

MUSIC SUPPLEMENT TO LUTE NEWS 137 (APRIL 2021): LUTE MUSIC ASCRIBED TO (ROBERT) BALLARD PART 1 - PLUS ALL THE BRANLES HE PUBLISHED

LUTE MUSIC ASCRIBED TO (ROBERT?) BALLARD




Surviving records show that Robert Ballard (1570/5->1650) was a lutenist in Paris from 1598, and in 1600 'valet de chambre du Roi' (Henri IV r.1589-1610) when he was also teaching lute to his landlord's son.¹ His signature (above) is found on the marriage certificate of the lutenist Jacques de Lamotte on 28 September 1605² and he is recorded again as 'valet de chambre du Roi' in 1606, 1610 and 1611 before being appointed 'maître de luth' [lute master] to Marie de Medici (1575-1642) in 1612. She was queen of France before her husband Henry IV was assassinated in 1610 after which she was queen regent to her son Louis XIII (1601-1643), and Ballard is recorded as teaching lute to the young King Louis XIII from September 1612. Ballard also 'conducted' the lute music performed in the *Ballet de Madame* at court in 1615 to celebrate the marriage of Marie de Medici's daughter Elizabeth to the future Philip IV of Spain.³ The queen mother substantially increased Robert's salary in 1617 but due to cutbacks in court expenditure his permanent post was terminated in 1618 and after this he is only paid by the queen mother 'selon le service qu'il y rendra' [for services rendered]. After this he is referred to as 'musicien ordinaire du roi' or 'joueur d'instrument/de luth' in court and other documents in 1624, 1632, 1634, 1636, 1639, 1640, 1642 and 1645, during which time he would have known the other court lutenists René Mesangeau (1619-1638) and François Richard (1629-1638). He retired in 1645, when in his early 70s, to be replaced by the lutenist Claude de Lamotte, and is last recorded when his second wife died in 1650 describing her as 'femme de Robert Ballard musicien du Roy',⁴ although the details of his own death after this have not been found.

Robert Ballard is the author of two books of solo lute music - [*Premier Livre de tablature de luth* - the title page of the unique copy is missing] in 1612? and *Diverses Pièces mises sur le luth par R. Ballard* in

1614 - both published in Paris by his brother Pierre.⁵ Their father was Robert Ballard (Senior) (c.1525?-1588) who founded the royal publishing house of Le Roy and Ballard in Paris with his cousin the lutenist Adrian Le Roy (c.1520-1598).⁶ Robert Senior died in 1588 after which the publishing business was run by Le Roy. When Le Roy died in 1598 Pierre (c.1575/80-1639) and his mother took over until 1607 when she retired after which Pierre published in his own name. The illustration left is a decorated capital of a lutenist heading the tablature on pages 20, 36 and 54 of Robert Ballard's second lute book.

This supplement includes all the lute solos ascribed 'Ballard', presumably Robert (Junior), that are additional to the music in his two lute books.⁷ A modern edition of his music was published in two volumes in the 1960s/1970s,⁸ which included the complete contents of the two prints as well as nineteen items ascribed 'Ballard' additional to the prints (although not listing concordances for them). Another seven items ascribed to 'Ballard' (nos. 4, 6, 10, 11, 13, 17, 20 here) and one with just the initial 'B' (no. 19) which could be an abbreviation of Ballard,⁹ have come to light since and all twenty seven items not in his prints are edited here: a fantasia, a prelude, five ballets, an allemande, two galliards, thirteen courantes, an angelique, two voltes and a bourrée.¹⁰ The music is in a limited range of keys/tonalities, all in C and F major or minor except for one each in E flat and G. It is found as one or a few items in each of five prints and ten manuscripts, in addition to seven more that his brother Pierre Ballard published in 1631. The sources of the music date to the period 1610-1623, apart from two earlier items: one in the Cavalcanti lute book dated 1590 and another in Besard's *Thesaurus Harmonicus* published 1603, and later prints published by Louis de Moy and Pierre Ballard both in 1631, and by Marin Mersenne in 1636.¹¹ The titles of two items in the Schele lute book (nos. 1 and 15) refer to the scribe receiving copies of the music in Paris in 1615 when Robert Ballard was employed at the French court.

The two prints of Robert Ballard are inscribed only 'R. Ballard' and none of the sources of the music here bear his first name or initial, the sources referring to him as just 'Ballard' or 'Monsieur Ballard' or similar.¹² However, it is assumed that the ascriptions, apart from the possibility of scribal errors, indicate that the music

¹ Biographical details summarised from François-Pierre Goy (whom I also thank for his comments on my text), introduction to the Fuzeau facsimile edition in fn 5 below, including details of the documentary evidence. See also Jean-Michel Vaccaro *La Musique de luth en France au XVI^e siècle* (Paris, CNRS 1981); Monique Rollin, revised by David Ledbetter 'Robert Ballard' *Grove Music Online*. <https://www.oxfordmusiconline.com>

² Minutes et répertoires du notaire Germain Tronson (avril 1608 - mars 1612), Minutier central, étude LVIII, 12, Archives nationales Paris and reproduced in the Fuzeau facsimile of the *Premier Livre*.

³ François Yvrard *Description du Ballet de Madame soeur aînée du Roy* (Lyon, 1615), p. 28: 'musique de lute conduite par le Sr Ballard'.

⁴ He married Madeleine de Merville c.1613 (d.1632) and then Catherine Le Faure in 1640 (d.1650).

⁵ The two prints include 124 lute solos: entrée/prelude (9), ballet (54), courante/angelique (41), volte (7), galliard (2) and branle (11). Facsimile edition of first book: Courlay, Jean-Marc Fuzeau 1995; Modern edition: Ron Andricio *Angélique: Selected Lute Music of Robert Ballard & Nicolas Vallet* (Mignarda Editions 2012). Online colour facsimile of unique copy of the second book at the National Library of Russia, St. Petersburg: https://primo.nl.ru/primo-explore/fulldisplay?vid=07NLR_VU1&docid=07NLR_LMS011535090&context=L&search_scope=default_scope pdfs of TREE facsimile editions of both books now free via The Lute Society website: <https://drive.google.com/drive/folders/1snocdP8u8l8fmVjdTJ7AzliuzX9G7e0>

⁶ See Laurent Guillo *Pierre I Ballard et Robert III Ballard: Imprimeurs du roy pour la musique (1599-1673)* (Mardaga, Sprimont/CMBV 2003). Robert Ballard senior married Lucrèce the daughter of Jean Dugué and Perrette Edinthon, presumed to be a relative of the Scotsman Guillaume Edinthon who was a French court lutenist recorded 1538-1540, see *Lute News* 134 (July 2020).

⁷ The ascribed concordant sources for the music in his prints will be the subject of part 2 for a later *Lute News* supplement.

⁸ André Souris, Sylvie Spyket & Monique Rollin (eds.) *Oeuvres de Ballard Robert. Premier livre 1611* (Paris, CNRS 1976); Monique Rollin (ed.) *Oeuvres de Robert Ballard. Deuxième livre* (1964) revised as André Souris, Sylvie Spyket & Monique Rollin (eds.) *Ballard Robert. Deuxième livre 1614* (1976). Thank you to Jean-Marie Poirier for copies of pages of the CNRS editions.

