

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 145 (APRIL 2023): SETTINGS OF CARA COSSA AND LA GAMBA - MORE SOURCES OF BALLET IN ROBERT BALLARD'S PRINTS

CARA COSSA & LA GAMBA

Here are all the settings I know (119 for lute in 22 prints (1544-1592) and 35 manuscripts - C26/109 incipits only, as well as 5 for guitar and 19 for cittern) of the popular Italian music known as 'cara cossa' (dear thing in Italian) and 'la gamba' (the leg - presumably used prominently in a particular type of dance!) comprising variations on grounds apparently related to 'la folia'. The similarity of the grounds and range of variants obscures a clear distinction between them so that all are reproduced here in a single series (all prefixed 'C'). They are the least interesting of the settings on Italian grounds,¹ but a comparison of the variety of ways of figuring the upper parts within the confines of the harmonies implied by the ground is nevertheless rewarding as they are nearly all different.² The lute settings are all for a 6-course renaissance instrument apart from C24/25/118 add a 7th course in F and C69 has been transcribed from the transitional tuning (fefhe). All are in triple time, except for duple time *passamezzi* and *padoanas* that are part of suites with triple time *gagliarde/saltarelli* (C55/54/35; C17-18-34-48-100-102/101-104/106-107 and the orphan setting C7). Settings are found in five tonalities - twenty-seven in C, forty in D, two in f/F, forty-seven in G and three in A. Fifty-nine are titled 'cara cossa' and thirty-nine 'la gamba', the rest bearing a range of other titles but recognisable for the use of a related ground and including two *contrafacta* after texts to sing them to: C10 is called 'Vil glückh man' and is followed by six verses beginning 'Vil glückh man sprücht, hat naider vil' and C39/133 are titled 'blame not my lute', quoting Thomas Wyatt's sonnet of the same name.³

Four are lute duets: C22 & C65 for lutes a tone apart, C23 & C111 for lutes a fifth apart; C108/85 & C20 for lutes a fourth apart and C14 an orphan part as the other part book is lost. Two more are lute trios: C110/21/64 and, C27/67/116, and a further two are lute quartets: C24/C66/C113/C117 and C25/C62/C112/C119.⁴ The titles of many others include the words *discant* (C6)/*sopran[o]* (C100)/ *tenor* (C34)/*contralto* (C17)/*basso* (C33/63/115) that suggest they are also duet or ensemble lute parts, although possibly referring to the size of the lutes intended to play them as solos.

Previous references to 'cara cossa' and 'la gamba' describe their grounds as related to 'la folia', but do not define or distinguish them further.⁵ In fact they are in a major tonality and only remotely related to the minor tonality and harmony of the renaissance form of 'la folia' based on the eight scale degrees i-V-i-VII-III-VII-i/V-i. Also they extend to a structure of three sections, with an A strain of eight bars mostly on scale degrees I-I-VII-III-IV-III-IV-I, albeit with considerable variability, followed by four-bar B and C strains consistently ending on the tonic and sub-dominant, respectively. Six settings are titled 'mezza gamba' (C26/33/53/61/98/103) - *mezza* meaning half in Italian - and these seem to have only a 4-bar A strain using half the ground (usually scale degrees I-I-VII-IV).

One of the five settings for 4-course renaissance guitar is titled 'cara cossa' (C120) and the other four are a *pavane/gaillarde* pair titled 'la gamba' found in both Le Roy's first guitar print of 1551 and Phalèse's guitar book of 1570 (C121-124). The C strain of C121/122 seems a little corrupt but has not been edited. The nineteen settings for cittern (C125-143) are for a 4-course diatonic instrument in French tuning, except two for chromatic cittern in Italian tuning (C128 & C133a) and two for a 6-course chromatic cittern in modified Italian tuning (C142/143). All the

cittern settings are titled 'cara cossa' apart from C142 is 'la gamba', C130/134 'J'aymeroyx myeulx dormir seulette' (and see C140) and C133 'blame not my lute'. They are found in eight prints from the years 1551-1582 apart from three in manuscripts (C133/140/142). Cittern settings are in four tonalities which correlate with titles that include 'superius' (C127/128/129/131/132), *contratenor* (C141) and *bassus* (C136/137/138), suggesting they are duet parts or for ensembles of different sized citterns (so in apparent different tonalities) or for citterns with other instruments. Phalèse probably copied some of the settings in his prints from the earlier prints of Le Roy.

In C:	C1.	A-Wn 18827, f. 10r-10v <i>la gamba</i>	p. 4
	C2.	CH-Bu F.IX.23, f. 6r <i>La Cara Cossa</i>	4
	C3.	CH-Bu F.IX.70, p. 300 <i>XV Alio modo</i> [Galliarda]	26
	C4.	D-Mbs 266, f. 30v <i>No. 7 Cara cossa</i>	26-27
	C5.	D-Mbs 266, f. 31r <i>No. 8 Cara cossa</i>	27
	C6.	D-Mbs 272, ff. 3v-4r <i>La Cara Cossa Discant Sequitur</i>	28
	C7.	D-Mbs 267, f. 54r untitled	29
	C8.	D-Z 115.3 (Arpin), p. 6 <i>Gal</i>	29
	C9.	CZ-Pu 59r.469, p. 6 f. 10v <i>Galliarda</i>	29
	C10.	D-W Guel. 18.7, f. 140r <i>Vil glückh man</i>	30
	C11.	NL-At 208.A.27, f. 47v <i>XXVIII La Caracossa gagliarda</i>	30
	C12.	PL-WRK 352, f. 75v <i>La Cara Cossa</i>	30
	C13.	US-BEm 758, f. 25v <i>car[a coss]?[a Ciansi?</i>	31
	C14.	Wecker Tenor 1552, p. 22 <i>La gamba - lute II</i>	31
	C15.	Valderrabano 1547, f. 95v-95v <i>Pavana Primera Segunda Tercera</i>	32-33
		<i>Aq[ue] se signe[r?] tres difere[n]cias sobre la dicha pavana tañe[r] se por otro tono - primera difere[n]cia. Primero grado / Segu[n]da difere[n]cia. Seu[n]do grado / Tercera diferencia, tañer se a algo espacio por q[ue] tiene algunos redobles largos y no se podran bien tañer si no es co[n] el co[n]?[pas algo espacio</i>	
	C16.	Barberis IX 1549, sigs. e1v-e2r <i>La cara cossa</i>	34
	C17.	US-R M140 F398, ff. 33r-34r <i>Il ditto passo e mezo</i> [della gamba] in <i>contralto</i>	35
	C18.	US-R M140 F398, ff. 34r-35v <i>Alio modo</i> [della gamba]	36-37
	C19.	Newsidler Ander 1544b, sig. G3r <i>Ein Welisch tentzlein dira Cassa</i>	37
	C20.	Heckel Tenor 1556/1562, pp. 78-79 <i>La gamba</i>	38
	C21.	Pacoloni 1564, ff. 27v-28r <i>La Caracossa - tenor</i>	38-39
	C22.	Phalèse IV 1546, sig. kk3v <i>Caracossa</i> [superius] - duet with C65	39
	C23.	Phalèse 1552, p. 96 <i>Caracosa</i> [Superius] - duet with C111	40
	C24.	NL-Lu 1666 (Thysius), f. 4v i <i>Galliarda La Caracossa Sup</i> - Lane 1 T	40
	C25.	NL Lt 1666, f. 6v <i>Galliarda La Gamba Sup</i> [erius] - Lane 2 T	41
	C26.	I-Nc 7664, p. 43 <i>Mezza Gamba</i> - incipit from Coelho	41
	C27.	I-CFVd w.s., ff. 97v-98r <i>La ganba Contra alto</i> - <i>La Gamba - G[iovanni]. P[acalono].</i>	42-43
In D:	C28.	B-Br II.275 (Cavalcanti), f. 16v <i>Gagliarda</i>	43
	C29.	CH-Bu F.IX.70, p. 300 <i>XIII Alio modo</i> [Galliarda]	44
	C30.	D-Mbs 272, f. 7v <i>La Cara Cossa</i>	44
	C31.	I-Lg 774, ff. 8r-9r <i>Gamba con la gagliarda</i>	45
	C32.	CH-Bu F.IX.23, f. 22v <i>La Cara Cossa</i>	46
	C33.	CDN-Mc w.s., f. 97r <i>Mezza gamba in Basso</i>	46
	C34.	US-R M140 F398, ff. 35v-36r <i>Il ditto passoi e mezo</i> [della gamba] in <i>Tenor</i>	46-47
	C35.	Gorzanis I 1565, sigs. E3v-E4v <i>18 Saltarel del ditto</i> [cara cossa] - <i>Seconda parte</i>	48-49
		= Gorzanis II 1563, pp. 31-33 <i>Saltarel del ditto - Seco[n]da p[ar]te</i>	
	C36.	D-Mbs 266, f. 30v <i>No. 6 Cara cossa</i>	50
	C37.	NL-At 208.A.27, f. 48r <i>XXX La Caracossa gagliarda</i>	50
	C38.	D-Mbs 266, f. 31v <i>No. 11 Cara cossa</i>	51
	C39.	US-Ws V.a.159, f. 4v <i>Blame not my lute</i>	515
	C40.	D-Mbs 266, ff. 31r-31v <i>No. 10 Cara cossa</i>	52-53
		double bar lines absent and rhythm and barlines reconstructed	
	C41.	PL-WRK 352, f. 63r <i>La Cara Cossa</i>	53

¹ The rudimentary hovers on the tonic or one step above or below. Previous tablature supplements on Italian popular music/street songs and variations on grounds: Pavaniglia/Spanish Pavan - *Lutezine to Lute News* 112 (December 2014); Bergamasco - *Lutezine to Lute News* 118 (July 2016); La Spagnoletta - *Lutezine to Lute News* 129 (April 2019); La Traditora - *Lutezine to Lute News* 130 (July 2019); Rocha el fuso - *Lutezine to Lute News* 131 (October 2019); Val cerca - *Lute News & Lutezine* 134 (July 2020); Paganina/La vecchia - *Lute News & Lutezine* 135 (October 2020); Qui/Chi passa per strada - *Lute News & Lutezine* 138 (July 2021); Passingmeasures - *Lute News & Lutezine* 139 (October 2021); Quadro - *Lute News & Lutezine* 142 (July 2022); Barriera - *Lute News & Lutezine* 144 (December 2022).

² Nearly exact: C11/12; C84/97; C86/87; C93/94. Concordant: C30/36. The setting of 'cara cossa' by Dominico Bianchini in his prints (C93) is the same or related to others in manuscripts D-Mbs 266 (C75/76) and D-Mbs 1511b (C79 ascribed 'B') and the prints of Gerle (C94) and to a lesser extent to 'la gamba' in

Heckel (C108=85), suggesting stemmatic relationships.

³ Found in GB-Lbl 17492, f. 64v and beginning 'blame not my lute for he must sownd, of thes or that as liketh me, for lake of wytt the lute is bownd, to gyve suche tunes as plesithe me, tho my songes be sume what strange, & speke such words as toche they change, blame not my lute'.

⁴ See Todd Lane 'The lute quartets in the Thysius lute book' *Journal of the Lute Society of America* 22 (1989), pp. 28-59 - in order that the parts fit together, Lane reassigned the parts labelled 'Bassus' as superius, 'Tenor' as bassus and 'Superius' as tenor, the 'Contratenor' remaining unchanged then using lutes pitched: Superius in A, Contratenor in G, Tenor in E and Bass in D.

⁵ John M. Ward 'The Folia' *International Musicological Society Congress Report* 5 (Utrecht 1952), pp. 415-422; Richard Hudson 'The Folia Melodies' *Acta Musicologica* (1973) 45, pp. 98-119 and his 'Ground' and Giuseppe Gerbino 'Folia' in *Grove Music Online*.

C42. CH-Bu F.IX.70, p. 300 <i>XII Galliarda</i>	54	C105. NL-Lt 1666, f. 6r ii untitled [Galliarde la gamba Caracossa Bassus]	105
C43. CZ-Bsa, G 10,1400, f. 4r <i>Lacarossa</i>	54	C106. US-R M140 F398, ff. 39r-39v <i>Saltarello - della gamba</i>	106
C44. D-Mbs 266, f. 30r No. 2 <i>Cara cossa</i>	55	C107. US-R M140 F398, ff. 39v-40r <i>Alio modo</i> [Saltarello della gamba]	107
C45. F-Pn Rés.429, f. 132r ii untitled	55	C108. Heckel <i>Descant</i> 1556, pp. 100-101 <i>La Gamba Discant</i>	108
C46. D-Mbs 1512, f. 69v <i>Der annder Welsch Danntz</i>	56	C109. I-SGc 31, f. 17v <i>Gamba</i> - incipit from Coelho	108
C47. D-W Gueff. 18.7, f. 8v <i>Volgt ain Exempel ar Deutschem tabulatur</i>		C110. Pacoloni 1564, ff. 34v-35r <i>La Caracossa</i> - superius	109
- <i>Saltarello</i>	56-57	C111. Phalèse 1552, p. 97 <i>Caracosa Ad quintam</i> [Bassus] - duet with C23	110
C48. US-R M140 F398, ff. 36v-37r <i>Alio modo</i> [passo e mezo della gamba]	57	C112. NL-Lt 1666, f. 5r i <i>Galliarda La Gamba Bassus</i> - Lane 2 S	110
C49. D-Z 115.3, p. 7 untitled	58	C113. NL-Lu 1666, f. 4r i <i>Galliarda La Caracossa Bassus</i> - Lane 1 S	111
- only embellished bars of A strain repeat present in original		C114. NL-Lt 1666, f. 5r ii untitled	111
C50. CZ-Pu 59r.469, p. 7 f. 11r untitled	58	C115. I-CFVd w.s., ff. 85v-86r <i>La Ganba</i> - superius?	112-113
C51. Valderrabano 1547, f. 94v-95v <i>Pauana Primera Segunda</i>		C116. NL-Lt 1666, f. 6r i <i>Galliarda La gamba Caracossa Bassus</i>	114
- <i>Tercera Quarta</i>	59-61	In A: C117. NL-Lu 1666, f. 4r ii <i>Galliarda La Caracossa Contratenor</i> - Lane 1 C	114
C52. Pisador 1552, f. 4r <i>Pavana my llana</i> - original barred in duple time	61	C118. D-Mbs 266, f. 31r No. 9 <i>Cara cossa</i>	115
C53. Milano Borrono II 1546, ff. 11r-12v <i>Saltarello seconda detto la mezza gamba</i>		C119. NL Lt 1666, f. 5v i <i>Galliarda La Gamba Contr[atenor]</i> - Lane 2 C	116
[1] - <i>altro modo</i> [2] - <i>altro modo</i> [3] - <i>le represe</i> [4] - Pietro Paulo Borrono?62-64		Guitar: C120. Phalèse & Bellère 1570, ff. 63v-64r <i>Caracossa gaillarda</i>	
AABBAC4x3 - represe (22 variations of 4-bars on VII-I-I-IV or similar)		- <i>Plus diminuée</i>	117
C54. Gorzani II 1565, sigs. E2v-E3r <i>17 padoana del dito</i> [cara cosa]	65	C121. Le Roy I 1551, ff. 10v-12r <i>Pauane de la gambe</i>	
= Gorzani II 1563, pp. 29-30 <i>Padoana del detto</i>		- <i>La Pavane precedente plus dininee</i> - guitar	118-119
C55. Gorzani II 1565, sigs. E1v-E2v <i>16 Passo e mezzio della cara cosa</i>		C122. Phalèse & Bellere 1570, ff. 52r-53v <i>Pauane de la gambe</i>	
= Gorzani II 1563, pp. 27-29 <i>Passo e mezzio della cara cosa</i>	66-67	- <i>La Pavane precedente plus diminuée</i>	120-121
C56. Waissel 1592, sigs. E3v <i>I. Gailliarda. La cara cossa</i>	68	C123. Le Roy I 1551, ff. 12r-13r <i>Gaillarde de la gambe</i>	
C57a. IRL-Dm Z3.2.13 (Marsh), pp. 162-163 & 165 untitled	69-72	- <i>La Gaillarde precedente plus dininee</i>	122-123
C57b. ground reconstructed by Jan Burgers - JohnsonB ⁶ 72	72	C124. Phalèse & Bellere 1570, ff. 53v-54r <i>Gaillarde de la gambe</i>	123
C57c. ground reconstructed by Stefan Lundgren - Lundgren ⁷ 47	73	Cittern: C125. Vreedman 1569, f. 40v <i>Caracossa</i>	124
C58. D-Us 131b, ff. 6r-6v <i>Sequitur la gaillarda mitt 4 stimmen</i>	74	C126. Viera 1564, f. 19v <i>La Caracossa</i>	124
C59. D-Mbs 266, f. 30r <i>La Cara cossa No. 1</i>	74	C127. Phalèse & Bellère 1570, ff. 49v-50r <i>Gaillarde Caracossa</i>	
C60. US-BEm 763, ff. 5v-6r <i>la Gamba</i>	75	- <i>diminuée Superius</i>	125
C61. US-BEm 763, f. 4r <i>le meza gamba</i>	75	C128. Phalèse & Bellère 1570, f. 99r <i>La Caracossa Superius</i>	126
C62. NL Lt 1666, f. 5v ii [Galliarda La Gamba] <i>Sequitur Tenor</i> - Lane 2 B	76	C129. Phalèse & Bellère 1570, ff. 39r-39v <i>Gaillarde Caracossa. Sup.</i>	
C63. PL-Kj W 510, ff. 6v-7r <i>La cara cossa Bassus</i>	76	- <i>Plus diminuée</i>	126-127
C64. Pacoloni 1564, f. 14r <i>La Caracossa</i> - bassus	77	C130. Le Roy 1564, ff. 13v-14r <i>Gaillarde J'aymeroy myeux dormir seulette</i>	
C65. Phalèse IV 1546, sigs. kk3v-kk4r [Caracossa] Bassus - duet with C22	77	- <i>La precedent Gaillarde plus diminuée</i>	127
C66. NL-Lu 1666, f. 4v ii <i>Galliarda La Caracossa Tenor</i> - Lane 1 B	77	C131. Kargel <i>Renovata</i> 1578, sig. K2v 71. <i>La Caracossa superius</i>	128
C67. I-CFVd w.s., f. 103v <i>Tenore della ganba</i>	78	C132. Phalèse & Bellère 1582, f. 60r-61r <i>Caracossa Superius</i> - <i>Caracossa Gaillarde</i>	
In f/F: C68. NL-At 208.A.27, f. 48r XXIX <i>La Caracossa gagliarda</i>	79	- <i>diminuée</i>	128-129
C69. CZ-Bsa, G 10,1400, f. 19v <i>Lacarossa</i> - transcribed from (fefhe)	79	C133a. US-CAh 182, f. 68r <i>Blame not my lute</i>	129
In G: C70. A-Wn 18821, ff. 14v-15r <i>la gamba</i>	80	C133b. transcribed as lute solo in D by John Ward	67
C71. CH-Bu F.IX.70, p. 300 XIII [Galliarda] <i>Alio modo</i>	80	C134. Le Roy & Ballard 1565, ff. 13v-14r <i>Gaillarde l'aymeroy mieux</i>	
C72. B-Br II.275, f. 17r <i>Gamba gagliarda</i>	81	- <i>dormir seulette</i> - [autrement]	130
C73. CH-Bu F.IX.23, f. 16r <i>La Cara Cossa</i>	81	C135. Phalèse & Bellère 1570, f. 40v <i>Autrement</i>	131
C74. D-Mbs 266, f. 30r No. 3 <i>Cara cossa</i>	82	C136. Kargel <i>Renovata</i> 1578, sig. K2v 71. <i>La Caracossa Bassus</i>	131
C75. D-Mbs 266, f. 30r No. 4 <i>Cara cossa</i>	82	C137. Phalèse & Bellère 1582, f. 61r <i>Caracossa Bassus</i>	132
C76. D-Mbs 266, f. 30v No. 5 <i>Cara cossa</i>	83	C138. Phalèse & Bellère 1570, f. 40r <i>Gaillarde Caracossa Bassus</i>	132
C77. D-Mbs 270, f. 3v untitled	84	C139. Vreedman 1569, f. 41r <i>Autrement</i> (Caracossa)	132
C78. D-Mbs 1511b, f. 12v <i>La chiara cosa</i>	84-85	C140. F-Pn Rothschild I 411, no. 23 <i>Gaillarde cara cossa</i>	133
C79. D-Mbs 1511b, f. 22r <i>La cara cosa B.</i>	85	text below: 'Jamerous mieux touchez seulette que damour ...' etc.	
C80. D-Mbs 270, ff. 3v-4r untitled	86	C141. Phalèse & Bellère 1582, f. 61v <i>Caracossa Contratenor</i>	133
C81. F-Pn Rés. Vmd.28, f. 3v <i>La Gamba</i>	87	C142. CZ-Bsa G 10,1400, f. 71r <i>La gamba</i> - 6 course cittern	133
C82. IRL-Dtc 410/I (Dallis), p. 175 ii <i>Carasosa</i>	87	C143. Kargel & Lais 1575, sigs. G2r-G2v <i>Gaiarda la Caracossa</i> - 6 course	134
C83. PL-Kj W 510, f. 20r <i>La gamba</i>	86	italian tuning with 4th up 3 frets, 5th an 8° below 3rd, 6th an 8° below e4	
C84. IRL-Dtc 410/I, p. 175 i <i>Carasosa</i>	88		
C85. NL-At 208.A.27, ff. 48v-49r XXXII <i>La Gamba Wolffg; Heck:</i>	89		
C86. PL-WRk 352, f. 43r <i>Cara Cossa</i>	90		
C87. = A-Wn 18688 [Craus], f. 25r <i>Cara Cossa</i>	90		
C88. NL-At 208.A.27, f. 48v XXXI <i>La Caracossa gagliarda</i>	90		
C89. US-BEm 758, f. 16v <i>la gamba ditto ditto</i>	91		
C90. US-BEm 758, ff. 20r-20v <i>la gamba</i>	92		
C91. US-NHub osborn 31, f. 25v <i>Cara Cossa</i>	92		
C92. Abondante I 1546, sigs. C1v-C2r <i>La Chara cossa gagliarda</i>	93		
= Abondante I 1563, sigs. C1v-C2r <i>La Chara cossa gagliarda</i>			
C93. Bianchini 1546, sigs. C1v-C2r <i>La cara cossa</i>	94		
Bianchini 1554, sigs. C1v-C2r <i>La cara cossa</i>			
Bianchini 1563, sigs. C1v-C2r <i>La cara cossa</i>			
C94. Gerle 1552, sig. N1r-N1v <i>Der 7. Lacara Cossa</i>	95		
C95. Balletti 1554, sigs. Eiiir-Eiiir <i>La gamba</i>	96-97		
C96. Waissel 1573, sig. L2v <i>La Gamba. Gagliarda</i>	97		
C97. Phalèse & Bellère 1574, f. 80v <i>Galliarda Caracossa</i>	98		
C98. CDN-Mc w.s., f. 90v <i>Mezza gamba</i>	98		
C99. Waissel 1592, sig. F4r <i>Gailliarda. La cara cossa</i>	99		
C100. US-R M140 F398, ff. 31r-31v <i>Il passo e mezo - della gamba in sopran</i>	100		
C101. US-R M140 F398, ff. 37r-38r <i>Padoana / della gamba</i>	101		
C102. US-R M140 F398, ff. 32r-33r <i>Alio modo</i>			
[passo e mezo della gamba]	102-103		
C103. Balletti 1554, sigs. Biiir-Biiir <i>La meza gamba</i>	103		
C104. US-R M140 F398, ff. 38r-39r <i>Alio modo</i> [Padoana della gamba]	104-105		

⁶Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree 2001).

⁷Stefan Lundgren *English Duets for Two Renaissance Lutes* vol. 4 (1986).

⁸Another four ballet by Robert Ballard were included in the first part of this series, in *Lute News* 137 (April 2021): **1.** Moy 1631, ff. 1v-2r *Ballet par Ballard* [cognates: CZ-Pnm IV.G.18, f. 75v *Ballet*, D-Kl 4^o.Mus.108/I, f. 27r ii untitled, D-Ngm 33748/I, f. 41r *Balletto*, D-Ngm 33748/I, f. 67v *Ballet Mertelij*, Valerius 1626, pp.

