

BALLET DE MADAME SOEUR DE ROY



The Ballet **App 1** is found in twelve more-or-less concordant sources, all two strains of four and five bars, copied in France, Germany, Italy, The Netherlands and England and so apparently popular and deservedly so! From the title of Fuhrmann's setting it is thought to be based on one of the dances from the *Ballet Madame soeur aînée du roi* [ballet for the eldest sister of the King] by Étienne Durand.¹ The ballet was staged in Paris in 1615, during which Robert Ballard 'conducted' the lute music that was performed,² to celebrate the accord between France and Spain symbolised by the marriage of the ten year old Prince Philip/Felipe, future Felipe IV King of Spain (r.1621-1665) and the thirteen year old Elisabeth of France/Isabella (1602-1644) sister to the French king Louis XIII (r. 1610-1643). From the dates of the sources it must have spread rapidly around Europe, as it was included in lute books published in Germany and The Netherlands in the year it was performed as well as in manuscripts close to the same date. Not only did Fuhrmann include tablature for it in his print but it also featured as a page of tablature in an engraving by Johann Hauer (1606-1660) on the title page.³ As David van Edwards kindly informed me, what at first appears to be an illustration of a lute with tablature letters on the neck and an open tablature book for instruction purposes, in fact turns out to be a vanitas picture with a hand - God's? - pointing out of the clouds towards the alcove with the skull with worms emerging from its eye-sockets and a smoking funeral urn, suggesting the lute, the flowers strewn in front and the music itself are symbolic of the fleeting and evanescent. This might relate to the idea of 'musical recreations', in themselves

not serious but good enough to pass the time while waiting for Judgement day! The same engraving was reproduced decades later as the frontispiece of a baroque Italian lute manuscript D-B 40068 (illustrated above) - and is reproduced on the current Lute Society tote bag. Of the twelve sources only three include divisions, in the prints of Vallet, Besard and Mylius, all related and Mylius almost identical to Besard. **App 2** is a short anonymous Ballet from a manuscript of Leipzig provenance, and the melodies of the A and B strains are reminiscent of the English tunes What if a day (JD79) and Dowland's lute solo and song Come away/Come again (JD60).

App 1. Mylius 1622, p. 89/1 Balletto 2

17

= Besard 1617, sig. M1v p. 43 *Ballet*

D-B 4022 [c.1620], f. 27r *Balletto*; D-B 40068 [1656], f. 1r *Ballet* [engraving]; F-Pn Rés.941 [1606-16], f. 32v *Ballet*; GB-Cu Nn.6.36 [1605-1615], 9r *A French toy*; I-COc 1.1.20 [1601, 1609+], f. 24v *Balletto*; NL-Lt 1666 [c1595-1646], f. 381v *Ballet*; US-R Sibley V186S [c1630], p. 36 untitled; US-SFsc M2.1 M3 [1615], p. 56 *Balletto Fran*; Fuhrmann 1615, p. 148 *Supplementum. / Ballet de Madame Soeur [soeur] de Roy* - and engraving on title page; Vallet 1616, p. 1iii *Ballet*

App 2. D-LEm II.6.15, p. 296 Ballet 18

25

BALLETS BY ROBERT BALLARD

This is the third in a series of music by Robert Ballard and includes all the Ballet in his two prints.⁴ Few sources survive of music from the 170 or so recorded Ballet de cour performed at the Bourbon court in France in the period 1575 to 1655 and these rarely give any details of the composers of the music or details of the choreography, costumes or set designs. By far the largest source is in the form of 2-part scores⁵ in a collection of Ballet de cour music assembled during the reign of Louis XIV (r.1643-1715) beginning in 1690 by André Danican, nick-named Philidor by the king.⁶ In addition to the original music, Robert Ballard's lute books of 1612 and 1614 are the most extensive collections of lute arrangements of music from Ballet de cour,⁷ some of which he names, and others that can be identified from the first two Philidor manuscripts [F-Pn Rés. F.494 & 496].⁸ Music from nine Ballet de cour performed in 1599, 1601, 1606, 1607 [2], 1608 and 1610 [3] can be identified with some certainty in Ballard 1612 and another four in Ballard 1614 performed in 1607, 1610 [2] and 1613 - see worklist below for details.⁹ So he arranged music from Ballet de cour from up to thirteen years earlier suggesting it remained popular after most probably a single performance at court. Similar or related lute settings of some of the music is also found in other lute prints and manuscripts and these are edited in the accompanying *Lutezine* for comparison especially the variety of divisions on the dances, some related to those by Ballard and others not and so arrangements by others usually not named. Michael Praetorius's *Terpsichore* of 1612 is another source of dances from Ballet de

