

THE LUTE SOCIETY MUSIC EDITIONS

A Compendium of 178 Polish Dances for
Renaissance Lute including many of easy
intermediate standard

edited by John H. Robinson

Dic mihi cur donata viris sit musica doctis:
UT RElevet MIseris FAtum SOLitosque LABores.
(D-B 40141, f. 8v)

Tell me why music is given to learned men?
To relieve a miserable fate and the daily toil!

Wiltu schlafen die Lauten behend
Schneid ab die Nägel, wasche die Hendt.
Dazu langsam zu schlan ube dich,
Befleisse dich, zu schlan deutlich,
Greiff der Lauten woll ins maul,
Sie soll nicht klingen träg noch faul.
Auch mustu den tactum observiren,
Willu schonen Mädlein hofieren.
(D-B 40141, f. 2r)

If you want to play the lute nimbly
Cut off the nails and wash your hands.
Take care to play slowly,
Always try to strike (the strings) clearly,
Firmly grab the lute (as if) by its muzzle,
it must not sound lazy or foul.
And take care to stick to the beat,
In order to impress pretty maidens.

Deß Herz muß herter sein den ein stein,
Dem Lautenschlagen nicht soll eine freude sein,
Den es ist zu hören lieblich,
macht schone jungfrauen lustig.
(D-B 40141, f. 15v)

His heart must be harder than a stone
To whom playing the lute shall not be a joy,
Because it is lovely to listen to,
And makes pretty young maidens cheerful.

(translations by Rainer aus dem Spring)

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INTRODUCTION

This edition is a compendium of most of the surviving lute arrangements of Polish dances with settings for lutes from six to ten courses. The criterion for inclusion was some reference to Poland in the title in one language or another (Palaco, Paloni, Polacca, Polacho, Polnischer, Poloinze, Polonesca, Polonica, Polskey, Poolsen, Pouloingne, etc.) in the principal or a cognate source. The large number of other lute settings of dances of Eastern European origin with the generic titles Chorea and Taniec are also likely to include some of Polish origin but are excluded here as it is not possible to distinguish them from Czech and Hungarian dances, although some Chorea and Taniec are found as cognates for dances with Polish connections. Although almost all anonymous, professional composers and amateur lutenists presumably made these lute arrangements of the traditional dances from Poland that they heard around them. It is known that Valentin Haussmann collected dances while travelling in Poland and East Prussia, later arranging them for publication in his books of instrumental ensemble music,¹ and many of the tunes in Haussmann's prints are known from cognate lute settings.

The two major sources of lute arrangements of Polish dances are one of the lute books published by Matthäus Weissel's *Tabulatura Allerley künstlicher Preambulen, außersesener* (Frankfurt, Eichorn 1591) and the Danzig lute manuscript (ID-B 4022) copied c.1615-1620, containing 47 Polnische Tantz and 41 Ballo Polacho, respectively. The remainder of the contents of this edition are found in a variety of other sixteenth and seventeenth century prints and manuscripts. The sources illustrate the extent of dispersion of Polish dance music across Europe. Prints published between 1544 and 1615 in Germany, Italy and The Low Countries, and manuscripts from the 1590s to 1640s copied in Eastern Europe as well as Denmark, Sweden, The Low Countries, Germany, Switzerland and Italy, demonstrate that Polish dance music was known across Europe.

A wide range of attractive dance music is

included here to suit all standards of lutenist from beginner to virtuoso. The edition begins with a section of dances in which a simpler version is followed by a more elaborate setting, providing beginners with the opportunity to practice the simpler versions before progressing to the more difficult section of each pair. Also dances of an easier standard are interspersed with more difficult settings throughout the edition.

The pairs of dances are all found in the Danzig lute book, in which the more elaborate setting is followed by the simplified version, the latter lacking diminution and the texture thinned out and simplified with fewer voices in the chords. In the facsimile edition of the Danzig lute book, Magdalena Tomsin'ska (see D-B 4022 in the bibliography) suggests several explanations for this curious arrangement: (i) the simplified version might have been played faster than the first to end the dance; (ii) the simplified version could have been the basis for improvised variations, as shown in an exemplary way on the recordings of many of the dances here by Michal Gondko on his CD *Polonica* (listed in the bibliography) where he freely improvises further virtuosic diminutions; or (iii) the two versions are duet parts for a teacher to play the first setting and a student the simpler version. Here the simpler versions have been moved to precede the more elaborate settings (see above).

The majority of dances are in the form of two strains or sections (A and B), sometimes each section followed by more elaborately set divisions. The number of bars in the A and B strains vary considerably suggesting either the original dances had a specific step sequences reflected in the music, or else that the lute settings were far removed from the original music used to accompany the dances. Similarities in the style and themes of many of the dances convey something of the character of Polish dances preserved by the now unknown lutenist composers of the day who made these arrangements, who unknowingly preserved this repertory for us to enjoy playing four hundred years after they were written down!

