MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 146 (JULY 2023): HOFTANTZ CONTINUED - SETTINGS OF T'ANDERNAKEN VP DEM RHIN & LA SPAGNA

T'ANDERNAKEN

The old Dutch song 't'Andernaken al op den Rijn' was popular from around 1430 to the 1540s, first in the Netherlands and Italy as vocal arrangements and later as polyphonic instrumental settings preserved in Dutch, Italian, German and English sources.[1] The text of the secular song is in the Antwerp songbook/Antwerps liedboek (copy in D-W: Jan Roulans *Een schoon liedekens* 1544, no 149 *een oudt liedeken*): in translation 'In Andernach on the Rhine, I saw two girls amusing themselves. One of them pleased me with her appearance. Her eyes were full of tears. Now tell me, dear girlfriend, why laments your heart, why is your spirit so pained, why is that, can you explain it to me? I can't tell you, It is my mother who has done this to me. She wants to chase off my sweetheart'.[2] Instrumental settings are known by Franco-Flemish and German composers such as Alexander Agricola, Paul Hofhaimer, Erasmus Lapicida and Jacob Obrecht, and examples by each were intabulated for lute. The easiest of the nine lute intabulations was in the supplement to *Lute News* 146 and the rest are here.[3]

Nigel North has kindly provided four additional settings of Tandernaken, appended at the end of this supplement: his intabulations for lute of Henry VIII's and Obrecht's instrumental arrangements (the latter for comparison with Hans Newsidler's and Hans Gerle's lute versions of Obrecht (T6/7), and two lute duet arrangements of Lapicida's arrangement - Hans Newsidler intabulated only the lower two parts (T5) and Nigel has reintroduced the missing upper part to create duets for two lutes both in unison and a fourth apart.

T1. Neusidler Erst 1536, sigs. q2r-q4r *Ander nacke*[n] *vp de*[m] *Rhin* = S-Sk S 226, ff. 78r-81r *Ander nack up dem Rhin* — *Lute News*

T2. Spinacino II 1507, ff. 7r-8v *Tandernacken Francesco Spinacino* à3 - Agricola[4] — pp. 4-6

T3. Newsidler Ander 1536, sigs. O2v-P1v *Ander nacken vp dem Rhin* - Agricola à3 — 6-9

T4. Newsidler Ander 1536, sigs. M4r-N3r *Paulus hoffhamer. Taner nack* à3 — 10-13

T5. Newsidler Erst 1536, sigs. h4v-i3r *folgt der Tannernack* (Lapidica)[5] à2 = S-Sk S 226, ff. 28v-32r *Tandernack* — 13-15

T6. Gerle 1533, ff. 34r-36v *Der alt Tandernack* - Obrecht à3 — 16-18

T7. Newsidler Ander 1536, sigs. N3r-O2r *Ander nacken vp dem Rhin Ja*[cob]. *Obrecht* à3 — 19-22

T8. Gerle 1533, ff. 37r-38v *Tandernack* à3 — 22-24

T9. IRL-Dm Z.3.2.13, pp. 54-55 untitled - unfinished[6] — 25-27

Instr. ensemble: GB-Lbl Add.31922 (*c.*1550), ff. 82v-84r *Taunder naken Henry VIII*; Formschneider 1538, sig. N3r *To andernaken up dem Ryn A Agricola* DK-Kk MS 1872 (*c.*1550), ff. 17v-18r *Dandernark auff dein Rejnne.*

HOFTANTZ - CONTINUED

Thirty hoftantz or similar (numbered H1-30) together with one setting each of La Spagna and Tandernaken were in the the tablature supplement to *Lute News* 146 accompanying this *Lutezine*, and to continue the survey of the repertory of the town and court windbands of the fourteenth and fifteenth centuries preserved in lute intabulations of the sixteenth century, the remaining settings of hoftantz I know are included here as H31-H101, plus more settings of H24/25. To recap, lute settings of Hoftantz, German court dances, share similar rhythmic patterns and are based on just a few distinct melodies, not supported by common harmonic patterns or grounds in the way that Italian instrumental music was at the time (although H98 is based on the romanesca). Nevertheless, the settings differ considerably in figuration, and only a few are closely concordant (e.g. H53/54/62; H73/74; H91/92) although others are related stematically (e.g. H35/42/51; H78/80/81/82/85; H83/84/86/88). Five prints of Hans Newsidler include nineteen settings in total, mainly based on the song Schwarz Knab. However, Newsidler did not reproduce identical settings in his revised and reissued prints, but instead rewrote the figuration and changed the voicing between two, three or more, as well as sometimes adding left or right hand fingering and tenuto so they are all subtly different and all reproduced here as variants in different prints of the same numbered items (H36a/b; H39a/b, H56a/b, H61a/b/c, H88a/b/c/d). All right and left hand fingering plus tenuto signs are reproduced as in the originals as far as possible.[7]

The settings vary in the accuracy of copying, some with corrupt barring and rhythm signs (reconstructed here with changes highlighted in grey) and are found in nineteen manuscripts and ten prints all in German tablature but transcribed into french tablature here.[8] The predominant melodies are from the songs Schwarz Knab and Benzenhauer - the tunes were highlighted in grey in one setting in each tonality in the *Lute News* supplement.[9] Of the 101 settings 34 are based on Schwarz Knab (most followed by triple time sections) and 28 on Benzenauer (about half followed by triple time sections), although not all are titled as such. Also, some that are titled Schwarz Knab or Benzenhauer do not seem to have the tune (H57/58/72/73/74) and could be duet or consort parts (discants over the tune in the tenor or basses below the tune in the discant?). Four are parts of two duets from Wolff Heckel's *Discant* and *Tenor* part books (H31/99 & H53/71),[10] and another three are orphan duet parts from Hans Jacob Wecker's *Tenor Lautenbuch* (H54/55/57), as the discant part book is lost. The titles that include *tenor* or *discant* also suggest they are duet or consort parts: the pairs H38/58 and H35/66 are all in the same source (CH-SAM 1), amongst a total of four settings of Schwarz Knab and five of Benzenauer. The settings are in several different tonalities reflected in the sequence here, which could also indicate some are duet or consort parts for different sized lutes. Few of the sources show the dance section by double bar lines, which have been standardised editorially and the number of bars in tentative dance sections are listed in the worklist below - revealing structural irregularities in many of the settings. The settings vary considerably and are relatively easy to play - the most accomplished are in manuscript sources as the didactic intent of the prints render the settings in them less adventurous - the six in D-Mbs 1512 and five in D-B 40588 are good examples. Some titles indicate more embellished settings (H27/29/41/94 *colerirt*/*colleratur*/*geflorieret*).

H24/25a. A-Wn 9704, ff. 7r-7v *Marusca Danntz* - duple time — *Lute News*

H24/25b. D-KA Don Mus.Autogr.1, ff. 4v-5r *Volgt der Morisken danntz* - triple time — *Lute News*

H24/25c. Heckel *Tenor* 1556, pp. 147-150 *Der Maruscat Tantz - Proportz auff den Maruscat Tantz* - AA8BBCC6-AA8B12B7 — 28-29

H24/25d. D-B 40588, p. 32 *Morischgen tantz* - A8B12 — 29

H24/25e. CH-Bu F.IX.70, p. 265 *LXXVII Der Maruschcat Dantz - Nachdantz* - A8BC6-A8B12+3 — 30

H24/25f. D-Mbs 1512, ff. 46v-47r *Der Maruscat danntz hd - Der auff vnnd auf hd* - ABC8D6-ABC8D6 — 31

H31. Heckel *Discant* 1556, pp. 118-119 *Ein schöner hofftantz Discant G Heynrich - Gassenhawer uff den Tantz Discant* - lute I AB16-A16B17 - H101 is lute II (but 2 bars shorter} — 32-33

H32. D-Mbs 1512, ff. 10r-10v *Der annder danntz hd* — 33-34

[1] Sources (51) are included in https://www.liederenbank.nl/index.php?lan=en

[2] Tandernaken op den rijn, daer vant ic twee maechdekens spelen gaen; die een dochte mi aen haer aenschijn, haer ooghen waren met tranen ombeuaen: nv segt mi, lieue ghespele goet, hoe sweert v herte hoe truert uwen moet, waer om ist dat woudijs mi maken vroet, Ic en cans v niet gesagen; tis die moeder diet mi doet, si wil mijn boel veriagen, veriagen' [first of six stanza] - see Wikipedia.

[3] Following T2 Hans Newsidler *Der Ander Theil des Lautenbuchs* 1536, sig. P1v: 'Welchem der Tannernack zuschwer ist der findet ihn in meinem getruckten schuler buch ein wenig ringer vnd sehr gut [if you find it too difficult there is an easier version in my other book], referring to T1 (App 3 in *Lute News*).

[4] The tune in the tenor of the first 9 bars is highlighted in grey - elsewhere in this supplement grey also shows editorial changes.

[5] Included as no. 24 in Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Music Editions 2000).

[6] Identified by Stewart McCoy.

[7] For a description on the interpretation of right hand fingering see Paul O'Dette 'Teaching historical lute technique in the 21st century: Exceptions to the normal rules of renaissance lute fingering' (pp. 23-42) and Nigel North ' "Tut, Tut" - The articulate lutenist' (pp. 43-57) in: *Teaching & Studying the Lute: International Conference, Bremen 2019* (Deutsche Lautengesellschaft & LSA 2021).

[8] Some of the manuscripts were recently (re-)discovered: D-KA Don Mus.Autogr.1 (see facsimile page on page 3),[8] not known to lute scholars before recently uploaded as an online facsimile: https://digital.blb-karlsruhe.de/id/5446493; D-ROu Med 3 is an apothecaries dictionary with a section of German lute tablature bound in the middle, shown to Albert Reyermann in 2011 but largely unknown to lute scholars; and US-NHub osborn 31 was unknown until auctioned at Sotheby's and purchased in 2018 by the Beinecke Library at Yale University.

[9] See Eberhard Nehlsen & Andreas Schlegel 'Der Benzenauer – Lied, Ton und Tanz' in: Albrecht Classen, Michael Fischer, Nils Grosch *Kultur- und kommunikationshistorischer Wandel des Liedes im 16. Jahrhundert* Populäre Kultur und Musik, Band 3) (Münster, Waxmann 2012), pp. 187-218.

[10] Heckel's Tenor book includes lute solos (H24-25c/41/45/49/63/91) as well as duets.

- *Der auff vnd auff hd* AA12B6C12-AA8B4C9 (~~Bentzenauer)

H33. PL-WRk 352, ff. 50v-51r untited - *Hupffauff Greibl* - A12B18-A9B13 35

H34. Newsidler 1549, sigs. i4v-k2r *Der Beyrisch Bot Tantz weyss* 36-37
- *Volgt der Hupff auff* - AA12B14-AA8B20

H35. CH-SAM 1, p. 47 *Bentzinouwer oder Zürich tantz Tenor* - A12B24 37

H36a. Newsidler *Erst* 1536, sigs. e3r-e4r *Der vorig tantz auff ein ander art gesetzt* - *Hupff auff* - A28B14-AB16 (Schwarz Knab) 38-39
S-Sk S 226, ff. 10v-11v *Der vorig tantz auff ein ander art gsetzt - Der Spring*

H36b. Newsidler 1547, sigs. B1v-B2v *Ein guter Hofftantz* 40
- *Der hupff auff* - A26B15-AB16 (Schwarz Knab)

H37. CH-Bu F.IX.70, p. 258 *LVII Bentzenauwer* - A6B12 39

H38. CH-SAM 1, pp. 48-49 *Swartz knab tantzmaas Tenor* - AB24 41

H39a. Newsidler *Ander* 1544, sigs. E1v-E2v *Ein guter artlicher hoff tantz* 42-43
- *Der hupff auff zum hoff tantz* - A24B20-AB16 (Schwarz Knab)

H39b. Newsidler 1549, sigs. h1r-h1v *Der Hoff tantz auff ein andere art* 44-45
- *Volget der Hupff auff* - A24B20-AB16 (Schwarz Knab)

H40. A-Wn 18688, ff. 18v-19r/74v-75r *Coree - Auff vnd nider* - A6-A14 43

H41. Heckel *Tenor* 1556, pp. 104-107 *Wider ein schöner Hofftantz* 45-46
mit lieblicher Colleratur - Proportz auff den Tantz - AB12-AB14 (~Schwarz Knab)

H42. D-KA Don Mus.Autogr.1, ff. 1r-1v *Der Bentzenauer ? Tanntz* A12B24 47

H43. D-Mbs 1512, ff. 5v-7r *Ein gueter danncz hd - Der auff vnd auff hd* 48-49
- AA12B24B16-AA8B16B9 (Schwarz Knab)

H44. D-KA Don Mus.Autogr.1, ff. 4r-4v *Der Schwartz knab* - AB24 50

H45. Heckel *Tenor* 1556, pp. 109-111 *Wider ein güter Tantz* 51
mit vier stymmen - Proportz darauff - A24-A19

H46. D-Mbs 1512, ff. 42v-43r *Der dritt gstraifft danntz hd* 52
- *Der Gassenhauer darauff hd* - A15-A19

H47. D-Mbs 1512, ff. 13r-13v *Der drit danntz hd* 52-53
- *Der auff vnd auff hd* - A12B24-A8B19 (Bentzenhauer)

H48. CH-Bu F.X.11, ff. 16v-17r *Ein guter bentzenawer - Proport* 54
- ABB12-ABB8

H49. Heckel *Tenor* 1556, pp. 107-109 *Ein schöner Tantz in Höffen* 55
zü gebrauchen- Proportz auff den Tantz- A13B14-A10B18 (~Bentzenhauer)

H50. CH-Bu F.IX.70, p. 253 *XLII Bentzenauwer Dantz - Nachdantz* 56-57
- A12B24-A8B

H51. CH-SAM 1, pp. 10-11 *Bentzenouwer* - A12B24 57

H52. Newsidler 1549, sigs. i2v-i4r *Der Bentzenawer Tantz weyß* 58-59
- *Volgt der hupff auff* - A12BBC13-AABCC8

H53. Heckel *Tenor* 1556, pp. 80-81 *Ein schöner Dantz* 60
- *Proportz* - lute II A4B5-AB4 - H71 is lute I

H54. Wecker 1552, sigs. g2v-g3r *XXIX Dantz - XXX Hupff auff* 60-61
- lute II AB4-AB4

H55. Wecker 1552, sig. g1v *XXVII Der Bentzenawer dantz* - lute II A8B16 61

H56a. Newsidler 1536, sigs. e2r-e3r *Ein guts hofftentzlein fur ein schüler*
- *Hupff auff* A24B14-AB16 (Schwarz Knab) 62-63
S-Sk S 226, ff. 9r-10v *Ein guts hoff tentzlein fur ein Schüler - Volget der Spring*

H56b. Newsidler *Erst* 1544, sigs. B1v-B2r *Ein guter Hofftantz* 63-64
- *Der hupff auff zum Hofftantz* A24B14-AB16 (Schwarz Knab)

H56c. Newsidler 1549, sigs. d4v-e1r *Der recht alt Hofftantz* 64-65
mit zweyen stymmen - Volgt der Hupff auff A24B14-AB16 (Schwarz Knab)

H57. Wecker 1552, sig. g2r *XXVIII Der schwa*[r]*tz knab dantz* - lute II A16 66

H58. CH-SAM 1, pp. 49-50 *Swartz knab Discant* - AB24 67

H59. D-Us 131b, ff. 9v-10r *Ain guter danntz - Nach lauff* 68
ABCCD4-ADAB4

H60. PL-WRk 352, ff. 68v-69r *Ain Tantz mit Straichen* - A24 69

H61a. Newsidler 1536, sigs. t3v-t4v *Hie folget der recht artlich hofftantz* 70-71
im abzug - Hupff auff - A24B20-AB16 (Schwarz Knab)
S-Sk S 226, ff. 89v-91r *Der recht artlich hoftantz im abzug - Hupff auff*

H61b. Newsidler *Ander* 1544, sigs. G3v-G4v *Hie volget der Hofftantz*
noch ein mal, auff ein andre art [in a different way] *im abzug*
- *Der hupff auff* - A25B21-AB16 (Schwarz Knab) 71-72

H61c. Newsidler 1549, sigs. h2v-h3r *Hie volget der recht artlich Hoff tantz,* 73-74
wie man an den Fürsten Höfen pflegt [as is customary at the princes' courts].
Im abzug - Der Hupff auff - A24B21-AB16 (Schwarz Knab)

H62. NL-At 208.A.27, f. 75r *Ein Gutter Hofe tantz. W: H: XCV* 74
- *Saltarello* - AB4-AB4

H63. Heckel Tenor 1556, pp. 111-114 *Ein schöner schwäbischer Tantz* 75-76
im abzug - Proportz auff den Tantz - A22B19-AB16 (Schwarz Knab)

H64. D-KA Don Mus.Autogr.1, ff. 1v-2r *Der Bentzenauer er gar geuth?* 76
- A12B19

H65. D-B 40588, pp. 60-62 *Schwarz Knab* - AB24 77

H66. CH-SAM 1, pp. 21-22 *Bentzinouwer oder Zürich tantz Discant* - A12B24 78

H67. D-B 40588, pp. 16-17 *Benzenouherr Zürich tantz* - A12B24 79

H68. CH-Bu F.IX.70, p. 257 *LIIII Der Bentzenauwer Dantz* 80
- *Proportio* - ABC6-A4BB5

H69. CH-SAM 1, pp. 34-35 *Ein guter Bentzinouwer* [15]*63*
I[ohannes]. *V*[on]. *S*[alis]. - A12B30 81

H70. Judenkünig *Ain schone* 1523, sigs. b4r-b4v *Ain hoff dantz* 82
mit zway stimen [= à2] - (nach dantz) - A12B22-A8B15 (Benzenhauer)

H71. Heckel *Discant* 1556, pp. 103-105 *Ein guter Hofftantz Discant* 83
- *Proportz darauff Discant* - lute I A4B5-AB4 - H53 is lute II

H72. CH-SAM 1, p. 15 *Bentzinouwer Aliter* - A12B23 84

H73. D-B 40588, pp. 52-53 *Benzenouwer* - A12B24 84-85

H74. CH-SAM 1, pp. 13-14 *Bentzinouwer Cantilena* - A12B24 85

H75. D-B 40588, pp. 63-65 *Schwartz Knab* - A24B27+7 86

H76. Judenkünig *Ain schone* 1523, sigs. e2r-e3r *Der ander hoff dantz* 87
- (nach dantz) - AB18-AB12

H77. Jobin 1573, sig. H3r-H3v *Dantz - Nach Dantz* 90

H78. D-KA Don Mus.Autogr.1, ff. 5r-6v *Der Schwartz knab dantz* 88-89
- *Der hoppen tanntz darauff* - AB24-AB16

H79. D-B 40588, pp. 72-73 *Hoppentanz* - AB16 (Schwarz Knab) 89

H80. PL-Kj 40154, ff. 24r, 24v, 7v, 7r *Tantz mass der schwarts pnab* 91-92
oder pfaff - hupff auff - AB16-A16B17

H81. PL-Kj 40154, ff. 17v, 17r, 16v & 16r (Tantz Maß) - *Gassenhauer* 92-93
vff die vorgschen [of the previous] *Tantz Mas* - AB24-A8B15B8 (Schwarz Knab)

H82. Judenkünig *Ain schone* 1523, sigs. e1r-e1v *Der hoff dantz* 94-95
- (nach dantz) - AB24-AB16 (Schwarz Knab)

H83. CH-Bu F.IX.70, pp. 250-251 *XXXVIIII Schwarz knab* 95-96
der hoffdantz - Nachdantz - AB24-AB16

H84. CH-Bu F.IX.23, ff. 13v-14r *Hof tantz - Nach dantz* 97-98
- AB24-AB16 (Schwartz Knab)[11]

H85. PL-WRk 352, ff. 39v-40v *Hofftantz - Hupffauf* 98-99
- AB24-AB16 (Schwarz Knab)

H86. D-Mbs 1512, ff. 18v-20r *Der erst hoffdanntz hd - Der hupff auff hd* 100-101
AB24-A24B17 (Schwarz Knab)

H87. D-ROu Med 3, ff. 148r-149v *Der schwartz knab tantz* 101-102
- *Hopffer schwartz knab* - A24B25-AB16

H8/H88. Newsidler 1536, sigs. v1r-v1v *Ein geringer hoff tantz* Lute News
- *Der hupff auff* = S-Sk S 226, ff. 91v-92v *Ein geringer hoff tantz - Der hupff auff*

H88a. Newsidler 1540, sigs. D2r-D3r *Der Hofftantz* - [hupff auff] 103-104
- A24B18-AA16 (Schwarz Knab)

H88b. Newsidler 1547, sigs. C4v-D1v *Der Hofftantz mit drey stim*[m]*en*
- *Der hupff auff* - A24B17-AA16 (Schwarz Knab) 104-105

H88c. Newsidler *Ander* 1544, sigs. G1v-G3r *Der recht alt Hoff Tantz*
- *Der hupff auff zum hoff tantz* - A27B15-AB16 (Schwarz Knab) 106-107

H88d. Newsidler 1549, sigs. g3v-g4v *Ein guter geringer Hoff tantz*
- *Volgt der Hupff auff* - A27B15-AA16 (Schwarz Knab) 107-108

H89. Newsidler I 1536, sigs. v2r-v3v *Ein ser guter hoff tantz* 109-110
mit durch straiche[n] - *Hupff auff* - A23B19-AB16 (Schwarz Knab)
S-Sk S 226, ff. 93r-96v *Eyn ser guter hoff tantz mit durch straichen - Hupff auff*

H90. D-Mbs 1512, ff. 44v-45r untitled - *Der hupff auff hd* 110
- A23-B16 (Schwarz Knab)

H91. Heckel *Tenor* 1556, pp. 153-156 *Der schwartz knab* 111-112
- *Proportz auff den schwarte*[n] *knabe*[n] - A27B15-A16B19

H92. CH-SAM 1, pp. 28-30 *Swartz ruter - Propors* (Schwarz Knab) 112-113
- A27B15-A16B19

H93. D-Us 131b, ff. 4v-5v *Ain gutter danntz der schwartz knab genannt* 114-115
- *Nachlauff* - A27B25-AB16

H94. D-KA Don Mus.Autogr.1, ff. 2r-3v *Der Schwartz knab* 116
ajous? gefloriert - AB24

H95. CH-SAM 1, pp. 11-12 *Swartz knab* - AB25 117

H96. Judenkünig *Ain schone* 1523, sigs. h2r-h2v *Ain Spaniyelischer Hoff Dantz*
- *Nach Dantz* - AA3BB6- 119

H97. D-B 40588, pp. 50-51 *Benzenouwer* - A12B24 118

H98. US-NHub osborn 31, ff. 2r-4r *Bentzenawer Tantz* 120
- *Hupfauff Bentzenauer* - AB12-AABBC8

H99. D-Sl G.I.4/I, f. 38v *Der Bentzenawer dantz - Hupff auf* 121-122
- AABB12-AABB8

H100. PL-Kj W 510, ff. 22r-22v *Gassenhawer* 122-123
- *C. N. Hoff dan(tz) gassenhawer* - AA8-AA16B8 on romanesca
header on 21v: *Sequentes Cantilena sunt C*[onrad?]. *Neusidleri*

H101. Heckel *Tenor* 1556, pp. 95-100 *Ein schöner Baierscher Hofftantz* 124-125
- *Gassenhawer auff den Tantz* - lute II AB16-A16B15 - H31 is lute I
Keyboard tablature: Schmid *Zwey Bücher* 1577, sig. Z2r *Ein Fürstlicher schöner Hofdantz I - Hupfauff*, sig. Z2v *Ein guter Hofdantz II - Nachdantz*, sig. Z3v *Der Imperial. Ein Fürstlicher Hofdantz IIII - Der Hupfauf*, for (some) manuscript sources see W. Merian *Der Tanz in den deutschen Tabulaturbüchern* (Leipzig 1927). Viol parts in German tablature: D-Mms 4 Mus. Cod. 718 (Wiltzell codex), f. 92r *hoff danntz - hupff auff* - tenor; 119v *Hoff danntz* - discant; 115r *Discanntus auff der Jeygenn - Hupff auff den tantz - Discanntus*

LA SPAGNA

The earliest music for La Spagna is one of the eight balli in the dance manual *Libro dell'arte del danzare* (1455/R1465) of Antonio Cornaz(z)ano c.1430-1484 who was a nobleman from Piacenza in the service of the Sforza rulers of Milan and later at the Este court in Ferrara. A setting for 3-part instrumental ensemble by Francisco de la Torre found in the Cancionero Musical de Palacio MS of 1475 (E-Mp II-1335) was intabulated for lute in the accompanying *Lute News* 146 and all lute

[11] Right hand fingering notated as alternate dots below and above ciphers presumably for thumb and index finger, reproduced here as | for thumb and dot for index finger, as alternating middle/index fingers were probably not intended when the manuscript was copied c.1575.

sources based on the tenor, titled Bassadanza or La Spagna or similar, are included here (S2-S15).[12] S1-S8/S14 are lute solos, S10-S13 orphan contrapunti,[13] S15 a contrapunto with separate bass part and S9 a complete duet by Francesco da Milano.

S1. E-Mp MS II–1335, f. 223r *Alta F*(rancisco). *de la Torre*	*Lute News*
S2a. I-PESo 1144, pp. 35-43 *Bassadanza* [14]	126-128
S2b. F-Pn Rés. Vmd ms. 27, ff. 15r-16v *Basa danza* - rhythm signs absent	129-131
S3a. Spinacino I 1507, ff. 28v-31r *Bassadans*	132-134
S3b. A-Wn 18688, ff. 1v-5r *Bassa tantz francesco Spinacino*	135-137
S4. US-Cn Case VM 140.C25 (Capirola),[15] ff. 61r-64v *Basadanza*	138-141
S5. US-Cn Case VM 140.C25 (Capirola), ff. 11r-12v *Spagna prima*	142-144
S6. F-Pn Rés. Vmd ms. 27 (Thibault), ff. 19v-20r *Spagna*	144-145
S7. US-Cn Case VM 140.C25, ff. 43r-44r *Spagna seconda*	146-147
S8. Spinacino II 1507, ff. 31r-33r *Bassadanza Francesco Spinacino*	148-150
S9ia. D-B 40591 (Pignatelli), ff. 61v-62r untitled - discant	151
S9ib. B-Br II.275 (Cavalcanti), ff. 36v-37r *Spagnia Contrapunto* - tenor index: *Spagnja Contrapg°* - Ness 94a	152
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S9iib. B-Br II.275, f. 36v *Tenor De La Spagnia* - discant - Ness 94b	153
S9ic. I-Fn Magl.XIX.168, ff. 7v-8r *Spagna Di Franc° Milanese a dua liutj* - discant - I-Ra 1608, ff. 31v-32r untitled - lute I - no copy available	154
S10. NL-DHnmi Kluis A.20 (Siena), f. 74v *Spagna detta Lamire primo Modo* - treble	155-156
S11. NL-DHnmi Kluis A.20, f. 75r (Spagna) *Secondo Modo* - treble	156-157
S12. NL-DHnmi Kluis A.20, f. 75v (Spagna) *Terzo Modo* - treble	158-159
S13. NL-DHnmi Kluis A.20, f. 76r (Spagna) *Quarto Modo* - treble	160-161
S14. I-PESo albani ?, ff. ? *sopra la bassa di Costanzo* [16]	162-163
S15. I-PESo albani 2-26, ff. 25v-31r *Contrapunt*(o) *sopra la bassa di Costanzo - la trippola* [17]	164-170

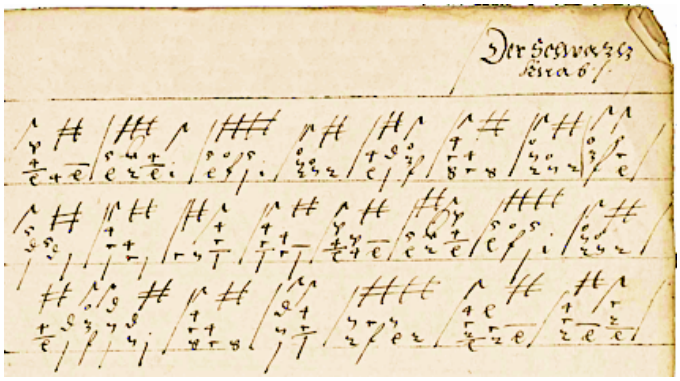
APPENDIX

As page fillers here are thirteen short German tantz from the same sources as the hoftantz, except App 1 is in the Daniel Lindemann lute book copied in German tablature *c.*1550-1560. The title of App 9, from the Nauclerus lute book copied in the early seventeenth century, may be a garbled reference an original for a wind player (pfeiffer).

App 1. NL-Hnmi Kluis 48, no. 4 (*olim* 23.C.30) *Swabach tantz* - A4B8	27
App 2. NL-At 208.A.27, f. 71v *Ein Ander tantz - Saltarello* - AB4-AB4	47
App 3. CH-Bu F.X.11, ff. 19r-19v *Straßburger tantz - Proportio* - A4B8-A4B8	66
App 4. D-Us 131b, ff. 9r-9v *Danntz - Nachlauff* - A4B8-A4B8 on passamezo antico/romanesca[18]	69
App 5. PL-WRk 352, f. 47r *22 Gassenhauer* - A16 - on passamezo antico	78
App 6. PL-Kj W 510, f. 48r *Dantz Meydlin dantz - Nachdantz* - AAB4-AB4	83
App 7. NL-At 208.A.27, f. 73r *LXXXIX Ein Ander tentzleyn - Saltarello* - AB4-AB4	115
App 8. CH-Bu F.X.11, f. 9r *Der meitlein vo*(n) *blofelden tantz - Nachdantz* - AAB4-AB4	125
App 9. D-B 40141, f. 84v *Der pfifferruf tanz* - AB4-AB4	128
App 10. PL-Kj 40583, f. 6r *Dantz* - A6B7	147
App 11. D-ROu Med 3, ff. 125r-125v *F du mein schatz* *Ein A sol dabey sein* - A12B10C6D4 - CH-SAM 2, f. 2r *F du mein schatz* cf. D-ROu Med 3, ff. 145v-146r *F du mein schatz*	159
App 12. PL-Kj W 510, ff. 39v-40r *Ach medlein ach - proportz* - A8B6-A8B10	161
App 13. NL-At 208.A.27, f. 66r *LXVII Per transibat Clericus - Saltarello* - AB4-AB4 NL-At 208.A.27, f. 66r *LXVI Per transibat Clericus - Saltarello* - in F	163

John H. Robinson - September 2023

COMMENTARY TO LUTE NEWS SUPPLEMENT: HOFTANTZ: time signatures at beginning and fermata at end are not always present in the originals but tacitly standardised. **H1.** A16B15-AB8; bar lines absent; 4/1 - semibreve a1a2c3a6 absent; 5/5 - d2 instead of e2; 32/2-5 - attempt at first 10 bars of nach danntz crossed out. **H2.** A13; bar lines absent; rhythm signs and tablature ciphers in grey missing due to trimming and damage to pages. **H3.** ABB8; 16/2-3 - double bar line absent. **H4.** AB16-CCDD8; double bar lines absent; 40 - bar absent; 63 - bar duplicated. **H5.** A30; 2/8 - e3 instead of a1; 21/2 - a3 instead of a1; 29/1-8 - crotchets instead of quavers. **H6.** A12B6C12-AA8B4D8; double bar lines absent except 12/1-2; 49/2 - e2 instead of d2; 58/1 - minim instead of crotchet; 58/6-7 - crotchets instead of quavers; 58/7-8 - bar line added. **H7.** AABCBB4-AAB4DD6; between 24-25 - fermata a1c2d3c4 and bar line added; 27/2, 31/2 - e6 instead of e4; 34/1, 36/1 - c4 instead of a5; 35/1-2 - crotchets instead of minims; 35-36 to 46-47 - bar lines displaced a minim to the right; 36/1 - minim instead of dotted minim; 42 - bar absent. **H8.** A24B14-AB16; double bar lines absent; 6-7 - bar line absent. **H9.** A16-A16; 16/1-2 - single instead of double bar line. **H10.** 1-10 - tune highlighted in grey; ABC12-AB8C9; 24/1-2, 52/1-2 - double bar lines absent; 44/1-2 - double bar line displaced a bar earlier. **H11.** A24-A16; all quavers changed from crotchets and bar lines adjusted accordingly [original bar lines found at: 2/4-5, 2-3, 3-4, 5/4-5, 6-7, 8-9, 9-10, 11/4-5, 14-15, 15-16, 18-19, 20-21, 21-22, 26-27, 30-31, 32-33, 36-37, 38-39]; 6/1-2 - scribe changed 2 crotchets to 2 minims; 9/1-7 - minim 6 crotchets instead of crotchet 6 quavers; 18/1-2 - crotchets instead of minims; 25 to 40 - barred in 6 instead of 3 minims; 38/2-3 - scribe changed c1d2d3a4 to a1c2d3a5. **H12.** A36 - A16 [8 note romanesca ground every 3 bars in first section and every two bars in second]; no change. **H13.** AABC3; 1/1 - minim rest absent; 3/1, 6/1, 9/1 - minims instead of semibreves; 4/1, 7/1 - c5 instead of d6; 5-6, 10-11, 11-12 - bar lines absent; 7/5-8 - a3-d3-b3-a3 added. **H14.** tablature crossed out; A16; bar lines absent; 2/5 - minim instead of semibreve; 11/5 - semibreve a1a2c3c4c5a6 absent; 15/<1, 16<1- a1c3 added. **H15.** AB3; bar lines absent; 4/1-4 - crotchets instead of quavers; 4/5-6 - double bar line added. **H16.** A16-A17; barred in 2 minims instead of 6 minims per bar; no change. **H17.** ABC4-ABC4;; 7/3 - e6 instead of e5; 12/1 - fermata instead of dotted semibreve; 16/1 - fermata instead of semibreve. **H18.** A55-C26; no change. **H19.** AA2BC4; 1-2, 3-4, 7-8, 9-10 - bar lines absent; 5/4-5 - bar line added. **H20.** AABCB12+2+2-AABCB8+1; 6F changed to 7F; double bar lines absent. **H21.** AA12B6C12-AA8B4C9; 6F changed to 7F; double bar lines absent; 57 - bar absent. **H22.** AB12B6; 17/5, 29/5 - d3c4a5 instead of c3a6; 27/1 - crotchet instead of dotted crotchet. **H23.** ABC12-AB8C12; 6F changed to 7F and f4f6 to b3d6 at 3/1, 16/3, 28/3, 32/6, 38/1, 47/2, 55/2 and f6 to d6 at 30/2, 60/2; double bar lines absent except 12/1-2; 43 - bar absent; **H24.** AB8C6; bar lines absent; 12/1 - fermata absent; 16/1 - fermata c1a4 absent; 17/1 - semibreve instead of minim. **H25.** A8BCDD6; 20 - bar duplicated; 26 - bar absent. **H26.** 1-10 - tune highlighted in grey; AB24; 24/1-2 - double bar line absent. **H27.** 1-10 - tune highlighted in grey; AA24; 24/1-2 - double bar line absent; 25/3 - a4 instead of c4; 47/<1 - b3 added. **H28.** ABC12; 12-13, 24-25 - single instead of double bar lines; 14-15 - bar line absent. **H29.** ABC12; 13-14, 21-22 - bar lines absent; 24-25 - single instead of double bar lines. **H30.** ABCD8; no change. **Appendix**: **App 1.** three parts intabulated for lute; rhythm signs double in length; bass notes omitted to avoid awkward chords: 5/1, 6/1, 8/1, 23/1, 33/5, 34/1, 36/1 - f6 added. **App 2.** ABB4; double bar lines absent; 6-7, 7-8, 11-12 - bar lines absent. **App 3.** 11-12, 21-22, 35-36, 50-51, 73-74 - bar lines absent; 23/>3 - semibreve rest added.



Facsimile of beginning of H44

S2a	1-34	-	35-40	41-49	50-57	-	58-64	-	65-71	-
S2b	1-34	35	36-41	-	42-49	50-54	55-61	62-70	71-77	78-82

[12] Other settings: Toulouze *Sensuit lart et instruction de ien dancer* 148?, sig. A5r *Casulle la novele* - dance tenor; Petrucci *Motetti A* 1502, ff. 32r-34r *La spagna Ghiselin* - instr. ens. à3; Petrucci *Canti C* 1504, f. 147v *La spagna* - instr. ens. à3; Ortiz *Libro Primo trattado de glosas* 1553, pp. 56-67 [6] *Ricercada* - viol & keyboard; Henestrosa *Libro de cifra nueva* 1557, f. 10r [*Tres III*] *sobre el canto llano de la alta Antonio* [de Cabezón] - keyboard; Vinci *Primo Libro della Musica* 1560, f. 14v Il gambaro con denaretto - instr. ens. à2; Rodio *Libro di Ricercate* 1575, p. 90 *La mi re fa mi re* - keyboard; Valente *Intavolatura de Cimbalo* 1576, p. 70 *Bascia Flammignia* - keyboard.

[13] The grounds reconstructed to complete the duets by Thierry Meunier and Jean Marie Poirier in *Quatre Spagna du manuscript Sienne pour deux luths* (volume 44, Les Éditions de la Société Française de Luth).

[14] Reconstructed as in Martin Kirnbauer & Crawford Young *Frühe Lauten-tabulaturen im Facsimile* (Winterthur, Amadeus 2003), pp. 154-157 with a few differences who suggested S2b was copied out of sequence [e.g. 41-45=50-54]. Edited previously for *Lute News* 70, no. 9. Corresponding/unique bars:

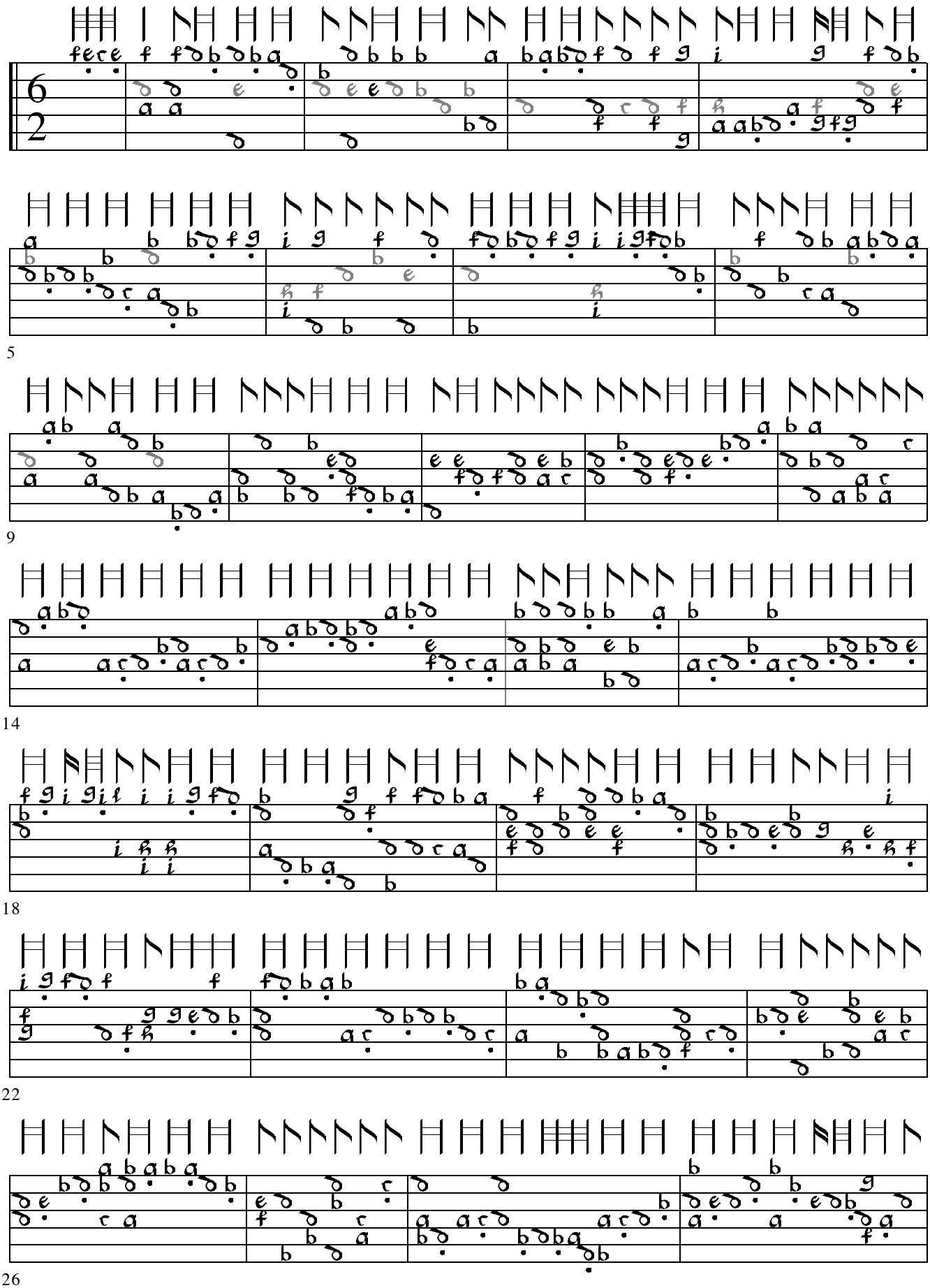
[15] For interpretation of ornaments and other signs in Capirola's lute book see Federico Marincola 'The Instructions from Vincenzo Capirola's Lute Book - A New Translation' *The Lute* XXII/2 (1983), pp. 23-28.

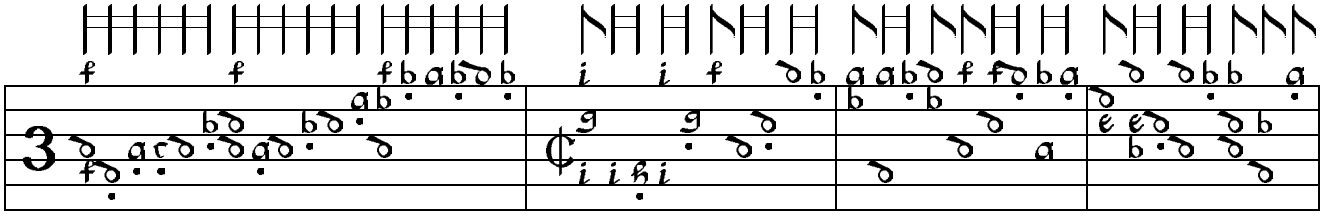
[16] Thanks to Franco Pavan via Nigel North for a copy from an as yet uncatalogued Albani lute book. Possibly Costanzo Festa (1490-1545) who was in the papal choir and composed sacred and secular vocal music or Costanza Porta (1528-1601) a Venetian composer of sacred and secular vocal music.

[17] The tenor as notes of the hexachord *Re Mi fa Sol La* are written above the tablature of alternate bars and the tenor in mensural notation titled *La Bassa di Costanzo* is on a loose sheet in I-PESo albani 2-22, which could be played on another lute or a melody instrument as a duet with the contrapunto but the notes of the tenor are added in grey here. Thanks to Nigel North for sharing his transcription and interpretation of the tenor.

[18] Another setting of *Studenten Tantz* - see the *Lutezine* to *Lute News* 141.

T2. Tandernacken (Agricola) Spinacino II 1507, ff. 7r-8v





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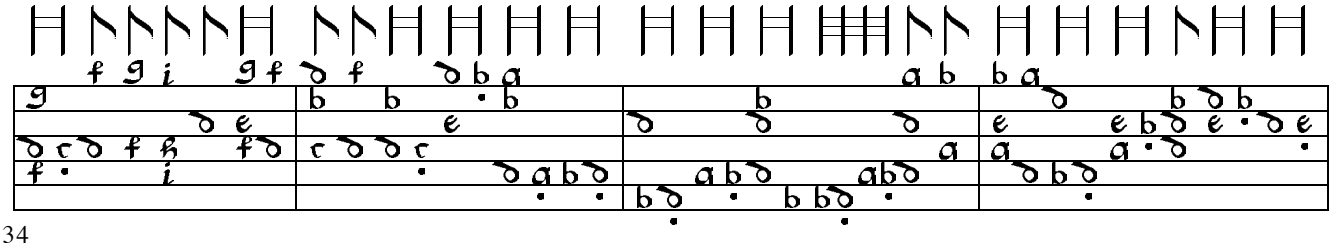

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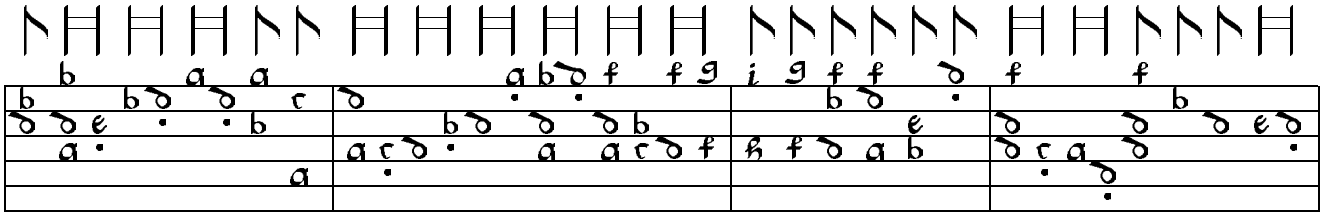

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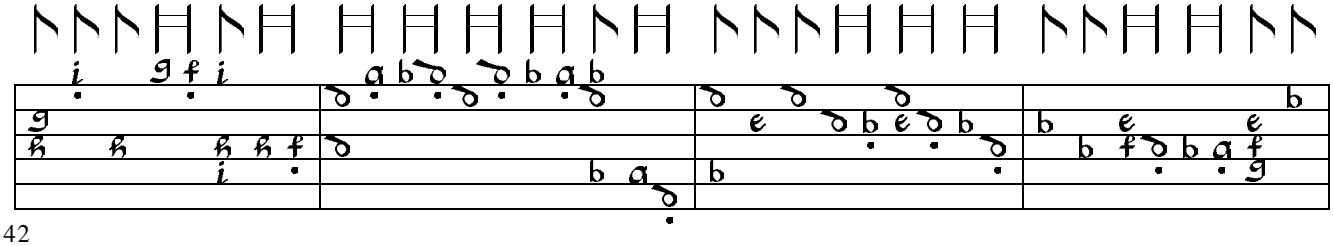

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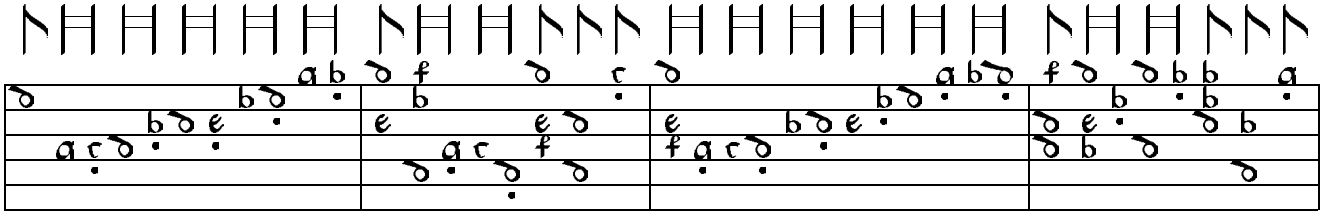

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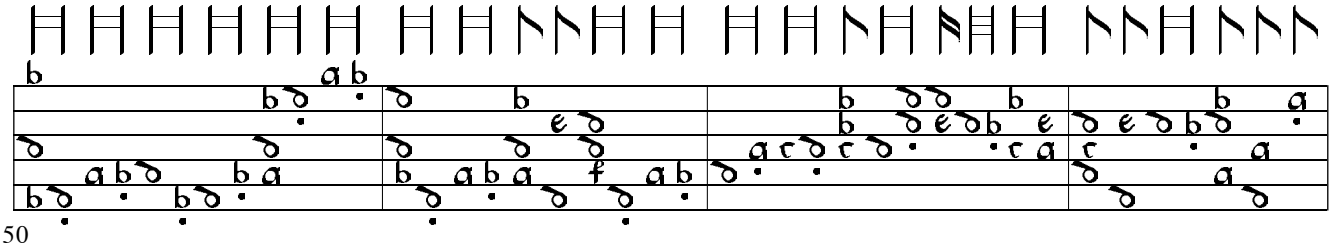

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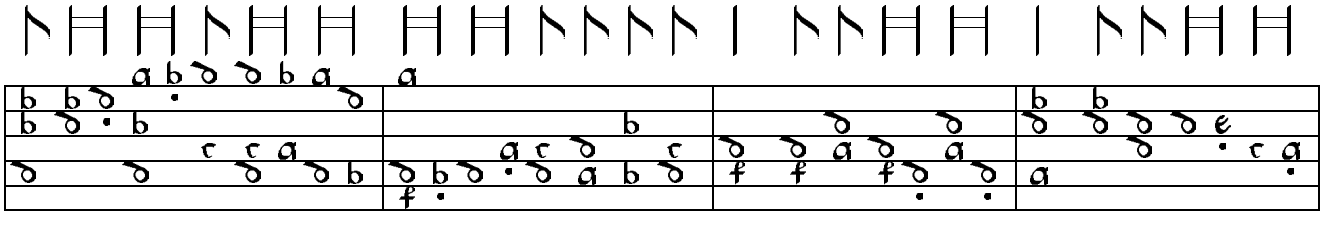

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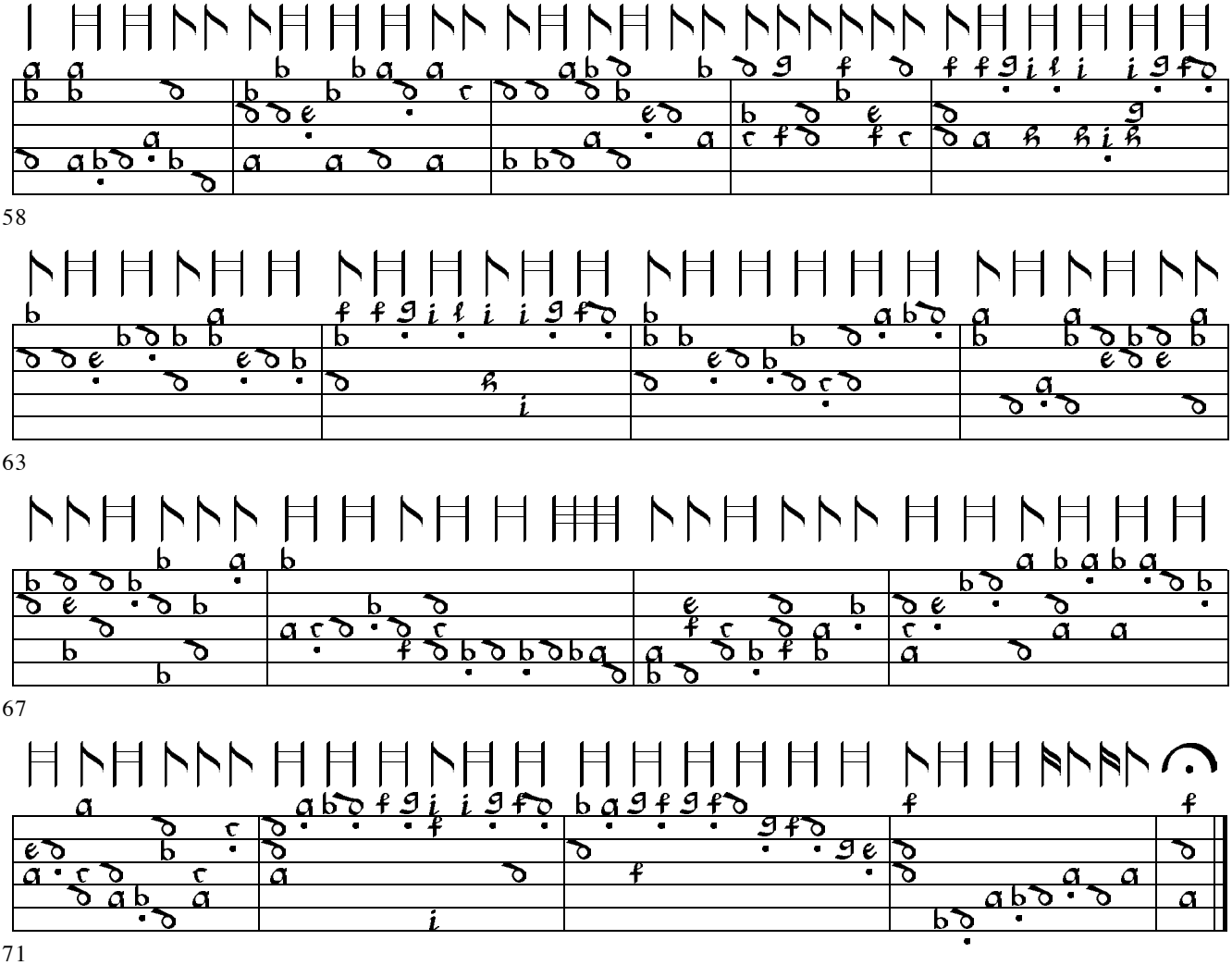
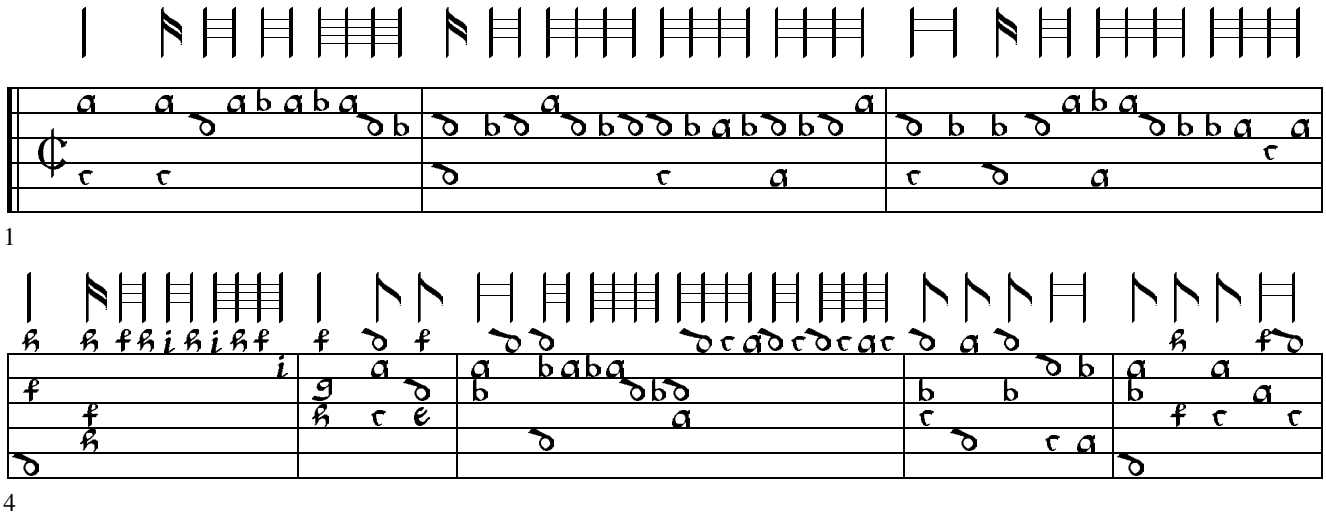
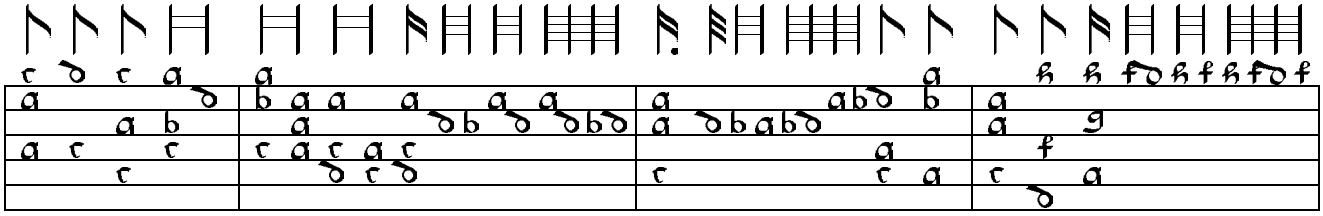


T3. Alex agricola. Ander nacken vp dem Rhin Newsidler II 1536, sigs. O2v-P1v





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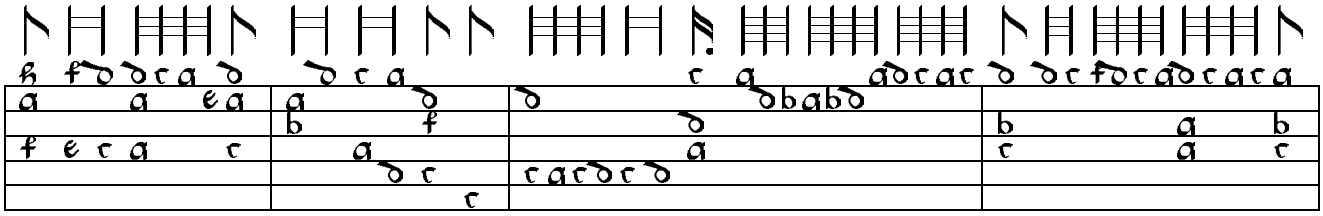

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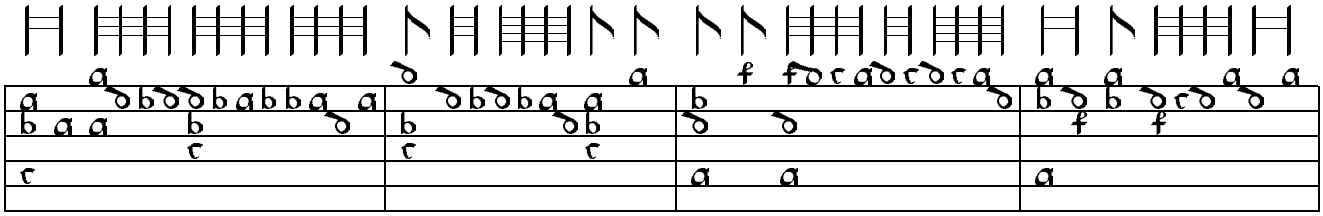

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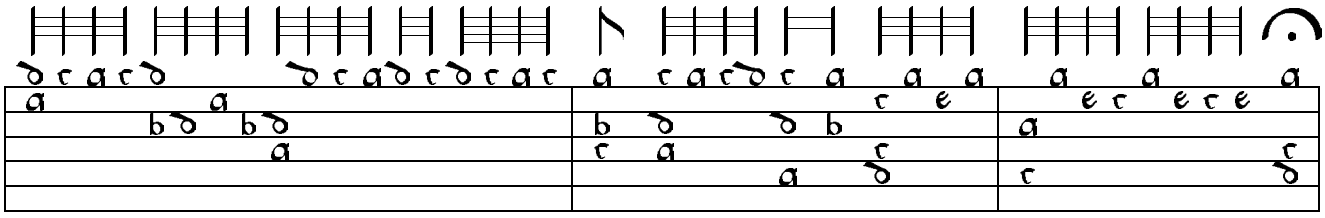

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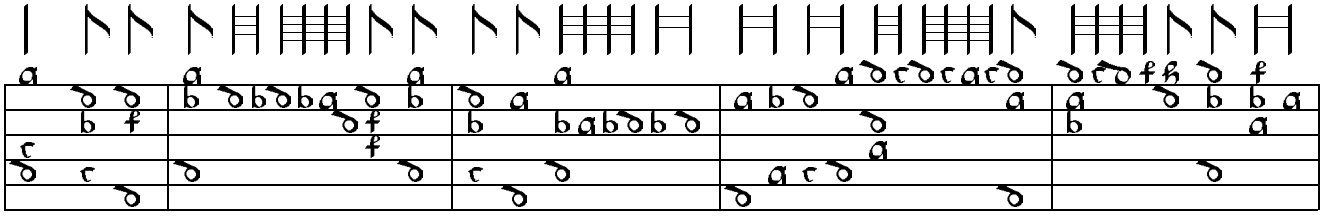

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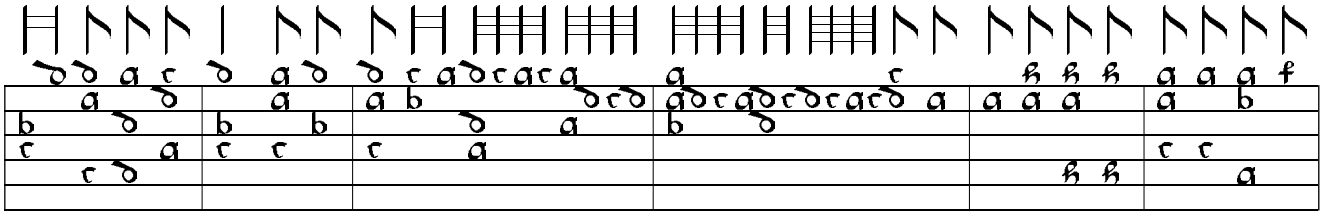

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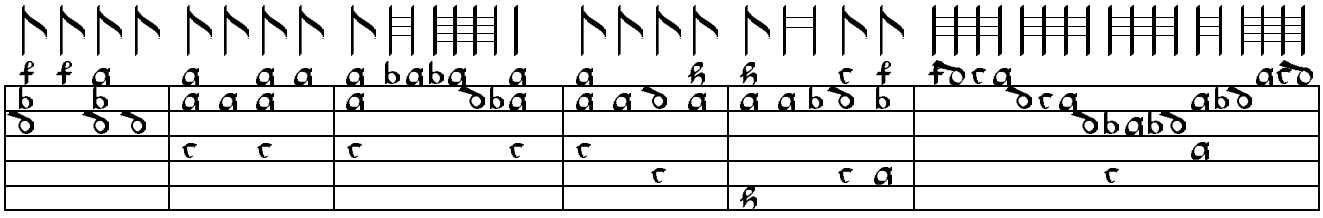

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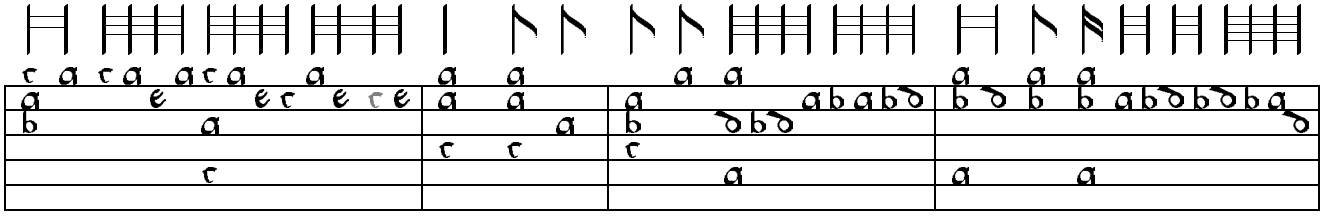

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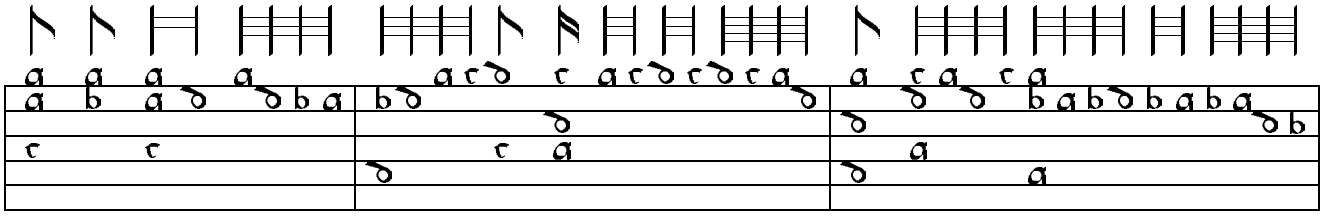

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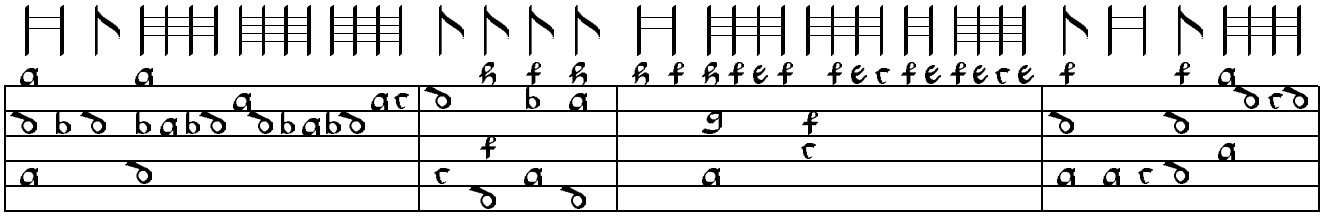

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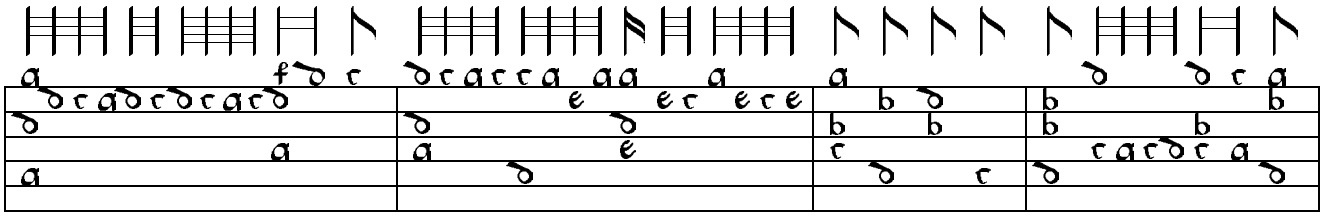

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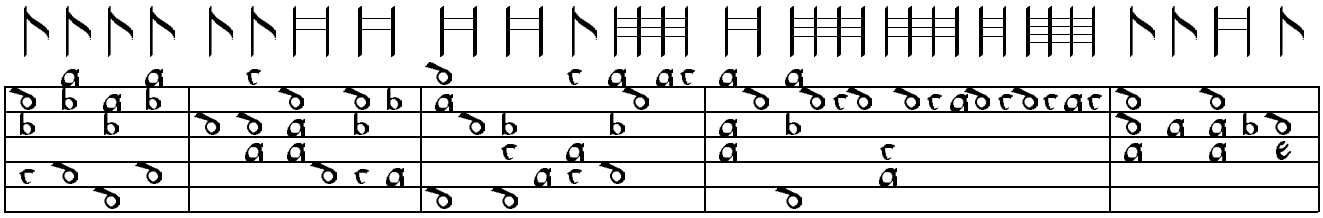

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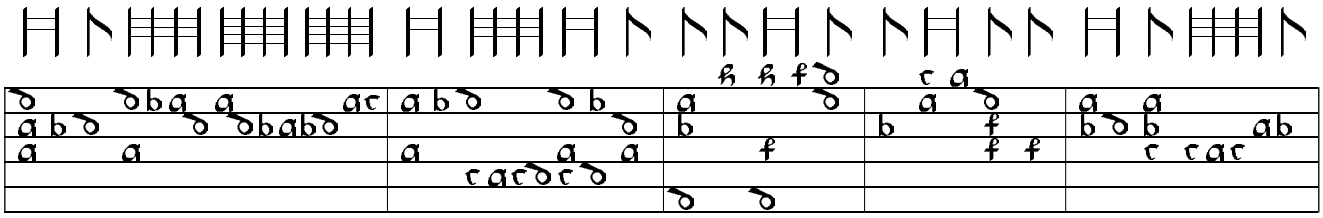

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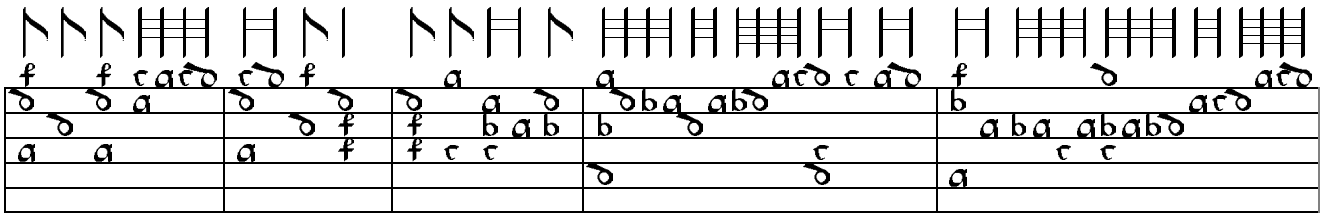

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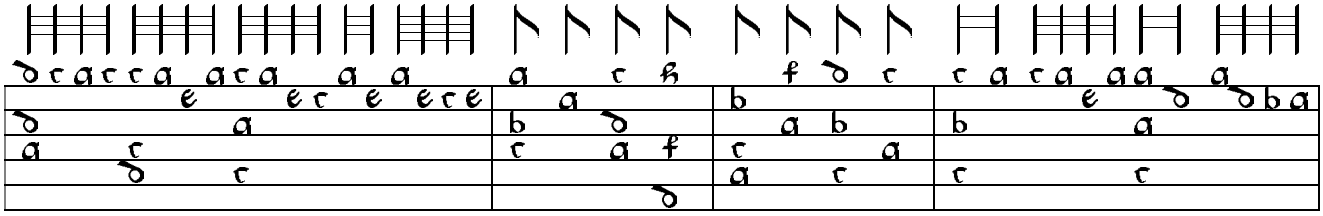

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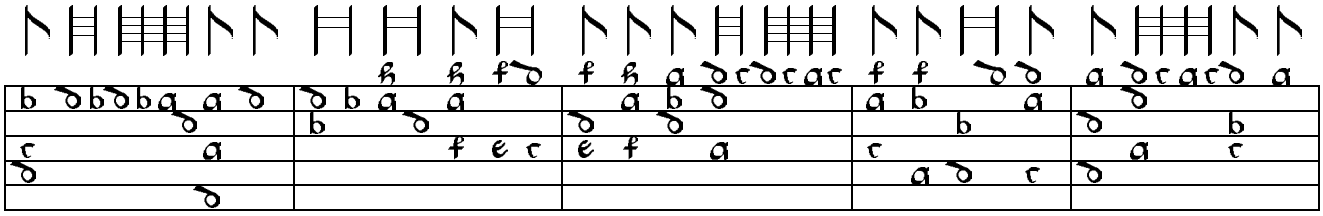

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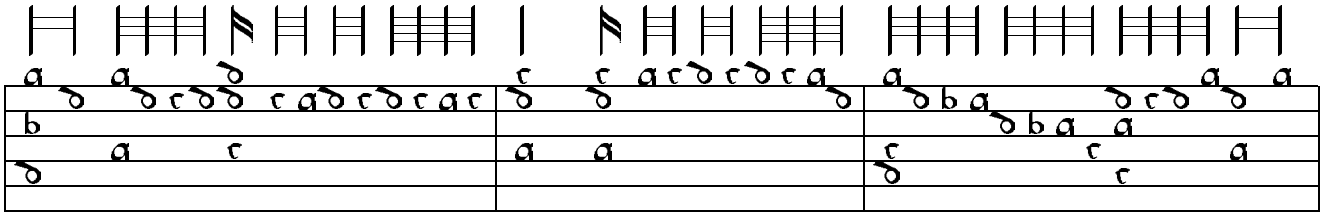

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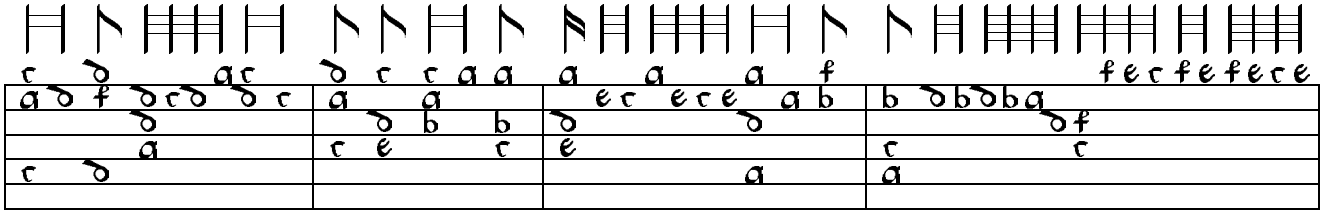

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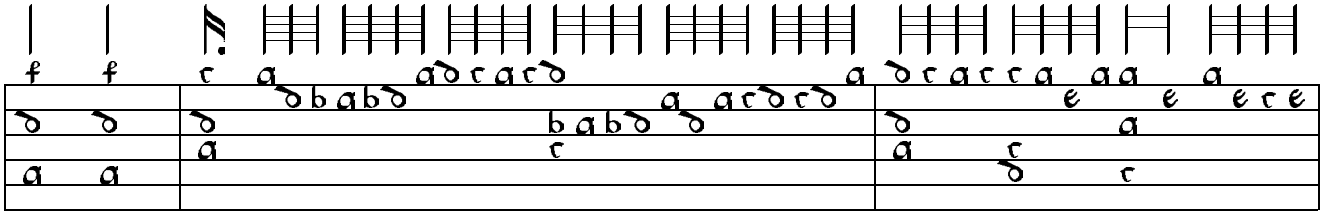

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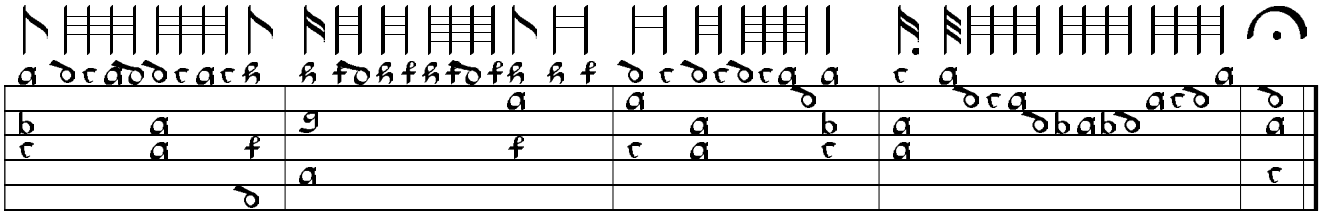

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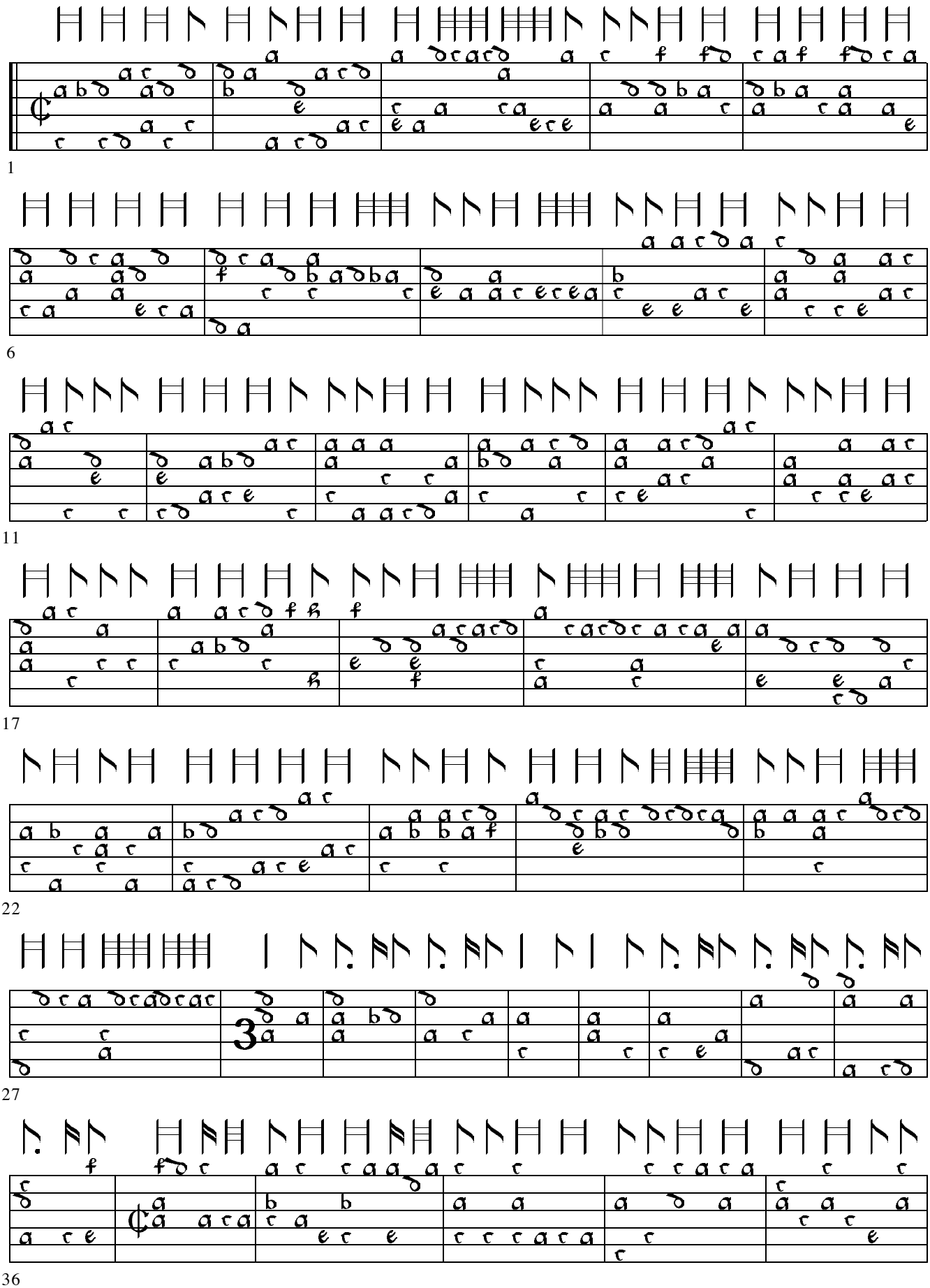
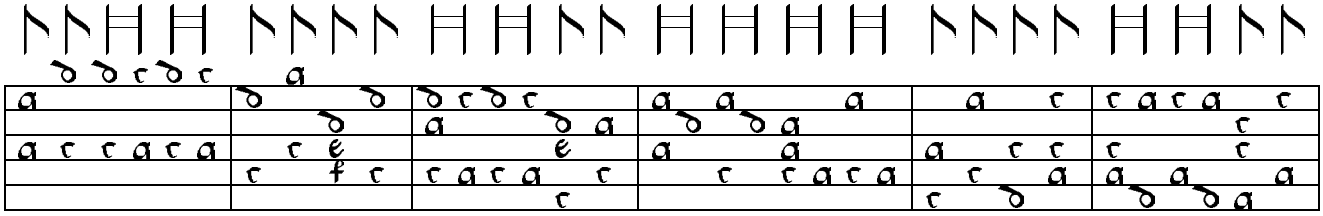
T4. Paulus Hoffhamer Taner nack

Newsidler Ander 1536, sigs. M4r-N3r





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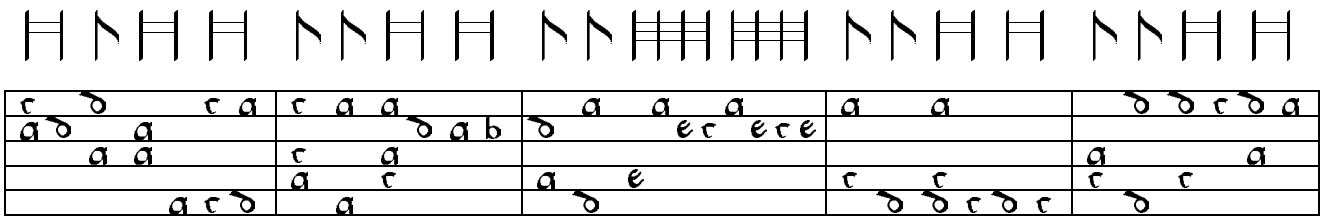

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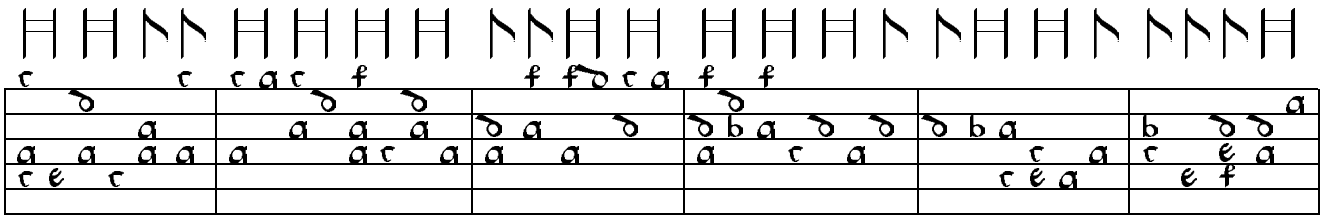

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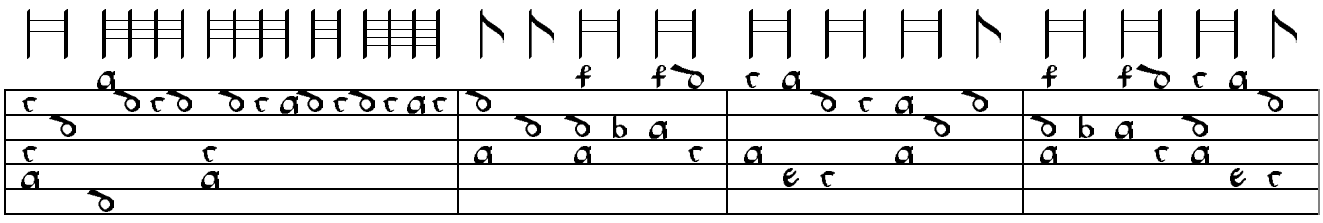

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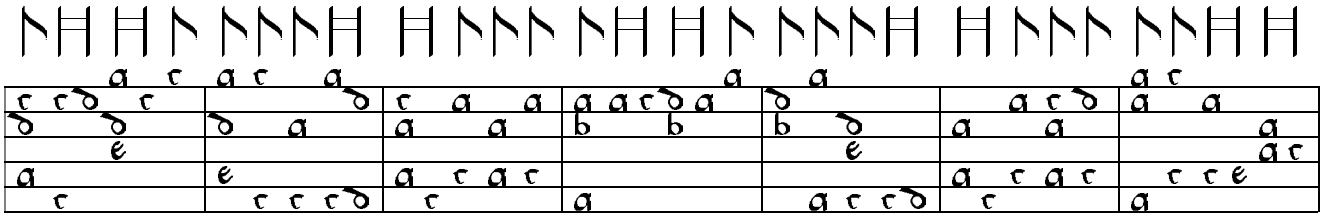

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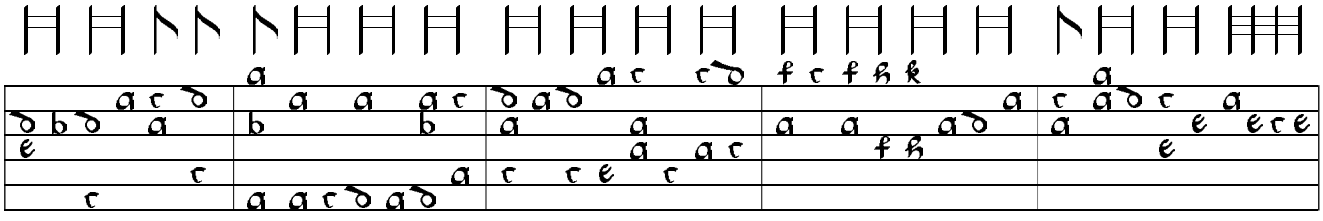

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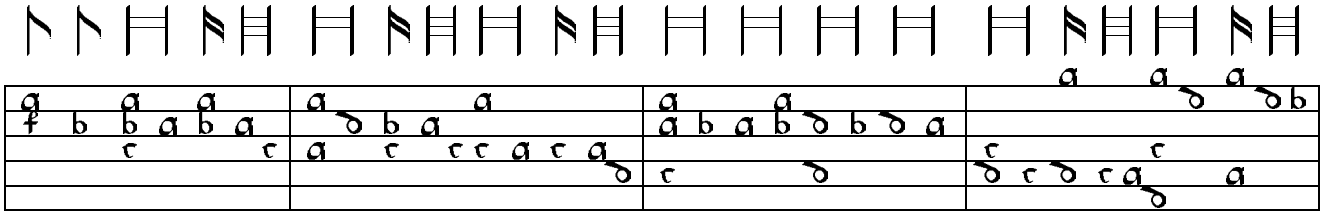

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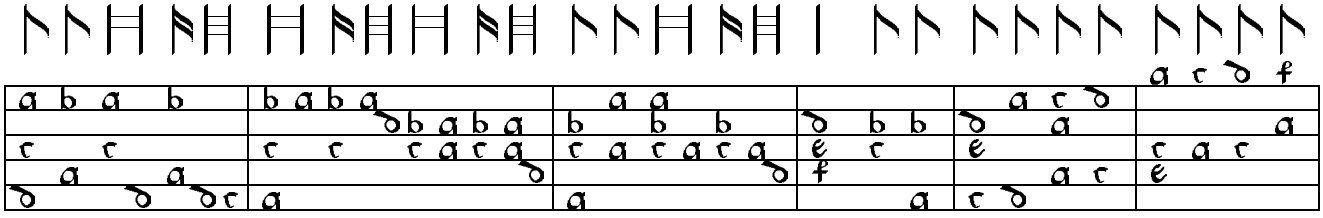

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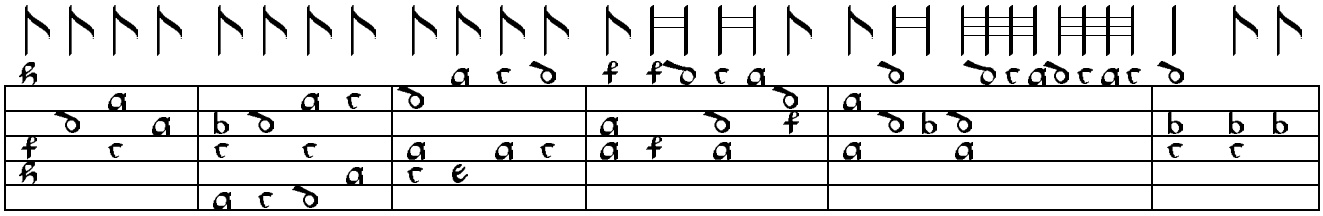

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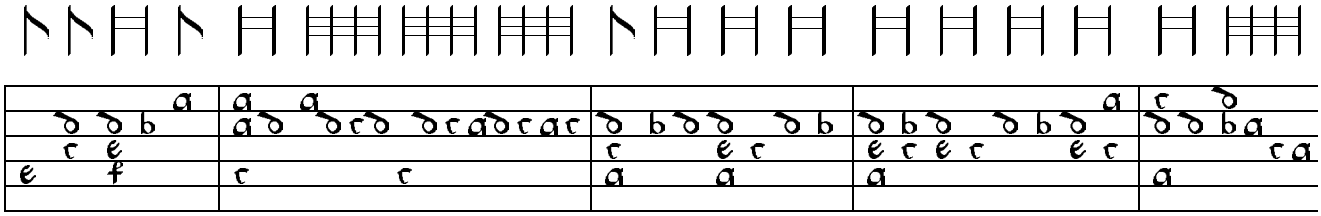

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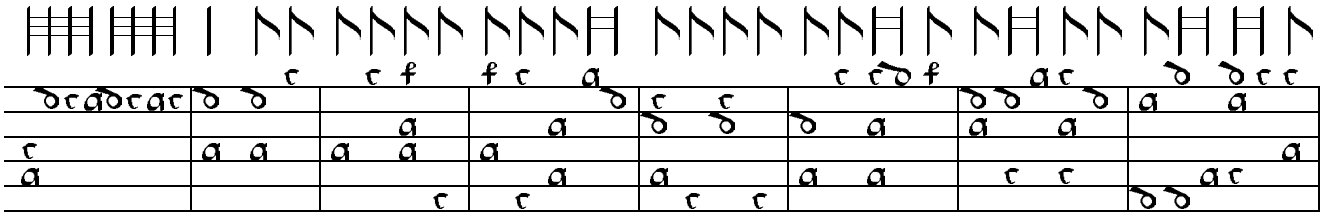

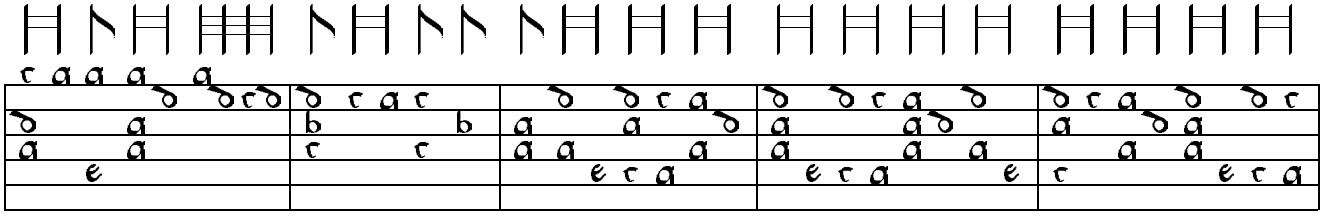

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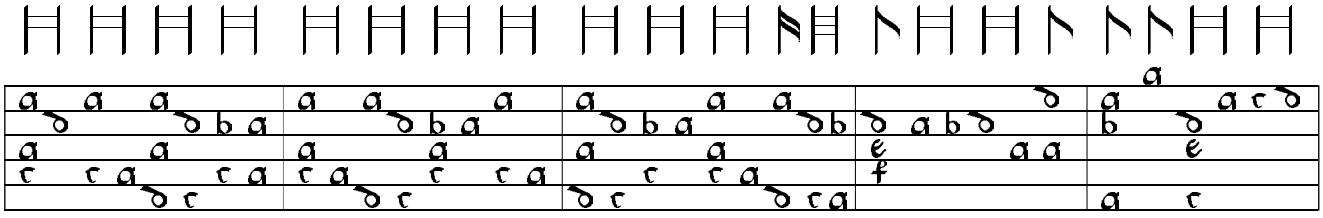

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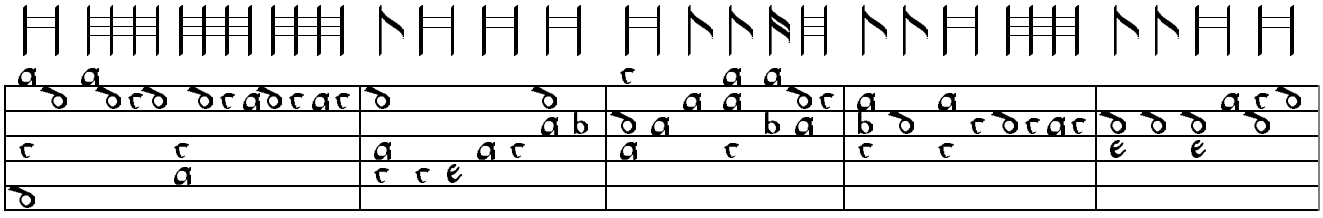

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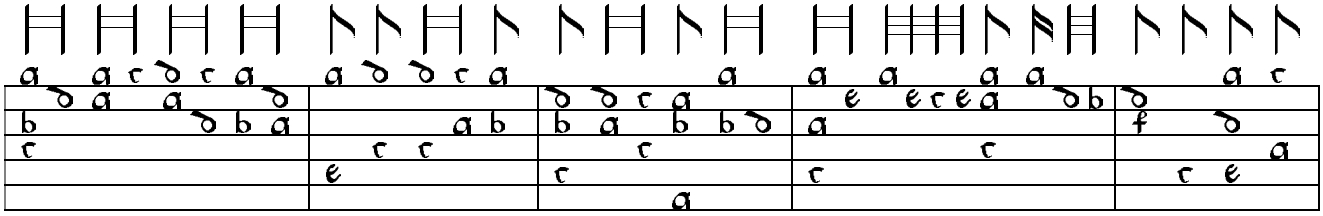

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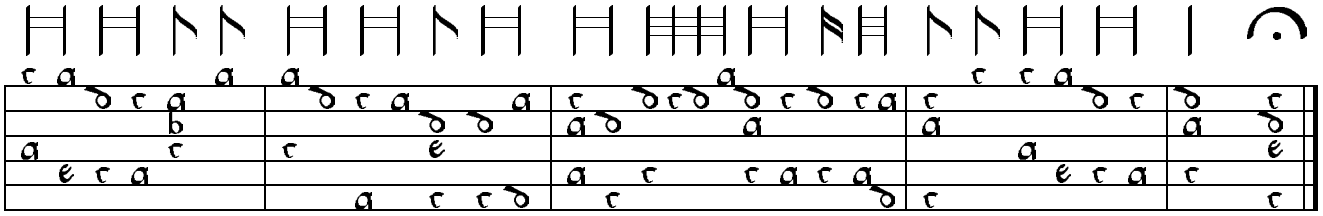

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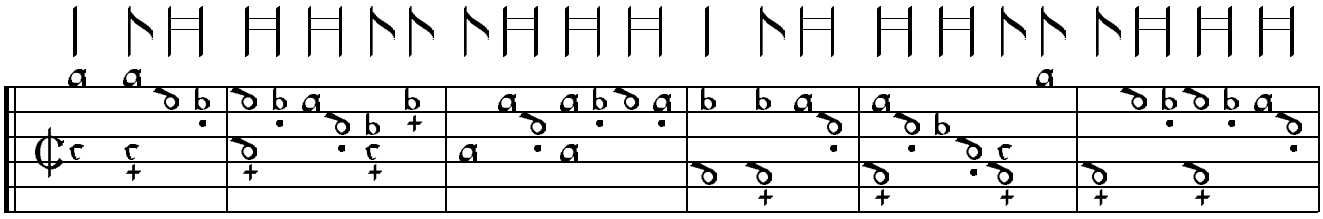

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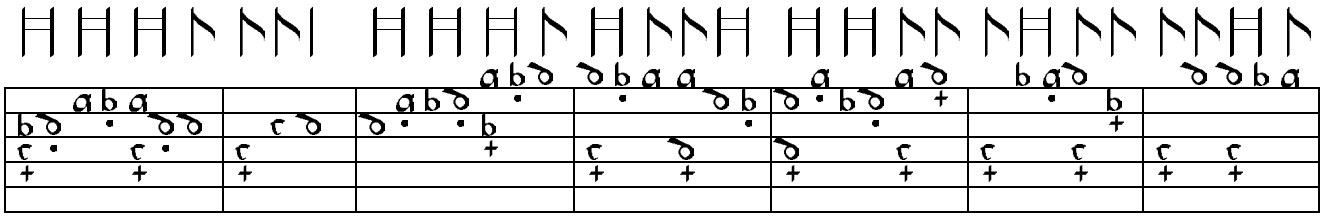

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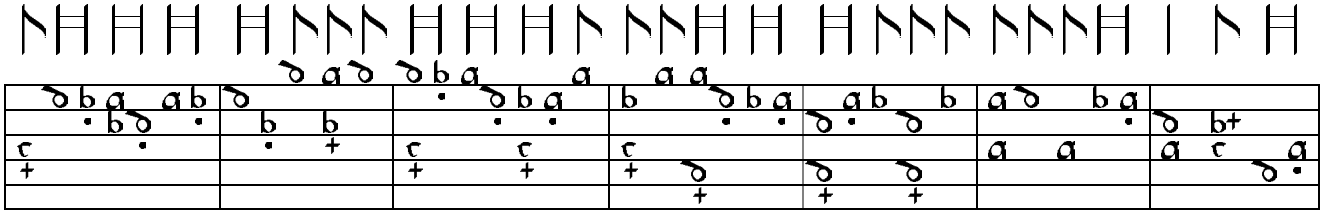

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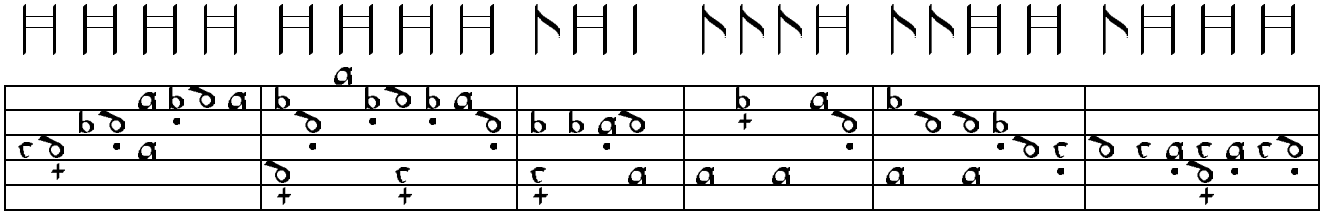

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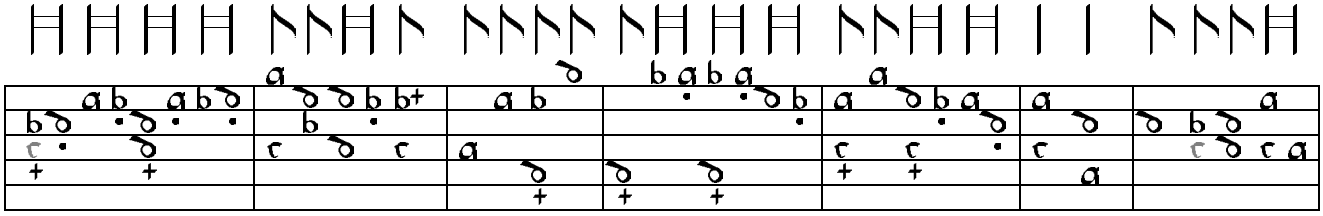

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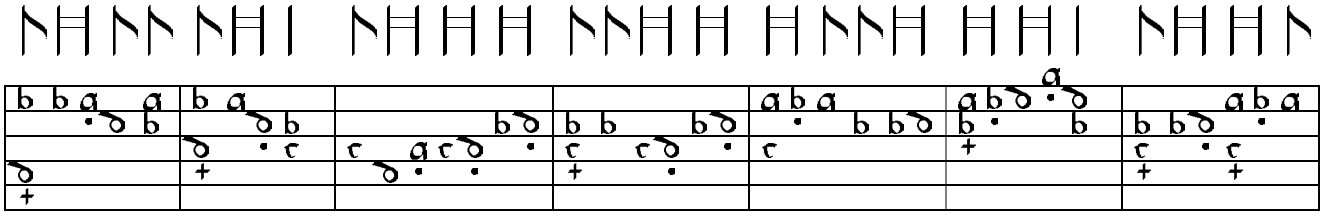

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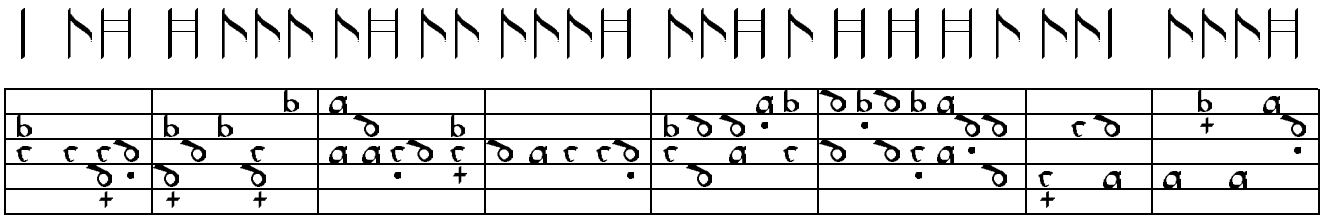

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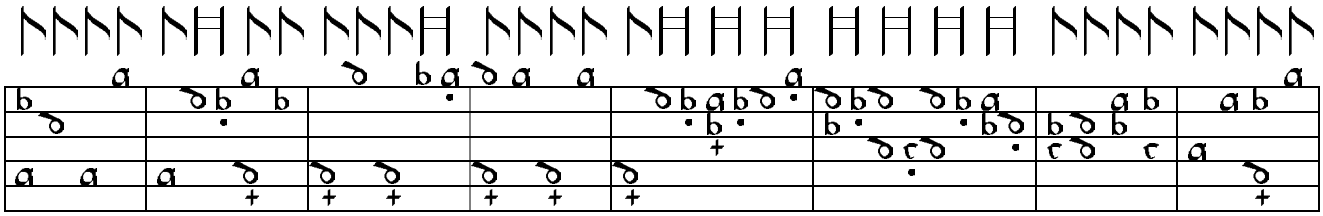

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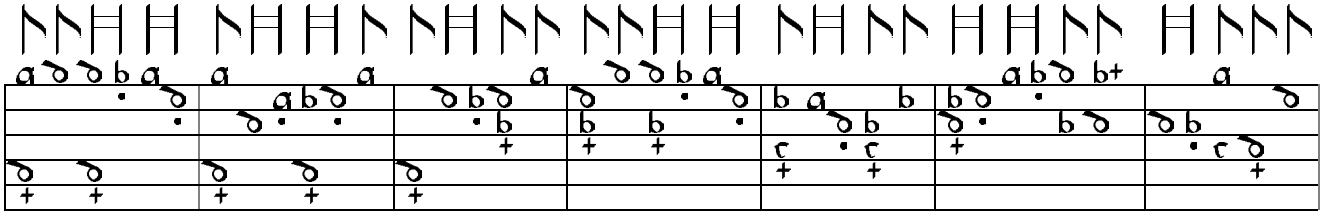

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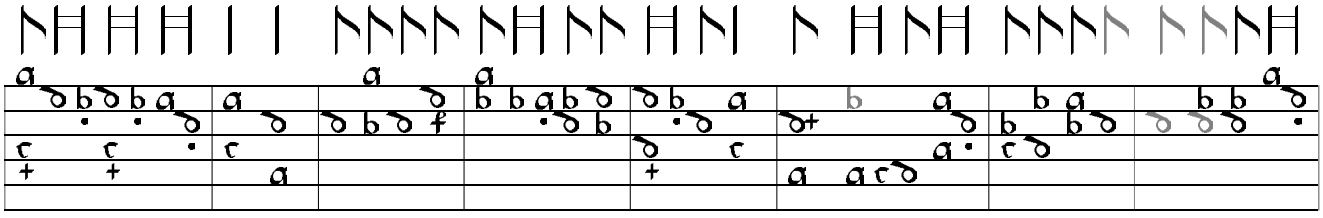

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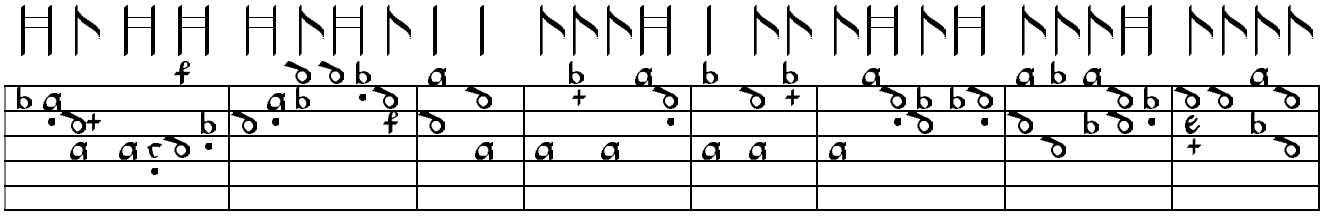

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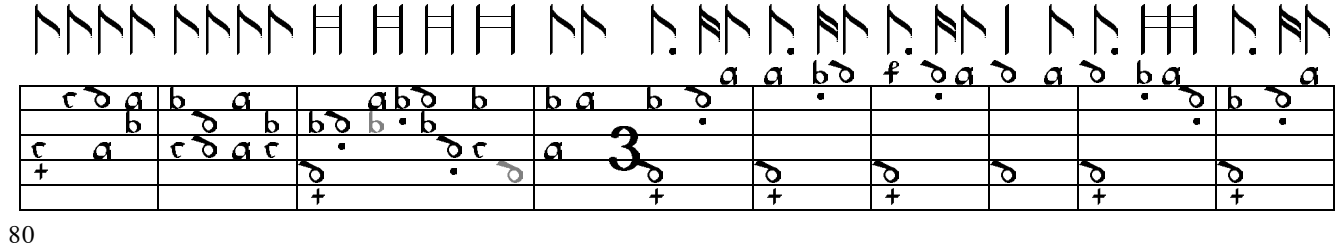

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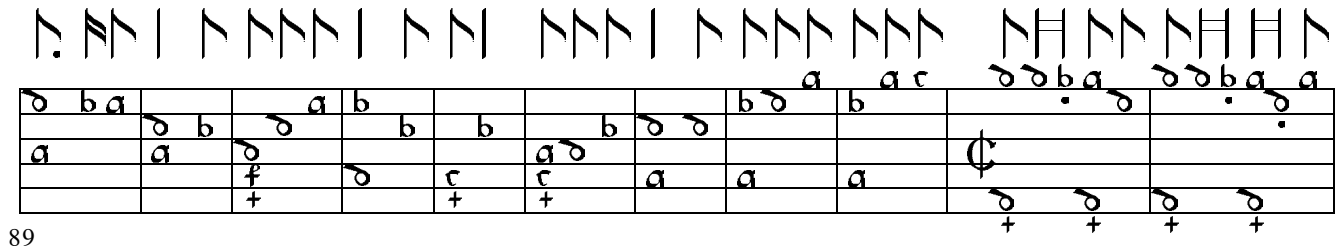

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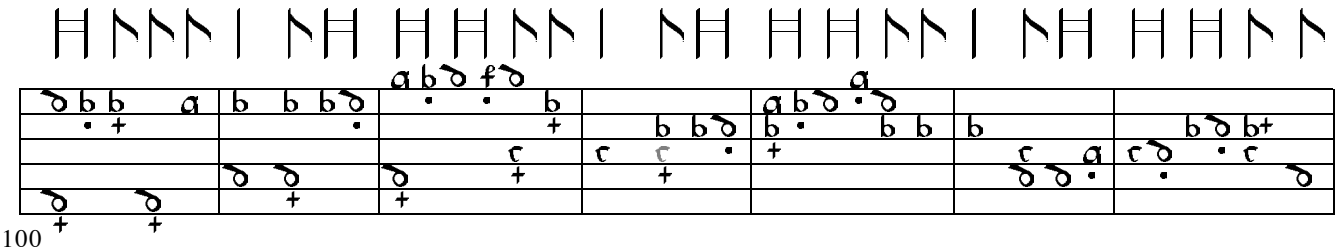

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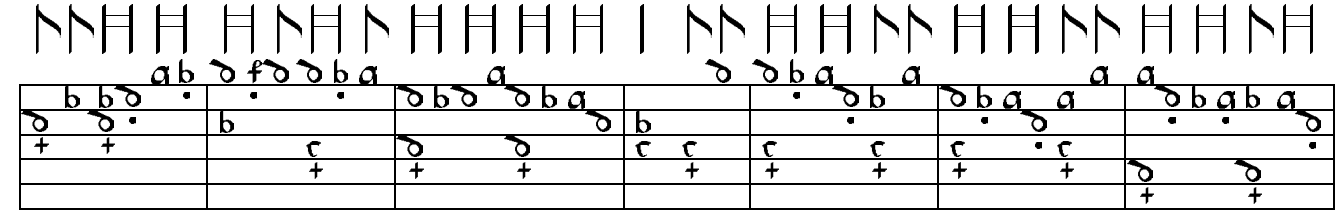

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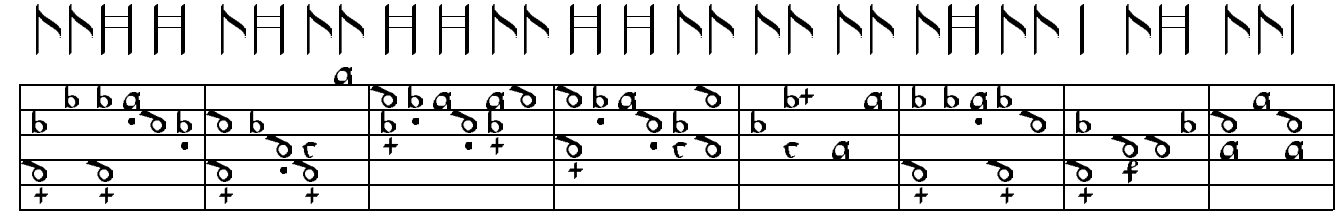

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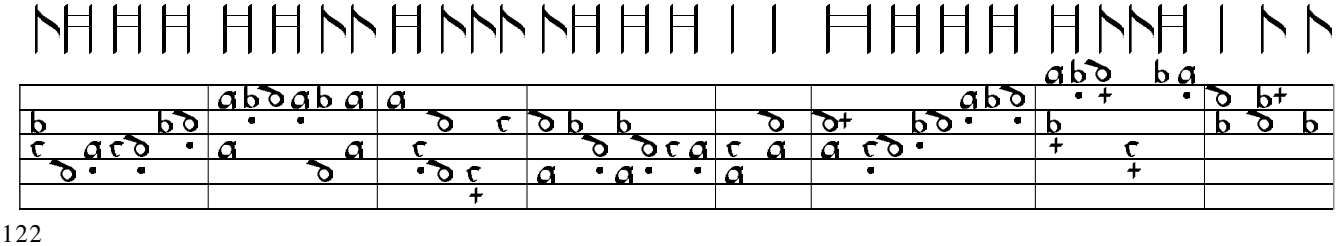

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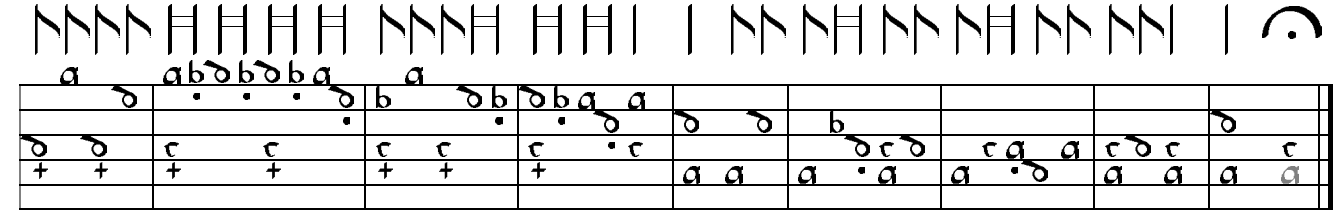

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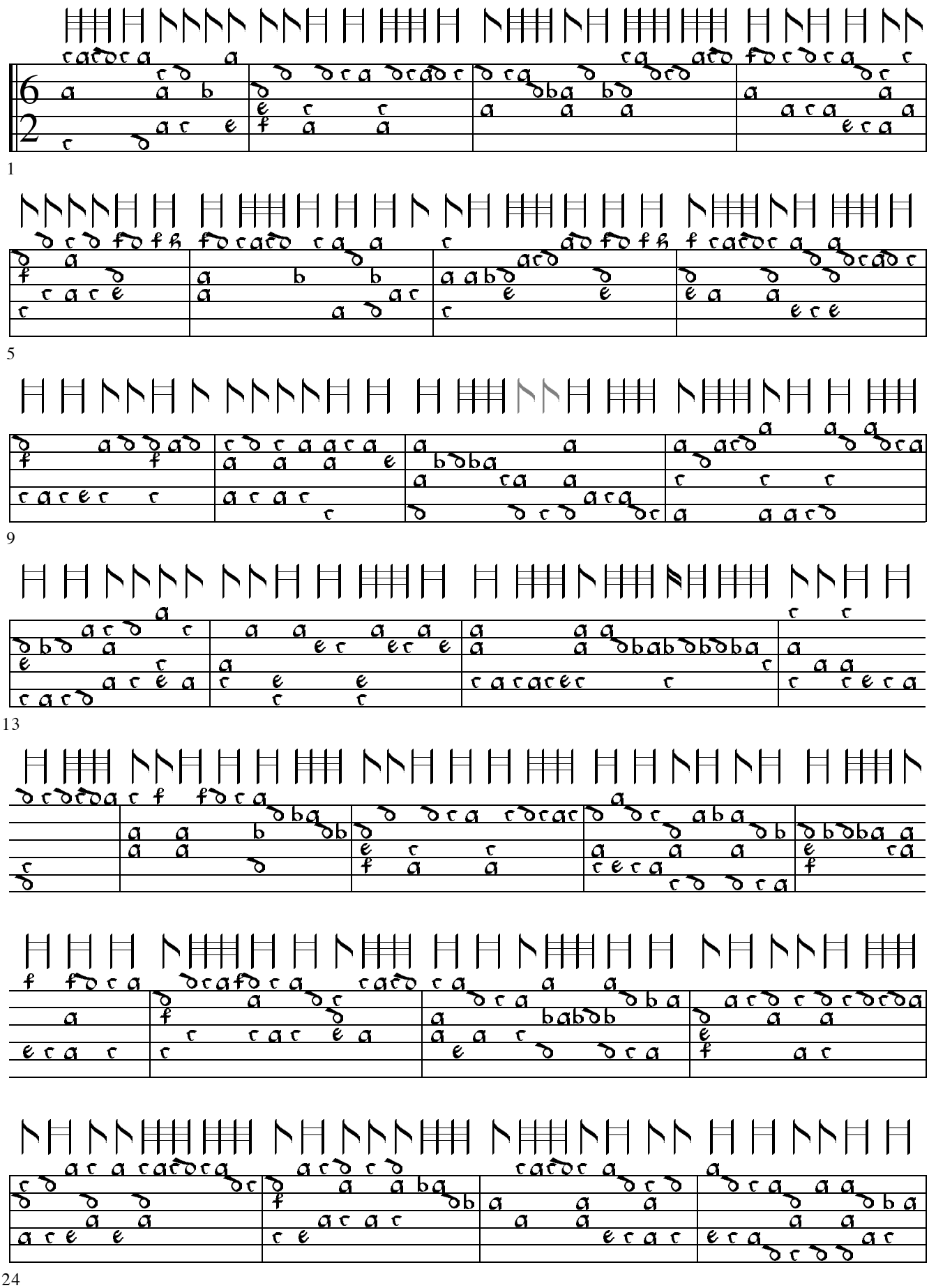
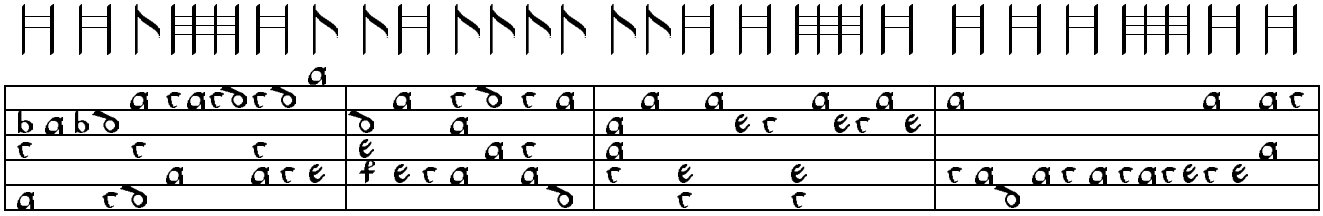
T6. Der alt Tandernach (Obrecht) Gerle 1533, ff. 34r-36v





