

## MUSIC SUPPLEMENT TO LUTE NEWS 141 (APRIL 2022): ROBERT BALLARD PART 2 - MUSIC IN HIS PRINTS ASCRIBED IN CONCORDANT SOURCES - JOHN COME KISS ME NOW - STUDENTEN DANTZ

### ROBERT BALLARD PART 2

The first part was in *Lute News* 137 (April 2021) and included music ascribed to Robert Ballard found in manuscripts and prints but not in his own *Premier/Deuxieme Livre de Tablature de Luth* published in Paris in 1612? and 1614.<sup>1</sup> This supplement is the second in the series and includes music found in his two prints for which ascribed concordant or cognate versions are known in other sources. To recap, Robert Ballard (1570/5- >1650) was lutenist to Marie de Medici, queen mother and regent (1610-1617), and then to King Louis XIII (r.1610-1643), at the French court from around 1600 until he retired in 1645 (details in part 1).<sup>2</sup> Thus he would have witnessed the succession of Ballet de cour performed at the French court. He is known to have 'conducted' the lute music performed in the *Ballet de Madame* in 1615 and the section headers in his prints refer to the Ballets that some of the dance music comes from,<sup>3</sup> although there is no record of him composing any of it himself. Instead his two books of lute music probably comprise his lute arrangements of suites of dances, originally for instrumental ensemble composed by unidentified composers that were performed at the Ballet de cour. He was included in a list of celebrated lutenists published by Adam Gumpelzhaimer in Strasbourg in 1621,<sup>4</sup> and in a list of lute masters from the time of Johann Baptiste Besard as late as 1727 published by Ernst Gottlieb Baron in Nürnberg.<sup>5</sup>

The lute sources contain a great number and diversity of courantes and include few examples of exact concordances but instead many different settings of the same courantes as well as more based only on the same melodic phrases in the first few bars. I have been comparing all versions in detail to reveal the relationships between the sources but only comment on them briefly here, focussing more on those that are ascribed to Ballard for which tablature is included. The courantes here share phrases and motifs of figuration between them and different sources of the same courante reveals an additional level of complexity in transmission of what were presumably lute arrangements played and improvised differently every time by Ballard, and performing lutenists in general. Ballard presumably decided which precise versions were included in his prints although it is possible that an additional editor in the printing house also made some contribution to the final version that was typeset - including the apparent errors such as the bars missing in no. 30a, see commentary. Attributing the music here and French

renaissance lute music in general to particular composers is also confounded by the conflicting ascriptions in the sources (eg. nos. 28, 29 & 34). It is also likely that as the original dances for the Ballets were probably composed by a team comprising music master, dancing master and copyist-arranger, whose names were not recorded, that the lute settings we have are arrangements and parodies by a number of different lutenist/composers. Alternatively, the team responsible for the music of the Ballets could at least sometimes have adapted music that was originally composed for the lute by the court lutenists at the time, such as Jean Perrichon, Rene Saman, Ennemond Gauthier and Robert Ballard himself. Furthermore, each Ballet de cour would have had suites of related dances based on the same melodic motifs - as with dances for English court Masques - but we do not now know which Ballets they are from as the titles in the sources rarely give a clue and the surviving sources from 1575 to 1655 include selections from around one-hundred and seventy different staged Ballets.<sup>6</sup>

This supplement includes nine courantes with several sources for each and comparison of the divisions is particularly rewarding. The differences between them are an indication of, on the one hand, the possibility that some sources are arrangements by different composers, and on the other, that the intermittent variants of essentially the same setting may reflect the evolution of an arrangement by Ballard, or whoever, over time. Variants include the minutiae of stile brisé figuration as well as examples of divisions that digress by an octave into a different register of the lute (such as the A strain of 31 and B strains of no. 29a, 30a and 33a). The figuration in the divisions range from the earlier linear style (such as found in the Herbert manuscript) to the more complex stile brisé, but this does not necessarily mean the versions were by different composer-arrangers, as they may reflect the progression and development over the years of the playing/composing of a composer such as Ballard in the process of developing his characteristic elaborate stile brisé. So it is no surprise that none of the often multiple sources of essentially the same dances are exact concordances for those in Ballard's prints,<sup>7</sup> and in general the other sources simplify the sometimes dense texture in Ballard's prints by omitting notes and reducing chords to two part harmony. The ascribed examples here are found in only five sources, two prints and three manuscripts, additional to Ballard's two prints, and they are dated between 1610 and 1631: D-B 4022 c.1620, GB-

<sup>1</sup> Facsimile edition of unique copy of the *Premier Livre* in the Bibliothèque Mazarine lacking title page, with introduction by François-Pierre Goy (Courlay, Jean-Marc Fuzeau 1995), and online facsimile of unique copy of the *Deuxieme Livre* at the National Library of Russia, St. Petersburg: <https://vivaldi.nlr.ru/bn000010585/view/#page=> and pdfs of TREE facsimile editions of both books now free via The Lute Society website: <https://drive.google.com/drive/folders/1snocdP8ru8lfmVJydtJ7AztuX9G7e0> - how fortunate we are that one copy of each has survived!

<sup>2</sup> See André Souris, Sylvie Spyket & Monique Rollin (eds.) *Oeuvres de Robert Ballard. Premier livre 1611* (Paris, CNRS 1976); Monique Rollin (ed.) *Oeuvres de Robert Ballard. Deuxieme livre* (1964) revised as André Souris, Sylvie Spyket & Monique Rollin (eds.) *Ballard Robert. Deuxieme livre 1614* (1976). D-B Danzig 4022 and CH-SO DA 111 were not known to the editors.

<sup>3</sup> *Premier Livre*: Ballet de M. Le Dauphin, de la Reyne [dedicatees?], des Esclaves, de contrafais d'amour, de insecez, des Dieux, des manons, and *Deuxieme Livre*: Ballet de S. Germain, des Princes, des Chevaux.

<sup>4</sup> Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621/2ed 1652, p. 100 lists twenty lutenists, reproduced here in full, in *Partitionis Secundae Sectio I. De Musica*: 'Celeberrimi testudinarii sunt & fuerunt [The most famous testimonies are and have been]: In Gallia olim Jacob Reys Augustanus, Polonois dictus, eo quod Henricus III. eum ex Polonia. deduxerit: Perrichon Bocquet. Hodiè Gaultier, Mesangeau, **Ballard**, Conard, Mercure. In Italia Lorenzino, Gio Antonio Terzi da Bergamo, Simone Molinaro, Hieronimo. In German.