John H Robinson - September 2016

¹ *Venusgarten: Darinnen Hundert Außersesene gantz Liebliche mehrertheils Polnische Tantzze ...* (Nürnberg, Kauffmann 1602) and *Rest Von Polnischen und andern Tantzzen* (Nürnberg, Kauffmann 1603), and see Lynn (see bibliography), p. ix, *et seq.*

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EDITORIAL POLICY

The original sources are notated in French, German or Italian tablature with a variety styles of rhythm signs (flag, grid, mensural), standardised here to French tablature with flag rhythm signs using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS X (10.11.16) on an Apple iMac. The dances have been grouped into five sections. The first group comprises mainly dance settings for 6-8 course lutes in which a simpler version is followed by a more elaborate setting. This section also includes some shorter page fillers than are not in pairs. The remaining dances are grouped together in sections for 6-course, 7-course, 8-course and 10-course lutes. These sections for different lutes include dances in no particular order that vary in length and key requiring different levels of proficiency (beginner, intermediate and highly proficient). In different sources the dances are barred in either 4 or 2 minims per bar, but have been standardised editorially to 2 minims per bar. Also in some dances the rhythm signs have been halved to standardise the tempo throughout. Many of the settings, especially those in the prints of Matthäus Weissel, include 4- and 5-voice chords requiring awkward left hand shifts to barré positions in passages that are otherwise in two, three or four voice texture. To avoid the barré chords, the number of voices in the most awkward chords has been tacitly reduced to make them easier to play. Other apparent errors have been corrected and double bar lines added when lacking in the original to clarify the sectional form of the dance, but no critical commentary detailing editorial changes is provided. The commentary includes the dances in numerical order detailing the source with page or folio, the exact title, details of the number of bars in each strain (A, B, C etc.), and whether there are divisions (AABB, etc.). The commentary also lists concordant and cognate versions in other sources, as well as cross-referencing cognates within the edition.

Cognates are preceded by 'cf.' plus their number in the inventory. The cognates range from similar opening melodies to more extensive correspondence throughout one or more sections of complete dances. Cognates also include songs and dances in the printed works of Valentin Haussmann, referring to numbers in the catalogue published by Lynn (see bibliography). The track numbers for the dances played by Michal Gondko on his CD *Polonica* devoted to Polish music (see bibliography) are also given for the versions that he used. The bibliography expands the abbreviations used for all the sources mentioned in the inventory, adopting RISM sigla for manuscripts. Sources in bold indicate those used for one or more of the versions edited in the edition.

The tablature for each dance is headed by an abbreviated title, the source for that particular version and the tuning of diapasons (7F is the 7th course tuned to F, etc., assuming a lute in nominal G pitch). The use of repeat signs at the end of each section varies in the sources and all repeats have been omitted, leaving the choice of repeats to the discretion of the player. Options include repeating each section twice when there are no divisions already, or else playing all the sections in sequence and then repeating the complete dance. More advanced players could also consider improvising more embellished divisions when repeating strains or complete dances.

The illustration on the cover is from the Johannes Nauclerus lute book (D-B Mus.40141; reproduced with permission), and is the original German tablature for no. 39 of this edition.

The author would like to thank Joachim Lüdtkte for copies of photographs of the Polish dances in the so-called Loss lute book (D-Dl 1-V-8), and Peter Király for checking the cognates in the Stryaly lute book (CZ-Pu 59r.469).