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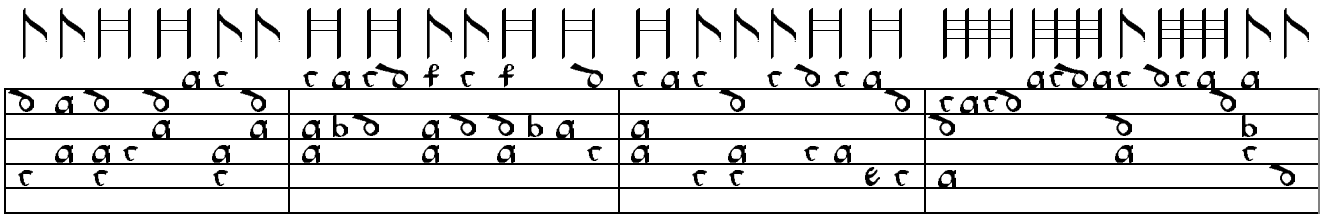

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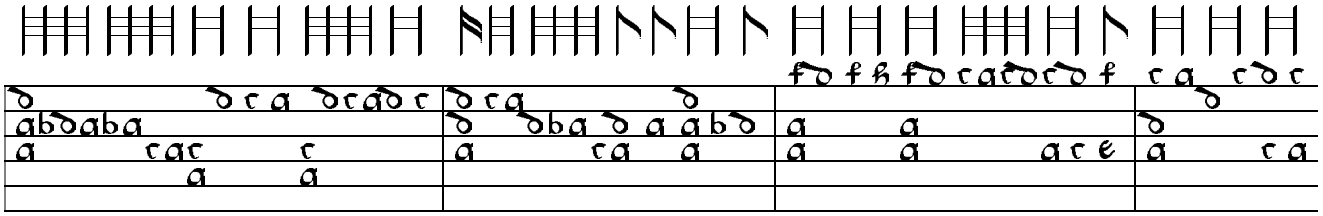

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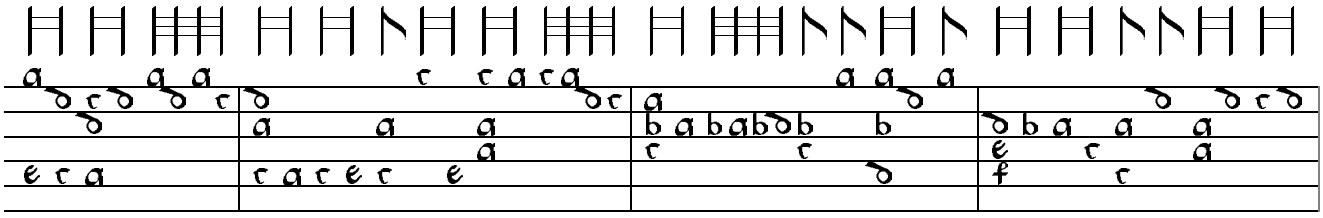

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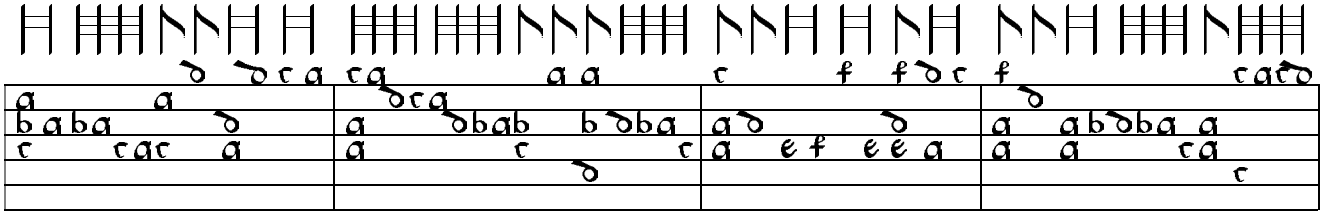

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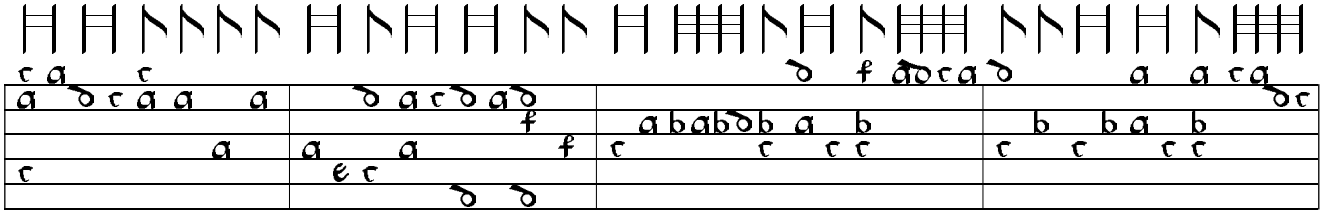

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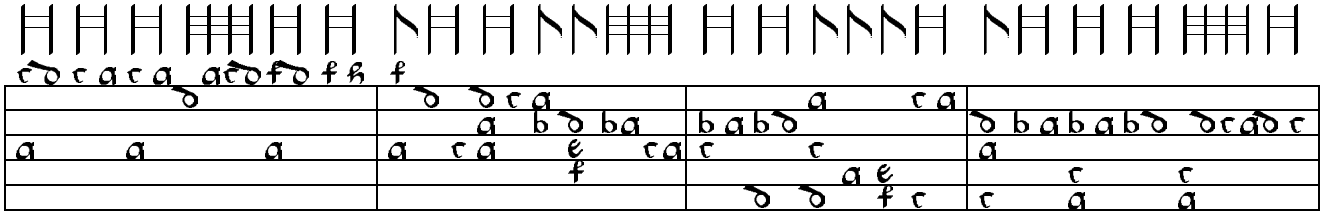

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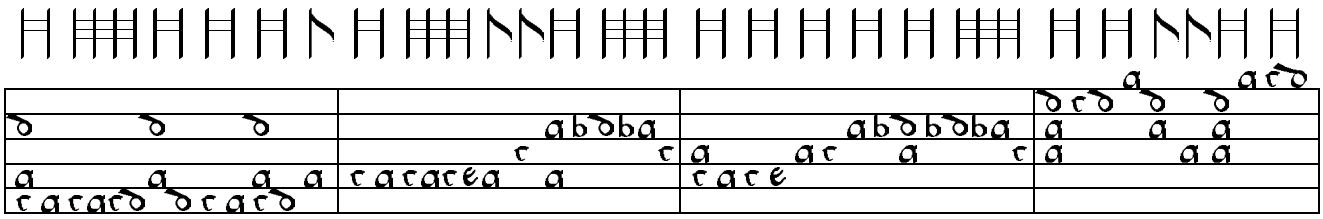

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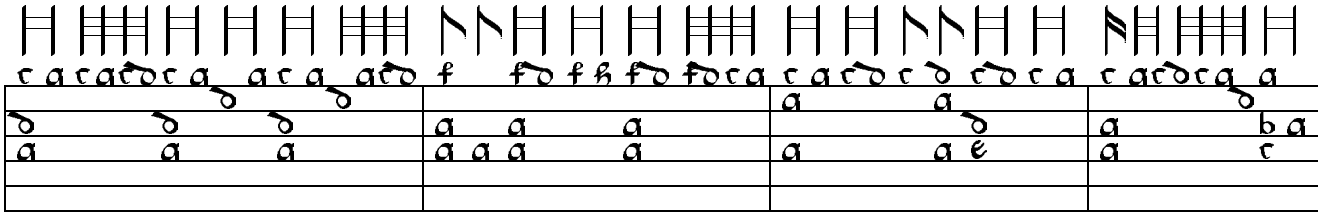

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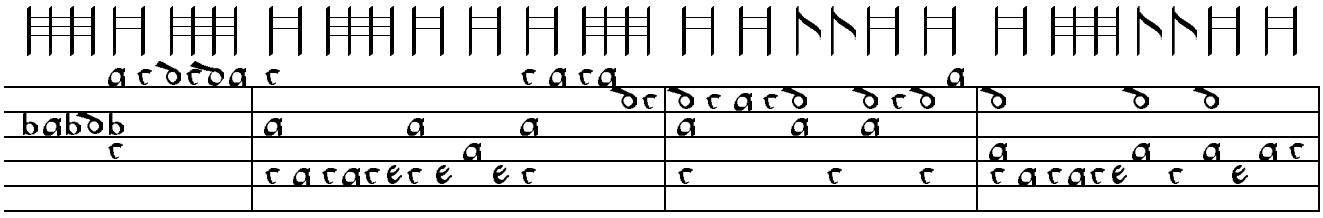

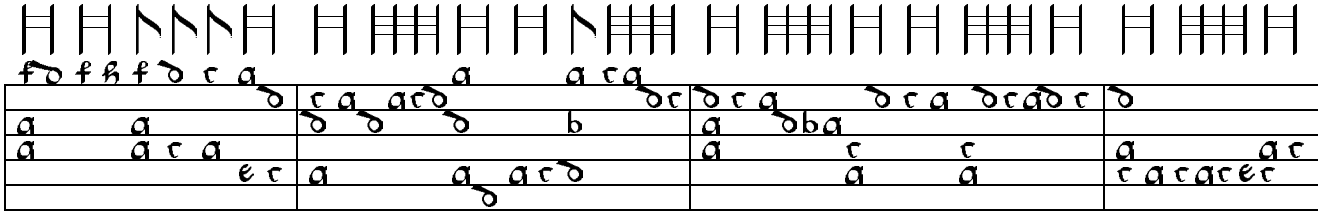

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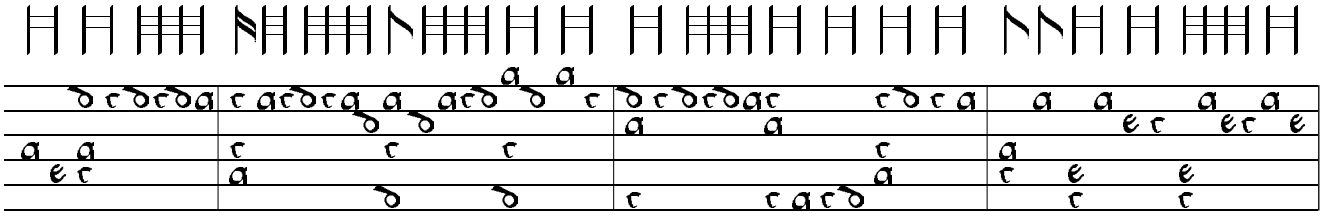

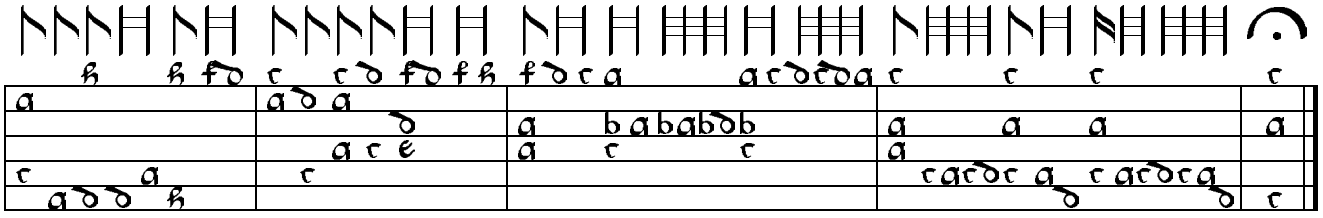

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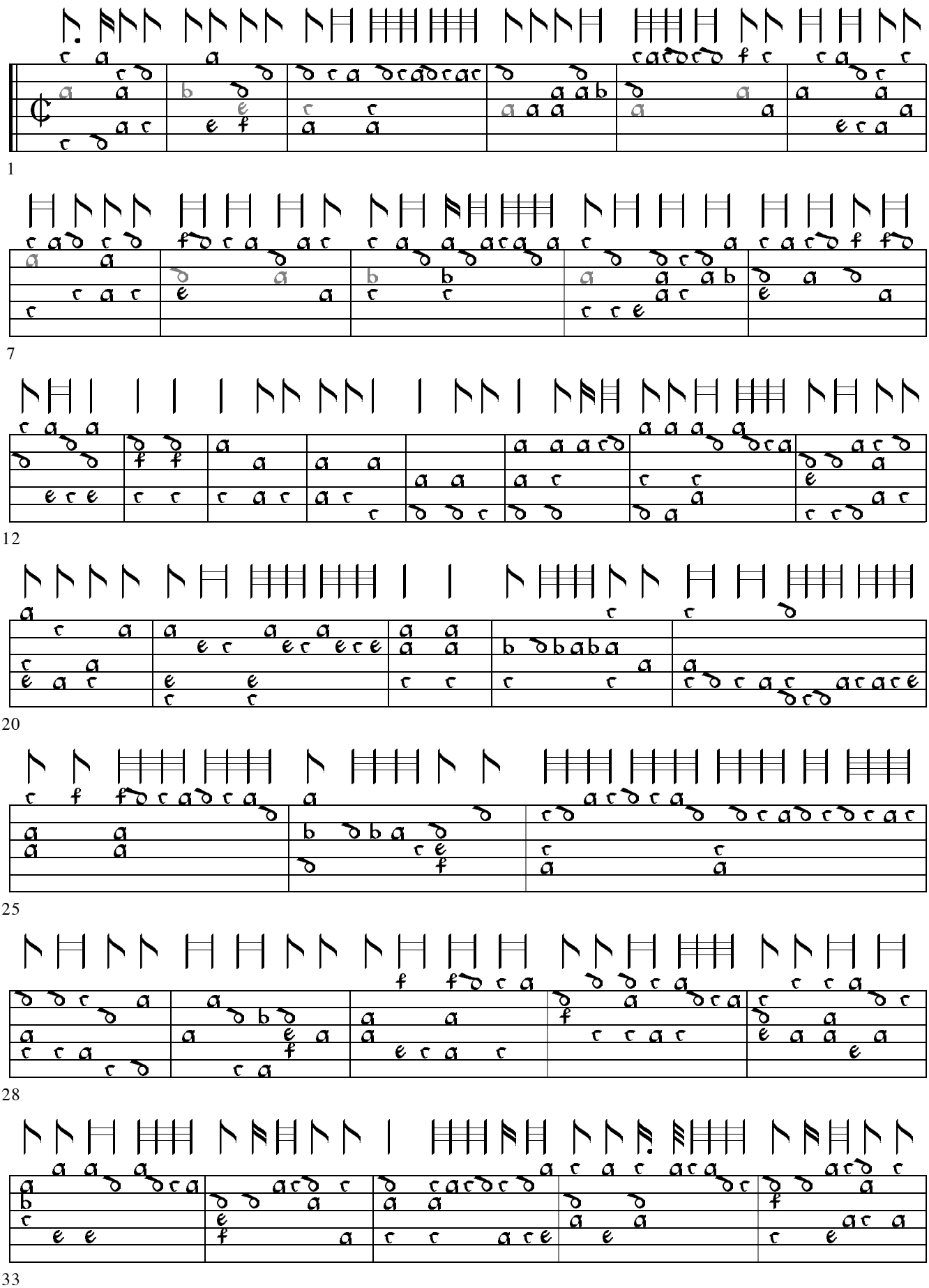
T7. Ander nacken vp dem Rhin - Obrecht Newsidler Ander 1536, sigs. N3r-O2r



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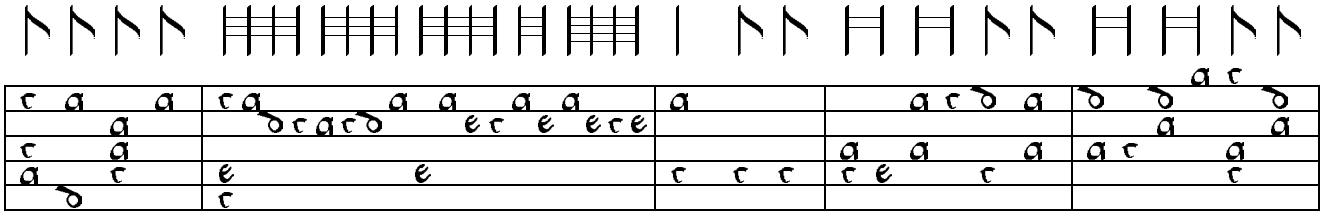

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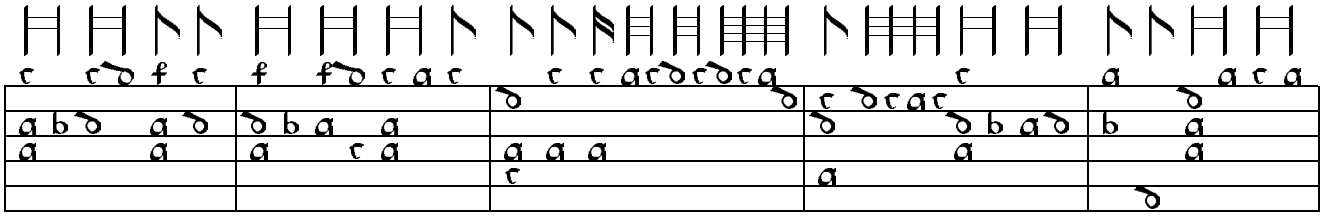

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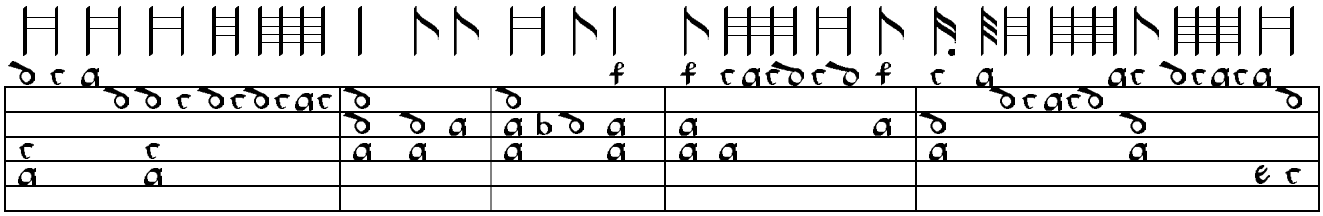

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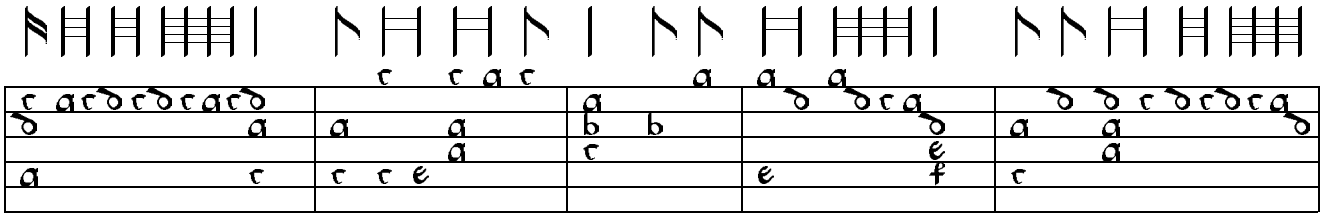

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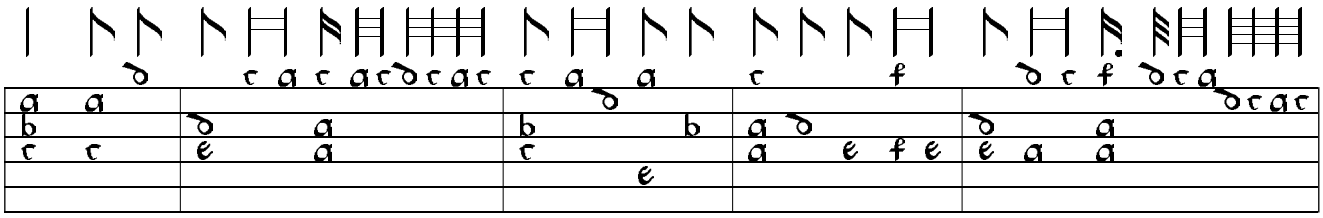

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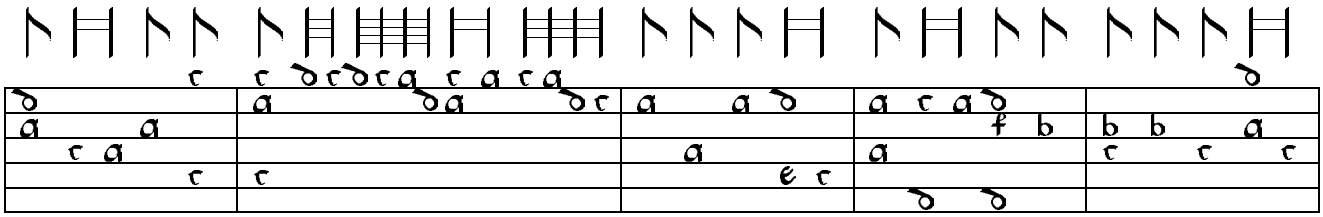

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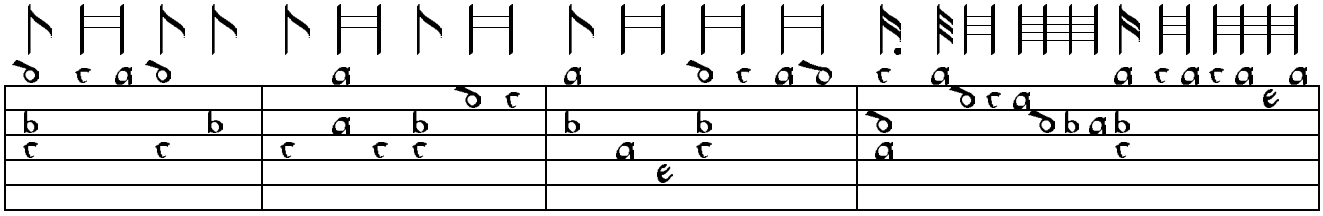

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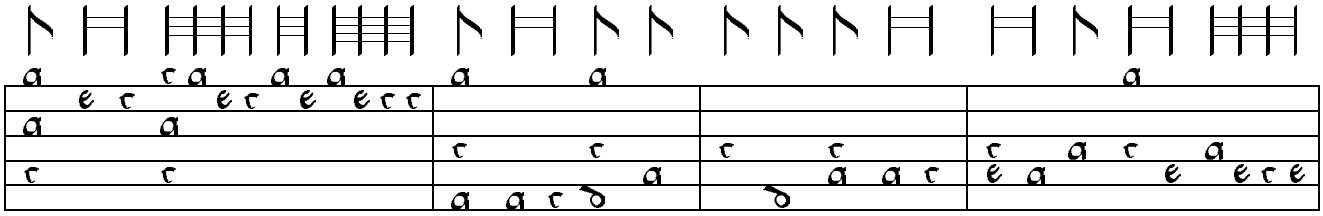

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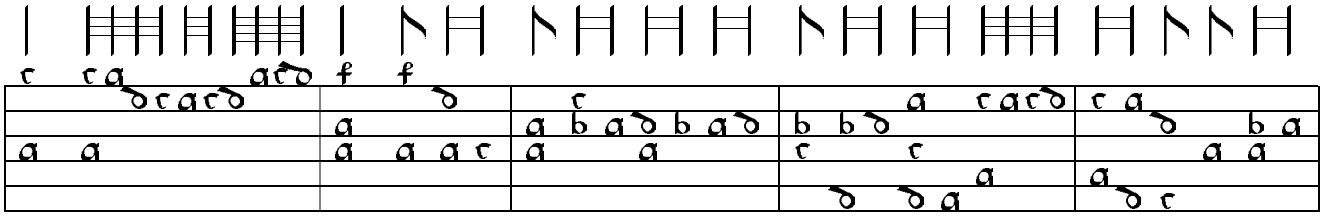

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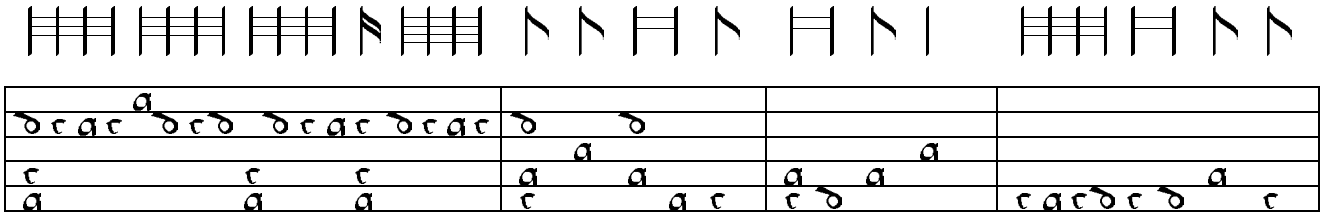

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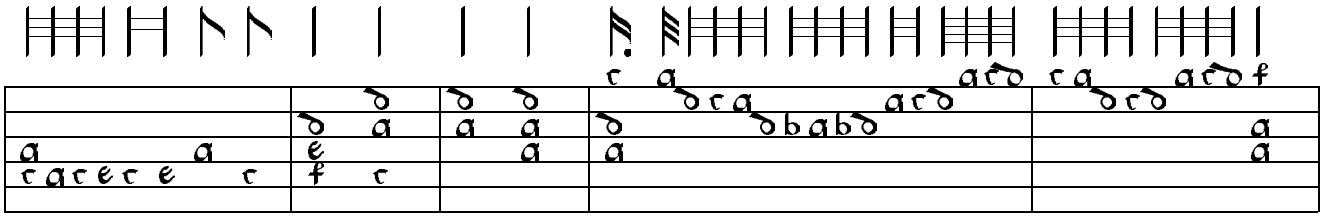

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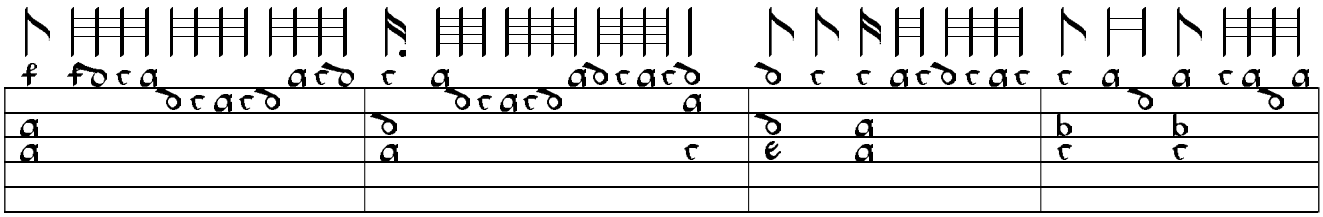

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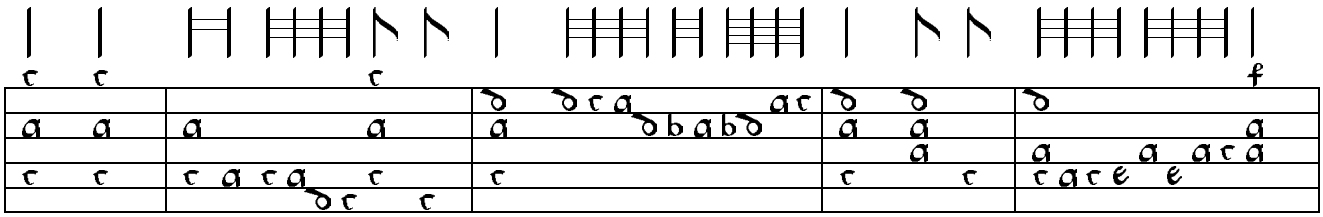

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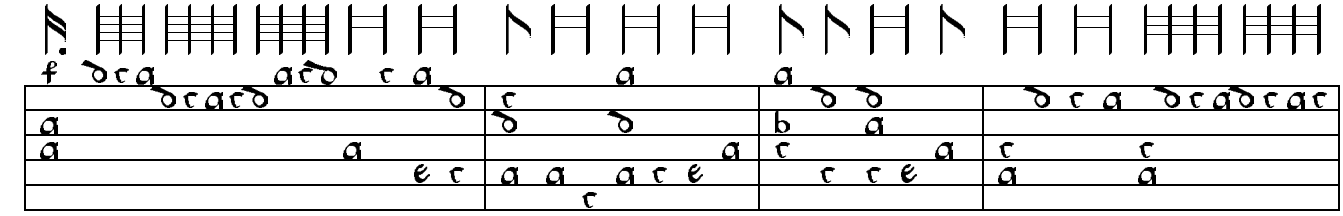

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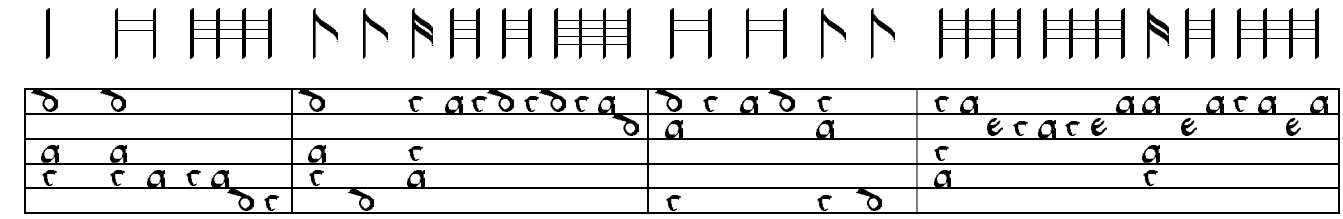

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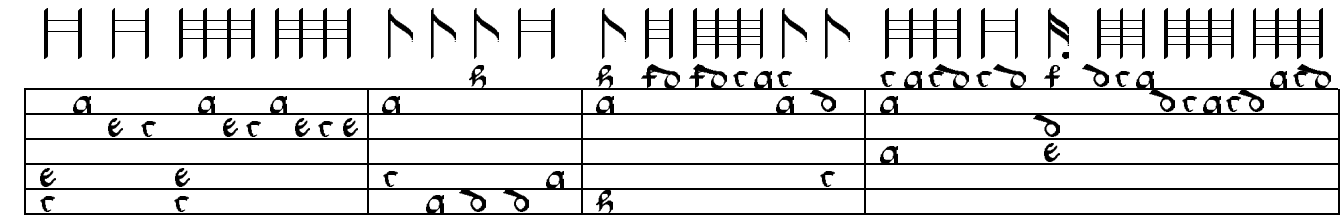

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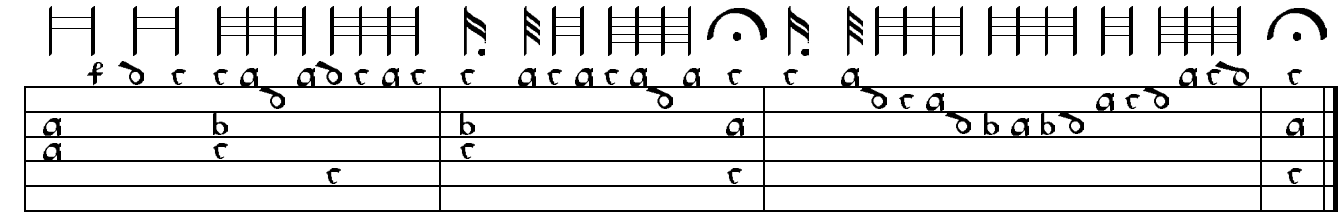

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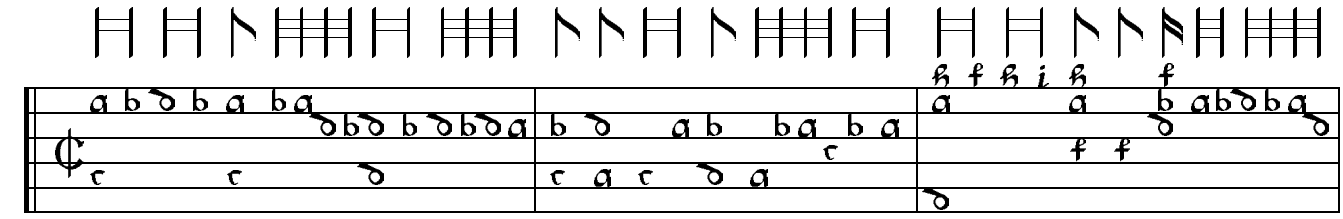
T8. Tandernack Gerle 1533, ff. 37r-38v



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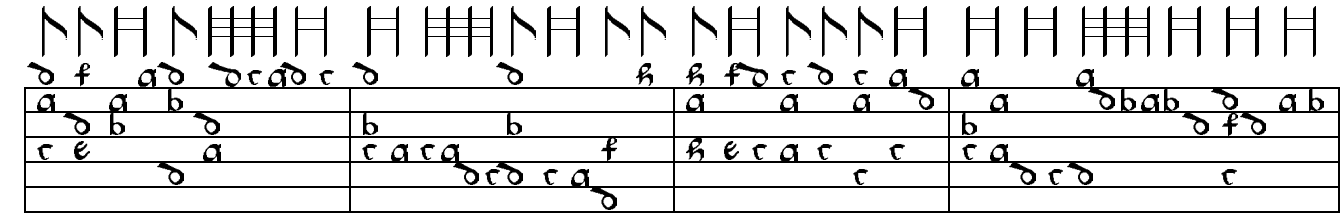

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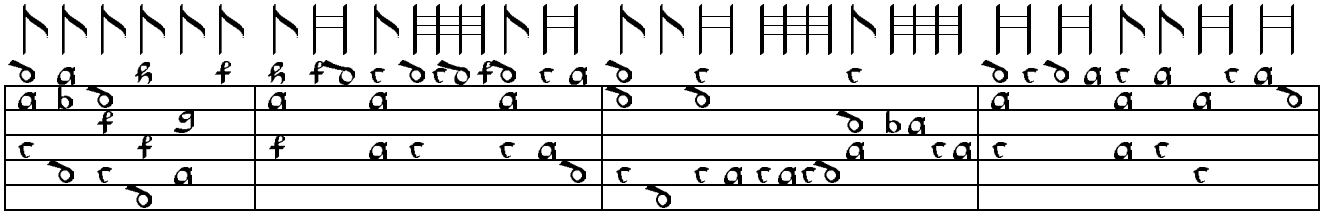

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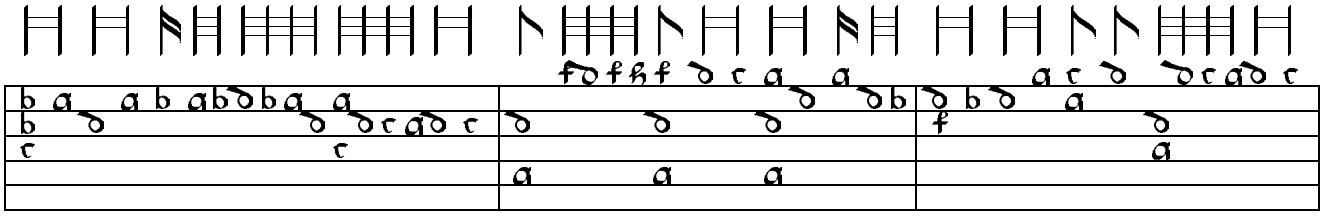

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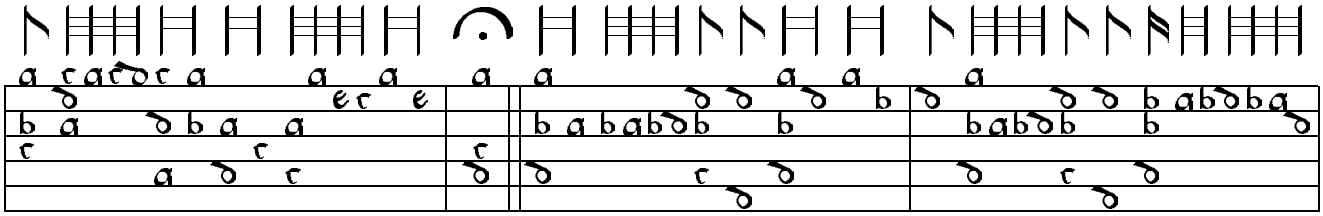

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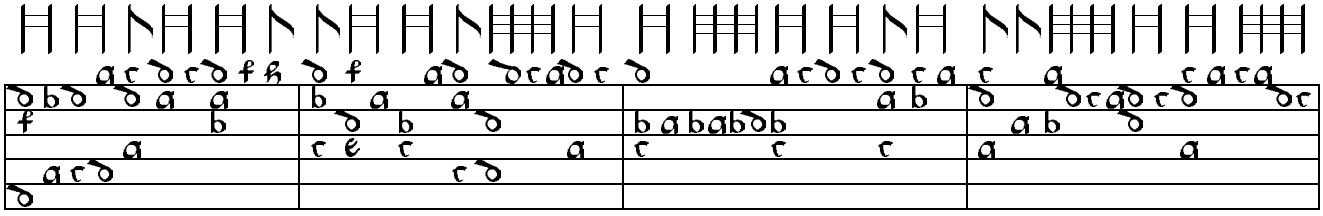

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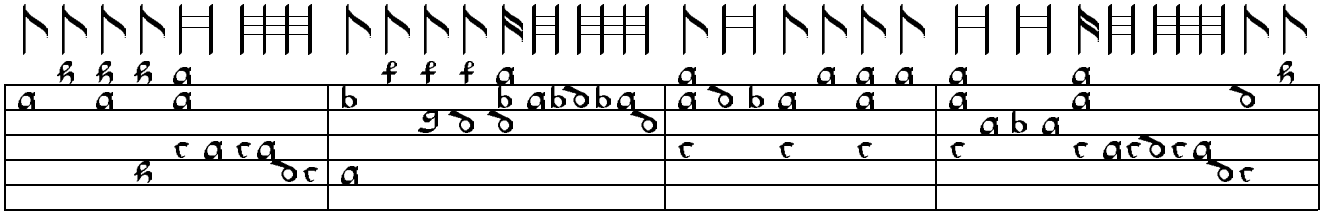

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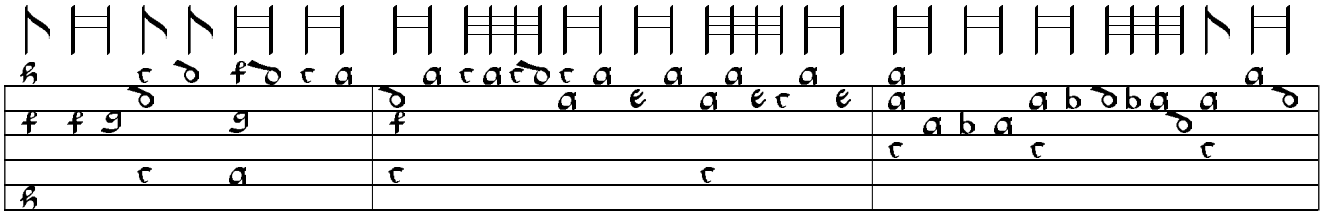

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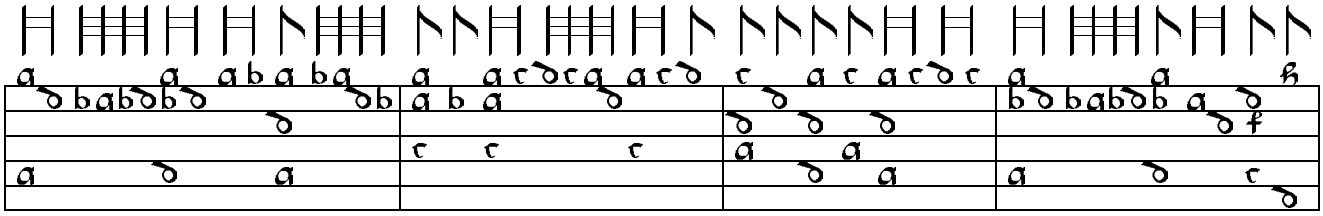

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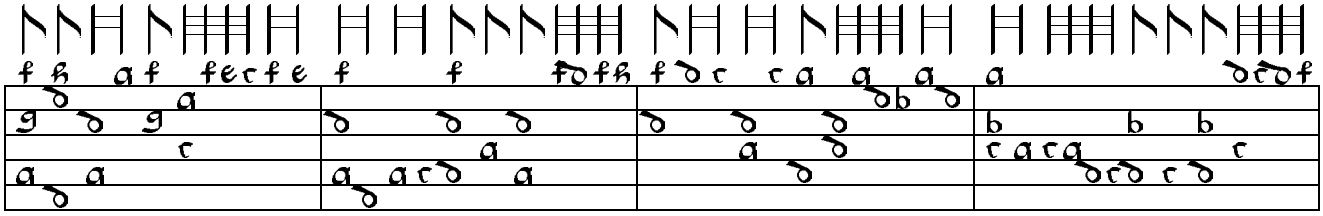

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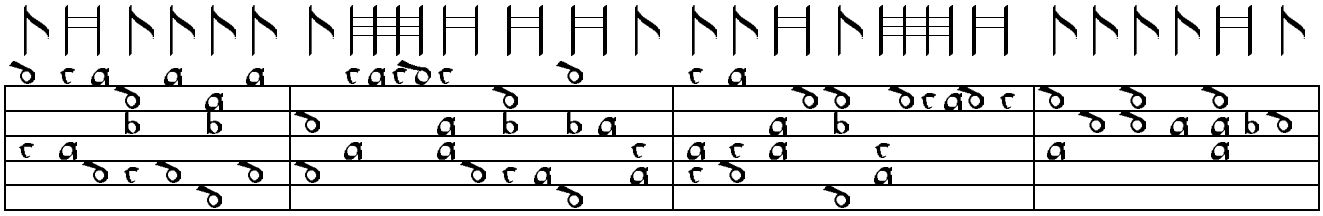

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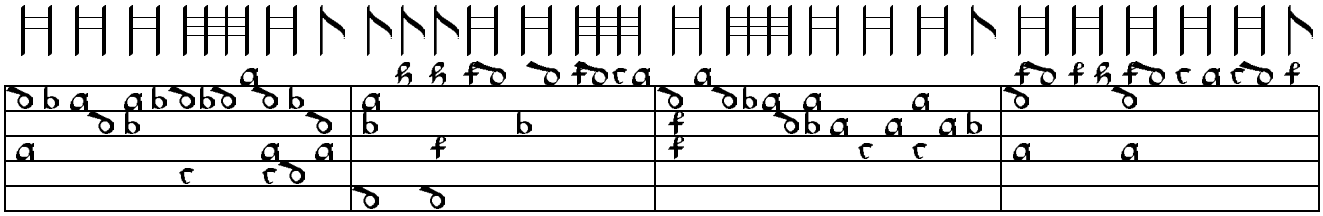

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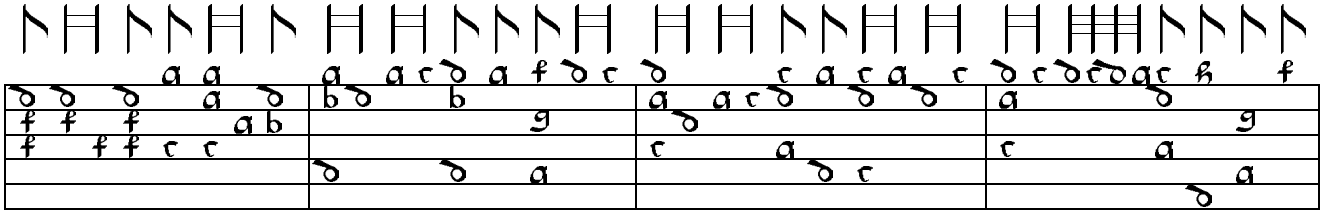

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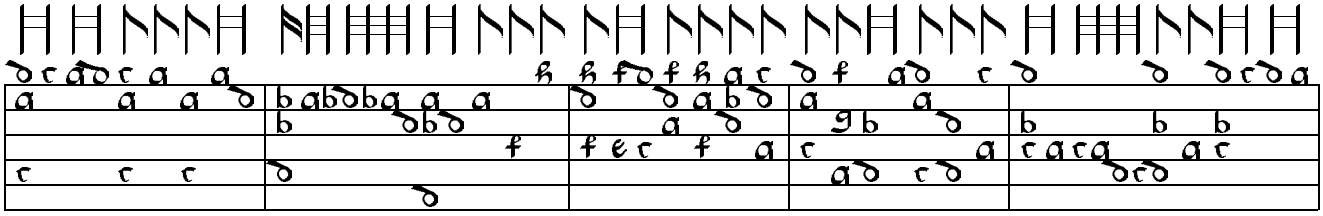

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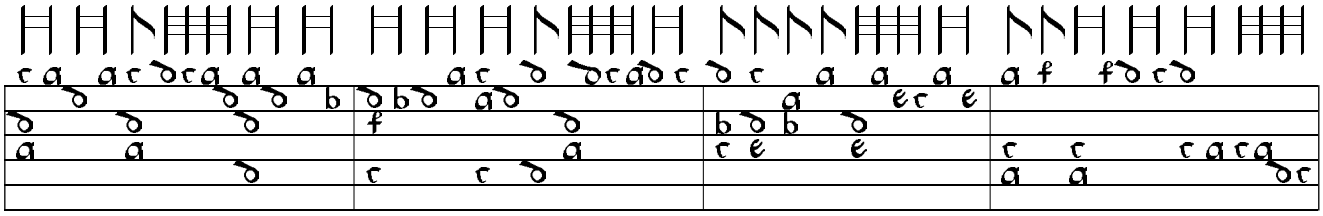

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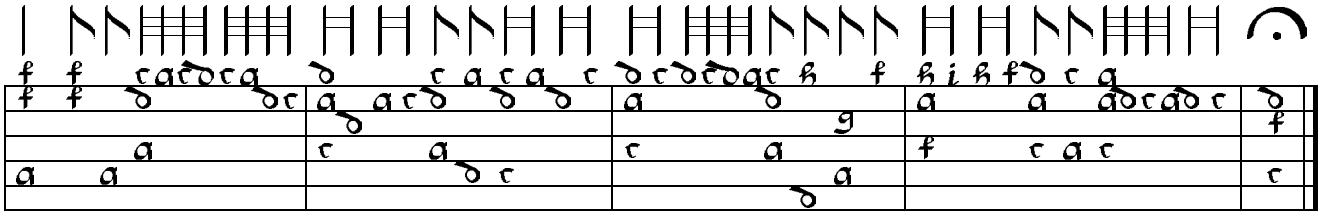

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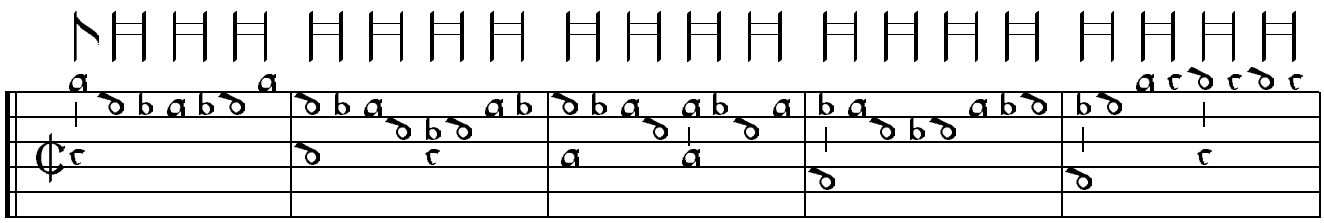
T9. Untitled - unfinished IRL-Dm Z.3.2.13, pp. 54-55



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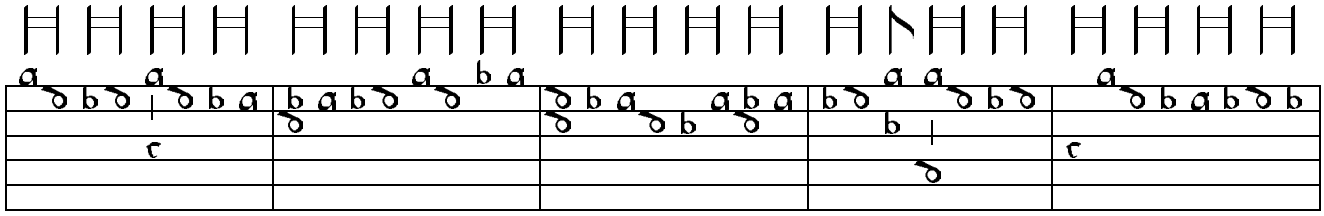

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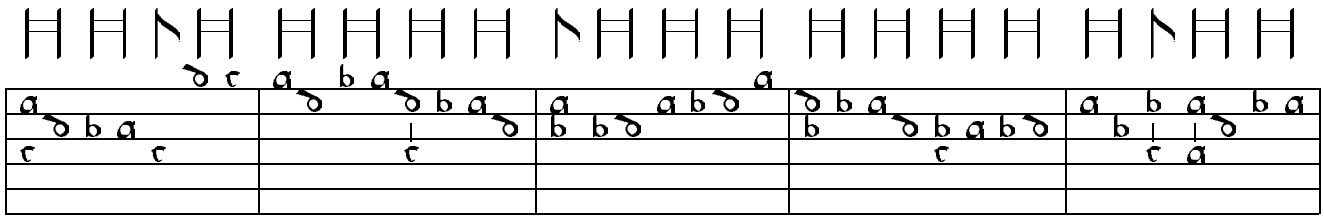

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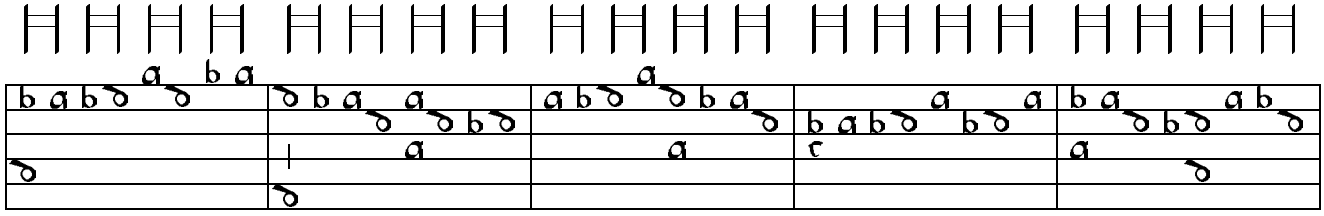

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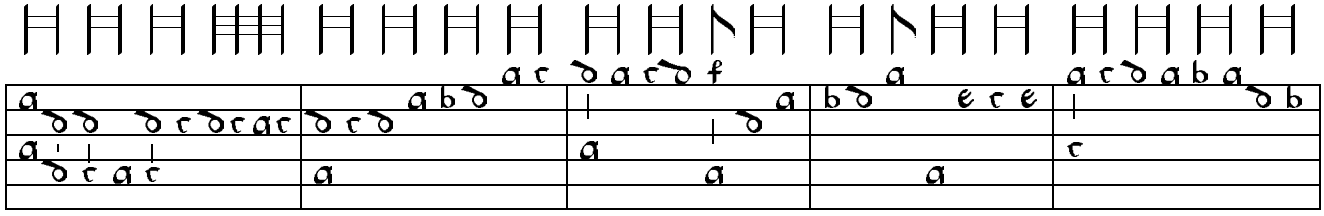

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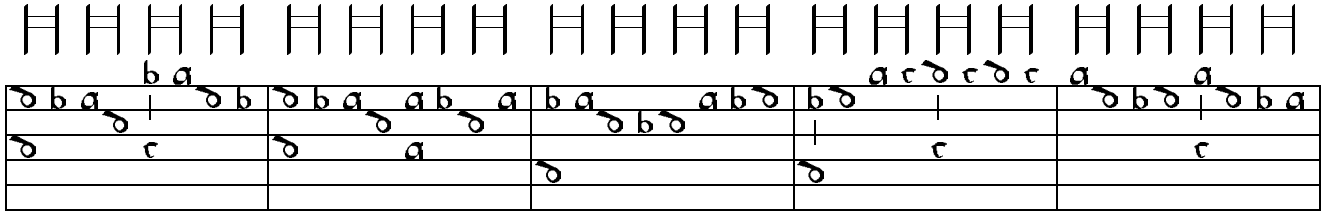

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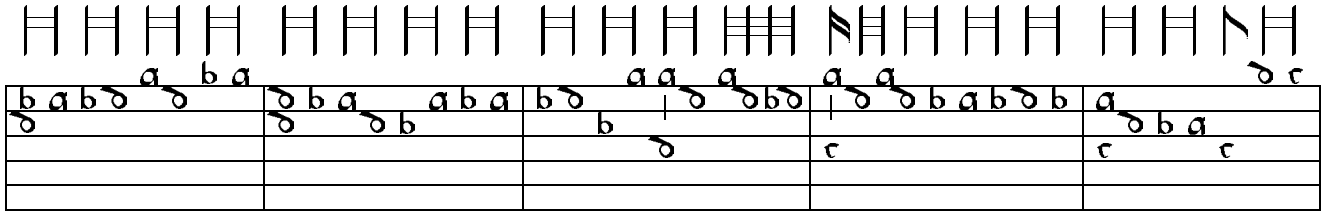

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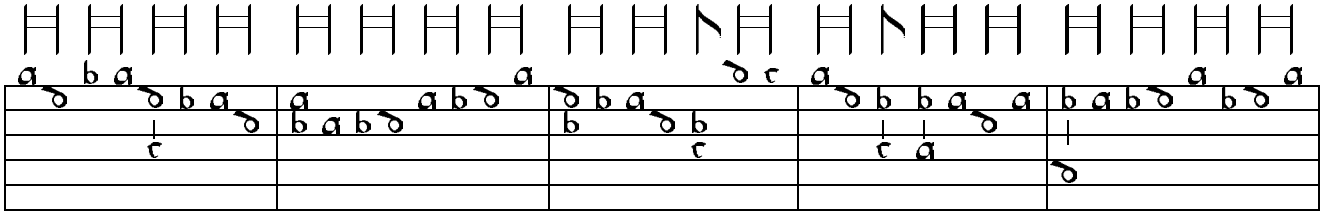

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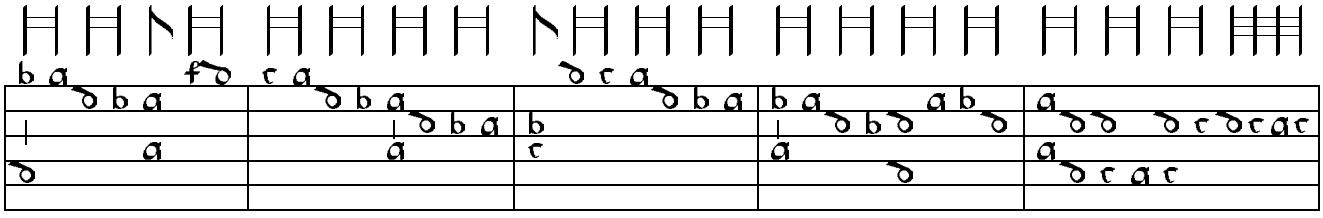

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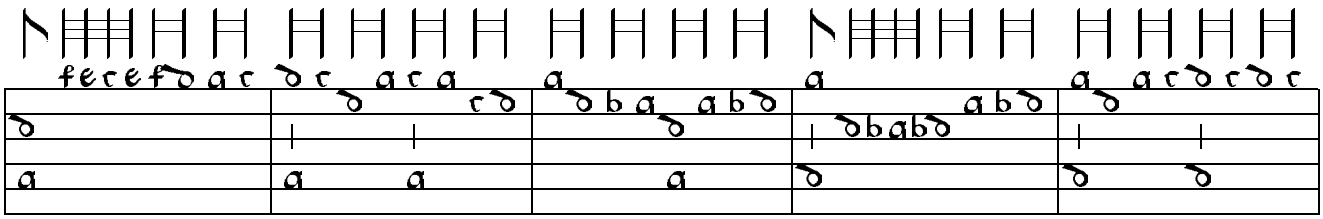

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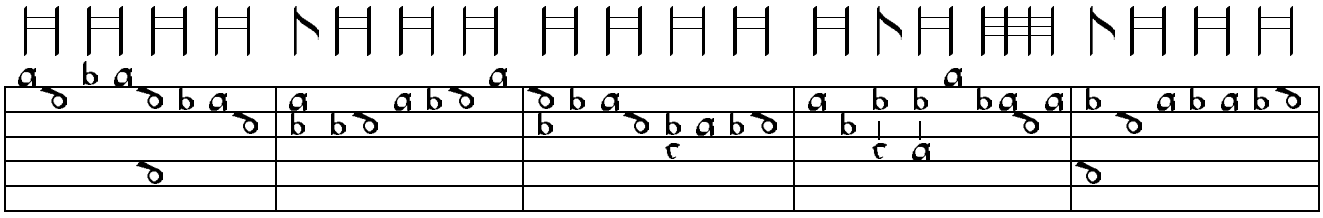

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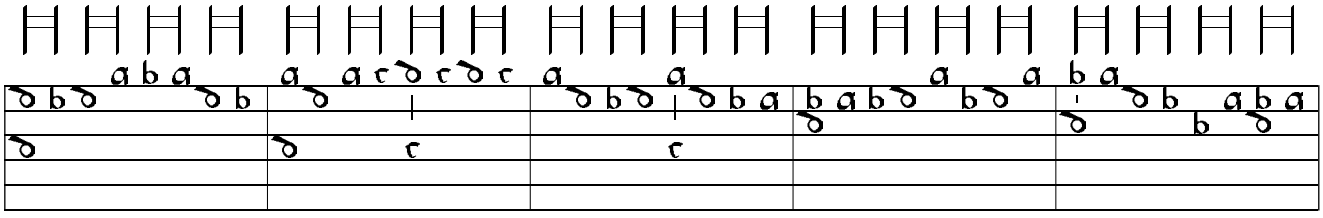

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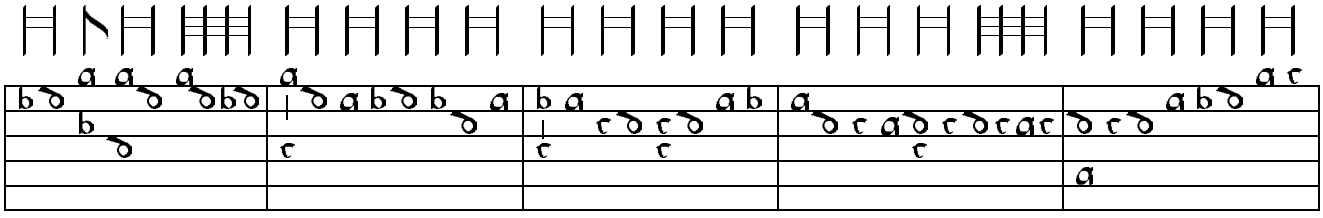

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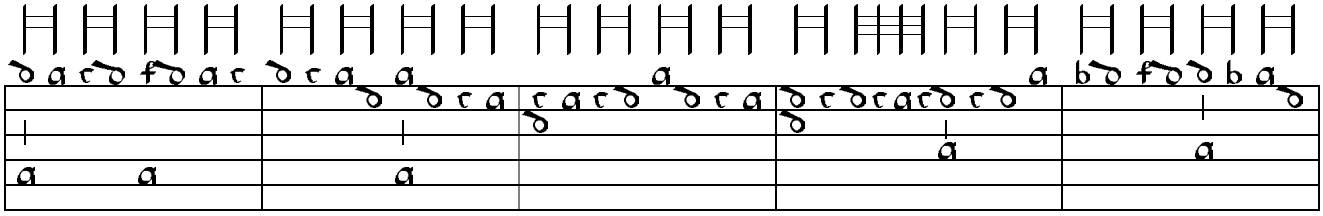

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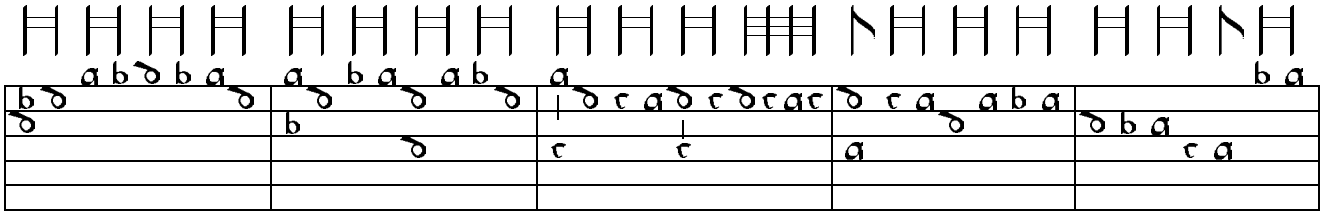

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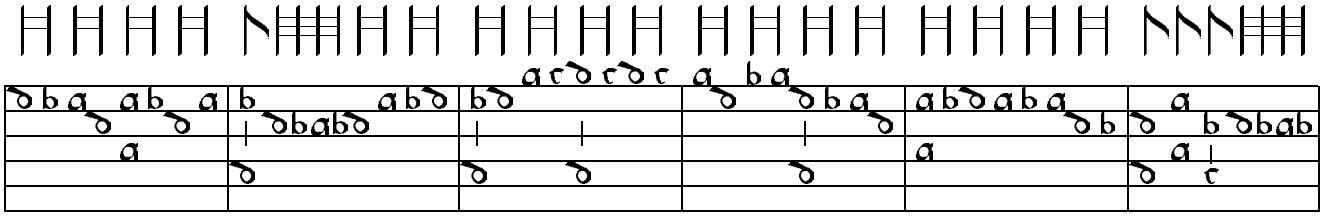

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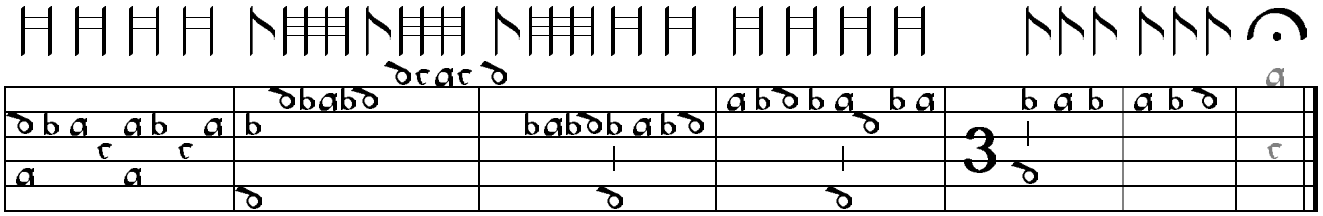

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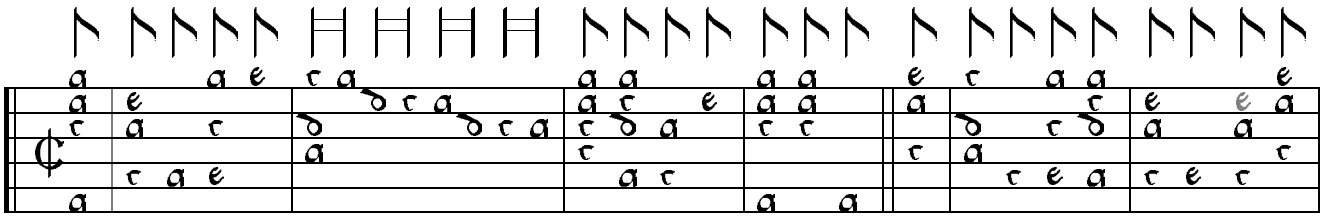
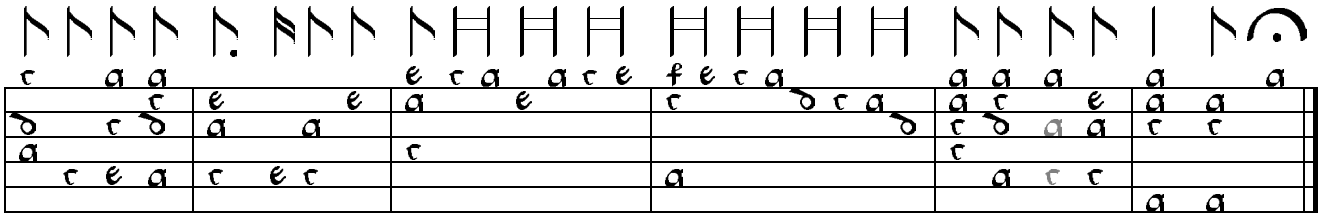
App 1. Swabach tantz NL-Hnmi Kluis 48, no. 4





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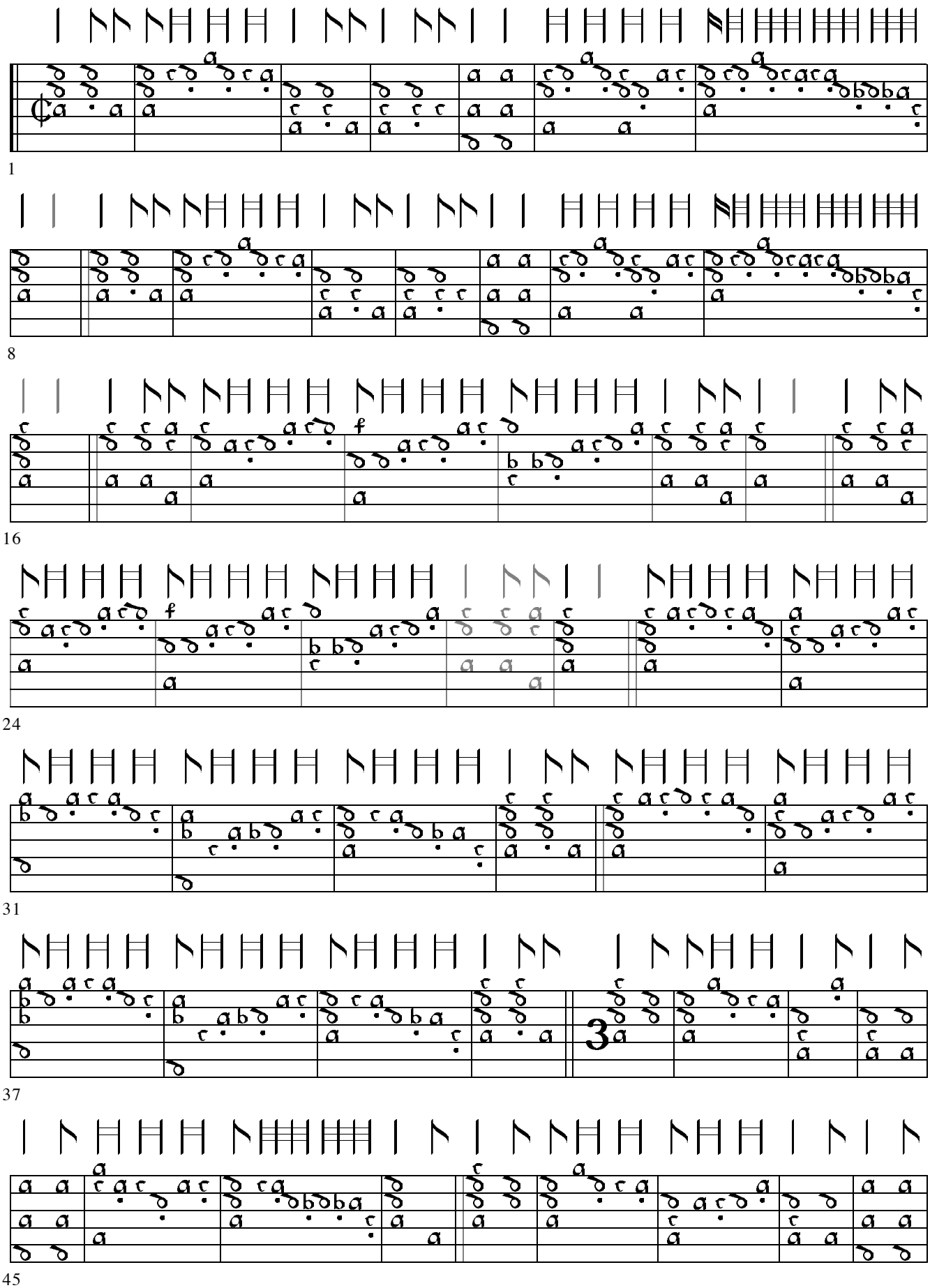
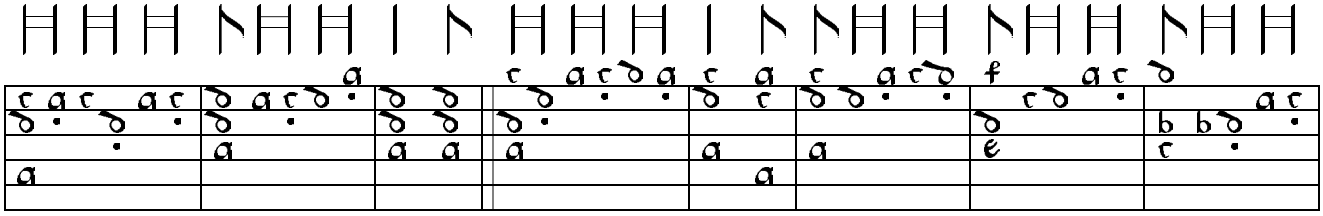
H24-25c. Der Maruscat Tantz - Proportz

Heckel Tenor 1556, pp. 147-150





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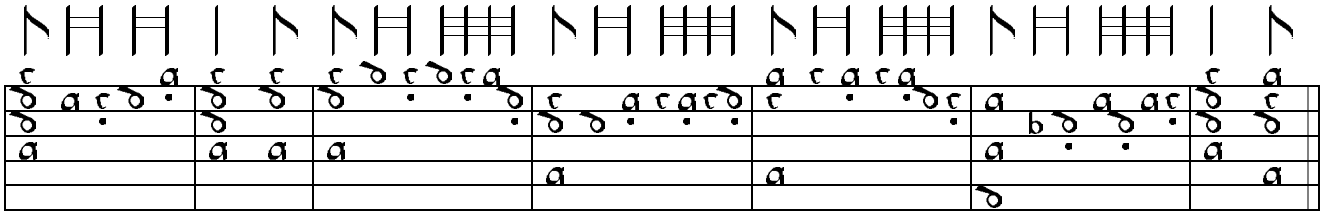

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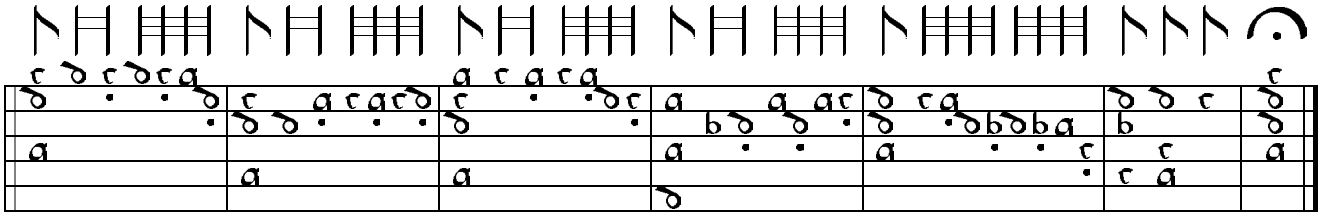

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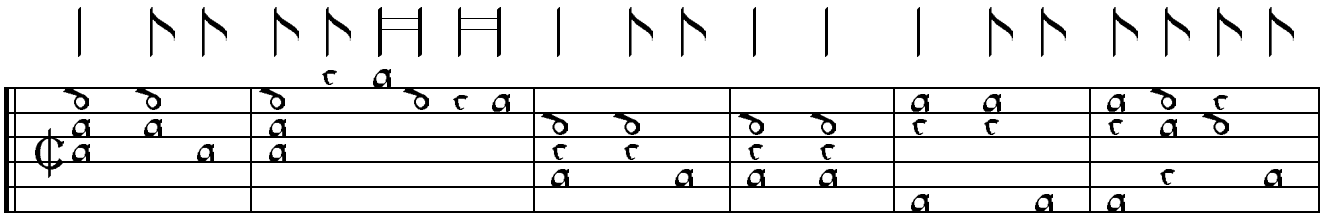
H24-25d. Morischgen tantz D-B 40588, p. 32



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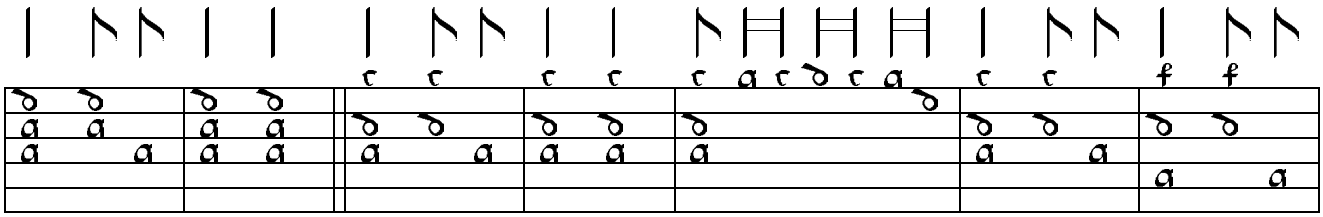

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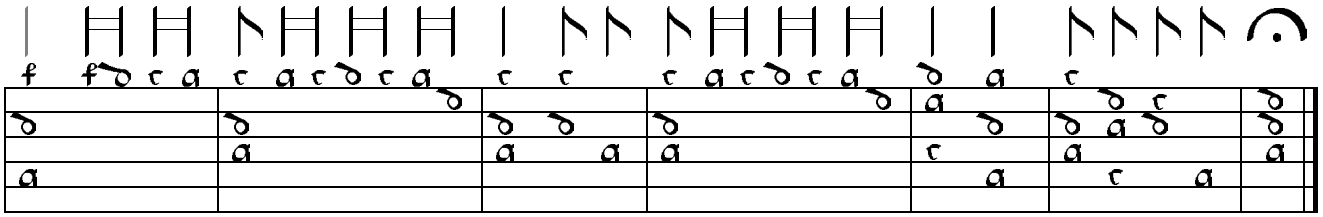
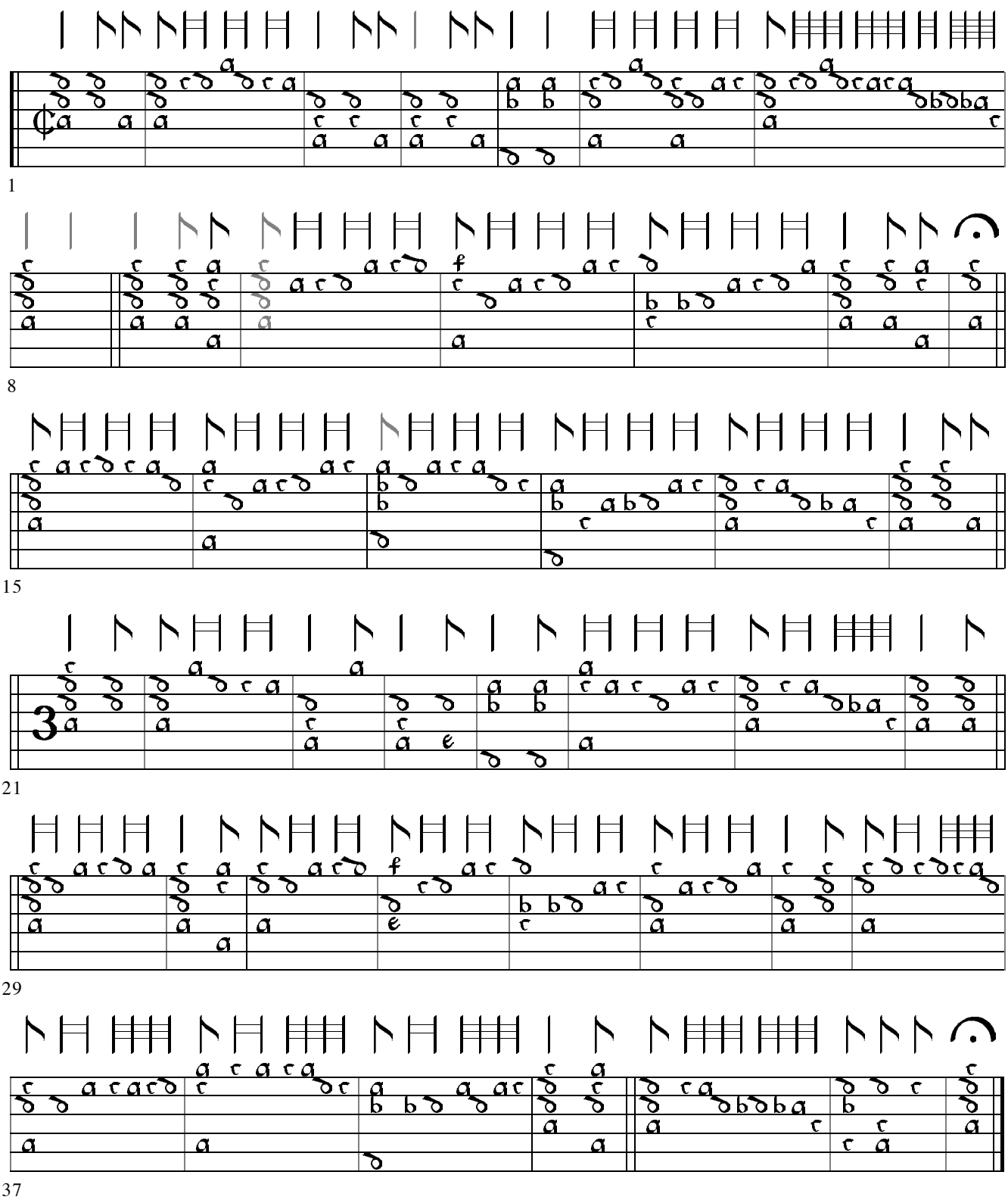
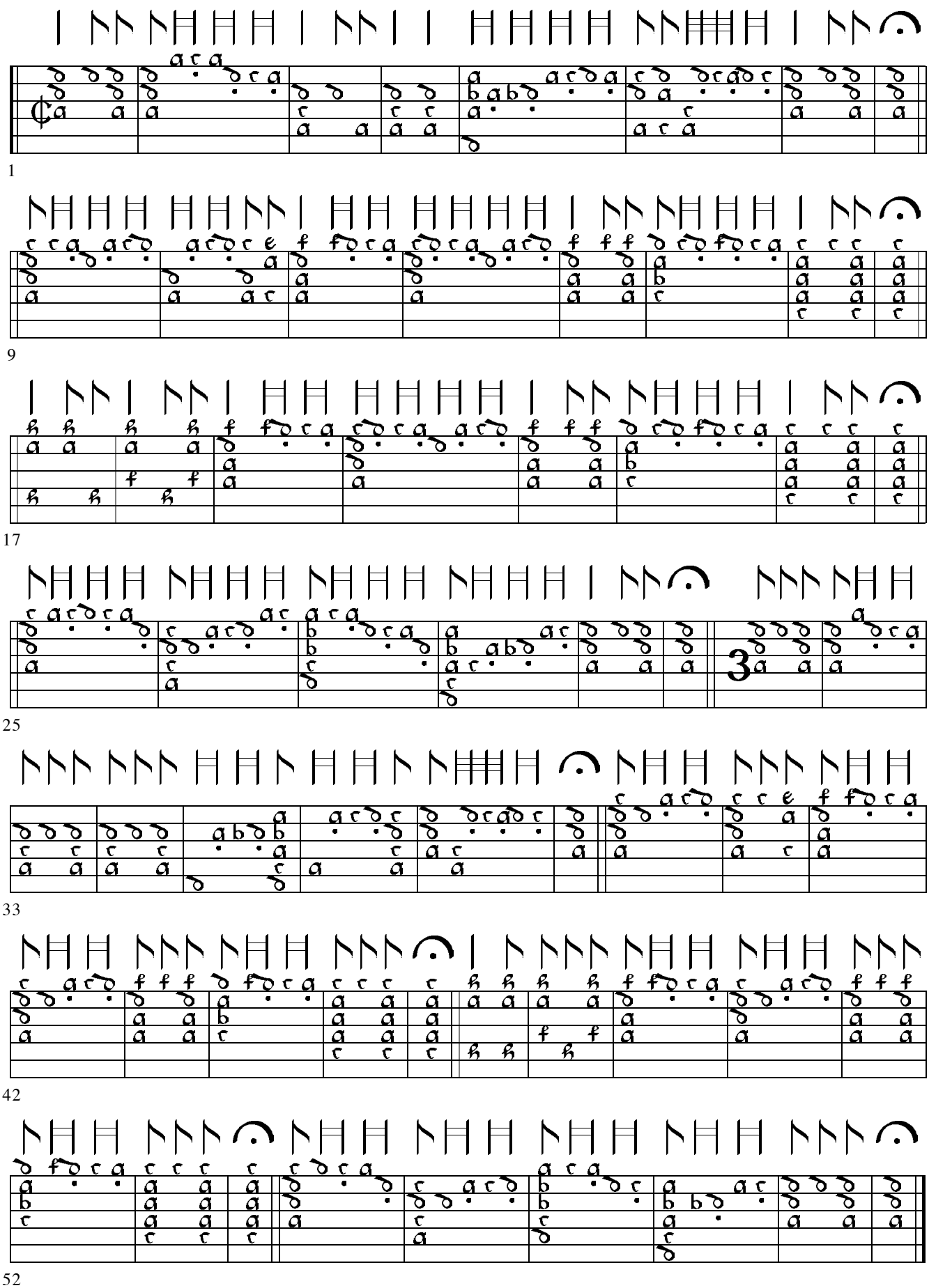


14

H24-25e. Der Maruschcat Dantz - Nachdantz CH-Bu F.IX.70, p. 265

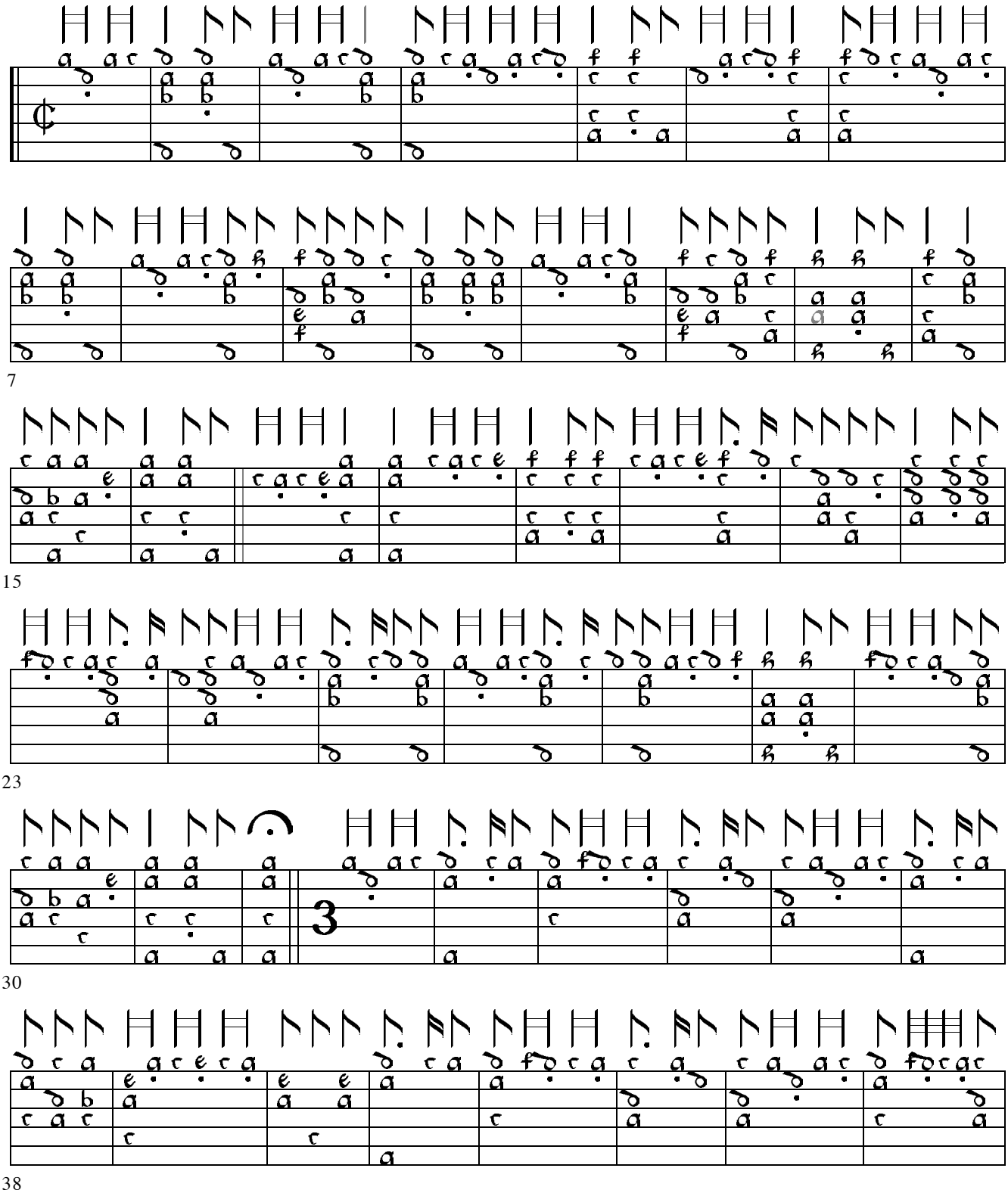


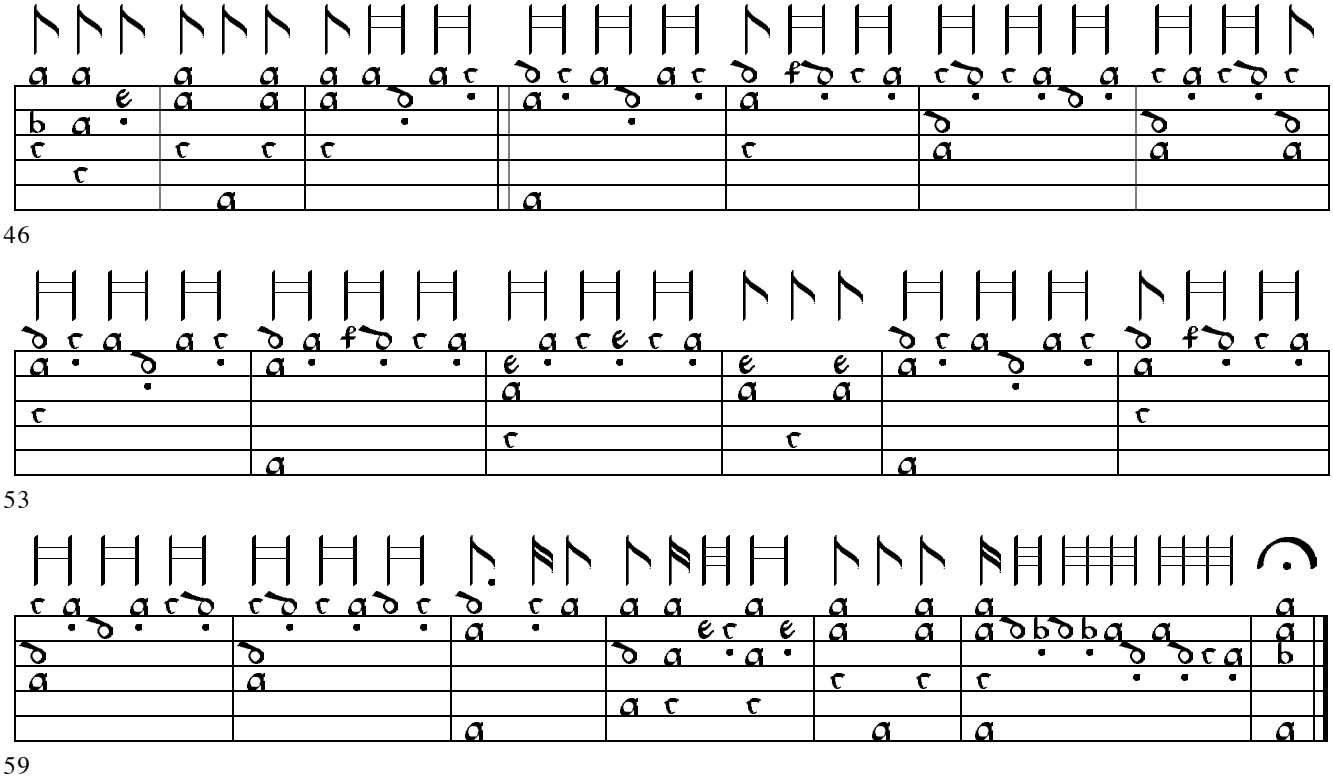
H24-25f. Der maruscat danntz - Der auff vnnd auf D-Mbs 1512, ff. 46v-47r



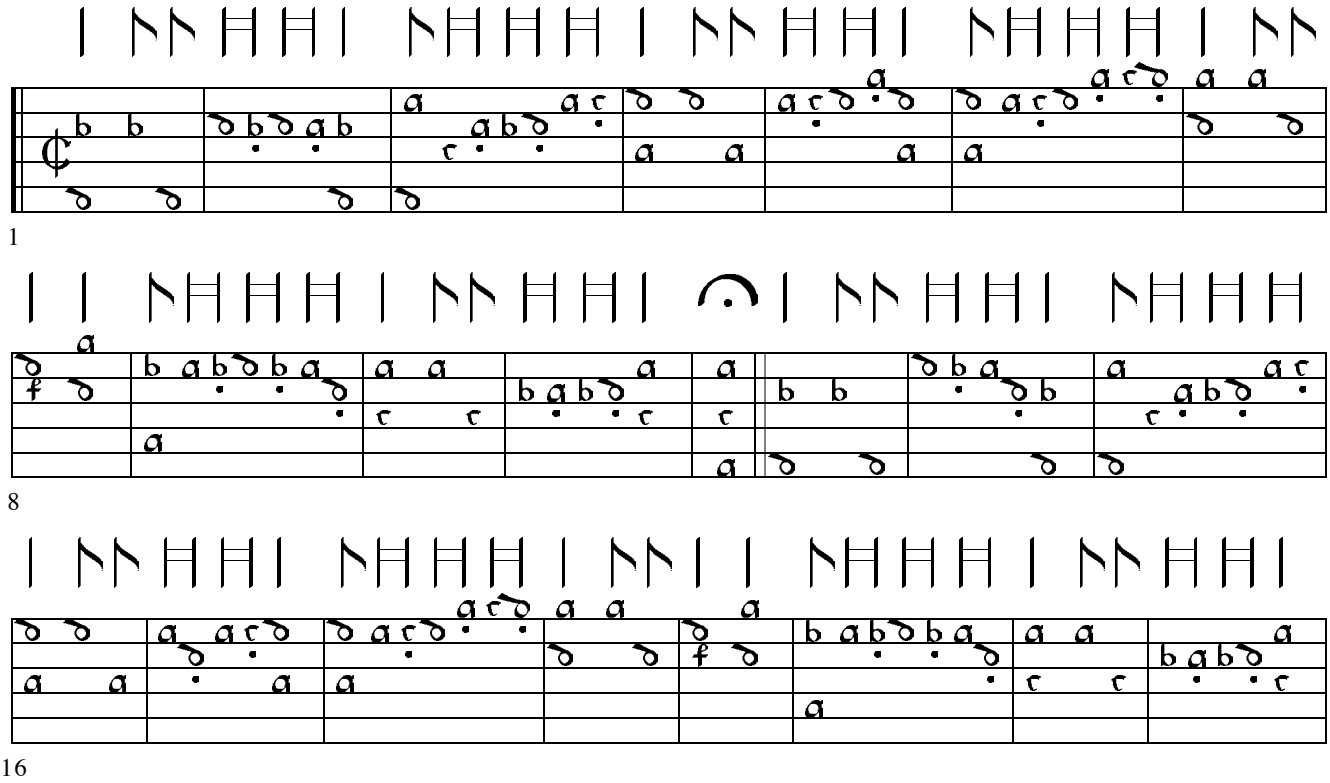
H31. Ein schöner Hofftantz - Gassenhawer auff den Tantz - lute I

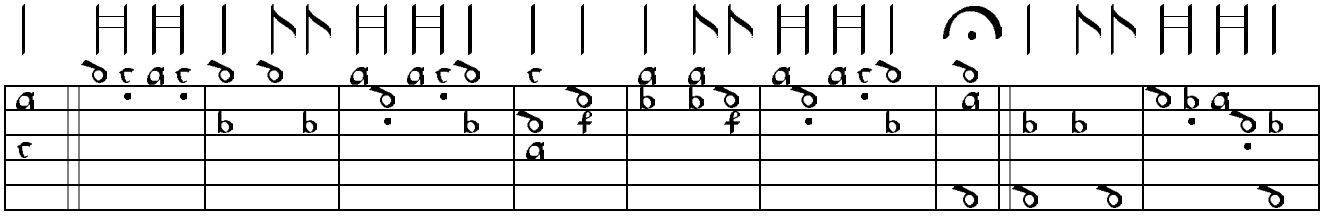
Heckel Discant 1556, pp. 118-121





H32. Der annder danntz - Der auff vnd auff D-Mbs 1512, ff. 10r-10v





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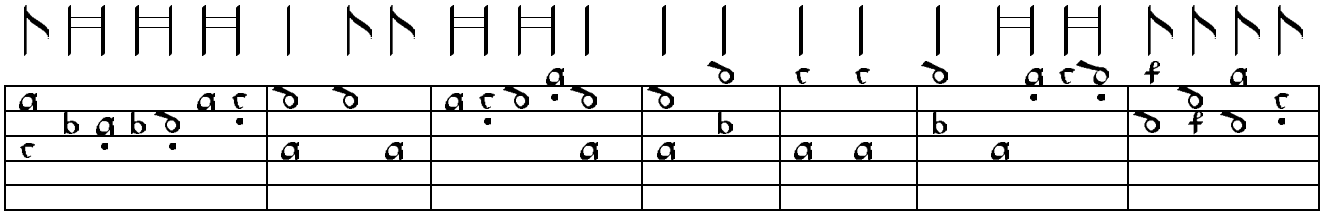

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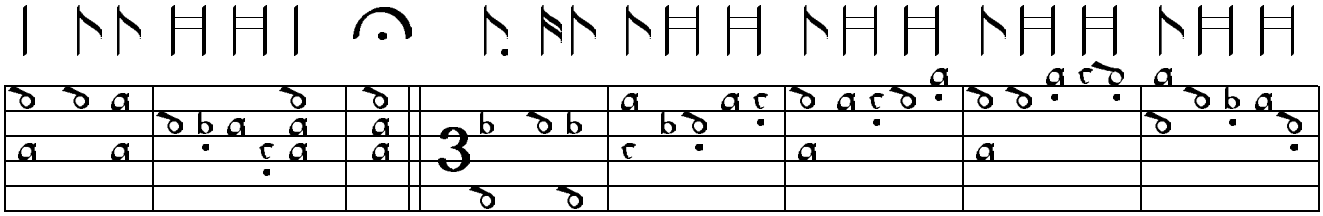

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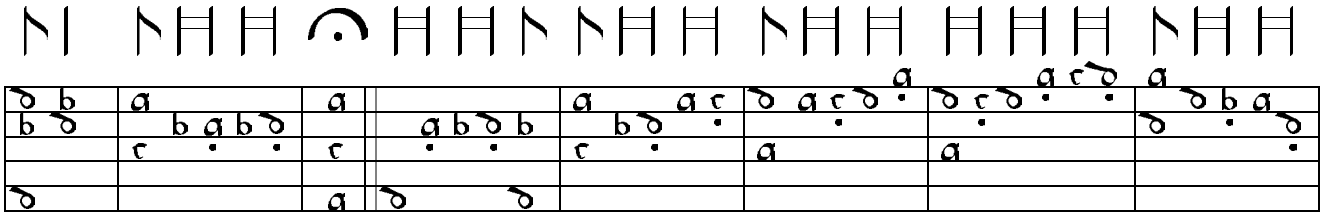

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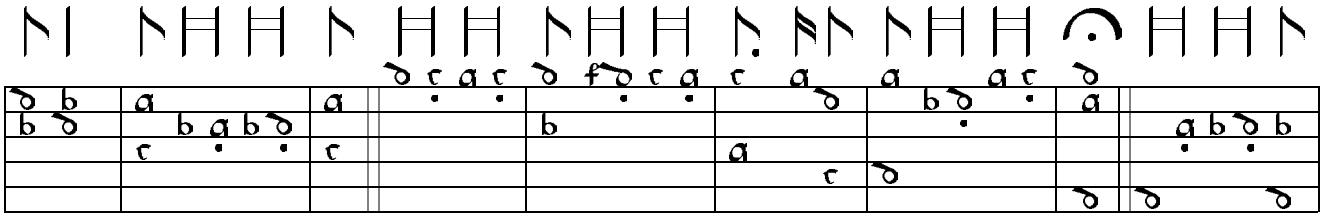

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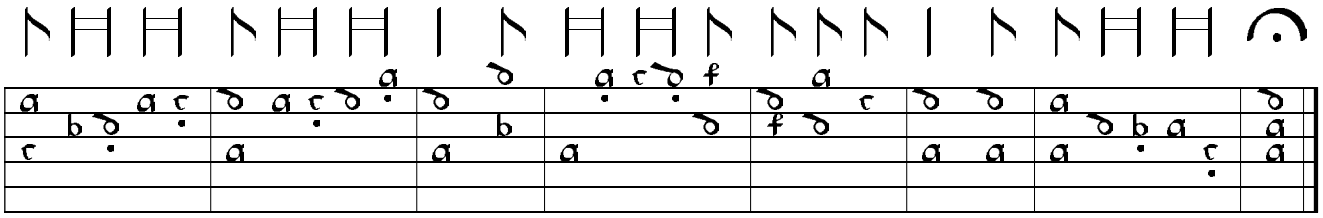
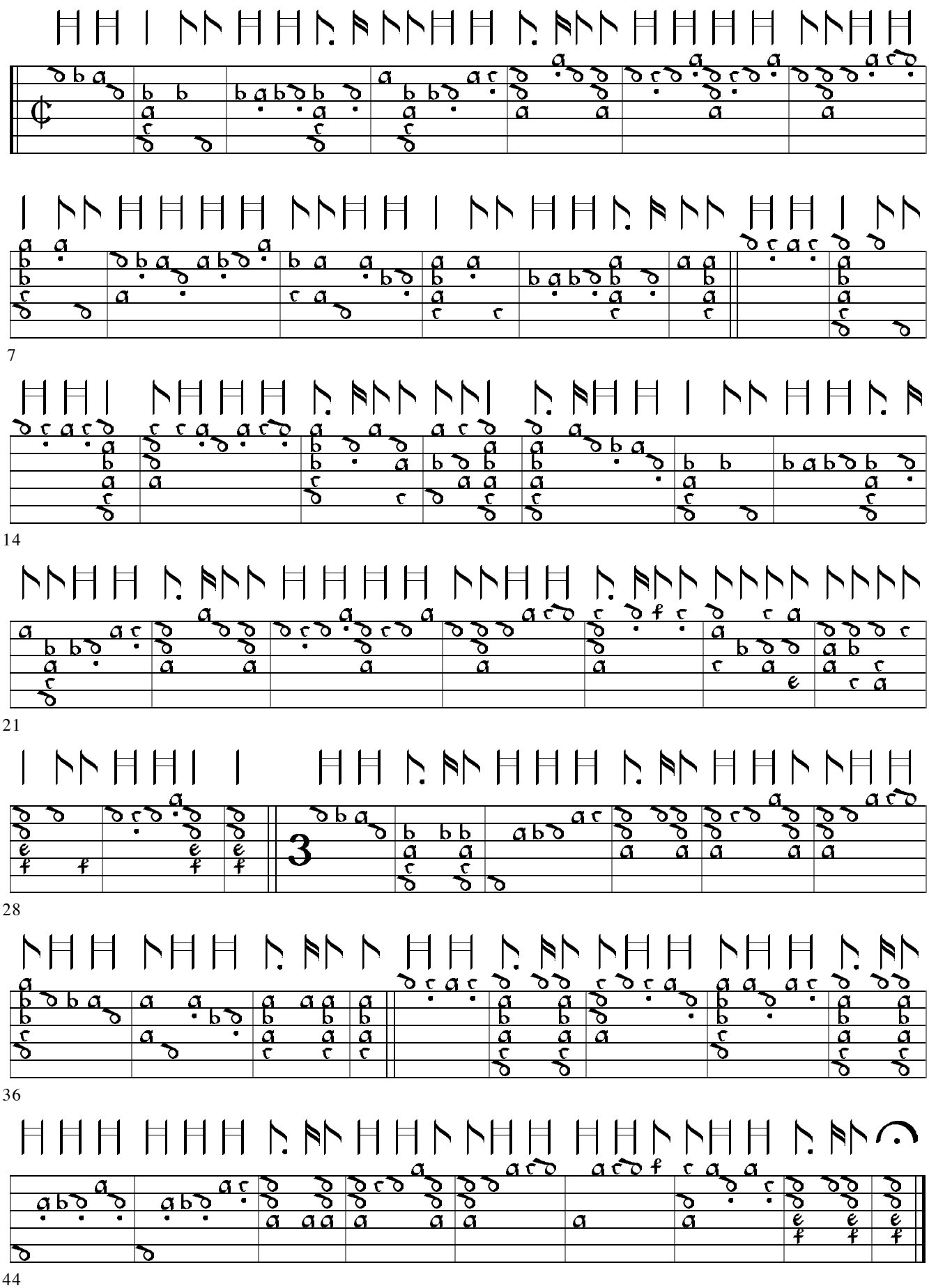
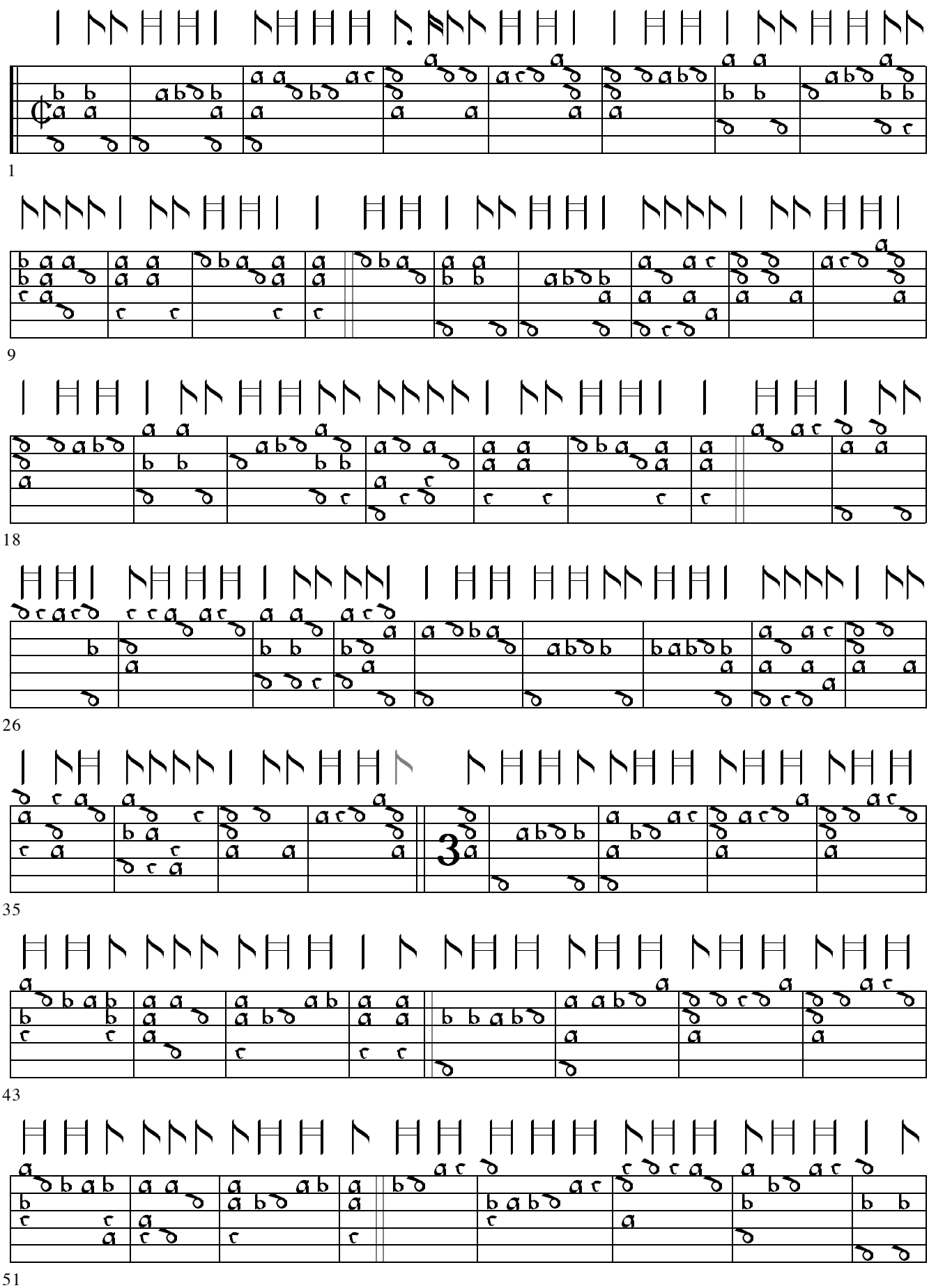


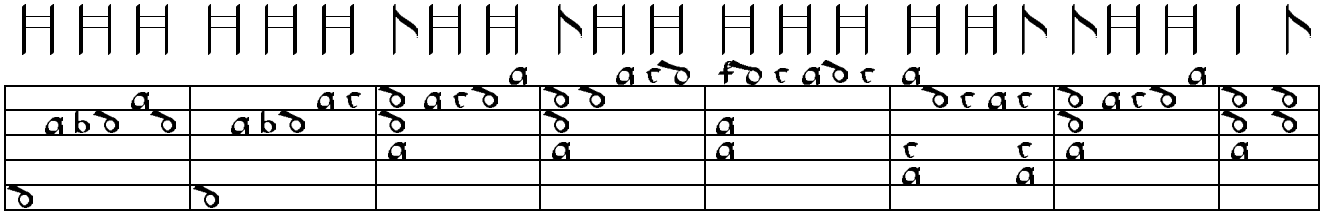
64

H33. Untited - Hupffauff Greibl PL-WRk 352, ff. 50v-51r



H34. Der Beyrisch Bot Tantz weyss - Hupff auff Newsidler 1549, sigs. i4v-k2r





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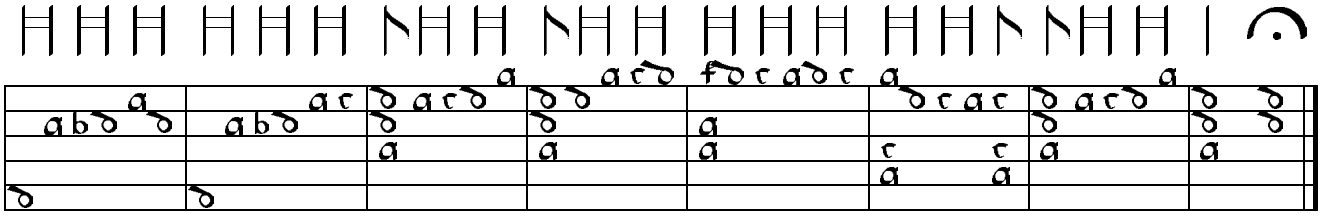
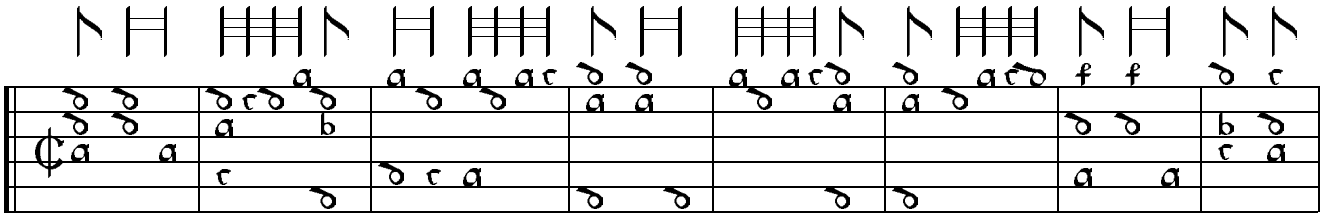


67

H35. Bentzinouwer oder Zurich tantz Tenor CH-SAM 1, p. 47



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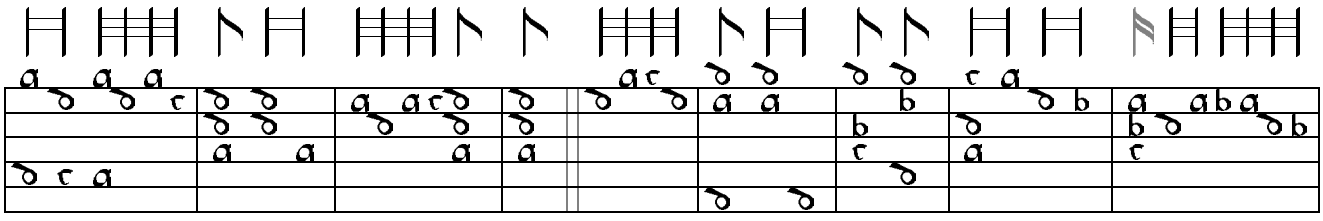

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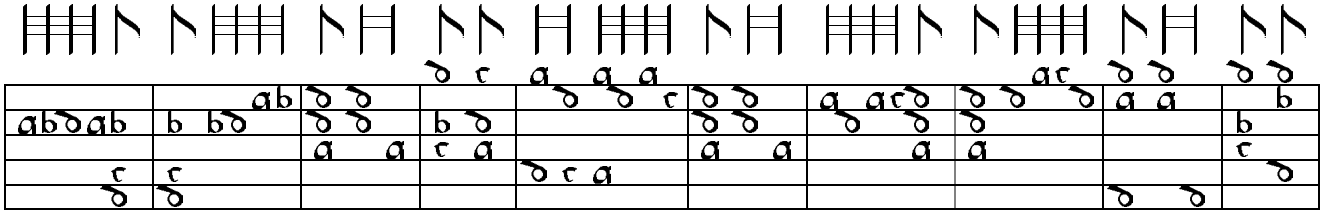

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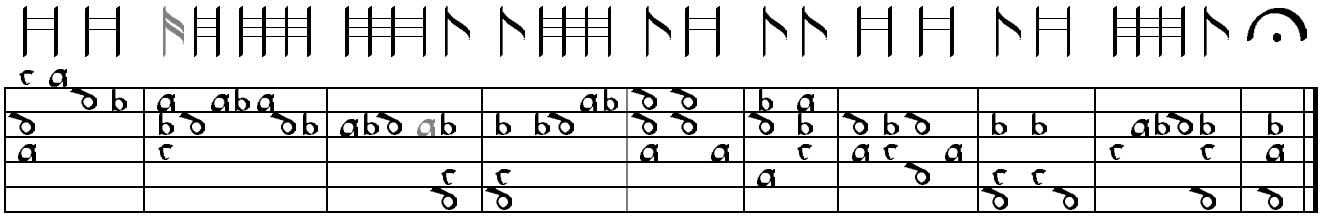
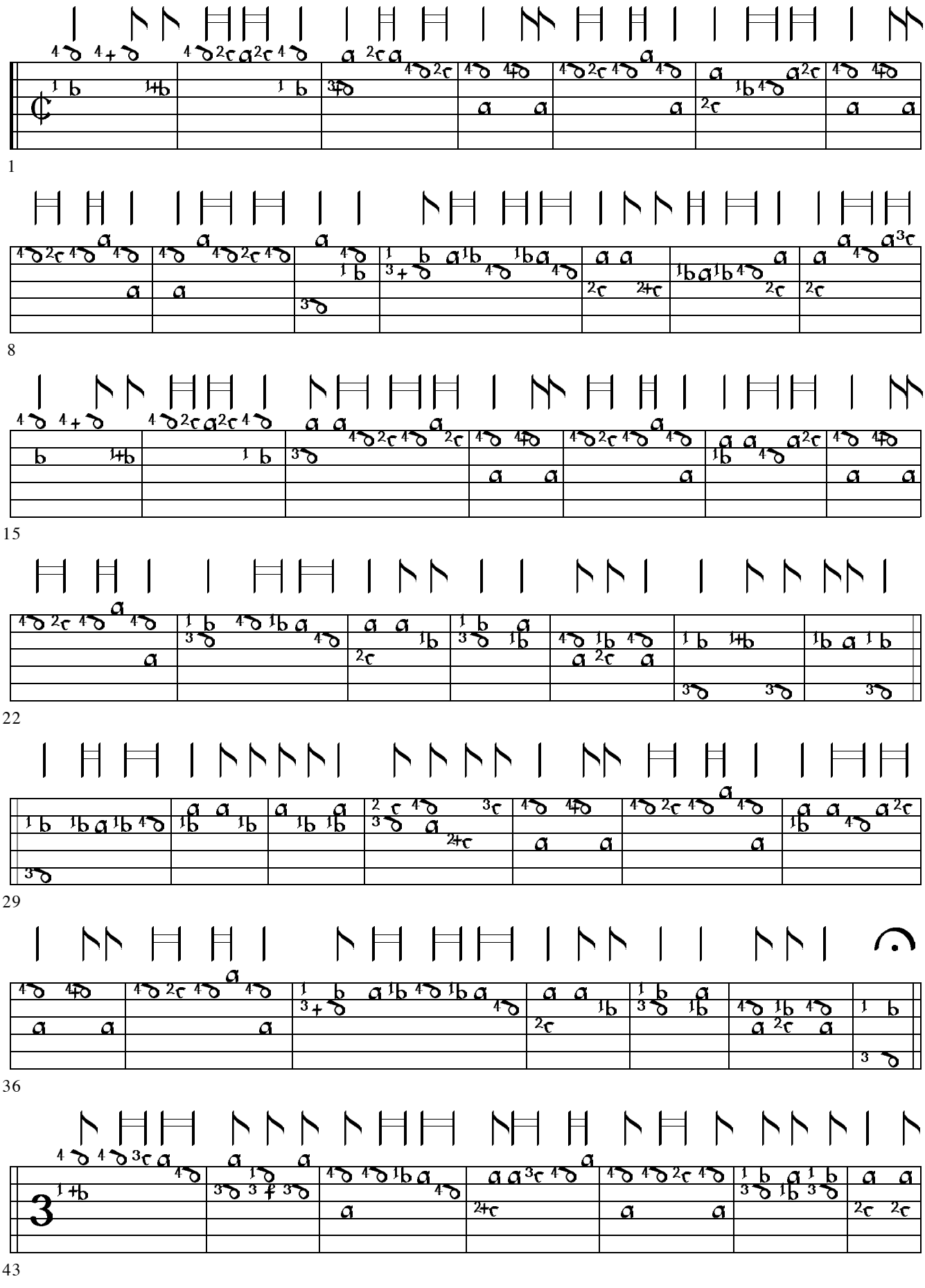
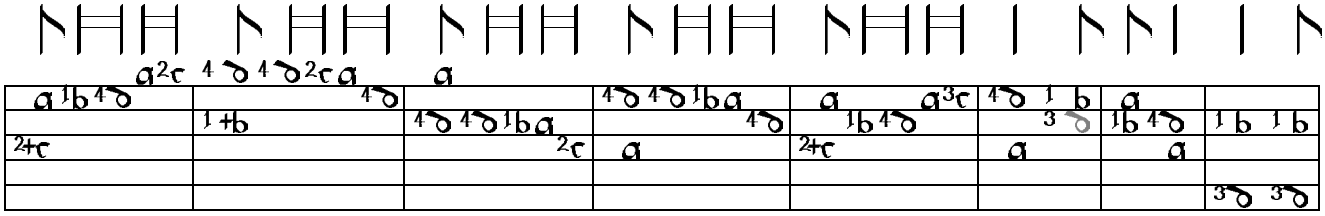