*Michelagnolo Galilei Nobile Fiorentino. Monachij Gregorium Wolfenb. Valentinus Strobel. Elias Mertelius, Valentin. Lang. Tobias Kun. Iohan. Rudenius. Mattheus Reyman. In Angl. Iohan Douland. Daniel Bacheler. In Polon. Diomedes. In Belgio. Emanuel Hadrianus. Adrianus Dens Ioachim van den Hone.'*

<sup>5</sup> In distinguished company in another list reproduced here in full: *Untersuchung des Instruments der Lanten* (Nürnberg, Friedrich Rudiger 1727), pp. 69-70: 'Seine Meister, deren er sich bedienet, waren [His masters, whom he uses, were] Laurencinus Romanus eques Auratus, Diomedes Venedus, Fabricus Detici Neapolitanus, Alfonsus de Ferrabosco, Hortensius Berla Patavinus, Pomponius Bononiensis, Carolus Boquet, Johannes Berichonius, Johannes Edinthonius, Vaumenii, **Balardus, Parisiensis**, Mercurius Aurelianensis, Victor de Montbuscon Avenionensis, Cydrac Rael Bituricensis, Jacobus Reys Augustanus, Elias Martelius Argentinensis, Johannes Bacfart Hungarus, Albertus Dlugorai Polonus, Johannes Doland Anglus, welcher letztere von seinem Wercte also urtheilete'.

<sup>6</sup> According to David J. Buch 'The sources of dance music for the Ballet de cour before Lully' *Revue de Musicologie* 82/2 (1996), pp. 314-331, and scores for some in David J. Buch *Dance Music from the Ballets de cour 1575-1651: Historical Commentary, Source Study, and Transcriptions from the Philidor Manuscripts* (Pendragon Press, 1994).

<sup>7</sup> A longer term goal is to assemble pdfs of all the sources of the commoner families of courantes.

Cfm 689 (Herbert) c.1616-40, CH-SO DA 111 c.1614-20, GB-HAdolmetsch II.B.1 c.1620, *Varietie* by Robert Dowland in 1610 and *Le Petit Bouquet de Frise Orientale* by Louys de Moy in 1631). Note that Robert Dowland's print is the earliest and de Moy's the latest, and Herbert is relatively early possibly accounting for the usually linear style of the divisions.

The fifth courante de la Reine in Ballard's *Premier Livre* (no. 28 here) is ascribed to him in three manuscript sources two of which also include divisions in his characteristic stile brisé figuration. All three are closely concordant with the print in the strains as well as identical in some bars in the divisions but distinct in others. Another eight sources are anonymous except one in de Moy's print of 1631 is ascribed to Goutie, probably Ennemond Gauthier, also lutenist to Marie de Medici, c.1600-1631, which might have led to de Moy getting confused about who it was from. The settings are all similar but diverge in figuration especially in the divisions.

No. 29 is the fourth courante in Ballard's *Deuxieme Livre* and the opening quotes the beginning of the popular courante *La durette*, see no. 33. Seven additional sources of no. 29 are known in the same tonality, and another eleven transposed up a fourth as well as three sources of a parody on the same music, all three settings ascribed to Ballard in at least one source.<sup>8</sup> The one in Ballard 1614 is in C minor, de Moy attributes a version in F minor to Ballard, and Robert Dowland attributes the parody, in F minor, to Ballard in 1610, predating both of Ballard's prints. At least one source of all three also bears the name of (Julien) Perrichon, lutenist to Henri IV at the French court around 1595 somewhat earlier than Ballard but surely they were acquainted.<sup>9</sup> Some of the titles add more uncertainty as one of the two of 29a ascribed to Perrichon is titled *Perichou misse d.B.*, suggesting it is an arrangement of a Perrichon courante by d'B.<sup>10</sup> Of the two of 29b one is titled *Le Testament de Perichon* which could mean it was composed for rather than by Perrichon. And one source of the parody 29c is titled *Sur la Courante de Perrichon Jacob* probably meaning it is a parody by Jacob [Reys] on a courante by Perrichon, although conflicting with Robert Dowland's attribution to Ballard! Both Perrichon and Ballard could have played an arrangement by one of them, as the sources are quite similar. Finally, another source of 29a attributes it to Besard, but as it appears as a duet in his 1617 print it is likely that he only made the duet arrangement.

The sources of no. 30 fall into two distinct groups, one known as *Courante Sarabande* found in more than twenty sources for lute one in Ballard's 1612 print (no. 30c) mostly settings of the same A and B strains but a few are variations on the B strain only. Other settings are for keyboard, carillon and instrumental ensemble. The other is a parody based on the same material found in just two sources, Ballard's *Deuxieme Livre* (30a) and a close concordance lacking divisions ascribed to Ballard in the Danzig manuscript (no. 30b). So Ballard may have composed the parody on the well known courante sarabande.

Courante no. 31 from Ballard's *Premier Livre* is known from this and ten other sources, three ascribed to Ballard although none exact concordances and the rest anonymous. All four attributed to Ballard are faithful to the courante of two strains of twelve and twenty-two bars, 31d also closely concordant but

lacking divisions. The other two are from the Herbert lute book, one closely concordant in the strains but with linear divisions especially in the B strain repeat. The other one in Herbert is titled *Ballard Premier Couple[t] Polonois le 2d*, suggesting the first strain is Ballard's arrangement (although the divisions are linear rather than stile brisé) and the second by Jacob Reys (quite distinct figuration from the others but lacking divisions), either as a result of a personal collaboration or as a grouping imposed by a later collector of the music, probably Herbert himself.

No. 32 is the second Angelique, a type of courante,<sup>11</sup> in Ballard's *Premier Livre*, and both the ascribed manuscript sources also call it Angelique, one in Danzig 4022 a close concordance in strains and intermittently in the divisions and one in the Herbert manuscript that is closer to Danzig 4022 than Ballard's print, although the B strain of Herbert is two bars shorter than the other two (and another two bars are omitted in the B strain divisions, reconstructed here). Two anonymous sources are also closely concordant and title it courante and volte but a third source is transposed down a fourth possibly by one of the Gauthiers (Ennemond?) to whom it is ascribed.

No. 33 is courante sixiesme in Ballard's *Premier Livre* that is presumably his arrangement of the existing harmonised melody called *La Durette*<sup>12</sup> that is known from about twenty settings for lute as a courante in triple time and another four titled Ballet in duple time. Other settings are for instrumental ensemble, lute, viola, keyboard and a song to the words 'Belle qui m'avez blessé d'un trait si doux'. A different setting with linear divisions is also ascribed to Ballard in de Moy 1631. De Moy begins with the opening phrase found in all cognate settings (also found as the first bar of Ballard's 29a), but Ballard's print introduces a variant extending the falling tone from C to B in the bass to not one but two bars, the same variant also found in two anonymous versions (see worklist below). The other sources comprise a range of cognate settings of essentially the same two twelve-bar strains.