203-204 *Ballet*; **2.** Moy 1631, f. 3r *Ballet Ballard*; **3.** D-B Danzig 4022, f. 10v [Ba]llet [Ba]lardz - a setting of Pierre Guédrón's song Est-ce mars; **4.** Ballard 1631, p. 3 *Ballet* [header: Ballard] 20.

⁹I have added a few additional sources of B3b and B17 to those listed in the *Lute News* 145 supplement.

the suite which is a triple time courante, is found in another source - Fuhrmann included it in his *Testudo-Gallo Germanica* in 1615. In fact a section of 25 Ballets in Fuhrmann includes several that were also arranged by Ballard for his prints (B2dii, B3biv, B17, B19a & b). Ballet settings circulated both as free standing lute solos, such as this one, or as suites of dances run together, such as **B1**. There are cognates in three additional sources for each of the three dances of **B3**, all found singly in nine sources, except all three are in the Swan manuscript widely separated (ff. 30v - 36v-37r - 14v-15r) and not run together here. B3aiv has the same 16-bar section as Ballard but ii and iii condense the same musical material into a 9-bar section. Sources of B3b are all based on the same 2-strain dance and iii adds three additional sections, one of them also in Swan as a separate lute solo (B2biv). The sources of B3c differ in the number of variations on an 8-bar bass, the most extensive in Swan, and some variations are shared between sources but many are unique so there are seventeen distinct variations in all! The setting in Jacobides is titled sarabande and is credited to [Ennemond?] Gauthier. The first 12 bars of **B7c** are quoted in Gauthier 1638 for a lute in transitional tuning. Seven additional settings of **B17** in six sources are all different, with viii set a 4th higher, but all based on the same dance structure. They all lack double bar lines to mark sections (except after bar 4 in vii and viii) but conform to a pattern of 4-bar sections with one A strain and variable numbers of repeats of the B strain. Two of the four dances of **B19** are found as separate lute solos in both Besard and Fuhrmann but have been run together here. The music and sections are the same but the figuration is mostly quite different to Ballard's. Do not be put off when you see this music is mainly for a 10-course lute - just adapt the diapasons you do not have up an octave or omit them.

B1. Ballet de M. le Dauphin

a-ci. Ballard 1612, pp. 10-11 *Premier - Second - Troisième - Chant* Lute News

ii-a-c. D-B Danzig 4022, f. 11r *Ballet du Roy Mercurij* - CLFmer I p. 19¹⁰ 5

iiia-c. GB-HAdolmetzsch II.B.1,¹¹ ff. 191v-192r *Les grands Ballets du Roi* 6-7

B2. Ballet de la Reyne - di. Ballard 1612, p. 13 *Courante*

dii. Fuhrmann 1615, p. 133 ii *Courant* 7

B3. Ballet de la Reyne Entree de Luths - ai. Ballard 1612, p. 14 *Premier Chant*

aii. D-KNa W 4o 328, f. 8r untitled 8

aiii. RUS-SPAN O.No.124 (Swan), f. 30v *Ball* 8

aiv. S-B PB fil.172 (Per Brahes), f. 43r *Ballet* 9

bi. Ballard 1612, p. 15 *Second* [Chant]¹²

cf. Bataille II 1609, ff. 69v-70r <i>Belle qui m'avez blessé</i> - voice & lute	
bii. Vallet I 1615, p. 54 <i>Ballet A.9</i> ~Ballard!	9
biii. Fuhrmann 1615, p. 14 9 i <i>Ballet 2</i> - bars 1-12	10
biv. RUS-SPAN O.No.124, f. 35v <i>Ballet</i> - bars 12-20 of biv	11
bv. D-Ngm 33748/I, f. 28v ii <i>Aliter</i>	11
bvi. Valerius 1626, pp. 20-21 <i>Ballet La Durette</i>	11
bvii. RUS-SPAN O.No.124, ff. 36v-37r untitled	12
ci. Ballard 1612, p. 16 <i>Troisième</i> [Chant] ¹³	
cii. D-B autogr. Hove 1, ff. 29v-30r <i>Courante la Princesse</i> ¹⁴	13
ciii. CZ-Pnm XIII.B.237 (Jacobides), ¹⁵ f. 12v [Saraba]nda de Gaultier	14
civ. RUS-SPAN O.No.124, ff. 14v-15r untitled	16-17
B7. Ballet des Inseceux - ci. Ballard 1612, p. 23 <i>Trois</i> [esme Chant]	
cii. Gaultier 1638, pp. 112-116 <i>Bataille</i> - (fdefd) bars 1-12	12
B17. Ballet ¹⁶ - i. Ballard 1614, p. 7 <i>Ballet</i>	
cf. Bataille III 1611, ff. 15v-16r <i>Le recontra l'autre jour</i> - voice & lute	
ii. Moy 1631, f. 5r <i>Ballet par Pouset</i>	17
iii. D-Ngm 33748/I, f. 31v <i>Corandit No.2</i>	18
iv. D-Ngm 33748 I, ff. 32r-32v <i>Variatio Corandit No.3</i>	18-19
v. GB-HAdolmetzsch II.B.1, ff. 188v-189r <i>Ballet La Cloris</i> ¹⁷	20
vi. CZ-Pnm IV.G.18, ff. 114v-115r <i>Ballet</i>	21
vii. RUS-SPAN O.No.124, f. 31v <i>Ball</i>	22
viii. Fuhrmann 1615, p. 153 ii <i>Ballet 11</i>	22
B19. Grand Ballet de Saint-Germain - ai. Ballard 1614, p. 4 <i>Premier Chant</i>	
aii. Fuhrmann 1615, pp. 149-150 <i>Ballet 3</i>	23
aiii. Besard 1603, f. 148v iii <i>Ballet</i>	24
bi. Ballard 1614, p. 5 <i>Second</i> [Chant]	
bii. Fuhrmann 1615, p. 150 <i>Ballet 4</i>	23
biii. Besard 1603, f. 148v iii <i>Ballet</i>	24
biv. D-DI M 297, p. 78 <i>Ballet</i> - the same as bii	24

APPENDIX

As page fillers here are an aria for or by an otherwise unknown Fabritio Gazzella and two different settings of a gagliarda dedicated to Il Duca di Milano - probably Philip I of Spain and Duke of Milan 1540-1598 rather than his son Philip II of Spain and Duke of Milan 1598-1621.

App 1. F-Pn Vmd.28, ff. 8r-8v *L'aria de Fabritio Gazzella* 15

cf. I-Fn Gal 6, pp. 120-131 *Sopra l'aria del Gazzella, con xii parti*

App 2a. US-BEm 763, f. 3v *Il duca de milano* - gagliarda 25

App 2b. US-BEm 758, f. 13r *Il duca de milano* - gagliarda 25

John H. Robinson - May 2023

Commentary for the music in *Lute News* 145.¹⁸

¹⁰ Also edited for *Lute News* 120 (December 2016).

¹¹ Edinburgh University aims to purchase it from the Dolmetzsch estate.

¹² The same tune as the triple time 'Courante la durette' - see the edition *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020), no. 93b for a list of cognate settings. Group 1: CZ-Pnm G.IV.18, ff. 101v-102r *La Douret Valet*; D-LEm II.6.15, p. 247 *Courant Ladurette* 16; D-LEm II.6.15, p. 257 *Courant*; D-Ngm 33748/I, f. 29r *Corandit Aliter*; IRL-Dtc 408/I, p. 64 untitled - lyra viol (ffhfh). Group 2: D-KI 4^o Mus. 108.1, f. 65v *Courante de la durette*; D-Ngm 33748/I, f. 28v i *Corand*; GB-Lbl Add.38539, ff. 18v-19r *Corant*; US-SFsc M2.1 M3, p. 65 *Aria del Principe Tomaso*; Vallet I 1615, p. 82 *La durette*; Valerius 1626, pp. 118-119 *Courante durette*; Moy 1631, ff. 22v-23r *La duret par Ballard*. Group 3: CZ-Pnm G.IV.18, ff. 89v-90v *Curante*; D-Hs ND VI 3238, p. 84 *Corant*; Ballard 1612, pp. 46-47 *Courante de la Reyne Sixiesme*. Lyra viol: IRL-Dtc 408/I, p. 66 *durettes* - (ffhfh). Keyboard: GB-Lbl RM23.1.4 (Cosyn), f. 67r *Durette*; D-Lr KN 146, n^o 82 *Courante-La Durette*. Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 43 *La Durette*. M.P.C. à 5 - 1; Praetorius *Terpsichore* 1612, pp. 74-75 *La Durette*. M.P.C. à 4 - 2.

¹³ The same as the B strain of 'Courante Sarabande' - see *Lute News* 141 no. 30 for a list of ~20 sources and of Ballard 1612, p. 55 *Courante de la Reine Dixiesme*; cf. GB-Lam 603, f. 43r iii untitled.

¹⁴ B3cii is not related to the better known courante de Princesse: D-B Danzig 4022, f. 9v untitled; D-B Hove autogr.1, f. 30v *Un autre Princesse*; D-KI 4^o Mus.108/I, f. 58r *Courante de madame la princesse de condé* [probably Charlotte-Marguerite de Montmorency (1594-1650), who in 1609 married Prince de Condé Henri II de Bourbon (1588-1646)]; PL-Kj 40641, f. 13r *La Princesse*; RUS-SPAN O.No.124, ff. 55v-56r *La Princesse*; Ballard 1614, pp. 20-21 *LA PRINCESSE Quatriesme* [courante]; Fuhrmann 1615, pp. 163-164 *Courante 4* - 1st strain; Vallet 1615, p. 81 *La Princesse A.10*; Moy 1631, f. 26r *La Princesse*; cf. D-Uu 133a, ff. 7r-6v untitled - mandora; D-Uu 133b, ff. 7v-8r *La Princesse* - mandora; Praetorius 1612 CLXXII *Courante 2*. M.P.C. - à 4; neither related to: B-Gu HS 3898 2, ff. 37v-38r *La Princesse* - (tuning?)

¹⁵ Foliation taken from the new facsimile edition: Jiří Tichota and Jan Čizmař *Codex Jacobides: Critical Edition* (Czech Lute Society & Národní Muzeum 2020), in 4 volumes with CD of recordings of a selection of the music.

¹⁶ The same tune as the triple time 'Courante Dauphin': Vallet 1615, p. 84 *La dauphine A.9*; D-B Hove-1, f. 38v *Courante La Dolphine*; PL-Kj Mus.40641, ff. 12v-13r *La Dauphine*; Valerius 1626, p. 41 *La Dolphine*.

¹⁷ The text of the song in Bataille identifies the 'Cloris' of the title: *Le recontra l'autre jour, Avec des yeux plais d'amour, Cloris si belle, Qu'on ne void rien à la Cour De plus aimable qu'elle. Cloris que j'aymé naissant ...*

¹⁸ **COMMENTARY TO TABLATURE SUPPLEMENT IN LUTE NEWS 145:** **B1. a.** A11; **b.** AAB4; **c.** AAB8; 5/2 - a5 under previous chord instead. **B2. a.** AA4BB5; **b.** AAB4; **c.** ABB4; **d.** AA10BB8; 33/>8 - a1 added; 46/3 - crotchet absent. **B3. a.** AA16; **b.** AAB6; **c.** AAAAA8; no change. **B4. a.** AA4BB6; **b.** AA6BB10; **c.** AB8; 52/3 - minim instead of crotchet. **B5. a.** AA8; **b.** A8; **c.** AAB6; no change. **B6.** A8B16B15; no change. **B7. a.** AA5; **b.** AA4B10; **c.** A5BB4; no change. **B8.** AA4BB5; 5/8 - h3 instead of i3. **B9.** A12; no change. **B10. a.** AA4BB6; **b.** AA5BB4; **c.** AA2; 20/4 - minim instead of dotted crotchet; 38/4 - dotted crotchet instead of crotchet. **B11.** AA5BB4; no change. **B12. a.** ABB4; **b.** AA4; 12/3 - minim instead of crotchet. **B13. a.** AA8; **b.** A9; 16/4 - crotchet instead of minim. **B14.** AAB8; no change. **B15. a.** AA7; **b.** A7B4; 14/2-3 - 2 minims instead of 2 crotchets. **B16. a.** AA6; **b.** ABB4; **c.** ABB4; 28-29 - double bar line with vertical row of dots between probably indicating that the preceding or following section, or both, are repeated. **B17.** A16; no change. **B18.** A8BB6; no change. **B19. a.** AA4BB6; **b.** AAB4; **c.** ABB8; **d.** AB6; 20/3, 60/3 - minims instead of crotchets. **B20. a.** AA8BB6; **b.** A8BB6; **c.** AAB8; **d.** AA-BB8; 48/2 - minim instead of crotchet; 48/3 - dotted crotchet instead of quaver; 56/1-5 - two bars of 3 minims dotted crotchet quaver instead of one bar of 3 crotchets dotted quaver semiquaver; 72/1 - minim instead of semibreve; 87/1-2 to 88/1 - one bar of 2 crotchets minim instead of two bars of two minims and one semibreve; 103/>1 - common time signature added. **B21. a.** A8BB4; **b.** AA8; **c.** ABC; **d.** AB4; **e.** AA8; **f.** AA12; **g.** AB8; **h.** AB16; 44/3, 52/2 - minims instead of crotchets; 68/1, 92/1 - minims instead of dotted minims; 108/1 - dotted minim instead of minim. **S1.** German tablature; 3/2-3 - e5-c5 crossed out; 3/6 - c6 added?; 4/7 - a4 instead of c4 [or did he intend the suspension?]; 10/5-8 - minim 2 crotchets minim sounds better but original rhythm retained. **S2.** German tablature; 3/2 - a2 instead of d2; 3/bw 2-3 - c1a3a4 crossed out; 3/3 - a2a3 instead of c2; 4/5 - c1 crossed out. **S3.** German tablature; 4-5 - double bar line absent; 7/1 - a2 crossed out; 8/6 - f3 instead of e3 and e2 crossed out. **L1.** transcribed from keyboard; A5B8. **L2.** transcribed from keyboard; A8BB7. **App 1.** AA4BB5; 4/3-4, 13/3-4 - single instead of double bar lines. **App 2.** German tablature; 1/4 - quaver instead of crotchet; 5/6 - quaver displaced a note to the left; 5/5-7 - croch 2 quavers instead of minim 2 crotchets; 5-6 - bar line absent.

C1. La Gamba - AA8BCC4

A-Wn 18827, ff. 10r-10v

1

The Rose Tree

G major, 3/4 time

Single melodic line

Notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4

8

[illegible]

15

[illegible]

22

C2. La Cara Cossa - A8B4C4

CH-Bu F.IX.23, f. 6r

3

The Rose Tree

1

The Rose Tree
 G major, 3/4 time
 Treble clef, Bass clef
 Key signature: one sharp (F#)
 Time signature: 3/4
 The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in 3/4 time and G major. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The piece ends with a repeat sign and a fermata over the final note.

9

a

a

b

7

12

c

17

26

35

3

?

41

48

B2dii. Cuorant - 7F A10BB8

Fuhrmann 1615, p. 133 ii

10

19

B3aii. Untitled - 7F8Eb9C A9

D-KNa W 4o 328, f. 8r

1

5

/a

//a

//a

B3aiii. Ball(et) - 7F8Eb10C AA9

RUS-SPan O.No.124, f. 30v

1

6

11

15

/a

//a

//a

/a

//a

//a

B3aiv. Ballet - 7F10C A16

S-Sk PB fil.172, f. 43r

1

10

B3bii. Ballet - 7F8Eb10C ABB6

Vallet I 1615, p. 54

1

7

13

1

7 Suite

13

19

25

B3biv. Ballet - 7F8Eb9C CD4

RUS-SPan O.No.124, f. 35v

5

B3bv. Aliter - 8Eb10C AB6

D-Ngm 33748/I, f. 28v ii

1

7

B3bvi. Ballet La Durette - 7F AB6

Valerius 1626, pp. 20-21

1

7

1

7

13

19

1

6

B3cii. Courante a la Princesse - 7F8Eb9C AAAAAA8

D-B Hove-1, ff. 29v-30r

The image displays a musical score for a piece titled "Courante a la Princesse" in 3/4 time. The score is presented in two systems, each consisting of a lute tablature (top) and a corresponding musical notation (bottom). The tablature uses letters (a, b, c, d, e, f, g) to represent fret positions on the strings, while the musical notation uses standard notes and rests. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The score is divided into measures, with measure numbers 1, 9, 17, 25, 33, and 42 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f* for forte). The piece concludes with a final cadence symbol.

1 //a a //a a /a a //a

9 a a /a a //a

17 /a a /a a

25 a /a a a //a

33 //a /a a //a

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

1 3

1 //a a //a /a a a //a

9

17

25

33

1

7

13

18

25

10

18

26

34

42

50

58

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical lines) and pitch values (letters: f, g, a, b, c, e). Some letters are written above the staff, and others are written below. There are also some symbols like // and /.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical lines) and pitch values (letters: a, b, c, d, e, f, g). There are also some symbols like // and /.

67

Moy 1631, f. 5r

Musical score for "The Rose Tree" in G major. The score is written for a treble and bass staff, with a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, folk-like style with many beamed eighth notes. The guitar accompaniment consists of a series of chords and single notes, often marked with a double slash and a sharp sign (//a). The score is divided into measures by vertical bar lines, with some measures containing a double bar line and a repeat sign. The piece ends with a final cadence marked by a double bar line and a repeat sign.

B17iii. Corandt - 7F8Eb9C A4B16

D-Ngm 33748 I, f. 31v

6

11

16

B17iv. Variatio Corandt - A4B16x2

D-Ngm 33748 I, ff. 32r-32v

5

9

9 /a a //a a

14

14 a //a a a a

19

19 a //a a a a

24

24 //a /a a a a

30

30 //a /a a a a

35

35 /a //a a a a

Measures 1-5. The notation consists of a single staff with rhythmic flags and letters (b, a, c) indicating notes. Measure 1 has a C-clef. Measure 5 ends with a double bar line and a repeat sign.

Measures 6-10. The notation consists of a single staff with rhythmic flags and letters (b, a, c) indicating notes. Measure 10 ends with a double bar line and a repeat sign.

Measures 11-15. The notation consists of a single staff with rhythmic flags and letters (b, a, c) indicating notes. Measure 15 ends with a double bar line and a repeat sign.

Measures 16-20. The notation consists of a single staff with rhythmic flags and letters (b, a, c) indicating notes. Measure 20 ends with a double bar line and a repeat sign.

Measures 21-25. The notation consists of a single staff with rhythmic flags and letters (b, a, c) indicating notes. Measure 25 ends with a double bar line and a repeat sign.

B17vi. Ballet - 7F8Eb9D10C A4B8x2

CZ-Pnm IV.G.18, ff. 114v-115r

The musical score consists of three systems of staves. Each system contains multiple measures of music, with notes and rests written on the staves. Above the staves, there are various musical notations, including notes, rests, and dynamic markings. The measures are numbered 6, 11, 16, and 20 at the beginning of their respective systems.

System 1 (Measures 1-5):
 Measure 1: a a
 Measure 2: a a
 Measure 3: a a
 Measure 4: a a
 Measure 5: a a

System 2 (Measures 6-10):
 Measure 6: a a
 Measure 7: a a
 Measure 8: a a
 Measure 9: a a
 Measure 10: a a

System 3 (Measures 11-15):
 Measure 11: a a
 Measure 12: a a
 Measure 13: a a
 Measure 14: a a
 Measure 15: a a

System 4 (Measures 16-20):
 Measure 16: a a
 Measure 17: a a
 Measure 18: a a
 Measure 19: a a
 Measure 20: a a

System 5 (Measures 21-25):
 Measure 21: a a
 Measure 22: a a
 Measure 23: a a
 Measure 24: a a
 Measure 25: a a

B17vii. Ball(et) - A4B8

RUS-Span O No 124, f. 31v

B17viii. Ballet 11 - 7F A4B14

Fuhrmann 1615, p. 153

a

1

6

11

16

21

26

B19a-biii. Ballet - Ballet - 8Eb9C A4B6

Besard 1603, ff. 148v-149r

a

1

b

6

12

B19biv. Ballet - 10C AAB B4

D-Dl M 297, p. 78

6

10

12

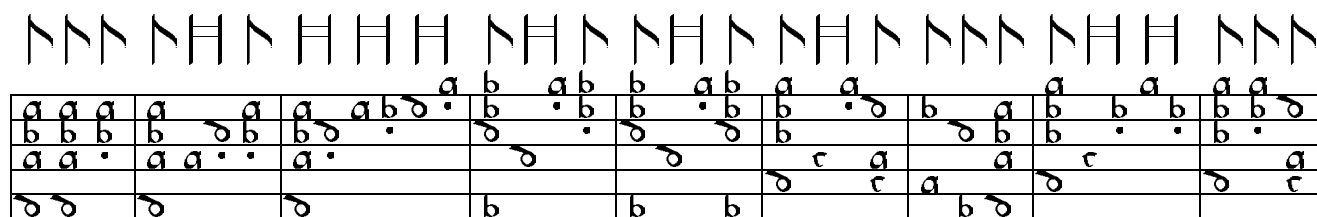
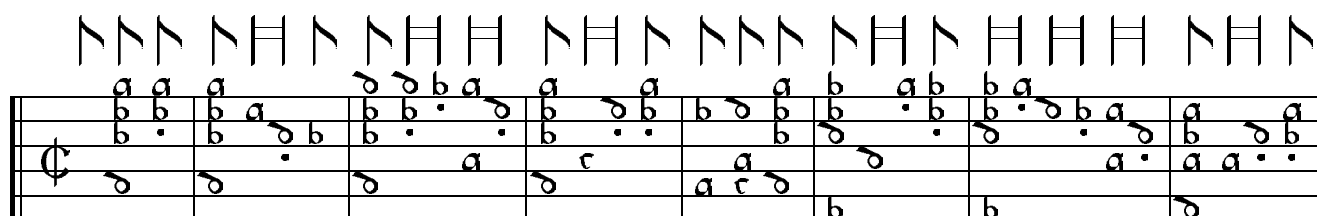
App 2a. Il Duca de Milano (Gagliarda)

US-BEm 763, f. 3v



App 2b. Il Duca de Milano (Gagliarda)

US-BEm 758, f. 13r



C3. (Galliarda) Alio modo - AA8BCC4

CH-Bu F.IX.70, p. 300

3

1

8

[illegible]

15

The Rose Tree
 G major, 3/4 time
 Treble clef, key signature of one sharp (F#), 3/4 time signature.
 The melody consists of 18 measures, with a repeat sign at the end.

22

C4. Cara Cossa No. 7 - A8B4CCCC4

D-Mbs 266, f. 30v

[illegible]

1

G A B A G | G A B A G | G A B A G | G A B A G

G A B A G | G A B A G | G A B A G | G A B A G

G A B A G | G A B A G | G A B A G | G A B A G

G A B A G | G A B A G | G A B A G | G A B A G

8

Handwritten musical notation system 14, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

14

Handwritten musical notation system 21, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

21

C5. Cara Cossa No. 8 - A8BCC4+1

D-Mbs 266, f. 31r

Handwritten musical notation system 1, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

1

Handwritten musical notation system 6, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

6

Handwritten musical notation system 12, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

12

Handwritten musical notation system 17, featuring a staff with notes and a four-line staff below it. The notation includes various symbols and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and a large '3' symbol.

17

C6. La Cara Cossa Discannt Sequitur - AA8BBCC4

D-Mbs 272, ff. 3v-4r

C7. Untitled - A8BB4

D-Mbs 267, f. 54r

1

9

C8. Gal(iarda) - A8BC4

D-Z 115.3, p. 6

1

9

C9. Galliarda - A8BC4

CZ-Pu 59r.469, f. 10v

1

9

C10. Vil Gluckh Man - A8BC4

D-W Guelph. 18.7, f. 140r

3/4

Allegretto

The Rose Tree

1. G4 A4 B4 A4 G4 F#4 E4 D4 C4

2. C3 G2 F#2 E2 D2 C2 B1 A1 G1

1

The Rose Tree
 G major, 2/4 time
 Voice and Piano
 The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has one sharp (F#). The time signature is 2/4. The score is divided into two systems by a double bar line. The first system contains 8 measures, and the second system contains 8 measures. The melody is a simple, catchy tune. The piano accompaniment provides a harmonic support for the melody. The score is written in a clear, legible font.

