THE LUTE SOCIETY

MUSIC EDITIONS

A Compendium of 178 Polish Dances for Renaissance Lute including many of easy intermediate standard

edited by John H. Robinson

*Dic mihi cur donata viris sit musica doctis:*

*UT RElevet MIseris FAtum SOLitosque LAbores.*

(D-B 40141, f. 8v)

Tell me why music is given to learned men?

To relieve a miserable fate and the daily toil!

*Wiltu schlahen die Lauten behend*

*Schneid ab die Nägel, wasche die Hendt.*

*Dazu langsam zu schlan ube dich,*

*Befleisse dich, zu schlan deutlich,*

*Greiff der Lauten woll ins maul,*

*Sie soll nicht klingen träg noch faul.*

*Auch mustu den tactum observiren,*

*Willu schonen Mädlein hofieren.*

(D-B 40141, f. 2r)

If you want to play the lute nimbly

Cut off the nails and wash your hands.

Take care to play slowly,

Always try to strike (the strings) clearly,

Firmly grab the lute (as if) by its muzzle,

it must not sound lazy or foul.

And take care to stick to the beat,

In order to impress pretty maidens.

*Deß Herz muß herter sein den ein stein,*

*Dem Lautenschlagen nicht soll eine freude sein,*

*Den es ist zu hören lieblich,*

*macht schone jungfrawen lustig.*

(D-B 40141, f. 15v)

His heart must be harder than a stone

To whom playing the lute shall not be a joy,

Because it is lovely to listen to,

And makes pretty young maidens cheerful.

(translations by Rainer aus dem Spring)

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Printed and published by The Lute Society

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**Introduction**

This edition is a compendium of most of the surviving lute arrangements of Polish dances with settings for lutes from six to ten courses. The criterion for inclusion was some reference to Poland in the title in one language or another (Palaco, Paloni, Polacca, Polacho, Polnischer, Poloinze, Polonesca, Polonica, Polskey, Poolsen, Pouloingne, etc.) in the principal or a cognate source. The large number of other lute settings of dances of Eastern European origin with the generic titles Chorea and Taniec are also likely to include some of Polish origin but are excluded here as it is not possible to distinguish them from Czech and Hungarian dances, although some Chorea and Taniec are found as cognates for dances with Polish connections. Although almost all anonymous, professional composers and amateur lutenists presumably made these lute arrangements of the traditional dances from Poland that they heard around them. It is known that Valentin Haussmann collected dances while travelling in Poland and East Prussia, later arranging them for publication in his books of instrumental ensemble music,[[1]](#footnote-1) and many of the tunes in Haussmann's prints are known from cognate lute settings.

The two major sources of lute arrangements of Polish dances are one of the lute books published by Matthäus Waissel's *Tabulatura Allerley künstlicher Preambulen, außerlesener* (Frankfurt, Eichorn 1591) and the Danzig lute manuscript (D-B 4022) copied c.1615-1620, containing 47 Polnische Tantz and 41 Ballo Polacho, respectively. The remainder of the contents of this edition are found in a variety of other sixteenth and seventeenth century prints and manuscripts. The sources illustrate the extent of dispersion of Polish dance music across Europe. Prints published between 1544 and 1615 in Germany, Italy and The Low Countries, and manuscripts from the 1590s to 1640s copied in Eastern Europe as well as Denmark, Sweden, The Low Countries, Germany, Switzerland and Italy, demonstrate that Polish dance music was known across Europe.

A wide range of attractive dance music is included here to suit all standards of lutenist from beginner to virtuoso. The edition begins with a section of dances in which a simpler version is followed by a more elaborate setting, providing beginners with the opportunity to practice the simpler versions before progressing to the more difficult section of each pair. Also dances of an easier standard are interspersed with more difficult settings throughout the edition.

The pairs of dances are all found in the Danzig lute book, in which the more elaborate setting is followed by the simplified version, the latter lacking diminution and the texture thinned out and simplified with fewer voices in the chords. In the facsimile edition of the Danzig lute book, Magdalena Tomsińska (see D-B 4022 in the bibliography) suggests several explanations for this curious arrangement: (i) the simplified version might have been played faster than the first to end the dance; (ii) the simplified version could have been the basis for improvised variations, as shown in an exemplary way on the recordings of many of the dances here by Michal Gondko on his CD *Polonica* (listed in the bibliography) where he freely improvises further virtuosic diminutions; or (iii) the two versions are duet parts for a teacher to play the first setting and a student the simpler version. Here the simpler versions have been moved to precede the more elaborate settings (see above).

The majority of dances are in the form of two strains or sections (A and B), sometimes each section followed by more elaborately set divisions. The number of bars in the A and B strains vary considerably suggesting either the original dances had a specific step sequences reflected in the music, or else that the lute settings were far removed from the original music used to accompany the dances. Similarities in the style and themes of many of the dances convey something of the character of Polish dances preserved by the now unknown lutenist composers of the day who made these arrangements, who unknowingly preserved this repertory for us to enjoy playing four hundred years after they were written down!