⁹ Angeliques are a type of courante probably named after Angelique Paulet, admired by Louis XIII for playing the lute and dancing in 1609; ten are in Ballard's *Premier Livre* ending with the phrase 'fin des favorites d'angelique'.

¹⁰ Sources discovered since the CNRS editions were published: CH-SO DA 111, D-B Danzig 4022, GB-Ctc O.1.65, and the editors missed nos. 6, 13.

¹¹ Ballard would have been a teenager when the Cavalcanti lute book was begun in 1590, but the 'Balhart' ascription (no. 6) is on the last page and in a different hand and so could have been added later although probably still the earliest recorded of the works here. The appearance of no. 5 ascribed to 'Balardi' in Besard' 1603 suggests it is also an early work.

¹² Even the composer list in Besard's *Thesaurus Harmonicus*, also copied into Paul Hainhofer's lute book, designates him only as 'Balardus Parisiensis'.

was composed or arranged by Robert Ballard (Junior), the only composer in the family as the other members were printers not musicians.¹³ As most of the music in his prints is derived from court ballets, it seems that his main skill was not composing new music but arranging the ensemble music from court ballets for solo lute - as possibly inferred in the dedication to his *Premier Livre* 'I took the bold step of printing what I've obtained from my hard work'.¹⁴ The original music for the ballets and composers names are now lost apart from the ensemble settings preserved in Michael Praetorius' *Terpsichore* published in 1612 and the manuscripts of ballet music from the Palace of Versailles collected by André Danican Philidor (c.1652-1730).¹⁵ Similarly, the music here ascribed to Ballard found in other prints as well as manuscripts could be his arrangements rather than original compositions.

This music not in his prints is found in sources from France as well as Germany, England and Italy although he is not recorded as visiting any of these other countries. He presumably arranged one of the many distinct settings of the *Bourrée d'Avignon* based on an existing country dance from the Avignon region of France (no. 20).¹⁶ He also must have arranged two that are each one of many different settings for solo lute of the songs 'Est-ce mars' by Pierre Guéron (no. 4)¹⁷ and 'Une jeune fillette' by Jehan Chardavoine (no. 6).¹⁸ He is also likely to have arranged the *Galliarda Passionata* (no. 5). The title is Italian and most of the concordant settings are found in Italian manuscripts (although in one of them titled *Gagliarda Polacha*), which suggests that he composed it and gave it the Italian title or that it was of Italian origin and Ballard made his own arrangement which became well known. The diversity in the structure of sections in the sources is explored in the accompanying *Lutezine* where tablature for all sources will also be found. So what was his link with Italy? The ascription in Italian 'Monsu Balahart' to no. 6 found in the Cavalcanti lute book of Florentine provenance is similar to the name 'Monsu Balart francese' in a list of musicians known in Florence in *Discorsi E Regole* (c.1650) by Caccini's pupil Severo Bonini,¹⁹ so it seems Ballard was known in Italy and ranked alongside the Italian lutenists Lorenzo Allegri, Vincenzo Galilei and Santi[no Garsi] da Parma and conceivably he even visited Florence, which could have occurred prior to his royal appointment in 1612.

The music ascribed 'Ballard' in the prints published in the 1630s by Robert's brother Pierre Ballard and another Frenchman, Marin Mersenne are also presumed to be composed or arranged by Robert Ballard. Mersenne included a *Courante de Monsieur Ballard*

sur le vieil ton (no. 7) as an example of tablature for renaissance lute in *Harmonie Universelle* (Paris 1636) and the first sections of Pierre Ballard's *Tablature de Luth de Differens Auteurs* (Paris 1631) comprises seven pieces ascribed 'Ballard' (nos. 21-27) in a header to the tablature but does not refer to the composer anywhere else. These seven are for a lute in transitional tuning (edeff) - but transcribed without much difficulty for renaissance lute here (the first and second courses tuned down three and two frets, respectively).²⁰ These are the only lute solos by 'Ballard' are not in renaissance tuning raising the question of whether Robert played and composed in transitional tunings in his later years or whether these seven pieces were transcribed from vieil ton for the 1631 print by which time music in vieil ton was out of fashion in France.

Many of the pieces ascribed to Ballard are characterised by *stile brisé* or broken figuration with pronounced leaps between voices, especially in the divisions (see no. 2 bars 30-35, no. 7 bars 16-27, no. 17 bars 81-90 and no. 23 bars 37-44).²¹ Although this might be a characteristic of his style of composition or arrangement,²² it is not unique to Ballard as similar figuration is found in works ascribed to other French composers especially Ennemond Gauthier, Charles Lespine and Mercure d'Orleans who were also active during this late phase in the development of renaissance lute music before the introduction of transitional lute tunings in the second and third decades of the seventeenth century.

The similarity in style of several French composers might explain another problem with the music here, the alternative ascriptions in concordant sources (that is not different arrangements of the same music). Eight items are doubtful attributions to Ballard because they have ascriptions to other composers in different sources (nos. 2, 9-13, 15, 18) and whether Ballard composed or arranged them must remain in doubt. Luys de Moy's *Le Petit Bouquet de Frise Orientale* published in Paris in 1631 attributes a ballet (no. 2) to 'Ballart' but a concordant version in a German manuscript now in Nürnberg credits it to 'Mertelli'. This is presumably Elias Mertel author of *Hortus Musicalis* published in Strasbourg in 1615, an anthology of preludes and fantasias many known to be by other composers, and to whom twenty five lute solos are ascribed in scattered sources.²³ No. 2 is also related to an almaine of Robert Johnson found in English and continental sources.²⁴ Robert Dowland seemed uncertain who composed courante no. 9 referring to it as *knowne by the name of Mounsieur Ballard his Corant*, whereas Lord Herbert of Cherbury's lute book titles it as a parody by Jacob Reis on a courante by Julien Perrichon.²⁵ In

¹³ Although Robert's younger brother Léon (d.1655) was a lutenist and left five lutes in his will, and Robert's son is listed as 'Alexandre Balard ... joueur de luth' in 1649 - personal communication from François-Pierre Goy.

¹⁴ 'J'ay pris la hardiëe de faire imprimer ce que j'ay recueilli[r] de mon labeur'.

¹⁵ F-Pn Rés. F.494 & F.496: Philidor I & II.

¹⁶ Eighteen cognates edited for *Lute News* 131 (October 2019) and the *Lutezine* to *Lute News* 132 (January 2020).

¹⁷ Seventeen cognates edited for the *Lutezine* to *Lute News* 123 (October 2017).

¹⁸ Ninety-nine cognates titled *Une jeune fillette*, *Aleman*, *La Monaca*, *Almande nonette*, *The Queens Almaine*, *Ich ging einmal spazieren* or *Von Gott will ich nicht* edited for *Lute News* 119 (October 2016) and *Lutezines* to 119, 120 & 121.

