

MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 150 (AUGUST 2024): MELCHIOR NEUSIDLER PART 14
- DU GAST DUET - NINETY-TWO MAINLY ANONYMOUS BALLETS IN F MAJOR AND F MINOR

MELCHIOR NEUSIDLER PART 14

After a break here is the next instalment of music by Melchior Neusidler (1531-1590) - the first thirteen were in *Lutezines* 126-143 (July 2018-October 2022). Combined here are Recercar Terzo in E minor from the second of his two Venetian prints of 1566, an intabulation in A minor of Orlando de Lassus' five-voice motet *In me transierunt* from a German manuscript and a Passamezzo-Saltarello pair in E flat major from his Strassbourg print of 1574. The latter is based on the passamezzo moderno (also known as the passamezzo commune) ground - 16-bar A strain bass pattern of I-IV-I-V-I-IV-I/V-I and 16-bar B strain bass pattern of V-V-V-IV-V-I-I (as in Quadro pavans in English sources - see *Lutezine* 142) with variations in the sequence AABAAB for the passamezzo and AABABBBB for the saltarello. Unusually the original sources for the first two are found in prints notated in German, Italian and French tablature, although the third item is only in German tablature, possibly a sign of their popularity. All the sources are more-or-less identical for each item with some or all of the same errors and some slight differences in embellishments in semiquavers. The manuscript source of the motet bears a corrupt but similar title and is identical to Melchior's prints apart from the scribe adding additional alternative embellished readings here and there - included here. The music here further confirms Melchior's reputation as a virtuoso lutenist with many 5-voice chords and fingering up to the 11th fret on the third course. One wonders if this is the type of music he played when he was hired as musician at civic and other ceremonial occasions and whether the audience listened intently or considered it background music during feasting or danced to some of it. He no doubt could play them with ease himself, but one wonders if his music was within the capabilities of the people buying his prints - how well did they sell and how many of the customers could actually play them well? Phalèse and Bellère seem to have considered it worthwhile to transcribe them into French tablature and Benedict de Drusina into German tablature to include in their prints several years after the initial editions in Italian tablature published in Venice. Melchior's mastery of polyphonic writing for the lute is evident in all three genres represented. In our own time, his music has not been popular with publishers of lute editions,¹ although facsimiles are now online for his three prints of 1566 I & II (published when he was about 35) and 1574 as well as Benedict de Drusina's complete German tablature edition in 1573 of the both 1566 prints and Phalèse and Bellère's French tablature transcription of a selection from them of 8 fantasias, 15 chansons and 5 motets.² His last print of 1574 was not so popular judging by the fact that none of the music was reproduced or transcribed in the prints of others and are not found in manuscripts. Most of us will find this selection of music of Melchior's challenging to play, but as a dramatic contrast the section of ballets below are relatively easy and amongst the large number there are some are gems, although you do have to find them for yourself!

- MN14a.** Neusidler 1566 II, pp. 43-45 *Recercar Terzo* pp. 4-6
editorial changes [in grey] mainly from Jacobs [see fn 1]
Phalèse and Bellère 1571, ff. 20v-21r *Fantasia 8*
Neusidler 1573, II, sigs. L4v-M1v 22 *Recercare Terzo*
MN14b. PL-Kj 40598, ff. 154v-155r *Il mio francese giraffuuum M.N.* 7-9
model: *Sacrae cantiones quinque vocum - Orlando di Lassus* (Nuremberg, Berg & Neuber 1562), no. 14 *In me transierunt irae tuae*
Neusidler 1566 II, pp. 6-8 *In me transierunt* - Lassus motet
Neusidler 1573, II sigs. G1vG2v 4 *In me transierunt Orlando*
Phalèse and Bellère 1571, ff. 85v-86r *In me transierunt a 5 - Orlando*
MN14c. Neusidler 1574, sigs. M3r-N2r *Passa é mezzo comune*³
- *Il saltarello* 10-15
not: D-Sl G I 4/I, ff. 25v-27r *Passamezzo commune M.N. - Saltarello*

BALLETS IN F MAJOR AND MINOR

Lute solos titled 'ballet' are mostly duple time dances, probably arranged from the music performed for ballet de cour at the French court during the reigns of Henri III [1574-1589] to Louis XIV [1643-1715] or used at similar entertainments elsewhere. The title ballet was also used more generally to describe any dance, such as English music including masque dances found in continental sources when the scribes seemed uncertain of the genres of the music (e.g. B14/17/53/60/63). Also when several versions are known alternative titles such as almand or Mascarade are used in some, and in Italian sources the titles ballo or balletto although whether the Italian scribes were referring to ballets performed in France or Italy is not clear - the majority of ballo or balletto from Italian and other sources will be included in a later *Lutezine* supplement.

Ninety-two ballets mostly in F major or F minor, some in multiple versions two as lute duet settings (B33g & B41e), are included in this supplement to illustrate their range and diversity despite an overall similar style and figuration. Most are in duple time (6 in triple B5/6/42/44/87), a few with a triple time section at the end (B32/38abc/52/60ab). The sheer numbers suggest that ballet are a principal genre that was popular for amateur lutenists to collect and play which might reflect a major influence of ballet de cour and similar stage performances on popular music across Europe. The equally large number of ballets in C and other keys/tonalities will also be included in a later *Lutezine* supplement. The multiple versions include close concordances that suggest stemmatic links between sources as well as settings that are very different that suggest distinct arrangements of the same original music by different individuals in different places. When the dances seem quite distinct, the melodies and phrases of lute figuration still seem to share a common character and might suggest that relatively few composers were responsible for the majority of the original music composed for ballet de cour and in some cases might suggest that closely related ballets are from the same suites of dances for particular ballets, although there is now almost no trace of which ballets de cour the majority are from.⁴

Ballets for lute are mostly anonymous and the ascriptions to some of them are most likely to be those who made the lute arrangements rather than the composers of the original music played by ensembles in the performance for which the composers are not recorded. These presumed arrangers include Robert Ballard, Charles l'Espine, John Sturt, John Dowland, Holler, Robert Johnson, Johann Klipstein, Mercury d'Orleans, Elias Mertel, Matthias Reymann, Servatius Saremont and Charles Tessier. Also publishers such as Jean-Baptiste Besard, Georg Leopold Fuhrmann, Joachim van den Hove, Louys de Moy, Johann Daniel Mylius, Adrian Valerius and Nicolas Vallet may have made the lute arrangements of ballet music they included in their prints. A dozen or so are untitled but are like the other ballets in character, some concordant with ones titled ballet. and some titles are appended Anglica (B14/17/55/63/90) or Francese (B25/88) or similar presumably indicating their origin. The ballets are in sources notated in French, Italian and German tablature, found in forty-five manuscripts from the late sixteenth to early seventeenth century as well as ten prints published between 1601 and 1631. Some have already appeared in previous supplements - shown in the worklist - but are repeated here, often alongside other versions to allow comparison between different settings. Also those by named composers are amongst anonymous ballets to show the former in the wider context of the genre.

¹ The only edition I know is Charles Jacobs *Melchior Neusidler Intabolutura di Liuto (Venice 1566)* Collected Works vol. XV (Ottawa Institute of Mediaeval Music 1994) - a selection of 12 works in mensural notation (including MN14a).

² D-Mbs Neusidler, Melchior: IL PRIMO LIBRO INTABOLATVRA DI LIVTO, 1566 - D-Mbs Neusidler, Melchior: IL SECONDO LIBRO INTABOLATVRA DI LIVTO, 1566 - B-Br Neusidler, Melchior / Drusina, Benedict de - Tablatura continens praestantissimas..., 1573 - D-KA Neusidler, M. / Drusina, B. de - Tablatura continens praestant, 1573 & Neusidler, Melchior - Teutsch Lautenbuch, 1574 - PL-Kj Neusidler,

Melchior - Drusina, Benedictus de: Tablatura Continens Praestantissimas ..., 1573 - D-Mbs [Phalèse, Pierre] Cesare, Giulio / Neusidler, Melchior / Kargel, Sixt: THEATRVM MVSICVM..., 1571

³ Jobin the publisher's print uses curved rhythm sign verticals to indicate right hand fingering but many are misplaced - the type setter seemed to use them indiscriminately - see facsimile of the Munich copy: <https://daten.digital-sammlungen.de/0004/bsb00047078/images/index.html?fp=193.174.98.30&id=00047078&seite=7>

⁴ A few are tentatively identified from David J. Buch 'The sources of dance music

F major (assuming a lute tune in G) - except when indicated otherwise

B1.	D-B Hove 1, f. 55r <i>Ballet</i> - HoveB ⁵ 296	p. 20
B2.	D-BAU 13.4°85, p. 61 ii <i>Ballet</i>	20
B3a.	D-Kl 4°108/I (Montbuisson), ff. 7v-8r <i>Ballet</i>	21
B3b.	F-Pn Res.Vmd.29, f. 7v i <i>Balletto</i>	21
B4.	CZ-Pnm IV.G.18, ff. 82v-84r untitled	22
B5.	PL-Kj 40032, p. 376 untitled	23
B6.	PL-Kj 40032, p. 376 <i>Baile Aleman</i>	23
B7.	Besard 1603, f. 150r i <i>Ballet</i>	23
B8.	D-Kl 4°108/I, f. 60v <i>ballett</i> - <i>Lute News</i> 30	24
B9a.	D-BAU 13.4°85, p. 63 <i>Ballet E.M.</i> - MertelR ⁶ 7	24-25
B9b.	D-Lr 2000, p. 23 <i>Ballet</i> - MertelR 7	25
B9c.	CH-Bu F.IX.70, p. 286 <i>Allemande nouvelle Pucelle</i> - Mertel 7	26
B10.	D-BAU 13.4°85, p. 52 untitled - <i>Lutezine</i> 135	26
B11a.	Besard 1603, f. 150r iii <i>Ballet</i>	27
B11b.	D-Kl 4°108/I (Montbuisson), f. 98r <i>Ballet</i>	27
B11c.	GB-Eu Coll.2073, f. 139v <i>Ballet</i>	28
B11d.	D-Dl M 297, p. 96 <i>Ballet</i>	28
B11e.	D-BAU 13.4°85, p. 64 ii <i>Ballet</i>	29
B12.	Fuhrmann 1615, p. 156 <i>Ballet. 16.</i> / <i>Ballet. 16</i> D-Hs herold, f. 6v/2 <i>Ballet</i> - 7-bar fragment	29 in <i>Lute News</i>
B13.	Fuhrmann 1615, p. 161/1 <i>Ballet 22.</i> / <i>Ballet 22.</i>	30
B14a.	D-Dl M 297, pp. 94-95 <i>Ballett</i>	30-31
B14b.	D-Lr 2000, pp. 16-17 <i>Ballet</i>	31
B14c.	Hove 1601, f. 109v <i>Almende Englese</i> - HoveB 230 ⁷	32
B15.	F-Pn Res.Vmd.28, ff. 23r-23v untitled	33
B16.	D-LEm II.5.32b, f. 5r <i>Balet</i> - <i>Lute News</i> 142	33
B17a.	NL-Lt 1666, f. 398v <i>Mascarade Englische</i> - untitled	34
B17b.	GB-Eu Coll.2073 (Dolmetsch II.B.1), f. 22r <i>Ballet</i>	34
B17c.	Fuhrmann 1615, p. 154 <i>Ballet 12</i>	35
B17d.	D-LEm II.6.23, p. 78 <i>Ballet</i>	35
B17e.	CZ-Pnm IV.G.18, f. 139r untitled	36
B17f.	D-LEm II.6.15, p. 379 <i>Chorea Anglica</i> - <i>Lutezine</i> 149	36
B17g.	D-B Hove 1. f. 162r <i>Engelsche Masquarade</i> - HoveB 305 - C	36
B17h.	Hove 1612, f. 65r v? ii <i>Chanson Engleze</i> - HoveB 284 - G	37
B17i.	D-B Hove 1. f. 161v <i>Engelsche Mascarade</i> - HoveB 306 - G	37
B18.	NL-Lt 1666, f. 382r i <i>Ballet du Roy</i> - d	38
B19.	GB-Eu Coll.2073, ff. 128v-129r <i>Ballet</i>	38
B20a.	D-Dl M 297, pp. 106-107 B	39
B20b.	Mylius, 1622 p. 88 <i>Balletto</i> [1]	40
B20c.	Vallet I 1615, p. 52 <i>Ballet</i>	41
B21a.	D-BAU 13.4°85, p. 61 i <i>Ballet</i> - 17	42
B21b.	D-LEm II.6.15, pp. 294-295 <i>Ballet 15</i> - <i>Lutezine</i> 142	42
B22a.	Besard 1603, f. 149v iii <i>Ballet</i>	42
B22b.	D-B Danzig 4022, f. 44r <i>Balletto</i>	43
B22c.	D-Dl M 297, p. 91 <i>Ballet</i>	43
B22d.	D-KNh R 242 (Romers), f. 7v <i>Intrada</i> F-Pn Rés. Vmd ms. 29, f. 10r crossed out 2-bar fragment	43
B23a.	CZ-Pnm IV.G.18, f. 6v <i>Ballet GLF</i> [Fuhrmann?]	44
B23b.	RUS-Span O N° 124, f. 49v untitled	44
B24.	CZ-Pnm IV.G.18, f. 33v untitled	44
B25a.	D-B 40068, f. 1r <i>Ballet</i> - <i>Lute News</i> 145 - from Ballet Madame, soeur aînée du roi in 1615?	45
B25b.	Fuhrmann 1615, p. 148 <i>Supplementum Ballet de Madame Socur de Roy</i>	45
B25c.	F-Pn Rés.941, f. 32v <i>Ballet</i> - Masquer ⁸ 94d	45
B25d.	Besard 1617, sig. M1v <i>Ballet</i>	46
B25e.	Mylius 1622, p. 89 i <i>Balletto</i> [2] - <i>Lute News</i> 145	46-47
B25f.	I-COc 1.1.20, f. 24v <i>Balletto</i>	47
B25g.	D-B 4022, f. 27r <i>Balletto</i>	48
B25h.	US-R Sibley V186S, p. 36 untitled	48
B25i.	US-SFsc M2.1 M3, p. 56 <i>Balletto Fran(ce)</i> ⁹	49
B25j.	NL-Lt 1666, f. 381v <i>Ballet</i>	47
B25k.	GB-Cu Nn.6.36, 9r <i>A French toy</i>	49
B25l.	Vallet II 1616, p. 1 iii <i>Ballet</i>	50
B26.	S-Sk S 253, ff. 109r-109v <i>Ballet Lescpin</i>	50
B27.	D-Lr 2000, p. 2 <i>Ballet</i>	51
B28.	US-R M140.V186S, p. 42 untitled	51
B29.	A-SPL KK 35, p. 56 untitled	51
B30a.	Fuhrmann 1615, p. 147 <i>Supplementum Ballet</i>	52
B30b.	F-Pn Rés.F.993, f. 2v <i>Ballet</i> - <i>Lute News</i> 142	52
B30c.	NL-Lt 1666, f. 381v ii untitled	52
B31a.	D-BAU 13.4°85, p. 62 i <i>Ballet</i>	53
B31b.	Mylius 1622, p. 91 <i>Balletto Tessier</i>	53
B31c.	A-SPL KK 35, p. 75 untitled	54
B31d.	D-LEm II.5.32b, f. 4r <i>Balet</i>	54
B32.	D-LEm II.6.15, p. 290 <i>Ballet 9</i> - in D	54