27

H36a. Tantz auff ein ander art gesetzt - Hupff auff Newsidler Erst 1536, sigs. e3r-e4r





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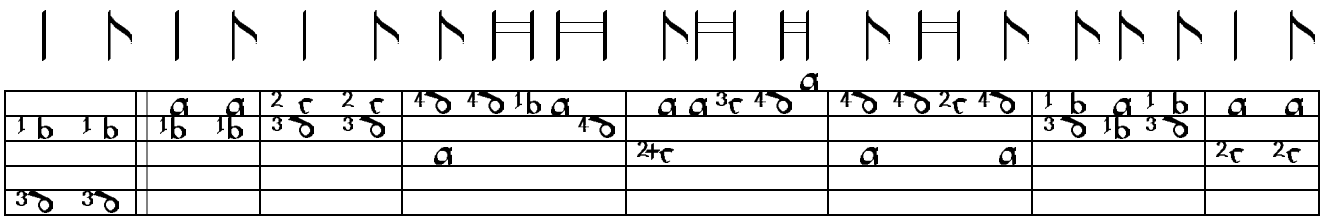

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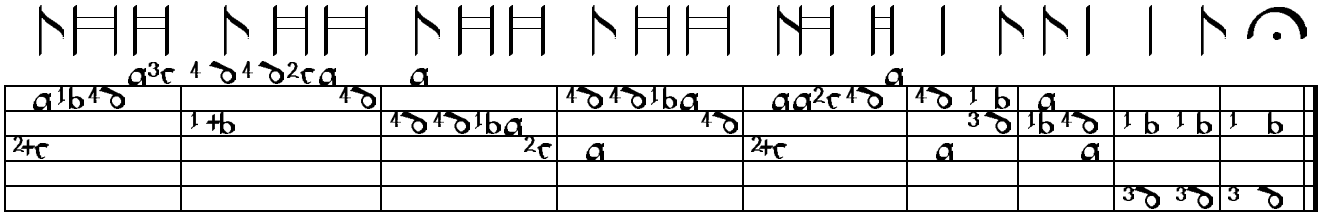
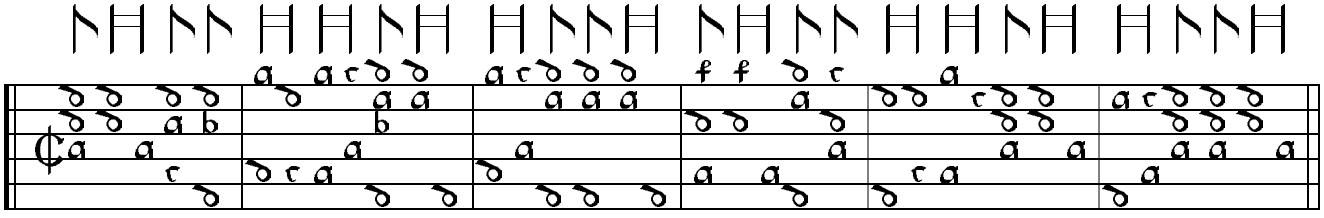


66

H37. Bentzenauwer CH-Bu F.IX.70, p. 258



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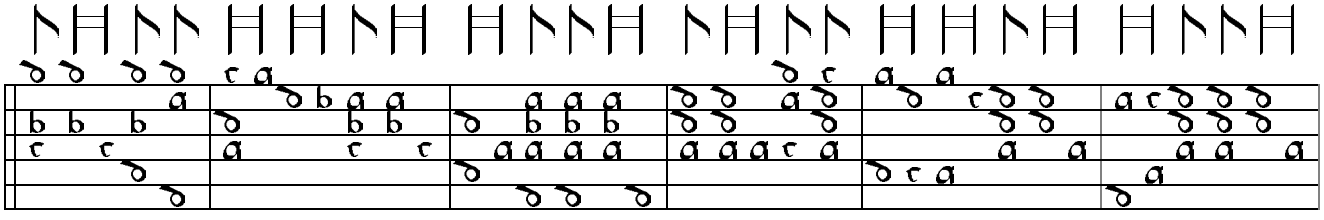

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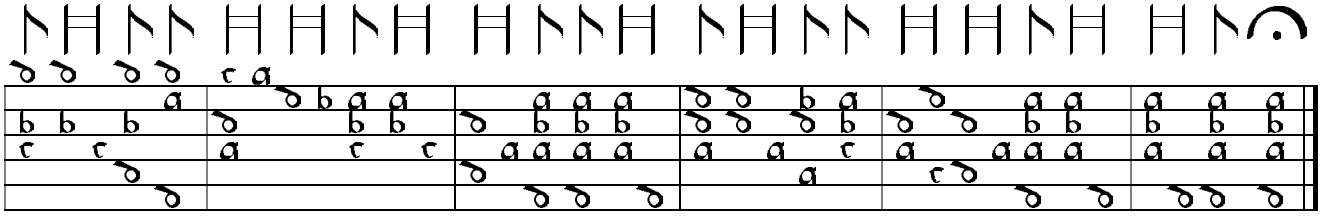
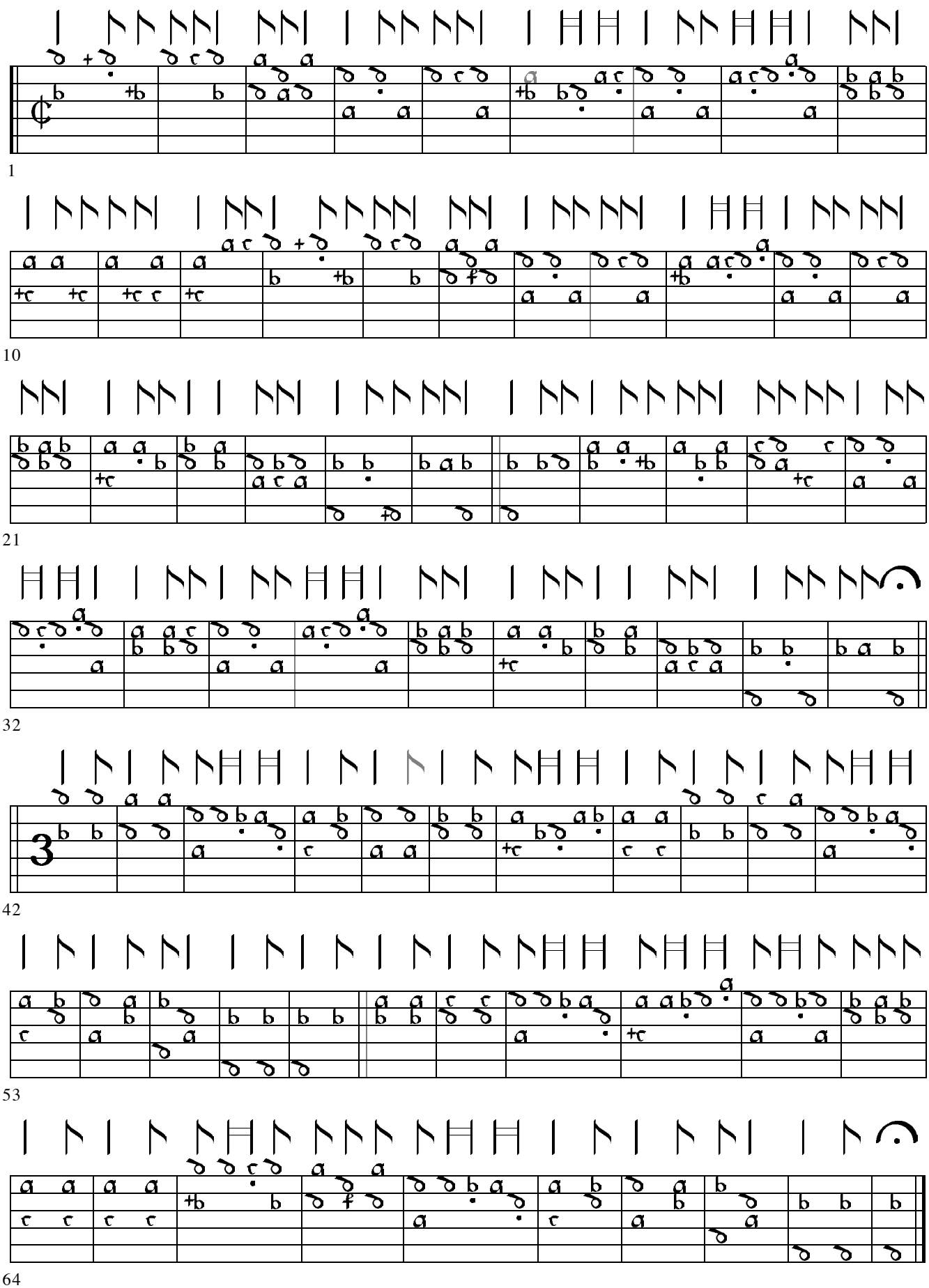
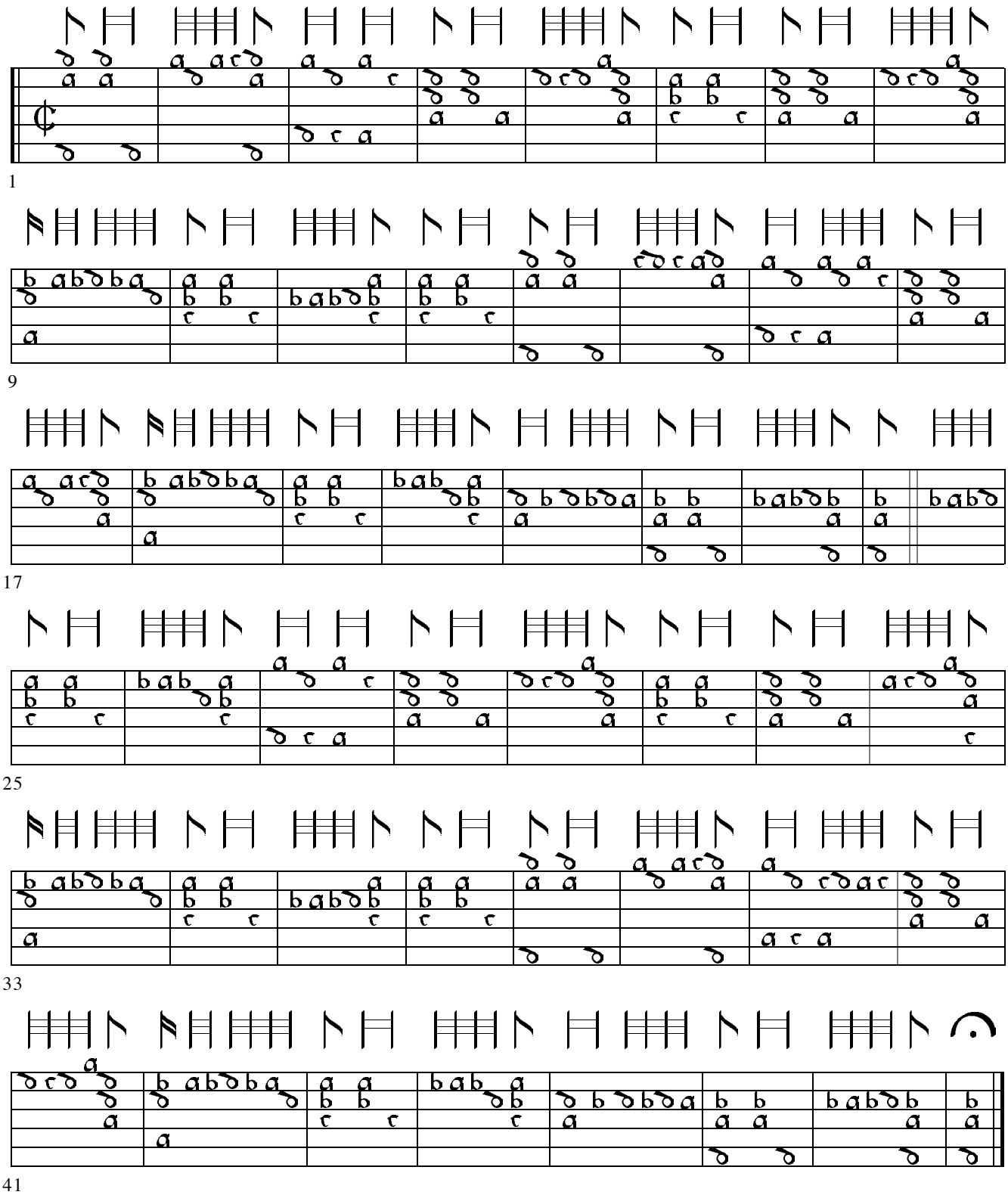


13

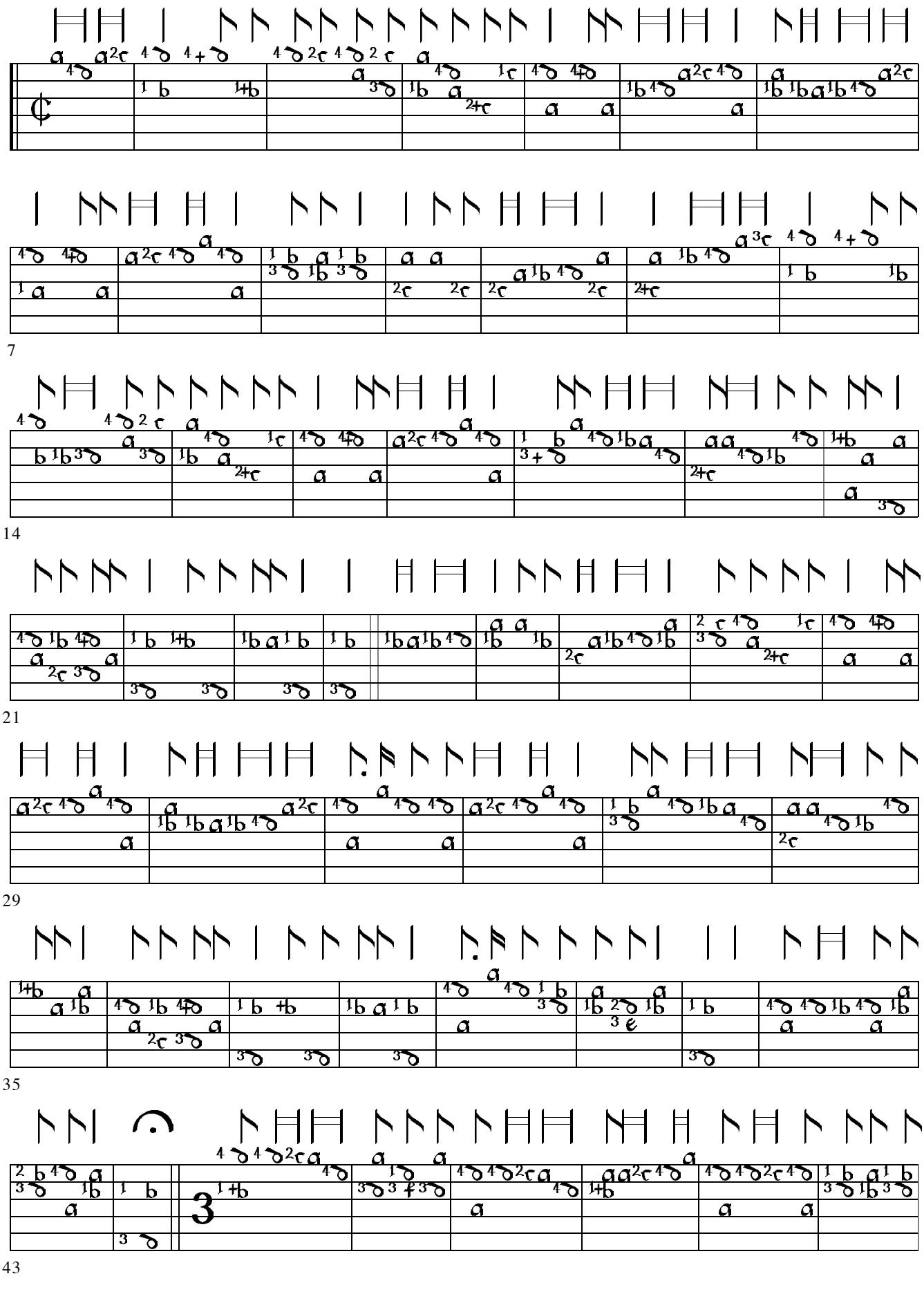
H36b. Ein guter Hofftantz - Der hupff auff Newsidler 1547, sigs. B1v-B2v

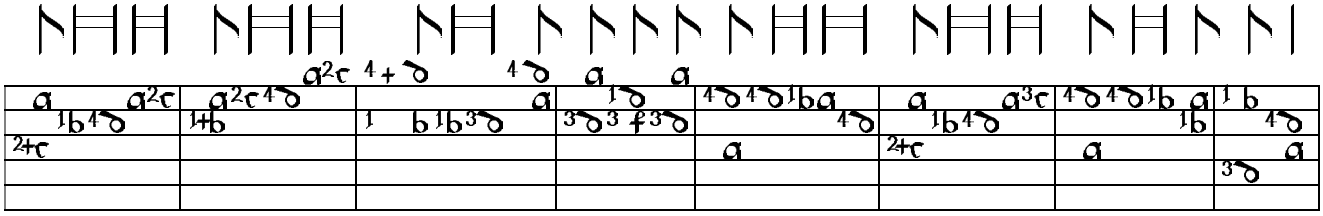


H38. Swartz knab tantzmaas Tenor CH-SAM 1, pp. 48-49



H39a. Artlicher Hoff Tantz - Hupff auff Newsidler Ander 1544, sigs. E1v-E2v





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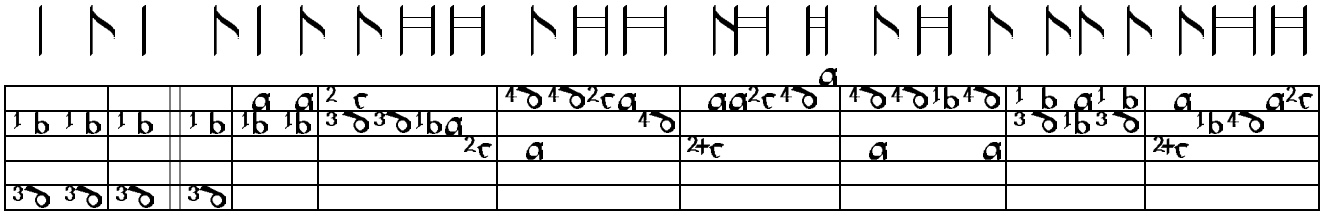

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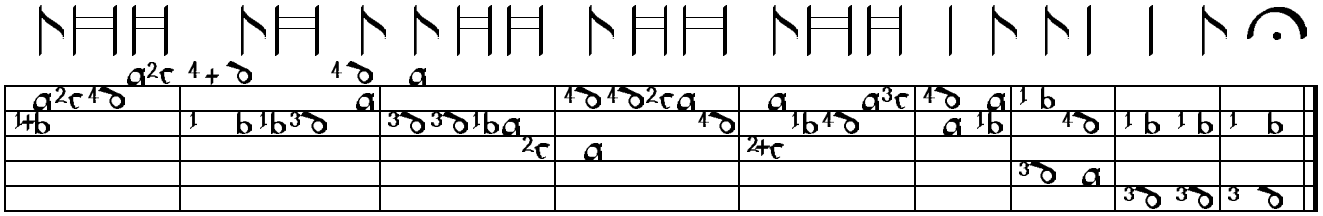
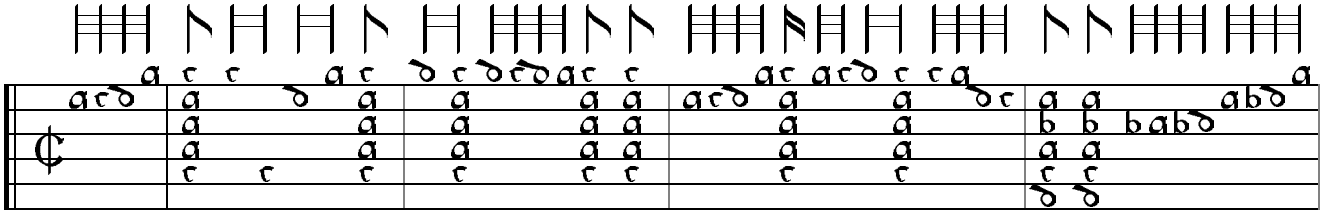


68

H40. Coree - Auff vnd nider A-Wn 18688, ff. 18v-19r



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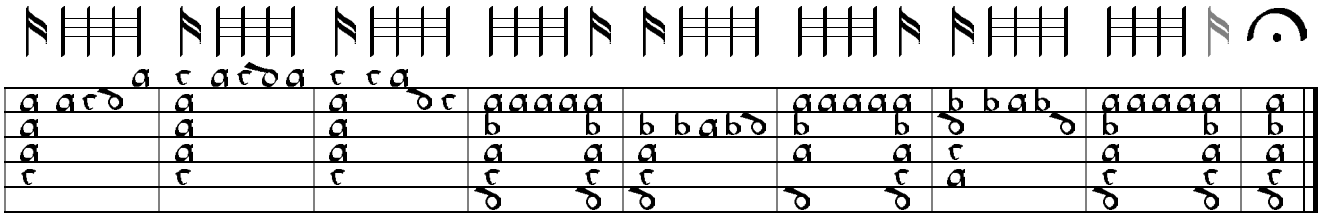
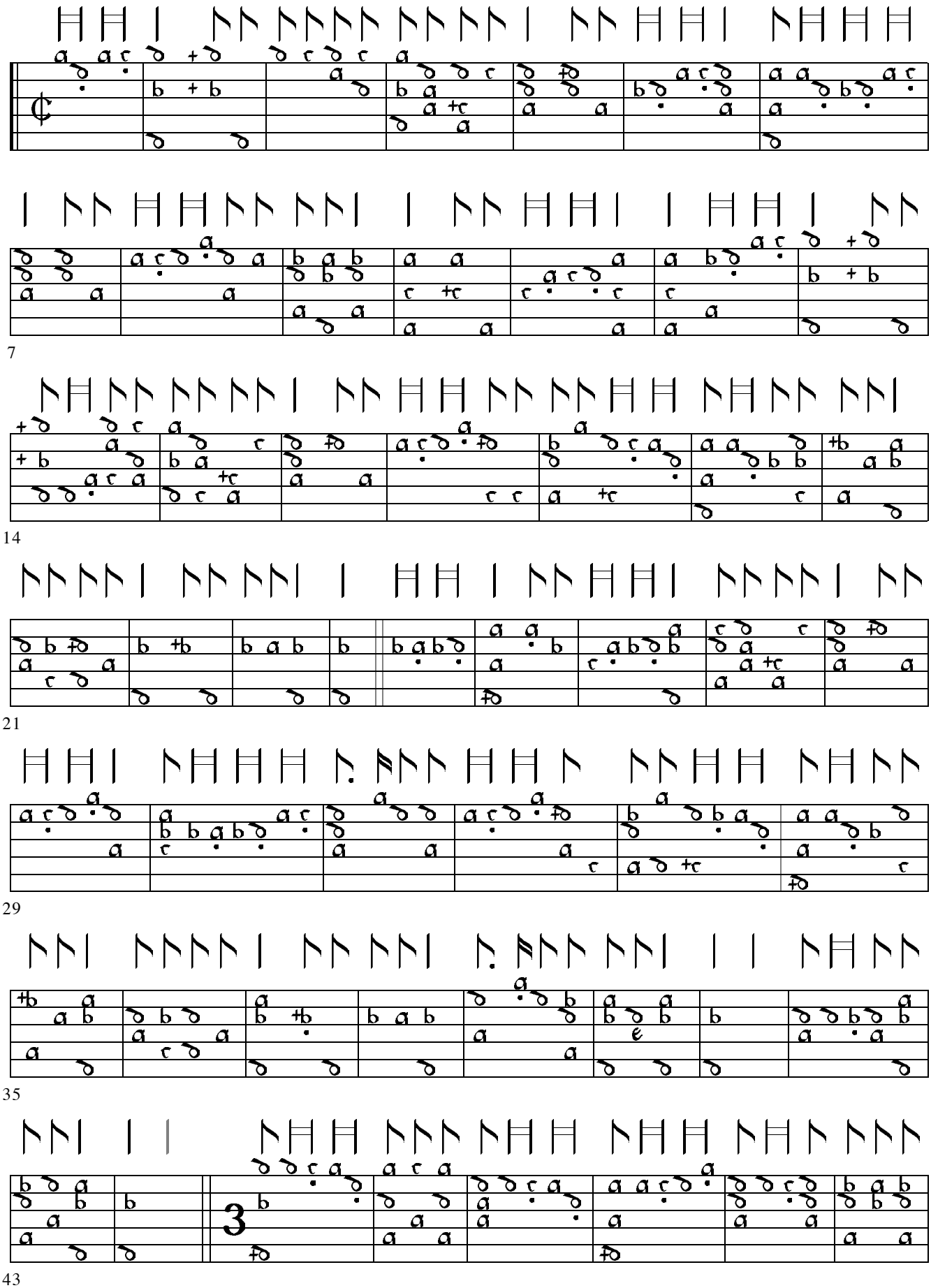
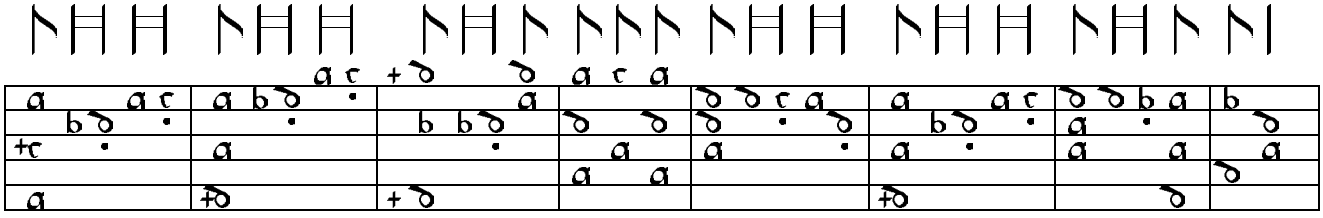


12

H39b. Der hoff tantz auff ein andere art - hupff auff Newsidler 1549, sigs. h1r-h2r





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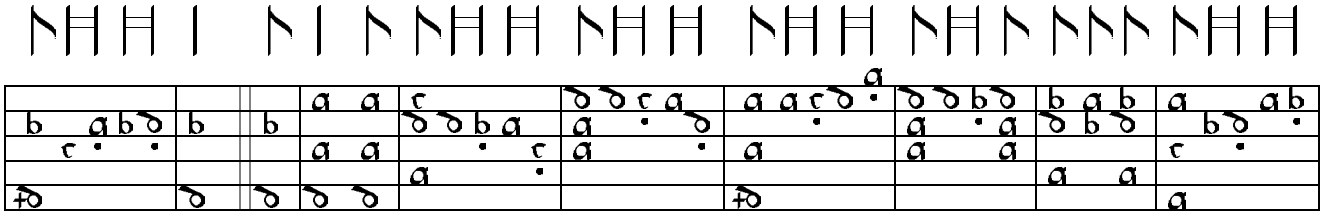

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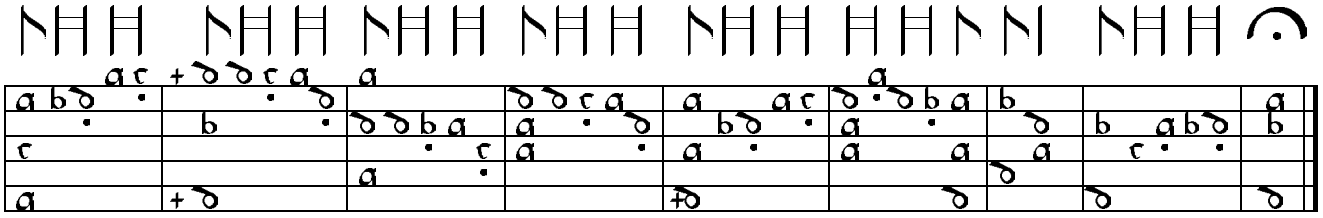
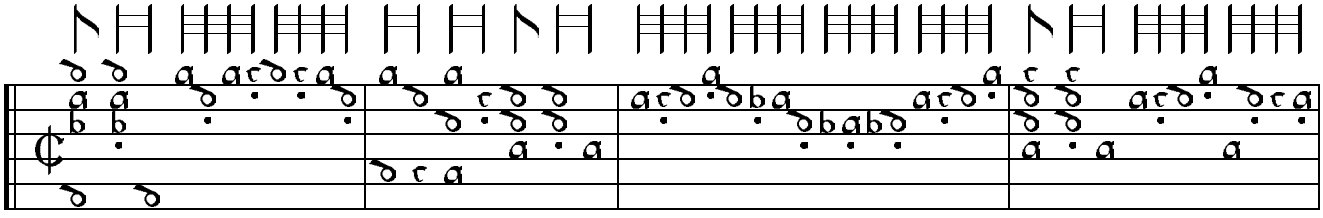


68

H41. Wider ein schöner Hofftantz - Proportz Heckel Tenor 1556, pp. 104-107



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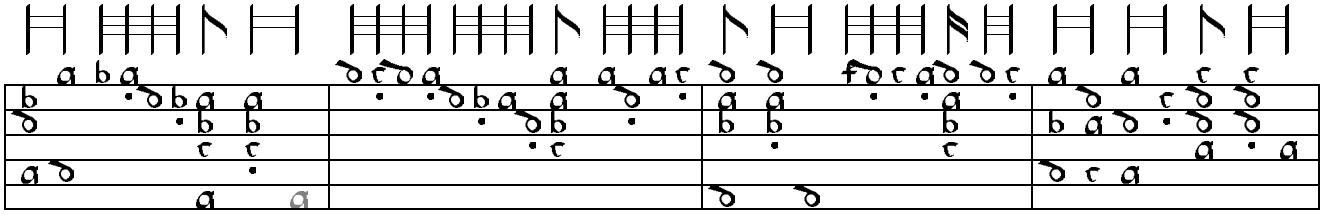

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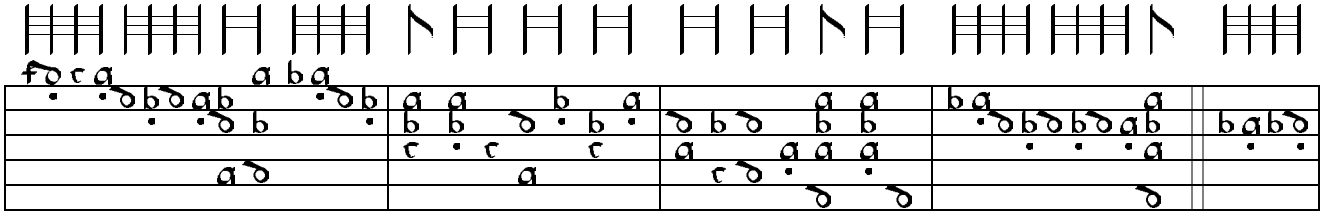

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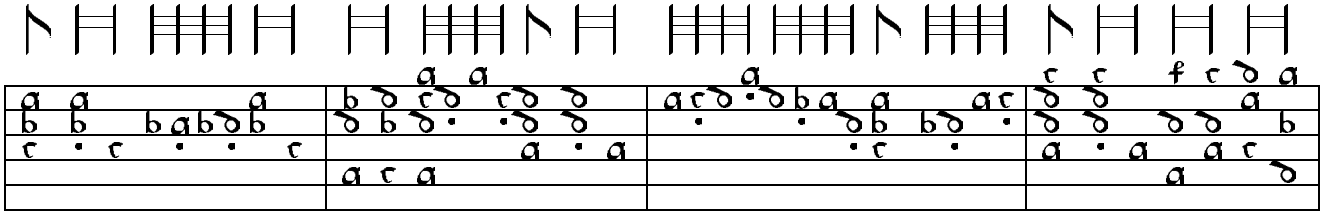

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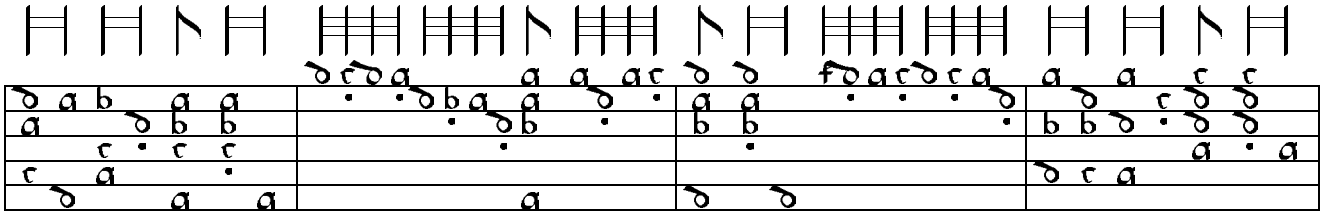

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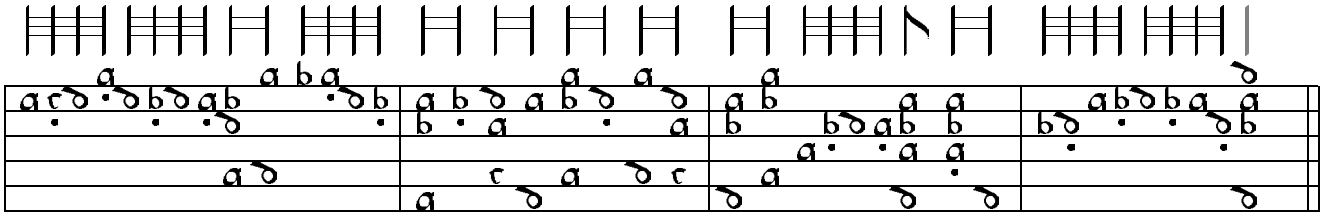

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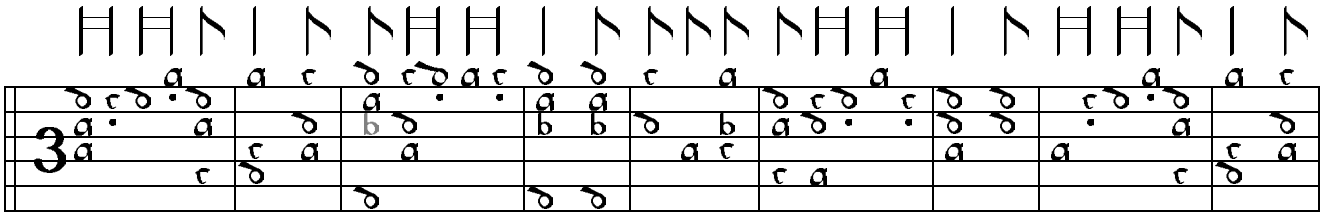

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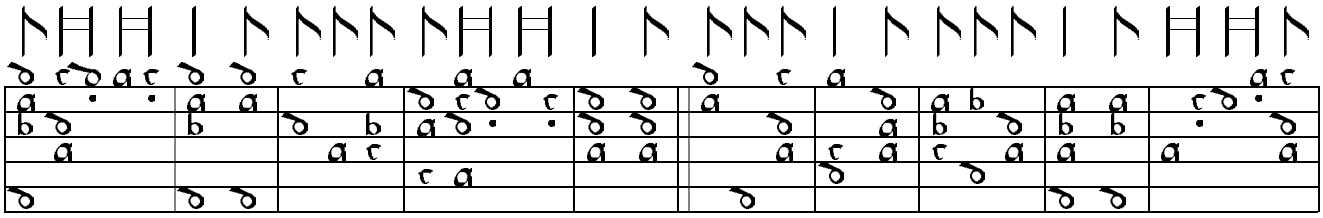

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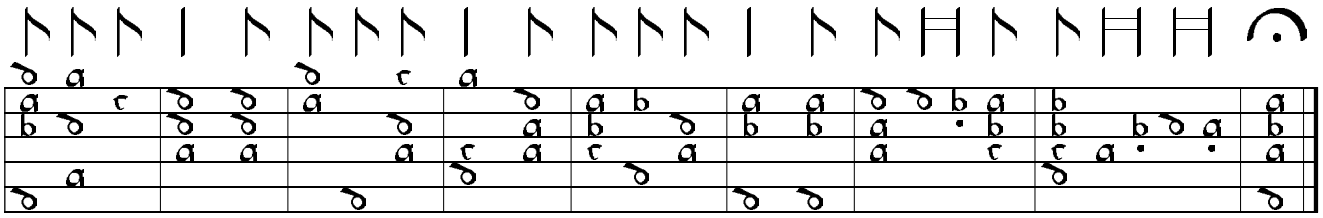
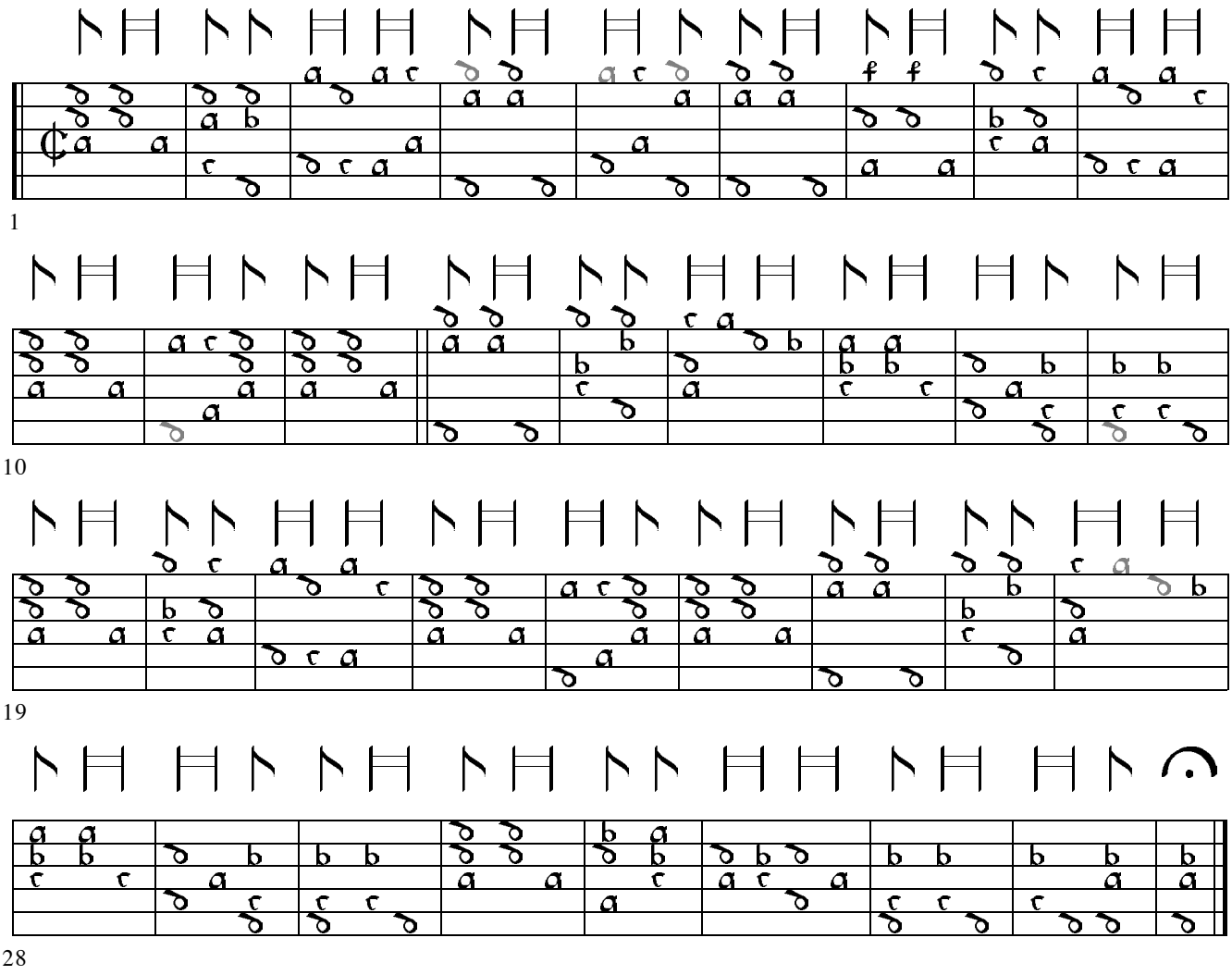
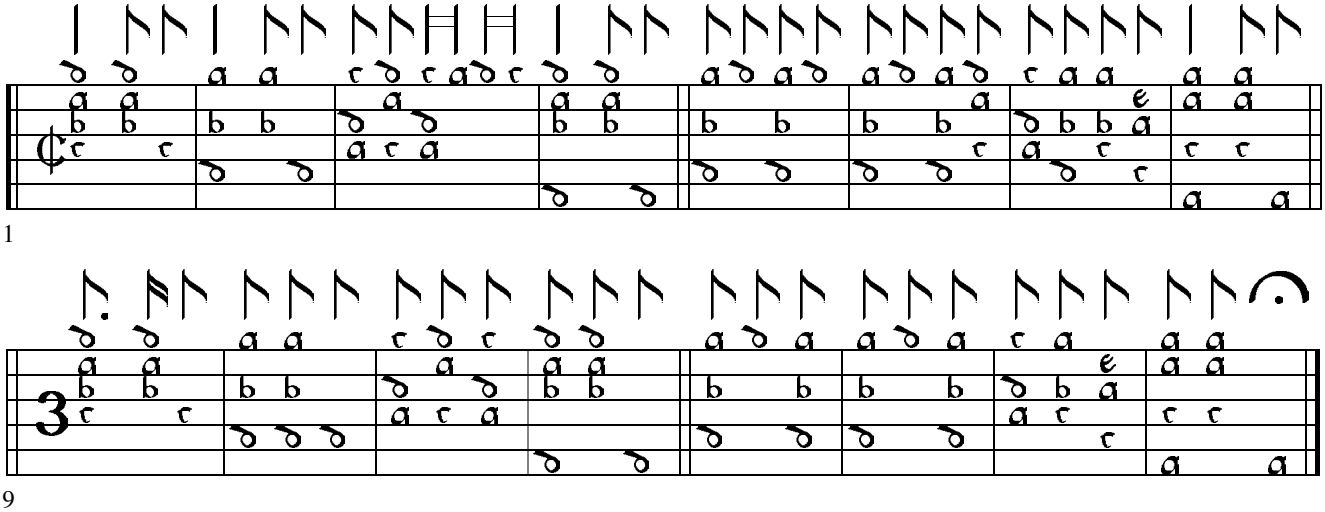


44

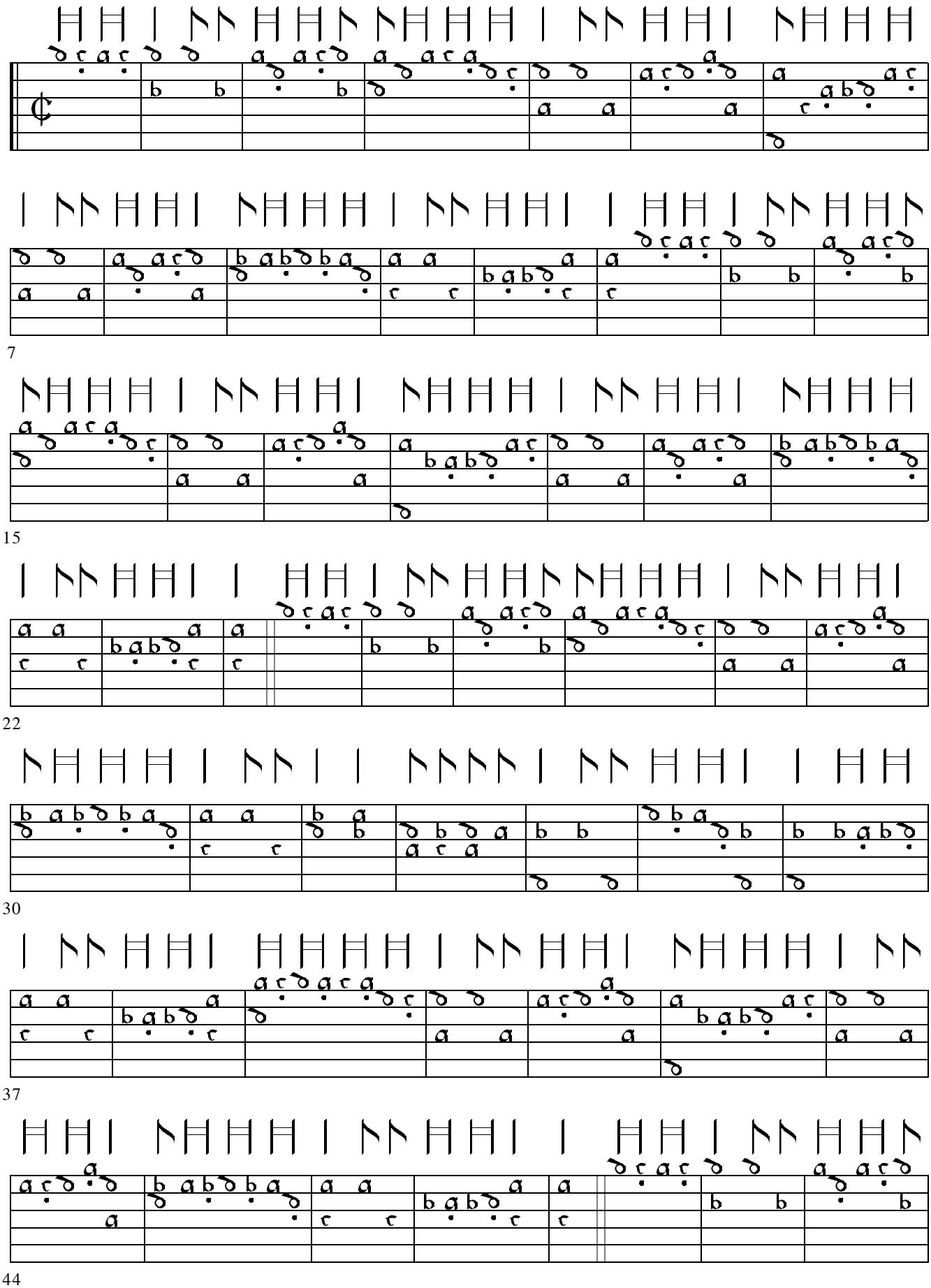
H42. Der Bentzenauer D-KA Don Mus.Autogr.1, ff. 1r-1v

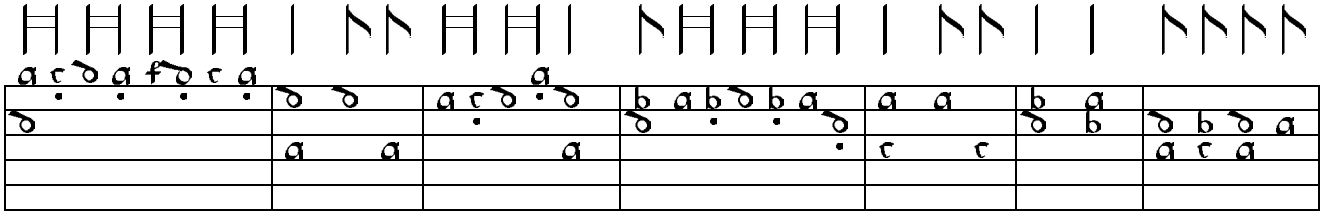


App 2. Ein Ander tantz - Saltarello NL-At 208.A.27, f. 71v



H43. Ein gueter danncz - Der auff vnd auff D-Mbs 1512, ff. 5v-7r





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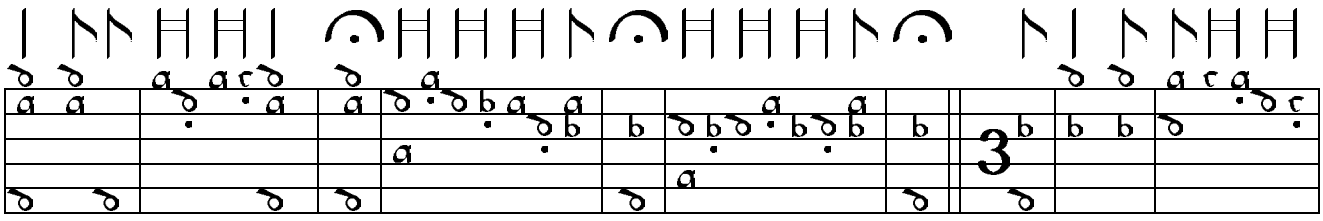
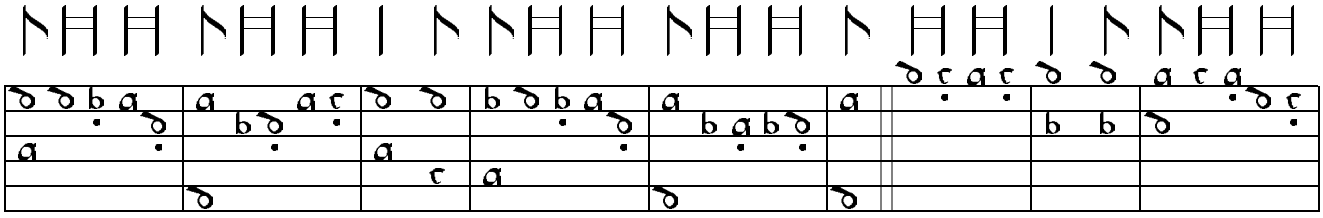


58



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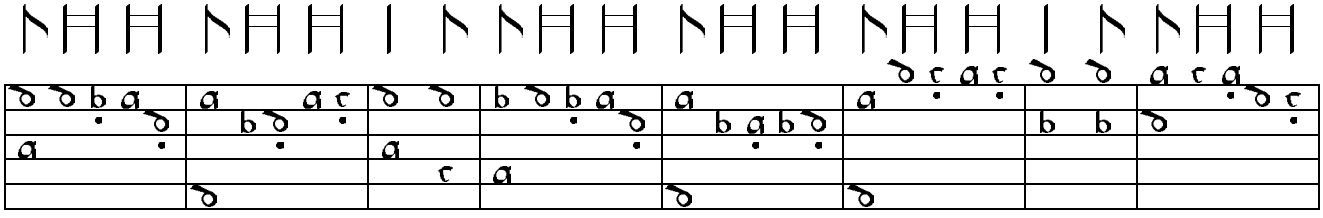

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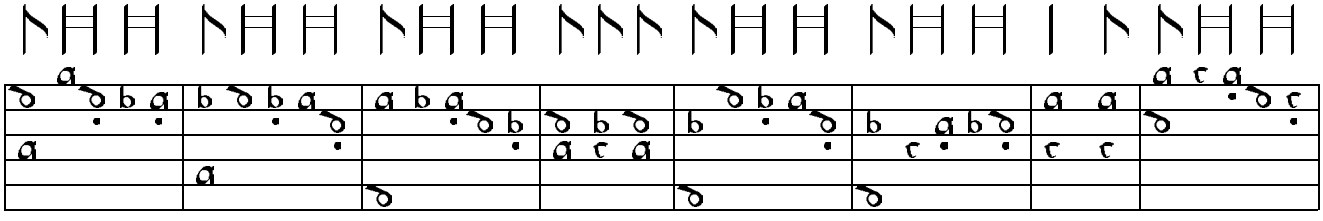

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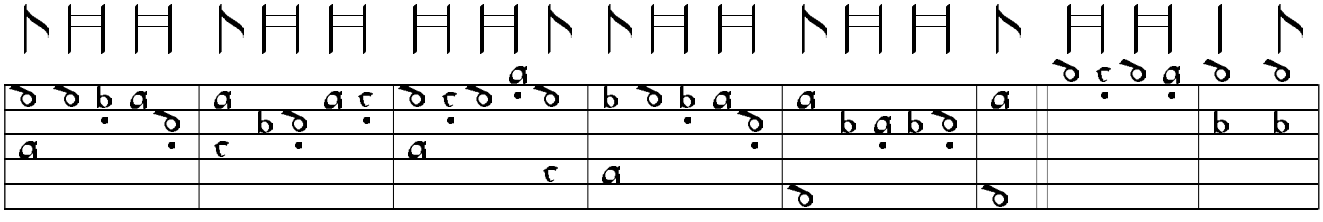

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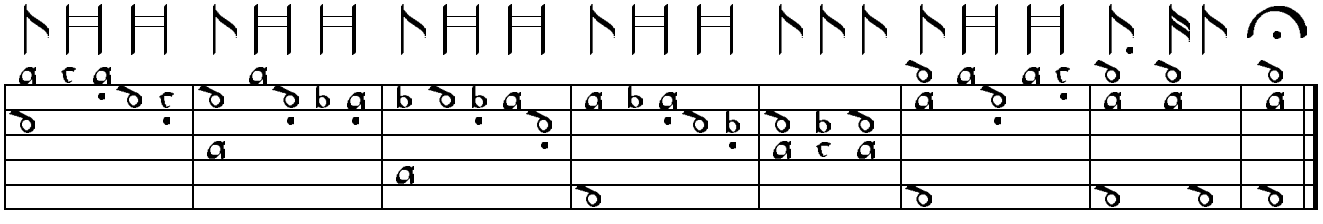
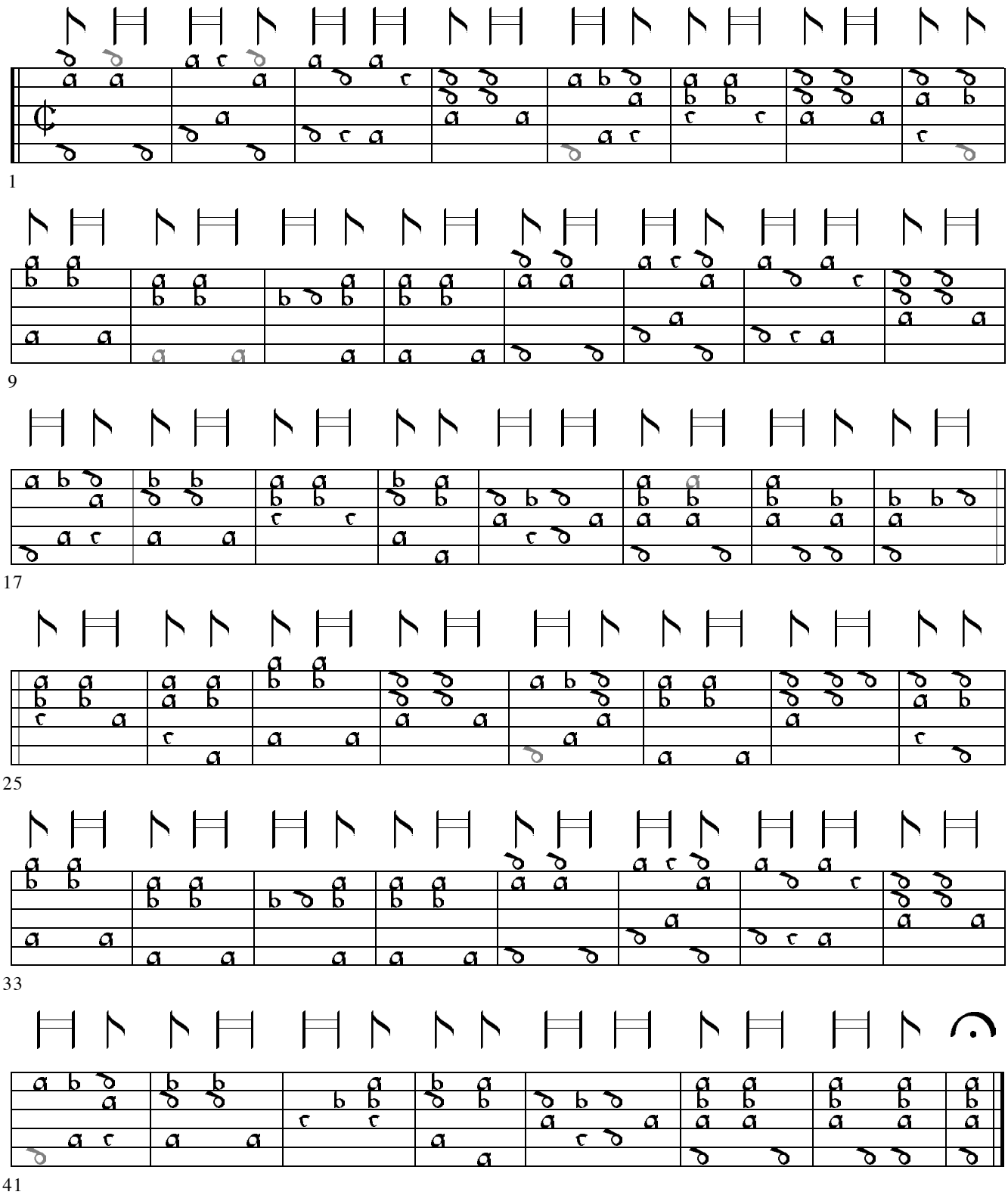
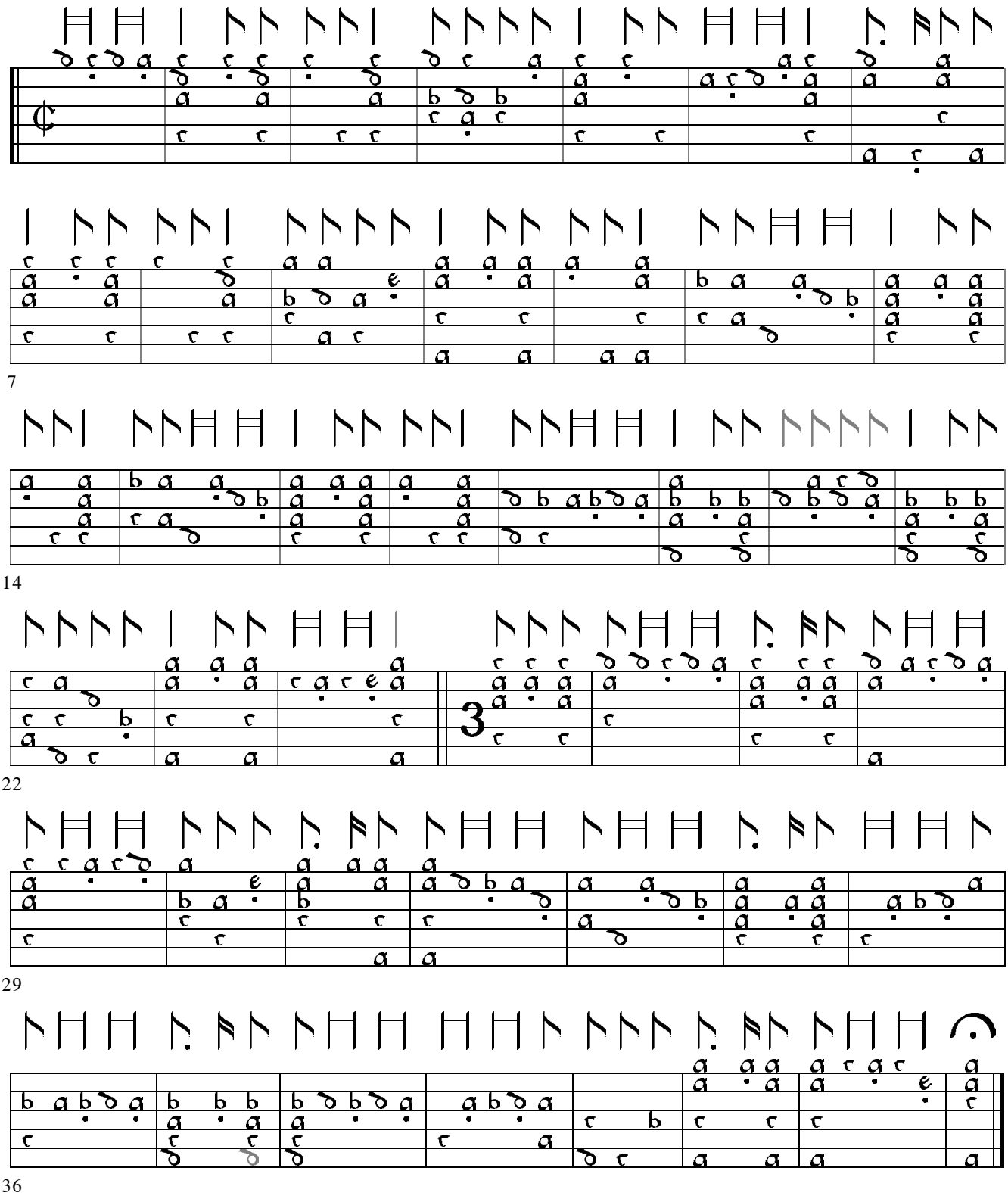


98

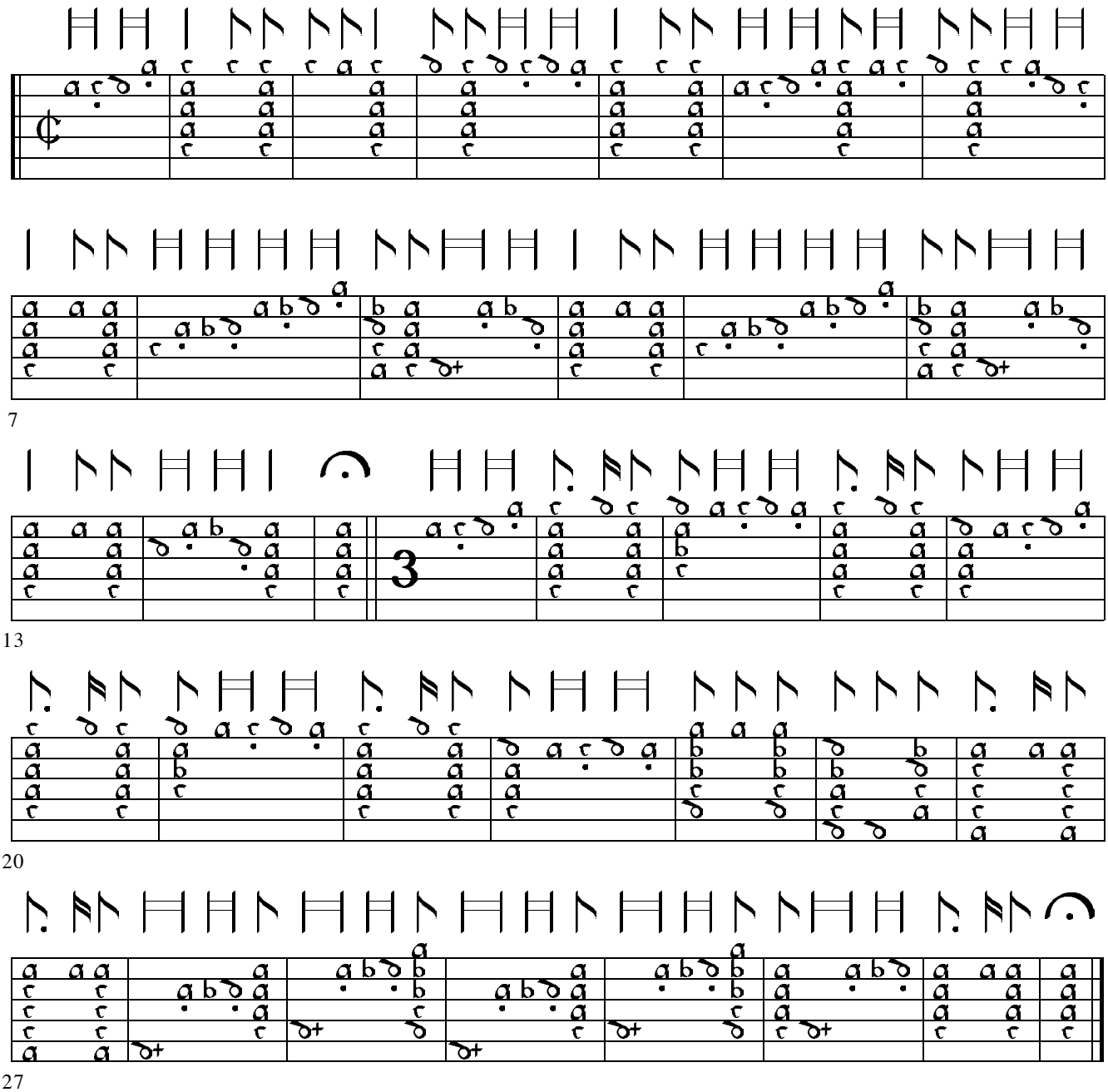
H44. Der Schwartz knab D-KA Don Mus.Autogr.1, ff. 4r-4v



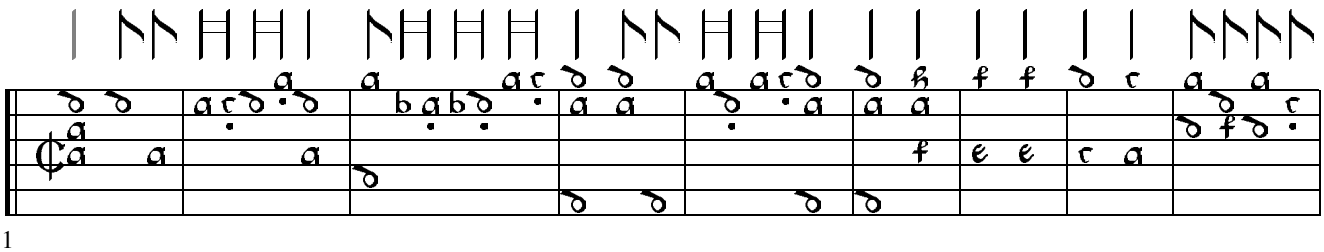
H45. Wider ein güter Tantz mit vier stymmen - Proportz Heckel Tenor 1556, pp. 109-111

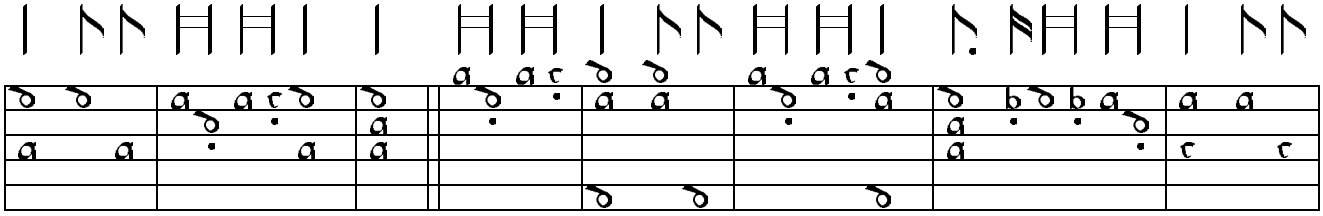


H46. Der dritt gstraifft danntz - Der Gassenhauer darauff D-Mbs 1512, ff. 42v-43r



H47. Der drit danntz - Der auff vnd auff D-Mbs 1512, ff. 13r-13v





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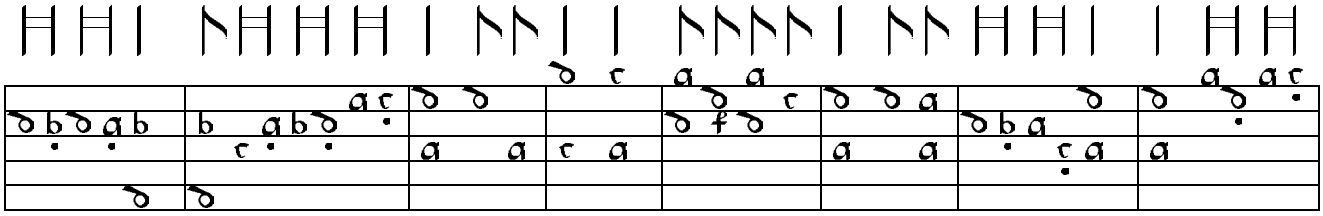

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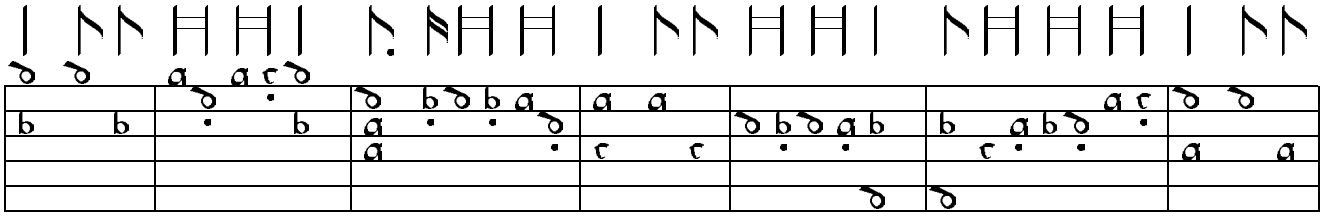

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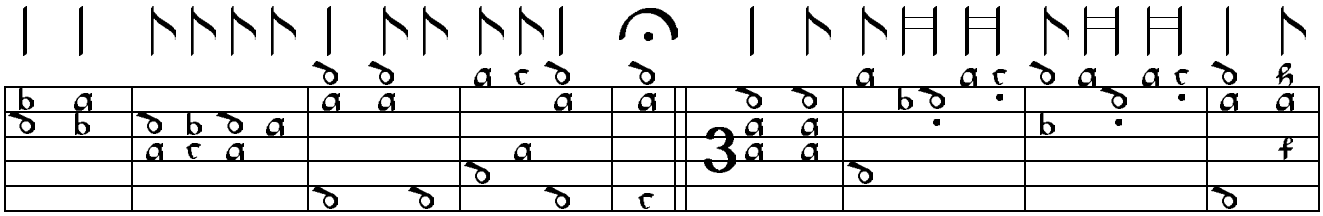

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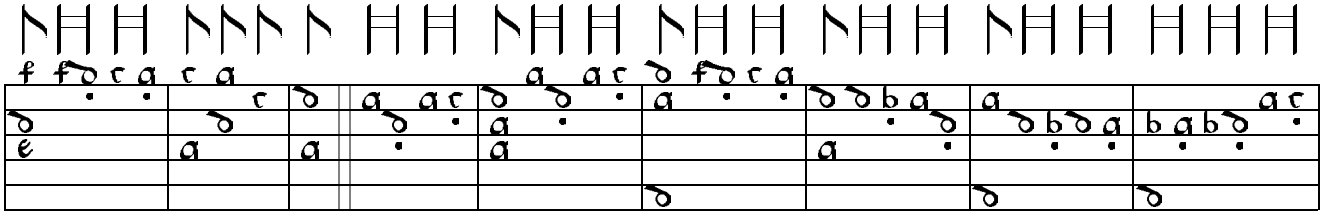

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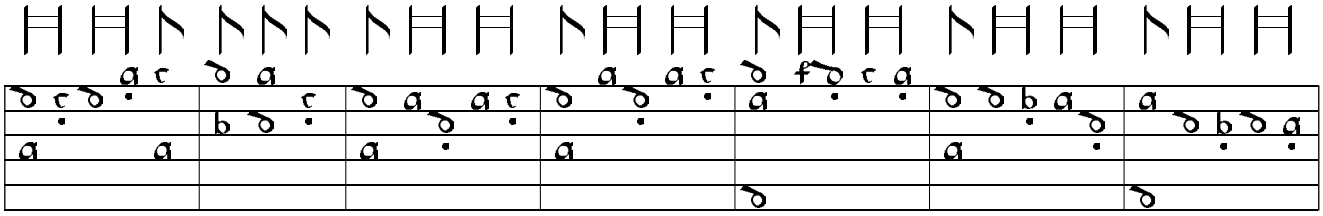

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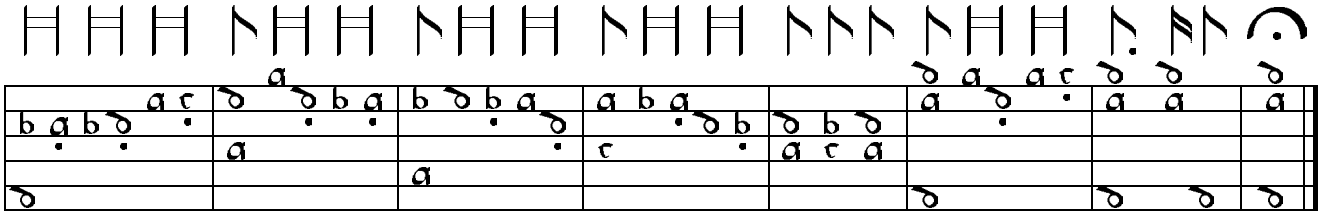

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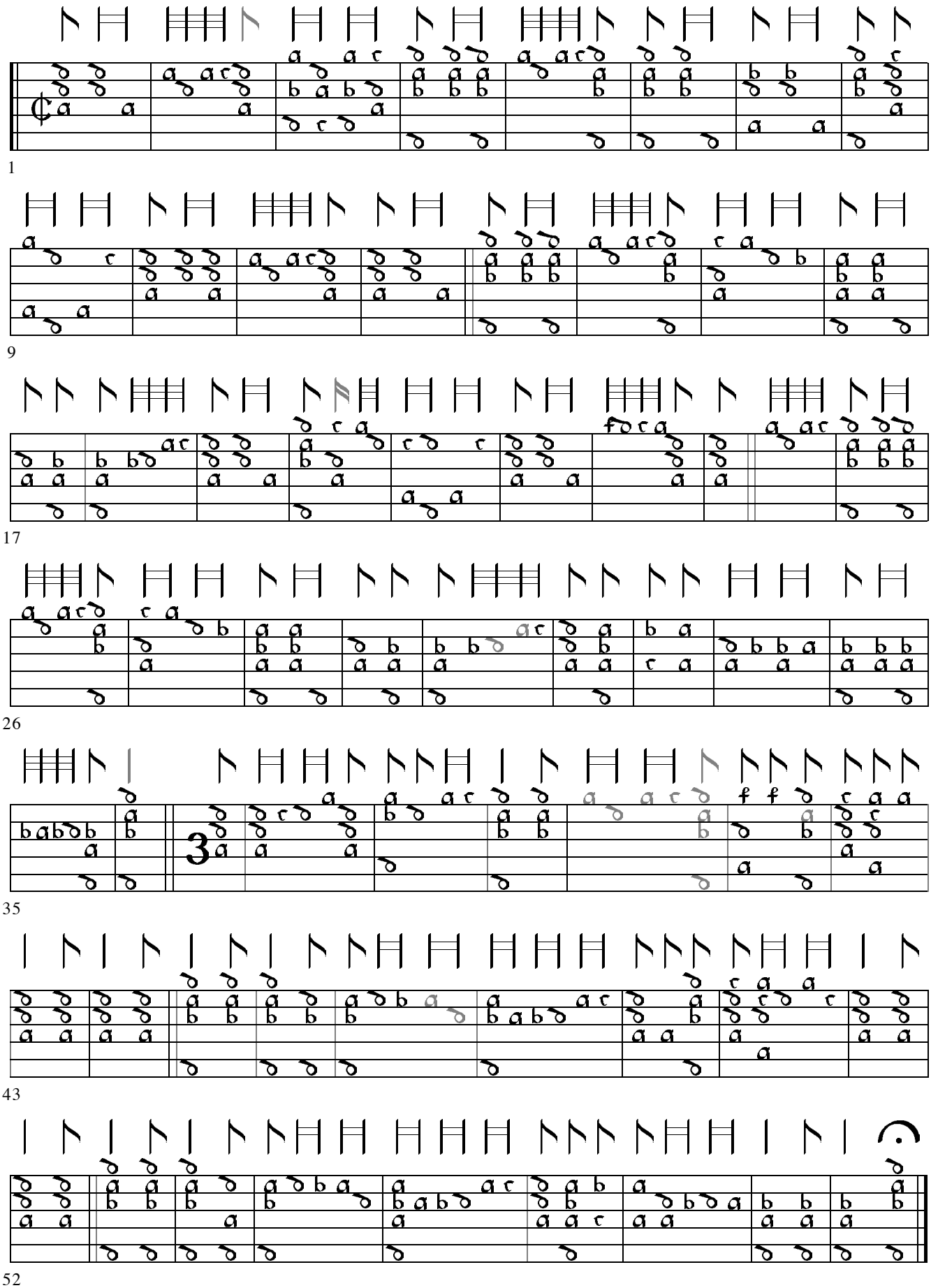
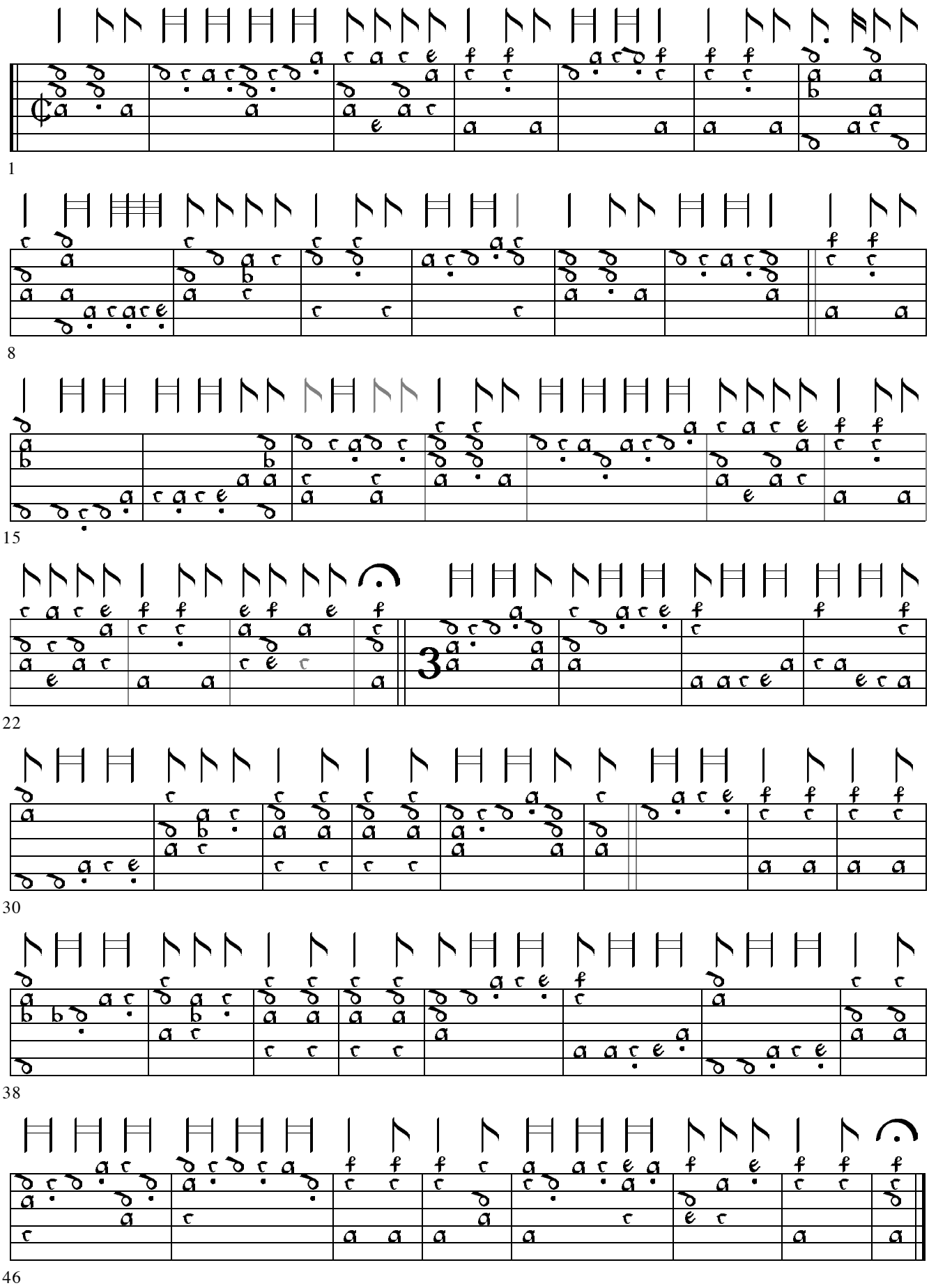
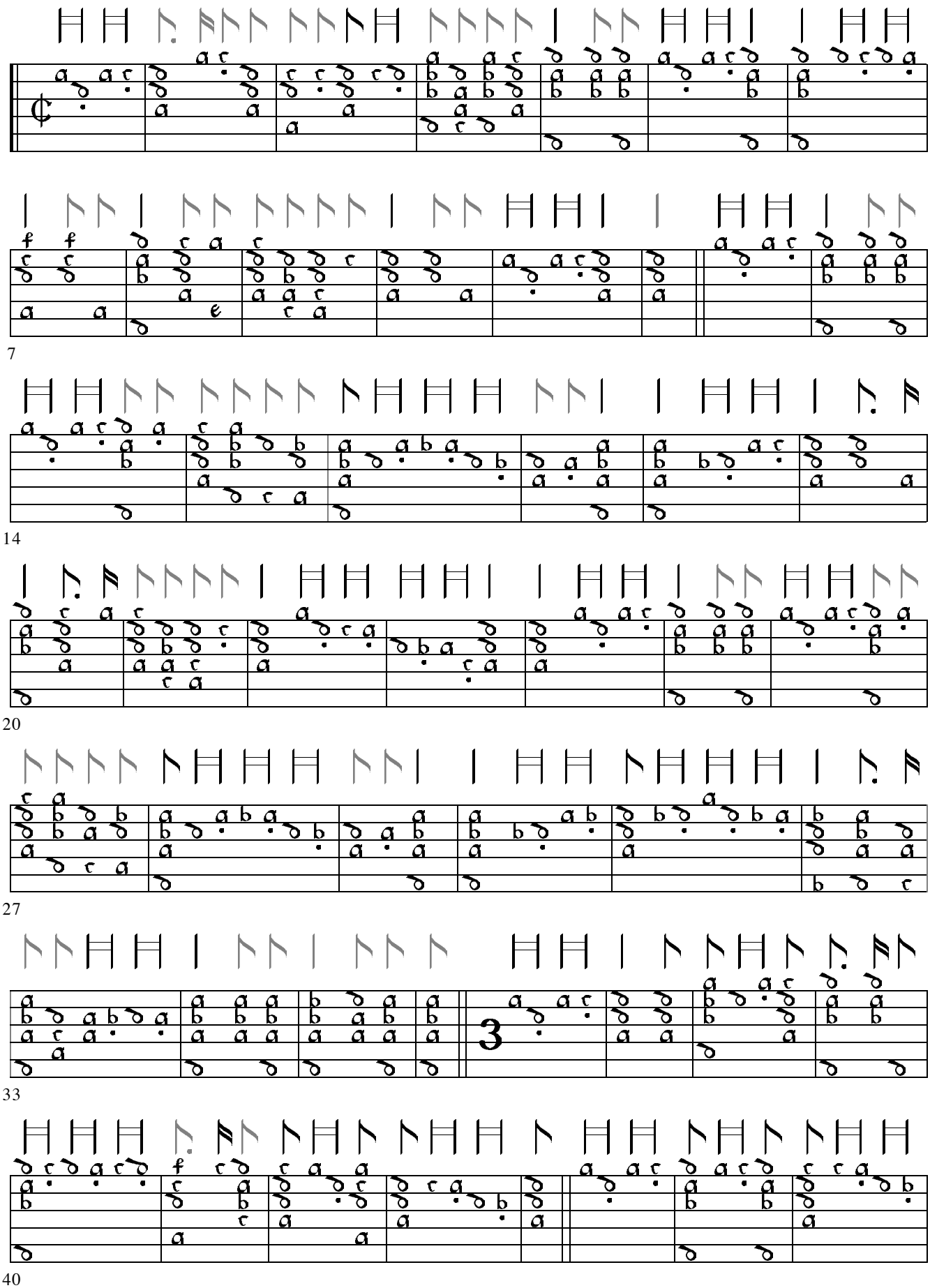
H48. Ein guter bentzenawer - Proportz CH-Bu F.X.11, ff. 16v-17r

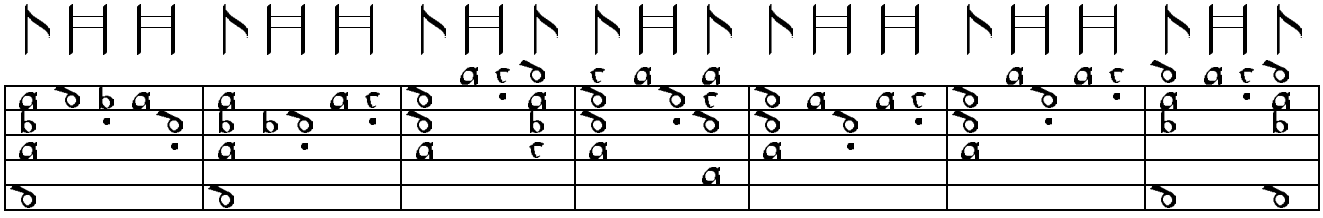


H49. Ein schöner Tantz in Höffen zü gebrauchen - Proportz Heckel Tenor 1556, pp. 107-109



H50. Bentzenauwer Dantz - Nachdantz - A12B24-A8B16 CH-Bu F.IX.70, p. 253





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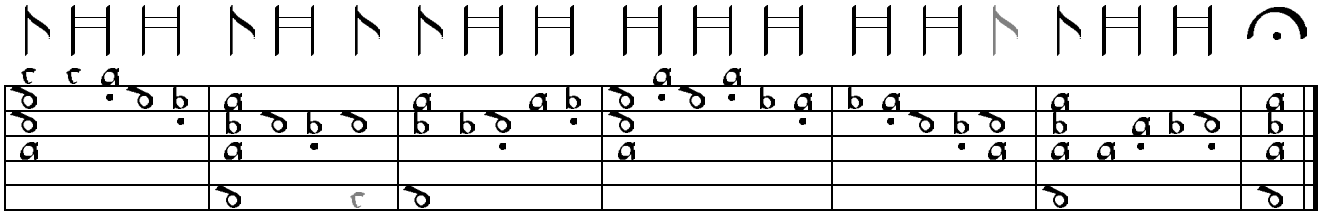

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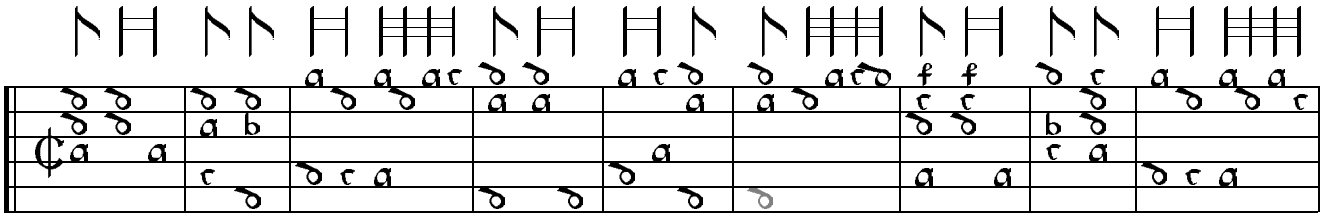
H51. Bentzenouwer CH-SAM 1, pp. 10-11



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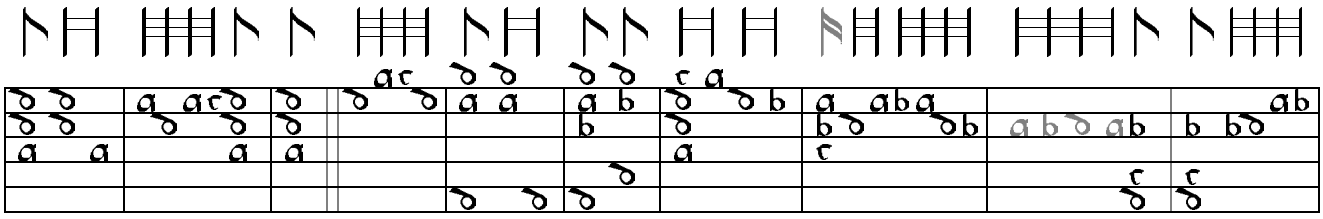

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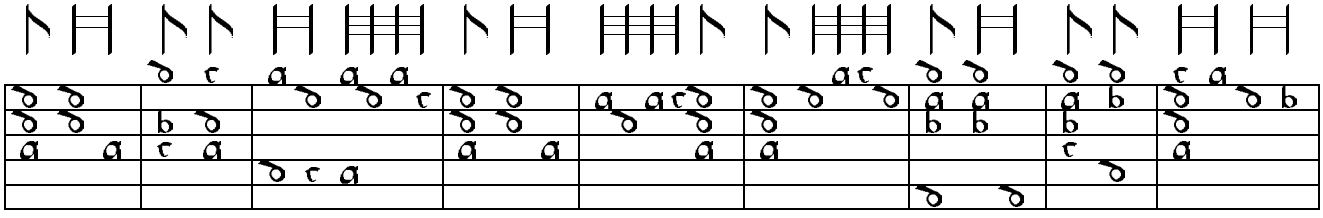

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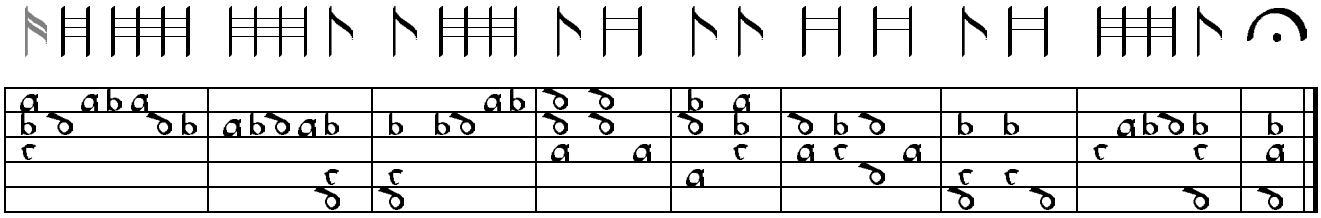
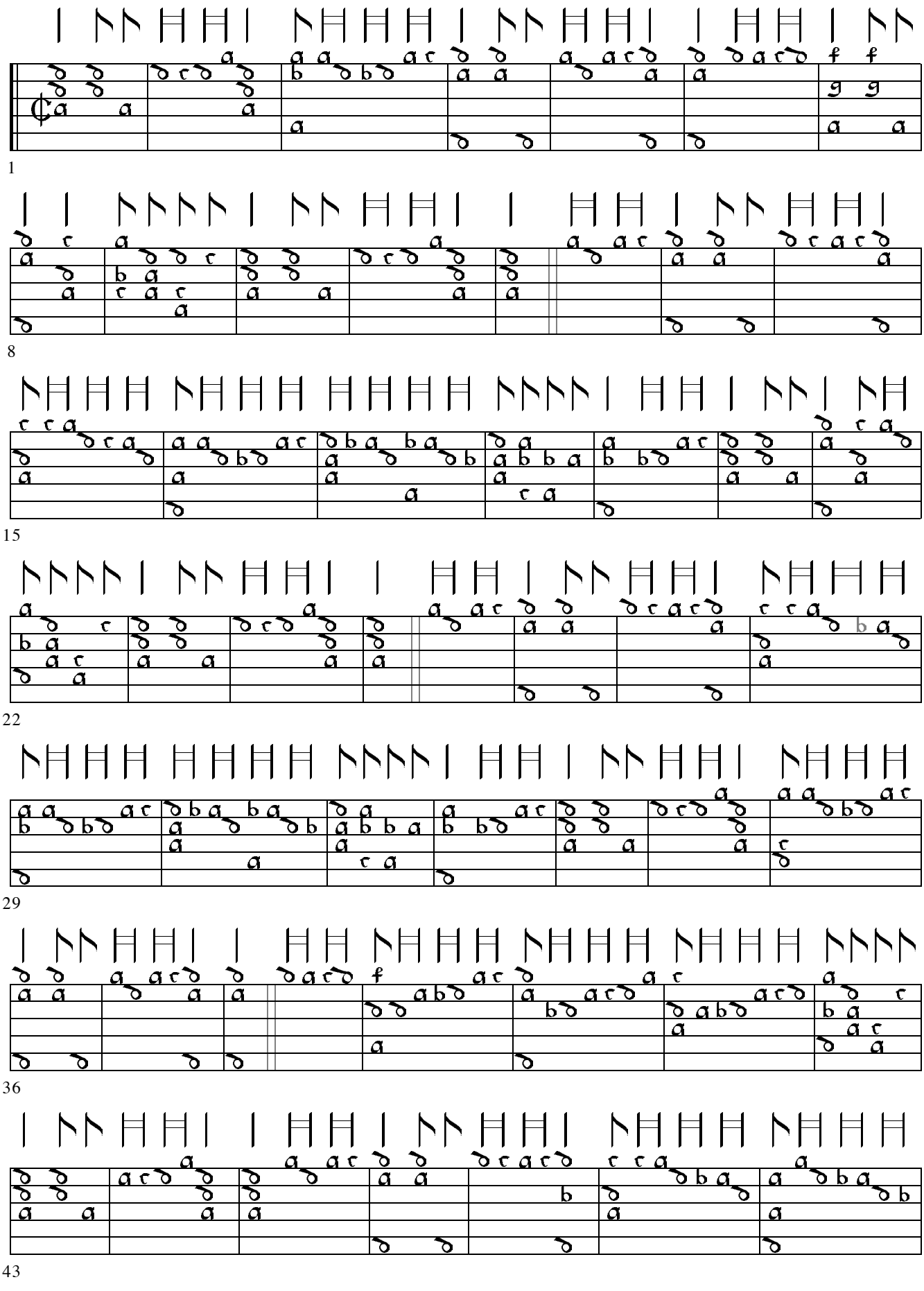
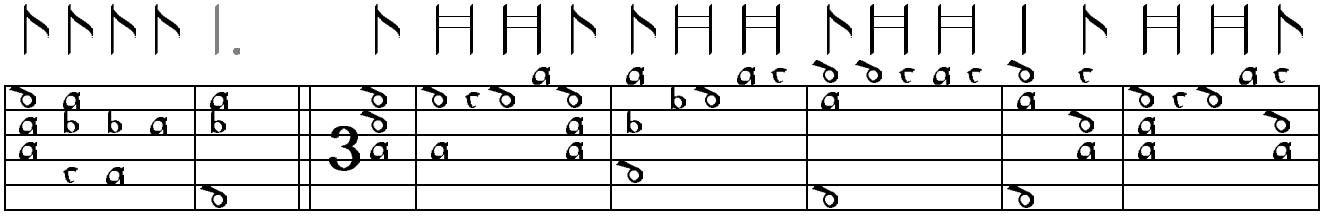


28

H52. Der Bentzenawer Tantz weyss - Volget der Hupff auff Newsidler 1549, sigs. i2v-i4r





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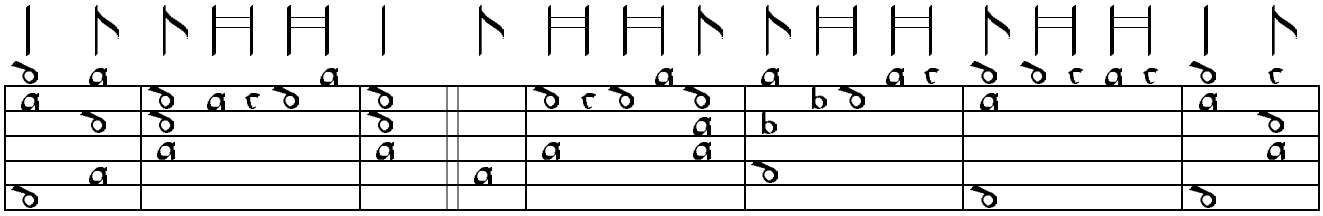

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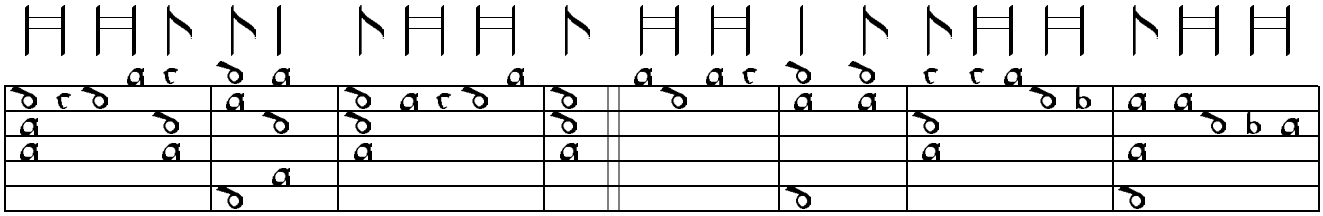

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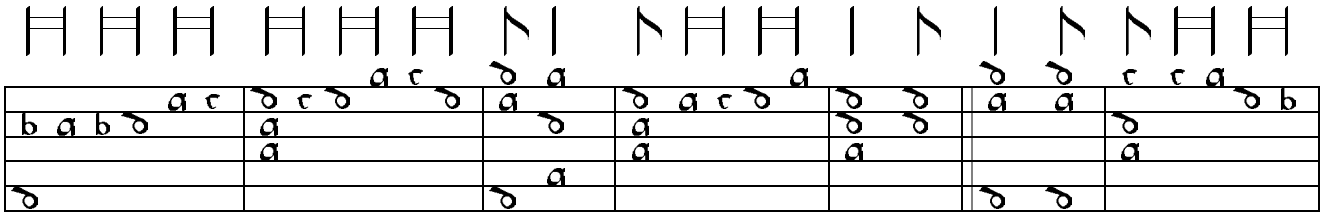

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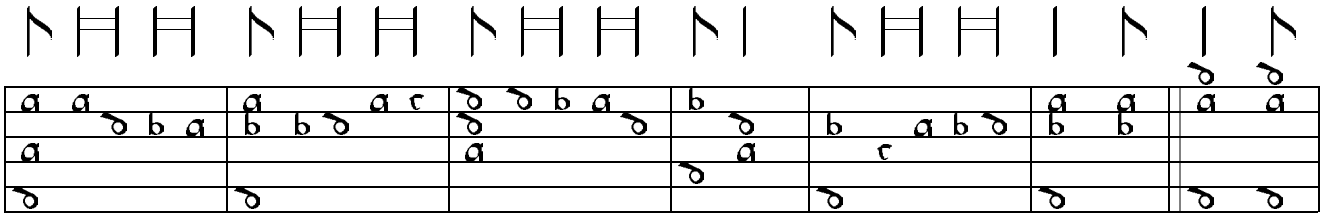

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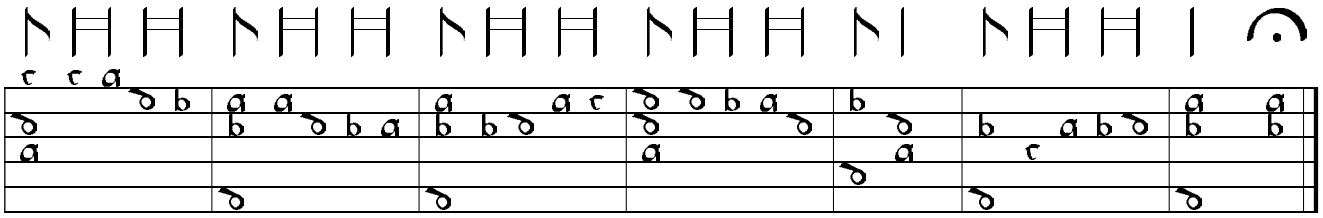

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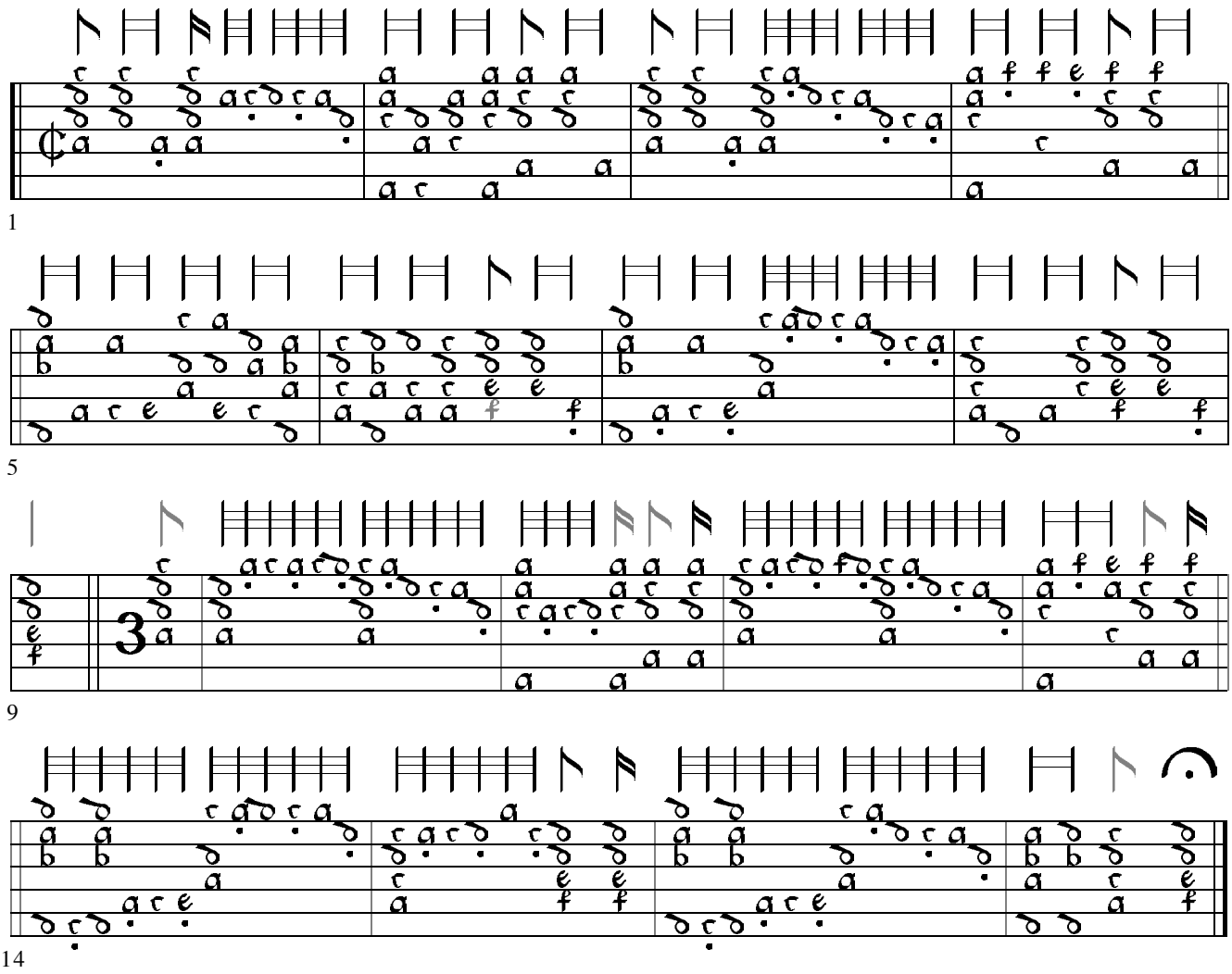
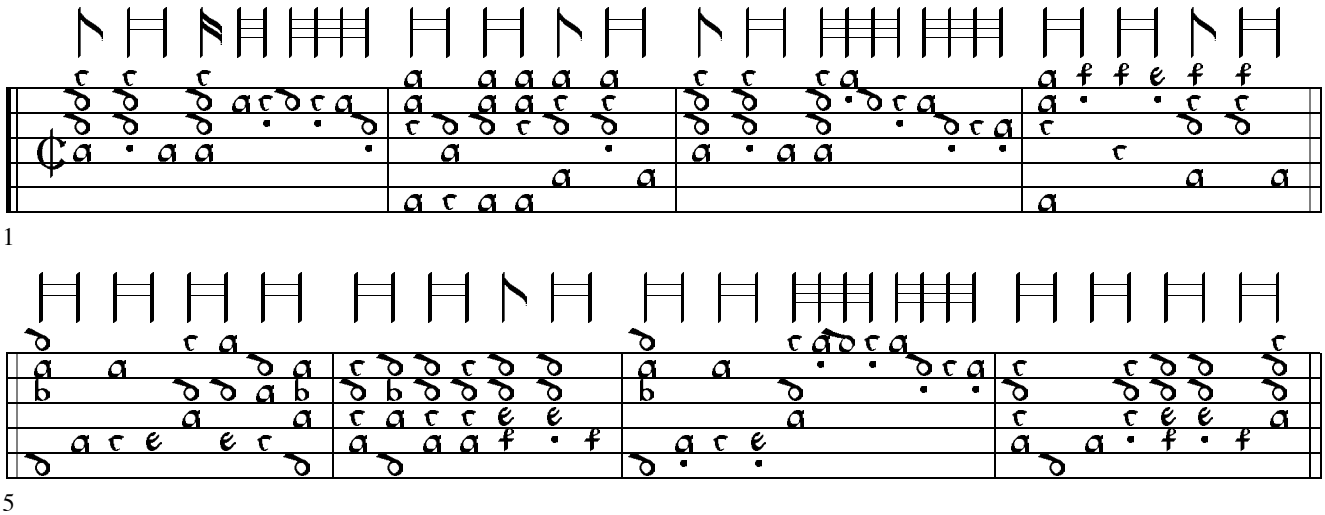
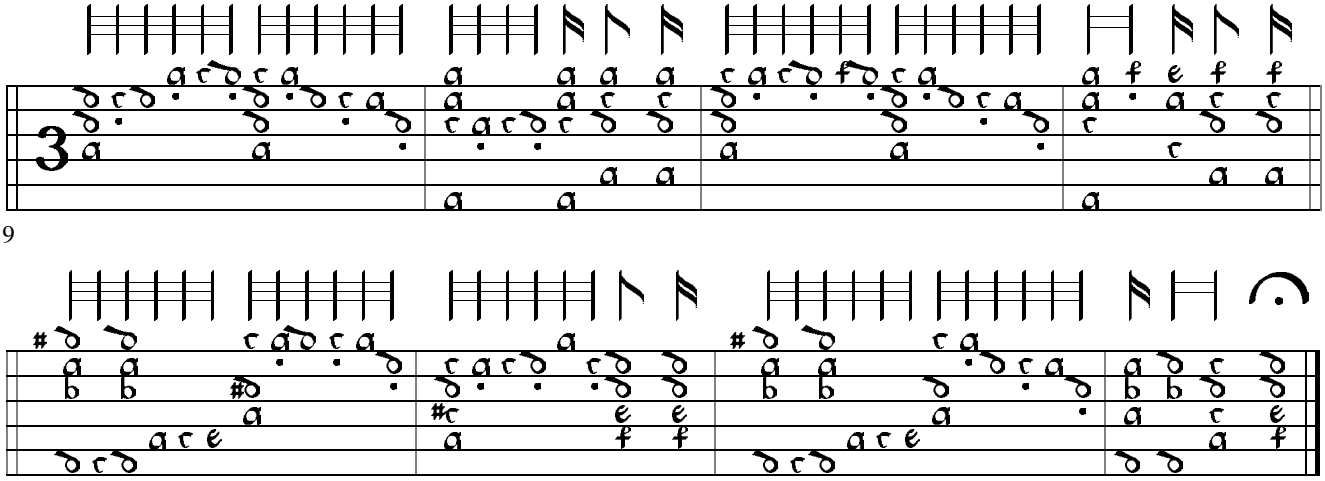
H53. Ein schöner Dantz - Proportz - lute II — Heckel Tenor 1556, pp. 80-81

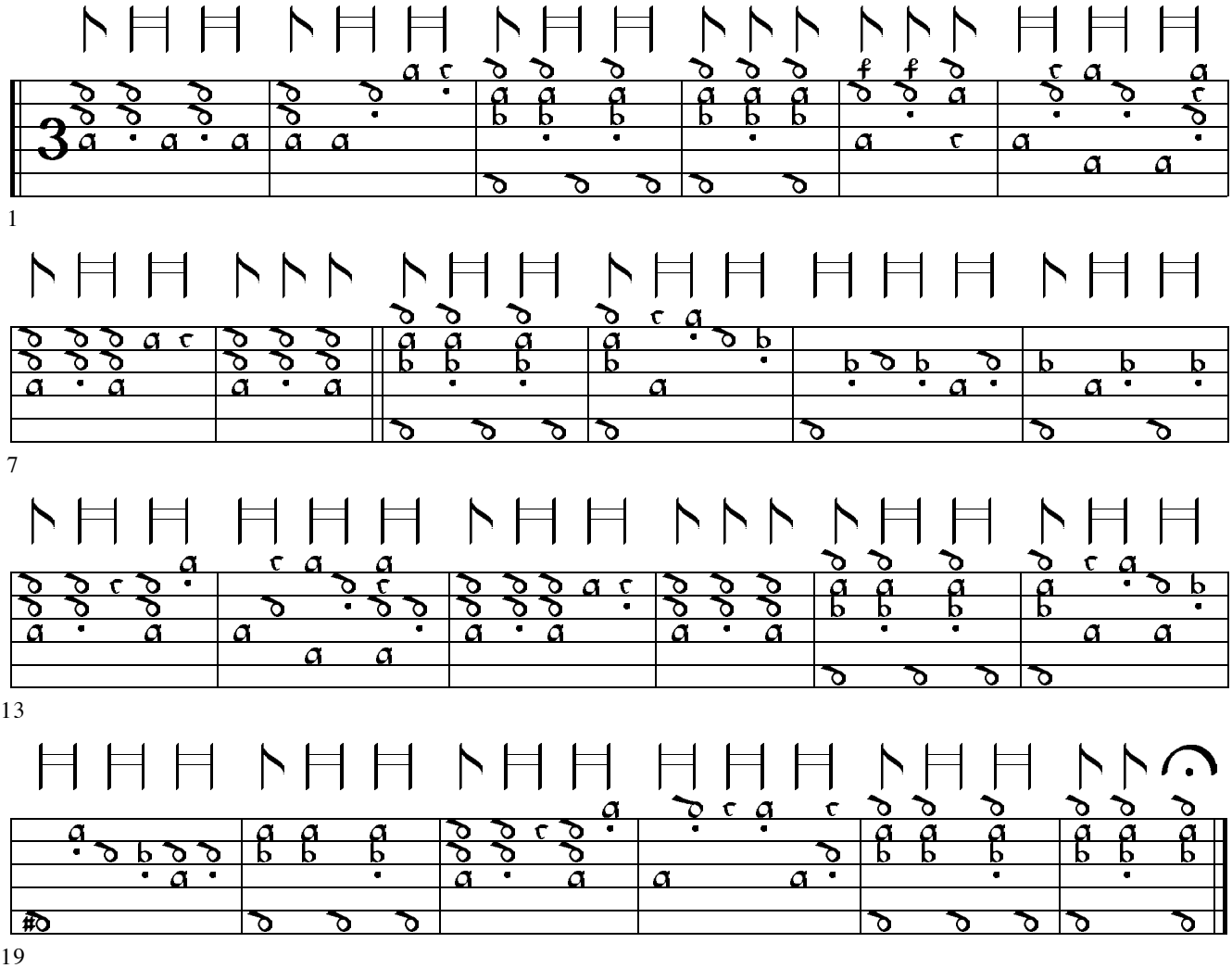


H54. Dantz - Hupff auff — Wecker Tenor 1552, sigs. g2v-g3r

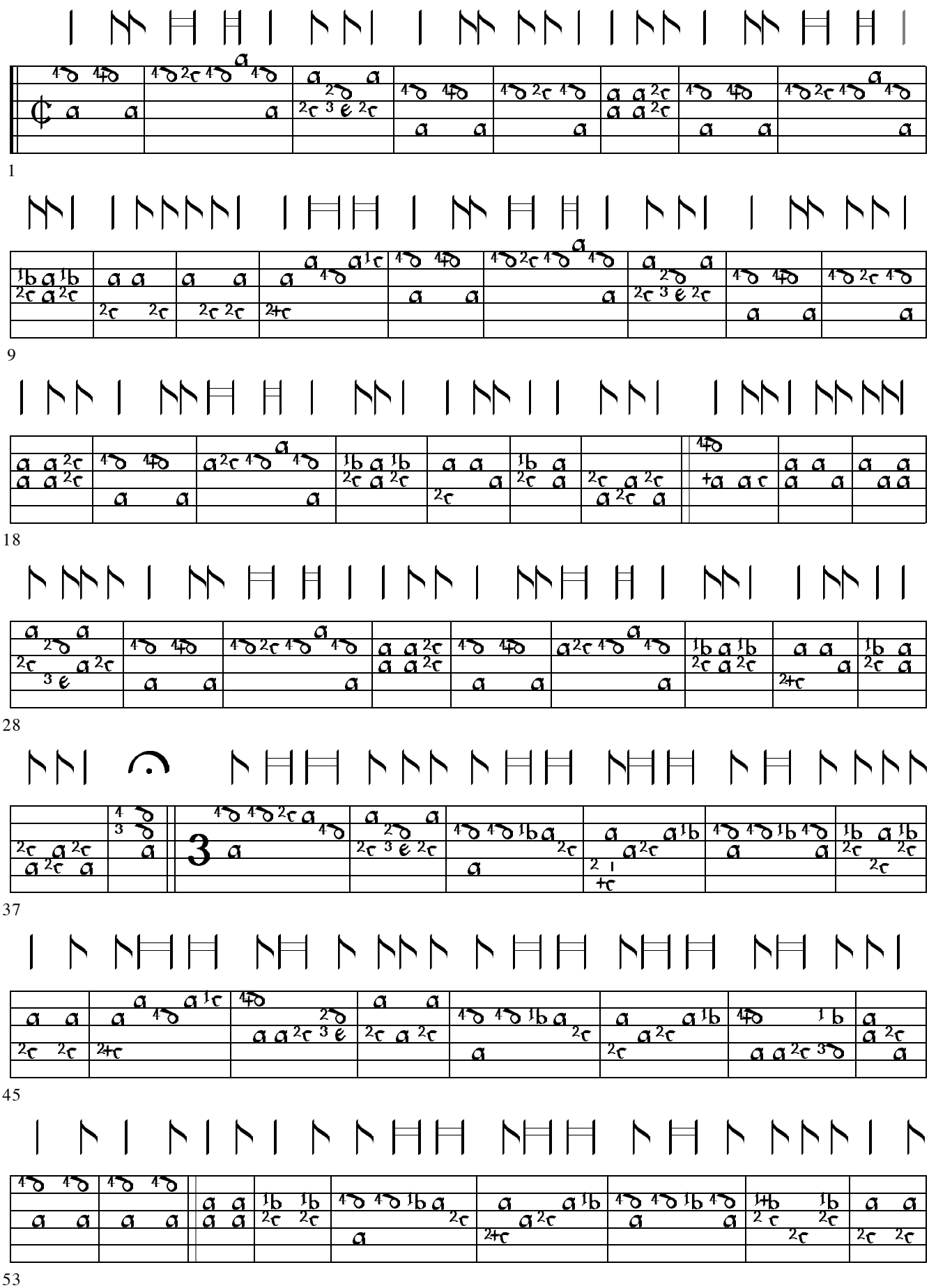


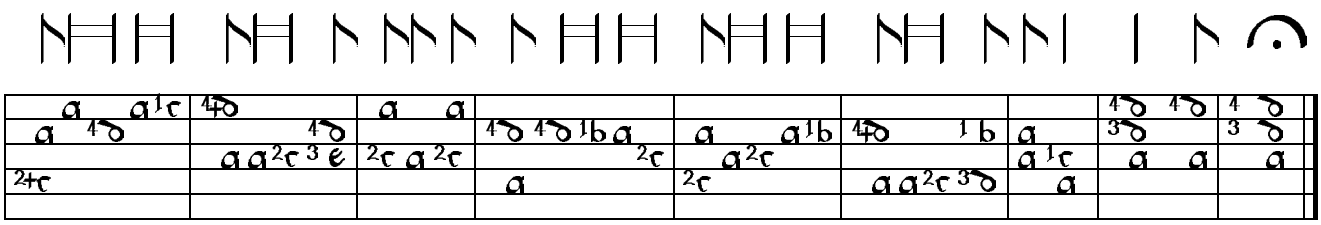


H55. Der Bentzenawer dantz - A8B16 Wecker Tenor 1552, sig. g1v



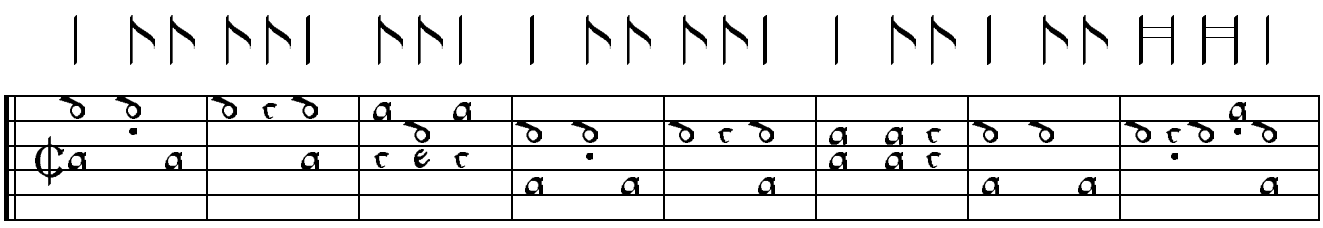
H56a. Hofftentzlein fur ein Schüler - Hupff auff Newsidler I 1536, sigs. e2r-e3r