¹ B14 and B19a-d below are also from a Ballet Madame for a king's sister, for the marriage of Catherine of Bourbon (1559-1604) sister of Henry IV (1553-1610) to Henri II, Duke of Lorraine (1563-1624).

² François Yrard *Description du Ballet de Madame, soeur aînée du Roy* (Lyon 1615), copy in F-Pn Yf. 973 and a variant text in F-Pa Ra3 60. Not found in Philidor manuscripts of music from Ballet de cour - see below.

³ The tablature can be read clearly in the facsimile at: <https://daten.digital-sammlungen.de/0008/bsb00086008/images/index.html?ip=193.174.98.30&id=00086008&seite=1>

⁴ Not including nine unique anonymous prelude-like Entrées in Ballard 1612. The previous two in the series were all the lute solos ascribed 'Ballard' not in his two prints plus all the bransles he published for *Lute News* 137 (April 2021) and music ascribed 'Ballard' in sources concordant with his prints for *Lute News* 141 (April 2022). A commentary on the music in this supplement is at the end of the accompanying *Lutezine*.

⁵ Similar to the treble and bass scores of music from English masques, preserved in GB-Lbl Add.10444, copied c.1625, see Andrew J. Sabol *Four Hundred Songs*

and *Dances from the Stuart Masque* (Hanover, Brown University 1978/R New England University Press 1982).

⁶ David J. Buck 'The sources of dance music for the Ballet de cour before Lully' *Revue de Musicologie* 82/2 (1996), pp. 314-331.

⁷ Facsimile edition of the unique copy of the *Premier Livre* in the Bibliothèque Mazarine lacking title page, with introduction by François-Pierre Goy (Courlay, Jean-Marc Fuzeau 1995), and online facsimile of the unique copy of the *Deuxieme Livre* at the National Library of Russia, St. Petersburg: <https://vivaldi.nlr.ru/bn000010585/view/#page=> and pdfs of TREE facsimile editions of both books now free via The Lute Society website: <https://drive.google.com/drive/folders/1snocdP8ru8lfmVJydTJ7AzliuzX9G7e0>

⁸ David J. Buck *Dance Music from the Ballet de Cour 1575-1651: Historical commentary, source study, and transcription from the Philidor manuscripts* Dance & Music Series No. 7 (Pendragon Press 1994).

⁹ For the years 1606 and 1607 alone, twenty ballet de cour are known to have been staged in Paris - nearly one a month.

cour, which he arranged for instrumental ensemble à 4 (6 of those in Ballard's prints). The irregular sections in the dances (4, 5, 6, 7, 8, 9, 10, 16 - see commentary) suggest the lute settings adhere to the specific choreography of the particular Ballet.

A painting in the Louvre of the wedding ball in Paris in 1581 of Henri III's favourite the Duke of Joyeuse and Marguerite of Lorraine includes a group of three lutenists (detail illustrated below),¹⁰ and it is just possible that the two younger lutenists are Robert Ballard and Ennemong Gaultier, who were both about ten years old at the time and maybe acquainted since around 1612 they were both employed as lutenists by Marie de Medici and so may have developed a close working relationship.



