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114 Early to Intermediate Pieces for Renaissance Lute

Edited by John H. Robinson from Sächsische Landesbibliothek Dresden M 297, a Student Lute Book copied 1603-1620, and other manuscripts

‘Now you have a good Lute, it behoveth you to love it and use it well for by the usage you shall show your love, therefore mark how you ought to use your Lute, above all things keep it from wet, for wet will spoil the strings and make loose the ribs, and when you have done playing upon it, put it up into the case, putting the *Trebles* a little down, but first you shall learn to handle your Lute with a comely grace, ready to play with delight, and to this purpose … do as I shall instruct you’

Thomas Robinson *Schoole of Musicke* (London 1603)

'things short and not hard: deliuered vnto thee of purpose to guide thy hand to some proper vse of plaie, and withall to search and feele if the [Lute] be well in tune: things verie well also becomming any man as a preface before he shall proceede to do any determinate matter'

Antony Holborne *The Cittharn Schoole* 1597, sig. A3v

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92. . . . . . . Le content est riche - Claudin de Sermisy . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 57v . . . . . . . . . . . . . . . . . 57

93. . . . . . . Passamezzo moderno . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, f. 117r . . . . . . . . . . . . . . . . . 58

94. . . . . . . Der Scharrer - Nachdantz . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, ff. 58v-59r . . . . . . . . . . 58-59

95. . . . . . . Entre vous viellardt . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 58r . . . . . . . . . . . . . . . . . 60

96. . . . . . . Met dat schuijtgen al over dat meertgen . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, f. 345r . . . . . . . . . . . . . . . . . 60

97. . . . . . . Ein Schöner Dantz . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 54r . . . . . . . . . . . . . . . . . 61

98. . . . . . . Met dat schuijtgen al over dat meertgen . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, f. 345r . . . . . . . . . . . . . . . 61

99. . . . . . . Saltarello il Bergantin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, ff. 51v-52r . . . . . . . . . . 62-64

100. . . . . . Padoana La Forze Hercule . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 51r . . . . . . . . . . . . . . . . . 64

101. . . . . . Saltarello . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 50r . . . . . . . . . . . . . . . . . 65

102. . . . . . Bettler Dantz - Nach Dantz . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 45r-45v . . . . . . . . . . . . . 66

103. . . . . . Galliarda on Passamezzo moderno . . . . . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, ff. 122r/117r/121v . . . . . . 67

104. . . . . . Passamezzo moderno . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, f. 118r . . . . . . . . . . . . . . . . . 68

105. . . . . . Passamezzo antico . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . NL-Lt 1666, f. 71r . . . . . . . . . . . . . . . 68-69

106. . . . . . Galliarda la rocha el fuso . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 48v . . . . . . . . . . . . . . . . . 69

107. . . . . . Saltarello Bergantin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, ff. 53v-54r . . . . . . . . . . 70-71

108. . . . . . Les Bouffons . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 49r . . . . . . . . . . . . . . . . . 71

109. . . . . . Fuchss beyß mich nicht . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-W Guelf. 18.8, f. 36v . . . . . . . . . . . . . . . 72

110. . . . . . Passamezzo antico - Saltarello . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, ff. 47v-48r . . . . . . . . . . . . . 73

111. . . . . Les Bouffons . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-Kj W 510, f. 39v . . . . . . . . . . . . . . . . . 74

112. . . . . . Fantasia . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . UKR-LVu 1400/I, ff. 44r-44v . . . . . . 74-75

113. . . . . . Fantasia bellissima - Giovanni Pacalono . . . . . . . . . . . . . . . . . . . . . . . . UKR-LVu 1400/I, ff. 40v-42r . . . . . . 76-77

114. . . . . . Fantasia . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . UKR-LVu 1400/I, ff. 23v-24v . . . . . . . . 78

**Introduction**

As a sequel to previous Lute Society editions of didactic music for renaissance lute,[[1]](#footnote-1) this edition presents an anthology of lute solos largely intended for players of intermediate ability, but also including music that will appeal to beginners,[[2]](#footnote-2) as well as a sprinkling of items that will challenge, and hopefully excite, even the most advanced players.[[3]](#footnote-3) This diversity is partly a consequence of the inclusion of the entire contents of one original source, Sächsische Landesbibliothek Dresden [D-Dl] MS M 297,[[4]](#footnote-4) in addition to a selection of attractive music selected from seven other manuscripts, all but two not yet available in either facsimile or modern edition. The music includes a variety of genres, from preludes, fantasias and vocal intabulations, to ballad and folk song settings, as well as a range of dance forms, presenting a cross section of European lute music in the early seventeenth century. Particularly well represented are courantes and ballets from France, almandes and lieder from Germany, passamezzos, gagliardas and other characteristic pieces from Italy, and settings of ballads or folk tunes from the Low Countries and England, as well as Continental settings of music by John Dowland. The high proportion of attractive settings in the main source suggest that the owner, who may be the young lutenist illustrated in the pen and ink drawing in the manuscript used on the cover of this edition,[[5]](#footnote-5) was fortunate in having access to fine examples of the current music circulating in Europe. However, that the quality of the repertory available to him or his teacher(s) was not unusual is reflected in the number of concordant and cognate versions found in contemporary sources. The reader can appreciate this from the detailed inventory of concordant and cognate versions that accompanies this edition, revealing an enormous range of contemporary sources that share items of the same repertory. Despite the apparent popularity of the music, the composer names are rarely found in the sources or the concordant versions; the few that can be identified are found in the table of contents and the inventory.

All the music here is for a lute in renaissance, or *vieil ton*, tuning,[[6]](#footnote-6) and includes solos for lutes of six to ten courses, and so is an anthology of music for a ten course lute but can be played on other lutes by adapting the notes on diapasons that are lacking. About a third of the items here use only six courses, but the majority require combinations of 7th, 8th, 9th or 10th courses, the 7th tuned to F (assuming a nominal pitch of G), the 8th tuned to E or E flat, the 9th tuned to D and the 10th to C. For consistency, the notation for the diapasons is standardised and notated below the sixth line of the stave as letters *a*, */a*, *//a* and *///a*, respectively.[[7]](#footnote-7)

The principal source for this edition is a manuscript now with the shelfmark M 297 in the Sächsische Landesbibliothek in Dresden [D-Dl].[[8]](#footnote-8) The front cover of the original parchment binding is impressed with the letters ‘B K S S’ and the date ‘1603’, which might suggest the initials of the owner and the date of binding. However, there is no internal evidence from the manuscript to link it to the B K S S on the cover, which in any case may not be the initials of the owner but an abbreviated epigram or saying. The 206 pages comprise a compendium of verses for songs in German and Latin largely without melodies, as well as lute solos and childlike drawings. The 68 lute solos occupy only 82 of the pages, and are copied in French tablature for ten-course lute in a single hand (with the exception of no 65), illustrated in fig. 1 below. Much of the music copied by or for the owner is amateurishly written and quite corrupt, with frequent errors of omission of bars and in the placement of tablature letters and bar lines, so that considerable recon-struction was required, based on other sources when known. The reconstructions are too extensive to detail here in a critical commentary, and so interested parties are directed to study the original manuscript for themselves from the online facsimile.[[9]](#footnote-9)

The title page of MS M 297 reads ‘(Here) are following, one after the other, even more different secular and decent songs and verses, to their abovementioned melody’,[[10]](#footnote-10) followed by eight song texts filling the first 65 pages,[[11]](#footnote-11) suggesting the manuscript was principally a collection of songs.[[12]](#footnote-12) One of the songs is titled ‘Student’s song’ and others refer to young women of Jena,[[13]](#footnote-13) leading Johannes Wolf to call the manuscript ‘Liederbuch eines Jensener Studenten BKSS’.[[14]](#footnote-14) The amateurish nature of the hand that copied the tablature, together with the childlike drawings,[[15]](#footnote-15) are consistent with use by a student. The first item of tablature is a lute setting of *Leid und Neid*, found in Valentin Haussmann’s *Rest von Polnischen und Andern Täntzen* published in 1603,[[16]](#footnote-16) the same year as the date on the manuscript’s original binding. On the inside rear cover, in the same hand as the rest of the manuscript, is written a list of titles for which music is not found in the manuscript, including *O Corydon Laß dein Schalmey*, by Johann Hermann Schein, published in Leipzig in his *Musica boscareccia, oder Wald-Liederlein auff italian-villanellische Invention* in 1621.[[17]](#footnote-17) It is thus possible that the manuscript was begun in 1603 when the book was bound, but remained in use into the 1620s.

The remaining forty-six items in this edition are from seven other manuscripts. Two vocal intabulations, five German tantz, and eight Italian dances (no 24, 40, 92, 94, 95, 97, 99-102, 106-108, 110 and 111) are found in PL-Kj, Mus. ant. pract. W 510, manuscript additions in French and German tablature for 6-course lute dated 1563 and 1570 and added to a copy of Rudolph Wyssenbach’s *Ein schön Tabulaturbuch auff die Lauten* (Zurich, Jacob Gessner 1563).[[18]](#footnote-18) An additional twelve items for 6 or 7 course lute (no 35, 46, 58, 72, 79, 91, 93, 96, 98 and 103-105), comprising settings of an English mask tune, four Dutch folk tunes (two in two different keys), three passamezzo pavans and two passamezzo galliards, are from NL-Lu MS 1666, the lute book copied by Adriaan Joriszoon Smout for 7-course lute beginning *c.*1595-1600, but known as Johan Thysius’s lute book after its later owner.[[19]](#footnote-19) Seven more (no 11, 33 and 86-90), three galliards, three courantes and a ballo, for 6- or 7-course lute, are from PL-Kj Mus. MS 40032, known as the Barbarino lute book, copied in Italian tablature *c.*1580-1611.[[20]](#footnote-20) The preludium, recercar and three fantasias (no 42, 67 and 112-114), is all the music in these genres present in the main part of manuscript UKR-Lu MS 1400/I, for 6-course lute and copied in French and Italian tablature dated 1555 and 1592.[[21]](#footnote-21) Two courantes for 7-course lute (no 26 and 85) are found in A-Lla MS hs. 475, a lute book otherwise including many intabulations of music of Hans Leo Hassler and English pavans and galliards, copied in German tablature for Michael Eijsertt of Nürnberg *c.*1610, and two German dances (no 49 and 84) in CH-Bu MS F.IX.70, Emanuel Wurstisen’s lute book copied for 6 to 9 course lute in German tablature dated 1591 and 1594.[[22]](#footnote-22) One item each from another three manuscripts completes the edition: an allemande (no 5) from A-KR MS L81, inscribed Herrn Halwihl of Innsbruck, copied in French and Italian tablature *c.*1640-1650; a courante (no 83) from D-LEm MS II.6.15, the lute book of an unnamed German Protestant student in Leipzig dated 1619; and a German dance (no 109) related to one of Joan Ambrosio Dalza’s settings of the Pavana alla Venetiana, from D-W MS Guelf 18.8, the second of Philipp Hainhofer’s lute books, which he copied in Italian tablature *c.*1603-4.[[23]](#footnote-23)

Some of the dance forms included here are based on popular Italian grounds. The ground known as the passamezo moderno is one of the most frequently encountered in passamezzo variations and related galliards, and is recognized by the chord sequence or ground in the bass of I-IV-I-V-I-IV-I/V-I.[[24]](#footnote-24) The passamezzo moderno ground is found in the passamezzi no 29 and 93 and galliards no 58, 86 and 103, as well as the two settings of *Les Bouffons*, no 108 and 111. Another frequently encountered ground is the passamezzo antico, also found in passamezzo variations and their galliards, which uses the chord sequence i-VII-i-V-III-VII-i/V-i. The passamezzo antico ground is found in no 34, 105 and 110, as well as the Padoana no 100. The ground known as the *folia*, with the chord sequence i-V-i-VII-III-VII-i/V-i is used in settings of the Spanish Pavan, also known as Pavana Hispanica (no 29 and 30).

The titles in the contents list have been modernised and the original titles and ascriptions are given in the inventory, together with translations of the titles[[25]](#footnote-25) as an aid to understanding the mood or purpose of the music.

*John H. Robinson - June 2010/ revised July 2021*

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**Editorial Method**

The music is reproduced in French tablature using Wayne Cripps tablature-setting programme TAB version 4.3.70 on an Apple iMac with Intel Core i5 running macOS 10.14.6. The principal source [D-Dl M 297] is in French tablature, and the seven other primary sources used are variously notated in French, Italian or German tablature, but are all transcribed into French tablature here. The tablature was edited to include additional double bar lines in some items to reveal sections in the dance forms when absent in the original. Repeat signs in the dances are shown irregularly in the sources, and are omitted here. No ornaments are present in the original sources of the music used and so none have been included in the tablature. It is recommended that repeats and ornaments are added at the player’s discretion.

Playing indications have been added when present in the original sources (tacitly edited in places), such as: (i) single dots under tablature letters, indicating ‘weak beats’ plucked with the right-hand index finger or chords plucked without the use of the thumb, and occasionally two dots to indicate the middle finger; (ii) vertical lines between notes of a chord to indicate plucking the chord as one rather than spread; and (iii) sloping lines under the tablature letters or ‘x’ to the right of a tablature letter to indicate holding notes in a sequence until the next one.



An inventory of concordances and cognates is provided, in which sources listed immediately below are closely concordant, whereas those marked ‘cognate’ are different settings of essentially the same music, and ‘cf.’ refers to other forms of the same music. The sequence of concordances and cognates is alphabetical for manuscript sources, followed by prints in chronological order. Details of the sources are listed alphabetically in the bibliography together with published facsimile and modern editions. All the lute sources of many of the popular items have been edited in the tablature supplements to *Lute News* and the *Lutezine* as indicated in footnotes. Many original sources are accessible as free online facsimiles. This is not a critical edition of the principal source D-Dl M 297, as the tablature required much reconstruction undertaken with the aid of concordant sources when known, but editorial alterations are not detailed in the commentary.

Earlier volumes in this series include some general advice on practising, and suggestions for further teaching materials and repertoire, which has not been repeated here.

**Figure 1.** Facsimile of the original tablature for no 20 found on p. 90 of D-Dl M 297, reproduced with permission of the Sächsische Landesbibliothek Dresden. The Latin epigram in the bottom margin reads: ‘Omnia sunt hominum tenui pententia filo.’ / [Et subito casu, quae valuere, ruunt.], Ovid, *Epistolae Ex Ponto* IV, 3, 35, translating as ‘All human things hang on a slender thread, the strongest fall with a sudden crash’. The following line in German reads ‘Sagt der Teuffel vnd gieng beym galgen her’ translating as ‘Said the Hangman and went to the gallows’, a suitable addendum. Thank you to Rainer aus dem Spring for identifying the source, and Rainer aus dem Spring and Jan Burgers for the translations.

**Note on adapting lute music for a reduced number of courses**

Music usually sounds best on the instrument for whch it was conceived. Yet as the number of courses of the renaissance lute rapidly increased at the turn of the seventeenth century, much existing music seems to have been adapted to exploit the musical possibilities offered by additional bass strings, so in many cases it is historically as well as musically reasonable to play later renaissance lute music on lutes with fewer courses than indicated in the tablature. Of the music notated for 10-course lute in this anthology, only a handful of pieces absolutely require all ten courses, for instance in scales descending to a bottom C; in many more cases the 10th course is only used in broken cadential chords. A little judicious on-the-spot editing will often allow music for an 8-, 9- or 10-course lute to be played effectively on a 7- or even a 6-course lute. The staves in the illustration below give the usual tunings for the diapasons of a 10-course lute in tablature and staff notation, and suggested substitutes for 7- and 6-course lutes, in tablature. Whether the 8th course is meant to be E natural or E flat, can usually be quickly deduced from the rest of the tablature: repeated occurrence of tablature *b* rather than *c* on the 2nd course, and *d* rather than *e* on the 5th course imply a key with E flats, and the 8th course should be tuned accordingly.