*John H Robinson - September 2016*

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**Editorial Policy**

The original sources are notated in French, German or Italian tablature with a variety styles of rhythm signs (flag, grid, mensural), standardised here to French tablature with flag rhythm signs using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS X (10.11.16) on an Apple iMac. The dances have been grouped into five sections. The first group comprises mainly dance settings for 6-8 course lutes in which a simpler version is followed by a more elaborate setting. This section also includes some shorter page fillers than are not in pairs. The remaining dances are grouped together in sections for 6-course, 7-course, 8-course and 10-course lutes. These sections for different lutes include dances in no particular order that vary in length and key requiring different levels of proficiency (beginner, intermediate and highly proficient). In different sources the dances are barred in either 4 or 2 minims per bar, but have been standardised editorially to 2 minims per bar. Also in some dances the rhythm signs have been halved to standardise the tempo throughout. Many of the settings, especially those in the prints of Matthäus Waissel, include 4- and 5-voice chords requiring awkward left hand shifts to barré positions in passages that are otherwise in two, three or four voice texture. To avoid the barré chords, the number of voices in the most awkward chords has been tacitly reduced to make them easier to play. Other apparent errors have been corrected and double bar lines added when lacking in the original to clarify the sectional form of the dance, but no critical commentary detailing editorial changes is provided. The commentary includes the dances in numerical order detailing the source with page or folio, the exact title, details of the number of bars in each strain (A, B, C etc.), and whether there are divisions (AABB, etc.). The commentary also lists concordant and cognate versions in other sources, as well as cross-referencing cognates within the edition. Cognates are preceeded by 'cf.' plus their number in the inventory. The cognates range from similar opening melodies to more extensive correspondence throughout one or more sections of complete dances. Cognates also include songs and dances in the printed works of Valentin Haussmann, referring to numbers in the catalogue published by Lynn (see bibliography). The track numbers for the dances played by Michal Gondko on his CD *Polonica* devoted to Polish music (see bibliography) are also given for the versions that he used. The bibliography expands the abbreviations used for all the sources mentioned in the inventory, adopting RISM sigla for manuscripts. Sources in bold indicate those used for one or more of the versions edited in the edition.

The tablature for each dance is headed by an abbreviated title, the source for that particular version and the tuning of diapasons (7F is the 7th course tuned to F, etc., assuming a lute in nominal G pitch). The use of repeat signs at the end of each section varies in the sources and all repeats have been omitted, leaving the choice of repeats to the discretion of the player. Options include repeating each section twice when there are no divisions already, or else playing all the sections in sequence and then repeating the complete dance. More advanced players could also consider improvising more embellished divisions when repeating strains or complete dances.

The illustration on the cover is from the Johannes Nauclerus lute book (D-B Mus.40141; reproduced with permission), and is the original German tablature for no. 39 of this edition.

The author would like to thank Joachim Lüdkte for copies of photographs of the Polish dances in the so-called Loss lute book (D-Dl 1-V-8), and Peter Király for checking the cognates in the Stryaly lute book (CZ-Pu 59r.469).