INVENTORY WITH COMMENTARY AND COGNATES

PAIRS OF EASIER AND MORE ELABORATE SETTINGS FOR 6-8 COURSE LUTES AND A FEW PAGE FILLERS

1. GB-Lbl Sloane 1021, f. 73r ii *Alia* (Chorea Polonica) *Linn*
A6B6
2. D-B 4022, f. 26v B. P. (easier/intermediate pair)
A3B4/AA3BB4
strain B is similar to Polish folk tune *Hej, górale, nie bijta sie*
3. D-B 4022, f. 14v B. P. (easier/intermediate pair)
A8B8/A8B8
4. LT-Va 285-MF-LXXIX, f. 18v iv page header: *Polnisch Tantz*
A4B4
5. D-B 4022, f. 20v B. P. (easier/intermediate pair) Gondko 32
A4B6/AA4BB6
cf. Klosemann 1622, *Chorea Polonica nr 4* - à4
6. CH-Bu F.IX.70, p. 268 *Potorae Konigin Inn Polen Tantz*
A8B8
7. D-B 4022, f. 21v i B. P. (easier/intermediate pair) Lynn 452
A8B6/AA8BB6
8. D-B 4022, f. 22r i B. P. (easier/intermediate pair)
A6B6/A6BB6
9. D-LEm II.6.15, p. 393 *Chorea polonica* Gondko 13
A4B4
10. D-B 4022, f. 21v ii B. P. (easier/intermediate pair)
A8B7/A8B7
11. LT-Va 285-MF-LXXIX, f. 18v iii *Polnisch Tantz*
A4B4
12. D-B 4022, f. 22v iii B. P. (easier/intermediate pair)
A6B8/A6B8
13. D-Z 115.3, p. 57 *Polskey tanecz*
A4B4
cf. CZ-Pu 59r.469, f. 40v *Polskey Tanecz*
14. D-B 4022, f. 22r ii B. P. (easier/intermediate pair)
A8B8/A8B8
15. Rodauer MS, p. 11 ii *Chorea Paloni c̣c̣c̣ 24*
A3B5
16. D-B 4022, f. 22v ii untitled (easier/intermediate pair)
A8B8/A8B8; cf. no. 30, 35 & 40
17. GB-Lbl Sloane 1021, f. 73r v *Alia* (Chorea Polonica)
A2B4C4
18. D-B 4022, f. 23r i B. P. (easier/intermediate pair)
A4BB4C4/AA4BB4CC4
19. D-B 4022, f. 23r ii B. P. (easier/intermediate pair)
A8B8/A8B8
20. D-B autogr.Hove 1, f. 77r i *Pools Almande*
A4B4
21. D-B 4022, f. 23v i B. P. (easier/intermediate pair)
A8B6/A8B6
22. DK-Kk Thott 841.4^o, f. 84v i *Polnischer Tantz*
A6B8
cf. CZ-Pu 59r.469, f. 37v *Alia Chorea Czicziczku Ptaczku*
CZ-Pu 59r.469, f. 42r *Polskey Tanecz*
D-LEm II.6.15, p. 396 *Chorea 51 / Saltarello*
D-LEm II.6.15, p. 425 *Eins mals schien mir die Sonne*
D-Z 115.3, p. 49r *Alia Chorea*
DK-Kk Thott 841.4^o, ff. 80v v & 81r iv *Breßlawr Tantz*
DK-Kk Thott 841.4^o, f. 82v *Lyrum*
Waissel 1573, sig. M3r *Tantz - Sprunck*
Waissel 1591, sig. C3r 24 [Deudtsche] *Tantz - Sprung*
D-B 40089, no. 20 *Ein mahl Schön mir die Sonne* - kbd
23. D-B 4022, ff. 23v-24r B. P. (easier/intermediate pair)
A6B8/AA6BB8
24. D-B 4022, f. 25v B. P. (easier/intermediate pair)
A4B5/AA4B8B5
25. D-B autogr.Hove 1, f. 81r *Poolsen Dans*
A4B4; cf. no. 136
26. D-B 4022, ff. 26v-27r B. P. (easier/intermediate pair)
A8B8/A8B8
27. GB-Lbl Sloane 1021, f. 73r iv *Alia* (Chorea Polonica)
A5B5
28. D-B 4022, f. 27v B. P. (easier/intermediate pair) Lynn 476
29. D-B 4022, ff. 27v-28r B. P. (easier/intermediate pair)
A8B8/AA8BB8
30. D-B 4022, ff. 27r-27v B. P. (easier/intermediate pair)
A6B6C8/AA6B6C6; cf. no. 16, 35 & 40
31. D-B 4022, f. 28r B. P. (easier/intermediate pair)
A8B8/A8BB8
32. D-B 4022, f. 28v i B. P. (easier/intermediate pair) Gondko 33
A8B7/A8B7
33. D-LEm II.6.15, p. 365 *Chorea polonica 2* Lynn 281
A8B8; cf. no. 72 & 126
cf. D-B 40141, f. 44v ii *Polnisch Tantz*
34. D-B 4022, f. 28v ii B. P. (easier/intermediate pair)
A6B8/AA6BB8, the A strain is similar to the Polish
Christmas carol 'Medrcy swiata monarchowie'
35. D-B 4022, ff. 28v-29r B. P. (easier/intermediate pair)
A12B8/A12B8; cf. no. 16, 30 & 40
36. D-B 4022, f. 20r iii B. P. (easier/intermediate pair)
A4B6/A4B6; cf. no. 143
cf. D-LEm II.6.15, p. 378 *Chorea Pulchra*
37. D-B 4022, f. 29v ii B. P. (easier/intermediate pair) Gondko 34
A4B6/A4B6
cf. D-LEm II.6.15, p. 409 *Alia* (Chorea)
D-Hbusch herold, f. 43v *Balletto*
38. D-B 4022, ff. 29v-30r B. P. (easier/intermediate pair)
A4B9A4B8
39. D-B 40141, f. 38v *Ein polnischer Tantz* Gondko 29
A8B8; cf. no. 159 & 162
cf. D-Lr 2000, p. 32 *Alemand*
40. D-B 4022, f. 30r ii B. P. (easier/intermediate pair)
A8B8/A8B8; cf. no. 16, 30 & 35
cf. PL-Kj 10002, no. 113 *Lod[zia]m[i] phynie na morze,*
wioslami - à2
41. D-B 4022, f. 29v i B. P. (easier/intermediate pair)
A6B8/A6B8
42. D-LEm II.6.15, p. 403 *Chorea Polonica*
A8B6; cf. no. 58, 82 & 117
cf. CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz - Nachdantz*
D-Z 115.3, p. 50 *Chorea*
D-Dl 1.V.8, ff. 96v-97r *Allemande*
D-Z Sign.100.6, ff. 5v-6r *Polnischer Tancz* - keyboard
S-Uu 132, f. 13v *Der Polnische Tantz Proportio* - keyboard
Ammerbach 1583, p. 202 *Ein Pollnischer Dantz* - keyboard
Denss 1594, f. 85v *Allemande* Gondko 37
43. D-B 4022, f. 30r iii B. P. (easier/intermediate pair)
A6B6/A6BB6; cf. no. 165
44. D-B 4022, f. 30r iv untitled
AA2BB6
45. D-B 4022, f. 30v ii B. P. (easier/intermediate pair) Gondko 35
A8B8/A8B8
46. GB-Lbl Sloane 1021, f. 72r ii *Alia*
A8B8
47. D-B 4022, ff. 30v-31r B. P. (easier/intermediate pair)
A8B4C4/A8B4C4
48. D-B 4022, f. 31r ii B. P. (easier/intermediate pair)
AA4BB4/AA4BB4
49. GB-Lbl Sloane 1021, f. 72r iii *Alia* (Chorea Polonica) *lustig*
panie bratjchi
A5B6
50. D-B 4022, f. 31r iii B. P. (easier/intermediate pair) Lynn 292
A8B8/A8B8
cf. D-LEm II.6.15, p. 400 *Chorea*
PL-Kj 10002, no. 46 *Bede ia dawala, komu bede bciala* - à2
51. D-B 4022, f. 30v i B. P. (easier/intermediate pair)
A4B4C6/A4B4C6
52. D-LEm II.6.15, p. 489 *Cantio Polonica* Gondko 4
A4B4C4
53. D-B 4022, f. 31v B. P. (easier/intermediate pair)
A8B8/AA8BB8
54. D-B 4022, ff. 31v-32r B. P. (easier/intermediate pair)