9

C11. La Caracossa Gagliarda - A8BC4

NL-At 208.A.27, f. 47v

1

[illegible]

9

C12. La Cara Cosa - A8BC4

PL-WRk 352, f. 75v

3

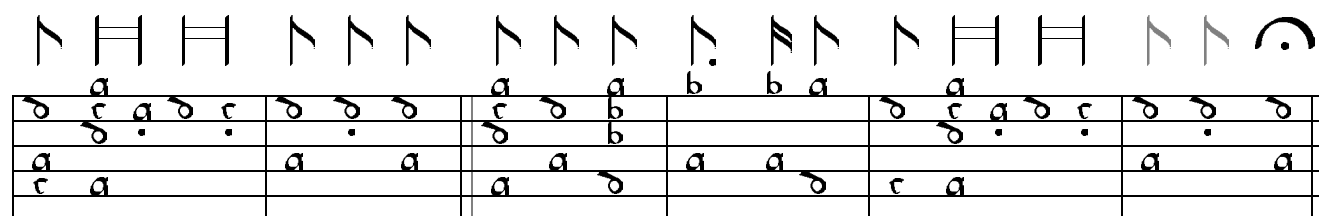
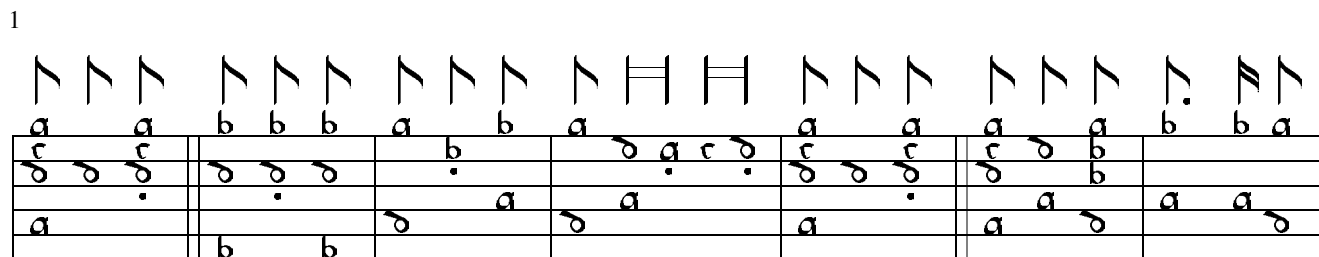
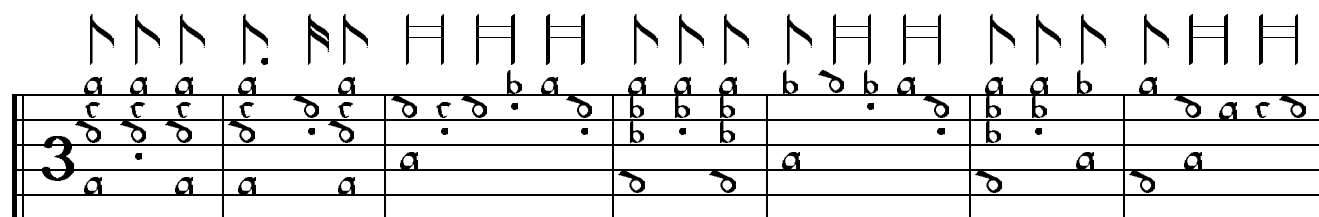
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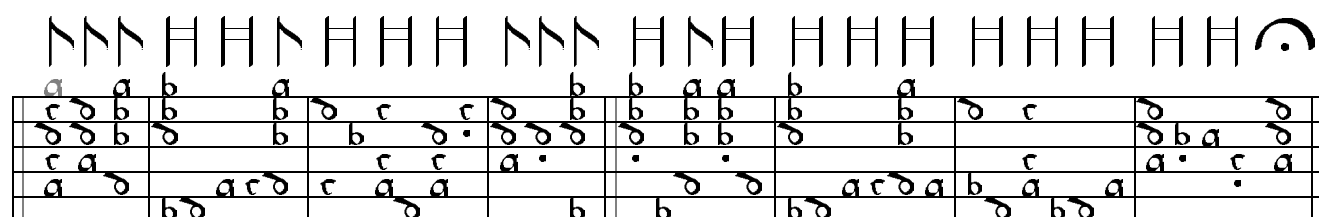
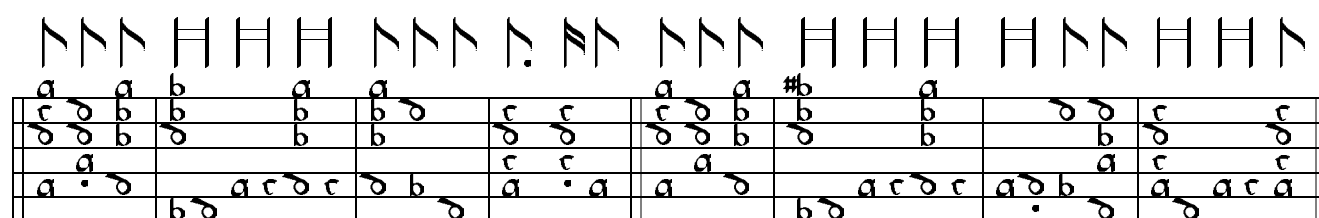
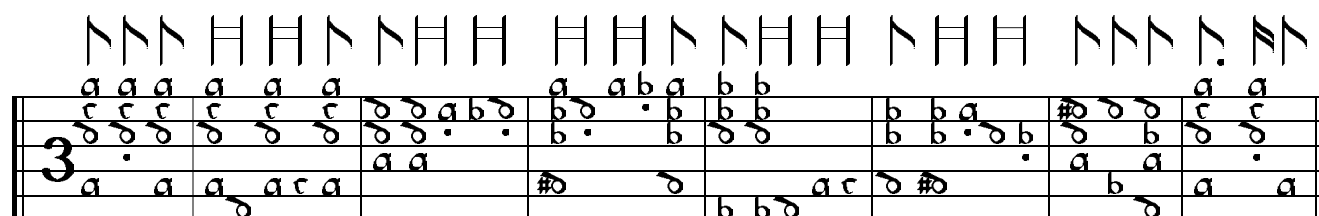
C13. Car...a Ciani? - A8BCC4

US-BEm 758, f. 25v



C14. La Gamba - Tenor - A8BBCC4

Wecker 1552, sig. flv



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65

Handwritten musical notation system 1, measures 78-83. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters like f, g, d, c, b, a) with accidentals. A triplets sign (3) is present over measures 80-82.

78

Handwritten musical notation system 2, measures 84-87. Continuation of the musical score with rhythmic and pitch notation.

84

Handwritten musical notation system 3, measures 88-92. Continuation of the musical score with rhythmic and pitch notation.

88

Handwritten musical notation system 4, measures 93-96. Continuation of the musical score with rhythmic and pitch notation.

93

Handwritten musical notation system 5, measures 97-101. Continuation of the musical score with rhythmic and pitch notation.

97

Handwritten musical notation system 6, measures 102-106. Continuation of the musical score with rhythmic and pitch notation.

105

Handwritten musical notation system 7, measures 107-112. Continuation of the musical score with rhythmic and pitch notation.

113

C16. La cara cosa - AA8BBCCC4

Barberiis IX 1549, sigs. e1v-e2r

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7


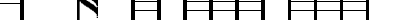










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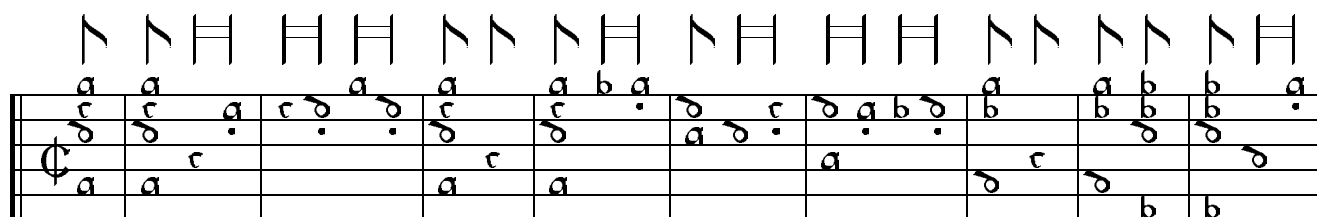
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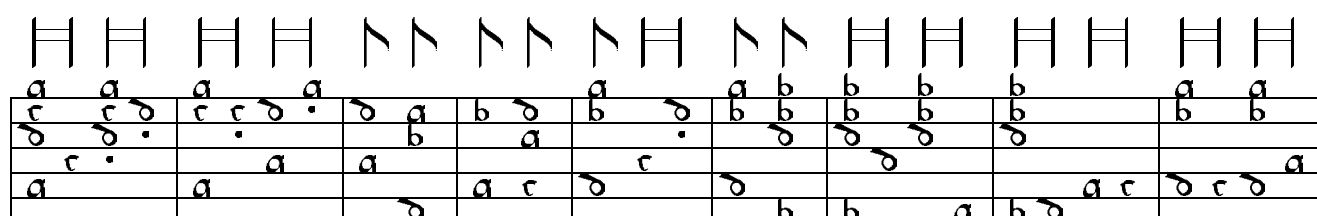
		
		
		
		

28

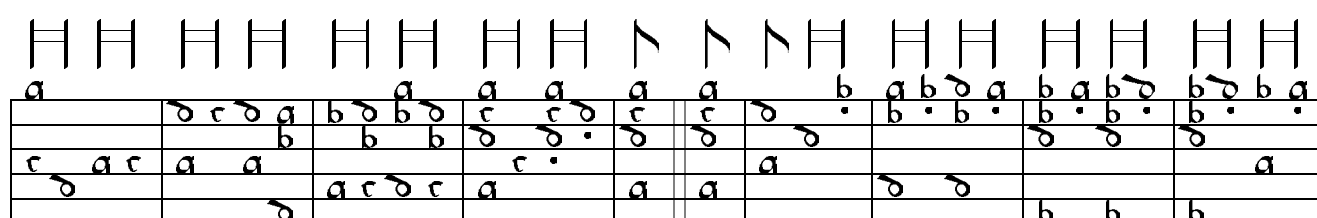
C17. Passo e Mezo (della Gamba) in Contralto - AA16BBCC8 US-R M140 F398, ff. 33r-34r



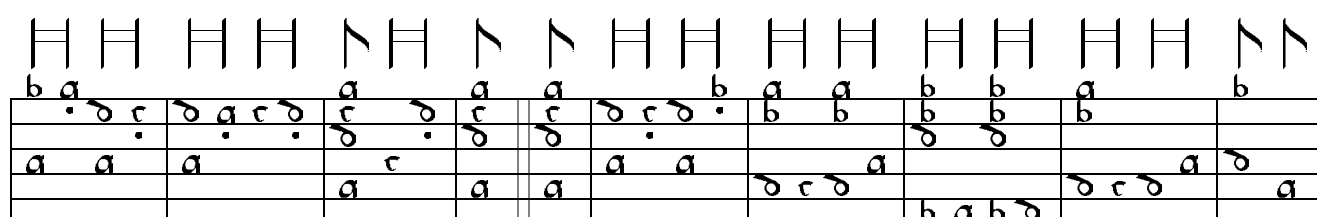
10



19



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37

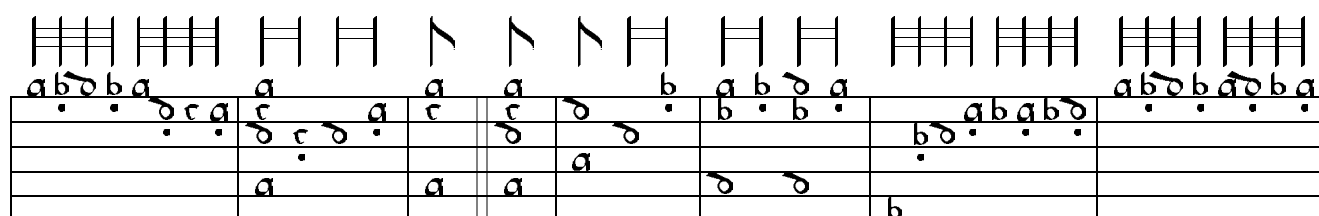
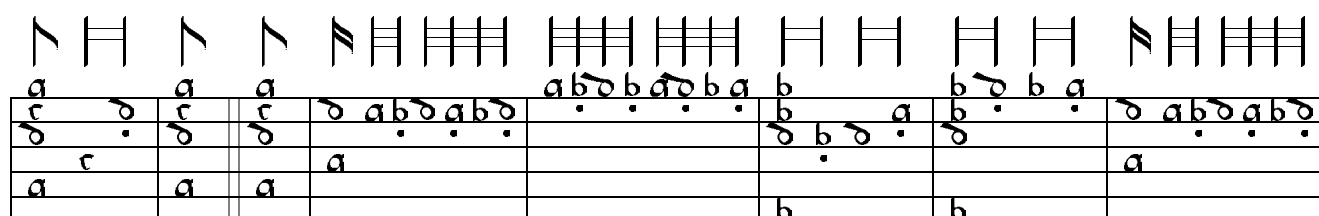
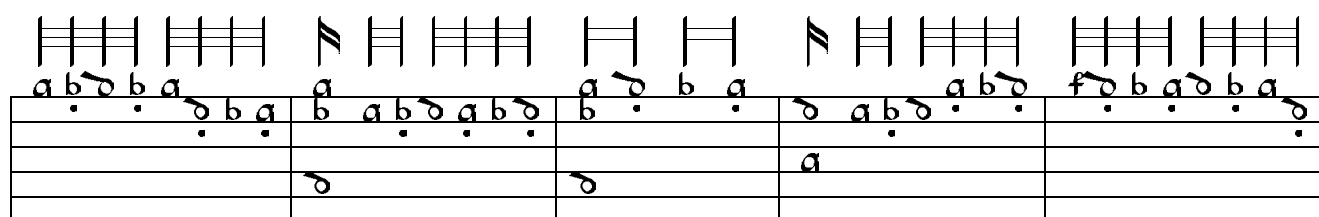
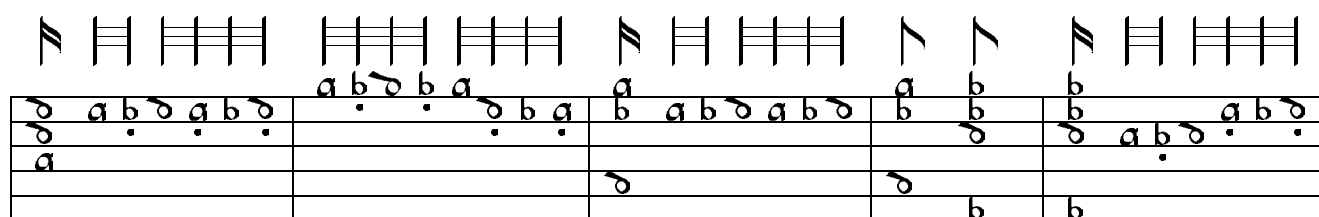
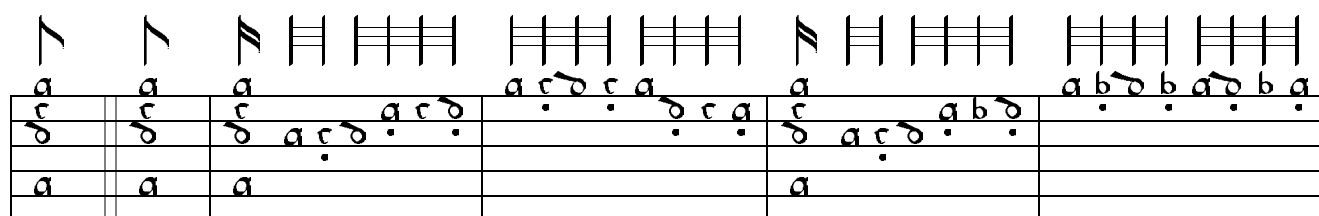
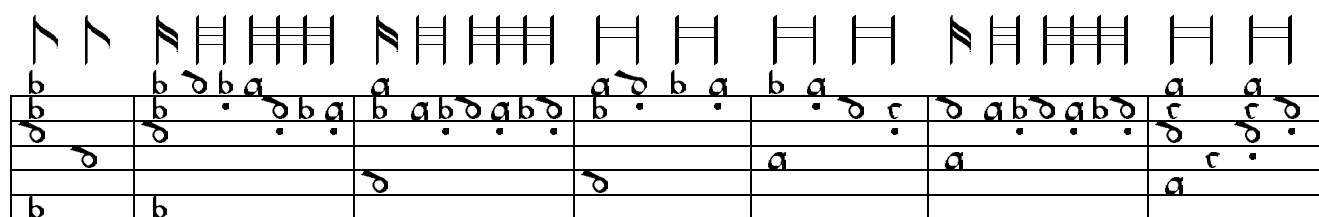
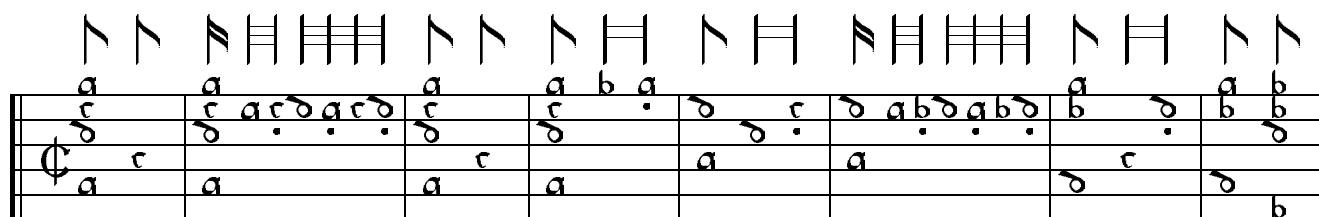


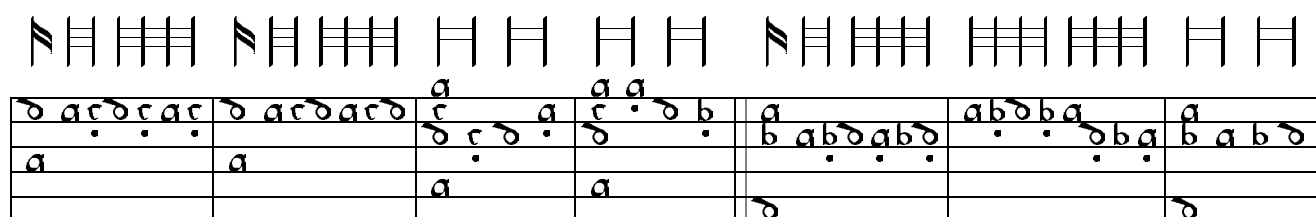
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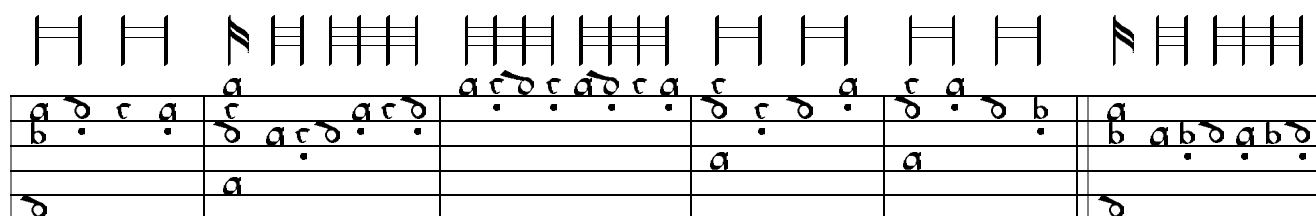
56

C18. (Passo e Mezo della Gamba) Alio modo - AA16BBCC8 US-R M140 F398, ff. 34r-35v





45



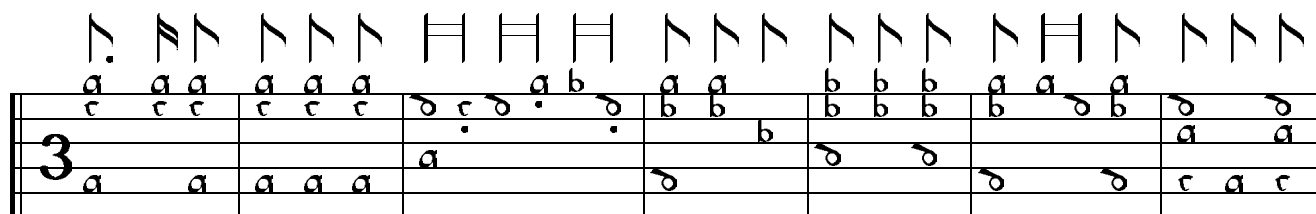
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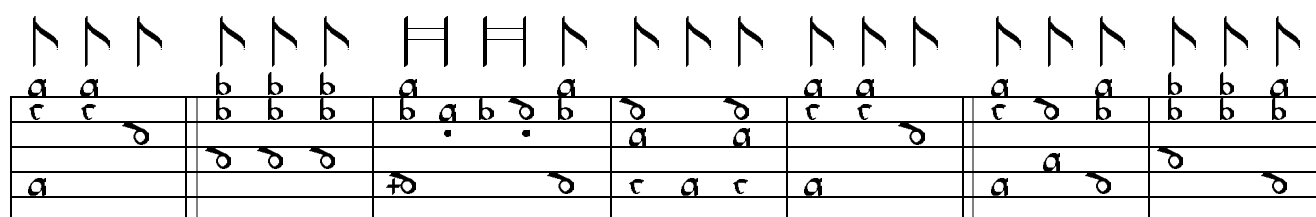
58

C19. Ein Welisch Tentzlein Clira Cassa - A8BCC4

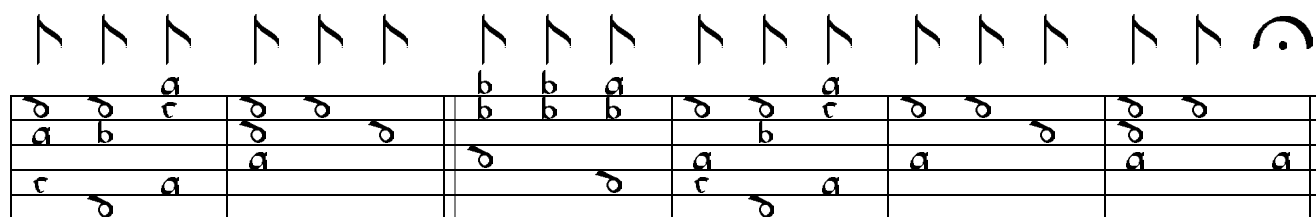
Newsidler 1544, sig. G3r



1



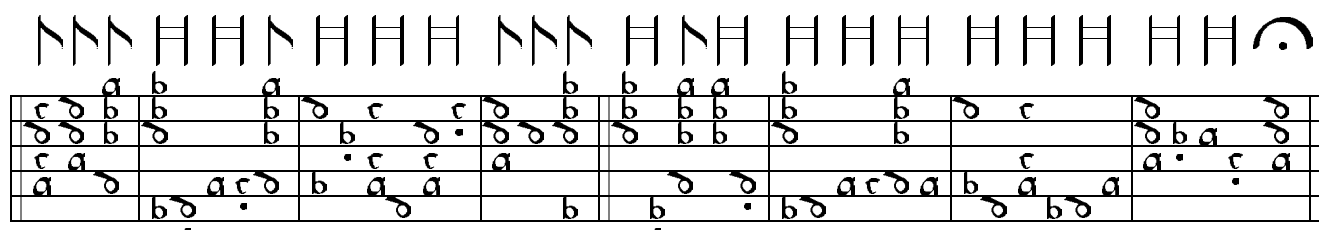
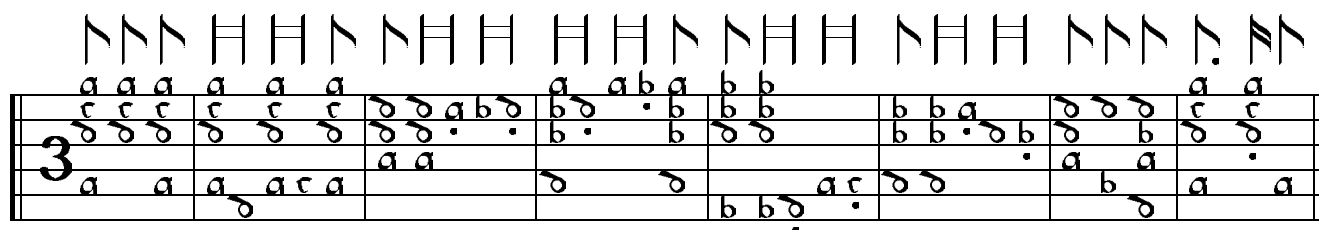
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15