**Inventory with commentary and cognates**

**Pairs of easier and more elaborate settings for 6-8 course lutes and a few page fillers**

1. GB-Lbl Sloane 1021, f. 73r ii *Alia* (Chorea Polonica) *Linn*

A6B6

2. D-B 4022, f. 26v *B. P.* (easier/intermediate pair)

A3B4/AA3BB4

strain B is similar to Polish folk tune *Hej, górale, nie bijta sie*

3. D-B 4022, f. 14v *B. P.* (easier/intermediate pair)

A8B8/A8B8

4. LT-Va 285-MF-LXXIX, f. 18v iv page header: *Polnisch Tantz*

A4B4

5. D-B 4022, f. 20v *B. P.* (easier/intermediate pair) Gondko 32

A4B6/AA4BB6

cf. Klosemann 1622, *Chorea Polonica nr 4* - à4

6. CH-Bu F.IX.70, p. 268 *Potorae Konigin Inn Polen Tantz*

A8B8

7. D-B 4022, f. 21v i *B. P.* (easier/intermediate pair) Lynn 452

A8B6/AA8BB6

8. D-B 4022, f. 22r i *B. P.* (easier/intermediate pair)

A6B6/A6BB6

9. D-LEm II.6.15, p. 393 *Chorea polonica* Gondko 13

A4B4

10. D-B 4022, f. 21v ii *B. P.* (easier/intermediate pair)

A8B7/A8B7

11. LT-Va 285-MF-LXXIX, f. 18v iii *Polnisch Tantz*

A4B4

12. D-B 4022, f. 22v iii *B. P.* (easier/intermediate pair)

A6B8/A6B8

13. D-Z 115.3, p. 57 *Polskey tanecz*

A4B4

cf. CZ-Pu 59r.469, f. 40v *Polskey Tanecz*

14. D-B 4022, f. 22r ii *B. P.* (easier/intermediate pair)

A8B8/A8B8

15. Rodauer MS, p. 11 ii *Chorea Paloni &c 24*

A3B5

16. D-B 4022, f. 22v ii untitled (easier/intermediate pair)

A8B8/A8B8; cf. no. 30, 35 & 40

17. GB-Lbl Sloane 1021, f. 73r v *Alia* (Chorea Polonica)

A2B4C4

18. D-B 4022, f. 23r i *B. P.* (easier/intermediate pair)

A4BB4C4/AA4BB4CC4

19. D-B 4022, f. 23r ii *B. P.* (easier/intermediate pair)

A8B8/A8B8

20. D-B autogr.Hove 1, f. 77r i *Pools Almande*

A4B4

21. D-B 4022, f. 23v i *B. P.* (easier/intermediate pair)

A8B6/A8B6

22. DK-Kk Thott 841.4o, f. 84v i *Polnischer Tantz*

A6B8

cf. CZ-Pu 59r.469, f. 37v *Alia Chorea Cziziczku Ptaczku*

CZ-Pu 59r.469, f. 42r *Polskey Tanecz*

D-LEm II.6.15, p. 396 *Chorea 51 / Saltarello*

D-LEm II.6.15, p. 425 *Eins mals schien mihr die Sonne*

D-Z 115.3, p. 49r *Alia Chorea*

DK-Kk Thott 841.4o, ff. 80v v & 81r iv *Breßlawr Tantz*

DK-Kk Thott 841.4o, f. 82v *Lyrum*

Waissel 1573, sig. M3r *Tantz - Sprunck*

Waissel 1591, sig. C3r *24* [Deudtsche] *Tantz - Sprung*

D-B 40089, no. 20 *Ein mahl Schön mir die Sonne* - kbd

23. D-B 4022, ff. 23v-24r *B. P.* (easier/intermediate pair)

A6B8/AA6BB8

24. D-B 4022, f. 25v *B. P.* (easier/intermediate pair)

A4B5/AA4B8B5

25. D-B autogr.Hove 1, f. 81r *Poolsen Dans*

A4B4; cf. no. 136

26. D-B 4022, ff. 26v-27r *B. P.* (easier/intermediate pair)

A8B8/A8B8

27. GB-Lbl Sloane 1021, f. 73r iv *Alia* (Chorea Polonica)

A5B5

28. D-B 4022, f. 27v *B. P.* (easier/intermediate pair) Lynn 476

A8B8/AA8BB8

29. D-B 4022, ff. 27v-28r *B. P.* (easier/intermediate pair)

AA3BB6/AA3BB6

30. D-B 4022, ff. 27r-27v *B. P.* (easier/intermediate pair)

A6B6C8/AA6B6C6; cf. no. 16, 35 & 40

31. D-B 4022, f. 28r *B. P.* (easier/intermediate pair)

A8B8/A8BB8

32. D-B 4022, f. 28v i *B. P.* (easier/intermediate pair) Gondko 33

A8B7/A8B7

33. D-LEm II.6.15, p. 365 *Chorea polonica 2* Lynn 281

A8B8; cf. no. 72 & 126

cf. D-B 40141, f. 44v ii *Polnisch Tantz*

34. D-B 4022, f. 28v ii *B. P.* (easier/intermediate pair)

A6B8/AA6BB8, the A strain is similar to the Polish Christmas carol 'Medrcy swiata monarchowie'

35. D-B 4022, ff. 28v-29r *B. P.* (easier/intermediate pair)

A12B8/A12B8; cf. no. 16, 30 & 40

36. D-B 4022, f. 20r iii *B. P.* (easier/intermediate pair)

A4B6/A4B6; cf. no. 143

cf. D-LEm II.6.15, p. 378 *Chorea Pulchra*

37. D-B 4022, f. 29v ii *B. P.* (easier/intermediate pair) Gondko 34

A4B6/A4B6

cf. D-LEm II.6.15, p. 409 *Alia* (Chorea)