**Inventory with concordances and cognates for lute**



**1. List und neid** - Cunning and envy

D-Dl M 297, p. 57 *List vnd neidt oder also*

D-LEm III.11.26, p. 5 *List und Neidt*

GB-Lbl Sloane 1021, f. 81v *List ünd neid, jeder zeit wider mich zhun straben* - followed by six verses of text

cf. Haussmann 1603, no 5 - Lynn no 404

Altenburg 1620, *Intrada XV: List und Neid* (6vv)

**2. Courante**

D-Dl M 297, p. 66 *Curant* - in duple time

**3. Courante**

D-Dl M 297, p. 66 untitled

**4. Wir lieben sehr** - We dearly love

D-Dl M 297, p. 70 *Wir lieben sehr* [[26]](#footnote-26)

**5. Allemande - Come Again - John Dowland**

A-KR L 81, ff. 154v-155r *Alemanda*

cognates: see no 68

D-Kl 4o 108/I, f. 1v *Paduana*

D-Kl 4o 108/I, f. 64v *Paduana Anglois* - in C

D-Kl 4o 108/I, ff. 64v-65r untitled variation - in C

D-LEm II.6.15, p. 472 *Commia guinae Dulandi 5*

D-LEm II.6.15, p. 502 *Commia Doulandi*

GB-Cu Nn.6.36, f. 21v *Come away* - DowlandCLM 60

GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* - B strain only

Valerius 1626, pp. 166-167 *Engels Com again*

cf. Dowland 1597, sigs. I1v-I2r *XVII. Come againe: sweet loue doth now inuite* - lute song

**6. Gar lustig ist spazieren gehen -** To merrily go walking

D-Dl M 297, pp. 74-75 untitled[[27]](#footnote-27)

D-Hbusch Herold, ff. 16v-17r *Fein lustigh ist spazieren gehen*

cognates in C:

CH-Bu F.IX.70, p. 269 *Liblich ist es spatzieren gehn / Sprünckh*

CZ-Pu XXIII.F.174, ff. 19v-20r *Gar lustig ist spatziren gahn*

D-B 40141, ff. 94r-94v *Gar Lustig Ist Spatzeren Gan / Proportio / Proportio*

D-Kl 4° Mus. 108.1, f. 26v *Landtgraues Alman*

D-KNh R 242, ff. 228v-229r *Gar lustig ist spazieren gahn - Saltar*

D-Mbs pr.93, ff. 64v & 65v *Alemande*

DK-Kk Thott 841 4o, f. 77v *Tantz*

GB-NO Mi LM 16, ff. 18v-19r *grenes* *allman*

IRL-Dm Z.3.2.13, p. 123 untitled

IRL-Dtc 410/1, p. 47 *the queenes almayne*

IRL-Dtc 410/I, p. 218 *Almande.1.*

LT-Va 285-MF-LXXIX, f. 12r *Gahr lustisch Ist spazierengehen / Proportio*

NL-Lu 1666, f. 507r *Allemande*

PL-Kj 40161, f. 1r *Gar lustig ich spazieren gieng*

US-RO M140 V186S, pp. 40-41 untitled

Phalèse & Bellère *Thesaurus Musicus* 1574

Adriaenssen 1584, f. 86v *Almande de don Frederico*

Waissel 1591, sig. B3r *Tantz /Sprung*

Adriaenssen 1600, f. 73r *Almande de don Frederico*

Hove 1601, f. 100v *Almande Don Frederico* - HoveB 224

**7. Ballet?**

D-Dl M 297, p. 76 untitled

**8. Ballet**

D-Dl M 297, p. 77 *Cantione Heir / Seq.*

**9. Ballet**

D-Dl M 297, p. 78 *Ballet* - CLFBal II, p. 2

Ballard 1614, p. 5 [*Grand Ballet de S. Germain*] *Second*

Fuhrmann 1615, p. 150 *Ballet*

**10. Courante**

D-Dl M 297, p. 79 *Courant*

**11. Fresch’e Galliard**

PL-Kj 40032, p. 374 *Fresch’e gagliardo*

**12. Courante L’Avignone**

D-Dl M 297, pp. 80-81 *L’Avignone*

Valerius 1626, pp. 175-176 *La Vignonne*

cognates:

CH-Bu F.IX.53, ff. 1v-2v *L’Auigion*

CH-SO DA 111, ff. 16v-17r *Courante d’Avignon*

CZ-Pnm IV.G.18, f. 104r *La vignone*

D-B N 479, f. 7r *Courante / La Vignonne*

D-B N 479, ff. 58v-59r *La Vingrone*

D-B N 479, ff. 74v-75v *lavignonne*

D-B N 479, ff. 90v-91r untitled

GB-HAdolmetsch II.B.1, ff. 66v-67v *Courante*

GB-HAdolmetsch II.B.1, f. 183r *Courante La Vignone*

GB-Lbl Sloane 1021, f. 54r *Courant La Vigno*[n]

NL-HOwfa 1667-1, ff. 3v-4r *La Vingione*

RUS-SPan O.No.124, ff. 41v-42r *Corante: la Vignione*

Ballard 1614, pp. 26-27 [*Courante*] *Septiesme*

[header: *La Vignonne*]

Vallet 1615, p. 80 *Lauignonne A.9* - CLFVal 70

Moy 1631, f. 26v *La Vigone*

Moy 1631, f. 27r *La seconde Avignone*

**13. Courante Sa beauté extreme** - Her extreme beauty

D-Dl M 297, p. 82 *Courant*

RUS-SPan O.No.124, f. 35r *Cor:*

cognates:

CH-BEsa 123, p. 123 untitled - transitional tuning *efdeh*

CH-Bu F.IX.53, ff. 13v-14r *Courante* - in D

CH-SO DA 111, ff. 41v-42r [Co]*urante* [Charles] *L’Espine*

*/ Alio modo* - in C and F

CZ-Pnm IV.G.18, ff. 20v-21r *Courante Gothier* - in F

D-B N 479, ff. 59v-60r *Belleuille* - in D

D-LEm II.6.15, p. 264 *Current Con:* - in D

GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Liebchen* *zum Tantze gefuret Curant* - in F

I-Tn IV 23/2, ff. 12v-13r *Courente* - in D

Valerius 1626, p. 271 *Courante Françoyse* - in G

cf. Boyer 1619, f. 9v *Sa beauté extreme*

**14. Galliard Minor**

D-Dl M 297, p. 84 *Galliarda Minor*

**15. Courante - Jean/Marin Heart**

D-Dl M 297, p. 83 *Courant* [[28]](#footnote-28)

D-Lr 2000, p. 47 *Curant*

Fuhrmann 1615, p. 168 *Courante 11*

different keys

CH-SO DA 111, f. 18v *Courente*

D-Hs ND VI 3238, pp. 84-85 *Courante*

D-Ngm 33748/I, ff. 27v-28r *Corandt*

GB-Cfm 689, ff. 62v-63r *Courante Heart*

GB-HAdolmetsch II.B.1, ff. 58v-59r *Courante*

Besard 1603, f. 159v ii *Courante*

Ballard *Diverses Piesces Mises Svr Le Luth* 1614, pp. 30-31 (Courante) *Dixiesme*

**16. Wo soll ich mich hinkheren** - Where shall I go my love?

D-Dl M 297, p. 85 *Wo soll ich hin* - Georg Vogelhuber[[29]](#footnote-29)

cognate settings of the same vocal model:

A-KR L 81, f. 47v untitled - in transitional tuning *edeff*

CH-SAM 1, f. 7r *Wo soll ich mich hin kheren* - in G

D-B 40588, f. 12r *Wo soll ich mich hinkehren* - in G

D-Sl G.I.4/III, f. 4r *Wa soll Ich mich hinkehren Iuo di Vento. 3. Voc.* - in D

H-Ba K 53/II, f. 82v *Wo soll ich mich hinkehren* - in C

PL-Kj W 510, f. 12v *Wo soll ich mich hin kehren* - in B flat

PL-WRk 352, ff. 37v-38r *Wo soll ich mich hin kheren* - in C

Judenkünig 1523a, sig. C4v *Wo sol ich mich hin keren* - in G

Judenkünig 1523b, sig. b2v *Wo soll ich mich hin keren ich* - in C

Gerle 1532, sig. L2r *Wu sol ich mich hin keren ich armes brüderlein* - in G

**17. Wo solstu doch mein liebtes sein**

- Where will you be my love?

D-Dl M 297, pp. 86-87 *Wo solstu doch mein liebtes seijn*

CZ-Pnm IV.G.18, ff. 140v-141r *Schmidt Curante*

D-Kl 4o Mus. 108/I, f. 12v *Courrente M. L. H.*

D-LEm II.6.15, pp. 246-247 *Courrent .15.*

D-LEm II.6.23, ff. 30r-30v [Pass]*amezo Galliardo*

F-Sn R.10.710, f. 1r *Coarant Nuptualis a4 M P C*

GB-Lbl Sloane 1021, f. 51r *Wo soltu doch mein Liebchen sein*

PL-Kj 40159, ff. 7v-8r *So solstu doch mein Liebchen sein mein*

**18. Lady Rich Galliard - John Dowland**

D-Dl M 297, p. 88 *Galliard* [[30]](#footnote-30)

cognates in G:

D-Hs ND VI 3238, pp. 146-147 *Mij Ladij Riches Galliard*

D-LEm II.6.15, p. 190 *Gallarda .2.*

D-Ngm 33748/I, f. 3r *Galliarda Anglica*

GB-Cu Dd.5.78.3, f. 9r *J.D.* - DowlandCLM 43

GB-Cu Dd.9.33, f. 91v untitled

GB-Lam 601, f. 8r *Doulands Bells*

GB-Lbl Eg.2046, f. 18r *My Ladie Riches galyerd*

GB-Lcm loan 2019-1 welde, f. 5r *Galliard Mr Dowland*

IRL-Dm Z.3.2.13, p. 190 untitled - bars 1-6 only

IRL-Dm Z.3.2.13, p. 381 *my ladie Riches galliard*

LT-Va 285-MF-LXXIX, f. 56v *Galliarda Dulandi*

NL-Lt 1666, f. 21v *The Lady Rich hir Gaillard Johy Douland*

NL-Lt 1666, f. 392v untitled

S-B PB fil.172, ff. 25v-26r *Galliarda Englese*

Dowland 1610, sig. N1 *The Right Honourable the Lady Rich, her Galliard / Galliard. 5*

**19. Courante**

D-Dl M 297, p. 89 *Courrant*

D-B 40141, ff. 256v-257r *Currandt NB*

D-LEm II.6.15, p. 342 *Volte*

cognates:

D-Ngm 33748/I, f. 51v *Couranta Gallica*

cf. D-LEm II.6.23, ff. 6r-6v *Corrente Francese*

D-LEm II.6.23, ff. 8r-8v *Corrente F*

**20. Galliard**

D-Dl M 297, p. 90 *Galliard* [[31]](#footnote-31)

cognates:

A-LIa hs.475, f. 93r ii *Galliarda Englessa*

A-LIa hs.475, f. 94v *Galliarda Englessa* - in G

A-LIa hs.475, f. 95r *Alio modo* - in C

CH-Bu F.IX.70, p. 316 *Galliarda Anglicana A.F.*

D-BAU Druck 13.4°85, p. 32 *Galiarda*

D-BAU Druck 13.4°85, p. 34 *Galiarda*

D-B 4022, f. 46r *Galiarda*

D-LEm II.6.15, p. 196 *Galliarda Anglica .11.*

D-LEm II.6.15, p. 206 *Galliarda .25.*

D-LEm II.6.15, pp. 206-207 *Galliarda .26.*

D-LEm II.6.15, p. 236 *Galliarda*

GB-Lbl Sloane 1021, f. 43v *GALLIARDA Angloise*

GB-Lbl Sloane 1021, f. 44r *GALLIARDA Angloise*

I-Gu F.VII.1, f. 10r *Galliarda*

LT-Va 285-MF-LXXIX, f. 22r *Galliarda. Anglosa. Disc.*

LT-Va 285-MF-LXXIX, f. 57v *Galliarda*

Waissel 1591, sig. L1v *24 Gaillarda*

Rude 1600, sig. KK2r *131* [index: *Gagliarda Anglica*]

Hove 1612, f. 66r *Galliarde Engleze* - HoveB 287

Vallet 1615, p. 35r *Gaillarde Angloise A.9.*

Valerius 1626, pp. 142-143 *Gallarde Suit Margriet*

**21. Courante**

D-Dl M 297, p. 93 *Courrant*

D-Lr 2000, p. 33 *Currant C. H.*

**22. Ballet**

D-Dl M 297, p. 91 *Ballet*

D-B 4022, f. 44r *Balletto*

Besard 1603, f. 149v *Ballet*

cf. D-BAU 13.4o.85, p. 61 *Ballet*

D-KNh R 242, f. 7v *Intrada*

**23. Courante - Julien Perrichon**

D-Dl M 297, p. 92 *Courrant* - CLFVau Perr 17 [[32]](#footnote-32)

GB-HAdolmetsch II.B.1, ff. 12v-13r *Courante*

US-SFsc M2.1 M3, p. 49 *Corente in soprano*

cognates:

CZ-Pnm IV.G.18, ff. 33v-34r untitled

CZ-Pnm IV.G.18, f. 36v *Corant:*

D-BAU Druck 13.4°85, p. 18 i *Courant*

D-LEm II.6.15, p. 254 *Courrent Amb: Alb:*

F-Pn Vmd.31, f. 44r *Corente di Frasnes Francese*

GB-Cfm 689, f. 27r *Courante Perrichon*

GB-Cu Dd.9.33, f. 75r *Mathias*

GB-Lam 603, f. 29r *Corranto*

GB-Lbl Add.38539 (ML), f. 8r *A Corant*

GB-Lbl Add.15117, f. 2v *Curranto*

I-PESc Rari b.10, f. 9v *Corente Francese*

LT-Va 285-MF-LXXIX, f. 1v *Volte NB*

LT-Va 285-MF-LXXIX, f. 2r untitled *NB*

S-B 2245, ff. 9v-10r *Courant*

Fuhrmann 1615, p. 171 *Courante 14*

**24. Margraff Carle Dantz**

PL-Kj W 510, f. 48v *Margraff Carle Dantz*

cognate:

CH-Bu F.IX.70, pp. 247-248 *XXXIII Dantz / Nachdantz*

**25. Balletto**

D-Dl M 297, pp. 94-95 *Balletta*

Hove 1601, f. 107v *Almande Englese*

**26. Courante**

A-Lla 475, f. 64v ii *Couranto*

**27. Praeludium**

D-Dl M 297, p. 95 *Praelud: J.B.B.*

PL-Kj 40143, f. 48r *Prelude*

Besard 1603, f. 5r *Prael. eiusdem* [*Besardi*] - CLFBes 3

**28. Ballet**

D-Dl M 297, p. 96 *Ballet*

**29. The Spanish Pavan**

D-Dl M 297, p. 97 untitled

Fuhrmann 1615, p. 55 *Pavana Spagnolet. 2*

cognates in F: see no 30

CZ-Pnm IV.G.18, f. 75r *Pauana*

D-B Danzig 4022, ff. 25v-26r *Pavan despagne*

D-B 4022, f. 44r *Pavan despagnie*

D-BAU Druck 13.4°85, p. 48 *Pauana Hispanica*

D-LEm II.5.32b, f. 5v *Pavan Espagnolle*

D-LEm II.5.32b, f. 8r *Pauane*

D-LEm II.6.23, f. 36r *Pauana*

F-Pn Rés.941, ff. 32v-33r [Pa]*vane de Spagne*

F-Pn Rés.941, f. 38v [Pav]*ane* [de S]*pagne*

GB-En Dep.314, ff. 23r-24r *The Spanish Pauin*

GB-HAdolmetsch II.B.1, ff. 23v-25r *Pauana*

IRL-Dtc 410/I, p. 162 *Pavin Hisp.*

LT-Va 285-MF-LXXIX, f. 27r *Pavanne despagne*

NL-Lt 1666, f. 140r *Pavane Despaigne* - untitled

NL-Lt 1666, f. 140v untitled - untitled - untitled

NL-Lt 1666, f. 141v untitled

NL-Lu BPL 2792, f. 24r *FIN DA LA PAVANNe despagne*

RUS-SPan O.No.124, ff. 53v-54r *Pauana Spaniola*

PL-Kj 40032, pp. 354-355 *Pauana de Espana*

PL-Kj 40159, f. 1r *Pavana Hispanica*

S-B 2245, f. 14v *Paduana Hispanica*

S-B PB fil.172, f. 20r *Pavana*

Francisque 1600, ff. 9v-10r *Pauane Espagnolle*

Besard 1603, ff. 105r-106r *Pauana Hispanica I.B.B.*

Vallet 1615, p. 57 *Pauanne d’espagne A.9*

**30. Pavana Hispanica** - The Spanish Pavan[[33]](#footnote-33)

D-Dl M 297, p. 98 untitled

cognates in G: see no 29

CH-Bu F.IX.53, f. 64r untitled - fragment

D-B N 479, f. 3r untitled

D-LEm II.6.15, p. 85 *Pauana Hispanica .7.*

D-LEm II.6.15, p. 93 *Pauana Hispanica*

D-Lr 2000, p. 59 *Pavana hispanica*

GB-Cu Add.3056, ff. 20v-21r *Tho Robins Spanish pa.*

= Robinson 1603, sigs. L2v-M1r *The Spanish Pauin*

GB-Cu Dd.2.11, f. 66v *Spannish pauen*

GB-Cu Nn.6.36, f. 23v untitled

GB-HAdolmetsch II.B.1, f. 26v *Pauana alterij toni*

GB-Lam 601, ff. 5r-5v *Spanish pauian*

GB-Lbl Sloane 1021, ff. 22v-23v *Pavan Hispan: / Aliter / Aliter.*

NL-Lt 1666, f. 142r untitled - untitled

**31. Ach waß seindt** - Oh what are …

D-Dl M 297, pp. 98-99 *Ach waß seindt etc.*

**32. Allemande?**

D-Dl M 297, p. 99 untitled

**33. La Venetianella**

PL-Kj 40032, p. 374 *La Venetianella* [[34]](#footnote-34)

**34. Passamezzo antico - Variatio - Charles Bocquet**

D-Dl M 297, pp. 100-103 *Passommezo Bocq: in D per B mol - Variatio* - CLFBoc 6

Besard 1603, f. 93r [*Passemezo Bosqueti in d la sol re per b molle*] *Quinta pars.* and f. 93v *Sept*[i]*ma pars.*

**35. Aenhoort mijn geclach o bloeijen de Jeucht**

- Hear my lament, Oh flowering youth

NL-Lt 1666, f. 332v *Aenhoort mijn geclach o bloeijen Jeucht*

**36. Wie nach einer Wasserquelle**

- Like as the heart desires the waterbook

- D-Dl M 297, pp. 104-105 *Wie nach einer waßer quelle*

cognates cf. Zahn 6543:

GB-Cfm 688, f. 42v *Wie nach Einer Wasser Quellen*

LT-Va 285-MF-LXXIX, f. 73v *Psalm. 42. Wie nach Einem Wasser Quelle*

IRL-Dtc 410/I, p. 164 *Psal. 42 Als een hert*

**37. Ballet**

D-Dl M 297, pp. 106-107 *B*[allet]

Vallet 1615, p. 52 *Ballet A.9* - CLFVal 39

Mylius 1622, p. 88 *Balletto*

**38. Mein gemuth ist mir - Hans Leo Hassler**

- To me my mind . . .

D-Dl M 297, p. 108 *Mein gemuth ist mir* [[35]](#footnote-35)

cognates - cf. Zahn 5385a:

D-HRD Fü 9829, ff. 2v-3r *Mein gemüth ist mir* - in F

D-HRD Fü 9829, ff. 3v-4r *Mein gemuth* - in F

D-HRD Fü 9829, ff. 4v-5r *Mein gemüth / Mein gemüth ex claui transposita*

D-Kl 4° Mus. 108 I, f. 27v *Mein gmutt* - in B flat

D-LEm II.6.15, p. 418 *Mein gemüt ist mihr Verriret*

D-Ngm 33748/I, f. 60v *Mein G'müet ist mier Verwühret Hasl. à 5* - in B flat

D-Ngm 33748/I, f. 60v *Aliter*

**39. Soll sich den in lieb** - Oh, shall in love my heart …

D-Dl M 297, p. 108 *Soll sich den in lieb*

cf. Haussmann 1598, no 3 - Lynn no 210

**40. Dantz Meidlein - Nach Dantz** - Maiden’s dance

PL-Kj W 510, f. 48r *Dantz Meydlin dantz - Nach Dantz*

**41. Ach wie bin ich von hertzen betrubt - Bara Fosters Dream** - My heart is deeply grieved

D-Dl M 297, p. 109 *Ach wie bin ich von hertzen betrubt* [[36]](#footnote-36)

cognates:

D-LEm II.6.15, p. 453 *Ach wie bin ich von hertzen betrinbt*

GB-Cu Nn.6.36, f. 20r untitled

GB-Lbl Eg.2406, f. 24r *A Toye*

GB-Lbl Sloane 1021, f. 75v *Ein Klage Lied Ach wie bin ich von Hertzen betrübt*

GB-Lbl Sloane 1021, f. 76r *Chanson Angloise Ach wie bin ich von* [Herzen] *betrübt*

GB-Lbl Sloane 1021, f. 77r *Curante Ach wie bin ich von* [Herzen]

LT-Va 285-MF-LXXIX, f. 42r untitled

LT-Va 285-MF-LXXIX, f. 59r *Faustus Danntz*

LT-Va 285-MF-LXXIX, f. 66v *Borrofosters Proae*

PL-Kj 40159, ff. 9v-10r *Ach wie bin ich Von Hertzen betruebett*

Vallet 1615, p. 93 *Chançon angloise*

Valerius 1626, p. 111 *Engels Bara vastres drom*

**42. Recercar**

UKR-LVu 1400/I, f. 108v untitled

**43. Courante La Signolle**

D-Dl M 297, p. 110 untitled

D-B N 479, ff. 14v-15r *Courante*

CZ-Pnm IV.G.18, f. 132v *Curant*

PL-Kj 40641, f. 5v *Courante*

RUS-SPan O.No.124, ff. 32v-33r *Co: La Signolle*

cognates:

Vallet 1615, p. 79 *La Signolle* - CLFVal 69

Moy 1631, f. 23v *La Sigola*

**44. Courante**

D-Dl M 297, pp. 110-111 untitled

**45. Galliard**

D-Dl M 297, p. 111 untitled

**46. Ick claeg Venus Dieren** - I bemoan Venus' beasts

NL-Lt 1666, f. 346r untitled

NL-Lt 1666, f. 346r *Ick claeg Venus Dieren*

**47. Courante**

D-Dl M 297, p. 112 untitled

**48. Courante - Mercure d’Orleans**

D-Dl M 297, p. 113 untitled

D-B 4022, f. 1v *Balardz*

D-B N 479, ff. 13v-14r *Courante*

D-Hs ND VI 3238, p. 48 *Corante Mercurij* - CLFMer 6

D-Hs ND VI 3238, p. 87 *Courante*

D-Mbs 21646 (Werl), f. 73v *Couranta 32*

GB-Cu Nn.6.36, f. 25v i *Currante*

GB-Lam 603, f. 43v untitled

GB-Lbl Add.38539, f. 17v *A Volte*

RUS-SPan O.No.124, f. 40r *Cor:*

Moy 1631, f. 15v *Courante par de moy*

**49. Butz beiß mich nicht - Nachdantz** - Beast bite me not

CH-Bu F.IX.70, pp. 257-258 *LV Butz beyss mich - Nachdantz*

CH-Bu F.IX.70, p. 241 *XV Butz beiss mich nicht - Nachdantz*

CH-Bu F.X.11, ff. 11r and 12r *Butz bis mich nit ich wil dir ein kreitzer schenken*

D-W Guelf. 18.8, f. 36v *Fuchse Beyss mich nicht - Nachdantz* - see no 109; cf. Dalza 1508, ff. 11v-12r *Pavana alla Venetiana*

**50. Courante**

D-Dl M 297, pp. 114-115 *C.W.T.*

**51. Ich gebe …** - I give …

D-Dl M 297, p. 115 *Ich gebe Schon*

**52. Ballet**

D-Dl M 297, p. 116 *Ballet*

CZ-Pnm IV.G.8, f. 154v *Ballet*

D-Lr 2000, p. 25 *Ballet*

D-Lr 2000, pp. 56-57 *Ballet*

GB-HAdolmetsch II.B.1, ff. 135v-136r *Ballet*

cognates:

D-LEm II.6.15, p. 302 *Balletto* - in G

PL-Kj 40143, ff. 26r-25v untitled

Besard 1603, f. 151r i *Ballet. Minor testudo* - lute I of duet

Besard 1603, f. 150v i *Ballet. Maior testudo* - lute II of duet

**53. Praeludium**

D-Dl M 297, p. 117 *Praelud*

D-B 40141, f. 30v untitled - fragment of bars 1-8

D-LEm II.6.15, p. 41 *Fantasia .1*.

D -LEm II.6.23 ff. 5r-5v *Praeludium Incerti Autoris*

D-LEm III.11.26, p. 4 *Intrada*

D-W Guelf. 18.7, f. 200r *Preambulum Joan: Bapt*[ist]*a Besardus* - CLFBes incipit 1

GB-Cu Add.3056, f. 28r *Preludium*

I-PESo Albani 21, f. 49v untitled [Andre] BIB

PL-Kj 40143, f. 30r *Preambulum / 1601 27 Janu: sol mia futu*

Fuhrmann 1615, p. 10 *Praeludiu* [header: *Praeludium incerti Autoris*]

**54. Ballet**

D-Dl M 297, pp. 118-119 *Ballet*

D-LEm II.6.15, p. 297 *Ballet .20.*

cognate:

D-BAU 13.4o.85, p. 81 *Ballet*

**55. Praeludium**

D-Dl M 297, p. 119 *Praelud:*

D-LEm II.6.23, f. 35r *Subplementum folij*

Fuhrmann 1615, p. 10 ii *Subplementum folii*

Mertel 1615, pp. 42- 43 [Praeludia] *91* - from bar 18

**56. Ade ich muss mich scheiden**

- Farewell I needs must part

D-Dl M 297, pp. 126-127 *Ade ich muß mich scheiden / Ein anders* [[37]](#footnote-37)

cognate: D-LEm II.6.15, pp. 420-421 *Ade ich muß mich scheiden .14.* - in F

**57. Ain Adeliches Bildelein - Proportio**

- A noble little picture

D-Dl M 297, pp. 128-129 *Ein Schön weltlich Liedlein - Ain Adeliches Bildelein - Proportio* [[38]](#footnote-38)

**58. Galliard on passamezzo moderno ground**

NL-Lt 1666, f. 53r untitled

Adrienssen 1584, f. 74v *Galliarde du precedente*

Adrienssen 1600, f. 60r *Galliarde du precedente*

**59. More Palatino - En me revenant**

D-Dl M 297, pp. 132-133 *More Palatino*

cognates titled More Palatino:[[39]](#footnote-39)

D-HRD Fü 9829, ff. 10v-11r *8. More Palatino*

D-LEm II.6.15, p. 460 *Flore paladino*

GB-Lbl Sloane 1021, ff. 65r-65v *More Palatino*

= D-B 4022, f. 17r *Cauallant a S. Nicola Chanson*

= GB-Cfm 689, f. 44r *En me revenant &c*

= Fuhrmann 1615, p. 141 *Bransle .5.* [header: *Bransle d.S.Nicola. p.Sig.Jacobum*]

GB-Lbl Sloane 1021, f. 65v *Aliud Leonis* / *Aliud*

GB-Lbl Sloane 1021, f. 66r *More pal. Kul.* / *Aliud Made*

GB-Lbl Sloane 1021, f. 66v *Aliud Deck*[er]

NL-HOwfa 1667-1, f. 2r *More palatino*

I-Fn Magl.XIX.105, f. 13r *More Palatino*

S-B PB fil.172, ff. 35v-36r *More Palatino*

S-B PB fil.172, f. 37r *More Palatino*

**60. Anglica Doy - Wilson’s Wilde**

D-Dl M 297, p. 133 *Anglica Doÿ* [[40]](#footnote-40)

cognates:

D-LEm II.6.15, p. 237 *Curante.1.*

D-Lr 2000, pp. 12-13 *Carrant*

GB-Cu Dd.2.11, f. 68v *Wilson’s Wylde*

GB-Lam 602, f. 4r untitled

IRL-Dtc 408/II, p. 112 *Wilson’s Wile*

US-Ws V.b.280, f. 3r *willson’s wilde*

**61. Galliard gantz berümbt - The Frog Galliard - John Dowland** - A very famous galliard

D-Dl M 297, p. 134 *Galliardt Gantz berübt* [[41]](#footnote-41)

cognates in F:

D-B N 479, ff. 60v-62r *Frog galiard / 2 deel*

D-Lr 2000, pp. 4-5 *Galliard*;

D-LEm II.6.15, pp. 198-199 *Rechenbergers Galliardt .15.*

D-LEm II.6.15, pp. 230-231 *Galliarda 3. I.A.F*

D-Ngm 33748/I, f. 13v *Galliarda*

NL-Lu BPL 2792, f. 19r *gaillarde*

S-B 2245, ff. 15v-16r *Galiarda the frog*

Valerius, 1626, pp. 54-55 *Engels Nou, Nou*

**62. Dact unse grete** - ?

D-Dl M 297, p. 135 *Dact Vnse grete*

**63. Courante L’Onesta**

D-Dl M 297, pp. 138-139 *Courant*

CZ-Pnm IV.G.18, ff. 73v-74v *Coran*

D-Kl 4o Mus.108/I, ff. 81v-82r *Courrente Nesta*

D-Mbs 21646, f. 91v *Corente*

GB-Lam 603, f. 41v untitled

cognates:

A-KR L81, ff. 68v-69r *Cor Francese*

A-KR L81, ff. 129v-130r *Cour Franc*

CH-SO DA 111, ff. 1v-2r untitled

D-Hs ND VI 3238, p. 66 *Corante venetÿs Aos 1616. 18 april*

D-Ngm Hs 33748/III, ff. 3r-4v *Corrente detta L’Onesta / Variatione Primo / Variatione Seconda*

I-Nc 7664, f. 21v *Corente detta la honesta*

I-PEas sec.XVII, p. 100 *Corr fran*

I-PESc Rari b.10, f. 22v *Corrente Francese*

I-Rvat Mus.570, f. 23v *l’Onesta Corrente*

I-TRc 1947, f. 13v *Una Cor*[en]*eta Fran*

**64. Englischer Leufherger - Mal Sims**

D-Dl M 297, pp. 136-138 *Englischer Leufherger* [[42]](#footnote-42)

cognates in D:

D-B 40141, f. 187r untitled

D-B N 479, ff. 64v-65r *Franciscano*

D-Fschneider 45, p. 7 untitled fragment of last 6 bars

D-Kl 4o Mus.108, ff. 59v-60r *Ballett ángloys*

D-LEm II.6.15, p. 97 *Paduana*

D-LEm III.11.26, p. 2 *Chorea Anglica*

LT-Va 285-MF-LXXIX, f. 54v *Paduana Francis*:

LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*:

**65. Ballet?**

D-Dl M 297, p. 150 untitled [[43]](#footnote-43)

**66. Balletto - Charles Lespine**

D-Dl M 297, pp. 140-141 *Balletto*

cognates:

CZ-Pnm IV.G.18, 130v-131r *Ballet Lepin*

D-LEm II.6.15, pp. 310-311 *38. Ballet*

D-Mbs 21646, ff. 74v-75r *Balletto del Espina*

D-Mbs 21646, f. 90v *Palletto del Espina* - in G

GB-Cu Nn.6.36, f. 27r *Ballet* - in F

GB-HAdolmetsch II.B.1, ff. 34v-35v *Ballet de Lepin*

RUS-Span O.No.124, ff. 44v-45r *Ballet*

S-Sk S 253, ff. 110v-111v *balet lespine*

**67. Preambulum**

UKR-LVu 1400/I, f. 56r *Praeambulum*

**68. Allemande - Come Again - John Dowland**

D-Dl M 297, pp. 142-143 *Allemandt*

see no 5 for cognates

**69. Courante - Packington’s Pound**

D-Dl M 297, p. 143 *Courant* [[44]](#footnote-44)

A-KR L 81, f. 155r *Englisch Coure*(nt)

A-KR L 81, f. 155v *Saltatio Anglica*

D-B N 479, ff. 25v-27r *Courante / Eiusdem Discantus Secundus*

D-BAU 13.4o.85, p. 17 *Courant*

D-Lr 2000, p. 9 *~~Courant~~ Bransle*

cognates:

CZ-Pnm IV.G.18, ff. 82r-82v *Passepied*

GB-Cu Nn.6.36, f. 21r *Pack Pound*

GB-Lam 601, f. 8v *packingtons compound*

GB-Lbl Sloane 1021, f. 49r *Alia.*

GB-Lwa 105, f. 1v *Pakingtonns pound*

NL-Lt 1666, f. 401v *Paccetonspon Chanson Englese*

Barley 1596, sig.C4v *Bockingtons Pound by Fr. C.* - CuttingB 47

**70. Ballet**

D-Dl M 297, p. 145 *Currant*

**71. Galliard - Gregory Huwet**

D-Dl M 297, pp. 144-145 *Galliard* [[45]](#footnote-45)

cognates in C minor:

D-KNu K.16a.6745qu., f. 12r [Gal]*iarde*

I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl*.

