**Music supplement for the Lutezine to Lute News 145 (April 2023): Settings of Cara cossa and La Gamba - more sources of ballet in Robert Ballard's Prints**

**Cara Cossa & La Gamba**

Here are all the settings I know (119 for lute in 22 prints (1544-1592) and 35 manuscripts - C26/109 incipits only, as well as 5 for guitar and 19 for cittern) of the popular Italian music known as 'cara cossa' (dear thing in Italian) and 'la gamba' (the leg - presumably used prominently in a particular type of dance!) comprising variations on grounds apparently related to 'la folia'. The similarity of the grounds and range of variants obscures a clear distinction between them so that all are reproduced here in a single series (all prefixed 'C'). They are the least interesting of the settings on Italian grounds,[[1]](#footnote-1) but a comparison of the variety of ways of figuring the upper parts within the confines of the harmonies implied by the ground is nevertheless rewarding as they are nearly all different.[[2]](#footnote-2) The lute settings are all for a 6-course renaissance instrument apart from C24/25/118 add a 7th course in F and C69 has been transcribed from the transitional tuning (fefhe). All are in triple time, except for duple time passemezzi and padoanas that are part of suites with triple time gagliarde/saltarelli (C55/54/35; C17-18-34-48-100-102/101-104/106-107 and the orphan setting C7). Settings are found in five tonalities - twenty-seven in C, forty in D, two in f/F, forty-seven in G and three in A. Fifty-nine are titled 'cara cossa' and thirty-nine 'la gamba', the rest bearing a range of other titles but recognisable for the use of a related ground and including two contrafacta after texts to sing them to: C10 is called 'Vil glückh man' and is followed by six verses beginning 'Vil glückh man sprücht, hat naider vil' and C39/133 are titled 'blame not my lute', quoting Thomas Wyatt's sonnet of the same name.[[3]](#footnote-3)

Four are lute duets: C22 & C65 for lutes a tone apart, C23 & C111 for lutes a fifth apart; C108/85 & C20 for lutes a fourth apart and C14 an orphan part as the other part book is lost. Two more are lute trios: C110/21/64 and, C27/67/116, and a further two are lute quartets: C24/C66/C113/C117 and C25/C62/C112/C119.[[4]](#footnote-4) The titles of many others include the words discant (C6)/sopran[o] (C100)/ tenor (C34)/contralto (C17)/basso (C33/63/115) that suggest they are also duet or ensemble lute parts, although possibly referring to the size of the lutes intended to play them as solos.

Previous references to 'cara cossa' and 'la gamba' describe their grounds as related to 'la folia', but do not define or distinguish them further.[[5]](#footnote-5) In fact they are in a major tonality and only remotely related to the minor tonality and harmony of the renaissance form of 'la folia' based on the eight scale degrees i-V-i-VII-III-VII-i/V-i. Also they extend to a structure of three sections, with an A strain of eight bars mostly on scale degrees I-I-VII-III-IV-III-IV-I, albeit with considerable variability, followed by four-bar B and C strains consistently ending on the tonic and sub-dominant, respectively. Six settings are titled 'mezza gamba' (C26/33/53/61/98/103) - mezza meaning half in Italian - and these seem to have only a 4-bar A strain using half the ground (usually scale degrees I-I-VII-IV).

One of the five settings for 4-course renaissance guitar is titled 'cara cossa' (C120) and the other four are a pavane/gaillarde pair titled 'la gamba' found in both Le Roy's first guitar print of 1551 and Phalèse's guitar book of 1570 (C121-124). The C strain of C121/122 seems a little corrupt but has not neen edited. The nineteen settings for cittern (C125-143) are for a 4-course diatonic instrument in French tuning, except two for chromatic cittern in italian tuning (C128 & C133a) and two for a 6-course chromatic cittern in modified italian tuning (C142/143). All the cittern settings are titled 'cara cossa' apart from C142 is 'la gamba', C130/134 'J’aymeroys myeulx dormir seulette' (and see C140) and C133 'blame not my lute'. They arefound in eight prints from the years 1551-1582 apart from three in manuscripts (C133/140/142). Cittern settings are in four tonalities which correlate with titles that include 'superius' (C127/128/129/131/132), contratenor (C141) and bassus (C136/137/ 138), suggesting they are duet parts or for ensembles of different sized citterns (so in apparent different tonalities) or for citterns with other instruments. Phalèse probably copied some of the seetings in his prints from the earlier prints of Le Roy.