D-Hbusch herold, f. 43v *Balletto*

38. D-B 4022, ff. 29v-30r *B. P.* (easier/intermediate pair)

A4B9A4B8

39. D-B 40141, f. 38v *Ein polnischer Tantz* Gondko 29

A8B8; cf. no. 159 & 162

cf. D-Lr 2000, p. 32 *Alemand*

40. D-B 4022, f. 30r ii *B. P.* (easier/intermediate pair)

A8B8/A8B8; cf. no. 16, 30 & 35

cf. PL-Kj 10002, no. 113 *Lod*[zia]*m*[i] *plynie na morze, wioslami* - à2

41. D-B 4022, f. 29v i *B. P.* (easier/intermediate pair)

A6B8/A6B8

42. D-LEm II.6.15, p. 403 *Chorea Polonica*

A8B6; cf. no. 58, 82 & 117

cf. CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz - Nachdantz*

D-Z 115.3, p. 50 *Chorea*

D-Dl 1.V.8, ff. 96v-97r *Allemande*

D-Z Sign.100.6, ff. 5v-6r *Polnischer Tancz -* keyboard

S-Uu 132, f. 13v *Der Polnische Tantz Proportio -* keyboard

Ammerbach 1583, p. 202 *Ein Pollnischer Dantz* - keyboard

Denss 1594, f. 85v *Allemande* Gondko 37

43. D-B 4022, f. 30r iii *B. P.* (easier/intermediate pair)

A6B6/A6BB6; cf. no. 165

44. D-B 4022, f. 30r iv untitled

AA2BB6

45. D-B 4022, f. 30v ii *B. P.* (easier/intermediate pair) Gondko 35

A8B8/A8B8

46. GB-Lbl Sloane 1021, f. 72r ii *Alia*

A8B8

47. D-B 4022, ff. 30v-31r *B. P.* (easier/intermediate pair)

A8B4C4/A8B4C4

48. D-B 4022, f. 31r ii *B. P.* (easier/intermediate pair)

AA4BB4/AA4BB4

49. GB-Lbl Sloane 1021, f. 72r iii *Alia* (Chorea Polonica) *lustig panie bratjchi*

A5B6

50. D-B 4022, f. 31r iii *B. P.* (easier/intermediate pair) Lynn 292

A8B8/A8B8

cf. D-LEm II.6.15, p. 400 *Chorea*

PL-Kj 10002, no. 46 *Bede ia dawala, komu bede chciala* - à2

51. D-B 4022, f. 30v i *B. P.* (easier/intermediate pair)

A4B4C6/A4B4C6

52. D-LEm II.6.15, p 489 *Cantio Polonica* Gondko 4

A4B4C4

53. D-B 4022, f. 31v *B. P.* (easier/intermediate pair)

A8B8/AA8BB8

54. D-B 4022, ff. 31v-32r *B. P.* (easier/intermediate pair)

A6B6/AA6BB6

55. D-B 4022, f. 32r iii *B. P. K In Polen* [[2]](#footnote-2) Lynn 367

A8B10; cf. no. 100, 104 & 139

cf. D-B 40141, f. 61v *Tantz*

D-B 40141, f. 76r i *Tantz*

D-Hbusch herold, f. 41v *Balletto Diomed:*

56. D-B 4022, f. 32r ii *B. P.* (easier/intermediate pair) Gondko 36

A4B4/A4B4

57. Besard 1603, f. 138v i *Chorea Pol. Diom.* Lynn 360

A8B8, cf. no. 111

**6-course lute**

58. CZ-Pnm XIII.B.237, f. 16v *Batori Tantz* - proportio[[3]](#footnote-3)

A8B8/A8B8; cf. no. 42, 82 & 117

cf. D-Z 115.3, p. 51 *Chorea respondens superiori Choreae*

59. I-BDG chilesotti, p. 111 *Danza* (Polacca) Gondko 22

A8B8

60. D-LEm II.6.15, p. 405 *Eigdem nationis* (Chorea Polonica)

A4B4

61. DK-Kk Thott 841.4o, f. 80v *Tantz Poln*(i)*sch*

A3B2C3D3

62. D-B autogr.Hove 1, f. 77v *Poolsen Dans*

A8B8

63. I-BDG chilesotti, p. 111 *Danza Polacca*

A4B8/A4B8

64. Waissel 1591, sig. D4v *Polnische Tantz 1.* Gondko 5

A6B6C6

65. Waissel 1591, sig. E1r *Polnische Tantz 5.* Lynn 445

A4B9

66. Waissel 1591, sig. D4v *Polnische Tantz 2.*

A4B8

67. Waissel 1591, sig. D4v *Polnische Tantz 3.* Lynn 409

A4B8

68. Waissel 1591, sig. D4v *Polnische Tantz 4.* Lynn 450

A6B8

69. Waissel 1591, sig. E1r *Polnische Tantz 6.*

A8B4C2D4

70. S-S 2245, f. 15v *Polnisch Tantz*

A4BB4

71. Waissel 1591, sig. E1r *Polnische Tantz 7.*

A4B4C6

72. Waissel 1591, sig. E1r *Polnische Tantz 8.* Lynn 281

A8B4; cf. no. 33 & 126

cf. CZ-Pu XXIII.F.174, f. 23v ii *Chorea*

73. Waissel 1591, sig. E1v *Polnische Tantz 9.*

A4B6

74. Waissel 1591, sig. E1v *Polnische Tantz 11.*

A4B4C6

75. Waissel 1591, sig. E1v *Polnische Tantz 12.* Lynn 286

A4B6

76. Waissel 1591, sig. E1v *Polnische Tantz 10.* Gondko 7

A4B6; cf. no. 107 & 108

cf. D-LEm II.6.15, p. 401 *Chorea*

77. Waissel 1591, sig. E2r *Polnische Tantz 14.*

A6B6

78. Waissel 1591, sig. E2r *Polnische Tantz 15.* Lynn 283

A4B4C6; cf. D-Z 115.3, p. 47 ii untitled

cf. S-Skma Ty.ky.32, no. 4 *Tantz Diomedes* - à3

79. Waissel 1591, sig. E2r *Polnische Tantz 16.*

A4B4C4

80. Waissel 1591, sig. E2r *Polnische Tantz 13.* Gondko 9

A8B9

81. Waissel 1591, sig. E2v *Polnische Tantz 17.*

A8B8C4

82. Waissel 1591, sig. E2v *Polnische Tantz 18.*

A8B8; cf. no. 42, 58 & 117

cf. CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz - Nachdantz*

83. Waissel 1591, sig. E2v *Polnische Tantz 19.* Gondko 8; Lynn 455

A5B6C8

84. Waissel 1591, sig. E2v *Polnische Tantz 20.* Lynn 411

A8B8

85. Phalèse 1568, f. 88r *Alma*[n]*de Pouloingne*

A8B12/A8B12

86. Waissel 1591, sig. E3r *Polnische Tantz 22.*

A3B6

87. Waissel 1591, sig. E3r *Polnische Tantz 21.*

A8B8

88. GB-Lbl Sloane 1021, f. 73v i *Alia* (Chorea Polonica)

A6B6

89. Waissel 1591, sig. E3r *Polnische Tantz 23.*

A4B4C8

90. Waissel 1591, sig. E3v *Polnische Tantz 25.*

A7B8

91. Waissel 1591, sig. E3v *Polnische Tantz 26.*

A8B8 [Gut gsell du must wanderen]

92. Waissel 1591, sig. E3r *Polnische Tantz 24.*

A4B2C4

93. Waissel 1591, sig. E3v *Polnische Tantz 27.* Lynn 296

A4B6

cf. D-LEm II.6.23, f. 44v *Dantz mir nicht mit meiner Jungfer Gredten*; D-Z 115.3, p. 35 *Tanecz*

