MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 152 (DECEMBER 2024): MELCHIOR NEUSIDLER PART 16 INCLUDING ADDITIONAL MUSIC BY LUDWIG SENFL & SEVENTY-ONE MAINLY ANONYMOUS ALLEMANDES

MELCHIOR NEUSIDLER PART 16 - INCLUDING AN EXAMPLE OF HIS ELABORATE SETTINGS OF SENFL

This installment of the Melchior Neusidler series includes a fantasia, a version of the first one in the first print he published *Il Primo Libro Intavolatura di Liuto* 1566[1] - the source is the exactly concordant French tablature transcription published by Pierre Phalèse in *Theatrum Musicum Longe* 1571 - a dance unique to his last print *Teutsch Lautenbuch* 1574,[2] and his elaborate setting of a motet by Ludwig Senfl for comparison with the simpler and more direct intabulation that was in the accompanying *Lute News* [S18i/ii/iii]. Melchior included Senfl's three-section motet *Vita la Ligno moritür/Qui Expansis/Qui Expansis* in his 1574 print but the source here is an even more embellished version found in a section of an Italian manuscript in Melchior's own hand so presumably his own reworking of the published version on which it is closely based. The slow progression of the melodic lines in semibreves and minims of the vocal originals are divided into continuous figuration in quavers and semiquavers in cascades of notes that overcomes the lack of sustain of the lute. This is in contrast to the simpler chordal settings in which the long notes can be played faster so that the melodic lines and the polyphony are more clearly heard.

MN16a. Phalèse and Bellère 1571, ff. 16v-17r *Fantasia 4* 4-6
Neusidler I 1566, pp. 31-33 *Ricercar Primo* - Jacobs 3
Neusidler I 1573, sigs. E2v-E3r *Recercar primo*
Jobin 1572, sigs. A4-B1v Fantasia 4
Besard 1603, ff. 15v-16r *Fantasia Fabric. Dent*
MN16b-S18i. F-Pn Rés.429, ff. 22v-24v *Vita la Ligno moritür prima pars* 8-9
MN16b-S18ii. F-Pn Rés.429, ff. 24v-27r *Qui prophetice - Secu*[n]*ta pars* 10-11
MN16b-S18iii. F-Pn Rés.429, ff. 27v-29v *Qui Expansis Tertia pars* 12-13
MN16c. Neusidler 1574, sig. K3v-K4r *Wann ich des Morgens frü auff steh - Volget der Hupffauff* 14

ALLEMANDES - PART I

Instrumental dances for lute and other instruments titled allemande first appeared mid-sixteenth century in sources from France (e.g. A5 here) and the Netherlands referring to dances borrowed from Germany and subsequently developed into a distinct genre in the late sixteenth century before evolving into the more stylized form of a typical component of a baroque suite.[3] The form also became popular in England titled almaine.[4]

This supplement includes about half the anonymous allemandes I know for lute, as another exploration of mainly anonymous lute solos by genre.[5] Previous *Lutezine* supplements included a dozen or so of the most popular allemandes,[6] and another seventy-one are included here (some untitled but assumed to be allemandes) approximately ordered by tonality (C major/minor/ G major/minor/A) - those in F/f/D/d will follow in part 2 at a later date. Unlike German tantz, allemandes are rarely followed by a triple time setting of the same dance (A9c/12/49/52a/55e here are). The settings are mostly for players from beginner to intermediate standard and a few are more virtuosic. The latter are in the prints of Phalèse (A38e), Le Roy (A28c38c), Adriaenssen (A7e/12/71l), Hove (A3b) and Vallet (A71t) in which the divisions on strains are frequently figured in passages of semiquavers - a reminder to adhere to the slow stately tempo of the allemande in order to play the semiquaver passages satisfactorily.[7] Presumably these lutenist-publishers made the accomplished settings themselves. The copying in manuscript sources varies in competence ranging from mostly accurate and legible to amateurish corrupt and incomplete some lacking barlines or rhythm signs requiring reconstruction which has been achieved with variable degrees of success. The major sources are the Thysius lute book NL-Lt 1666 copied early 17th-c - 78 items here - and Besard's *Thesaurus Harmonicus* of 1603 - 38 items of which seven (plus one in a manuscript source) are ascribed to him by the initials I.B.B. suggesting he composed rather then just arranged them.

The majority of the alemandes are known from one or a few sources but a few survive in a larger number of sources (see A7/25/28/55/71) and all sources for lute are included here[8] - ranging from exact concordances to quite distinct settings of essentially the same music sometimes in different tonalities, suggesting that they might be based on originals for other instruments. In fact it is likely that some of the tunes were extremely popular and were rearranged, retitled and repurposed for different occasions. Fifteen sources of the allemande A7 for lute in two different tonalities a fourth apart are known and several of the titles tell us that it is dedicated to Alexander Farnese (1545-1592) duke of Parma and governor of the Spanish Netherlands 1578-1592. Titles referring to 'son Altezze' also refer to him, as 'son of his highness', that is his father Ottavio Farnese (1547-1586), the previous Duke of Parma. Gastoldi based his madrigal *Piacer, gioia e diletto* (*Il contendo*) on the earlier allemande and two of the lute settings bear the title of the madrigal.[9] The six sources of A25 in two different tonalities a fourth apart with three strains and most repeating the first strain at the end and some using different C strains. Only three of the many sources of allemande A28 are lute solos and the rest mainly for cittern, as well as the unison duet settings in English sources based on the continental allemande. The five lute solos of A55 are settings of an allemande based on the B and C strains of the madrigal *Tant vous alles doux Guillemette* by Ebran - see App 6abc for intabulations of the madrigal. The eighteen sources of allemande A71 are in three tonalities and based on Attaingnant's chanson Fortune helas pourquoi most of the titles referring to

[1] In Italian tablature and published in Venice, Libro Primo and Secundo transcibed into German tablature and published in Frankfurt by Benedict de Drusina in 1573 and the majority transcribed into French tablature and published by Pierre Phalèse in in 1571. So his music was popular and yet is mostly so difficult to play!

[2] Track 16 on Paul O'Dette's CD *Lute Music of Melchior Neusidler* (harmonia mundi HMU 907388, 2008).

[3] Meredith Ellis Little & Suzanne G. Cusick 'Allemande, allemand, almain, alman, almond, alemana, allemanda' *Grove Music Online*.

[4] Ian Payne *The Almain in Britain c.1549-c.1675: A Dance Manual from Manuscript Sources* (Ashgate 2003).

[5] See branles in tablature supplements to *Lutenews/Lutezine* 112/137/140/142/143, ballets in *Lutenews/Lutezine* 142/145/150, chorea/tanecz in *Lutezine* 149 and Italian gagliarde in *Lutezine* 147.

[6] All sources of *Almande Gratie/En Me Revenant/More Palatino* in *Lutezine* 115; *Almande Nonnette/Une jeune fillette/Ich gieng einmal spazieren/Monaca/Alemano* in *Lutezines* 119 & 120; and *Almande Don Frederico/Gar lustig ist spazieren gehn* in *Lutezine* 121. Also a series of the most popular Tantz from Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986) most of which are titled allemande or similar in alternative sources is in the supplements to *Lutezines* 125-129/130-131/133-131/140.

[7] Judging the pace to play a lute solo is aptly expressed by *Thomas Robinson* in the *Generall Rvles* on sig. C2v of his *The Schoole of Musicke* published in1603: 'Therefore whensoeuer there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following.First see what manner of lesson it is, whether it bee a *set Song*, *Innomine*, *Pauen*, *Galiard*, *Almaine*, *Iigue*, *Lauolta*, *Coranta*, *Country dance*, or *Toy*, whatsoever, according to the nature of the lesson, to giue it his grace with grauitie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check'.

[8] And cognate settings for other instruments are listed in the worklist below. The inclusion of allemandes was a consistent feature of anthologies of cittern music published in Paris and the Netherlands by Le Roy, Viaera, Vreedmann and Phalèse in the period 1564-1570. Vreedmann's 1569 print included 27 allemandes and Phalèse the latter all copied from the previous prints.

[9] Gastoldi *Balletti a cinque voci* 1591, no. 4. Three lute intabulations of music by Gastoldi (Alitta vitta/Questa dolce sirena/Tutti venite armati) edited and the rest listed in *Lute News Lutezine* 144. See App 4ab below.

the chanson in full or part (fortune/fortune helas). As well as the instrumental settings, the tunes of many of the allemandes here are used as tunes in Dutch vocal sources - search 'allemande' or the full title in the Dutch Song Database.[10]

A1. D-Lr 2000, p. 35 *Alemandt* 15
A2. D-Kl 4° 108 I, f. 40r [allemande?] 15
A3a. D-Hbusch, ff. 17v-18v *Almande Schapell* 16
probably not by Jacques Champion sieur de La Chapelle
A3b. Hove 1601, f. 101v *Almande* - HoveB[11] 226 17
A3c. PL-Kj 40143, f. 62v *Ao 1603 A di 23 Decembris Allem*[ande]: 18
A3d. NL-Lt 1666, f. 487r ii untitled 18
A3e. NL-Lt 1666, f. 487r i *Allemande la Isappelle* 19
A3f. Adriaenssen 1600, f. 72v *Almande C'est pour vous belle dame* 19
A3g. GB-Lbl Sloane 1021, f. 76v *Chanzon* 20
A4. F-Pn Rés. 941, f. 19v [au]*ltre* [allema]*nde* - few rhythm signs 20
A5. Phalèse IIII 1546, sig. kk2v *Almanda* - PhalèseB[12] 3-46 21
= Phalèse 1573, sig. kk2r *Almanda*
A6a. PL-Kj 40143, f. 30v *Aº 1601 29 Januarij Allem*[ande] *Sol dan mein Treuw* - 4 lines of the text below 21
A6b. Besard 1603, f. 134r ii *Allemande* 22
A6c. GB-Eu Coll.2073, ff. 197v-198r *Allemande* 22
A7a. CH-Bu F.IX.70, p. 264 *LXXIIII Alemande Principis Parmensis* [13] 23
A7b. NL-Lu 1666, ff. 475r i *Almande Prince Parma* 24
A7c. NL-Lt 1666, f. 475v ii untitled 24
A7d. PL-Kj 40143, f. 21r *Alm*[ande] *du son Altesse 19, Augusti* 25
A7e. Adriaenssen 1592, f. 81r *Almande de son Altezze* - AdriaenssenS[14] 30 26-27
A7f. F-Pn Rés. 941, ff. 7v-8r [Al]*ma*[n]*de* [?]*n* [?]*lr* - no rhythm signs 27
A7g. Adriaenssen 1600, ff. 33v-34r *Piacer gioia e diletto* - AdriaenssenS 45 28
+superius/bass in mensural notation
A7h. NL-Lt 1666, f. 475r ii *Mr Marten* (Persijn)[15] 29
A7i. NL-Lt 1666, f. 475v i *Mr David* (Padbrue)[16] 29
A7j. GB-Cu Dd.5.78.3, f. 71r *Allmande de Duc de Parma* 30
A7k. A-LIa 475, f. 60r *Il Condento* [sic] 31
A7l. PL-Kj 40143, f. 31r *Alm*(ande) *de son Alteze 14, Janu* 31
A7m. Valerius 1626, pp. [114-]115 *Almande Prins de Parma* - ValeriusB[17] 32 32
A7n. IRL-Dm Z.3.2.13, p. 383 *The duke of parmes Almayne* 32
A7o. Denss 1594, f. 89r *Allemande - Variation praecedentis* 33
F-Pn Rothschild I 411, no. 6 *allemande du prince* - cittern
A8. Hove 1612, f. 58r *Almande Ioachimus vanden Hove* - HoveB 235 34
A9a. NL-Lt 1666, f. 489r *Allemande Court* 34-35
A9b. NL-Lt 1666, f. 510r *Allemande Arande* 35
A9c. Adriaenssen 1592, f. 80v *Almande Court - Reprinse* 36
A9d. Adriaenssen 1584, f. 85r *Almande Court* 37
= Adriaenssen 1600, f. 74v *Almande Court*
A10. GB-Ob D.4.10.Art (Ph1563), f. 1v ii *Almande court* 38
cf. Viaera 1564, f. 34v *Almande du Court* - cittern [not related to 9 or 10]
A11. NL-Lt 1666, f. 508r *Allemande Geldre* 38
A12. Adriaenssen 1584, f. 88v *Almande Bisarde - Reprinse* 38-39
=Adriaenssen 1600, f. 74r *Almande Bisarde - Reprinse* - AdriaenssenS 2
=D-Dl 1-V-8, f. 70v *Allemande Bisarde - Reprinse*
cittern; Vreedman 1569, f. 8r *Almande bisard* = Phalèse & Bellère 1570, f. 53r *Allemande de Bisarde* = Phalèse & Bellère 1582, f. 76v *Allemande Bisarde*; ins ens à 4: Phalèse & Bellère 1583, f. 21r *Almande Bisarde*
A13. Phalese 1568, f. 87r *Almande de la Rocha el Fuso* [18] 40
A14a. NL-Uu AA-fol-28 [mss adds Phalese 1563], f. 1v *Alma*[n]*de - Tripudium Germanicum* ['German dance' in Latin] 41
A14b. Phalèse & Bellère 1574, f. 79r *Almande d'Egmont* - PhalèseB 16-61 41
A14c. GB-Ob D.4.10.Art (Ph1563), f. 1r *Almande D'Egmont* 41
Phalèse & Bellère 1582, f. 75v *Almande d'Egmont* - cittern
A15. Hove 1612, f. 57v *Almande Ioachimus vanden Houe* - HoveB 234 44
A16. NL-Lt 1666, f. 486r *Allemande Haentgen* 42
A17a. NL-Lt 1666, f. 496r *Allemande de Norenburch* [= Nürnberg?] 43
A17b. NL-Lt 1666, f. 505r *Allemande Schouwenborch* 43
Earl of Schaumberg in Niedersachsen, Lower Saxony
A18. NL-Lt 1666, f. 500r *Allemande Nivelle* 44
Vreedman 1569, f. 10r *Almande nivelle* - cittern
= Phalèse & Bellère 1570, f. 55v *Almande nivelle* - cittern
GB-Lbl Add.29485, f. 3v *Almande de symmerman* - keyboard
A19a. NL-Lt 1666, f. 474r i & 474v ii *Almande Mon varle* - untitled 45
cf. Stalpart 1631, p. 358 *Mon vallet que peutil faire* -song
A19b. NL-Lt 1666, f. 474r iii & iv untitled 45
A19c. NL-Lt 1666, f. 474r ii & 474v i untitled 46
A20. Besard 1603, f. 134v i *Allemande* 46-47
A21. Besard 1603, f. 135r ii *Allemande eiusdem* [IBB] 47
Accordetur 8. chorus ad notam E LA MI - familiar English?
A22. Besard 1603, f. 136r i *Allemande eiusdem* [IBB] - CLFBes[19] 37 48
A23. Phalèse I 1549, sig. H4v *Alemainge* [20] - PhalèseB 7-51 48
A24a. GB-Eu Coll.2073, f. 199v *Allemande* 49
A24b. Besard 1603, f. 135v ii *Allemande eiusdem* [IBB] - CLFBes 36 49
A25a. D-KNh R 242, ff. 227r-227v *Allmand fleur* 50
A25b. D-KNh R 242, ff. 227v-228r *Discantus* 50-51
A25c. NL-Lt 1666, f. 482v ii untitled 51
A25d. Denss 1594, f. 88r i *Allemande de Fleur* 52
= D-Dl 1-V-8, ff. 99r-98v *Allema*[n]*de fleur*
A25e. NL-Lt 1666, ff. 482r-482v *Allemande Fleur* 52-53
A25f. NL-Lt 1666, f. 483r *Allemande Fleur* 54
Phalèse & Bellère 1582, f. 71v *Almande Fleur* - cittern
F-Pn Rothschild I 411, 14 *Allmande de fleur* - cittern
A26. Denss 1594, f. 85v i *Allemande* 55
= D-Dl 1-V-8, ff. 95v-96r *Allemande*
A27. Denss 1594, f. 95v *Allemande* 55
= D-Dl 1-V-8, ff. 81v-82r
A28a. NL-Lt 1666, f. 501r *Allemande Loreijn* 56
A28b. Phalèse 1563, f. 67v i *Almande* - PhalèseB 10-136 57
A28c. Le Roy I 1551, ff. 31v-32r *Almande - L'almande precedente plus diminuee* 58
A28d. GB-Lam 602, f. 3r *An Almane* - lute I - *the praecedent Almane after the treble waye* - lute II 59
A28e. US-Ws V.b.280, f. 2v untitled - lute I - *Tw*(o) *lesons to be plaid with tw*(o) *lowtes* - lute II 60
A28fi. GB-Cu Dd.4.22, f. 2r untitled - lute I 61
Cittern: Le Roy 1564, f. 24r *Almande* = Phalèse & Bellère 1570, f. 51r *Almande de Loraine*; Vreedman 1569, f. 11r *Almande* = Phalèse & Bellèse 1582, f. 70r *Almande Loreyne*; Phalèse & Bellèse 1582, f. 60r *Almande Loreyne*; F-Pn Rothschild I 411, p. 17 *Allemande De lorayne*. Guitar: Le Roy 1552, f. 16r *Almande tournée* = Phalèse & Bellère 1570, f. 60r *Almande Loreyne*; Morlaye 1553, f. 30v *Allemande*. Keyboard: Paix 1583, f. 171v *Ballo Francese - Saltarello*; GB-Lbl Add.29485 (van Soldt), f. 25r *Allemande loreyne*. Instr. ens. à4: Gervaise 1557, f. 16v *Almande I*; Phalèse & Bellère 1571, f. 10v *Almande Lorayne*; Mainero 1578, p. 19 *Ballo Francese in doi modi*; Phalèse & Bellère 1583, f. 20v *Almande Loreyne*.
A29. NL-Lt 1666, f. 494r *Allemande in Contratenor* 57
A30a. CZ-Pnm IV.G.18, f. 119r *Allemande JBB* 61
A30b. GB-Eu Coll.2073, f. 200r *Allemande* 62
A30c. Besard 1603, f. 135r i *Allemande I.B.B.* - CLFBes 33 62
A31. Denss 1594, f. 86r *Allemande* 63
= D-Dl 1-V-8, ff. 97r-96v
A32. Denss 1594, f. 86v *Allemande - Ripresa* 64
= D-Dl 1-V-8, ff. 96v-97r 97r-98r
A33. CH-Bu F.IX.70, p. 282 *CXXXII Allemande* 65
A34. PL-Kj 40159, f. 19r *J:S: Part: 1 Allamand* [21] 65
A35. D-Kl 4° 108 I, f. 27r [allemande?][22] 66
A36. PL-Kj 40032, p. 364 *Alemanda* 67
A37. Phalèse & Bellère 1568, f. 86r *Almande de Spiers* - PhalèseB 12-152 68
A38a. PL-Kj W 510, f. 42r untitled 68-69
A38b. Phalèse 1563, f. 67v iii *Almande* - PhalèseB 10-138 69
A38c. Le Roy 1551, ff. 32v-33v *Almande - Almande precedente plus diminuee* 70-1
A38d. F-Pn Rés.1109, f. 80r untitled 71
A38e. Phalèse 1568, f. 86r i *Almande* - PhalèseB 12-151 72
[added by hand: *de Vngrie*]
A39a. D-KNh R 242, f. 229v *Allmand Brunette* 73
A39b. Denss 1594, f. 87r ii *Allemande Brunette* 73
= D-Dl 1-V-8, ff. 98r-97v *Allemande Brunette*
A40a. Fuhrmann 1615, p. 147 i *Alamanda 4. / Alamanda 4.* 74
A40b. Terzi 1593, pp. 124-125 *Ballo Tedesco nouo de l'Autore* 75
[Gagliarda del ditto ballo Tedesco not included here]
A41. Phalèse & Bellère 1568, f. 87v *Almande* [23] 76
A42a. NL-Lt 1666, f. 488r *Allemande Alliance* 76
A42b. IRL-Dm Z2.3.13, pp. 382-383 *The Emperores Allmayne* 77
A42c. Denss 1594, f. 87r i *Allemande dalliance* 77

[10] https://www.liederenbank.nl/index.php?lan=en

[11] Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013).

[12] Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* (Utrecht Koninklijke VNM 2023).

[13] Also edited for *Lute News* 129.

[14] Godelieve Spiessens *Leven en Werk van de Antwerpse Luitcomponist Emanuel Adriaenssen (ca. 1554-1604)* vols.I & II (Brussels 1974).

[15] Also edited with the music by Mr. Marten [Persijn] edited for *Lute News* 77.

[16] Also edited with the music by Mr David [Padbrué] edited for *Lute News* 77.

[17] Jan W.J. Burgers *Three Lute Books from the Dutch Golden Age* (Tree Edition 2020) - includes the complete Adrian Valerius Nederlandsche Gedenck-clank 1626.

[18] See *Lutezine* 131 for the 36 settings of the Venetian street song Rocha el fuso.

[19] Monique Rollin (ed.) *Oeuvres pour le luth seul de Jean-Baptiste Besard* Corpus des Luthistes Français (Paris, CNRS 1981).

[20] Also edited for *Lutezine* 120 and *Lute News* 124.

[21] Also edited for the tablature supplement to *Lutezine* 147.

[22] A continental cognate for an almaine by Robert Johnson, see tablature supplement to *Lute News/Lutezine* 109 no. 11 and 137 no. 2 also in *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020), no. 63.

[23] Also edited for *Lute News* 151.

= D-Dl 1-V-8, ff. 98r-97v *Allemande Dalliance*
A43a. Adriaenssen 1584 f. 86r *Almande de Duc Mathias* - AdriaenssenS 28 78
= Adriaenssen 1600, f. 72v *Almande de Duc Mathias*
A43b. NL-Lt 1666, f. 495r *Allemande de Ducq*[ue] *Matthias* 79
A44. Besard 1603, f. 135v i *Allemande eiusdem* [IBB] - CLFBes 35 80
A45. D-B Hove 1, ff. 35v-36r *Almande Joachim v Hove* [24] - HoveB 240 80-1
A46. D-Lr 2000, p. 24 *Alemandt* 81
A47a. GB-Gu Euing 25, f. 20r untitled 82-83
A47b. LT-Va 285-MF-LXXIX, f. 59v *Lusshers Allemande* 84
A47c. Dd.2.11, f. 60v *Lushers Allmaine* [25] 85
A47d. GB Cu Dd.5.78.3, f. 75r *Lushiers Allmaine* 86
A48. GB-Ob D.4.10.Art, f. 1v i *Aultre Almande* 83
A49. Phalèse & Bellère 1568, ff. 86v-87r *Almande Philippine - Reprinse* 87
cittern: Vreedman 1569, f. 7r *Almande de Spiers* [sic]; Phalèse & Bellère 1570, f. 53v *Almande Philippine*; Phalèse & Bellère 1582, f. 53v *Almande Philippine*
A50a. LT-Va 285-MF-LXXIX, f. 6r i *Allemandt a Globe* 88
A50b. D-LEm II.6.15, p. 480 *Le palma* 88
cf. Morley 1599 no. 3 *Now is the month of Maying*;
Rosseter 1609 no. 5 *Now is the Moneth of May* - mixed consort
A51a. LT-Va 285-MF-LXXIX, f. 59r *Allemandt a Globe* 89
- no rhythm signs or bar lines
A51b. LT-Va 285-MF-LXXIX, f. 8r *Feines Lieb du wirst nachkommen* 89
not related to Haussmann setting of the german text
A52a. Phalèse & Bellère 1568, f. 86v *Almande Noseroit on dire - Reprinse* 90-91
A52b. NL-Lt 1666, f. 502r *Allemande Linde* 91
A52c. NL-Lt 1666, f. 504r *Allemande de Lignes - Reprinse* 92
cittern: Vreedman 1568, f. 24r *N'oseroit on dire*; Vreedman 1568, f. 51v *Almande de Lignes*; Phalèse & Bellère 1570, f. 56v *Almande de lignes*; Kargel 1578, sig. L3v *Almande* = Phalèse & Bellère 1582, f. 74v *Almande de lignes - Reprinse*; F-Pn Rothschild I 411, no. 16 *Allemande* :- *no seroit on dire Le mal et martire*
A53. Hove 1612, f. 60v i *Almande I. v. H.* - HoveB 238 91-92
A54a. Besard 1603, f. 130v ii *Allemande* 92
A54b. Fuhrmann 1615, p. 153 *Ballet 10* 96
A55a. D-KNa W 4o 328, f. 5v *Eguilemette* 94
A55b. PL-Kj 40143, f. 57r *Ao 1601 ult Decemb Guillemette* 94
A55c. Besard 1603, f. 168r *Guillemette* 98
A55d. Vallet 1615, p. 58 *Guillemette A.10. - 2* 98-99
A55e. D-LEm II.6.23 ff. 42v-43r pp. 84-85 *Guillimette - Proportion darauff* 100
Phalèse & Bellère 1582, f. 75v *Almande Guillemette* - cittern
A56. D-Hs ND VI 3238, p. 141 *Almande C. D.* [26] 101
A57. D-B 40141, f. 138r *Al*(lemand) 102
cf. Starter 1621, no. 1 *Van d'Engelsche indrayende dans Londestetn* - song
A58. Besard 1603, f. 136v i *Allemande I.B.B.* - CLFBes 38 102
A59. D-BAU 13.4°.85, p. 81 *Almand* 103
A60. D-Lr 2000, p. 4 *Alemandt M. C. S.* 103
A61a. D-Kl 4° 108 I, f. 66r [allemande?] 104
A61b. D-Kl 4° 108 I, f. 65v [allemande?] 104
A62. D-KNh R 242, f. 216v [allemande?] 104
A63a. NL-Lt 1666, f. 491v *Allemande Hier buyten inden houte Mr David* [6] 105
A63b. NL-Lt 1666, f. 342v *Keert u Molinaer om* 105
A64. Besard 1603, ff. 129v-130r *Allemande* 105
A65a. Besard 1603, f. 130v i *Allemande* 106
A65b. D-W Guelf. 18.8, f. 38r *Schoner deutscher dantz Joan Bacfart* 106
A66. Besard 1603, f. 136v ii *Allemande I.B.B.* - CLFBes 39 107
A67a. GB-Eu Coll.2073, f. 201r *Allemande* 108
A67b. Fuhrmann 1615, p. 161 ii *Ballet 23* - Ballet in F 73a. LN? 108
A68. Fuhrmann 1615, p. 146 *Alamanda 3 / Alamanda 3.* 109
A69. Hove 1612, f. 60v ii *Almande Ioachimus vanden Hove* - HoveB 239 110
A70. Besard 1603, f. 130r i *Allemande* 111
A71a. PL-Kj 40143 f. 22r *Alm*[ande] *Fortune 29 Augusti* 110
A71b. D-KNr R242, f. 218r *Allemande de fleur* [sic] corrupt? cf. A71f 111
A71c. NL-Lt 1666, f. 478v untitled 113
A71d. NL-Lt 1666, f. 477r ii untitled 114
A71e. D-KNr R242 f. 230v *Allmand Fortunn* 115
A71f. D-KNr R242 f. 228v *Allmand Fortuin* - corrupt? cf. A71b 115
A71g. NL-Lt 1666, ff. 477v-478r untitled 116-117
A71h. NL-Lt 1666, f. 477r i *Allemande Fortuijne helas Pourquoij* 117
A7i. Adriaenssen 1584, f. 87r *Almande fortune helas* - AdriaenssenS 27 118-119
= Adriaenssen 1600, f. 73v *Almande fortune helas*
A71j. NL-Lt 1666, f. 478r i untitled 119
A71k. D-W Guelf. 18.7, f. 121v *Fortune* [he]*las* [po]*urquoy* - plus full text 120
A71l. F-Pn Rés.941, f. 7r [For]*tune* [he]*las* [po]*urquoy* 120
A71m. PL-Kj 40143, f. 62r *Drouich mach ick wel clagen Allemande fortune* 121
A71n. NL-Lt 1666, f. 478r ii untitled 123
A71o. Vallet 1615, pp. 49-50 *Alemande fortune helas pourquoi* 124-126
A71p. PL-Kj 40143, f. 98r *1601 9. Martij. Fortune helas* 127
F-Pn Rothschild I 411 f. 5r [A]*llemande de fortune helas pourquoy* - cittern
cf. chanson: Attaingnant *Trente et cinq chansons musicales à quatre parties*, no. 6
Stalpart 1631, p. 63/162 *Fortuin helas Pourquoy* - song

APPENDIX

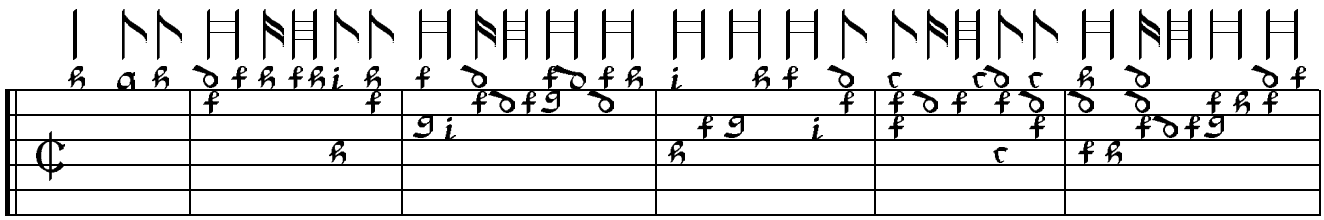
Here are some page fillers related to the music above. App 1-3 are examples of Ballo Alemano/Todesco used as alternative titles for allemandes in a few Italian sources. App 4ab are associated with allemande A7 as settings of the related madrigal *Al Piacer alla gioia* (*Il piacere*), Gastoldi 1591 no. 8. similarly titled to *Piacer, gioia e diletto* (*Il contendo*) no. 4 in the same print on which the allemande is based. The title to App 5 is obscure but the music is similar to allemandes A50ab in the same source. App 6abc are settings of a madrigal by Ebran the B & C strains of which are parodied in allemande A55 and App 7a-f seem to quote the tune of Fortune helas pourquoi but are otherwise not settings of allemande A71. App 8ab are two different vocal intabulations, one by Thomas Crecquillon, with similar titles to allemande A72.

App 1. Terzi 1599, p. 26 *Ballo 4 Alemano* 6
App 2. A-KR L 81, f. 129v *Ballo Todesco* 7
App 3. D-Ngm 33748 II, f. 12r *Ballo Todescho* 7
App 4a. D-B Hove 1, f. 164r *Piacer gioia e diletto* - HoveB 162 25
App 4b. A-LIa 475, f. 61r *Al piacer gioia* 30
App 5. D-LEm II.6.15, pp. 480-481 (allemande?) *Bosgotz* 66
App 6a. NL-Lt 1666, f. 511r *Allemande Tant vous alles doux Guillemette* 94
Phalèse & Bellère 1570, f. 74v *Tant vous alles doux Guillemette* - cittern
App 6b. Adriaensen 1584, ff. 14v-15r *Tant vous alles doux Guillemette* 96-97
- with superius and bass in texted mensural notation
App 6c. NL-Lt 1666, f. 510v *La Guillemette* 97
App 7a. PL-Kj 40032 p. 341 *Baleto* 112
App 7b. I-BDG chilesotti, f. 239r *Fiamenga* 112
App 7c. D-BAU 13.4°.85, p. 74 *Fiamenga* [= Flemish?] corrupt? 115
App 7d. Gardano 1611 p. 24 *L'Entrata* 121
= Negri 1602, p. 276 *L'Entrata* - plus mensural melody
= Negri 1604, p. 276 *L'Entrata*
App 7e. Caroso 1600, pp. 361-363 *Selva Amorosa* 122-123
App 7f. D-B 40588, p. 10 *Es wolt ein meytly wasser holen* 127
App 8a. Phalèse I 1549, sig B4v *Fortune helas* à3 - PhalèseB no 7-10 128
model: not known
App 8b. Phalèse 1563, f. 23r *Fortune helas* à4 - PhalèseB no 10-46 128-129
model: Susato *Le tiers livre de Chansons* 1544, f. 6r *Fortune helas tu feis mal non ton debvoir* - chanson à 4 Thomas Crecquillon

John H. Robinson - January 2025

[24] Also edited as *Lute News* 44 no. 70 - chromatic runs in last strain!
[25] This version without divisions edited for *Lute News* 35 - all four sources edited here including A47a the only one with divisions.
[26] Also edited for *Lute News* 52 & 135.

MN16a. Fantasia 4 Phalese & Bellere 1571, ff. 16v-17r



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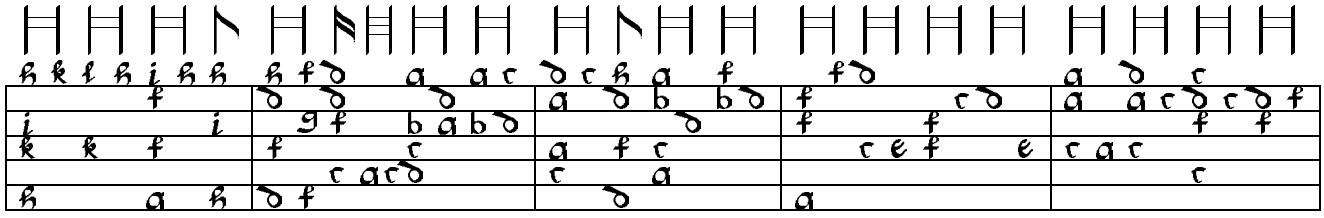

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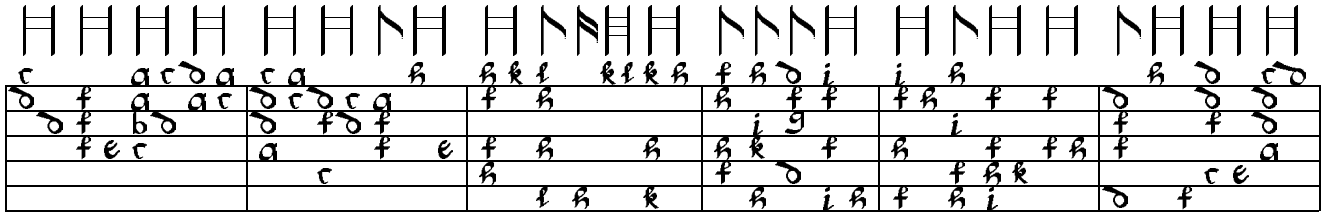

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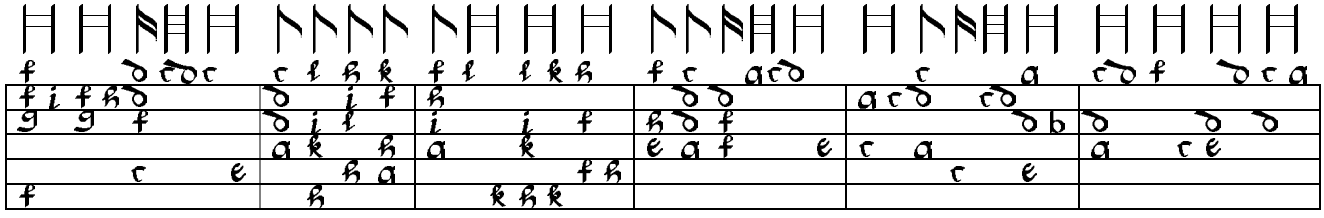

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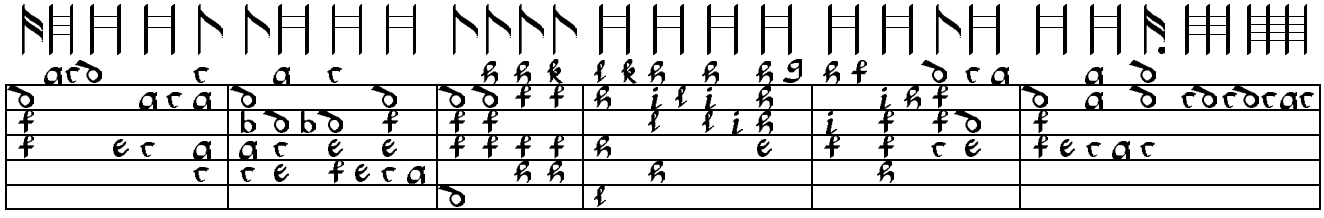

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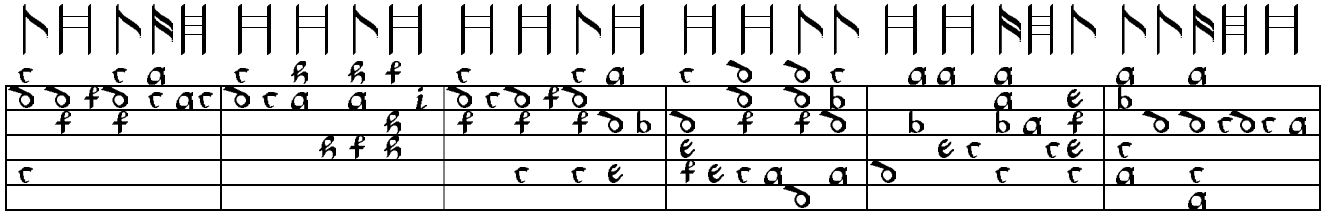

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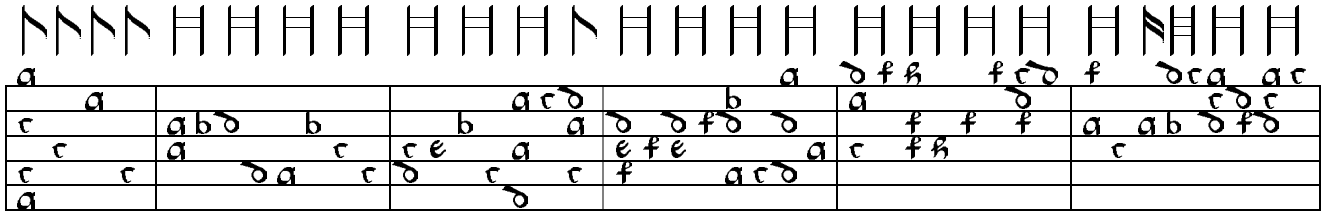

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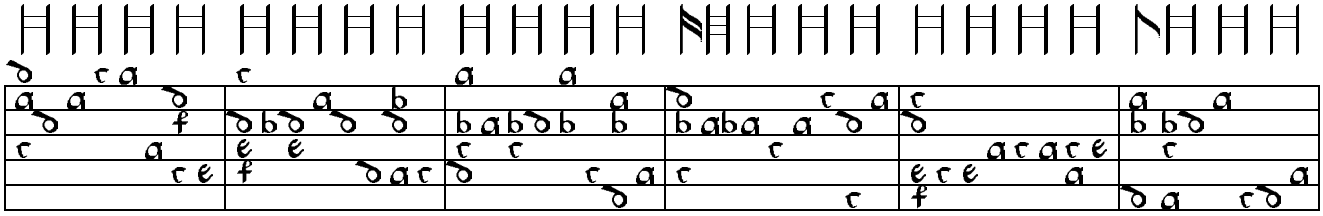

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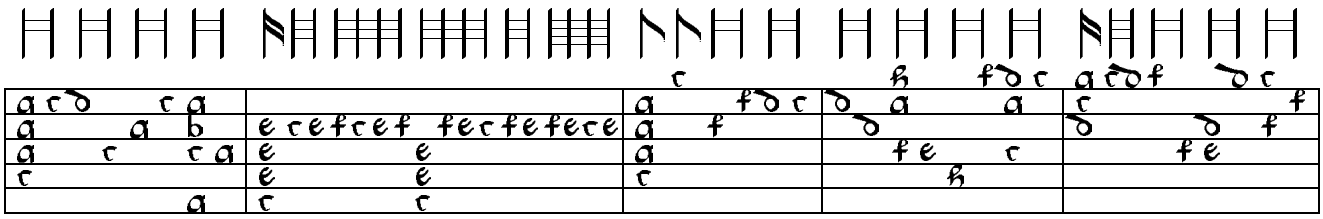

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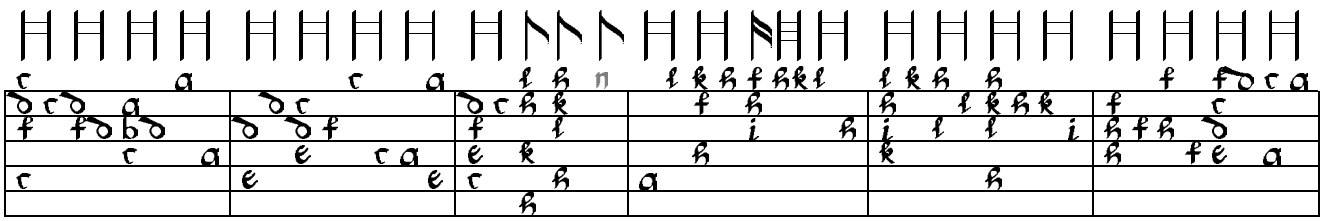

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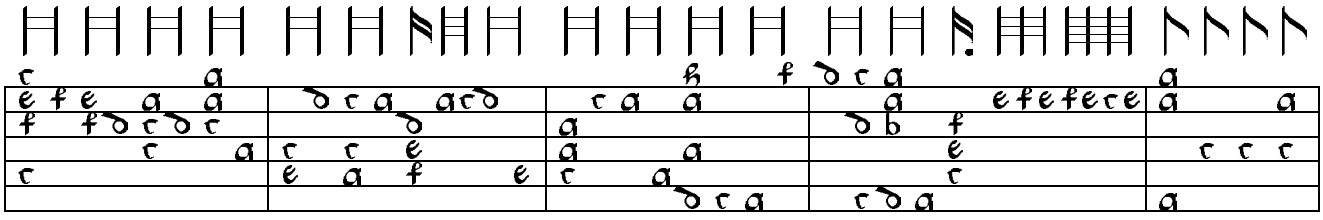

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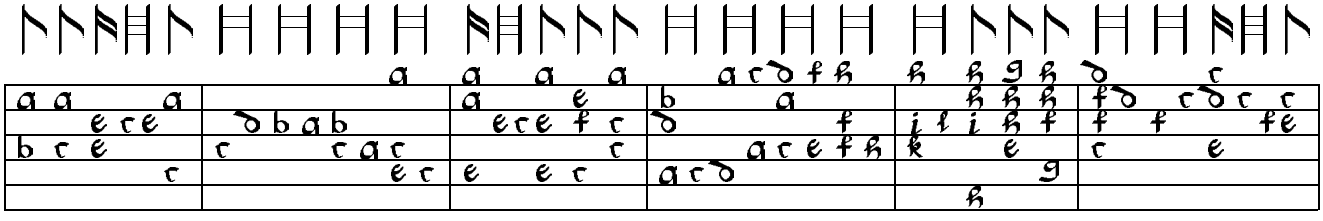

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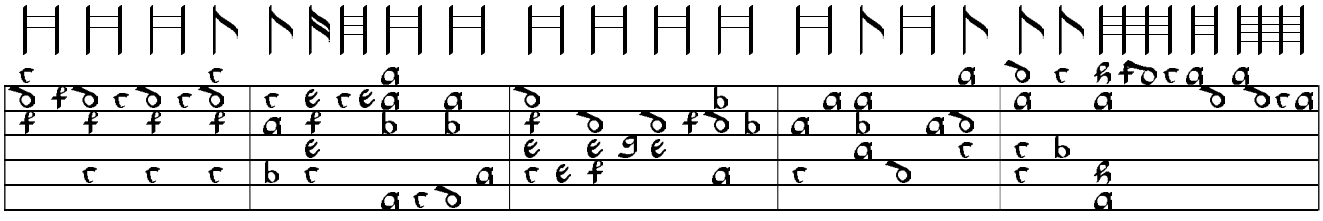

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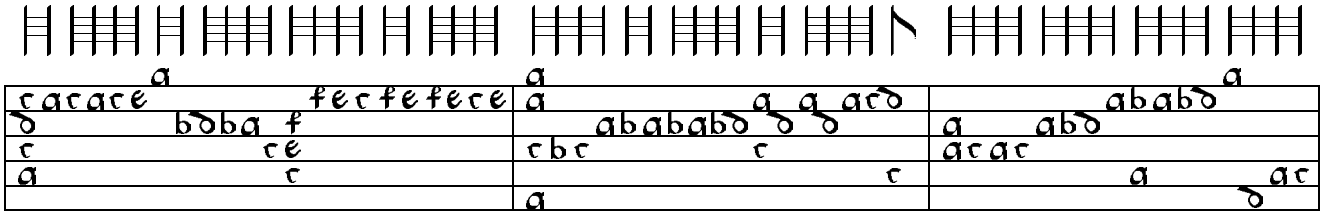

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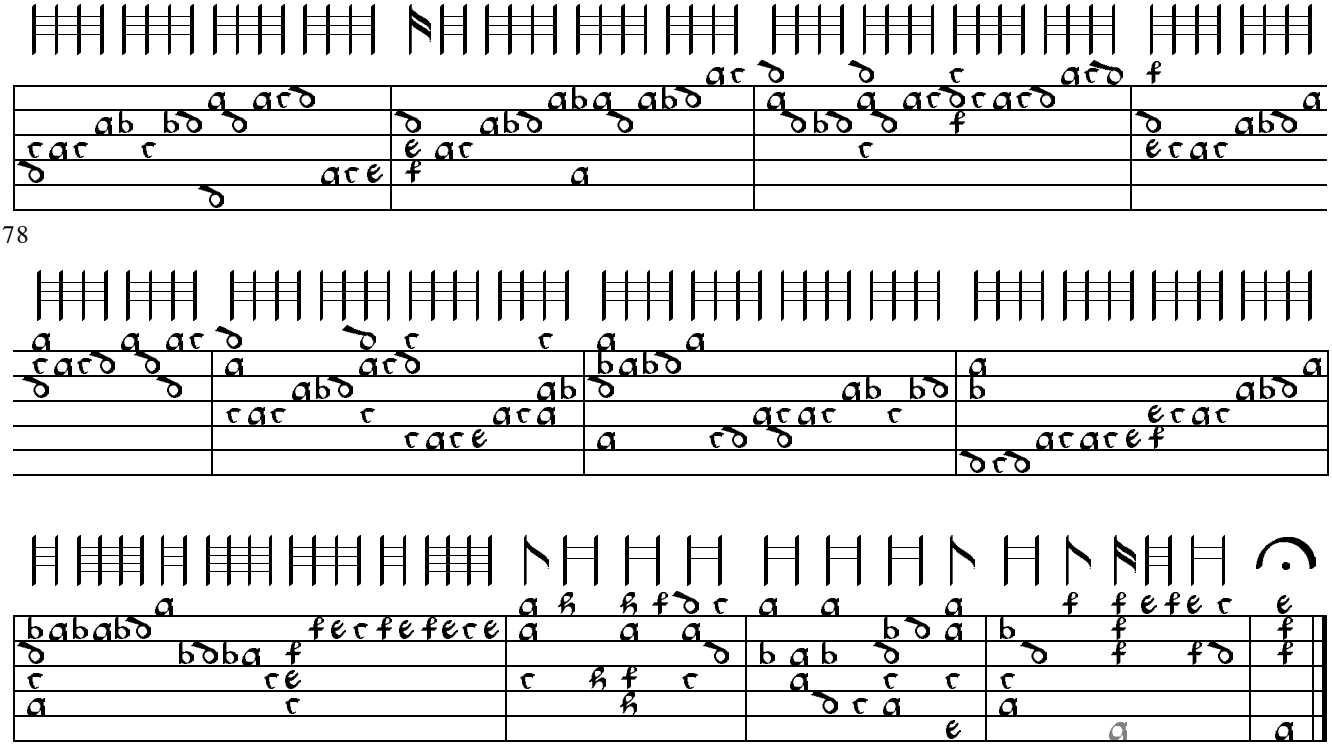
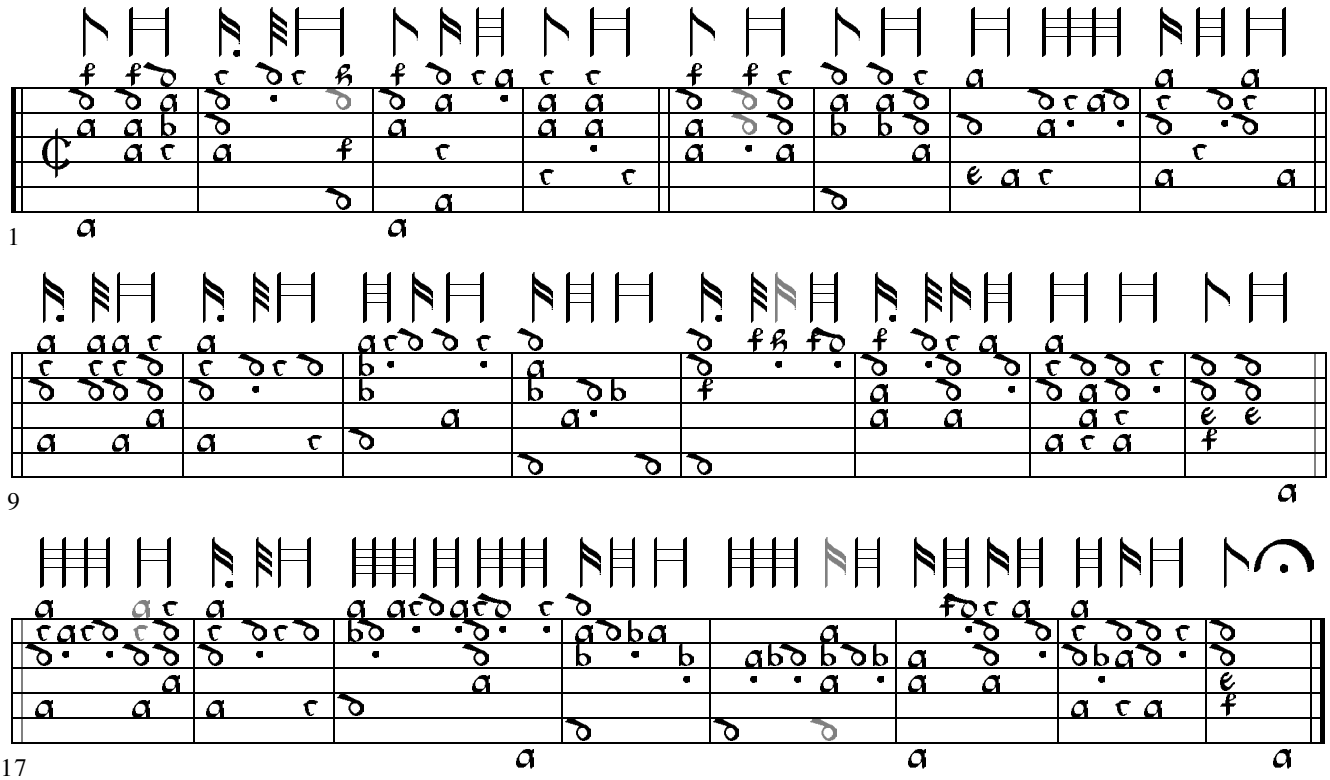
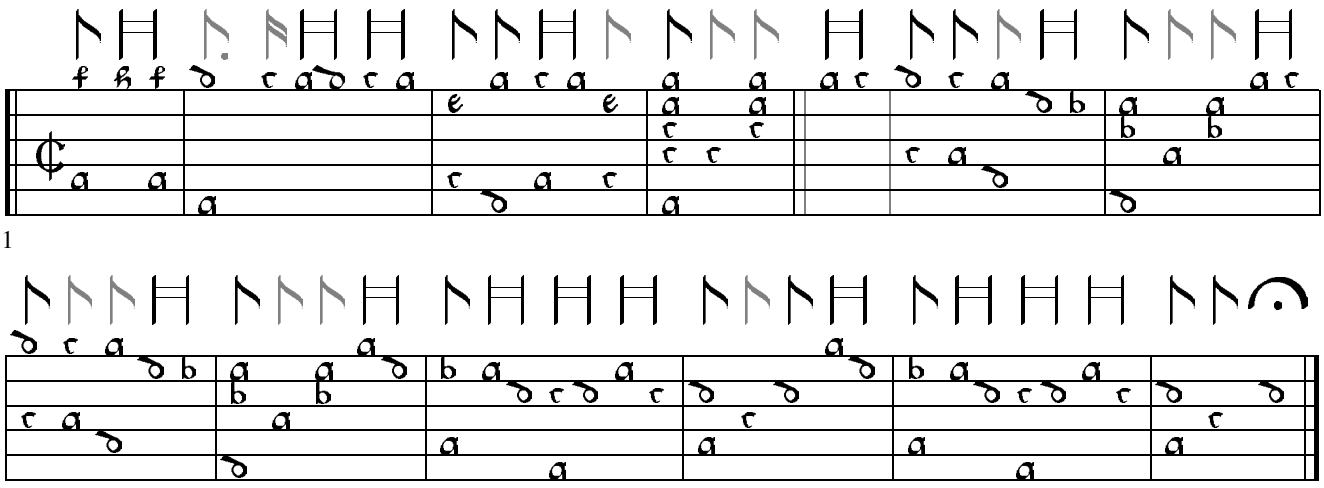


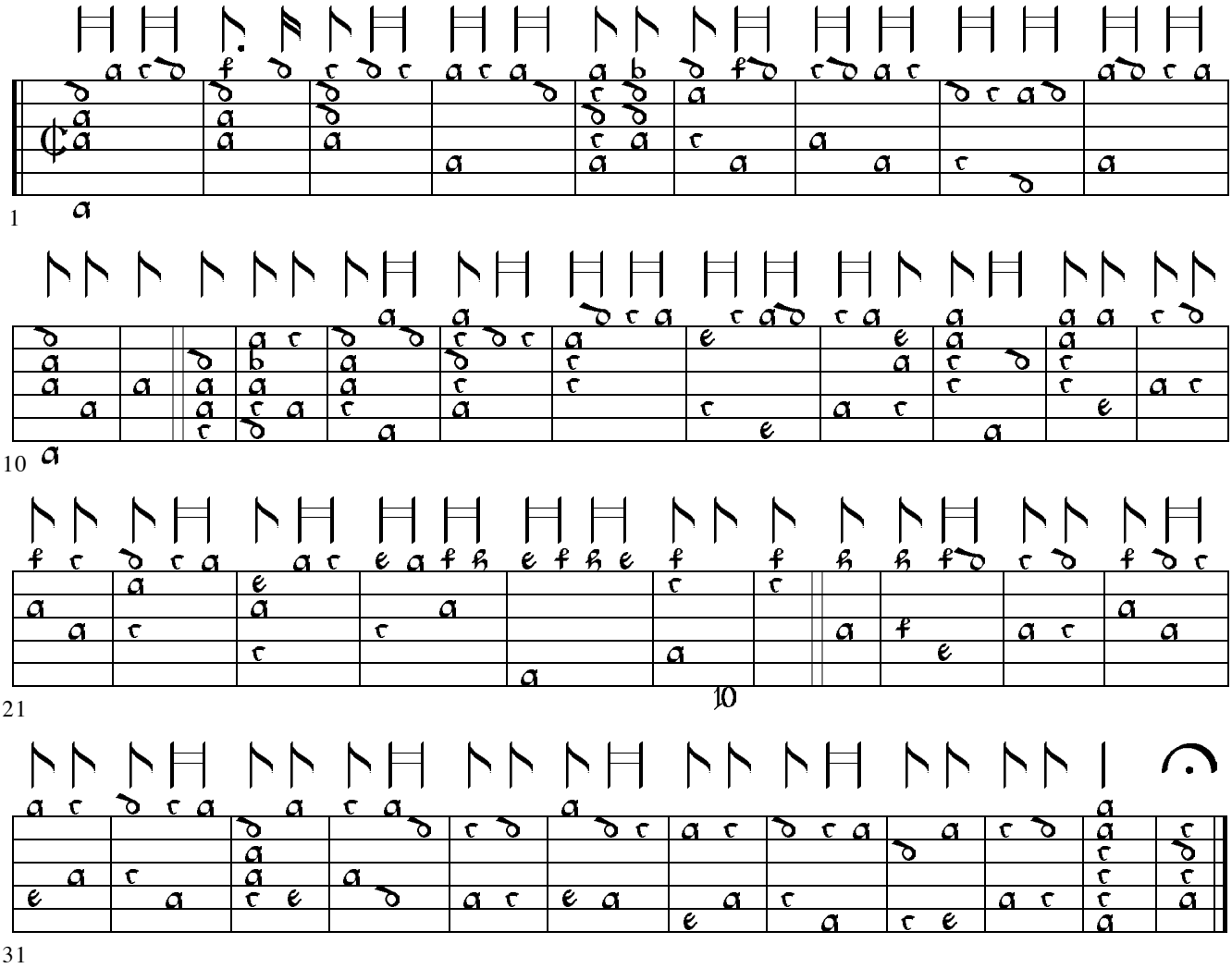
App 1. Ballo Alemano - AB4CC8 Terzi 1599, p. 26



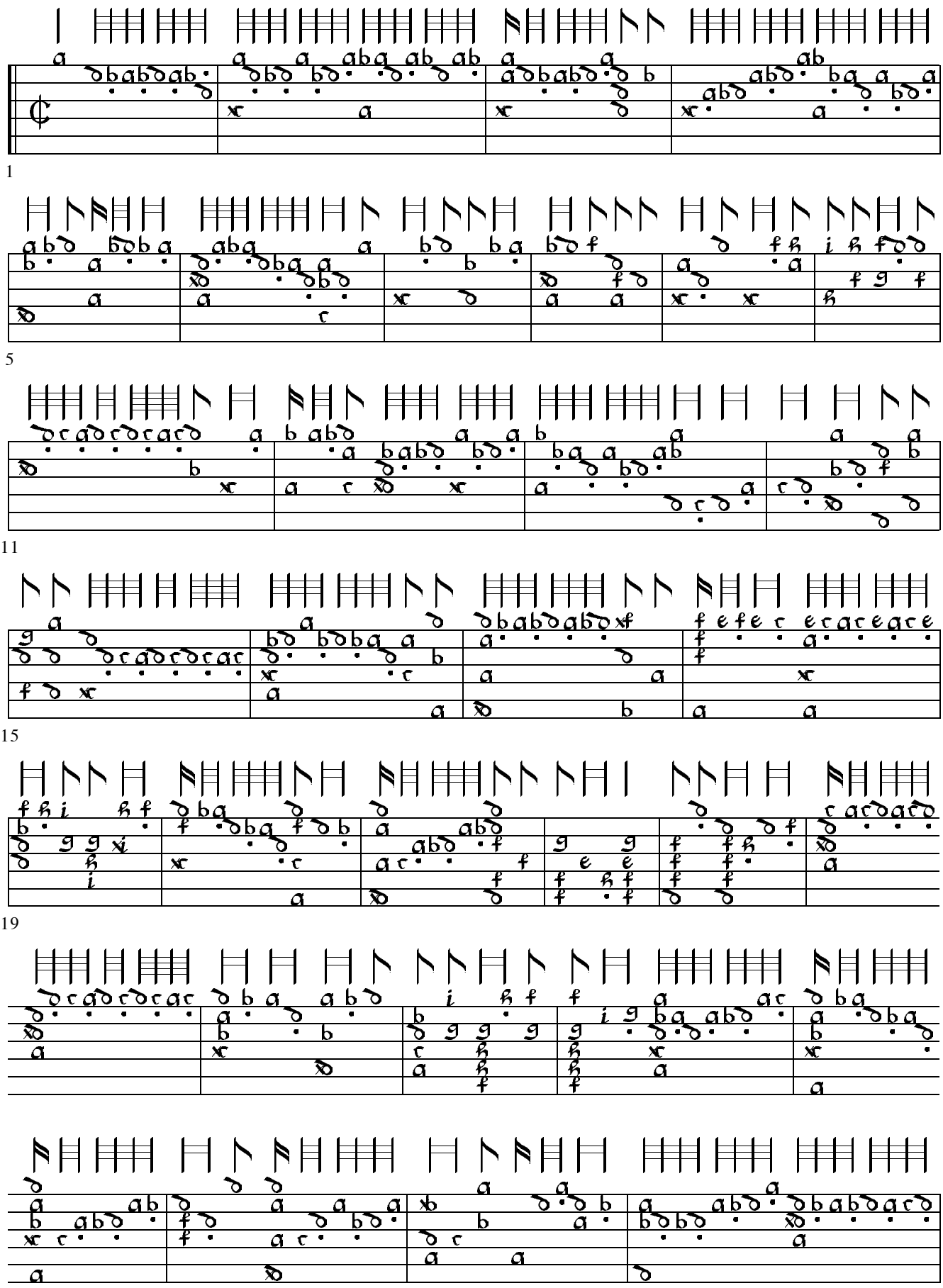
App 2. Ballo Todesco - A4B8 A-KR L 81, f. 129v

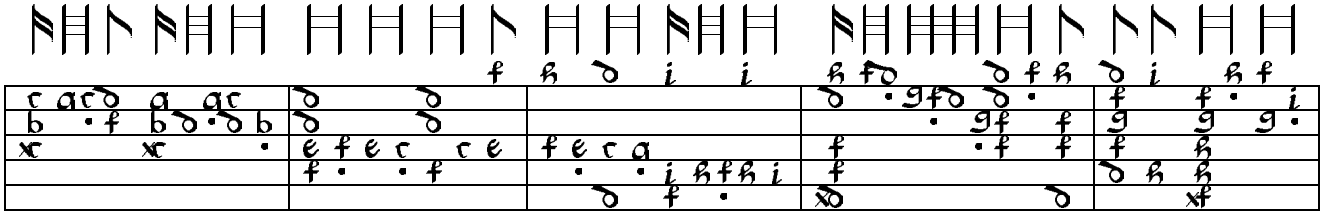


App 3. Ballo Todescho - 7F A11B16C15 D-Ngm 33748 II, f. 12r



MN16b-S18i. Vita in Ligno moritur prima pars F-Pn Res.429, ff. 22v-24v





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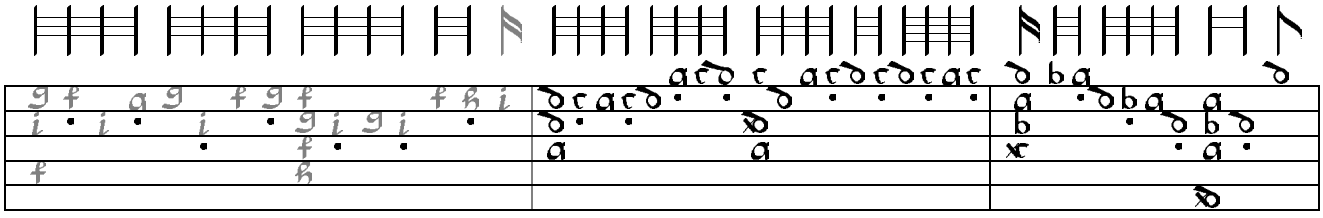

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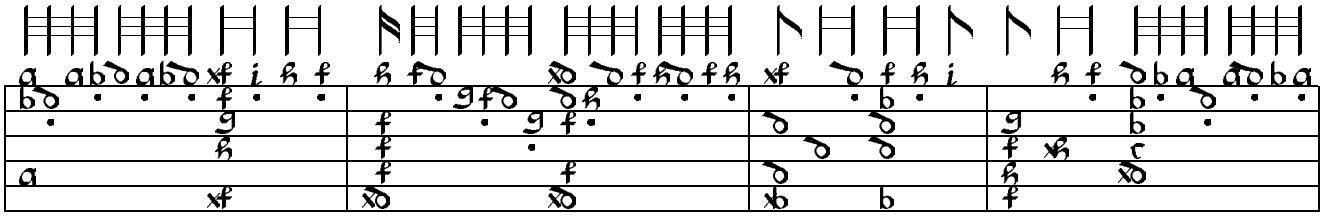

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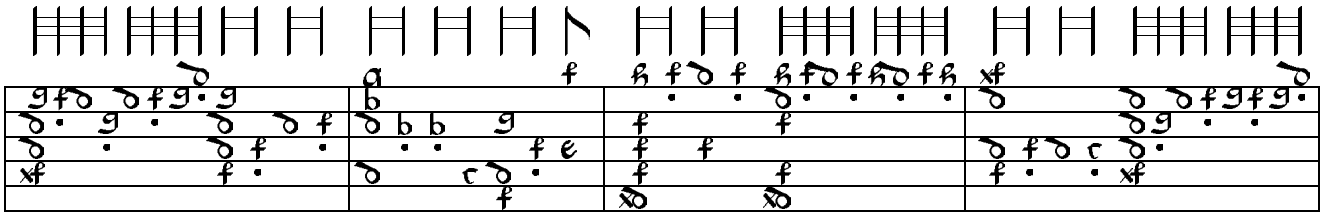

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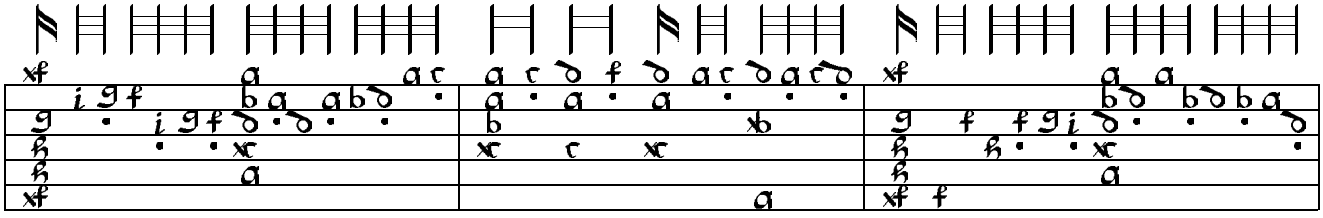

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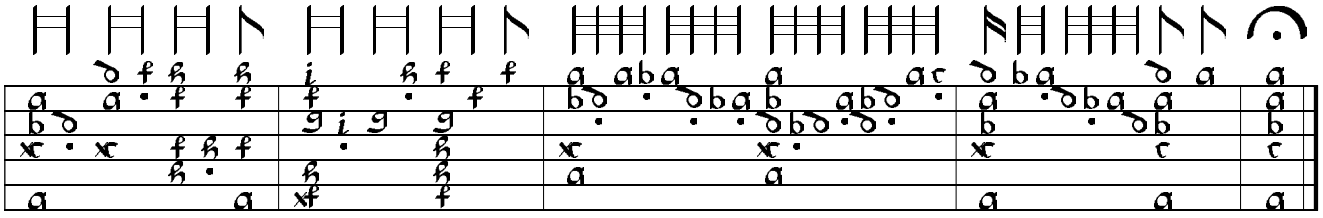

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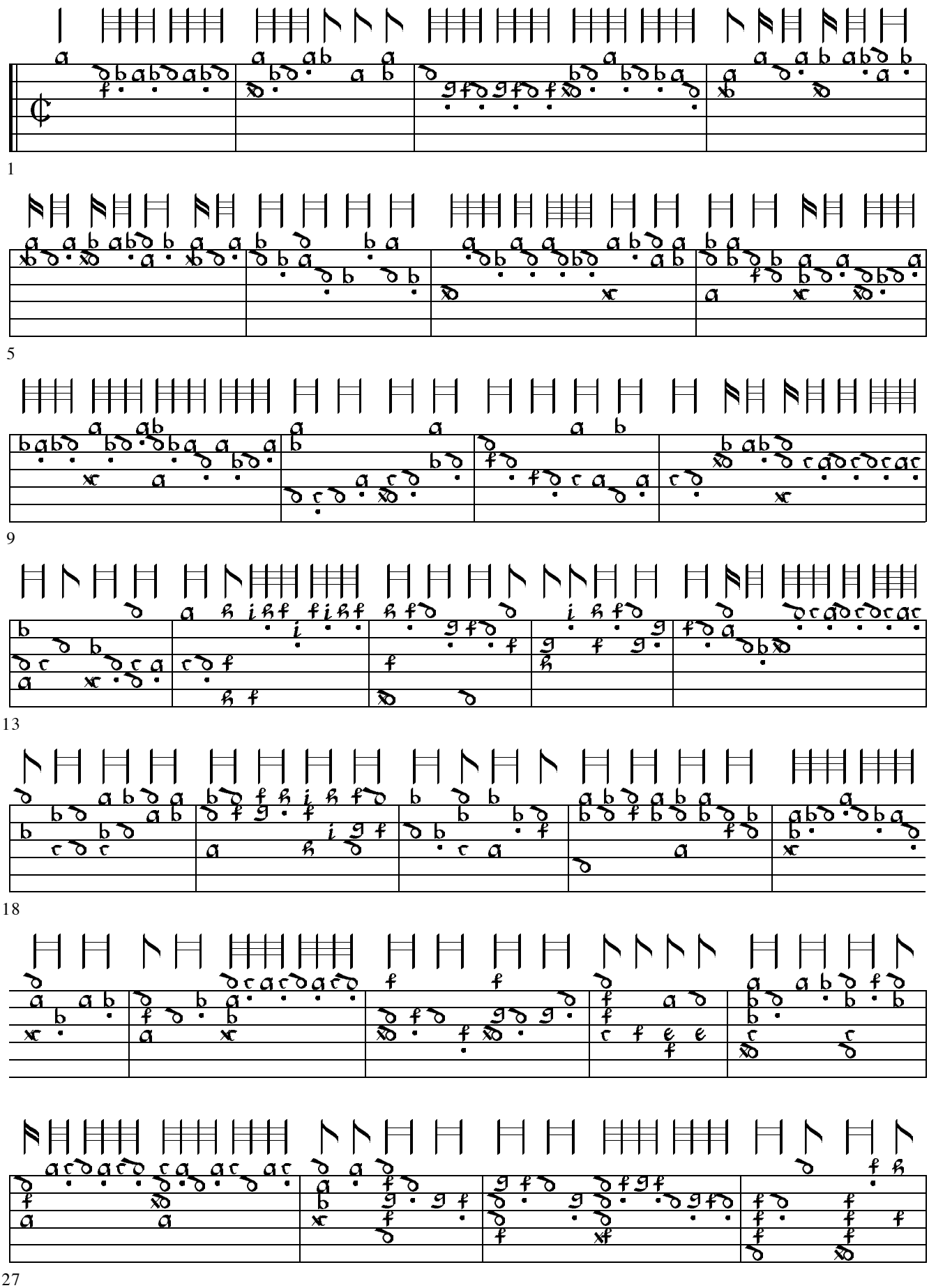
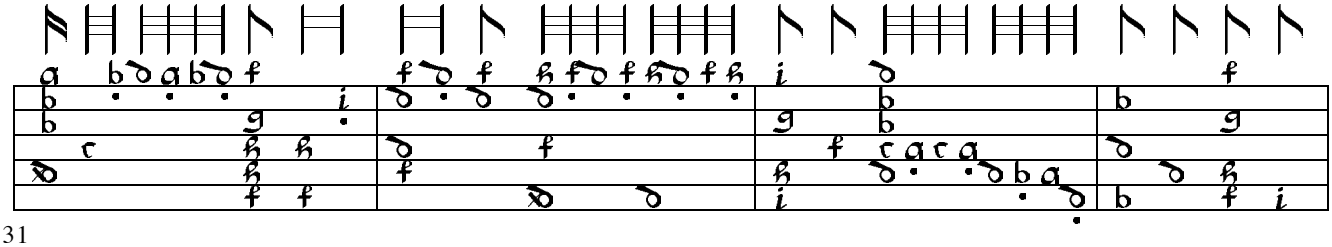
MN16b-S18ii. Qui prophetica Secu(n)ta pars F-Pn Res.429, ff. 25r-27r





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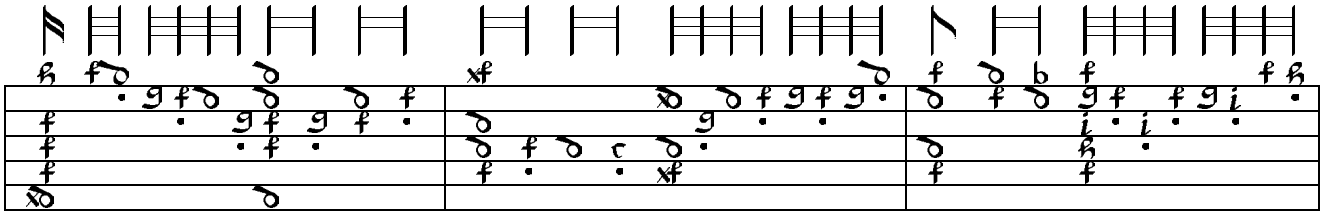

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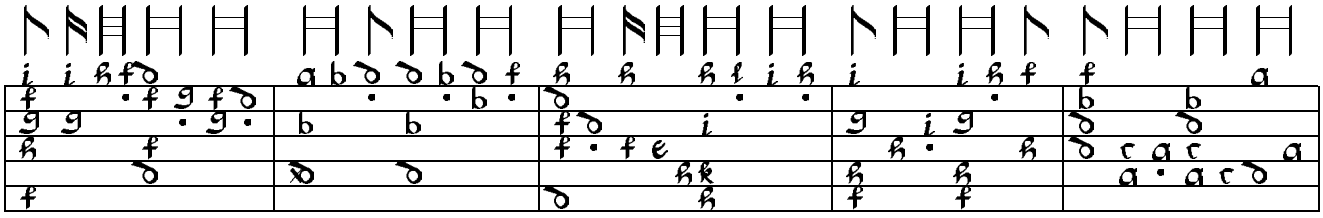

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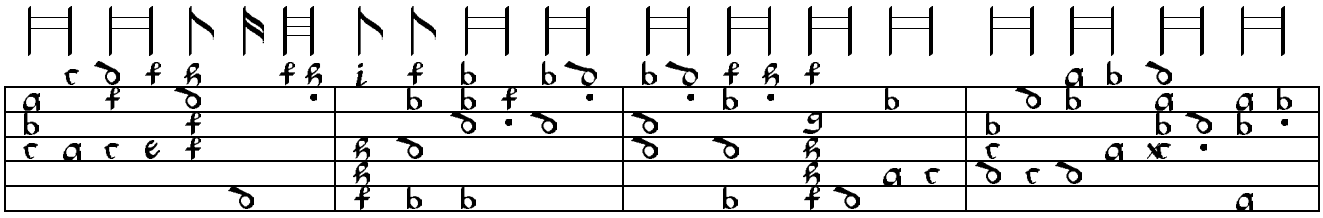

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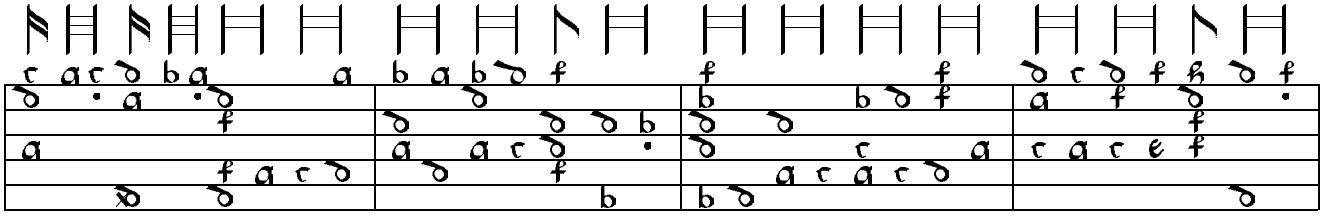

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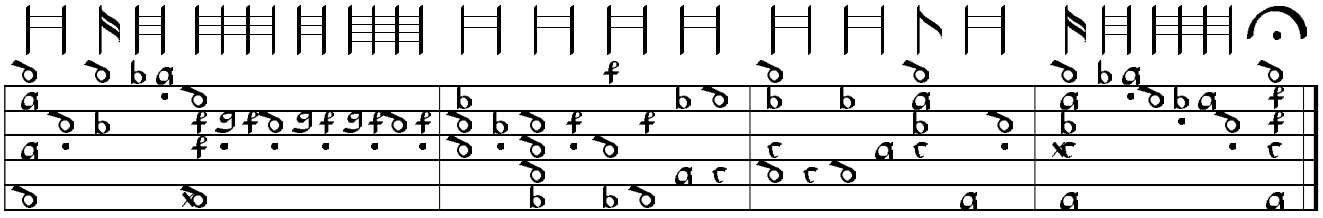