**In C: C1.** A-Wn 18827, f. 10r-10v *la gamba* p. 4

**C2.** CH-Bu F.IX.23, f. 6r *La Cara Cossa* 4

**C3.** CH-Bu F.IX.70, p. 300 *XVAlio modo* [Galliarda] 26

**C4.** D-Mbs 266, f. 30v *No. 7 Cara cossa* 26-27

**C5.** D-Mbs 266, f. 31r *No. 8 Cara cossa* 27

**C6.** D-Mbs 272, ff. 3v-4r *La Cara Cossa Discannt Sequitur* 28

**C7.** D-Mbs 267, f. 54r untitled 29

**C8.** D-Z 115.3 (Arpin), p. 6 *Gal* 29

**C9.** CZ-Pu 59r.469, p. 6 f. 10v *Galliarda* 29

**C10.** D-W Guelf. 18.7, f. 140r *Vil glückh man* 30

**C11.** NL-At 208.A.27, f. 47v *XXVIII La Caracossa gagliarda*  30

**C12.** PL-WRk 352, f. 75v *La Cara Cosa* 30

**C13.** US-BEm 758, f. 25v *car*[a coss?]*a Cianis?* 31

**C14.** Wecker *Tenor* 1552, p. 22 *La gamba* - lute II 31

**C15.** Valderrabano 1547, f. 95v-95v *Pavana Primera Segunda Tercera* 32-33

*Aq[ue] se sigue[r?] tres difere*[n]*cias sobra la dicha pauana tañe*[r] *se por otro tono - primera difere[n]cia. Primero grado / Segu[n]da difere[n]cia. Seu[n]do grado / Tercera diferencia, tañer se a algo espacio por q[ue] tiene algunos redobles largos y no se podran bien tañer si no es co]n] el co[n?]pas algo espacio*

**C16.** Barberiis IX 1549, sigs. e1v-e2r *La cara cosa* 34

**C17.** US-R M140 F398, ff. 33r-34r *Il ditto passo e mezo*

[della gamba] *in contralto* 35

**C18.** US-R M140 F398, ff. 34r-35v *Alio modo* [della gamba] 36-37

**C19.** Newsidler *Ander* 1544b, sig. G3r *Ein Welisch tentzlein clira Cassa* 37

**C20.** Heckel *Tenor* 1556/1562, pp. 78-79 *La gamba* 38

**C21.** Pacoloni 1564, ff. 27v-28r *La Caracossa* - tenor 38-39

**C22.** Phalèse IV 1546, sig. kk3v *Caracossa* [superius] - duet with C65 39

**C23.** Phalèse 1552, p. 96 *Caracosa* [*Superius*] - duet with C111 40

**C24.** NL-Lu 1666 (Thysius), f. 4v i *Gallarda La Caracossa Sup* - Lane 1 T 40

**C25.** NL Lt 1666, f. 6v *Galliarda La Gamba Sup*[eriu]s - Lane 2 T 41

**C26.** I-Nc 7664, p. 43 *Mezza Gamba* - incipit from Coelho 41

**C27.** I-CFVd w.s., ff. 97v-98r *La ganba Contra alto*

*- La Ganba* - *G*[iovanni]*. P*[acalono]*.* 42-43

**In D: C28.** B-Br II.275 (Cavalcanti), f. 16v *Gagliarda* 43

**C29.** CH-Bu F.IX.70, p. 300 *XIII Alio modo* [Galliarda] 44

**C30.** D-Mbs 272, f. 7v *La Cara Cossa* 44

**C31.** I-Lg 774, ff. 8r-9r *Gamba con la gagliarda* 45

**C32.** CH-Bu, F.IX.23, f. 22v *La Cara Cossa* 46

**C33.** CDN-Mc w.s., f. 97r *Mezza gamba in Basso* 46

**C34.** US-R M140 F398, ff. 35v-36r *Il ditto passoi e mezo*

[della gamba] *in Tenor* 46-47

**C35.** Gorzanis I 1565, sigs. E3v-E4v *18 Saltarel del ditto* [cara cosa]

*- Seconda parte* 48-49

= Gorzanis II 1563, pp. 31-33 *Saltarel del detto - Seco*[n]*da p*[ar]*te*

**C36.** D-Mbs 266, f. 30v *No. 6 Cara cossa* 50

**C37.** NL-At 208.A.27, f. 48r *XXX La Caracossa gagliarda* 50

**C38.** D-Mbs 266, f. 31v *No. 11 Cara cossa* 51

**C39.** US-Ws V.a.159, f. 4v *Blame not my lute*  515

**C40.** D-Mbs 266, ff. 31r-31v *No. 10 Cara cossa* 52-53

double bar lines absent and rhythm and barlines reconstructed

**C41.** PL-WRk 352, f. 63r *La Cara Cossa* 53

**C42.** CH-Bu F.IX.70, p. 300 *XII Galliarda* 54

**C43.** CZ-Bsa, G 10,1400, f. 4r *Lacaracossa* 54

**C44.** D-Mbs 266, f. 30r *No. 2 Cara cossa* 55

**C45.** F-Pn Rés.429, f. 132r ii untitled 55

**C46.** D-Mbs 1512, f. 69v *Der annder Welsch Danntz* 56

**C47.** D-W Guelf. 18.7, f. 8v *Volgt ain Exempel ar Deutschern tabulatur*

- *Saltarello* 56-57

**C48.** US-R M140 F398, ff. 36v-37r *Alio modo* [passo e mezo della gamba] 57

**C49.** D-Z 115.3, p. 7 untitled 58

- only embellished bars of A strain repeat present in original

**C50.** CZ-Pu 59r.469, p. 7 f. 11r untitled 58

**C51.** Valderrabano 1547, f. 94v-95v *Pauana Primera Segunda*

*Tercera Quarta* 59-61

**C52.** Pisador 1552, f. 4r *Pavana muy llana* - original barred in duple time 61

**C53.** Milano Borrono II 1546, ff. 11r-12v *Saltarello seconda detto la mezza gamba* [1] *- altro modo* [2] *- altro modo* [3]- *le represe* [4] - Pietro Paulo Borrono? 62-64

