

MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 140 (DECEMBER 2021): DEUTSCHE DANTZ DIE SCHÖNE SOMER ZEYTT (HUDSON 12) - THE HEALTHS & ALL THE BRANLES IN FRENCH LUTE PRINTS

DIE SCHÖNE SOMER ZEYTT - ALMANDE D'AMOUR

Here is the last in the series of the fifteen most popular Deutsche Dantz listed in Richard Hudson *The Allemande, The Balletto, and the Tanz: I The History; II The Music* (Cambridge University Press 1986), p. 35. All twenty four versions for lute and cittern that I know (H12a-x) are edited here some with barring and rhythm signs reconstructed, the edotiorial changes usually indicated in grey in the tablature. The sources are equally divided between German and French tablature (see p. iv below for facsimile pages of H12a & H12i), and six more are for keyboard or instrumental ensemble.¹ Few bear the German title *Die schöne/ schena/ fröhlich Somer zeytt* [The happy/lovely summer time] (H12a, e, f and one keyboard source) and 14/24 are titled *Almande d'Amour* or similar. Settings for lute are in two different tonalities, four in D minor (assuming a lute at G pitch) and the rest a tone lower in C minor. The tanz is unusual in having five sections/strains of 2, 4, 4, 2 and 4 bars, with or without repeats, more or less faithfully preserved in all the sources although double bar lines have added editorially when absent in the originals to highlight the sections.² Also, only one source is followed by a triple time nach dantz, and this source is the most extended setting with repeats to all the sections. In addition other pieces begin with the same tune (H12app 2-4), bear a general similarity (H12app 6-7) or similar title but are musically unrelated (H12app 1, 5) and so are not the same tanz in five sections. However, the pieces included as H12app with similar title and/or which quote the tune have all been quoted in modern articles, editions and databases as concordances or cognates for the tanz.³ The tablature for all of them is reproduced here to show clearly the relationships between this diverse group of repertory, highlighting the close connections between settings that are based on the Deutsch Dantz known in Germany as *Die schöne Somer zeytt*. It is presumably named after a popular ballad the text of which is not now known, although it is not clear whether the tune originated in Germany rather than The Netherlands or elsewhere.

*sources listed in Hudson

H12a.	CH-Bu F.IX.70, pp. 99-100 XXXV/III <i>Du fröhliche Sommer zeytt</i>	p. 1
H12b.	*DK-Kk Thott 40.841, f. 97v iii <i>Allo modo</i>	2
H12c.	DK-Kk Thott 40.841, f. 51r 92. <i>Durch liebes krafft</i>	2
H12d.	D-B 4022, f. 43v <i>Alman de amour</i>	3
H12e.	CZ-Pu XXIII.F.174, f. 14v <i>Die schöne Sommerzeit</i>	3
H12f.	CZ-Pu 59r.469, f. 138v-139v <i>Die schöne Sommerzeit - Saltarello</i>	4-5
H12g.	PL-Kj 40159, ff. 6v-7r <i>Almand Amor</i>	6
H12h.	*DK-Kk Thott 40.841, f. 97v i <i>Almand Amour</i>	6
H12i.	D-B 40141, f. 67r <i>Almandemor</i>	7
H12j.	F-Pn Rés. 941, f. 8r <i>Almâde damour</i>	7
H12k.	*Waisell 1573, sig. M3v 51. <i>Tantz. Almande damour</i>	8
H12l.	NL-Lu 1666, f. 481r untitled	9
H12m.	*DK-Kk Thott 40.841, f. 97v ii <i>Allo modo</i>	10
H12n.	D-B 4022, f. 45r <i>Almande amour</i>	10
H12o.	GB-Lbl Sloane 1021, f. 78r <i>Al man mor</i>	11
H12p.	NL-Lu 1666, ff. 480v-481r untitled	11
H12q.	*Denss 1594, f. 90v <i>Almande d'amour - Variatio praecedentis</i>	12
H12r.	D-Dl 1-V-8 (Loss), ff. 100v ⁹ -101r ⁹ -101v ¹⁻⁶ -102r ¹⁻⁶ <i>Allem[a]n de d'amour - Variatio p[rae]cedentis</i>	13

¹ Keyboard: *D-B 40034 (Loeffelholz), p. ? *Die schena Somer zeytt*; *GB-Lbl Add.29485 (van Soldt), f. 13r *almande de amour*; S-Skma1 (Eysbock), f. 3r *Allamande D'amours*. Instrumental ensemble: *GB-Lbl Roy App 74 (Lumley c.1548), f. 44r *Allemana d'amor/ Cantus/ Altus/ tenor/ Bassus*; Phalèse & Bellère 1571, f. 10v *Almande damours* = *Phalèse & Bellère 1583, f. 18r *Almande d'Amour*. Different to: D-Dl M 297, p. 147 *Ach Amor Dantz* ~ PL-Kj 40159, f. 17v *Ach Amor*; D-Kl 4^o Mus. 108 I, ff. 36v-37r *Amor*; PL-Kj 40153, f. 19r *Galarie d'amor*.

² H12l, q, r & u have one 6-bar strain in place of the first two strains A2B4 in other sources, but double bar lines have been added to create A2 and B4 strains editorially for consistency with the other settings for comparison.

³ For example Arthur Ness and John M. Ward *The Königsberg Manuscript A facsimile* (Columbus, Editions Orphée 1989), p. 19 lists H12app 2 as a cognate for H12b,e,h,i,k,m; Ralf Jarchow *Johannes Nauclerus Lautenbuch facsimile* (Glinde, Jarchow Verlag 2010), p. 36 lists H12i as a cognate for H12app 2 & 3; the *Thysius Lute Book facsimile edition* (Leiden and Utrecht, Nederlandse Luitvereniging 2009) lists H12app 3 as a cognate for H12k; the catalogues published by Christian Meyer listed H12app 4a as a cognate for H12j and H12app 7 as a cognate for H12k; the database of music for lute instruments of Peter Steur and Markus Lutz (<https://mss.slweiss.de>) ConcR764 lists H12app 1 & 3 as concordances for H12f; Hudson noted that H12app 6 was

H12s.	NL-Lu 1666, f. 480v untitled	14
H12t.	CZ-Pnm IV.G.18, f. 177r <i>Allamanda del Amore</i>	14
H12u.	NL-Lu 1666, f. 480r <i>allemande Amour</i>	15
H12v.	*Vreedman 1568, f. 51r <i>Almande damours</i> - cittern	16
H12w.	*Phalèse & Bellère 1582, f. 72r <i>Almande d'Amour</i> - cittern	16
H12x-i.	F-Pn Rothschild I 411, ⁵ no. 1 <i>Allemande Damour</i> - cittern	17
H12x-ii.	F-Pn Rothschild I 411, no. 4 <i>Allem[ande] Damour Bassus</i> - duet for chromatic citterns in French tuning a 5th apart	17
H12app 1.	*Viera 1564, f. 32v <i>Almande d'amours</i> - cittern	18
H12app 2.	LT-Va 285-MF-LXXIX, f. 3v untitled	19
H12app 3.	NL-Lu 1666, f. 135r <i>Passamezzo d'Amour</i>	20
H12app 4a.	D-Hbusch, ff. 37r-39v <i>Panana</i> ⁶ - HoveB 323 ⁷	22-23
H12app 4b.	Hove 1601, ff. 92v-93r <i>Panana</i> - HoveB 321	24-25
H12app 5a.	NL-Lu 1666, ff. 476r-476v <i>Almande Amoureuse</i>	26-27
H12app 5b.	NL-Lu 1666, f. 479v untitled	27
H12app 5c.	NL-Lu 1666, f. 479r <i>Almande Amoureux</i>	28
H12app 5d.	NL-Lu 1666, ff. 479r-479v untitled	28-29
H12app 5e.	D-B 4022, f. 44v <i>Almande amour</i>	30
H12app 6.	*Negri Gratie p. 187 <i>Balletto detto l'Alemana d'Amore</i>	29
H12app 7.	D-Z 115.3, f. 22v/p. 40 <i>Tanetz - Zhuru</i> = CZ-Pu 59r.469, ff. 28v-29r <i>Gyney - Zhuru</i>	30

THE HEALTH(S) OR THE MERRY WASSAIL - ROCANTINS

After Robert Ballard's setting of 'Rocantins' appeared in the tablature supplement to *Lute News* 137 (April 2021), Chris Goodwin recognized the tune as an English country dance called 'The Health(s)' found in the first edition of John Playford's *The Dancing Master* of 1651 and titled 'The Healths, or The Merry Was(s)al' from the fourth edition of 1670.⁸ It is probably the same tune that accompanied the song 'Come, faith, since I'm parting' by the cavalier Patrick Carey on bidding farewell to his hospitable entertainers at Wickham, in 1651 which was set 'to the tune of The Healths'.⁹ It is also called 'The Healths' and arranged for cittern in Playford's *Musick's Delight on the Cithren* 1666 and for keyboard in Ann Cromwell's Book (GB-Lbl 46.78/748) copied c.1638. Two untitled settings of the tune are known for lutes in transitional tunings, one in the later section of the Pickeringe lute book copied c.1640-1650 and another in the Thynne lute book (GB-WML Recess VI Music MS 7) copied 1625-1635. Daniel Leech-Wilkinson noted the use of the same tune in 'The Healths' and 'Rocantins' found in several French sources,¹⁰ including settings by Robert Ballard (concordant with Thynne, above) and Nicholas Bouvier both in Pierre Ballard *Tablature de Luth de differens auteurs sur les accords nouveaux* (Paris 1631) and an anonymous setting in manuscript CH-Zz Q.907 copied 1640-1642. There is another setting, for mandore, in Chancy *Tablature de mandore* (Paris 1629). None of the sources are for lute in viel ton tuning, but the ones here have been transcribed for renaissance lute. Tim Crawford also recognised the tune of 'The Healths'/'Rocantins' from the first section of 'La Bourree' for instrumental ensemble à4, no. XXXII in Praetorius *Terpsichore* of 1612. It was previously identified in an article by Luis Torres,¹¹ although the main focus of the article was to suggest that Praetorius must have known and arranged English dance tunes, but it seems just as likely that he collected it in France independent of its migration to England.

similar to the settings of *Die schena Somer zeytt* he listed (* in my worklist).

⁴ Thank you to Peter Király for a facsimile copy.

⁵ Thank you to Peter Forrester for a facsimile copy.

⁶ Bars 83/5-91/2 are missing in the original and reconstructed from 67/4-75/2.

⁷ Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

⁸ William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan 1893/reprinted New York 1961) I, p. 288.

⁹ George Saintsbury *Minor Poets of the Caroline Period* vol. II (Clarendon 1906), pp. 468-469: <https://archive.org/details/minorpoetsofcaro02sain/page/n3/mode/2up>

¹⁰ Daniel Leech-Wilkinson 'The Thynne Lute Book' *The Lute* 33 (1993), pp. 1-11.

¹¹ Luis Torres 'Michael Praetorius and Two English Country Dances' *Folk Music Journal* 2 (1974), pp. 389-395 [although Torres did not make the connection with Rocantins]. The second and third parts of Praetorius' *La Bourree* are settings of the tune *Parsons farewell* in Playford *The Dancing Master* 1651, p. 6 also known in France and elsewhere as 'Bourrée d'Avignon', 19 lute settings edited for *Lute News* 131 (October 2019) and *Lutezine to Lute News* 132 (December 2019), although I did not at the time note the cognates in Playford and Praetorius [nor the song to it in Starter 1621, p. 27 'Stil stil een reps' Stemme: *De Nieuwe Laboré*].

R1. Chancy 1629, f. 21r <i>Les Rocantins</i> - transcribed from mandore (hfh)	31
R2. GB-Llm1 46.78/748 (Cromwell), ff. 19v-20r <i>The bealthes</i> - keyboard	31
R3. Ballard 1631, p. 8 <i>Rocantins</i> - Ballard - (edeff) ¹² & trans	32 & 33
R4. Playford 1666, sig. E4v 62. <i>Healths</i> - cittern	32
R5. Playford DM 1651, p. 55 <i>The Health/Healths</i>	33
R6. Ballard 1631, ff. 46v-47r <i>Rocantins</i> - Borrier - (dedff) & trans	34 & 35
R7. GB-Lbl Eg. 2046, f. 47v untitled - (dedff) & trans	36 & 37
R8. GB-WMI Recess VI Music MS 7 (Thynne), f. 3r untitled - (edeff) & trans	36 & 37
R9. CH-Zz Q.907, f. 21v <i>Rocantin pecard</i> - (edeff) ¹³ & trans	38

BRANLES IN FRENCH LUTE PRINTS

To continue the survey of lute settings of branles, here are all eighty-five for renaissance lute found in the lute prints of Attaignant, Le Roy, Francisque and Besard plus two arranged from Arbeau *Orchesographie* 1588 - but excluding those for lute in cordes avallée tuning.¹⁴

In Grove Music Online Daniel Hartz describes Branse [branse/brande/brando/brawl/brall/brangle/brantle] - from the French verb branler, to shake, wave, sway, wag, wobble - as a type of French country dance for groups in a circle, a single line or a line of couples. The branle was based on the Basse danse from the Middle Ages modified by adding a swaying side step. Branles were adopted at the French court in the sixteenth century and grouped in suites, usually in a sequence of one or more each of a premier branle [simple], branle gay, branle de Poitou, branle double de Poitou and branle de Montirandé and later a branle de gavotte was added. The branles in Robert Ballard's *Second Livre* 1614, plus all thirty-nine branles I know in cordes avallée tuning transcribed for renaissance lute, for the supplement to *Lute News* 137 (April 2021) and its accompanying *Lutezine*. As a second selection of branles here are all those found in other lute books printed in France (twenty in Attaignant *Dixhuit Basses dances ... le tout redygt en la tablature du Lutz* 1530, 17 in Le Roy *Premier Livre de Tablature de Luth* 1551 and *A Brief and easie instructi[c]tion to conducte and dispose thy hande on the Lute* 1568 (English edition of lost original of 1557 or 1567) and seventeen in Francisque *Le Trésor D'Orphée* 1600) - but not the nine for lute in cordes avallée tuning (see fn 14) - as well as those published in Germany by the Frenchman Jean Baptiste Besard, twenty-two in *Thesaurus Harmonicus* 1603 and another nine in *Novus Partus* 1617. Two Scottish branle (*d'Escoisse*) are also arranged for lute from the melodies in the dance manual Arbeau *Orchesographie* 1589. The worklist below notes the branles with cognate settings in more than one of the prints as well as a few concordant and cognate settings in lute manuscripts and prints from Germany and Italy. The titles of some branles reflect the French region of origin, e.g. de Bourgogne (Burgundy), de Poitou (Poitiers), and branles are in either duple time (commune/ double/ haulberroy [hautbois])/simple/ de Bourgogne/ de Montirandé/ de Paris/ de village) or triple time (gay/de Poitou). The branles in Attaignant seem to be a random selection and Le Roy 1551 includes just three types, a branle simple, two branle gay and nine branle de Bourgogne and Le Roy 1568 four branle of Malte and one branle de Poitou. However, the branles in Francisque follow the sequence of the court suite and end with a gavotte, with one to six of each type (as alternatives or to be played one after the other?). The branles in Besard's *Thesaurus Harmonicus* begin with one by Laurencini (Lorenzino Tracetti), followed by groups of two branle de Poitou, nine branle gay and one branle commune interspersed with seven titled only branle and ending with two branle de gavotte (one by Cidrac Rael), although not in the expected sequence of the court suite. Besard also includes an extended 43-bar branle de Paris all in duple time so seemingly not a suite of branles run together - in addition to the three for lute in cordes avallée tuning (see fn 14). In *Novus Partus* of 1617, he included four branle nouveau and four branle de village. The latter are arranged as duets for lutes a fourth apart, and as there are lute solo cognates for the *Major* parts of some of them, it seems he wrote second lute parts for existing branles. He also includes another branle that he describes as based on one by Laurencini arranged for what he calls his new type of lute (see title of B83).

Attaignant *Dixhuit basses dances* 1530¹⁵

B1. Attaignant 1530, f. 15r <i>Branle gay</i>	39
B2. Attaignant 1530, f. 15v <i>Bra[n]le gay</i>	39
B3. Attaignant 1530, f. 16r <i>Branle</i>	40
B4. Attaignant 1530, f. 16v <i>Branle gay. Cest mon amy</i> ¹⁶	40
B5. Attaignant 1530, f. 17r <i>Branle</i>	41
B6. Attaignant 1530, f. 18r <i>Branle gay</i> cf. D-Mbs 2987, f. 10v <i>Branle adieu marguarite adieu vous dy car ie me voye</i>	41
B7. Attaignant 1530, f. 17v <i>Branle gay</i>	42
B8. Attaignant 1530, f. 18v <i>Haulberroy</i> [1]	42
B9. Attaignant 1530, f. 19r <i>Haulberroy</i> [2]	42
B10. Attaignant 1530, f. 19r <i>B[ran]le Poitou</i>	43
B11. Attaignant 1530, f. 19v i <i>B[ran]le Poitou</i>	43
B12. Attaignant 1530, f. 19v ii <i>B[ran]le Poitou</i>	43
B13. Attaignant 1530, f. 20r <i>B[ran]le Poitou</i>	44
B14. Attaignant 1530, f. 20v <i>Branle</i>	44
B15. Attaignant 1530, f. 21r <i>Branle Nicolas mon beau frere</i>	44
B16. Attaignant 1530, ff. 21v-22r <i>B[ran]le Poitou</i>	45
B17. Attaignant 1530, f. 22v <i>Branle gay</i>	45
B18. Attaignant 1530, f. 22v <i>B[ran]le</i> <i>Allez dire a c. damboyse</i>	45
B19. Attaignant 1530, f. 23r <i>Branle</i>	46
B20. Attaignant 1530, f. 24v <i>Branle</i>	46