D-B 40089, no. 94 *Ein Feiner Polnischer Tantz* - keyboard

94. Waissel 1591, sig. E3v *Polnische Tantz 28.*

A4B8

95. Waissel 1591, sig. E4r *Polnische Tantz 29.*

A8B8

96. Waissel 1591, sig. E4r *Polnische Tantz 30.*

A8B4C6

97. Waissel 1591, sig. E4r *Polnische Tantz 31.*

A4B4C6

98. Waissel 1591, sig. E4r *Polnische Tantz 32.*

A4B4C4

99. Waissel 1591, sig. E4v *Polnische Tantz 33.* Gondko 6; Lynn 400

A10B10

100. Waissel 1591, sig. E4v *Polnische Tantz 34.* Lynn 367

A8B10; cf. no. 55, 104 & 139

cf. D-B 40141, f. 76r i *Tantz*

D-Hbusch herold, f. 41v *Balletto Diomed*

101. Waissel 1591, sig. F1r *Polnische Tantz 35.* Lynn 302

A4B6C6D6E4; cf. no. 97

cf. CH-Bu F.IX.70, p. 261 *Der Calvinisten Dantz*

CH-Bu F.IX.70, p. 274 *Calvinisten Dantz*

D-LEm, II.6.15, p. 381 *Caluinischer Tantz*

102. Waissel 1591, sig. F1r *Polnische Tantz 36.* Lynn 448

A8B16

103. D-Z 115.3, p. 39 *Polskey Tanecz welmi Pekney* Gondko 17

A4B2C4/A4B2C4

cf. CZ-Pu 59r.469, f. 29v-30r *Polskey Tanecz - Zhuru*

104. D-LEm II.6.15, p. 368 *Chorea polonica 8* Gondko 15

A8B8; cf. no. 55, 100 & 139

cf. D-B 40141, f. 76r i *Tantz*

D-Hbusch herold, f. 41v *Balletto Diomed:*

105. Hans Newsidler 1544, sig. F4v *Der Polnisch Tantz*

A8B8/A8B8

106. PL-Kj 40032, p. 321 *Galgliarda Polonesca*

A8B8

107. D-Z 115.3, p. 24 *Tanecz Polskey*

A4B6/A4B6; cf. no. 76 & 108

cf. CZ-Pu 59r.469, f. 19v *Tanecz polskey*

CZ-Pu 59r.469, f. 39r *Chorea simils choreis f. 24 et 25*

D-Z 115.3, p. 52 *Chorea respondens Choreis f. 24 et 25*

108. D-Z 115.3, p. 25 (Polskey tanecz)

A4B6/A4B6; cf. 76 & 107

cf. CZ-Pu 59r.469, f. 20r untitled

109. Waissel 1592a, sig. D2r *Polnische Tantz 1.*

A4B4C4D8; cf. no. 127

110. I-Gu M.VIII.24, f. 139r *Chorea Polonica*

A8B8

111. Waissel 1592a, sig. D2r *Polnische Tantz 3.* Lynn 360

A8B8; cf. no. 57

112. Waissel 1592a, sig. D2r *Polnische Tantz 2.* Lynn 336

A5B6C6

113. Waissel 1592a, sig. D2r *Polnische Tantz 4.*

A4B4C4

114. Waissel 1592a, sig. D2v *Polnische Tantz 5.* Lynn 304

A4B8

115. Waissel 1592a, sig. D2v *Polnische Tantz 6.*

A4B6C4

116. Waissel 1592a, sig. D2v *Polnische Tantz 7.*

A4B4C2D4

cf. DK-Kk Thott 841.4o, f. 78r ii *Tantz*

117. CH-Bu F.IX.70, p. 237 *Ein Polischer Tantz/Sprunck* Gondko 19

A8B8/A8B8; cf. no. 42, 55 & 82

cf. D-Z 115.3, p. 51 *Chorea respondens superiori Choreae*

118. Waissel 1592a, sig. D2v *Polnische Tantz 8.*

A2B4C8

119. Waissel 1592a, sig. D3r *Polnische Tantz 9.*

A8B8C8

120. D-B 4022, f. 22v i *B. P.* - untitled

A8B8

121. Waissel 1592a, sig. D3r *Polnische Tantz 10.* Lynn 309

A6B11; cf. no. 128, 129 & 148

cf. D-B 40141, f. 75r *Tantz*

Picchi 1621, p. ? *Ballo alla polacha* - keyboard

122. Waissel 1592a, sig. D3r *Polnische Tantz 11.*

A4B8

123. Waissel 1592a, sig. D3r *Polnische Tantz 12.*

A2B4C6

124. Waissel 1592b, sig. A2v *Tantz*

A4B2C4 cf. duet with no. 125

125. Waissel 1592b, sigs. A2v-A3r *Tantz*

A4B2C4; duet with no. 124

cf. CH-Bu F.IX.70, p. 259 *Hertzog Augusti Dantz* [[4]](#footnote-4)