- A6B6/AA6BB6
55. D-B 4022, f. 32r iii B. P. *K In Polen* ² Lynn 367
A8B10; cf. no. 100, 104 & 139
cf. D-B 40141, f. 61v *Tantz*
D-B 40141, f. 76r i *Tantz*
D-Hbusch herold, f. 41v *Balletto Diomed*:
56. D-B 4022, f. 32r ii B. P. (easier/intermediate pair) Gondko 36
A4B4/A4B4
57. Besard 1603, f. 138v i *Chorea Pol. Diom.* Lynn 360
A8B8, cf. no. 111
- 6-COURSE LUTE**
58. CZ-Pnm XIII.B.237, f. 16v *Batori Tantz* - proportio³
A8B8/A8B8; cf. no. 42, 82 & 117
cf. D-Z 115.3, p. 51 *Chorea respondens superiori Choreae*
59. I-BDG chilesotti, p. 111 *Danza* (Polacca) Gondko 22
A8B8
60. D-LEm II.6.15, p. 405 *Eigdem nationis* (Chorea Polonica)
A4B4
61. DK-Kk Thott 841.4^o, f. 80v *Tantz Poln(i)sch*
A3B2C3D3
62. D-B autogr. Hove 1, f. 77v *Poolsen Dans*
A8B8
63. I-BDG chilesotti, p. 111 *Danza Polacca*
A4B8/A4B8
64. Waissel 1591, sig. D4v *Polnische Tantz* 1. Gondko 5
A6B6C6
65. Waissel 1591, sig. E1r *Polnische Tantz* 5. Lynn 445
A4B9
66. Waissel 1591, sig. D4v *Polnische Tantz* 2.
A4B8
67. Waissel 1591, sig. D4v *Polnische Tantz* 3. Lynn 409
A4B8
68. Waissel 1591, sig. D4v *Polnische Tantz* 4. Lynn 450
A6B8
69. Waissel 1591, sig. E1r *Polnische Tantz* 6.
A8B4C2D4
70. S-S 2245, f. 15v *Polnisch Tantz*
A4BB4
71. Waissel 1591, sig. E1r *Polnische Tantz* 7.
A4B4C6
72. Waissel 1591, sig. E1r *Polnische Tantz* 8. Lynn 281
A8B4; cf. no. 33 & 126
cf. CZ-Pu XXIII.F.174, f. 23v ii *Chorea*
73. Waissel 1591, sig. E1v *Polnische Tantz* 9.
A4B6
74. Waissel 1591, sig. E1v *Polnische Tantz* 11.
A4B4C6
75. Waissel 1591, sig. E1v *Polnische Tantz* 12. Lynn 286
A4B6
76. Waissel 1591, sig. E1v *Polnische Tantz* 10. Gondko 7
A4B6; cf. no. 107 & 108
cf. D-LEm II.6.15, p. 401 *Chorea*
77. Waissel 1591, sig. E2r *Polnische Tantz* 14.
A6B6
78. Waissel 1591, sig. E2r *Polnische Tantz* 15. Lynn 283
A4B4C6; cf. D-Z 115.3, p. 47 ii untitled
cf. S-Skma Ty.ky.32, no. 4 *Tantz Diomedes* - à3
79. Waissel 1591, sig. E2r *Polnische Tantz* 16.
A4B4C4
80. Waissel 1591, sig. E2r *Polnische Tantz* 13. Gondko 9
A8B9
81. Waissel 1591, sig. E2v *Polnische Tantz* 17.
A8B8C4
82. Waissel 1591, sig. E2v *Polnische Tantz* 18.
- A8B8; cf. no. 42, 58 & 117
cf. CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz* - *Nachdantz*
83. Waissel 1591, sig. E2v *Polnische Tantz* 19. Gondko 8; Lynn 455
A5B6C8
84. Waissel 1591, sig. E2v *Polnische Tantz* 20. Lynn 411
A8B8
85. Phalèse 1568, f. 88r *Alma[n]de Pouloingne*
A8B12/A8B12
86. Waissel 1591, sig. E3r *Polnische Tantz* 22.
A3B6
87. Waissel 1591, sig. E3r *Polnische Tantz* 21.
A8B8
88. GB-Lbl Sloane 1021, f. 73v i *Alia* (Chorea Polonica)
A6B6
89. Waissel 1591, sig. E3r *Polnische Tantz* 23.
A4B4C8
90. Waissel 1591, sig. E3v *Polnische Tantz* 25.
A7B8
91. Waissel 1591, sig. E3v *Polnische Tantz* 26.
A8B8 [Gut gsell du must wandern]
92. Waissel 1591, sig. E3r *Polnische Tantz* 24.
A4B2C4
93. Waissel 1591, sig. E3v *Polnische Tantz* 27. Lynn 296
A4B6
cf. D-LEm II.6.23, f. 44v *Dantz mir nicht mit meiner Jungfer Greden*; D-Z 115.3, p. 35 *Tanecz*
D-B 40089, no. 94 *Ein Feiner Polnischer Tantz* - keyboard
94. Waissel 1591, sig. E3v *Polnische Tantz* 28.
A4B8
95. Waissel 1591, sig. E4r *Polnische Tantz* 29.
A8B8
96. Waissel 1591, sig. E4r *Polnische Tantz* 30.
A8B4C6
97. Waissel 1591, sig. E4r *Polnische Tantz* 31.
A4B4C6
98. Waissel 1591, sig. E4r *Polnische Tantz* 32.
A4B4C4
99. Waissel 1591, sig. E4v *Polnische Tantz* 33. Gondko 6; Lynn 400
A10B10
100. Waissel 1591, sig. E4v *Polnische Tantz* 34. Lynn 367
A8B10; cf. no. 55, 104 & 139
cf. D-B 40141, f. 76r i *Tantz*
D-Hbusch herold, f. 41v *Balletto Diomed*
101. Waissel 1591, sig. F1r *Polnische Tantz* 35. Lynn 302
A4B6C6D6E4; cf. no. 97
cf. CH-Bu F.IX.70, p. 261 *Der Calvinisten Dantz*
CH-Bu F.IX.70, p. 274 *Calvinisten Dantz*
D-LEm, II.6.15, p. 381 *Caluinischer Tantz*
102. Waissel 1591, sig. F1r *Polnische Tantz* 36. Lynn 448
A8B16
103. D-Z 115.3, p. 39 *Polskey Tanecz welmi Pekney* Gondko 17
A4B2C4/A4B2C4
cf. CZ-Pu 59r.469, f. 29v-30r *Polskey Tanecz* - *Zburu*
104. D-LEm II.6.15, p. 368 *Chorea polonica* 8 Gondko 15
A8B8; cf. no. 55, 100 & 139
cf. D-B 40141, f. 76r i *Tantz*
D-Hbusch herold, f. 41v *Balletto Diomed*:
105. Hans Newsidler 1544, sig. F4v *Der Polnisch Tantz*
A8B8/A8B8
106. PL-Kj 40032, p. 321 *Galgliarda Polonesca*
A8B8
107. D-Z 115.3, p. 24 *Tanecz Polskey*
A4B6/A4B6; cf. no. 76 & 108
cf. CZ-Pu 59r.469, f. 19v *Tanecz polskey*
CZ-Pu 59r.469, f. 39r *Chorea simils choreis f. 24 et 25*
D-Z 115.3, p. 52 *Chorea respondens Choreis f. 24 et 25*
108. D-Z 115.3, p. 25 (Polskey tanecz)
A4B6/A4B6; cf. 76 & 107
cf. CZ-Pu 59r.469, f. 20r untitled
109. Waissel 1592a, sig. D2r *Polnische Tantz* 1.
A4B4C4D8; cf. no. 127
110. I-Gu M.VIII.24, f. 139r *Chorea Polonica*
A8B8