Courante no. 34 from Ballard's *Deuxieme Livre* is concordant throughout with a manuscript source ascribed to Ballard, as well as two other manuscript sources that are anonymous. The figuration is identical in places but different elsewhere, especially the first half of the divisions to the B strain, but all with stile brisé characteristic of Ballard. The remaining eleven sources represent a number of distinct settings, one found in Herbert and the Swan manuscript that is ascribed to René Saman who like Ballard was a lutenist to Marie de Medici recorded 1619-c.1625.<sup>13</sup> Other distinct settings include one with highly elaborate divisions in the fragmentary manuscript B-Bc 26369, and two settings in de Moy 1631, the first ascribed to de Moy and the title of the second indicating that it is his own parody on the first.

The courante no. 35 from Ballard's *Second Livre* is unique but is related to a largely distinct courante also ascribed to him in the Danzig manuscript, based on the same opening phrase and similar strummed chords and stile brisé figuration in the divisions. They could both be arrangements by Ballard of related courantes from the same Ballet.

The courante no. 36 is in Ballard's *Premier Livre* and two other sources, one in the Herbert lute book and the other a keyboard setting. The two lute sources are the same courante throughout

<sup>8</sup> A different courante based on the same melody is found in Besard 1617, sig. I2v *Courante Testudo Maior* - lute I, the upper part of a lute duet, the lower part Besard 1617, sig. I3r *Courante I.B.B* - lute II.

<sup>9</sup> The collected music of Julien Perrichon was edited for *Lute News* 114 (July 2015).

<sup>10</sup> Possibly Pierre? Du But whose music is found in Pierre Ballard's *Tablature de Luth* 1638.

<sup>11</sup> 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'angélique'.

<sup>12</sup> A passage in Praetorius suggests that the 'La durette' may refer to the composer, and it could be Jacob Reis/Pollonois taking its name from a variant form of his name, 'de Retz': Praetorius *Terpsichore* 1612, preface iv/n° 37 & 60: 'Courantes de Perichon und la Durette: haben den Namen von ihren Meistern' [bearing the name of their masters], and see Jean Knowlton 'A Definition of the Duret' *Music & Letters* 48 (1967) pp. 120 & 121. Jacob's courantes and voltes were edited for *Lute News* 123 (October 2017).

<sup>13</sup> The collected music of René Saman was edited for *Lute News* 102 (July 2012).

and identical in places but different in others. Curiously the first strain ends on the dominant and the divisions on the tonic with quite different harmony and figuration and the version in the print adds an extra bar (79) in the divisions to the second strain. Both are ascribed to Ballard but the divisions in Herbert are linear compared to Ballard's characteristic *stile brisé* figuration in his print.

