# MUSIC SUPPLEMENT TO LUTE NEWS 145 (APRIL 2023): BALLET DE MADAME SOEUR DE ROY - BALLETS BY ROBERT BALLARD - THREE GAGLIARDE BY GIROLAMO SPERONI - TWO LUTE LESSONS

### 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 desevedly 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.<sup>1</sup> 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.<sup>3</sup> 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 funerary 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 Baletto Fran; Fuhrmann 1615, p. 148 Subplementum. / Ballet de Madame Socur [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 scores<sup>5</sup> in a collection of Ballet de cour music assembled during the reign of Louis XIV (r.1643-1715) beginning in 1690 by André Danikan, 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

<sup>&</sup>lt;sup>1</sup> 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).

<sup>&</sup>lt;sup>2</sup> François Yvrad Description du Ballet de Madame, soeur aisnee 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.

<sup>&</sup>lt;sup>3</sup> The tablature can be read clearly in the facsimile at: https://daten.digitalesammlungen.de/0008/bsb00086008/images/index.html?fip=193.174.98.30 &id=00086008&seite=1

<sup>&</sup>lt;sup>4</sup> Not including nine unique anonymous prelude-like Entrees in Ballard 1612. The previous two in th 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 concordordant 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.

<sup>&</sup>lt;sup>5</sup> 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).

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

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/1snocdP8ru8lfmVJydTJ7AzliuzX9 G7e0

<sup>&</sup>lt;sup>8</sup> 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).

<sup>&</sup>lt;sup>9</sup> 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), <sup>10</sup> 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 Daufin - heir apparent <sup>11</sup>	
Ballet de Monsieur le Dauphin 1610?, Buch 1994, p. 79	
a. Ballard 1612, p. 10 Premier Chant	5
<b>b.</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 Baletto 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 Rolland 1612 a 12 Drawier Chant	6

a. Ballard 1612, p. 12 Premier Chant
F-Pn Rés. F.496, p. 11 Ballet des Nègres Dansé l'an 1601: 2e Air <sup>13</sup>
Praetorius 1612, CCLXIII à 4 Ballet de la Royne M. P. C. no. 8
b. Ballard 1612, pp. 12-13 Second (Chant)
F-Pn Rés. F.496, p. 12 Ballet du Roy Henry Dansé l'an 1601: 1re Entrée

Practorius 1612, CCLXIII à 4 Ballet de la Royne M. P. C. no. 9

c. Ballard 1612, p. 13 Troisieum (Chant)

c. Ballard 1612, p. 13 Trossesme (Chant))
F-Pn Rés. F.496, p. 12 Ballet du Roy Henry Dansé l'an 1601: 2re Entrée
Praetorius 1612, CCLXIII à Ballet de la Royne M. P. C. no. 16 Gaillarde
d. Ballard 1612, p. 13 Courante

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*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

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)
CZ-Pnm XIII.B.237 (Jacobides), f. 12r [Saraba] nda de Gaultier
D-B autogr. Hove 1, ff. 29v-30r Courante a la Princesse

Thank you to Jean-Marie Poirier for a high definition image of the painting and see his article; 'René, Robert [Ballard], Ennemond, 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.

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 <i>Seisiesme</i> (Courante) <sup>14</sup>	
GB-Lam 603, f. 43r iii untitled <b>B4. Ballet des Esclaves</b> [slaves] - not in Buch 1994	
a. Ballard 1612, p. 17 Mesure graue - Premier Chant	10
•	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	10
a. Ballard 1612, p. 20 Premier Chant F-Pn Rés. F.496, p. 89 Ballet des Amoureux contrafaits	12
Dansé l'an 1610: 1re Entrée	
b. Ballard 1612, p. 20 Second (Chant)	12
F-Pn Rés. F.496, p. 89 ditto: 2e Entrée	
71	12-13
F-Pn Rés. F.496, p. 89 ditto: 3e Entrée <b>B6. Ballet des Dieux</b>	
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	
<b>a.</b> Ballard 1612, p. 22 <i>Premier Chant</i>	14
<b>b.</b> Ballard 1612, p. 22-23 Second (Chant)	14
c. Ballard 1612, p. 23 <i>Troisi</i> [esme Chant] F-Pn Rés. F.496, p. 96 <i>Ballet de Mgr le Dauphin 1610</i> : untited	14-15
cf. Gaultier 1638, pp. 112-116 <i>Bataille</i> [bars 1-12] - (fdeff)	
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
, FF	16-17
c. Ballard 1612, p. 25 Troisiesme (Chant)	17
B11. Ballet - mesure grave Ballard 1612, p. [30] <i>Ballet</i>	18
B12. Ballet	10
	18-19
<b>b.</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	
<b>a.</b> Ballard 1612, p. 33 <i>Premier chant</i>	19
<b>b.</b> Ballard 1612, p. 33 Secon(d 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 <i>Ballet</i>	20
F-Pn Rés. F.496, p. 6 Ballet de Madame souer du Roy Henry 4	
Dansé l'an 1599: 1re Entrée Praetorius 1612, CCLXXVII à 4 Ballet des Princesses Incerti 110. 6	
B15. Ballet (des Filoux) <sup>16</sup>	
Ballet des Filoux 1607, Buch 1994, p. 79	
a. Ballard 1612, p. 34 Premier Chan[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	21
b. Ballard 1612, p. 34 Second (Chant) F-Pn Rés. F.496, p. 92 Ballet des Filoux 1607: 9e Entrée	∠1
Praetorius 1612, p. 151 CCLXI Ballet du Filoux M. P. C à 4. no. 13	
as the Roman god Mercury, and not the composer Mercure d'Orleans	

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

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<sup>11</sup> Could be from the same ballet de daufin in 1610 as B17.

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

<sup>&</sup>lt;sup>13</sup> 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.

<sup>&</sup>lt;sup>14</sup> Settings of the popular Courante Sarabande, some edited for Lute News 141.

<sup>&</sup>lt;sup>15</sup> B19 may be from the same Ballet.

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

B16. Ballet	
a. Ballard 1612, p. 35 Premier Chant	22
<b>b.</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 <i>Ballet 11 -</i> 4th higher Moy 1631, f. 5r <i>Ballet par Pouset</i>	
F-Pn Rés. F.494, p. 96 Ballet de Mgr le Dauphin 1610: et 7e Entrée	
Bataille III, ff. 15v-16r Je recontrai 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	24
<b>b.</b> Ballard 1614, p. 5 <i>Second</i> (Chant) D-DI M 297, p. 78 <i>Ballet</i>	24
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 CCLXVI Ballet Incerti à 4	
c. Ballard 1614, p. 5 Troisiesme (Chant)	25
F-Pn Rés. F.496, p. 59 ditto: 3e Entrée	
<b>d.</b> Ballard 1614, p. 6 <i>Qvatriesme</i> (Chant)	25
F-Pn Rés. F.496, p. 59 ditto: 4e Entrée	
B20. Ballet des Princes	
Ballet de la Ronde la Courtisanne 1613, Buch 1994, p. 81	26
a. Ballard 1614, p. 8 Premier Chant	26
F-Pn Rés. F.496, p. 117 Ballet de la Ronde la Courtisanne 1613: La Ronde	20
b. Ballard 1614, p. 8 Second (Chant)	26
F-Pn Rés. F.496, p. 117 <i>ditto: Les Indiens</i> <b>c.</b> Ballard 1614, pp. 8-9 <i>Troisiesme</i> (Chant)	26-27
F-Pn Rés. F.496, p. 117 ditto: Les Italiens	.0-27
<b>d.</b> Ballard 1614, p. 9 <i>Qvatries</i> [me 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>b.</b> Ballard 1614, p. 11 Second (Chant)	28
c. Ballard 1614, p. 11 Troisiesme (Chant)	28
d. Ballard 1614, p. 12 Qvatriesme (Chant)	28
e. Ballard 1614, p. 12 Cinqviesme (Chant)	29
f. Ballard 1614, pp. 12-13 Sixsiesme (Chant)	29
g. Ballard 1614, p. 13 Septiesme (Chant)	29
h. Ballard 1614, p. 13 Hvitiesme (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 Quellen-lexikon 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.

