**Music supplement to the Lutezine for Lute News 136 (December 2020): Melchior Neusidler part 10 - Settings of Zeiner/Züner Dantz - El Burato - La Volta and similar music with an ostinato bass - plus Lorenzino Passamezzi continued - music for 7-course lute by Hans Gerle - two reconstructed 3-part fantasias by William Byrd and another English Battle setting**

**Der Zeuner Dantz - Hudson 15**

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

**H15a**. #A-Wn 9704, ff. 8r-8v *Zeiner dannz* p. 1

**H15b.** #A-Wn 18688, ff. 83r-83v [28r-28v] *Tanz - Tripl* 1

**H15c.** #D-LEm II.6.15, p. 370 *Zeiner Tantz 12* 2

**H15d.** D-Mbs 1512, ff. 45v-46r *Der Zeiner dantz hd*  2-3

*- Der auf vnnd auff hd*

**H15e.** Newsidler 1540, sigs. C2r-C2v *Der Zeuner tantz - Hupff auff* 4

**H15f.** Newsidler *Erst* 1544, sigs. D1v-D2v *Der Zeiner tantz 16*

*- Der hupff auff* 5

**H15g.** Newsidler 1547, sigs. C2v-C3r *Der Zeiner tantz 11*

*- Der hupff auff* 6

**H15h.** Heckel 1556b, pp. 138-141 *Der Züner Tantz*

*- Proportz auff den Züner* 8-9

cf. PL-Kp 1716 (Jan Lublin) f. ? *Czymer Thancz* - keyboard

John Reeves White (ed) *Corpus of Early Keyboard Music* 6 (American Institute of Musicology 1982), vol. V no. 29. # not in Hudson

**Melchior Neusidler part 10**

For the next instalment of music by Melchior Neusidler, here is another group consisting of fantasia, vocal intabulation and dantz. Three sources of the fantasia are known, one is in Melchior's print *Teutsch Lautenbuch* of 1574 with a concordant version in a German tablature manuscript dated *c.*1570-1575 the latter edited here.[[4]](#footnote-4) The third source is transposed down a major second. The vocal intabulation this time is a German Lied by Ludwig Senfl (*c.*1490-1543), also from Melchior's print of 1574, and the other eight lute settings I know (MN10b-app i-viii, five more in G minor and three in C minor) are included here comparison. Melchior arranged it around forty years after his father Hans had included three distinct settings in his own prints: a simple didactic form with left hand fingering and divided as far as crotchets in *Ein Newgeordent Künstliche Lautenbuch Der erst theil* of 1536 (and revised in 1544), an elaborate setting with divisions in semiquavers in *Der Ander theil* of the same year, and then a setting of intermediate complexity with division into quavers in *Ein newes Lautenbüchlein* of 1540.

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

**MN10ai.** PL-Kj 40598, ff. 19v-20r *R M.N. 16[[5]](#footnote-5)* pp. 26-27

Neusidler 1574, sigs. N2r-N2v *43. Fantasia. MN*

cf. A-Wn S.M.8967,[[6]](#footnote-6) ff. 2v-4r *Fantasia* - major 2nd lower

**MN10b.** Neusidler 1574, sig. J3v *24 Mein fleiß vn*[d] *müh*

*quatuor vocum Ludwig Senfel* [index: *Mein fleiß vnd mieh*] 30

model: Ludwig Senfl (*c.*1486-c.1543) *Mein Fleiss und Müh ich nie / Kain goldt vnd Silber ich nie hab gspärth* - 5vv [My diligence and effort, I never gold and silver spared] not printed but found in 5 manuscript sources

see A. Geering, W. Gerstenberg, *et al.*, *Ludwig Senfl: Sämtliche Werke* (Wolfenbüttel 1937-1974) iv/32.