- 28a.** Ballard 1612, pp. 44-45 (*Couvrante de la Reyne*) *Cinquiesme* 1  
**28b.** CH-SO DA 111, ff. 15v-16r *Boutade Ballardj* 2  
**28c.** GB-HAdolmetch II.B.1, ff. 189v-190r *La Boutade de Ballard* 3  
**28d.** D-B Danzig 4022, f. 11v [Co]urante *Bal* 4  
 A-KR L 81, f. 151r *Cour*; A-SPL KK 35, p. 66 untitled; D-Mbs 21646, f. 74r *Courante* 69 = GB-HAdolmetch II.B.1, ff. 60v-61r *Courante*; GB-Lbl Add.38539, f. 25v i *Courante*; LT-Va 285.MF.LXXIX, f. 75r untitled and incomplete; Fuhrmann 1615, p. 163 i *Courante* 3; Moy 1631, f. 16r *Courante par Goutie*  
**29a.** Ballard 1614, pp. 36-37 *Qvatorsiesme (Courante)* 4-5  
 CH-SO DA 111, f. 45v-46r [Coura]nte de Perrichon; CZ-Pnm IV.G.18, f. 106r *Courante* JBB(esard) = GB-HAdolmetch II.B.1, ff. 18v-19r *Courante* = Besard 1617, sig. I3v *Courante Testudo Maior* - lute I of duet = CH-Bfenyves, ff. 36v-37r *Courante Maior* IBB(esard); cf. Besard 1617, sig. I4r *Coarante* I.B.B. *Testudo Minor* - lute II; D-B Danzig 4022 f. 15v-16r *Perichou misse d.B* [Dubut?];<sup>14</sup> D-Ngm 33748/I, f. 23r *Cor*; LT-Va 285-MF.LXXIX, f. 4v ii untitled; cf. Castaldi *Capricci a due stromenti* 1622, p. 67 *Le sonate che seguono sono Forastiere in habito tiorbesco 1<sup>a</sup> - parody in G for theorbo; Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 54 *LX Courrant de Perichou. 1. à 5. Incerti*, pp. 54-55 *LXI Courrant de Perichou. 2. à 5. M. P. C. & p. 102 CLXXIV Courante de Perichou. à 4. Incerti*. Keyboard: RO-MCsm 6199 Cod. 35 (Kajoni codex), n° 248 *Courante Du Testament de Perichon* - transcribed for guitar in Szabó István (ed.) *European Dance Melodies for Guitar (Codex Kajoni, 1642)* (Budapest, Rózsavölgyi és Társa Kft., undated), n° 7 (reviewed in *The Lute* 51 (2011), pp. 85-88).  
**29b.** Moy 1631, f. 10r *Courante par Ballard* 6  
 CZ-Pu XXIII.174 (Schmall), ff. 43r-43v *Carranta*; D-KNa W 4o 328, f. 6r *Courant* = Besard 1603 f. 156r *Courante*; D-Ngm 33748/I, f. 20r *Corande*; D-Ngm 33748/I, f. 27r *Corandi*; GB-Cfm 689, f. 30r *Courante du mesme* [Perrichou]; GB-Cfm 689, f. 33r ii untitled; GB-Cu Dd.9.33, f. 56v *Curant*; GB-HAdolmetch II.B.1, ff. 178v-179r *Le Testament de Perichon*; GB-Lbl add.38539, ff. 26v-27r *Corant*; LT-Va 285-MF.LXXIX, f. 4v i untitled  
**29c.** Dowland 1610, sig. Q1v *Coranto 1* 7  
 [header: *Mounsier Ballard his Coranto*]  
 D-Hs ND VI 3238, p. 88 i *Courante*; GB-Cfm 689, f. 36v *Sur la Courante de Perrichon Jacob*  
**30a.** Ballard 1614, pp. 40-41 *Seisiesme (Courante)*<sup>15</sup> 8-9  
**30b.** D-B Danzig 4022 f. 9r *Balard* 9  
**30c.** Ballard 1612, p. 55 (*Couvrante de la Reyne*) *Dixiesme* 10  
 cognates for Courante Sarabande 30c:<sup>16</sup> B-Bc 26369, f. 22r untitled; B-Bc 26369, f. 24v untitled incomplete; CZ-Pnm IV.G.18, f. 33r *La Volta della Regina*; CZ-Pnm IV.G.18, ff. 77v-78r *Curant Sabar*; D-B Hove 1, f. 25r *Courante Sara*; D-Hs ND VI 3238, p. 63 *Sarabande*; D-LEm II.6.15, p. 521 *Couranta sarabanta*; D-Lr 2000, p. 6 *Curant*; D-Ngm 33748/I, f. 71r untitled; GB-Lbl Add.38539, f. 29v i untitled; GB-Lbl Eg.2046, f. 42r untitled; GB-Lbl Sloane 1021, f. 53v *Curante Sarabande*; GB-Lbl Sloane 1021, ff. 54r-54v *Cur. Sarabande a Th[omas] Lind Lub[ecensis]*; GB-HAdolmetch II.B.1, ff. 20v-21r *Courante*; GB-HAdolmetch II.B.1, ff. 21v *Courante Ide(m)*; NL-Lu BPL 2792, f. 23r *Fin de la Sarabande*; RUS-SPan O No.124, f. 37r ii untitled; US-SFsc M2.1 M3, p. 68 *Corrente della Regina di Francia*; Vallet 1615, p. 83 *La Courante Sarabande*; Valerius 1626, p. 239 *Courante Serbande*; Moy 1631, f. 24r *La Sarabande*. Keyboard: RF-SPan Q N 204, f. 20r *Courante Serbande*. Carillon F-Pn 58, f. 46v *Courante du ballet de la royne - sarabande de ballet de la royne & 77v Racquet Corante*. Instr. ens. à5: Praetorius 1612, no. XXXVIII & CIV, 1. *Courrant Sarabande* M.P.C.  
**31a.** Ballard 1612, pp. 36-37 *Premiere covrante* 10-11  
 header: *Couvrante de la Reyne*  
**31b.** GB-Cfm 689, f. 64r i *Courant Ballarde* 12-13  
**31c.** GB-Cfm 689, f. 71r *Ballard Premier Couple[t] Polonois le 2d* 14  
 F-Sn R 10.710 (mss adds a copy of Besard 1617), ff. 1v-2r *Courant* Fuhrmann 1615, p. 164 ii *Courante* 5 [8. *Respondet b. in 2*]  
**31d.** GB-HAdolmetch II.B.1, ff. 213v-214r *Courante Balard* 15  
 B-Bc 26.369, p. 39 untitled - incomplete; D-B autogr. Hove 1, ff. 27v-28r *Courante*; D-Hs ND VI 3238, p. 57 i *Corante*; GB-Cu Dd.9.33, f. 43r untitled; GB-Cu Dd.9.33, f. 87r ii untitled - bars 1-4 only; Keyboard: D-B Lynar A2, no. 68  
**32a.** Ballard 1612, pp. 62-64 *Seconde (Angelique)* 16-17  
**32b.** D-B Danzig 4022, ff. 16v-17r [A]ngelica Baliard 18-19  
**32c.** GB-Cfm 689, f. 43r ii *Angelica de Ballard* 20-21  
 CZ-Pnm IV.G.18, ff. 30v-32r *Courante*; D-Hs ND VI 3238, p. 94 ii *Volte*; cf. CH-SO DA111, ff. 9v-10r *L'Angelique de Gautier Bass* - 4th lower; cf. D-U 239, ff. 38v-39v *Courante* - mandore  
**33a.** Ballard 1612, pp. [46]-47 (*Couvrante de la Reyne*) *Sixiesme* 22  
 CZ-Pnm IV.G.18, ff. 89v-90r *Curante*; D-Hs ND VI 3238, p. 84 i *Courante*  
**33b.** Moy 1631, ff. 22v-23r *La duret par ballart* 23  
 CZ-Pnm XIII.B.237, f. 29v *La Durette*; D-Kl 4° 108/I, f. 65v 65r i *Courente de la durette*; GB-Lbl Add.38539, ff. 18v-19r *Corant*; Valerius 1626, p. 119 *Courante durette*, different arrangements in C minor: D-Ngm 33748/I, f. 28v i *Corandi*; Vallet 1615, p. 82 *La durette A.9* = CZ-Pnm IV.G.18, ff. 101v-102r *La Dourei Valet*; arrangements in D minor: D-LEm II.6.15, p. 247 *Courant Ladurette 16*; D-LEm II.6.15, p. 257 *Courant*; D-Ngm 33748/I, f. 29r *Corandi Aliter*; lyra viol (ffthf): IRL-Dtc 408-I, p. 64 untitled; IRL-Dtc 408-I, p. 66 *durette*; cf. US-SFsc M2.1 M3, p. 65 *Aria del Prencipe Tomaso*; double time: D-Ngm 33748/I, f. 28v ii *Aliter*; Fuhrmann 1615, p. 149 *Ballet 2* - bars 1-12; Vallet 1615, p. 54 *Ballet*; Valerius 1626, pp. 20-21 *Ballet La Durette*; Keyboard: D-Lr K.N. 146 (Drallius), n° 82 *Courante - La Durette*; GB-Lbl RM23.1.4 (Cosyn), f. 67r *Durette*; Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 43 *La Durette*. M.P.C. - à 5 & 74-75 *La Durette*. M.P.C. - à 4; Melody: NL-Ulb 20 A 21, p. 26 *Wat Ciert gij schristen vrouwe*; Song: Bataille *Second livre d'Airs de Differents Auteurs mis en tablature de luth* 1609, f. 69v *Belle qui m'avez blescé*; Starter *Friesche Lust-Hof* 1621, p. 92 *La Durette*, unrelated after bar 3: D-Hs ND VI 3238, p. 56 *Corante* = I-COc 1.1.20, ff. 2v-3r *Correte Francese*  
**34a.** Ballard 1614, pp. 16-17 *Seconde (Courante)* 24  
**34b.** D-B Danzig 4022, f. 8v [Coura]nt Bal; 25  
 D-Hs N D 3238, pp. 86-87 *Courante*; D-Ngm 33748/I, ff. 30v-31r *Cor*; cognate group 1: GB-Cfm 689, f. 41r *Courante Saman*; RUS-SPan O No.124 (Swan), f. 24r untitled; cognate group 2: CZ-Pnm IV.G.18, ff. 91r 93v & 94v *Curant*; D-Hs ND VI 3238, pp. 85-86 *Corante*; D-Kl 4° Mus.108/I, f. 78v *Courente* no divs; D-Ngm 33748/I, ff. 20v-21r *Coranda - Variatio*; GB-Lbl Add.38539, f. 6r ii *A Corrant*; RF-SPan O No.124, ff. 33v-34r *Cor*; cognate group 3: Moy 1631, ff. 13v-14r *Courante par de moy*; Moy 1631, ff. 14v-15r *Courante sur le mesme Air par de moy*; cognate 4: B-Bc 26369, pp. 16-17 untitled  
**35a.** Ballard 1614, pp. 18-19 *Troisiesme (Courante)* 26  
**35b.** D-B Danzig 4022 f. 8v-9r (Coura)nte Bal(lard) 27  
**36a.** Ballard 1612, pp. 80-81 *Courante* 28-29  
**36b.** GB-Cfm 689, f. 12v *Courante Ballard* 30-31  
 cf. PL-WRu 60417 Muz., ff. 6r-5v *Courant* - keyboard*