¹⁹ See transcript and translation in: MaryAnn Teresa Bonino 'Don Severo Bonini (1582-1663), his *Discorsi E Regole*' (Doctoral thesis University of Southern California 1971), pp. 592-594 & 212-214, online at: <http://digital.library.usc.edu/cdm/ref/collection/p15799coll17/id/227707>

'Li Sonatori di Strumenti di consonanze: Sonator di liuto è stato nominato Santi da Parma, Monsu Balart francese, Lorenzo Allori, d[ett]o il Tedeschino fior[ent]ino, Giovanni d[ett]o Nannicino per soprannome, e Pompeo organista del D[u]omo di Fir[en]ze ambi fior[ent]in[i]. Il S[ig]no[r] Vincenzio Galilei nobile fior[ent]ino quel gra[n] theorico. Sonatori di Tiorba Fu Antonio d[ett]o il Bardella primo ... In Roma Fiori Gio[vanni] Girolamo Casperger [Kapsberger] detto il Tedeschino.'

²⁰ The original tablature can be seen in the online facsimile at Gallica: <https://gallica.bnf.fr/ark:/12148/btv1b52506298g>

²¹ Few of the sources of the music here include divisions (only eight - all edited in the accompanying *Lutezine* - of the ~sixty total including concordances) and the ascribed sources used here are not always the ones with the divisions, although it cannot be assumed that the divisions are Ballard's.

²² Together with a tendency to add inner parts rather than simplify the harmony to two-part treble and bass as in the majority of lute settings of similar music.

²³ Edited for *Lute News* 46 (June 1998) and *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: Tree Edition, 2007), free pdf via the Lute Society website see fn 5.

²⁴ Both strains are related to an almaine by Robert Johnson: F-Pn 1185, p. 341 *Allmaine* - keyboard; GB-HAdolmetsch II.B.1, ff. 38v-39 *Ballet*; GB-HAdolmetsch II.B.1, f. 130v *Ballet* - superius; GB-Lam 603, f. 30r iii *An Almayne mr Johnsonne*; GB-Lam 603, ff. 40r-40v *Almane Mr Johnson*; GB-Lbl Sloane 1021, f. 30r *Ballet Variatio prioris*; PL-Kj mus.40641, f. 1r *Ballet*; Vallet 1615 II, p. 1 *Ballet A.9*; Vallet 1615 II, p. 30 *Ballet a 4 luts Superius* - *Contra*[tenor] - *Tenor* - *bass* - lute quartet; Vallet 1642, section 2, no. 35 *Suite de Balletz, nr.1* - violin and bass; Van Eyck I 1646, f. 17v *Frans Ballet* - recorder; the lute settings were edited for *Lute News* 108 (December 2013).

²⁵ Edited for *Lute News* 114 (July 2015): 'Complete lute music of Julien Perrichon'.

the title of courante no. 10 also in the Herbert of Cherbury lute book, the scribe was confused and wrote Ballard's name but crossed it out and replaced it with that of Saman instead, and another source credits the same courante to La Grotte.²⁶ La Grotte was a keyboard player rather than lutenist and so a courante of his could have been arranged for lute by someone else, presumably Saman rather than Ballard. Concordant sources of courante no. 11 also bears three different attributions, one each in the eleven known: the Danzig lute book ascribes it to Ballard, whereas de Moy credits it to himself and the scribe of the Schele lute book adds the name of Mercury (Mercure d'Orleans).²⁷ The six sources of courante no. 13 are anonymous except one is ascribed Ballard and another Pietreson, probably an otherwise unknown Dutch lutenist rather than referring to Sweelinck, and a further source titles it *Corandt Engl* implying an English connection. Of the eight sources of courante no. 15, one attributes it to Ballard and another to Charles Lespine. Finally, the six sources of courante no. 12 and seven of courante no. 18 are all anonymous except one attribution each to Ballard, adjacent in the same manuscript with the first titled *Cor: de Ballardt* and the second *Corandt Einsdem*, that is, Ballardt again, unless it was copied from an exemplar with a different preceding piece. These two courantes are also ascribed Gauthier (probably Ennemond, one titled *Favorite de Gaultier* but he could have just liked playing it rather than having composed it), in two and four sources, respectively, and the multiple ascriptions to Gauthier favour him as composer. The conflicting ascriptions of music that is quite similar in style suggest that scribes of manuscripts and editors of prints were confused about whether they were composed by Ballard or his contemporaries employed at the French court, such as Ennemond Gauthier (employed 1600-1631) and René Saman (1615-1625). The remaining fourteen lute solos here are ascribed only to Ballard and are found in a single source each (no. 1, 3, 7, 8, 14, 17, 19, 21-27), but it is also not certain whether he composed or arranged these either. However, it is tempting to think that the music here, and the concordant sources with divisions in the accompanying *Lutezine*, is nevertheless representative of Robert Ballard.

1. D-Hs ND VI 3238, p. 46 *Fantasia Ballard a Paris*
A(n)n'o 1615 10 Febr - CLFBal II p. 84 p. 1
2. Moy 1631, ff. 1v-2r *Ballet par Ballard* - CLFBal II p. 66 2
CZ-Pnm IV.G.18, f. 75v *Ballet*; D-Kl 4^o.Mus.108/I, f. 27r ii untitled; D-Ngm 33748/I, f. 41r *Balletto*; D-Ngm 33748/I, f. 67v *Ballet Mertelij*; Valerius 1626, pp. 203-204 *Ballet*
3. Moy 1631, f. 3r *Ballet Ballard* - CLFBal II p. 68 3
4. D-B Danzig 4022, f. 10v [Ba]llet [Ba]lardt 3
- a setting of Pierre Guédron's song *Est-ce mars: Bataille*
Airs de différents Antheurs mis en tablature de Luth. Quatriesme
(Paris, Pierre Ballard 1613), ff. 6v-7r *Est-ce Mars le gra[n]*
diu des alarmes [header: *Ballet pour madame*] - for voice and lute
5. Besard 1603, ff. 113v-114r *Galliarda Balardi vulgo passionata* 4-5
- CLFBal II pp. 71-75.²⁸ CZ-Pnm IV.G.18, ff. 12v-14r *Galliarda passionata*,
D-Sl G.I.4 III, ff. 59v-60r 1 *L'Appassionata*; D-W Guelf.18.7, ff. 201v-202r
Passionata bellissima da Ballard francese; GB-HAdolmetsch II.B.1, ff. 201v-203r
Galliarda Passionata; I-PESo P XVII.125 [2.22] (Albani), ff. 25v-26r untitled;
PL-Kj 40143, ff. 27r-28r *Passionata*, US-BEm 757, f. 6v *La Pasionatta*.
Cognates in F minor: CDN Mc w.s. (Montreal), f. 45v untitled; I-Ra 1608, f.
26v untitled; PL-Kj 40032, pp. 386-387 *L'Appassionata*; PL-Kj 40032, p. 394
La Passionatta; in G minor: B-Br II.275, ff. 42v-43r *La pasionata in tenore*
gagliarda; C minor: I-TRc 1947, f. 11v *Pasionata in tenore*; D minor: I-PESo P
XVII.11 (2-33), f. 32v *Gagliarda polacha*