62

H56b. Ein guter Hofftantz - Der hupff auff — Newsidler Erst 1544, sigs. B1v-B2r



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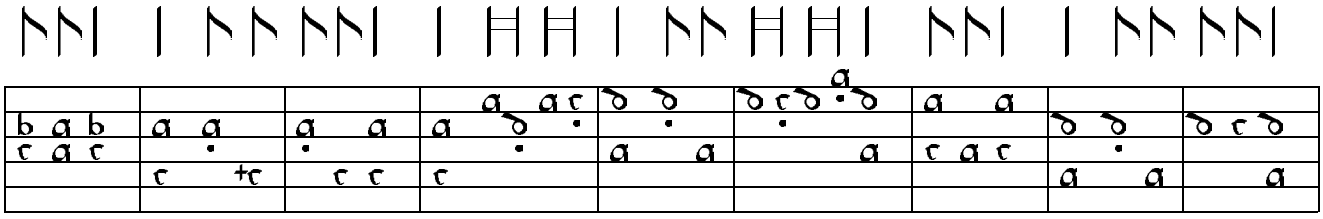

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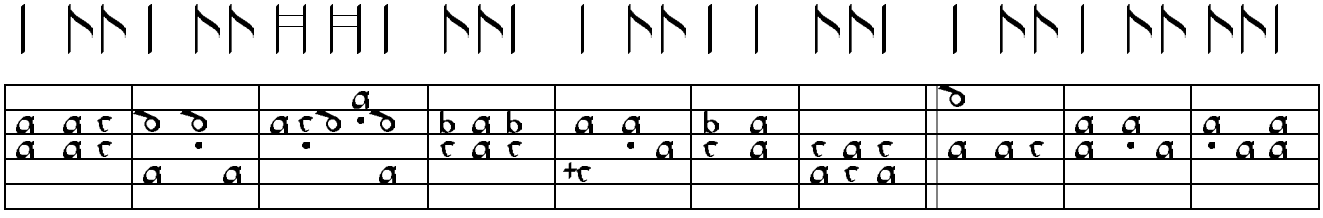

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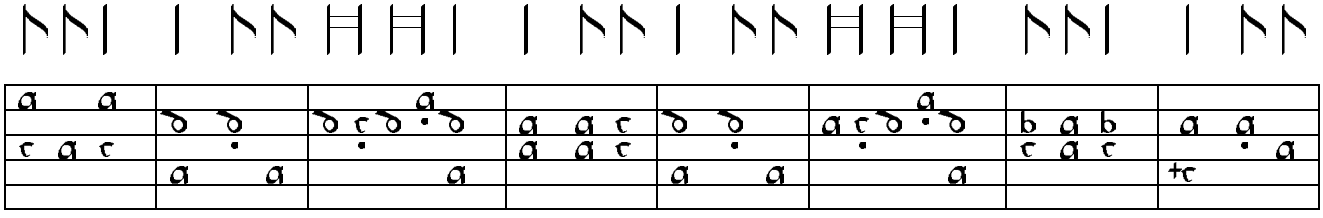

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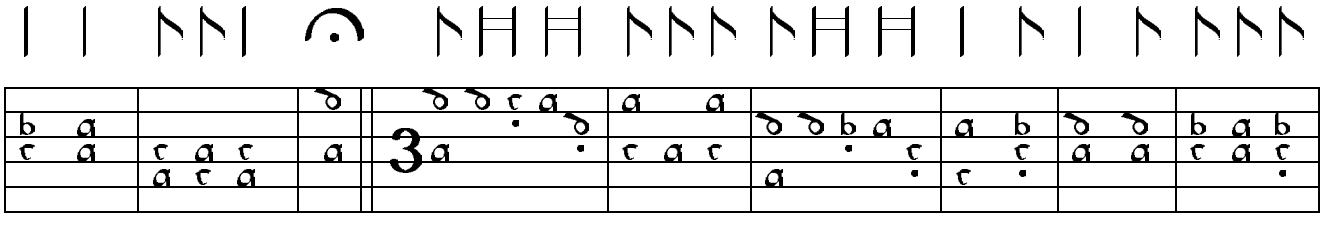

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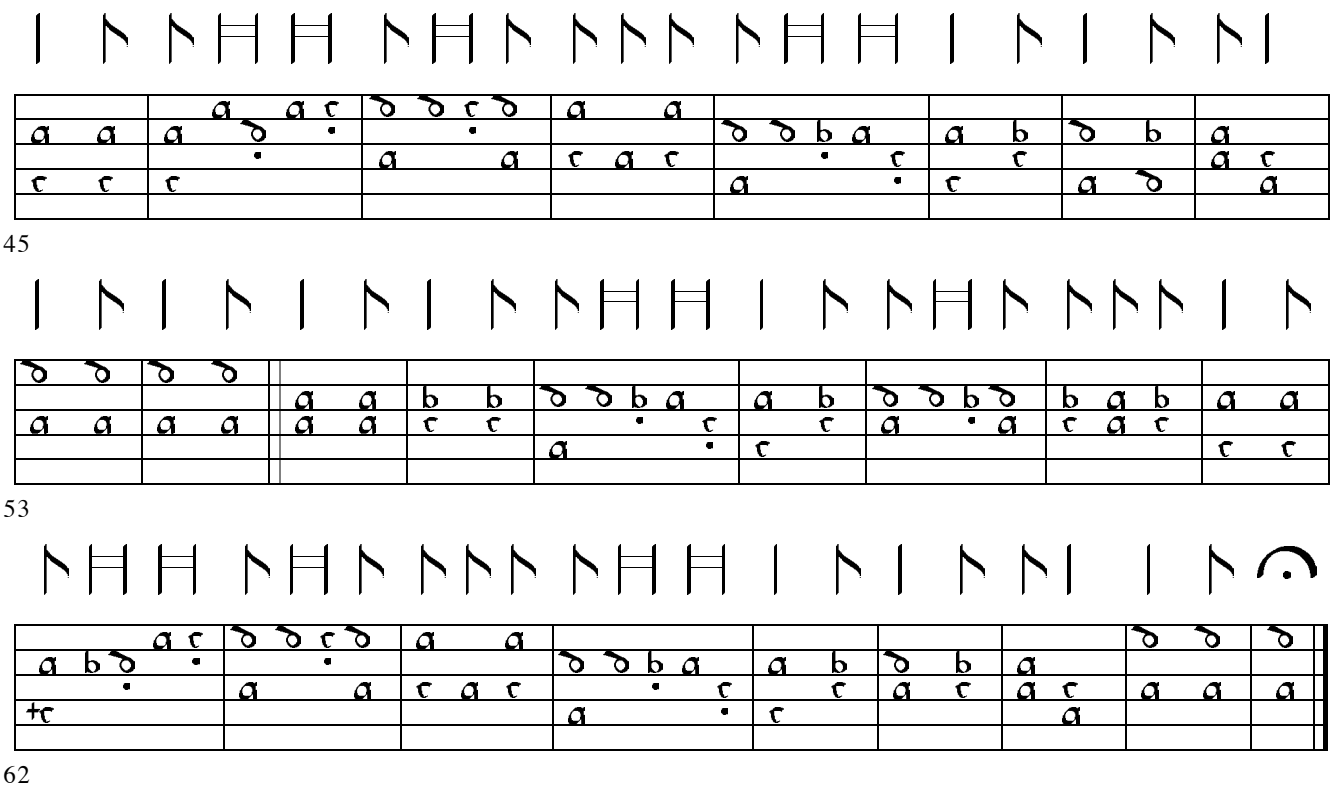
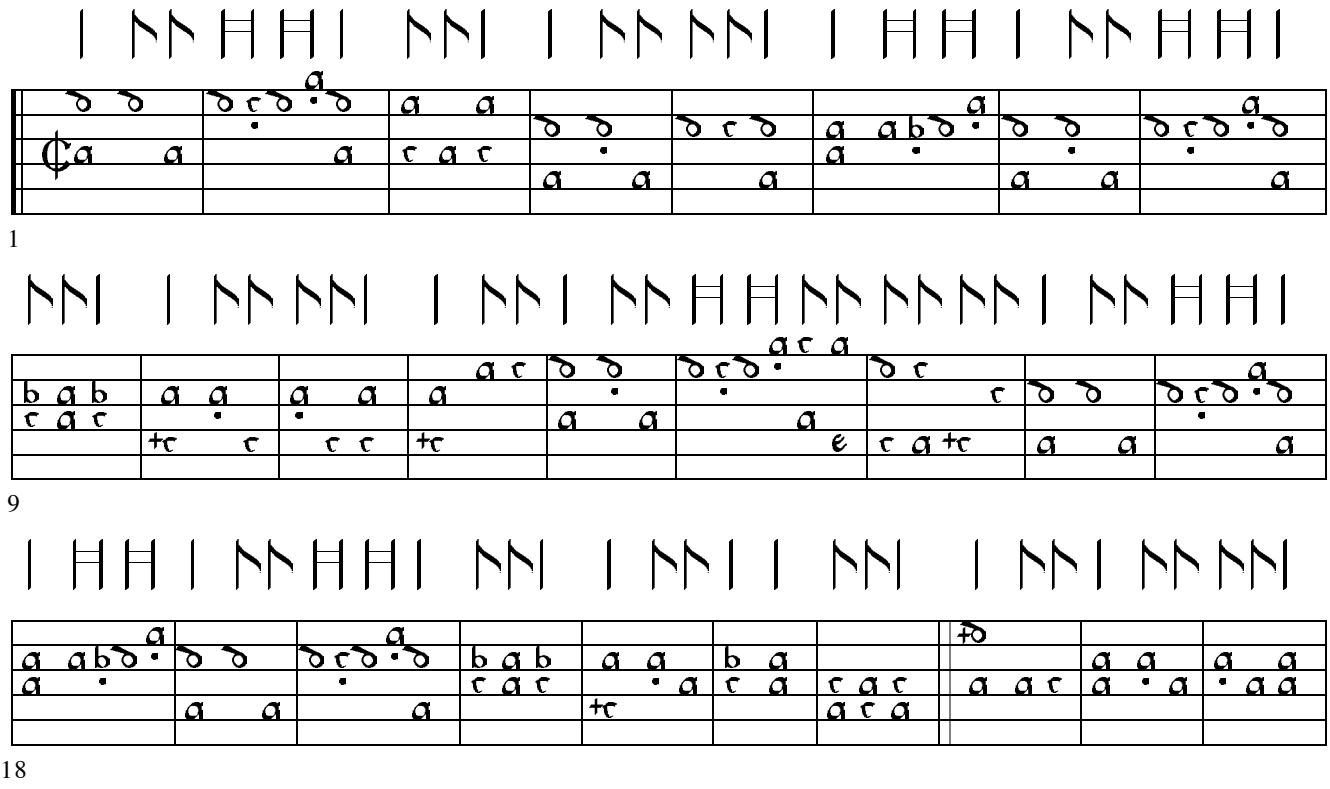
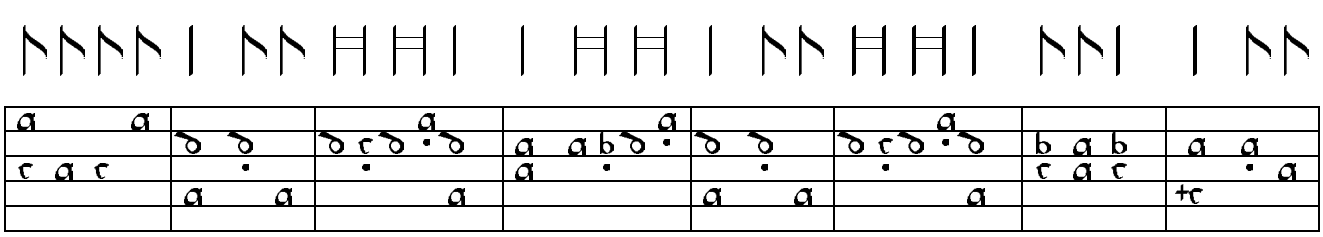


H56c. Der recht alt Hofftantz - Hupff auff — Newsidler 1549, sigs. d4v-e1r





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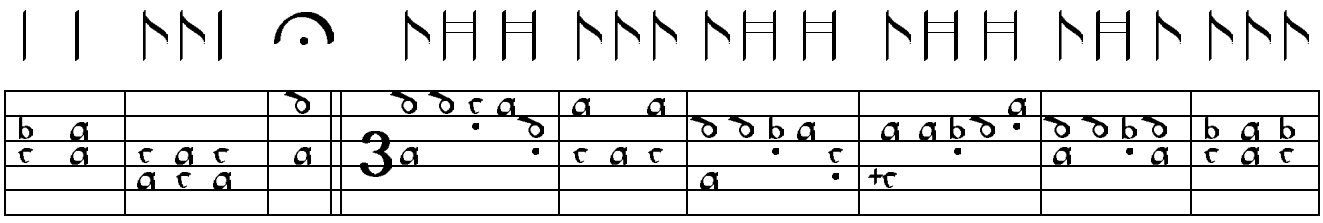

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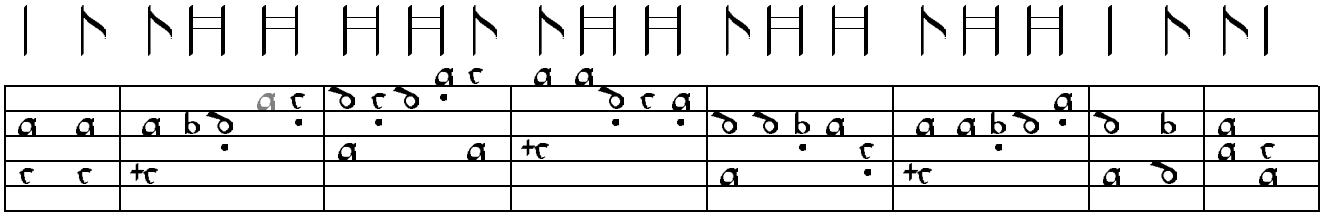

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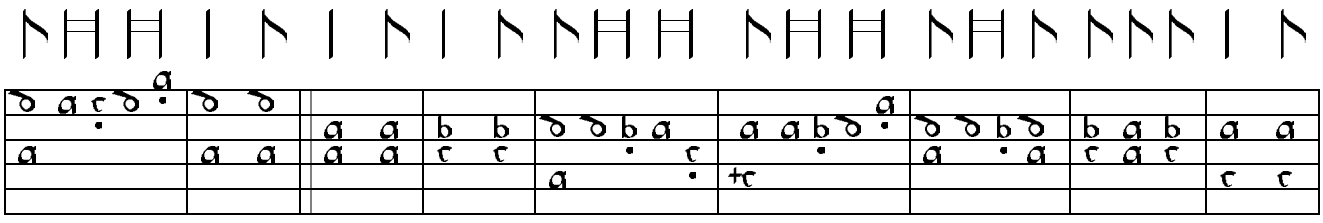

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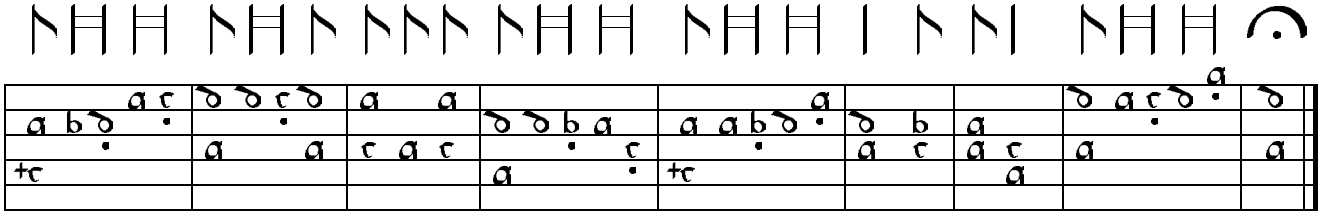
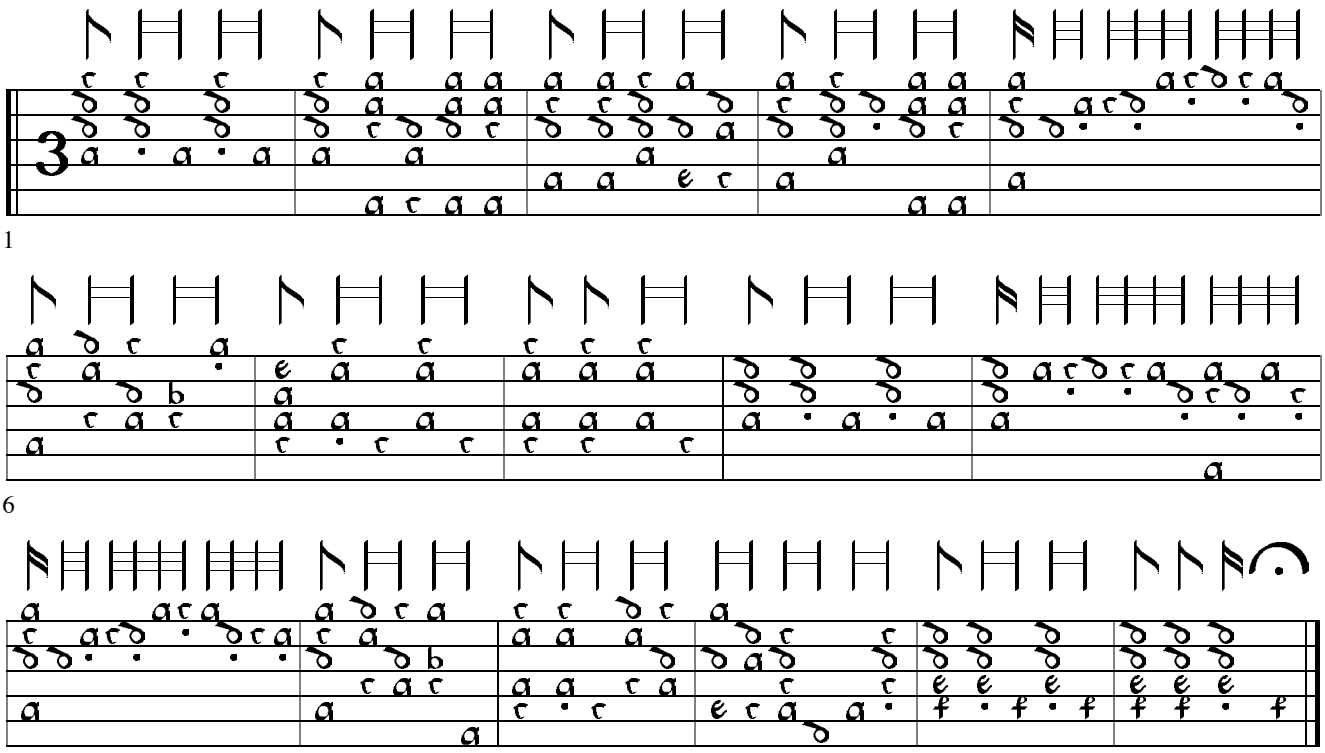
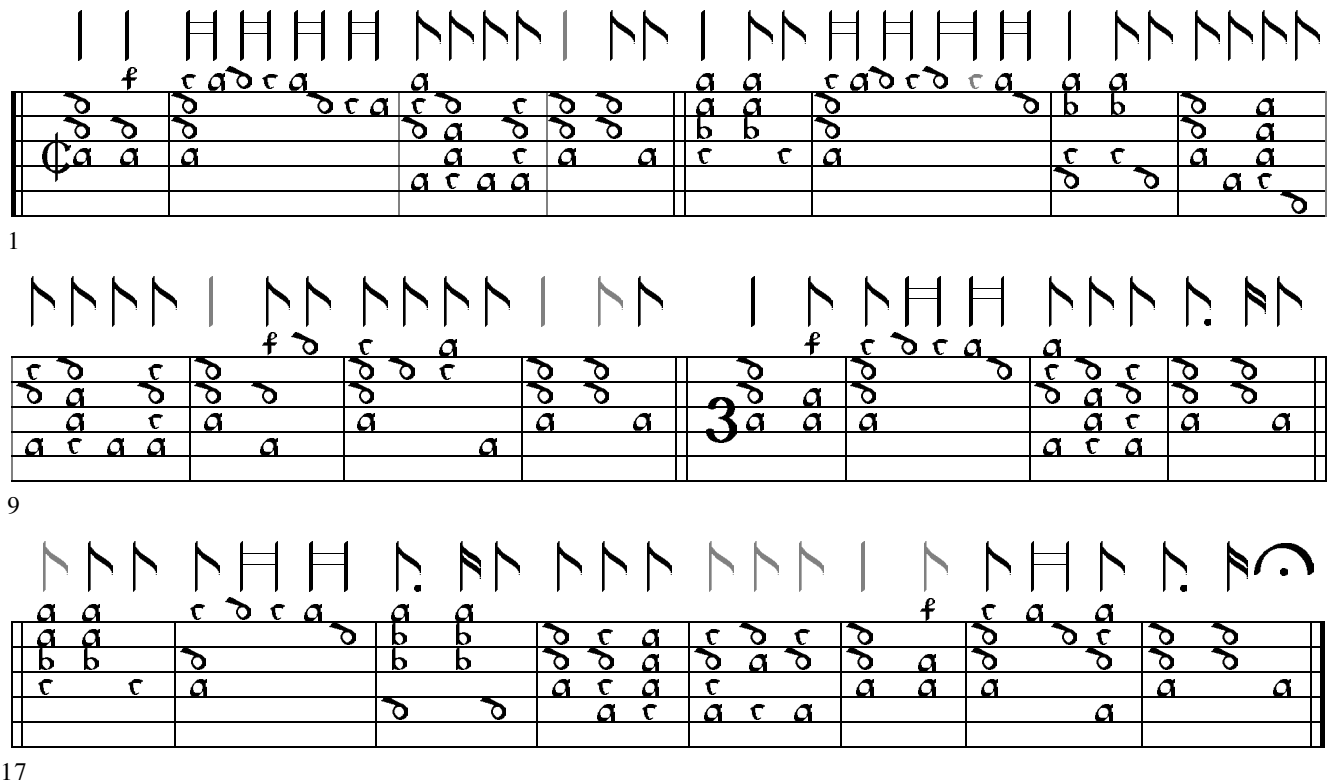


62

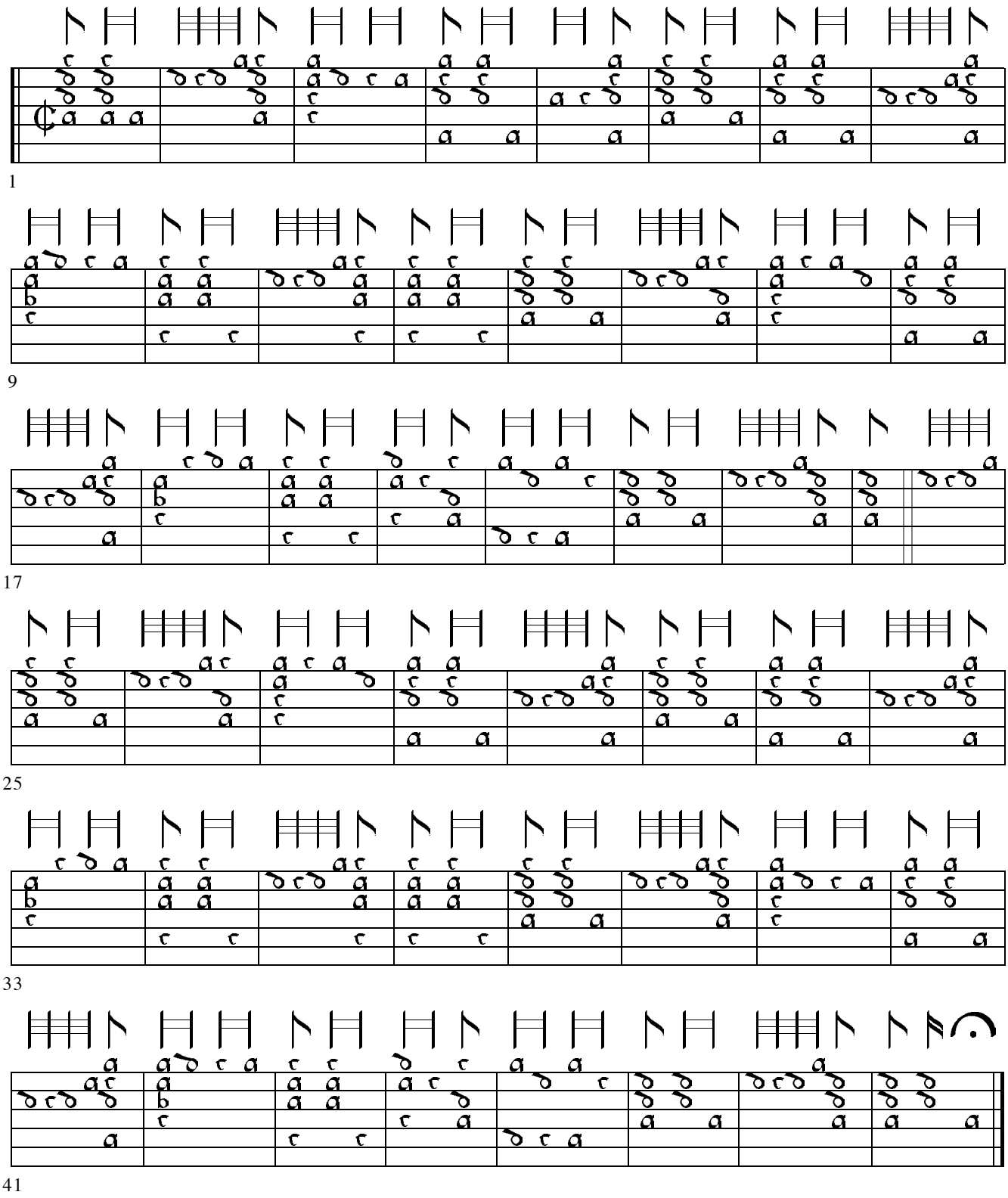
H57. Der schwartz knab dantz - lute II — Wecker 1552, sig. g2r



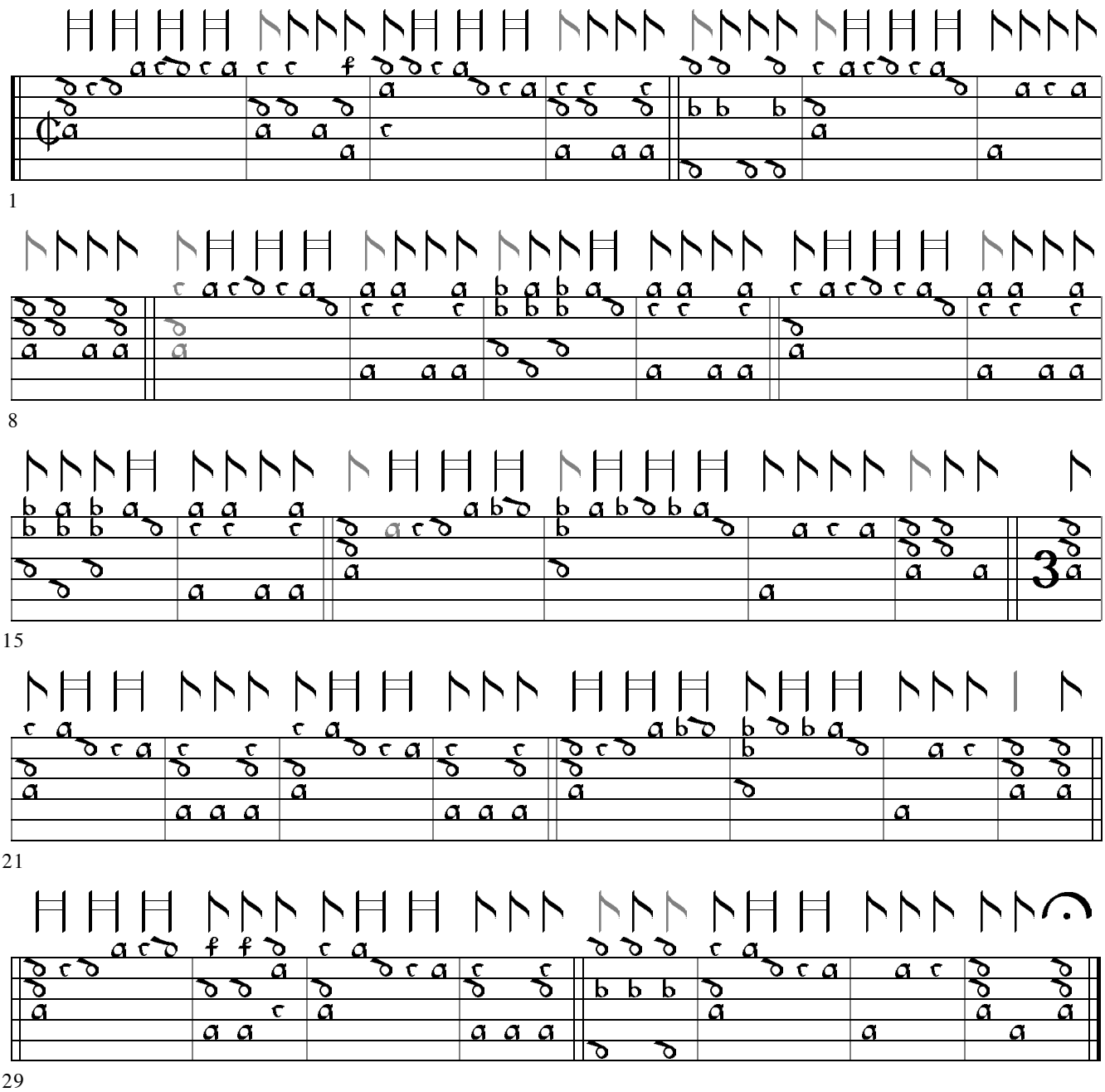
App 3. Strassburger tantz - Proportio — CH-Bu F.X.11, ff. 19r-19v



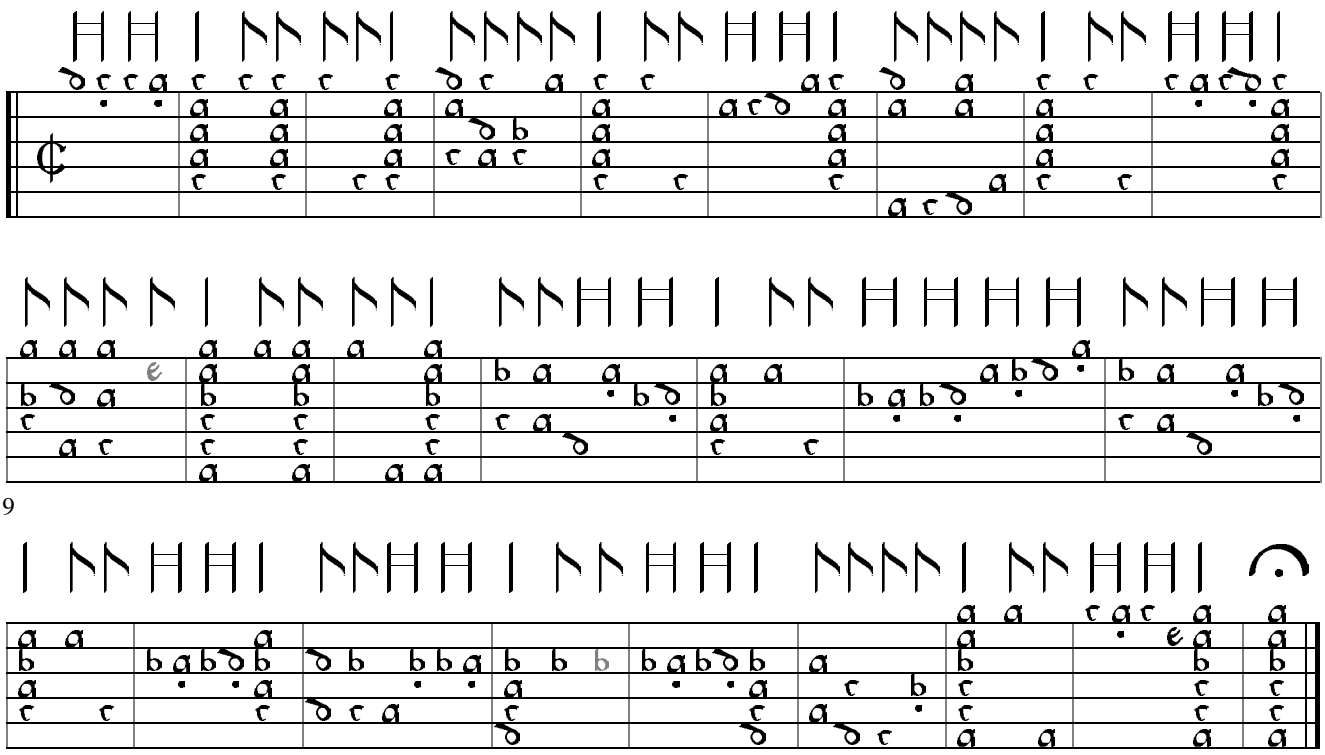
H58. Swartz knab Discant CH-SAM 1, pp. 49-50



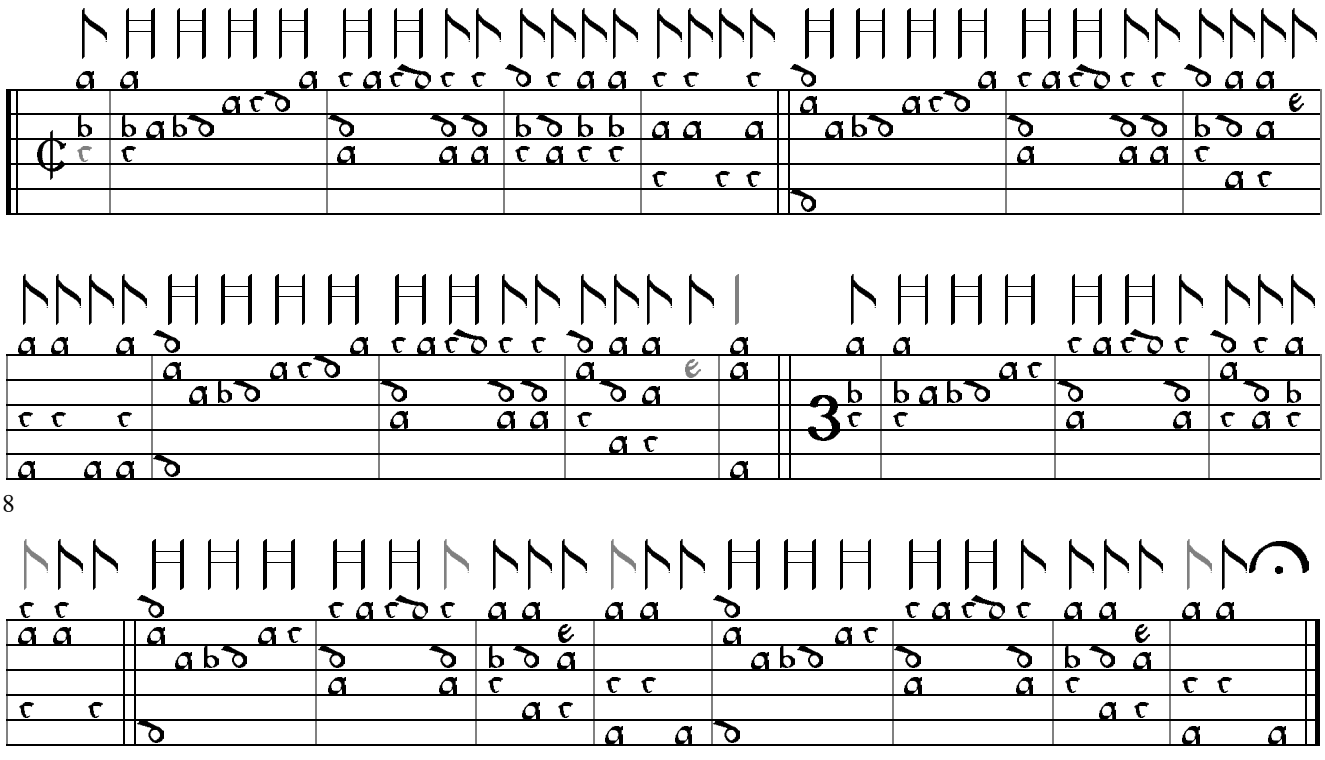
H59. Ain guter danntz - Nach lauff D-Us 131b, ff. 9v-10r



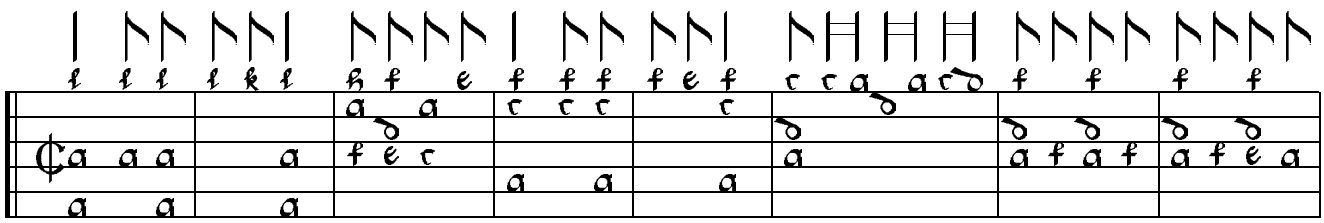
H60. Ain Tantz mit Straichen PL-WRk 352, ff. 68v-69r



App 4. Danntz - Nachlauff D-Us 131b, ff. 9r-9v



H61a. Der recht artlich Hofftantz - Hupff auff - 6F Newsidler 1536, sigs. t3v-t4v



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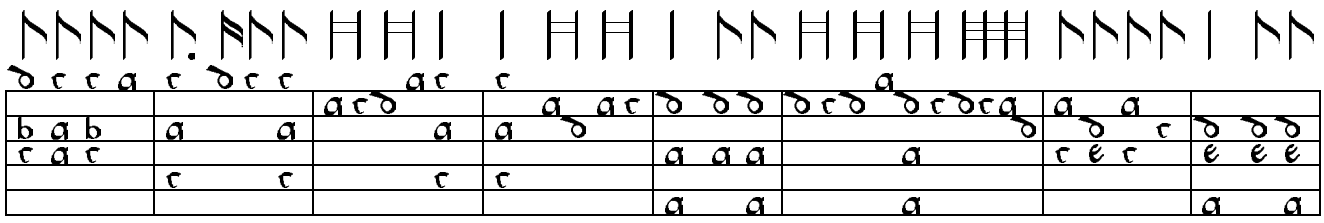

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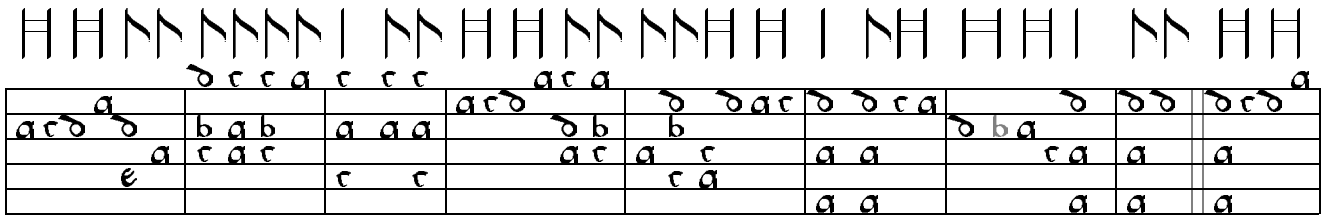

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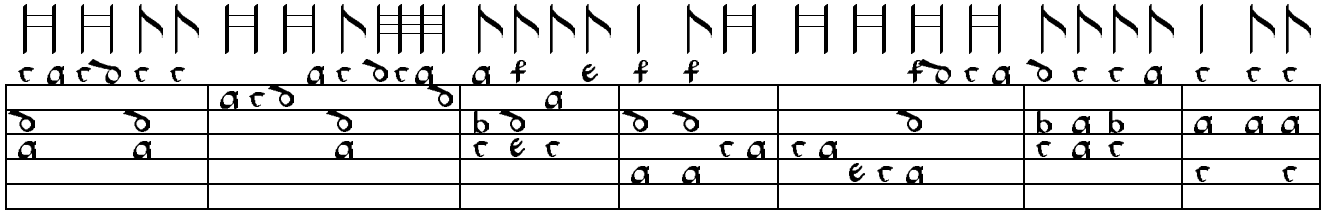

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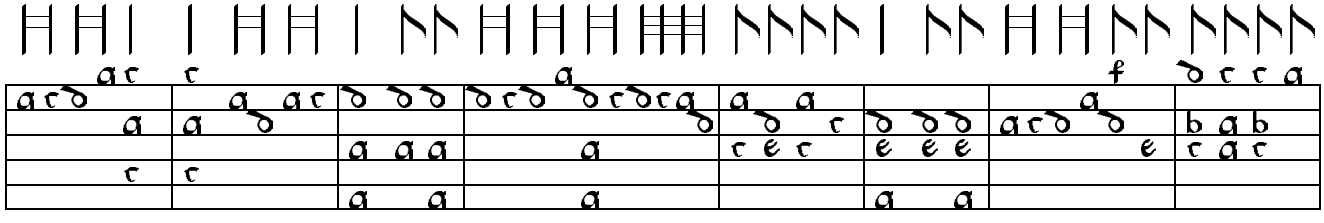

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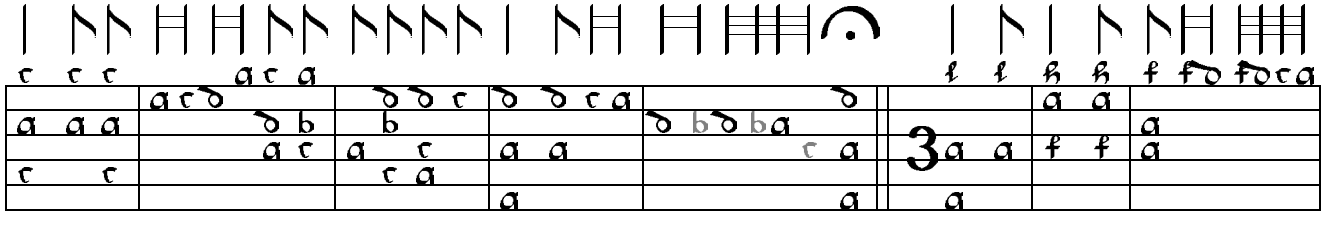

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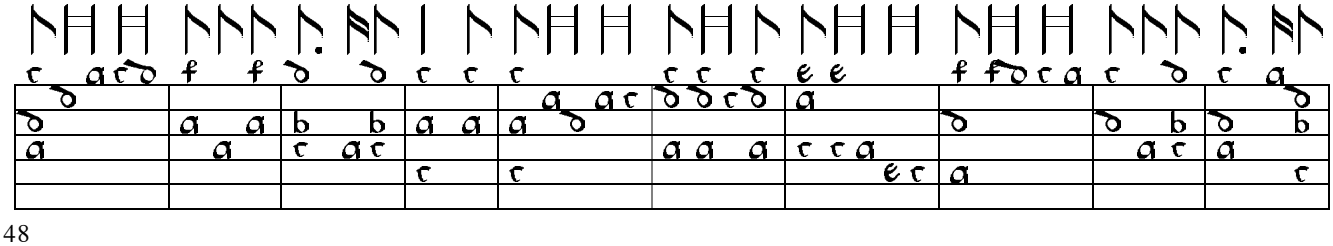

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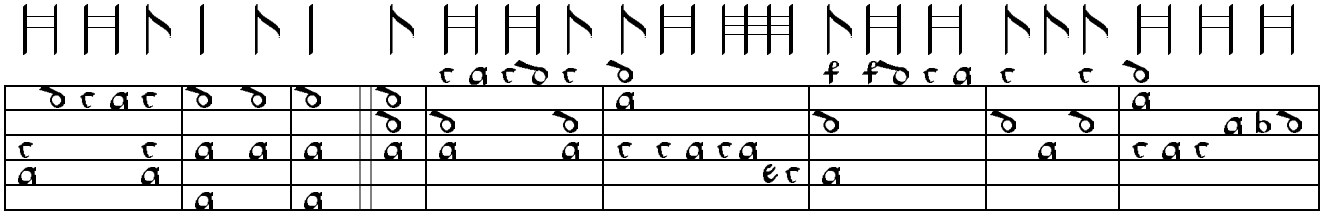

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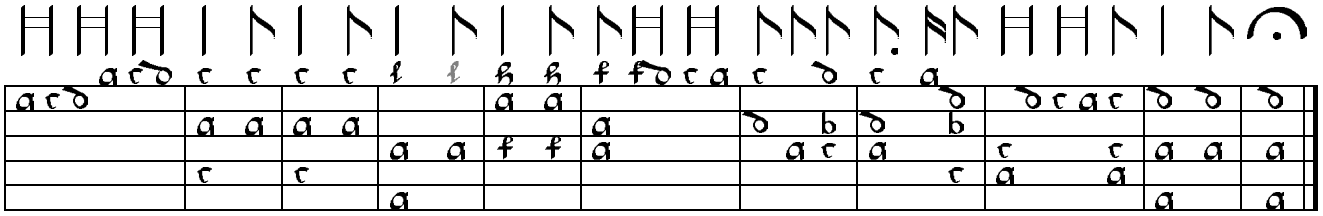

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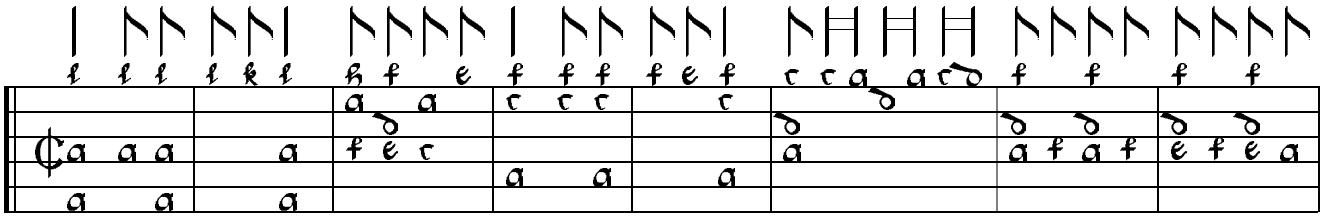
H61b. Hofftantz - Der hupff auff - 6F Newsidler Ander 1544, sigs. G3v-G4v



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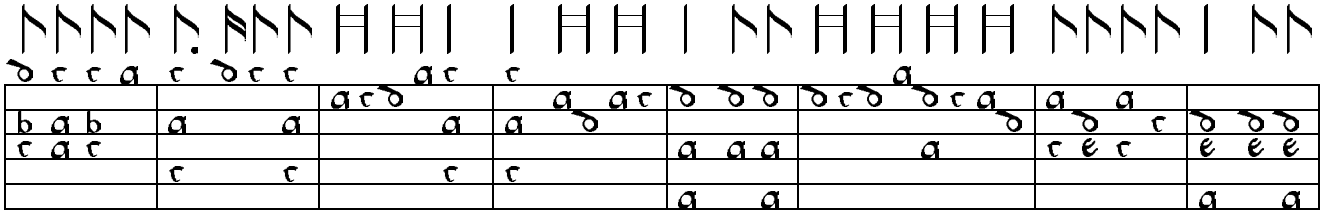

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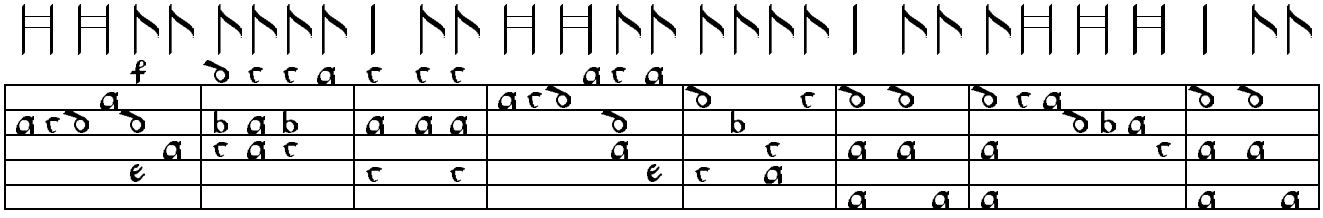

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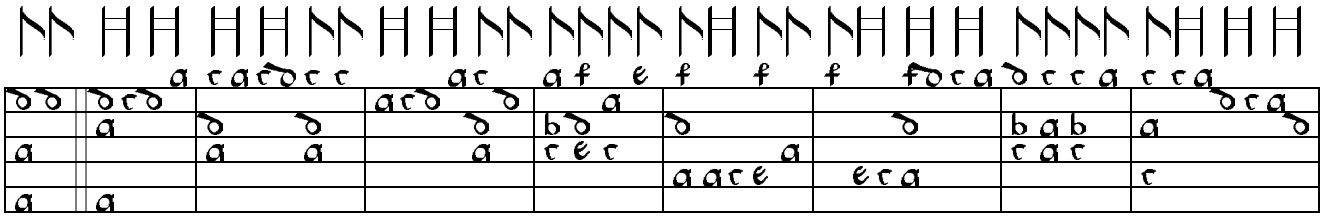

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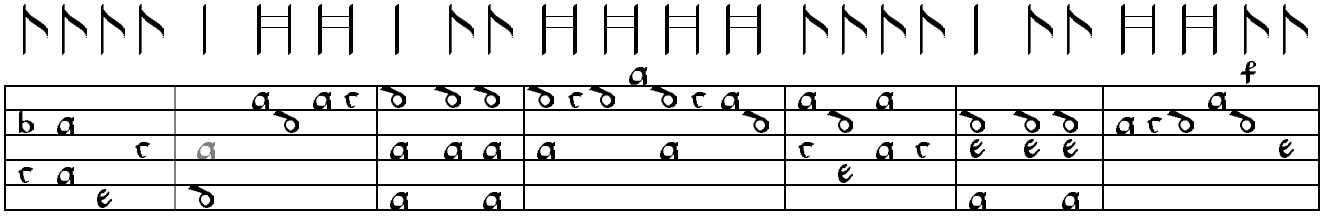

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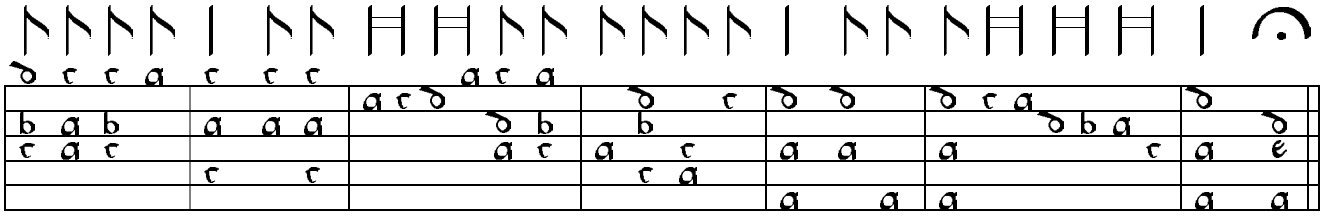

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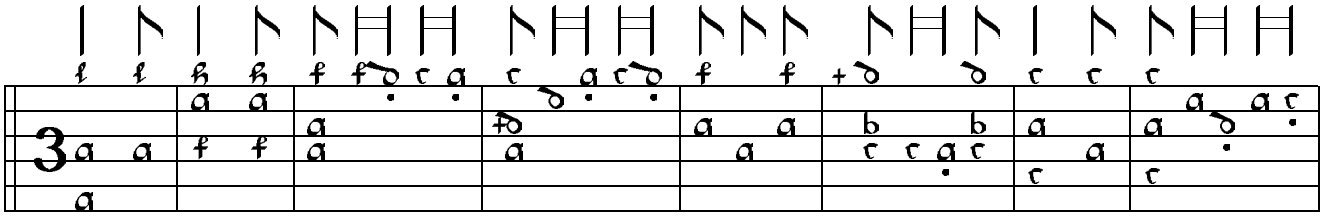

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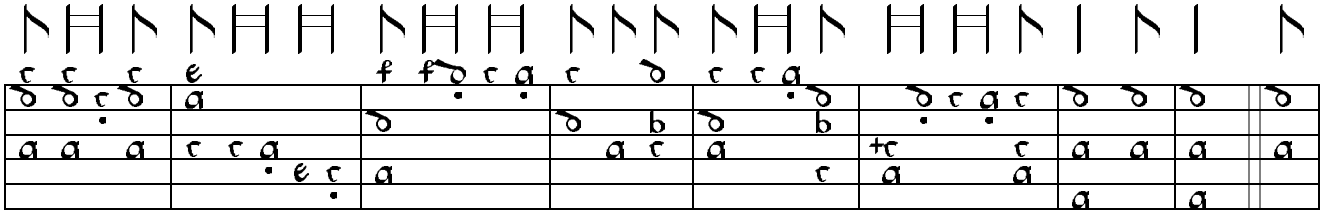

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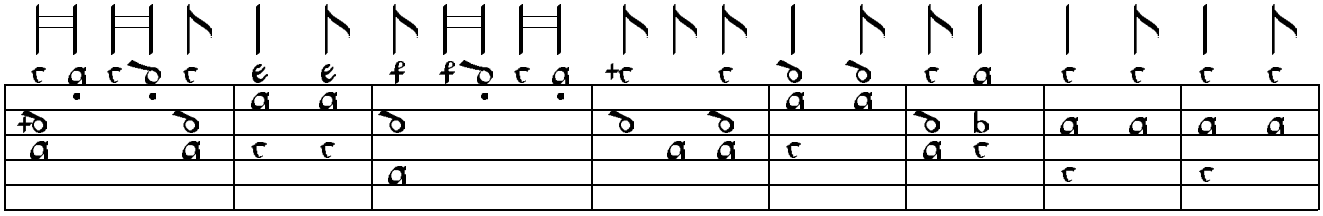

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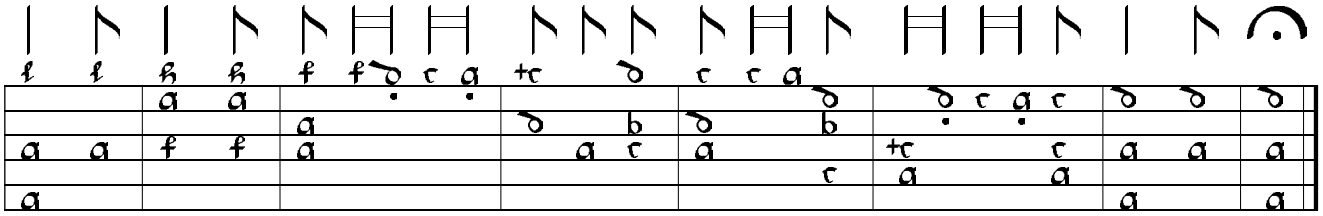
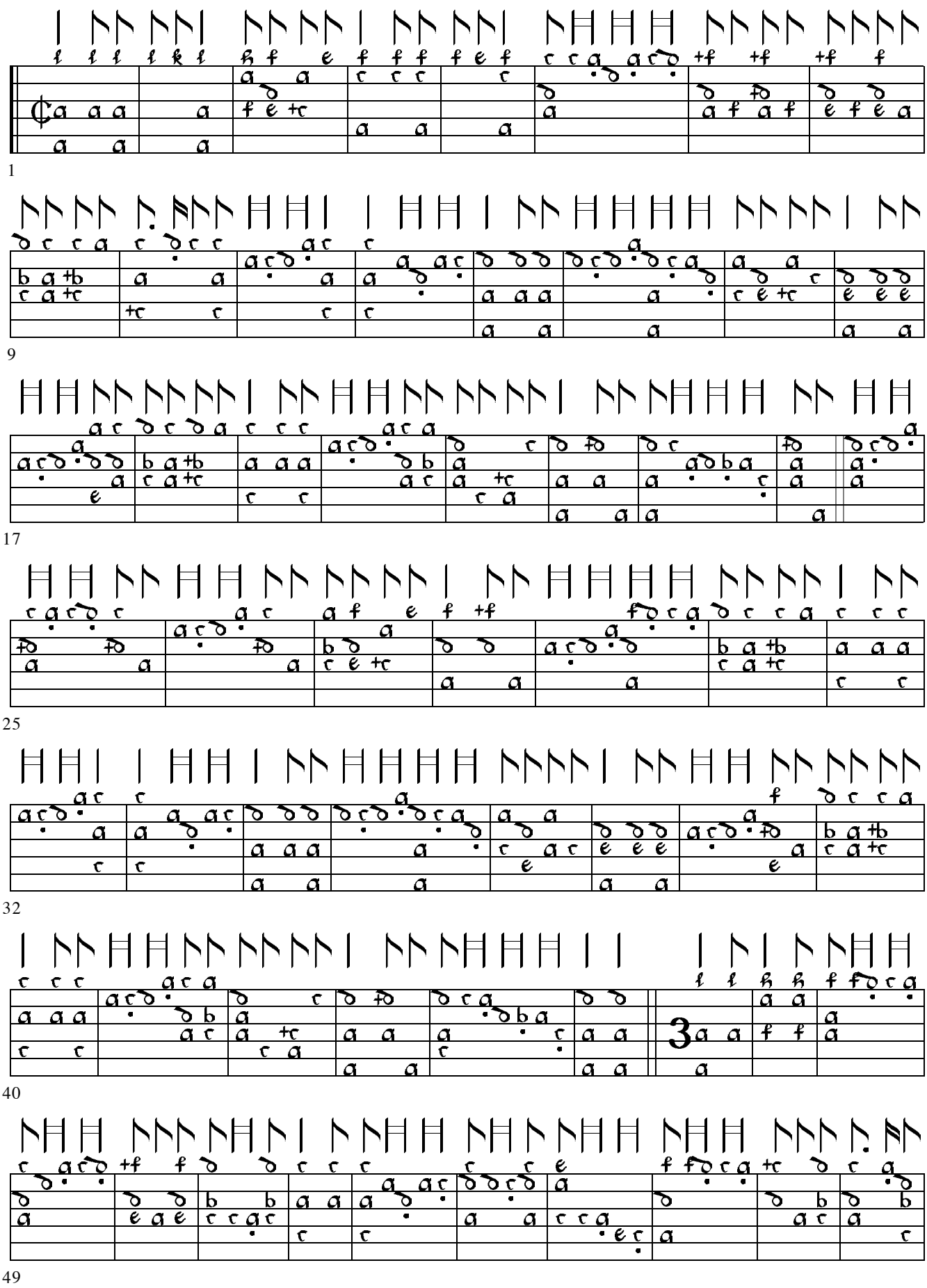
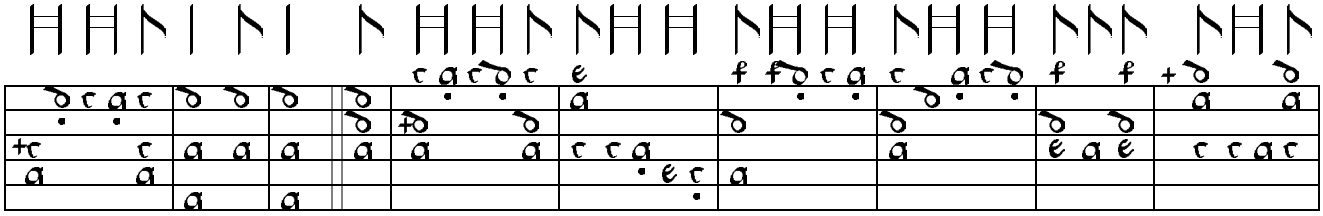


71

H61c. Der recht artlich Hoff tantz - Der Hupff auff Newsidler 1549, sigs. h2v-h3r





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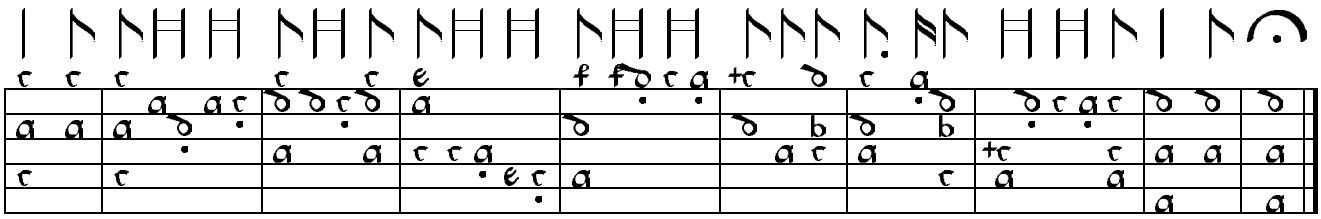
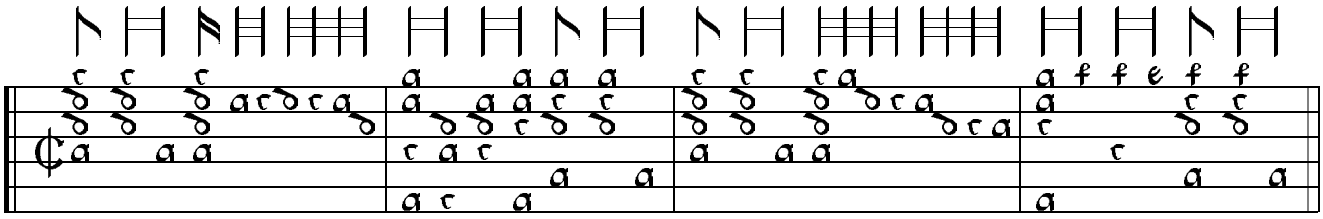


68

H62. Ein Gutter Hofe tantz. W: H: - Saltarello NL-At 208.A.27, f. 75r



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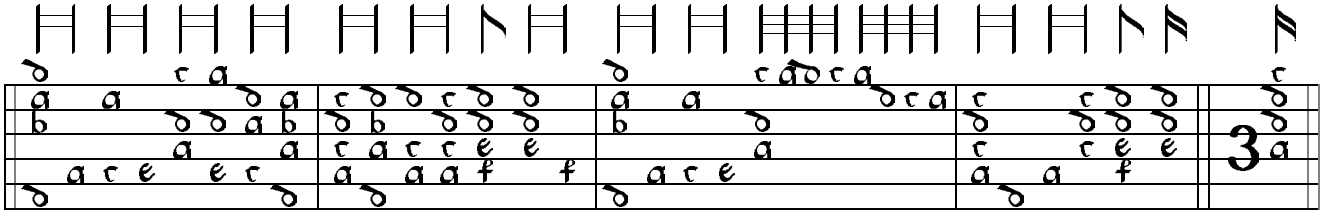

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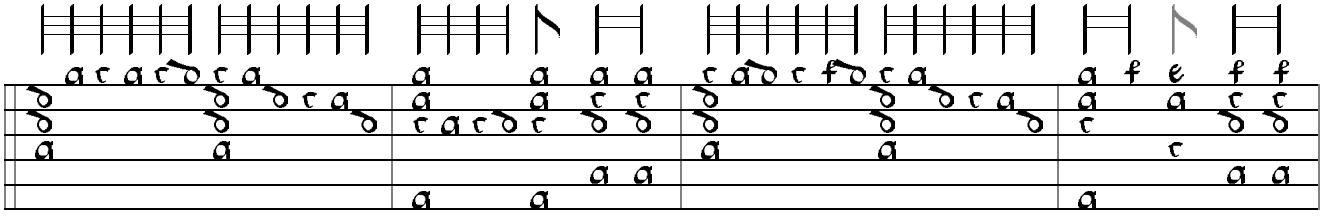

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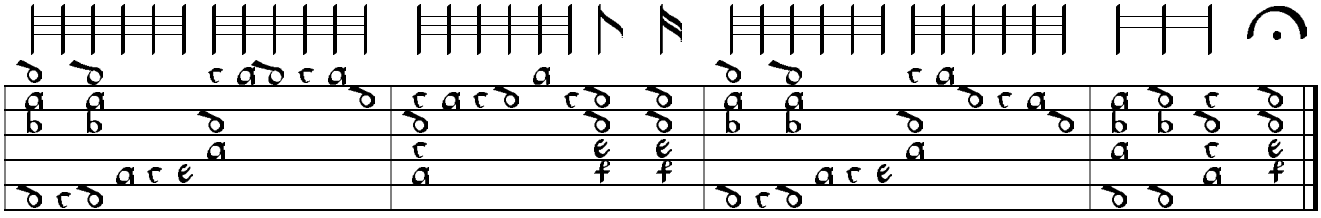
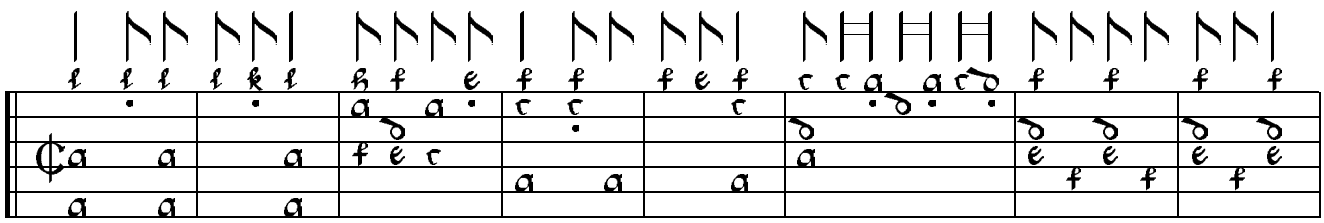


13

H63. Ein schöner schwäbischer Tantz - Proportz - 6F Heckel Tenor 1556, pp. 111-114



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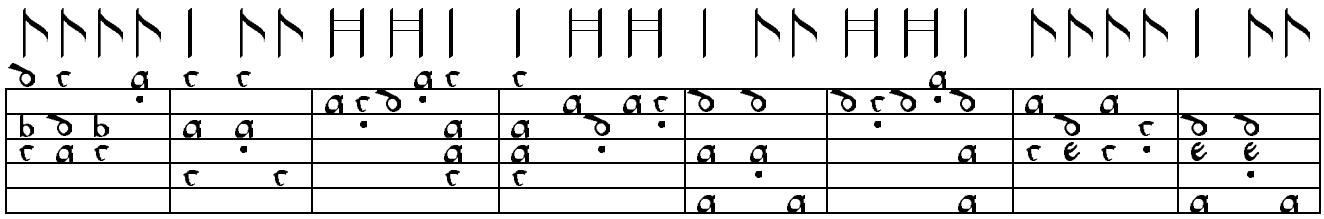

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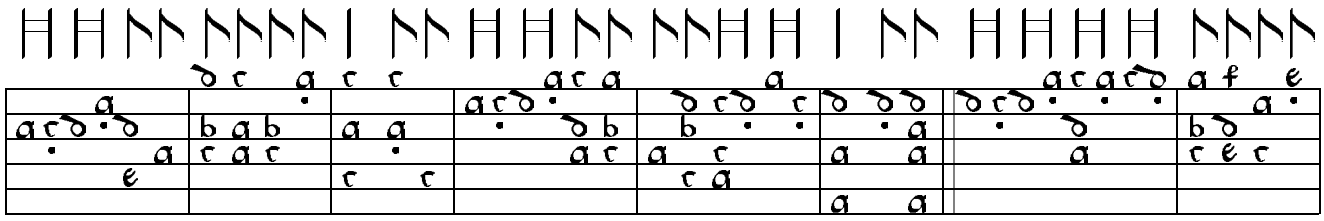

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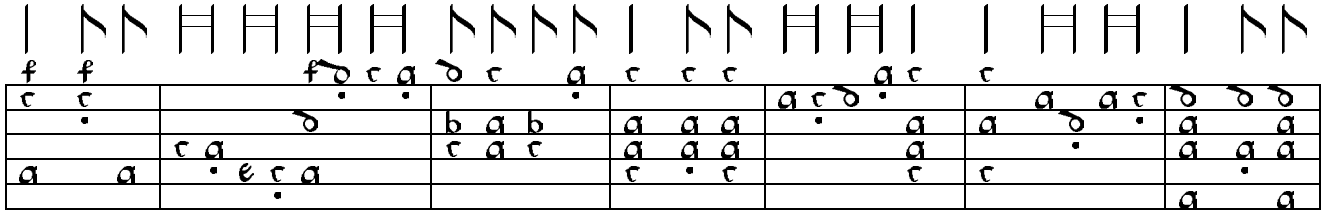

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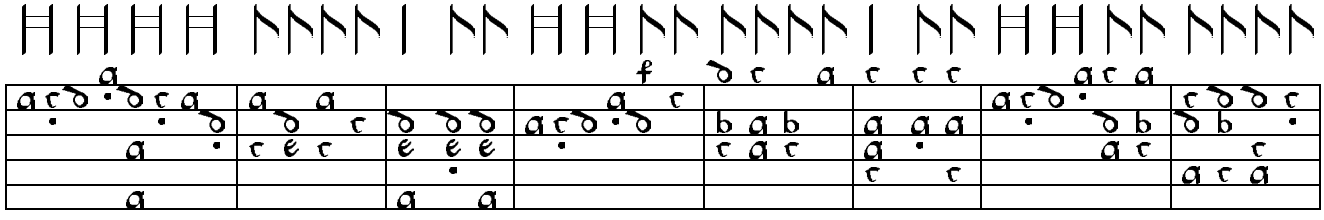

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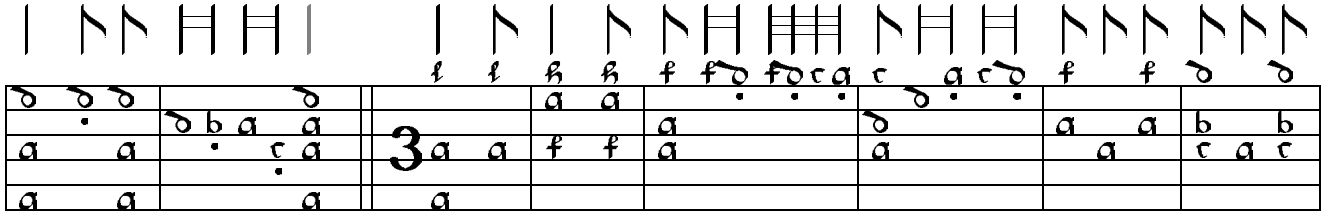

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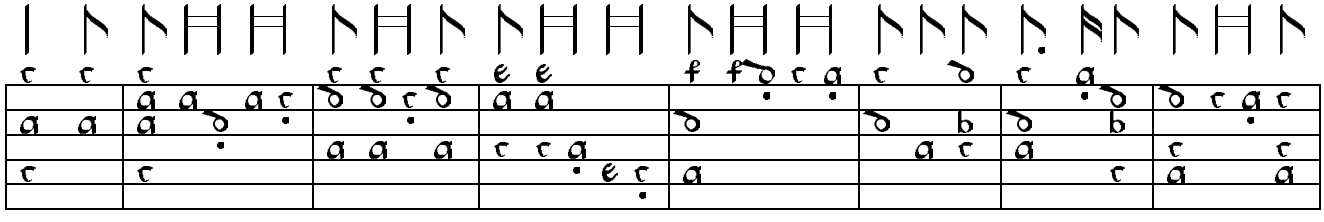

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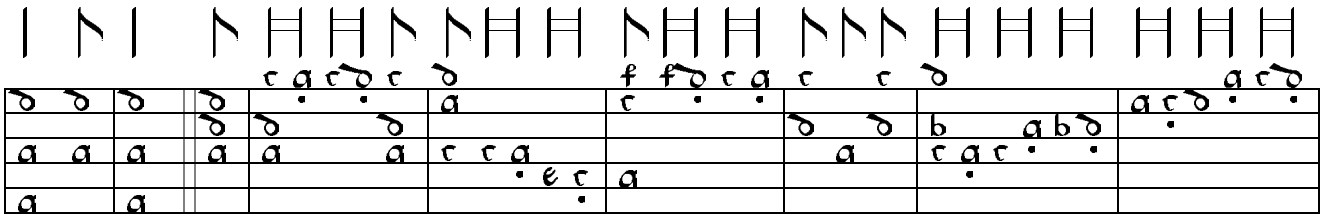

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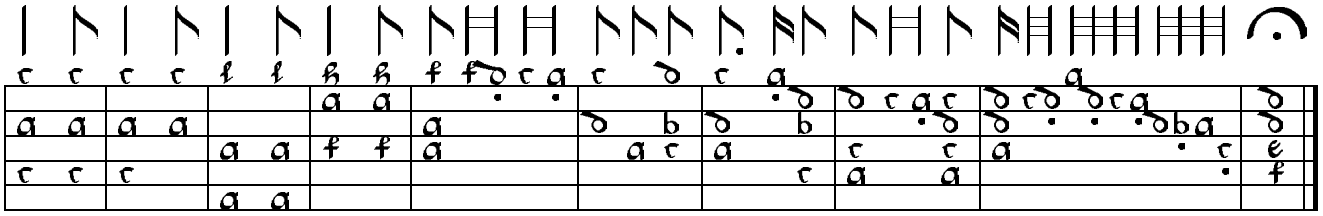
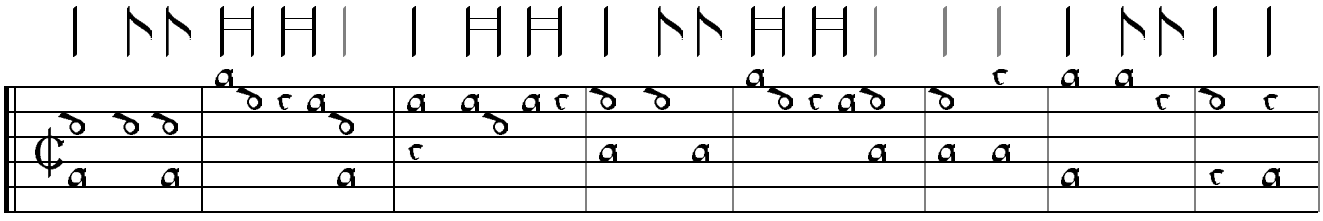


64

H64. Der Bentzenauer D-KA Don Mus.Autogr.1, ff. 1v-2r



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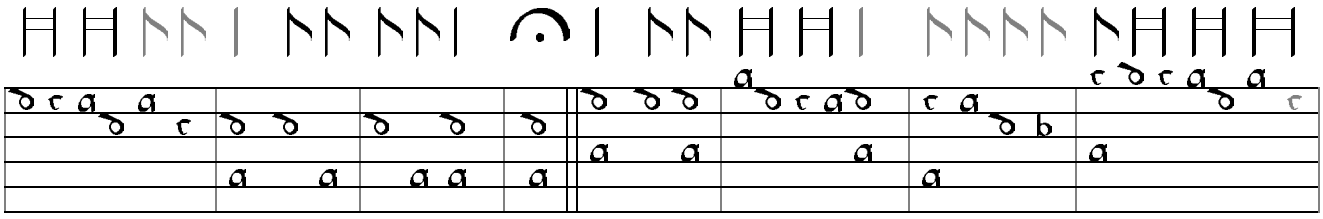

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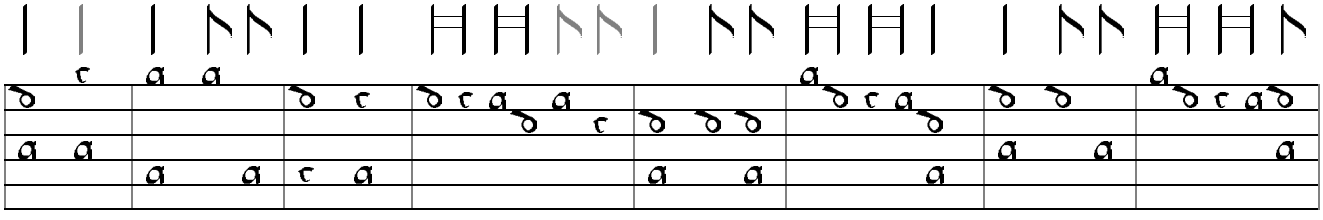

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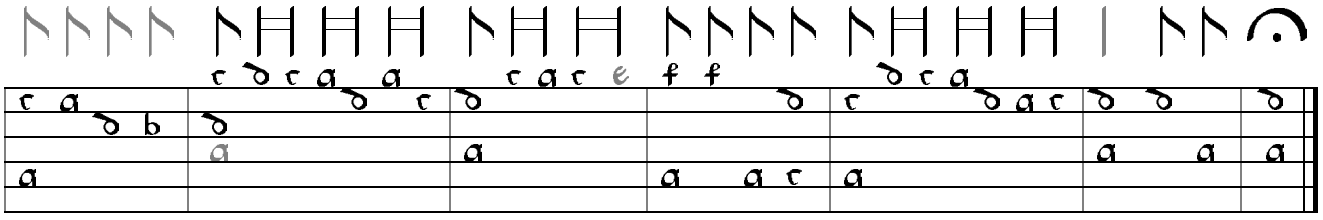

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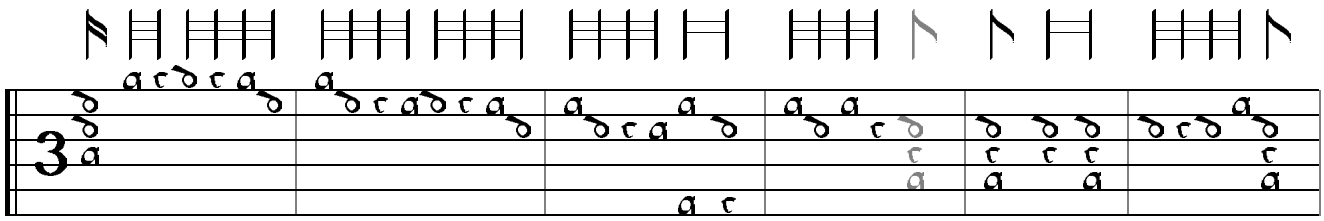
H65. Schwarz Knab D-B 40588, pp. 60-62



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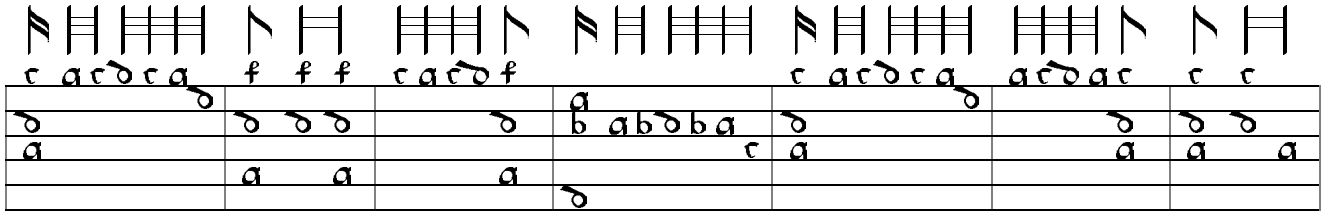

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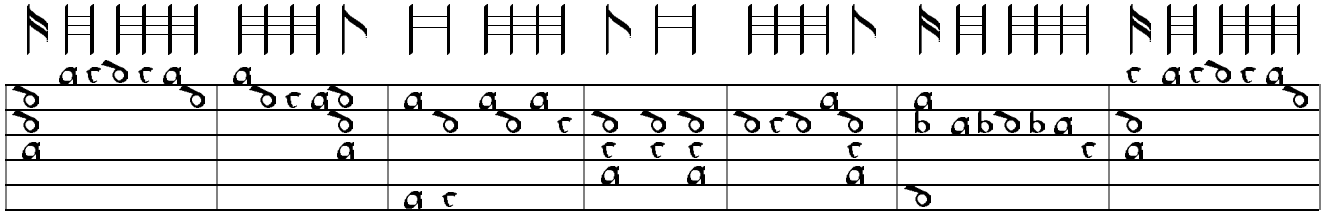

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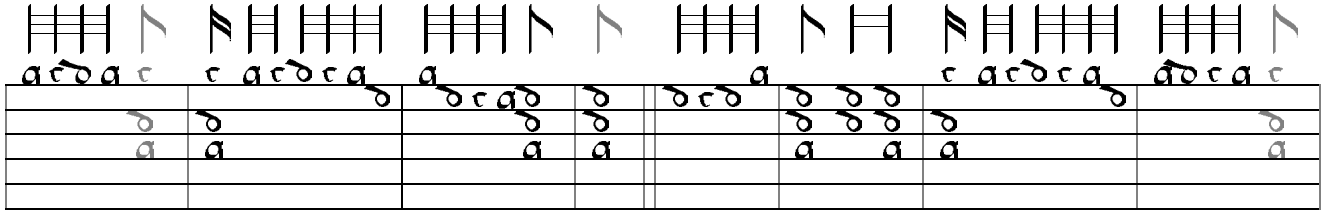

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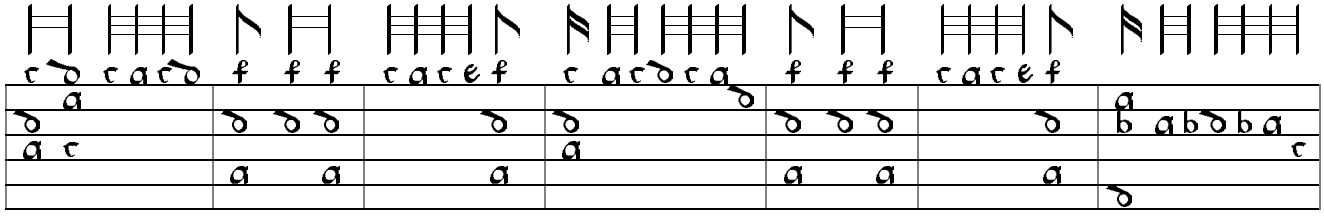

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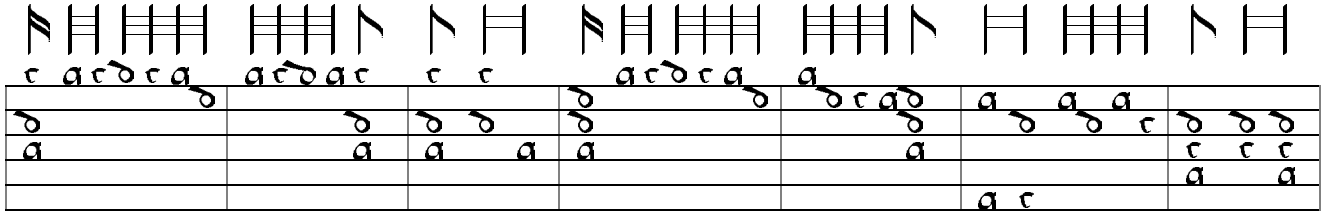

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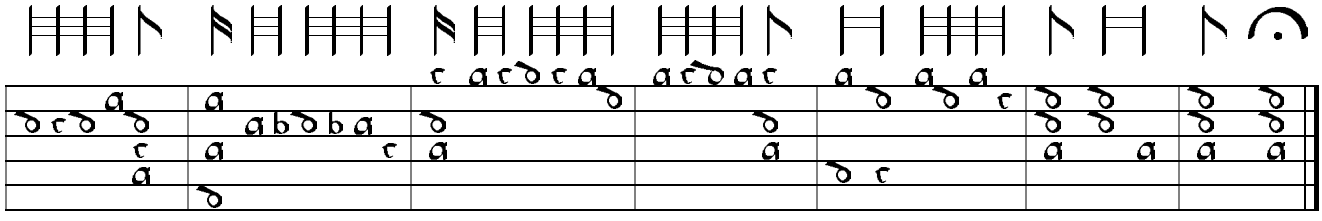
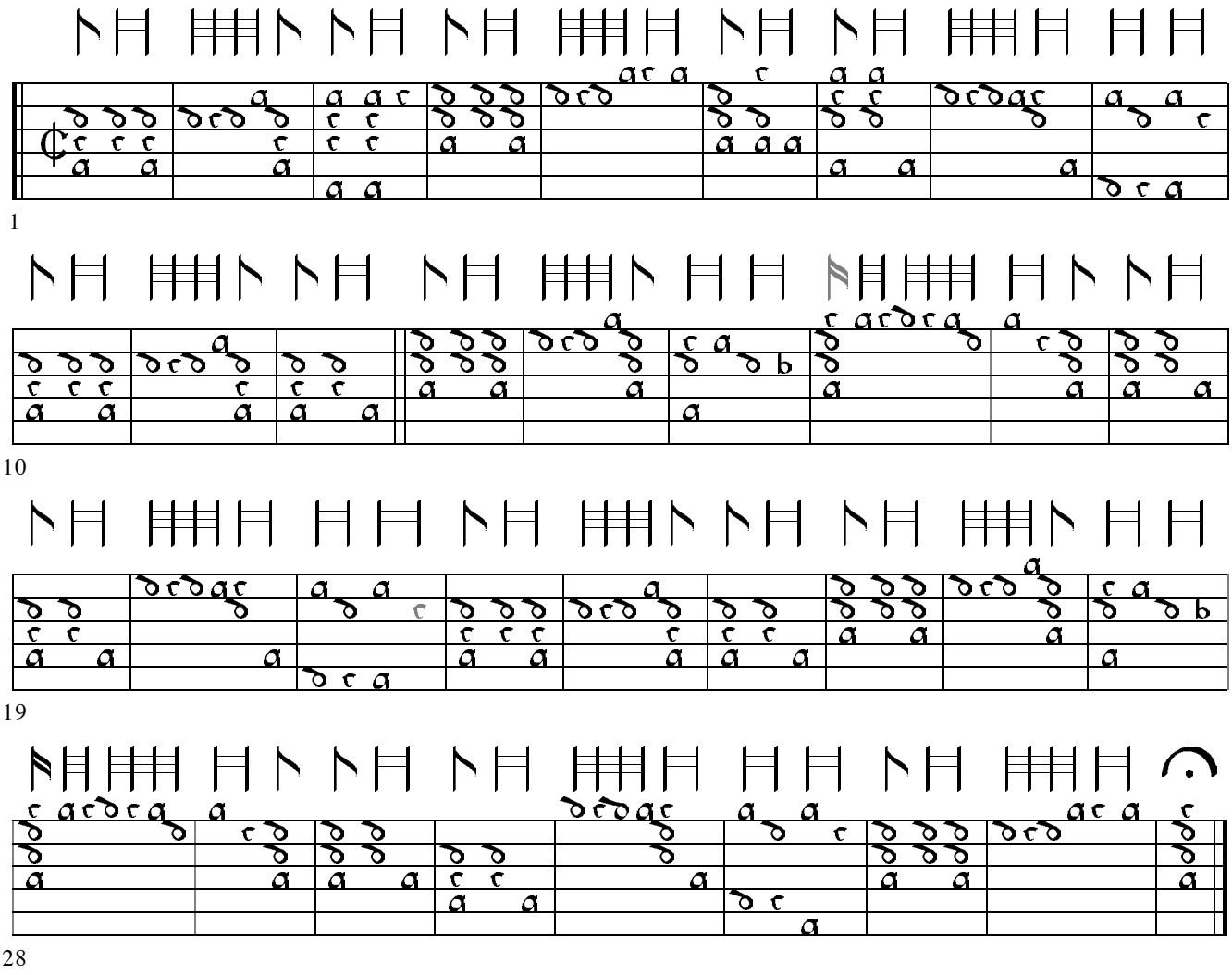
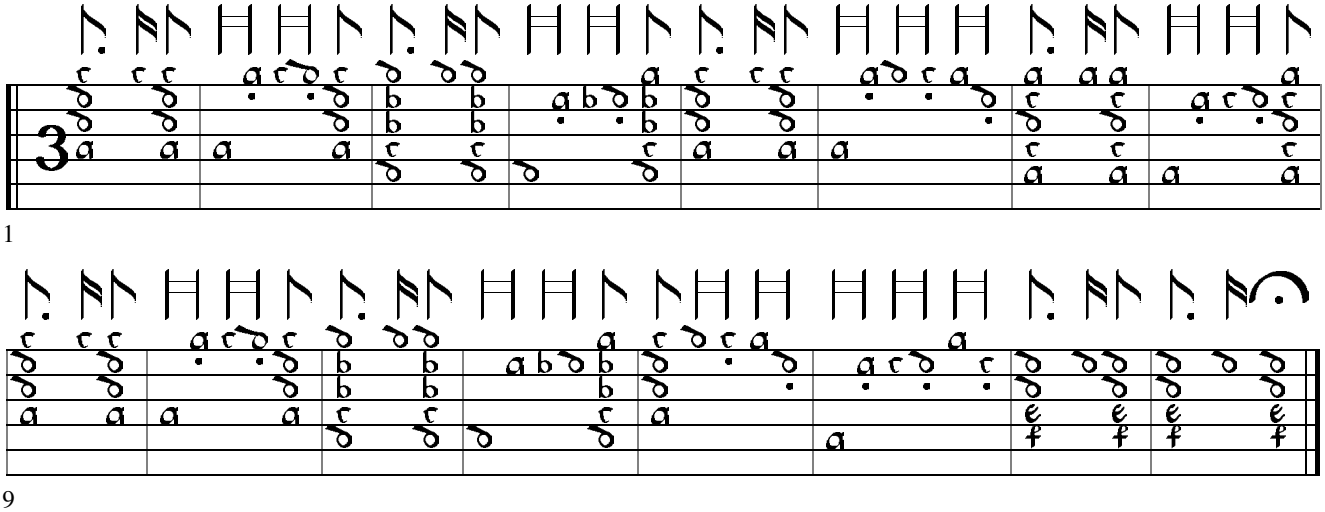


42

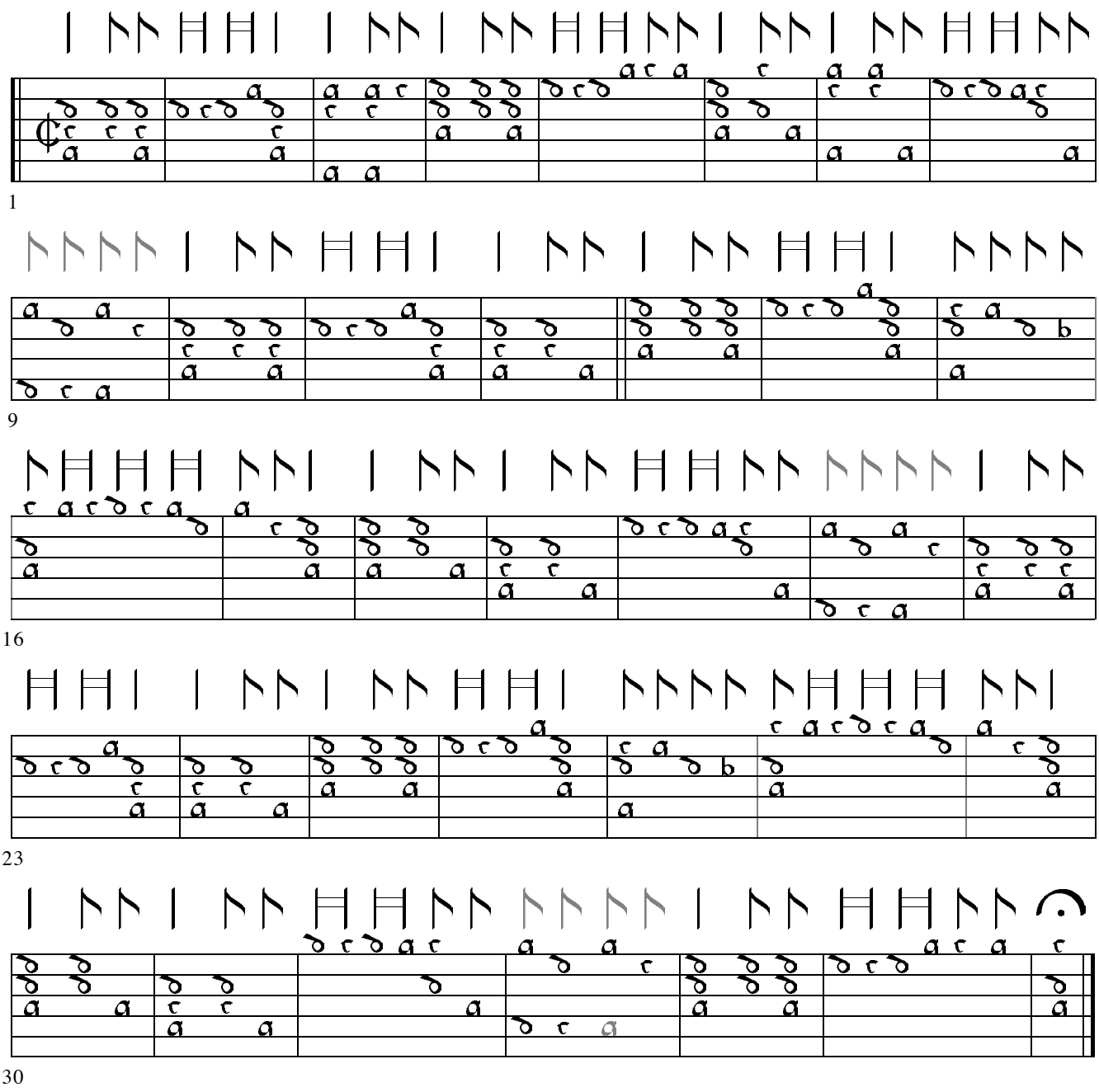
H66. Bentzinouwer oder Zurich tantz Discant CH-SAM 1, pp. 21-22



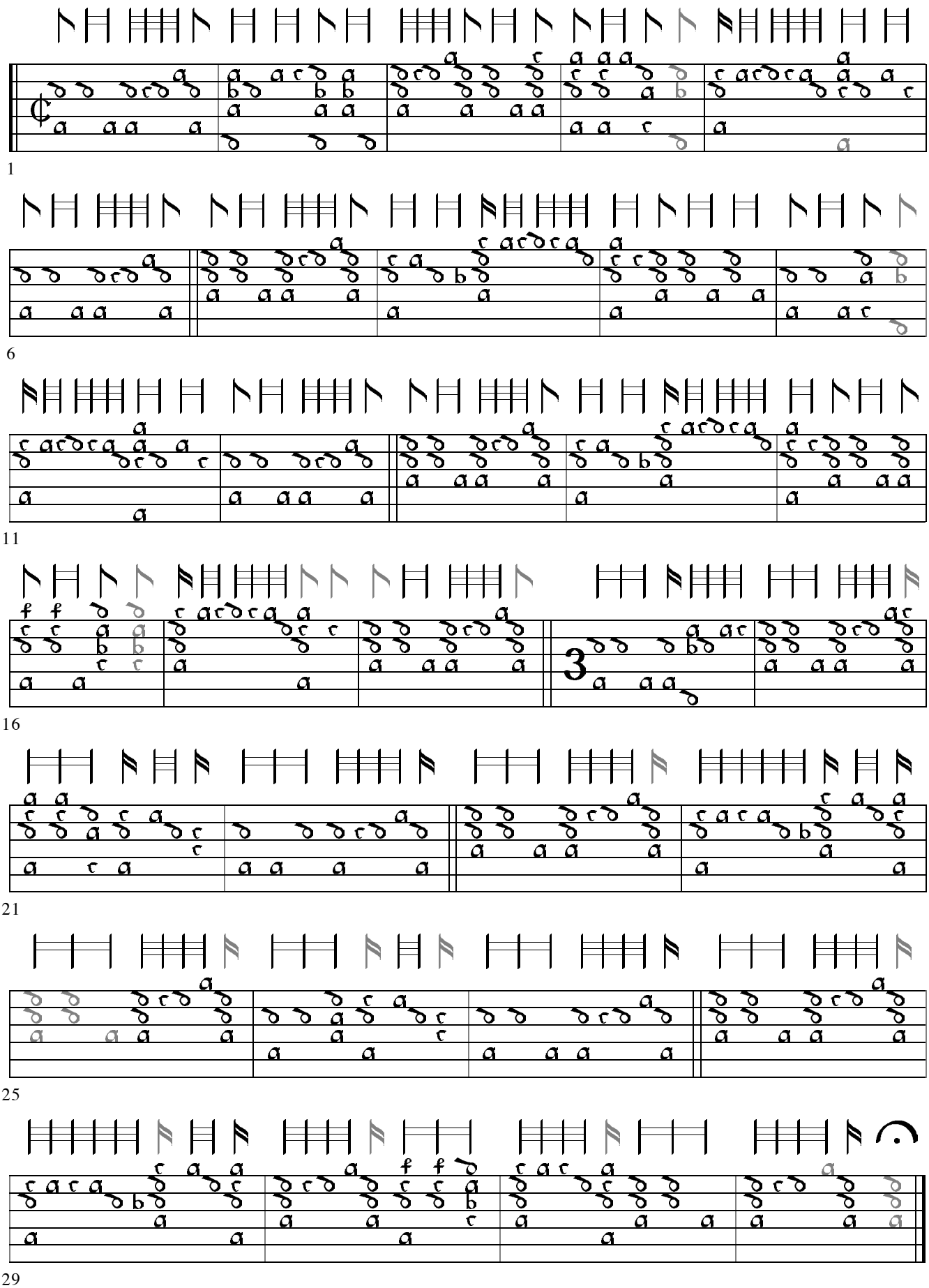
App 5. Gassenhauer PL-WRk 352, f. 47r



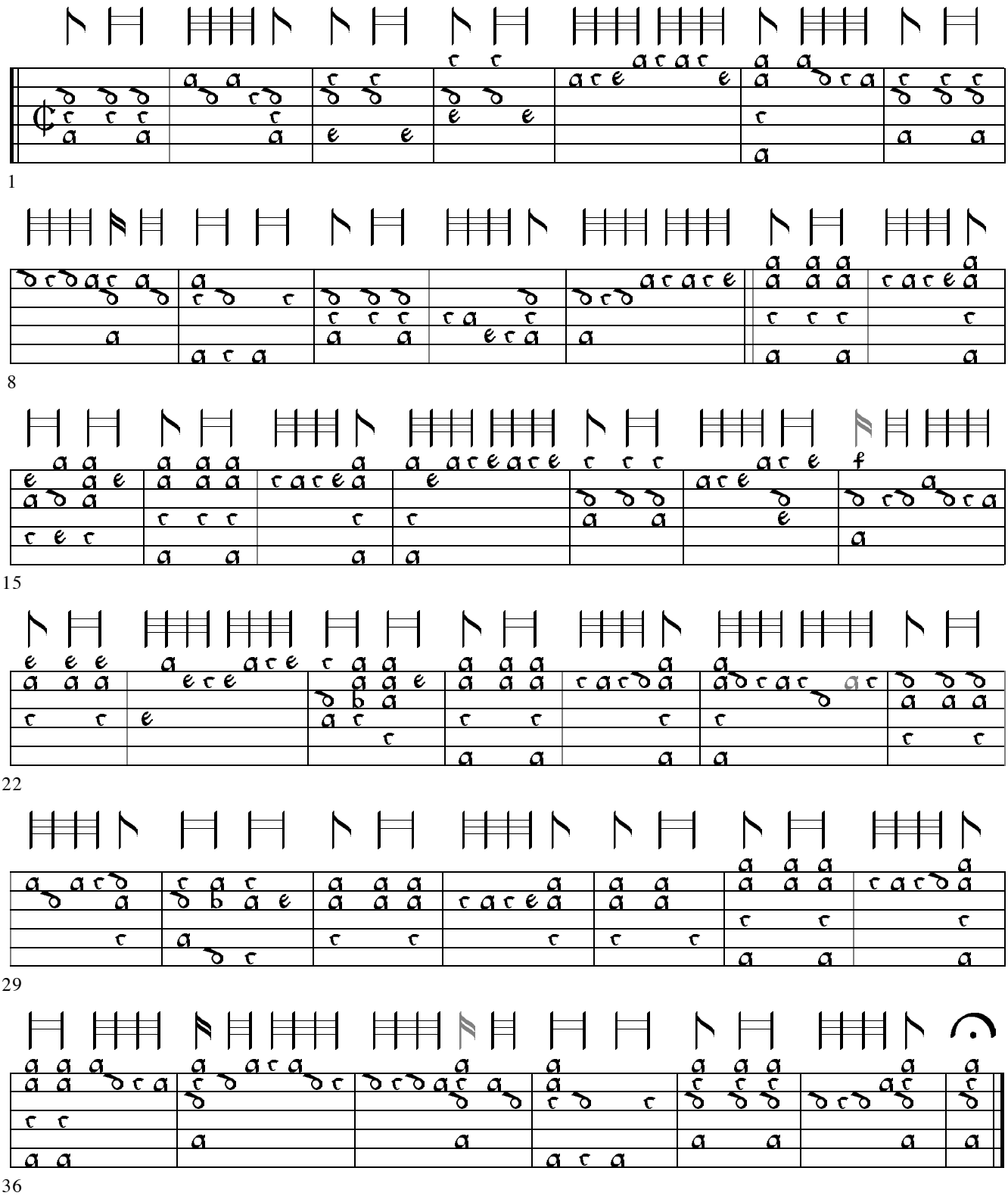
H67. Benzenouherr Zurich tantz D-B 40588, pp. 16-17



H68. Der Bentzenauwer Dantz - Proportio CH-Bu F.IX.70, p. 257

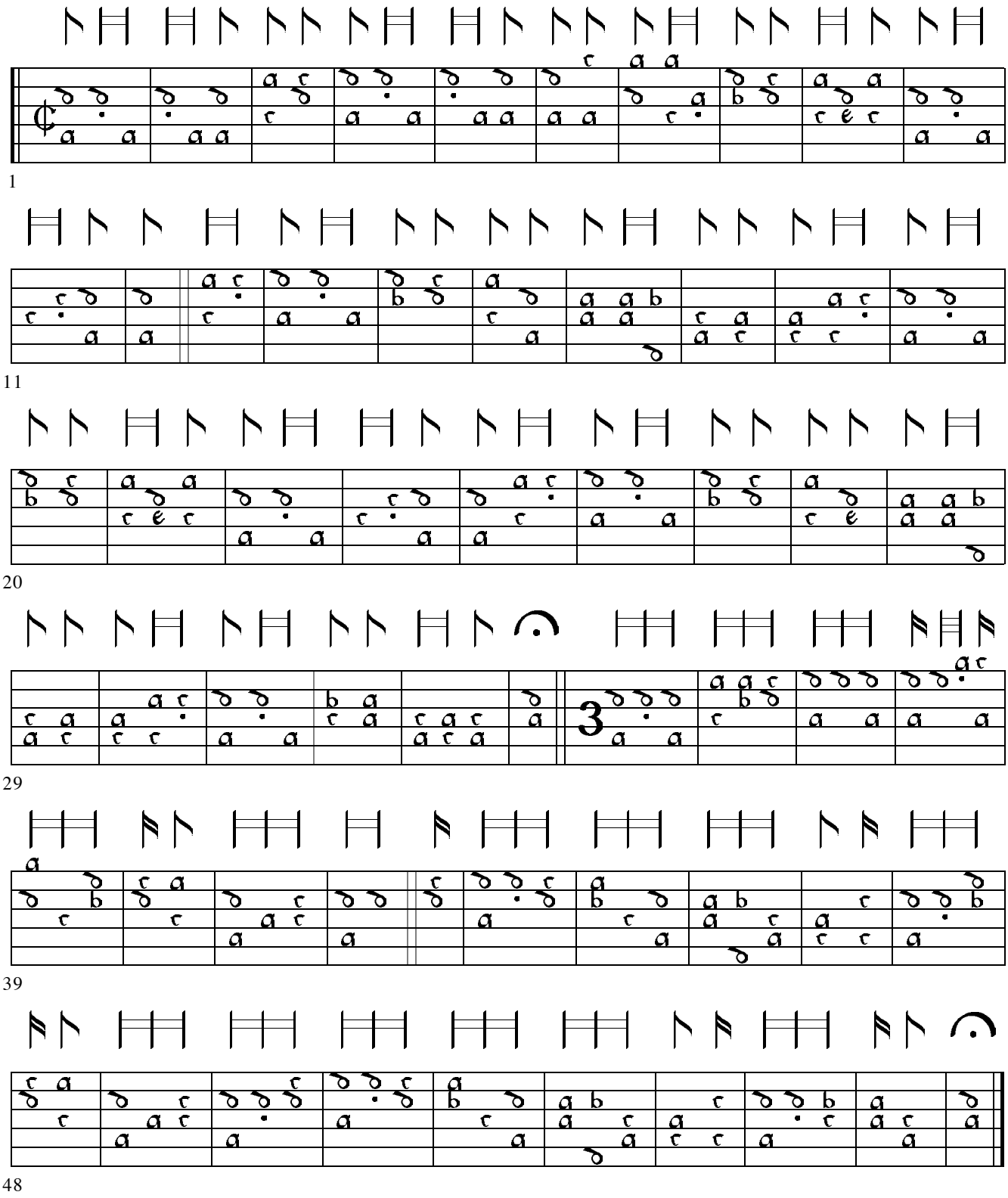


H69. Ein guter Bentzinouwer I(ohannes) V(on) S(alis) CH-SAM 1, pp. 34-35



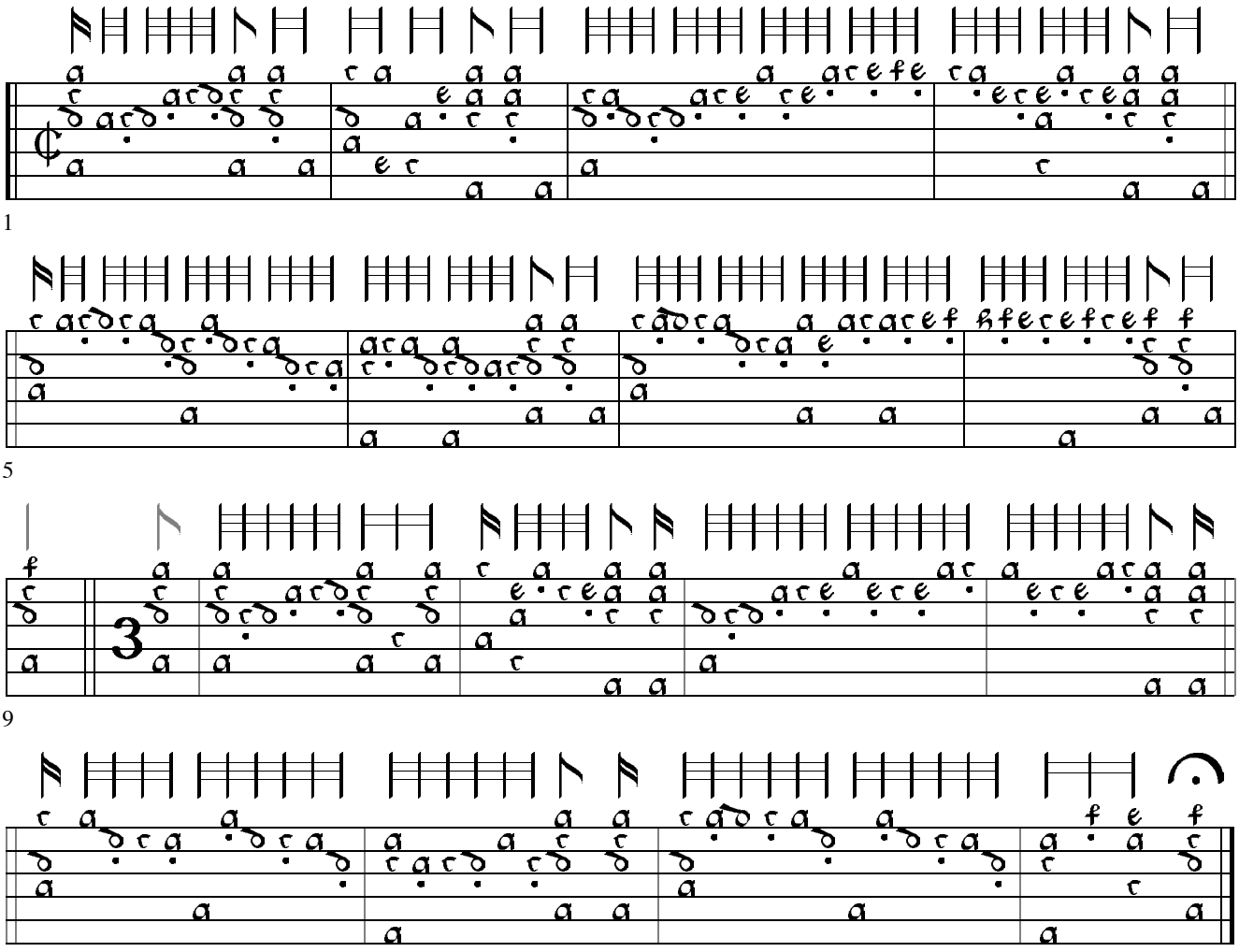
H70. Ain Hoff Dantz - Nach Dantz

Judenkünig 1523, sigs. b4r-b4v

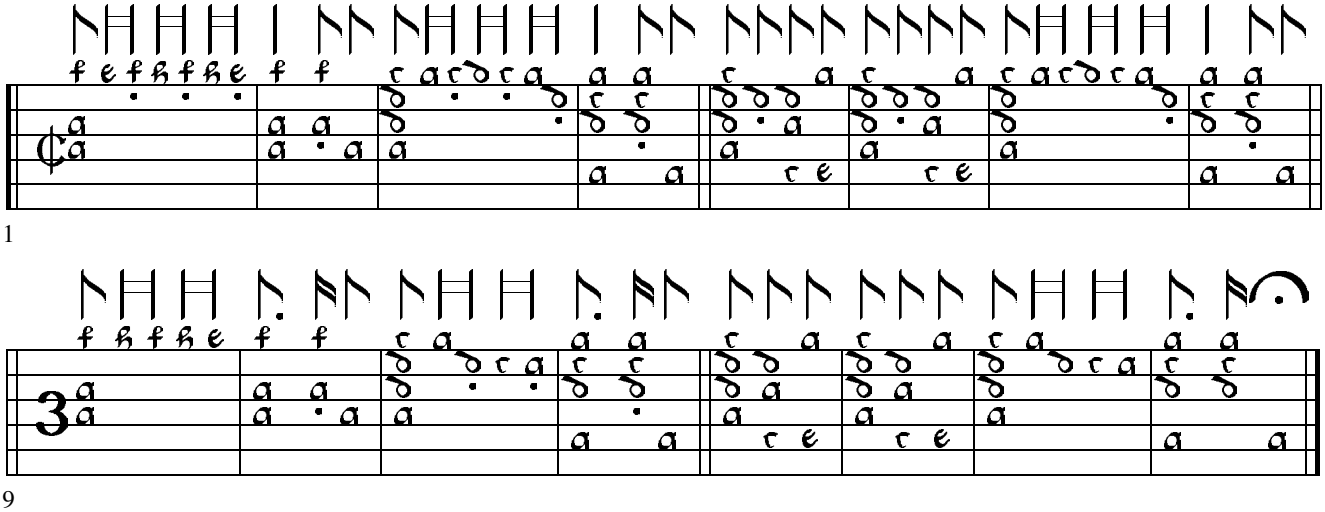


H71. Ein guter Hofftantz Discant - Proportz darauff Discant - lute I

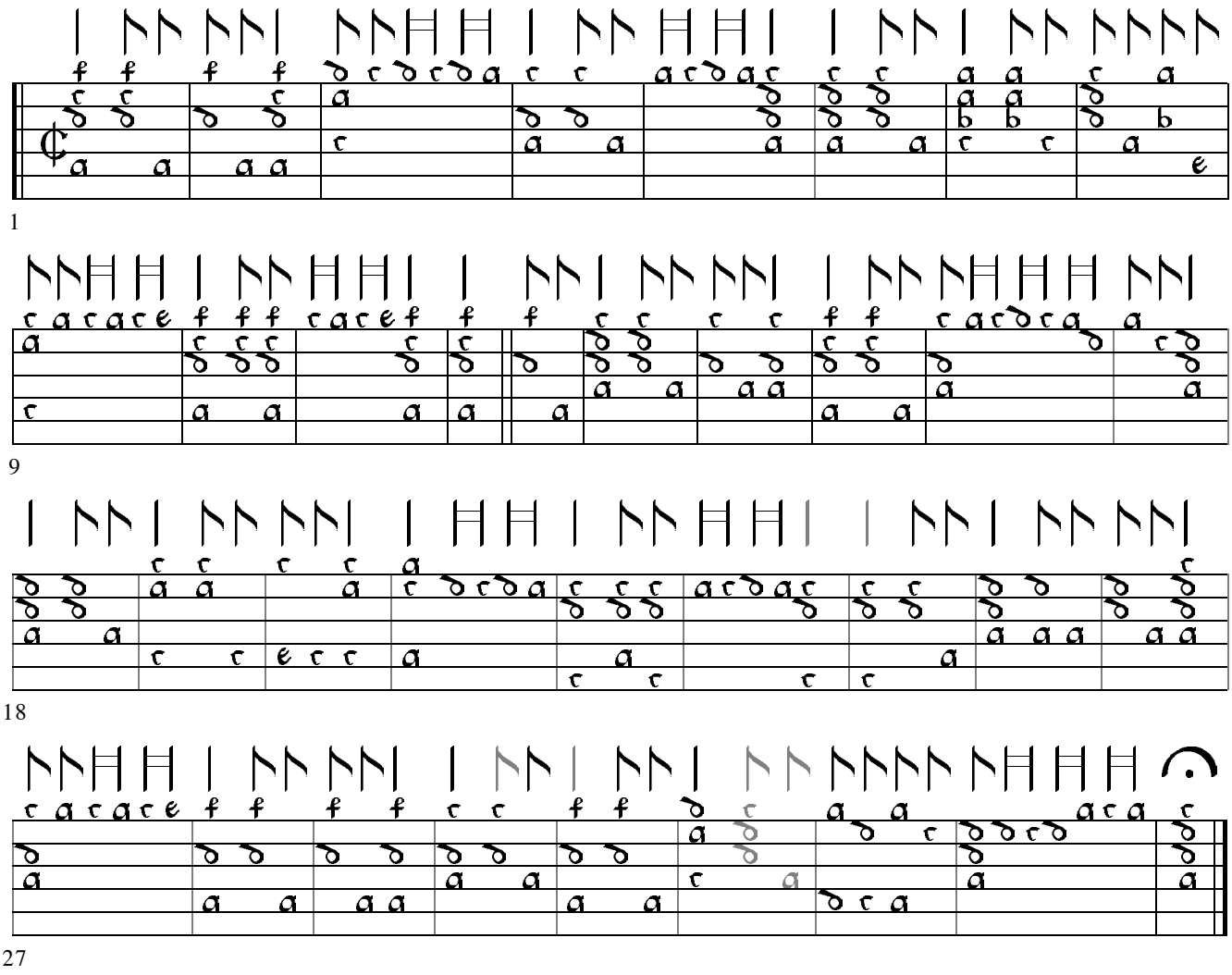
Heckel Discant 1556, pp. 103-105



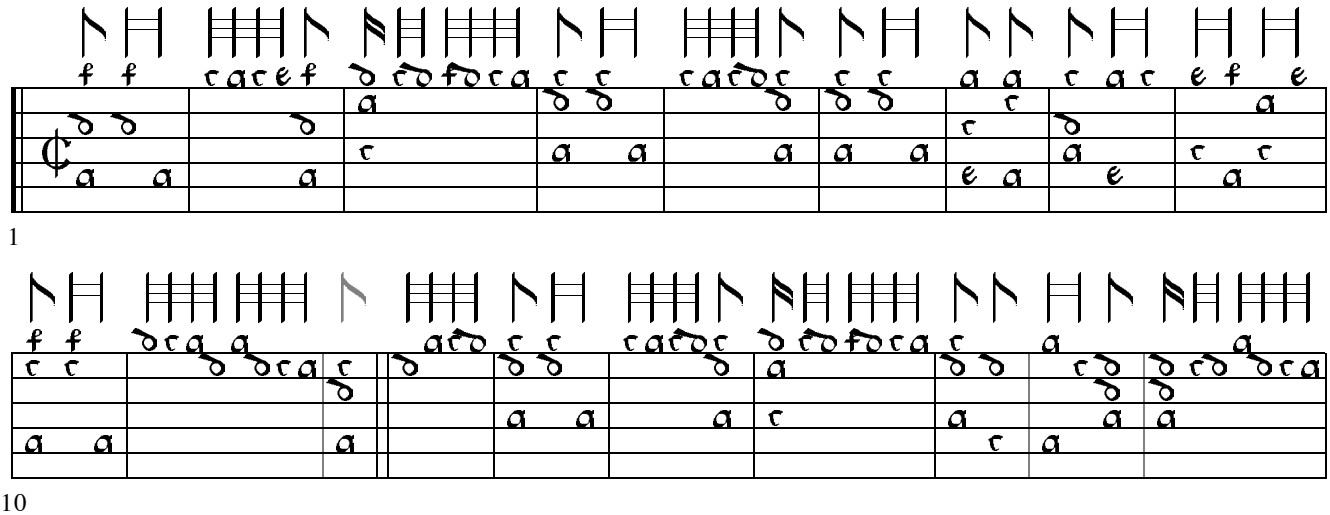
App 6. Dantz Meydlin dantz - Nachdantz PL-Kj W 510, f. 48r

