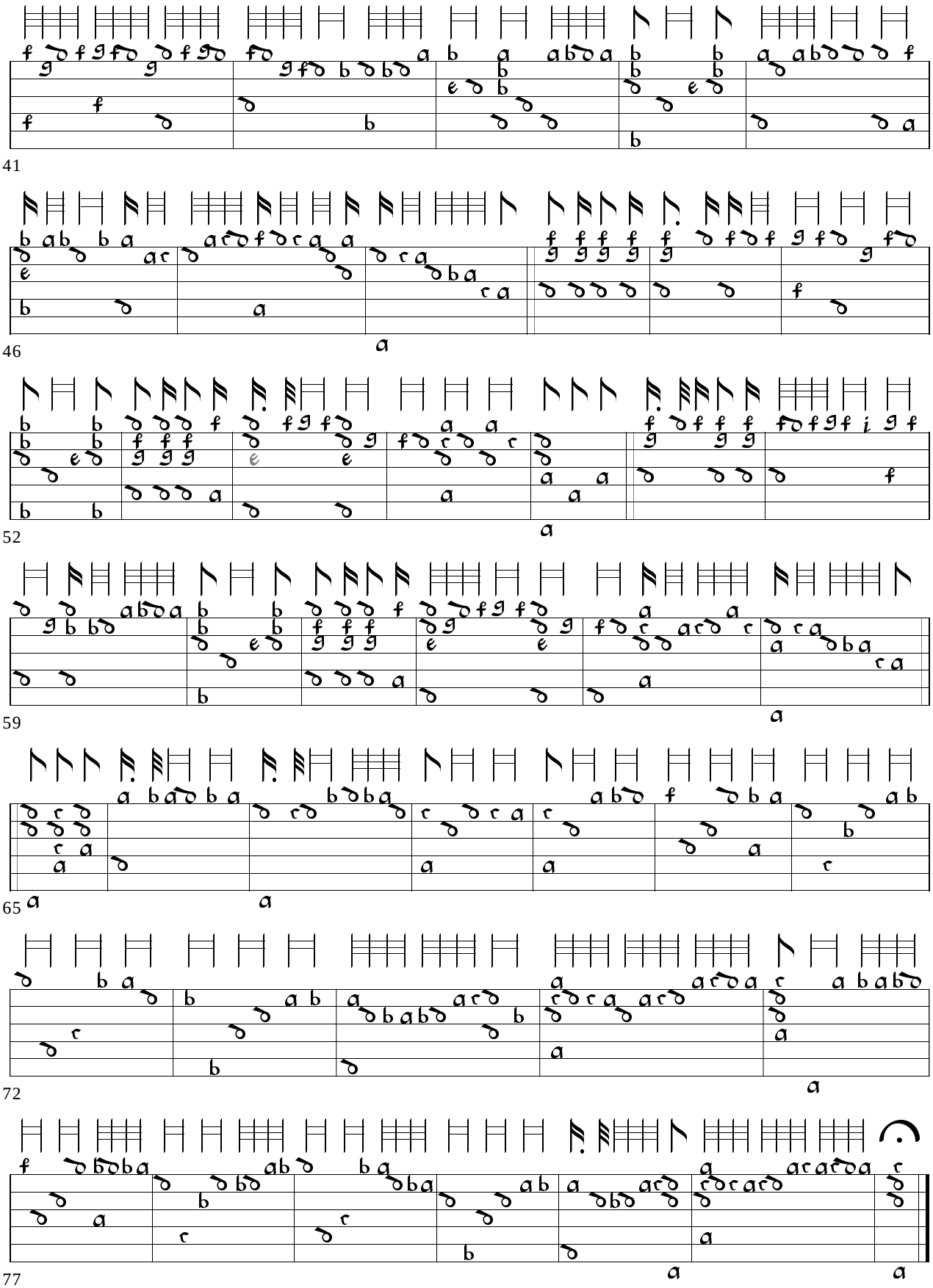


App 2. Branle II - A6B6C11 CH-Bu F.IX.70, p. 284

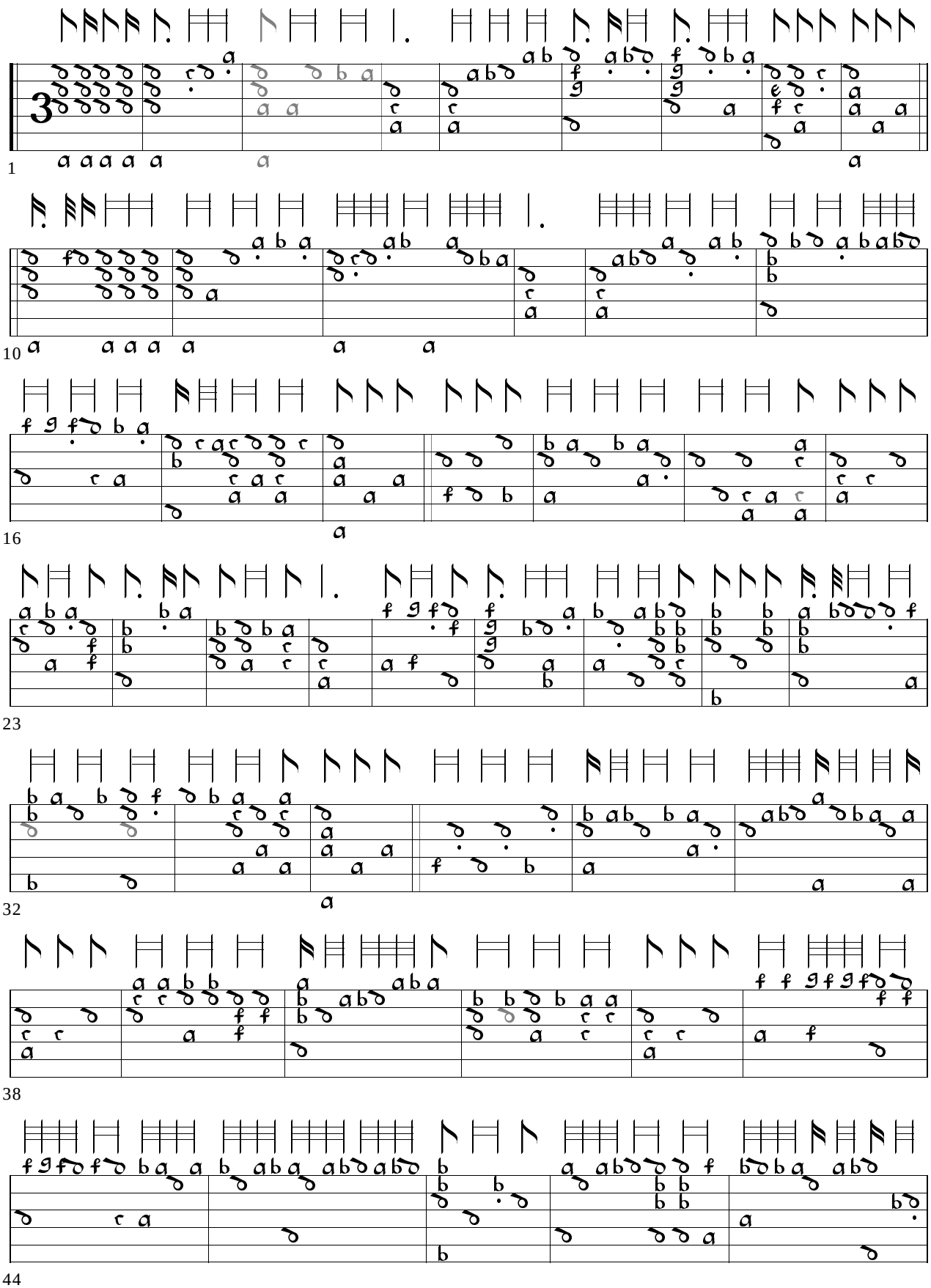


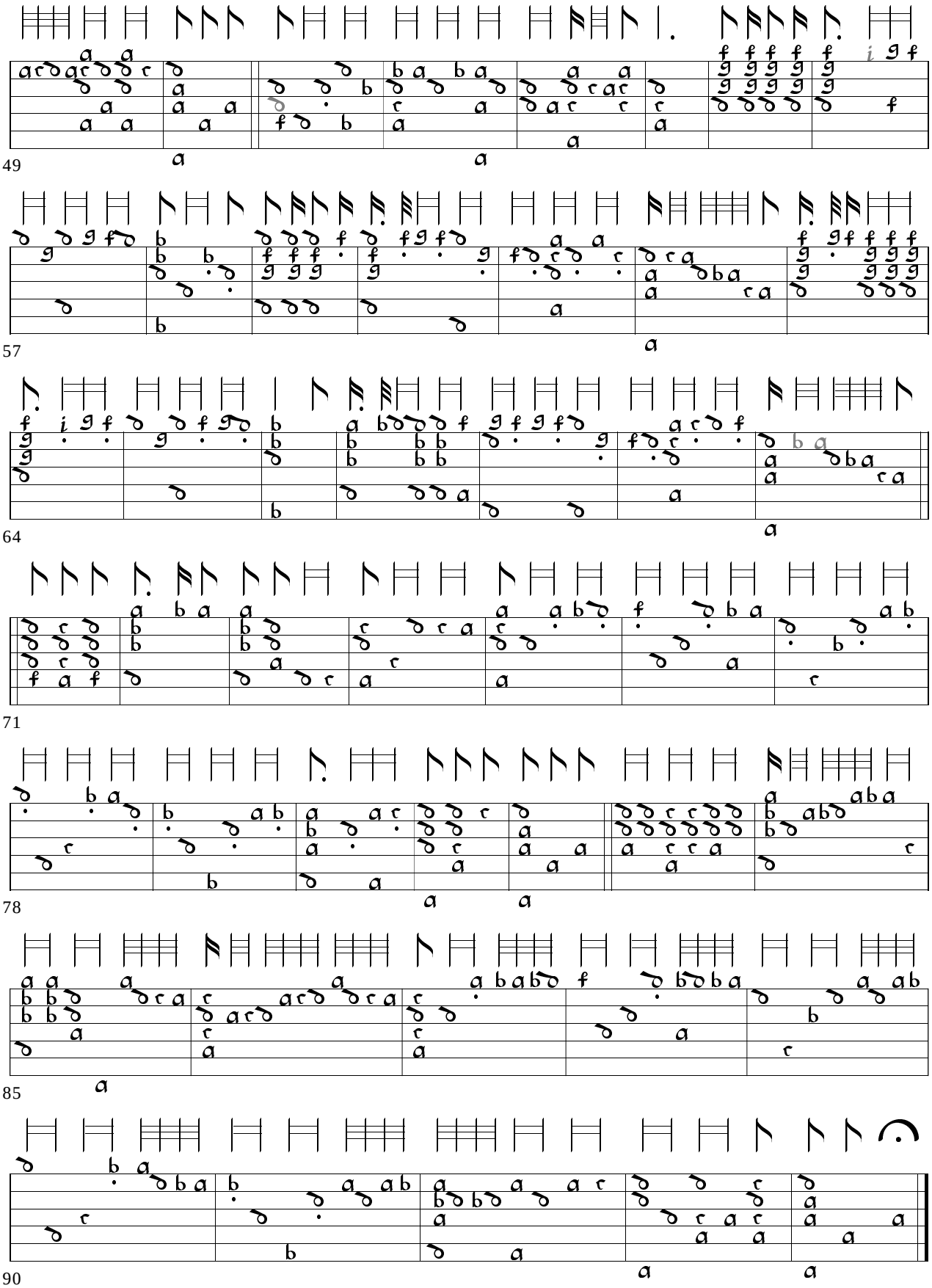
P4. Galliarda Passionata - 7F10C AA8BB16CC8D19 CZ-Pnm IV.G.18, ff. 12v-14r



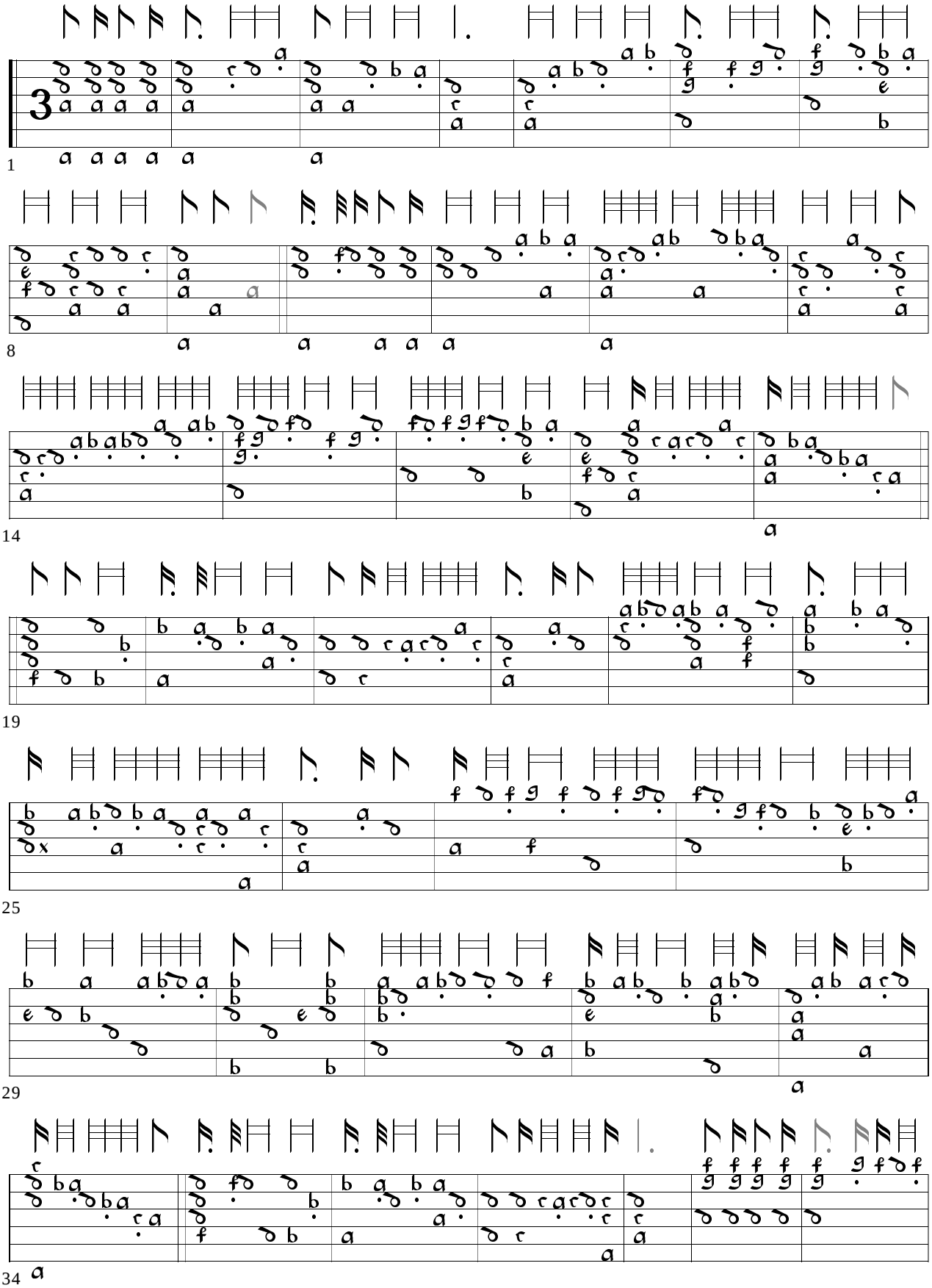

41
46
52
59
65
72
77

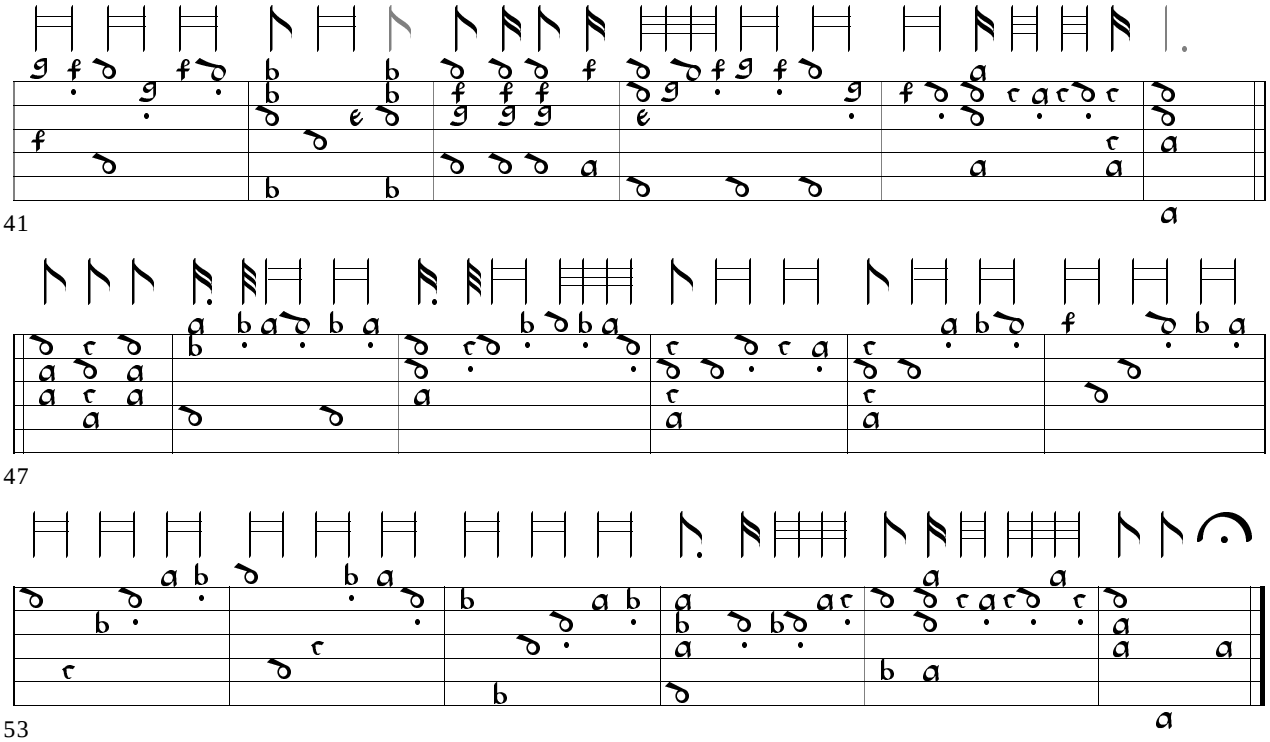
P5. L'Appa(s)sionata - 7F AA9BB16C20DD12 D-Sl G.1.4 III, ff. 59v-60r



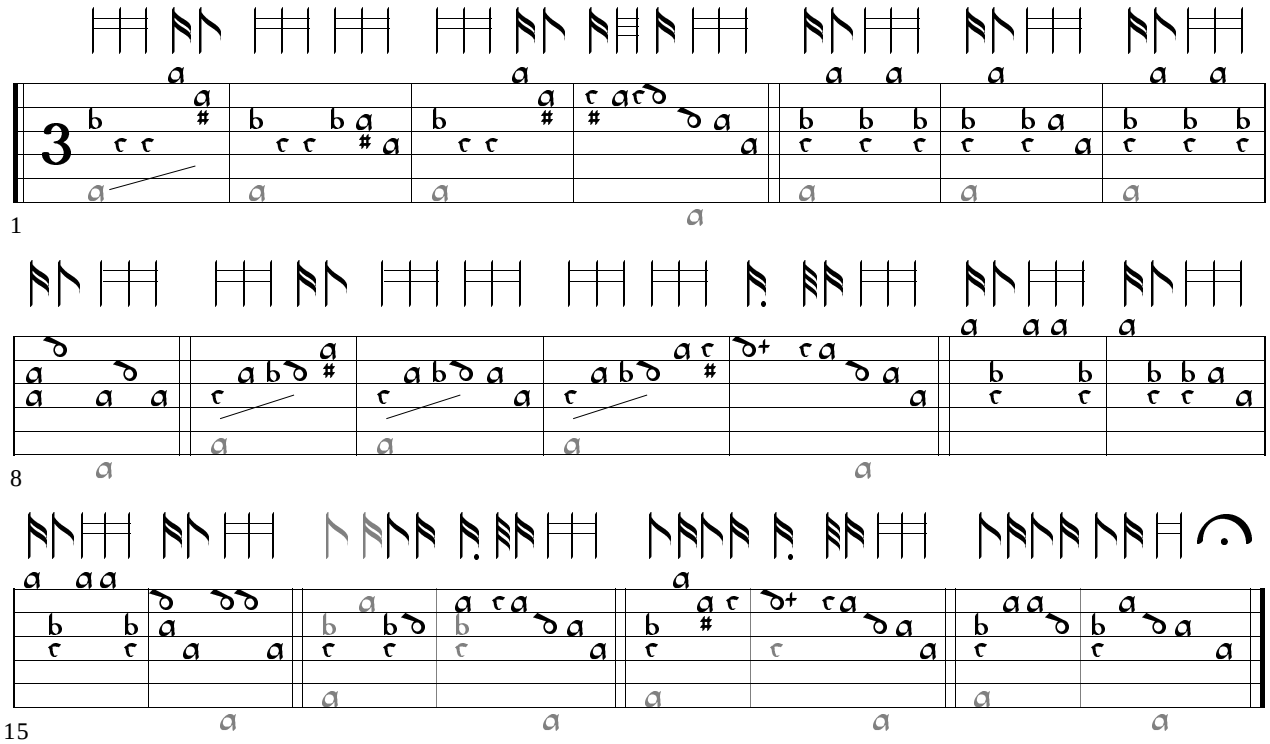


P6. Passionata - AA9B16C12D12 PL-Kj 40143, ff. 27r-28r

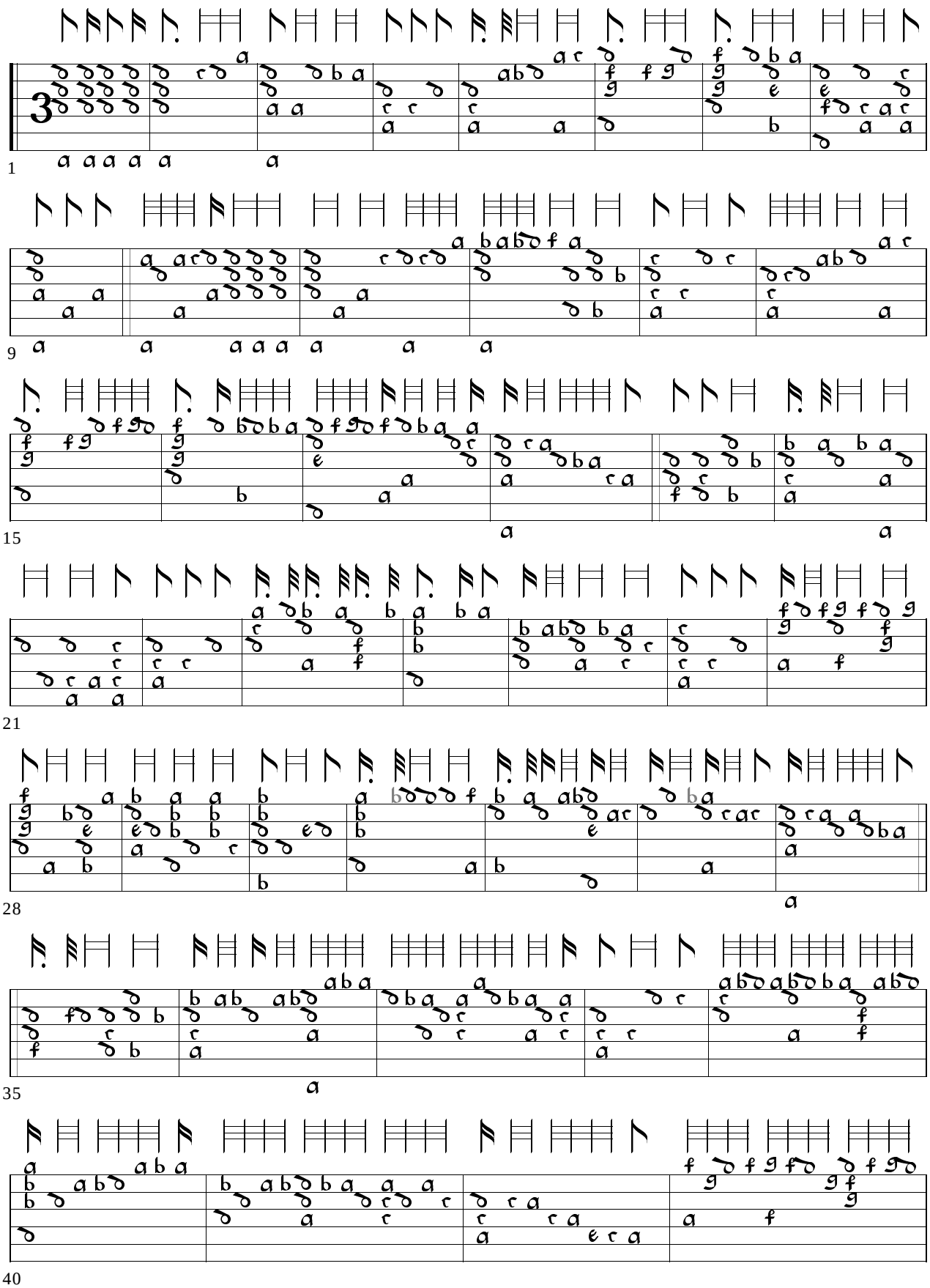


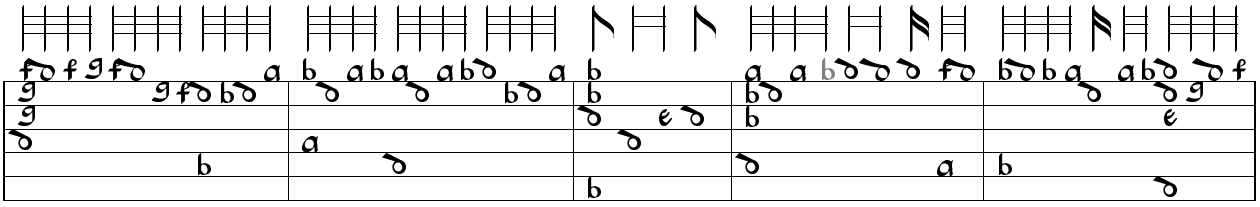


HP2. A Hornpipe - lyra viol (ffeff) 7F 4x4 & 3x2 bars GB-Lbl Add.15118, f. 33v



P7. Untitled - 7F AA9BB16C20D20 I-PESo P XVII.125 2.22 ff. 25v-26r





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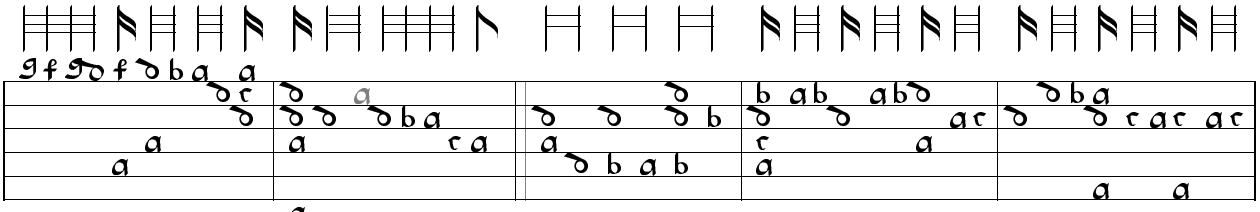

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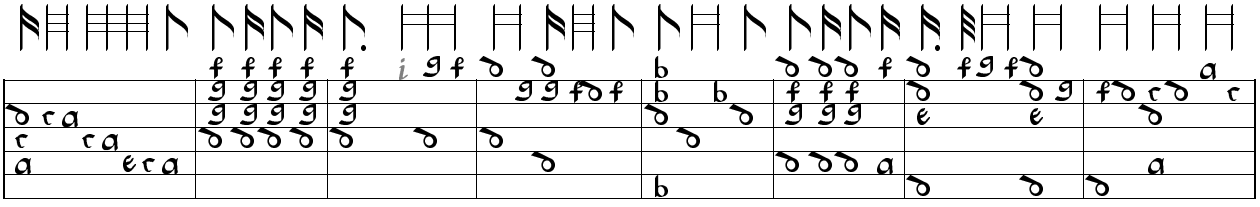

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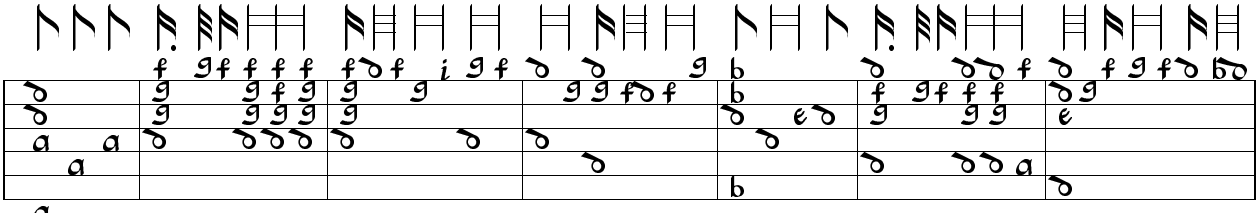

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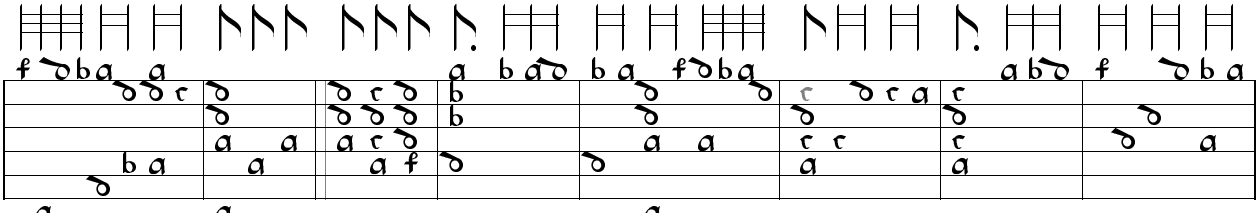

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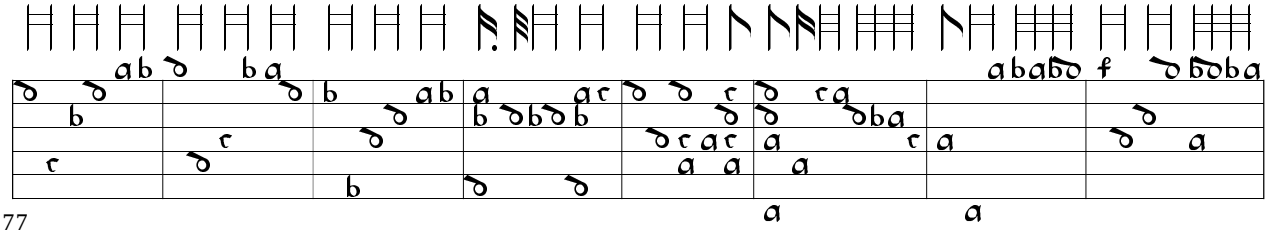
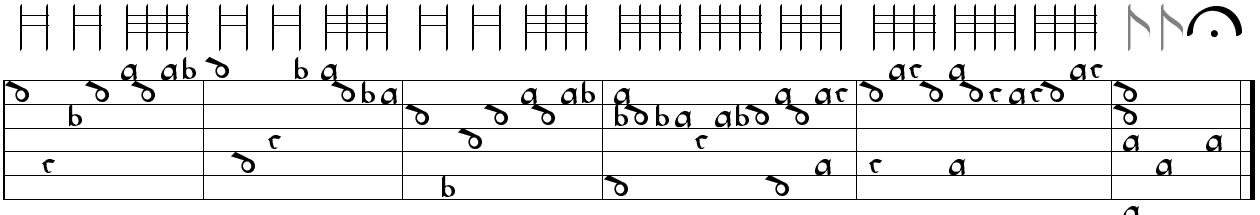
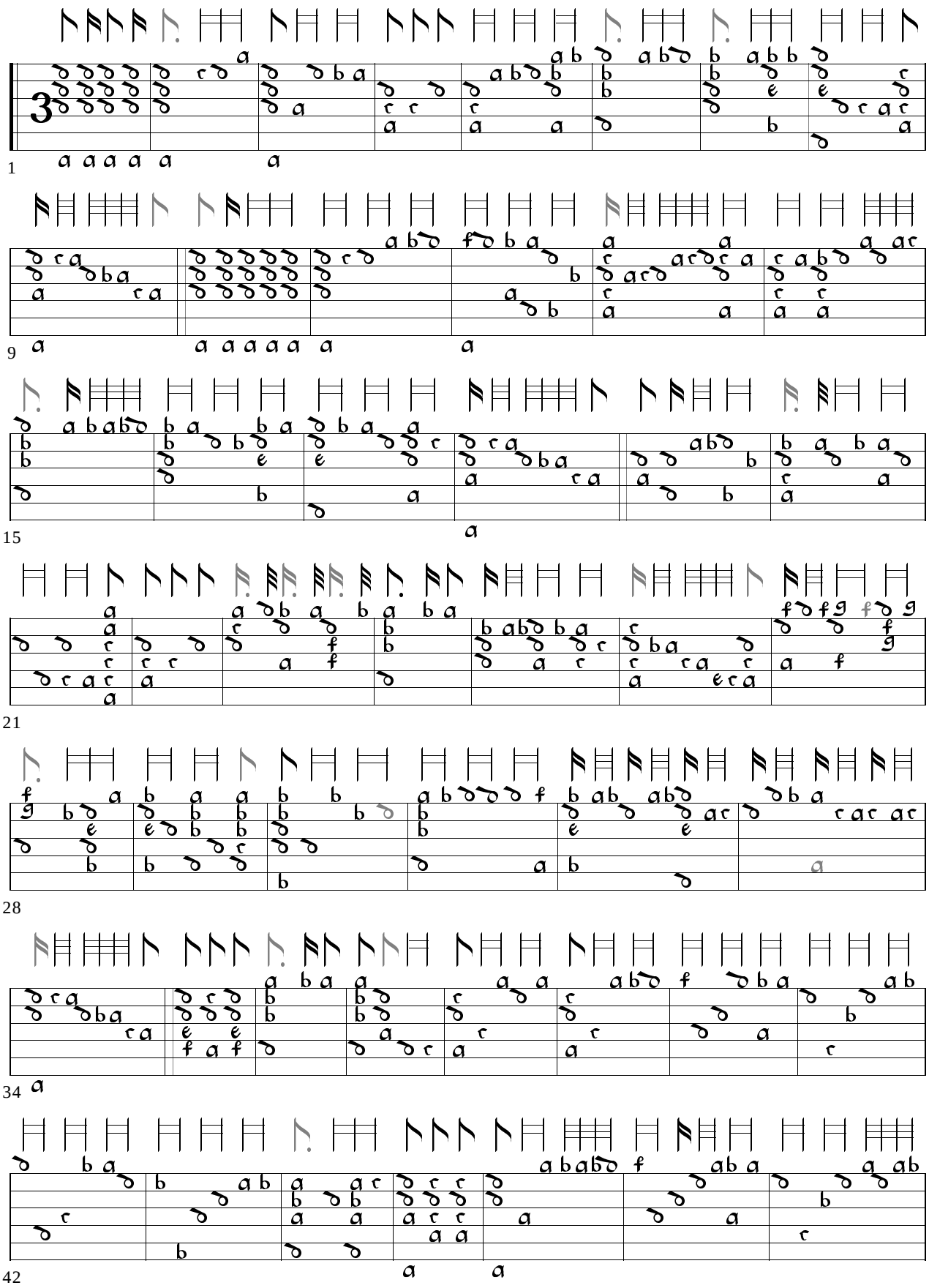