B33a.	D-Dl M 297, p. 116 <i>Ballet</i>	55
B33b.	D-Lr 2000, p. 25 <i>Ballet</i>	55
B33c.	CZ-Pnm IV.G.8, f. 154v <i>Ballet</i>	56
B33d.	GB-Eu Coll.2073, ff. 135v-136r <i>Ballet</i>	57
B33e.	D-Lr 2000, pp. 56-57 <i>Ballet</i>	58
B33f.	PL-Kj 40143, ff. 26r-25v untitled	59
B33gi.	Besard 1603, f. 151r i <i>Ballet. Minor testudo</i> - duet lute I in A	60
B33gii.	Besard 1603, f. 150v i <i>Ballet. Maior testudo</i> - duet lute II in G	61
B34a.	D-LEm II.6.23, f. 40r <i>Dantz</i> [margin: <i>Ballet vt supra</i>]	56
B34b.	D-LEm II.6.23, ff. 30v-31r <i>Ballet</i> - <i>Lute News</i> 142	57
B35.	B-Bc 26.369, f. 5v [ballet?, unbarred, ab init]	58
B36.	CZ-Pnm IV.G.18, f. 35r untitled	62
B37.	GB-Cfm 688, 168v-169r <i>Ballet</i> - Masquer 97a	62
B38a.	Fuhrmann 154 <i>Ballet</i> [13] oder <i>Pferdistantz zu Pariss</i>	63
B38b.	GB-Eu Coll.2073, ff. 258v-259r <i>Lecarnusel</i> - C	64
B38c.	F-Pn Rés.1108, f. 27v <i>Carousel ou balet des chevanls</i> - C - from Ballet à Cheval 1610?	65
B39.	D-LEm II.6.15, pp. 286-287 <i>Ballet 4</i>	65
B40a.	GB-Eu Coll.2073, f. 125v <i>Ballet</i>	66
B40b.	D-KNa W[allraf] 4° 328*, f. 2r <i>Ballet du Roi</i> - C	66
B40c.	D-Ngm 33748 I, f. 39v <i>Ballet du Roi</i> - C	67
B40d.	A-SPL KK 35, p. 27 <i>Balleh</i> - C	67
B40e.	F-Pn Rés.F.993, f. 3r i <i>Ballet du Roy</i> - C - <i>Lute News</i> 143	68
B40f.	D-B Hove 1, f. 162r <i>Ballet</i> - HoveB 304 - C	68
B41a.	GB-Eu Coll.2073, f. 137v <i>Ballet</i>	69
B41b.	GB-Lam 603, f. 43r untitled - Masquer 25	69
B41c.	PL-Kj 40143, f. 25v <i>Entree de mascarade</i>	70
B41d.	GB-Lbl Add.38539 (ML), f. 20r <i>Ballet</i>	70
B41ei.	Besard 1603, f. 150v <i>Ballet. Maior testudo</i> - lute II in G	71
B41eii.	Besard 1603, f. 151r <i>Ballet. Minor testudo</i> - lute I in A	71
B41f.	GB-Cu Dd.9.33, ff. 57v-58r <i>La ballat des ffolles</i>	70
B41g.	GB-Cfm 688, p. 345 173r <i>ballet</i> - Masquer 96a - C	72
B41h.	GB-Cfm 688, p. 341 171r <i>tantz</i> - <i>Dutch and Flemish Merry Tunes</i> - C	73
B42.	S-Sk S 253, ff. 100v-101r <i>Vine louis</i> - trans. from mandora (hfhf) -	73
B43.	S-Sk PB fil 172, f. 44r untitled	73
B44.	D-LEm II.6.15, p. 288 <i>Ballet MR 6</i> [Matthias Reymann?]	74
B45.	D-LEm II.6.15, pp. 290-291 <i>Ballet Job</i> [ann]. K[lipstein] 10 - <i>Lute News</i> 142	74
B46.	D-LEm II.6.15, p. 293 <i>Ballet 13</i>	75
B47.	PL-Kj 40641, f. 9r <i>Ballet</i> - Masquer 92a	75
B48.	D-LEm II.6.15, pp. 292-293 <i>Ballet Holler 12</i> - <i>Lute News</i> 142	76
B49a.	D-LEm II.6.15, p. 291 <i>Ballet 11</i>	76
B49b.	D-LEm II.6.15, p. 304 iii <i>Ballet</i>	77
B50.	D-LEm II.6.15, p. 289 <i>Ballet 8</i>	77
B51.	D-LEm II.6.15, p. 308 <i>Ballet 27</i>	78
B52.	PL-Kj 40159, ff. 20v-21r <i>Ballet</i> - Masquer 79	78
B53a.	PL-Kj 40641, f. 1v 3 <i>Ballet</i> [Sturt] - Masquer 66	79
B53b.	GB-Cu Dd.4.22, f. 10v untitled	79
B53c.	Valerius 1626, pp. 266-268 <i>Mrs Mary Hofmans Almand</i>	80
B53d.	D-B Lbl 38539, f. 2v <i>Allmayne per John Sturt</i> - <i>Lute News</i> 53	81
B53e.	D-B 4022, ff. 12v-13r <i>Balletto</i>	82
B54.	Fuhrmann 1615, p. 155 <i>Ballet. 14.</i> / <i>Ballet. E.M.A. 14.</i> - MertelR 6	83
B55a.	GB-Cu Dd.5.78.3, f. 30r untitled	83
B55b.	NL-Lu 1666, f. 400r untitled	84
B55c.	NL-Lu 1666, f. 401r i untitled	84
B55d.	NL-Lu 1666, f. 401r ii untitled	85
B55e.	Hove 1612, f. 65r i <i>Chanson Engleze</i> - HoveB 284 - G	85
B56.	Vallet II 1616, p. 1 ii <i>L'escossoise</i>	86
B57.	Fuhrmann 1615, p. 157 <i>Ballet 19</i> / <i>Ballet M. 19</i> - <i>Lute News</i> 120	86
B58.	D-Ngm 33748 I, f. 67r <i>Ballet Mercury</i> - <i>Lute News</i> 120	87
B59.	D-Lr 2000, p. 26 <i>Ballet Mercurij</i> - <i>Lute News</i> 120	87
B60a.	PL-Kj 40641, f. 2r 5 4 <i>Ballet</i>	88
B60b.	D-Kl 4° 108/I, f. 78r <i>balett</i> - Masquer 28 - The third of the princes maske from Jonson's <i>Oberon</i> (1611)? D-Dl 1548, ff. 47v-48r <i>Mascarade</i> - cittern GB-Cu Nn.6.36, f. 18v i <i>Maske</i> GB-En 9449, f. 4r <i>Almayne</i> - keyboard GB-Lbl Add.10444, ff. 54v/14r <i>The third</i> - à 2 Brade 1617, n° 33 <i>Der dritte mascharada</i> - instr. ens. à 5	89
B61.	D-Kl 4°Mus.108/I, f. 3v <i>Ballet</i> A-SPL KK 35 p. 41 <i>Volte</i> D-B Hove 1, f. 161v <i>La masque du Roy</i> D-BAU 13.4°85, p. 69 <i>Intrada</i> D-Dl M 297, p. 149 <i>Chorea Anglica</i> D-Ngm 33748/I, ff. 52v-53r <i>Intrada Mauritiij</i> - variation D-Ngm 14976, f. 13r <i>Anglosa</i> - violin tablature	90

for the Ballet de cour before Lully' *Revue de Musicologie* 82/2 (1996), pp. 314-331 - see B25/38/60/72/78/88.

⁵ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

⁶ *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, TREE Edition 2007) - free

pdf: <https://www.lutesociety.org/pages/tree-edition-files> -> - items in renaissance tuning -> scroll down to M in alphabetical list.

⁷ Thank you to Alan Hoyle for sharing this concordance for the other two.

⁸ *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020).

D-Sl G.1.4/III, f. 30r <i>Allemande dj Bouqueti</i>	
GB-Cu Dd.2.11, f. 61v <i>Kings Maske</i> - MasqueR 42	
GB-Cu Dd.5.20, f. 4r <i>The french kings maske</i> - bass viol part	
GB-Cu Dd.5.21, f. 4v <i>The french kings Maske</i> - recorder part	
GB-Cu Dd.14.24, f. 23r <i>The French kings maske</i> - cittern part	
GB-Lam 603, f. 8r <i>Maske / The french Kings Maske</i>	Sabol 436
IRL-Dtc 408/I, p. 111 <i>The Earle of Darbyes Caraunta</i>	
LT-Va 285-MF-LXXIX, f. 40v <i>Courante</i> - bandora	
LT-Va 285-MF-LXXIX, f. 57v <i>Engelsch Stückb</i>	
Hove 1601, f. 99v <i>Reprinse</i> - HoveB n° 222b	
Hove 1601, f. 109r <i>Reprinse</i> - HoveB n° 228b	
B62. Fuhrmann 1615, p. 152 ii <i>Ballet 9</i> - in D	90
B63a. D-LEm II.6.6, ff. 7v-8r <i>Balleta</i> - <i>Lute News</i> 100	91
cf. John Dowland Lady Laiton's Almain - DowlandCLM 48	
B63b. Hove <i>Delitiae Musicae</i> 1612, f. 59r <i>Ballet Englese Incerte</i>	91
F minor - except when indicated otherwise	
B64. US-R M140.V186.S, p. 30 untitled	93
B65. US-R M140.V186.S, p. 31 untitled	93
B66a. D-BAU 13.4°.85, p. 81 <i>Ballet</i>	94
B66b. D-LEm II.6.15, p. 297 <i>Ballet 20</i>	94
B66c. D-Dl M 297, pp. 118-119 <i>Ballet</i>	95
B67a. Mylius 1622, p. 90 <i>Balletto</i>	96
B67b. Vallet I 1615, p. 53 <i>Ballet A.9</i>	97
B68. D-LEm II.6.15, p. 309 <i>Ballet 29</i>	98
B69. F-Pn Rés.F.993, f. 1v <i>Ballet</i>	98
B70a. D-Hbusch herold, f. 3v <i>Cegond</i> [Ballet]	99
B70b. Fuhrmann 1615, p. 155 <i>Ballet. 15. / Ballet. 15</i>	99
B71. Fuhrmann 1615, p. 156 <i>Ballet. 17 / B.Allet.17</i>	100
B72a. Fuhrmann 1615, p. 153 ii <i>Ballet 11</i>	100
B72b. Moy 1631, f. 5r <i>Ballet par Pouset</i> - c	101
from Ballet de Monsieur le Dauphin 1610?	
cf. Ballard 1614, p. 7 <i>Ballet - Lute News</i> 145	
B73. D-KNa W[allraf] 4° 328*, f. 4v <i>Ballet</i>	101
B74a. CZ-Pnm IV.G.18, ff. 14v-15r <i>Ballet</i>	102
B74b. CZ-Pnm IV.G.18, f. 15v <i>Ballet</i>	102
B74c. S-Sk PB fil 172, f. 44v <i>Ballet</i> - all three corrupt	103
B75. Fuhrmann 1615, p. 151 i <i>Ballet 6</i> - in D	103
B76a. GB-Eu Coll.2073, ff. 136v-137r <i>Ballet</i>	104
B76bi. Besard 1603, f. 151v ii <i>Ballet minor testudo</i> - lute I in A	104-105
B76bii. Besard 1603, f. 151v i <i>Ballet maior testudo</i> - lute I in G	105
B77. Fuhrmann 1615, p. 157 <i>Ballet. 18 / B.Allet. 18</i>	106
B78a. Valerius 1626, pp. 108-109 <i>La Romanette</i> - lute, cittern, voice - c	106
B78b. GB-Eu Coll.2073, f. 251r <i>La Robinelle</i>	107
B78c. S-Sk S 253, f. 100v <i>Robinette</i> - trans. from mandora (hfhf) - c	107
B78d. RUS-Span O No 124, f. 54v <i>Chanzon</i>	108
B78e. CZ-Pnm IV.G.18, ff. 90v-91r <i>Curanta Robinella</i>	108-109
B78f. CZ-Pnm XIII.B.237, f. 4v <i>Robinette</i>	110
B78g. F-Pn Res.1108, ff. 29v-30r <i>La belle Robinelle - 2^a partie</i> - c	110
from Ballet Robinette 1611?	
B79. PL-Kj 40032, p. 366 <i>Ballet du Roi</i>	109
B80a. Mylius 1622, p. 91 <i>Balletto</i>	111
B80b. Hove 1612, f. 58v ii <i>Ballet - Incerte</i> - HoveB n° 277	111
B81a. CZ-Pnm IV.G.18, ff. 115v-116r <i>Ballet</i>	112
B81b. Vallet II 1615, p. 5 <i>Ballet</i>	113
B82. D-BAU 13.4°.85, p. 62 ii <i>Ballet</i>	114
B85. Moy 1631, f. 3r <i>Ballet par Ballart</i> - <i>Lute News</i> 137	114
B84. D-Ngm 33748 I, ff. 61v-62r <i>Ballet eysdem</i> [Servatius Saremont] ⁹	115
B85. Besard 1603, f. 150r ii <i>Ballet</i>	115
B86a. I-COc 1.1.20, ff. 30r-31r <i>Gagliarda</i> [ballet?]	116
B86b. I-COc 1.1.20, ff. 31r-32r p <i>Istesso</i> [the same] in <i>contrapunto</i>	117
B87. CH-SO DA 111, f. 44r [Ballet?] <i>Der Liebste mein will mich</i>	
<i>r(er)stossen, Nun er mich zu jahl hatt bracht</i>	118
B88a. ¹⁰ F-Pn Vmd.29, ff. 9r-9v <i>Ballo Franzese</i>	118-119
B88b. Hove 1612, f. 58v <i>1 Ballet</i> - HoveB n° 276	119
B88c. D-Ngm 33748 I, f. 68r <i>Ballet Mercurij</i> - <i>Lute News</i> 120	120
B88d. D-Hbusch herold, ff. 2v-3r <i>Ballet</i> - HoveB n° 386	120
B88e. GB-Eu Coll.2073, ff. 209v-210r <i>Ballet</i>	121
B88f. D-Kl 4°.108/I, f. 60r <i>Ballet de la déesse diane</i> - d - <i>Lute News</i> 30	121
from Ballet des Déesses por Madame de Rohan 1612?	
B89a. S-Sk PB fil 172, ff. 13v-14r <i>Balletto</i> - <i>Lute News</i> 120	122
B89b. S-Sk PB fil 172, ff. 26r-26v <i>Favorite</i>	122-123
B89c. D-LEm II.6.15, pp. 298-299 <i>Ballet del Mercuris 22</i>	123
B89d. D-Kl 4°.108/I, ff. 66v-67r <i>ballet de mercure</i> - d	124
B90. D-Ngm 33748 I, f. 66v <i>Ballet</i> - <i>Lute News</i> 119 ¹¹	124
CH-Bu F.X.70, p. 318 <i>Bransle Jay trouue sur l'herbe assise</i>	
D-LEm II.6.15, pp. 374-375 <i>Chorea Anglica</i>	
NL-Lt 1666, f. 372*v & 376v untitled & <i>J'ai trouue suij l'herbe</i>	
Besard 1603, f. 81v <i>Jay trouue sur l'herbe assise</i> - <i>EAdem cantio</i>	
<i>altrius toni / a I.B. Besard. transposita</i>	
Fuhrmann 1615, p. 37 <i>Je trouue sur l'herbe assise</i>	
B91. D-Kl 4°.108/I, ff. 11v-12r <i>Ballet - Lutezine</i> 119	125
- cf. Une jeune fillette/etc. - <i>LN&LZ</i> 119 and <i>LZ</i> 120	
B92a. NL-Lt 1666, f. 381r <i>Baller de trois princes</i>	126
B92b. Valerius 1626, p. 293 <i>Ballet Marignault</i> - ute	127
also includes separate settings for cittern and voice to Dutch text	
beginning 'Gy volkeren hoor aen'	