**72. Daer is een Leeuwerck doot ghevallen**

- A Lark fell to its death

NL-Lt 1666, f. 334r *Daer is een Leeuwerck doot ghevalle*

NL-Lt 1666, f. 334r untitled - see no 79

**73. Allemande**

D-Dl M 297, p. 146 *Allemand*

**74. Studenten Tantz**

D-Dl M 297, p. 147 *Warumb seindt die Studenten Ein Tantz*[[46]](#footnote-46) - see no 102

CH-Bu F.IX.70, p. 247 *XXXI Studiosorum chorea alio modo / proportio*

cognates in C:

CH-Bu F.X.11, f. 18v *Studenten tantz. Bassus / Proportio*

DK-Kk Thott 841,4o, f. 76r *Der Bass im* *Studenten dantz /* [proportz]

DK-Kk Thott 841,4o, f. 76r iv *Aliter* /*Proport*

NL-At 208.A.27, ff. 63v-64r *Der Wittenberger Studenten tantz / Saltarello LIX*

**75. Ach Amor Dantz** - Oh love

D-Dl M 297, p. 147 *Ach Amor Dantz*

cognates:

D-B 4022, f. 48r *Ach amor wie gantz wiederwertig sein*

D-B 40141, f. 99r *Ach Amor Wie Gantz widerwertig sein*

D-KNh R 242, f. 58v *Ach Amor wie gantz wiederwertig*

DK-Kk Thott 841,4o, f. 47v *Ach Amor wie gantz wie gantz widerwertig sein / Aus dem E / Aus dem O*

PL-Kj 40159, f. 17v *Ach Amor*

**76. Courante Schäfferin** - The Shepherd’s Courante

D-Dl M 297, p. 148 *Currant schäfferin*

**77. Bei mir mein Hertz** - With me my heart

D-Dl M 297, pp. 148-149 *Bei dier mein* [*Hertz*]

cf. Haussmann 1598, no 6 - Lynn no 213

**78. Chorea Anglica**

D-Dl M 297, p. 149 *Chorea Anglica* [[47]](#footnote-47)

cognates:

A-SPL KK 35, p. 41 *Volte*

D-B Hove 1, f. 161v *La masque du Roy* - HoveB 307

D-BAU 13.4o.85, p. 69 *Intrada*

D-Kl 4o Mus.108/I, f. 3v *Ballet*

D-Ngm Hs 33748/I, ff. 52v-53r *Intrada Mauritij*

D-Sl G.I.4/III, f. 30r *Allemande di Bouquet*

GB-Cu Dd.2.11, f. 61v *Kings Maske*

GB-Lam 603, f. 8r *Maske /* *The french Kinges Maske*

IRL-Dtc 408/II, p. 111 *The Earle of Darbyes Caraunta*

LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückh*

Hove 1601, f. 99v *Reprinse* - HoveB 222b

Hove 1601, f. 109r *Reprinse* - HoveB 228b

**79. Daer is een Leeuwerck doot ghevallen**

- A Lark fell to its death

NL-Lt 1666, f. 334runtitled - cf. no 72

NL-Lt 1666, f. 334r *Daer is een Leeuwerck doot ghevalle*

**80. Bergamasca**

D-Dl M 297, pp. 174-179 *Pergamasca* [[48]](#footnote-48)

cognates in F:

D-B 4022 ff. 45v-46r *Bergamasca*

D-B Hove 1, ff. 167r-166v *Bargamasca* - HoveB 301

D-BAU 13.4°.85, p. 47 *Bergamasco*

D-BAU 13.4°.85, pp. 52-53 *Bargemasco Bocqueti*

D-Hbusch Herold, ff. 28r-31v *Bergamasca*

D-Hs ND VI 3238, pp. 10-16 *Bargamasco*

*di Gioan. Battista Domenicho / Contrapunto sopr'alla bergamasco del Me* - HoveB 388

D-KNh R 242, ff. 204v-205r *Bergamasco*

D-LEm II.6.15, pp. 172-173 *Pargamasco*

D-W Guelf. 18.8, ff. 248v-249r *Bergamasca /Alio modo. Hortentij Perlae*

GB-HAdolmetsch II.B.1, ff. 228r-231r *Bergamasco*

GB-Lbl Sloane 1021, ff. 68r-69r *Bergamasco* and 69v untitled

LT-Va 285-MF-LXXIX, f. 4r untitled

LT-Va 285-MF-LXXIX, f. 68v *Bargemasco*

NL-Lt 1666, f. 397v untitled - untitled

PL-Kj 40032, p. 351 *Bergamasca* - 3-bar fragment

US-BEm 759, f. 2r *Bergamascha*

US-BEm 761, pp. 5-6 *Bergamasco*

Barbetta 1585, p. 14 *Moresca Quarta, Deta la Bergamasca*

Besard 1603, f. 106v *Bergamasco I.B.Besardi*

Hove 1612, ff. 54v-55r *Bargamasca / Giovan Battista Domenicho* - HoveB 387

Fuhrmann 1615, pp. 182-184 *Pergamasco*

Vallet 1615, pp. 41-42 *Les pantalons A.9.*

Kapsberger 1640, pp. 31-32 *Bergamasca*

Gianoncelli 1650, pp. 8-9 *Bergamasca*

**81. Praeludium**

D-Dl M 297, pp. 192-193 *Praelud.*

**82. Praeludium**

D-Dl M 297, pp. 194-195 *Praeludium*

**83. Der Churlander Courante**

D-LEm II.6.15, p. 240 *Der Churlender Currant .6*.

- in duple time[[49]](#footnote-49)

**84. Jungfrauw Gretta’s Dantz** - Young Gretta’s Dance

CH-Bu F.IX.70, p. 252 *XLI Jungfrauw Gretta dantz / Proportio*

cognate:

CH-Bu F.IX.70, p. 252 *XL Dantz mir nit mit meiner Jungfrauw Catharin / Proportio* - in F

**85. Courante**

A-Lla 475, f. 64v i *Coranta*

**86. Galliard on Passamezzo moderno ground**

PL-Kj 40032, p. 198 *Gagliarda del pass’e mezzo*

**87. Courante**

PL-Kj 40032, pp. 402-403 *Courante*

**88. Courante**

PL-Kj 40032, p. 401 *Courant*

**89. Ballo Francese**

PL-Kj 40032, p. 403 *Ballo francese / alemand*

**90. Courante**

PL-Kj 40032, p. 404 *Courante*

**91. Mascarade Englese**

NL-Lt 1666, f. 398v *Mascarade Englese* [[50]](#footnote-50)

cognates:

D-B Hove 1, f. 161v *Engelsche Masquarade* - HoveB 306

D-B Hove 1, f. 162r *Engelsche Masquarade* - HoveB 305

D-LEm II.6.15, p. 379 *Chorea Anglica .29.*

Hove 1612, f. 65r *Chanson Engleze* - HoveB 285

**92. Le content est riche - Claudin de Sermisy**

PL-Kj W 510, f. 57v *Le content est riche* [[51]](#footnote-51)

cognates in G:

D-Mbs 266, ff. 128r-128v *Le Content est riche*

D-Mbs 272, ff. 48v-49r *Le content ist rische*

D-Sl G.I.4/III, ff. 7v-8r *Le content. Io Gazinus*

F-Pn Rés.429, ff. 102v-103v *Le Content*

GB-Cu Dd.2.11, f. 25r untitled

IRL-Dtc 410/I, pp. 106-107 *Le content est riche*

Phalèse 1545, pp. 50-51 *Le content est riche*

Phalèse 1547, sigs. F2v-F3r *Le content est riche*

Borrono 1548, sigs. H2r-H3r *Le content est riche*

= Paladin 1549, pp. 6-7 *Le content est riche*

Milano-Borrono 1548, ff. 34v-35r *Canzon Francese dita le content est riche*

Newsidler 1549, sigs. s4v-t1v *Le content 55.*

**93. Passamezzo moderno**

NL-Lt 1666, f. 117r i untitled

**94. Der Scharrer - Nachdantz**

- from hufe scharren - a horse pawing its hooves?

PL-Kj W 510, ff. 58v-59r *Der Scharrer / Nachdantz*

Heckel 1556b/1562b, pp. 141-145 *Der welsch scharrer / proportz auff den scharrer*

cf. NL-Lt 1666, f. 490v *Almand quaet paert*

US-Ws V.a.159, f. 4r *Pretye Shivall - Petye ~~Shiva~~ll*

Phalèse 1549, sig. H3r *Le pied cheval* - the horse's feet

**95. Entre vous viellardt**

PL-Kj W 510, f. 58r *Entre vous viellardt*

Phalèse 1546, sig. f4v *Entre tous viellartz*

Phalèse 1552, p. 51 *Entre tous viellart*

Phalèse 1563, f. 44v *Entre tous viellartz*

**96. Met dat schuijtgen al over dat meertgen**

- With that small boat going all over the lake

NL-Lt 1666, f. 345r *Met dat schuijtgen al over dat meertge* NL-Lt 1666, f. 345r untitled - no 98

**97. Ein Schöner Dantz** - A beautiful dance

PL-Kj W 510, f. 54r *Ein schöner dantz wie Möcht ich frölich werden*

cf. Heckel 1556b/1562b, pp. 100-104 *Graff Johan vo*[n] *Nassaw dantz, Wie kan ich frölich werden / Proportz darauff*

**98. Met dat schuijtgen al over dat meertgen**

- With that small boat going all over the lake

NL-Lt 1666, f. 345r untitled

NL-Lt 1666, f. 345r *Met dat schuijtgen al over dat meertge* - no 96

**99. Saltarello il Bergantin**

PL-Kj W 510, ff. 51v-52r *Saltarello Il Bergantin* [[52]](#footnote-52)

cognates:

D-Mbs 266, f. 37r *bragantin*

D-Mbs 1511b, f. 16v *Bregantino*

D-Mbs 1511d, f. 14r *Bregantin da M Rosso*

PL-Kj W 510, ff. 53v-54r *Saltarello Bergantin. Altus*

- in F, see. no 107

**100. Padoana La Forze Hercule**

PL-Kj W 510, f. 51r *Padoana La Forze Hercule discantus* -on Passamezzo antico ground

Pacalono *Superius* 1564, f. 45v *Padoana de Force de Hercules*

cf. Pacoloni *Tenor* 1564, f. 38r *Padoana de Force de Hercule*

Pacalono *Bassus* 1564, f. 18r *Padoana de Force de Hercules*

cognates in F:

A-Wn 18821, f. 4r *forze dercholo*

PL-Kj W 510, f. 52v *Padoana la forze Herchole. Altus* - in F

cognates in C:

CH-Bu F.X.11, f. 22v *Leuorzt sitt hercule*

Abondante 1546, sig. E4r *Le Forze di Erchole* [index: *Pauana*]

Bianchini 1546, sig. B4r *Le forze derculle*

Gerle 1552, sig. M3v *Der 4. Elfortze dercule*

Bianchini 1554, sig. B4r *Le forze derculle*

Bianchini 1563, sig. B4r *Le forze derculle* - in C

Barbetta 1585, p. 12 *Moresca seconda Deta le forz*

Lute duets:

Wecker 1552, sig. f2r *XXIII Le forze de Ercule* - lute II of duet; Heckel 1556a/1562a, pp. 101-103 *Le forze d’Ercule Discant* - lute I of duet; Heckel 1556b/1562b, pp. 79-80 *Le forze de Hercole* - lute II of duet

**101. Saltarello on passamezo antico ground**

PL-Kj W 510, f. 50r untitled

**102. Bettler Dantz - Nach Dantz** - Beggars Dance[[53]](#footnote-53)

PL-Kj W 510, f. 45r-45v *Bettler dantz - Nach dantz*

cognates: cf. no 74

A-Wn 41950, f. 12v *Ach betler - Der Nach dantz betler*

CH-Bu F.IX.70, p. 251 *XXXVIIII Der Bettler dantz - Nachdantz*

CH-SAM 1, ff. 16v-17r *Der bättler Tantz*

D-Mbs 1512, ff. 49v-50r *Ein gueter danntz Der petler hd - Der hupff auff hd*

PL-WRk 352, ff. 65v-66r *Tantz - Hupffauff Barbel*

Newsidler 1540, sigs. D1r-D1v *Der Bethler tantz / Hupff auff*

US-Ws V.a.159, f. 18r *Almaine* - untitled

Newsidler 1544, sig. D2v-D3r *Der petler tantz / Der hupff auff zum petler tantz*

Newsidler 1547, sig. C3v-C4r *Der petler tantz / Der hupff auff zum petler tantz*

Heckel 1556b/1562b, pp. 151-153 *Der Betler Tantz / Proportz auff den Betler*

**103. Galliard on Passamezzo moderno ground**

NL-Lt 1666, ff. 122r, 117r and 121v untitled / untitled / *Gailliarda*

**104. Passamezzo moderno**

NL-Lt 1666, f. 118r untitled

**105. Passamezzo antico**

NL-Lt 1666, f. 71r untitled

**106. Galliard Rocha el Fuso**

PL-Kj W 510, f. 48v *Galiarde La catel col fuso*

cognates in F: [[54]](#footnote-54)

D-Mbs 9516, ff. 6v-9v *Bassemesso Rochelfuso - Saltarella*

D-Sl G.I.4/II, f. 79v *Item*

NL-Lu 1666, f. 24r i *Gaillarde France. Wie sal mein troetelen*

US-Ws 159, f. 7v: *Alebon galiarde*

Caroso 1581, f. 79v *La rotta in Gagliarda*

Waissel 1592a, sig. E4v *2. Gailliarda. La Rocha el fuso*

**107. Saltarello Bergantin**

PL-Kj W 510, ff. 53v-54r *Saltarello Bergantin. Altus*

cf. PL-Kj W 510, ff. 51v-52r *Saltarello Il Bergantin* - no 99

**108. Les Bouffons**

PL-Kj W 510, f. 49r *Les bouffons Dis*[cant] - on Passamezzo moderno ground in C duet with no 111

