

**MUSIC SUPPLEMENT TO THE LUTEZINE FOR LUTE NEWS 136 (DECEMBER 2020): MELCHIOR NEUSIDLER  
PART 10 - SETTINGS OF ZEINER/ZÜNER DANTZ - EL BURATO - LA VOLTA AND SIMILAR MUSIC WITH AN  
OSTINATO BASS - PLUS LORENZINO PASSAMEZZI CONTINUED - TWO RECONSTRUCTED 3-PART  
FANTASIAS BY WILLIAM BYRD AND ANOTHER ENGLISH BATTLE SETTING**

**DER ZEUNER DANTZ - HUDSON 15**

Here are all the settings I know of another of Richard Hudson's top fifteen Deutsche Dantz,<sup>1</sup> this time Zeiner/Zeuner. The meaning of Zeiner/Zeuner in the title eluded me until Mathias Rösel kindly shared with me the possible explanation he found.<sup>2</sup> Amongst other meanings, Zaine is to weave baskets and Züner is maker of fences or baskets, so the alternative titles are both probably metaphors for dancers plaiting or braiding their hands or arms, and so referring to the choreography of a country dance. This is reminiscent of the English country dance known as the Hay, Hey, Hedgyng hay or Heidegy, etc., another metaphor for lines of dancers interweaving in various figurations!<sup>3</sup> The earliest example Hudson listed was in Hans Neusidler's print of 1540, but two manuscript sources are earlier: the Thurner lute book (A-Wn 9704) dated 1519-1523 and the Stefan Craus lute book (A-Wn 18688) copied c.1523-1540. The eight lute settings, all but two (H15a & c) with an added triple time nachdantz, are all found in German sources plus one for keyboard in a Polish manuscript from c.1550, so this is an example in this series that did not migrate far or seem to catch on elsewhere in Europe. It is nevertheless an attractive dantz, settings of which progress from the earliest, a simple 2-part arrangement of three strains of four bars from around 1520 (H15a) to the more densely figured 4-part setting of Wolfgang Heckel with elaborate divisions to the strains and pattern of repeated strains from the 1550s (H15h). However, those by Hans Neusidler from the 1540s - he varied it slightly each time he reissued it in three of his published lute books (H15e-g) - are more satisfactory in the ease of retaining a steady dance-like rhythm. The latest source is a remote cognate from a seventeenth century manuscript (H15c).

- H15a.** #A-Wn 9704, ff. 8r-8v *Zeiner dannz* p. 1  
**H15b.** #A-Wn 18688, ff. 83r-83v [28r-28v] *Tanz - Tripl* 1  
**H15c.** #D-LEm II.6.15, p. 370 *Zeiner Tantz* 12 2  
**H15d.** D-Mbs 1512, ff. 45v-46r *Der Zeiner dantz hd* 2-3  
 - *Der auff vnnd auff hd*  
**H15e.** Neusidler 1540, sigs. C2r-C2v *Der Zeuner tantz - Hupff auff* 4  
**H15f.** Neusidler *Erst* 1544, sigs. D1v-D2v *Der Zeiner tantz* 16 5  
 - *Der hupff auff*  
**H15g.** Neusidler 1547, sigs. C2v-C3r *Der Zeiner tantz* 11 6  
 - *Der hupff auff*  
**H15h.** Heckel 1556b, pp. 138-141 *Der Züner Tantz* 8-9  
 - *Proportz auff den Züner*  
 cf. PL-Kp 1716 (Jan Lublin) f. ? *Czymer Thancz* - keyboard  
 John Reeves White (ed) *Corpus of Early Keyboard Music* 6 (American  
 Institute of Musicology 1982), vol. V no. 29. # not in Hudson

**MELCHIOR NEUSIDLER PART 10**

For the next instalment of music by Melchior Neusidler, here is another group consisting of fantasia, vocal intabulation and dantz. Three sources of the fantasia are known, one is in Melchior's print *Teutsch Lautenbuch* of 1574 with a concordant version in a German tablature manuscript dated c.1570-1575 the latter edited here.<sup>4</sup> The third source is transposed down a major second. The vocal intabulation this time is a German Lied by Ludwig Senfl (c.1490-1543), also from Melchior's print of 1574, and the other eight lute settings I know (MN10b-app i-viii, five more in G minor and three in C minor) are included here comparison. Melchior arranged it around forty years after his father Hans had included three distinct settings in his own prints: a simple didactic form with left hand

fingering and divided as far as crotchets in *Ein Newgeordent Künstliche Lautenbuch Der erst theil* of 1536 (and revised in 1544), an elaborate setting with divisions in semiquavers in *Der Ander theil* of the same year, and then a setting of intermediate complexity with division into quavers in *Ein neues Lautenbüchlein* of 1540.

The dantz is followed by a nachdantz in triple time and is based on a Lied, Jacob Regnart's 'Venus du und dein kind', not found in Melchior's prints but ascribed MN in a manuscript source and so presumably arranged as a dantzel by Melchior. It is accompanied here by the other lute settings I know, one also with a nachdantz, but the others are simple settings of the Lied itself. As with Der Zeuner Dantz above, the settings show a progression from simple intabulation to more elaborate lute figuration over time, Melchior's being the latest and most elaborate.

- MN10ai.** PL-Kj 40598, ff. 19v-20r R.M.N. 16<sup>5</sup> pp. 26-27  
 Neusidler 1574, sigs. N2r-N2v 43. *Fantasia*. MN  
 cf. A-Wn S.M.8967, ff. 2v-4r *Fantasia* - major 2nd lower  
**MN10b.** Neusidler 1574, sig. J3v 24 *Mein fleiß vn[d] müß*  
*quatuor vocum Ludwig Senfl* [index: *Mein fleiß vnd mieß*] 30  
 model: Ludwig Senfl (c.1486-c.1543) *Mein Fleiss und Müß ich nie / Kain goldt vnd Silber ich nie hab gspärth* - 5vv [My diligence and effort, I never gold and silver spared] not printed but found in 5 manuscript sources  
 see A. Geering, W. Gerstenberg, et al., *Ludwig Senfl: Sämtliche Werke* (Wolfenbüttel 1937-1974) iv/32.  
**MN10b-app i.** Neusidler 1536a, sig. b3r *Mein fleiß vn[d] mü* 9  
 = S-Sk S 226, f. 5r *Meyn fleiß vnnd müß*  
 = Neusidler 1544b, sig. B3r *Mein fleiss vnd muße xliiii*  
**MN10b-app ii.** D-B G 435 (Berlin copy of Gerle 1533),  
 flyleaf recto *Mein vleis vn[n]d / herr Jorgenn D[...]/ / fromn, pe[...]* 11  
**MN10b-app iii.** D-Mbs 1512, f. 3r *Mein vleiß vnd müe ich nie hd* 11  
**MN10b-app iv.** PL-Wrk 352, ff. 46v-47r *Kain goldt vnd Silber ich nie hab gspärth* 12  
**MN10b-app v.** Gerle 1532, sig. L3r *Mein fleiß vnd müe ich nie hab gespart* 12-13  
**MN10b-app vi.** Neusidler 1540a, sigs. G4v-H1r *Mein fleiß vnd müße xxxv* 13  
**MN10b-app vii.** D-Mbs 1512, f. 17r *Mein vleiß vnnd müe hd* 14  
**MN10b-app viii.** Neusidler 1536b, sigs. Cc3r-Cc3v  
 xliiii *Mein fleys vnd müße* 15  
 cf. Gerle 1532, sig. C3v *Mein fleiss und müe* - 4 grossgeigen  
 Ammerbach 1571, f. 36v *Mein fleis und müße* - keyboard  
 Ammerbach 1583, p. 50 *Mein fleis und müße* - keyboard  
**MN10c.** S-Sl G.I.4/I, f. 39v *Venus du vnd dein kind* M. N 32-33  
 - *nachdantz*  
 model: Jacob Regnart *Kurtzweiliger teutsch Lieder* 1574, no. 8 *Venus, du und dein kind* a3; Haussmann *Fragmenta ... neue Weltliche Teutsche Lieder* 1602, no.2 *Venus du vnd dein Kind macht manchen schend blind* - 5vv [Venus you and your child make some people blind] - Lynn<sup>7</sup> 239  
 other intabulations for lute:  
**MN10c-app i.** CH-Bu F.IX.70, p. 266 iii LXXXII *Alto modo* 16  
 - *Nachdantz*  
**MN10c-app ii.** D-B 40141, ff. 85r-85v *Venus Du vndt dein kindt* 17  
**MN10c-app iii.** Waissel 1592, sig. G1r 4. *Venus du und dein Kind* 23  
**MN10c-app iv.** CH-Bu F.IX.70, p. 266 i LXXX *Venus du und dein kind* 23  
**MN10c-app v.** CH-Bu F.IX.70, p. 266 ii LXXXI *Alto modo* 25  
**MN10c-app vi.** CH-Bu F.IX.70, p. 272 CIII *Venus du und dein kind* 25  
 CZ-Pu 59r.469, f. 32v *Venus du und dein Kind Krasny byl Absolon c&c*  
 A-Wwilczek no. 8 *Venus du und dein Khindt Tenor* [lost]; DK-Kk  
 Thott 4o.841, f. 54v 99 *Venus du und dein kind* - melody in

<sup>1</sup> Richard Hudson *The Allemande, The Balletto, and the Tantz I The History; II The Music* (Cambridge University Press 1986), I p. 38.

<sup>2</sup> Thank you to Matthias Rösel for referring me to the description in Jacob & Wilhelm Grimm *Deutsches Wörterbuch* 16 vols (Leipzig 1854-1961/1971): [http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui\\_py?sigle=DWB&lemid=GZ00860&mode](http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=DWB&lemid=GZ00860&mode)

<sup>3</sup> John H Robinson 'Four English Country dance tunes in the lute manuscript 408/II bound with the William Ballet lute book: a tune for Hay the Gye' *The Lute* 53 (2013), pp. 54-66.

<sup>4</sup> Concordant throughout with minor differences in embellishment except that bars 7-10 in the manuscript are absent in the print.

<sup>5</sup> MS 40598 is annotated below the stave with embellishments in bars 2 4 6 8

13 & 46. All three settings were edited in John H. Robinson *Lute Fantasias and Reverbs transcribed from Manuscripts in German Tablature* (Lübeck, TREE Edition, 2010 & 2012), II nos. 11 & 24, III no. 32.

<sup>6</sup> I omitted a concordance in the same manuscript (ff. 4r-6r *Fantasia*) for the Melchior fantasia in MN8 in the *Lutezine* to *Lute News* 134 (July 2020), which is also transposed down a major second.

<sup>7</sup> Robert B. Lynn *Valentin Hausmann: A Thematic-Documentary Catalogue of His Works* (Pendragon Press 1997).

<sup>8</sup> Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Music Editions 2000), no. 54.

mensural notation with text; I-MOe 311, f. 14r & 47v *Venus, du und dein Kind* - voice & lute; Ammerbach 1583, p. 25 *Venus du und dein Kindt* - keyboard

#### LORENZINO PASSOMEZZI - CONTINUED

Here is the second source of variations on the passamezzo moderno by Lorenzino (C7b) with eleven variations, to compare with the nine variations of C7a in *Lute News* - only five variations are common to the two sources, variations 3-6 and some of 9 of C7b and 2-5 and some of 7 of C7a. In addition, here are five preludes that include shared passages with the passamezzo C7 or the anonymous fantasias S8 and S9 in *Lute News* 136. **Capp 1** begins with the first three bars of the Lorenzino fantasia C48 (in *Lute News* 121) and continues with sequences shared with both fantasias S8 and S9 in *Lute News* 136. The remaining four preludes include some or all of the characteristic run described in footnote 19 of the supplement to *Lute News* 136. It is found at the end of variations 9 and 11 (and similar runs elsewhere) of, the longer version of the passamezzo C7b (but not the shorter C7a). A variant of the run is found in bars 8-11 of **Capp 2** and incomplete as a final flourish in **Capp 3**. **Capp 2** also shares other passages with fantasias S8 and S9, although attributed to the owner and copyist of the manuscript it is in, Stephan Laurentius Jacobides.<sup>9</sup> **Capp 4** and **Capp 5** are the first and second halves of a Prelude copied continuously but separated by a double bar line and ascribed to Charles Bocquet in Besard's *Thesaurus Harmonicus* - see *Lute News* 117 (April 2016). Note the variant of the run in bars 13-15 of **Capp 4** and the complete run in bars 20-21 of **Capp 5**.

- C7b.** Fuhrmann 1615, pp. 68-74 *Passamezzo D. Laurentzini Romani*.  
in F. fa ut B. Dur pp. 32-38  
C7a. D-Sl G.I.4/I, ff. 41v-43r *Passamezzo di Lorenzino* *Lute News*  
**Capp 1.** F-Pn Rés.941, f. 10v [Pre]ludium 39  
- 2 bars of C48 then rest C71! C48a?  
**Capp 2.** CZ-Pnm XIII.B.237 (Jacobides), no 3 *Praeambulum Stephani*  
*Laurentij Jacobidis* 39  
**Capp 3.** CZ-Pnm IV.G.18, f. 21v *praeludium* - the run 40  
**Capp 4.** D-KNu K 16a 6745, p. 7 *Praeludium* 40  
**Capp 5.** Mertel 1615, p. 35 *Praeludi(um) 78* 41

#### MANUSCRIPT SOURCES OF MUSIC BY HANS GERLE

To accompany the music for 7-course lute from the Siena manuscript in *Lute News* 136, here are three items for 7-course lute from Hans Gerle's *Musica Teutsch* published in 1532 (**G1-3**), the only known lute settings. Gerle's printer Formschneider notated the sixth course in German tablature with numbers (with a bar above), and the seventh course with capital letters, both courses stopped up to the fifth fret. An earlier example for seven course lute in German tablature is the Adolf Blindhamer manuscript (A-Wn 41950) copied c.1525, but the heart shaped Oliveriana Codex (I-PESo 1144) copied in French tablature in the 1490s,<sup>10</sup> as well as the diatonic scale passage in Italian tablature in the Bologna fragment (I-Bu 596 HH 24) from the late 1400s,<sup>11</sup> are the earliest known examples of tablature for seven course lute. Two additional items here, in German tablature for six-course lute and headed *Hans Gerle 1545 - Hans Gerle zu nurnberg* are the only examples of his music I know that are not in the printed lute books he published (**G4a/b**).<sup>12</sup> The setting by Gintzler in Italian tablature, reissued in French tablature by Phalèse in 1552, is the only other lute intabulation known.