<sup>17</sup> 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 Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580), II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994).

9], referring to a previous shelf mark of the manuscript D-Dl I-V-8 in Sächsische Landes-bibliothek, Dresden inscribed 'Lautenbuch des Johann Joachim Loss' thought to have been destroyed in 1945.<sup>17</sup> 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 Milaneze*, *Alia ejsde*[m] and *Alia ejsde*[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.<sup>18</sup>

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-Dl I.V.8, 75r ii Alia ejsde[m]
 4

 S2. D-Dl I.V.8, 75r ii Alia ejsde[m]
 4

 S3. D-Dl I.V.8, f. 75r i Gagliarda di Speroni Milaneze
 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.

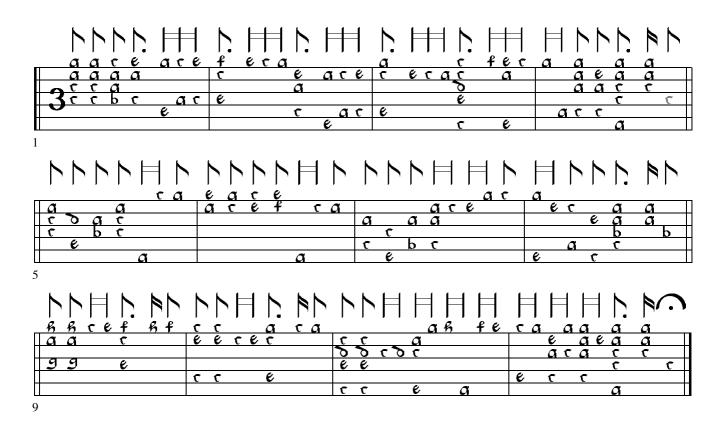
L1. F-Pn Res.1186, p. 66 *A Lute Lesson* - trans keyboard 21 = US-NYp 5609, p. 148 *A Lute Lesson*L2. GB-Och 1236,<sup>20</sup> f. 6v *A lute lesson* - trans keyboard 30-31

| John H. Robinson - April 2023

<sup>&</sup>lt;sup>18</sup> 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.

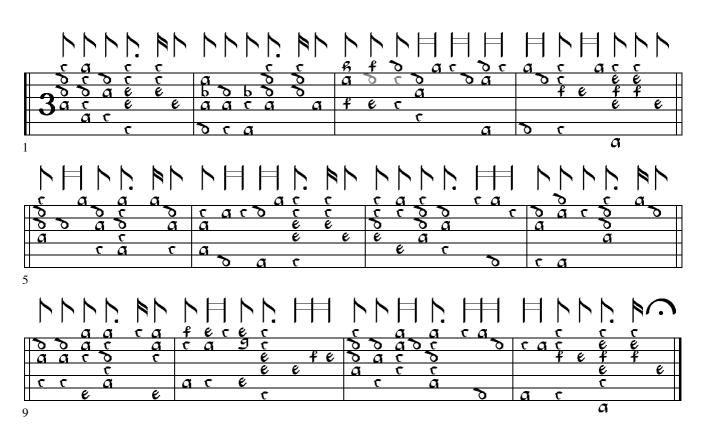
<sup>&</sup>lt;sup>19</sup> And for copies of: Inga Mai Groote 'Auszuige aus akademieakten und chronologische notizen' Analecta Musicologica 39 (1) (2007) pp. 24-65, with records of Speroni's salary payments at the Accademia Filarmonica di Verona between 1601 and 1621 in which he is referred to as a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

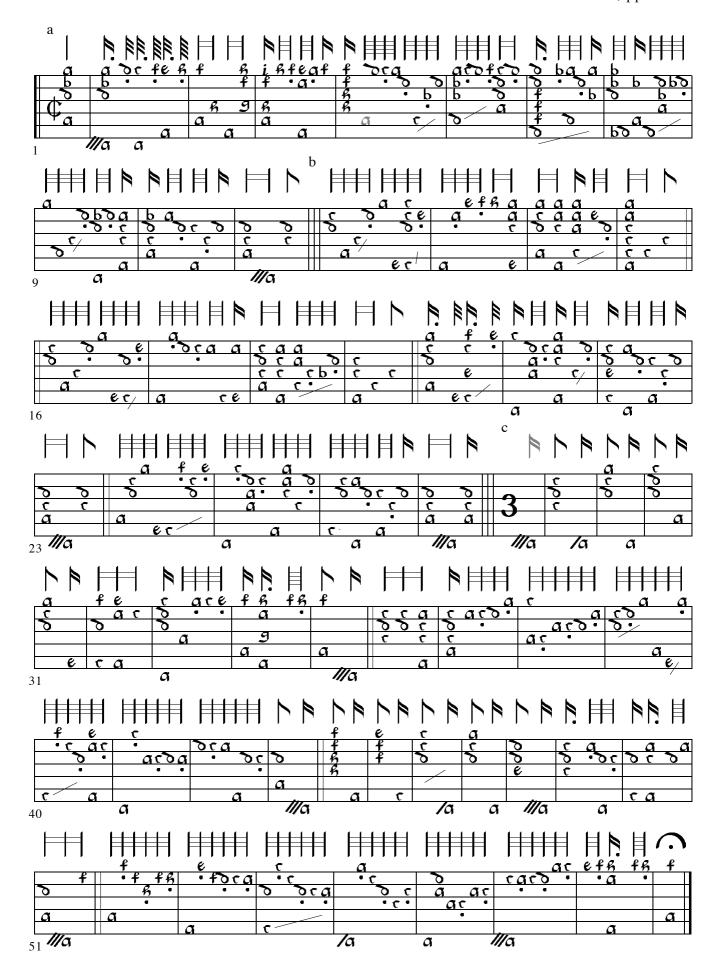
<sup>&</sup>lt;sup>20</sup> Thanks to Alina Nachescu, Photographic and Special Collections Assistant, Christ Church Library, Oxford, for a copy of the page.

