

THE LUTE SOCIETY MUSIC EDITIONS

114 Early to Intermediate Pieces for Renaissance Lute

Edited by John H. Robinson from Sächsische Landesbibliothek
Dresden M 297, a Student Lute Book copied 1603-1620, and
other manuscripts

'Now you have a good Lute, it behoveth you to love it and use it well for by the usage you shall show your love, therefore mark how you ought to use your Lute, above all things keep it from wet, for wet will spoil the strings and make loose the ribs, and when you have done playing upon it, put it up into the case, putting the *Trebles* a little down, but first you shall learn to handle your Lute with a comely grace, ready to play with delight, and to this purpose ... do as I shall instruct you'

Thomas Robinson *Schoole of Musicke* (London 1603)

'things short and not hard: deliuered vnto thee of purpose to guide thy hand to some proper vse of plaie, and withall to search and feele if the [Lute] be well in tune: things verie well also becomming any man as a preface before he shall proceede to do any determinate matter'

Antony Holborne *The Cittharn Schoole* 1597, sig. A3v

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INTRODUCTION

As a sequel to previous Lute Society editions of didactic music for renaissance lute,¹ this edition presents an anthology of lute solos largely intended for players of intermediate ability, but also including music that will appeal to beginners,² as well as a sprinkling of items that will challenge, and hopefully excite, even the most advanced players.³ This diversity is partly a consequence of the inclusion of the entire contents of one original source, Sächsische Landesbibliothek Dresden [D-Dl] MS M 297,⁴ in addition to a selection of attractive music selected from seven other manuscripts, all but two not yet available in either facsimile or modern edition. The music includes a variety of genres, from preludes, fantasias and vocal intabulations, to ballad and folk song settings, as well as a range of dance forms, presenting a cross section of European lute music in the early seventeenth century. Particularly well represented are courantes and ballets from France, almandes and lieder from Germany, passamezzos, gagliardas and other characteristic pieces from Italy, and settings of ballads or folk tunes from the Low Countries and England, as well as Continental settings of music by John Dowland. The high proportion of attractive settings in the main source suggest that the owner, who may be the young lutenist illustrated in the pen and ink drawing in the manuscript used on the cover of this edition,⁵ was fortunate in having access to fine examples of the current music circulating in Europe. However, that the quality of the repertory available to him or his teacher(s) was not unusual is reflected in the number of concordant and cognate versions found in contemporary sources. The reader can appreciate this from the detailed inventory of concordant and cognate versions that accompanies this edition, revealing an enormous range of contemporary sources that share items of the same repertory. Despite the apparent popularity of the music, the composer names are rarely found in the sources or the concordant versions; the few that can be identified are found in the table of contents and the inventory.

All the music here is for a lute in renaissance, or *viell ton*, tuning,⁶ and includes solos for lutes of six to ten courses, and

so is an anthology of music for a ten course lute but can be played on other lutes by adapting the notes on diapasons that are lacking. About a third of the items here use only six courses, but the majority require combinations of 7th, 8th, 9th or 10th courses, the 7th tuned to F (assuming a nominal pitch of G), the 8th tuned to E or E flat, the 9th tuned to D and the 10th to C. For consistency, the notation for the diapasons is standardised and notated below the sixth line of the stave as letters *a*, */a*, *//a* and *///a*, respectively.⁷

The principal source for this edition is a manuscript now with the shelfmark M 297 in the Sächsische Landesbibliothek in Dresden [D-Dl].⁸ The front cover of the original parchment binding is impressed with the letters 'B K S S' and the date '1603', which might suggest the initials of the owner and the date of binding. However, there is no internal evidence from the manuscript to link it to the B K S S on the cover, which in any case may not be the initials of the owner but an abbreviated epigram or saying. The 206 pages comprise a compendium of verses for songs in German and Latin largely without melodies, as well as lute solos and childlike drawings. The 68 lute solos occupy only 82 of the pages, and are copied in French tablature for ten-course lute in a single hand (with the exception of n° 65), illustrated in fig. 1 below. Much of the music copied by or for the owner is amateurishly written and quite corrupt, with frequent errors of omission of bars and in the placement of tablature letters and bar lines, so that considerable reconstruction was required, based on other sources when known. The reconstructions are too extensive to detail here in a critical commentary, and so interested parties are directed to study the original manuscript for themselves from the online facsimile.⁹

The title page of MS M 297 reads '(Here) are following, one after the other, even more different secular and decent songs and verses, to their abovementioned melody',¹⁰ followed by eight song texts filling the first 65 pages,¹¹ suggesting the manuscript was principally a collection of songs.¹² One of the songs is titled 'Student's song' and others refer to young women of Jena,¹³ leading Johannes Wolf to call the manuscript

¹ *Lessons for the Lute* (The Lute Society 1983); *58 Very Easy Pieces for Renaissance Lute* (The Lute Society 1999); *40 Easy to Intermediate Pieces for Renaissance Lute* (The Lute Society 2002); and *70 Easy to Intermediate Pieces for Renaissance Lute* (The Lute Society 2009).

² For example, try n° 1-3, 26, 29, 39, 42, 46, 55, 58, 60, 67, 69, 70, 72, 74-79, 83, 91, 93, 96, 98, 104, 106 and 108.

³ For example, try n° 4, 8, 34, 37, 64, 80, 81 and 112-114.

⁴ One tablature stave of cadential formulae headed NB on p. 99 has been omitted, as well as four items in mensural notation: songs entitled *Ach bögester Gott* on p. 4 (followed by 32 verses on pp. 5-20) and *Recht seer hast mich* on p. 22 (followed by 7 verses on pp. 23-26), an untitled stave on p. 159, and a *Tantz - Proportz* on pp. 160-161. An inventory of all the music with partial concordances are listed in Meyer II, pp. 114-117.

⁵ The picture could be interpreted as a family scene with a trio of violin, lute and bass viol playing music around a table, with father or music teacher looking on (or alternatively, father playing the bass viol and grandfather looking on, or the bass viol player could be the tutor). The toddler blowing the cornetto is presumably not part of the ensemble but is annoying the group by trying to join in!

⁶ Pitches for the first six courses, from the highest, g' d' a f c G, all intervals of fourths except a major third between third and fourth courses. Alternatively, if tuning on adjacent courses by stopping the lower course to sound in unisons, then fret positions on the lower of the two courses, starting from the highest course, are *ffeff*.

⁷ Thirty seven are for 6-course lute; another thirty seven require the addition of a 7th course in F; ten require up to nine courses and the

remaining thirty require up to 10 courses - the required diapasons are shown in the titles to the tablature.

⁸ The manuscript was recorded with the shelfmark M 148 in the Dresden library catalogue in 1883, by F. Schnorr von Carolsfeld, *Katalog der Handschriften der Kgl. Öffentlichen Bibliothek zu Dresden* (1883), pp. 528-529. No detailed study of the manuscript has been published, apart from brief descriptions in Wolfgang Boetticher, *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*, Répertoire International des Sources Musicales: Bvii (München, G. Henle, 1978), pp. 95-96, and Meyer II, p. 114.

⁹ <https://digital.slub-dresden.de/werkansicht/dlf/97144/1>

¹⁰ 'Folgend andere noch mehr weltliche züchtige lieder vnnd Reimen, Ein ander auf seine darob verzeichnete Melodey' found on page 3 (pages 1 and 2 are missing) and translated by Peter Király, which could suggest a companion volume, now lost.

¹¹ Apart from one lute solo on p. 57, lute solos fill most of pp. 66-150 after which are found a further twelve song texts, on pp. 151-204.

¹² Twenty-seven songs in all, without music except two with melody in mensural notation and three accompanied by a lute intabulation (reproduced here as solos n° 4, 56 and 57). A transcription of the first lines of all the 'songs and rhymes' in the manuscript are listed in Meyer II, pp. 114-117.

¹³ p. 158: 'Ein schön studenten Liedlein: Lustig woollen wir vnß erzeigen' - Students song; p. 151: 'Nomina Puellarum Jensenium, Panis, Anas, Bombyx, Pennalis, Porcus, auernus ...' - about Jena girls calling them with rather ugly names; pp. 155-156 'Ein Jänisch jungfern liedt Mein Junges [herz] sich nicht betrübt' [a song about a young virgin from Jena].

'Liederbuch eines Jeneser Studenten BKSS'.¹⁴ The amateurish nature of the hand that copied the tablature, together with the childlike drawings,¹⁵ are consistent with use by a student. The first item of tablature is a lute setting of *Leid und Neid*, found in Valentin Haussmann's *Rest von Polnischen und Andern Tantzgen* published in 1603,¹⁶ the same year as the date on the manuscript's original binding. On the inside rear cover, in the same hand as the rest of the manuscript, is written a list of titles for which music is not found in the manuscript, including *O Corydon Laß dein Schalmey*, by Johann Hermann Schein, published in Leipzig in his *Musica boscareccia, oder Wald-Liederlein auff italian-villanellische Invention* in 1621.¹⁷ It is thus possible that the manuscript was begun in 1603 when the book was bound, but remained in use into the 1620s.

The remaining forty-six items in this edition are from seven other manuscripts. Two vocal intabulations, five German tantz, and eight Italian dances (n° 24, 40, 92, 94, 95, 97, 99-102, 106-108, 110 and 111) are found in PL-Kj, Mus. ant. pract. W 510, manuscript additions in French and German tablature for 6-course lute dated 1563 and 1570 and added to a copy of Rudolph Wyssenbach's *Ein schön Tabulaturbuch auff die Lauten* (Zurich, Jacob Gessner 1563).¹⁸ An additional twelve items for 6 or 7 course lute (n° 35, 46, 58, 72, 79, 91, 93, 96, 98 and 103-105), comprising settings of an English mask tune, four Dutch folk tunes (two in two different keys), three passamezzo pavans and two passamezzo galliards, are from NL-Lu MS 1666, the lute book copied by Adriaan Joriszon Smout for 7-course lute beginning c.1595-1600, but known as Johan Thysius's lute book after its later owner.¹⁹ Seven more (n° 11, 33 and 86-90), three galliards, three courantes and a ballo, for 6- or 7-course lute, are from PL-Kj Mus. MS 40032, known as the Barbarino lute book, copied in Italian tablature c.1580-1611.²⁰ The prelude, recercar and three fantasias (n° 42, 67 and 112-114), is all the music in these genres present in the main part of manuscript UKR-Lu MS 1400/I, for 6-course lute and copied in French and Italian tablature dated 1555 and 1592.²¹ Two courantes for 7-course lute (n° 26 and 85) are found in A-Lla MS hs. 475, a lute book otherwise including

many intabulations of music of Hans Leo Hassler and English pavans and galliards, copied in German tablature for Michael Eijserst of Nürnberg c.1610, and two German dances (n° 49 and 84) in CH-Bu MS F.IX.70, Emanuel Wurtsisen's lute book copied for 6 to 9 course lute in German tablature dated 1591 and 1594.²² One item each from another three manuscripts completes the edition: an allemande (n° 5) from A-KR MS L81, inscribed Herrn Halwihl of Innsbruck, copied in French and Italian tablature c.1640-1650; a courante (n° 83) from D-LEm MS II.6.15, the lute book of an unnamed German Protestant student in Leipzig dated 1619; and a German dance (n° 109) related to one of Joan Ambrosio Dalza's settings of the Pavana alla Venetiana, from D-W MS Guef 18.8, the second of Philipp Hainhofer's lute books, which he copied in Italian tablature c.1603-4.²³

Some of the dance forms included here are based on popular Italian grounds. The ground known as the passamezzo moderno is one of the most frequently encountered in passamezzo variations and related galliards, and is recognized by the chord sequence or ground in the bass of I-IV-I-V-I-IV-I/V-I.²⁴ The passamezzo moderno ground is found in the passamezzi n° 29 and 93 and galliards n° 58, 86 and 103, as well as the two settings of *Les Bouffons*, n° 108 and 111. Another frequently encountered ground is the passamezzo antico, also found in passamezzo variations and their galliards, which uses the chord sequence i-VII-i-V-III-VII-i/V-i. The passamezzo antico ground is found in n° 34, 105 and 110, as well as the Padoana n° 100. The ground known as the *folia*, with the chord sequence i-V-i-VII-III-VII-i/V-i is used in settings of the Spanish Pavan, also known as Pavana Hispanica (n° 29 and 30).