B1. Ballet de M. le Dauphin - heir apparent¹¹

Ballet de Monsieur le Dauphin 1610?, Buch 1994, p. 79

- a. Ballard 1612, p. 10 *Premier Chant* 5
 - b. Ballard 1612, p. 10 *Second* (Chant) 5
 - c. Ballard 1612, p. 11 *Troisiesme* (Chant) 5
- cognates for a-c run together as a single dance:
D-B Danzig 4022, f. 11r *Balletto du Roy Mercurij* - CLFMer I p. 19¹²
GB-HAdolmetsch II.B.1, ff. 191v-192r *Les grands Ballets du Roi*

B2. Ballet de la Reyne

One of two Ballet de la reine Marie in 1601, Buch 1994, p. 75, 76

- a. Ballard 1612, p. 12 *Premier Chant* 6
- F-Pn Rés. F.496, p. 11 *Ballet des Nègres Dansé l'an 1601: 2e Air*¹³
Praetorius 1612, CCLXIII à4 *Ballet de la Royne M. P. C. no. 8*
- b. Ballard 1612, pp. 12-13 *Second* (Chant) 6-7
- F-Pn Rés. F.496, p. 12 *Ballet du Roy Henry Dansé l'an 1601: 1re Entrée*
Praetorius 1612, CCLXIII à4 *Ballet de la Royne M. P. C. no. 9*
- c. Ballard 1612, p. 13 *Troisiesme* (Chant) 7
- F-Pn Rés. F.496, p. 12 *Ballet du Roy Henry Dansé l'an 1601: 2re Entrée*
Praetorius 1612, CCLXIII à4 *Ballet de la Royne M. P. C. no. 16 Gaillarde*
- d. Ballard 1612, p. 13 *Courante* 7
- Fuhrmann 1615, p. 133 ii *Cuorant* [sic]
F-Pn Rés. F.496, p. 12 *Ballet du Roy Henry Dansé l'an 1601: untitled*
Praetorius 1612, CCLXIII *Ballet de la Royne M. P. C. à4 no. 17 Courante*

B3. Ballet de la Reyne Entree de Luths

Ballet de la reine 1606, Buch 1994, p. 77

- a. Ballard 1612, p. 14 *Premier Chant* 8
- D-KNa W 40 328, f. 8r untitled
RUS-SPan O.No.124 (Swan), f. 30v *Ball*
S-B PB fil.172 (Per Brahes), f. 43r *Ballet*
- b. Ballard 1612, p. 15 *Second* (Chant) 8-9
- RUS-SPan O.No.124, ff. 36v-37r untitled
Fuhrmann 1615, p. 149 i *Ballet 2*
Vallet I 1615, p. 54 *Ballet A.9*
F-Pn Rés. F.496, p. 40 *Ballet de la Reine Dansé l'an 1606: 2e Entrée*
Praetorius 1612, p. 40 CCLI *Ballet de la Royne M.P.C. à 5 no. 1 & no. 2*
cf. Bataille 1609, f. 69v *Belle qui m'avez blessé* - voice and lute
cf. Ballard 1612, pp. 46-47 *Courante de la Reine Sixiesme*
- c. Ballard 1612, p. 16 *Troisiesme* (Chant) 9
- CZ-Pnm XIII.B.237 (Jacobides), f. 12r [Saraba]nda de Gaultier
D-B autogr. Hove 1, ff. 29v-30r *Courante a la Princesse*

RUS-SPan O.No.124, ff. 14v-15r untitled

F-Pn Rés. F.496, p. 41 *Ballet de la Reine Dansé l'an 1606* untitled

Praetorius 1612, p. 140 CCLI *Ballet de la Royne M.P.C. à 5*

cf. Ballard 1612, p. 55 *Courante de la Reine Dixiesme*

& Ballard 1614, pp. 40-41 *Seisiesme* (Courante)¹⁴

GB-Lam 603, f. 43r iii untitled

B4. Ballet des Esclaves [slaves] - not in Buch 1994

- a. Ballard 1612, p. 17 *Mesure grave - Premier Chant* 10
- b. Ballard 1612, p. 18 *Second* (Chant) 10-11
- c. Ballard 1612, p. 19 *Troisiesme* (Chant) 11