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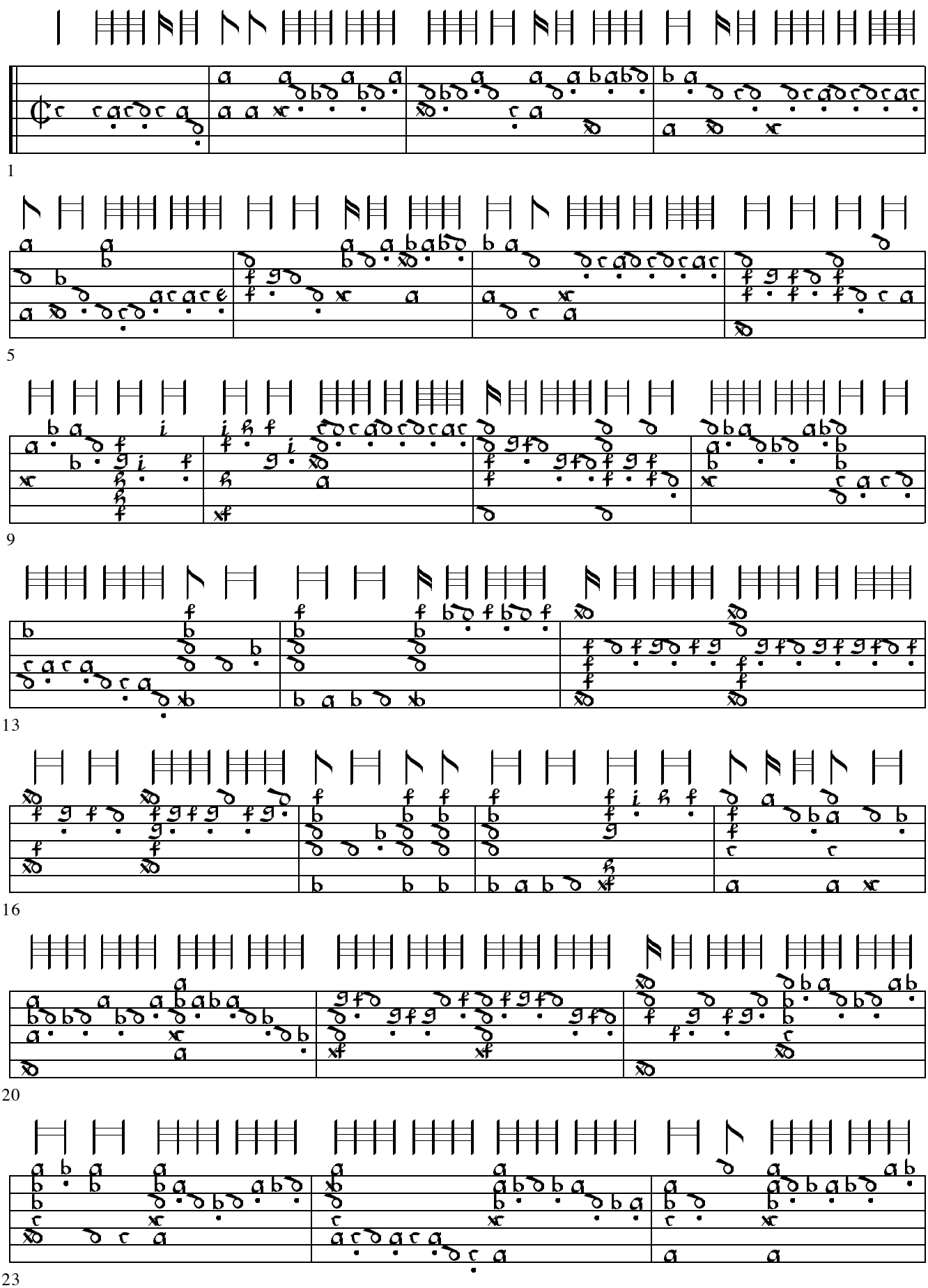
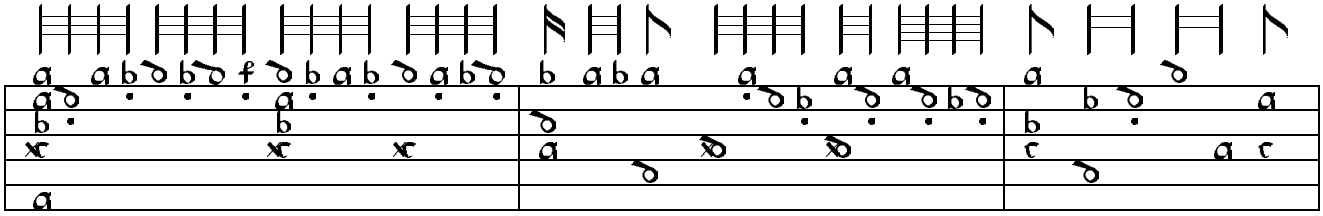
MN16b-S18iii. Qui expansis Tertia pars F-Pn Res.429, ff. 27v-29v





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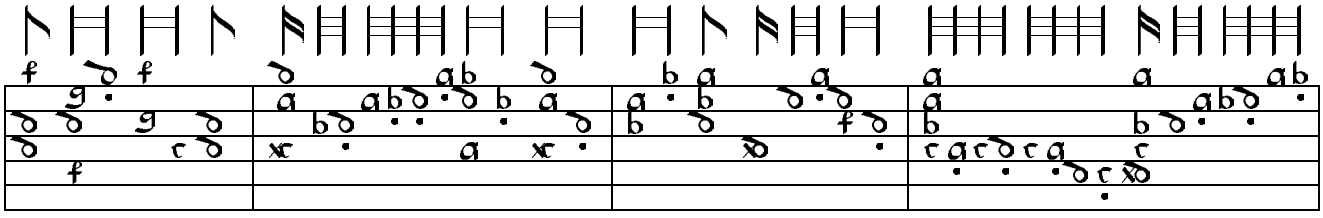

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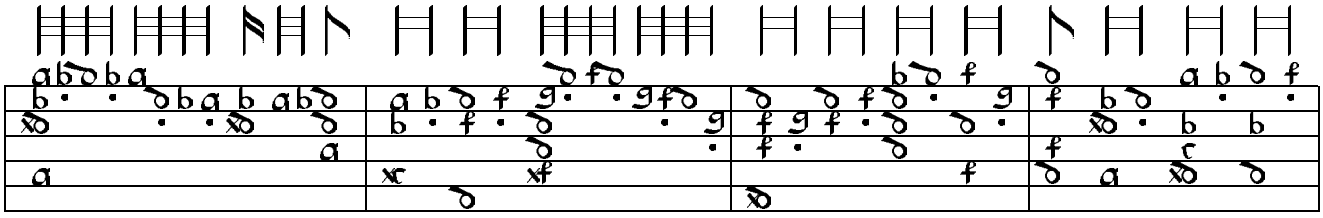

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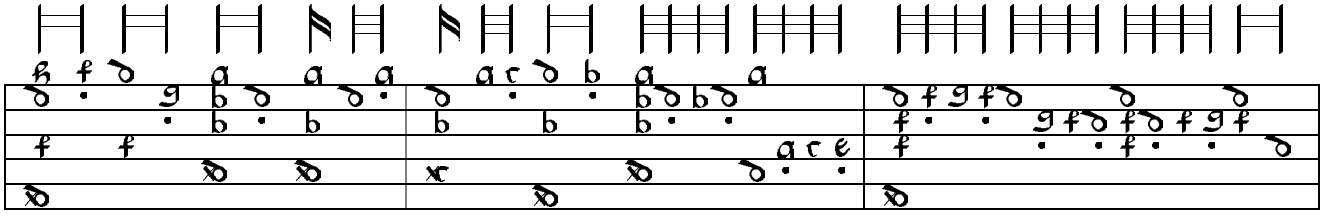

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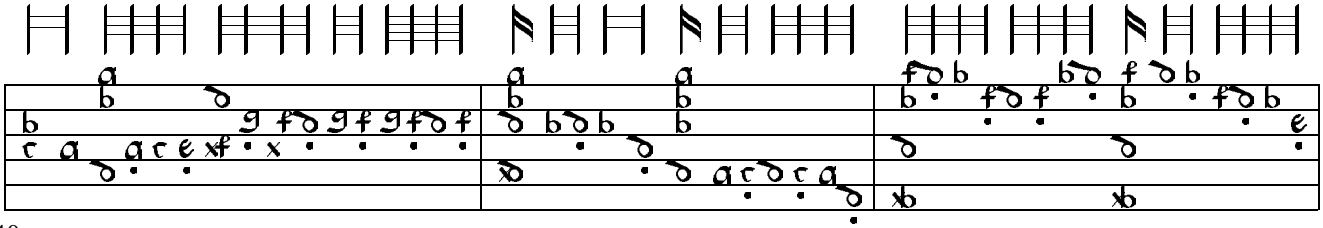

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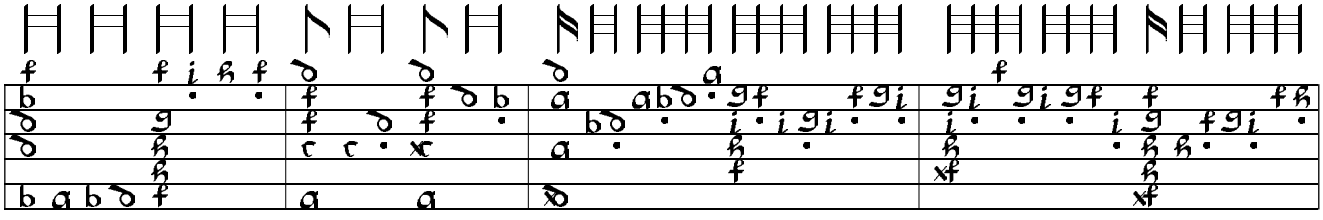

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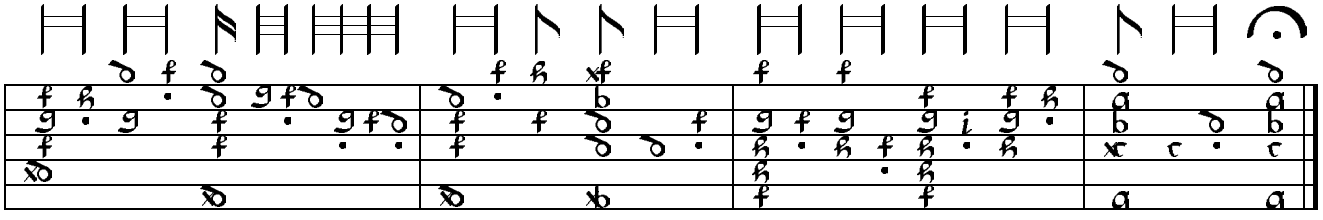

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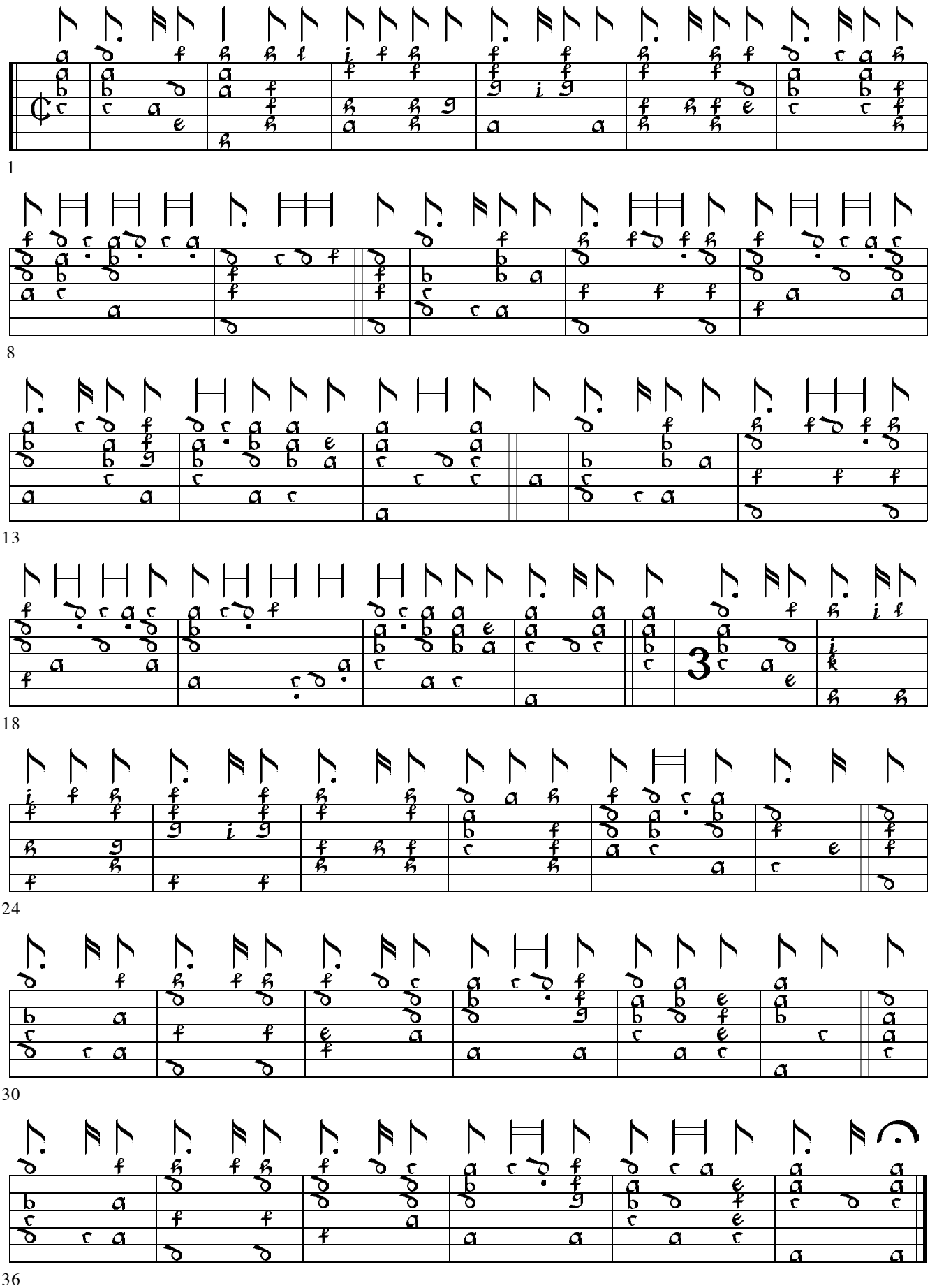
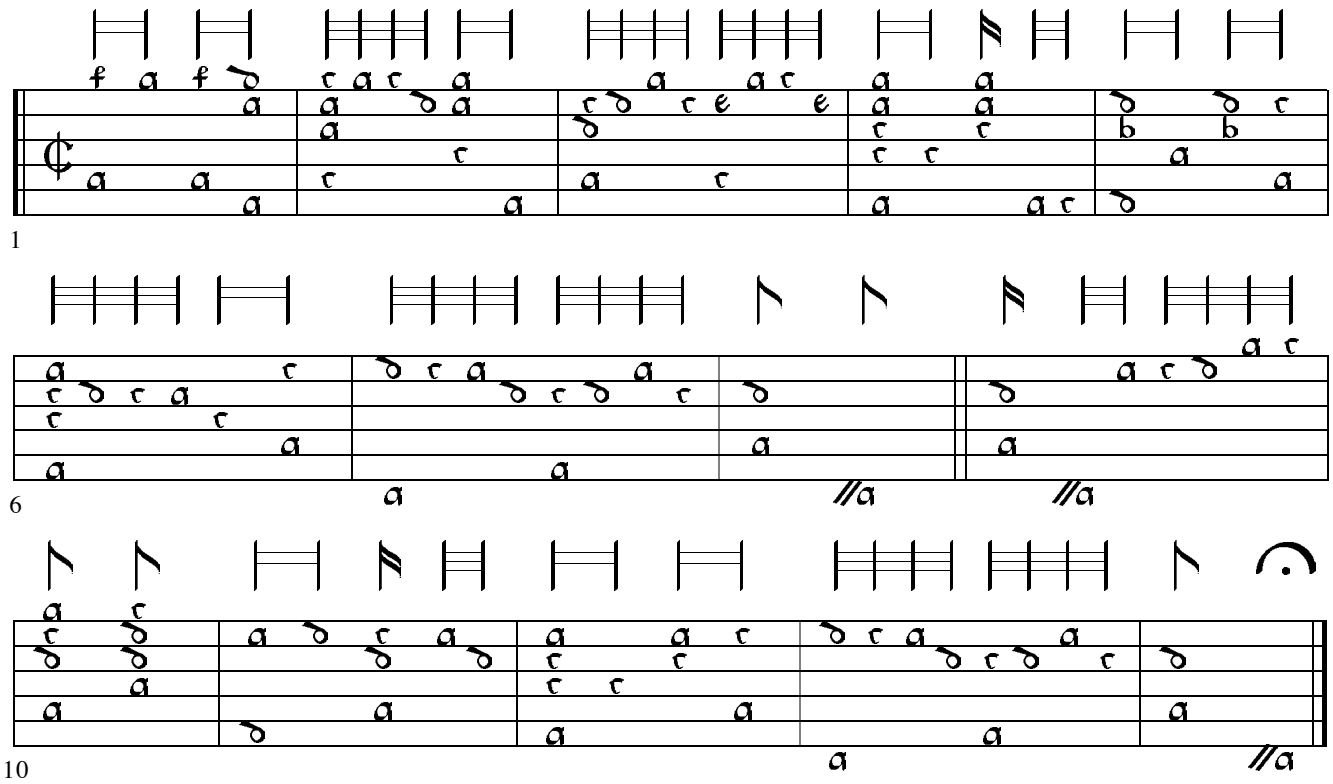
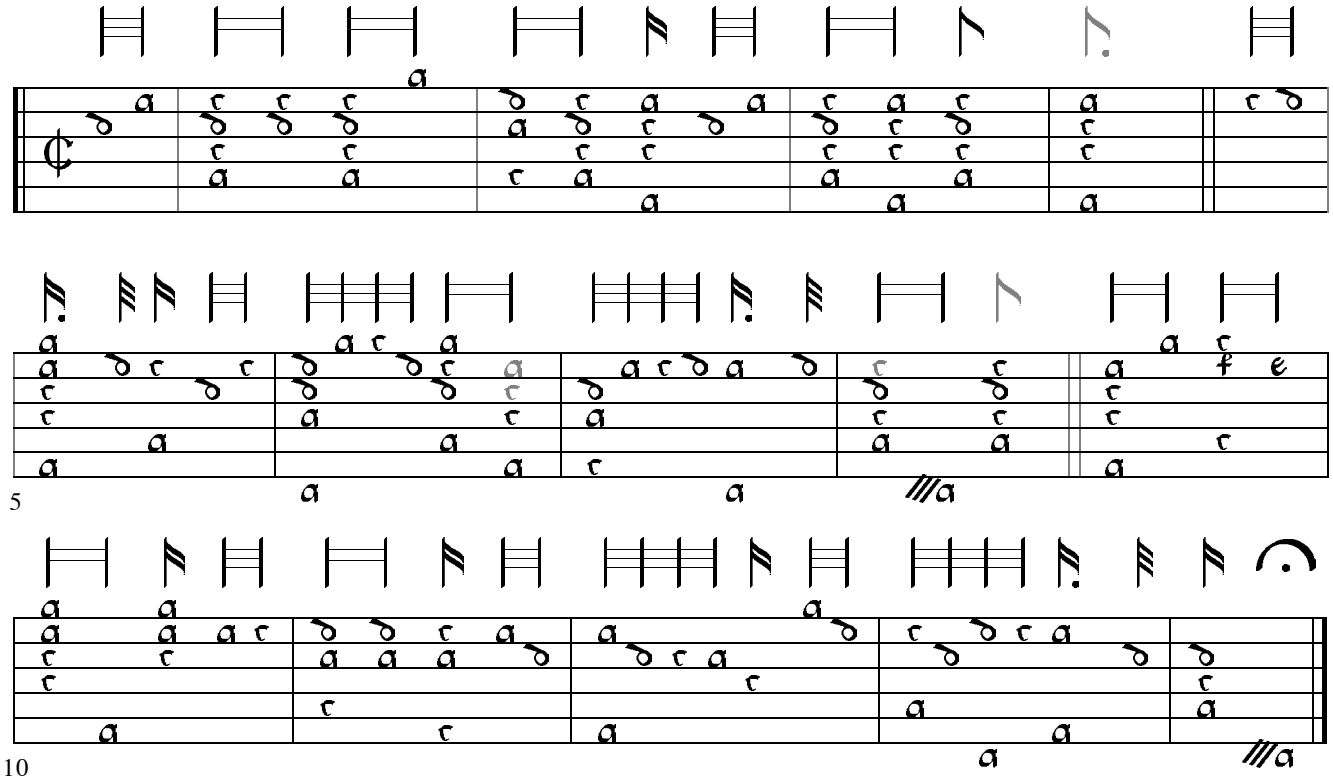
MN16c. Wann ich des Morgens - Hupffauff - A8BB6-A8BB6 Neusidler 1574, sigs. K3v-K4r



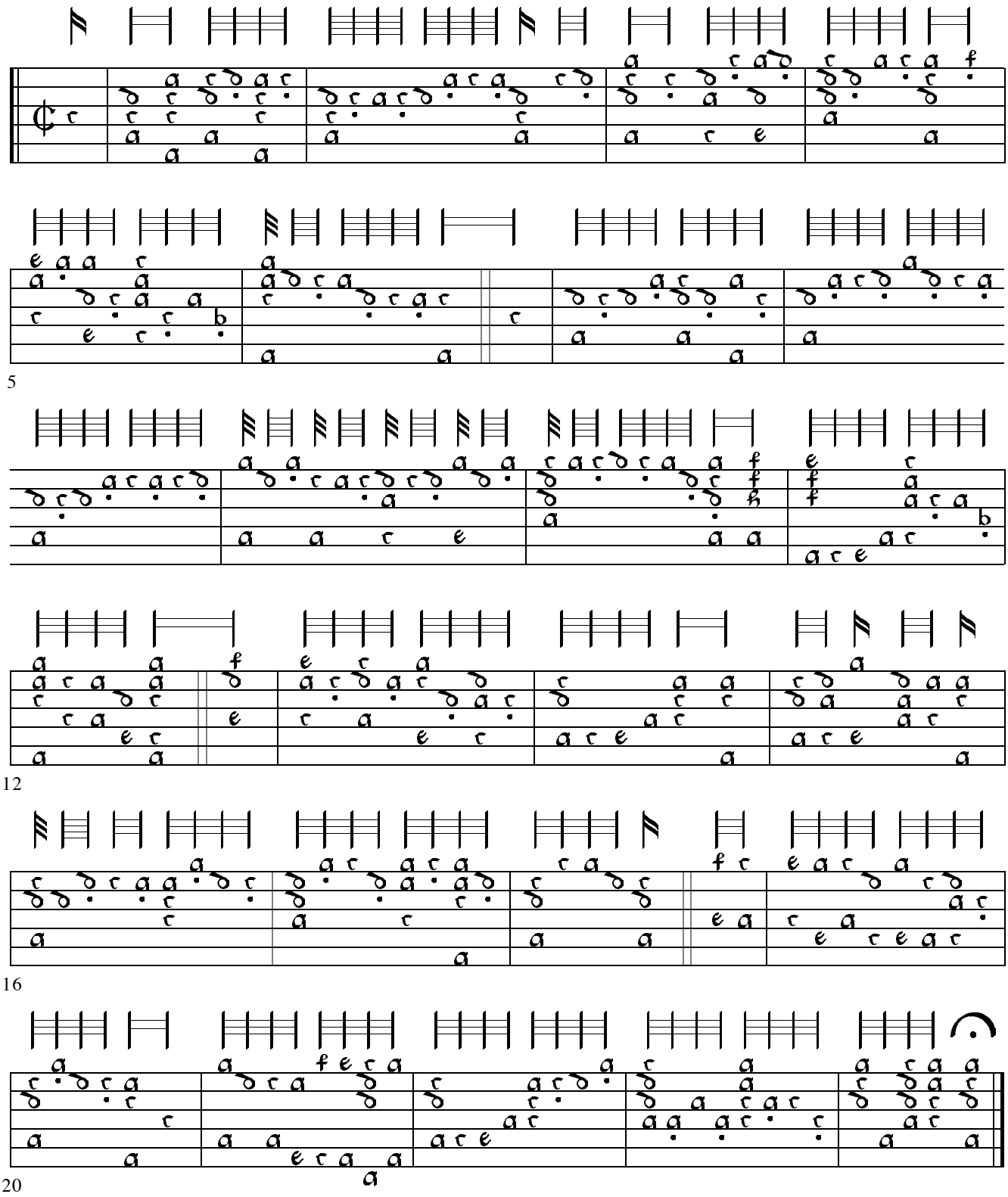
A1. Alemandt - 7F9C A8B6 D-Lr 2000, p. 35



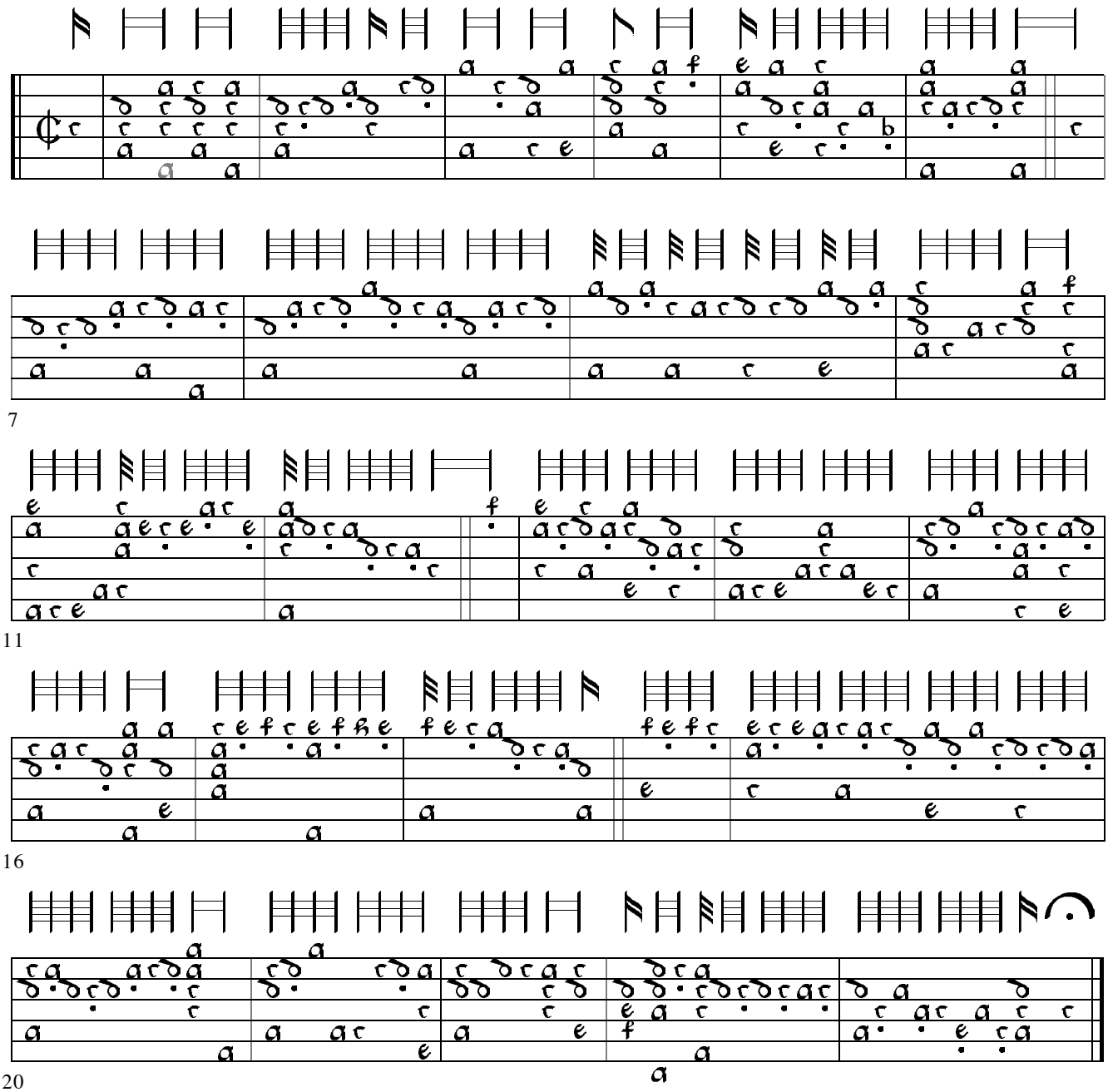
A2. (Allemande?) - 7F10C AB4C6 D-Kl 4o.108 I, f. 40r



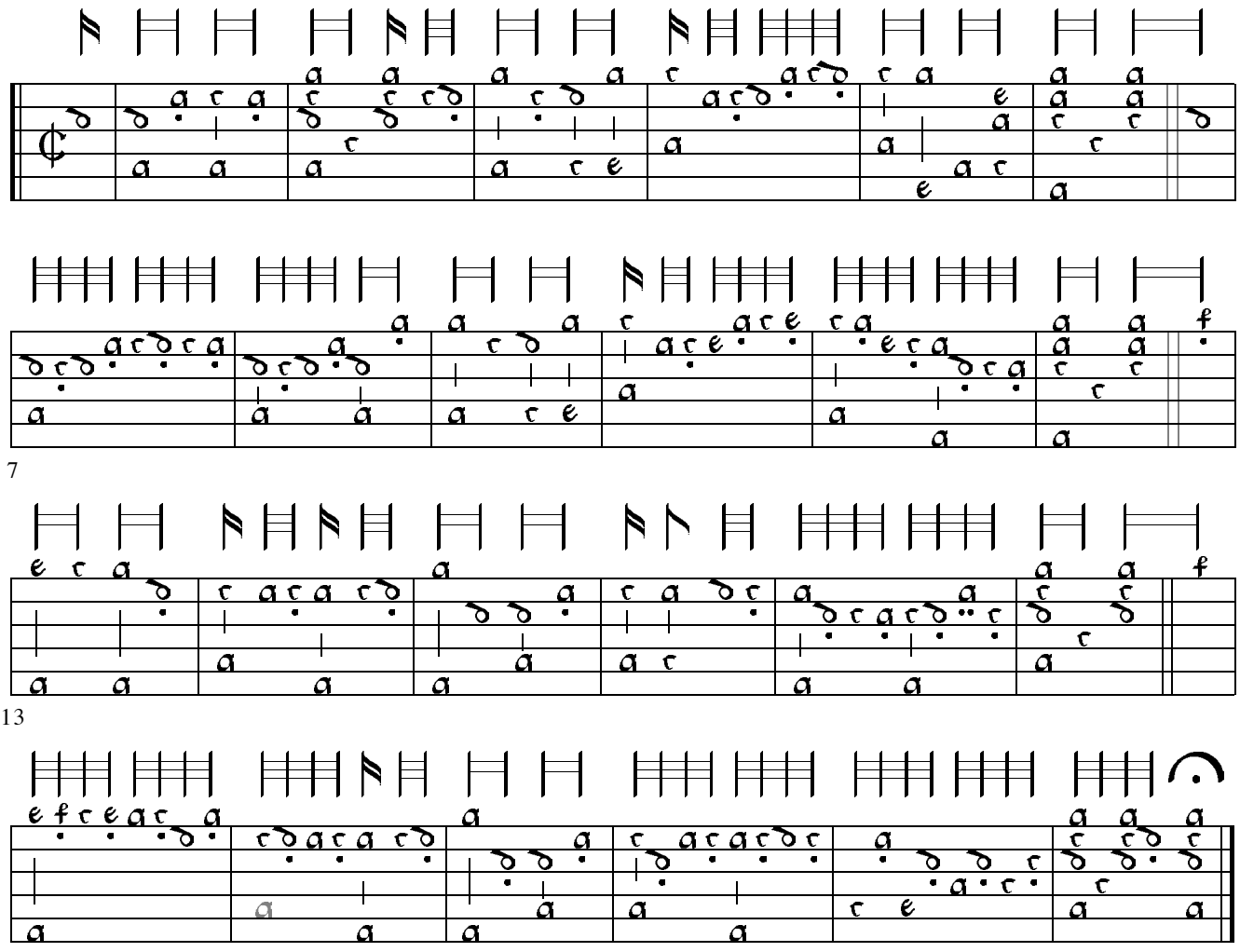
A3a. Almande Schapell - 7F AABB6 D-Hbusch, ff. 17v-18v



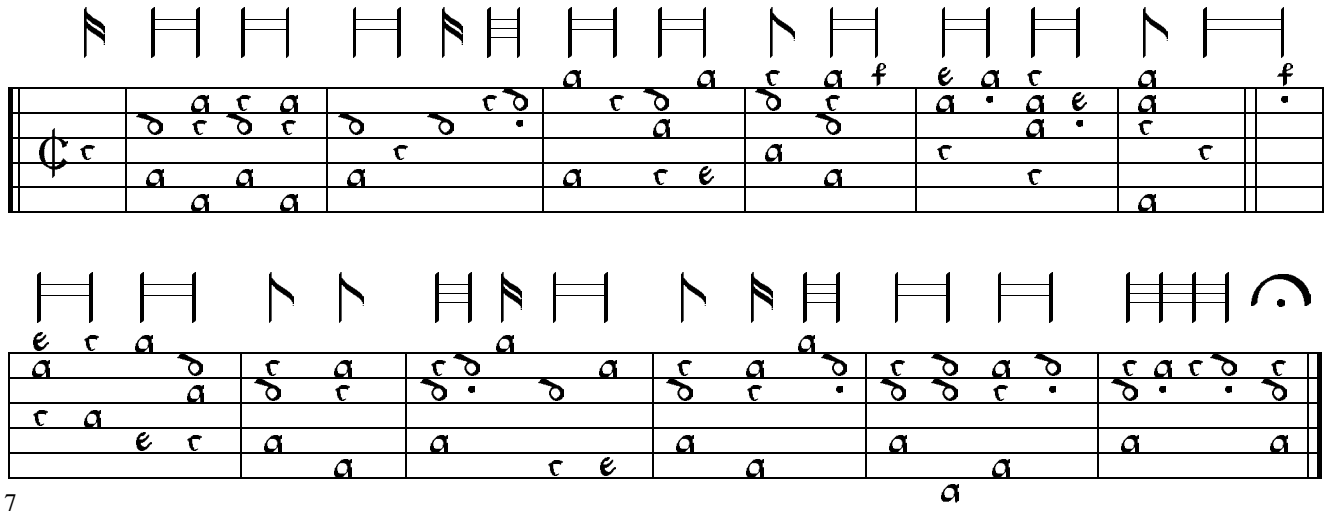
A3b. Almande - 7F AABB6 Hove 1601, f. 101v



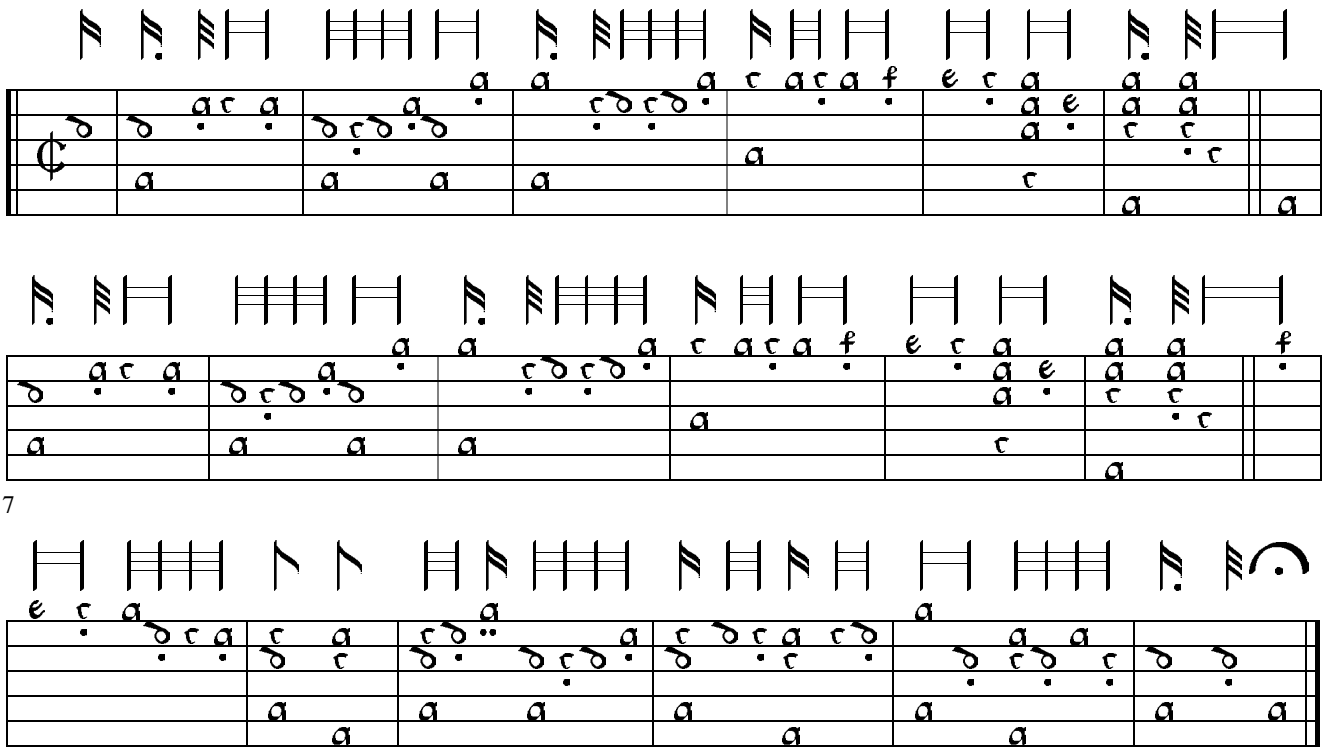
A3c. Allem(ande) - AABB6 PL-Kj 40143, f. 62v



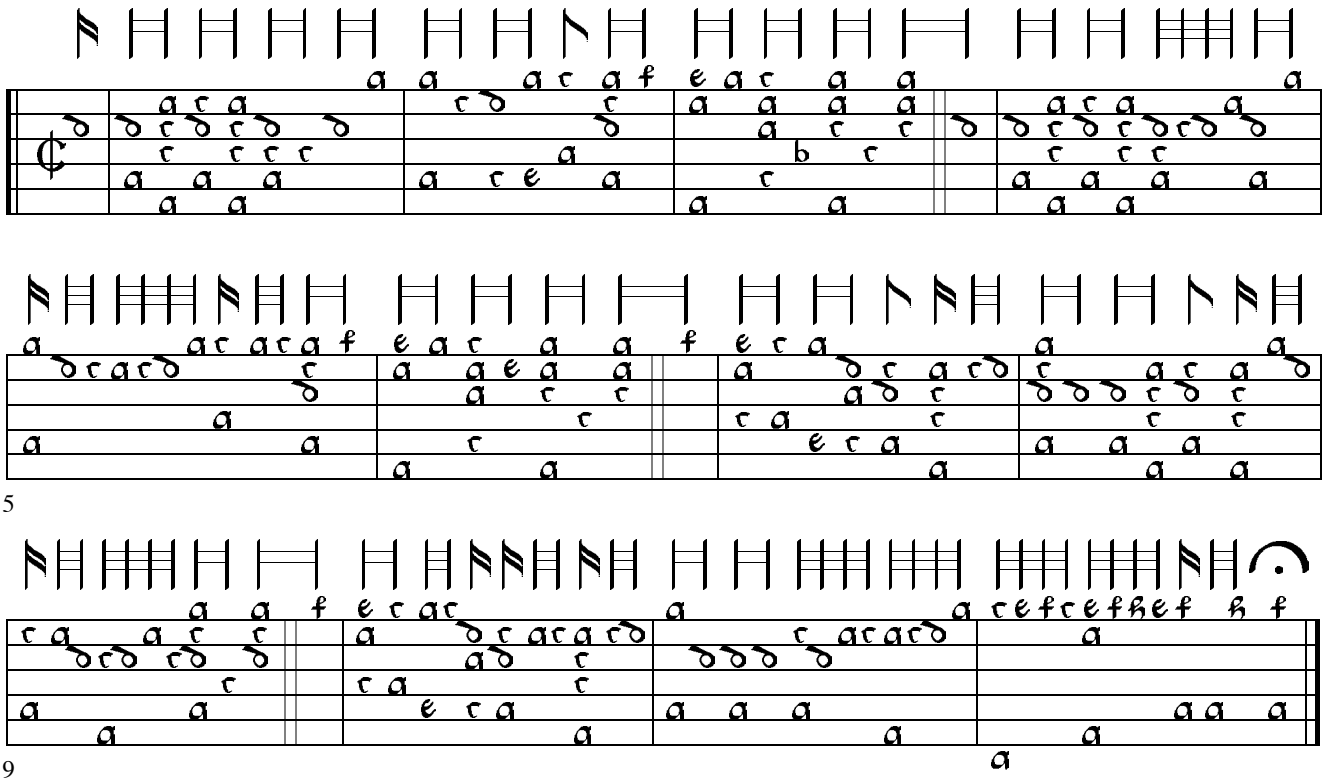
A3d. Untitled - 7F AB6 NL-Lt 1666, f. 487r



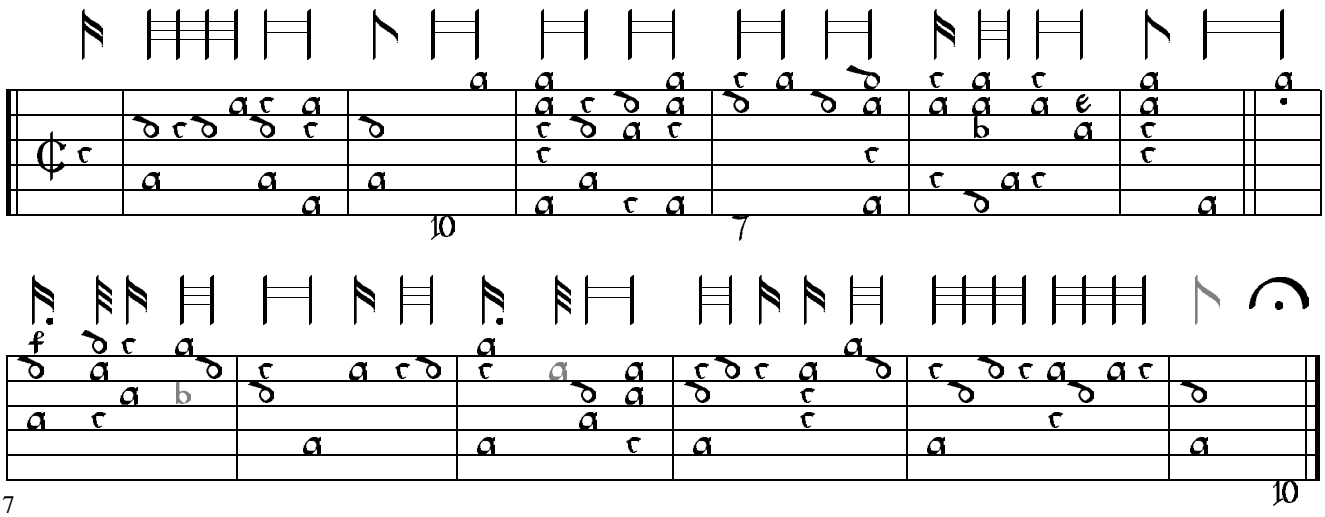
A3e. Allemande la Isapelle - AAB6 NL-Lt 1666, f. 487r



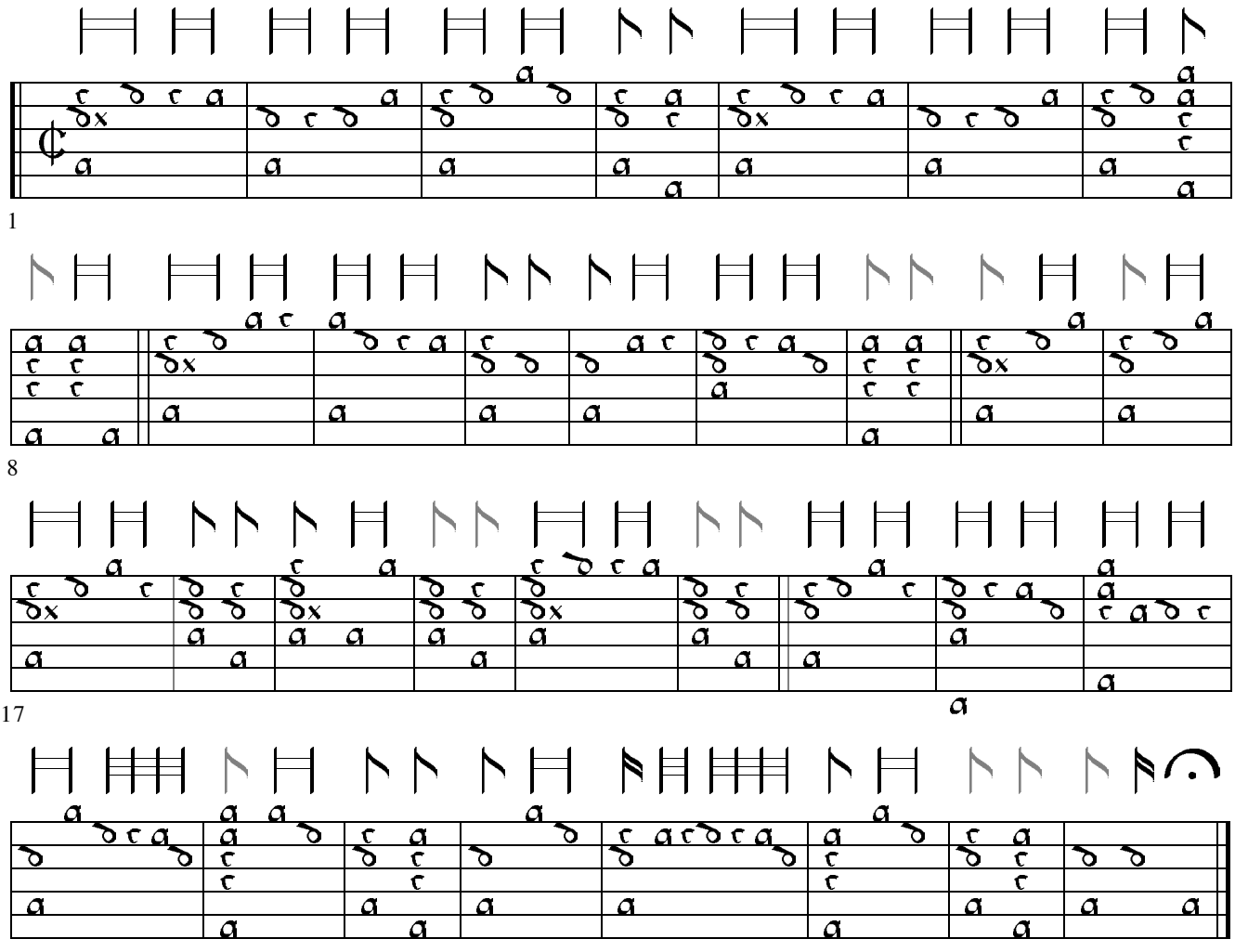
A3f. Almande C'est pour vous belle dame - 7F AABB3 Adriaenssen 1600, f. 72v



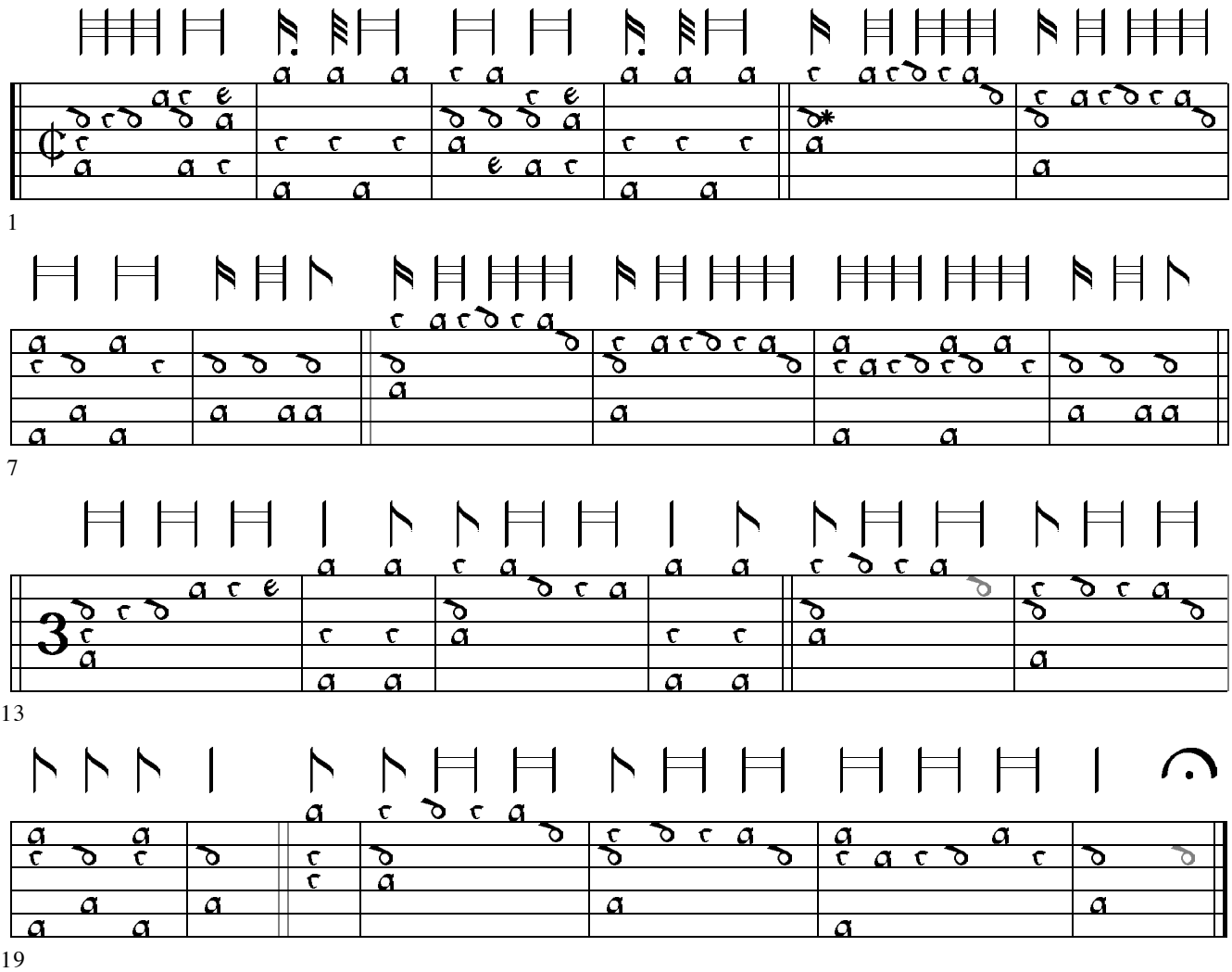
A3g. Chanzon - 7F10C AB6 GB-Lbl Sloane 1021, f. 76v



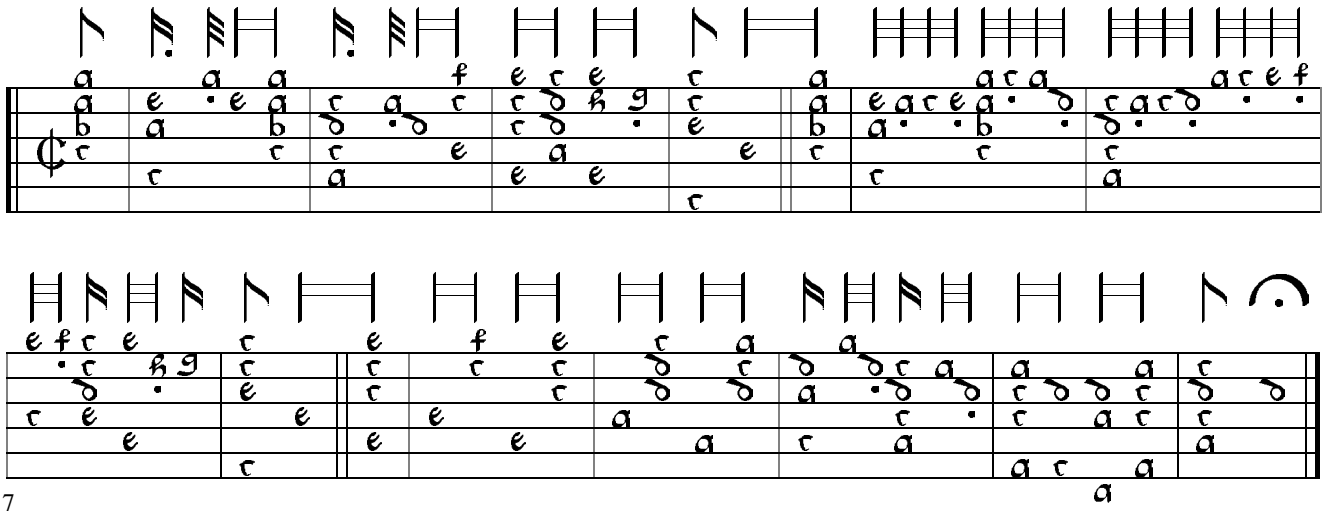
A4. (au)ltre (allema)nde - 7F A8B6C8D11 F-Pn Res.941, f. 19v



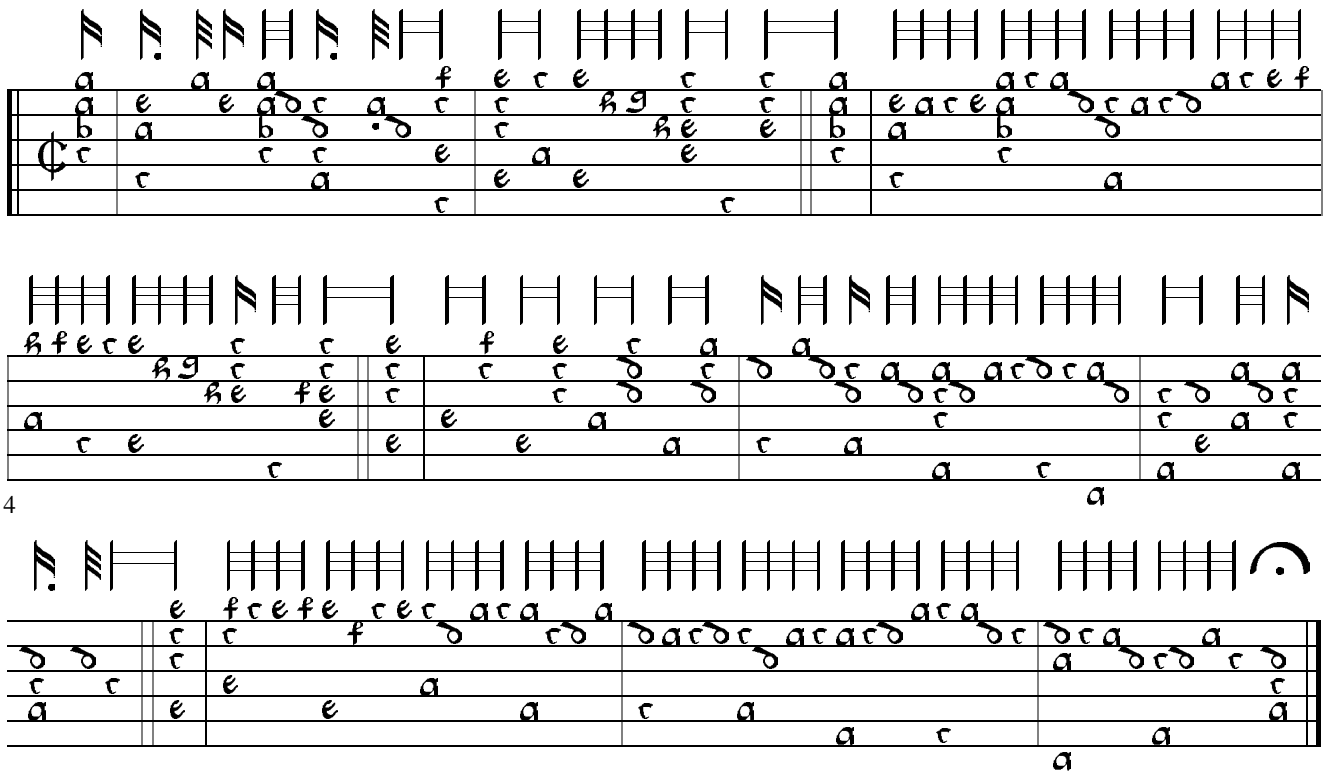
A5. Almanda - ABB4-ABB4 Phalese IIII 1546, sig. kk2v



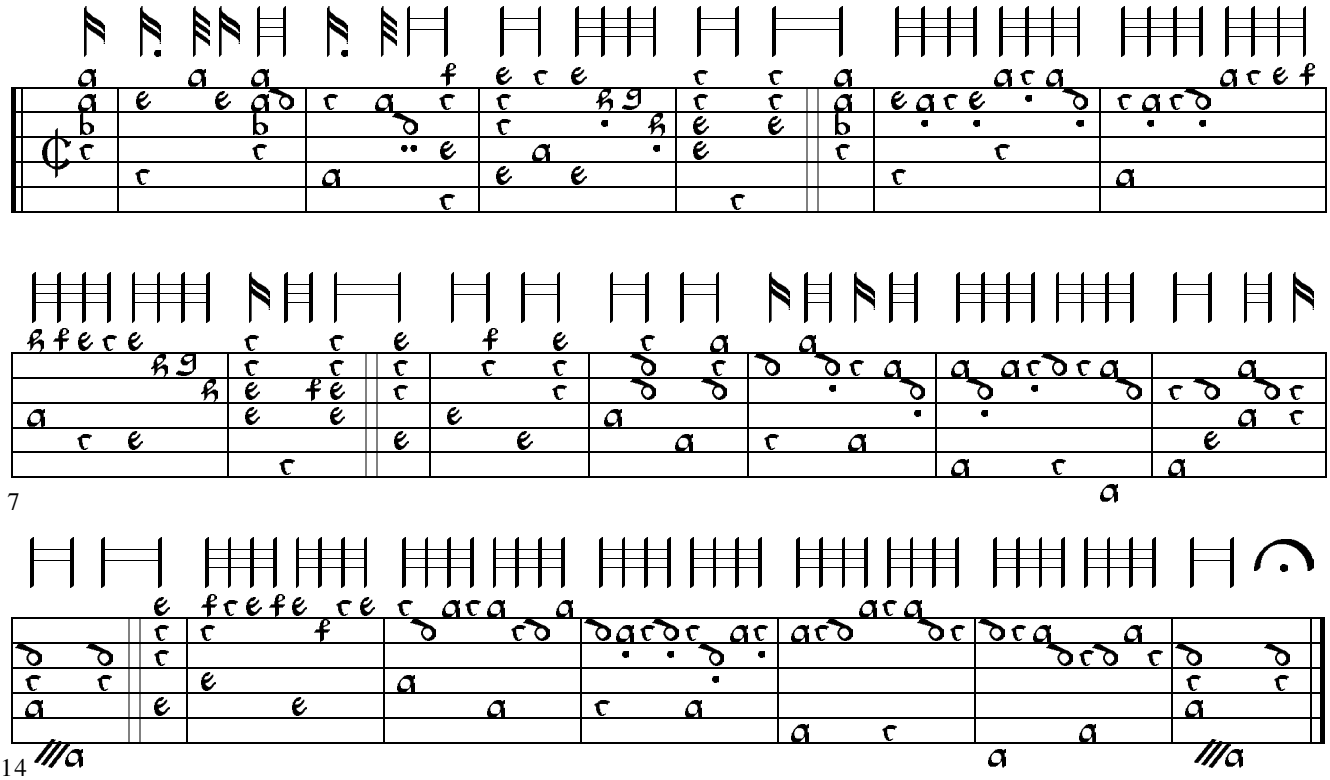
A6a. Allem(ande) Sol dan mein Treuw - 7F AA4B5 PL-Kj 40143, f. 30v



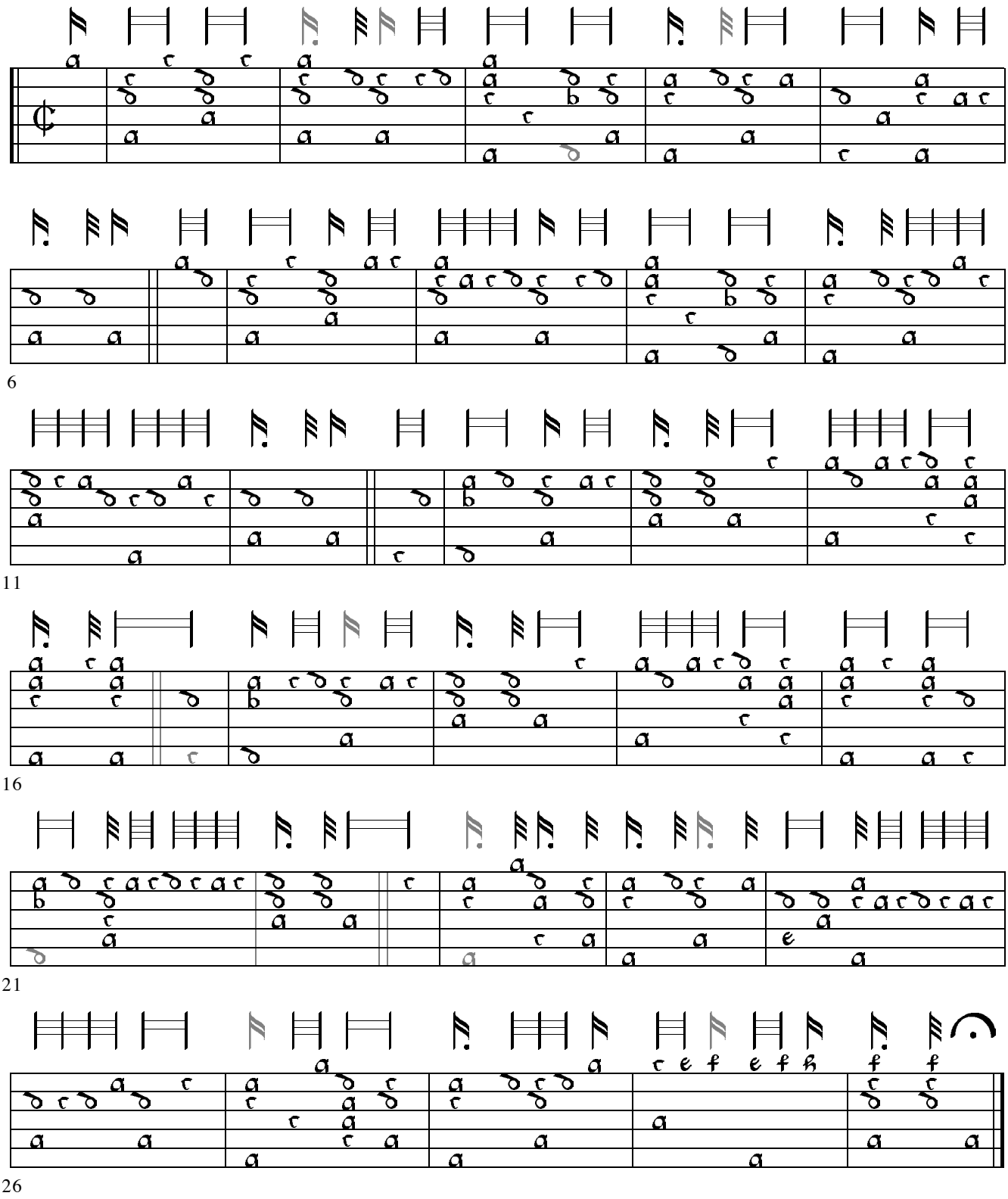
A6b. Allemande - 7F AA2BB3 Besard 1603, f. 134r



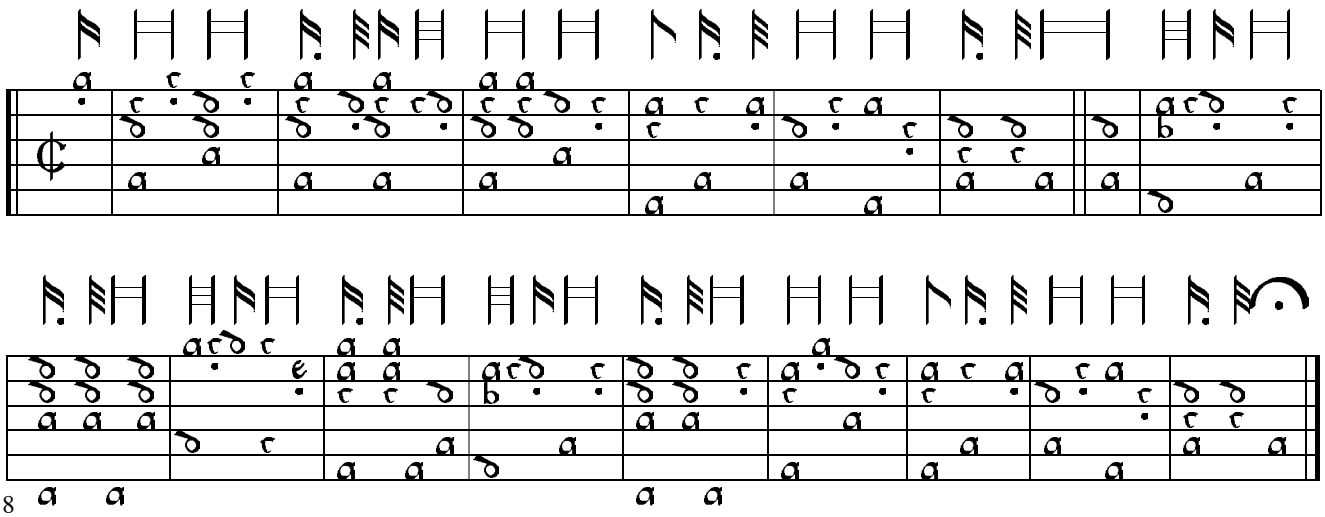
A6c. Allemande - 7F10C AA4BB6 GB-Eu Coll.2073, ff. 197v-198r



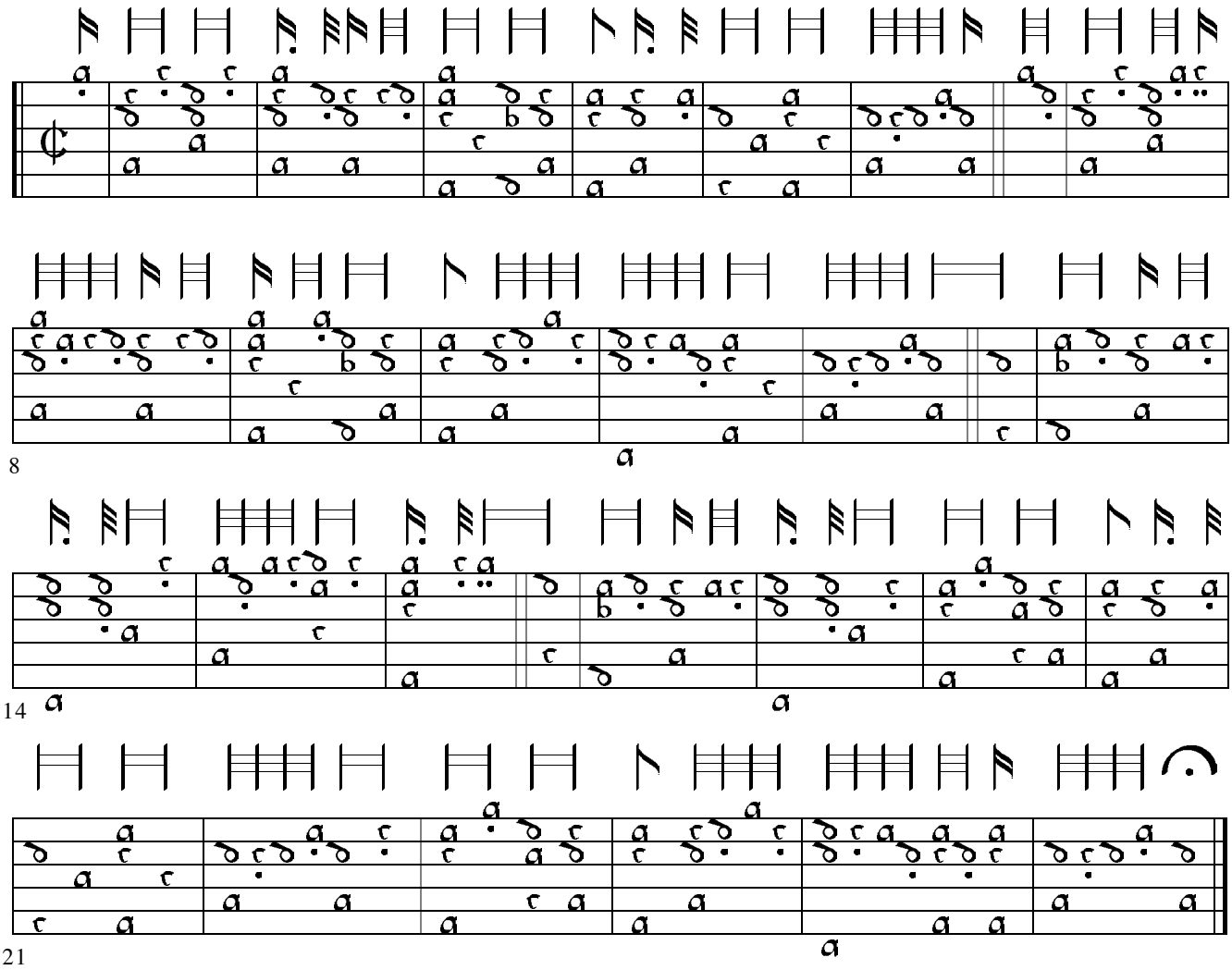
A7a. Alemande Principis Parmensis - AA6B4B6C8 CH-Bu F.IX.70, p. 264



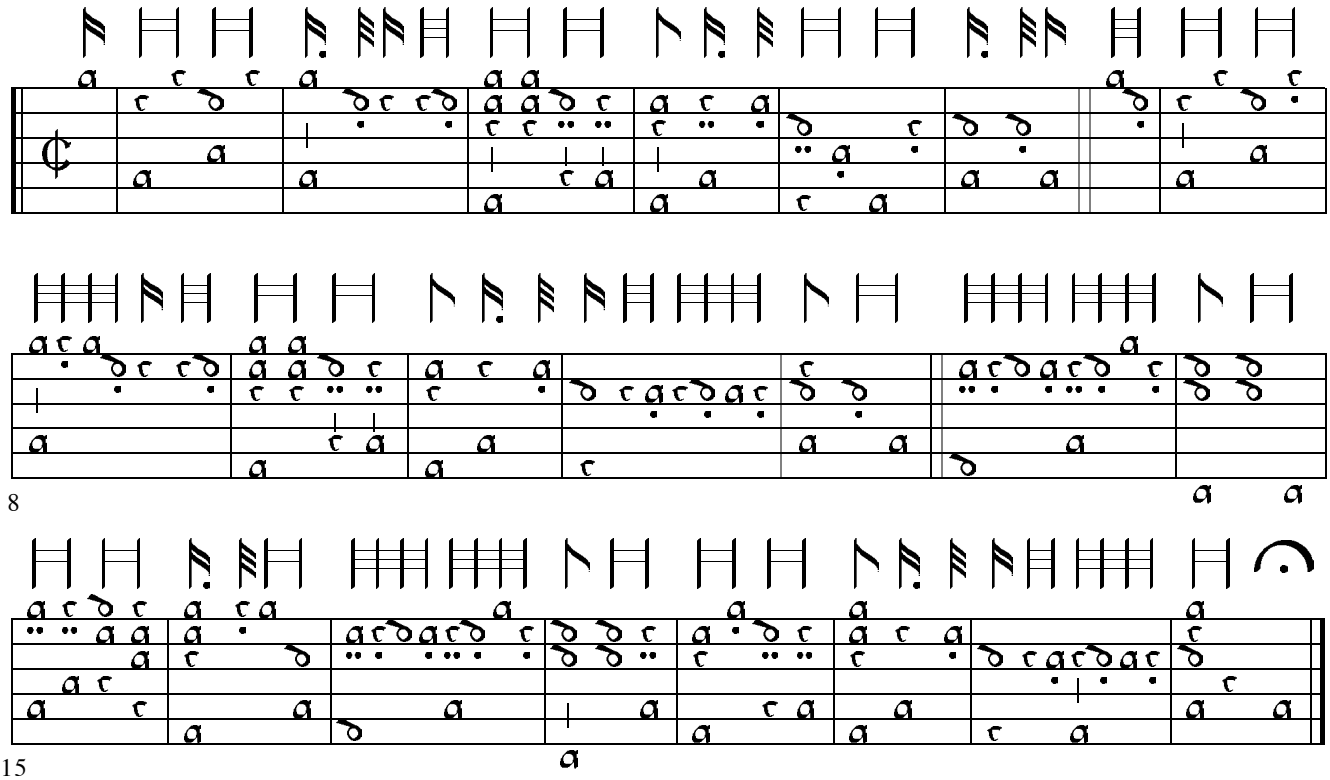
A7b. Almande Prince Parma - 7F A6B10 NL-Lt 1666, f. 475r



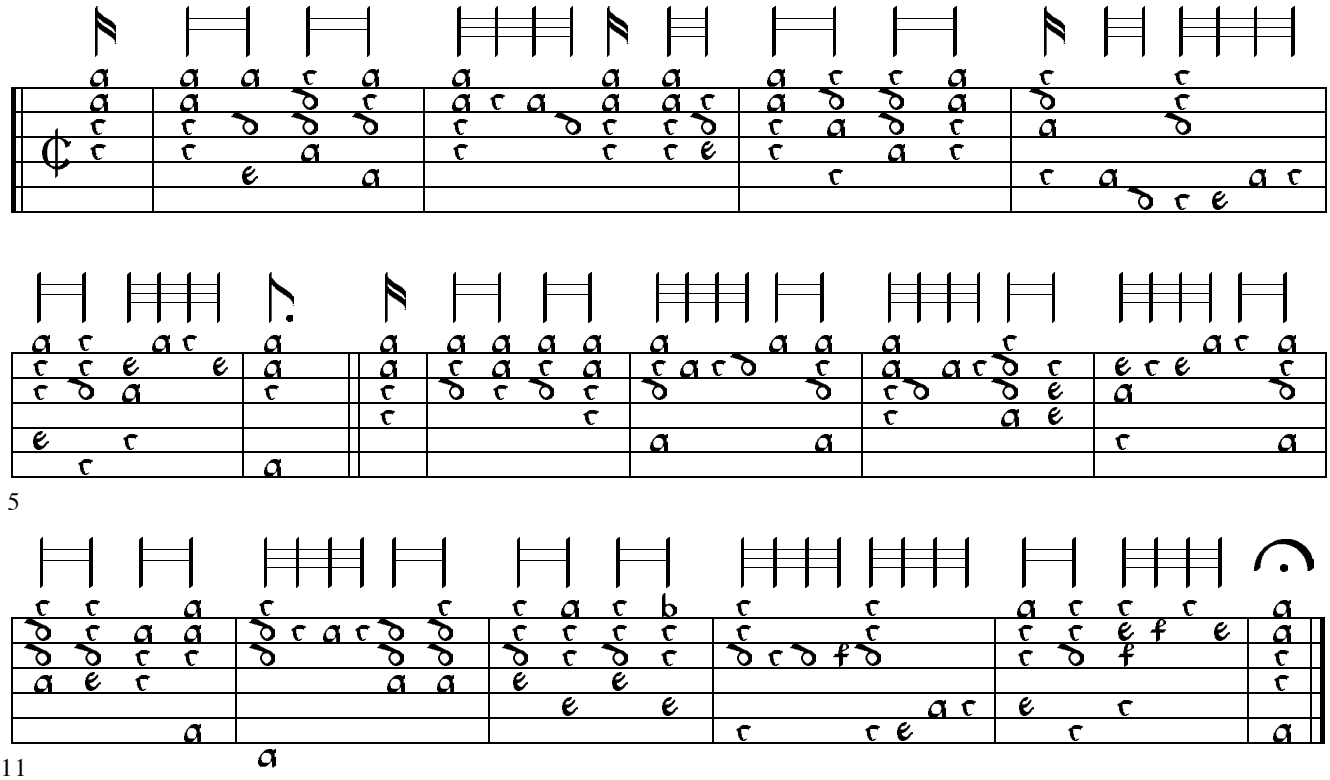
A7c. Untitled - 7F AA6B4C10 NL-Lt 1666, f. 475v