6. B-Br II.275, f. 100v *Gagliarda di Monsu Balabart*: 6
- a setting of Une jeune fillette in Jehan Chardavoine's *Recueil des plus belles et
excellentes chansons* (Paris, Claude Micard 1576), ff. 135v-136v
7. Mersenne 1636-7 II,²⁹ pp. 86-87 sigs. H1v-H2r *Courante de Monsieur
Ballard sur le vieil ton* - CLFBal II p. 70 7
8. D-W Guelf 18.8, ff. 289v-290r *Volte Française Balardus* 8
- CLFBal II p. 83
9. Dowland 1610, sig. Q1v *Here beginneth the Corantos: the first whereof is
commonly knowne by the name of Mounsier Ballard his Coranto.* / *Coranto.* /
1 - CLFBal II p. 69 8-9
D-Hs ND VI 3238, p. 88 *Courante*; GB-Cfm 689, f. 36v *Sur le Courante/ de
Perrichon / Jacob*: - PolakP, p. 137
10. GB-Cfm 689, f. 31v *Courante Ballard Saman* 9
- CLFVau Saman 4³⁰
GB-HAdolmetsch II.B.1, f. 179v *Courante de la Grotte*
11. D-B Danzig 4022, f. 1v *Balardt* 10
D-B N 479, ff. 13v-14r untitled *Courante*; D-Dl M 297, p. 113 untitled;
D-Hs ND VI 3238 p. 48 *Corante Mercurij* - *Lute News* 120 (December
2016) no. 6; 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; GB-Lbl 38539, f. 17v *A volte*; RUS-Span O.No.124 (Swan), f.
40r *Cor*; Moy 1631, f. 15v *Courante par de Moy*
12. D-Ngm 33748/I, f. 46v *Cor: de Ballardt* 10-11
- CLFBal II, p. 79
B-Bc 26369, ff. 23r & 26v untitled; D-Hs ND VI 3238, pp. 82-83
Courante; GB-Cfm Mus.689, f. 62r ii *Courante Gaultier*; RUS-Span O No
124, ff. 26v-27r untitled; Moy 1631, f. 12r *Courante par gautie* -
GaultierWV³¹ VI.3
13. GB-HAdolmetsch II.B.1, ff. 212v-213r *Courante Balard* 11
CH-SO DA 111, f. 4v untitled (terminates after B strain bar 12); D-B
Danzig 4022, f. 6r untitled; D-Ngm 33748 I, f. 42v *Corandt NB Eng[les]*;
GB-Cfm 689, f. 66r *Courante: Pietreson*; Fuhrmann 1615, p. 162 *Courante* 1
14. GB-Cfm 689, f. 64v *Courante. [volte?] Ballard* 12
- CLFBal II p. 77
15. D-Hs ND VI 3238, p. 43 *Corante Ballard a Paris*
A(n)n'o 1615 - CLFBal II p. 78 12
D-B Danzig 4022, f. 41r i *Corente*; D-BAU 13.4^o85, pp. 12-13 *Courant*;
GB-Ctc O.16.2, pp. 125-124 untitled; 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*
16. CZ-Pnm IV.G.18, ff. 119v-120r *Courante Balard* 13
- CLFBal II p. 81
= GB-HAdolmetsch II.B.1, ff. 210v-211r *Courante Balard*
17. D-B Danzig 4022, ff. 9v-10r (Courante) [B]alardt 14-15
18. D-Ngm 33748/I, f. 47r *Corandt Einsdem* [Ballardt] 15
- CLFBal II p. 80
A-SPL KK 35, p. 67 untitled; CH-SO DA 111, ff. 14v-15r *Courante*
G[authier] - GaultierWV VI.10; CZ-Pnm IV.G.18, ff. 100v-101r *Courante*
Gothier; D-B N 479, ff. 15v-16r *Favorite de Gaultier*; GB-HAdolmetsch
II.B.1, ff. 215v-216r *Courante Gothier*; cf. D-U S 133b, ff. 100v-101r
Courante - mandora
19. CH-SO DA 111, ff. 35v-36r *Angelicque B[allard?]*. 16-17
20. GB-Ctc O.1.65, ff. 50v-51v *Boure[e] de Ballar[d]* 18-19
a setting of the Bourree d'Avignon (see fn 12)
21. Ballard 1631, p. 2 *Prelude* [header: *Ballard*] 20
22. Ballard 1631, p. 3 *Ballet* [header: *Ballard*] 20
23. Ballard 1631, p. 4-5 *Courante* [header: *Ballard*] 21
24. Ballard 1631, p. 8 (Ballet?) *Rocantins* [header: *Ballard*] 22
25. Ballard 1631, p. 6-7 *Courante* [header: *Ballard*] 23
26. Ballard 1631, p. 9 *Courante* [header: *Ballard*] 24
27. Ballard 1631, p. 3 *Allemande* [header: *Ballard*] 25

APPENDIX: BRANLES FROM BALLARD 1614

App 1-3 are three short anonymous branles added here as page fillers, App 2 and 3 different settings of the same one. And as an appendix to the music ascribed to Robert Ballard above, here are

²⁶ Lute music ascribed to La Grotte was edited for *Lute News* 107 (October 2013).
Nicolas La Grotte was a French court keyboard player.

²⁷ Edited for *Lute News* 120 (December 2016).

²⁸ Note the similarity in the arpeggiated figures in the B strain of no. 2 and the D strain of no. 5 - especially in D-Ngm 33748/I, f. 41r in the *Lutezine*, arguing in favour of Ballard as arranger if not composer of both.

²⁹ Pagination errors mean it is the second pages numbered 86-87 in the sequence 1-86-92-85-92-then paginated every 2 sides., see IMSLP facsimile at [https://imslp.org/wiki/Harmonie_Universelle_\(Mersenne,_Marin\)](https://imslp.org/wiki/Harmonie_Universelle_(Mersenne,_Marin))

³⁰ Edited for *Lute News* 102 (July 2012): 'Lute Music by René Saman'.

³¹ *Gaultier-Werkeverzeichnis* - a catalogue of the works of the Gaultiers in preparation by François-Pierre Goy.

all the branles he published, all from his second book of 1614: four *Branles de Village* (App 4), four *Branles de la Cornemuse* (App 5) and three *Branles Gay* (App 6), probably arranged for lute by Ballard himself. Cognate settings of App 4 were also included in Besard *Novus Partus* of 1617 and for App 5 & 6 as arrangements for instrumental ensemble in Praetorius *Terpsichore* 1612. Branles were French country dances known from the Medieval period but adopted at the French court where they were grouped, played and danced as suites. These and most of the three hundred or so branles that I have found in lute sources are for renaissance lute (vieil ton tuning), but around forty are in one of three alternative tunings, indicated as *à cordes avallée* or 'with lowered strings', all transcribed into vieil ton in the accompanying *Lutezine*.³²