D-B 4022, f. 48r *Kalt gebratens zür wittemberg*

NL-Lu 1666, f. 498r *Almande de Poloinze*

NL-At 208.A.27, f. 67r *LXX Das Kaltte Gebratens*

*- Saltarello*

NL-At 208.A.27, ff. 67r-67v *LXXI Das Kaltte Gebratens*

*- Saltarello*

126. CH-Bu F.IX.70, p. 295 *Chorea Polonica* Lynn 281

A8B8; cf. no. 33 & 72

cf. CZ-Pu XXIII.F.174, f. 23v ii *Chorea*

127. DK-Kk Thott 841 4o, f. 77v & 78r *Polnische Tantz - Proportio*

A4B4C5/A4B4C5; cf. no. 109

128. D-LEm II.6.15, pp. 404-405 *Chorea polonica*

A8B8C3; cf. no. 121, 129 & 148 Gondko 2; Lynn 309

cf. D-B 40141, f. 75r *Tantz*

129. D-Dl 1-V-8, f. 47r *Ein Polnischer Dantz*

AA8BB10; cf. no. 121, 128 & 148

cf. D-B 40141, f. 75r *Tantz*

130. Besard 1603, f. 138r i *Choreae Polonicae Diomedis*

A10B12

**7-course lute**

131. D-B 4022, f. 29r *B. P.*

AA6B6

132. I-Gu M.VIII.24, f. 139r *Chorea Polonica*

A8B8

133. DK-Kk Thott 841.4o, f. 81r *Polnischen Tantz*

A4B4

cf. Waissel 1591, sig. D1r *29.* (Deutsche) *Tantz*

134. D-B autogr.Hove 1, f. 77r ii *Ander* (Poolsen Almande)

A4B4

135. GB-Lbl Sloane 1021, f. 72v ii *Alia* (Chorea Polonica) *- Proportio*

A6B8/A6B8

LT-Va 285-MF-LXXIX, f. 26v *Chorea*

136. D-B autogr.Hove 1, f. 42v *Het Lieuelijck Liet*

A4B2C8; cf. no. 25

137. CH-Bu F.IX.70, p. 294 *Chorea Polonica A.F.*

*Mowi namie sasiada*  Gondko 28

A4B6

138. CH-Bu F.IX.70, p. 295 *Chor Pol A. F.*

A4B6

139. I-Gu M.VIII.24, f. 138r *Chorea Polonica*

A8B8; cf. no. 55, 100 & 104

cf. D-B 40141, f. 61v *Tantz*

140. DK-Kk Thott 841.4o, f. 83v ii *Polnisch Tantz* Gondko 18

A6B6

141. DK-Kk Thott 841.4o, f. 83v iii *Polnische Tantz*

A8B8

142. S-B PB fil.172, f. 31v *Polensk Tantz*

A6B7

143. Vallet 1615, p. 94 ii *Autre Taned Spolski* Gondko 31

AA4BB6; cf. no. 36

cf. D-LEm II.6.15, p. 378 *Chorea Pulchra*

144. GB-Lbl Sloane 1021, f. 72r i *Choreae Polonicae* Lynn 290

A8B8 [a cognate for Monsieur's almaine]

145. Terzi 1599, p. 106 *Ballo Polacho* Gondko 27; Lynn 282

AA8BB8; cf. no. 158 & 167

146. I-BDG chilesotti, p. 83 *Polnische Tanze*

A6B4C8

147. D-B autogr.Hove 1, f. 78r *Poolsen Dans*

A8B8

148. D-B 4022, f. 23v ii (Ballo Polacho) Lynn 309

A8B10; cf. no. 121, 128 & 129

cf. D-B 40141, f. 75r *Tantz*

149. Besard 1603, f. 138v ii *Cho Pol eiusd.* (Diomedis) Lynn 359

A8B8

CH-Bu F.IX.70, pp. 293-294 *Chorea Polonica Diomedis Poloni*

150. D-B autogr.Hove 1, f. 78v *Poolsen Dans*

A8B8

151. D-B autogr.Hove 1, f. 79r *Poolsen Dans*

A8B8

152. D-B autogr.Hove 1, f. 80v *Poolsen Dans*

A6B8

153. D-LEm II.6.15, p. 407 *Chor: pol: A. D.* Gondko 14

A4B8 Albert Dlugoraj

154. D-LEm II.6.15, p. 407 *Eigdem* (Chorea Polonica) Gondko 3

A4B4 Albert Dlugoraj

155. Besard 1603, f. 138v iii *Chorea eiusd.* (Diomedis)

A6B6C6

156. Besard 1603, f. 138r iii *Chorea Polon.*

A10B12

157. D-Dl 1-V-8, f. 20r *Polnischer Dantz*

A10B10

158. D-Dl 1-V-8, f. 36r *Polnischer Dantz*

A8B8; cf. no. 145 & 167

**8-course lute**

159. Vallet 1615, p. 94 *Chanson a la Polonnoise* Gondko 30

A8B8; cf. no. 39 & 162

160. LT-Va 285-MF-LXXIX, f. 18v i *Polnischer Tantz*

A10B10

161. D-B 4022, f. 16r *Balletto Polacho*

A8B8; cf. no. 173

162. D-B 4022, f. 21r *B. P.*

A8B8; cf. no. 39 & 159

163. Besard 1603, f. 139r i *Chorea Pol.*

A8B8

164. GB-Lbl Sloane 1021, f. 73v ii *Alia* (Chorea Polonica) *vida supra*

A8B8

165. LT-Va 285-MF-LXXIX, f. 18v ii *Polnisch Tantz*

A4B6; cf. 43

166. GB-Lbl Sloane 1021, f. 73v iii *Alia* (Chorea Polonica) *dank 1.*

A8B6

167. Besard 1603, f. 138r ii *Chorea Polonica* Lynn 282

A8B8; no. 145 & 158

168. D-B autogr.Hove 1, f. 79v *Poolsen Dans*

A4B4

169. GB-Lbl Sloane 1021, f. 74r ii *Alia* (Chorea Polonica)

A8B8

170. Besard 1603, f. 139r ii *Chorea Pol*

A8B8

171. D-B autogr.Hove 1, f. 80r *Poolsen Dans*

A8B8

**10-course lute**

172. D-B 4022, f. 32r iv *B. P.*

A8B8

cf. PL-Kj 10002, no. 18 & 175 - à2

173. GB-HAdolmetsch II.B.1, ff. 144v-145r *Intrada Polonica*

A16B16 Gondko 38

cf. GB-HAdolmetsch II.B.1, ff. 247v-248r *Taned Spolike*

174. PL-Kj 40153, f. 12v *Ballo Palaco J. Z.*

A4B4

175. PL-Kj 40153, f. 73v *Taniec*

A14B15

176. PL-Kj 40153, f. 14v *Ballo Palaco* [[5]](#footnote-5)

A8B12A8

177. GB-Lbl Sloane 1021, f. 72v i *Alia* (Chorea Polonica) *- Proportio*

A7B6/A7B6

178. GB-Lbl Sloane 1021, f. 73r i *Alia* (Chorea Polonica)

A8B8; cf. no. 16

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**Manuscripts**

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**CH-Bu F.IX.70** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, Ms. F.IX.70: Emanuel Wurstisen lute book, dated 1591 and 1594. Facsimile: Online facsimile: [file://localhost/facsimile/ http/::www.e-manuscripta.ch:doi:10.7891:e-manuscripta-13217](file://localhost/facsimile/%20http/::www.e-manuscripta.ch:doi:10.7891:e-manuscripta-13217)

CH-SO DO 111 – Solothurn, Zentralbibliothek, MS DA 111, manuscript additions to copies c.1614-1620

**CZ-Pnm XIII.B.237** – Praha, Národní muzeum, hudební oddelení, MS XIII.B.237: Jacobides tablature, early seventeenth century.