AABBAC4x3 - represe (22 variations of 4-bars on VII-I-I-IV or similar)

**C54.** Gorzanis II 1565, sigs. E2v-E3r *17 padoana del dito* [cara cosa] 65

= Gorzanis II 1563, pp. 29-30 *Padoana del detto*

**C55.** Gorzanis II 1565, sigs. E1v-E2v *16 Passo e mezzo della cara cosa*

= Gorzanis II 1563, pp. 27-29 *Passo e mezzo della cara cosa* 66-67

**C56.** Waissel 1592, sigs. E3v *I. Gailliarda. La cara cossa* 68

**C57a.** IRL-Dm Z3.2.13 (Marsh), pp. 162-163 & 165 untitled 69-72

**C57b.** ground reconstructed by Jan Burgers - JohnsonB[[6]](#footnote-6) 72 72

**C57c.** ground reconstructed by Stefan Lundgren - Lundgren[[7]](#footnote-7) 47 73

**C58.** D-Us 131b, ff. 6r-6v *Sequittur la gaillarda mitt 4 stimmen* 74

**C59.** D-Mbs 266, f. 30r *La Cara cossa No. 1* 74

**C60.** US-BEm 763, ff. 5v-6r *la Gamba* 75

**C61.** US-BEm 763, f. 4r *le meza gamba* 75

**C62.** NL Lt 1666, f. 5v ii [Galliarda La Gamba] *Sequitur Tenor* - Lane 2 B 76

**C63.** PL-Kj W 510, ff. 6v-7r *La cara cossa Bassus* 76

**C64.** Pacoloni 1564, f. 14r *La Caracossa* - bassus 77

**C65.** Phalèse IV 1546, sigs. kk3v-kk4r [Caracossa] *Bassus* - duet with C22 77

**C66.** NL-Lu 1666, f. 4v ii *Gallarda La Caracossa Tenor* - Lane 1 B 77

**C67**. I-CFVd w.s., f. 103v *Tenore della ganba* 78

**In f/F: C68.** NL-At 208.A.27, f. 48r *XXIX La Caracossa gagliarda* 79

**C69.** CZ-Bsa, G 10,1400, f. 19v *Lacaracossa* - transcribed from (fefhe) 79

**In G: C70.** A-Wn 18821, ff. 14v-15r *la gamba* 80

**C71.** CH-Bu F.IX.70, p. 300 *XIIII* [Galliarda] *Alio modo* 80

**C72.** B-Br II.275, f. 17r *Gamba gagliarda* 81

**C73.** CH-Bu F.IX.23, f. 16r *La Cara Cossa* 81

**C74.** D-Mbs 266, f. 30r *No. 3 Cara cossa* 82

**C75.** D-Mbs 266, f. 30r *No. 4 Cara cossa* 82

**C76.** D-Mbs 266, f. 30v *No. 5 Cara cossa* 83

**C77.** D-Mbs 270, f. 3v untitled 84

**C78.** D-Mbs 1511b, f. 12v *La chara cosa* 84-85

**C79.** D-Mbs 1511b, f. 22r *La cara cosa B.* 85

**C80.** D-Mbs 270, ff. 3v-4r untitled 86

**C81.** F-Pn Rés. Vmd.28, f. 3v *La Gamba* 87

**C82.** IRL-Dtc 410/I (Dallis), p. 175 ii *Carcasosa*  87

**C83.** PL-Kj W 510, f. 20r *La gamba* 86

**C84.** IRL-Dtc 410/I, p. 175 i *Carcasosa* 88

**C85.** NL-At 208.A.27, ff. 48v-49r *XXXII La Gamba Wolffg: Heck:* 89

**C86.** PL-WRk 352, f. 43r *Cara Cossa* 90

**C87.** = A-Wn 18688 [Craus], f. 25r *Cara Cossa* 90

**C88.** NL-At 208.A.27, f. 48v *XXXI La Caracossa gagliarda* 90

**C89.** US-BEm 758, f. 16v *la gamba ditta ditta* 91

**C90.** US-BEm 758, ff. 20r-20v *la gamba* 92

**C91.** US-NHub osborn 31, f. 25v *Cara Cóssa* 92

**C92.** Abondante I 1546, sigs. C1v-C2r *La Chara cossa gagliarda* 93

= Abondante I 1563, sigs. C1v-C2r *La Chara cossa gagliarda*

**C93.** Bianchini 1546, sigs. C1v-C2r *La cara cossa* 94

Bianchini 1554, sigs. C1v-C2r *La cara cossa*

Bianchini 1563, sigs. C1v-C2r *La cara cossa*

**C94.** Gerle 1552, sig. N1r-N1v *Der 7. Lacara Cossa* 95

**C95.** Balletti 1554, sigs Eiir-Eiiir *La gamba* 96-97

**C96.** Waissel 1573, sig. L2v *La Gamba. Gagliarda* 97

**C97.** Phalèse & Bellère 1574, f. 80v *Galliarda Caracossa* 98

**C98.** CDN-Mc w.s., f. 90v *Mezza gamba* 98

**C99.** Waissel 1592, sig. E4r *Gailliarda. La cara cossa* 99

**C100.** US-R M140 F398, ff. 31r-31v *Il passo e mezo - della ga*m*ba in sopran* 100

**C101.** US-R M140 F398, ff. 37r-38r *Padoana / della gamba* 101

**C102.** US-R M140 F398, ff. 32r-33r *Alio modo*

[passo e mezo della gamba] 102-103