The titles in the contents list have been modernised and the original titles and ascriptions are given in the inventory, together with translations of the titles²⁵ as an aid to understanding the mood or purpose of the music.

John H. Robinson - June 2010/ revised July 2021

¹⁴ Johannes Wolf, *Handbuch der Notationskunde* (Leipzig, 1919), vol II, p. 103. However, Ernst Pohlmann *Laute Theorie Chitarrone* (Bremen, ERES, 1982), p. 142 used 'Liederbuch eines Jenaer Studenten, Jena 1603', 'Jenaer' indicating someone living in Jena and 'Jeneser' someone originating from Jena, thanks to Peter Király for the translation.

¹⁵ Drawings are found on pp. 42, 48, 58, 83, 157, 164 and 165.

¹⁶ The music is also found as 'Intrada XV, List und Neid' for six voices in *Erster Theil Neuer Lieblicher vnd Zierlicher Intraden*, published by Michael Altenburg in 1620. MS M 297 also includes additional settings of works by Haussmann, lute solos n° 39 and 77 (see inventory), and the song on pp. 43-47 'Vonn grundt deß hertzenn mein' - Lynn n° 216.

¹⁷ Thank you to Peter Király and Perk Loesch for information on the provenance of MS M 297.

¹⁸ Inventory with incipits in Kirsch-Meierrot, pp. 385-411 and inventory in Meyer III/2, pp. 98-102.

¹⁹ Inventory and concordances in the facsimile edition: Leiden and Utrecht, Nederlandse Luitvereniging and Koninklijke Vereniging voor Nederlandse Muziek-geschiedenis 2009.

²⁰ Inventory with incipits in Kirsch-Meierrot, pp. 1-53; and inventory in Meyer III/2, pp. 102-112.

²¹ Except for the later addition of three fantasias by John Dowland - DowlandCLM n° 2, 3 and 6, see Levi Sheptovitsky *The Cracow Lute Tablature: Study of the manuscript and critical edition* (doctoral thesis, University of Paris-Sorbonne and University of Bar-Ilan 2003). Inventory in Meyer III/2, pp. 263-265. The F on the 7th course in the final chord of n° 114 added editorially.

²² Inventories in Meyer III/1, pp. 98-106 and I, pp. 11-27.

²³ Inventories in Meyer III/1, pp. 72-77, II, pp. 159-175 and II, pp. 302-316, respectively.

²⁴ The steps in the 8-note scale are designated I (*ut*/tonic), II (*re*/supertonic), III (*me*/mediant), IV (*fa*/sub-dominant), V (*sol*/dominant), VI (*la*/submediant) and VII (*te*/leading note). The ground also represents the chord sequence and upper-case roman numerals indicate major chords and lower case minor chords.

²⁵ Thank you to Catharien Hilken for translation of the Dutch titles and Rainer aus dem Spring for the German titles. Some titles appear abbreviated and incomplete but were presumably well known to an early 17th century audience.

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manuscript and permission to reproduce p. 90 of the manuscript D-Dl M 297 shown in figure 1 below and the pen and ink drawing from p. 58 of the manuscript used for the cover illustration, and David van Edwards for his interpretation of the illustration. Thank you to Peter Király for information about the provenance of D-Dl M 297 and for comments on the prefatory text. Finally, thank you to Chris Goodwin for providing the note on adapting lute music for a reduced number of courses, found on p. viii.

EDITORIAL METHOD

The music is reproduced in French tablature using Wayne Cripps tablature-setting programme TAB version 4.3.70 on an Apple iMac with Intel Core i5 running macOS 10.14.6. The principal source [D-Dl M 297] is in French tablature, and the seven other primary sources used are variously notated in French, Italian or German tablature, but are all transcribed into French tablature here. The tablature was edited to include additional double bar lines in some items to reveal sections in the dance forms when absent in the original. Repeat signs in the dances are shown irregularly in the sources, and are omitted here. No ornaments are present in the original sources of the music used and so none have been included in the tablature. It is recommended that repeats and ornaments are added at the player's discretion.

Playing indications have been added when present in the original sources (tacitly edited in places), such as: (i) single dots under tablature letters, indicating 'weak beats' plucked with the right-hand index finger or chords plucked without the use of the thumb, and occasionally two dots to indicate the middle finger; (ii) vertical lines between notes of a chord to indicate plucking the chord as one rather than spread; and (iii) sloping

lines under the tablature letters or 'x' to the right of a tablature letter to indicate holding notes in a sequence until the next one.

An inventory of concordances and cognates is provided, in which sources listed immediately below are closely concordant, whereas those marked 'cognate' are different settings of essentially the same music, and 'cf.' refers to other forms of the same music. The sequence of concordances and cognates is alphabetical for manuscript sources, followed by prints in chronological order. Details of the sources are listed alphabetically in the bibliography together with published facsimile and modern editions. All the lute sources of many of the popular items have been edited in the tablature supplements to *Lute News* and the *Lutezine* as indicated in footnotes. Many original sources are accessible as free online facsimiles. This is not a critical edition of the principal source D-Dl M 297, as the tablature required much reconstruction undertaken with the aid of concordant sources when known, but editorial alterations are not detailed in the commentary.

Earlier volumes in this series include some general advice on practising, and suggestions for further teaching materials and repertoire, which has not been repeated here.

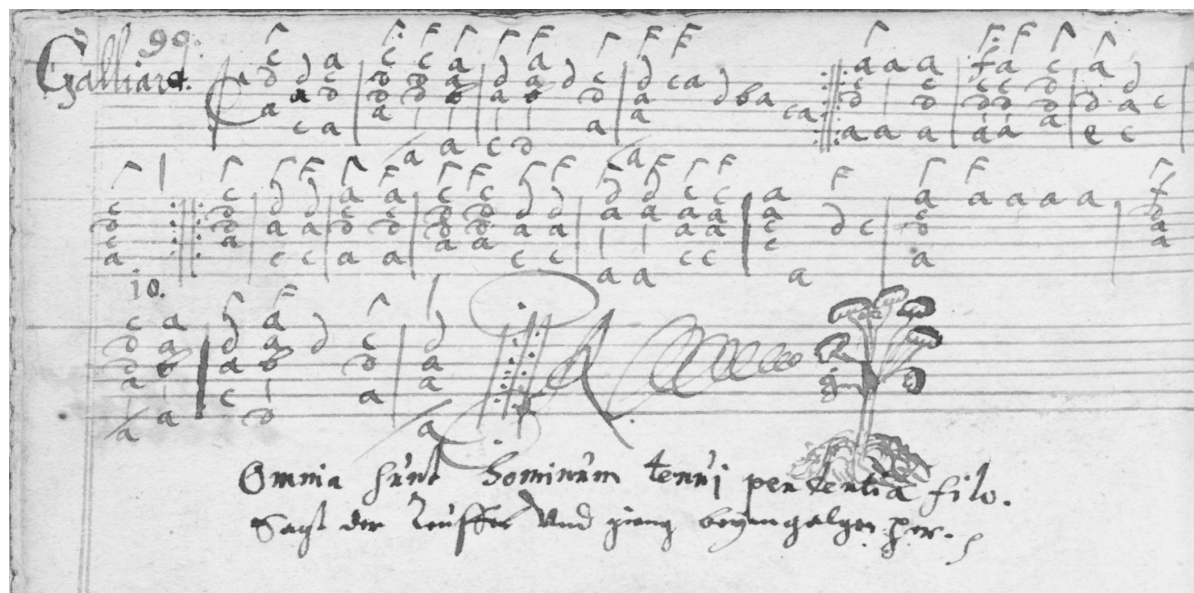


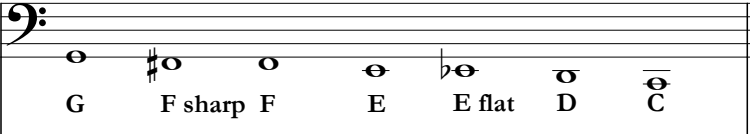
Figure 1. Facsimile of the original tablature for n° 20 found on p. 90 of D-Dl M 297, reproduced with permission of the Sächsische Landesbibliothek Dresden. The Latin epigram in the bottom margin reads: 'Omnia sunt hominum tenui pendente filo.' / [Et subito casu, quae valere, ruunt.], Ovid, *Epistolae Ex Ponto* IV, 3, 35, translating as 'All human things hang on a slender thread, the strongest fall with a sudden crash'. The following line in German reads 'Sagt der Teuffel vnd gieng beym galgen her' translating as 'Said the Hangman and went to the gallows', a suitable addendum. Thank you to Rainer aus dem Spring for identifying the source, and Rainer aus dem Spring and Jan Burgers for the translations.

NOTE ON ADAPTING LUTE MUSIC FOR A REDUCED NUMBER OF COURSES

Music usually sounds best on the instrument for which it was conceived. Yet as the number of courses of the renaissance lute rapidly increased at the turn of the seventeenth century, much existing music seems to have been adapted to exploit the musical possibilities offered by additional bass strings, so in many cases it is historically as well as musically reasonable to play later renaissance lute music on lutes with fewer courses than indicated in the tablature. Of the music notated for 10-course lute in this anthology, only a handful of pieces absolutely require all ten courses, for instance in scales descending to a bottom C; in many more cases the 10th course is only used in broken cadential chords. A little judicious on-

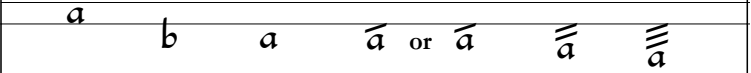
the-spot editing will often allow music for an 8-, 9- or 10-course lute to be played effectively on a 7- or even a 6-course lute. The staves in the illustration below give the usual tunings for the diapasons of a 10-course lute in tablature and staff notation, and suggested substitutes for 7- and 6-course lutes, in tablature. Whether the 8th course is meant to be E natural or E flat, can usually be quickly deduced from the rest of the tablature: repeated occurrence of tablature *b* rather than *c* on the 2nd course, and *d* rather than *e* on the 5th course imply a key with E flats, and the 8th course should be tuned accordingly.

Staff Notation



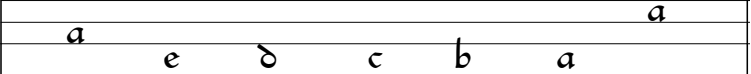
G F sharp F E E flat D C

10 course lute in tablature



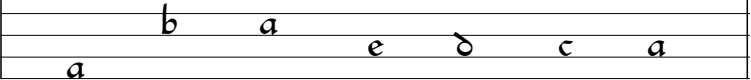
a b a ā or ā ā̄ ā̄̄

Substitutes for 7 course lute, 7th course tuned to D



a e d c b a

Substitutes for 6 course lute, (octave transpositions)



b a e d c a

INVENTORY WITH CONCORDANCES AND COGNATES FOR LUTE

1. List und neid - Cunning and envy

D-Dl M 297, p. 57 *List vnd neidt oder also*
 D-LEm III.11.26, p. 5 *List und Neidt*
 GB-Lbl Sloane 1021, f. 81v *List ünd neid, jeder zeit wider mich*
zhun straben - followed by six verses of text
 cf. Haussmann 1603, n° 5 - Lynn n° 404
 Altenburg 1620, *Intrada XV: List und Neid* (6vv)

2. Courante

D-Dl M 297, p. 66 *Curant* - in duple time

3. Courante

D-Dl M 297, p. 66 untitled

4. Wir lieben sehr - We dearly love

D-Dl M 297, p. 70 *Wir lieben sehr*²⁶

5. Allemande - Come Again - John Dowland

A-KR L 81, ff. 154v-155r *Alemanda*
 cognates: see n° 68
 D-Kl 4o 108/I, f. 1v *Paduana*
 D-Kl 4o 108/I, f. 64v *Paduana Anglois* - in C
 D-Kl 4o 108/I, ff. 64v-65r untitled variation - in C
 D-LEm II.6.15, p. 472 *Commia guinae Dulandi* 5
 D-LEm II.6.15, p. 502 *Commia Doulandi*
 GB-Cu Nn.6.36, f. 21v *Come away* - DowlandCLM 60
 GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* - B strain only
 Valerius 1626, pp. 166-167 *Engels Com again*
 cf. Dowland 1597, sigs. I1v-I2r XVII. *Come againe: sweet loue*
doth now inuite - lute song