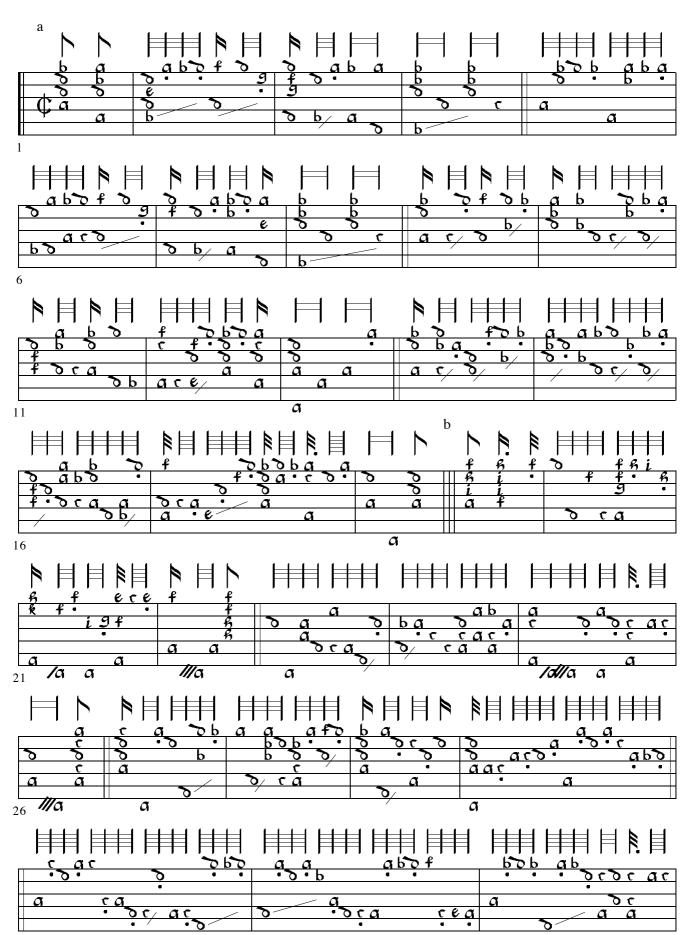


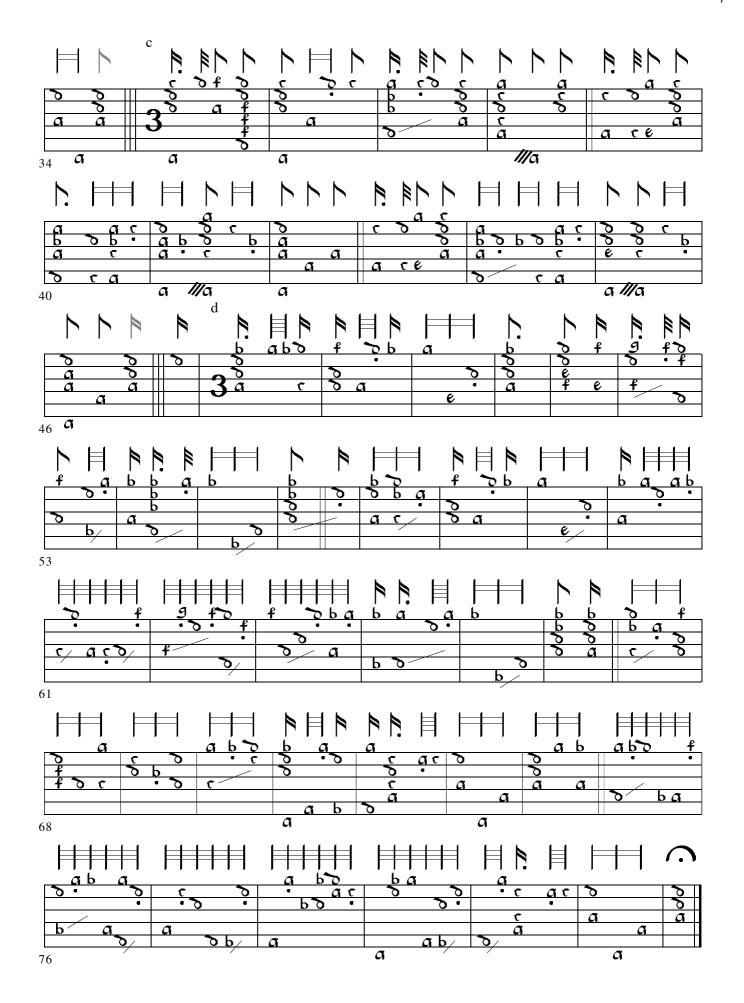
S2. (Gagliarda Girolamo Speroni Milaneze) - 7D ABC4

