

# MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 149 (APRIL 2024): DANCES TITLED TANECZ AND CHOREA - MORE INTABULATIONS OF MUSIC ASSOCIATED WITH HEINRICH ISAAC

## MUSIC OF HEINRICH ISAAC - CONTINUED

A version or two of the lute intabulations of all the music by or associated with Heinrich Isaac were in the accompanying *Lute News* 149, apart from a 4-voice motet *O Maria mater Christi* in four sections (I.16), included here together with an intabulation by Nigel North of Innsbruck ich muß dich laßen from the 4-part vocal model (I.7b) and some additional sources of other music in *Lute News*.



The illustration right is a woodcut from Guillaume Vorsterman's *Livre plaisant et tres utile* (Anvers 1529), a French translation of the second part of Virdung's *Musica getutsch* (Strassburg 1511). Vorsterman used a setting of the lower two voices of *Een vrolic wesen* in French tablature as the music example whereas Virdung's example was *O haylige* in German tablature. The tablature example is a 2-part exercise for a beginner but is laden with errors such as notes and even whole passages notated on the wrong line of the stave (see commentary) but has been reconstructed here based on the tenor and bass parts of the vocal model (I.10c). Another setting of *Benedictus* (I.6b), again for tenor and bass voices suitable for beginners and an untitled 3-part intabulation of *Fille, vous avec mal gardé* (I.11b) are also included here. The motet *Si dormiero* is a doubtful attribution variously credited in the sources to Isaac, Agricola, Finck or La Rue and a setting was included in the accompanying *Lute News* supplement (I.14i). Hans Gerle's 1533 lute book included an intabulation (I.14b here) followed by second and third parts titled *Der ander teyl* and *Der dritt teyl* that are not ascribed to Isaac anywhere and are not included with *Si dormiero* in Wolf (E.32).<sup>1</sup> Hans Newsidler's second 1536 print includes settings of all three parts, ascribing *Si dormiero* to Hainricus Finck and reversing the order of the other two parts, with *Si dormiero* followed by *Der ander theyl* which a setting of Gerle's third part. This is followed in Newsidler by *der dritt theil* titled *Ecce video coelus apertos* and ascribed N. Croen. Although parts two and three are apparently not by Isaac, two settings of part two (I.14iia/b) and one of part three (I.14iii) are included here with *Si dormiero*. Note that the frequent inclusion of similar embellished figuration in intabulations by Gerle and Newsidler are more formulaic and the voices of the vocal or instrumental models are obscured and the effect of the polyphony lost compared to the simpler manuscript sources.

- I.6. Benedictus** [qui venit in nomine Domini] from Mass on Quant j'ay au cueur by Busnois  
c. F-Pn Rés. Vmd.27, ff. 55r-55v Tenor/ e/ g<sup>na</sup> d[i] Benedictus - TB 97
- I.7. Innsbruck ich muß dich laßen**  
b. an intabulation by Nigel North - DATB 98-99
- I.10. Ein vrolic wesen**  
c. Vorsterman 1529, sigs. G2v-G4r *Een vrolic wesen* - TB<sup>2</sup> 122
- I.11. Fille, vous avec mal gardé**  
b. PL-Kj 40154, ff. 30r 8v 8r 6v untitled - 6F DAB 100-101

## I.14. Si dormiero by Isaac, Agricola, Finck or La Rue

- ib. Gerle 1533, ff. 64r-66r *Si dormiero* - DTB [If I sleep] 102-104  
PL-Kj 40154, ff. 6r, 22r 22v 24r *Si dormiero* - DTB *Lute News*  
Newsidler 1536b, sigs. K3v-L2r xxxiii Hainricus Finck. *Si dormiero*,  
*der erst theil* - DTB; Formschneider 1538, sig 11v *Si dormiero* - instr. ens. à3  
iia. Gerle 1533, ff. 66v-68v *Der ander teyl* - DTB 105-107  
[Ecce video coelus apertos - Behold I see the heavens opened]  
Newsidler 1536b, sigs. L4v-M3v xxxv N. Croen *Ecce video coelus apertos*  
*der dritt theil* - DTB  
iib. A-Wn 41590, ff. 9v-10r *Ecce vidy Muteta mit 3 stimen* - DTB 108-110  
iii. Newsidler 1536b, sigs. L2r-L4v *Der ander theyl* - DTB 111-113  
Gerle 1533, ff. 69v-70r *Der dritt teyl* [Si bibero - If I drink]

## I.16. O Maria mater Christi

- model: D-Rp C 120 (Pernner Codex), pp. 114-115 *O Maria mater Christi* - à4  
I.16i. Gerle 1533, ff. 84v-86r *O Maria mater Christi* - DATB 114-115  
I.16ii. Gerle 1533, ff. 86v-87v *Der ander teil. Aue domina* - DATB 116-117  
I.16iii. Gerle 1533, ff. 87v-88v *Der drit teil. Diocunda* - DATB 118-119  
I.16iv. Gerle 1533, ff. 89r-90r *Der viert teil. Aue sanctissima* - DATB 120-121

## TANECZ/TANIEC

Here are all the lute solos I know titled *Tanecz* or *Taniec*<sup>3</sup> both translating as dance in several Eastern European languages, and many probably Polish or Bohemian/Czech in origin. Cognate settings are titled *Tantz* in sources from Germany and most sources are in German tablature for a renaissance lute (6-courses except T2/18/19/24/25/33/34) and lack composers names. The sources are from the early seventeenth century, the main sources of Bohemian/Czech provenance and in the personal lute books of noblemen: Nicolao Schmall (CZ-Pu XXIII.F.174), Bohuslav Strialy (CZ-Pu 59r.469) - most copied exactly into the lutebook of Johannes Arpin (D-Z 115.3) - and the unknown owner of a manuscript from Königsberg (PL-Kj 40159). Some of the *Tanecz* are titled *Chorea* in alternative sources and are found with the *Chorea* in the next section (T9/C33, T12/C31, T18/C25, T31/C39) - a few using music also known in Italy (T17/C15 & C36) and England (T26/C112). Some seem to be based on the tunes of popular songs as suggested by the titles (T2/8/23/31). In addition seventeen *Taniec*, quite different in character from the renaissance dances, are notated for baroque lute in one of three tunings: French Flat transitional tuning, D major transitional tuning or D minor tuning, the latter becoming the universal tuning for the baroque lute.

## Renaissance lute (ffeff)

- T1a. CZ-Pu 59r.469, f. 9v *Tanecz Studiosorum* - on passamezo antico 5  
= D-Z 115.3, p. 4 *Studiosorum* - *Lutezine* 141 S19  
T1b. CZ-Pu 59r.469, f. 10r untitled 5  
= D-Z 115.3, p. 5 untitled - *Lutezine* 141 S48  
T2. PL-Kj 40153, f. 73v *Taniec* - Polish dances<sup>3</sup> 175 (Polish text: *Złutizę szję ma namilżę nad <I have pity on you, my dearest friend>*) 6  
T3. CZ-Pu 59r.469, f. 8r *Mumrsky Tanecz* 6-7  
= D-Z 115.3, p. 1 *Mumrsky Galliarda*  
T4. UKR-LVu 1400/I, f. 56v *Tantum ergo sacramentum Taniecz* 7  
T5a. CZ-Pu 59r.469, f. 11v *Gyney Tanecz tyz studiosorum* 8  
= D-Z 115.3, p. 8 *Tanecz giny tyz Studiosorum* - [proportio] - *Lutezine* 141 S20  
T5b. CZ-Pu 59r.469, f. 12r untitled 8  
= D-Z 115.3, p. 9 - untitled - [proportio] - *Lutezine* 141 S50  
T6a. CZ-Pu 59r.469, f. 13v *Tanecz welmi Pekney* 9  
= D-Z 115.3, p. 12 *Tanecz*  
T6b. CZ-Pu 59r.469, f. 14r untitled - [proportio] 9  
= D-Z 115.3, p. 13 [Taniecz] - [proportio]  
= bars 1-6 frag: CZ-Pu 59r.469, f. 40v *Tanecz Wratylawsky*  
- *Vide Supra folio 13* [first section]  
T7a. CZ-Pu 59r.469, f. 16r [untitled] - [proportio] 10  
= D-Z 115.3, p. 17 *Tanecz* - [proportio]  
T7b. CZ-Pu 59r.469, f. 15v *Tanecz* - [proportio] 10  
= D-Z 115.3, p. 16 *Tanecz* - [proportio] all cognates in *Lutezine* 127:

<sup>1</sup> Johannes Wolf *Heinrich Isaac Weltliche Werke* Denkmäler der Tonkunst in Österreich 28 (Vienna 1907/R: Graz Akademische Druck- U. Verlagsanstalt 1959); E.R. Lerner *Heinrich Isaac Opera omnia* Corpus Mensurabilis Musicae 65, 1-11 so far (1974-2011).

<sup>2</sup> See also reconstruction by Bart Roose in *Geluit-Luthinerie* Yearbook 2009, p. 7.

<sup>3</sup> Except one more in the supplement to the accompanying *Lute News* 149 and a two bar fragment UKR-LVu 1400/I (1555), f. 58v *Taniecz*.

<sup>4</sup> Thank you to Kateryna Schöning for a copy of the manuscript.

<sup>5</sup> *A Compendium of 178 Polish Dances for Renaissance Lute including many of easy to intermediate standard* (Lute Society Music Editions 2016).

- A-Wn 19259, f. 4r *Der Hertzog Augusti Dantz* D-B 40588, p. 17 *Alter Weyher Tantz* I-BDG chilesotti, p. 144 *Un pezzo tedesco - Nachtantz* Drusina 1556, sig. 12r *Tantz - Sprunck*; M Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der Hupffauf*; Waissel 1591, sig. C2r 17. *Tantz - Sprung*; Denss 1594, f. 91r *Allemande Imperial*. Cittern: CH-Dberther, p. 436 *Alte Wiber und Satan. Ein Dantz Nachdantz* Kargel 1575, sig. H3r *Almanda Imperiala - RePrinse Der nach Tantz* Keyboard: Schmid 1577, sig. Z3v *Der Imperial. Ein Fürstlicher Hojdantz Der Hupffauf*; Ammerbach 1583, p. 197 *Ein Schlesier Dantz - Proportio*
- T8a.** CZ-Pu 59r.469, f. 18r untitled - [proportio] 11  
= D-Z 115.3, p. 21 untitled - [proportio]  
cf. MN 1574 31 *Der Fuggerin Dantz - Volget der Hupffauff*
- T8b.** CZ-Pu 59r.469, f. 17v *Tanez* - [proportio] 11  
= D-Z 115.3, p. 20 *Tanez Sol ich den nu sterben, Bin ich noch nicht krank, Viel lieber wolt ich ligen mit dem meidlein auf ein bank* [If I die now, I'm not sick yet, I'd much rather lie on a bench with my girl]
- T9a.** CZ-Pu 59r.469, f. 19v *Tanez polsky* - [proportio] 12  
= D-Z 115.3, p. 24 *Tanez Polskey* - Polish dances 107  
cf. CZ-Pu 59r.469, f. 39r *Chorea similis choreis f. 24 et 25*  
= D-Z 115.3, p. 52 i *Chorea respondens choreis f. 24 et 25 - C33a*
- T9b.** CZ-Pu 59r.469, f. 20r untitled - [proportio] 12  
= D-Z 115.3, p. 25 untitled - Polish dances 108  
D-LEm II.6.15, p. 401 *Chorea - C33b*  
Waissel 1591, sig. E1r 5 [*Polnischer*] *Tantz* - Polish Dances 65
- T10.** CZ-Pu 59r.469, f. 23v *Tanez* - [proportio] 13  
= D-Z 115.3, p. 32 *Tanez* - [proportio]
- T11.** CZ-Pu 59r.469, f. 24v *Tanez* - [proportio] 13  
= D-Z 115.3, p. 34 *Tanez* - [proportio]
- T12.** CZ-Pu 59r.469, ff. 22v-23r *Tanez Pekney* - [proportio]  
= D-Z 115.3, pp. 30-31 *Tanez Pekney Czo gest se gız sta-lo nemuz ginacz byti* - [proportio] = CZ-Pu 59r.469, ff. 27v-28r *Gyney tez Pekney* [Eadem folio 30 iisdem descripta notis] - *Zburu*  
cf. CZ-Pu 59r.469, ff. 37r-37v *Chorea respondens Choreae fol. 30 - Sequitur proportio* = D-Z 115.3, pp. 48-49 *Chorea respondens choreae fol. 30 - C31*
- T13.** CZ-Pu 59r.469, f. 24r *Tanez* - [proportio] 15  
= D-Z 115.3, p. 33 *Tanez* - [proportio]  
Waissel 1591, sig. E3v 25 [*Polnische*] *Tantz* - Polish Dances 90
- T14.** CZ-Pu XXIII.F.174, ff. 45v-46r *Tan[e]cz* 15
- T15.** CZ-Pu 59r.469, f. 25r *Tanez* - [proportio] 16  
= D-Z 115.3, p. 35 *Tanez* - [proportio]  
D-LEm II.6.23, f. 44v *Dantz mir nicht mit meiner Jungfer Gredten*  
Waissel 1591, sig. E3v 27 [*Polnische*] *Tantz* - Polish Dances 93  
D-B 40089, no. 94 *Ein Feiner Polnischer Tantz* - keyboard
- T16.** CZ-Pu 59r.469, f. 30v *Tanez welmi Pekney - Zburu* 16
- T17a.** D-Z 115.3, p. 40 *Tanez - Zburu* - cf. Aria di fiorenza 17  
= CZ-Pu 59r.469, ff. 28v-29r *Gyney - Zburu*
- T17b.** A-KR L64, ff. 31v-32v *Ballo di Firenze* (first section) - cf. C15/36 17
- T18.** CZ-Pu 59r.469, ff. 26v-27r *Tanez welmi pekney - Zburu* 18  
= D-Z 115.3, p. 50 *Chorea* - [proportio] - C25a and cognates  
cf. D-Z 115.3, p. 51 *Chorea respondens Superiori choreae* - [proportio] - C25b  
= CZ-Pu 69r.469, f. 38v *Chorea respondens superiori choreae* - [proportio]
- T19.** CZ-Pu 59r.469, f. 40v *Polskey Tanez* 18  
= D-Z 115.3, p. 57 *Polskey Tanez* - Polish dances 13
- T20.** CZ-Pu 59r.469, ff. 29v-30r *Polskey Tanez - Zburu* 19  
= D-Z 115.3, p. 39 *Polskey tanez welmi Pekney* - Polish dances 103
- T21.** CZ-Pu 59r.469, f. 33v *Tanez - Zburu* 20  
= D-Z 115.3, p. 42 *Tanez - Zburu*
- T22.** CZ-Pu 59r.469, f. 41v *Tanez* 20
- T23a.** CZ-Pu 59r.469, f. 35v *Zu freuden feines Meigdelein hab ich mir außerswelt Tanez* - [proportio] 21  
= D-Z 115.3, p. 46 *Tanez Zu freiden feines Meidelein hab ich mir außerswelt* - [proportio]
- T23b.** CZ-Pu 59r.469, f. 44r *Zu freuden feines Megdelein hab ich mir außerswelt* - [proportio] - *Aliter fol.52* 21
- T24.** CZ-Pu XXIII.F.174, f. 12r iii *Tan[e]cz* 22
- T25.** CZ-Pu XXIII.F.174, f. 12r i *Tanez* 22
- T26.** CZ-Pu XXIII.F.174, f. 45v *Tan[e]cz* - Muscadin, all in *Lutezine* 117 22  
CH-Bu F.IX.70, p. 291 *Chorea Anglicana* C118
- T27.** CZ-Pu XXIII.F.174, f. 46v i untitled 23
- T28.** CZ-Pu XXIII.F.174, ff. 46v-47r untitled 23
- T29.** CZ-Pu XXIII.F.174, f. 46v ii untitled 23
- T30.** CZ-Pu 59r.469, f. 26r *Tanez Spaecz peczel[n]* - [proportio] 24  
= D-Z 115.3, p. 37 *Tanez* - [proportio]
- T31a.** CZ-Pu 59r.469, f. 42r *Polskey Tanez* 24-25  
CZ-Pu 59r.469, f. 37v *Alia Chorea Cziczekku Ptaczku*  
= D-Z 115.3, p. 49 *Alia Chorea - C39a*  
D-LEm II.6.15, p. 396 *Chorea 51 Saltarello - C39b*

= DK-Kk Thott 841.4<sup>o</sup>, ff. 80v v & 81r iv *Breflawr Tantz*  
D-LEm II.6.15, p. 425 *Eins mals schien mir die Sonne*  
Waissel 1573, sig. M3r *Tantz - Sprunck*  
= Waissel 1591, sig. C3v 24 [*Deutsche*] *Tantz - Sprung*  
cf. DK-Kk Thott 841.4<sup>o</sup>, f. 82v *Lyrum*  
D-B 40089, no. 20 *Ein mahl Schön mir die Sonne* - keyboard

- T31b.** DK-Kk Thott 841.4<sup>o</sup>, f. 84v *Polnischer Tantz* - Polish dances 22 25
- T32.** CZ-Pu XXIII.F.174, f. 46v iii untitled 25
- T33.** CZ-Pu XXIII.F.174, f. 46r i *Tan[e]cz* 26
- T34.** CZ-Pu XXIII.F.174, f. 46r ii untitled 26
- Baroque lute tuning (dfedf) 11-course**
- T35.** D-ROu XVIII-54, p. 91 *Taniec Polski - Proportio* 124
- T36a.** PL-Lw 1985, f. 32r *taniec polskij* 124
- T36b.** D-LEm II.6.24, f. 196v *Dragon* 125
- T36c.** GB-En 9769 84/1/6 (Balcarres), p. 86 *Drage[o]ns by monsieur Gallot* 125  
Jacques or Henri-François Gallot (CLFGal, p. 42)
- T37.** F-Pn Rés. Vmc.61 [Polinski], f. 4v *Taniec* 126  
GB-Ob F.576, ff. 56r-55v *dragons Dangleterre*
- T38.** D-B 40264, pp. 122-123 *Taniec Polsky - Proportio* 126-127
- T39.** D-B 40264, p. 153 *Taniec Rusky* 128
- T40.** D-B 40264, p. 178 *Taniec Polsky - Proportio* 128-129
- T41.** D-B 40264, pp. 176-177 *Taniec Polsky - Proportio* 129
- T42.** D-ROu XVII-54, pp. 92-93 *Taniec Polski - Proportio* 130  
D-B 40264, pp. 124-125 *Taniec Polsky* - dfedf faded ink so mainly illegible
- RUS-KAu 3026, Fasc B 10 no. 7 *Taniec* - dfedf LOST
- D major transitional tuning (efdef) 12-course**
- T43.** D-B 40264, pp. 84-85 *Taniec Polsky* 131
- T44.** D-B 40264, p. 86 *Taniec Polsky* 132
- T45.** D-B 40264, pp. 87-88 *Taniec Pols (J)B E(rben?) - Proportio* 133
- T46.** D-B 40264, pp. 94-95 *Taniec Polsky* 134
- French Flat transitional tuning (dedff) 12-course**
- T47.** D-B 40264, pp. 154-155 *Taniec Polsky AC* 135
- T48.** D-B 40264, pp. 156-157 *Taniec Polsky AC* 136-137
- T49.** D-B 40264, pp. 162-163 *ex B Taniec Polsky* 137

## CHOREA

As companions to the Tanez above, here are the lute solos titled Chorea that I know - apart from the seven as appendices in the accompanying *Lute News* 149 supplement and excluding most of the 35 Chorea Polonica that were included in the Lute Society edition of Polish Dances described in fn 5.<sup>6</sup> All but two (C121-122) are for six to ten course renaissance lute. Several sources, mostly in German tablature<sup>7</sup> also include the Tanez above and the same music is called Tanez in one source and Chorea in another.



Engraving of Sigismund Bathory in 1607 by Aegidius Stadler II

Choream is Latin for dance and the title Chorea was used mostly for dances from Eastern Europe, especially in Poland and Bohemia (Czech Republic) - as well as for music of a variety of genres of French, German, Italian and English provenance. The Coree in the titles of C14/78/88/90 is presumably a corruption of Chorea. The main source of Chorea is the manuscript D-LEm II.6.15 [with 50+ examples]<sup>8</sup> copied in Leipzig and dated 1619 as well as the three early 17-century Czech manuscripts that are the main sources for Tanez, owned by Nicolao Schmall [9], Bohuslav Strialy [11] and Johannes Arpin (again exact copies from Strialy), as well as in the manuscript of Emmanuel Wurstisen CH-Bu F.IX.70 copied in Basel [13], the rest found scattered in another 20 or so manuscripts and two prints published in Heidelberg, Matthaeus Reyman's *Noctes Musicae* 1598 [8] and Johan Rude's *Flores Musicae* 1600 [1]. Many other sources include cognates of the same music with different titles, reflecting the transmission of this presumably popular music around central Europe. Also included here are all eight settings of C25, only two titled Chorea

<sup>6</sup> Besard's *Thesaurus Harmonicus* of 1603 includes eight Chorea Polonica probably all by Diomedes Cato - edited in Polish Dances, see fn 5.

<sup>7</sup> All 50+ Chorea in the Leipzig manuscript D-LEm II.6.15 hand written in French tablature transcriptions by Herbert Speck were published by TREE Editions in

2005 (now available free on the Lute Society website).

<sup>8</sup> Probably used as a title instead of Tantz in this German source, the latter title not found in the manuscript.

and several others named as a Polish dance, to illustrate a range of different settings of essentially the same dance, probably dedicated to the Hungarian nobleman Sigismund Bathori (1572-1613), Prince of Transylvania, possibly commemorating his visit to Prague in 1597.

- C1. D-LEm II.6.15, pp. 406-407 *Chorea pastorum* - *Lutezine* 133 27
- C2. D-B 4022, f. 49v *Chorea bey dir mein* [Hertz] 27
- D-B 40141 (Nauclerus), f. 76r iii *Bey dir Mein hertz*; D-Dl M 297, pp. 148-149 *Bei der mein* [hertz]; D-LEm II.6.15, p. 410 *Bey mir mein hertz* - *Proportio*; D-DSa w.s., no. 2 *Bey mir mein Herz* - lost; D-KNh R 242, 55 *Vilanelle Bey mir mein* [hertz]; DK-Kk Thott 841,4o, f. 11v 7 *Ein schon neues Liedt Husmani* - *Bey myr mein Hertz*; GB-Lbl Sloane 1021, f. 81r i *Bey dir mein* [hertz]; LT-Va 285-MF-LXXIX, f. 12v iv *Bey mir mein hertz* *V.H.*; LT-Va 285-MF-LXXIX, f. 15r i *Bey mir mein hertz alio mo*; Haussmann *Melodien* 1598, no. 6 *Bey mir mein hertz* à 4 - Lynn<sup>9</sup> 213
- C3. PL-Kj W 510, f. 19v *Chorea* - [nach dantz] 28
- C4. PL-Kj 40159, ff. 13v-14r *Chorea - proportio* 28-29
- C5. D-BAU 13.4<sup>o</sup>.85, pp. 82-83 *Chorea Mertelij* 29
- C6. PL-Kj W 510, f. 4r *Chorea - Proportz* 30
- C7. D-BAU 13.4<sup>o</sup>.85, p. 78 *Chorea E. M.* 30
- C8. CH-SAM 1, f. 18r *Chorea Meilin* [Mädchen?] *ebom mit mir vber rjn* - [proportz] - Maiden? come with me over the river 31
- C9. CZ-Pu XXIII.F.174, f. 13v ii *Chorea* 31
- Haussmann *Venusgarten* 1602, no. 15 *Lieblch freundlich schertzen* - Lynn 288
- C10. PL-Kj 40159, f. 15v *Chorea* 32
- C11. D-LEm II.6.15, p. 390 *Chorea Horatij Scandelli 44* 32
- C12. D-Ngm 33748 I, ff. 39v-40r *Chorea Italica sine Balletto* 33
- C13. CZ-Pu XXIII.F.174, f. 13r *Chorea Ich armer?* 33
- C14. H-Bn Mus. pr. 19 (Bartfa MS), f. 22v *Ein feiner tantz* 34
- Newlich Ausgangen* - *Saltarello* - A fine dance newly out
- H-Bn Mus. pr. 19, f. 23r *Corea transposita supra* - keyboard tablature
- Waissel 1591, sig. D1v 32. [Deutscher] *Tantz*
- C15. D-BAU 13.4<sup>o</sup>.85, p. 71 *Ducis magni Florentini Chorea* - C36/T17 34-35
- C16a. CZ-Pnm IV.G.18, f. 137v *Chorea Studiosorum* 35
- C16b. CZ-Pu XXIII.F.174, f. 13v i *Chorea studiosorum* 35
- see *Lutezine* 141 S49
- C17. PL-Kj 40159, ff. 14v-15r *Chorea - prop[ortio]* 36
- C18a. CZ-Pu XXIII.F.174, ff. 17r-17v *Chorea - Nachtantz* 36
- C18b. CH-Bu F.IX.11, f. 9r *Der meidlein von blofelden tantz* - *Nachtantz* 37
- The young girl from Blofelden (small town near Frankfurt)
- C18c. CH-Bu F.IX.23, ff. 20v-21r *Die meidlein von blofelden tantz* 37
- *Nachtantz*
- C19. D-Sl G I 4/I, ff. 35v-36r *Chorea Chara mia dolce stella* 38-39
- M[elchior]. N[eusidler]. - *Saltarella*
- C20. CZ-Pu 59r.469, f. 32r *Cantilena in forme choreae* 39
- D-Z 115.3, p. 46 *Pulcherina Gal dobrau notz ma mila*
- C21. CZ-Pu XXIII.F.174, ff. 18r-18v *Chorea - Nachtantz* 40
- C22. CZ-Pu XXIII.F.174, f. 18r *Chorea - Nachtantz* 40
- C23. CH-Bu F.IX.70, p. 254 XLV *Chorea* 41
- C24. D-LEm II.6.15, p. 383 *Chorea 35* 41
- C25a. D-Z 115.3, p. 50 *Chorea* - [proportio] 42
- = CZ-Pu 59r.469, f. 38r *Chorea* - [proportio]
- = CZ-Pu 59r.469, ff. 26v-27r *Tanecz welmy pekney* - *Zhuru* - T18
- C25b. D-Z 115.3, p. 51 *Chorea respondens Superiori choreae* - [proportio] 43
- = CS Pu 69r.469, f. 38v *Chorea respondens superiori choreae* - [proportio]
- C25c. CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz* - *Nachdantz* 44
- C25d. Deniss 1594, f. 85v *Allemande* 45
- = D-Dl I-V-8, ff. 96v-97r *Allemande*
- C25e. CZ-Pnm XIII.B.237, ff. 37v-[38r] *Batori Dantz* - Polish Dances 58 46
- C25f. D-LEm II.6.15, p. 403 *Chorea Polonica* - Polish Dances 42 46
- C25g. CH-Bu F.IX.70, p. 237 *Ein Polischer Tantz* - *Sprunck* 47
- Polish Dances 117
- C25h. Waissel 1591, sig. E2v [Polnische] *Tantz 18* - Polish Dances 82 45
- D-Z Sign.100.6, ff. 5v-6r *Polnischer Tantz* - keyboard
- S-Uu 132, f. 13v *Der Polnische Tantz Proportio* - keyboard
- Ammerbach 1583, p. 202 *Ein Polnischer Dantz* - keyboard
- C26a. D-Z 115.3, p. 55 *Paulo aliter* [Chorea] 47
- C26b. D-Z 115.3, p. 55 *Chorea bella* 43
- = CS Pu 69r.469, f. 40v *Pekney kausek*
- C27. CZ-Pnm IV.G.18, f. 137r *Chorea* 45
- D-LEm II.6.23, f. 19r *Chorea Italica Hertzog Ferdinandi* - 149 App 4
- C28. CZ-Pu XXIII.F.174, f. 22r *Chorea* 48
- C29. CZ-Pu XXIII.F.174, f. 23v *Chorea* 48
- cf. CH-Bu F.IX.70, p. 295 *Chorea Polonica* - Polish Dances 126
- C30. CZ-Pnm IV.G.18, f. 137r *alti* [Chorea] *poloni[us]* 48
- C31. D-Z 115.3, pp. 48-49 *Chorea respondens Choreae fol. 30 - Sequitur proportio* = CZ-Pu 59r.469, ff. 37r-37v *Chorea respondens choreae fol. 30 - Sequitur proportio* 49
- cf. CZ-Pu 59r.469, ff. 22v-23r *Tanecz Pekney* - T12
- = D-Z 115.3, pp. 30-31 *Tanecz Pekney*
- = CZ-Pu 59r.469, ff. 27v-28r *Gyney tez Peckney* - *Zhuru*
- C32. D-Z 115.3, p. 52 ii *Chorea* 49
- = CZ-Pu 59r.469, f. 35r *Chorea*
- = CZ-Pu 59r.469, f. 39r *Chorea Vide supra fol.*
- C33a. D-Z 115.3, p. 52 i *Chorea respondens Choreis f. 24 et 25* - [proportio] 50
- = CZ-Pu 59r.469, f. 39r *Chorea similis choreis f. 24 et 25 - proportio*
- CZ-Pu 59r.469, f. 38v *Chorea respondens superiori choreae* - [proportio]
- cf. CZ-Pu 59r.469, f. 19v *Tanecz polskej* - T9a
- D-Z 115.3, p. 24 *Tanecz polskej* - [proportio]
- cf. CZ-Pu 59r.469, f. 20r untitled - T9b
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- C33b. D-LEm II.6.15, p. 401 *Chorea* 50
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- C34. D-Z 115.3, p. 53 ii untitled 50
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- C35. CZ-Pu 59r.469, f. 46v *Chorea* - *Zhuru* 51
- = CZ-Pu 59r.469, f. 47v *Chorea* - *Zhuru*
- cf. *Was wollen wir auff den Abend Thuen/ L'Almande Slapen gaen*
- 20 cognates edited for *Lutezine* 138
- cf. A-KR L 81, f. 149r *Was wollen wir auff den Abend Thuen*; CH-Bu F.IX.23, ff. 15r-15v *Was woll wir uff den abent thon* - nach dantz; CH-Bu F.IX.22, p. 243 XXIII *Was wollenn wir uff den abendt thun* - *Nachdantz*; D-KNh R 242, ff. 216v-217r *Almand Schlaffen gehn*; DK-Kk Thott 841.4o, f. 57r 107 *Wass Woll nyr auff den Abendt thun*; GB-Lbl Sloane 1021, f. 78r *Was wollen wir auf abent thun*; IRL-Dtc 410/I, pp. 220-221 untitled; NL-Lu 1666, f. 512r i *Allemande Slaepen gaen* - untitled; NL-Lu 1666, f. 513r untitled; S-Skma w.s., f. 43r *Was wollen wir uf denn Abend thun* - *Proportio*; Adriaenssen 1584, f. 85r *L'almande Slaepen gaen* = Adriaenssen 1600, f. 74v *L'Almande Slapen gaen*. In G: A-Wwilczek no. 5 *Was woll wir uff den Abend thun*. *Dantz* (manuscript lost but this item copied by Wilhelm Tappert); CH-Bu F.IX.70, p. 244 XXIII *Was wollen wir uff Alio modo* - *Nachdantz*; CH-Bu F.X.11, f. 17v *Was wendt wir uff den abent dun Bassus* - *Proportio*; D-W Guelf. 18.8, f. 30v *Was wollen wir auf den* - *Nachdantz*; *Was wollen wir auf den abent thon*; NL-At 208.A.27, f. 63v LVIII *Was Wollenn wir auff Den abent* - *Saltarello*. In C: NL-Lu 1666, f. 512v untitled - *Reprinsje*; S-B 2245 (Beckmann), f. 14r *Was wollen wir auff den Abend Thuen*
- C36. CZ-Pu XXIII.F.174, ff. 17v-18r *Chorea - Nachtantz* - cf. C15/T17 51
- C37. CH-Bu F.IX.70, p. 255 XLVIII *Chorea* - *Lutezine* 141 S23 52
- C38. CH-Bu F.IX.70, p. 271 *C Chorea* 52
- C39a. D-Z 115.3, p. 49 *Alia Chorea* 52
- = CZ-Pu 59r.469, f. 37v *Alia Chorea Cziczczken Ptaczken*
- CZ-Pu 59r.469, f. 42r *Polsky Tanecz* - T31a and cognates
- C39b. D-LEm II.6.15, p. 396 *Chorea 51 Saltarello* 53
- = DK-Kk Thott 841.4<sup>o</sup>, ff. 80v v & 81r iv *Breflawr Tantz*
- C40. CH-Bu F.IX.70, p. 293 *Chorea Austriaca a Besardo composita* 53
- C41. CH-Bu F.IX.70, p. 270 LXXXXVI *Chorea* 54
- C42. D-Sl G.I.4/I, f. 31r *Chorea Rusticorum Gallorum* - branle 54
- C43. D-LEm II.6.15, p. 361 *Chorea - Salt* 55
- C44. D-LEm II.6.15, pp. 366-367 *Chorea Lepida 4* 55
- C45. D-LEm II.6.15, p. 362 *Chorea* 56
- C46. D-LEm II.6.15, p. 364 i *Chorea* 56
- C47. D-LEm II.6.15, p. 364 ii *Chorea* 56
- C48a. D-LEm II.6.15, p. 377 *Chorea Lepida 25* 57
- C48b. D-LEm II.6.15, p. 380 *Chorea lepida 31* 57
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- C51. D-LEm II.6.15, p. 366 *Chorea Bohemica 3* 58
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- C53. D-LEm II.6.15, pp. 374-375 *Chorea Anglica 22* 59
- Fuhrmann p. 37 *Je trouue sur l'herbe assise*
- Besard 1603, f. 81v *Jay treune sur l'herbe assise*
- CH-Bu F.IX.70, p. 318 *Branle Jay trouue sur l'herbe assise*
- NL-Lt 1666, f. 372v untitled
- NL-Lt 1666, f. 376v *J'ai trouue suij l'herbe*
- C54. D-LEm II.6.15, p. 374 *Chorea 21* 60
- C55. D-BStb C 39 2o, f. 125r *Chorea Polonica Ambrosij Alberti Dlugoraj* 60
- C56. D-BStb C 39 2o, f. 125r-125v *Alia / eiusdem* [Ambrosij Alberti Dlugoraj] 60
- C57. D-LEm II.6.15, p. 397 *Chorea 53* 61
- D-LEm II.6.15, p. 375 *Chorea 23*
- C58. GB-Lbl Sloane 1021, f. 74v *Chorea* 61
- C59. D-B 40141, f. 59r *Cho[rea]* 61
- C60. D-LEm II.6.15, pp. 394-395 *Chorea 49* - *Saltarel* 62
- C61a. D-LEm II.6.6, f. 7v *Chorea* - [proportz] 62
- C61b. D-Z 115.3, p. 31 *Chorea* - [proportio] 62

<sup>9</sup> 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).