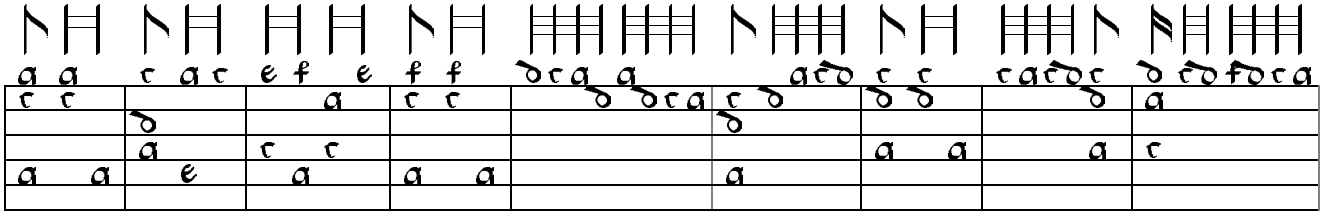


H72. Bentzinouwer Aliter CH-SAM 1, p. 15



H73. Benzenouwer D-B 40588, pp. 52-53





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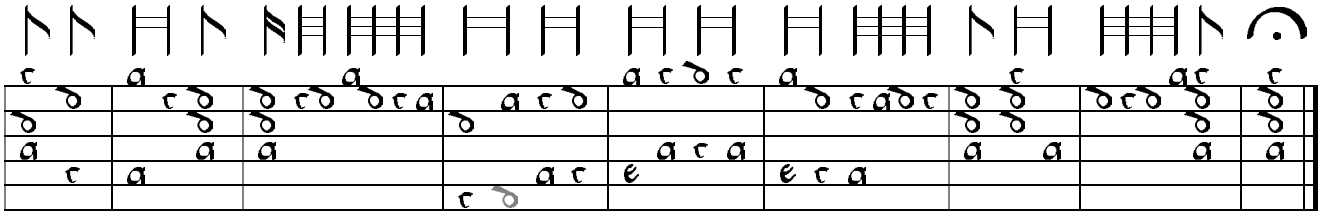
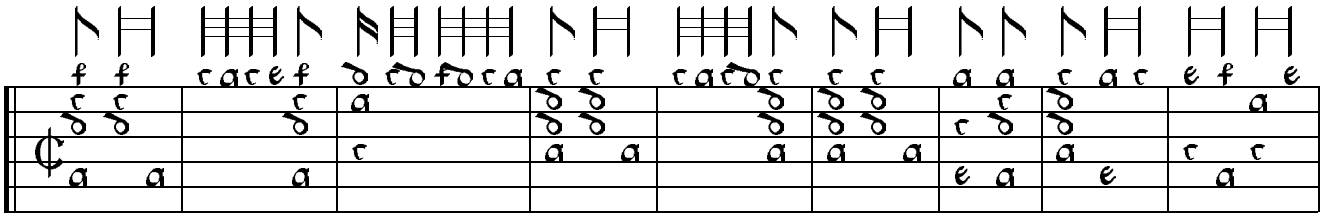


28

H74. Bentzinouwer Cantilena CH-SAM 1, pp. 13-14



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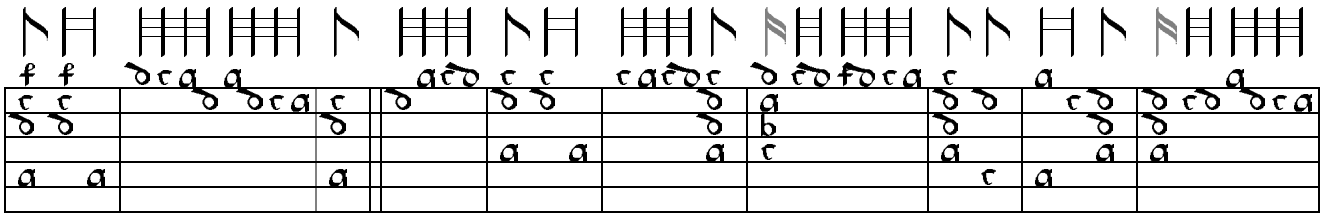

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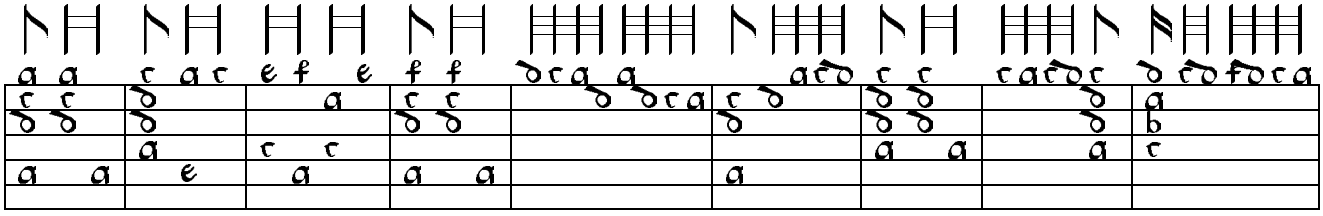

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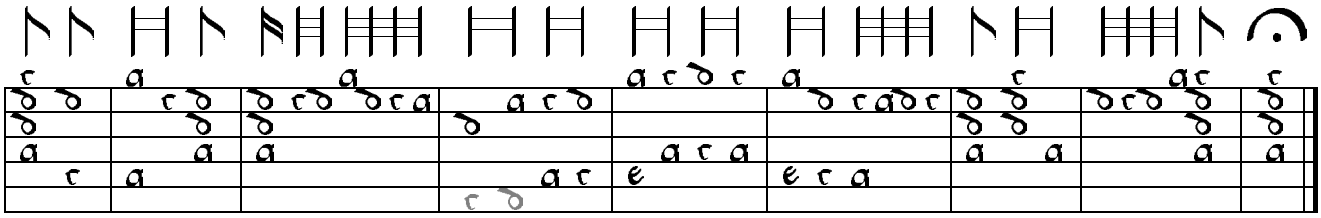
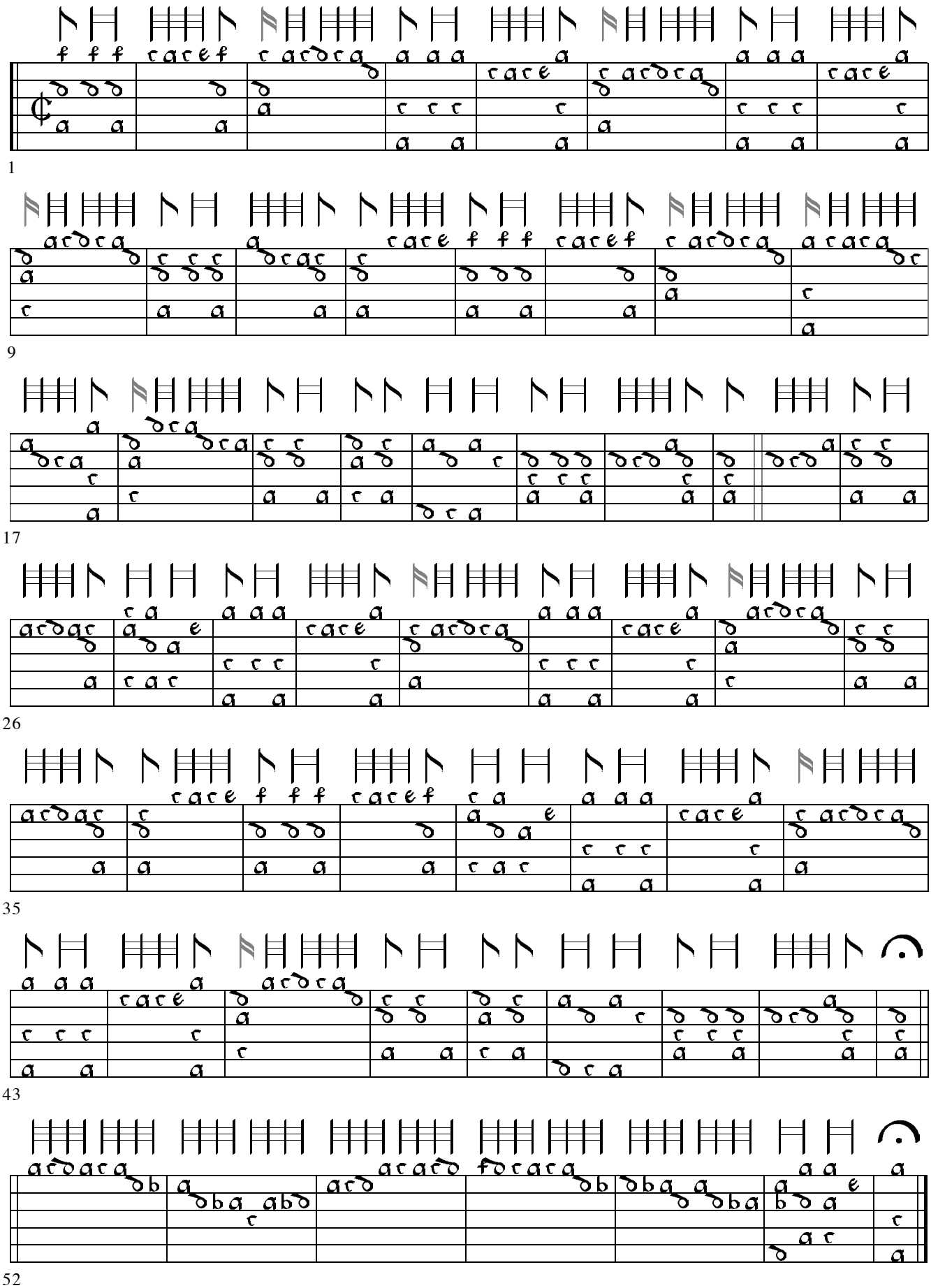
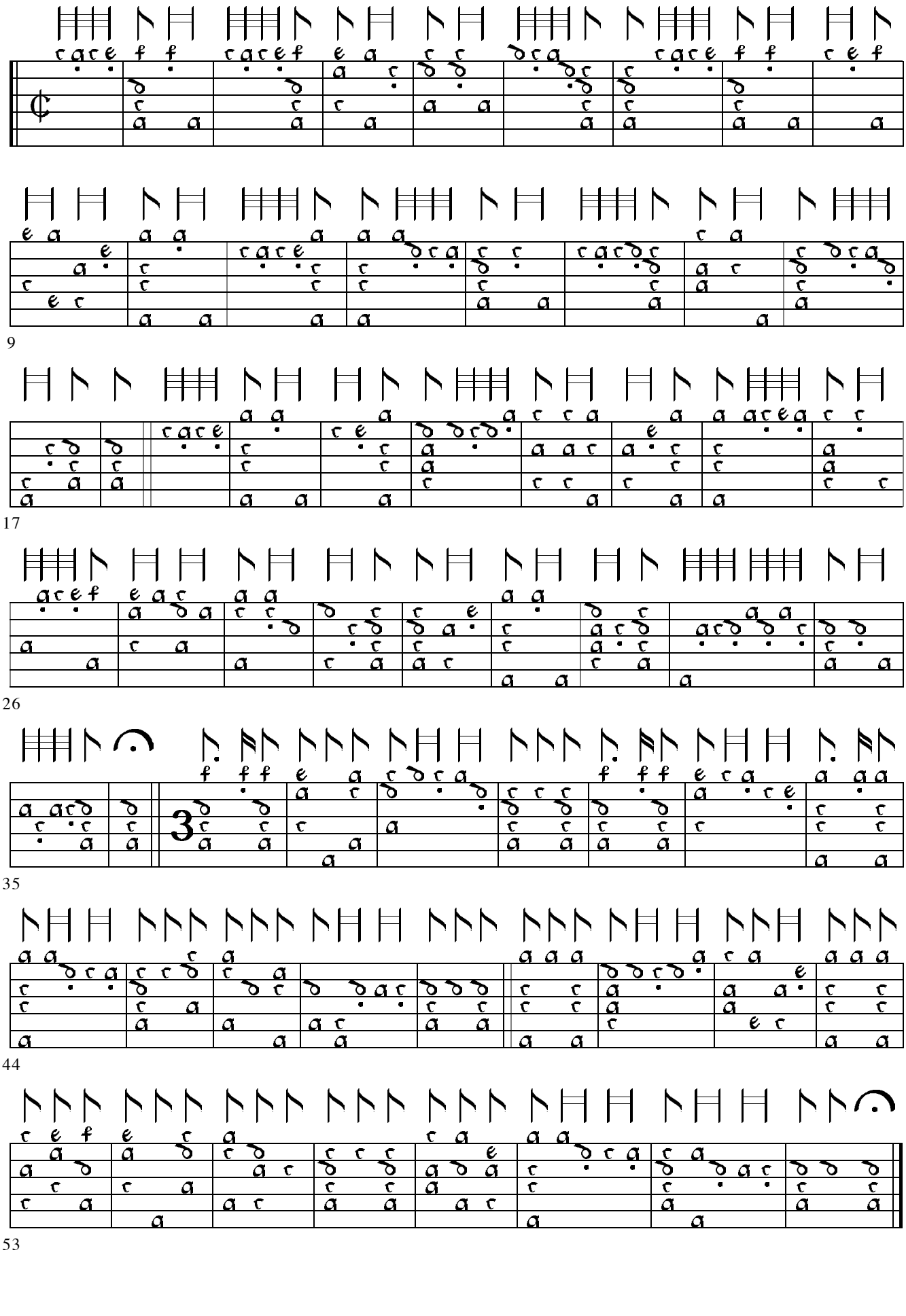


28

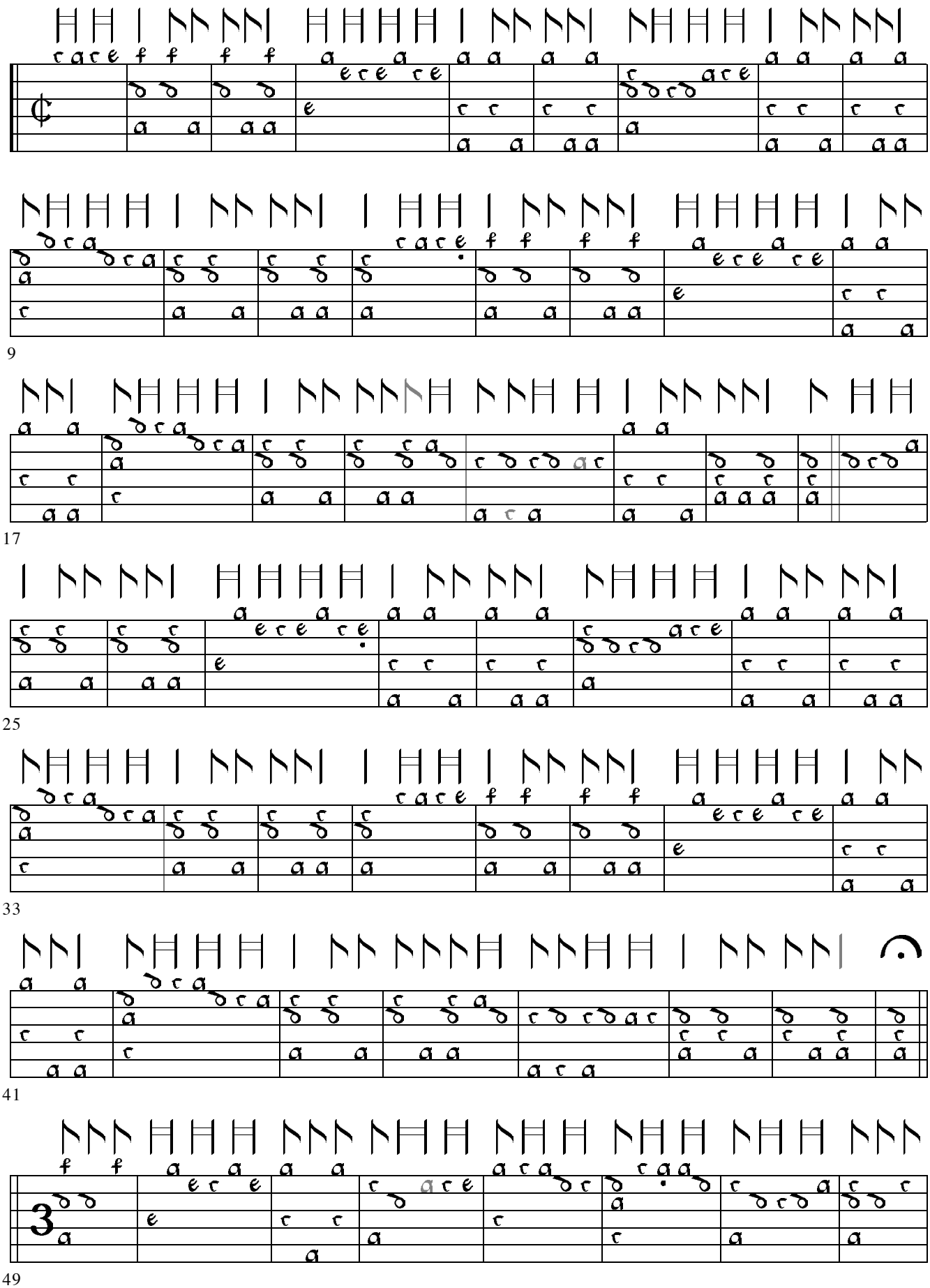
H75. Schwartz Knab - Nachloufflin D-B 40588, pp. 63-65

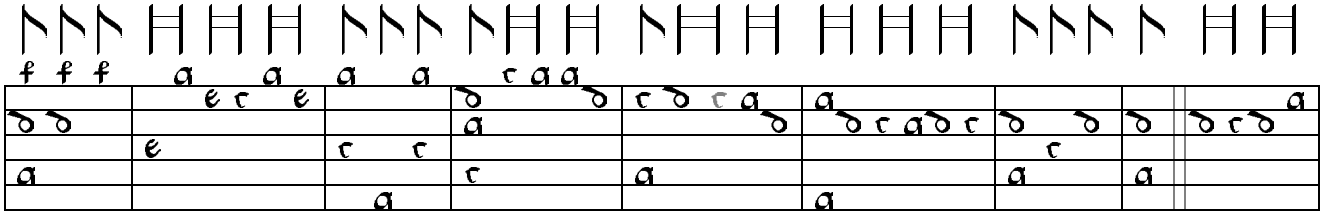


H76. Der Ander Hoff Dantz - Nach Dantz Judenkünig 1523, sigs. e2r-e3r



H78. Schwartz knab dantz - Hoppen tanntz darauff D-KA Don Mus.Autogr.1, ff. 5r-6v-?





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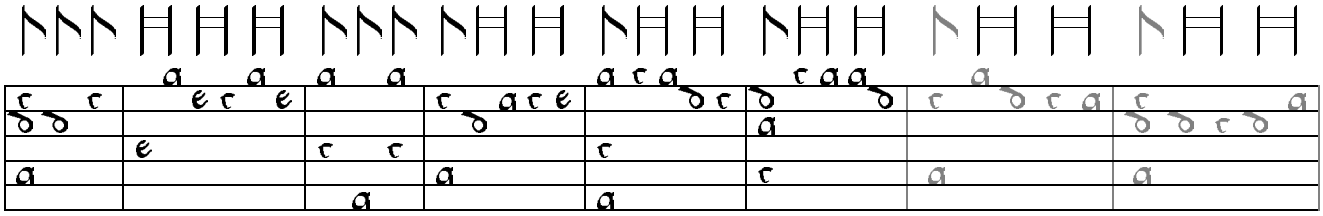

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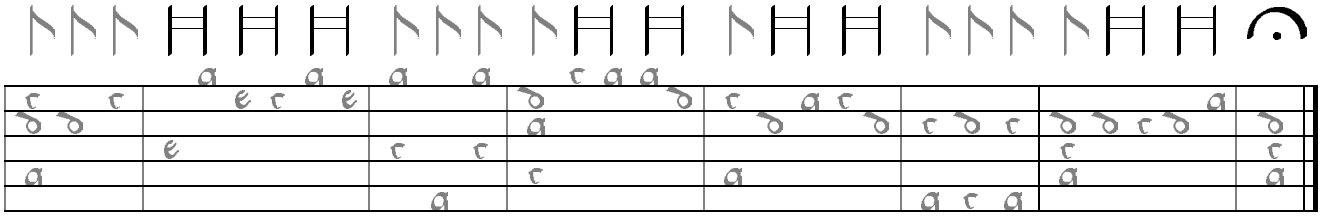
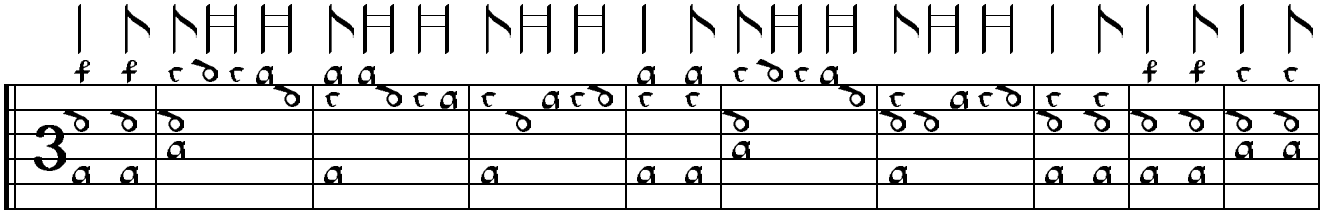


73

H79. Hoppentanz D-B 40588, pp. 72-73



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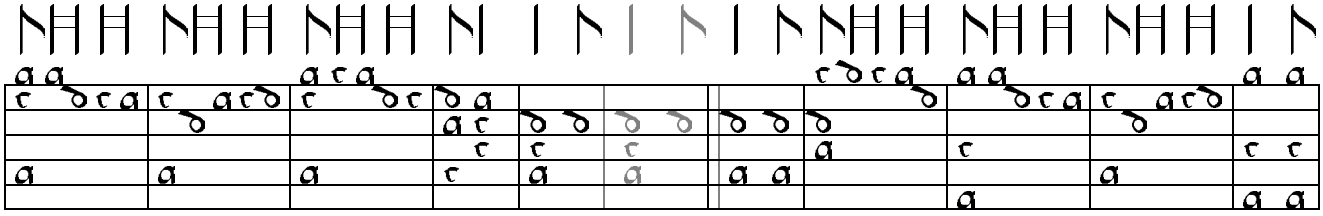

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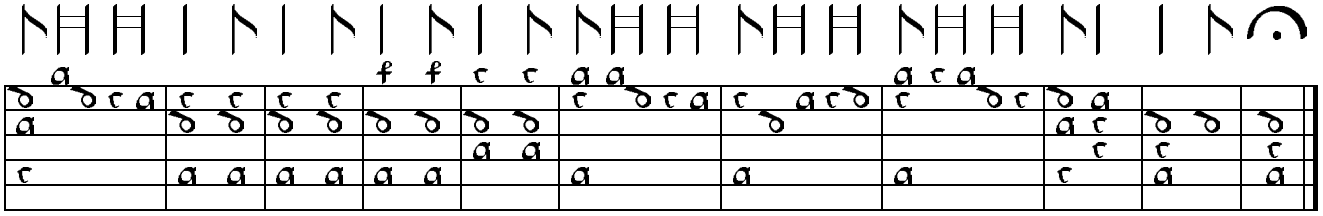

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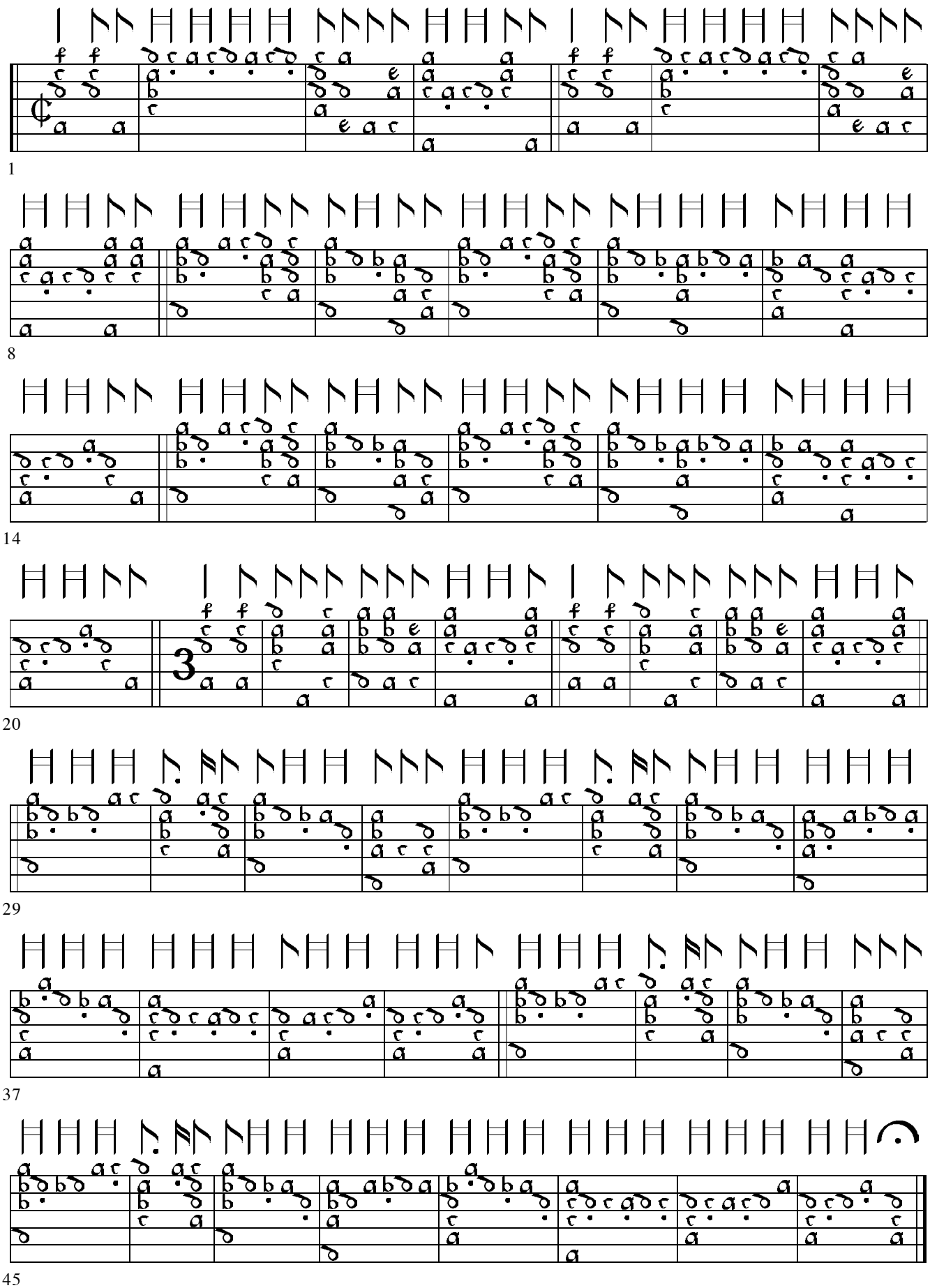
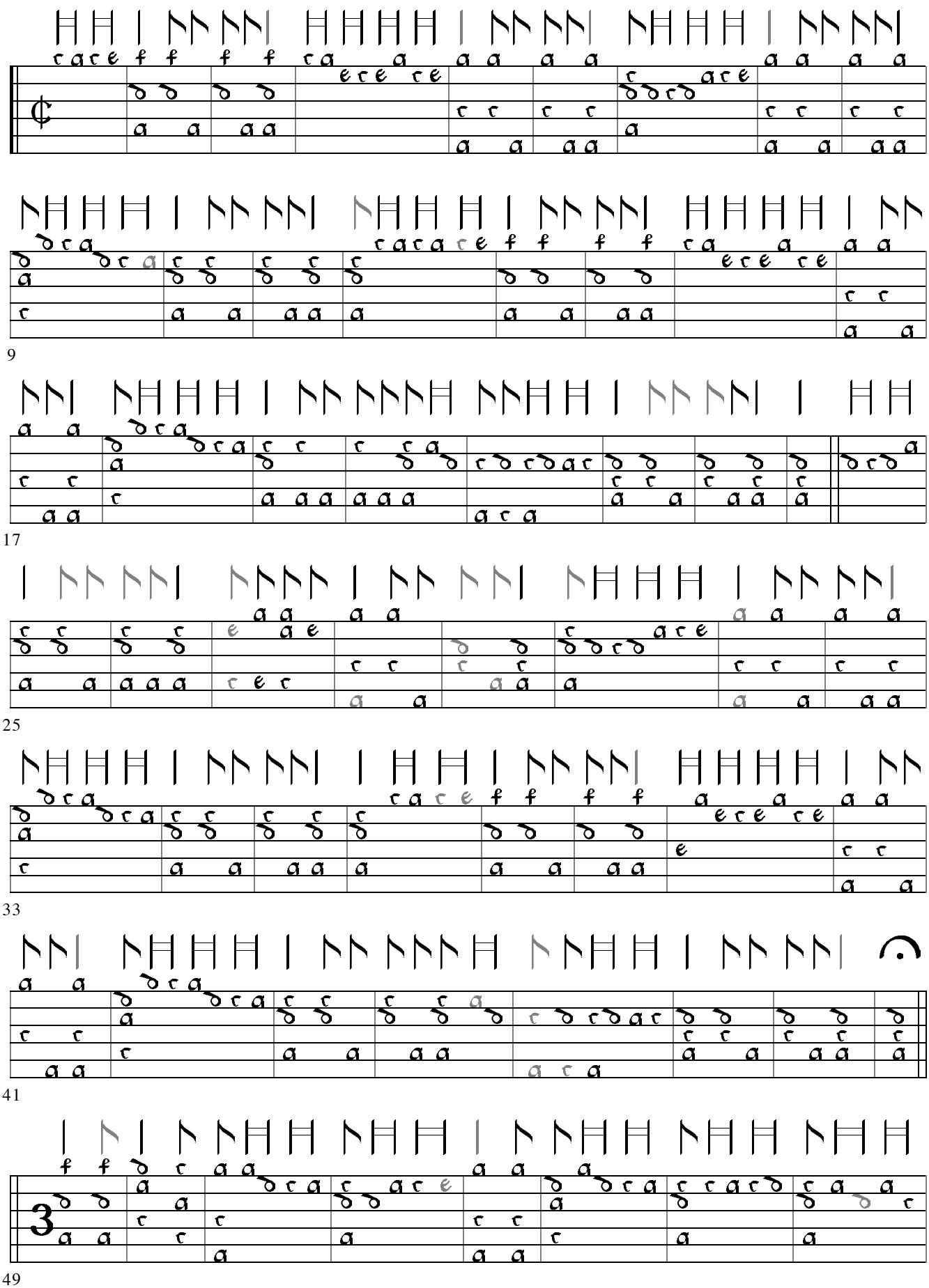
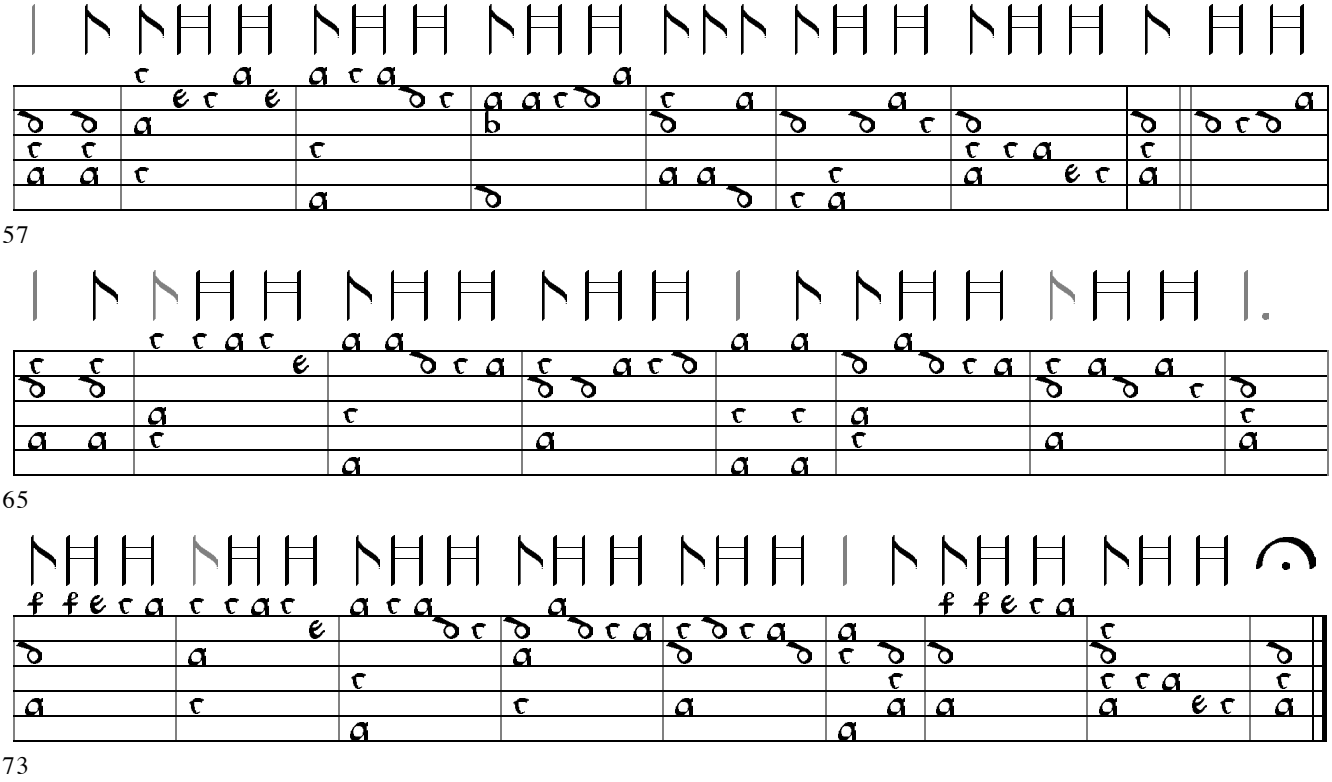
H77. Dantz - Nach Dantz - AA4BB6-AA4BB12 Jobin 1573, sig. H3r-H3v

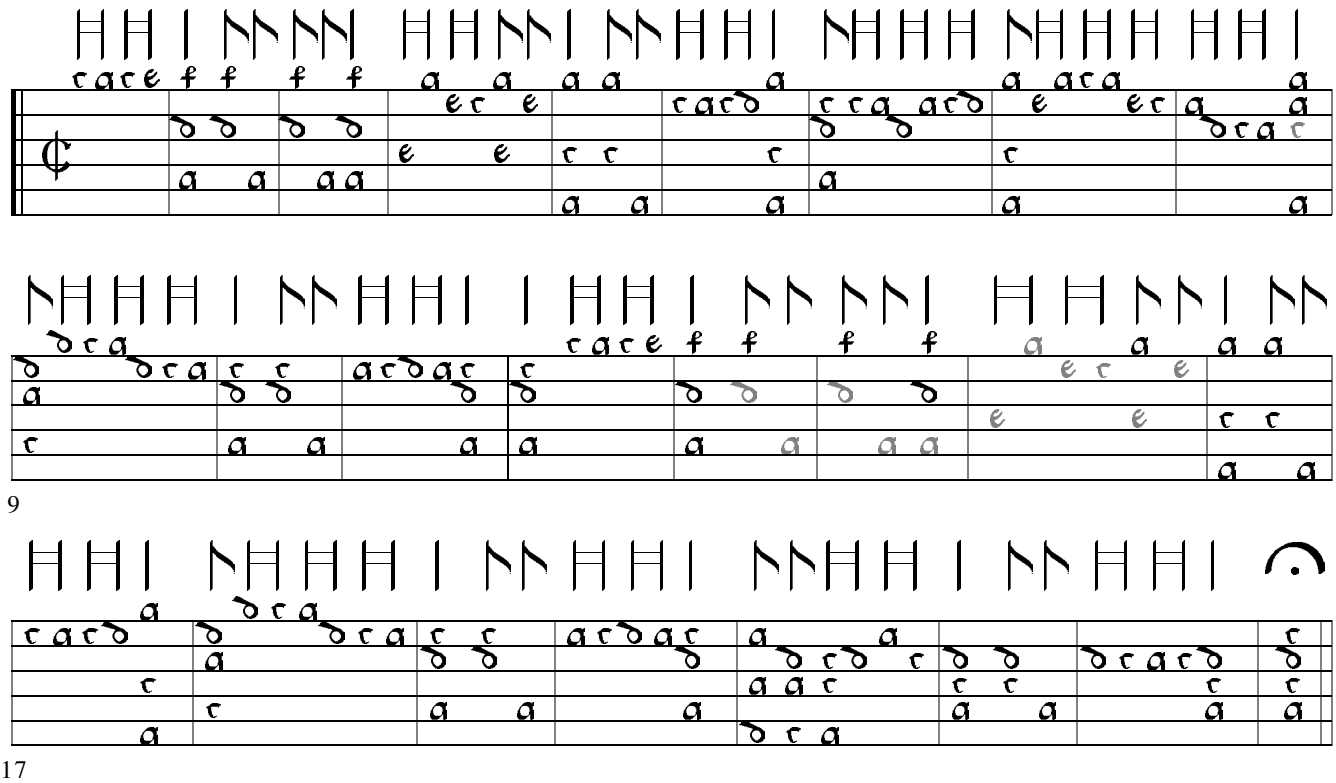


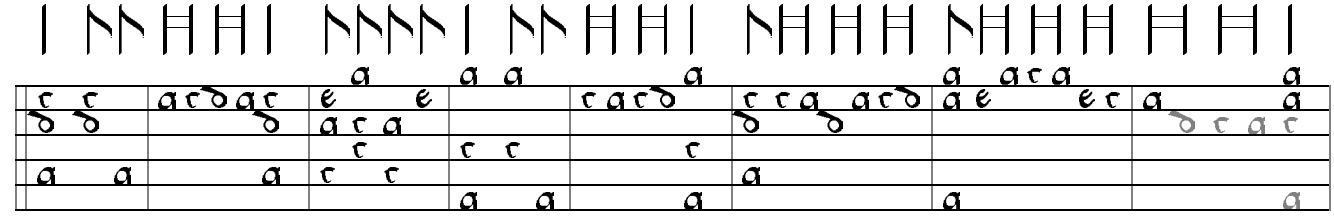
H80. Tantz mass der schwarts pnab oder pfaff - hupff auff PL-Kj 40154, ff. 24r,24v,7v,7r





H81. (Tantz Mass) - Gassenhauer PL-Kj 40154, ff. 17v,17r,16v,16r





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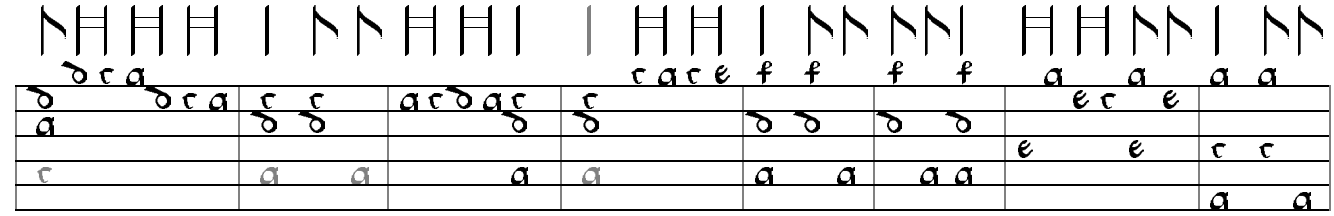

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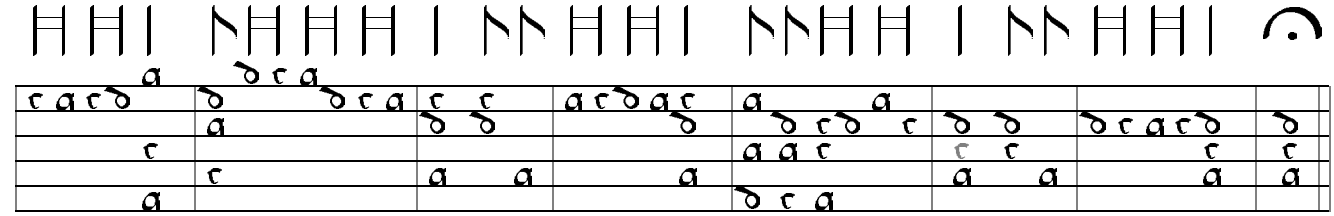

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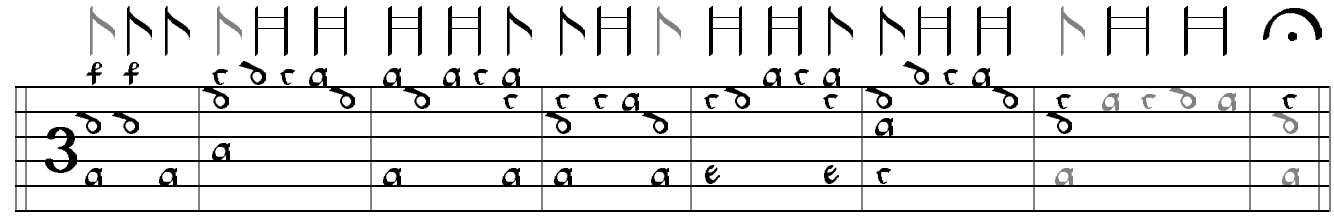

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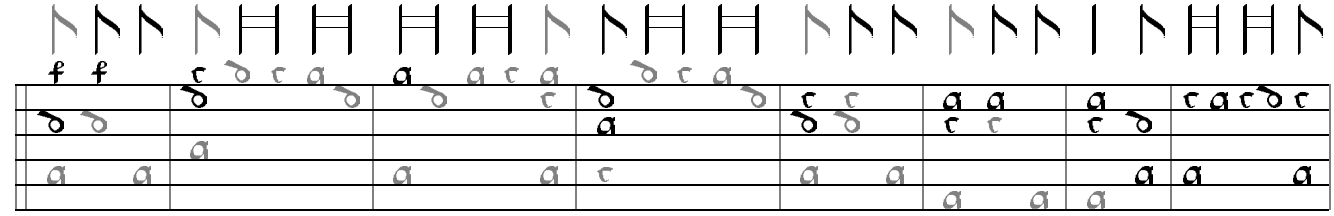

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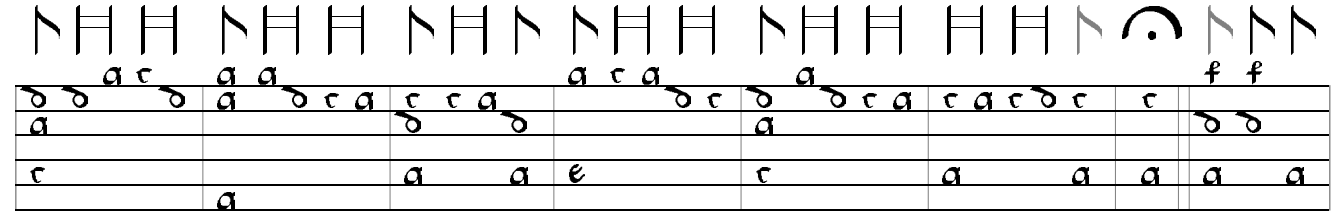

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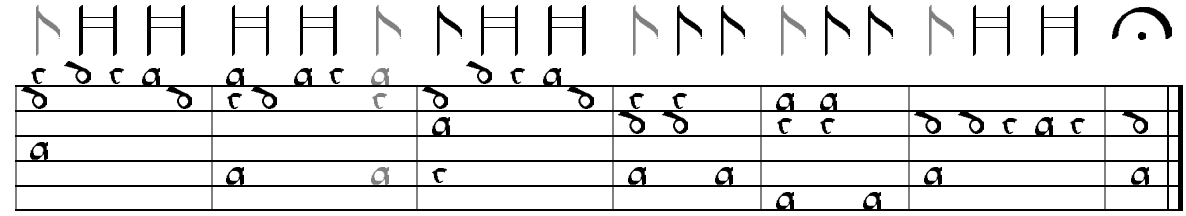
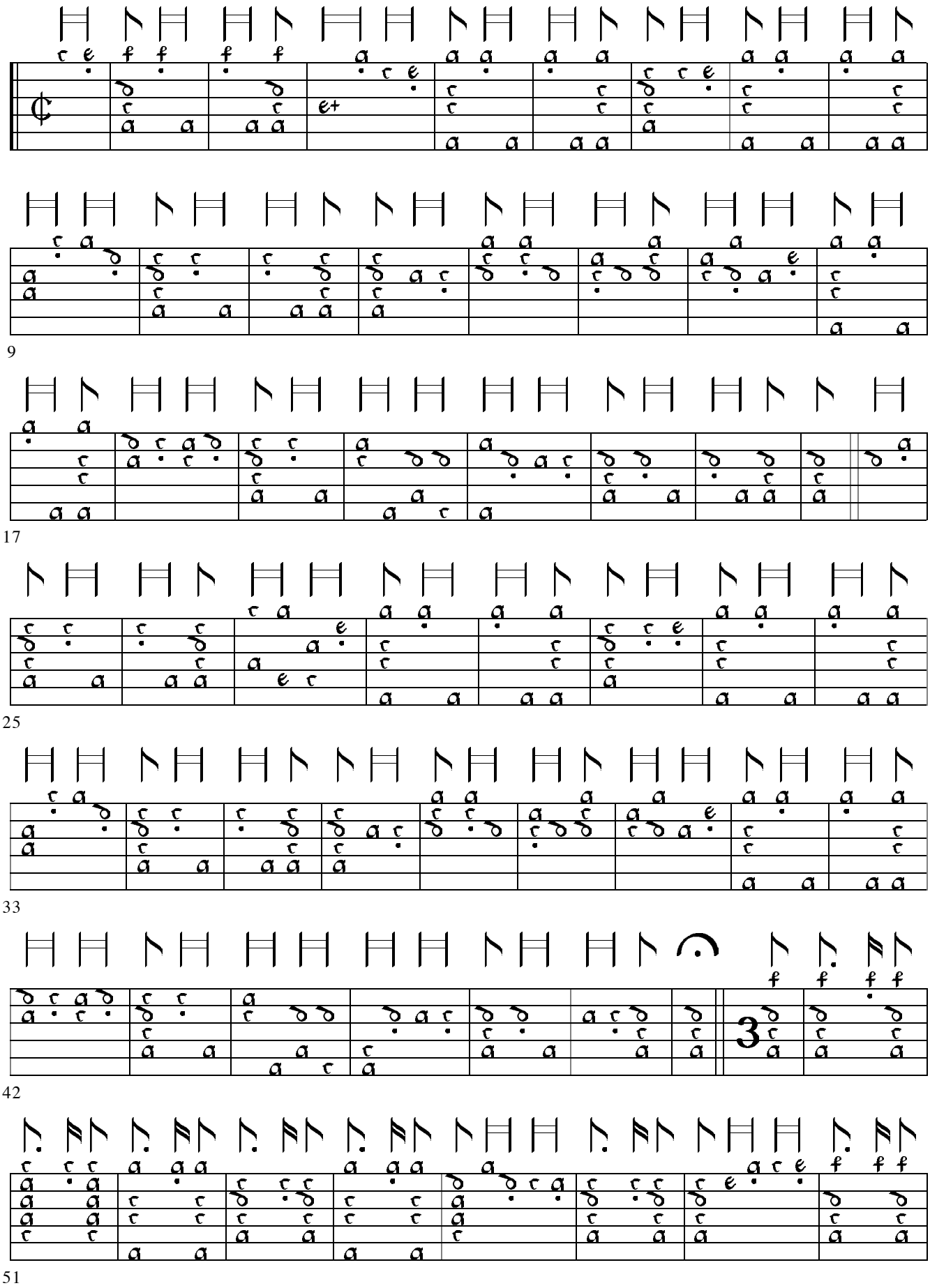
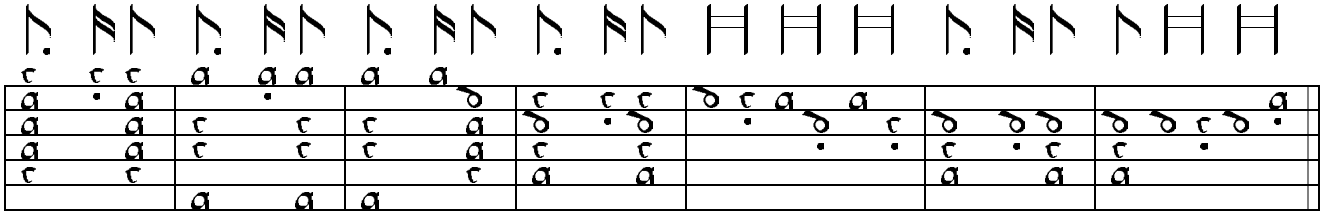


73

H82. Der Hoff Dantz - Nach Dantz

Judenkünig 1523, sigs. e1r-e1v





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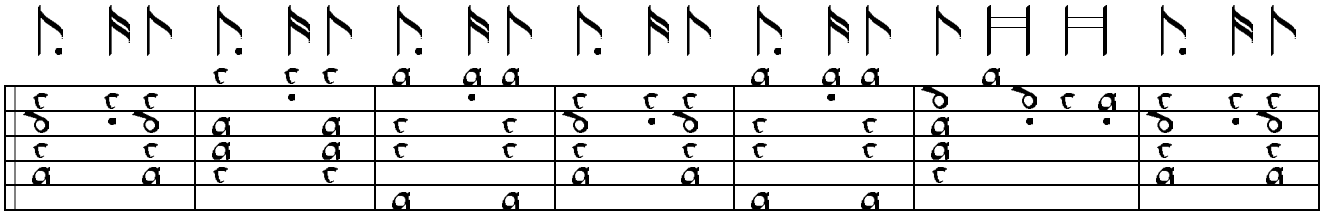

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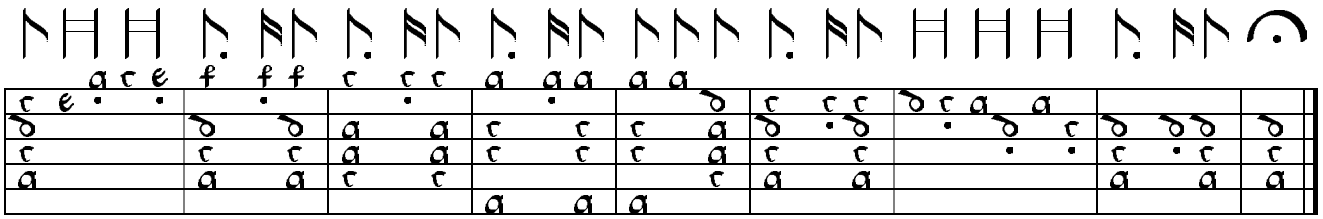
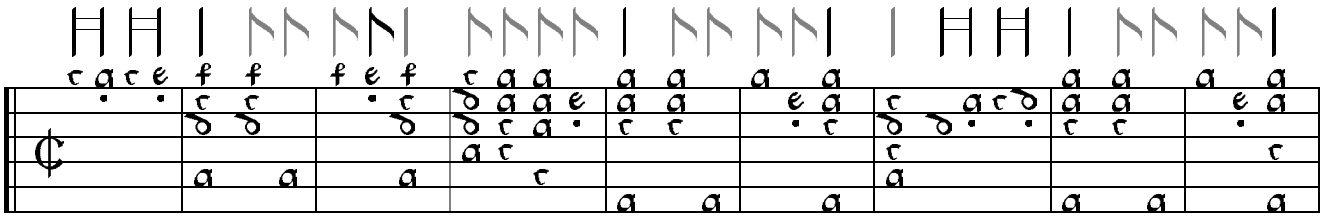


73

H83. Schwarz knab der hoffdantz - Nachdantz CH-Bu F.IX.70, pp. 250-251



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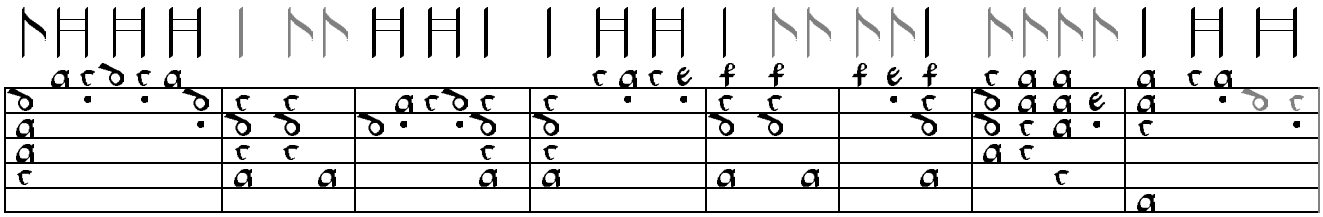

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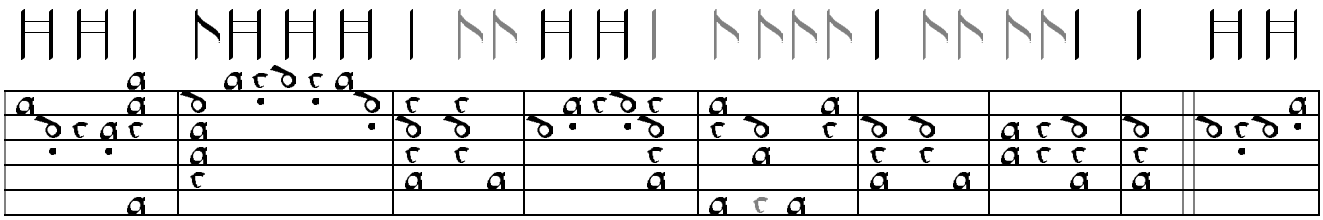

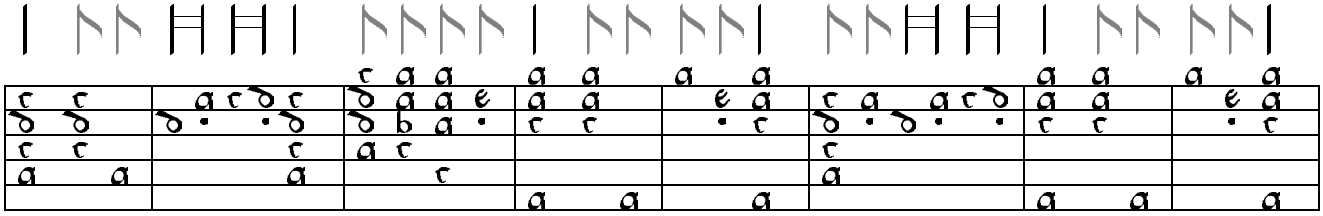

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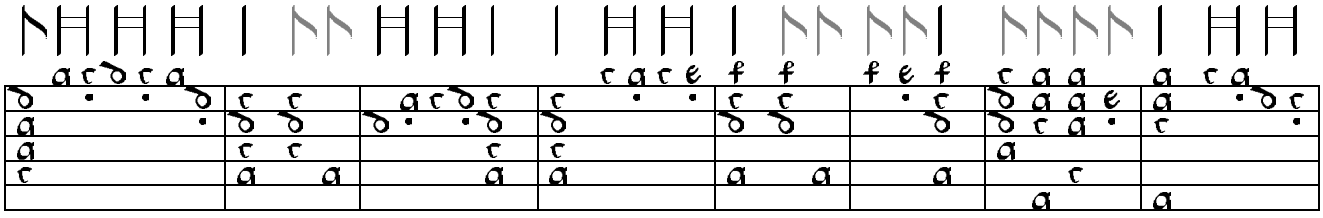

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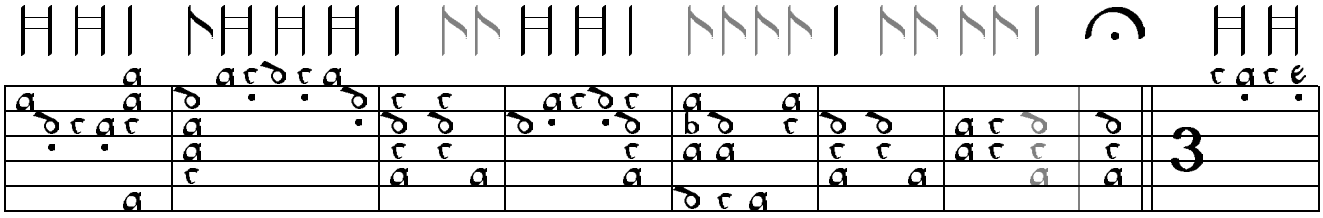

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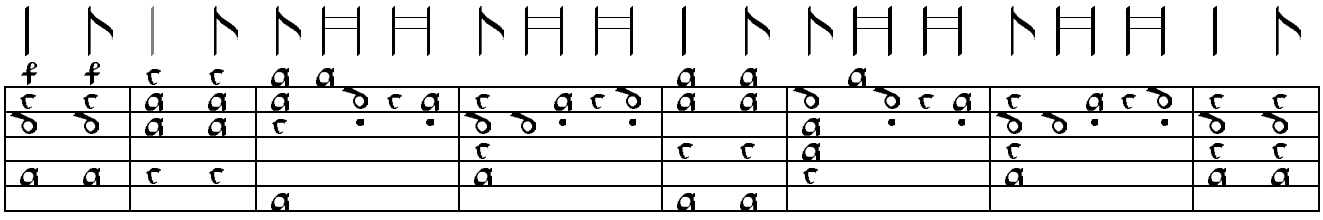

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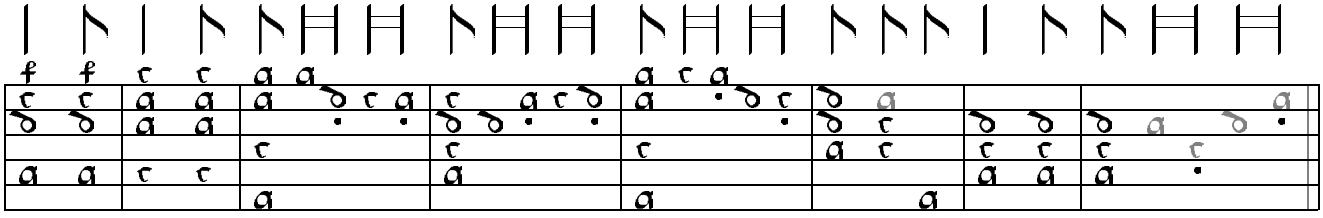

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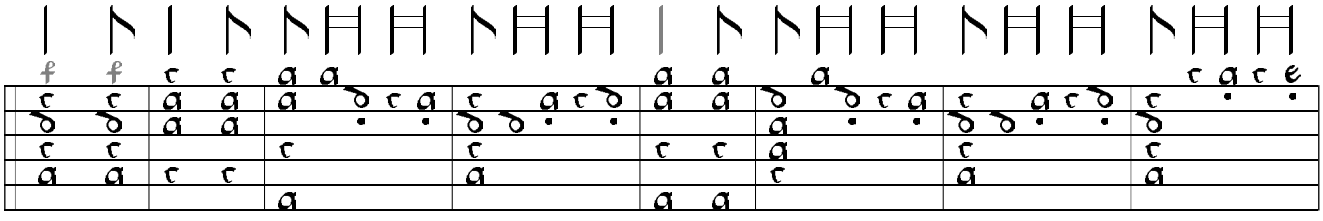

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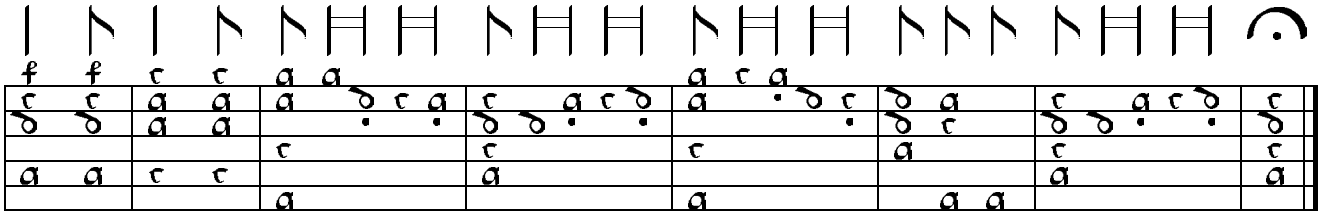
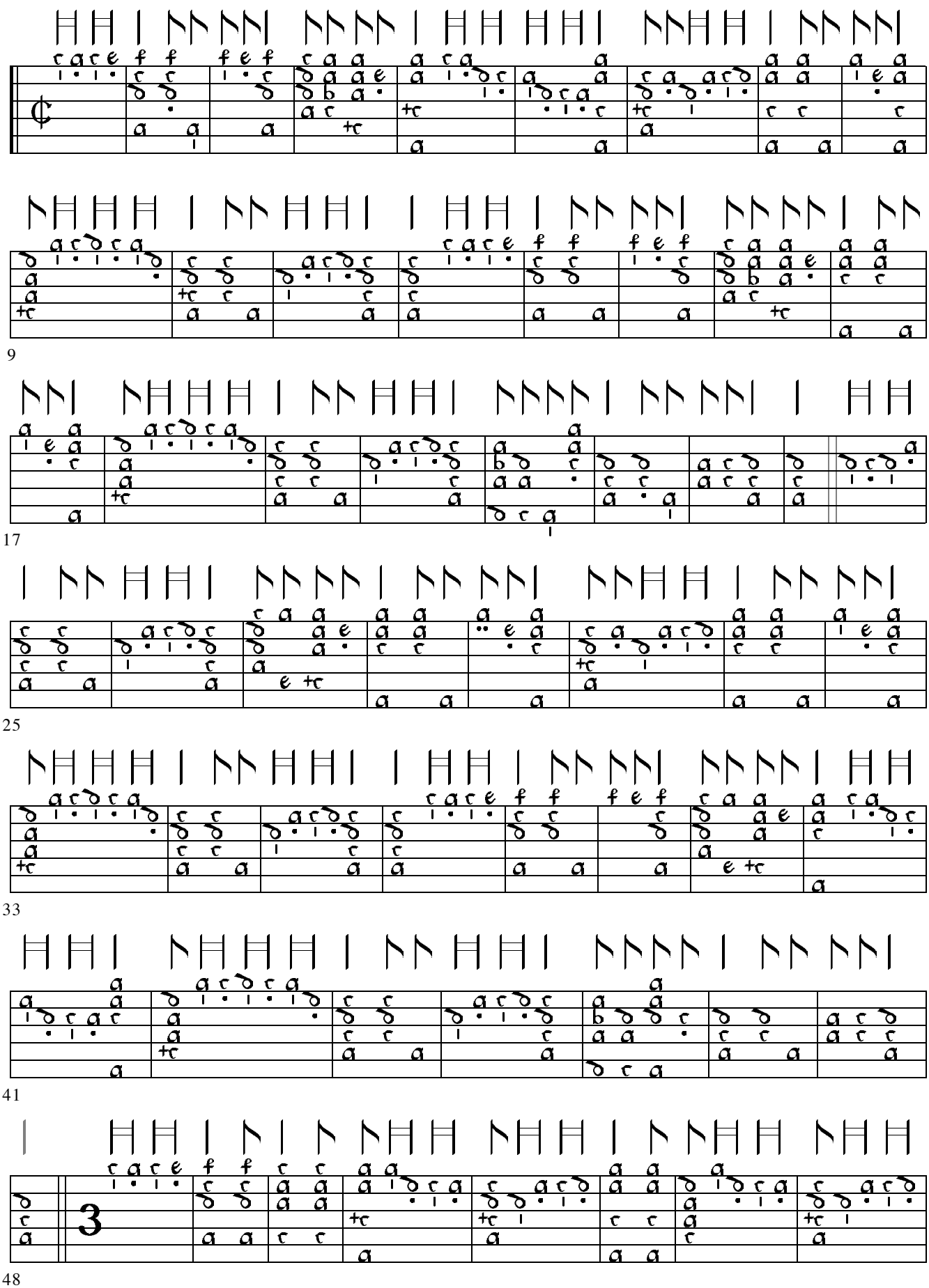
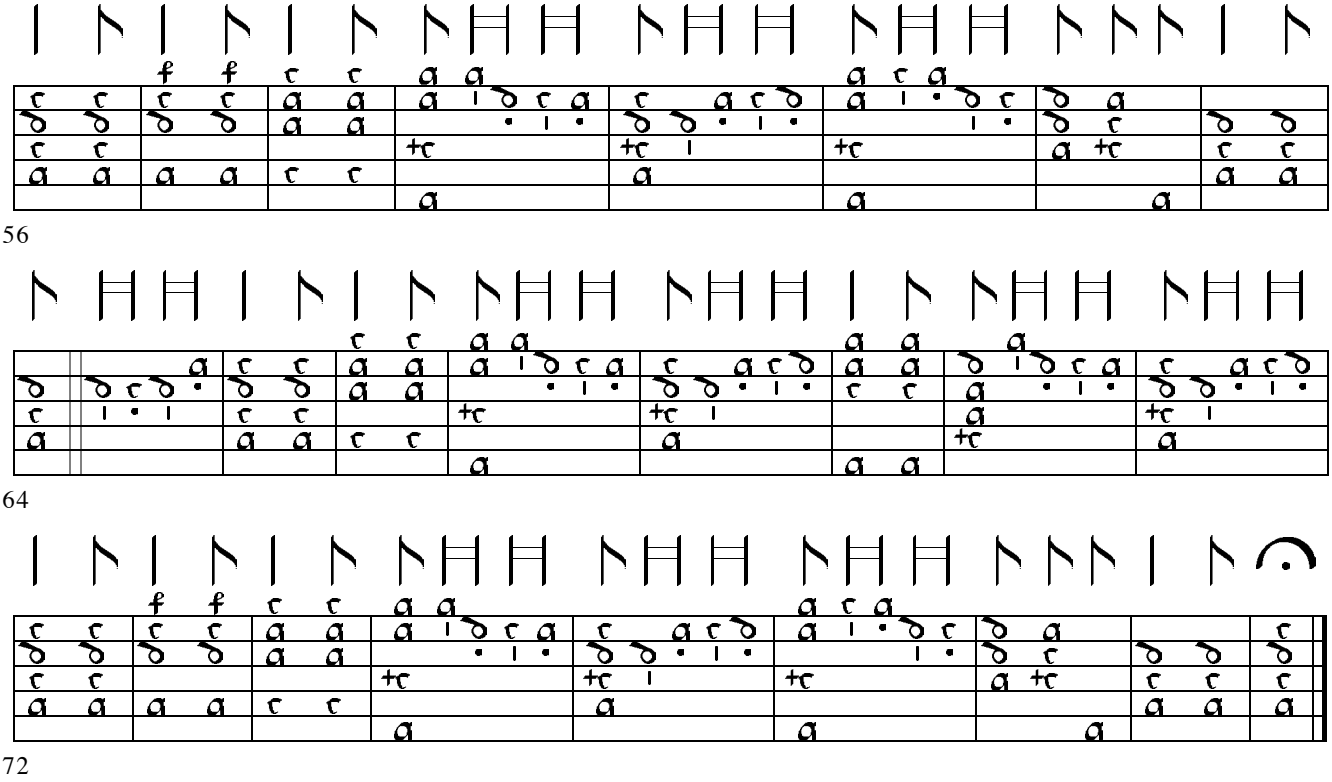


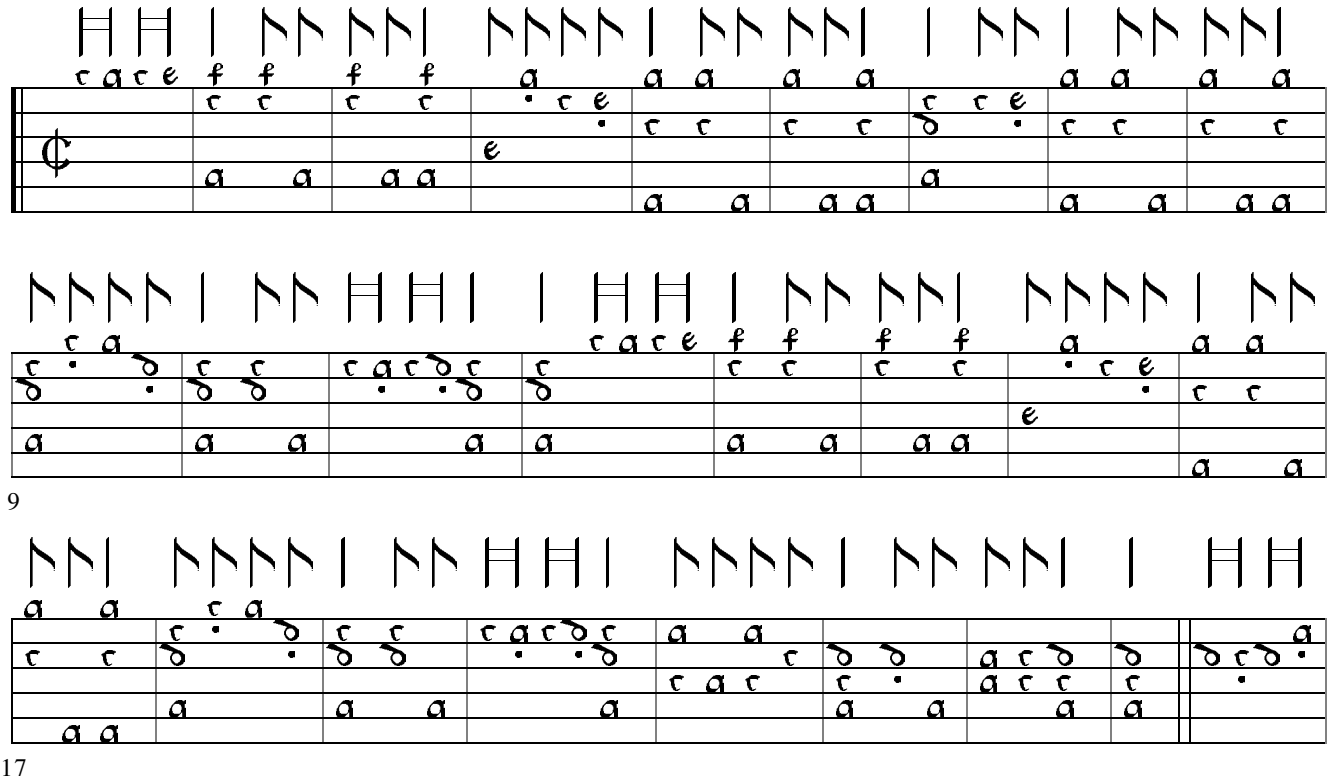
73

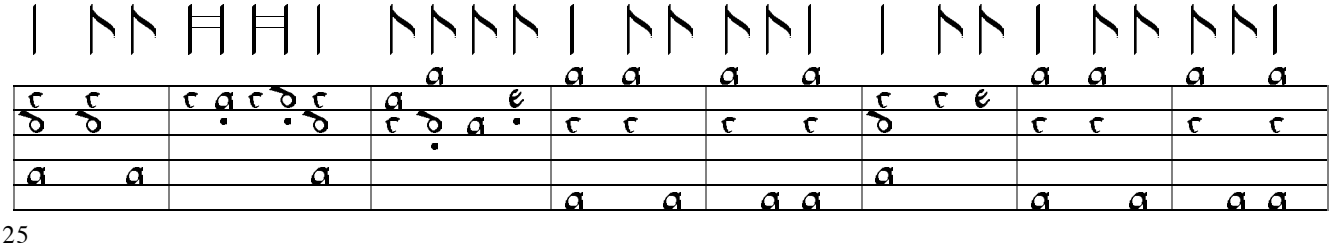
H84. Hof tantz - Nach dantz CH-Bu F.IX.23, ff. 13v-14v





H85. Hofftantz - Hupffauf PL-WRk 352, ff. 39v-40v





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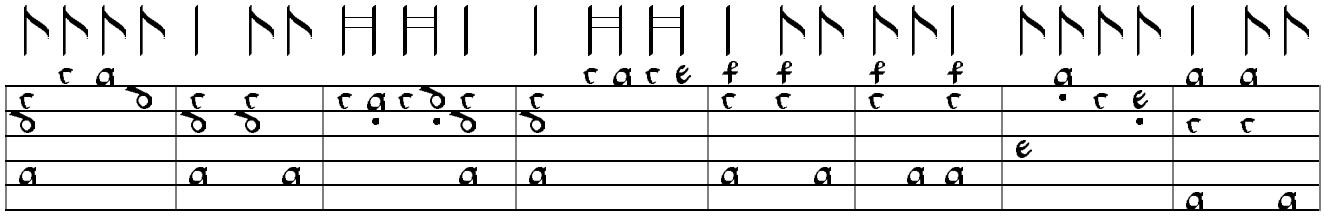

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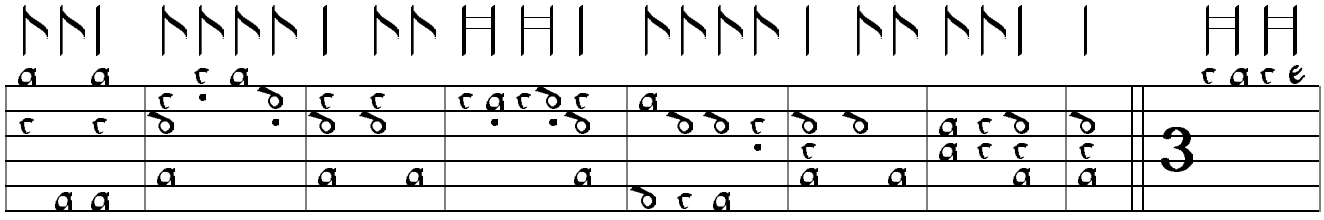

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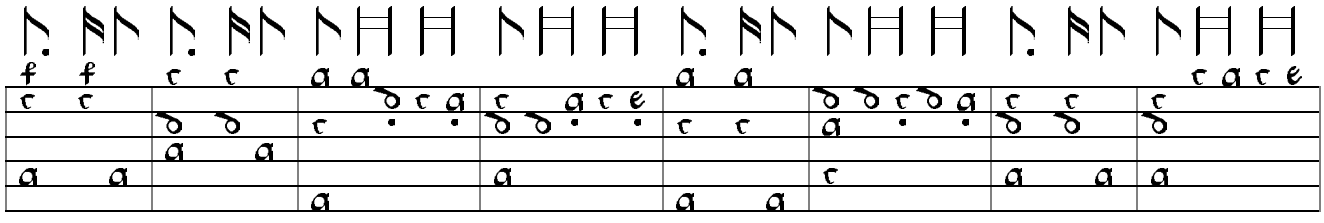

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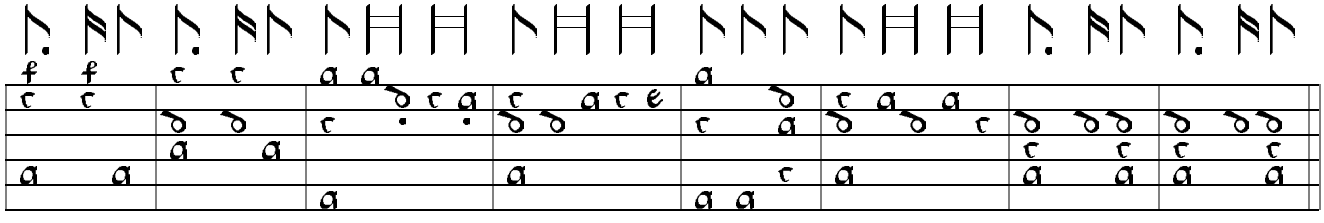

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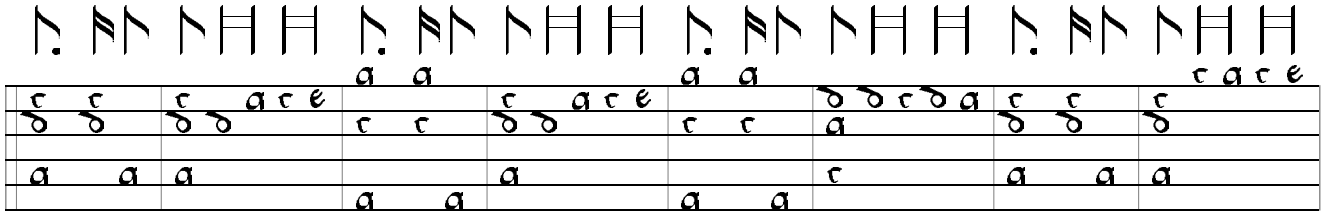

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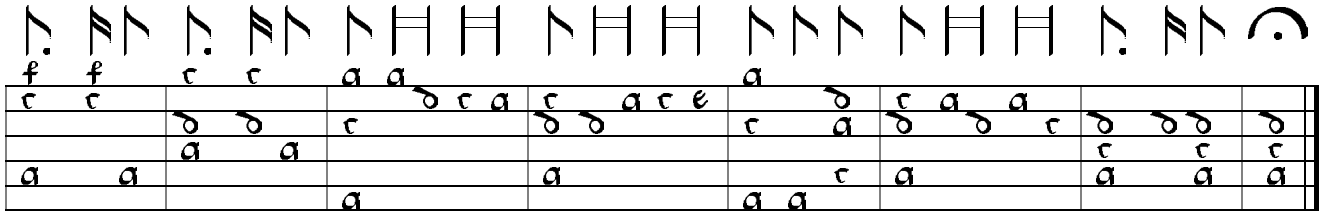

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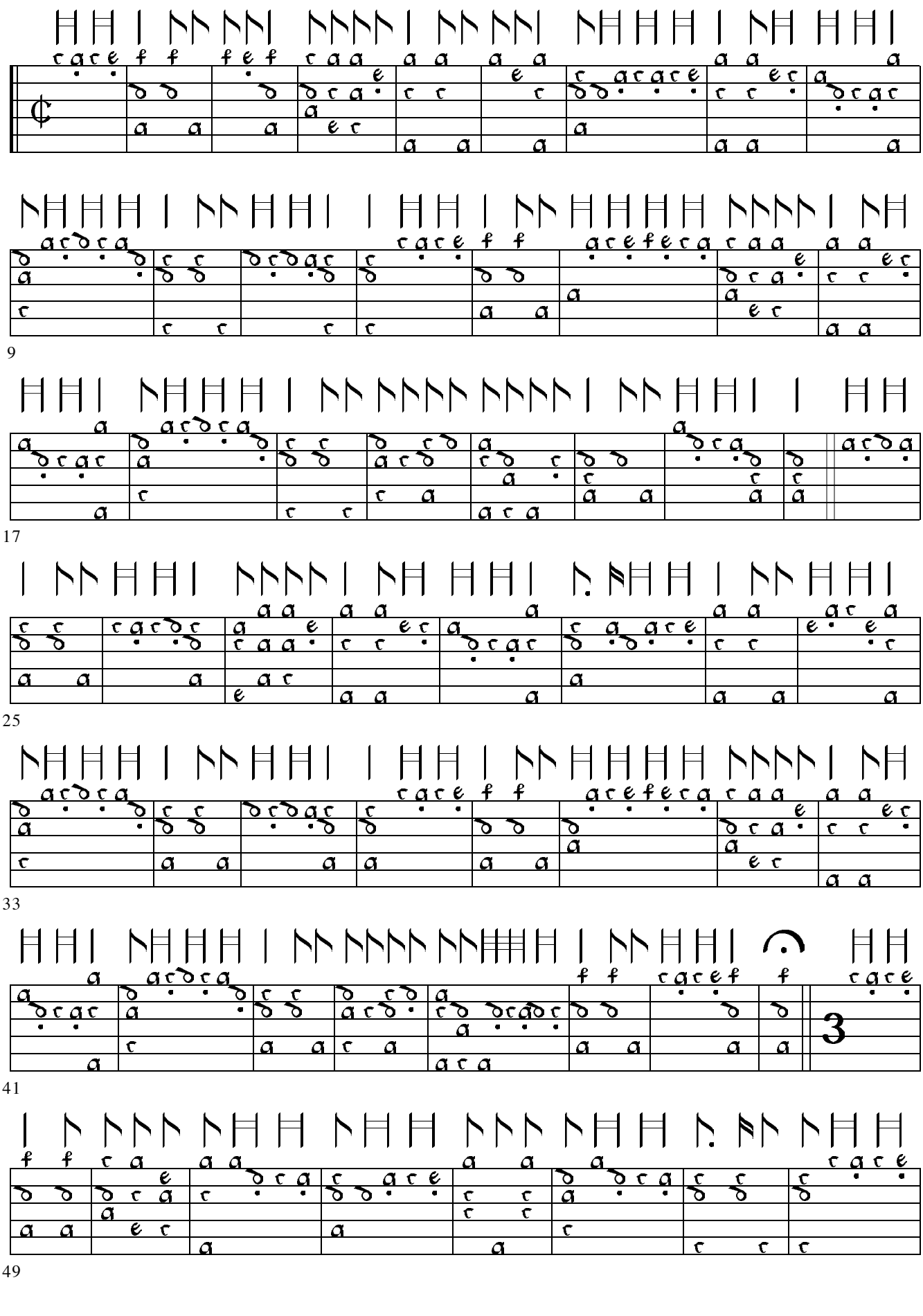
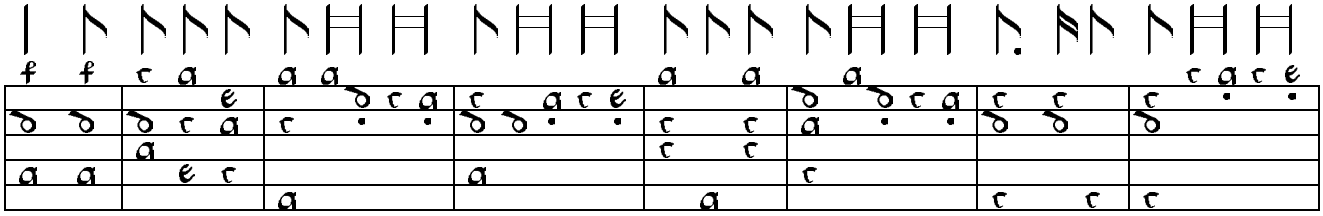
H86. Der erst hoffdanntz - Der hupff auff D-Mbs 1512, ff. 18v-20r





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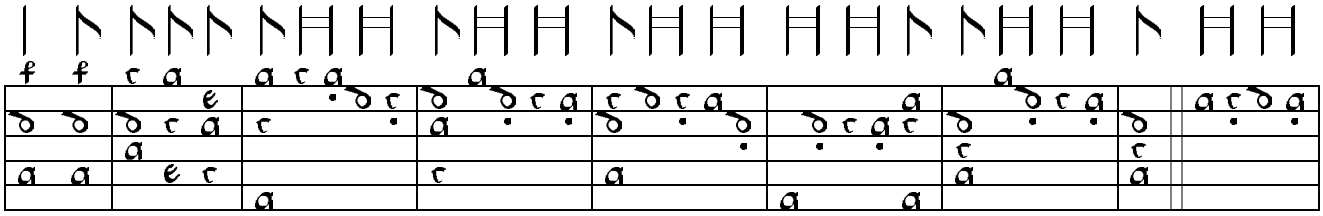

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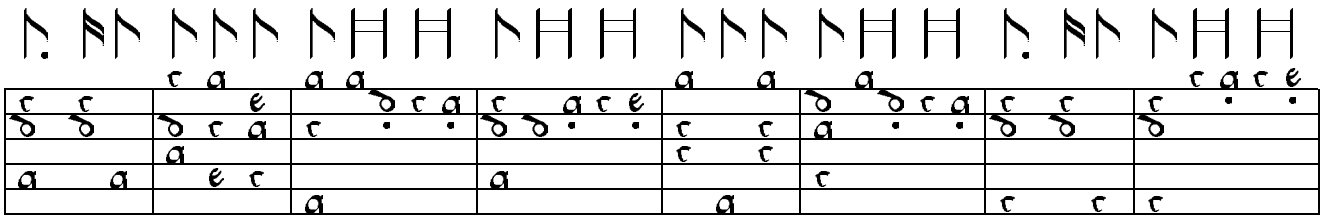

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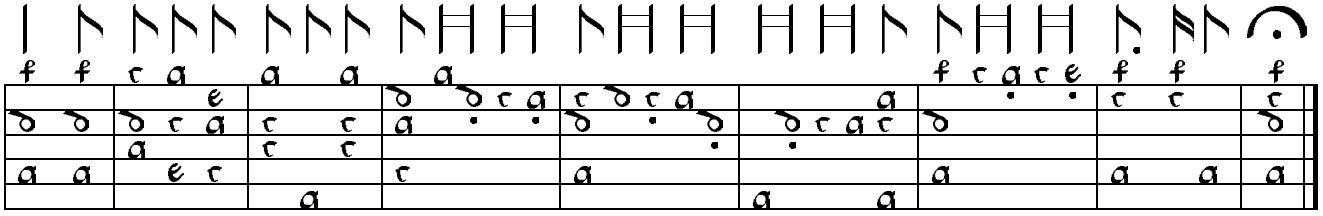

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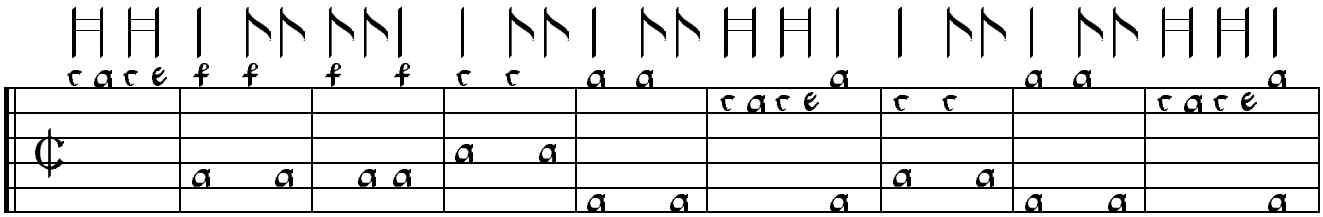
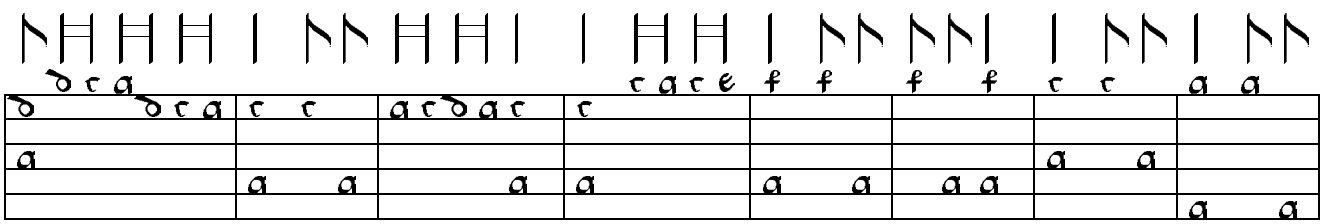
H87. Der schwartz knab dantz - Hopffer schwartz knab D-ROu Med 3, ff. 148r-149v





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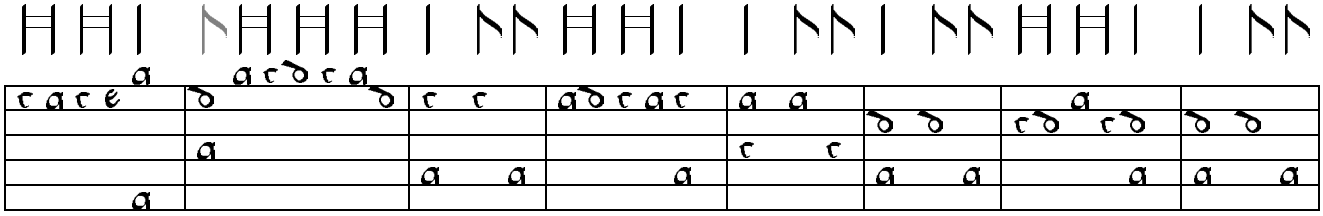

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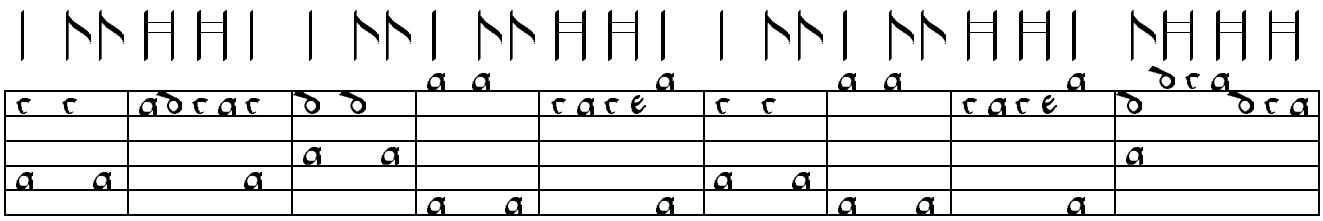

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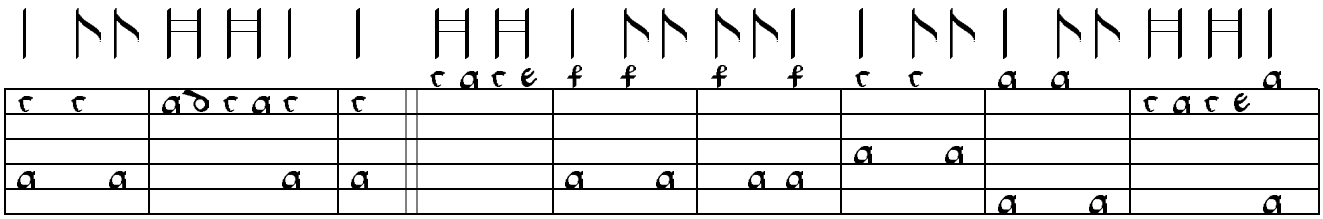

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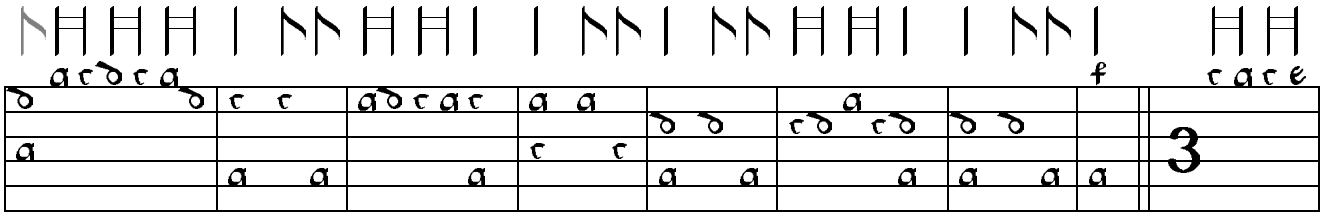

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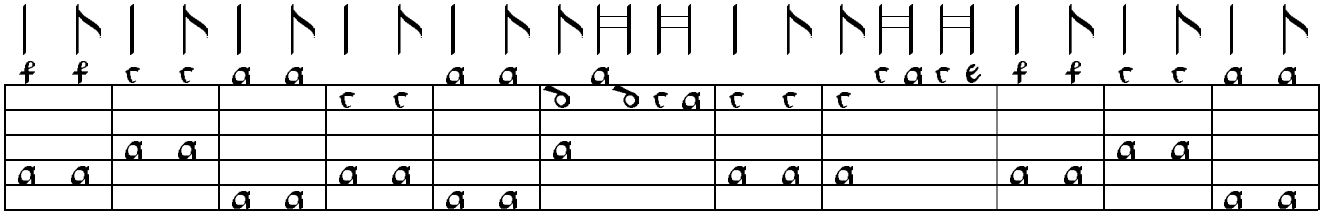

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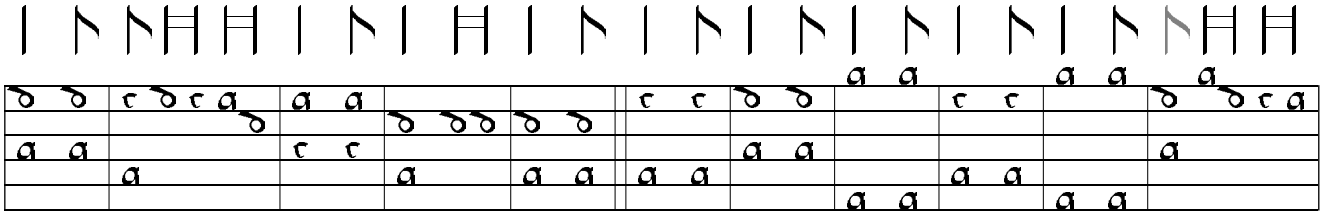

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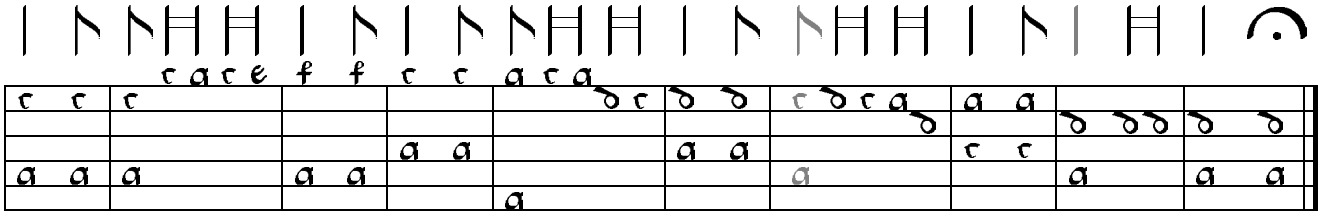
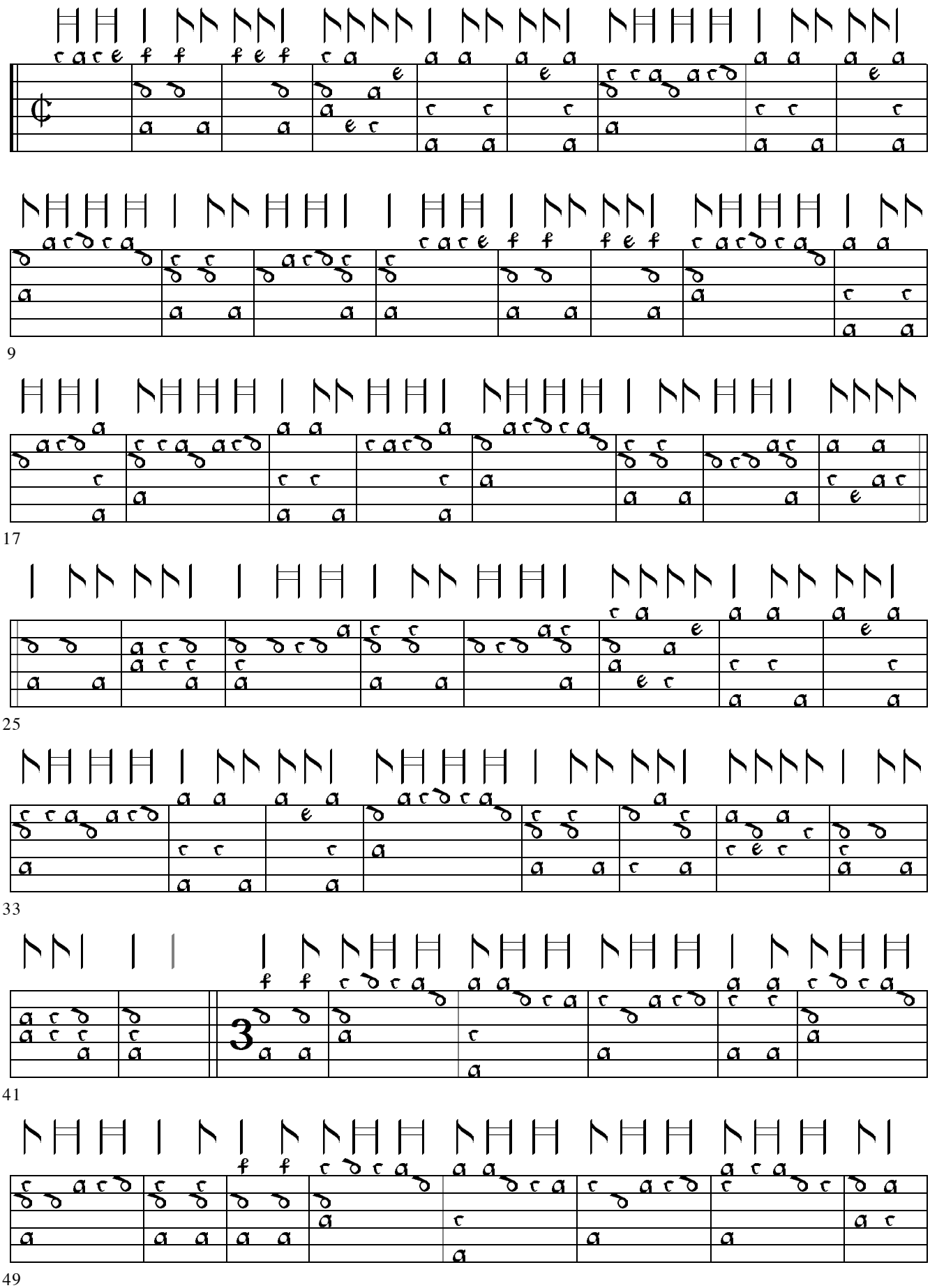
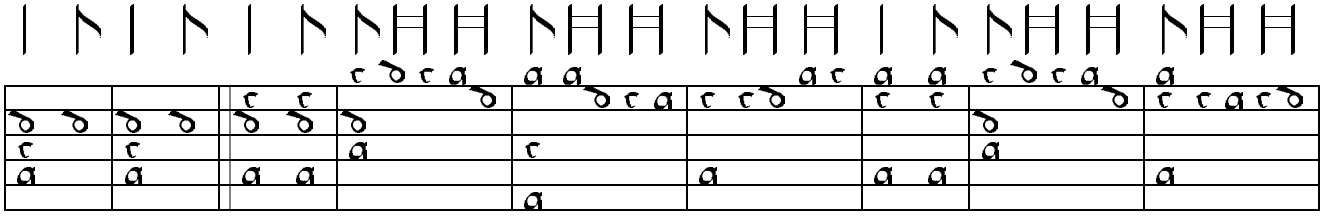


72

H88a. Der Hofftantz - Hupff auff

Newsidler 1540, sigs. D2r-D3r





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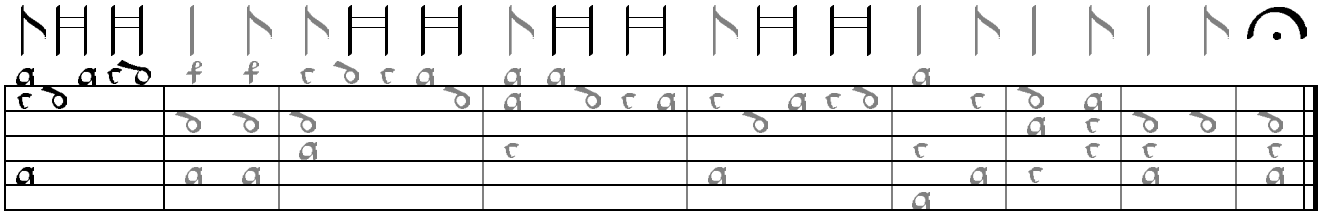

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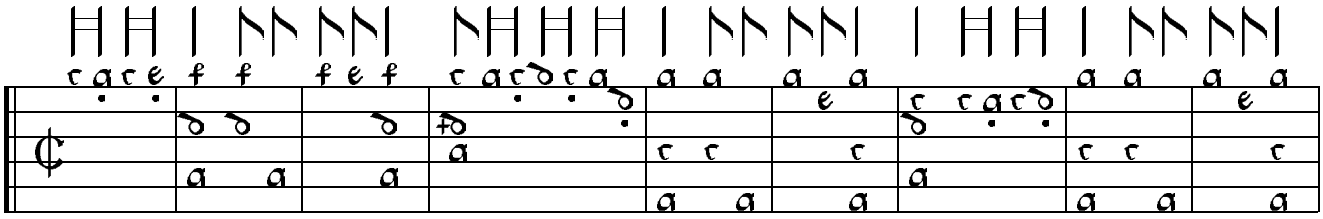
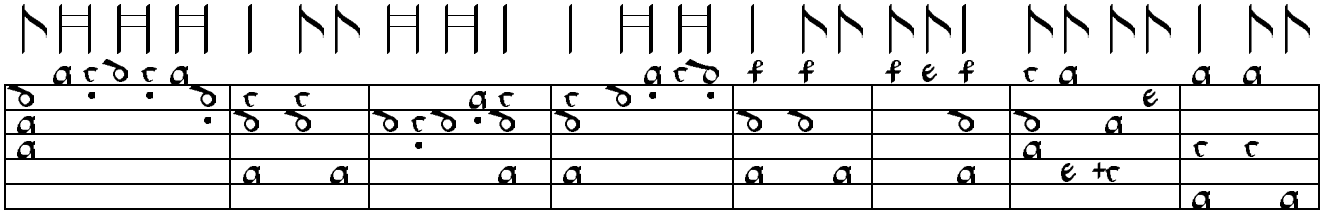
H88b. Der Hofftantz mit drey stim(m)en - Der hupff auff Newsidler 1547, sigs. C4v-D1v





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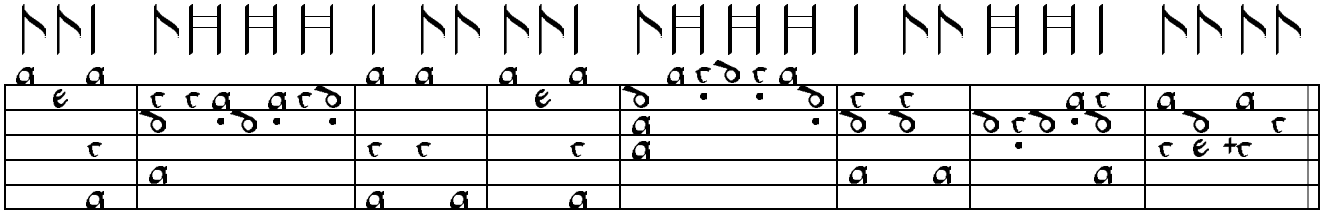

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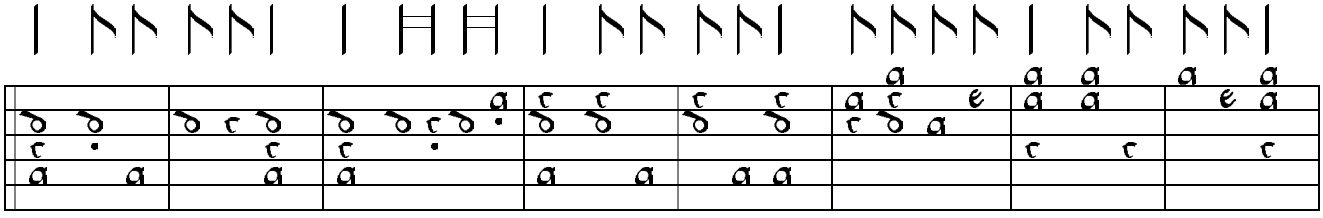

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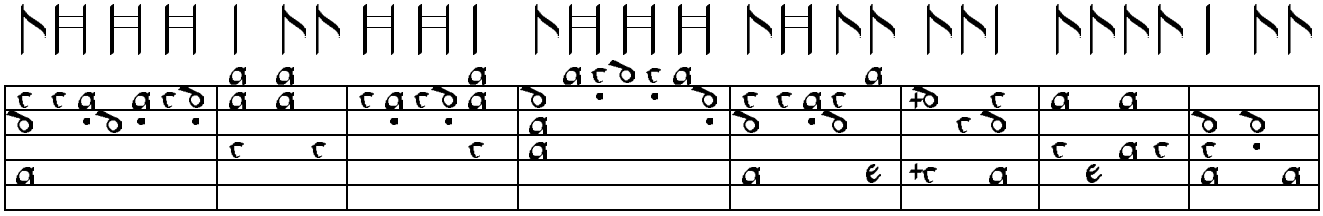

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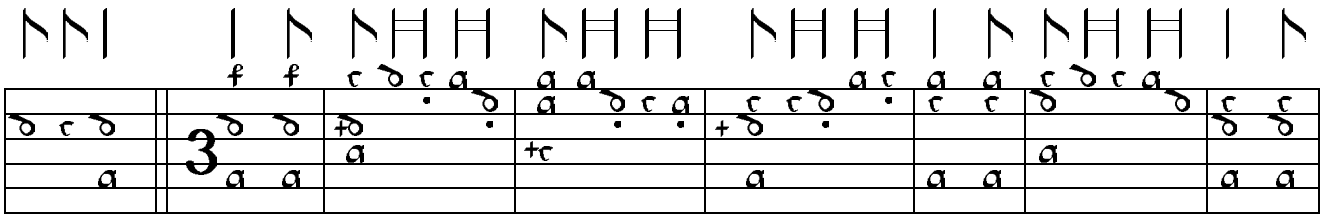

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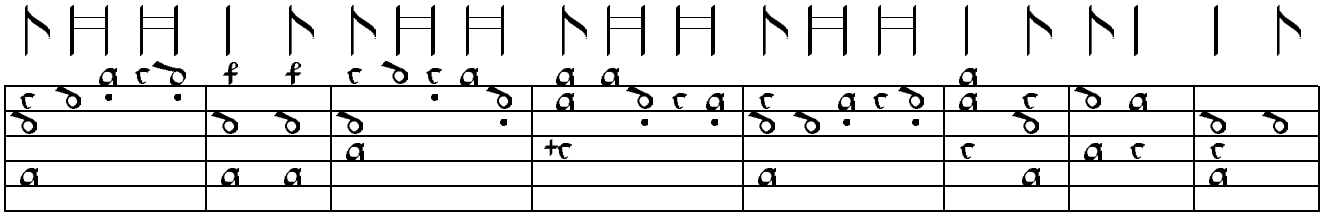

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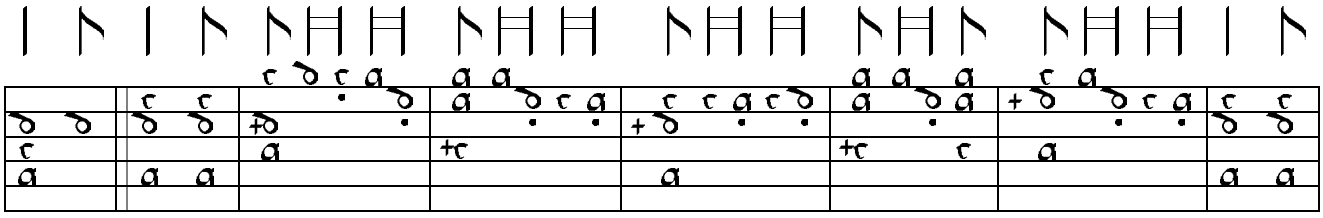

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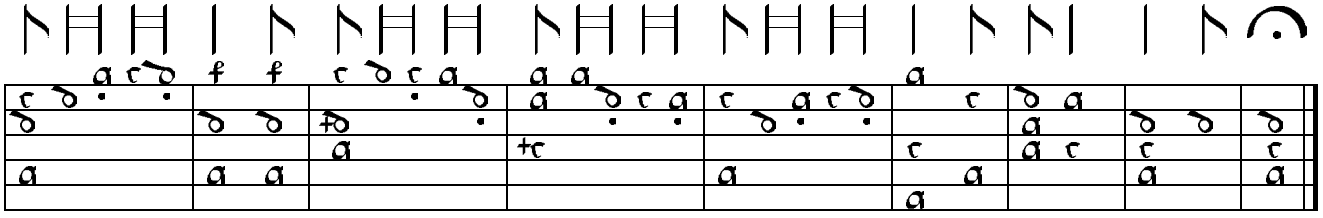