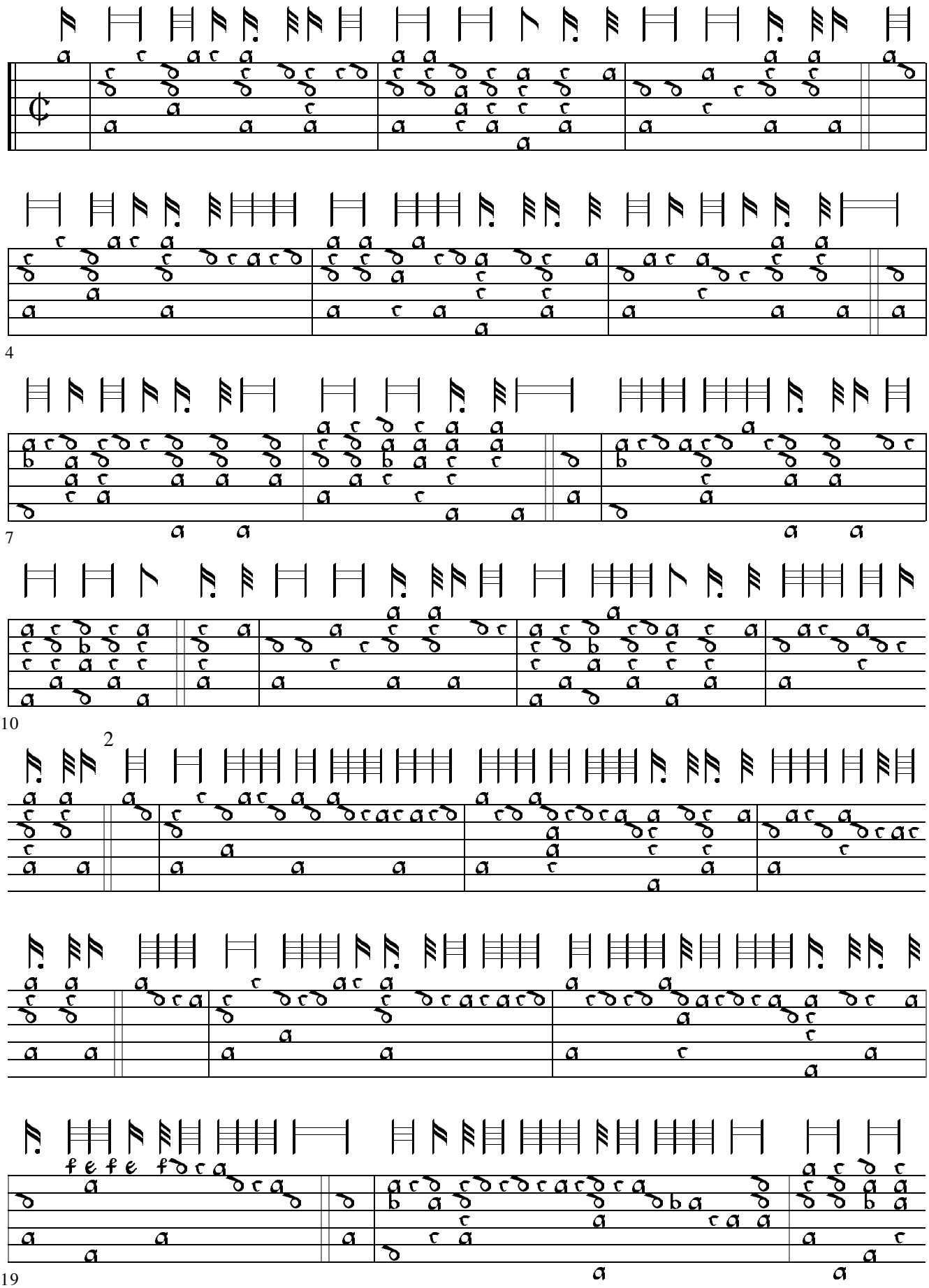
A7d. Al(mande) du son Altesse - 7F AA6B4B6? PL-Kj 40143, f. 21r

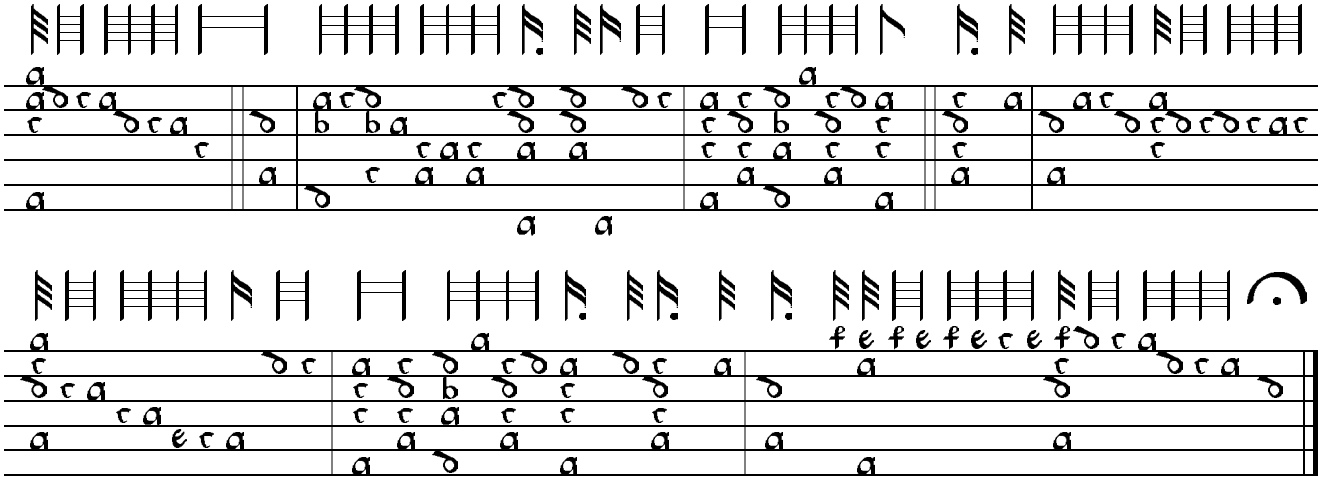


App 4a. Piacer gioia e diletto - 7F A610 D-B Hove 1, f. 164r

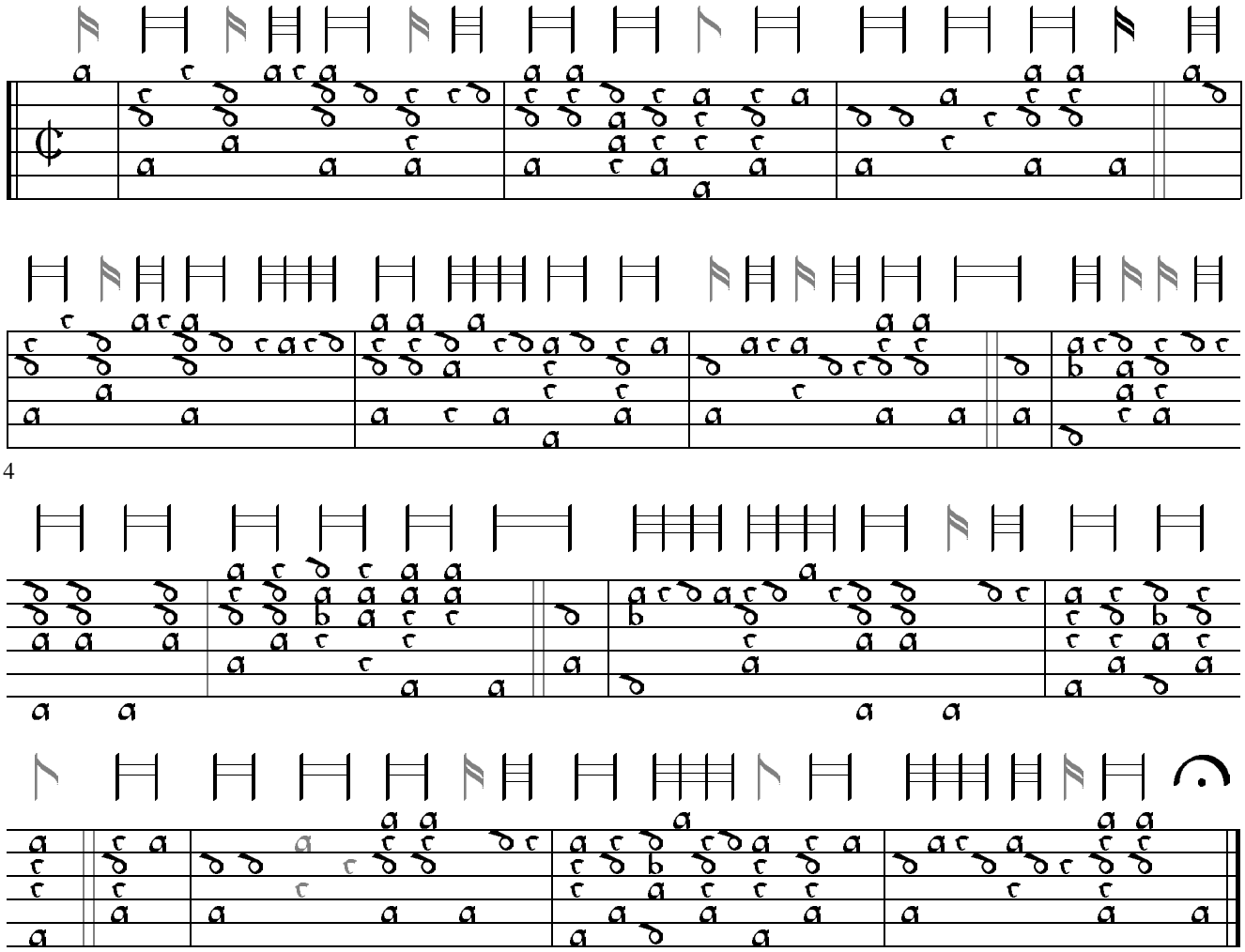


A7e. Almande de son Altezze - 7F AA3BB2C3x2 Adriaenssen 1592, f. 81r

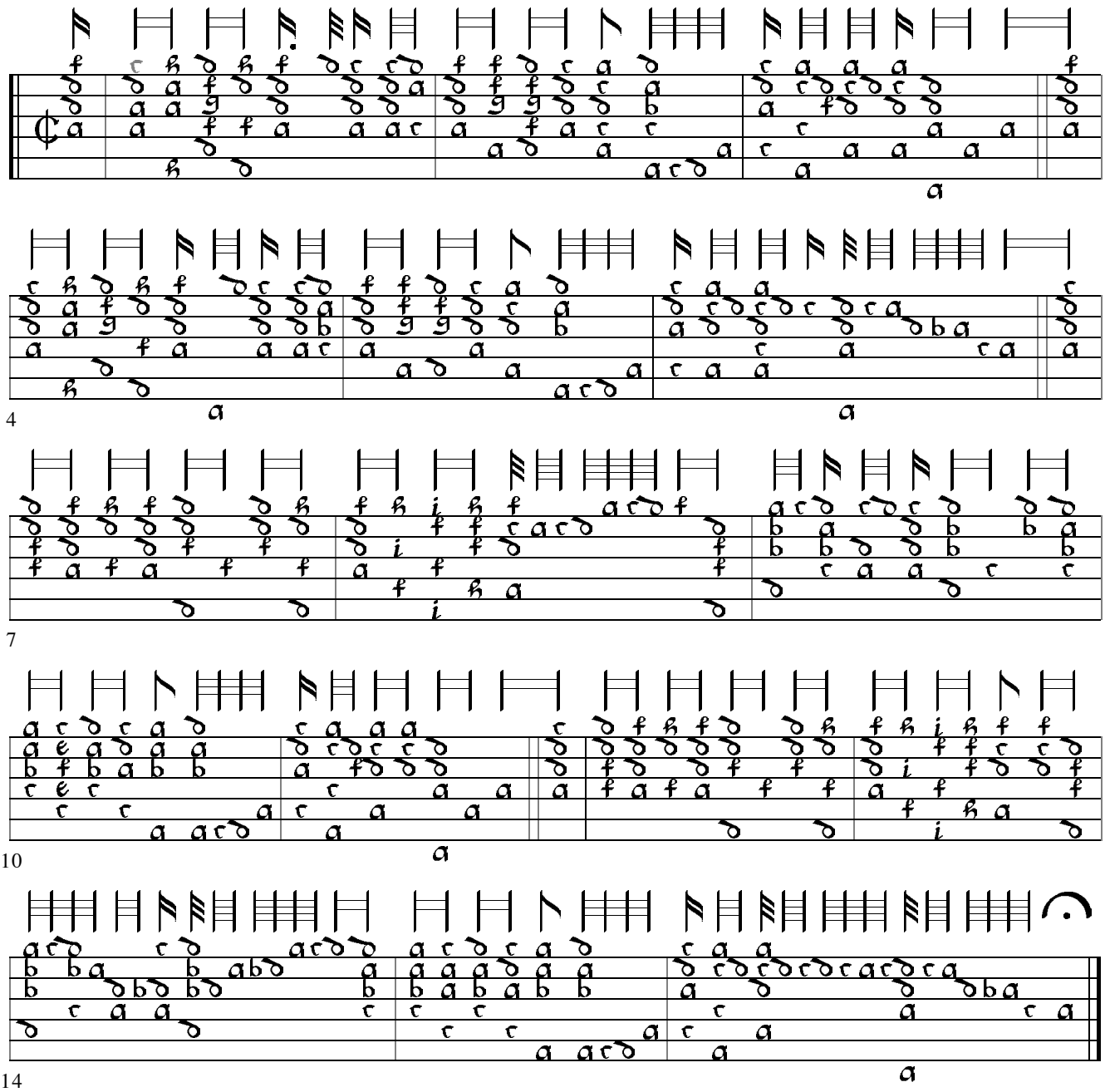




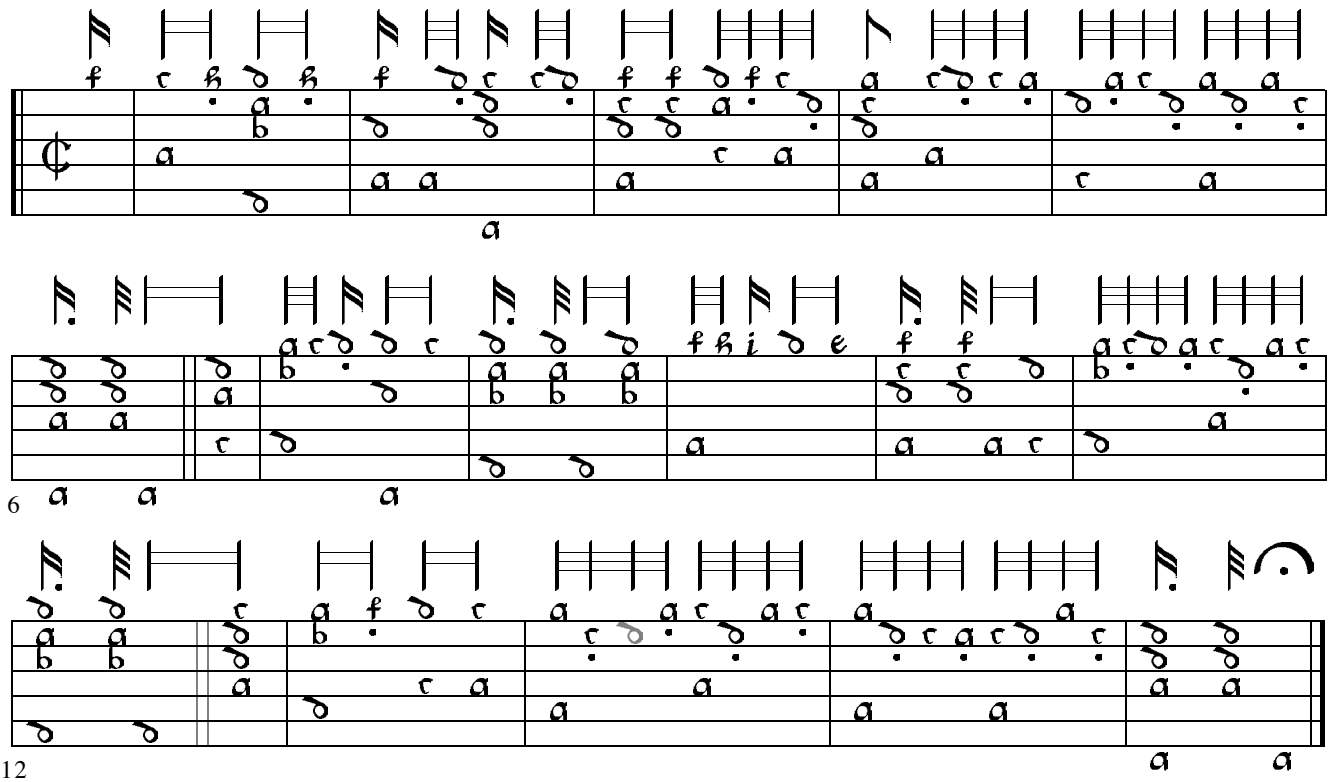
A7f. (Al)ma(n)de (?)n (?)lr - 7F AA3BB2C3 F-Pn Res.941, ff. 7v-8r



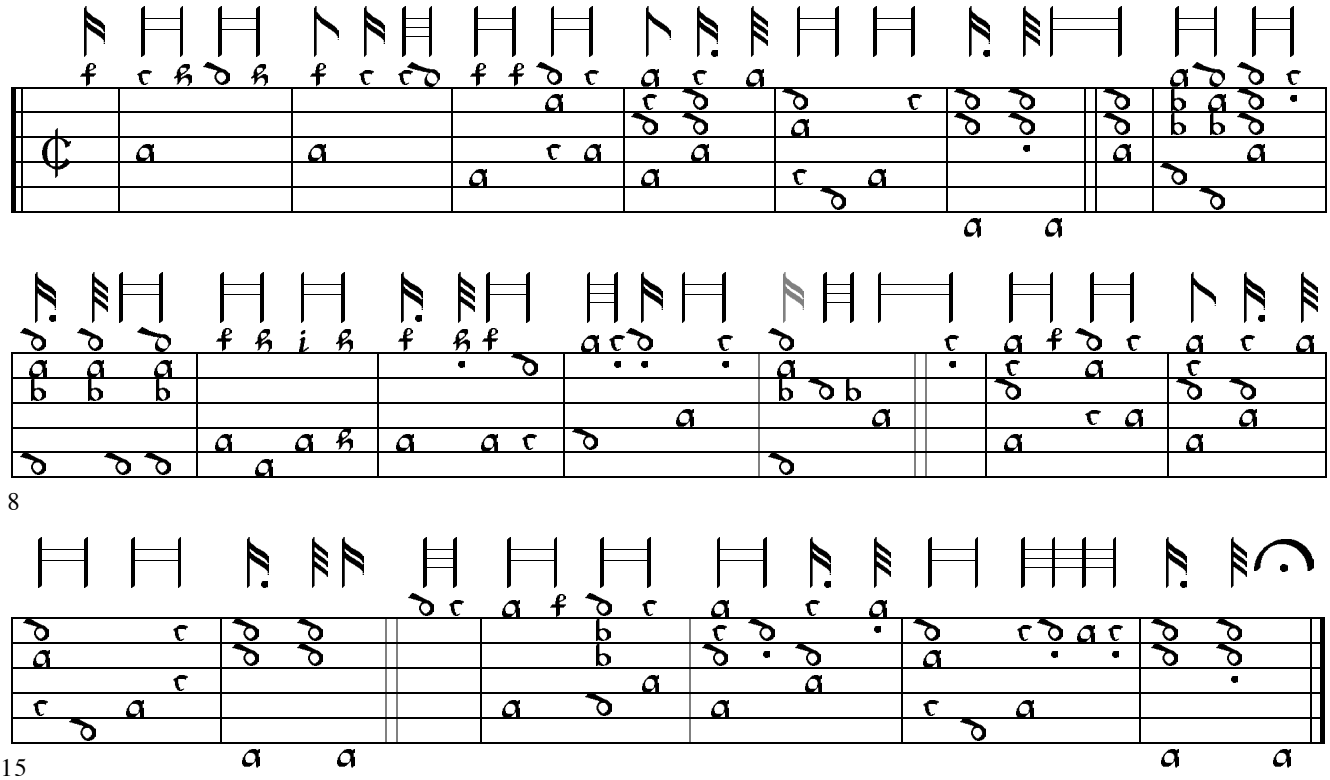
A7g. Piacer gioia e diletto - 7F AA3BB5 Adriaenssen 1600, f. 33v



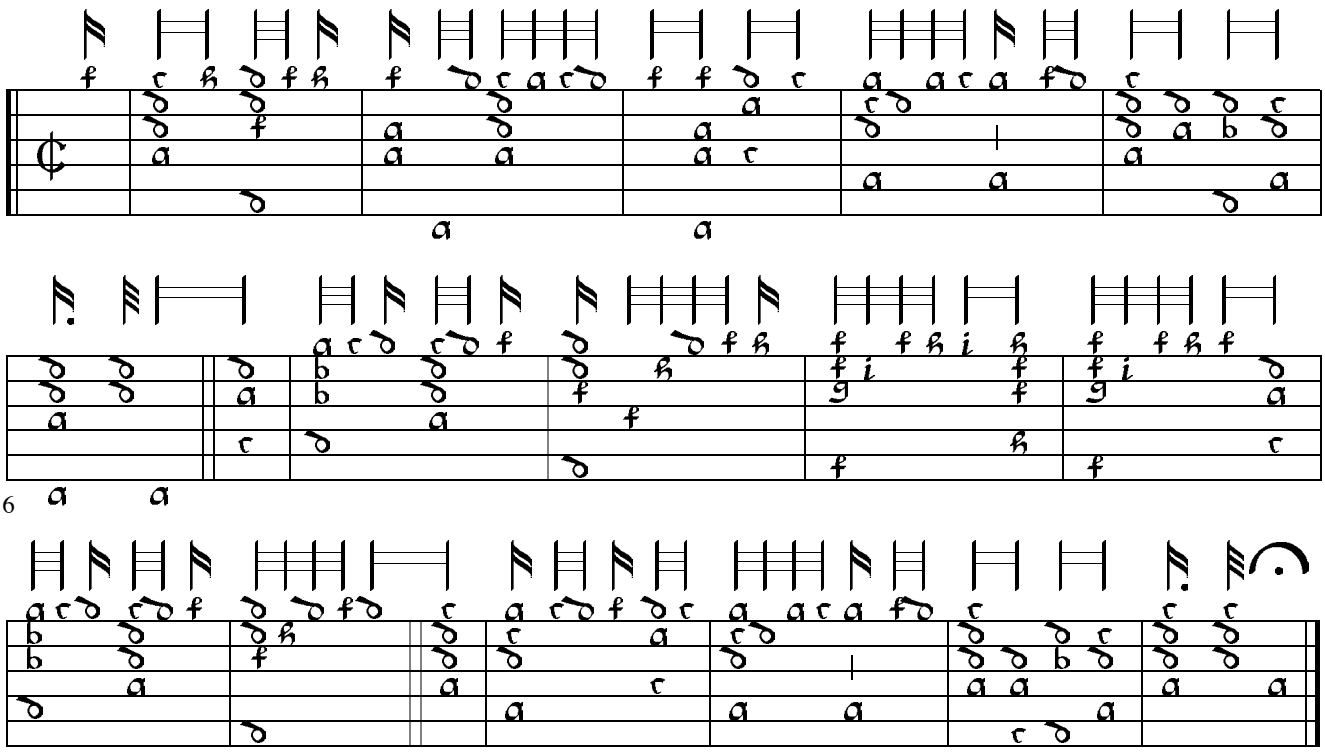
A7h. Mr Marten (Persijn?) - 7F AB6C4 NL-Lt 1666, f. 475r



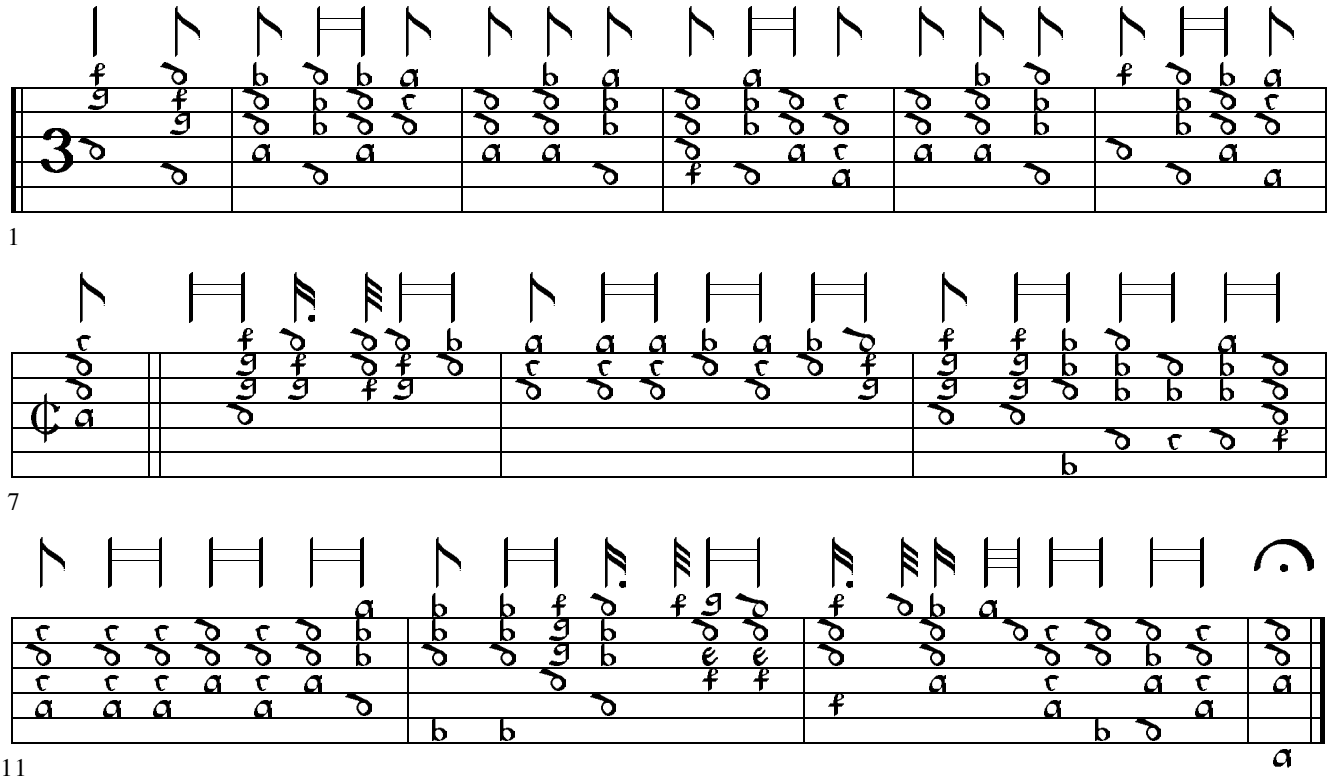
A7i. Mr David (Padbrue?) - 7F AB6CC4 NL-Lt 1666, f. 475v



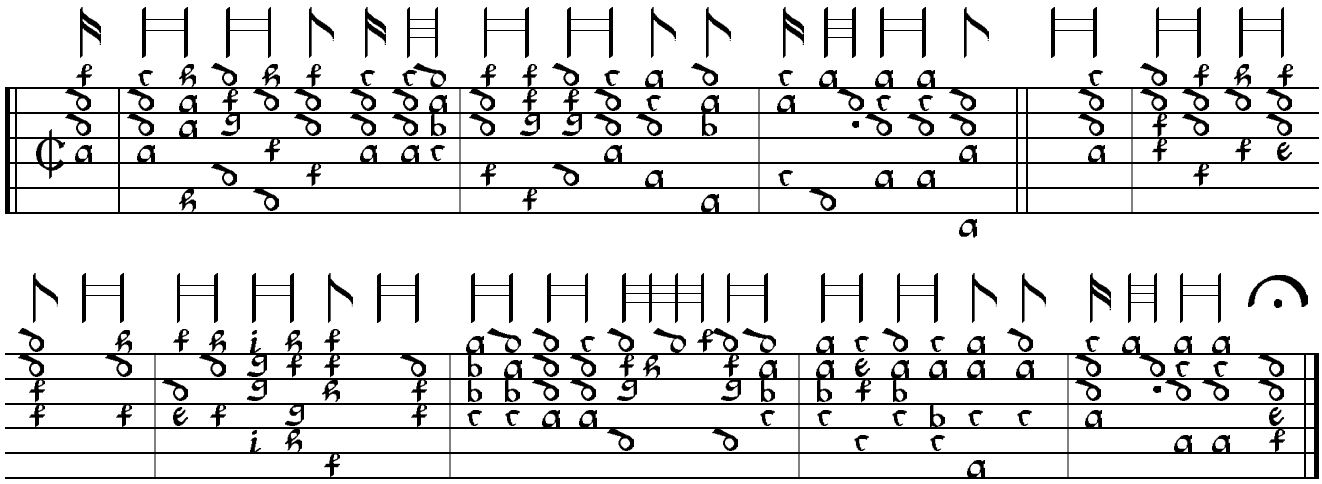
A7j. Allmande de Duc de Parma - 7F AB6C4 GB-Cu Dd.5.78.3, f. 71r



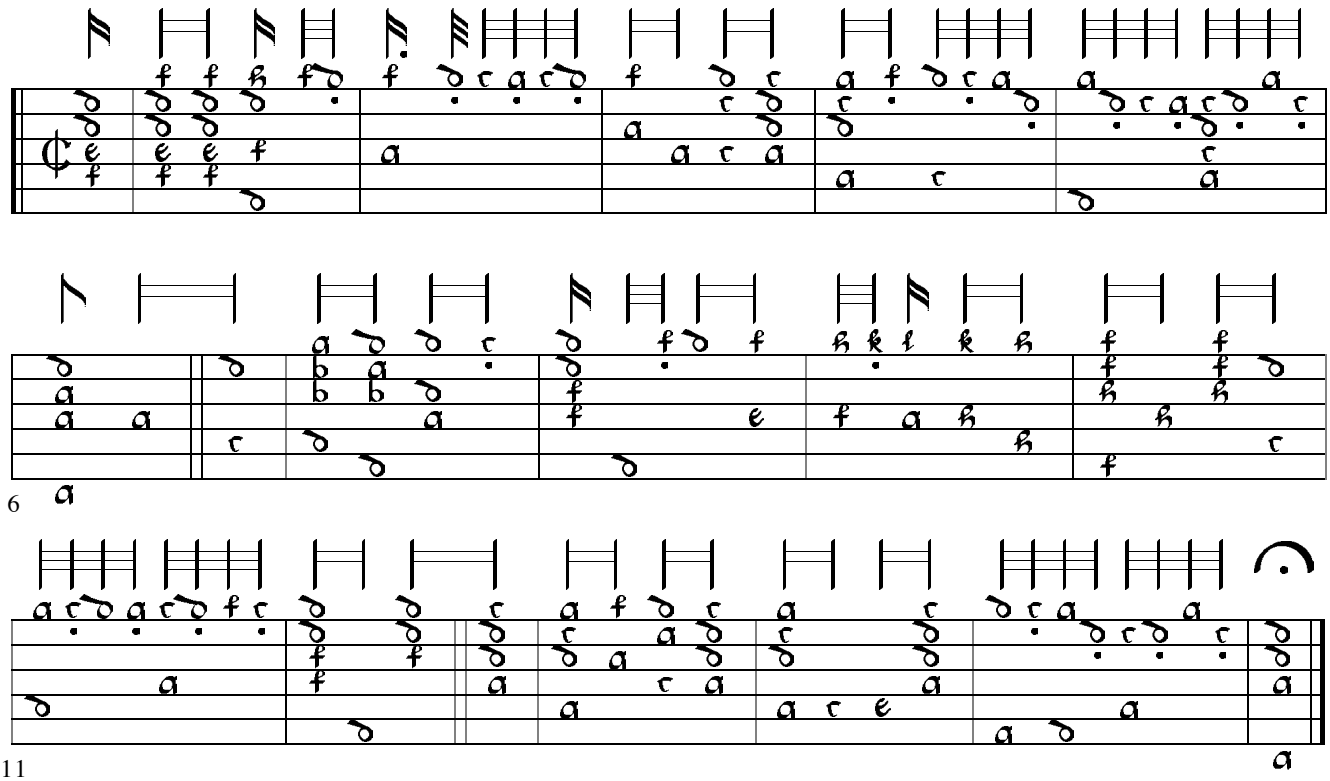
App 4b. Al piacer gioia - 7F A7-A6 A-LIa 475, f. 61r



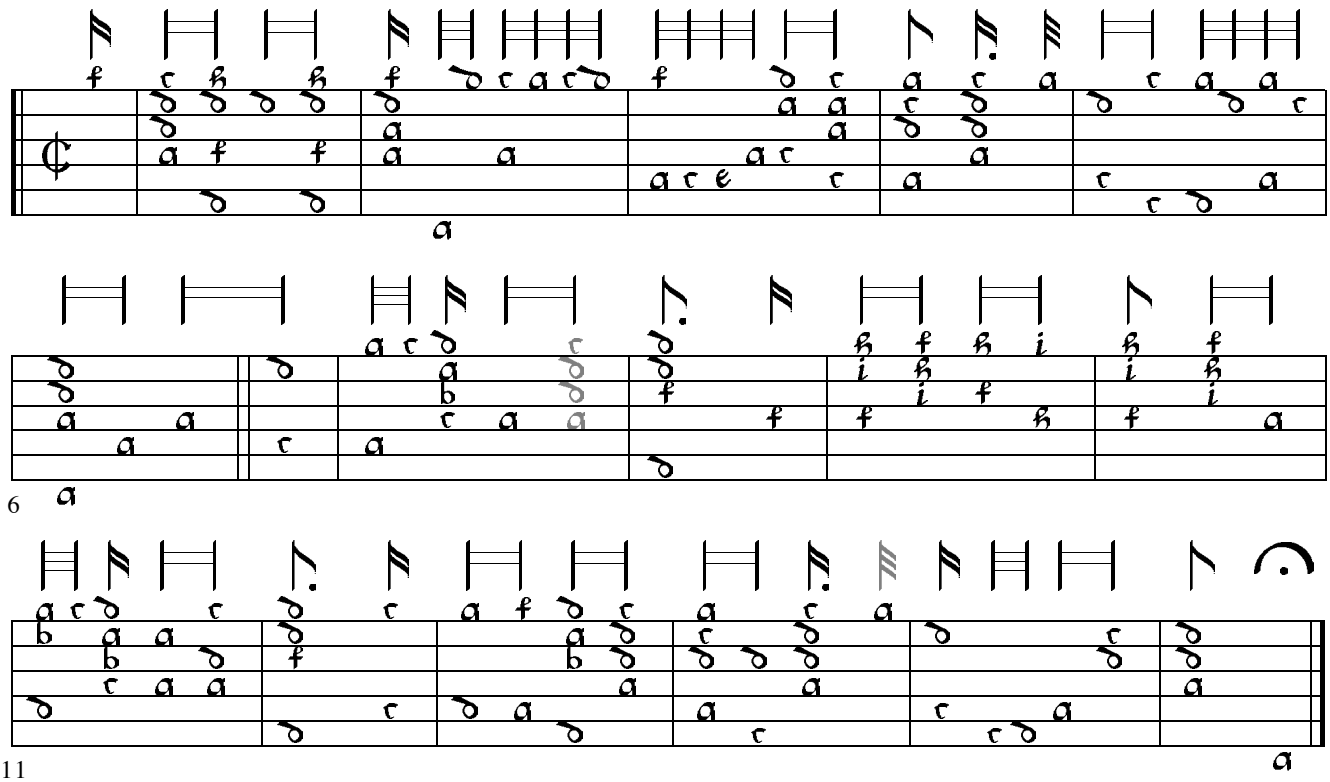
A7k. Il contendo - 7F A3B5 A-LIa 475, f. 60r



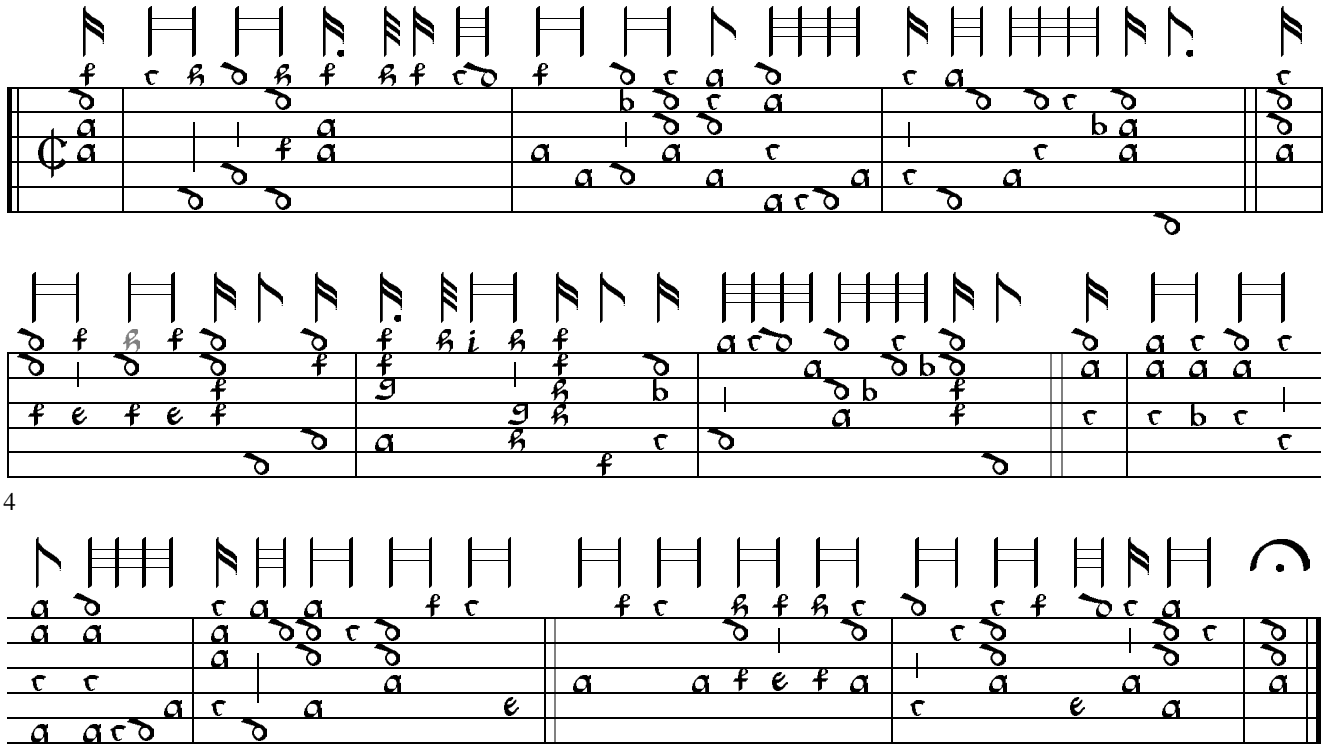
A7l. Alm(ande) de son Alteze - 7F AB6C4 PL-Kj 40143, f. 31r



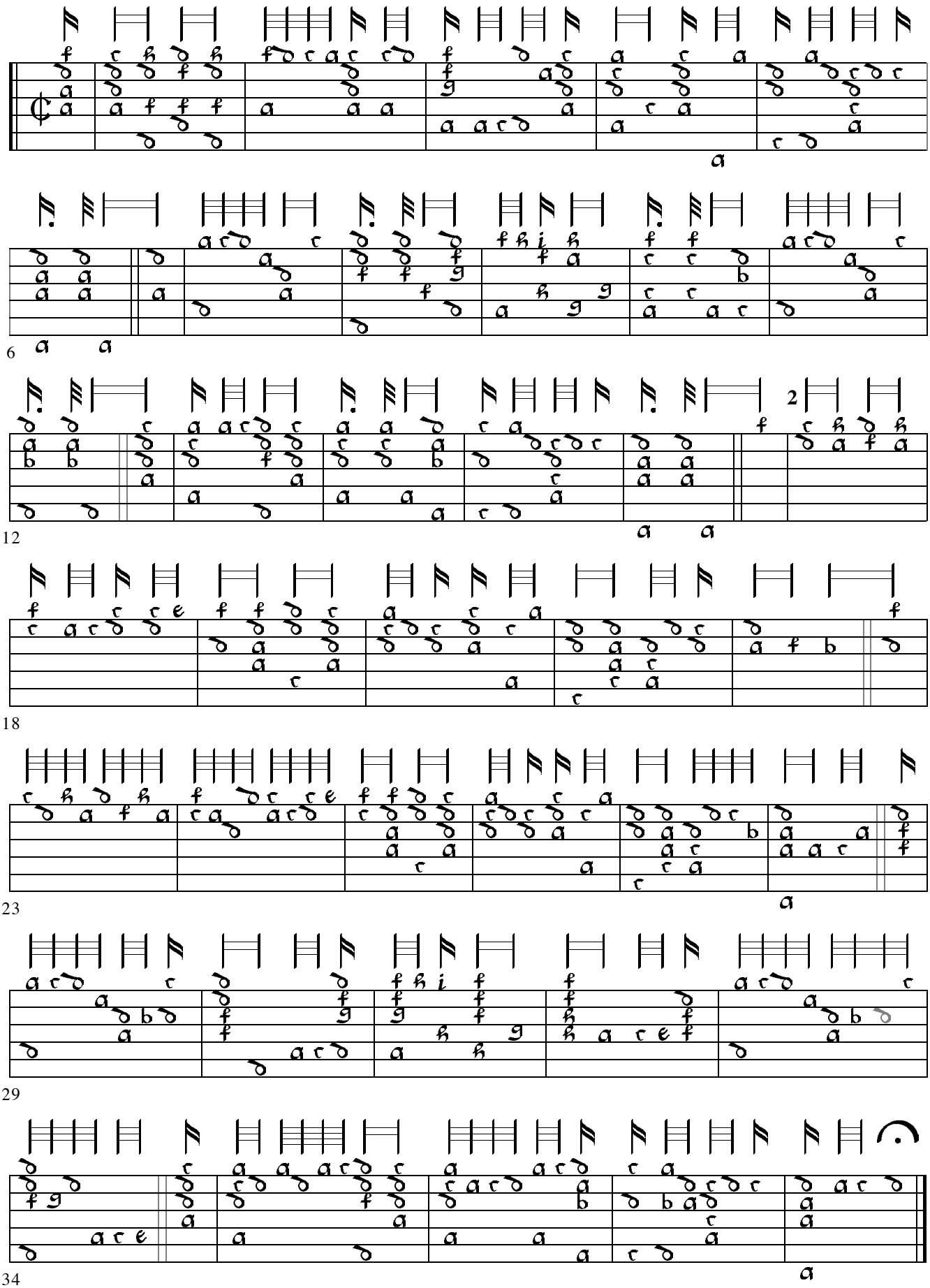
A7m. Almande Prins de Parma - 7F A6B10 Valerius 1626, p. 115



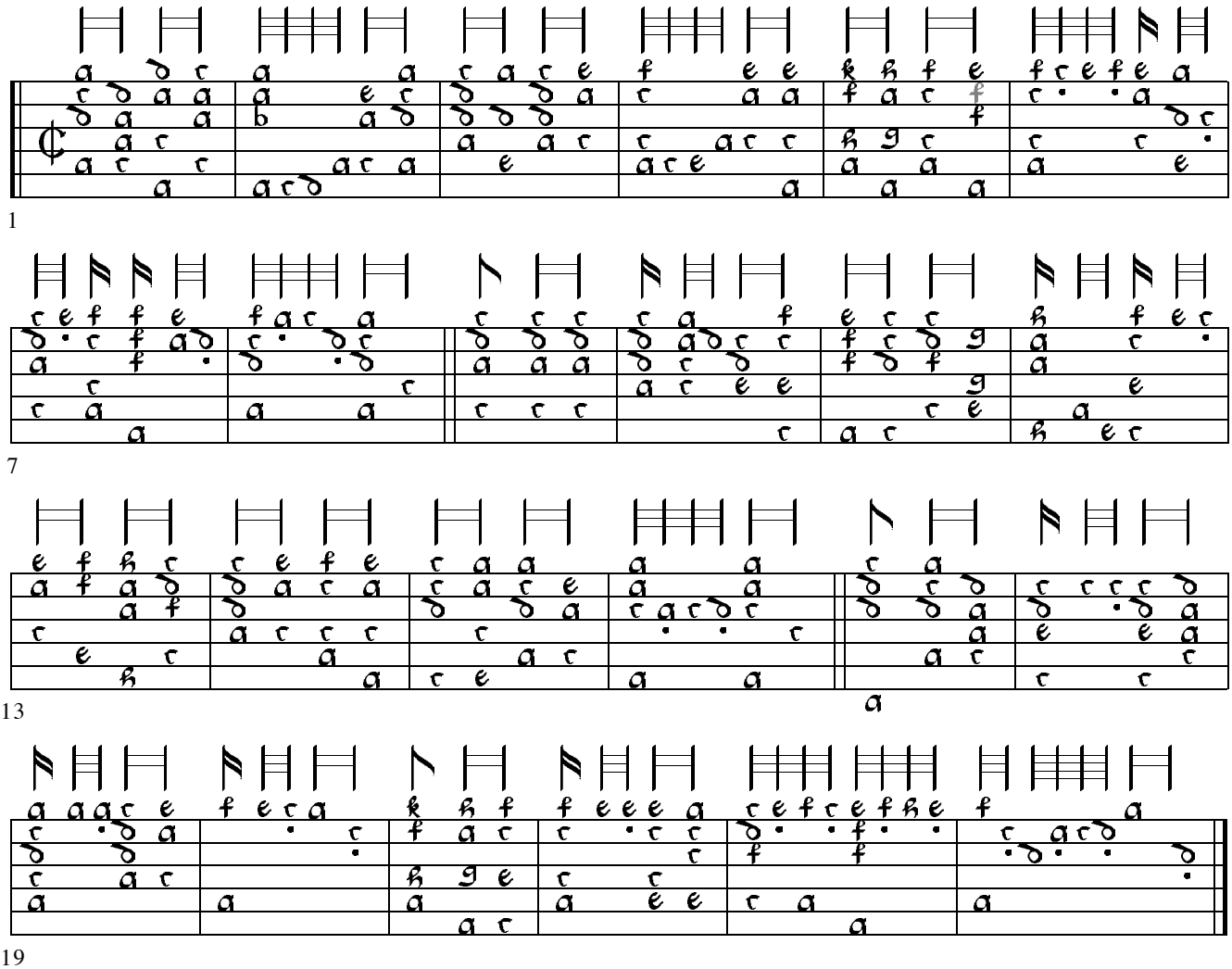
A7n. The duke of parmes Almayne - AB3C2D3 IRL-Dm Z.3.2.13, p. 383



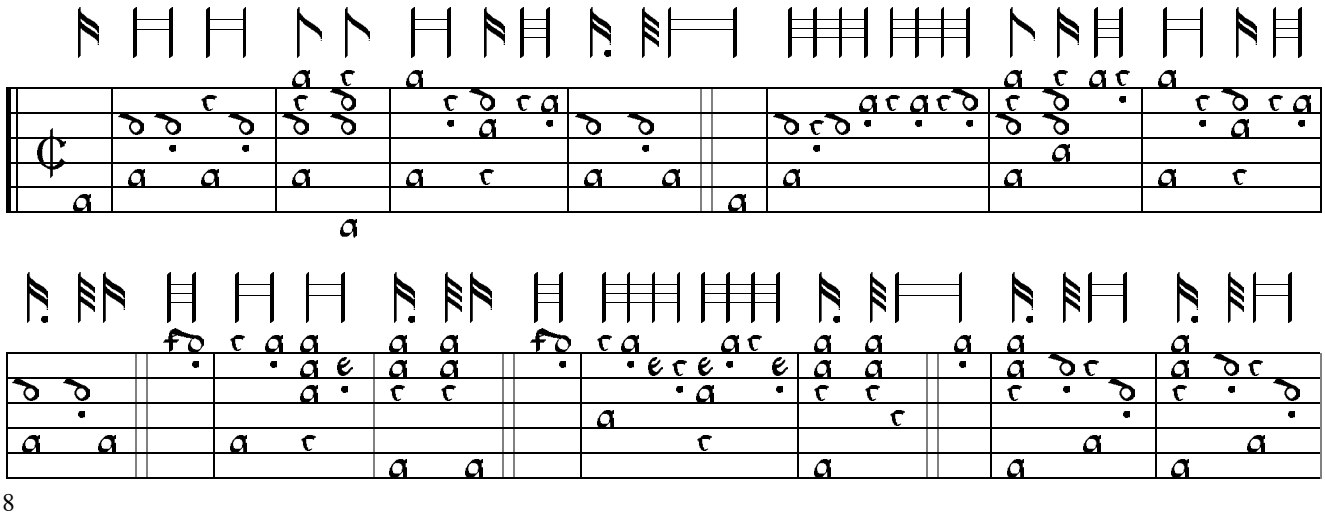
A7o. Allemande - Variation - 7F AB6C4-AAB6C4 Denss 1594, f. 89r

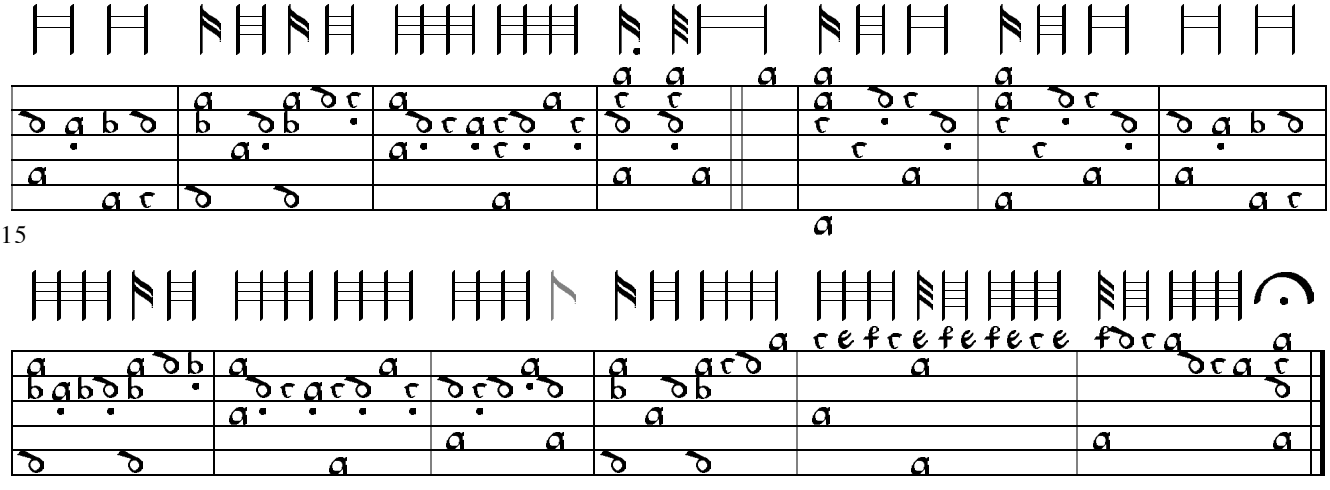


A8. Almande - Ioachimus vanden Hove - ABC8 Hove 1612, f. 58r

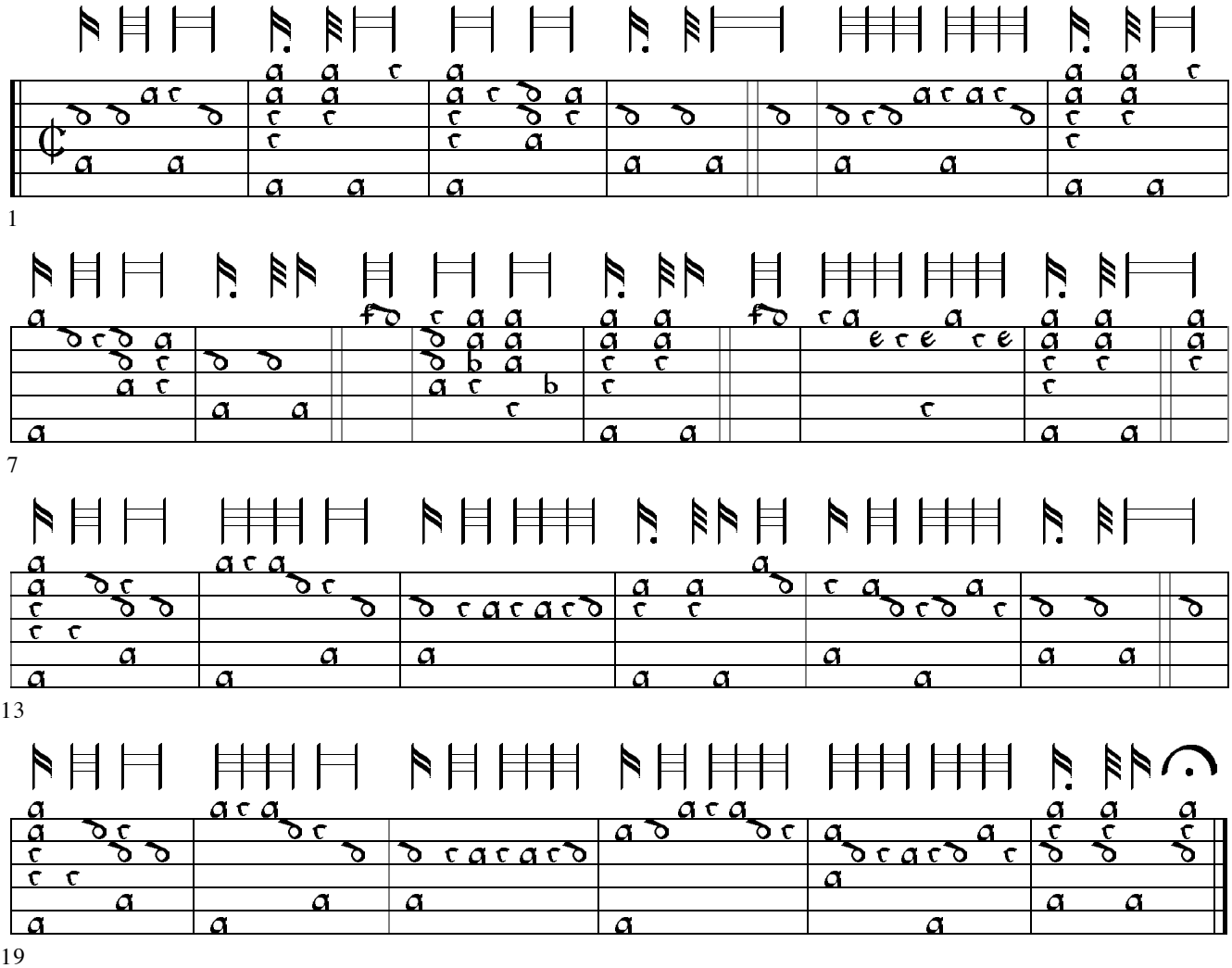


A9a. Allemande Court - AA4BB2C6C9 NL-Lt 1666, f. 489r

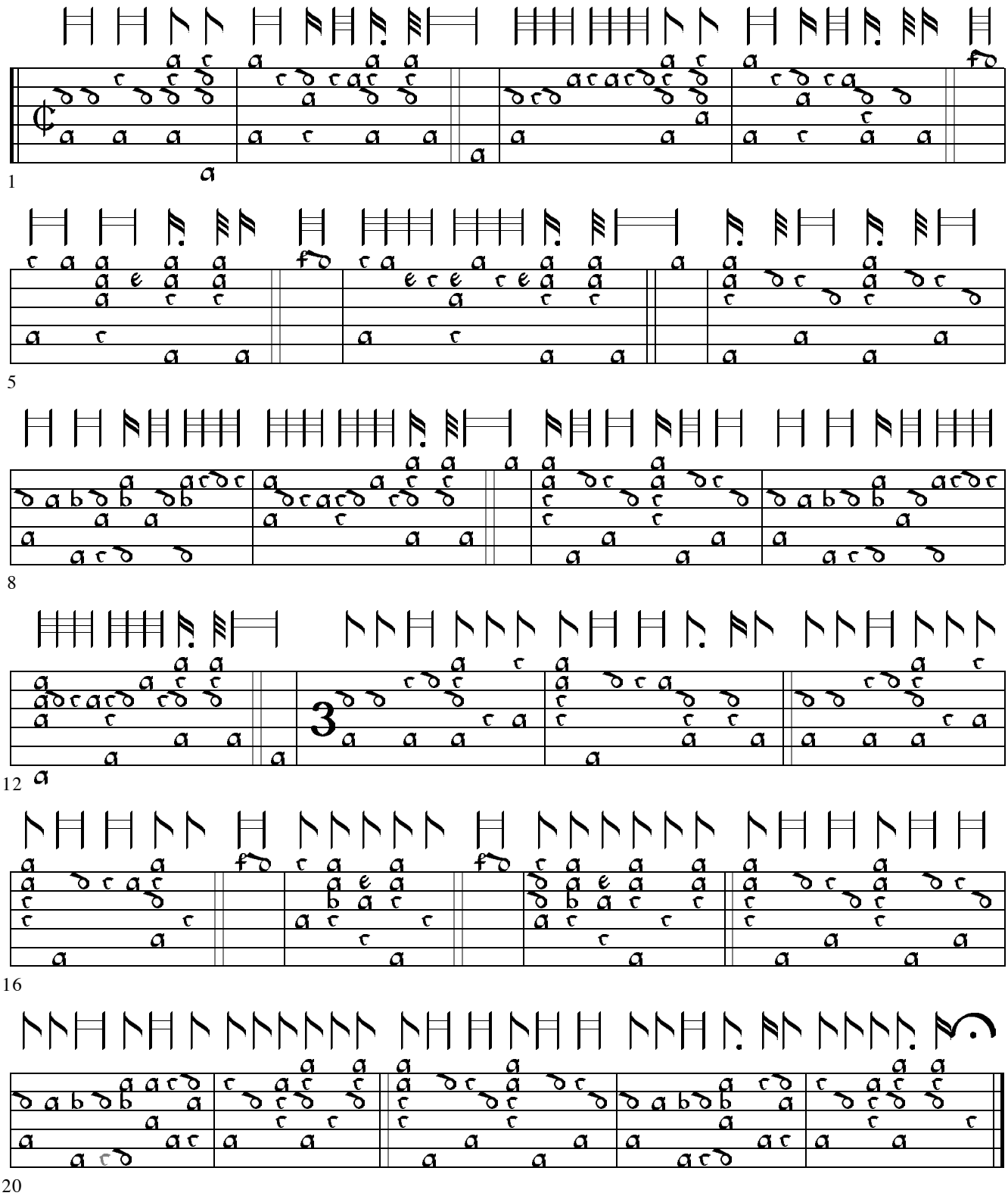




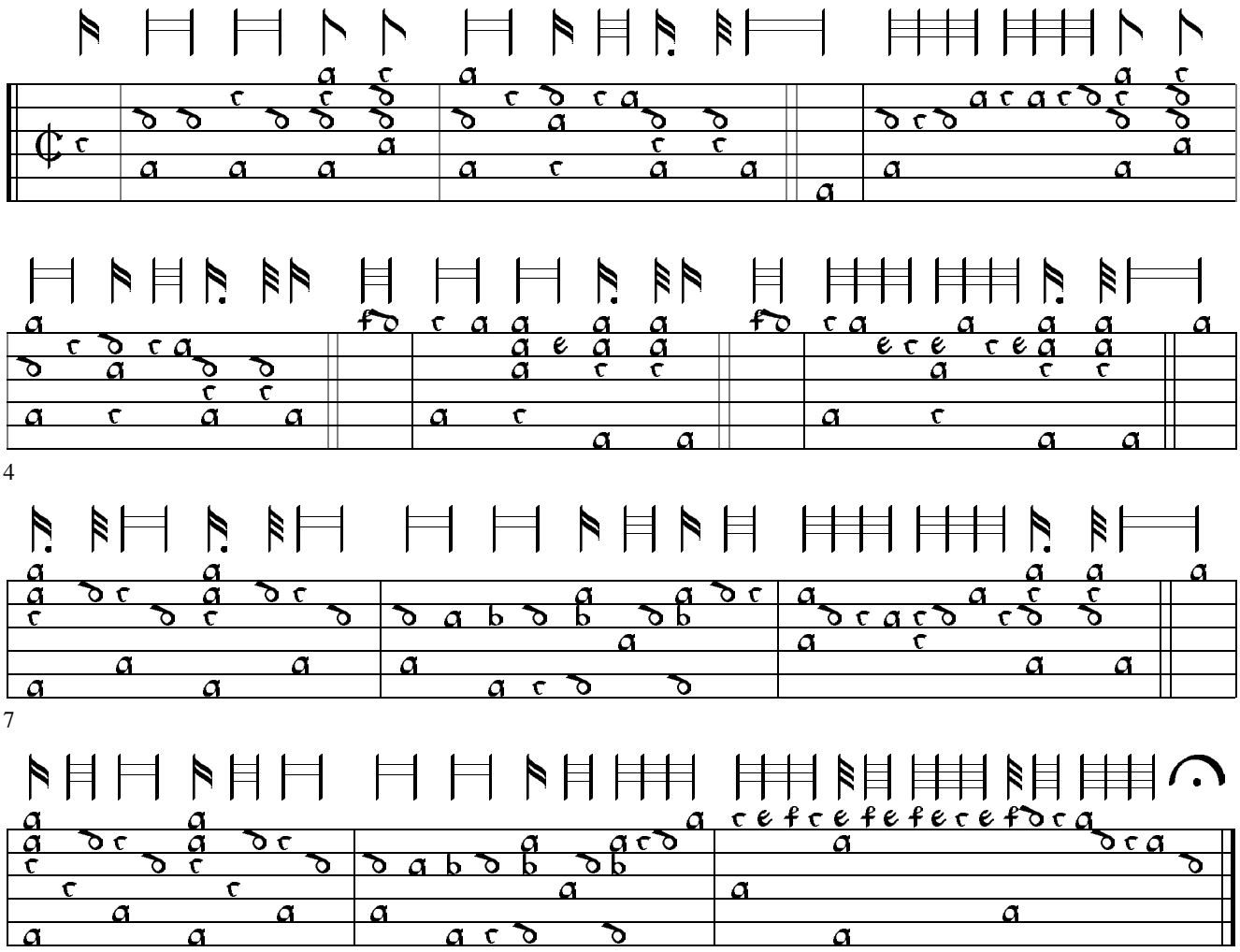
A9b. Allemande Arande - AA4BB2CC6 NL-Lt 1666, f. 510r



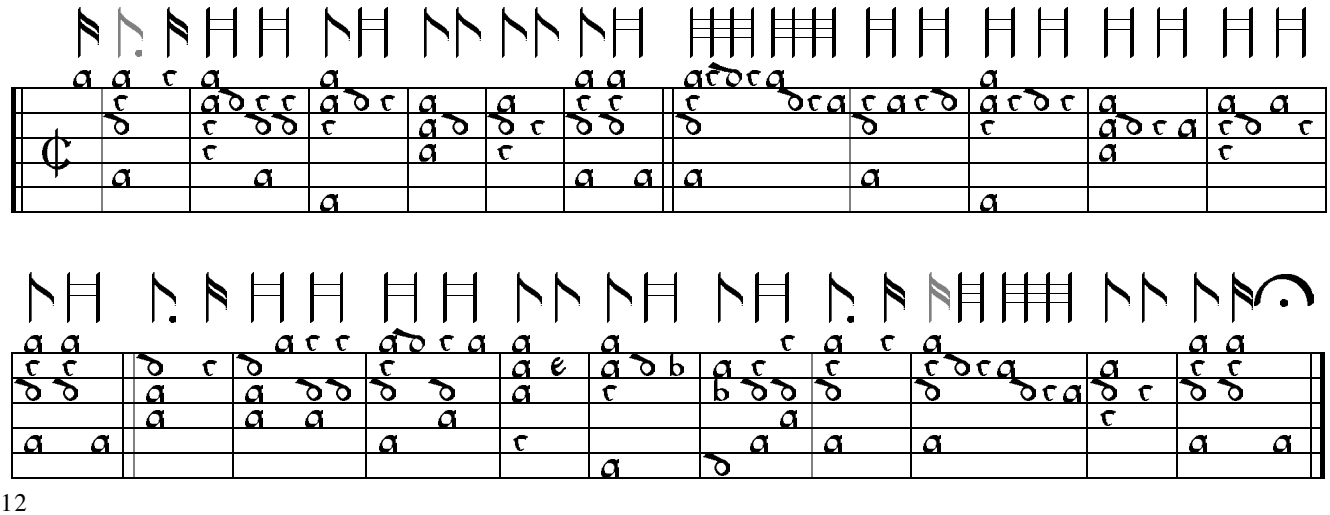
A9c. Almande Court - Reprinse - 7F AA2BB1CC3-AA2BB1CC3 Adriaenssen 1592, f. 80v



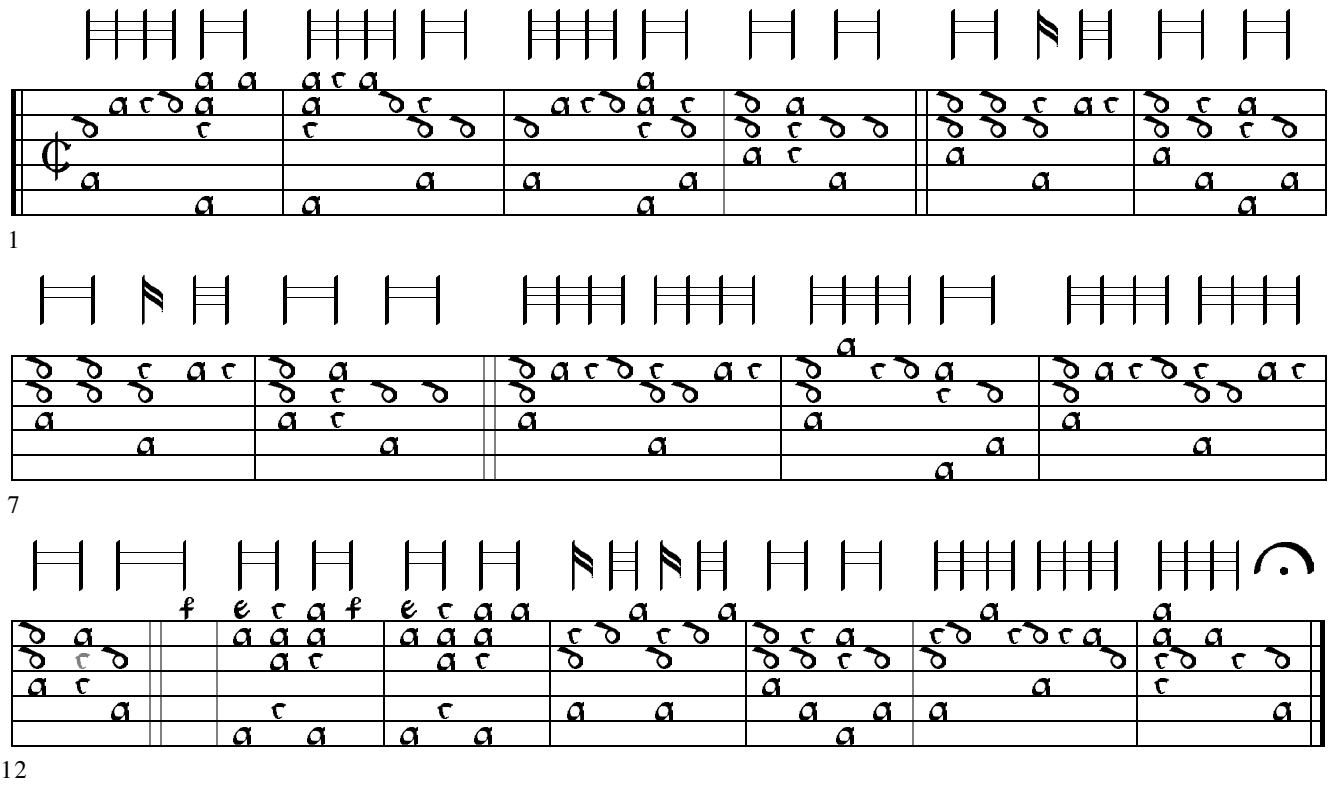
A9d. Almande Court - AA2BB1CC3 Adriaenssen 1584, f. 85r



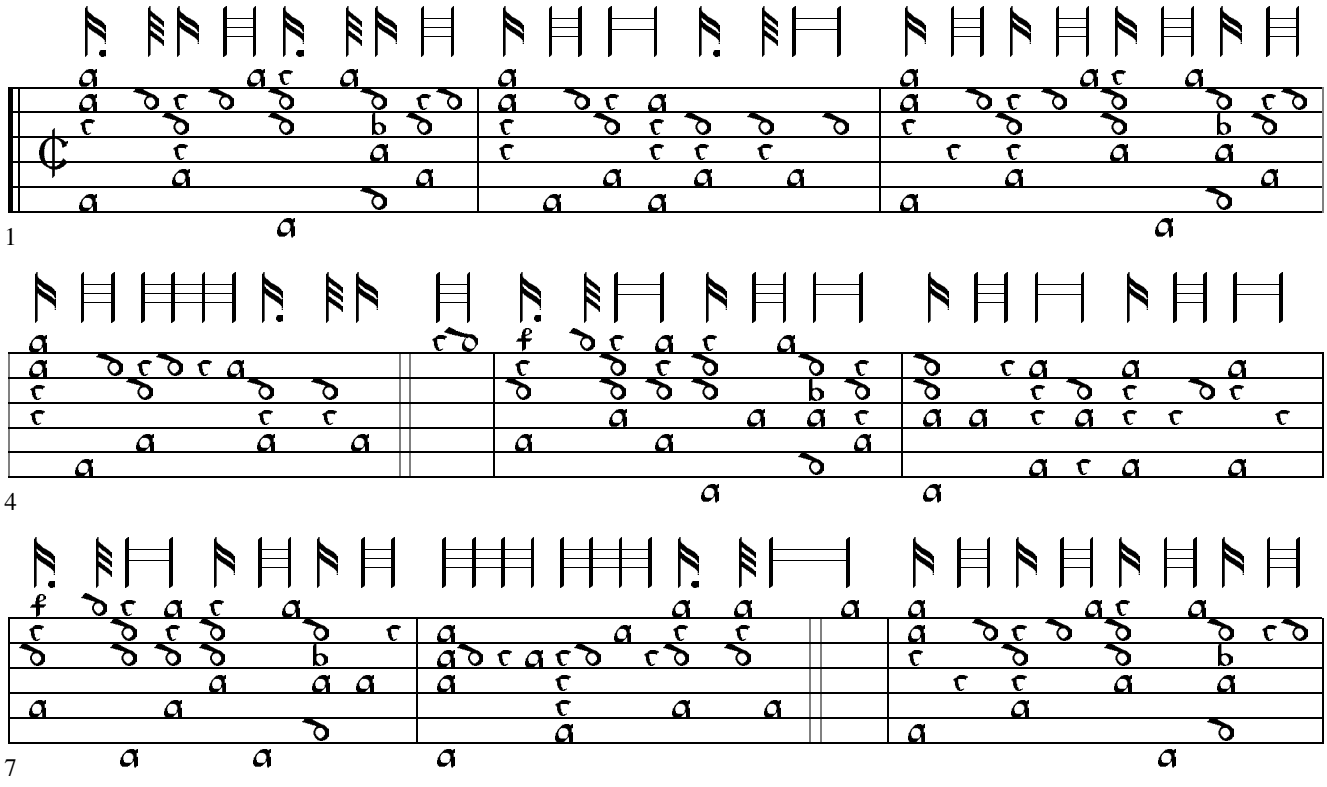
A10. Almande court - AA6B10 GB-Ob D.4.10.Art, f. 1v