DU GAST DUET

The *Lute News* supplement included the ten lute fantasias ascribed Du Gast, one of which is accompanied in the original source by a second part in mensural notation for a melody instrument. The lute part was included as a stand alone solo in *Lute News*, and the duet is reconstructed here with the invaluable help of Jacob Heringman. G6iia transcribes the mensural part at the original pitch in A minor (key signature of no sharps or flats) which fits the tablature if the lute is in nominal B pitch, although the mensural part is awkward on the common melody instruments of the time (viols/flute/recorder) - note that it is an octave below the treble clef. If you do not have a B lute (and who does?) then you could instead use a G lute with a capo on the fourth fret, or an A lute with a capo on the second fret. As an alternative, in the second version G6iib the mensural part is transposed editorially up a major sixth so the tablature can be played in F minor (key signature of 4 flats) on a G lute and the mensural part is in the range of a treble viol.

G6iia. GB-Cfm 689, f. 36r <i>Fantasia du Gast</i>	16-17
- lute in B and melody instrument ¹²	
G6iib. GB-Cfm 689, f. 36r <i>Fantasia du Gast</i>	
- lute in G and melody instrument transcribed	18-19

APPENDIX

As page fillers, here are a fantasia from Mertel that is a patchwork of three, four and five note chromatic ascending runs throughout, as well as a Turkish? dance, a rustic Italian dance and a tuneful courante reminiscent of English lute songs in a source of German provenance.

App 1. PL-Kj 40032, p. 375 <i>Rustica Palma</i>	17
App 2. F-Pn Res.Vmd.31, ff. 18v-19r <i>Gagliarda di Bel turchia</i>	19
App 3. Mertel 1615, p. 132 <i>Phantasia 2</i>	92
App 4. D-LEm II.6.6, f. 9r <i>Current</i>	112 & 113

John H. Robinson - September 2024

Commentary on the music in the *Lute News* supplement is on p. 128.

⁹ See *Académie Belge de Luth Yearbook* 2013, pp. 54-60 'Lute Music of Servatius Saremont'.

¹⁰ The A strain in B83b & c is 8 bars long, but the remaining sources only have 7 bars condensing bars 2 & 3 into one, an possible error repeated in several

sources.

¹¹ Included amongst settings of Une jeune fillette in error in *Lute News* 119.

¹² The original duet in score can be seen in the Lute Society facsimile of the Herbert Lute Book (2019).

28

Handwritten musical notation for 'The Rose Tree' in G major, 2/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are G, A, B, A, G in the first measure, G, A, B, A, G in the second, G, A, B, A, G in the third, G, A, B, A, G in the fourth, and G, A, B, A, G in the fifth. The notes are connected by a single melodic line.

[illegible]

36

<p>e c e f e b b c c c e f e a c e f h h f e</p>									
<p>h g e h g h g e g c e c e f e f a c d f c e f e h f h</p>									
<p>e</p>									
<p>e</p>									

39

c e f e c a a c e f e	e a a c c e c e f e c c e f c e f	
d c a d f	f h f e e c a c e a c e	c e f c c c f
	f g	e d e


43

e	f h	f h	h f e	e	c a	a	a c d	e a	a a		
h g e h g h g e g h			h	h g e g	e g d	d	d	a f	d	d c d	c d c d c a
g				g	g	e c	c b c		b	c	c
e					a		a c	e		e	
				e	e		c a				

46

<p style="text-align: center;">r f e r e h f e r c e r e f f e</p>									
<p>f e r f e f e r e f e r e e r r r g f f e f h f e</p>									
<p>f h f d d d h f d c r d r d f h h</p>									
<p>e e g g e e e e b g g e r e</p>									
<p>r e a a e e e</p>									
<p>e r e e</p>									

50



e	e	h	r	c	e	f	e	e	f	h	e	f	e	e	f	r	c	f
f	e	f	h	f	e	c	e	f	e	h	h	f						
g		e	e	e	e	e	e	g		g		g		e	h			
	h	g	e	g	e	g	i		e	e	h	f	e	r	e	f	e	r

55

[illegible]

59

64

69

74

78

81

1

5

9

13

16

20

24

27

32

35

39

44

47

50



55

a		e		c a c a r e		f f e f e c	
o a c	o a r e a c a c	a a c a	a	a c	f	c o f	
o c a r d o c a	o o o	a o a o c a c	o	c o o	f	f o f	
e r e c c	c e c	c b c c		a c		e c c	
a	f r e a	c		e			

59

64

c	c	a g e f g	d	a
a c d c a c d	f	c	d	c
a	e	e	c	a
e		e	c	a

69

<p>a a h c e f e c c c e c a a c e f e c f e</p>									
<p>c a a c c c h c e a e c e f f</p>									
<p>o c a o o h f e f e c e f f f</p>									
<p>c c a e e g e e e c c</p>									
<p>a a c a e a c e e e c c</p>									
<p>c e e c a h c e f c c c a a a</p>									

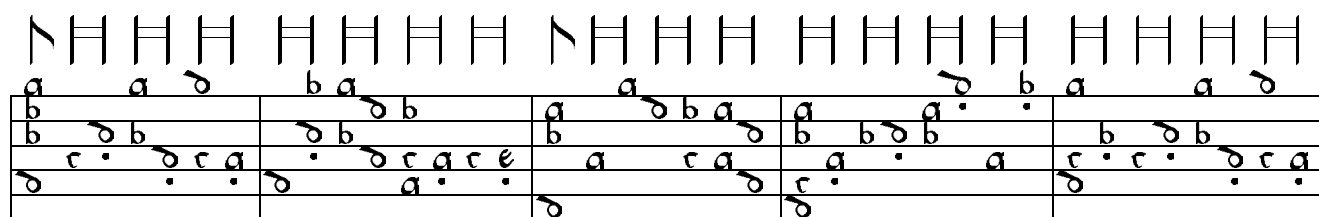
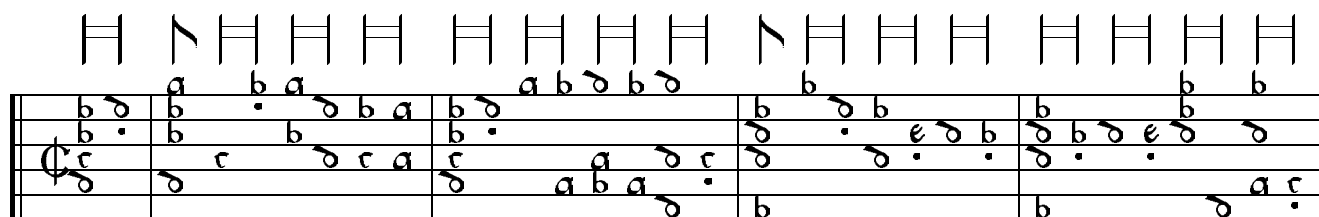
74

f B k B f B k f B k										B e r r e c e f e									
c										f f f									
d f										B i B f B f									
c g B										B c									
a B B										e g e c									
a f										a									

79

83

 α



30

30 31 32 33

34

34 35 36 37

38

38 39 40 41

42

42 43 44 45

46

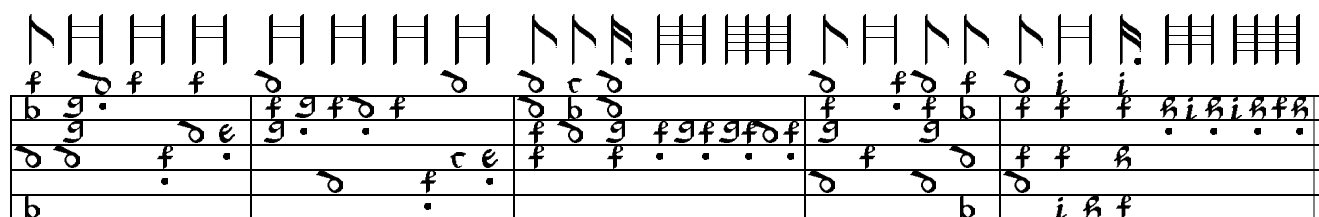
46 47 48 49

50

50 51 52 53

55

54 55 56 57



60



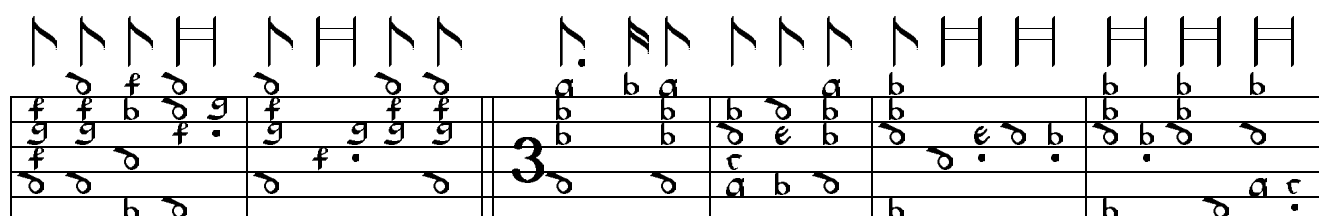
65



70



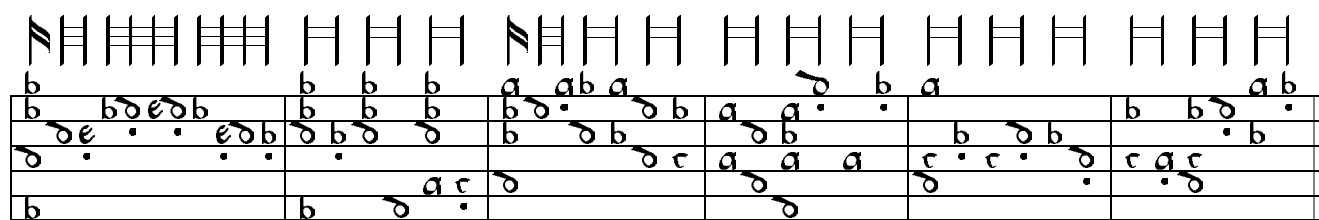
75



79



85



91

System 97: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

97

System 103: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

103

System 108: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

108

System 113: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

113

System 118: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

118

System 123: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

123

System 128: A musical score with three staves. The top staff contains a series of vertical lines (H) and some notes. The middle and bottom staves contain notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, b).

128

135

141

147

154

158

165

172

Handwritten musical notation system 176, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

176

Handwritten musical notation system 181, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

181

Handwritten musical notation system 185, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

185

Handwritten musical notation system 189, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

189

Handwritten musical notation system 193, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

193

Handwritten musical notation system 196, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

196

Handwritten musical notation system 201, featuring a staff with notes and a treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

201

1

5

9

13

17

22

26

30

App 1. Rustica Palma - ABC4

PL-Kj 40032, p. 375

7

1

5 a

9 a

13 a

17 a /a /a

22

26

30

App 2. Gagliarda di Bel turchia - 7F ABC6

F-Pn Res.Vmd.31, ff. 18v-19r

1

10

B1. Ballet - 6F adapted to 7F AB8

D-B Hove 1, f. 55r

1 a a a a

9 f a

B2. Ballet - 7F ABB8

D-BAU 13.4o.85, p. 61

7 a a a a

13 a a

19 a a

B3a. Ballet - 7F AB8

D-Kl 4o.108 I, ff. 7v-8r

6

6

12

B3b. Balletto - 7F AB8

F-Pn Res.Vmd.29, f. 7v

6

6

12

B4. (Ballet?) - 7F8E9D10C AABB8

CZ-Pnm IV.G.18, ff. 82v-84r

B5. (Ballet?) - 7D A6B7

PL-Kj 40032, p. 376

1

7

B6. Baile Aleman - A8B10

PL-Kj 40032, p. 376

1

The first system of the musical score for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a treble rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The piano accompaniment is written on two staves. The right hand starts with a treble rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand starts with a bass rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The score is marked with a '3' in the first measure, indicating a triplet. The tempo is marked 'Allegretto' and the time signature is '3/4'.

B7. Ballet - 7F9C AB8

Besard 1603, f. 150r

B8. Ballett - 7F ABC8

D-K1 4o.108 I, f. 60v

1

7

13

18

B9a. Ballet E.M. - 7F A12B9

D-BAU 13.4o.85, p. 63

11

17

B9b. Ballet - 7F A12B9

D-Lr 2000, p. 23

6

11

17

B9c. Allemande nouvelle Pucelle - 7F A12B8

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

7

7

14

B10. (Ballet?) - 7F AABCC4

D-BAU 13.4o.85, p. 52

1

8

15

B11a. Ballet - 7F ABB6

Besard 1603, f. 150r

7 a

13 a

B11b. Ballet - 7F A4BB6

D-Kl 4o.108 I, f. 98r

6 a

11 a

Staff 1: Treble clef, common time. Notes: a, b, d, a, c, d, d, a, c, d, c, a, a, c, d, c, a, d, c, a, d, b, b. Below staff: a, a, c, a, a, a, a, a.

Staff 2: Treble clef, common time. Notes: a, b, d, b, a, a, b, d, b, c, d, c, a, d, a, c, d, a, c, d, a, d, d, b. Below staff: a, c, d, a, a, c, d, c, a, c, d, a, a, a, a, a.