- G1.** Gerle 1532, sig. Q1r *Dich als mich selbs* - anon 17  
Ammerbach 1571, f. 82v 7. *Dich als mich selbs*  
**G2.** Gerle 1532, sigs. Q1v-Q2r *Ce nes pas* 18-19  
model: Pierre de la Rue, Petrucci *Canti B numero cinquante* (Venice 1501/2), ff. 10v-11r *Ce nes pas* [Pe de la rue] - 4 voices  
**G3.** Gerle 1532, sigs. Q2v-Q3r *Ach werde frucht* - Ludwig Senfl 21  
model: *Hundert und ainundzwintzig neue Lieder* (Nürnberg, Formschneider 1534), no. ? *Ach werthe Frucht dein Zucht* - 4vv; see A. Geering, W. Gerstenberg, et al., *Ludwig Senfl: Sämtliche Werke*

(Wolfenbüttel 1937-1974) iv/66.

- G4a.** F-Pn Rés.429, ff. 97r-98v *Benedictus dominus deus Israel* 22-23  
model: - Johan Lupi, Gardano *Primus liber cum quatuor vocibus Mottetti del frutto a quattro* (Venezia 1539), no. 7a *Benedictus dominus deus Israel* - 4vv  
different setting: Gintzler 1547, sigs. K2v-K3v *Benedictus dominus deus Israel* [index: *Benedictus dominus Lupus*]  
= Phalèse I 1552, p. 63 *Benedictus dominus Deus israel*  
**G4b.** F-Pn Rés.429, ff. 99r-100v *Honor virtus 2a p[ar]t* 24-25  
model: - Johan Lupi, Gardano *Primus liber cum quatuor vocibus Mottetti del frutto a quattro* (Venezia 1539), no. 7b *Honor virtus et potestas* - 4vv  
different setting: Gintzler 1547, sigs. K3v-K4v *Honor uirtus Secunda pars* -  
= Phalèse I 1552, p. 64 *Secunda pars Honor uirtus*

#### WILLIAM BYRD - APPENDIX

As an appendix to the tablature supplement 'Lute arrangements of music by William Byrd' in *Lute News* 127 (October 2018), here are reconstructions of two 3-part fantasias found adjacent in one of the Paston Lute books. The Italian lute tablature in the Paston manuscripts include only the lower voices and the upper part is lacking but known from settings for instrumental ensemble. Two of these are 3-part fantasias that have been reconstructed by Stewart McCoy and Hector Sequera<sup>13</sup> and reproduced here transcribed into French tablature with the restored upper part highlighted. Many more incomplete works in tablature by Byrd in the Paston manuscripts remain to be reconstructed as lute solos! In addition, two keyboard settings of La Volta have been transcribed for lute here, see below.

- WB1.** GB-Lbl Add.29246, f. 22v *Mr. Birde Fantasia* pp. 42-43  
GB-Lcm 2036, f. 5v *Fantasia* - viol trio; GB-Lbl Add.41156-8, f. 11v  
*Fantasia* - viol trio. Kenneth Elliott *The Byrd Edition 17: Consort Music* (Stainer & Bell 1971), pp. 4-5  
**WB2.** GB-Lbl Add.29246, f. 23r *Mr. Birde Fantasia* 43  
GB-Lcm 2036, f. 4v *Fantasia* - viol trio  
GB-Lbl Add.34800, f. ? *Fantasia* - viol trio  
K. Elliott *The Byrd Edition 17: Consort Music* (Stainer & Bell 1971), p. 2

#### MORE ENGLISH BATTLE MUSIC

A setting of the Battle Galliard (B1) found in three English lute manuscripts was edited for the *Lutezine* to *Lute News* 133 (April 2020),<sup>14</sup> and another related setting from the Dallis lute book, this time for a lute with the sixth course tuned down a tone from G to F, is included here (**B2a**). As many sections utilise an ostinato bass, it is a companion for the settings of La Volta with an ostinato bass also here, see below. The battle setting B2a begins with the title Battle and then Pauen is written at the end, although it is clearly a galliard in triple time throughout. It begins with a section of 38 bars comprising two irregular strains of 8 and 11 bars in the form ABAB which is closely related to the previous B1. Then it continues for another 240 bars with a patchwork of repeated short sections of galliard-like phrases interspersed with long passages of treble figures over a tonic drone imitating the trumpets and drums heard at a battle. However, despite the repetitions and its length, I find it rewarding to play. The long second section is distinct from B1 but uses similar battle motifs. This section instead includes many passages concordant with another battle galliard setting in the Thistlethwaite lute manuscript (GB-Eu 5.125), which curiously is also concordant with many passages in *La Batalla* in the Barbarino lute manuscript of Neapolitan provenance. The Battle Galliard is followed in the source and here, by **B2b** in which the battle motifs are arranged in the form of a pavan with four strains each of eight bars each.

- B2a.** IRL-Dtc 410-I, pp. 60-67 *Battle - Pauen* (Galliard) 46-51  
Cognates for bars 1-38:  
GB-Cu Dd.2.11 ff. 29v-31r untitled  
US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle*  
GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle*  
GB-Lbl Eg.2046, ff. 52v-54r *the battelle the batell for ii lutes*.

<sup>9</sup> The tablature letters and rhythm signs highlighted in red are absent in the original due to damage to the page and have been arbitrarily reconstructed.

<sup>10</sup> Facsimiles of both manuscripts are included in Crawford Young & Martin Kirnbauer *Frühe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003).

<sup>11</sup> David Fallows '15th-Century Tablatures for Plucked Instruments: A Summary, A Revision and a Suggestion' *The Lute Society Journal* XIX (1977), pp. 7-33.

<sup>12</sup> Not including his *Eyn Neues sehr Künstlichs Lautenbuch* of 1552, which is not his own music but transcriptions of music from Italian printed lute books.

<sup>13</sup> Stewart McCoy *The Lute* 26/1 (1986), pp. 21-39; Hector Sequera 'House Music for Recusants in Elizabethan England: Performance practice in the music collection of Edward Paston (1550-1630)' (doctoral thesis, Birmingham University 2010), II, pp. 393-395 no. 64. Thank you to Hector and Stewart for permission to reproduce their reconstructions.

<sup>14</sup> See also John Dowland's battle pieces (JD20, 39 & 40) edited for *Lute News* 120 (December 2016).

- B2b.** IRL-Dtc 410/I, pp. 68-69 *Pauane de la Bataille* 51  
 Cognates for bars 39-278:  
 GB-Eu 5.125 (Thistlethwaite), ff. 58v-62v untitled  
 PL-Kj 40032 (Barbarino), pp. 368-371 *La Batalla*  
 Orphan mixed consort lute part:  
 GB-Cu Dd.3.18, f. 31r *Battell R Reade*  
 Keyboard settings of similar English Battle music:  
 F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigid musiquie*  
 (John Bull)  
 F-Pn Rés.1186, ff. 93v-99v *The Battelle*  
 = GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Battaille*  
 = GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the: battellk*  
 = GB-Och 431 ff. 11r-16v *Mr Birds Battle*  
 = GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr: bird*;  
 S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*

### EL BURATO

To continue the series of dances on Italian street songs,<sup>15</sup> here are all the lute settings I know (plus one transcribed from keyboard and three for cittern) of 'El Burato'. Some sources are titled El Burato which is an abbreviation for the presumed first line of a street song, 'Donna impresta[t]me el vostro buratto' - or variant spellings in other sources. Paul Beier kindly explained its meaning to me and pointed out that EB17 probably includes an additional line of the song '...da buratare la mia farina'.<sup>16</sup> The full title translates as 'Lady, lend me your sieve to sift my flour', presumably an amorous quip or sexual innuendo. The sources date from the 1530s to 1570s and are from Italy, France, England, Germany and The Netherlands suggesting it was popular for a long time across much of Europe. The eighteen lute solos are in three different tonalities/keys and are quite diverse in figuration and degree of embellishment. The only known lute duet, as well as three cittern settings are also included here.

#### Duet for lutes a tone apart:

- EB1a.** Phalèse 1568, f. 59v *Burato* - duet, lute I in G p. 7  
 Phalèse 1571, f. 97v *Burato*  
**EB1b.** Phalèse 1568, f. 59v *Burato* - duet, lute II in F 7  
 Phalèse 1571, f. 98r *Burato*

#### In G:

- EB2.** Castellion 1536, f. 17r-17v *Saltarello ditto el Burato* PPB 10  
**EB3.** US-BEm 758, f. 17v *Il buratto* 16

#### In F:

- EB4.** Attaignant 1530, f. 30r *Pavane* 19  
**EB5.** D-Mbs Mus.272, f. 2v *Burato Discant Sequitur* 20  
**EB6.** D-Mbs Mus.266, f. 35r i No. 1 *Done imprestene il vostro burato a Capita* - MarcoS 54a 20  
**EB7.** D-Us 131b, f. 2v *Ein guttes welsch Denntzlin El buratto genant* 31  
**EB8.** F-LYm 6624, f. 7r *Castel de Lambo* 31  
**EB9.** NL-At A.208, f. 49r *El Burato gagliarda XXXIII* 33

#### In C:

- EB10.** US-BEm 758, f. 9v *il burato* 33  
**EB11.** D-Mbs 1511b, f. 3r *Donna imprestatime el v[ost]ro buratto* 45  
**EB12.** I-Vm It.IV.1227, f. 10r *Done impresteme el v[ost]ro burato* - trans 53  
 keyboard Hogwood<sup>17</sup> 15  
**EB13.** Phalèse IV 1546, sig. kk1r *Bourata* 53  
**EB14.** Phalèse IV 1546, sig. kk1v *Bourata* 54  
**EB15.** H-Ba K 53/II,<sup>18</sup> f. 82v *El Burato* 54  
**EB16.** Abondante I 1546, sig. D3r *El burato gagliarda* 55  
 Abondante I 1563, sig. D3r *El burato gagliarda*  
**EB17.** D-Mbs Mus.266, f. 35r<sup>3-5</sup> *Done imprestene il vostro burato da buratare la mia farina* - MarcoS 54b 55  
**EB18.** Bianchini I 1546, sig. C2r EL BVRATO 56  
 [Domenico] Bianchini [Rossetto] I 1554, sig. C2r *El Burato*

Bianchini I 1563, sig. C2r *Elburato*

**EB19.** Gerle 1552, sig. N1v *Der 8 Elburato* [copied from Bianchini?] 56

#### Cittern:

- EB20.** Vreedman 1569, f. 46r *Marchese de gasto galliarda* - cittern 45  
**EB21.** Le Roy 1564, f. 10r *Gaillarde la Burate* - cittern 57  
**EB22.** Viera 1564, f. 20v *Marchese de Gasto Gaiarda* - cittern 57  
 A-Wwilczek, w.s., no. 7 *Tenor El Burato* [lost]  
 Cognates for instrumental ensemble à4; GB-Lbl Roy.App.59-62, f. 14r  
*Il buratto*; Matthias Fiamingo (Werrecore) *La Bataglia Taliana* (Venezia 1549/R1552); *Done impresteme m'el vostre burato*; Phalèse *Levorum Carminum* 1571, f. 14v *Burate* - instr. ens. à4

### LA VOLTA

In 1589 Thoinot Arbeau described a volte as a dance known in Provence that was like a galliard.<sup>19</sup> It was known in France from the reign of Henri II (1547-59),<sup>20</sup> and remained popular at the French court until at least 1650. Couples danced in close embrace which was considered scandalous. In his *Blockes-Berges Verrichtung* (Leipzig 1668), the German historian Johannes Praetorius (1630-1680) described the Volta as 'brought to France by magicians from Italy' and condemned the 'filthy gestures and indecent movements' 'because one grabs one another in shameful places'.<sup>21</sup> La volta was also known in England during Elizabeth I's reign. A couple dancing La volta is shown in two similar paintings illustrated overleaf. On the right is an anonymous painting now at Penhurst Palace and it has been suggested that it depicts Elizabeth I dancing with her favourite, Robert Dudley Earl of Leicester and the image of Elizabeth I dancing La Volta at court has entered popular mythology. But, however seductive an image this is, there is no evidence to identify the dancers or the venue and one or both paintings are considered to be of French provenance and showing a scene from a ballet de cour at the Valois court c.1580.<sup>22</sup>

Thomas Robinson's lute instruction includes La Volta as a lute lesson in his advice on tempo: 'First see what manner of lesson it is, whether it bee a set Song, Innomine, Pauen, Galiard, Almaine, Ligue, Lauolta, Coranta, Country dance, or Toy, whatsoever, according to the nature of the lesson, to giue it his grace with grauitie or quicknes'.<sup>23</sup> And he seems to be referring to it as a genre of dance rather than a specific musical entity.<sup>24</sup> And in his discourse *Terrors of the Night* (1594), Thomas Nashe also seems to refer to it as genre in describing a country gentleman's 'distemperature' when he imagines 'a co[m]panie of lusty sailers' that 'After all they danst Lustie gallant,<sup>25</sup> & a drunken Danish Lualto or two, and so departed'.<sup>26</sup>

Over fifty settings are included here, although few titled La Volta, over half of which are based on the same melodies. The sources are from France, Germany, Italy, England, Scotland and The Netherlands and yield no clear indication of the origins of the melodies or the dance form itself. All settings are in F (except V3d and keyboard transcriptions V1x and V2c are in G) and for lute with the 7th course tuned to F (except V1c, V3b, V3c, V1o are for 6-course lute<sup>27</sup>). Also, the keyboard settings V1x and V2c are in G and are transcribed in G for 6-course lute here, but V3a is transposed down a tone for lute here with a 7th course in F. Also, ten examples here (V1a, V1g, V1v, V3c, V4c, V4d, V4j, V4l, V4n, V4q) are titled branle suggesting that the melodies used in La Volta/ Volta settings migrated between these dance types.<sup>28</sup>

The settings are classified and numbered in four different series here: **V1a-x** are all based on the two melodies in the strains sequence

<sup>15</sup> The instalments so far, all in *Lutezines*, are Bergamasca for *Lute News* 118 (July 2016); Paganina for *Lute News* 135 (October 2020); La Traditora for *Lute News* 130 (July 2019); Pavaniglia for *Lute News* 112 (December 2014); Rocha el fuso for *Lute News* 131 (October 2019); Spagnoletta for *Lute News* 129 (April 2019) and Val cerca for *Lute News* 134 (April 2020).