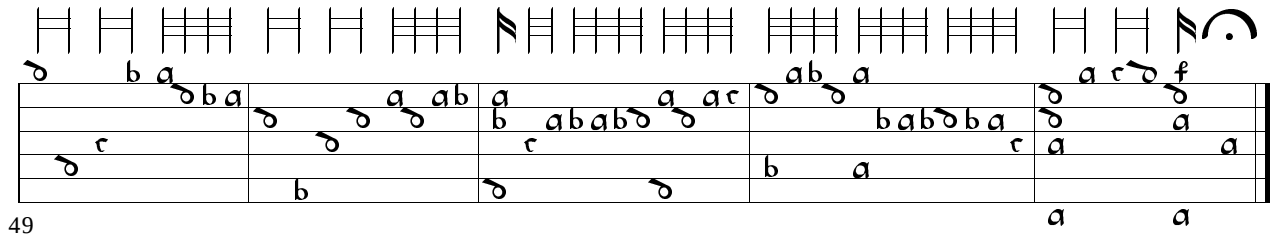
77



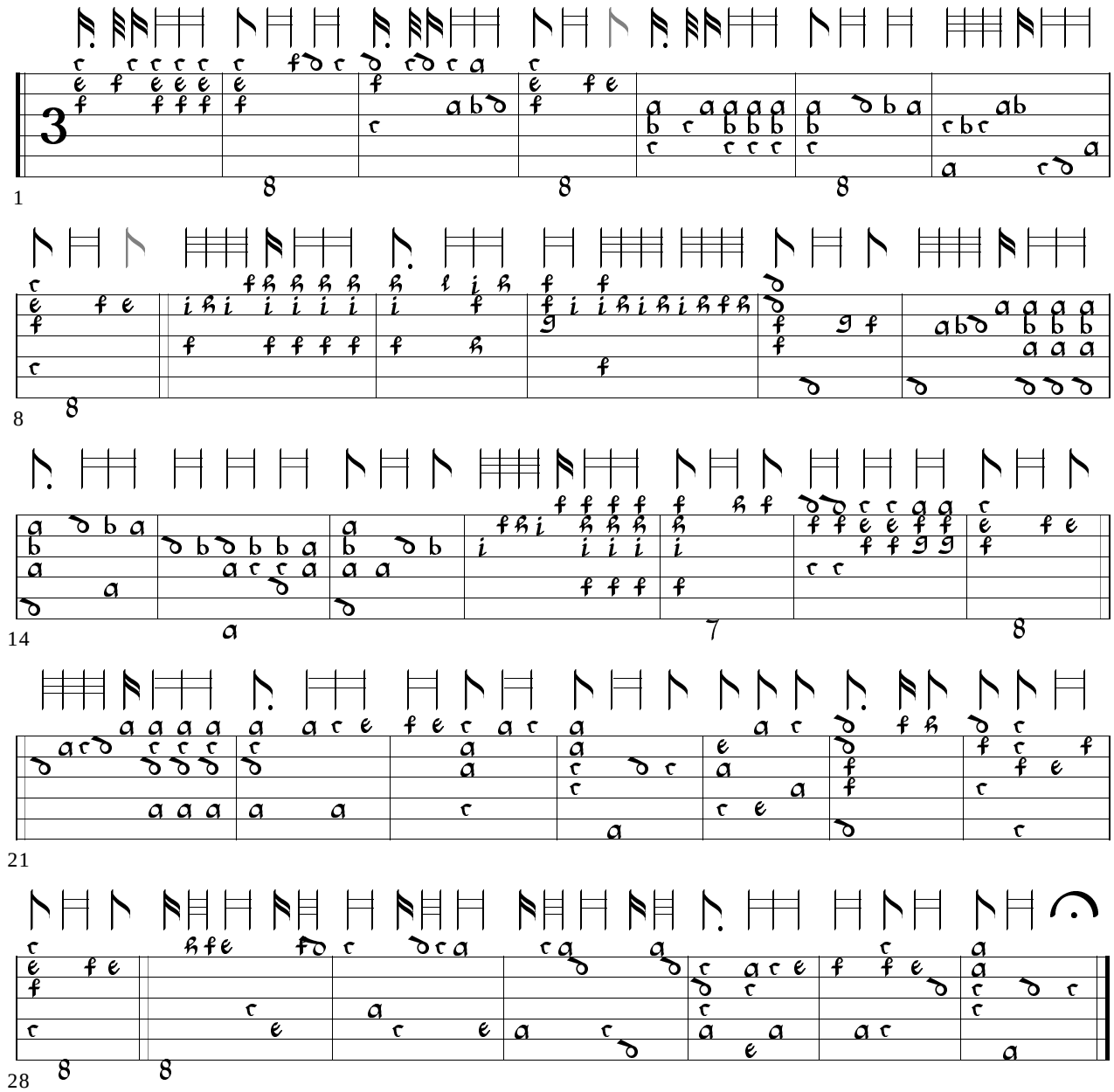
85

P8. La Pa(s)sionatta - 7F AA9B16D19 US-BEm 757, f. 6v

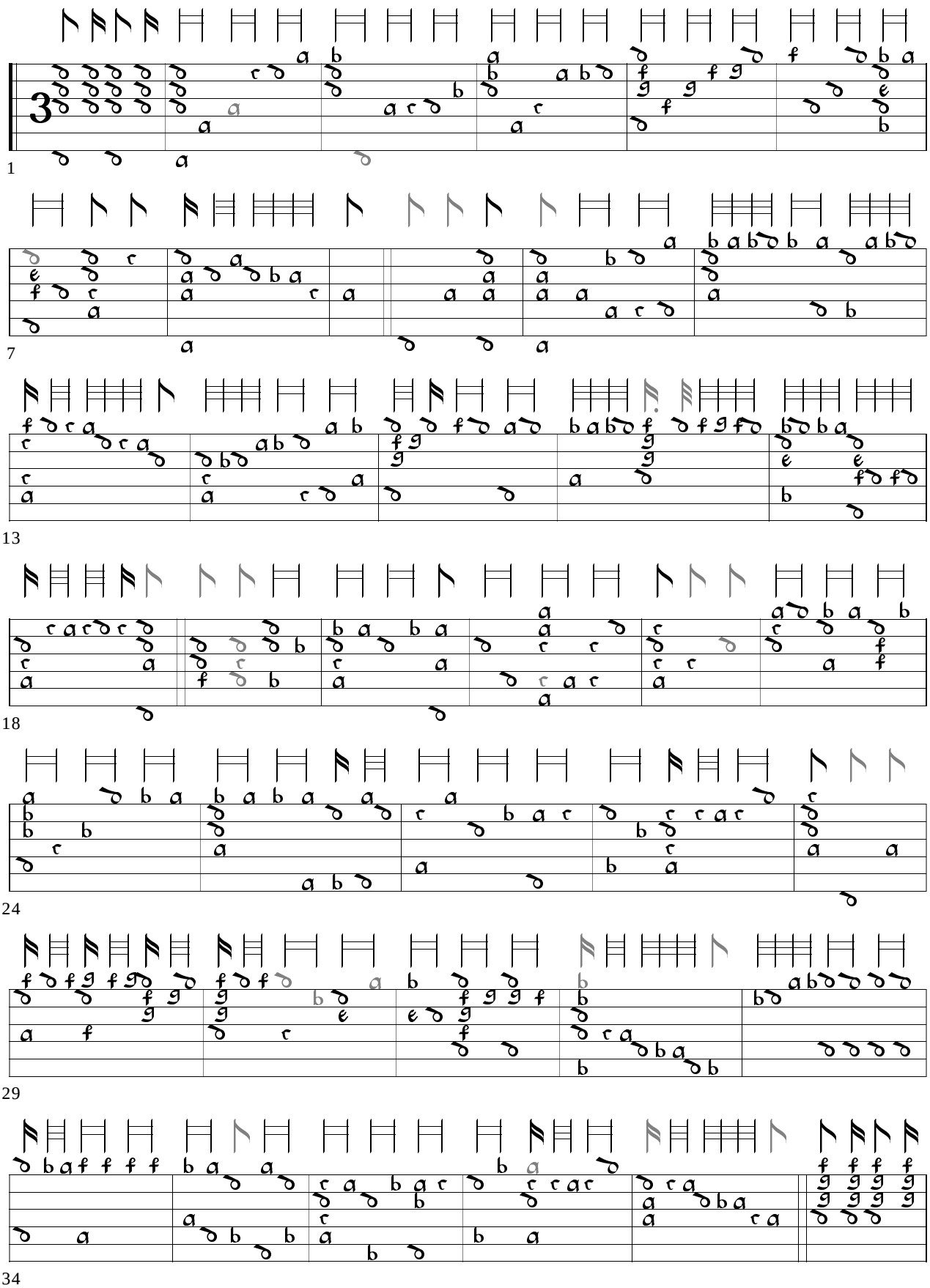


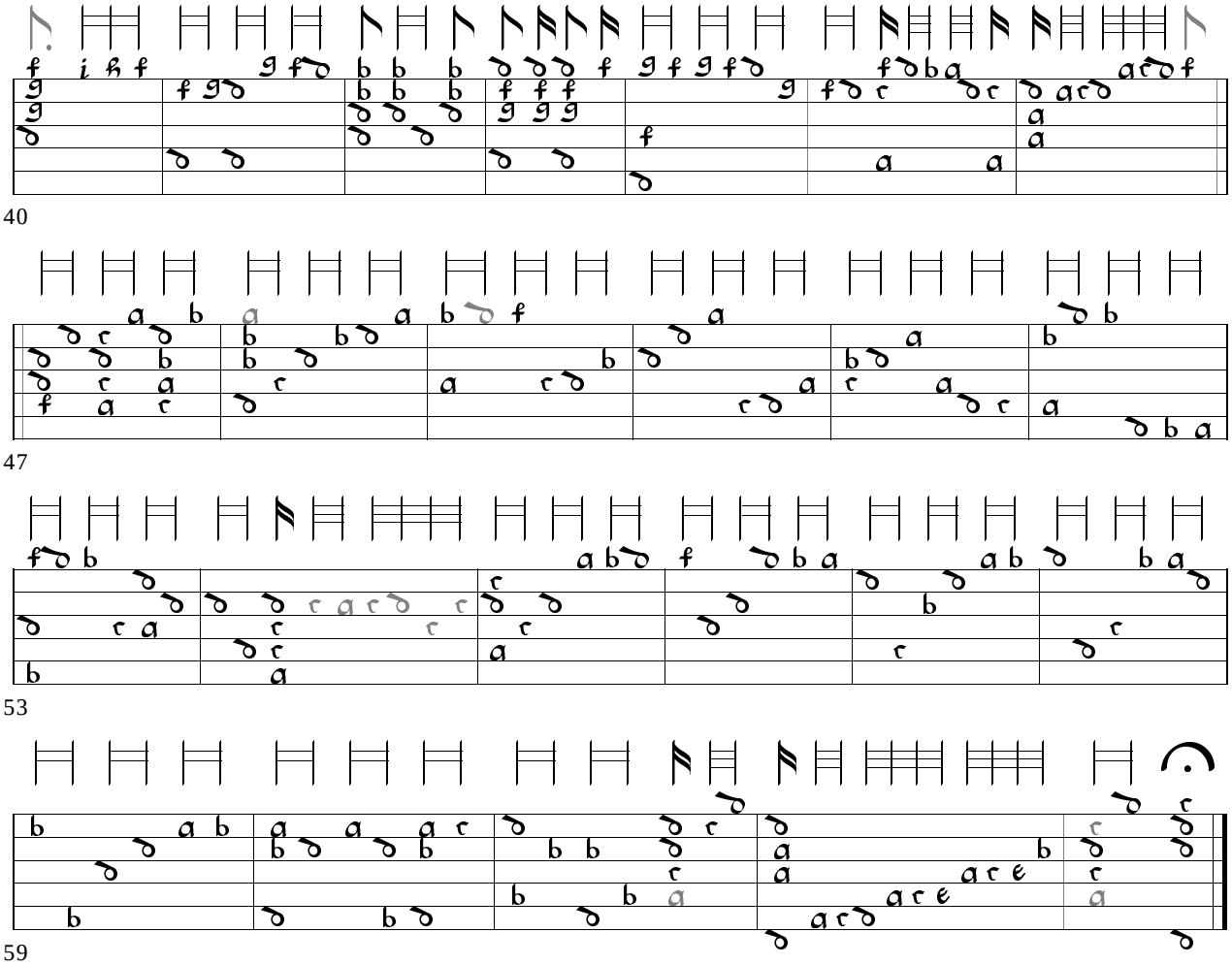


P15. Gagliarda Polacha - 7F8D A8B12C8D6 I-PESo P XVII. 11 (2-33), f. 32v

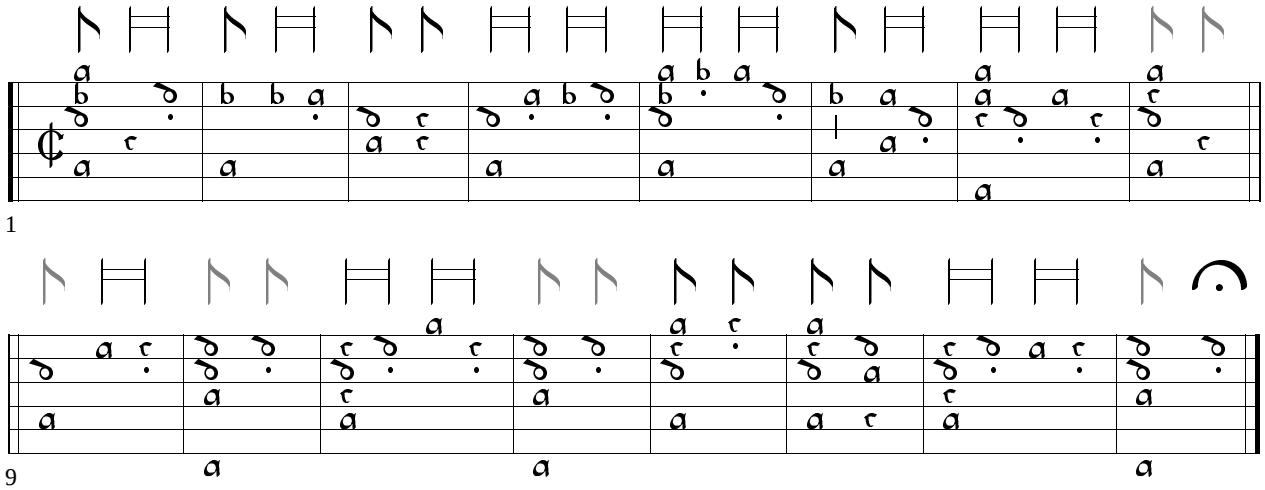


P9. L'Appassionata 7D A8A9B20C8D17 PL-Kj 40032, pp. 386-387

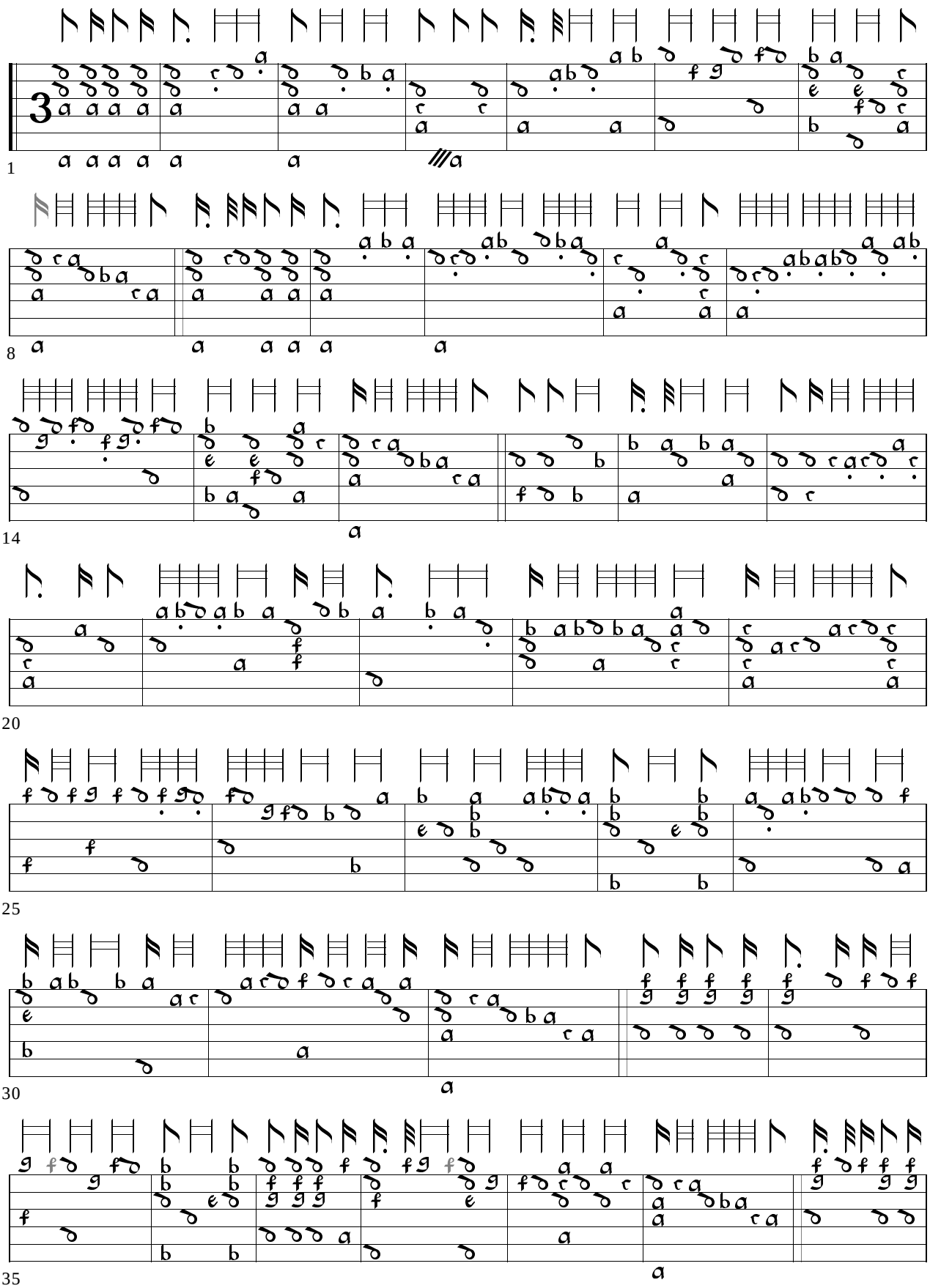


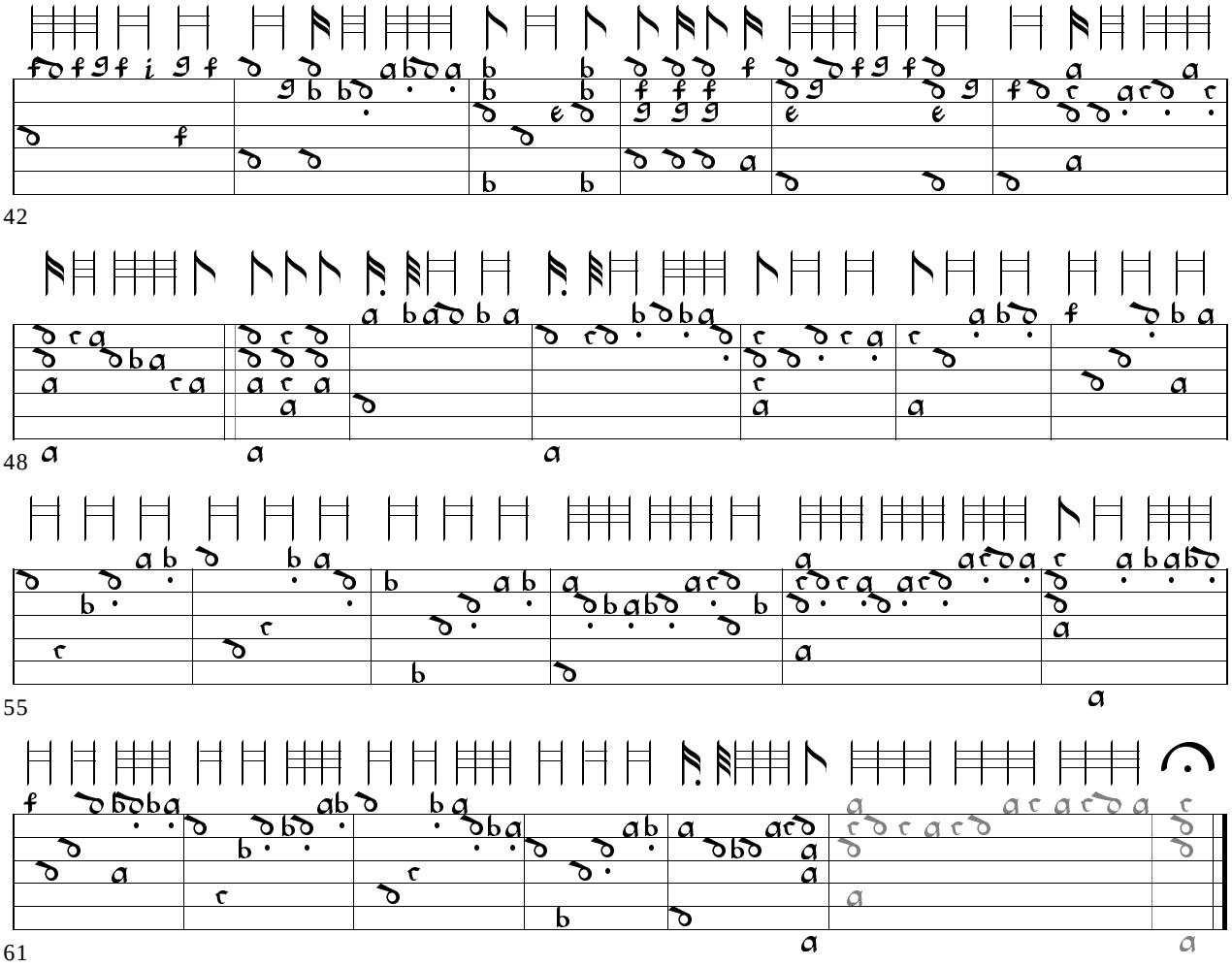



App 3. Branle doub(le) de Champaig(ne) - 7F AB8 D-LEm II.5.32b, f. 14r

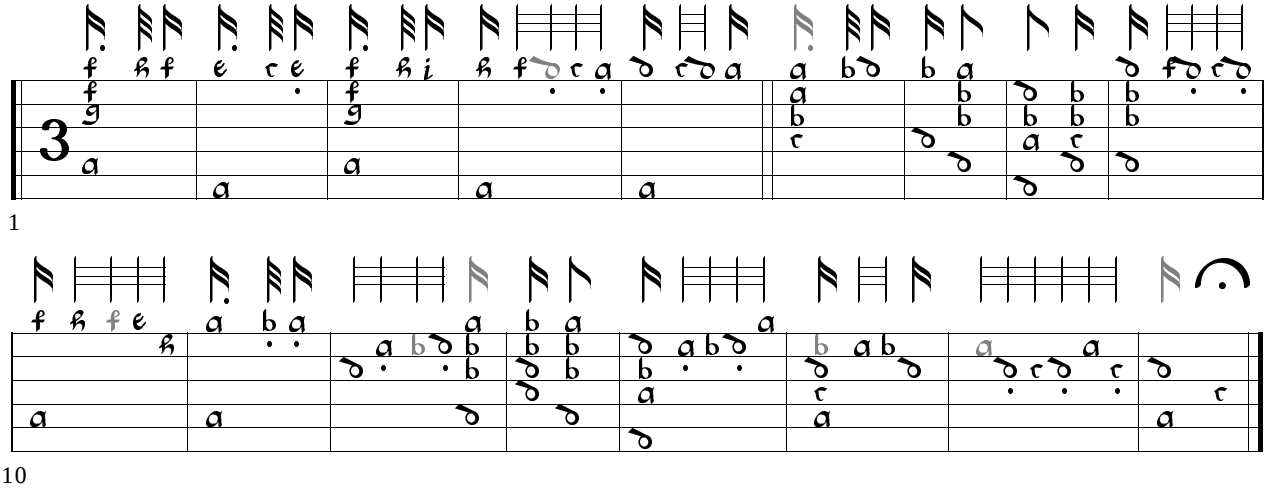


P10. Galliarda passionata - 7F AA8B16CC8D19 GB-HAdolmetsch II.B.1, ff. 201v-203r

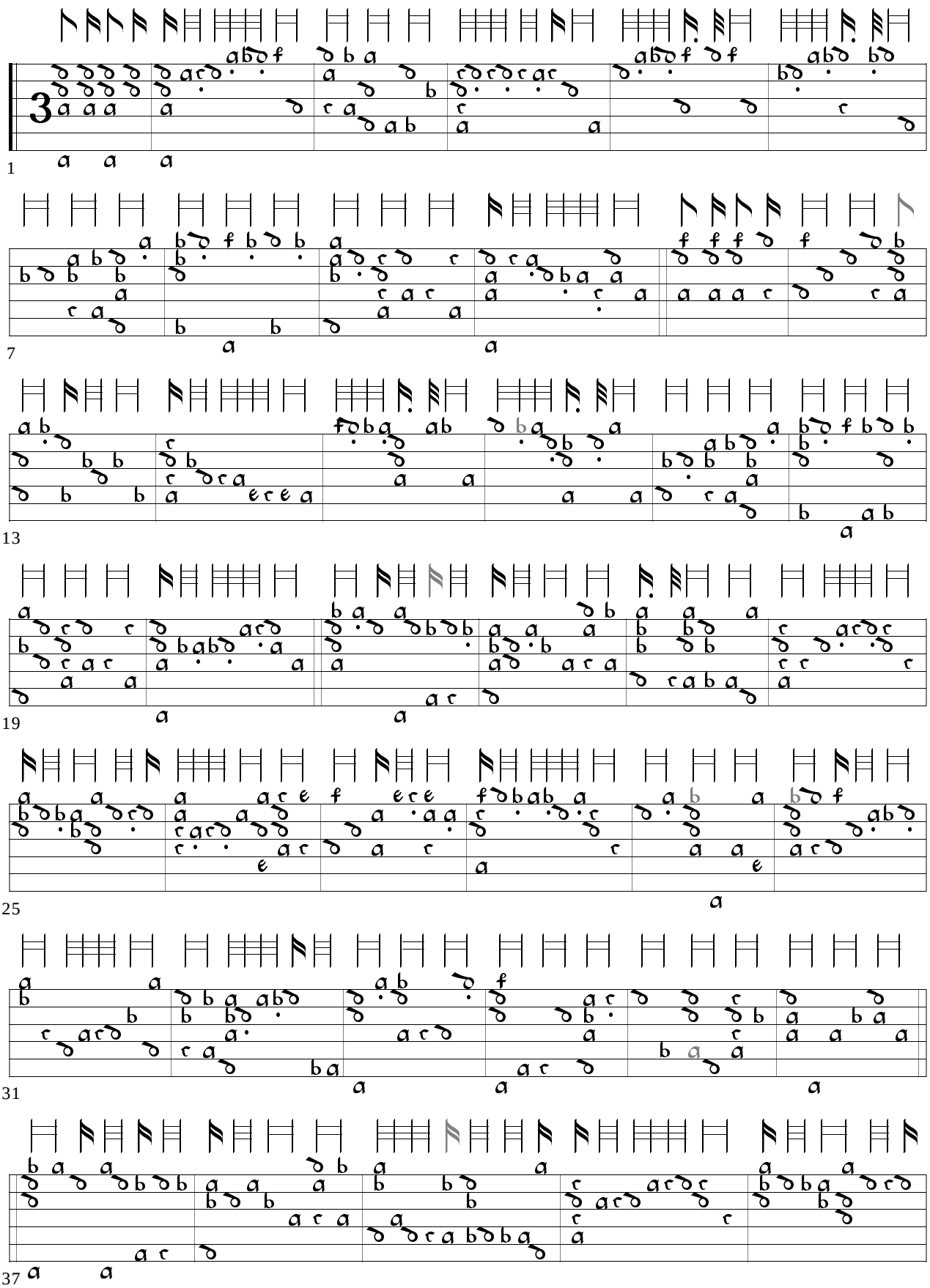


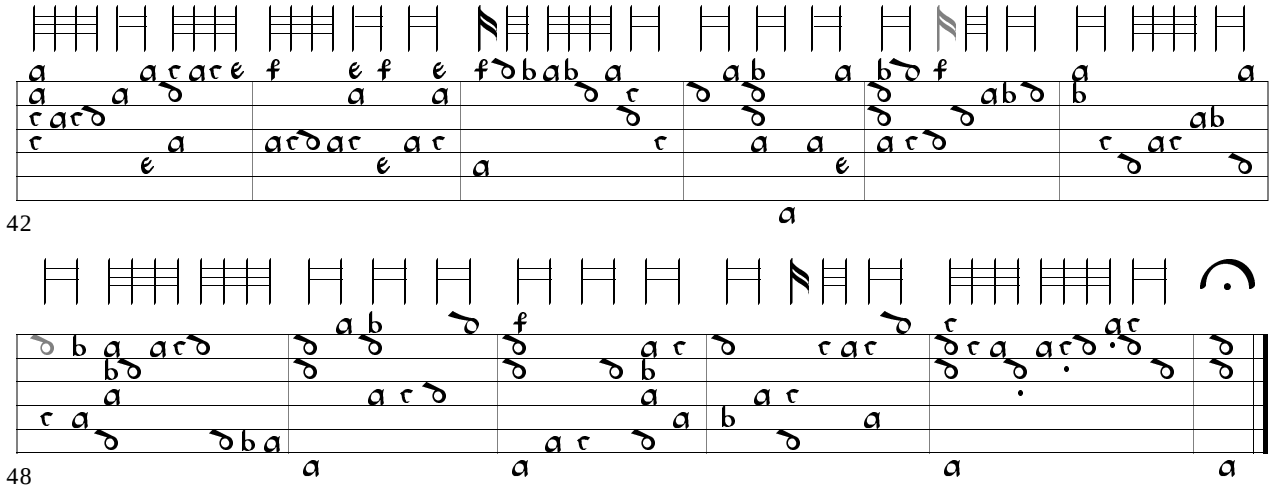



App 4. Branle I - A5B12 CH-Bu F.IX.70, p. 284

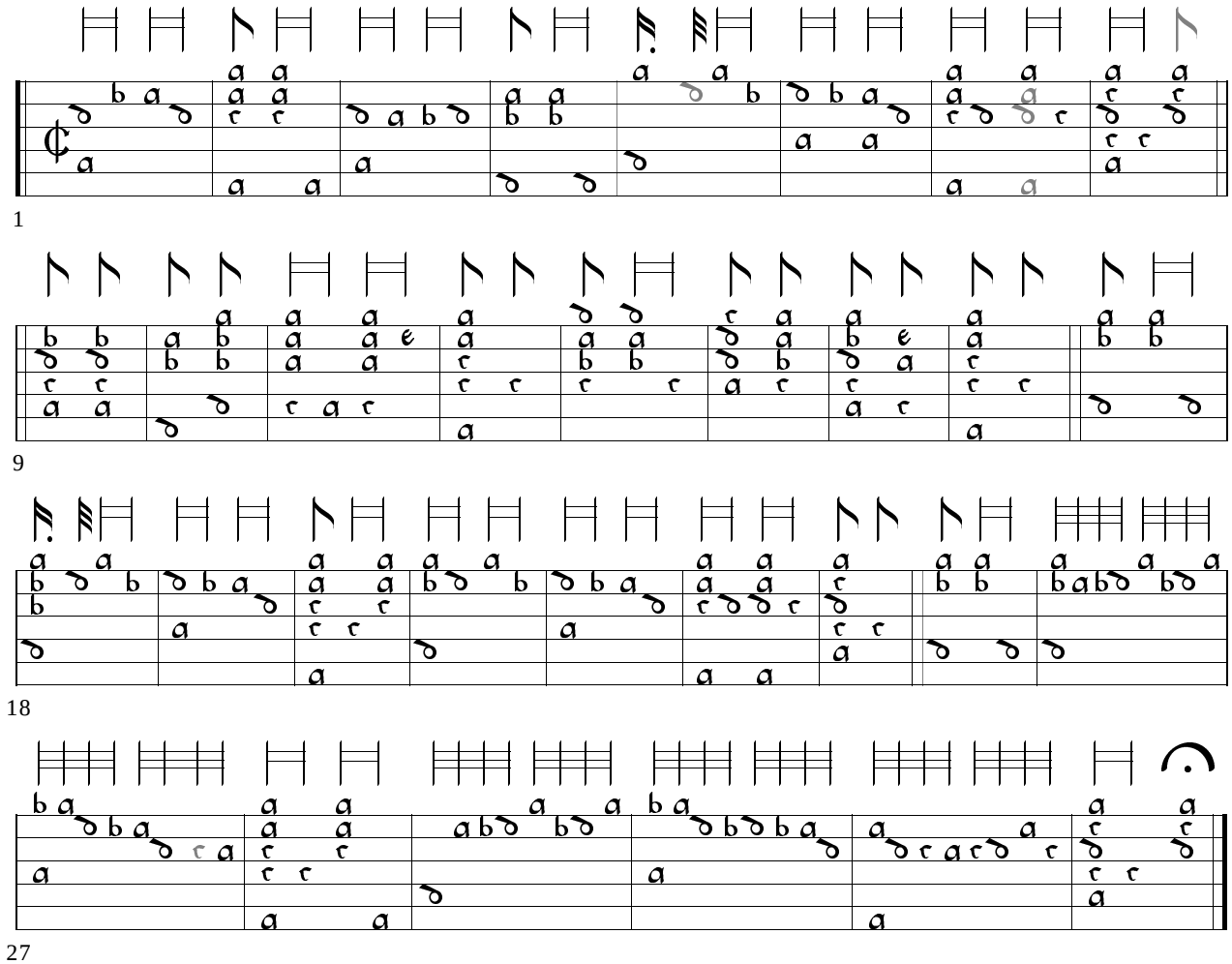


P11. Untitled - 7F AA10B16B17 I-Ra 1608, p. 26-28

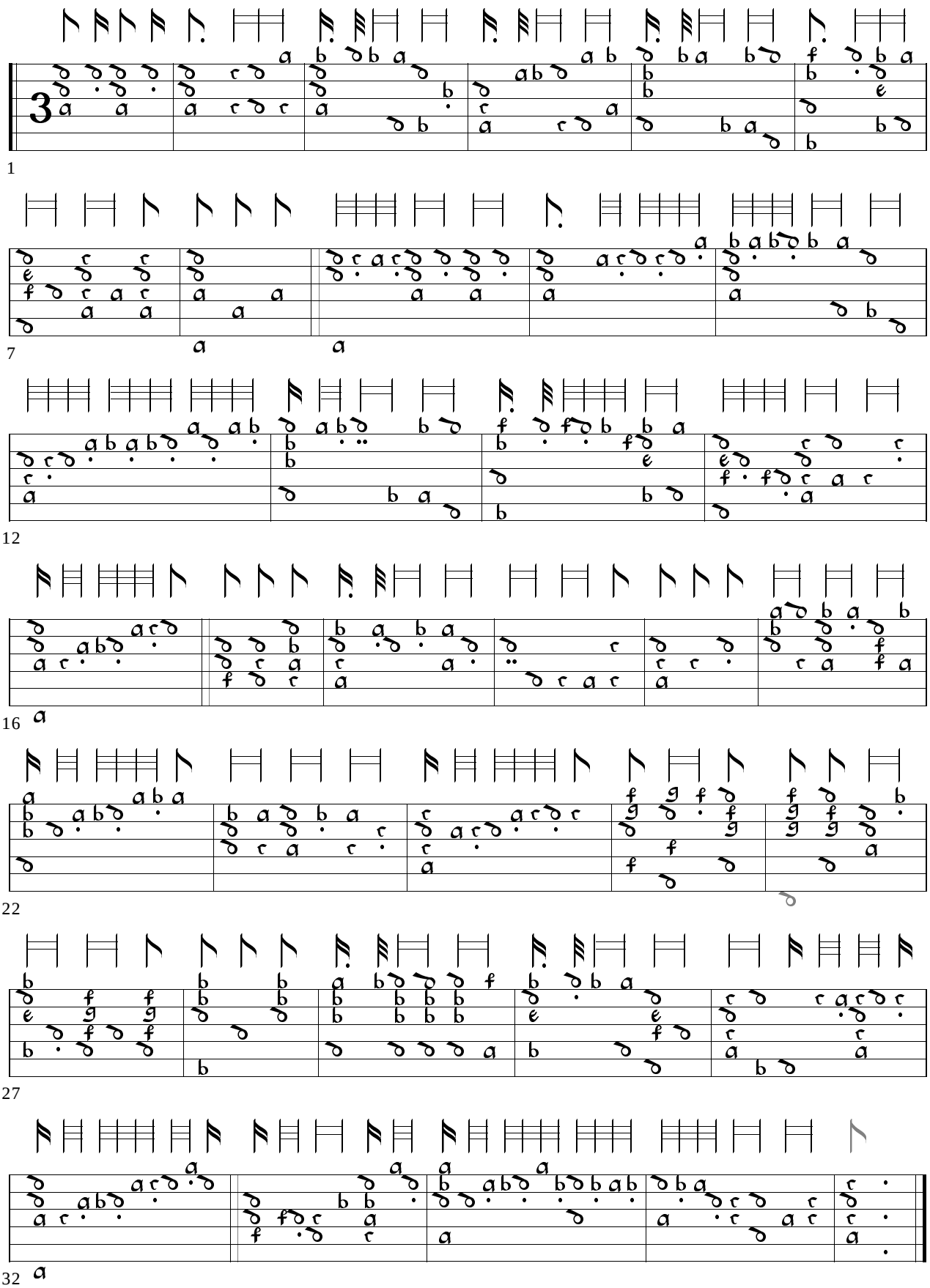




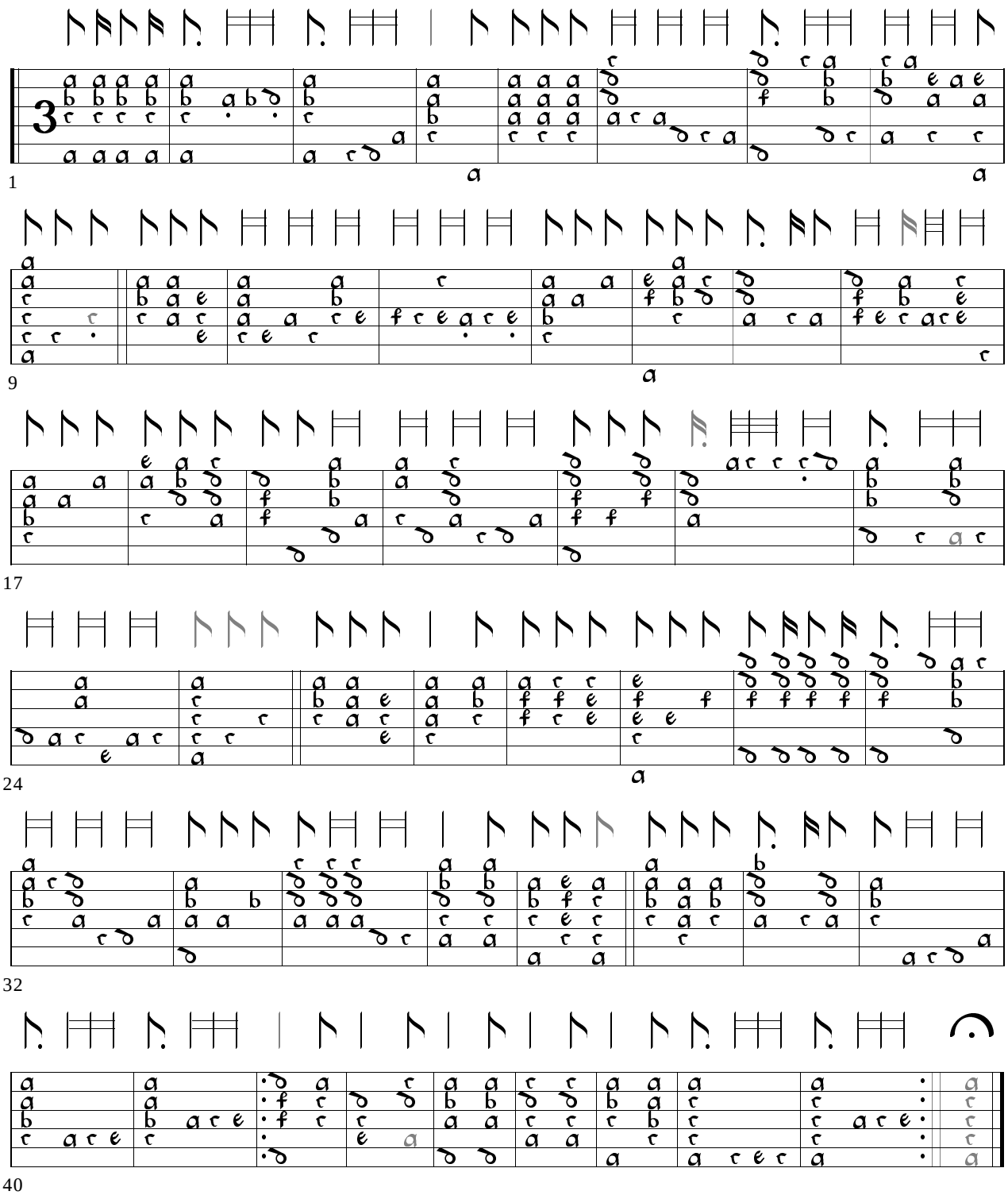

App 5. Brande - A8B8CC8 D-Mbs Mus.pr.93, f. 20r



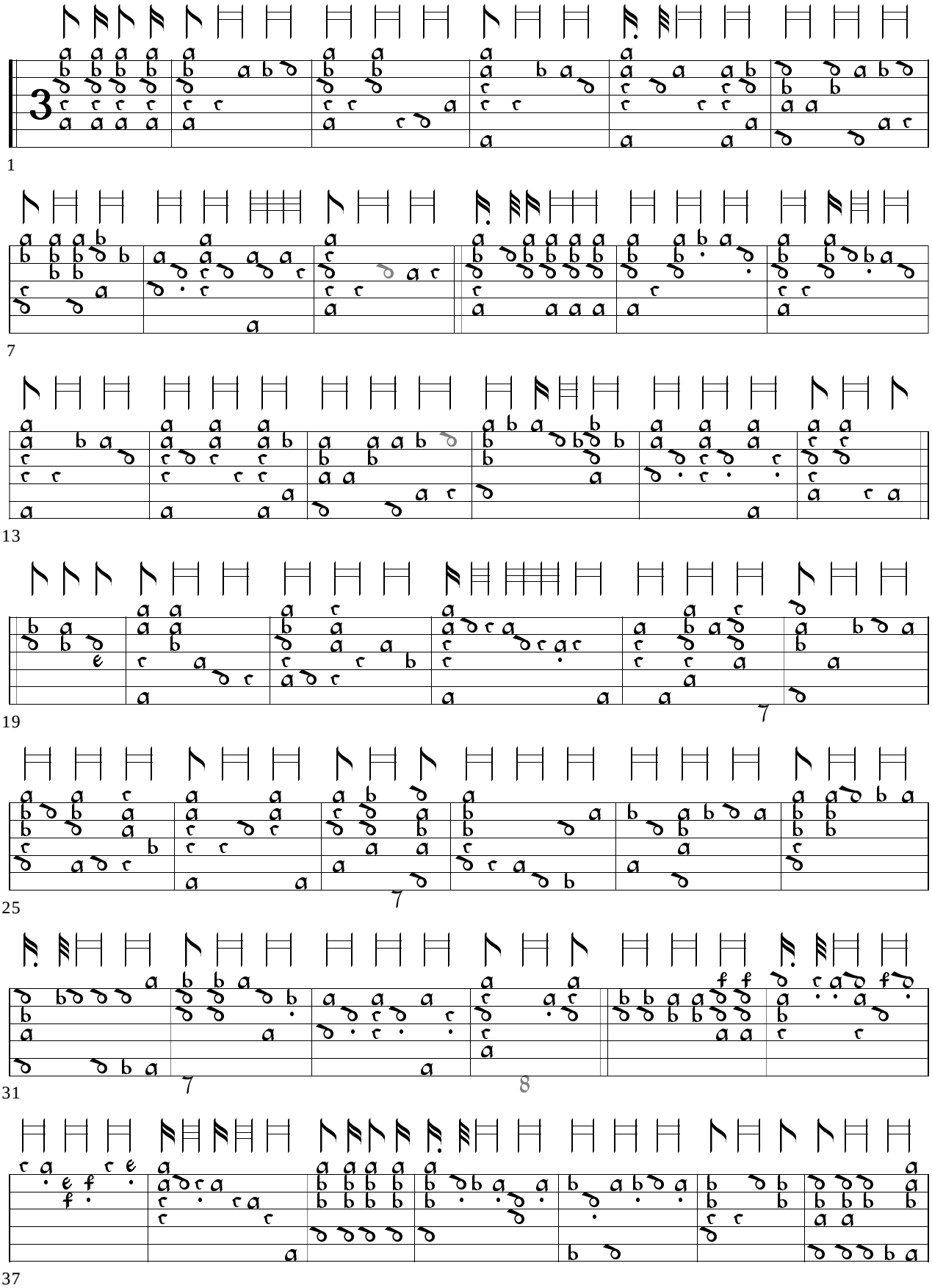
P12. Untitled - 7F AA8B16B4 CDN-Mc w.s., f. 45v

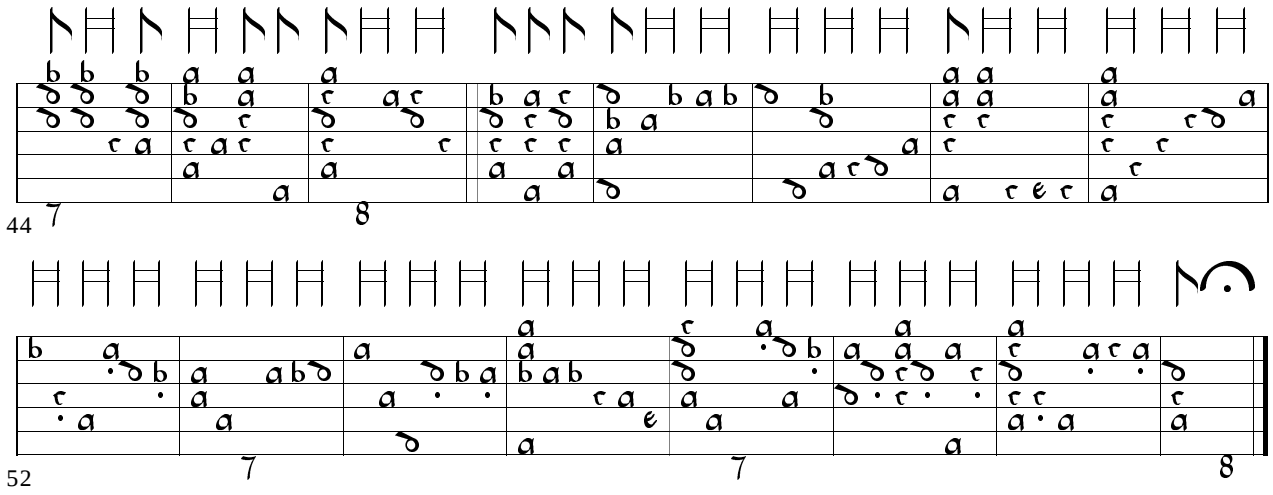


P13. La Pasionata in Tenore Gagliarda - 7D A9B16C11D12 B-Br II.275, ff. 42v-43r

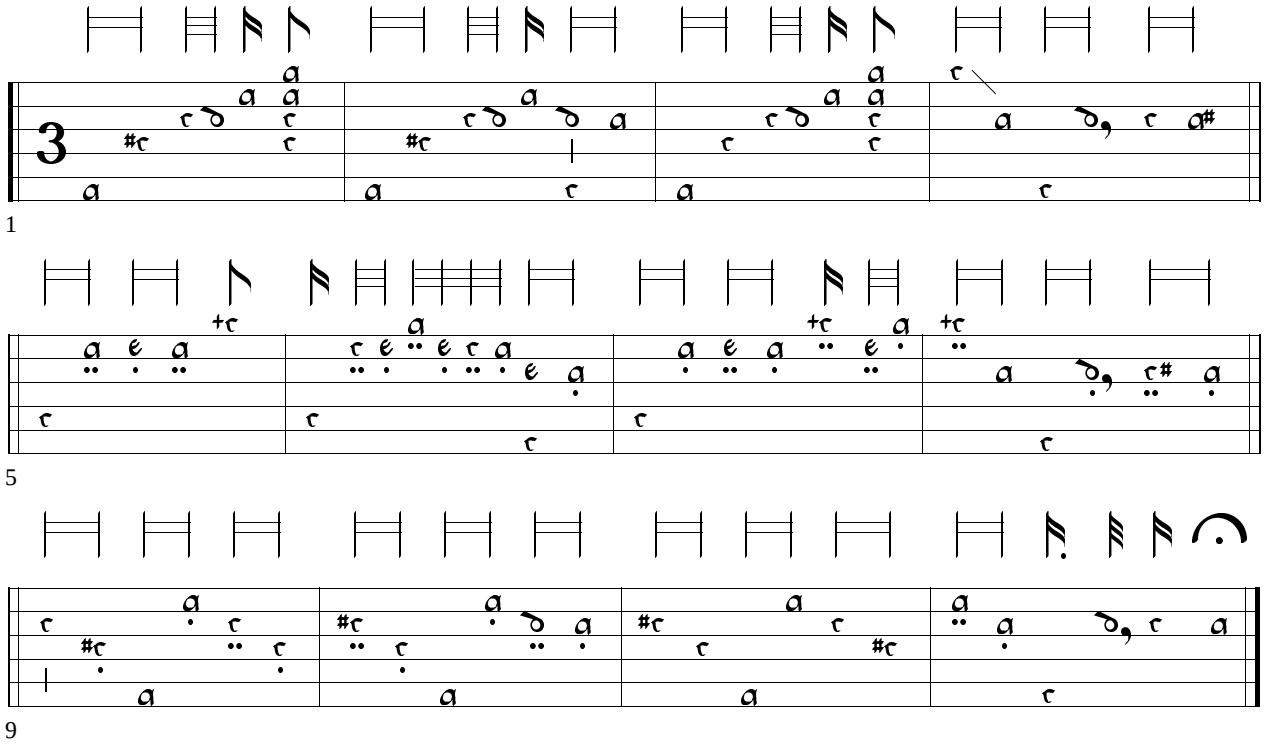


P14. Pascionata in Tenore - 7F8C AA9B16C12D13 I-TRc 1947, ff. 11v-12r

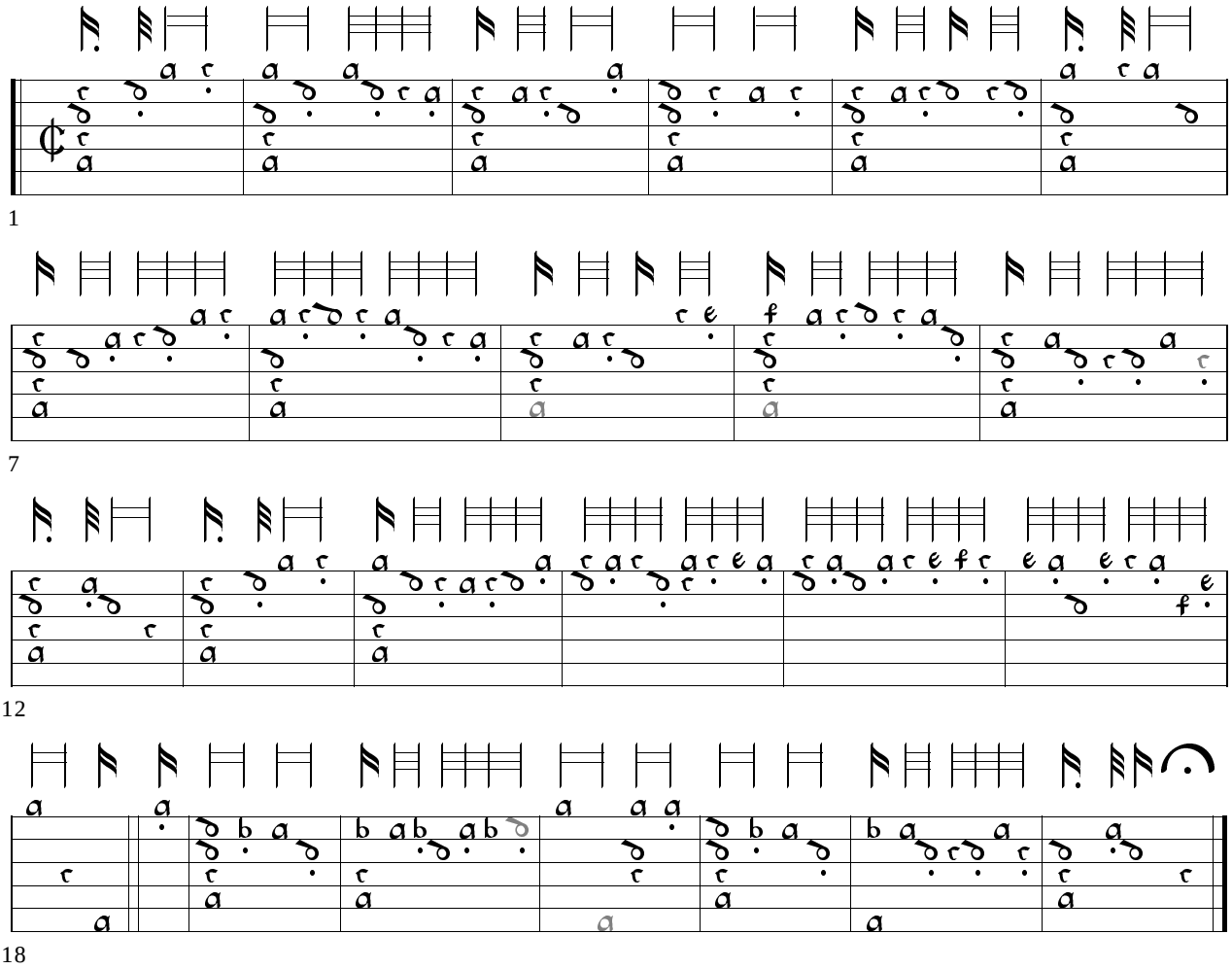




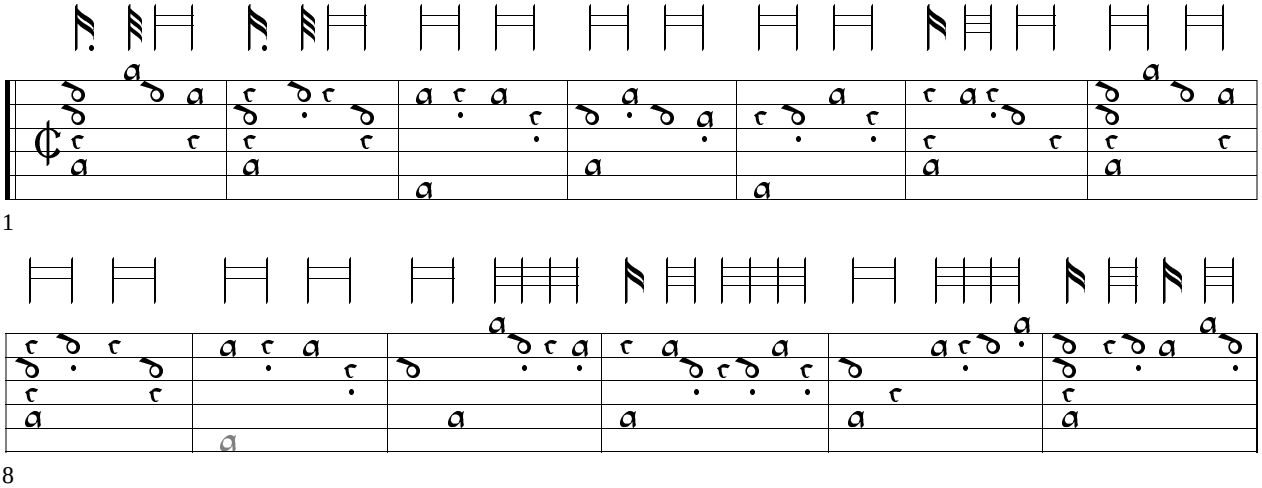

HP3. Hornepipe Guateir Tuneinge - transcribed (edeff) ABC4 GB-Lbl Eg.2046, f. 51r

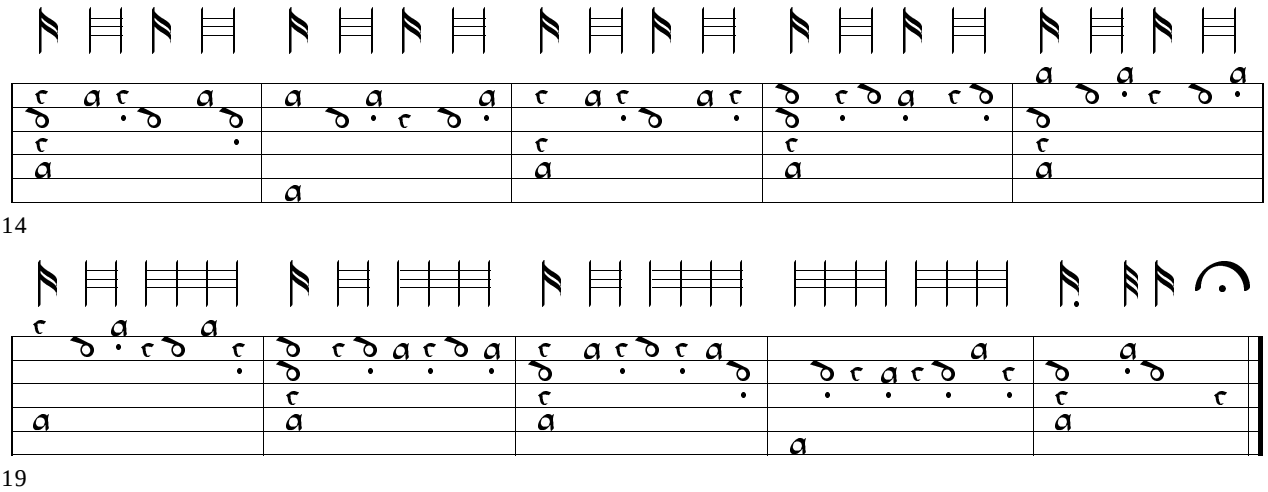


B1. Brando di poctu - transcribed (fefhf) D-W Guelf. 18.8, f. 279r

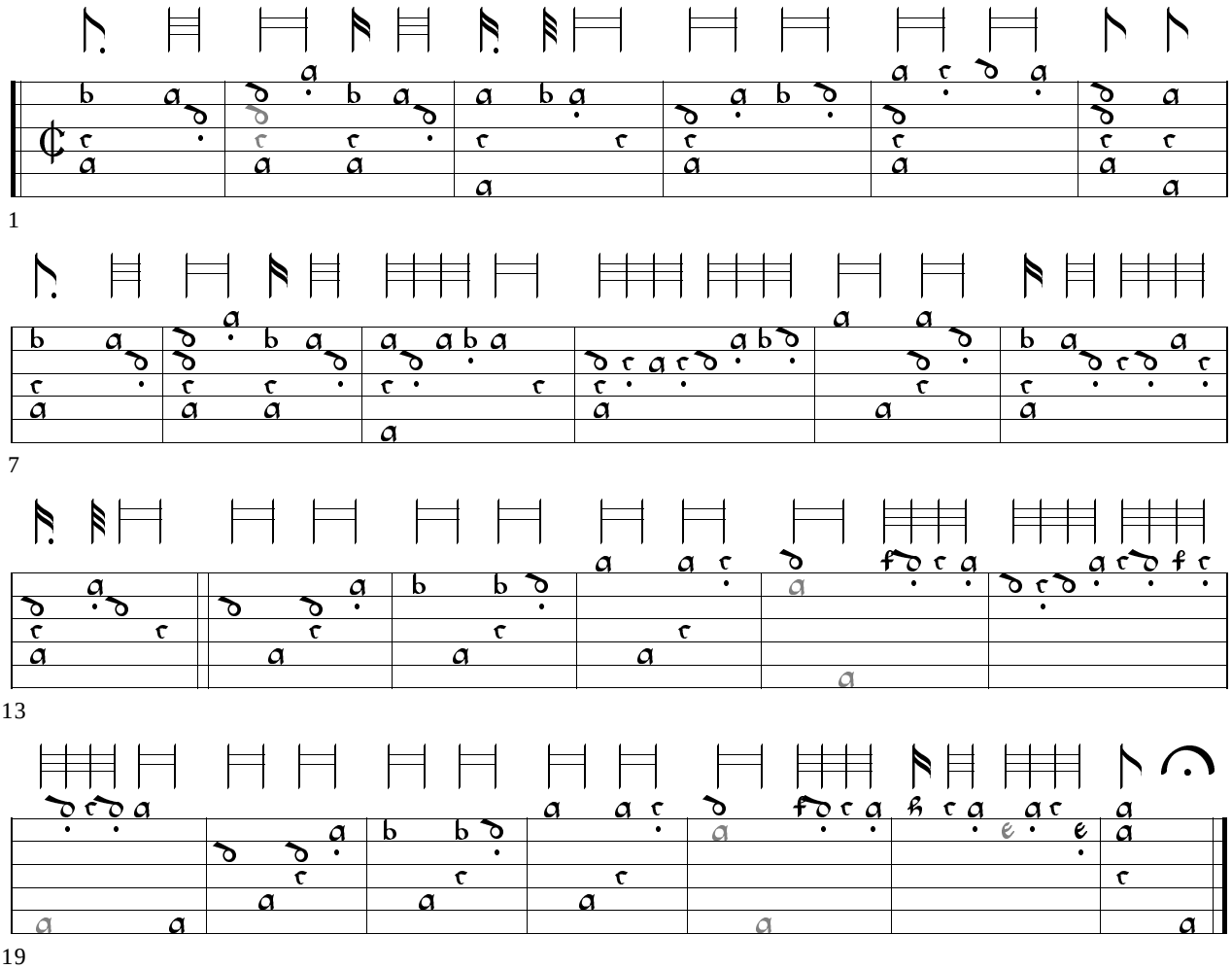


B2. (Brando di Poctu) 2 - transcribed (fefhf) D-W Guelf. 18.8, ff. 279r-279v

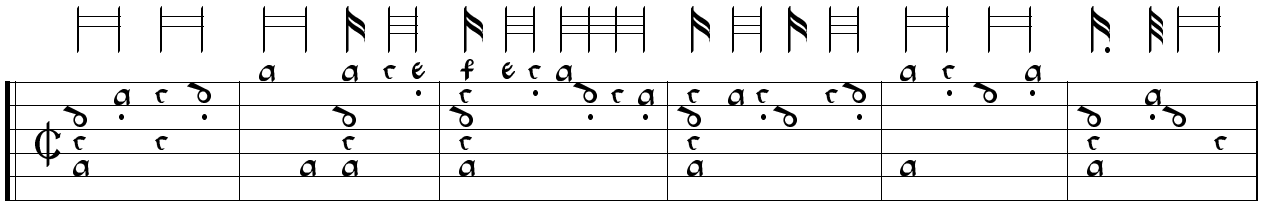




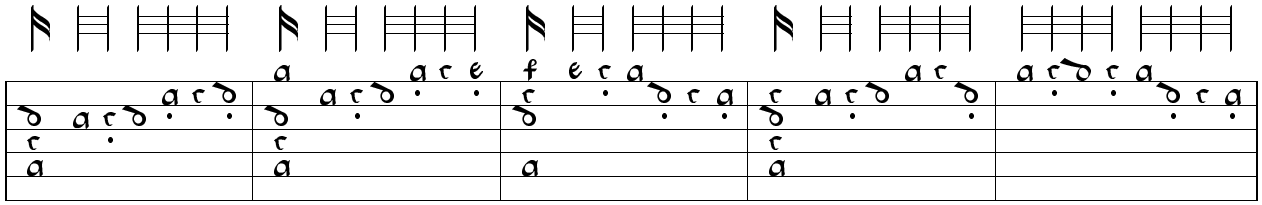
B3. (Brando di Poctu) 4 - transcribed (fefhf) D-W Guelf. 18.8, f. 280r



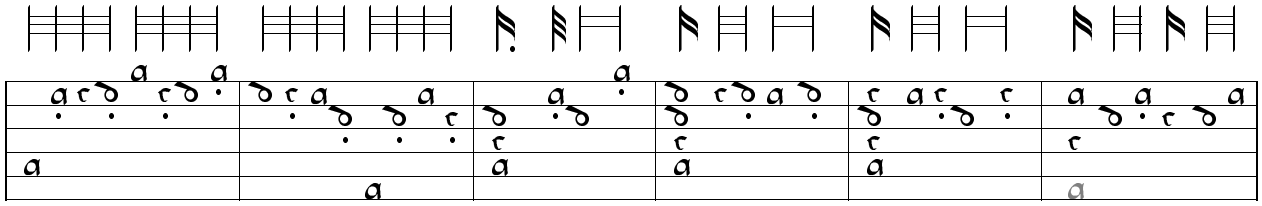
B4. (Brando di Poctu) 3 - transcribed (fefhf) D-W Guelf. 18.8, ff. 279v-280r