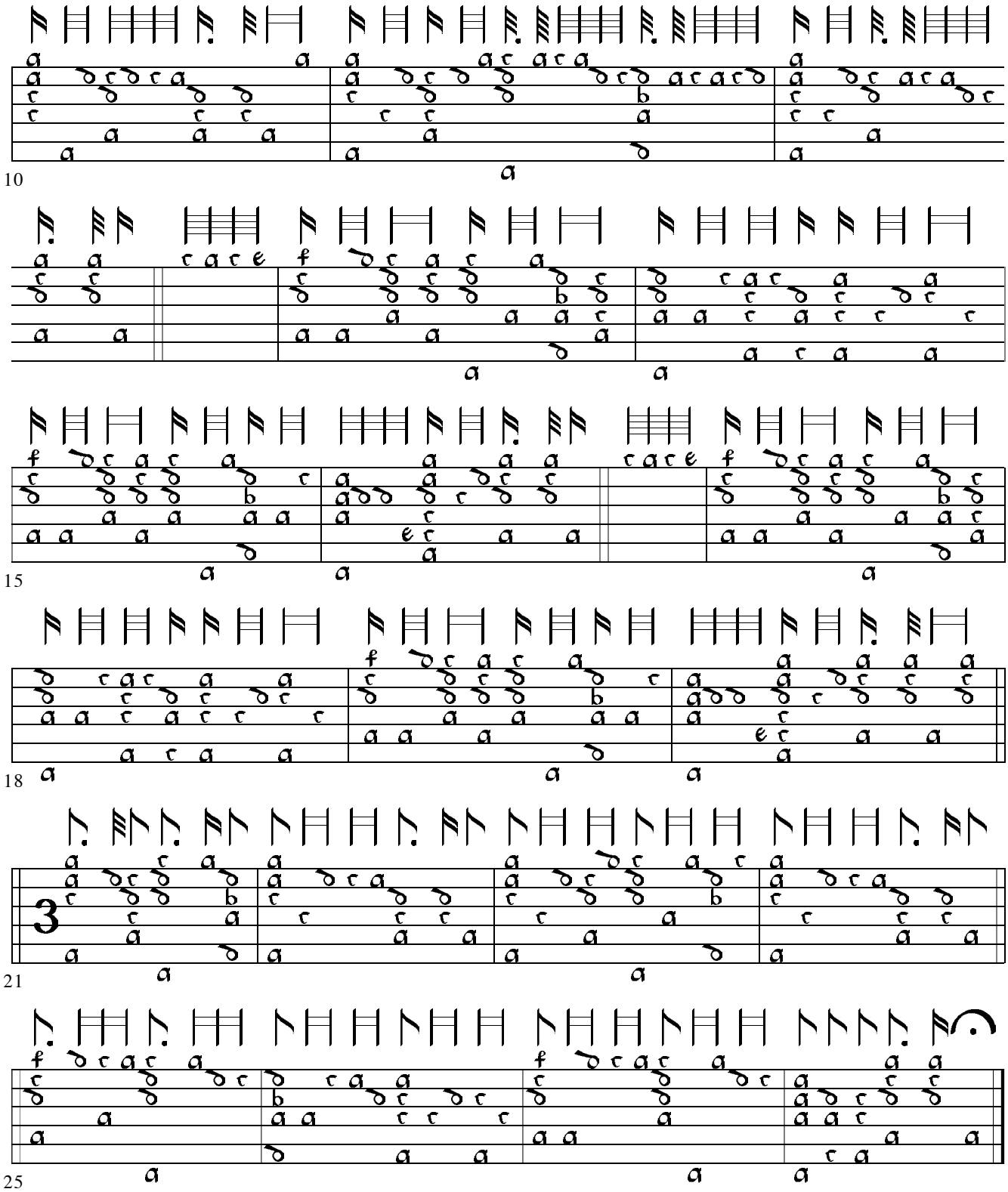


A11. Allemande Geldre - AB4C6 NL-Lt 1666, f. 508r



A12. Almande Bisarde - Reprinse - 7F ABABB4-AB4 Adriaenssen 1584, f. 88v




10
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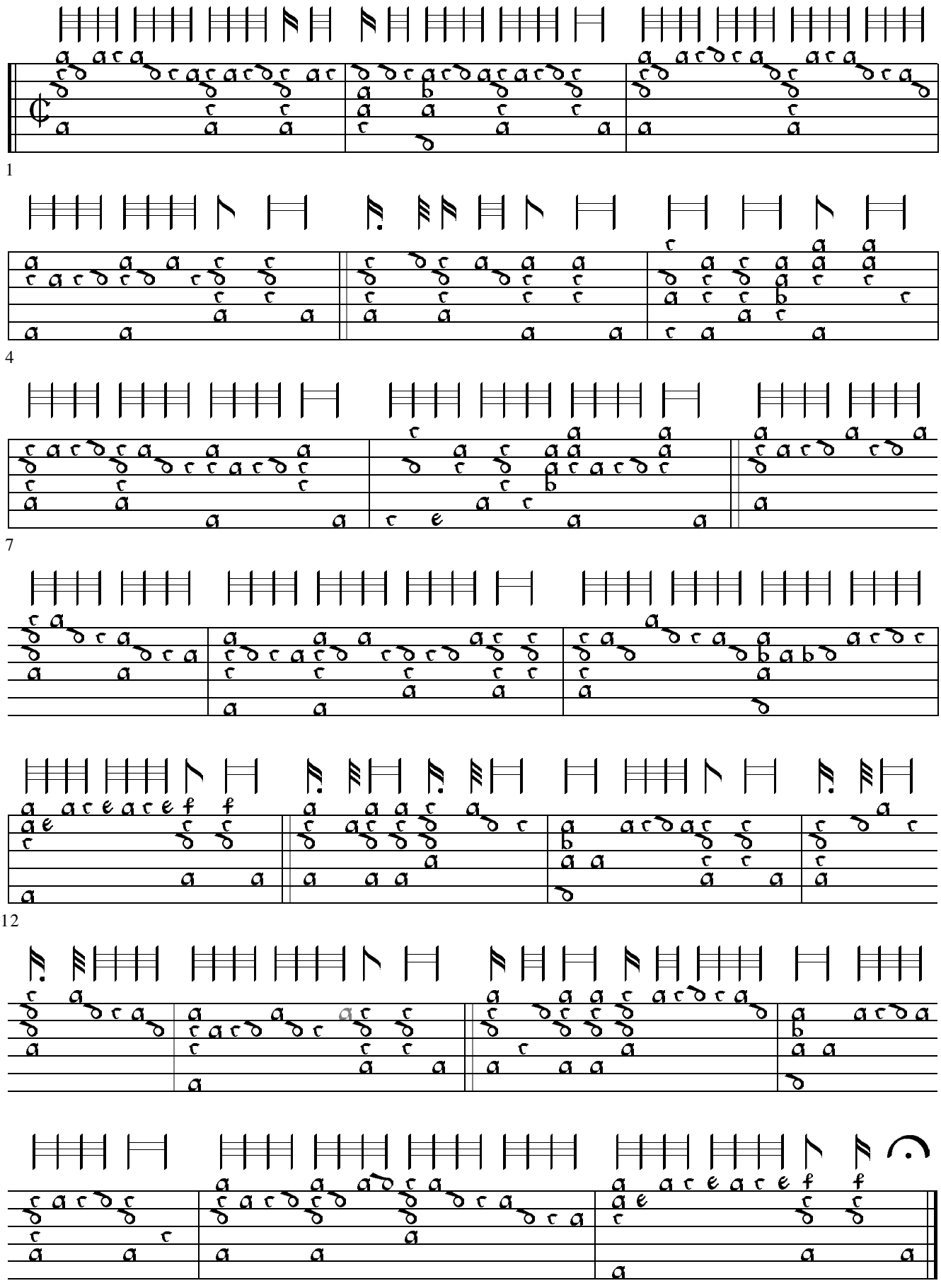
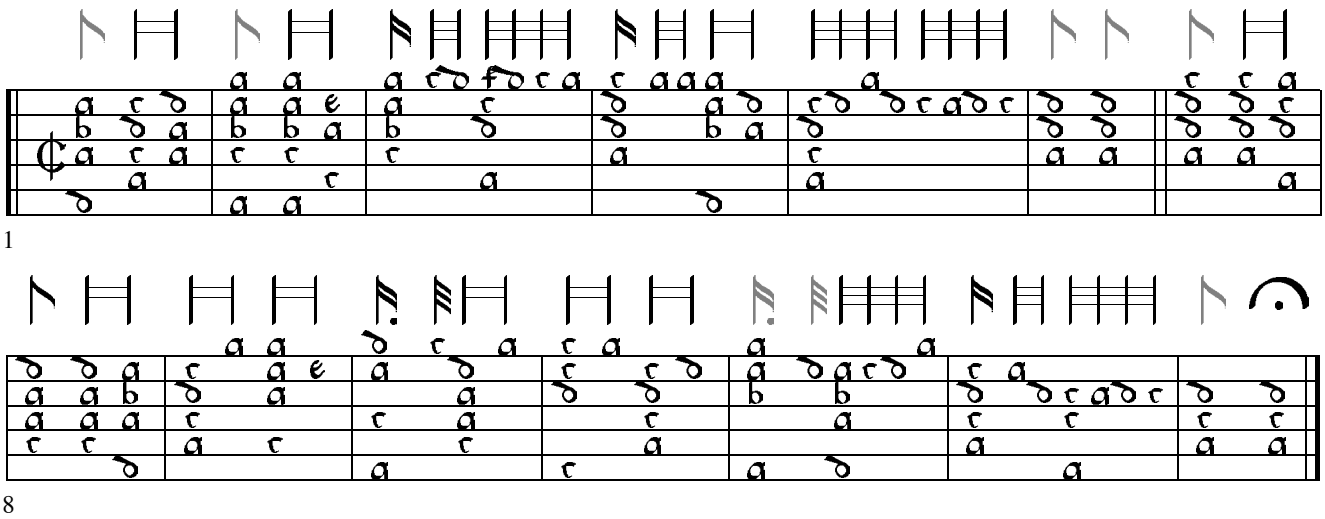
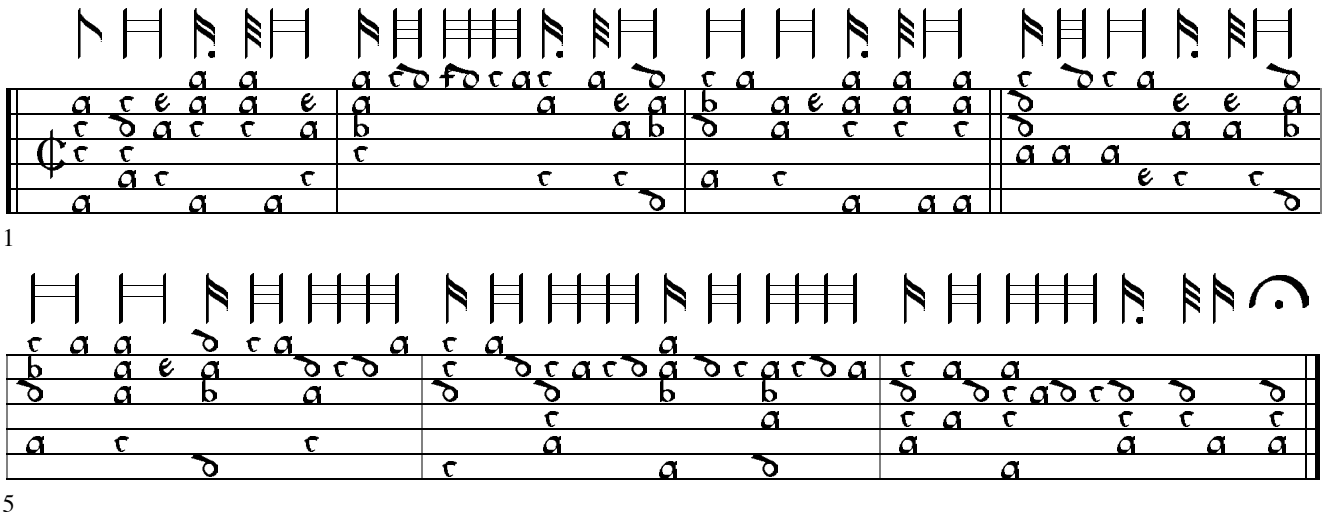
A13. Almande de la Rocha el Fuso - ABCDD4 Phalese 1568, f. 87r



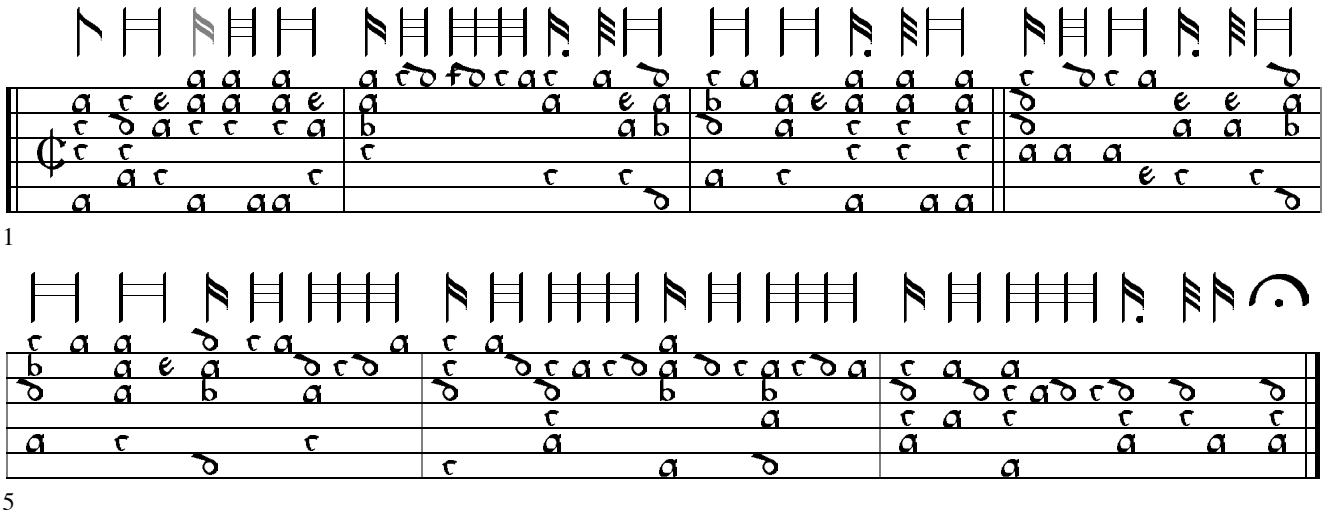
A14a. Alma(n)de - Tripudium Germanicum - A6B8 NL-Uu AA-fol-28, f. 1v



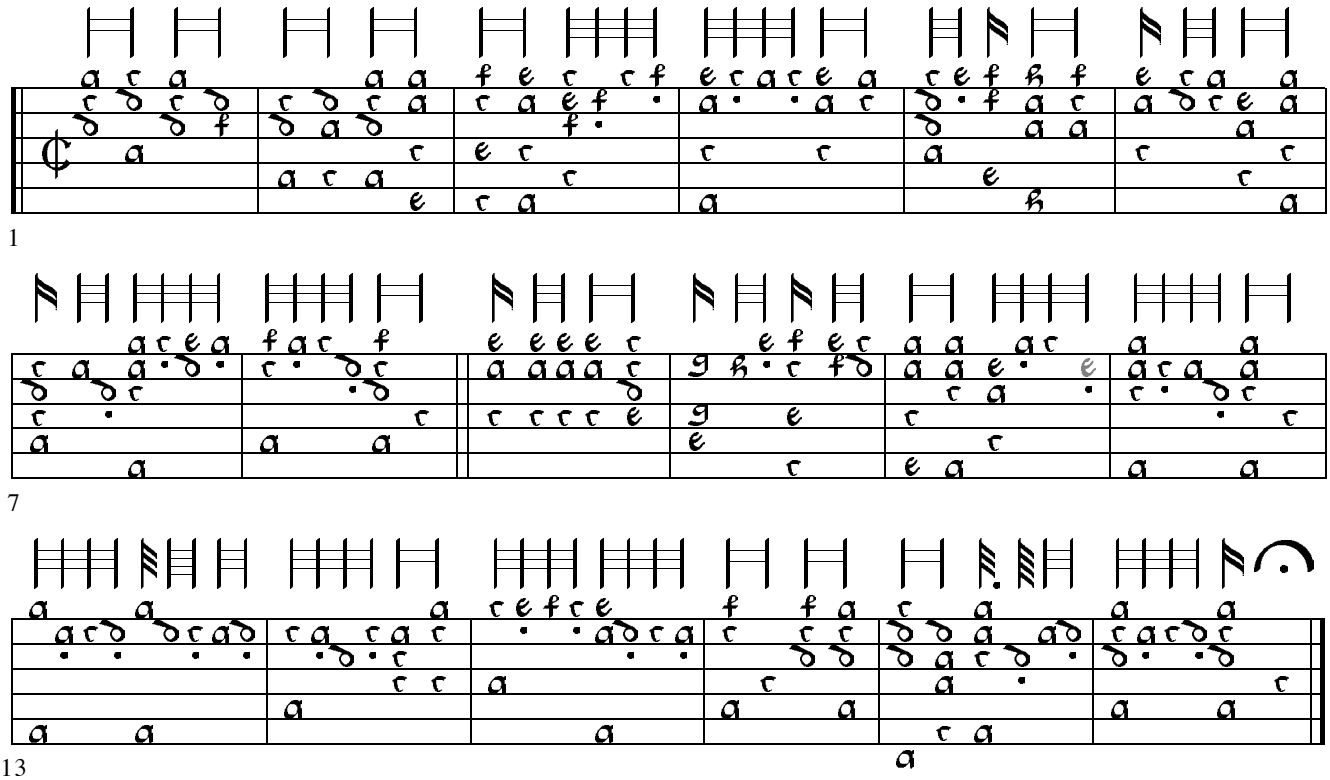
A14b. Almande d'Egmont - A3B4 Phalese & Bellere 1574, f. 79r



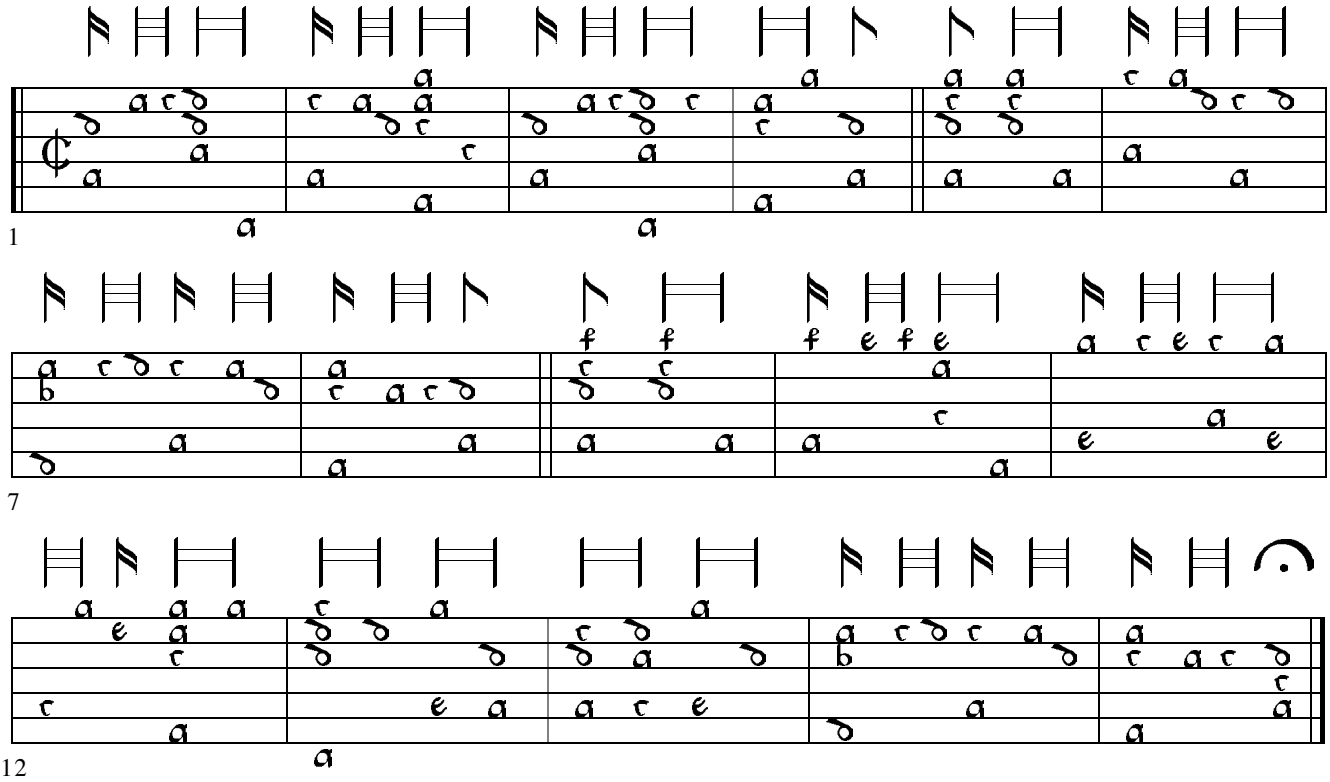
A14c. Almande D'Egmont - A3B4 GB-Ob D.4.10.Art, f. 1r



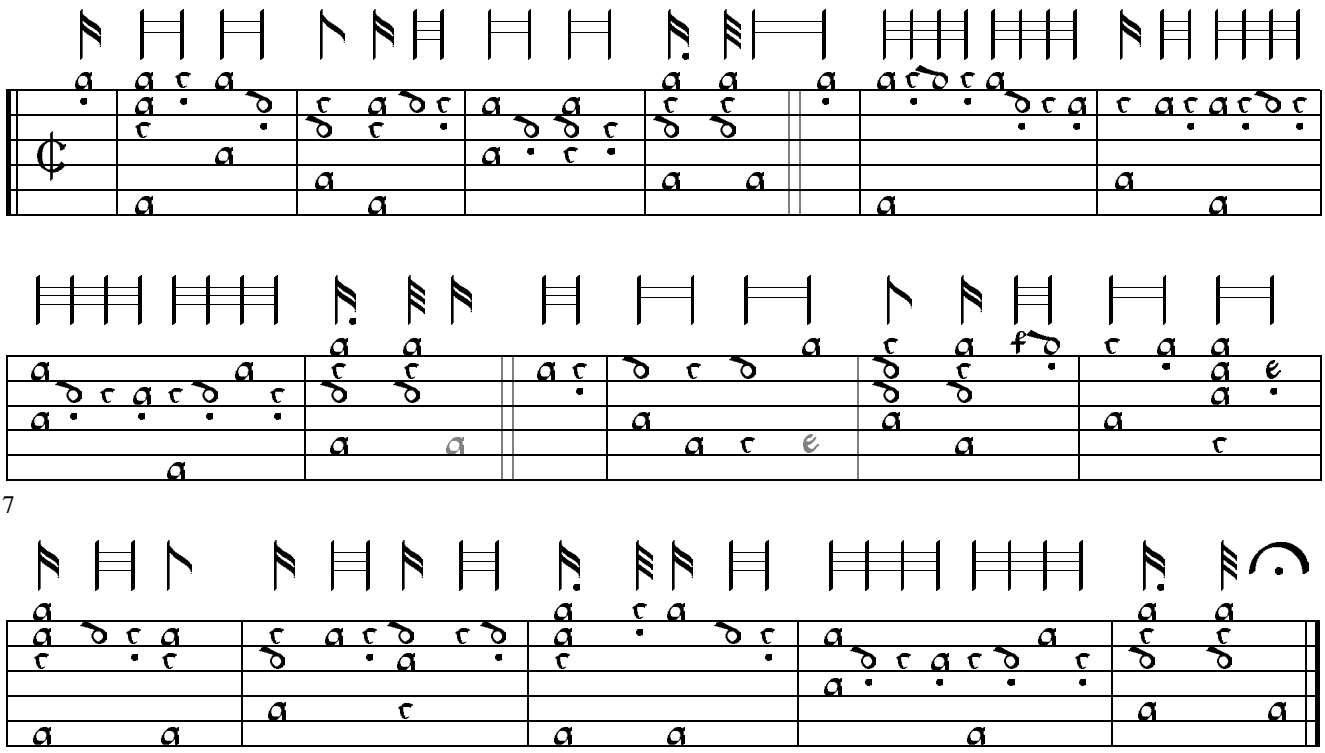
A15. Almande Ioachimus vanden Hove - 7F A8B10 Hove 1612, f. 57v



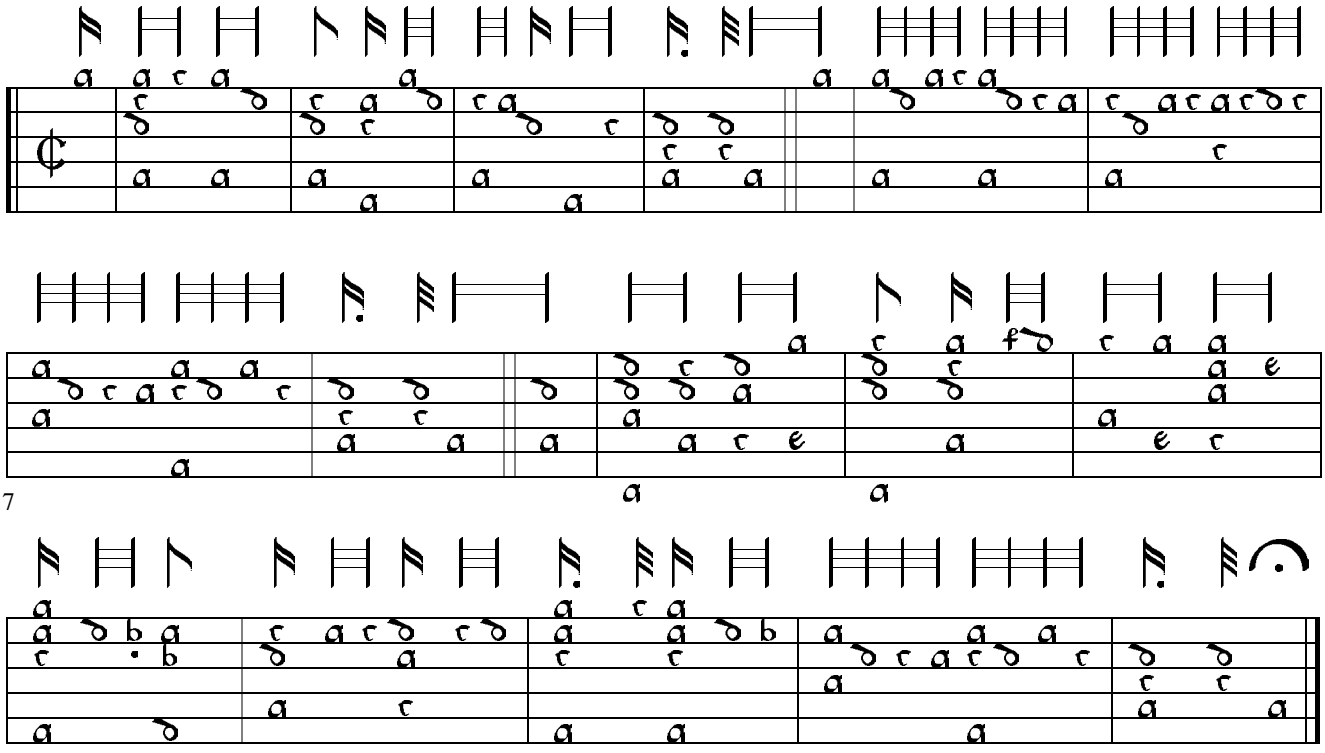
A16. Allemande Haentgen - AB4C8 NL-Lt 1666, f. 486r



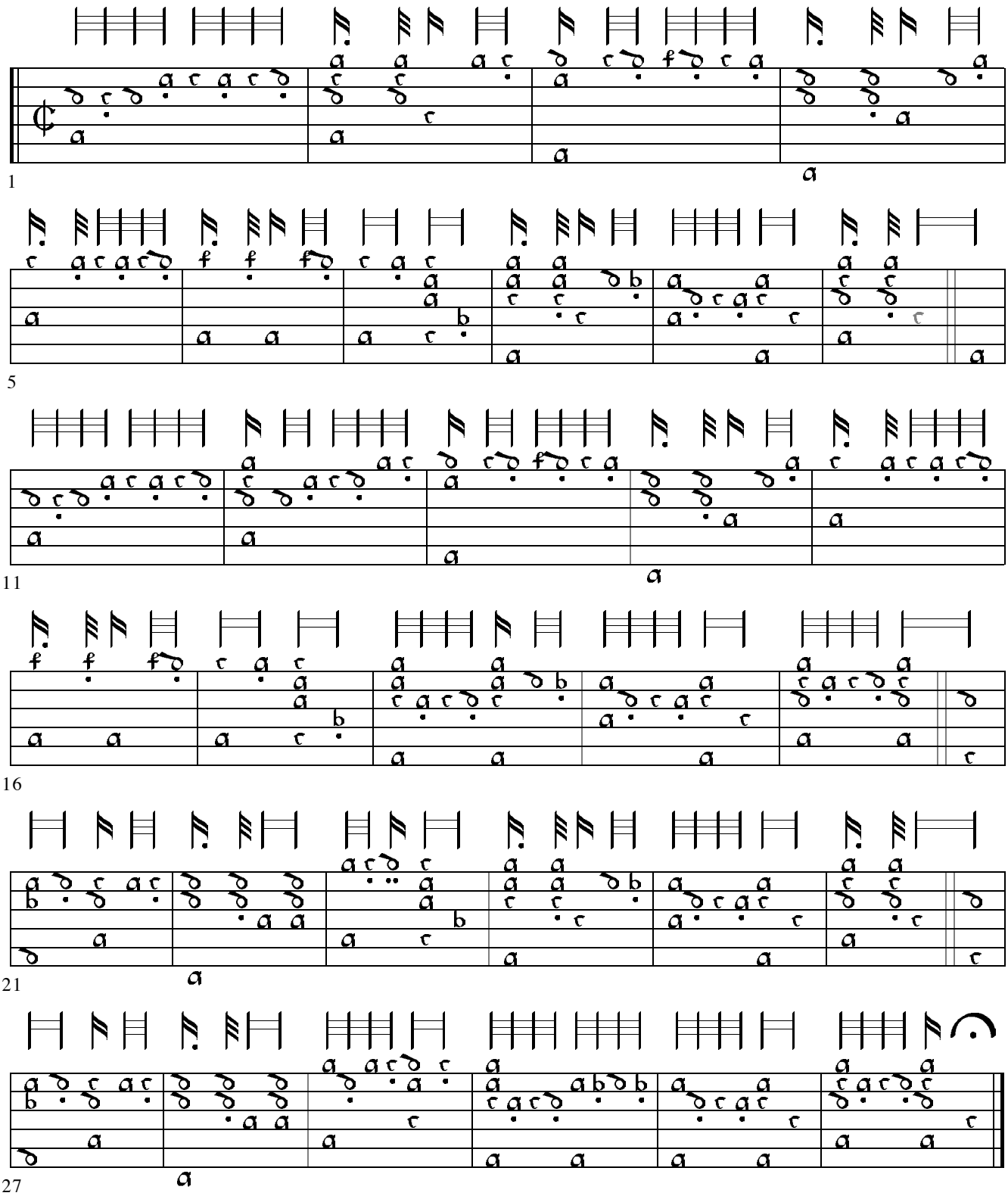
A17a. Allemande de Norenburch - AA4B8 NL-Lt 1666, f. 496r



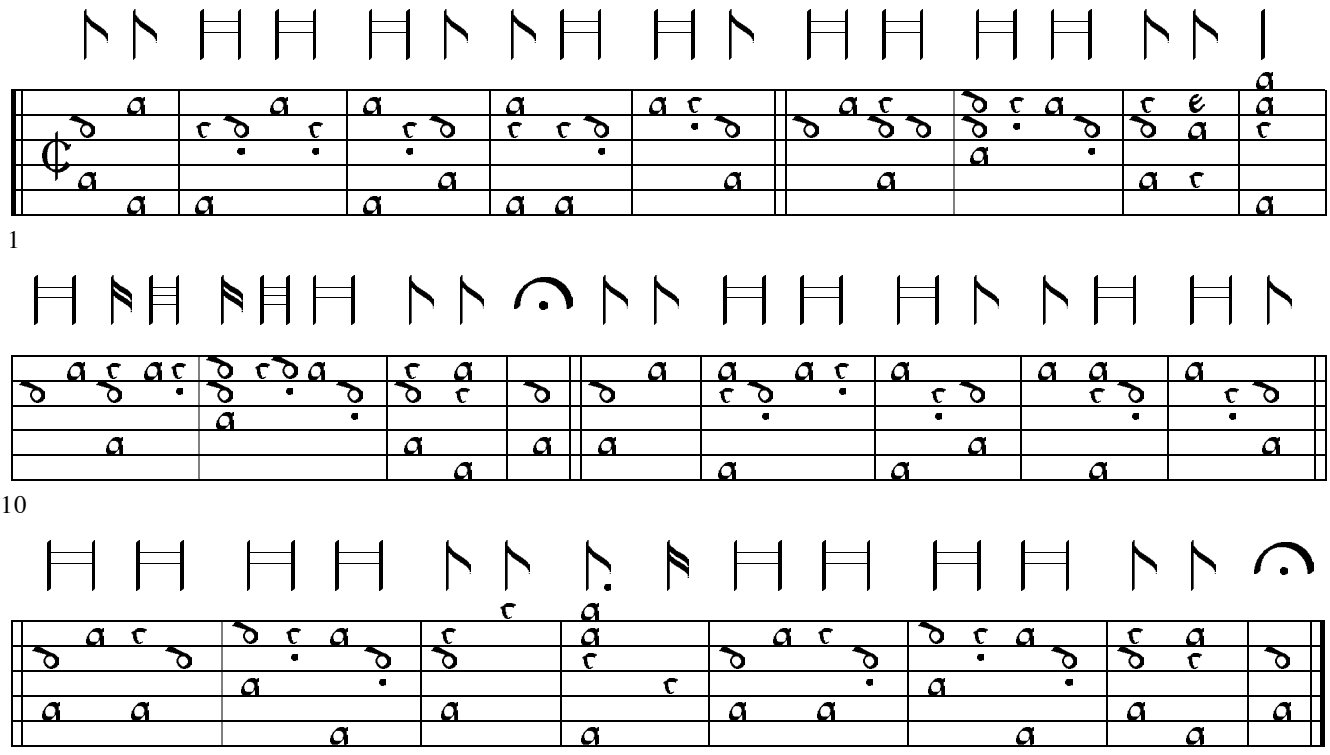
A17b. Allemande Schouwenborch - 7F AA4B8 NL-Lt 1666, f. 505r



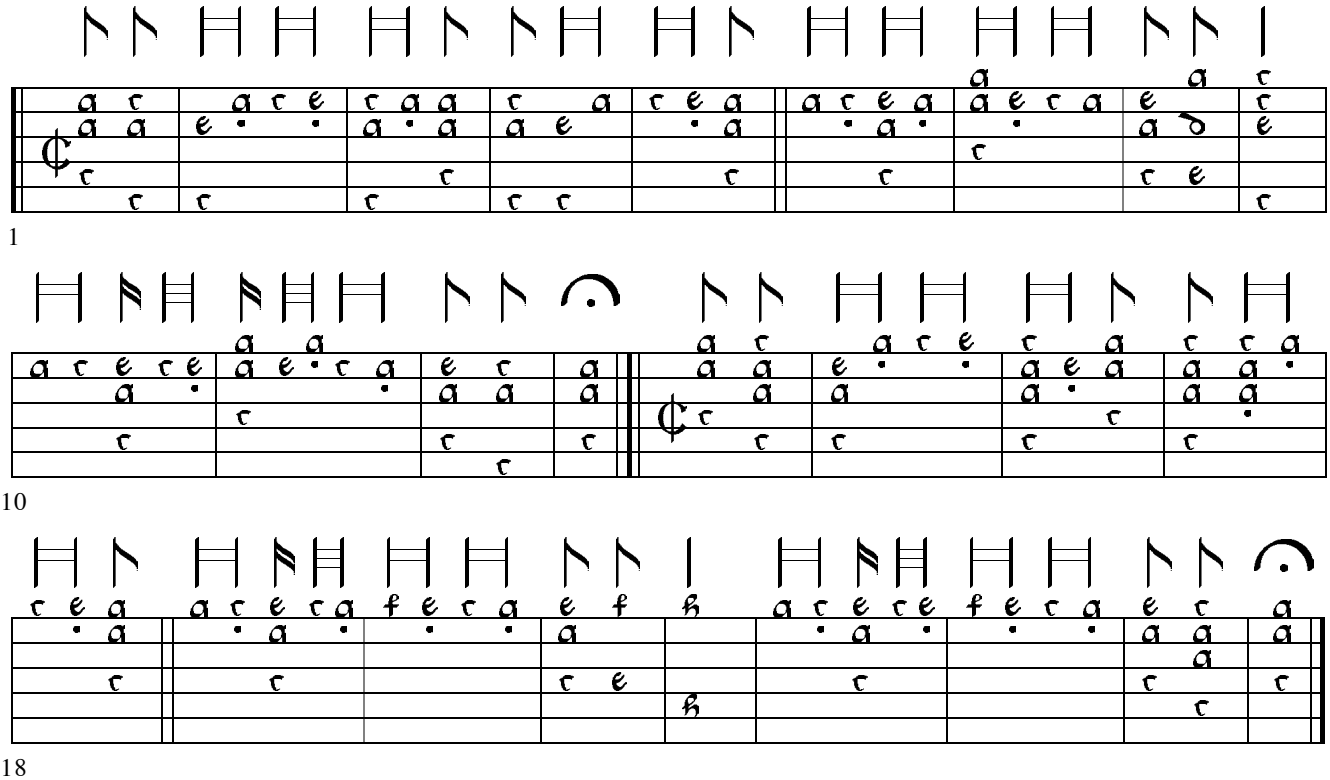
A18. Allemande Nivelle - AA10BB6 NL-Lt 1666, f. 500r



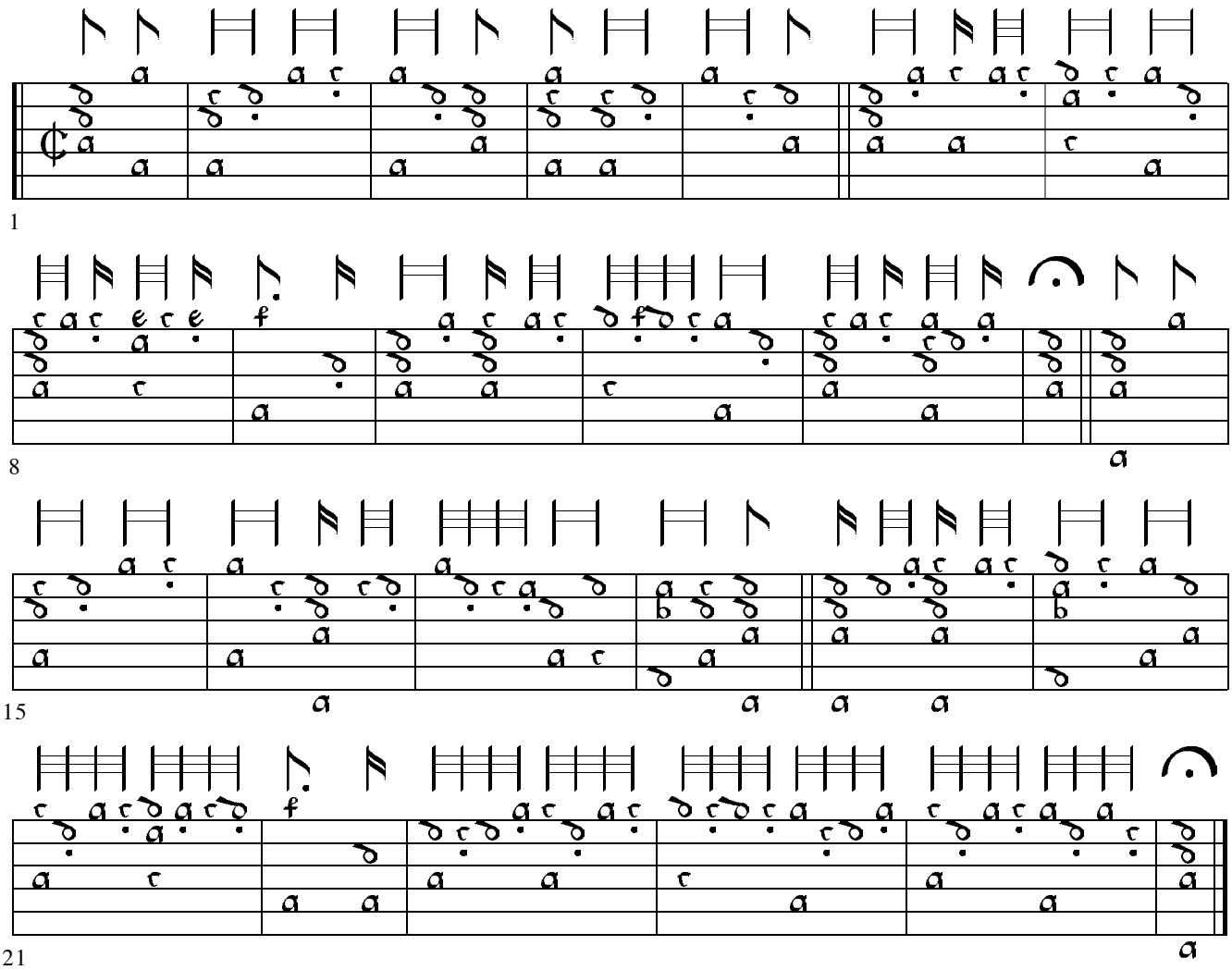
A19a. Almande Mon varle - untitled - A5B8-A5B8 NL-Lt 1666, ff. 474r & 474v



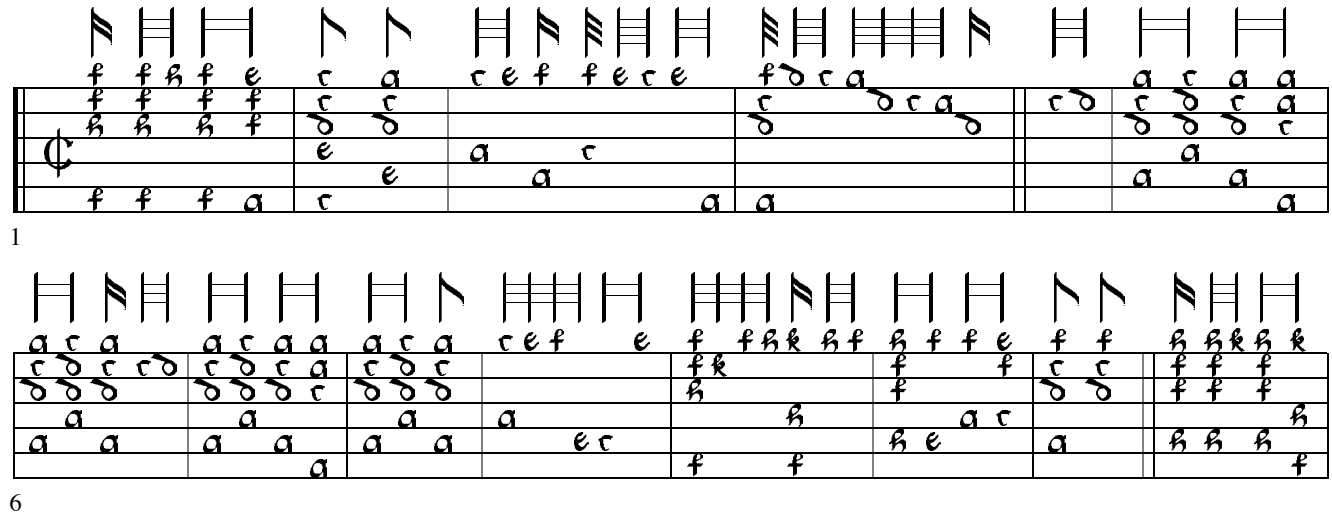
A19b. Untitled - A5B8 NL-Lt 1666, f. 474r

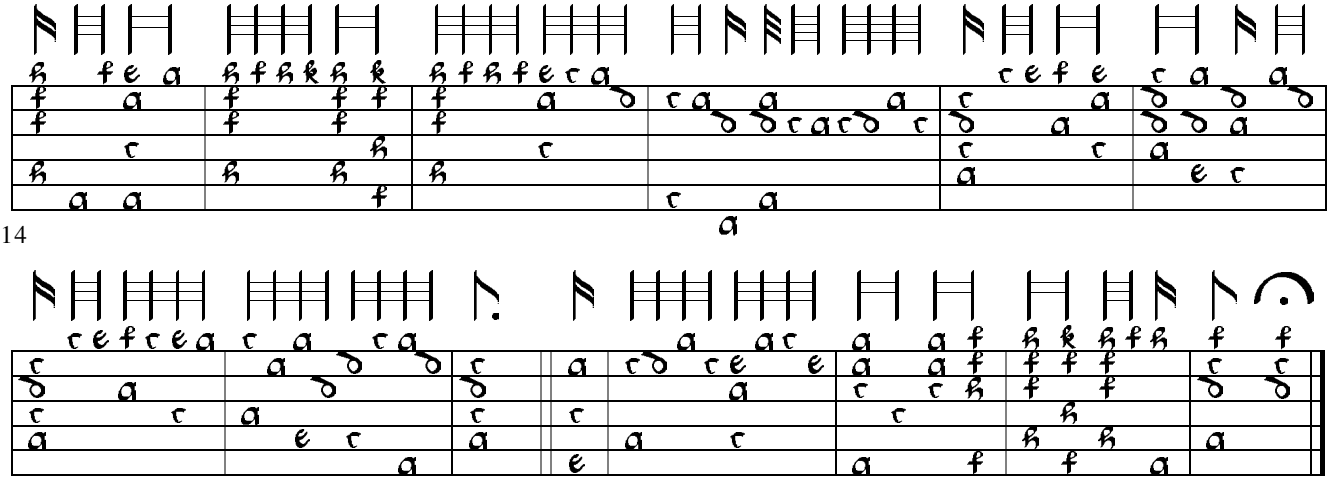


A19c. Untitled - untitled - A5B8-A5B8 NL-Lt 1666, ff. 474r-474v

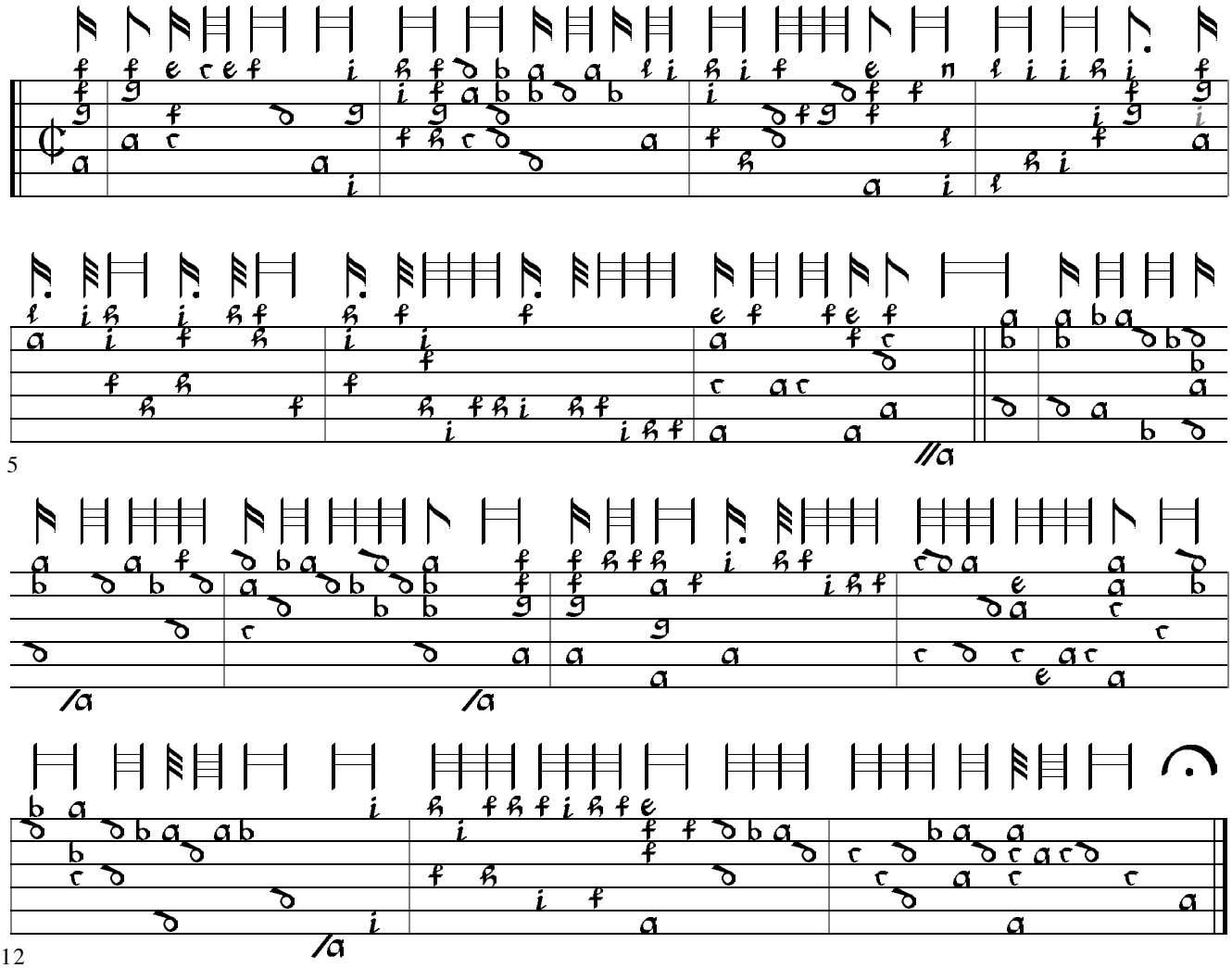


A20. Allemande - 7F A4B8C10D4 Besard 1603, f. 134v

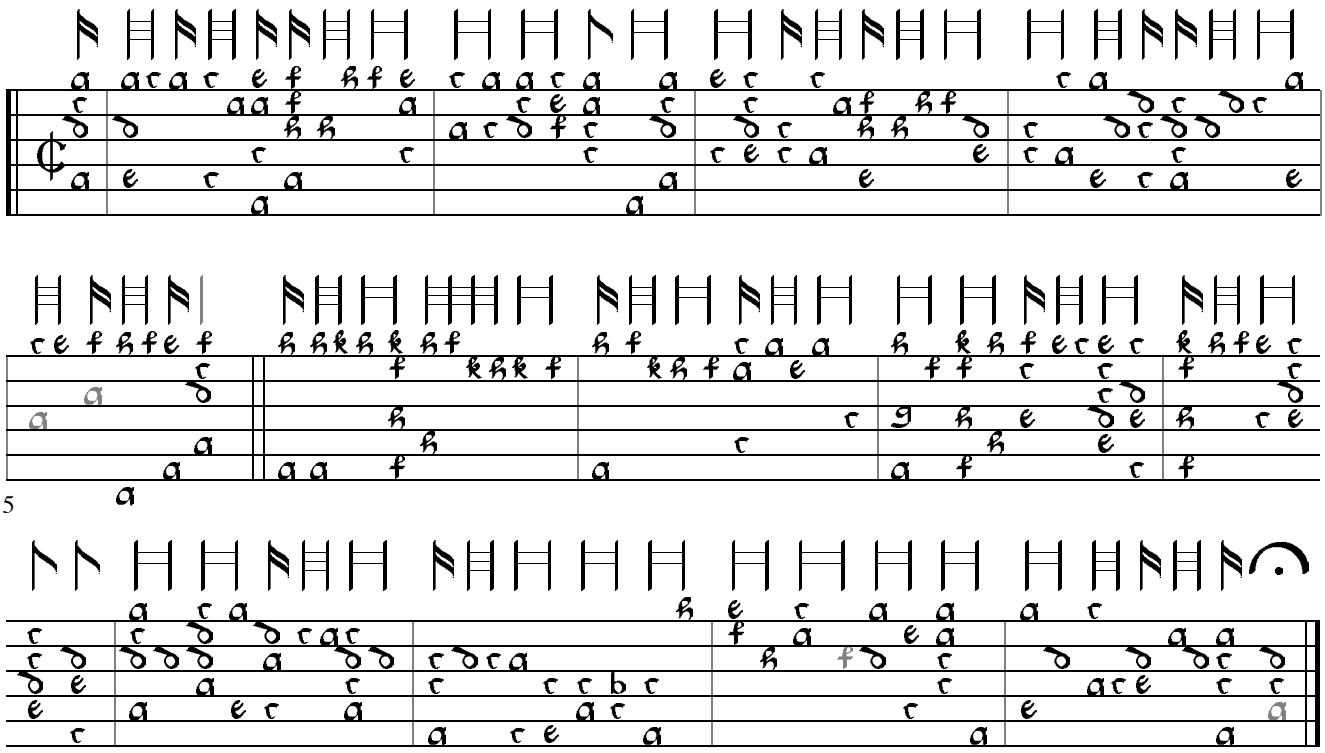




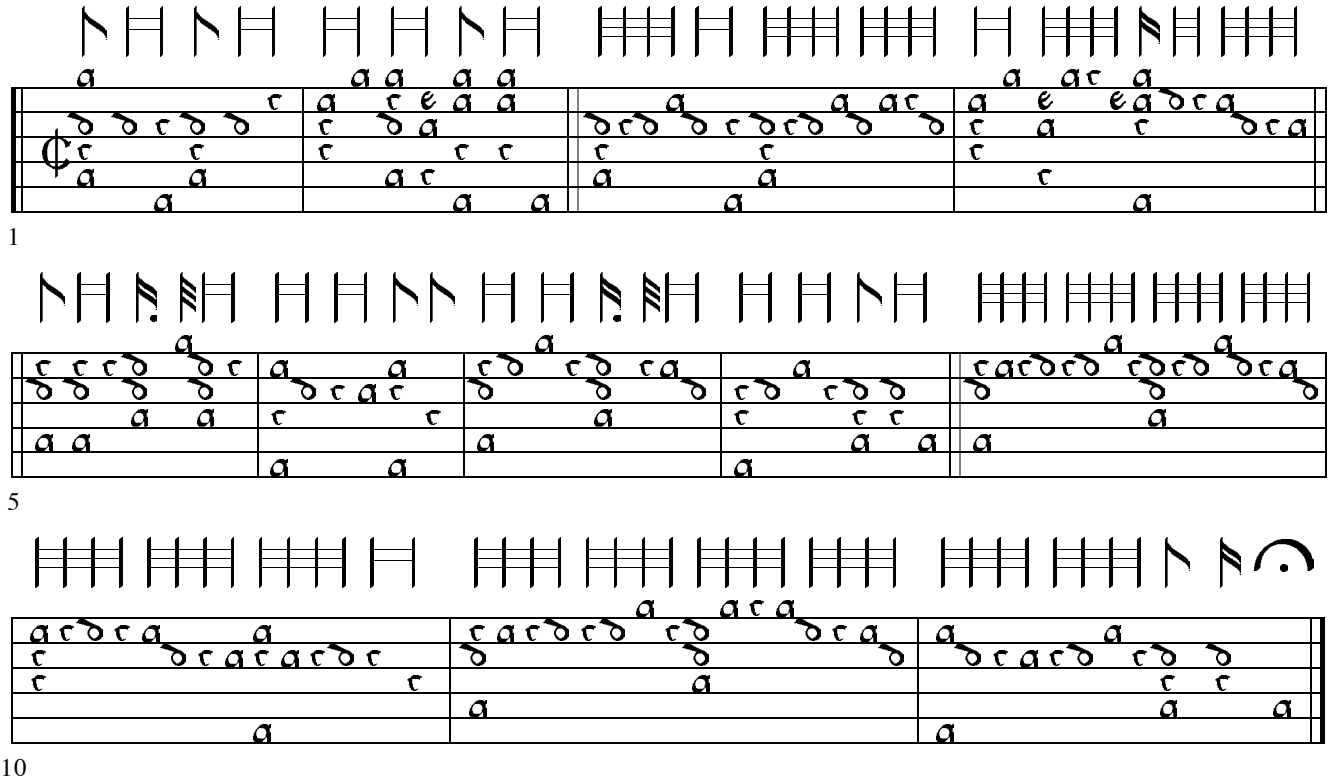
A21. Allemande (IBB) - 7D8Eb9C AB7 Besard 1603, f. 135r



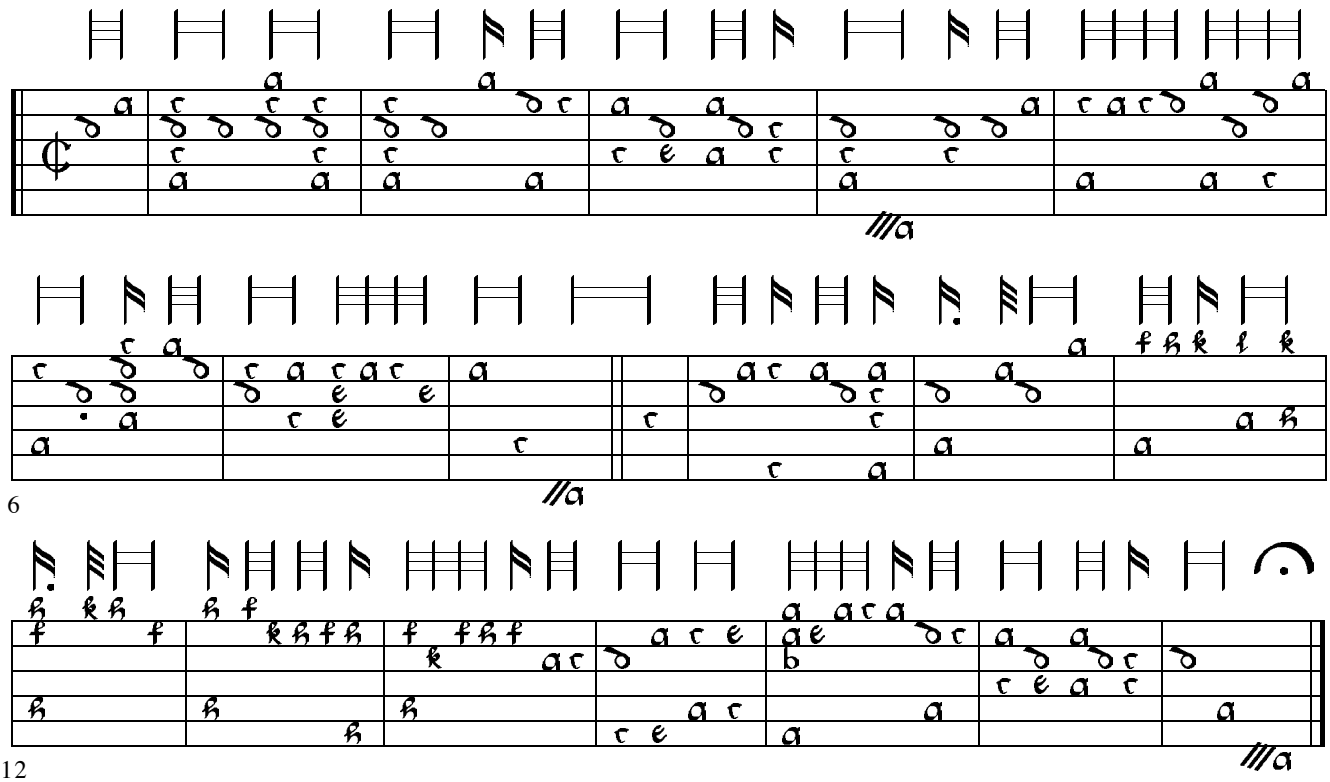
A22. Allemande (IBB) - 7F A5B8 Besard 1603, f. 136r



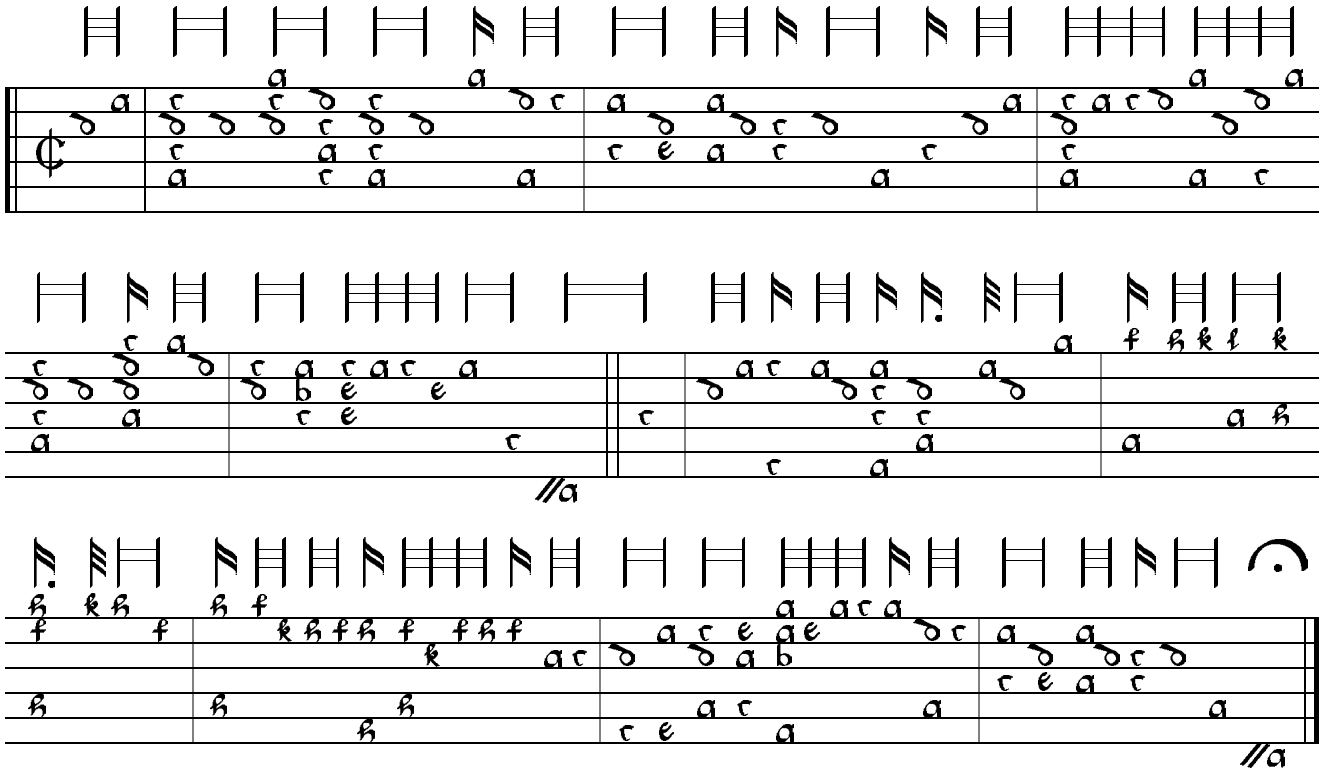
A23. Alemainge - AA2BB4 Phalese I 1549, sig. H4v



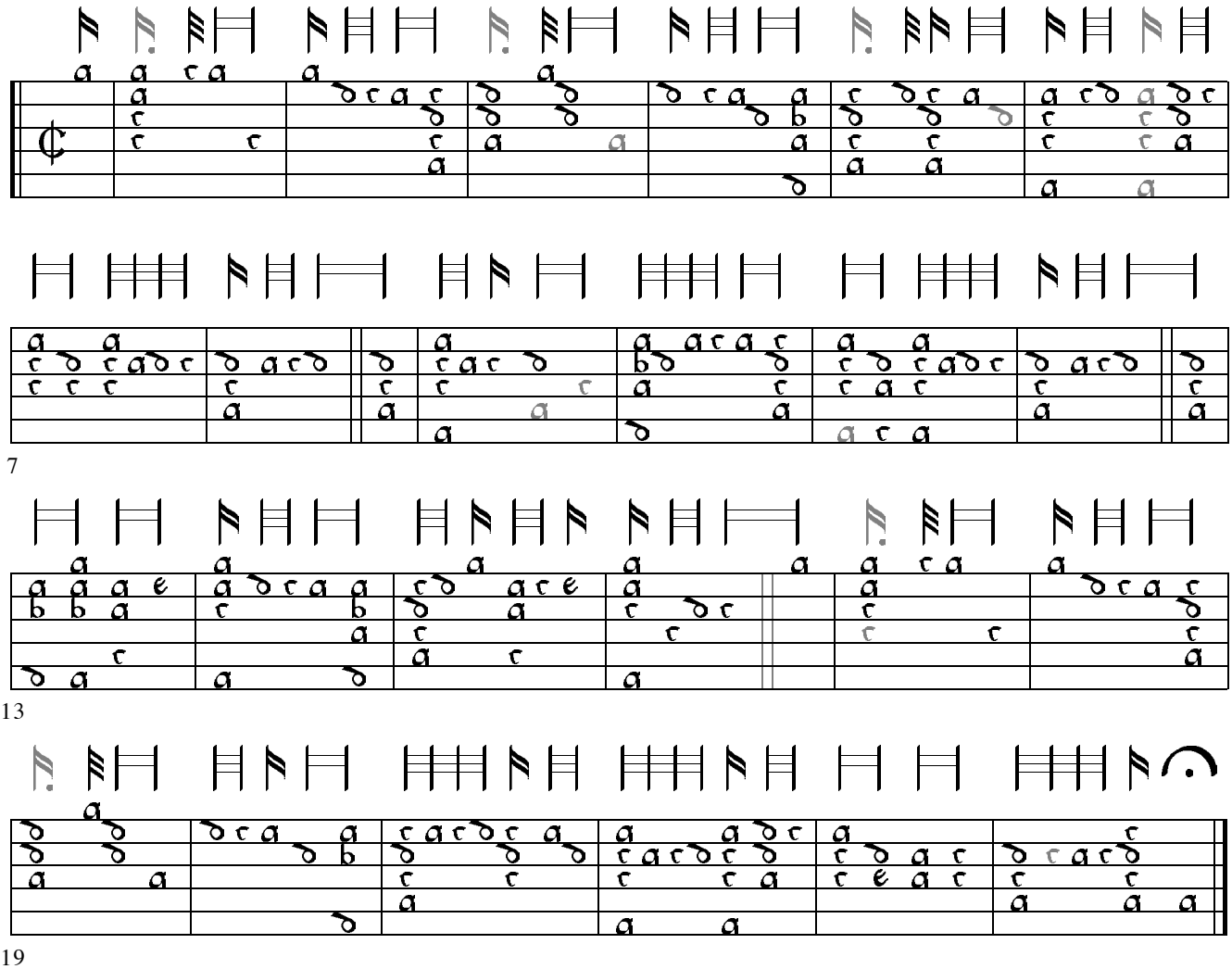
A24a. Allemande - 9D10C A8B10 GB-Eu Coll.2073, f. 199v



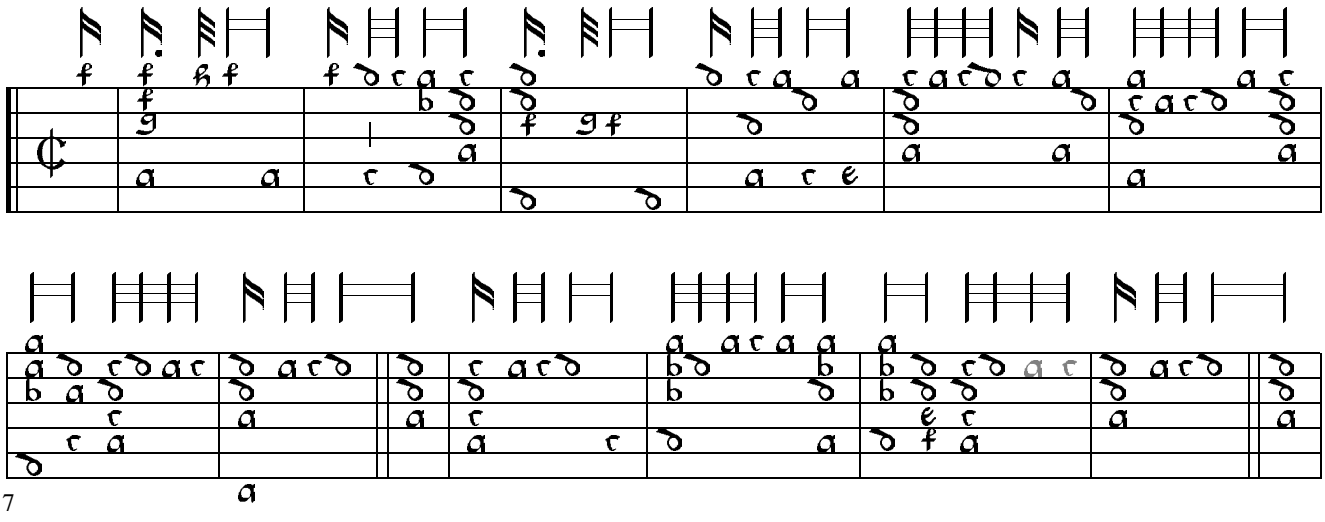
A24b. Allemande (IBB) - A4B5 Besard 1603, f. 135v

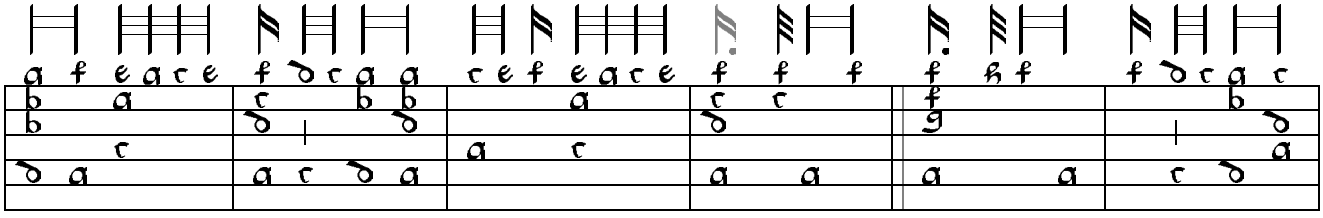


A25a. Allmand Fleur - A8BC4A8 D-KNh R 242, ff. 227r-227v



A25b. Discantus - 7F A8BC4A8 D-KNh R 242, ff. 227v-228r





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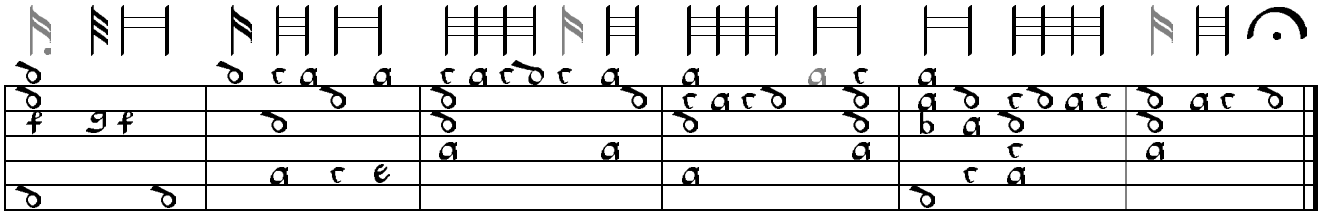
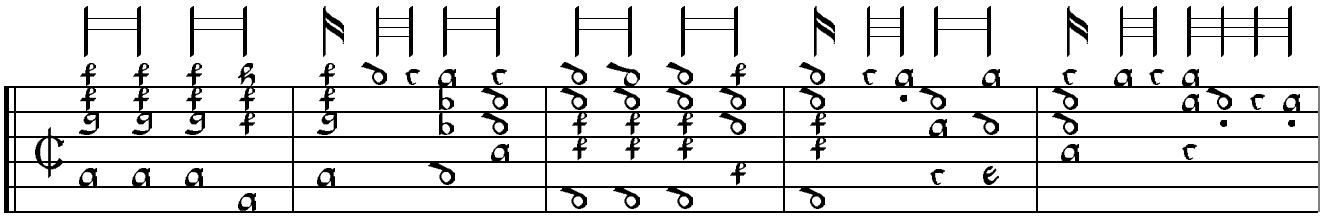


19

A25c. Untitled - A8BB4C6 NL-Lt 1666, f. 482v



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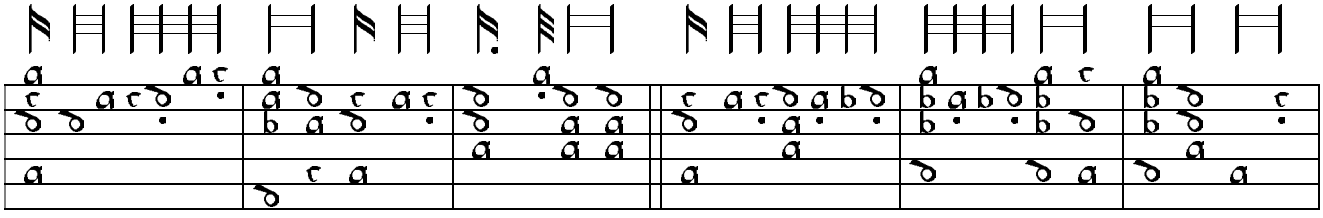

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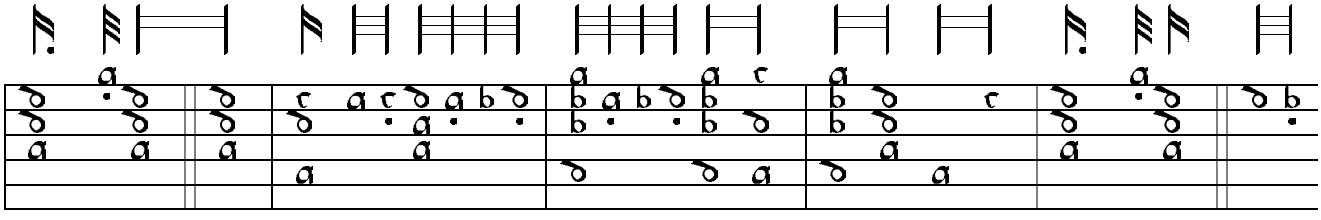

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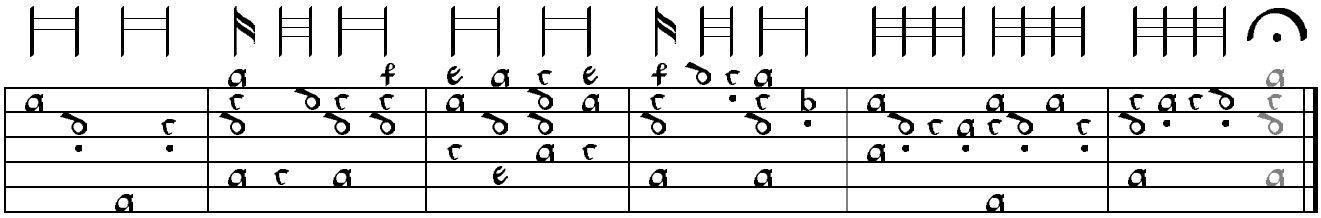
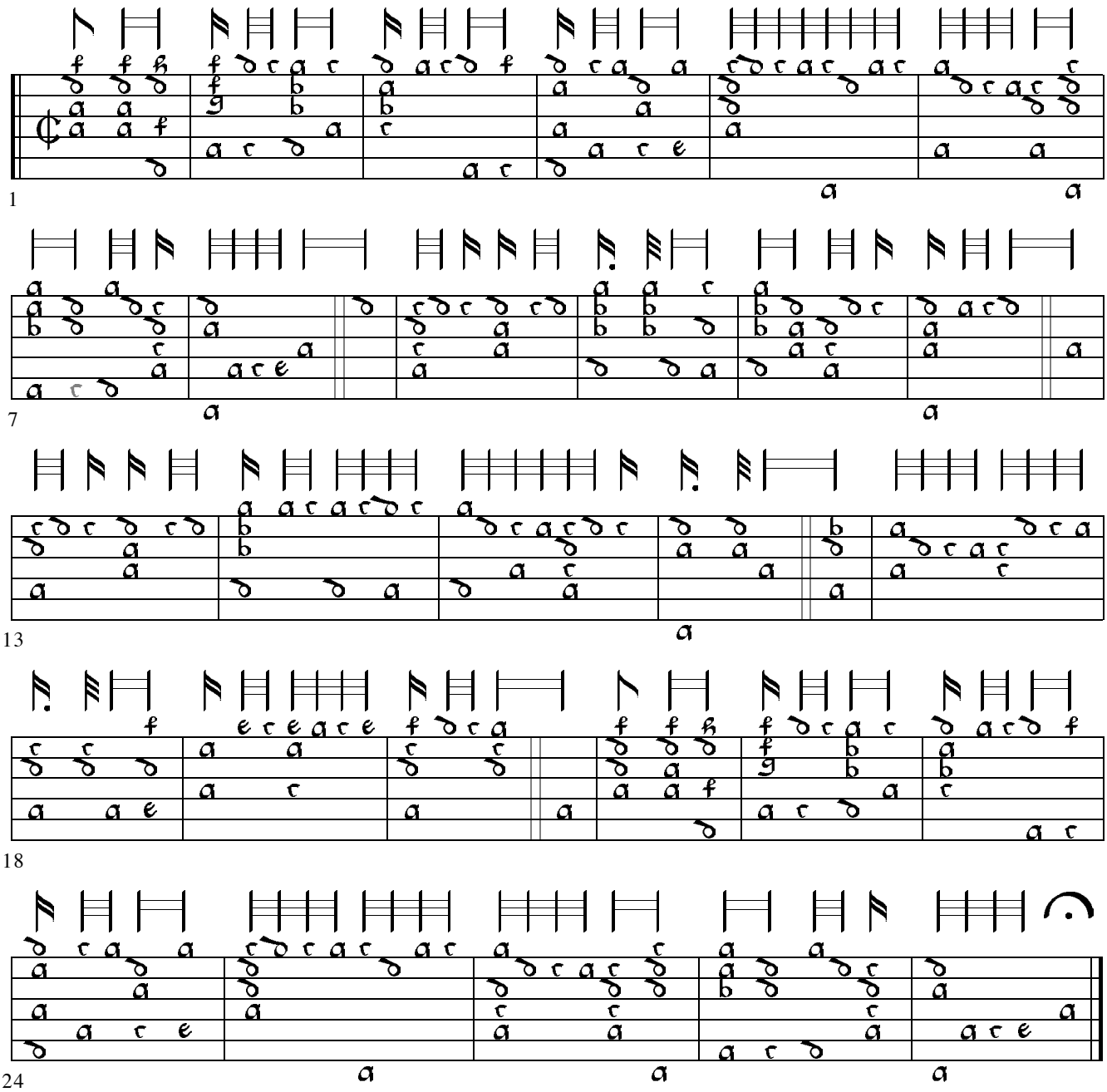
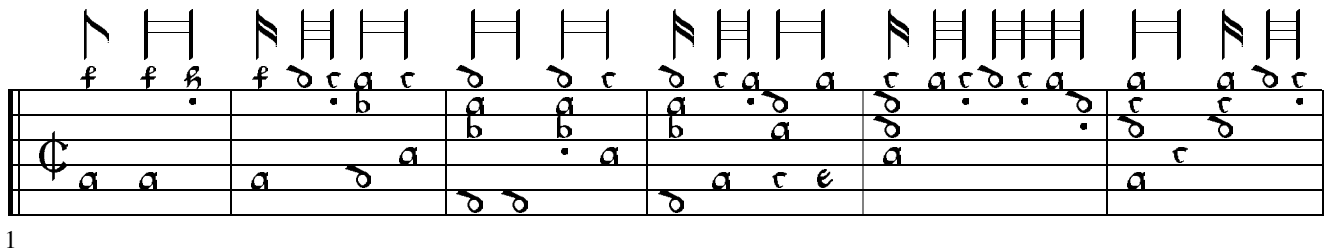