- = CS Pu 69r.469, f. 23r *Chorea* - [proportio]
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- C63.** D-LEm II.6.15, p. 382 *Chorea Wittenbergensis 33* 63
- C64.** D-LEm II.6.15, p. 385 *Chorea 37 - Proportio* 64
- C65a.** D-LEm II.6.15, pp. 382-383 *Chorea 34* 64
- C65b.** D-LEm II.6.15, pp. 386-387 *Chorea Olim quodam die 38 - Saltarella* 65
- C65c.** D-LEm II.6.15, p. 387 *Alio modo* 65
- C65d.** D-LEm II.6.15, pp. 396-397 *Chorea 52* 66
- C66.** D-LEm II.6.15, p. 391 *Chorea 45* 66
- C67.** D-LEm II.6.15, pp. 392-393 *Chorea 46 - Saltarella* 67
- C68.** D-LEm II.6.15, pp. 398-399 *Chorea Sie doch wie sol Cupido 54 - Saltarella* 68
- C69.** D-LEm II.6.15, p. 387 *Chorea Anglica 39* 68
- C70.** D-LEm II.6.15, pp. 400-401 *Chorea - Saltarella* 69
- C71.** D-LEm II.6.15, p. 400 *Chorea* 69
- C72.** D-LEm II.6.15, pp. 388-389 *Chorea 41* 70
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- D-Hbusch 43v *Balletto*
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- C79.** LT-Va 285-MF-LXXIX, f. 26v ii *Chorea* 73
- GB-Lbl Sloane 1021, f. 72v *Chorea Polonica* - Polish Dances 135
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- C81.** Rude 1600, sig. li3r - 118 *Chorea* 74
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- C83.** Reymann *Noctes Musicae* 1598, sig. P5v *Chorea 1 - Variatio triplae* 76
- C84.** D-LEm II.6.15, p. 369 *Chorea nobilis 10* 76
- C85.** Reymann 1598, sig. P6r *Chorea 2 - Variatio triplae* 77
- C86a.** Reymann 1598, sigs. P6v-Q1r *Chorea 3 - Variatio triplae* 78
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- cf. also edited for *Lute News* 146 H40
- C89.** CZ-Pnm IV.G.18, ff. 136v-137r *Chorea* 81
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- C100a.** CZ-Pu 59r.469, f. 44v *Chorea* - facsimile on p. 83 90
- C100b.** CZ-Pu 59r.469, f. 123r *Ich bin so lang gewesen* 90
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- D-KNu K 16.a 6745 qu., p. 13 i *Vilarella Ich binn so lang gewesen*
- DK-Kk Thott 40.841, f. 56v i *Ich bin zu lang gewesen*
- LT-Va 285-MF-LXXIX, f. 14r v *Item alio m[o]do*
- Waissel 1592a sig. G1r 7. *Ich bin zu lange gewesen*
- cf. CH-Bu F.IX.70, p. 281 *CXXVII Ich bin so lang gewesen*
- DK-Kk Thott 40.841, f. 56v ii *Aliter*
- DK-Kk Thott 40.841, f. 56v iii *Aliter*
- LT-Va 285-MF-LXXIX, f. 14r iv *Ich bin so lanck gewesen*
- cf. A-Wwilczek no. 4 *Ich bin So lang gewesen*
- PL-WRk 352, ff. 59v-60r *Ich bin jr lange Zeit hold g[e]wesen - Nachleuff*
- C101.** D-BAU 13.4°.85, p. 77 *Chorea anglica* 91
- C102.** D-LEm III.11.26, p. 2 *Chorea Anglica* 91
- Mal Sims see *Lutezine* 114; cf. C52
- C103a.** Besard 1603, f. 139v *Chorea anglicana Doolandi* - consort part 92
- CLMJD 48a *Lute News* 100
- C103b.** Fuhrmann 1615, p. 80 *Chorea Anglica* 93
- C103c.** D-LEm II.6.15, p. 367 *Chorea Anglica 5* 94
- C104.** D-B 40141, f. 28r *Chorea Anglica* - see *Lute News* 71 93
- Robinson 1603, sig. H1v *A Toy*
- D-B Danzig 4022, f. 26v untitled
- D-LEm II.6.15, p. 505 *Englische Toy*
- GB-Cu Dd.5.78.3, f. 11r ii untitled
- IRL-Dtc 108/II, p. 100 *Robinsons Toy*
- GB-Cu Dd.4.23, f. 21v T R - cittern
- C105.** D-B 4022, f. 47v ii *Chorea Anglica* 94
- C106.** CH-Bu F.IX.70, p. 329 *Chorea Anglica A. F.* - *Lute News* 60 no. 15a 95
- 2nd strain is Kemps Jigge/The Parlement/Nutmegs and Ginger
- D-LEm II.6.15, p. 389 *Der Jungen Herren tantz*
- C107.** D-LEm II.6.15, p. 395 *Chorea Anglica* [50] 95
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- C108.** D-Dl M 297, p. 149 *Chorea Anglica* - see *Lute News* 64 95
- cf. A-SPL KK 35, p. 41 *Volte*; D-B Hove 1, f. 161v *La masque du Roy*
- HoveB 307; D-BAU 13.4o.85, p. 69 *Intrada*; D-Kl 4o Mus.108/I, f. 3v *Ballet*; D-Ngm Hs 33748/I, ff. 52v-53r *Intrada Mauritijs*; D-Sl G.I.4/III, f. 30r *Allemande di Bouquet*; GB-Cu Dd.2.11, f. 61v *Kings Maske*; GB-Lam 603, f. 8r *Maske* - *The french Kinges Maske*; IRL-Dtc 408/II, p. 111 *The Earle of Darbyes Carraunta*; LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückelb*; Hove 1601, f. 99v *Reprinsse* - HoveB 222b; Hove 1601, f. 109r *Reprinsse* - HoveB 228b
- C109.** Besard 1603, f. 169r *Chorea rustica a Corde Anallee* - trans from fefh 96
- C110.** CH-Bu F.IX.70, p. 291 *Chorea Gallica Rusticorum* 96
- C111.** D-LEm II.6.15, pp. 378-379 *Als ein student spaziret* [Chorea] 28 99
- [As a student goes walking]
- C112.** D-LEm II.6.15, p. 388 *Bitt wolt mitt ein Dantzlin thun* [Chorea] 40 99
- [Please dance with me]
- C113.** D-LEm II.6.15, p. 379 *Chorea Anglica 29* 110
- = NL-Lt 1666, f. 398v ii untitled
- cf. CZ-Pnm IV.G.18, f. 139r untitled; D-B Hove 1, f. 161v *Engelsche Masquarade* - HoveB<sup>10</sup> 306; D-B Hove 1, f. 162r *Engelsche Masquarade* - HoveB 305; D-LEm II.6.23, p. 78/f. 39v *Ballet*; GB-Eu Coll.2073 (dolmetsch), f. 22r *Ballet*; NL-Lt 1666, f. 398v ii *Mascarade Englese*; Hove 1612, f. 65r *Chanson Engleze* - HoveB 285; Fuhrmann 1615, p. 154 *Ballet 12*
- C114.** D-B 4022, f. 47v iv *Chorea Anglica* - En me revenant see LZ115 113
- C115.** D-BAU 13.4°.85, p. 86 *Chorea anglica* - Grimstock see LZ133 117
- C116.** PL-Kj 40159, f. 18r *Chorea* 117
- C117.** D-LEm II.6.15, p. 373 *Chorea Anglica* 20 119
- D-LEm II.6.23, ff. 6v-7r *Curante*
- Hunts up see *Lute News* 131 & *Lutezines* 132/133
- C118.** CH-Bu F.IX.70, p. 291 *Chorea Anglicana* - cf. T26 119
- Muscadin see *Lutezine* 117
- C119.** CH-Bu F.IX.70, pp. 291-292 *Alia chorea Anglicana* 119
- C120.** D-Fschneider MS 45 (Rodauer), p. 11 *Chorea Polonica* 121
- Polish Dances 15
- French Flat transitional tuning**
- C121.** D-B 40264, pp. 158-159 ex D *Chorea Polon: AC*
- *Proportio* GMA - (dedff) 123
- C122.** D-B 40264, pp. 160-161 ex F *dass 9 chor ins bedur gestimbt*
- Chorea Polonia - Proportio* - (dedff) 138
- John H. Robinson - May 2024
- TESTUDO (lute) acrostic from CZ-Pu 59r.469 (Strially), f. 12v<sup>11</sup>
- |                            |                             |                       |
|----------------------------|-----------------------------|-----------------------|
| <i>Testudo curas</i>       | <i>Tristi de</i>            | <i>pectore pelliT</i> |
| <i>Erigit exanimis,</i>    | <i>Et dulci</i>             | <i>pectora vocE</i>   |
| <i>Saucia sanantur,</i>    | <i>Sanat quoque</i>         | <i>uulnera cordiS</i> |
| <i>Tristes laetitiae</i>   | <i>Turbas dulcedine</i>     | <i>sedaT</i>          |
| <i>Vnanimisque facit,</i>  | <i>Vario praecordia</i>     | <i>caniV</i>          |
| <i>Dura domare potest,</i> | <i>Dat denique fructus,</i> | <i>et illuD</i>       |
| <i>Omnis ut ad saltus</i>  | <i>Optet procedere</i>      | <i>VirgO</i>          |
- The lute expels the sorrows from the heart,  
Uplifting the weak, and the sweet bosom of the voice  
Heals the wounded breast as it heals the broken heart,  
Calming the sorrowful with merry sweetness  
Uniting them, with its manifold chant  
Taming hardened hearts and yielding fruits  
So that every maiden will step up to dance

<sup>10</sup> Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

<sup>11</sup> Thank you to Mathias Rösel for help with translation of the Latin. Variant texts

are found in D-Z 115.3 front flyleaf verso, CH-Bu F.IX.70, p. 7, D-KNh R 242, p. 1 & A-KR L81, f. 25r.



## T2. Taniec - 7F10C ABCD8

PL-Kj 40153, f. 73v

1 a a a a a a a a a a

9 **///a** a a a a a a a a a a

17 a a a a a a a a a a **///a**

25 **///a** a a a a a a a a a a

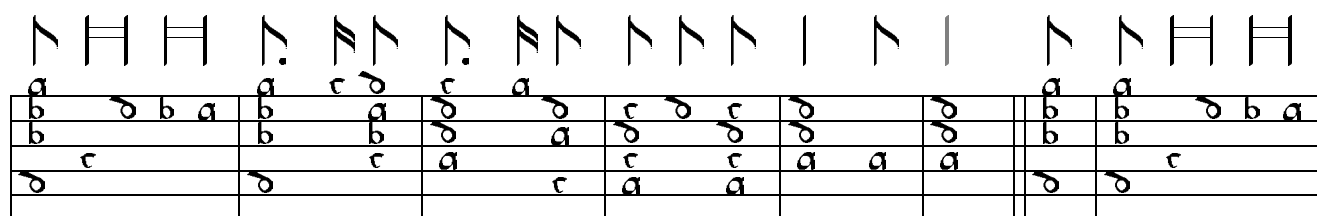
T3. Mumrayskey Tanecz - AA10BB8  
divisions from Mumreyska GalliardaCZ-Pu 59r.469, f. 8r  
D-Z 115.3, p. 1

1 f f f f f f f f f f

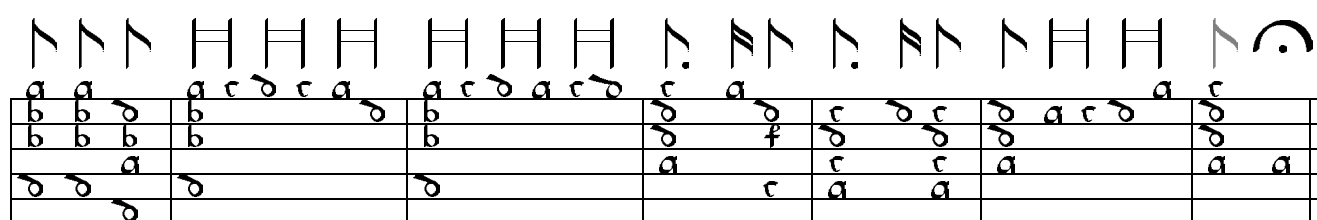
8 f f f f f f f f f f



17



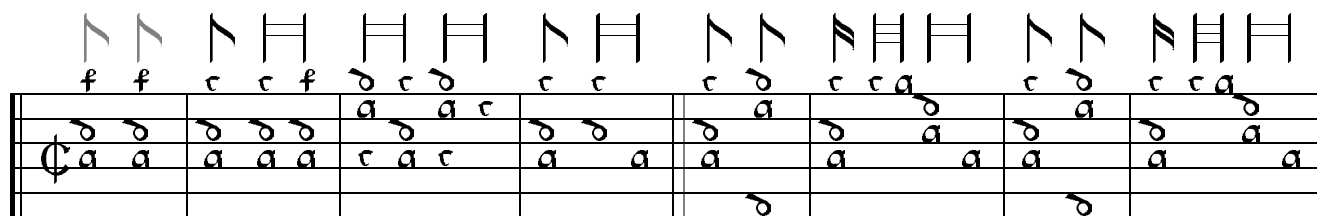
24



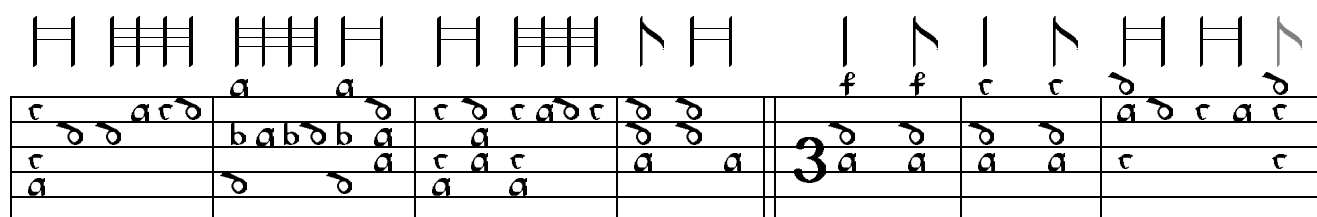
31

T4. Taniecz - A4B8-A4B8

UKR-LVu 1400/I, f. 56v



1



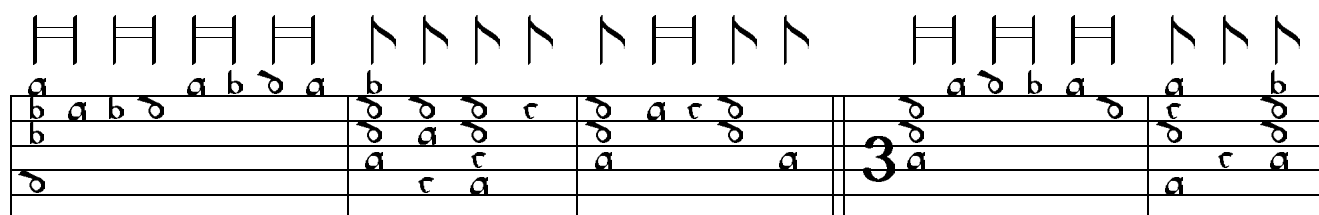
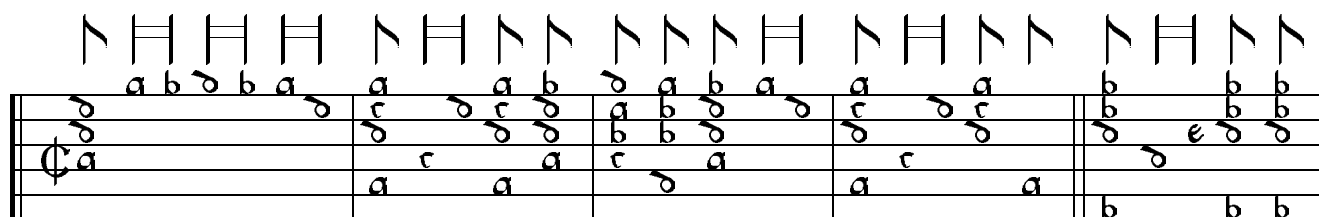
9



16

## T5a. Gyney Tanecz tyz studiosorum - AB4-AB4

CZ-Pu 59r.469, f. 11v



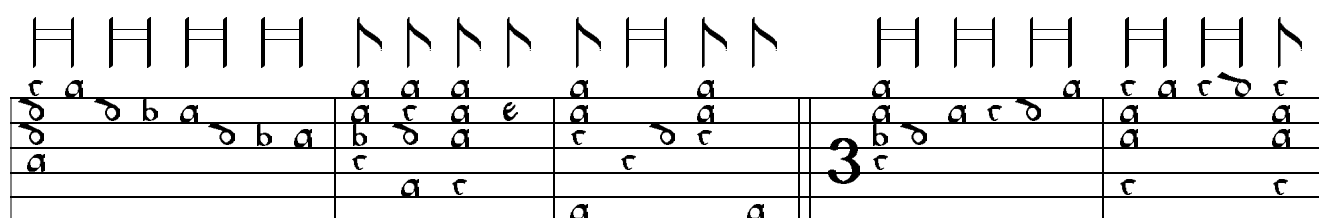
5



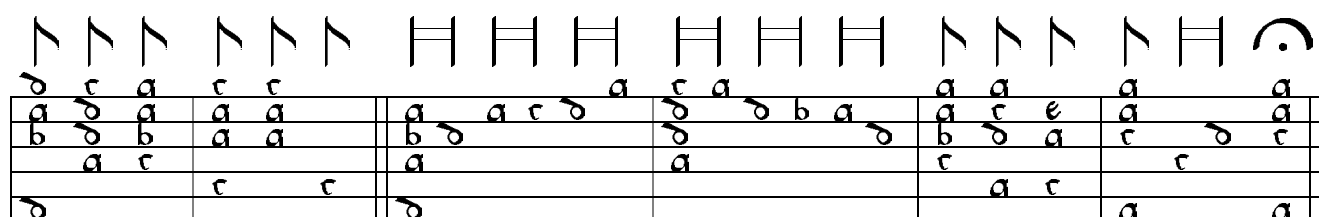
10

## T5b. Untitled - AB4-AB4

CZ-Pu 59r.469, f. 12r



5



10



## T6a. Tanecz welmi Pekney - ABC4-ABC4

CZ-Pu 59r.469, f. 13v

15

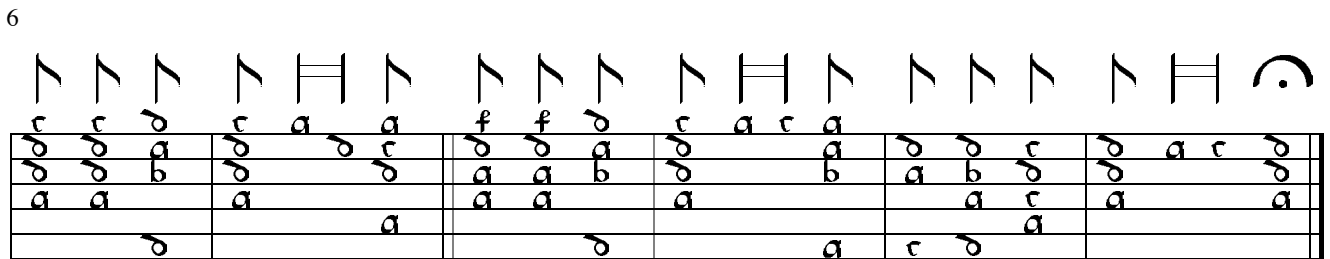
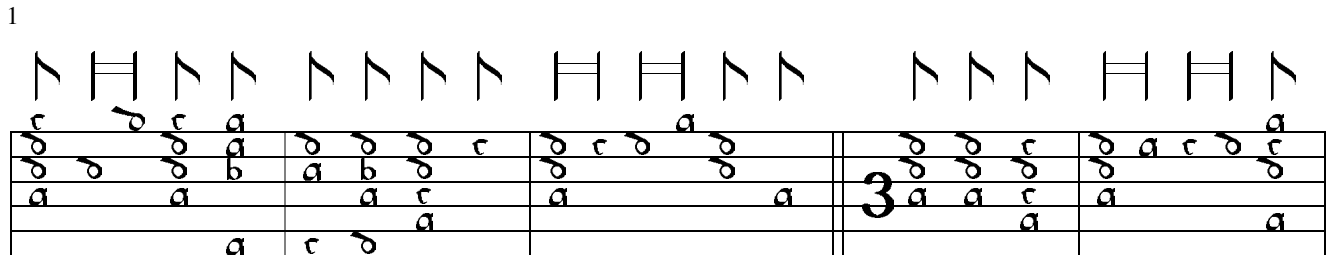
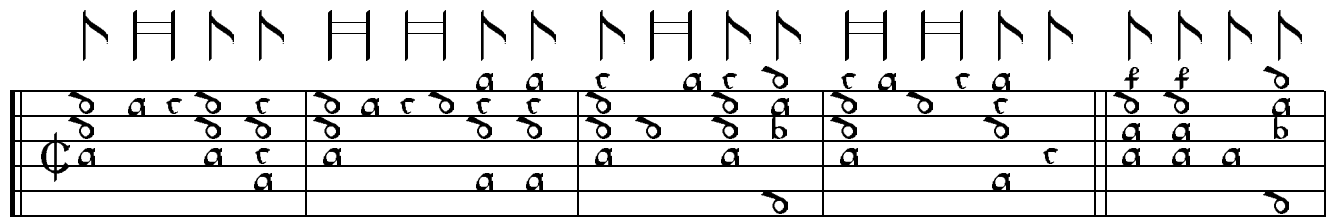
## T6b. Untitled - ABC4-ABC4

CZ-Pu 59r.469, f. 14r

15

## T7a. Untitled - AB4-AB4

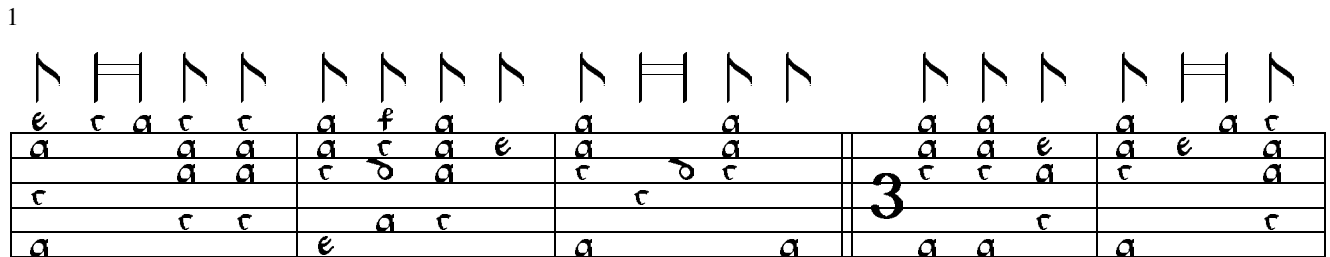
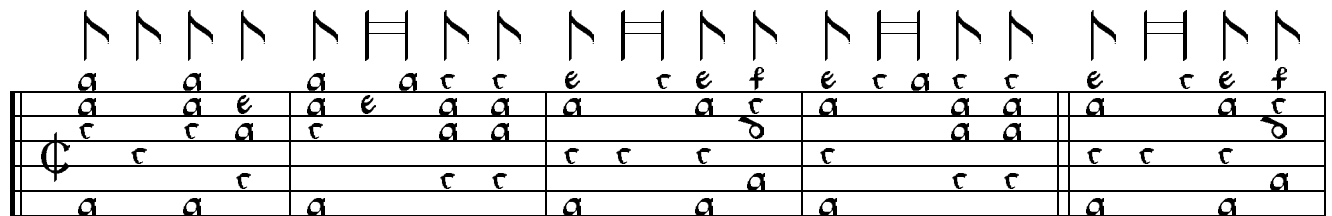
CZ-Pu 59r.469, f. 16r



11

## T7b. Tanecz - (proportio) - AB4-AB

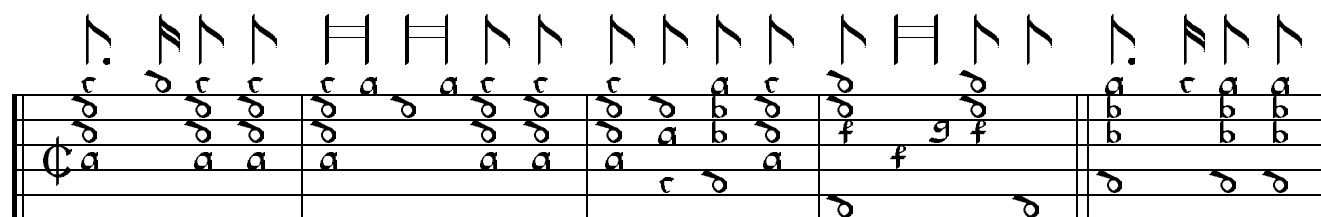
CZ-Pu 59r.469, f. 15v



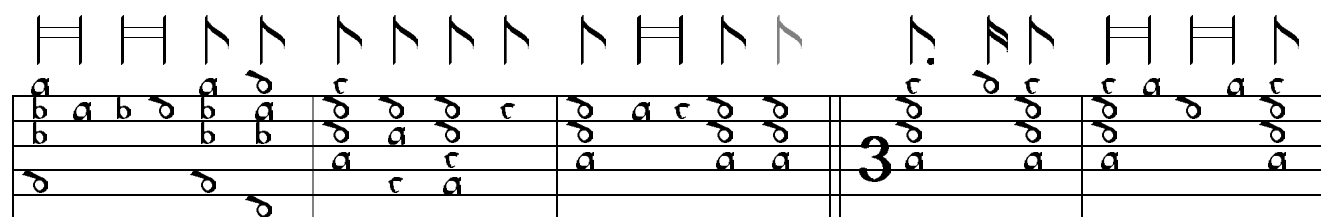
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## T8a. Untitled - AB4-AB4

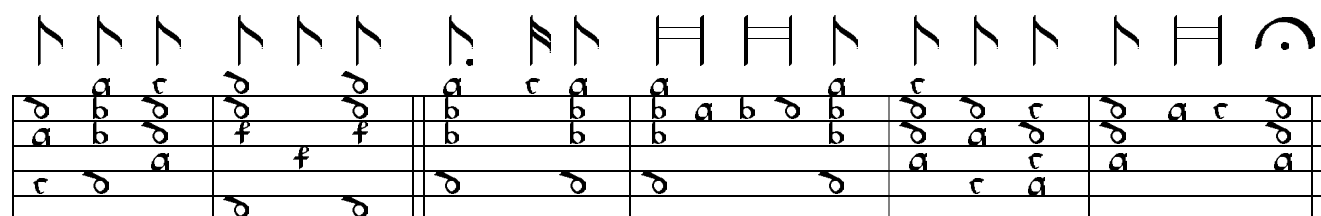
CZ-Pu 59r.469, f. 18r



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11

## T8b. Tanecz - (proportio) - AB4-AB4

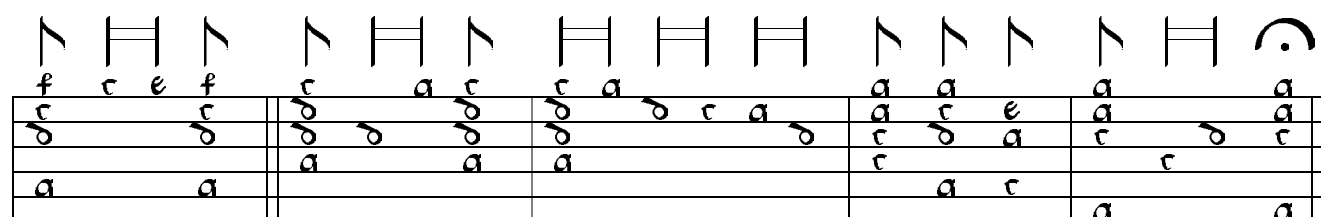
CZ-Pu 59r.469, f. 17v



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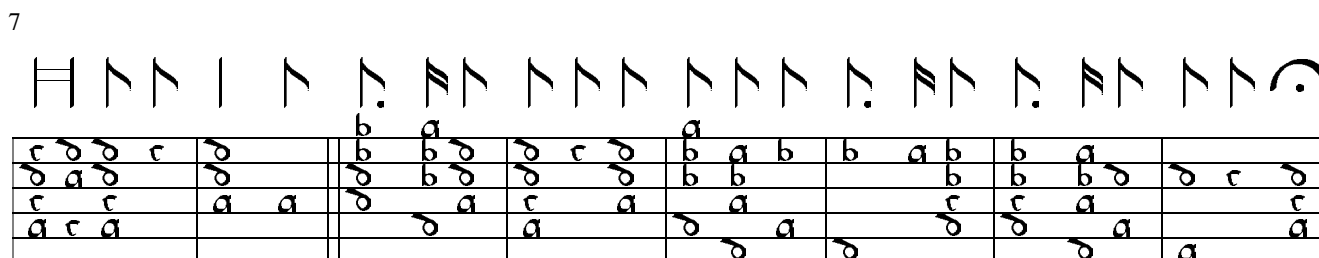
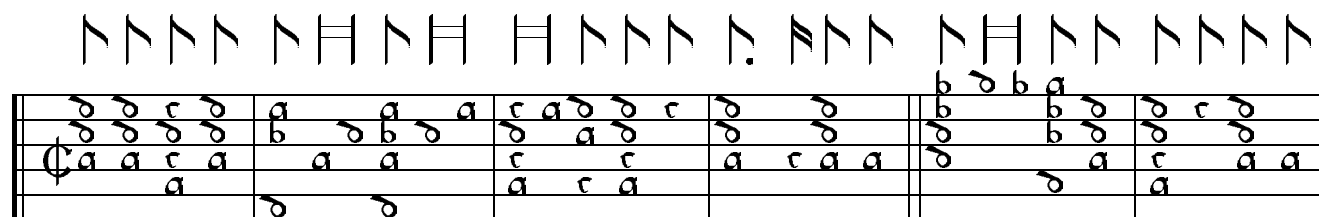
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12