**MN10b-app i.** Newsidler 1536a, sig. b3r *Mein fleiß un*[d] *mü* 9

= S-Sk S 226, f. 5r *Meyn fleiß vnnd müh*

= Newsidler 1544b, sig. B3r *Mein fleiss vnd muhe xliiii*

**MN10b-app ii**. D-B G 435 (Berlin copy of Gerle 1533),

flyleaf recto *Mein vleis vn*[n]*d /herr Jorgenn D*[...] */ fronn, pe*[...] 11

**MN10b-app iii.** D-Mbs 1512, f. 3r *Mein vleiß vnd müe ich nie hd* 11

**MN10b-app iv.** PL-WRk 352, ff. 46v-47r *Kain goldt vnd Silber*

*ich nie hab gsparth* 12

**MN10b-app v.** Gerle 1532, sig. L3r *Mein fleyß vnd müe ich nie*

*hab gespart* 12-13

**MN10b-app vi.** Newsidler 1540a, sigs. G4v-H1r *Mein fleyß*

*vnd mühe xxv* 13

**MN10b-app vii.** D-Mbs 1512, f. 17r *Mein vleiß vnnd mue hd* 14

**MN10b-app viii.** Newsidler 1536b, sigs. Cc3r-Cc3v

*xliiii Mein fleys vnd mühe* 15

cf. Gerle 1532, sig. C3v *Mein fleiss und müe* - 4 grossgeigen

Ammerbach 1571, f. 36v *Mein fleis und mühe* - keyboard

Ammerbach 1583, p. 50 *Mein fleis und mühe* - keyboard

**MN10c.** S-Sl G.I.4/I, f. 39v *Venus du vnd dein kind M. N*

- *nachdantz* 32-33

model: Jacob Regnart *Kurtzweiliger teutsch Lieder* 1574, no. 8 *Venus, du und dein kind* à3; Haussmann *Fragmenta ... neue Weltliche Teutsche Lieder* 1602, no.2 *Venus du vnd dein Kind macht manchen schend blind* - 5vv [Venus you and your child make some people blind] - Lynn[[7]](#footnote-7) 239

other intabulations for lute:

**MN10c-app i**. CH-Bu F.IX.70, p. 266 iii *LXXXII Alio modo*

*- Nachdantz* 16

**MN10c-app ii**. D-B 40141, ff. 85r-85v *Venus Du vndt deinn kindt* 17

**MN10c-app iii**. Waissel 1592, sig. G1r *4. Venus du und dein Kind* [[8]](#footnote-8) 23

**MN10c-app iv**. CH-Bu F.IX.70, p. 266 i *LXXX Venus du und*

*dein kind* 23

**MN10c-app v**. CH-Bu F.IX.70, p. 266 ii *LXXXI Alio modo* 25

**MN10c-app vi**. CH-Bu F.IX.70, p. 272 *CIIII Venus du und dein kind* 25

CZ-Pu 59r.469, f. 32v *Venus du und dein Kind Krasny byl Absolon &C*

A-Wwilczek no. 8 *Venus du und dein Khindt Tenor* [lost]; DK-Kk Thott 4o.841, f. 54v 99 *Venus du und dein kind* - melody in mensural notation with text; I-MOe 311, f. 14r & 47v *Venus, du und dein Kind* - voice & lute; Ammerbach 1583, p. 25 *Venus du unnd dein Kindt* - keyboard