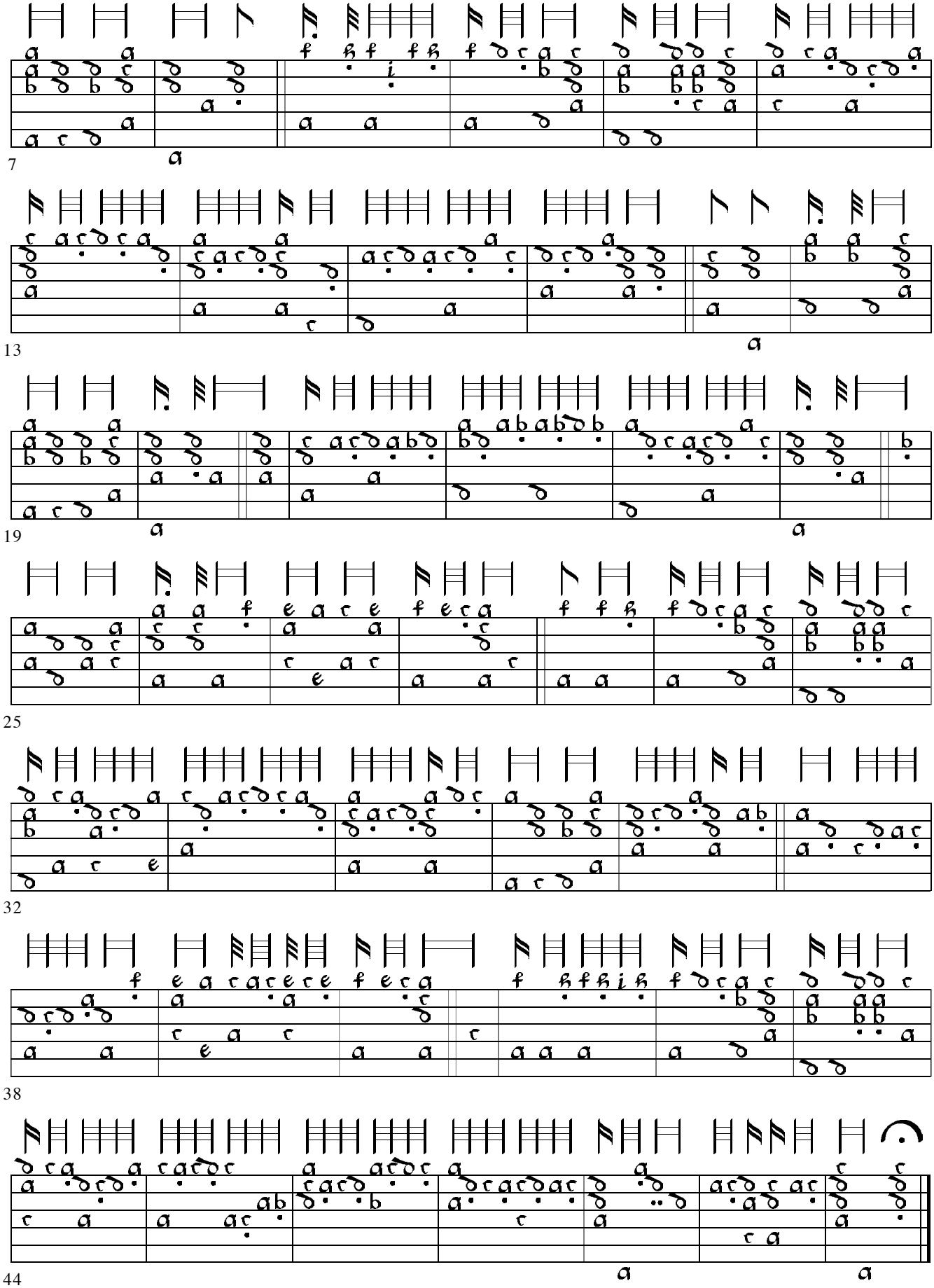
17

A25d. Allemande de Fleur - 7F A8BBC4A8 Denss 1594, f. 88r



A25e. Allemande Fleur - 7F AA8BBC4A8C4A10 NL-Lt 1666, ff. 482r-482v




7
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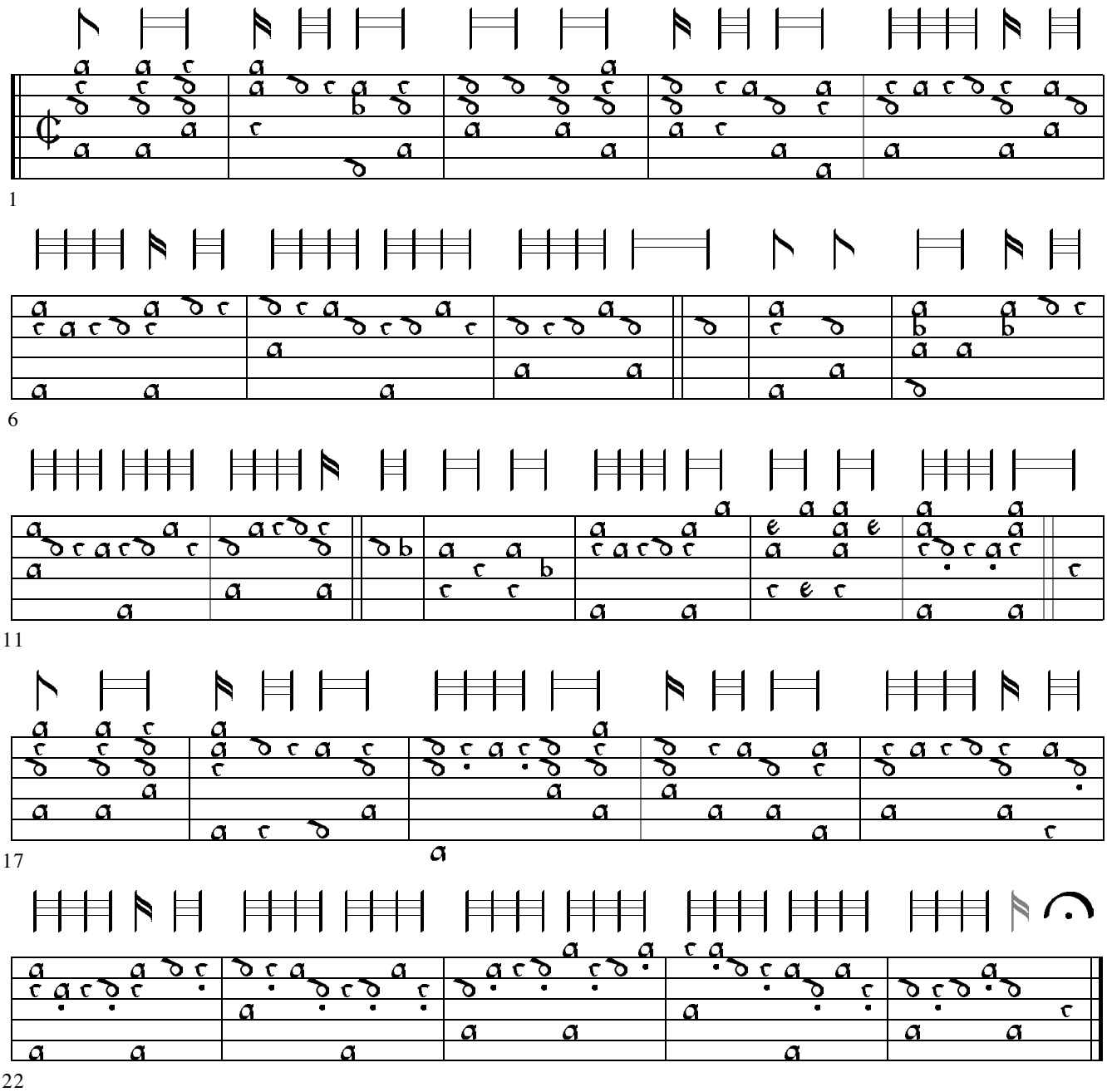
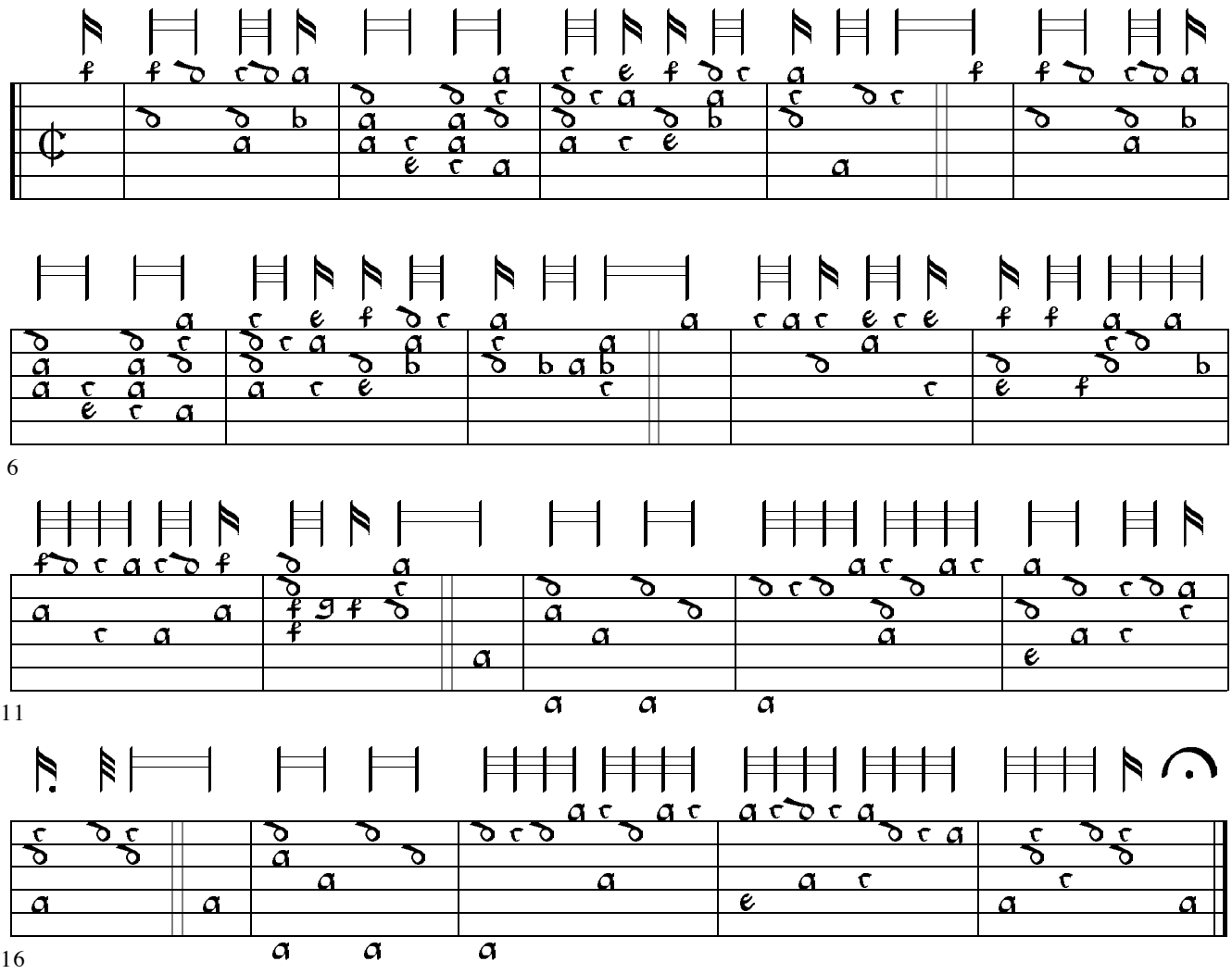
44

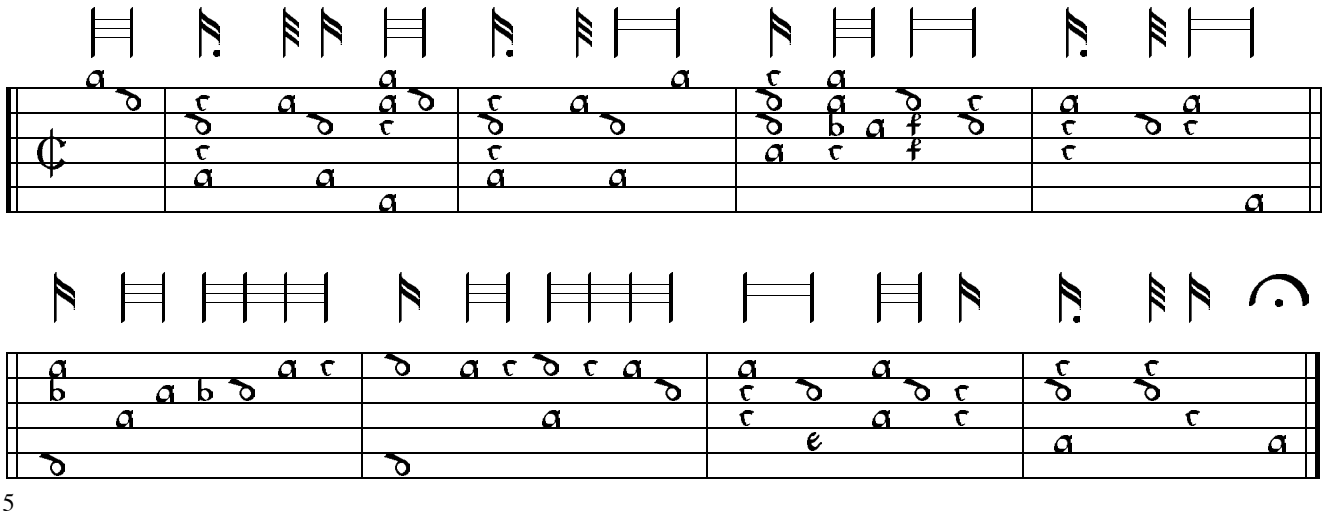
A25f. Allemande Fleur - A8BC4A10 NL-Lt 1666, f. 483r



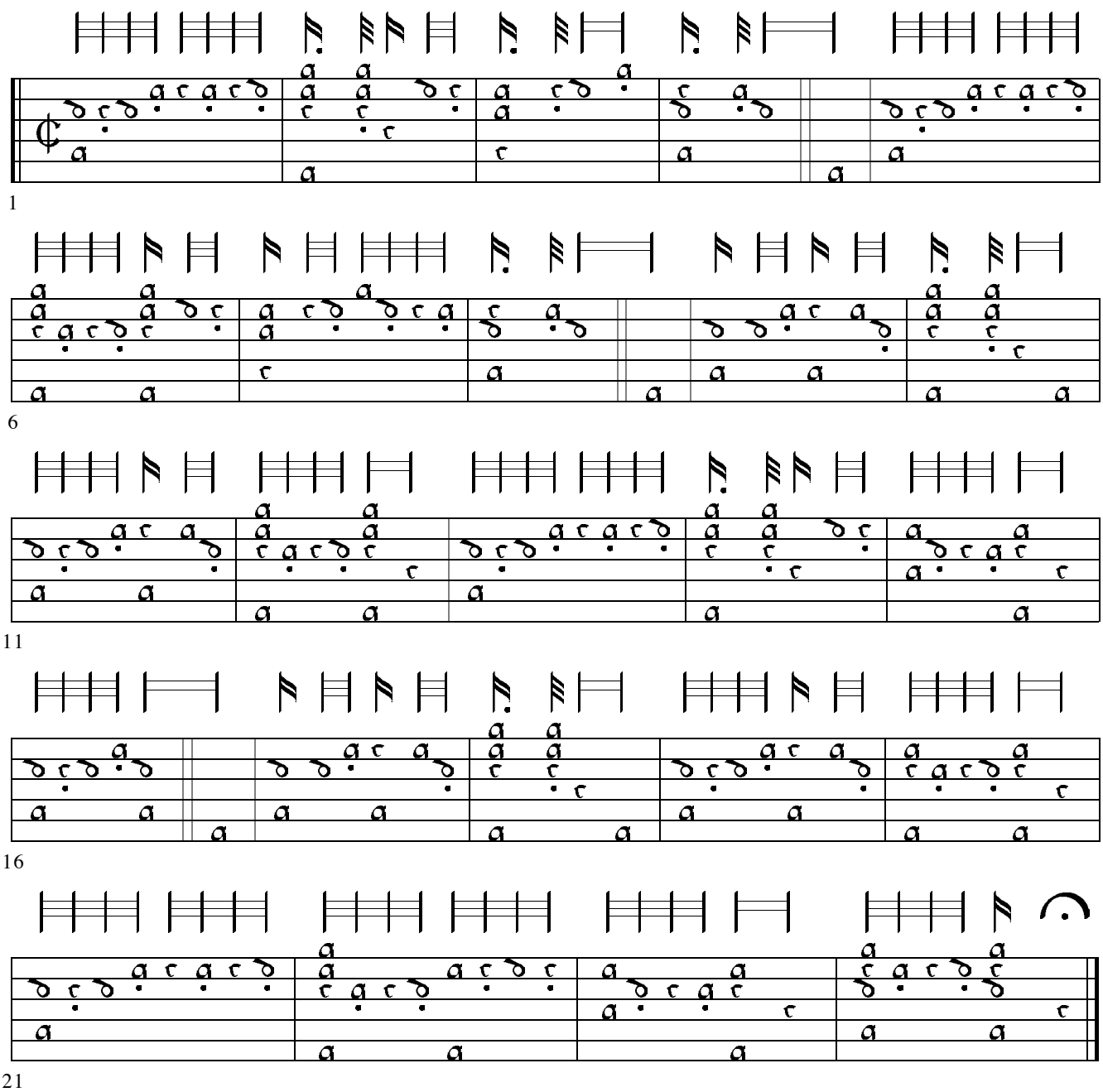
A26. Allemande - 7F AABCC4 Denss 1594, f. 85v



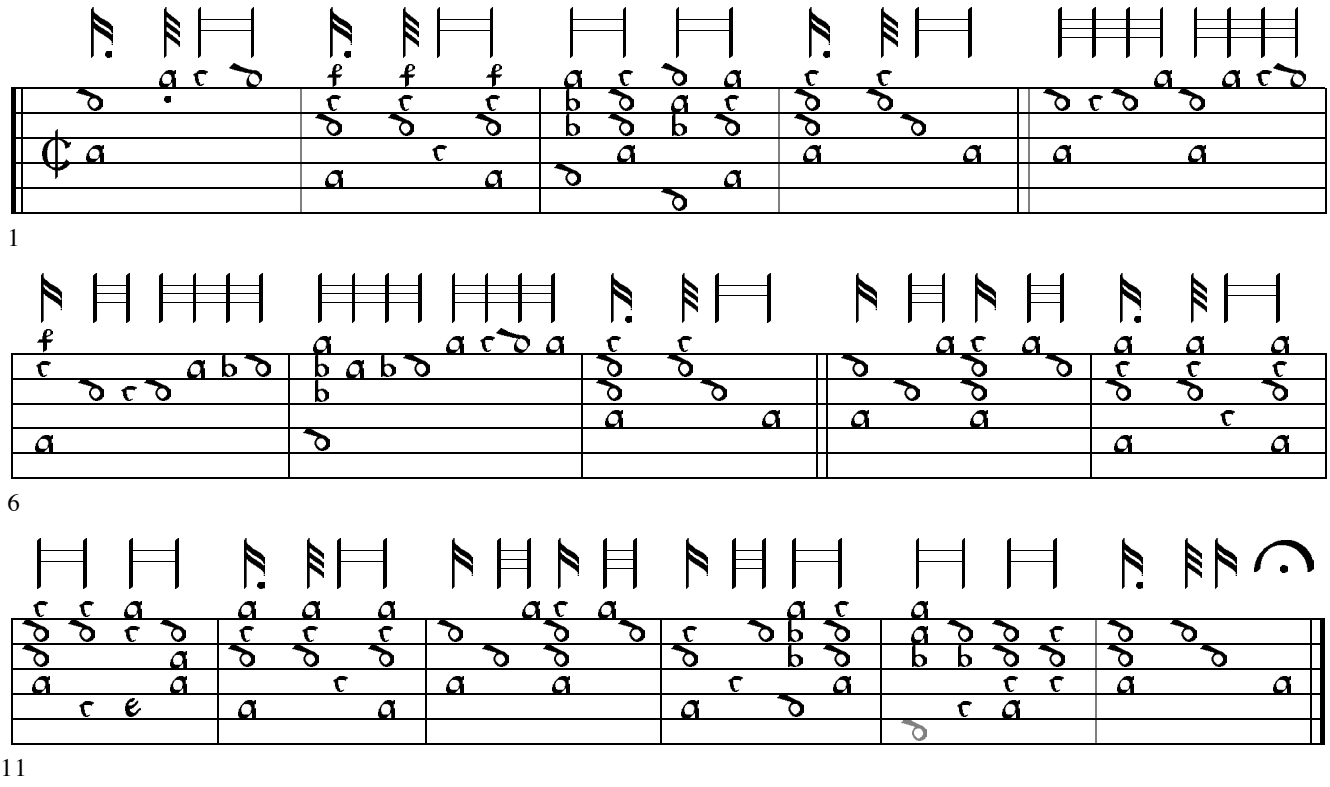
A27. Allemande - AB4 Denss 1594, f. 95v



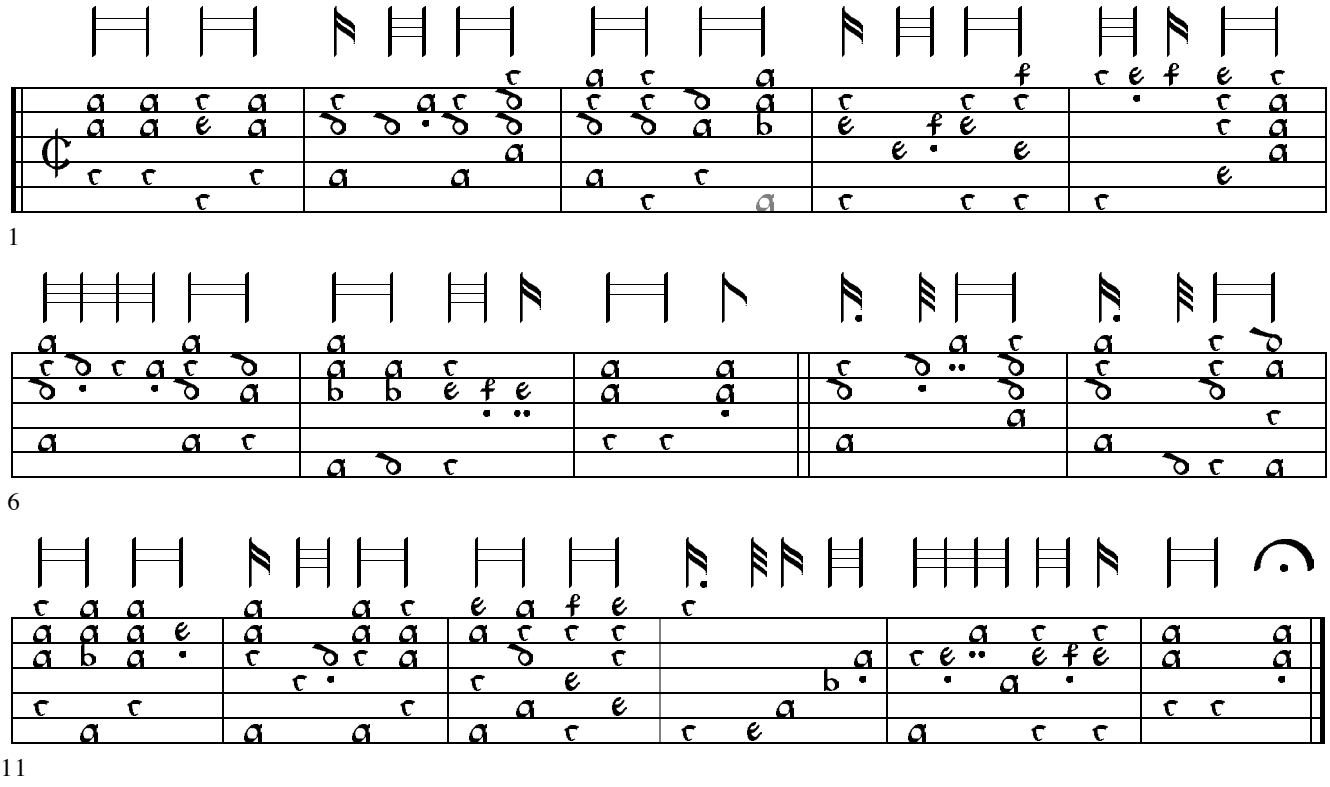
A28a. Allemande Loreijne - AA4BB8 NL-Lt 1666, f. 501r



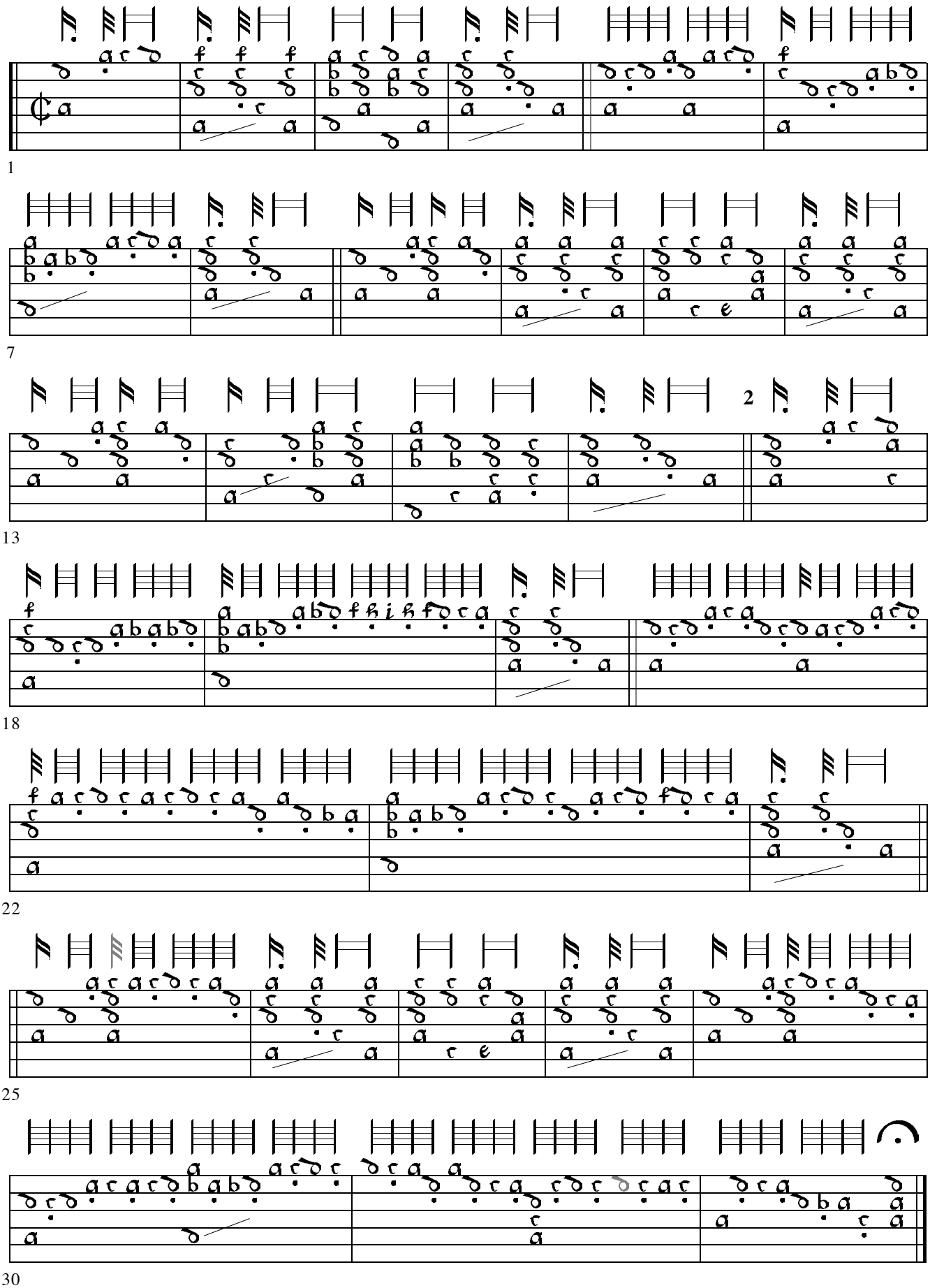
A28b. Almande - AA4B8 Phalese 1563, f. 67v



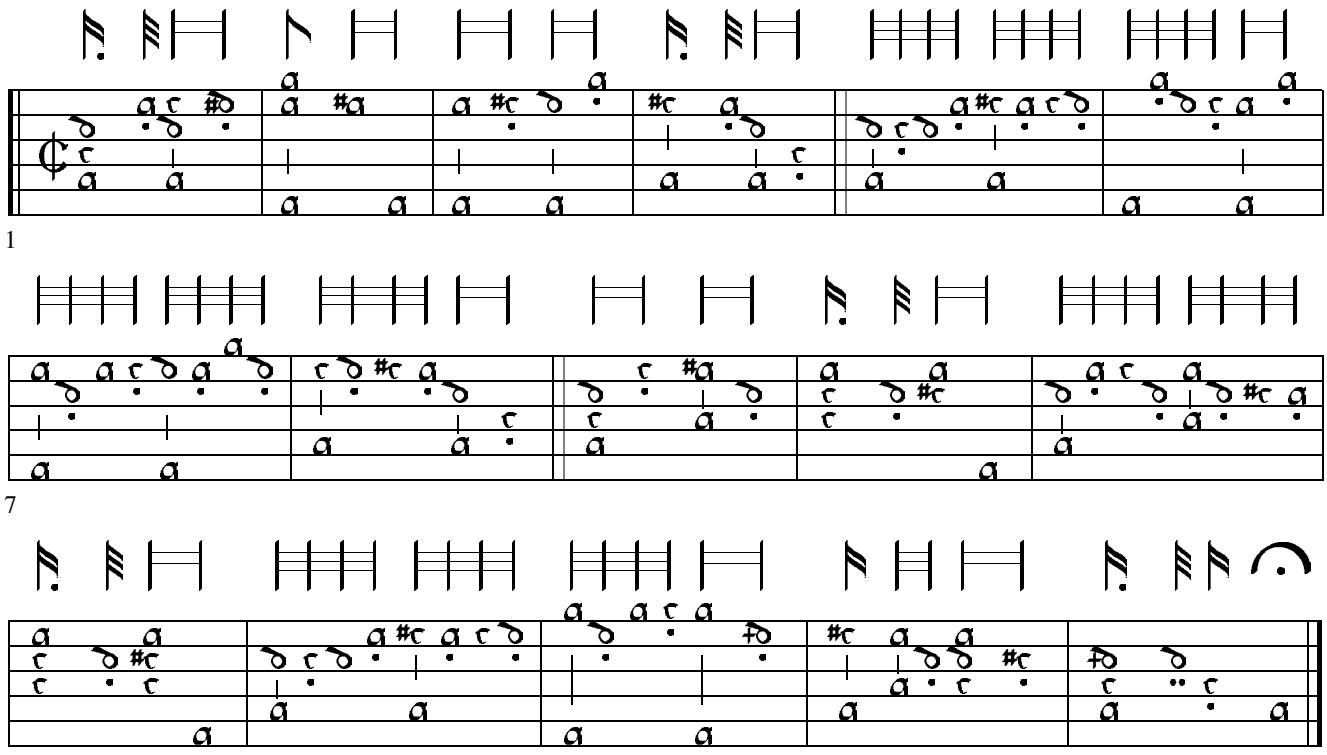
A29. Allemande in Contratenor - AB8 NL-Lt 1666, f. 494r



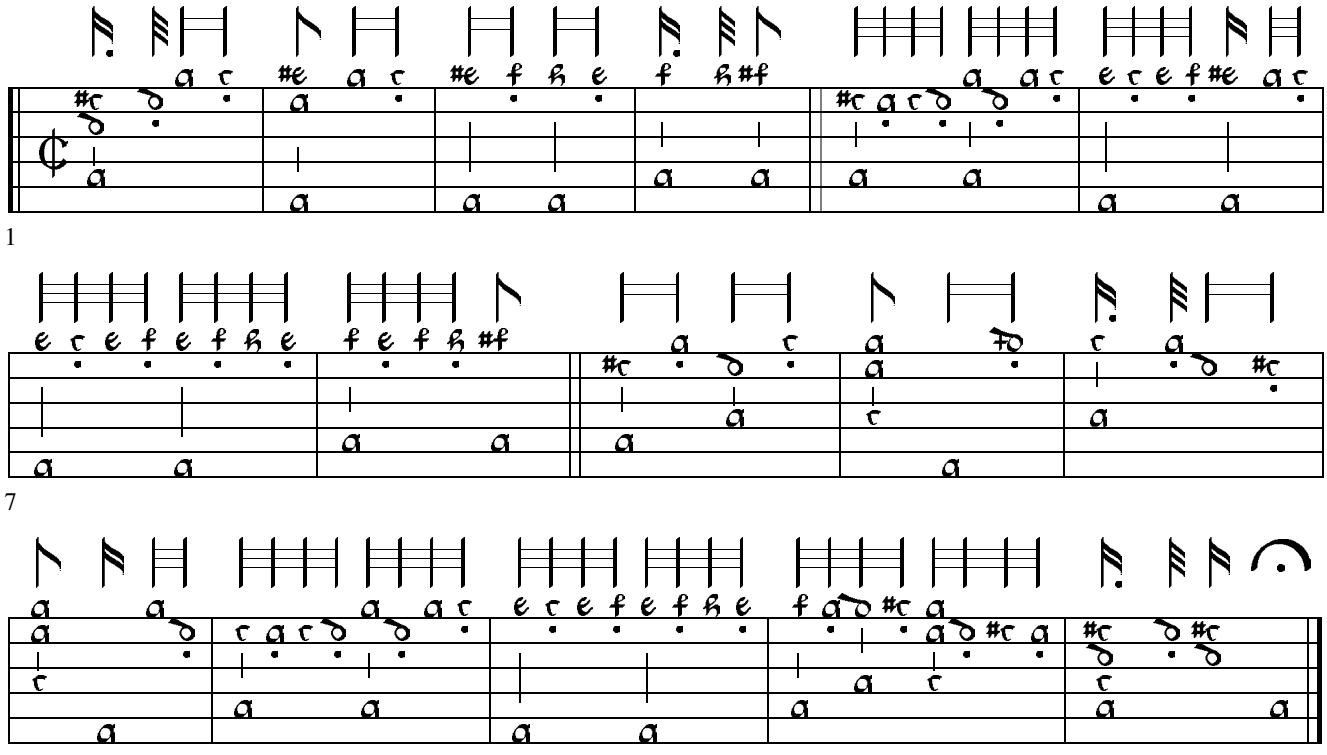
A28c. L'almande - diminuee - AA4B8-AA4B8 Le Roy 1551, ff. 31v-32r



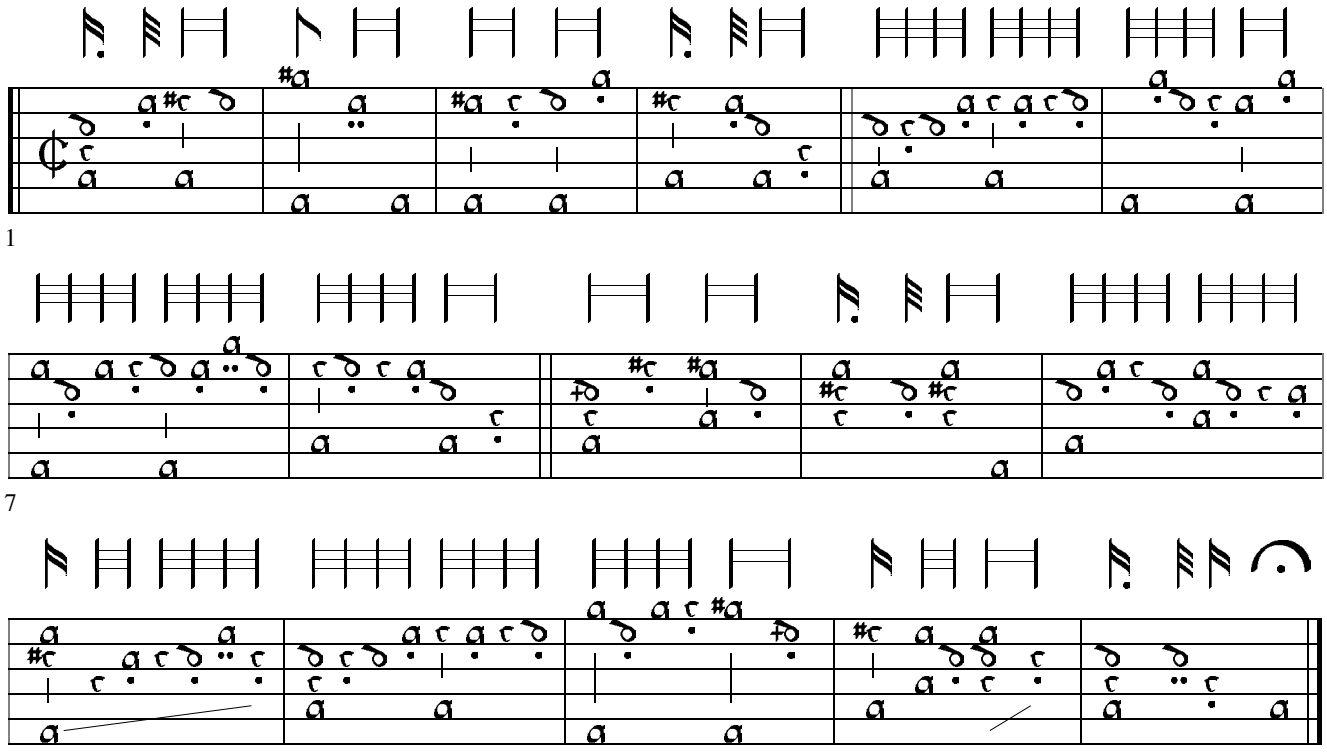
A28di. An Almane - lute I AA4B8 GB-Lam 602, f. 3r



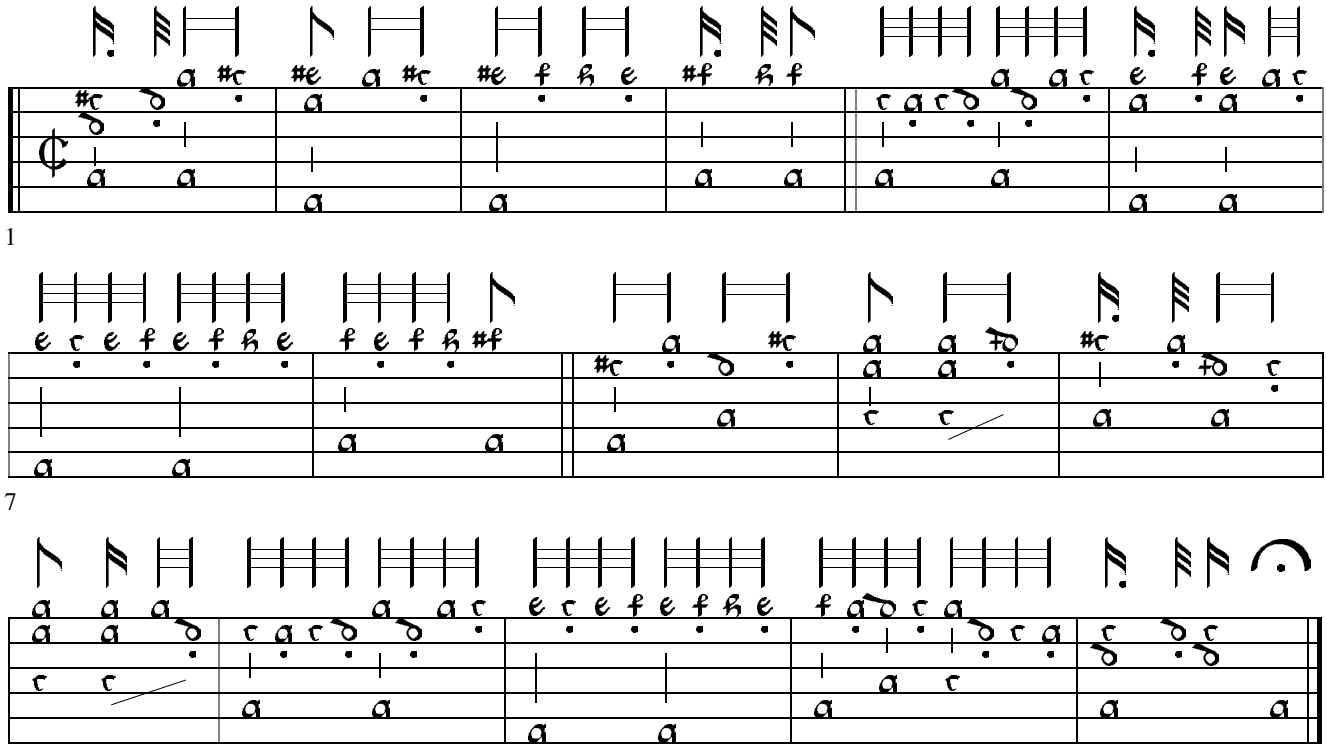
A28dii. Almane after the treble waye - lute II AA4B8 GB-Lam 602, f. 3r



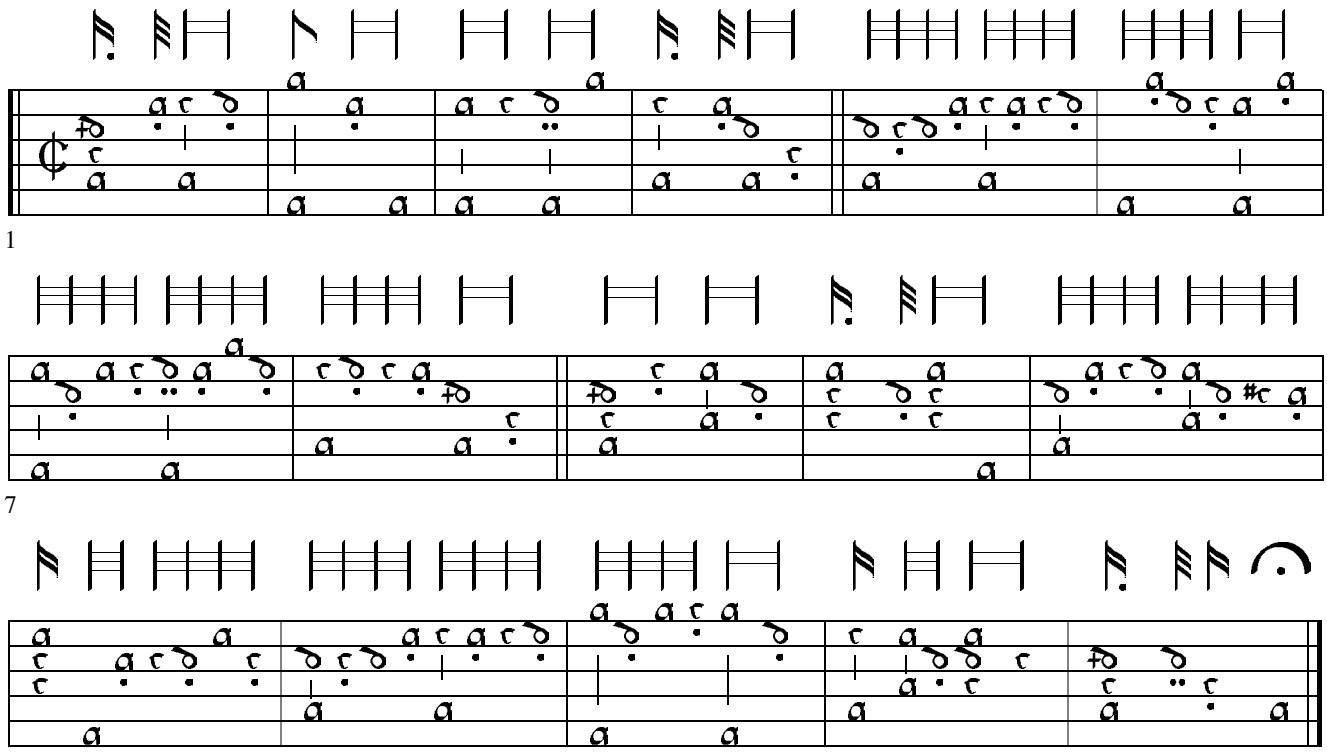
A28ei. Untitled - lute I - AA4B8 US-Ws V.b.280, f. 2v



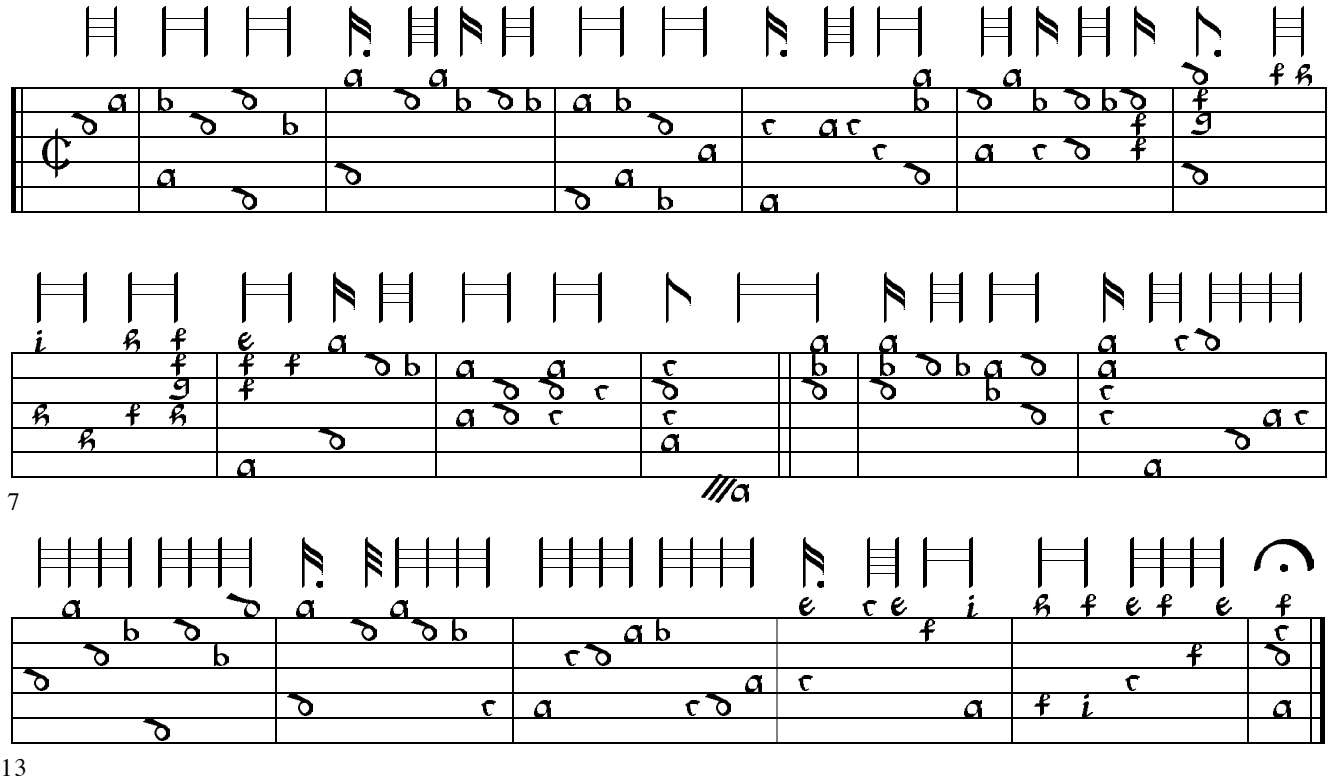
A28eii. Tw(o) lesons to be plaid with tw(o) lowtes - lute II AA4B8 US-Ws V.b.280, f. 2v



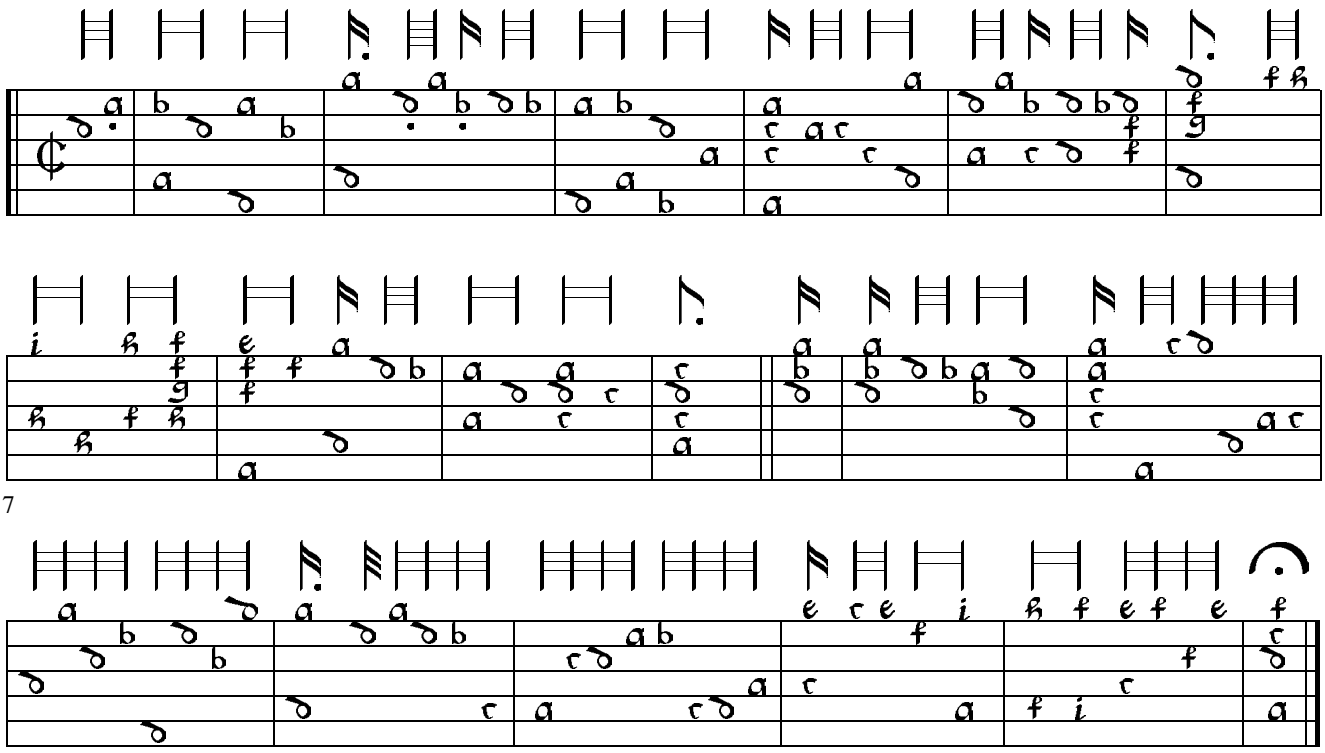
A28fi. Untitled - lute I AA4B8 GB-Cu Dd.4.22, f. 2r



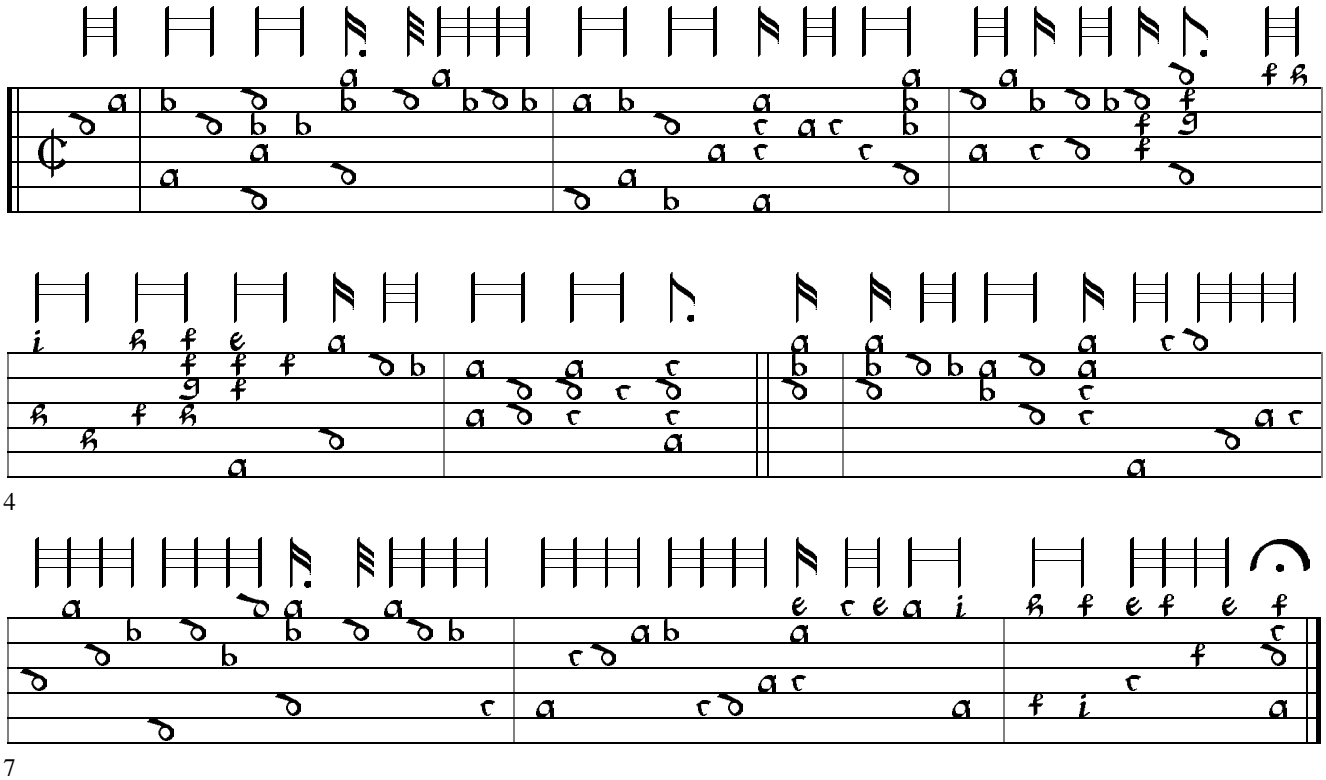
A30a. Allemande JBB - A10B8 CZ-Pnm IV.G.18, f. 119r



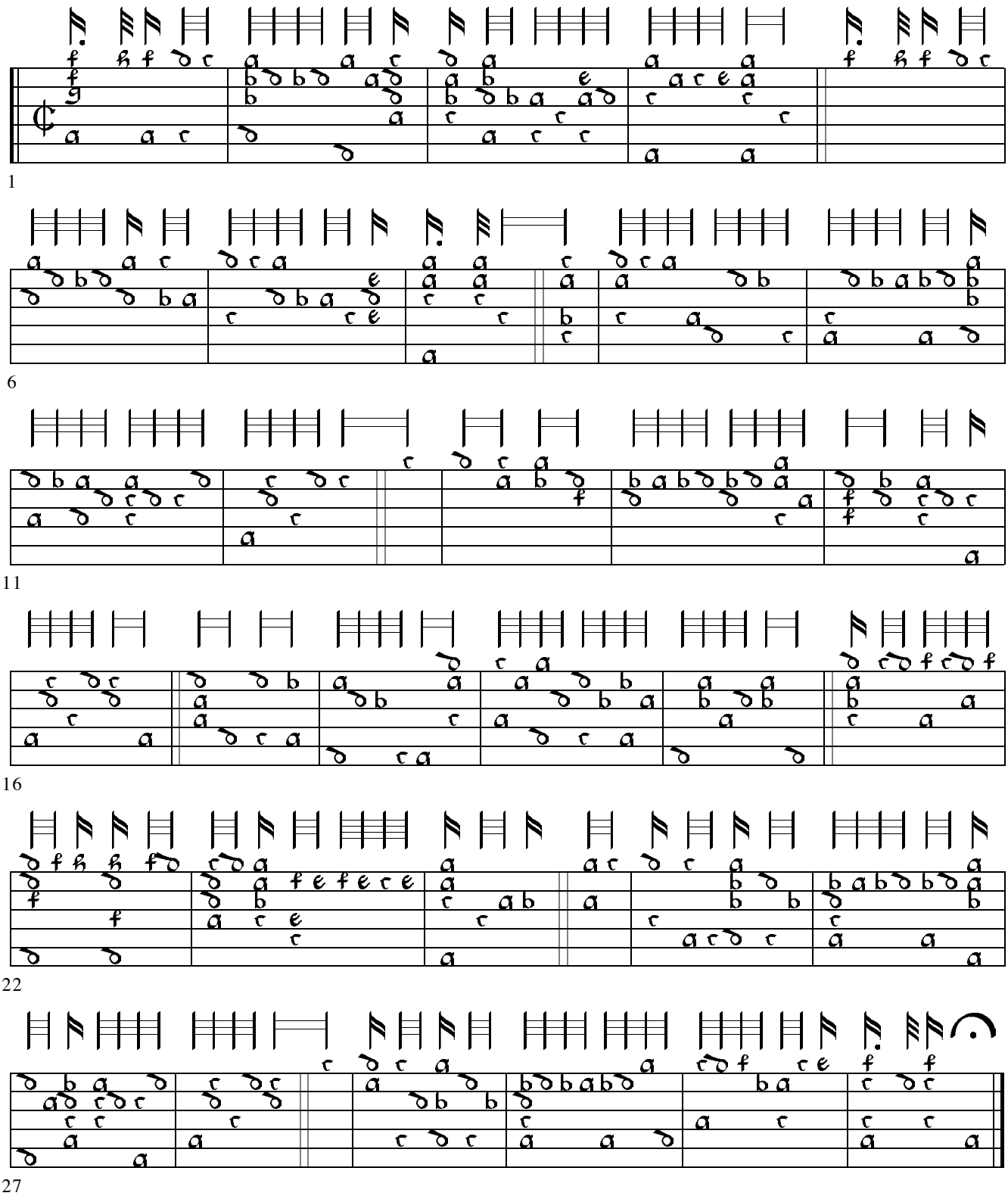
A30b. Allemande - A10B8 GB-Eu Coll.2073, f. 200r



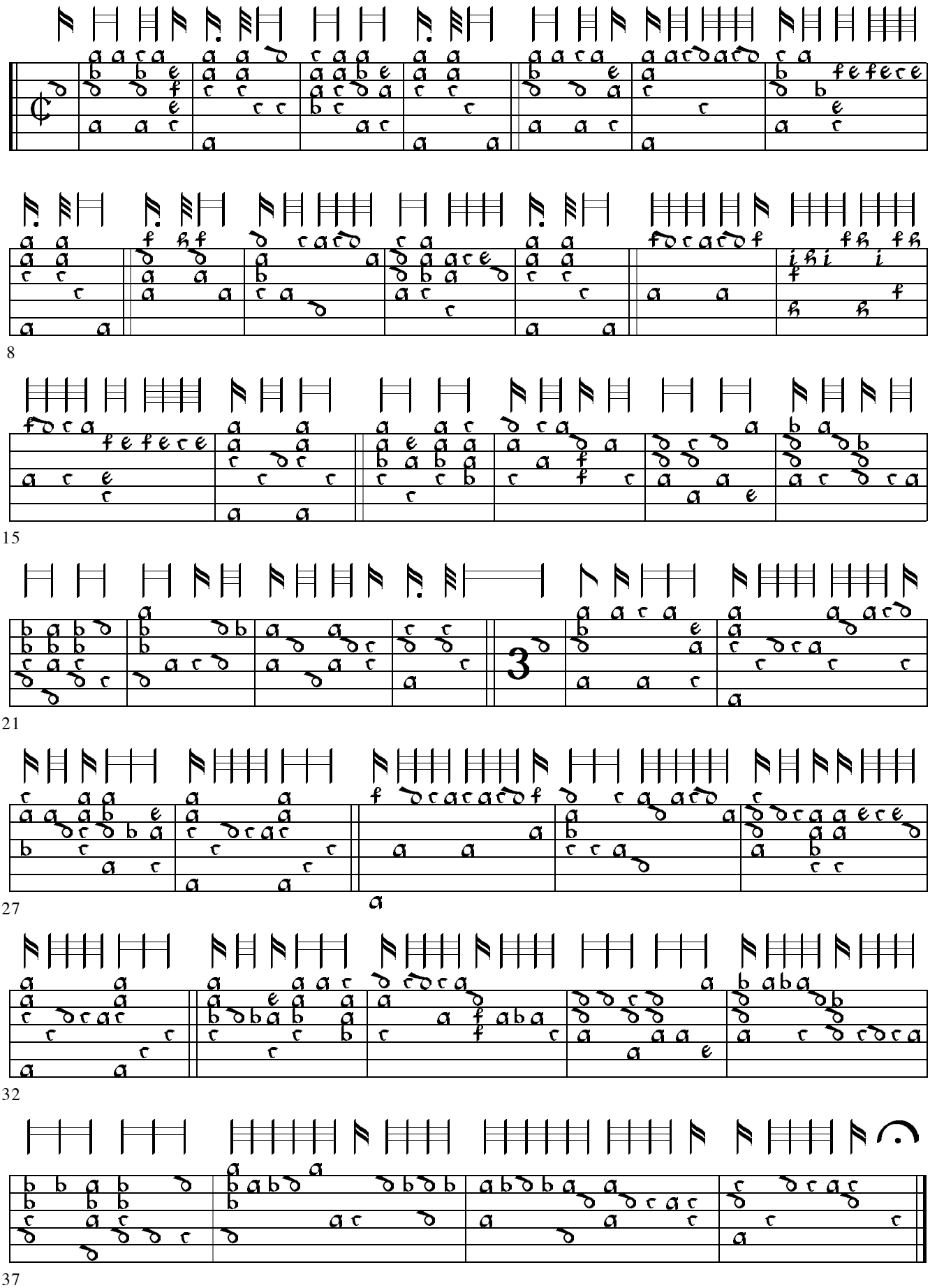
A30c. Allemande I.B.B - A5B4 Besard 1603, f. 135r



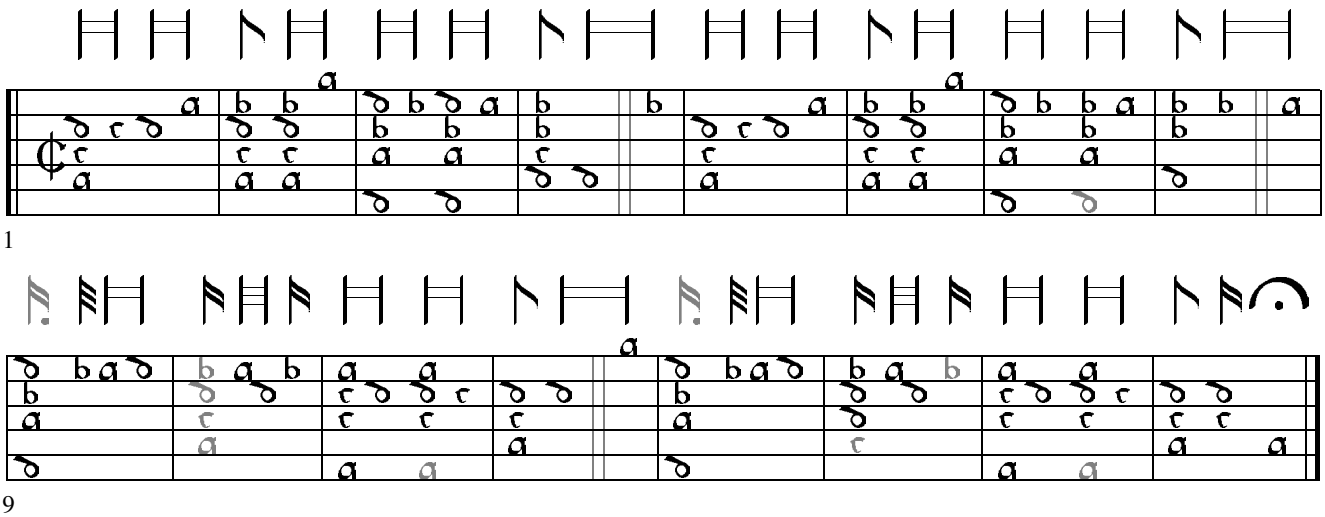
A31. Allemande - AABBCDBB4 Denss 1594, f. 86r



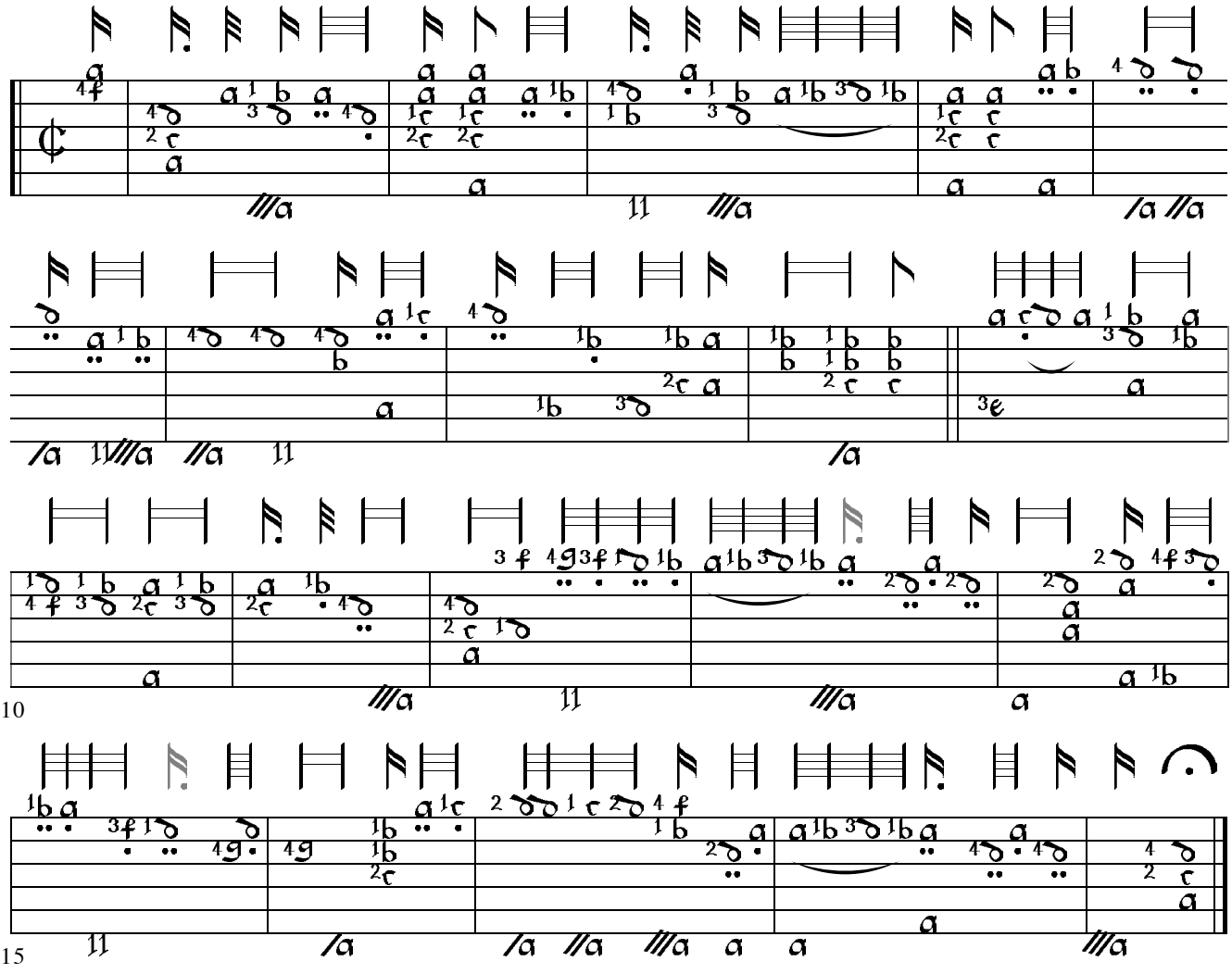
A32. Allemande - Ripresa - AABB4C8-AB4C8 Denss 1594, f. 86v



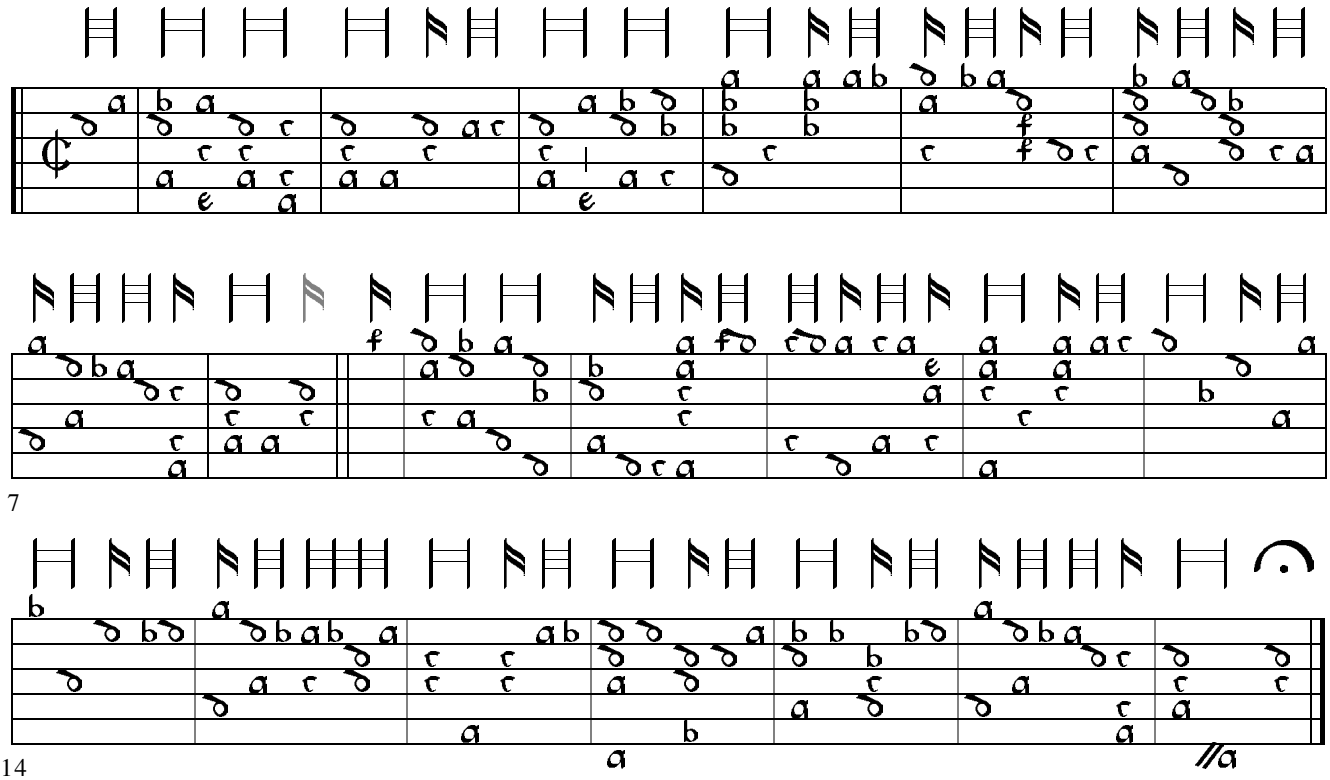
A33. Allemande - AABB4 CH-Bu F.IX.70, p. 282



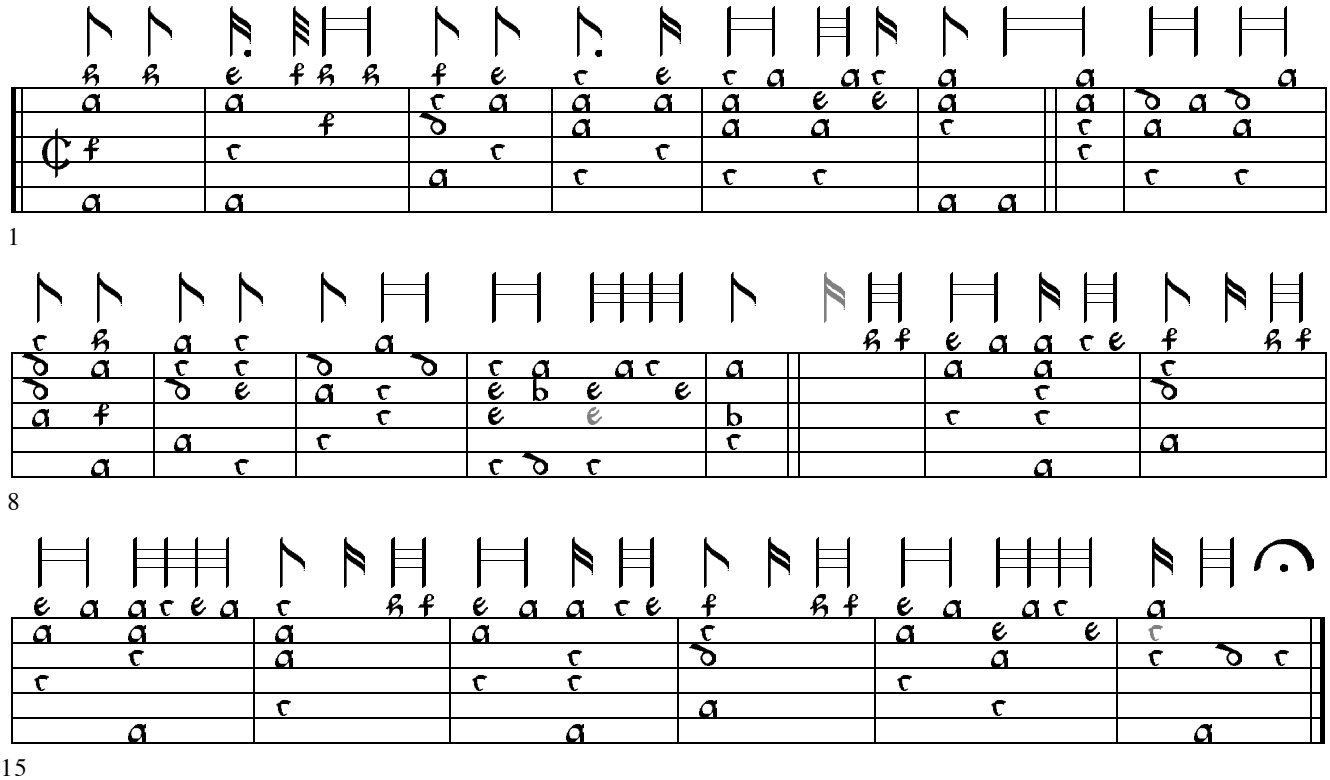
A34. Allamand J(ohann?) S(tobaeus?) - 7F8Eb9D10C11Bb A8B11 PL-Kj 40159, f. 19r