² Similar tune used in England: GB-Cfm 689, f. 26r *Almain Daniek*; GB-Cu Dd.2.11, f. 36r untitled - bandora; GB-Cu Dd.4.23, f. 9r *Allmayne Ant: Ho* - cittern; GB-Lam 603, ff. 42r-42v untitled; GB-WPforester welde, f. 6v *Almaine Mr Holborne*.

³ See Klaus-Peter Koch 'Geschichte eines polnischen Tanzes am Hofe István Báthorys (1533-1586)' *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 14, Fasc. 1/4 (1972), pp. 203-213.

111. Waissel 1592a, sig. D2r *Polnische Tantz 3*. Lynn 360
A8B8; cf. no. 57
112. Waissel 1592a, sig. D2r *Polnische Tantz 2*. Lynn 336
A5B6C6
113. Waissel 1592a, sig. D2r *Polnische Tantz 4*.
A4B4C4
114. Waissel 1592a, sig. D2v *Polnische Tantz 5*. Lynn 304
A4B8
115. Waissel 1592a, sig. D2v *Polnische Tantz 6*.
A4B6C4
116. Waissel 1592a, sig. D2v *Polnische Tantz 7*.
A4B4C2D4
cf. DK-Kk Thott 841.4^o, f. 78r ii *Tantz*
117. CH-Bu F.IX.70, p. 237 *Ein Polischer Tantz/Sprunck* Gondko 19
A8B8/A8B8; cf. no. 42, 55 & 82
cf. D-Z 115.3, p. 51 *Chorea respondens superiori Choreae*
118. Waissel 1592a, sig. D2v *Polnische Tantz 8*.
A2B4C8
119. Waissel 1592a, sig. D3r *Polnische Tantz 9*.
A8B8C8
120. D-B 4022, f. 22v i B. P. - untitled
A8B8
121. Waissel 1592a, sig. D3r *Polnische Tantz 10*. Lynn 309
A6B11; cf. no. 128, 129 & 148
cf. D-B 40141, f. 75r *Tantz*
Picchi 1621, p. ? *Ballo alla polacha* - keyboard
122. Waissel 1592a, sig. D3r *Polnische Tantz 11*.
A4B8
123. Waissel 1592a, sig. D3r *Polnische Tantz 12*.
A2B4C6
124. Waissel 1592b, sig. A2v *Tantz*
A4B2C4 cf. duet with no. 125
125. Waissel 1592b, sigs. A2v-A3r *Tantz*
A4B2C4; duet with no. 124
cf. CH-Bu F.IX.70, p. 259 *Hertzog Augusti Dantz*⁴
D-B 4022, f. 48r *Kalt gebratens zur wittenberg*
NL-Lu 1666, f. 498r *Almande de Poloinze*
NL-At 208.A.27, f. 67r LXX *Das Kaltte Gebratens*
- *Saltarello*
NL-At 208.A.27, ff. 67r-67v LXXI *Das Kaltte Gebratens*
- *Saltarello*
126. CH-Bu F.IX.70, p. 295 *Chorea Polonica* Lynn 281
A8B8; cf. no. 33 & 72
cf. CZ-Pu XXIII.F.174, f. 23v ii *Chorea*
127. DK-Kk Thott 841 4o, f. 77v & 78r *Polnische Tantz - Proportio*
A4B4C5/A4B4C5; cf. no. 109
128. D-LEm II.6.15, pp. 404-405 *Chorea polonica*
A8B8C3; cf. no. 121, 129 & 148
cf. D-B 40141, f. 75r *Tantz*
129. D-Dl 1-V-8, f. 47r *Ein Polnischer Dantz*
AA8BB10; cf. no. 121, 128 & 148
cf. D-B 40141, f. 75r *Tantz*
130. Besard 1603, f. 138r i *Choreae Polonicae Diomedis*
A10B12
- 7-COURSE LUTE**
131. D-B 4022, f. 29r B. P.
AA6B6
132. I-Gu M.VIII.24, f. 139r *Chorea Polonica*
A8B8
133. DK-Kk Thott 841.4^o, f. 81r *Polnischen Tantz*
A4B4
cf. Waissel 1591, sig. D1r 29. (Deutsche) *Tantz*
134. D-B autogr.Hove 1, f. 77r ii *Ander* (Poolsen Almande)
A4B4
135. GB-Lbl Sloane 1021, f. 72v ii *Alia* (Chorea Polonica) -
Proportio
A6B8/A6B8