**C103.** Balletti 1554, sigs. Biiir-Biiiv *La meza gamba* 103

**C104.** US-R M140 F398, ff. 38r-39r *Alio modo* [Padoana della gamba] 104-105

**C105.** NL-Lt 1666, f. 6r ii untitled [Galliarde la gamba Caracossa Bassus] 105

**C106.** US-R M140 F398, ff. 39r-39v *Saltarello - della gamba* 106

**C107.** US-R M140 F398, ff. 39v-40r *Alio modo* [Saltarello della gamba] 107

**C108.** Heckel *Descant* 1556, pp. 100-101 *La Gamba Discant* 108

**C109.** I-SGc 31, f. 17v *Gamba* - incipit from Coelho 108

**C110.** Pacoloni 1564, ff. 34v-35r *La Caracossa* - superius 109

**C111.** Phalèse 1552, p. 97 *Caracosa Ad quintam* [*Bassus*] - duet with C23 110

**C112.** NL-Lt 1666, f. 5r i *Galliarda La Gamba Bassus* - Lane 2 S 110

**C113.** NL-Lu 1666, f. 4r i *Gallarda La Caracossa Bassus* - Lane 1 S 111

**C114.** NL-Lt 1666, f. 5r ii untitled 111

**C115.** I-CFVd w.s., ff. 85v-86r *La Ganba* - superius? 112-113

**C116.** NL-Lt 1666, f. 6r i *Galliarda La gamba Caracossa Bassus* 114

**In A: C117.** NL-Lu 1666, f. 4r ii *Gallarda La Caracossa Contratenor* - Lane 1 C 114

**C118.** D-Mbs 266, f. 31r *No. 9 Cara cossa* 115

**C119.** NL Lt 1666, f. 5v i *Gallarda La Gamba Contr*[atenor] - Lane 2 C 116

**Guitar**: **C120.** Phalèse & Bellère 1570, ff. 63v-64r *Caracossa gaillarda*

*- Plus diminuée* 117

**C121.** Le Roy I 1551, ff. 10v-12r *Pauane de la gambe*

*- La Pavane precedente plus dininuee* - guitar 118-119

**C122.** Phalèse & Bellere 1570, ff. 52r-53v *Pauane de la gambe*

*La Pauane precedente plus diminuée* 120-121

**C123.** Le Roy I 1551, ff. 12r-13r *Gaillarde de la gambe*

*- La Gaillarde precedente plus diminuee* 122-123

**C124.** Phalèse & Bellere 1570, ff. 53v-54r *Gaillarde de la gambe* 123

**Cittern**: **C125.** Vreedman 1569, f. 40v *Caracossa* 124

**C126.** Viaera 1564, f. 19v *La Caracossa* 124

**C127.** Phalèse & Bellère 1570, ff. 49v-50r *Gaillarde Caracossa*

*diminuée Superius* 125

**C128.** Phalèse & Bellère 1570, f. 99r *La Caracossa Superius* 126

**C129.** Phalèse & Bellère 1570, ff. 39r-39v *Gaillarde Caracossa. Sup.*

*- Plus diminuée* 126-127

**C130.** Le Roy 1564, ff. 13v-14r *Gaillarde J’aymeroys myeulx dormir seulette*

*- La precedent Gaillarde plus diminuée* 127

**C131.** Kargel *Renovata* 1578, sig. K2r *70. Galliarde La Caracossa superius* 128

**C132.** Phalèse & Bellère 1582, f. 60r-61r *Caracossa Superius - Caracossa Gaillarde diminuée* 128-129

**C133a.** US-CAh 182, f. 68r *Blame not my lute* 129

**C133b.** transcribed as lute solo in D by John Ward 67

**C134.** Le Roy & Ballard 1565, ff. 13v-14r *Gaillarde l’aymeroy mieux*

*dormir seullette* - [autrement] 130

**C135.** Phalèse & Bellère 1570, f. 40v *Autrement* 131

**C136.** Kargel *Renovata* 1578, sig. K2v *71. La Caracossa Bassus* 131

**C137.** Phalèse & Bellère 1582, f. 61r *Caracossa Bassus* 132

**C138.** Phalèse & Bellère 1570, f. 40r *Gaillarde Caracossa Bassus* 132

**C139.** Vreedman 1569, f. 41r *Autrement* (Caracossa) 132

**C140.** F-Pn Rothschild I 411, no. 23 *Gaillarde cara cossa* 133

text below: 'Jamerous mieux touchez seulette que damour ...' etc.