## T9a. Tanecz polskey - (proportio) - A4B6-A4B6

CZ-Pu 59r.469, f. 19v



13

## T9b. Untitled - A4B6-A4B6

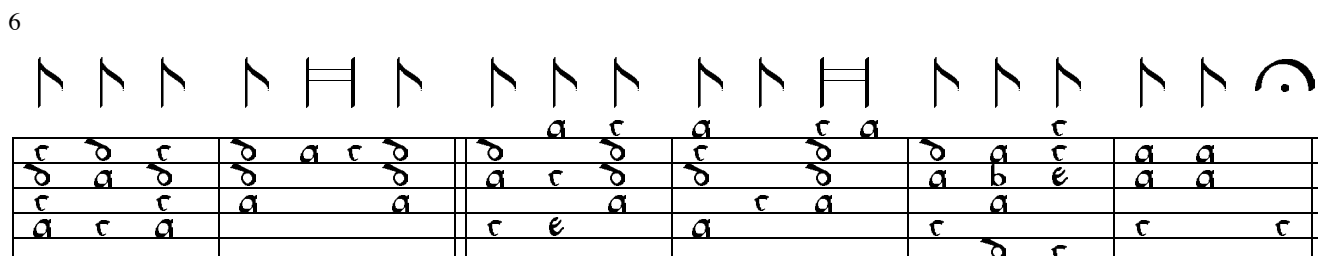
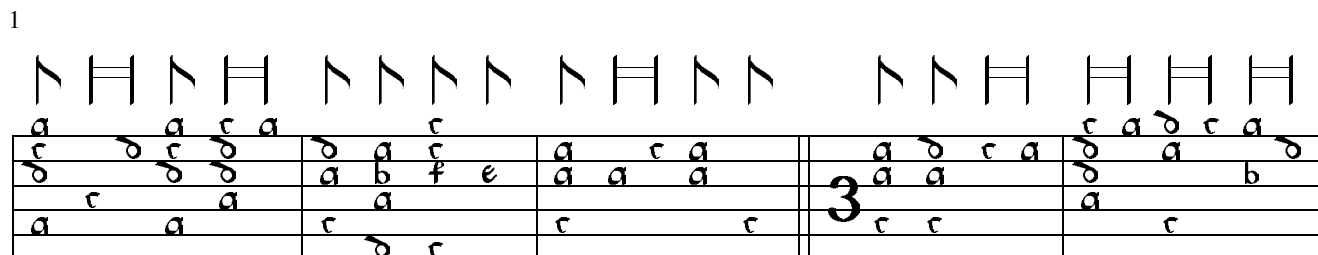
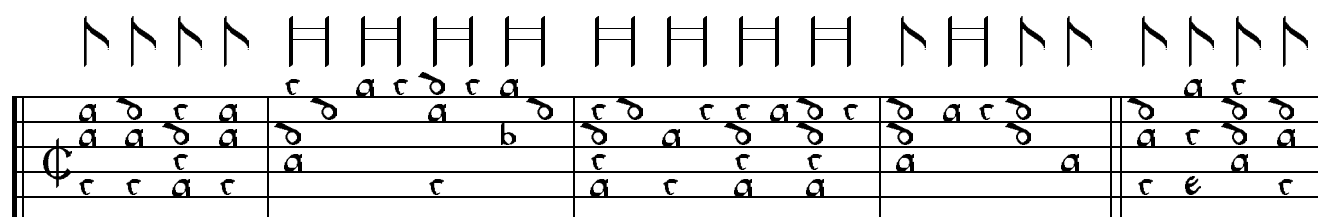
CZ-Pu 59r.469, f. 20r



13

## T10. Tanecz - (proportio) - AB4-AB4

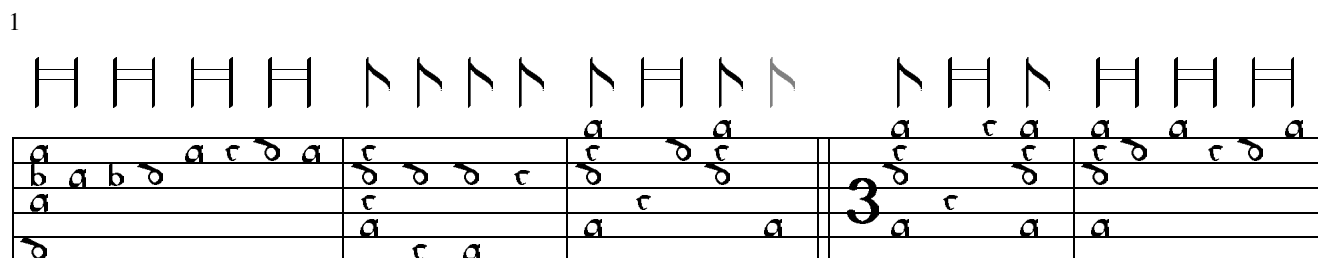
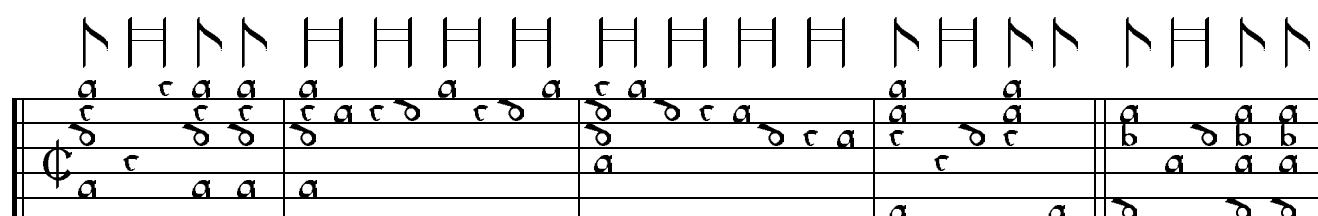
CZ-Pu 59r.469, f. 23v



11

## T11. Tanecz - (proportio) - AB4-AB4

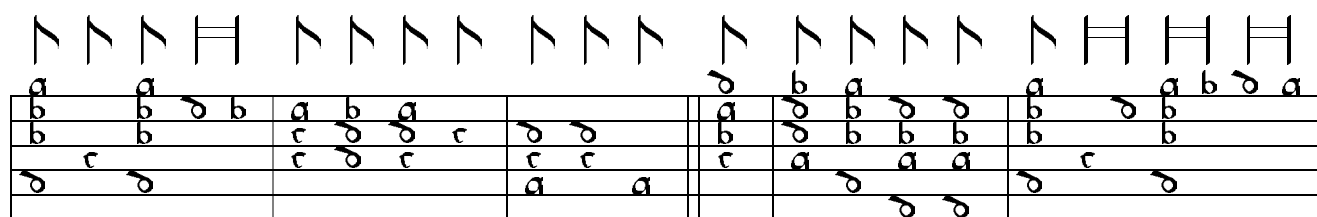
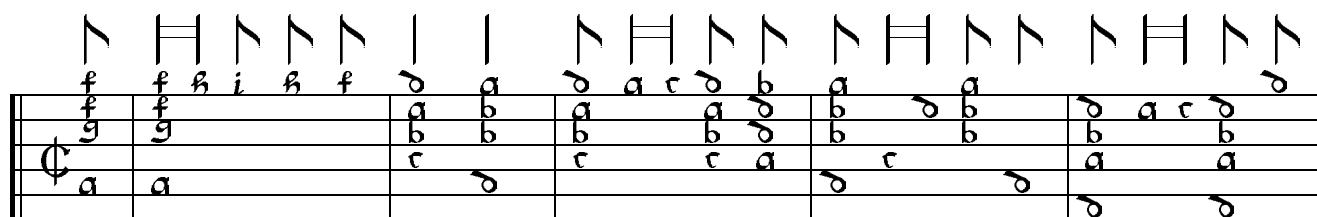
CZ-Pu 59r.469, f. 24v



11

## T12. Tanecz Pekney - (proportio) - AB8-AB8

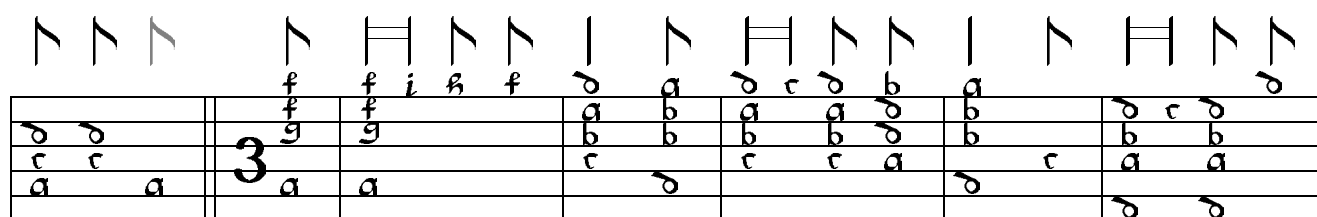
CZ-Pu 59r.469, ff. 22v-23r



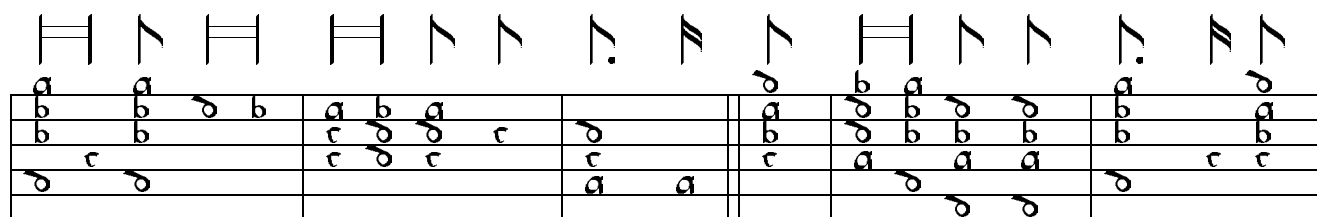
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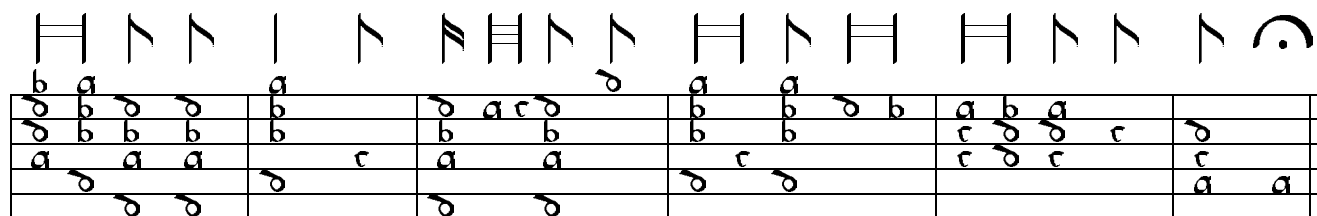
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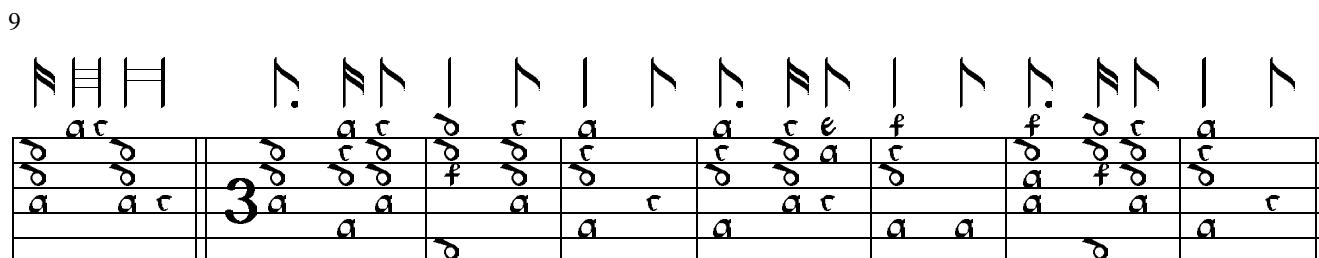
22



27

## T13. Tanecz - (proportio) - A7B9-A7B8

CZ-Pu 59r.469, f. 24r



24

## T14. Tan(e)cz - A4B6

CZ-Pu XXIII.F.174, ff. 45v-46r



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## T15. Tanecz - (proportio) - AB8-AB8

CZ-Pu 59r.469, f. 25r

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The Rose Tree

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[illegible]

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T16. Tanecz welmi Pekney - Zhuru - AB4-AB4

CZ-Pu 59r.469, f. 30v

[illegible]

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[illegible]

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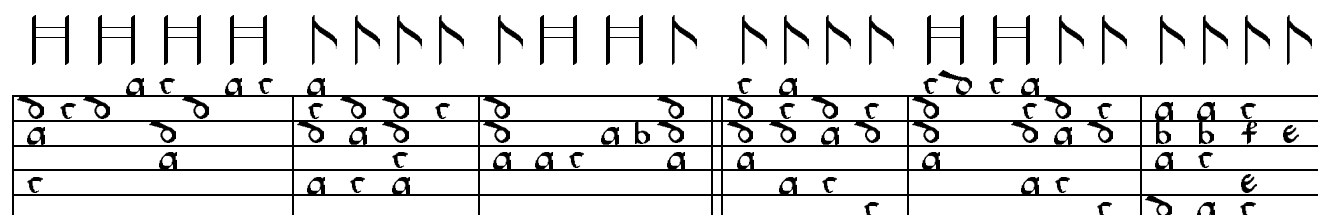


## T17a. Tanecz - Zhuru - ABC4-AB4D6

D-Z 115.3, p. 40



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6



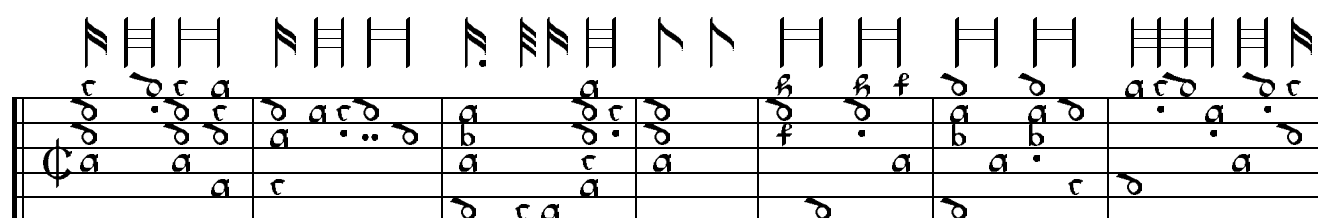
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19

## T17b. Ballo di Firenze - 7F first section A16

A-KR L64, ff. 31v-32v



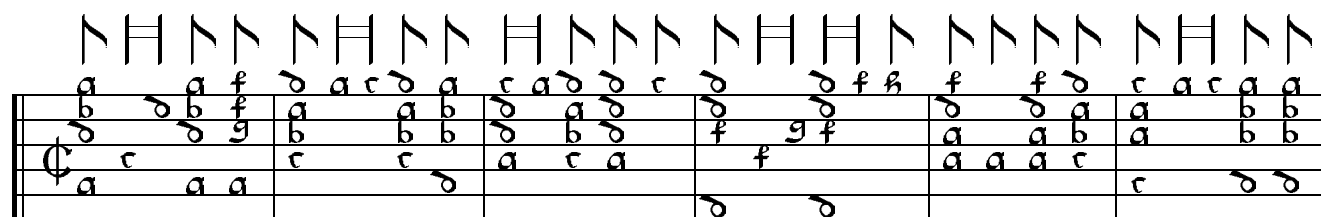
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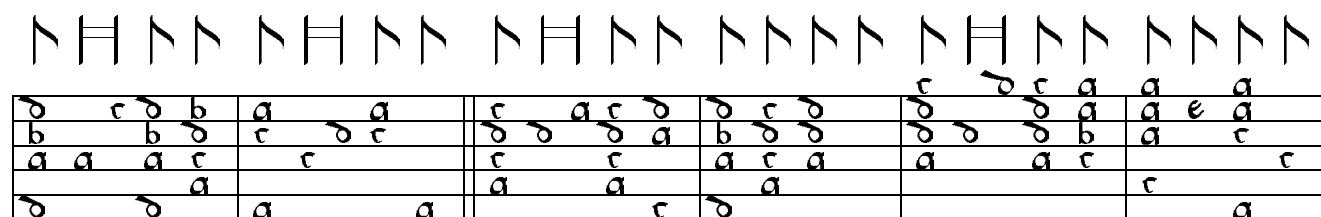
8

## T18. Tanecz welmy pekney - Zhuru - 7F AB8-AB8

CZ-Pu 69r.469, ff. 26v-27r



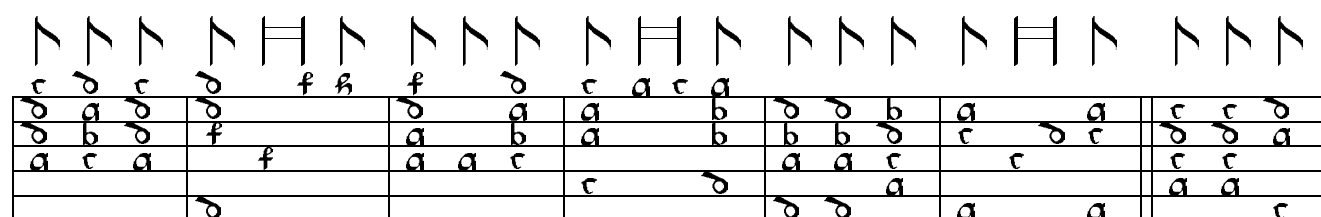
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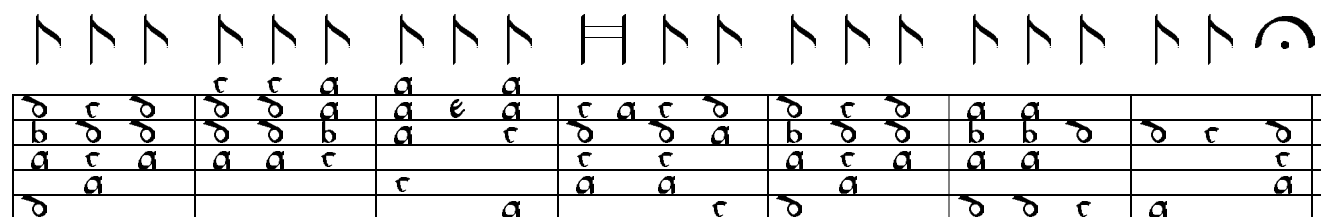
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26

## T19. Polskey Tanecz - AB4

CZ-Pu 59r.469, f. 40v



1

T20. Polskey Tanecz - Zhuru - AA4BB2CC4-A4BB2C4

CZ-Pu 59r.469, ff. 29v-30r

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## T21. Tanecz - Zhuru - A8B6-A8B6

CZ-Pu 59r.469, f. 33v

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## T22. Tanecz - A4B8

CZ-Pu 59r.469, f. 41v

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## T23a. Zu freuden feines Meigdelein hab ich mir Ausserwelt Tanecz - (proportio)

- A4B6-A4B6

CZ-Pu 59r.469, f. 35v

13

## T23b. Zu freuden feines Meigdelein hab ich mir Ausserwelt - (proportio)

- AA4B6-A4B6

CZ-Pu 59r.469, f. 44r

13

## T24. Tan(e)cz - 7F A4B10

CZ-Pu XXIII.F.174, f. 12r

8

## T25. Tanecz - 7F8Eb AB4

CZ-Pu XXIII.F.174, f. 12r

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## T26. Tan(e)cz - AB4

CZ-Pu XXIII.F.174, f. 45v

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T27. Untitled - A2B4

CZ-Pu XXIII.F.174, f. 46v

3

T28. Untitled - AB4

CZ-Pu XXIII.F.174, f. 46v-47r

4

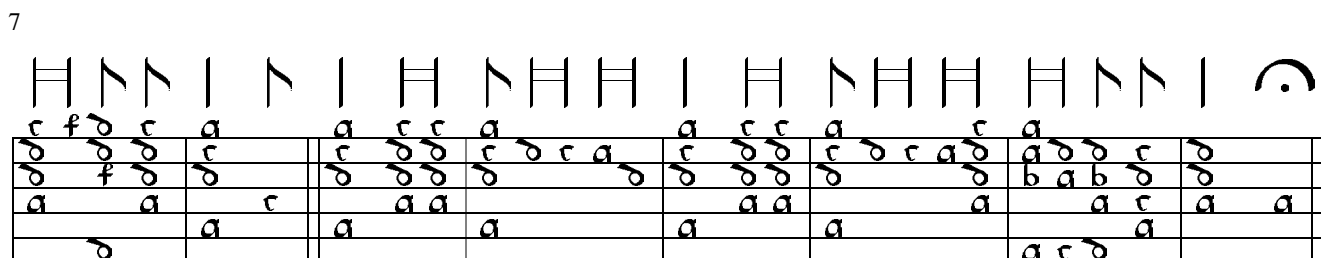
T29. Untitled - AB4-C4

CZ-Pu XXIII.F.174, f. 46v

6

## T30. Tanecz Spacz pecnze(ny) - (proportio) - A4B6-A4B6

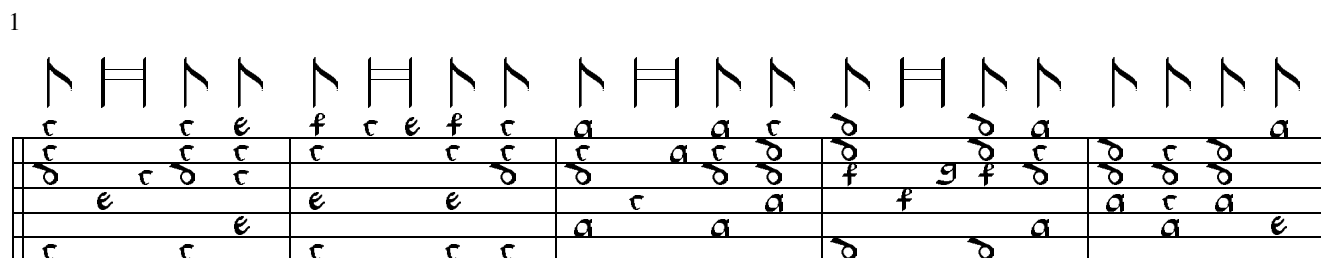
CZ-Pu 59r.469, f. 26r



13

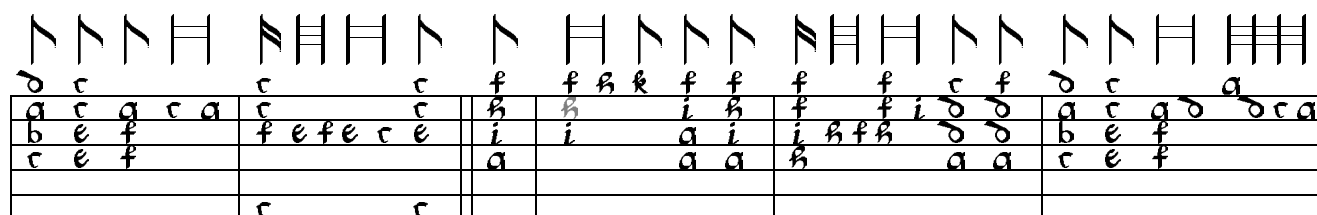
## T31a. Polsky Tanecz - A6B8CDE4

CZ-Pu 59r.469, f. 42r



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17



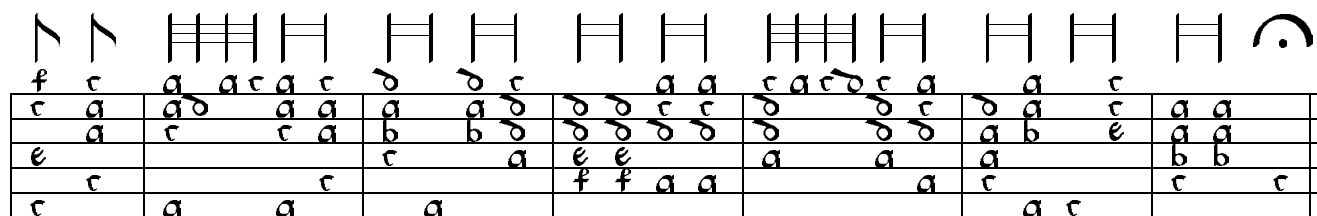
22

T31b. Polnischer Tantz - A6B8

DK-Kk Thott 841 4o, f. 84v



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8

T32. Untitled - ABC4

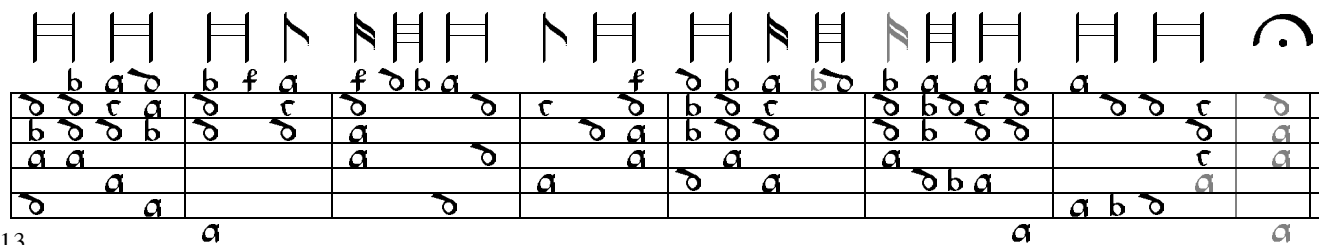
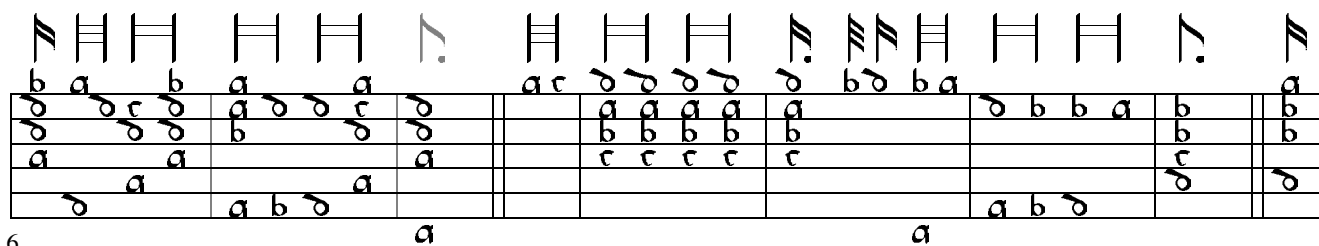
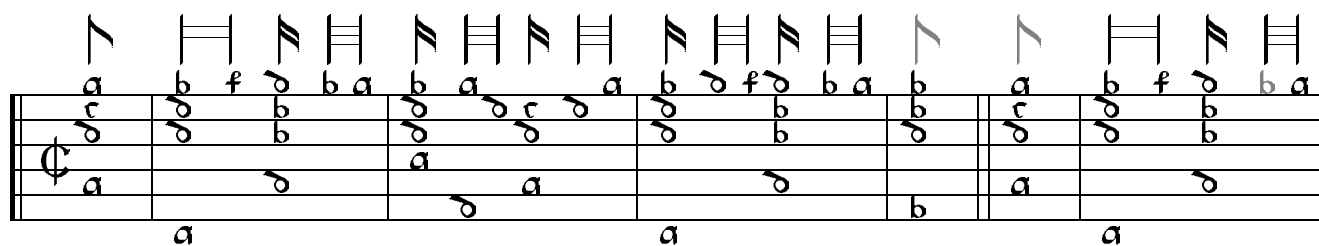
CZ-Pu XXIII.F.174, f. 46v



4

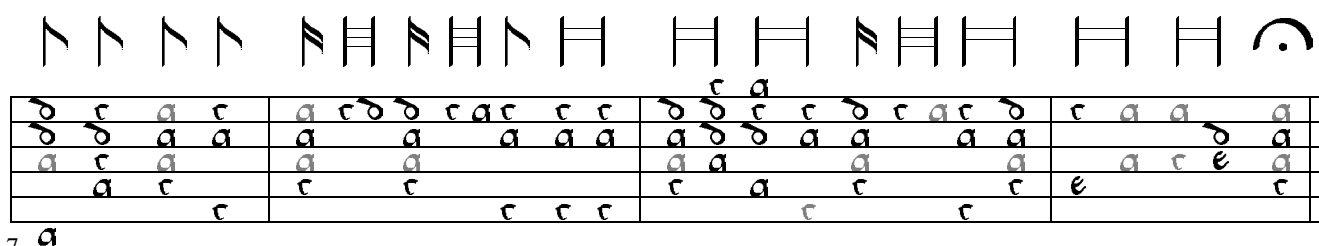
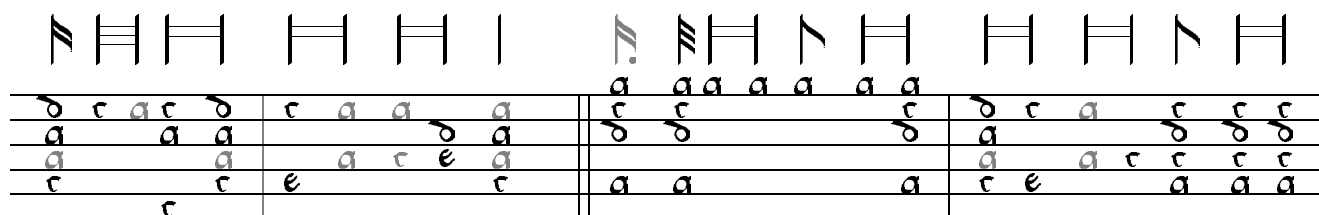
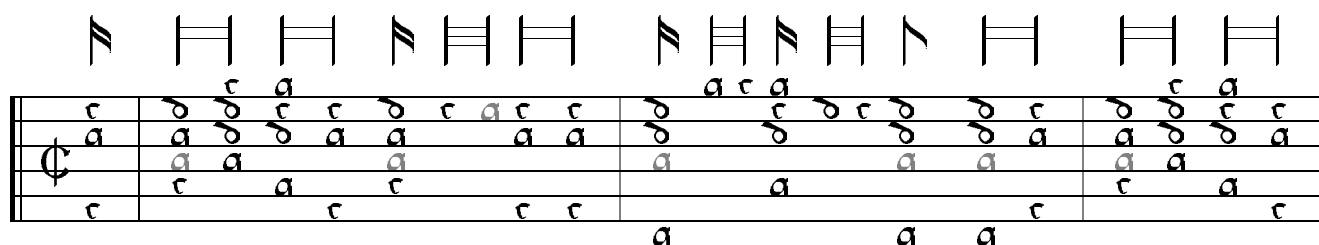
T33. Tan(e)cz - 7F AA4B4C8

CZ-Pu XXIII.F.174, f. 46r



T34. Untitled - 7F A8B12

CZ-Pu XXIII.F.174, f. 46r



## C1. Chorea pastorum - ABBCCDE4

D-LEm II.6.15, pp. 406-407

First system of musical notation for 'Chorea pastorum'. It features a treble clef and a common time signature (C). The notation consists of a single melodic line with various note values (minims, crotchets, quavers) and rests. Above the staff, there are vertical bar lines and some letters (a, f, c) indicating fingerings or articulations. The system is divided into measures by vertical bar lines.