- App 1.** D-Mbs 2987, f. 10r *Bransle* p. 17
App 2. NL-Lu 1666, f. 465v *Brande* 22
App 3. Valerius 1626, p. 23 *Een Fransche Bransle* 24
App 4. Ballard 1614, pp. 51-54 *Branles de Village*
 - *Premier - Second - Troisième - Quatrièmes* 25-27
 cognates: Besard 1617, sig. K1v 28 *Branles de Village* 1-4 *Testudo Maior*
 - with second parts for a lute a 4th apart: Besard 1617, sig. K2r
Pranlse de village 1-4 I.B.B. *Testudo Minor* - lute II
 additional cognates for branle 4 only: D-B Danzig 4022, ff. 4v-5r
 [B]ologna [...]esç [V]incento [Be]rnia;³³ US-BEm 757, f. 30r *Uno Baletto*;
 Vallet II 1616, pp. 12-14, [Branle de la roynel] 6 = GB-HAdolmetsch
 II.B.1, f. 235r (Branle) 6.
App 5. Ballard 1614, pp. 48-49 *Branles de la Cornemuse*
 - *Premier - Second - Troisième - Quatrièmes* 28
Praetorius 1612, pp. 7-8 Bransle simple de Novelle M. Praetor 1-4
App 6. Ballard 1614, pp. 49-50 *Branles Gay*

COMMENTARY: ROBERT BALLARD: 1. 5/3 - a3 instead of d4; 7/1 - a1 absent; 8/4 - c3 instead of c4; 14/1 - k4 instead of h4; 27/5 - a5 instead of a4; 30/5 - c3 instead of b3; 34/2 - h5 instead of i5; 39/4 - d3 instead of d2; 40/4-6 - crotchet 2 quavers instead of 2 quavers crotchet; 45/4 - d2 added. 2. double bar lines absent; 1/5 - c4 instead of c5; 4/5 - c1 instead of b1; 6/5 - a3 instead of a4; 7/2 - a7 below following b2 instead; 22/2-3 - d5-a8 instead of d4-b2; 29/3 - d5 instead of d6. 3. 8/3 - minim instead of crotchet; 13/1 - a4 instead of a5. 4. double bar lines absent; 2/6-7 - bar line crossed out; 3/1 - d5 crossed out; 8/1 - a6 instead of a7; 17/5-7 - 2 quavers crotchet instead of crotchet 2 quavers. 5. 6 instead of 3 minims in a bar (except the 1st); double bar lines absent; 21/8-9 - f1-d1 instead of d1-b1; 49-50 - bar line absent; 50-51 - bar line displaced a note to the left; 51/1 - crotchet instead of minim; 58/1 - f3 instead of e3; 64/4 - b3 instead of d3. 6. double bar lines absent; 5-6, 31-32, 36-37, 37-38, 40-41 - bar lines absent; 6/4-5 - crotchets absent; 21/3 - a3 crossed out; 31/1 - minim displaced a note to the right; 33/1 - d4 crossed out; 41/1 - crotchet instead of dotted crotchet; 41/3 - crotchet displaced a note to the right; 43/2 - scribe changed a1 to b1. 7. double bar lines absent. 8. all single and double bar lines absent; 1/5 - crotchet absent; 8/1 - dotted crotchet instead of dotted minim; 9/1 - quaver displaced one note to the right; 27/5 - minim instead of crotchet; 27-28 - double instead of single bar line; 28/1 to 35/6 - semiquavers instead of quavers. 9. anacrusis - crotchet b1 absent; 20/1-2 - double bar line absent; 39/1 - crotchet instead of minim; 39-40 - bar line absent. 10. 2/3 - crotchet instead of quaver; 5-6, 10-11, 21-22 - bar lines absent; 6/1 - crotchet absent; 16/2 to 17 1 - a3-c6 bar line a1a2b3a6 and replacement bars (used as 16-17 here) copied complete at the end of the piece. 11. 2/4 - c1 instead of e1; 7/1 & 19/1 - e3 instead of d3; 13/3-4 - semiquavers instead of quavers; 14/4 - crotchet crossed out; 16/1 - minim d3c4 absent; 19/2 - c3 crossed out; 22/3 - c2 instead of e2; 24/2 - c4 instead of a4; 25/2-4 - c3-d3-a2 instead of c2-d2-a1; 33/2 - semiquaver added; 34/1 - fermata d3c4 absent. 12. diapacons notated as 7, 8, 10 instead of a, /a, ///a; 11/1 - quaver instead of crotchet; 15 - quaver crotchet quaver crossed out and replaced by crotchets; 30/2-3 - dotted crotchet semiquaver displaced a note to the left. 13. anacrusis/1 & 1/1 - c2 crossed out; 22/4 - crotchet absent; 31-32 - bar line absent. 14. 9 - bar absent; 10/1 - f2 instead of c2. 15. 10 & 18 - bars absent (but present in concordant sources); 17-18 - double bar line absent; 19/1-3 - b2-a3-c3 instead of b3-a4-c5; 29/1 - d1 instead of a1; 31/2-5 - quavers d3-b3-a3-c4 absent; 32/1 - a4 absent. 16. double bar lines absent. 17. double bar lines absent; first bar line absent;

- [Premier] - *Second - Troisième*[esme]

Praetorius 1612, pp. 8-9 *Bransle Gay - Bransle Gay - Bransle Poictou*

GUARDA ME LAS VACAS FOR VIHUELA

Lute News and *Lutezine* 134 (July 2020) included all the vihuela settings of the Spanish romance *Conde Claros* and is followed here with variations on another Spanish romance, *Guarda me las vacas* [look after my cows]. The instrumental arrangements mostly for vihuela of are based on the romanesca ground (scale degrees of III-VII-i - V-III-VII-i/V-i, 3-bars each in E^b-B^b-c-G-E^b-B^b-c/G-c in the setting here). None of the sources are of English provenance, but it was presumably known in England as it is quoted in 'The Shepherd Carillo his song' in John Flasket's collection of pastoral poems *Englands Helicon* (London, printed by I. R. 1600), sigs. M1r-M2r, headed 'Guarda mi las Vaccas Carillo, por tu fe, Besa mi Primero, Yo te las guardare'.³⁴ The example here is from a vihuela manuscript into which was copied the first three of four variations by Luis de Narvaez in book six in his *Los seys libros del Delphin de musica de cifras para taner Vihuela* (Valencia 1538) - the complete Narvaez setting and all the other settings I know are in the *Lutezine*.³⁵

V1. S-Mn 6001 (Flores), p. 20 ff. 278r-278v [Cuat]ro *diferentias*

de vacas de narvaez - 3 of the 4 variations in Narvaez:

30

Narvaez 1538, ff. 86v-88v *diferencias guardame las vacas* - bars 1-66

John H. Robinson - April 2021

1/1, 32/1, 44/1, 60/1 - crotchets instead of dotted crotchets; 1/2-3 - 2 semiquavers instead of quaver crotchet; 5/3 - quaver displaced a note to the left; 17/1 - a3 instead of c3; 20/1-2 - minims instead of crotchets; 21-23, 55-56, 61, 67-69 - crotchet above 2nd instead of 1st note of each bar; 32/2-5, 42/4-5 - quavers absent; 37/1-6 - quavers absent; 36-37, 39-40 - bar lines absent; 38/3 - d5 crossed out; 39/1, 49/4, 84/5, 85/1 - crotchets absent; 43 - duplicate bar omitted here; 49/4 - c5 crossed out; 51/1-54/3 - minims instead of crotchets; 57/2 - c3 instead of d3; 58/3-4, 74/3-4 - quavers instead of semiquavers; 74/1 - a2a6 instead of b2a7; 74/2 - a2 absent; 90/3 - a8 below the following c3 instead of a6; 91/3 - a5 absent. 18. diapacons notated as 7, 8, 9, 10 instead of a, /a, ///a, ///a; 10/1 - quaver instead of crotchet; 18/1 crotchet instead of dotted crotchet. 19. 4/1, 8/3, 14/2, 20/1, 22/1, 24/3, 30/3, 58/2, 86/3 - dots only instead of dotted crotchets; 33/1, 34/1 - dotted quavers instead of dotted crotchets; 37-38, 65-66 - bar lines absent; 49/<2 - d2a3 crossed out; 78/6 - c3 instead of d3; 66/1 - semiquaver instead of quaver; 69/8 - crotchet absent; 80/9-11 - a2-c2-d2 instead of c2-d2-a1; between 80-81 - following bar duplicated and crossed out; , 84/2-3 - 2 semiquavers a4-c4 absent. 20. 5/6, 11/6, 21/7-8, 26/3-6, 31/3-4, 36/1, 40/1-2, 44/1, 47/3, 52/3, 64/2, 69/6, 80/3-4, 86/1-2 - tablature letters obscured down central crease in the tightly-bound original and reconstructed here; double bar lines absent; 6/4 - crotchet absent; 7/2 - b3 instead of c3; 16/4-5 - quavers absent; 17/1-4 - bar absent; 21/1 - d5 crossed out; 25/6-7 - bar line crossed out; 27/8 - a1 instead of f1; 42/1 - d6 instead of d5; 42/3 - a4 instead of c4; 58/1-2 - top left corner of page missing so tablature letters on 1st course may have been lost; 84/1 - d1 instead of a1; 88/5 - a6 instead of b6; 90/1 - c2c3d4a8 instead of c2d3c4a5. 21. no change. 22. 3-4 - double instead of single bar line. 23. double bar lines absent. 24. double bar lines absent. 25. double bar lines absent; 35/1, 48/1 - e4f5 instead of a4; 36/1 - e4 instead of a4. 26. double bar lines absent; 9/4 - dot under b3 instead of a6; 28/1, 40/1 - e4f5 instead of a4. 27. no change. **APPENDICES:** **App 1.** single and double bar lines absent except 2-3; 2/2 - c2 instead of a2; 2/between 3-4 - minim c2 added; 3/5, 4/1, 5/5, 6/1 - a5 absent; 4/5 - a6 absent; 6/1-2 - minims instead of crotchets. **App 2.** no change; followed by a bar of 4 crotchets d2d3a4-c2d3a5-a2c3a6-d3a5. **App 3.** 1/4 - a3 instead of c3. **App 4.** 48/5, 55/2 - a4 instead of c4. **App 5.** no change. **App 6.** 32/2 - minim absent. **V1.** 28/4, 37/4 to 38/1, 46/3 to 47/2 - missing due to trimming of the left and right edges of the pages; 43/2 - f1 instead of f2; 55/2 - e5 crossed out; 62/1-2 - c5-a5 added; after 66 - 2 crotchets d3-a5 minim d3a5 added.

³² Branles included in supplements: Lorenzino Tracetti (2) in *Lute News* 131, and Jacob Reis (2) and Cidrac Rael (1) in *Lute News* 134 (July 2020).

³³ Edited for *Lute News* 106 (July 2013), no. 6.

³⁴ Online facsimile as a free Google e-book at:

https://books.google.co.uk/books/about/England_s_Helicon.html?id=Gj0UAAAYAAJ&printsec=frontcover&source=kp_read_button&redir_esc=y#v=onep

age&q&f=false

³⁵ Mensural transcriptions and a description of the sources by John Griffiths can be found on the website of the Research group for the study of music and culture of the 15th-17th centuries: <http://contrapunto.uva.es> go to 'Music' -> 'musical editions' and scroll through list.

1. Fantasia Ballard - 8Eflat

D-Hs ND VI 3238, p. 46

1

10

19

25

32

41

50

/a

/a

2. Ballet par Ballart - 7F8Eflat10C AA8BB10

Moy 1631, ff. 1v-2r

1 2 3 4 5 6

7 //a /a

7 8 9 10 11 12

7 /a a //a //a /a

13 14 15 16 17 18

13 //a

19 20 21 22 23 24

19

25 26 27 28 29 30

25 /a a //a

31 32 33 34 35 36

31 /a a //a

3. Ballet par Ballart - 7F10C AB8

Moy 1631, f. 3r

1

6

11

This musical score is for a piece titled 'Ballet par Ballart' from a manuscript dated around 1631. It consists of three systems of music, each with a single melodic line and a corresponding bass line. The notation is in a historical style, featuring various note values and rests. The first system (measures 1-5) includes a repeat sign and a fermata. The second system (measures 6-10) also features a repeat sign. The third system (measures 11-15) ends with a fermata. The score is marked with '1', '6', and '11' at the beginning of each system.

4. (Ba)llet (Ba)lardt (Est ce mars) - 7F AA4BB5

D-B Danzig 4022, f. 10v

1

7

13

This musical score is for a piece titled '(Ba)llet (Ba)lardt (Est ce mars)' from a manuscript dated 1631. It consists of three systems of music, each with a single melodic line and a corresponding bass line. The notation is in a historical style, featuring various note values and rests. The first system (measures 1-5) includes a repeat sign and a fermata. The second system (measures 6-10) also features a repeat sign. The third system (measures 11-15) ends with a fermata. The score is marked with '1', '7', and '13' at the beginning of each system.