1



7



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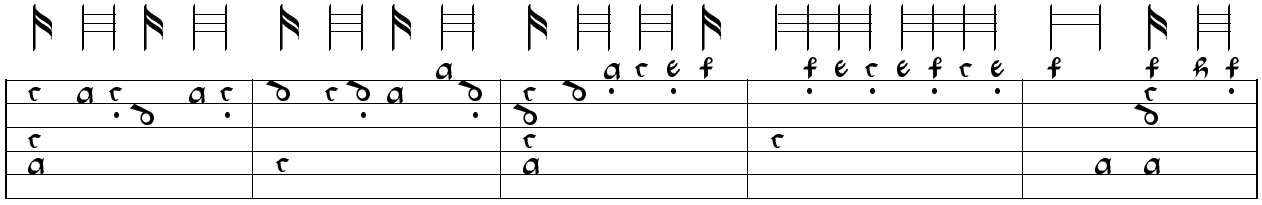

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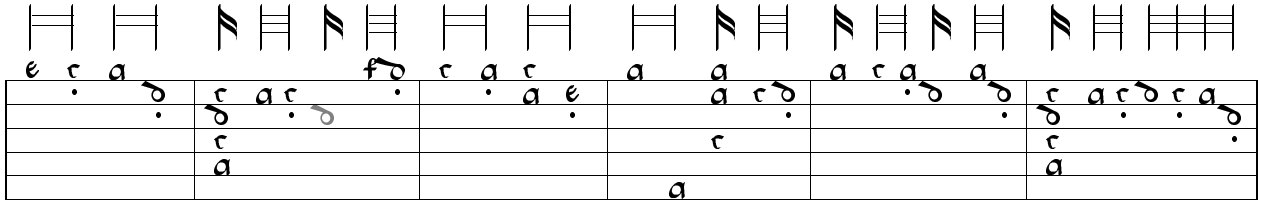
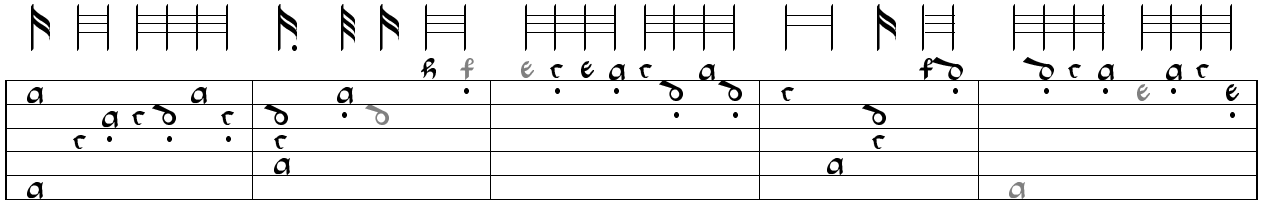
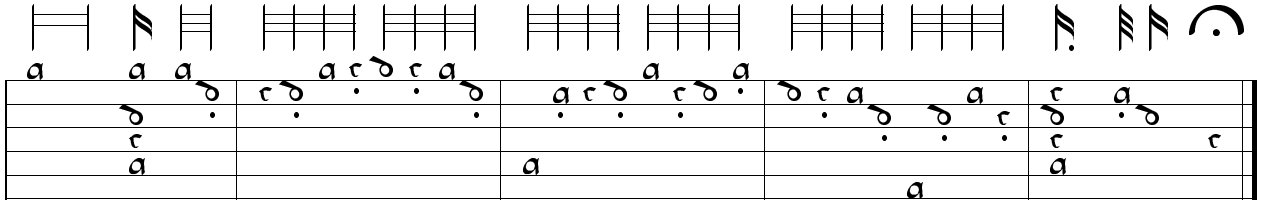


23

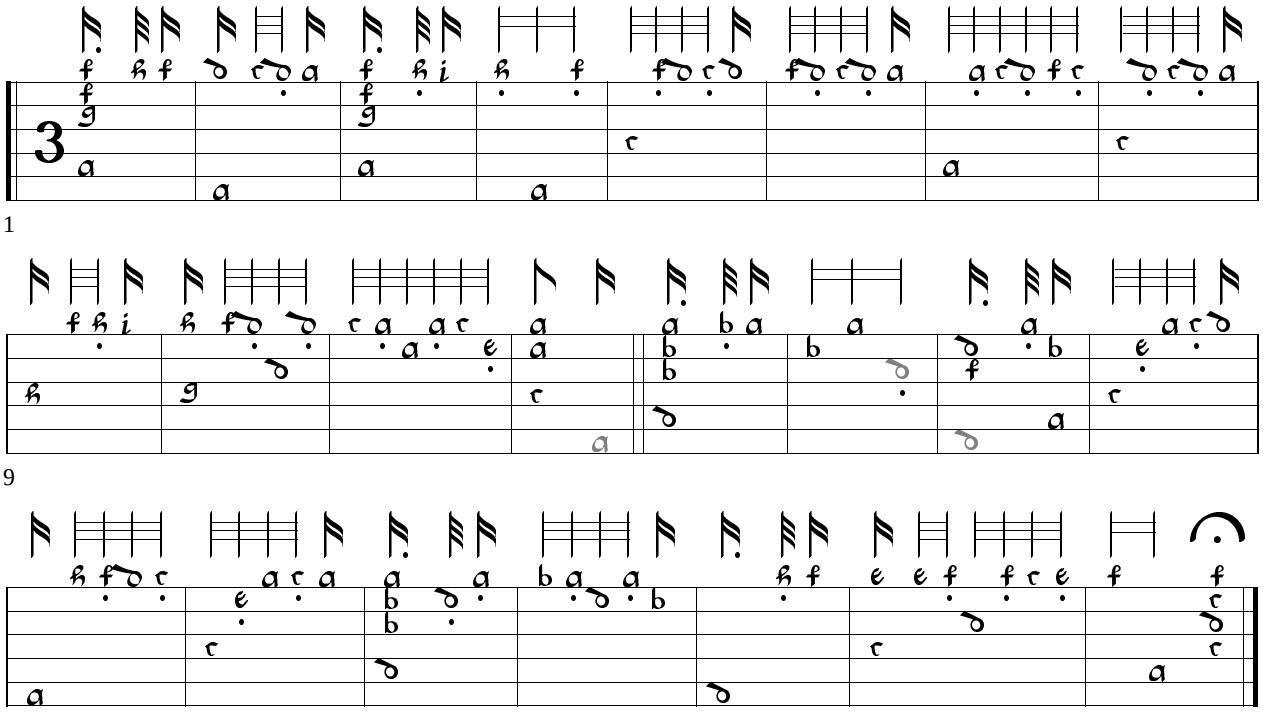


29

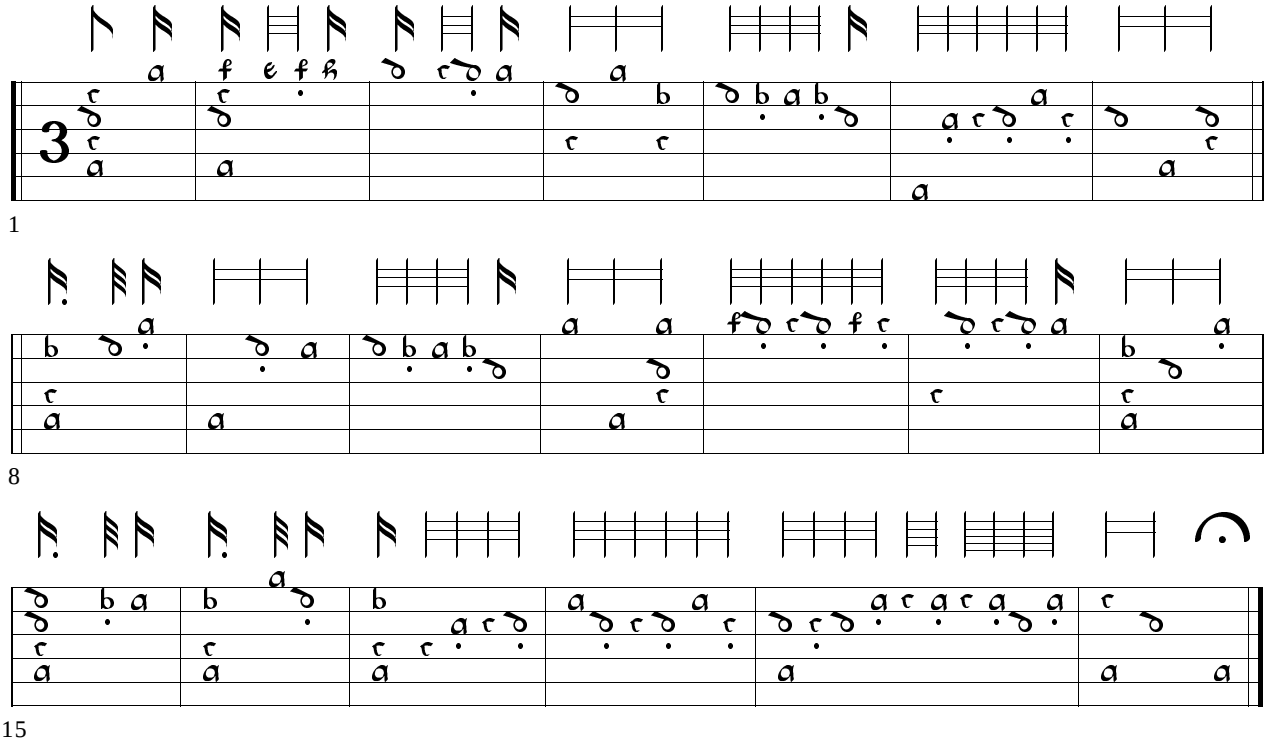


34

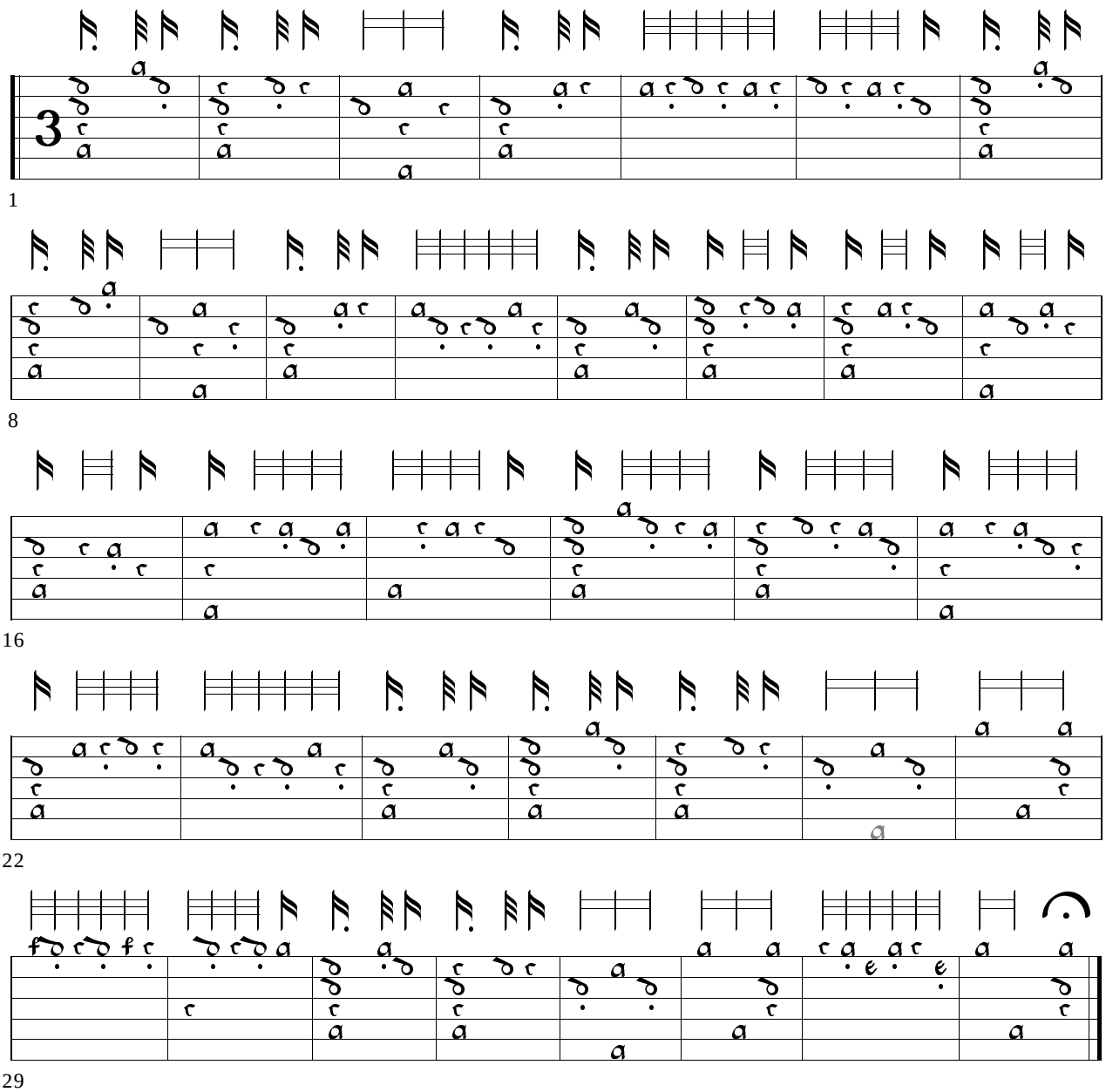
B5. (Brando di Poctu) 5 - transcribed (fefhf) D-W Guelf. 18.8, ff. 280r-280v



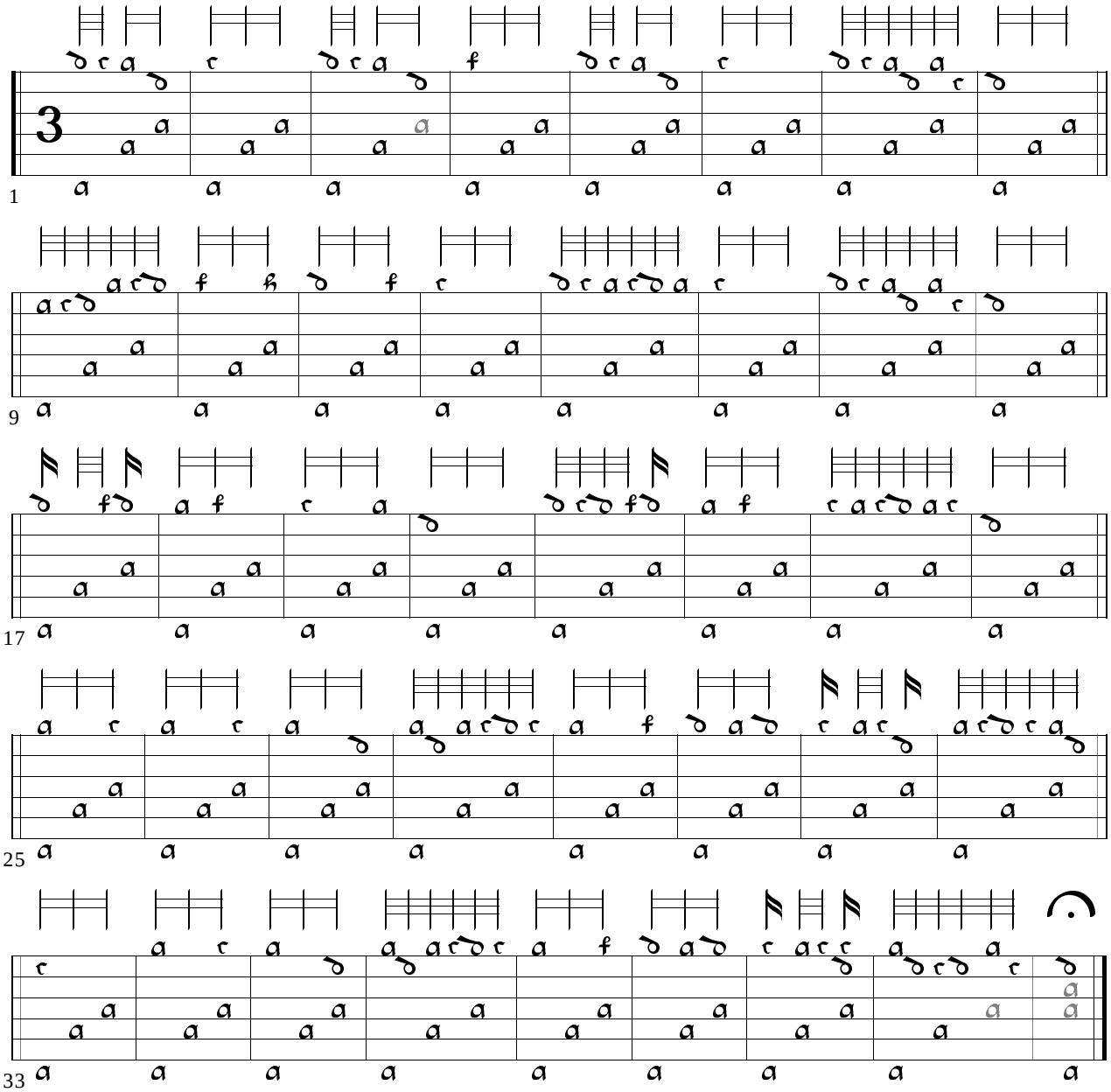
B6. (Brando di Poctu) 9 - transcribed (fefhf) D-W Guelf. 18.8, f. 281v



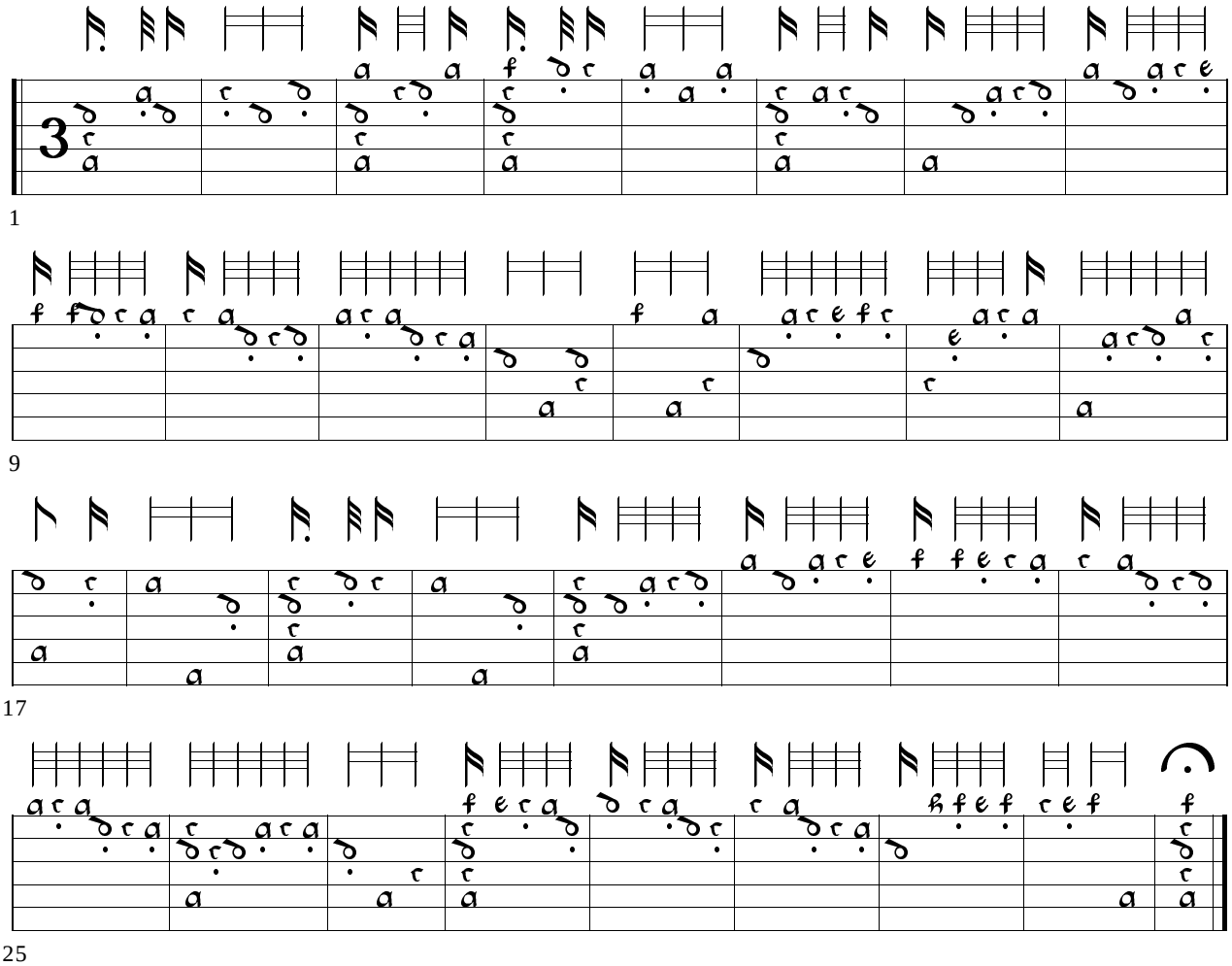
B7. (Brando di Poctu) 6 - transcribed (fefhf) D-W Guelf. 18.8, f. 280v



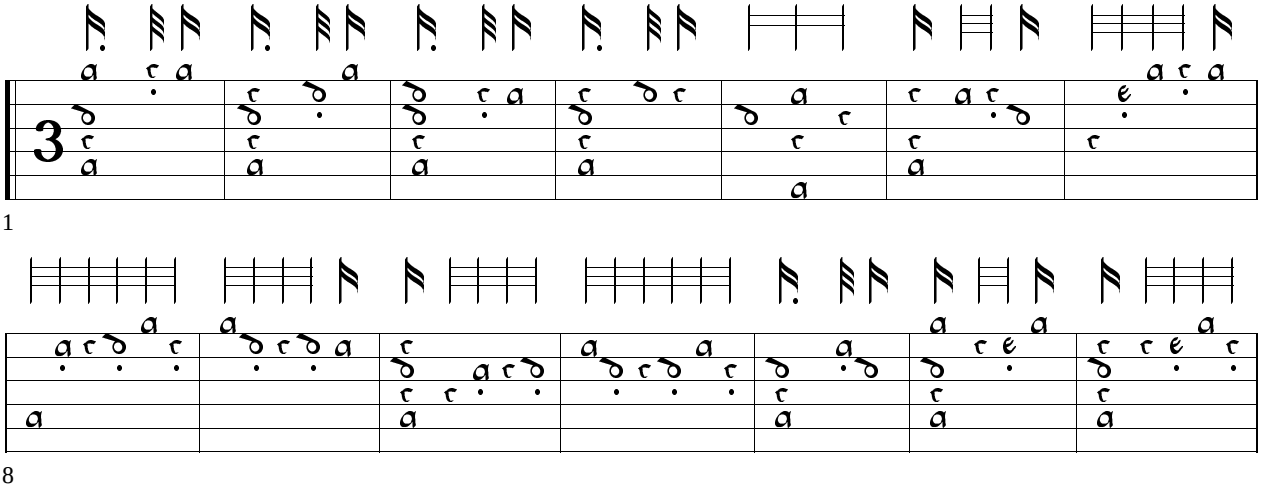
App 6. (La Volta) - untitled - 7F AB-CDD8 B-Bc 26.369, ff. 22r-21v

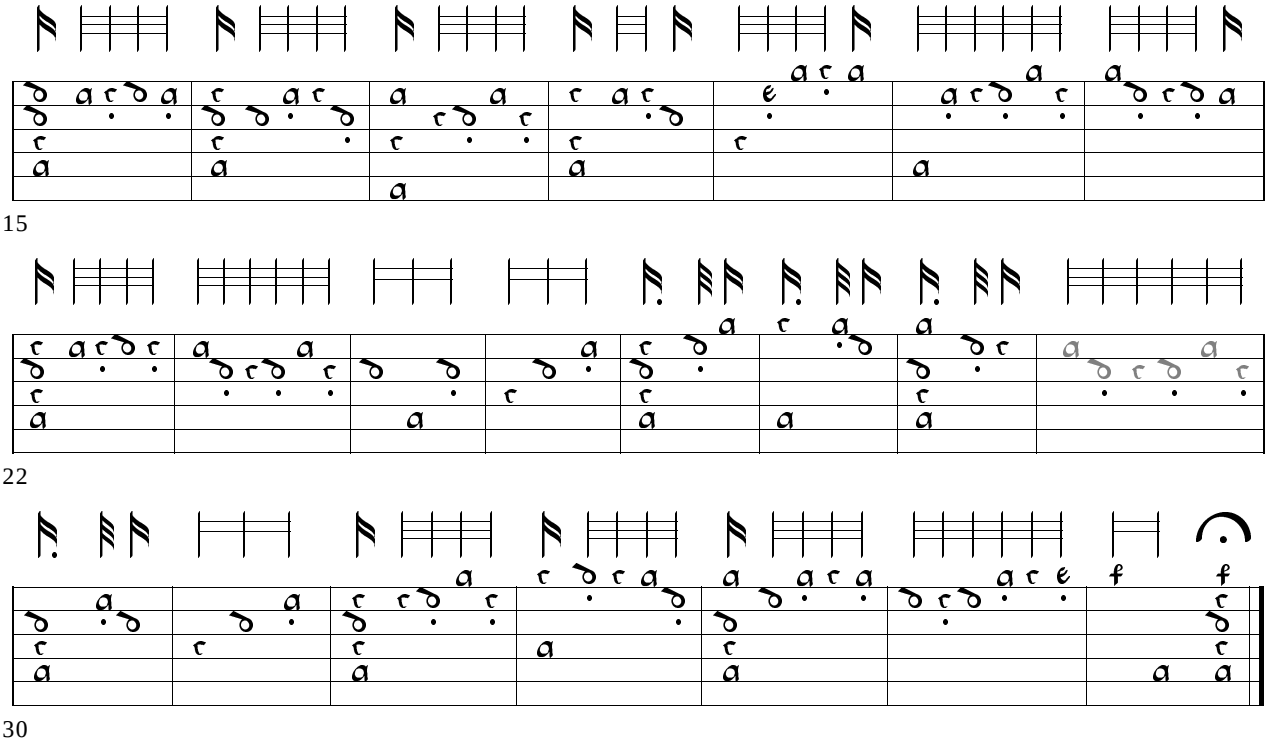


B8. (Brando di Poctu) 8 - transcribed (fefhf) D-W Guelf. 18.8, ff. 281r-281v

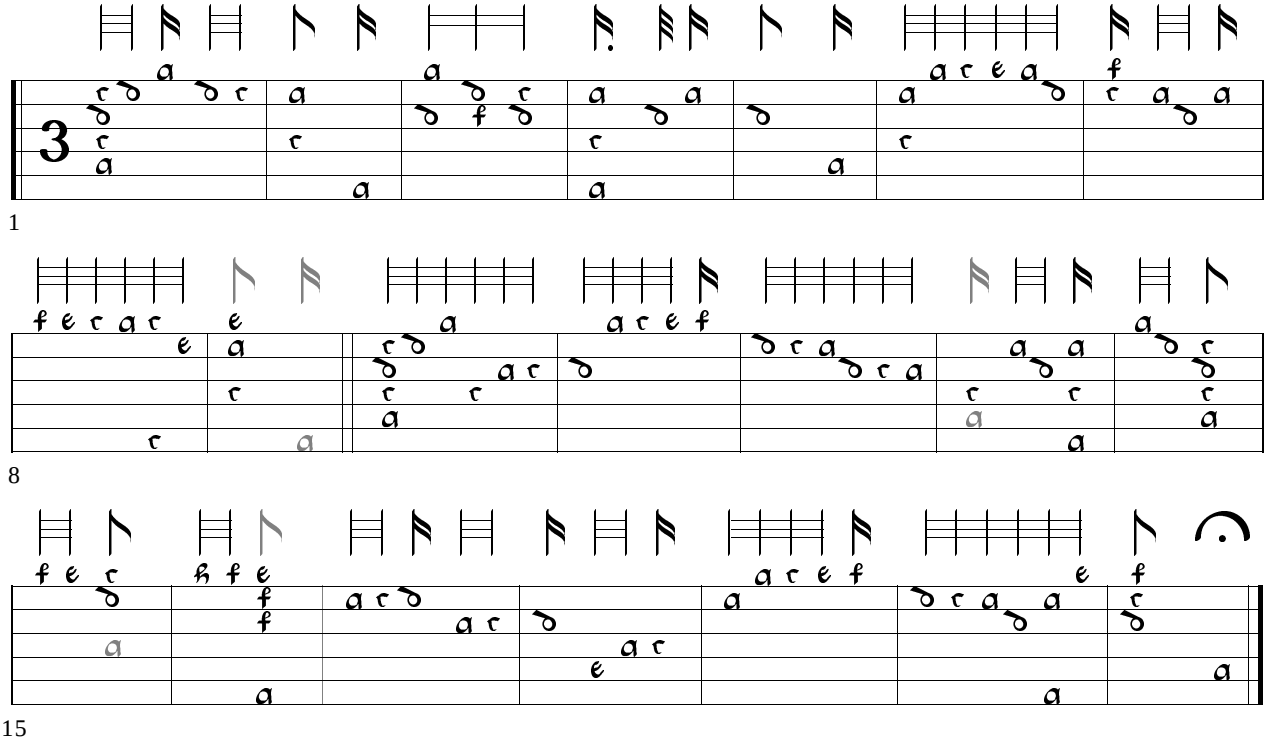


B9. (Brando di Poctu) 7 - transcribed (fefhf) D-W Guelf. 18.8, f. 281r

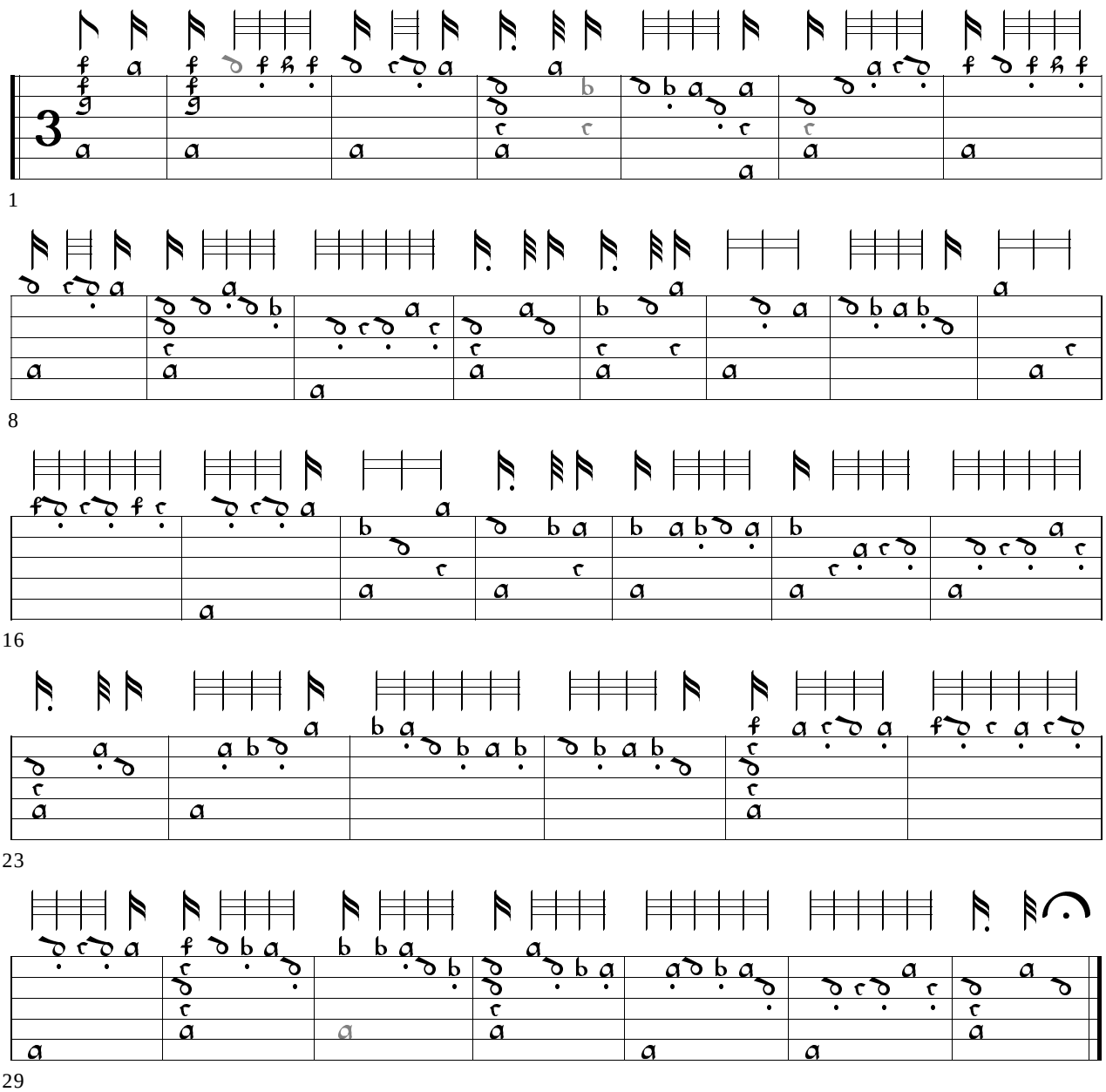




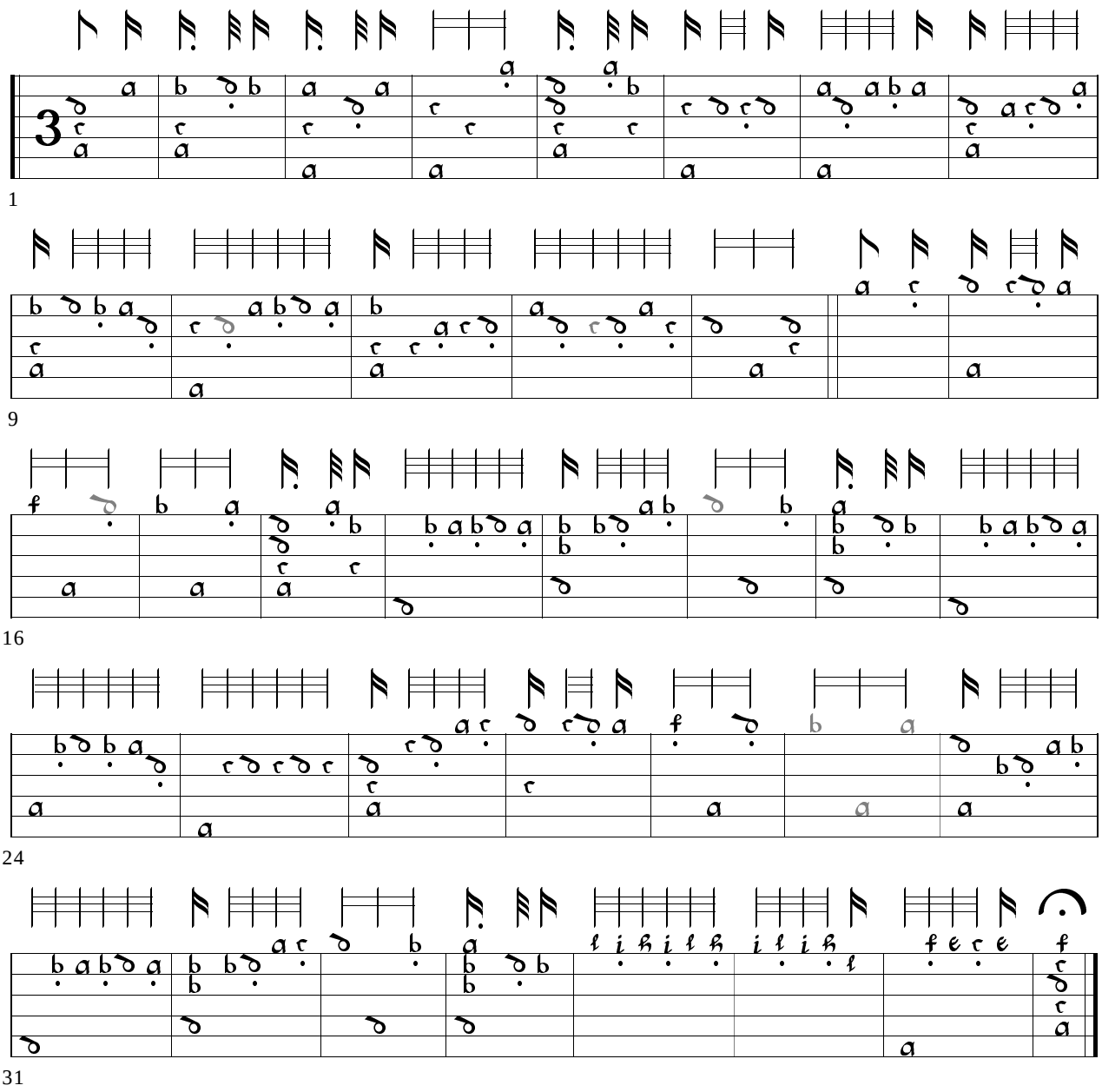

B16. Untitled - transcribed (fefhf) GB-Lbl Sloane 1021, ff. 19r-19v



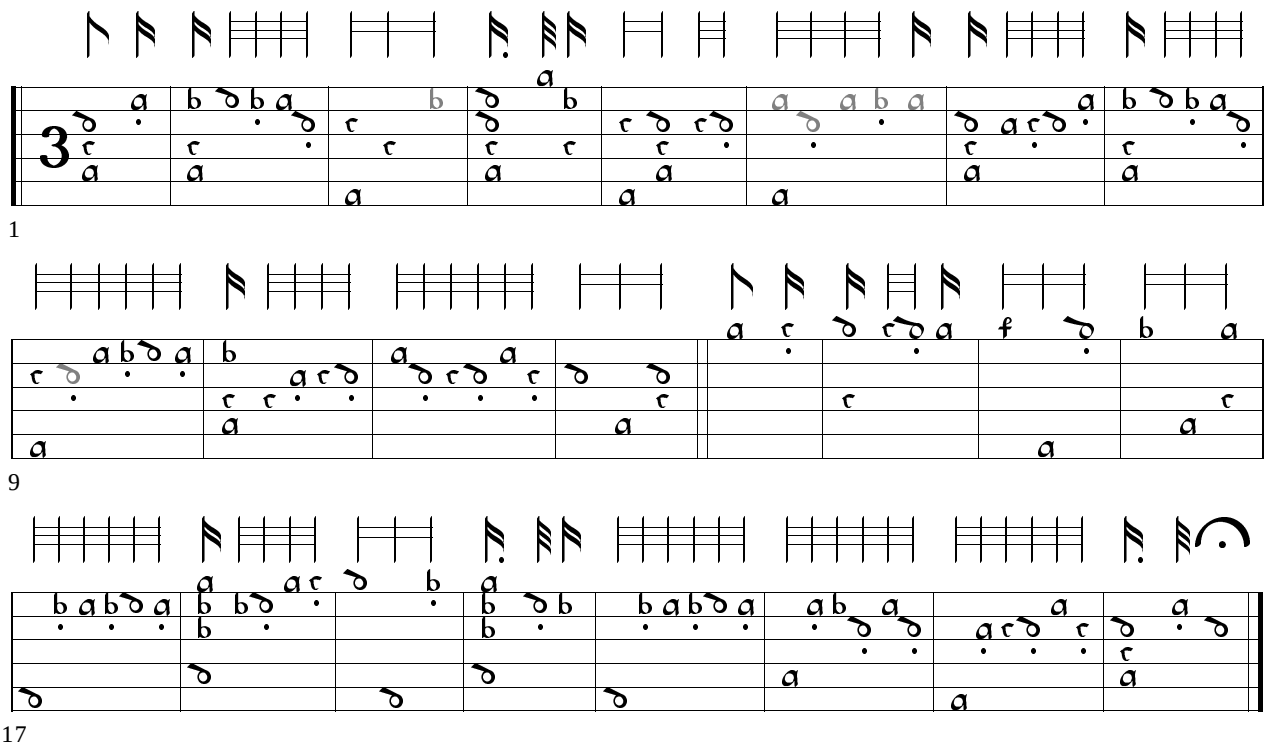
B10. (Brando) 10 - transcribed (fefhf) D-W Guelf. 18.8, ff. 281v-282r



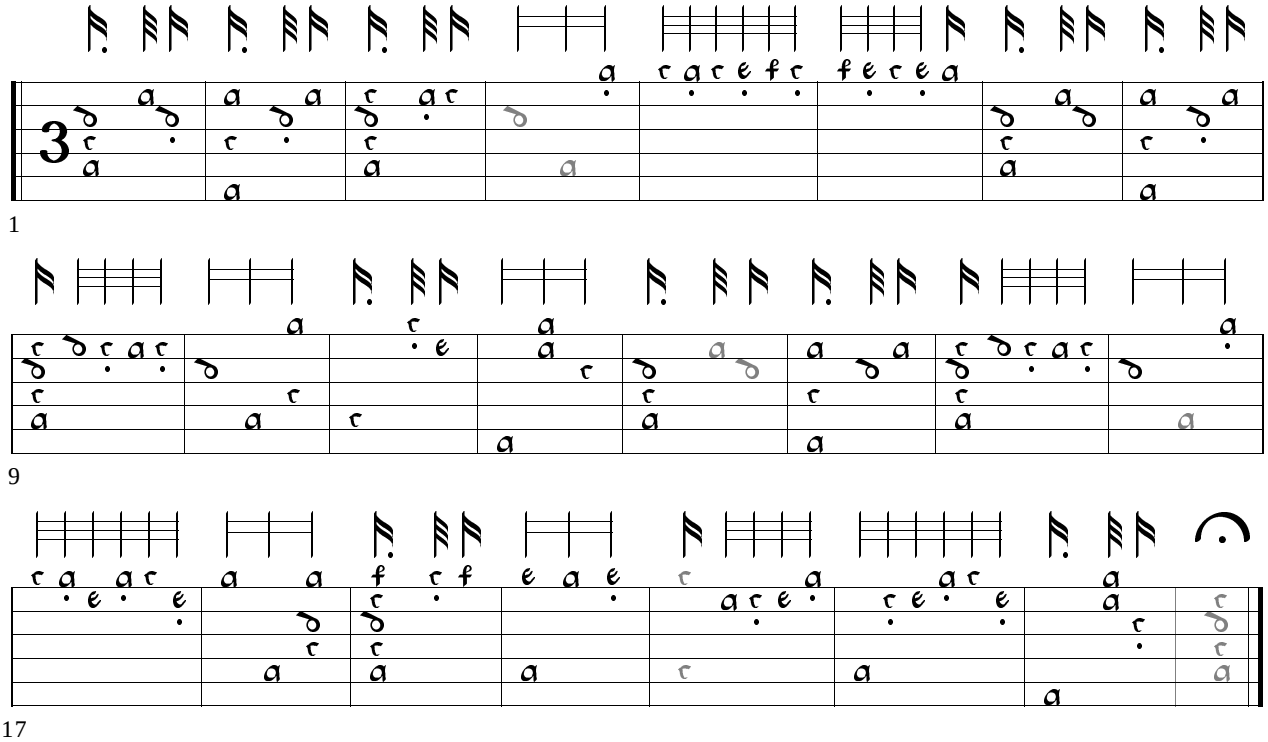
B11. (Brando) 12 - transcribed (fefhf) D-W Guelf. 18.8, f. 282v



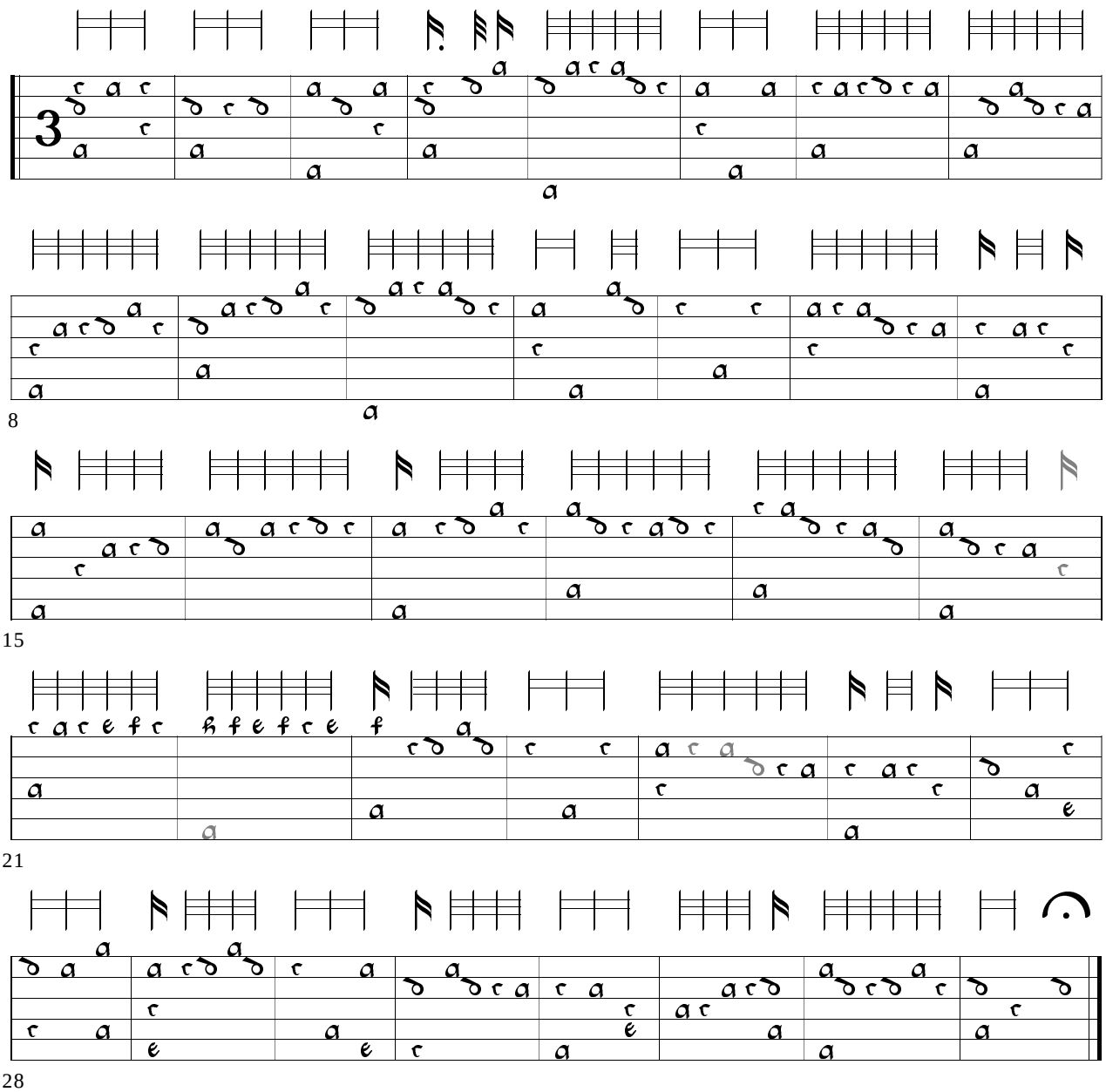
B12. (Brando) 11 - transcribed (fefhf) D-W Guelf. 18.8, f. 282r



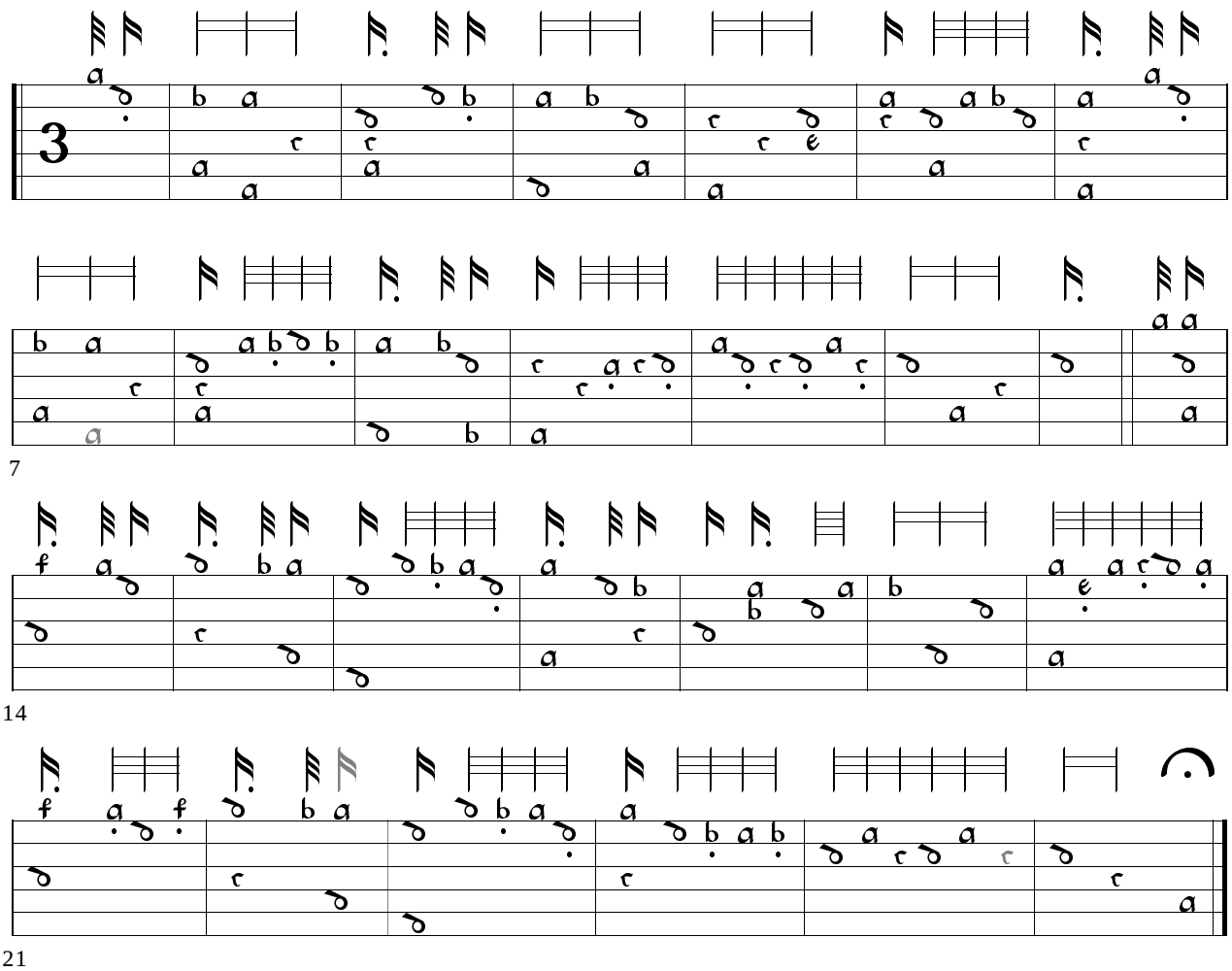
B13. (Branle) - transcribed (fefhf) D-W Guelf. 18.8, ff. 282v-283r