7 a

a

Staff 3: Treble clef, common time. Notes: a, b, d, b, a, a, b, d, a, c, d, c, a, d, a, c, d, a, c, d, a, d, d, b. Below staff: a, c, d, a, a, c, d, c, a, c, d, a, a, a, a, a.

13 a

a

Staff 1: Treble clef, common time. Notes: a, b, d, a, c, d, d, a, c, d, c, a, a, c, d, c, a, d, c, a, d, b, b. Below staff: a, a, c, a, a, a, a, a.

Staff 2: Treble clef, common time. Notes: a, b, d, b, a, a, b, d, b, c, d, c, a, d, a, c, d, a, c, d, a, d, d, b. Below staff: a, c, d, a, a, c, d, c, a, c, d, a, a, a, a, a.

7 a

a

Staff 3: Treble clef, common time. Notes: a, b, d, b, a, a, b, d, a, c, d, c, a, d, a, c, d, a, c, d, a, d, d, b. Below staff: a, c, d, a, a, c, d, c, a, c, d, a, a, a, a, a.

13 a

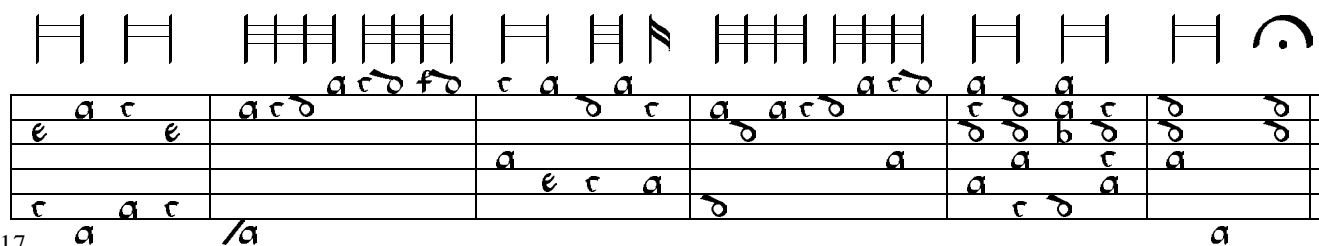
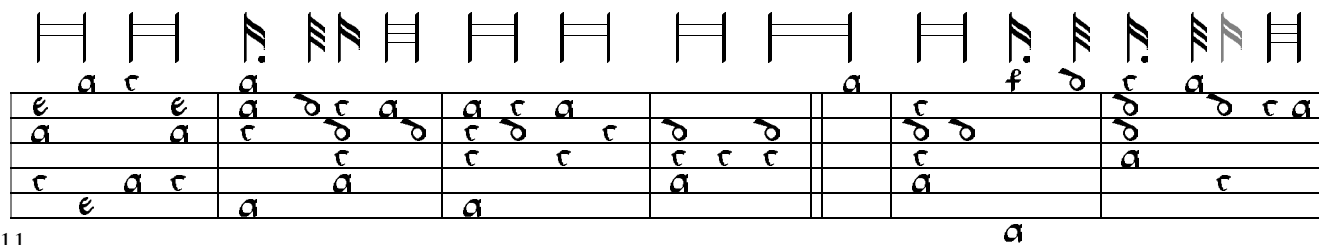
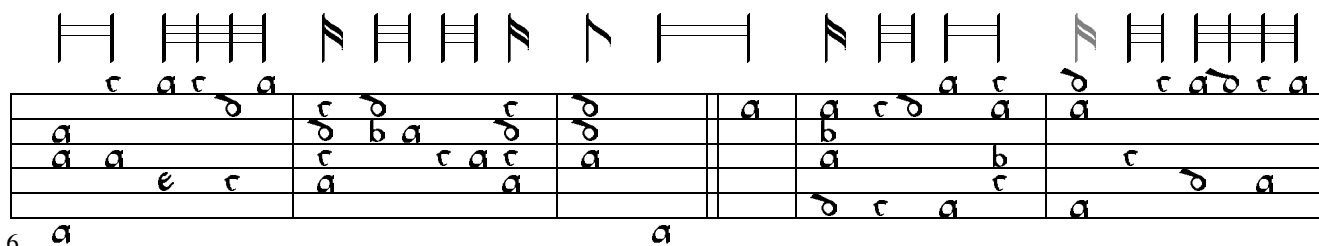
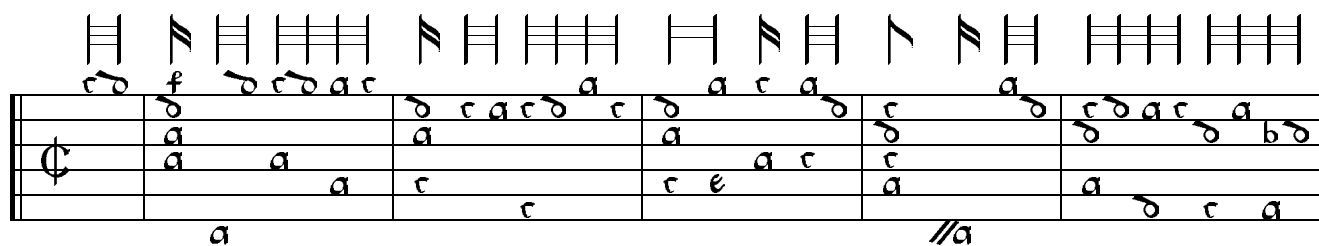
a

Fuhrmann 1615, p. 156

[illegible]

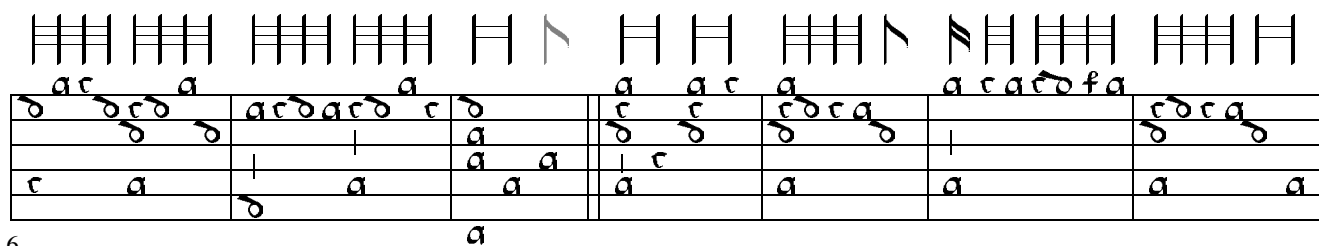
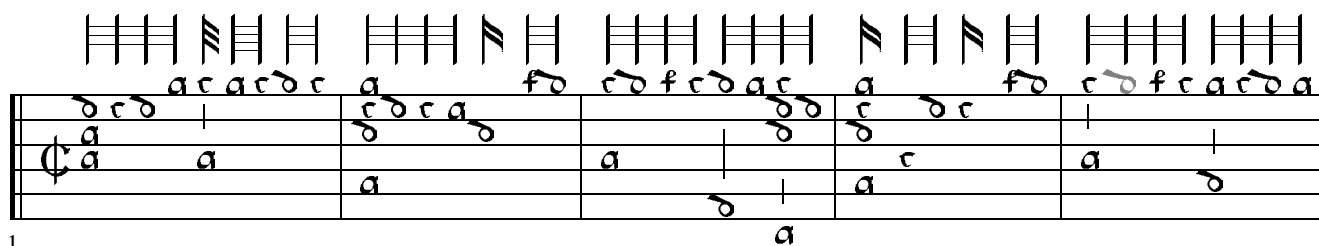
B13. Ballet 22 - 7F8D9C A8B6C8

Fuhrmann 1615, p. 161



B14a. Balletta - 7F ABC8

D-Dl M 297, pp. 94-95



13

19

B14b. Ballet - 7F ABC8

D-Lr 2000, pp. 16-17

1

6

13

19

The musical score is written on a single staff with a treble clef. The notation consists of a series of vertical strokes (flags) above the staff, which are grouped into measures. Below the staff, there are letters (a, b, c, d, e, f) and numbers (1, 10, 14, 18, 22) indicating the starting positions of the measures. The score is divided into five systems, each containing four measures. The first system starts at measure 1, the second at measure 10, the third at measure 14, the fourth at measure 18, and the fifth at measure 22. The notation is a form of early keyboard notation, likely for a lute or similar instrument.

1 a a

10 a a a

14 a a a a

18 a a a

22 a

1

7

13

19

25

D-LEm II.5.32b, f. 5r

[illegible]

B17a. Mascarade Englische - Untitled - 7F AB4-AB4

NL-Lt 1666, f. 398v

7

12

B17b. Ballet - 7F AB8

GB-Eu Coll.2073, f. 22r

7

12

B17c. Ballet 12 - 7F AB8

Fuhrmann 1615, p. 154

7

12

B17d. Ballet - 7F AB8

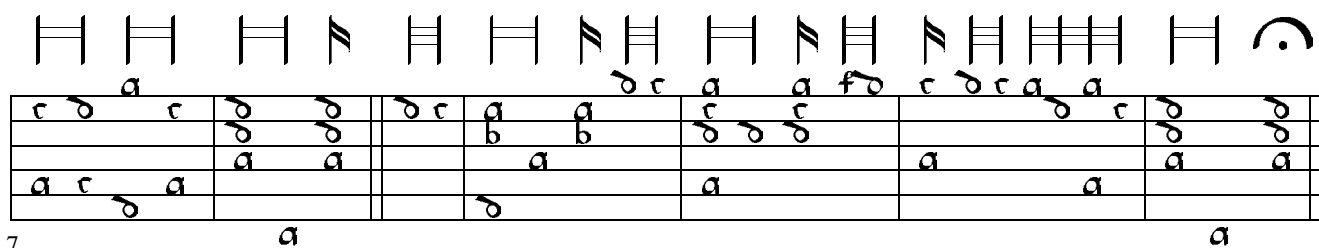
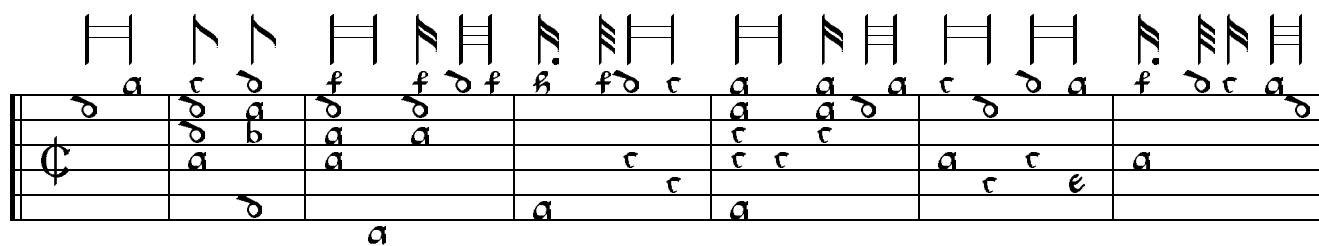
D-LEm II.6.23, p. 78

7

12

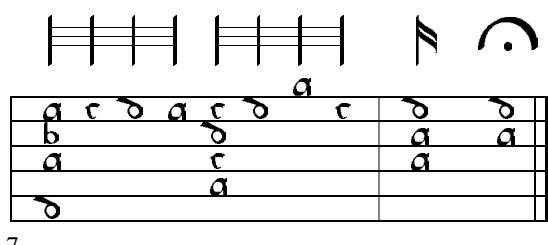
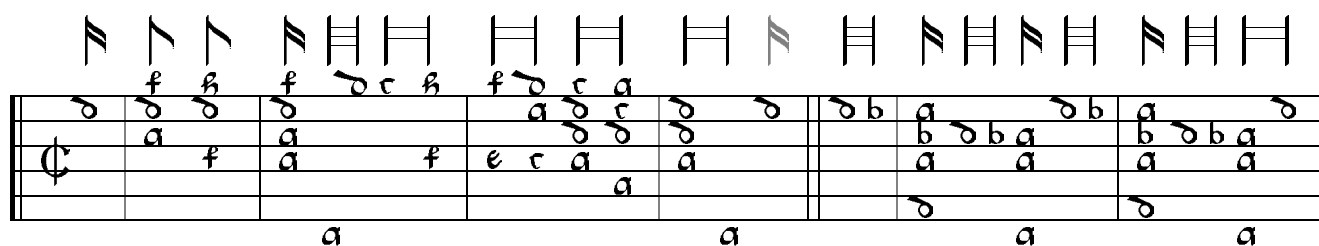
B17e. (Ballet?) - 7F A8B4

CZ-Pnm IV.G.18, f. 139r



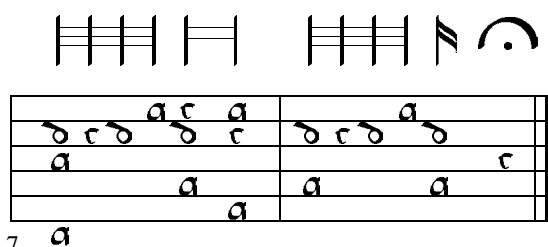
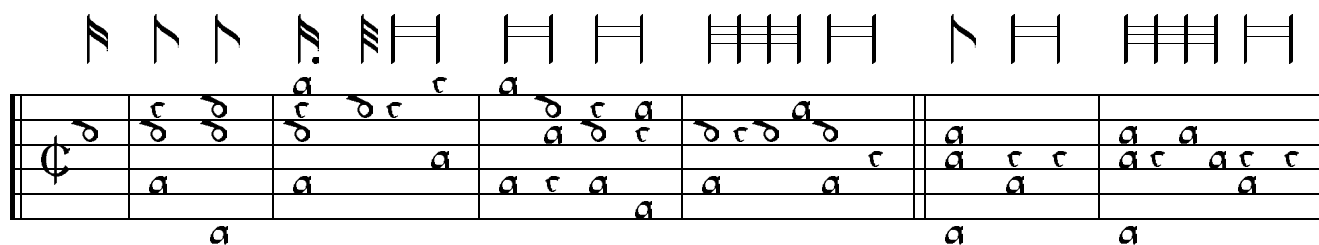
B17f. Chorea Anglica - 7F AB4

D-LEm II.6.15, p. 379



B17g. Engelsche Masquarade - 7F AB4

D-B Hove 1, f. 162r



B17h. Chanson Engleze - AABB4

Hove 1612, f. 65r

First system of musical notation for B17h. Chanson Engleze. The notation is written on a single staff with a treble clef and a common time signature. The melody consists of a series of notes and rests, with some notes beamed together. The notes are labeled with letters: a, e, f, h, f, e, k, h, f, e, c, a, a, e, a, c, e, f, c, e, f, h, k, h, f, e, a, k, f.

Second system of musical notation for B17h. Chanson Engleze. The notation continues the melody from the first system. The notes are labeled with letters: h, e, f, c, e, a, c, e, a, c, a, a, c, a, a, c, a, a, c, e, a, c, a, e.