6. Gar lustig ist spazieren gehen - To merrily go walking

D-Dl M 297, pp. 74-75 untitled²⁷
 D-Hbusch Herold, ff. 16v-17r *Fein lustigh ist spazieren gehen*
 cognates in C:
 CH-Bu F.IX.70, p. 269 *Liblich ist es spatzieren gebn / Sprinckb*
 CZ-Pu XXIII.F.174, ff. 19v-20r *Gar lustig ist spatzieren gahn*
 D-B 40141, ff. 94r-94v *Gar Lustig Ist Spatzieren Gan /*
Proportio / Proportio
 D-Kl 4° Mus. 108.1, f. 26v *Landigraues Alman*
 D-KNh R 242, ff. 228v-229r *Gar lustig ist spazieren gahn -*
Saltar
 D-Mbs pr.93, ff. 64v & 65v *Alemande*
 DK-Kk Thott 841 4°, f. 77v *Tantz*
 GB-NO Mi LM 16, ff. 18v-19r *grees allman*
 IRL-Dm Z.3.2.13, p. 123 untitled
 IRL-Dtc 410/1, p. 47 *the queenes almayne*
 IRL-Dtc 410/I, p. 218 *Almande.1.*
 LT-Va 285-MF-LXXIX, f. 12r *Gabr lustisch Ist spazierengehen*
/ Proportio
 NL-Lu 1666, f. 507r *Allemande*
 PL-Kj 40161, f. 1r *Gar lustig ich spazieren gieng*
 US-RO M140 V186S, pp. 40-41 untitled
 Phalèse & Bellère *Thesaurus Musicus* 1574
 Adriaenssen 1584, f. 86v *Almande de don Frederico*
 Waissel 1591, sig. B3r *Tantz / Sprung*
 Adriaenssen 1600, f. 73r *Almande de don Frederico*
 Hove 1601, f. 100v *Almande Don Frederico* - HoveB 224

7. Ballet?

D-Dl M 297, p. 76 untitled

8. Ballet

D-Dl M 297, p. 77 *Cantione Heir / Seq.*

9. Ballet

D-Dl M 297, p. 78 *Ballet* - CLFBal II, p. 2
 Ballard 1614, p. 5 [*Grand Ballet de S. Germain*] *Second*
 Fuhrmann 1615, p. 150 *Ballet*

10. Courante

D-Dl M 297, p. 79 *Courant*

11. Fresch'e Galliard

PL-Kj 40032, p. 374 *Fresch'e gagliardo*

12. Courante L'Avignone

D-Dl M 297, pp. 80-81 *L'Avignone*
 Valerius 1626, pp. 175-176 *La Vignonne*
 cognates:
 CH-Bu F.IX.53, ff. 1v-2v *L'Avignon*
 CH-SO DA 111, ff. 16v-17r *Courante d'Avignon*
 CZ-Pnm IV.G.18, f. 104r *La vignone*
 D-B N 479, f. 7r *Courante / La Vignonne*
 D-B N 479, ff. 58v-59r *La Vingrone*
 D-B N 479, ff. 74v-75v *lavignonne*
 D-B N 479, ff. 90v-91r untitled
 GB-HAdolmetsch II.B.1, ff. 66v-67v *Courante*
 GB-HAdolmetsch II.B.1, f. 183r *Courante La Vignone*
 GB-Lbl Sloane 1021, f. 54r *Courant La Vigno[n]*
 NL-HOwfa 1667-1, ff. 3v-4r *La Vingione*
 RUS-SPan O.No.124, ff. 41v-42r *Corante: la Vignione*
 Ballard 1614, pp. 26-27 [*Courante*] *Septiesme*
 [header: *La Vignonne*]
 Vallet 1615, p. 80 *Lauignonne A.9* - CLFVal 70
 Moy 1631, f. 26v *La Vigone*
 Moy 1631, f. 27r *La seconde Avignone*

13. Courante Sa beauté extreme - Her extreme beauty

D-Dl M 297, p. 82 *Courant*
 RUS-SPan O.No.124, f. 35r *Cor*:
 cognates:
 CH-BEsa 123, p. 123 untitled - transitional tuning *efdeh*
 CH-Bu F.IX.53, ff. 13v-14r *Courante* - in D
 CH-SO DA 111, ff. 41v-42r [Co]urante [Charles] *L'Espine*
/ Alio modo - in C and F
 CZ-Pnm IV.G.18, ff. 20v-21r *Courante Gotbier* - in F
 D-B N 479, ff. 59v-60r *Bellenille* - in D
 D-LEm II.6.15, p. 264 *Current Con* - in D
 GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Liebchen zum*
Tantz gefuret Curant - in F
 I-Tn IV 23/2, ff. 12v-13r *Courente* - in D
 Valerius 1626, p. 271 *Courante Françoise* - in G
 cf. Boyer 1619, f. 9v *Sa beauté extreme*

14. Galliard Minor

D-Dl M 297, p. 84 *Galliarda Minor*

15. Courante - Jean/Marin Heart

D-Dl M 297, p. 83 *Courant*²⁸
 D-Lr 2000, p. 47 *Curant*
 Fuhrmann 1615, p. 168 *Courante 11*
 different keys
 CH-SO DA 111, f. 18v *Courente*
 D-Hs ND VI 3238, pp. 84-85 *Courante*
 D-Ngm 33748/I, ff. 27v-28r *Corandt*
 GB-Cfm 689, ff. 62v-63r *Courante Heart*
 GB-HAdolmetsch II.B.1, ff. 58v-59r *Courante*

²⁶ Three numbered verses, the first beginning *Wir lieben sehr*, are found on pp. 71-72.

²⁷ Cognates in F: CH-Bu F.IX.70, p. 268 LXXXVIII *Ganz lustig ist es spacierren gebn*; D-W Guelf. 18.8, f. 18v-19r *Deutscher dantz - nachdantz*; D-W Guelf. 18.8, f. 31r *Deutscher dantz - nachdantz*; Waissel 1573, sig. M1v *Tantz Sprunck*. Cognates in D: CH-Bu F.IX.70, p. 264 *Dantz*; DK-Kk Thott 841,4°, f. 92v *Gar lustig ist spazieren gahn*. Cognates in

G: CH-Bu F.IX.70, pp. 261-262 *Ein liebsliche guter dantz M[elchior]. N[eusidler]. - Hupfauff*; Jobin 1573, sigs. G1v-G2r *Tantz - Nach dantz*; Newsidler 1574, sigs. K2r-K3r *Ein lieblicher vnd sehr guter Tantz - Volget der hupfauff*; Besard 1603, f. 130r *Allemande*. All but a few edited for the *Lutezine* to *Lute News* 121 (April 2017).

²⁸ All edited for *Lute News* 128 (December 2018).

Besard 1603, f. 159v ii *Courante*
 Ballard *Diverses Piesces Mises Sur Le Luth* 1614, pp. 30-31
 (Courante) *Dixiesme*

16. Wo soll ich mich hinkheren - Where shall I go my love?

D-Dl M 297, p. 85 *Wo soll ich hin* - Georg Vogelhuber²⁹
 cognate settings of the same vocal model:
 A-KR L 81, f. 47v untitled - in transitional tuning *edeff*
 CH-SAM 1, f. 7r *Wo soll ich mich hin kheren* - in G
 D-B 40588, f. 12r *Wo soll ich mich hinkheben* - in G
 D-Sl G.I.4/III, f. 4r *Wa soll Ich mich hinkheben luo di Vento. 3.*
Voc. - in D
 H-Ba K 53/II, f. 82v *Wo soll ich mich hinkheben* - in C
 PL-Kj W 510, f. 12v *Wo soll ich mich hin kebren* - in B flat
 PL-Wrk 352, ff. 37v-38r *Wo soll ich mich hin kheren* - in C
 Judenkünig 1523a, sig. C4v *Wo sol ich mich hin keren* - in G
 Judenkünig 1523b, sig. b2v *Wo soll ich mich hin keren ich* - in C
 Gerle 1532, sig. L2r *Wu sol ich mich hin keren ich armes*
brüderlein - in G

17. Wo solstu doch mein liebttes sein

- Where will you be my love?
 D-Dl M 297, pp. 86-87 *Wo solstu doch mein liebttes seijn*
 CZ-Pnm IV.G.18, ff. 140v-141r *Schmidt Curante*
 D-Kl 4^o Mus. 108/I, f. 12v *Courrente M. L. H.*
 D-LEm II.6.15, pp. 246-247 *Courrent .15.*
 D-LEm II.6.23, ff. 30r-30v [Pass] *amezo Galliardo*
 F-Sn R.10.710, f. 1r *Coarant Nuptualis a4 M P C*
 GB-Lbl Sloane 1021, f. 51r *Wo soltu doch mein Liebchen sein*
 PL-Kj 40159, ff. 7v-8r *So solstu doch mein Liebchen sein mein*

18. Lady Rich Galliard - John Dowland

D-Dl M 297, p. 88 *Galliard*³⁰
 cognates in G:
 D-Hs ND VI 3238, pp. 146-147 *Mij Ladij Riches Galliard*
 D-LEm II.6.15, p. 190 *Gallarda .2.*
 D-Ngm 33748/I, f. 3r *Galliarda Anglica*
 GB-Cu Dd.5.78.3, f. 9r *J.D.* - DowlandCLM 43
 GB-Cu Dd.9.33, f. 91v untitled
 GB-Lam 601, f. 8r *Doulands Bells*
 GB-Lbl Eg.2046, f. 18r *My Ladie Riches galyerd*
 GB-Lcm loan 2019-1 welde, f. 5r *Galliard Mr Dowland*
 IRL-Dm Z.3.2.13, p. 190 untitled - bars 1-6 only
 IRL-Dm Z.3.2.13, p. 381 *my ladie Riches galliard*
 LT-Va 285-MF-LXXIX, f. 56v *Galliarda Dulandi*
 NL-Lt 1666, f. 21v *The Lady Rich hir Gaillard Joby Dowland*
 NL-Lt 1666, f. 392v untitled
 S-B PB fil.172, ff. 25v-26r *Galliarda Englese*
 Dowland 1610, sig. N1 *The Right Honourable the Lady Rich, her*
Galliard / Galliard. 5

19. Courante

D-Dl M 297, p. 89 *Courrant*
 D-B 40141, ff. 256v-257r *Currandt NB*
 D-LEm II.6.15, p. 342 *Volte*
 cognates:
 D-Ngm 33748/I, f. 51v *Couranta Gallica*
 cf. D-LEm II.6.23, ff. 6r-6v *Corrente Francese*
 D-LEm II.6.23, ff. 8r-8v *Corrente F*

20. Galliard

D-Dl M 297, p. 90 *Galliard*³¹
 cognates:
 A-LIa hs.475, f. 93r ii *Galliarda Englessa*
 A-LIa hs.475, f. 94v *Galliarda Englessa* - in G
 A-LIa hs.475, f. 95r *Alio modo* - in C
 CH-Bu F.IX.70, p. 316 *Galliarda Anglicana A.F.*
 D-BAU Druck 13.4^o85, p. 32 *Gallarda*

D-BAU Druck 13.4^o85, p. 34 *Galiarda*
 D-B 4022, f. 46r *Galiarda*
 D-LEm II.6.15, p. 196 *Galliarda Anglica .11.*
 D-LEm II.6.15, p. 206 *Galliarda .25.*
 D-LEm II.6.15, pp. 206-207 *Galliarda .26.*
 D-LEm II.6.15, p. 236 *Galliarda*
 GB-Lbl Sloane 1021, f. 43v *GALLIARDA Angloise*
 GB-Lbl Sloane 1021, f. 44r *GALLIARDA Angloise*
 I-Gu F.VII.1, f. 10r *Galliarda*
 LT-Va 285-MF-LXXIX, f. 22r *Galliarda. Anglosa. Disc.*
 LT-Va 285-MF-LXXIX, f. 57v *Galliarda*
 Waissel 1591, sig. L1v *24 Gaillarda*
 Rude 1600, sig. KK2r *131* [index: *Gagliarda Anglica*]
 Hove 1612, f. 66r *Galliarde Engleze* - HoveB 287
 Vallet 1615, p. 35r *Gaillarde Angloise A.9.*
 Valerius 1626, pp. 142-143 *Gallarde Suit Margriet*