NL-At 208.A.27, f. 45r *Les Buffons Wolffgang Heckels XXII*

Heckel 1556a/1562a, p. 107 *Les Bouffon* - lute I of duet

cognates in C: [[55]](#footnote-55)

CH-Bu F.IX.70, p. 240 *XIII Aio modo les bouffons / Proportio*

CH-Bu F.IX.70, p. 241 *XIIII Alio modo/ Les bouffons/ Proportio*

CH-Bu F.IX.70, p. 286 *Bouffons*

D-B Hove 1, f. 161r *Bouffons* - HoveB 309

F-Pn Rés.941, f. 2v [Bou]*ffons -* [Bou]*ffons*

F-Pn Rés 941, ff. 42v-43r [Bou]ffons

GB-En Adv.5.2.18, p. 1 *The buffins*

IRL-Dtc 408/II, p. 104 *Buffons*

NL-Lt 1666, f. 351v *Boter op de pensen*

S-B PB fil.172, f. 10r *Les Boffons*

**109. Fuchse beiß mich nicht - Nachdantz**

- Fox bite me not

D-W Guelf. 18.8, f. 36v *Fuchse Beyss mich nicht - Nachdantz* - see no 49

**110. Passamezzo antico - Saltarello**

PL-Kj W 510, ff. 47v-48r *Passamezzo - Salttarello*

**111. Les Bouffons**

PL-Kj W 510, f. 39v *Les Bouffons* - on Passamezzo moderno ground in F, duet with no 108

Heckel 1556/1562, p. 83 Les Bouffon - lute II of duet

Wecker 1552, p. 34 *Les Buffons*

NL-At Ms. 208.A.27, f. 45v *Les buffons* *Wolffgang Heck. XXIII*

**112. Fantasia**

UKR-LVu 1400/I, ff. 44r-44v *Fantasia*

Besard 1603, f. 35r *Fantasia incerti authoris.*

cognates:

CH-Bu F.IX.70, p. 51 *XIII. Fantasia.*

Drusina 1556, sigs. a4r-a4v *Fantasia.2.*

Waissel 1592a, sig. G3r *1. Phantasia.*

**113. Fantasia bellissima - Giovanni Pacalono**

UKR-LVu 1400/I, ff. 40v-42r *Fantasia bellissima Gioane Pacalono*

I-CFVd w.s., ff. 24v-25r *Fantasia*

**114. Fantasia**

UKR-LVu 1400/I, ff. 23v-24v *Fantasia*

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D-LEm III.11.26 – Leipzig, Musikbibliothek der Stadt, MS III.11.26, *c.*1625-30. Facsimile: Lübeck, Tree Edition 1998.

D-Lr 2000 – Lüneburg, Ratsbücherei und Stadtarchiv, MS Mus. ant. pract. 2000: lute book of Wolf Christian von Harling, dated 1643. Facsimile: Lübeck, Tree Edition 2005.

D-Mbs 266 – München, Bayerische Staatsbibliothek, Mus. MS 266, comprising several manuscripts bound together including ‘Melchior Newsidler’, ‘Marco de Laquila’ and ‘Albert da Rippe’ fascicles, *c.*1550-1570.

D-Mbs 272 – München, Bayerische Staatsbibliothek, Mus. MS 272, *c.*1549-60.

D-Mbs 1511b – München, Bayerische Staatsbibliothek, Mus. MS 1511b, owned by Octavian? Herwart and copied *c.*1550.

D-Mbs 1511d – München, Bayerische Staatsbibliothek, Mus. MS 1511d, owned by Octavian? Herwart and copied *c.*1550.

D-Mbs 1512 – München, Bayerische Staatsbibliothek, Mus. MS 1512, dated 1533 and 1544.

D-Mbs 9516 – München, Bayerische Staatsbibliothek, Mus. MS 9516, from library of Otto Ursprung, copied *c.*1550-1600.

D-Mbs 21646 – München, Bayerische Staatsbibliothek, Mus. MS 21646: Albrecht Werl lute book, copied in München *c.*1625-1655. Facsimile: Genève, Édition Minkoff 1990.

D-Mbs pr. 93 – München, Bayerische Staatsbibliothek, 2o Mus. pr. 93, manuscript additions to a copy of Adrian Dens *Florilegium* (Köln, Grevenbruch, 1594), copied by Johannes Christophorus Belling, *c.*1600-1630.

D-Müwl 439 – Münster, Landesmuseum für Kunst und Kultur-geschichte Westfälisches Landesmuseum, Manuscript 439: J Bernhardo Schenckinck lute book, copied in French tablature, dated 1562-1573. Modern edition and facsimile: Emmerdingen, Seicento Edition 2007.

D-Ngm 33748/I – Nürnberg, Germanisches National-museum, MS 33748/I, *c.*1615-1620.

D-Ngm 33748/III – Nürnberg, Germanisches National-museum, MS 33748/III, *c.*1640-1650.

D-Sl 1214 – Bad Württenbergische Landesbibliothek (formerly Donaueschingen, Fürstlich Fürsten-bergische Hofbibliothek), MS Mus. MS 12141, *c.1*640-1645.

D-Sl G.I.4 – Bad Württenbergische Landesbibliothek (formerly Donaueschingen, Fürstlich Fürsten-bergische Hofbibliothek), MS G.I.4, vols. I-III, *c.*1580-1595.

D-Us 132 – Ulm, Stadtbibliothek, MS Smr. Misc. 132: copied by Anton Schermar, *c.*1626. Facsimile: Stuttgart, Cornetto-Verlag 1997

D-W Guelf. 18.7 – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, MS Codex Guelferbytanus 18.7/I-III Augusteus 2°: Philipp Hainhofer lute books 1-3, *c.*1603-4.

**D-W Guelf. 18.8** – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, MS Codex Guelferbytanus 18.8 Augusteus 2°: Philipp Hainhofer lute book, copied in Italian tablature *c.*1603-4.

D-Z 115.3 – Zwickau, Ratsschulbibliothek, MS 115.3: ‘Tabulaturbuch des Joannes Arpinus’, *c.*1590-1600. Facsimile: Leipzig, Zentral-antiquariat der Deutschhen Demokratischen Republik 1983.

DK-Kk Thott 841,4o – Kobenhavn, Det Kongelige Bibliotek, MS Thott 841,4°: Petrus Fabritius lute book, *c.*1604-8. Facsimile and modern edition: Glinde, Jarchow 2013.

F-Pn Rés.50 – Paris, Bibliothèque nationale, Rès Vmf. MS 50, *c.*1600-1615.

F-Pn Rés.429 – Paris, Bibliothèque nationale, Rès MS 429, *c.*1560.

F-Pn Rés.941 – Paris, Bibliothèque nationale, Rés. MS 941: manuscript of Pierre de Pouille, *c.*1609-1616.

F-Pn Rés.F.993 – Paris, Bibliothèque nationale, Rès. MS F 993, *c.*1605-1610.

F-Pn Vmd.31 – Paris, Bibliothèque Nationale, Rés. Vmd. MS 31, *c.*1600-1615.

F-Pn Vm7 6213 – Paris, Bibliothèque Nationale, Vm7 MS 6213: manuscript of Parisian provenance in French tablature, copied 1650-1670.

F-Sn R.10.710 – Strasbourg, Bibliothèque nationale et universitaire, Suppl. MS R. 10.710: manuscript additions to a copy of Besard Isagoge in artem testudinariam (Augsburg 1617), c.1617-20.

F-VAL 429 – Valenciennes, Bibliothèque municipale, MS 429: Duke Charles of Croy lute book, 1586-1602.

F-VE 711 – Vesoul, Bibliothèque municipale, MS 711, *c.*1598, destroyed in 1945.

GB-Cfm 688 – Cambridge, Fitzwilliam Museum, Mus. MS. 688: Christopher Lowther lute book, dated 1637.

GB-Cfm Mus.689 – Cambridge, Fitzwilliam Museum, Mus. MS. 689: Herbert of Cherbury lute book, *c.*1624-40. Facsimile: Albury, The Lute Society 2019.

GB-Ctc O.16.2 – Cambridge, Trinity College, MS O.16.2, *c.*1630.

GB-Cu Add.3056 – Cambridge University Library, MS Add. 3056, *c.*1610.

GB-Cu Dd.2.11 – Cambridge University Library, MS Dd.2.11, *c.*1590-1595. Facsimile: Albury, The Lute Society 2010.

GB-Cu Dd.4.22 – Cambridge University Library, MS Dd.4.22, *c.*1610.

GB-Cu Dd.5.78.3 – Cambridge University Library, MS Dd.5.78.3, *c.*1595.

GB-Cu Dd.9.33 – Cambridge University Library, MS Dd.9.33, *c.*1600.

GB-Cu Nn.6.36 – Cambridge University Library, MS Nn.6.36, *c.*1610-1616.

GB-En Adv.5.2.18 – Edinburgh, National Library of Scotland, MS Adv.5.2.18: Robert Gordon of Straloch lute book, original copied *c.*1629 now lost, copied by George Farquhar Graham, *c.*1847. Modern edition: Wayne Cripps (ed.), Fort Worth, Lyre Music 1995.

GB-Eu Laing III.487 – Edinburgh, University Library, MS Laing III 487: Mure of Rowallen lute book, copied c.1612-28. Modern Edition: Wayne Cripps (ed.), Fort Worth, Lyre Music 1995.

GB-Gu Euing 25 – Glasgow, University Library, MS Euing 25: Euing lute book, *c.*1600.

GB-HAdolmetsch II.B.1 – Haslemere, Dolmetsch Library, MS II.B.1, Bavarian provenance, *c.*1620, sold at auction in 2021 and current owner not yetknown.

GB-Lam 601 – London, Royal Academy of Music, The Robert Spencer Collection, MS 601: Richard Mynshall lute book, *c.*1597-1599. Facsimile: Leeds, Boethius Press 1975.

GB-Lam 602 – London, Royal Academy of Music, The Robert Spencer Collection, MS 602: Henry Sampson lute book, *c.*1609. Facsimile: Leeds, Boethius Press 1974.

GB-Lam 603 – London, Royal Academy of Music, The Robert Spencer Collection, MS 603: Margaret Board lute book, *c.*1620-1630. Facsimile: Leeds, Boethius Press 1976.

GB-Lbl Add.6402 – London, British Library, Add. MS 6402, *c.*1600.

GB-Lbl Add.15117 – London, British Library, Add. MS Add.11517, John Swarland His Book, *c.*1615. Facsimile: Peer, Alamire *c.*1616.

GB-Lbl Add.38539 – London, British Library, Add. MS 38539: M. L. lute book, *c.*1610-1640. Facsimile: Clarabricken, Boethius Press 1985.

GB-Lbl Eg.2046 – London, British Library, Egerton MS. 2046: Jane Pickeringe lute book, *c.*1616-1650. Facsimile: Clarabricken, Boethius Press 1985.

GB-Lbl Roy.App.58 – London, British Library, Royal Appendix 58: music commonplace book including partsongs, virginal music and lute music in French tablature, copied *c.*1550.

GB-Lbl Sloane 1021 – London, British Library, MS Sloane 1021, *c.*1640.

GB-Lcm loan 2019-1 welde – London, Royal College of Music, loan 2019-1 (formerly Willey Park, Shropshire, private library of Lord Forester): John Welde lute book, *c.*1600. Facsimile: Albury, The Lute Society 2003.

GB-Lwa 105 – London, Westminster Abbey Library, MS 105; single leaf of lute tablature, copied *c.*1620.

GB-NO Mi LM 16 – Nottingham, University Library, Mi LM 16: Francis Willoughby lute book, copied in French tablature *c.*1575. Facsimile: Kilkenny, Boethius, 1978.

H-Ba K 53/II – Budapest, Magyar Tudományos Académia Kéziráttara, MS K 53/II: Nicolao de Kys Warda manuscript (Istvánffy codex), dated 1564 and 1602. See Dániel Benkö ‘A Hungarian Lute Manuscript’ *Journal of the Lute Society of America* v (1972), pp. 104-109, including facsimile.

I-CFVd w.s. – Castelfranco Veneto, Il Duomo di Santa Maria Assunta e San Liberale, Archivio: manuscript copied by Giovanni Pacalono, *c.*1550s. Facsimile: Bologna, Arnaldo Forni 2012.

I-COc 1.1.20 – Como, Biblioteca Comunale, MS 1.1.20, Pietro Paolo Raimondo lute book, *c.*1601-1609. Facsimile: Como, Antiquae Musicae Italicae Studiosi 1980.

I-Fn Magl.XIX.45 – Firenze, Biblioteca Nazionale Centrale, MS Fondo Magl. XIX 45, *c.*1630.

I-Fn Magl.XIX.105 – Firenze, Biblioteca Nazionale Centrale, MS Fondo Magl. XIX 105, dated 1635.

I-Gu F.VII.1 – Genova, Bibliteca Universitaria, MS F.VII.1: a copy of the lute book of Il Sigr Marchese di San Sorlino, *c.*1580-1595.

I-Gu M.VIII.24 – Genova, Bibliteca Universitaria, MS M.VIII.24: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, Grevenbruch 1603), *c.*1605.

I-Nc 7664 – Napoli, Biblioteca Conservatorio di Musica S. Pietro a Majella, MS 7664, dated 1607 and 1623.

I-PEas sec.XVII – Perugia, Archivio di Stato, MS sec. XVII: Libro di Leuto di Gioseppe Antonio Doni, *c.*1620-1640. Facsimile: Firenze, Studio Per Edizioni Scelte 1988.

I-PESc Rari b.10 – Pesaro, Biblioteca Musicale Statale del Conservatorio di Musica Gioacchino Rossini, Rari MS b.10 (*olim* Ed137, Pc40a, 7346a), *c.*1616-1630.

I-Rvat Mus.570 – Roma, Biblioteca Apostolica Vaticana, MS Vat. Mus. 570 (*olim* Casimiri 36), *c.*1608-1615.

I-SGc 31 – San Gimignano, Biblioteca Comunale, Fondo San Martino, MS 31, *c.*1584-90.

I-Tn IV 23/2 – Torino, Biblioteca Nazionale, MS Ris. Mus. IV 23/2, probably copied by René Mesangeau, *c.*1620.

I-TRc 1947 – Trent, Biblioteca Comunale, MS 1947/5, *c.*1610-1630. Facsimile: Stuttgart, Cornetto-Verlag 2016.

I-Vnm IV.1793 – Venezia, Biblioteca Nazionale Marciana, MS Italiano Classe IV, No. 1793, dated 1657-1656.

IRL-Dm Z.3.2.13 – Dublin, Library of Archbishop Narcissus Marsh, MS Z.3.2.13: Marsh lute book, *c.*1595. Facsimile: Kilkenny, Boethius 1981.

IRL-Dtc 408/II – Dublin, Trinity College Library, MS 408/II, pp. 76–113, *c.*1605.

IRL-Dtc 410/I – Dublin, Trinity College Library, MS 410/I (formerly MS D.3.30/I): Thomas Dallis lute book, *c.*1583.

LT-Va 285-MF-LXXIX – Vilnius, Central Library of the Lithuanian Academy of Sciences, MS 285-MF-LXXIX: the Königsberg manuscript, *c.*1605-1625. Facsimile: Columbus, Orphée 1989.

NL-At 208.A.27 – Amsterdam, Toonkunstbibliotheek, MS 208.A.27, *c.*1575. Basel, Öffentliche Bibliothek der Universität, Musiksammlung MS F.IX.39 is the first 6 folios of the same manuscript detached at some time since copying.

NL-HOwfa 1667-1 – Hoorn, Westfries Archief, Register of a journeyman, artisans and suppliers of ships, Enkhuizen town archive 1667-1: includes five folios of French lute tablature, copied *c.*1659. Modern edition with facsimiles: Jan W.J. Burgers (Lübeck, Tree Edition 2020).

**NL-Lt 1666** – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, MS 1666: Johan Thysius lute book, *c.*1590-1646. Facsimile: Leiden and Utrecht, Nederlandse Luitvereniging and Koninklijke Vereniging voor Nederlandse Muziek-geschiedenis 2009.