**C141.** Phalèse & Bellère 1582, f. 61v *Caracossa Contratenor* 133

**C142.** CZ-Bsa G 10,1400, f. 71r *La gamba* - 6 course cittern 133

**C143.** Kargel & Lais 1575, sigs. G2r-G2v *Gaiarda la Caracossa* - 6 course 134

italian tuning with 4th up 3 frets, 5th an 8˚ below 3rd, 6th an 8˚ below e4

**Ballets by Robert Ballard - continued**

The tablature supplement to the accompanying *Lute News* included all the ballet in the two printed lute books of Robert Ballard.[[8]](#footnote-8) Some of them are also known from concordant or cognate settings in other sources (six of the twenty-one ballets), all of which that are known to me included here. They are found in prints (two in Besard 1603, one in Vallet 1615, five in Fuhrmann 1615, one each in Valerius 1626 and de Moy 1631) and manuscripts (five in Swan and four in Dolmetsch II.B.1 and three each in Ngm 33478/I and Danzig 4022 as well as one each in another seven manuscripts).[[9]](#footnote-9) The cognate settings are clearly based on the same music and dance structures but none are exact concordances for Ballard's settings, although some include a few quotations from Ballard and so may stem from his setting. However, others different enough to suggest that they are independent lute arrangements of the original ballet music by others. What I find particularly interesting is the variety in figuration especially of the divisions on the dance sections that brings to life a list of the sources. The two manuscript sources of **B1** are cognates of the same three dances notated continuously as in the Ballard print and Dolmetsch includes an additional three dance sections (bars 35-55) and the title suggests they are from more than one of 'Les Grand Ballets du Roy'. Of the four separate dances of **B2**, only one, the last of the suite which is a triple time courante, is found in another source - Fuhrmann included it in his *Testudo-Gallo Germanica* in 1615. In fact a section of 25 Ballets in Fuhmann includes several that were also arranged by Ballard for his prints (B2dii, B3biv, B17, B19a & b). Ballet settings circulated both as free standing lute solos, such as this one, or as suites of dances run together, such as **B1**. There are cognates in three additional sources for each of the three dances of **B3**, all found singly in nine sources, except all three are in the Swan manuscript widely separated (ff. 30v - 36v-37r - 14v-15r) and not run together here. B3aiv has the same 16-bar section as Ballard but ii and iii condense the same musical material into a 9-bar section. Sources of B3b are all based on the same 2-strain dance and iii adds three additional sections, one of them also in Swan as a separate lute solo (B2biv). The sources of B3c differ in the number of variations on an 8-bar bass, the most extensive in Swan, and some variations are shared between sources but many are unique so there are seventeen distinct variations in all! The setting in Jacobides is titled sarabande and is credited to [Ennemond?] Gauthier. The first 12 bars of **B7c** are quoted in Gauthier 1638 for a lute in transitional tuning. Seven additional settings of **B17** in six sources are all different, with viii set a 4th higher, but all based on the same dance structure. They all lack double bar lines to mark sections (except after bar 4 in vii and viii) but conform to a pattern of 4-bar sections with one A strain and variable numbers of repeats of the B strain. Two of the four dances of **B19** are found as separate lute solos in both Besard and Fuhrmann but have been run together here. The music and sections are the same but the figuration is mostly quite different to Ballard's. Do not be put off when you see this music is mainly for a 10-course lute - just adapt the diapasons you do not have up an octave or omit them.

**B1. Ballet de M. le Daufin**

a-ci. Ballard 1612, pp. 10-11 *Premier - Second* - *Troisiesme* - *Chant* *Lute News*

**iia-c.** D-B Danzig 4022, f. 11r *Baletto du Roy Mercurij* - CLFMer I p. 19[[10]](#footnote-10) 5

**iiia-c.** GB-HAdolmetsch II.B.1,[[11]](#footnote-11) ff. 191v-192r *Les grands Ballets du Roi* 6-7

**B2. Ballet de la Reyne -** di. Ballard 1612, p. 13 *Courante*

**dii.** Fuhrmann 1615, p. 133 ii *Cuorant* 7

**B3. Ballet de la Reyne Entree de Luths -** ai.Ballard 1612, p. 14 *Premier Chant*

**aii.** D-KNa W 4o 328, f. 8r untitled 8

**aiii.** RUS-SPan O.No.124 (Swan), f. 30v *Ball* 8

**aiv.** S-B PB fil.172 (Per Brahes), f. 43r *Ballet* 9

bi. Ballard 1612, p. 15 *Second* [Chant][[12]](#footnote-12)

cf. Bataille II 1609, ff. 69v-70r *Belle qui m'avez blessé* - voice & lute

**bii.** Vallet I 1615, p. 54 *Ballet A.9* ~=Ballard! 9

**biii.** Fuhrmann 1615, p. 14 9 i *Ballet 2* - bars 1-12 10

**biv.** RUS-SPan O.No.124, f. 35v *Ballet* - bars 12-20 of biv 11

**bv.** D-Ngm 33748/I, f. 28v ii *Aliter* 11

**bvi.** Valerius 1626, pp. 20-21 *Ballet La Durette* 11

**bvii.** RUS-SPan O.No.124, ff. 36v-37r untitled 12

ci.Ballard 1612, p. 16 *Troisiesme* [Chant][[13]](#footnote-13)