<sup>16</sup> From the entry in the *Vocabolario degli Accademici della Crusca* (Florence 1612): [https://data.bnf.fr/fr/12265688/accademia\\_della\\_crusca\\_florence\\_\\_italie\\_\\_vocabolario\\_della\\_crusca/](https://data.bnf.fr/fr/12265688/accademia_della_crusca_florence__italie__vocabolario_della_crusca/)

<sup>17</sup> Christopher Hogwood *Balli per Cembalo: 90 keyboard pieces from early Italian manuscripts* (Launton, Edition HH 2007).

<sup>18</sup> Facsimile and transcription in Dániel Benkő 'A Hungarian lute manuscript' *Journal of the Lute Society of America* V (1972), pp. 104-109.

<sup>19</sup> Thoinot Arbeau *Orchesographie* (Paris 1589), f. 63v.

<sup>20</sup> Robert Donington 'Volta, lavolta, levolto, turn (Italian), volte (French and German)' in Grove Music Online (subscription required).

<sup>21</sup> <https://play.google.com/store/books/details?id=usQ5AAAcAAJ&rdid=book-usQ5AAAcAAJ&rdot=1>, p. 329: 'Von der neuen Gaillartischen

Volta, da man einander im Welfchen Tantz an schamigen Orten fasset / und wie ein getriebener Topff herumher haspelt und wirbelt / und durch die Zauberer auß Italien in Frankreich ist genbracht worde[n] / mag man auch wol sagen / daß zu de[n] daß solcher Wirbel Tantz voller schändlicher unflatiger Geberden / und unzuchtiger Bewegungen ist / er auch das Unglück auff ihn trage / daß unzehlig viel Mord und Mißgeburten darauf entstehen.'

<sup>22</sup> See The Early Music Muse: <https://earlymusicmuse.com/tag/la-volta/>

<sup>23</sup> Thomas Robinson *The Schoole of Musicke* 1603, sigs. C2r-C2v.

<sup>24</sup> Also some titles here refer to 'A' not 'The' La Volta (V3a V4r).

<sup>25</sup> Seven sources for lute edited for the *Lutezine* to *Lute News* 117 (April 2016).

<sup>26</sup> Early English Books Online:

<http://quod.lib.umich.edu/e/eebo/A08014.0001.001?view=toc> [p. 41]

<sup>27</sup> But a 7th course in F is added editorially to V3b-d, and V1o requires the 6th course tuned down a tone to F.

<sup>28</sup> Only triple time branles are included here and related duple time branles will be included in a survey of lute settings of branles in later *Lutezines*.



AB, some more remote cognates than others,<sup>29</sup> except some use the A strain only (V1g V1m V1v V1w).<sup>30</sup> Series **V2a-f** is based on the same two tunes as V1 but in reverse order of strains, BA. Series **V3a-f** all use a pair of different tunes and are mainly in English sources, only Byrd's keyboard setting (V3a) titled *La Volta*. Series **V4a-s** is a diverse array of music with an ostinato bass of F<sub>8</sub>-C-F:<sup>32</sup> that is, all V1 (except V1b-f & x), one V2 (V2f), no V3 and all V4 (except V4r & s). An interesting variant is V4g as it is titled *Baletto de Ruscia deto Duda* and begins with the two V3 strain melodies followed by the two V1 strain melodies that are fitted to the variant ostinato bass F<sub>8</sub>-C-F throughout, instead of F<sub>8</sub>-C-F as found in all the others here. **Vapp** 1 is included here because its title *La Galla*, Portuguese for bagpipe, has been misread as *La volta*.<sup>33</sup>

<b>V1a.</b> D-Kl 4o.108.I, f. 17r <i>Bransele</i>	p. 51
<b>V1b.</b> GB-Lam 603 (Board), f. 13r ii <i>Lanolta - La Volta</i>	58
<b>V1c.</b> GB-Cu Dd.2.11, f. 75r <i>Curanta</i>	58
<b>V1d.</b> GB-Eu La.III.487 (Rowallan), p. 1 <i>Wolt</i>	59
<b>V1e.</b> NL-Lu 1666 (Thysius), f. 371v iii untitled	59
<b>V1f.</b> NL-Lu 1666, f. 372v ii untitled	59
<b>V1g.</b> CND-Mc w.s., ff. 29r-29v untitled	60
<b>V1h.</b> D-Hs ND VI 3238 (Schele), p. 91 <i>Volte</i>	60-61
<b>V1i.</b> I-COc 1.1.20 (Raimondo), f. 14r <i>Branle</i>	62
<b>V1j.</b> CH-Bu F.IX.70, p. 283 IIII <i>Volte</i>	62
<b>V1k.</b> GB-Eu Laing III.487, pp. 6-7 <i>Curnte</i>	63
<b>V1l.</b> NL-Lu 1666, f. 372r i <i>Volte</i>	63
<b>V1m.</b> D-LEm II.6.15, p. 333 i <i>Volte 1</i>	64
<b>V1n.</b> D-LEm II.6.15, p. 333 ii <i>Volte 2</i>	64
<b>V1o.</b> GB-Cu Dd.2.11, f. 73r untitled	65
<b>V1p.</b> I-COc 1.1.20, ff. 13v-14r <i>Volta in Batteria</i>	66
<b>V1q.</b> I-Nc 7664, f. 73v <i>La volta francese</i> - incipit only	66
<b>V1r.</b> Fuhrmann 1615, p. 140 <i>Volte</i>	67
<b>V1s.</b> PL-Kj 40032, pp. 396-397 <i>Volta prima</i>	68
<b>V1t.</b> PL-Kj 40032, p. 397 [Volta] <i>seconda</i>	68-69
<b>V1u.</b> PL-Kj 40032, pp. 399 <i>Branle</i>	69
<b>V1v.</b> D-Sl G.I.4 I, f. 32r untitled <sup>34</sup>	70
<b>V1w.</b> CZ-Pnm IV.G.18, f. 25v <i>Volte</i>	71
<b>V1x.</b> GB-Cfm 168, p. 275 <i>La volta William Byrd</i> - trans keyboard	72
<b>V2a.</b> CZ-Pnm IV.G.18, ff. 76v-77r <i>Volte</i>	73
<b>V2b.</b> CZ-Pnm IV.G.18, ff. 88r-88v <i>Volta</i>	74
<b>V2c.</b> F-Pn Rés.1186, f. 85v <i>je revolto</i> - trans keyboard	74
= US-NYp Drexel 5609, p. 155 <i>The revolto</i> - keyboard	
<b>V2d.</b> US-Ws V.b.280, f. 9v untitled	75

<b>V2e.</b> NL-Lu 1666, f. 371r i <i>Volte</i>	75
<b>V2f.</b> I-BDG chilesotti, pp. 177-178 <i>Italiana</i>	76
<b>V3a.</b> GB-Cfm 168, p. 278 <i>La volta L. Morley William Byrd</i> - keyboard	77
= GB-Lbl RM24.d.3 (Forster), ff. 12v-13r <i>A revolto Mr. Bird</i> - keyboard	
<b>V3b.</b> GB-Lam 603, f. 22v <i>Corran - Corrant</i>	78
<b>V3c.</b> GB-Cu Dd.5.78.3, f. 68v <i>Bralle</i>	78
<b>V3d.</b> GB-Cu Dd.5.78.3, f. 11r untitled	78
<b>V3e.</b> NL-Lu 1666, f. 371v ii untitled	79
<b>V3f.</b> NL-Lt 1666, ff. 370r-370v untitled	79
<b>V4a.</b> NL-Lu 1666, f. 372r ii untitled	43
<b>V4b.</b> Fuhrmann 1615, p. 140 <i>Polon Volte</i>	71
<b>V4c.</b> D-Sl G.I.4 III, f. 33v <i>Branse de Poytou en Cornamuse</i>	80
<b>V4d.</b> D-Kl 4o.108.I, ff. 13v-14r <i>Branse gay</i>	81
= Besard 1603, f. 143v <i>Branle gay</i>	
<b>V4e.</b> PL-Kj 40032, pp. 399-400 [Volta] <i>Aultre</i>	82
<b>V4f.</b> PL-Kj 40032, p. 398 [Volta] <i>terza</i>	83
<b>V4g.</b> Barbeta 1585, p. 25 <i>Baletto de Ruscia deto Duda - Reprisa</i>	84
= D-Hbusch, ff. 44r-45r <i>Baletto de Ruscia deto Duda</i>	
<b>V4h.</b> I-Fn Magl.XIX.106, ff. 9v-10r <i>Volta</i>	85
<b>V4i.</b> I-Fn Magl.XIX.179, ff. 1r-1v <i>Volta</i>	85
<b>V4j.</b> D-Dl 1.V.8, ff. 93r-92v <i>Branle</i>	86
= Denss 1594, f. 94r <i>Branle</i>	
<b>V4k.</b> Denss 1594, f. 90r <i>Reprinsse</i>	86
= D-Dl 1.V.8, f. 79r <i>Reprinsse</i>	
<b>V4l.</b> PL-Kj 40032, p. 400 <i>Branle gay</i>	87
<b>V4m.</b> D-Sl G.I.4 III, f. 33v <i>Sequit</i>	88
<b>V4n.</b> Ballard 1614, p. 50 <i>Troisie</i> (sme Branle Gay)	88
<b>V4o.</b> PL-Kj 40032, p. 351 <i>Volta di Francia balletto gratioso</i>	89
D-Lr K.N.146 (Drallius) no. 87 <i>La Volta</i> - keyboard	
Praetorius 1612, <i>CLIII Courante M.P.C.</i> - instr. ens. à 4	
Praetorius 1612, <i>CCX Volte M.P.C.</i> - instr. ens. à 5	
<b>V4p.</b> Fuhrmann 1615, p. 61 ii <i>Subplement</i> (Branle de village)	89
= CZ-Pnm IV.G.18, f. 86r ii <i>Subplement</i>	
<b>V4q.</b> Adriaenssen 1592, ff. 85r-85v <i>Branle double</i>	92-94
<b>V4r.</b> GB-Lam 603, f. 18v <i>A lavolta Mris Lettis Rich</i>	3
<b>V4s.</b> GB-Cu Dd.3.18, f. 38r <i>Reads La Volta</i> - lute part	91
Nordstrom 1972 n° 67 LZ 113/App 1 - in duple time	
Dd.5.20, f. 4r <i>Reads La Volta</i> . [bass viol part]	
Dd.5.21, f. 4v <i>Reads La Volta</i> [recorder part]	
Dd.5.21, f. 8r <i>Reads Volta</i> [recorder part]	
Dd.14.24, f. 24r <i>Reads La volta</i> [cittern part]	
Morley 1599/1611, no. 21 <i>Lavolta</i> - mixed consort - different tune	
<b>Vapp.</b> NL-Lu 1666, ff. 196v-197r <i>La Galla</i>	90-91

A commentary for the music in the *Lute News* supplement (except the appendices) and Lorenzino C7b here is at the end of this supplement, and all the editorial changes to the tablature are highlighted in red.

John H. Robinson - December 2020



<sup>29</sup> Such as V1i and the similar V1u.

<sup>30</sup> Some sources add more strains (V1h V1o V1r V1u V2a V2b & V3f), others lower the melody by an octave in some of the repeats (V1k V2a V2f).

<sup>31</sup> Further study would no doubt reveal more about the relationships between melodies of this seemingly ubiquitous music.

<sup>32</sup> Two German sources V1h V1v introduce a B flat in bar 7 of strain A.

<sup>33</sup> See index in Julia Craig-McFeely 'English lute manuscripts and scribes 1530-1630' Oxford University 1993: <http://www.ramesescats.co.uk/thesis/>

<sup>34</sup> Bars 33-48 reproduce bars 17-37 incorporating the embellishments annotated below the staves in the original.

## H15a. Zeiner dannz - A8BC4

A-Wn 9704, ff. 8r-8v

9

## H15b. Tanz - Tripl - AABC4-ABC4

A-Wn 18688, ff. 83r-83v

9

17

## H15c. Zeiner Tantz - 7F ABA4

D-LEm II.6.15, p. 370

1 a a a a

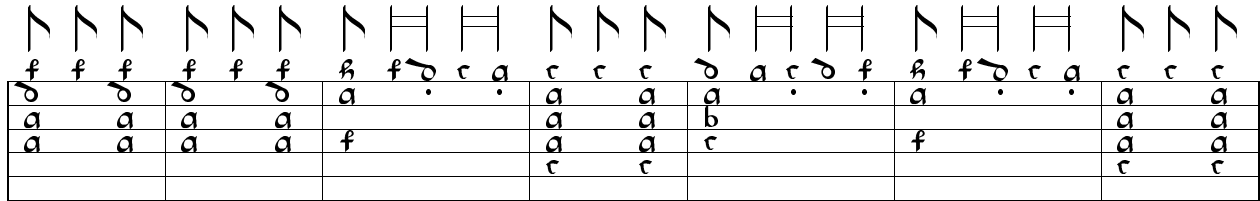
7 a a a

## H15d. Der Zeiner dantz hd - Der auf vnnd auff hd - AA8BBC4x2 D-Mbs 1512, ff. 45v-46r

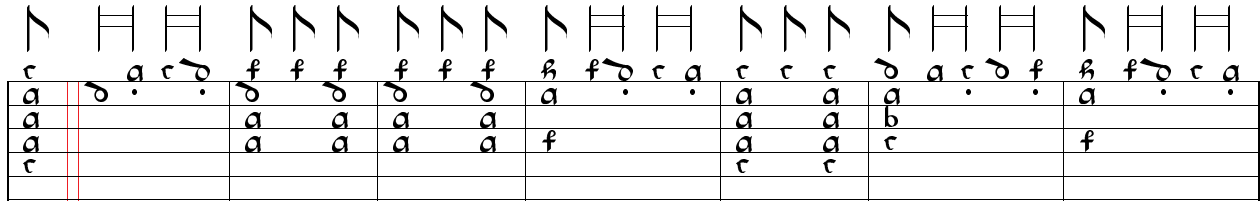
8

16

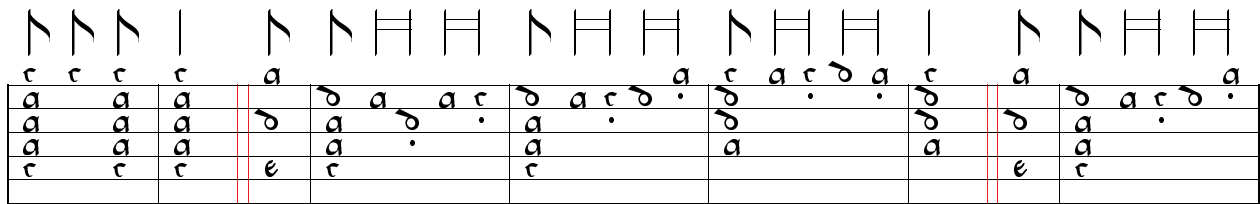
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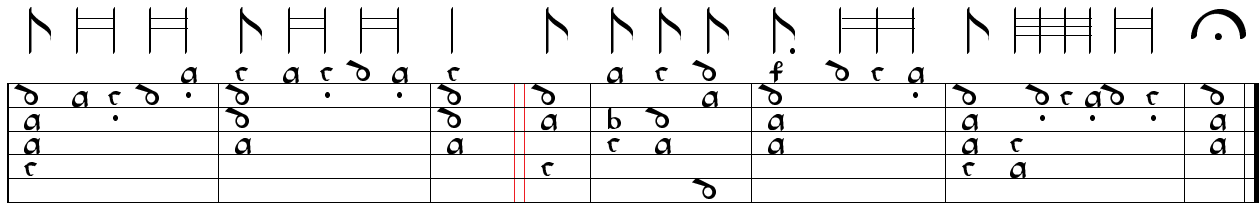
29