## JOHN COME KISS ME NOW

John come kiss me now is the last of extended sets of variations on ballad/dance tunes that I have edited for *Lute News* supplements. However the superb set of fifteen variations for lute found in nearly identical settings in three English manuscripts is too long for the space available in this supplement and so two short arrangements are included here and the three sources of the long one together with all the other settings that I know for lute and other instruments as well as the related *Buffons/Les Bouffons* (two here as App. 1 & 2), *Si vous este belle* and *Ballet/Branle/Allemande de la Torche*,<sup>17</sup> are in the accompanying *Lutezine*. J1 is a single statement of the eight bar tune transcribed from a keyboard manuscript and J2 is a transcription for renaissance lute of a setting of the tune and a division on it for

<sup>14</sup> The French word 'misse' translates as 'put' probably meaning arranged by d'B [Dubut?].

<sup>15</sup> Thank you to Jean-Marie Poirier for copies of it edited in the CNRS edition.

<sup>16</sup> Variations on the B strain only: Ballard 1612, p. 16 *Troisiesme* [Chant] - 5 var; CZ-Pnm XIII.B.237, no. 9 50 [Sarab]anda de Gaultier - 4 var; D-B Hove 1, ff. 29v-30r *Courante La Princesse* - 5 var; RUS-SPan O.No.124, ff. 14v-15r [Sarabande] 2 - 9 var.

<sup>17</sup> John M. Ward detailed a huge number of variants in grounds and the relationships between the families of tunes characteristically thoroughly in a

56-page article in "The Buffons Family of Tune Families: Variations on a Theme of Otto Gombosi's" in: Bell Yung & Joseph S. C. Lam (eds.) *Themes and Variations: Writings on Music in Honor of Rulan Chao Pian* (Cambridge MA, Harvard University Press 1994), pp. 290-357. Ward classifies over 250 songs and titles from the 16th to 20th centuries into 7 groups of 24 families in total and ends arguing that even the 12-bar blues is derived from the Buffons family! Incidentally, *Le forge d'Hercole*, settings of which appeared in the supplement to *Lute News* 140 (December 2021) is another related tune, set to the passamezzo antico rather than moderno.

lute in a transitional tuning by John Red found in the Balcarres lute book.<sup>18</sup>

Although the text of a poem or ballad called 'John come kiss me now' is not known, one presumably existed that predated a moralization on it published in 1567 that began with what was probably the first verse of the original, 'John, cum kis me now, John, cum kis me now, John, cum kis me by and by, And mak no moir adow' found in Andro Hart's *A Compendious Book of Godly and Spiritual Songs*, the same first stanza with the tune also found in the manuscript IRL-Dtc 412 (*olim* F.5.13), pp. 55-56. The tune associated with John come kiss me now seems to predate the text, as the tune lacking the ground is similar to the chanson 'Ma peine n'est pas grande' by Clement Janequin published in Attaignant's *Sexiesme livre* in 1545, ff. 12v-13r. Also both the tune and the ground occur in 'Si vous este belle' first found as a lute setting in Pierre Phalèse's *Carminum quae chely vel testudine canuntur Liber primus* in 1549 as well as in *Les Bouffons*, which Arbeau in 1589 defines as a sword dance, and found in sources for lute or cittern from the 1550s.

The tune was also used to accompany at least one other ballad, as the music without title is included for 'As the Friar he went along' in Thomas D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy* 1719 V, p. 58, the same text without music or tune name also in *Tottel's Miscellany* 1557, p. 205 from over a century earlier. The words 'Ioan come kisse me now, once againe for my loue, gentle Jone come kisse me now' are also set as a canon for three voices in unison in Ravenscroft *Pamelia* 1609, sig. C1v, but to a different melody. However, John come kisse me now is mentioned mainly as a tune for dancing, and rarely for singing or playing, in many plays and poems from the sixteenth to eighteenth century - details of all the quotations I have been able to confirm from online facsimiles and full text transcriptions<sup>19</sup> are in the accompanying *Lutezine*, although two examples are here, 'Yea, many time this love will make old men and women, that have more toes than teeth, dance John, come kisse me now' in Robert Burton's *Anatomy of Melancholy* of 1621, line 5523. And the latest is in James Johnson's *Scots Musical Museum* in 1790 as a poem by none other than the famous Scots poet Robert Burns beginning 'O John, come kiss me now, now, now; O John, my luve, come kiss me now; O John, come kiss me by and by, For weel ye ken the way to woo, O some will court and compliment, And ither some will kiss and daut; But I will mak o' my gudeman, My ain gudeman, it is nae faute. O some will court and compliment, And ither some will prie their mou, And some will haue in ithers arms, And that's the way I like to do'.