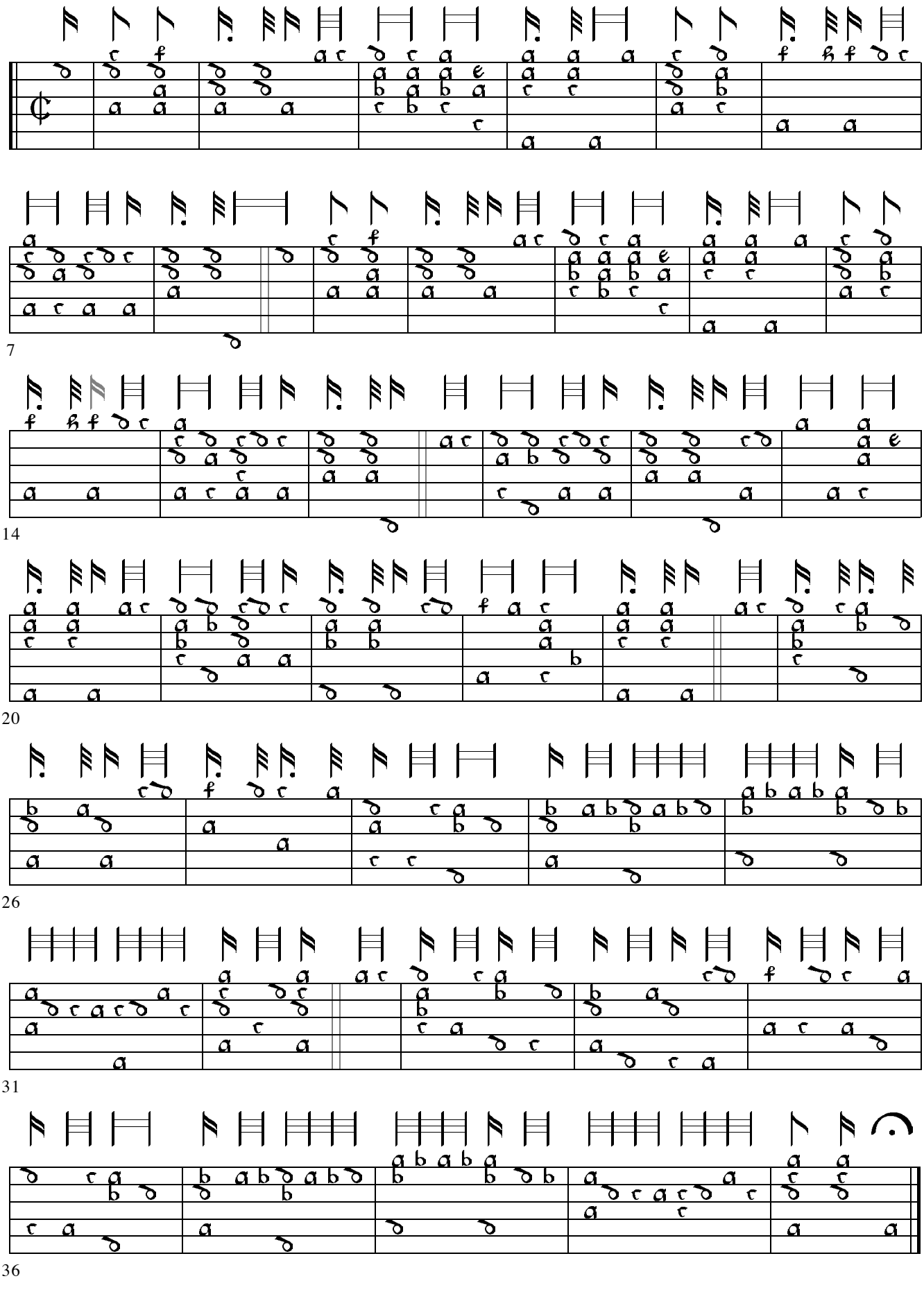
A35. (Allemande?) - 7F A8B12 D-Kl 4o Mus. 108 I, f. 27r



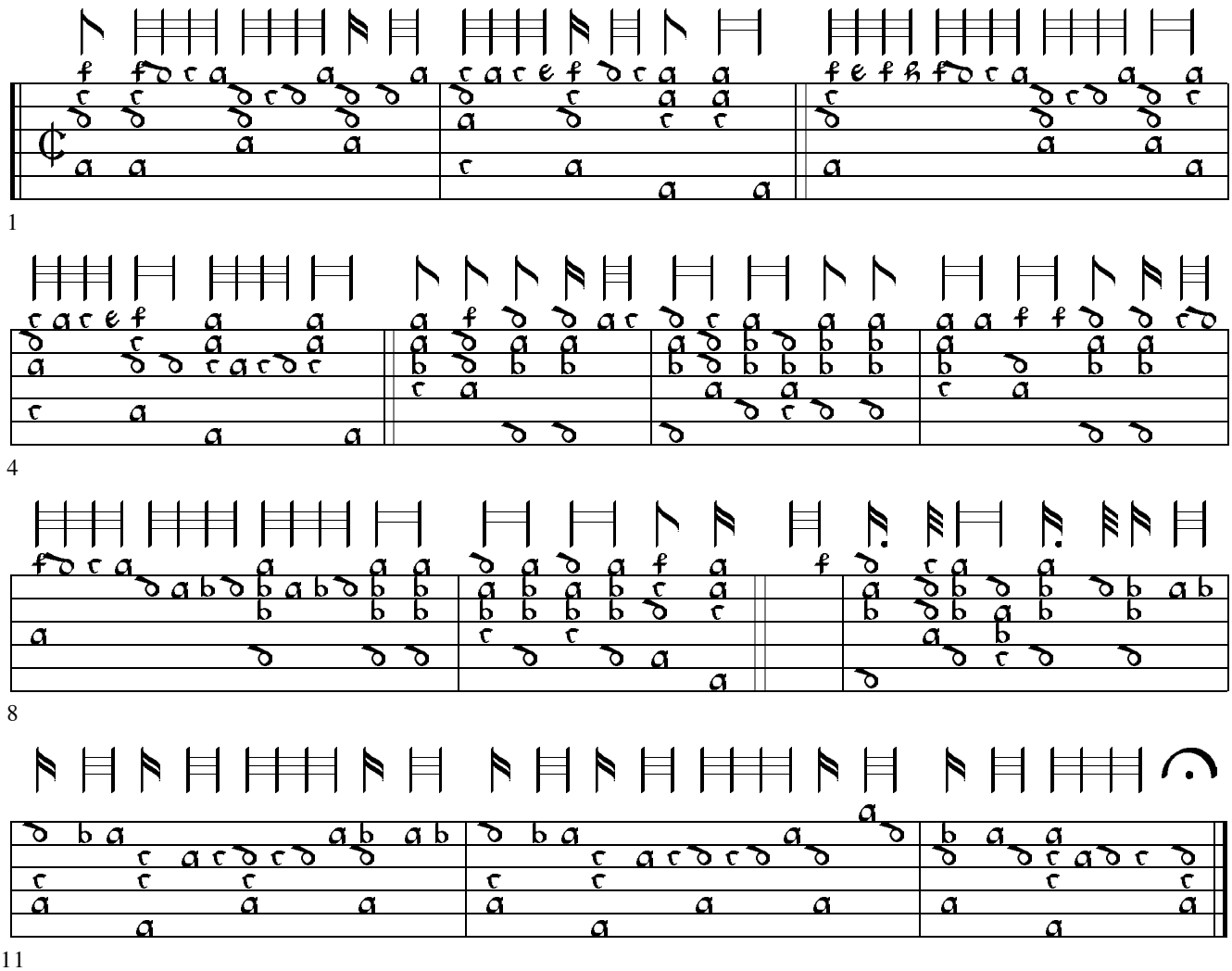
App 5. Bosgotz - AB6 D-LEm II.6.15, pp. 480-481



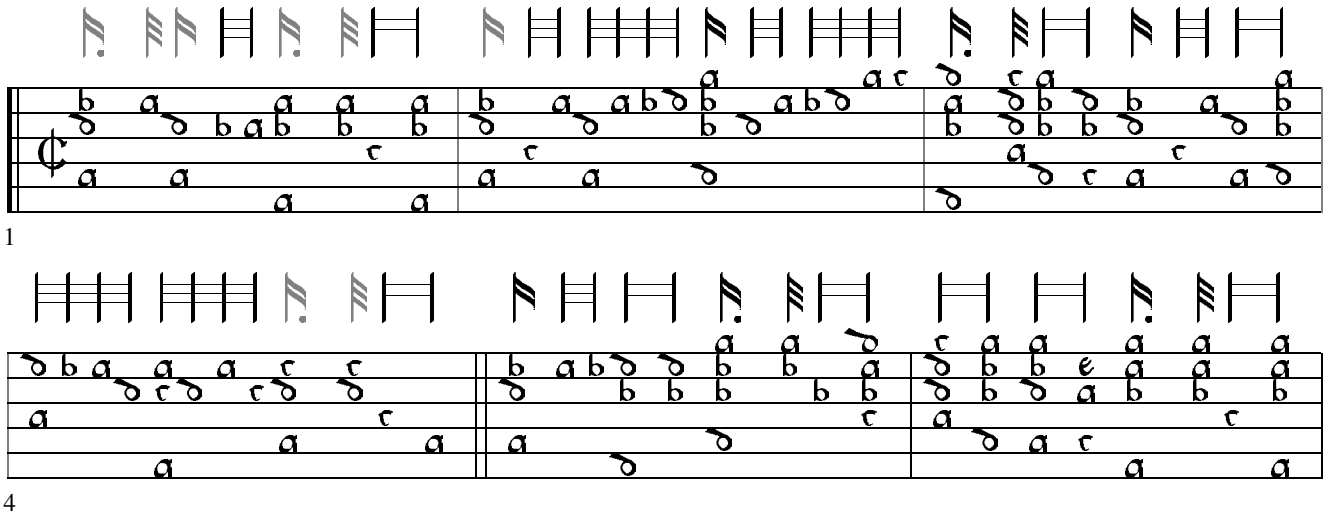
A36. Alemanda - 7D AABCC8 PL-Kj 40032, p. 364

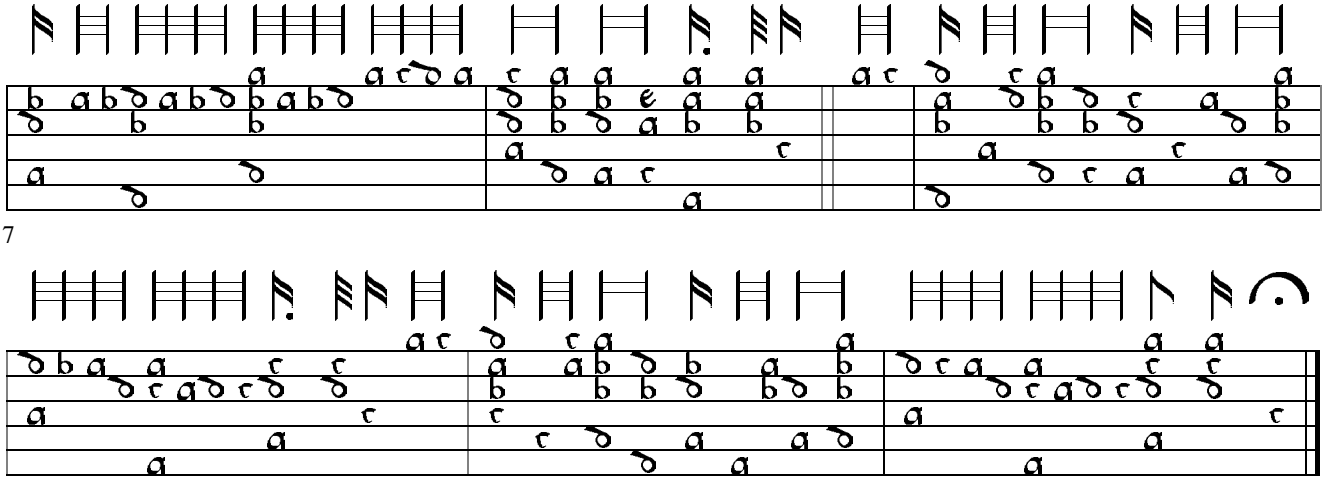


A37. Almande de Spiers - AA2B5C4 Phalese & Bellere 1568, f. 86r

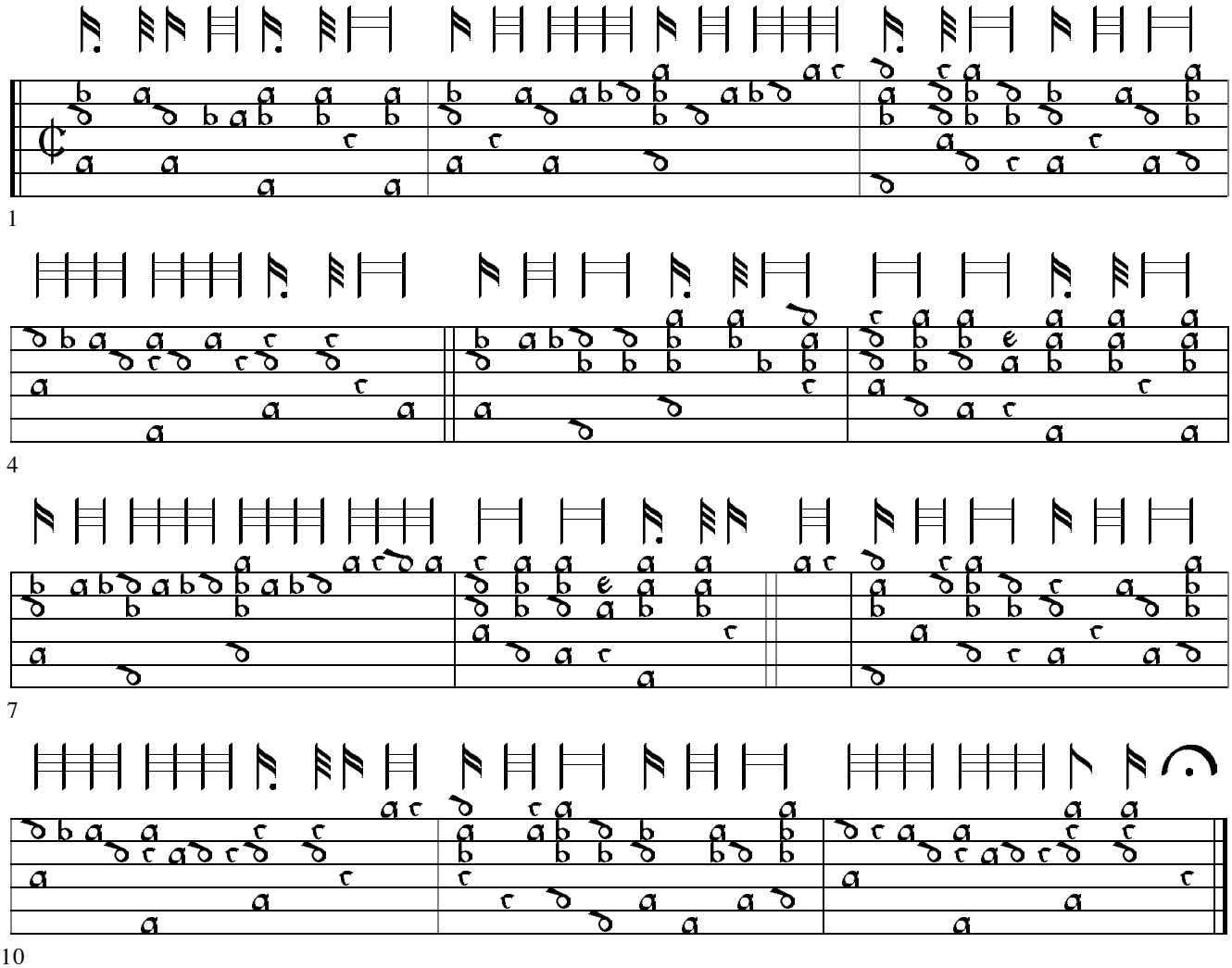


A38a. Untitled - ABC4 PL-Kj W 510, f. 42r

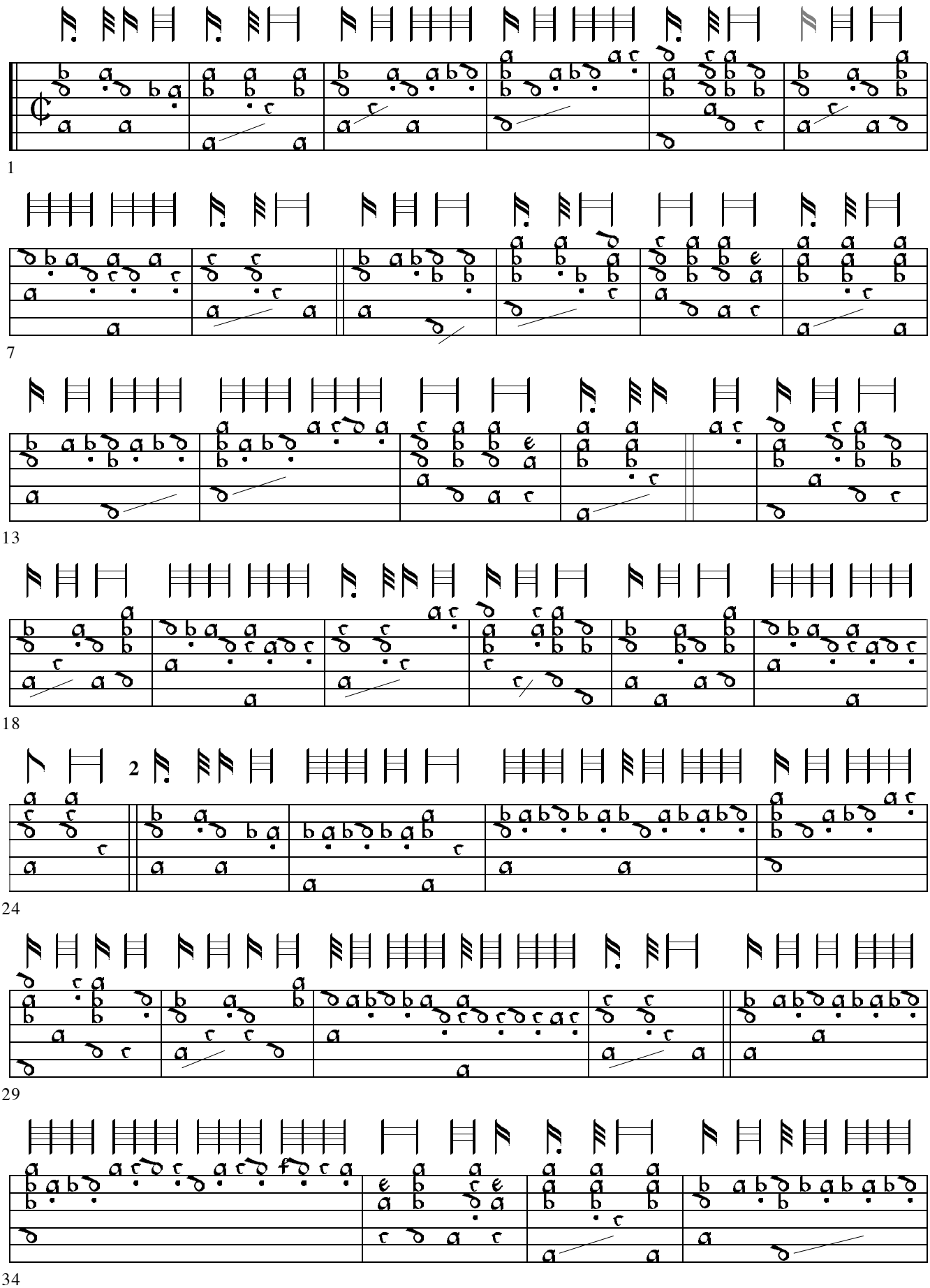


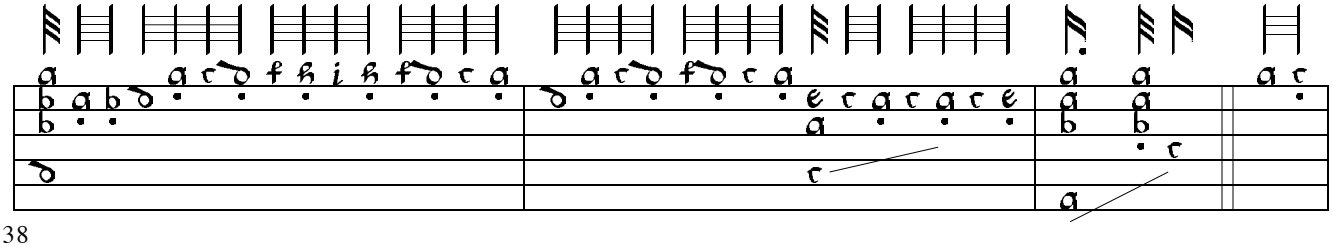


A38b. Almande - ABC4 Phalese 1563, f. 67v



A38c. Almande - diminuee - ABC8-ABC8 Le Roy 1551, ff. 32v-33v





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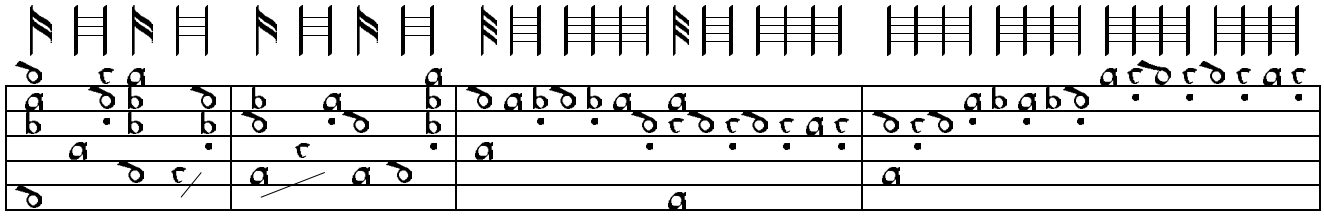

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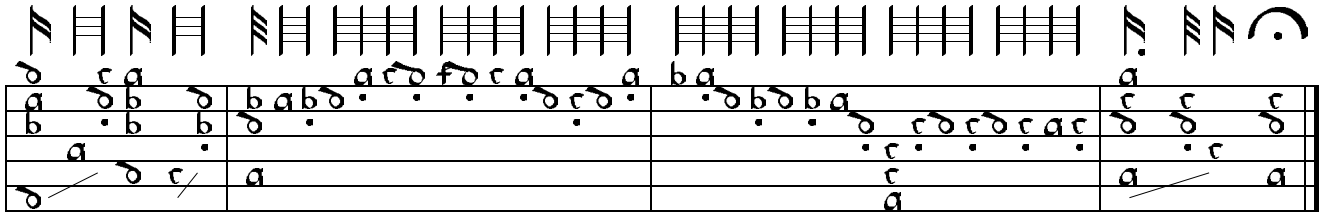

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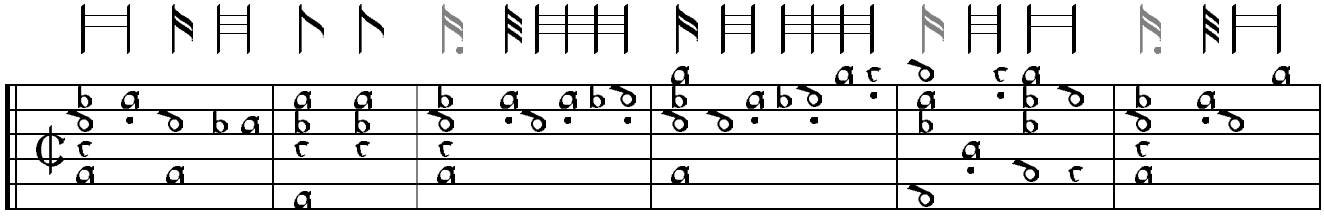
A38d. Untitled - 7F AB8C4 F-Pn Res.1109, f. 80r



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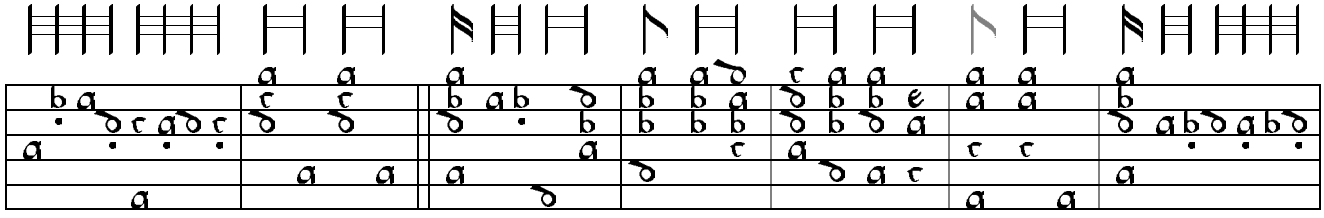

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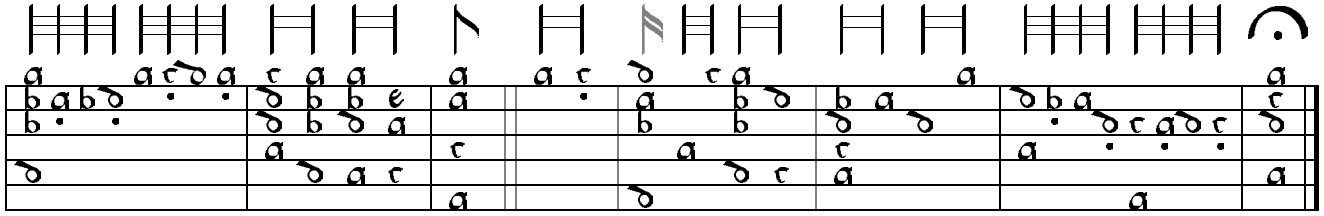

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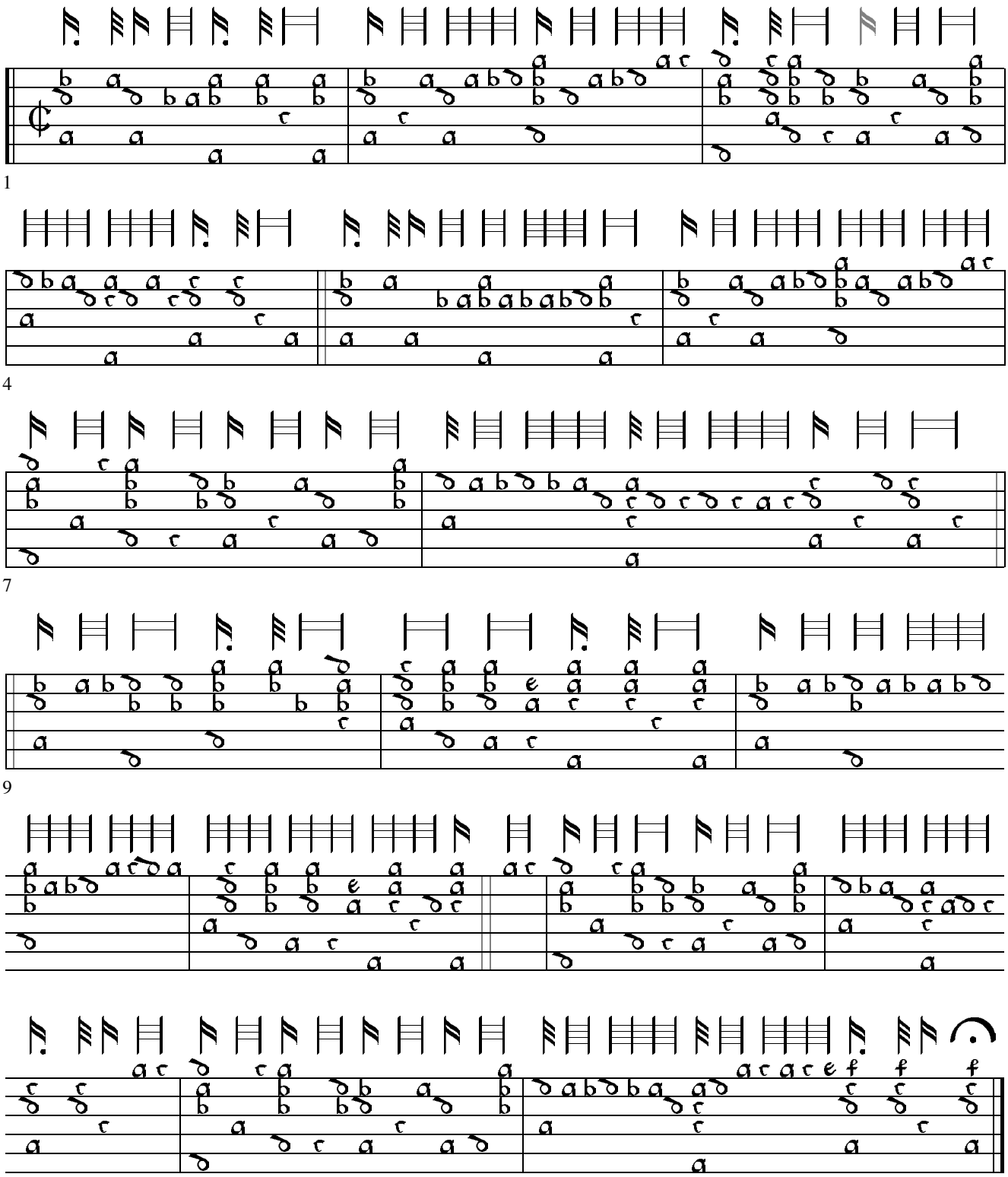
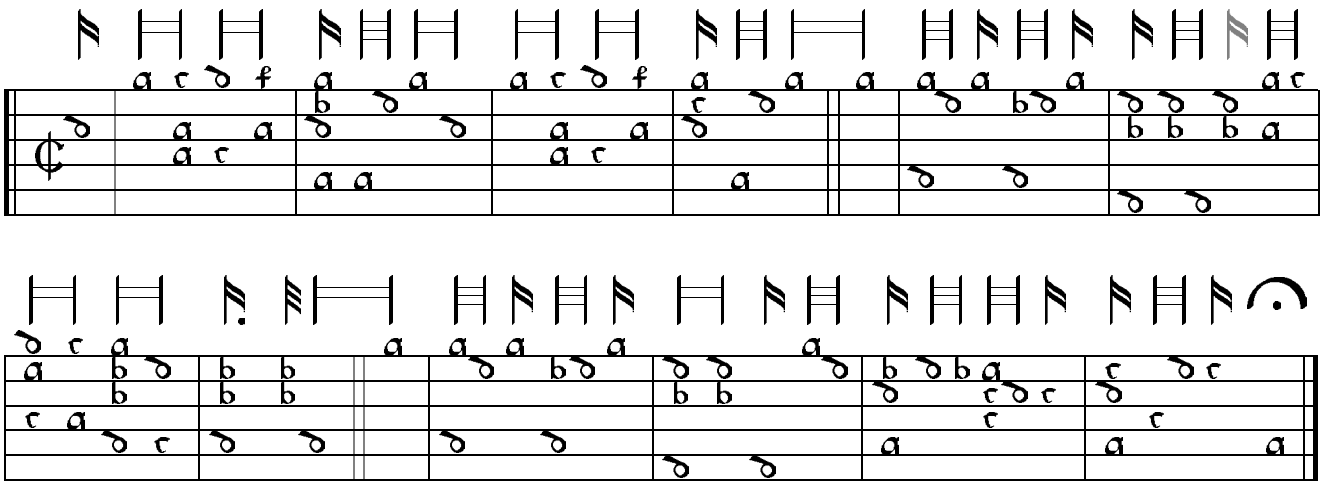
A38e. Almande - AA4BC4 Phalese 1568, f. 86r



A39a. Allmand Brunette - ABC4 D-KNh R 242, f. 229v



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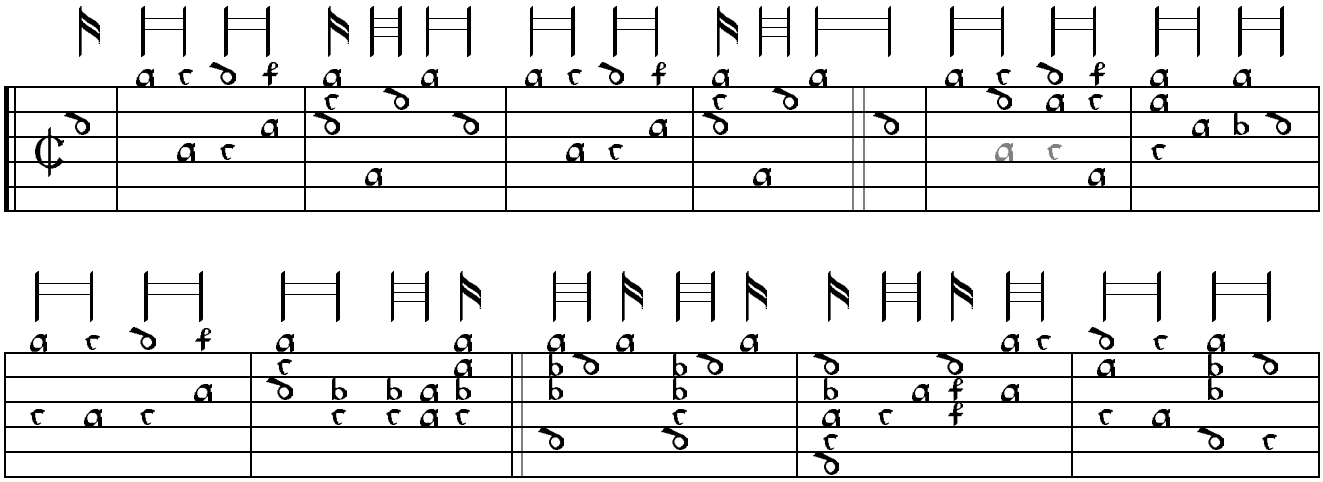
A39b. Allemande Brunette - AABCC4 Denss 1594, f. 87r



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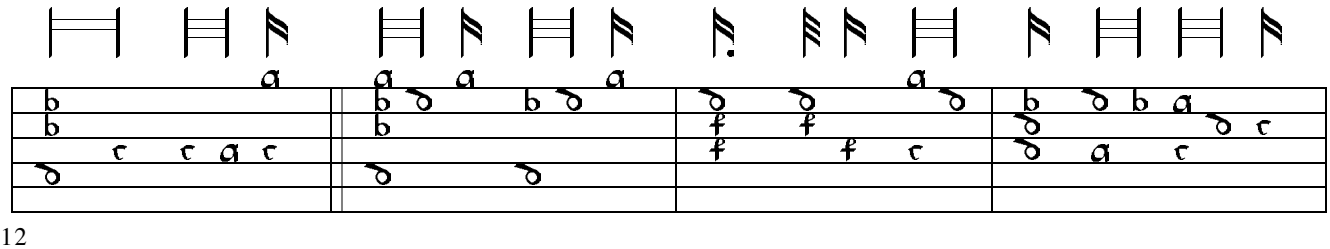

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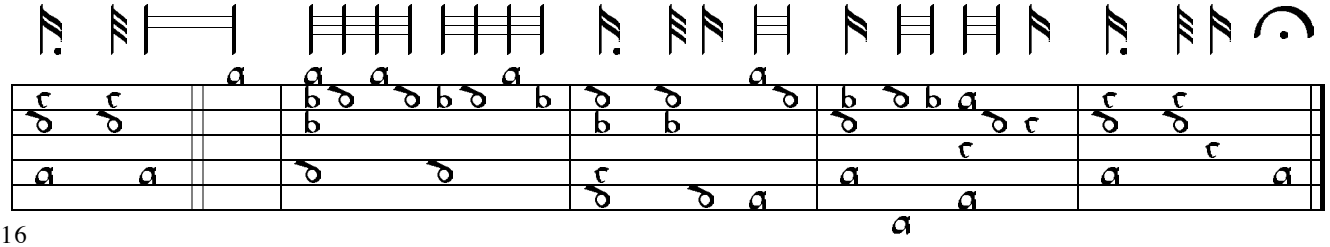

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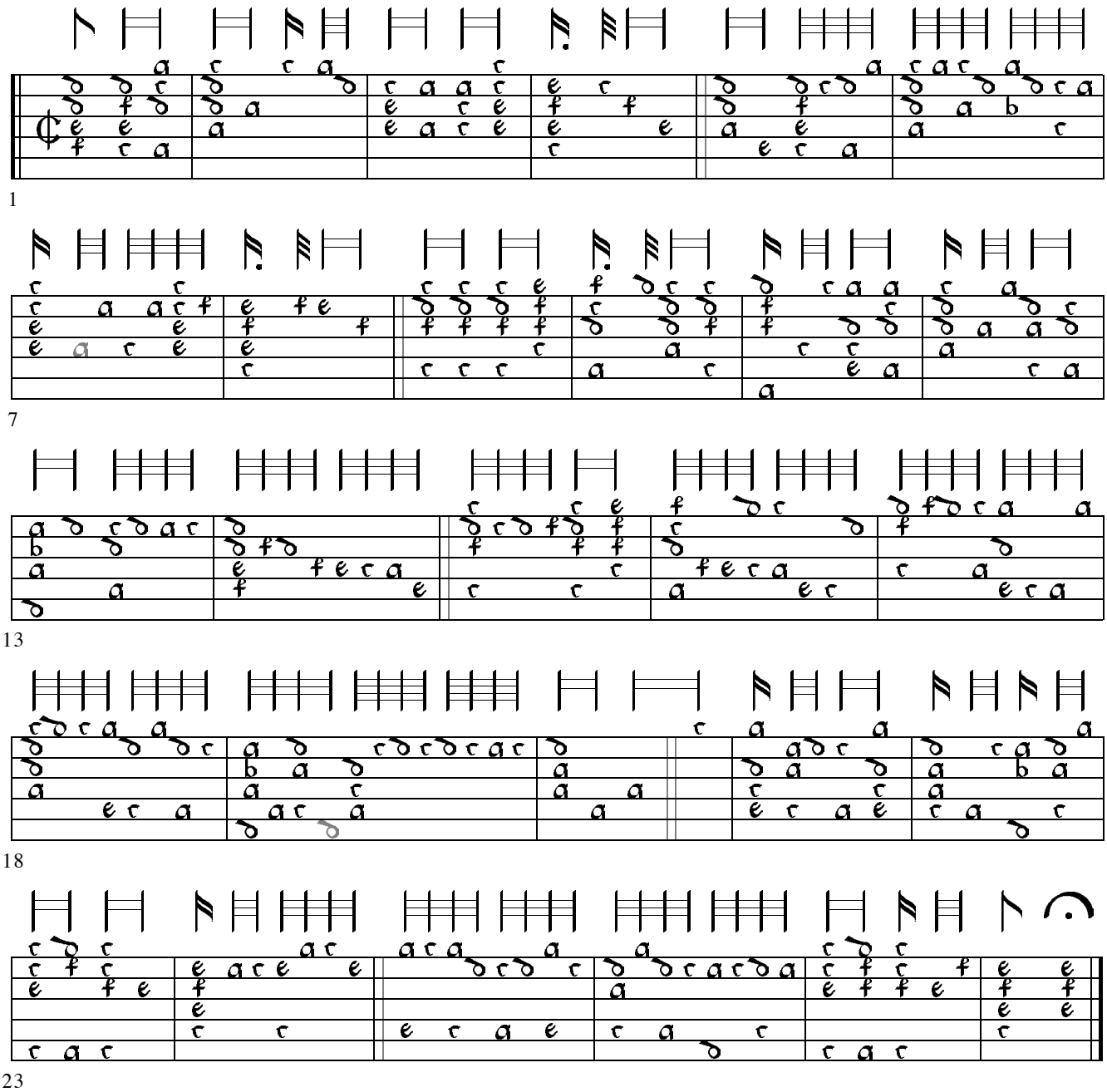
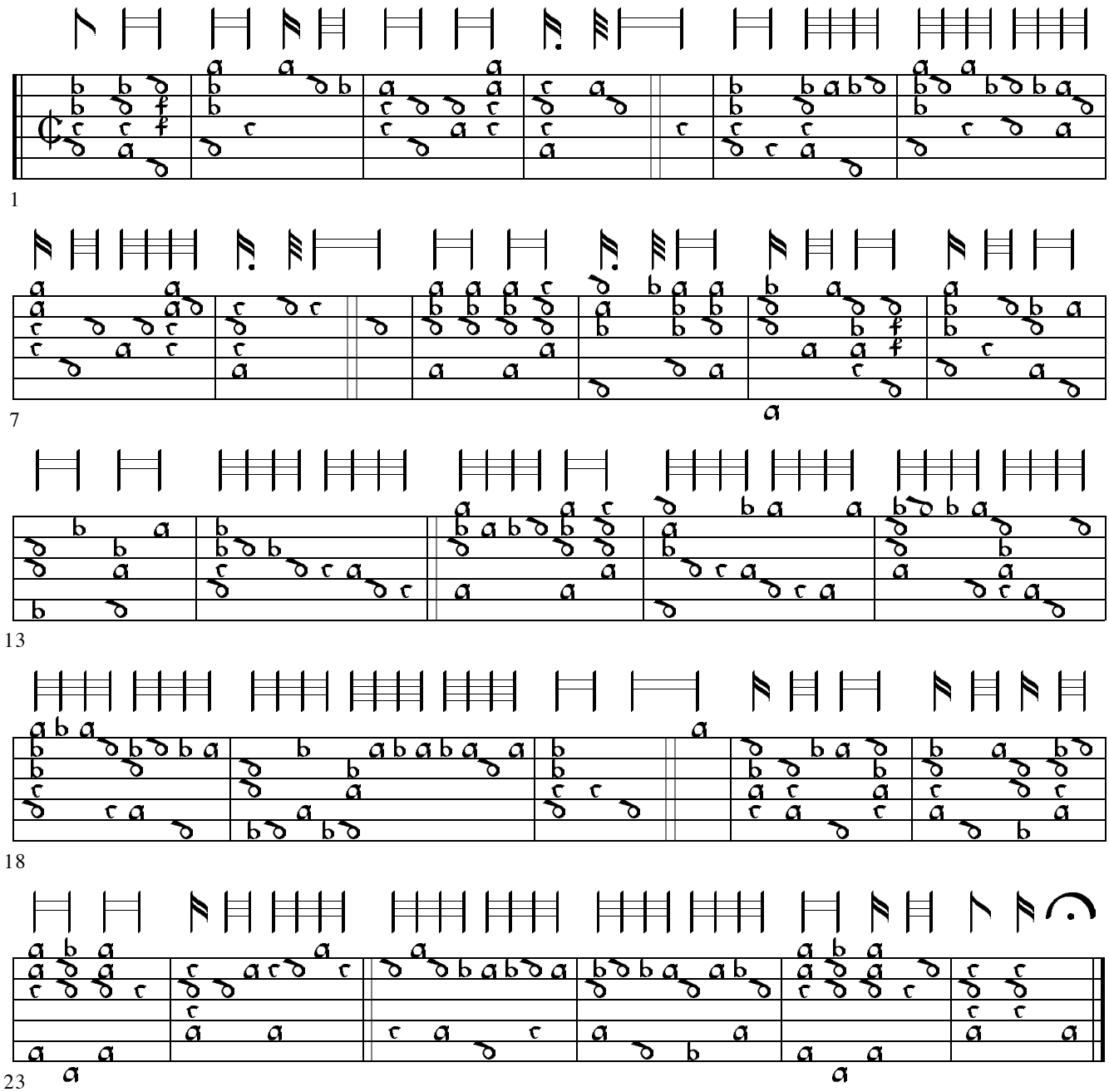
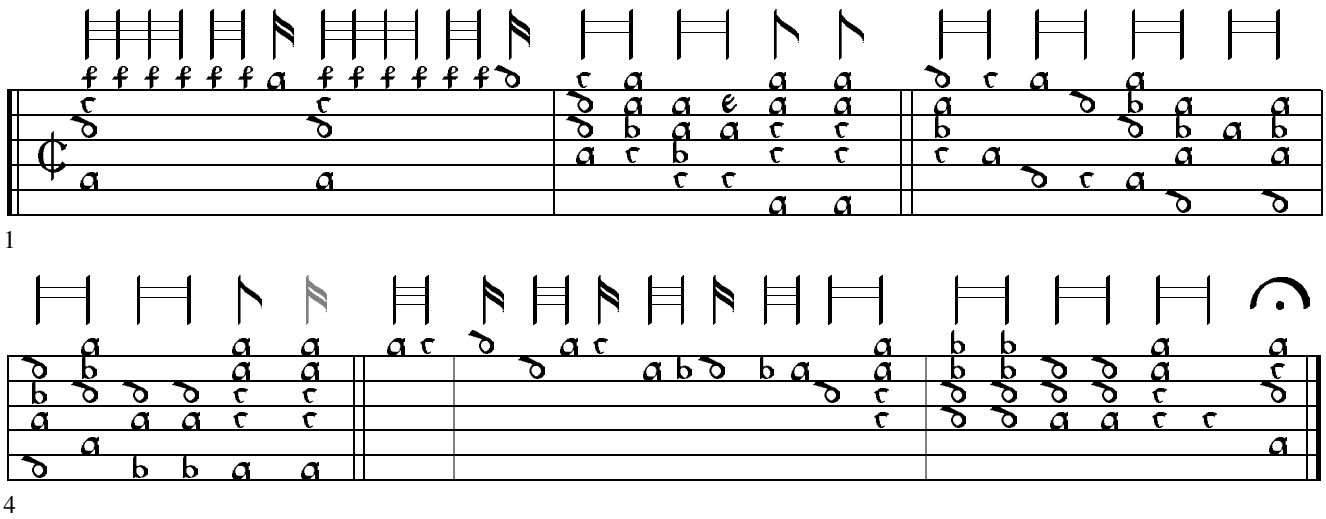
A40a. Alamanda 4 - AA4BB6CC4 Fuhrmann 1615, p. 147



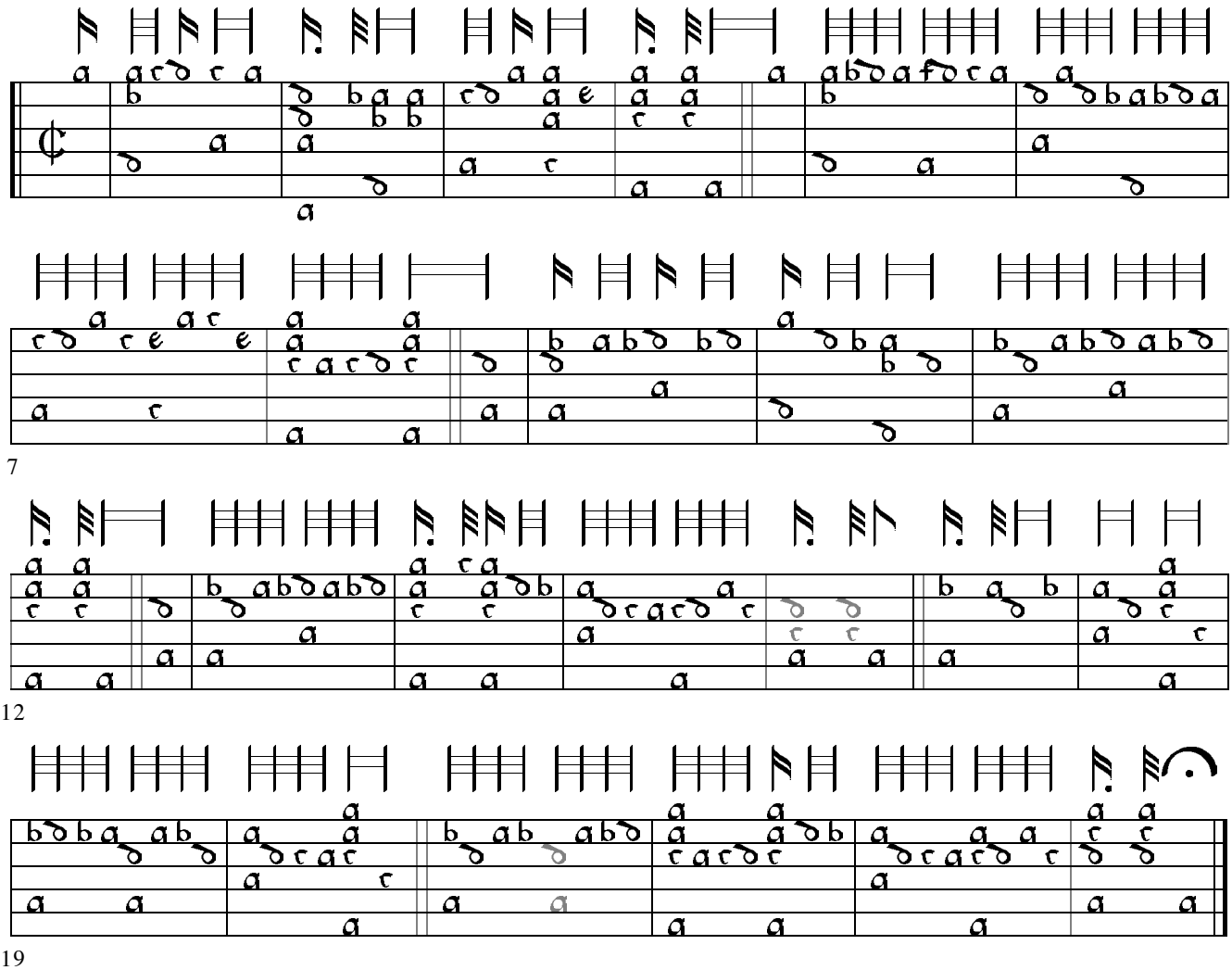
A40b. Ballo Tedesco nouo de l'Autore - 7F AA4BB6CC4 Terzi 1593, pp. 124-125



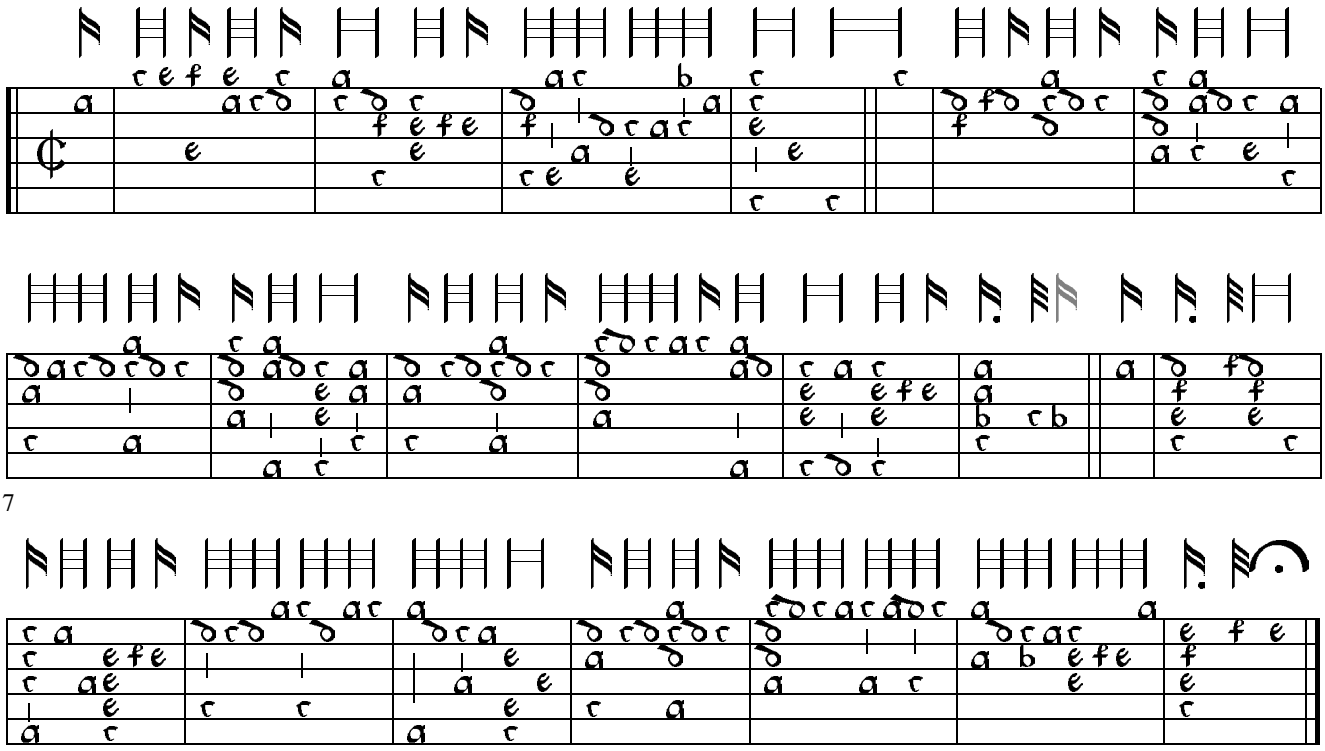
A41. Almande - ABC2 Phalese & Bellere 1568, f. 87v



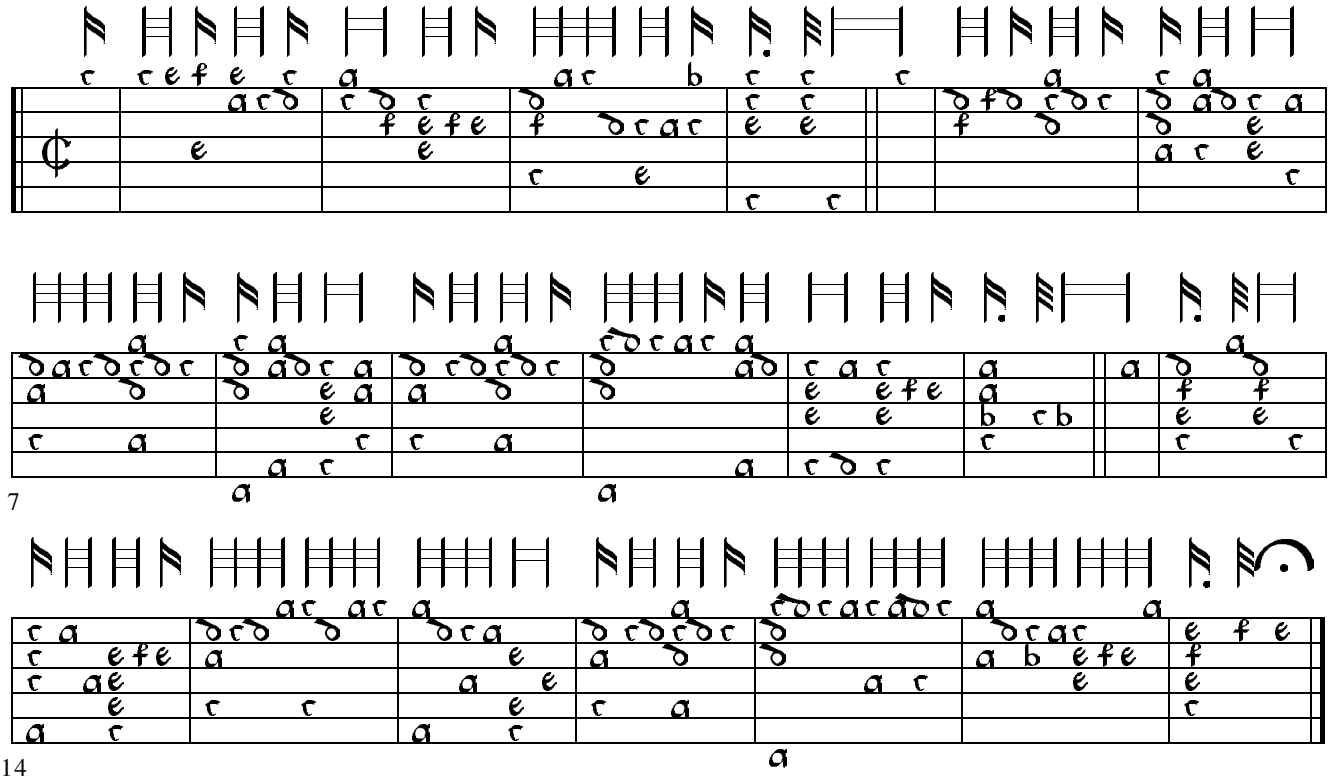
A42a. Allemande Alliance - 7F AABBCC4 NL-Lt 1666, f. 488r



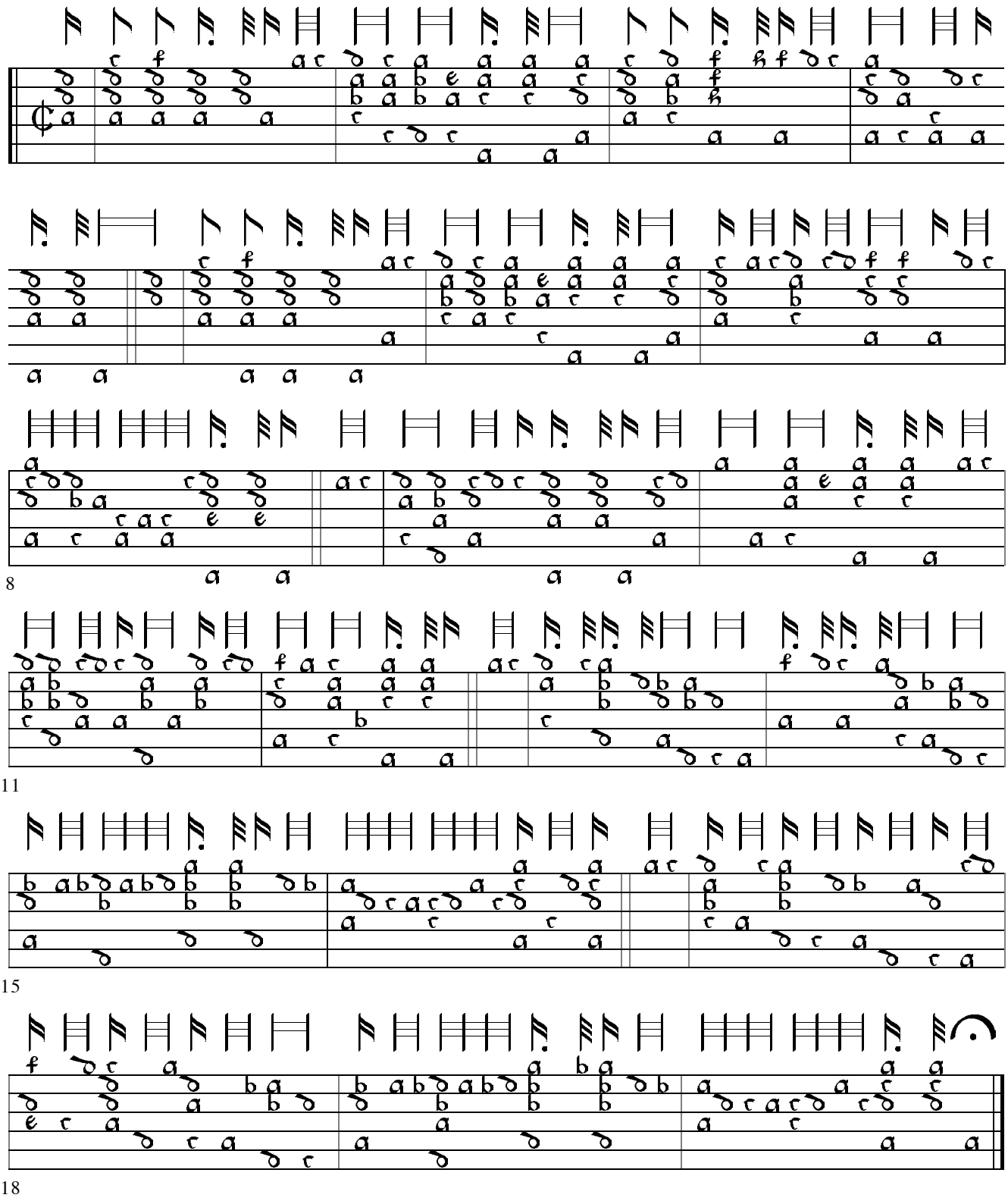
A42b. The Emperores Almaine - A4BC8 IRL-Dm Z3.2.13, pp. 382-383



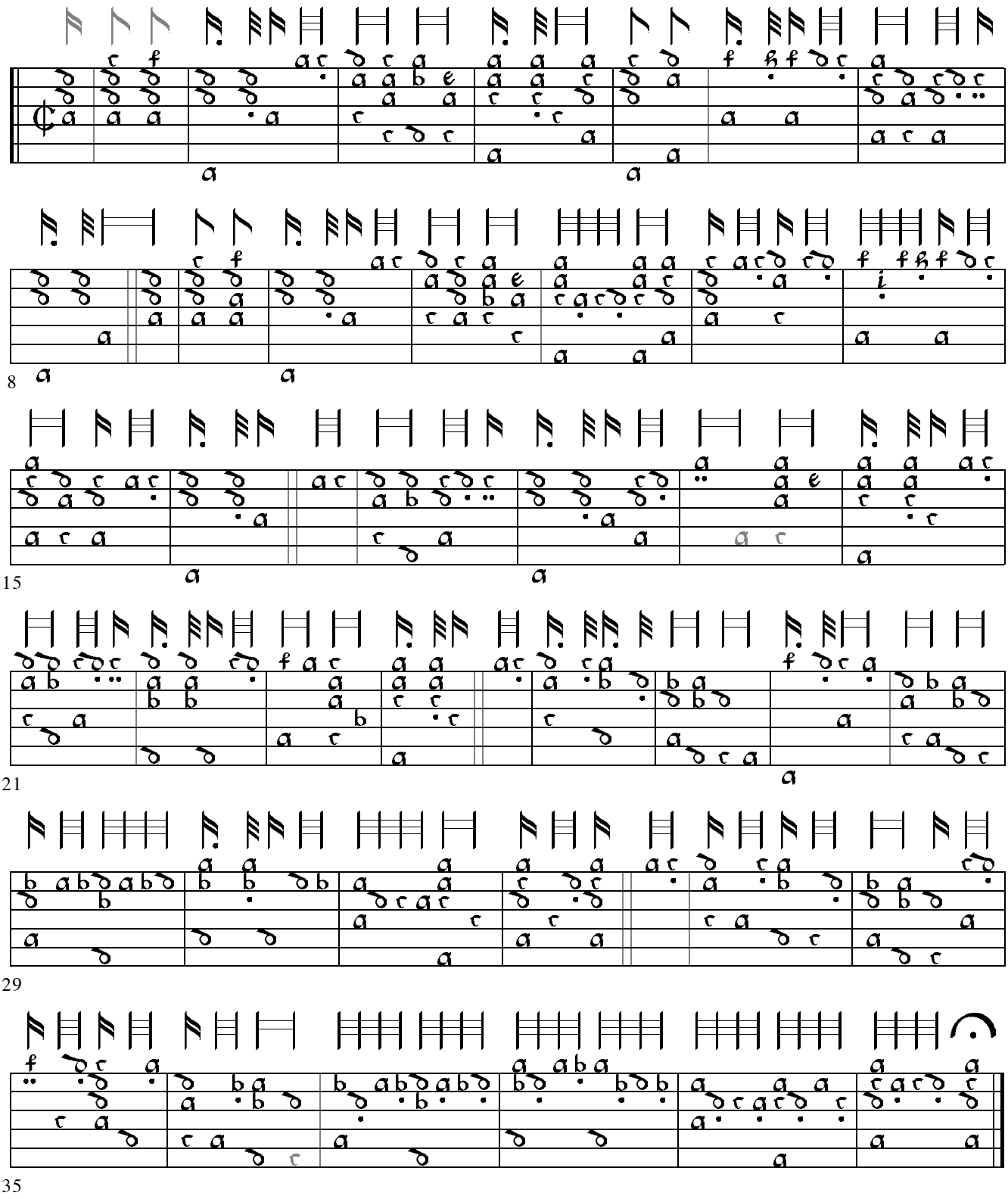
A42c. Allemande dalliance - 7F A4BC8 Denss 1594, f. 87r



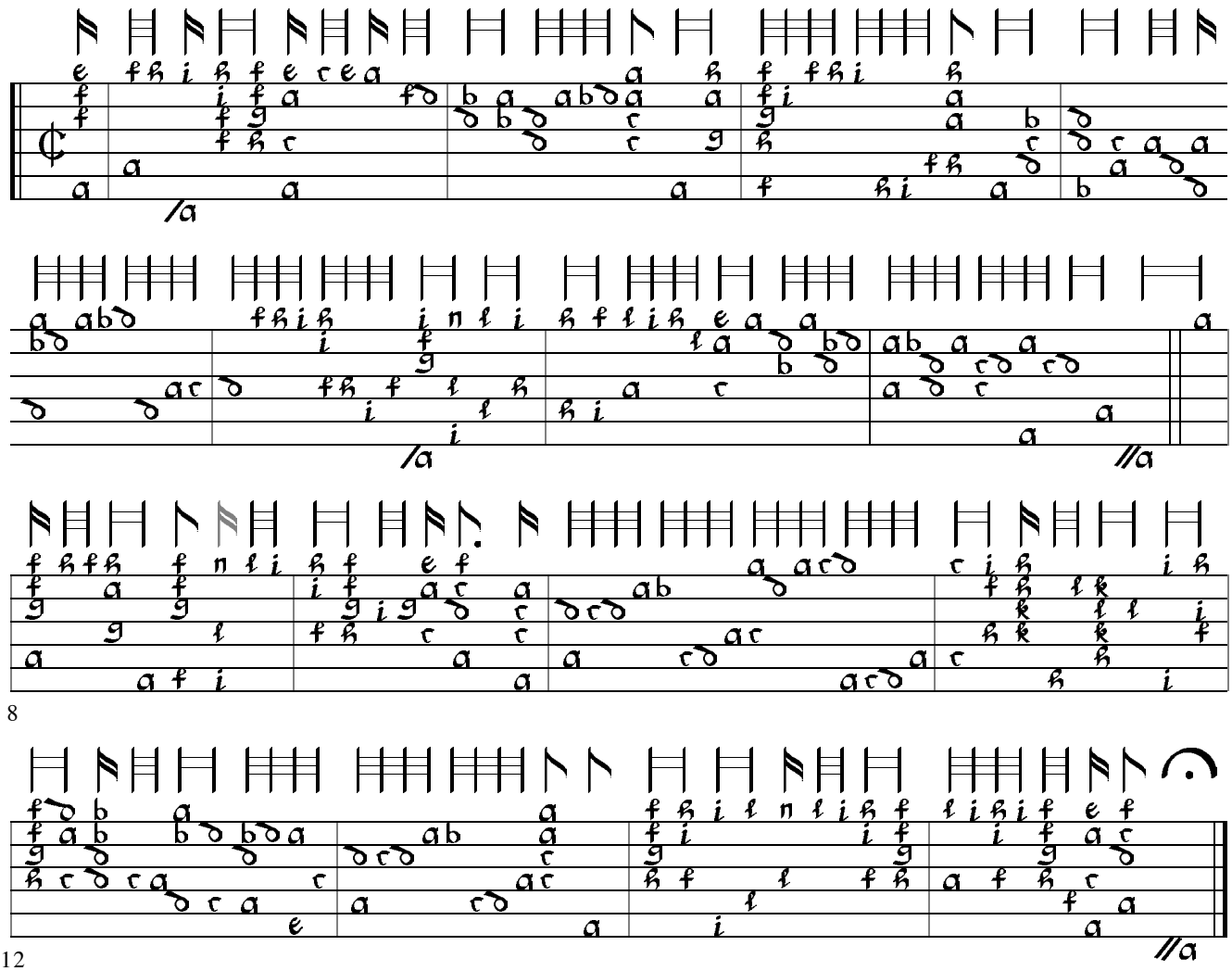
A43a. Almande de Duc Mathias - AABCC4 Adriaenssen 1584 f. 86r



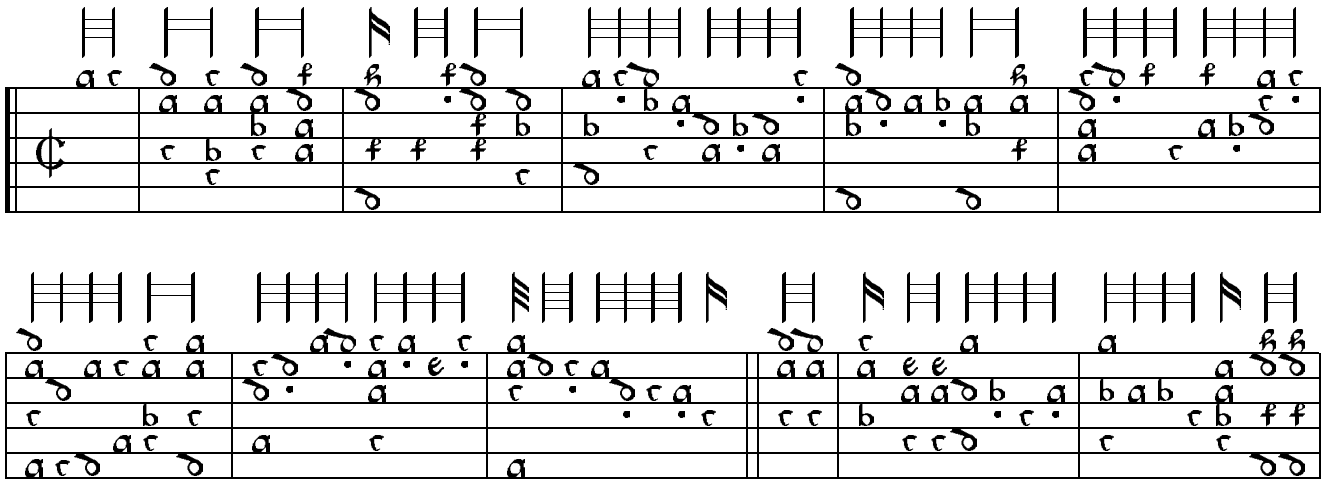
A43b. Allemande de Ducq(ue) Matthias - AABCC8 NL-Lt 1666, f. 495r

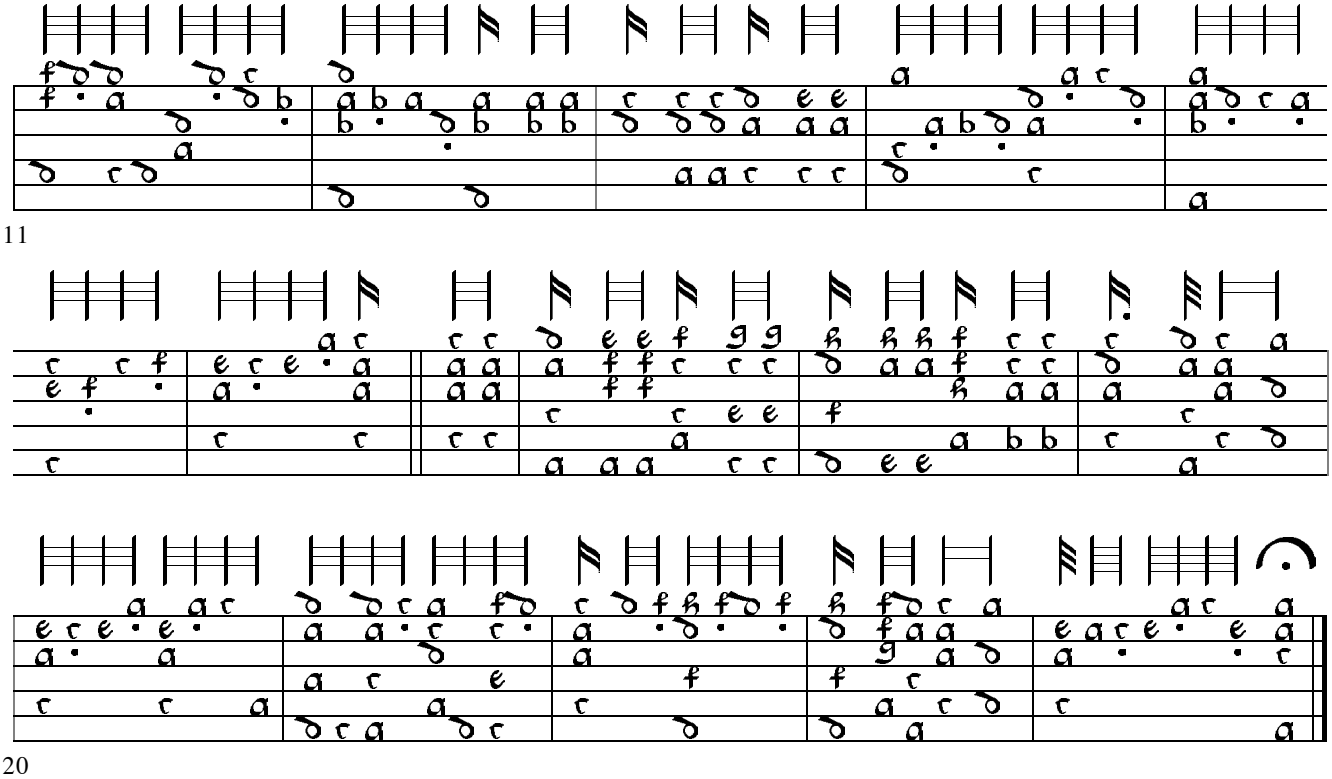


A44. Allemande (IBB) - 8Eb9C A7B8 Besard 1603, f. 135v

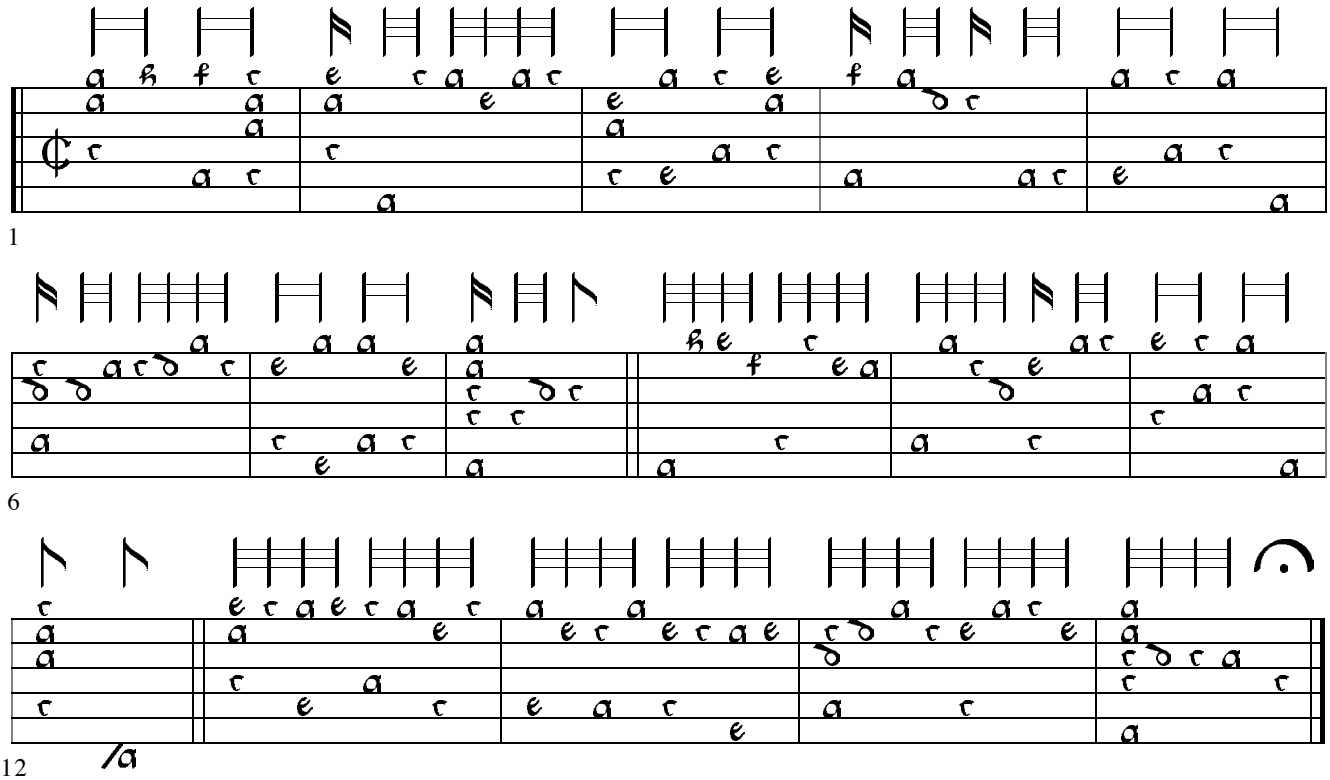


A45. Almande Joachim v Hove - ABC8 D-B Hove 1, ff. 35v-36r

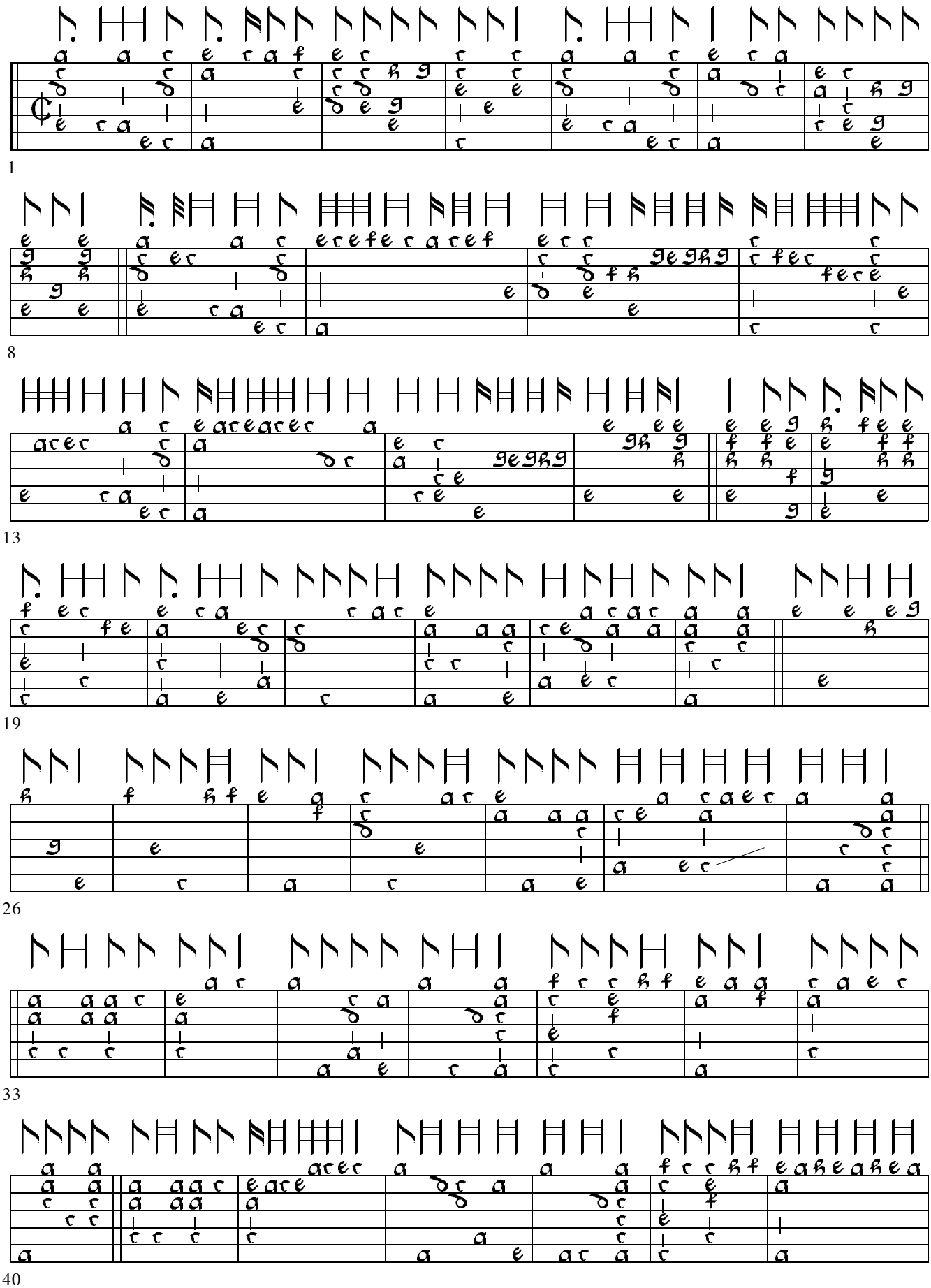


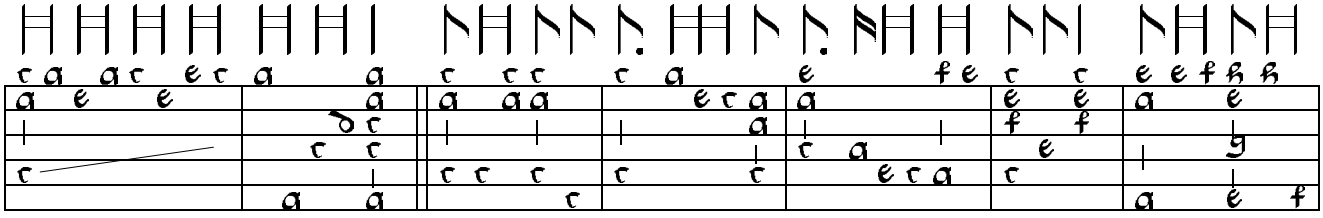


A46. Alemandt - 8D A8BC4 D-Lr 2000, p. 24



A47a. Untitled - AABBCCDD8 GB-Gu Euing 25, f. 20r





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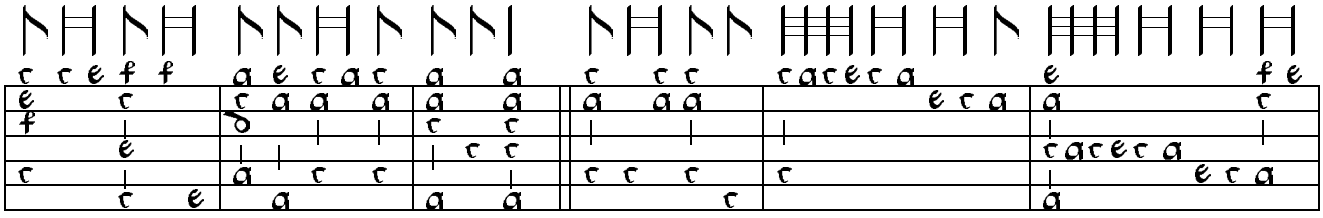