- LT-Va 285-MF-LXXIX, f. 26v *Chorea*
136. D-B autogr.Hove 1, f. 42v *Het Lienelijck Liet*
A4B2C8; cf. no. 25
137. CH-Bu F.IX.70, p. 294 *Chorea Polonica A.F.*
Mowi namie sasiada Gondko 28
A4B6
138. CH-Bu F.IX.70, p. 295 *Chor Pol A. F.*
A4B6
139. I-Gu M.VIII.24, f. 138r *Chorea Polonica*
A8B8; cf. no. 55, 100 & 104
cf. D-B 40141, f. 61v *Tantz*
140. DK-Kk Thott 841.4^o, f. 83v ii *Polnisch Tantz* Gondko 18
A6B6
141. DK-Kk Thott 841.4^o, f. 83v iii *Polnische Tantz*
A8B8
142. S-B PB fil.172, f. 31v *Polenske Tantz*
A6B7
143. Vallet 1615, p. 94 ii *Autre Taned Spolski* Gondko 31
AA4BB6; cf. no. 36
cf. D-LEm II.6.15, p. 378 *Chorea Pulchra*
144. GB-Lbl Sloane 1021, f. 72r i *Choreae Polonicae* Lynn 290
A8B8 [a cognate for Monsieur's almaine]
145. Terzi 1599, p. 106 *Ballo Polacho* Gondko 27; Lynn 282
AA8BB8; cf. no. 158 & 167
146. I-BDG chilesotti, p. 83 *Polnische Tantz*
A6B4C8
147. D-B autogr.Hove 1, f. 78r *Poolsen Dans*
A8B8
148. D-B 4022, f. 23v ii (Ballo Polacho) Lynn 309
A8B10; cf. no. 121, 128 & 129
cf. D-B 40141, f. 75r *Tantz*
149. Besard 1603, f. 138v ii *Cho Pol eiusd.* (Diomedis) Lynn 359
A8B8
CH-Bu F.IX.70, pp. 293-294 *Chorea Polonica Diomedis Poloni*
150. D-B autogr.Hove 1, f. 78v *Poolsen Dans*
A8B8
151. D-B autogr.Hove 1, f. 79r *Poolsen Dans*
A8B8
152. D-B autogr.Hove 1, f. 80v *Poolsen Dans*
A6B8
153. D-LEm II.6.15, p. 407 *Chor: pol: A. D.* Gondko 14
A4B8 Albert Dlugoraj
154. D-LEm II.6.15, p. 407 *Eigdem* (Chorea Polonica) Gondko 3
A4B4 Albert Dlugoraj
155. Besard 1603, f. 138v iii *Chorea eiusd.* (Diomedis)
A6B6C6
156. Besard 1603, f. 138r iii *Chorea Polon.*
A10B12
157. DK-Dl 1-V-8, f. 102r *Polnischer Dantz*
A10B10
158. D-Dl 1-V-8, f. 36r *Polnischer Dantz*
A8B8; cf. no. 145 & 167
- 8-COURSE LUTE**
159. Vallet 1615, p. 94 *Chanson a la Polonnoise* Gondko 30
A8B8; cf. no. 39 & 162
160. LT-Va 285-MF-LXXIX, f. 18v i *Polnischer Tantz*
A10B10
161. D-B 4022, f. 16r *Balletto Polacho*
A8B8; cf. no. 173
162. D-B 4022, f. 21r B. P.
A8B8; cf. no. 39 & 159
163. Besard 1603, f. 139r i *Chorea Pol.*
A8B8
164. GB-Lbl Sloane 1021, f. 73v ii *Alia* (Chorea Polonica) *vida*
supra
A8B8
165. LT-Va 285-MF-LXXIX, f. 18v ii *Polnisch Tantz*
A4B6; cf. 43
166. GB-Lbl Sloane 1021, f. 73v iii *Alia* (Chorea Polonica) *dank 1.*
A8B6
167. Besard 1603, f. 138r ii *Chorea Polonica* Lynn 282
A8B8; no. 145 & 158

⁴ Different to: DK-Kk Thott 841.4^o, f. 79v ii *Herzog Augustus Tantz* NL-At 208.A.27, f. 62r *Churfurst Augustus Tantz - Saltarello*; A-Wn 19259, f. 4v *Herzog Augusti Dantz*

168. D-B autogr.Hove 1, f. 79v *Poolsen Dans*
A4B4
169. GB-Lbl Sloane 1021, f. 74r ii *Alia* (Chorea Polonica)
A8B8
170. Besard 1603, f. 139r ii *Chorea Pol*
A8B8
171. D-B autogr.Hove 1, f. 80r *Poolsen Dans*
A8B8