21. Courante

D-Dl M 297, p. 93 *Courrant*
 D-Lr 2000, p. 33 *Curant C. H.*

22. Ballet

D-Dl M 297, p. 91 *Ballet*
 D-B 4022, f. 44r *Balletto*
 Besard 1603, f. 149v *Ballet*
 cf. D-BAU 13.4^o85, p. 61 *Ballet*
 D-KNh R 242, f. 7v *Intrada*

23. Courante - Julien Perrichon

D-Dl M 297, p. 92 *Courrant* - CLFVau Perr 17³²
 GB-HAdolmetsch II.B.1, ff. 12v-13r *Courante*
 US-SFsc M2.1 M3, p. 49 *Corente in soprano*
 cognates:
 CZ-Pnm IV.G.18, ff. 33v-34r untitled
 CZ-Pnm IV.G.18, f. 36v *Corant:*
 D-BAU Druck 13.4^o85, p. 18 i *Courant*
 D-LEm II.6.15, p. 254 *Courrent Amb: Alb:*
 F-Pn Vmd.31, f. 44r *Corente di Frasnese Francese*
 GB-Cfm 689, f. 27r *Courante Perrichon*
 GB-Cu Dd.9.33, f. 75r *Mathias*
 GB-Lam 603, f. 29r *Corranto*
 GB-Lbl Add.38539 (ML), f. 8r *A Corant*
 GB-Lbl Add.15117, f. 2v *Curanto*
 I-PESc Rari b.10, f. 9v *Corente Francese*
 LT-Va 285-MF-LXXIX, f. 1v *Volte NB*
 LT-Va 285-MF-LXXIX, f. 2r untitled NB
 S-B 2245, ff. 9v-10r *Courant*
 Fuhrmann 1615, p. 171 *Courante 14*

24. Margraff Carle Dantz

PL-Kj W 510, f. 48v *Margraff Carle Dantz*
 cognate:
 CH-Bu F.IX.70, pp. 247-248 XXXIII *Dantz / Nachdantz*

25. Balletto

D-Dl M 297, pp. 94-95 *Balletta*
 Hove 1601, f. 107v *Almande Englese*

26. Courante

A-Lla 475, f. 64v ii *Couranto*

27. Praeludium

D-Dl M 297, p. 95 *Praelud: J.B.B.*
 PL-Kj 40143, f. 48r *Prelude*
 Besard 1603, f. 5r *Prael. eiusdem* [Besard] - CLFBes 3

28. Ballet

D-Dl M 297, p. 96 *Ballet*

²⁹ Vocal model: *Der ander Theil, Burtzweiliger guter frischer deutscher Liedlein zu singen vast lustig* (Nürnberg, Petreus 1540), n^o 57.

³⁰ Cognates in F: D-LEm II.6.15, p. 145 *Intrada .6.*; LT-Va 285-MF-LXXIX, f. 21v *Galliard Dolland. Alius* - fragment of bars 1-2. Lute duet: LT-Va 285-MF-LXXIX, f. 21r *Galliarda Doulandij. Disc* - lute I

of duet; LT-Va 285-MF-LXXIX, f. 21r *Galliarda Doulandi. Bass* - lute II of duet. All edited for *Lute News* 104 (December 2012).

³¹ All but two edited for the *Lutezine* to *Lute News* 132.

³² Nine sources edited for *Lute News* 114 (July 2015).

29. The Spanish Pavan

- D-Dl M 297, p. 97 untitled
 Fuhrmann 1615, p. 55 *Pavana Spagnolet*. 2
 cognates in F: see n° 30
 CZ-Pnm IV.G.18, f. 75r *Pauana*
 D-B Danzig 4022, ff. 25v-26r *Pavan despagne*
 D-B 4022, f. 44r *Pavan despagne*
 D-BAU Druck 13.4°85, p. 48 *Pauana Hispanica*
 D-LEm II.5.32b, f. 5v *Pavan Espagnolle*
 D-LEm II.5.32b, f. 8r *Pauane*
 D-LEm II.6.23, f. 36r *Pauana*
 F-Pn Rés.941, ff. 32v-33r [Pa]vane de Spagne
 F-Pn Rés.941, f. 38v [Pav]ane [de S]pagne
 GB-En Dep.314, ff. 23r-24r *The Spanish Pavin*
 GB-HAdolmetsch II.B.1, ff. 23v-25r *Pauana*
 IRL-Dtc 410/I, p. 162 *Pavin Hisp.*
 LT-Va 285-MF-LXXIX, f. 27r *Pavanne despagne*
 NL-Lt 1666, f. 140r *Pavane Despagne* - untitled
 NL-Lt 1666, f. 140v untitled - untitled - untitled
 NL-Lt 1666, f. 141v untitled
 NL-Lu BPL 2792, f. 24r *FIN DA LA PAVANNe despagne*
 RUS-Span O.No.124, ff. 53v-54r *Pauana Spaniola*
 PL-Kj 40032, pp. 354-355 *Pauana de Espana*
 PL-Kj 40159, f. 1r *Pavana Hispanica*
 S-B 2245, f. 14v *Paduana Hispanica*
 S-B PB fil.172, f. 20r *Pavana*
 Francisque 1600, ff. 9v-10r *Pauane Espagnolle*
 Besard 1603, ff. 105r-106r *Pauana Hispanica I.B.B.*
 Vallet 1615, p. 57 *Pauanne d'espagne A.9*

30. Pavana Hispanica - The Spanish Pavan³³

- D-Dl M 297, p. 98 untitled
 cognates in G: see n° 29
 CH-Bu F.IX.53, f. 64r untitled - fragment
 D-B N 479, f. 3r untitled
 D-LEm II.6.15, p. 85 *Pauana Hispanica*. 7.
 D-LEm II.6.15, p. 93 *Pauana Hispanica*
 D-Lr 2000, p. 59 *Pavana hispanica*
 GB-Cu Add.3056, ff. 20v-21r *Tho Robins Spanish pa.*
 = Robinson 1603, sigs. L2v-M1r *The Spanish Pavin*
 GB-Cu Dd.2.11, f. 66v *Spannish pauen*
 GB-Cu Nn.6.36, f. 23v untitled
 GB-HAdolmetsch II.B.1, f. 26v *Pauana alterij toni*
 GB-Lam 601, ff. 5r-5v *Spanish pauian*
 GB-Lbl Sloane 1021, ff. 22v-23v *Pavan Hispan: / Aliter / Aliter.*
 NL-Lt 1666, f. 142r untitled - untitled

31. Ach waß seindt - Oh what are ...

- D-Dl M 297, pp. 98-99 *Ach waß seindt etc.*

32. Allemande?

- D-Dl M 297, p. 99 untitled

33. La Venetianella

- PL-Kj 40032, p. 374 *La Venetianella*³⁴

34. Passamezzo antico - Variatio - Charles Bocquet

- D-Dl M 297, pp. 100-103 *Passommezzo Bocq: in D per B mol - Variatio* - CLFBoc 6
 Besard 1603, f. 93r [*Passemezzo Bosqueti in d la sol re per b molle*]
Quinta pars. and f. 93v *Sept[im]a pars.*

35. Aenhoort mijn geclach o bloeijen de Jeucht

- Hear my lament, Oh flowering youth
 NL-Lt 1666, f. 332v *Aenhoort mijn geclach o bloeijen Jeucht*

36. Wie nach einer Wasserquelle

- Like as the heart desires the waterbook
 - D-Dl M 297, pp. 104-105 *Wie nach einer wasser quelle*
 cognates cf. Zahn 6543:
 GB-Cfm 688, f. 42v *Wie nach Einer Wasser Quellen*
 LT-Va 285-MF-LXXIX, f. 73v *Psalm. 42. Wie nach Einem Wasser Quelle*
 IRL-Dtc 410/I, p. 164 *Psalm. 42 Als een hert*

37. Ballet

- D-Dl M 297, pp. 106-107 *B[allet]*
 Vallet 1615, p. 52 *Ballet A.9* - CLFVal 39
 Mylius 1622, p. 88 *Balletto*

38. Mein gemuth ist mir - Hans Leo Hassler

- To me my mind . . .
 D-Dl M 297, p. 108 *Mein gemuth ist mir*³⁵
 cognates - cf. Zahn 5385a:
 D-HRD FÜ 9829, ff. 2v-3r *Mein gemüth ist mir* - in F
 D-HRD FÜ 9829, ff. 3v-4r *Mein gemuth* - in F
 D-HRD FÜ 9829, ff. 4v-5r *Mein gemüth / Mein gemüth ex clavi transposita*
 D-Kl 4° Mus. 108 I, f. 27v *Mein gmutt* - in B flat
 D-LEm II.6.15, p. 418 *Mein gemüt ist mir Verrüret*
 D-Ngm 33748/I, f. 60v *Mein G'müet ist mir Verwüret Hasl. à 5* - in B flat
 D-Ngm 33748/I, f. 60v *Aliter*

39. Soll sich den in lieb - Oh, shall in love my heart ...

- D-Dl M 297, p. 108 *Soll sich den in lieb*
 cf. Haussmann 1598, n° 3 - Lynn n° 210

40. Dantz Meidlein - Nach Dantz - Maiden's dance

- PL-Kj W 510, f. 48r *Dantz Meydlin dantz - Nach Dantz*

41. Ach wie bin ich von hertzen betruht - Bara Fosters

- Dream** - My heart is deeply grieved
 D-Dl M 297, p. 109 *Ach wie bin ich von hertzen betruht*³⁶
 cognates:
 D-LEm II.6.15, p. 453 *Ach wie bin ich von hertzen betrinbt*
 GB-Cu Nn.6.36, f. 20r untitled
 GB-Lbl Eg.2406, f. 24r *A Toye*
 GB-Lbl Sloane 1021, f. 75v *Ein Klage Lied Ach wie bin ich von Hertzen betrübt*
 GB-Lbl Sloane 1021, f. 76r *Chanson Angloise Ach wie bin ich von [Herzen] betrübt*

³³ Cognates in C: GB-Cu Add.8844, ff. 23v-24v *the Spanish pavan*; GB-Cu Dd.4.22, f. 3r untitled = IRL-Dtc 408/II, p. 112 *The spanische Pavin* = US-Ws V.b.280, f. 1v *Spanesh pauine* - fragment; GB-Cu Dd.9.33, ff. 82v-83r *The Spannish Pauen* = GB-Lcm loan 2019-1 welde, f. 1r *The Spanish Pauane*; GB-HAdolmetsch II.B.1, ff. 25v-26r *Pauana Alterij toni* = Vallet 1616, p. 6 *Pauanne de Spagne*; GB-HAdolmetsch II.B.1, f. 27r *Pauana Toni prioris*; GB-Lam 602, f. 3v *The Spanish pavin*; GB-Lbl Add.31392, f. 25v *the spanish Paven set out by Fra: Pilkington Ba: of Musick*; NL-Lt 1666, f. 141r untitled - untitled; US-NHub Mus.Dep.1, ff. 14v-15r *the oulde spannyshe / pauen / the oulde spannyshe pauen*. Transitional or baroque tuning: D-ROu Mus.Saec.XVII-54, p. 57 *Pavane d'Espagne par N[eu]W[art]* - (dfedf); D-Sl Mus.1214, pp. 40-41 *Pavan di spagna* - (edef). Treble and ground duet: GB-Cu Dd.3.18, ff. 14v-15r *The Spannish Pauen* = GB-

Lbl Eg.2046, ff. 10v-11r *the treble to the spanish Pauinge by Alfonces* [Ferrabosco]; GB-Lbl Eg.2046, f. 11r *the ground to the treble*. Lute trio: Valerius 1626, pp. 258-260 *Pavane d'Espagne*. The same muisc is also titled Pavaniglia in settings in C, D, F and G, all listed in the facsimile edition of the John Welde lute book and all sources of Spanish Pavan and Pavaniglia edited for the *Lutezine to Lute News* 112 (December 2014).

³⁴ Related to the ground used for settings of the *Pavana alla Venetiana* in Dalza 1508.

³⁵ Vocal model: Hans Leo Hassler *Lustgarten Neuer Teutscher Gesäng, Balletti, Gaillardien und Intraden* (Nürnberg, Kauffmann 1601/R1605 and 1610), n° 24.