**Lorenzino Passomezzi - continued**

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

**C7b.** Fuhrmann 1615, pp. 68-74 *Passomezo D. Laurentzini Romani.*

*in F. fa ut B. Dur* pp. 32-38

C7a.D-Sl G.I.4/I, ff. 41v-43r *Passomezo di Lorenzino Lute News*

**Capp 1.** F-Pn Rés.941, f. 10v [Pre]*ludium* 39

~~- 2 bars of C48 then rest C71! C48a?~~

**Capp 2.** CZ-Pnm XIII.B.237 (Jacobides), no 3 *Praeambulum Stephani Laurentij Jacobidis* 39

**Capp 3.** CZ-Pnm IV.G.18, f. 21v *praeludium* ~~- the run~~ 40

**Capp 4.** D-KNu K 16a 6745, p. 7 *Praeludium* 40

**Capp 5.** Mertel 1615, p. 35 *Praeludi*(um) *78* 41

**music for 7-course lute by Hans Gerle**

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

**G1.** Gerle 1532, sig. Q1r *Dich als mich selbs* - anon 17

Ammerbach 1571, f. 82v *7. Dich als mich selbs*

**G2.** Gerle 1532, sigs. Q1v-Q2r *Ce nes pas* 18-19

model: Pierre de la Rue, Petrucci *Canti B numero cinquanto* (Venice 1501/2), ff. 10v-11r *Ce nes pas* [*Pe de la rue*] - 4 voices

**G3.** Gerle 1532, sigs. Q2v-Q3r *Ach werde frucht* - Ludwig Senfl 21

model: *Hundert und ainundzweintzig newe Lieder* (Nürnberg, Formschneider 1534), no. ? *Ach werte Frucht dein Zucht* - 4vv; see A. Geering, W. Gerstenberg, *et al.*, *Ludwig Senfl: Sämtliche Werke* (Wolfenbüttel 1937-1974) iv/66.

**G4a.** F-Pn Rés.429, ff. 97r-98v *Benedictus dominus deus Israel* 22-23

model: - Johan Lupi, Gardano *Primus liber cum quatuor vocibus Mottetti del frutto a quattro* (Venezia 1539), no. 7a *Benedictus dominus deus Israel* - 4vv

different setting: Gintzler 1547, sigs. K2v-K3v *Benedictus dominus deus Israel* [index: *Benedictus dominus Lupus*]

= Phalèse I 1552, p. 63 *Benedictus dominus Deus israel*

**G4b.** F-Pn Rés.429, ff. 99r-100v *Honor virtus 2a p*[ar]*t* 24-25

model: - Johan Lupi, Gardano *Primus liber cum quatuor vocibus Mottetti del frutto a quattro* (Venezia 1539), no. 7b *Honor virtus et potestas* - 4vv

different setting: Gintzler 1547, sigs. K3v-K4v *Honor uirtus* *Secunda pars* -

= Phalèse I 1552, p. 64 *Secunda pars Honor uirtus*

**William Byrd - Appendix**

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

**WB1.** GB-Lbl Add.29246, f. 22v *Mr. Birde Fantasia* pp. 42-43

GB-Lcm 2036, f. 5v *Fantasia* - viol trio; GB-Lbl Add.41156-8, f. 11v *Fantasia* - viol trio. Kenneth Elliott *The Byrd Edition* 17: *Consort Music* (Stainer & Bell 1971), pp. 4-5

**WB2.** GB-Lbl Add.29246, f. 23r *Mr. Birde Fantasia* 44

GB-Lcm 2036, f. 4v *Fantasia* - viol trio

GB-Lbl Add.34800, f. ? *Fantasia* - viol trio

K. Elliott *The Byrd Edition* 17: *Consort Music* (Stainer & Bell 1971), p. 2

**More English Battle music**

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

**B2a.** IRL-Dtc 410-I, pp. 60-67 *Battle* - *Pauen* (Galliard) 46-51

Cognates for bars 1-38:

GB-Cu Dd.2.11 ff. 29v-31r untitled

US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle*

GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle*

GB-Lbl Eg.2046, ff. 52v-54r *the battelle the batell for ii lutes*.