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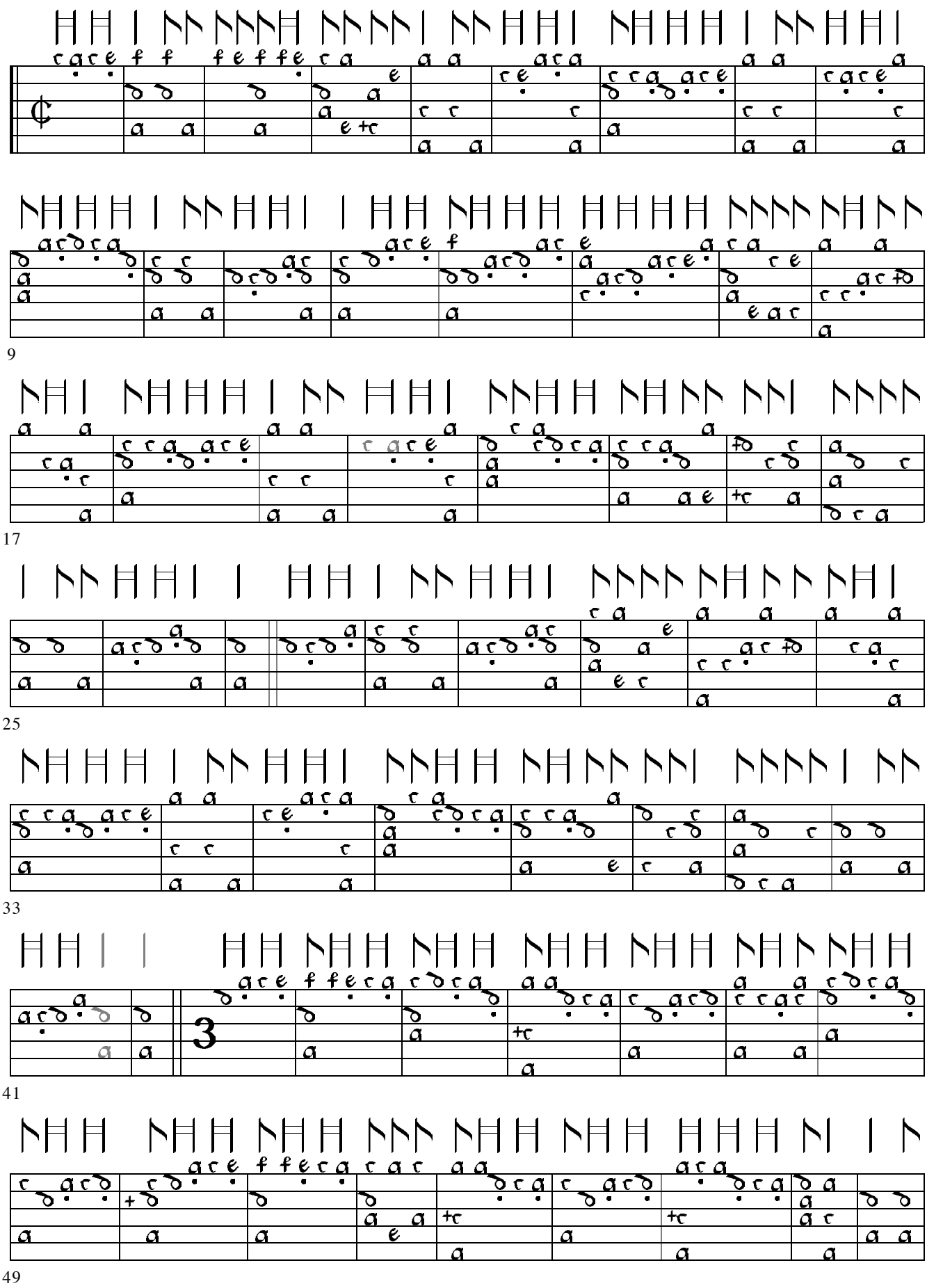
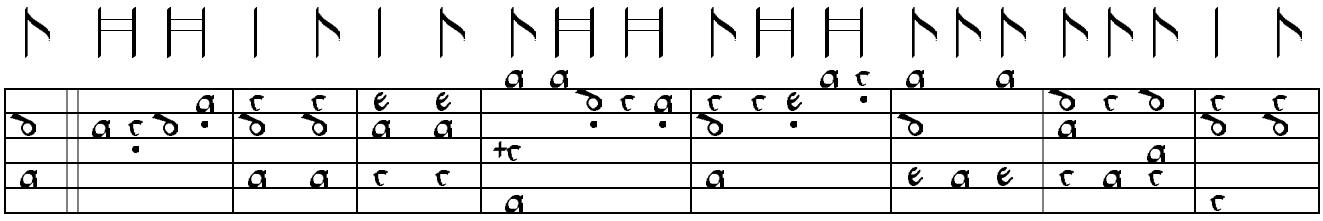
H88c. Der recht alt Hoff Tantz - Hupff auff Newsidler Ander 1544, sigs. G1v-G3r





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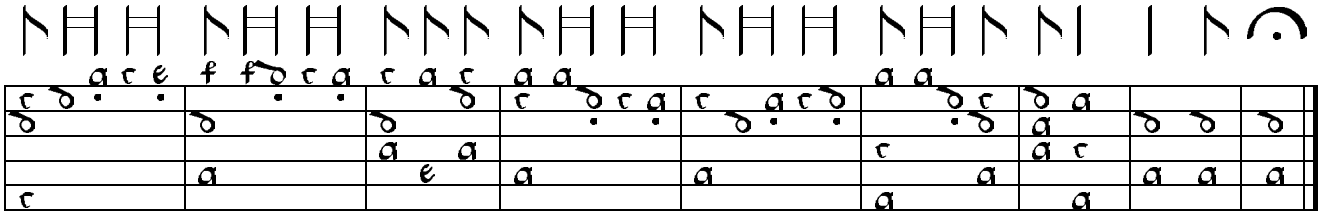

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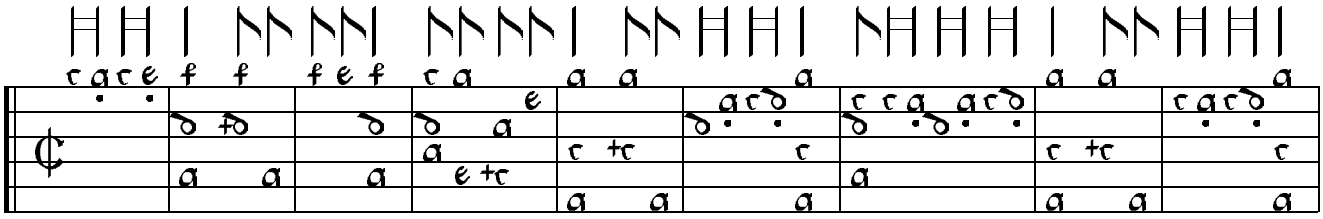
H88d. Ein guter geringer Hoff tantz - Volgt der Hupff auff Newsidler 1549, sigs. g3v-g4v



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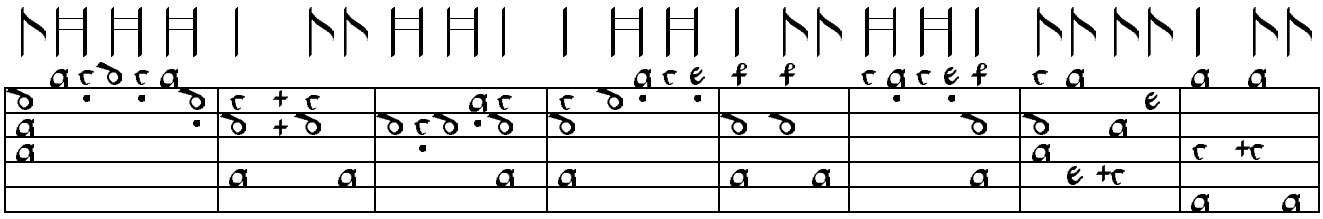

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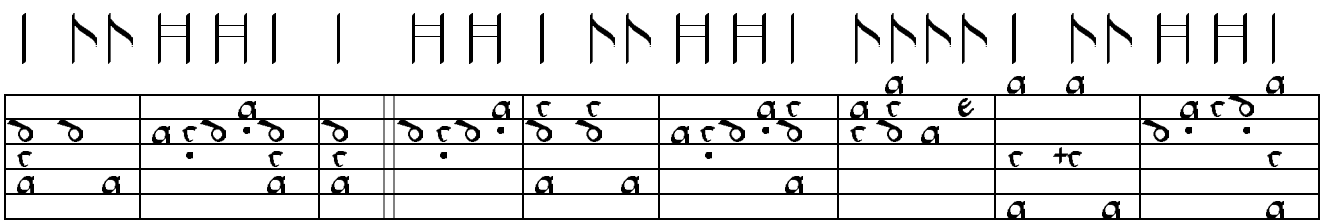

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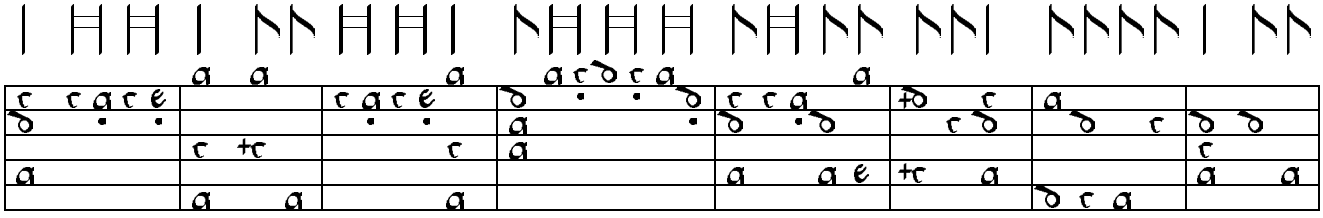

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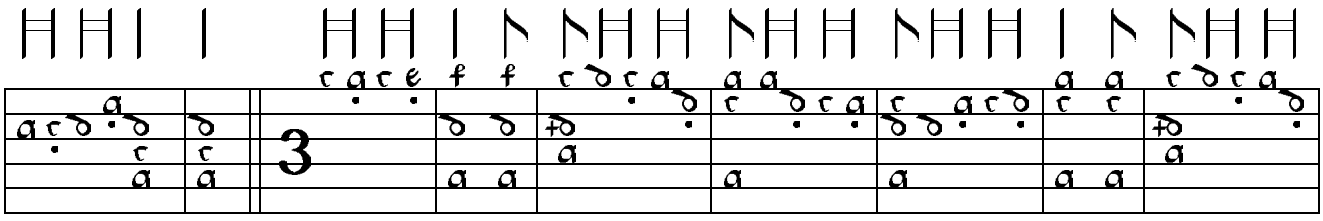

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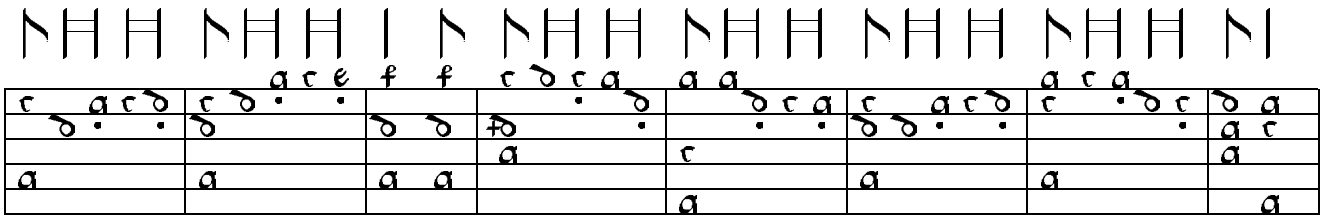

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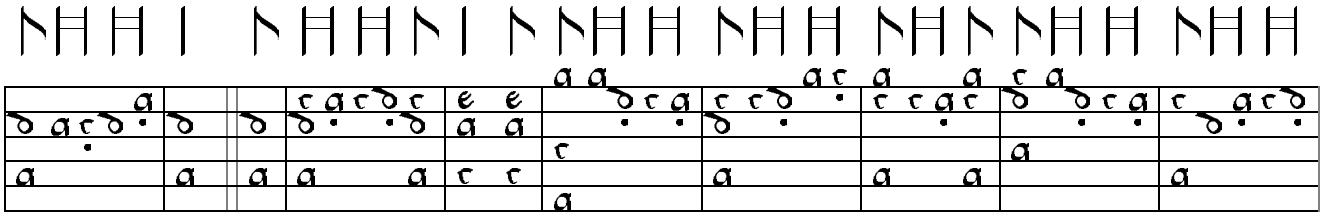

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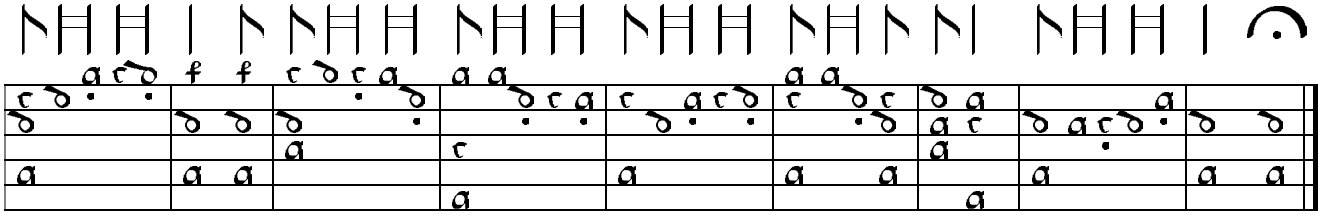

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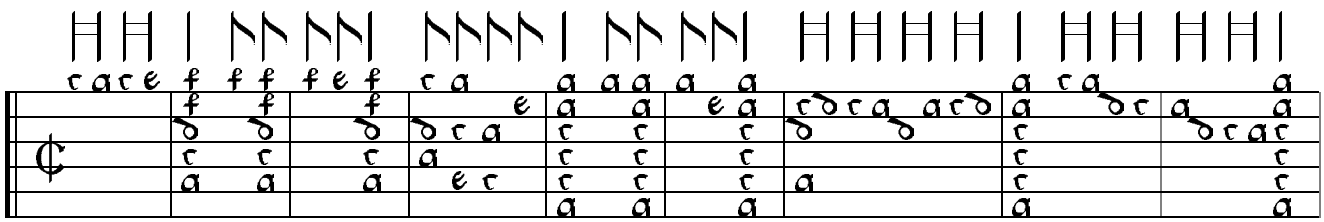
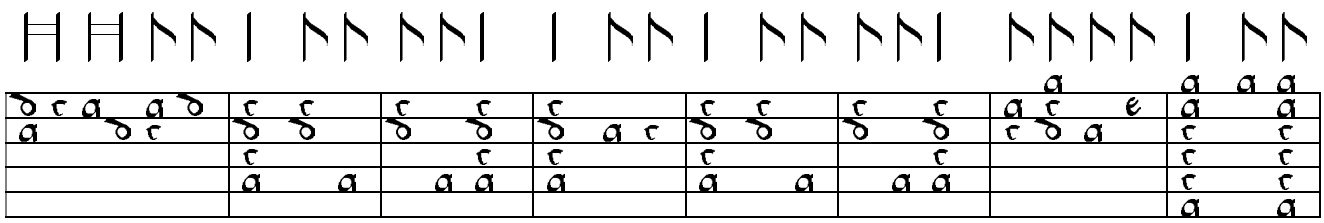
H89. Hoff Tantz mit durch straichen - Hupff auff Newsidler I 1536, sigs. v2r-v3v





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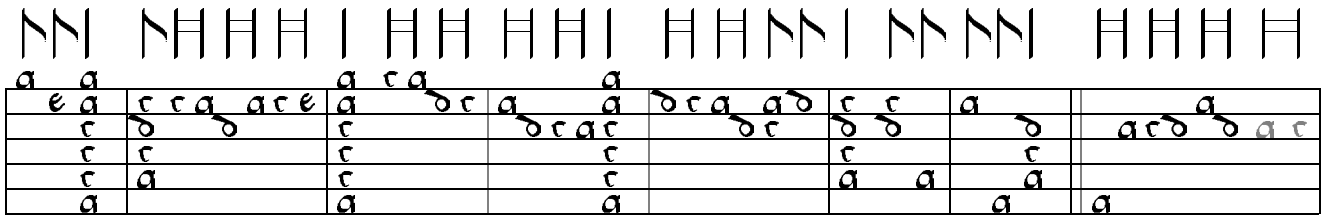

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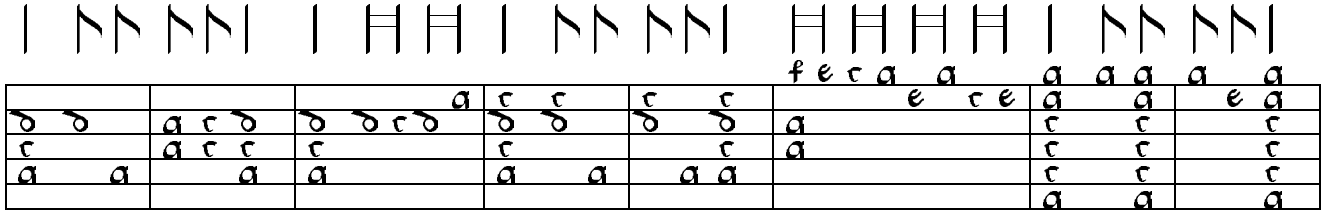

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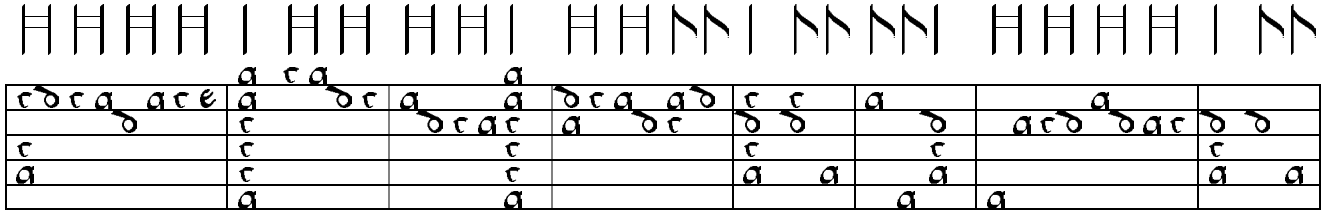

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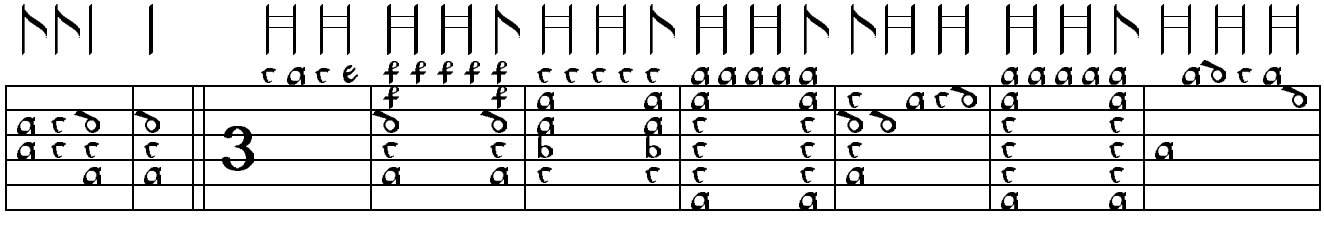

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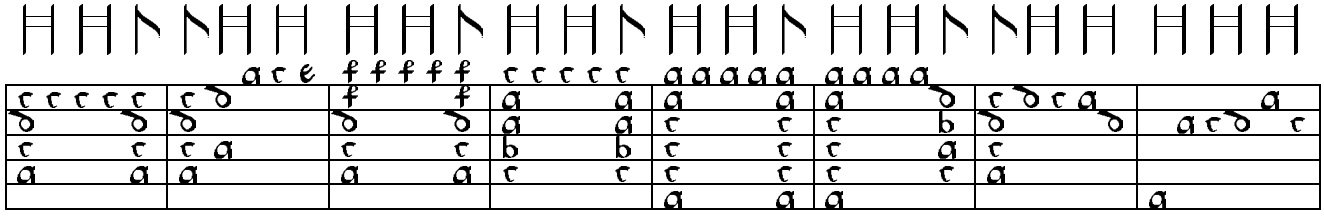

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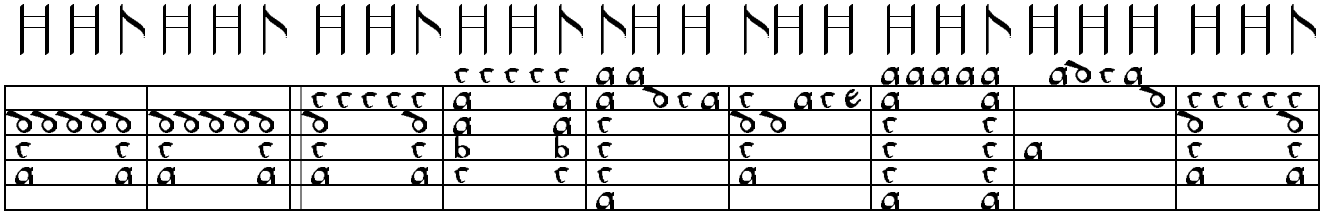

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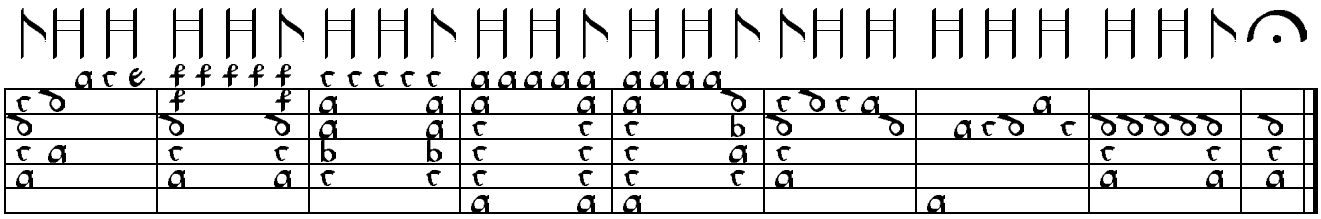

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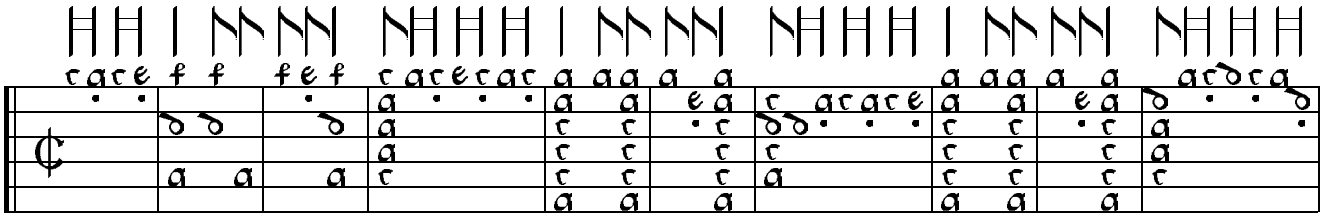
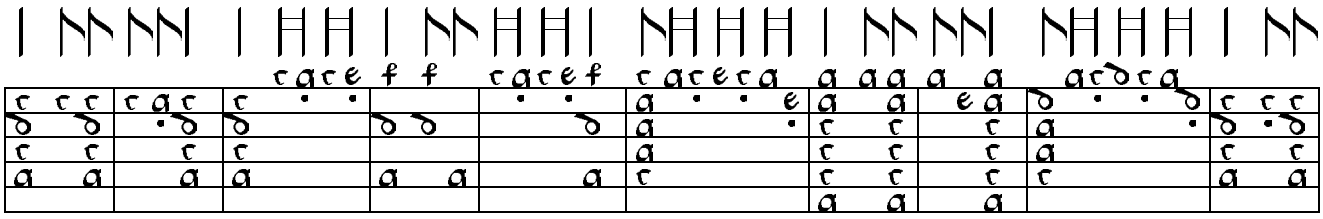
H90. (Hoff danntz) - Der hupff auff D-Mbs 1512, ff. 44v-45r





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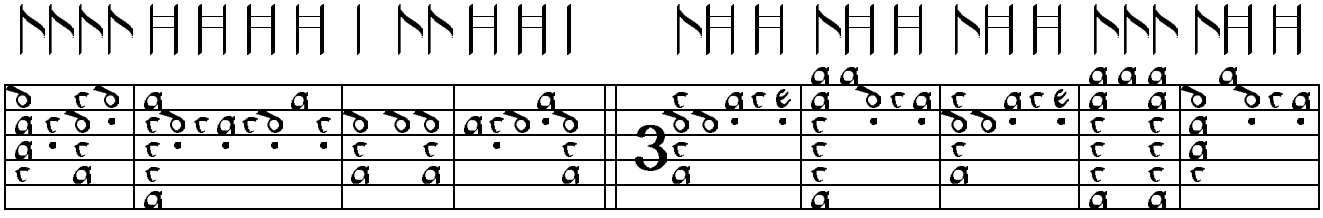

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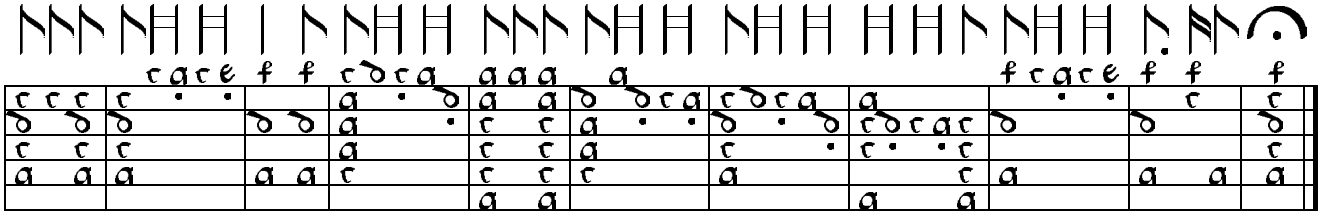
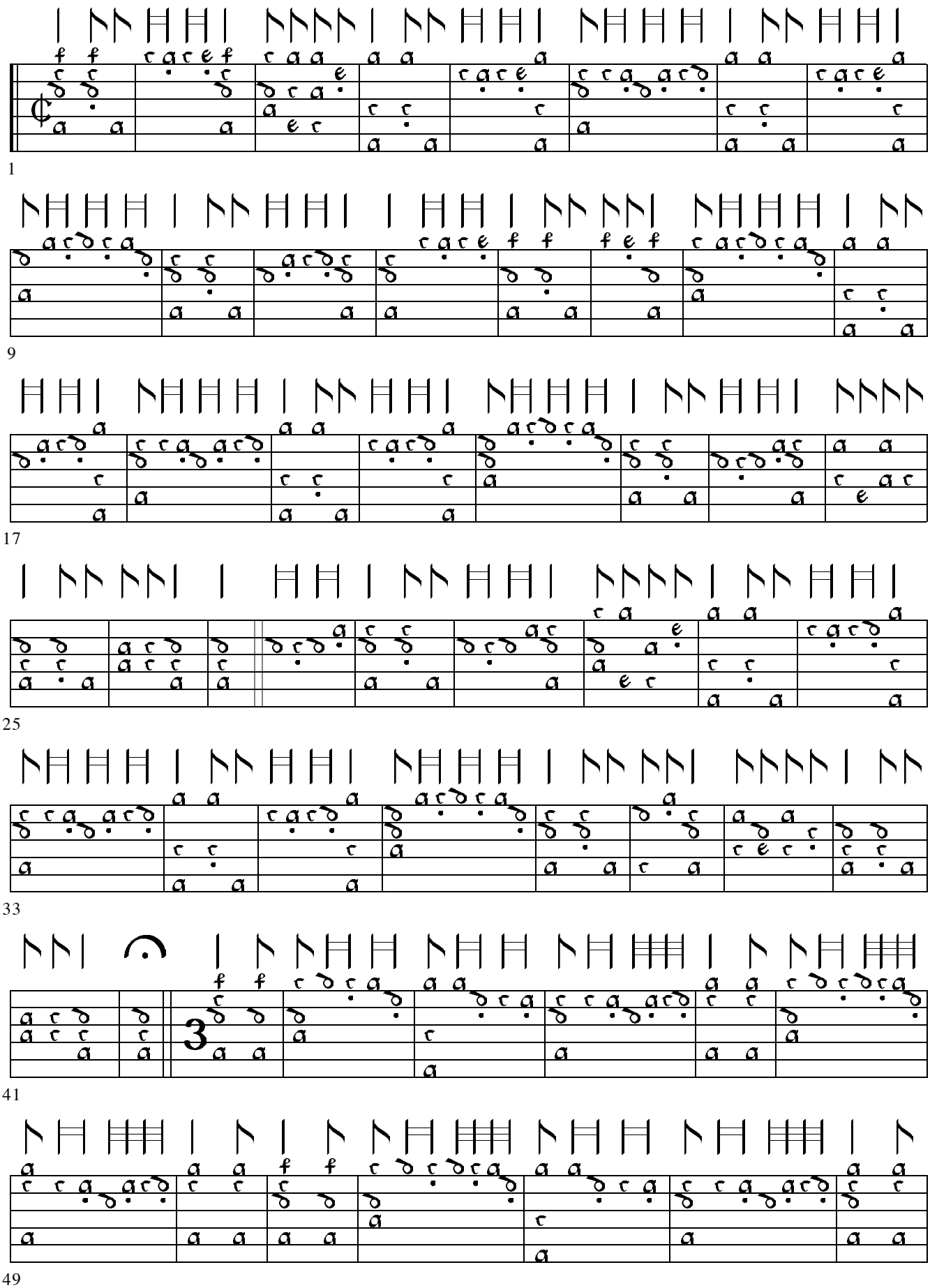
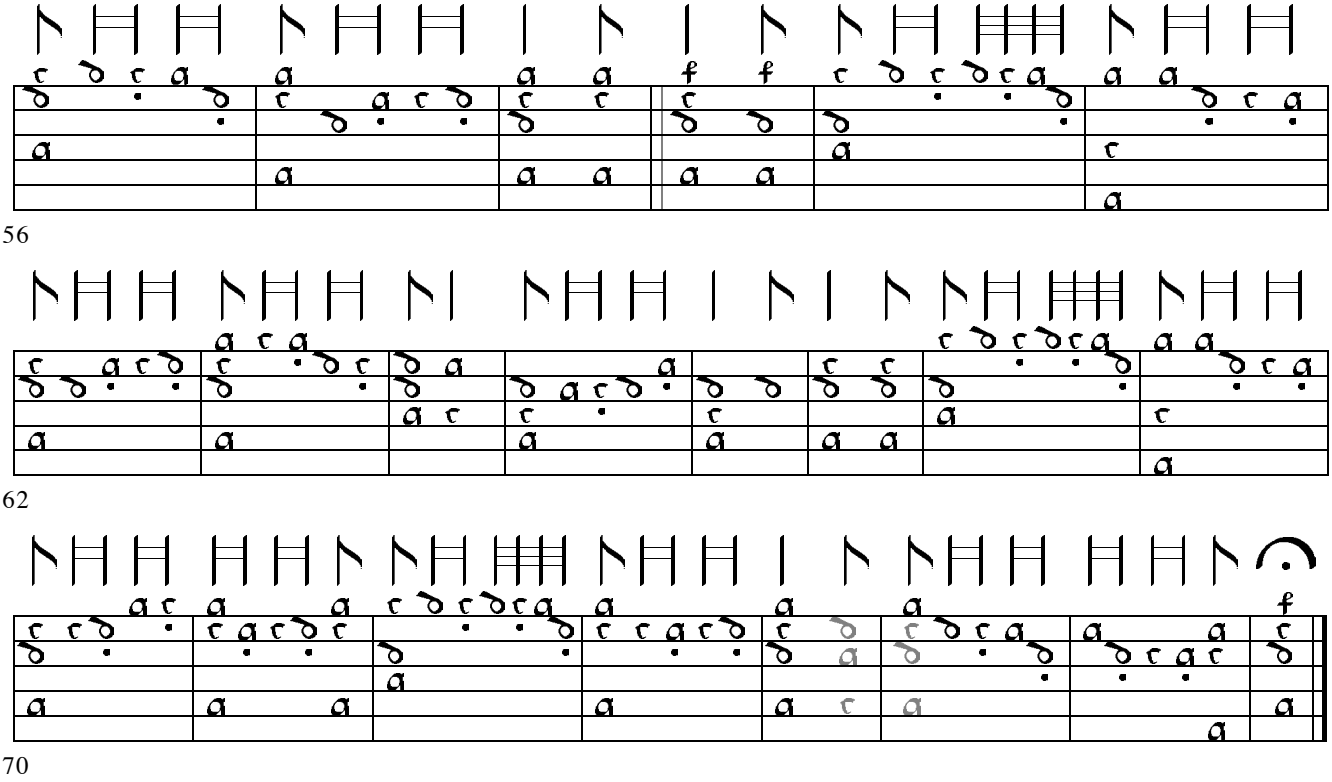


29

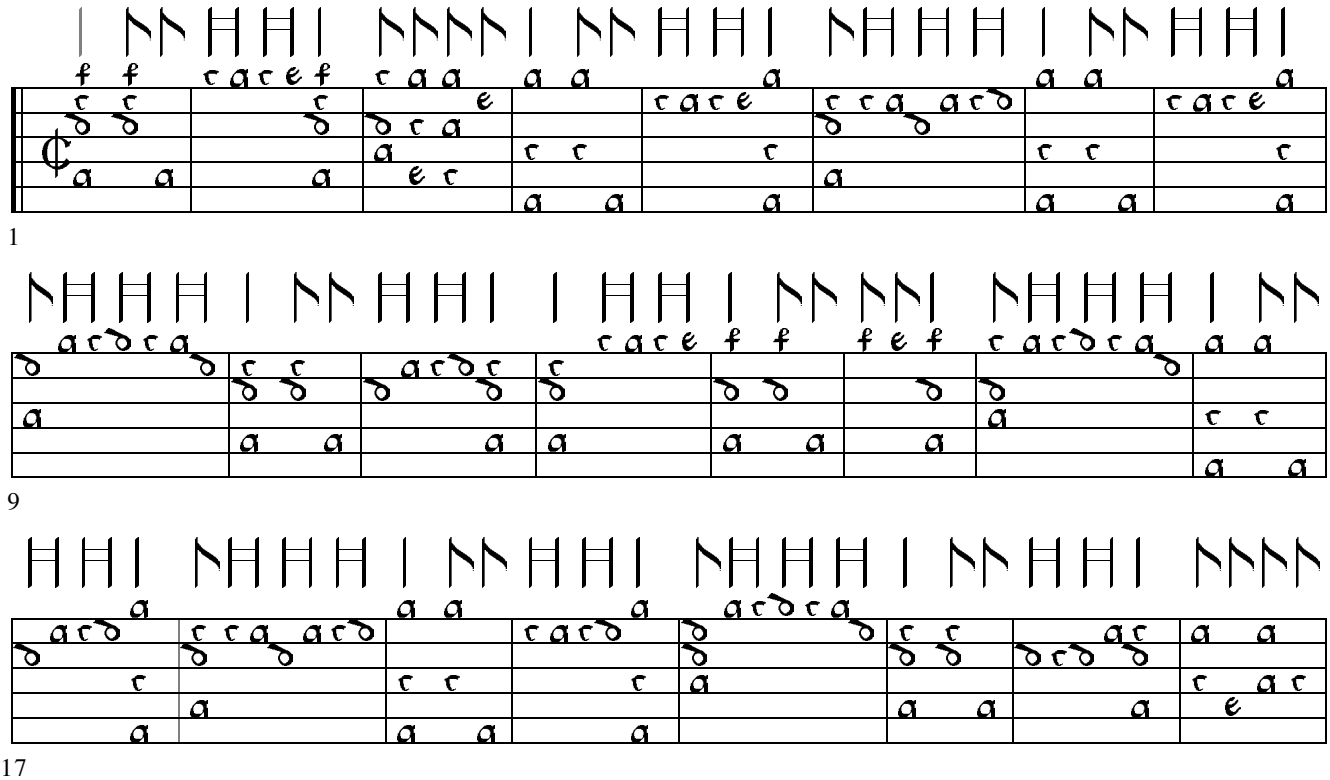
H91. Der Schwartz Knab - Proportz

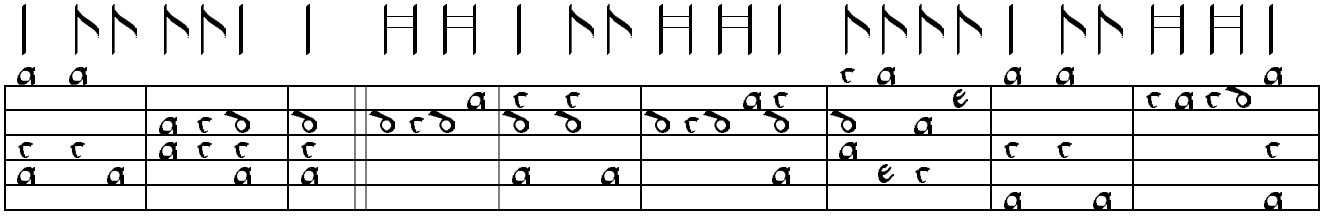
Heckel Tenor 1556, pp. 153-156





H92. Swartz ruter - Propors CH-SAM 1, pp. 28-30





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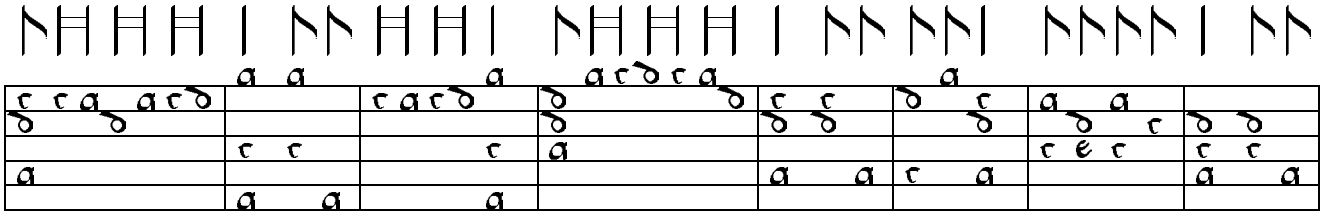

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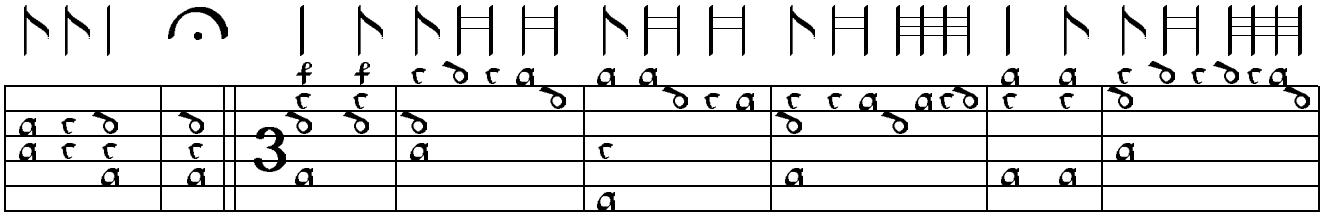

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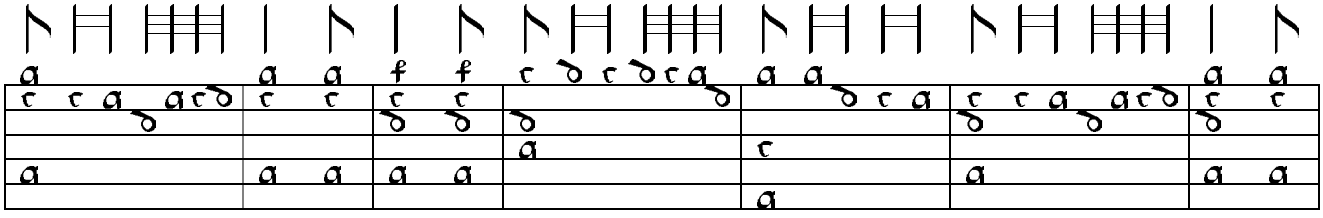

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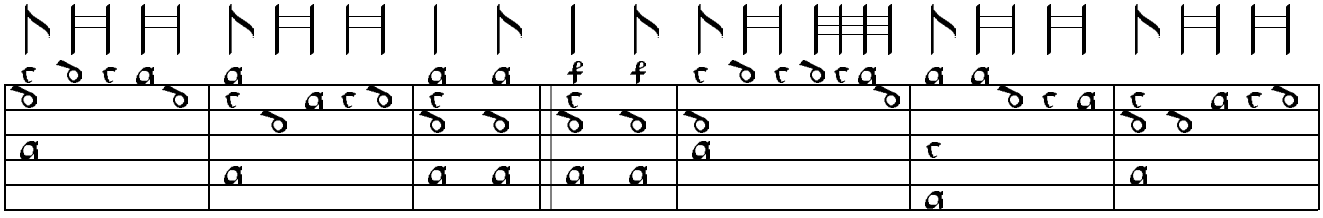

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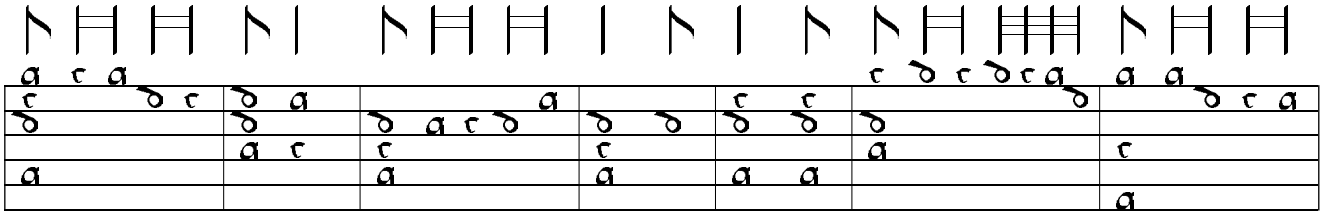

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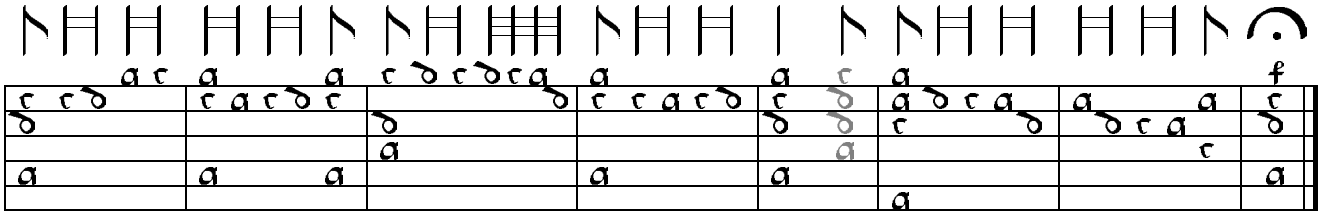

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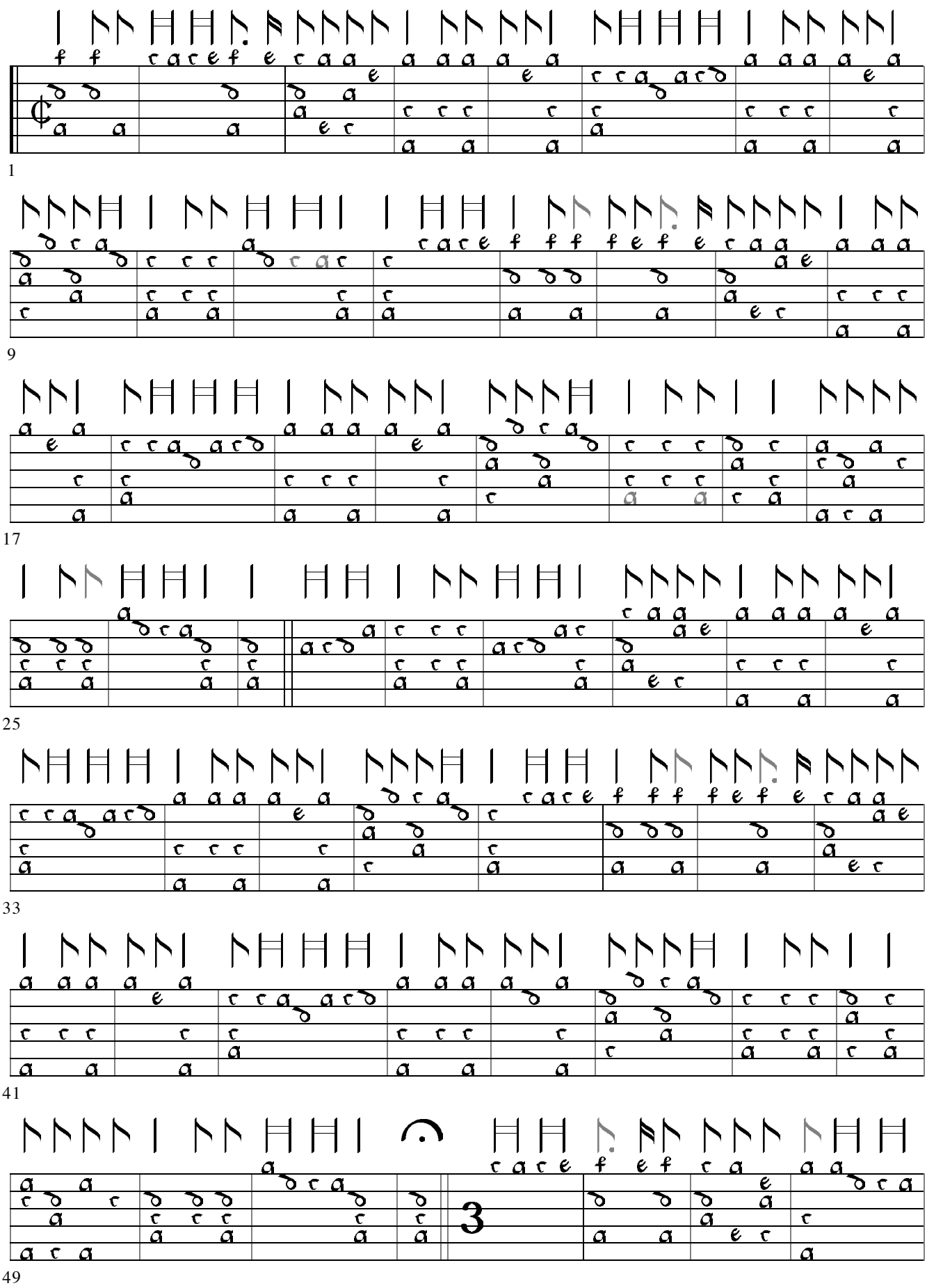
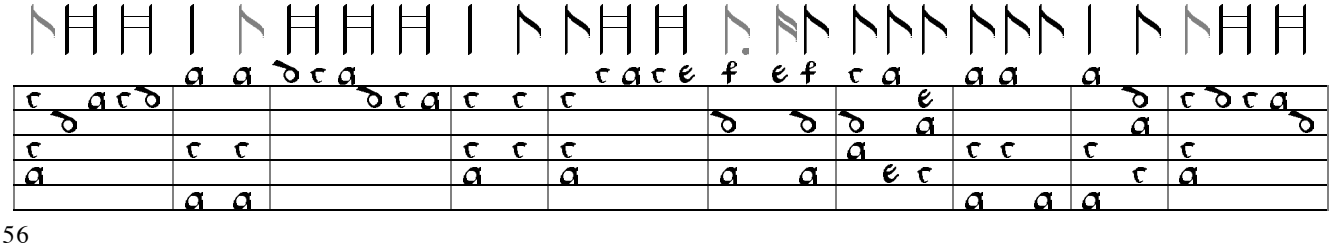
H93. Ain gutter danntz der schwartz knab genannt - Nachlauff D-Us 131b, ff. 4v-5v





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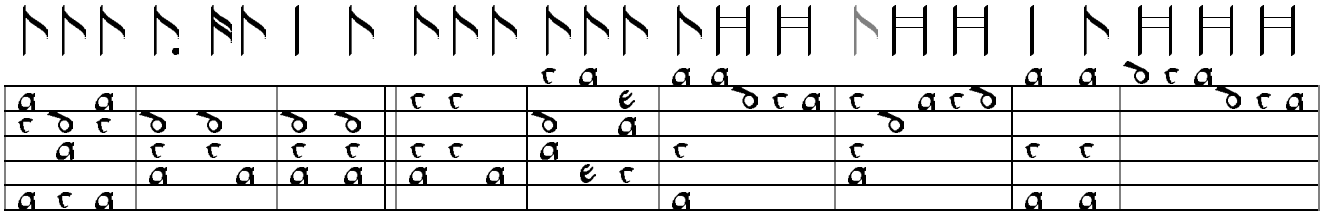

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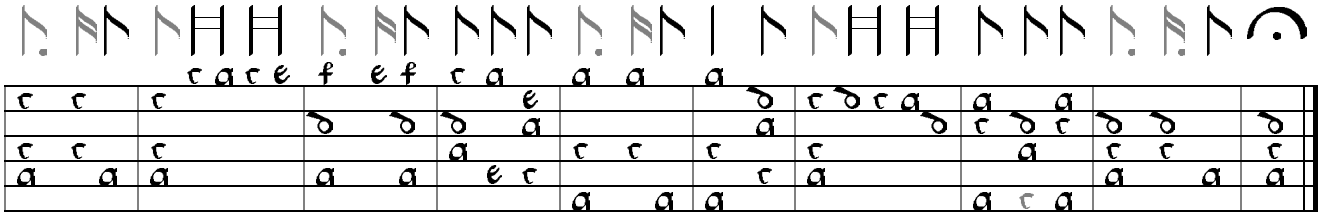

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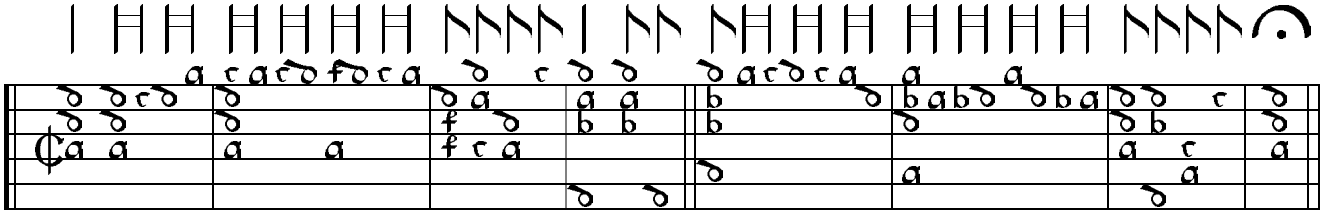
App 7. Ein Ander tentzleyn - Saltarello NL-At 208.A.27, f. 73r



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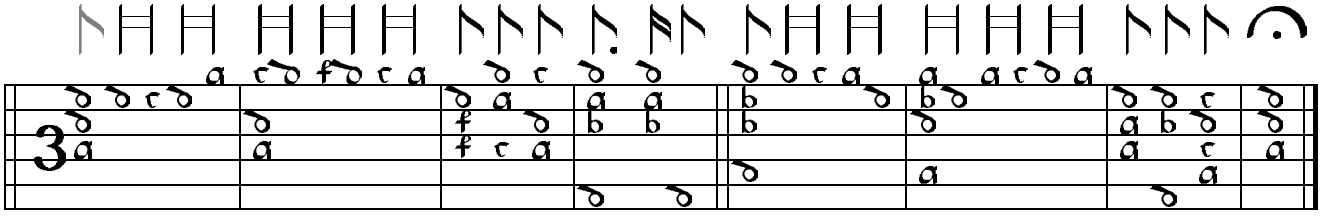
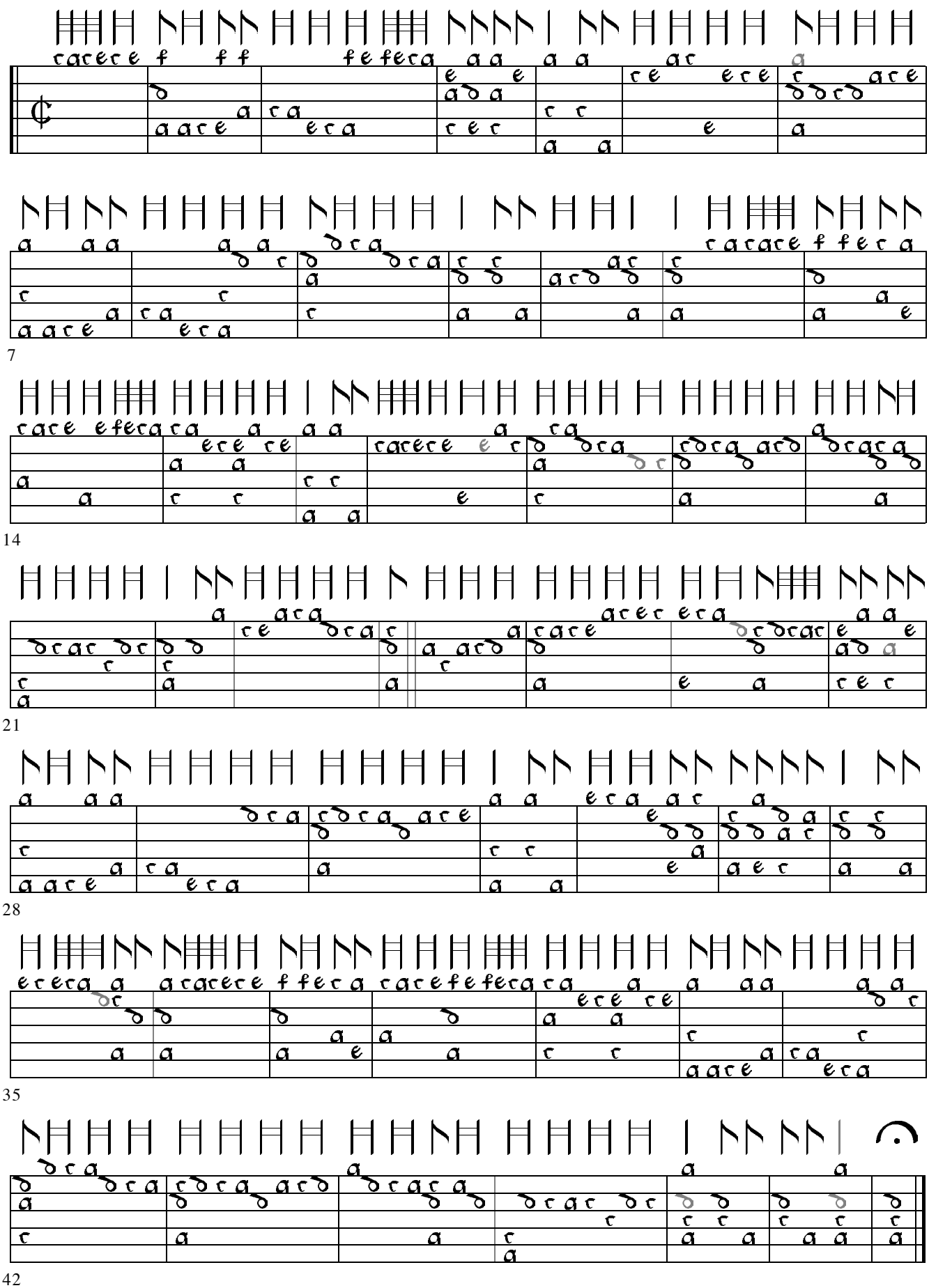
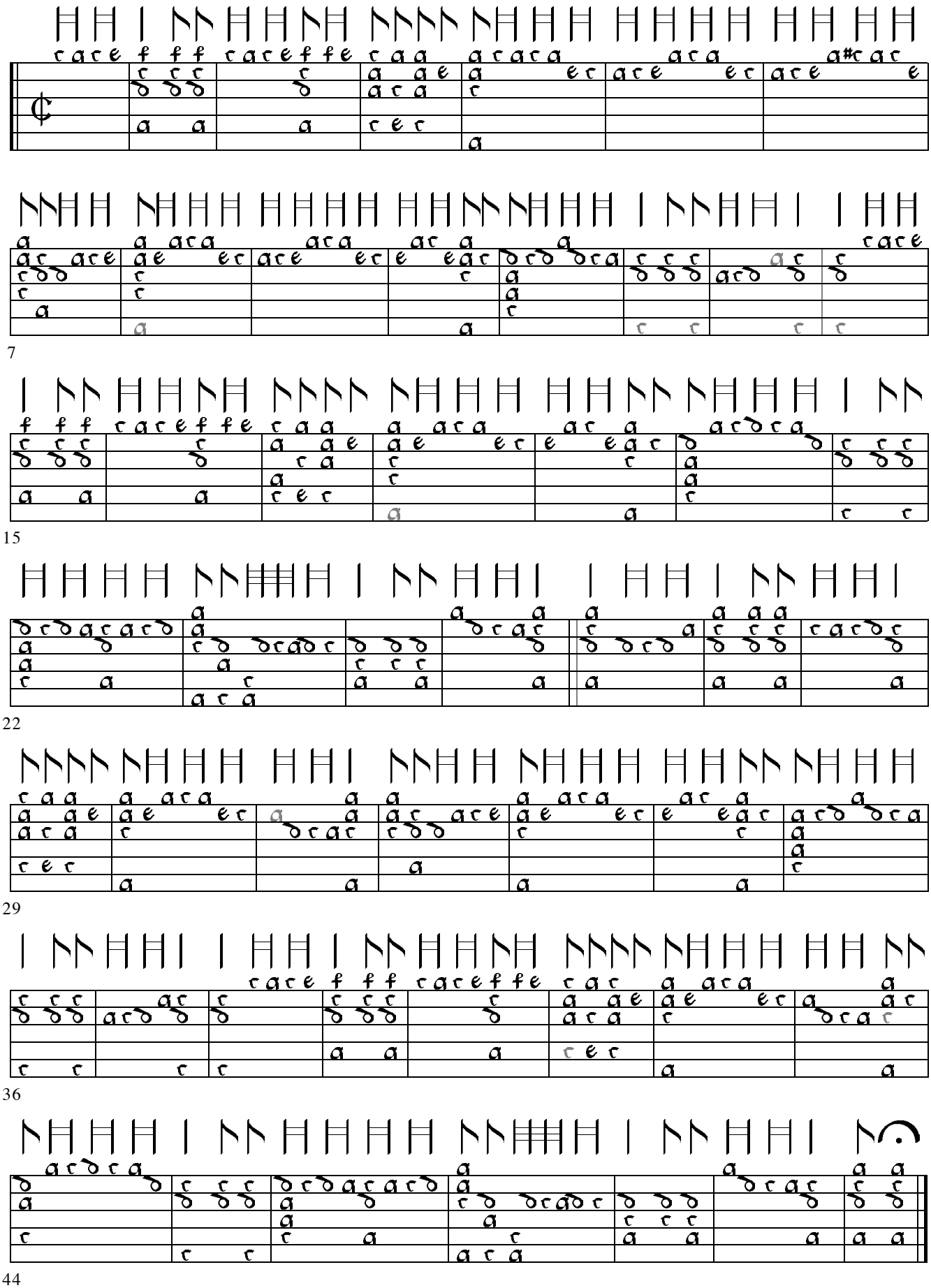


9

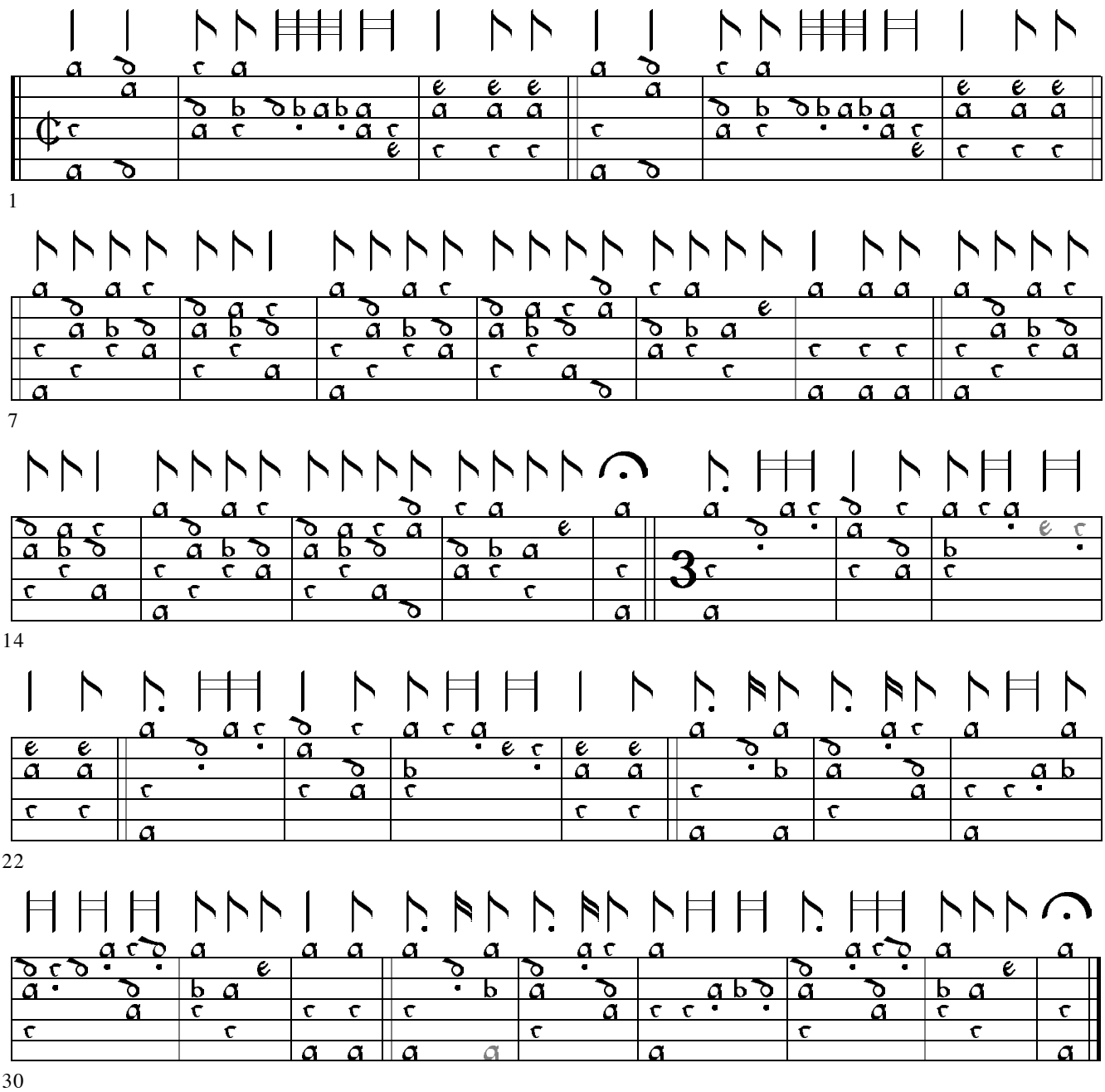
H94. Der Schwartz knab Dantz - gefloriert D-KA Don Mus.Autogr.1, ff. 2r-3v



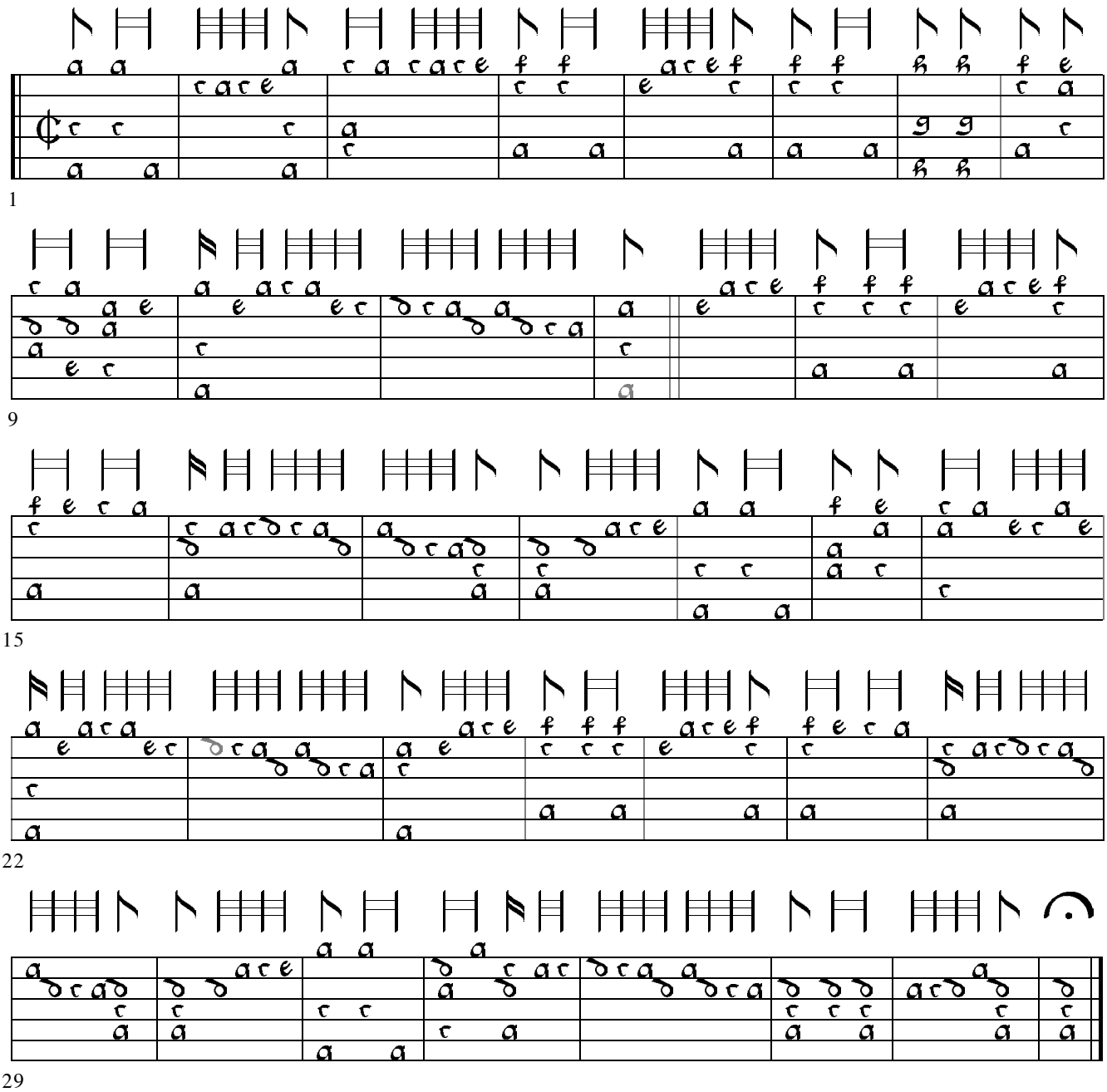
H95. Swartz knab CH-SAM 1, pp. 11-12



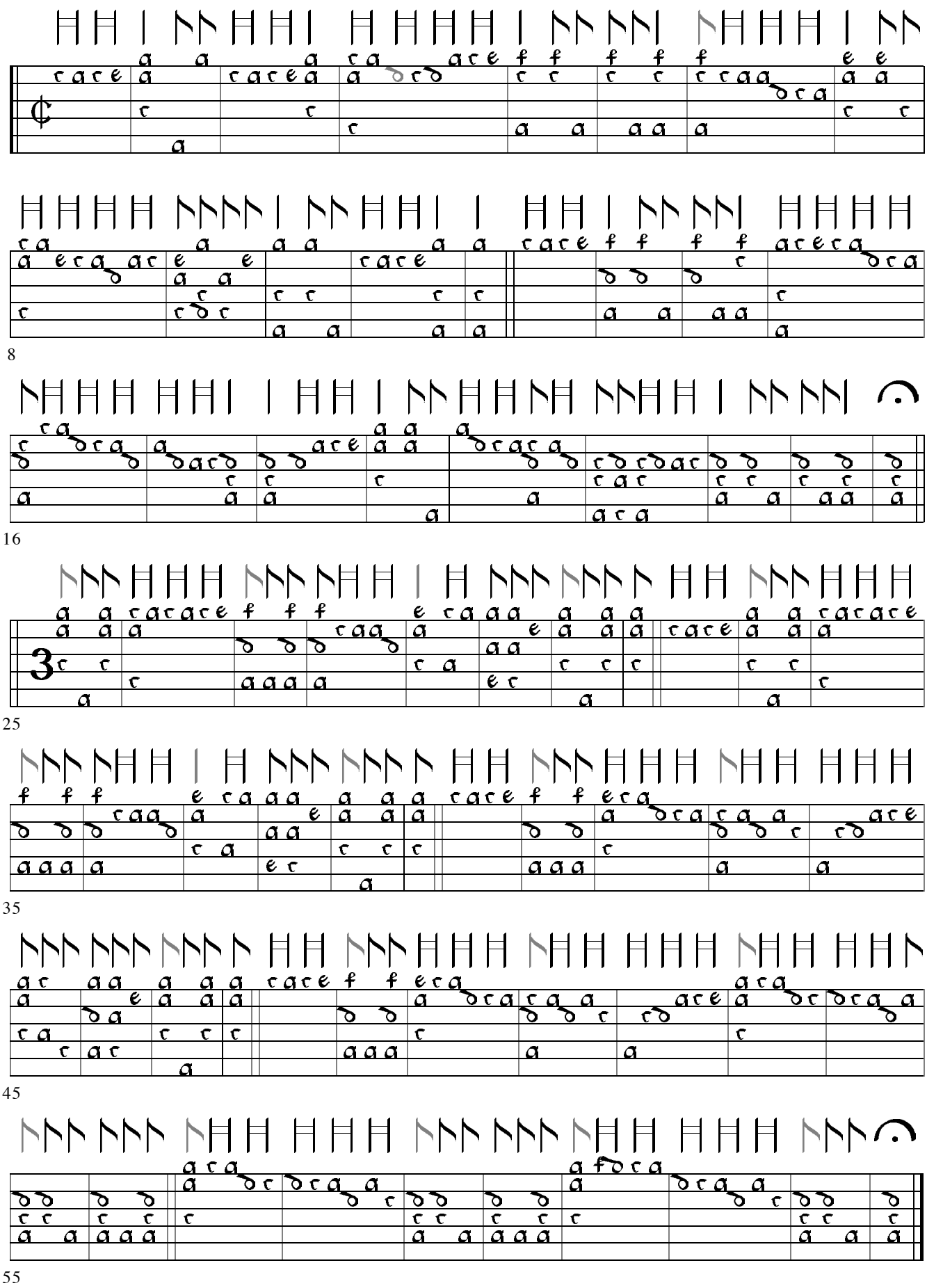
H96. Ain Spaniyelischer Hoff Dantz - Nach Dantz Judenkünig 1523, sigs. h2r-h2v



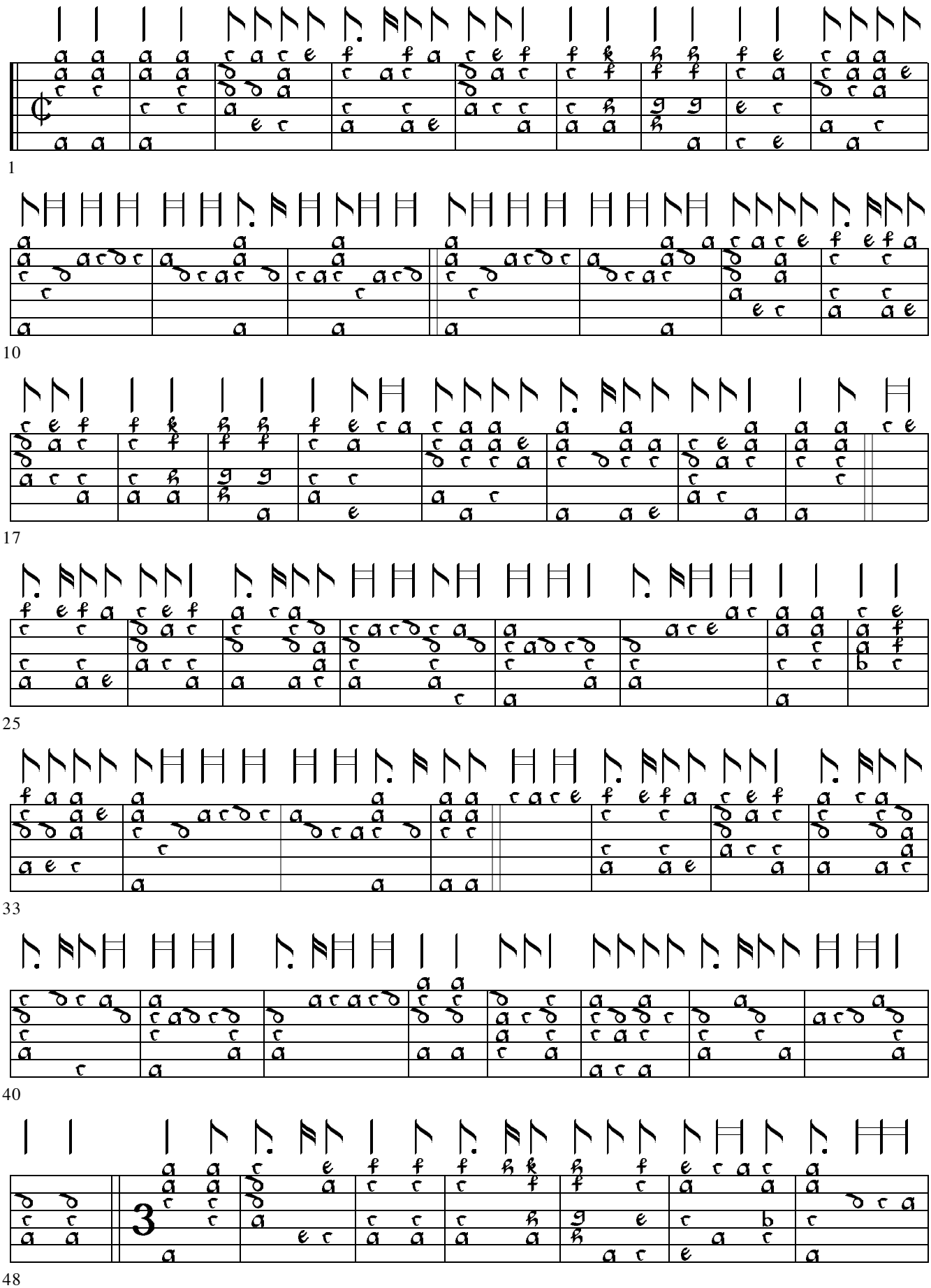
H97. Benzenouwer D-B 40588, pp. 50-51

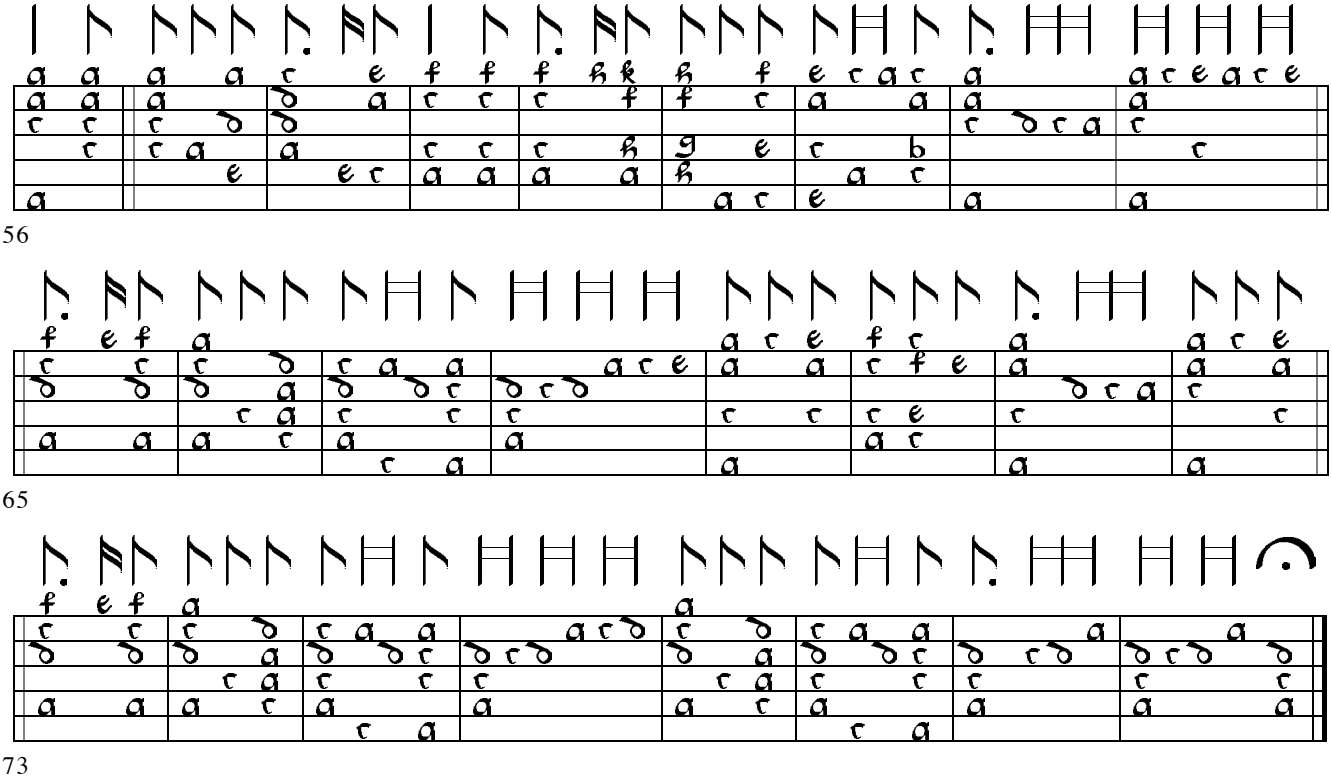


H98. Bentzenawer Tantz - Hupfauff Bentzenawer US-NHub osborn 31, ff. 2r-4r

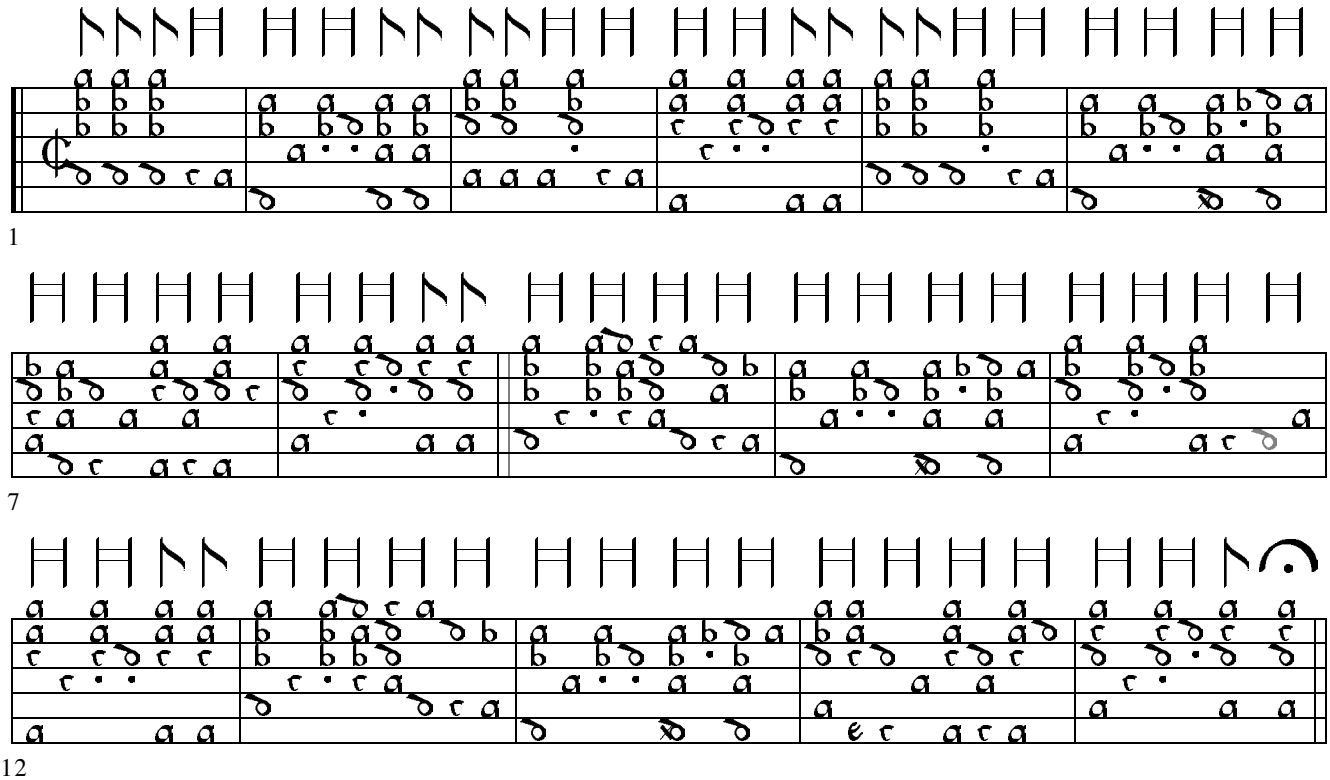


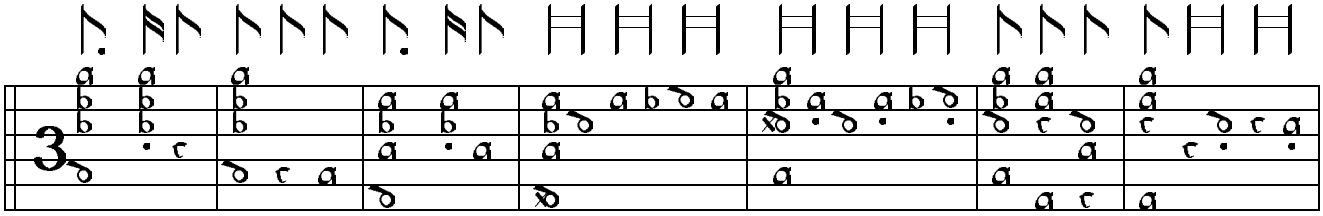
H99. Der Bentzenawer dantz - Hupff auf D-Sl G.I.4/I, f. 38v





H100. Gassenhawer - Hoff dan(tz) gassenh(awer) - C. N. PL-Kj W 510, ff. 22r-22v





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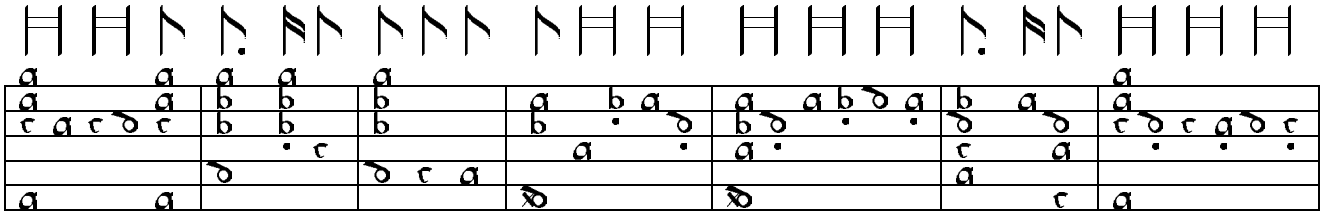

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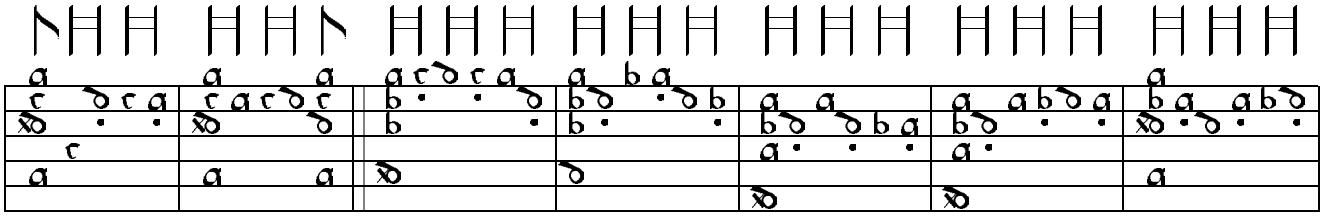

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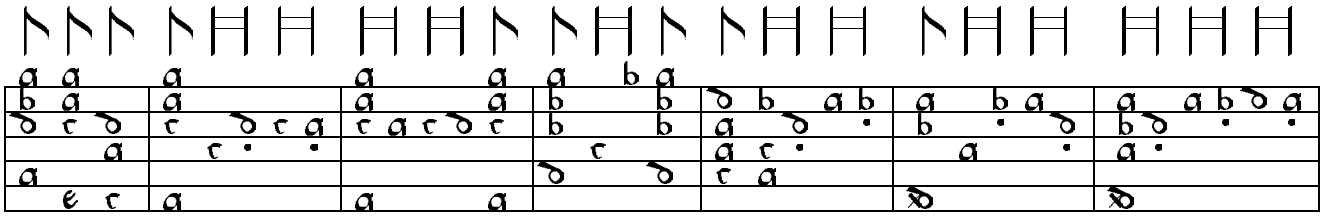

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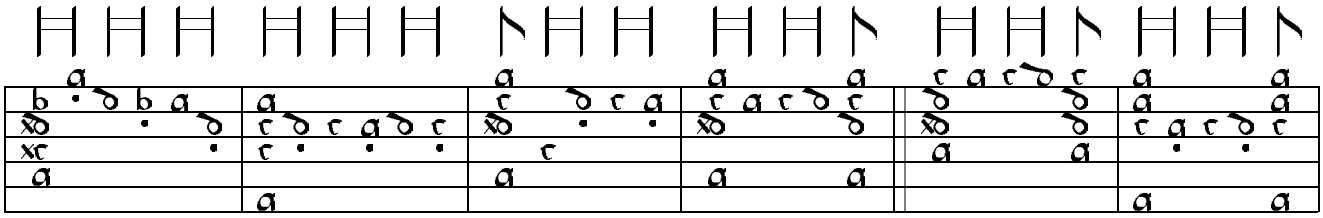

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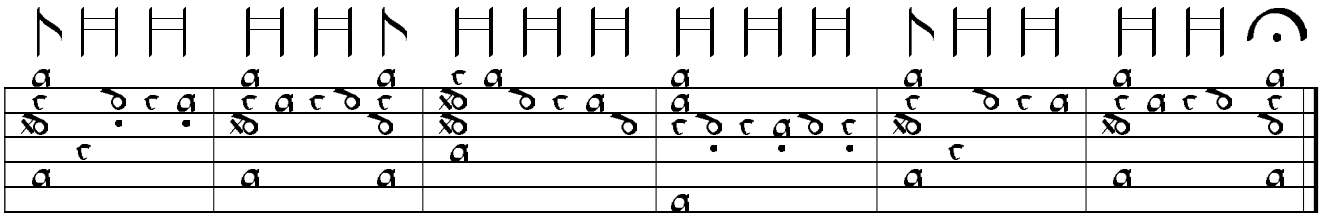
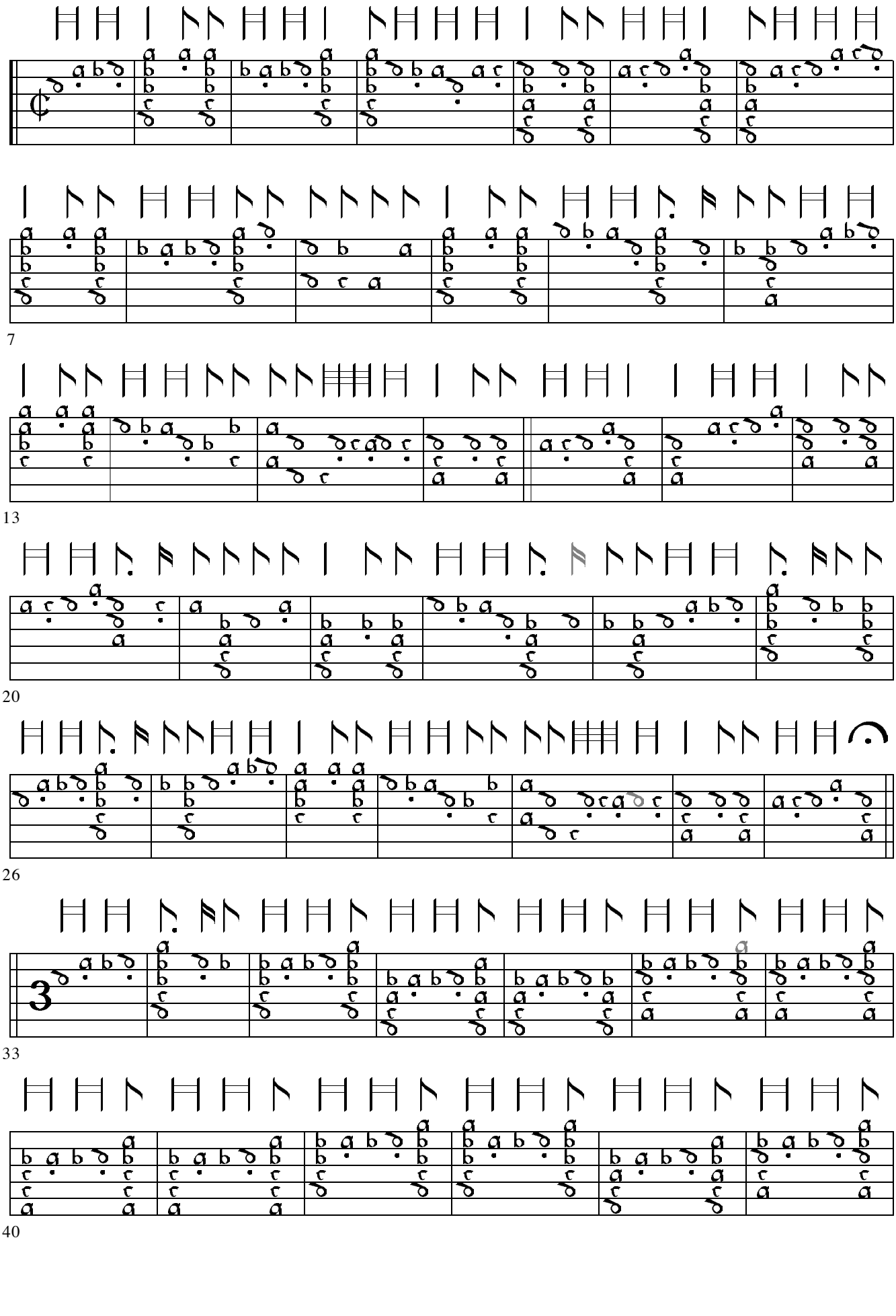
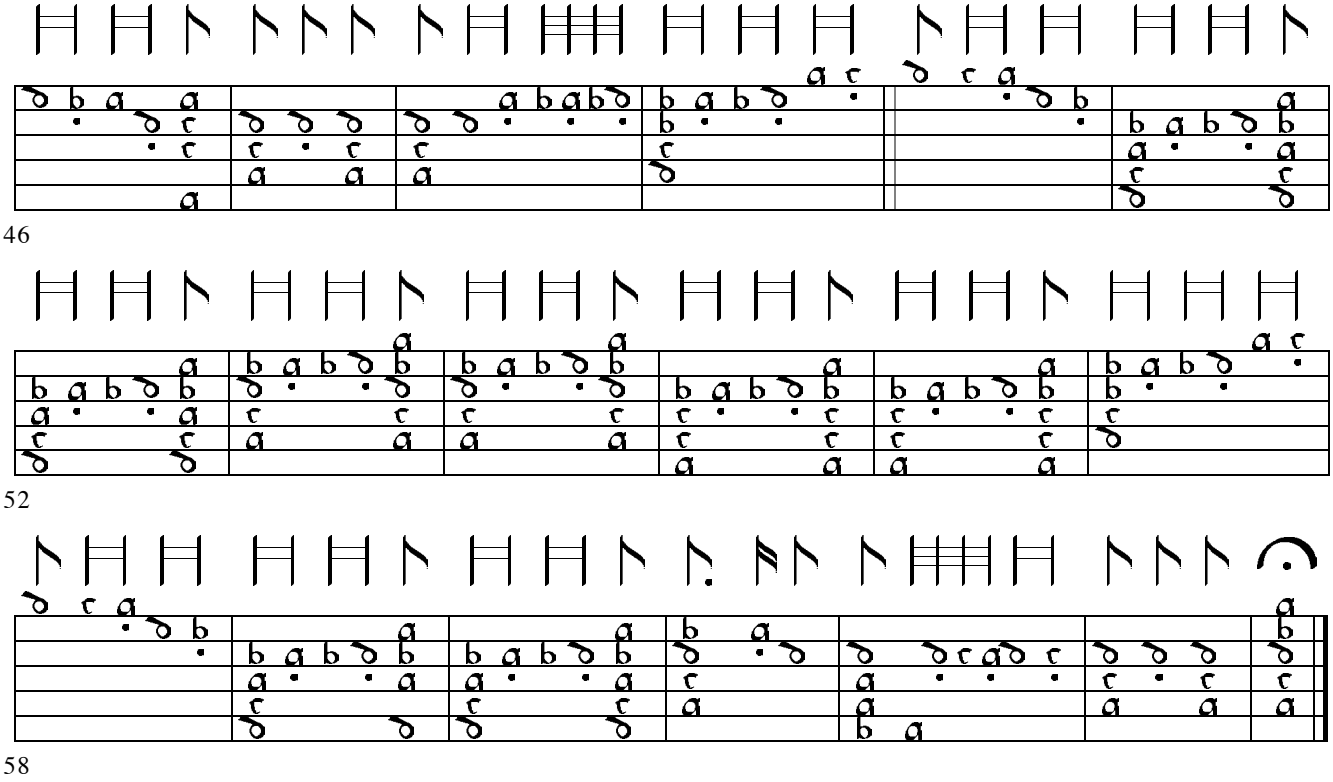


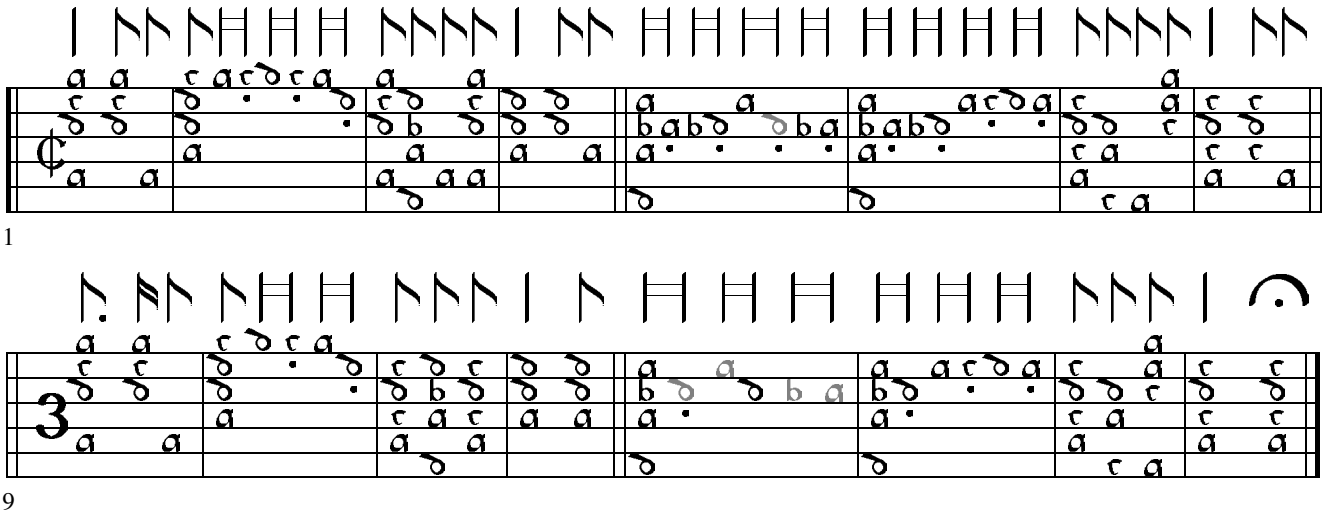
51

H101. Baierscher Hofftantz - Gassenhawer - lute II Heckel Tenor 1556, pp. 95-100

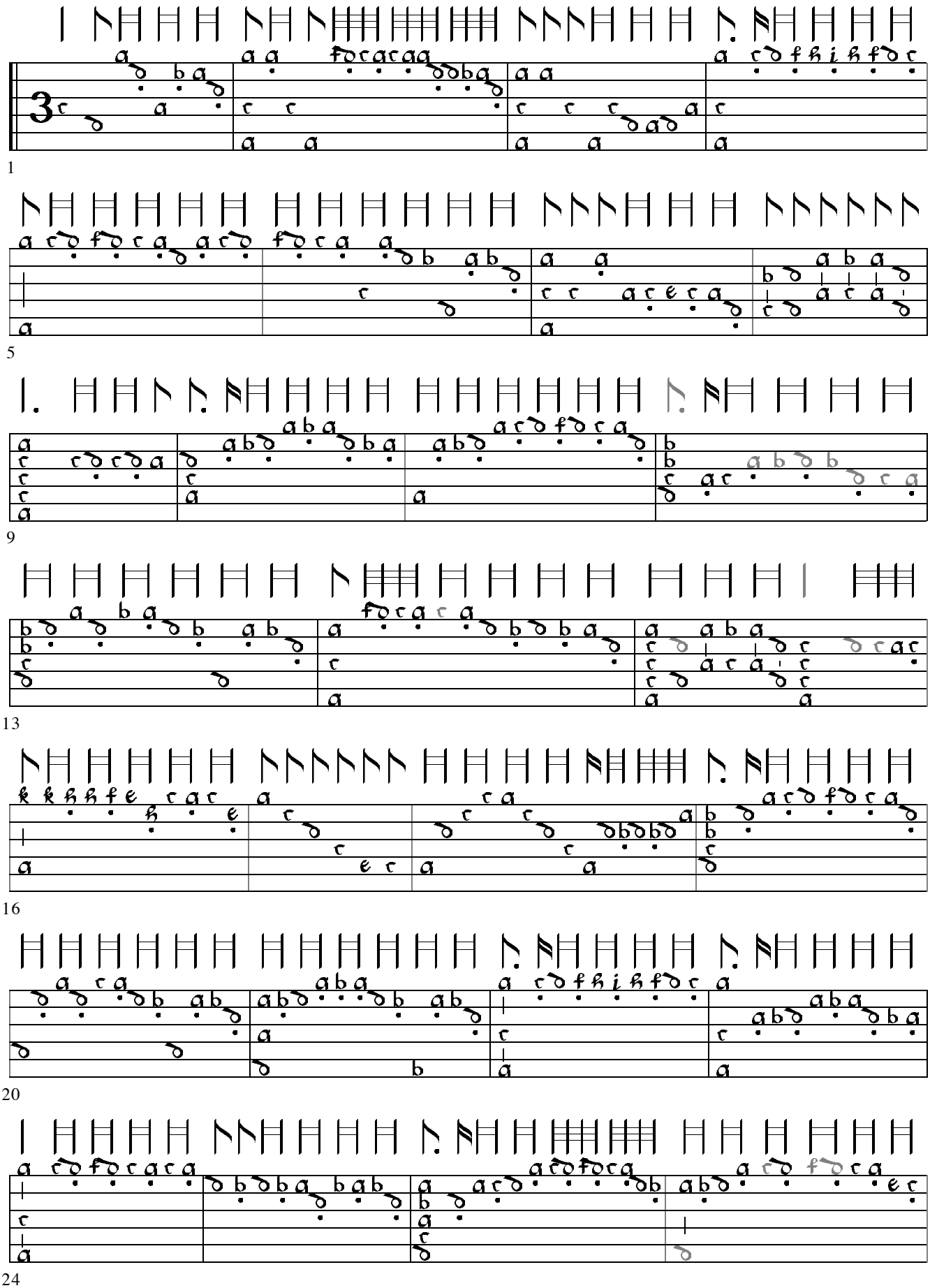


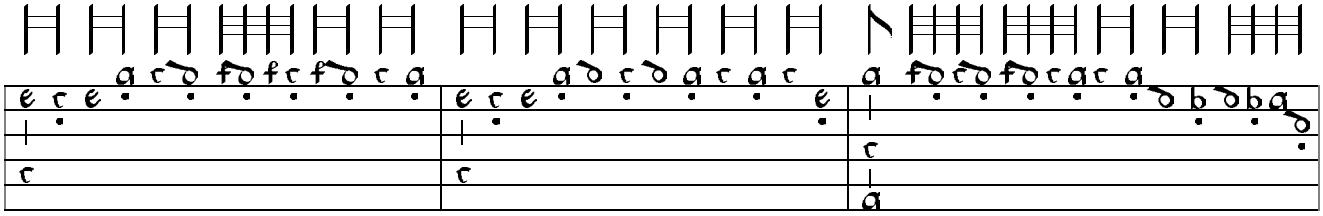


App 8. Der meitlein von blofelden tantz - Nachdantz CH-Bu F.X.11, f. 9r



S2a. Bassadanza I-PESo 1144, pp. 35-43





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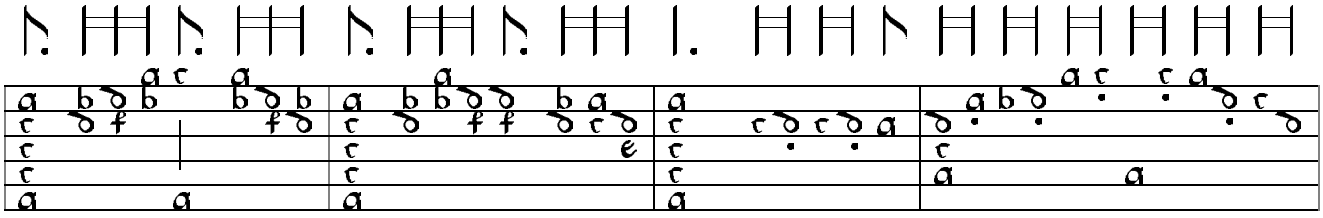

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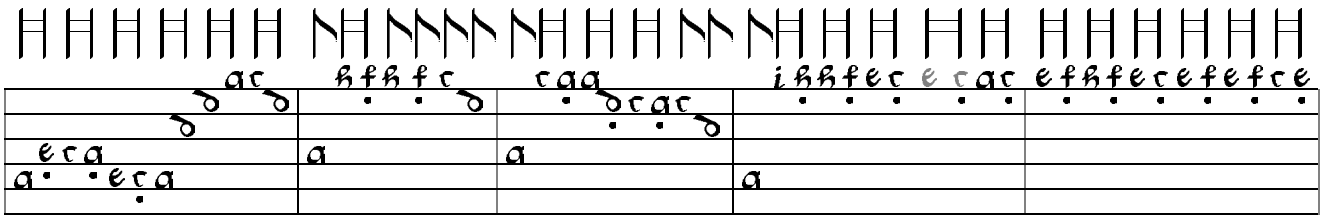

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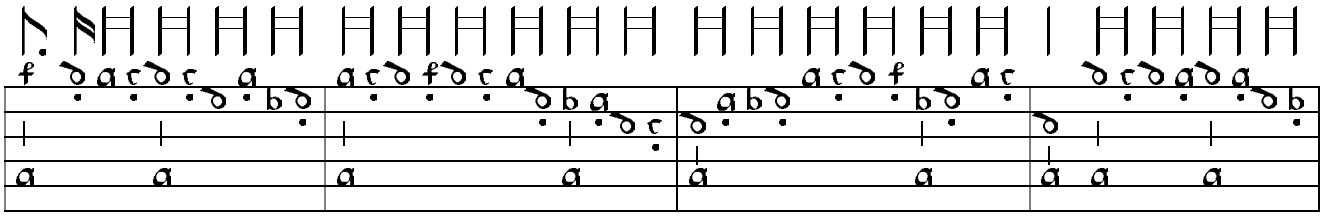

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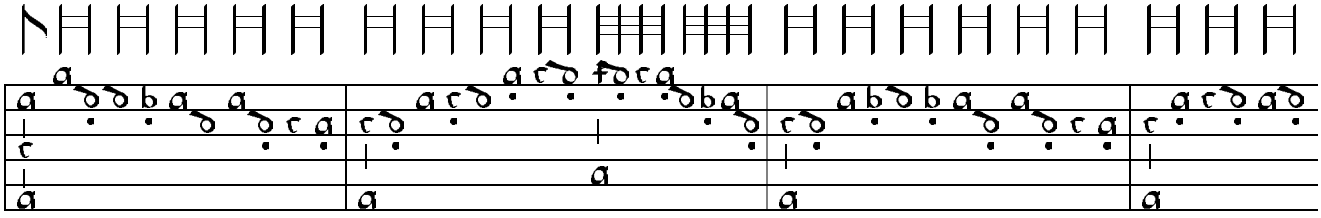

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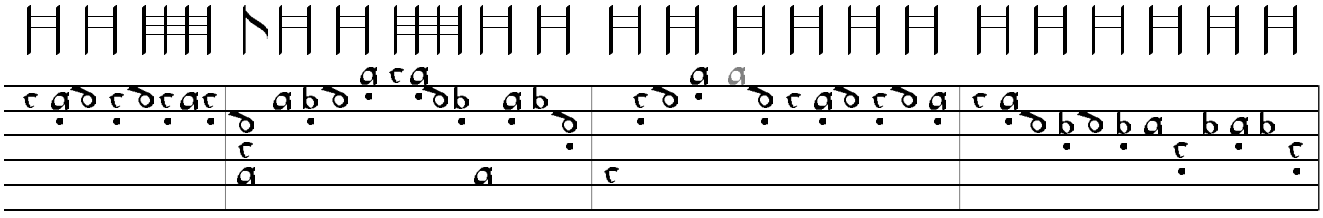

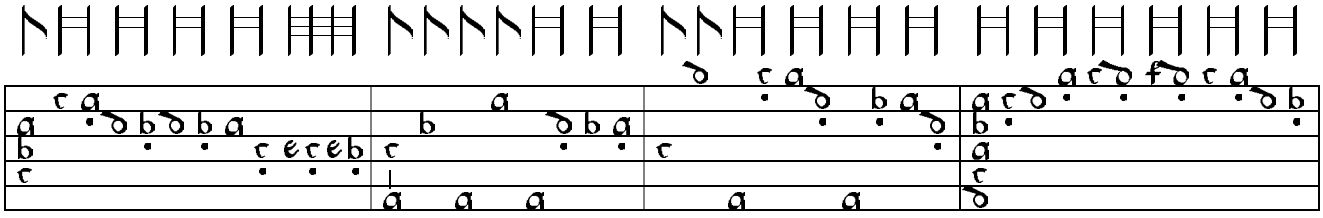

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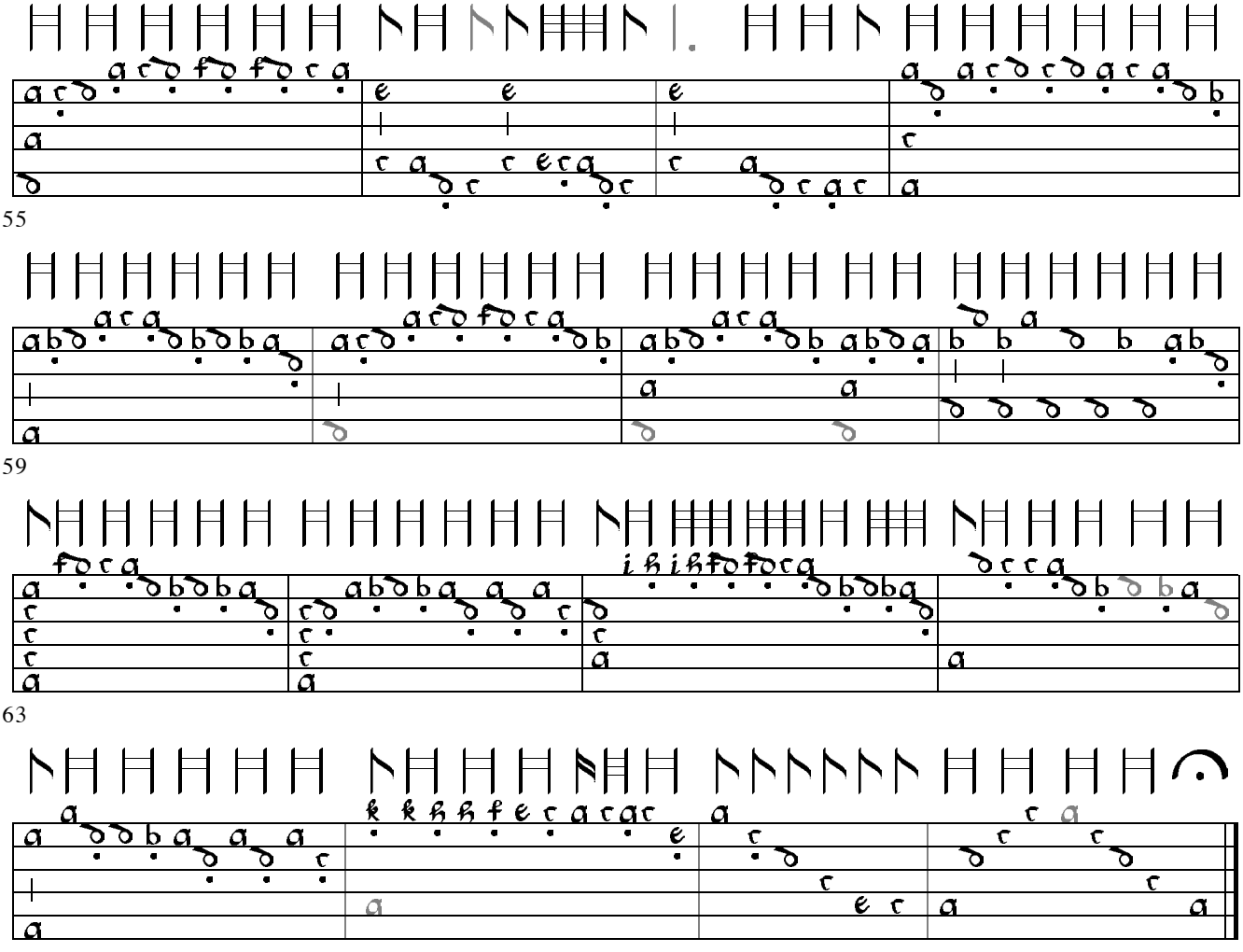
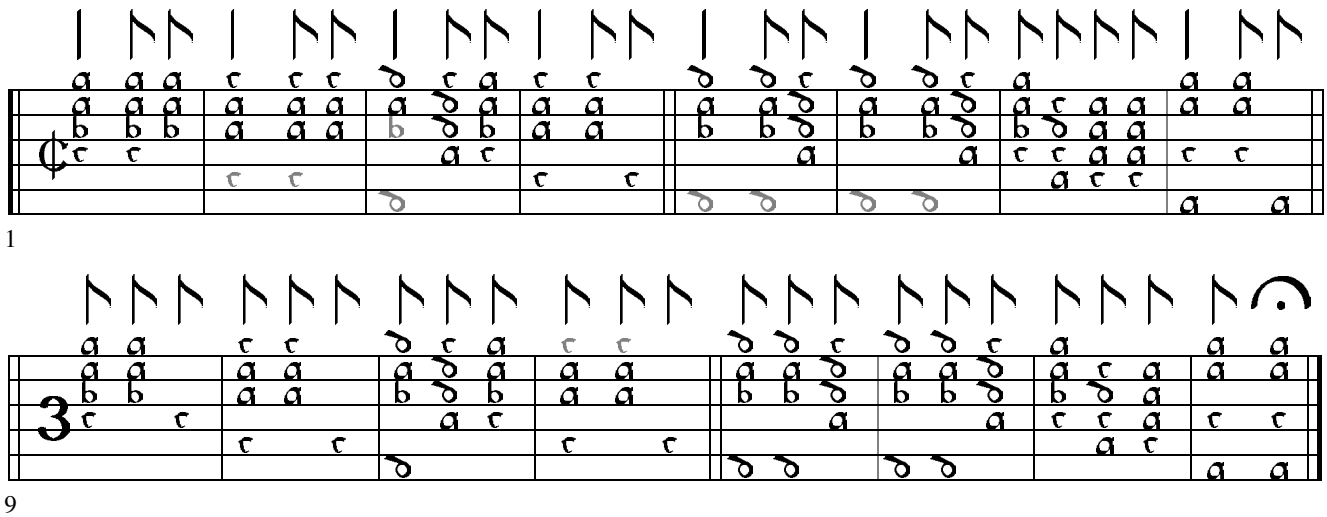
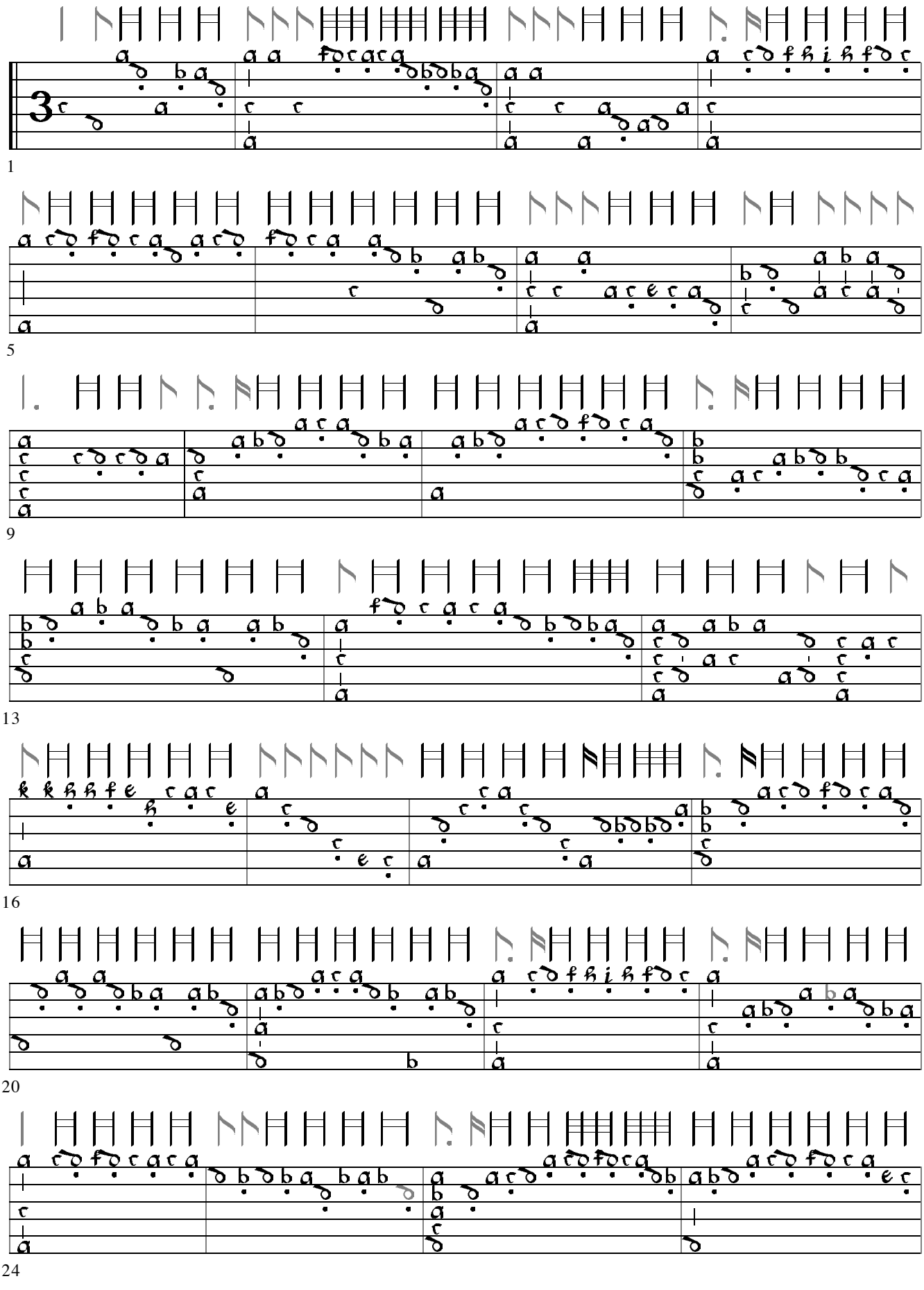
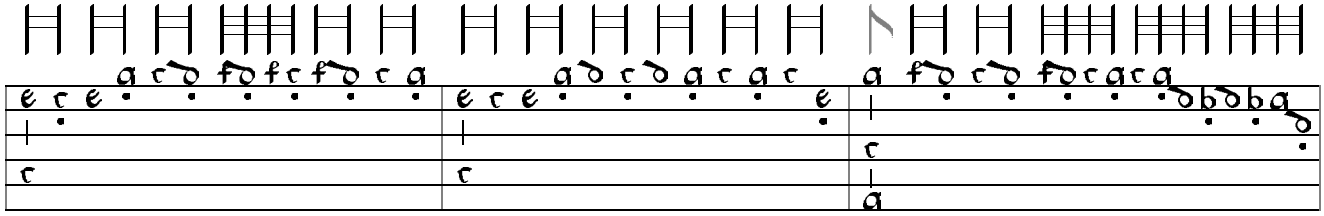