Le Roy *Premier Livre de Tablature de Luth* 1551

B22. Le Roy 1551, ff. 34r-34v <i>Branle simple</i> - <i>Le Branle precedent plus diminué</i>	47
B23. Le Roy 1551, f. 35r <i>Branle gay</i>	48
B24. Le Roy 1551, f. 36r <i>Premier Branle de bourgonge</i> Phalèse 1568, f. 89r <i>Branles des Bourgoignes</i> [1] Phalèse & Bellère 1571, f. 121v <i>Branles des Bourgoignes</i> [1]	48
B25. Le Roy 1551, f. 36v <i>Second branle</i> [de Bourgoigne]; cf. B84a Phalèse 1568, f. 89r [Branle de Bourgoigne 2] Phalèse & Bellère 1571, f. 121v [Branle de Bourgoigne 2] Jobin 1573, sig. E3v <i>Branle 2</i> cf. Vallet II 1616, p. 14 ii <i>Branle de la royne 6</i> GB-HAdolmetsch II.B.1, f. 235r <i>Branle 6</i> S-Uu 412, f. 2v <i>Bra[n]sle</i>	49
B26. Le Roy 1551, ff. 37r-37v <i>Tiers branle</i> [de Bourgoigne] Phalèse 1563, f. 68r ii <i>Branle</i> Phalèse 1568, f. 89r [Branle de Bourgoigne 3] Phalèse & Bellère 1571, f. 121v [Branle de Bourgoigne 3]	49-50
B27. Le Roy 1551, f. 35v <i>Branle gay la ceinture que je porte</i>	50
B28. Le Roy 1551, ff. 37v-38r <i>Quatreysme branle</i> [de Bourgoigne] Phalèse 1563, f. 68r iii <i>Branle</i> Phalèse 1568, f. 89v [Branle de Bourgoigne 4] Phalèse & Bellère 1571, f. 122r [Branle de Bourgoigne 4]	51
B29. Le Roy 1551, f. 38r <i>Cinquiesme branle</i> [de Bourgoigne] Phalèse 1568, f. 89v [Branle de Bourgoigne 5] Phalèse & Bellère 1571, f. 122r [Branle de Bourgoigne 5]	51
B30. Le Roy 1551, f. 38v <i>Sixiesme branle</i> [de Bourgoigne] Phalèse 1568, f. 89v [Branle de Bourgoigne 6] Phalèse & Bellère 1571, f. 122r [Branle de Bourgoigne 6]	52
B31. Le Roy 1551, f. 39r <i>Septiesme branle</i> [de Bourgoigne] Phalèse 1563, f. 68r i <i>Brandt de Bourgoigne</i> Phalèse 1568, ff. 89v-90r [Branle de Bourgoigne 7] Phalèse & Bellère 1571, ff. 122r-122v [Branle de Bourgoigne 7]	52-53
B32. Le Roy 1551, f. 39v <i>Huictiesme branle</i> [de Bourgoigne] Phalèse 1568, f. 90r [Branle de Bourgoigne 8] Phalèse & Bellère 1571, f. 122v [Branle de Bourgoigne 8]	53
B33. Le Roy 1551, f. 40r <i>Neufiesme branle</i> [de Bourgoigne] Phalèse 1568, f. 90r [Branle de Bourgoigne 9] Phalèse & Bellère 1571, f. 122v [Branle de Bourgoigne 9]	54
B34. Le Roy 1568, f. 24v <i>First Branle of Malte - otherwise</i>	56
B35. Le Roy 1568, ff. 25v-26r <i>The seconde Branle of Malte - otherwise</i>	57
B36. Le Roy 1568, f. 26v <i>The third Branle of Mali</i> ¹⁷	58
B37. Le Roy 1568, ff. 27v-28r <i>The fowerth Branle of Malte</i>	59
B38. Le Roy 1568, f. 39v <i>Branle de Poitou</i>	59

Arbeau *Orchesographie* 1589

B21. Arbeau 1589, ff. 80r-80v <i>Air du premier branle d'Escoisse</i>	46
B39. Arbeau 1589, ff. 80v-81r <i>Air du second branle d'Escoisse</i>	54

Francisque *Le Trésor D'Orphée* 1600

B40. Francisque 1600, f. 15v <i>Premier Branle simple</i> cf. Fuhrmann 1615, pp. 134-135 <i>Branle 1</i>	54-55
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¹² R3 and R6 superbly recorded by Claire Antonini on the CD *Les Accords Nouveaux: Pierre Ballard 1631* (Claire Antonini, CA-02-2021), tracks 5 & 30.

¹³ The 'pecard' in the title could be a corruption of bécarre for natural tuning (fdeff), although the tablature is for a lute tuned edeff.

¹⁴ Thirty nine transcribed for renaissance lute for the *Lutezine* to *Lute News* 137 (April 2021).

¹⁵ Thanks to Denys Stephens for copy of Daniel Hartz's modern edition of which the barring is taken. See also transcriptions by Richard Civioli and Jason

Kortis at: <https://www.scribd.com/document/444729802/Attaignant-pdf>

¹⁶ Related to the chanson 'C'est mon amy' by Janequin, see *Clément Janequin: Chansons polyphoniques*, A.T. Merritt and F. Lesure (Monaco 1965-1971, 2/1983), vi no. 229.

¹⁷ Also edited for *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603 and other Manuscripts* (Albury, Lute Society Music Editions 2010), no. 58

Besard 1603, f. 146v <i>Branle a corde avallée</i> (fefhf)		
Hove 1601, f. 105r <i>Bransles</i> [1] - cordes avallée (fefhd)	HoveB 359	
GB-Lam pauer, ff. 180v-181r <i>Branle</i> - cordes avallée (fefhd)		
B41. Francisque 1600, f. 16r <i>Second</i> [Branle simple]	60	
B42. Francisque 1600, f. 19r <i>Premier Branle de Poitou</i>	60-61	
B43. Francisque 1600, f. 18r <i>Premier Branle gay</i>	61	
cf. S-Uu 412, f. 3v <i>Bra(n)sle</i>		
B44. Francisque 1600, f. 16v <i>Quatriesme</i> [Branle simple]	62	
B45. Francisque 1600, f. 17v <i>Sisiesme</i> [Branle simple]	63	
B46. Francisque 1600, f. 17r <i>Cinquiesme</i> [Branle simple]	64-65	
B47. Francisque 1600, f. 16r <i>Troisiesme</i> [Branle simple]	65	
B48. Francisque 1600, ff. 18r-18v <i>Second</i> [Branle gay]	66	
B49. Francisque 1600, ff. 19r-19v <i>Second</i> [Branle de Poitou]	67	
B50. Francisque 1600, f. 18v <i>Troisiesme</i> [Branle gay]	68	
B51. Francisque 1600, f. 20r <i>Premier Branle double de Poitou</i>	68-69	
B52. Francisque 1600, f. 20r <i>Second</i> [Branle de Poitou]	69	
B53. Francisque 1600, ff. 19v-20r <i>Troisiesme</i> [Branle double de Poitou]	70	
B54. Francisque 1600, f. 20v <i>Premier Branle de Montirandé</i>	71	
B55. Francisque 1600, f. 20v <i>Second</i> [Branle de Montirandé]	71	
B56. Francisque 1600, ff. 21r-21v <i>Gvaoutte</i>	72-73	
Besard <i>Thesaurus Harmonicus</i> 1603		
B57. Besard 1603, f. 144v iii <i>Branle</i>	73	
B58. Besard 1603, f. 141r <i>Branle simple de Poitou</i>	74	
cf. Adriaenssen 1584, f. 91v-92r <i>Branle de Poitou</i> [4]		
I-COc 1.1.20, ff. 4v-5r <i>Brandle</i>		
D-W Guelf. 18.8 XI, f. 279r <i>Brando di poctu à Corda auales</i> (fefhf)		
B59. Besard 1603, f. 141v i <i>Branle de Poit</i>	75	
B60. Besard 1603, f. 142r i <i>Branle</i>	76	
B61. Besard 1603, ff. 142v-143r <i>Branle gay</i>	76-77	
cf. Terzi 1599, p. 67 <i>Branle Francesse duble</i>		
B62. Besard 1603, f. 143r ii <i>Branle gay</i>	77	
B63. Besard 1603, f. 141v ii <i>Branle</i>	78	
cf. I-COc 1.1.20, ff. 6v-7v <i>Seguita</i>		
B64. Besard 1603, f. 142r iii <i>Branle gay</i>	78	
B65. Besard 1603, f. 142v i <i>Branle gay</i>	79	
B66. Besard 1603, f. 142v ii <i>Branle gay</i>	79	
B67. Besard 1603, f. 143r i <i>Branle gay</i>	80	
B68. Besard 1603, f. 144v ii <i>Branle</i>	80	
B69. Besard 1603, f. 143v <i>Branle gay</i>	81	
D-K1 4o.108.I, ff. 13v-14r <i>Branle gay</i>		
B70. Besard 1603, f. 144v i <i>Branle</i>	82	
B71. Besard 1603, f. 145r i <i>Branle</i>	83	
B72. Besard 1603, ff. 140v-141r <i>Branle de Laurencin</i> - C42 Crawford 11 ¹⁸	84-85	
B73. Besard 1603, f. 142r ii <i>Branle gay</i>	85	
cf. Terzi 1599, p. 68 <i>Branle terço</i>		
B74. Besard 1603, ff. 143v-144r <i>Branle de Paris</i>	86-87	
B75. Besard 1603, f. 145r ii <i>Branle commun</i>	88	
B76. Besard 1603, f. 145v i <i>Branle</i> ¹⁹	88	
B77. Besard 1603, f. 145v ii <i>Branle de la gauotte</i>	89	
cf. PL-Kj 40032 p. 395 <i>Branle</i>		
B78. Besard 1603, f. 146r <i>Branle de la gauotte</i>		
<i>alterius toni à Cidrac Rael Bituricensi composit</i> ²⁰	90	
Besard <i>Novus Partus</i> 1617		
B79. Besard 1617, sig. M2v <i>Bransle nouueaux de I.B.B.</i> [1]	91	
B80. Besard 1617, sig. M2v (Bransle nouueaux de I.B.B.) 2	91	
B81. Besard 1617, sig. M2v (Bransle nouueaux de I.B.B.) 3	92	
B82. Besard 1617, sig. M2v (Bransle nouueaux de I.B.B.) 4	93	
B83a. Besard 1617, sig. K1v <i>Bransle de Village Testudo Maior</i> (1)	94	
B83b. Besard 1617, sig. K2r <i>Bransle de village I.B.B. Testudo Minor</i> 1	95	
<i>Repetantur singulae partes huius</i> [each part may be repeated]		
B84a. Besard 1617, sig. K1v ii (Bransle de Village Testudo Maior) 2	94	
Ballard 1614, p. 52 <i>Branle de Village Second</i> ; cf. B25		
B84b. Besard 1617, sig. K2r (Bransle de village Testudo Minor) 2	95	
B85a. Besard 1617, sig. K1v iii (Bransle de Village Testudo Maior) 3	96	
B85b. Besard 1617, sig. K2r (Bransle de village Testudo Minor) 3	97	
B86a. Besard 1617, sig. K1v iv (Bransle de Village Testudo Maior) 4	96	
cf. Ballard 1614, p. 54 <i>Branles de Village Quatriesme</i>		
D-B 4022, ff. 4v-5r <i>Bolognia</i> [...]esq [V]nento [Be]rnia ²¹		
US-BEm 757, f. 30r <i>Uno baletto</i>		
B86b. Besard 1617, sig. K2r (Bransle de village Testudo Minor) 4 - <i>Repete</i>	97	
B87. Besard 1617, sig. M4r 48 <i>Bransle quondam Laurencini</i>	98-99	
<i>nuncupatum nunc vero a I. B. B. ad usum novae suae testudinis</i> ²²		

APPENDIX

Six assorted items are included as page fillers: a short tantz, a pastorelle from the Thysius lute book also found untitled in Mathew Holmes' third lute book, a rezercar that is a pastiche repeating familiar phrases from a fantasia of Francesco da Milano (see Ness 7),²³ a Dutch song called *Hey Wilder dan Wild* (see ValeriusB 46)²⁴ that is reminiscent of *tarletones risurrectione Jo Dowlande* in the Wickhambrook lute book (DowlandCLM 59),²⁵ an untitled triple time setting of a rather beautiful tune in three sections and an untitled short toccata or prelude.

App 1. D-LEm II.6.15, p. 362 <i>Tantz</i>	1
App 2a. NL-Lt 1666, f. 374v <i>Pastorelle - vel sic</i> [or thus]	20
App 2b. GB-Cu Dd.9.33, f. 57v ii untitled	21
App 3. US-BEm 758, f. 26r <i>Rizercar</i>	21
App 4. Valerius 1626, p. 170 <i>Hey Wilder dan Wild</i>	38
App 5. D-Z 115.3, p. 36 untitled	78
App 6. B-Bc 26.369, f. 2v (p. 49) untitled	93

John H. Robinson - December 2021

¹⁸ Numbering from Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45 and Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions 1979).

¹⁹ I fondly remember this from Julian Bream's recording on LP/CD *The Royal Courts of Europe* (RCA Victor SB6698, 1967) which I bought in 1973.

²⁰ This and B51 & B72 also edited for *Lute News* and *Lutezine* 134 (July 2020).

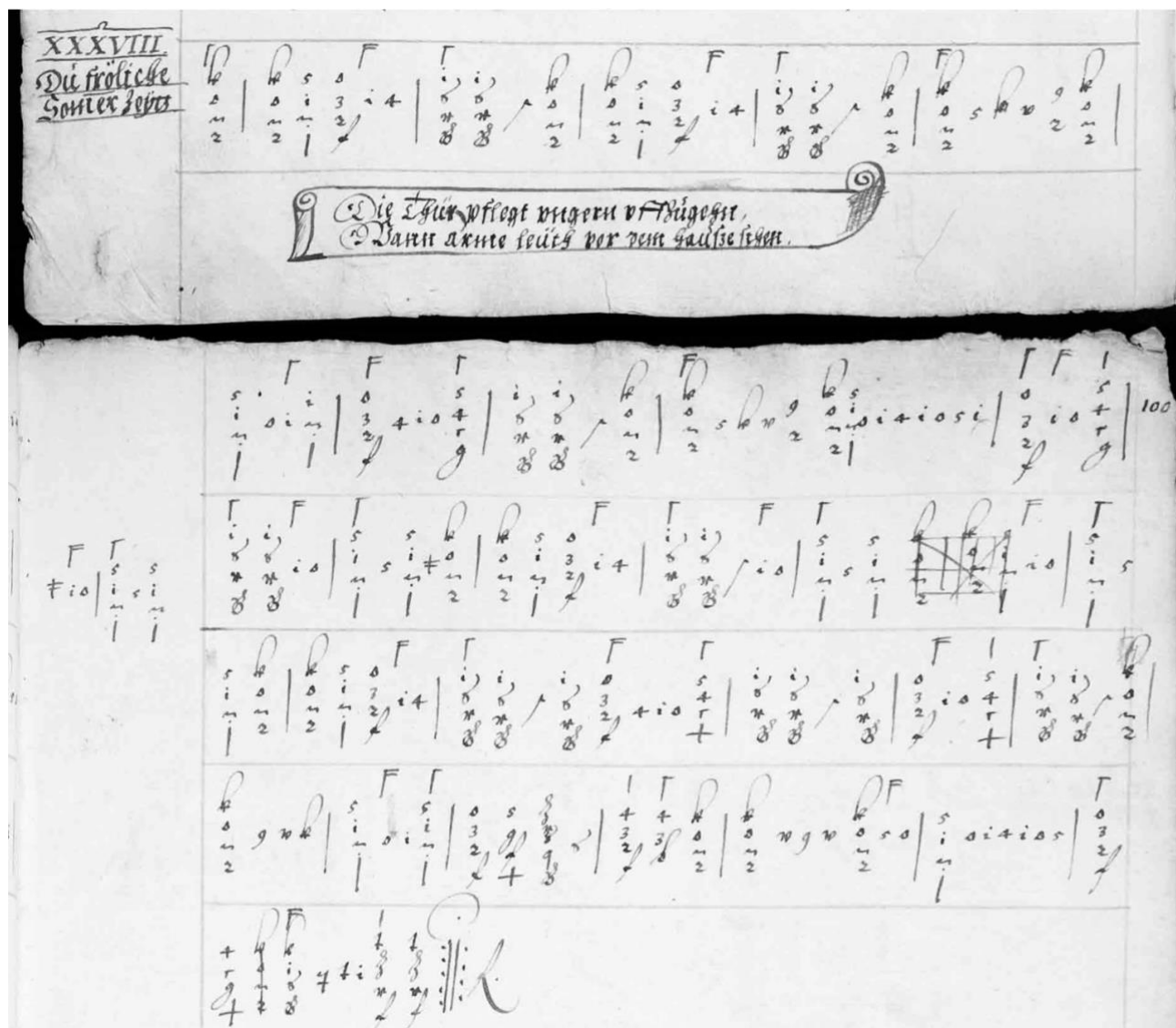
²¹ Also edited for *Lute News* 106 (July 2013) with all the music known by Vincenzo Bernia.

²² Also edited for *Lute News* 131 (October 2019).

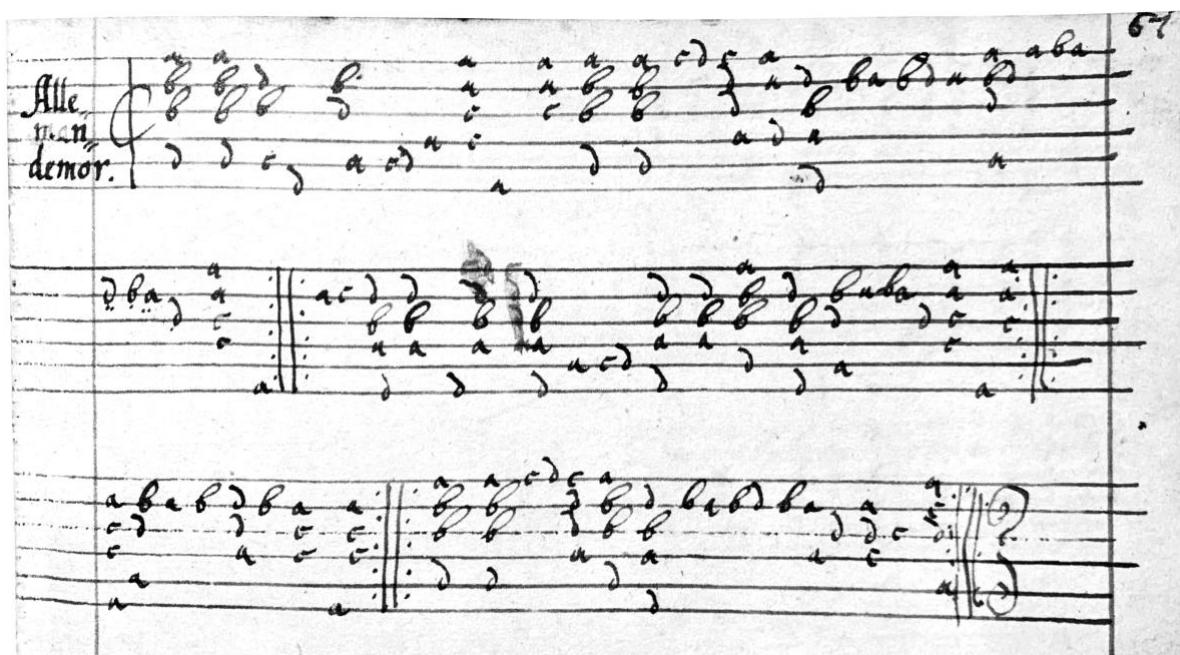
²³ Numbering from Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano (1497-1543)*. Volumes I and II. Tablature and keyboard transcription (Cambridge MA, Harvard University Press, 1970).

²⁴ Jan W.J. Burgers *Three Lute Books from the Dutch Golden Age: Adriaen Valerius Nederlandse Gedanc-clank (1626) ~ Leiden BPL 2792 (c.1620) ~ Enkuisigen 1667-1 (1659)* facsimile and modern edition (Lübeck, Tree Edition 2020).

²⁵ Diana Poulton & Basil Lam *The Collected Lute Music of John Dowland* (London, Faber 1974 and revised 1978 and 1981).