36



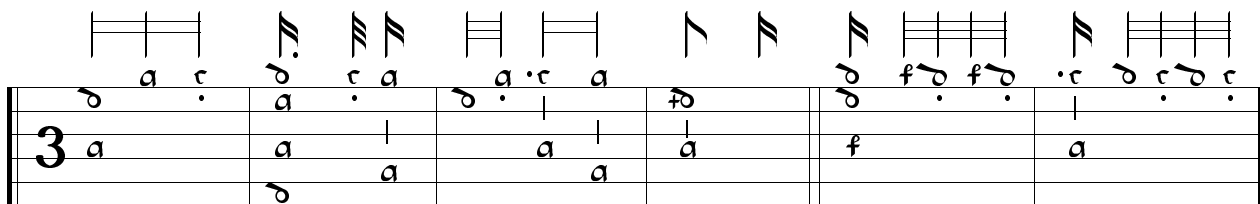
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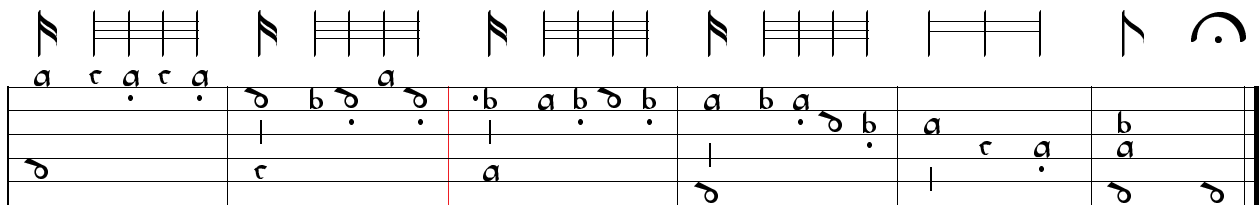
V4r. A lavolta Mris Lettis Rich - 7F A4B8

GB-Lam 603, f. 18v



1

a



7

a





H15f. Der Zeiner tantz - Der hupff auff - AAB8-AA8B4B8      Newsidler 1544, sigs. D1v-D2v

8

| | | | | | | | | | | | | | | |

ε ε	a			ε ε a a ε δ	ε a ε δ ε a	a a ε a ε δ	a ε a	δ ε a	δ δ ε
	ε		ε						
a a		a a	a a	a	a	a	a	a	a a

16

[illegible]

24

	└	└	┐┐	┐┐		└	└	┐┐	┐┐	└┐┐	┐┐┐		└	└└└	└┐┐	┐┐	
a	a	c	a					a	c	d	c	a					
d	d	d+	d	c	a	d	d	d	c	d	a	d	d	c	a	d	a
a		a				a		a		a			a		c		
				a	a							a		a		a	

34

[illegible]

43

8

16

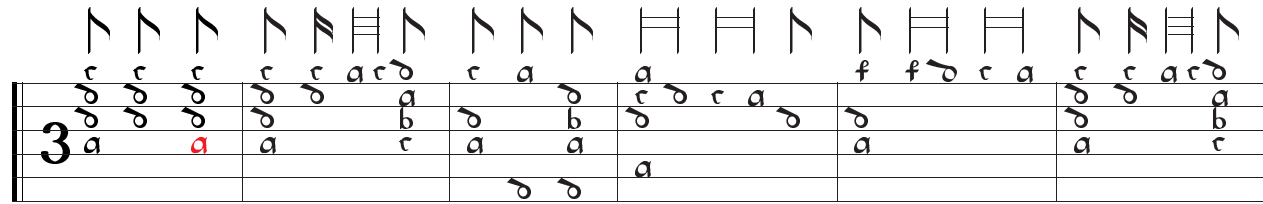
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34

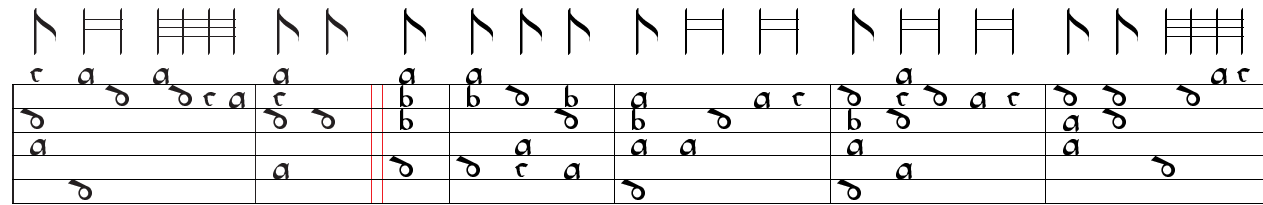
43

## EB1a. Burato - duet lute I in G AB8

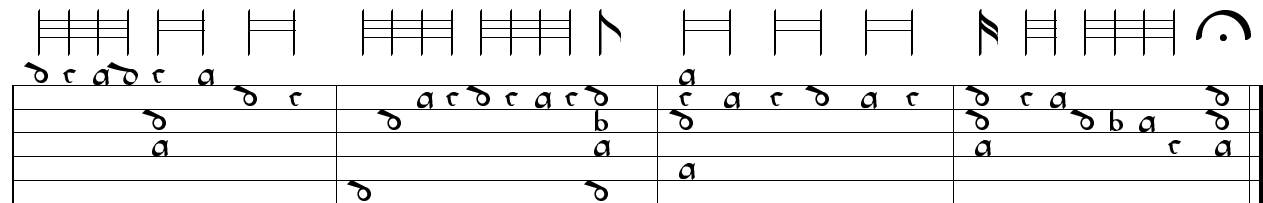
Phalese 1568, f. 59v



1



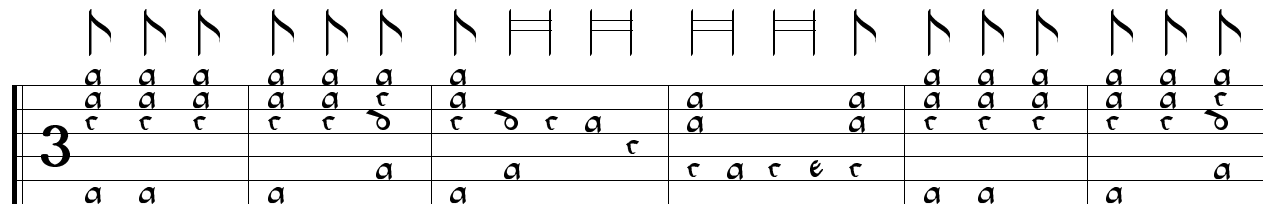
7



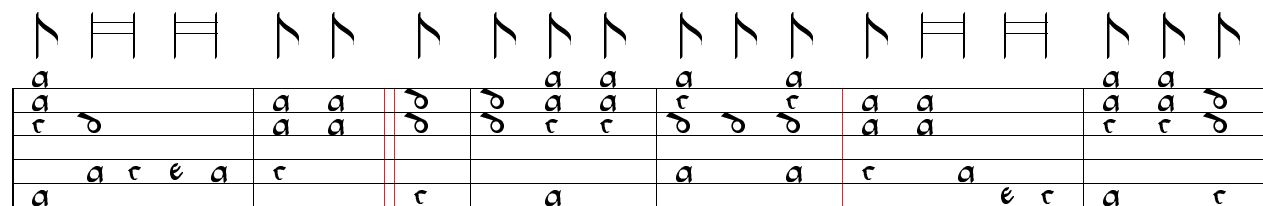
13

## EB1b. Burato - duet lute II in F AB8

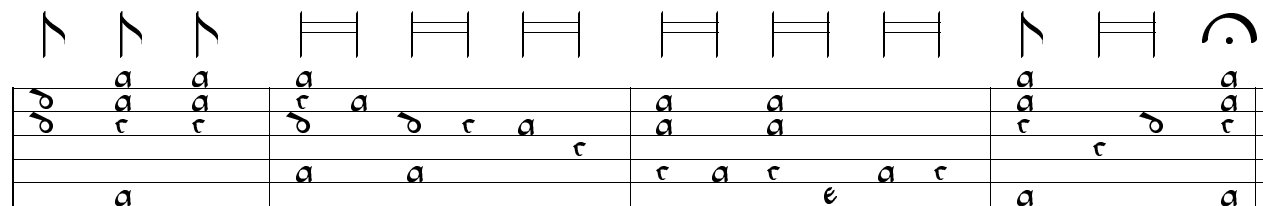
Phalese 1568, f. 60r



1



7



13

Measures 1-7 of the piece. The notation consists of a single staff with a treble clef and a common time signature (C). The notes are written in a stylized, early modern style. The first measure starts with a vertical bar line. The notes are: 1. a, a; 2. a, a; 3. c, a, c, a; 4. a, a; 5. a, a; 6. a, a; 7. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

1

Measures 8-15 of the piece. The notation continues from the previous system. The notes are: 8. a, a; 9. a, a; 10. a, a; 11. c, a, c, a; 12. a, a; 13. a, a; 14. a, a; 15. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

8

Measures 16-23 of the piece. The notation continues from the previous system. The notes are: 16. a, a; 17. a, a; 18. a, a; 19. a, a; 20. a, a; 21. a, a; 22. a, a; 23. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

16

Measures 24-30 of the piece. The notation continues from the previous system. The notes are: 24. a, a; 25. a, a; 26. a, a; 27. a, a; 28. a, a; 29. a, a; 30. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

24

Measures 31-36 of the piece. The notation continues from the previous system. The notes are: 31. a, a; 32. a, a; 33. a, a; 34. a, a; 35. a, a; 36. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

31

Measures 37-44 of the piece. The notation continues from the previous system. The notes are: 37. a, a; 38. a, a; 39. a, a; 40. a, a; 41. a, a; 42. a, a; 43. a, a; 44. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

37

Measures 45-52 of the piece. The notation continues from the previous system. The notes are: 45. a, a; 46. a, a; 47. a, a; 48. a, a; 49. a, a; 50. a, a; 51. a, a; 52. a, a. The notes are written in a way that suggests a specific rhythm, with some notes having flags or beams.

45

52

60

MN10b-app i. Mein fleiss und mu (Senfl)

Newsidler 1536a, sig. b3r

1

8

13

18



1

9

18

25

32

39

46

## MN10b-app ii. Mein vleis und (muh) (Senfl)

D-B Mus.ant.prac. G 435, front flyleaf recto

1

9

16

## MN10b-app iii. Mein vleiss vnd mue ich nie (Senfl)

D-Mbs 1512, f. 3r

1

9

16

## MN10b-app iv. Kain goldt vnd Silber ich nie hab gsparth

PL-WRk 352, ff. 46v-47r

1

6

12

18

## MN10b-app v. Mein fleys und mue ich nie hab gespart (Senfl)

Gerle 1532, sig. L3r

1

6


12

[illegible]

17

MN10b-app vi. Mein fleys vnd muhe (Senfl)

Newsidler 1540, sigs. G4v-H1r

[illegible]

**1**

[illegible]
























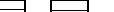




















6

The Rose Tree

G major, 2/4 time

Musical notation for 'The Rose Tree' in G major, 2/4 time. The score is written on a five-line staff. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody, and the second system contains the next two lines. The final line of the melody is on a separate line below the staff.

12

18

**1**

5

10

15

Handwritten musical notation for "The Rose Tree" in G major, 3/4 time. The score is written on four staves. The first staff contains the melody with notes and rests. The second staff contains the bass line. The third and fourth staves contain the alto and tenor parts. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The key signature has one sharp (F#) and the time signature is 3/4. The piece ends with a double bar line and repeat dots.





## EB3. Il buratto - AB8

US-BEm 758, f. 17v

First system of musical notation for 'Il buratto'. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The key signature has one flat (B-flat). The system ends with three red notes.

1

Second system of musical notation for 'Il buratto'. It continues the melody from the first system. The notation includes various note values and rests, with a final measure ending in a fermata.

9

## MN10c-app i. (Venus du und dein kind) - Nachdantz - A4B2C4-A8B4C8

CH-Bu F.IX.70, p. 266 iii

First system of musical notation for 'Nachdantz'. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. The key signature has one flat (B-flat).

Second system of musical notation for 'Nachdantz'. It continues the melody from the first system. The notation includes various note values and rests, with a final measure ending in a fermata.

6

Third system of musical notation for 'Nachdantz'. It continues the melody from the second system. The notation includes various note values and rests, with a final measure ending in a fermata.

12

Fourth system of musical notation for 'Nachdantz'. It continues the melody from the third system. The notation includes various note values and rests, with a final measure ending in a fermata.