App 9. Der Pfifferruf tanz D-B 40141, f. 84v



S2b. Basadanza F-Pn Res. Vmd.27, ff. 15r-16v





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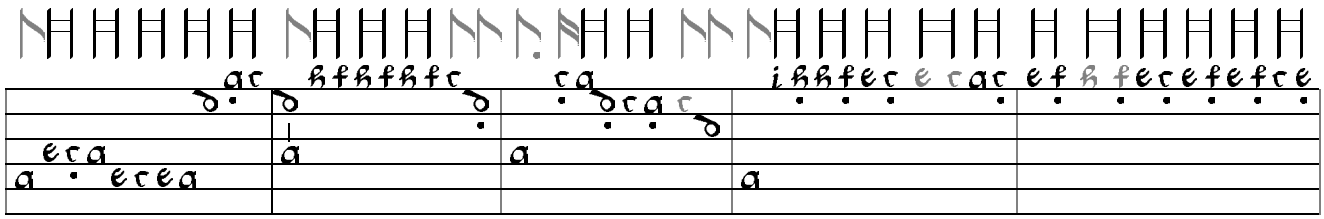

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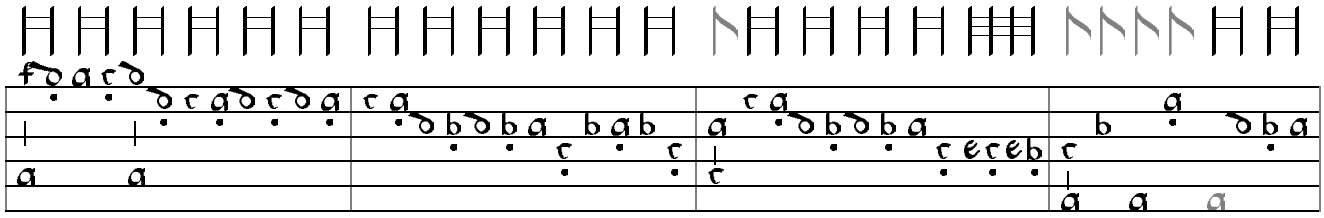

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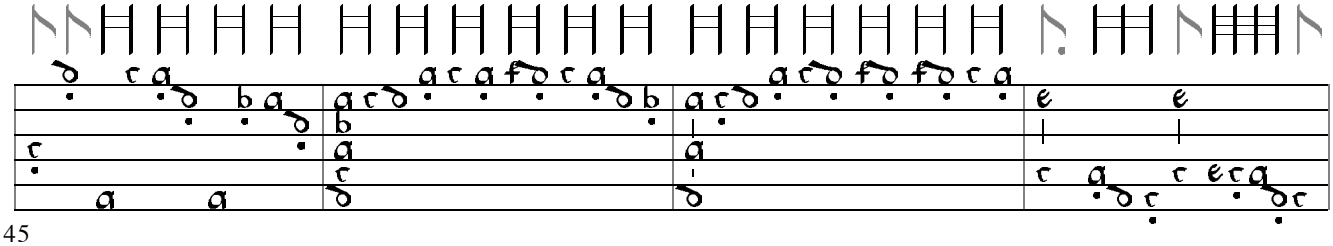

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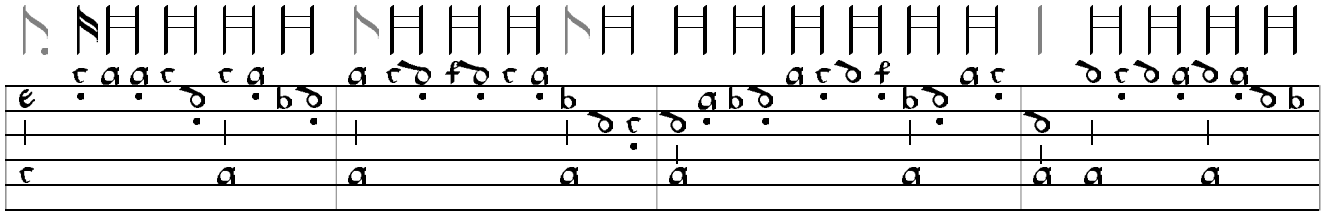

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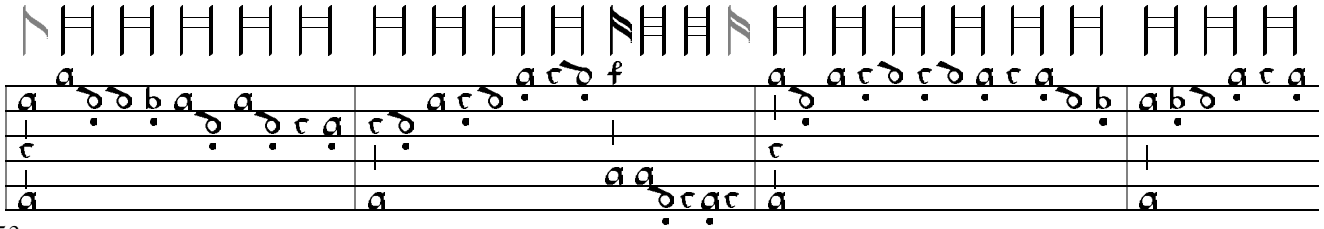

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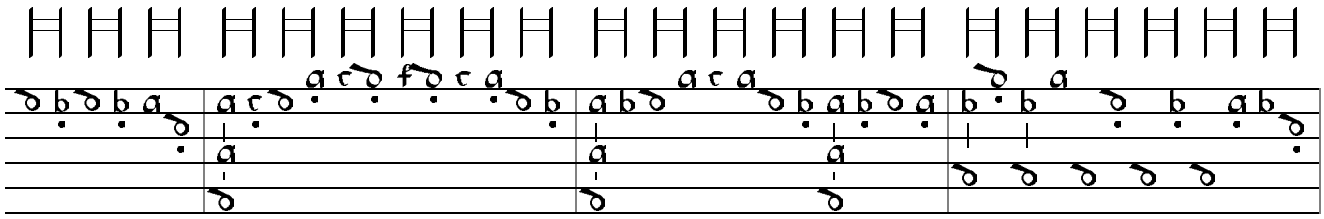

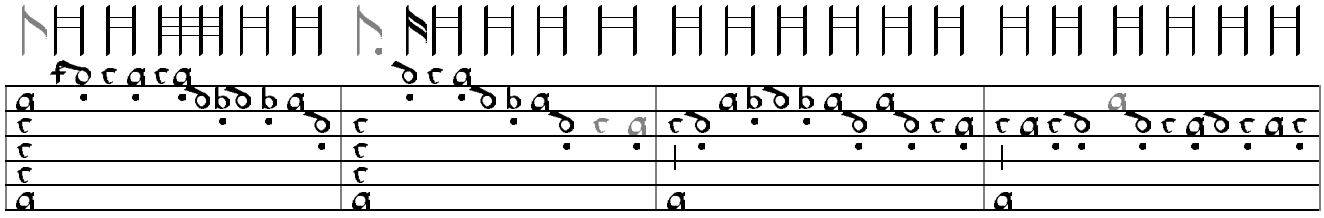

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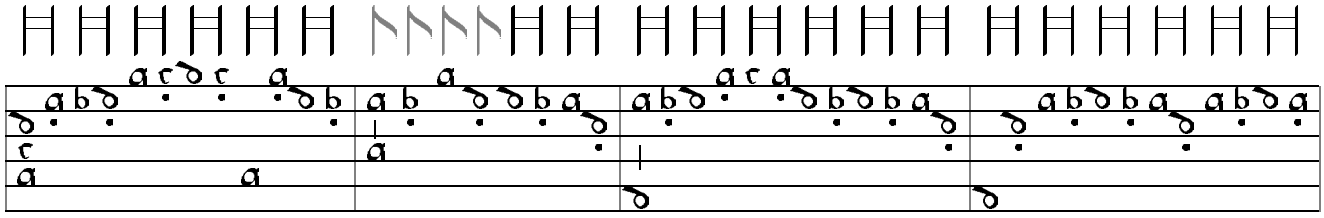

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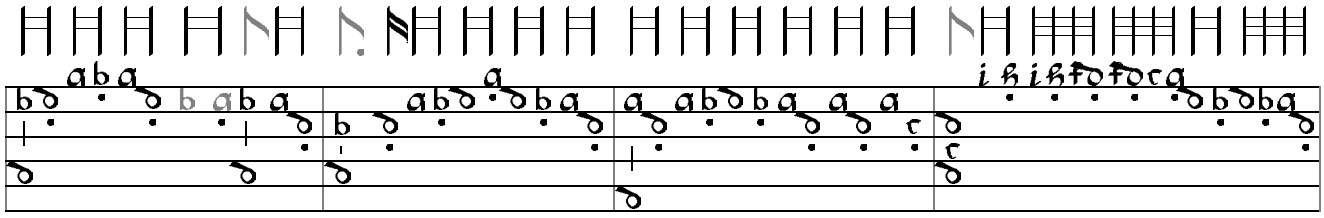

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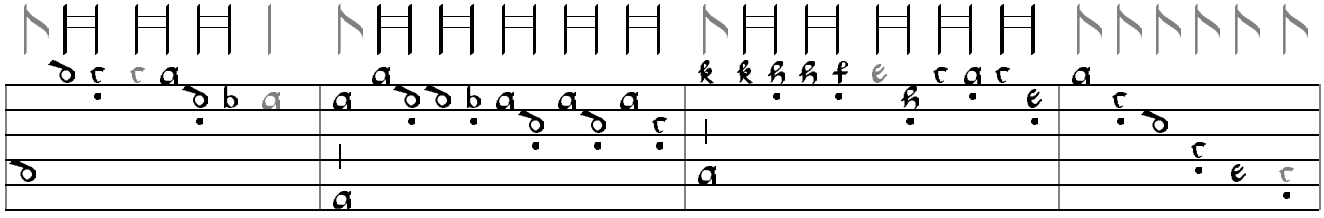

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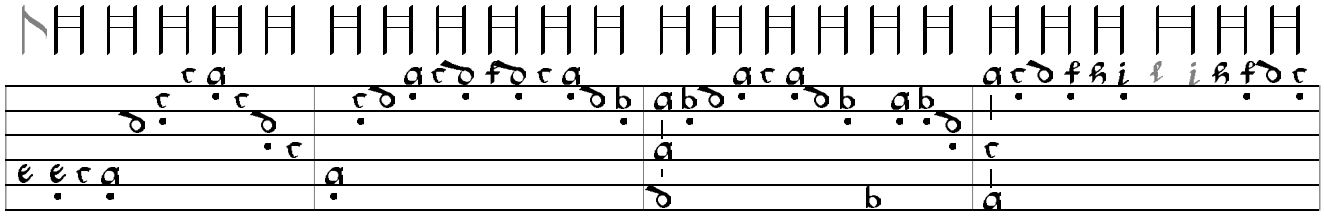

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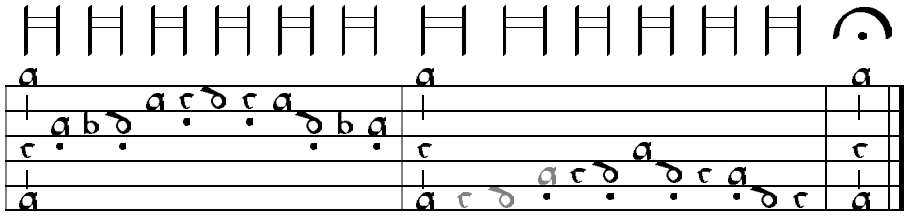

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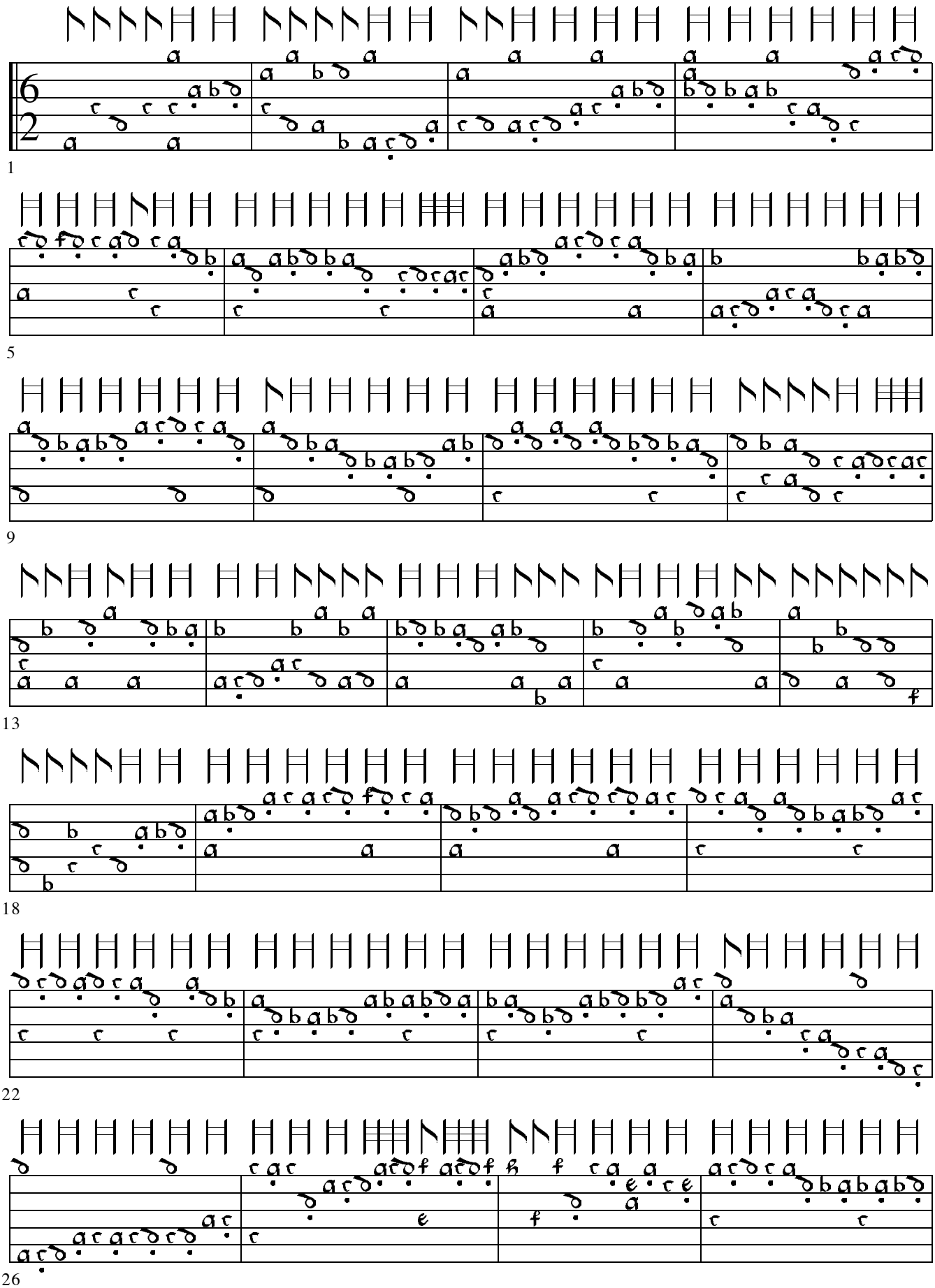
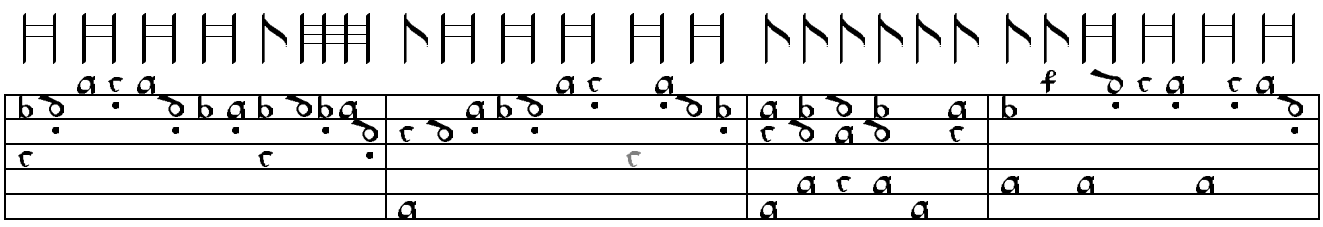
S3a. Bassadans

Spinacino I 1507, ff. 28v-31r





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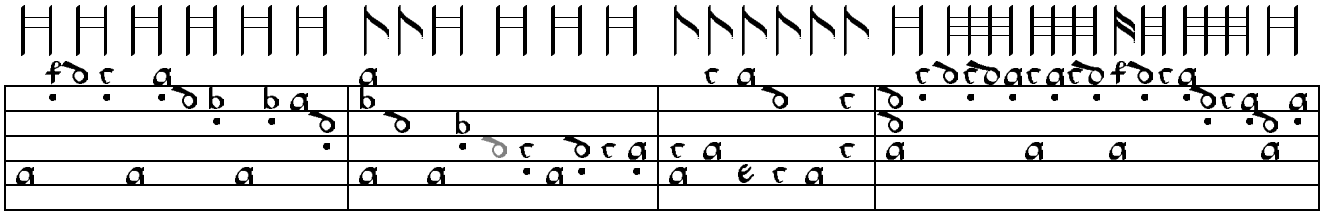

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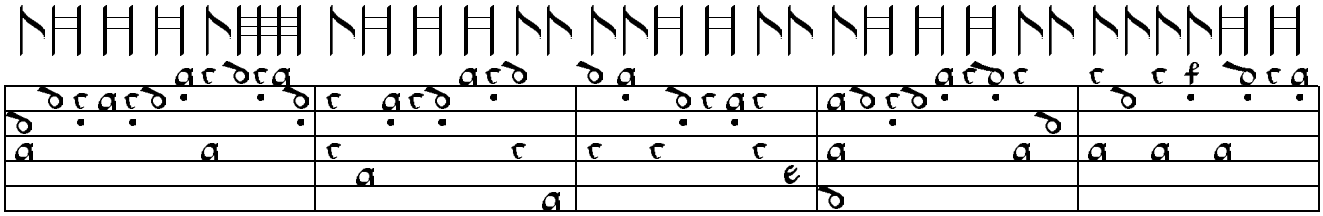

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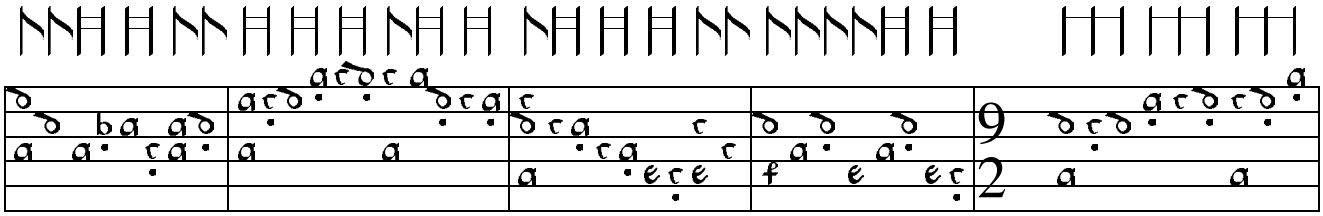

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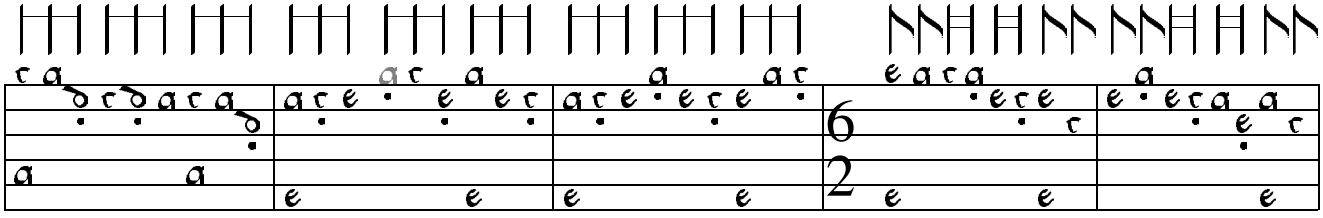

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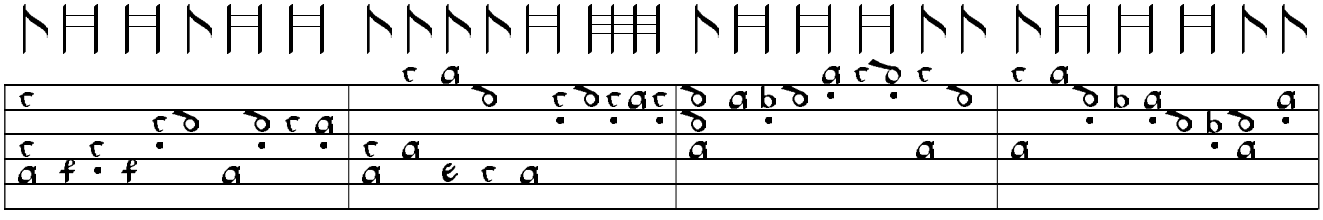

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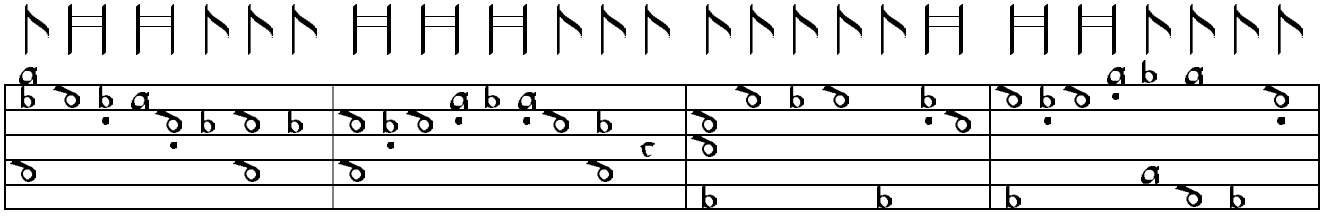

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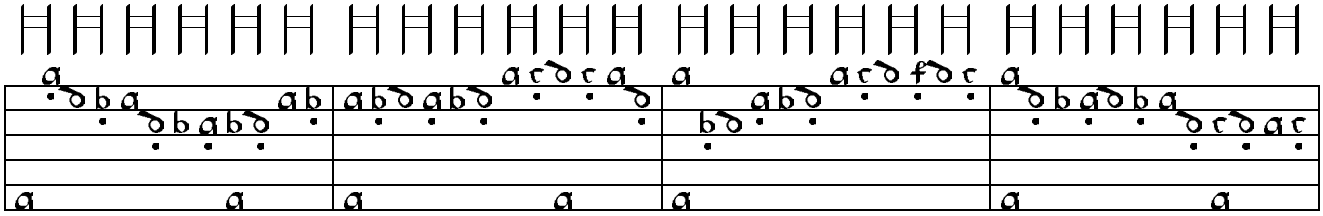

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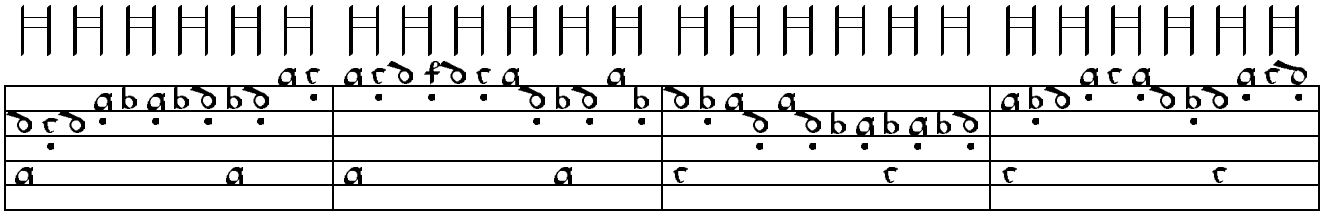

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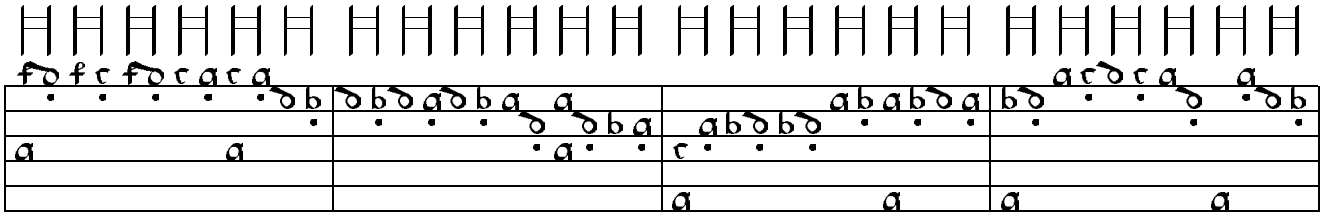

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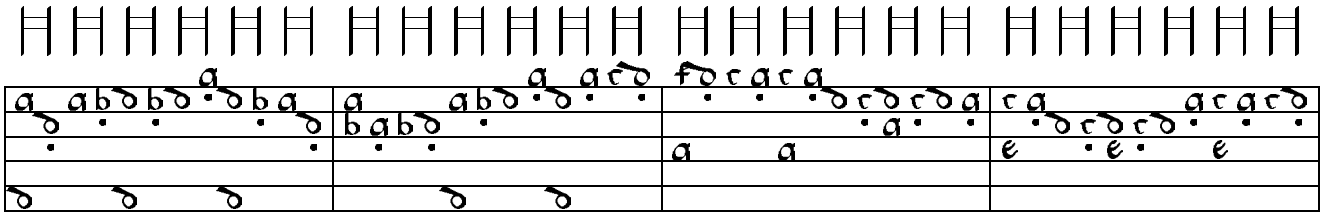

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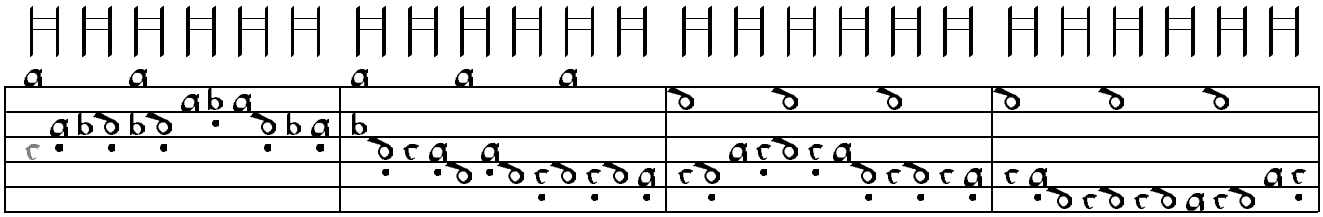

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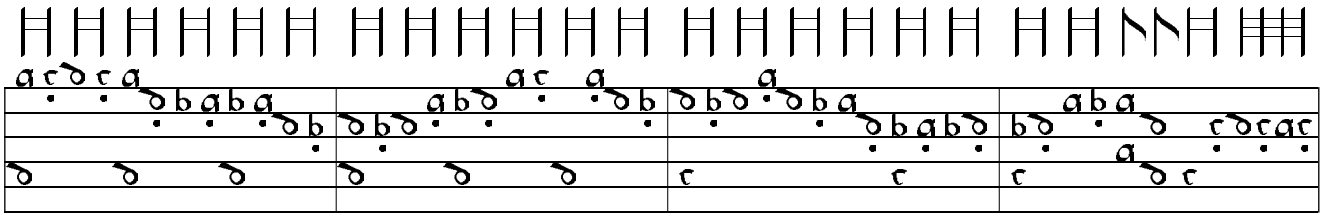

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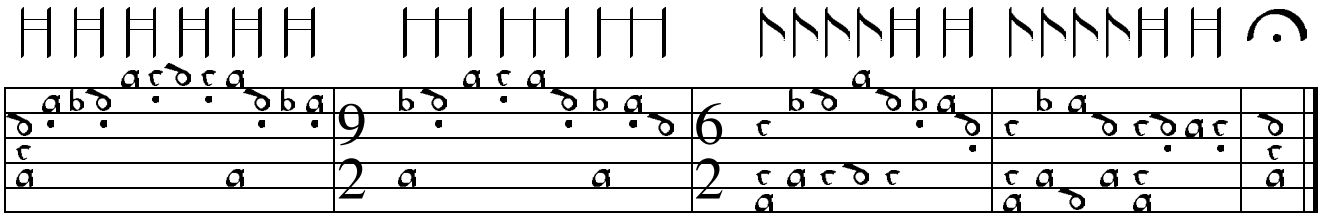

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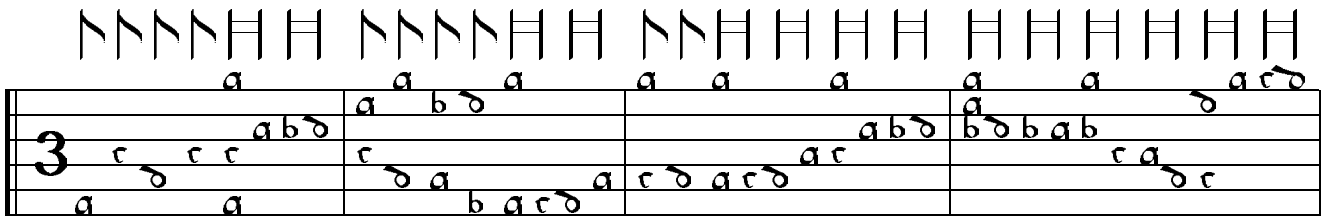
S3b. Bassa Tantz Francesco Spinacino A-Wn 18688, ff. 1v-5r



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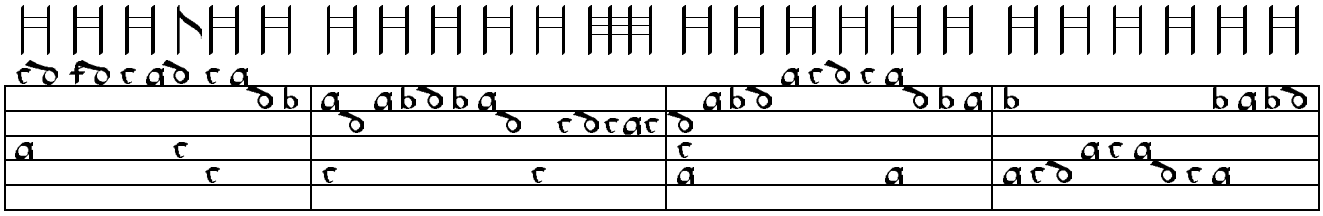

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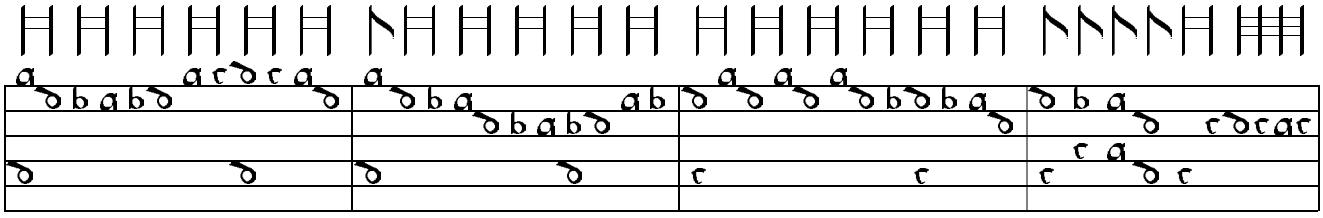

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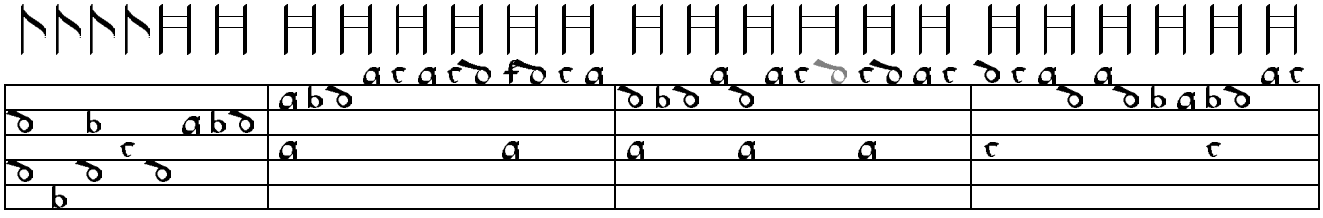

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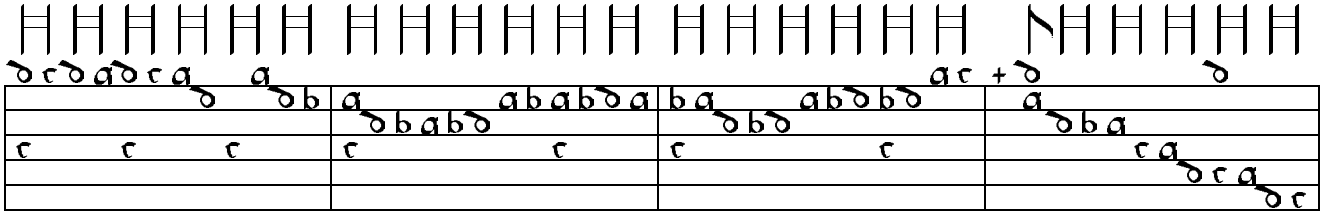

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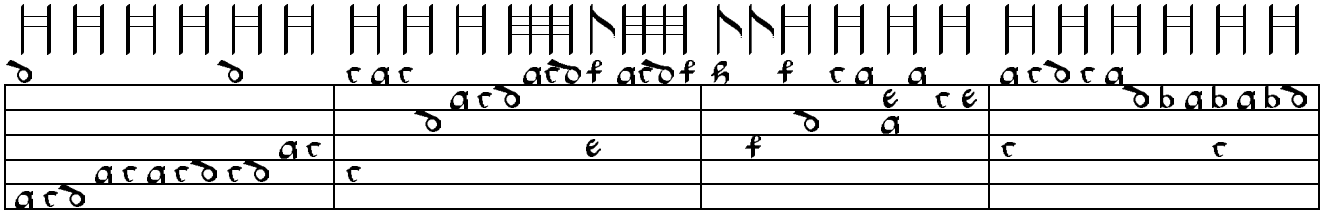

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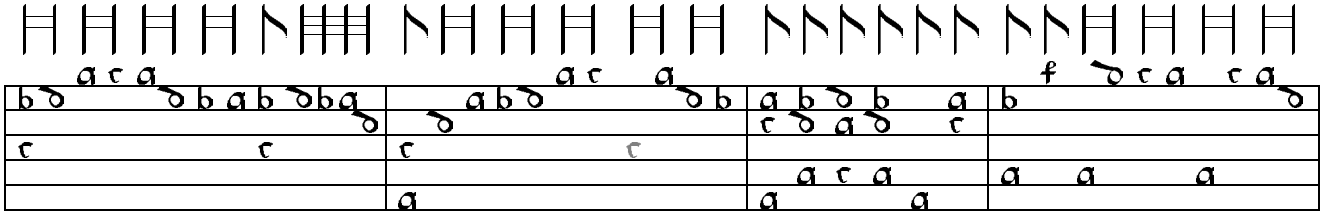

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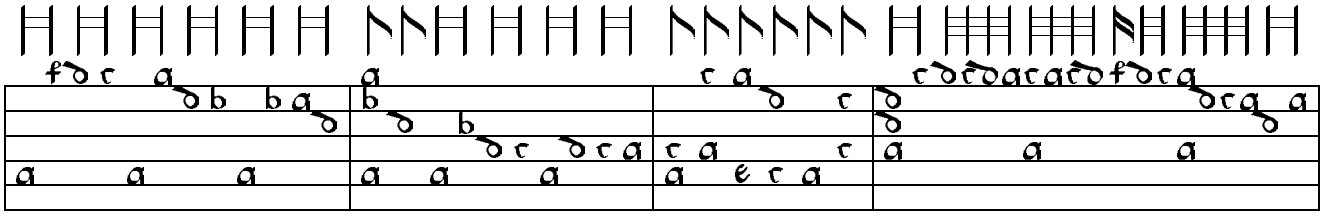

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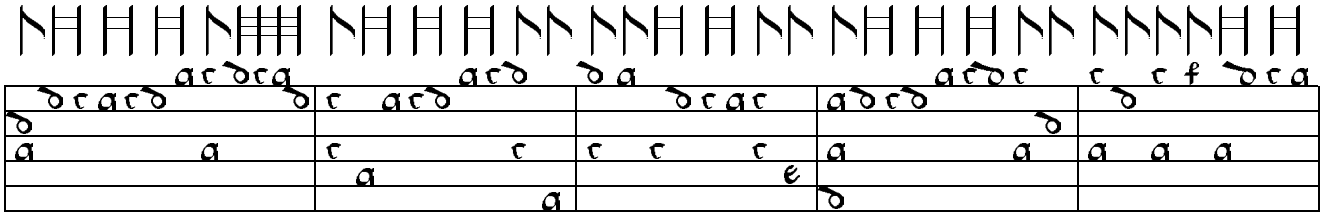

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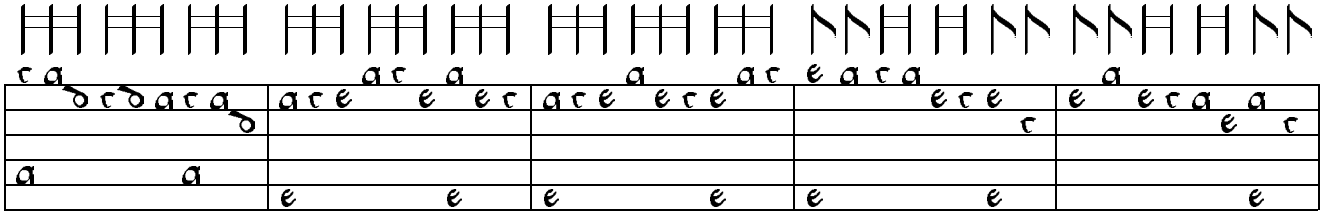

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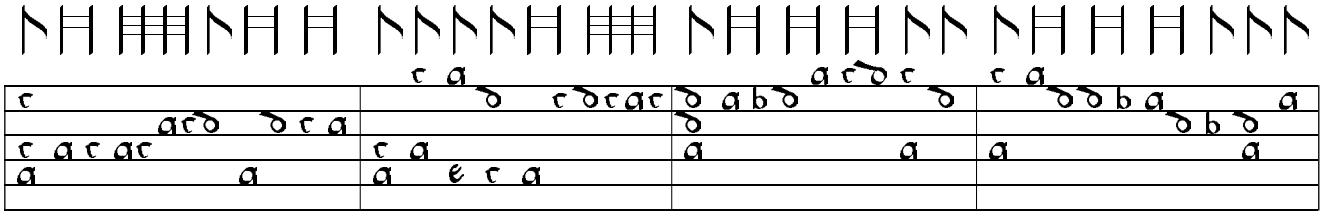

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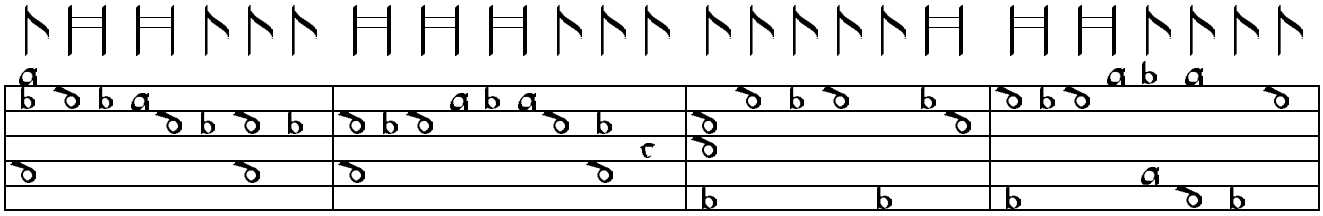

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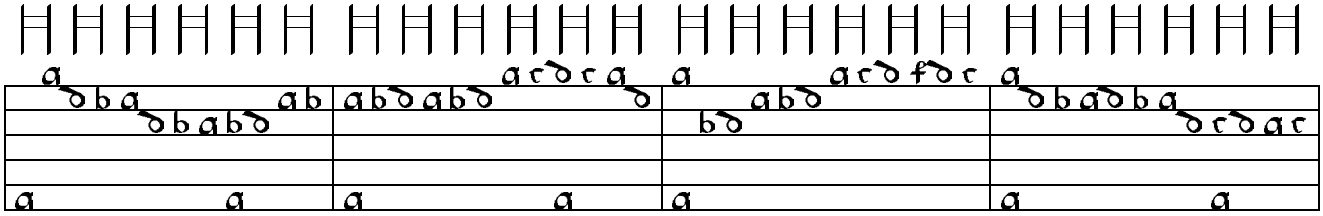

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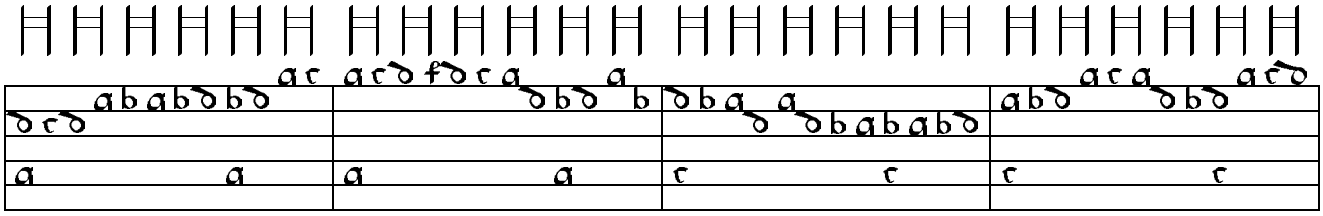

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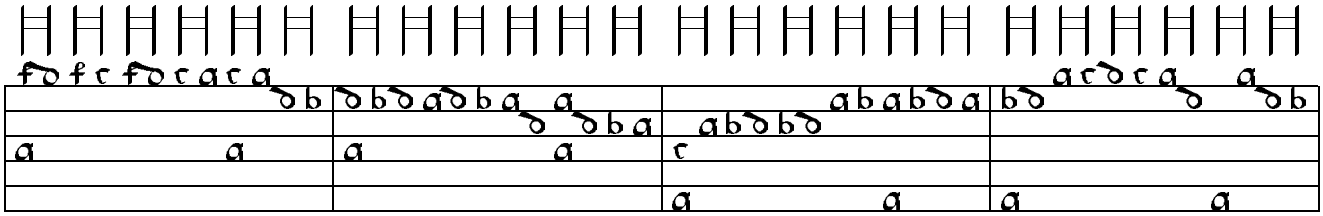

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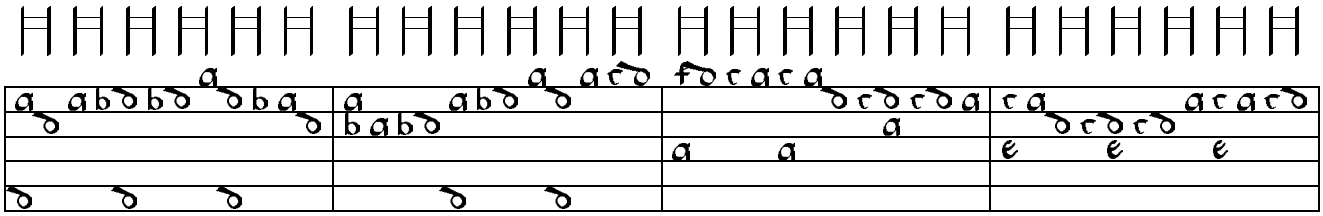

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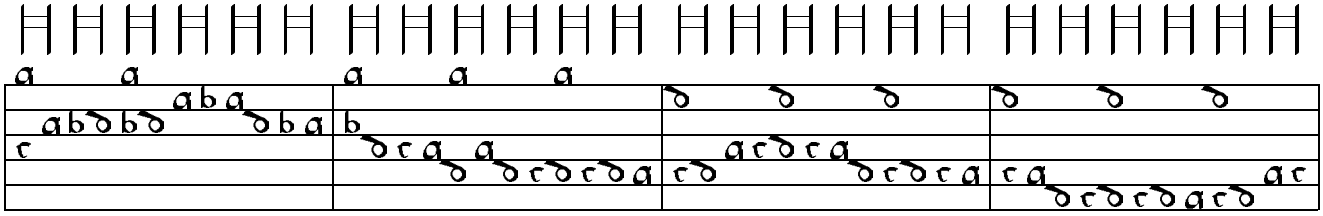

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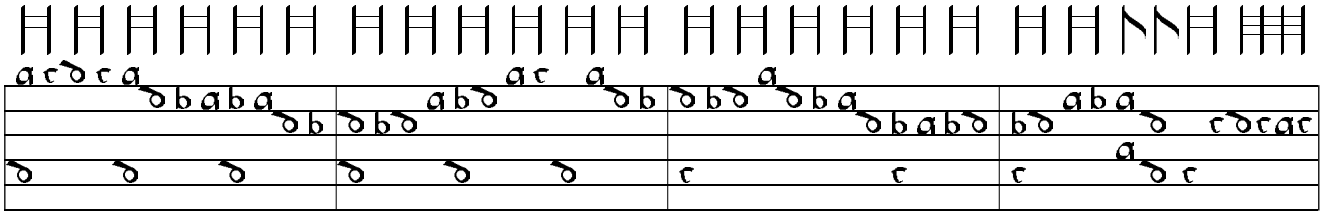

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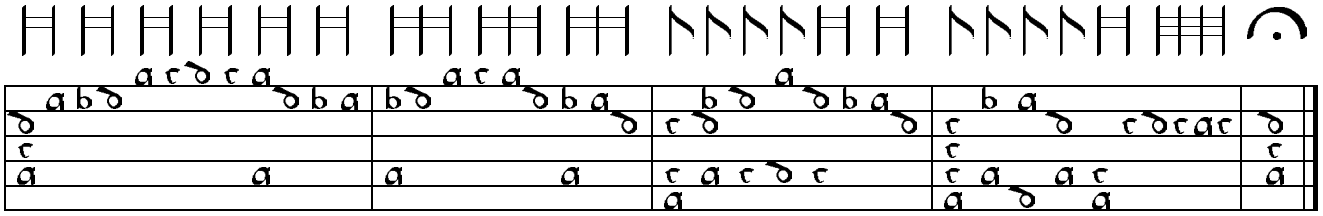

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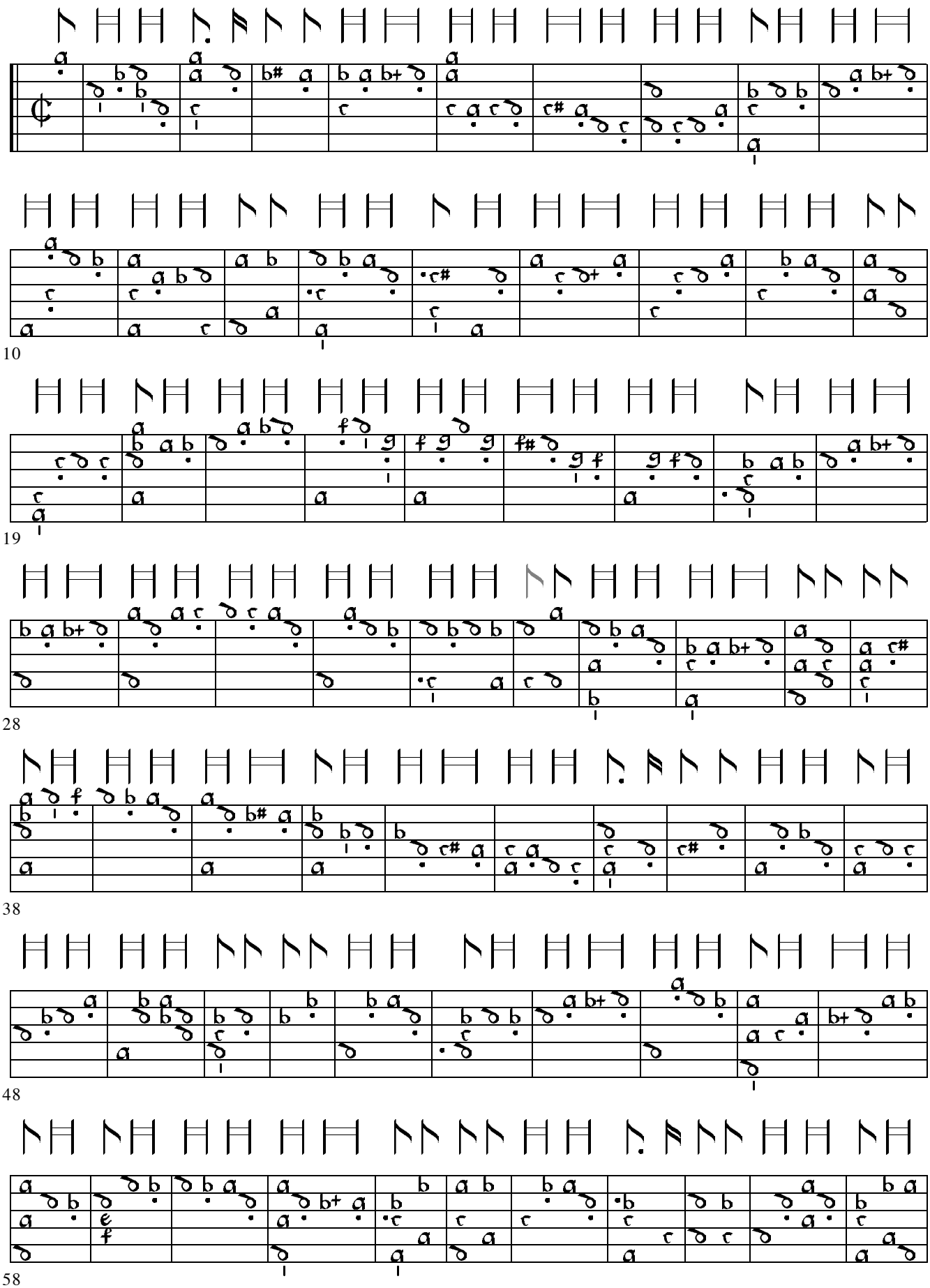
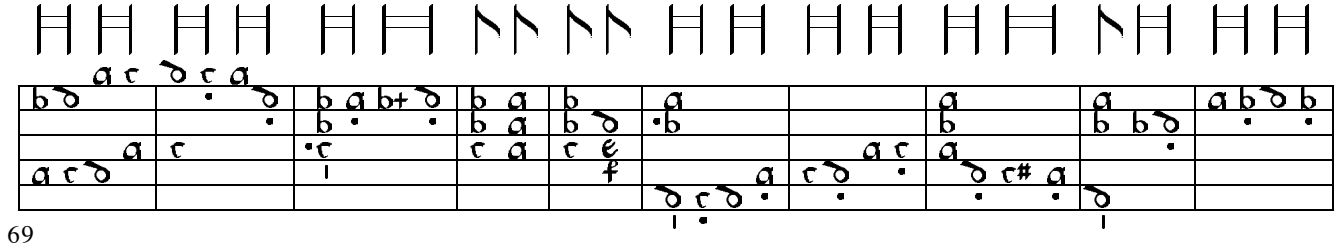
S4. Basadanza US-Cn Case VM 140.C25, ff. 61r-64v

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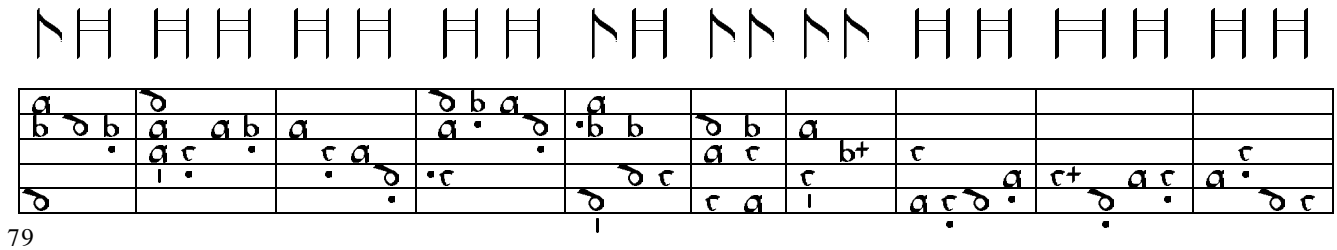
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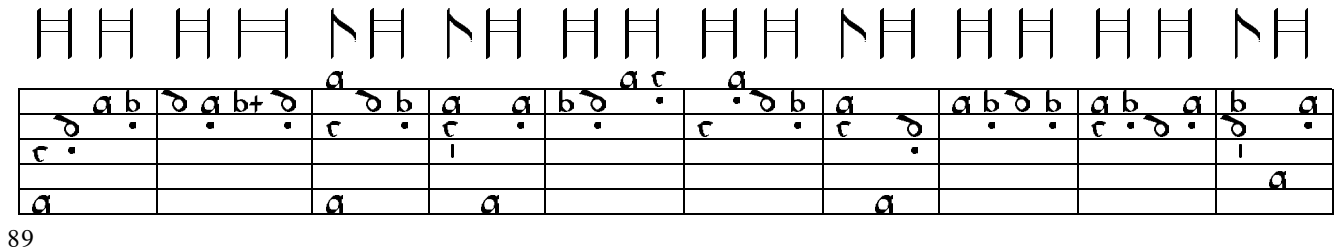
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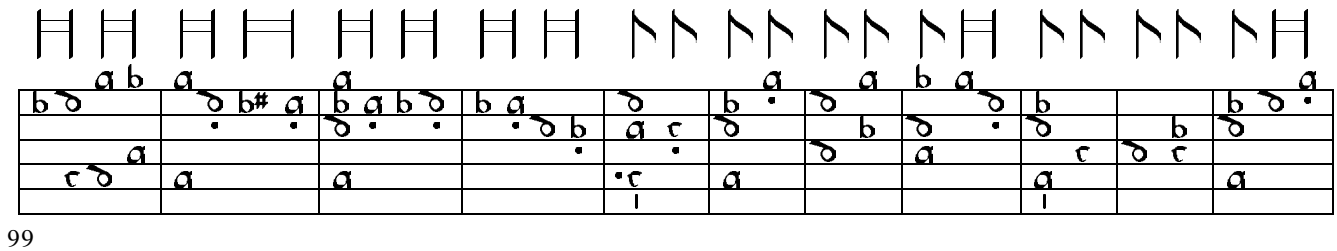
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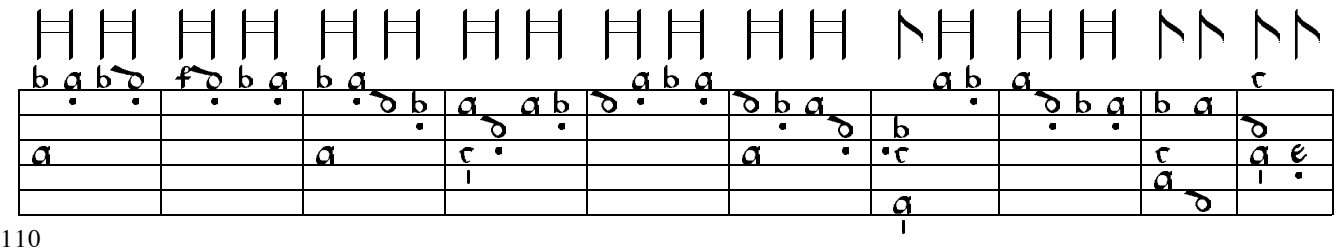
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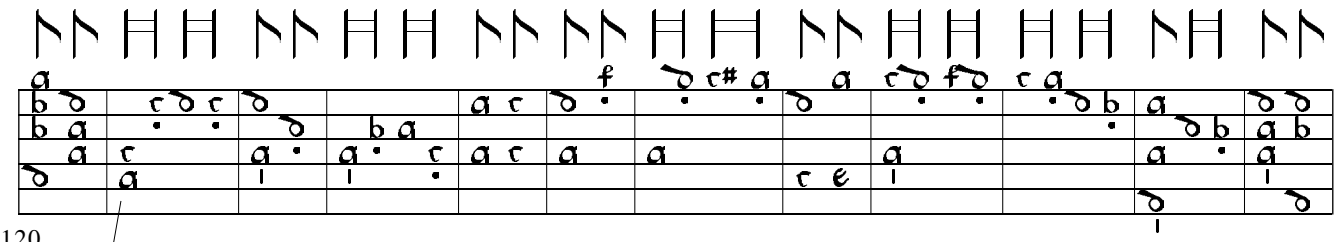
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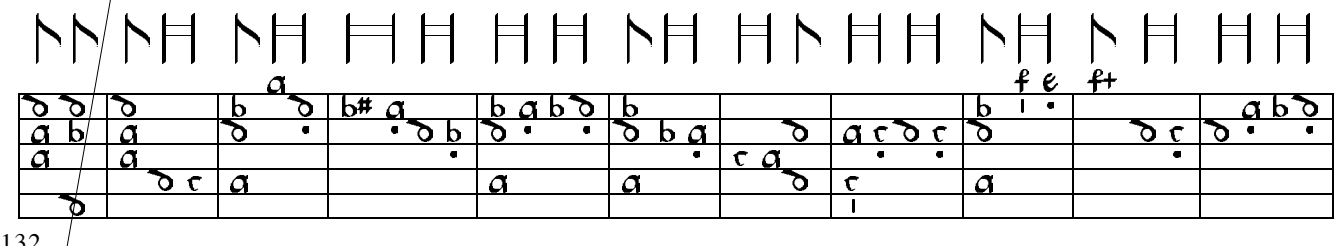
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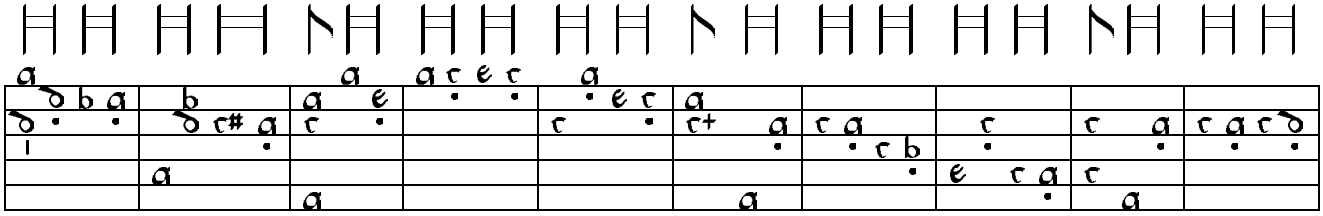

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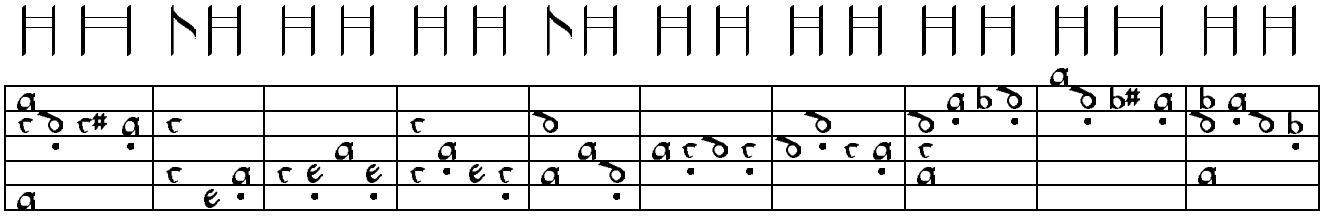

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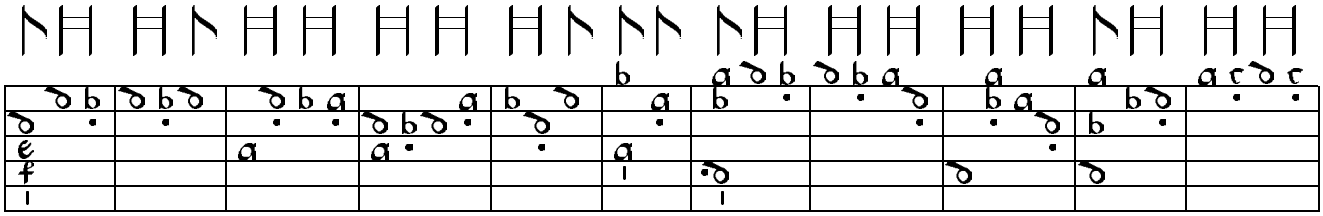

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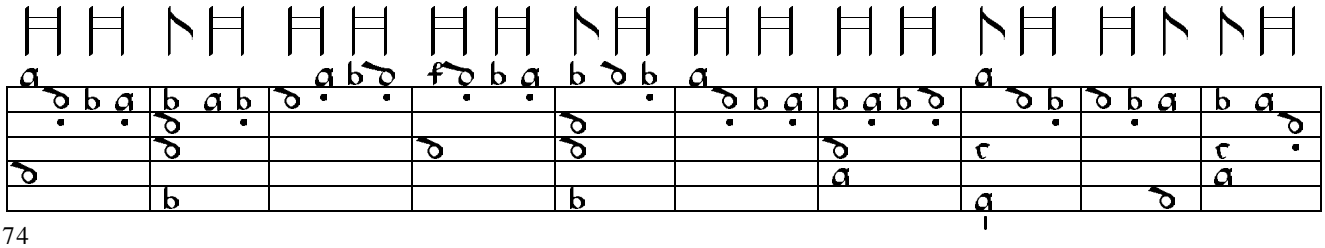

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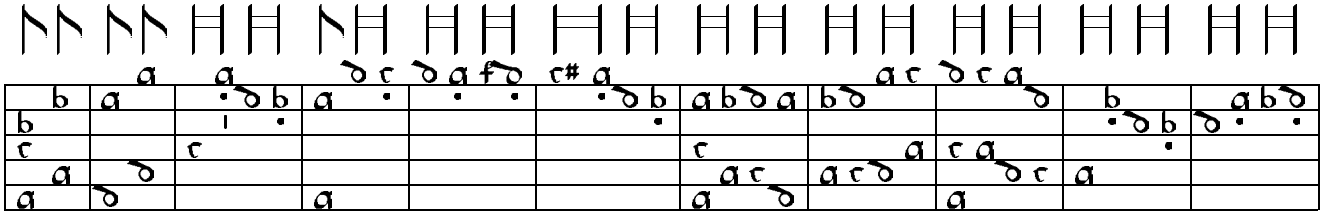

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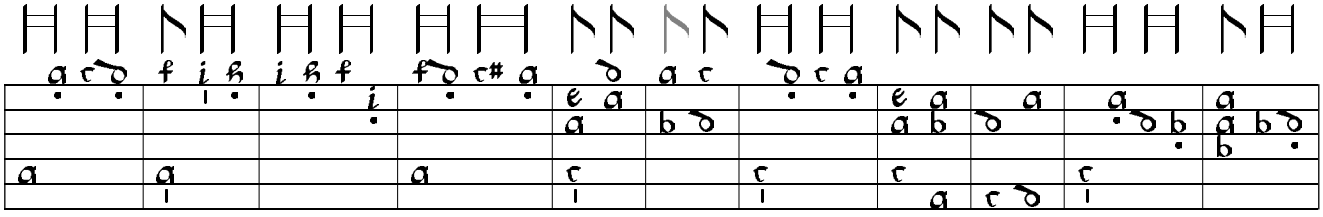

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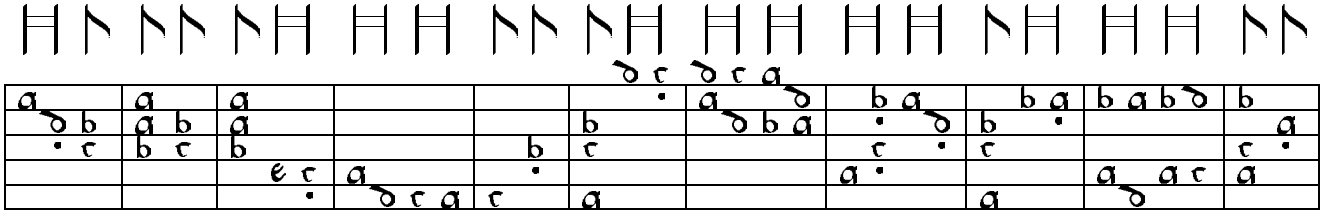

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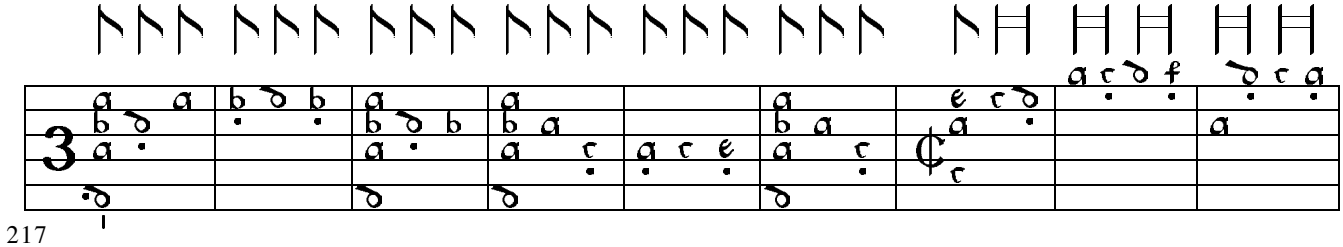

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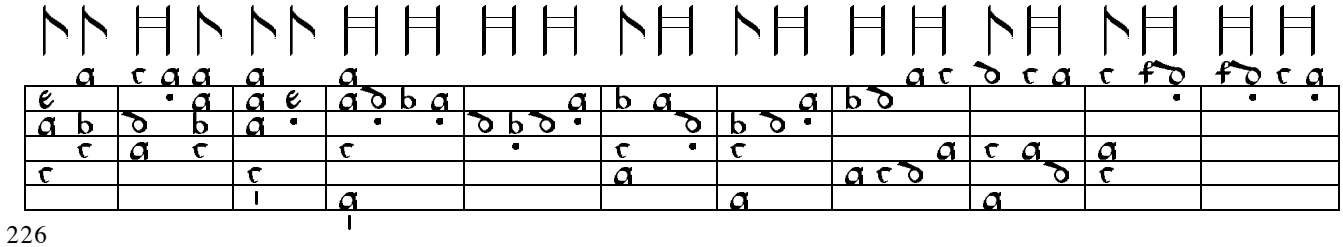

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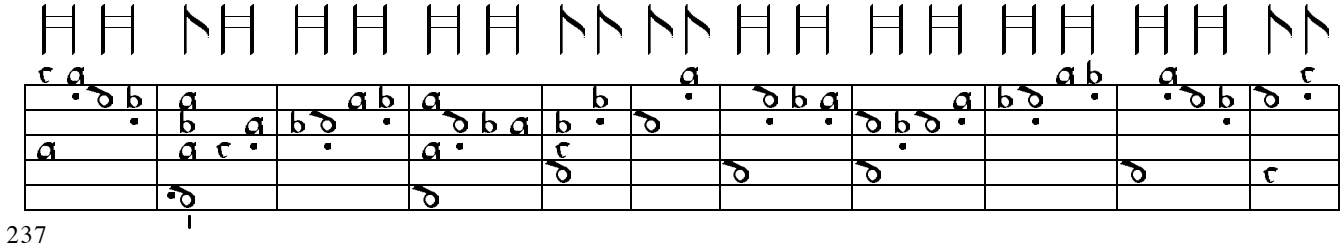

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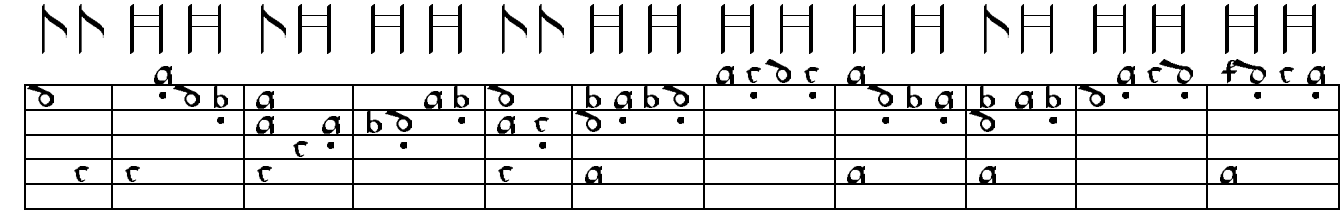

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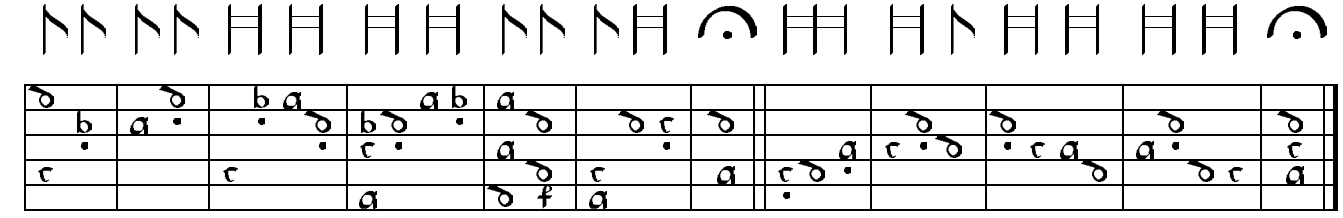

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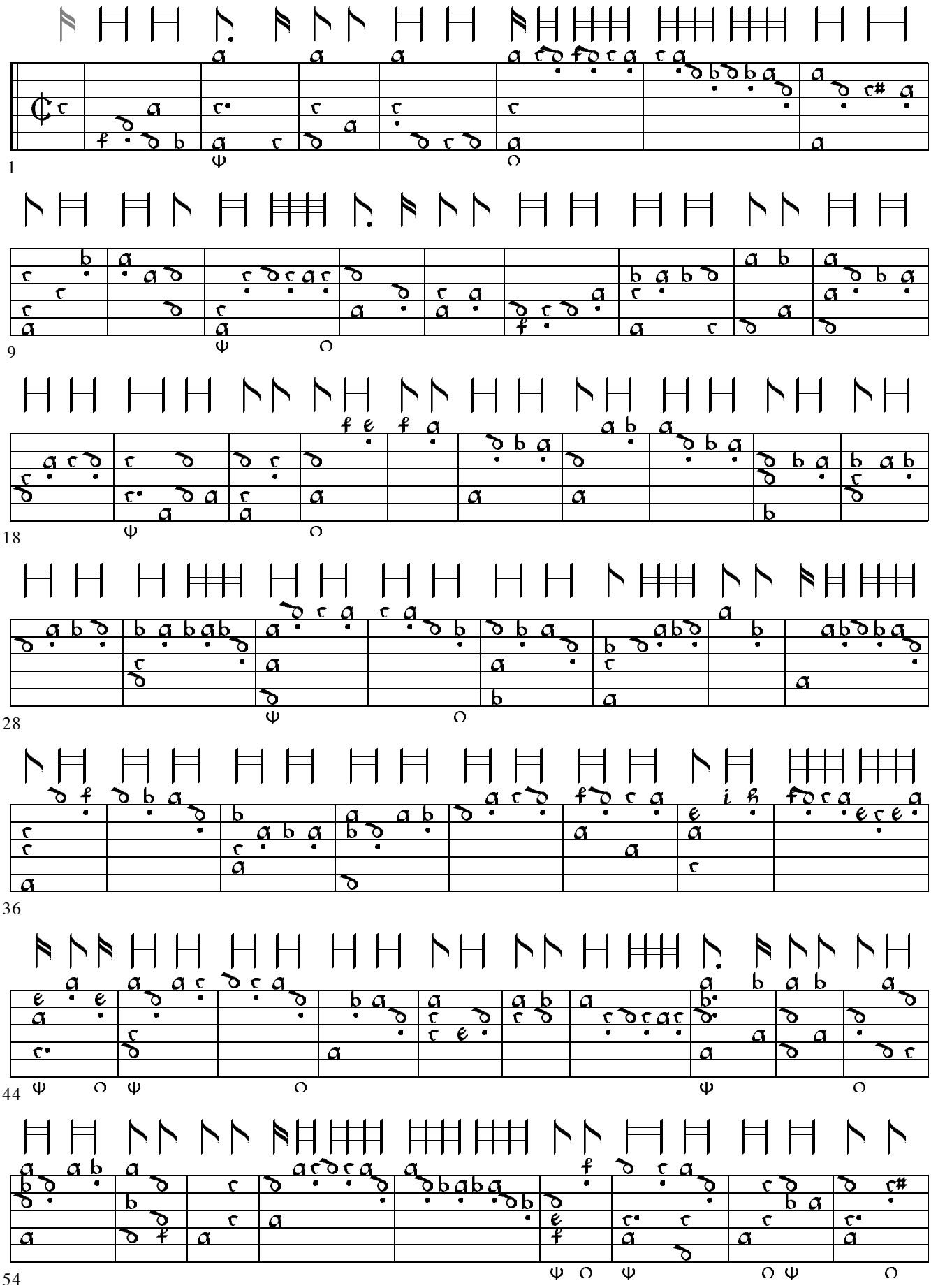
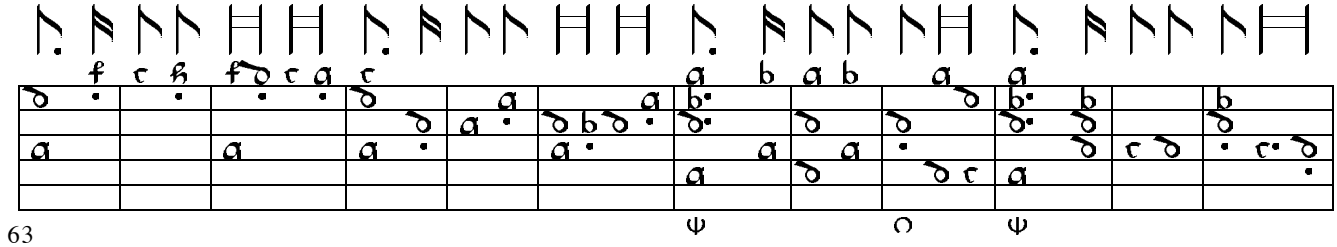
S5. Spagna prima US-Cn Case VM 140.C25, ff. 11r-12v

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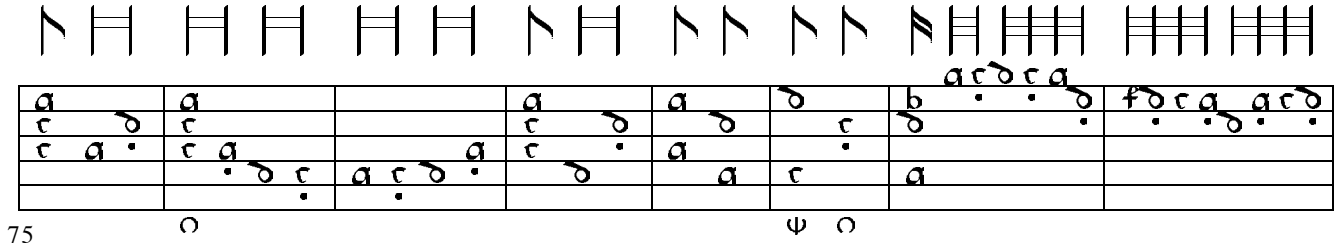
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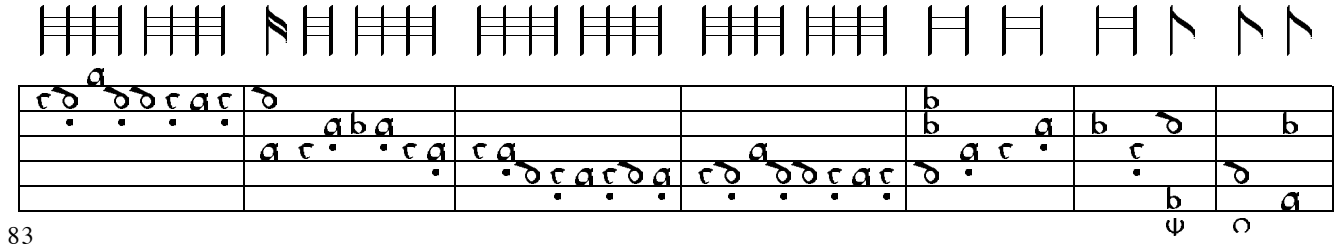
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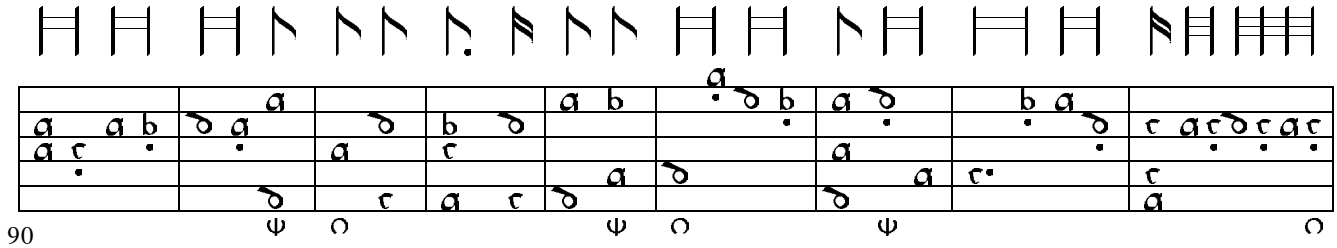
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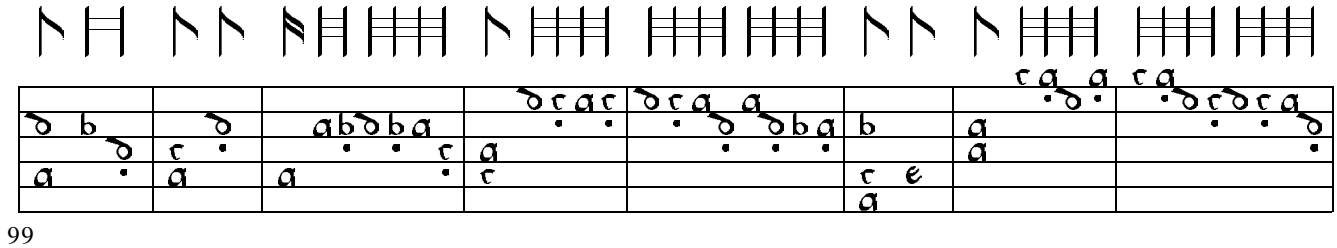
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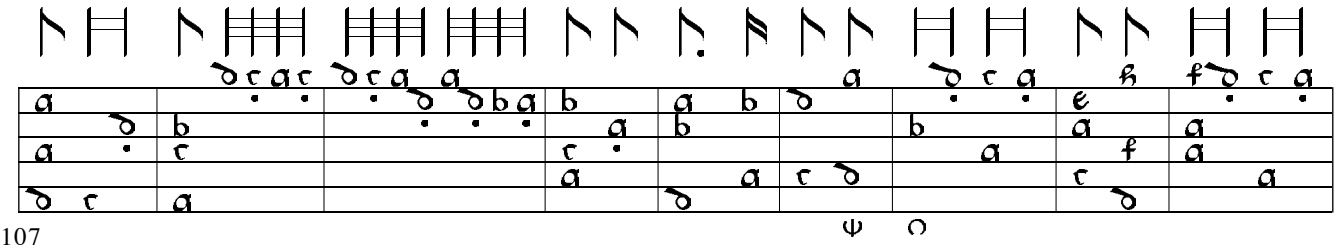
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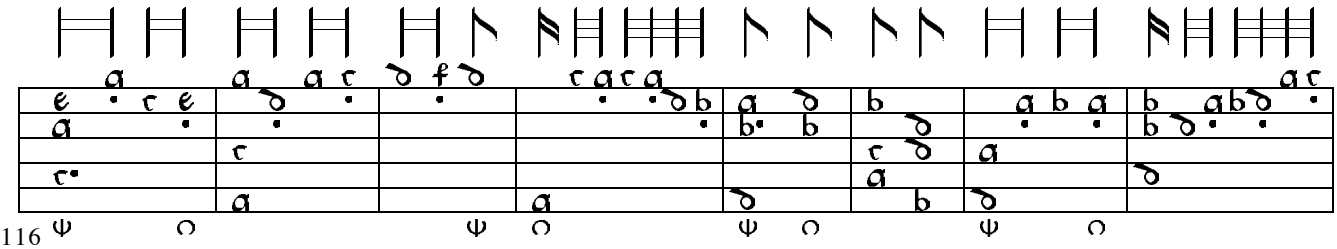
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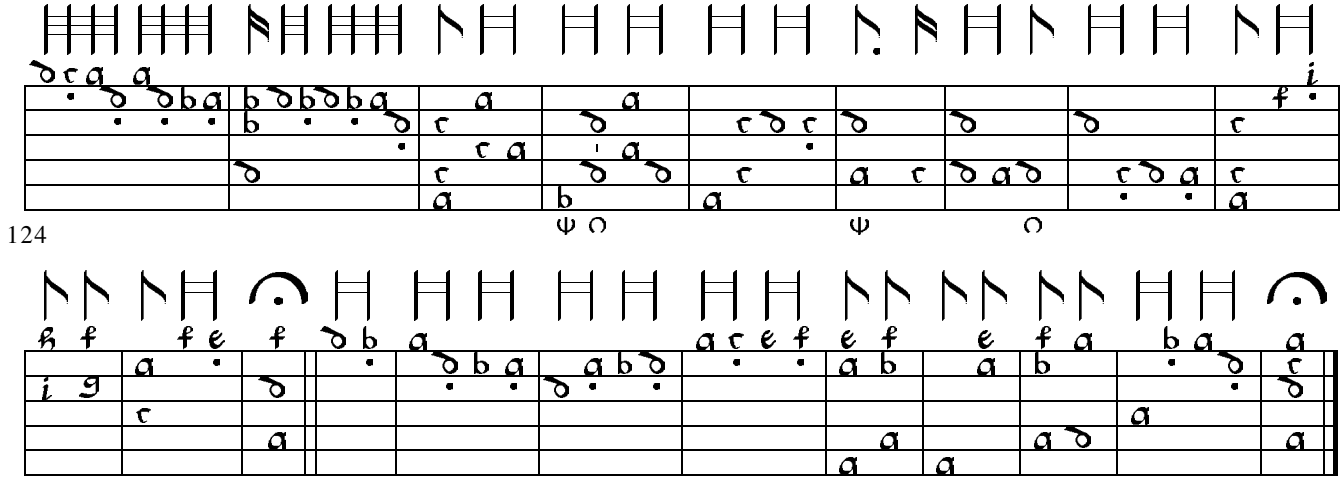
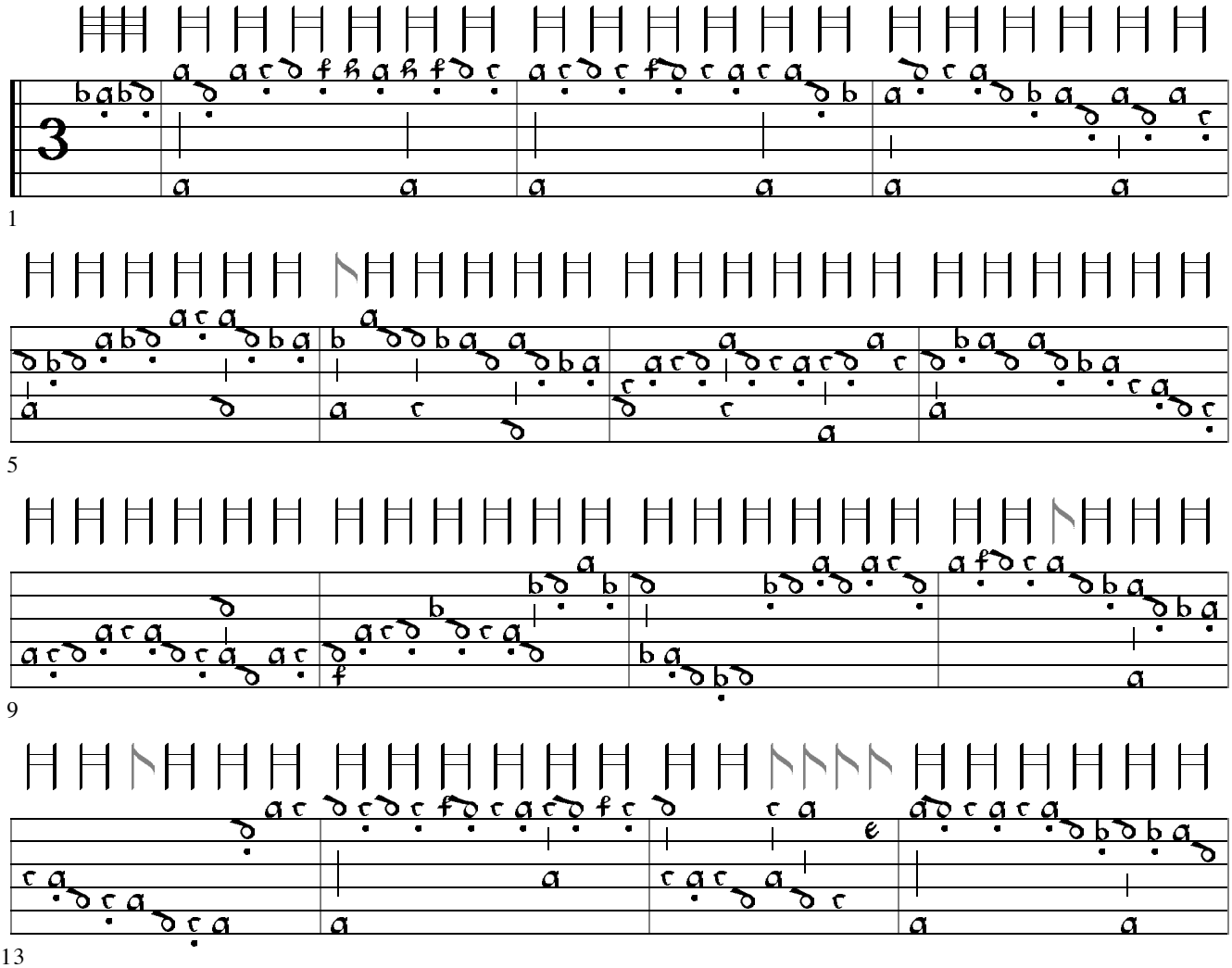
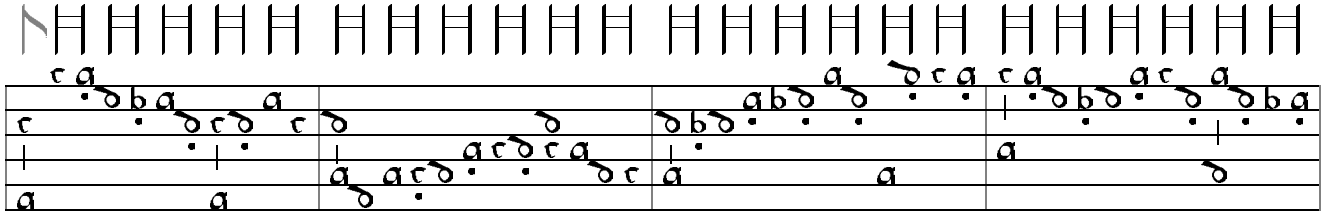


S6. Spagna F-Pn Res. Vmd.27, ff. 19v-20r

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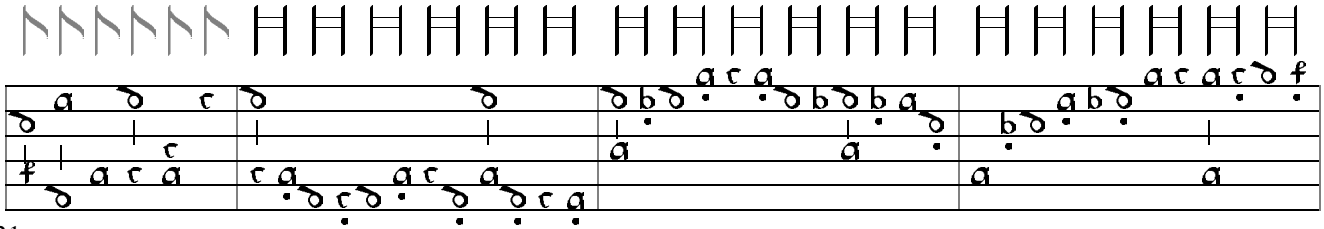
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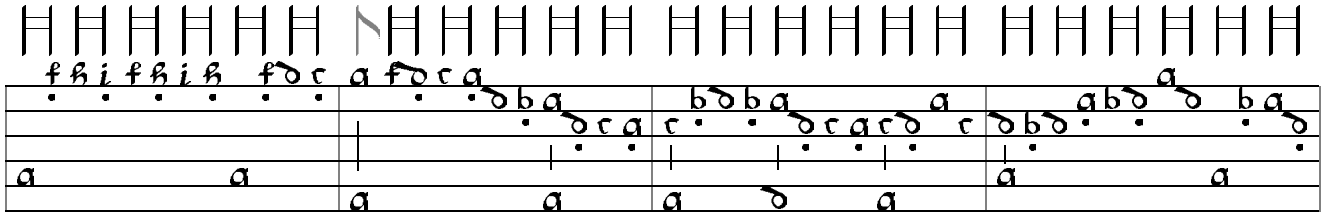
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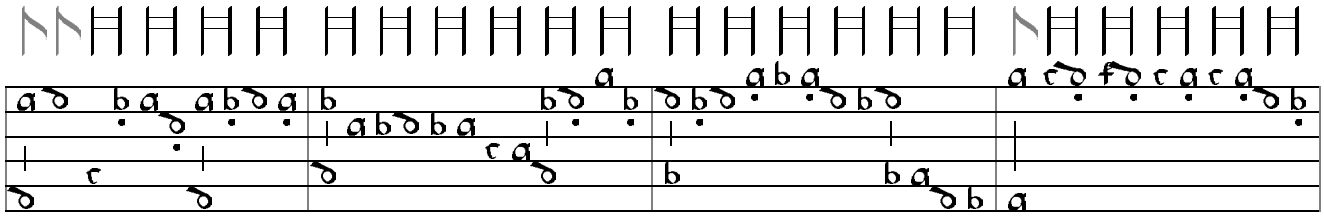
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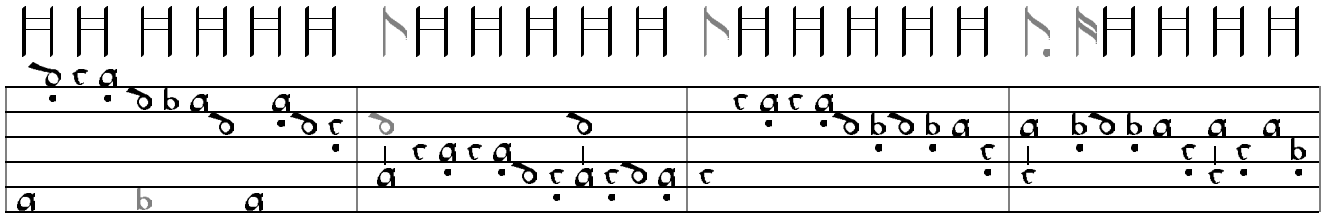
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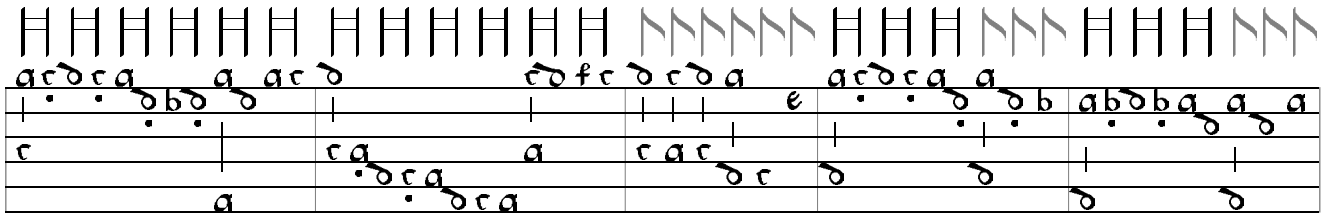
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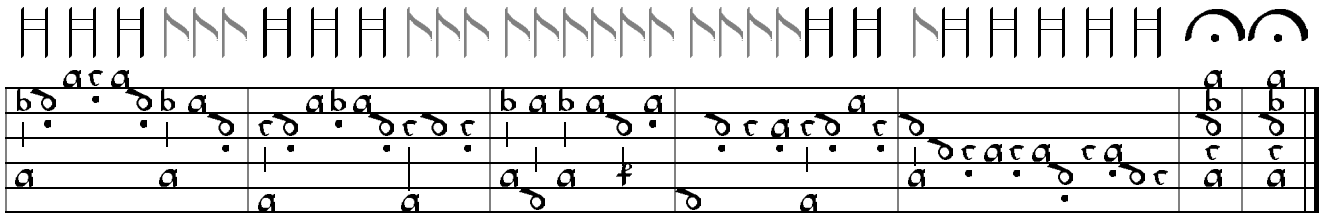
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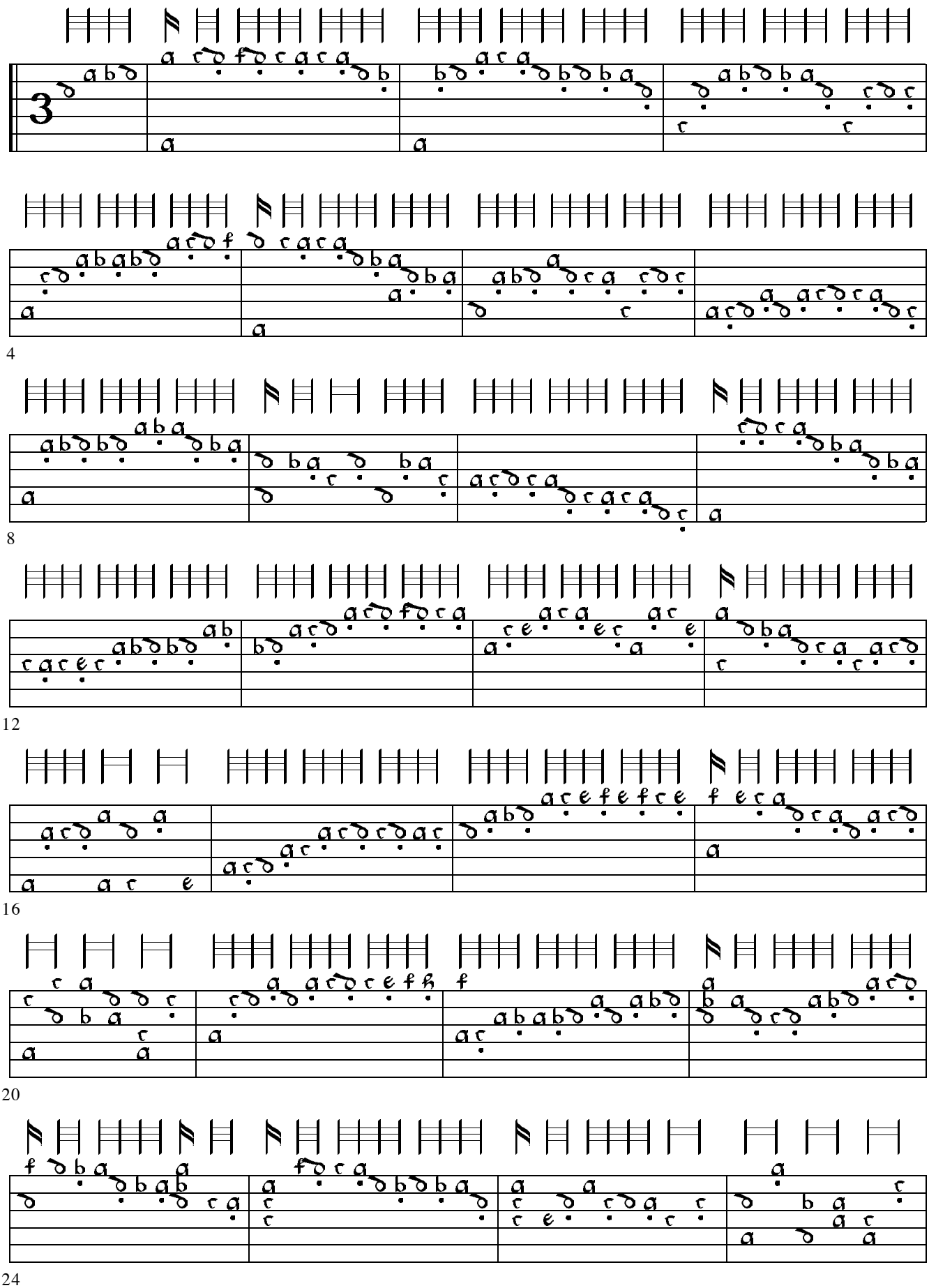
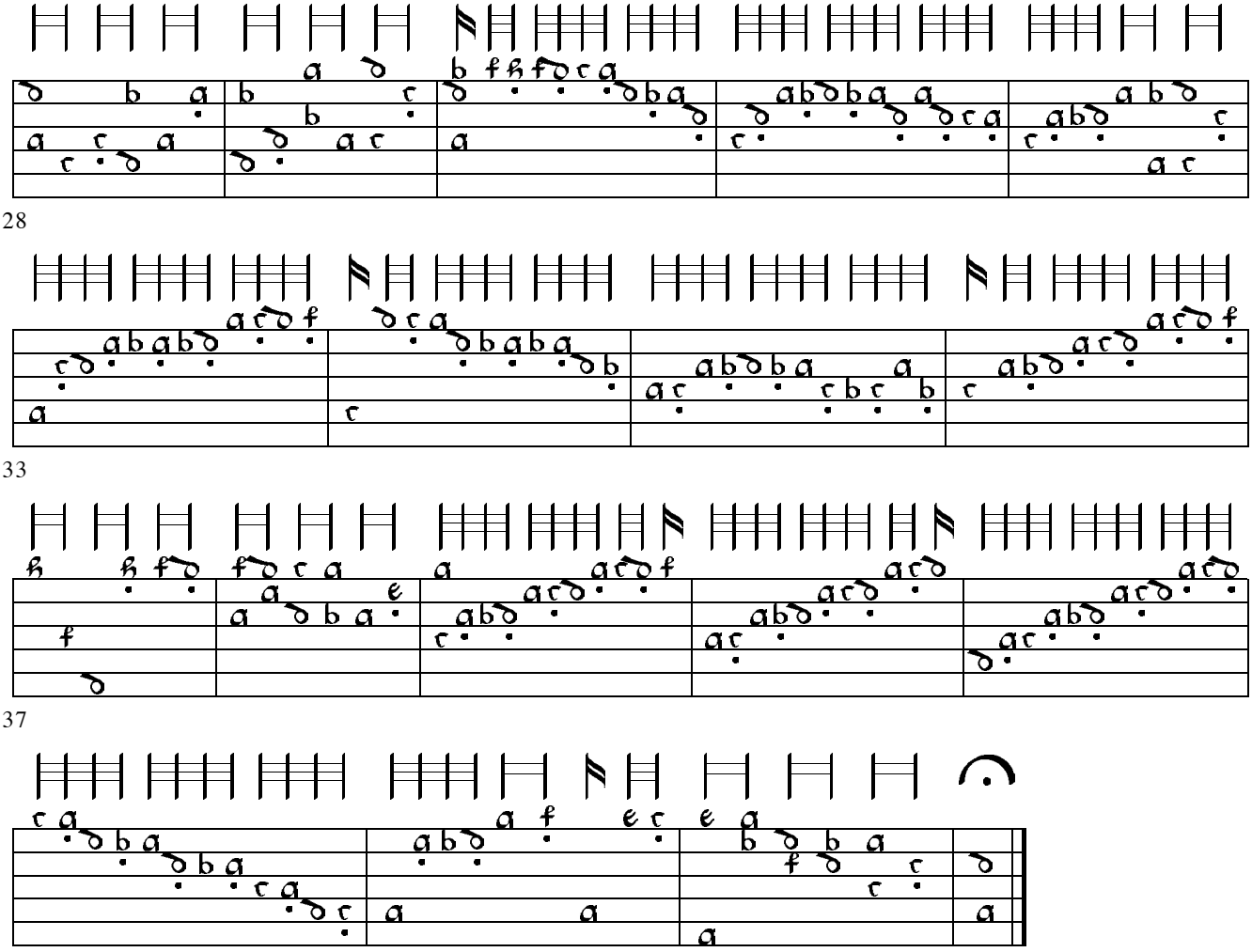
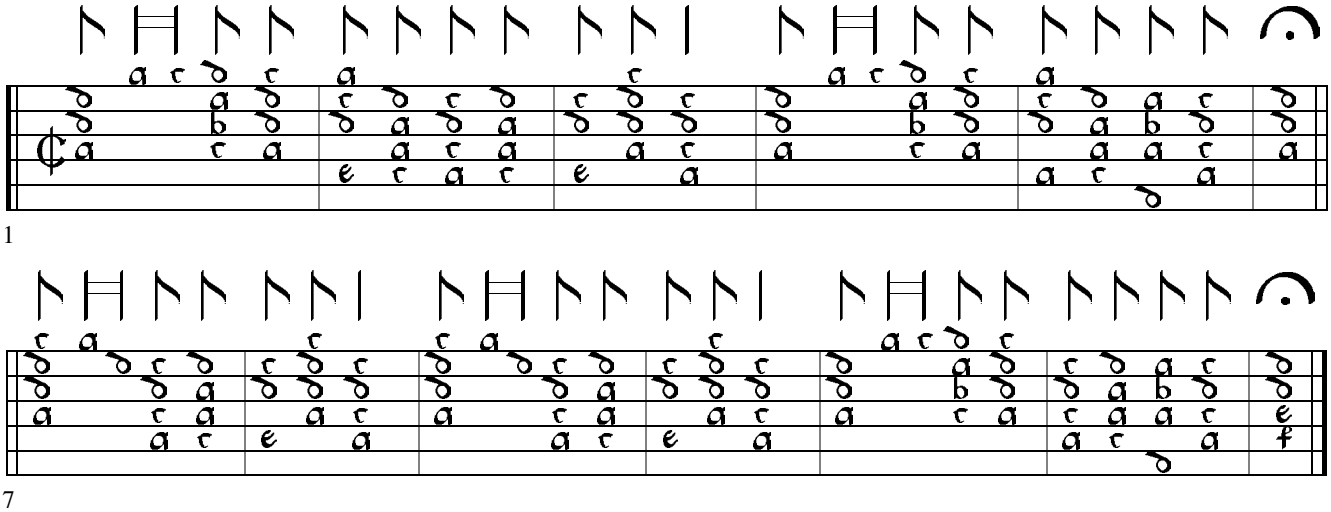
S7. Spagna seconda US-Cn Case VM 140.C25, ff. 43r-44r

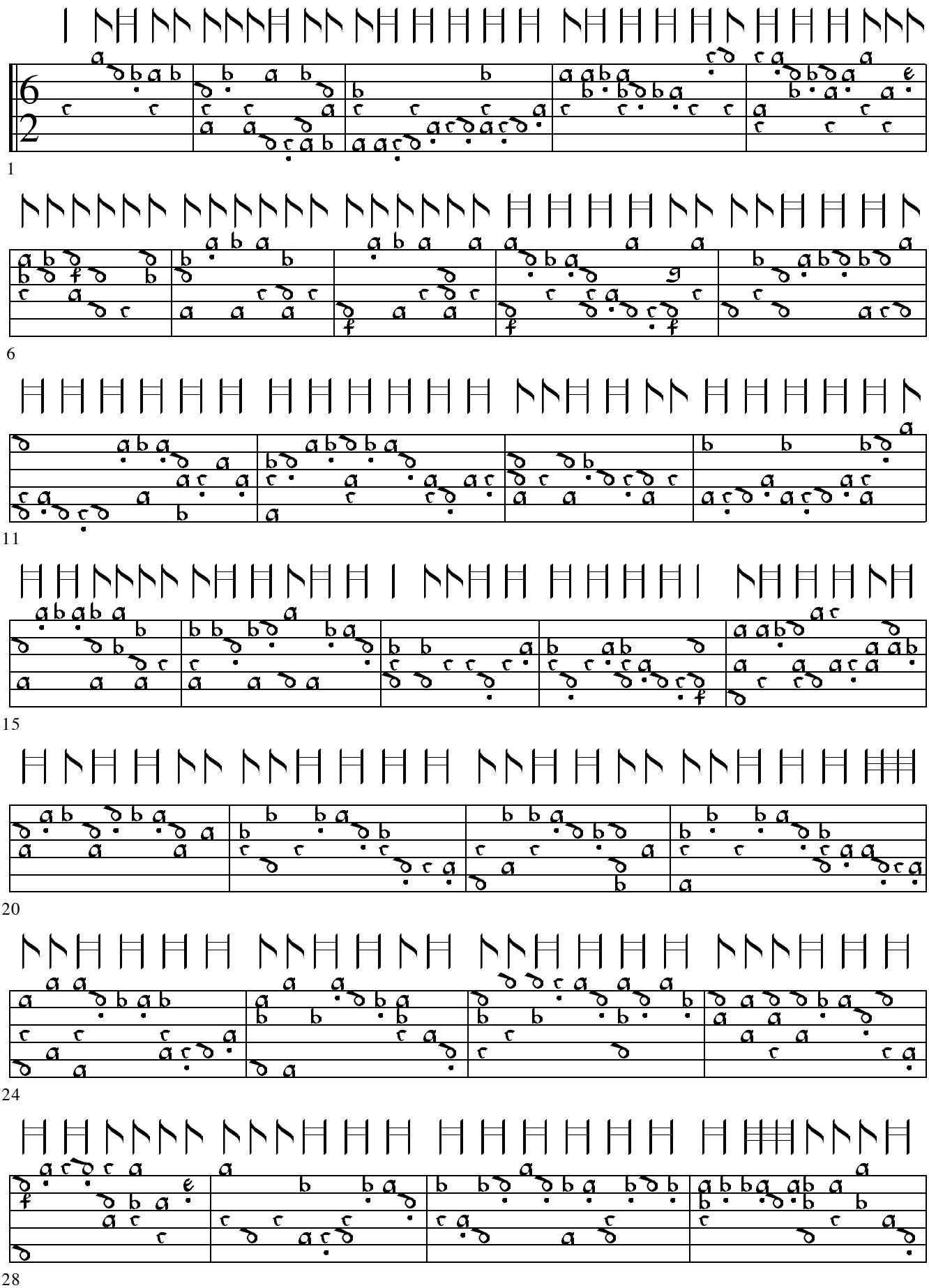


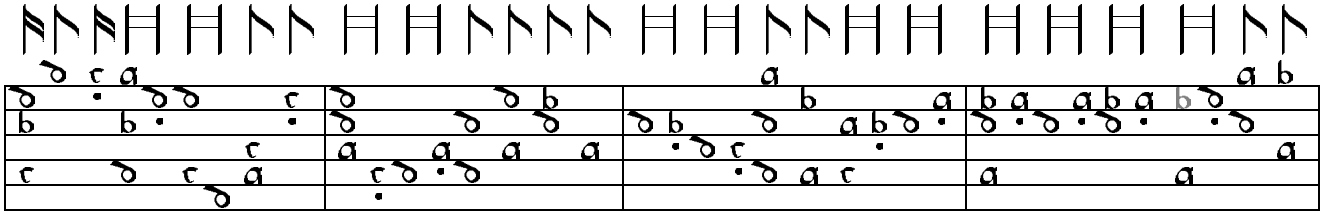


App 10. Dantz PL-Kj 40583, f. 6r



S8. Bassadanza Francesco Spinacino Spinacino II 1507, ff. 31r-33r





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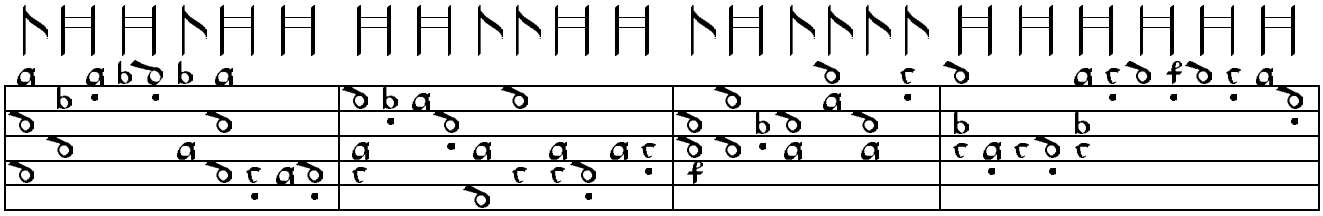

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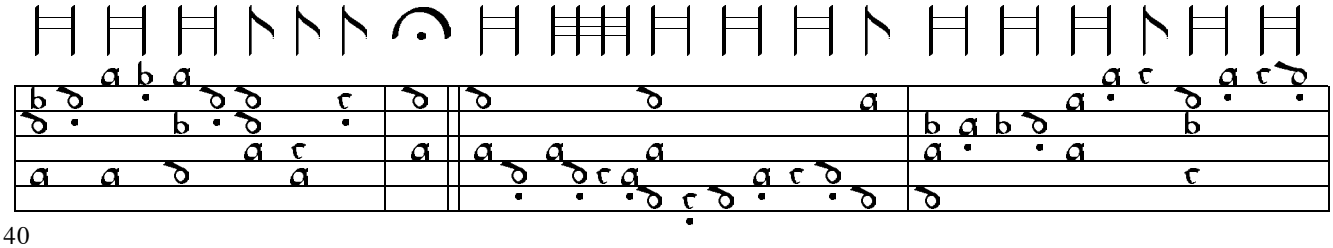

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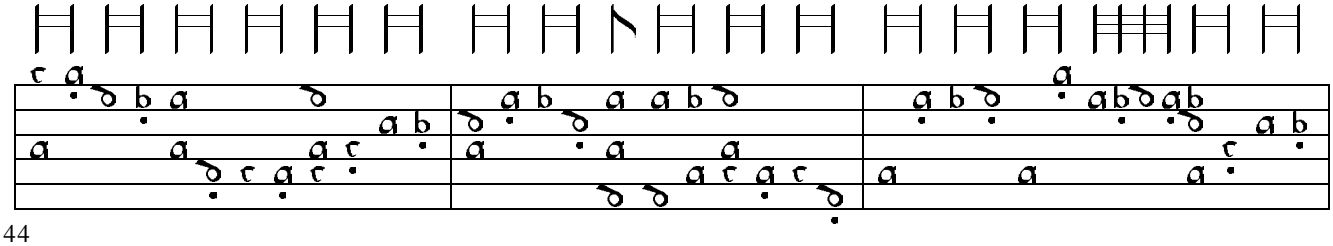

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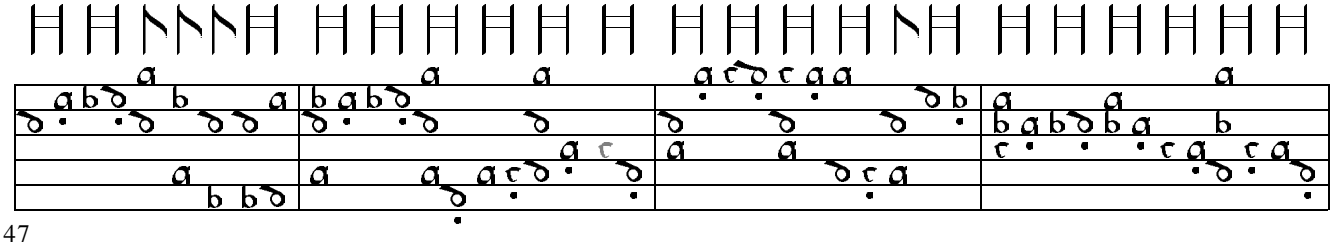

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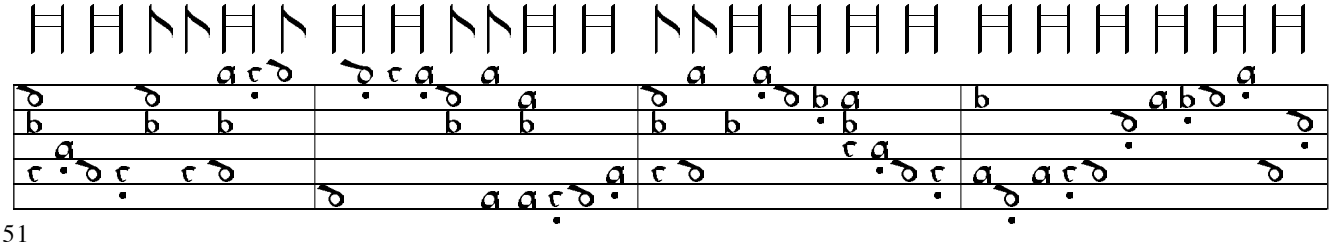

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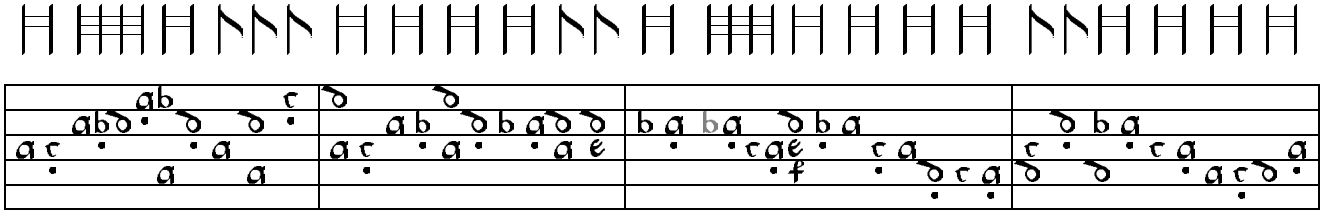

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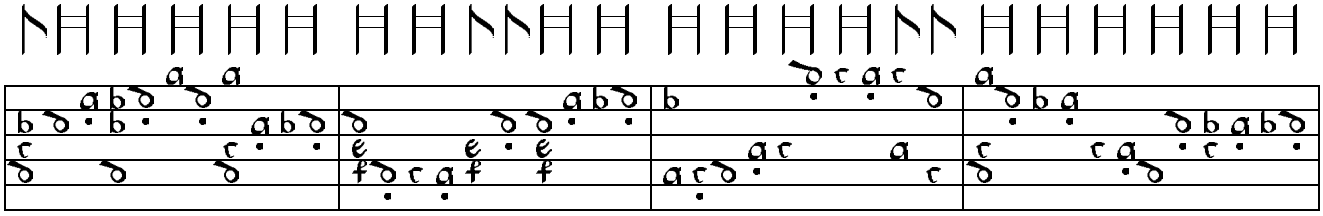