Composite facsimile of H12a - CH-Bu F.IX.70, pp. 99-100†



Facsimile of H12i - D-B 40141, f. 67r

† The inscription in the bottom margin of p. 99 reads "Die Thür pflegt vngern vffzugehn / Wann arme leüth vor dem Haufse sthen" which Mathias Rösel kindly translated as "The door usually opens reluctantly / when needy people are standing before the house" - which is not about the lute but relevant to the current refugee crisis.

H12a. Du frohliche sommer zeytt - AA2BBCC4DD2EE4

CH-Bu F.IX.70, pp. 99-100

First system of musical notation for 'Du frohliche sommer zeytt'. The notation consists of a single melodic line with notes and rests, and a four-part vocal harmony below it. The notes are in a simple, stylized font.

Second system of musical notation for 'Du frohliche sommer zeytt'. It continues the single melodic line and the four-part vocal harmony from the first system.

7

Third system of musical notation for 'Du frohliche sommer zeytt'. It continues the single melodic line and the four-part vocal harmony from the second system.

14

Fourth system of musical notation for 'Du frohliche sommer zeytt'. It continues the single melodic line and the four-part vocal harmony from the third system.

20

Fifth system of musical notation for 'Du frohliche sommer zeytt'. It continues the single melodic line and the four-part vocal harmony from the fourth system.

27

App 1. Tantz - AB4

D-LEm II.6.15, p. 362

First system of musical notation for 'App 1. Tantz'. The notation consists of a single melodic line with notes and rests, and a four-part vocal harmony below it. The notes are in a simple, stylized font.

1

H12b. Alio modo - A2BC4D2E4

DK-Kk Thott 4o.841, f. 97v

[illegible]

	I	/	H	/	/	/	/	H	H	H	/	H	/	/	/	H		/	/	/	H			
r		r	d	a	a	a	a	a	a	a	c	a	d	r	d	c	a	r		r	d	c	d	a
e			d	d	d	d	d	d	d	d	d	d	a	c	a		e		e	a	c	d	b	
e											a	a					e		e	a		c		
r				a	a	a	a	a		a		a	c				r		r					

6

		/	/	/	/	/	/	/			/	/	/	/	⌣
		c	c	f	e	c	a	a					c	c	
c		d	d	d	a	d	c	d					d	a	c
e		d	d	d	d	d	d						a	b	a
e		a	a	e	c	a							c	c	a
							a						a	c	

12

H12c. Durch liebes krafft - A2B4C4D2E4

DK-Kk Thott 4o.841, f. 51r

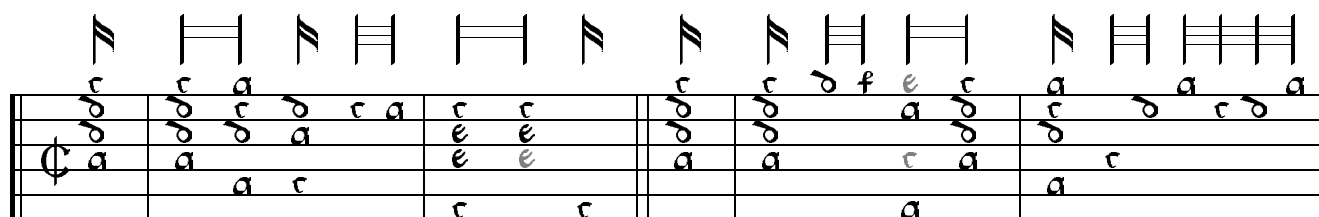
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[illegible]

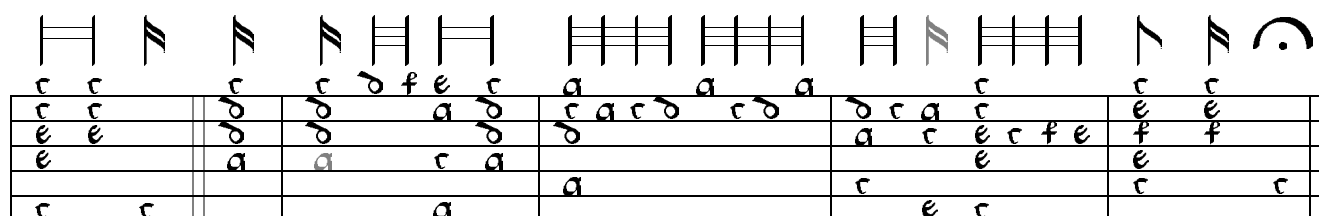
12

H12d. Alman de amour - A2B4DD2E4

D-B 4022, f. 43v



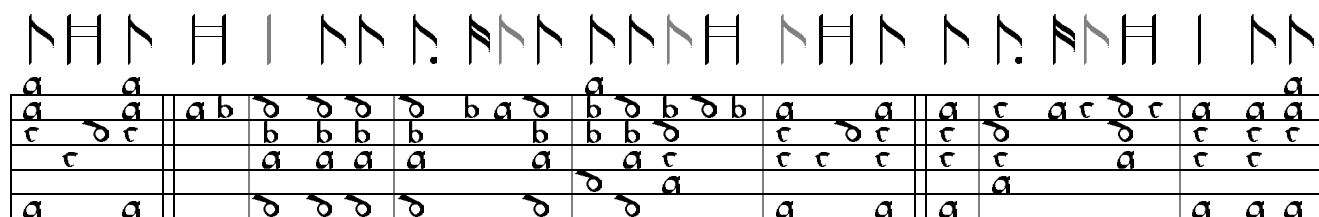
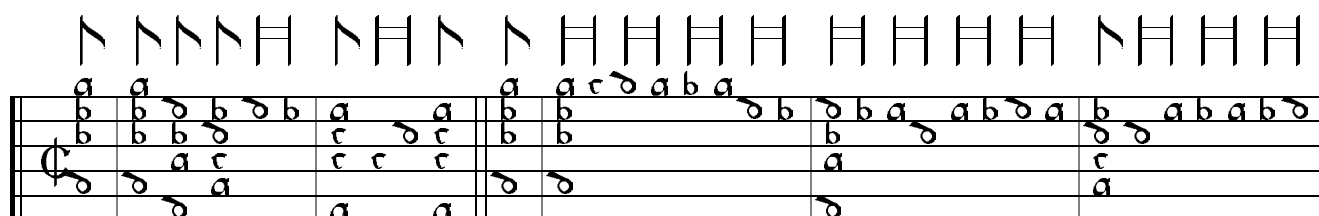
5



10

H12e. Die schone Sommerzeit - A2B4C4D4E4

CZ-Pu XXIII.F.174, f. 14v



6



13

H12f. Die schone Sommerzeutt - Saltarello - AA2BBCC4DD2EE4-AA4BBCC8DD4EE8

CZ-Pu 59r.469, ff. 138v-139v



[illegible]

40

H H I I H I H H H H H I H H I H H I I H
 a a c d c a c a b b b a a b a c a c e a a a b
 b b d b b b a b a b d b c a c c a c d c b
 d d a d a a a c c c c c c c c c c
 d d a d d d a a a a a a a d

49

NHH HHH HHH NHN NHN HHH NHH NN H

57

--	--	--	--	--	--	--	--	--

65

N H I H H H N H H H H I H H I H H I N H H N H I

c	d	c	a	a	a	a	c	a	b	c	d	e	f	e	a	a	a
d		d	d	c	a	c	r	d	c	a	c	d			a	c	a
	c	c	a	c	c	c	c	c	c	a	e	c	c	a	c	c	c
a	a			a	a	a	a	a	a						a	a	a

73

H H T T H T T H H H H H T T T T T H H T T H H H H H T

a a c d c a c a a a a c d r a c a c d c

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

81

H H T T H T T H H H H T T T T T H T T H H H H H

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

89

H12g. Allemand Amor - 7F A2BC4D2E4

PL-Kj 40159, ff. 6v-7r

8

[illegible]

14

H12h. Almand Amour - A2BC4D2E4

DK-Kk Thott 4o.841, f. 97v

A musical score for the song 'The Rose Tree'. The score is written for three voices: Soprano (S), Alto (A), and Tenor (T). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a repeating chorus. The lyrics are written below the notes. The score is divided into three systems, each containing three staves (Soprano, Alto, Tenor). The first system starts with a treble clef and a common time signature. The second system continues the melody. The third system concludes the piece with a double bar line.

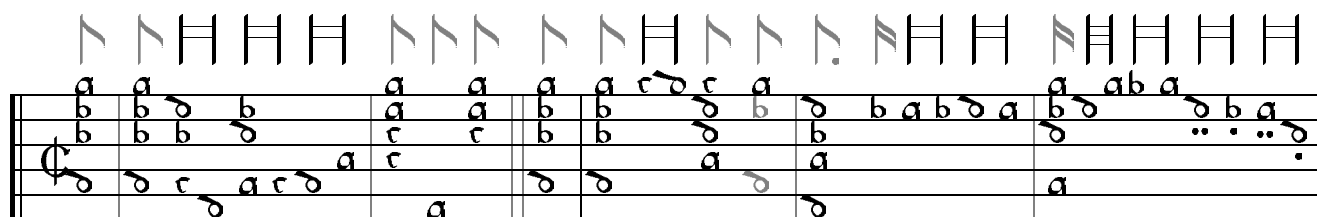
6

The first system of musical notation for 'The Rose Tree' consists of a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a soprano clef. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The Rose Tree' under the final D.

12

H12i. Allemandemor - A2B4C4D2E4

D-B 40141, f. 67r



6



11

H12j. Alma(n)de damour - A2BC4DD2E4

F-Pn Res.941, f. 8r



1



7



13



6



11



17



23

H121. Untitled - 7F A2B4A2B4CC4DD2E4DD2E4

NL-Lu 1666, f. 481r

1

7

13

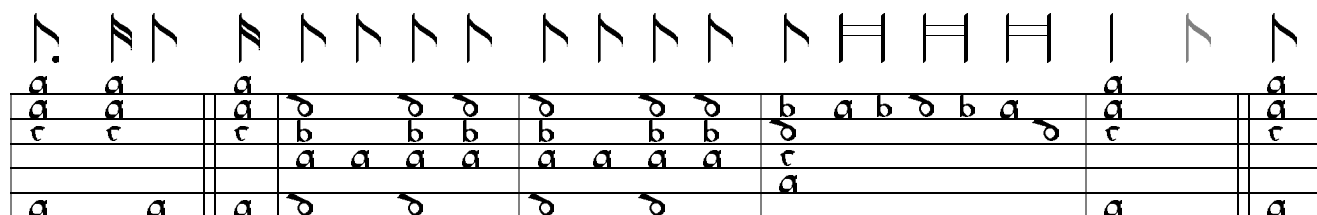
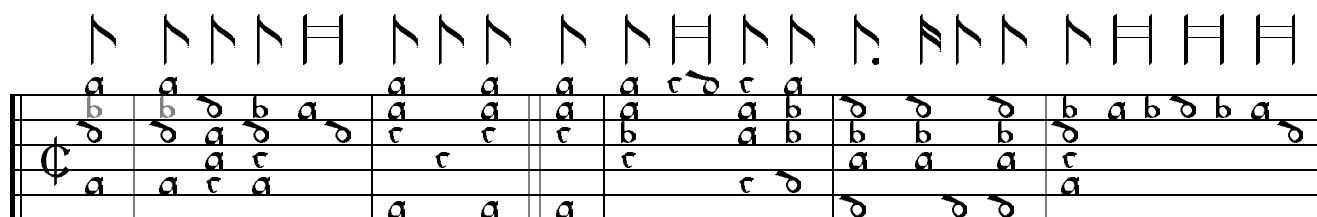
20

26

32

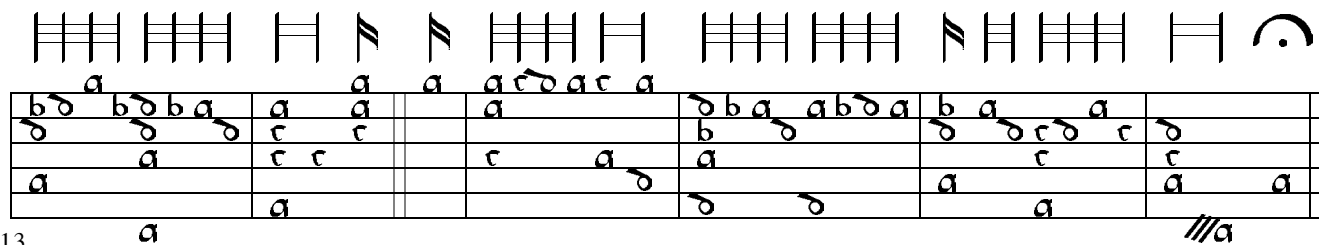
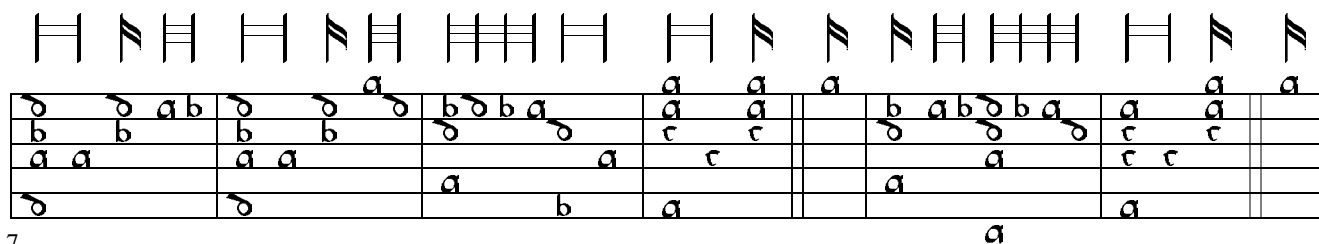
H12m. Alio modo - A2B4C4D2E4

DK-Kk Thott 4o.841, f. 97v



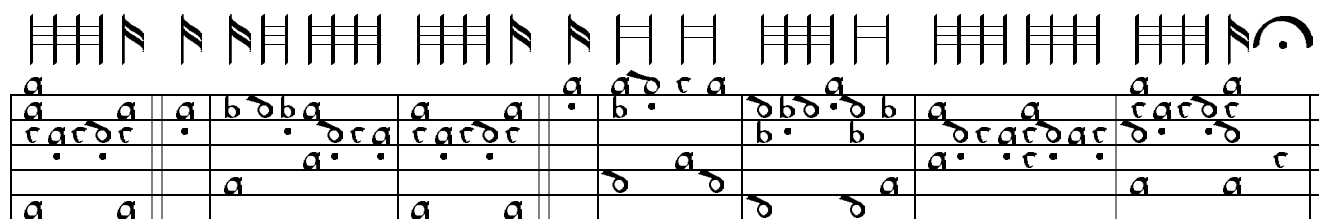
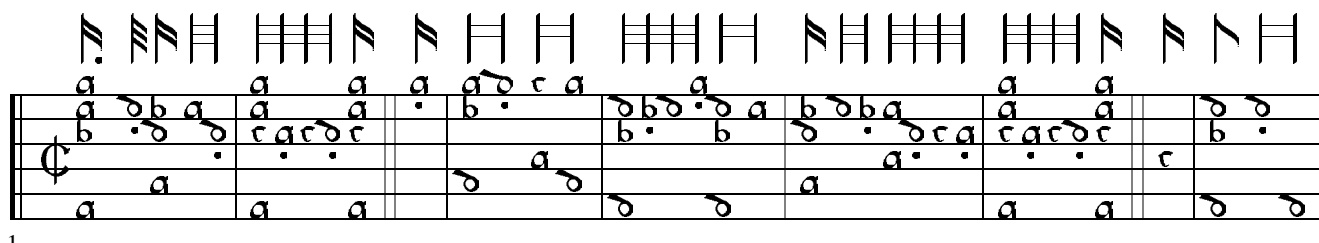
H12o. Al man mor - 7F10C A2BC4DD2E4

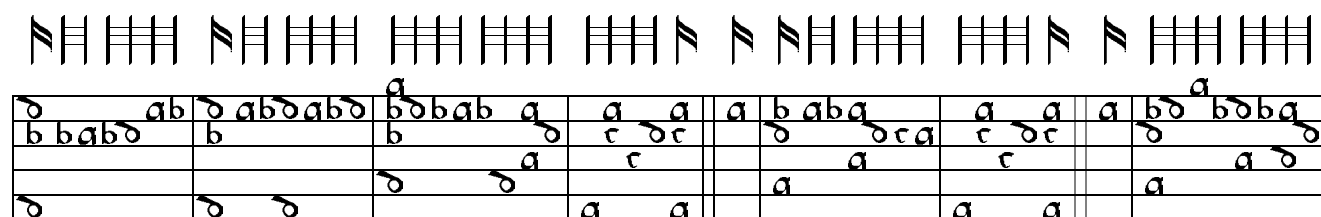
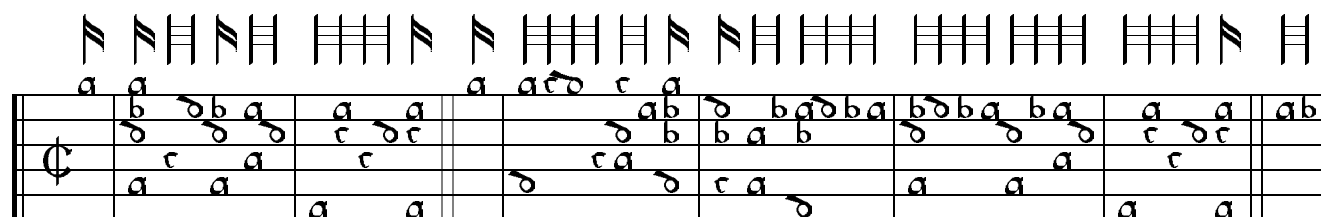
GB-Lbl Sloane 1021, f. 78r



H12p. Allemande Amour - A2BC4DD2E4

NL-Lu 1666, ff. 480v-481r





H12r. Alemande d'amour - A2BC4DD2E4-A2B4A2B4CC4DD2E4 D-Dl 1.V.8, ff. 100v-102r

The image shows a musical score for the song "The Rose Tree". The score is written on a single five-line staff. It begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The melody is composed of 16 measures, grouped into four sets of four measures each. The notation includes many beamed eighth and sixteenth notes, creating a lively, folk-like melody. The notes are primarily natural, with some flats (Bb, Eb) and a sharp (F#) indicating the key signature. The score is presented in a clean, black-and-white format.

The first system of musical notation for 'The Song of the Loaves' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of chords: G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays a series of chords: G3-A3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

7

14

[illegible]

20

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score includes a key signature change to G major (one sharp) and a time signature change to 3/4. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass line is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), A2 (quarter), B2 (half). The score ends with a double bar line.

27

[illegible]

34

[illegible]

40

H12s. Untitled - 7F A2BC4DD2E4

NL-Lu 1666, f. 480v

1

1

7

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and a final decorative flourish.