**B2b.** IRL-Dtc 410/I, pp. 68-69 *Pauane de la Bataille* 51

Cognates for bars 39-278:

GB-Eu 5.125 (Thistlethwaite), ff. 58v-62v untitled

PL-Kj 40032 (Barbarino), pp. 368-371 *La Batalla*

Orphan mixed consort lute part:

GB-Cu Dd.3.18, f. 31r *Battell R Reade*

Keyboard settings of similar English Battle music:

F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigian musique* (John Bull)

F-Pn Rés.1186, ff. 93v-99v *The Battle*

= GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Battaile*

= GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the: battell*:

= GB-Och 431 ff. 11r-16v *Mr Birds Battle*

= GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr: bird*;

S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*

**El Burato**

To continue the series of dances on Italian street songs,[[15]](#footnote-15) here are all the lute settings I know (plus one transcribed from keyboard and three for cittern) of 'El Burato'. Some sources are titled El Burato which is an abbreviation for the presumed first line of a street song, 'Donna impresta[ti]me el vostro buratto' - or variant spellings in other sources. Paul Beier kindly explained its meaning to me and pointed out that EB17 probably includes an additional line of the song '...da buratare la mia farina'.[[16]](#footnote-16) The full title translates as 'Lady, lend me your sieve to sift my flour', presumably an amorous quip or sexual inuendo. The sources date from the 1530s to 1570s and are from Italy, France, England, Germany and The Netherlands suggesting it was popular for a long time across much of Europe. The eighteen lute solos are in three different tonalities/keys and are quite diverse in figuration and degree of embellishment. The only known lute duet, as well as three cittern settings are also included here.

**Duet for lutes a tone apart:**

**EB1a.** Phalèse 1568, f. 59v *Bvrato* - duet, lute I in G p. 7

Phalèse 1571, f. 97v *Bvrato*

**EB1b.** Phalèse 1568, f. 59v *Bvrato* - duet, lute II in F 7

Phalèse 1571, f. 98r *Bvrato*

**In G:**

**EB2.** Casteliono 1536, f. 17r-17v *Saltarello ditto el Burato PPB* 10

**EB3.** US-BEm 758, f. 17v *Il buratto* 16

**In F:**

**EB4.** Attaingnant 1530, f. 30r *Pavane* 19

**EB5.** D-Mbs Mus.272, f. 2v *Burato Discannt Sequitur* 20

**EB6.** D-Mbs Mus.266, f. 35r i *No. 1 Done imprestene il vostro*

*burato a Capita -* MarcoS 54a 20

**EB7.** D-Us 131b, f. 2v *Ein guttes welsch Denntzlin El buratto genannt* 31

**EB8.** F-LYm 6624, f. 7r *Castel de Lambo* 31

**EB9.** NL-At A.208, f. 49r *El Burato gagliarda XXXIIII* 33

**In C:**

**EB10.** US-BEm 758, f. 9v *il burato* 33

**EB11.** D-Mbs 1511b, f. 3r *Donna imprestatime el u*[ost]*ro buratto* 45

**EB12.** I-Vm It.IV.1227, f. 10r *Done impresteme el v*[ost]*ro burato* - trans 53

keyboard Hogwood[[17]](#footnote-17) 15

**EB13.** Phalèse IV 1546, sig. kk1r *Bourata* 53

**EB14.** Phalèse IV 1546, sig. kk1v *Bourata* 54

**EB15.** H-Ba K 53/II,[[18]](#footnote-18) f. 82v *El Burato* 54

**EB16.** Abondante I 1546, sig. D3r *El burato gagliarda* 55

Abondante I 1563, sig. D3r *El burato gagliarda*

**EB17.** D-Mbs Mus.266, f. 35r3-5 *Done imprestene il vostro burato*

*da buratare la mia farina -* MarcoS 54b 55

**EB18.** Bianchini I 1546, sig. C2r *EL BVRATO* 56

[Domenico] Bianchini [Rossetto] I 1554, sig. C2r *El Burato*

Bianchini I 1563, sig. C2r *Elburato*

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

**Cittern:**

**EB20.** Vreedman 1569, f. 46r *Marchese de gasto gailliarda* - cittern 45

**EB21.** Le Roy 1564, f. 10r *Gaillarde la Burate* - cittern 57

**EB22.** Viaera 1564, f. 20v *Marchese de Gasto Gaiarda* - cittern 57

A-Wwilczek, w.s., no. 7 *Tenor El Burato* [lost]