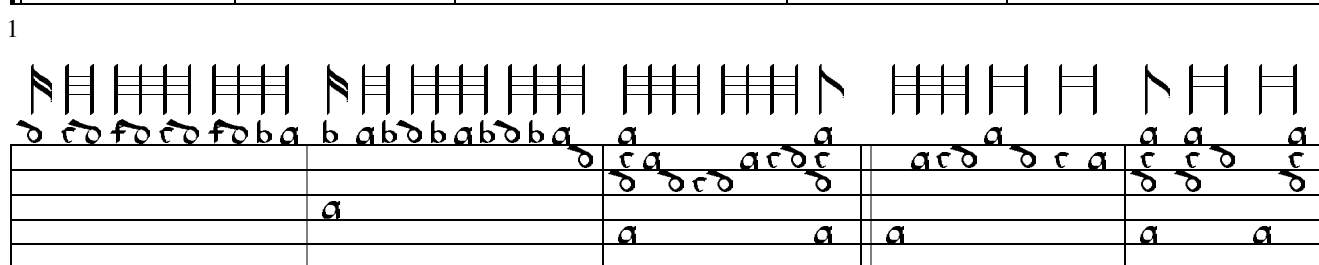
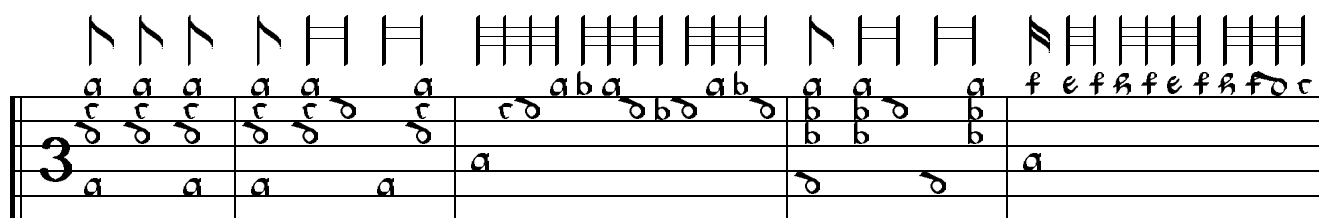
C20. La Gamba - Tenor A8BBCC4 lute II

Heckel 1556, p. 78-79



C21. La Caracossa - Tenor AA8BBCC4

Pacoloni 1564, ff. 27v-28r



The Rose Tree

Phalese IV 1546, sig. kk3v

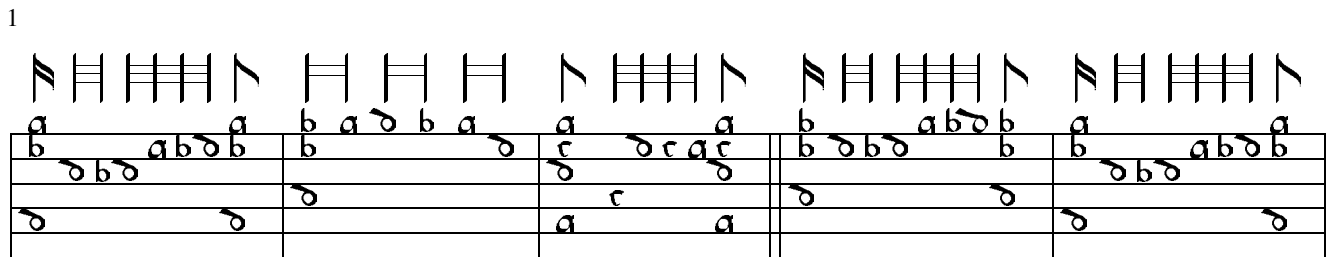
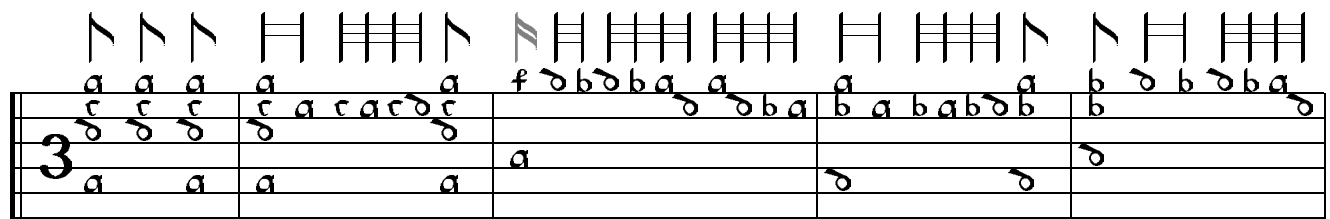
The third system of musical notation, marked with a large '3' on the left, continues the melody. It consists of four measures. The notes are:
 Measure 1: G4, A4, A4.
 Measure 2: G4, A4, B4, A4, G4, F4, E4.
 Measure 3: D4, C4, B3, A3, G3, F3, E3.
 Measure 4: D4, C4, B3, A3, G3, F3, E3.
 The notes are written on a four-line staff with a treble clef. The notes are:
 Measure 1: G4, A4, A4.
 Measure 2: G4, A4, B4, A4, G4, F4, E4.
 Measure 3: D4, C4, B3, A3, G3, F3, E3.
 Measure 4: D4, C4, B3, A3, G3, F3, E3.

[illegible][illegible]

11

C23. Caracosa - Superius - A8BC4

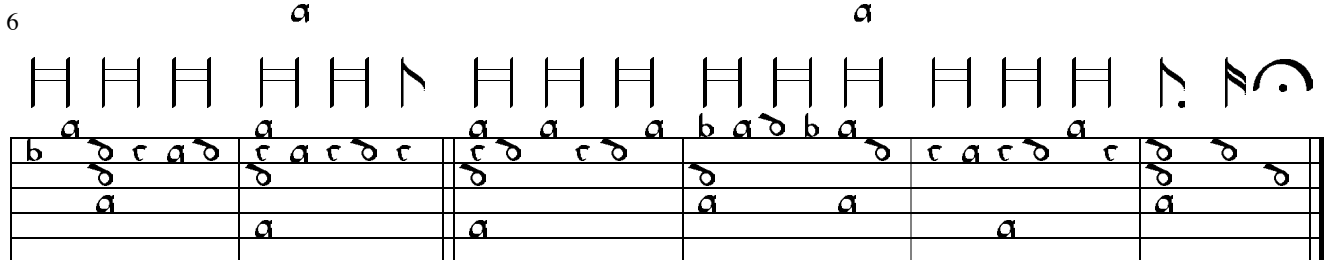
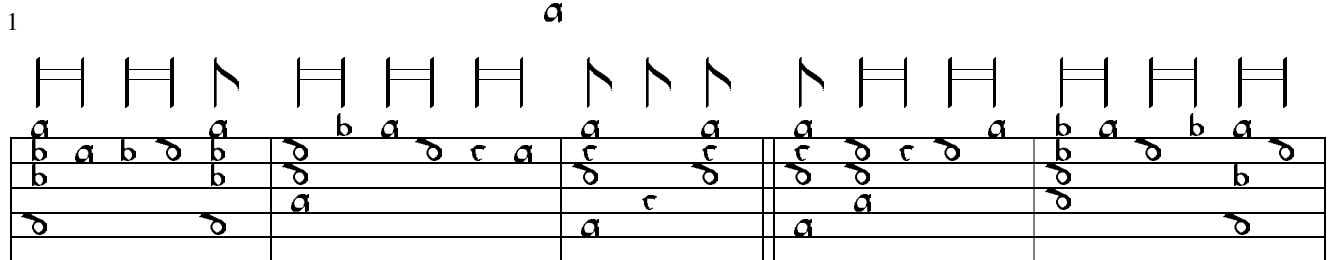
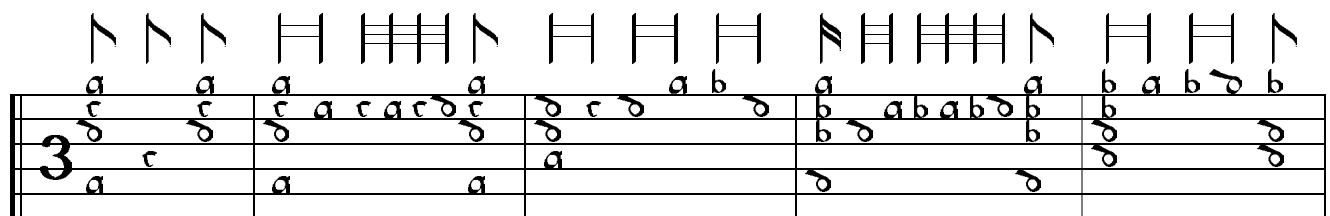
Phalese 1552, p. 96



11

C24. Gallarda La Caracossa Sup(erius) - 7F A8BC4

NL-Lu 1666, f. 4v



11

C25. Galliarda La Gamba Sup(eriu)s - 7F A8BBCC4

NL-Lt 1666, f. 6v

1

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13

19

C26. Mezza Gamba - incipit only

I-Nc 7664, f. 43r

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C27. La Ganba Contra alto - G(iovanni) P(acolono) - AA8BBCC4x2 I-CFVd w.s., ff. 97v-98r

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1

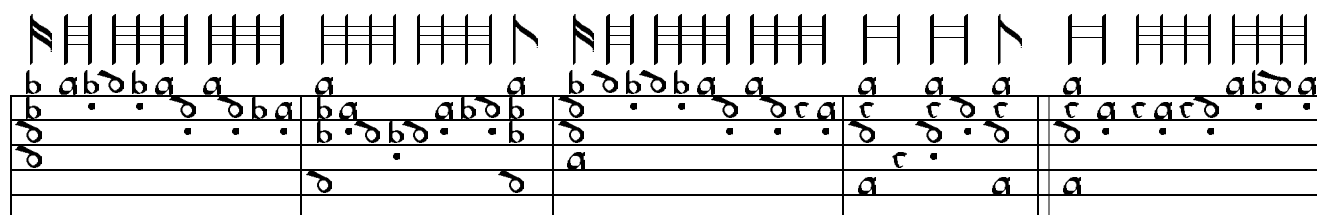
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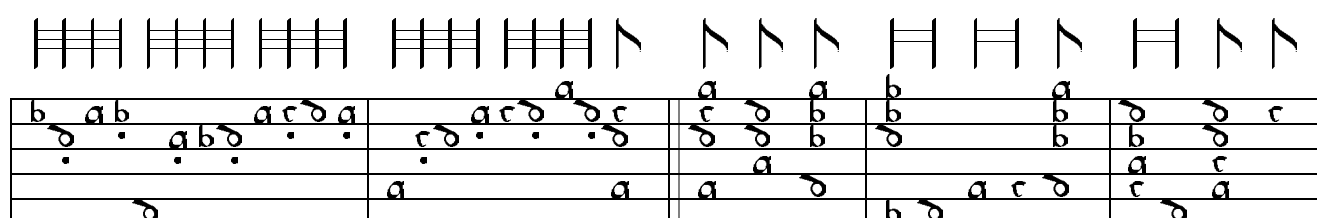
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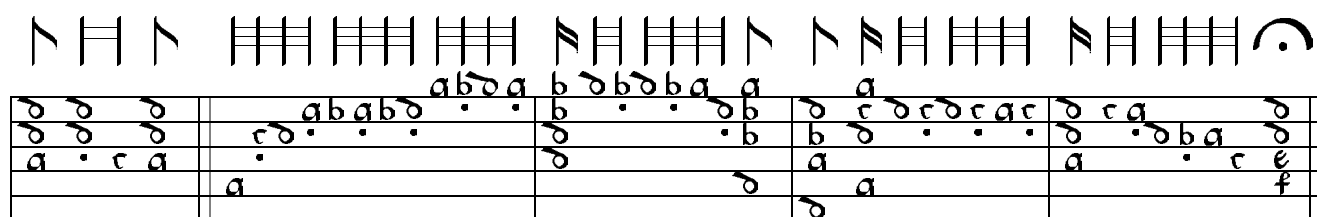
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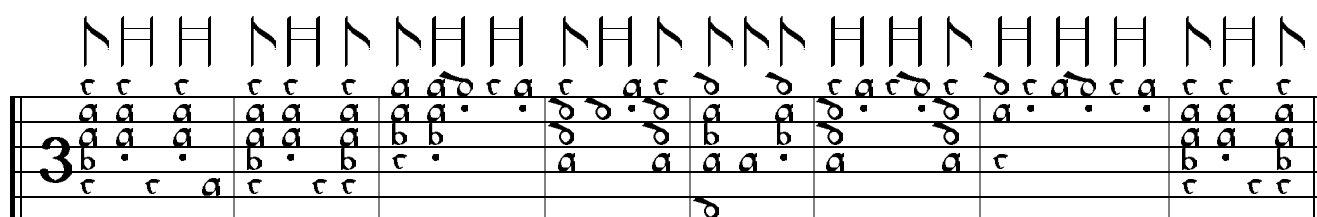
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60

C28. Gagliarda - A8BC4

B-Br II.275, f. 16v



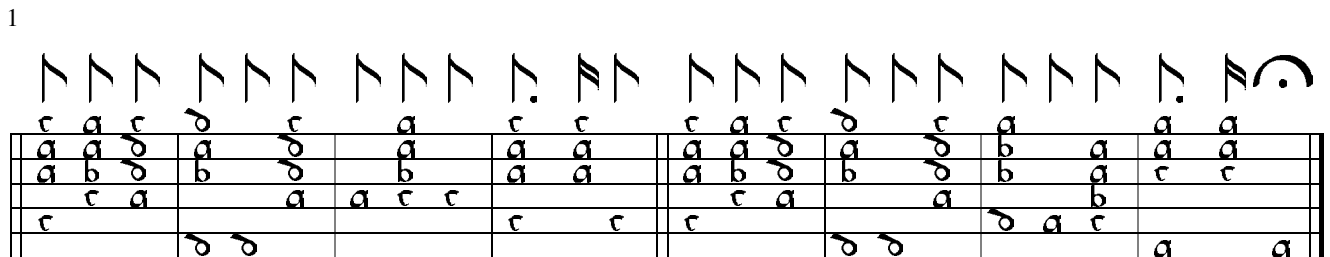
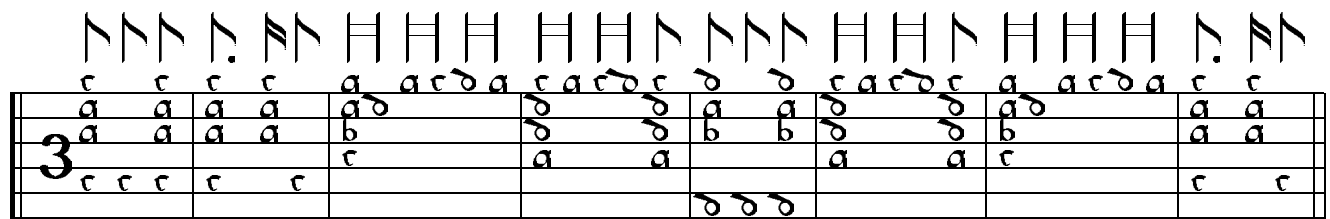
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9

C29. Alio modo (Gagliarda) - A8BC4

CH-Bu F.IX.70, p. 300



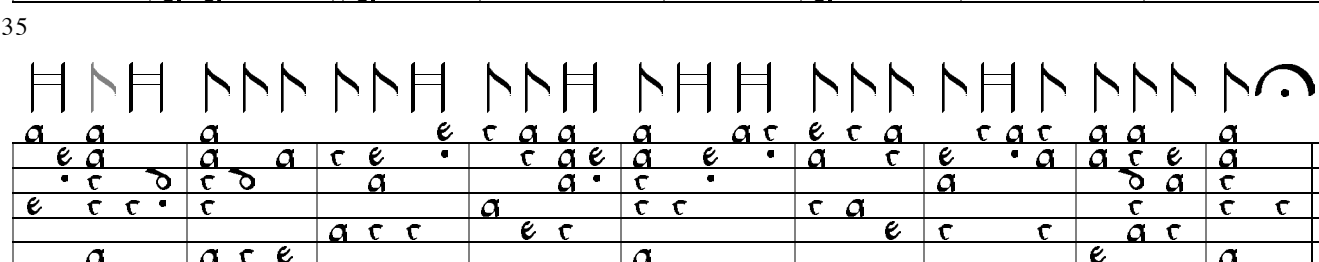
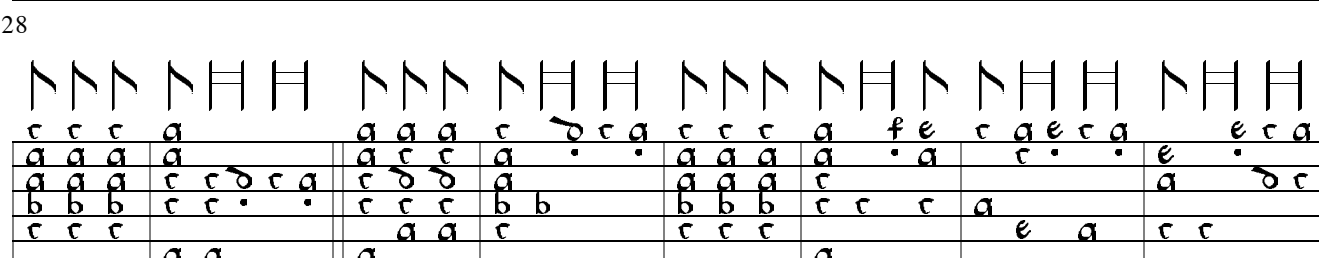
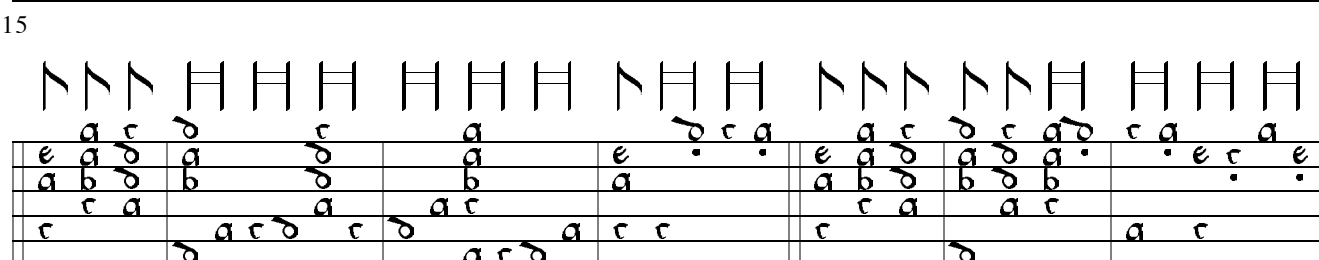
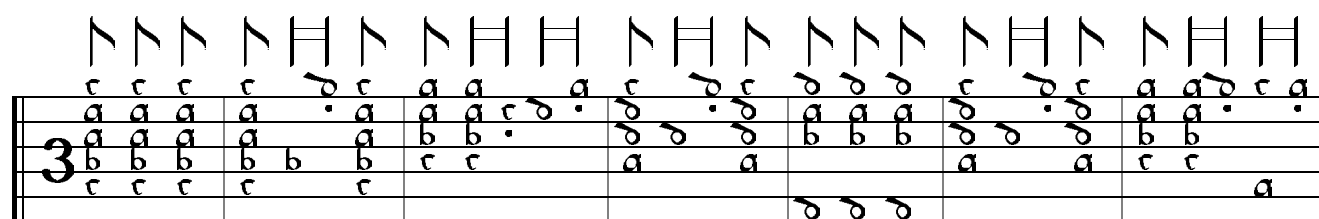
C30. La Cara Cossa - AA8BBCC4

D-Mbs 272, f. 7v



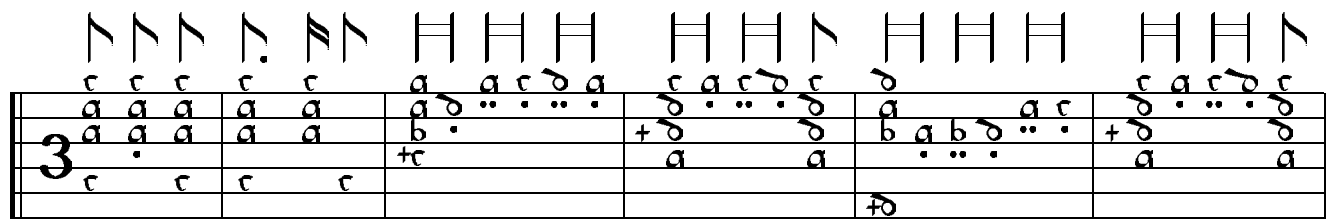
C31. Gamba con la Gagliarda - AA8BBCC4DD4E15

I-Lg 774, ff. 8r-9r

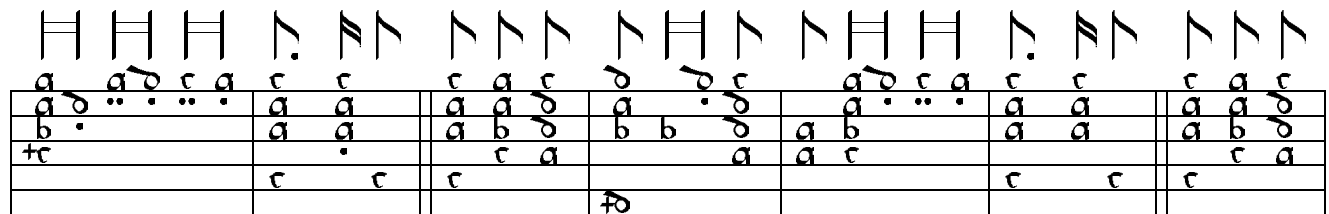


C32. La Cara Cossa - A8BCC4

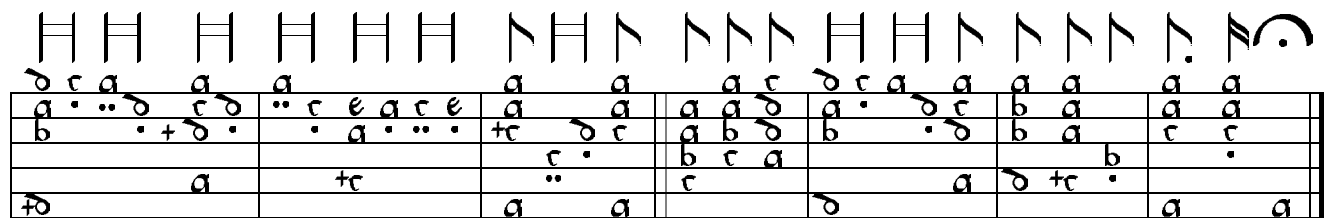
CH-Bu, F.IX.23, f. 22v



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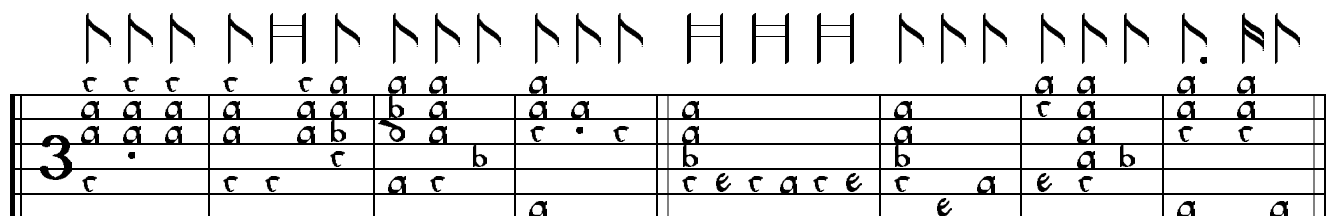
7



14

C33. Mezza Gamba in Basso - AABC4

CDN-Mc w.s., f. 97r



1



9

C34. Passo e Mezo (della Gamba) in Tenor - AA16BBCC8

US-R M140 F398, ff. 35v-36r



Handwritten musical notation for measures 1-8. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

9

Handwritten musical notation for measures 9-16. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

17

Handwritten musical notation for measures 17-24. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

25

Handwritten musical notation for measures 25-32. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

33

Handwritten musical notation for measures 33-40. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

41

Handwritten musical notation for measures 41-48. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

49

Handwritten musical notation for measures 49-56. The notation consists of a single staff with notes and rests, and a three-part staff below it. The notes are written in a stylized, handwritten font. The three-part staff contains letters (a, b, c, e, f) and rests, likely representing a simplified musical notation or a transcription of the notes above.