21

## G1. Dich als mich selbs - anon 7D

Gerle 1532, sig. Q1r

1

1

11

16

21

## MN10c-app ii. Venus du und dein kindt - A4B2C4

D-B 40141, ff. 85r-85v

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**1**

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EB4. Pavane - ABC8

Attaignant 1530, f. 30r

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17



## EB5. Burato Discannt Sequitur - 7F AB8

D-Mbs Mus.272, f. 2v

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## EB6. Done imprestene il vostro burato a Capita - AB8

D-Mbs Mus.266, f. 35r

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## G3. Ach werde frucht - Ludwig Senfl - 7D

Gerle 1532, sigs. Q2v-Q3r

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## G4a. Benedictus dominus deus Israel Hans Gerle - (Johan Lupus) F-Pn Res.429, ff. 97r-98v

1

7

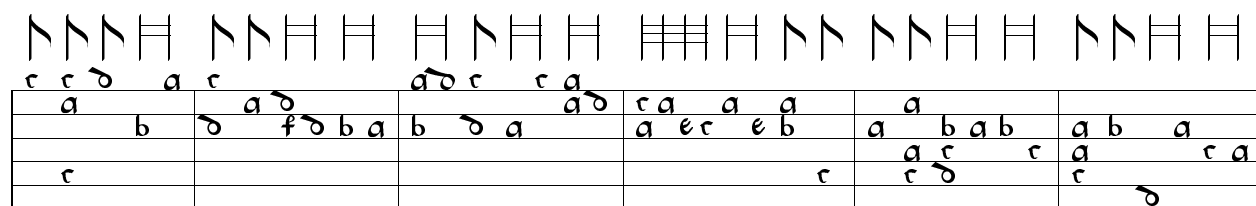
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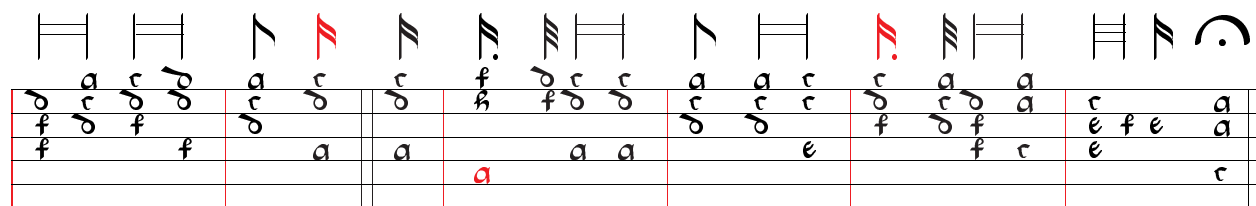
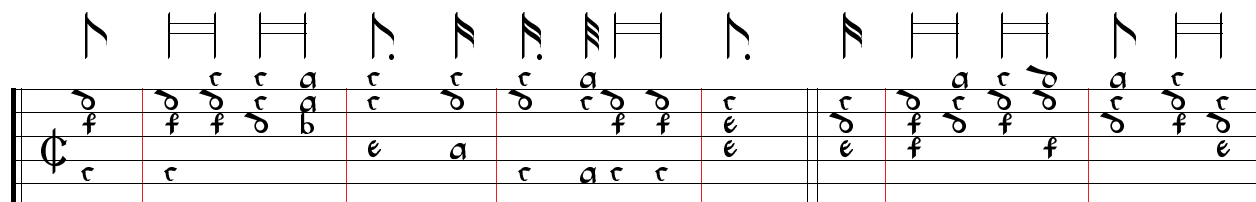
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34



MN10c-app iii. Venus du vnd dein Kind - ABC4

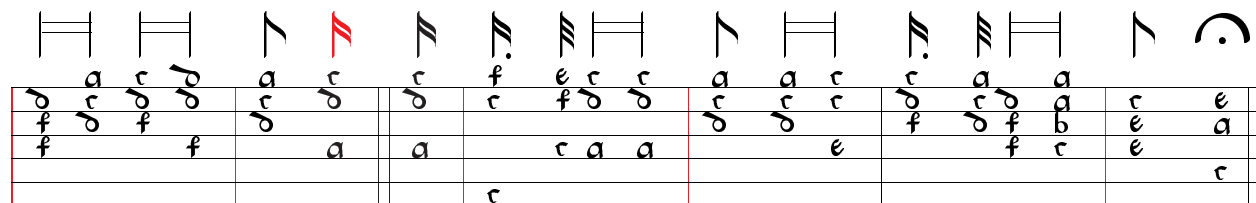
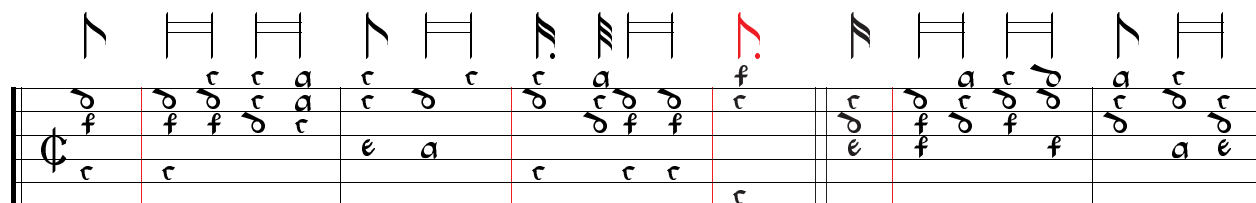
Waissel 1592, sig. G1r



7

MN10c-app iv. Venus du vnd dein kind - ABC4

CH-Bu F.IX.70, p. 266 i



7

## G4b. Honor virtus 2a part - Johan Lupus

F-Pn Res.429, ff. 99r-100v

Handwritten musical notation for the first system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

1

Handwritten musical notation for the second system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

7

Handwritten musical notation for the third system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

13

Handwritten musical notation for the fourth system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

19

Handwritten musical notation for the fifth system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

24

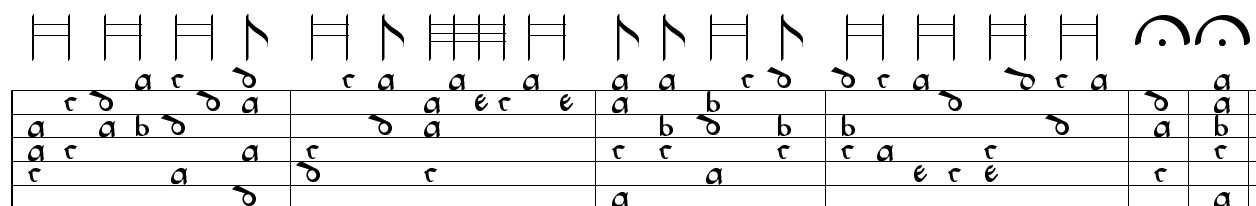
Handwritten musical notation for the sixth system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

29

Handwritten musical notation for the seventh system, featuring a single staff with a C-clef and a common time signature. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

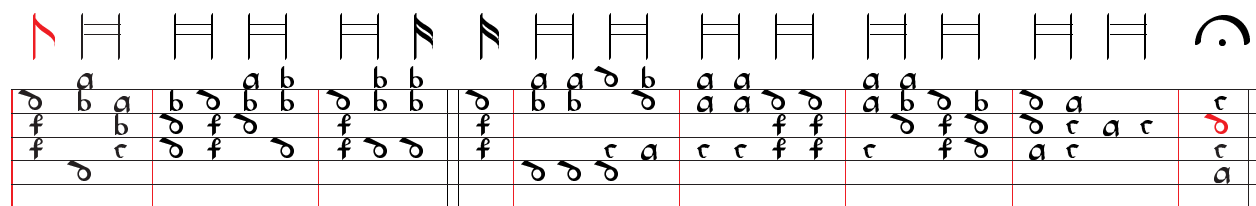
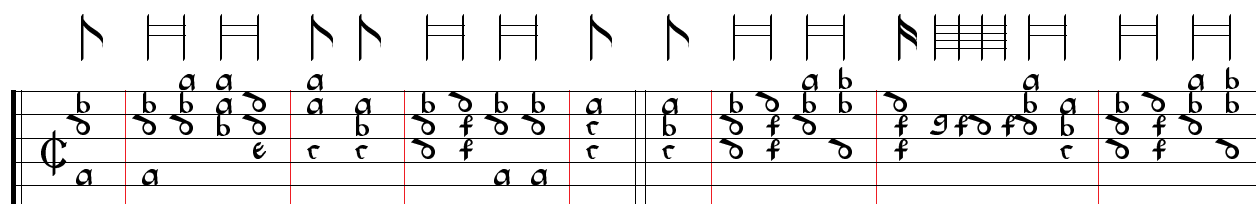
35





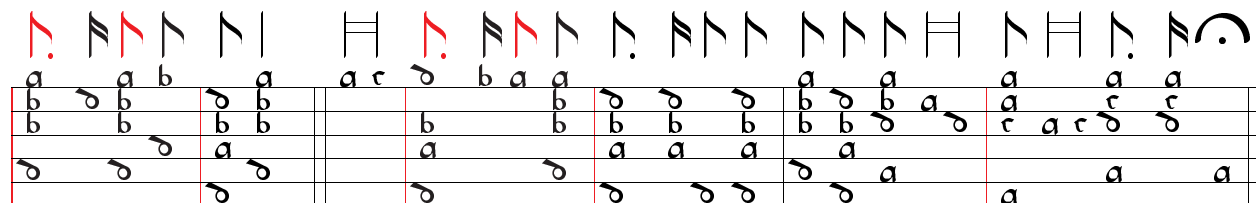
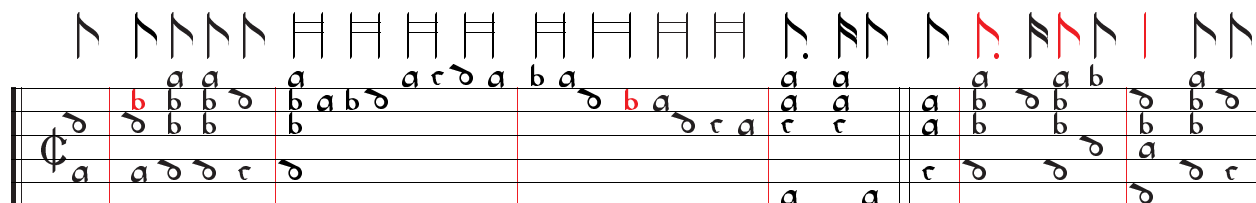
MN10c-app v. (Venus du und dein kind) - A4B6C5

CH-Bu F.IX.70, p. 266 ii



MN10c-app vi. Venus du und dein kind - ABC4

CH-Bu F.IX.70, p. 272



<i>h</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>h</i>	<i>h</i>
<i>i</i>	<i>i</i>	<i>f</i>	<i>f</i>	<i>g</i>	<i>i</i>	<i>f</i>	<i>g</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>f</i>

1

<i>f</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>h</i>	<i>g</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>

6

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

10

<i>i</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>h</i>
<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>h</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>

15

<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
<i>d</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>a</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

<i>c</i>	<i>d</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>
<i>d</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>c</i>	<i>a</i>	<i>h</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

26

<i>c</i>	<i>d</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>
<i>d</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>e</i>	<i>a</i>	<i>h</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

32

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

37

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

41

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

44

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

47

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

50

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

53

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f) placed above and below the lines. The staff is divided into four measures.

56

## MN10b. Mein fleiss und muh(e) (Senfl)

Neusidler 1574, sig. J3v

First system of musical notation. The top staff shows a series of vertical lines representing a lute tablature. The bottom staff is a vocal line with a treble clef and a common time signature. The notes are written in a simplified, early printed style. The system is divided into three measures by a red vertical line.

1

Second system of musical notation, continuing from the first. It consists of a lute tablature staff and a vocal staff with notes and a common time signature. The system is divided into three measures.

4

Third system of musical notation. It features a lute tablature staff and a vocal staff with notes and a common time signature. The system is divided into three measures.

7

Fourth system of musical notation. It features a lute tablature staff and a vocal staff with notes and a common time signature. The system is divided into three measures.

11

Fifth system of musical notation. It features a lute tablature staff and a vocal staff with notes and a common time signature. The system is divided into three measures.

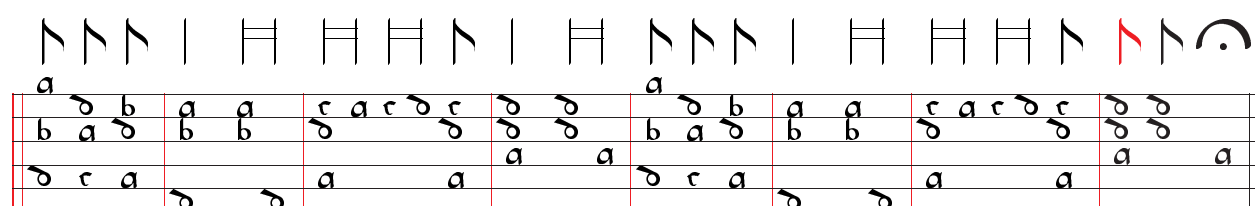
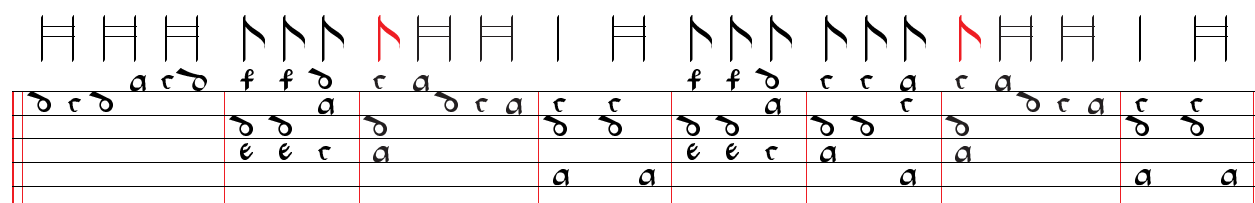
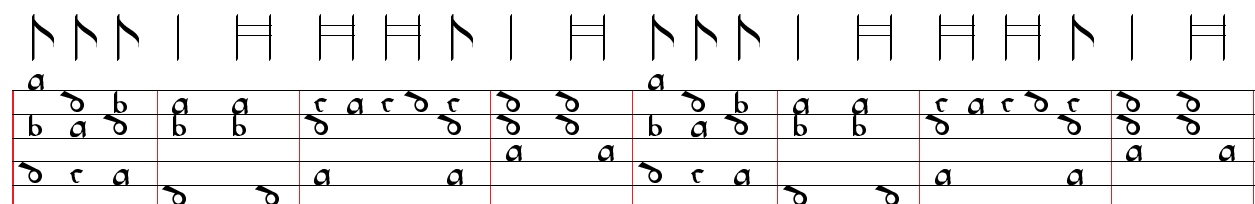
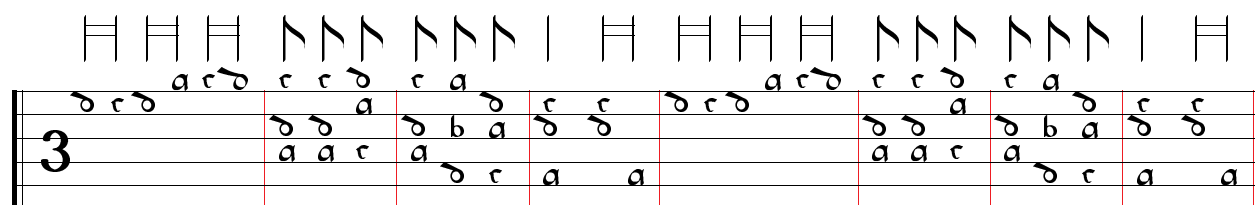
15

Sixth system of musical notation. It features a lute tablature staff and a vocal staff with notes and a common time signature. The system is divided into three measures. The final measure ends with a double bar line and a repeat sign.