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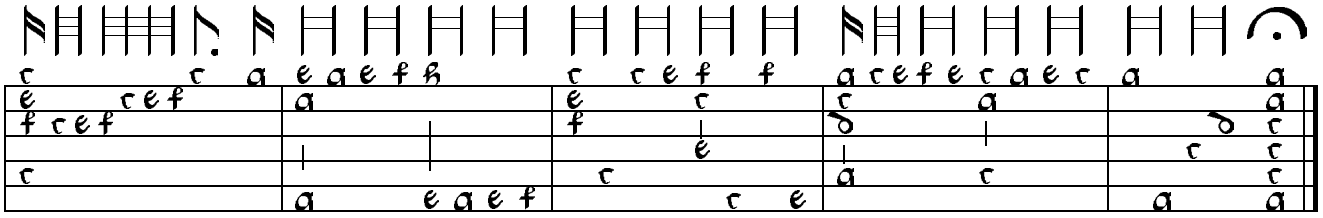

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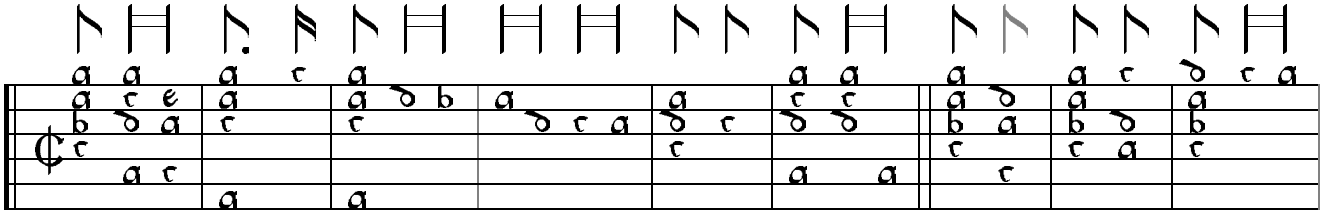
A48. Aultre Almande - A6B8CD7 GB-Ob D.4.10.Art, f. 1v



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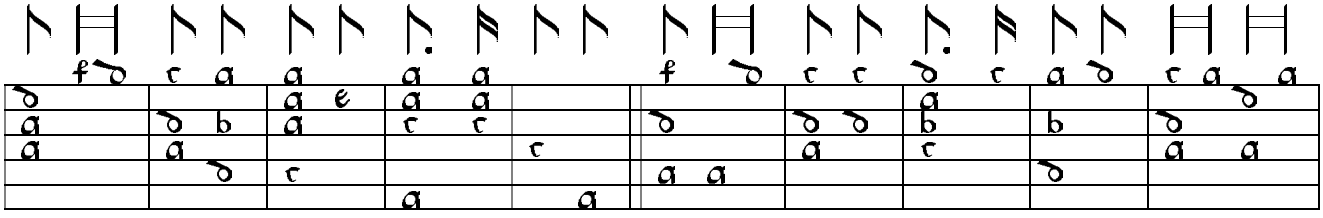

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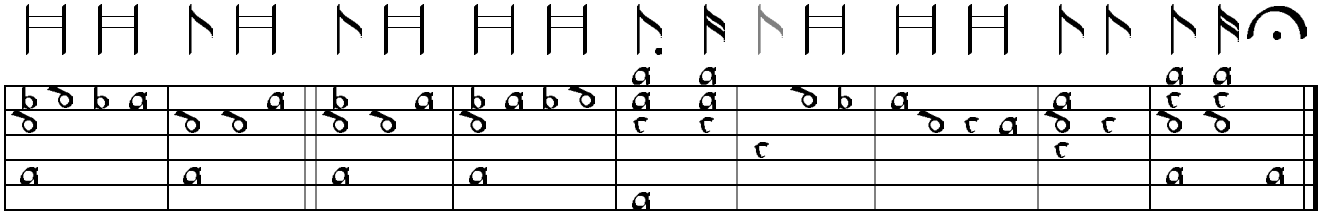

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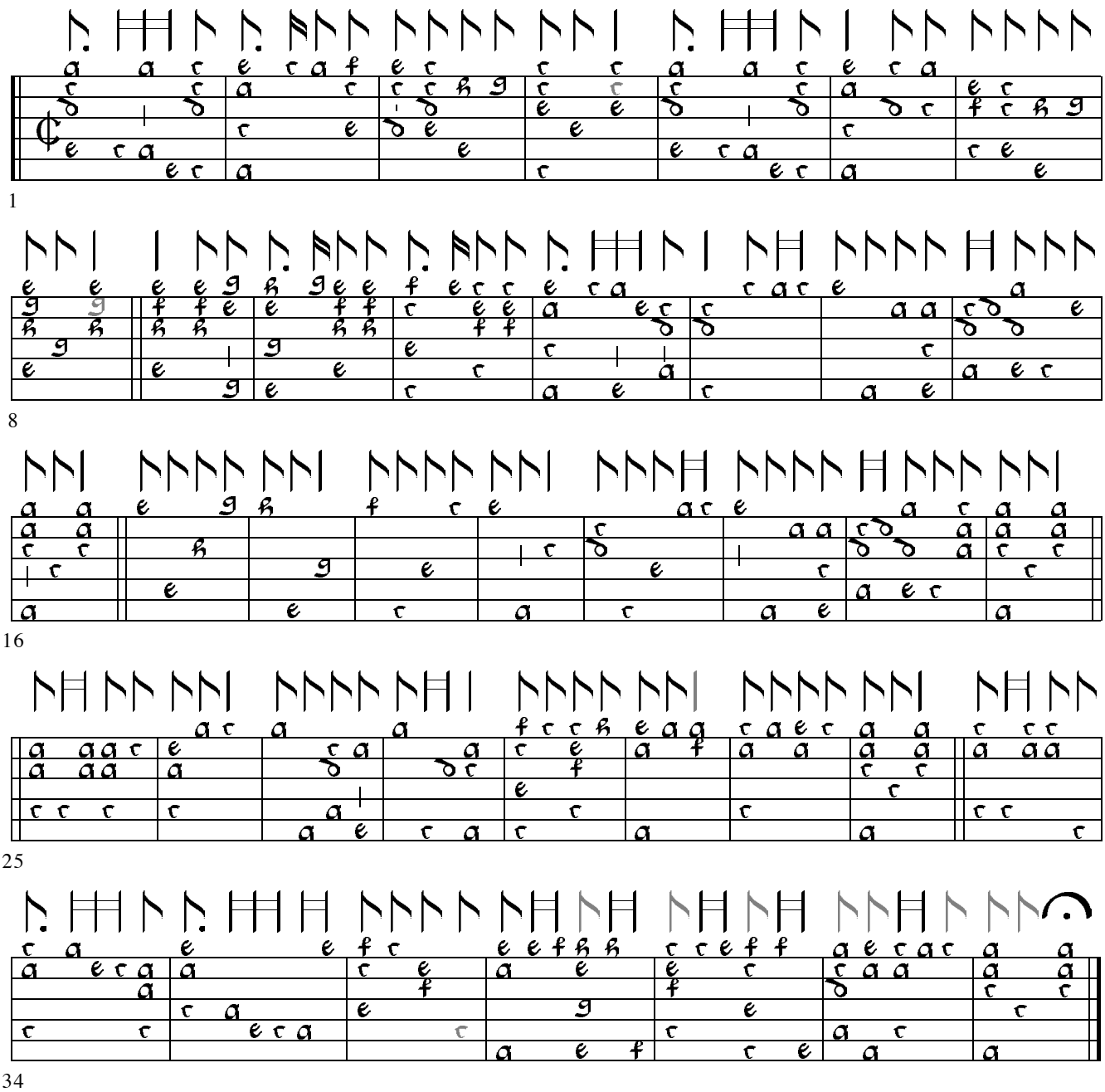
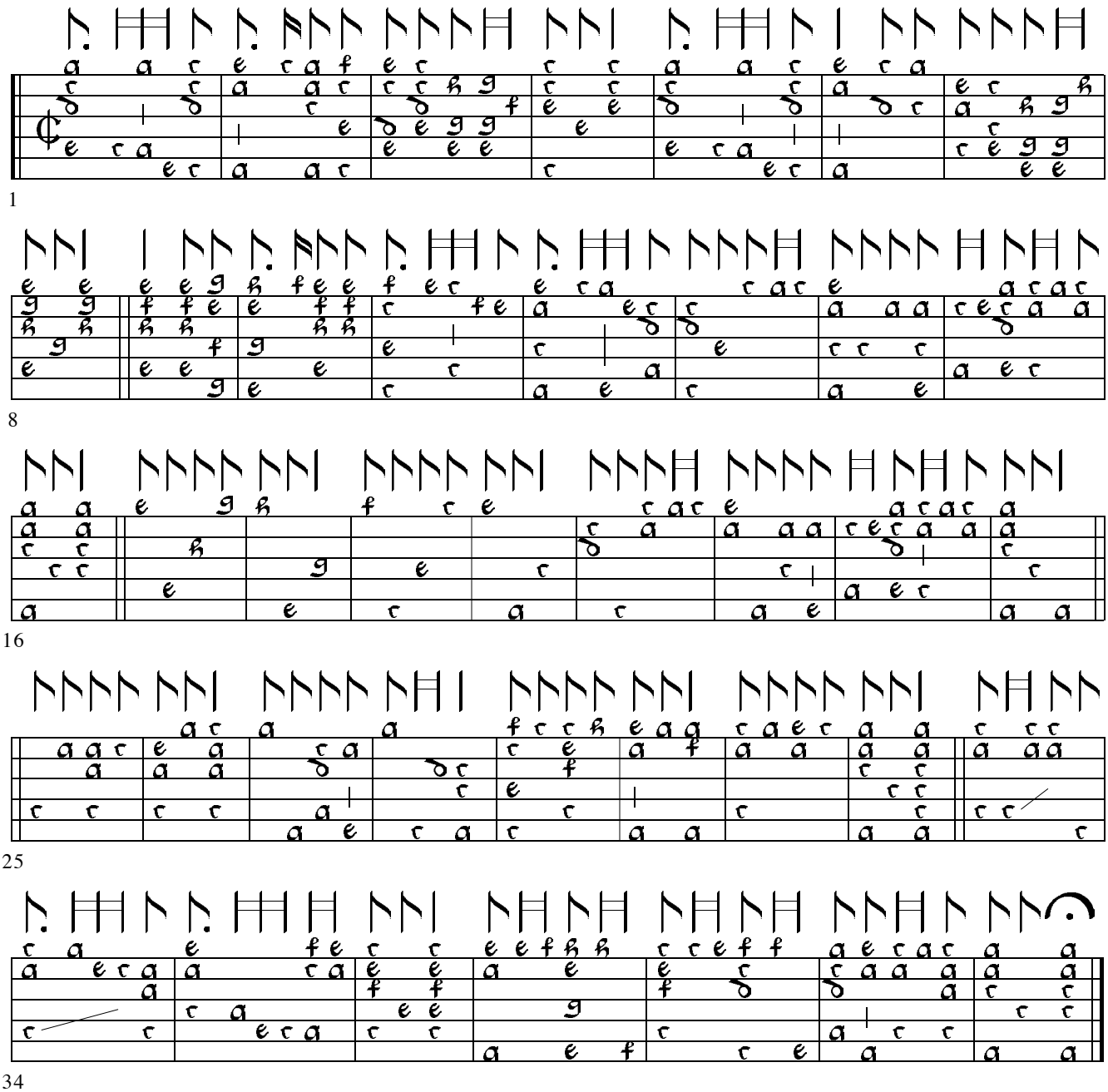
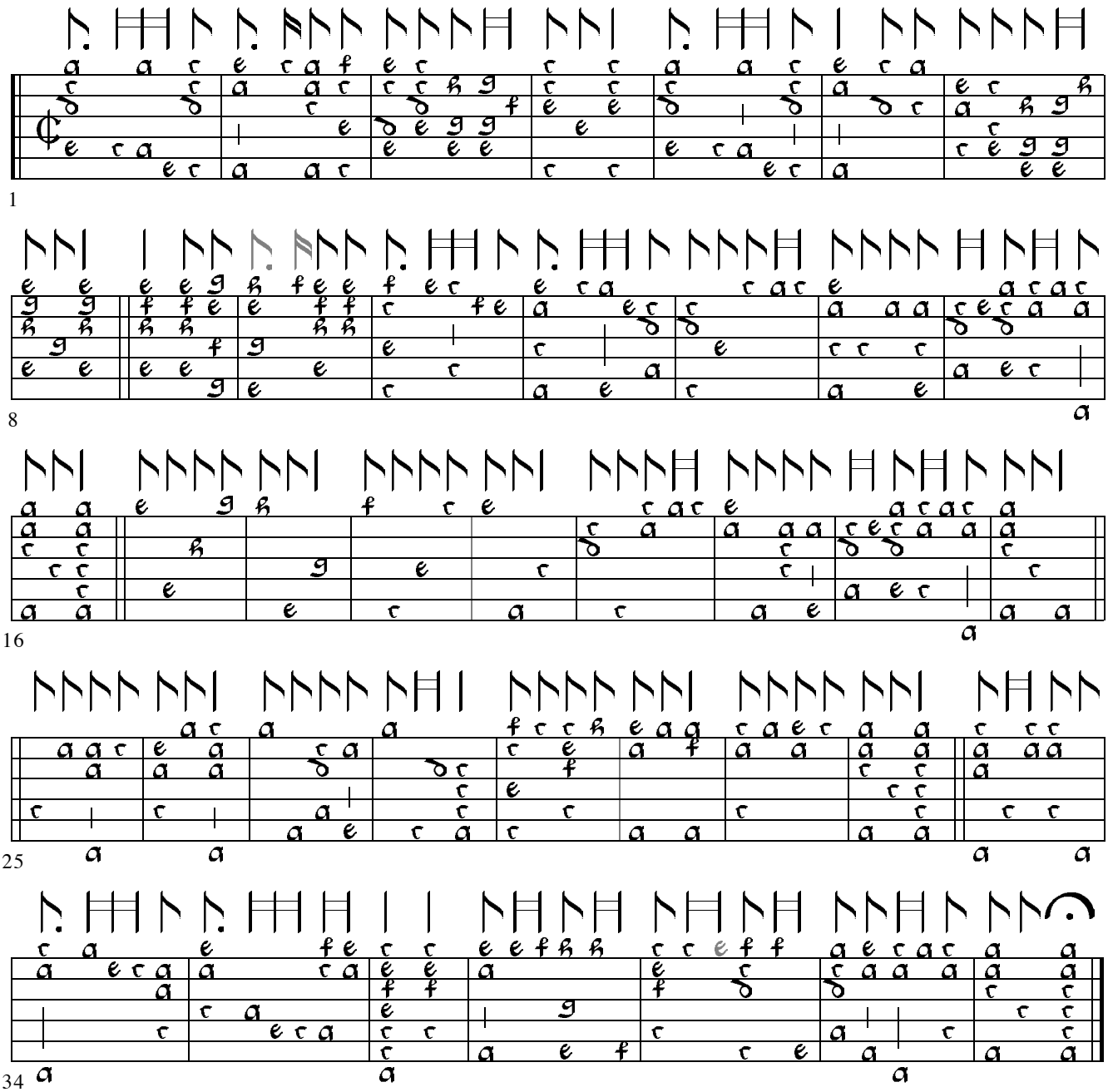
A47b. Lusshers Allemande - ABBCD8 LT-Va 285-MF-LXXIX, f. 59v



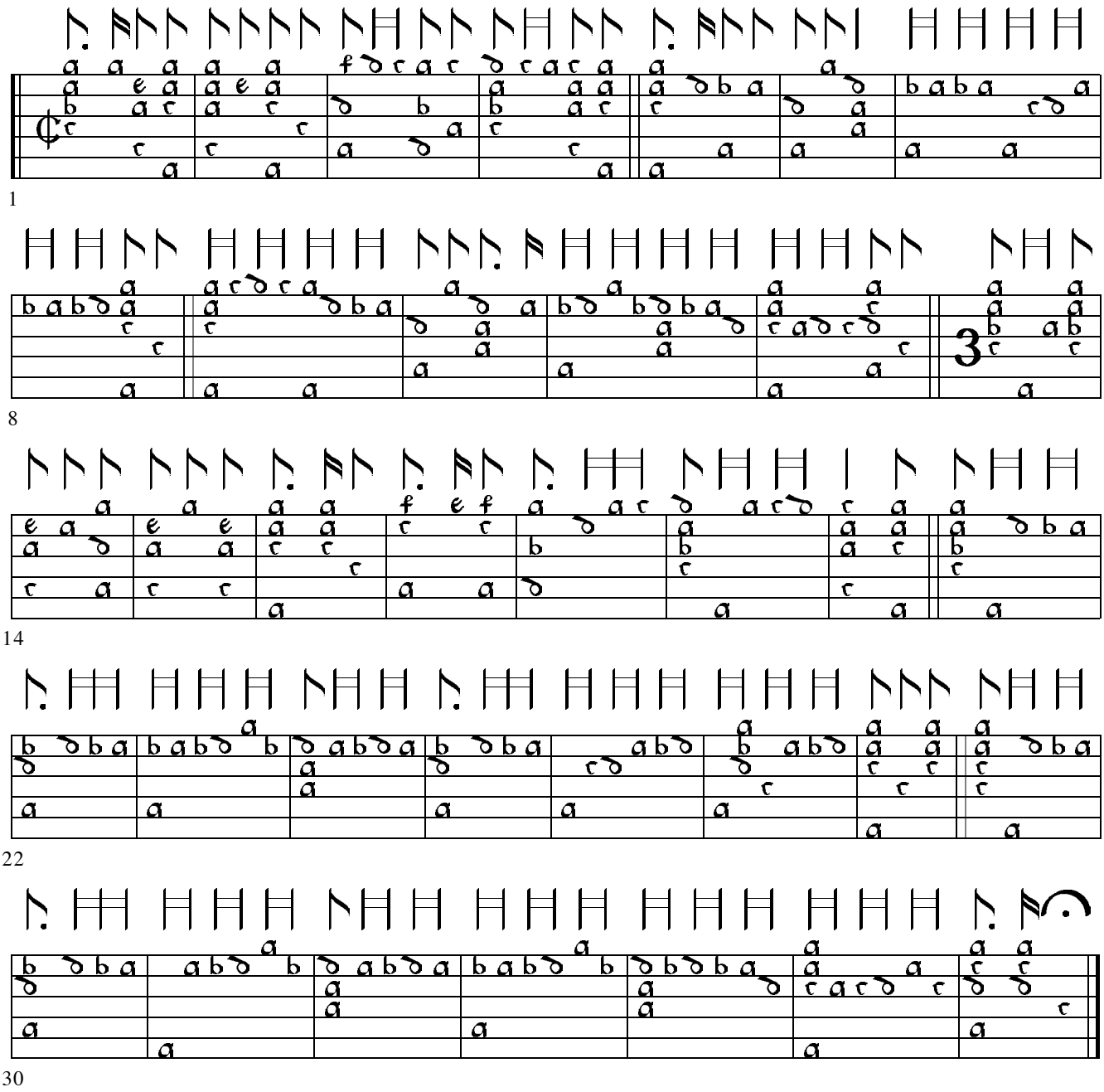
A47c. Lushers Allmaine - ABBCD8 GB-Cu Dd. 2.11, f. 60v



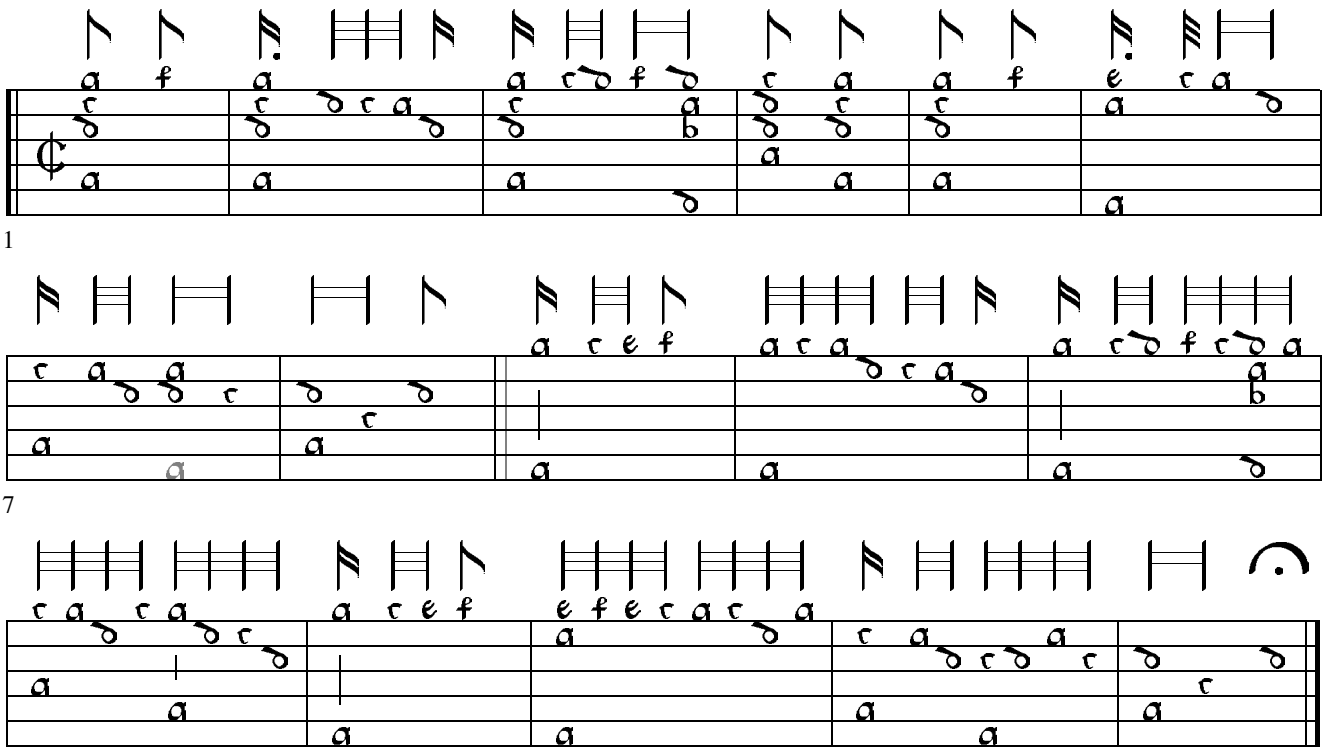
A47d. Lushiers Allmaine - 7D ABBCD8 GB Cu Dd.5.78.3, f. 75r



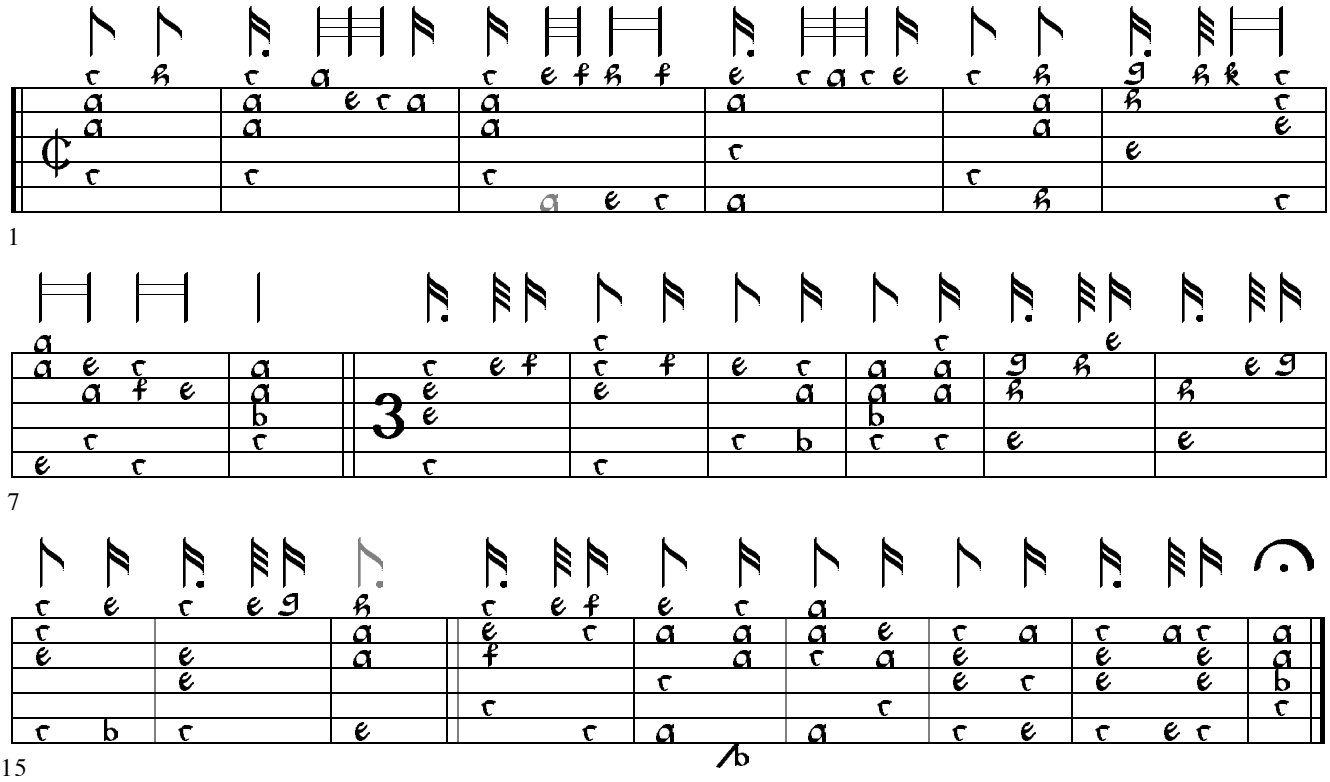
A49. Almande Philippine - Reprinse - ABC4-ABC8 Phalese & Bellere 1568, f. 86v-87r



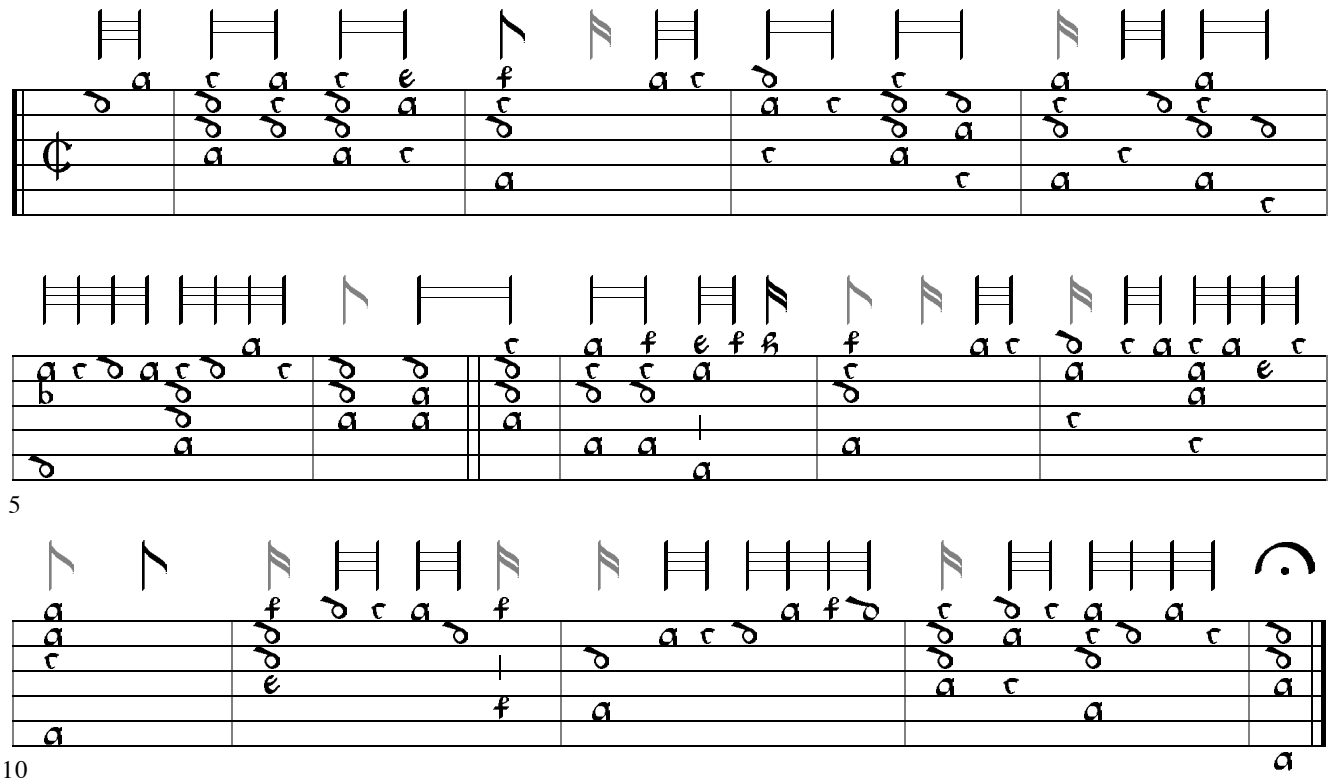
A50a. Allemandt a Globe - AB8 LT-Va 285-MF-LXXIX, f. 6r



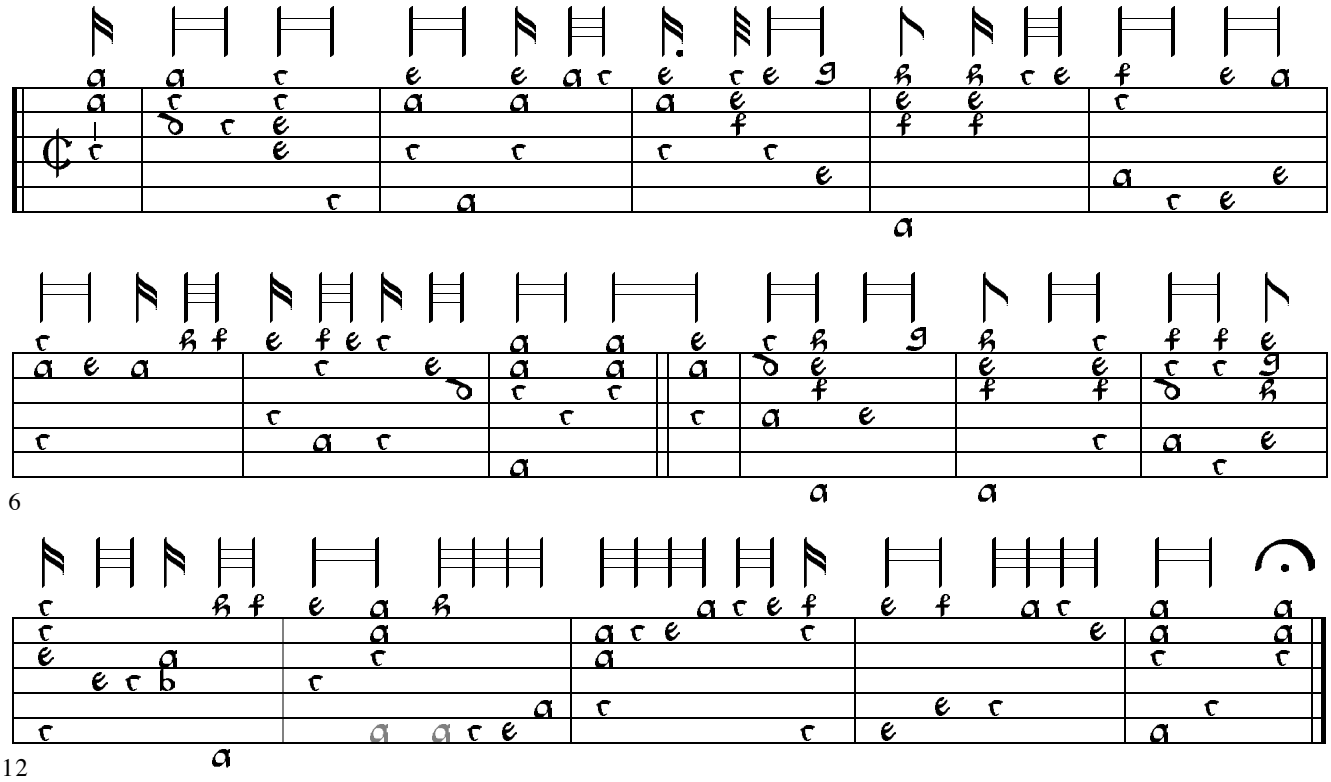
A50b. Le Palma - 7F A8-B9C6 D-LEm II.6.15, p. 480



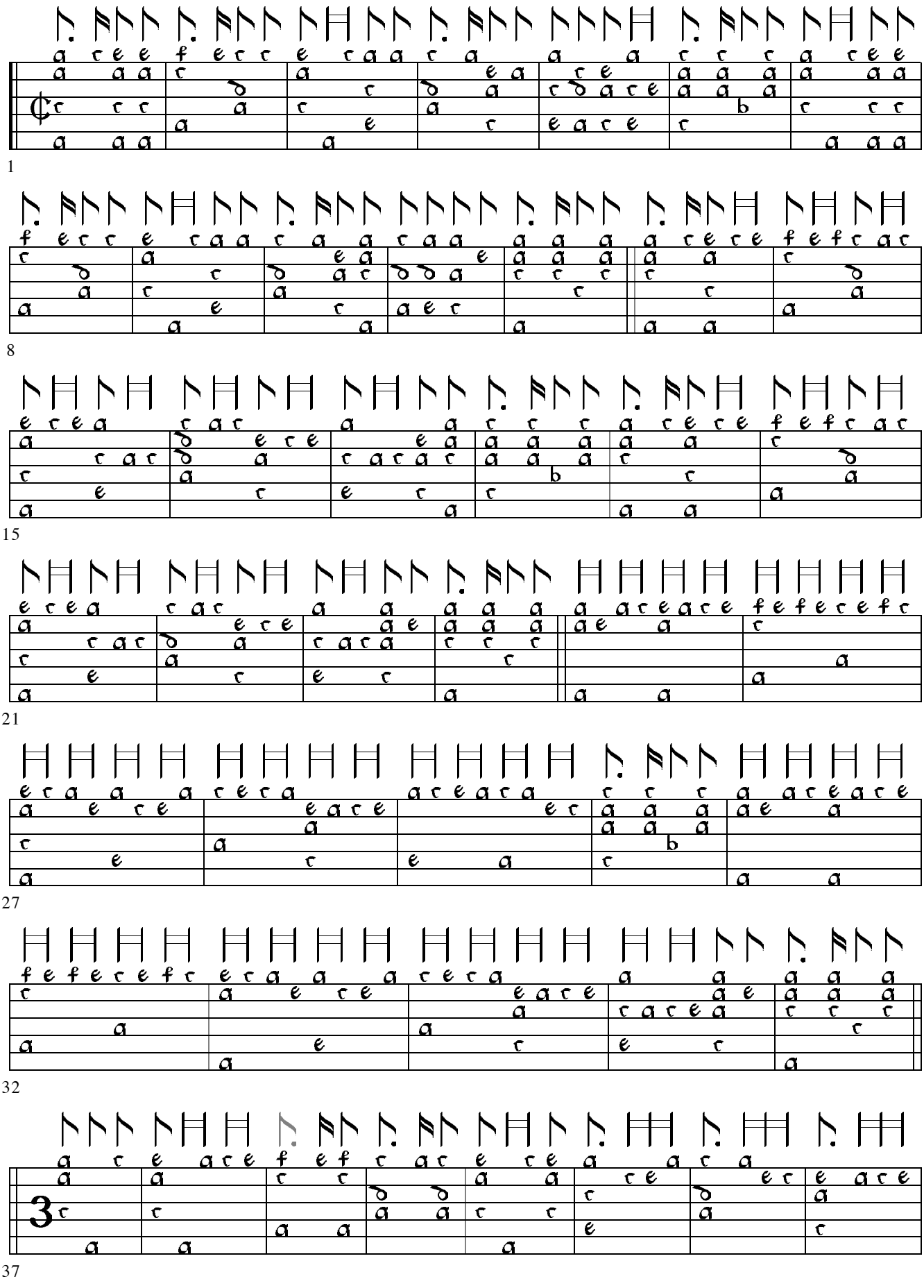
A51a. Allemandt a Globe - 7F A6B8 LT-Va 285-MF-LXXIX, f. 59r

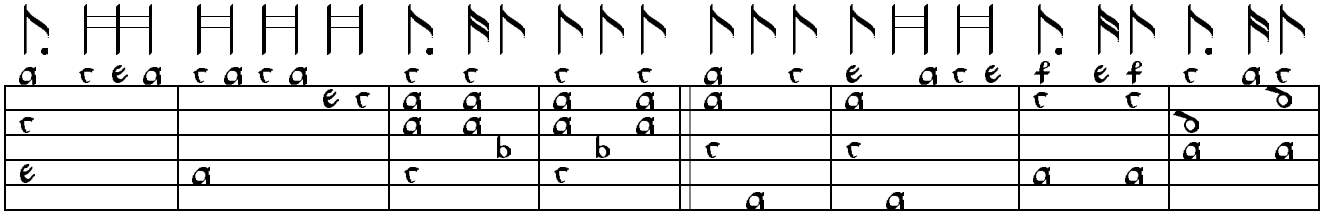


A51b. Feines Lieb du wirst nachkommen - 7D AB8 LT-Va 285-MF-LXXIX, f. 8r



A52a. Almande Noseroit on dire - Reprinse - ABB12-AB12 Phalese & Bellere 1568, f. 86v





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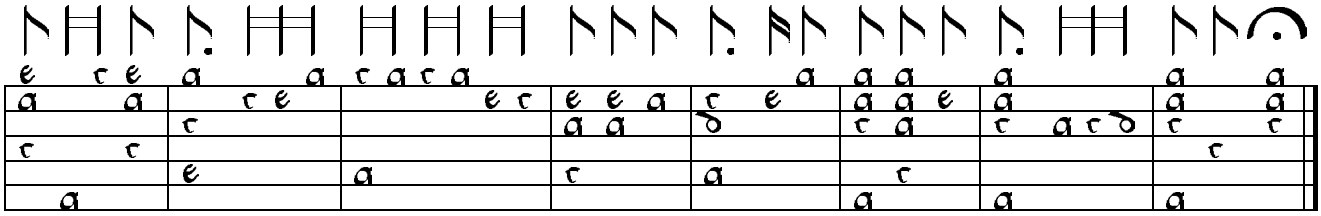

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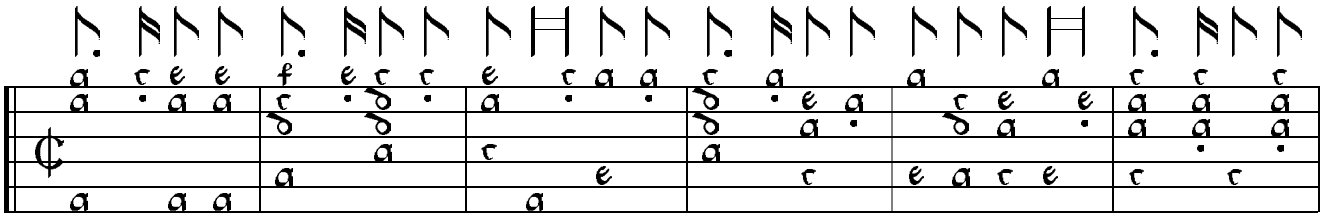
A52b. Allemande Linde - AB12 NL-Lt 1666, f. 502r



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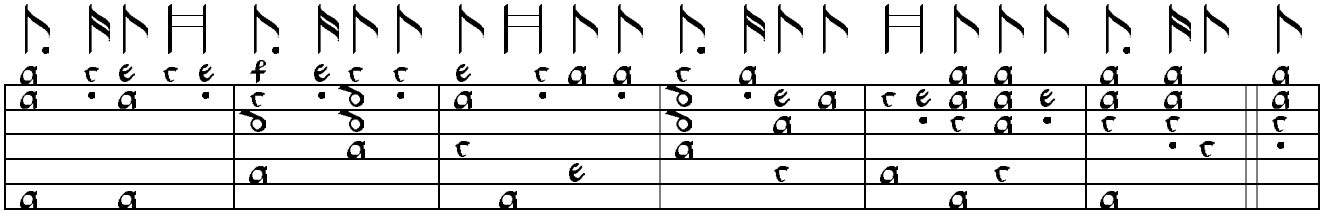

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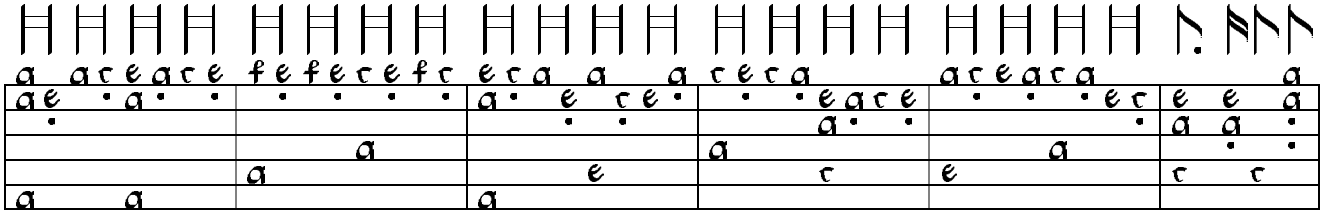

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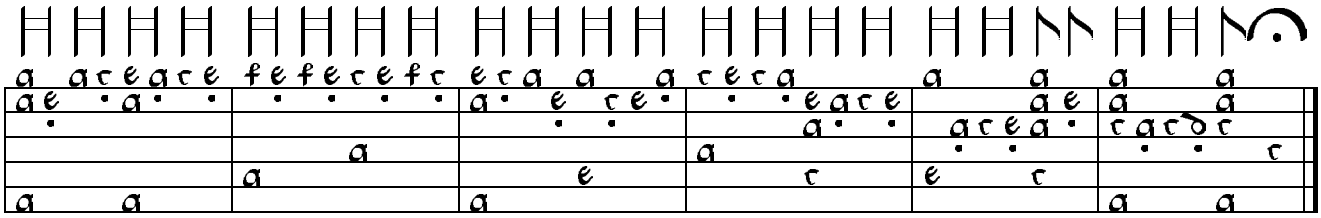

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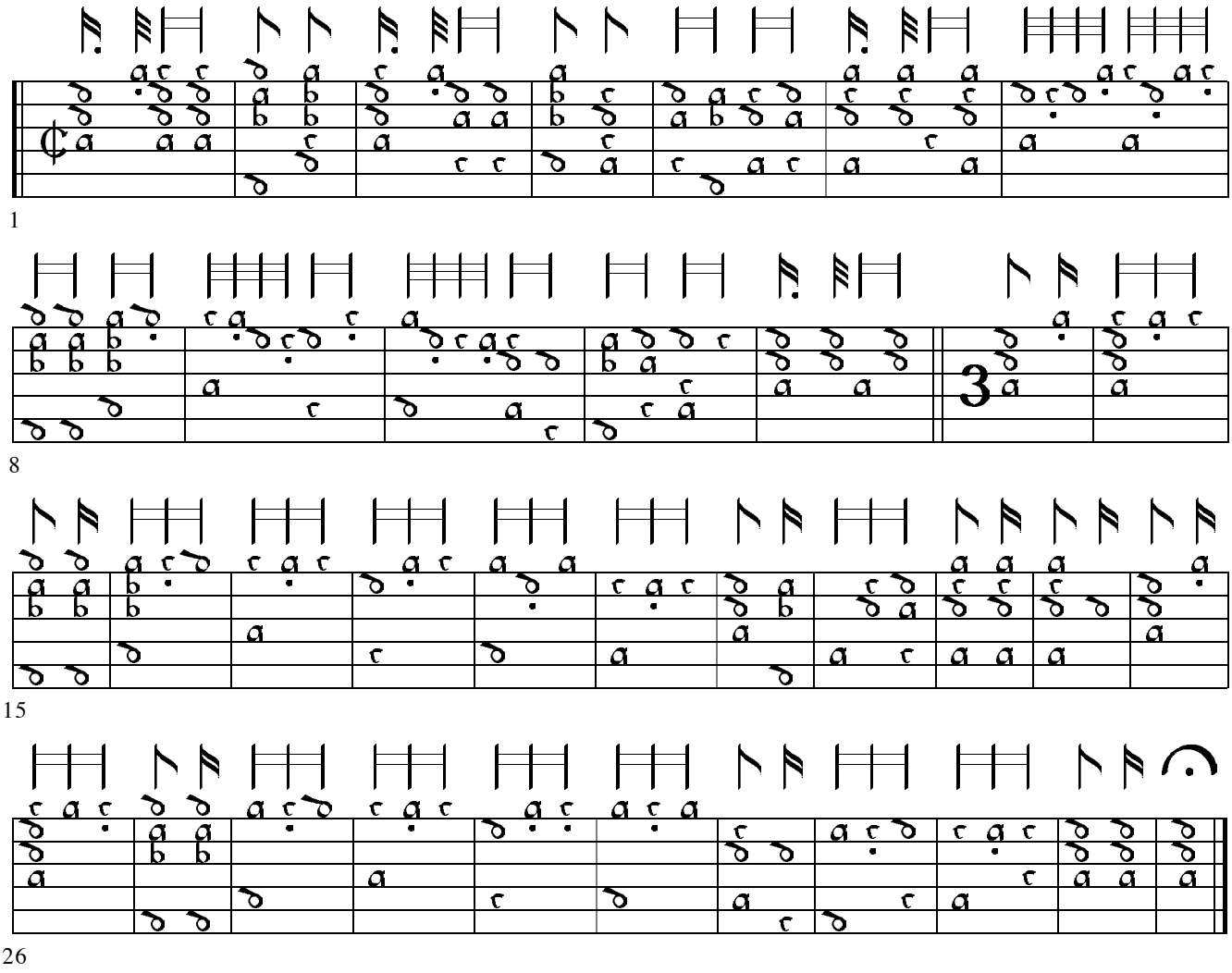
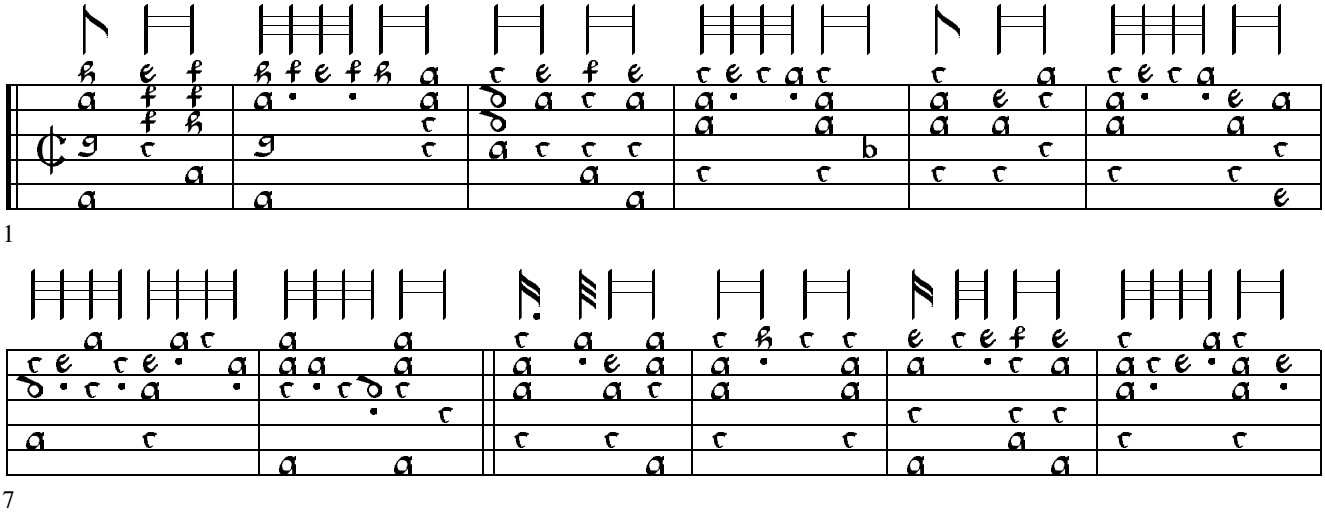
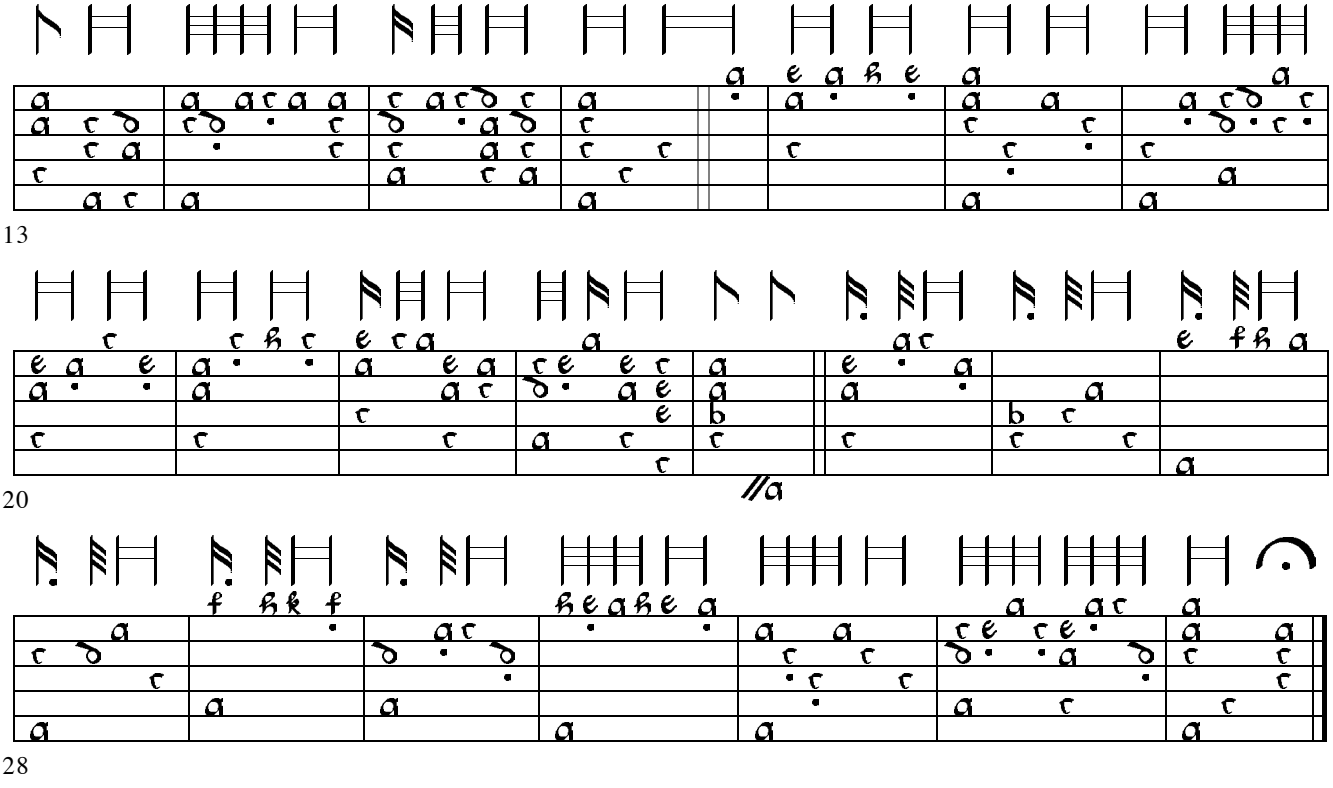
A52c. Allemande de Lignes - Reprinse - A12-A24 NL-Lt 1666, f. 504r

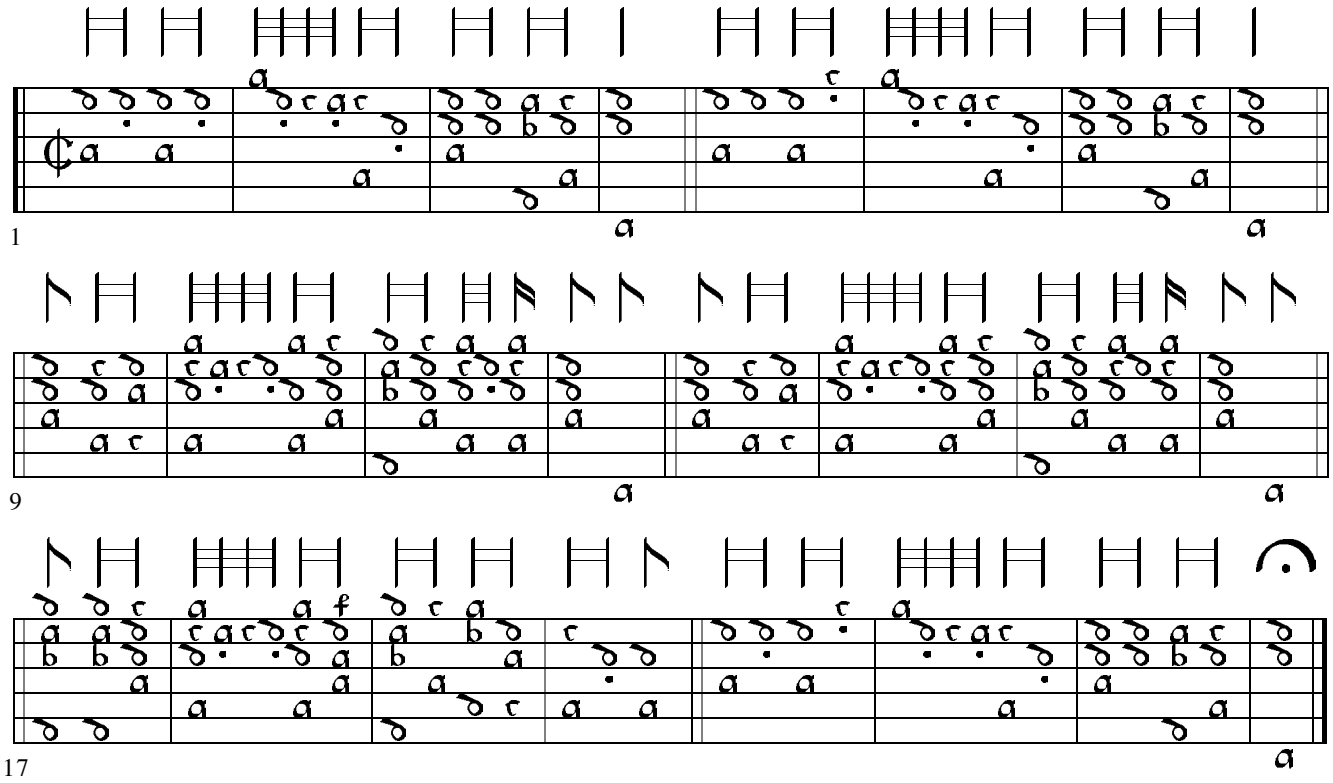


A53. Almande - I. v. H(ove) - 9D ABC8D10 Hove 1612, f. 60v

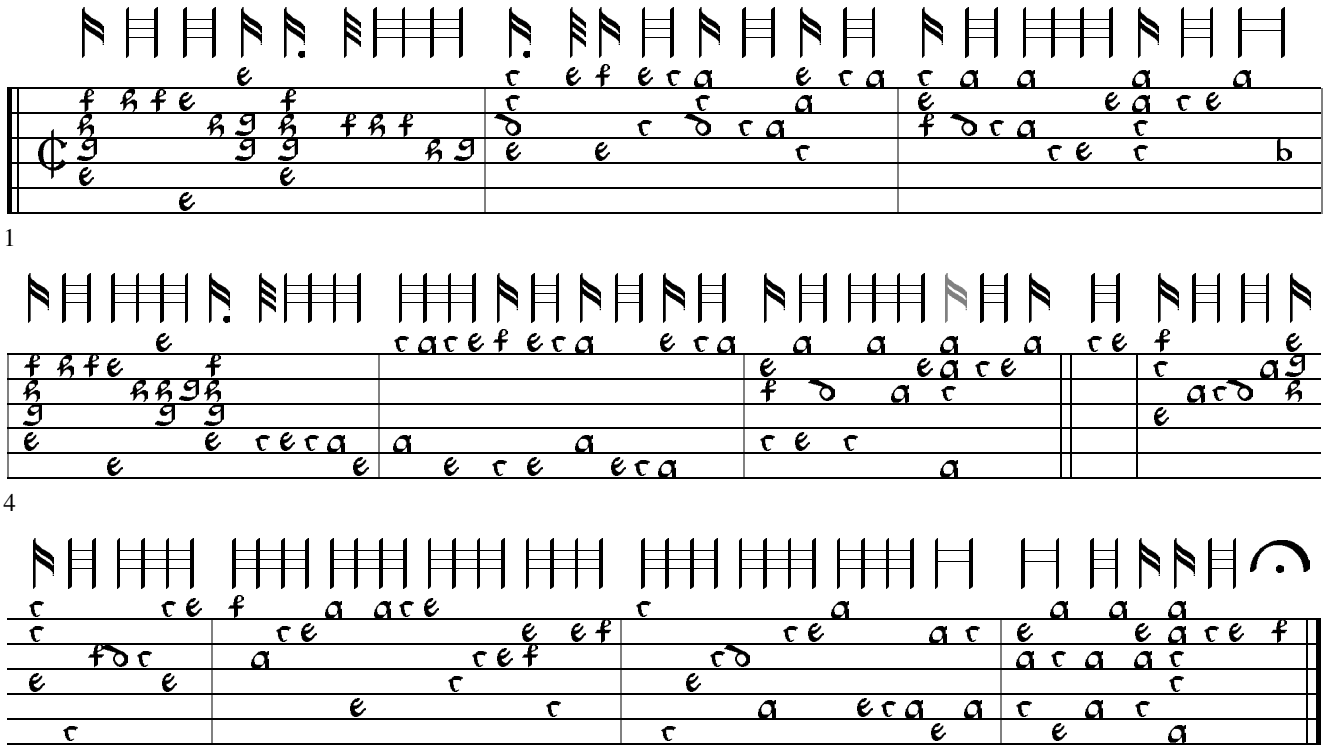




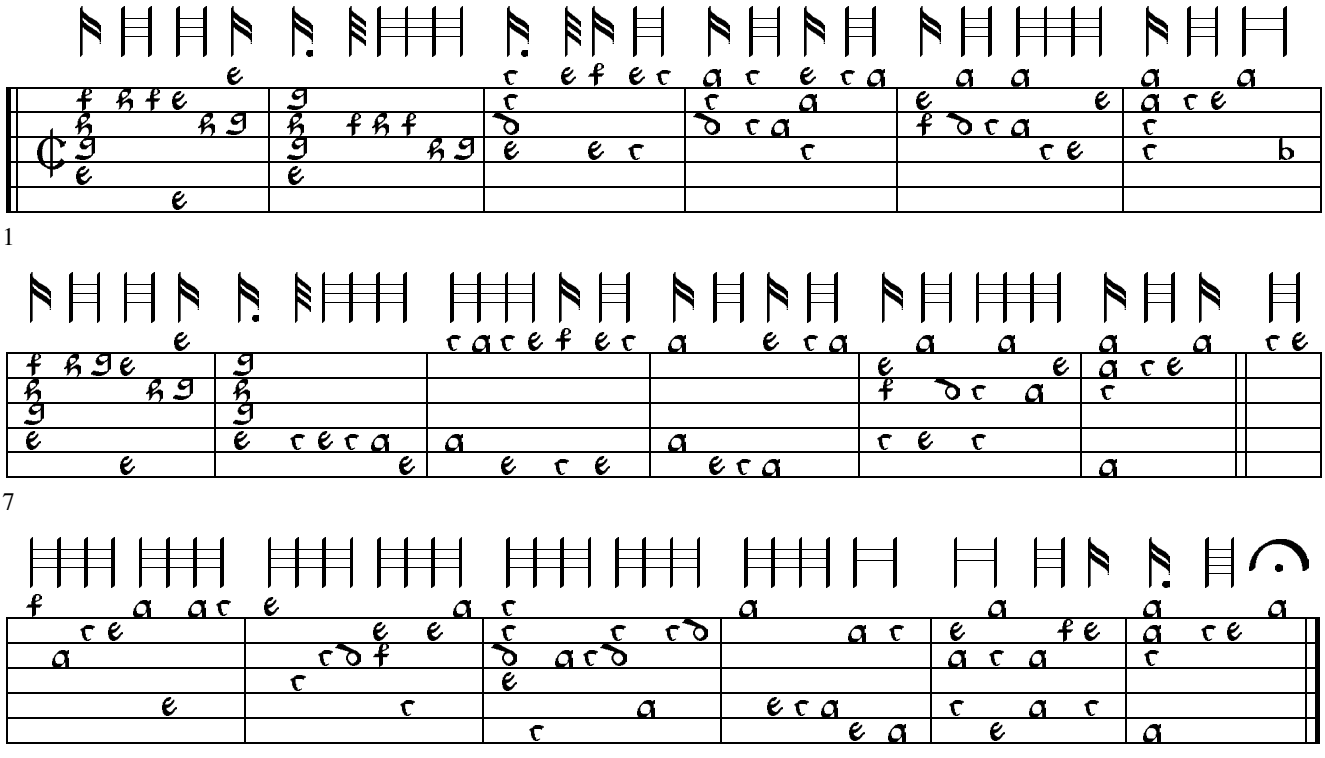
App 6a. Allemande Tant vous alles doux Guillemette - AABBCA4 NL-Lt 1666, f. 511r



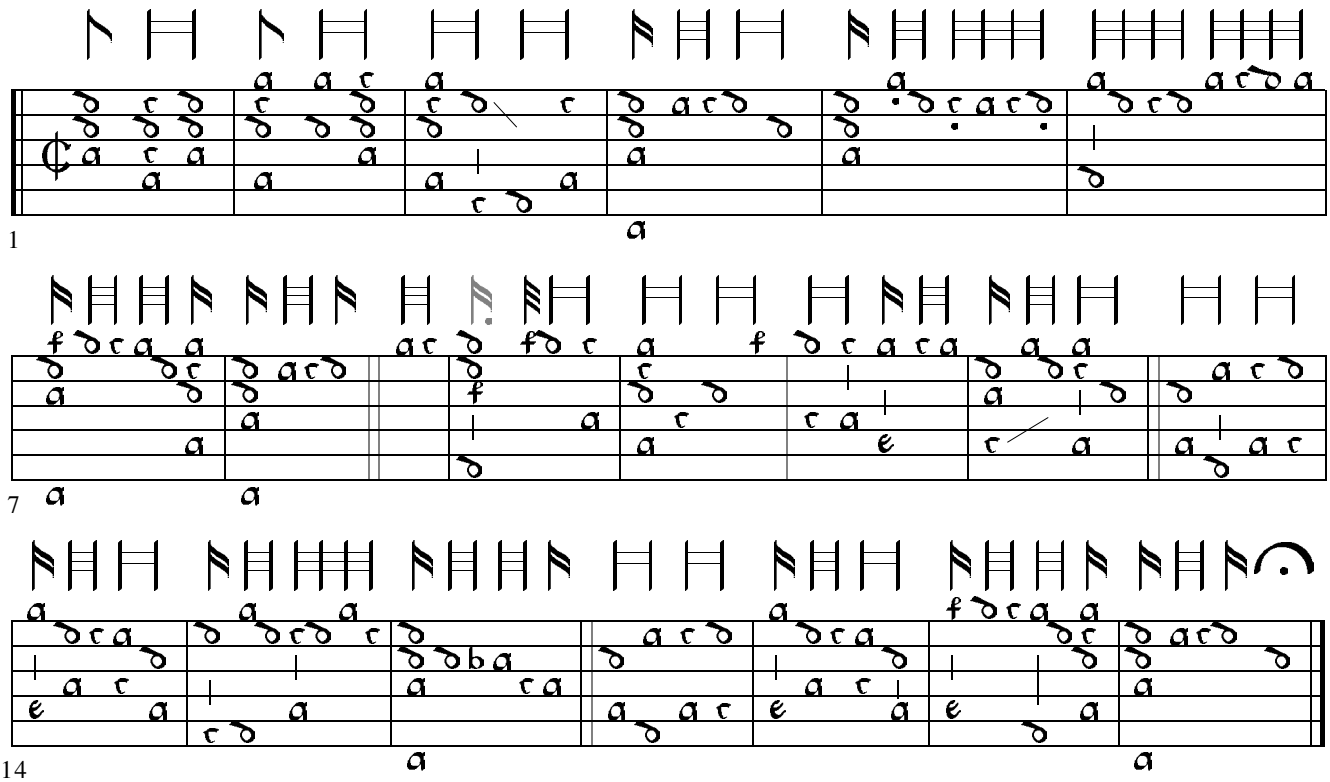
A54a. Allemande - A6B4 Besard 1603, f. 130v



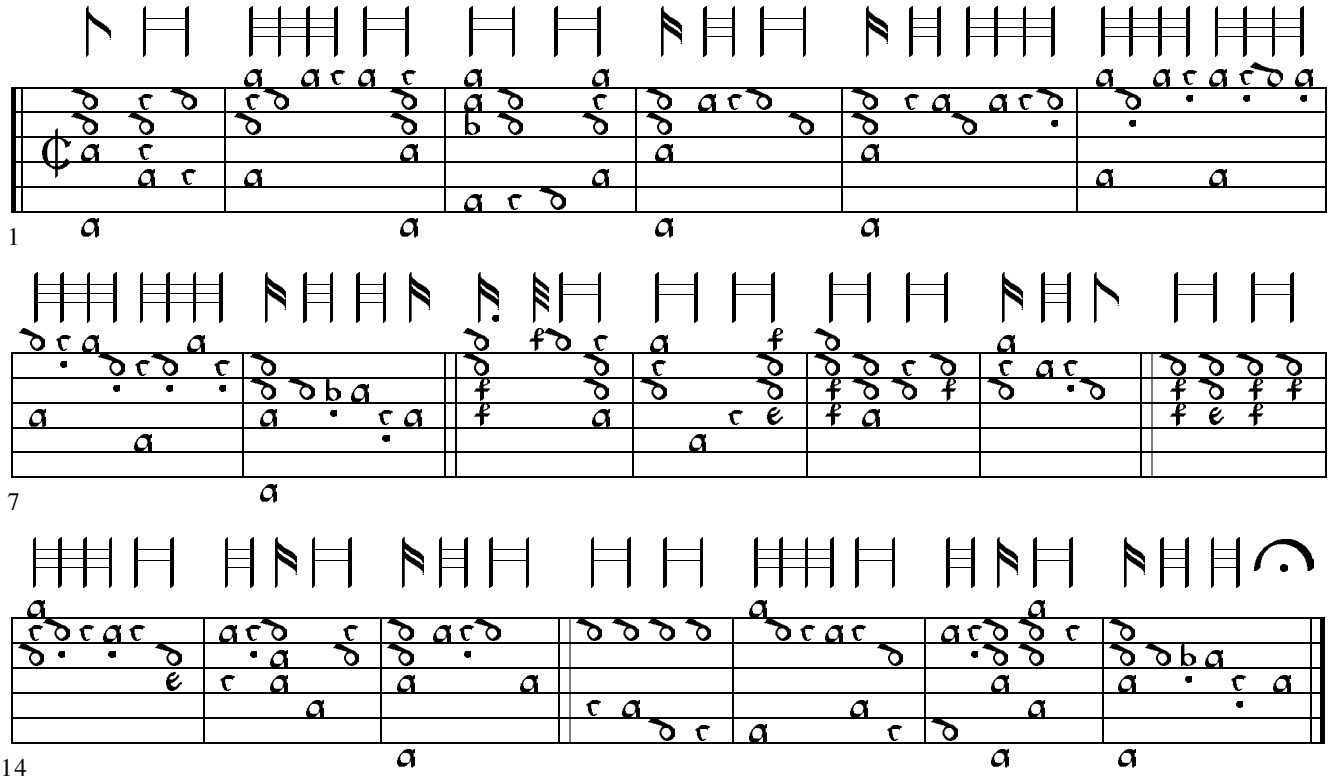
A54b. Ballet 10 - A12B6 Fuhrmann 1615, p. 153



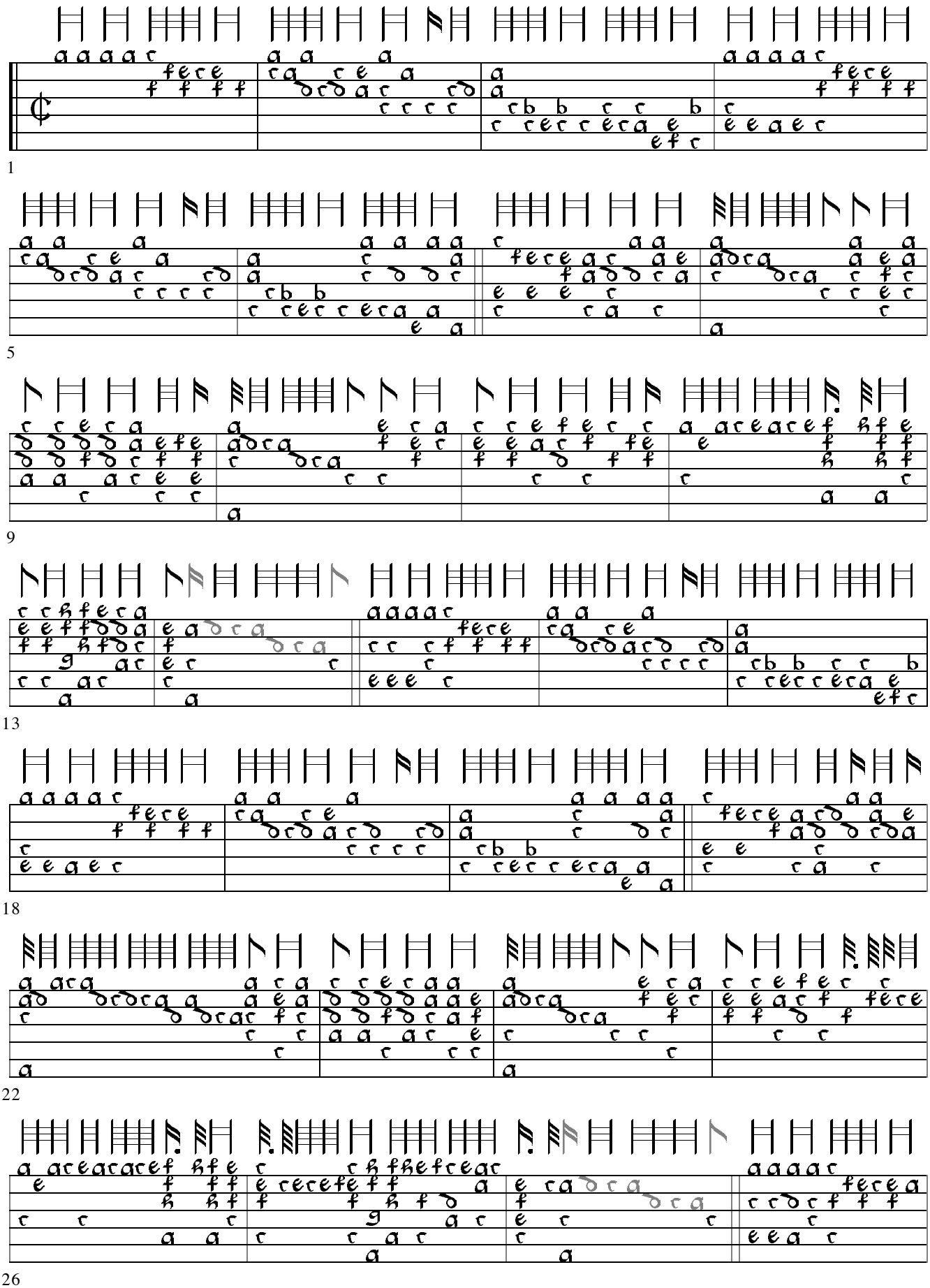
A55a. Eguilemette - 7F A8BCC4 D-KNa W 4o 328, f. 5v