Second system of musical notation for 'Chorea pastorum'. It continues the melodic line from the first system. The notation includes various note values and rests, with vertical bar lines and letters (a, f, c) above the staff. The system is divided into measures by vertical bar lines.

8

Third system of musical notation for 'Chorea pastorum'. It continues the melodic line. The notation includes various note values and rests, with vertical bar lines and letters (a, f, c) above the staff. The system is divided into measures by vertical bar lines.

15

Fourth system of musical notation for 'Chorea pastorum'. It continues the melodic line. The notation includes various note values and rests, with vertical bar lines and letters (a, c) above the staff. The system is divided into measures by vertical bar lines.

22

## C2. Chorea bei dir mein (Hertz) - 7F8D AB6

D-B 4022, f. 49v

First system of musical notation for 'Chorea bei dir mein (Hertz)'. It features a treble clef and a common time signature (C). The notation consists of a single melodic line with various note values (minims, crotchets, quavers) and rests. Above the staff, there are vertical bar lines and some letters (a, f, c) indicating fingerings or articulations. The system is divided into measures by vertical bar lines.

1

Second system of musical notation for 'Chorea bei dir mein (Hertz)'. It continues the melodic line. The notation includes various note values and rests, with vertical bar lines and letters (a, f, c) above the staff. The system is divided into measures by vertical bar lines.

7

/a

## C3. Chorea - (nach dantz) - AB8-AB8

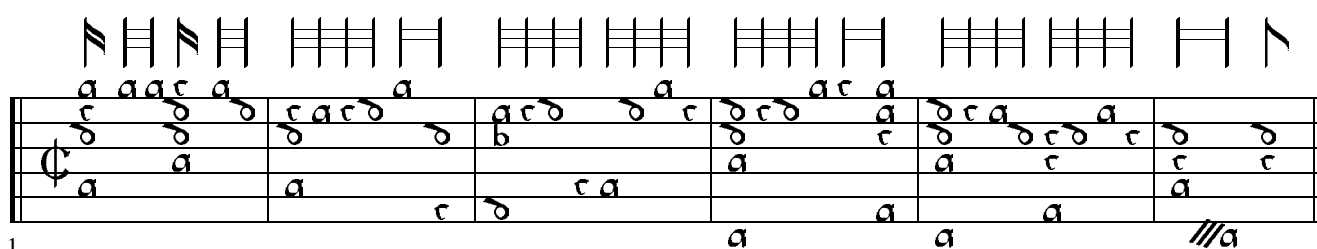
PL-Kj W 510, f. 19v



24

## C4. Chorea - proportio - 7F10C A6B8-A6B8

PL-Kj 40159, ff. 13v-14r



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C5. Chorea Mertelij - 7F AABBBCC4

D-BAU 13.4o.85, pp. 82-83

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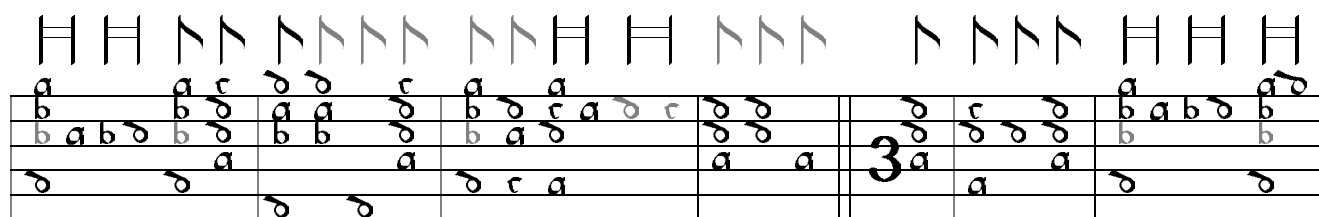
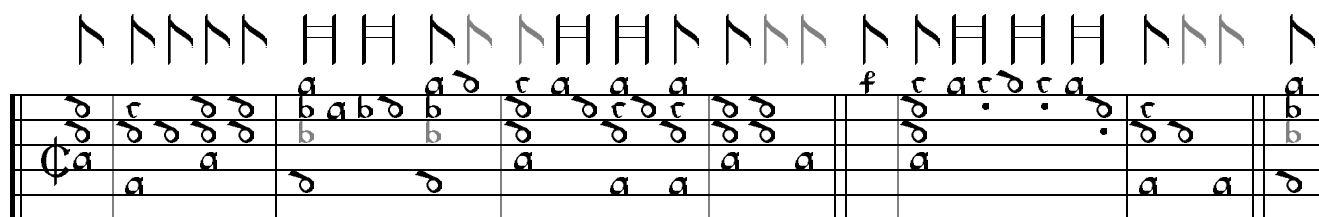
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## C6. Chorea - Proportz - A4B2C4-A4B2C4

PL-Kj W 510, f. 4r

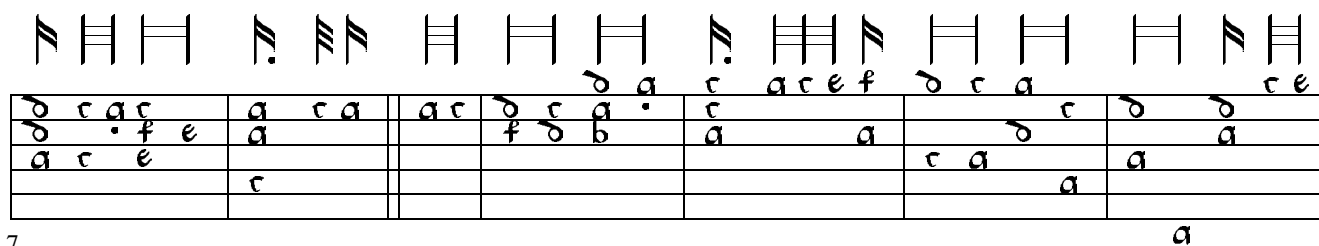


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## C7. Chorea E(lias) M(ertel) - 7F8D - A8B10

D-BAU 13.4o.85, p. 78



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CZ-Pu XXIII.F.174, f. 13v

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## C10. Chorea - 7F9D10C AB8

PL-Kj 40159, f. 15v

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## C11. Chorea Horatio Scandelli 44 - ABC6

D-LEm II.6.15, p. 390

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## C12. Chorea Italica siue Balletto - 7F10C A9BC7

D-Ngm 33748 I, ff. 39v-40r

Measures 1-5 of C12. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

Measures 6-11 of C12. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

Measures 12-17 of C12. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

Measures 18-23 of C12. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

## C13. Chorea Ich armer - ABC4

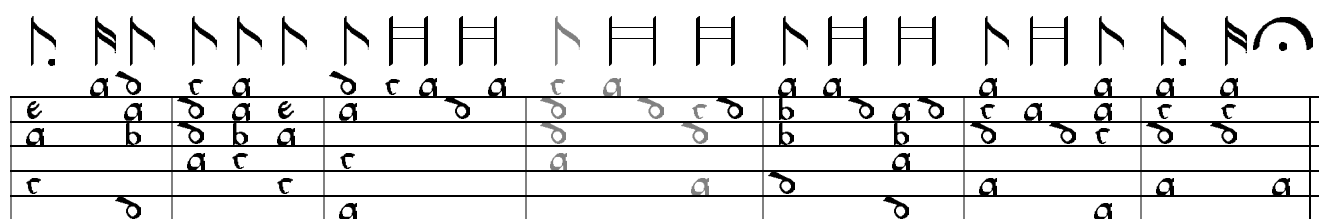
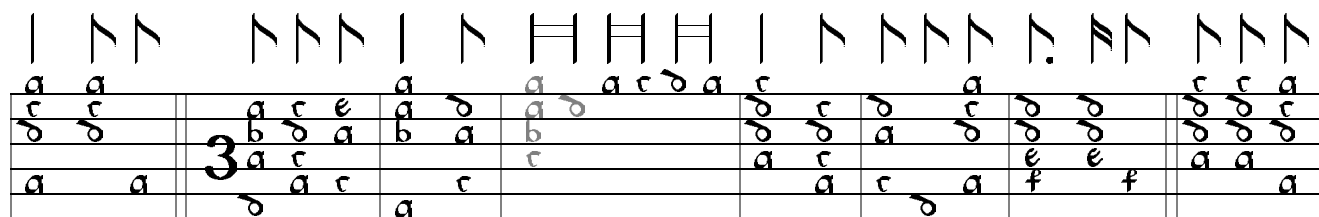
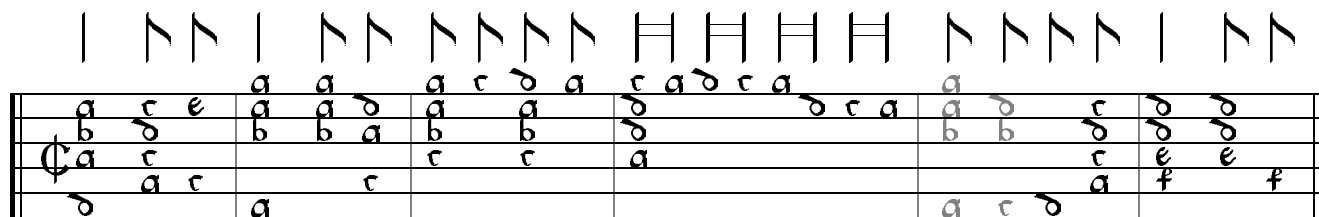
CZ-Pu XXIII.F.174, f. 13r

Measures 1-6 of C13. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

Measures 7-12 of C13. The notation is in a single system with a treble clef and a common time signature. It features a series of rhythmic patterns represented by vertical lines and flags, with some notes and rests indicated below. The notes are labeled with letters: f, b, a, c, d, e, g, and a. There are also some special symbols like 'f' and 'b' with a dot above them.

## C14. Ein feiner tanz Newlich Ausgangen (Corea) - Saltarello - A6B8-A6B8

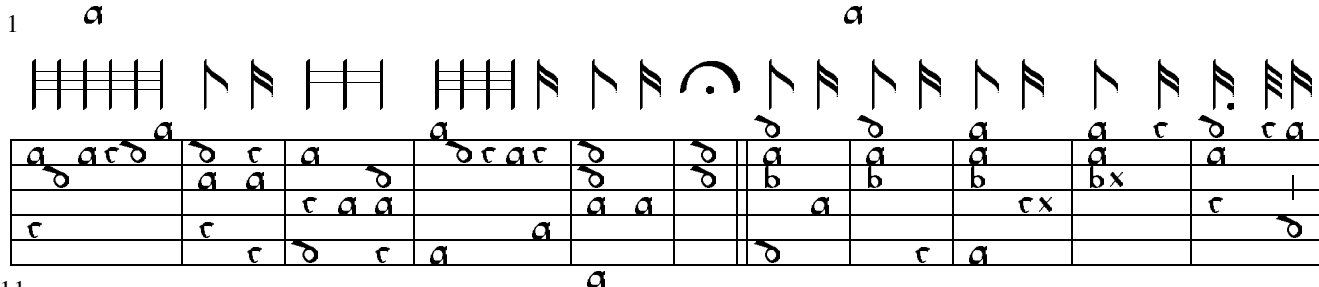
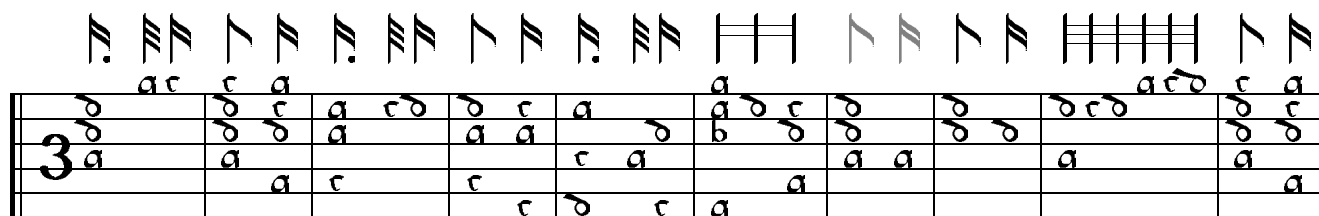
H-Bn Mus. pr.19, f. 22v



22

## C15. Ducis magni Florentinj Chorea - 7F8D A16B8C32

D-BAU 13.4o.85, p. 71



11

C16a. Chorea studiosorum - AB4

CZ-Pnm IV.G.18, f. 137v

C16b. Chorea studiosorum - AB4

CZ-Pu XXIII.F.174, f. 13v

## C17. Chorea - proport(io) - 7F9D AB8-ABC8

PL-Kj 40159, ff. 14v-15r

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## C18a. Chorea - Nachtantz - AB4-AB4

CZ-Pu XXIII.F.174, ff. 17r-17v

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## C18b. Die meitlein von blofelden tantz - Nachdantz - AB4-AB4

CH-Bu F.X.11, f. 9r

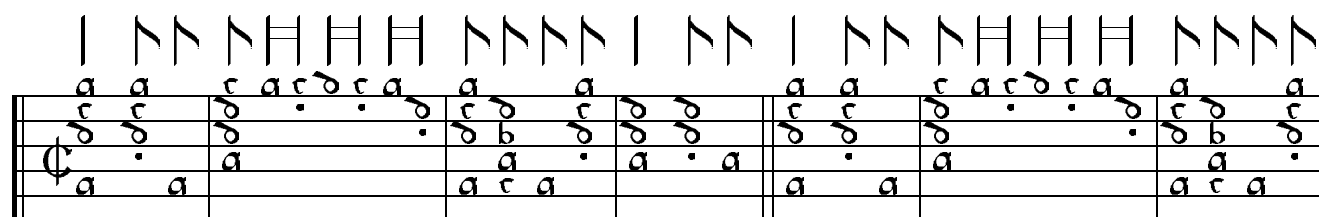


9

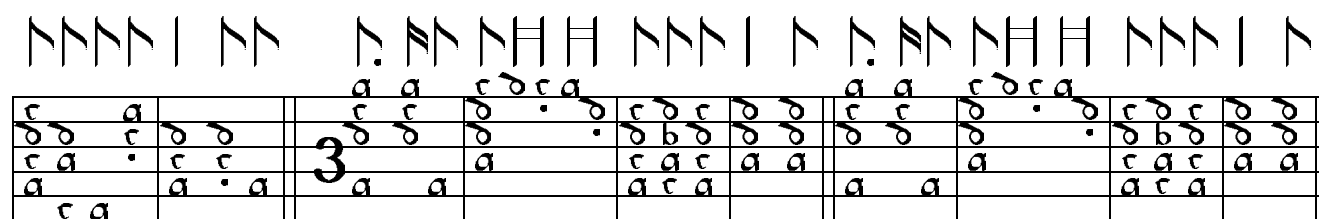
## C18c. Die meidlein von blofelden tantz - Nachdantz

- AAB4-AAB4

CH-Bu F.IX.23, ff. 20v-21r



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## C19. Chorea Chara mia dolce stella M. N. - Saltarella - 7F9D AA6BB12-A12B24

D-S1 G.I.4 I, ff. 35v-36r


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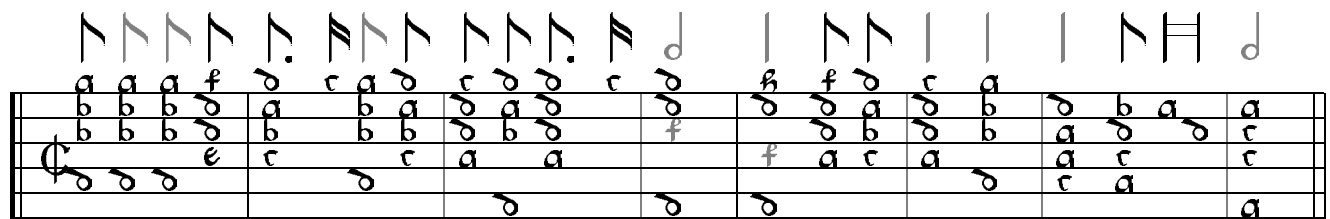
64

C20. Cantilena in forme choreae - ABC4

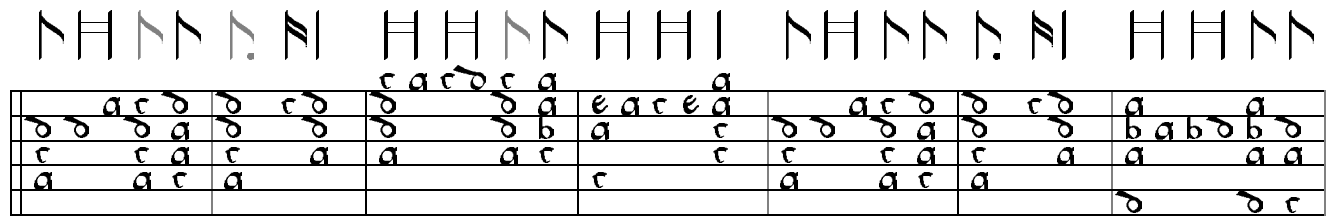
CZ-Pu 59r.469, f. 32r

## C21. Chorea - Nachtantz - 7F AB8-AB8

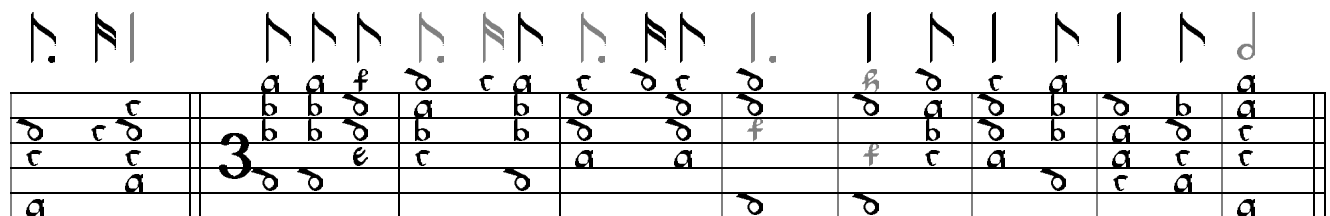
CZ-Pu XXIII.F.174, ff. 18r-18v



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## C22. Chorea - Nachtantz - 7F AB4-AB4

CZ-Pu XXIII.F.174, f. 18r



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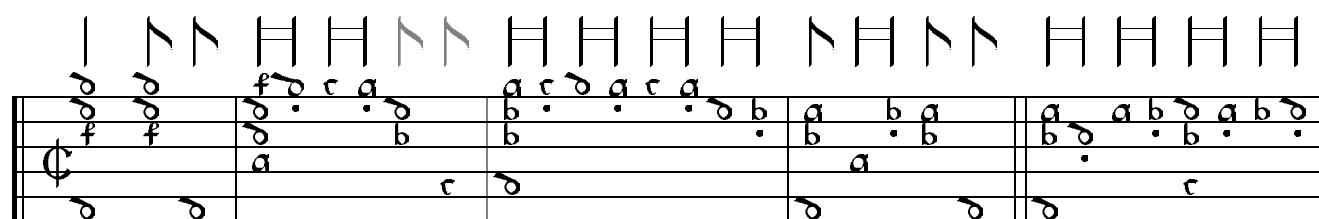


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## C23. Chorea - Proportio - AB4-AB4

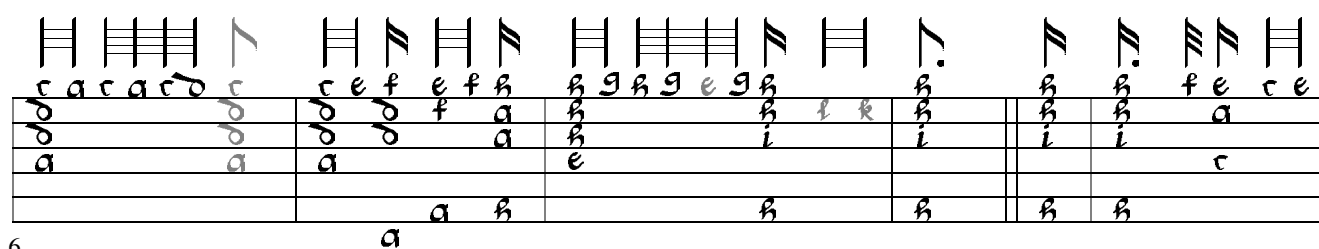
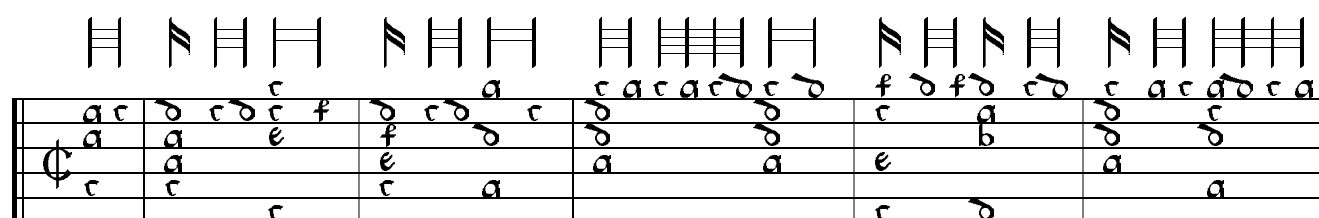
CH-Bu F.IX.70, p. 254



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## C24. Chorea 35 - 7F A9B7

D-LEm II.6.15, p. 383



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## C25a. Chorea - (proportio) - AB8-AB8

D-Z 115.3, p. 50



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## C26a. Paulo aliter (Chorea) - AB4

D-Z 115.3, p. 55



## C25b. Chorea respondens Superiori choreae - (proportio) - AB8-AB8

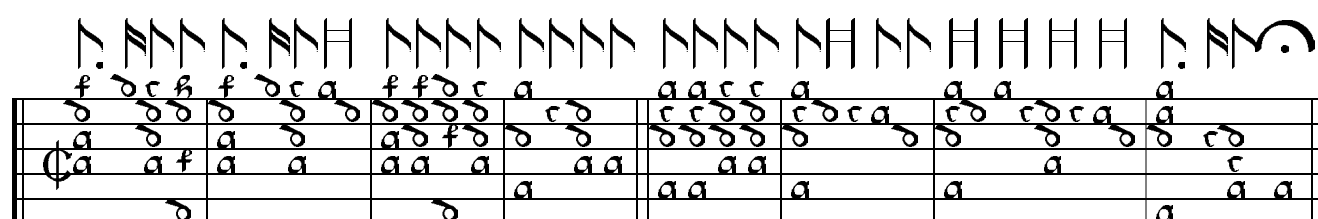
D-Z 115.3, p. 51



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## C26b. Chorea bella - AB4

D-Z 115.3, p. 55



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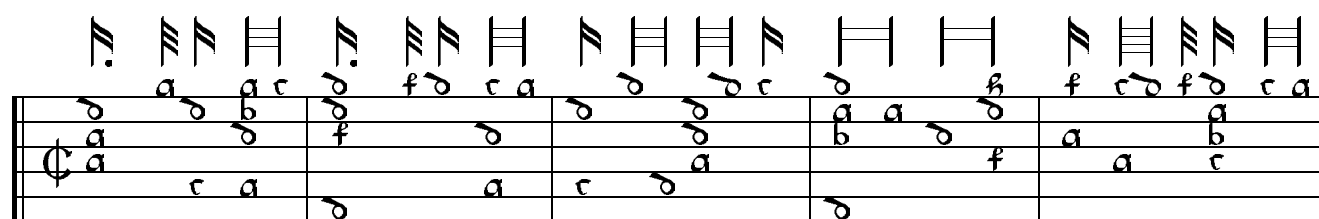
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## C25d. Allemande - 7F ABB8

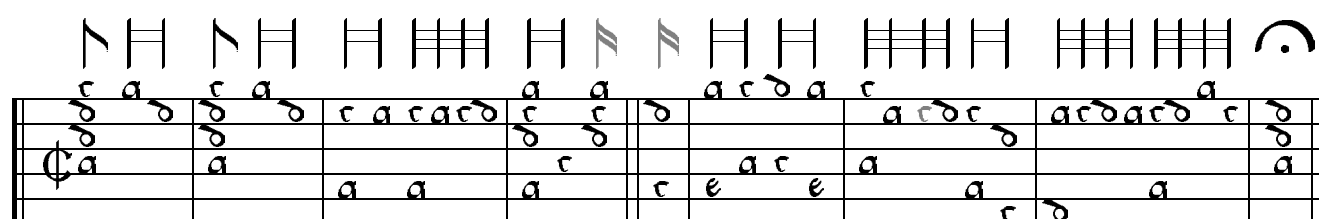
Denss 1594, f. 85v



21

## C27. Chorea - AB4

CZ-Pnm IV.G.18, f. 137r



## C25e. Batori Tantz - (proportz) - AB8-AB8

CZ-Pnm XIII.B.237, ff. 37v-(38r)

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## C25f. Chorea Polonica - A8B6

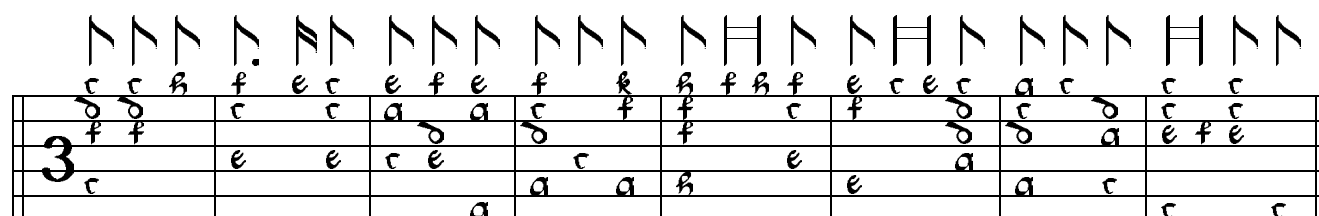
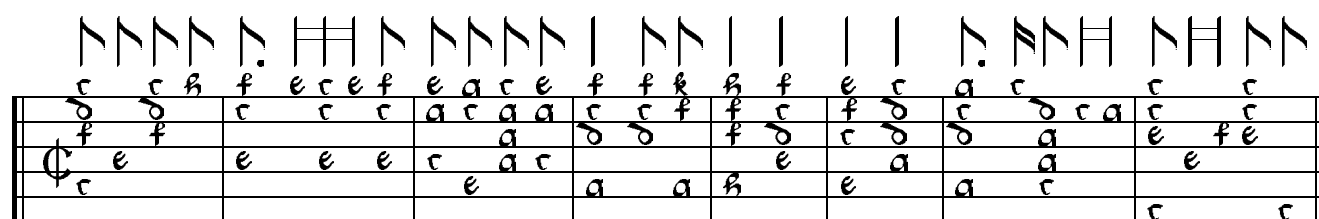
D-LEm II.6.15, p. 403

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## C25g. Ein Polischer Tantz - Sprunck - AB8-AB8

CH-Bu F.IX.70, p. 237



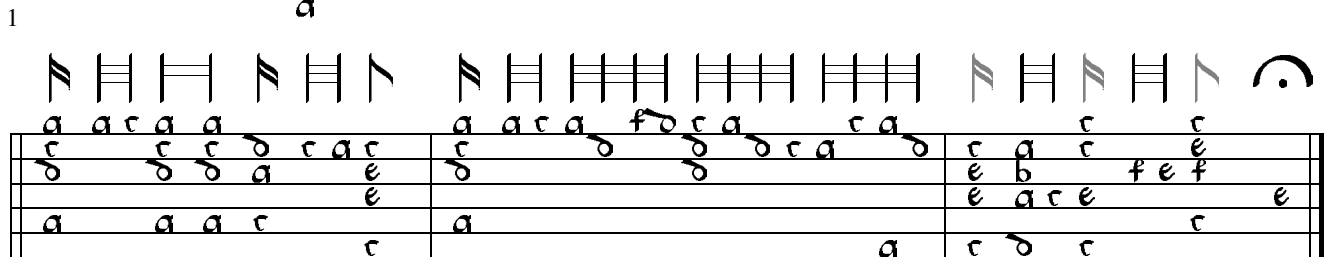
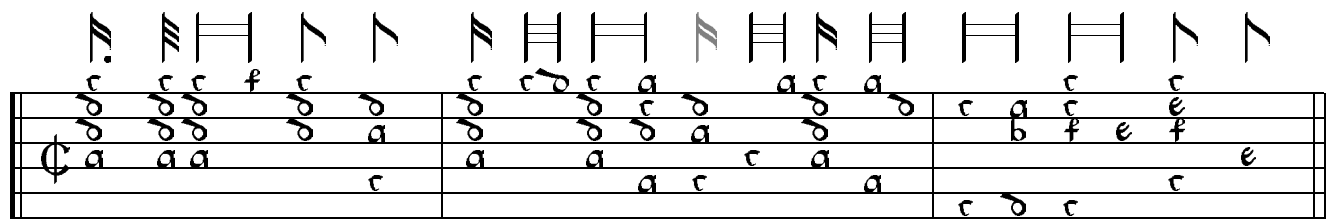
## C25h. Polnischer Tantz 18 - AB8

Waissel 1591, sig. E2v



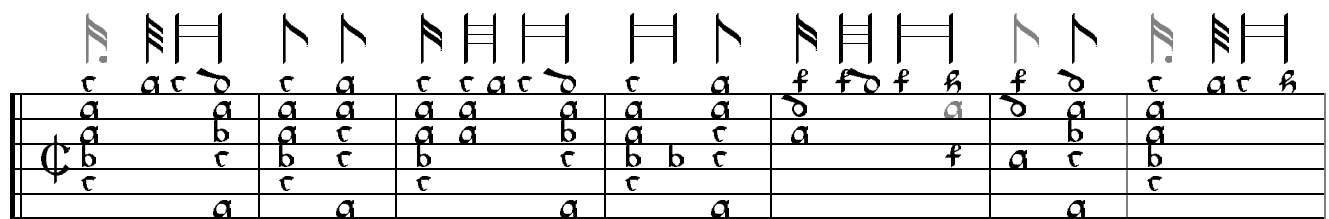
## C28. Chorea - 7F AB3

CZ-Pu XXIII.F.174, f. 22r



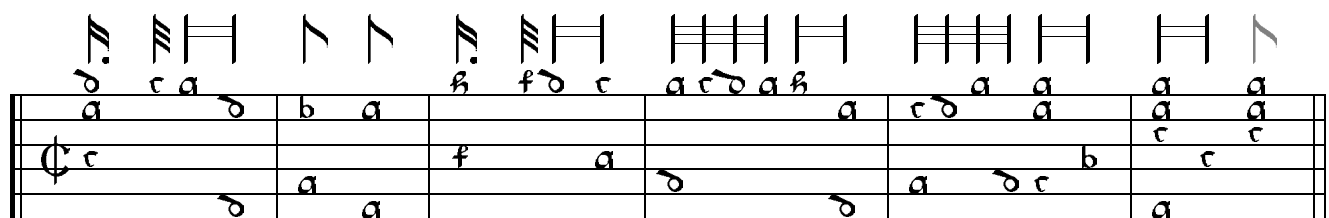
## C29. Chorea - 7F AB8

CZ-Pu XXIII.F.174, f. 23v



## C30. Alti (Chorea) polonic(us) - AB6

CZ-Pnm IV.G.18, f. 137r





## C31. Chorea respondens Choreae fol. 30 - (proportio) - AB8-AB8

D-Z 115.3, pp. 48-49

First system of musical notation (measures 1-6). The notation is written on four staves. The first staff contains rhythmic flags and letters (h, k, l, k, h, f). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d).