Third system of musical notation for B17h. Chanson Engleze. The notation continues the melody from the second system. The notes are labeled with letters: a, a, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c.

7

12

B17i. Engelsche Mascarade - AABB4

D-B Hove 1. f. 161v

First system of musical notation for B17i. Engelsche Mascarade. The notation is written on a single staff with a treble clef and a common time signature. The melody consists of a series of notes and rests, with some notes beamed together. The notes are labeled with letters: a, e, f, h, f, e, k, h, f, e, c, a, a, e, a, c, e, f, c, e, f, h, f, e, k.

Second system of musical notation for B17i. Engelsche Mascarade. The notation continues the melody from the first system. The notes are labeled with letters: h, f, e, c, a, a, c, a, a, c, a, a, c, a, a, c, a, a, c, e, a, c, a, a.

7

Third system of musical notation for B17i. Engelsche Mascarade. The notation continues the melody from the second system. The notes are labeled with letters: a, a, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c, a, c.

12

B18. Ballet du Roy - 7F AB8

NL-Lt 1666, f. 382r

1 a a a

9

B19. Ballet - 7F10C A8BB9

GB-Eu Coll.2073, ff. 128v-129r

a a a a a

7 a a a a a

14 a a a a a

20 a a a a a

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

System 1: Five staves of music. The top staff contains rhythmic notation with vertical lines and flags. The lower staves contain letters 'a', 'f', 'c', 'b' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 2: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 3: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 4: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 5: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 6: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

System 7: Five staves of music. The top staff contains rhythmic notation. The lower staves contain letters 'a', 'f', 'c', 'b', 'x' and some accidentals. A double bar line with a repeat sign is at the end of the system.

B21a. Ballet - 7F9C A6B8

D-BAU 13.4o.85, p. 61

8

B21b. Ballet 15 - AB6

D-LEm II.6.15, pp. 294-295

7

B22a. Ballet - 7FC A7B8

Besard 1603, f. 149v

8

B22b. Balletto - 7F A7B8

D-B 4022, f. 44r

8

B22c. Ballet - 7F10C - A7B8

D-Dl M 297, p. 91

8

B22d. Intrada - 7F A7B8

D-KNh R 242, f. 7v

8

B23a. Ballet GLF - 7F8E9D10C A4B11

CZ-Pnm IV.G.18, f. 6v

8 ///a a $/a$ ///a ///a a

B23b. (Ballet?) - 7F8E9D10C A4B12

RUS-SPan O No.124, f. 49v

8 ///a a $/a$ ///a ///a a

B24. (Ballet?) - 7F A4B6

CZ-Pnm IV.G.18, f. 33v

1 a a a a

6 a

B25a. Ballet - 7F A4B5

D-B 40068, f. 1r

5

B25b. Ballet, de Madame Socur de Roy - 7F A4B5

Fuhrmann 1615, p. 148

5

B25c. Ballet - 7F A4B5

F-Pn Res.941, f. 32v

5

B25d. Ballet - 7F AA4BB5

Besard 1617, sig. M1v

6

6

11

15

B25e. Balletto 2 - 7F AA4BB5

Mylus 1622, p. 89

6

6

11

15

B25f. Balletto - 7F AA4B5C8

I-COc 1.1.20, f. 24v

20

25

30

35

First system of musical notation for B25g. Balletto. The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

Second system of musical notation for B25g. Balletto. The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

Third system of musical notation for B25g. Balletto. The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

Fourth system of musical notation for B25g. Balletto. The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

First system of musical notation for B25h. (Ballet?). The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

Second system of musical notation for B25h. (Ballet?). The notation is written on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first staff ends with a double bar line. The second staff continues the melody.

B25i. Balletto Fran(ce)se - 7F A4B5

US-SFsc M2.1 M3, p. 56

5

B25j. Balet - 7F A4B5

NL-Lu 1666, f. 381v

5

B25k. A French Toy - 7F A4B5

GB-Cu Nn.6.36, f. 9r

5

B251. Ballet - 7F9C AA4BB5

Vallet II 1616, p. 1

7

13

B26. Balet - Lespin - 7F10C A7BB5

S-Sk S 253, ff. 109r-109v

7

13

B27. Ballet - 7F9C ABC4

D-Lr 2000, p. 2

B28. (Ballet?) - 7F10C A4B8

US-R M140.V186.S, p. 42

B29. (Ballet?) - 7F AAB4

A-SPL KK 35, p. 56

1

7

B30a. Ballet - 7F9C AB4

Fuhrmann 1615, p. 147

1 a //a //a

B30b. Ballet - 7F9C AB4

F-Pn Res.F.993, f. 2v

a //a a

B30c. (Ballet?) - 7F AABBB4

NL-Lt 1666, f. 381v

a a

a a

7 a a

B31a. Ballet - 7F AB6

D-BAU 13.4o.85, p. 62

6 a a a a a

B31b. Balletto Tessier - 7F AAB6

Mylus 1622, p. 91

7 a a a a a

13 a a a a a

19 a a a a a

B31c. (Ballet?) - 7F10C AB6

A-SPL KK 35, p. 75

7 10 10 a a

B31d. Balet - 7F9C AB6

D-LEm II.5.32b, f. 4r

7 a //a a

B32. Ballet 9 - 7F A5B3-CD4

D-LEm II.6.15, p. 290

1 3 9 a a a a

B33a. Ballet - 7F AB8

D-Dl M 297, p. 116

1 a a a

6 a

11 a a

B33b. Ballet - 7F AB8

D-Lr 2000, p. 25

1 a a a

6

11 a

1 a a a //a

8 a a a

14 a

20 a

26 a a

a a a a a a

B33d. Ballet - 7F10C AABB8

GB-Eu Coll.2073, ff. 135v-136r

1

8

14

20

26

B34b. Ballet - 7F AB4

D-LEm II.6.23, ff. 30v-31r

1

B33e. Ballet - 7F AAB B8

D-Lr 2000, pp. 56-57

1

8

14

20

26

B35. (Ballet?) - 7F A5

B-Bc 26.369, ff. 5v

B33f. (Ballet?) - 7F AABBB8

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

1 a a a a a a a

8 a a a a a a a

14 a a a a a a a

20 a a a a a a a

26 a a a a a a a

B33gi. Ballet minor testudo - 7F9C AABBB8
 - duet lute 1 in A

Besard 1603, f. 151r

1 a a a //a

8 a a a

14 a

20 a

26 a a

B33gii. Ballet maior testudo - 7F8D AABB8
 - duet lute 2 in G

Besard 1603, f. 150v

1

8

14

20

26

B36. (Ballet?) - 7F9D10C AB8

CZ-Pnm IV.G.18, f. 35r

1 a //a a

6 a /a //a c

11 a a //a a

B37. Ballet - 7F8Eb9D10C11Bb AB8

GB-Cfm 688, ff. 168v-169r

7 11 10 9 8 7 10 7 8

6 7 7 7 9

11 9 7 8 7 7 7

B38a. Ballet oder Pferdstantz zu Pariss - 7F AB4-C10D13EE6F5 Fuhrmann 1615, p. 154

1

7

15

25

34

41

1

3

7

18

29

38

48

B38c. Carousel ou balet des chevaulx - Courante ensuiuant 7F10C AB4-C8D11E6

F-Pn Res.1108, ff. 27v-28r

1

7

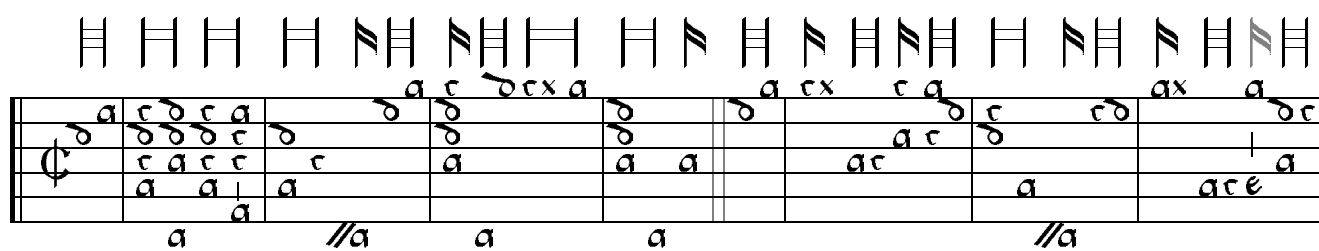
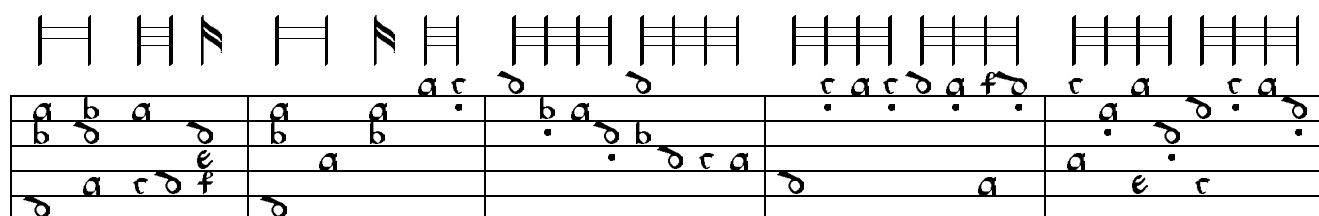
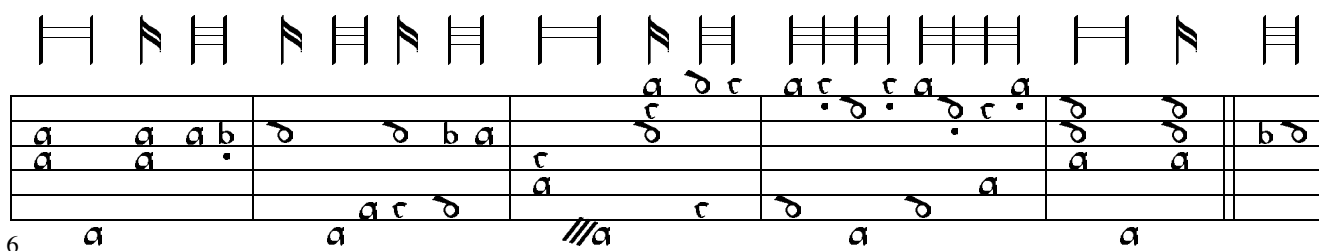
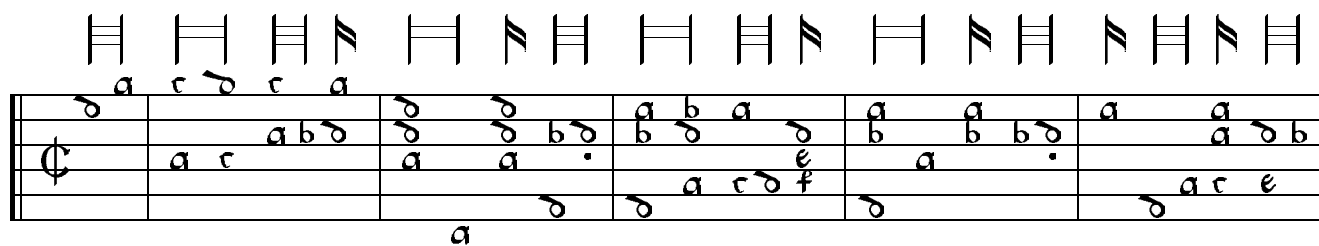
16

26

B39. Ballet 4 - 7F AB4C6

D-LEm II.6.15, pp. 286-287

8



B40c. Ballet du Roi - 7F AB10

D-Ngm 33748 I, f. 39v

6

6

11

16

B40d. Ballet - 7F10C A4B6

A-SPL KK 35, p. 27

6

6

B40e. Ballet Du Roy - 7F9C AB4C6

F-Pn Res.F.993, f. 3r

8

B40f. Ballet - 7F AA4BB6

D-B Hove 1, f. 162r

6

11

16

B41a. Ballet - 7F10C AABB4

GB-Eu Coll.2073, f. 137v

6

12

B41b. (Ballet?) - 7F10C AABB4

GB-Lam 603, f. 43r

6

12

B41c. Entree de Mascarade - 7F AABBB4

PL-Kj 40143, f. 25v

6

12

B41d. Ballet - 7F10C AABBB4

GB-Lbl Add.38539, f. 20r

6

12

B41ei. Ballet minor testudo - 7F9C AABB4 duet lute 1 in A

Besard 1603, f. 151r

6

12

B41eii. Ballet maior testudo - AABB4 duet lute 2 in G

Besard 1603, f. 150v

6

12

B41f. Carrant La ballat des Folles - 7F9C AABB4

GB-Cu Dd.9.33, ff. 57v-58r

6 12

B41g. Ballet - 7F8E9D10C ABB4

GB-Cfm 688, f. 173r

10 10 7 8 9 10 6 7 8 10 11 7 10

B41h. Tantz - 7F8E9D10C AB4

GB-Cfm 688, f. 171r

10 10 7 8 9 10

5 7 8 7 10

B42. (Ballet?) Viue louis - trans from mandora? A8B12

S-Sk S 253, ff. 100v-101r

1 12

B43. (Ballet?) - 7F10C AB6

S-Sk PB fil 172, f. 44r

1 7

B44. Ballet M(atthias) R(eymann) 6 - 7F A8B10C12

D-LEm II.6.15, p. 288

Measures 1-21 of the musical score for Ballet M(atthias) R(eymann) 6 - 7F A8B10C12. The score is written for three staves (treble, alto, and bass clefs). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into three systems, with measures 1-10, 11-20, and 21-21. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into three systems, with measures 1-10, 11-20, and 21-21.

B45. Ballet Joh(an) K(lipstein) 10 - 7F A7B10

D-LEm II.6.15, pp. 290-291

Measures 7-12 of the musical score for Ballet Joh(an) K(lipstein) 10 - 7F A7B10. The score is written for three staves (treble, alto, and bass clefs). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into three systems, with measures 7-10, 11-12, and 13-12. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into three systems, with measures 7-10, 11-12, and 13-12.