³⁶ All edited for the *Lutezine to Lute News* 118 (July 2016).

GB-Lbl Sloane 1021, f. 77r *Curante Ach wie bin ich von*
[Herzen]
LT-Va 285-MF-LXXIX, f. 42r untitled
LT-Va 285-MF-LXXIX, f. 59r *Faustus Danntz*
LT-Va 285-MF-LXXIX, f. 66v *Borrofosters Proae*
PL-Kj 40159, ff. 9v-10r *Ach wie bin ich Von Hertzgen betruett*
Vallet 1615, p. 93 *Chanson angloise*
Valerius 1626, p. 111 *Engels Bara vastres drom*

42. Recercar

UKR-LVu 1400/I, f. 108v untitled

43. Courante La Signolle

D-Dl M 297, p. 110 untitled
D-B N 479, ff. 14v-15r *Courante*
CZ-Pnm IV.G.18, f. 132v *Curant*
PL-Kj 40641, f. 5v *Courante*
RUS-SPan O.No.124, ff. 32v-33r *Co: La Signolle*
cognates:
Vallet 1615, p. 79 *La Signolle* - CLFVal 69
Moy 1631, f. 23v *La Sigola*

44. Courante

D-Dl M 297, pp. 110-111 untitled

45. Galliard

D-Dl M 297, p. 111 untitled

46. Ick claeg Venus Dieren - I bemoan Venus' beasts

NL-Lt 1666, f. 346r untitled
NL-Lt 1666, f. 346r *Ick claeg Venus Dieren*

47. Courante

D-Dl M 297, p. 112 untitled

48. Courante - Mercure d'Orleans

D-Dl M 297, p. 113 untitled
D-B 4022, f. 1v *Balaritz*
D-B N 479, ff. 13v-14r *Courante*
D-Hs ND VI 3238, p. 48 *Corante Mercurij* - CLFMer 6
D-Hs ND VI 3238, p. 87 *Courante*
D-Mbs 21646 (Werl), f. 73v *Couranta 32*
GB-Cu Nn.6.36, f. 25v i *Curante*
GB-Lam 603, f. 43v untitled
GB-Lbl Add.38539, f. 17v *A Volte*
RUS-SPan O.No.124, f. 40r *Cor:*
Moy 1631, f. 15v *Courante par de moy*

49. Butz beiß mich nicht - Nachdantz - Beast bite me not

CH-Bu F.IX.70, pp. 257-258 *LV Butz beyss mich -*
Nachdantz
CH-Bu F.IX.70, p. 241 *XV Butz beiss mich nicht - Nachdantz*
CH-Bu F.X.11, ff. 11r and 12r *Butz bis mich nit ich wil dir ein*
kreitzzer schenken
D-W Guef. 18.8, f. 36v *Fuchse Beyss mich nicht - Nachdantz -*
see n° 109; cf. Dalza 1508, ff. 11v-12r *Pavana alla Venetiana*

50. Courante

D-Dl M 297, pp. 114-115 *C.W.T.*

51. Ich gebe ... - I give ...

D-Dl M 297, p. 115 *Ich gebe Schon*

52. Ballet

D-Dl M 297, p. 116 *Ballet*
CZ-Pnm IV.G.8, f. 154v *Ballet*
D-Lr 2000, p. 25 *Ballet*
D-Lr 2000, pp. 56-57 *Ballet*
GB-HAdolmetsch II.B.1, ff. 135v-136r *Ballet*
cognates:
D-LEm II.6.15, p. 302 *Balletto* - in G
PL-Kj 40143, ff. 26r-25v untitled
Besard 1603, f. 151r i *Ballet. Minor testudo* - lute I of duet
Besard 1603, f. 150v i *Ballet. Maior testudo* - lute II of duet

53. Praeludium

D-Dl M 297, p. 117 *Praelud*
D-B 40141, f. 30v untitled - fragment of bars 1-8
D-LEm II.6.15, p. 41 *Fantasia .1.*
D-LEm II.6.23 ff. 5r-5v *Praeludium Incerti Autoris*
D-LEm III.11.26, p. 4 *Intrada*
D-W Guef. 18.7, f. 200r *Preambulum Joan: Bapt[ist]a*
Besardus - CLFBes incipit 1
GB-Cu Add.3056, f. 28r *Preludium*
I-PESo Albani 21, f. 49v untitled [Andre] BIB
PL-Kj 40143, f. 30r *Preambulum / 1601 27 Janu: sol mia futu*
Fuhrmann 1615, p. 10 *Praeludiu* [header: *Praeludium incerti*
Autoris]

54. Ballet

D-Dl M 297, pp. 118-119 *Ballet*
D-LEm II.6.15, p. 297 *Ballet .20.*
cognate:
D-BAU 13.4^o.85, p. 81 *Ballet*

55. Praeludium

D-Dl M 297, p. 119 *Praelud:*
D-LEm II.6.23, f. 35r *Subplementum folij*
Fuhrmann 1615, p. 10 ii *Subplementum folii*
Mertel 1615, pp. 42- 43 [Praeludia] 91 - from bar 18

56. Ade ich muss mich scheiden

- Farewell I needs must part
D-Dl M 297, pp. 126-127 *Ade ich muß mich scheiden / Ein*
*anders*³⁷
cognate: D-LEm II.6.15, pp. 420-421 *Ade ich muß mich*
scheiden .14. - in F

57. Ain Adeliches Bildelein - Proportio

- A noble little picture
D-Dl M 297, pp. 128-129 *Ein Schön weltlich Liedlein - Ain*
*Adeliches Bildelein - Proportio*³⁸

58. Galliard on passamezzo moderno ground

NL-Lt 1666, f. 53r untitled
Adrienssen 1584, f. 74v *Galliarde du precedente*
Adrienssen 1600, f. 60r *Galliarde du precedente*

59. More Palatino - En me revenant

D-Dl M 297, pp. 132-133 *More Palatino*
cognates titled *More Palatino*:³⁹

³⁷ Three numbered verses of the text beginning 'Ade ich muß mich scheiden' are found on p. 127.

³⁸ Four numbered verses, the first beginning *Ain Adeliches Bildelein*, are found on pp. 129-131.

³⁹ Cognates with other titles: B-Bc 26.369, f. 9v *Allemande grassie*; CH-Bu F.IX.53, f. 64v untitled - 10-c lute (edeff); CH-SO DA 111, ff. 33v-34r *En ne revenant de St. Nicolas / A D: Jacobo Murer*; CH-SO DA 111, ff. 38r-40r *En revenant de St. Nicolas J:J:W: / Idem*; CH-SO DA 111, f. 43v *En moy revenant de S. Nicolas*; D-B 4022, f. 47r *Chorea Anglica*; D-B N 479, f. 2v untitled; D-B N 479, ff. 8v-9r *Mascarate En m'en reuenant*; D-LEm II.6.15, p. 500 *En me reuenant*; D-Us 132,

p. 70 *ballet de St nicolas* - 10-course lute (fdeff); F-Pn Vm7 6213, p. 25 *Branle de St Nicolas* - 11-c lute (dfedf); F-Sn R.10.710, f. 2r *Furst Joachim Ernsts von Anhalt Lied, so es frewlin Sibillen von Solms gmacht* F-VAL 429, f. 6v *En me revenant de Sainct Nicolas*; F-VAL 429, f. 6v *En me revenant de Sainct Nicolas*; GB-Cfm 689, f. 31r *Elle me revenant*; GB-Ctc O.16.2, p. 139 *mr Daniell Bachelers Round* = GB-Cu Add.3056, ff. 43v-44r untitled = GB-Lbl 38539, ff. 8v-9r *Almayne*; GB-Eu Laing III.487, pp. 8-9 *Sibit Sant Nikcola*; GB-Lam 603, f. 25v *Almayne*; GB-Lbl Eg. 2046, f. 28v *A Carranta*; LT-Va 285-MF-LXXIX, f. 65r *Matthiae Dess Röm Kaisers Aufzugk in Frankfurdt gesben*; Adriaenssen 1600, f. 75r *Almande Autrement*; Hove 1601, f. 109r *Almande Gratie*

D-HRD Fū 9829, ff. 10v-11r 8. *More Palatino*
 D-LEm II.6.15, p. 460 *Flore paladino*
 GB-Lbl Sloane 1021, ff. 65r-65v *More Palatino*
 = D-B 4022, f. 17r *Canallant a S. Nicola Chanson*
 = GB-Cfm 689, f. 44r *En me revenant &c*
 = Fuhrmann 1615, p. 141 *Bransle* .5. [header: *Bransle d.S.Nicola. p.Sig.Jacobum*]
 GB-Lbl Sloane 1021, f. 65v *Aliud Leonis / Aliud*
 GB-Lbl Sloane 1021, f. 66r *More pal. Kud. / Aliud Made*
 GB-Lbl Sloane 1021, f. 66v *Aliud Deck[er]*
 NL-HOWfa 1667-1, f. 2r *More palatino*
 I-Fn Magl.XIX.105, f. 13r *More Palatino*
 S-B PB fū.172, ff. 35v-36r *More Palatino*
 S-B PB fū.172, f. 37r *More Palatino*

60. Anglica Doy - Wilson's Wilde

D-Dl M 297, p. 133 *Anglica Doj* ⁴⁰

cognates:

D-LEm II.6.15, p. 237 *Curante.1.*
 D-Lr 2000, pp. 12-13 *Carrant*
 GB-Cu Dd.2.11, f. 68v *Wilson's Wylde*
 GB-Lam 602, f. 4r untitled
 IRL-Dtc 408/II, p. 112 *Wilson's Wile*
 US-Ws V.b.280, f. 3r *willson's wilde*

61. Galliard gantz berümbt - The Frog Galliard - John

Dowland - A very famous galliard

D-Dl M 297, p. 134 *Galliardt Gantz berümbt* ⁴¹

cognates in F:

D-B N 479, ff. 60v-62r *Frog galiard / 2 deel*
 D-Lr 2000, pp. 4-5 *Galliard*;
 D-LEm II.6.15, pp. 198-199 *Rechenbergers Galliardt .15.*
 D-LEm II.6.15, pp. 230-231 *Galliarda 3. I.A.F*
 D-Ngm 33748/I, f. 13v *Galliarda*
 NL-Lu BPL 2792, f. 19r *gaillarde*
 S-B 2245, ff. 15v-16r *Galliarda the frog*
 Valerius, 1626, pp. 54-55 *Engels Non, Non*

62. Dact unse grete - ?

D-Dl M 297, p. 135 *Dact Vnse grete*

63. Courante L'Onesta

D-Dl M 297, pp. 138-139 *Courant*

CZ-Pnm IV.G.18, ff. 73v-74v *Coran*

D-Kl 4^o Mus.108/I, ff. 81v-82r *Courrente Nesta*

D-Mbs 21646, f. 91v *Corente*

GB-Lam 603, f. 41v untitled

cognates:

A-KR L81, ff. 68v-69r *Cor Francese*
 A-KR L81, ff. 129v-130r *Cour Franc*
 CH-SO DA 111, ff. 1v-2r untitled
 D-Hs ND VI 3238, p. 66 *Corante venetjys A^{os} 1616. 18 april*

D-Ngm Hs 33748/III, ff. 3r-4v *Corrente detta L'Onesta /*

Variatione Primo / Variatione Seconda

I-Nc 7664, f. 21v *Corente detta la honesta*

I-PEas sec.XVII, p. 100 *Corr fran*

I-PESc Rari b.10, f. 22v *Corrente Francese*

I-Rvat Mus.570, f. 23v *L'Onesta Corrente*

I-TRc 1947, f. 13v *Una Cor[en]eta Fran*

64. Englischer Leufherger - Mal Sims

D-Dl M 297, pp. 136-138 *Englischer Leufberger* ⁴²

cognates in D:

D-B 40141, f. 187r untitled
 D-B N 479, ff. 64v-65r *Franciscano*
 D-Fschneider 45, p. 7 untitled fragment of last 6 bars
 D-Kl 4^o Mus.108, ff. 59v-60r *Ballett ángloys*
 D-LEm II.6.15, p. 97 *Paduana*
 D-LEm III.11.26, p. 2 *Chorea Anglica*
 LT-Va 285-MF-LXXIX, f. 54v *Paduana Francis*
 LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*