13

H12t. Allamanda del Amore - 7F10C AA2BC4DD2E4

CZ-Pnm IV.G.18, f. 177r

b	a	b	a	a	a	a	b	b	b	b	a	b	a	a	a
				c	c		b	b	b	b				c	c
a	b			c				a						c	c
				a			b	a					a	a	

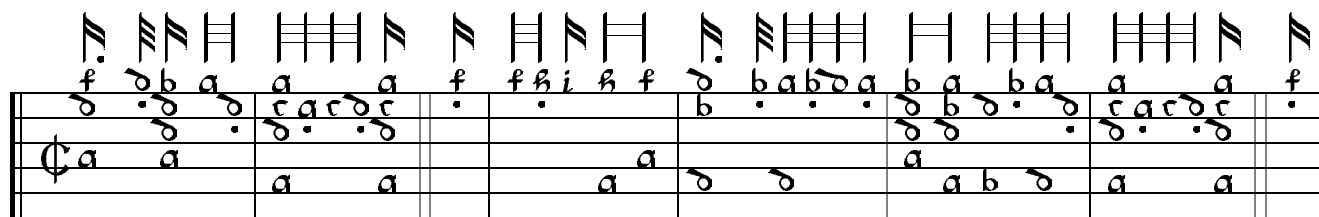
7

[illegible]

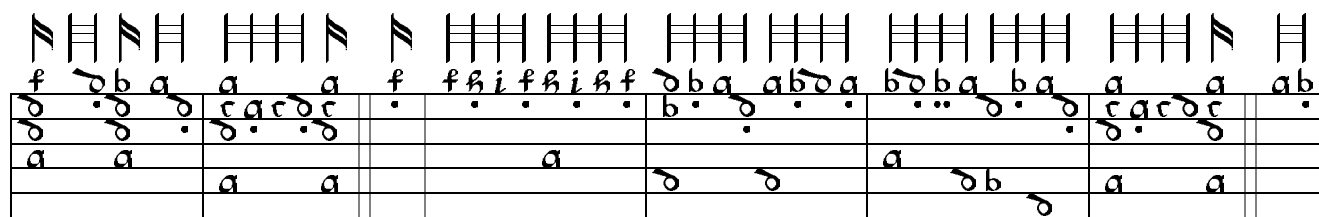
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H12u. Allemande Amour - A2B4A2B4CC4D2E4D2E4

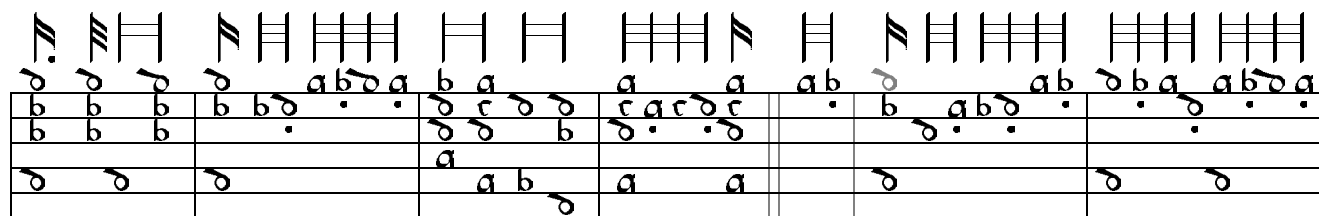
NL-Lu 1666, f. 480r



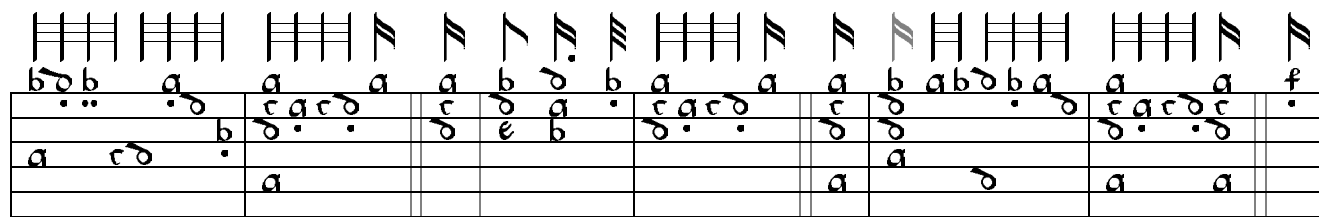
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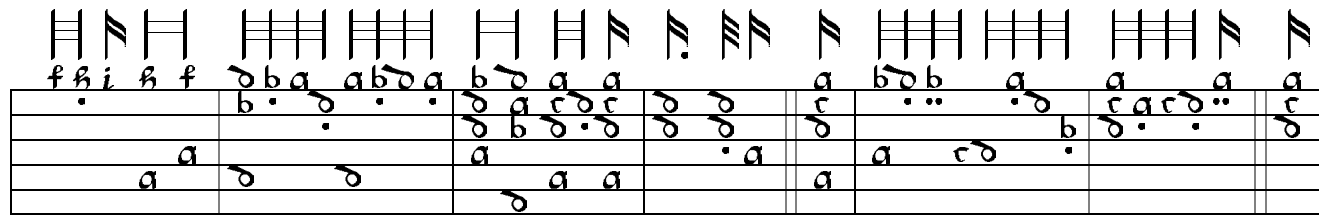
7 a a



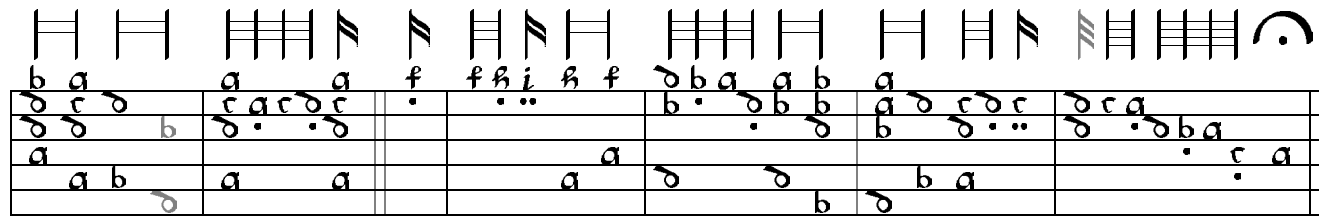
13



19



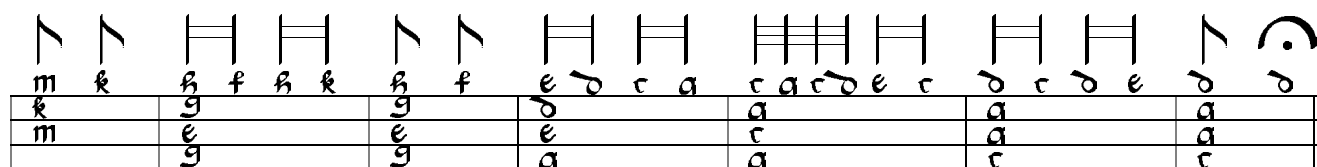
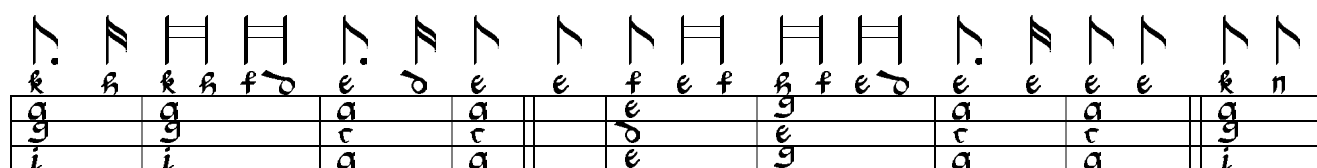
25 a a



31 a a

H12v. Almande damours - cittern - A4BC8D4E8

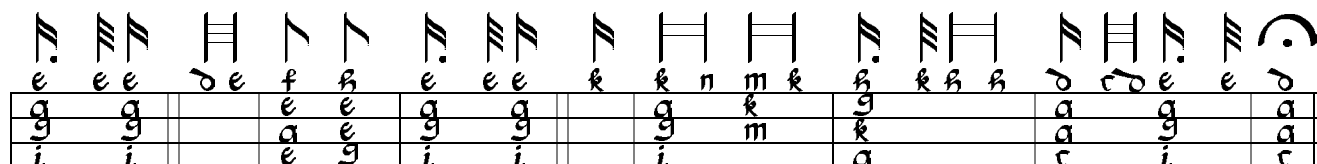
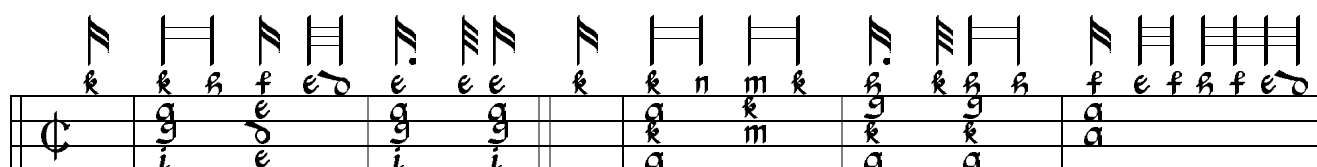
Vreedman 1568, f. 51r



26

H12w. Almande d'Amour - cittern A2BC4D2E4

Phalese & Bellere 1582, f. 72r



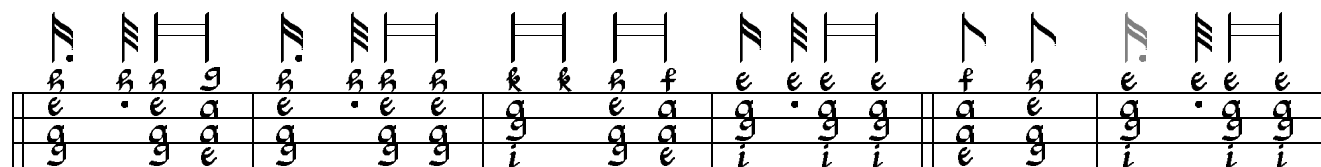
12

H12x-i. Allemande Damour - cittern I A2BC4D2E4

F-Pn Rothschild I 411, no. 1



1

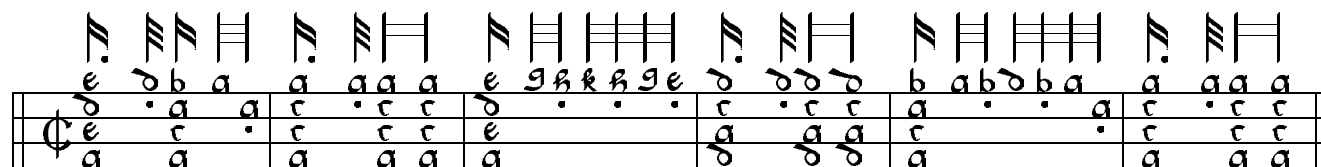


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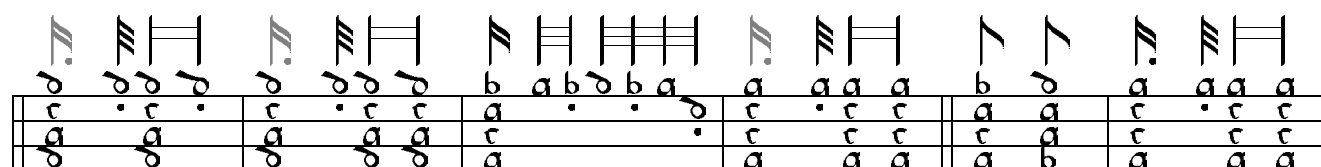


13

H12x-ii. Allem(ande) Damour Bassus - cittern II A2BC4D2E4 F-Pn Rothschild I 411, no. 4



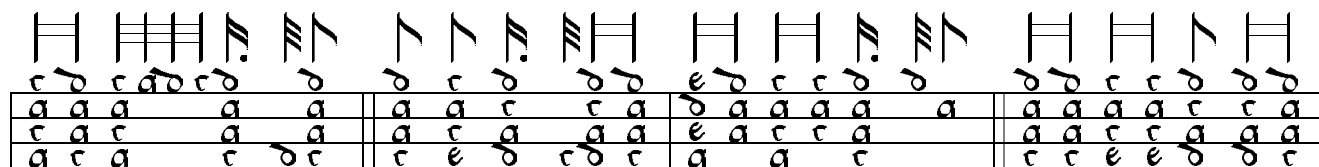
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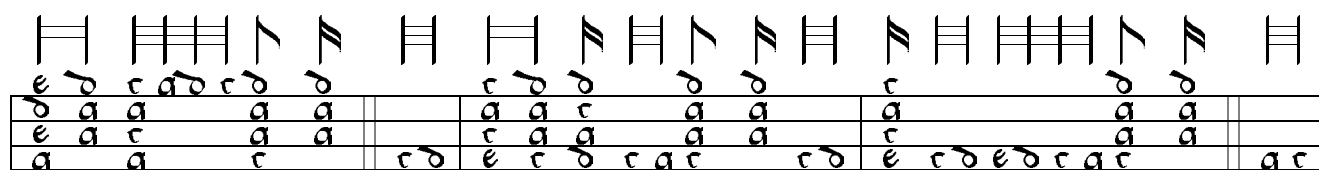
7



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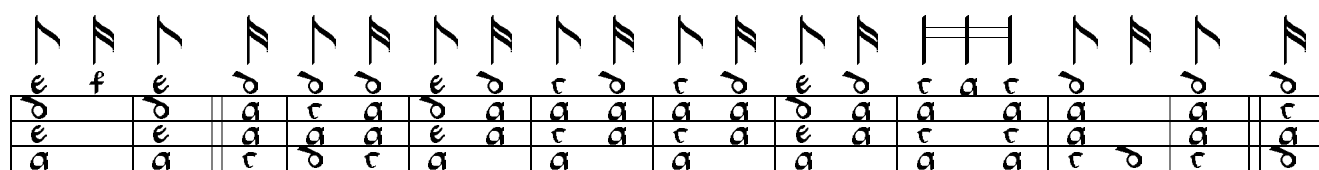
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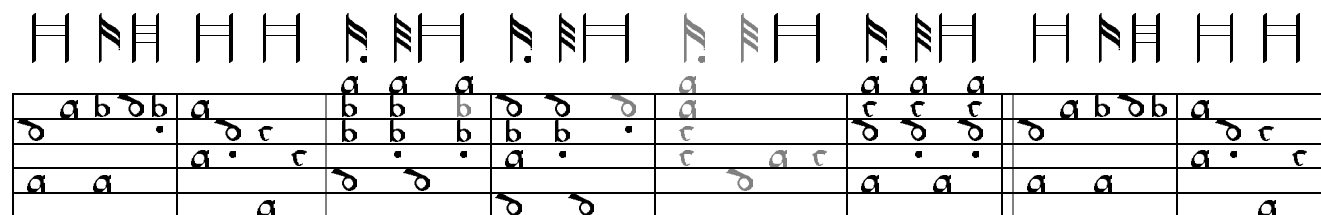
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H12app 3. Passamezzo d'Amour - ABC8

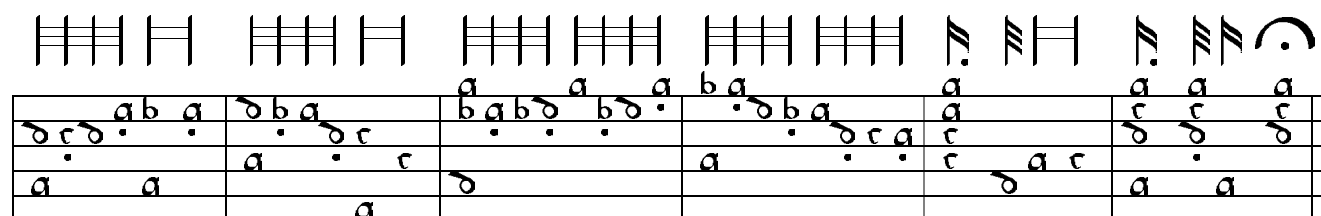
NL-Lu 1666, f. 135r



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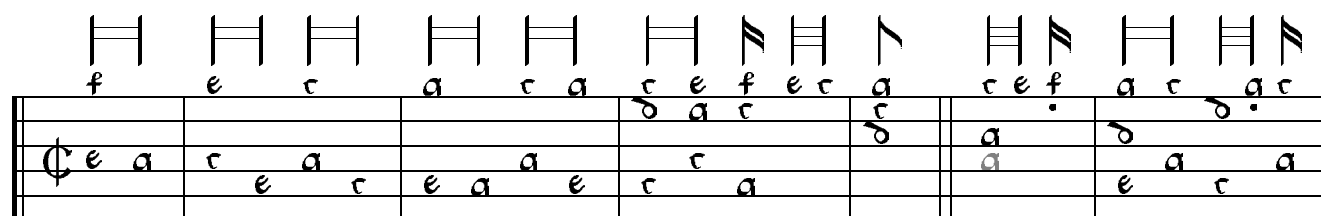
11



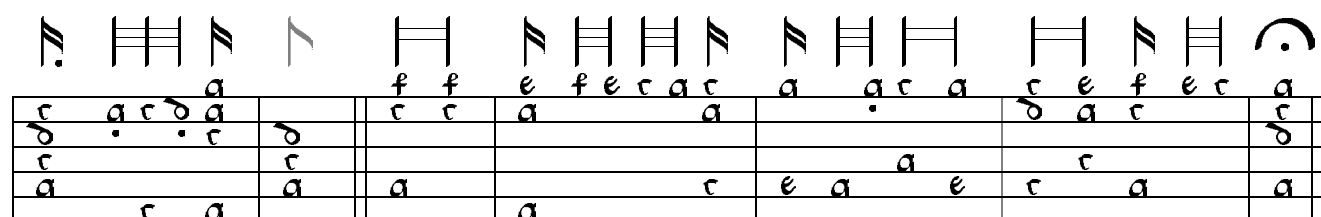
19

App 2a. Pastorelle - A4B8C4

NL-Lt 1666, f. 374v



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42

First system of musical notation for the 'Piano' exercise, showing a treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various rhythmic values and rests, with some notes beamed together.

50

[illegible]

56

[illegible]

61

67

H	H	///HHH	///HHHH//HHH	H	N	N	H	///HHH	////HHH	H
a	b	a	c	b	a	a	b	b	b	b
a	b	a	c	a	c	b	a	c	b	a
c			d	a	c	d	c	d	c	a
				d						
e	a	a	a	a	a					

77

The Rose Tree

G major, 2/4

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

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

84

[illegible]

93

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is G major (one sharp, F#). The time signature is 3/4. The score is divided into two systems. The first system contains the first line of the melody and its accompaniment. The second system contains the second line of the melody and its accompaniment. The melody is written in treble clef, and the piano accompaniment is written in bass clef. The piano part consists of chords and single notes that support the melody. The melody is simple and easy to sing, with a chorus that repeats. The piano accompaniment is also simple, using basic chords and single notes.