B46. Ballet 13 - 7F AABCB4

D-LEm II.6.15, p. 293

1 a a

7 a a a a a a a

14 a a a a a

B47. Ballet - 7F9C AB8

PL-Kj 40641, f. 9r

6 a a a a a a a

11 a a a a a a a

B48. Ballet Holler 12 - 7F AB16

D-LEm II.6.15, pp. 292-293

8

8

17

25

B49a. Ballet 11 - 7F A4BC6

D-LEm II.6.15, p. 291

1

9

D-LEm II.6.15, p. 304

5

B51. Ballet 27 - 7F8C AB6

D-LEm II.6.15, p. 308

1 2 3 4 5 6

B52. Ballet - 7F8E9D10C A6B8-DEF4

PL-Kj 40159, ff. 20v-21r

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

GB-Cu Dd.4.22, f. 10v

1

6

12

1

6

11

16

21

25

29

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

1

6

11

16

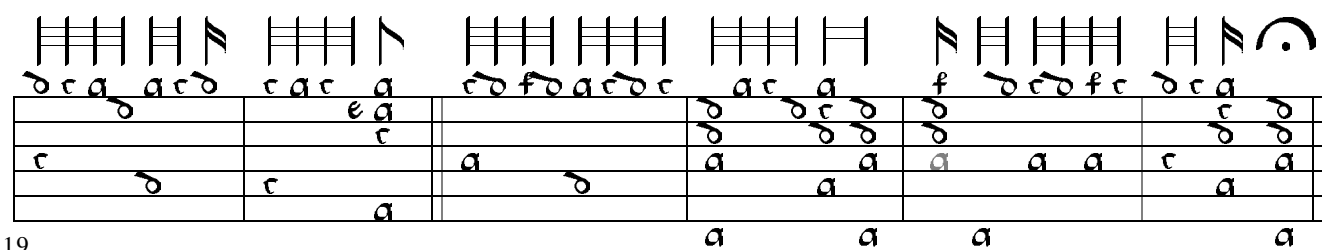
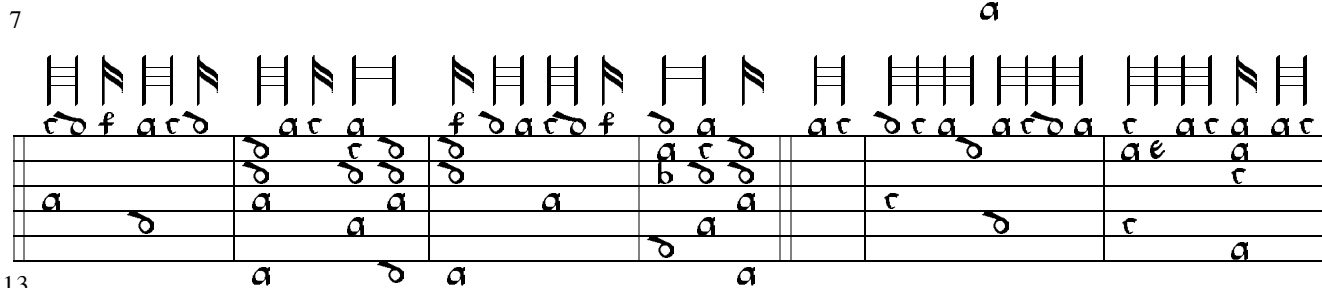
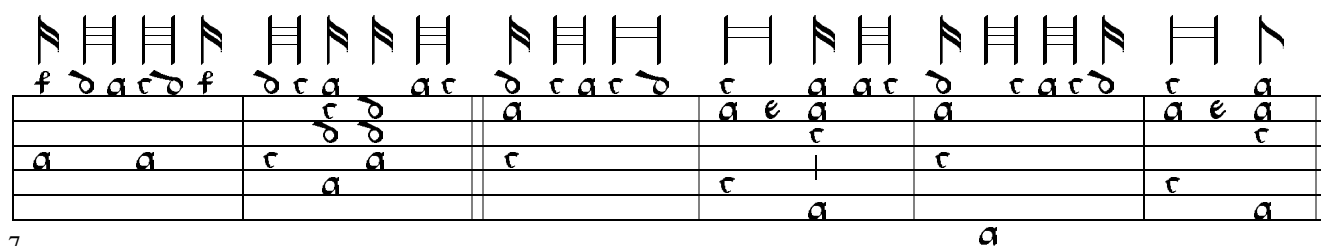
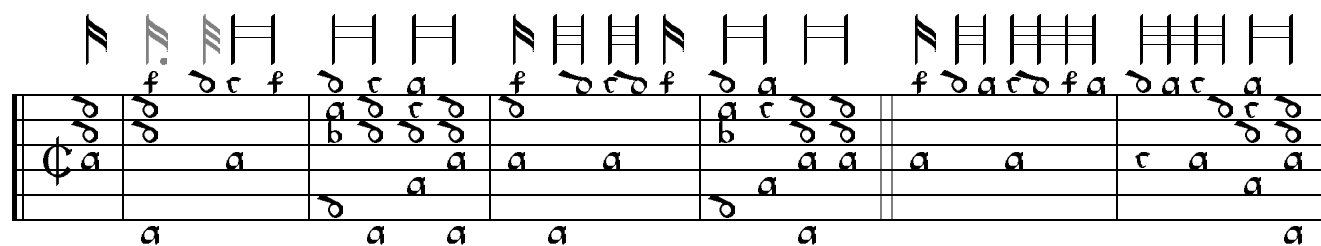
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25

29

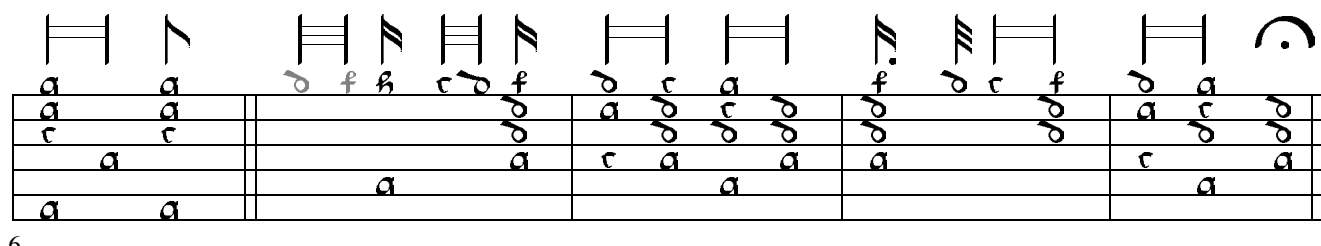
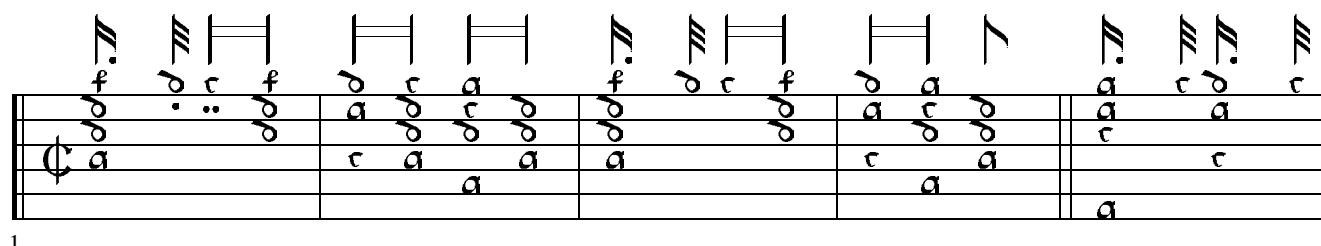
B55b. (Ballet?) - 7F AABCBC4

NL-Lu 1666, f. 400r



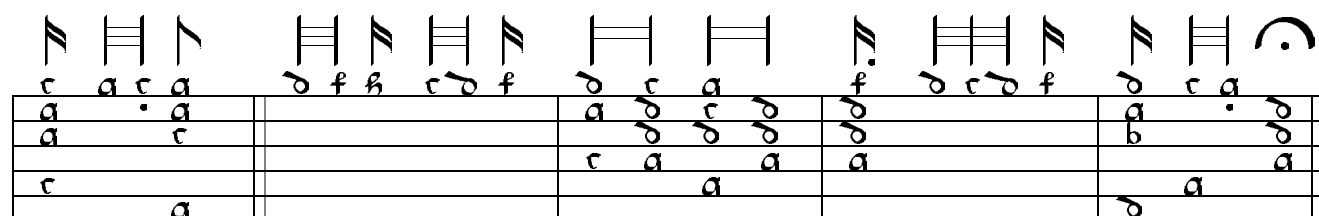
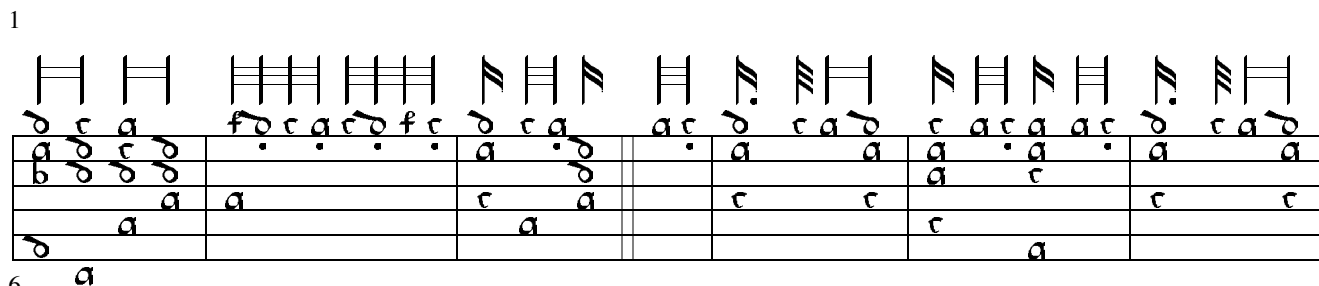
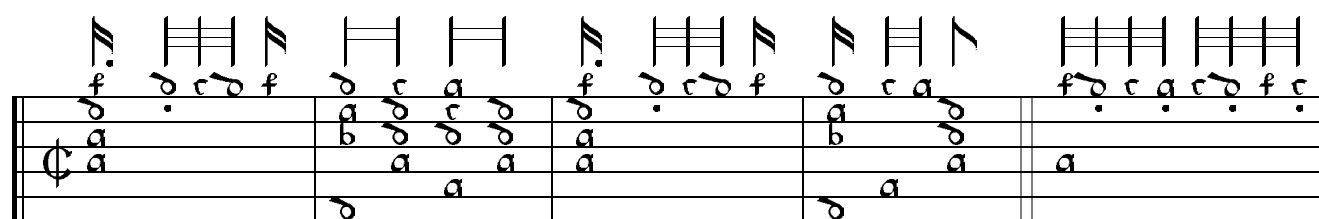
B55c. (Ballet?) - A4B2C4

NL-Lu 1666, f. 401r



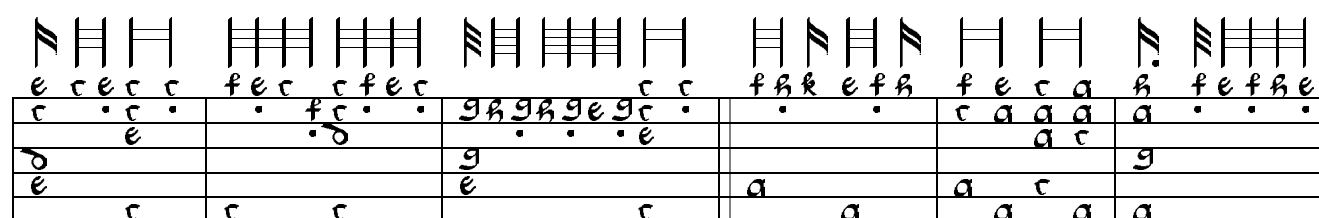
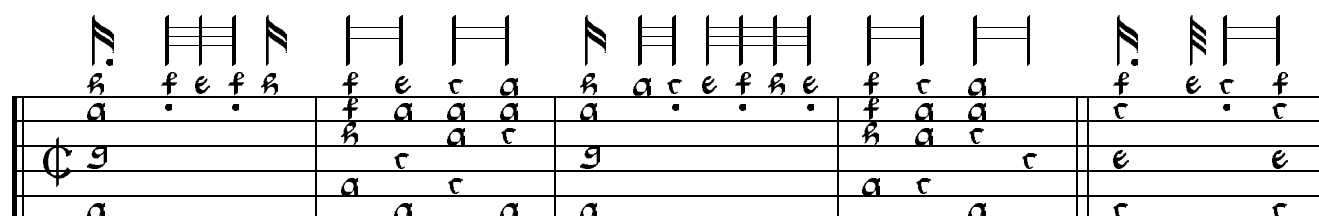
B55d. (Ballet?) - 7F AABC4

NL-Lu 1666, f. 401r



B55e. Chanson Engleze - ABCC4

Hove 1612, f. 65r



B56. (Ballet?) L'escossoise - 7F9C A9B10

Vallet II 1616, p. 1

6 11 15

B57. Ballet M 19 - 7F8D9C A6B8

Fuhrmann 1615, p. 157

1 8

B58. Ballet Mercury - 7F A4B6C8

D-Ngm 33748 I, f. 67r

1

7

13

B59. Ballet Mercury - 7F A8B7

D-Lr 2000, p. 26

1

5

10

1

6

11

17

25

B60b. Balett - 7F AB8-C12D10

D-Kl 4o 108/I, f. 78r

1 a

6 a

11 a

17 a

25 a

32 a

B61. Ballet - 7F AB8

D-Kl 4o.108 I, f. 3v

1

7

12

B62. Ballet 9 - 7F8D A8B10

Fuhrmann 1615, p. 152

1

7

13

B63a. Balletta - 7F A4B3C6

D-LEm II.6.6, ff. 7v-8r

First system of musical notation for B63a. Balletta. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' and 'f'.

Second system of musical notation for B63a. Balletta. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' and 'f'.

B63b. Ballet Englese - 7F AAB4

Hove 1612, f. 59r

First system of musical notation for B63b. Ballet Englese. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' and 'f'.

Second system of musical notation for B63b. Ballet Englese. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' and 'f'.

Third system of musical notation for B63b. Ballet Englese. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' and 'f'.

1

12

22

34

48

60

71

B64. (Ballet?) - 7F8Eb A8B10

US-R M140.V186.S, p. 30

6

10

12

B65. (Ballet?) - 7F8Eb10C AB8

US-R M140.V186.S, p. 31

1

7

12

B66a. Ballet - 7F AB8

D-BAU 13.4o.85, p. 81

1 a a

6 a

11 a a

B66b. Ballet 20 - 7F AB8

D-LEm II.6.15, p. 297

6 a a

11 a a

B66c. Ballet - 7F10C AABBB8

D-DI M 297, pp. 118-119

1 2 3 4 5 6

a b a a b d f d a b d a f a b d a b a a a c d

a b a c a a e a a a b a a c d b a b

a

///a

7 8 9 10 11

a b d b a c d a b a a c d a b d f d a b d a b d

a b d b a c d a b a a c d a b d f d a b d a b d

a

a

12 13 14 15 16

a b a f a b d a b a b a c d a b d a c d f

a b a f a b d a b a b a c d a b d a c d f

a

a

17 18 19 20 21 22

f d f g f d f d b a a b d f a c d a b d a b d b

f d f g f d f d b a a b d f a c d a b d a b d b

a

///a

a

23 24 25 26 27

a a a f f g f d g f g f d g f d b a b a b d

a a a f f g f d g f g f d g f d b a b a b d

a

28 29 30 31 32

f b a c d a b d g f d g f d b a a

f b a c d a b d g f d g f d b a a

a

///a

a

a

Measures 1-5 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 6-10 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 11-15 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 16-20 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 21-25 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 26-30 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 31-35 of the musical score. The notation is in a single system with a treble clef and a common time signature. It features a complex melodic line with many beamed notes and rests, and a bass line with fewer notes. The notes are labeled with letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and some with accidentals like flats and naturals.