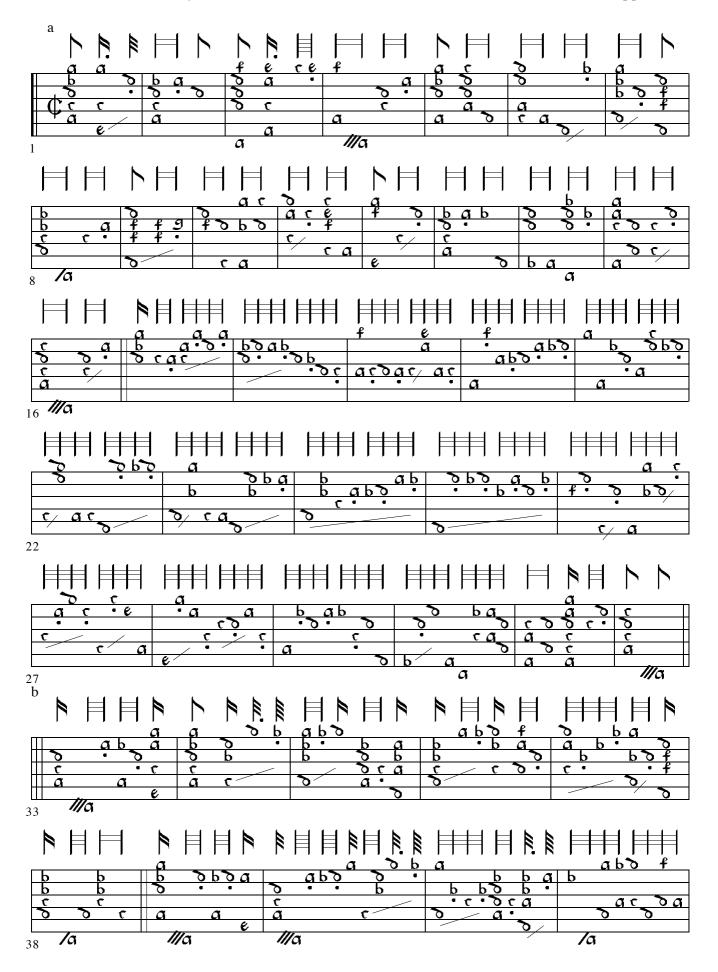
D-D1 I.V.8, f. 75r iii

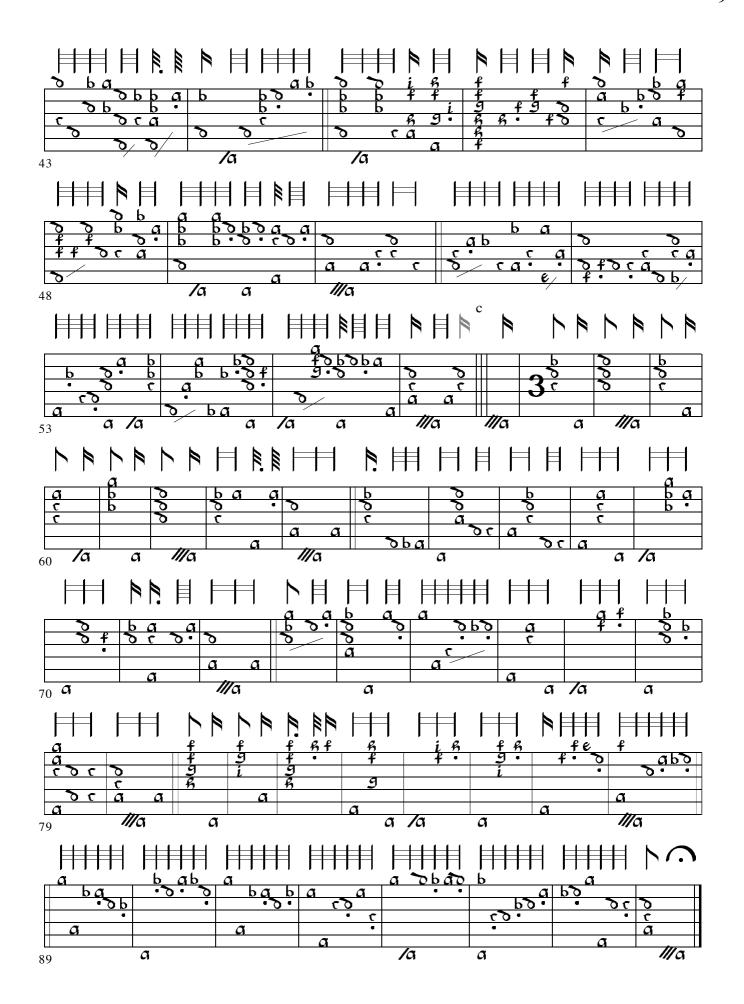


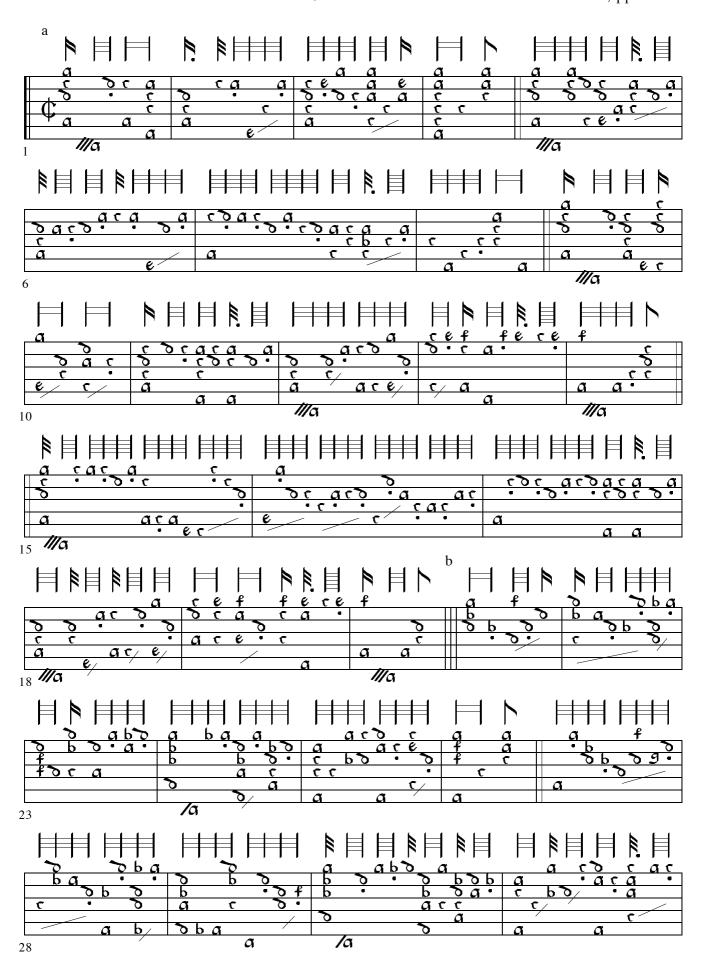


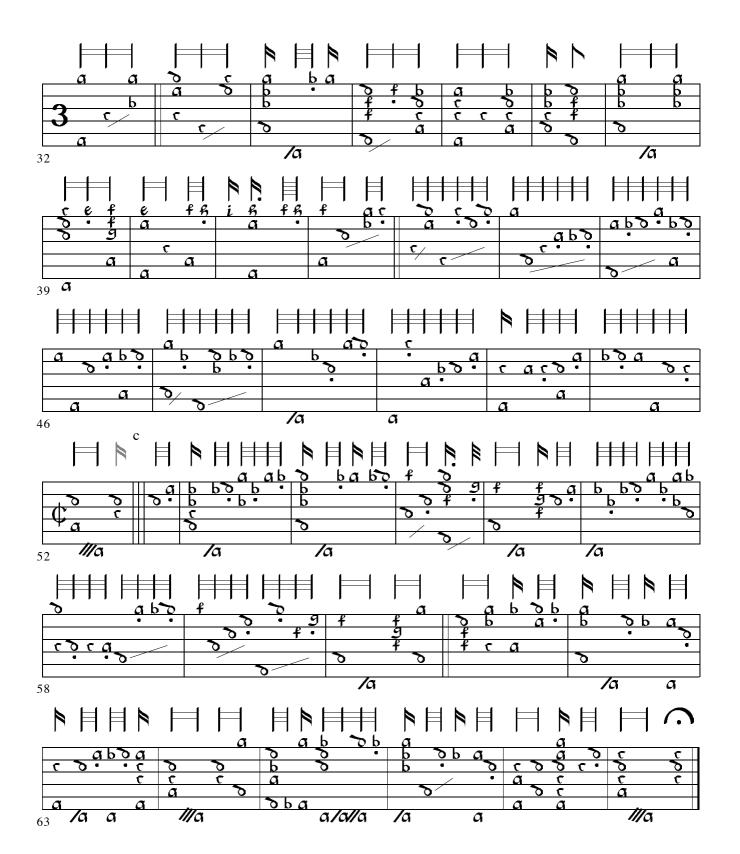


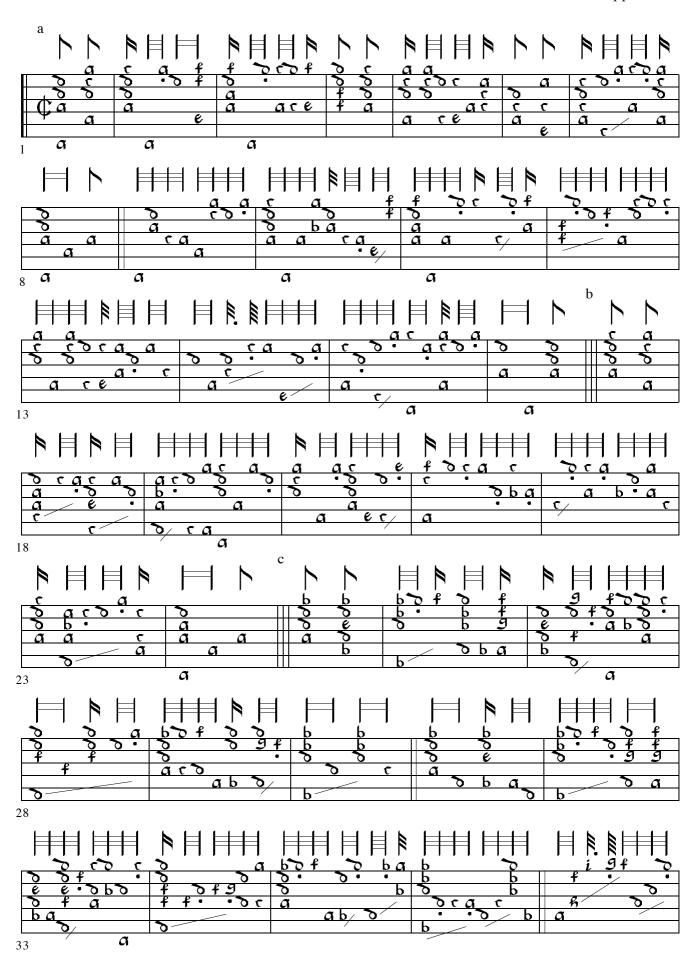








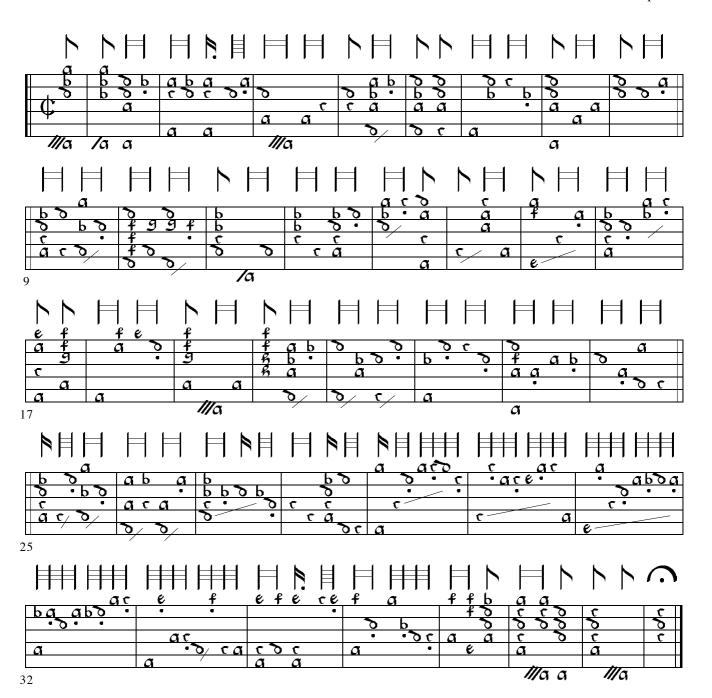