**J1.** GB-En 9769 84/1.6 (Balcarres), p. 217 *John come kisse me now*, by John Red - transcribed from lute tuned edeff 29

**J2.** F-Pn Rés.1186, f. 58r *John come kisse me now* - trans keyboard 31 = US-NYp Drexel 5609, p. 142 *John come kiss me now*  
Cognates: GB-Cu Add.3056, ff. 69v-70r *A Treble* = GB-Lbl Add.38539, ff. 11v-12r *John com Kisse mee Now* = GB-Lcm loan 2019-1 welde, ff. 10v-11r *A Treble*; GB-En 9769 84/1.6, p. 54 *John come kisse me now, or the buffines, John Morisons way. by mr Beck* - baroque lute (dfedf). Lyra viol: GB-DU Mus.10455, no. 15 *John come kisse me now* - (defhf); GB-En Dep.314 no.24 (Sutherland), p. 15 *John com kisse me nou herp sberp* - (defhf);

S-N Finspong 9096.3, no. 2 *Johne come kisse me* - (ffeff). Cittern: GB-En 9450 (Edwards), ff. 41r-41v *Jhon come kisse me noue*; J-Tn BM-4540-n3, sig. B3r *John kiss me*; US-CAh 179 (Boteler), f. 10r *John cum kis mee now*; US-CAh 179, f. 40r *John com kisse me now* - fragment; US-CAh 179, f. 44v *John com kisse me now*; US-CAh 179, f. 46v untitled; US-CAh 181 (Otley), f. 14v *John come kisse me now* - *John come kisse me the second way*; US-CAh 182 (Ridout), f. 66r *John come kisse me now*; US-CAh 182 (Ridout), f. 78v *John cum kisse me now*; Robinson 1609, sigs. G2v-G3r 27. *Ioan come kisse me now*; Playford *A Booke of New Lessons for the Cithren* 1652, p. 1 *John come kiss me now. First way* - *Second way* - *The third way*; Playford *Musicks Delight on the Cithren* 1666, sigs. B2v-B3r 4 *John come kiss me now*. Keyboard: GB-Cfm 168, pp. 23-26 *Jhon come kisse me now* William Byrd; GB-En 3296 (Sinkler), ff. 49v-52r *John come kisse me now*; GB-Lbl Add.29996, ff. 206v-209v *Jone come kisse me noue Mr John Tomkins*. Violin: GB-En 'Patrick Cuming his Book Edinburgh 1673', pp. 40-44 untitled; Playford *Apollo's Banquet* 1670, preliminary pages; Playford *Division Violin* 1684, pp. 18-19 11 *John come kiss. A Division upon a Ground* by Mr. David Mell; Playford *Division Violin* 1684, pp. 20-22 12 *Senr. Balshar's Division on a Ground. Iohn come kiss &c*; Walsh *The Division Violin* 1705, pp. 18-19 *A 2 Iohn come kiss - Violin* - *A Division upon a Ground* by Mr. David Mell - *The Ground Base* [index: *A Division on John come kiss me by Mr. Mell*]; Walsh *The Division Violin* 1705, pp. 20-21 *A 2 Senr. Balshar's Division on a Ground - Violin* - *Iohn come kiss &c* [index: *A Division on John come kiss me now by Signior Balshar*]; Walsh *The Division Violin* 1705, pp. 53-58 - *A new Division upon the ground Bass of John come kiss me Composd by Mr. Henr. Eccles Junr.* - Bass [index: *A Division on John come kiss me by Mr. Henr Eccels in G*].

## APPENDIX

**App 1, 2 & 8** are settings of the 8-bar tune known as *Buffons*/*Les Bouffon* related to John come kiss me now, one in F on the passamezzo moderno ground (I-IV-I-V-I-IV-I/V-I) with sections in duple and triple time. The other includes two settings in C in duple time, the first on a variant of the passamezzo antico (i-VII-i-V-i-VII-i/V-I) and the second on the passamezzo moderno. All the other settings of *Buffons* and related music titled *Si vous estes belle* or *Branle de la Torbe*, are in the accompanying *Lutezine*. **App 3** is an anonymous and untitled courante lacking divisions added by hand to the unique copy of Robert Ballard's *Premier Livre* presumably by or for an owner of this copy of the print. **App 4-7** are four short settings of the *Studenten Dantz* of two strains on a simple ground (usually i-V-\*V/i or III-V-\*I, in which \* represents variable harmony in the 3rd and 7th positions) - another fifty settings for lute or cittern are included in the accompanying *Lutezine*. The title suggests it was a didactic exercise given to students and it is remarkable that so many settings based the same ground circulated quite so extensively, mainly in German tablature sources, presumably lute teachers composing their own to give their students.

<b>App 1.</b> CH-Bu F.X.11, ff. 19v-20r <i>Les Buffons - Proportio</i>	6
<b>App 2.</b> F-Pn Rés.941, f. 2v i & ii (Bou)ffons - (Bou)ffons	7
<b>App 3.</b> ms adds to Ballard 1612, p. 92 untitled (Courante)	13
<b>App 4.</b> D-LEm II.6.7, sig. d3r <i>Studenten Tantz</i>	17
<b>App 5.</b> CZ-Pu XXIII.F.174, f. 13v <i>Chorea Studiosorum</i>	19
<b>App 6.</b> PL-Kj 40159, f. 16v <i>Studenten Dantz</i>	21
<b>App 7.</b> Valerius 1626, p. 25 <i>Studenten Dans</i>	31

A commentary for the music in this supplement will be found at the end of the accompanying *Lutezine*.

John H. Robinson - March 2022

<sup>18</sup> Madeleine Owen describes John come kiss me now and includes tablature for the long version in GB-Lbl Add.38539 in 'Plays Well With Others - A Group Approach to Arranging' *LSAQ* 51/3 (Fall 2016), pp. 18-22. Seven more sources were edited by Nancy Carlin for the *Lute Society of America Quarterly* Digital Supplement no. 1.

<sup>19</sup> All prompted, sometimes sketchily, by mentions in the writings of William Chappell from the 1840s, the revised edition by Ellis Wooldridge in the 1890s, further expanded by Claude M. Simpson in the 1960s and by John Ward from the 1960s continuing until the 1990s - details in the *Lutezine*.

## 28a. Courante de la Reyne Cinquiesme - 7F8Ef9D10C AA16BB12 Ballard 1612, pp. 44-45

11

19

26

33

41

49

11  $\text{///a}$  a a  $\text{/a}$

19

26 a a/a a  $\text{///a}$

33  $\text{///a}$  a  $\text{/a}$   $\text{/a}$  a

41  $\text{/a}$  a  $\text{///a}$   $\text{///a}$  a a  $\text{///a}$

49



28c. La Boutade de Ballard - 7F8Ef10C AA16BB12 GB-HAdolmetsch II.B.1, ff. 189v-190r

The musical score is written for a three-measure repeat instrument, indicated by the '3' in a circle at the beginning of the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, f e, f). The score is divided into systems, with measure numbers 11, 19, 26, 33, 41, and 49 marked at the beginning of their respective systems. The notation is complex, featuring many beamed notes and rests, suggesting a fast and intricate piece.