**cii.** D-B autogr. Hove 1, ff. 29v-30r *Courante la Princesse* [[14]](#footnote-14) 13

**ciii.** CZ-Pnm XIII.B.237 (Jacobides),[[15]](#footnote-15) f. 12v [Saraba]*nda de Gaultier* 14

**civ.** RUS-SPan O.No.124, ff. 14v-15r untitled 16-17

**B7. Ballet des Insencez -** ci. Ballard 1612, p. 23 *Troisi*[esme Chant]

**cii.** Gaultier 1638, pp. 112-116 *Bataille* - (fdeff) bars 1-12 12

**B17. Ballet** [[16]](#footnote-16) - i. Ballard 1614, p. 7 *Ballet*

cf. Bataille III 1611, ff. 15v-16r *Ie recontrai l'autre jour* - voice & lute

**ii.** Moy 1631, f. 5r *Ballet par Pouset* 17

**iii.** D-Ngm 33748/I, f. 31v *Corandt No.2* 18

**iv.** D-Ngm 33748 I, ff. 32r-32v *Variatio Corandt No.3* 18-19

**v.** GB-HAdolmetsch II.B.1, ff. 188v-189r *Ballet La Cloris* [[17]](#footnote-17) 20

**vi.** CZ-Pnm IV.G.18, ff. 114v-115r *Ballet* 21

**vii.** RUS-SPan O.No.124, f. 31v *Ball* 22

**viii.** Fuhrmann 1615, p. 153 ii *Ballet 11* 22

**B19. Grand Ballet de Saint-Germain -** ai. Ballard 1614, p. 4 *Premier Chant*

**aii.** Fuhrmann 1615, pp. 149-150 *Ballet 3* 23

**aiii.** Besard 1603, f. 148v iii *Ballet* 24

bi.Ballard 1614, p. 5 *Second* [Chant]

**bii.** Fuhrmann 1615, p. 150 *Ballet 4* 23

**biii.** Besard 1603, f. 148v iii *Ballet* 24

**biv.** D-Dl M 297, p. 78 *Ballet* - the same as bii 24

**Appendix**

As page fillers here are an aria for or by an otherwise unknown Fabritio Gazzella and two different settings of a gagliarda dedicated to Il Duca di Milano - probably Philip I of Spain and Duke of Milan 1540-1598 rather than his son Philip II of Spain and Duke of Milan 1598-1621.

**App 1.** F-Pn Vmd.28, ff. 8r-8v *L’aria de Fabbritio Gazzella* 15

cf. I-Fn Gal 6, pp. 120-131 *Sopra l'aria del Gazzella, con xii parti*

**App 2a.** US-BEm 763, f. 3v *Il duca de milano* - gagliarda 25

**App 2b.** US-BEm 758, f. 13r *Il duca de milano* - gagliarda 25

*John H. Robinson - May 2023*

Commentary for the music in *Lute News* 145.[[18]](#footnote-18)