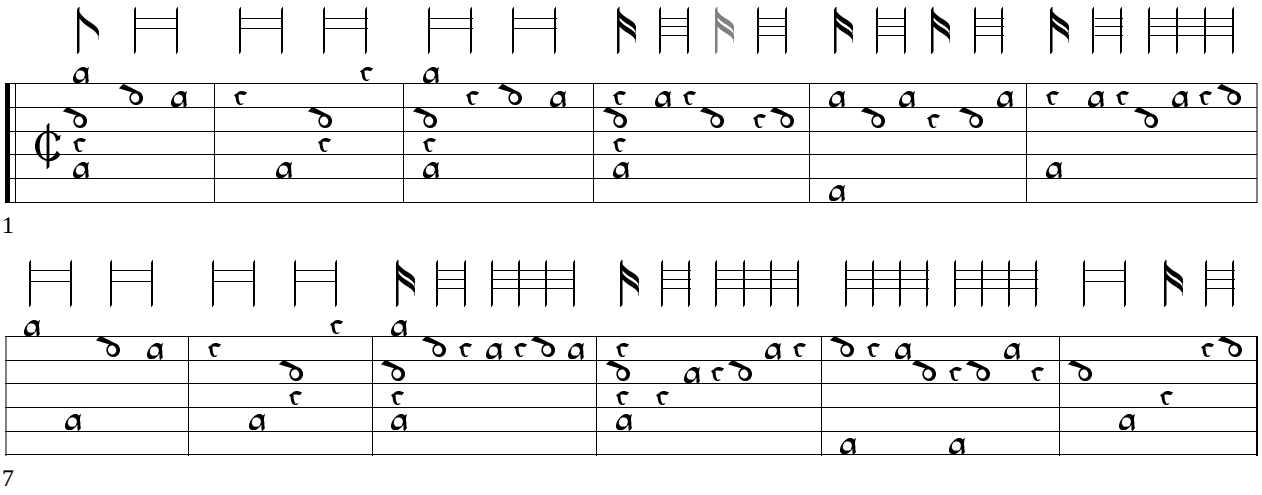
B14. Branle - transcribed (fefhf) 7F GB-HAdolmetsch II.B.1, f. 282v

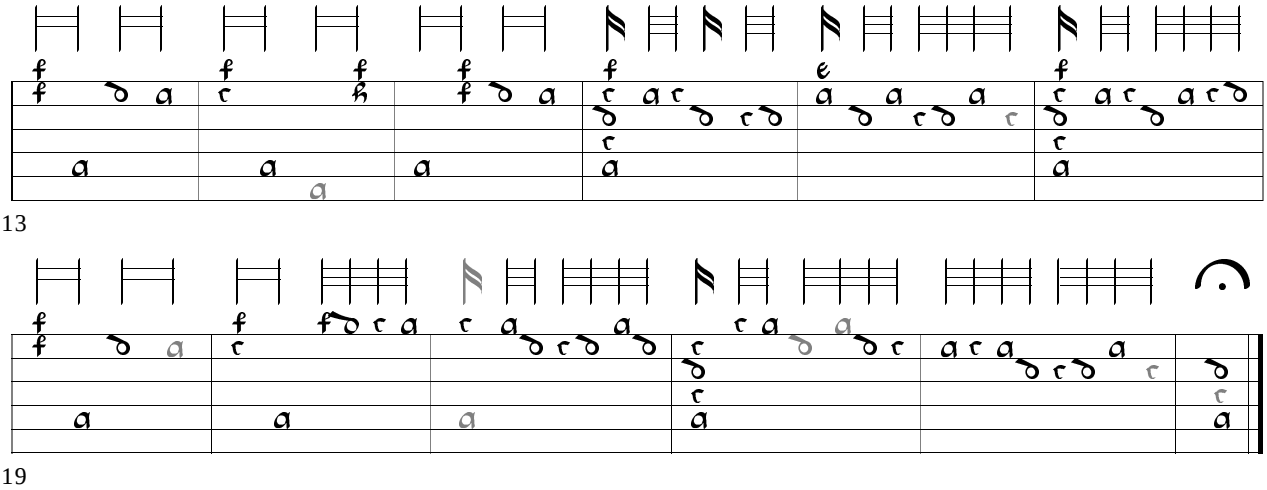


B15. Branle - transcribed (fefhf) GB-HAdolmetsch II.B.1, f. 283r

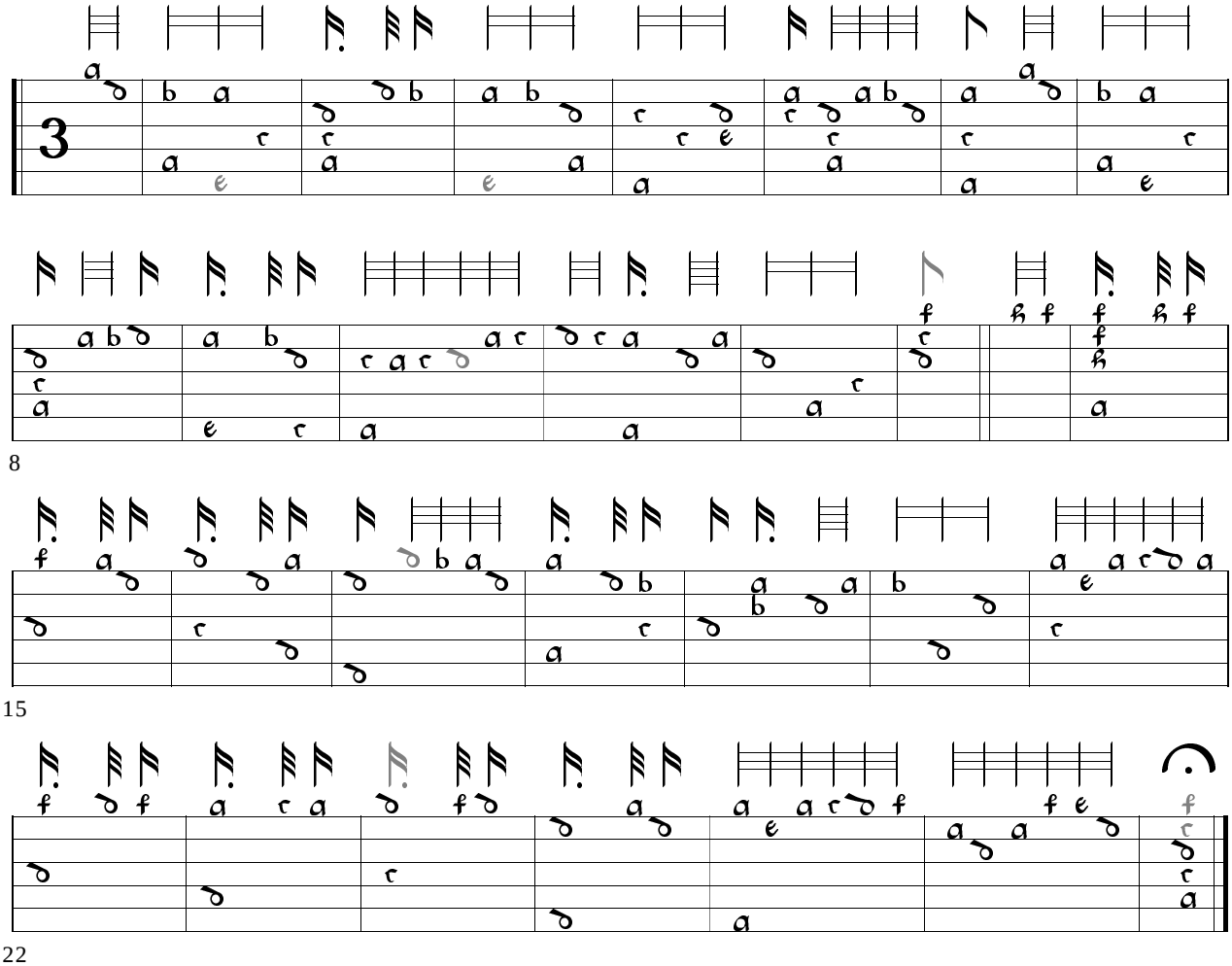


B17. Bransle - transcribed (fefhf) GB-Lbl Sloane 1021, ff. 16v-17r

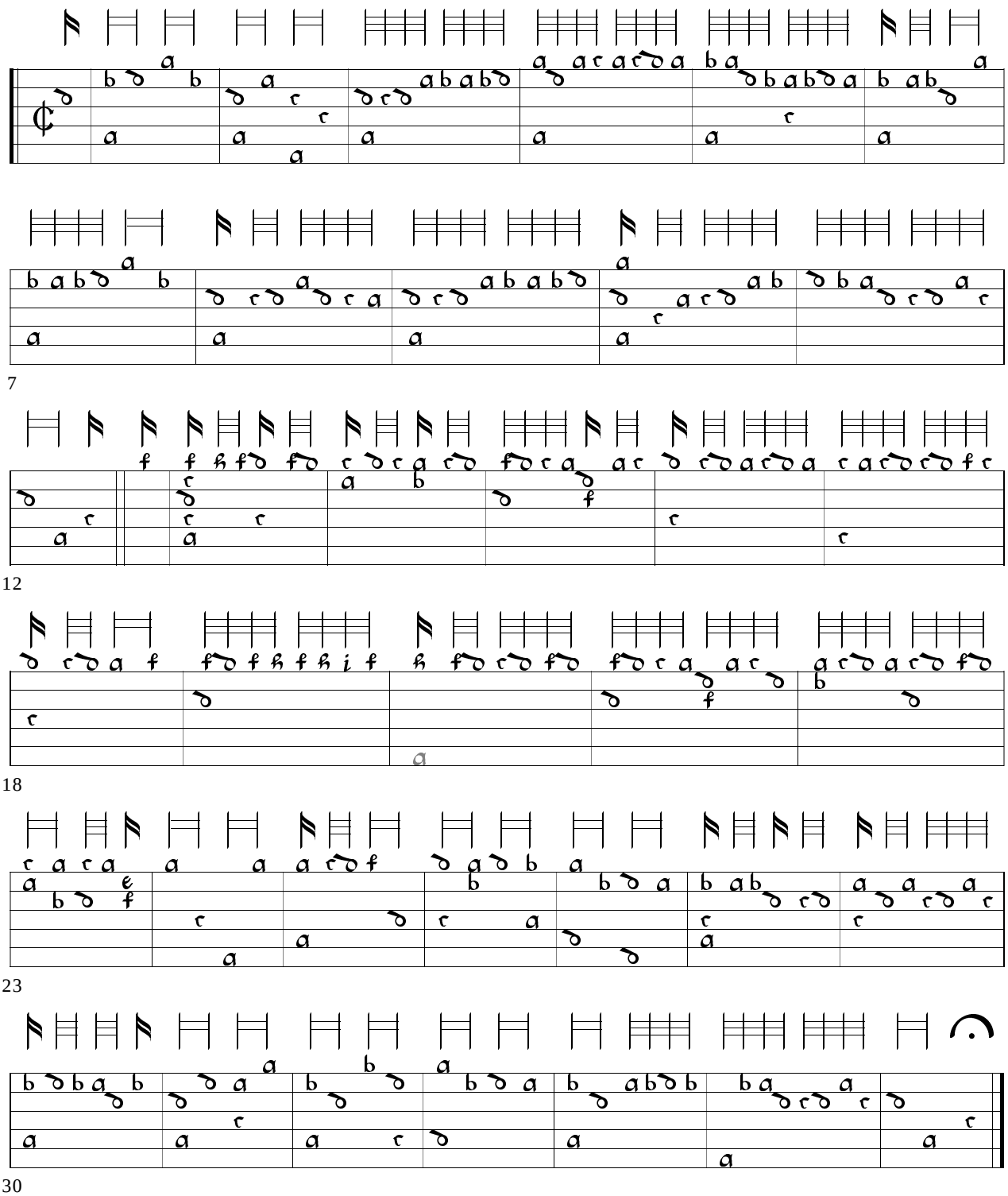




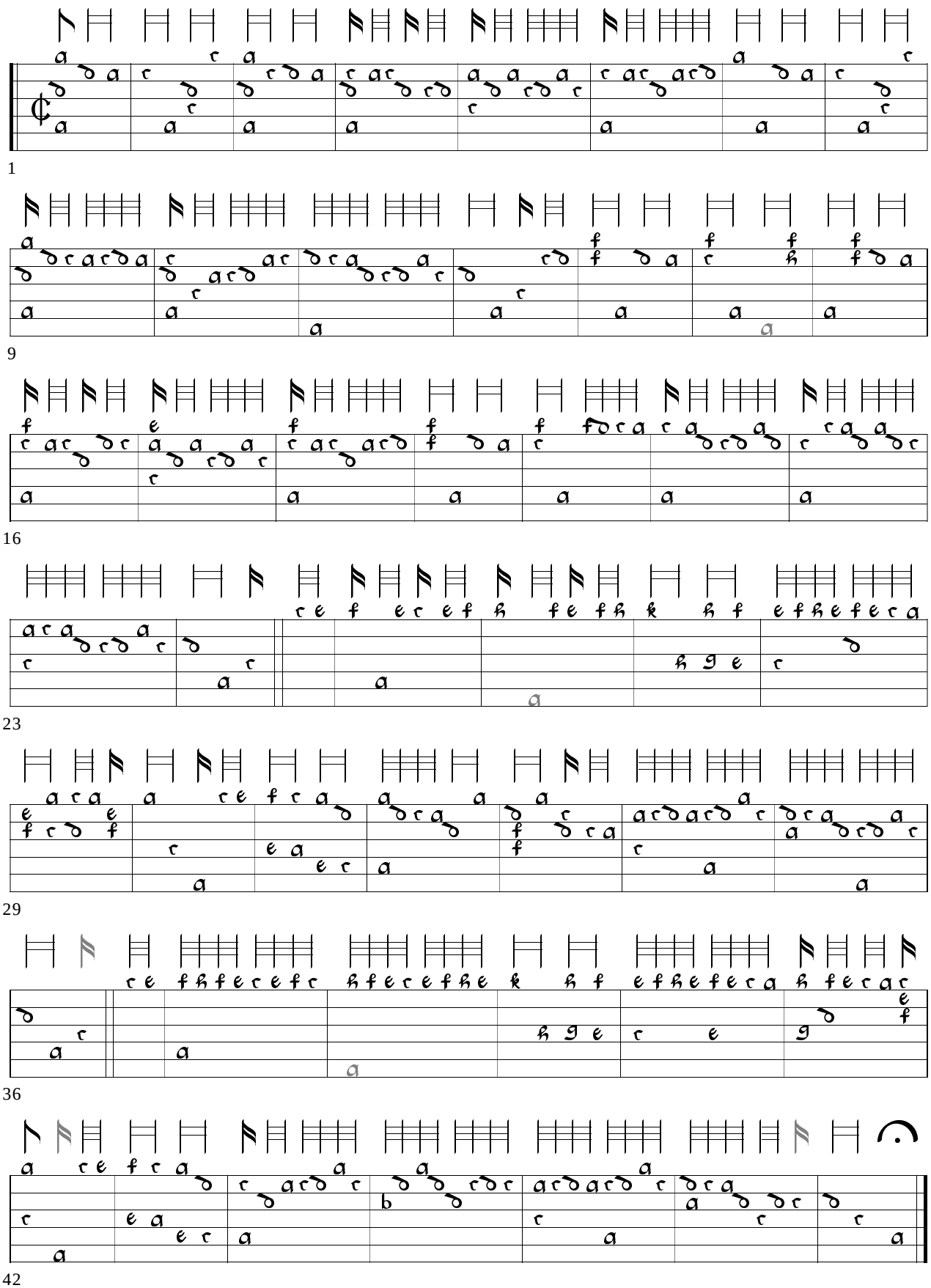
B18. Branle - transcribed (fefhf) GB-Lbl Sloane 1021, f. 19v



B19. Branle - transcribed (fefhf) Besard 1603, f. 146v

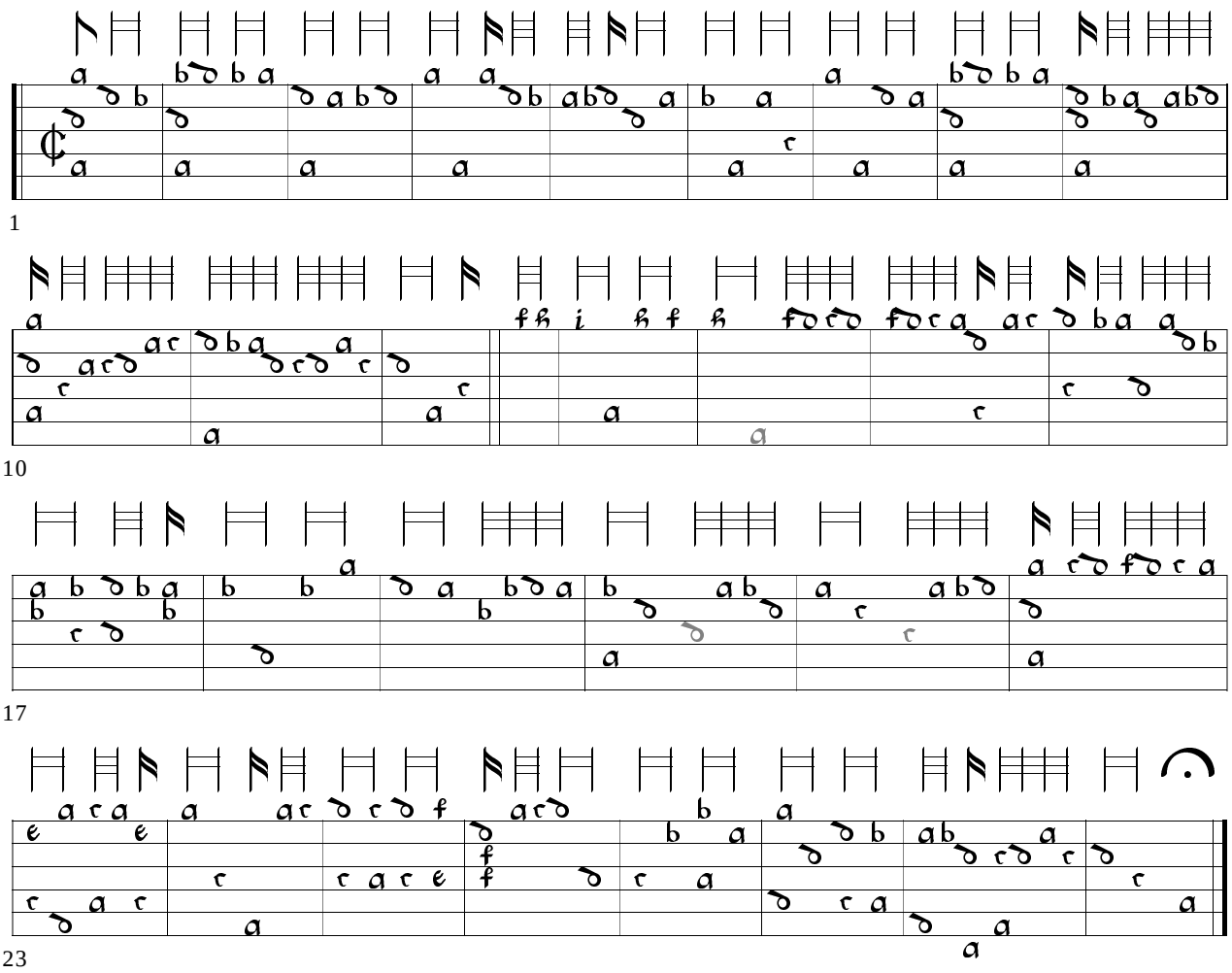


B20. Branle - transcribed (fefhf) Besard 1603, ff. 147r-147v



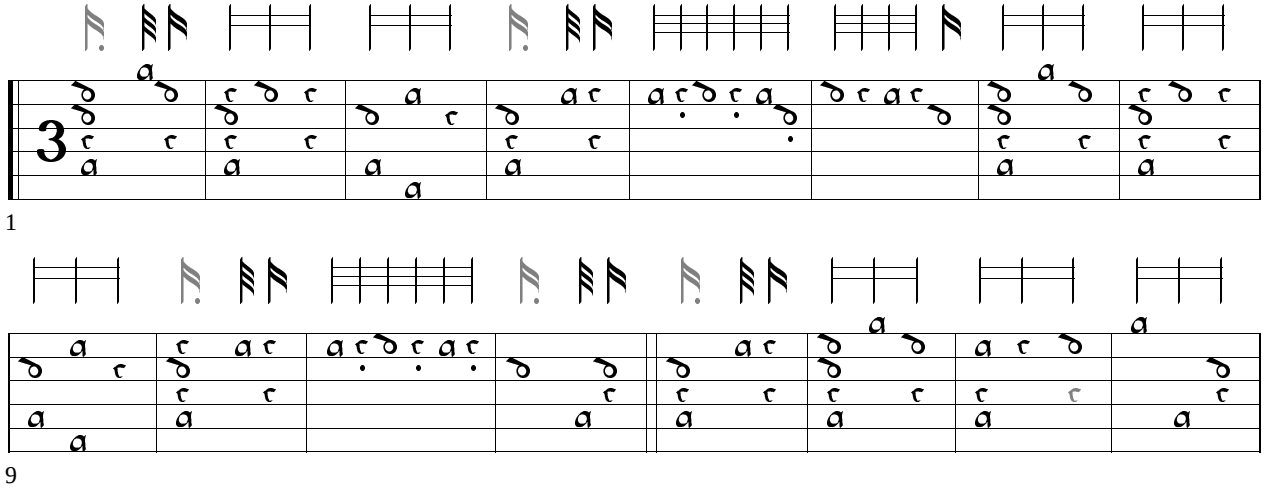
B21. Branle - transcribed (fefhf) 7F

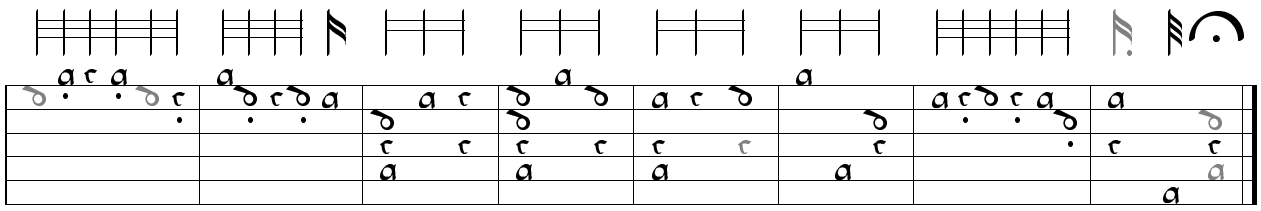
Besard 1603, f. 147r



B22. Second - transcribed (fefhf)

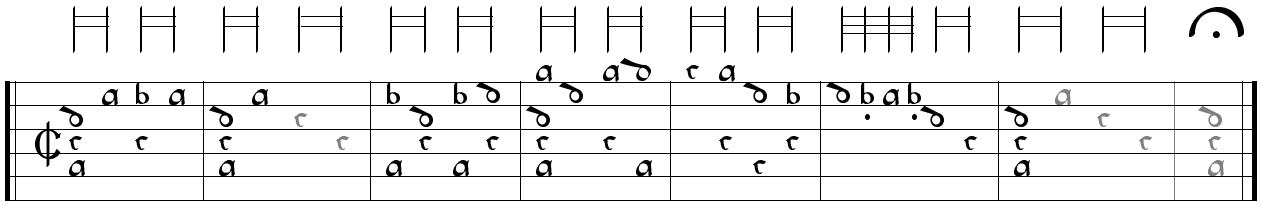
S-Uu instr.mus.412, f. 23r





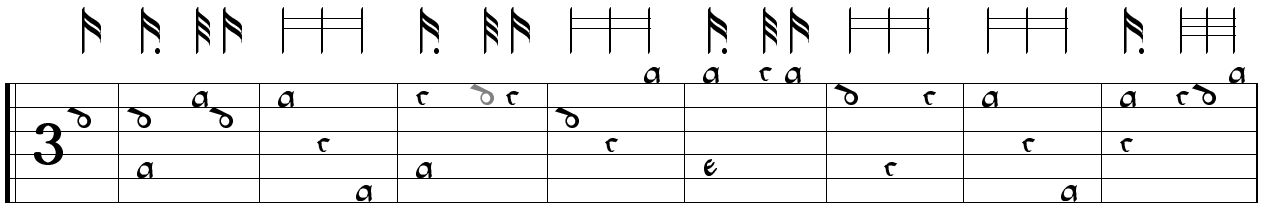
17

B23. Troizieme - transcribed (fefhf) S-Uu instr.mus.412, f. 23r

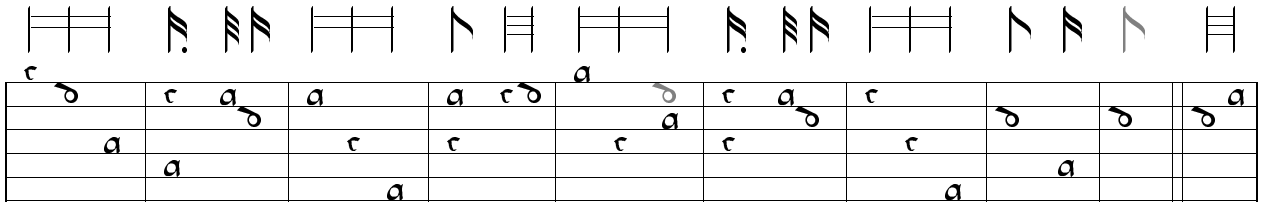


1

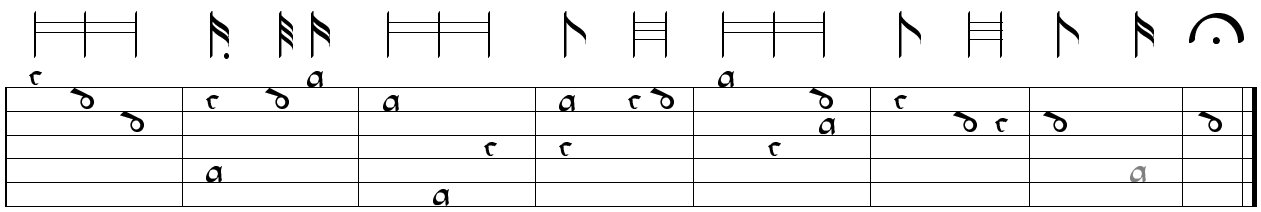
B24. Bra(n)sle - transcribed (efdef) GB-Lbl Sloane 1021, f. 16v



9

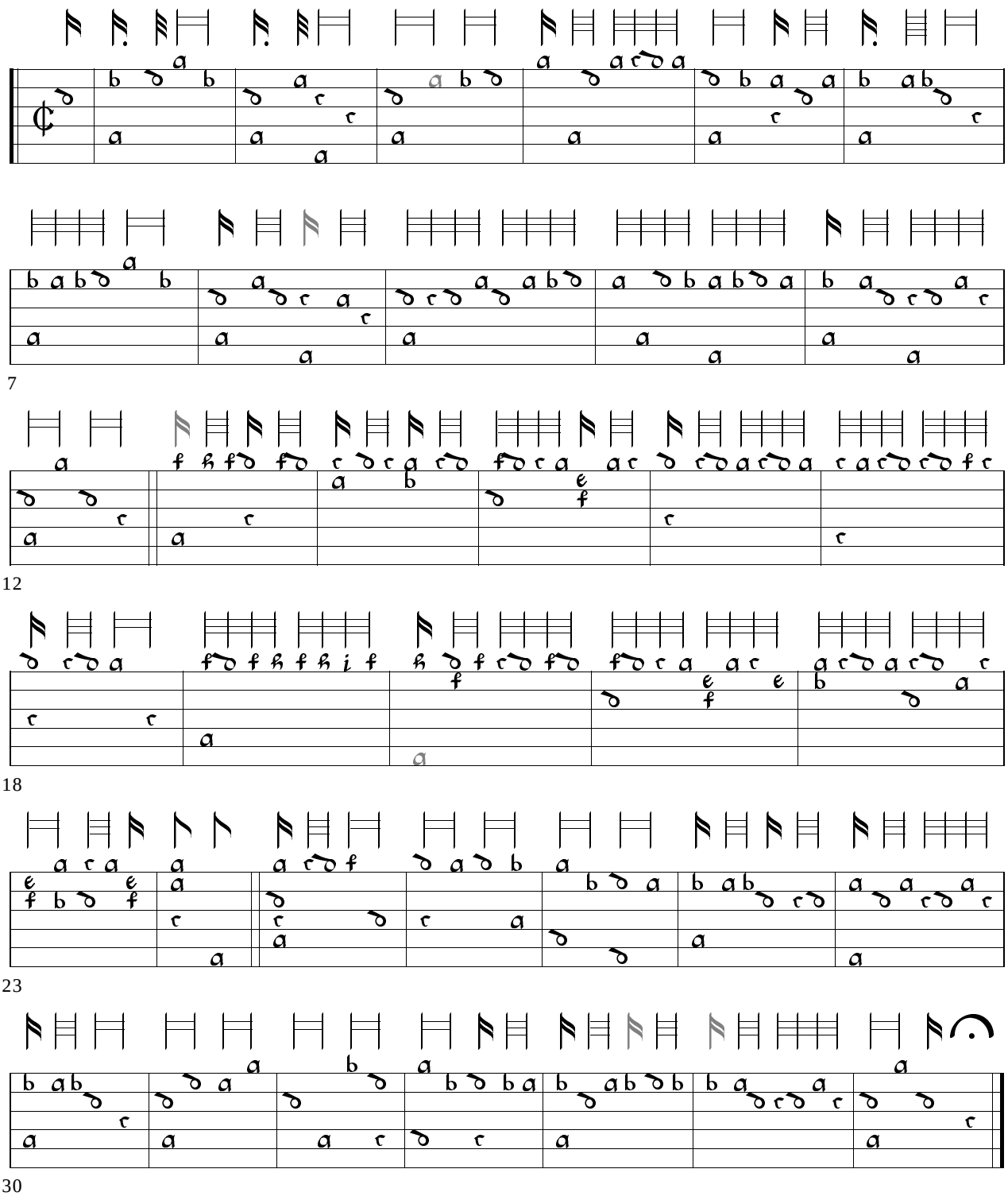


18

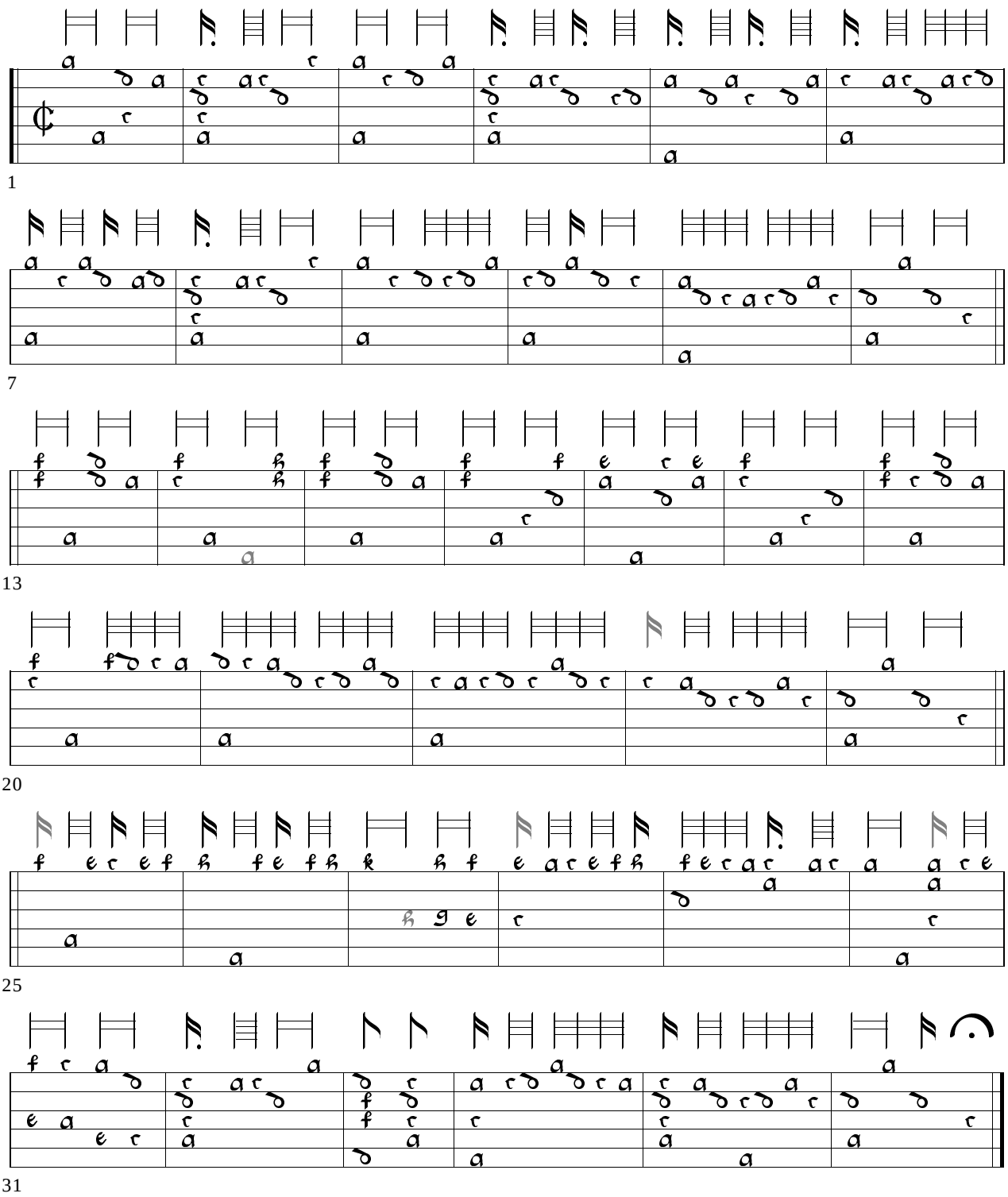


26

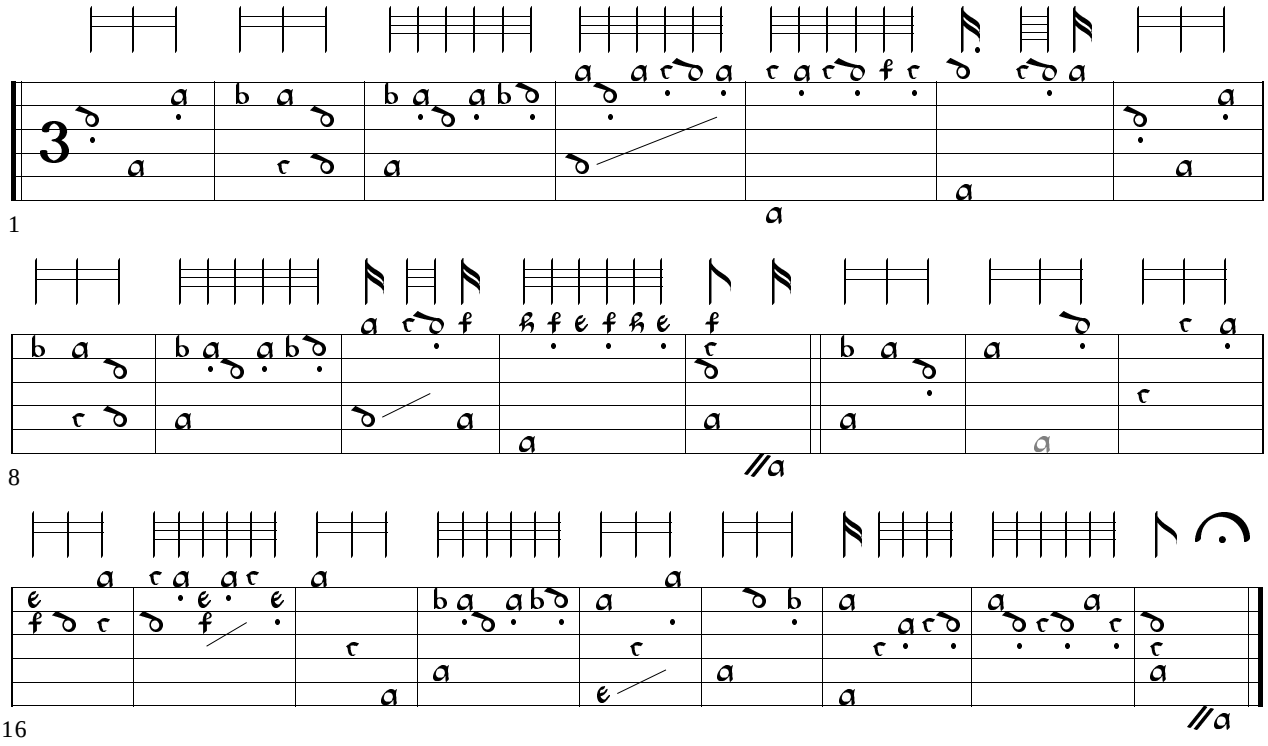
B25. Branle - transcribed (fefhd) GB-Lam pauer, ff. 180v-181r



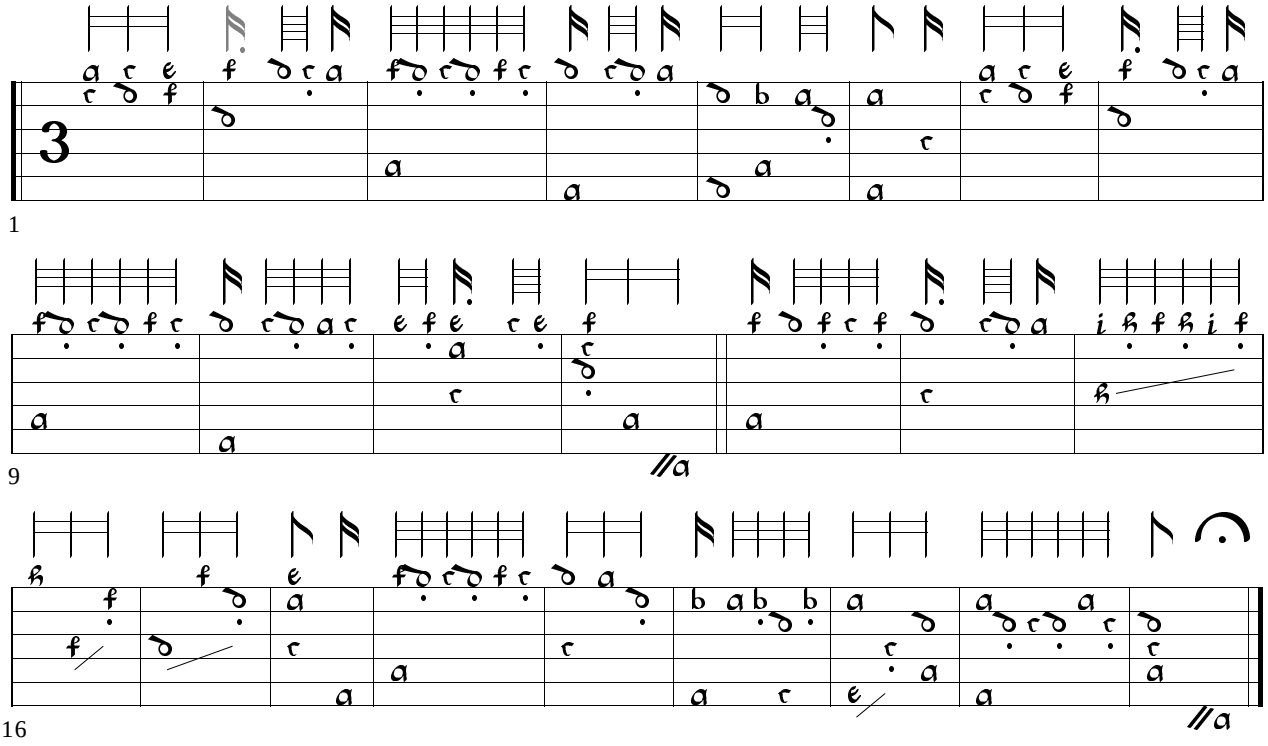
B26. Branle - transcribed (fefhd) GB-Lam pauer, ff. 181r-181v



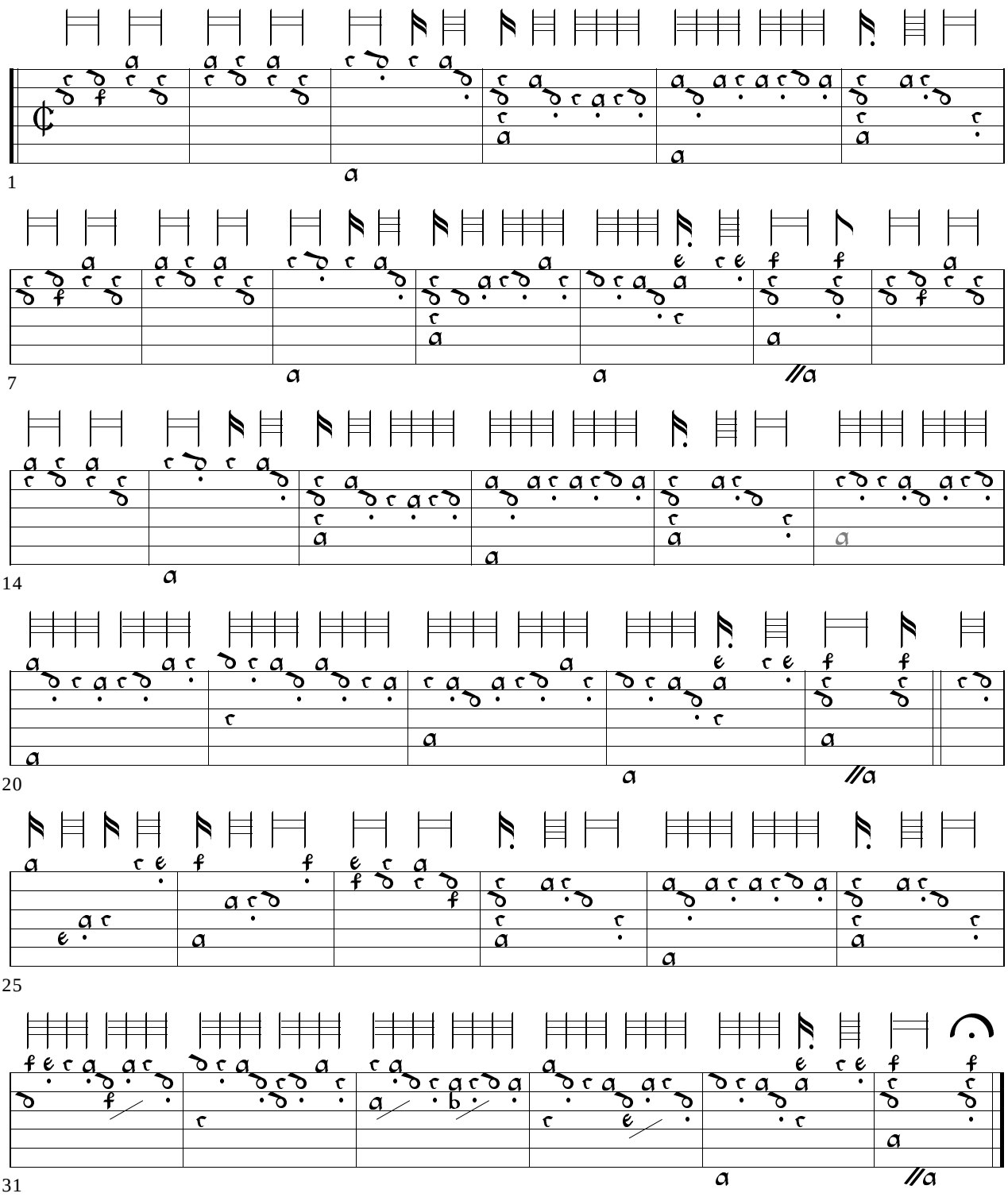
B27. Premier Branle de Poitou - transcribed (fefhd) 7F9C Francisque 1600, f. 23v i



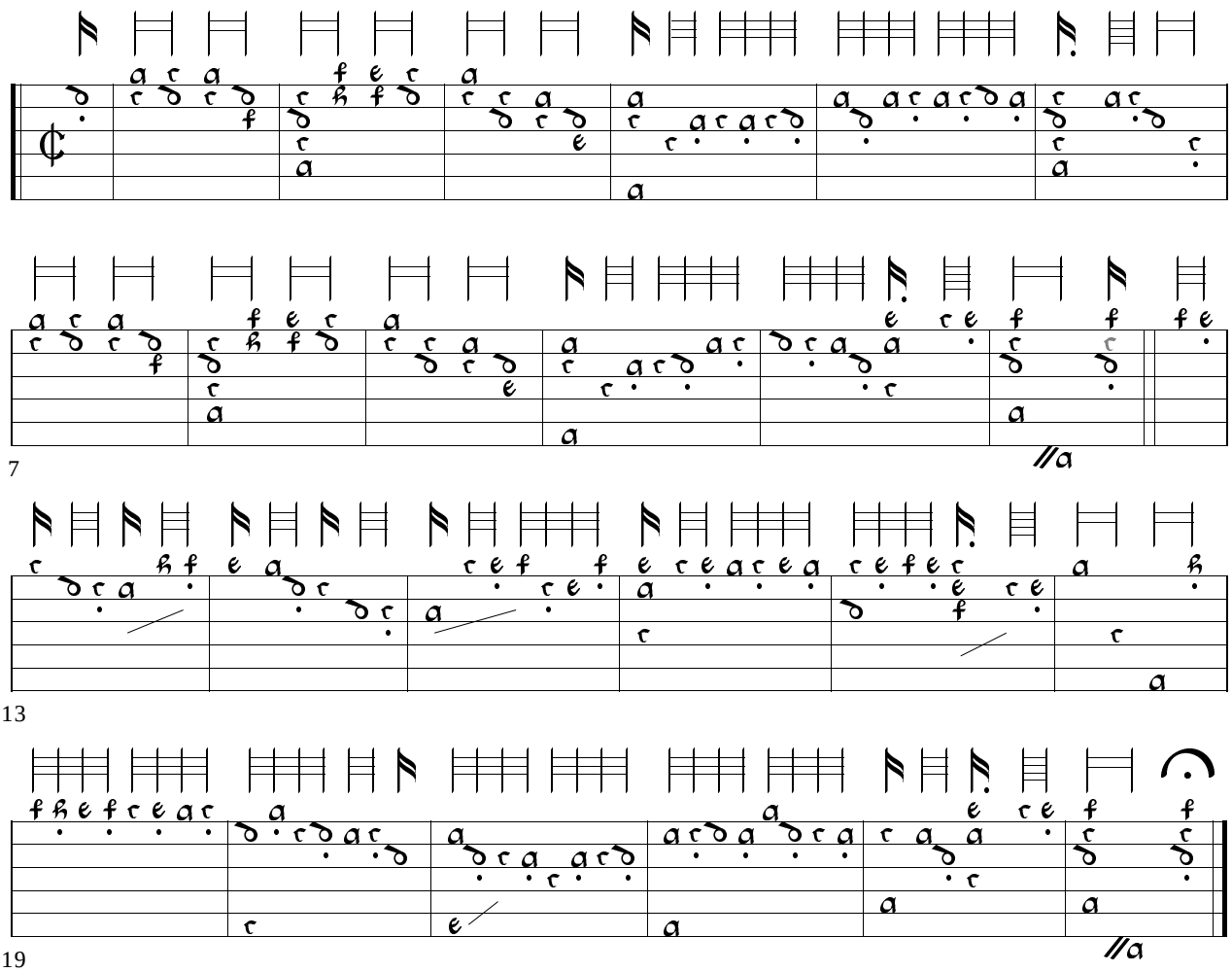
B28. Second (Branle de Poitou) - transcribed (fefhd) 9C Francisque 1600, f. 23v ii



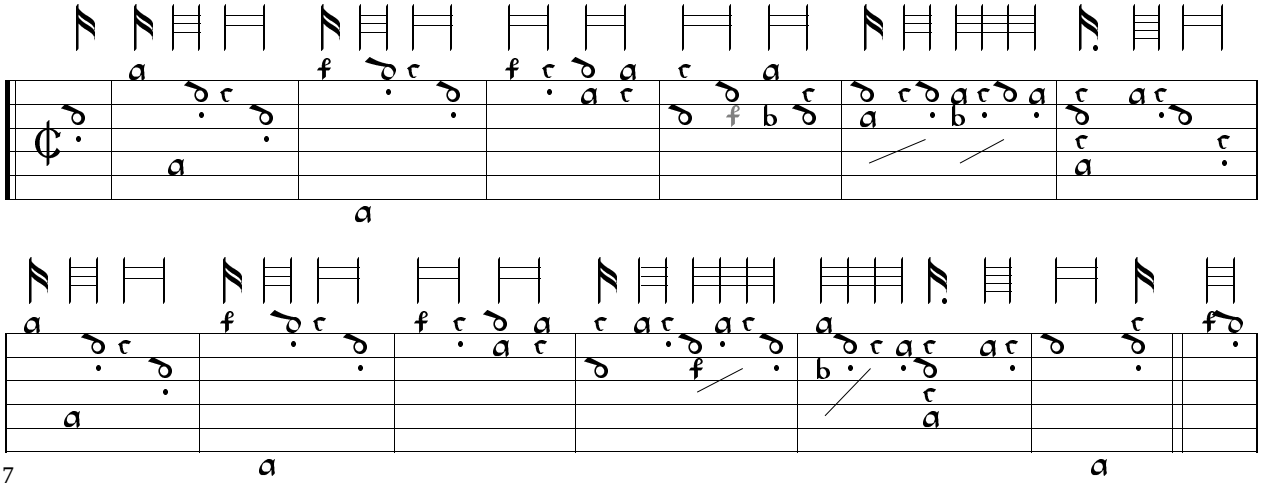
B29. Premier Branle simple - transcribed (fefhd) 7F9C Francisque 1600, f. 22r