Cognates for instrumental ensemble à4; GB-Lbl Roy.App.59-62, f. 14r *Il buratto*; Matthias Fiamingo (Werrecore) *La Bataglia Taliana* (Venezia 1549/R1552); *Done imprestime m'el vostre burato*; Phalèse *Levorum Carminum* 1571, f. 14v *Burate* - instr. ens. à4

**La volta**

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

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

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

The settings are classified and numbered in four different series here: **V1a-x** are all based on the two melodies in the strains sequence AB, some more remote cognates than others,[[29]](#footnote-29) except some use the A strain only (V1g V1m V1v V1w).[[30]](#footnote-30) Series **V2a-f** is based on the same two tunes as V1 but in reverse order of strains, BA. Series **V3a-f** all use a pair of different tunes and are mainly in English sources, only Byrd's keyboard setting (V3a) titled La Volta. Series **V4a-s** is a diverse array of music with an ostinato bass F8-C-F (except V4g) and melodies related to V1, V2 & V3 above.[[31]](#footnote-31) V4r and V4s are titled La Volta in English sources but are unrelated to V1 or V2. Note that the three keyboard settings transcribed here are all titled La volta and belong to three different series here, two by William Byrd (V1x & V3a) and one anonymous setting (V2c). Most of the music here harmonises the melodies with an ostinato bass of F8-C-F:[[32]](#footnote-32) that is, all V1 (except V1b-f & x), one V2 (V2f), no V3 and all V4 (except V4r & s). An interesting variant is V4g as it is titled *Baletto de Ruscia deto Duda* and begins with the two V3 strain melodies followed by the two V1 strain melodies that are fitted to the variant ostinato bass F8-F-C throughout, instead of F8-C-F as found in all the others here. **Vapp 1** is included here because its title *La Galta*, Portuguese for bagpipe, has been misread as La volta.[[33]](#footnote-33)

[Additional since: B-Bc 26.369, ff. 22r-21v (pp. 10-11) untitled; B-Bc 26.369, f. 18r (p. 18) untitled; NL-Lt 1666, f. 468r & 469r 469v-470v *Brande Gay - Brande Double*.]