11

19

26

33

41

49

## 28d. (Bo)utade (de) Bal(lard) - 7F8Ef9C A16B12

D-B Danzig 4022, f. 11v

Handwritten musical score for 28d. (Bo)utade (de) Bal(lard). The score is written on three systems of staves. The first system starts with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The second system begins with a measure rest labeled '11'. The third system ends with a measure rest labeled '20'. The score is written in a historical style with some ligatures and specific note heads.

## 29a. Quatorsiesme (Courante) - 7F8Ef9D10C AABB20

Ballard 1614, pp. 36-37

Handwritten musical score for 29a. Quatorsiesme (Courante). The score is written on three systems of staves. The first system starts with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The second system begins with a measure rest labeled '10'. The third system ends with a measure rest labeled '19'. The score is written in a historical style with some ligatures and specific note heads.



27

33

39

48

56

64

72

## 29b. Courante par Ballart - 7F10C AB20

Moy 1631, f. 10r

10

20

31

## App 1. Les Buffons - Proportio - A8-A8

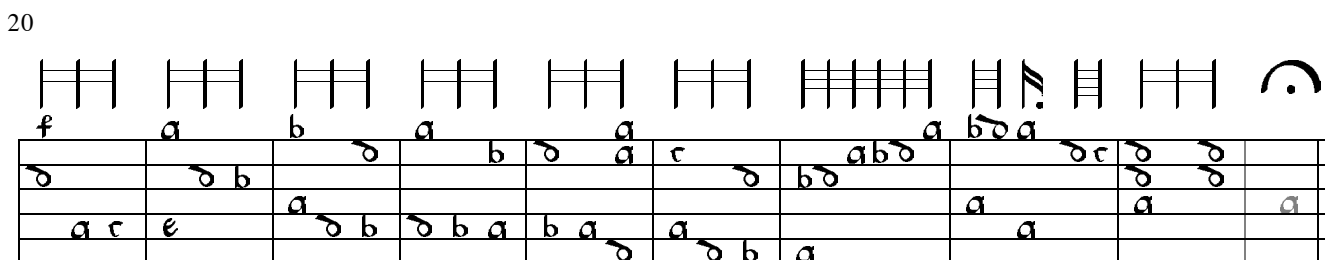
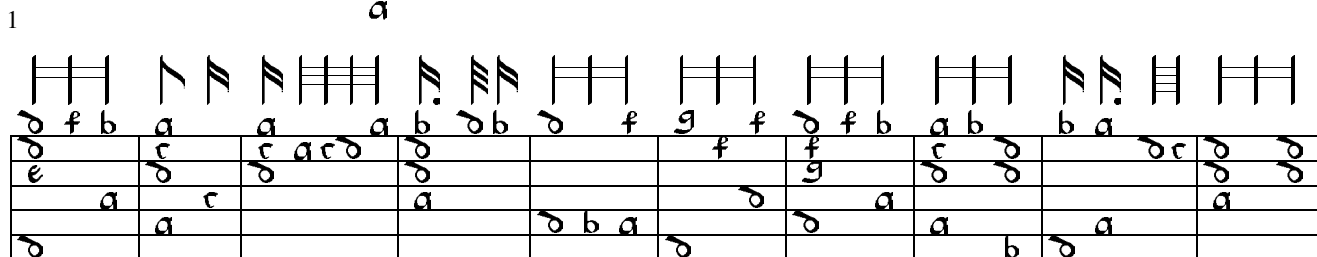
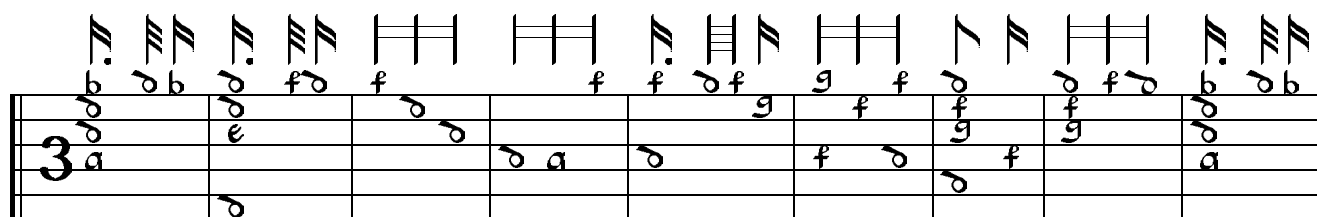
CH-Bu F.X.11, ff. 19v-20r

1

8

## 29c. Mounsier Ballard his Coranto - 7F AB20

Dowland 1610, sig. Q1v



31

## App 2. (Bou)ffons - (Bou)ffons - A8-A8

F-Pn Res.941, f. 2v i &amp; ii



9

3

9

18

24

31

38

46

55

63

30b. Ba(l)lard (Courante) - 7F8E9C A20B16

D-B Danzig 4022, f. 9r

70

9

18

28

## 30c. Dixiesme (Courante de la Reyne) - 7F8E10C AA12BB8

Ballard 1612, p. 55

3

9

17

28

This musical score is for a piece in 3/4 time, indicated by a '3' in a circle. It consists of three systems of music. Each system has a single melodic line with a treble clef and a single bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. There are repeat signs (double bar lines with dots) and a final double bar line at the end of the piece. The piece is titled '30c. Dixiesme (Courante de la Reyne)' and is from Ballard 1612, p. 55.

## 31a. Premiere Courante de la Reyne - 7F8Ef10C AA12BB22

Ballard 1612, pp. 36-37

3

9

This musical score is for a piece in 3/4 time, indicated by a '3' in a circle. It consists of two systems of music. Each system has a single melodic line with a treble clef and a single bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. There are repeat signs (double bar lines with dots) and a final double bar line at the end of the piece. The piece is titled '31a. Premiere Courante de la Reyne' and is from Ballard 1612, pp. 36-37.

17 — a /a a ///a

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

33 d b a b a b a c d b a d b b f b a d a b

42 a c a c a a c a a a a a a a a a a a a a a a

49 a b d b a a b a c c e a d b a c e a a d a c d b a d b

56 a b d a d b b a a b a b c a a b a b a d f d b c

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



Measures 1-8 of the Courante Ballarde. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 9-16 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 17-23 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 24-32 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 33-41 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 42-48 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

Measures 49-56 of the Courante Ballarde. The notation continues with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a '3' in a circle, indicating a 3/4 time signature.

ms adds to Ballard 1612, p. 92

[illegible]

a b d b a a b d f a d c, d d a a a

b a c d e b, f c a b d b d a a a

25 /a a

25

Measures 1-8 of the piece. The notation is in 3/4 time, indicated by a '3' in a circle. It features a treble and bass staff with various notes and rests. Above the staff, there are rhythmic markings: 'f f h', 'i h f', 'e a i', 'h f', 'e a f', 'b b a', 'a c d', 'r d f'.