1. The rudimentary hovers on the tonic or one step above or below. Previous tablature supplements on Italian popular music/street songs and variations on grounds: Pavaniglia/Spanish Pavan - *Lutezine* to Lute News 112 (December 2014); Bergamasco - *Lutezin*e to *Lute News* 118 (July 2016); La Spagnoletta - *Lutezine* to *Lute News* 129 (April 2019); La Traditora - *Lutezine* to *Lute News* 130 (July 2019); Rocha el fuso - *Lutezine* to *Lute News* 131 (October 2019); Val cerca - *Lute News* & *Lutezine* 134 (July 2020); Paganina/La vecchia - *Lute News* & *Lutezine* 135 (October 2020); Qui/Chi passa per strada - *Lute News* & *Lutezine* 138 (July 2021); Passingmeasures - *Lute News* & *Lutezine* 139 (October 2021); Quadro - *Lute News* & *Lutezine* 142 (July 2022); Barriera - *Lute News* & *Lutezine* 144 (December 2022). [↑](#footnote-ref-1)
2. Nearly exact: C11/12; C84/97; C86/87; C93/94. Concordant: C30/36. The setting of 'cara cossa' by Dominico Bianchini in his prints (C93) is the same or related to others in manuscripts D-Mbs 266 (C75/76) and D-Mbs 1511b (C79 ascribed 'B') and the prints of Gerle (C94) and to a lesser extent to 'la gamba' in Heckel (C108=85), suggesting stemmatic relationships. [↑](#footnote-ref-2)
3. Found in GB-Lbl 17492, f. 64v and beginning 'blame not my lute for he must sownd, of thes or that as liketh me, for lake of wytt the lutte is bownd, to gyve suche tunes as plesithe me, tho my songes be sume what strange, & speke such words as toche they change, blame not my lute'. [↑](#footnote-ref-3)
4. See Todd Lane 'The lute quartets in the Thysius lute book' *Journal of the Lute Society of America* 22 (1989), pp. 28-59 - in order that the parts fit together, Lane reassigned the parts labelled 'Bassus' as superius, 'Tenor' as bassus and 'Superius' as tenor, the 'Contratenor' remaining unchanged then using lutes pitched: Superius in A, Contratenor in G, Tenor in E and Bass in D. [↑](#footnote-ref-4)
5. John M. Ward 'The Folia' *International Musicological Society Congress Report* 5 (Utrecht 1952), pp. 415-422; Richard Hudson 'The Folia Melodies' *Acta Musicologica* (1973) 45, pp. 98-119 and his 'Ground' and Giuseppe Gerbino 'Folia' in *Grove Music Online*. [↑](#footnote-ref-5)
6. Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree 2001). [↑](#footnote-ref-6)
7. Stefan Lundgren *English Duets for Two Renaissance Lutes* vol. 4 (1986). [↑](#footnote-ref-7)
8. Another four ballet by Robert Ballard were included in the first part of this series, in *Lute News* 137 (April 2021): **1.** Moy 1631, ff. 1v-2r *Ballet par Ballart* [cognates: CZ-Pnm IV.G.18, f. 75v *Ballet*, D-Kl 4o.Mus.108/I, f. 27r ii untitled, D-Ngm 33748/I, f. 41r *Balletto*, D-Ngm 33748/I, f. 67v *Ballet Mertelij*, Valerius 1626, pp. 203-204 *Ballet*; **2.** Moy 1631, f. 3r *Ballet Ballart*; **3.** D-B Danzig 4022, f. 10v [Ba]*llet* [Ba]*lardtz* - a setting of Pierre Guédron's song Est-ce mars; **4.** Ballard 1631, p. 3 *Ballet* [header: *Ballard*] 20. [↑](#footnote-ref-8)
9. I have added a few additional sources of B3b and B17 to those listed in the *Lute News* 145 supplement. [↑](#footnote-ref-9)
10. Also edited for *Lute News* 120 (December 2016). [↑](#footnote-ref-10)
11. Edinburgh University aims to purchase it from the Dolmetsch estate. [↑](#footnote-ref-11)
12. The same tune as the triple time 'Courante la durette' - see the edition *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020), no. 93b for a list of cognate settings. Group 1: CZ-Pnm G.IV.18, ff. 101v-102r *La Douret Valeti*; D-LEm II.6.15, p. 247 *Courrent Ladurette 16*; D-LEm II.6.15, p. 257 *Courant*; D-Ngm 33748/I, f. 29r *Corandt Aliter*; IRL-Dtc 408/I, p. 64 untitled - lyra viol (ffhfh). Group 2: D-Kl 4° Mus. 108.1, f. 65v *Courentte de la durette*; D-Ngm 33748/I, f. 28v i *Corandt*; GB-Lbl Add.38539, ff. 18v-19r *Corant*; US-SFsc M2.1 M3, p. 65 *Aria del Prencipe Tomaso*; Vallet I 1615, p. 82 *La durette*; Valerius 1626, pp. 118-119 *Courante durette*; Moy 1631, ff. 22v-23r *La duret par Ballart*. Group 3: CZ-Pnm G.IV.18, ff. 89v-90v *Curante*; D-Hs ND VI 3238, p. 84 *Courante*; Ballard 1612, pp. 46-47 *Courante de la Reyne Sixiesme*. Lyra viol: IRL-Dtc 408/I, p. 66 *durettes* - (ffhfh). Keyboard: GB-Lbl RM23.1.4 (Cosyn), f. 67r *Duretto*; D-Lr KN 146, no 82 *Courante-La Duretta*. Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 43 *La Durette. M.P.C.* à 5 - 1; Praetorius *Terpsichore* 1612, pp. 74-75 *La Durette. M.P.C.* à 4 - 2. [↑](#footnote-ref-12)