B5. Ballet des Contre-faits d'Amour

Ballet des Amoureux contrafaits 1610, Buch 1994, p. 79

- a. Ballard 1612, p. 20 *Premier Chant* 12
- F-Pn Rés. F.496, p. 89 *Ballet des Amoureux contrafaits*
Dansé l'an 1610: 1re Entrée
- b. Ballard 1612, p. 20 *Second* (Chant) 12
- F-Pn Rés. F.496, p. 89 *ditto: 2e Entrée*
- c. Ballard 1612, p. 20-21 *Troisiesme* (Chant) 12-13
- F-Pn Rés. F.496, p. 89 *ditto: 3e Entrée*

B6. Ballet des Dieux

Ballet des Dieux Marins 1608, Buch 1994, p. 78

- Ballard 1612, p. 28 *Ballet* 13

B7. Ballet des Insencez

Ballet de Monsieur le Dauphin 1610, Buch 1994, p. 79

- a. Ballard 1612, p. 22 *Premier Chant* 14
- b. Ballard 1612, p. 22-23 *Second* (Chant) 14
- c. Ballard 1612, p. 23 *Troisiesme* Chant] 14-15
- F-Pn Rés. F.496, p. 96 *Ballet de Mgr le Dauphin 1610: untitled*
cf. Gaultier 1638, pp. 112-116 *Bataille* [bars 1-12] - (fdefeff)

B8. Ballet - mesure grave

- Ballard 1612, p. 29 *Ballet* 15

B9. Ballet des Manans [?]

Ballet des Paysans et des Grenouilles 1607, Buch 1994, p. 78

- Ballard 1612, p. 31 *Ballet* 15
- F-Pn Rés. F.496, p. 61 *Ballet des Paysans et des Grenouilles*
Dansé l'an 1607: 1re Entrée
Praetorius 1612, p. 141 CCLII *Ballet de Grenouilles M. P. C. à 5: no. 1* [bars 1-12]

B10. Ballet - mesure grave

- a. Ballard 1612, p. 24 *Premier Chant* 16
- b. Ballard 1612, pp. 24-25 *Second* (Chant) 16-17
- c. Ballard 1612, p. 25 *Troisiesme* (Chant) 17

B11. Ballet - mesure grave

- Ballard 1612, p. [30] *Ballet* 18

B12. Ballet

- a. Ballard 1612, p. 32 *Premier Chant* 18-19
- b. Ballard 1612, p. 32 *Second* (Chant) 19

B13. Ballet (des Moulins)

Ballet de Moulins à vents, et des pots à Bouquets [Ballet de Monseigneur le Duc de Vendosme] 1610, Buch 1994 - p. 80

- a. Ballard 1612, p. 33 *Premier chant* 19
- b. Ballard 1612, p. 33 *Second* (Chant) 19
- F-Pn Rés. F.496, p. 101 *Ballet des Moulins à vents et des pots à Bouquets*
Dansé par Mr de Vendôme l'an 1610: Le Grand Ballet

B14. Ballet - mesure grave

- Ballet de Madame [Henry: fait au mariage de Madame soeur du Roi Henri le Grand] 1599, Buch 1994, p. 75¹⁵
- Ballard 1612, pp. 26-27 *Ballet* 20
- F-Pn Rés. F.496, p. 6 *Ballet de Madame soeur du Roy Henry 4*
Dansé l'an 1599: 1re Entrée
Praetorius 1612, CCLXXVII à 4 *Ballet des Princesses Incerti no. 6*

B15. Ballet (des Filoux)¹⁶

Ballet des Filoux 1607, Buch 1994, p. 79

- a. Ballard 1612, p. 34 *Premier Chant*]t 21
- F-Pn Rés. F.496, p. 91 *Ballet des Filoux 1607: untitled*
Praetorius 1612, p. 151 CCLXI *Ballet du Filoux M. P. C. à 4 no. 2*
- b. Ballard 1612, p. 34 *Second* (Chant) 21
- F-Pn Rés. F.496, p. 92 *Ballet des Filoux 1607: 9e Entrée*
Praetorius 1612, p. 151 CCLXI *Ballet du Filoux M. P. C. à 4. no. 13*

¹⁰ Thank you to Jean-Marie Poirier for a high definition image of the painting and see his article; 'René, Robert [Ballard], Ennemong, Charles and the Others; Shadows and lights: the French lutenists of the first half of the seventeenth century' *The Lute* 54 (2014), pp. 36-60.