Second system of musical notation (measures 7-12). The notation is written on four staves. The first staff contains rhythmic flags and letters (a, f, d, c, a, d, c, a, c, d, f, d, c, a, c, a, c). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d).

7

Third system of musical notation (measures 13-18). The notation is written on four staves. The first staff contains rhythmic flags and letters (a, c, a, a, c, a, c, a, d, c, a, c, a, d, c, a, c). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). A large number '3' is written in the middle of the system.

13

Fourth system of musical notation (measures 19-25). The notation is written on four staves. The first staff contains rhythmic flags and letters (f, c, a, d, c, a, c, a, d, c, a, c, a, d, c, a, c). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d).

19

Fifth system of musical notation (measures 26-31). The notation is written on four staves. The first staff contains rhythmic flags and letters (f, c, a, d, c, a, c, a, d, c, a, c, a, d, c, a, c). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d).

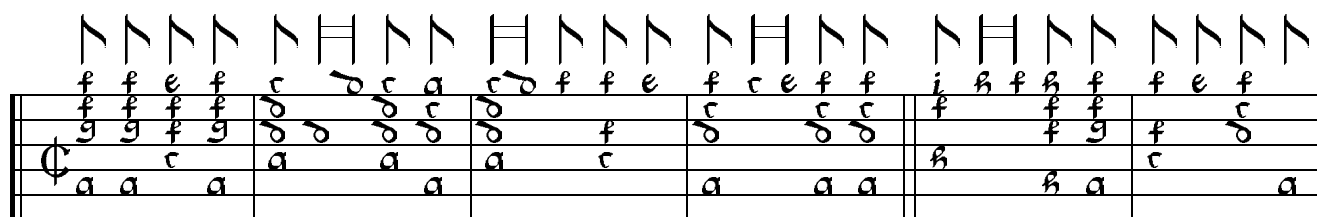
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## C32. Chorea - AB4

D-Z 115.3, p. 52

First system of musical notation (measures 1-8). The notation is written on four staves. The first staff contains rhythmic flags and letters (a, a, d, c, a, c, a, d, c, a, c, a, d, c, a, c, a, a, a, a, a). The second staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The third staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d). The fourth staff contains notes (a, b) and letters (i, a, c, a, d, c, a, c, a, a, c, a, c, d, d).

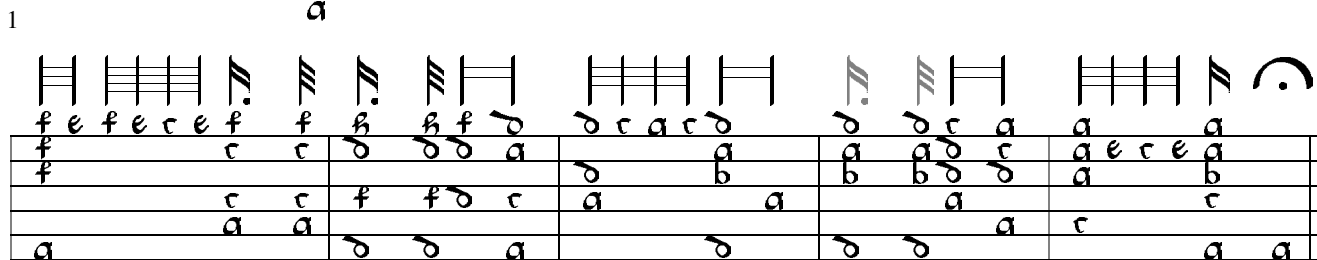
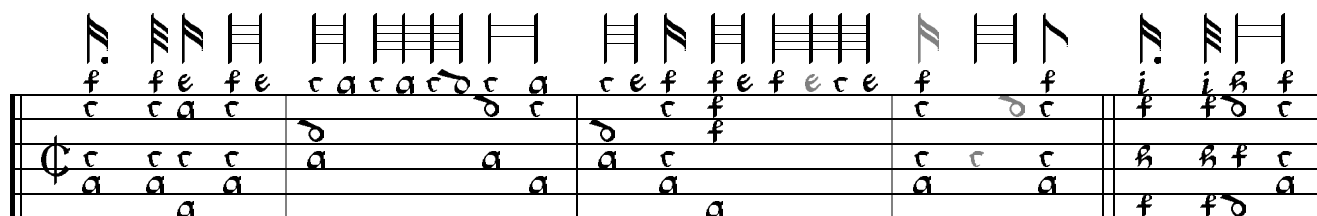
## C33a. Chorea respondens Choreis fol 24 &amp; 25 - (proportio) - A4B6-A4B6 D-Z 115.3, p. 52



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## C33b. Chorea - 7F A4B6

D-LEm II.6.15, p. 401



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## C34. Untitled - A8

D-Z 115.3, p. 53

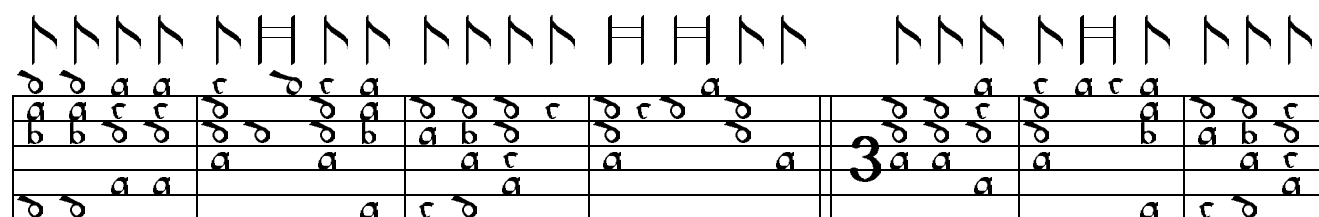


## C35. Chorea - A4B6-A4B6

CZ-Pu 59r.469, f. 46v



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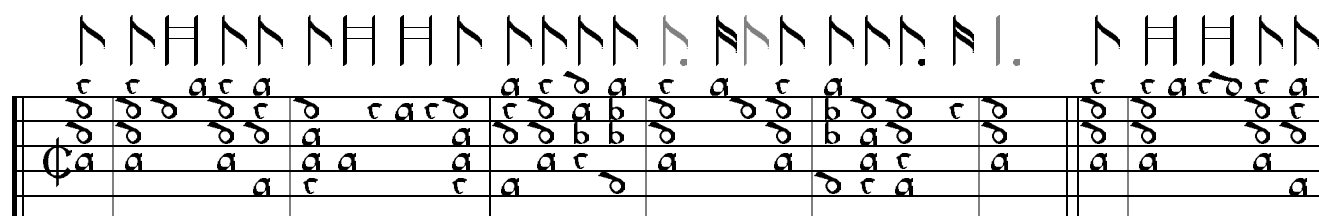
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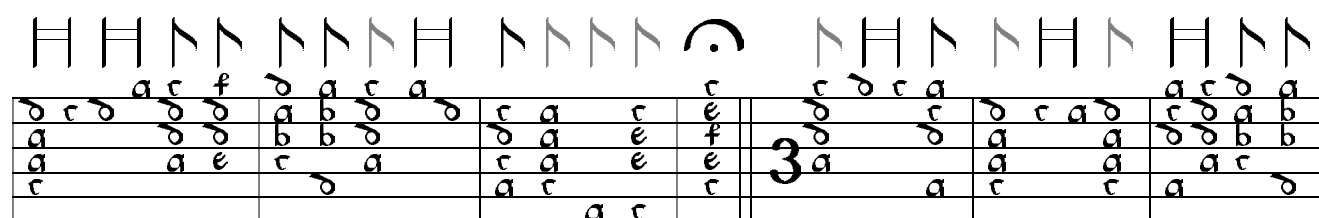
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## C36. Chorea - Nachtantz - 7F A6B5-A6B5

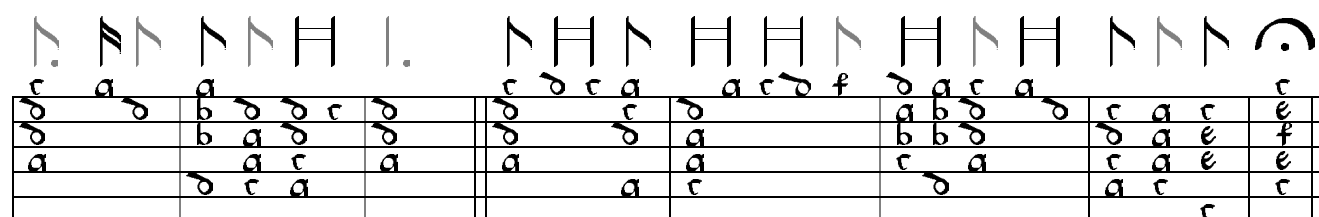
CZ-Pu XXIII.F.174, ff. 17v-18r



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## C37. Chorea - Proportio - AB4-AB4

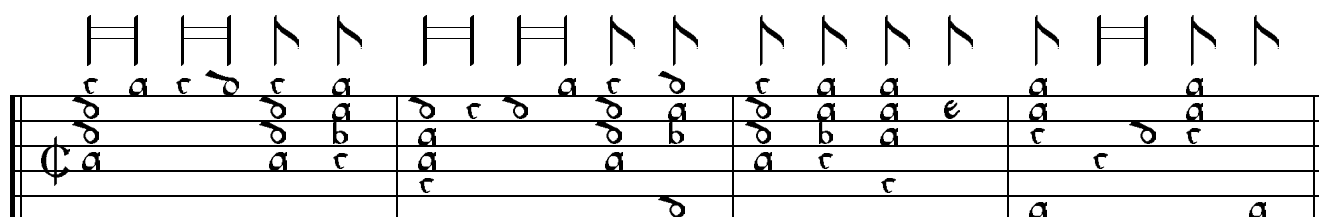
CH-Bu F.IX.70, p. 255



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## C38. Chorea - AB4

CH-Bu F.IX.70, p. 271



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## C39a. Alia Chorea - A6B8

D-Z 115.3, p. 49



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## C39b. Chorea 51 - Saltarello - A6B8-A6B8

D-LEm II.6.15, p. 396

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## C40. Chorea Austriaca a Besardo composita - 7F ABC4D6

CH-Bu F.IX.70, p. 293

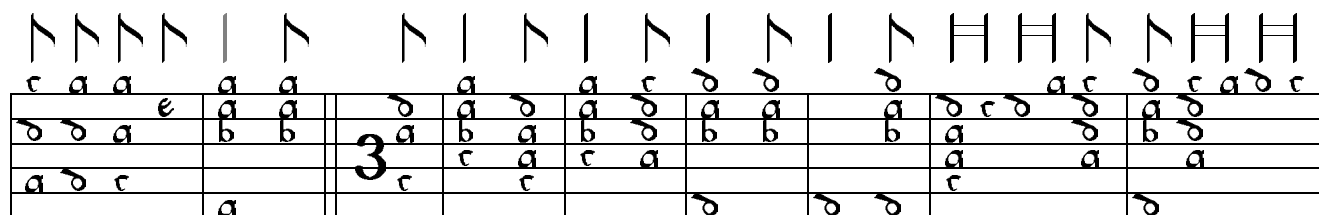
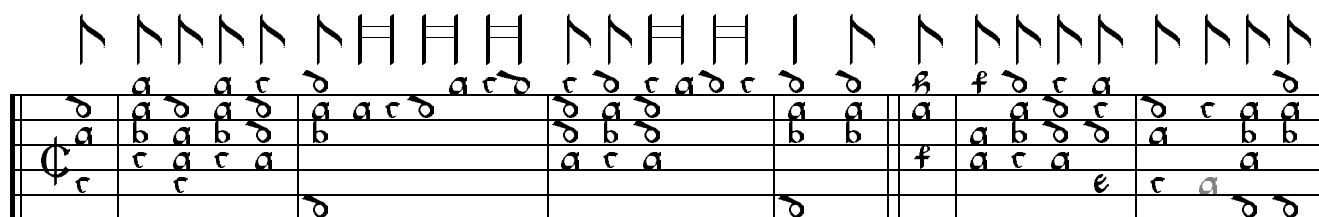
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## C41. Chorea - Saltus - AB4-AB8

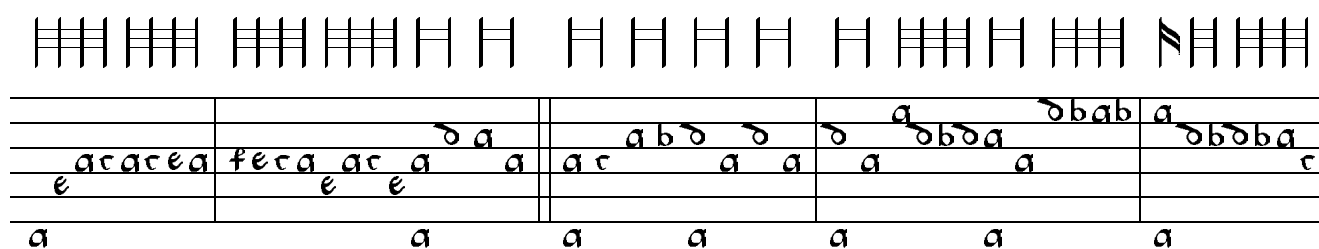
CH-Bu F.IX.70, p. 270



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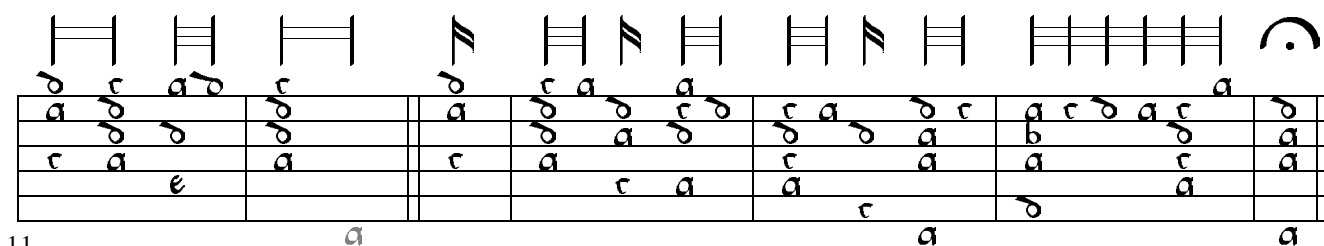
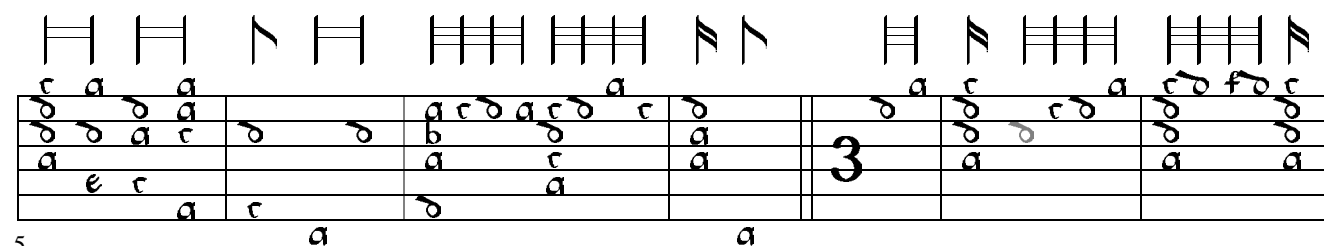
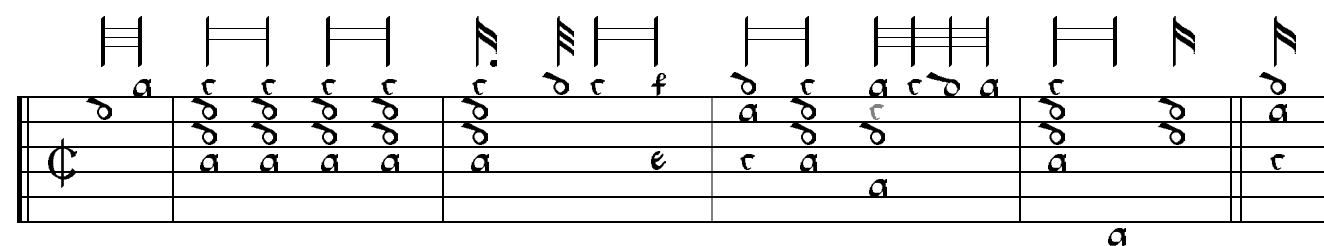
## C42. Chorea rusticorum Gallorum - 7F AB12

D-Sl G.I.4 I, f. 31r



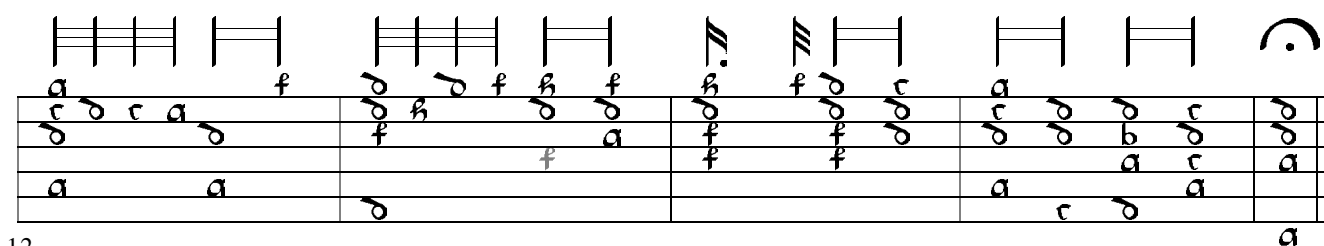
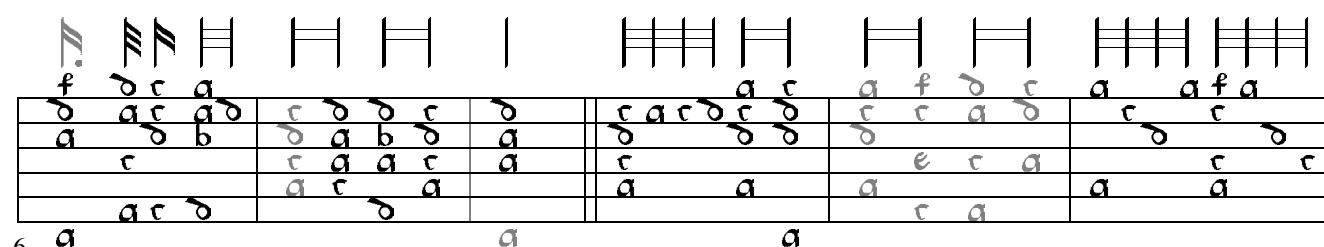
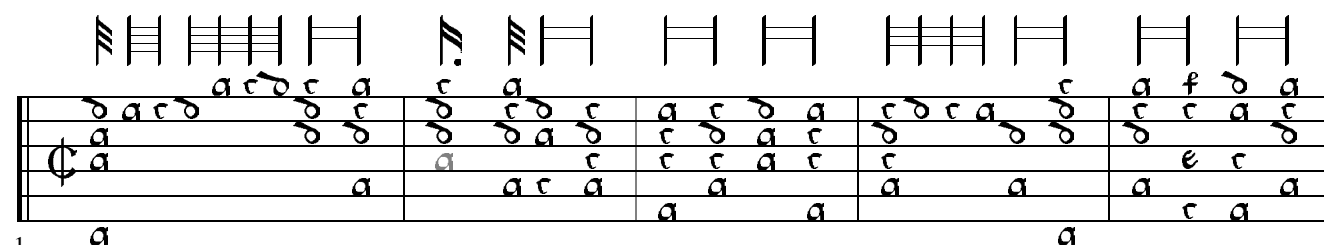
## C43. Chorea - Salt - 7F AB4-AB4

D-LEm II.6.15, p. 361



## C44. Chorea Lepida 4 - 7F AB8

D-LEm II.6.15, pp. 366-367



## C45. Chorea - 7F AB8

D-LEm II.6.15, p. 362



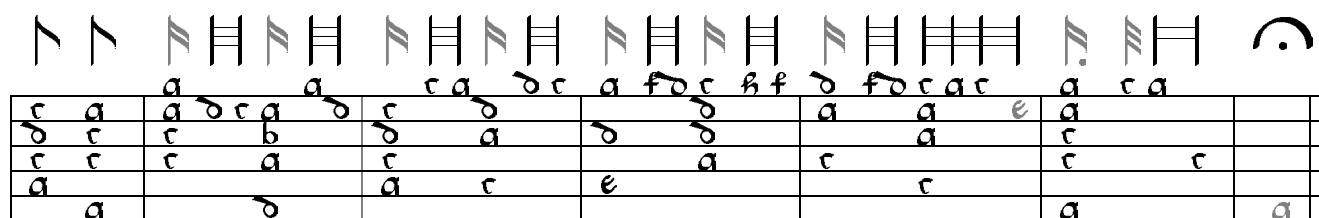
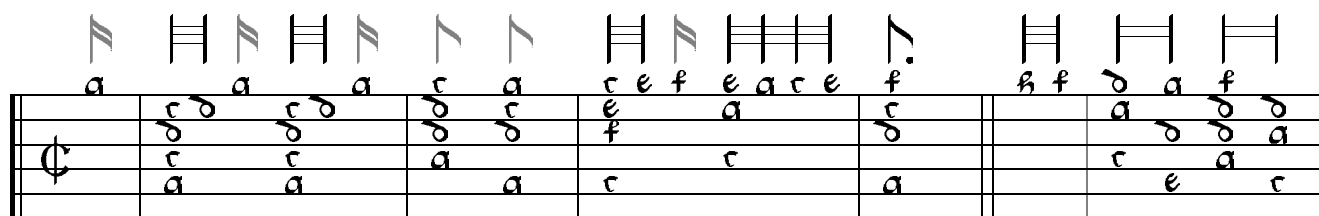
## C46. Chorea - AB8

D-LEm II.6.15, p. 364



## C47. Chorea - A4B8

D-LEm II.6.15, p. 364





## C48a. Chorea Lepida 25 - A9B4C6

D-LEm II.6.15, p. 377

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## C48b. Chorea Lepida 31 - 7F A8B10C8

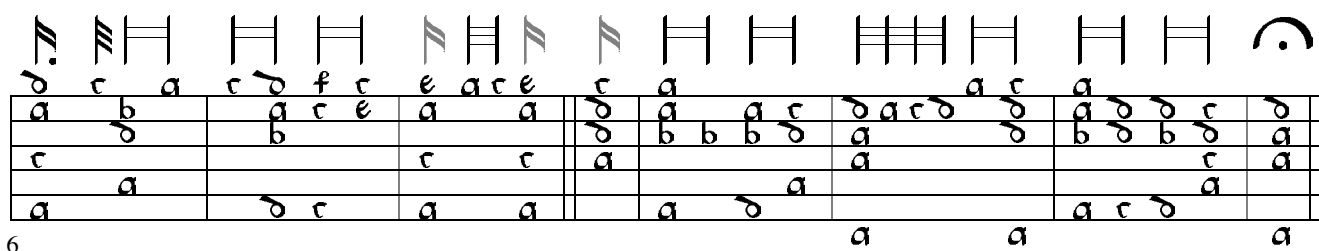
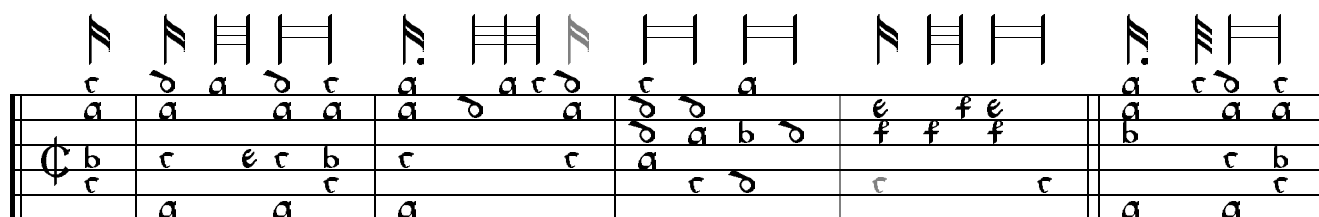
D-LEm II.6.15, p. 380

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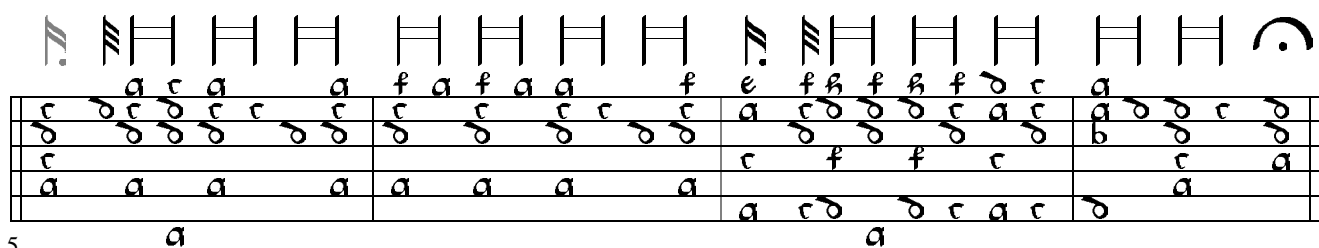
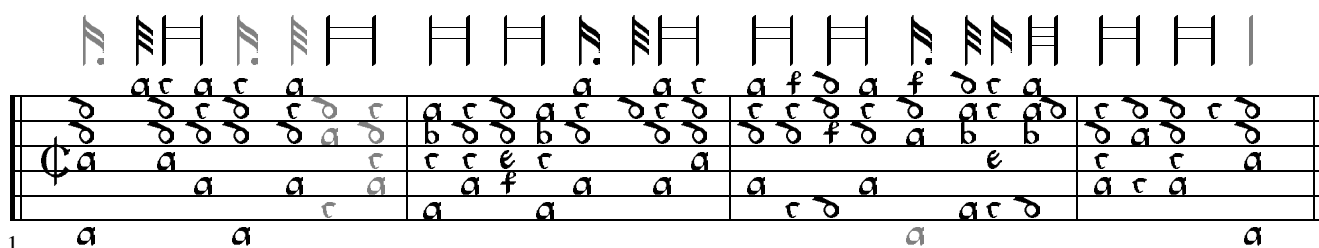
## C49. Chorea 30 - 7F ABC4

D-LEm II.6.15, p. 379



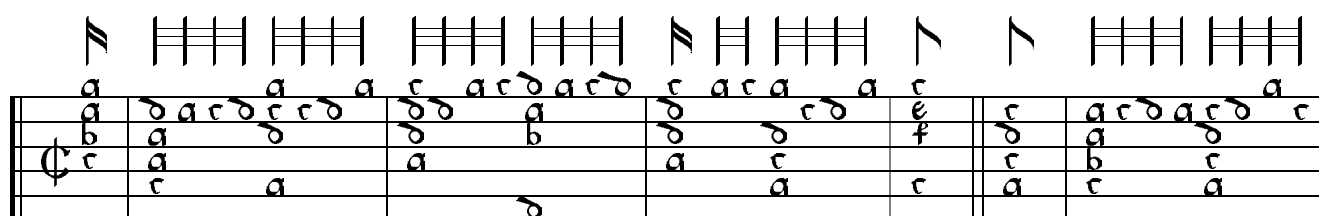
## C50. Chorea Hausmanni 1 - 7F A4B8

D-LEm II.6.15, p. 365



## C51. Chorea Bohemica 3 - ABC4

D-LEm II.6.15, p. 366



## C52. Chorea Turcarum 19 - 7F8D A8B12

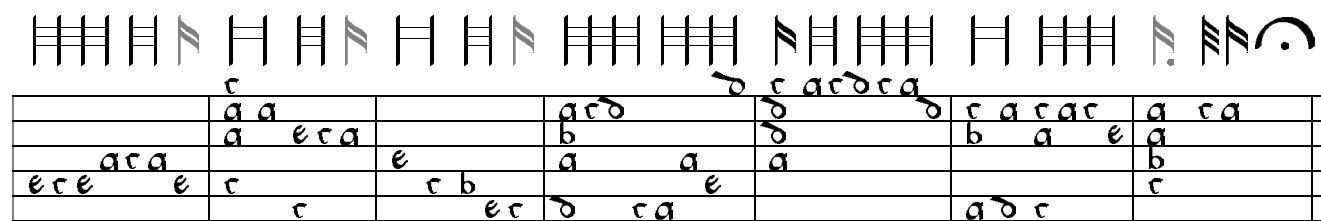
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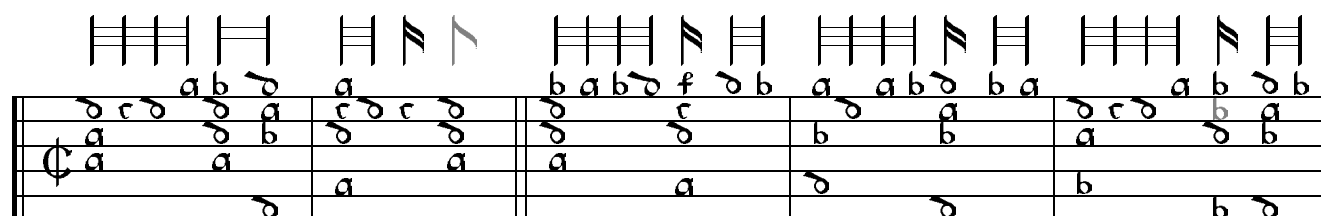
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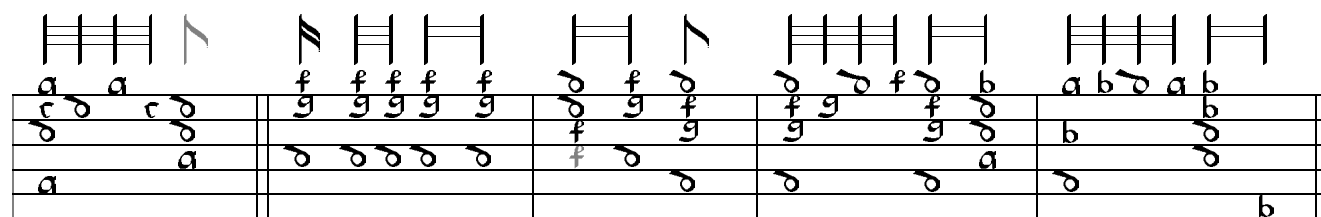
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## C53. Chorea Anglica 22 - 7F A2B4C4B4

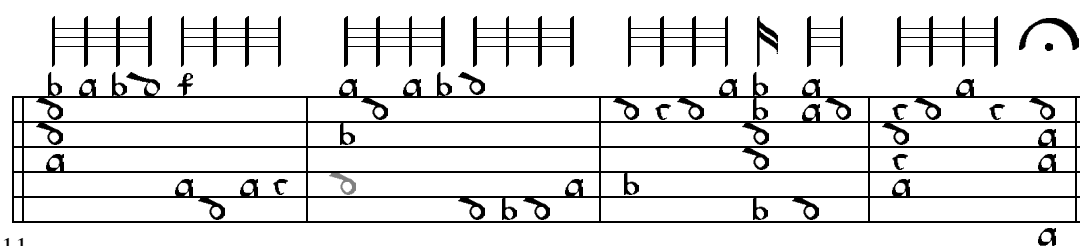
D-LEm II.6.15, pp. 374-375



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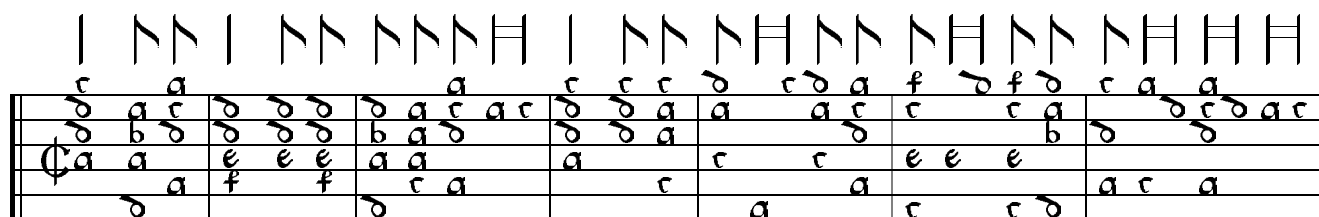
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## C54. Chorea 21 - A8B6