13. The same as the B strain of 'Courante Sarabande' - see *Lute News* 141 no. 30 for a list of ~20 sources and of Ballard 1612, p. 55 *Courante de la Reine Dixiesme*; cf. GB-Lam 603, f. 43r iii untitled. [↑](#footnote-ref-13)
14. B3cii is not related to the better known courante de Princesse: D-B Danzig 4022, f. 9v untitled; D-B Hove autogr.1, f. 30v *Un autre Princesse*; D-Kl 4° Mus.108/I, f. 58r *Courente de madame la princesse de condé* [probably Charlotte-Marguerite de Montmorency (1594-1650), who in 1609 married Prince de Condé Henri II de Bourbon (1588-1646)]; PL-Kj 40641, f. 13r *La Princesse*; RUS-SPan O.No.124, ff. 55v-56r *La Princesse*; Ballard 1614, pp. 20-21 *LA PRINCESSE Qvatriesme* [courante]; Fuhrmann 1615, pp. 163-164 *Courante 4* - 1st strain; Vallet 1615, p. 81 *La Princesse A.10*; Moy 1631, f. 26r *La Princesse*; cf. D-Uu 133a, ff. 7r-6v untitled - mandora; D-Uu 133b, ff. 7v-8r *La Princesse* - mandora; Praetorius 1612 CLXXII *Courante 2. M.P.C.* - à 4; neither related to: B-Gu HS 3898 2, ff. 37v-38r *La Princesse* - (tuning?) [↑](#footnote-ref-14)
15. Foliation taken from the new facsimile edition: Jiří Tichota and Jan Čižmář *Codex Jacobides: Critical Edition* (Czech Lute Society & Národní Muzeum 2020), in 4 volumes with CD of recordings of a selection of the music. [↑](#footnote-ref-15)
16. The same tune as the triple time 'Courante Dauphin': Vallet 1615, p. 84 *La daulphine A.9*; D-B Hove-1, f. 38v *Courante La Dolphinnee*; PL-Kj Mus.40641, ff. 12v-13r *La Dauphine*; Valerius 1626, p. 41 *La Dolphinée*. [↑](#footnote-ref-16)
17. The text of the song in Bataille identifies the 'Cloris' of the title: *Ie recontrai l'autre jour, Avec des yeux plais d'amour, Cloris si belle, Qu'on ne void rien à la Cour De plus aymable qu'ell*e*. Cloris que j'aymé naissant .*.. [↑](#footnote-ref-17)
18. **Commentary to tablature supplement in Lute News 145: B1. a.** A11; **b.** AABB4; **c.** AABB8; 5/2 - a5 under previous chord instead. **B2. a.** AA4BB5; **b.** AABB4; **c.** ABB4; **d.** AA10BB8; 33/>8 - a1 added; 46/3 - crotchet absent. **B3. a.** AA16; **b.** AABB6; **c.** AAAAA8;no change. **B4. a.** AA4BB6; **b.** AA6BB10; **c.** AB8; 52/3 - minim instead of crotchet. **B5. a. A**A8; **b.** A8; **c.** AAB6; no change. **B6.** A8B16B15; no change. **B7. a.** AA5; **b.** AA4B10; **c.** A5BB4; no change. **B8.** AA4BB5; 5/8 - h3 instead of i3. **B9.** A12; no change. **B10. a.** AA4BB6; **b.** AA5BB4; **c.** AA2; 20/4 - minim instead of dotted crotchet; 38/4 - dotted crotchet instead of crotchet. **B11.** AA5BB4; no change. **B12. a.** ABB4; **b.** AA4; 12/3 - minim instead of crotchet. **B13. a.** AA8; **b.** A9; 16/4 - crotchet instead of minim. **B14.** AABB8; no change. **B15. a.** AA7; **b.** A7B4; 14/2-3 - 2 minims instead of 2 crotchets. **B16. a.** AA6; **b.** ABB4; **c.** ABB4; 28-29 - double bar line with vertical row of dots between probably indicating that the preceding or following section, or both, are repeated. **B17.** A16; no change. **B18.** A8BB6; no change. **B19. a.** AA4BB6; **b.** AABB4; **c.** ABB8; **d.** AB6; 20/3, 60/3 - minims instead of crotchets. **B20. a.** AA8BB6; **b.** A8BB6; **c.** AAB8; d. AA-BB8; 48/2 - minim instead of crotchet; 48/3 - dotted crotchet instead of quaver; 56/1-5 - two bars of 3 minims dotted crotchet quaver instead of one bar of 3 crotchets dotted quaver semiquaver; 72/1 - minim instead of semibreve; 87/1-2 to 88/1 - one bar of 2 crotchets minim instead of two bars of two minims and one semibreve; 103/>1 - common time signature added. **B21. a.** A8BB4; **b.** AA8; **c.** ABC; **d.** AB4; **e.** AA8; **f.** AA12; **g.** AB8; **h.** AB16; 44/3, 52/2 - minims instead of crotchets; 68/1, 92/1 - minims instead of dotted minims; 108/1 - dotted minim instead of minim. **S1.** German tablature; 3/2-3 - e5-c5 crossed out; 3/6 - c6 added?; 4/7 - a4 instead of c4 [or did he intend the suspension?]; 10/5-8 - minim 2 crotchets minim sounds better but original rhythm retained. **S2.** German tablature; 3/2 - a2 instead of d2; 3/btw 2-3 - c1a3a4 crossed out; 3/3 - a2a3 instead of c2; 4/5 - c1 crossed out. **S3.** German tablature; 4-5 - double bar line absent; 7/1 - a2 crossed out; 8/6 - f3 instead of e3 and e2 crossed out. **L1.** transcribed from keyboard; A5B8. **L2.** transcribed from keyboard; AA8BB7. **App 1.** AA4BB5; 4/3-4, 13/3-4 - single instead of double bar lines. **App 2.** German tablature; 1/4 - quaver instead of crotchet; 5/6 - quaver displaced a note to the left; 5/5-7 - crochet 2 quavers instead of minim 2 crotchets; 5-6 - bar line absent. [↑](#footnote-ref-18)