NL-Lu BPL 2792 – Leiden, University Library, BPL 2792: manuscript additions on five folios added to a copy of Jacob Marcus *Deliciae Batavicae:* (Lugduni Batavorum, Sub signo Mercurij, 1616), copied in French tablature, *c.*1620. Modern edition with facsimile: Jan W.J. Burgers (Lübeck, Tree Edition 2020).

**PL-Kj 40032** – Kraków, Biblioteka Jagielloñska, Mus. MS 40032, the Barbarino lute book copied in Italian tablature *c.*1580-1611.

PL-Kj 40143 – Kraków, Biblioteka Jagielloñska, Mus. MS 40143, dated 1594 and 1601.

PL-Kj Mus.40153 – Kraków, Biblioteka Jagielloñska, Mus. MS 40153: Casimir Rudomina Dusiacki lute book, dated 1620 and 1621.

PL-Kj 40159 – Kraków, Biblioteka Jagielloñska, Mus. MS 40159, *c.*1635-1640.

PL-Kj 40161 – Kraków, Biblioteka Jagielloñska, Mus. MS 40161, *c*.1580.

**PL-Kj W 510** – Kraków, Biblioteka Jagielloñska, Mus. ant. pract. W 510, manuscript additions to a copy of Rudolph Wyssenbach’s *Ein schön Tabulaturbuch auff die Lauten* (Zurich, Jacob Gessner 1563), dated 1563 and 1570.

PL-WRk 352 – Wroclaw, Biblioteka Kapitulna, MS 352: TABVLATVR AVF DIE LAVT, *c*.1537-1544.

RUS-SPan O.No.124 – St. Petersburg, Library of the Academy of Sciences, MS O No. 124, *c.*1600-1650. Facsimile: Columbus, Editions Orphée 1994.

S-B 2245 – Skokloster, Slottsbiblioteket, Carl Gustaf Wrangels bibliotek, MS 2245: Lucas Beckman lute book, dated 1615, 1619 and 1622.

S-B PB fil.172 – Skokloster, Slottsbiblioteket, PB fil. 172: Per Brahe visbok/lutbok, *c.*1620.

S-Sk S 253 – Stockholm, Kungl Bib., MS S 253, dated 1614-1619.

**UKR-Lu 1400/I** – Lviv (Lvov), Gosudarstvennyi universitet imeni Ivana Franko, Naucnaja Biblioteka, MS 1400/I, copied in French and Italian tablature and dated 1555 and 1592.

US-BEm 758 – Berkeley, University of California, Jean Gray Hargrove Music Library, MS 758, Italian lute tablature copied *c.*1580-1600.

US-BEm 759 – Berkeley, University of California, Jean Gray Hargrove Music Library, MS 759, Italian lute tablature of Bolognese provenance inscribed Carlo Banci, dated 1628 and 1630.

US-BEm 761 – Berkeley, University of California, Jean Gray Hargrove Music Library, MS 761, Italian lute tablature of Bolognese provenance, copied *c.*1615-1630.

US-NHub fb7 – New Haven, Yale University, The James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, MS Osborn fb7, *c*1630. Facsimile: Albury, The Lute Society 2007.

US-NHub Mus.Dep.1 – New Haven, Yale Music Library, Music Deposit 1 (formerly Rare Ma21 W632): The Wickhambrook lute book, *c*1595. Facsimile: Albury, The Lute Society 2008.

US-RO M140 V186S – Rochester University, Sibley Music Library, MS M140 186S:manuscript additions to a copy of Vallet *Paradisus Musicus* 1618, copied *c.*1630.

US-SFsc M2.1 M3 – San Francisco, California State University and Colleges, Frank V. De Bellis Collection, MS M2.1 M3, dated 1615.

US-Ws V.a.159 – Washington, D. C., Folger-Shakespeare Library, MS V.a.159: inscribed Giles Lodge, dated 1559 and 1571.

US-Ws V.b.280 – Washington, D.C., Folger-Shakespeare Library, MS V.b.280, *c.*1594. Facsimile: Albury, The Lute Society 2003.

**Prints**

Abondante 1546 – *Intabolatura di Julio Abondante sopra el Lauto* (Venezia, Antonio Gardane 1546). Facsimile: Genève, Édition Minkoff 1982.

Abondante 1587 – *Il Qvinto Libro de Tabolatvra da Livto de M. Givlio Abvndante, detto dal Pestrino* (Venezia, Angelo Gardane 1587). Facsimiles: Genève, Édition Minkoff 1982; Lübeck, Tree Edition 2008.

Adrienssen 1584 – *Pratum Musicum Longe … Emanuelem Hadrianium Antverpiensem* (Antwerp, Pierre Phalèse 1584). Facsimile: Utrecht, Frits Knuf 1971.

Adrienssen 1600 – *Pratum Musicum Longe … Emanuelem Hadrianium Antverpiensem* (Antwerp, Pierre Phalèse 1600).

Altenburg 1620 – Michael Altenburg, *Erster Theil Newer Lieblicher vnd Zierlicher Intraden* 1620, for vocal ensemble à 6.

Ballard 1614 – *Diverses Pieces Mises sur le Luth Par R*[obert] *Ballard* (Paris, Pierre Ballard 1614).

Balletti 1554 – *Intabolatura de Lauto di Bernadino Balletti. Libro Primo* (Venezia, Antonio Gardane 1554).

Barberiis 1549 – *Opera Intitolata Contina …Composta Per Il Reverando M. Pre Melchioro de Barberis Padoano …* *Libro Decimo* (Venezia, Girolamo Scotto 1549).

Barbetta 1585 – *Intavolatura di Liuto di Julio Cesare Barbetta Padoano* (Venezia, Angelo Gardane 1585). Modern editions: Dick Hoban and Jason Kortis (eds.), Fort Worth, Lyre Music 2004; Gian Luca Lastraioli (ed.), Lübeck, Tree Edition 2005.

Barley 1596 – *A nevv Booke of Tabliture for the Orpharion* (London, William Barley*,* 1596). Facsimile: Stuttgart, Cornetto 2000.

Besard 1603 – *Thesaurus Harmonicus … Per Ioannem Baptistam Besardvm Vesontinvm* (Köln, Gerard Grevenbruch 1603). Facsimile: Genève, Édition Minkoff 1975/reprinted 1993.

Besard 1617 – *Ioan. Bapt. Besardi Vesontini Novvs Partvs* (Augsburg, David Francum 1617), copied in French tablature. Facsimile: Genève, Édition Minkoff 1983.

Bianchini 1546 – *Intabolatura de Lauto di Dominico Bianchini ditto Rosetto* (Venezia, Antonio Gardane 1546).

Bianchini 1554 – *Intabolatura de Lauto di Dominico Bianchini, ditto Rosetto* (Venezia, Antonio Gardane 1554). Facsimile: Genève, Édition Minkoff 1982.

Bianchini 1563 – *La Intabolatura de Lauto* *di Dominico Bianchini, ditto Rosetto* (Venezia, Girolamo Scotto 1563).

Borrono 1548 – *Intavolatura di Lauto Dell’Eccelente Pietro Paolo Borrono da Milano* (Venezia, Girolamo Scotto 1548).

Boyer 1619 – *Premier Livre d’Airs a quatre parties de Ian Boyer* (Paris, Pierre Ballard 1619).

Caroso 1581 – *Il Ballarino di M. Fabriti Caroso da Sermoneta, Diuiso in due Trattati* (Venezia, Francesco Ziletti 1581). Facsimile: New York, Broude Brothers 1967.

Crema 1546 – *Joan Maria Intabolatura del Lauto ... Jo. Maria da Crema ... Libro Primo* (Venezia, Antonio Gardane 1546). Facsimile: Genève, Édition Minkoff 1981.

Crema 1546a – *Intabolatura del Lauto ... Jo. Maria da Crema ... Libro Terzo* Venezia, Girolamo Scotto? 1546).

Dalza 1508 – *Intabulatura de Lauto … Joanambrosio dalza milanese* (Venezia, Octavian Petrucci 1508). Facsimile: Genève, Édition Minkoff 1980.

Dowland 1597 – John Dowland *First Booke of Songes or Ayres* (London, Peter Short 1597).

Dowland 1610 – *Varietie of Lute-lessons* *… By Robert Douland* (London, Thomas Adams 1610). Facsimile: London, Edition Schott 1958.

Drusina 1556 – *Tabulatura Continens … Per Benedict de Drusina* (Frankfurt, Joan Eichorn 1556). Facsimile: Leipzig, Zentral-antiquariat der DDR 1980.

Fuhrmann 1615 – *Testudo Gallo-Germanica* (Nürnberg, Georg Leopold Fuhrman*,* 1615). Facsimile: Lübeck, Tree Edition 2003.

Gerle 1532 – *Musica Teutsch … durch Hans Gerle Lutinist zu Nürenberg* (Nürnberg, Hieronymus Formschneider 1532). Facsimiles: Stuttgart, Cornetto-Verlag 2012; Lübeck, Tree Edition 2014.

Gerle 1533 – *Tabulatur auff die Laudten … durch Hanns Gerle Luttinisten, Burger und Lauttenmacher zu Nürenberg* (Nürnberg, Hieronymus Formschneider 1533).

Gerle 1552 – *Eyn Newes sehr Künstlichs Lautenbuch* … *durch Hanssen Gerle den Eltern, Burger zu Nürenberg* (Nürnberg, Hieronymus Formschneider 1552). Facsimile: Stuttgart, Cornetto-Verlag 1997.

Gorzanis 1561 – *Intabolatura di Liuto di Messer Iacomo Gorzanis Pugliese, Hab*[i]*tante nella Citta di Trieste. Libro Primo* (Venezia, Antonio Gardane 1561). Facsimile: Genève, Édition Minkoff 1981. Modern edition: Ljubliana, Monumenta Artis Musicae Sloveniae LIII 2011.

Gorzanis 1564 – *Il Terzo Libro de Intabolatura di Liuto di Messer Iacomo Gorzanis cieco Pugliese, Habitante nella Citta di Trieste* (Venezia, Antonio Gardane 1564). Facsimile: Genève, Édition Minkoff 1981.

Haussmann 1598 – *Neue liebliche Melodien* (Nürnberg, Paulus Kauffmann 1598/reprinted in 1600, 1602, 1604 and 1606), for instrumental ensemble à4.

Haussmann 1603 – *Rest von Polnischen und Andern Täntzen* (Nürnberg, Paulus Kauffmann 1603), for instrumental ensemble à5.

Heckel 1556a – *Discant Lautten Buch …Durch Wolffen Heckel von München, Burger zu Strassburg* (Strasbourg, Urban Wyss 1556).

Heckel 1556b – *Tenor Lautten Buch …Durch Wolffen Heckel von München, Burger zu Strassburg* (Strasbourg, Urban Wyss 1556).

Heckel 1562a – *Discant Lautten Buch …Durch Wolffen Heckel von München, Burger zu Strassburg* (Strasbourg, Christian Müller 1562). Facsimile: Stuttgart, Cornetto-Verlag 2010.

Heckel 1562b – *Tenor Lautten Buch …Durch Wolffen Heckel von München, Burger zu Strassburg* (Strasbourg, Christian Müller 1562). Facsimile: Stuttgart, Cornetto-Verlag 2010.

Hove 1601 – *Florida sive cantiones … Ioachimi vanden Hove Antverpiani* (Utrecht, Salomonem de Roy & Joannem Guilielmi de Rhenen 1601). Facsimile: Utrecht, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis and Nederlandse Luitvereniging 2004.

Hove 1612 – *Delitiae musicae sive cantiones … Ioachimi vanden Hove Antverpiani* (Utrecht, Salomonem de Roy & Joannem Guilielmi de Rhenen 1612). Facsimile: Stuttgart, Cornetto-Verlag 2002.

Jobin 1573 – *Das Ander Buch Newerlessner Kunstlicher Lautenstück* (Strasbourg, Berhard Jobin 1573). Facsimile: Genève, Édition Minkoff 1997.

Judenkünig 1523a – *Utilis & compendiaria … Joannis Judenkünig de Schbebischen* (Wien, Hans Singriener 1523?). Facsimiles: Becker, Köln 1996; Facsimile: Lübeck, Tree Edition 2013..

Judenkünig 1523b – *Ain schone … durch Hans Judenkünig, pirtig von Schwebischen* (Wien, Hans Singriener 1523). Facsimile: Becker, Köln 1996; Facsimile: Lübeck, Tree Edition 2013..

Kapsberger 1640 – *Libro Qvarto D’Intavolatvra Di Chitarone Del Sig.re Gio: Girolamo Kapsperger Nobile Alemano* (Roma, Gioseppe Pozzobonelli 1640). Facsimile: Firenze, Studio Per Edizioni Scelte 1982.

Mertel 1615 – *Hortus Musicalis Novus … Eliae Mertelii, Argentoratensis* (Strasbourg, Antonio Bertram 1615). Facsimile: Genève, Édition Minkoff 1983.

Milano-Borrono 1546 – *Intabulatura di Lauto del divino Francesco da Milano, et dell’eccenete Pietro Paulo Borrono da Milano* (Venezia, Girolamo Scotto? 1546).

Milano-Borrono 1548 – *Intavolatura di Lauvto del divino Francesco da Milano, et dell’eccellente Pietro Pavlo Borrono da Milano* (Milano, Antonio da Castilliono 1548). Facsimile: Bologna, Arnaldo Forni 2002.

Moy 1631 – *Le Petit Boucquet de Frise* Orientale (Rostock, Louys de Moy 1631). Facsimile: Peer, Alamire, 1987 and Lübeck, Tree Edition 2008.

Mylius 1622 – *Thesaurus Gratiarum* *… Johann Danielis Mylii, Wetterano-Hassi / Par Jean Daniel Mylivs / Durch Johan Daniel Mylium* (Frankfurt am Main, Jacob de Zetter & Hartmann Paltheni 1622).

Negri 1602 – *Le Gratie d’Amore di Cesare Negri Milanese, detto il Trombone* (Milano, Pacifico Pontio & Giovanni Battista Piccaglia 1602). Facsimile: Bologna, Arnaldo Forni 1983.

Newsidler 1540 – *Ein newes Lautenbüchlein … Durch mich Hansen Newsidler Luttenisten* (Nürnberg, Hans Guldenmundt 1540).Facsimile: Köln, Becker 1996.

Newsidler 1544 – *Das Erst Buch* *… durch mich Hansen Newsidler Lutennisten* (Nürnberg, Hans Günther 1544).Facsimile: Stuttgart, Cornetto-Verlag 1997.

Newsidler 1547 – *Das Erst Buch … durch mich Hansen Newsidler Lutennisten* (Nürnberg, Christoff Gutknecht 1547).

Newsidler 1549 – *Das Ander Buch. Ein New künstliche Lauten Buch … durch mich Hansen Newsidler Lutinisten* (Nürnberg, Julius Paulus Fabritius 1549). Facsimile: Stuttgart, Cornetto-Verlag 1997.

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Phalèse 1568 – *Luculentum Theatrum Musicum* (Louvain, Pierre Phalèse 1568). Facsimile: Genève, Édition Minkoff 1983.

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Zahn - Johannes Zahn *Die Melodien der deutschen evangelischen Kirchenlieder* 6. vols (Gütersloh 1889-1893).