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| a | b | a | | | | | | b | a | b | a | a | a | | b | a | b | a | a |
| b | . | b | a | b | a | a | a | . | a | . | a | a | a | . | b | a | b | a | a |
| b | | f | b | . | c | b | c | . | c | a | c | b | c | . | b | a | b | a | a |
| | | | | | e | c | . | . | a | b | c | c | . | c | | c | . | b | b |
| a | | a | | | | | | | a | | | | | | a | | | | |
| | | | | | | | | | | | | | | | e | b | b | | a |

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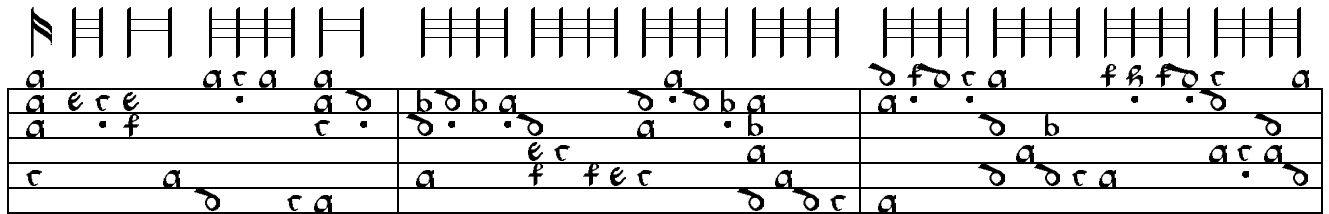
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Example 6

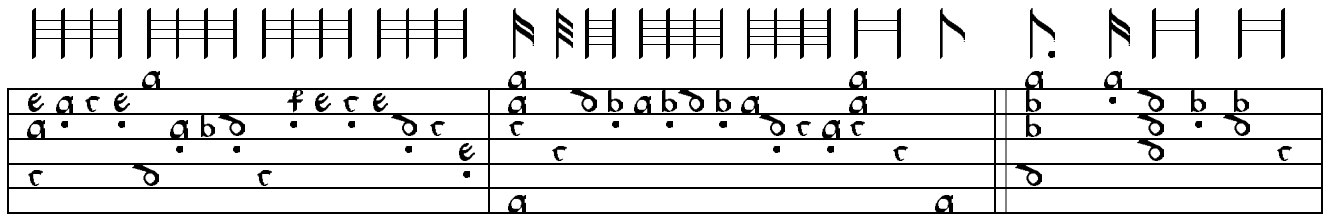
25



28

Handwritten musical notation system 28. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.


28



31

Handwritten musical notation system 31. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

31



34

Handwritten musical notation system 34. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

34



38

Handwritten musical notation system 38. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

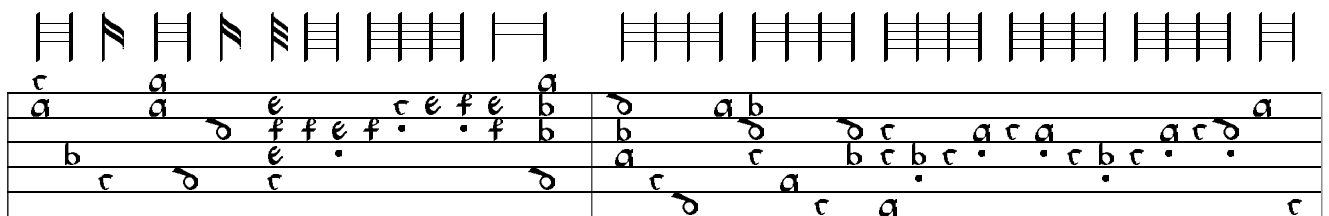
38



42

Handwritten musical notation system 42. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

42



45

Handwritten musical notation system 45. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

45



47

Handwritten musical notation system 47. It consists of three staves. The top staff has a series of vertical lines (neumes) above it. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'f' (forte) and 'r' (ritardando). The system is divided into three measures.

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System 48: A musical score system with five staves. The top staff contains rhythmic notation (vertical lines). The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e', 'f'. The system ends with a fermata.

48

H12app 5b. Untitled - A8BBC4D8

NL-Lu 1666, f. 479v

System 1: A musical score system with five staves. The top staff contains rhythmic notation. The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e'. The system begins with a C-clef and a common time signature.

1

System 7: A musical score system with five staves. The top staff contains rhythmic notation. The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e', 'f'. The system begins with a C-clef and a common time signature.

7

System 13: A musical score system with five staves. The top staff contains rhythmic notation. The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e', 'f'. The system begins with a C-clef and a common time signature.

13

System 18: A musical score system with five staves. The top staff contains rhythmic notation. The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e', 'f'. The system begins with a C-clef and a common time signature.

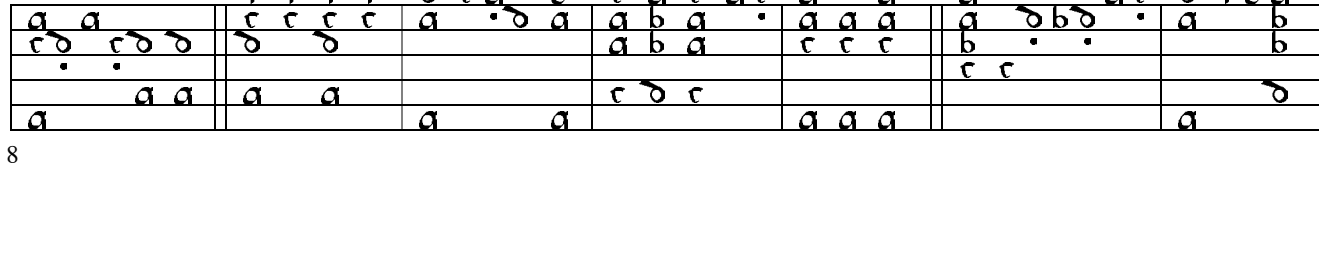
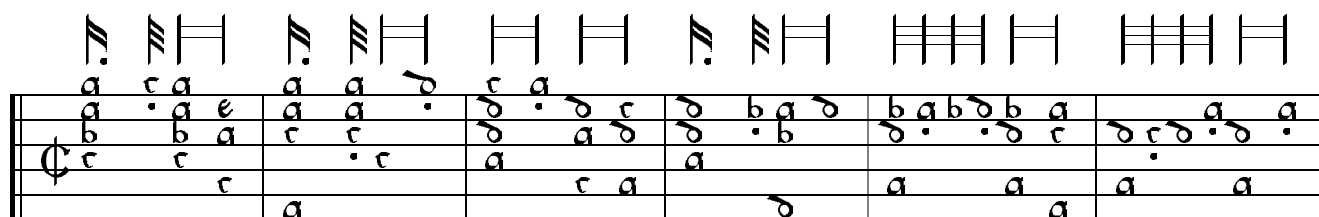
18

System 24: A musical score system with five staves. The top staff contains rhythmic notation. The lower staves contain a single melodic line with notes labeled 'a', 'b', 'c', 'd', 'e', 'f'. The system begins with a C-clef and a common time signature.

24

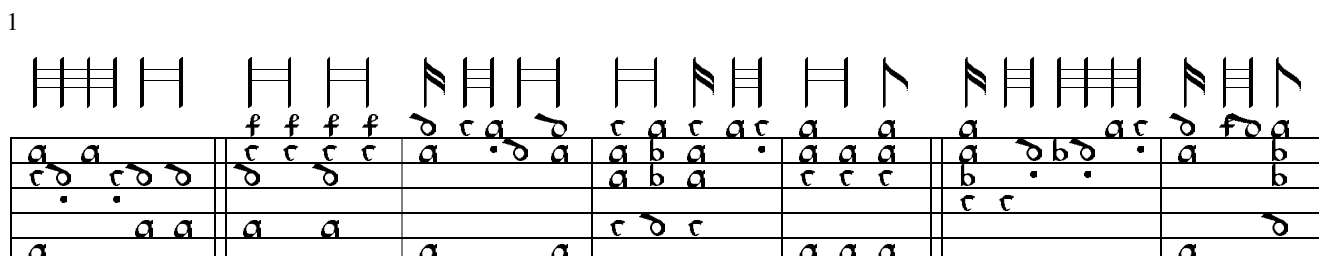
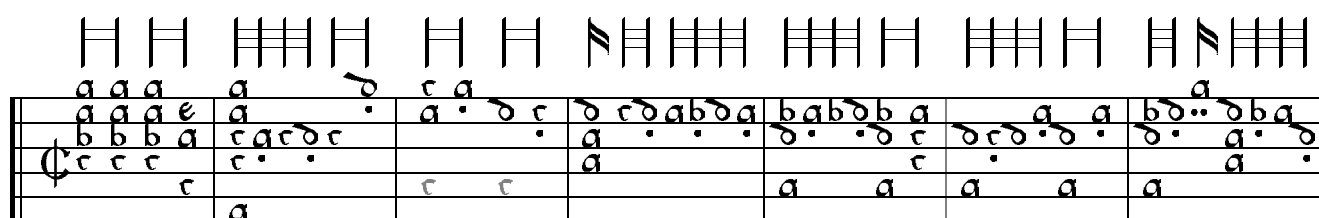
H12app 5c. Allemande Amoureux(e) - A8BC4D8

NL-Lu 1666, f. 479r



H12app 5d. Untitled - A8BC4D10

NL-Lu 1666, ff. 479r-479v



15

21

H12app 6. Balletto detto l'Alemana d'Amore - A8B6-AABB4

Negri 1602, p. 187

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H12app 5e. Almande amour - 7F A8BC4D8

D-B 4022, f. 44v

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H12app 7. Tanetz - Zhuru - ABC4-AB4C6

D-Z 115.3, p. 40

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R1. Les Rocantins - trans from mandore (hfh) - AABB4

Chancy 1629, f. 21r

6

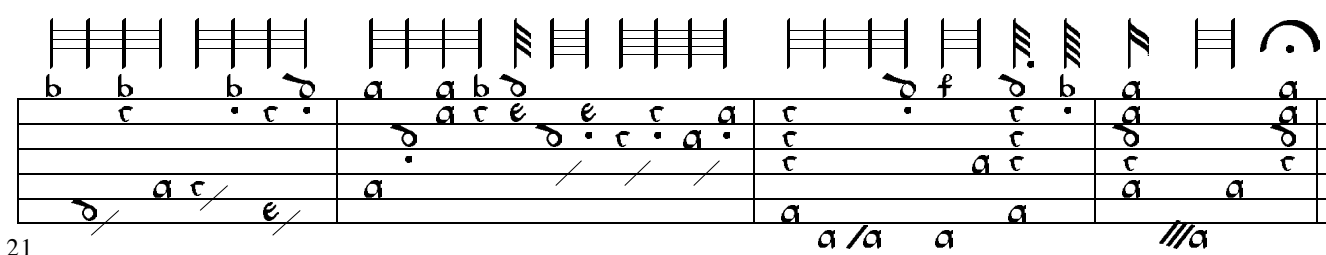
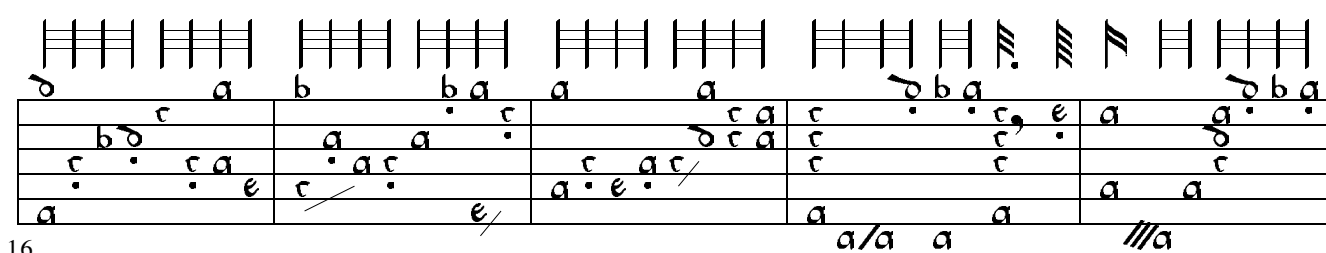
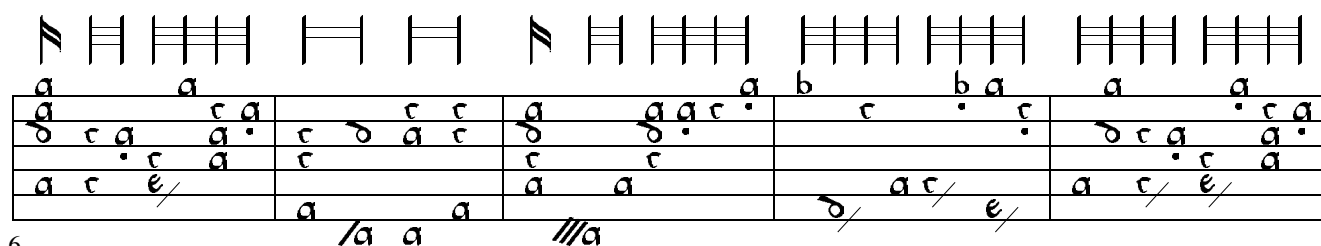
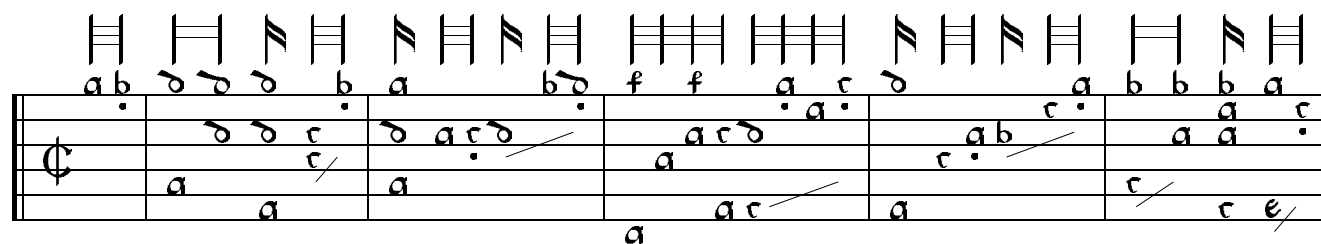
11

R2. The Healthes - trans keyboard AAA8

GB-Llm1 46.78/748, ff. 19v-20r

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R3ii. Rocantins - Ballard - transcribed from (edeff) 7F8E10C AA12

Ballard 1631, p. 8

R5. The Health(s) or The Merry Wa(s)sal - arr. from violin A8

Playford 1651, p. 55

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36

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R7i. Untitled - (dedff) A10B8

GB-Lbl Eg. 2046, f. 47v

R8i. Untitled - (edeff) A12

GB-WM1 Recess VI 7, f. 3r

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R7ii. Untitled - trans 7F8Ef910C11Bf12Af A10B8

GB-Lbl Eg. 2046, f. 47v

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R8ii. Untitled - trans 7FE810C A12

GB-WMI Recess VI 7, f. 3r

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9

R9i. Rocantin pecard - (edeff) AB4

CH-Zz Q.907, f. 21v

5

R9ii. Rocantin pecard - trans (edeff) 9D10C AB4

CH-Zz Q.907, f. 21v

5

App 4. Hey Wilder dan Wild - AB8

Valerius 1626, p. 170

8

B1. Bra(n)le gay - AB8

Attaignant 1530, f. 15r

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B2. Branle gay - A4B14

Attaignant 1530, f. 15v

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B3. Branle - A10B6

Attaignant 1530, f. 16r

B4. Branle gay. Cest mo(n) amy (Jannequin) - AB8

Attaignant 1530, f. 16v

B5. Branle - AB6

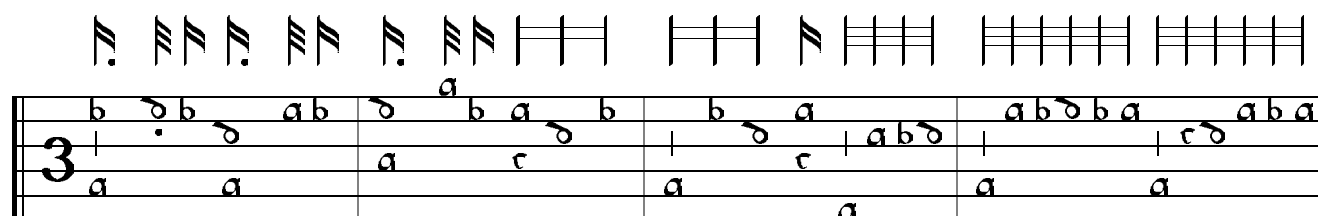
Attaignant 1530, f. 17r



9

B6. Branle gay - A6B8

Attaignant 1530, f. 18r



10

B7. Branle gay - A4B8

Attaingnant 1530, f. 17v

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B8. Haulberroy 1 - AB8

Attaingnant 1530, f. 18v

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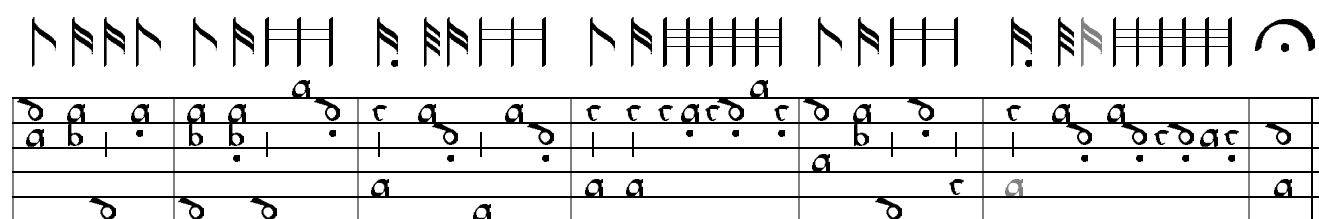
B9. Haulberroy 2 - ABC4

Attaingnant 1530, f. 19r

The second system of musical notation continues the piece. It features a vocal line with various notes and rests, and a piano accompaniment with chords and single notes. The notation includes a key signature of one sharp (F#) and a common time signature (C). The system concludes with a double bar line and a repeat sign.