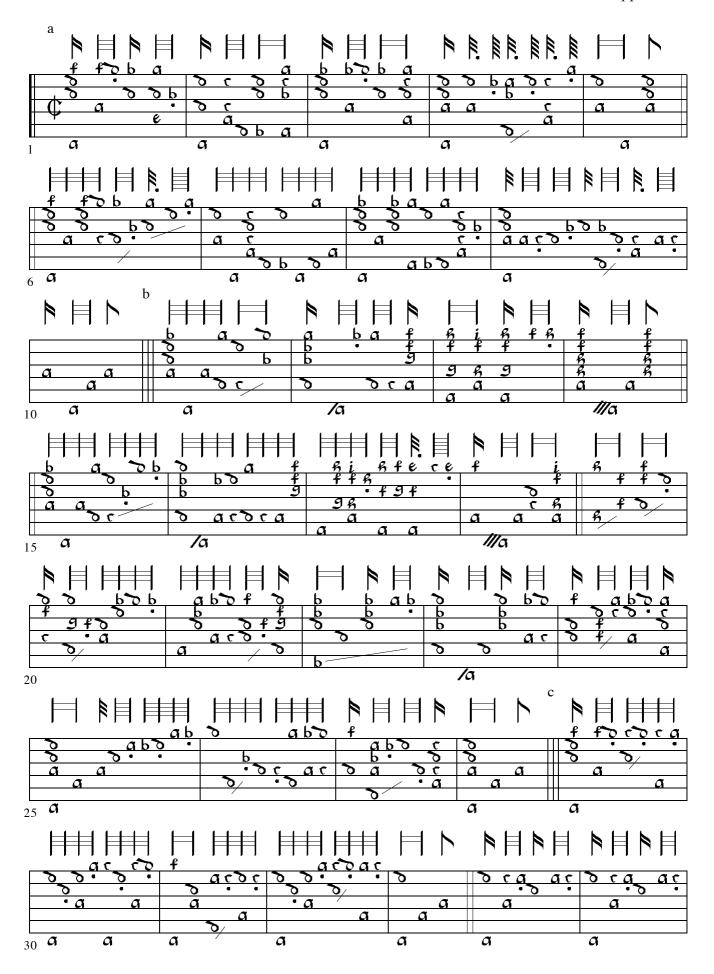




B6. Ballet des Dieux - 7F8Eb

Ballard 1612, p. 28

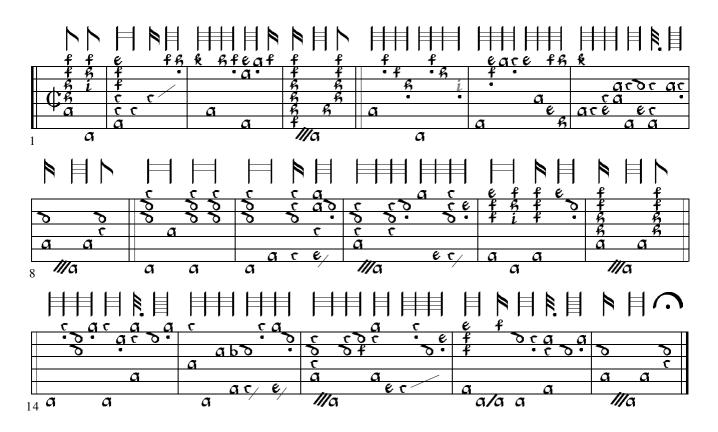






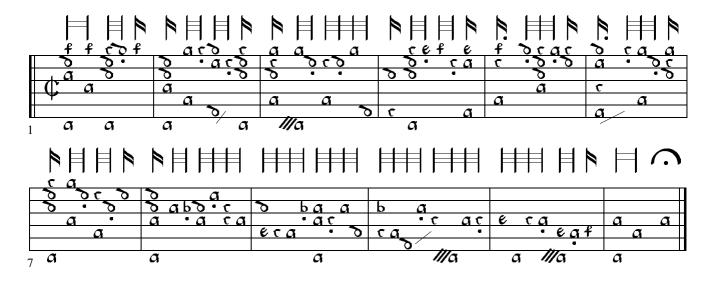
B8. Ballet - 7F8E10C

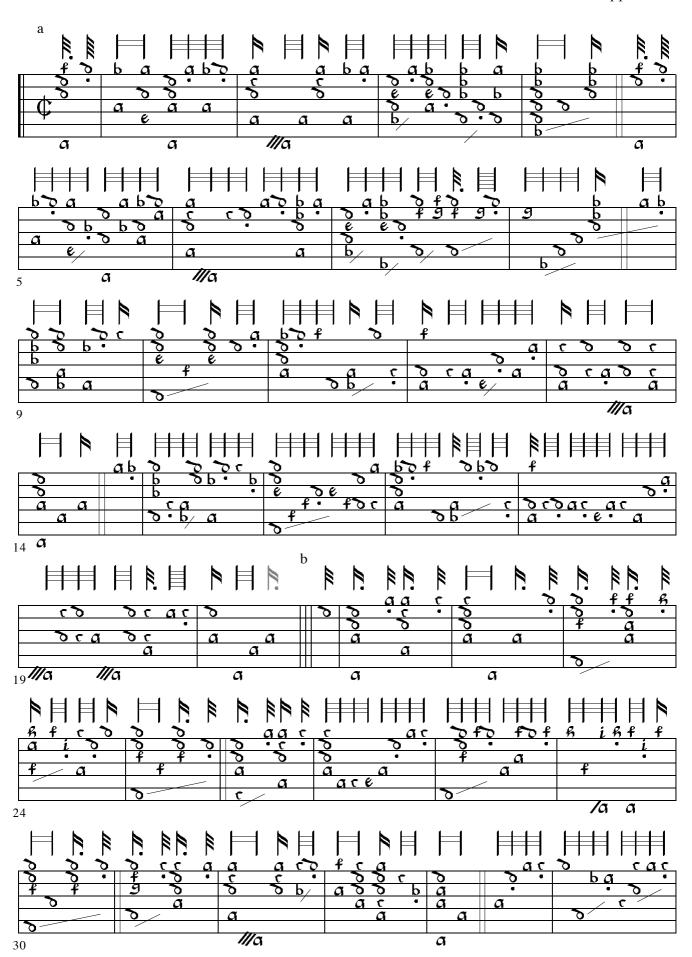
Ballard 1612, p. 29

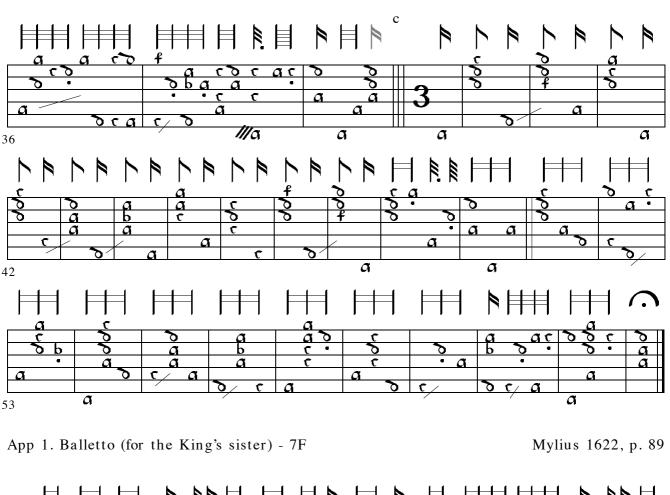