5. Galliarda Passionata Balardi - 7F AA8BB16C20D19

Besard 1603, ff. 113v-114r

1 a a a a a a a

8 a a a a a a

14 a

20

26

32 a a

37

42 43 44 45 46 47

42

a

48 49 50 51 52 53 54

48 a

a

55 56 57 58 59 60 61

55

a

62 63 64 65 66 67

62

68 69 70 71 72 73

68 a

a

a

74 75 76 77 78 79 80

74

a

a

81 82 83 84 85 86

81

a

a

6. Gagliarda di Monsu Balahart (Une jeune fillette) - 7F AA8BB16

B-Br II.275, f. 100v

1 2 3 4 5 6 7 8

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

a a a b b a a

9 10 11 12 13 14 15 16

a b b a b a b a c a c a c f

a a a b b a a a a a

9 a a a

17 18 19 20 21 22 23 24

f f f f b b a b b a f b b b a a

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

b a a a a a a

17

25 26 27 28 29 30 31 32

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

a c a c a c a c a c a c a c a

a a a a a a a

25 a

25

33 34 35 36 37 38 39 40

f f b f b b a b b a b b f b f b a b b a a

a c a c a c a c a c a c a c a

a b b a b a a a a a a

33

41 42 43 44 45 46 47 48

b b a a b a b a f f g f c c

a c a c a c a c a c a c a c a

a b b a b a a a a a a

41 a

41

7. Courante de Monsieur Ballard - 7F10C AA14BB12

Mersenne II 1636, pp. 86-87

3

11

19

25

32

40

46

8. Volte Françoise Balardus - 7F A16B12C8

D-W Guelf. 18.8, ff. 289v-290r

1 a a e a a a a a a a

11 a a e a a a a a a a

19 a a a a a a a a a a

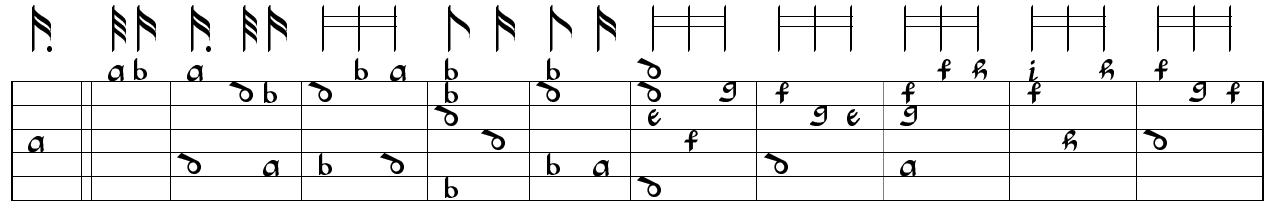
29 a a a a a a a a a a

9. Mounsieur Ballard his Coranto - 7F A20B20

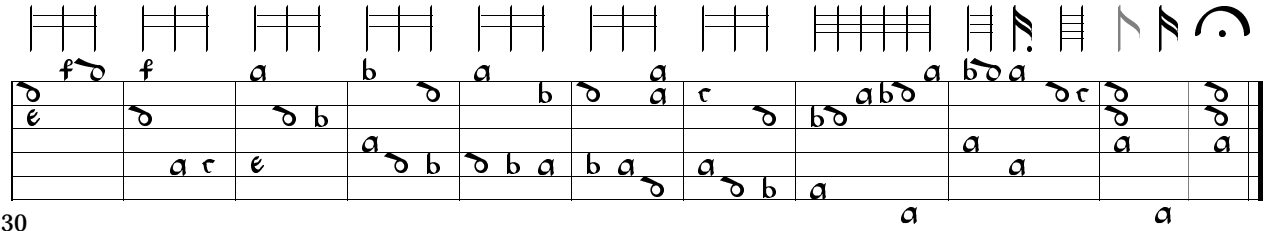
Dowland 1610, sig. Q1v

1 a a a a a a a a a a

11 a a a a a a a a a a



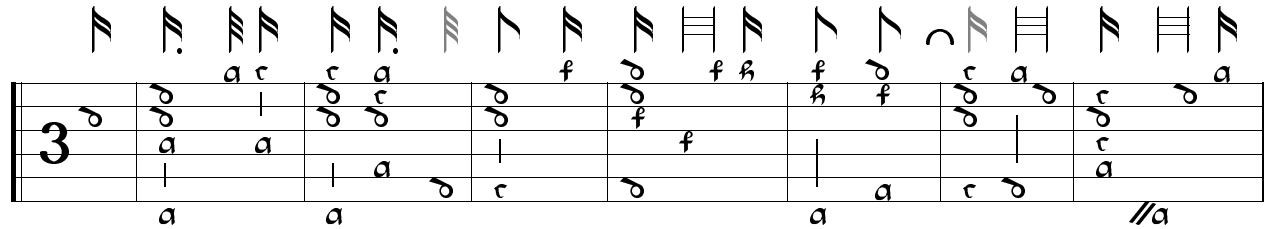
20



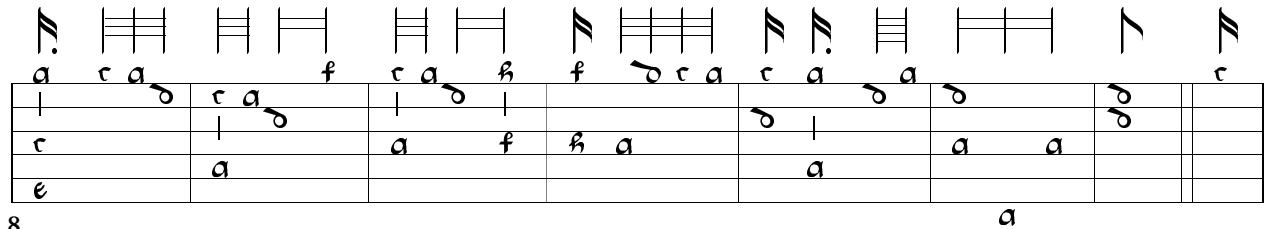
30

10. Courante Ballarde Saman - 7F8E9C A14B18

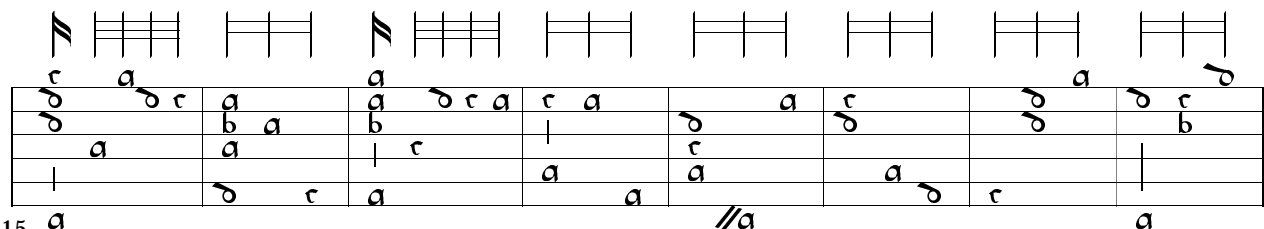
GB-Cfm 689, f. 31v



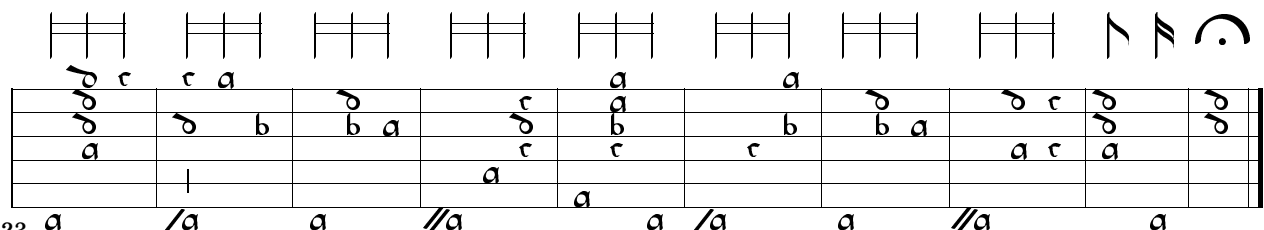
8



15



23



11. (Courante) Balardz - 7F8E9C A16B18

D-B Danzig 4022, f. 1v

3

9

18

26

12. Cor(ante) de Ballardt - 7F8Ef10C A16B16

D-Ngm 33748/I, f. 46v

3

9

14. Courante (Volte?) Ballard - 7F9C A15B16

GB-Cfm 689, f. 64v

1

12

23

15. Courante Ballard - 7F A16B16

D-Hs ND VI 3238, p. 43

12

23

16. Courante Balard - 7F8E10C AA14BB14

CZ-Pnm IV.G.18, ff. 119v-120r

3

11

20

29

39

48

3

11

20

29

39

48

17. (Courante) (B)alardt - 7F8Eflat10C AA8B16C12DDD16

D-B Danzig 4022, ff. 9v-10r

3

9

17

27

37

46

56

66

76

84

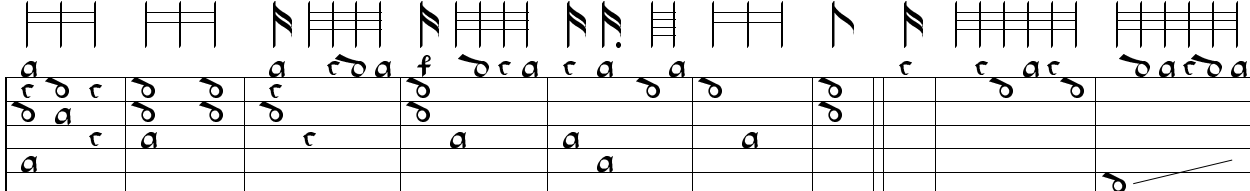
18. Corandt Eiusdem (Ballardt) - 7F8Ef9D10C A12B12