B10. Branle de Poictou - A4B8

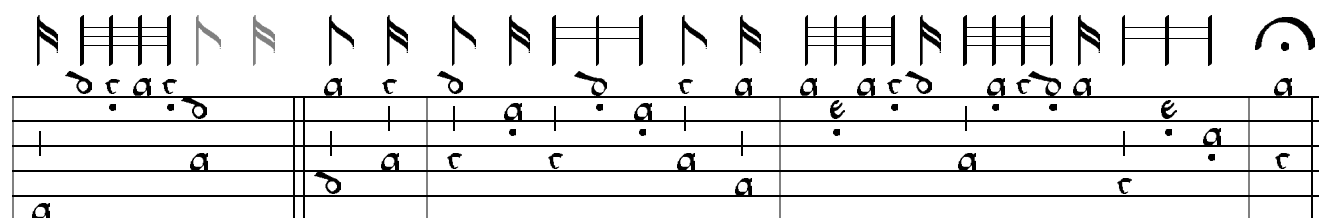
Attaignant 1530, f. 19r



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B11. Branle de Poictou - A4B3

Attaignant 1530, f. 19v



4

B12. Branle de Poictou - AB4

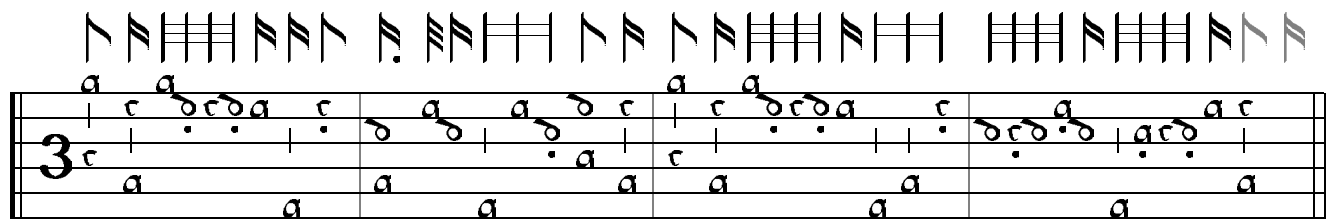
Attaignant 1530, f. 19v



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B13. Branle de Poictou - AB4

Attaignant 1530, f. 20r



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B14. Branle - AB6

Attaignant 1530, f. 20v



7

B15. Branle Nicolas mon beau frere - A6B4

Attaignant 1530, f. 21r



5

B16. Branle de Poictou - A4B3

Attaignant 1530, ff. 21v-22r

4

B17. Branle gay - A4B6

Attaignant 1530, f. 22v

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B18. Branle Allez dire a c. damboyse - AB4

Attaignant 1530, f. 22v

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B19. Branle - A8B3

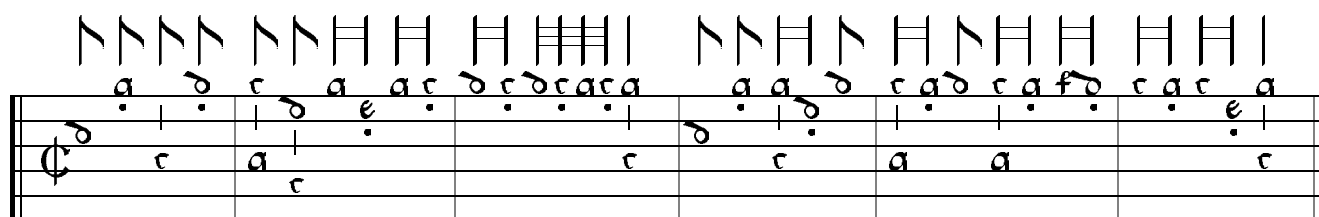
Attaignant 1530, f. 23r



7

B20. Branle simple Sil est a ma poste - ABB6

Attaignant 1530, f. 24v



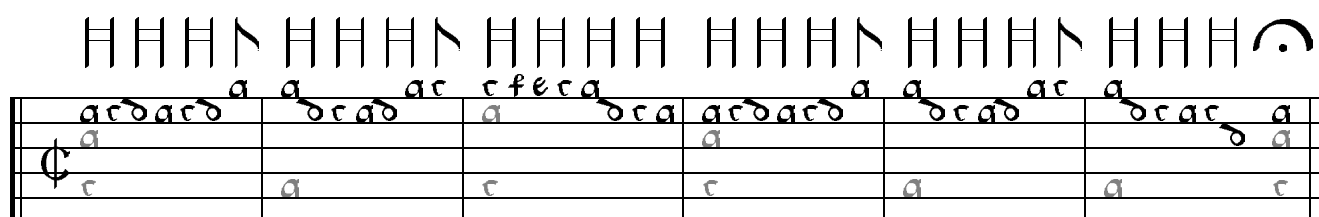
7



13

B21. Air du premier branle d'Escoce - arr. melody A6

Arbeau 1589, ff. 80r-80v



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B22. Branle simple - plus diminue - AB12-A12B6

Le Roy 1551, ff. 34r-34v

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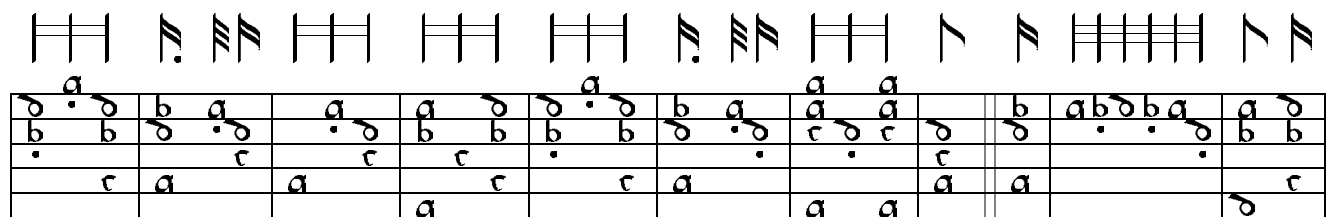
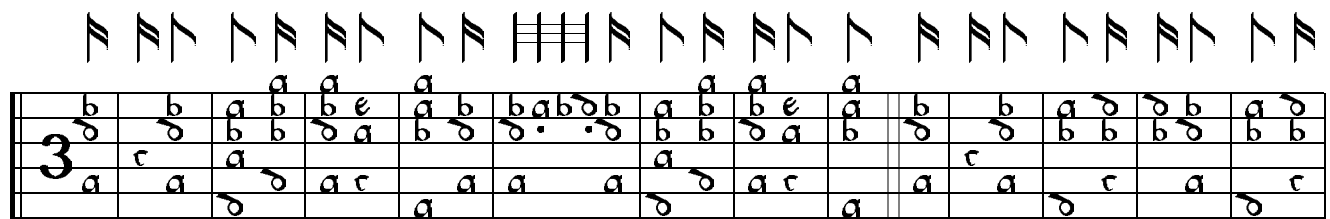
28

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B23. Branle gay - A8BB12

Le Roy 1551, f. 35r



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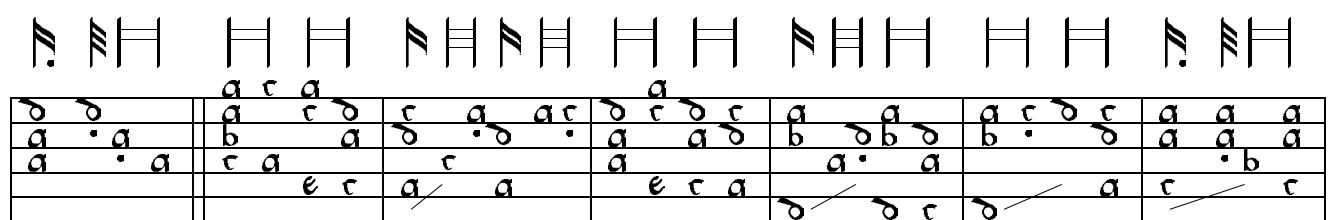
23

B24. Premier branle de Bourgoinge - A8B12

Le Roy 1551, f. 36r



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B25. Second branle de Bourgoinge - A10B16

Le Roy 1551, f. 36v

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7

[illegible]

13

Handwritten musical notation on a five-line staff, featuring various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is written in a cursive, handwritten style.

20

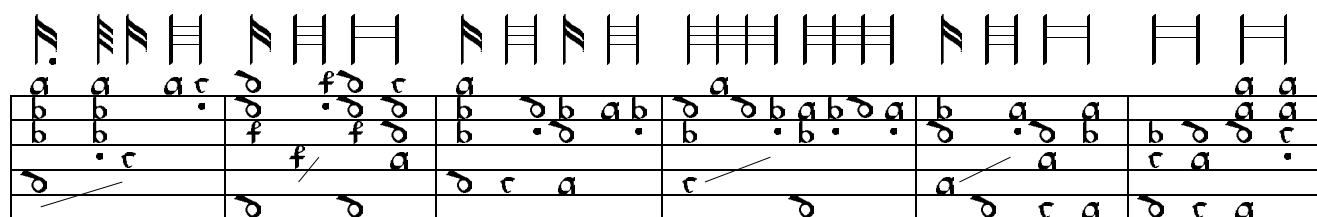
B26. Tiers branle de Bourgoinge - A8B18

Le Roy 1551, ff. 37r-37v

1

[illegible]

7



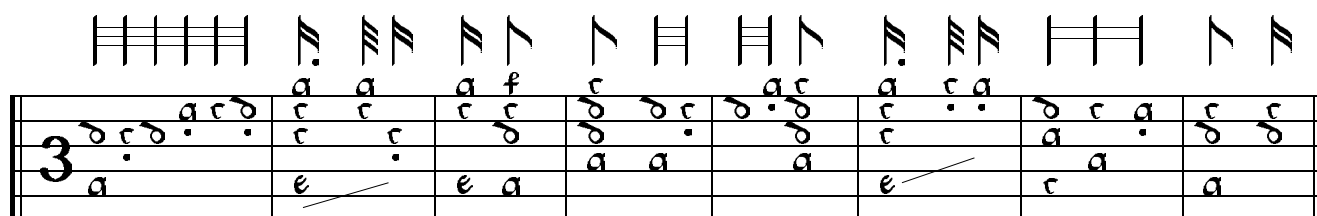
14



20

B27. Branle gay la ceinture que je porte - A8B28

Le Roy 1551, f. 35v



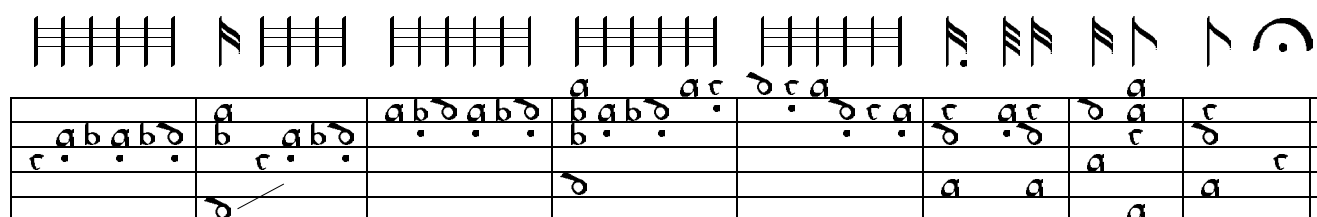
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9



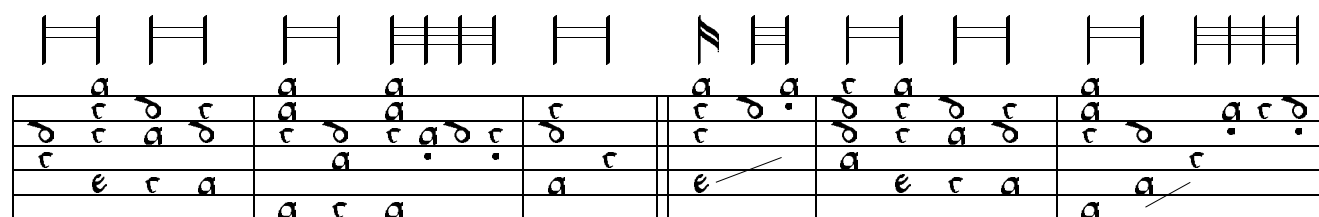
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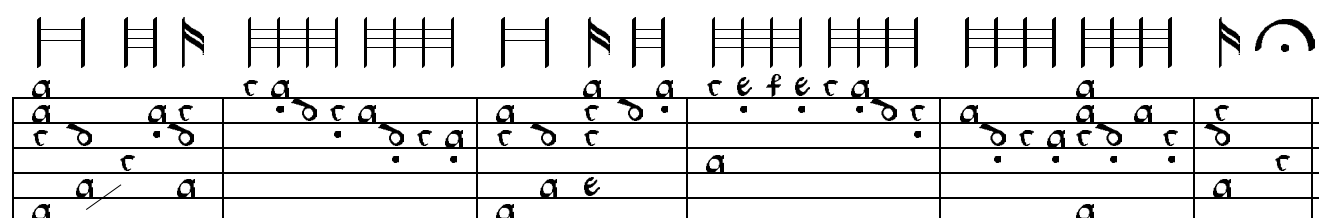
29

B28. Quatreysme branle de Bourgoinge - AB8

Le Roy 1551, ff. 37v-38r



6



11

B29. Cinquiesme branle de Bourgoinge - A6B10

Le Roy 1551, f. 38r



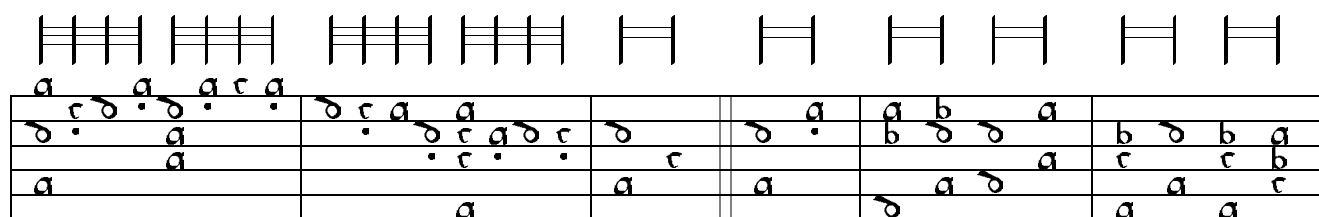
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11

B30. Sixiesme branle de Bourgoinge - A8B12

Le Roy 1551, f. 38v



6



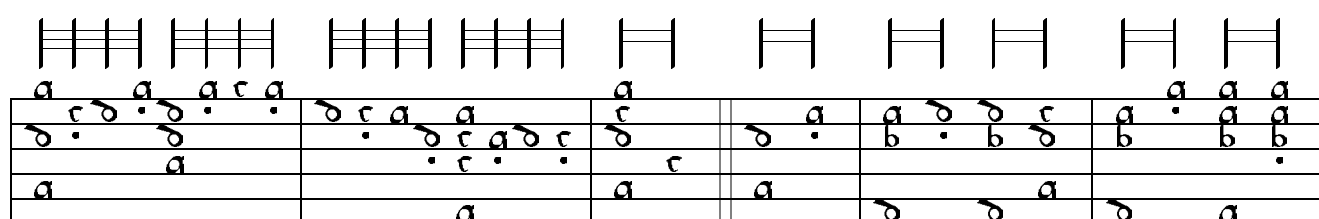
11



16

B31. Septiesme branle de Bourgoinge - A8B12

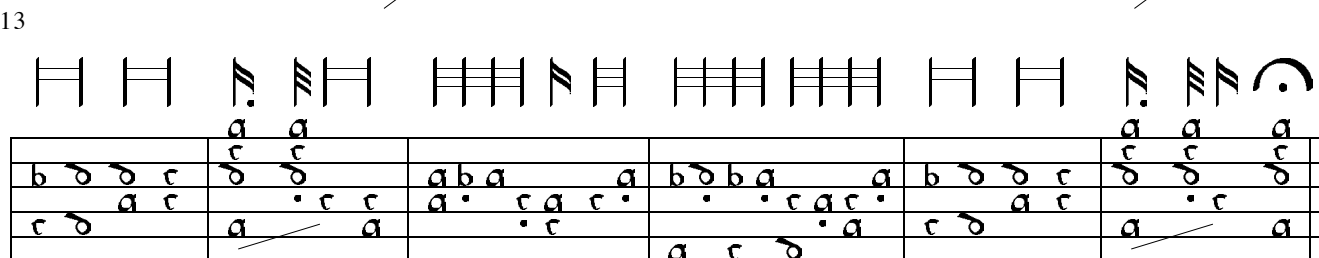
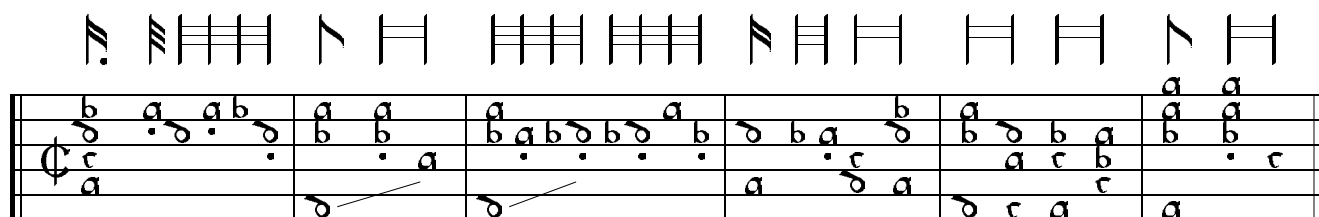
Le Roy 1551, f. 39r



6

B33. Neufiesme branle de Bourgoinge - AA6B12

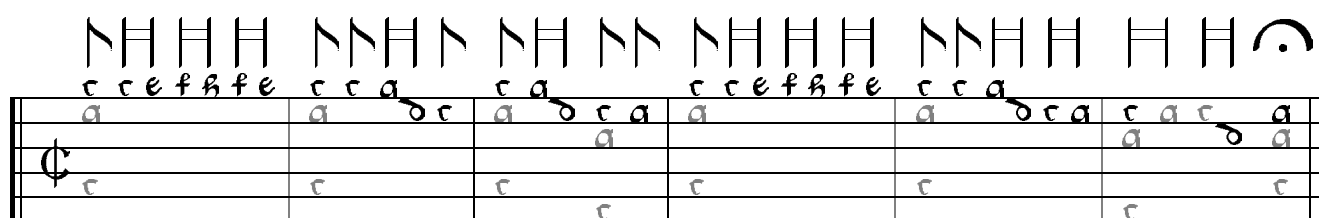
Le Roy 1551, f. 40r



19

B39. Air du second Branle d'Escoce - arr. melody A6

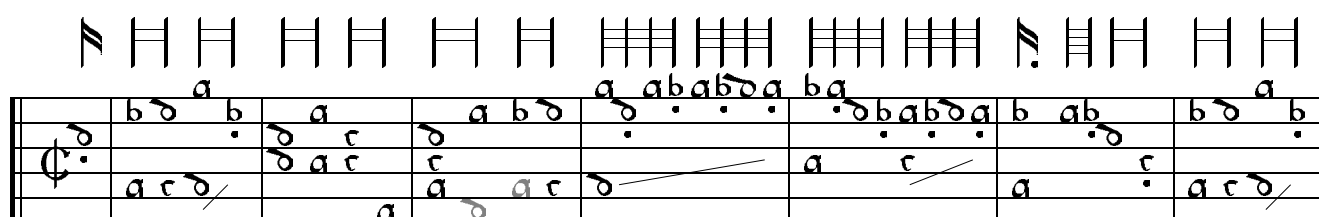
Arbeau 1589, ff. 80v-81r



1

B40. Premier branle simple - 7F9C AABC12

Francisque 1600, f. 15v



8

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24

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36

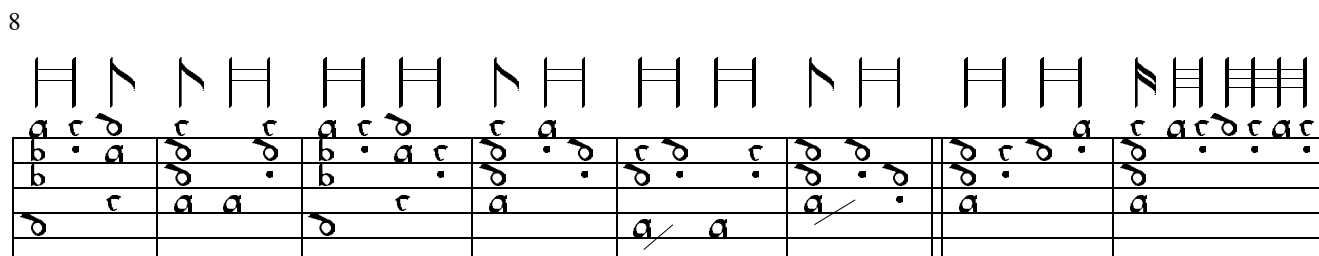
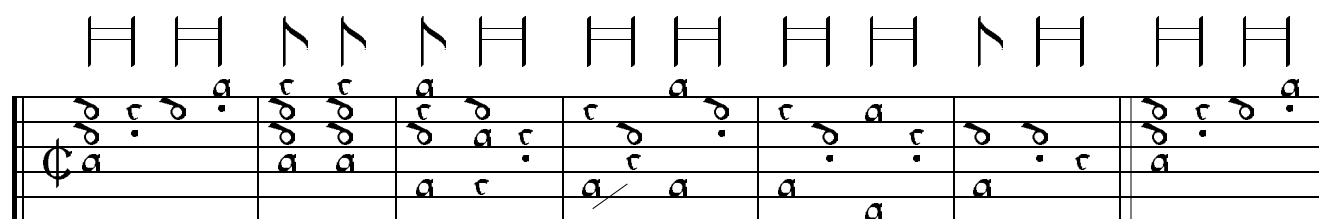
42