57

C35. Saltarello del (Cara Cosa) - AA8BBCC4-AA8BCCDD4 Gorzanis II 1565, sigs. E3v-E4v

1

3

1

6

11

15

21

27

31

The Rose Tree

36

The Rose Tree

41

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with various note values and rests, while the piano accompaniment is written in a single line with various note values and rests. The score is divided into four measures.

45

[illegible]

50

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

55

[illegible]

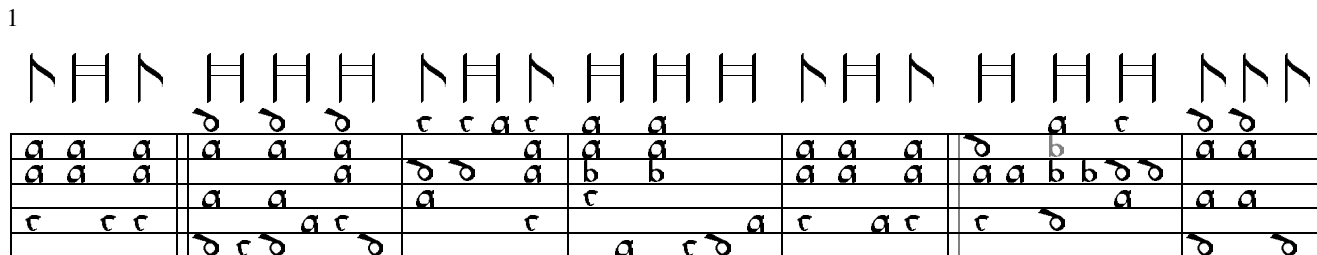
60

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64

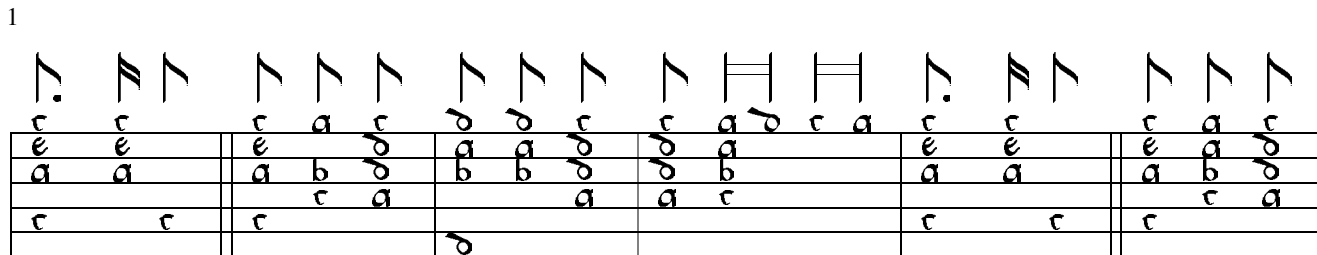
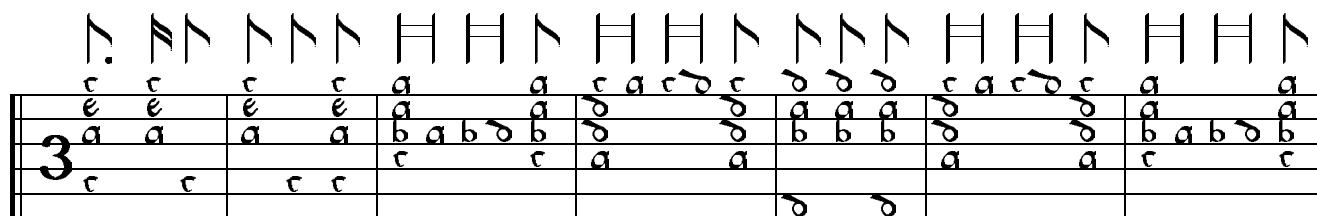
C36. Cara Cossa No. 6 - A8BC4D5

D-Mbs 266, f. 30v



C37. La Caracossa Gagliarda - A8BCC4

NL-At 208.A.27, f. 48r



C38. Cara Cossa No. 11 - ABBC4DD5

D-Mbs 266, f. 31v

1

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21

C39. Blame Not My Lute - A8B4

US-Ws V.a.159, f. 4v

3

1

8

15

23

28

34

40

45

51

60

C41. La Cara Cossa - A8BCC4+1

PL-WRk 352, f. 63r

1

8

14

C42. Galliarda - AA8BCC4

CH-Bu F.IX.70, p. 300

1

8

15

22

C43. Lacaracossa - A8BC4

CZ-Bsa, G 10,1400, f. 4r

1

8

C44. Cara Cossa No. 2 - A8BCC4+2

D-Mbs 266, f. 30r

C45. Untitled - A8BC4

F-Pn Res.429, f. 132r ii

C46. Der Annder Welsch Danntz - A12BCCDD4

D-Mbs 1512, f. 69v

1

8

15

24

C47. Saltarello - AA8BBCC4

D-W Guelf. 18.7, f. 8v

1

9

16

[illegible]

25

C48. Alio modo (Passo e Mezo della Gamba) - A16BC8

US-R M140 F398, ff. 36v-37r

[illegible]

9

a	a a c d .	d a c d .	f d c a	a	a	e c e	c
b a b d a b d	b a c d .		b b a	b a b d a b d	c c d .	a c	d
		a			a	e	
a	a			a	a	c	a

17

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25

C49. Untitled - AA8BC4

D-Z 115.3, p. 7

[illegible]

1

HHH				THT				THT				THT				THT				THT				THT				THT				THT				THT							
a d c a				a				a				c				a c				d d				c				a c				a d c a											
e				e a c e				a				a				d				a a				d				a				e c				e a c e							
a				a				a				b a b d b				d d d				b b				d d d				b				e c				a a c a							
c				c				c				c				a				a				a				a				c								c c			
																d d				a c e																c c							

9

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

1'






C50. Untitled - A8BC4

CZ-Pu 59r.469, f. 11r

Ъ Ъ Ъ Ъ Ѡ Ъ Ѡ Ѡ Ъ Ъ Ѡ Ъ Ъ Ъ Ъ Ъ Ѡ Ъ Ѡ Ѡ Ѡ Ъ Ѡ

	e e e	e a c e	a	a	c	a c	b b b	c	a c	a		e a c e
3	a a a	a	a	b a b	b	b b b	b b b	b b b	b b b	b a b b	a c	a a
	c c	c c						a a		c		c c
						b b						

1

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

9

C51. Pavana - AA8BB12x4

Valderrabano 1547, ff. 94v-95v

1

1

12

25

38

50

62

HHH HHH | N HHH HHH HHH HHH

c	a	dca	c	a	acef	eca	b	f dca	c
a	a	a	a	c	a	b	a	c	a
e	a	a	a	c	a	b	a	c	a

85

HHH HHH HHH N N N H N N H N N H N N H N N

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

92

N N N N N N N N N H N N N N H H H H N N

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

102

N H H H H N N N 4 H H H H H H H H N N H H H H

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

115

HHH HHH HHH N HHH HHH N HHH HHH N HHH HHH

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

123

| N N HHH HHH HHH HHH HHH HHH HHH HHH HHH

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

127

HHH HHH HHH N HHH HHH N HHH HHH N N N N N

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

132

138

152

C52. Pauanamoy Llana Para Taner - AA8BB3CC4

Pisador 1552, f. 4r

166

180

194

208

1

1

10

16

22

28

35

42

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

48

56

Handwritten musical notation for a 12-measure piece, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with a final double bar line indicating the end of the piece.

63

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and a few dots, representing a sequence of notes. The notes are written in a style characteristic of early medieval manuscripts. The staff is divided into four measures by vertical bar lines. The first measure contains four notes, the second contains four notes, the third contains four notes, and the fourth contains four notes. The notes are written in a way that suggests a specific rhythm, with some notes having a dot above them, possibly indicating a half note or a similar value. The overall appearance is that of a fragment from a larger musical score.

70

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

79

N H H H H H H H H H H H H H H H H H H
 c c a a c a e f e c a a c e a c e c f f e c a c f f e c e c e c a
 a . e c e . c e a . e c . c e a . c a . c a . c a . c a . c a . e
 c c a a c c f f e c c f f e c c e c a
 c c a a c c f f e c c f f e c c e c a

87

94

102

111

117

123

130

138

147

C54. Padoana del (Cara Cosa) - AA8BBCC4

Gorzanis II 1565, sigs. E2v-E3r

1

6

11

15

20

24

29

1

4

7

11

14

16

19

22

22

25

25

C133b. Blame Not My Lute - cittern solo arranged for lute A8B5

US-CAh 182, f. 68r

3

1

7

C56. Gailliarda La Cara Cossa - AA8BB4CC4

Waissel 1592, sigs. E3v

1

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

7

13

18

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

23

28

C57a. (Cara Cossa) - Treble AA12B4B5CCD8x2

IRL-Dm Z3.2.13, pp. 162-163 & 165

1

e#	e#	e#	e#	e#	e#
3					

1

d	a	b	a	b	a

7

d	a	b	a	b	a

12

d	a	b	a	b	a

17

d	a	b	a	b	a

21

d	a	b	a	b	a

26

d	a	b	a	b	a

37

41

45

49

53

58

68

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (d, c, a, f, h, i, l, i, h, f, d, f, h, h, i, h, i, a, d, c, a, f, i, h, h, c, d, f) written below the staff. The staff is divided into four measures.

73

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, d, c, f, c, a, d, a, a, c, a, d, c, a, c, e, a, d, b, a, b, d, c, d, a, 3, c, e, a, c, a, c, e, f, 9, i, h, f, d, d) written below the staff. The staff is divided into four measures, with a double bar line after the third measure.

78

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (c, c, d, f, f, h, h, f, f, d, d, c, c, c, c, c, c, h, f, h, i, h, f, e, f, h, f, d, c, d, f, d) written below the staff. The staff is divided into four measures.

83

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (c, a, c, d, c, d, c, d, f, d, f, e, f, h, f, h, f, h, i, h, f, e, f, h, f, d, c, d, f, d, c, a, c, e, a, c, d, f, c, d, f, h, f, d, c, a, d, c, a, f) written below the staff. The staff is divided into four measures, with a double bar line after the third measure.

87

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, a, c, d, c, d, c, a, c, a, c, d, f, d, f, d, c, d, a, c, d, f, h, f, h, i, h, f, d, c, a, d, c, a, d, a, c, d, c, a, c, a, a) written below the staff. The staff is divided into four measures.

91

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (e, a, c, e, a, c, e, c, e, f, c, e, h, a, c, e, c, e, f, e, c, a, a, c, a, h, i, h, f, h, f, f, h, i, h, i, h, i, f, h) written below the staff. The staff is divided into four measures.

96

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (h, h, l, l, i, i, h, h, f, f, i, i, h, h, f, f, d, d, c, a, i, h, f, f, e, a, a, d, d, c, c) written below the staff. The staff is divided into four measures.

101

106

111

C57b. (Cara Cossa) - Ground A(A)12B4B5C(C)8D8

reconstructed by Jan Burgers

1

11

21

30

C57c. (Cara Cossa) - Ground AA12B4B5CC8D8

reconstructed by Stefan Lundgren

1

9

17

25

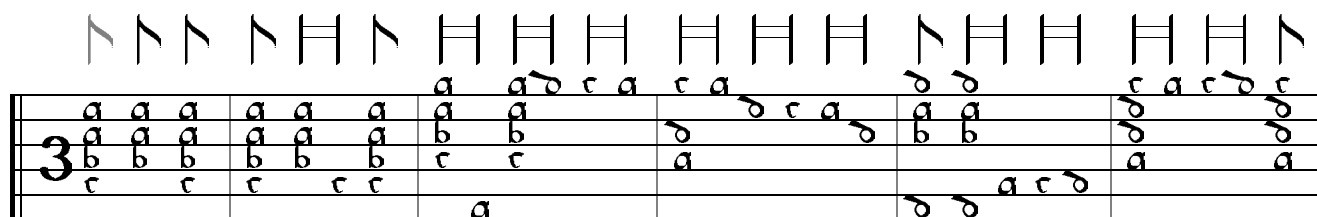
33

41

49

C58. Sequittur La Gaillarda mitt 4 stimmen - A8BCC4

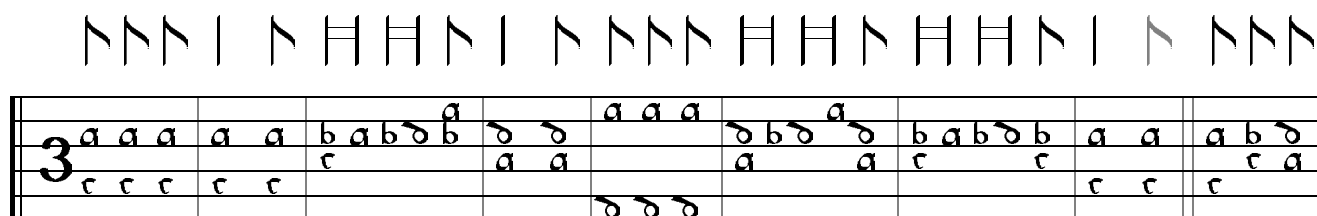
D-Us 131b, ff. 6r-6v



13

C59. La Cara Cossa No. 1 - A8BC4DD4+2

D-Mbs 266, f. 30r



10



19

C60. La Gamba - AA8BCC4

US-BEm 763, ff. 5v-6r

20

C61. Le Meza Gamba - A8BBCC4

US-BEm 763, f. 4r

17

C62. (Galliarda La Gamba) Sequitur Tenor - AABBCc4

NL-Lt 1666, f. 5v

1

[illegible]

9

17

C63. La Cara Cossa Bassus - A8BC4

PL-Kj W 510, ff. 6v-7r

[illegible]

1

[illegible]

8

C64. La Caracossa - Bassus A8BC4

Pacoloni 1564, f. 14r

1 1 1 H H 1 H H H 1. 1 1 1 1 1 1 H H H 1. 1 1

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

1 1 1 H H 1 1 1 1. 1 1 1 1 1 1 H H 1. 1

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

9

C65. (Caracossa) Bassus - A8BC4

Phalese IV 1546, sigs. kk3v-kk4r

1 1 1 | 1 H H H 1 1 1 1 1 1 1. 1 1 1 1 1

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

1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1

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

8

C66. Gallarda La Caracossa Tenor - A8BC4

NL-Lu 1666, f. 4v

1 1 1 H H 1 H H H 1. 1 1 H H H H H H 1 H H 1. 1 1

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

1 H H 1 H H H H H H 1. 1 1 H H 1 H H 1 H H 1. 1

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

9

1 1 1 H H 1 H H H 1 H H H H H H H

a a a	a a a	a a a	b b a	a a	b a
a a a	a a a	b b a	b b a	b b	b a
c c	c e c	a a c e		a c e	

1 1 H 1 1 H H H H H H H H H H

a a a	a a	a a a	a a a	a a a	b b
b a e	a a b	a a a	a a b	b b b	b b
c a e	c a b	c b c e	c b c a	a c e	a b c a

7 H H H H H H H 1 H 1 1 1 1 1 1 H H

a a a	b b	a a	a a	a a b	a a b	b a
b b b	b b	b b	a b a	a b a	b b a	b b
b c a c e	c b a c	a c b a	c c	c	b	a c b a

13 1 1 H H H H H H 1 H 1 1 1 H H 1

a a	a a b	a a b	b a a	a a a	a a b	a a b
a a b	a c a	b b a	b b	a a a	a b a	b b a
c	c	b a c e	c a c b a	c b c	c	b a c e

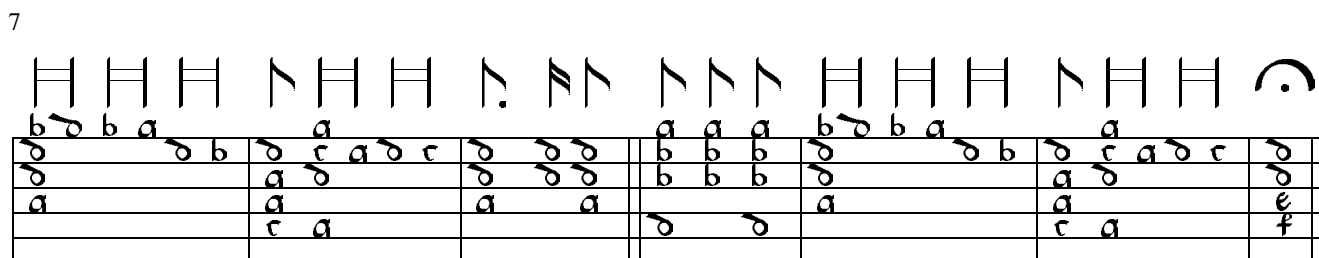
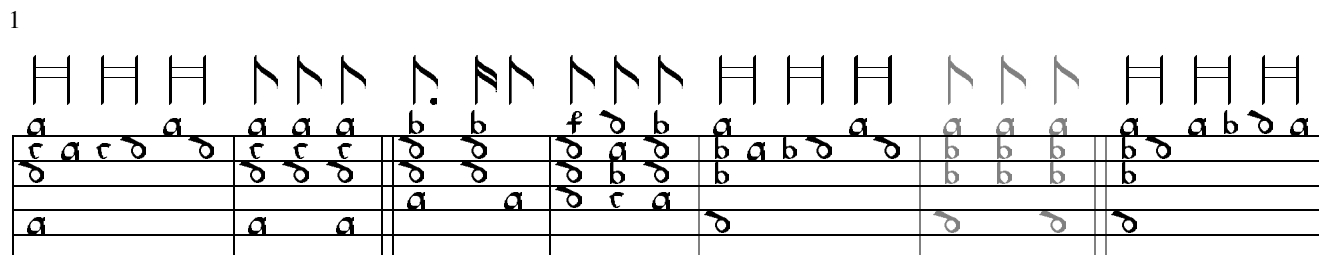
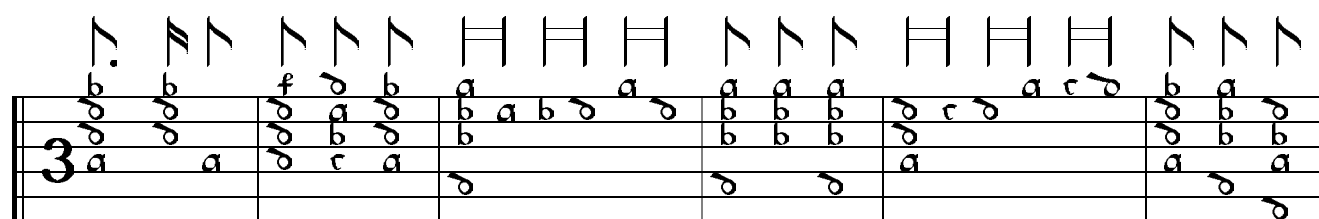
20 1 H H 1 H 1 H H H H H H H H H

a a a	a a a	a a b	a a b	a a a	a a a	a a a
b a a	c a	a b a	b b a	b a a	c a b	c a
c a c	a a	c	a c e c	a c a c	a a	a

27

C68. La Caracossa Gagliarda - A8A4BB4

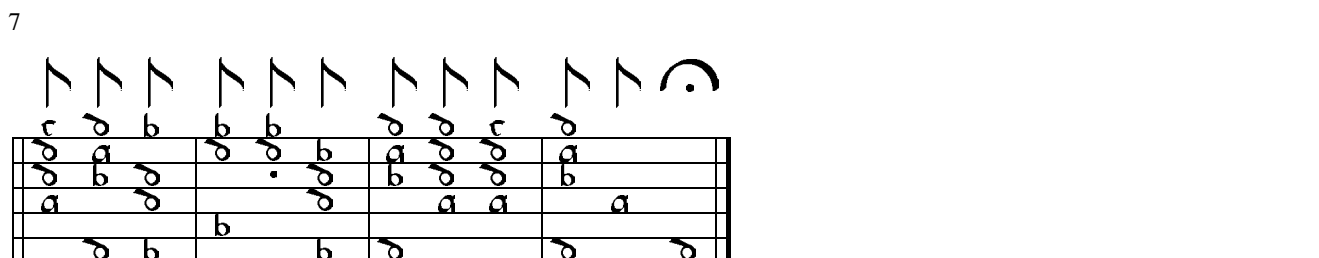
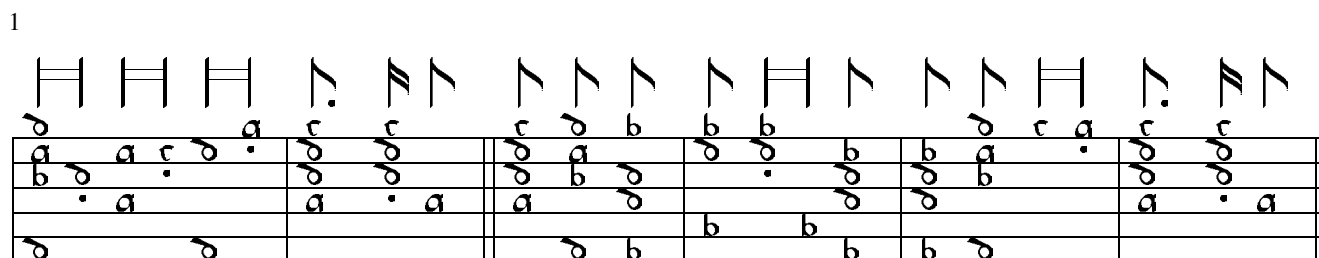
NL-At 208.A.27, f. 48r



14

C69. Lacaracossa - trans from fefhe A8BC4

CZ-Bsa G 10,1400, f. 19v



13

C70. La Gamba - AA8BCC4

A-Wn 18821, ff. 14v-15r



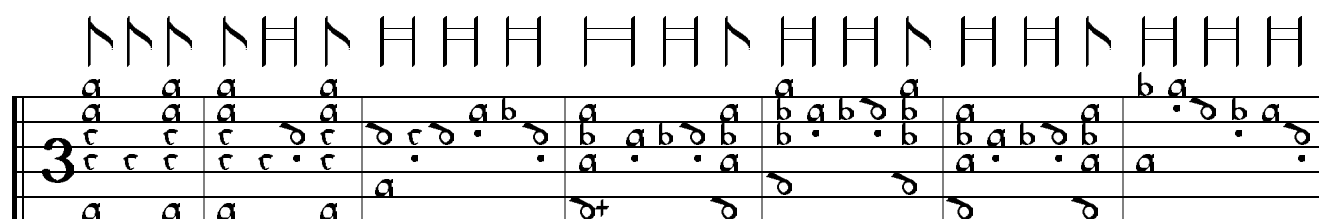
C71. Alio modo - A8BC4

CH-Bu F.IX.70, p. 300



C72. Gamba Gagliarda - A8BC4D12

B-Br II.275, f. 17r



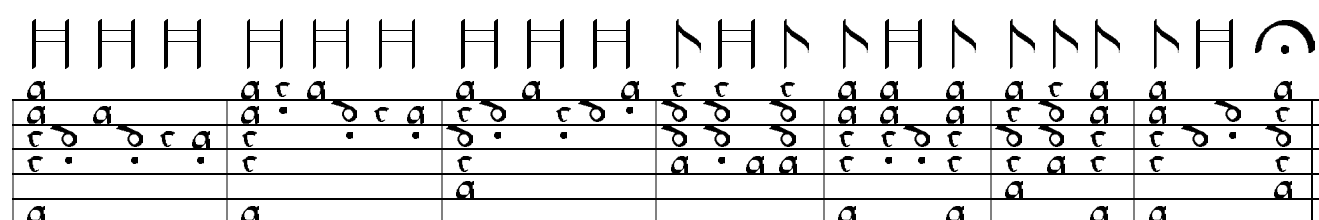
1



8



15



22

C73. La Cara Cossa - A8BC4

CH-Bu, F.IX.23, f. 16r



1



9

C74. Cara Cossa No. 3 - A8BCC4

D-Mbs 266, f. 30r

15

C75. Cara Cossa No. 4 - A8BCC4

D-Mbs 266, f. 30r

14

1

7

13

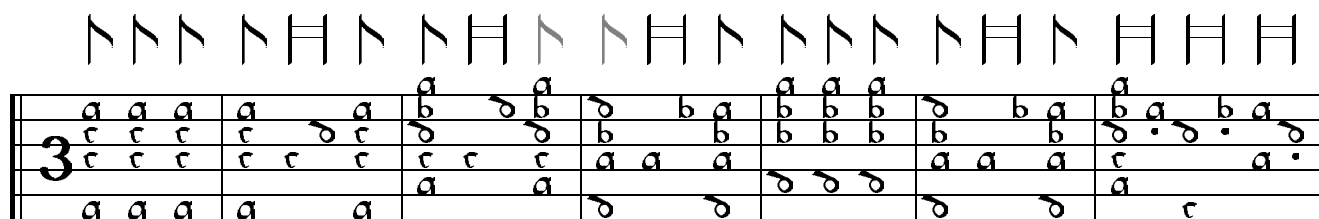
17

22

28

C77. Untitled - AABBC4

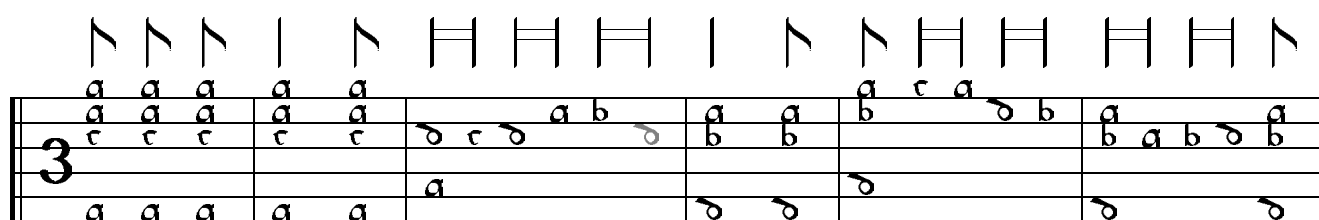
D-Mbs 270, f. 3v



25

C78. La Chara Cosa - A8B4CC4

D-Mbs 1511b, f. 12v



7



14

Handwritten musical notation system 14. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system ends with a fermata.