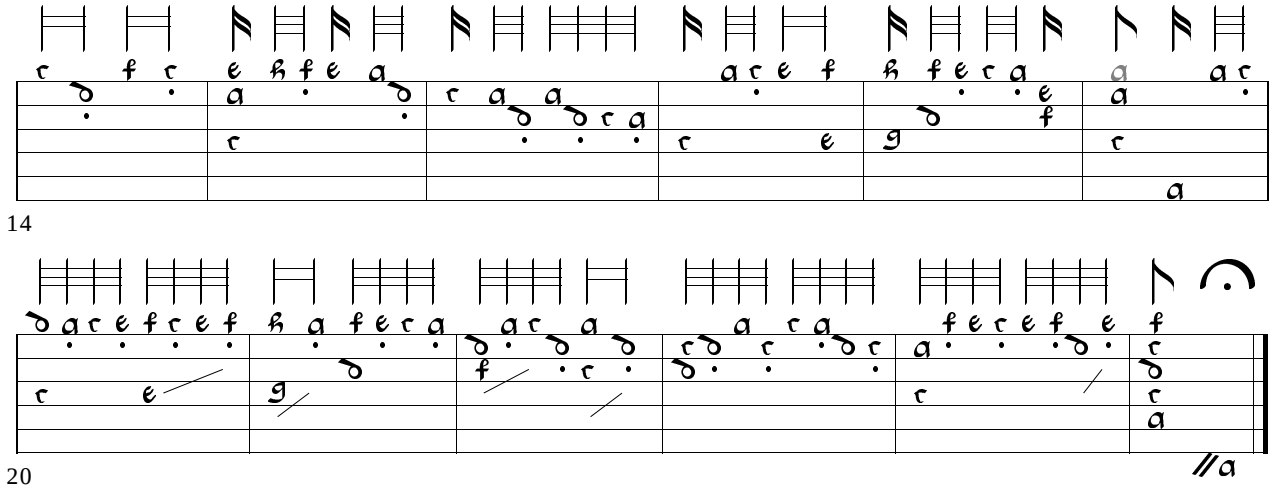


B30. Second (Branle simple) - transcribed (fefhd) 9C Francisque 1600, f. 22v

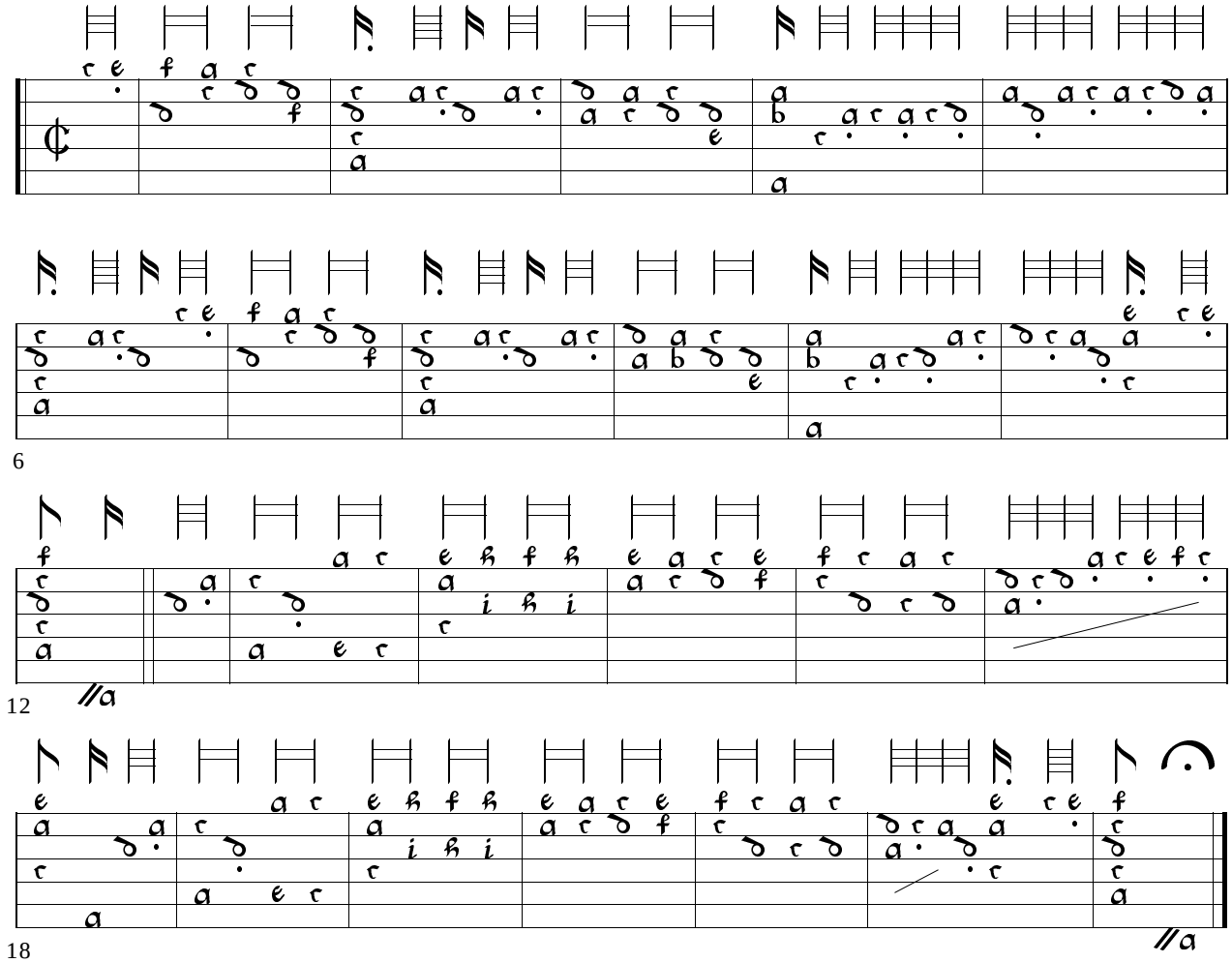



B31. Troisiesme (Branle simple) - transcribed (fefhd) 7F9C Francisque 1600, ff. 22v-23r

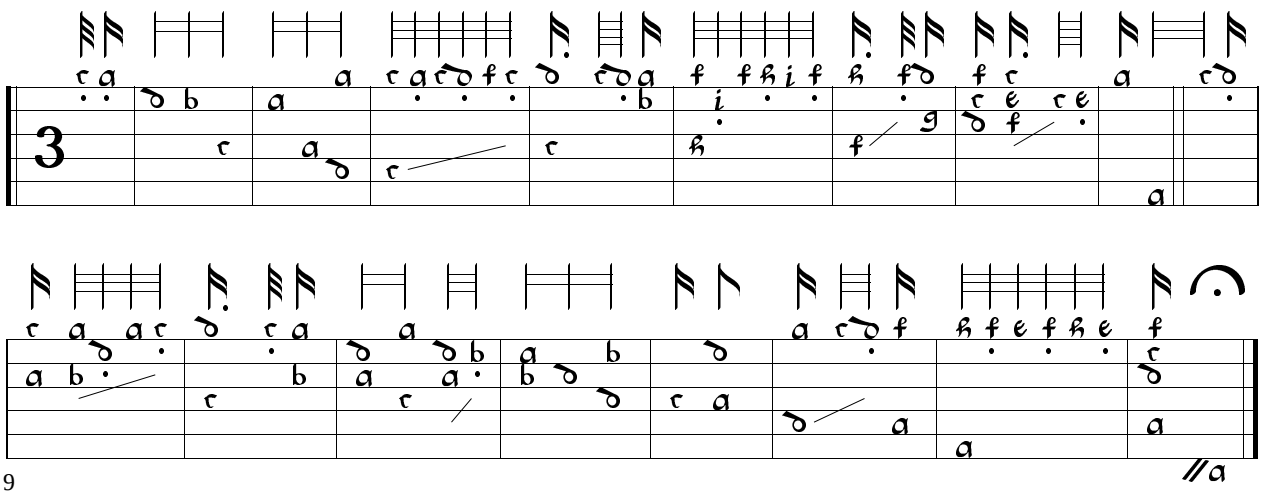




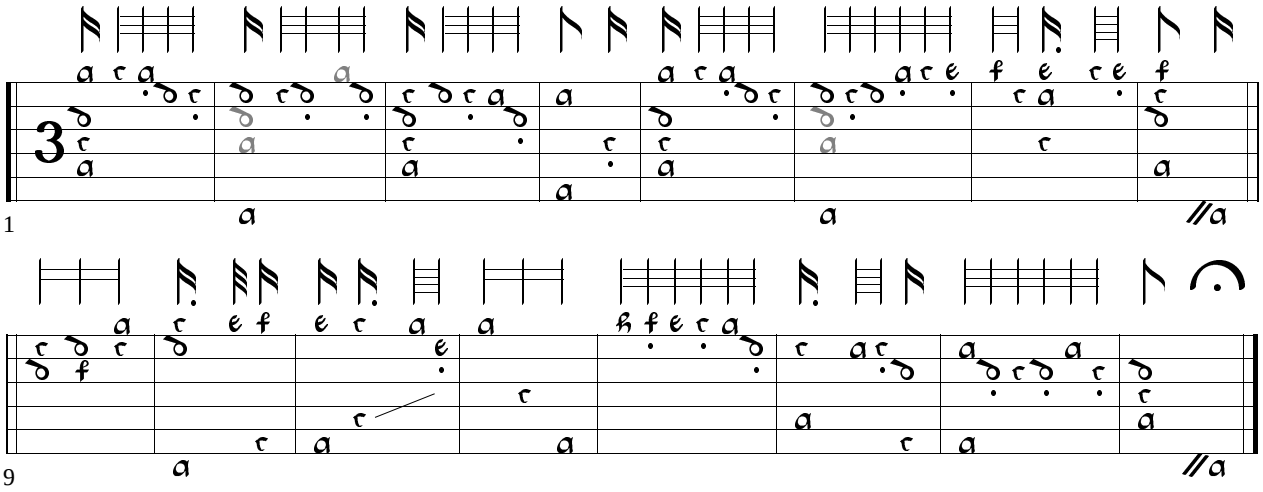
B32. Quatriesme (Branle simple) transcribed (fefhd) 9C Francisque 1600, f. 23r i



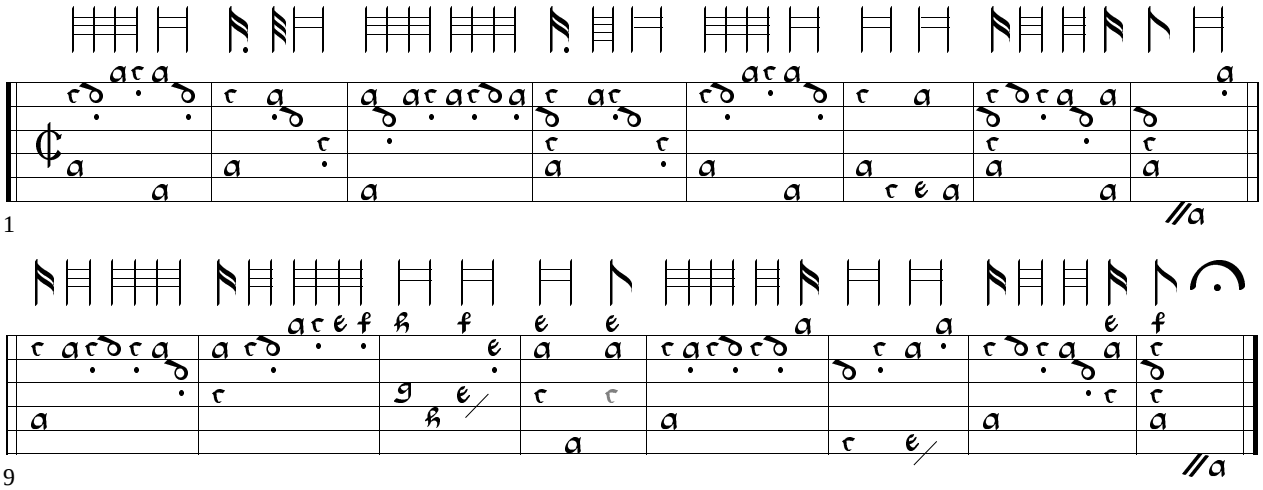
B33. Branle gay - transcribed (fefhd) 9C — Francisque 1600, f. 23r ii



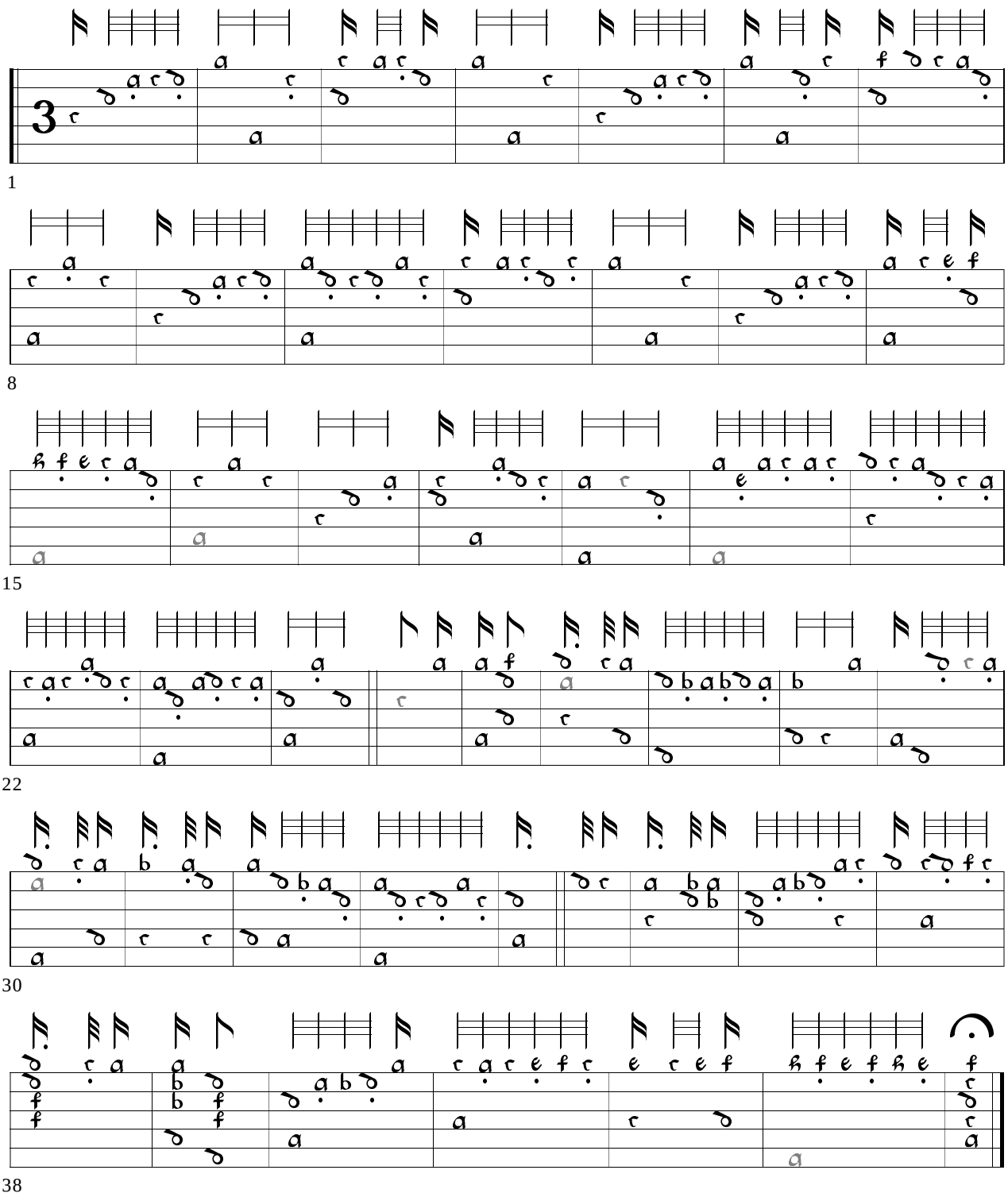
B34. Branle double de Poitou - transcribed (fefhd) 7F9C — Francisque 1600, f. 24r



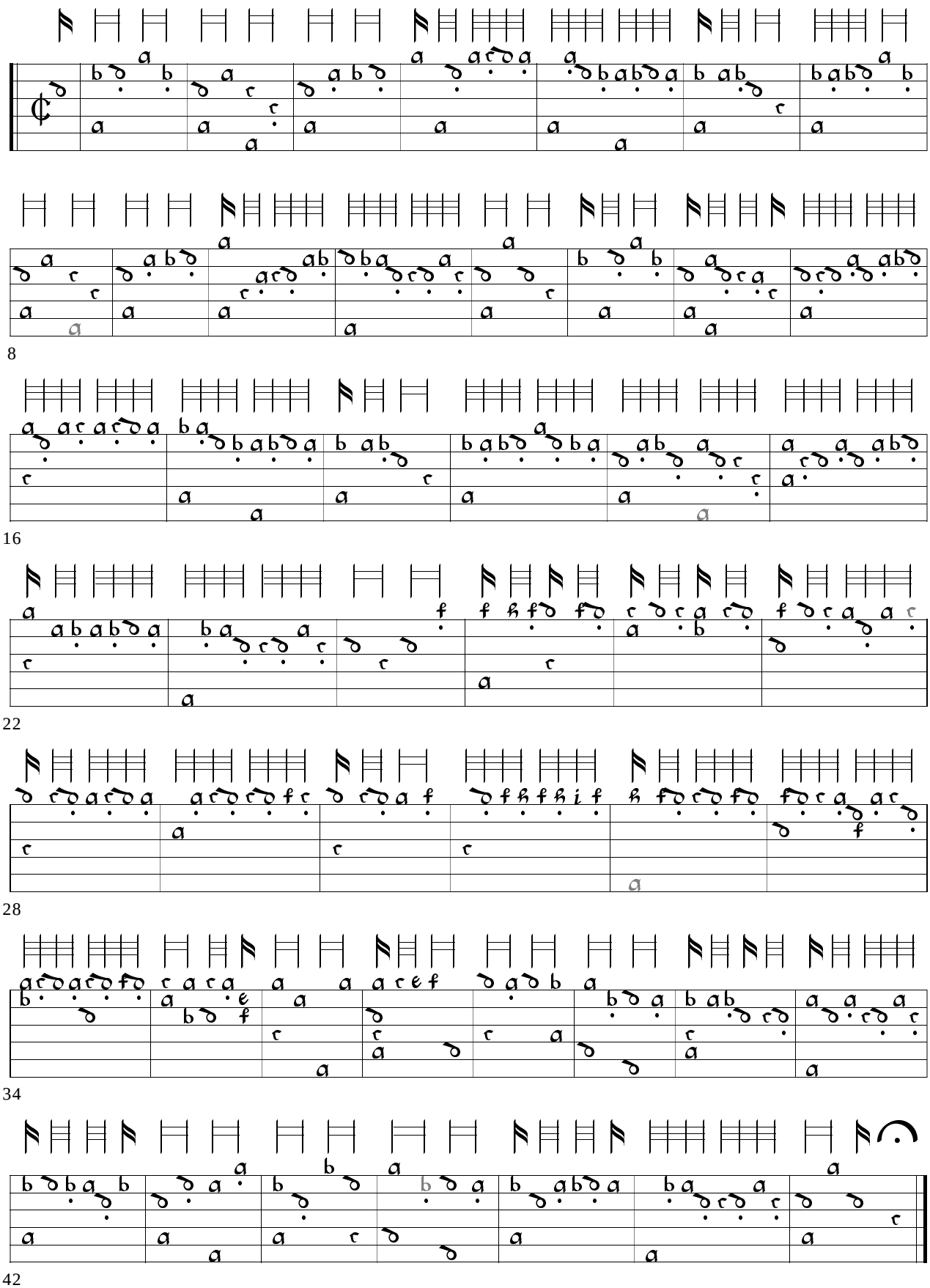
B35. Guavotte - transcribed (fefhd) 9C — Francisque 1600, f. 24r



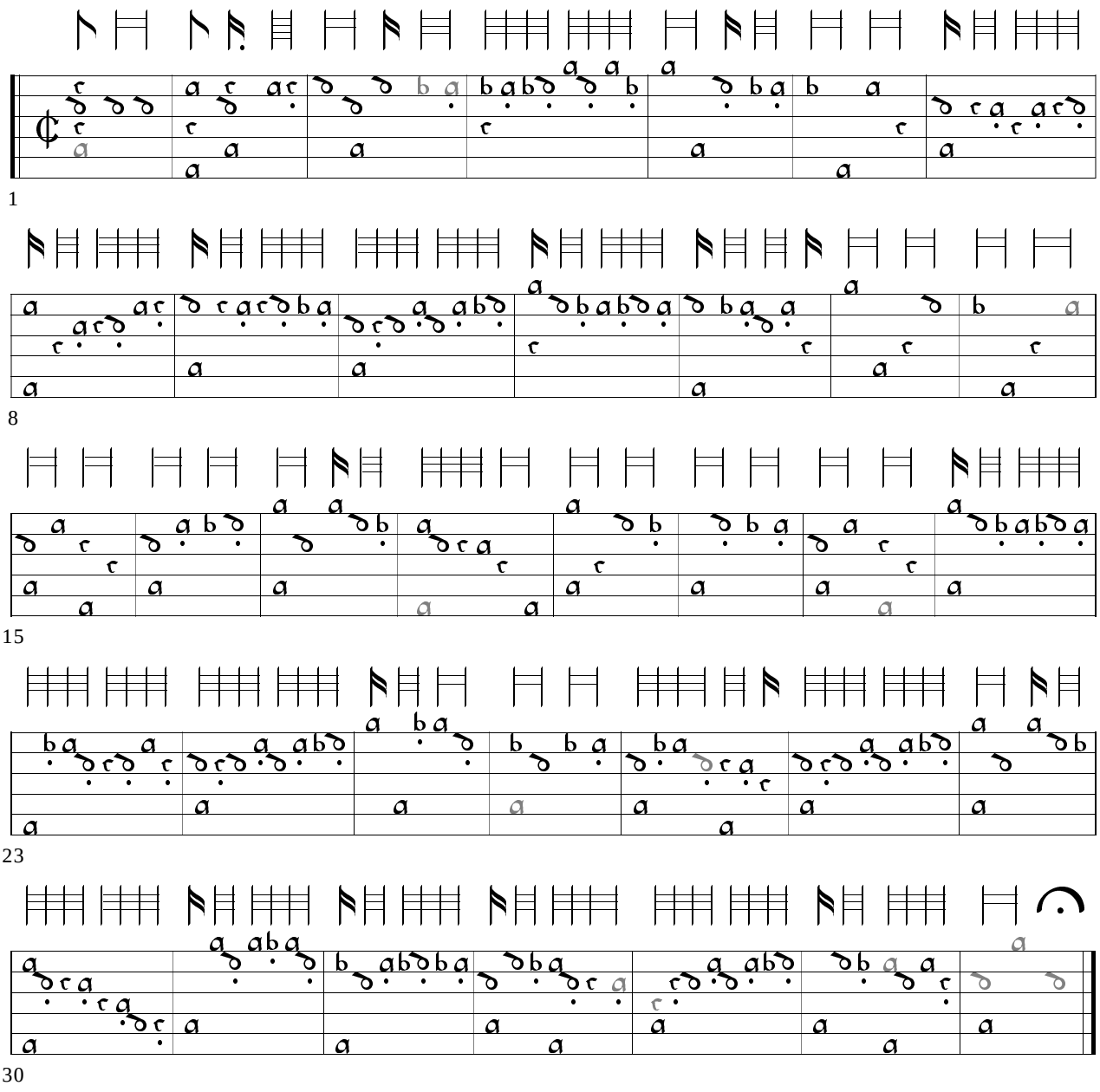
B36. Brande Gay - transcribed (fefhd) Hove 1601, ff. 105v-106r



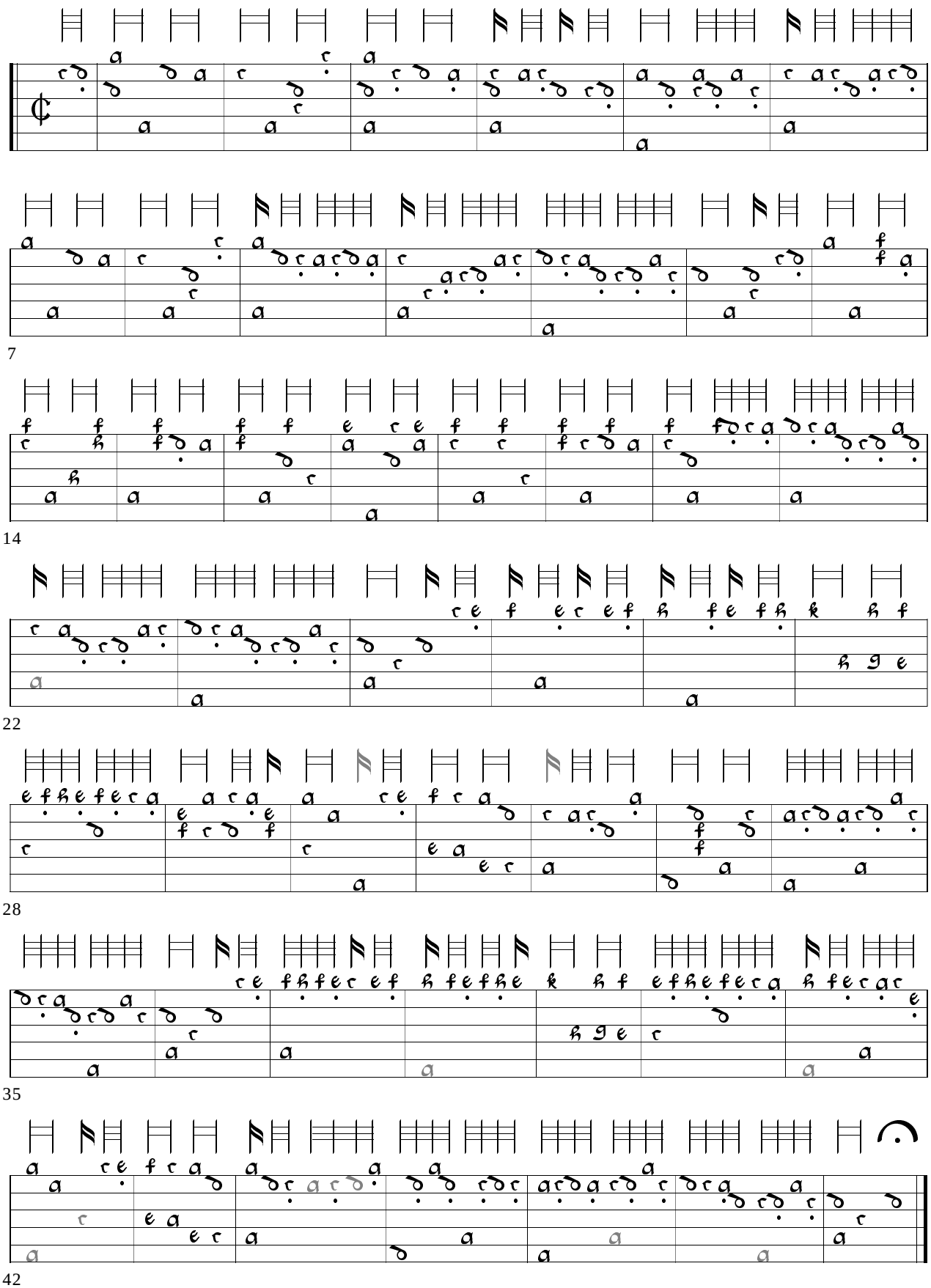
B37. Bransles (1) - transcribed (fefhd) Hove 1601, f. 105r



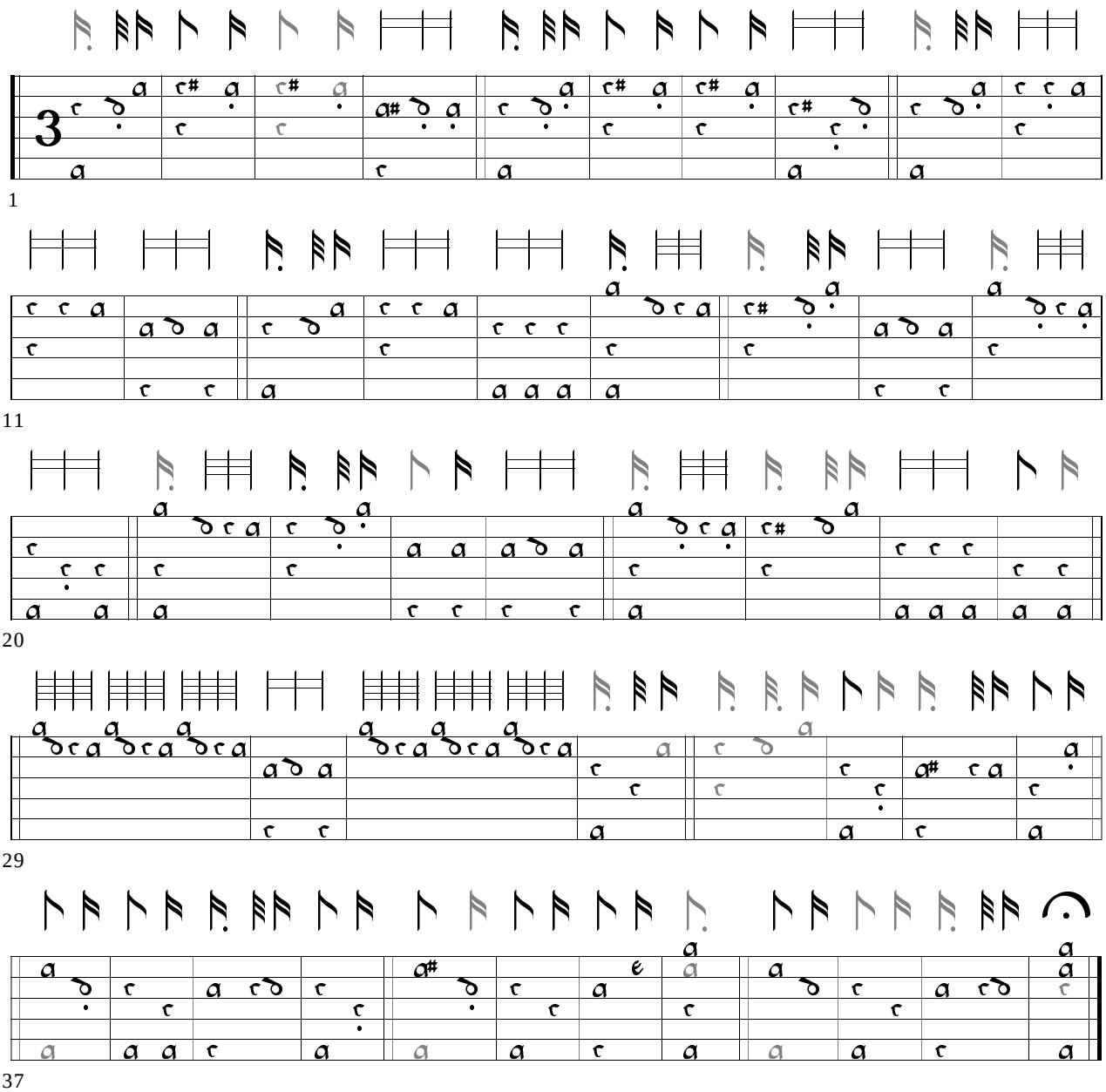
B38. Bransles (2) - transcribed (fefhd) Hove 1601, ff. 105r-105v



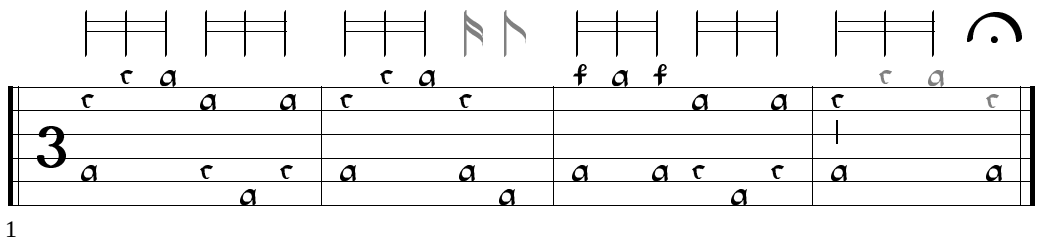
B39. Bransles (3) - transcribed (fefhd) Hove 1601, f. 105v



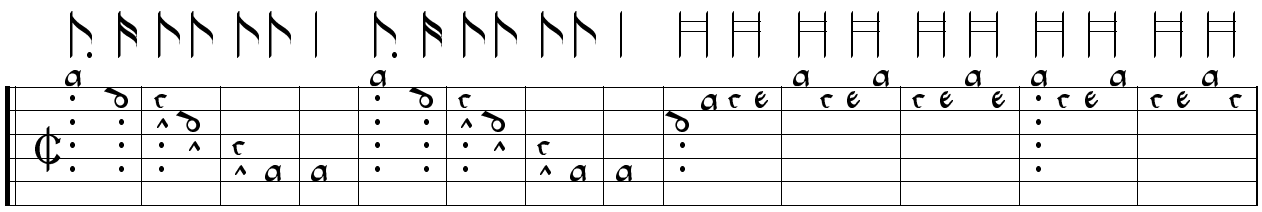
HP4a. A Horne Pipe - transcribed lyra viol (fhn) 12x4bars GB-Lbl Add.56279, f. 5v




HP5. A Horne pippe - LN40 US-Ws V.a.159, f. 9r



Vapp. Harp Fantasia in the manner of Ludovico Mudarra I 1546, f. 13r-15r



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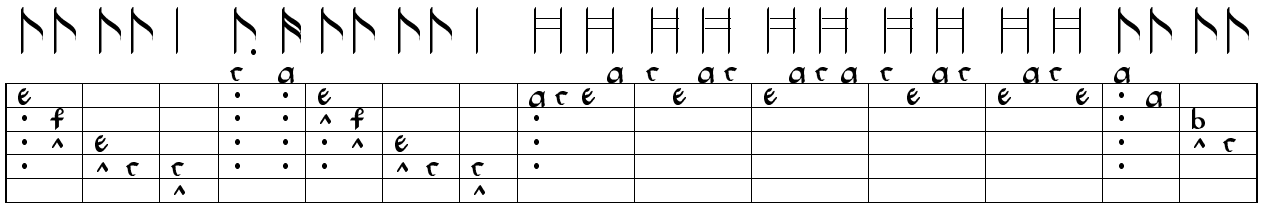

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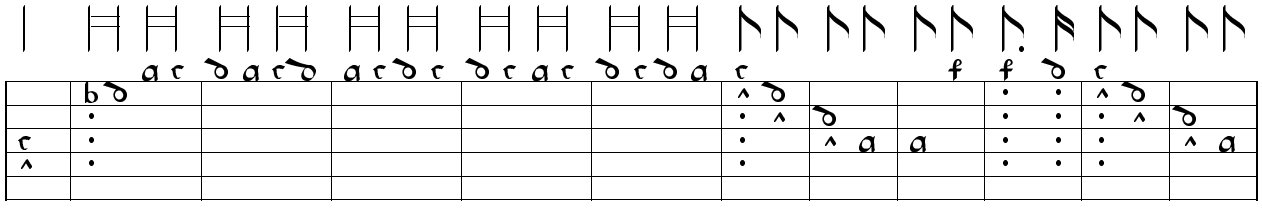

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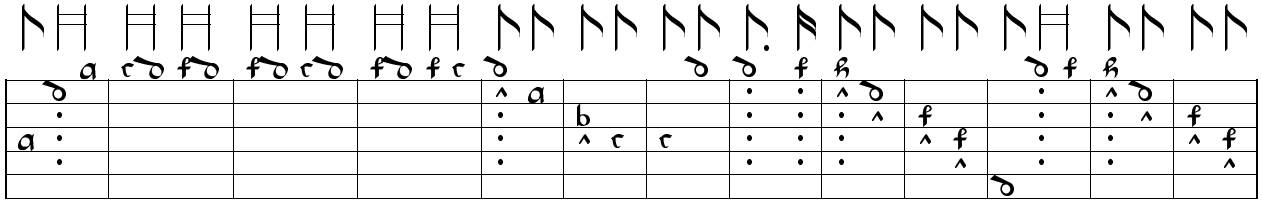

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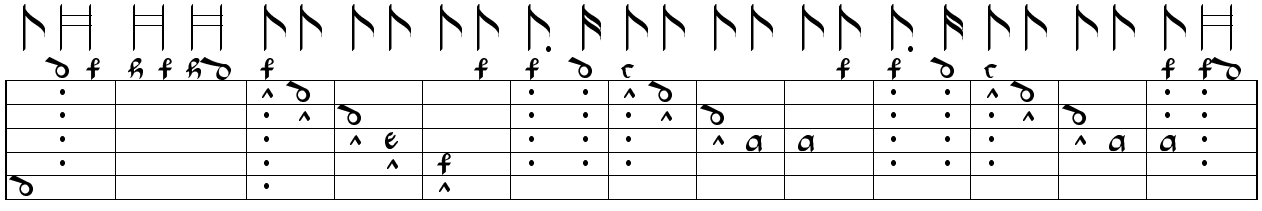

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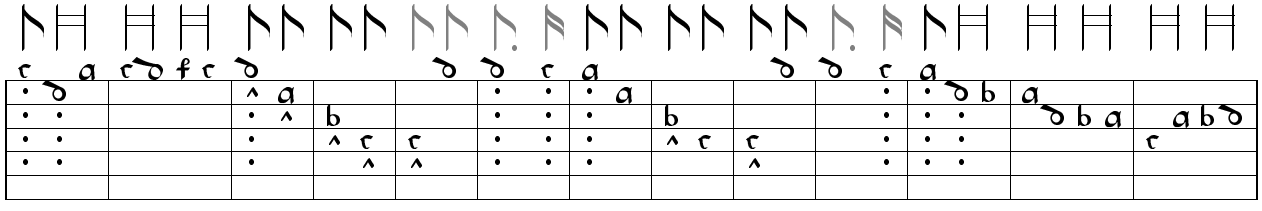

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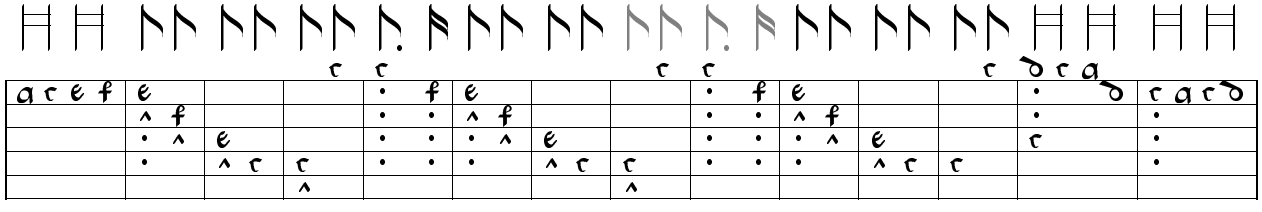

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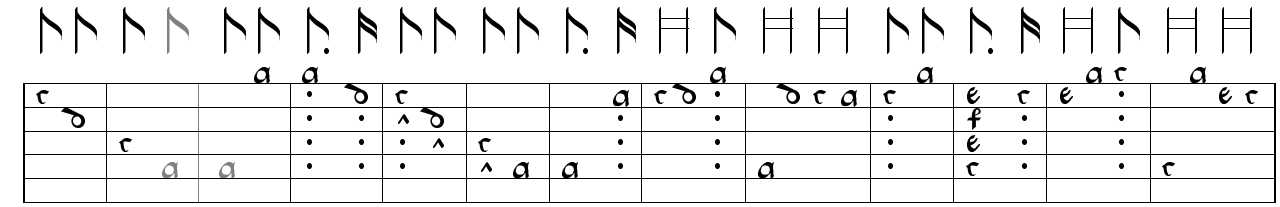

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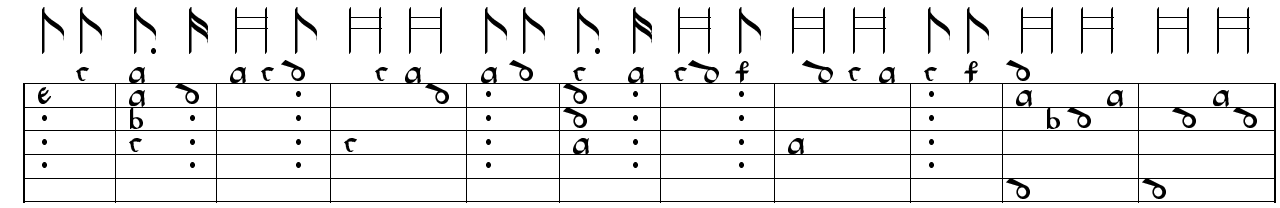

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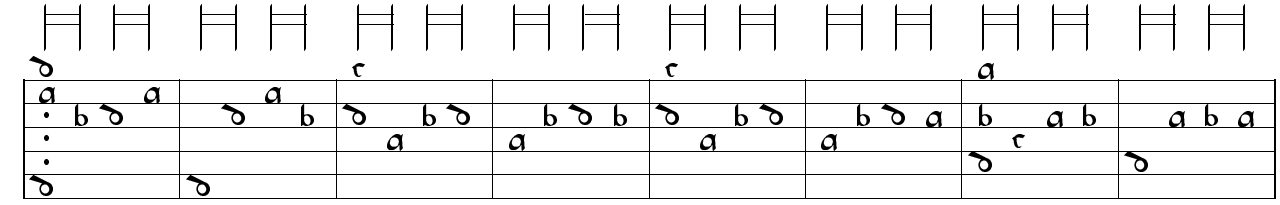

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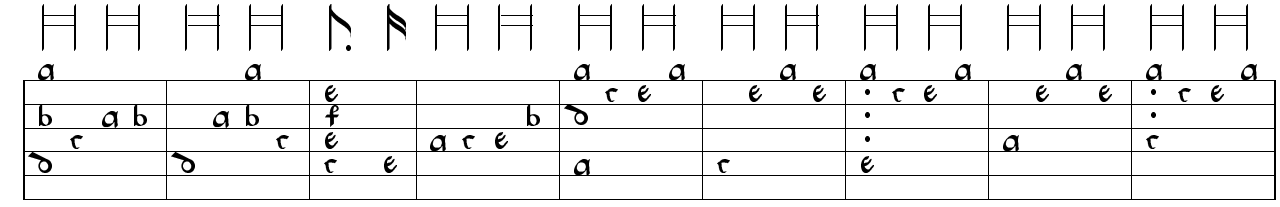

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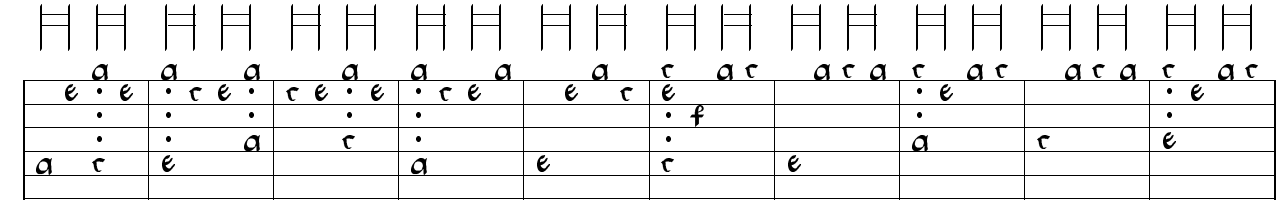

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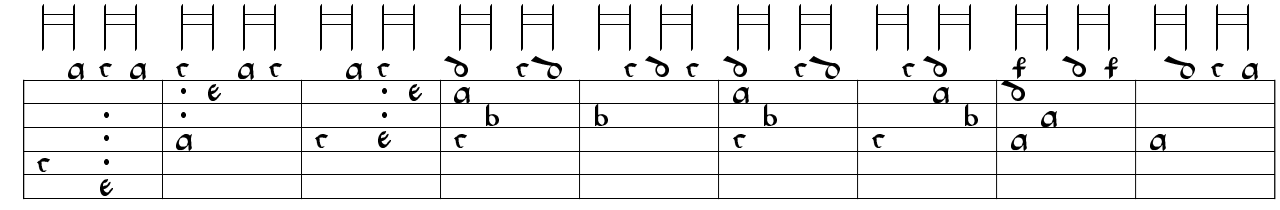

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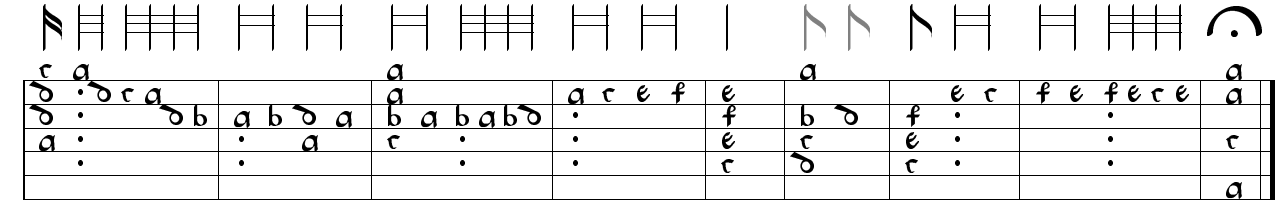

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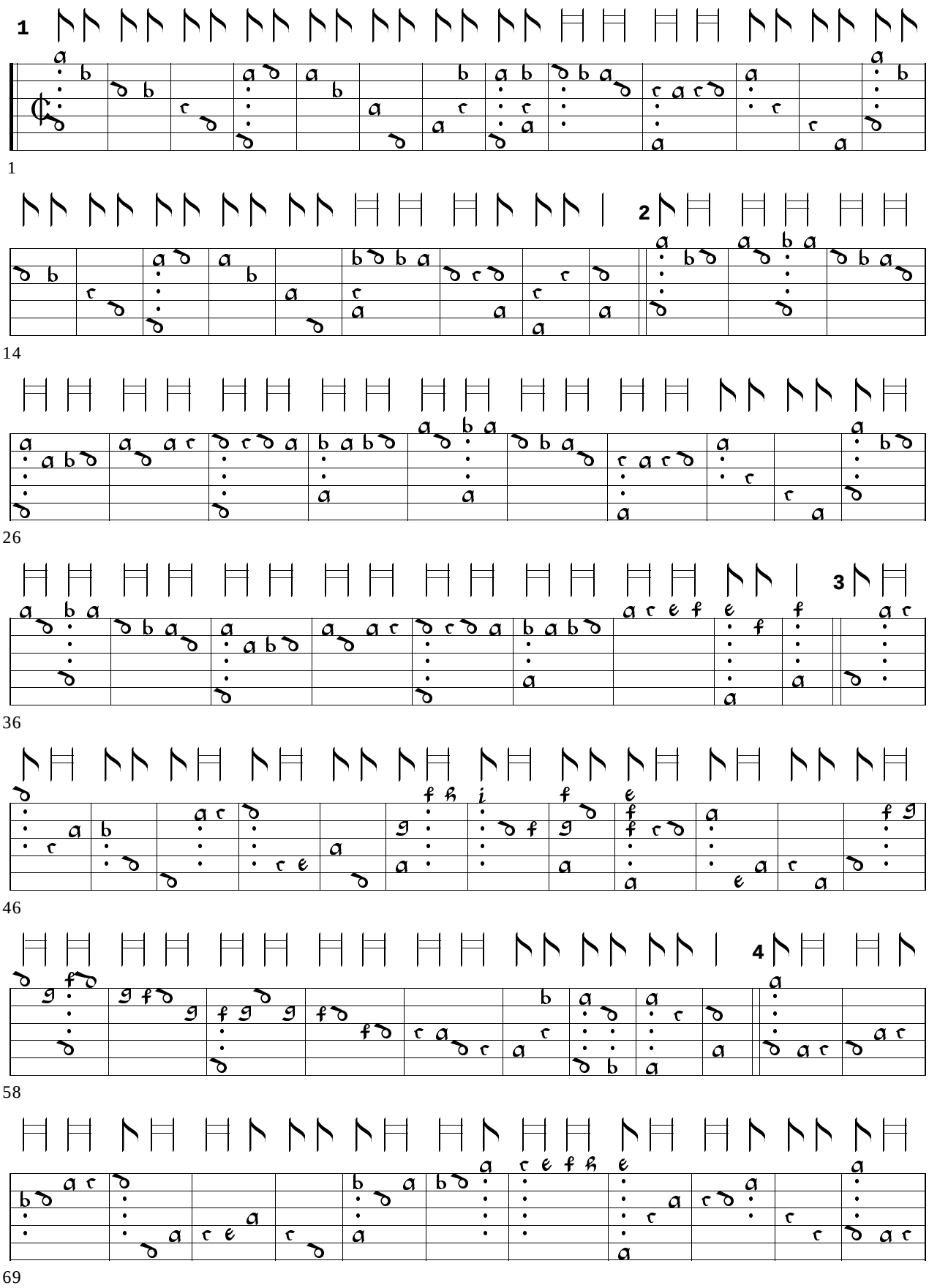
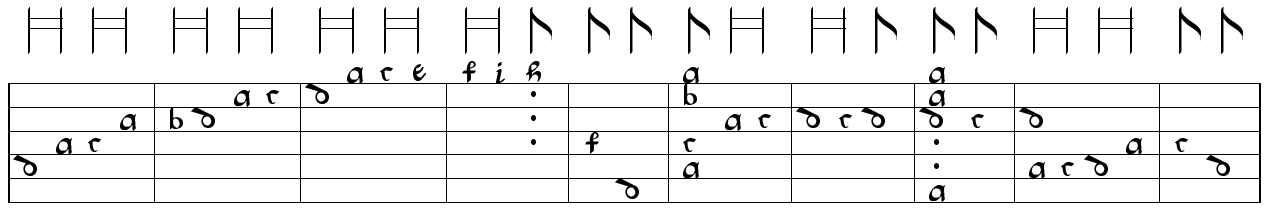
V2. Diferencias guardame las vacas - 4 variations+coda Narvaez 1538, ff. 86v-88v





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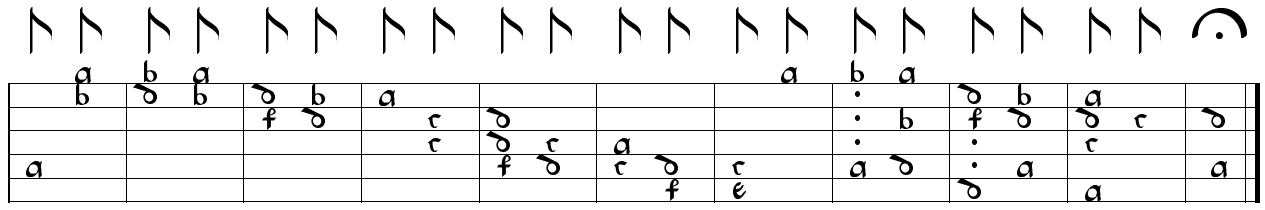