Measures 1-5 of the musical score. The notation includes various note values and accidentals (sharps, flats, naturals). Measure 1 starts with a C-clef and a common time signature.

Measures 6-10 of the musical score. The notation includes various note values and accidentals. Measure 6 is marked with a '6' below the staff.

Measures 11-15 of the musical score. The notation includes various note values and accidentals. Measure 11 is marked with an '11' below the staff.

Measures 16-20 of the musical score. The notation includes various note values and accidentals. Measure 16 is marked with a '16' below the staff.

Measures 21-25 of the musical score. The notation includes various note values and accidentals. Measure 21 is marked with a '22' below the staff.

Measures 26-30 of the musical score. The notation includes various note values and accidentals. Measure 26 is marked with a '27' below the staff.

Measures 31-35 of the musical score. The notation includes various note values and accidentals. Measure 31 is marked with a '31' below the staff.

B68. Ballet 29 - 7F8C AB8

D-LEm II.6.15, p. 309

6

11

B69. Ballet - 7F A8B10

F-Pn Res.F.993, f. 1v

7

13

B70a. Ceqond Ballet - 7F A8BCC4

D-Hbusch herold, f. 3v

1 a a

7 a

15 a a

B70b. Ballet 15 - 7F A8BCC4

Fuhrmann 1615, p. 155

1 a a

7 a

15 a a

B71. Ballet 17 - 7F AB8

Fuhrmann 1615, p. 156

B72a. Ballet 11 - 7F A4BB8

Fuhrmann 1615, p. 153

3

6

11

16

B74a. Ballet - 7F10C A10B6C7

CZ-Pnm IV.G.18, ff. 14v-15r

1

7

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18

B74b. Ballet - 7F8Eb10C A7B8

CZ-Pnm IV.G.18, f. 15v

1

8

B74c. Ballet - 7F8Eb10C A10B6C7

S-Sk PB fil 172, f. 44v

1 a //a /a //a a

7 //a a a //a

13 /a

18 //a a //a a

B75. Ballet 6 - 7D A8B7

Fuhrmann 1615, p. 151

8 a a a a a a a

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B76bii. Ballet maior testudo - 7F ABB8 duet lute 2 in G

Besard 1603, f. 151v

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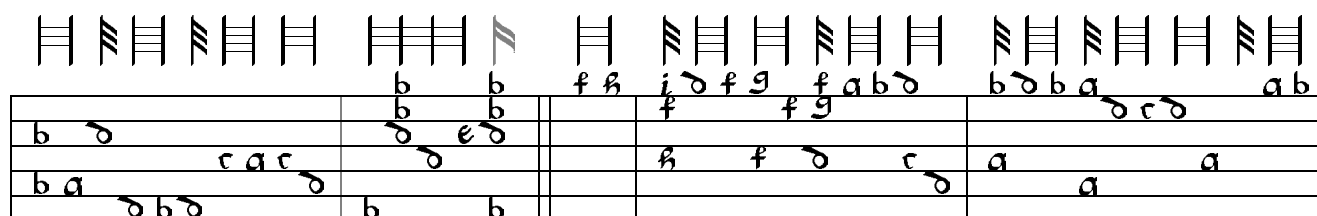
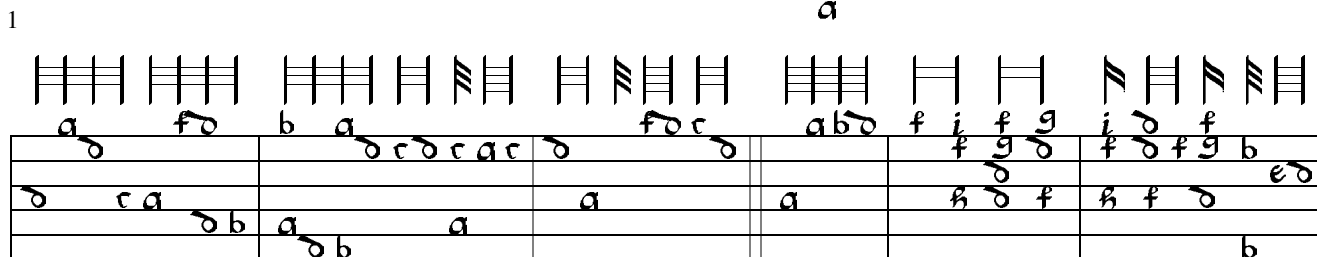
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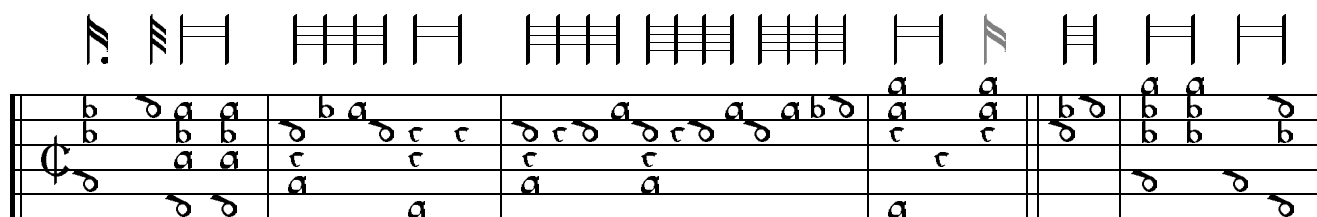
B77. Ballet 18 - 7F AAB4C6

Fuhrmann 1615, p. 157



B78a. La Romanette - 7F A4B6

Valerius 1626, p. 109



S-Sk S 253, f. 100v

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B78d. Chanzon - 7F10C AA4BB6

RUS-Span O No 124, f. 54v

1 a //a a a

6 a a

11 a

16

B78e. Curanta Robinella - 7F10C AA4B6

CZ-Pnm IV.G.18, ff. 90v-91r

1 a //a a a

6 a a

11

16

B79. Ballet du Roi - 7D AAB8

PL-Kj 40032, p. 366

7

12

18

B78f. Robinette - 7F10C AA4B6

CZ-Pnm XIII.B.237, f. 4v

1 a

8 a

B78g. La belle Robinette - 2a partie - 7F8Eb9C A4B6A4B6

F-Pn Res.1108, ff. 29v-30r

1 a /a /a a

8 a

15 a

18 a

B80a. Balletto - 7F10C A8B12

Mylius 1622, p. 91

B80b. Ballet - Incerte - 7F A8B12

Hove 1612, f. 58v

B81a. Ballet - 7F8Eb10C A8BB12

CZ-Pnm IV.G.18, ff. 115v-116r

6 10 13 20 26

App 4. Currant - 7F ABCC4

D-LEm II.6.6, f. 9r

bottom
next
page

B81b. Ballet - 7F8Eb10C A8BB12

Vallet II 1615, p. 5

1 2 3 4 5

a a b a b a b a

6 7 8 9 10 11 12

a a a a a a a

13 14 15 16 17 18 19

a a a a a a a

20 21 22 23 24 25

a a a a a a a

26 27 28 29 30 31

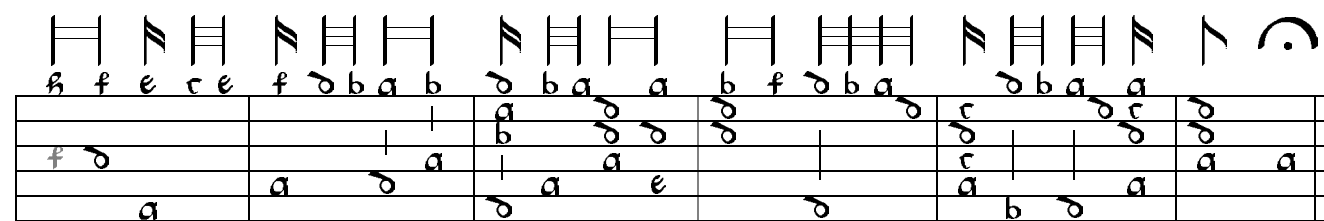
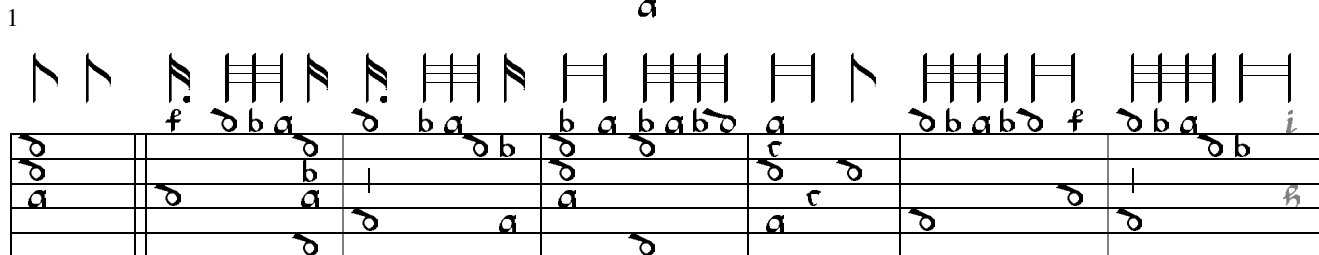
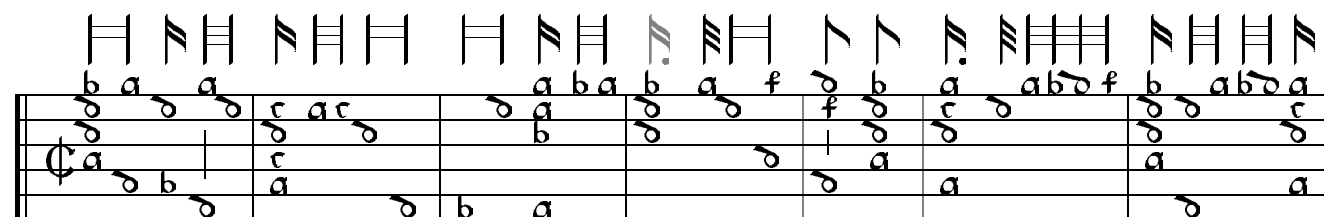
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32 33 34 35 36 37

a a a a a a a

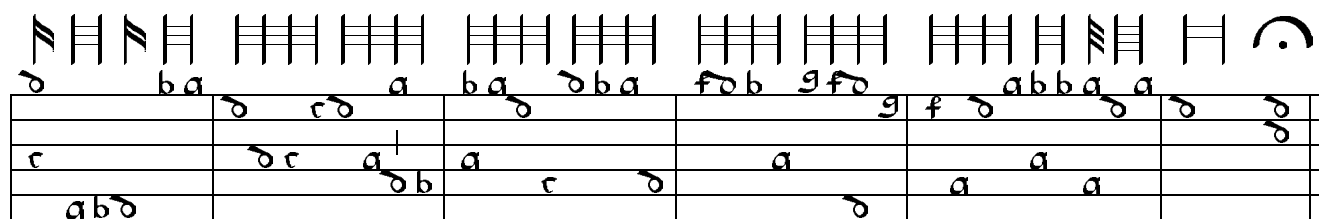
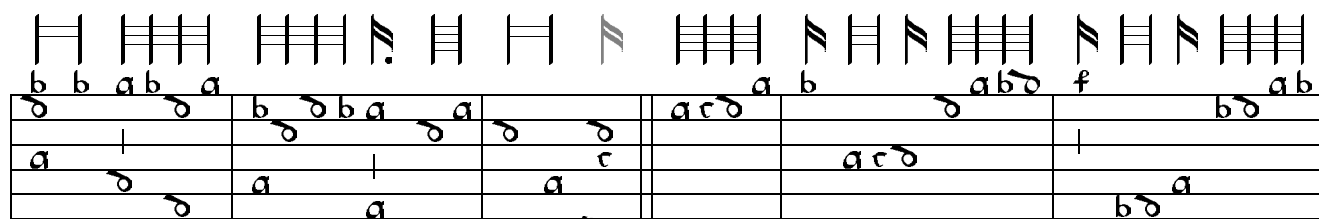
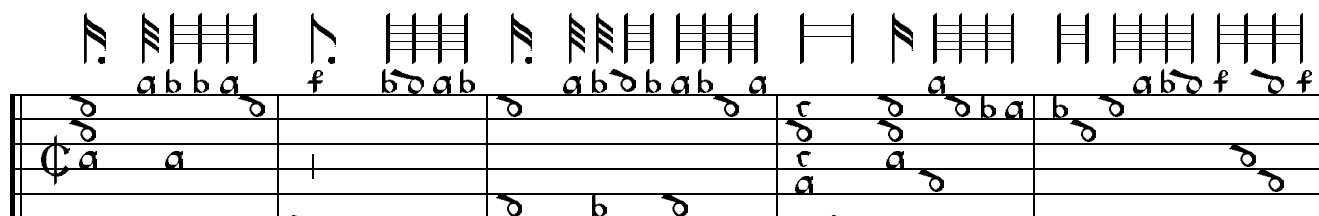
B82. Ballet - 7F A8B12