19

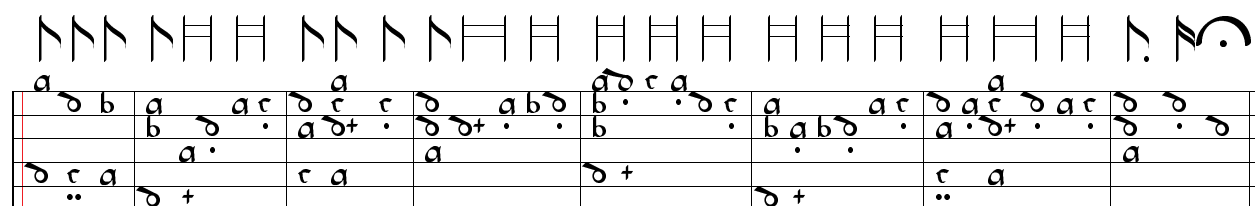
## EB7. Ein guttes welsch Denntzlin El buratto genannt - ABAB8

D-Us 131b, f. 2v



## EB8. Castel de Lambo - AB8

F-LYm 6624, f. 7r



## MN10c. Venus du vnd dein kind MN - nachdantz - 7F AABCC4-AABCC8S-SI G.I.4 I, f. 39v

45

45

53

53

EB9. El Burato gagliarda - AB4C8

NL-At A.208, f. 49r

1

1

8

8

EB10. Il burato - AB8

US-BEm 758, f. 9v

1

1

9

9

7

13 *a*

18

23

28

33 a



38 a

43

47 a

51

a

58 a

62

a a a a

The musical score for 'The Song of the Lark' is presented in a single system. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of three staves: the right hand on a treble clef and the left hand on a bass clef. The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into four measures. The first measure contains a vocal line starting with a quarter rest, followed by a quarter note G4, and a half note F#4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady quarter-note bass line in the left hand. The second measure continues the vocal melody with a quarter note E4 and a half note D4. The piano accompaniment maintains its rhythmic pattern. The third measure shows the vocal line with a quarter note C4 and a half note B3. The piano accompaniment continues with the same rhythmic structure. The fourth measure concludes the vocal line with a quarter note A3 and a half note G3. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

66

[illegible]





70

[illegible]

74

78

82

			
f o c a      c a      c a      b	c d c a      c	d e d c a r d      d e d c a	b
a	a      o b a      d b a	a	
a	a      c a      c a      e c a	a	a
			r e    e c a

89



119

122

125

128

130

135

138

138

141

141

144

144

146

146

149

149

152

152

155

155

158

163

166 *a*

169

172

[illegible]

## Capp 1. (Pre)ludium - 7F

F-Pn Res.941, f. 10v

1

9

15

## Capp 2. Praeambulum Stephani Laurentij Jacobidis - 7F

CZ-Pnm XIII.B.237, no 3

1

10

18

## Capp 3. Praeludium - 7F

CZ-Pnm IV.G.8, f. 21v

1

5

13

## Capp 4. Praeludium - 7F

D-KNu K 16a 6745, p. 7

1

7

12



1 a a a

6 //a a

10 a

15 a

19 a a a a

	a	a	c	c	a	a
	e	e	c	a	c	a

1

	a	a	c	a	a	a
	e	c	a	c	c	c

8

	a	a	c	a	a	a
	e	c	a	e	e	a

15

	a	a	c	a	a	a
	e	c	a	e	e	a

22

	a	a	c	a	a	a
	e	c	a	e	e	a

30

	a	a	c	a	a	a
	e	c	a	e	e	a

37

	a	a	c	a	a	a
	e	c	a	e	e	a

43

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

50

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

57

V4a. Volte - 7F A10BB8

NL-Lu 1666, f. 372r ii

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

1

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

8

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

15

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some red ink markings above the staff. Below the staff, there are several lines of text, including 'a', 'c', 'e', 'f', and 'a', which appear to be a transcription or a key signature.

21

**1**

9

15

22

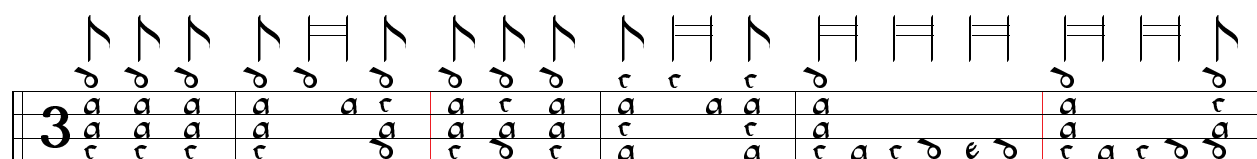
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34

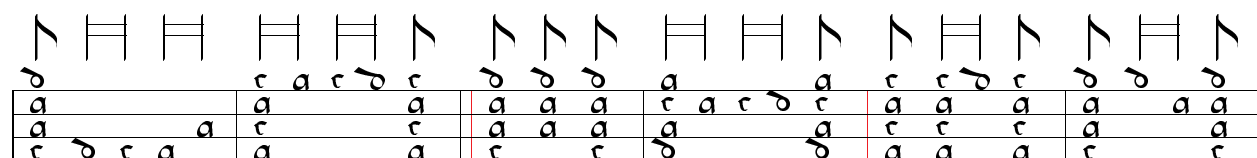
40

## EB20. Marchese de gasto gailliarda - A8B9 cittern

Vreedman 1569, f. 46r



1



7



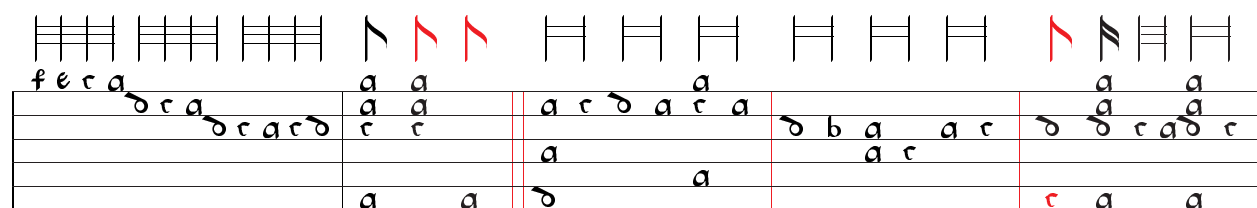
13

## EB11. Donna imprestatime el v(ostr)o buratto - AB8

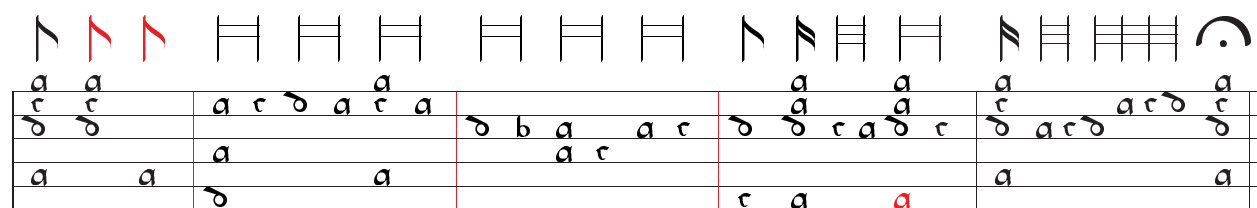
D-Mbs 1511b, f. 3r



1



7



12

## B2a. Battle (Galliard) - 6F A8B11A8B11+239bars

IRL-Dtc 410-I, pp. 60-67

1

8

15

22

27

32

38

46

[illegible]

55

[illegible]

63

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written below the staff. The notation is organized into measures by vertical bar lines. The first measure contains a series of vertical strokes and the letter 'a'. The second measure contains a series of vertical strokes and the letter 'a'. The third measure contains a series of vertical strokes and the letter 'a'. The fourth measure contains a series of vertical strokes and the letter 'a'. The fifth measure contains a series of vertical strokes and the letter 'a'. The sixth measure contains a series of vertical strokes and the letter 'a'. The seventh measure contains a series of vertical strokes and the letter 'a'. The eighth measure contains a series of vertical strokes and the letter 'a'. The ninth measure contains a series of vertical strokes and the letter 'a'. The tenth measure contains a series of vertical strokes and the letter 'a'. The eleventh measure contains a series of vertical strokes and the letter 'a'. The twelfth measure contains a series of vertical strokes and the letter 'a'. The thirteenth measure contains a series of vertical strokes and the letter 'a'. The fourteenth measure contains a series of vertical strokes and the letter 'a'. The fifteenth measure contains a series of vertical strokes and the letter 'a'. The sixteenth measure contains a series of vertical strokes and the letter 'a'. The seventeenth measure contains a series of vertical strokes and the letter 'a'. The eighteenth measure contains a series of vertical strokes and the letter 'a'. The nineteenth measure contains a series of vertical strokes and the letter 'a'. The twentieth measure contains a series of vertical strokes and the letter 'a'. The notation is written in a cursive, handwritten style.

69

[illegible]

76

83

89

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

94

The image shows a musical score for the song "The Rose Tree". It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The score is divided into three measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The lyrics "The Rose Tree" are written below the vocal line. The piano part includes chords and arpeggios. The score is written in a standard musical notation style.

**Vocal Part:**

Measure 1: a b a | c a c |  
 Measure 2: a c a c f o r a c a c d e a c d e a c  
 Measure 3: a d e a c a c d e a c | b

**Piano Part:**

Measure 1: a a a | a a a |  
 Measure 2: a a a | a a a |  
 Measure 3: a a a | a a a |

101

107

[illegible]

114

					
a	a	a	a	a	a

123

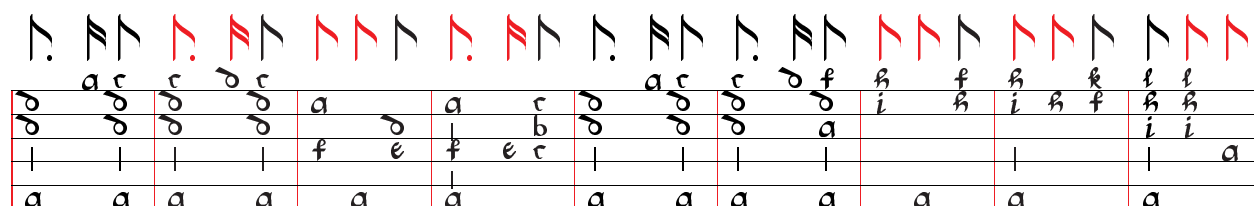
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129

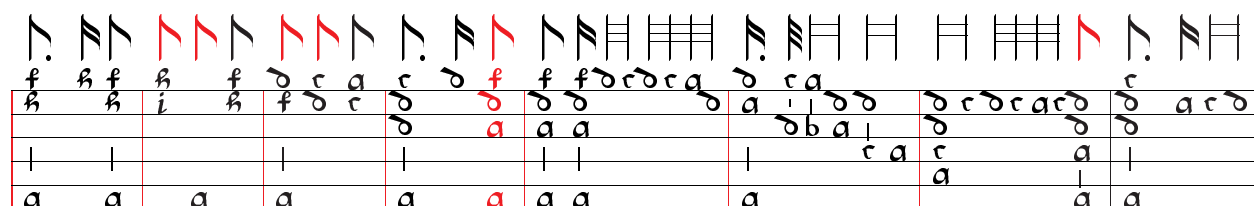
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135

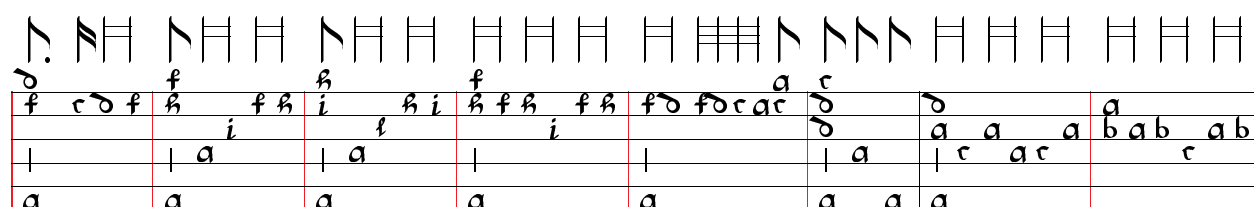




141



150



Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$				$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$f$	$e$	$f$	$f$	$c$	$c$	$\delta$
$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$	$\delta$							$\delta$
$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$							
$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$	$a$				$a$		

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

a a

240

250

250

260

260

266

266

273

273

V1a. Bransle - A8B9

D-Kl 4o.108.I, f. 17r

3

9

## B2b. Pauane de la Bataille - ABCD8

IRL-Dtc 410/I, pp. 68-69

Measures 1-5 of the piece. The notation features a complex rhythmic pattern with many beamed notes and rests. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

1

Measures 6-10 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 7 and 8. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

6

Measures 11-16 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 12 and 13. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

11

Measures 17-21 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 18 and 19. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

17

Measures 22-24 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 23 and 24. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

22

Measures 25-29 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 26 and 27. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

25

Measures 30-34 of the piece. The notation continues the complex rhythmic pattern. There are some longer rests in measures 31 and 32. The staff includes a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