**V1a.** D-Kl 4o.108.I, f. 17r *Bransle* p. 51

**V1b.** GB-Lam 603 (Board), f. 13r ii *Lauolta - La Volta* 58

**V1c**. GB-Cu Dd.2.11, f. 75r *Curranta* 58

**V1d.** GB-Eu La.III.487 (Rowallan), p. 1 *Wolt* 59

**V1e.** NL-Lu 1666 (Thysius), f. 371v iii untitled 59

**V1f.** NL-Lu 1666, f. 372v ii untitled 59

**V1g**. CND-Mc w.s., ff. 29r-29v untitled 60

**V1h**. D-Hs ND VI 3238 (Schele), p. 91 *Volte* 60-61

**V1i.** I-COc 1.1.20 (Raimondo), f. 14r *Brandle* 62

**V1j**. CH-Bu F.IX.70, p. 283 IIII *Volte* 62

**V1k** GB-Eu Laing III.487, pp. 6-7 *Curnte* 63

**V1l**. NL-Lu 1666, f. 372r i *Volte* 63

**V1m**. D-LEm II.6.15, p. 333 i *Volte 1* 64

**V1n**. D-LEm II.6.15, p. 333 ii *Volte 2* 64

**V1o**. GB-Cu Dd.2.11, f. 73r untitled 65

**V1p**. I-COc 1.1.20, ff. 13v-14r *Volta in Batteria* 66

**V1q**. I-Nc 7664, f. 73v *La volta francese* - incipit only 66

**V1r**. Fuhrmann 1615, p. 140 *Volte* 67

**V1s**. PL-Kj 40032, pp. 396-397 *Volta prima* 68

**V1t**. PL-Kj 40032, p. 397 [Volta] *seconda* 68-69

**V1u**. PL-Kj 40032, pp. 399 *Brande* 69

**V1v**. D-Sl G.I.4 I, f. 32r untitled[[34]](#footnote-34) 70

**V1w**. CZ-Pnm IV.G.18, f. 25v *Volte* 71

**V1x**. GB-Cfm 168, p. 275 *La volta William Byrd* - trans keyboard 72

**V2a.** CZ-Pnm IV.G.18, ff. 76v-77r *Volte* 73

**V2b.** CZ-Pnm IV.G.18, ff. 88r-88v *Volta* 74

**V2c.** F-Pn Rés.1186, f. 85v *ye revolto -* trans keyboard 74

= US-NYp Drexel 5609, p. 155 *The revolto* - keyboard

**V2d.** US-Ws V.b.280, f. 9v untitled 75

**V2e.** NL-Lu 1666, f. 371r i *Volte* 75

**V2f.** I-BDG chilesotti, pp. 177-178 *Italiana* 76

**V3a.** GB-Cfm 168, p. 278 *La volta L Morley William Byrd* - keyboard 77

= GB-Lbl RM24.d.3 (Forster), ff. 12v-13r *A levolto Mr. Bird* - keyboard

**V3b.** GB-Lam 603, f. 22v *Corran - Corrant* 78

**V3c.** GB-Cu Dd.5.78.3, f. 68v *Bralle* 78

**V3d.** GB-Cu Dd.5.78.3, f. 11r untitled 78

**V3e.** NL-Lu 1666, f. 371v ii untitled 79

**V3f.** NL-Lt 1666, ff. 370r-370v untitled 79

**V4a.** NL-Lu 1666, f. 372r ii untitled 43

**V4b.** Fuhrmann 1615, p. 140 *Polon Volte* 71

**V4c.** D-Sl G.I.4 III, f. 33v *Bransle de Poytou en Cornamuse* 80

**V4d.** D-Kl 4o.108.I, ff. 13v-14r *Bransle gay* 81

= Besard 1603, f. 143v *Branle gay*

**V4e.** PL-Kj 40032, pp. 399-400 [Volta] *Aultre* 82

**V4f.** PL-Kj 40032, p. 398 [Volta] *terza* 83

**V4g.** Barbetta 1585, p. 25 *Baletto de Ruscia deto Duda - Reprisa* 84

= D-Hbusch, ff. 44r-45r *Baletto de Riesdia deto Duda*

**V4h.** I-Fn Magl.XIX.106, ff. 9v-10r *Volta* 85

**V4i**. I-Fn Magl.XIX.179, ff. 1r-1v *Volta* 85

**V4j.** D-Dl 1.V.8, ff. 93r-92v *Branle* 86

= Denss 1594, f. 94r *Branle*

**V4k.** Denss 1594, f. 90r *Reprinse* 86

= D-Dl 1.V.8, f. 79r *Reprinse*

**V4l.** PL-Kj 40032, p. 400 *Brande gay* 87

**V4m.** D-Sl G.I.4 III, f. 33v *Sequita* 88

**V4n.** Ballard 1614, p. 50 *Troisie*(sme Branle Gay) 88

**V4o.** PL-Kj 40032, p. 351 *Volta di Francia balletto gratioso* 89

D-Lr K.N.146 (Drallius) no. 87 *La Volta* - keyboard

Praetorius 1612, *CLIII Courante M.P.C.* - instr. ens. à 4

Praetorius 1612, *CCX Volte M.P.C.* - instr. ens. à 5

**V4p.** Fuhrmann 1615, p. 61 ii *Subplement* (Branle de village) 89

= CZ-Pnm IV.G.18, f. 86r ii *Subplement*

**V4q.** Adriaenssen 1592, ff. 85r-85v *Branle double* 92-94

**V4r**. GB-Lam 603, f. 18v *A lavolta Mris Lettis Rich* 3

**V4s.** GB-Cu Dd.3.18, f. 38r *Reads La Volta* - lute part 91

Nordstrom 1972 no 67 LZ 113/App 1 - in duple time

Dd.5.20, f. 4r *Reads La Volta.* [bass viol part]