D-BAU 13.4o.85, p. 62



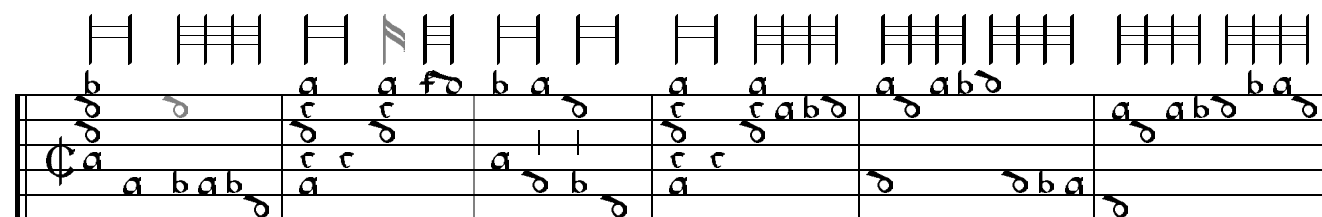
B83. Ballet par Ballart - 7F10C AB8

Moy 1631, f. 3r



B84. Ballet (Seruatijs Saremondt) - 7F ABCD8

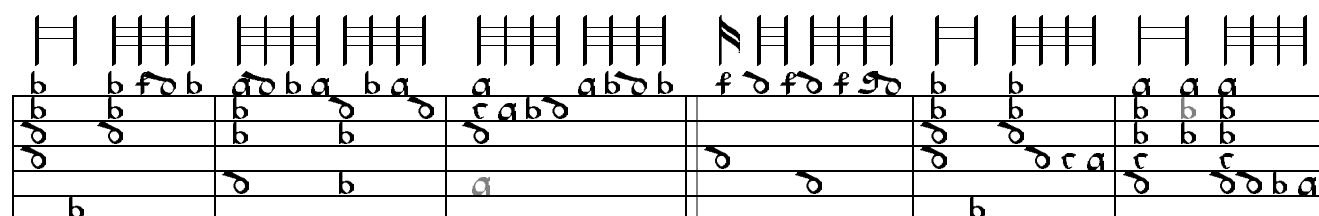
D-Ngm 33748 I, ff. 61v-62r



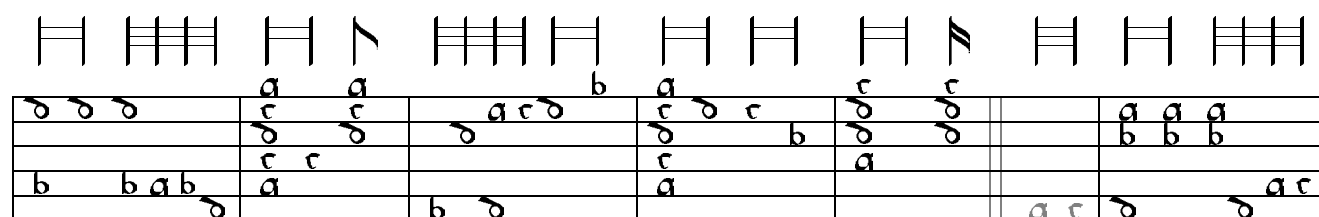
1 a



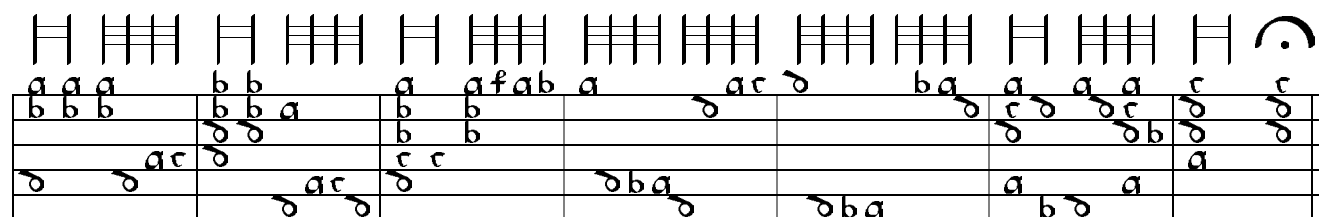
7 a



14



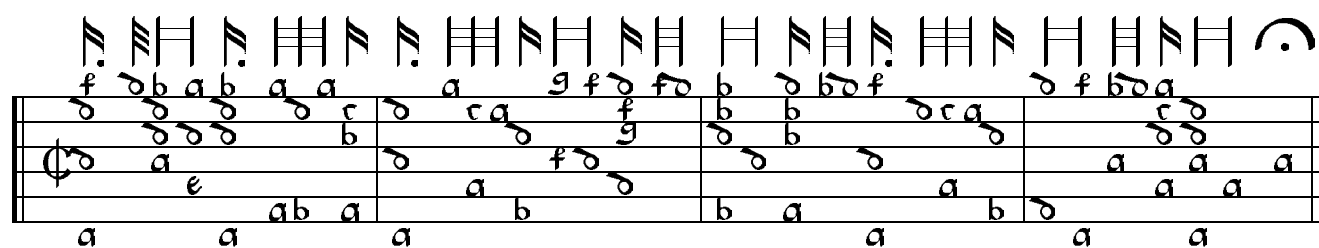
20 a



26 a a

B85. Ballet - 7F A4

Besard 1603, f. 150r



a a a b a a b a a b a a a

B86a. (Ballet?) - 7F8Eb A9B8C4D11

I-COc 1.1.20, ff. 30r-31r

The musical notation for the 'a' scale in C major is shown across five staves. The scale is written in C major (one sharp, F#). The notation includes the following notes and rests:

- Staff 1: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 2: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 3: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 4: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 5: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

16

21 /a

B86b. (Ballet?) in contrapunto - 7F8Eb

I-COc 1.1.20, ff. 31r-32r

System 1: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The first staff has a treble clef and a common time signature. The system ends with a double bar line and a fermata over the final note 'a'.

System 2: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The system ends with a double bar line and a fermata over the final note 'a'.

System 3: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The system ends with a double bar line and a fermata over the final note 'a'.

System 4: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The system ends with a double bar line and a fermata over the final note 'a'.

System 5: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The system ends with a double bar line and a fermata over the final note 'a'.

System 6: Five staves with rhythmic notation and letter-based notes. The notation is in a contrapuntal style. The system ends with a double bar line and a fermata over the final note 'a'.

27

B87. (Ballet?) Der Liebste mein will mich v(er)stossen, Nun er mich zu fahl hatt bracht

- 7F ABCC8

CH-SO DA 111, f. 44r

3

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18

26

B88a. Ballo Franzese - 7F A7BCC8

F-Pn Vmd.29, ff. 9r-9v

1

8

16

25

B88b. Ballet - 7F ABC8

Hove 1612, f. 58v

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B88c. Ballet Mercury - 7F ABC8

D-Ngm 33748 I, f. 68r

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B88d. Ballet - 7F8C A7BC8

D-Hbusch herold, ff. 2v-3r

1

8

16

B88e. Ballet - 7F10C A7BC8

GB-Eu Coll.2073, ff. 209v-210r

1 a //a a

8 //a a

16 //a a

B88f. Ballet de la deesse diane - 7F9D A7B8C4

D-Kl 4o.108 I, f. 60r

1 a

7 //a

13 a a a //a

B89a. Balletto - 7F8Efb10C A7B7C10

S-Sk PB fil 172, ff. 13v-14r

1 a /a a //a

7 a a //a

13 a a a a //a

19 /a a //a a a

B89b. Favorite - 7F8Eb10C AB7C4D6

S-Sk PB fil 172, ff. 26r-26v

1 a /a //a

7 a //a

13

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

19

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

B89c. Ballet del Mercurs 22 - 7F9C AB7C4D6

D-LEm II.6.15, pp. 298-299

1

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

7

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

13

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

20

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The notes are labeled with letters 'a', 'b', and 'c' in some cases. The system ends with a double bar line and a repeat sign.

B89d. Ballet de mercure - 7F9D AB7C10

D-K1 4o.108 I, ff. 66v-67r

1

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17

B90. Ballet - 7F AABCC4

D-Ngm 33748 I, f. 66v

1

8

15

B91. Ballet - 7F AA4BB8

D-K1 4o.108 I, ff. 11v-12r

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

24 25 26 27 28

29 30 31 32 33

22

Measures 1-6 of the piece. The notation is written on a grand staff with a treble and bass clef. It features various rhythmic values including eighth and sixteenth notes, and rests. Dynamic markings like 'f' and 'g' are present. The key signature has one flat (B-flat). Measure 1 starts with a C-clef on the first line. Measure 6 ends with a repeat sign.

Measures 7-12 of the piece. The notation continues on the grand staff. Measure 7 starts with a C-clef on the first line. Measure 12 ends with a repeat sign.

Measures 13-18 of the piece. The notation continues on the grand staff. Measure 13 starts with a C-clef on the first line. Measure 18 ends with a repeat sign.

Measures 19-24 of the piece. The notation continues on the grand staff. Measure 19 starts with a C-clef on the first line. Measure 24 ends with a repeat sign.

Measures 25-30 of the piece. The notation continues on the grand staff. Measure 25 starts with a C-clef on the first line. Measure 30 ends with a repeat sign.

B92b. Ballet Marignault - 7F AABB8

Valerius 1626, p. 293

Measures 1-6 of the musical score. The notation includes rhythmic figures and dynamic markings (f, g, b) above the staff. The pitch notation uses letters (a, b) and accidentals. A 'C' time signature is present in the first measure.

Measures 7-12 of the musical score. The notation includes rhythmic figures and dynamic markings (f, g, b) above the staff. The pitch notation uses letters (a, b) and accidentals. A 'C' time signature is present in the first measure.

Measures 13-18 of the musical score. The notation includes rhythmic figures and dynamic markings (f, g, b) above the staff. The pitch notation uses letters (a, b) and accidentals. A 'C' time signature is present in the first measure.

Measures 19-24 of the musical score. The notation includes rhythmic figures and dynamic markings (f, g, b) above the staff. The pitch notation uses letters (a, b) and accidentals. A 'C' time signature is present in the first measure.

Measures 25-30 of the musical score. The notation includes rhythmic figures and dynamic markings (f, g, b) above the staff. The pitch notation uses letters (a, b) and accidentals. A 'C' time signature is present in the first measure.

COMMENTARY TO TABLATURE SUPPLEMENTIN LUTE NEWS 150: **C1.** à3; 12-13, 46-47 - bar lines absent; 16/2, 32/2 - sign 1 above staves; 24/2, 34/1 - sign 2 above staves; 34-41 - repeat of 17-24 [indicated by sign 1] followed by 42-47 [indicated by sign 2] - reconstruction based on François-Pierre Goy's comment: 'two different *dal segno* [from the sign] signs seem to prescribe, the first, to go back to bar 17 after bar 32, the second, to replace bars 25-33 in the repeat by the five bars copied after the final double bar line'. **C2.** à4; 2/1 - minim instead of dotted minim; 11-12, 35-36, 48-49, 61-62, 86-87 - bar lines absent. **C3.** à3; direct transcription from modern edition on IMSLP, no changes. **G1.** à5; 11-12, 22-23, 32-33, 49-50, 58-59, 67-68 - bar lines absent; 63/1 - //a [C] instead of /a [Dflat]; 82 - fermata d1d2f3f4f5d6 absent. **G2.** à3; 8th course notated as //a instead of /a; 5/1 - scribe changed b4 to c4; 6/3 - scribe changed a3a4 to b3b4; 32/3 - a5 crossed out; 33/2-4 - h5-f4-g4 added; 64/5 - f5 added. **G3a.** à3; //a instead of /a for 8th course in E flat; 29/3 - scribe changed b3 to d3; 40/1 to 41/2 - crotchets absent; 66/1 - d3 crossed out and scribe changed a4 to d4; 80/1 - a3 crossed out; 86/1-2 - minim and fermata absent. **G3b.** à3; 14/1 - b3 absent; 41/3 - quaver displaced 2 notes to the right; 78/1 - semibreve with fermata above double bar line instead of fermata; concordant with 3a throughout except changing rhythm to crotchets from minims in 2 passages around bars 14 and 38/42 and using semiquavers in cadences at bars 36/39 and 46/54. **G4.** à4; 14/1 - a3 crossed out; 14/4 - scribe changed quaver to crotchet; 28/8 - crotchet absent; 33/1 - quaver crossed out; 47/3 - quaver displaced a note to the left; 47/5 - crotchet displaced a note to the left; 63 - minim fermata absent. **G5.** à3; //a instead of /a for 8th course in E flat; 10-11 - bar line absent; 11/3, 27/1 - d4 crossed out; 48/2 - scribe changed b4 to c4; 51/2 - fermata above previous minim. **G5app.** à4; 33/3 - a4 instead of a3. **G6.** 3/1-3 - crotchets absent; 16/3 - a3 instead of d4; 17/4-5 - bar line added; 20/3, 21/1 - 8th course notated as //a instead of /a; 21-22 - bar line absent. **G7.** à4; 21-22 - bar line absent; 59 - fermata d1b2b3d5 absent. **G8.** à4; 8-9, 15-16 - bar lines absent. **G9.** à4; 8th course notated as //a instead of /a; 9/1-2 - crotchets instead of quavers;

21/1 - scribe changed b6 to d6; 26/1 - c3d4 instead of b3c4; 26/5 - semiquaver displaced a note to the right; 28/4 - ///a [10C] instead of /a [8E]; 29/7, 32/4 - c5 crossed out; 29-30, 30-31, 31-32, 33-34, 34-35, 35-36, 40-41, 41-42, 42-43, 49-50 to 55-56 - bar lines absent; 34/10-13 - demisemiquavers absent; 35/1 - b2 crossed out; 35/4 - a4 crossed out; 35/1-3 - quaver 2 semiquavers instead of crotchet 2 quavers; 36/1-5 - quaver 2 semiquavers 2 quavers instead of crotchet 2 quavers 2 crotchets; 45/between 3-4 - d2 crossed out; 51/4 - d2 instead of d3. **G10.** à4; 4/2, 10/2 - crotchets displaced a note to the right; 17/1 - scribe changed c3 to d3; 35/2 - d4 crossed out; 36/7 - a3 added; 41/3 - c3 crossed out; 44/3 - scribe changed a2 to c2; 56/1 - scribe changed h4 to g4; 56/3 - scribe changed c3 to f3; 103/4-6 - crotchet 2 quavers instead of 2 quavers crotchet. **APPENDICES:** **App 1.** no change. **App 2.** incompletely copied, first strain completed from concordant source B12 here in the *Lutezine*; otherwise no change. **App 3.** 3/3 - e5 instead of e6; 4-5 - single instead of double bar line; 8/3-4 - double bar line absent. **App 4.** ⊕ instead of 7 for open 7th course [F]; 8/3-4, 16/3-4, 24/4-5 - double bar lines absent. **App 5.** 7/7 - c5 instead of e5; 9-10 - single instead of double bar lines; 10/1-3, 12/5 - crotchets absent; 14/4 - 8 instead of /a [Eflat]. **App 6.** barlines absent (except double bar lines); before anacrusis - dotted minim rest; 3/2-3, 12/4-5 - quavers absent; 13/4-5 - crotchets absent. **App 7.** transcribed to vieil ton [ffeff from fefhd]; 3/1 - g3 added; 4/1 - a2 instead of d2; 6/2, 12/2, 21/2 - //a [9Bflat] instead of a4; 10/2, 16/2, 17/1, 18/1 - /a [Eflat] instead of d5; 14/2 - a1b2 instead of f2g3. **App 8.** begins with the last two bars of a previous strain, omitted here: 2 quavers a2-d3 crotchet a2c3c4 bar line semibreve d3c4a5 ///a [10C]; 10/between 3-4 - bar line crossed out; 11/3 - minim absent; 16/1 - semibreve instead of dotted minim. **App 9.** rhythm signs and barlines absent (except double bar lines). **App 10.** no change. **App 11.** 4-5, 8-9, 12-13, 16-17 - single instead of double bar lines; 9/2, 16/2, 20/2 - 9 instead of //a. **App 12.** transcribed to vieil ton [ffeff from fefhd]; 3-4 - bar line absent; 7/4, 15/5 - a6 instead of a7; 25/1 - 30/3 - d6 instead of a7 [F].