65. Ballet?

D-Dl M 297, p. 150 untitled ⁴³

66. Balletto - Charles Lespine

D-Dl M 297, pp. 140-141 *Balletto*

cognates:

CZ-Pnm IV.G.18, 130v-131r *Ballet Lepin*
 D-LEm II.6.15, pp. 310-311 38. *Ballet*
 D-Mbs 21646, ff. 74v-75r *Balletto del Espina*
 D-Mbs 21646, f. 90v *Palletto del Espina* - in G
 GB-Cu Nn.6.36, f. 27r *Ballet* - in F
 GB-HAdolmetsch II.B.1, ff. 34v-35v *Ballet de Lepin*
 RUS-Span O.No.124, ff. 44v-45r *Ballet*
 S-Sk S 253, ff. 110v-111v *balet lespine*

67. Preambulum

UKR-LVu 1400/I, f. 56r *Praeambulum*

68. Allemande - Come Again - John Dowland

D-Dl M 297, pp. 142-143 *Allemandt*

see n^o 5 for cognates

69. Courante - Packington's Pound

D-Dl M 297, p. 143 *Courant* ⁴⁴

A-KR L 81, f. 155r *Englisch Cour(nt)*

A-KR L 81, f. 155v *Saltatio Anglica*

D-B N 479, ff. 25v-27r *Courante / Eiusdem Discantus Secundus*

D-BAU 13.4^o.85, p. 17 *Courant*

D-Lr 2000, p. 9 *Courant* ~~Bransle~~

cognates:

CZ-Pnm IV.G.18, ff. 82r-82v *Passepied*
 GB-Cu Nn.6.36, f. 21r *Pack Pound*
 GB-Lam 601, f. 8v *packingtons compound*
 GB-Lbl Sloane 1021, f. 49r *Alia*

- HoveB 229; Fuhrmann 1615, p. 43 *Subpleme[n]tu[m] folii*. [header: *La Nonette Perichonis*]; Fuhrmann 1615, pp. 158-159 *Ballet.20*. [header: *En me revenant*]; Besard 1617, n^o 9 *en Reuenant de Saint Nicolas*. I.B.B. *Nova Testudo / Testudo maior / Testudo minor / Superius / Bassus*. All edited for *Lute News* and *Lutezine* 115 (October 2015).

⁴⁰ All edited for the *Lutezine* to *Lute News* 118 (July 2016).

⁴¹ Cognates in G: D-Hs ND VI 3238, pp. 144-145 *Frogge Galliard*; GB-Cu Dd.2.11, f. 40v untitled; GB-Cu Add.3056, ff. 42v-43r *Frogge galliard* - DowlandCLM 90; GB-Cu Dd.2.11, f. 93r *The Frogge Galliard* - DowlandCLM 23; GB-Gu Euing 25, ff. 26v-27r untitled; LT-Va 285-MF-LXXIX, f. 5v untitled; NL-Lt 1666, f. 28v *Frayge Gaillarde*; US-Ws V.b.280, f. 12v *frog Galliard Jo dowlande* - DowlandCLM 23a. Lute duet: D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* - duet: lute I of duet; D-Ngm 33748/I, f. 10r *galliarda Frog Pasus* - duet: lute II; LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frisco* - lute I of duet; LT-Va 285-MF-LXXIX, f. 22v *Galliarda Frisco*. Bass - lute II of duet. All edited for *Lute News* and *Lutezine* 113 (April 2015).

⁴² Cognates in G: D-B 4022, f. 43v *Mal sims*; D-Kl 4^o Mus.108, f. 4r *Paduana*; D-LEm II.6.15, p. 168 *Intrada Angelica*; D-LEm II.6.15, p.

483 *Matrigalia* .17.; GB-Cu Add.3056, f. 43r *Mall Symms*; GB-Cu Dd.9.33, ff. 62v-63r *Mall Sims*; GB-Lam 601, f. 11v untitled [index: *Mall Symes*]; GB-Lbl Add.6402, f. 2r *Dumesai*; GB-Lbl Add.38539, ff. 9v-10r *Mall Simmes*; GB-Lbl Eg.2046, ff. 26v-27r *Mall Symes*; GB-Lbl Sloane 1021, ff. 76v-77r *Labellana Fran*; LT-Va 285-MF-LXXIX, f. 6r untitled; LT-Va 285-MF-LXXIX, f. 35r *Intrada Hass[er?]*; LT-Va 285-MF-LXXIX, f. 41v untitled; LT-Va 285-MF-LXXIX, f. 54v *Paduana Franciscina Bass*; LT-Va 285-MF-LXXIX, f. 54v *Alia ejusdem Bass*; LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*; US-NHub fb7, f. 81v *Mall Sims*; US-Ws V.b.280, f. 15v *Mall: Symes*; Hove 1612, f. 59r *Ballet Englese / Incerte* - HoveB 279; Vallet 1615, p. 92 *Bal Anglois / Mal Simmes*; Valerius 1626, pp. 207-208 *'t Engels Maksims, metten Bas*. Cognate in F: D-B N 479, ff. 64v-65r *Franciscano*. Cognates in C: D-Ngm 33748/I, f. 76r *franzisgina*; GB-Lbl Sloane 1021, f. 77v *Labella Franciscana alias Dannenbaum*; GB-Lbl Sloane 1021, f. 77v *Littawe Engelsche Leuffauch*; Vallet 1616, pp. 8-9 *Malsimmes*. All edited for the *Lutezine* to *Lute News* 114 (July 2015).

⁴³ Copied in a different hand to the rest of the manuscript.

⁴⁴ All edited for the *Lutezine* to *Lute News* 113 (April 2015).

GB-Lwa 105, f. 1v *Pakingtonns pound*
 NL-Lt 1666, f. 401v *Paccetonson Chanson Englese*
 Barley 1596, sig.C4v *Bockingtons Pound by Fr. C. - CuttingB 47*

70. Ballet

D-Dl M 297, p. 145 *Currant*

71. Galliard - Gregory Huwet

D-Dl M 297, pp. 144-145 *Galliard*⁴⁵
 cognates in C minor:
 D-KNu K.16a.6745qu., f. 12r [Gal]iarde
 I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl.*

72. Daer is een Leeuwerck doot ghevallen

- A Lark fell to its death
 NL-Lt 1666, f. 334r *Daer is een Leeuwerck doot ghevalle*
 NL-Lt 1666, f. 334r untitled - see n° 79

73. Allemande

D-Dl M 297, p. 146 *Allemand*

74. Studenten Tantz

D-Dl M 297, p. 147 *Warumb seindt die Studenten Ein Tantz*⁴⁶ - see n° 102
 CH-Bu F.IX.70, p. 247 XXXI *Studiosorum chorea alio modo / proportio*
 cognates in C:
 CH-Bu F.X.11, f. 18v *Studenten tantz Bassus / Proportio*
 DK-Kk Thott 841,4^o, f. 76r *Der Bass im Studenten dantz / [proportz]*
 DK-Kk Thott 841,4^o, f. 76r iv *Aliter / Proport*
 NL-At 208.A.27, ff. 63v-64r *Der Wittenberger Studenten tantz / Saltarello LIX*

75. Ach Amor Dantz - Oh love

D-Dl M 297, p. 147 *Ach Amor Dantz*
 cognates:

D-B 4022, f. 48r *Ach amor wie gantz widerwertig sein*
 D-B 40141, f. 99r *Ach Amor Wie Gantz widerwertig sein*
 D-KNh R 242, f. 58v *Ach Amor wie gantz widerwertig*
 DK-Kk Thott 841,4^o, f. 47v *Ach Amor wie gantz wie gantz widerwertig sein / Aus dem E / Aus dem O*
 PL-Kj 40159, f. 17v *Ach Amor*

76. Courante Schäfferin - The Shepherd's Courante

D-Dl M 297, p. 148 *Currant schäfferin*

77. Bei mir mein Hertz - With me my heart

D-Dl M 297, pp. 148-149 *Bei dier mein [Hertz]*
 cf. Haussmann 1598, n° 6 - Lynn n° 213

78. Chorea Anglica

D-Dl M 297, p. 149 *Chorea Anglica*⁴⁷
 cognates:
 A-SPL KK 35, p. 41 *Volte*
 D-B Hove 1, f. 161v *La masque du Roy* - HoveB 307
 D-BAU 13.4^o.85, p. 69 *Intrada*
 D-Kl 4^o Mus.108/I, f. 3v *Ballet*
 D-Ngm Hs 33748/I, ff. 52v-53r *Intrada Mauritij*
 D-Sl G.I.4/III, f. 30r *Allemande di Bouquet*
 GB-Cu Dd.2.11, f. 61v *Kings Maske*
 GB-Lam 603, f. 8r *Maske / The french Kings Maske*
 IRL-Dtc 408/II, p. 111 *The Earle of Darbyes Carraunta*
 LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückh*
 Hove 1601, f. 99v *Reprinse* - HoveB 222b
 Hove 1601, f. 109r *Reprinse* - HoveB 228b

79. Daer is een Leeuwerck doot ghevallen

- A Lark fell to its death
 NL-Lt 1666, f. 334r untitled - cf. n° 72
 NL-Lt 1666, f. 334r *Daer is een Leeuwerck doot ghevalle*

80. Bergamasca

D-Dl M 297, pp. 174-179 *Pergamasca*⁴⁸

⁴⁵ Cognates in G minor: B-Bc 26.369, ff. 12r and 15v-14v *Galliarde Monsieur Gregorij*; D-BAU Druck 13.4^o85, p. 35 *Galiarda*; D-KNh R.242, f. 129v *Galliarde Gregoris*; D-LEm II.6.15, pp. 212-213 *Galliarde 33 Gregorij: Huwet*; D-LEm III.11.26, f. 8r *Galliarde Gregorij*; D-Ngm 33748 I, ff. 69v-70r [Galiarta Zasij] *Tertius Modus*; DK-Kk Thott 841,4^o, f. 110r *Galliarde Anglica*; GB-Cu Dd.2.11, f. 29r untitled; LT-Va 285-MF-LXXIX, f. 24r *Johan Dnlandt Galliard*; LT-Va 285-MF-LXXIX, f. 42r NB; LT-Va 285-MF-LXXIX, f. 66r *Galliarde Dnlandt*; S-B 2245, ff. 5v-6r *Galliarde Gregorij*; US-NHub Mus.Dep.1, f. 17r *As I wente to walsinghame*; Rude 1600, sig. hh2r-hh2v 97 [index: *Galliarde G HJ*]. Cognates in D minor: D-B 4022, f. 47r untitled; D-Dl 1-V-8, f. 51r *Gagliarda Tobiae*; D-LEm II.6.15, p. 187 *Galiarda Tobiae Kuhnen*; D-Ngm 33748/I, f. 2v *Galliarde Gregorij*; Rude 1600, sig. gg6v-hh1r 93 [index: *Galliarde Gregorii Huberti variatio prima*] / *variatio secunda*; Fuhrmann 1615, pp. 110-1 *Galliarde .3.* [header: *Galliarde T]obias]. K]uhn]. 3]. Cognates in F minor: A-Lla hs.475, f. 95r *Galliarde Englessa*; A-SPL KK35, p. 37 *Galliarde / Zas*; D-B 40141, f. 61r *Galliarde Gregorij*; D-B N 479, ff. 62v-63r *Galliard*; D-BAU Druck 13.4^o85, f. 33r *Galiard*; D-LEm II.6.23, ff. 36v-37r untitled; D-Ngm 33748/I, f. 14v *Gall: Gregorij*; D-Ngm 33748/I, f. 68v *Galiarta Zasij*; D-Ngm 33748/I, f. 69r *Galliarde Secundus Modus*. All edited in Huwet & KühneW, no. 9.*

⁴⁶ Cognates in D: D-Sl G.I.4/I, f. 39r *Studenten dantz B. / Nachdantz B*; D-Sl G.I.4/I, f. 39r [Studenten dantz] *D. / [Nachdantz] D*. Cognates in F: A-SPL KK 35, p. 52 *Studenten Dantz*; CH-Bu F.IX.70, p. 247 XXXII *Studiosorum chorea alio modo / proportio*; CH-Bu F.IX.70, p. 274 CVIII *Warumb seindt die Studenten voll*; CZ-Pu 59r.469, f. 9v *Tanez Studiosorum / [proportio]*; D-Mbs 1512, ff. 47v-48r *Ein ser gueter dannts hd / Der auf vnnd auff hd*; DK-Kk Thott 841,4^o, f. 76r *Der Studenten dantz auß dem D - [proportz]*; DK-Kk Thott 841,4^o, f. 76r *Studenten dantz - Proport*; NL-At 208.A.27, f. 64r *Der Wittenberger Studenten tantz / Saltarello LX*. Cognates in G: CH-Bu F.IX.23, ff. 8v-9r *Studenten tantz / Nachdantz*; CH-Bu F.IX.70, p. 247 XXX *Studiosorum chorea / proportio*; CH-Bu F.X.11, f. 8r *Studenten tantz / Nachdantz* = CH-Bu F.X.11, f. 11v *Helena tantz*; CH-Bu F.X.11, f.