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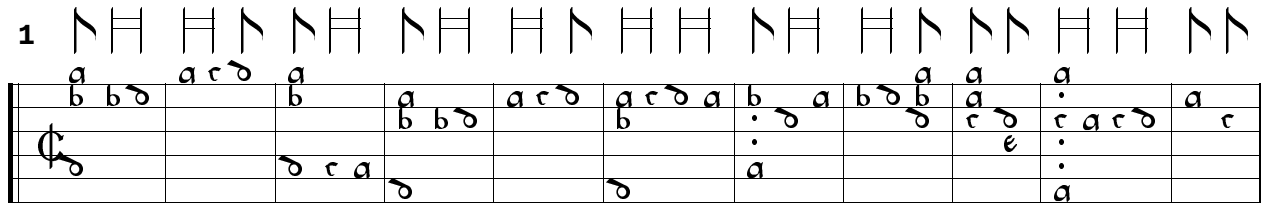
V3. (Guardame las Vacas) - 2 variations E-SIM Legato 394 folio 130, ff. 1r-1v



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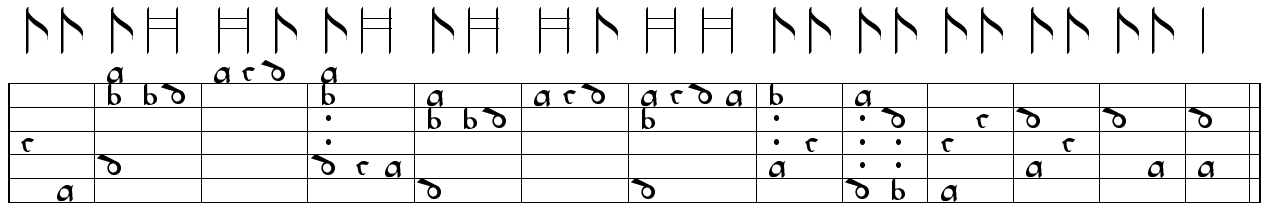

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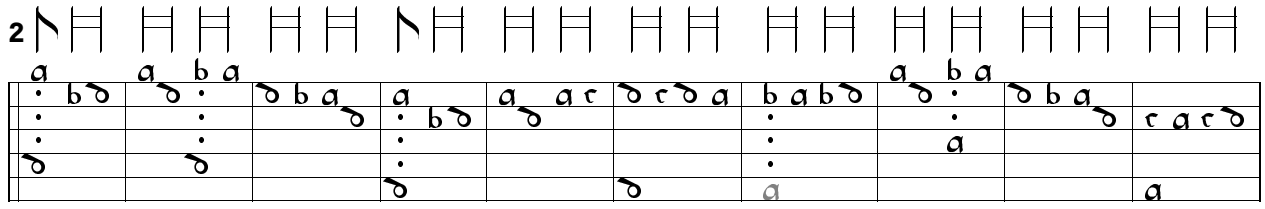

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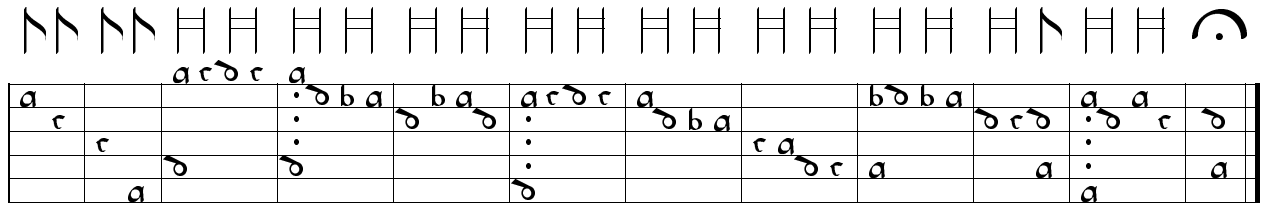
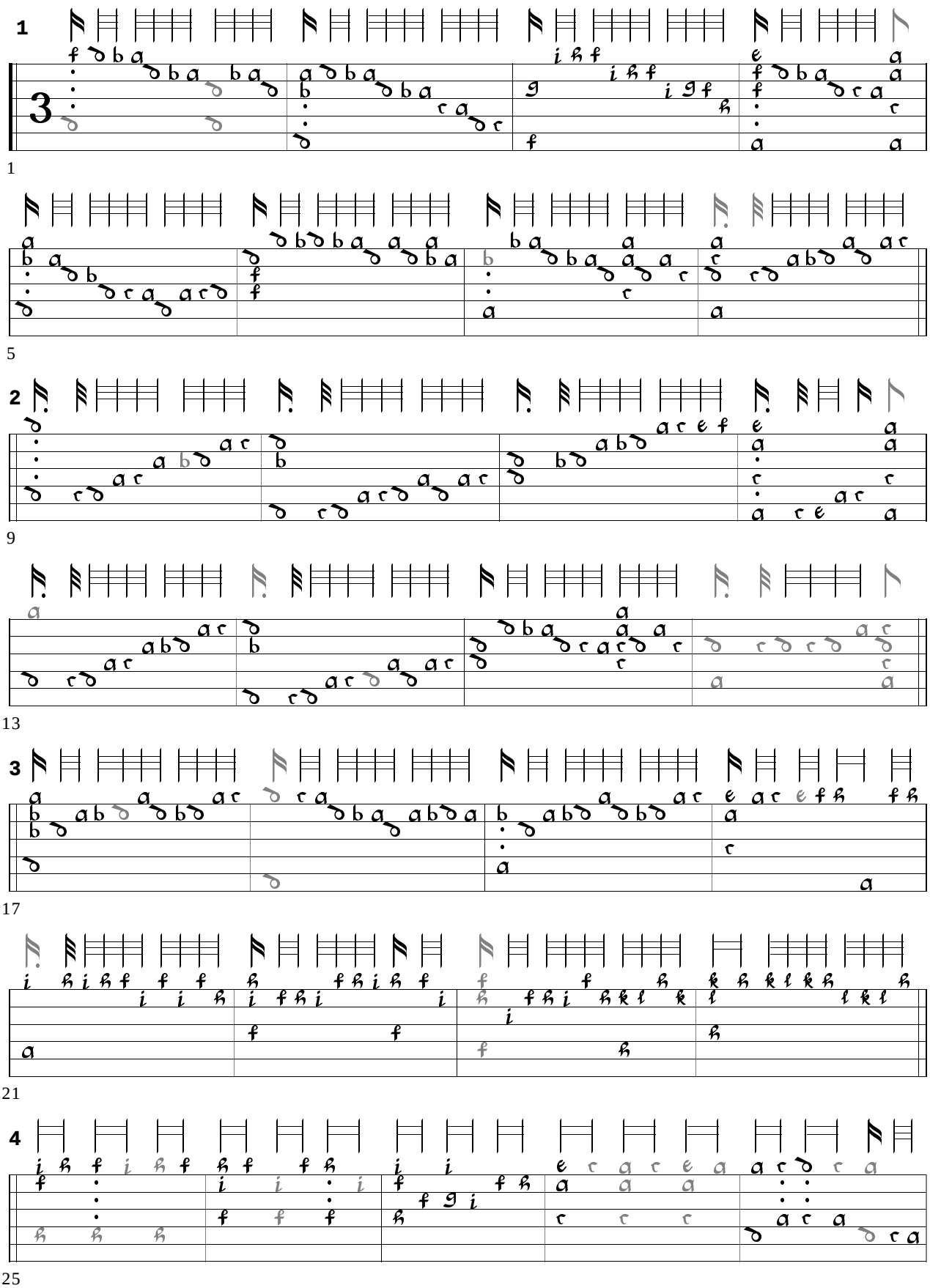
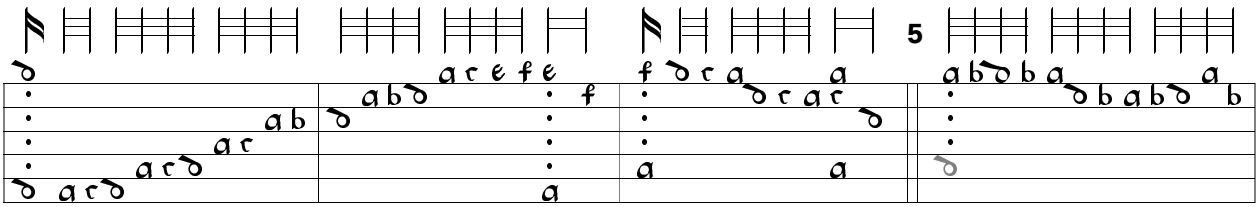


35

V4. Diferensias sobre (de bac)as Fran(ci)sco Paez - 6 variations S-Mn 6001, ff. 278v-280v



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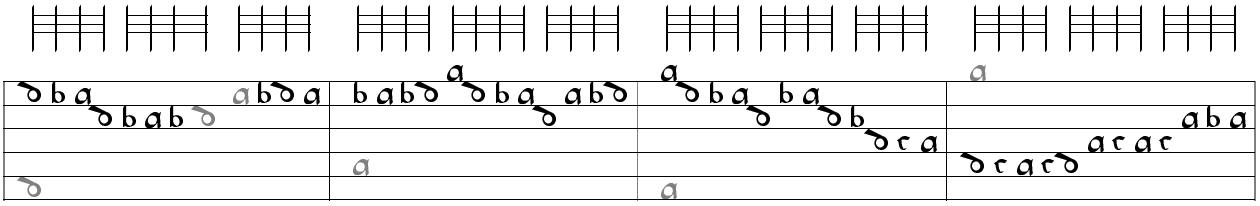

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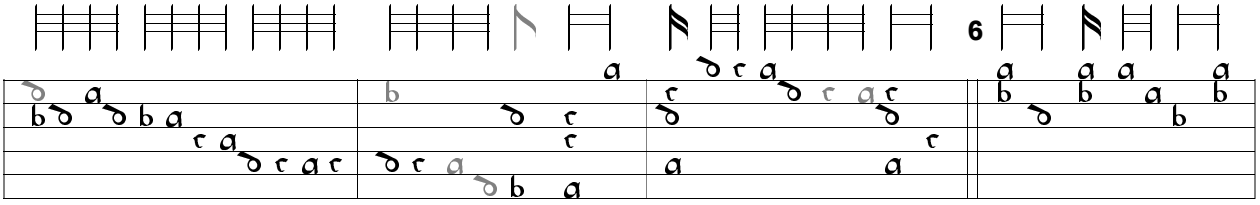


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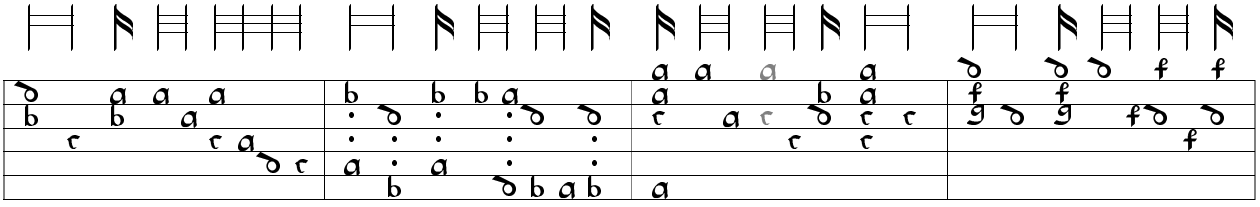

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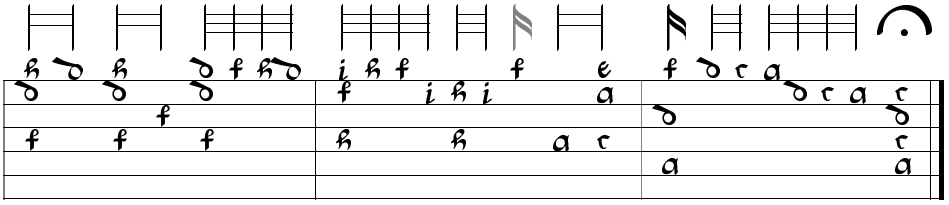
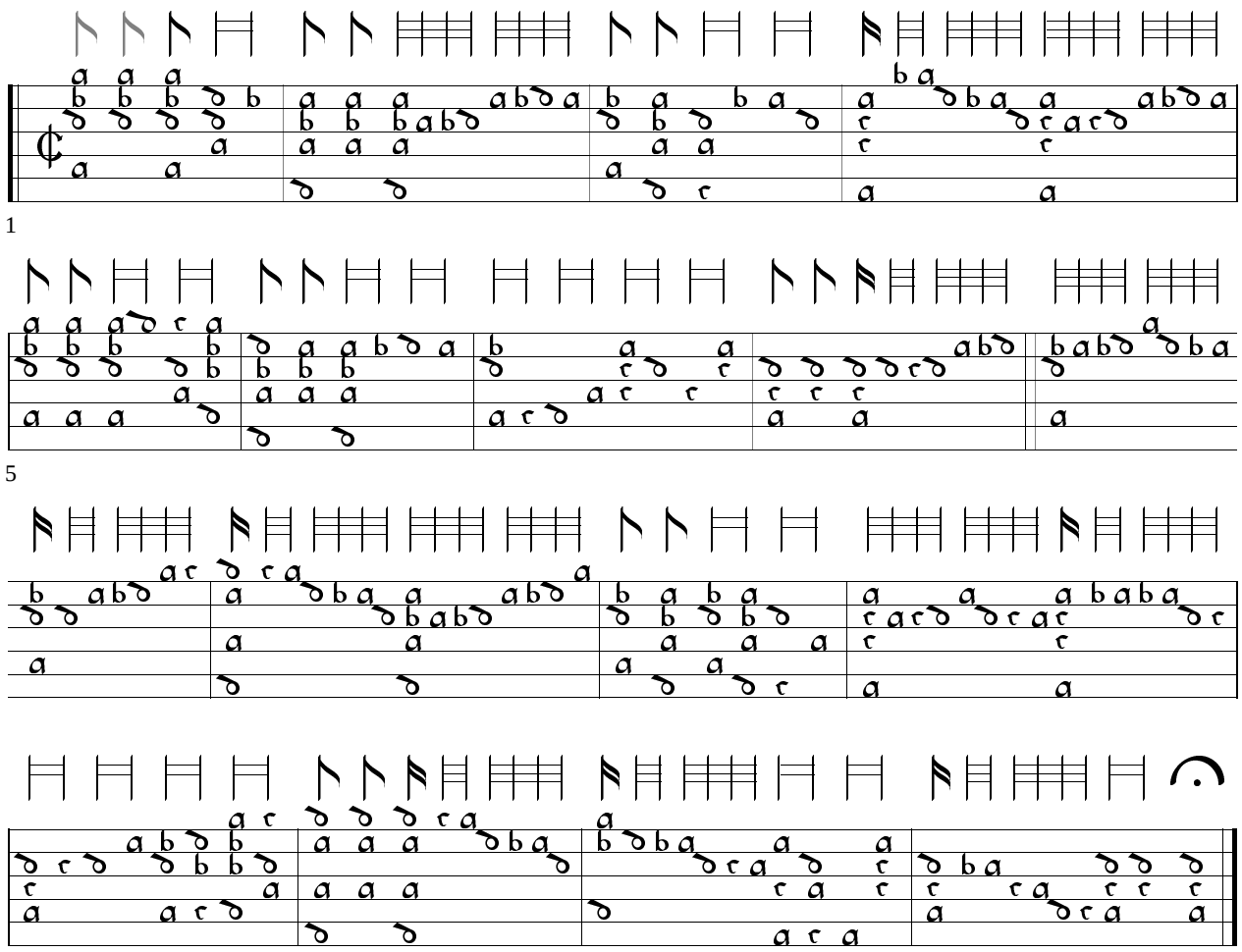
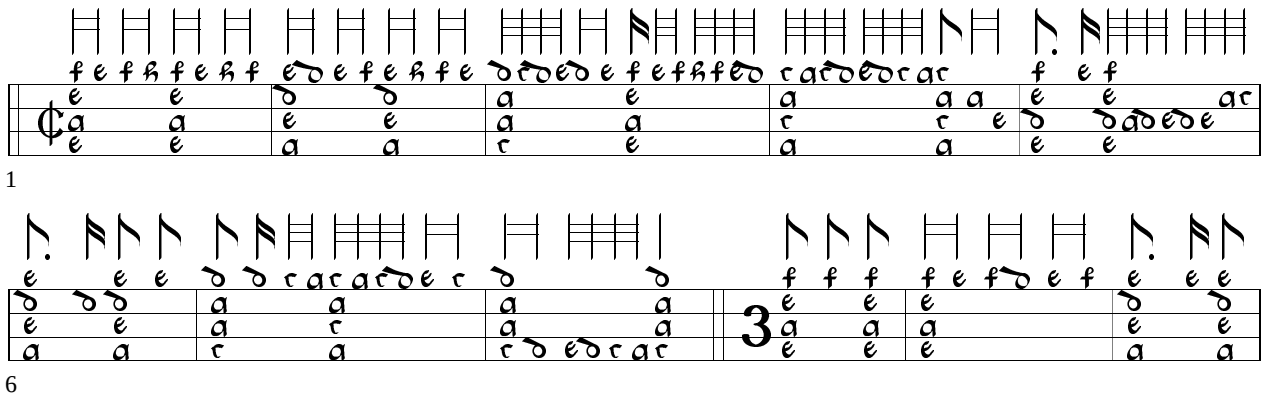


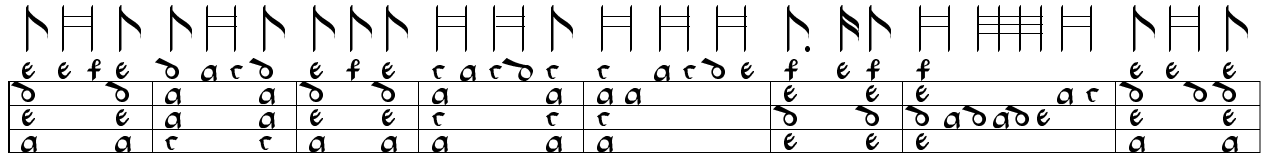
46

V5. Passa mezo de vaccas - 2 variations Phalese IV 1546, sig. ff1v



V14. Padoana de vaecas - gailliarde - diatonic cittern A8-A15B4 Vreedman 1569, f. 30r





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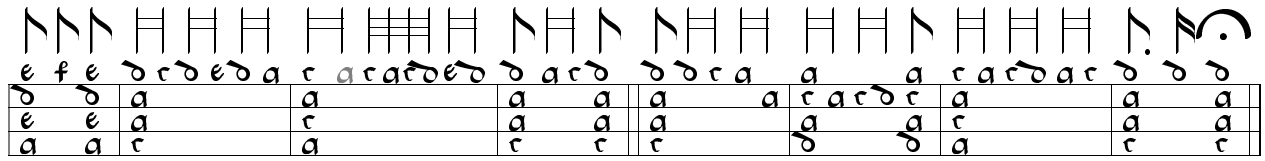

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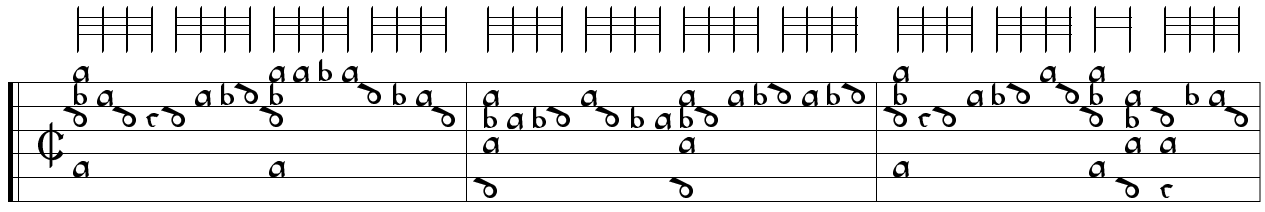
V6. Passamezo vaccas - Saltarello - A8-A16 Phalese 1563, f. 63r



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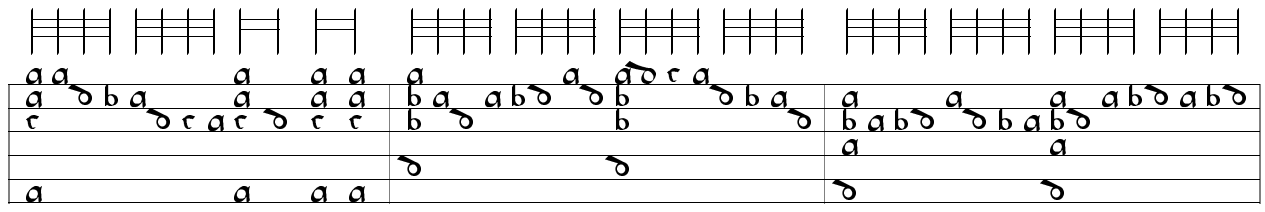

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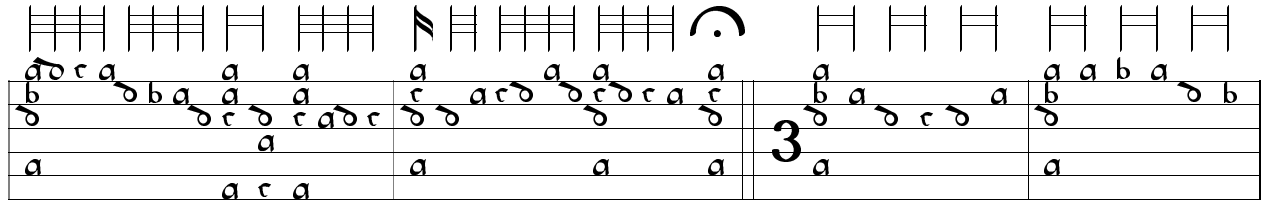

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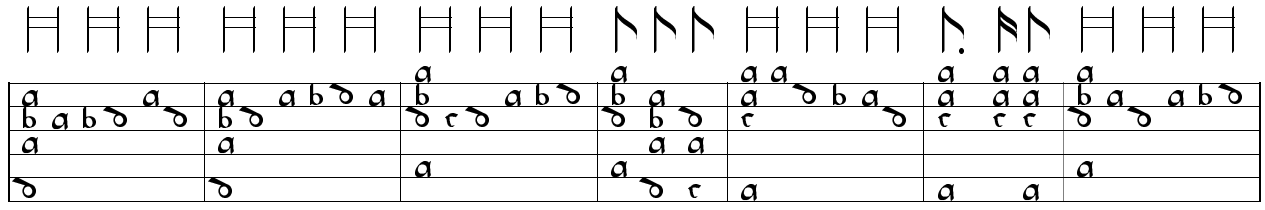

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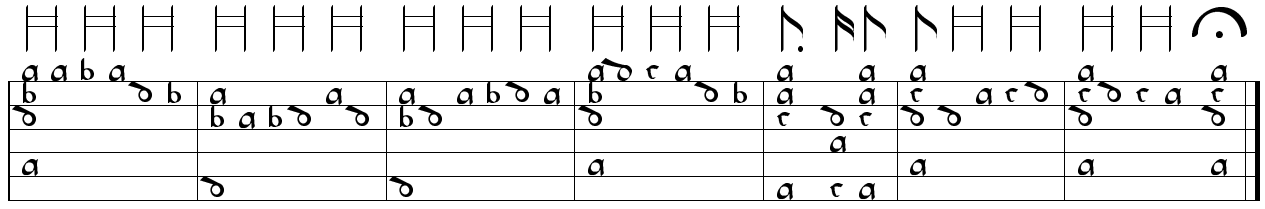

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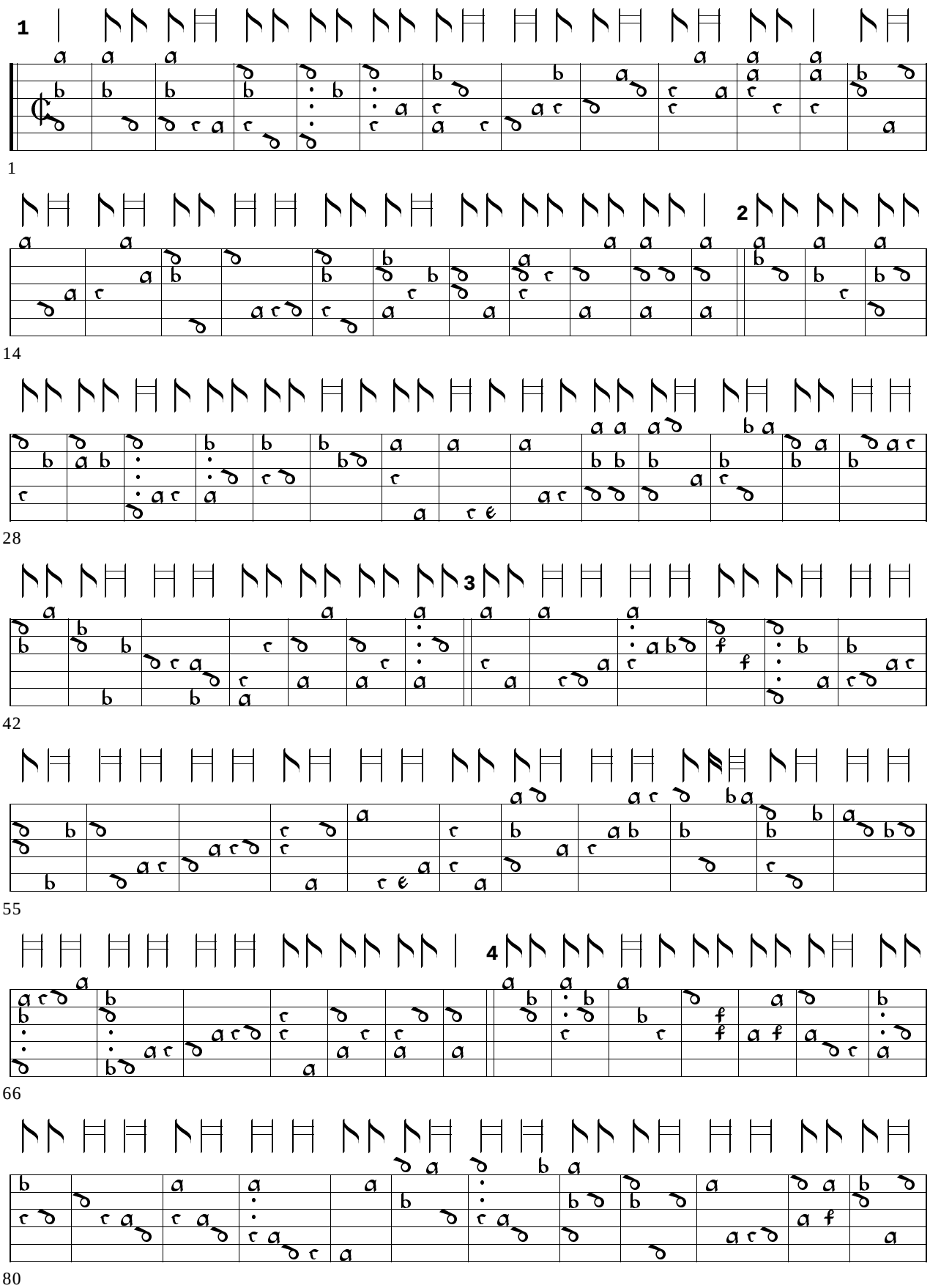
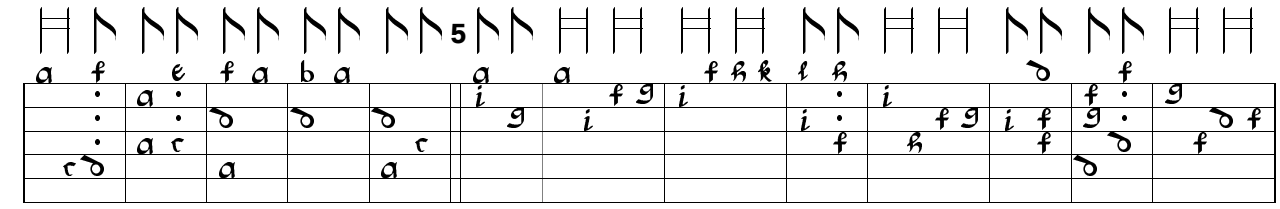
V7. Guarda me las vacas - 7 variations Valderrabano 1547, ff. 96v-97r



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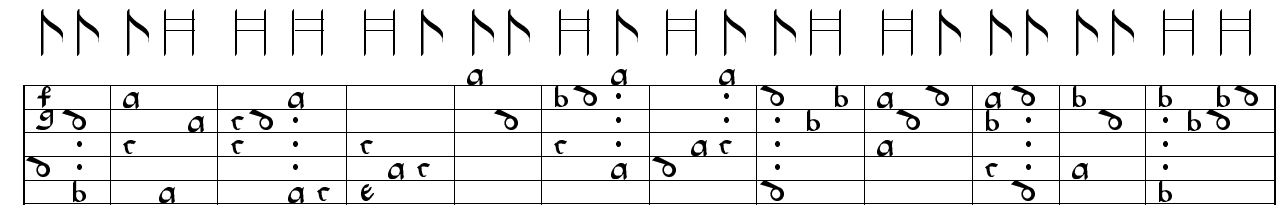

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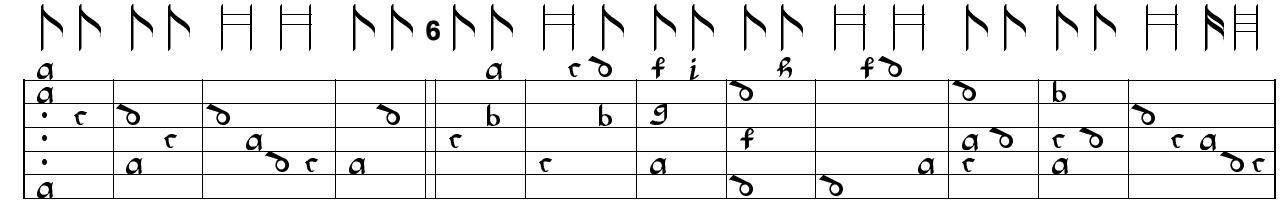


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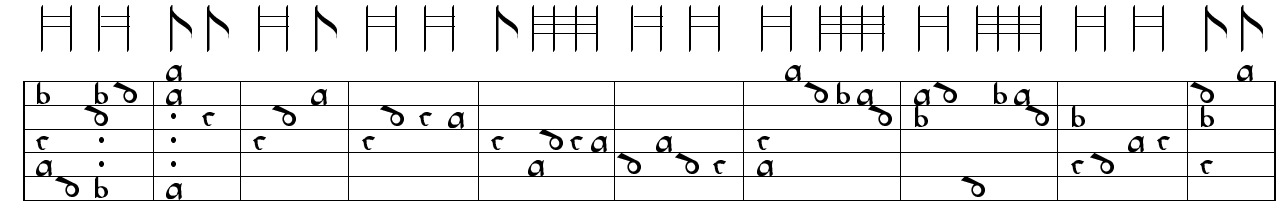

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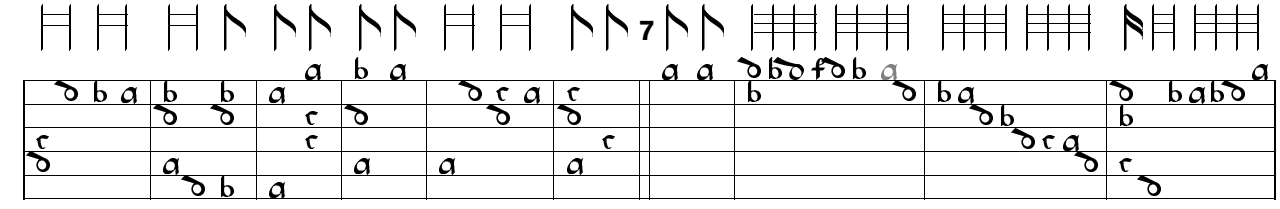


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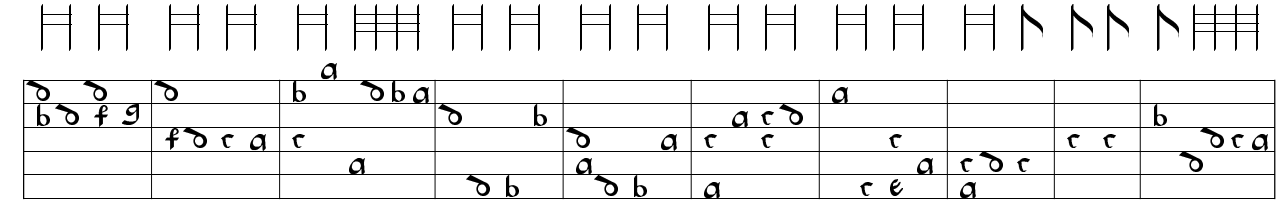

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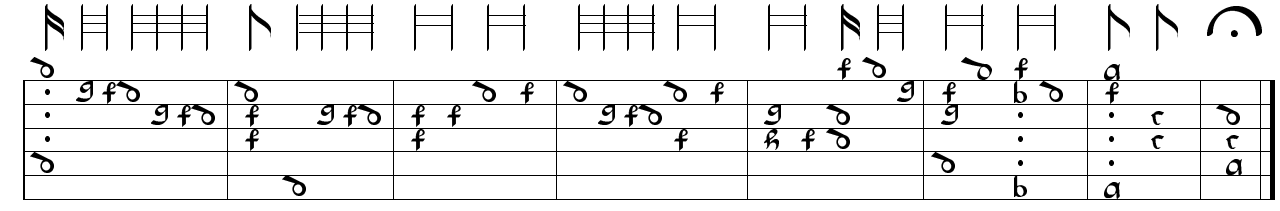

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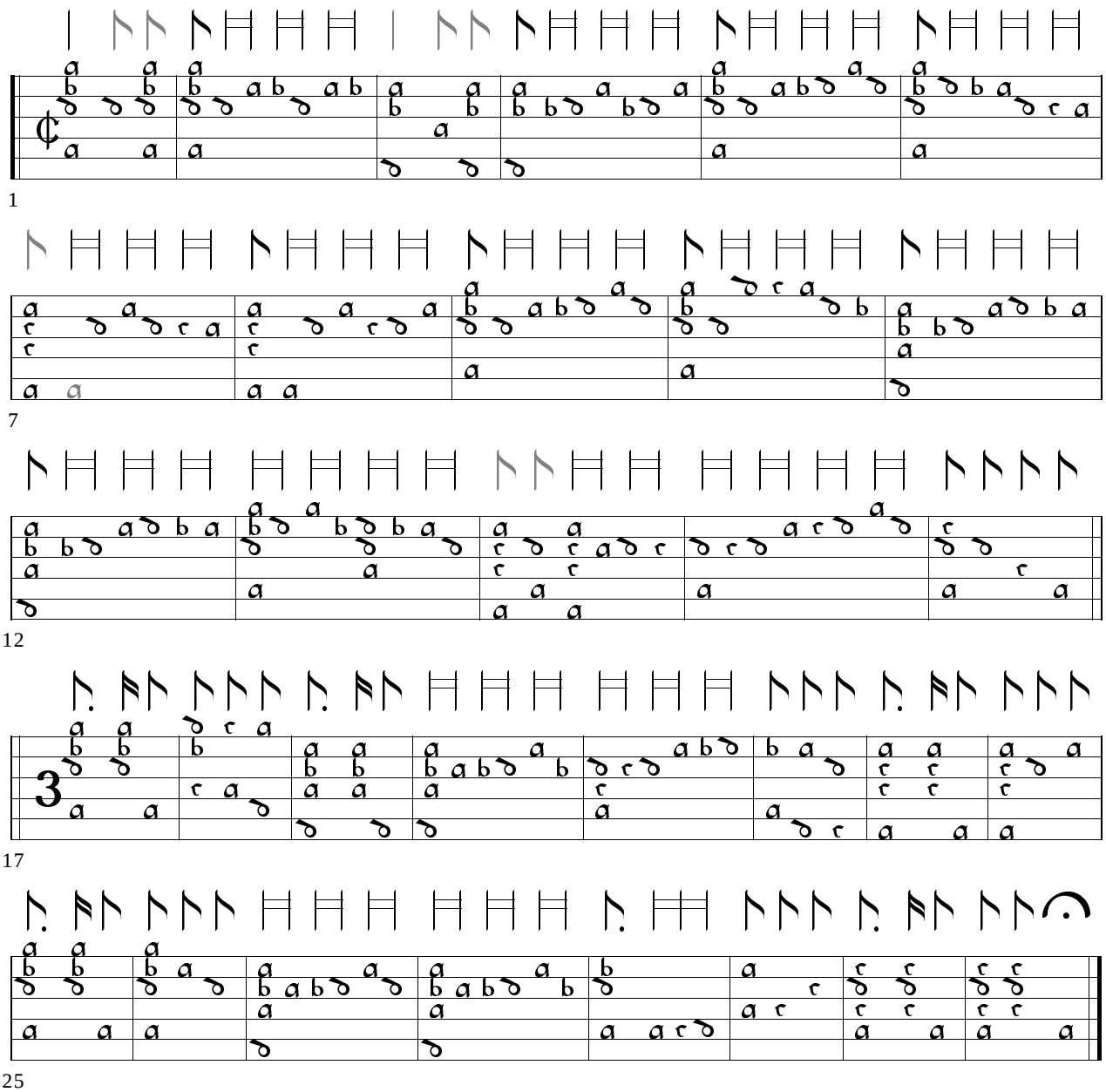
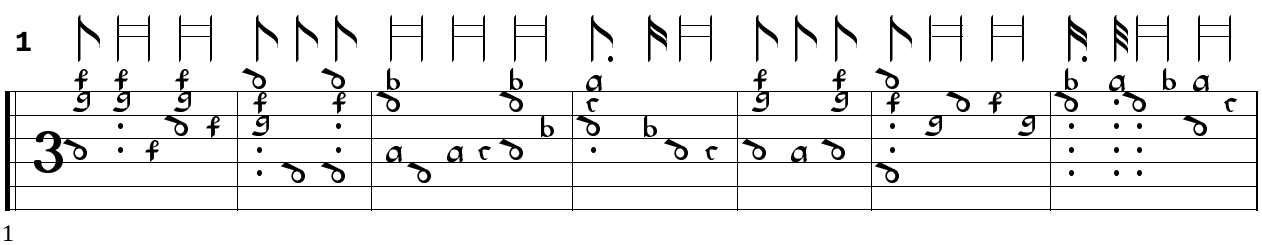
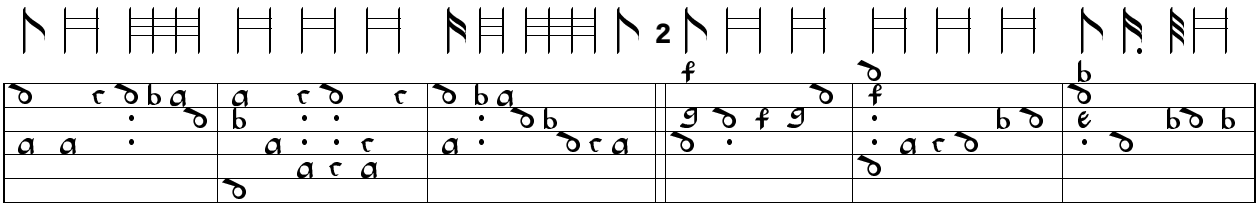
V8. Pauana de Vaccas - Saltarella - A16-A16 D-MUwl 439, f. 61r




V9. Romanesca: O guardame las vacas - 5 variations Mudarra I 1546, ff. 17r-18r



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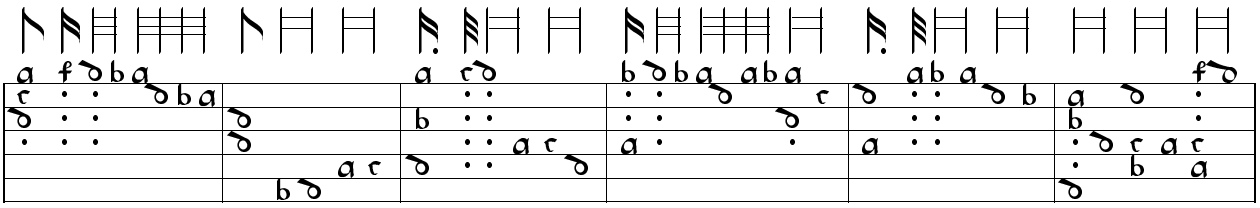

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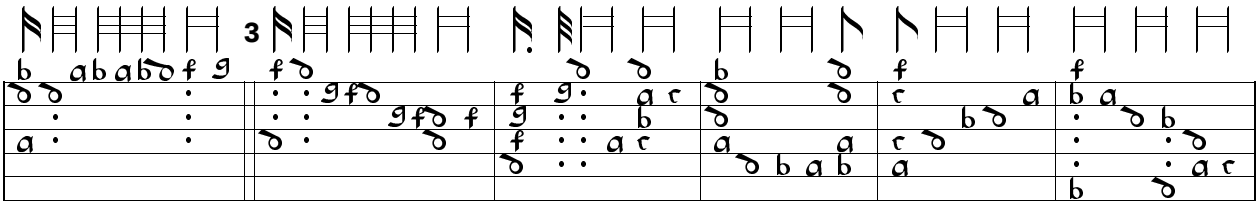


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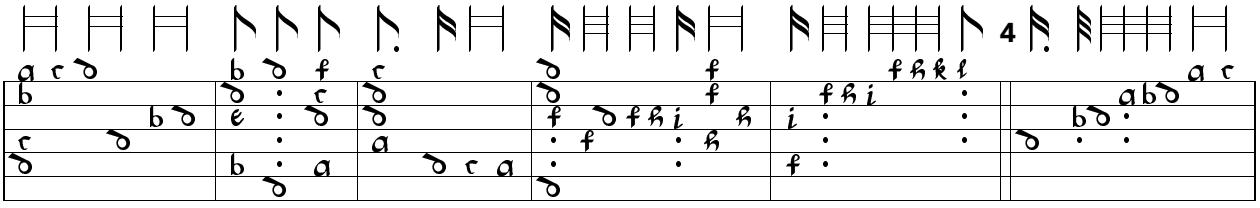


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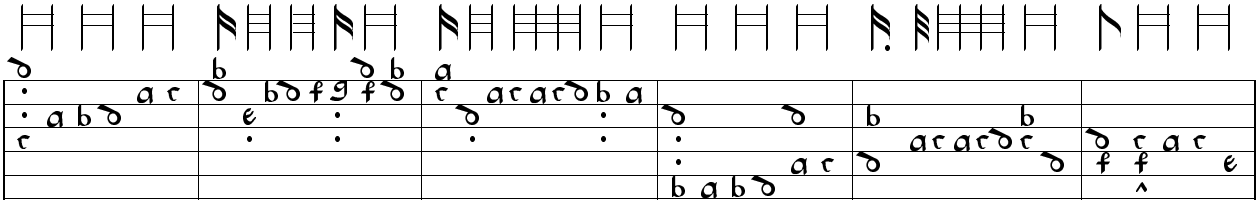

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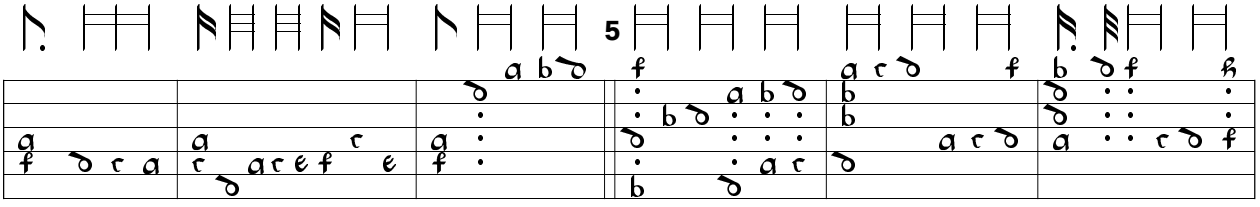


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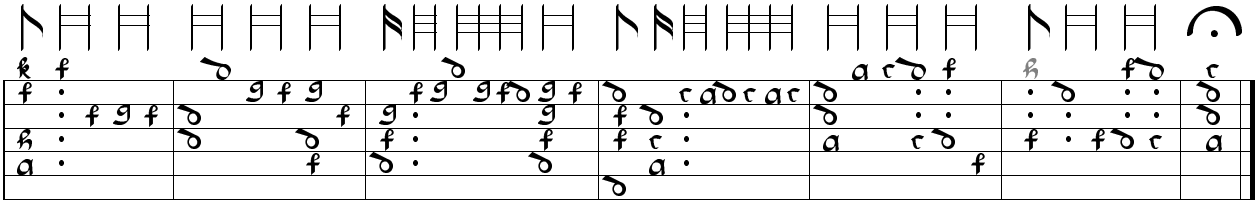

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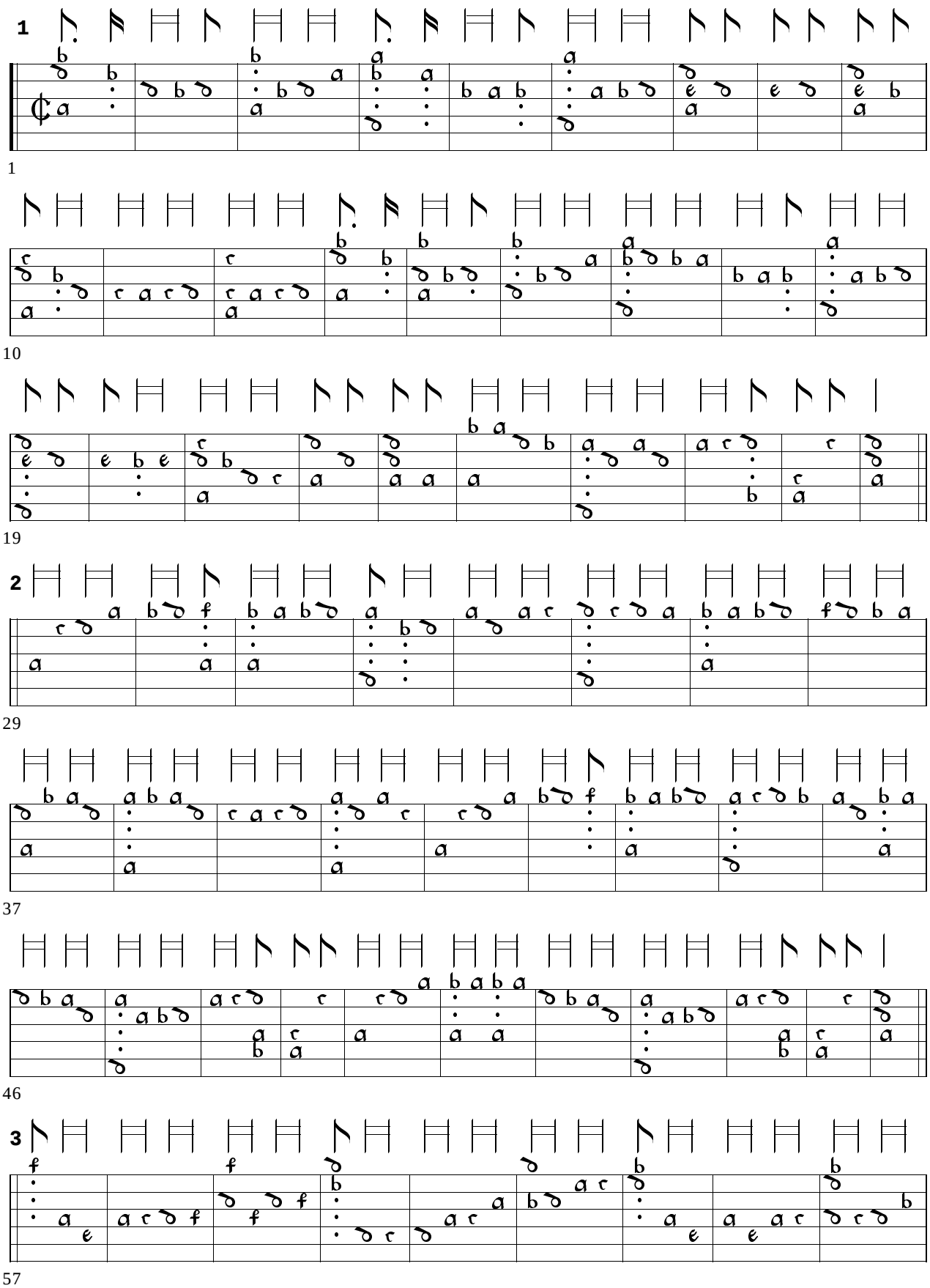
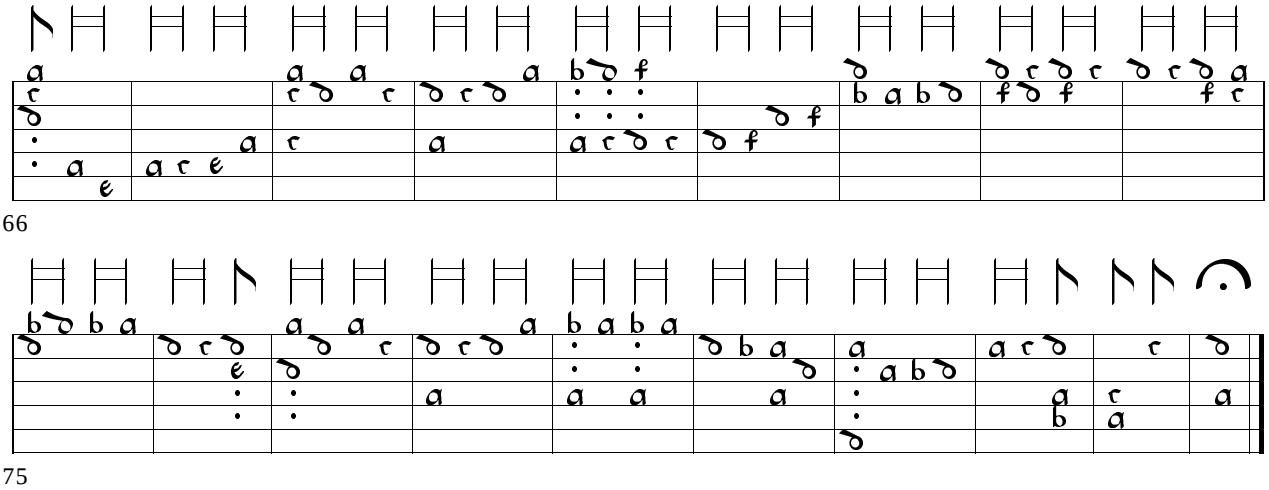
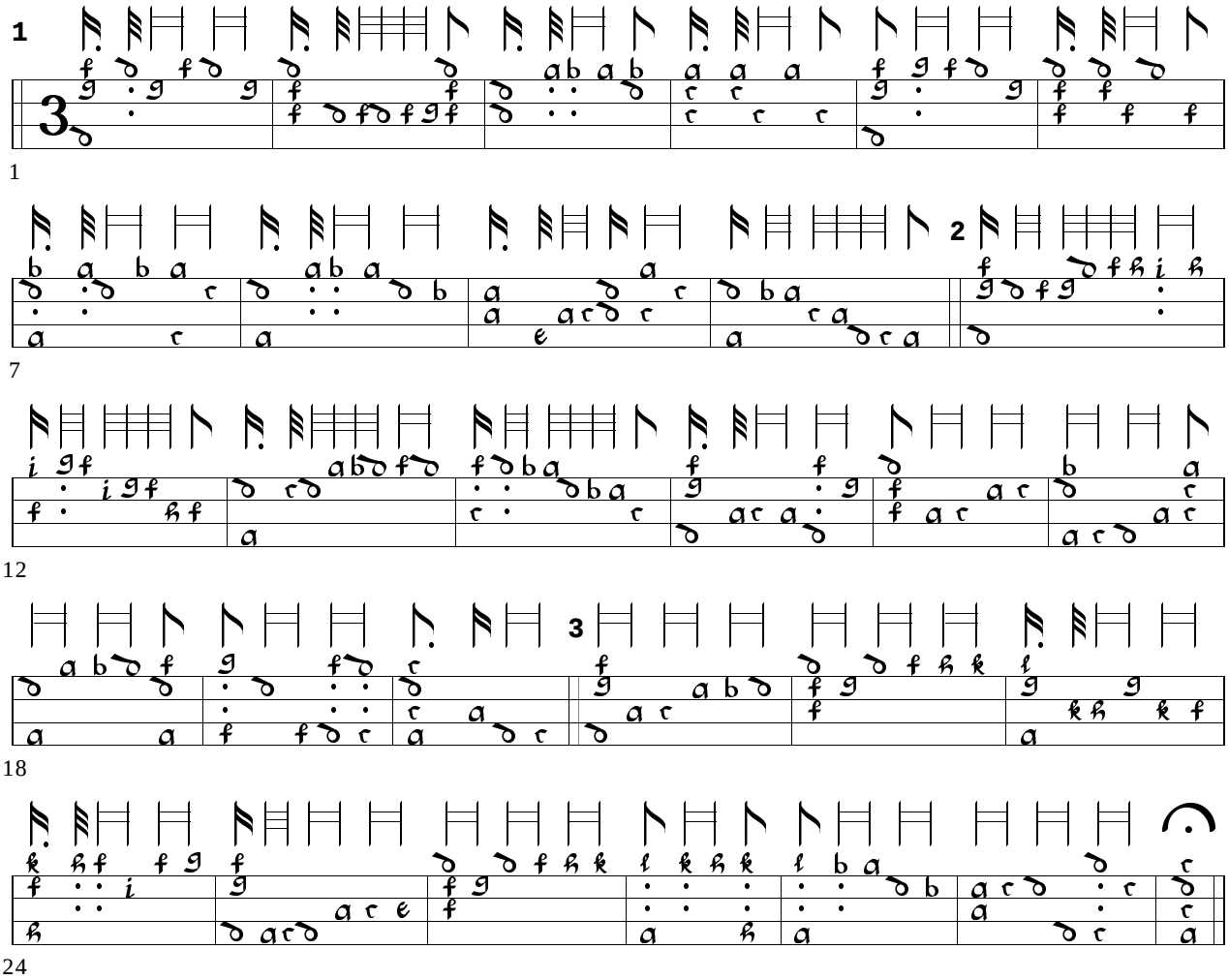
V10. Diferencias guardame las vacas - 3 variations Narvaez 1538, ff. 88v-90v