¹¹ Could be from the same ballet de dauphin in 1610 as B17.

¹² Edited for *Lute News* 120 (December 2016) with the music of Mercure d'Orleans. However, the title *Balletto du Roy Mercurij* probably imagines the king

as the Roman god Mercury, and not the composer Mercure d'Orleans.

¹³ *Ballet des Nègres* could be a section of the *Ballet de la Royne* of 1601 or B2a is from a different otherwise unrecorded Ballet in 1601, to B2b-d.

¹⁴ Settings of the popular *Courante Sarabande*, some edited for *Lute News* 141.

¹⁵ B19 may be from the same Ballet.

¹⁶ Probably from the same Ballet as GB-Cfm 689, ff. 41v-42r *Filou* (Luc or Pierre) *Despond*; cf. Praetorius 1612, *Philou II M.P.C. à 4* - instr. ens. à4.

- B16. Ballet**
- a. Ballard 1612, p. 35 *Premier Chant* 22
 - b. Ballard 1612, p. 35 *Second* (Chant) 22
 - c. Ballard 1612, p. 35 *Troisiesme* (Chant) 22
- B17. Ballet**
- Baller de Monsieur le Dauphin 1610, Buch 1994, p. 79
- Ballard 1614, p. 7 *Ballet* 23
- CZ-Pnm IV.G.18, ff. 114v-115r *Ballet*
- D-Ngm 33748/I, f. 31v *Corandt No.2*
- D-Ngm 33748 I, ff. 32r-32v *Variatio Corandt No.3*
- GB-HAdolmetsch II.B.1, ff. 188v-189r *Ballet La Cloris*
- RUS-SPan O.No.124, f. 31v *Ball*
- Fuhrmann 1615, p. 153 ii *Ballet 11 - 4th higher*
- Moy 1631, f. 5r *Ballet par Pouset*
- F-Pn Rés. F.494, p. 96 *Ballet de Mgr le Dauphin ... 1610: et 7e Entrée*
- Bataille III, ff. 15v-16r *Je recontraï l'autre jour - lute song*
- B18. Ballet**
- Ballard 1614, p. 10 *Ballet* 23
- B19. Grand Ballet de Saint-Germain**
- Ballet fait à Saint-Germain en Laye au mariage de Madame 1599, Buch 1994, p. 78
- a. Ballard 1614, p. 4 *Premier Chant* 24
 - Besard 1603, f. 148v iii *Ballet*
 - Fuhrmann 1615, pp. 149-150 *Ballet 3*
 - F-Pn Rés. F.496, p. 58 *Ballet fait à Saint-Germain-en-Laye au mariage de Madame ... 1607 [recte 1599]: 1re Entrée*
 - Praetorius 1612, p. 162 *CCLXXIII Ballet Incerti à 4*
 - b. Ballard 1614, p. 5 *Second* (Chant) 24
 - D-DI M 297, p. 78 *Ballet*
 - Besard 1603, f. 149r i *Ballet*
 - Fuhrmann 1615, p. 150 ii *Ballet 4*
 - F-Pn Rés. F.496, p. 59 *ditto: 2e Entrée*
 - Praetorius 1612, p. 162 *CCLXXVI Ballet Incerti à 4*
 - c. Ballard 1614, p. 5 *Troisiesme* (Chant) 25
 - F-Pn Rés. F.496, p. 59 *ditto: 3e Entrée*
 - d. Ballard 1614, p. 6 *Quatriesme* (Chant) 25
 - F-Pn Rés. F.496, p. 59 *ditto: 4e Entrée*
- B20. Ballet des Princes**
- Ballet de la Ronde la Courtisane 1613, Buch 1994, p. 81
- a. Ballard 1614, p. 8 *Premier Chant* 26
 - F-Pn Rés. F.496, p. 117 *Ballet de la Ronde la Courtisane 1613: La Ronde*
 - b. Ballard 1614, p. 8 *Second* (Chant) 26
 - F-Pn Rés. F.496, p. 117 *ditto: Les Indiens*
 - c. Ballard 1614, pp. 8-9 *Troisiesme* (Chant) 26-27
 - F-Pn Rés. F.496, p. 117 *ditto: Les Italiens*
 - d. Ballard 1614, p. 9 *Quatriesme* (Chant) 27
 - F-Pn Rés. F.496, p. 118 *ditto: Les Espagnols*
- B21. Ballet des Chevaux** (horses)
- Ballet à Cheval, Buch 1994, p. 80
- a. Ballard 1614, p. 11 *Premier Chant* 28
 - b. Ballard 1614, p. 11 *Second* (Chant) 28
 - c. Ballard 1614, p. 11 *Troisiesme* (Chant) 28
 - d. Ballard 1614, p. 12 *Quatriesme* (Chant) 28
 - e. Ballard 1614, p. 12 *Cinquiesme* (Chant) 29
 - f. Ballard 1614, pp. 12-13 *Sixsiesme* (Chant) 29
 - g. Ballard 1614, p. 13 *Septiesme* (Chant) 29
 - h. Ballard 1614, p. 13 *Huitiesme* (Chant) 30
- all eight: F-Pn Rés. F.496, pp. 97-98 *Ballet à Cheval ... 1610: untitled*