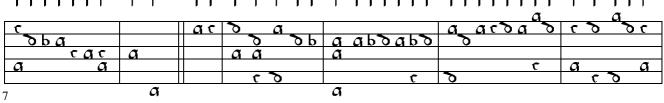
B9. Ballet des Manans - 7F10C

Ballard 1612, p. 31



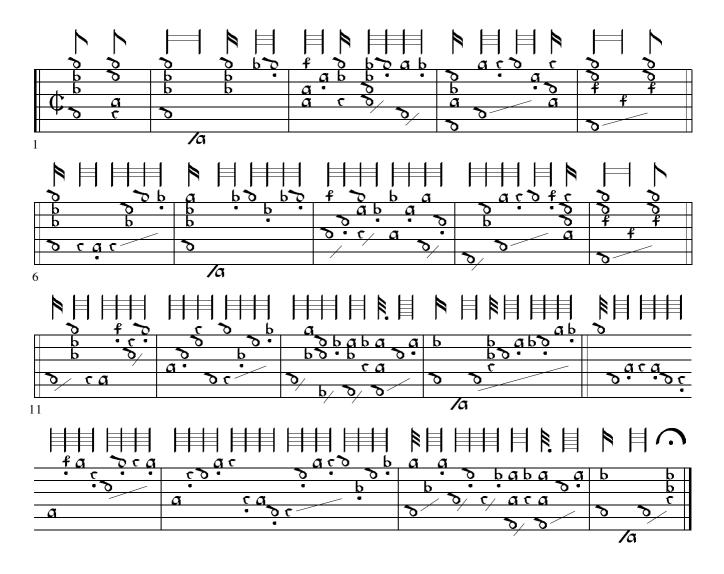






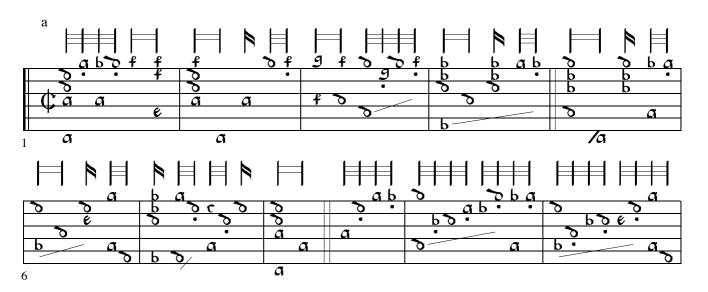
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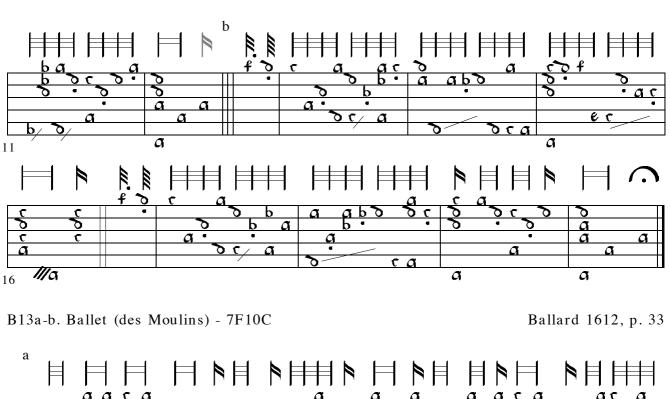
B11. Ballet - 8Eb Ballard 1612, p. 30