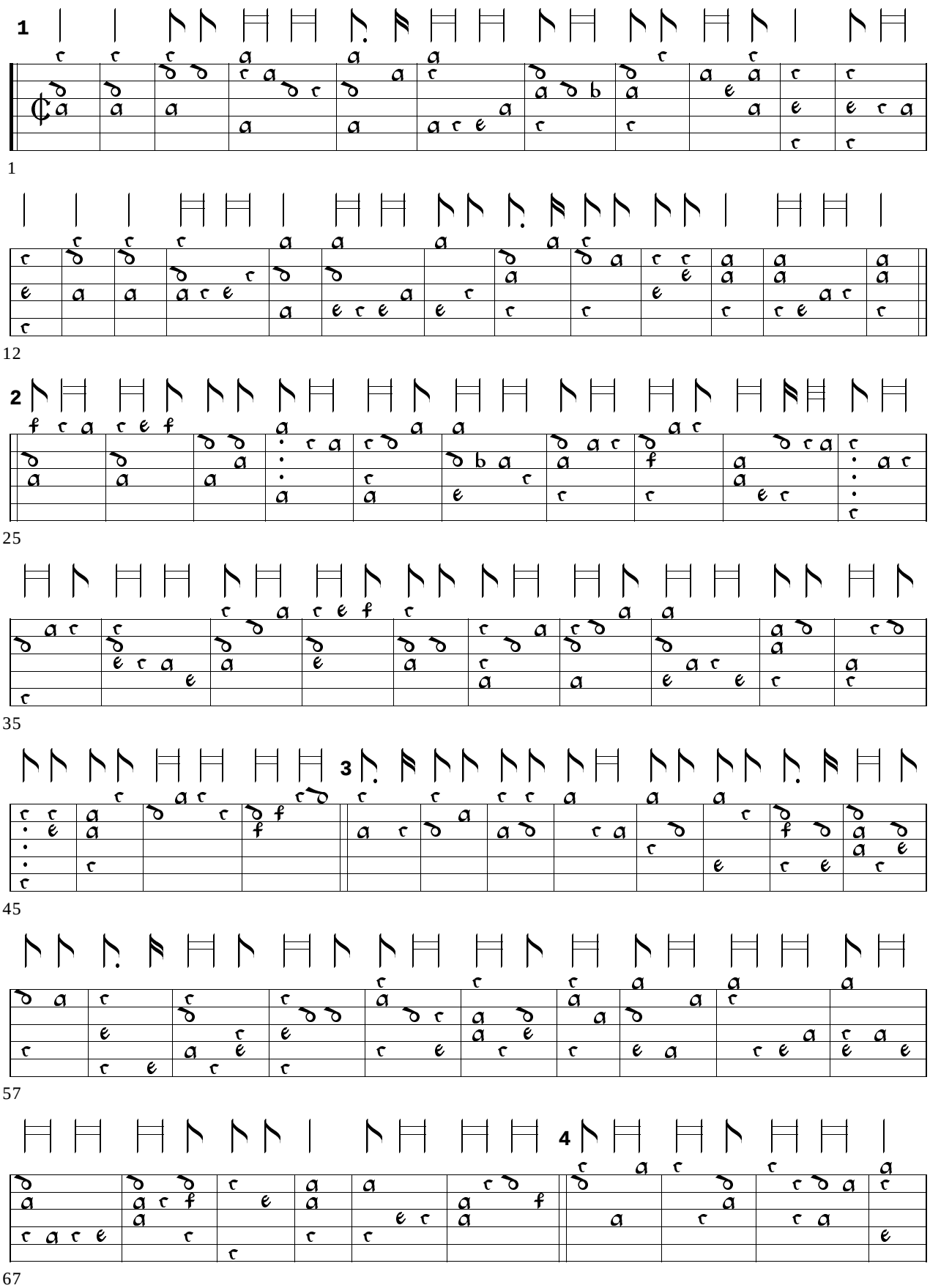


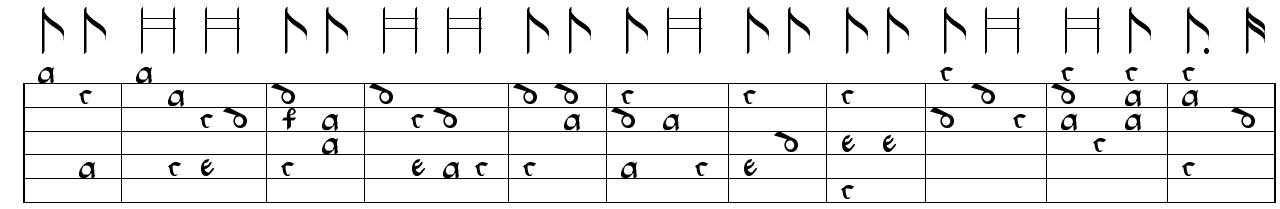


V15. Romanesca: o guardame las vacas - guitar (fef) 3 variations Mudarra I 1546, f. 24r



V11. Las bacas con sus diferencias para discar - 13 variations Pisador 1552, ff. 2v-4r





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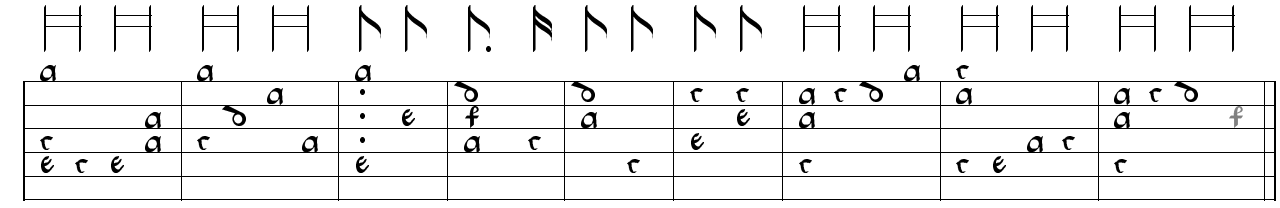

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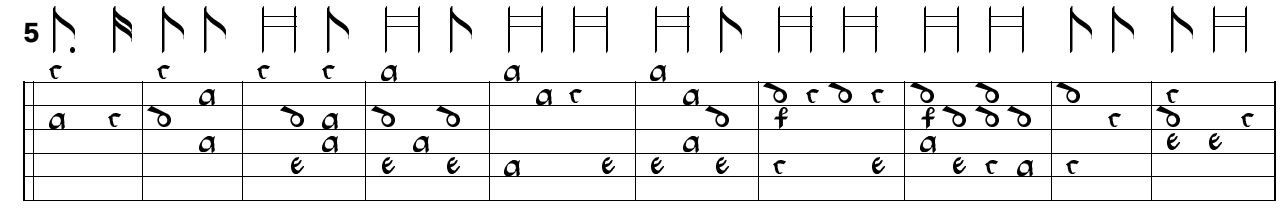

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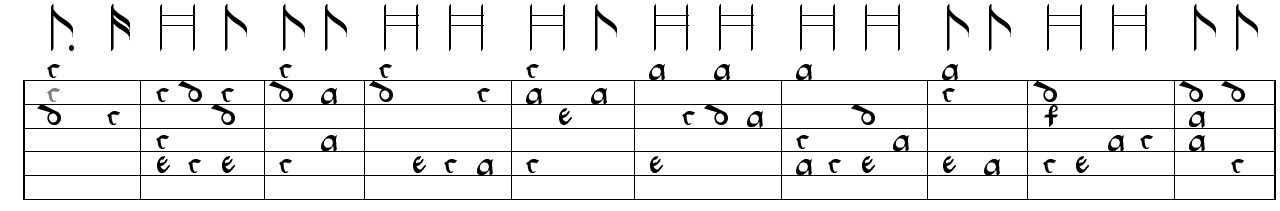

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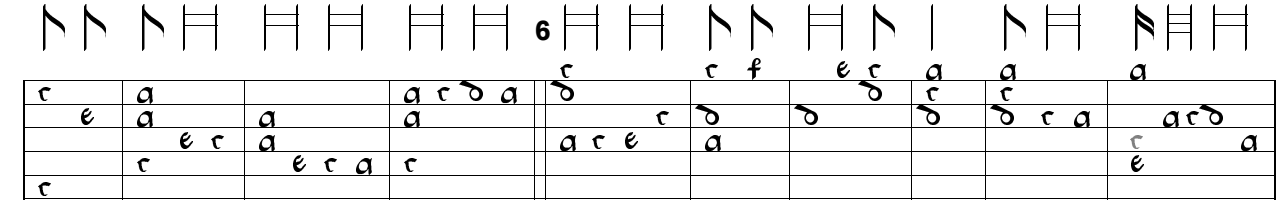

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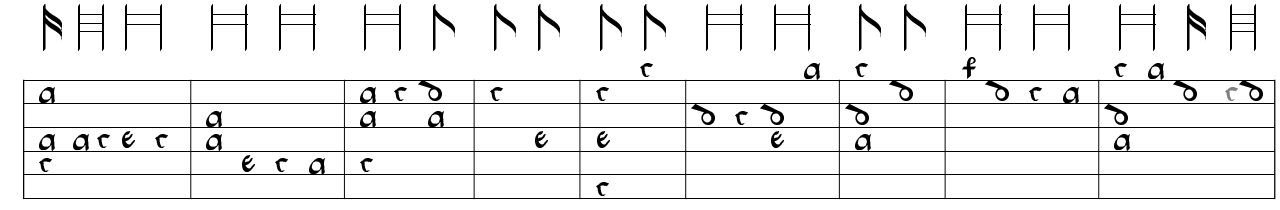

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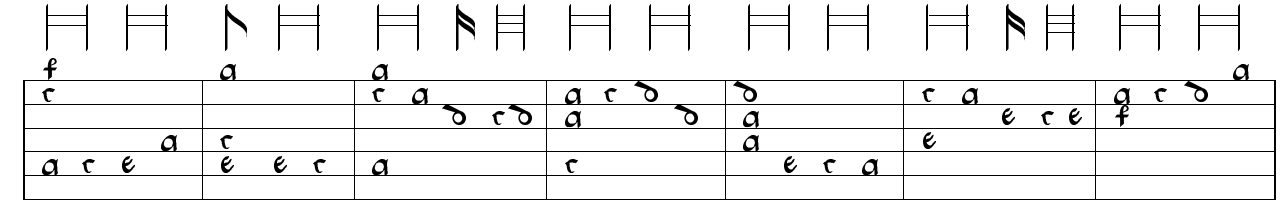

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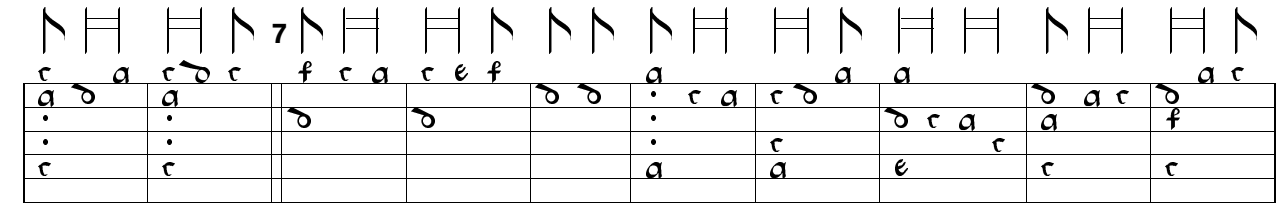


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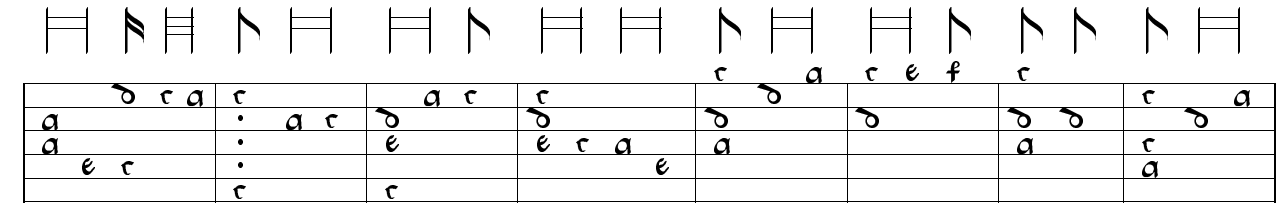

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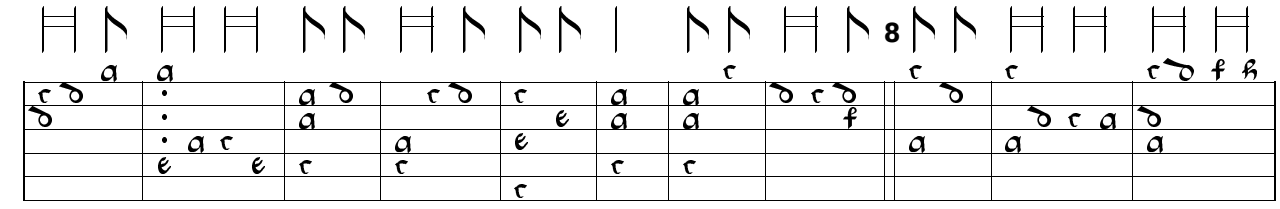


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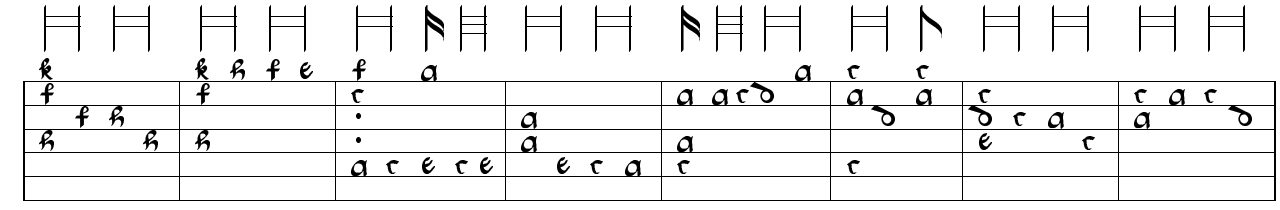

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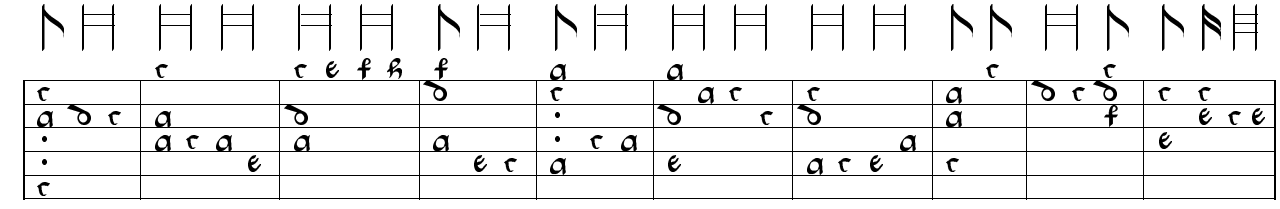

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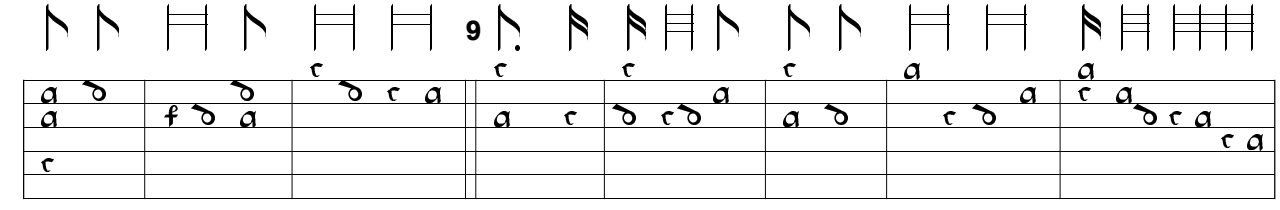


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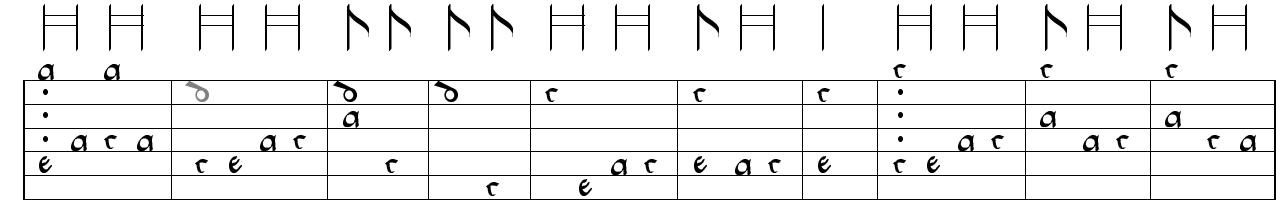

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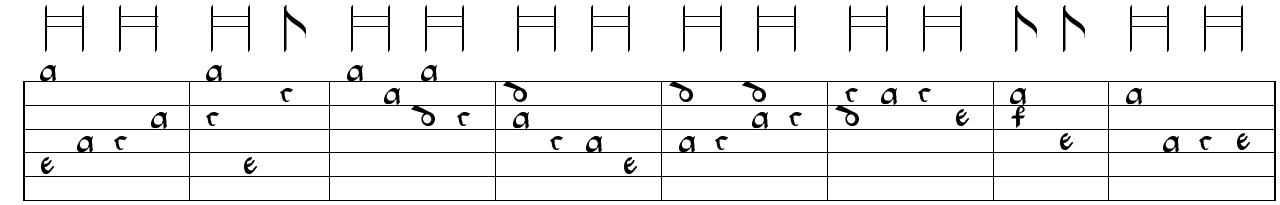

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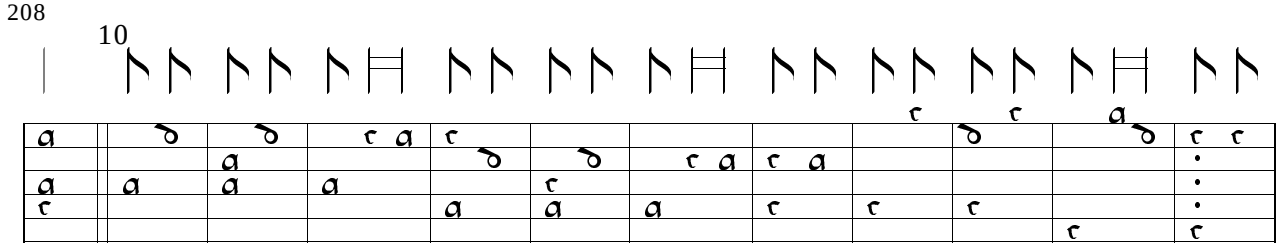

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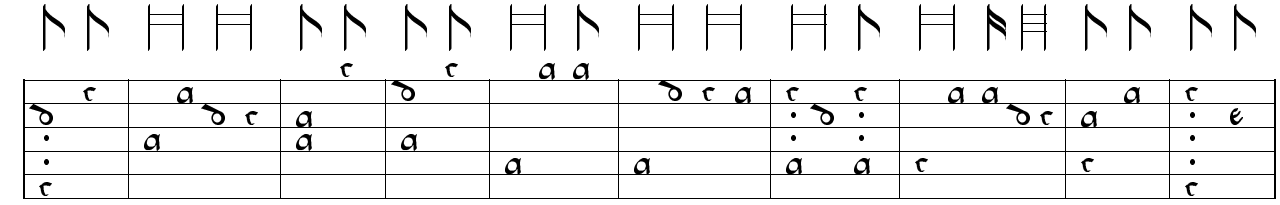

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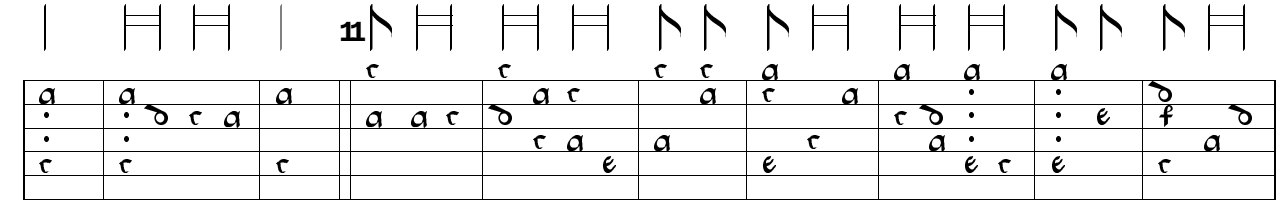

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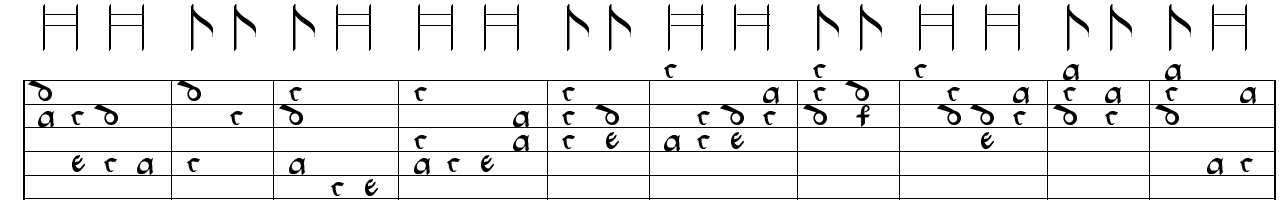

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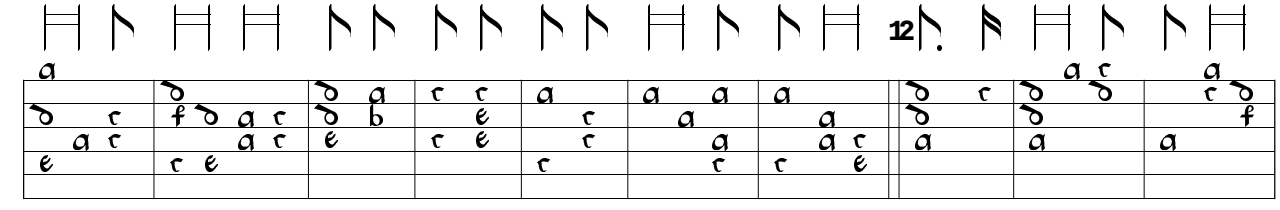

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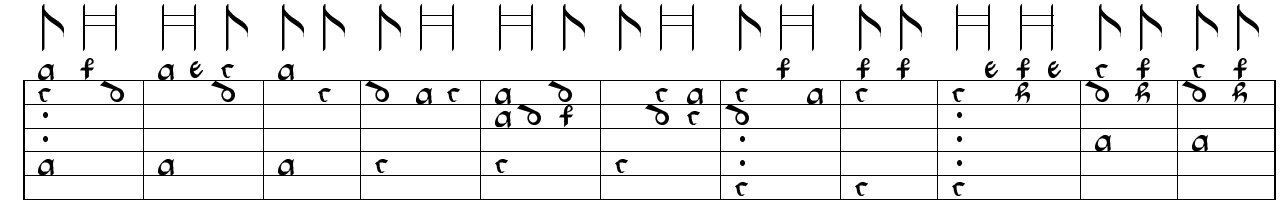

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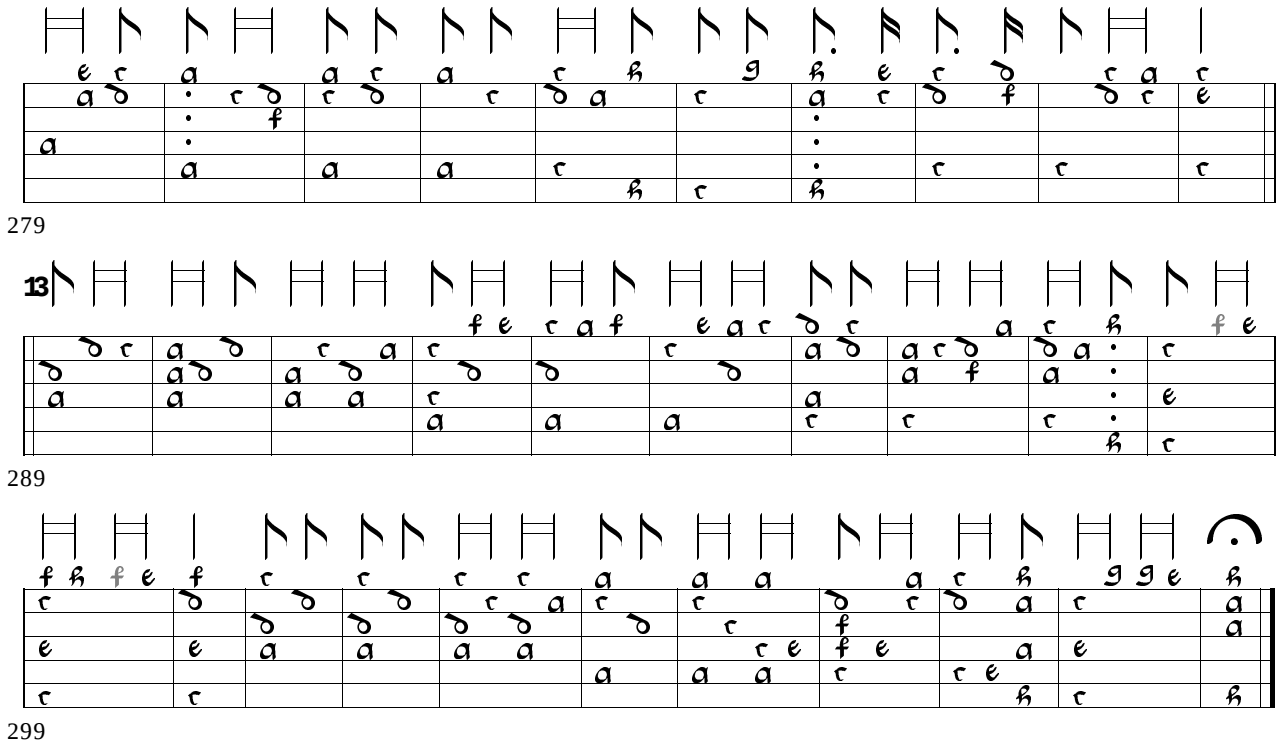
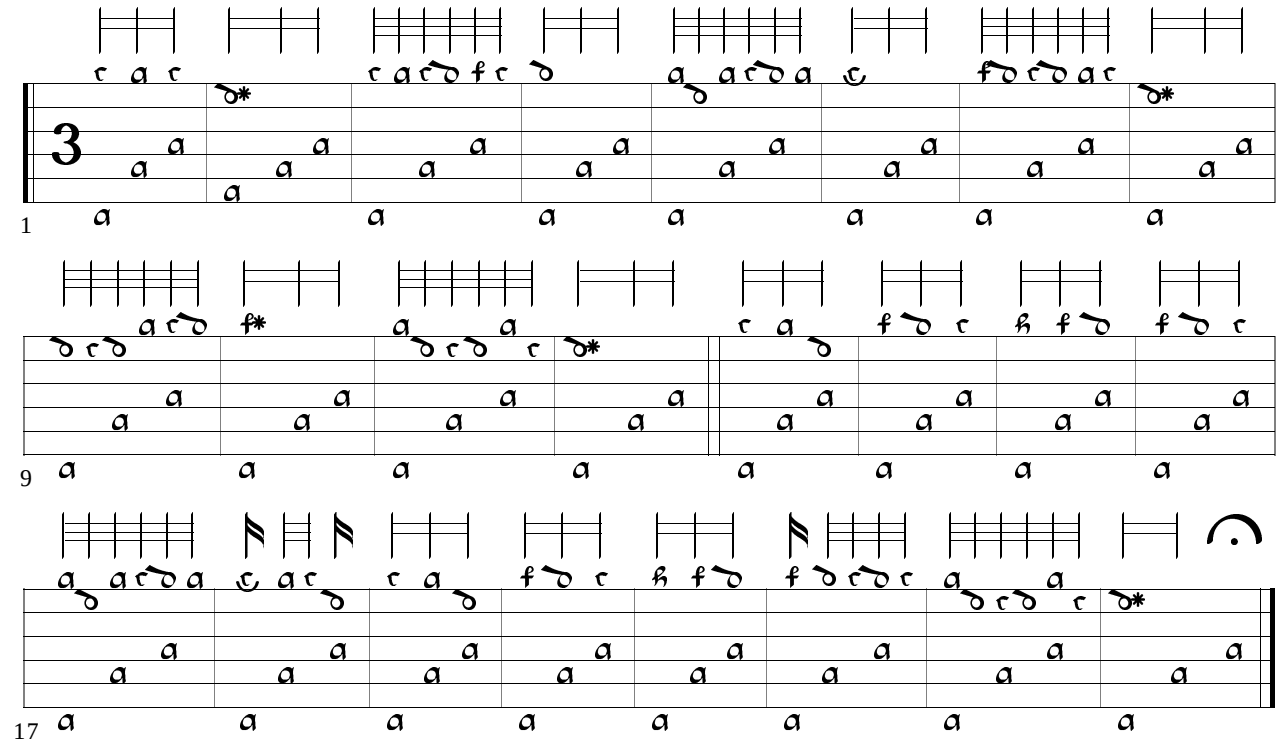
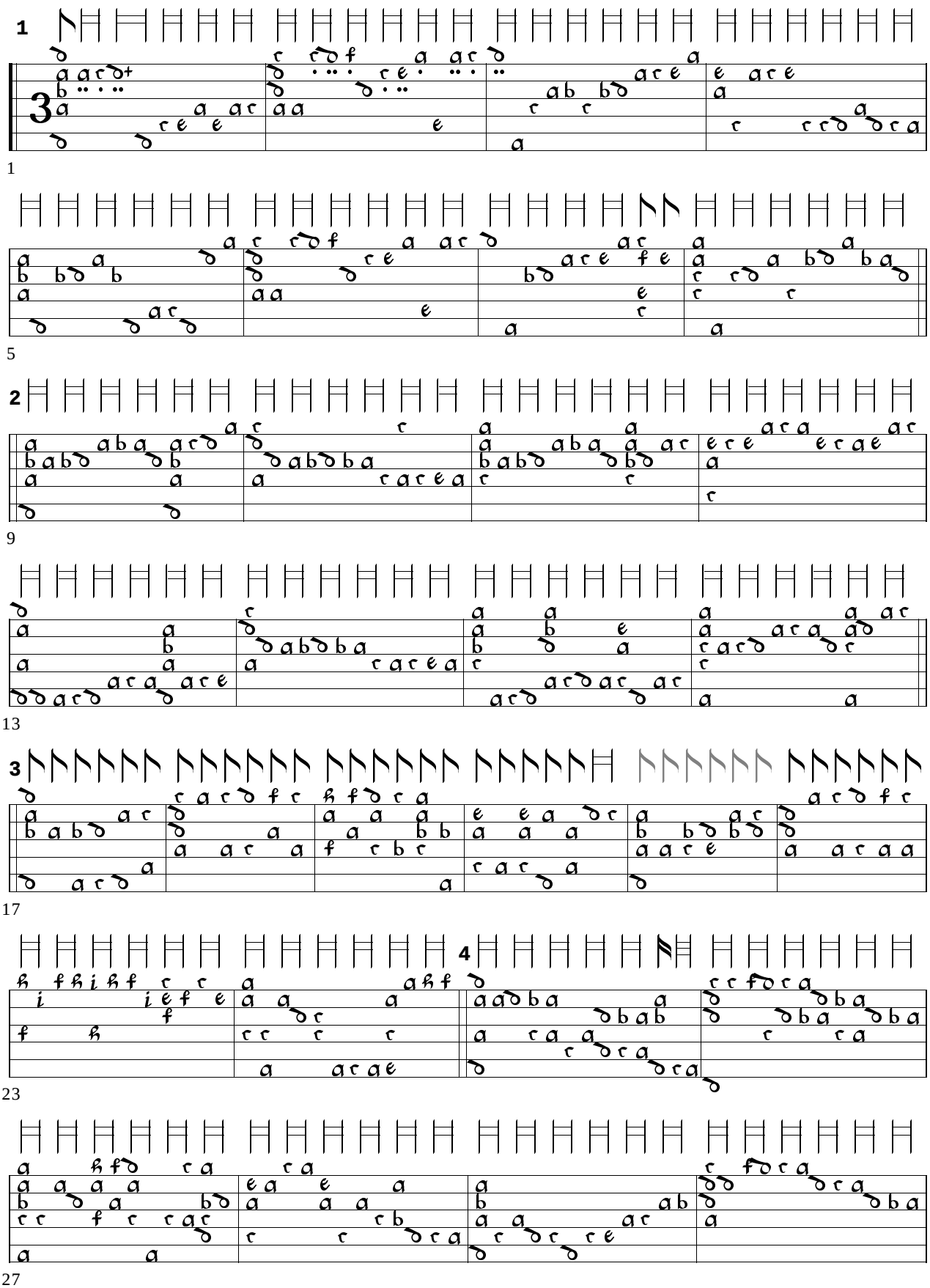
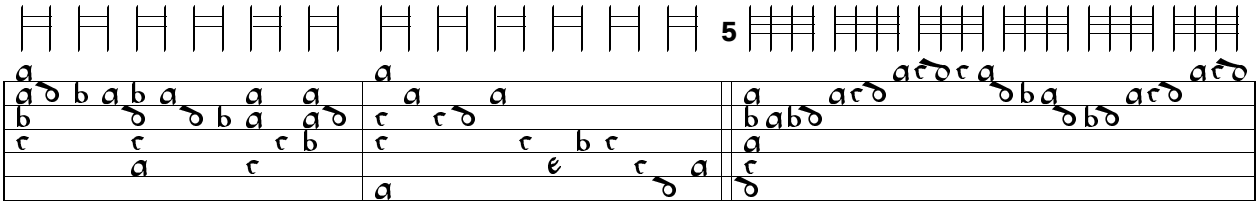



App 7. (Branle?) - 7F AB12 B-Bc 26.369, f. 18r



V12. Romanesca Bacas - 7D 14 variations PL-Kj 40032, pp. 184-187



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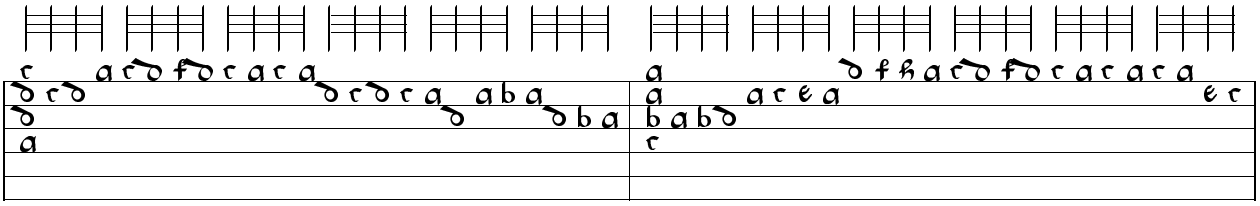

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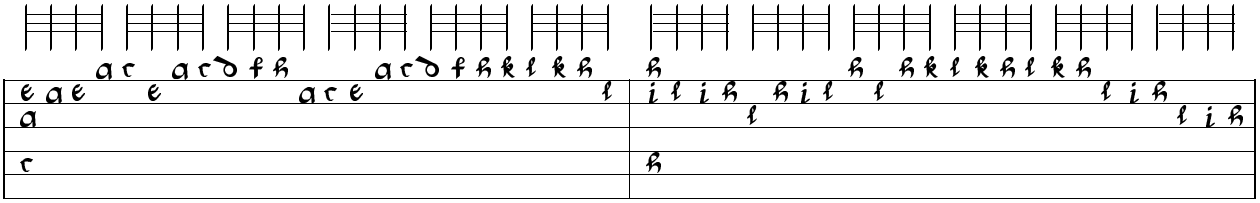

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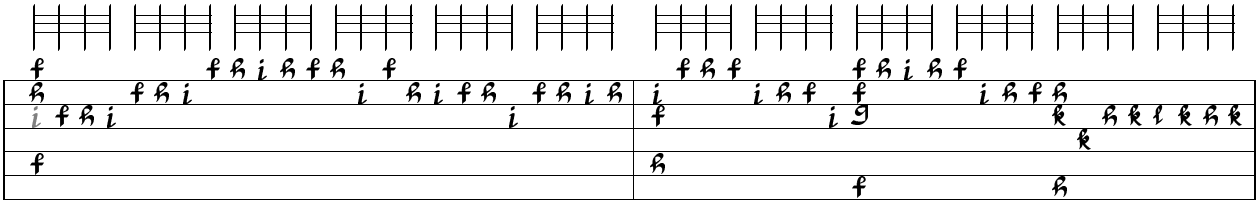

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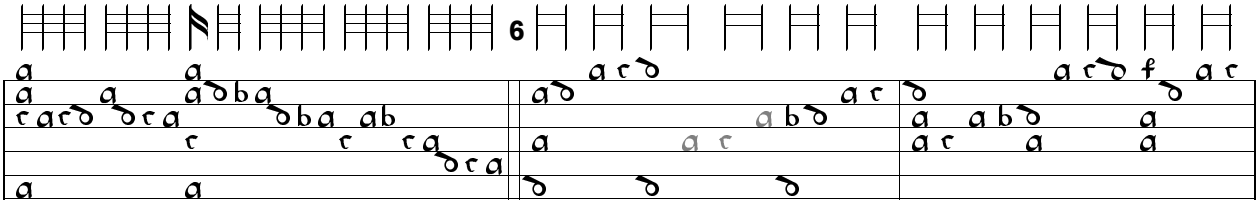


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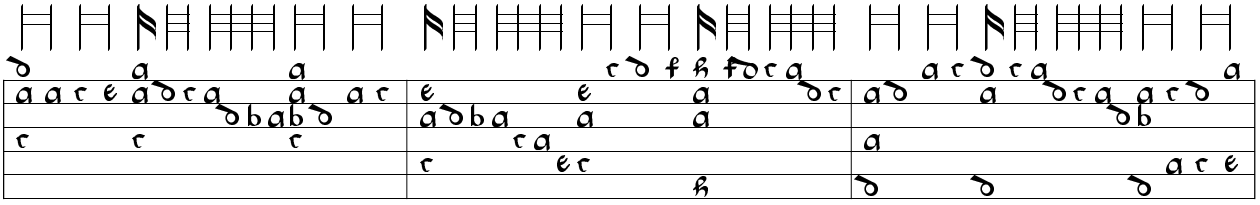

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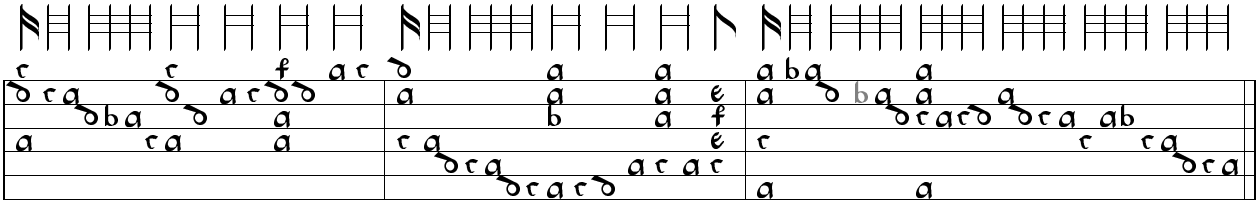

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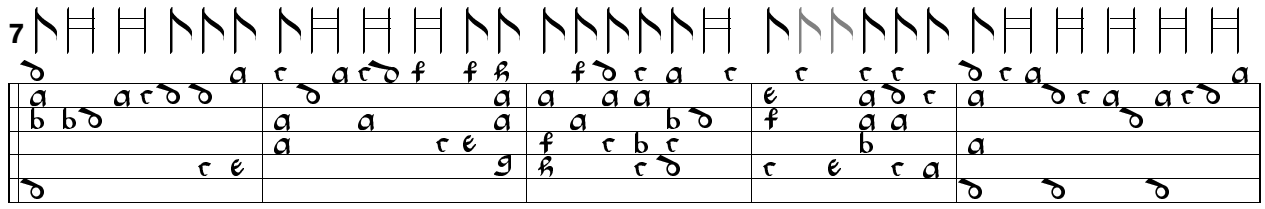


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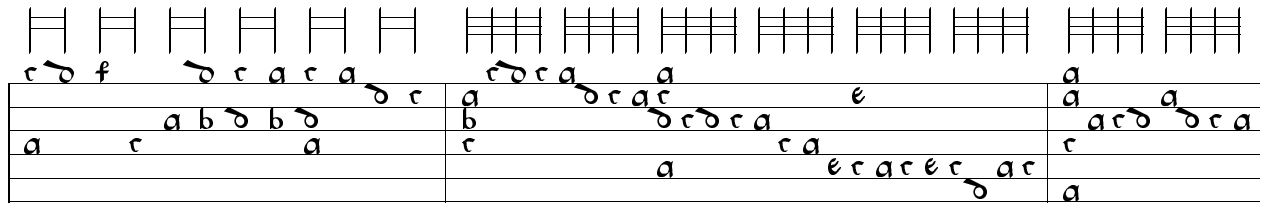

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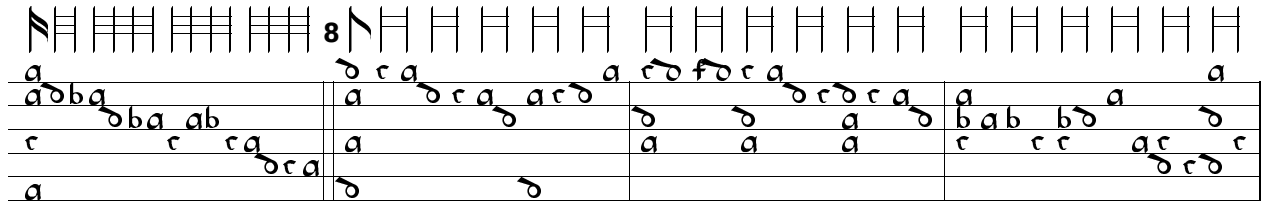


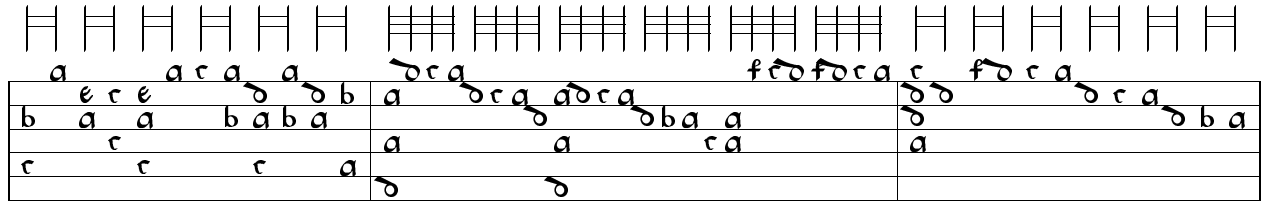

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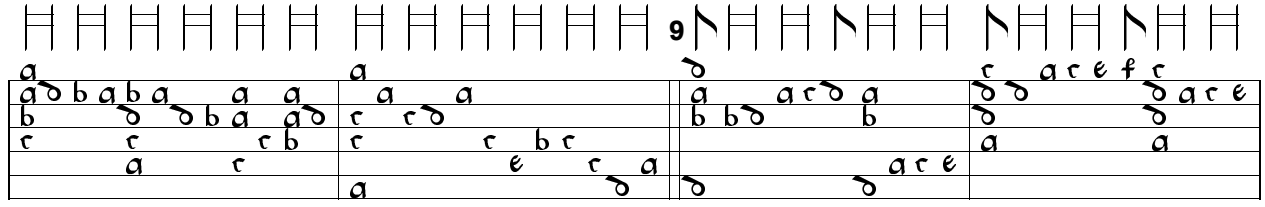


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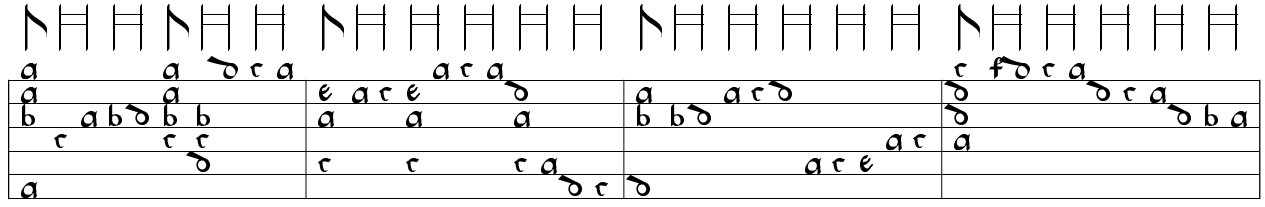

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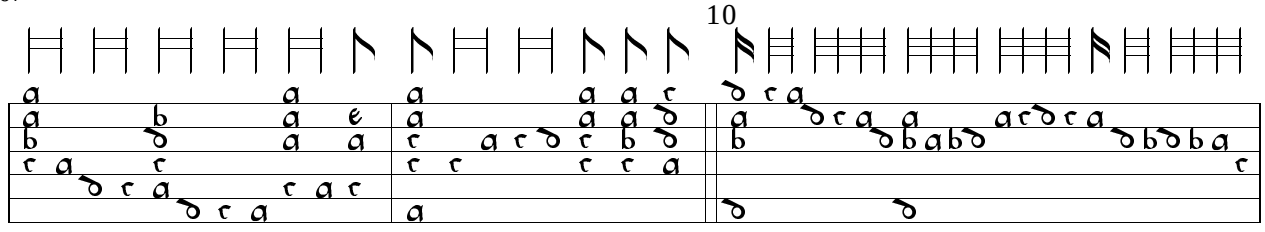


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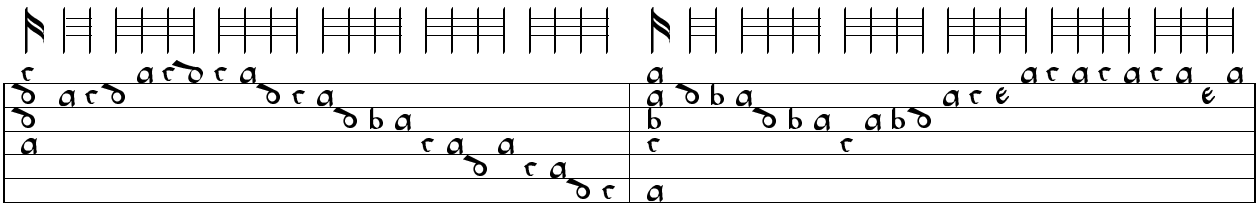

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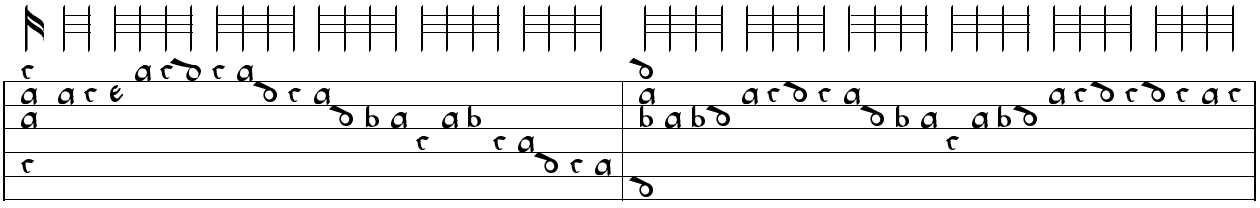