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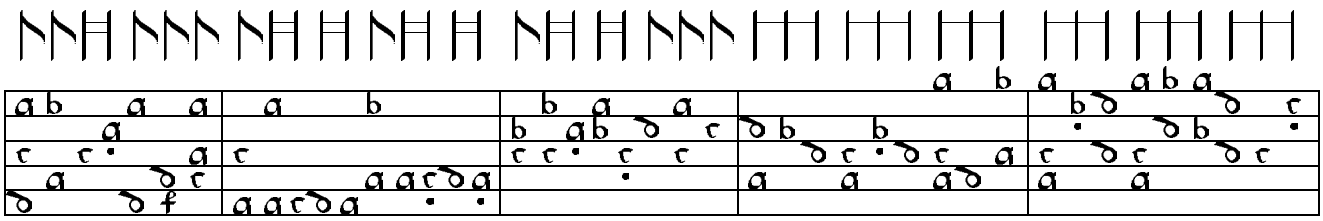

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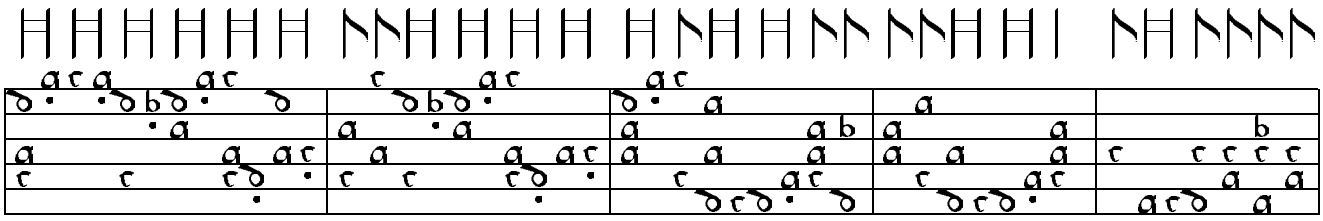

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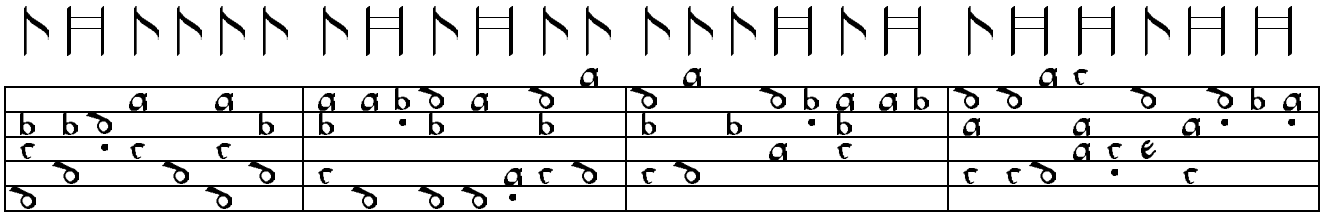

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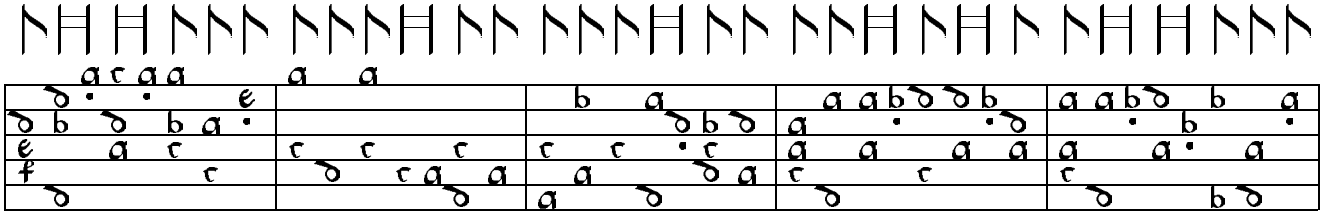

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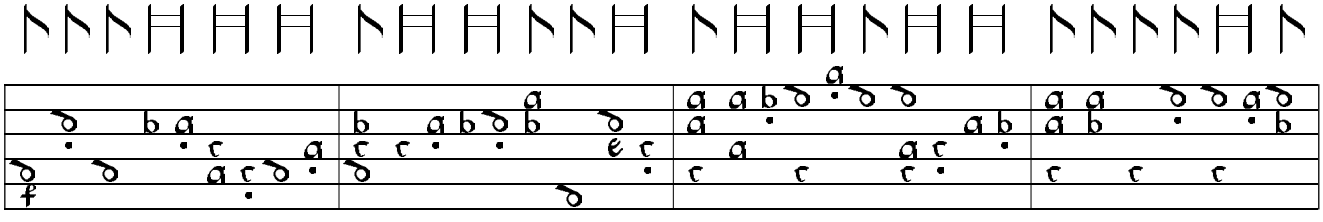

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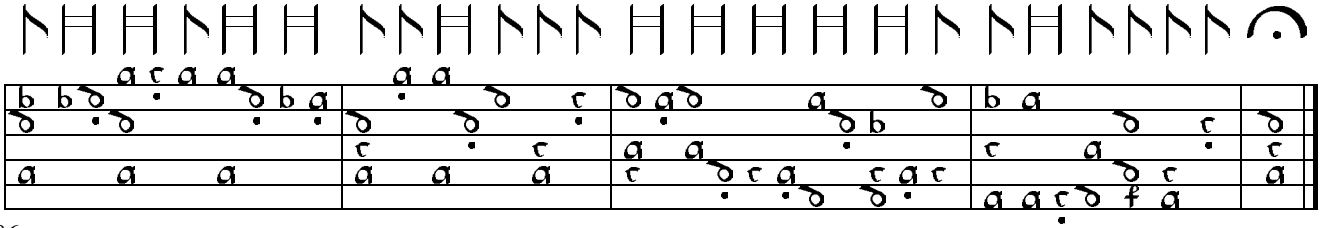
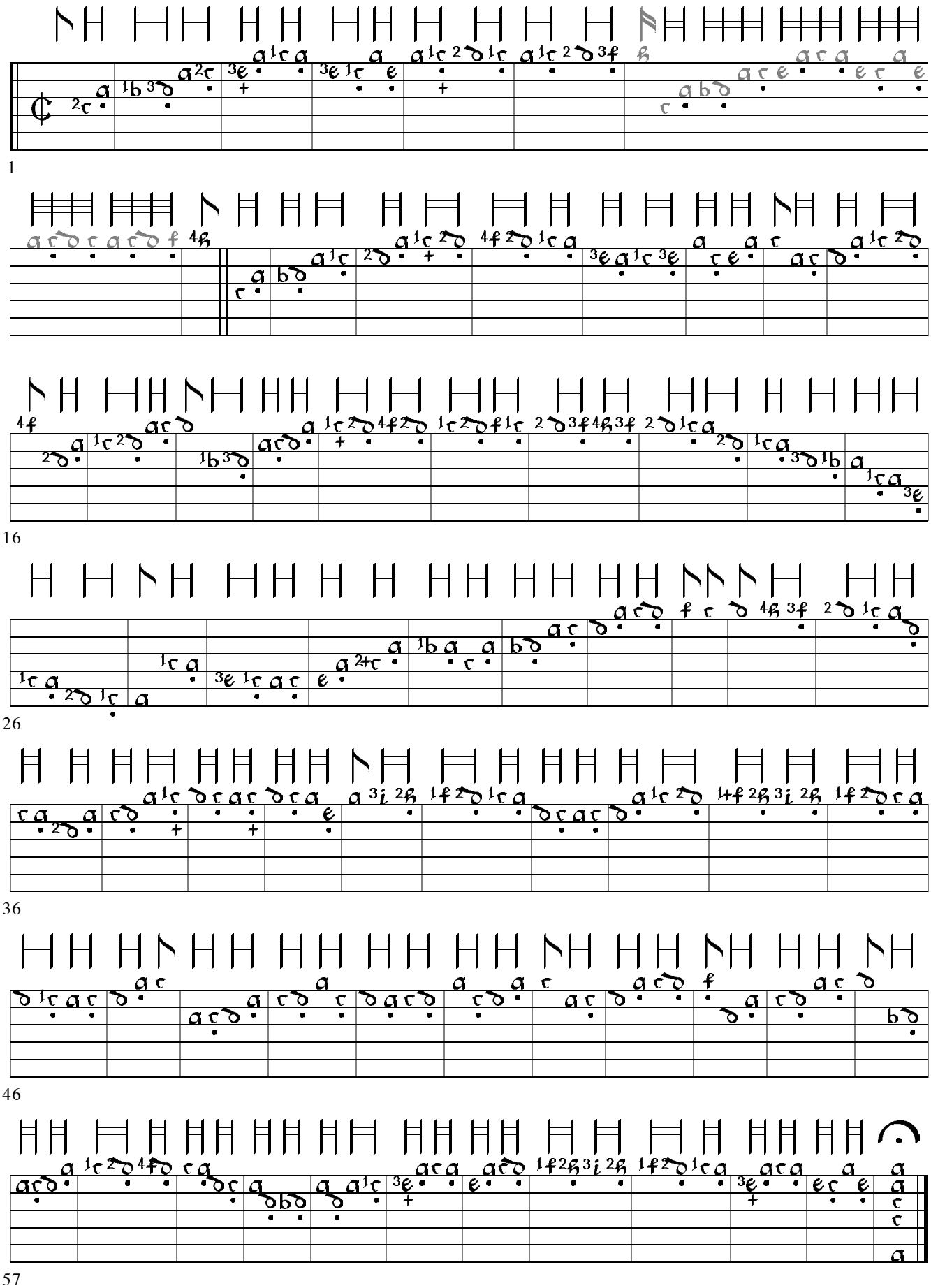


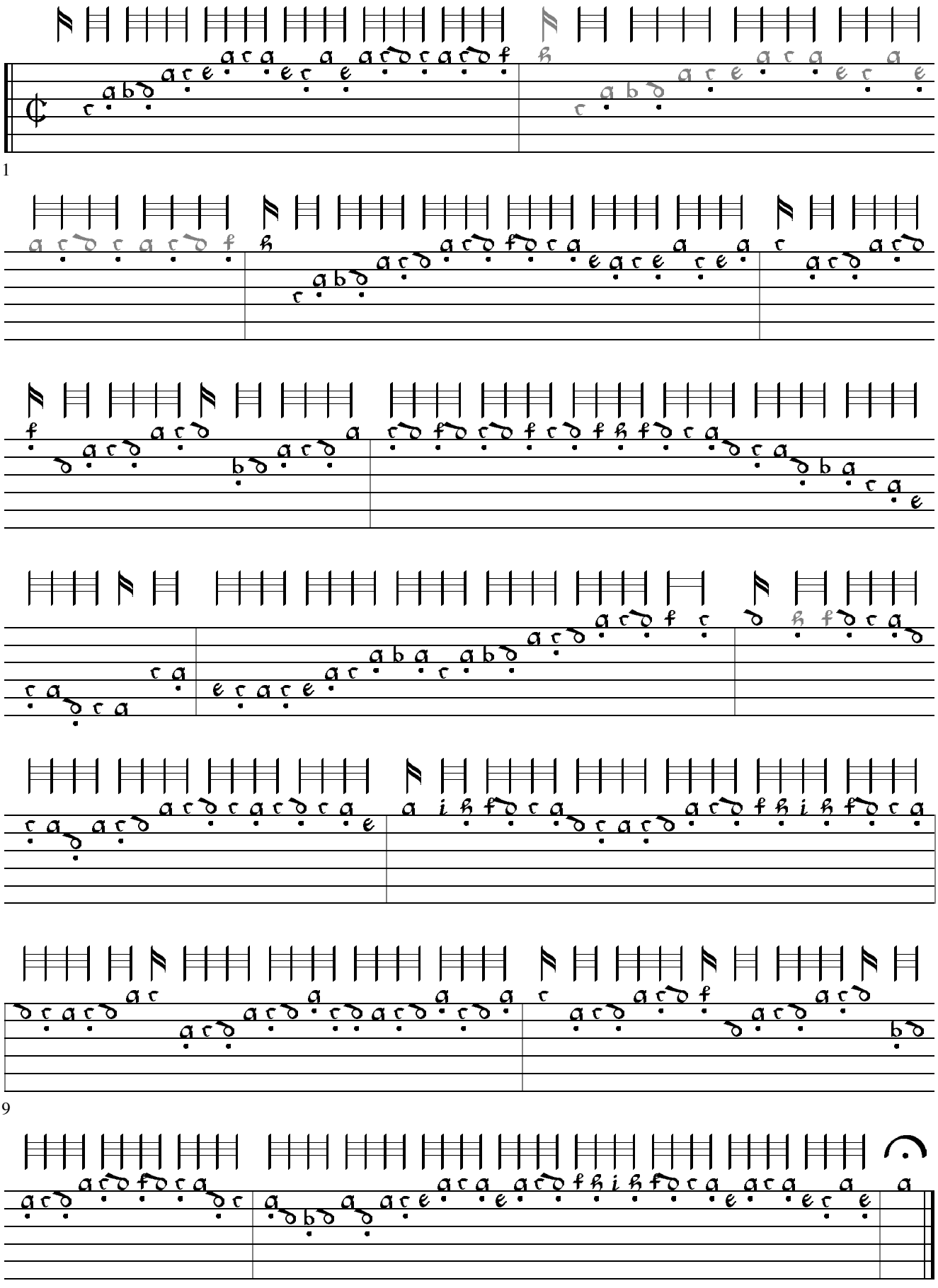
86

S9ia. untitled - lute I

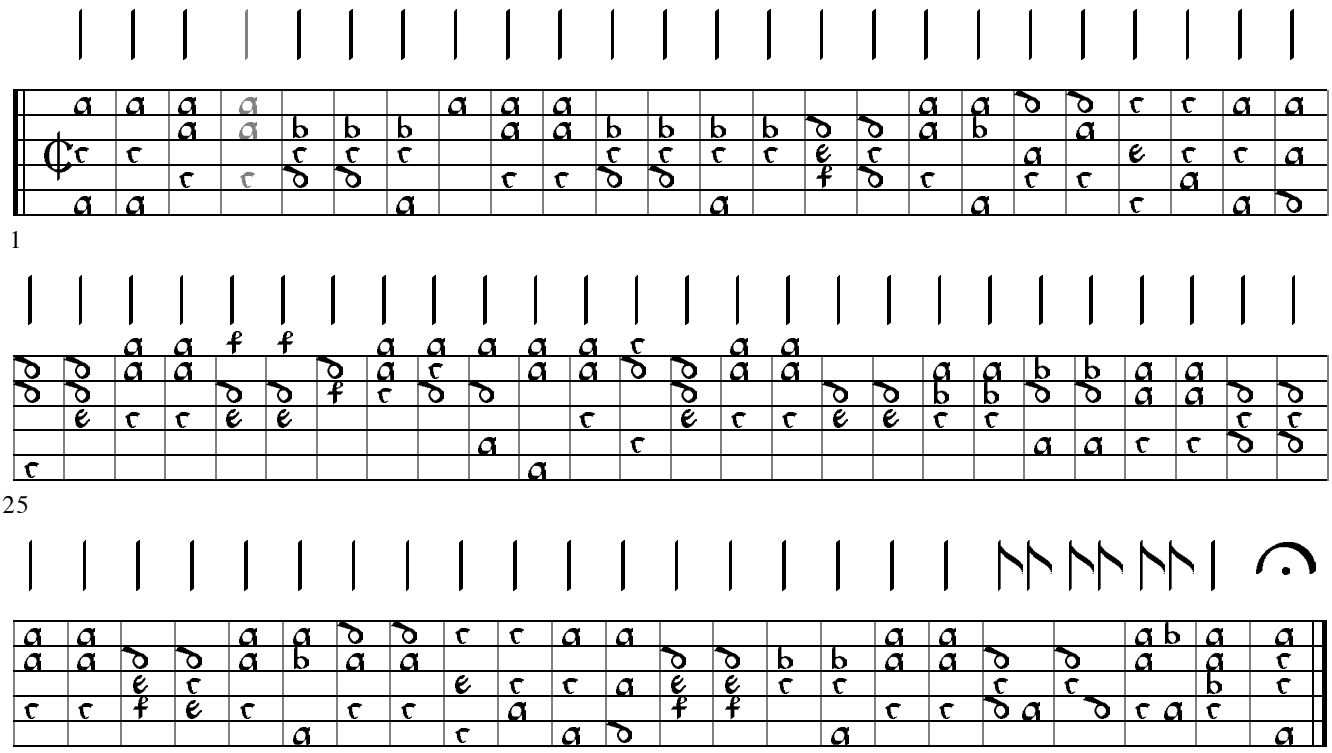
D-B 40591 ff. 61v-62r



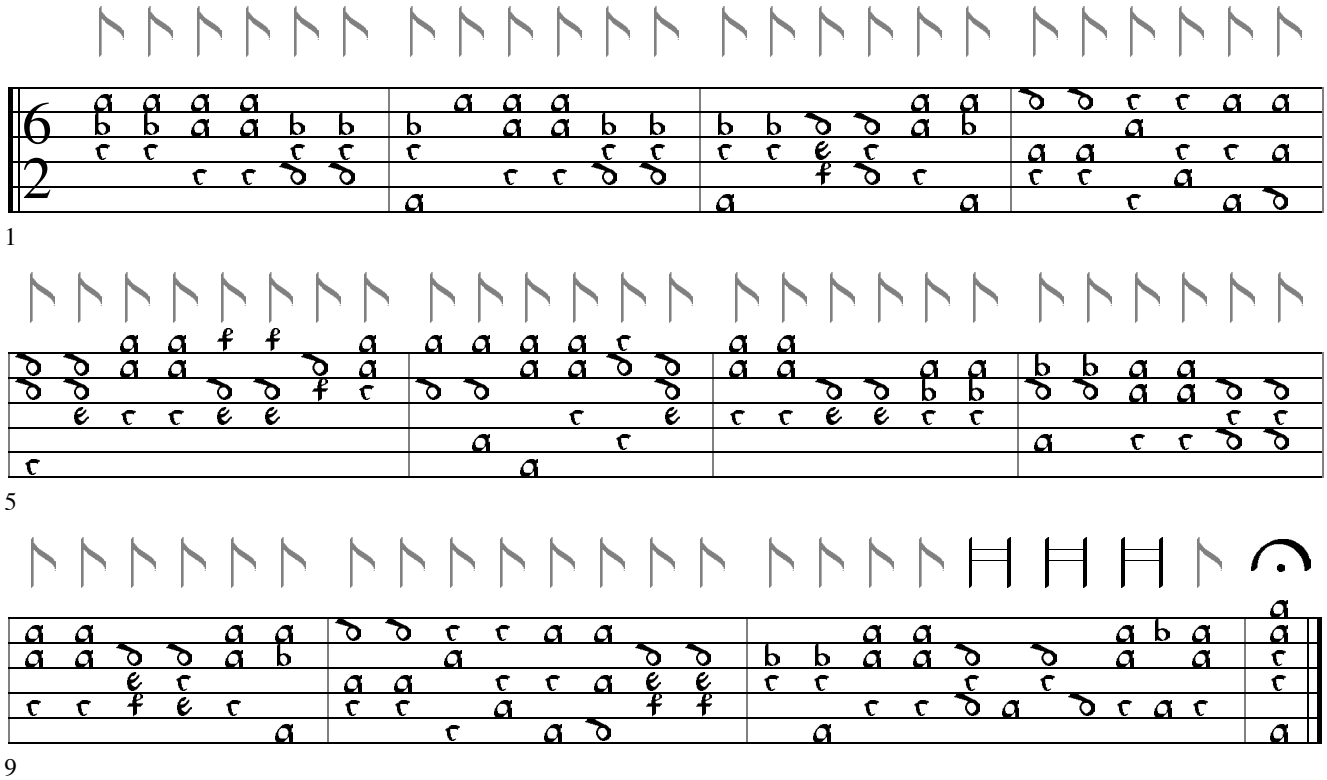
S9ib. Spagnia Contrapunto - lute I B-Br II.275 ff. 36v-37r



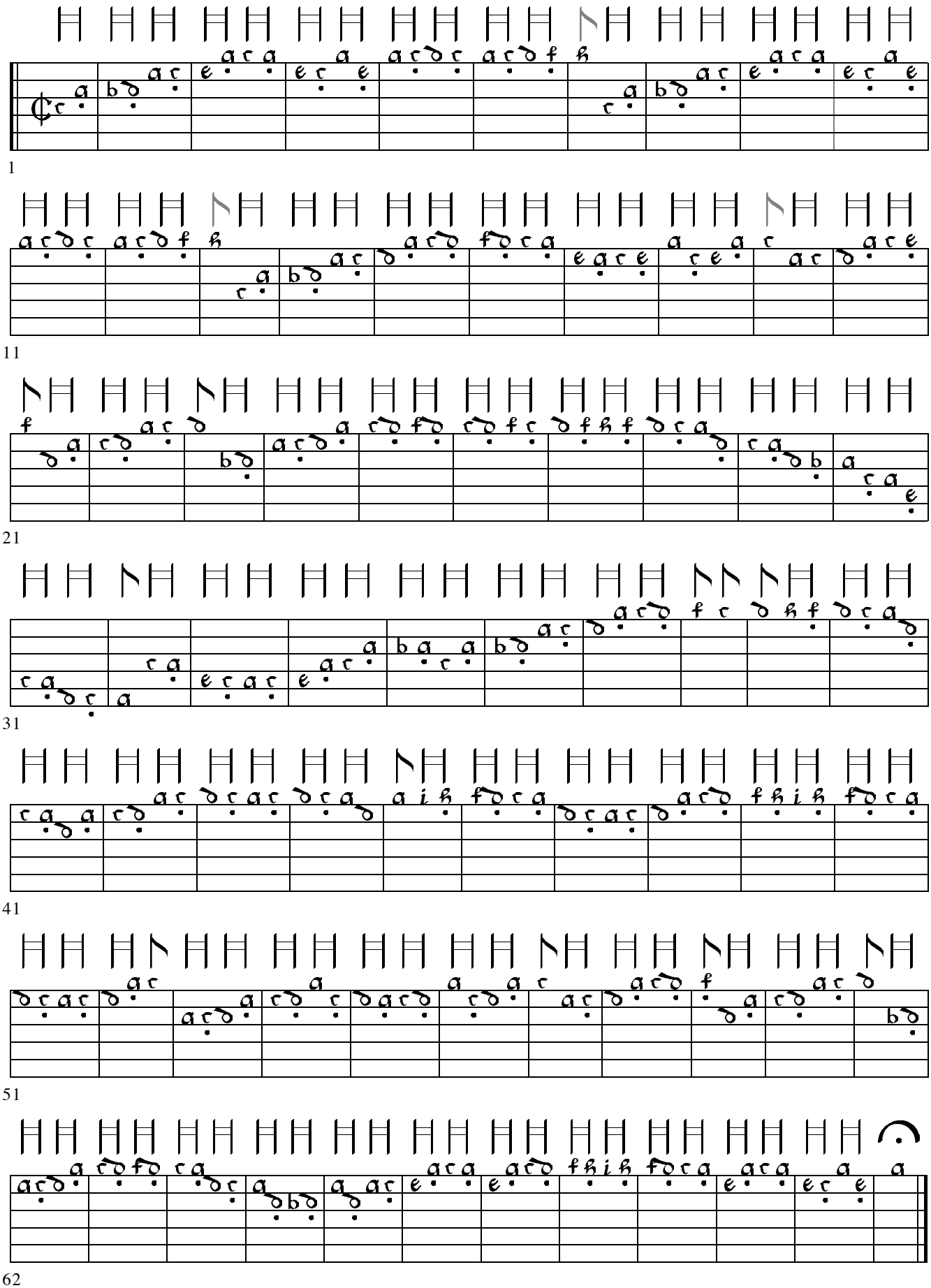
S9iia. Untitled - lute II D-B 40591 f. 62r



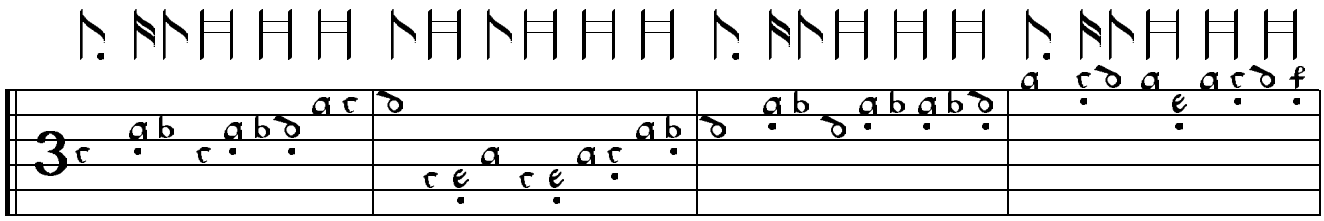
S9iib. Tenor De La Spagnia - lute II B-Br II.275 f. 36v



S9ic. Spagna Di Franco Milanese a dua liutj - lute I I-Fn Magl.XIX.168, ff. 7v-8r



S10. Spagna detta Lamire primo Modo - lute I NL-DHnmi Kluis A.20, f. 74v



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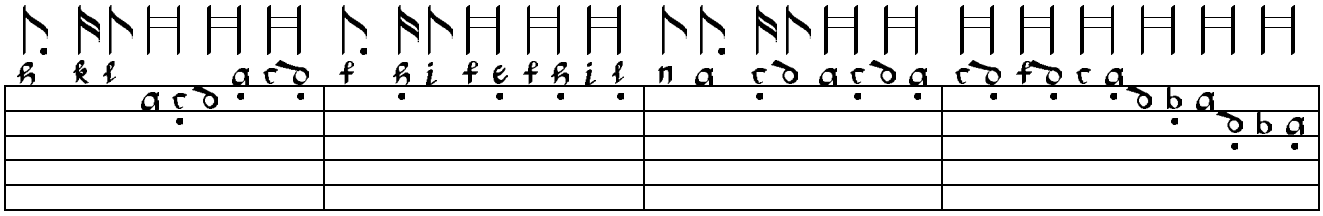

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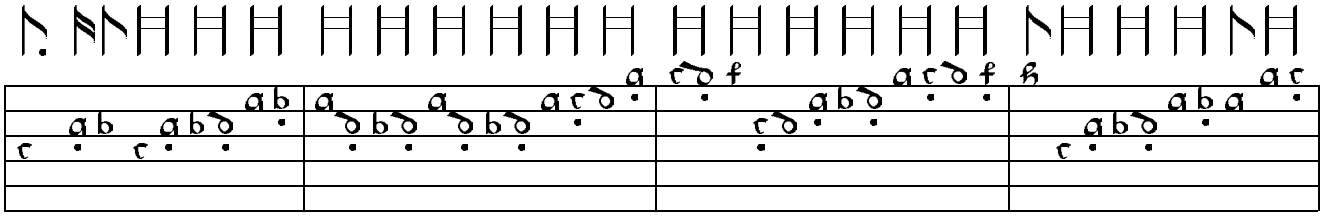

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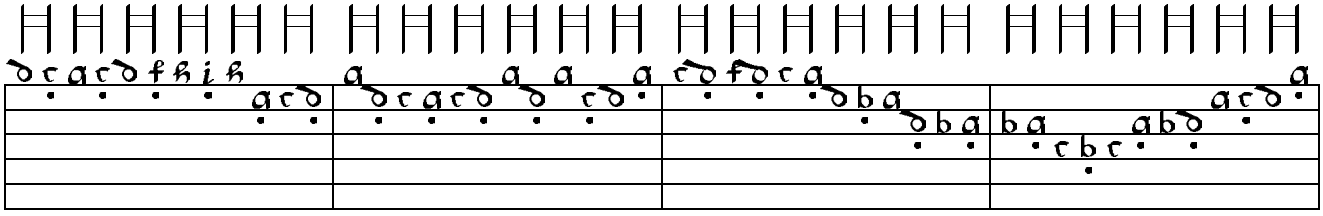

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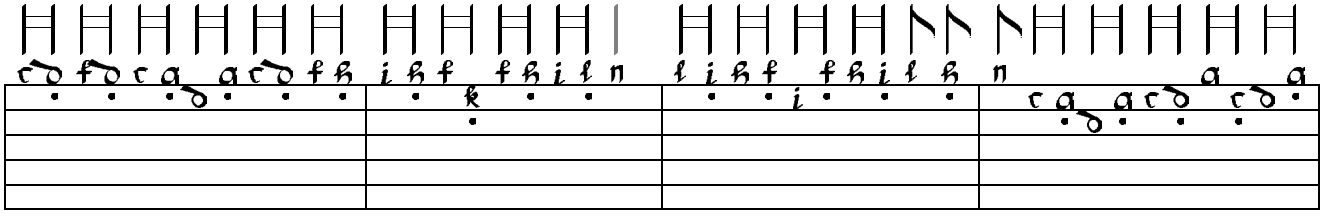

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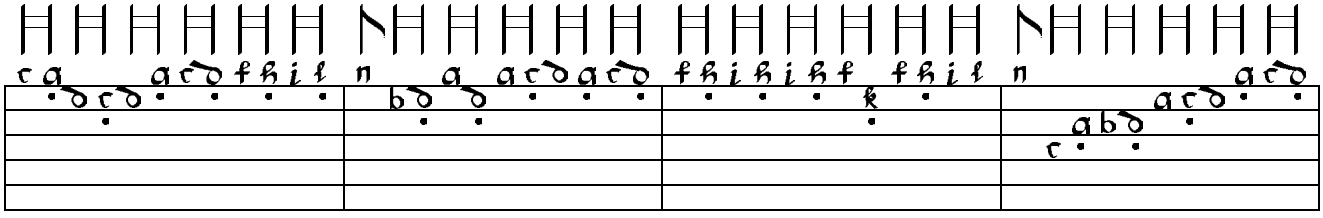

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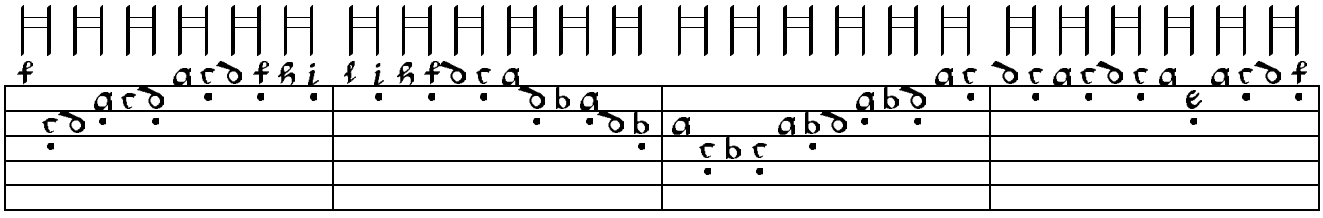

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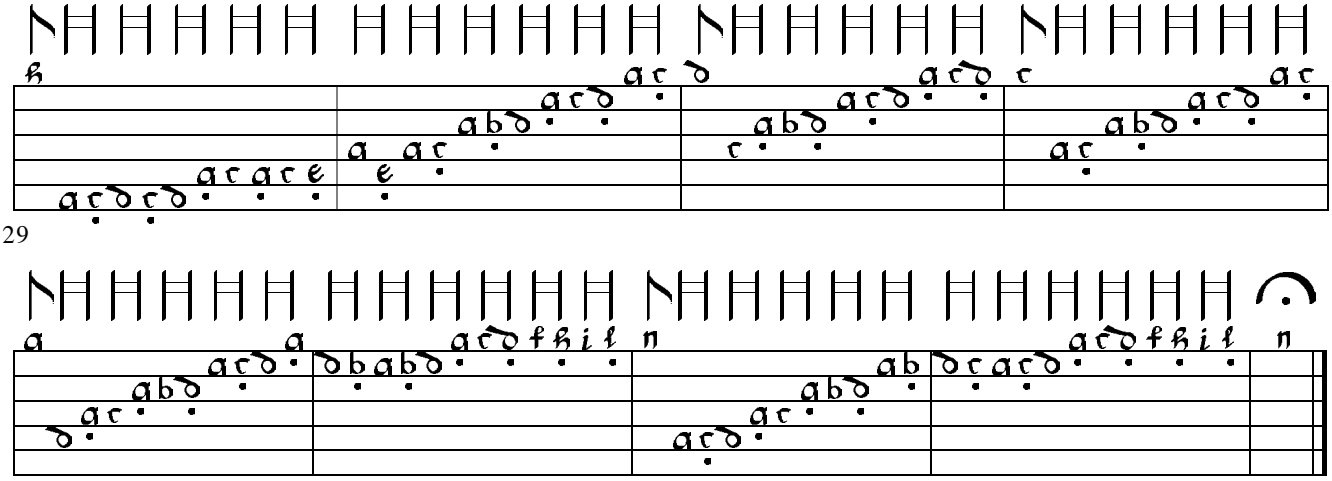
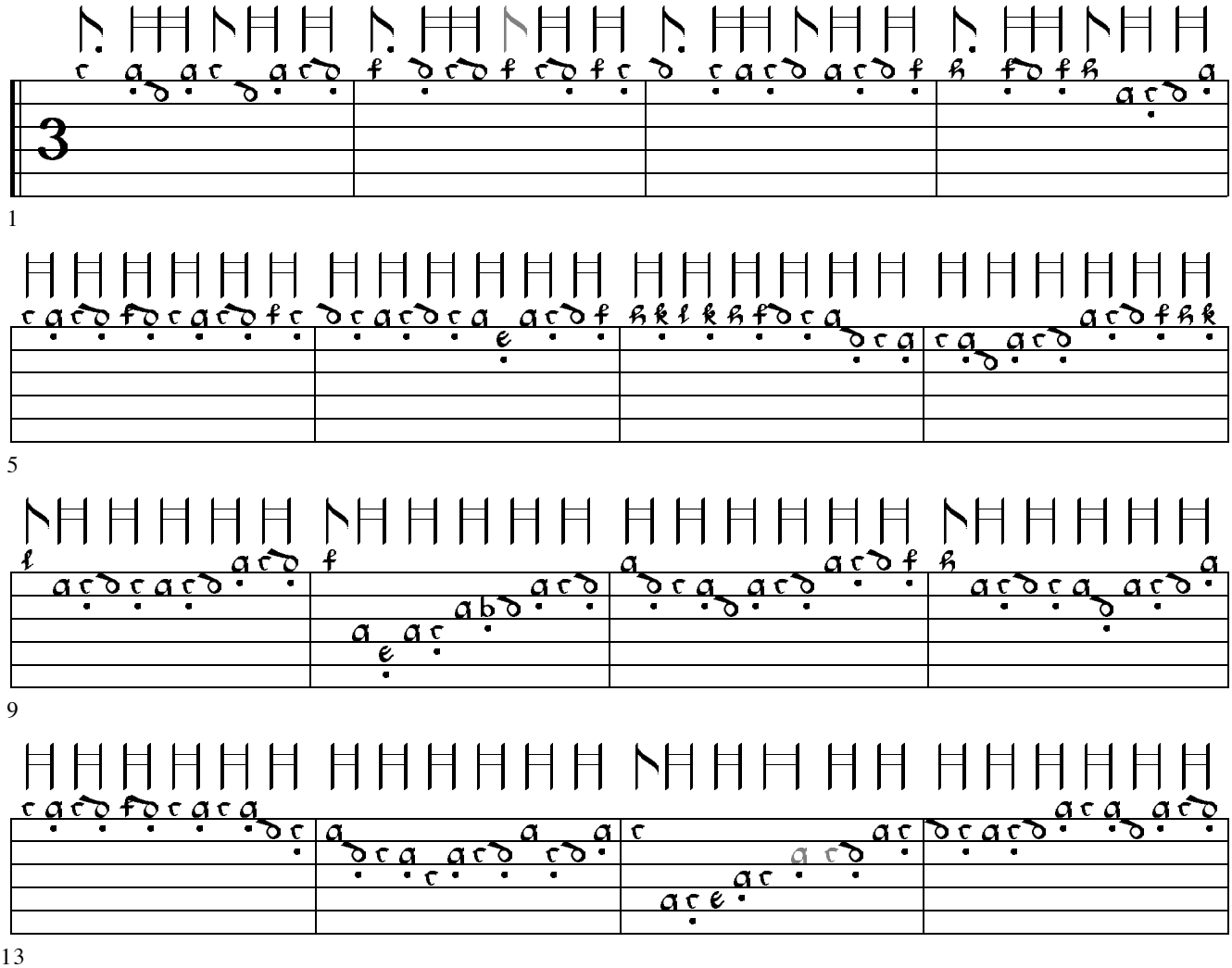
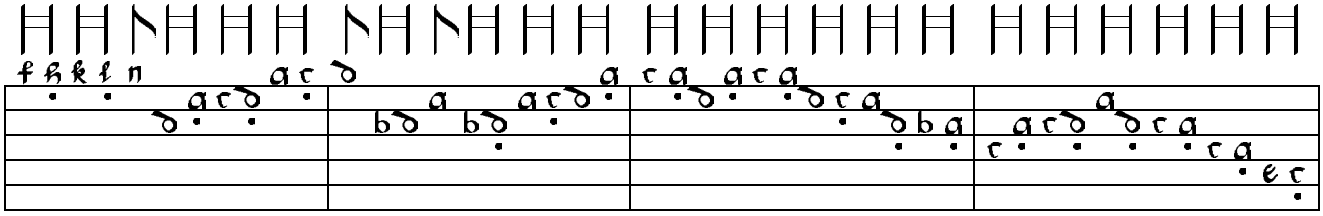


S11. (Spagna) Secondo Modo - lute I NL-DHnmi Kluis A.20, f. 75r





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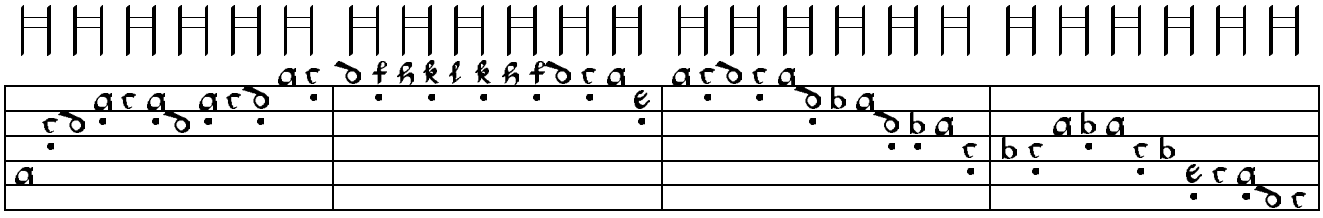

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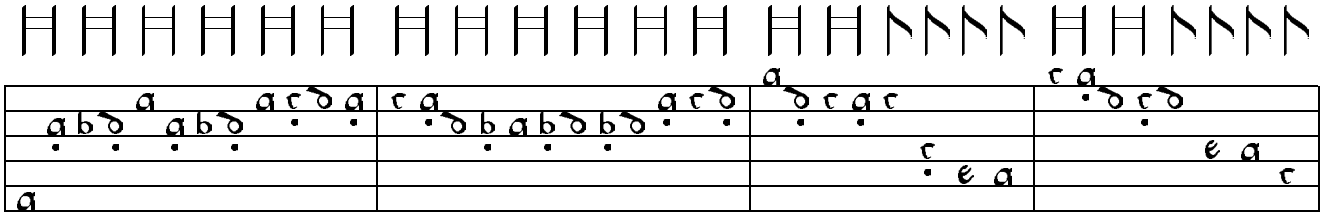

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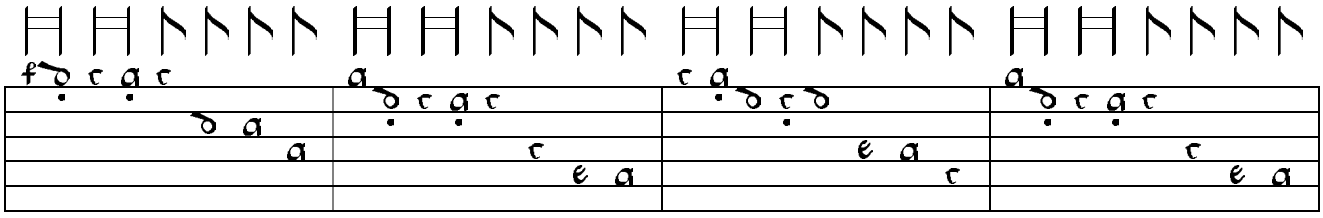

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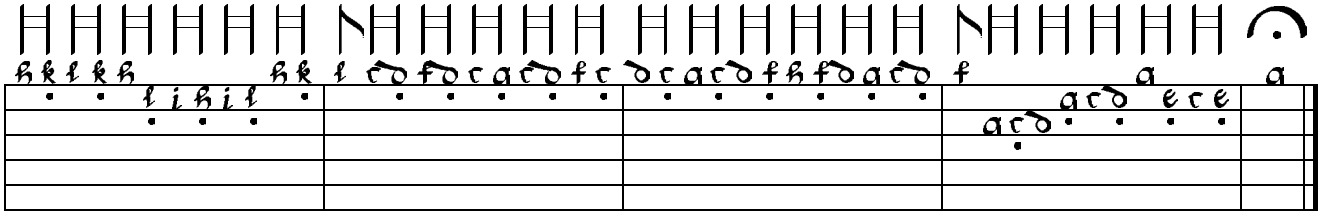

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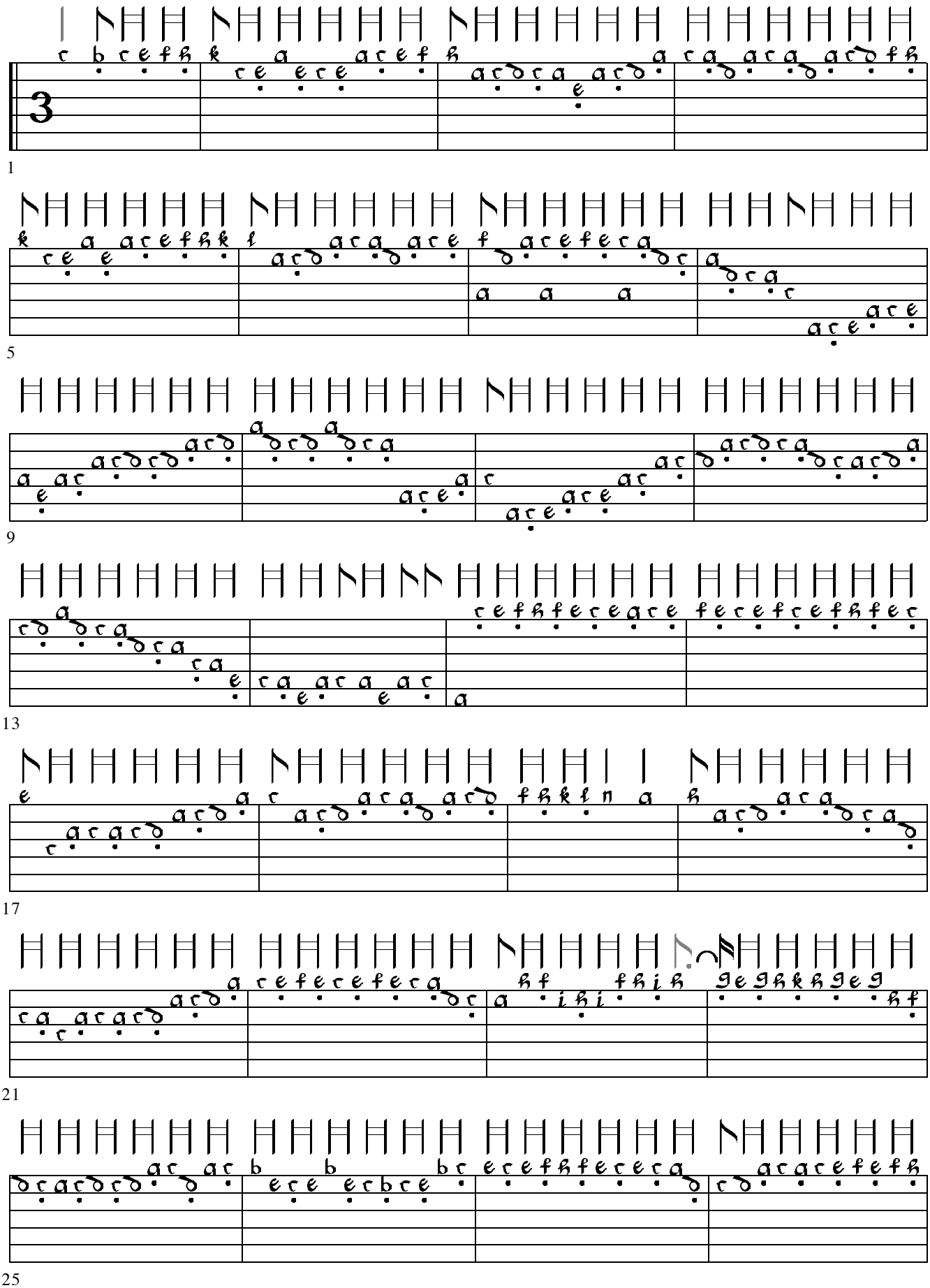
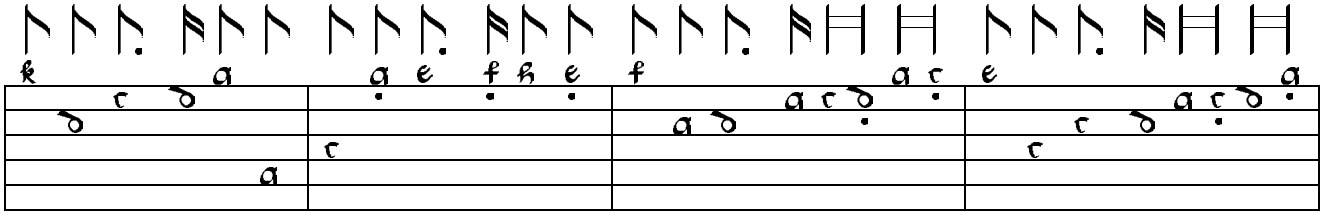
S12. (Spagna) Terzo Modo - lute I NL-DHnmi Kluis A.20, f. 75v





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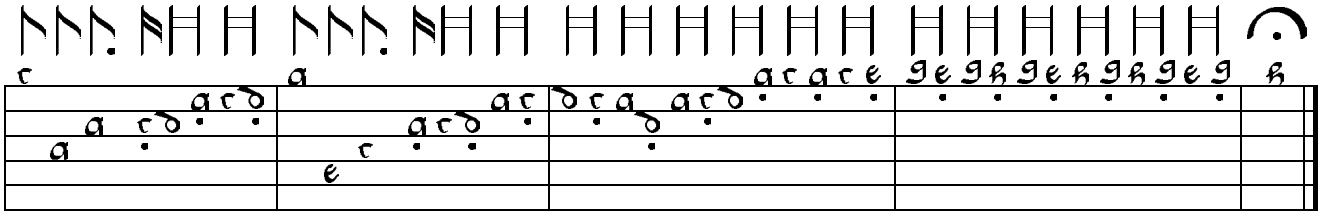

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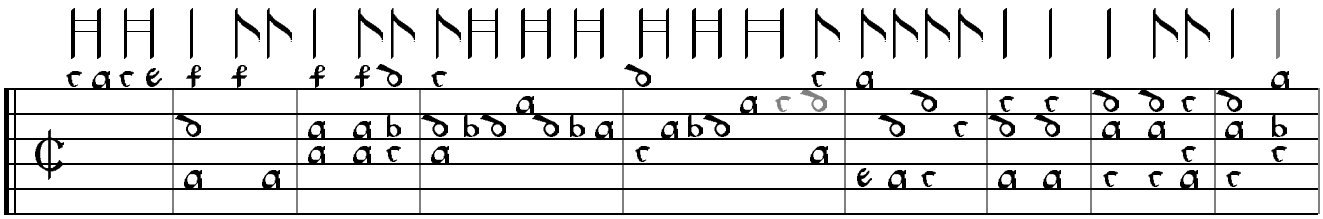
App 11. F du mein schatz D-ROu Med 3, ff. 125r-125v - 145v-146r



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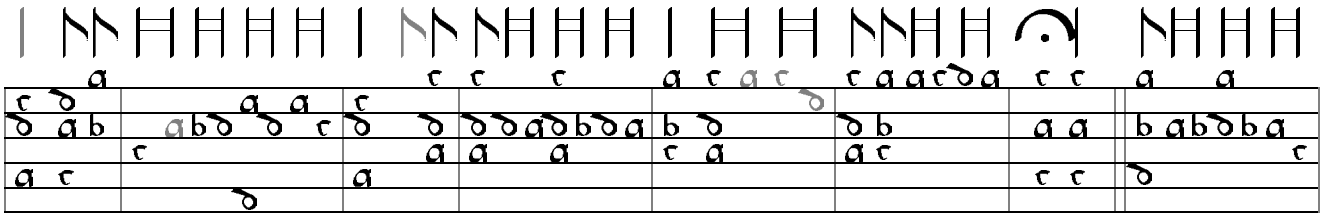

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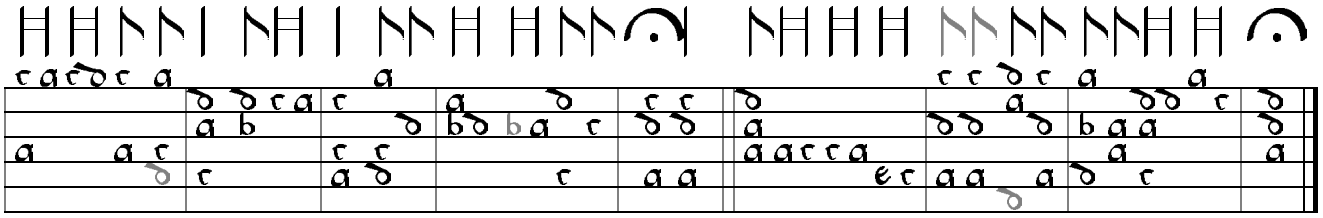

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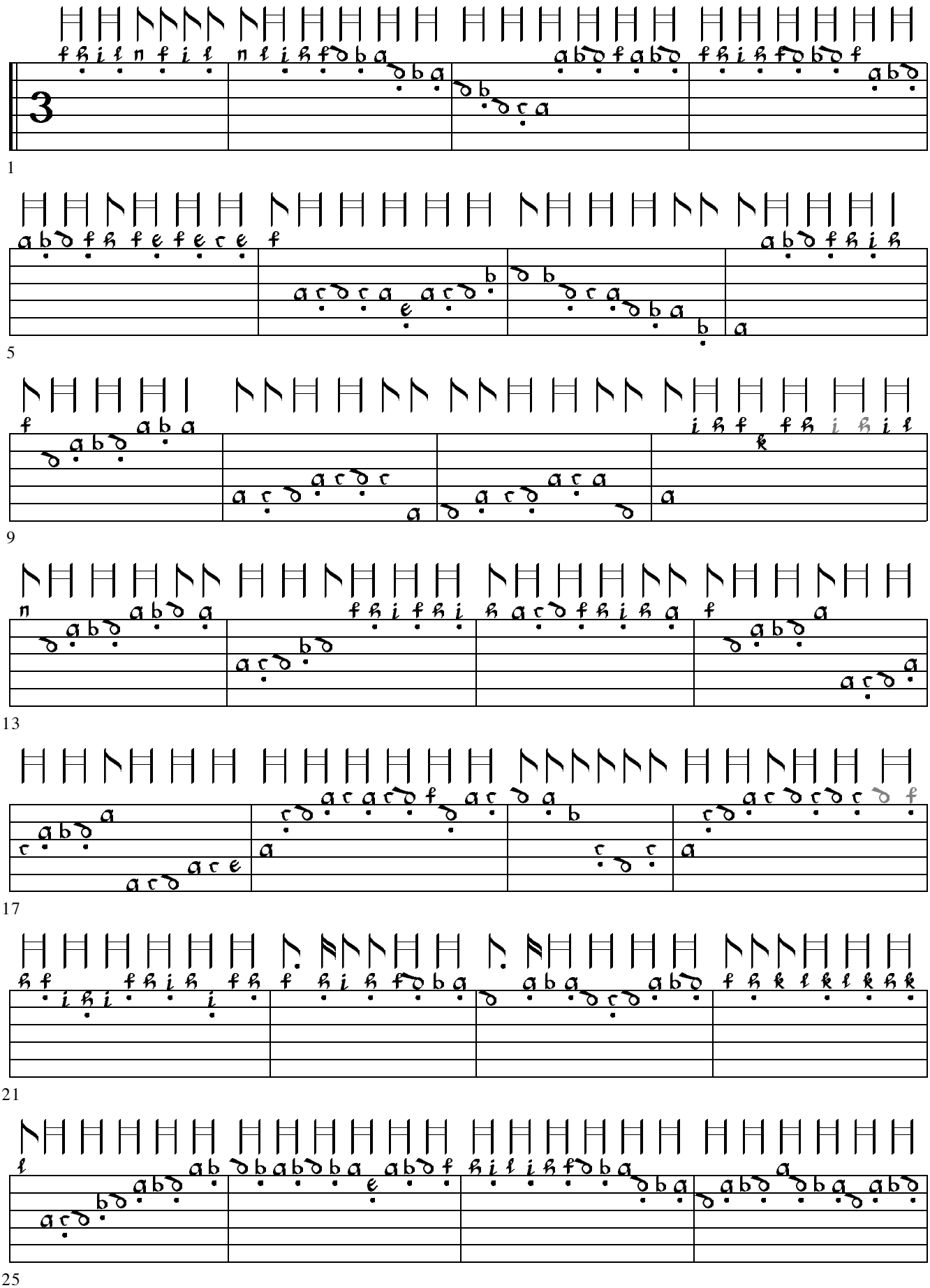
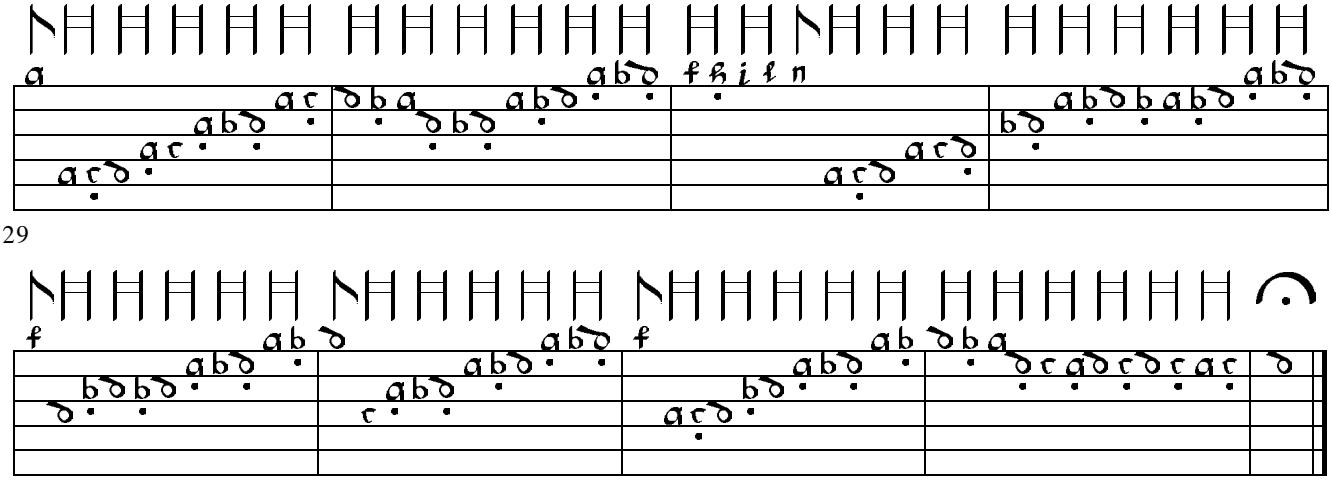
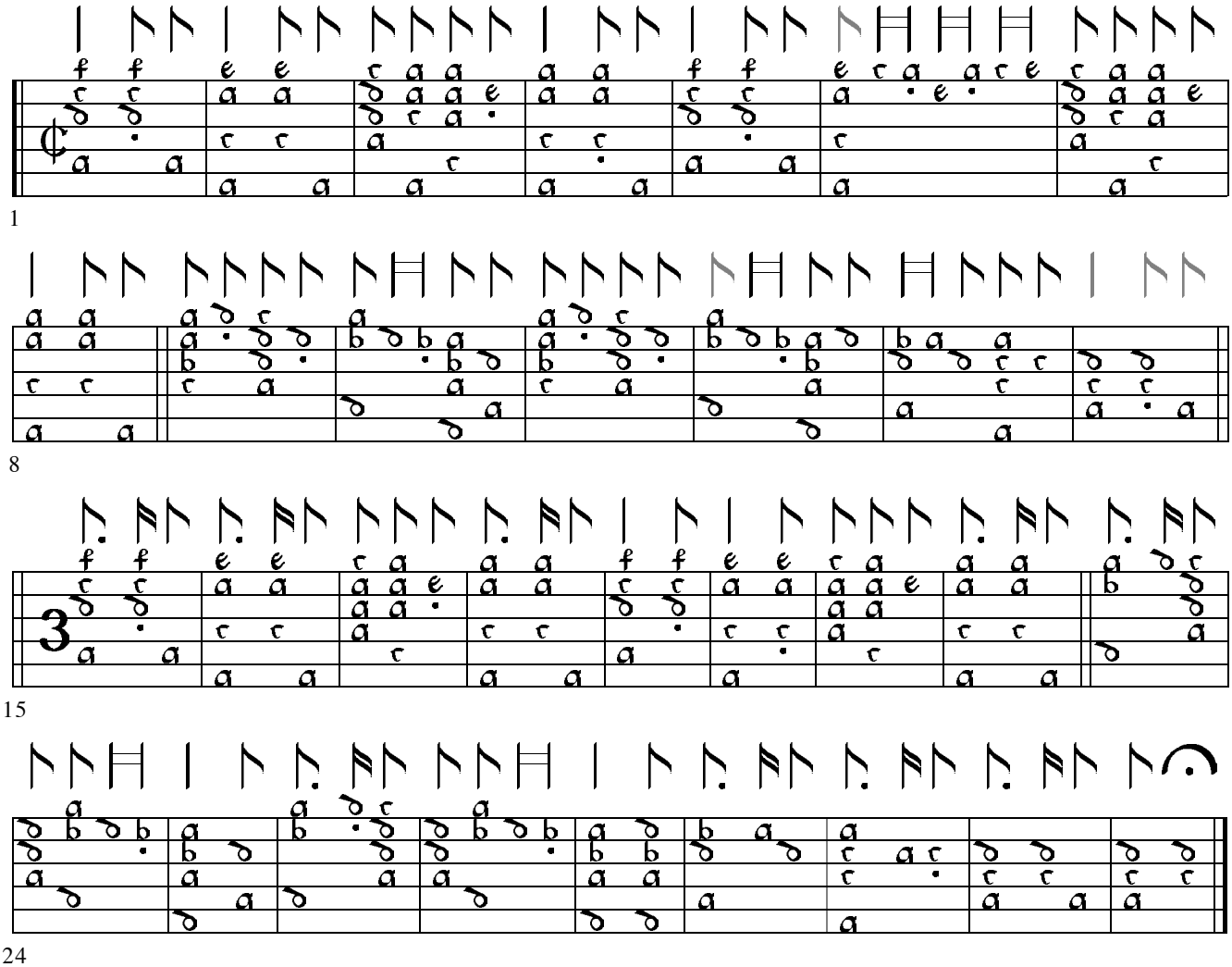
S13. (Spagna) Quarto Modo - lute I NL-DHnmi Kluis A.20, f. 76r

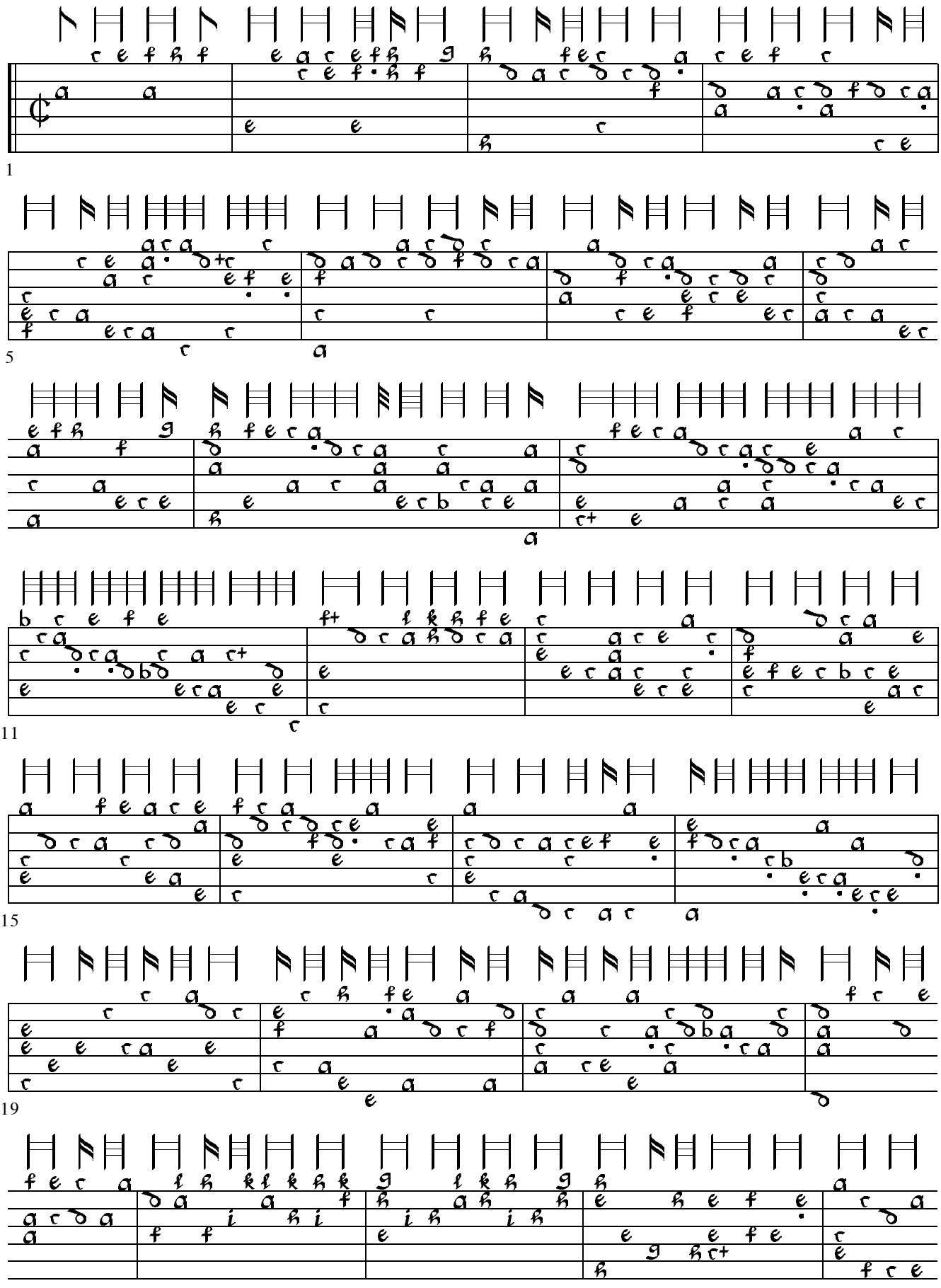


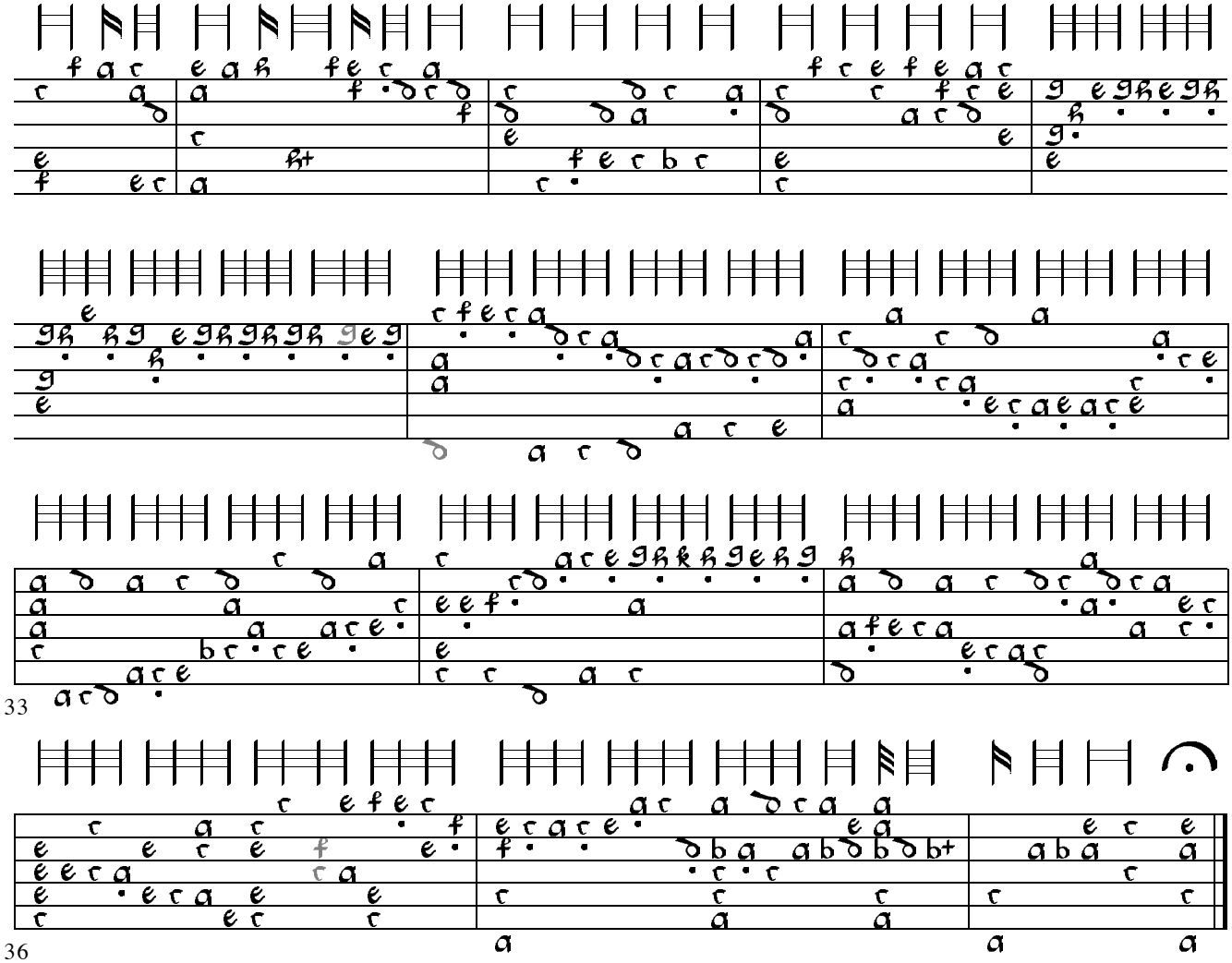


App 12. Ach medlein ach - proportz PL-Kj W 510, ff. 39v-40r

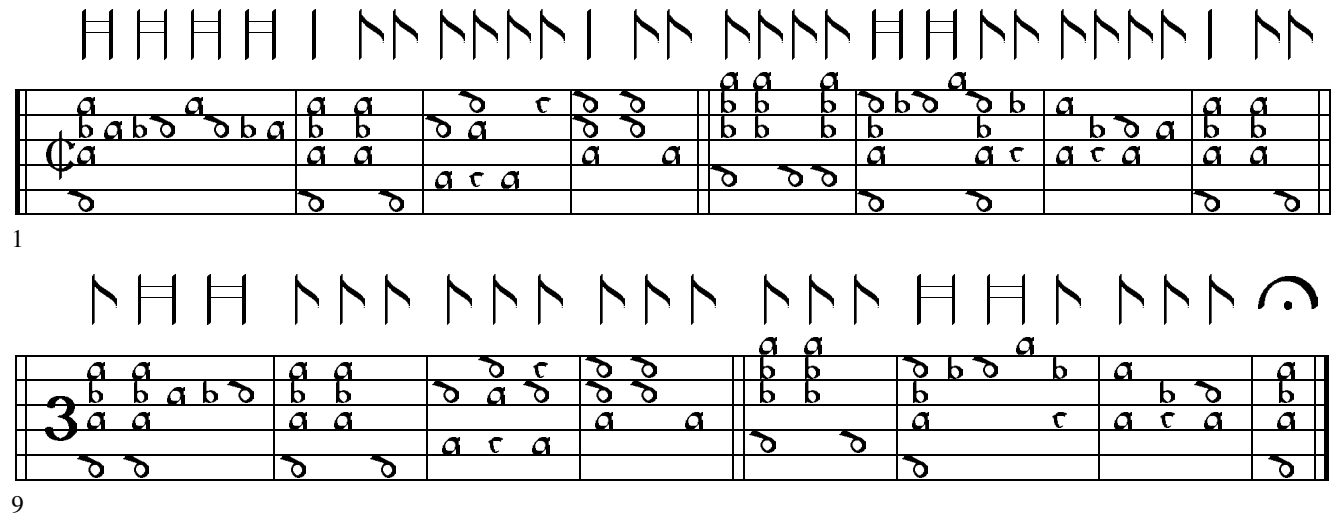


S14. Contrapunt(o) sopra la bassa di Costanzo - 7D I-PESo albani ?, ff. ?



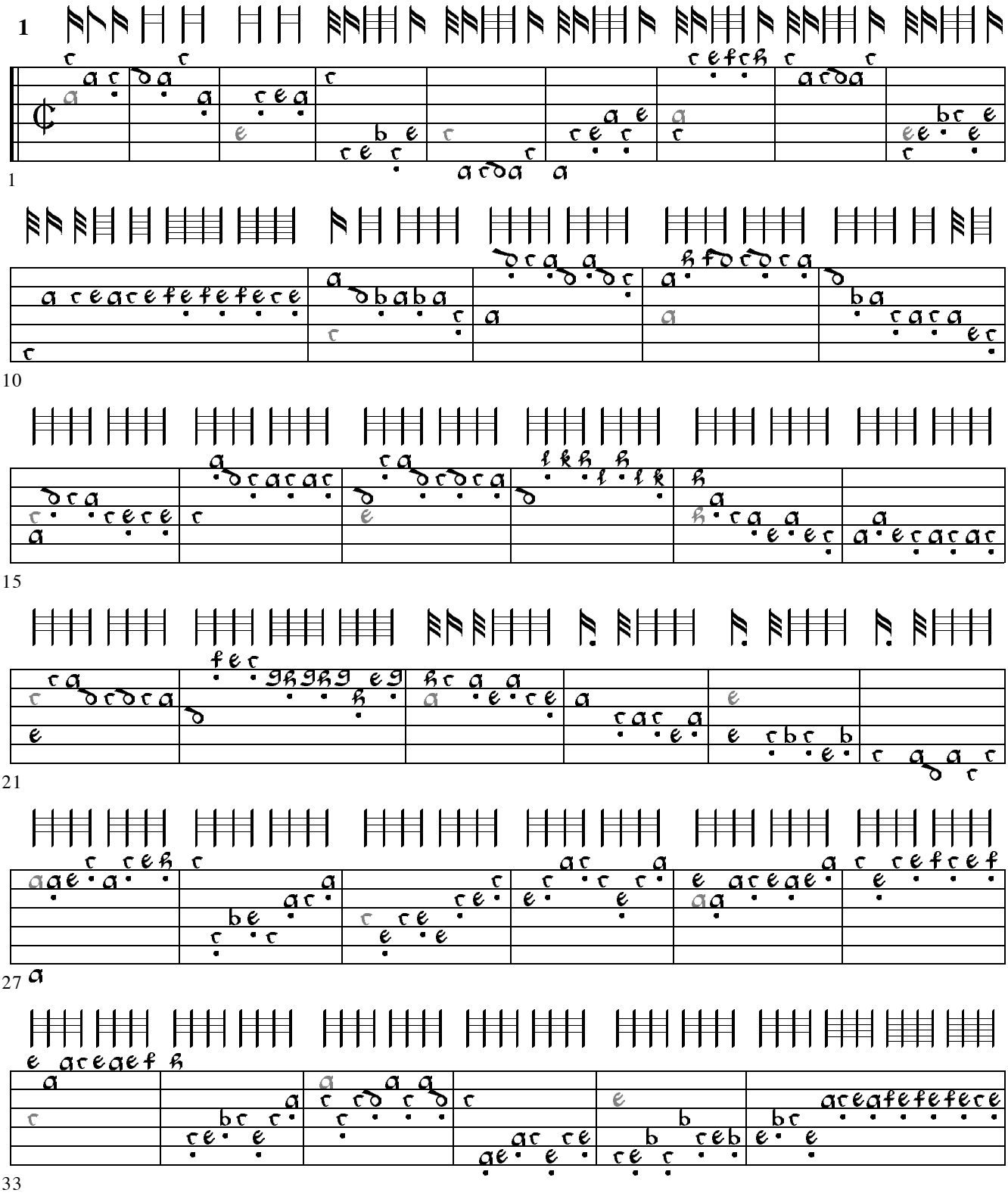


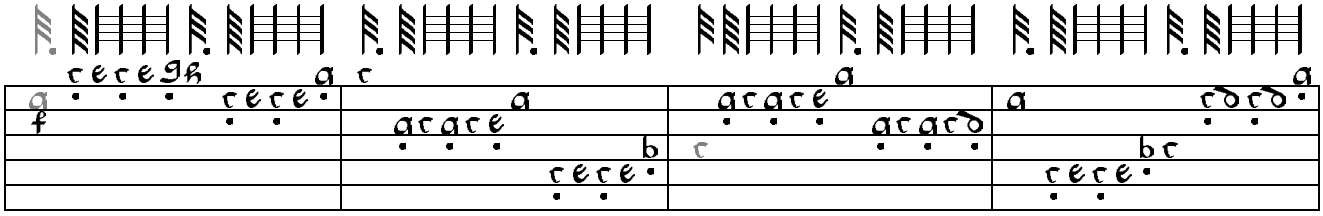
App 13. Per transibat Clericus - Saltarello NL-At 208.A.27, f. 66r



S15. Contrapunt(o) sopra la bassa di Costanzo - la trippola - 7D

I-PESo albani 2-26, ff. 25v-31r





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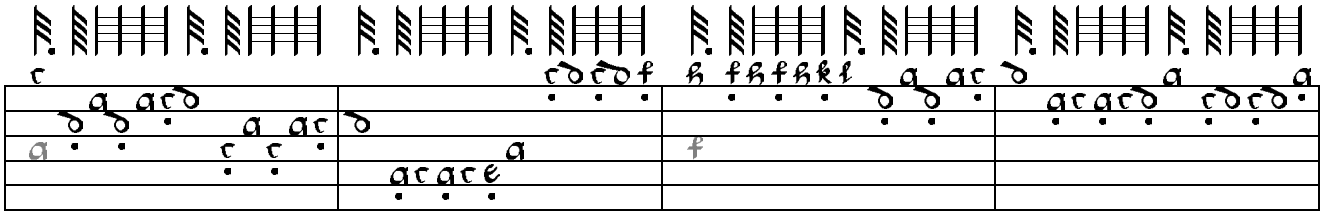

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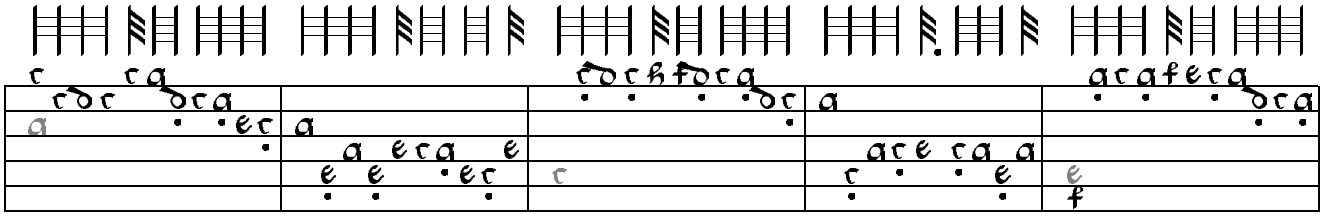

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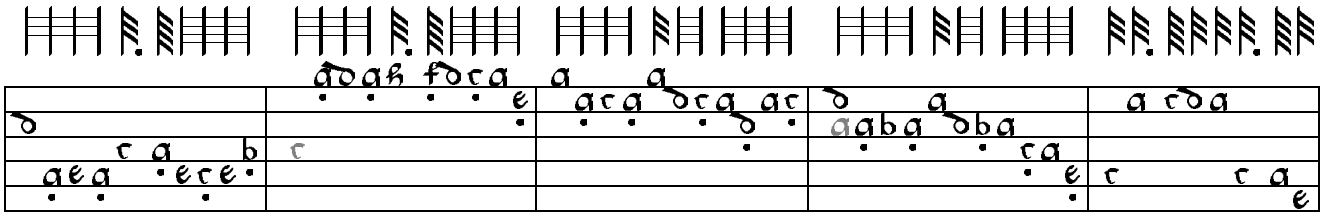

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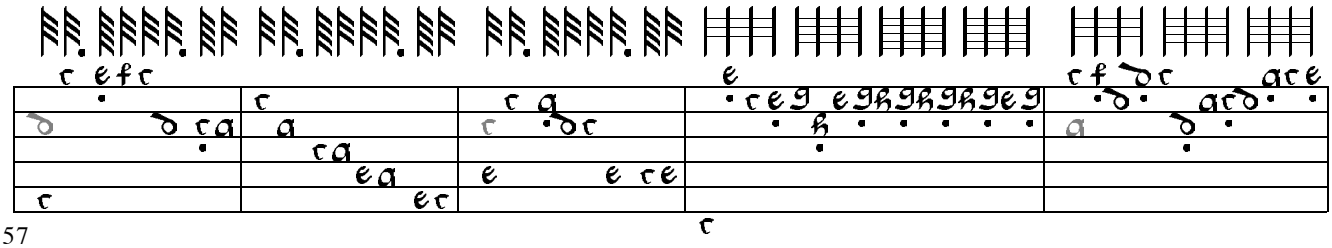

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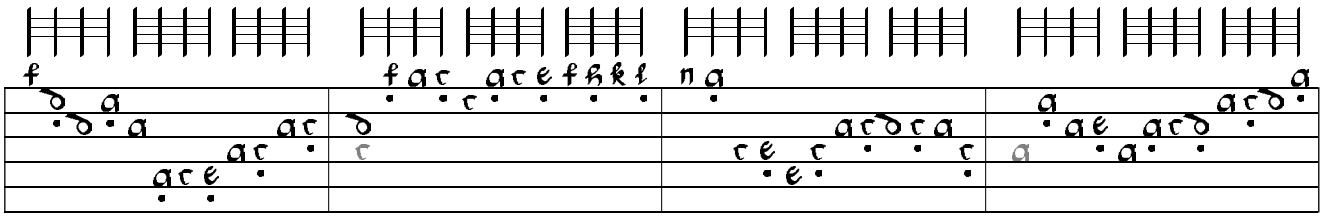

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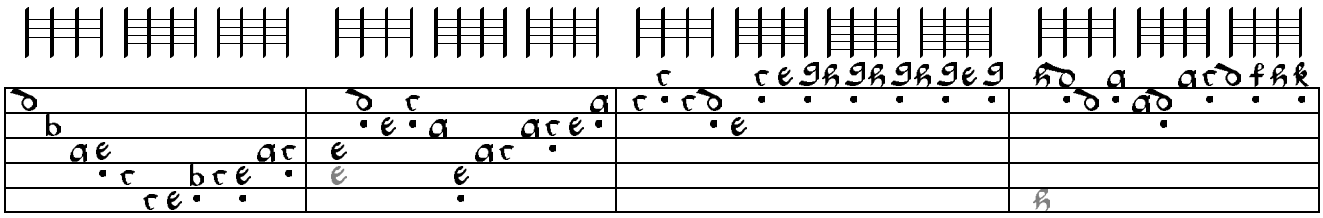

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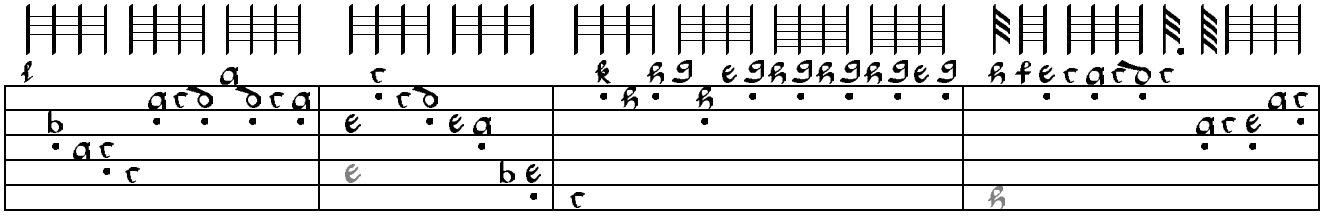

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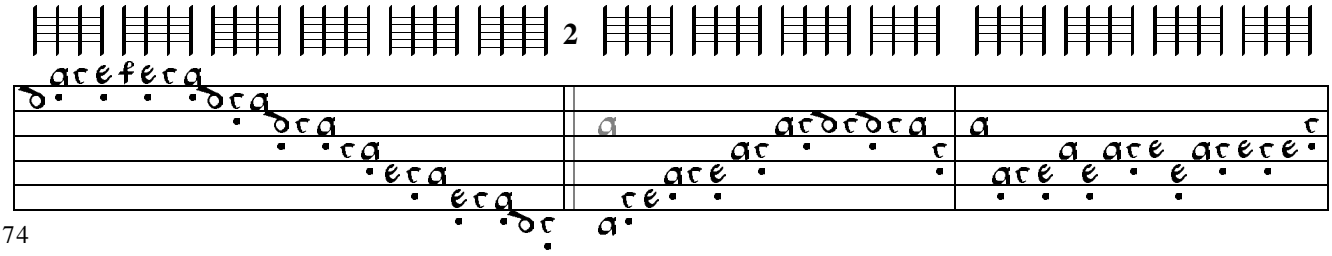

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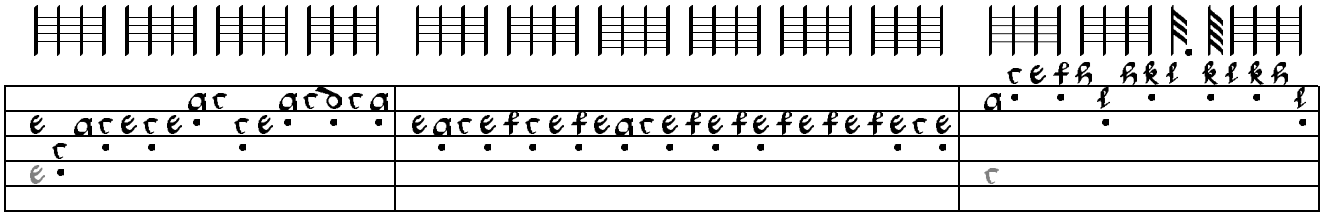

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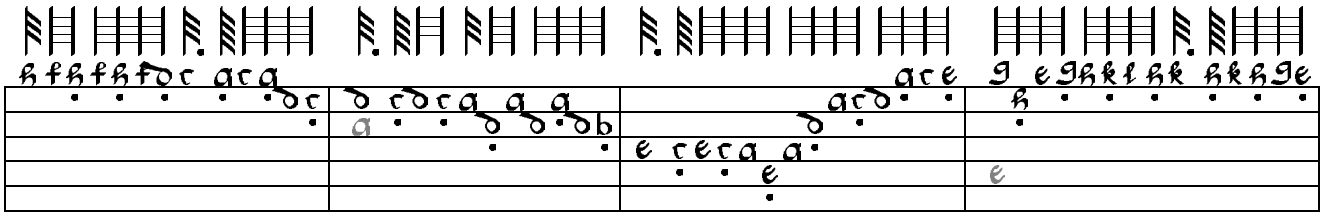

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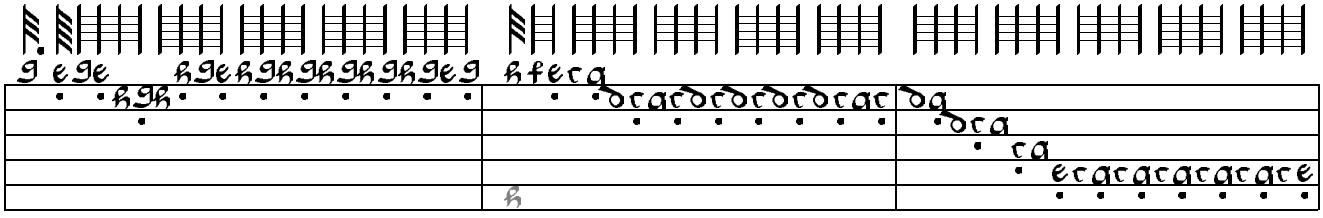

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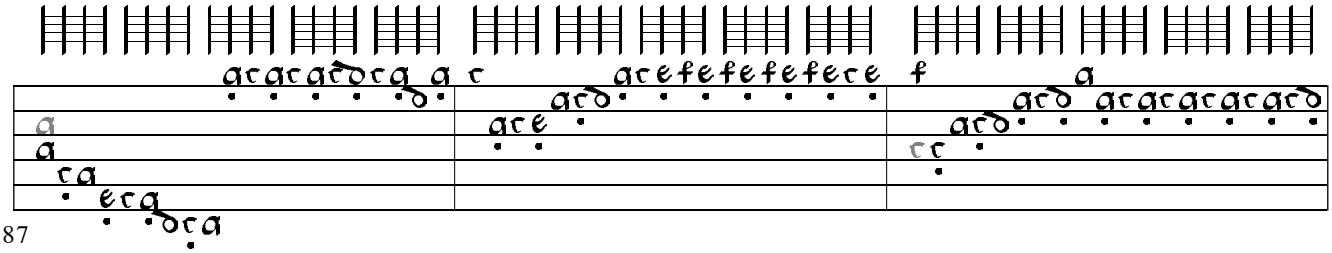

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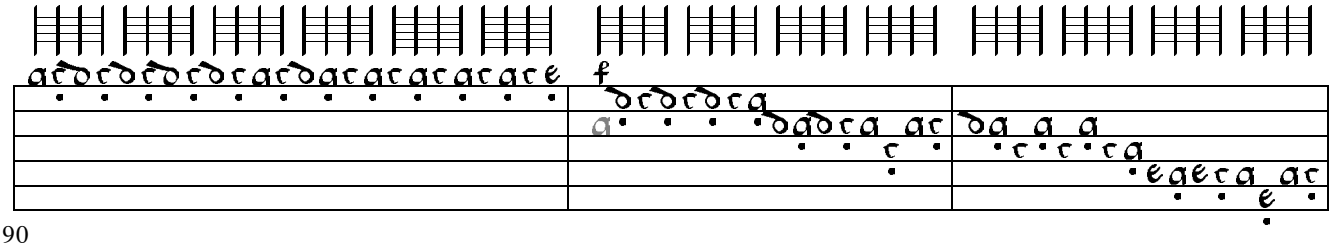

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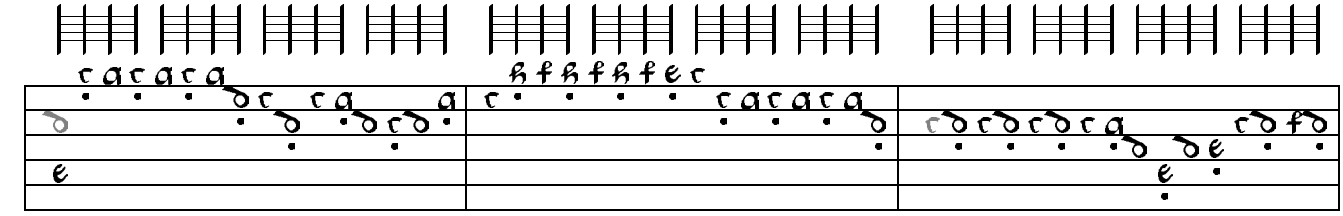

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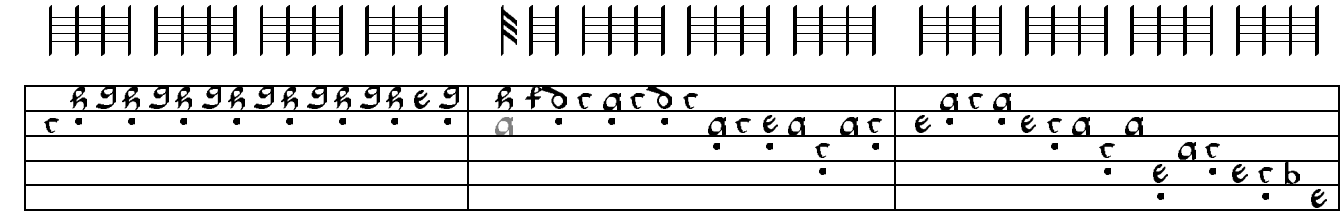

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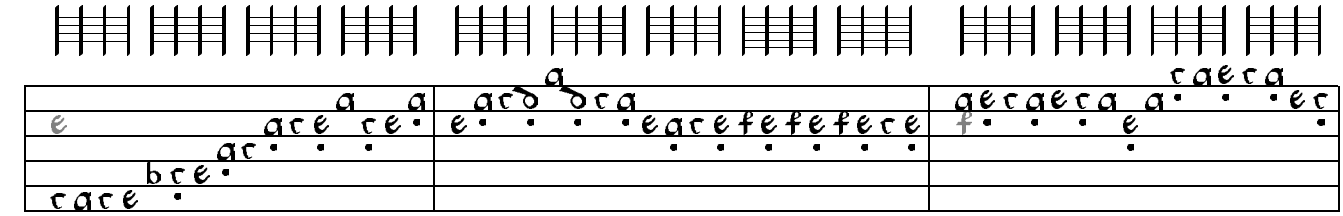

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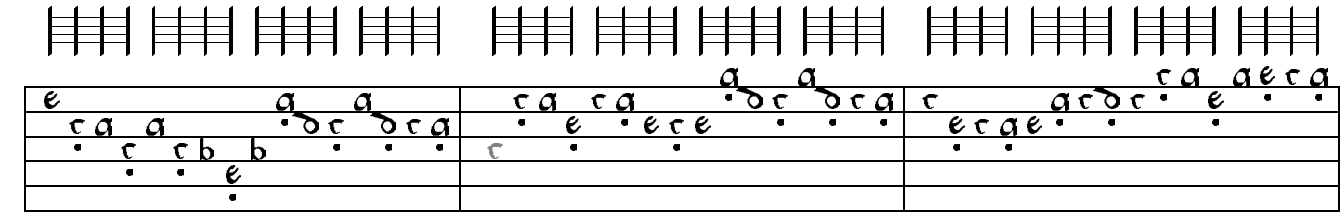

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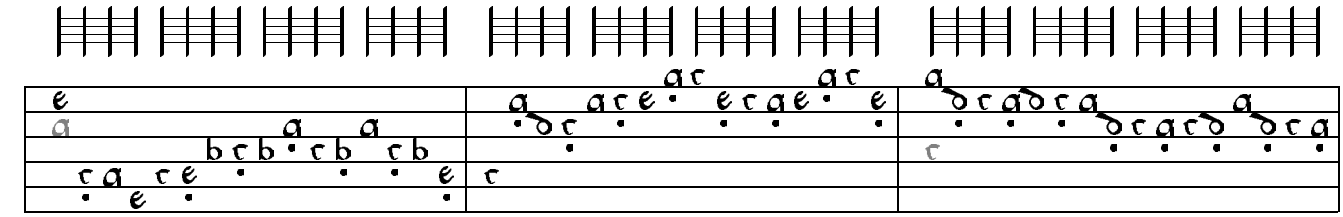

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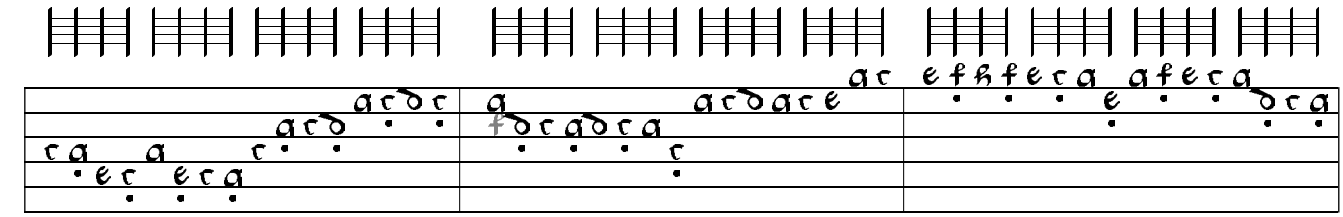

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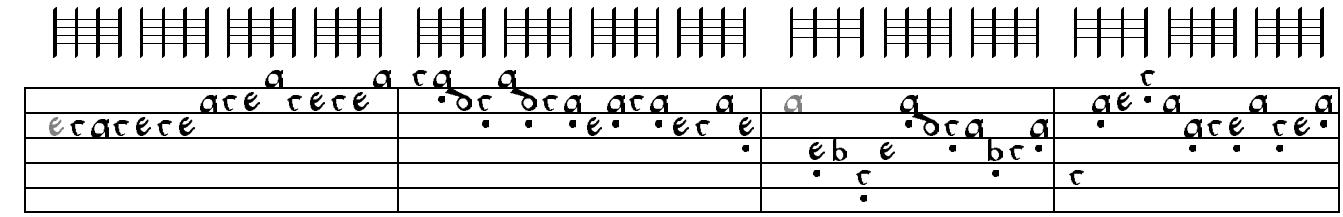

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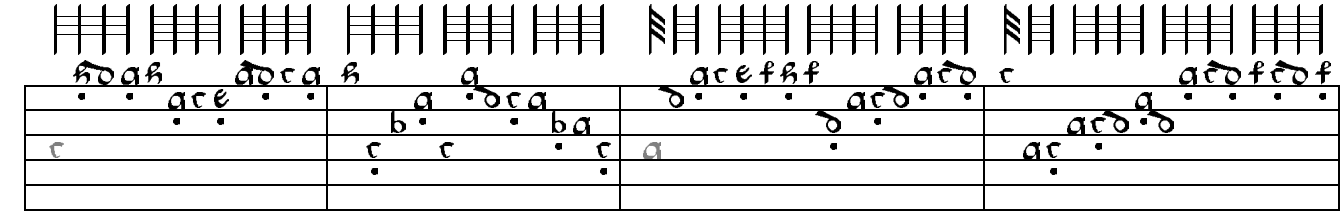

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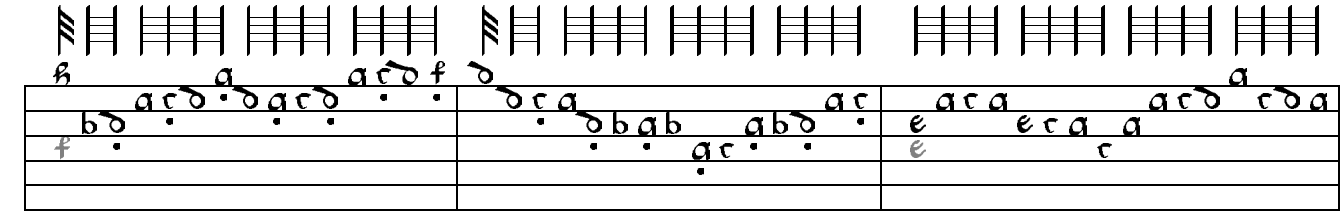

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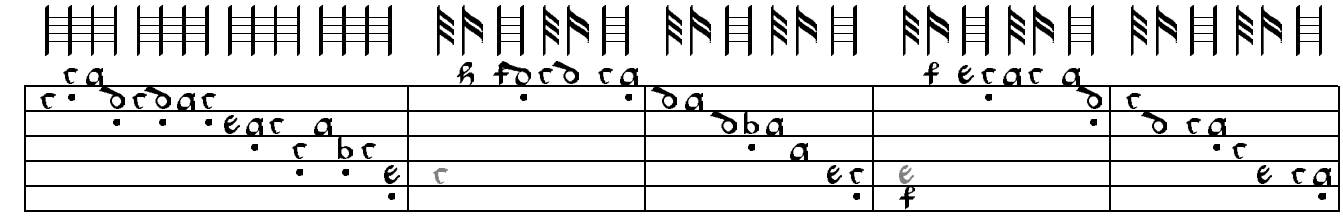

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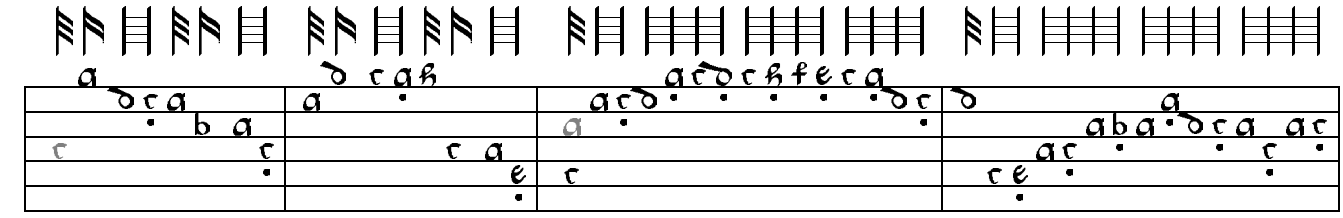

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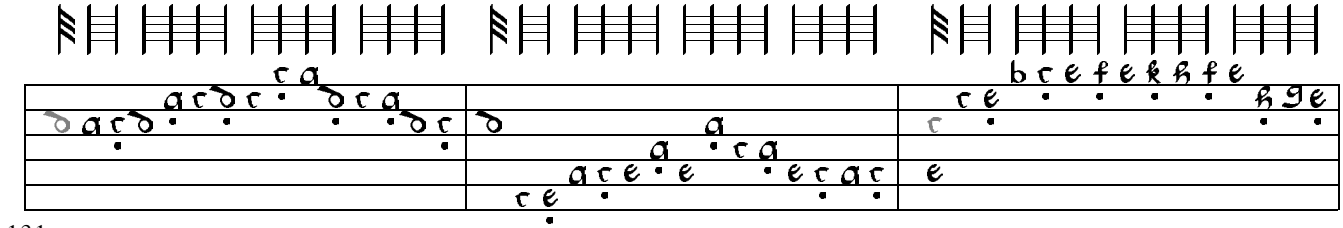

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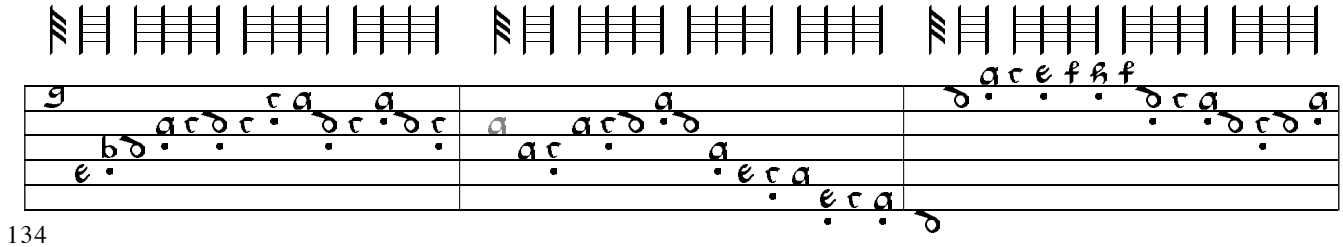

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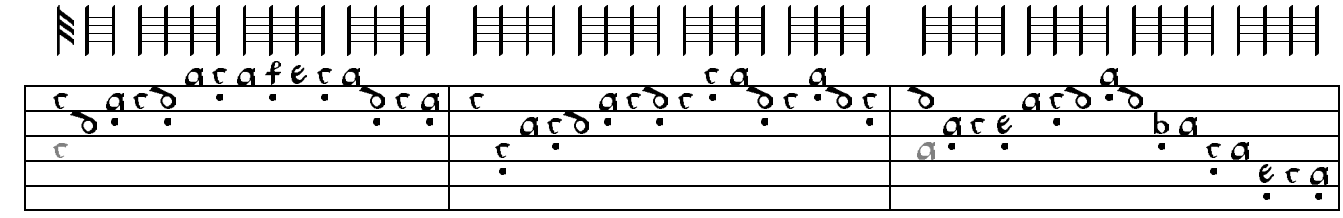

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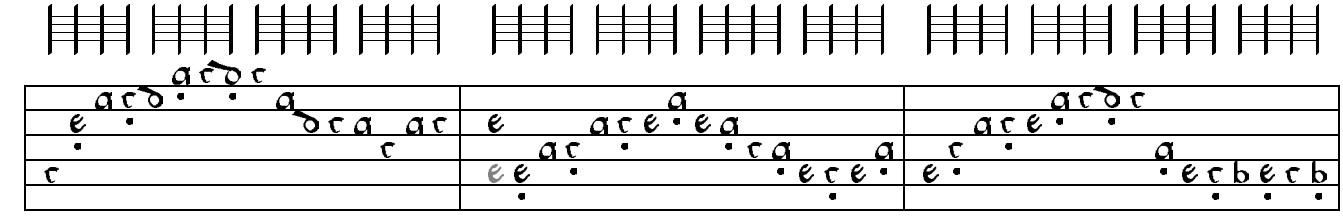

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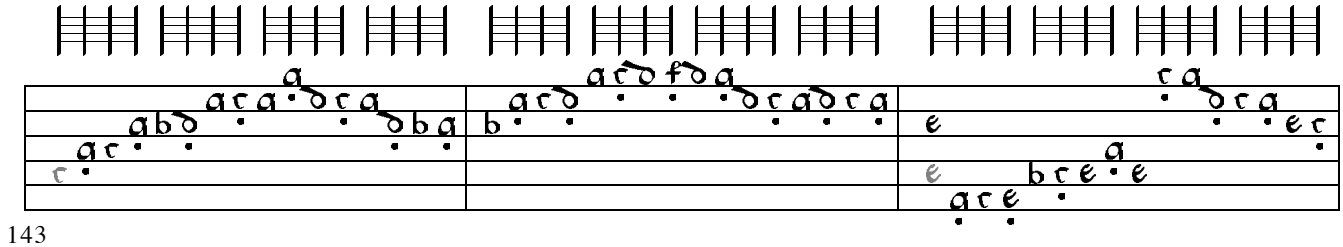

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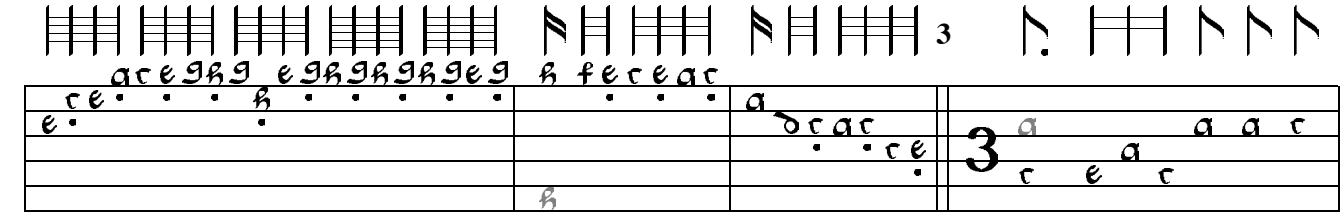

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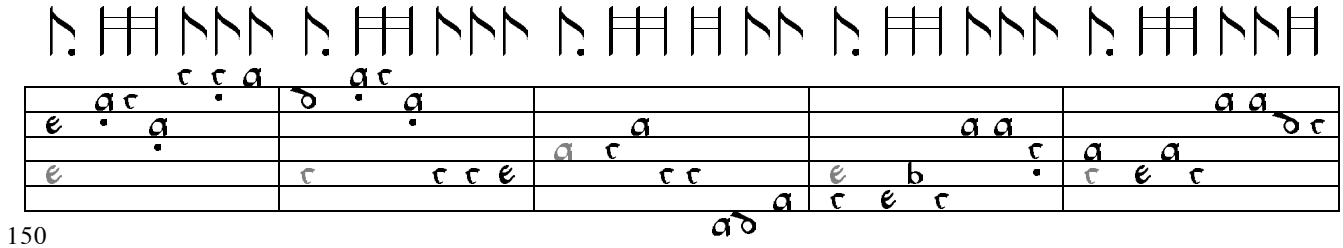

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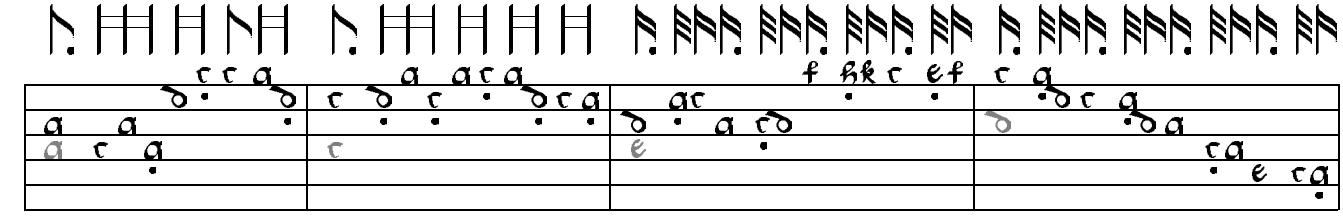

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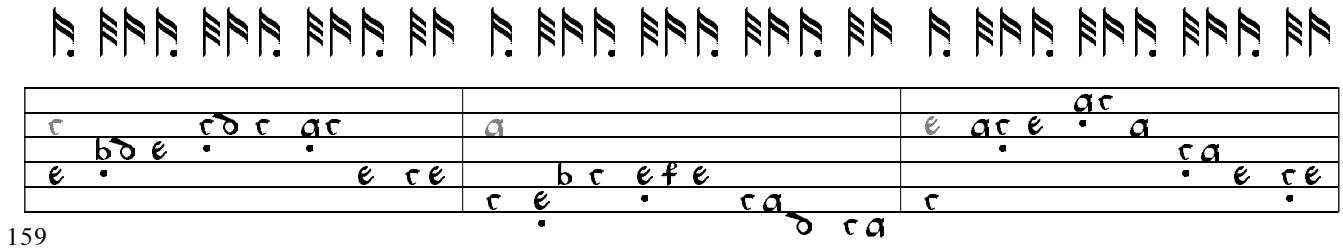

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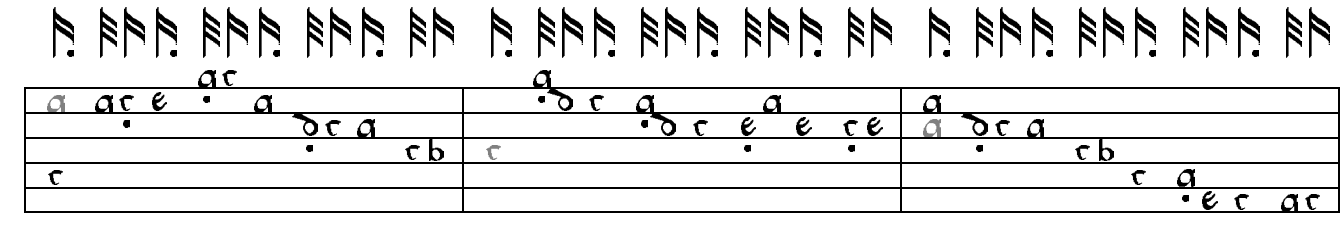

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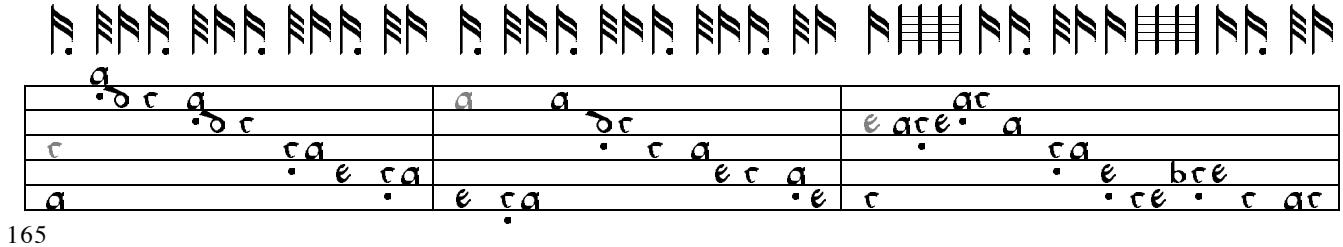
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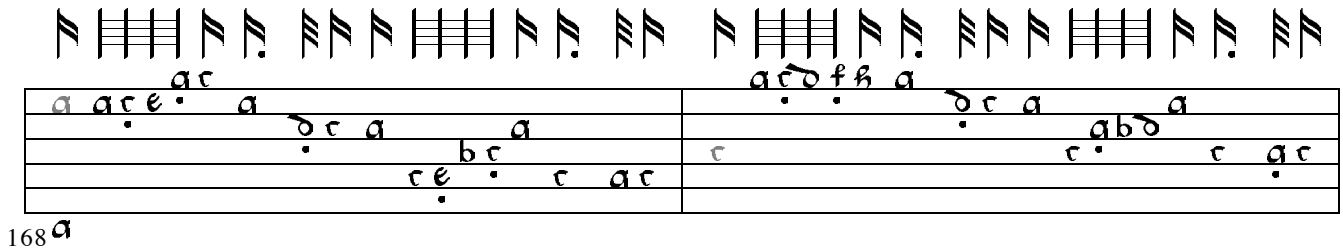
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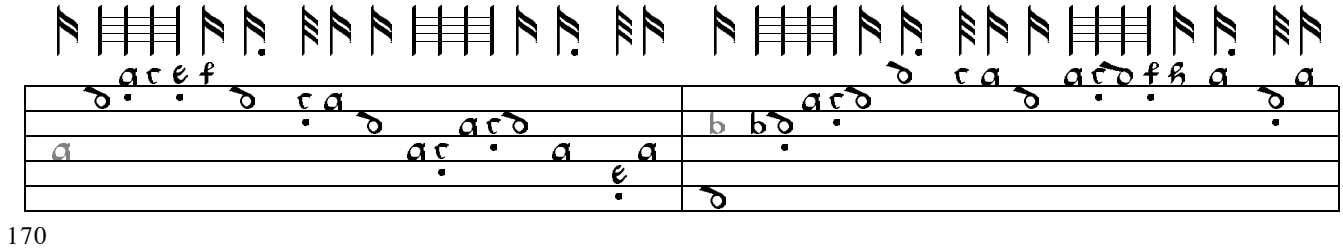
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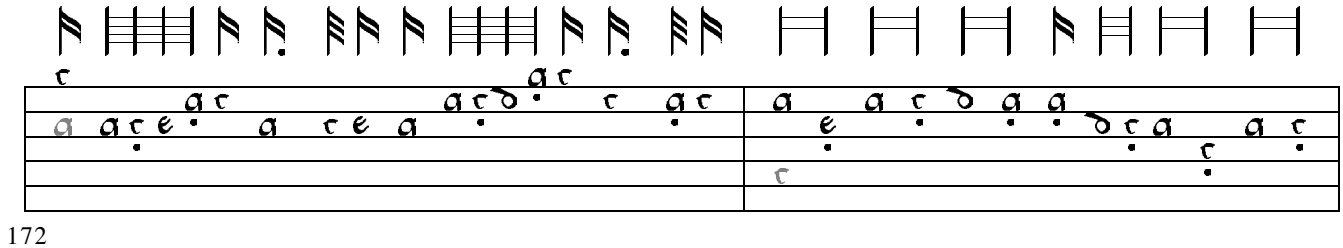
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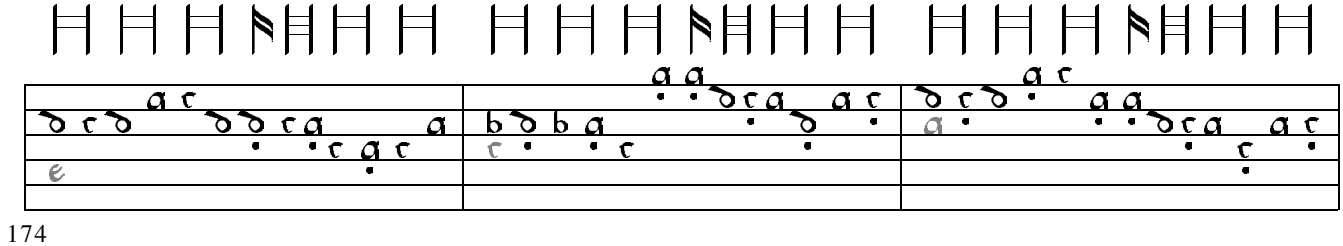
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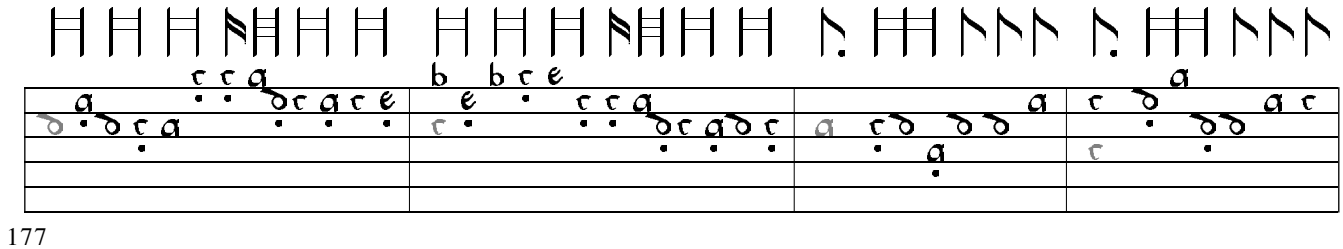
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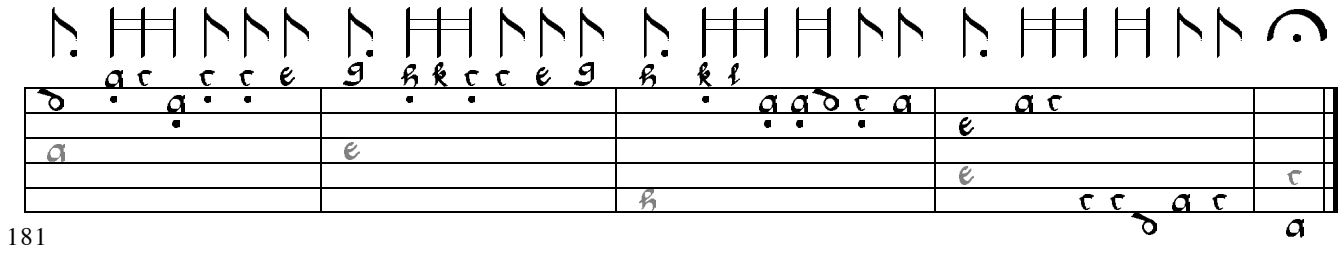
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