1. *Lessons for the Lute* (The Lute Society 1983); *58 Very Easy Pieces for Renaissance Lute* (The Lute Society 1999); *40 Easy to Intermediate Pieces for Renaissance Lute* (The Lute Society 2002); and *70 Easy to Intermediate Pieces for Renaissance Lute* (The Lute Society 2009). [↑](#footnote-ref-1)
2. For example, try no 1-3, 26, 29, 39, 42, 46, 55, 58, 60, 67, 69, 70, 72, 74-79, 83, 91, 93, 96, 98, 104, 106 and 108. [↑](#footnote-ref-2)
3. For example, try no 4, 8, 34, 37, 64, 80, 81 and 112-114. [↑](#footnote-ref-3)
4. One tablature stave of cadential formulae headed *NB* on p. 99 has been omitted, as well as four items in mensural notation: songs entitled *Ach högester Gott* on p. 4 (followed by 32 verses on pp. 5-20) and *Recht seer hast mich* on p. 22 (followed by 7 verses on pp. 23-26), an untitled stave on p. 159, and a *Tantz* - *Proportz* on pp. 160-161. An inventory of all the music with partial concordances are listed in Meyer II, pp. 114-117. [↑](#footnote-ref-4)
5. The picture could be interpreted as a family scene with a trio of violin, lute and bass viol playing music around a table, with father or music teacher looking on (or alternatively, father playing the bass viol and grandfather looking on, or the bass viol player could be the tutor). The toddler blowing the cornetto is presumably not part of the ensemble but is annoying the group by trying to join in! [↑](#footnote-ref-5)
6. Pitches for the first six courses, from the highest, g’ d’ a f c G, all intervals of fourths except a major third between third and fourth courses. Alternatively, if tuning on adjacent courses by stopping the lower course to sound in unisons, then fret positions on the lower of the two courses, starting from the highest course, are *ffeff*. [↑](#footnote-ref-6)
7. Thirty seven are for 6-course lute; another thirty seven require the addition of a 7th course in F; ten require up to nine courses and the remaining thirty require up to 10 courses - the required diapasons are shown in the titles to the tablature. [↑](#footnote-ref-7)
8. The manuscript was recorded with the shelfmark M 148 in the Dresden library catalogue in 1883, by F. Schnorr von Carolsfeld, *Katalog der Handschriften der Kgl. Öffentlichen Bibliothek zu Dresden* (1883), pp. 528-529. No detailed study of the manuscript has been published, apart from brief descriptions in Wolfgang Boetticher, *Handscriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18, Jahrunderts*, Répertoire International des Sources Musicales: Bvii (München, G. Henle, 1978), pp. 95-96, and Meyer II, p. 114. [↑](#footnote-ref-8)
9. https://digital.slub-dresden.de/werkansicht/dlf/97144/1 [↑](#footnote-ref-9)
10. ‘Folgenn andere noch mehr weldtliche züchtige lieder vnnd Reimen, Ein ander auf seine darob verzeichnete Melodey’ found on page 3 (pages 1 and 2 are missing) and translated by Peter Király, which could suggest a companion volume, now lost. [↑](#footnote-ref-10)
11. Apart from one lute solo on p. 57, lute solos fill most of pp. 66-150 after which are found a further twelve song texts, on pp. 151-204. [↑](#footnote-ref-11)
12. Twenty-seven songs in all, without music except two with melody in mensural notation and three accompanied by a lute intabulation (reproduced here as solos no 4, 56 and 57). A transcription of the first lines of all the ‘songs and rhymes’ in the manuscript are listed in Meyer II, pp. 114-117. [↑](#footnote-ref-12)
13. p. 158: ‘Ein schön studenten Liedlein: Lustig woollen wir vnß erzeigen’ - Students song; p. 151: ‘Nomina Puellarum Jensenium, Panis, Anas, Bombyx, Pennalis, Porcus, auernus …’ - about Jena girls calling them with rather ugly names; pp. 155-156 ‘Ein Jänisch jungfern liedt Mein Junges [herz] sich nicht betrübt’ [a song about a young virgin from Jena. [↑](#footnote-ref-13)
14. Johannes Wolf, *Handbuch der Notationskunde* (Leipzig, 1919), vol II, p. 103. However, Ernst Pohlmann *Laute Theorbe Chitarrone* (Bremen, ERES, 1982), p. 142 used ‘Liederbuch eines Jenaer Studenten, Jena 1603’, ‘Jenaer’ indicating someone living in Jena and ‘Jenenser’ someone originating from Jena, thanks to Peter Király for the translation. [↑](#footnote-ref-14)
15. Drawings are found on pp. 42, 48, 58, 83, 157, 164 and 165. [↑](#footnote-ref-15)
16. The music is also found as ‘Intrada XV, List und Neid’ for six voices in *Erster Theil Newer Lieblicher vnd Zierlicher Intraden*, published by Michael Altenburg in 1620. MS M 297 also includes additional settings of works by Haussmann, lute solos no 39 and 77 (see inventory), and the song on pp. 43-47 ‘Vonn grundt deß hertzenn mein’ - Lynn no 216. [↑](#footnote-ref-16)
17. Thank you to Peter Király and Perk Loesch for information on the provenance of MS M 297. [↑](#footnote-ref-17)
18. Inventory with incipits in Kirsch-Meierrot, pp. 385-411 and inventory in Meyer III/2, pp. 98-102. [↑](#footnote-ref-18)
19. Inventory and concordances in the facsimileedition: Leiden and Utrecht, Nederlandse Luitvereniging and Koninklijke Vereniging voor Nederlandse Muziek-geschiedenis 2009. [↑](#footnote-ref-19)
20. Inventory with incipits in Kirsch-Meierott, pp. 1-53; and inventory in Meyer III/2, pp. 102-112. [↑](#footnote-ref-20)
21. Except for the later addition of three fantasias by John Dowland - DowlandCLM no 2, 3 and 6, see Levi Sheptovitsky *The Cracow Lute Tablature: Study of the manuscript and critical edition* (doctoral thesis, University of Paris-Sorbonne and University of Bar-Ilan 2003). Inventory in Meyer III/2, pp. 263-265. The F on the 7th course in the final chord of no 114 added editorially. [↑](#footnote-ref-21)
22. Inventories in Meyer III/1, pp. 98-106 and I, pp. 11-27. [↑](#footnote-ref-22)
23. Inventories in Meyer III/1, pp. 72-77, II, pp. 159-175 and II, pp. 302-316, respectively. [↑](#footnote-ref-23)
24. The steps in the 8-note scale are designated I (*ut*/tonic), II (*re*/supertonic), III (*me*/mediant), IV (*fa*/sub-dominant), V (*sol*/dominant), VI (*la*/submediant) and VII (*te*/leading note). The ground also represents the chord sequence and upper-case roman numerals indicate major chords and lower case minor chords. [↑](#footnote-ref-24)
25. Thank you to Catharien Hilkens for translation of the Dutch titles and Rainer aus dem Spring the German titles. Some titles appear abbreviated and incomplete but were presumably well known to an early 17th century audience. [↑](#footnote-ref-25)
26. Three numbered verses, the first beginning *Wir lieben sehr*, are found on pp. 71-72. [↑](#footnote-ref-26)
27. Cognates in F: CH-Bu F.IX.70, p. 268 *LXXXVIIII Ganz lustig ist es spacierren gehn*; D-W Guelf. 18.8, f. 18v-19r *Deutscher dantz - nachdantz*; D-W Guelf. 18.8, f. 31r *Deutscher dantz - nachdantz*; Waissel 1573, sig. M1v *Tantz Sprunck*. Cognates in D: CH-Bu F.IX.70, p. 264 *Dantz*; DK-Kk Thott 841,4o, f. 92v *Gar lustig ist spacieren gahn*. Cognates in G: CH-Bu F.IX.70, pp. 261-262 *Ein liebsliche guter dantz M*[elchior]*. N*[eusidler]*. - Hupfauff*; Jobin 1573, sigs. G1v-G2r *Tantz - Nach dantz*; Newsidler 1574, sigs. K2r-K3r *Ein lieblicher vnd sehr guter Tantz - Volget der hupffauff*; Besard 1603, f. 130r *Allemande*. All but a few edited for the *Lutezine* to *Lute News* 121 (April 2017). [↑](#footnote-ref-27)
28. All edited for *Lute News* 128 (December 2018). [↑](#footnote-ref-28)
29. Vocal model: *Der ander Theil, Burtzweiliger guter frischer teutscher Liedlein zu singen vast lustig* (Nürnberg, Petreius 1540), no 57. [↑](#footnote-ref-29)
30. Cognates in F: D-LEm II.6.15, p. 145 *Intrada .6.*; LT-Va 285-MF-LXXIX, f. 21v *Galliard Dolland. Alius* - fragment of bars 1-2. Lute duet: LT-Va 285-MF-LXXIX, f. 21r *Galliarda Doulandij. Disc* - lute I of duet; LT-Va 285-MF-LXXIX, f. 21r *Galliarda Doulandi. Bass* - lute II of duet. All edited for *Lute News* 104 (December 2012). [↑](#footnote-ref-30)
31. All but two edited for the *Lutezine* to *Lute News* 132. [↑](#footnote-ref-31)
32. Nine sources edited for *Lute News* 114 (July 2015). [↑](#footnote-ref-32)
33. Cognates in C: GB-Cu Add.8844, ff. 23v-24v *the Spanish pavan*; GB-Cu Dd.4.22, f. 3r untitled = IRL-Dtc 408/II, p. 112 *The spanishe Pauin* = US-Ws V.b.280, f. 1v *Spanesh pauine* - fragment; GB-Cu Dd.9.33, ff. 82v-83r *The Spannish Pauen* = GB-Lcm loan 2019-1 welde, f. 1r *The Spanish Pauane*; GB-HAdolmetsch II.B.1, ff. 25v-26r *Pauana Alterij toni* = *Vallet 1616, p. 6 Pauanne de Spagne*; GB-HAdolmetsch II.B.1, f. 27r *Pauana Toni prioris*; GB-Lam 602, f. 3v *The Spanish pavin*; GB-Lbl Add.31392, f. 25v *the spanish Paven set out by Fra: Pilkington Ba: of Musick*; NL-Lt 1666, f. 141r untitled - untitled; US-NHub Mus.Dep.1, ff. 14v-15r *the oulde spannyshe / pauen / the oulde spannyshe pauen*. Transitional or baroque tuning: D-ROu Mus.Saec.XVII-54, p. 57 *Pavane d’Espagne par N*[eu]*W*[art] - (dfedf); D-Sl Mus.1214, pp. 40-41 *Pauan di spagna* - (edeff). Treble and ground duet: GB-Cu Dd.3.18, ff. 14v-15r *The Spannish Pauen* = GB-Lbl Eg.2046, ff. 10v-11r *the treble to the spanish Pauinge by Alfonces* [Ferrabosco]; GB-Lbl Eg.2046, f. 11r *the ground to the treble*. Lute trio: Valerius 1626, pp. 258-260 *Pavane d’Espagne*. The same muisc is also titled Pavaniglia in settings in C, D, F and G, all listed in the facsimile edition of the John Welde lute book and all sources of Spanish Pavan and Pavaniglia edited for the *Lutezine* to *Lute News* 112 (December 2014). [↑](#footnote-ref-33)
34. Related to the ground used for settings of the *Pavana alla Venetiana* in Dalza 1508. [↑](#footnote-ref-34)
35. Vocal model: Hans Leo Hassler *Lustgarten Neuer Teutscher Gesäng, Balletti, Gaillarden und Intraden* (Nürnberg, Kauffmann 1601/R1605 and 1610), no 24. [↑](#footnote-ref-35)
36. All edited for the *Lutezine* to *Lute News* 118 (July 2016). [↑](#footnote-ref-36)
37. Three numbered verses of the text beginning 'Ade ich muß mich scheiden' are found on p. 127. [↑](#footnote-ref-37)
38. Four numbered verses, the first beginning *Ain Adeliches Bildelein*, are found on pp. 129-131. [↑](#footnote-ref-38)
39. Cognates with other titles: B-Bc 26.369, f. 9v *Allemande grassie*; CH-Bu F.IX.53, f. 64v untitled - 10-c lute (edeff); CH-SO DA 111, ff. 33v-34r *En ne revenant de St. Nicolas / A D: Jacobo Murer*; CH-SO DA 111, ff. 38r-40r *En revenant de St. Nicolas J:J:W:* / *Idem*; CH-SO DA 111, f. 43v *En moy revenant de S. Nicolas*; D-B 4022, f. 47r *Chorea Anglica*; D-B N 479, f. 2v untitled; D-B N 479, ff. 8v-9r *Mascarate En m'en reuenant*; D-LEm II.6.15, p. 500 *En me reuenant*; D-Us 132, p. 70 *ballet de St nicolas* - 10-course lute (fdeff); F-Pn Vm7 6213, p. 25 *Branle de St Nicolas* - 11-c lute (dfedf); F-Sn R.10.710, f. 2r *Furst Joachim Ernsts von Anhalt Lied, so es frewlin Sibillen von Solms gmacht* F-VAL 429, f. 6v *En me revenant de Sainct Nicolas*; F-VAL 429, f. 6v *En me revenant de Sainct Nicolas*; GB-Cfm 689, f. 31r *Elle me revenant*; GB-Ctc O.16.2, p. 139 *mr Daniell Bachelers Round* = GB-Cu Add.3056, ff. 43v-44r untitled = GB-Lbl 38539, ff. 8v-9r *Almayne*; GB-Eu Laing III.487, pp. 8-9 *Sibit Sant Nikcola*; GB-Lam 603, f. 25v *Almayne*; GB-Lbl Eg. 2046, f. 28v *A Carranta*; LT-Va 285-MF-LXXIX, f. 65r *Matthiae Dess Röm Kaisers Aufzugk in Frankfurdt geshen*; Adriaenssen 1600, f. 75r *Almande -* *Autrement*; Hove 1601, f. 109r *Almande Gratie* - HoveB 229; Fuhrmann 1615, p. 43 *Subpleme*[n]*tu*[m] *folii*. [header: *La Nonette Perichonis*]; Fuhrmann 1615, pp. 158-159 *Ballet.20.* [header: *En me revenant*]; Besard 1617, no 9 *en Reuenant de Saint Nicolas. I.B.B. Nova Testudo / Testudo maior / Testudo minor / Superius / Bassus*. All edited for *Lute News* and *Lutezine* 115 (October 2015). [↑](#footnote-ref-39)
40. All edited for the *Lutezine* to *Lute News* 118 (July 2016). [↑](#footnote-ref-40)
41. Cognates in G: D-Hs ND VI 3238, pp. 144-145 *Frogge Galliard*; GB-Cu Dd.2.11, f. 40v untitled; GB-Cu Add.3056, ff. 42v-43r *Frogg galliard* - DowlandCLM 90; GB-Cu Dd.2.11, f. 93r *The Frogg Galliard* - DowlandCLM 23; GB-Gu Euing 25, ff. 26v-27r untitled; LT-Va 285-MF-LXXIX, f. 5v untitled; NL-Lt 1666, f. 28v *Frayge Gaillarde*; US-Ws V.b.280, f. 12v *frog Galliard Jo dowlande* - DowlandCLM 23a. Lute duet: D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* - duet: lute I of duet; D-Ngm 33748/I, f. 10r *galliarda Frog Pasus* - duet: lute II; LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frisco* - lute I of duet; LT-Va 285-MF-LXXIX, f. 22v *Galliarda Frisco. Bass* - lute II of duet. All edited for *Lute News* and *Lutezine* 113 (April 2015). [↑](#footnote-ref-41)
42. Cognates in G: D-B 4022, f. 43v *Mal sims*; D-Kl 4o Mus.108, f. 4r *Paduana*; D-LEm II.6.15, p. 168 *Intrada Angelica*; D-LEm II.6.15, p. 483 *Matrigalia .17.*; GB-Cu Add.3056, f. 43r *Mall Symms*; GB-Cu Dd.9.33, ff. 62v-63r *Mall Sims*; GB-Lam 601, f. 11v untitled [index: *Mall Symes*]; GB-Lbl Add.6402, f. 2r *Dumesai*; GB-Lbl Add.38539, ff. 9v-10r *Mall Simmes*; GB-Lbl Eg.2046, ff. 26v-27r *Mall Symes*; GB-Lbl Sloane 1021, ff. 76v-77r *Labellana Fran*; LT-Va 285-MF-LXXIX, f. 6r untitled; LT-Va 285-MF-LXXIX, f. 35r *Intrada Hass*[ler?]; LT-Va 285-MF-LXXIX, f. 41v untitled; LT-Va 285-MF-LXXIX, f. 54v *Paduana Franciscina* *Bass*; LT-Va 285-MF-LXXIX, f. 54v *Alia ejusdem Bass*; LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran:*; US-NHub fb7, f. 81v *Mall Sims*; US-Ws V.b.280, f. 15v *Mall: Symes*; Hove 1612, f. 59r *Ballet Englese / Incerte* - HoveB 279; Vallet 1615, p. 92 *Bal Anglois / Mal Simmes*; Valerius 1626, pp. 207-208 *‘t Engels Malsims, metten Bas:*. Cognate in F: D-B N 479, ff. 64v-65r *Franciscano*. Cognates in C: D-Ngm 33748/I, f. 76r *franzisgina*; GB-Lbl Sloane 1021, f. 77v *Labella Franciscana* *alias Dannenbaum*; GB-Lbl Sloane 1021, f. 77v *Littawe Engelsche Leuffauch*; Vallet 1616, pp. 8-9 *Malsimmes*. All edited for the *Lutezine* to *Lute News* 114 (July 2015). [↑](#footnote-ref-42)
43. Copied in a different hand to the rest of the manuscript. [↑](#footnote-ref-43)
44. All edited for the *Lutezine* to *Lute News* 113 (April 2015). [↑](#footnote-ref-44)
45. Cognates in G minor: B-Bc 26.369, ff. 12r and 15v-14v *Galliarde Monsieur Gregorij*; D-BAU Druck 13.4°85, p. 35 *Galiarda*; D-KNh R.242, f. 129v *Galliarda Gregoris*; D-LEm II.6.15, pp. 212-213 *Galliarda 33 Gregorij: Huwet*; D-LEm III.11.26, f. 8r *Galliarda Gregorij*; D-Ngm 33748 I, ff. 69v-70r [Galiarta Zasij] *Tertius Modus*; DK-Kk Thott 841,4o, f. 110r *Galliarda Anglica*; GB-Cu Dd.2.11, f. 29r untitled; LT-Va 285-MF-LXXIX, f. 24r *Johan Dulandt Galliard*; LT-Va 285-MF-LXXIX, f. 42r *NB*; LT-Va 285-MF-LXXIX, f. 66r *Galliarda Dulandi*; S-B 2245, ff. 5v-6r *Galliarda Gregorij*; US-NHub Mus.Dep.1, f. 17r *As I wente to walsinghame*; Rude 1600, sig. hh2r-hh2v *97* [index: *Galliarda G H*]. Cognates in D minor: D-B 4022, f. 47r untitled; D-Dl 1-V-8, f. 51r *Gagliarda Tobiae*; D-LEm II.6.15, p. 187 *Galiarda Tobiae Kuhnen*; D-Ngm 33748/I, f. 2v *Galliarda Gregorij*; Rude 1600, sig. gg6v-hh1r *93* [index: *Galliardae Gregorii Huberti variatio prima*] / *variatio secunda*; Fuhrmann 1615, pp. 110-1 *Galliarda .3.* [header: *Galliarda* *T*[obias]*. K*[uhn]*. 3*]. Cognates in F minor: A-Lla hs.475, f. 95r *Galliarda Englessa*; A-SPL KK35, p. 37 *Galliarda / Zas*;D-B 40141, f. 61r *Galliarda Gregorij*; D-B N 479, ff. 62v-63r *Galliard*; D-BAU Druck 13.4°85, f. 33r *Galiard*; D-LEm II.6.23, ff. 36v-37r untitled; D-Ngm 33748/I, f. 14v *Gall: Gregorj*; D-Ngm 33748/I, f. 68v *Galiarta Zasij*; D-Ngm 33748/I, f. 69r *Galiarda Secundus Modus*. All edited in Huwet & KühneW, no. 9. [↑](#footnote-ref-45)
46. Cognates in D: D-Sl G.I.4/I, f. 39r *Studenten dantz B. / Nachtantz B*; D-Sl G.I.4/I, f. 39r [Studenten dantz] *D. /* [Nachdantz] *D.* Cognates in F: A-SPL KK 35, p. 52 *Studenten Dantz*; CH-Bu F.IX.70, p. 247 *XXXII Studiosorum chorea alio modo/ proportio*; CH-Bu F.IX.70, p. 274 CVIIII *Warumb seind die Studenten voll*; CZ-Pu 59r.469, f. 9v *Tanecz Studiosorum* / [proportio]; D-Mbs 1512, ff. 47v-48r *Ein ser gueter dannts hd / Der auf vnnd auff hd*; DK-Kk Thott 841,4o, f. 76r *Der Studenten dantz auß dem D* - [proportz]; DK-Kk Thott 841,4o, f. 76r *Studenten dantz - Proport*; NL-At 208.A.27, f. 64r *Der Wittenberger Studenten tantz / Saltarello LX*. Cognates in G: CH-Bu F.IX.23, ff. 8v-9r *Studenten tantz / Nachtantz*; CH-Bu F.IX.70, p. 247 *XXX Studiosorum chorea / proportio*; CH-Bu F.X.11, f. 8r *Studenten tantz / Nachdantz* = CH-Bu F.X.11, f. 11v *Helena tantz*; CH-Bu F.X.11, f. 17v *Studenten tantz - Proportio*; CH-Bu F.X.11, ff. 20r-20v *Studenten tantz / Nachdantz*; CH-SAM 1, ff. 17r-17v *Hellenae tantz - Proportz*; CZ-Pu XXIII.F.174, f. 13v *Chorea studiosorum*; D-B 40141, f. 45r *Studenten Tantz / Sprung*; D-KNh R.242, f. 217v untitled / *Proportio*; D-LEm II.2.45, f. 60r *Tantz* / [nachtantz]; D-LEm II.6.7, sig D3r *Studenten tantz*; D-Müwl 439, f. 83v *Studenten Tantz - Proportio*; D-W Guelf. 18.8, f. 37v *Studentendantz / Nachdantz*; DK-Kk Thott 841,4o, f. 76r *aus dem C* - [proportz]; DK-Kk Thott 841,4o, f. 76r *Aliter* - [proportz] /*Proport*; IRL-Dtc 410/I, p. 218 *Almande.1*; LT-Va 285-MF-LXXIX, f. 12v *StudentenTantz*; NL-At 208.A.27, f. 64v *Der Wittenberger Studenten tantz LXI*; NL-Lt 1666, f. 413r *Den Studenten dans* - 2 settings; PL-Kj 40143, ff. 94v-95r *Studenten Dantz A 1601 ult*[im]*o Martij*; PL-Kj 40159, f. 16v *Studenten dantz*; S-B PB fil.172, f. 11r *Teutscher dantz / Nachdans*; Newsidler 1549, sig. h4r *Der recht Studenten Tantz / Der Hupff auff*. Lute duet: D-Z 115.3, f. 5v *Studiosorum* / [proportio] - lute I; D-Z 115.3, f. 6r untitled / [proportio] - lute II; D-Z 115.3, f. 7v *Tanec giney tyz Studiosorum* / [proportio] - lute I; D-Z 115.3, f. 8r untitled / [proportio] - lute II; PL-Kj W 510, f. 16r *Studenten dantz Tenor / Nachdantz* - lute I; PL-Kj W 510, f. 16r *Studenten dantz Bassus / Nachdantz* - lute II; Waissel 1592b, sig. A1v *1. Tantz / Sprung* - lutes I & II. Different to: Valerius 1626, p. 25 *Studenten Dans*. [↑](#footnote-ref-46)
47. Nine versions edited in *Lute News* 64 (December 2002). [↑](#footnote-ref-47)
48. Cognates in G: D-LEm II.6.15, p. 389 *Pergamasc 43*; NL-Lt 1666, f. 397r untitled; Abondante 1587, pp. 58-59 *Bergamasca*. Cognates in C: A-KR L 64, f. 28v untitled and 152v *Bergamasco*; CH-Bu F.IX.70 p. 288 *Bergamasca* and 291 *Bergamasca*; CZ-Pu XXIII.F.174, f. 13r *Bergamasca*; D-B 4022 f. 14r *Bargamas*; D-B Hove 1, f. 166r *Bargamasca* - HoveB 302 and 166r-165v *Bargama* - HoveB 303; D-B N 479, f. 1r untitled and 70v-71r *Bargamasco*; D-KNh R 242, ff. 203v-204r *Burgemasco*; D-LEm II.6.15, p. 367 *Pamarasken Tantz .6.*; D-LEm II.6.23, f. 59v untitled; D-Lr 2000, p. 17 *Bargemasco*; and pp. 64-66 untitled; D-Mbs 21646, ff. 91r-90v *Bargamasco*; D-Mbs pr. 93, f. 4v *Bergamasco*; D-Ngm 33748/I, ff. 1v-2r *Bergamo*; F-Pn Rés. F 993, f. 2r untitled; F-Pn Rés.31, ff. 45v-46r untitled; F-Pn Rés.50, ff. 2r-2v untitled / *Romanesca*; F-Pn Rés.941, f. 32r *Bergamasca*; GB-Lbl Sloane 1021, f. 69r *Bergamasco* and 69r *Aliter Bergam* and 69r-69v *Aliter*; LT-Va 285-MF-LXXIX, f. 64v untitled; NL-Lt 1666, f. 397r *Bargamasco* 397v untitled and 398r untitled; PL-Kj 40143, f. 99v *Bergomas Ao 1602 20. Octobr.*; RUS-SPan O.No.124, f. 38v *Bargamasco*; S-B PB fil.172, f. 10r *Bergamasca* and 18r *Bergamasco*; Piccinini 1639, pp. 16-20 *Bergamasco*. Key unknown: F-VE 711, f. 1r *bergamasque*. Cognatein aroque tuning: §A-Wn S.M.1586, f. 26v *Pantalon*. Cognates in transitional tunings: A-KR L 81, f. 51r untitled (edeff); D-B 40264, p. 90 *Bergamossco* (efdef): §D-Mbs 21646, f. 6r *Duble* (edeff); §D-Mbs 21646, f. 6v *Bergmaso / Doubla* (edeff); §D-Mbs 21646, f. 87v *Pargemasca* (edeff); §D-Sl 1214, p. 27 *Bargamasco* (edeff). Different to Gorzanis 1564, sigs. E1r-E2v *12 Saltarello dito Il Bergamasco*. Not including other music set to the Bergamasca ground (I-IV-V-I). Nearly all versions edited for the *Lutezine* to *Lute News* 118 (July 2016). [↑](#footnote-ref-48)
49. Churlander may refer to someone from Courland a semi-independent Duchy from 1561 to 1795, now occupying the region of Kurzeme to the west of Riga in Latvia. [↑](#footnote-ref-49)
50. All but one edited for *Lute News* 51 (September 1999). [↑](#footnote-ref-50)
51. Vocal model: Claudin de Sermisy, Gaston Allaire and Isabelle Cazeaux (eds.) *Opera Omnia* Corpus Mensurabilis Musicae 52/iv (American Institute of Musicology 1974), no 96. Cognates in F: D-Mbs 1511d, ff. 10v-11r untitled; UKR-LVu 1400/I, ff. 29r-30r *Lecontent*; PL-WRk 352, ff. 72v-73r *Se je dure ossoij*; Gerle 1533, f. 47v *Ein Mutetlein*; Crema 1546a, sigs. D2v-D3v *Le content e riche*; Crema 1546b, ff. 15r-16r *Le content e riche*; Barberiis 1549, sigs. Dd2v-Dd3v *Canzon*; Drusina 1556, sigs. c2v-c3r *Le content* = Waissel 1573, sig. B4v *9 Le content est riche* *B*[enedict] *D*[e] *D*[rusina]; Phalèse 1563, f. 24v *Le content est riche* = Phalèse1568, f. 19r *Le content est riche* = Phalèse & Bellère 1571, f. 40r *Le content est riche*. [↑](#footnote-ref-51)
52. No 99 and 107 are in the style of Giovanni Pacoloni and although absent from Pacoloni 1564, are adjacent to concordant versions of Pacoloni lute trio parts in PL-Kj W 510 (see no 100 here). They might be expected to be parts of a lute trio, but do not fit together (thank you to Lynda Sayce for checking). [↑](#footnote-ref-52)
53. All versions edited for the *Lutezine* to *Lute News* 133 (April 2020). [↑](#footnote-ref-53)
54. Cognates in C: D-Mbs 1511b, f. 23v *La rocha el fuso*; D-Mbs 1511d, ff. 16v-17v *dagi la rocha al fuso*; D-Sl G.I.4/I, ff. 10v-11r *La rocha il fuso*; DK-Kk Thott 841,4o, f. 114r *La Rocha el fuso Gagliardo*; GB-Lbl Roy.App.58, f. 55r untitled; NL-At 208.A.27 f. 47r *La Rocha el fuzo: M:W: XVI*; UKR-LVu 1400/I, ff. 18r-19r *Rochalfazo*; Rotta 1546a, f. 20v *La rocha’l fuso*; Rotta 1546b, sigs. D4r-D4v *La rocha’l fuso*; Phalèse 1546, sig. ii1r untitled = Phalèse & Bellère 1573, sig. ii1r untitled; Balletti 1554, sigs. B4v-C2r *La Rocha il Fuso*; Drusina 1556, sig. k4v *La rocha el fuso*; Waissel 1573, sig. L2v *La Rocha el fuso. Gagliarda*; cf. IRL-Dtc 410/I, pp. 250-251 *Pass de la roca Al fuzo*; Milano-Borrono 1546, ff. 17v-18v *Saltarello secondo detto la rocha el fuso*; Wyssenbach 1550, ff. 23r-24v *Der annder Springerdantz* = Wyssenbach 1563, ff. 23r-24v *Der annder Springerdantz*.