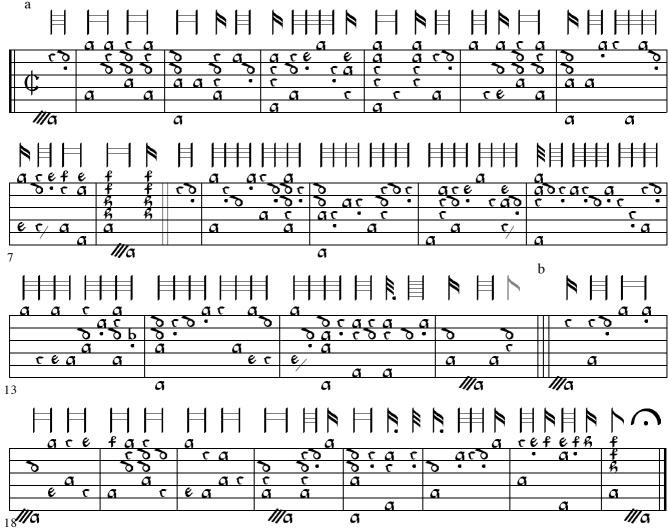


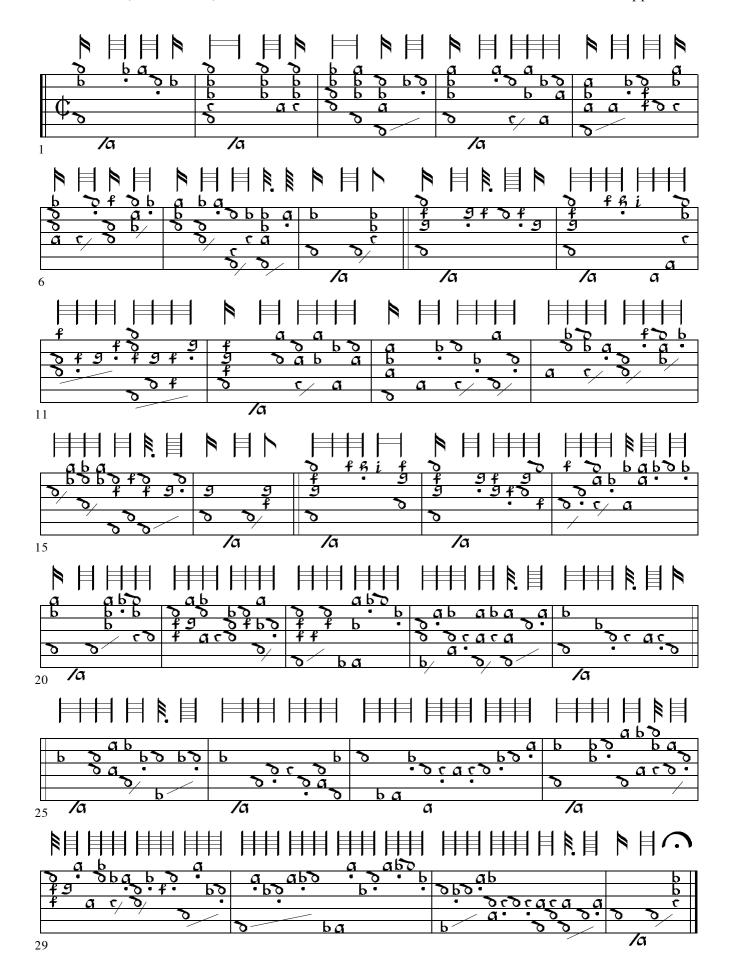
B12a-b. Ballet - 7F8Eb10C

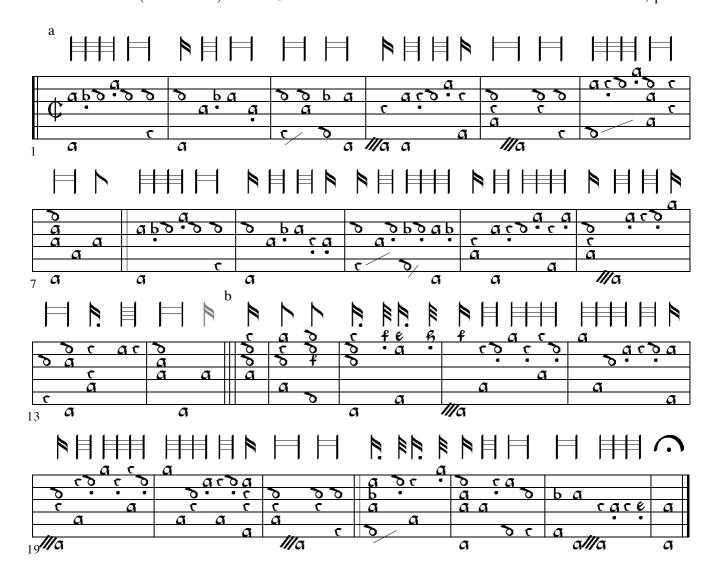
Ballard 1612, p. 32





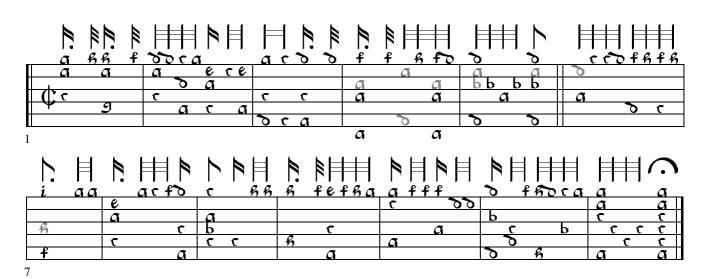


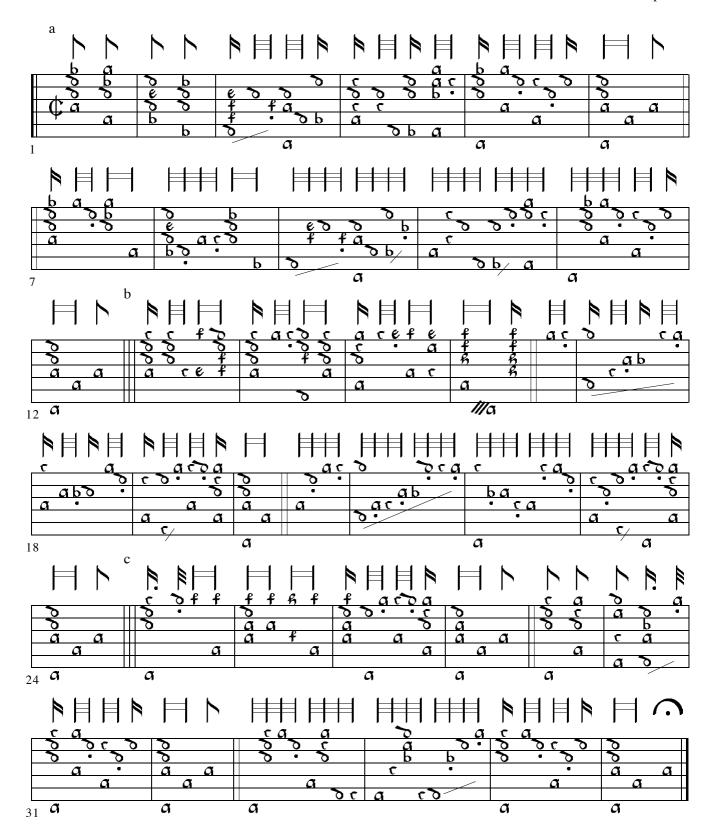


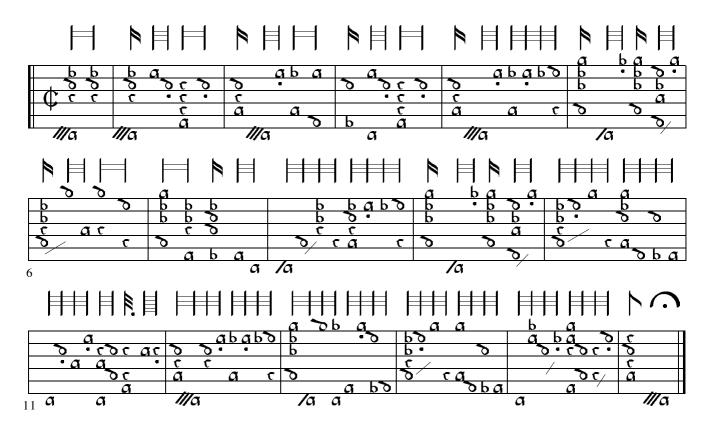


L1. A Lute Lesson

F-Pn Res.1186, p. 66

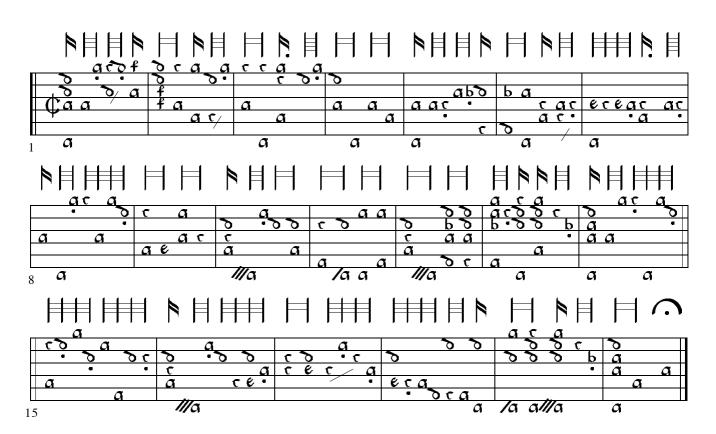


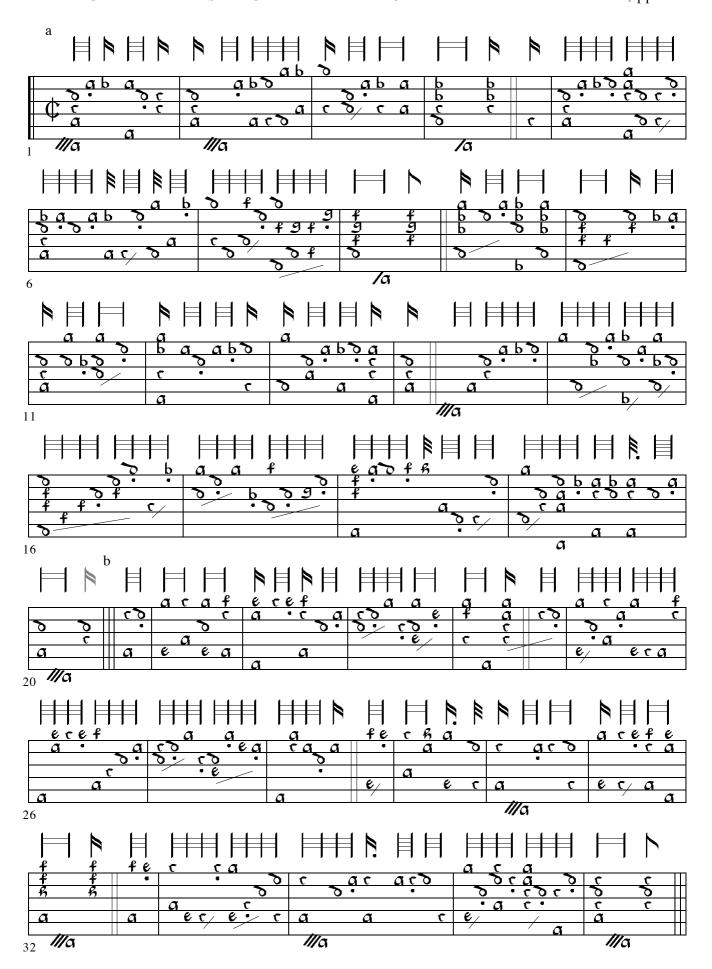


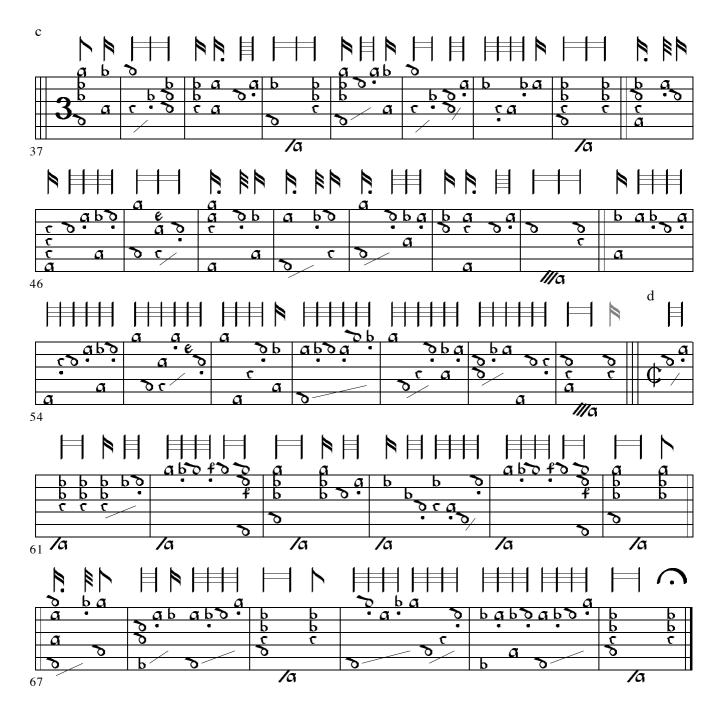