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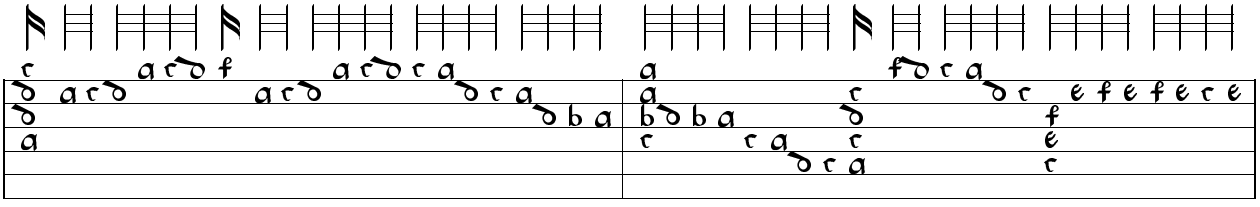

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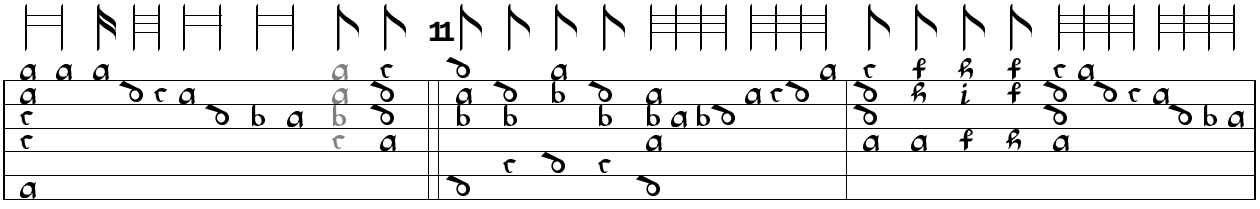

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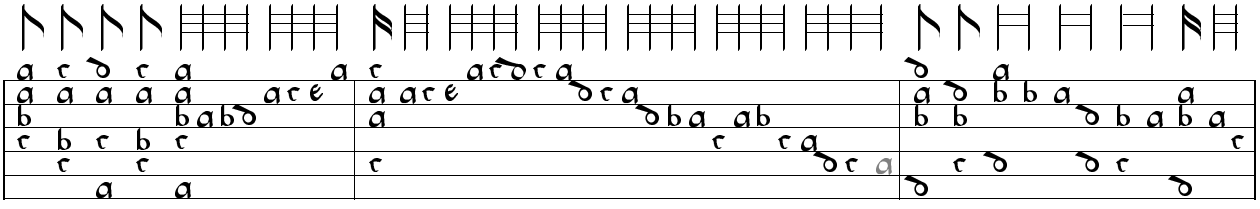

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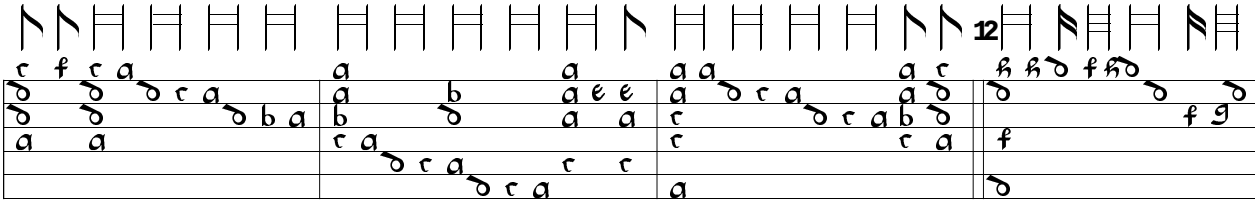

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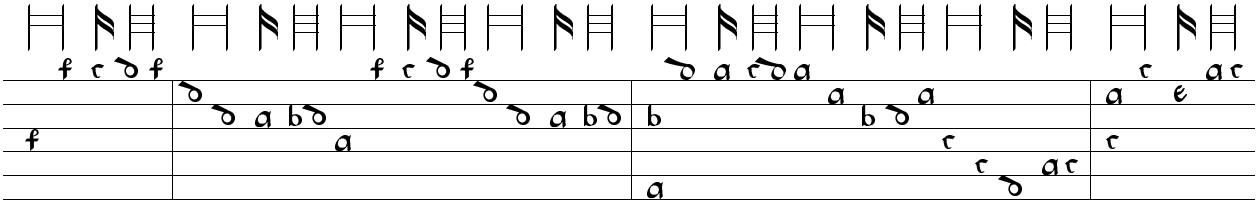

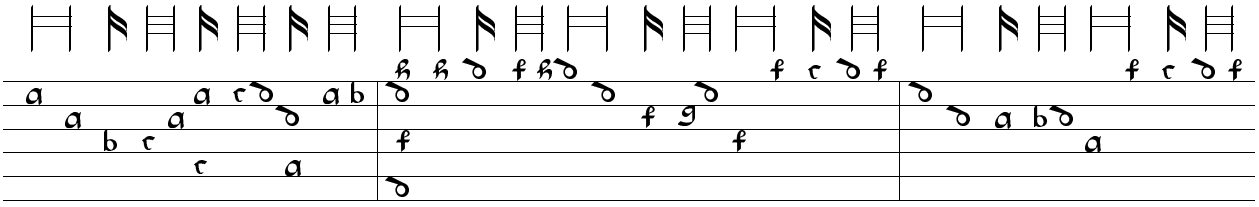

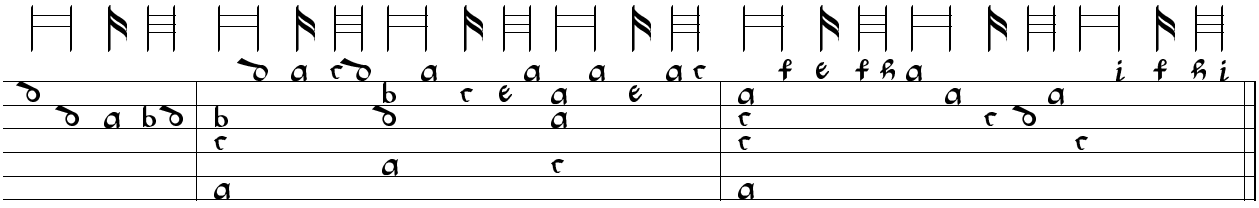

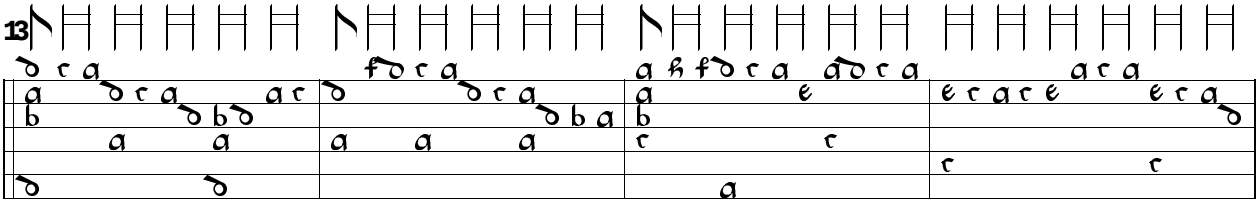


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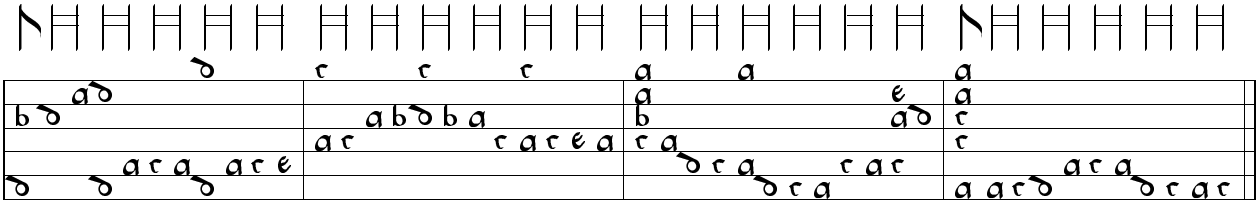

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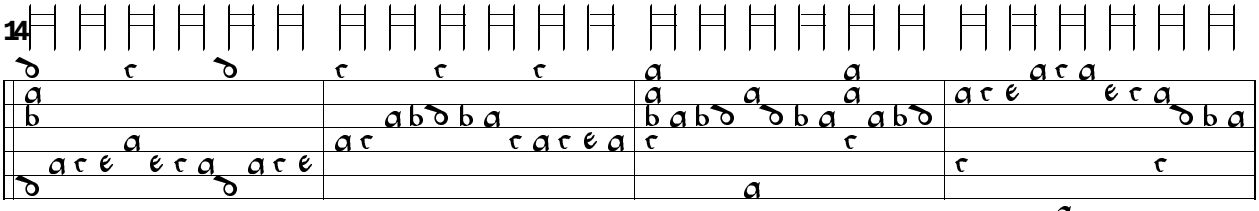


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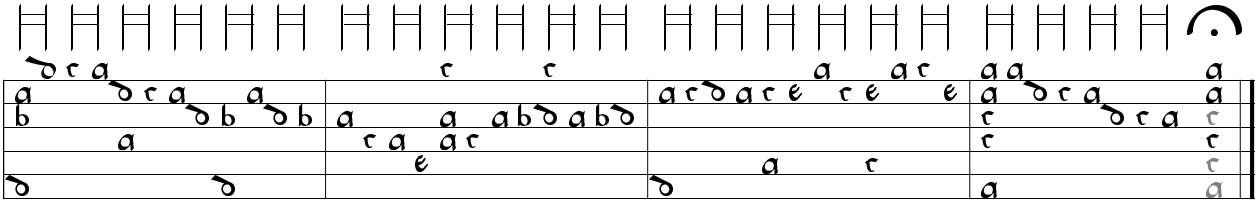

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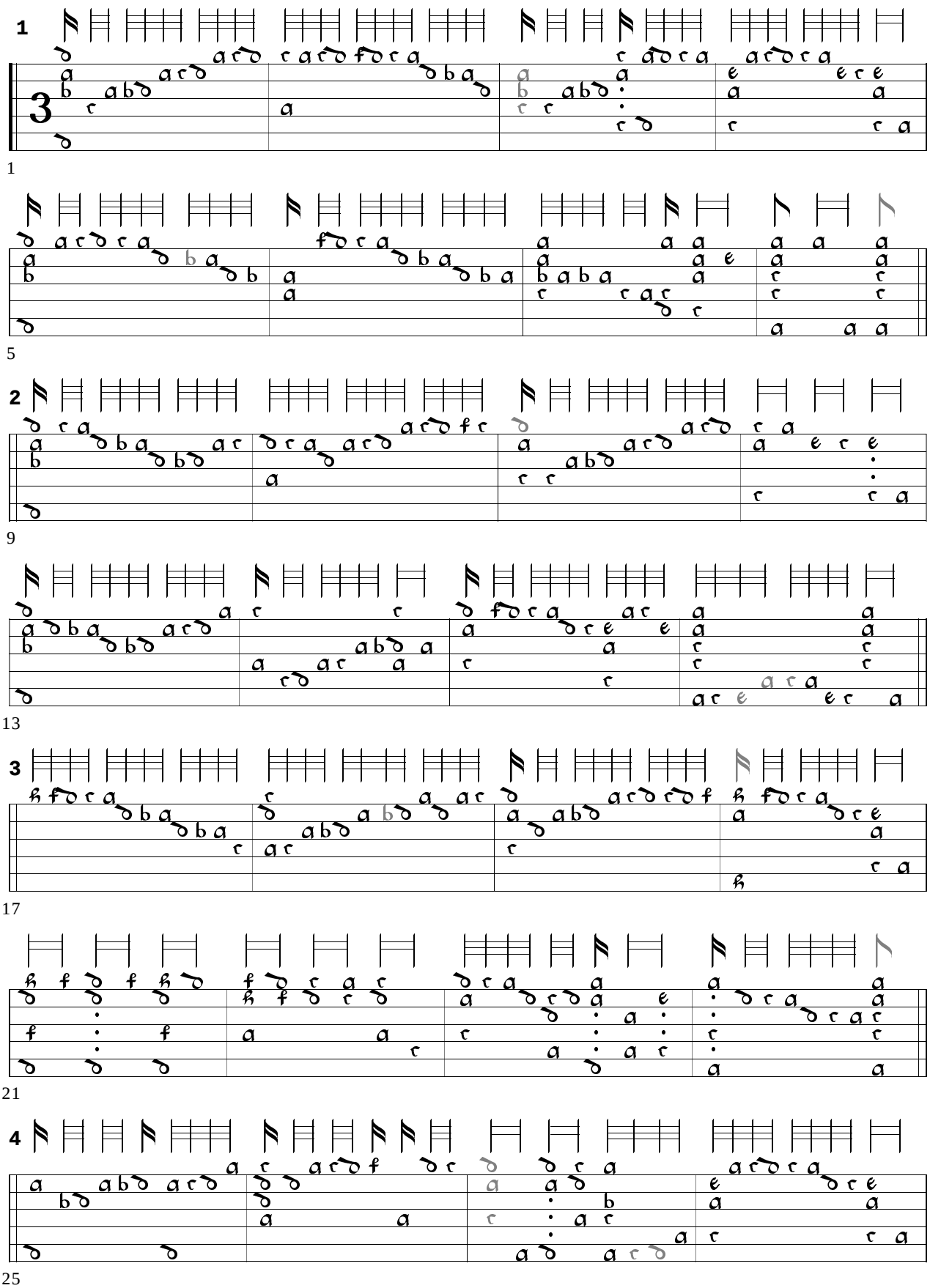
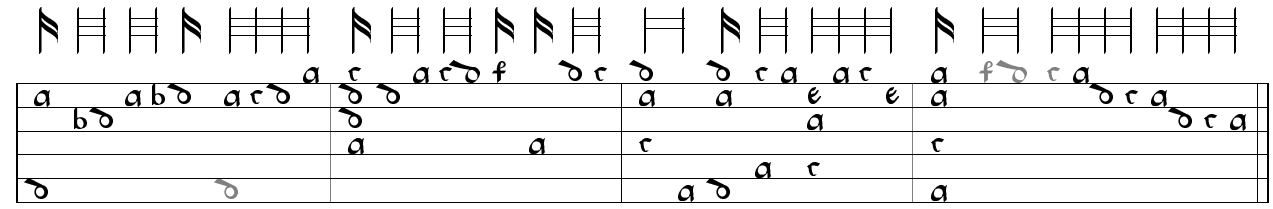
V13. Diferensias de bacas Fran(cis)co Paez - 6 variations S-Mn 6001, ff. 273v-274r





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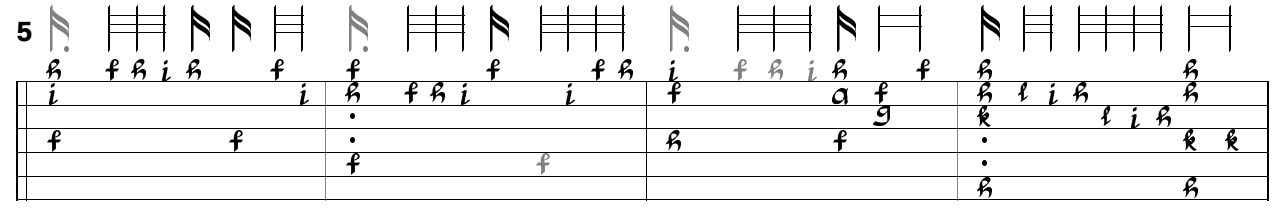

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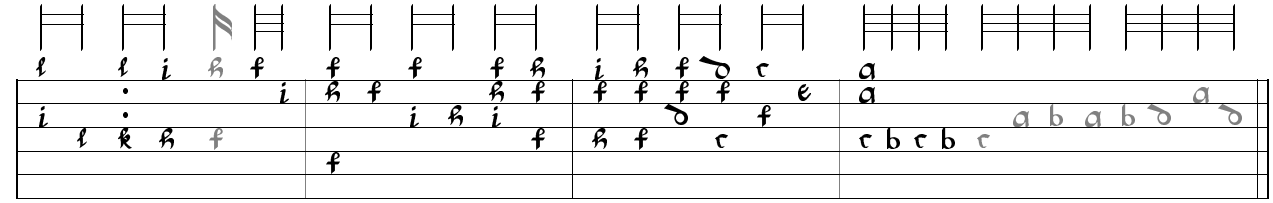

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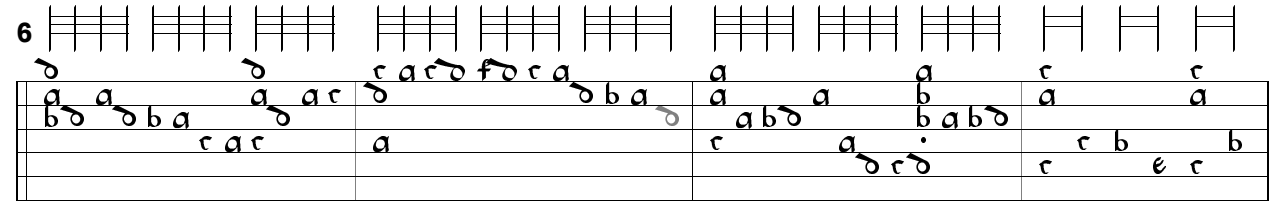

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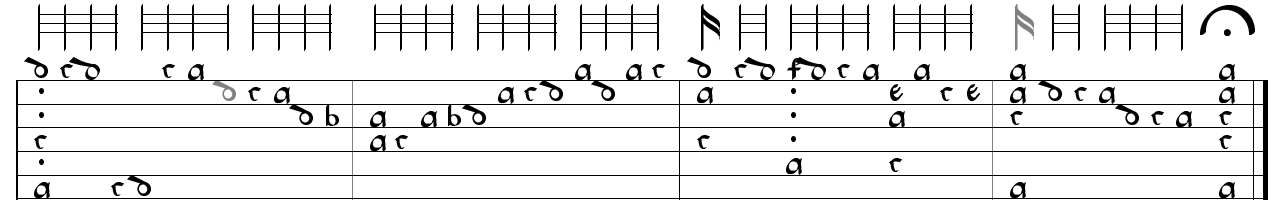

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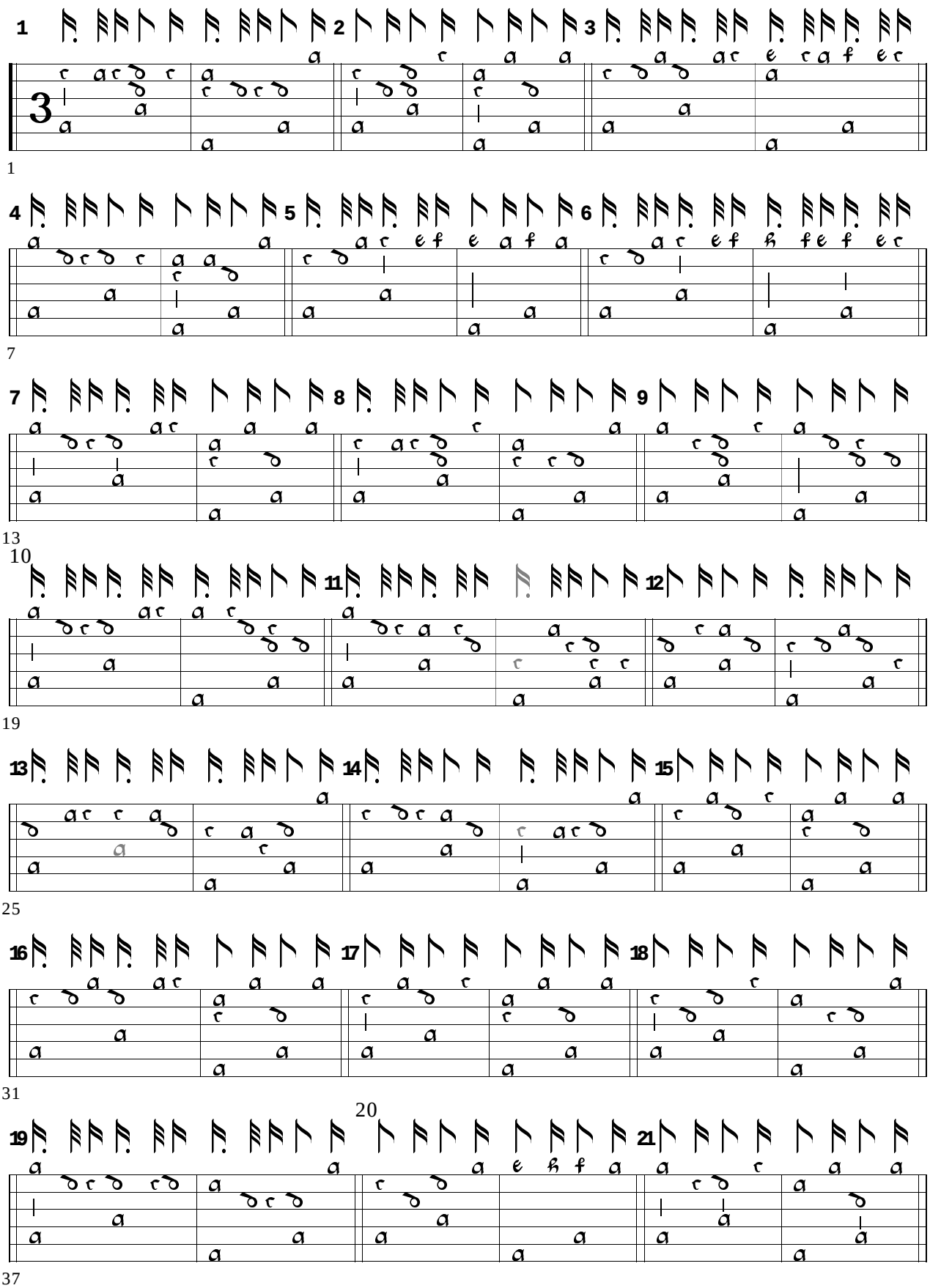
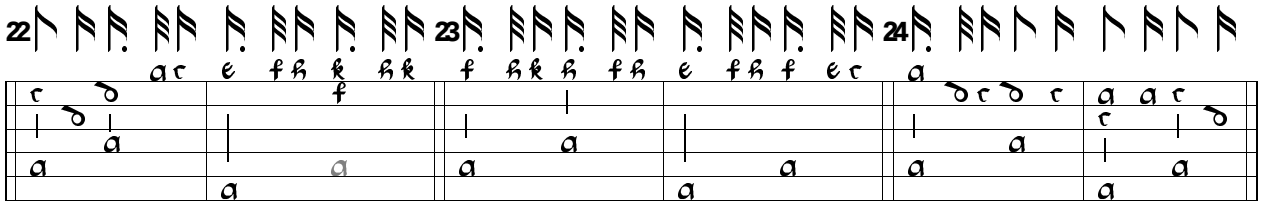
HP6. Untitled - 41x2bars IRL-Dm Z.3.2.13, pp. 423-424



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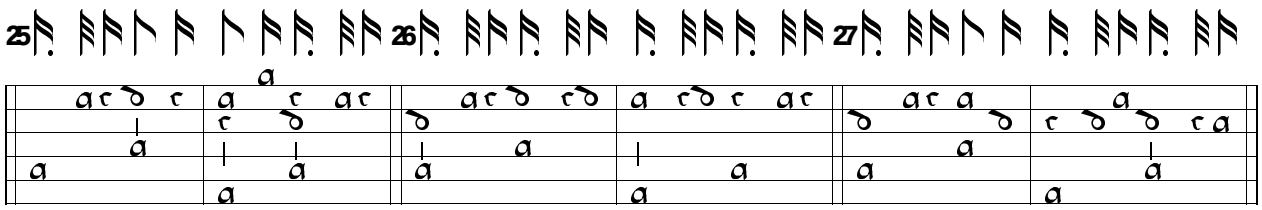


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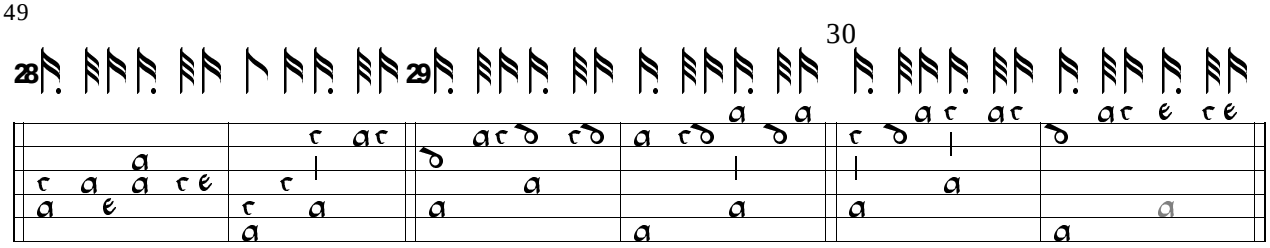


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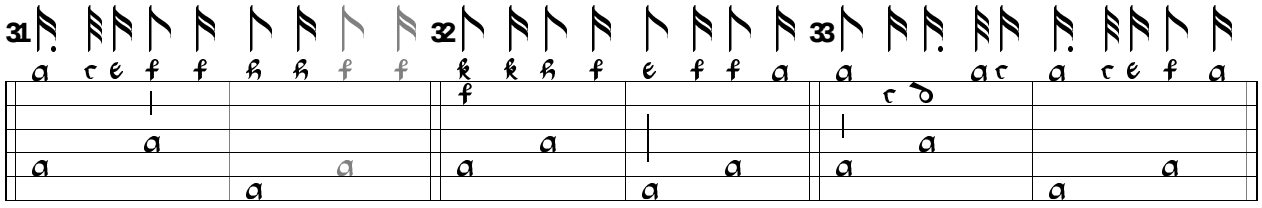


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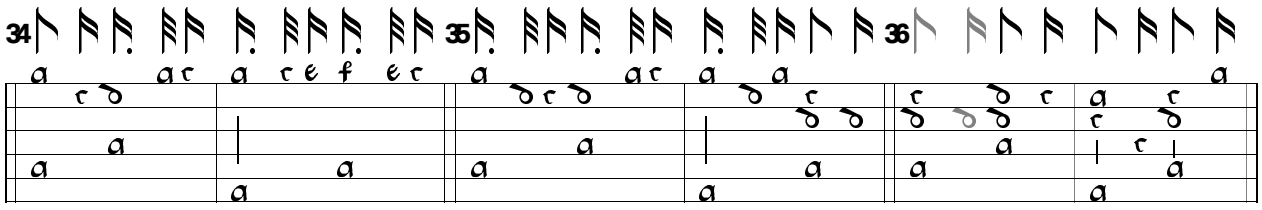


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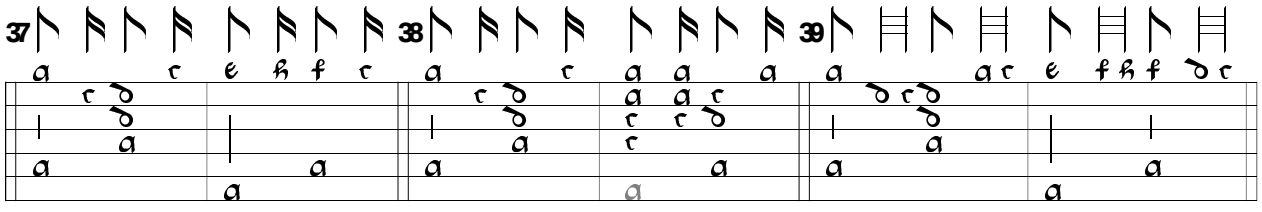


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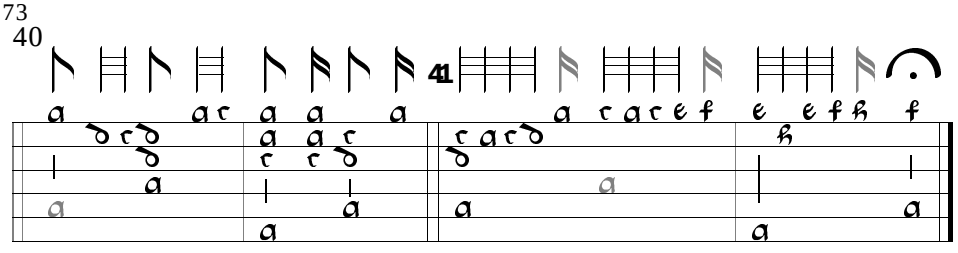
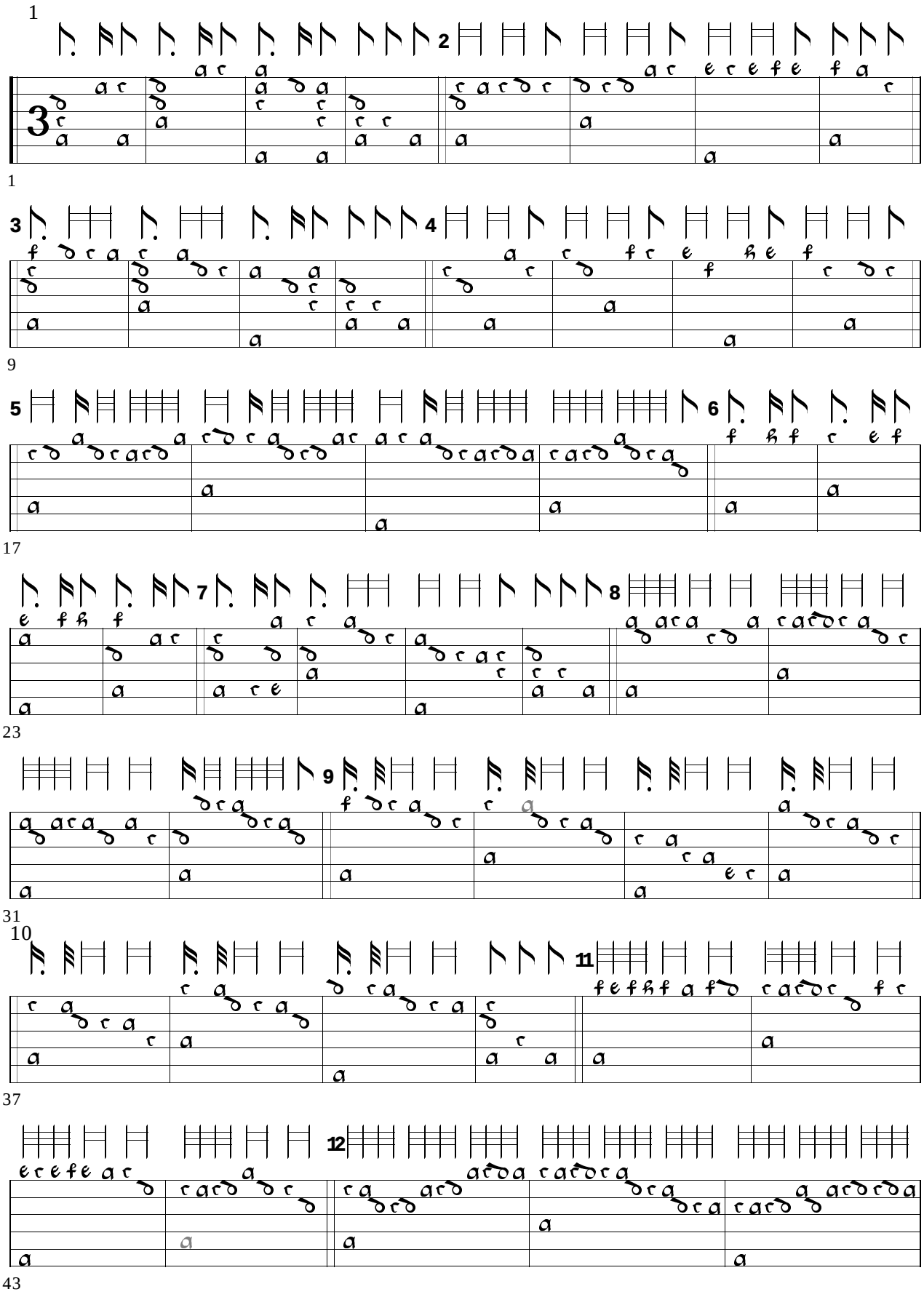
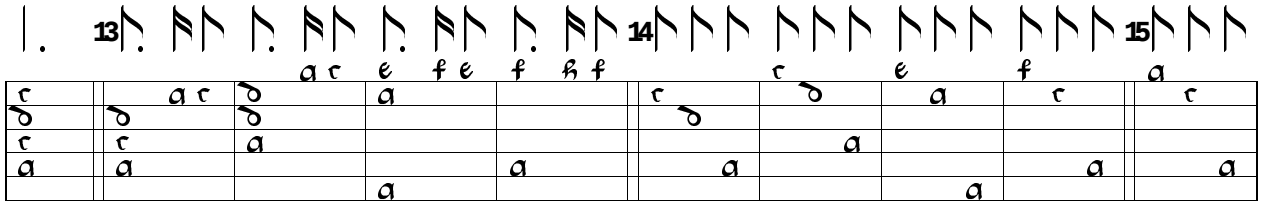



79

HP7. The Horne Pipe - 27x4bars IRL-Dtc 408/I, pp. 12-13



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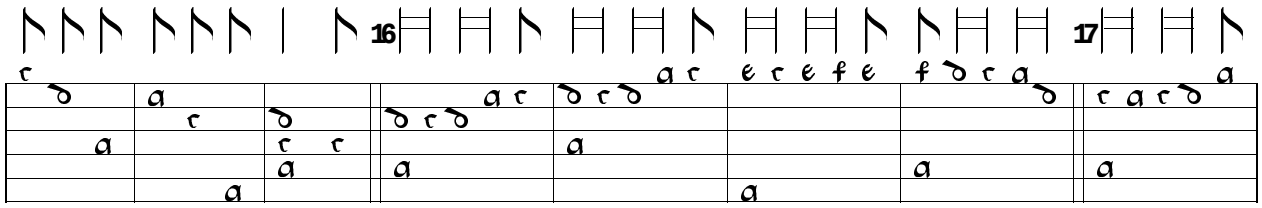


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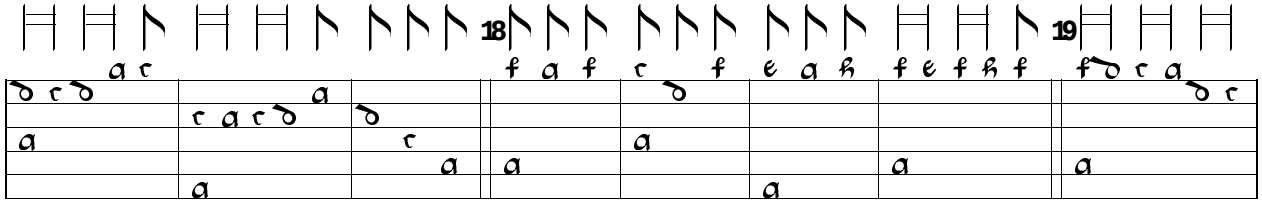


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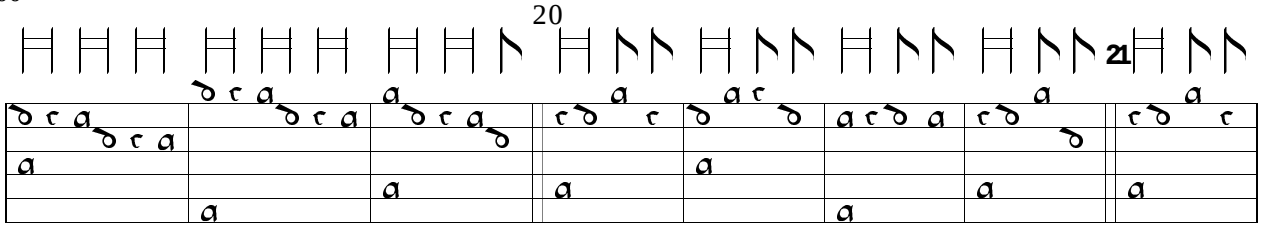


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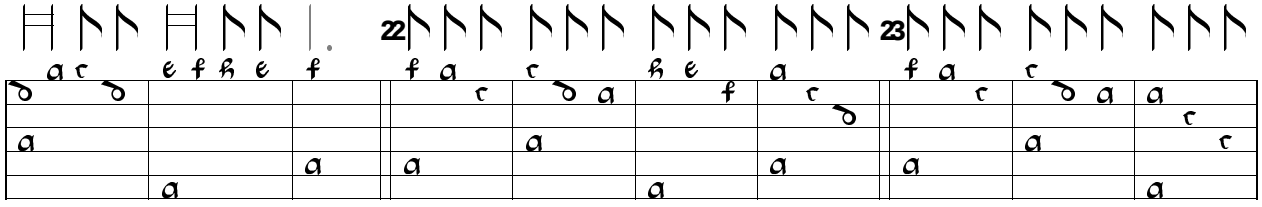


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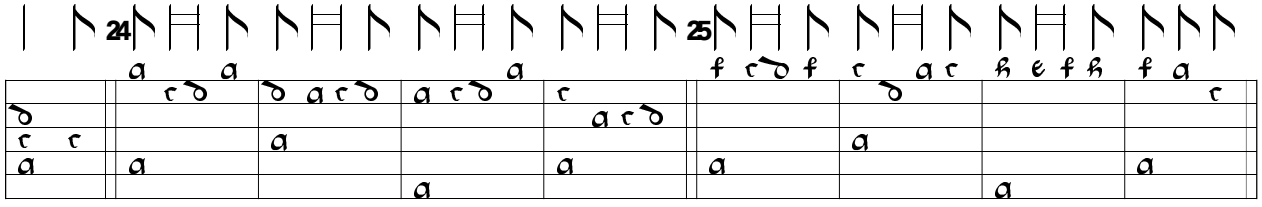


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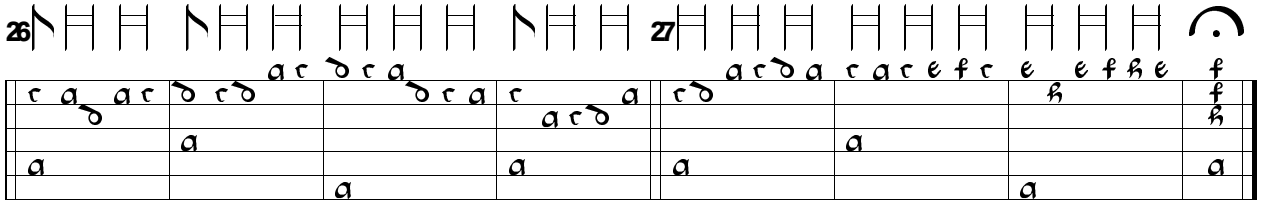
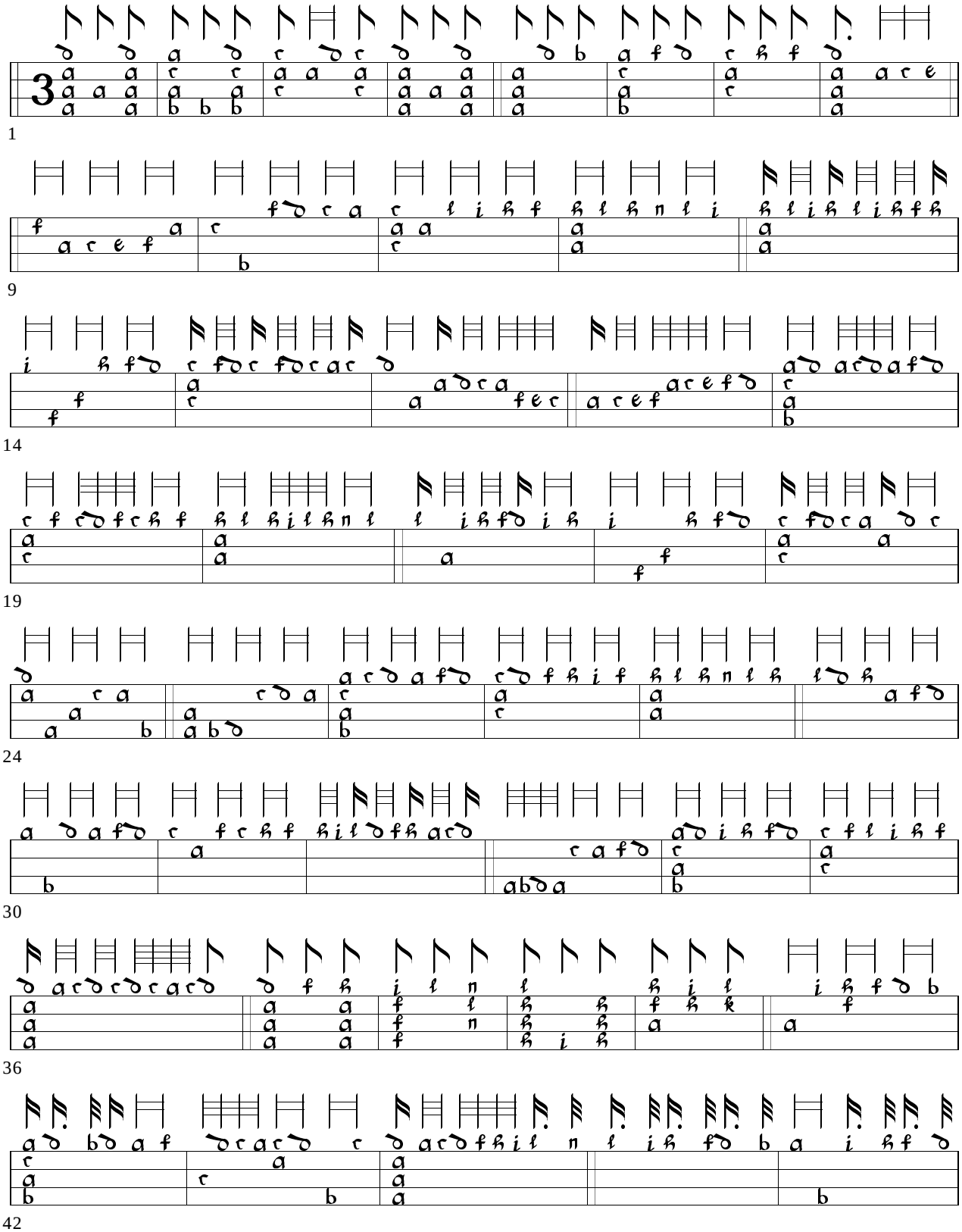



101

HP8. A Horne Pype - cittern 22x4bars

Holborne 1597, sigs. G2v-G3v



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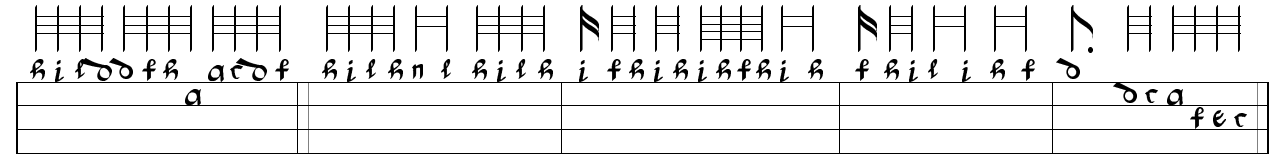

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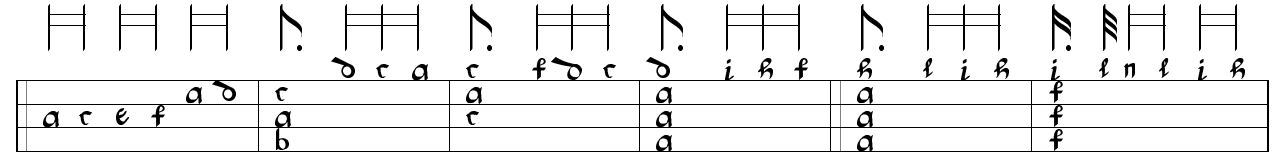

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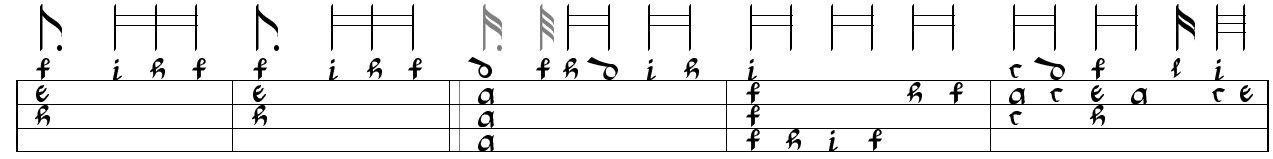

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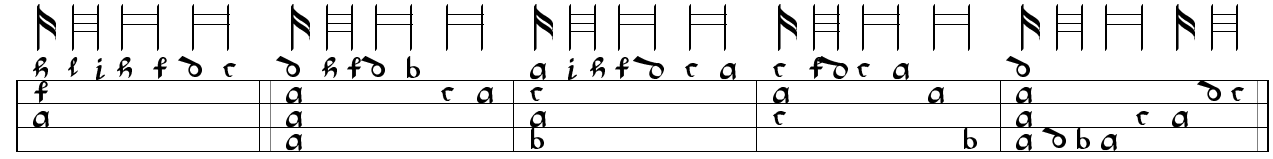

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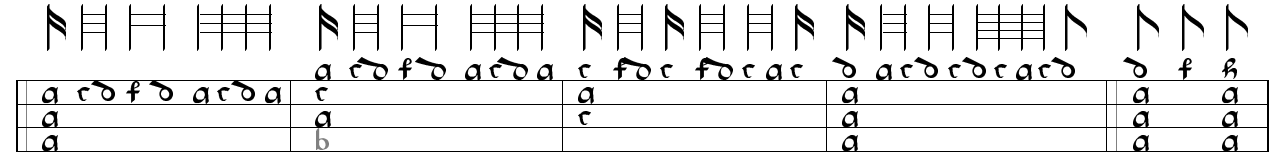

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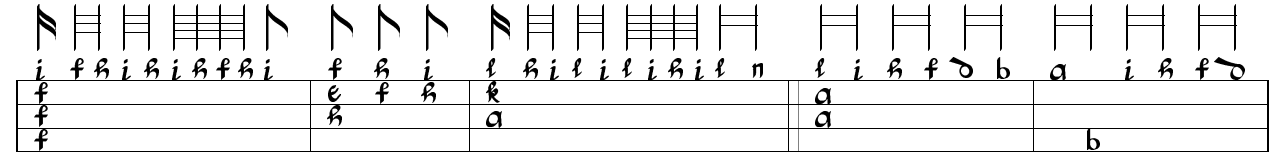

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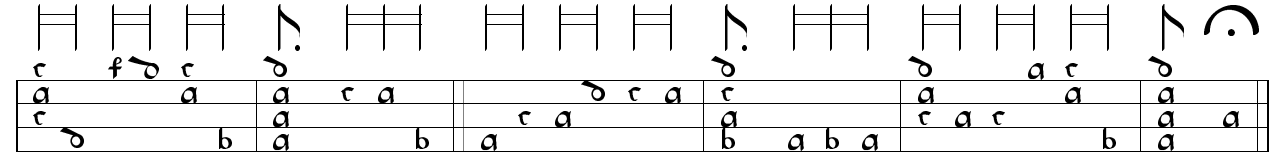

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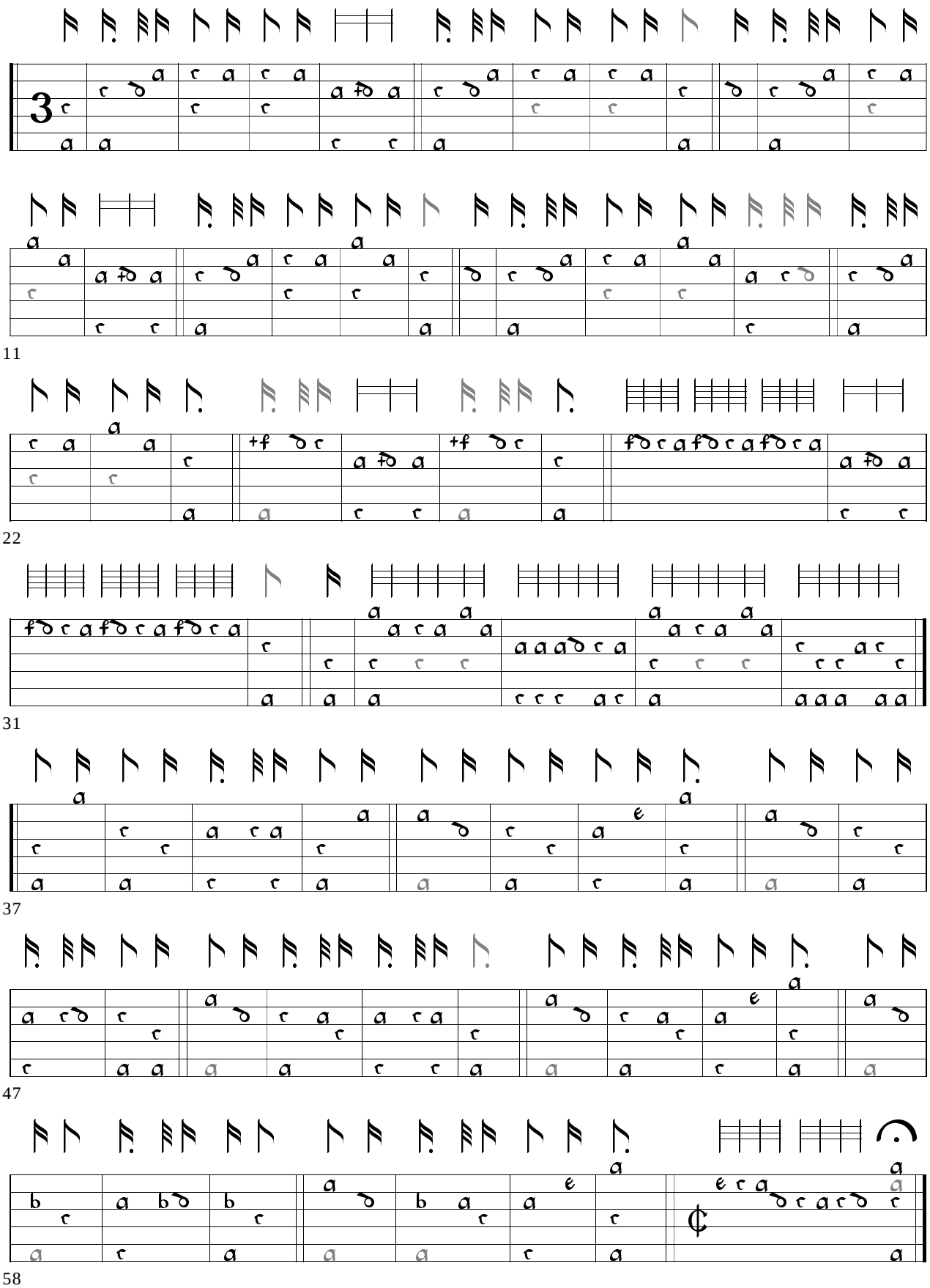
HP4b. the Lancashire Pipes - transcribed lyra viol (fhn) 16x4bars GB-Mp 832 Vu 51, f. 91