Dd.5.21, f. 4v *Reads La Volta* [recorder part]

Dd.5.21, f. 8r *Reads Volta* [recorder part]

Dd.14.24, f. 24r *Reads La volta* [cittern part]

Morley 1599/1611, no. 21 Lavolta - mixed consort - different tune

**Vapp.** NL-Lu 1666, ff. 196v-197r *La Galta* 90-91

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

*John H. Robinson - December 2020*

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A picture containing text, person, dancer, group

Description automatically generated

1. Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986), I p. 38. [↑](#footnote-ref-1)
2. Thank you to Matthias Rösel for referring me to the description in Jacob & Wilhelm Grimm *Deutsches Wörterbuch* 16 vols (Leipzig 1854-1961/1971): <http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=DWB&lemid=GZ00860&mode> [↑](#footnote-ref-2)
3. John H Robinson 'Four English Country dance tunes in the lute manuscript 408/II bound with the William Ballet lute book: a tune for Hay the Gye' *The Lute* 53 (2013), pp. 54-66. [↑](#footnote-ref-3)
4. Concordant throughout with minor differences in embellishment except that bars 7-10 in the manuscript are absent in the print. [↑](#footnote-ref-4)
5. MS 40598 is annotated below the stave with embellishments in bars 2 4 6 8 13 & 46. All three settings were edited in John H. Robinson *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature* (Lübeck, TREE Edition, 2010 & 2012), II nos. 11 & 24, III no. 32. [↑](#footnote-ref-5)
6. I omitted a concordance in the same manuscript (ff. 4r-6r *Fantasia*) for the Melchior fantasia in MN8 in the *Lutezine* to *Lute News* 134 (July 2020), which is also transposed down a major second. [↑](#footnote-ref-6)
7. Robert B. Lynn *Valentin Hausmann: A Thematic-Documentary Catalogue of His Works* (Pendragon Press 1997). [↑](#footnote-ref-7)
8. Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Music Editions 2000), no. 54. [↑](#footnote-ref-8)
9. The tablature letters and rhythm signs highlighted in red are absent in the original due to damage to the page and have been arbitrarily reconstructed. [↑](#footnote-ref-9)
10. Facsimiles of both manuscripts are included in Crawford Young & Martin Kirnbauer *Frühe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003). [↑](#footnote-ref-10)
11. David Fallows '15th-Century Tablatures for Plucked Instruments: A Summary, A Revision and a Suggestion' *The Lute Society Journal* XIX (1977), pp. 7-33. [↑](#footnote-ref-11)
12. Not including his *Eyn Newes sehr Künstlichs Lautenbuch* of 1552, which is not his own music but transcriptions of music from Italian printed lute books. [↑](#footnote-ref-12)
13. Stewart McCoy *The Lute* 26/1 (1986), pp. 21-39; Hector Sequera 'House Music for Recusants in Elizabethan England: Performance practice in the music collection of Edward Paston (1550-1630)' (doctoral thesis, Birmingham University 2010), II, pp. 393-395 no. 64. Thank you to Hector and Stewart for permission to reproduce their reconstructions. [↑](#footnote-ref-13)
14. See also John Dowland's battle pieces (JD20, 39 & 40) edited for *Lute News* 120 (December 2016). [↑](#footnote-ref-14)
15. The instalments so far, all in *Lutezines,* are Bergamasca for *Lute News* 118 (July 2016); Paganina for *Lute News* 135 (October 2020); La Traditora for *Lute News* 130 (July 2019); Pavaniglia for *Lute News* 112 (December 2014); Rocha el fuso for *Lute News* 131 (October 2019); Spagnoletta for *Lute News* 129 (April 2019) and Val cerca for *Lute News* 134 (April 2020). [↑](#footnote-ref-15)
16. From the entry in the *Vocabulario degli Accedemici della Crusca* (Florence 1612):