CZ-Pu 59r.469 – Praha Národni knihovna CSR Universitní knihovna, Bohuslav Stryaly lute book, dated 1592.

**CZ-Pu XXIII.F.174** – Praha, Národni knihovna CSR, Universitní knihovna, Ms. XXIII.F.174: Nicolai Schmall von Lebendorf lute book, dated 1608, 1613 and 1615. Facsimile: Sumptibus Pragopress (Praha 1969).

**D-B 4022** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (formerly Danzig /Gdansk), MS 4022, *c.*1615-20. Facsimile: Tree Editions (Lübeck 2013). Online facsimile: <http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN618787879&PHYSID=PHYS_0001&DMDID=DMDLOG_0001>

**D-B autogr.Hove 1** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. autogr. Hove 1, *c.*1615. Facsimile: Jarchow (Glinde 2006).

**D-B Mus.40141** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mus. ms. 40141: Johannes Nauclerus lute book, *c.*1607-20. Facsimile: Jarchow Verlag (Glinde 2010).

D-B 40089 – Berlin Deutsche Staatsbibliothek, Mus. ms. 40089: organ tablature of Augustus Nörmiger 1598.

D-DEl BB12150 – Dessau, Staatsbibliothek (*formerly* Landesbibliothek Sachsen-Anhalt), Ms. BB 12150, copied by M. Philippus Agricola beginning 1580.

**D-Dl 1-V-8** – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8: inscribed Johann Joachim Loss and copied c.1620; destroyed in 1945 but photographs survive.

D-Hbusch herold – Hamburg, private library of Hans von Busch, Ms. Herold, Padua 1602. Facsimile: Tree Edition (München 1991).

D-Lr 2000 – Lüneburg, Ratsbücherei und Stadtarchiv, Ms. Mus. ant. pract. 2000: Wolf Christian von Harling lute book, copied by his teacher Jacques Metzner, 1643. Facsimile: Tree Edition (Lübeck 2005).

**D-LEm II.6.15** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, 1619. Facsimile: Tree Edition (Lübeck 2001).

D-LEm II.6.23 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.23, Johannes Friedericus lute book, early seventeenth century.

D-Sl 1214 – Stuttgart, Würtenbergische Landesbibliothek (*formerly* Donaueschingen, Fürstlich Fürstenburgische Hofbibliothek), Mus. Ms. 1214: copied in Bavaria, *c.*1640-1645.

**D-Z 115.3** - Zwickau, Ratsschulbibliothek, Ms. 115.3: Johannes Arpin lute book, c.1590-1600. Facsimile: Zentralantiquariat der Deutschen Demokratischen Republik (Leipzig 1983).

D-Z Sign.100.6 – Zwickau, Ratsschulbibliothek, Sign. 100.6, keyboard tablature, copied *c.*1580-1600.

**DK-Kk Thott 841.4o** – Kobenhavn, Det Kongelige Bibliotek, Ms. Thott 841.4°: Petrus Fabritius lute book, *c*.1604-8. Facsimile: Jarchow (Glinde 2013).

GB-Cfm 689 – Cambridge, Fitzwilliam Museum, Mus. MS. 689: Lord Herbert of Cherbury lute book, *c.*1624-40.

GB-Cu Dd.2.11 – Cambridge University Library, Ms. Dd.2.11: copied by Mathew Holmes *c.*1588-1595 Facsimile: Lute Society Facsimile Editions (Albury 2010). Online facsimile:

<http://cudl.lib.cam.ac.uk/view/MS-DD-00002-00011/1>

GB-Cu Dd.4.23 – Cambridge University Library, Ms. Dd.4.23 for solo cittern, copied by Mathew Holmes *c.*1595.

GB-En Acc. 9769 84/1.6 – Edinburgh, National Library of Scotland, Acc. 9769 84/1/6 (on loan from Lord Crawford): Balcarres lute book, *c.*1701-1705. Facsimile: Universities of Glasgow and Aberdeen (Glasgow 2010).

**GB-HAdolmetsch II.B.1** – Haslemere, Dolmetsch Library, MS II.B.1, Bavarian provenance, *c.*1620.

GB-Lam 603 – London, Royal Academy of Music, MS 603: Margaret Board lute book, *c.*1620-30. Facsimile: Boethius Press (Leeds 1976).

**GB-Lbl Sloane 1021** – London, British Library, MS Sloane 1021: Johann Stobaeus lute book, *c.*1640.

GB-WPforester welde – Willey Park, Shropshire, private library of Lord Forrester: John Welde lute book, *c.*1600. Facsimile: Lute Society Edition (Albury 2004).

**I-BDG chilesotti** – Bassano del Grappa, Museo Bibliotaca Archivio (Biblioteca Civica), lute manuscript compiled in Bavaria *c.*1590s formerly in the library of Oscar Chilesotti, but whereabouts now unknown. Modern edition with guitar transcription: Oscar Chilesotti*. Da un codice Lauten-Buch del Cinquecento* (Leipzig, Breitkopf & Härtel, 1890). Modern edition: Dick Hoban (ed.) *Oscar Chilesotti’s Da un Codice Lauten-buch*, in tablature (Fort Worth, Lyre Music, 1994).

I-BRfranchi w.s. – Brescia, private library of Attilio Franchi, nothern Italian provenance and dated 1624.