14

C79. La Cara Cosa B(ianchini?) - A8BCC4DD4

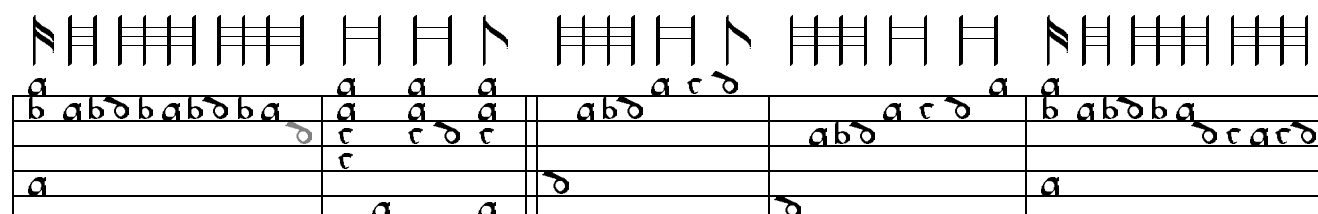
D-Mbs 1511b, f. 22r



1

Handwritten musical notation system 1. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system starts with a '3' time signature.

1



7

Handwritten musical notation system 7. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system starts with a '7' time signature.

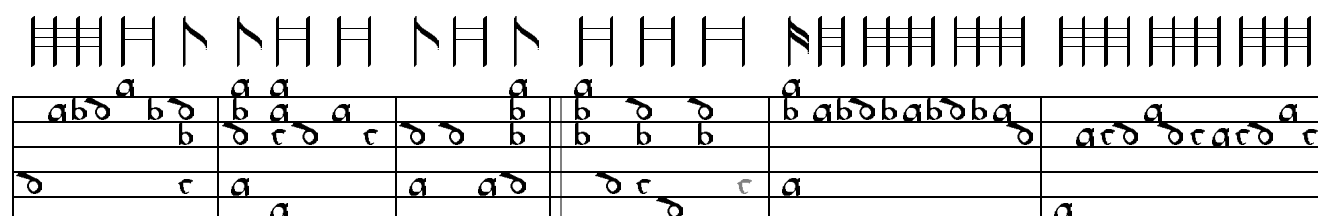
7



12

Handwritten musical notation system 12. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system starts with a '12' time signature.

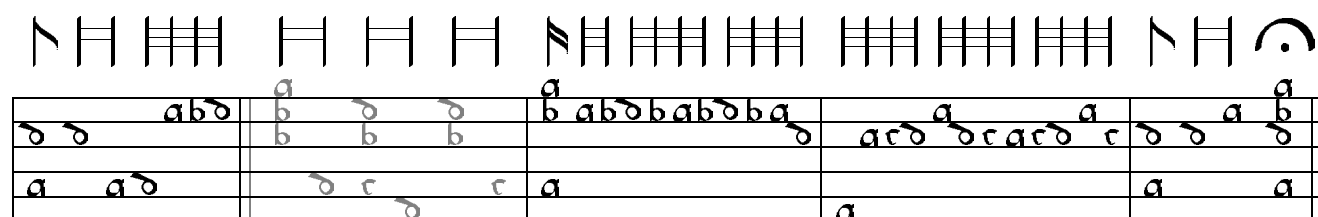
12



18

Handwritten musical notation system 18. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system starts with a '18' time signature.

18



24

Handwritten musical notation system 24. It features a single staff with a series of rhythmic flags and beams above it. The notes are written in a stylized, handwritten style, with some notes having accidentals (sharps, flats, naturals). The system starts with a '24' time signature.

24

HHH HHH HHH HHH HHH HHH HHH

1

HHH HHH HHH HHH HHH HHH HHH

8

HHH HHH HHH HHH HHH HHH HHH

14

HHH HHH HHH HHH HHH HHH HHH

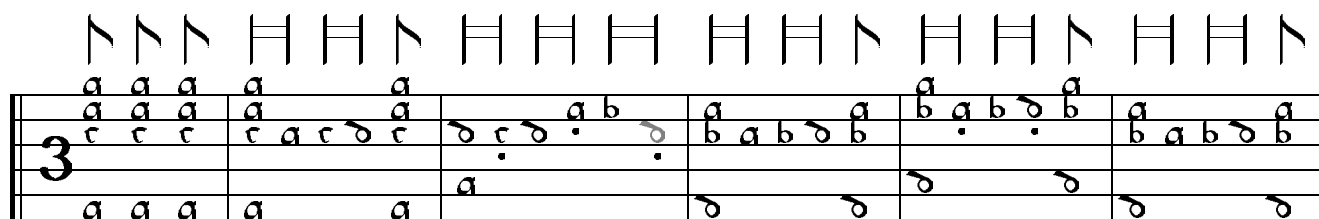
20

HHH HHH HHH HHH HHH HHH HHH

26

C83. La Gamba - A8BBC5

PL-Kj W 510, f. 20r



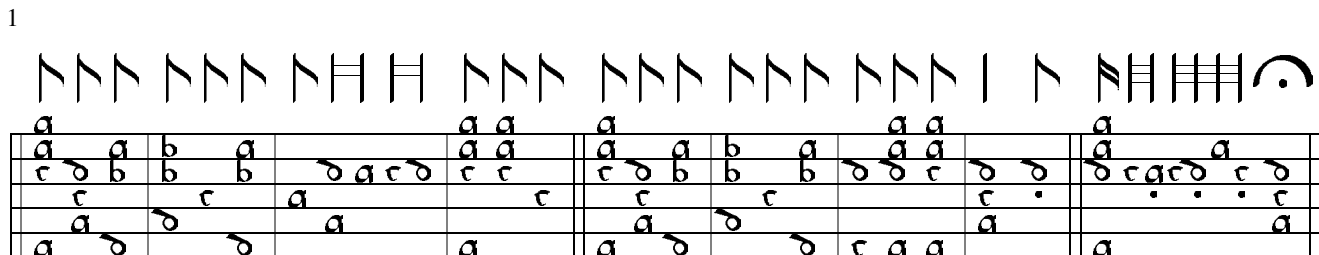
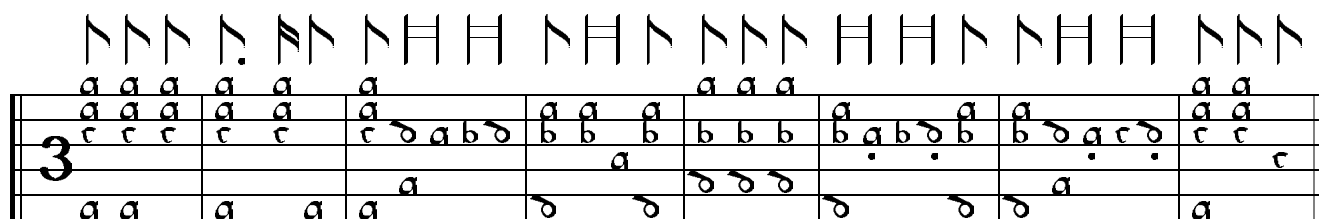
C84. Carcasosa - A8BC4

IRL-Dtc 410 I, p. 175 i



C86. Cara Cossa - A8BC4+1

PL-WRk 352, f. 43r



9

C87. Cara Cossa - A8BC4

A-Wn 18688, f. 25r



9

C88. La Caracossa Gagliarda - A8BC4

NL-At 208.A.27, f. 48v



8

HHH HHH HHH HHH HHH HHH HHH

1

HHH HHH HHH HHH HHH HHH HHH

8

HHH HHH HHH HHH HHH HHH HHH

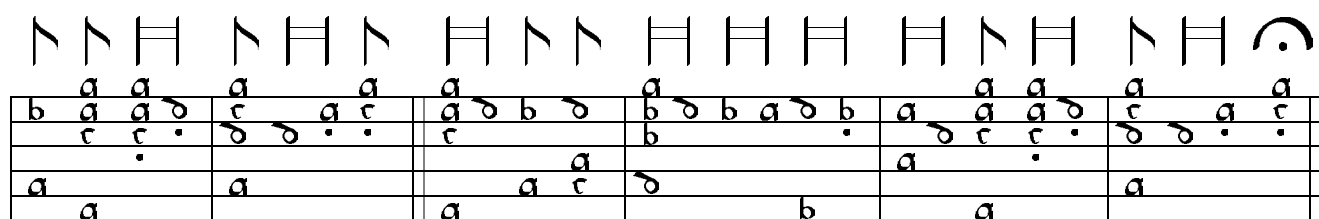
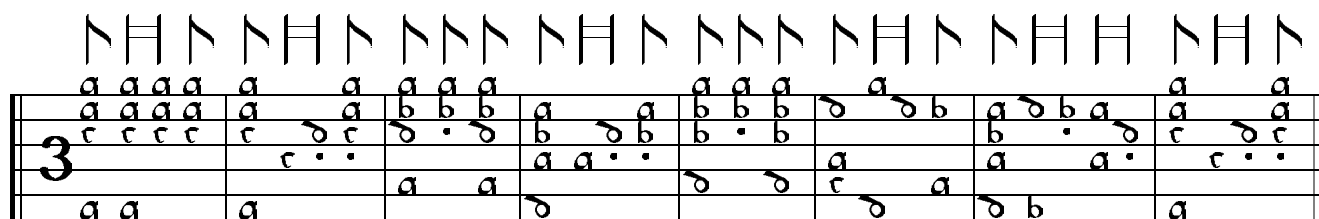
15

HHH HHH HHH HHH HHH HHH HHH

22

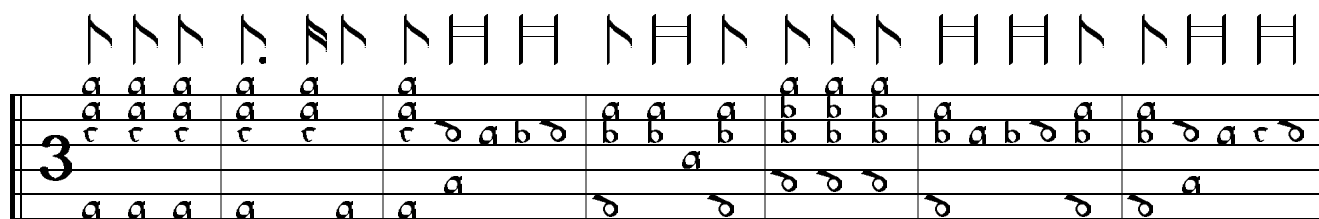
C90. La Gamba - AA8BBCC4

US-BEm 758, ff. 20r-20v



C91. Cara Cossa - A8BC4

US-NHub osborn 31, f. 25v



C92. La Chara Cossa Gagliarda - AA8BCCCC4

Abondante I 1546, sigs. C1v-C2r

Measures 1-5 of the piece. The notation features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is also present, mostly consisting of whole notes and half notes.

Measures 6-10. The notation continues with similar rhythmic patterns, including groups of beamed notes and rests. The bass line provides a steady accompaniment.

Measures 11-15. The notation shows a continuation of the melodic and rhythmic themes, with some variation in note values and rests.

Measures 16-20. The notation includes a variety of rhythmic figures, such as triplets and groups of beamed notes.

Measures 21-25. The notation continues with the established melodic and rhythmic patterns, showing a consistent flow.

Measures 26-30. The notation features a mix of note values and rests, maintaining the piece's characteristic style.

Measures 31-35. The notation concludes the piece with a final cadence, featuring a double bar line and a repeat sign at the end.

1

7

12

18

23

C94. Lacara Cossa - A8BCCDD4

Gerle 1552, sigs. N1r-N1v

[illegible]

1

7

[illegible]

12

18

Musical score for "The Rose Tree" in G major, 3/4 time. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half), B2 (quarter). The key signature has one sharp (F#). The time signature is 3/4.

23

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3

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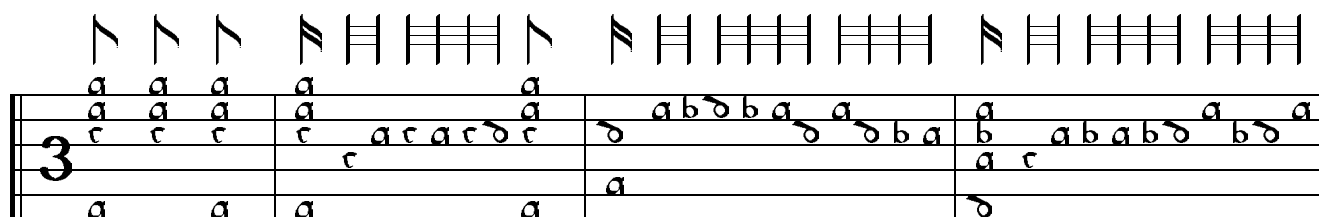
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18

C97. Galliarda Caracossa - A8BC4

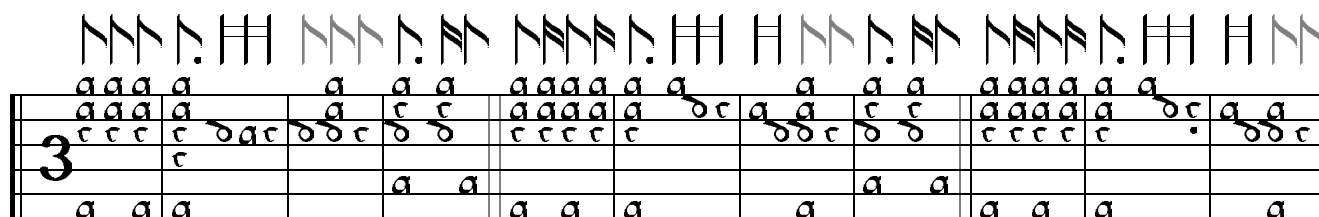
Phalese & Bellere 1574, f. 80v



13

C98. Mezza Gamba - AAABC4

CDN-Mc w.s., f. 90v



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28

C100. Il Passo e Mezo detta Ga(m)ba in Sopran(o) - AA16BBCC8 US-R M140, ff. 31r-31v

11

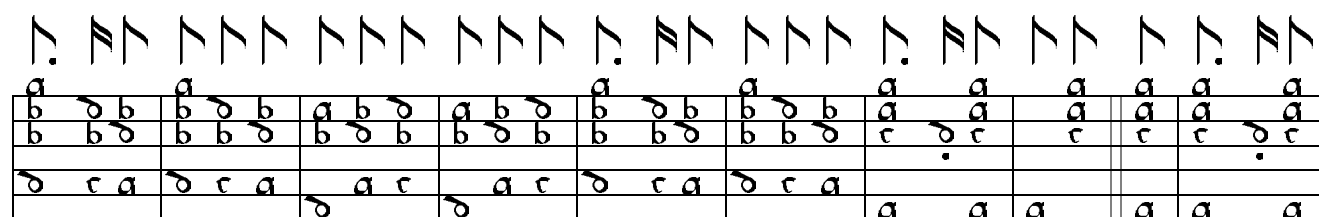
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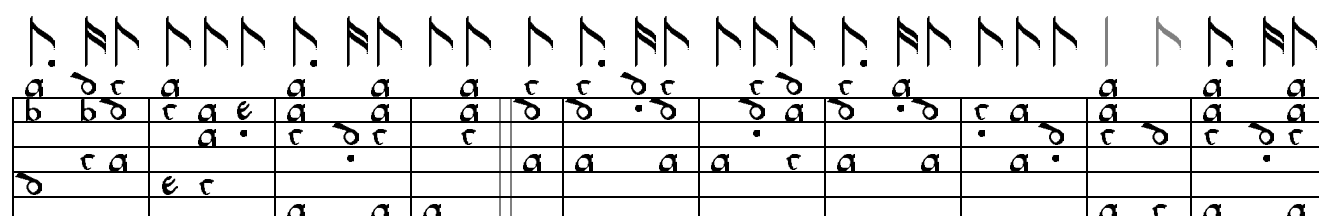
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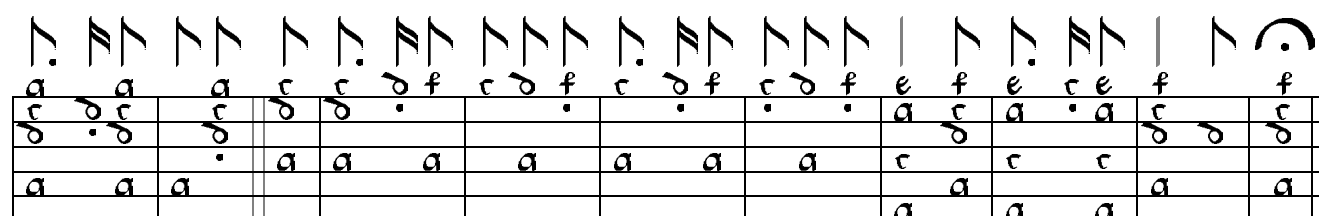
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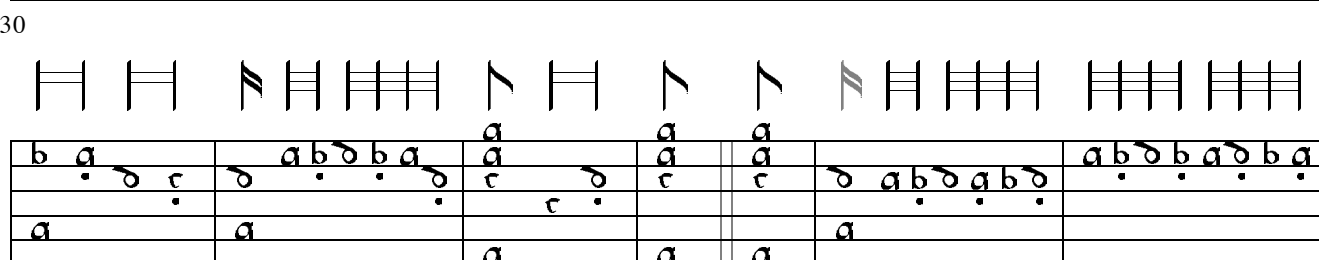
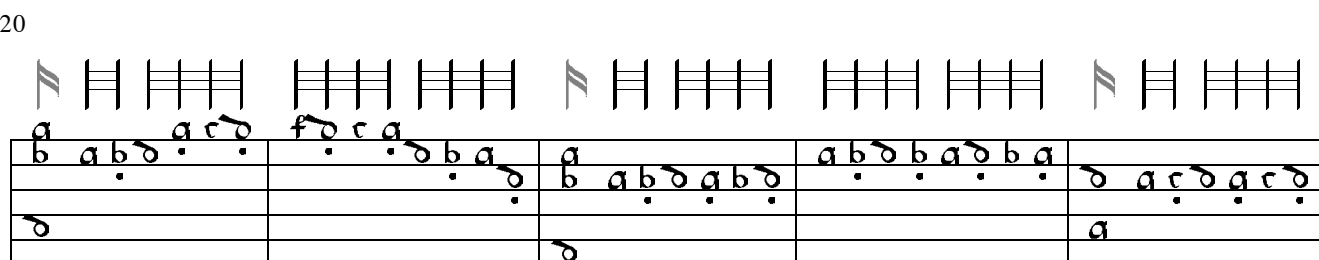


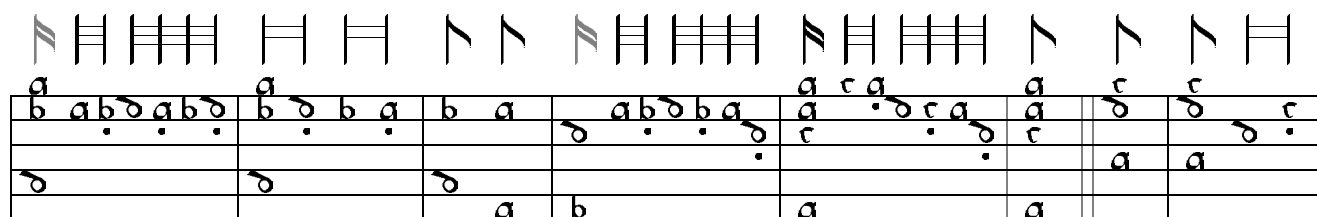
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C102. Alio modo (Passo e Mezo della Gamba) - AA16BBCC8 US-R M140 F398, ff. 32r-33r





43



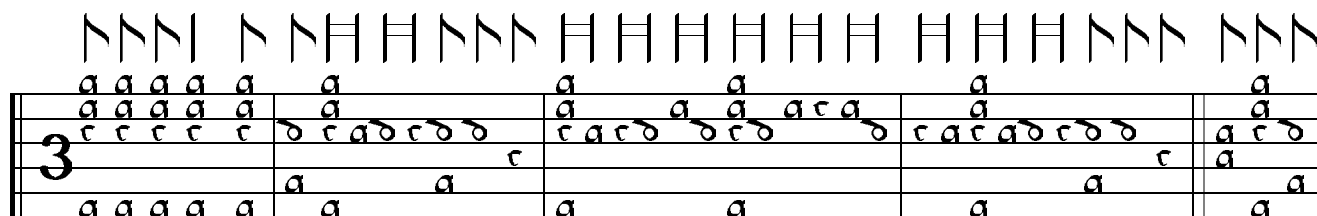
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58