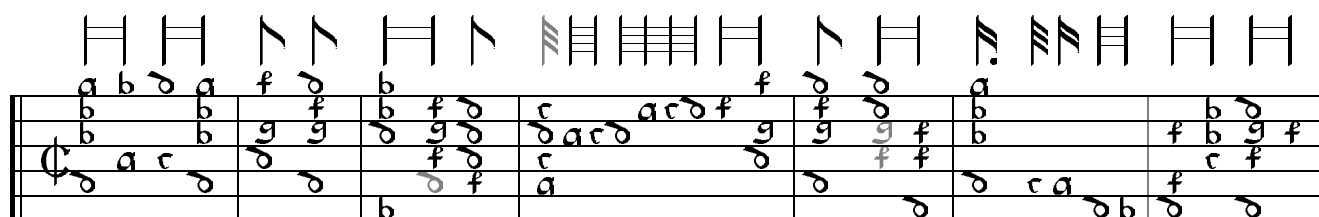
D-LEm II.6.15, p. 374



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## C55. Chorea Polonica Ambrosij Alberti Dlugoraij - 7D8C A8B6

D-BSstb C39 2o, f. 125r



8 b /a b

## C56. Alia eiusdem (Ambrosij Alberti Dlugoraij) - 7D A6B11 D-BSstb C39 2o, ff. 125r-125v



8 b b

GB-Lbl Sloane 1021, f. 74v

D-B 40141, f. 59r

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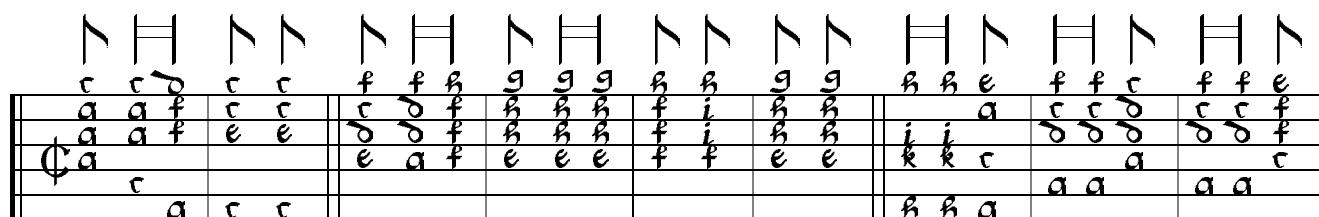
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## C60. Chorea 49 - Saltarel(lo) - A2B4C8-A2B4C8

D-LEm II.6.15, pp. 394-395



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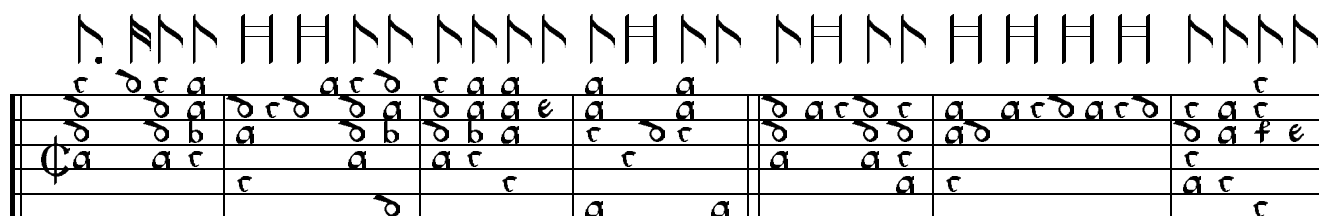
## C61a. Chorea - AB4

D-LEm II.6.6, f. 7v



## C61b. Chorea - (proportz) - AB4-AB4

D-Z 115.3, p. 31



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## C62. Chorea 36 - Proportio - A6B8-A6B9

D-LEm II.6.15, p. 384

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## C63. Chorea Wittenbergensis 33 - A4B2C4

D-LEm II.6.15, p. 382

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## C64. Chorea 37 - Proportio - 7F A10B6-A10B6

D-LEm II.6.15, p. 385

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## C65a. Chorea 34 - 7F A6BC4

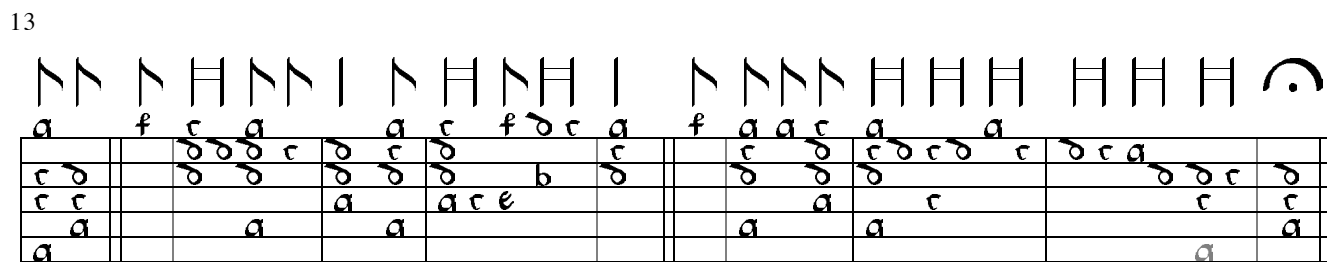
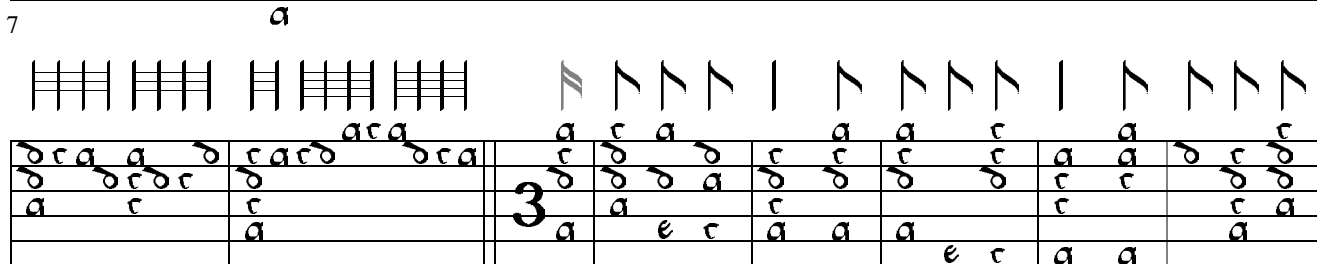
D-LEm II.6.15, pp. 382-383

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C65b. Chorea Olim quodam die 38 - Saltarella  
- 7F A6BC4-A6BC4

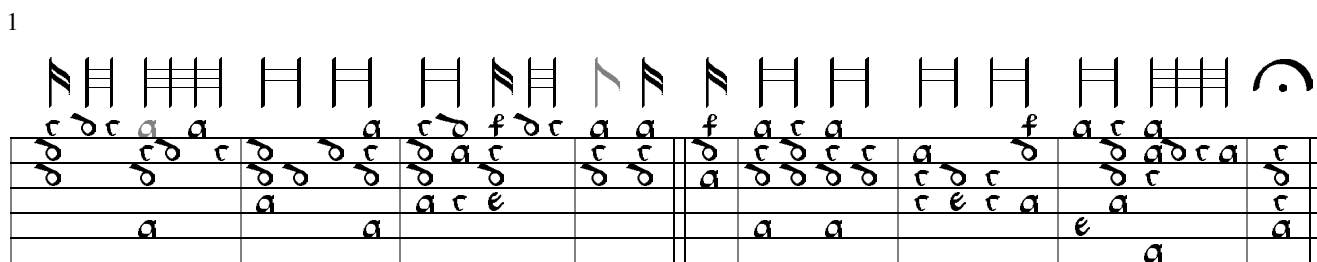
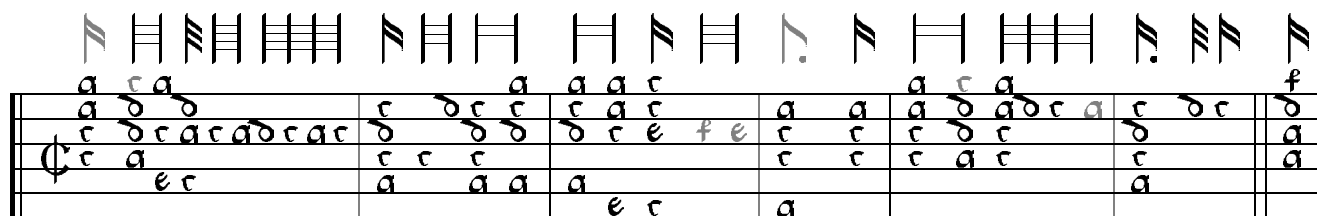
D-LEm II.6.15, pp. 386-387



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C65c. (Chorea) Alio modo - 7F A6BC4

D-LEm II.6.15, p. 387



7 a a a a

## C65d. Chorea 52 - 7F A6BC4

D-LEm II.6.15, pp. 396-397

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## C66. Chorea 45 - 7F A4B6C12

D-LEm II.6.15, p. 391

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C68. Chorea Sie doch wie sol Cupido 54 - Saltarella  
- 7F AB8-AB8

D-LEm II.6.15, pp. 398-399

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C69. Chorea Anglica 39 - AB4

D-LEm II.6.15, p. 387

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## C70. Chorea - Saltarella - A4B10-A4B10

D-LEm II.6.15, pp. 400-401

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## C71. Chorea - 7F A8B6

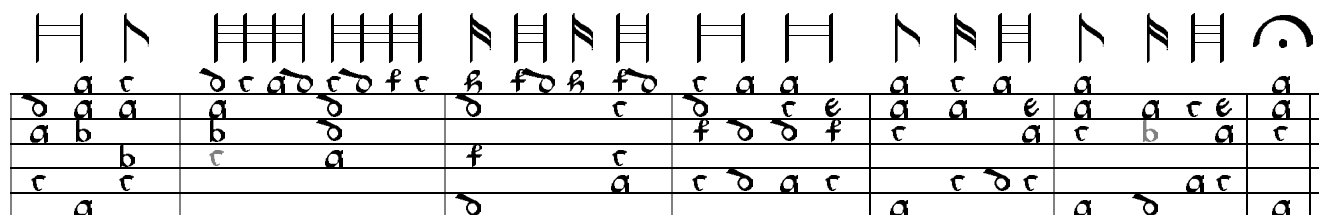
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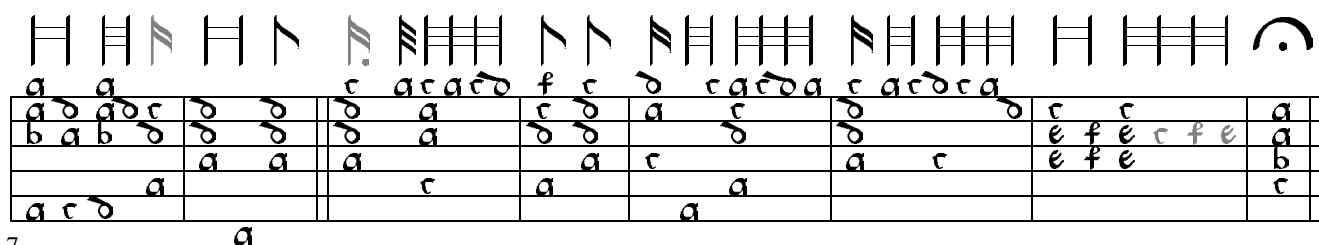
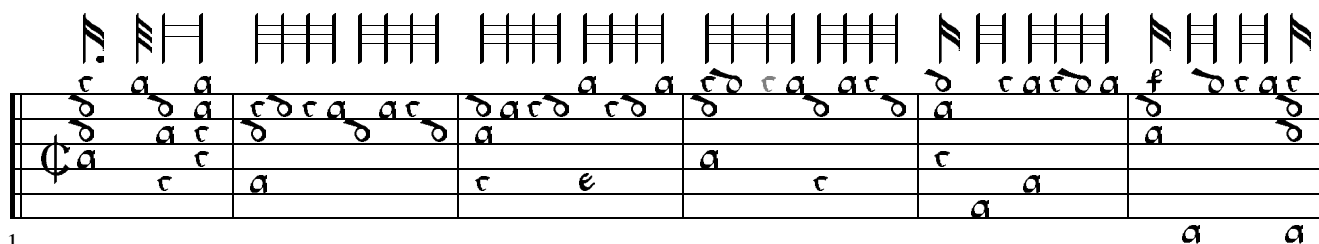
## C72. Chorea 41 - 7F A6B8

D-LEm II.6.15, pp. 388-389



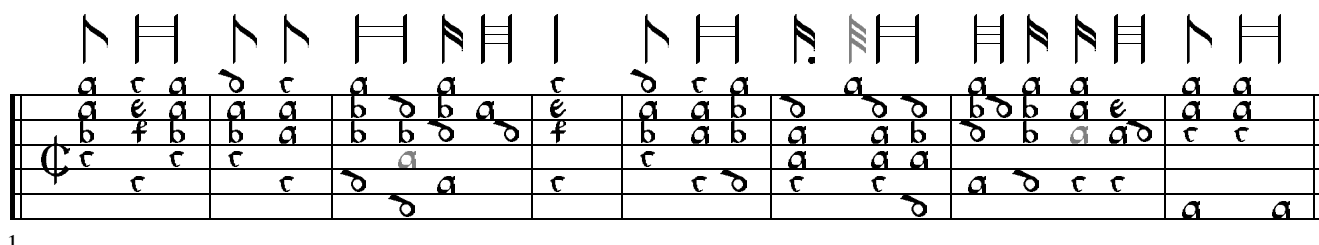
## C73. Chorea - 7F A8B6

D-LEm II.6.15, p. 404



## C74. Chorea - AB8

D-LEm II.6.15, p. 405



## C75. Chorea Angelica - 9D A4B8A4B8

D-LEm II.6.15, p. 406

Measures 1-4 of Chorea Angelica. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'.

Measures 5-8 of Chorea Angelica. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'. A double bar line is present after measure 8.

Measures 9-13 of Chorea Angelica. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'. A double bar line is present after measure 13.

Measures 14-19 of Chorea Angelica. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'. A double bar line is present after measure 19.

20

## C76. Alia (Chorea) - A4B6

D-LEm II.6.15, p. 409

Measures 1-4 of Alia (Chorea). The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'.

Measures 5-6 of Alia (Chorea). The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'f'. A double bar line is present after measure 6.

6

Measures 1-6 of the musical score. The notation is in mensural style with a C-clef and a common time signature. It features a single melodic line with various note values (minims, crotchets, quavers) and rests. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes.

Measures 7-12 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes.

Measures 13-19 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes. A large number '3' is written at the end of the system, indicating a triplet or a specific measure count.

Measures 20-25 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes.

Measures 26-33 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes.

Measures 34-41 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes.

Measures 42-48 of the musical score. The notation continues with the same mensural style. Above the staff, there are vertical bar lines and some letters (f, a, c, b, e) indicating fingerings or articulations. Below the staff, there are letters (a, c, b, e) indicating the pitch of the notes. The score ends with a final cadence symbol.



1 1 2 2 | 1 | 1 1 1 2 2 2 | 1 1 | 1 1 1 2 2 2

b b b a | b | b b | b b a b a | a a | a a b | b b b b a

c a | b a | b b | b | a | c a

1 1 1 1 | 1 1 | 1 | 1 | 1 | 1 | 1 1 1 1 | 1 1 1 1

a a a a | a a | a | a | a | a | a a a a | a a a a

3

a b a b a b | a b | b a b a | b a b a

a a a a | a a | a a | a a

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

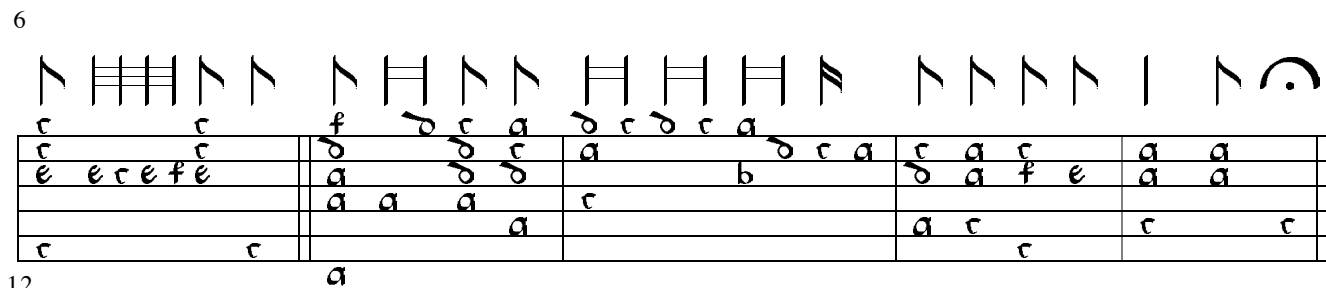
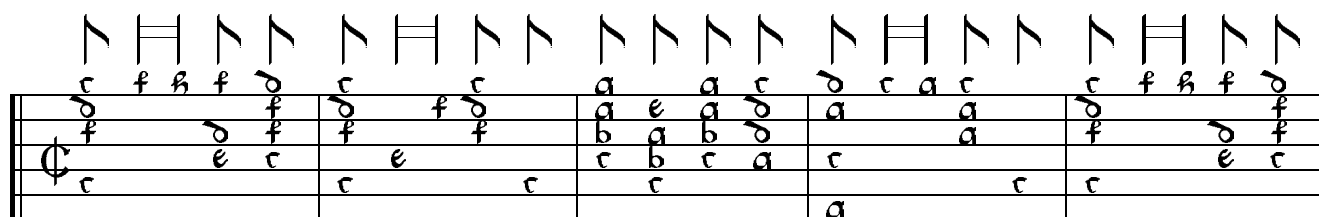
[illegible]

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

8

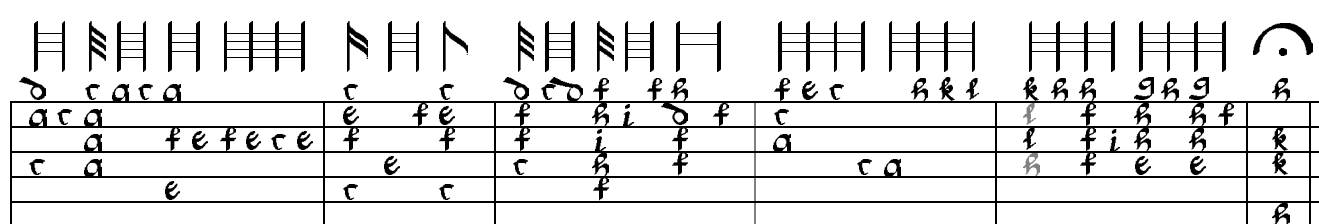
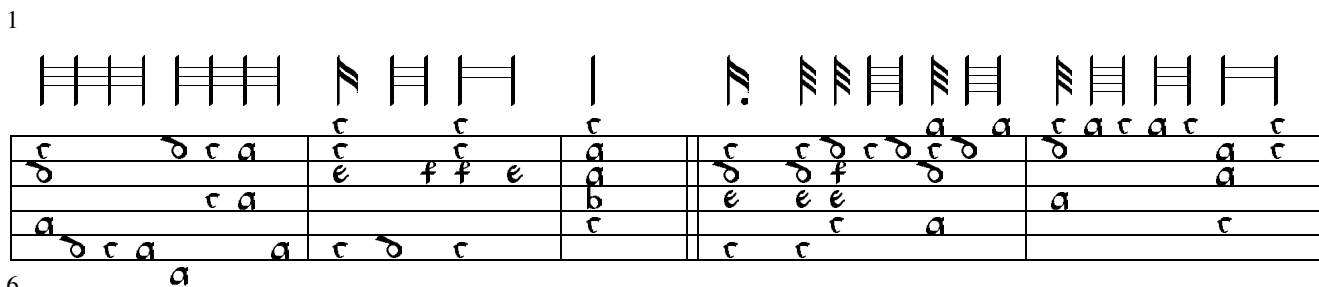
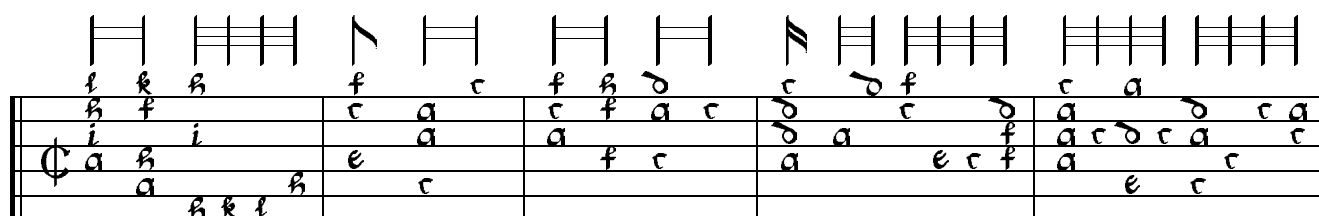
## C80. Chorea 55 - 7F A8BC4

D-LEm II.6.15, p. 399



## C81. Chorea - 7F AB8

Rude 1600, sig. li3r



C82. Chorea - 7F8D AAB B4CC3D4

A-LIa 475, f. 69r

1

5

9

13

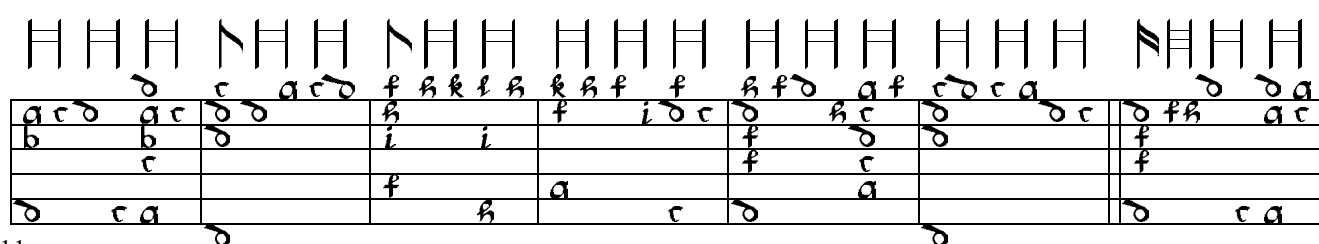
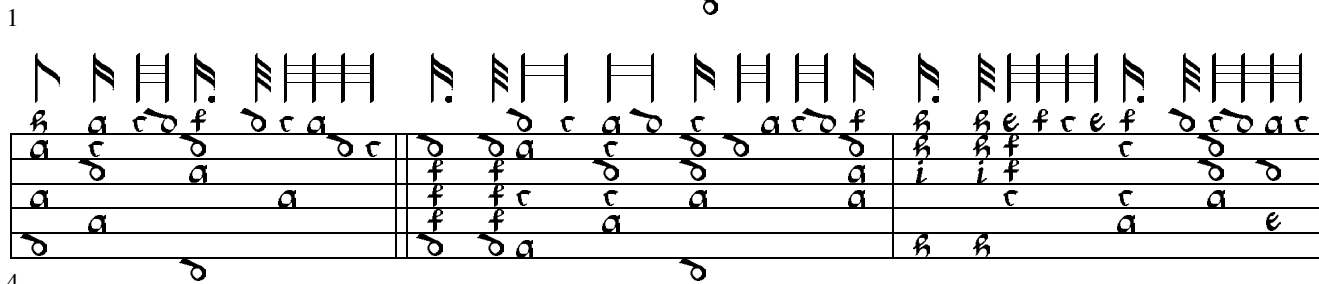
16

21

25

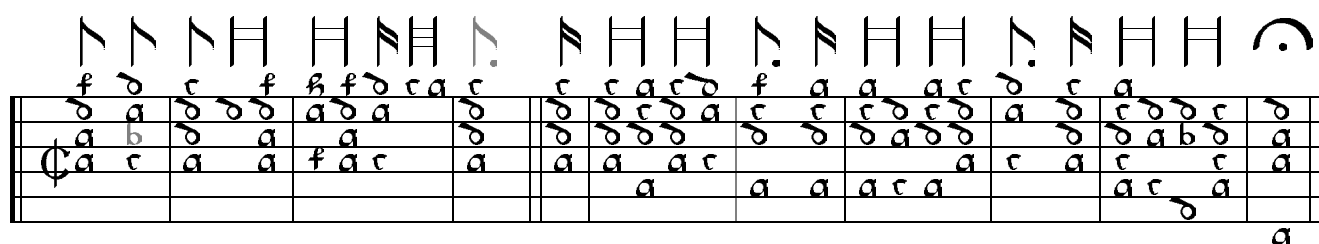
## C83. Chorea 1 - Variatio triplae - 7D AB4-AB8

Reymann 1598, sig. P5v



## C84. Chorea nobilis 10 - 7F A4B6

D-LEm II.6.15, p. 369



## C85. Chorea 2 - Variatio triplae - 7D ABC4-ABC8

Reymann 1598, sig. P6r

First system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

Second system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

4

Third system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

Fourth system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

11

Fifth system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

18

Sixth system of musical notation for Chorea 2 - Variatio triplae. The notation includes various rhythmic values (c, a, e, f, d, r, g, h, i, k, l) and accidentals (sharps, flats) across five staves.

24

C86a. Chorea 3 - Variatio triplae - 7D ABC4-ABC8

Reymann 1598, sig. P6v-Q1r

[illegible]

1

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line, and the second system ends with a final double bar line.

8

11

16

[illegible]

23

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic markings (accents, flags, beams) above and below the lines. The notation is organized into measures by vertical bar lines. The first measure contains a single stem with a flag. The second measure contains a stem with a flag and a small 'c' above it. The third measure contains a stem with a flag and a small 'c' above it. The fourth measure contains a stem with a flag and a small 'c' above it. The fifth measure contains a stem with a flag and a small 'c' above it. The sixth measure contains a stem with a flag and a small 'c' above it. The seventh measure contains a stem with a flag and a small 'c' above it. The eighth measure contains a stem with a flag and a small 'c' above it. The ninth measure contains a stem with a flag and a small 'c' above it. The tenth measure contains a stem with a flag and a small 'c' above it. The eleventh measure contains a stem with a flag and a small 'c' above it. The twelfth measure contains a stem with a flag and a small 'c' above it. The thirteenth measure contains a stem with a flag and a small 'c' above it. The fourteenth measure contains a stem with a flag and a small 'c' above it. The fifteenth measure contains a stem with a flag and a small 'c' above it. The sixteenth measure contains a stem with a flag and a small 'c' above it. The seventeenth measure contains a stem with a flag and a small 'c' above it. The eighteenth measure contains a stem with a flag and a small 'c' above it. The nineteenth measure contains a stem with a flag and a small 'c' above it. The twentieth measure contains a stem with a flag and a small 'c' above it. The notation ends with a double bar line.

30

1

8

15

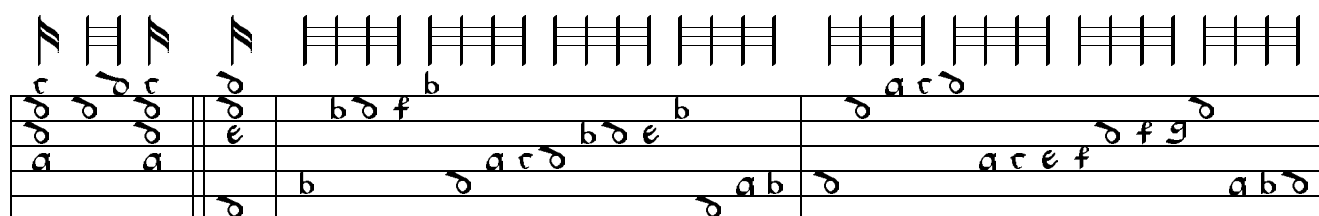
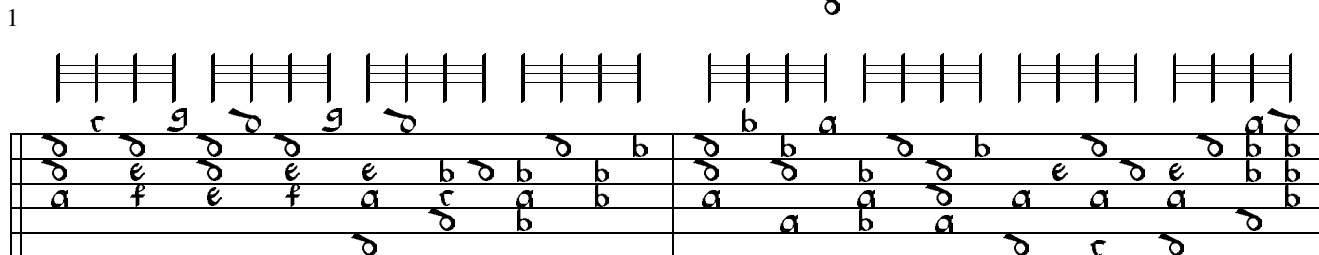
21

28

35

42

## C87. Chorea 5 - Variatio triplae - 7D A3B2.5C5-A12B11C19 Reymann 1598, sigs. Q2v-Q3r





Handwritten musical notation for measures 38-45. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *a c d*, *a c d f*, *d c a*.

38

Handwritten musical notation for measures 46-53. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *a c d*, *a c d*, *a c d*, *a c d*, *a c d*, *a c d*, *a c d*, *a c d*.

46

C88. Coree Tanntzmass - Auff und auff - A6-B14

A-Wn 18688, ff. 71v-72v

Handwritten musical notation for measures 54-61. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *a c c*, *a c*, *d c d c d a c c*, *a c a c d c c a*, *a a*, *a b d*, *a b d*.

Handwritten musical notation for measures 62-69. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *b a b a b*, *a a*, *a b a a*, *a c d*, *a a c d*, *a a a a a a*, *a a a a a a*, *a a a a a a*, *a a a a a a*.

5

Handwritten musical notation for measures 70-77. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *a a c d*, *a a c d*, *a a c d*, *a a a a a a*, *a a a a a a*, *b b a b d*, *a a a a a a*, *a a a a a a*.

12

C89. Chorea - 7F AB4

CZ-Pnm IV.G.18, ff. 136v-137r

Handwritten musical notation for measures 78-85. The notation consists of a single staff with notes and rests, and a three-part figured bass below. The figures are: *a c f*, *d c a f*, *a*, *a c d f*, *a a c d*, *c a c d*, *a*, *a*.

HH | NN HH | NNNN | NH HHHH | NN

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

HHNN HHHH NNNN | NN NN | NN NN | NN NN

c	a	c	d	a	c	d	a	a	d	d	d	d	d	a	c	d	c	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

NN | NNNN NH HH HHHH HHHH NNNN

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

| NH NNHH | NN NNNN | NN | NN NN | NNNN

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

NN HH NN HH HH HH NH NN NH NN HH HH

c	d	d	a	c	a	c	d	d	a	c	d	d	c	a	d	c	d	a	c
d	d	c	d	d	a	c	d	d	a	c	d	d	a	c	d	d	a	c	d
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

NNNN | NN NN | NN | NN HH | NNNN NH HH

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

HH HH HH HH HH | HH NN HH HH

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

Handwritten musical notation for measures 47-52. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.