B34. First Branle of Malte - otherwise - ABAB8

Le Roy 1568, f. 24v

B35. The Seconde Branle of Malte - otherwise - AA6B10A6B10

Le Roy 1568, ff. 25v-26r



B36. The Third Branle of Malte - AA4BB8x2

Le Roy 1568, ff. 26v-27r

| | | | | | | | | | | | | | | | |
|---|---|---|----|-----|------|----|----|---|-----|------|------|------|----|-----|------|
| | H | / | // | /// | //// | /. | // | H | /// | //// | ///. | //// | /. | /// | //// |
| a | c | d | d | e | f | g | | a | c | d | e | f | g | | e |
| 3 | | n | n | n | n | n | | | | | n | n | n | n | |
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| | | | | | | | | | | a | | | | | |

[illegible]

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


18


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| a | b | c | | | d | e | f | g | a | b | c | d | e |
| a | b | c | | | d | e | f | g | a | b | c | d | e |
| a | b | c | | | d | e | f | g | a | b | c | d | e |

26

[illegible]

34

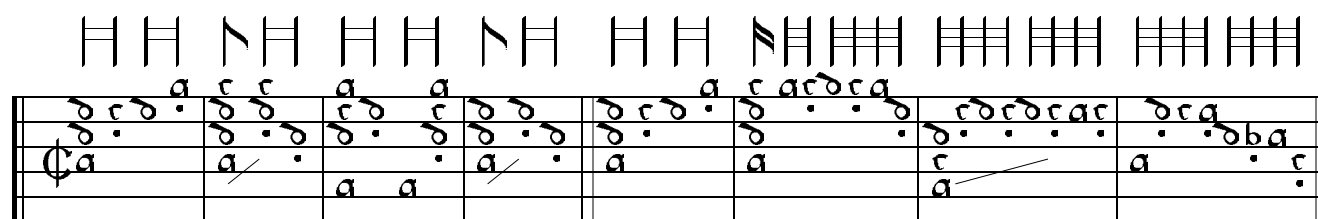




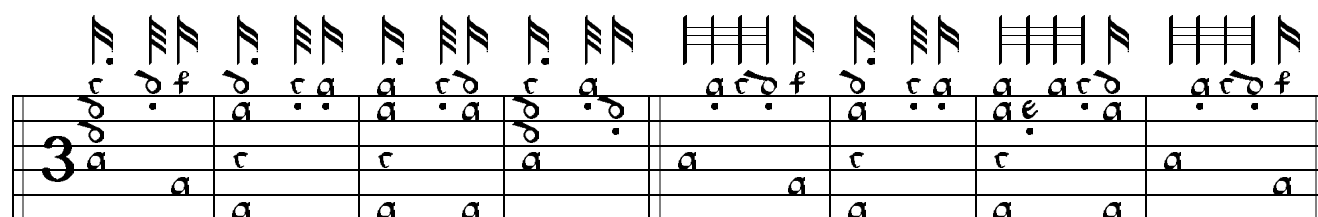
41

B37. The Fowerth Branle of Malte - AA4-BBCC4

Le Roy 1568, ff. 27v-28r



1



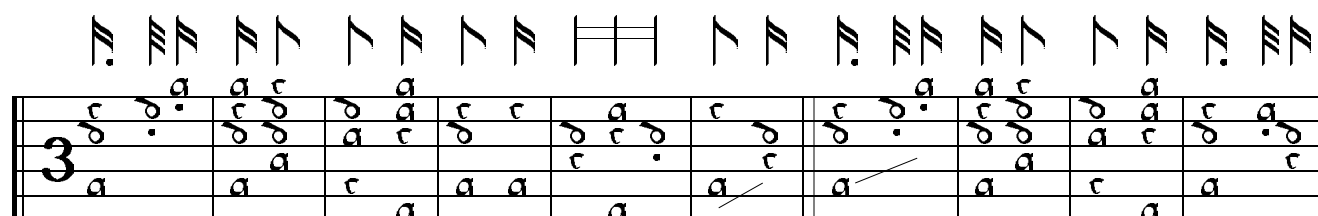
9



17

B38. Branle de Poictou - A6x5

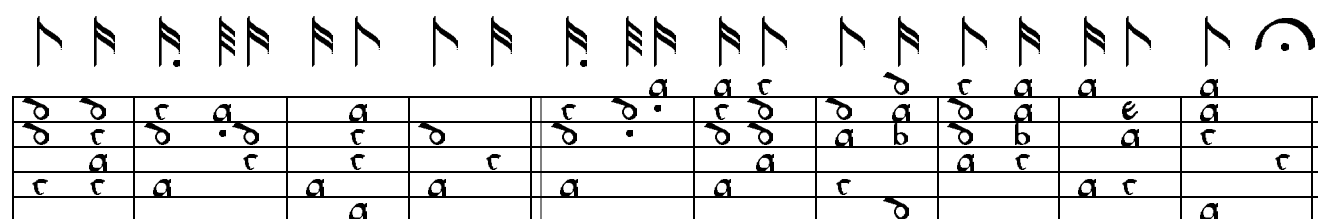
Le Roy 1568, f. 39v



1



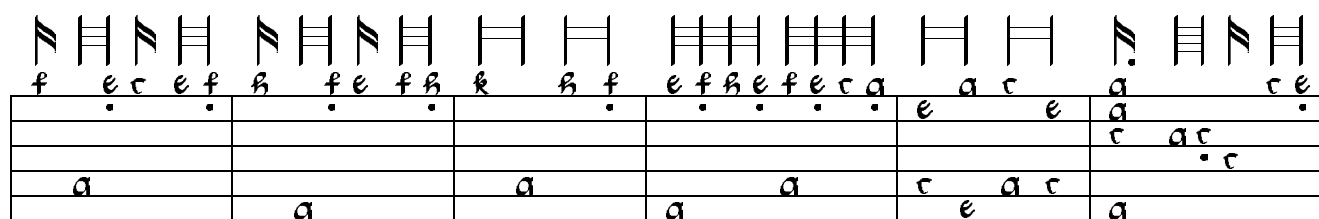
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21

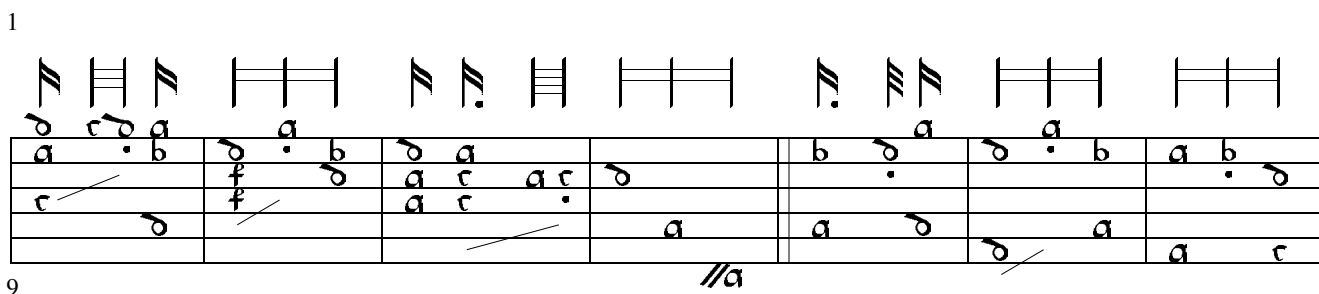
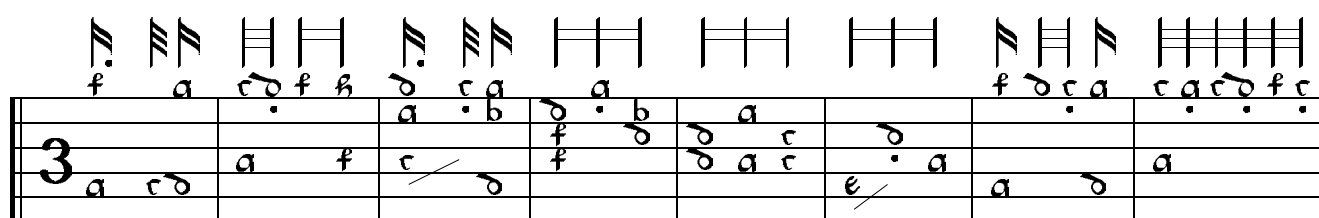
B41. Second branle simple - 7F9C AB12

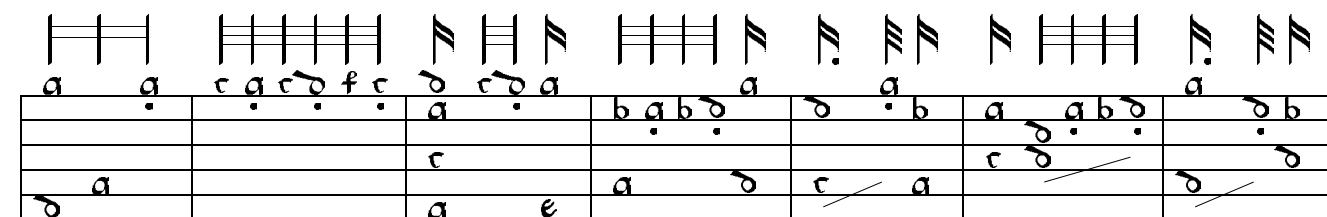
Francisque 1600, f. 16r



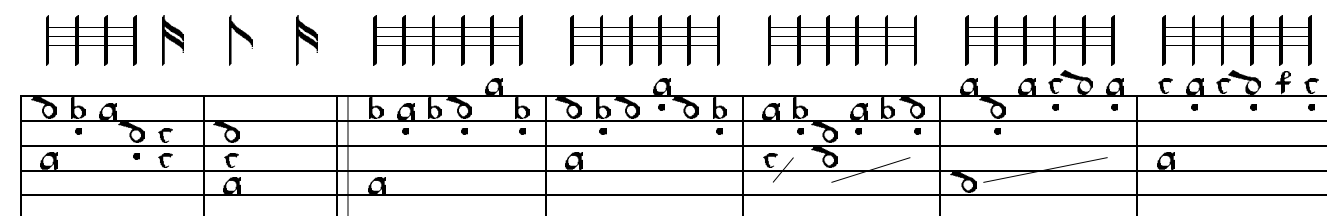
B42. Premier Branle de Poitou - 7F9C ABB12

Francisque 1600, f. 19r

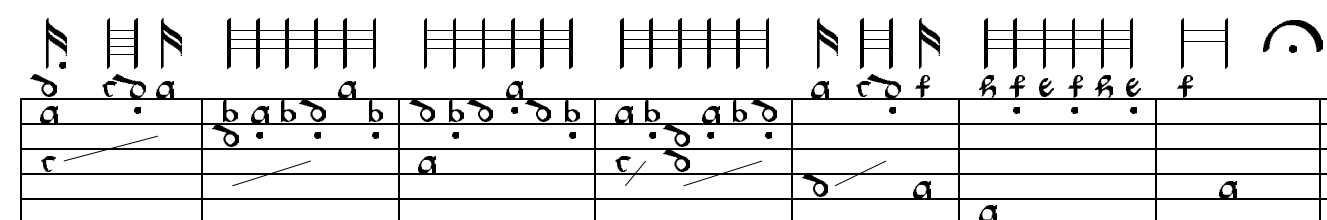




16 a



23 //a



30 //a

B43. Premier branle gay - 7F AB12

Francisque 1600, f. 18r



9 a



16

9

//a

16

22

//a

29

//a

35

//a

42

B45. Sisiesme branle simple - 7F9C AABB12

Francisque 1600, f. 17v

9

16

21

27

35

42

B46. Cinquiesme branle simple - 7F9C AAB B12

Francisque 1600, f. 17r

8

14

19

24

31

38

B48. Second branle gay - 7F8D9C AB28

Francisque 1600, ff. 18r-18v

[illegible]

Handwritten musical notation on a five-line staff, featuring various rhythmic values (crotchets, quavers, minims, crotchets with beams) and rests. The notation is in a historical style, possibly from a manuscript.

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and rests, with a repeat sign at the end.

B49. Second branle de Poitou - 7F9C ABCC12

Francisque 1600, ff. 19r-19v

1

8

16

25

35

42

B50. Troisième branle gay - 9C AB16

Francisque 1600, f. 18v

1

10

17

26

B51. Premier branle double de Poitou - 9C AB16

Francisque 1600, f. 20r

1

9

16

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B52. Second branle double de Poitou - 7F9C A8B16

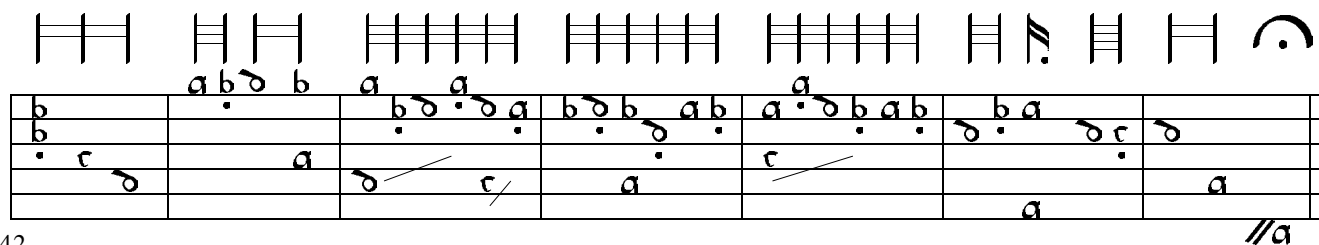
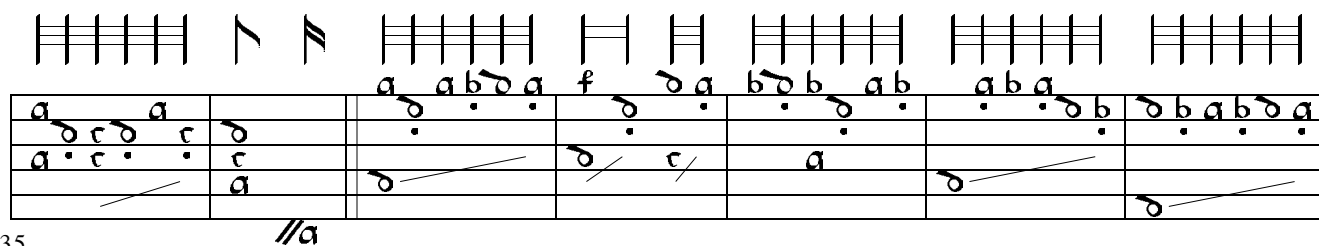
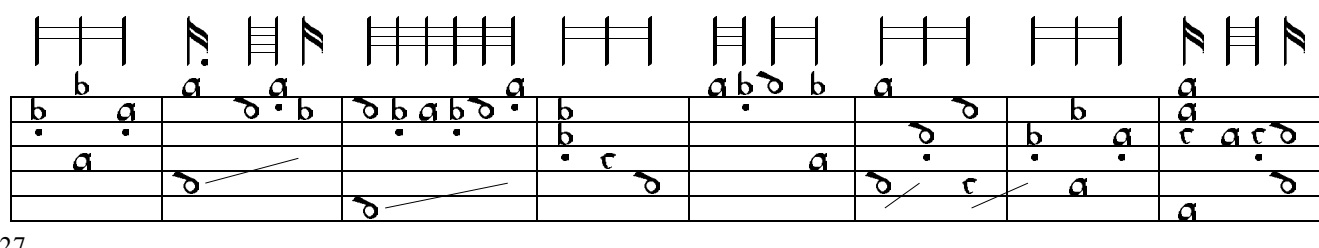
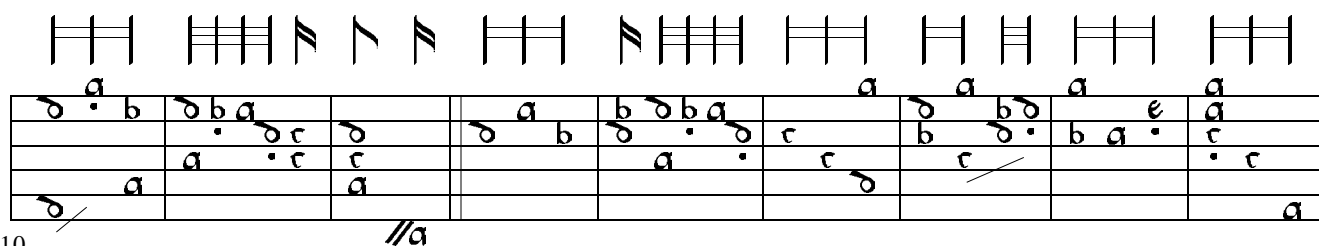
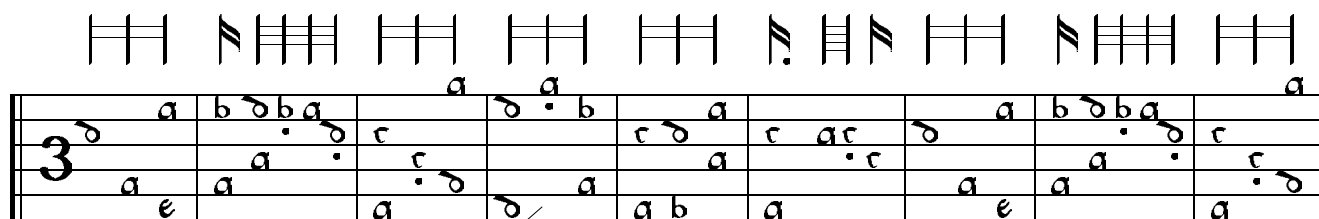
Francisque 1600, f. 20r