## EB12. Done impresteme el v(ost)ro burato - AB8 trans keyboard 7F I-Vm It.IV.1227, f. 10r

1

9

## EB13. Bourata - ABB8C5

Phalese 1546, sigs kk1r

1

7

15

23

## EB14. Bourata - AABBB8

Phalese 1546, sigs kk1v

9

17

25

33

## EB15. El Burato - AB4

H-B1K 53/II, f. 82v

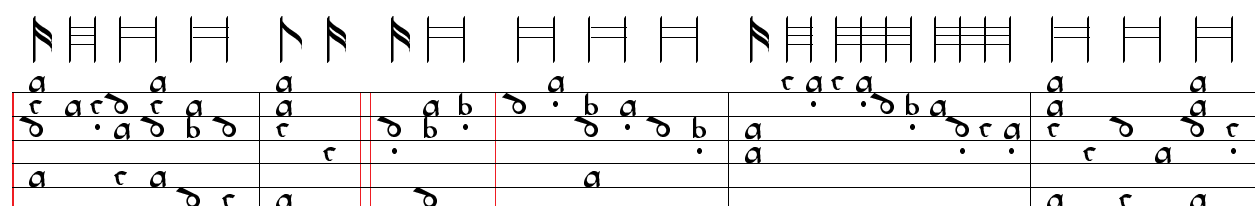
1

## EB16. El burato gagliarda - AB8

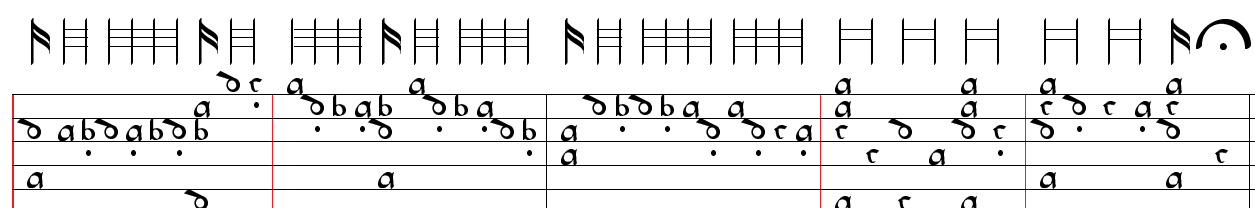
Abondante I 1546, sig. D3r



1



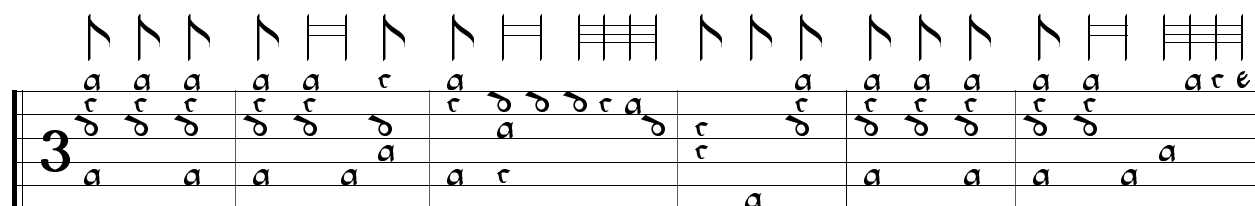
7



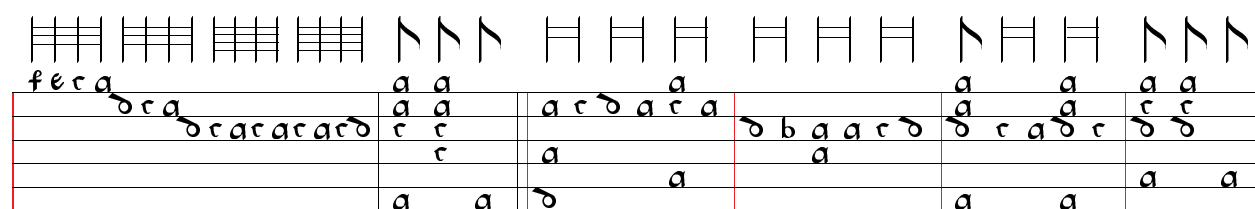
12

## EB17. Done imprestene il vostro burato - AB8

D-Mbs Mus.266, f. 35r



1



7



13

**1**

7

13

Gerle 1552, sigs. N1v-N2r

**1**

7

13



## EB21. Gaillarde la Burate - cittern

Le Roy 1564, f. 10r

1

6

12

## EB22. Marchese de Gasto Gaiarda - cittern

Viaera 1564, f. 20v

1

7

13

## V1b. La Volta - 7F AABB8

GB-Lam 603, f. 13r

1 a a a a a a a a

9 a a a a a a a a

17 a a a a a a a a

25 a a a a a a a a

## V1c. Curranta - 7F AB8

GB-Cu Dd.2.11, f. 75r

1 a a a a a a a a

9 a a a a a a a a

## V1d. Wolt - 7F AB8

GB-Eu La.III.487, p. 1

1

9

## V1e. Untitled - 7F AB8

NL-Lu 1666, f. 371v iii

1

9

## V1f. Untitled - 7F AB8

NL-Lu 1666, f. 372v ii

1

9

## V1g. Untitled - 7F AABBB8

CND-Mc w.s., ff. 29r-29v

1 3 a a a a a a a a a

10 a a a a a a a a a

18 a a a a a a a a a

26 a a a a a a a a a

## V1h. Volte - 7F AABBCDD8E12

D-Hs ND VI 3238, p. 91

1 3 a a a a a a a a a

9 a a a a a a a a a

16 a a a a a a

24 a a a a a a

31 a a a a a a

39 a a a a a a

46 a a a a a a

54 a a a a a a

61 a a a a a a

## V1i. Brandle - 7F AA6AA9

I-COc 1.1.20, f. 14r

1 a a a a a a a

9 a a a a a a a

17 a a a a a a a

26 a a a a a

## V1j. Volte - 7F AB8

CH-Bu F.IX.70, p. 283

1 a a a a a a a

9 a a a a a a a



## V1m. Volte 1 - 7F A8B12

D-LEm II.6.15, p. 333 i

3

1

8

14

## V1n. Volte 2 - 7F ABB8

D-LEm II.6.15, p. 333 ii

3

1

9

17



V1o. Untitled - 6F AABBBCCDEF4

GB-Cu Dd.2.11, f. 73r

Measures 1-5 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures (vertical lines) and some notes. The middle staff contains a large '3' time signature and notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

1

Measures 6-10 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

6

Measures 11-15 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

11

Measures 16-20 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

16

Measures 21-25 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

21

Measures 26-30 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

27

Measures 31-32 of V1o. Untitled - 6F AABBBCCDEF4. The notation is on a three-staff system. The top staff contains rhythmic figures and notes. The middle staff contains notes. The bottom staff contains notes. Red markings highlight specific notes and measures.

32

## V1p. Volta in Batteria - 7F AABB8

I-COc 1.1.20, ff. 13v-14r

1 3

8

15

21

27

## V1q. La volta francese - 7F INCIPIT

I-Nc 7664, f. 73v

1 3

V1r. Volte - 7F A8A16B8C12

Fuhrmann 1615, p. 140

3

1

9

17

26

35

## V1s. Volta prima - 7F AABBB8

PL-Kj 40032, pp. 396-397

3

11

18

26

## V1t. (Volta) seconda - 7F AABBB8

PL-Kj 40032, p. 397

3

9

17 a a a a a a a a

25 a a a a a a a a

V1u. Brande - 7F A6A9B7C14

PL-Kj 40032, p. 399

1 a a a a a a a a

10 a a a a a a a a

20 a a a a a a a a

29 a a a a a a a a



## V1w. Volte - 7F A8B12

CZ-Pnm IV.G.18, f. 25v

3

1 a a a a a a a

8 a a a a a a a

15 a a a a a a a

## V4b. Polon Volte - 7F A8B8C6

Fuhrmann 1615, p. 140

3

1 a a a a a a a

8 a a a a a a a

15 a a a a a a a

## V1x. La Volta William Byrd - trans keyboard AAB4x2

GB-Cfm 168, p. 275

1

6

11

16

21

25

29



## V2a. Volte - 7F BBAACD8

CZ-Pnm IV.G.18, ff. 76v-77r

1

9

17

25

33

41

## V2b. Volta - 7F BA8C4D6E4

CZ-Pnm IV.G.18, ff. 88r-88v

1

9

17

25

## V2c. Ye revolto - 7F trans keyboard BA8

F-Pn Res.1186, f. 85v

1

9

## V2d. La Volta - 7F BA8

US-Ws V.b.280, f. 9v

1

9

## V2e. Volte - 7F BBAA8

NL-Lu 1666, f. 371r i

1

9

17

25

Handwritten musical notation for V2f. Italiana - 7F BBAABAA8, I-BDG chilesotti, pp. 177-178. The notation is organized into systems, each consisting of a staff with notes and a corresponding line of letters below it. The letters are: 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.

The notation is organized into systems, each consisting of a staff with notes and a corresponding line of letters below it. The letters are: 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.

System 1 (Measures 1-9):

System 2 (Measures 10-18):

System 3 (Measures 19-28):

System 4 (Measures 29-37):

System 5 (Measures 38-47):

System 6 (Measures 48-56):

## V3a. La volta L Morley William Byrd - trans keyboard AABBABB4

GB-Cfm 168, p. 278

1

6

11

16

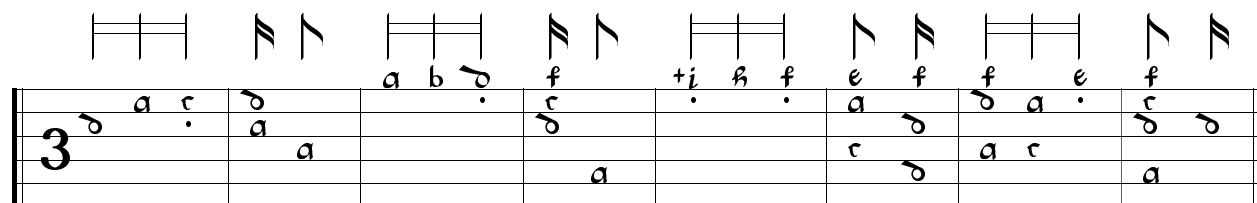
20

26

27

## V3b. Corrant - 7F AB8

GB-Lam 603, f. 22v



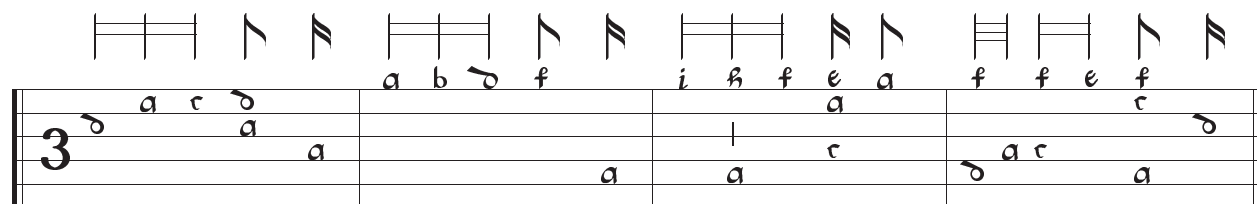
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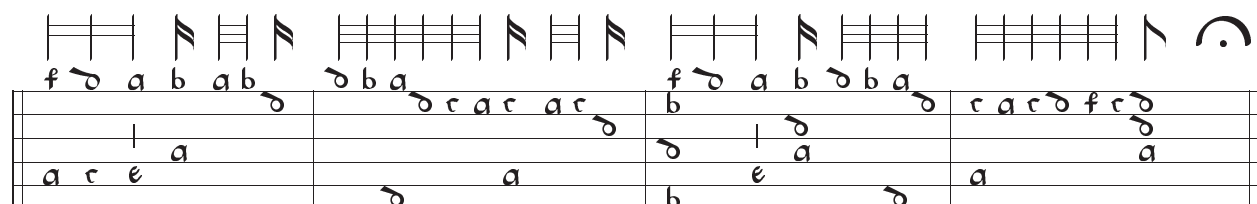
9

## V3c. Bralle - AB4

GB-Cu Dd.5.78.3, f. 68v



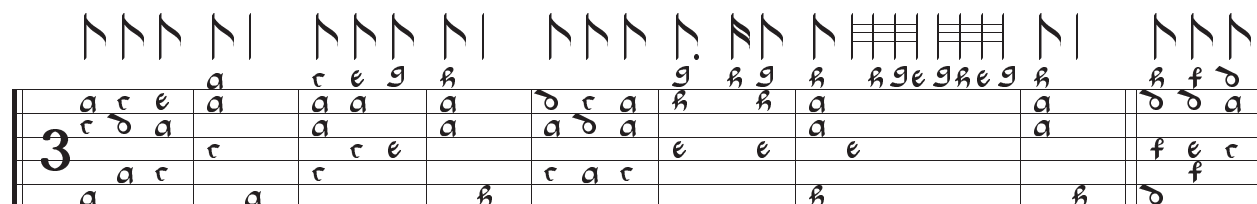
1



5

## V3d. Untitled - AB8

GB-Cu Dd.5.78.3, f. 11r



1



10

## V3e. Untitled - 7F AB4

NL-Lu 1666, f. 371v ii

1

5

## V3f. Untitled - 7F ABCD8

NL-Lt 1666, ff. 370r-370v

1

9

17

25

1 3 a a a a a a a

8 a a a a a a a

14 a a a a a a a

21 a a a a a a a

28 a a a a a a a

35 a a a a a



## V4d. Bransle gay - 7F A13B12C13D11

D-Kl 4o.108.I, ff. 13v-14r

3

1 a a a a a a a a

9 a a a a a a a a

16 a a a a a a a a

23 a a a a a a a a

30 a a a a a a a a

37 a a a a a a a a

44 a a a a a a a a

3

1 a a a a a a a a

9 a a a a a a a a

17 a a a a a a a a

25 a a a a a a a a

33 a a a a a a a a

41 a a a a a a a a

V4f. (Volta) terza - 7F AABCD8

PL-Kj 40032, p. 398

1 3

8

14

20

27

34

3

1 a a a a a a a a a a

10 a a a a a a a a a a

21 a a a a a a a a a a

30 a a a a a a a a a a

39 a a a a a a a a a a

48 a a a a a a a a a a

58 a a a a a a a a a a

## V4h. Volta - 7F AA8BB10

I-Fn Magl.XIX.106, ff. 9v-10r

1 3

9

17

27

## V4i. Volta - 7F AB8

I-Fn Magl.XIX.179, ff. 1r-1v

1 3

10

## V4j. Branle - 7F ABC8

D-DI 1.V.8, ff. 93r-92v

1 a a a a a a a a

9 a a a a a a a a

17 a a a a a a a a

## V4k. Reprinse - 7F ABC8

Denss 1594, f. 90r

1 a a a a a a a a

9 a a a a a a a a

17 a a a a a a a a

## V4l. Brande gay - 7F AA8B7CC8D77

PL-Kj 40032, p. 400

3

9

17

25

32

40

The musical score is written on a three-staff system. The first staff contains the melody, with notes and rests indicated by stems and beams. The second and third staves provide a harmonic accompaniment, primarily using whole and half notes. The score is divided into measures by vertical bar lines. Dynamic markings such as 'f' (forte) and 'c' (crescendo) are present. The piece concludes with a final cadence marked by a double bar line and a fermata.