47

Handwritten musical notation for measures 53-58. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.

53

Handwritten musical notation for measures 59-64. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.

59

Handwritten musical notation for measures 65-70. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.

65

Handwritten musical notation for measures 71-76. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.

71

Handwritten musical notation for measures 77-82. The notation includes notes (H, F, T, A, C, G, B) and rests, with a 3-measure rest indicated in the first measure. The notes are written on a five-line staff.




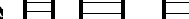
C91. Chorea 6 - Variatio triplae - 7D A3B10-A12B16C24

Reymann 1598, sigs. Q3v-Q4r

1

B k l B k	B f	e f B e f	e r	a c e f c	a	a f e f c e			
f f B f f	k B	f c f a b	f d	a c b	b c b	c f			
i	i	f f b	f	b a	b	c f			
G B	G B	c c c		a	c a	c c c			
B a	B	a B	c	e	c a	e a			
B	f	a c							

4

			
f c e f	f e c a c a a	k B l k l k l k	B B f e c f e f e c
c	c	l B l k l k l k	f f c f e f e f
		l l l l l l l	f f f f
c	c	B k k B B	g g c c c
a	a	k B k B B	a a a

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

11

<b>3</b>																			

14

a	f	f	e	f		c e	f	f		B	k	l	B	k		B f	f	c	e	f	
f			f									l					a				
e		c	c		c		c	c	g				B				a	a			
c	e	a		a		a	a		B	a		B							c	c	
		a									B	B	f							a	

22

[illegible]

31

40

49

58

C92. Chorea. A. F. - AB2

CH-Bu F.IX.70, p. 282

C93. Chorea pulchra 26 - 7F A4B6

D-LEm II.6.15, p. 378

1

6

1

6

9

12

15

18

25

32

C95. Chorea 7 - Variatio triplae - 7D8C A3B4C3-A12B10C12 Reymann 1598, sigs. Q4v-Q5r

1

4

7

11

20

29

38

C96. Chorea 8 - Variatio triplae - 7D A4B7C5-A8B13C10

Reymann 1598, sigs. Q5v-Q6r

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part includes a melody on the right hand and a bass line on the left hand. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems, each with a repeat sign at the beginning.

1


4


8

[illegible]

11

f	a	r	e	r	r	d	k	h	f	e	r	a	r	a	a	e	r	a	r	a
r	d	h	a	h	e		3	h	f	d	f	d	d	r	e	r	a	r	d	
e	a	r	e	e	r			a	a	a	r	e	a	r	e		e	a		

15

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests. The notes are labeled with letters: c, e, f, f, e, f, c, a, a, c, e, c, a, f, e, c, g, h, g. The notation includes various note heads (half notes, quarter notes, eighth notes) and rests.

21

[illegible]

28



35

42

C97. Chorea Reinmanni 9 - AB6

D-LEm II.6.15, p. 369

1

7

C98. Chorea Reinwaldi 7 - 7F A4B6

D-LEm II.6.15, p. 368

1

7

## C99. Chorea Bocqueti - 7F8D A6B4C6

D-BAU 13.4o.85, p. 78

9 a a /a a

## C100a. Chorea - A3B4C6

CZ-Pu 59r.469, f. 44v

1 7

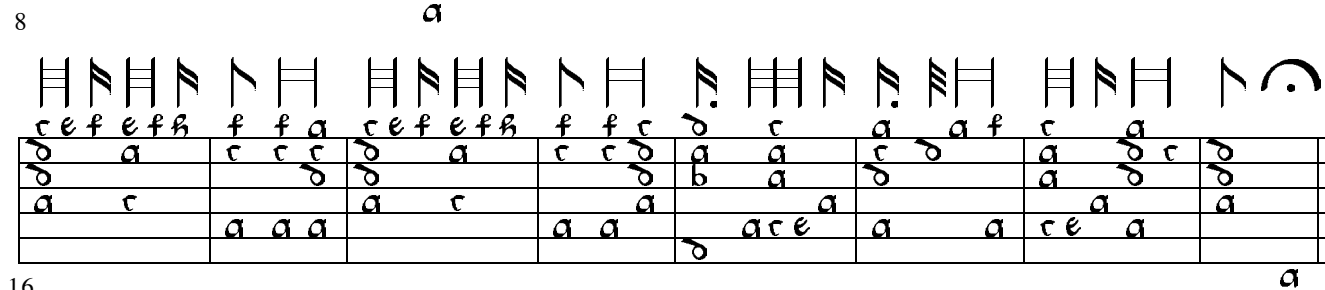
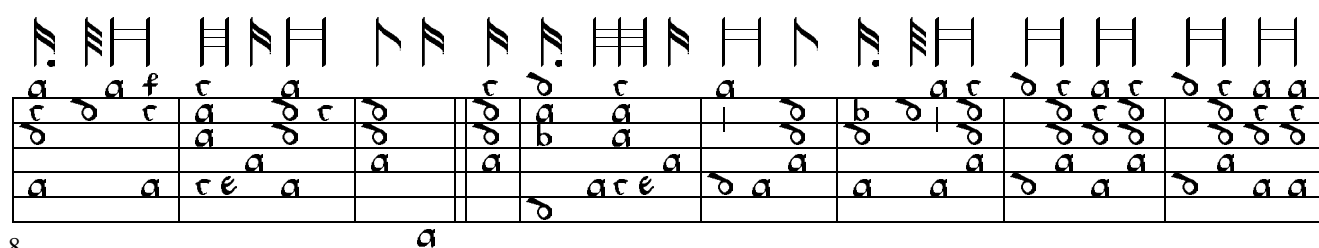
## C100b. Ich bin so lang gewesen - A3B4C6

CZ-Pu 59r.469, f. 123r

1 7

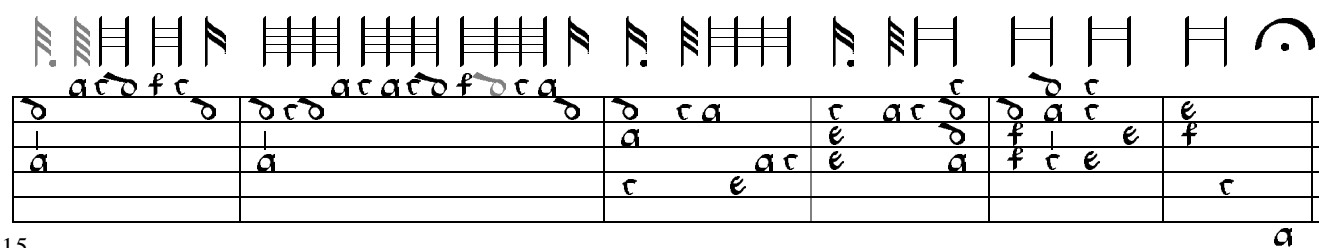
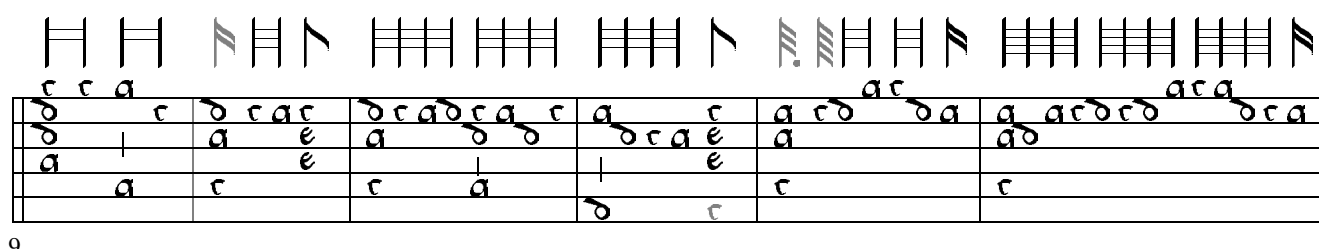
## C101. Chorea Anglica - 7F A10B13

D-BAU 13.4o.85, p. 77



## C102. Chorea Anglica - 7D A8B12

D-LEm III.11.26, p. 2



## C103a. Chorea Anglicana Doolandi - AABBCDD4

Besard 1603, f. 139v

[illegible]

 fecar	 ara	 ar	 ar	 earec	 arare	 afeca	 ar	 eca	 c	 c	 a
e				e		eare		eca		a eae	
ce				e						a	
e										b	
										c c	

6

c			b			e			f			c			a			c			a			c			a			e			f								
a			a			c			a			a			c			e			c			a			e			c			a								
b			b									c																													
c			c						a			c																													
a			a			a			a			a			a																										

10

eacefecara	ar	a	a ar ar e	hf e r e f e
	ere e	o r a d r a a	a a e a	a c f
		o o r a	c	f
		r	b	c c
			c	a
			a	a a
				a a

15

[illegible]

20

					
c a c a	f f e f	f e c f e	e f e c a c	a a	a a
e e c a	f f	c f e	a c a	a a	c c
		e		c	
	e	c	a c		

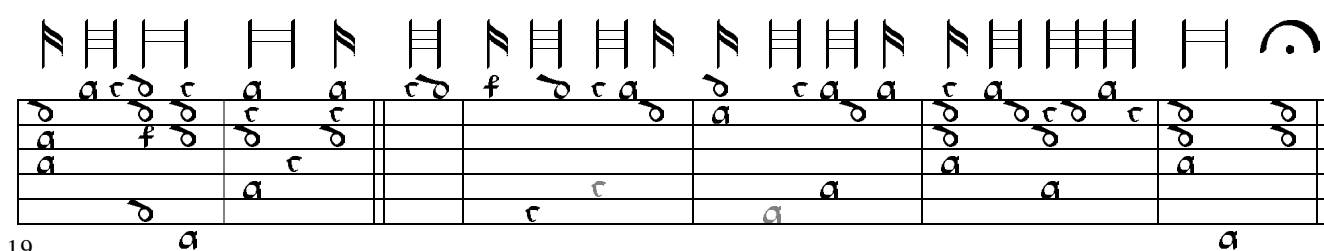
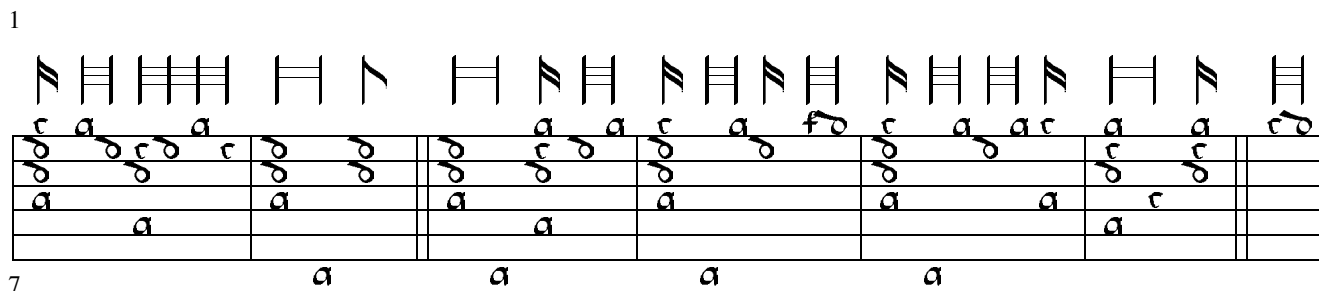
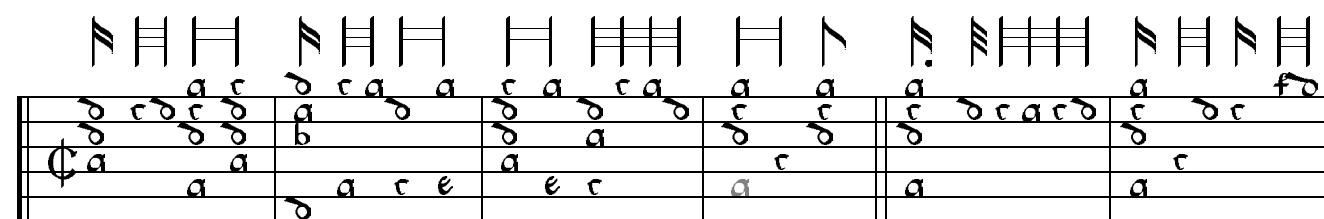
24

[illegible]

29

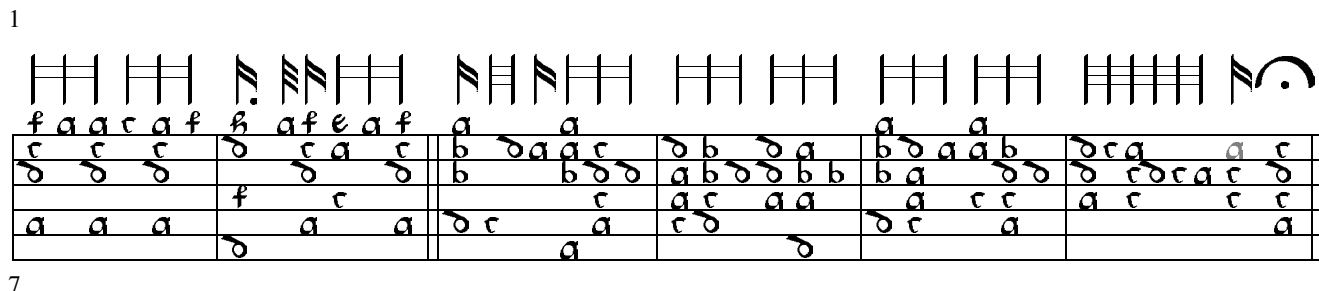
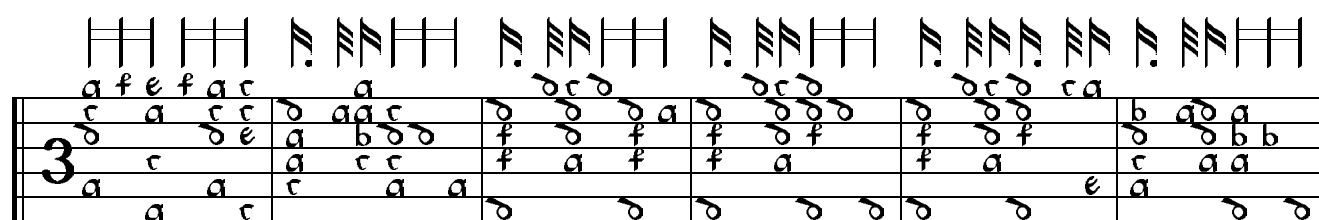
## C103b. Chorea Anglica - 7F ABCDED

Fuhrmann 1615, p. 80



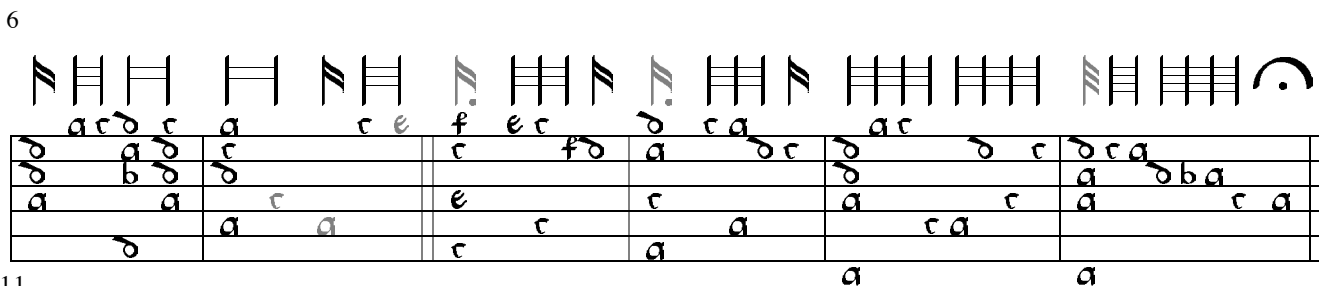
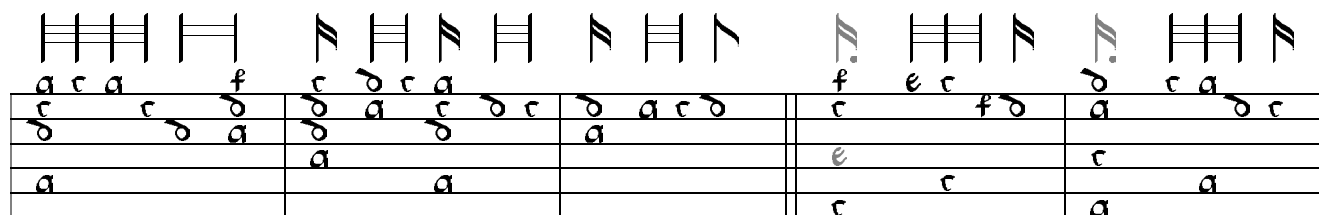
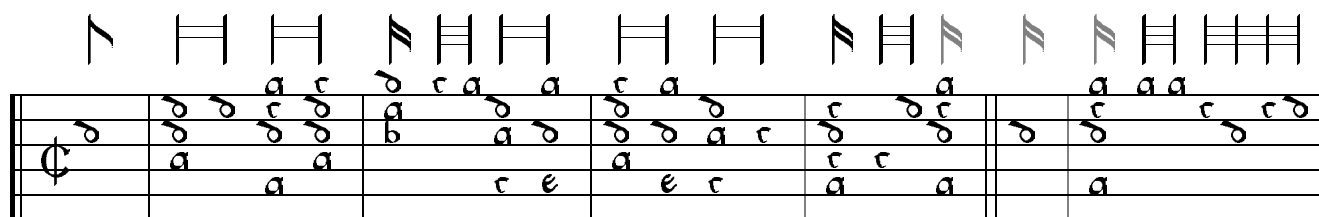
## C104. Chorea Anglica - A8B4

D-B 40141, f. 28r



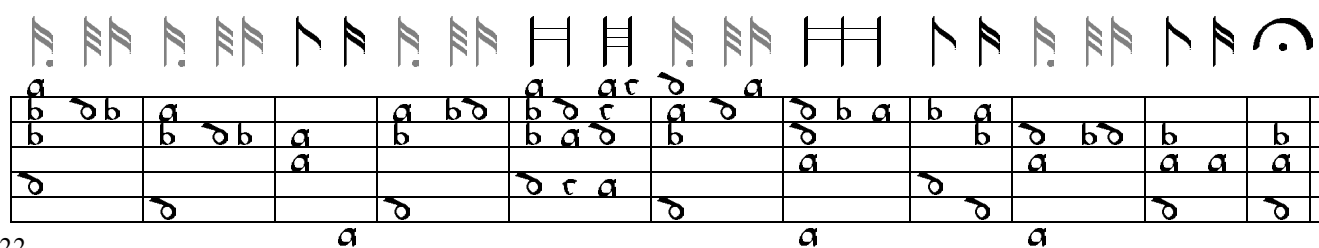
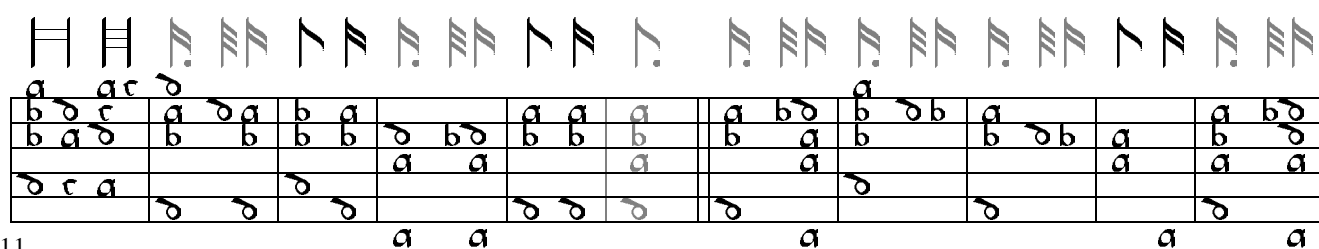
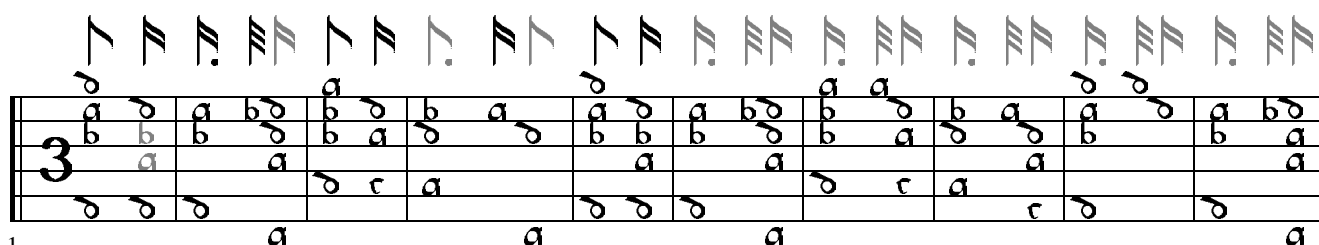
## C103c. Chorea Anglica - 7F ABCD4

D-LEm II.6.15, p. 367



## C105. Chorea anglica - 7F AB16

D-B 4022, f. 47v



## C106. Chorea Anglica A. F. - 7F A4B8

CH-Bu F.IX.70, p. 329

## C107. Chorea Angl(ica) - 7F AB4

D-LEm II.6.15, p. 395

## C108. Chorea Anglica - 7F A4B6

D-Dl M 297, p. 149

C109. Chorea rustica a Corde Auallee - trans from fehf AA1B2C3B2C3 Besard 1603, f. 169r

1

[illegible]

5

[illegible]

9

## C110. Chorea Gallica Rusticorum - 7F ABBCDC4

CH-Bu F.IX.70, p. 291

[illegible]

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and dots, representing a sequence of notes and rests. The notes are organized into measures by vertical bar lines. The first measure contains four notes, the second contains four notes, the third contains four notes, and the fourth contains four notes. The notes are written in a style that suggests a specific rhythmic value, possibly eighth or sixteenth notes, given the density of the notation.

8

H H    H H    H H    H H    H H    H H    H H    H

a a c a                  a                  a a c a                  a                  a                  a

a . : :	b . c	a a : :	b . c		a c .	b . c	b . c	a . c	
c	:	c	:		.	:	:	.	
	a	a	a .		a	a	a	a	
a		a			a a	a a	a a	a a	

17



## I.6c. Tenor e c(on)tra d(i) Benedictus

F-Pn Res. Vmd ms. 27, ff. 55r-55v

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9

18

25

33

41

49

## I.7b. Innsbruck ich muss dich lassen

intabulated by Nigel North

38

38

43

43

C111. Alss ein student spaziret 28 - A4B8

D-LEm II.6.15, pp. 378-379

7

7

C112. Bitt wolt mitt ein Dentzlin thun (Chorea?) 40 - 7F A4B6C4

D-LEm II.6.15, p. 388

1

8

8

The Rose Tree

1

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 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

H H N N H N H H H H H H | N N N H H H N H H H  
 a c d d c c a c a c c  
 d c d a d a b b a a b d d b a  
 a d a c e e e c a c c c a a c  
 c a d c c c c

N H N H H H H | H H H H N N H H H H N H  
 a c a c d f h c a c d f d c a c  

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

H H H H | H H H H N N H H H H N N N N H H H H  
 a c a c f d c a c f c a c  

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

50
 

--

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines. Above the staff, there are several groups of vertical stems, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal lines, some with vertical stems connecting them. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

62
 


68
 

--

[illegible]

1


6

[illegible]

11

a	a			
c	a	c	a	

b	b			
b	b			

a	a			
a	a			

16

f		f		B	B	D	f	c	D	c	D	C	a	a	b	a			

21

[illegible]

27

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (accents) placed above the staff. Below the staff, there are several groups of letters and symbols, some of which are underlined or have flags, possibly representing a transcription or a key signature.

32

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

37

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

43

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

49

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

55

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

60

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

66

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is written in a stylized, cursive script. The staff is divided into measures by vertical bar lines.

71

77

83

89

94

99

104

110





36

41

46

51

56

61

66

71

76

81

86

91

97

102

1

6

12

18

23

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34

39

45

[illegible]

51


57


63

69

[illegible]

75

80

85

91

96

101

C113. Chorea Anglica 29 - 7F AB4

D-LEm II.6.15, p. 379

## I.14iii. Der ander teyl

Newsidler 1536b, sigs. L2r-L4v



		a a	b a	o o b o a o b o
c c o c a c	o c a o c o a c o	a a c a o	c a	o o

c a o c a c o a	a a o c a c o a	f f	f	o c a c
a o c a c o a	a a o c a c o a	b b	a a	
c c	c a	o o a o c a	o o a c o a	

o o c c	a c	a c	a a e c e c e	a
a o c c	b o a	b o a	b o b a a	b b a a
c c a a	o a c a	o a c a	o a c	c
	o a c	o a c	o a c	a c

a a a o b o b o	a b a		a a b a b o	b a a a o b o b o
c o	c a	o c	c c	c a o c o
		o c	a	

a a a	a a o b a	a b a b	a a o o c o	a a o b
c a a c o a	c a a	a c a c	a c	b b f
a a c o a	a a	o	o c	a a c o a

o a b a a b a b o	b a b a a a o b o b o	a a o	o a c o a	
a b	c a c o	c a c o	c a c o	o a c o
c o	a c o	a a c o c o	a a c o c o	c o a c o

o o o b o	a a o b o	o b o a a	o o a c o b o a c o	c
f	o b o b o f	o b o	o b o	
c c c	o c	a c o o	c c	

o o o b o	o a o b o	o b o a a	o o a c o b o a c o	c
f	o b o b o f	o b o	o b o	
c c c	o c	a c o o	c c	

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

33

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

37

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

42

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

47

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

56

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags. The notes are written in a stylized, handwritten manner.

61



66

70

75

80

C114. Chorea Anglica - 7F A4B8

D-B Danzig 4022, f. 47v

1

7

I.16i. O Maria mater Christi

Gerle 1533, ff. 84v-86r

1

[illegible]

6

<p>c a c a a e c a e c e a a b b a</p>			
<p>a b a b a a a a b b a b</p>			
<p>a c c c c c c c c c c c c c c c</p>			
<p>c c c c c c c c c c c c c c c c</p>			

11

15

[illegible]

20

[illegible]

25

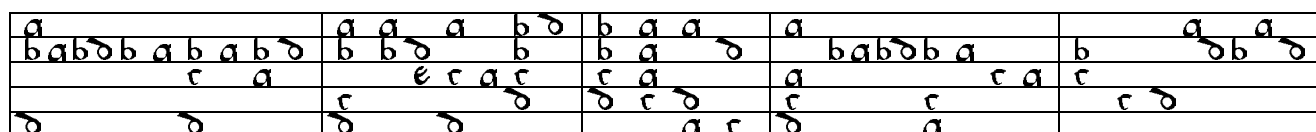
The Rose Tree

1 2

The Rose Tree

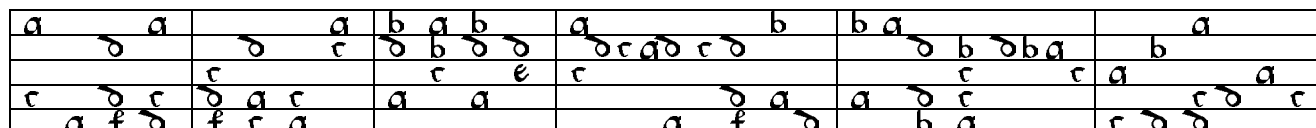
30

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



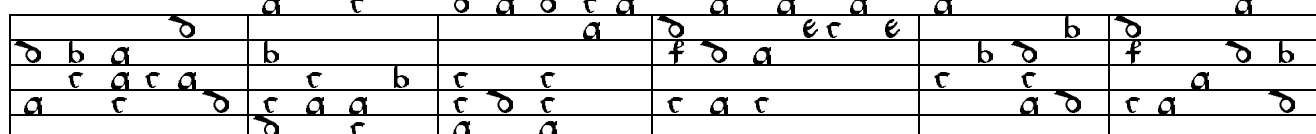
35

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



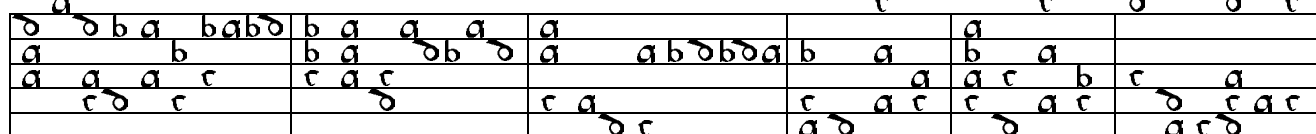
40

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



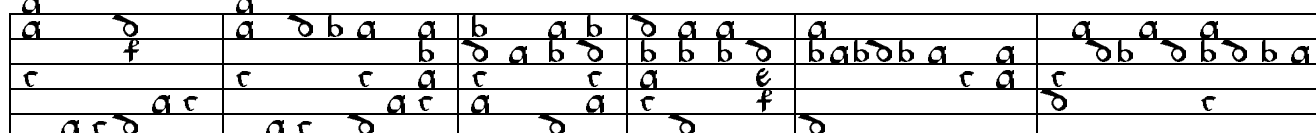
46

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



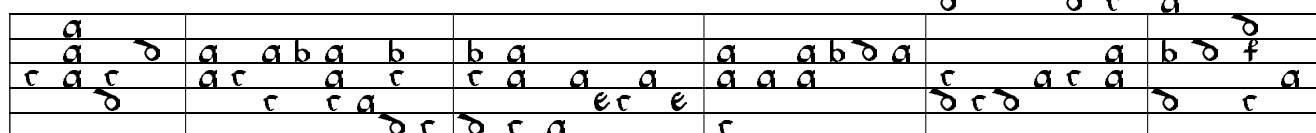
52

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



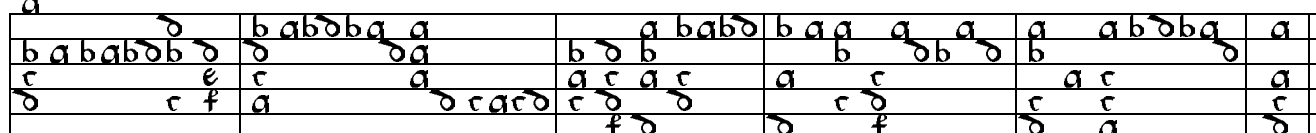
58

HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH

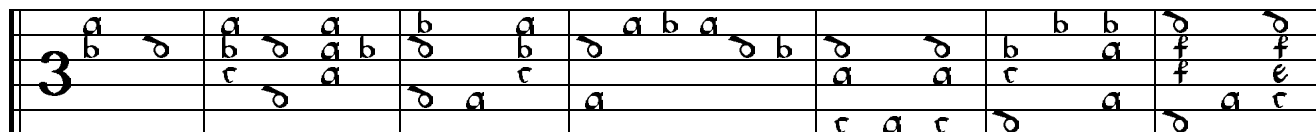


64

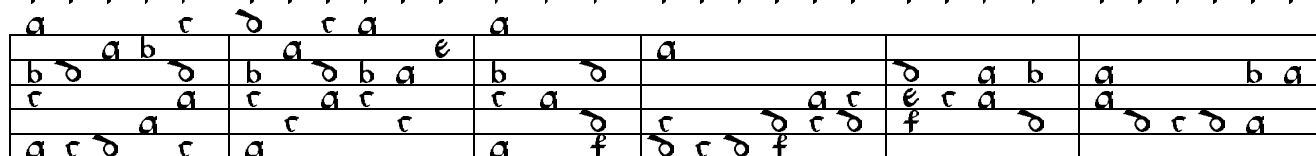
HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH



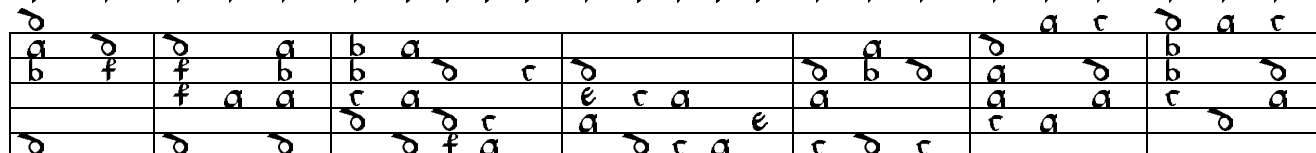
70



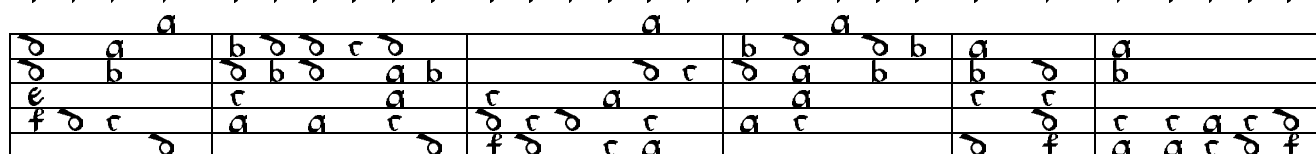
1



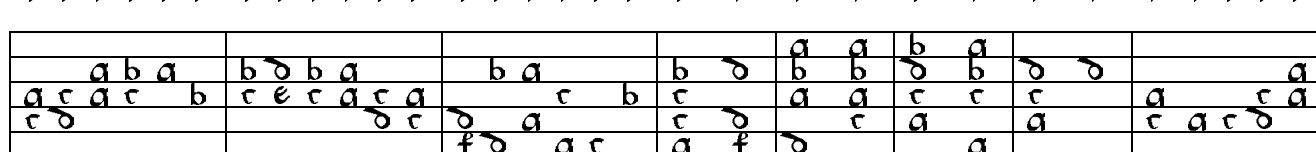
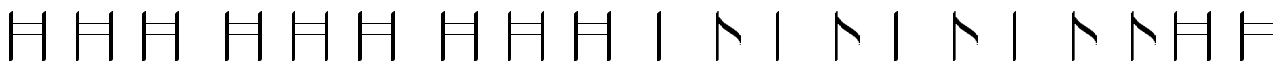
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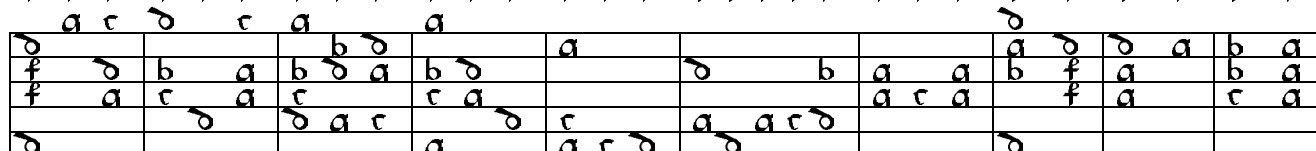
14



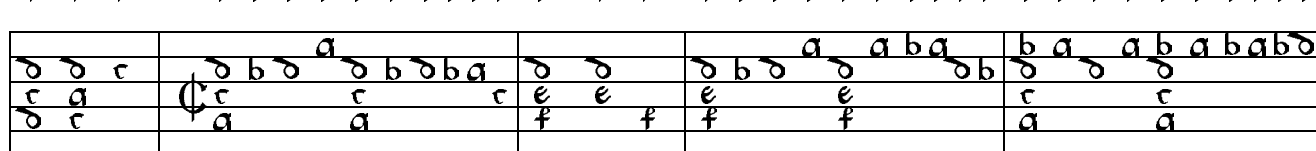
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C115. Chorea Anglica - 7F AA8BB4

D-BAU 13.4o.85, p. 86

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17

C116. Chorea - AB4

PL-Kj 40159, f. 18r

17

1

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

7

12

17


22

27

[illegible]

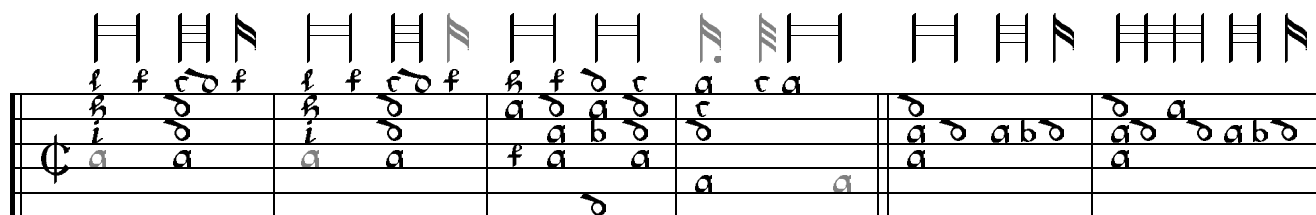
33



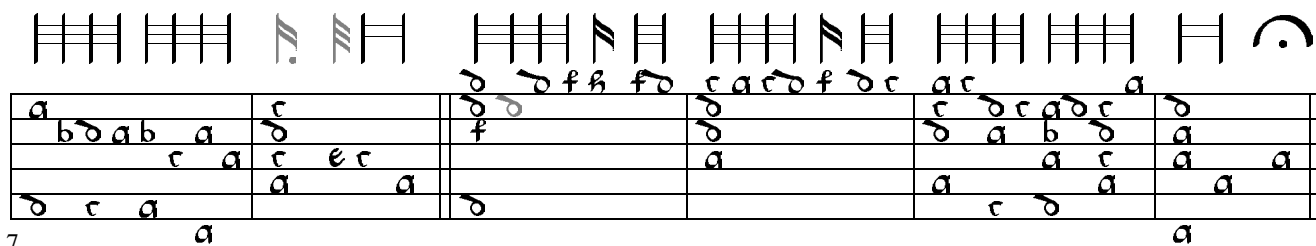
38

C117. Chorea Ang(lica) - 7F AA4B4

D-LEm II.6.15, p. 373



1



7

C118. Chorea Anglicana - AB4

CH-Bu F.IX.70, p. 291



C119. Alia chorea Anglicana - 7D AB4

CH-Bu F.IX.70, pp. 291-292



	a b	a b	b a		b	a		b a	a b	b a	b a
C	c	c		c	a	c	c b a c b	c	a	a	a
	a	a			c a			c a	b	c	c a
				b a	b c a b	a	b c	c a	f c	b	a

**1**

$\nearrow \nearrow \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array}$ 
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 $\begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \nearrow \nearrow \nearrow \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array} \begin{array}{|c|} \hline \text{---} \\ \hline \end{array}$ 
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$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$
$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$
$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$
$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$
$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$	$\frac{a}{b}$

6

$\begin{array}{cccccccccccccccccccc} \diagdown & \diagdown & \diagdown & \diagdown & ||| & ||| & | & \diagdown & \diagdown & || & || & | & & \diagdown & \diagdown & \diagdown & \diagdown & ||| & ||| & | & \diagdown & \diagdown \\ \end{array}$

[illegible]

11

$\nearrow \nearrow \begin{array}{|c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{|c} \text{---} \\ \text{---} \end{array}$

$\bar{b}$	$\bar{b} c a \bar{b} c$	$\bar{b}$	$\bar{b} b a$	$b$	$a$	$\bar{b}$	$\bar{b} b a$	$a b \bar{b}$	$a b a \bar{b}$
$a$	$\bar{b}$	$a$		$b$		$\bar{b}$	$\bar{b} b a$	$a$	
$a$	$\bar{a}$	$a$		$\bar{b}$	$\bar{c} c a$	$\bar{b}$	$a$	$\bar{a}$	$\bar{c}$
$c$	$a$		$a$	$\bar{b}$	$\bar{c} c$	$\bar{b}$		$\bar{c}$	$a$

16

$\mathbb{H} \mathbb{H} \nearrow \mathbb{H} \quad \nearrow \nearrow \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \quad \nearrow \nearrow \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \quad \nearrow \nearrow \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \mathbb{H} \quad \mathbb{H} \mathbb{H} \nearrow \mathbb{H}$

$\begin{array}{c} a \\ a \rightarrow b \rightarrow a \end{array}$	$\begin{array}{c} b \\ b \rightarrow b \rightarrow a \rightarrow b \rightarrow a \end{array}$	$\begin{array}{c} a \rightarrow b \rightarrow c \rightarrow a \rightarrow b \rightarrow c \end{array}$	$\begin{array}{c} b \rightarrow a \rightarrow a \rightarrow b \rightarrow a \rightarrow b \end{array}$	$\begin{array}{c} a \rightarrow b \rightarrow a \rightarrow b \end{array}$
$\begin{array}{c} a \\ a \rightarrow a \rightarrow a \end{array}$	$\begin{array}{c} a \rightarrow a \rightarrow a \end{array}$	$\begin{array}{c} c \\ c \rightarrow a \end{array}$	$\begin{array}{c} a \rightarrow c \end{array}$	$\begin{array}{c} e \rightarrow a \end{array}$
$\begin{array}{c} c \rightarrow a \end{array}$	$\begin{array}{c} a \rightarrow c \end{array}$	$\begin{array}{c} c \rightarrow a \end{array}$	$\begin{array}{c} b \end{array}$	$\begin{array}{c} c \rightarrow b \rightarrow a \rightarrow c \end{array}$

21

[illegible]

26

[illegible]

30



34

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44

48

54

C120. Chorea Polonica - 7F A8

D-Fschneider MS 45, p. 11

| 𐀀 𐀀 | | 𐀀 𐀀 𐀀 | 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 | 𐀀

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

1

𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀

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

9

𐀀 𐀀 𐀀 𐀀 | | 𐀀 𐀀 | | | 𐀀 𐀀 | | 𐀀 𐀀 𐀀 𐀀 𐀀 |

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

17

𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀

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

25

𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀

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

32

𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 | 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀 𐀀

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

39

The musical score is written for two staves, likely representing different voices or instruments. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The score is divided into measures, with some measures containing repeat signs (//a) or other markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is numbered 1, 4, 7, 10, 13, 18, and 22, indicating the measure numbers.

Measure 1: The first staff begins with a C-clef and a key signature of one flat. The notation includes a series of notes and rests, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 4: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 7: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 10: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 13: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 18: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

Measure 22: The first staff continues the melody, with a repeat sign (//a) at the end. The second staff continues the melody with similar notation.

T35. Taniec Polski - Proportio - dfedf AB4-AB4

D-ROu XVII-54, p. 91

1

5

8

12

T36a. Taniec Polski - dfedf A4B8

PL-Lw 1985, f. 32r

1 4 a a r a a r a a r a a r a

5 4 a a r a a r a a r a a r a

9 a a a a a a a a a a a a

## T36b. Dragon (Gallot) - dfedf A4B8

D-LEm II.6.24, f. 196v

1 4 4 4 4 4 4 4

## T36c. Dragons by monsieur Gallot - dfedf A4B12

GB-En 9769 84/1/6, p. 86

1 4 4 4 4 4 4 4

## T37. Taniec - dfedf A8B9A7B7

F-Pn Res. Vmc.61, f. 4v

1  
7  
14  
21  
26

## T38. Taniec Polski - Proportio - dfedf A8B9-AB8

D-B 40264, pp. 122-123

1  
4

Handwritten musical score for "The Rose Tree" in G major. The score is written on a treble and bass staff. The melody is in G major, with notes and rests written in a handwritten style. The lyrics are written below the notes. The score is divided into measures by vertical bar lines. The key signature is one sharp (F#). The time signature is not explicitly written but appears to be common time (C). The score includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written in a simple, handwritten font. The score is a single system, with the melody and bass line written on a grand staff. The lyrics are written below the notes. The score is a single system, with the melody and bass line written on a grand staff. The lyrics are written below the notes. The score is a single system, with the melody and bass line written on a grand staff. The lyrics are written below the notes.

## T39. Taniec Rusky - Proportio - dfedf AB3C4-AB3C4

D-B 40264, p. 153

1

5

10

15

## T40. Taniec Polski - Proportio - dfedf AB7-AB7

D-B 40264, p. 178

4

9



14

18

23

T41. Taniec Polsky - Proportio - dfedf AB4-AB4

D-B 40264, pp. 176-177

1

4

12

1

1 1 1 1 1 1 1 1

5

5 5 5 5 5 5 5 5

11

11 11 11 11 11 11 11 11

13

13 13 13 13 13 13 13 13

18

18 18 18 18 18 18 18 18

24

24 24 24 24 24 24 24 24

29

29 29 29 29 29 29 29 29

1

4

8

13

17

22

28

The musical score is written for a single melodic line in 3/4 time. It consists of six systems of music, each with a measure number (1, 6, 11, 17, 22, 27) at the beginning. The notation includes various musical symbols such as notes, rests, and ornaments (e.g., 'x' for a mordent, 'f' for a flourish). Repeat signs (//) are used throughout the piece. The key signature is one flat (B-flat), and the time signature is 3/4.

System 1 (Measures 1-5): Starts with a treble clef and a common time signature. The melody begins with a quarter note, followed by a half note, and then a quarter note. The first measure is marked with a measure number '1'. The system ends with a repeat sign.

System 2 (Measures 6-10): Continues the melody with various ornaments and repeat signs. The second measure is marked with a measure number '6'. The system ends with a repeat sign.

System 3 (Measures 11-16): Continues the melody with various ornaments and repeat signs. The third measure is marked with a measure number '11'. The system ends with a repeat sign.

System 4 (Measures 17-21): Continues the melody with various ornaments and repeat signs. The fourth measure is marked with a measure number '17'. The system ends with a repeat sign.

System 5 (Measures 22-26): Continues the melody with various ornaments and repeat signs. The fifth measure is marked with a measure number '22'. The system ends with a repeat sign.

System 6 (Measures 27-31): Continues the melody with various ornaments and repeat signs. The sixth measure is marked with a measure number '27'. The system ends with a repeat sign.

1

5

10

14

19

23

28

1

5

9

14

18

23

The musical score for 'The Rose Tree' is presented in G major, 2/4 time. It consists of a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The score includes various musical notations such as notes, rests, and ornaments. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures, with some measures containing multiple notes or ornaments. The overall structure is a single system of music.

1

4

7

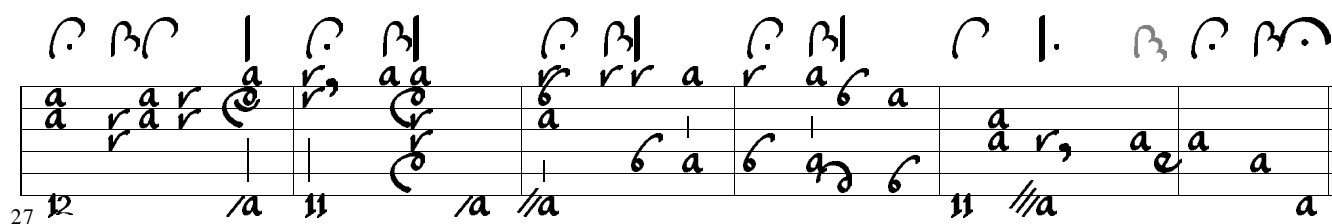
10

14

18

22





T49. Taniec Polski - Proportio - dedff AB4-AB4

D-B 40264, pp. 162-163

[illegible]

**COMMENTARY TO ALL THE MUSIC BY HEINRICH ISAAC: I.1.** no change. **I.2a.** bar lines absent; 2/1 - h6 instead of h5; 7/1 - a4 instead of b4; 8/1, 25/1, 25/5, 34/2, 50/1, 50/5 - c1 instead of h1; 18/3-6 - crotchets instead of quavers; 20/4 - minim c4a6 absent; 22/4 - minim absent; 32/1 - semibreve absent; 35/4 - c5-c5 crossed out; 38/4 - c4 instead of a4; 39/4 - scribe changed minim to semibreve; 41/4, 42/2&4, 44/1, 49/1 - d5 instead of d6; 53 - bar of 4 minims a1b2d5-d3a4-d2c5-d1b3c4 absent; 54/1 - b3 instead of b2; 54/2 - c1 absent; 63/1 - c4 instead of e5. **I.2b.** italian tablature; rhythm signs absent; bar lines absent except at 6/1-2, 7/3-4, 9/1-2, 13/1-2, 15/1-2, 22/1-2, 24/1-2, 27/1-2, 29/3-4, 30/5-6, 32/1-2, 42/1-2, 43/4-5, 57/3-4, 60/1-2, 61/3-4, 63/1-2; 3/1 - a5 instead of a6; 12/2-3, 22/2-3, 23/3, 31/3-4 - letter 'a' within the horizontal/vertical ties; 19/ 4-5, 20/1-2, 38/1-2, 47/3-4, 51-52 - short vertical lines between notes; 19/5 - b6 added; 22/1, 23/1 - "I" above stave indicating beginning of tactus/breve/bar; 26/3 - d2 instead of d3; 34/4 - e2c5 instead of e1c4; 49/3 - a1 instead of g1; 54/4 - d4 instead of d2; 56/1 - minim a2b3d6 absent; 58/4 - f5 displaced beneath following d2 instead of a4; 65/1 - a5 displaced a note to the right below c2. **I.3.** italian tablature; 10/3, 11/1 - f1 instead of c1; 27/5 - b1 instead of d1; 33/6 - f2 instead of d2; 41/5 - b3 added by hand in the unique copy; 43/2 - f1 added by hand in the unique copy; 55/1-3 - d4 added by hand in the unique copy; 63/1-2 - g3 instead of b2. **I.4.** 8/6-7 - crotchet c2 instead of 2 quavers c2-d2; 17-18, 47-48, 60-61, 65-66, 81-82 - bar lines absent; 32 - bar absent; 48/1-3 - a2-c5-c4 absent; 53/4-5 - bar line added; 59/5, 91/1 - e5 [T] instead of a5 [B]; 63/1-6 - minim a2c5 6 crotchets a2-c2-d2c5-c2-a2-d3 instead of dotted minim c2a5 5 crotchets d2-a1-d2-c2-a2; 66/1-2 - a2c5a6-d2 instead of a2d6-a6; 99/2-3 - d3-b3 instead of b3-a3; 103/3 - e5f6 [TB] instead of a5 [B]; 114/5 - d2 absent. **I.5.** 6-7, 21-22 - bar line absent. **I.6a.** italian tablature; rhythm signs absent; bar lines absent (except faint vertical lines added in a different hand at 2-3, 4-5, 6-7, 8-9, 11-12, 15-16, 22-23, 23-24, 26-27, 31-32, 3233, 33-34, 34-35); 29/1 - d3 instead of f3; 34/4 - f2d3 instead of d2f3; 52/5 - a5 absent; 54/1 - a6 absent; 54/5-6 - 2 minims c2d3c6-a2d6 absent. **I.6b.** no change. **I.6c.** bar lines and rhythm signs absent; rhythms reconstructed based on position of vertical lines below tablature in original indicating semibreves of the model; 17/5 - a3 instead of c3; 38/>4 - d1-c1 added; 41/5 - c5 absent due to damaged page; 54/4 - c5 barely legible; 54/5 - b4 instead of b3. **I.7.** 6F instead of 7F; 1/1 - semibreve instead of dotted semibreve; 4/9, 12/12 - 2 ciphers for d3 - same note in two voices in the model; 9/9 - 2 ciphers for g4; 10-11 - bar line absent; 16/1, 20/1 - 2 ciphers for d2. **I.8.** 6F instead of 7F; 2/1-15 - minim 2 quavers 12 semiquavers instead of crotchet 14 quavers; 2/1 - a3 instead of a4; 2/4, 6, 8 - k1 instead of l1; 2-3, 9-10, 11-12, 16-17, 20-21, 32-33 - bar lines absent; 15/12-15, 33/6-9 - quavers instead of semiquavers; 33/1 - d3 instead of d2; 36/<1 - d2a4a6 crossed out; 36/1 - c1 added. **I.9.** 19-20, 35-36 - bar lines absent. **I.10a.** 5/5 - a4 absent; 5-6, 7-8, 9-10, 13-14, 17-18, 24-25, 29-30, 31-32, 33-34, 34-35, 35-36, 40-41 - bar lines absent; 7/2, 32/1 - minims instead of semibreves; 8/1-2, 9/3, 21/6 - semibreves instead of minims; 9/4-5 - 2 crotchets f1-d1 absent; 14/2 - a6 instead of a5; 15/4 - c1 instead of h1; 16/4 - a4 instead of a3; 22 - bar absent; 24/2 - c2 added; between 26-27 - fermata a2c5 minim rest minim d2c5 2 crotchets c2-d2 crossed out [= bars 31-32]; 30/1 - c5 displaced a note right below a1; 37/2 - minim rest absent. **I.10b.** 20/5 - d4 displaced a note to the right below b3c4; 44/1 - b1d3a4 in BL copy and b1d3b3 in Berlin copy but b3 changed by hand to a4. **I.10c.** bar lines absent; 1-10 - all tablature notated a course lower; 11/5, 22/3 - c4 instead of c5; 12/3 - c5 instead of d6; 15/3, 29/2 - c4 instead of e4; 16/2 - c4 absent; 16/4 - a4 instead of e4; 17/4 - b3d5 instead of b2d4; 22/1 - minim c4 absent; 24/5, 29/3, 31/2, - c5 instead of c4; 25/4 - a4 instead of a3; 26/2-3 - d5-b5 instead of d3-b3; 28/3 - c5 instead of d5; 29/3 to 34/5 - upper voice notated a course higher; 32/1 - c4 instead of c5; 34/4 - c3 instead of e4; 38/2 - c5 instead of e5; 46/1 c3 instead of c4. **I.11(a).** 6F instead of 7F; bar lines absent; 10/7, 27/8 - c1 instead of h1; 11/between 1-2 - 2 minims d1a2c4- c1d2d3a4 crossed out; 12/1-7 - minim 6 crotchets instead of crotchet 6 quavers; 14/1-4 - crotchets instead of quavers; 15/2-5 - scribe changed 4 quavers to 4 crotchets; 21/3 - minim f5 instead if semibreve c6; 22/1-2 - crotchets instead of minims; 23/2, 71/3 - c6 instead of a6; 23/<5, 32/1 - a6 crossed out; 24/>8 - 2 crotchets d3c5-b3 added; 25/7-10 - 4 crotchets a4-c4-a3-c3 absent; 30/3 - f5 instead of d6; 33/1 - a1 crossed out; 38/1, 68/3 - minims instead if semibreves; 38/2, 42/2, 45/2, 48/2, 51/2, 54/2, 57/2, 60/2, 63/2, 69/2, 72/2 - minim rests absent; 41/>2 - minim a2d6 added; 42/3 - minim d2 absent; 47/3 - c5 added; 68/1-2 - d6 instead of f5; 72/1, 75/1 - a5 instead of a7; 76/2-5, 76/8-11, 77/3-6 - crotchets instead of quavers. **I.11b.** 6F instead of 7F; 7/1, 21/4, 63/1, 69/1 - minim instead of semibreve; 9/between 1-2 - c1 crossed out; 10/1 - semibreve absent; 13/1-2 - crotchets instead of minims; 18/1 - b3 crossed out; 22/7-10, 47/3-6 - crotchets instead of quavers; 23/<1 - c4 crossed out; 23/4, 44/5, 50/4 - c6 instead of e5; 26/5-6 - f5-d6 instead of d6-c6; 27/5 - f4 instead of b3; 28/between 3-4 - minim 2 crotchets c1d3a5-a1 crossed out; 29/1, 54/2, 69/2, 72/2, 74/2 - minims absent; 31/3 - c5 instead of c6; 58/between 4-5 - c2d3c4-a4-f1 crossed out; 59/2 - d1 added; 59/between 4-5 - 2 minims a3a5-a3a5 added; 67/3 - a5 instead of c5; 74/3 - a7 instead of a5; 76/1 - f5 instead of d6; 82 - rhythm signs present but tablature cut off bottom of page. **I.12.** 9/7 - a2 absent; 13/8, 14/1, 15/1, 16/1, 26/1, 28/1, 30/1, 33/1 - dotted minims instead of dotted crotchets; 21-22, 36-37 - bar lines absent; 32/14 - a2 instead of c2; 37/1 - a4 absent. **I.13.** italian tablature; 1/between 8-9 - bar line and semibreve rest added; 7/5 - d2 instead of d1; 14/3 - c3 instead of d3 c- hanged by hand in the unique copy; 14/3, 49/2 - e4 instead of d4; 16/2 - f1 absent; 32/1 - b2 instead of d2; 32/4 - d2 absent - added by hand in the unique copy; 34/2-3 - d1-c1 instead of i2-h2; 34/5-6 - d2-b2 instead of i3-g3. Adapted to reduce a4 to a3 by: 3/1, 10/1, 40/1, 47/1 - d2f3f4 instead of a2b3; 3/2, 22/1, 28/1 - f3 instead of a2; 5/1&3 - b2 added; 8/2, 15/5, 27/2, 38/2, 45/2 - d2 added; 25/1 - d3 added; 10/2, 16/1, 36/1&2, 40/2, 47/2 - f2f3 instead of a2; 12/2 - h2i3 instead of d2; 19/4 - i2i3 instead of d2; 21/3, 35/4 - d3 added; 37/1&2, 50/1 - f2 added; 43/2, 48/5 - f4 instead of b3; 48/4 - e4 instead of a3. **I.14i(a).** reconstructed based on Newsidler 1536b, sigs. K3v-L2r; bar lines absent; 2/2, 22/1 - minim instead of semibreve; 6/5 - c1 instead of d1; 7/1 - d1 instead of c1; 8/6 to 9/1 - scribe omitted a3-c5 and inserted them below; 13/2 - a1 instead of b3; 14/4, 15/1, 23/3, 28/1, 29/3, 51/4, 57/1, 66/1, 75/1, 85/3 - minims instead of semibreves; 16/2-3 - 2 minims c1a4-d1c4 absent; 20/2 - a4 absent; 21/1-4 - minim f1a3 2 crotchets d5-c5 minim f1a3a5 absent; 22/1-2 - c2 instead of h2; 24/between 3-4 - minim d3 bar line 2 minims a1d5-b2d3a5 added; 27/1-2, 48/2-3, 51/2-3 - minims instead of crotchets; 31/4-5, 42/3 to 43/2 - crotchets instead of minims; 36/4-5 - d5-a3 absent due to trimmed off corner of page; 39/6 - semibreve instead of minim; 46/<1 - d2b3d5 crossed out; 54/2 - c6 instead of c5; 54/3 - c6 instead of d5; 62/3 to 63/5 - 5 minims d1-c1a2-c2d3-d1a2-c1 2 crotchets c1d3-d1 absent (copying error, scribe skipped to same note 2 bars later?); 65/2 - d5 instead of d6; 67/3 - minim absent; 67/4 to 68/6 - minim a3 2 crotchets a3a5-c4 2 minims b3c5-a3 4 crotchets a3a5-c4-d3c5-b3 absent (copying error, scribe skipped to same note 2 bars later?); 70/1 - a5 instead of a6; 71/4 - f5 crossed out; 73/6 - a5 absent; 81/3 - a3 instead of f3; 87/1 - another c5 crossed out; 87/4 - f6 instead of d5; 92/1 - d5 added; 96/1 - b2 crossed out; 96/2-3 - c5-d6 instead of d1-c1; 102/1 - c4 crossed out and d2 absent. **I.14ib.** 51/7-8 - minims instead of crotchets; 72/3 - d5 instead of a5. **I.14iia.** no change. **I.14iib.** bar lines absent; 5/1 - a6 instead of a7; 9/1, 22/9, 30/1 - a5 instead a6; 19/5 - a6 instead of a5; 21/5 - a5 instead of d5; 24/3 - minim a2c4d6 absent; 25/1 - minim a2a6 absent; 27/2 - minim a2 absent; 29/2, 52/7 - d5 instead of d6; 45/5 - c6 added; 51/2 - a5 instead of d5; 54/>2 - f3 crossed out; 76/between 6-8 - d2-c2-a2 crossed out; between 80-81 - 2 minims c1d3a4-f1 semibreve d1a4 (duplicate of previous bar); 83/1 - c6 instead of c5; 83/5 - c3 crossed out; 84/>4 - a6 crossed out. **I.14iii.** 46-47 - bar line absent. **I.15.** melody (and not editorial corrections) in grey; bar lines absent; 9/2, 21/5, 47/2&4 - d2 instead of e2; 15/1 - c2 instead of h3; 15/3 - f1 instead of g1; 16/1 - b3 instead of f4; 19/1, 27/1 - a2 instead of f3; 34/1 - breve absent; 35/1 - semibreve absent; 39/1, 47/1 - minims absent. **I.16i.** 16/8-9 - minims instead of crotchets. **I.16ii.** no change. **I.16iii.** no change. **I.16iv.** no change.

**APPENDICES IN LUTE NEWS 149: App 1.** 1/1 - dotted minim instead of minim; 1/3 - e2a3a3 instead of e2a3c5; 3/4-5 - crotchets instead of minims; 6/3 - a6 absent; 6-7, 9-10, 13-14 - bar lines absent; 10/3 - semibreve absent; 11/3 - minim instead of crotchet; 14/1 - semibreve instead of dotted semibreve; 19/5 - minim absent; 21/1 - c6 instead of c5. **App 2.** 4/4 - minim d2d3a4 absent; 9-10 - bar line absent. **App 3.** bar lines absent; 2/1 - b5 instead of b62/1, 8/1, 13/1, 14/1 - minims instead of semibreves; 5/<1 - semibreve rest added; 6/2 - minim rest absent; 8/2-3 - 2 minims d3c4-a5 absent; 13/1 - e2 instead of a2; 13/2-3 - 2 minims a2a4-d6 absent; 14/2-3 - 2 minims d3c4a5-c2 absent. **App 4.** 3/3-6, 7/1-8 - quavers absent. **App 5a.** 12/4-5 - crotchets instead of minims; 27/>4 - 2 crotchets a1c3-d2 followed by 'vel' [=or] minim c3a6. **App 5b.** 1/1, 6/1 - minims instead of semibreves; 3/3 - f1c2 instead of d1d2; 4-5 - bar line displaced a note to the left; 5/4 - crotchet instead of minim; 8/4 - f3 instead of f2; 12/4 - a1 added; 15/1, 17/1, 18/1, 20/1, 21/1, 22/1 - dotted minims instead of minims; 17/4, 19/4, 21/4 - semibreves instead of minims; 22-23, 24-25, 28-29 - bar lines absent; 23/1 - semibreve instead of dotted semibreve; 25/1 - dotted semibreve absent; 26/<1 - minim d2d3a4 added; 27/5 - d1 instead of f1; 27/5-6 - minims absent. **App 6.** 2/2 - e1 instead of a1; 2/4 - h1 instead of e1; 2-3 - bar line absent; 10/1 - c4 instead of a6. **App 7.** 1/1-3 - minim 2 crotchets instead of dotted minim crotchet minim; 1/3, 3/2, 7/3 - b4 instead of b3; 7/1 - minim c2d3c4a5 absent; 7-8, 8-9, 10-11, 11-12, 18-19 - bar lines absent; 8/4 - semibreve instead of minim; 11/1, 24/1 - minim instead of dotted minim; 12/6, 23/1 - minims instead of crotchets; 13/1&4 - c5 instead of c6; 14/3 - minim instead of semibreve; 18/1 - crotchet instead of dotted minim; 19/4, 25/4 - minims absent; 22/1 - semibreve instead of dotted semibreve; 27/1 - dotted minim instead of minim. **App 8.** no change. **App 9.** 1/1 - minim instead of semibreve; 3/5-6 - crotchets instead of minims; 6/1-2 - dotted minim crotchet instead of semibreve minim; 15/5 - fermata instead of minim; 15/2 - fermata absent. **App 10.** 27/2 - c1 instead of d2; 29/10 - crotchet instead of quaver.