17v *Studenten tantz - Proportio*; CH-Bu F.X.11, ff. 20r-20v *Studenten tantz / Nachdantz*; CH-SAM 1, ff. 17r-17v *Hellenae tantz - Proportz*; CZ-Pu XXIII.F.174, f. 13v *Chorea studiosorum*; D-B 40141, f. 45r *Studenten Tantz / Sprung*; D-KNh R.242, f. 217v untitled / *Proportio*; D-LEm II.2.45, f. 60r *Tantz / [nachtantz]*; D-LEm II.6.7, sig D3r *Studenten tantz*; D-Müwl 439, f. 83v *Studenten Tantz - Proportio*; D-W Guelf. 18.8, f. 37v *Studentendantz / Nachdantz*; DK-Kk Thott 841,4^o, f. 76r *aus dem C - [proportz]*; DK-Kk Thott 841,4^o, f. 76r *Aliter - [proportz] / Proport*; IRL-Dtc 410/I, p. 218 *Almande.1*; LT-Va 285-MF-LXXIX, f. 12v *StudentenTantz*; NL-At 208.A.27, f. 64v *Der Wittenberger Studenten tantz LXI*; NL-Lt 1666, f. 413r *Den Studenten dans - 2 settings*; PL-Kj 40143, ff. 94v-95r *Studenten Dantz A 1601 ulf]im]o Martij*; PL-Kj 40159, f. 16v *Studenten dantz*; S-B PB fil.172, f. 11r *Teutscher dantz / Nachdans*; Newsidler 1549, sig. h4r *Der recht Studenten Tantz / Der Hupff auff*. Lute duet: D-Z 115.3, f. 5v *Studiosorum / [proportio]* - lute I; D-Z 115.3, f. 6r untitled / *[proportio]* - lute II; D-Z 115.3, f. 7v *Tanez giney tyz Studiosorum / [proportio]* - lute I; D-Z 115.3, f. 8r untitled / *[proportio]* - lute II; PL-Kj W 510, f. 16r *Studenten dantz Tenor / Nachdantz* - lute I; PL-Kj W 510, f. 16r *Studenten dantz Bassus / Nachdantz* - lute II; Waissel 1592b, sig. A1v 1. *Tantz / Sprung* - lutes I & II. Different to: Valerius 1626, p. 25 *Studenten Dans*.

⁴⁷ Nine versions edited in *Lute News* 64 (December 2002).

⁴⁸ Cognates in G: D-LEm II.6.15, p. 389 *Pergamasc 43*; NL-Lt 1666, f. 397r untitled; Abondante 1587, pp. 58-59 *Bergamasca*. Cognates in C: A-KR L 64, f. 28v untitled and 152v *Bergamasco*; CH-Bu F.IX.70 p. 288 *Bergamasca* and 291 *Bergamasca*; CZ-Pu XXIII.F.174, f. 13r *Bergamasca*; D-B 4022 f. 14r *Bargamas*; D-B Hove 1, f. 166r *Bargamasca* - HoveB 302 and 166r-165v *Bargama* - HoveB 303; D-B N 479, f. 1r untitled and 70v-71r *Bargamasco*; D-KNh R 242, ff. 203v-204r *Burgemasco*; D-LEm II.6.15, p. 367 *Pamarascken Tantz .6.*; D-LEm II.6.23, f. 59v untitled; D-Lr 2000, p. 17 *Bargemasco*; and pp. 64-66 untitled; D-Mbs 21646, ff. 91r-90v *Bargamasco*; D-Mbs pr. 93, f. 4v *Bergamasco*; D-Ngm 33748/I, ff. 1v-2r *Bergamo*; F-Pn Rés. F 993, f. 2r untitled; F-Pn Rés.31, ff. 45v-46r untitled; F-Pn Rés.50,

cognates in F:

- D-B 4022 ff. 45v-46r *Bergamasca*
 D-B Hove 1, ff. 167r-166v *Bargamasca* - HoveB 301
 D-BAU 13.4°.85, p. 47 *Bergamasco*
 D-BAU 13.4°.85, pp. 52-53 *Bargemasco Bocqueti*
 D-Hbusch Herold, ff. 28r-31v *Bergamasca*
 D-Hs ND VI 3238, pp. 10-16 *Bergamasco*
di Giovan. Battista Domenicho / Contrapunto sopr'alla bergamasco del Me - HoveB 388
 D-KNh R 242, ff. 204v-205r *Bergamasco*
 D-LEm II.6.15, pp. 172-173 *Pargamasco*
 D-W Guef. 18.8, ff. 248v-249r *Bergamasca / Alio modo. Hortentij Perlae*
 GB-HAdolmetsch II.B.1, ff. 228r-231r *Bergamasco*
 GB-Lbl Sloane 1021, ff. 68r-69r *Bergamasco* and 69v untitled
 LT-Va 285-MF-LXXIX, f. 4r untitled
 LT-Va 285-MF-LXXIX, f. 68v *Bargemasco*
 NL-Lt 1666, f. 397v untitled - untitled
 PL-Kj 40032, p. 351 *Bergamasca* - 3-bar fragment
 US-BEm 759, f. 2r *Bergamascha*
 US-BEm 761, pp. 5-6 *Bergamasco*
 Barbeta 1585, p. 14 *Moresca Quarta, Deta la Bergamasca*
 Besard 1603, f. 106v *Bergamasco* I.B.Besardi
 Hove 1612, ff. 54v-55r *Bargamasca / Giovan Battista Domenicho* - HoveB 387
 Fuhrmann 1615, pp. 182-184 *Pergamasco*
 Vallet 1615, pp. 41-42 *Les pantalons A.9.*
 Kapsberger 1640, pp. 31-32 *Bergamasca*
 Gianoncelli 1650, pp. 8-9 *Bergamasca*

81. Praeludium

D-Dl M 297, pp. 192-193 *Praelud.*

82. Praeludium

D-Dl M 297, pp. 194-195 *Praeludium*

83. Der Churlander Courante

D-LEm II.6.15, p. 240 *Der Churlender Currant .6.*
 - in duple time⁴⁹

84. Jungfrau Gretta's Dantz - Young Gretta's Dance

CH-Bu F.IX.70, p. 252 XLI *Jungfrau Gretta dantz / Proportio*
 cognate:
 CH-Bu F.IX.70, p. 252 XL *Dantz mir nit mit meiner Jungfrau Catharin / Proportio* - in F

85. Courante

A-Lla 475, f. 64v i *Coranta*

86. Galliard on Passamezzo moderno ground

PL-Kj 40032, p. 198 *Gagliarda del pass'e mezzò*

87. Courante

PL-Kj 40032, pp. 402-403 *Courante*

88. Courante

ff. 2r-2v untitled / *Romanesca*; F-Pn Rés.941, f. 32r *Bergamasca*; GB-Lbl Sloane 1021, f. 69r *Bergamasco* and 69r *Aliter Bergam* and 69r-69v *Aliter*; LT-Va 285-MF-LXXIX, f. 64v untitled; NL-Lt 1666, f. 397r *Bargamasco* 397v untitled and 398r untitled; PL-Kj 40143, f. 99v *Bergomas Ao 1602 20. Octobr.*; RUS-SPn O.No.124, f. 38v *Bargamasco*; S-B PB fil.172, f. 10r *Bergamasca* and 18r *Bergamasco*; Piccinini 1639, pp. 16-20 *Bergamasco*. Key unknown: F-VE 711, f. 1r *bergamasque*. Cognate in aroque tuning: §A-Wn S.M.1586, f. 26v *Pantolon*. Cognates in transitional tunings: A-KR L 81, f. 51r untitled (edef); D-B 40264, p. 90 *Bergamossco* (edef); §D-Mbs 21646, f. 6r *Duble* (edef); §D-Mbs 21646, f. 6v *Bergmaso / Doubla* (edef); §D-Mbs 21646, f. 87v *Pargamasca* (edef); §D-Sl 1214, p. 27 *Bargamasco* (edef). Different to Gorzanis 1564, sigs. E1r-E2v *12 Saltarello dito Il Bergamasco*. Not including other music set to the Bergamasca ground (I-IV-V-I). Nearly all versions edited for the *Lutezine* to *Lute News* 118 (July 2016).

PL-Kj 40032, p. 401 *Courant*

89. Ballo Francese

PL-Kj 40032, p. 403 *Ballo francese / alemand*

90. Courante

PL-Kj 40032, p. 404 *Courante*

91. Mascarade Englese

NL-Lt 1666, f. 398v *Mascarade Englese*⁵⁰

cognates:

D-B Hove 1, f. 161v *Engelsche Masquarade* - HoveB 306
 D-B Hove 1, f. 162r *Engelsche Masquarade* - HoveB 305
 D-LEm II.6.15, p. 379 *Chorea Anglica .29.*
 Hove 1612, f. 65r *Chanson Engleze* - HoveB 285

92. Le content est riche - Claudin de Sermisy

PL-Kj W 510, f. 57v *Le content est riche*⁵¹

cognates in G:

D-Mbs 266, ff. 128r-128v *Le Content est riche*
 D-Mbs 272, ff. 48v-49r *Le content ist rische*
 D-Sl G.I.4/III, ff. 7v-8r *Le content. Io Gazinus*
 F-Pn Rés.429, ff. 102v-103v *Le Content*
 GB-Cu Dd.2.11, f. 25r untitled
 IRL-Dtc 410/I, pp. 106-107 *Le content est riche*
 Phalèse 1545, pp. 50-51 *Le content est riche*
 Phalèse 1547, sigs. F2v-F3r *Le content est riche*
 Borrono 1548, sigs. H2r-H3r *Le content est riche*
 = Paladin 1549, pp. 6-7 *Le content est riche*
 Milano-Borrono 1548, ff. 34v-35r *Canzon Francese dita le content est riche*
 Newsidler 1549, sigs. s4v-t1v *Le content* 55.

93. Passamezzo moderno

NL-Lt 1666, f. 117r i untitled

94. Der Scharrer - Nachdantz

- from hufe scharren - a horse pawing its hooves?
 PL-Kj W 510, ff. 58v-59r *Der Scharrer / Nachdantz*
 Heckel 1556b/1562b, pp. 141-145 *Der welsch scharrer / proportz auff den scharrer*
 cf. NL-Lt 1666, f. 490v *Almand quæet paert*
 US-Ws V.a.159, f. 4r *Petye Shivall - Petye Shivall*
 Phalèse 1549, sig. H3r *Le pied cheral* - the horse's feet

95. Entre vous viellardt

PL-Kj W 510, f. 58r *Entre vous viellardt*
 Phalèse 1546, sig. f4v *Entre tous viellartz*
 Phalèse 1552, p. 51 *Entre tous viellart*
 Phalèse 1563, f. 44v *Entre tous viellartz*

96. Met dat schuijngen al over dat meertgen

- With that small boat going all over the lake
 NL-Lt 1666, f. 345r *Met dat schuijngen al over dat meertge*
 NL-Lt 1666, f. 345r untitled - n° 98

97. Ein Schöner Dantz - A beautiful dance

⁴⁹ Churlander may refer to someone from Courland a semi-independent Duchy from 1561 to 1795, now occupying the region of Kurzeme to the west of Riga in Latvia.

⁵⁰ All but one edited for *Lute News* 51 (September 1999).