    *genant La Rocha el fuso - Le riprese*; Gorzanis 1561, sigs. F3v-G1r *Pass’e mezo de la Roca el Fuso / Padoana del ditto*; Phalèse 1568, f. 87r *Almande de la rocha el fusRo*. Cognates in G: CH-Bu F.IX.70, pp. 145-6 *VII Passamezo - Racalfuso - Saltarello*; D-Sl G.I.4/II, f. 79v *La rocha il fuso*. Cognate in E flat: US-BEm 758, ff. 22v-23r *la rocha il fuso*. Lute trio: Pacoloni 1564, no 3, *Passomezo / Padoana / Saltarello della Rocca el Fuso*; I-CFVd w.s., ff. 87v-88 *La roca el fuso gagliarda / Balli. di Gio: Pacalono*; I-CFVd w.s., f. 99v *La Roca el fuso gagliarda*; I-CFVd w.s., f. 104v *Tenore della Roca el fuso*. All versions edited for the *Lutezine* to *Lute News* 131 (October 2019). [↑](#footnote-ref-54)
55. Cognates in F: CH-Bu F.IX.70, p. 239 *XI Les bouffons / Proportio*; CH-Bu F.IX.70, p. 240 *XII Alio modo / Les bouffons / Proportio*; CH-Bu F.X.11, ff. 19v-20r *Les buffoons /Proportio*; F-Pn Rés.941, f. 2r ii *autre bouffons*; NL-Lt 1666, f. 1r *La Chasse* - untitled; NL-Lt 1666, f. 337r *De Doot*; PL-Kj W 510, f. 39v *Les Bouffons* - see no 111; US-Ws V.a.159, f. 7r *The Anticke*,; cf. Barbetta 1585, p. 18 *Balletto d’Inghilterra deta il Bufon*. Cognates in G: D-B Hove 1, f. 160v *Bouffons - Bouffons* - HoveB 310/311; F-Pn Rés.941, f. 2r i [Bou]*ffons*; F-Pn Rés.941, f. 43v [Autr]*e*; IRL-Dtc 410/I (Dallis), p. 3 *boufons*. Sixteen versions edited for *Lute News* 81 (March 2007). Related to lute settings titled John come kiss me now and Si vous estes belle. [↑](#footnote-ref-55)