## V4m. Sequita - 7F A13B12

D-SI G.I.4 III, f. 33v

1 3

10

18

## V4n. Troisie(sme Branle Gay) - 7F ABB6

Ballard 1614, p. 50

1 3

7

13



## V4o. Volta di Francia balletto gratiofo - 7F AA4B4B5

PL-Kj 40032, p. 351

1 *a a a a a a a a*

5 *a a a a a a a a*

9 *a a a a a a a a*

13 *a a a a a a a a*

## V4p. Supplement - 7F AB8

Fuhrmann 1615, p. 61 ii

1 *a a a a a a a a*

9 *a a a a a a a a*

**1**

5

9

13

17

21

25

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f, g, h, k) written below the staff. The notation is organized into measures by vertical bar lines.

29

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f, g, h, k) written below the staff. The notation is organized into measures by vertical bar lines. A large number '3' is written in the first measure.

33

V4s. Reads La Volta - A4B8

GB-Cu Dd.3.18, f. 38r

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f, g, h, k) written below the staff. The notation is organized into measures by vertical bar lines. A large number '1' is written in the first measure.

1

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c, e, f, g, h, k) written below the staff. The notation is organized into measures by vertical bar lines. A large number '7' is written in the first measure.

7

1

3

1 a a a a a a a a

9 a a a a a a a a

16 a a a a a a a a

24 a a a a a a a a

33 a a a a a a a a

41 a a a a a a a a

49 a a a a a a a a

4

57 a a a a a a a a

65 a a a a a a a a

73 a a a a a a a a

80 a a a a a a a a

89 a a a a a a a a

98 a a a a a a a a

107 a a a a a a a a

Handwritten musical notation on a page numbered 94. The notation consists of three systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, ff). The systems are numbered 116, 124, 133, 141, 151, and 160.

**System 116:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the first measure.

**System 124:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the fourth measure.

**System 133:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the fourth measure.

**System 141:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the fourth measure.

**System 151:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the fourth measure.

**System 160:** Treble staff has a series of vertical lines and some notes. Bass staff has notes with 'a' below them. A red vertical line is present after the fourth measure.

**COMMENTARY for LORENZINO PART 6: C7a.** 17/1 - d3a4a5 instead of d2a3a4; 37/6-8 - 2 quavers crotchet instead of crotchet 2 quavers; 38/9 - a1 instead of a2; 41/10 - d1 instead of c1; 46/8-9 - c3a4-d3 instead of c2a3-d2; 48/5-6 - bar line added; 48/6-7 - another c1d2d3-a4 added; 54/12 - c2 instead of d2; 58/5 - d6 instead of d5; 61/11-12 - c3-a3 instead of a3-c3; 63/6 to 64/1 - half bar absent; 64-65 - double bar line displaced 8 notes to the left; 68/11 - d6 instead of e5; 74-75, 79-80, 111-112, 127-128 - bar lines absent; 80 - fermata present but c1d2d3a4 absent; 80-81, 112-113 - double bar lines absent; 86/2-4 - ciphers for c8-a8-c8 [8D] as well as for e5-c5-e5 below as alternatives; 89/5, 109/1 - a2 instead of a5; 90/5 - a7 absent; 90/5-8 - ciphers for a7-c8-a8-a5 as well as for a4-e5-c5-a5 below as alternatives; 92/1 - e6 instead of d6; 95/2 - b2 instead of c2; 95/6 - b2 instead of b3; 105/3 - c2 instead of c1; 108/9 - a7 instead of d6; 112/1 - a5 added; 119/9-12 - ciphers for a7-c8-a8-c8 as well as for a4-e5-c5-e5 below as alternatives. **C7b.** 16/5-7 - a4-c4-e4 instead of a5-c5-e5; >16 - extra bar added of dotted semibreve c1d2d3a7 2 crotchets d2-a1; 26/3 - c1 instead of a1; >32 - extra bar added of dotted semibreve d2d3a4a7; 48/2-6 - quavers instead of crotchets; 49/9-10 - crotchets absent; 50/8 - a2 instead of d2; 56/6 - n2 instead of l2; 82/5 - d6 absent; 84/1 - dotted crotchet instead of crotchet; 96/1 - d4 instead of a4; 97/1-3 - minim 2 crotchets instead of crotchet 2 quavers; 99-100 - bar line displaced 4 notes to the right; 105/1 - a7 displaced under previous chord f1c2a5; 108/5 - quaver displaced 2 notes to the right; 110/4-7 - quaver 2 semiquavers crotchet instead of crotchet 2 quavers minim; 110/8 - e4 instead of c4; 114/1, 150/1 - a5 instead of a3; 114/13 - c3 instead of a3; 128, 160 - quavers instead of semiquavers; 133/between 8-9 - a7 added; 145/8 - a3 instead of a4; 145/11-12 - quavers absent; 151-152, 161-162 - bar lines absent; 156/14 - d1 absent; 161/12 - f1-a5 instead of f1a4; 176/9 - c2 instead of d2. **C8.** 7D changed to 7F so that al d7 changed to a7; 44/6 & 8, 45/1 - notes missing due to damage to page; 48/1 - a6 instead of a5; 88/1 - d6 absent. **C9.** 7D changed to 7F so that all d7 changed to a7; 1/1 - minim absent; 2/between 2-3 - d1c2c4-a1c2d3a5 crossed out; 7/6 - c2 instead of b2. **C10.** 1/2-3 - c1 instead of h1; 3/1 - a7 instead of d7; 3/4 - c1 instead of d1; 5-6, 13-14 - bar lines absent; 11/between 3-4 - c2 crossed out; 12/8 - another d2 crossed out; 13/6 - crotchet displaced a note to the left; 15/between 1-2 - two f1 crossed out. **C11.** 4/4 - c3 instead of b3; 5-6 - bar line absent; 16/4-5, 32-4-5 - bar lines added; 28/7 - a4 absent; 31/7 - c5 absent. **C12.** 16/5 - fermata instead of minim; 21/2-7, 47/9-24 - quavers instead of semiquavers; 22/9-12 - crotchets absent; 24/10 - f2 instead of e2; 26/1 - b2 instead of d2; 28/1 - a6 instead of b6; 29/1 - f3 instead of c3; 30/1 - b6 instead of a5; 32/9 - fermata instead of semibreve; 48/28-29 - c4-a4 absent; 48-49 - bar line absent. **C13.** 24/1 - d4 instead of d3. **C14.** 3/8 - f4 added; 13-14, 14-15, 24-25, 49-50 - bar lines absent; 16/4 - fermata instead of minim; 43/6 - a1 instead of a2; 48/after 8 - 2 crotchets h1f2f3g4-i1h4-h1g4-f1f2g3h4 bar line added and 48/after 9 - fermata f2 added so creating a 17th bar for the third variation; 50/10 - crotchet absent; 55/9 - d2 instead of f2. **C15.** 1-31, 64-96 - bar lines absent; 5/4 - a4 instead of a3; 8/1 - c4 displaced a note to the left; 25/5 - f1 instead of d1; 27 - bar absent; 32/1, 64/1, 96/1 - minims absent; 37/2, 53/2, 101/2, 103/2, 117/2, 119/2 - a7 instead of d7; 56/4 - c2 instead of c1; 55 - bar absent; 64/1 - a1 absent; 66/2-7 - quavers absent; 72/2, 74/1 & 3, 80/3, 82/1 & 3 - d6 instead of e6; 72/4 - c5 absent; 85/4 - a4 absent; 88/1 - a4 added; 96/2 - semibreve instead of minim; 121/2 - a7 instead of a6. **C16.** 3/2-4/6 - crotchets absent; 6/1, 10-3 to 11/1, 16/1 - minims absent; 15/3 - d2 absent; 15/3-8 - quavers absent.

**SIENA LUTE BOOK** - all lacking bar lines: **S1.** anacrusis/1 to 6/1 - rhythm signs absent; 14/5 - 2 quavers d7- c7 minim a7 instead of minim d7; 22/6 - c3 instead of b3; 23/1, 26/5, 29/1 - minims instead of crotchets; 23/2 - c4 absent; 23/4-5 - c3-e3 instead of b3-d3; 33/1 - crotchet absent; 33/6 to 34/1 - d7-c7-a7 absent; 34/8 - l1 instead of m1; 36/5 - a1a2c3c4c5 absent. **S2.** 2/1 - d2 instead of c2; 3/1, 70/1 - minim instead of dotted minim; 4/1 - minim d2 displaced to end of bar; 14/1 - a5 instead of a6; 18/1, 23/1, 34/1, 65/1-4 - minims instead of crotchets; 25/between 6-7 - e6 added; 26/1-2 - crotchets instead of quavers; 27/7-10, 30/6-11 - semiquavers absent; 30/1 - minim instead of quaver and f4 added; 33/2 - c5 instead of e6; 34/1 - minim instead of quaver; 34/5 to 35/4 - crotchets instead of quavers; 44/5 - e6 instead of c6; 46/1 - dotted minim instead of minim; 47/1 - dotted minim instead of minim; 53/2-4 - f3-c3-e3 instead of f4-c4-e4; 56/1 - minim instead of semibreve; 58/1 - crotchet displaced a note to the right; 60/3-4 - a1-d2 absent; 64/2 - d6 instead of c6; 67/1 - dotted minim instead of dotted crotchet; 68/2-3 - crotchets absent; 68 - triple time signature absent; 69/2 - crotchet a1 absent; 69/3 - crotchet instead of minim; 70/2 - dotted minim instead of crotchet; 70/3 - minim c4 absent; 71/1 - crotchet instead of dotted minim and e4 absent; 71/3 - minim absent; 72/1 - c2e3f4 instead of c1e2f3. **S3.** 5/3-8 - a1-c2 instead of c2-a2-d3c6-a2-c2-d3; 12/1-4, 21/5-8 - absent; 7/5-8, 9/5-8 - quavers absent; 11/1, 22/1 - d6 absent; 11/5 - a6 absent; 12/5 - a5 absent; 17/2 - c5 instead of d5. **S4.** 2/1 to 3/8 - 2 quavers 12 semiquavers instead of 2 crotchets 12 quavers; 19/2 - crotchet displaced a note to the right; 23/7 - semiquaver displaced a note to the left; 24/1 - c3 instead of b3; 29/1 - a3 added. **S5.** 2/1-2 - crotchets instead of minims; 4/2-7, 7/2-3, 20/2-3 - quavers absent; 8/7 - a5 instead of c5; 10/1, 12/1 - quaver instead of fermata; 12/1 - a3 instead of b3; 20/4-5 - a3-f3 instead of f3-d3; 21/1 - minim instead of fermata; 24/1, 25/1 - dotted crotchets absent; 24/3-10, 25/3 to 26/ 8 - semiquavers absent. **S6.** reconstructed with guidance from the barred concordant source except that the barring is to irregular to adopt. 1/1 - crotchet rest absent; 1/4 - a4 absent (but in 40032); 6/5-12 - semiquavers absent (but in 40032); 7/1 - minim absent; 11/1-2, 13/5-6 - crotchets absent; 14/3-5 - a3-b3-d3 absent (to match the motif of the sequence in bars 11, 16 & 18); 16/1 - a6 absent; 20-21 - partial bar line added; 26/between 6-7 - c5-d5 added; 27/1-3 minim 2 crotchets instead of crotchet 2 quavers; 28/1 - minim instead of crotchet. **S7.** the concordant fragment is identical except for bar 5 which is 8 quavers a1c4c5a6-a3-b3-d3-a2-c6-d6-a5 instead; 9/1 to 11/8, 13/3 to 19/8 - quavers absent; 12/5-6 crotchets instead of quavers; 16/>1 another chord c2d3c4a5 added; 19/4 - c3 instead of d3; 24/1 to 25/8 - semiquavers instead of quavers. **S8.** 3/1 - minim instead of quaver and no more rhythm signs until 7/2; 7/5 - c2 instead of d2; 9/5 - crotchet and no more rhythm signs until 12/2; 12/1 - dotted crotchet absent; 15/1 - c2 instead of d2; 15/1-4 - quavers instead of crotchets; 17/4 - crotchet instead of minim; 21/1-5 - quaver 4 semiquavers instead of minim 4 quavers; 22/1 - d3d4c5a6 instead of d3c4a5; 24/5-6 - crotchets absent; 26/1 - a5 to right instead of below a1; 27/2-7 - quavers absent; 28/1 - dotted crotchet absent; 28/3-10 - semiquavers absent; 29/9-10 - a3-b3-d3-b3 inserted. **S9.** 3/before 1 - semiquaver d7 added; 4/1 - a6 instead of a5; 5/2 - crotchet a5 absent; 5/3 - quaver instead of semiquaver and no more rhythm signs until to 7/1; 6/15-18 - demisemiquavers absent; 7/1 - crotchet instead of quaver; 14/1 - + as tenuto to right of f6; 17/1 - a5 absent; 19/10 to 20/1 - half bar absent. **S10.** alternating between 2 or 3 minims per bar to fit the phrasing; 4/3 - quaver displaced a note to the right; 10/1 - crotchet instead of fermata; 11/5 - a1 added; 17/8-11, 21/5-12 - semiquavers absent; 21 - another f1-e1 added. **S11.** 1/1-8 - crotchets instead of quavers; 1/8 - a2 absent; 4/1-4 - quavers instead of crotchets; 8/1 - c2 instead of c3; 8/4 - e4 instead of e3; 10/1-2 & 42/1-2 - minims absent; 24/5-6 - c5-a5 absent; 29/1 - minim instead of crotchet; 31/1 & 34/1 - dotted minim instead of dotted crotchet; 35/1-3 - minim crotchets absent; 35/2 - a1 instead of f3; 36/2-3 - quavers absent; 45/1-4 - quavers instead of crotchets and a1 duplicated; 46/7 - a3 added; 53/7-10 semiquavers absent; 54/1 - crotchet absent; 55/6 - d6 instead of e6; 56/1 to 58/1 - rhythm signs absent.