B18. Ballet - 7F8E10C

Ballard 1614, p. 10



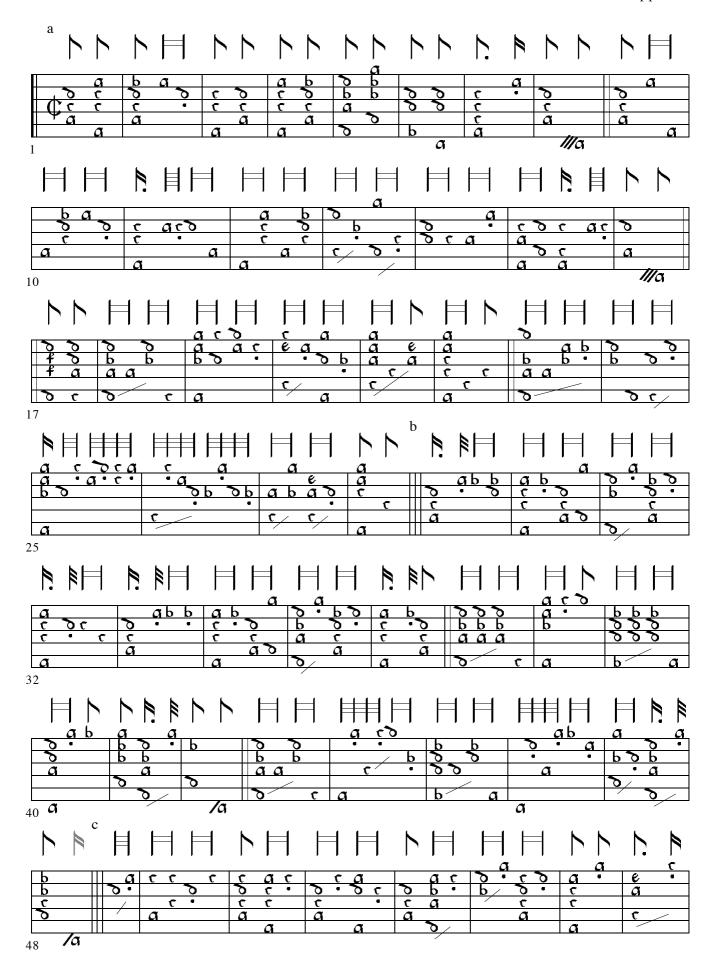




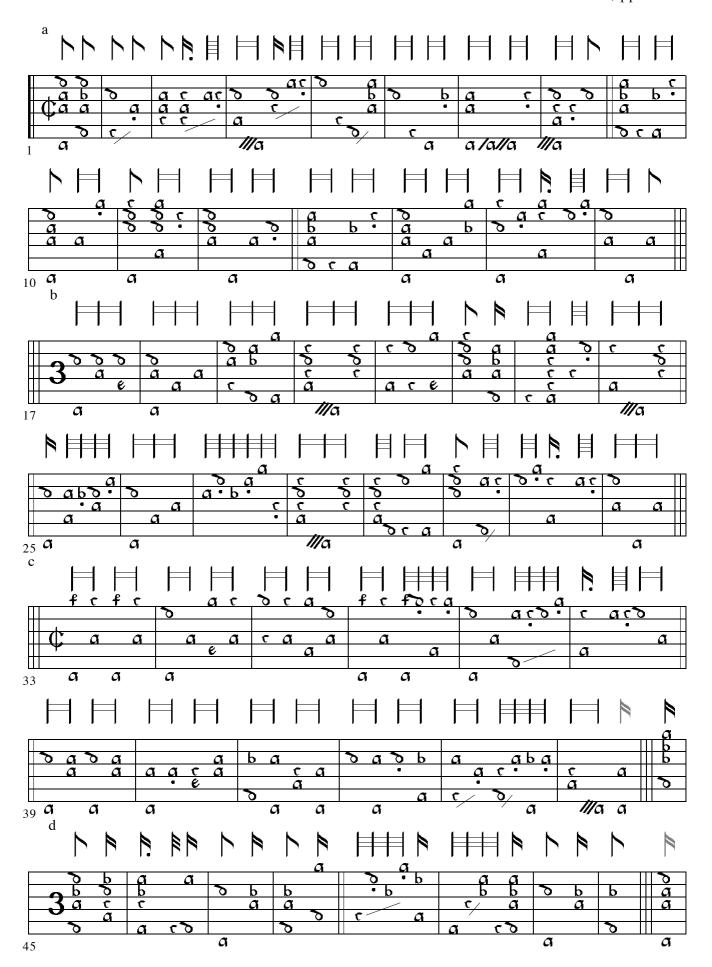
App 2. Ballet - A2B4

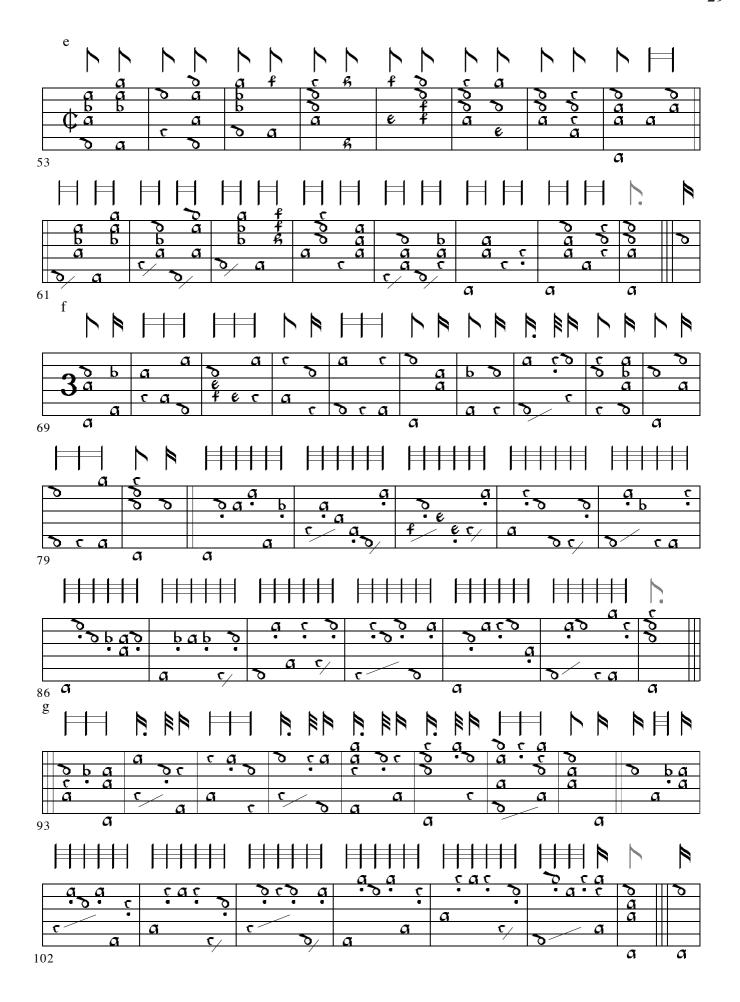
D-LEm II.6.15, p. 296

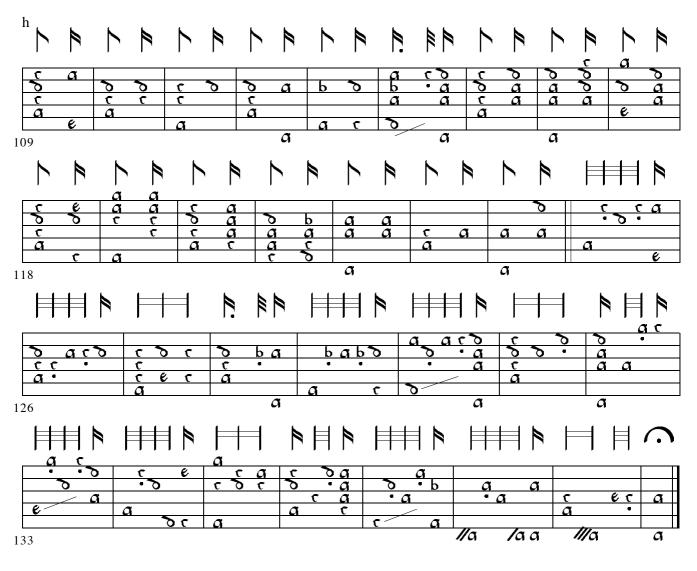
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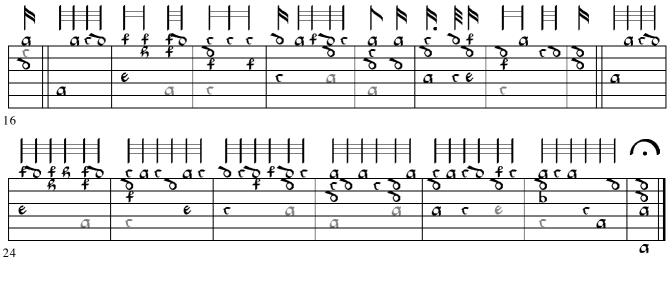




L2. A Lute Lesson - 7F

GB-Och 1236, f. 6v





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

D-D1 I.V.8, f. 75r i