I-Fc barbera MS – Firenze, Conservatorio Statale di Musica Luigi Cherubini, Barbera manuscript, monody and alfabeto guitar notation, early seventeenth century.

I-Fn Magl. XIX.45 – Florence, Biblioteca Nazionale Centrale, MS Fondo Magl. classe XIX 45: manuscript for 12-course archlute inscribed Giuli venuti di Roma and copied in Florence *c.*1630.

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

I-PEas sec.XVII – Perugia, Archivio di Stato, Archivio Fiumi-Sermattei della Genga, MS sec XVII: Libro di Leuto di Gioseppe Antonio Doni for 14-course archlute copied *c.*1620-1640.

I-Vnm IV-1793 – Venezia, Biblioteca Nazionale Marciana, MS Italiano Classe IV, No. 1793: manuscript for 13-course archlute copied in Venezia and dated 1657 to 1666.

**LT-Va 285-MF-LXXIX** – Vilnius, Central Library of the Lithuanian Academy of Sciences, Ms. 285-MF-LXXIX (formerly Preussisches Staatsarchiv, Königsberg, Msc. A116. fol.): the Königsberg manuscript, *c.*1605-25. Facsimile: Editions Orphée (Columbus 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-Lu 1666 – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, MS 1666 (formerly MS 133.1.63): Johan Thysius lute book, c.1590-1646. Facsimile: Leiden & Utrecht, Nederlandse Luitvereniging en Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2009.

PL-PL-Kj 10002 – Kraków, Biblioteka Jagielloñska, Mus. Ms. 10002, for two and three instruments, 17th-c.

PL-Kj Mus.40032 – Kraków, Biblioteka Jagielloñska, Mus. Ms. 40032, *c.*1580-1611. Online facsimile:

<http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=193682&from=&dirids=1&ver_id=&lp=2&QI=>

**PL-Kj Mus.40153** – Kraków, Biblioteka Jagielloñska, Mus. Ms. 40153: Casimir Rudomina Dusiacki lute book, *c.*1620. Online facsimile: <http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=315857&from=&dirids=1&ver_id=&lp=3&QI=>

**Rodauer MS** - Manuscript in undisclosed private library. Online facsimile:

<http://www.accordsnouveaux.ch/de/DownloadD/files/Rodauer_LB_141221.pdf>

**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 (Castle Library), PB fil. 172: Per Brahe visbok/lutbok, *c.*1620.

S-Skma Ty.ky.32 – Stockholm, The Music and Theatre Library of Sweden, Tyska kyrkans Bibl. Samling 32 Ms.suppl. for instrumental ensemble à 3, early 17th-c.

S-Uu 132 – Uppsala, Universitetsbiblioteket, vok. mus. 132: keyboard tablature 'Geschrieben zu Wittenbergh den 10 Julij Anno 1602'.

**Modern editions**

Lynn – numbering friom Robert B. Lynn and Klaus-Peter Koch *Valentin Haussmann (1565/70-ca. 1614): A Thematic-Documentary Catalogue of His Works* (Stuyvesant NY, Pendragon Press 1997).

Gondko – track numbers from *Polonica Michal Gondko Renaissance Lute* (Ramée RAM1406, 2015), a recording of 40 lute solos with Polish connections.

1. *Venusgarten: Darinnen Hundert Außerlesene gantz Liebliche mehrerntheils Polnische Täntze ...* (Nürnberg, Kauffmann 1602) and *Rest Von Polnischen und andern Täntzen* (Nürnberg, Kauffmann 1603), and see Lynn (see bibliography), p. ix, *et seq*. [↑](#footnote-ref-1)
2. Similar tune used in England: GB-Cfm 689, f. 26r *Almain Daniel*; GB-Cu Dd.2.11, f. 36r untitled - bandora; GB-Cu Dd.4.23, f. 9r *Allmayne Ant: Ho* - cittern; GB-Lam 603, ff. 42r-42v untitled; GB-WPforester welde, f. 6v *Almaine Mr Holborne*. [↑](#footnote-ref-2)
3. See Klaus-Peter Koch 'Geschichte eines polnischen Tanzes am Hofe István Báthorys (1533-1586)' *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 14, Fasc. 1/4 (1972), pp. 203-213. [↑](#footnote-ref-3)
4. Different to: DK-Kk Thott 841.4o, f. 79v ii *Herzog Augustus Tantz*; NL-At 208.A.27, f. 62r *Churfurst Augustus Tantz - Saltarello*; A-Wn 19259, f. 4v *Herzog Augusti Dantz* [↑](#footnote-ref-4)
5. A setting of Giuseppe Cenci's (a.k.a. Guiseppino) madrigal 'Fuggi, fuggi, fuggi da questo cielo' known as Ballo di Mantua. Other lute cognates: CH-SO DO 111, f. 19v *Chançon Italienne*; D-Sl 1214, f. 39r *Ballo di Mantua*; GB-En Acc. 9769 84/1.6, p. 85 *My Mistress is pretty* (Charles Mouton); I-BRfranchi w.s., f. 15r *Fugi, fugi fugi*; I-Fc Barbera MS, f. 158r *Fuggi, fuggi da questo cielo Guiseppino* - voice (and guitar?); I-Fn Magl. XIX.45, f. 2r *Ballo di Mantova* & 5v *Ballo di Mantova*; I-PEas sec.XVII, p. 32 *Ballo di Mantova per O* - *Mutanza della Ceccona per O*; I-Vnm IV-1793, f. 3v *Ballo di Mantoua* & 9v *Ballo di Mantoua* & 24v *Ballo di Mantoua*; Pico 1608, p. 16 *Ballo di Mantva* - guitar; Playford 1652, p. 4 *Fugga, Fugga, or the Italian Rant* - gittern. [↑](#footnote-ref-5)