D-Ngm 33748/I, f. 47r

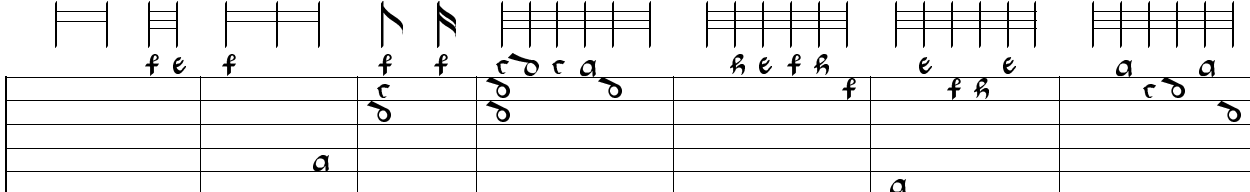
8

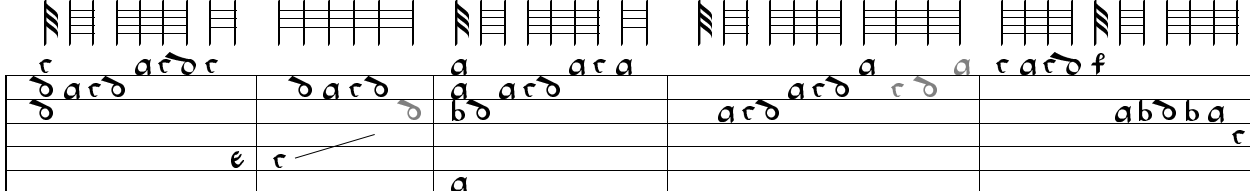
16


[illegible]

54 

63 

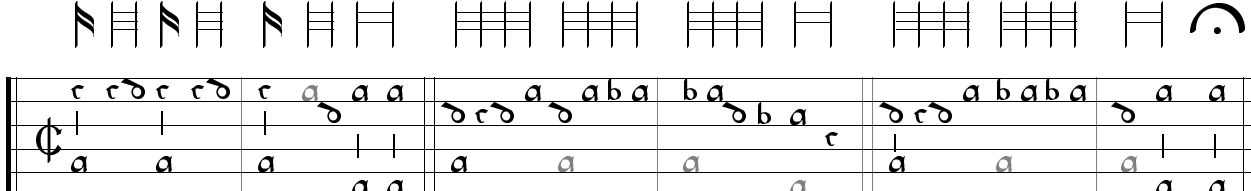
70 

77 

82 

App 1. Bransle - AAA2

D-Mbs 2987, f. 10r



20. Boure(e) de Ballar(d) - 7F8Eflat9C A8B8B8x2+?

GB-Ctc O.1.65, ff. 50v-51v

Handwritten musical notation for measures 1-6, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (flats, naturals).

Handwritten musical notation for measures 7-13, continuing the piece. Measure 7 is marked with a '7' below the staff.

Handwritten musical notation for measures 14-19, continuing the piece. Measure 14 is marked with a '14' below the staff.

Handwritten musical notation for measures 20-25, continuing the piece. Measure 20 is marked with a '20' below the staff.

Handwritten musical notation for measures 26-31, continuing the piece. Measure 26 is marked with a '26' below the staff.

Handwritten musical notation for measures 32-37, continuing the piece. Measure 32 is marked with a '32' below the staff.

Handwritten musical notation for measures 38-43, continuing the piece. Measure 38 is marked with a '38' below the staff.

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (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 B, and 'The' under A. The word 'The' is also written under the final D note.

44

/a

[illegible]

50 /a

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The rhythm is indicated by a series of vertical lines (stems) and a few horizontal lines (beams) connecting some notes.

57

 $\frac{1}{a}$

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

66

/a

74

 $\frac{1}{a}$ [illegible]

82

21. Prelude Ballard - transcribed from (edeff) 7F8E9D10C

Ballard 1631, p. 2

1

7

13

19

22. Ballet Ballard - transcribed from (edeff) 7F8E10C AB4

Ballard 1631, p. 3

5

23. Courante Ballard - transcribed from (edeff) 7F8E9D10C AABBB12 Ballard 1631, pp. 4-5

3

9

17

25

33

41

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

Ballard 1631, p. 8

1

7

12

17

22

App 2. Brande - 7F AB4

NL-Lu 1666, f. 465v

1

7

12

17

22

25. Courante Ballard - transcribed from (edeff) 7F8E10C AABB12

Ballard 1631, pp. 6-7

3

9

17

23

33

40

26. Courante Ballard - transcribed from (edeff) 7F10C AA8BB12

Ballard 1631, p. 9

3

9

17

25

33

App 3. Een Fransche Bransle - 7F AB4

Valerius 1626, p. 23

C

C

C

C

C

C

C

27. Allemande Ballard - transcribed from (edeff) 7F8E9D10C AB6

Ballard 1631, p. 3

1

5

9

App 4. Branles de Village 1-4 - 7F8Ef10C

Ballard 1614, pp. 51-54

1

7

13


19

[illegible]






















24

c	a	f	f	e	c	f	f	e	c	a	f	f	e	c	a	f	e
										δ	c δ c a
							δ										
a	c	a	c	a	c	/	a	c	/	a	c	a	c	a	c	c	a
a	a			a	/	a	/	a	c	a	c	a	c	a	c	a	c

30



 a a a c a c e f e c c a c c a a a a f e c

37

a c a c	a c a c	a c a c	a c a c	a c a c	a c a c
a c a c	a c a c	a c a c	a c a c	a c a c	a c a c
a c a c	a c a c	a c a c	a c a c	a c a c	a c a c

44

50

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

57

64

70

76

82

87

93

App 5. Branles de la Cornemuse 1-4- 7F810C

Ballard 1614, pp. 48-49

1

1 a a a a a a a

8 a a a a //a //a

15 a //a a //a

21 a a a a a a a a

28 a a a //a a a a a a

35 a a //a

42 //a //a //a a a

App 6. Branles Gay 1-3 - 7F10C

Ballard 1614, pp. 49-50

1

3

a a a a f a f a a a a a

8

a a a a

15

///a

22

///a

29

///a

36

a a a a a a a a

44

a a a a a a a a

V1. Diferencias de bacas de Narbaez - 3x22bars

S-Mn 6001, ff. 278r-278v

1

1

1

13

13

25

25

35

35

45

45

57