    <https://data.bnf.fr/fr/12265688/accademia_della_crusca_florence__italie_vocabolario_della_crusca/> [↑](#footnote-ref-16)
17. Christopher Hogwood *Balli per Cembalo: 90 keyboard pieces from early Italian manuscripts* (Launton, Edition HH 2007). [↑](#footnote-ref-17)
18. Facsimile and transcription in Dániel Benkö 'A Hungarian lute manuscript' *Journal of the Lute Society of America* V (1972), pp. 104-109. [↑](#footnote-ref-18)
19. Thoinot Arbeau *Orchesographie* (Paris 1589), f. 63v. [↑](#footnote-ref-19)
20. Robert Donington 'Volta, lavolta, levolto, turn (Italian), volte (French and German)' in Grove Music Online (subscription required). [↑](#footnote-ref-20)
21. <https://play.google.com/store/books/details?id=usQ5AAAAcAAJ&rdid=book-usQ5AAAAcAAJ&rdot=1>, p. 329: 'Von der neuen Gaillartischen Volta, da man einander im Welſchen Tantz an schamigen Orten fasset / und wie ein getriebener Topff herumber haspelt und wirbelt / und durch die Zauberer auß Italien in Franckreich ist genbracht worde[n] / mag man auch wol sagen / daß zu de[n] daß solcher Wirbel Tantz voller schändlicher unflatiger Geberden / und unzuchtiger Bewegungen ist / er auch das Unglück auff ihn trage / daß unzehlig viel Mord und Mißgeburten darauß entstehen.' [↑](#footnote-ref-21)
22. See The Early Music Muse: <https://earlymusicmuse.com/tag/la-volta/> [↑](#footnote-ref-22)
23. Thomas Robinson *The Schoole of Musicke* 1603, sigs. C2r-C2v. [↑](#footnote-ref-23)
24. Also some titles here refer to 'A' not 'The' La Volta (V3a V4r). [↑](#footnote-ref-24)
25. Seven sources for lute edited for the *Lutezine* to *Lute News* 117 (April 2016). [↑](#footnote-ref-25)
26. Early English Books Online:

    <http://quod.lib.umich.edu/e/eebo/A08014.0001.001?view=toc> [p. 41] [↑](#footnote-ref-26)
27. But a 7th course in F is added editorially to V3b-d, and V1o requires the 6th course tuned down a tone to F. [↑](#footnote-ref-27)
28. Only triple time branles are included here and related duple time branles will be included in a survey of lute settings of branles in later *Lutezines*. [↑](#footnote-ref-28)
29. Such as V1i and the similar V1u. [↑](#footnote-ref-29)
30. Some sources add more strains (V1h V1o V1r V1u V2a V2b & V3f), others lower the melody by an octave in some of the repeats (V1k V2a V2f). [↑](#footnote-ref-30)
31. Further study would no doubt reveal more about the relationships between melodies of this seemingly ubiquitous music. [↑](#footnote-ref-31)
32. Two German sources V1h V1v introduce a B flat in bar 7 of strain A. [↑](#footnote-ref-32)
33. See index in Julia Craig-McFeely 'English lute manuscripts and scribes 1530-1630' Oxford University 1993: <http://www.ramesescats.co.uk/thesis/> [↑](#footnote-ref-33)
34. Bars 33-48 reproduce bars 17-37 incorporating the embellishments annotated below the staves in the original. [↑](#footnote-ref-34)