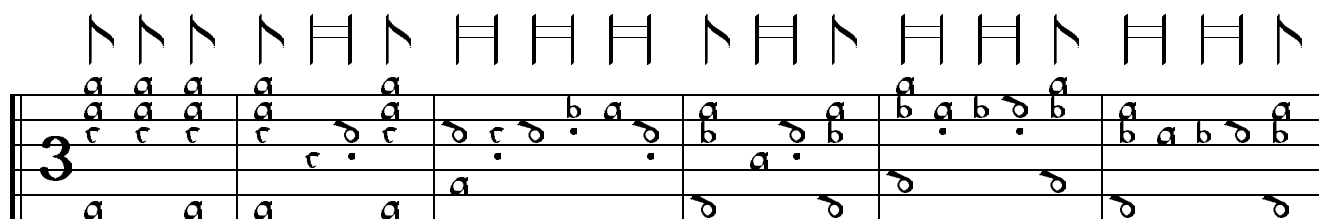
C103. La Mezza Gamba - A4BBCC2

Balletti 1554, sigs. Biiir-Biiiv



1





C107. (Saltarello della Gamba) Alio modo - AA8BBCC4

US-R M140 F398, ff. 39v-40r

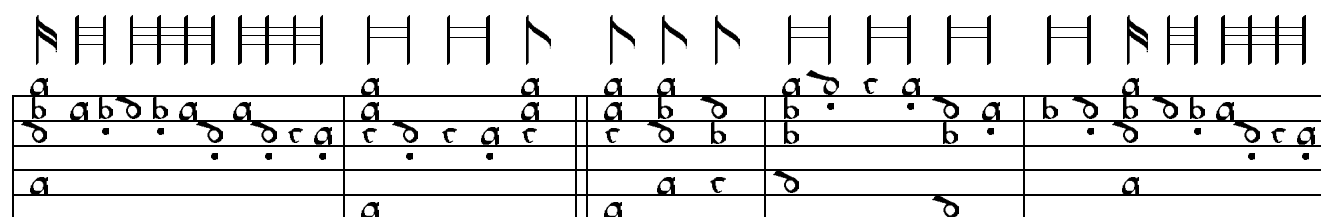
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C108. La Gamba Discant - A8BBCC4

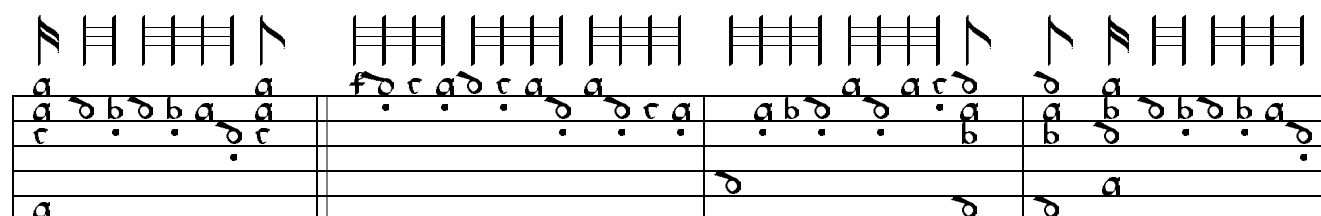
Heckel 1556, pp. 100-101



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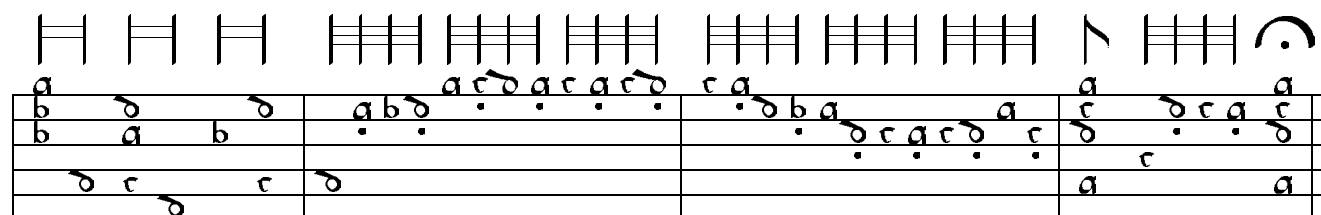
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16



21

C109. Gamba - incipit only

I-SGc 31, f. 17v



1

C110. La Caracossa - Superius - AA8BBCC4

Pacoloni 1564, ff. 34v-35r

[illegible]


<p>a a a a c e f c e f h f e e f h e f h</p>									
<p>a c a c e a a a a b d a c d h</p>									
<p>a c c d c</p>									
<p>a c</p>									
<p>a a a a</p>									

<i>i f r i r f f r i f r r r i r f r f r f r f r f e f r f e f r f e</i>			
<i>i</i>		<i>r</i>	<i>r</i>
		<i>f</i>	<i>f</i>
<i>a</i>		<i>a</i>	<i>a</i>

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

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

[illegible]



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

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

C111. Caracosa - Ad quintam - Bassus - A8BC4

Phalese 1552, p. 97

1 1 1 | 1 H H H | 1 1 1 1 | 1 H H H 1 1 1

1 1 1 H H 1 1 H H 1 1 1 1 1 1 | 1 1 1 1 |

9

C112. Galliarda La Gamba Bassus - A8BBCC4

NL-Lt 1666, f. 5r i

1 1 1 H H H H H H 1 H 1 1 H H H H H H H H

1 H H H 1 H 1 H H H H H H H H H H H H

H H H H H H H H H H H H H H H H H H H H

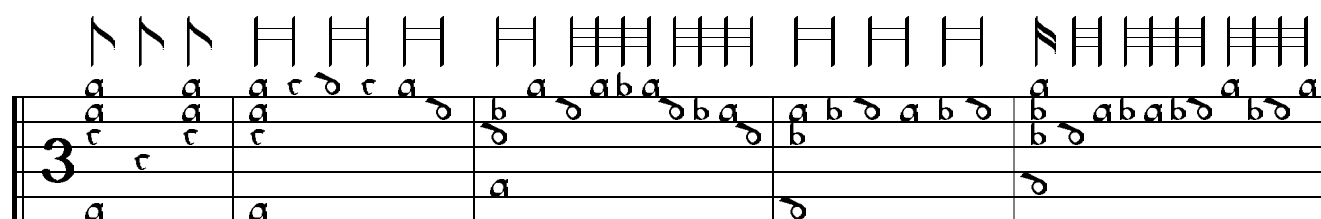
13

1 H

19

C113. Gallarda La Caracossa Bassus - A8BC4

NL-Lu 1666, f. 4r i



1



6



11

C114. Untitled - A8BC4

NL-Lt 1666, f. 5r



1



9

1

2

3

1

6

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

10

[illegible]

14

[illegible]

19

24

29

Handwritten musical notation system 1, measures 34-39. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters 'a' and 'b' indicating pitch or fingering. The notes are mostly quarter and eighth notes, with some rests.

34

Handwritten musical notation system 2, measures 40-43. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

40

Handwritten musical notation system 3, measures 44-46. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

44

Handwritten musical notation system 4, measures 47-51. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

47

Handwritten musical notation system 5, measures 52-55. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

52

Handwritten musical notation system 6, measures 56-59. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

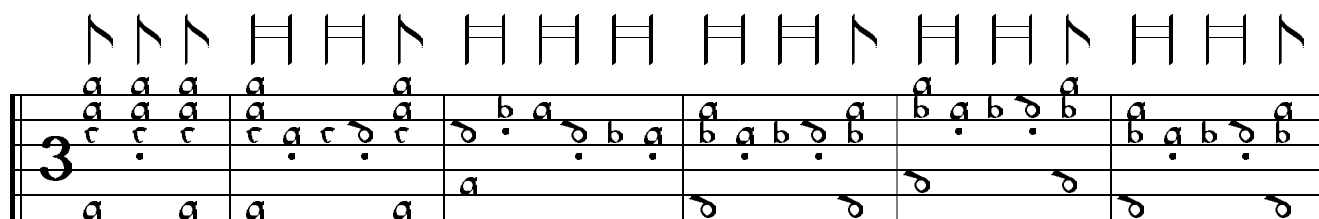
56

Handwritten musical notation system 7, measures 60-61. The notation continues with a single staff and a corresponding staff below with letters 'a' and 'b'. The notes are mostly quarter and eighth notes, with some rests.

61

C116. Galliarde la Gamba Caracossa Bassus - A8BC4

NL-Lt 1666, f. 6r



12

C117. Gallarda La Caracossa Contratenor - 7F A8BC4

NL-Lu 1666, f. 4r



11

C118. Cara Cossa No. 9 - AA8CCC4

D-Mbs 266, f. 31r

Handwritten musical notation system 1, measures 1-5. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The notes are written in a stylized, medieval script.

Handwritten musical notation system 2, measures 6-11. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The notes are written in a stylized, medieval script.

Handwritten musical notation system 3, measures 12-16. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The notes are written in a stylized, medieval script.

Handwritten musical notation system 4, measures 17-21. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The notes are written in a stylized, medieval script.

Handwritten musical notation system 5, measures 22-26. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The notes are written in a stylized, medieval script.

23

C119. Gallarda La Gamba Contra(tenor) - AABBC4

NL-Lt 1666, f. 5v

1

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7

H H H f h h h h i H H H i i i H H H H H H

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

13 a

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19

C120. Caracossa Gaillarda - diminuee
- A8BC4-AA8BBCC4 guitar

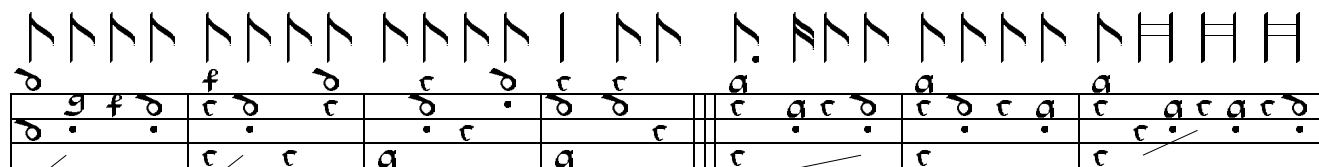
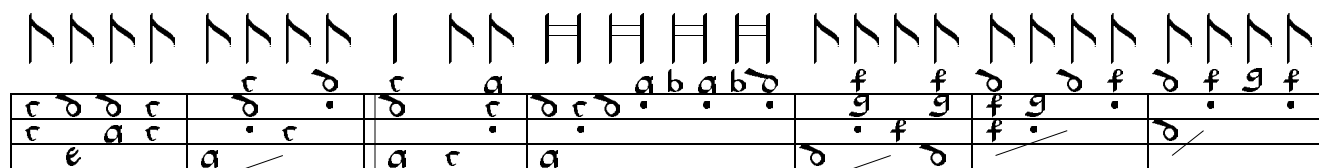
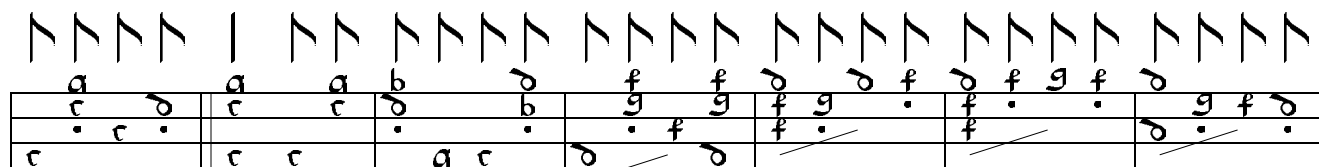
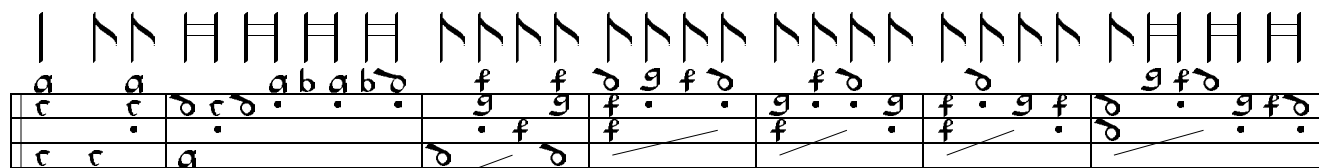
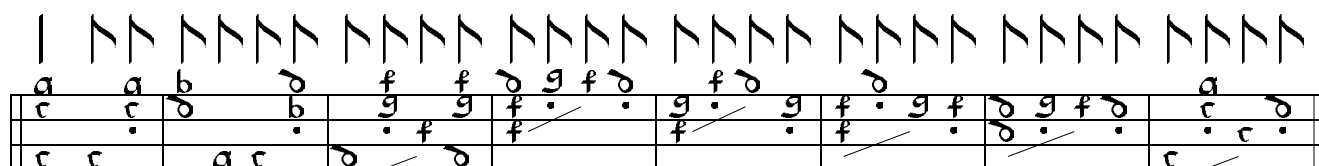
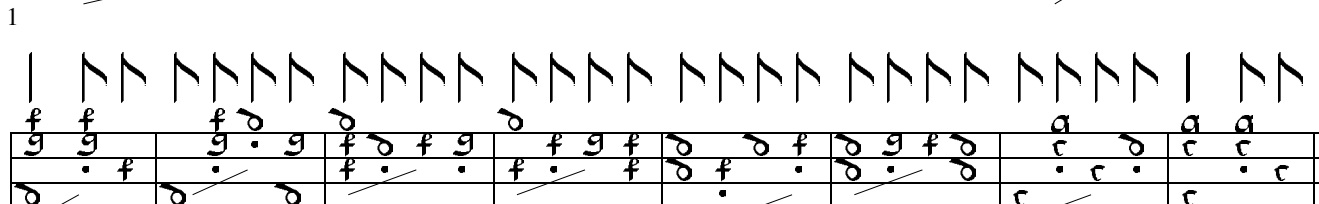
Phalese & Bellere 1570, ff. 63v-64r

1

8

C121. Pauane de la Gambe - diminuee
 - A16BBC8C9x2 guitar

Le Roy I 1551, ff. 10v-12r



Handwritten musical notation for measures 60-66. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

60

Handwritten musical notation for measures 67-72. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

67

Handwritten musical notation for measures 73-78. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

73

Handwritten musical notation for measures 79-85. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

79

Handwritten musical notation for measures 86-92. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

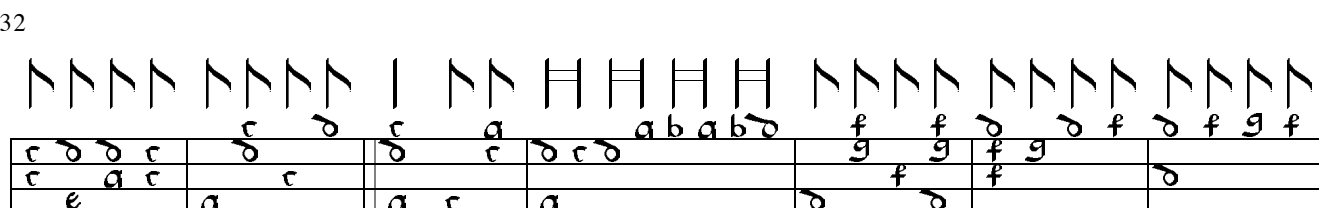
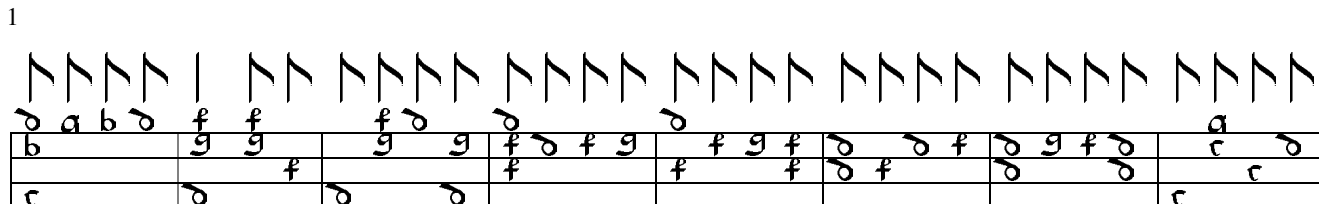
86

Handwritten musical notation for measures 93-98. The notation consists of a single staff with notes and rests, and a second staff with letters (f, g, a, b) and dots. The notes are mostly eighth and sixteenth notes, with some beamed together. The letters and dots are placed below the notes, often with a slash through them.

93

C122. Pauane de la Gambe - diminuee
- A16BBC8C9x2 guitar

Phalese & Bellere 1570, ff. 52r-53v



Handwritten musical notation for measures 60-66. The notation consists of a single staff with notes and rests, and a three-part figured bass system below it. The notes are mostly eighth and sixteenth notes, with some beamed groups. The figured bass system contains letters (f, g, a, b, c, d, e) and accidentals (sharps, flats, naturals) indicating the harmonic structure.

60

Handwritten musical notation for measures 67-72. The notation continues with a single staff and a three-part figured bass system. The measures show a variety of rhythmic patterns and harmonic progressions.

67

Handwritten musical notation for measures 73-78. The notation continues with a single staff and a three-part figured bass system. The measures show a variety of rhythmic patterns and harmonic progressions.

73

Handwritten musical notation for measures 79-85. The notation continues with a single staff and a three-part figured bass system. The measures show a variety of rhythmic patterns and harmonic progressions.

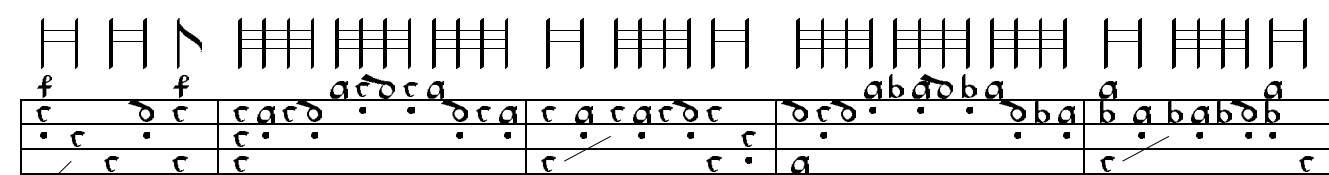
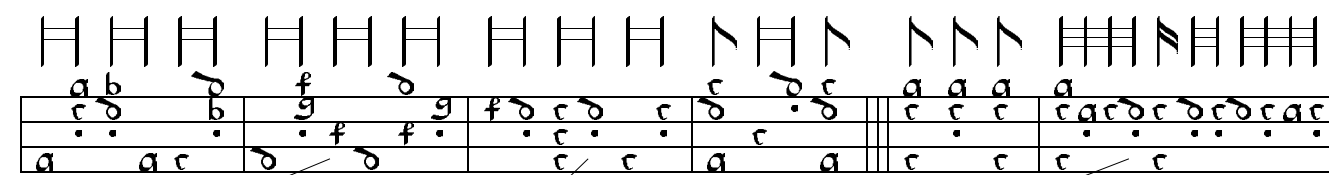
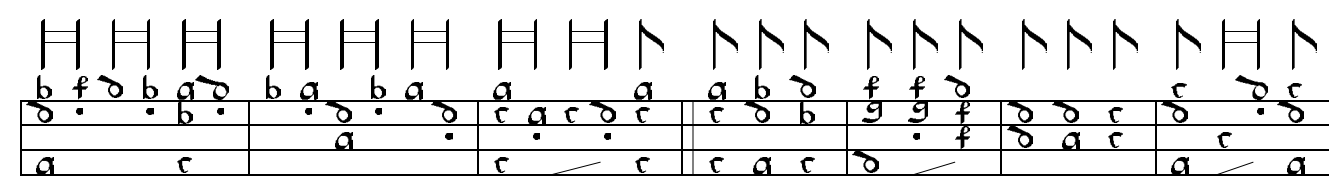
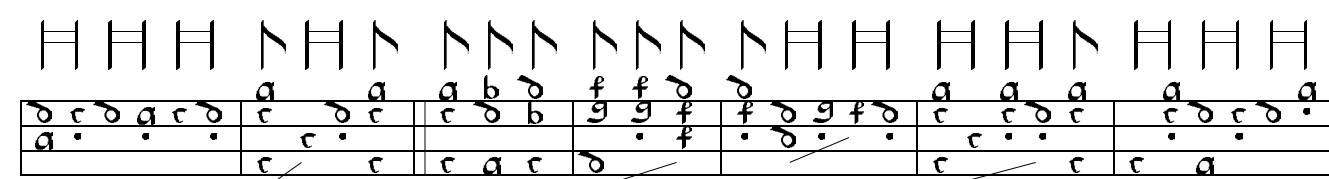
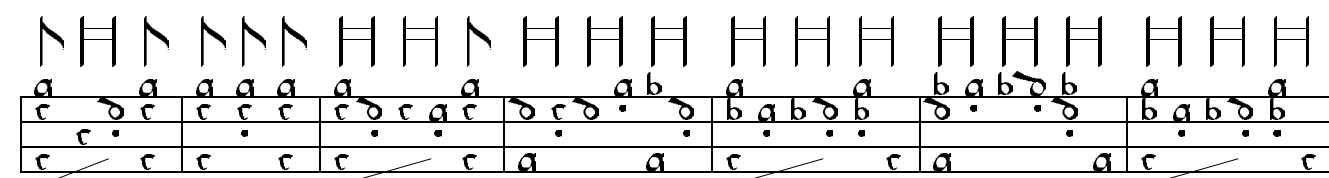
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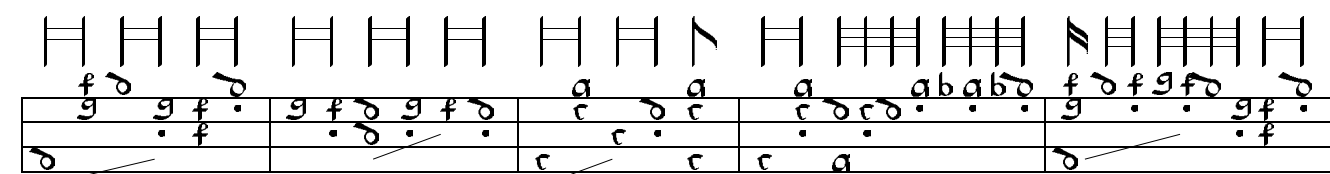
Handwritten musical notation for measures 86-92. The notation continues with a single staff and a three-part figured bass system. The measures show a variety of rhythmic patterns and harmonic progressions.

86

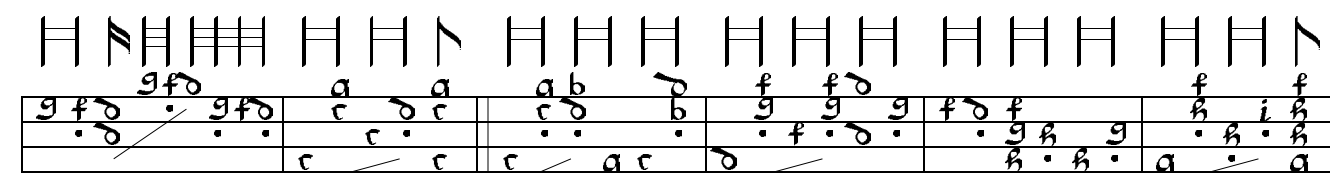
Handwritten musical notation for measures 93-98. The notation continues with a single staff and a three-part figured bass system. The measures show a variety of rhythmic patterns and harmonic progressions.