THREE GAGLIARDE BY GIROLAMO SPERONI

Around 1900, Robert Eitner's *Biographisch-bibliographisches Quellenlexikon Der Musiker* (1900-1904) included a reference on p. 225 to: 'Speroni Milanese, sein Geburtsort, bekannt durch eine Galliarde in B. Dresden Ms. 1030, 9' [Speroni Milanese, his place of birth, known through a Galliard in B. Dresden Ms 1030, no.

9], referring to a previous shelf mark of the manuscript D-DI I-V-8 in Sächsische Landesbibliothek, Dresden inscribed 'Lautenbuch des Johann Joachim Loss' thought to have been destroyed in 1945.¹⁷ However, a near complete set of photographs taken by Franz Julius Giesbert (1896-1972), were recently rediscovered by Matthias Schneider and Markus Lutz made a pdf of the photographs kindly sharing a copy with me. The titles of three lute solos in German tablature on folio 75r, *Gagliarda di Speroni Milanese*, *Alia ejjde[m]* and *Alia ejjde[m]* reveal not one, but three gagliarde by Speroni Milanese, so that we can now reunite the record of the lutenist Girolamo Speroni from Milan with some of the music he composed. Loss travelled to Tuscany and so perhaps he met Speroni in Verona and acquired the gagliarde directly from him.¹⁸

Thanks are due to Magnus Andersson for drawing my attention to the Speroni gagliarde in the Loss lute book and for identifying Speroni in Verona,¹⁹ and to Franco Pavan for the following biographical sketch: Girolamo Speroni 'dal Liuto' (c.1553-1623) was employed by the Accademia Filarmonica di Verona on 1 May 1572 (Accademia Filarmonica di Verona, Reg. 91, c. 98) with an annual salary of 12 gold crowns; in the first half of 1587 this was raised to 18 crowns later in the year, and raised again in 1590 to 24, but due to financial problems was reduced to 18 in 1600. He remained in the service of the Academy for fifty years until his death. He lived in the house of Bernardino Gualter in Contrada Pigna in Verona with his family and is listed in 1603 as lute master aged 50 and his wife Marsilia Fiorina aged 36, and his sons Ottavio aged 22, Vespasian 18, Augustin 19 and Fausto 9. He was probably born around 1553 and was therefore employed at the Academy around the age of 20 and died around the age of 70, sometime before 4 March 1623 when Francesco Lauro was proposed as his replacement. Some of his letters are in the "Fondo Morando" of the Accademia Filarmonica and in one of them from 1619 he asked for a special allowance to relieve his misery: 'I believe that fifty years ago, when I served this illustrious Academy, I never felt anything untoward in my person in any way, but always walked with that due manner that a loyal servant must keep to his dear masters, of ready servitude, of modesty, and of open love and diligence to my duty'