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7

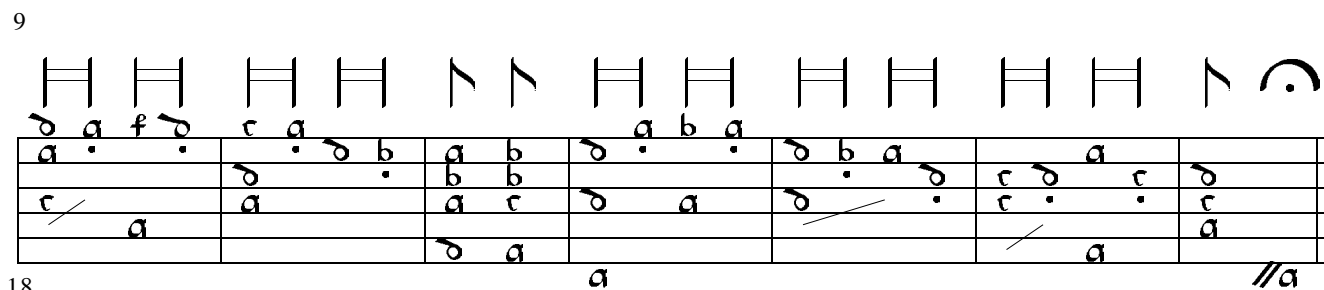
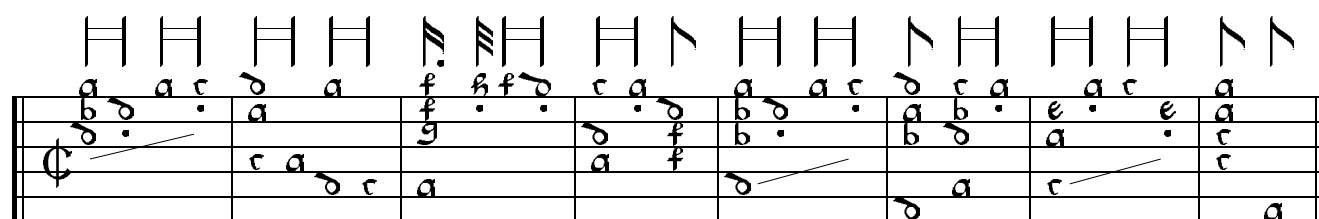
13

19



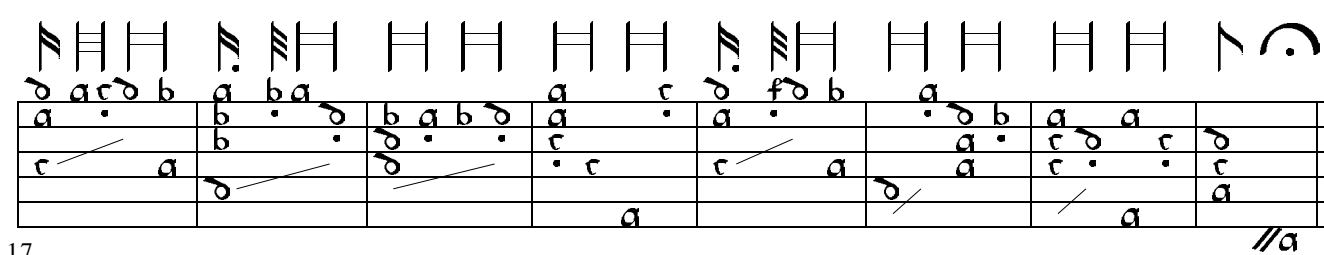
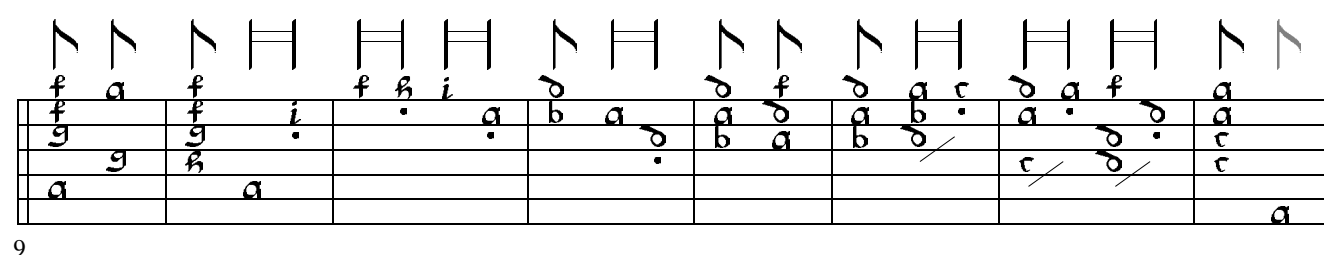
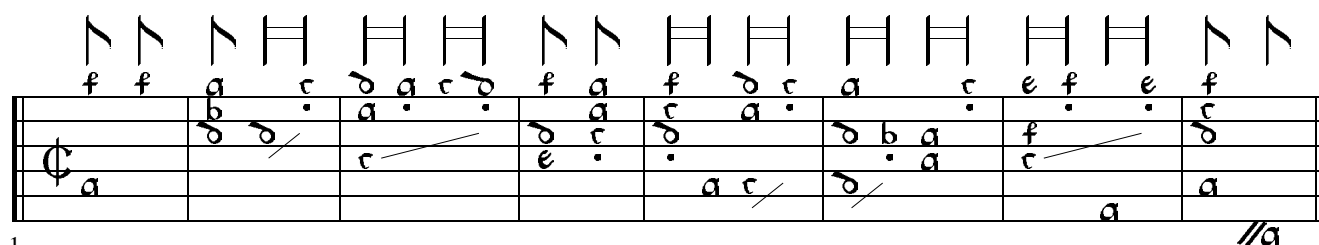
B54. Premier branle de Montirande - 9C A8B16

Francisque 1600, f. 20v



B55. Second branle de Montirande - 9C A8B16

Francisque 1600, f. 20v



Handwritten musical notation for the first system, measures 1-7. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The first measure is marked with a '1' below it. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the second system, measures 8-13. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the third system, measures 14-19. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the fourth system, measures 20-26. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the fifth system, measures 27-33. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the sixth system, measures 34-40. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the seventh system, measures 41-46. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

46

53

60

67

B57. Branle - 7F A8

Besard 1603, f. 144v iii

73

79

B58. Branle simple de Poitou - 7F10C AABB6

Besard 1603, f. 141r

[illegible]

B59. Branle de Poictou - 7F AAB6

Besard 1603, f. 141v i

[illegible]

B60. Branle - 7F AB12

Besard 1603, f. 142r i

1

7

12

18

B61. Branle gay - 7F AAB8+1

Besard 1603, ff. 142v-143r

1

8

16

26

This system contains two staves of musical notation. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first staff ends with a repeat sign. The second staff ends with a repeat sign.

B62. Branle gay - 7F ABC6

Besard 1603, f. 143r ii

1

10

14

This system contains three staves of musical notation. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign.

B63. Branle - 7F AB6

Besard 1603, f. 141v ii

B64. Branle gay - 7F A6B8

Besard 1603, f. 142r iii

B65. Branle gay - 7F AA4B6

Besard 1603, f. 142v i

3

4

B66. Branle gay - 7F AB6

Besard 1603, f. 142v ii

1

5

B67. Branle gay - 7F AB6

Besard 1603, f. 143r ii

Measures 1-9 of the Branle gay - 7F AB6. The score is written for a 3/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The notes are written in a simplified notation, with some notes having a 'b' (flat) or 'a' (natural) above them. The measures are numbered 1, 5, and 9.

B68. Branle - 7F AB8

Besard 1603, f. 144v ii

Measures 7-12 of the Branle - 7F AB8. The score is written for a 3/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The notes are written in a simplified notation, with some notes having a 'b' (flat) or 'a' (natural) above them. The measures are numbered 7 and 12.

B69. Branle gay - 7F A7B6C7D6

Besard 1603, f. 143v

3

4

9

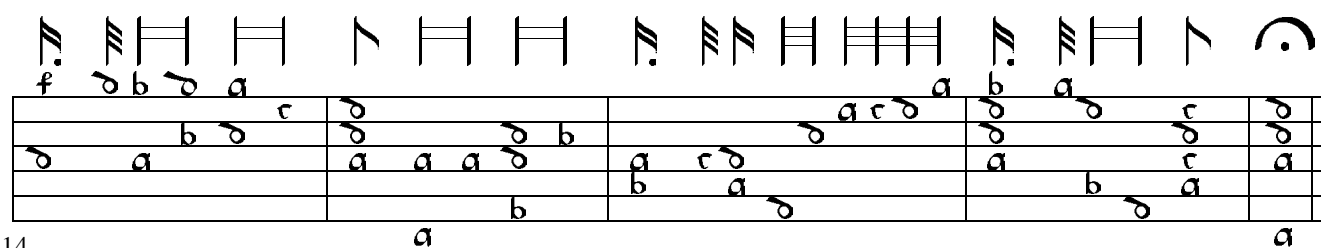
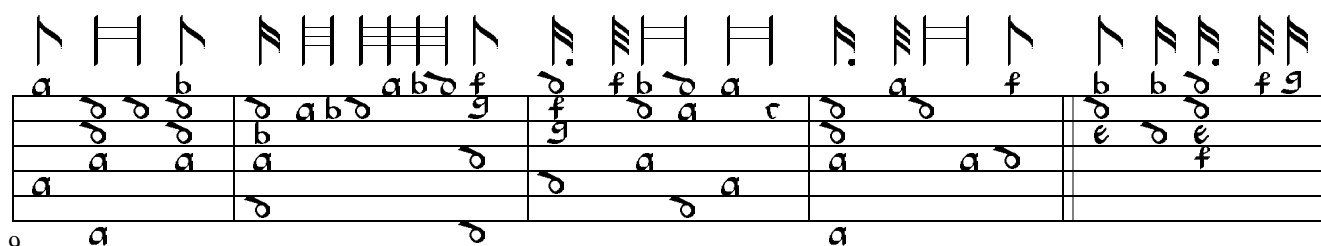
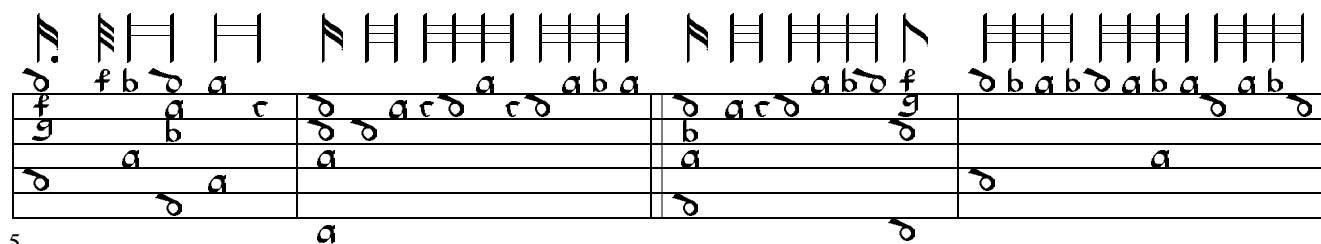
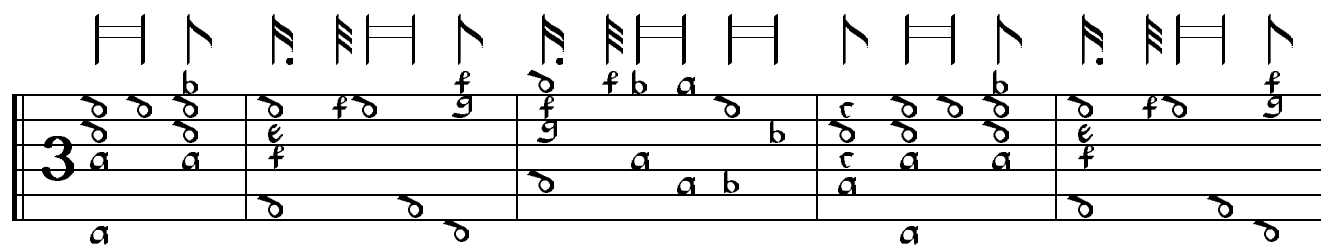
17

21

25

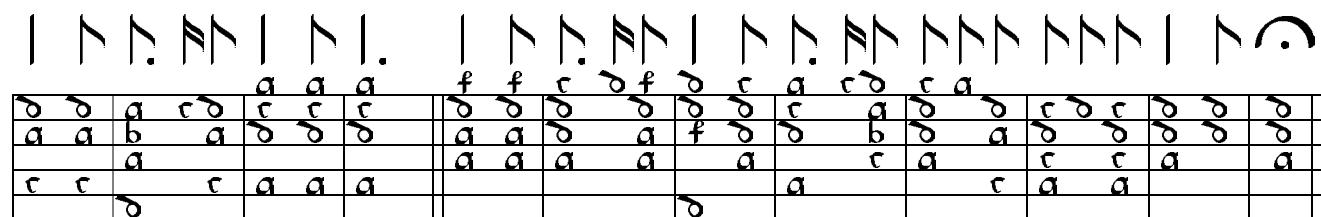
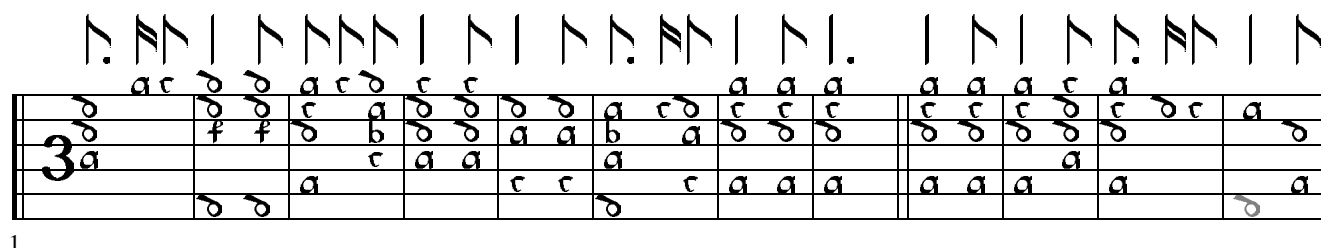
B70. Branle - 7F AAB6

Besard 1603, f. 144v i



App 5. Untitled - ABC8

D-Z 115.3, p. 36



B71. Branle - 7F ABCD8

Besard 1603, f. 145r i

3

6

11

16

21

26



| | | | | | | | |
|---------|---------|---------------|-----------|---|-------------|---|-------|
| | | a | | a | a b a | | a b a |
| b b b a | a b b | a b b a a b b | a b b b b | b | b a b b b b | b | b b |
| c | c a c c | a c | b c a | c | | | |
| a | a a b | a a | a b | a | a | a | a |



| | | | |
|-------------------|---------|-----------|-------------|
| | | | |
| a a b b a a b a a | a a | b a b b a | a b a b a |
| a c c b c b | c b c c | c | c a c a c c |
| a a c | a | a | a a b |

5 a



| | | | | | | |
|---------|---|---------|---------|-----|-------|---------------------|
| | a | a | a b a | | a | a b a |
| a a b d | a | b d b d | a b a d | b a | a b d | a b d b d a b a d b |
| a c | b | c | a | c | c | |
| a | c | | | | | |
| | a | d | | a | | |

8 a



| | | | |
|-----------------|-----------|-----------|-------------------|
| | | | a b a |
| a a b a b a a a | a a | b a b b b | b b b b a b a b b |
| a c a c b c b | c b c c c | c | a a a |
| a a c | a | a | b b |

11 **a**

| | | | |
|-----|---------------|-----------|-------------|
| | a | a b a a | a b d b a b |
| a | a b d a d b a | a b d b d | b b d a b |
| a c | c b c b | c b c c | a |
| a | a c | d | d d |

14 a

[illegible]

17 a



| | | | | | | | |
|-----------|---------|-------|-----------|-----------|---|-------|-------------------------|
| a | a | a b a | a | a c d e d | a | d c a | a |
| b a b d b | b d b d | d b a | b a b d b | a | a | d | b d b d a b d a d b a a |
| a | a | a | a | a | a | | a a c b c b |
| d | d | | d | | d | | a a c |

21

24

B73. Branle gay - 7F AB8

Besard 1603, f. 142r ii

B75. Branle commun - 7F A4B6C2

Besard 1603, f. 145r ii

1

5

9

B76. Branle - 7F10C A4B4C6

Besard 1603, f. 145v i

1

5

9

B77. Branle de la gavotte - 7F10C ABAB8C4

Besard 1603, f. 145v ii

1

7

13

19

25

31

9
 13
 23

B79. Bransle nouveaux de I.B.B. 1 - 7F8Eb9D10C A8B16

Besard 1617, sig. M2v i

1

7

12

19

B80. Bransle nouveaux de I.B.B. 2 - 7F8Eb9D10C A4B6

Besard 1617, sig. M2v ii

1

6

1

7

13

19

24

B82. Bransle nouveaux de I.B.B. 4 - 7F8Eb9D10C AABBB5

Besard 1617, sig. M2v

1

7

14

App 6. Untitled - 7F9C

B-Bc 26.369, f. 2v (p. 49)

1

6

12

83a. Bransle de village Testudo Maior 1 - AB8

Besard 1617, sig. K1v

6

11

B84a. Bransle de village Testudo Maior 2 - A(A)4B9

Besard 1617, sig. K1v ii

6

12

B83b. Pransle de village I.B.B. Testvdo Minor 1 - AB8

Besard 1617, sig. K2r

6

11

B84b. Bransle de village Testvdo Minor 2 - 9D AA4B9

Besard 1617, sig. K2r

6

12

B85a. Bransle de village Testudo Maior 3 - A(A)4B8

Besard 1617, sig. K1v iii

[illegible]

9

B86a. Bransle de village Testudo Maior 4 - 7F8Eb10C A(A)8B14

Besard 1617, sig. K1v iv

6

6

12

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical strokes, beams, and flags) and pitch values (letters a, b, c, e, f, g, h). The notation is organized into measures, with some measures containing multiple notes. The notation is written in black ink on a white background.

17

| 9 | α | $\ \alpha$ |
|---|----------|-------------|
|---|----------|-------------|

Besard 1617, sig. K2r

$$\frac{1}{\alpha} \quad \frac{1}{\alpha}$$

$$12 \quad \frac{\partial}{\partial a} \quad \frac{\partial}{\partial a}$$

1

6

12

18

23

29

35

Detailed description of the musical score: The score is for a piece titled 'Branle Laurencini' with a key signature of one flat (B-flat) and a 12-measure phrase structure (AABBC12). It is in common time (C). The notation consists of five systems, each with two staves (treble and bass). Above the staves are rhythmic flags (vertical lines) indicating the rhythm of the notes. The notes are written in a simplified style, often using letters (a, b, c, d, e, f, g, h, i, k) instead of standard musical notation. The score includes measure numbers 1, 6, 12, 18, 23, 29, and 35. The piece ends with a double bar line at measure 40.