10-COURSE LUTE

172. D-B 4022, f. 32r iv *B. P.*
A8B8
cf. PL-Kj 10002, no. 18 & 175 - à2
173. GB-HAdolmetsch II.B.1, ff. 144v-145r *Intrada Polonica*
A16B16 Gondko 38
cf. GB-HAdolmetsch II.B.1, ff. 247v-248r *Taned Spolike*
174. PL-Kj 40153, f. 12v *Ballo Palaco J. Z.*
A4B4
175. PL-Kj 40153, f. 73v *Taniec*
A14B15

176. PL-Kj 40153, f. 14v *Ballo Palaco* ⁵
A8B12A8
177. GB-Lbl Sloane 1021, f. 72v i *Alia* (Chorea Polonica) -
Proportio
A7B6/A7B6
178. GB-Lbl Sloane 1021, f. 73r i *Alia* (Chorea Polonica)
A8B8; cf. no. 16

⁵ A setting of Giuseppe Cenci's (a.k.a. Guiseppino) madrigal 'Fuggi, fuggi, fuggi da questo cielo' known as Ballo di Mantua. Other lute cognates: CH-SO DO 111, f. 19v *Chanson Italienne*; D-Sl 1214, f. 39r *Ballo di Mantua*; GB-En Acc. 9769 84/1.6, p. 85 *My Mistress is pretty* (Charles Mouton); I-BRfranchi w.s., f. 15r *Fuggi, fugi fugi*; I-Fc Barbera MS, f. 158r *Fuggi, fuggi da questo cielo Guiseppino* - voice (and guitar?); I-Fn Magl. XIX.45, f. 2r *Ballo di Mantova* & 5v *Ballo di Mantova*; I-PEas sec.XVII, p. 32 *Ballo di Mantova per O - Mutanza della Ceccona per O*; I-Vnm IV-1793, f. 3v *Ballo di Mantona* & 9v *Ballo di Mantona* & 24v *Ballo di Mantona*; Pico 1608, p. 16 *Ballo di Mantra* - guitar; Playford 1652, p. 4 *Fugga, Fugga, or the Italian Rant* - gittern.

BIBLIOGRAPHY

Sources are for lute unless stated otherwise. Sources in bold include music edited in this edition.

Prints

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- Denss 1594 – *Florilegium - Adranum Denss* (Köln Grevenbruch 1594). Facsimile: Becker (Köln 1994). Online facsimile: <http://daten.digital-sammlungen.de/0008/bsb00082790/images/index.html?fp=193.174.98.30&id=00082790&seite=1>
- Klosemann – Kaspar Klosemann *Amoenitatum Musicalium Hortulus* (Leipzig 1622), for instrumental ensemble à 4.
- Newsidler, Hans 1544** - *Ein New künstliche Lautten Buch Das Ander Buch - Hansen Newsidler* (Nürnberg, Günther 1544), Online facsimile: <http://digital.blb-karlsruhe.de/urn:nbn:de:bsz:31-16232>
- Phalèse 1568** – Pierre Phalèse, *Laculentum Theatrum Musicum* (Louvain 1568). Facsimile: Éditions Minkoff (Genève 1983).
- Picchi 1621 – Giovanni Picchi *Intavolatura di balli d'arpicordo* (Venice, Vincenti 1621), for harpsichord.
- Pico 1608 – Foriano Pico *Nova scelta di sonate per la chitarra spagnola* (Napoli, Paci 1608), for guitar. Online facsimile: [http://imslp.org/wiki/Nuova_scelta_di_sonate_per_la_chitarra_spagnola_\(Pico,_Foriano\)](http://imslp.org/wiki/Nuova_scelta_di_sonate_per_la_chitarra_spagnola_(Pico,_Foriano))
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- Waissel 1573 – Matthäus Waissel, *Tabulatura Continens* (Frankfurt, Eichorn 1573). Facsimile: Cornetto (Stuttgart 2001). Online facsimile: <http://daten.digital-sammlungen.de/0003/bsb00033916/images/index.html?fp=193.174.98.30&id=00033916&seite=2>
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- CH-Bu F.IX.70** – Basel, Öffentliche Bibliothek der