93

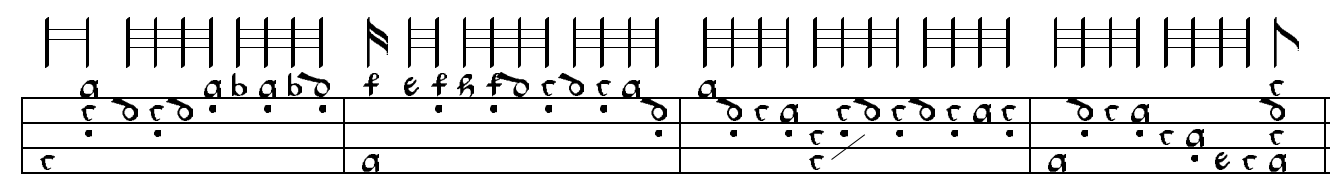




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61

C124. Gaillarde de la Gambe - A16BC8 guitar

Phalese & Bellere 1570, ff. 53v-54r



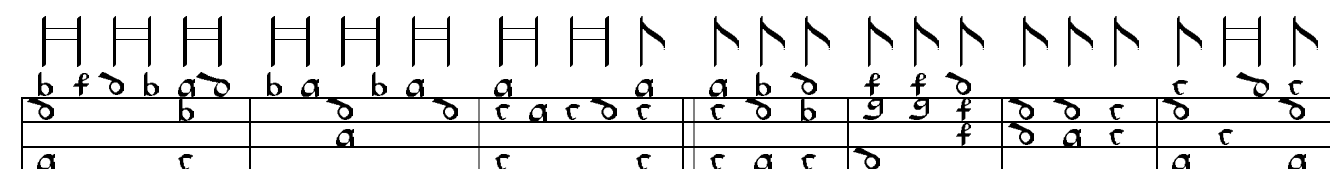
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C125. Caracossa - A8BC4 diatonic cittern

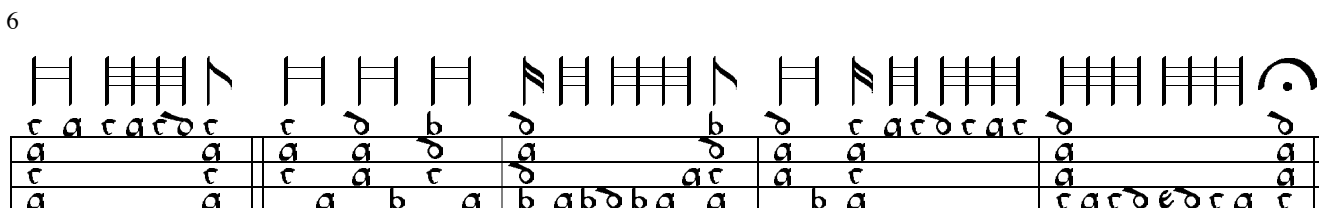
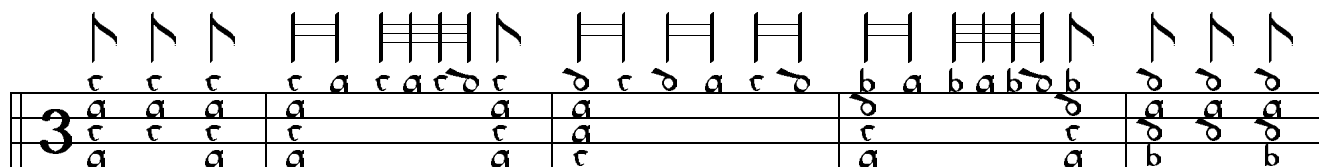
Vreedman 1569, f. 40v



11

C126. La Caracossa - A8BC4 diatonic cittern

Viaera 1564, f. 19v



12

C127. Gaillarde Caracossa diminuee Superius
 - AA8BBCC4 diatonic cittern

Phalese & Bellere 1570, ff. 49v-50r

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C128. La Caracossa Superius - A8BC4 chromatic cittern

Phalese & Bellere 1570, f. 99r

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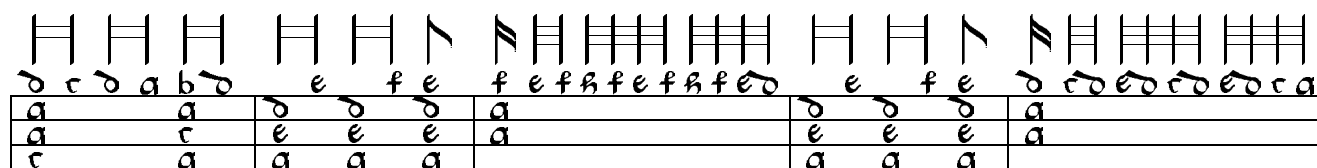
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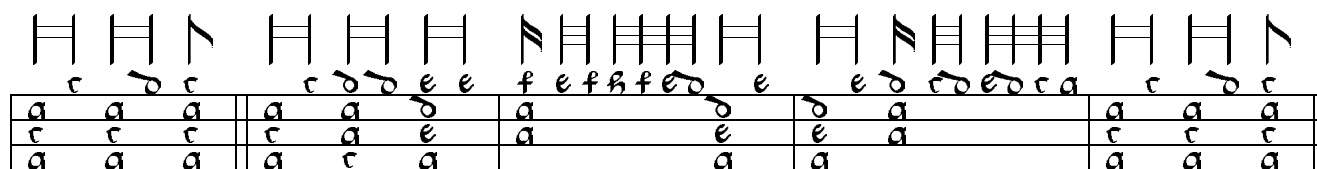
C129. Gaillarde Caracossa Sup(erius)
- diminuee - A8BC4x2 diatonic cittern

Phalese & Bellere 1570, ff. 39r-39v

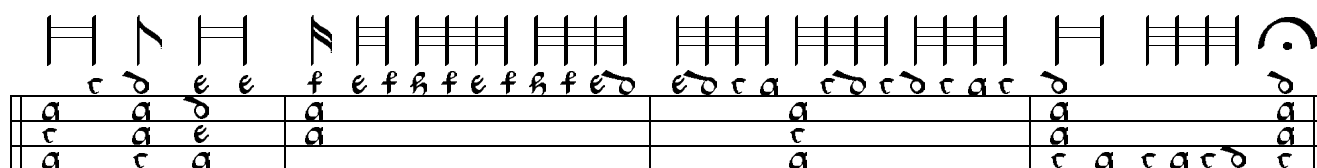
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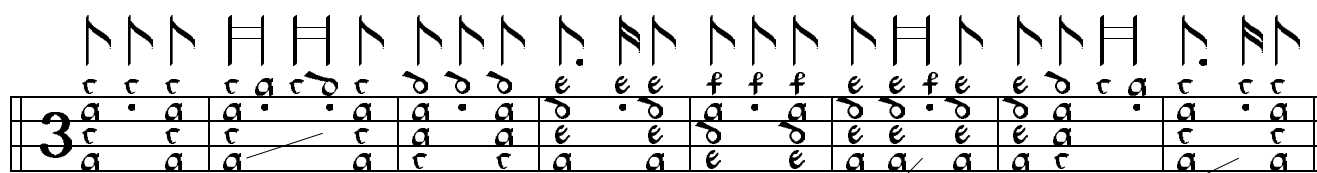


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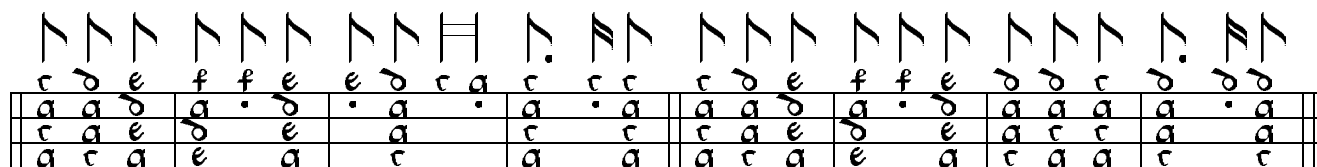
C130. Gaillarde Jaymeroy's myeulx dormir - diminuee

- A8BC4x2 diatonic cittern

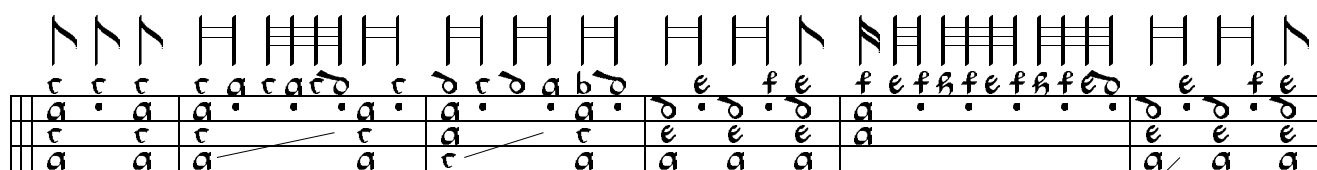
Le Roy 1564, ff. 13v-14r



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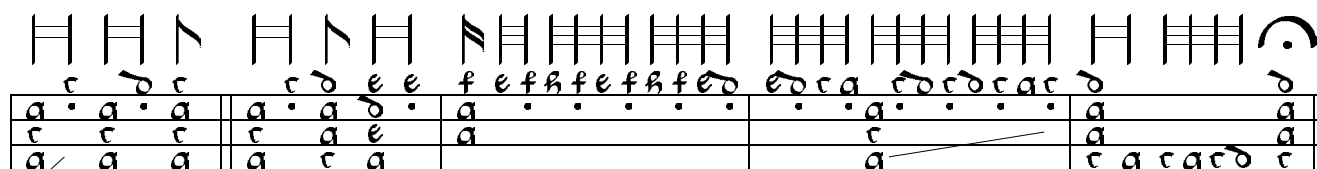
9



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28

C131. Galliarde La Caracossa Superius - A8BC4 diatonic cittern

Kargel 1578, sig. K2r

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C132. Caracossa Superius - Caracossa Gaillarde diminuee

- AA8BBCC4x2 diatonic cittern

Phalese & Bellere 1582, ff. 60r-61r

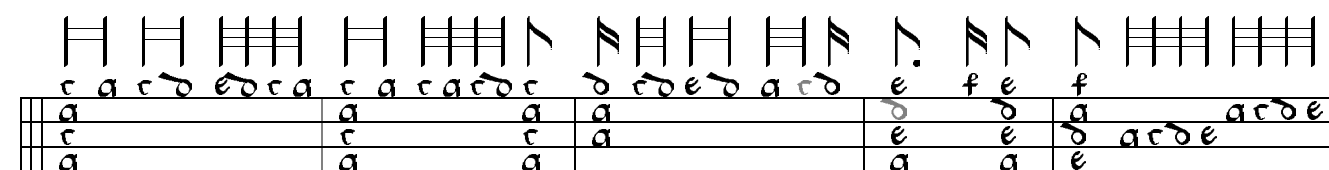
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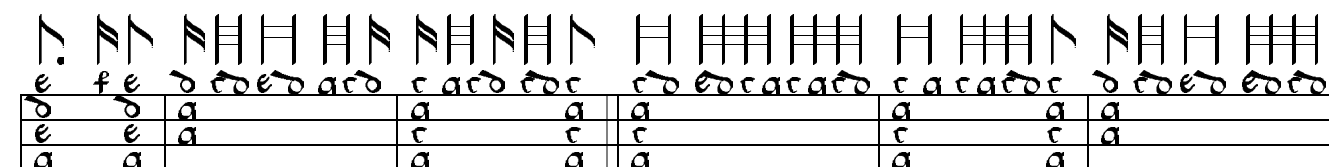
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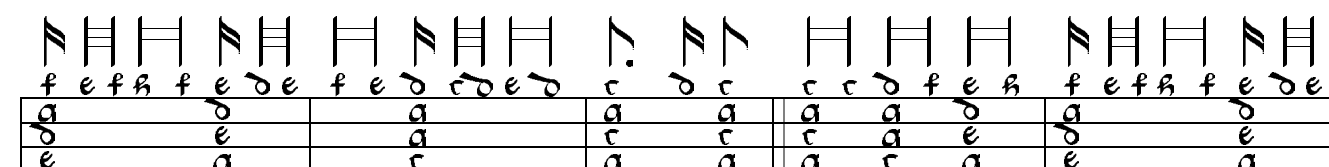
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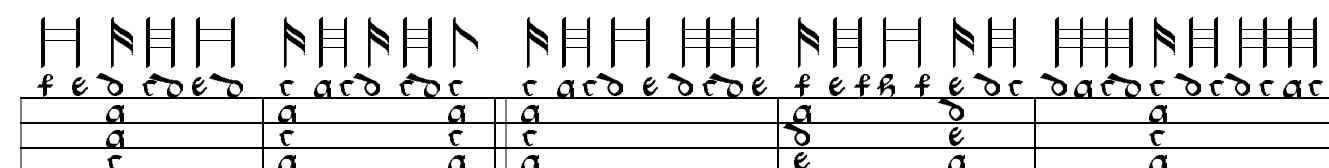
38



44



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60

C133a. Blame Not My Lute - A8C4 chromatic cittern

US-CAh 182, f. 68r



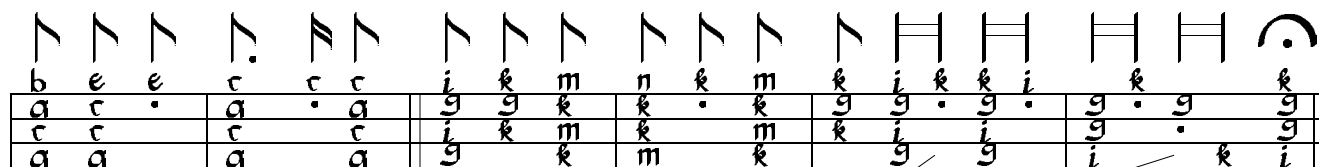
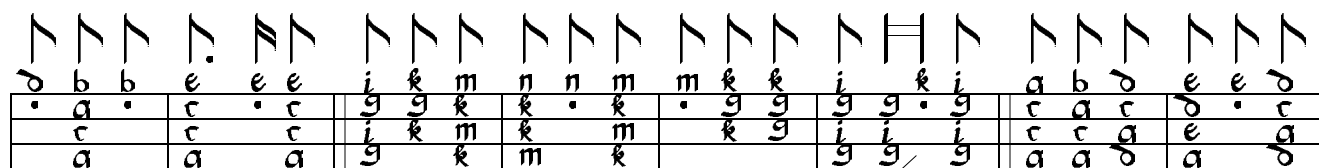
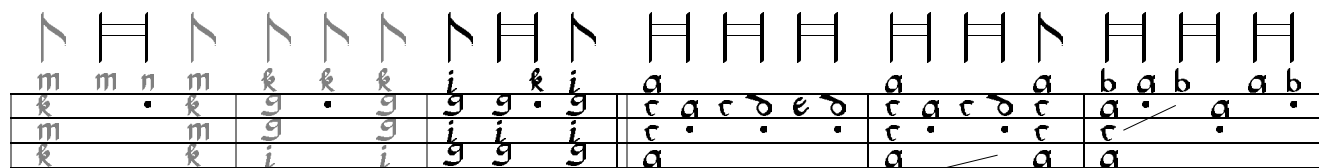
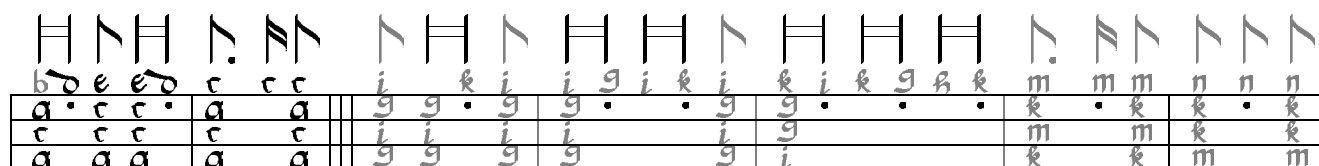
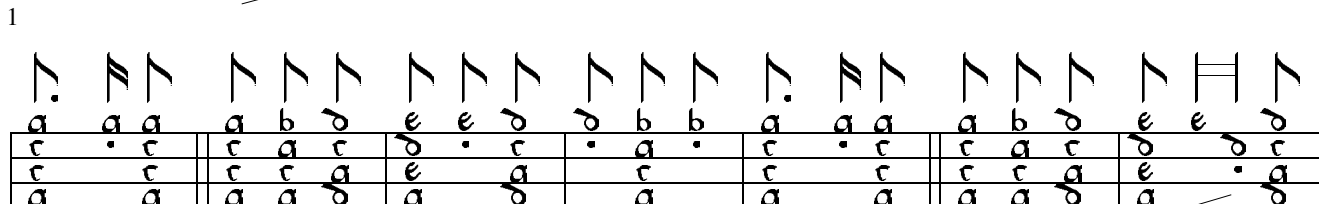
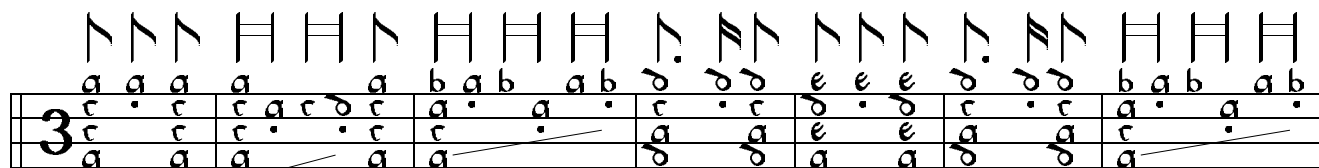
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7

C134. Gaillarde Jaymeroyz mieux dormir seullette
 - A8BC4-AA8BBCC4 diatonic cittern

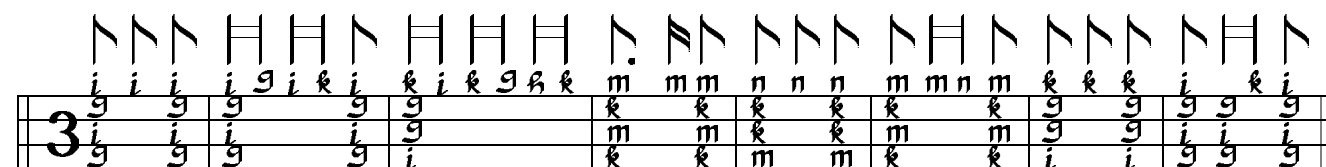
Le Roy & Ballard 1565, ff. 13v-14r



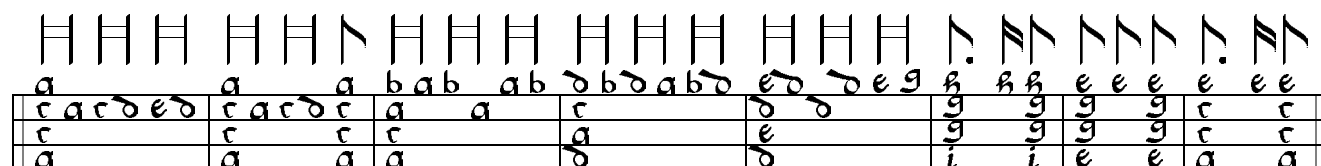
C135. Autrement (Gaillarde Caracossa)

- AA8BBCC4 diatonic cittern

Phalese & Bellere 1570, f. 40v



1



9



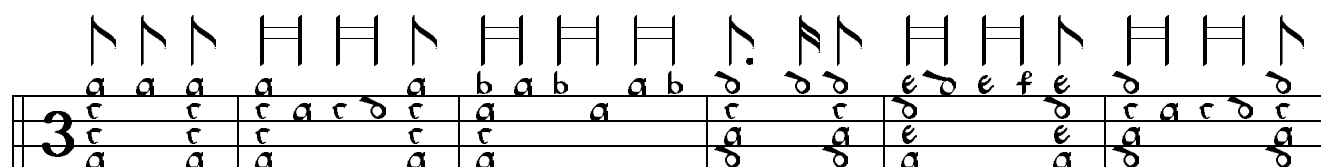
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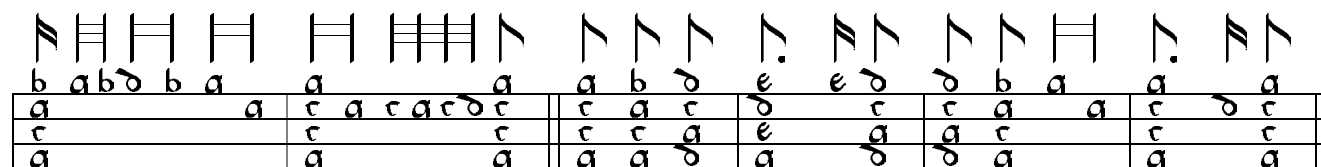
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C136. La Caracossa Bassus - A8BC4 diatonic cittern

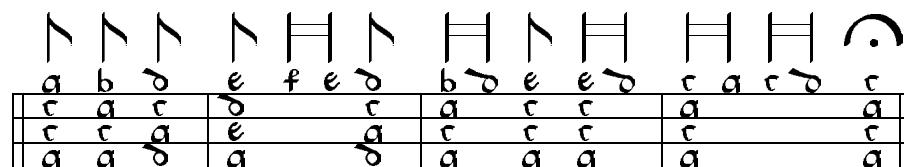
Kargel 1578, sig. K2v



1



7



13

C137. Caracossa Bassus - A8BC4 diatonic cittern

Phalese & Bellere 1582, f. 61r

1

9

C138. Gaillarde Caracossa Bassus - A8BC4 diatonic cittern

Phalese & Bellere 1570, f. 40r

1

9

C139. Autrement (Caracossa) - A8BC4 diatonic cittern

Vreedman 1569, f. 41r

1

9

C140. Gaillarde Cara Cossa - A8BC4 diatonic cittern

F-Pn Rothschild I 411, no. 23

1

9

C141. Caracossa Contratenor - A8BC4 diatonic cittern

Phalese & Bellere 1582, f. 61v

1

9

C142. La gamba - A8BC4 6-course chromatic cittern

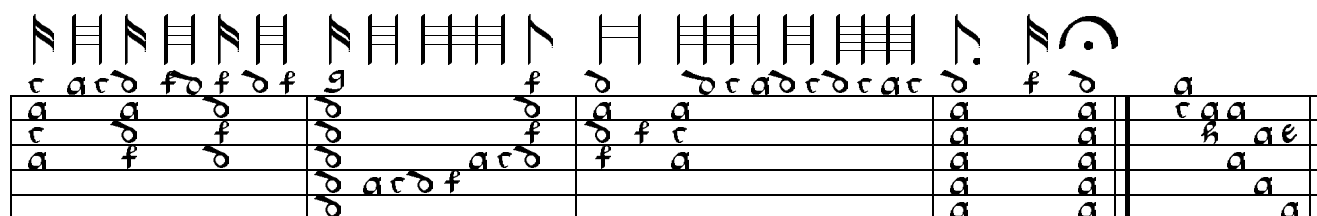
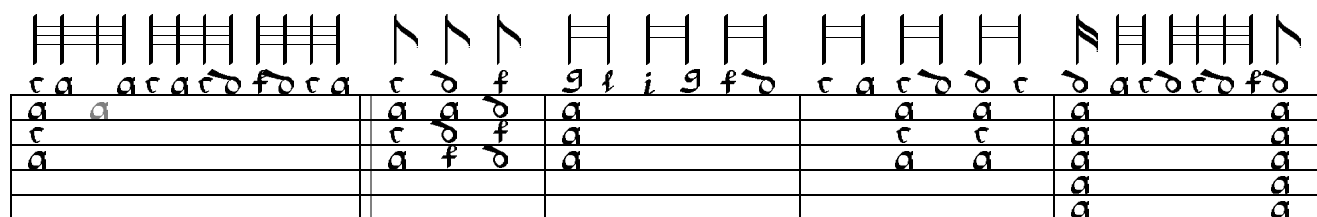
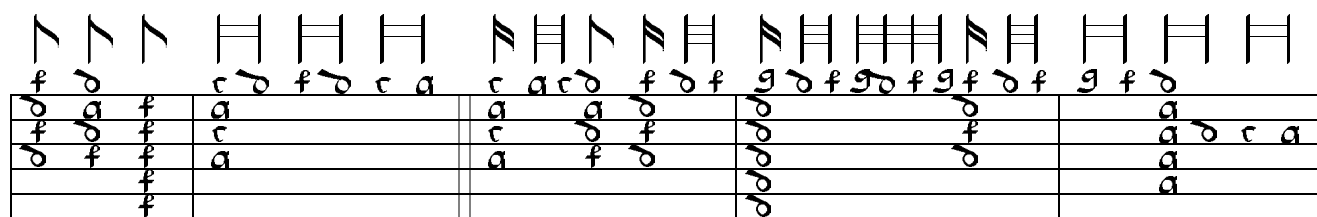
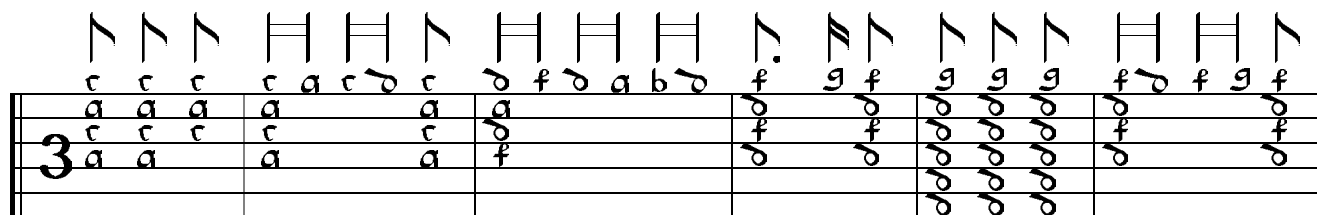
CZ-Bsa G 10,1400, f. 71r

1

C143. Gaiarda la Caracossa

- AA8BBCC4 6-course chromatic cittern

Kargel & Lais 1575, sigs. G2r-G2v



tuning