S1. D-DI I.V.8, 75r ii *Alia ejjde[m]* 4

S2. D-DI I.V.8, 75r iii *Alia ejjde[m]* 4

S3. D-DI I.V.8, f. 75r i *Gagliarda di Speroni Milanese* 31

TWO LUTE LESSONS

And finally here are two lute lessons from English keyboard manuscripts, the titles suggesting they were keyboard transcriptions of lute solos, despite the figuration being more idiomatic for keyboard than lute. L1, which is like a masque dance, transcribed into lute tablature directly whereas the left and right hands of L2 are too widely separated to fit on the lute so the right hand was transposed down an octave which gives a better result as a lute solo.

L1. F-Pn Res.1186, p. 66 *A Lute Lesson* - trans keyboard 21
= US-Nyp 5609, p. 148 *A Lute Lesson*

L2. GB-Och 1236,²⁰ f. 6v *A lute lesson* - trans keyboard 30-31

John H. Robinson - April 2023

¹⁷ An extract of the contents of the manuscript, including '9. Bl 75. Galiarda da Speroni Milanese' is listed in Robert Eitner and Otto Kade 'Katalog der Musik-Sammlung der Kgl. Öffentlichen Bibliothek zu Dresden' (Leipzig, Breitkopf & Härtel 1890), p. 42, which informed the draft inventory of the lost manuscript by Peter Király in Christian Meyer *Sources Manuscripts en Tablature: Luth et Theorbe (c.1500-c.1580)*, II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994).

¹⁸ Peter Király 'Studentisches Lautenspiel im 16. und 17. Jahrhundert - Eine Betrachtung mit Hinblick auf Leipzig' in: Eszter Fontana (ed.) *600 Jahre Musik an der Universität Leipzig* (Janos Stekovics Verlag 2010), pp. 135-139.

¹⁹ And for copies of: Inga Mai Groote 'Auszüge aus akademieakten und chronologische notizen' *Analecta Musicologica* 39 (1) (2007) pp. 24-65, with records of Speroni's salary payments at the Accademia Filarmonica di Verona between 1601 and 1621 in which he is referred to as a lutenist named Girolamo Speroni or Girolamo Milanese; and Marco Di Pasquale 'Patterns of Musical Patronage at the Accademia Filarmonica di Verona in the Early Modern Age' *International Review of the Aesthetics and Sociology of Music* 52/2 (2021), p. 238.

²⁰ Thanks to Alina Nachescu, Photographic and Special Collections Assistant, Christ Church Library, Oxford, for a copy of the page.

S1. (Gagliarda Girolamo Speroni Milaneze) - ABC4

D-Dl I.V.8, f. 75r ii

9

a

1

b

9

16

c

23

31

40

51

a

1

6

11

16

21

26

31

34 ^c

34 a a a a a

40

40 a a a a a a a

46 ^d

46 a a a a a a a

53

53 a a a a a a a

61

61 a a a a a a a

68

68 a a a a a a a

76

76 a a a a a a a

a

1

8

16

22

27

33

38

b

[illegible]

43

48

[illegible]

53

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a piano accompaniment, featuring a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the piano accompaniment is written in the bass staff. The score includes a key signature change from G major to E major (two sharps) in the second system. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand that follows the main melody. The score is divided into two systems, each with a repeat sign at the beginning.