- Universität, Musiksammlung, Ms. F.IX.70: Emanuel Wurtsisen lute book, dated 1591 and 1594. Facsimile: Online facsimile: [file://localhost/facsimile/http://www.e-manuscripta.ch/doi:10.7891:e-manuscripta-13217](http://localhost/facsimile/http://www.e-manuscripta.ch/doi:10.7891:e-manuscripta-13217)
- CH-SO DO 111 – Solothurn, Zentralbibliothek, MS DA 111, manuscript additions to copies c.1614-1620
- CZ-Pnm XIII.B.237** – Praha, Národní muzeum, hudební oddelení, MS XIII.B.237: Jacobides tablature, early seventeenth century.
- CZ-Pu 59r.469 – Praha Národní knihovna CSR Universitní knihovna, Bohuslav Stryaly lute book, dated 1592.
- CZ-Pu XXIII.F.174** – Praha, Národní knihovna CSR, Universitní knihovna, Ms. XXIII.F.174: Nicolai Schmall von Lebendorf lute book, dated 1608, 1613 and 1615. Facsimile: Sumptibus Pragopress (Praha 1969).
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- D-B autogr.Hove 1** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. autogr. Hove 1, c.1615. Facsimile: Jarchow (Glinde 2006).
- D-B Mus.40141** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. 40141: Johannes Naclerus lute book, c.1607-20. Facsimile: Jarchow Verlag (Glinde 2010).
- D-B 40089 – Berlin Deutsche Staatsbibliothek, Mus. ms. 40089: organ tablature of Augustus Nörmiger 1598.
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- D-DI 1-V-8** – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8: inscribed Johann Joachim Loss and copied c.1620; destroyed in 1945 but photographs survive.
- D-Hbusch herold – Hamburg, private library of Hans von Busch, Ms. Herold, Padua 1602. Facsimile: Tree Edition (München 1991).
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- D-LEm II.6.15** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, 1619. Facsimile: Tree Edition (Lübeck 2001).
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- D-Z 115.3** - Zwickau, Ratsschulbibliothek, Ms. 115.3: Johannes Arpin lute book, c.1590-1600. Facsimile: Zentralantiquariat der Deutschen Demokratischen Republik (Leipzig 1983).
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- 100.6, keyboard tablature, copied c.1580-1600.
- DK-Kk Thott 841.4°** – København, Det Kongelige Bibliotek, Ms. Thott 841.4°: Petrus Fabritius lute book, c.1604-8. Facsimile: Jarchow (Glinde 2013).
- GB-Cfm 689** – Cambridge, Fitzwilliam Museum, Ms. 689: Lord Herbert of Cherbury lute book, c.1624-40.
- GB-Cu Dd.2.11** – Cambridge University Library, Ms. Dd.2.11: copied by Mathew Holmes c.1588-1595. Facsimile: Lute Society Facsimile Editions (Albury 2010). Online facsimile: <http://cudl.lib.cam.ac.uk/view/MS-DD-00002-00011/1>
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- GB-En Acc. 9769 84/1.6** – Edinburgh, National Library of Scotland, Acc. 9769 84/1/6 (on loan from Lord Crawford): Balcarres lute book, c.1701-1705. Facsimile: Universities of Glasgow and Aberdeen (Glasgow 2010).
- GB-HAAdolmetsch II.B.1** – Haslemere, Dolmetsch Library, MS II.B.1, Bavarian provenance, c.1620.
- GB-Lam 603** – London, Royal Academy of Music, MS 603: Margaret Board lute book, c.1620-30. Facsimile: Boethius Press (Leeds 1976).
- GB-Lbl Sloane 1021** – London, British Library, MS Sloane 1021: Johann Stobaeus lute book, c.1640.
- GB-WPforester welde** – Willey Park, Shropshire, private library of Lord Forrester: John Welde lute book, c.1600. Facsimile: Lute Society Edition (Albury 2004).
- I-BDG chilesotti** – Bassano del Grappa, Museo Biblioteca Archivio (Biblioteca Civica), lute manuscript compiled in Bavaria c.1590s formerly in the library of Oscar Chilesotti, but whereabouts now unknown. Modern edition with guitar transcription: Oscar Chilesotti. *Da un codice Lauten-Buch del Cinquecento* (Leipzig, Breitkopf & Härtel, 1890). Modern edition: Dick Hoban (ed.) *Oscar Chilesotti's Da un Codice Lauten-buch*, in tablature (Fort Worth, Lyre Music, 1994).
- I-BRfranchi w.s.** – Brescia, private library of Attilio Franchi, northern Italian provenance and dated 1624.
- I-Fc barbera MS** – Firenze, Conservatorio Statale di Musica Luigi Cherubini, Barbera manuscript, monody and alfabeto guitar notation, early seventeenth century.
- I-Fn Magl. XIX.45** – Florence, Biblioteca Nazionale Centrale, MS Fondo Magl. classe XIX 45: manuscript for 12-course archlute inscribed *Giuli venuti di Roma* and copied in Florence c.1630.
- I-Gu M.VIII.24** – Genova, Biblioteca Universitaria, MS M.VIII.24: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln 1603), c.1605.
- I-PEas sec.XVII** – Perugia, Archivio di Stato, Archivio Fiumi-Sermattei della Genga, MS sec XVII: Libro di Leuto di Giuseppe Antonio Doni for 14-course archlute copied c.1620-1640.
- I-Vnm IV-1793** – Venezia, Biblioteca Nazionale Marciana, MS Italiano Classe IV, No. 1793: manuscript for 13-course archlute copied in Venezia and dated 1657 to 1666.
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- NL-Lu 1666** – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, MS 1666 (formerly MS 133.1.63): Johan Thysius lute book, c.1590-1646. Facsimile: Leiden & Utrecht, Nederlandse Luitvereniging en Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2009.
- PL-PL-Kj 10002** – Kraków, Biblioteka Jagiellońska, Ms. 10002, for two and three instruments, 17th-c.
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- PL-Kj Mus.40153** – Kraków, Biblioteka Jagiellońska, Ms. Ms. 40153: Casimir Rudomina Dusiacki lute book, c.1620. Online facsimile: http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=315857&from=&dirids=1&ver_id=&lp=3&QI=
- Rodauer MS** - Manuscript in undisclosed private library. Online facsimile: http://www.accordsnouveaux.ch/de/DownloadID/files/Rodauer_LB_141221.pdf
- S-B 2245** – Skokloster, Slottsbiblioteket, Carl Gustaf Wrangels bibliotek MS 2245: Lucas Beckman lute book, dated 1615, 1619 and 1622.
- S-B PB fil.172** – Skokloster, Slottsbiblioteket (Castle Library), PB fil. 172: Per Brahe visbok/lutbok, c.1620.
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- S-Uu 132** – Uppsala, Universitetsbiblioteket, vok. mus. 132: keyboard tablature 'Geschrieben zu Wittenbergh den 10 Julij Anno 1602'.

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