Measures 9-16 of the piece. The notation continues with treble and bass staves. Above the staff, there are rhythmic markings: 'e f h', 'i h f e', 'f a', 'b a b a', 'c b', 'a'.

9

Measures 17-23 of the piece. The notation continues with treble and bass staves. Above the staff, there are rhythmic markings: 'b d', 'b b', 'c a c', 'a a c d a', 'c a c d', 'b d a', 'd a'.

17

Measures 24-32 of the piece. The notation continues with treble and bass staves. Above the staff, there are rhythmic markings: 'a b d', 'a', 'f d c', 'a', 'd c', 'e f f', 'd e', 'a d d', 'a'.

24

Measures 33-41 of the piece. The notation continues with treble and bass staves. Above the staff, there are rhythmic markings: 'c', 'a b a', 'b a c', 'b a', 'd b', 'b a', 'b a', 'b a'.

33

Measures 42-47 of the piece. The notation continues with treble and bass staves. Above the staff, there are rhythmic markings: 'a b', 'a', 'a', 'a'.

42

31d. Courante Ba(l)lard - 7F8Ef10C AA12B22

GB-HAdolmetsch II.B.1, ff. 213v-214r

Measures 1-8 of the Courante Ba(l)lard. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (quarter, eighth, and sixteenth notes) and rests. The bass line is written on a four-line staff with note values and rests. The piece begins with a treble clef and a 3/4 time signature.

Measures 9-16 of the Courante Ba(l)lard. The notation continues from the previous system, showing the melody and bass line with various note values and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat).

Measures 17-23 of the Courante Ba(l)lard. The notation continues from the previous system, showing the melody and bass line with various note values and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat).

Measures 24-32 of the Courante Ba(l)lard. The notation continues from the previous system, showing the melody and bass line with various note values and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat).

Measures 33-41 of the Courante Ba(l)lard. The notation continues from the previous system, showing the melody and bass line with various note values and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat).

Measures 42-44 of the Courante Ba(l)lard. The notation continues from the previous system, showing the melody and bass line with various note values and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat).

3

9

17

24

31

40

49

The musical score is written for a single melodic line in 3/4 time. It consists of six systems of music. Each system begins with a treble clef and a key signature of one flat (B-flat). The notation is highly rhythmic, featuring numerous beamed sixteenth and thirty-second notes, as well as various accidentals (sharps, flats, naturals, and double flats). The score is divided into measures by vertical bar lines. Measure numbers 9, 17, 24, 31, 40, and 49 are indicated at the start of their respective systems. The notation includes many slurs and ties, suggesting a continuous, flowing melodic line. The overall style is characteristic of early 17th-century French lute or keyboard music.

57

65

72

79

86

App 4. Studenten Tantz - AB4

D-LEm II.6.7, sig. d3r

1

8

32b. (A)ngelica Baliard - 7F8Ef AA16BB30

D-B Danzig 4022, ff. 16v-17r

3

9

17

24

31

40

49



57

65

72

79

86

App 5. Chorea Studiosorum - AB4

CZ-Pu XXIII.F.174, f. 13v

3

9

17

24

31

40

49

Musical score for Angelica de Ballardì, 7F8Ef AA16BB28, GB-Cfm 689, f. 43r. The score is written in 3/4 time and consists of 49 measures. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The score is divided into systems of two staves each, with measure numbers 9, 17, 24, 31, 40, and 49 marking the beginning of new systems.



## 33a. Courante de la Reyne Sixiesme - 7F8Ef10C AABB12

Ballard 1612, pp. 46-47

3

9

17

25

34

42

## 33b. La Duret par Ballart - 7F8Ef10C AABB12

Moy 1631, ff. 22v-23r

The musical score is written for a single melodic line and a basso continuo line. The time signature is 3/4. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 9, 17, 25, 34, and 42 indicated at the beginning of their respective systems. The melodic line features various ornaments, including mordents, grace notes, and trills. The basso continuo line uses figured bass notation, including letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) to indicate fingerings and intervals. The score is in AABB12 form, with the first system (measures 1-8) being the A section, the second system (measures 9-16) being the B section, and the third system (measures 17-24) being the B section. The fourth system (measures 25-33) is the first ending, and the fifth system (measures 34-41) is the second ending. The sixth system (measures 42-49) is the final section.

9

17

25

34

42

3

11

21

29

38

48

56

## 34b. (Coura)nt Bal(lard) - 7F8Ef9C AABBB16

D-B Danzig 4022, f. 8v

11

21

29

38

48

56



3/4

18

9

18

18

18

25

18

34

18

42

18

49

18

## 35b. (Cour)ant Bal(lard) - 7F8Ef9C AA12BB16

D-B Danzig 4022, ff. 8v-9r

3

9

18

25

34

42

49

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41

42 43 44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60

62

70

78

86

J1. John come kisse me now, by John Red - trans edeff

GB-En 9769 84/1.6, p. 217

1

10

8

/a

/a

Musical notation for the first system of 'The Rose Tree'. It 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 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piece ends with a double bar line.

Musical notation for the first system of 'The Song of the Weaver'. It 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, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109,

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a	c a			a	c			e	a	c	b
a		b c	a	c	b	a c a	c f		e	f	a
b		a		a			e				
c			a c		c		a	e			
	c	b	c	c	c			c			
				a	c		/a				a

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and accidentals (sharps, flats, naturals). The notation is organized into measures, with some measures containing multiple rhythmic figures. The staff is labeled with '42' at the beginning and 'a' at the end.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some slanted strokes. Below the staff, there are several groups of notes and rests, some with accidentals (sharps and flats). The notes are written in a stylized, handwritten font. The rests are indicated by horizontal lines. The accidentals are written as sharp symbols (#) and flat symbols (b). The notation is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten musical score.

[illegible]

62

$\tau$	$a$	$c$	$a$	$\tau$	$a$	$\tau$
$a$	$c$	$e$				
	$a$	$f$	$\tau$	$a$	$b$	$c$
	$a$	$b$	$\tau$	$a$	$b$	$\tau$
			$a$	$a$	$a$	$a$
	$a$					
		$a$		$\tau$	$a$	$\tau$

70

77

77

85 /a /a /a /a /a

85

J2. John come kisse mee now - trans keyboard 1x8bars

F-Pn Res.1186, f. 58r

a r e a f f a a r e r e f h h a a r e a f e f h k f h e r a a

1

App 7. Studenten Dans - 7F AB4

Valerius 1626, p. 25

[illegible]

1