⁵¹ Vocal model: Claudin de Sermisy, Gaston Allaire and Isabelle Cazeaux (eds.) *Opera Omnia Corpus Mensurabilis Musicae* 52/iv (American Institute of Musicology 1974), n° 96. Cognates in F: D-Mbs 1511d, ff. 10v-11r untitled; UKR-LVu 1400/I, ff. 29r-30r *Lecontent*; PL-WRk 352, ff. 72v-73r *Se je dure ossoij*; Gerle 1533, f. 47v *Ein Mutetlein*; Crema 1546a, sigs. D2v-D3v *Le content e riche*; Crema 1546b, ff. 15r-16r *Le content e riche*; Barberis 1549, sigs. Dd2v-Dd3v *Canzon*; Drusina 1556, sigs. c2v-c3r *Le content* = Waissel 1573, sig. B4v *9 Le content est riche* B[enedict] D[e] D[rusina]; Phalèse 1563, f. 24v *Le content est riche* = Phalèse 1568, f. 19r *Le content est riche* = Phalèse & Bellère 1571, f. 40r *Le content est riche*.

PL-Kj W 510, f. 54r *Ein schöner dantz wie Möcht ich frölich werden*

cf. Heckel 1556b/1562b, pp. 100-104 *Graff Joban vo[n] Nassaw dantz, Wie kan ich frölich werden / Proportz darauß*

98. Met dat schuijngen al over dat meertgen

- With that small boat going all over the lake

NL-Lt 1666, f. 345r untitled

NL-Lt 1666, f. 345r *Met dat schuijngen al over dat meertge* - n° 96

99. Saltarello il Bergantin

PL-Kj W 510, ff. 51v-52r *Saltarello Il Bergantin* ⁵²

cognates:

D-Mbs 266, f. 37r *bragantin*

D-Mbs 1511b, f. 16v *Bregantino*

D-Mbs 1511d, f. 14r *Bregantin da M Rosso*

PL-Kj W 510, ff. 53v-54r *Saltarello Bergantin. Altus*

- in F, sec. n° 107

100. Padoana La Forze Hercule

PL-Kj W 510, f. 51r *Padoana La Forze Hercule discantus* - on Passamezzo antico ground

Pacalono *Superius* 1564, f. 45v *Padoana de Force de Hercules*

cf. Pacoloni *Tenor* 1564, f. 38r *Padoana de Force de Hercule*

Pacalono *Bassus* 1564, f. 18r *Padoana de Force de Hercules*

cognates in F:

A-Wn 18821, f. 4r *forze dercholo*

PL-Kj W 510, f. 52v *Padoana la forze Herchole. Altus* - in F

cognates in C:

CH-Bu F.X.11, f. 22v *Leuorzt sitt hercule*

Abondante 1546, sig. E4r *Le Forze di Erchole* [index:

Pauana]

Bianchini 1546, sig. B4r *Le forze derculle*

Gerle 1552, sig. M3v *Der 4. Elfortze dercule*

Bianchini 1554, sig. B4r *Le forze derculle*

Bianchini 1563, sig. B4r *Le forze derculle* - in C

Barbetta 1585, p. 12 *Moresca seconda Deta le forze*

Lute duets:

Wecker 1552, sig. f2r *XXIII Le forze de Ercole* - lute II of

duet; Heckel 1556a/1562a, pp. 101-103 *Le forze d'Ercole*

Discant - lute I of duet; Heckel 1556b/1562b, pp. 79-80 *Le*

forze de Hercule - lute II of duet

101. Saltarello on passamezzo antico ground

PL-Kj W 510, f. 50r untitled

102. Bettler Dantz - Nach Dantz - Beggars Dance⁵³

PL-Kj W 510, f. 45r-45v *Bettler dantz - Nach dantz*

cognates: cf. n° 74

A-Wn 41950, f. 12v *Ach betler - Der Nach dantz betler*

CH-Bu F.IX.70, p. 251 XXXVIII *Der Bettler dantz -*

Nachdantz

CH-SAM 1, ff. 16v-17r *Der bättler Tantz*

D-Mbs 1512, ff. 49v-50r *Ein gueter danntz Der petler bd - Der hupff auff bd*

PL-WRK 352, ff. 65v-66r *Tantz - Hupffauff Barbel*

Newsidler 1540, sigs. D1r-D1v *Der Bethler tantz / Hupff auff*

US-Ws V.a.159, f. 18r *Almaine* - untitled

Newsidler 1544, sig. D2v-D3r *Der petler tantz / Der hupff auff*

zum petler tantz

Newsidler 1547, sig. C3v-C4r *Der petler tantz / Der hupff auff*

zum petler tantz

Heckel 1556b/1562b, pp. 151-153 *Der Bettler Tantz / Proportz auff den Betler*

103. Galliard on Passamezzo moderno ground

NL-Lt 1666, ff. 122r, 117r and 121v untitled / untitled / *Gailliarda*

104. Passamezzo moderno

NL-Lt 1666, f. 118r untitled

105. Passamezzo antico

NL-Lt 1666, f. 71r untitled

106. Galliard Rocha el Fuso

PL-Kj W 510, f. 48v *Galiarde La catel col fuso*

cognates in F: ⁵⁴

D-Mbs 9516, ff. 6v-9v *Bassemesso Rochelfuso - Saltarella*

D-Sl G.I.4/II, f. 79v *Item*

NL-Lu 1666, f. 24r i *Gaillarde France. Wie sal mein troetelen*

US-Ws 159, f. 7v: *Alebon galiarde*

Caroso 1581, f. 79v *La rotta in Gagliarda*

Waissel 1592a, sig. E4v 2. *Gailliarda. La Rocha el fuso*

107. Saltarello Bergantin

PL-Kj W 510, ff. 53v-54r *Saltarello Bergantin. Altus*

cf. PL-Kj W 510, ff. 51v-52r *Saltarello Il Bergantin* - n° 99

108. Les Bouffons

PL-Kj W 510, f. 49r *Les bouffons Dis[cant]* - on

Passamezzo moderno ground in C duet with n° 111

NL-At 208.A.27, f. 45r *Les Buffons Wolfgang Heckels XXII*

Heckel 1556a/1562a, p. 107 *Les Bouffon* - lute I of duet

cognates in C: ⁵⁵

CH-Bu F.IX.70, p. 240 *XIII Aio modo les bouffons / Proportio*

CH-Bu F.IX.70, p. 241 *XIII Alio modo / Les bouffons /*

Proportio

CH-Bu F.IX.70, p. 286 *Bouffons*

D-B Hove 1, f. 161r *Bouffons* - HoveB 309

F-Pn Rés.941, f. 2v [Bou]ffons - [Bou]ffons

F-Pn Rés 941, ff. 42v-43r [Bou]ffons

⁵² N° 99 and 107 are in the style of Giovanni Pacoloni and although absent from Pacoloni 1564, are adjacent to concordant versions of Pacoloni lute trio parts in PL-Kj W 510 (see n° 100 here). They might be expected to be parts of a lute trio, but do not fit together (thank you to Lynda Sayce for checking).

⁵³ All versions edited for the *Lutezine* to *Lute News* 133 (April 2020).

⁵⁴ Cognates in C: D-Mbs 1511b, f. 23v *La rocha el fuso*; D-Mbs 1511d, ff. 16v-17v *dagi la rocha al fuso*; D-Sl G.I.4/I, ff. 10v-11r *La rocha il fuso*; DK-Kk Thott 841,4°, f. 114r *La Rocha el fuso Gagliardo*; GB-Lbl Roy.App.58, f. 55r untitled; NL-At 208.A.27 f. 47r *La Rocha el fuso*; M:W: XVI; UKR-LVu 1400/I, ff. 18r-19r *Rochalfazo*; Rotta 1546a, f. 20v *La rocha'l fuso*; Rotta 1546b, sigs. D4r-D4v *La rocha'l fuso*; Phalèse 1546, sig. ii1r untitled = Phalèse & Bellère 1573, sig. ii1r untitled; Balletti 1554, sigs. B4v-C2r *La Rocha il Fuso*; Drusina 1556, sig. k4v *La rocha el fuso*; Waissel 1573, sig. L2v *La Rocha el fuso. Gagliarda*; cf. IRL-Dtc 410/I, pp. 250-251 *Pass de la roca Al fuso*; Milano-Borrone 1546, ff. 17v-18v *Saltarello secondo detto la rocha el fuso*; Wyssenbach 1550, ff. 23r-24v *Der annder Springerdantz* = Wyssenbach 1563, ff. 23r-24v *Der annder Springerdantz*; *genant La Rocha el fuso - Le riprese*; Gorzanis 1561, sigs. F3v-G1r *Pass'e mezo de la Roca el Fuso / Padoana del ditto*; Phalèse 1568, f. 87r *Almande*

de la rocha el fusRo. Cognates in G: CH-Bu F.IX.70, pp. 145-6 *VII Passamezzo - Racalfuso - Saltarello*; D-Sl G.I.4/II, f. 79v *La rocha il fuso*. Cognate in E flat: US-BEm 758, ff. 22v-23r *la rocha il fuso*. Lute trio: Pacoloni 1564, n° 3, *Passamezzo / Padoana / Saltarello della Rocca el Fuso*; I-CFVd w.s., ff. 87v-88 *La roca el fuso gagliarda / Balli. di Gio: Pacalono*; I-CFVd w.s., f. 99v *La Roca el fuso gagliarda*; I-CFVd w.s., f. 104v *Tenore della Roca el fuso*. All versions edited for the *Lutezine* to *Lute News* 131 (October 2019).

⁵⁵ Cognates in F: CH-Bu F.IX.70, p. 239 *XI Les bouffons / Proportio*; CH-Bu F.IX.70, p. 240 *XII Alio modo / Les bouffons / Proportio*; CH-Bu F.X.11, ff. 19v-20r *Les buffoons / Proportio*; F-Pn Rés.941, f. 2r ii *autre bouffons*; NL-Lt 1666, f. 1r *La Chasse* - untitled; NL-Lt 1666, f. 337r *De Doot*; PL-Kj W 510, f. 39v *Les Bouffons* - see n° 111; US-Ws V.a.159, f. 7r *The Anticke*; cf. Barbetta 1585, p. 18 *Balletto d'Inghilterra deta il Bufon*. Cognates in G: D-B Hove 1, f. 160v *Bouffons - Bouffons* - HoveB 310/311; F-Pn Rés.941, f. 2r i [Bou]ffons; F-Pn Rés.941, f. 43v [Autr]e; IRL-Dtc 410/I (Dallis), p. 3 *bouffons*. Sixteen versions edited for *Lute News* 81 (March 2007). Related to lute settings titled John come kiss me now and Si vous estes belle.

GB-En Adv.5.2.18, p. 1 *The buffins*
 IRL-Dtc 408/II, p. 104 *Buffons*
 NL-Lt 1666, f. 351v *Boter op de pensen*
 S-B PB fil.172, f. 10r *Les Boffons*

109. Fuchse beiß mich nicht - Nachdantz

- Fox bite me not
 D-W Guelf. 18.8, f. 36v *Fuchse Beyss mich nicht* -
Nachdantz - see n° 49

110. Passamezzo antico - Saltarello

PL-Kj W 510, ff. 47v-48r *Passamezzo* - *Saltarello*

111. Les Bouffons

PL-Kj W 510, f. 39v *Les Bouffons* - on Passamezzo
 moderno ground in F, duet with n° 108
 Heckel 1556/1562, p. 83 *Les Bouffon* - lute II of duet
 Wecker 1552, p. 34 *Les Buffons*

NL-At Ms. 208.A.27, f. 45v *Les buffons Wolfgang Heck. XXIII*

112. Fantasia

UKR-LVu 1400/I, ff. 44r-44v *Fantasia*
 Besard 1603, f. 35r *Fantasia incerti authoris.*
 cognates:
 CH-Bu F.IX.70, p. 51 *XIII. Fantasia.*
 Drusina 1556, sigs. a4r-a4v *Fantasia.2.*
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113. Fantasia bellissima - Giovanni Pacalono

UKR-LVu 1400/I, ff. 40v-42r *Fantasia bellissima Gioane*
Pacalono
 I-CFVd w.s., ff. 24v-25r *Fantasia*

114. Fantasia

UKR-LVu 1400/I, ff. 23v-24v *Fantasia*

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