60

[illegible]

70

a		f	f	f	f	f	i	f	f	f
c d c	d	g	i	g	.	g	f .	g .	f . e	d a b d
d c	c	f		f		g		i		
a	a		a		a			a		a

79

[illegible]

89

a

1

6

10

15

18

23

28

b

32

32

39

39

46

46

52

52

58

58

63

63

a

1 a a a

8 a a a a

13 a a

18 a

23 a a

28

33 a

b

c

38

B6. Ballet des Dieux - 7F8Eb

Ballard 1612, p. 28

9

17

25

32

a

1 a a a a a

6 a a a a a

b

10 a a /a ///a

15 a /a ///a

20 /a

c

25 a a a

30 a a a a a a a

36

B8. Ballet - 7F8E10C

Ballard 1612, p. 29

1

8

14

B9. Ballet des Manans - 7F10C

Ballard 1612, p. 31

1

7

a

1

5

9

14

19

b

24

30

36

42

53

This musical score segment contains measures 36 through 53. It is written for a single melodic line on a five-line staff. The notation includes various rhythmic values (semibreves, minims, crotchets, quavers) and dynamic markings such as *f* (forte) and *c* (crescendo). A triplet of eighth notes is indicated by a '3' over a bracket in measure 39. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a fermata over the final note in measure 53.

App 1. Balletto (for the King's sister) - 7F

Mylius 1622, p. 89

7

13

This musical score segment contains measures 7 through 13. It is written for a single melodic line on a five-line staff. The notation includes various rhythmic values and dynamic markings such as *f* (forte). A common time signature (C) is present at the beginning of the segment. The piece concludes with a fermata over the final note in measure 13.

B11. Ballet - 8Eb

Ballard 1612, p. 30

1

6

11

/a

/a

/a

/a

B12a-b. Ballet - 7F8Eb10C

Ballard 1612, p. 32

a

1

6

/a

/a

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written in a simplified notation with letters (a, b, c, f) and dots indicating pitch and rhythm. The piano accompaniment is written in a standard musical notation with notes and rests. The first system is labeled with a measure number of 11, and the second system is labeled with a measure number of 16. The score is for a single melodic line, likely for a voice or a single instrument.

B13a-b. Ballet (des Moulins) - 7F10C

Ballard 1612, p. 33

[illegible]

1 /a /a /a

6 /a /a /a a

11 /a

15 /a /a /a

20 /a /a /a

25 /a /a a /a

29 /a

a

1

7

b

12

18

c

24

31

B17. Ballet - 7F8Eb10C

Ballard 1614, p. 7

6

11

B18. Ballet - 7F8E10C

Ballard 1614, p. 10

1

8

15

a

1

6

11

16

20

26

32

b

c

37

46

d

54

61

67

App 2. Ballet - A2B4

D-LEm II.6.15, p. 296

a

1

10

17

25

32

40

48

b

c

Handwritten musical notation system 1, measures 56-62. The system includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The notes are primarily A, B, and C, with some accidentals (sharps and flats). The system ends with a double bar line and a repeat sign.

56

Handwritten musical notation system 2, measures 63-69. The system continues the melodic line from the previous system. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests. The system ends with a double bar line and a repeat sign.

63

Handwritten musical notation system 3, measures 70-76. The system continues the melodic line. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests. The system ends with a double bar line and a repeat sign.

70

Handwritten musical notation system 4, measures 77-83. The system continues the melodic line. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests. The system ends with a double bar line and a repeat sign.

79

Handwritten musical notation system 5, measures 84-90. The system continues the melodic line. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests. The system ends with a double bar line and a repeat sign.

87

Handwritten musical notation system 6, measures 91-97. The system continues the melodic line. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests. The system ends with a double bar line and a repeat sign.

96

a

1

10

b

17

25

c

33

39

d

45

e

53

61

f

69

79

86

g

93

102

h

109

118

126

133

L2. A Lute Lesson - 7F

GB-Och 1236, f. 6v

134

140

16

16

24

24

S3. Gagliarda di (Girolamo) Speroni Milaneze - 7D ABC4

D-DI I.V.8, f. 75r i

1

1

4

4

7

7

10

10