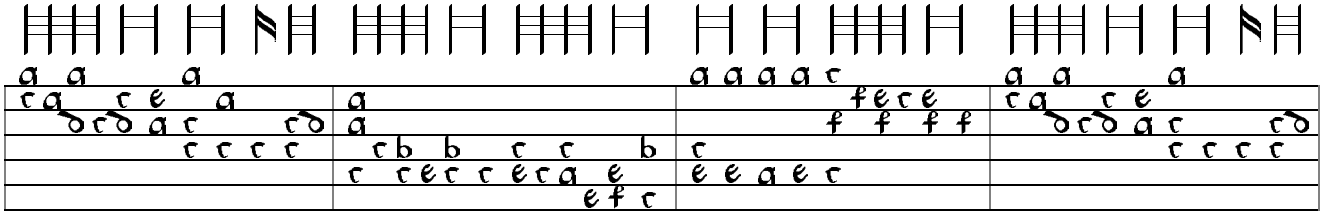


A55b. Guillemette - 7F A8BCC4 PL-Kj 40143, f. 57r



App 6b. Tant vous alles doux Guillemette - A6B8A6B8A6B4 Adriaensen 1584, f. 15r





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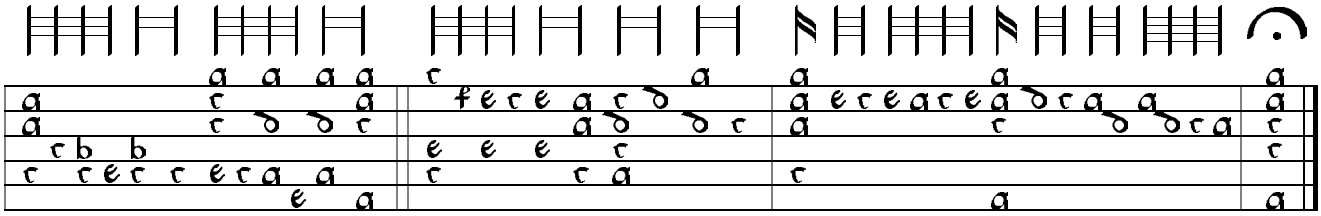

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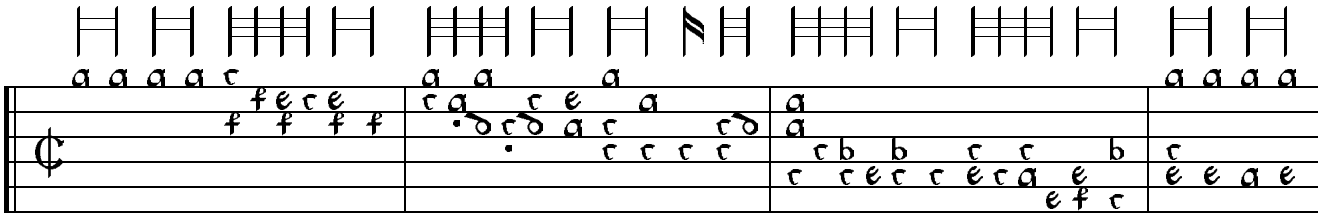
App 6c. La Guillemette - A6B8 NL-Lt 1666, f. 510v



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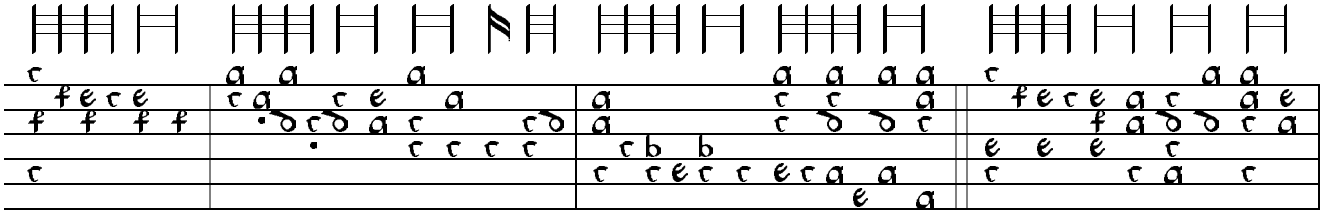

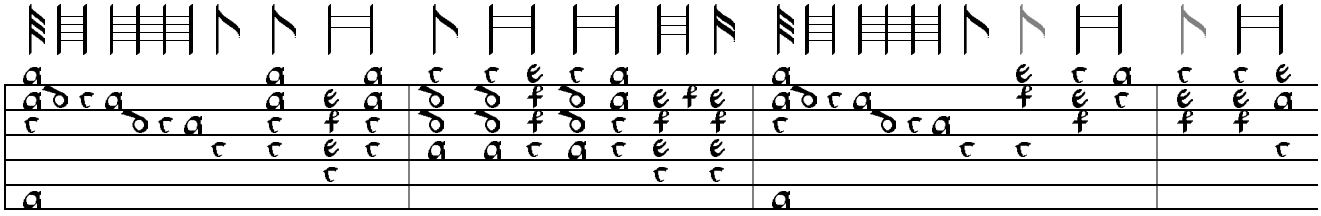

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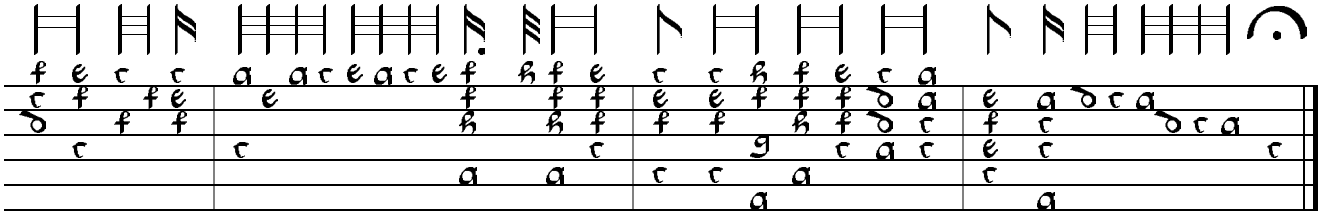
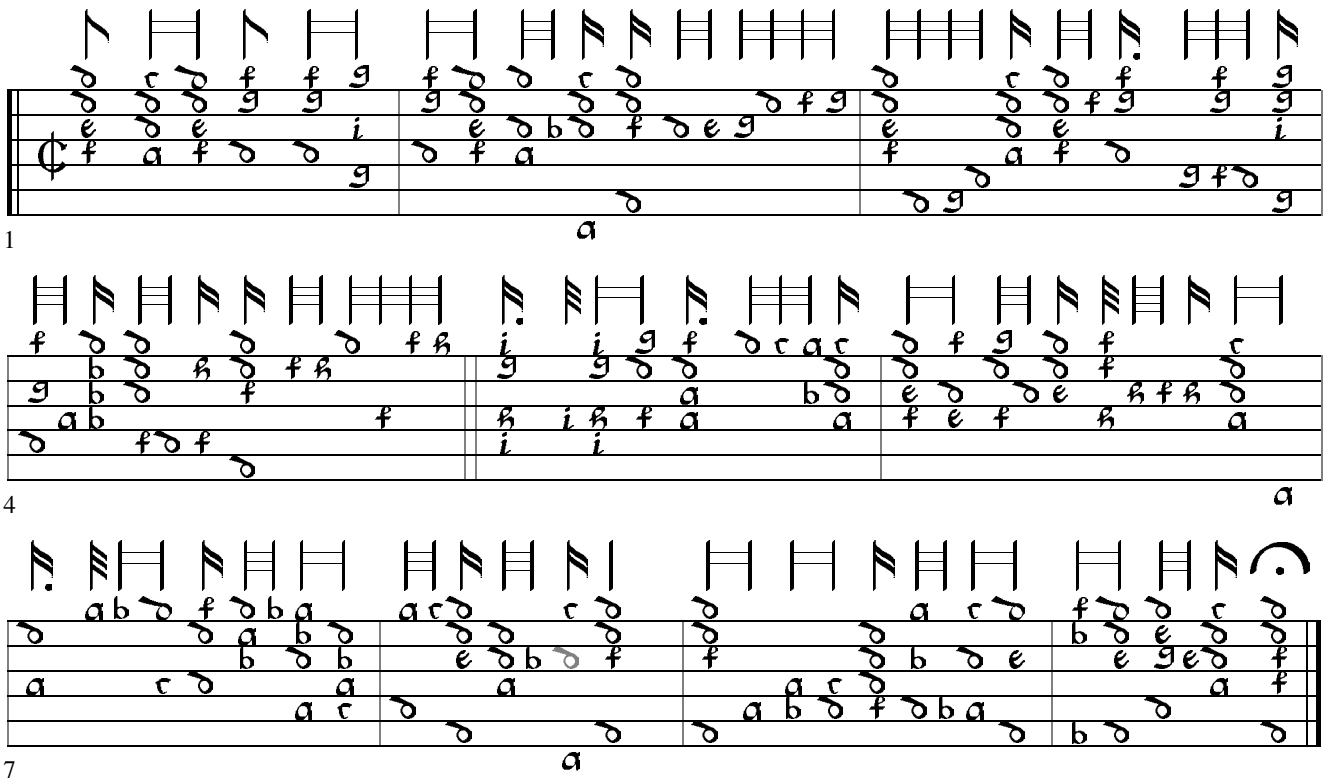
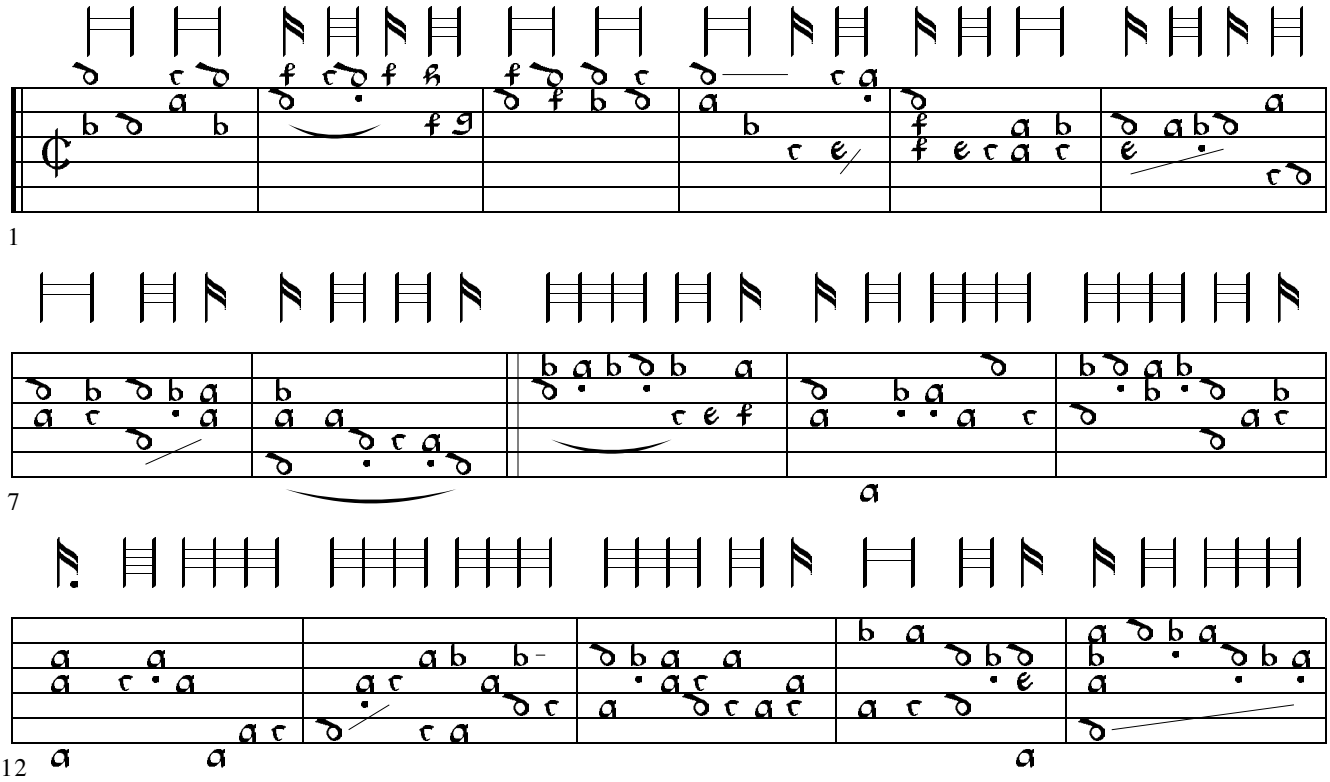
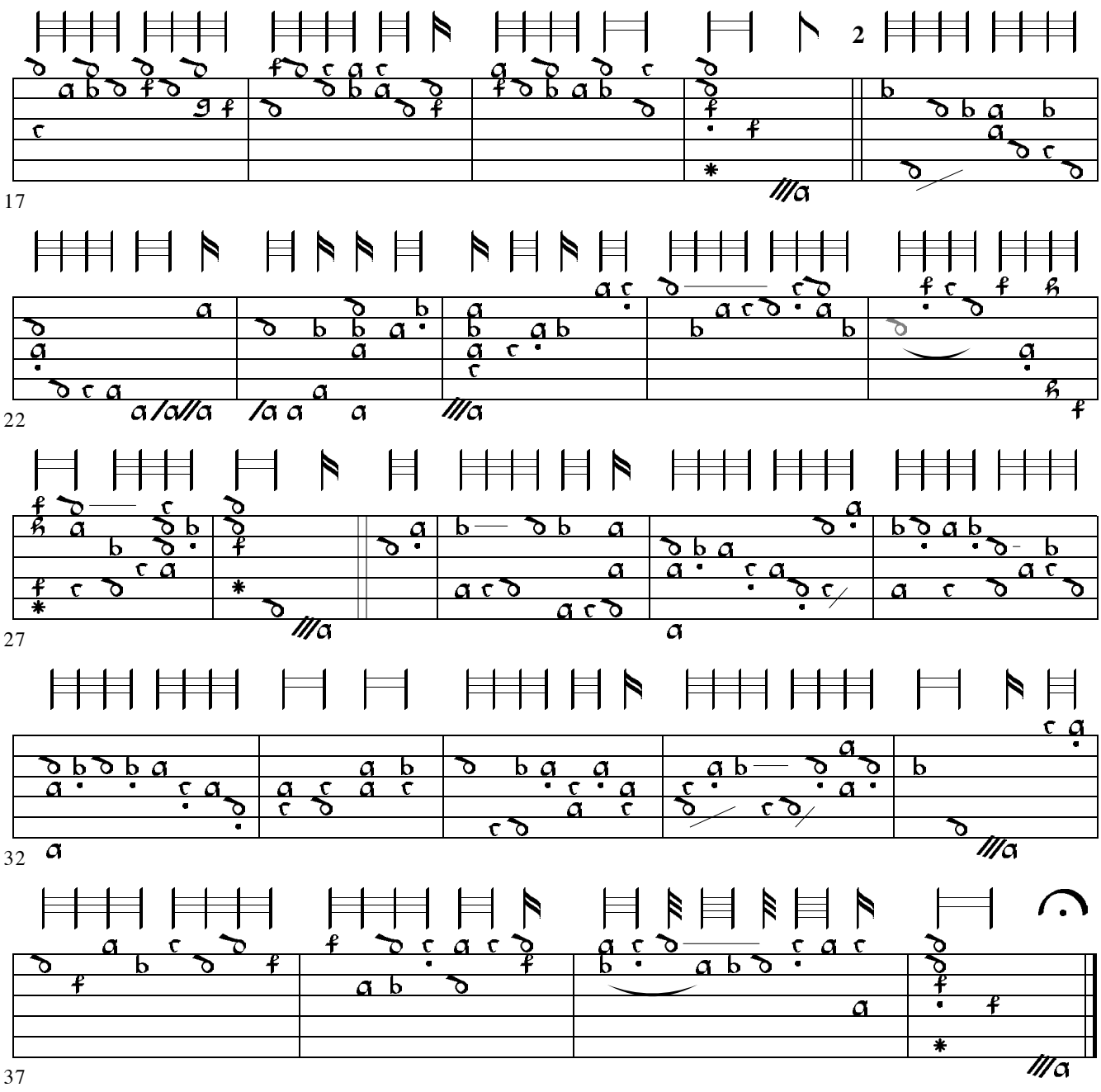


A55c. Guillemette - 7F A4B6 Besard 1603, f. 168r



A55d. Guillemette - 7F8Eb9D10Bb A8B12x2 Vallet 1615, p. 58

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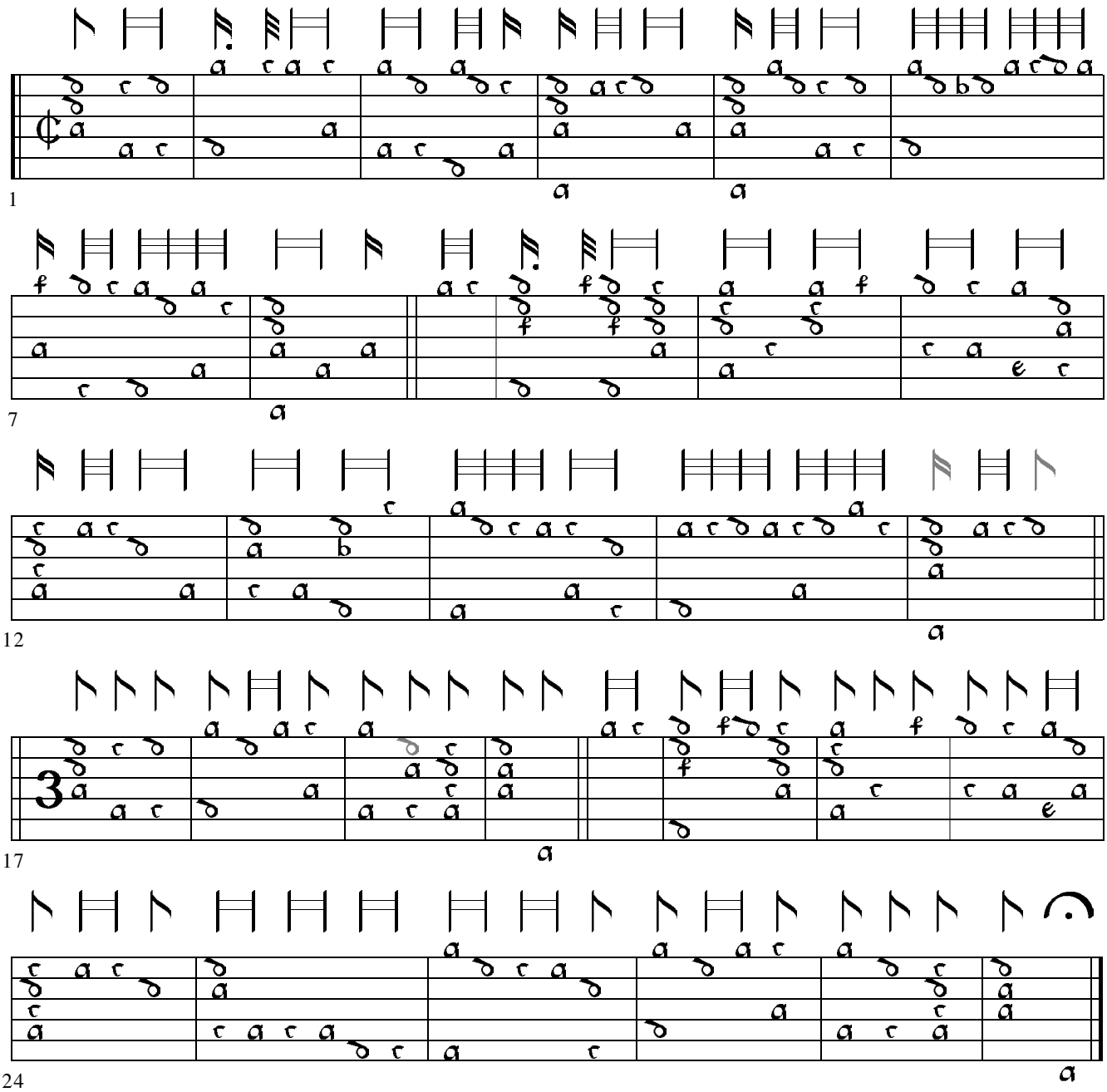
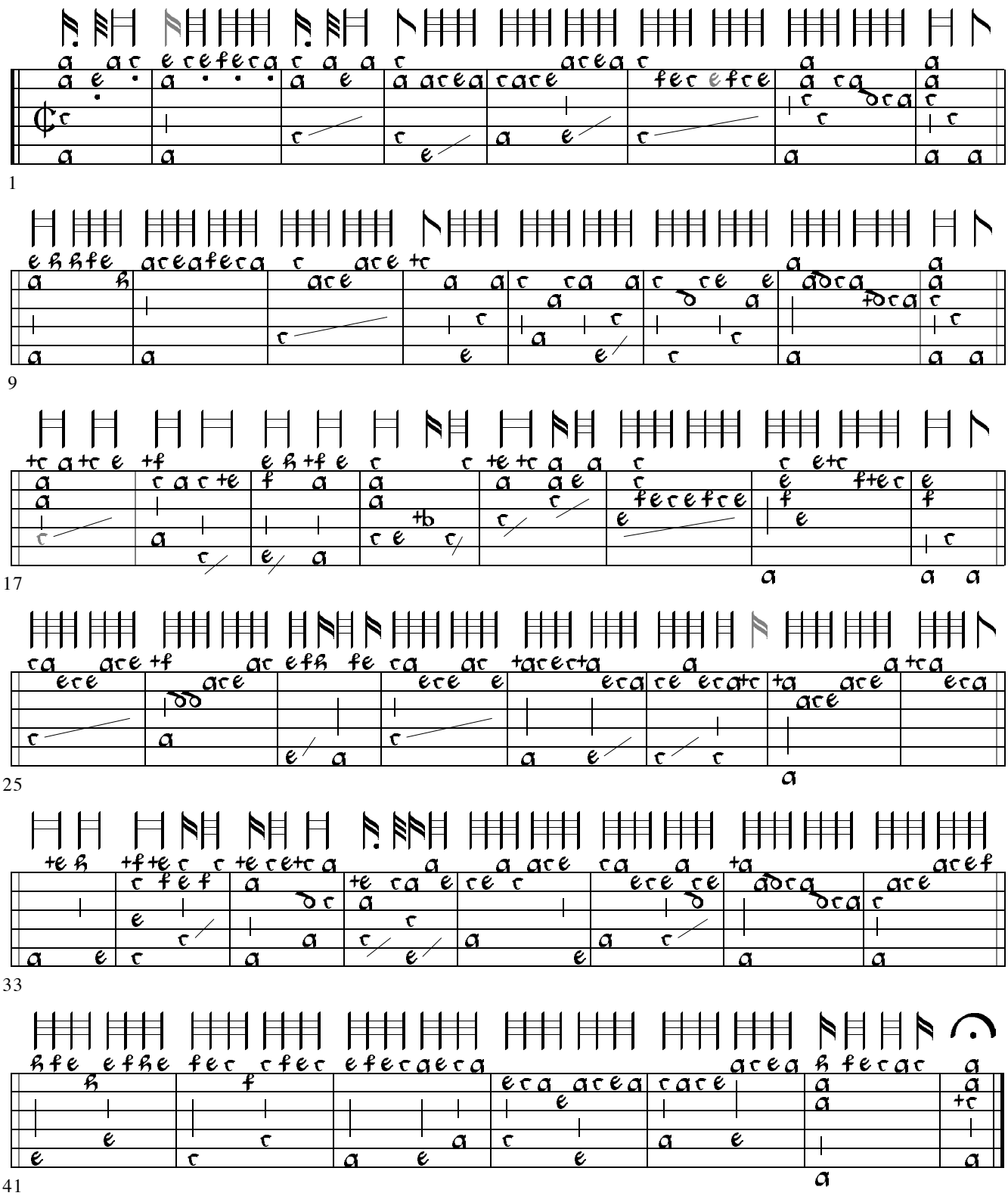
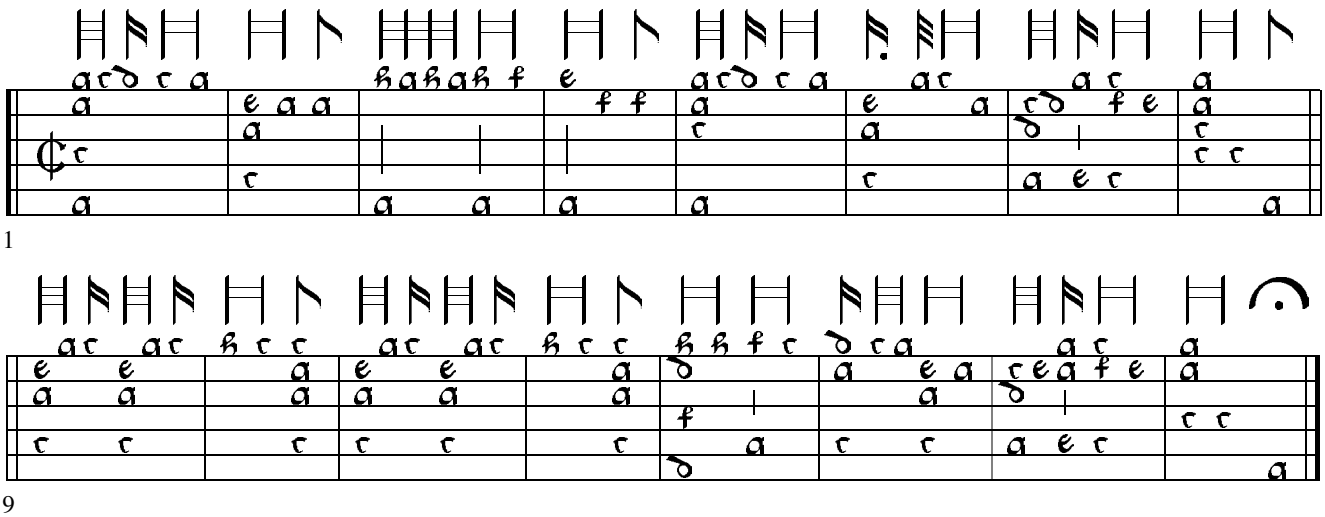
A55e. Guillimette - Proportion - 7F AB8-A4B9 D-LEm II.6.23 ff. 42v-43r pp. 84-85



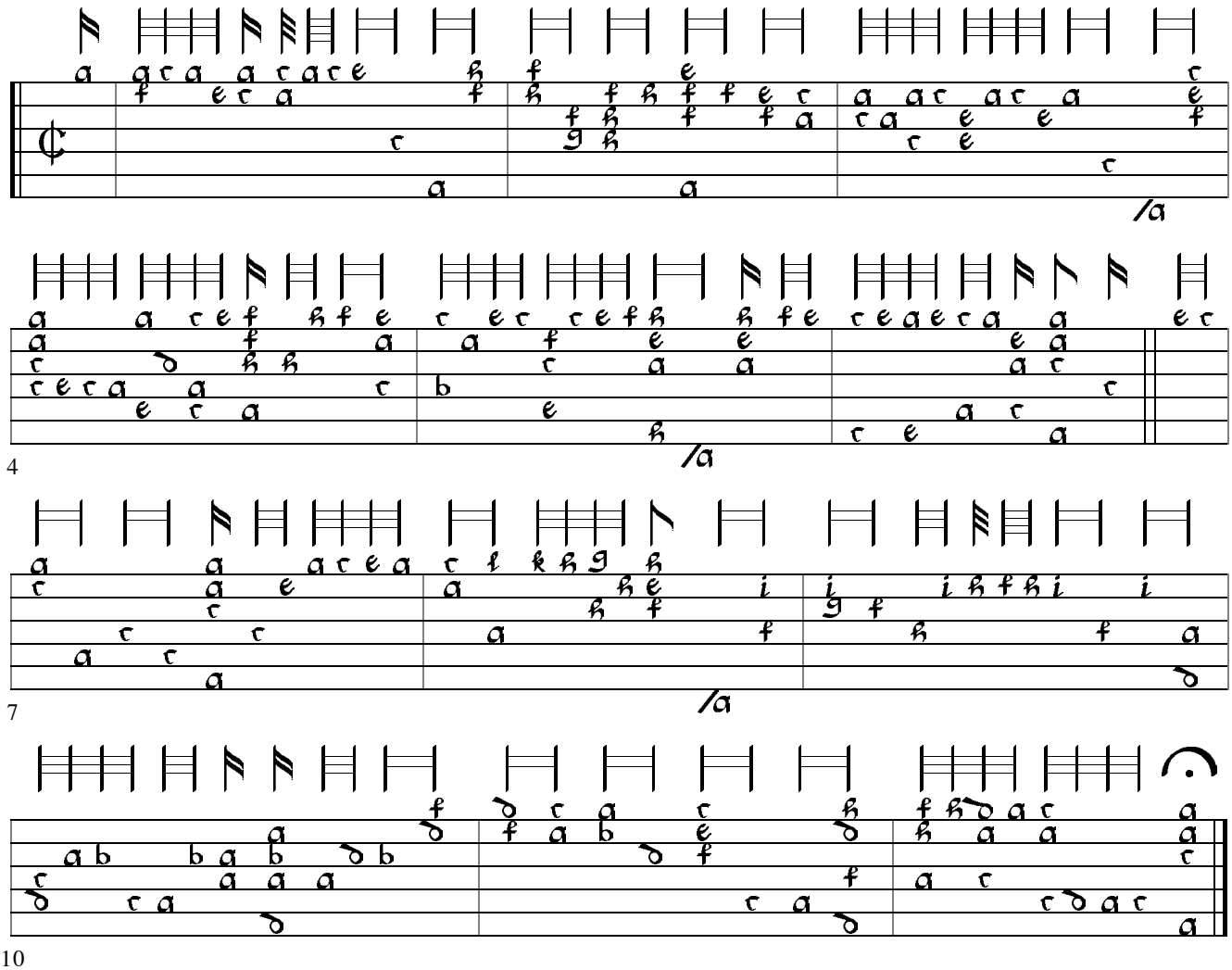
A56. Almande C.D. - 7D AABBC8C7 D-Hs ND VI 3238, p. 141



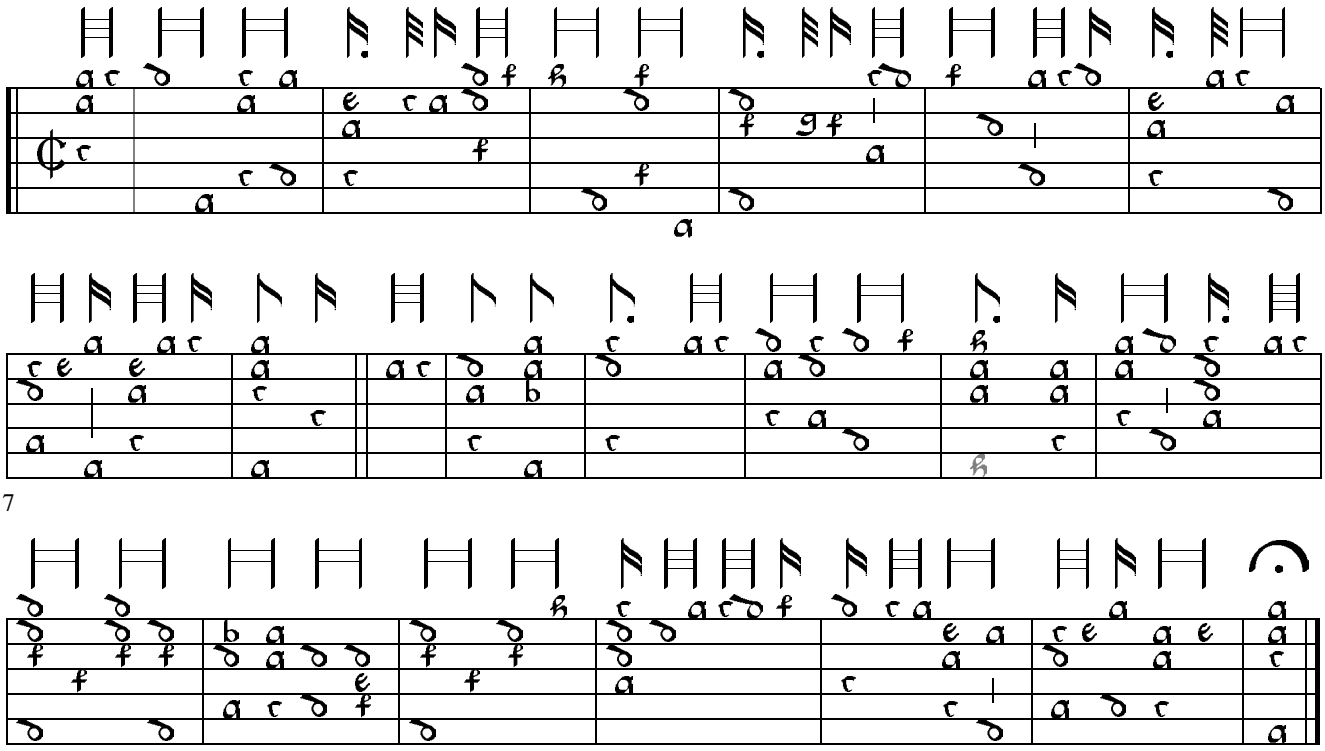
A57. Al(lemand) - AB8 D-B 40141, f. 138r



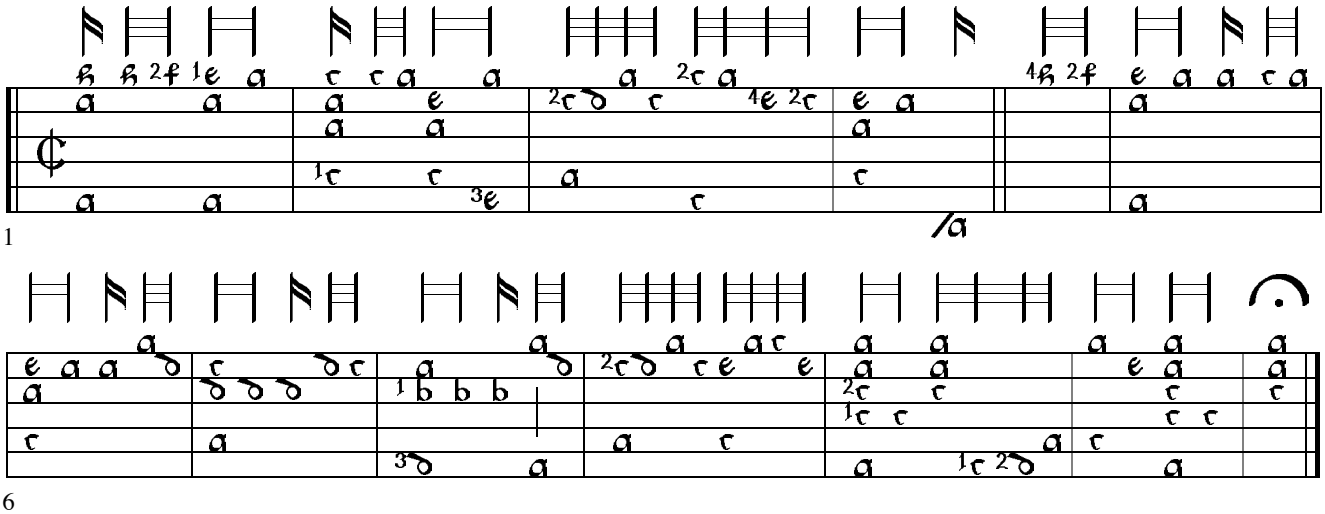
A58. Allemande I.B.B. - 8D AB6 Besard 1603, f. 136v



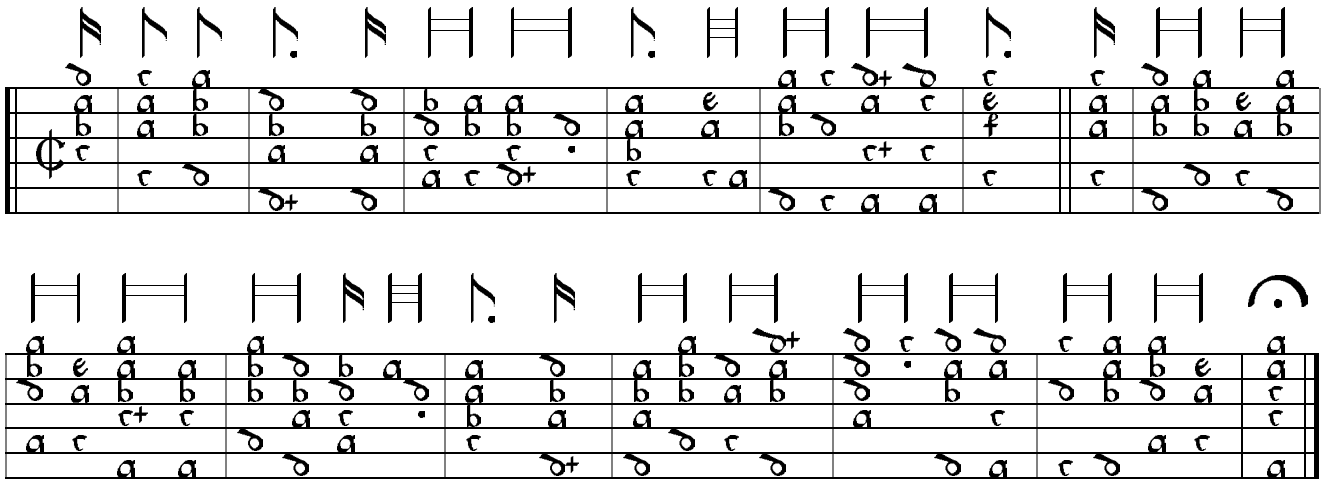
A59. Almand - 7F A8B12 D-BAU 13.4o.85, p. 81



A60. Alemandt M. C. S. - 8D A4B8 D-Lr 2000, p. 4



A61a. (Allemande?) - A6B8 D-Kl 4o Mus. 108 I, f. 66r



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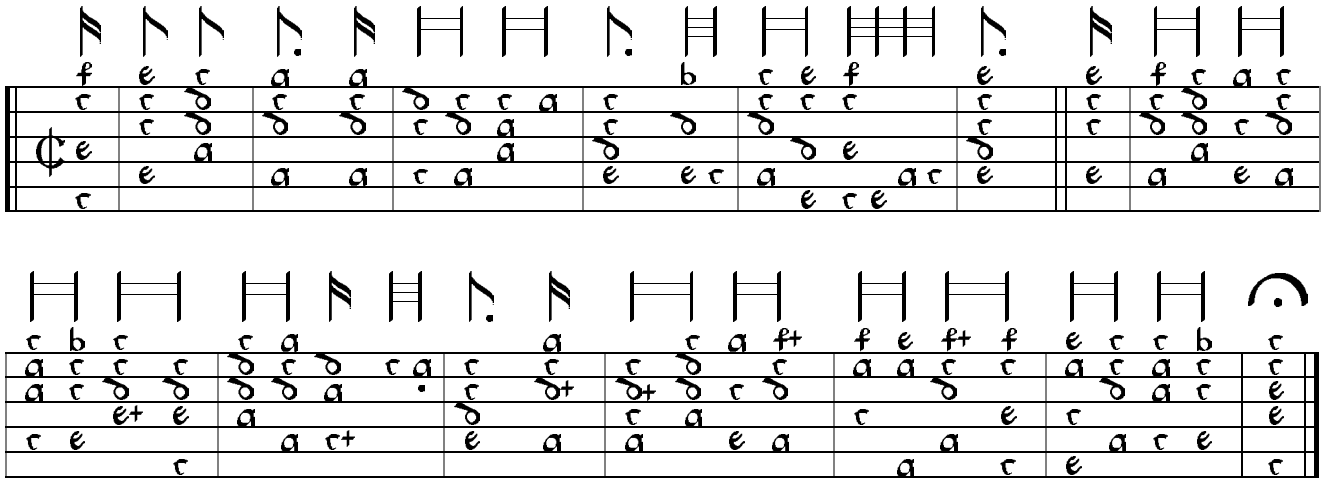
A61b. (Allemande?) - A6B8 D-Kl 4o Mus. 108 I, f. 65v



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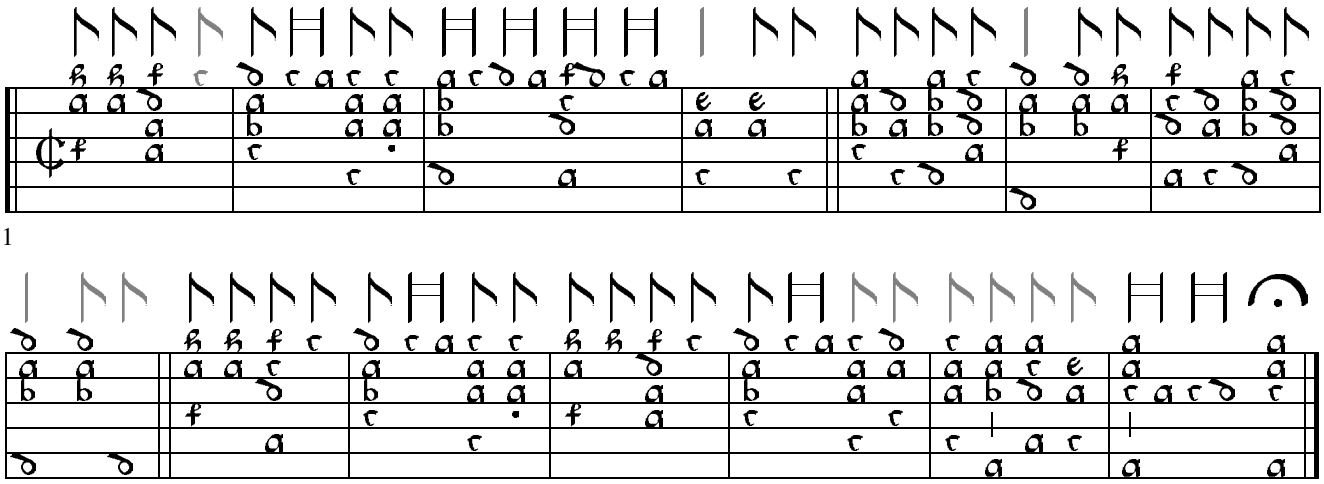
A62. (Allemande?) - AB4C6 D-KNh R 242, f. 216v



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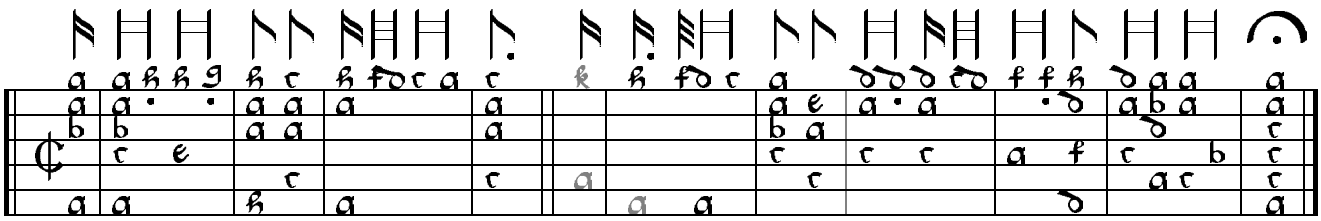
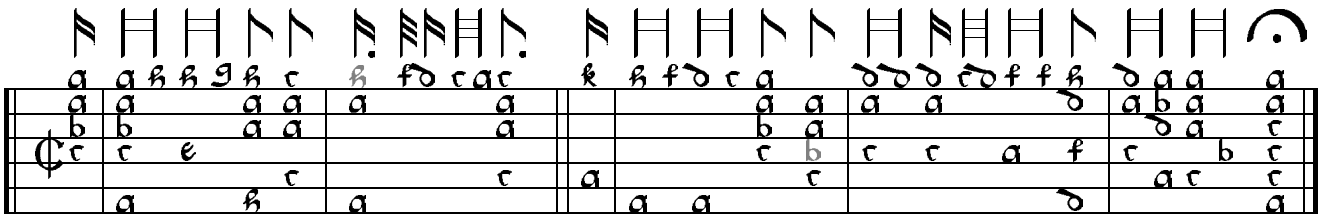
A63a. Almande Hier buyten inden houte Mr. David (Padbrue) - A4B6 NL-Lt 1666, f. 491v



A63b. Keert u Molinaer om - A2B3 NL-Lt 1666, f. 342v



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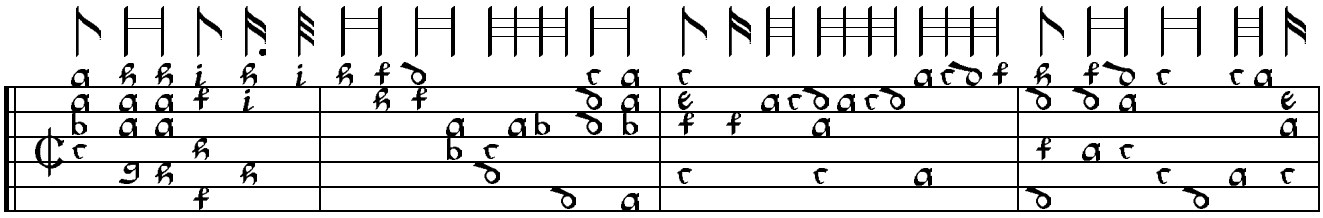
A64. Allemande - 7F A5B10 Besard 1603, ff. 129v-130r



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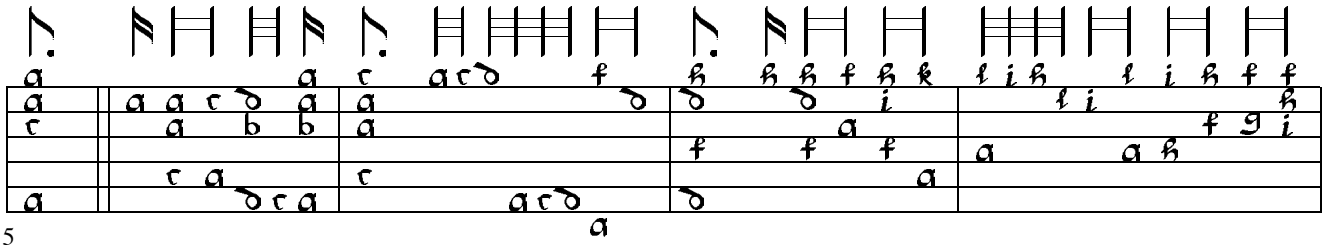

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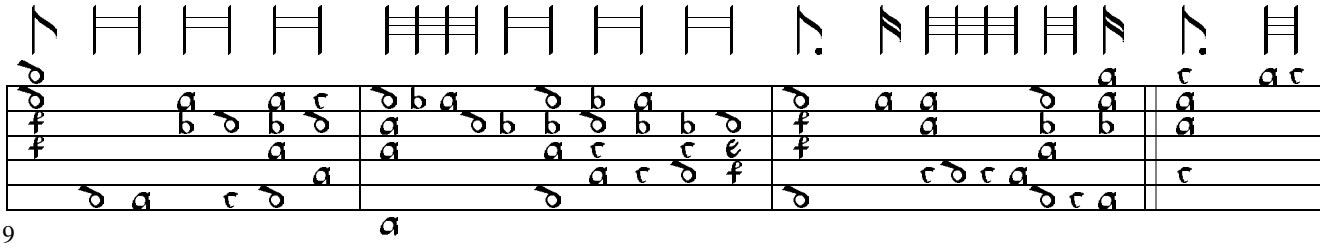

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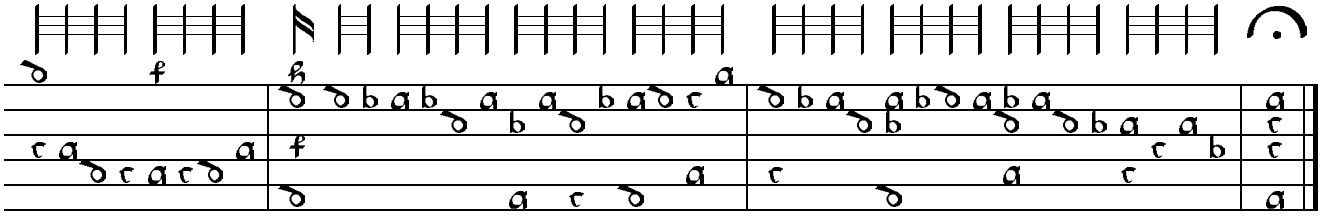
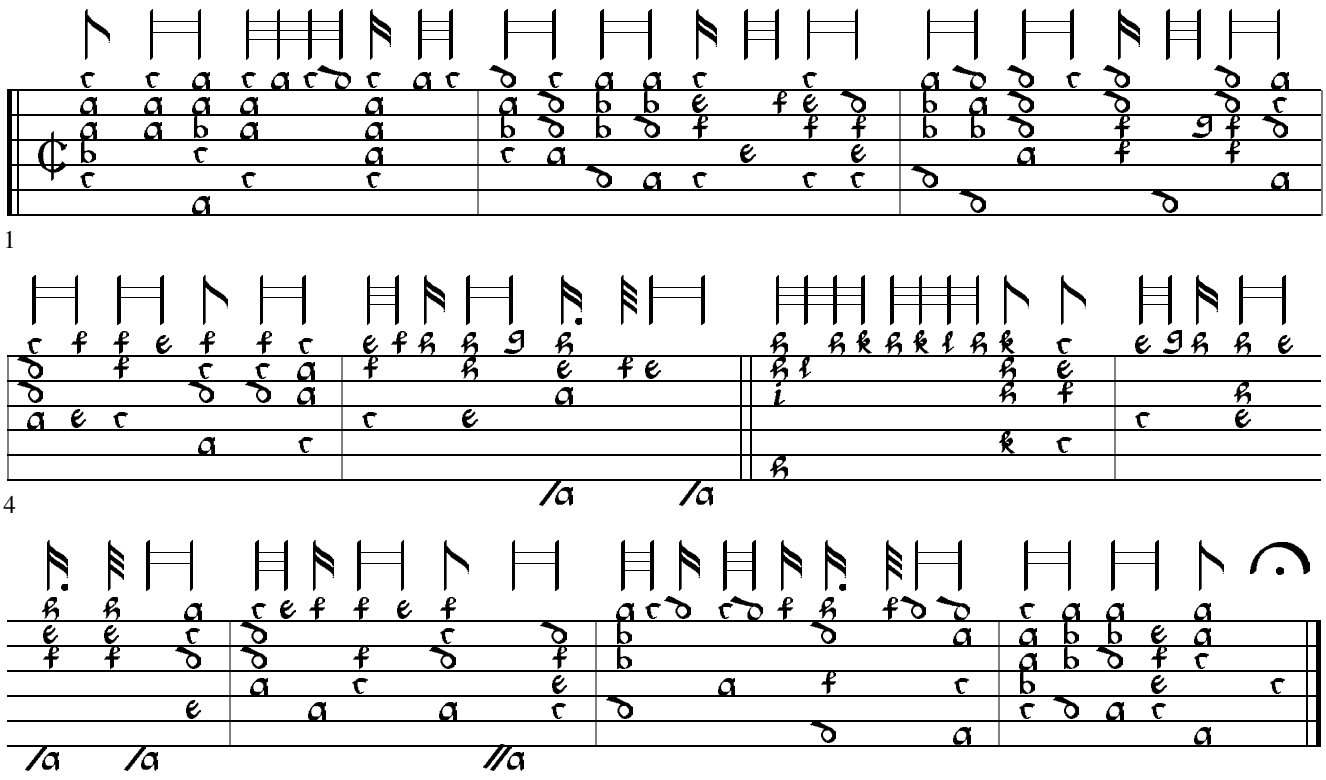
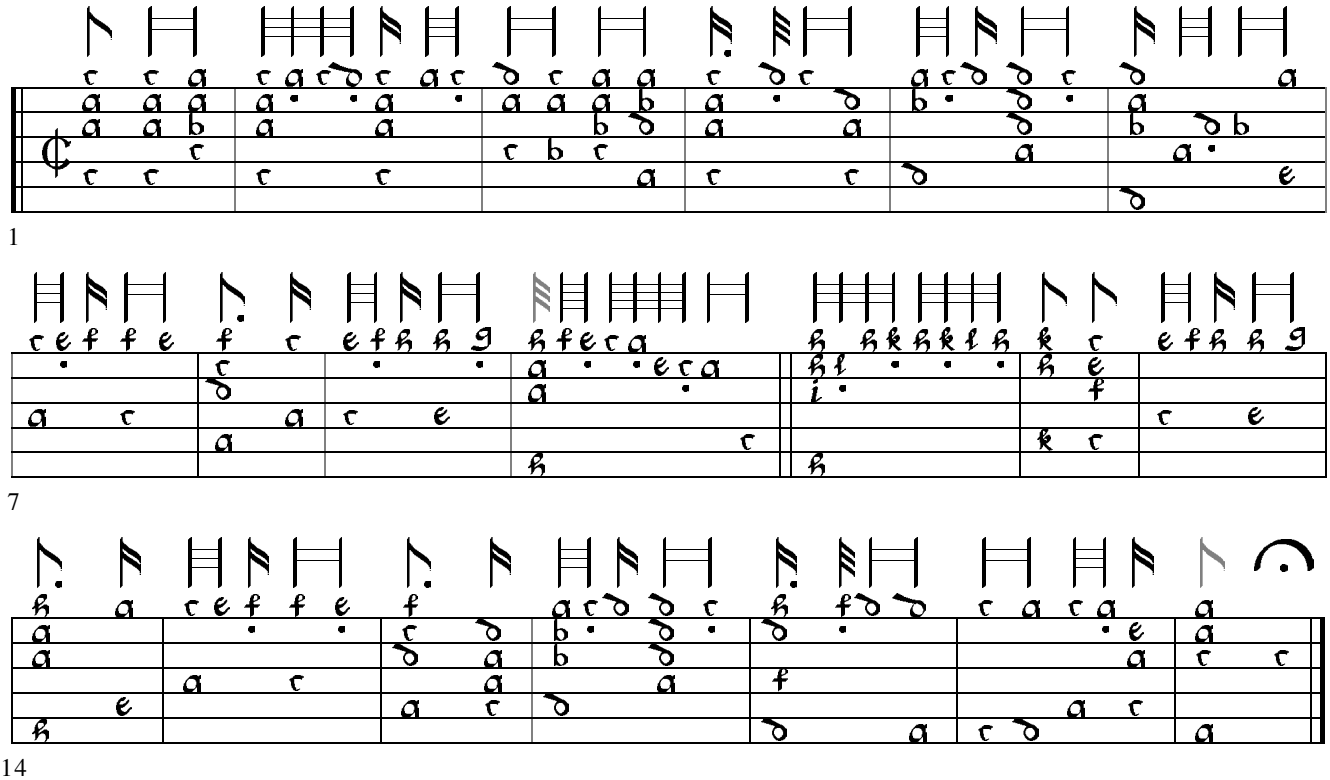


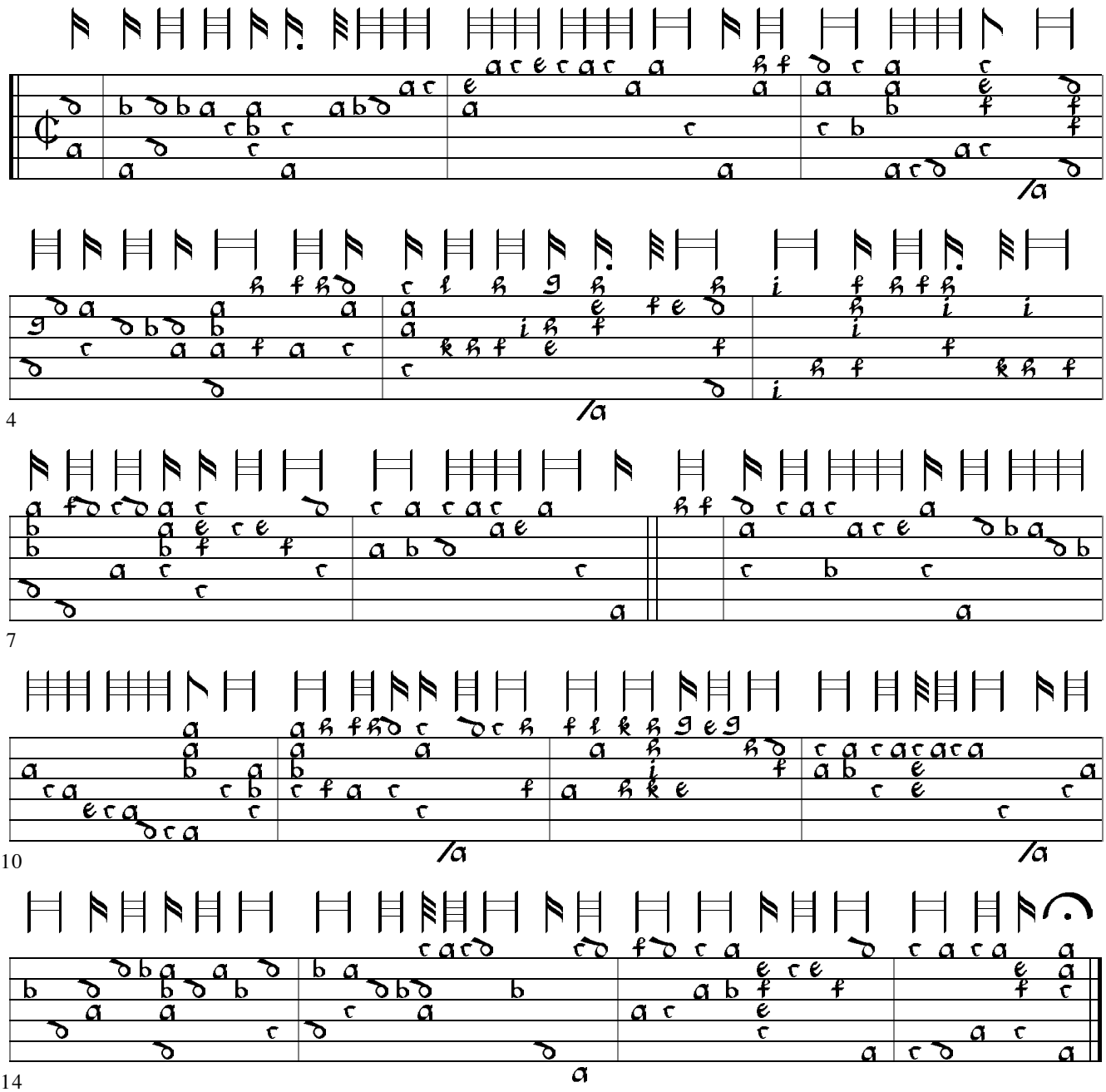
A65a. Allemande - 8D9C AB5 Besard 1603, f. 130v



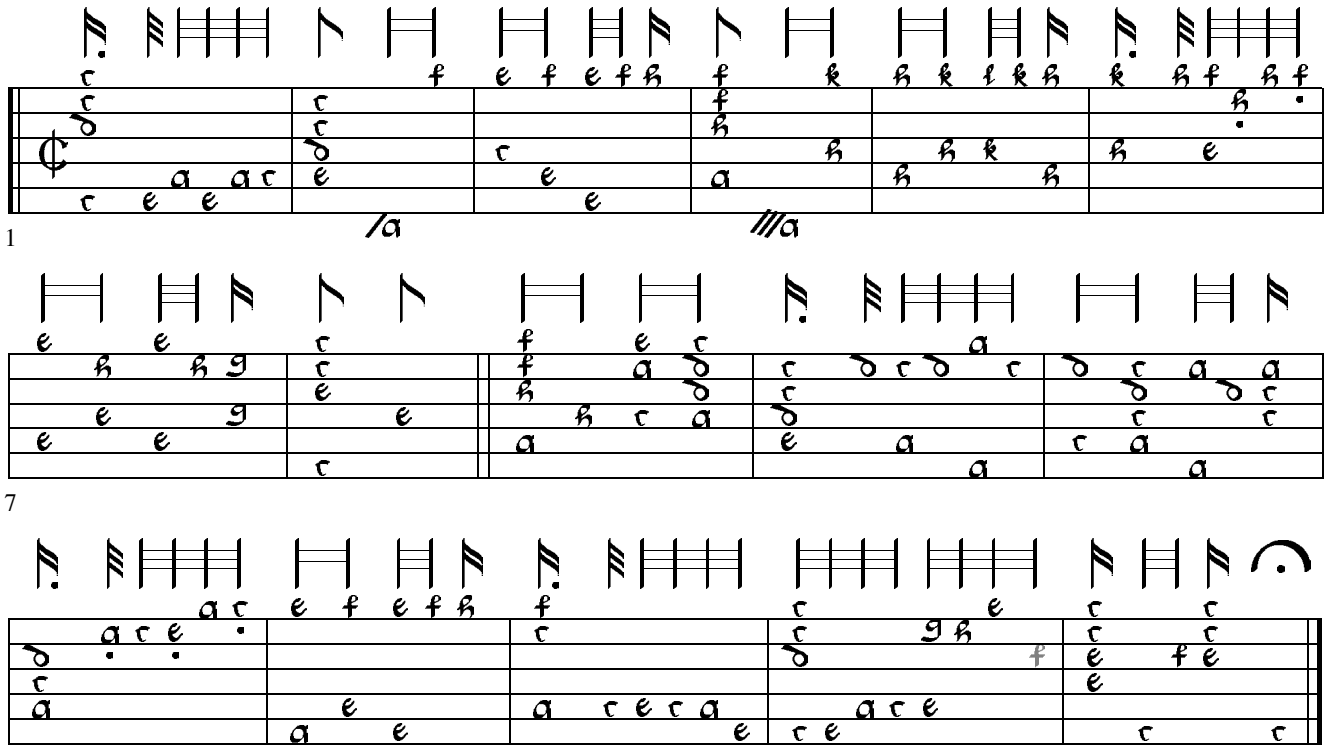
A65b. Schoner deutscher dantz Joan Bocfart - AB10 D-W Guelf. 18.8, f. 38r



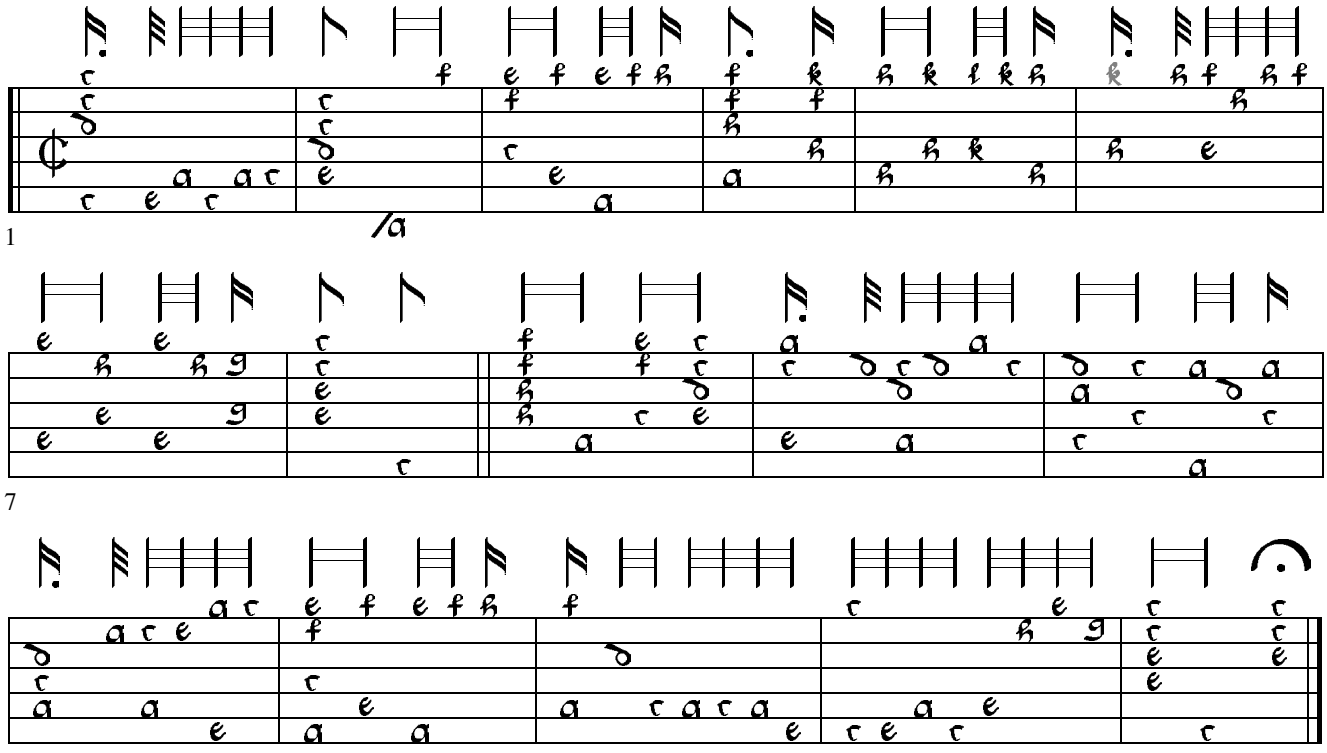
A66. Allemande I.B.B. - 7F8D A8B9 Besard 1603, f. 136v



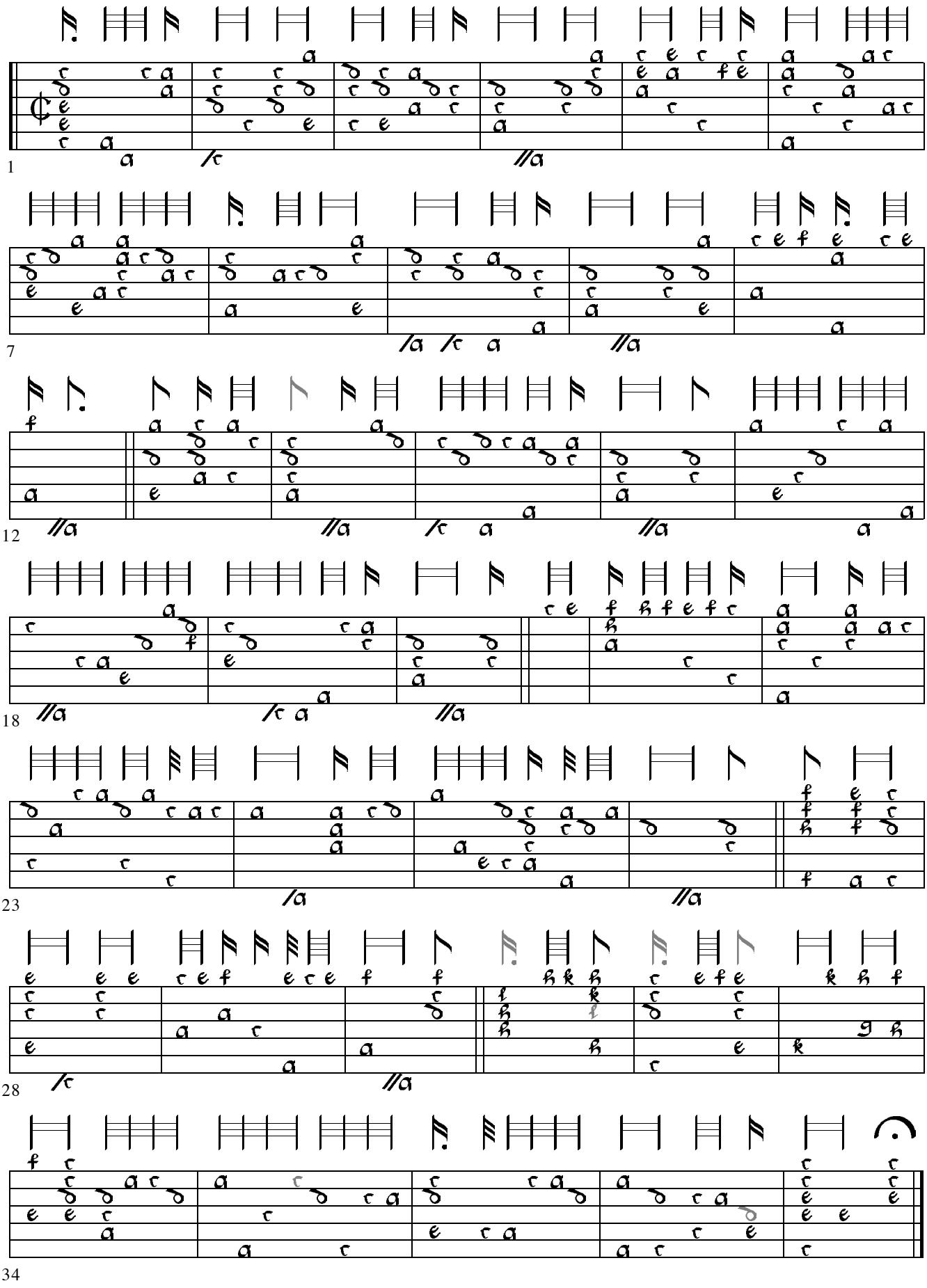
A67a. Allemande - AB8 GB-Eu Coll.2073, f. 201r



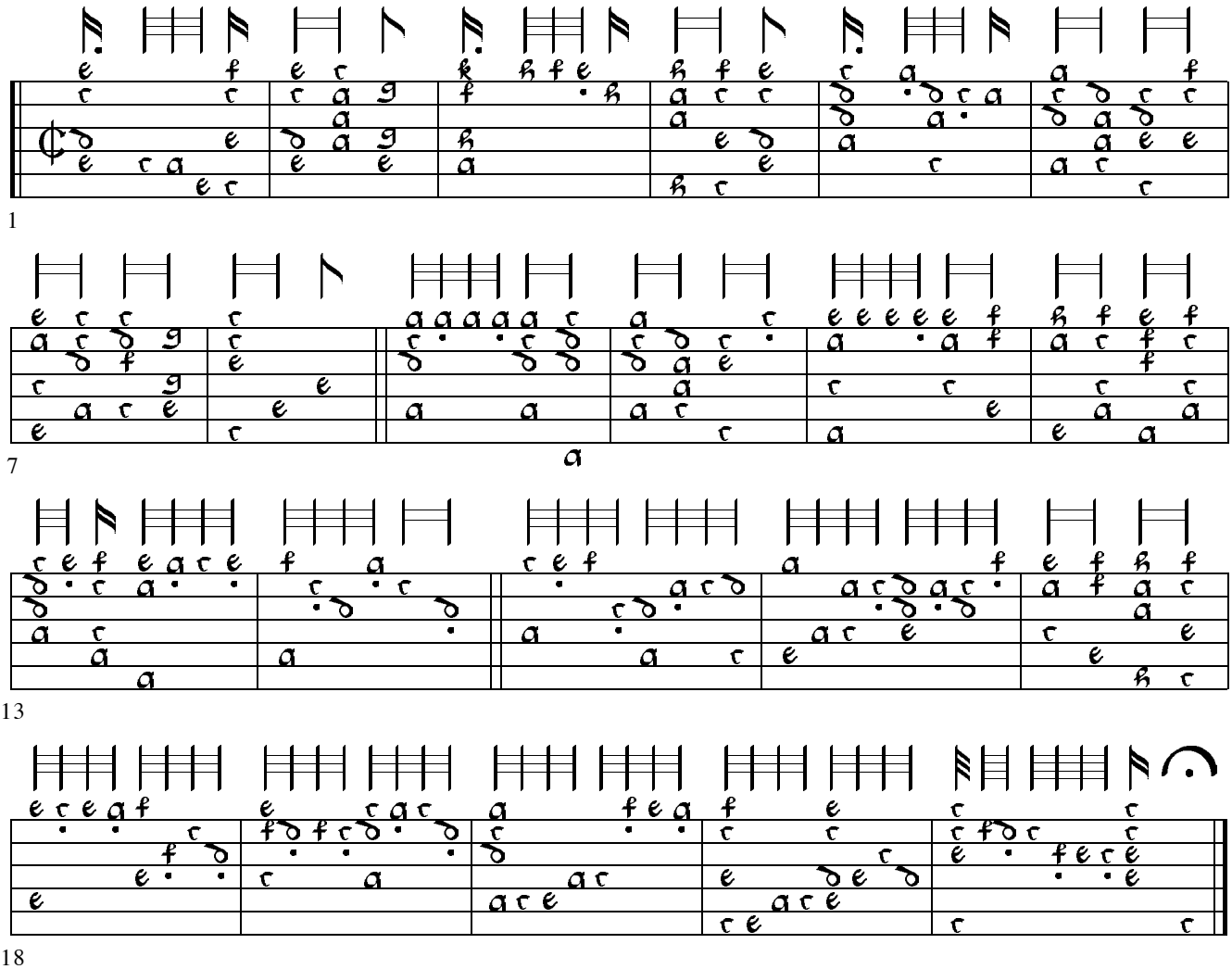
A67b. Ballet 23 - 8E AB8 Fuhrmann 1615, p. 161



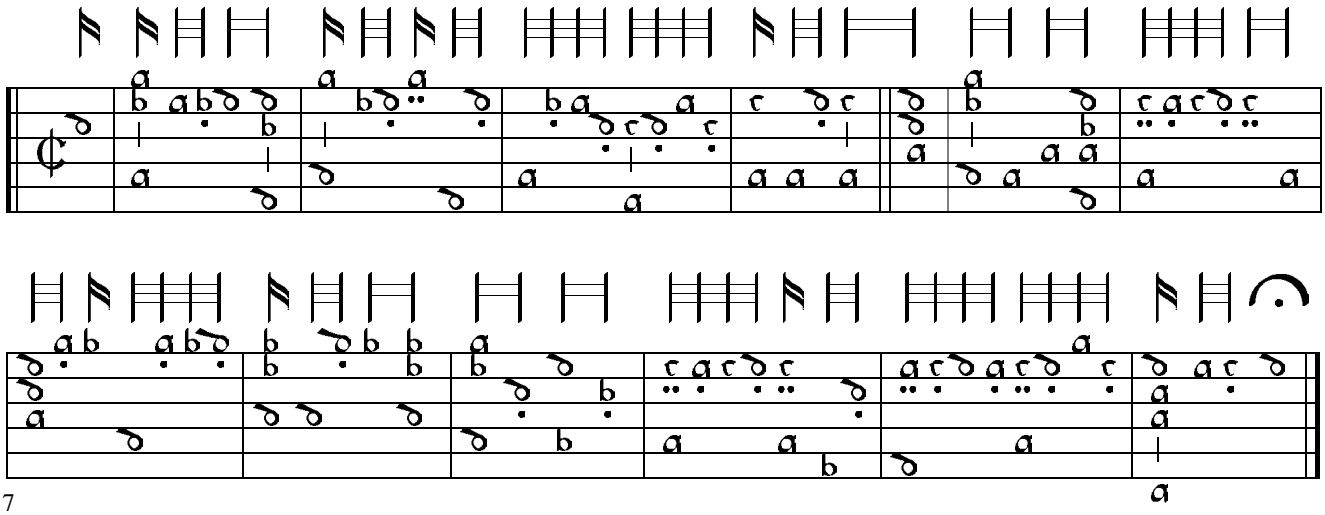
A68. Alamanda 3 - 7F8D9C A12B8C6D4E8 Fuhrmann 1615, p. 146



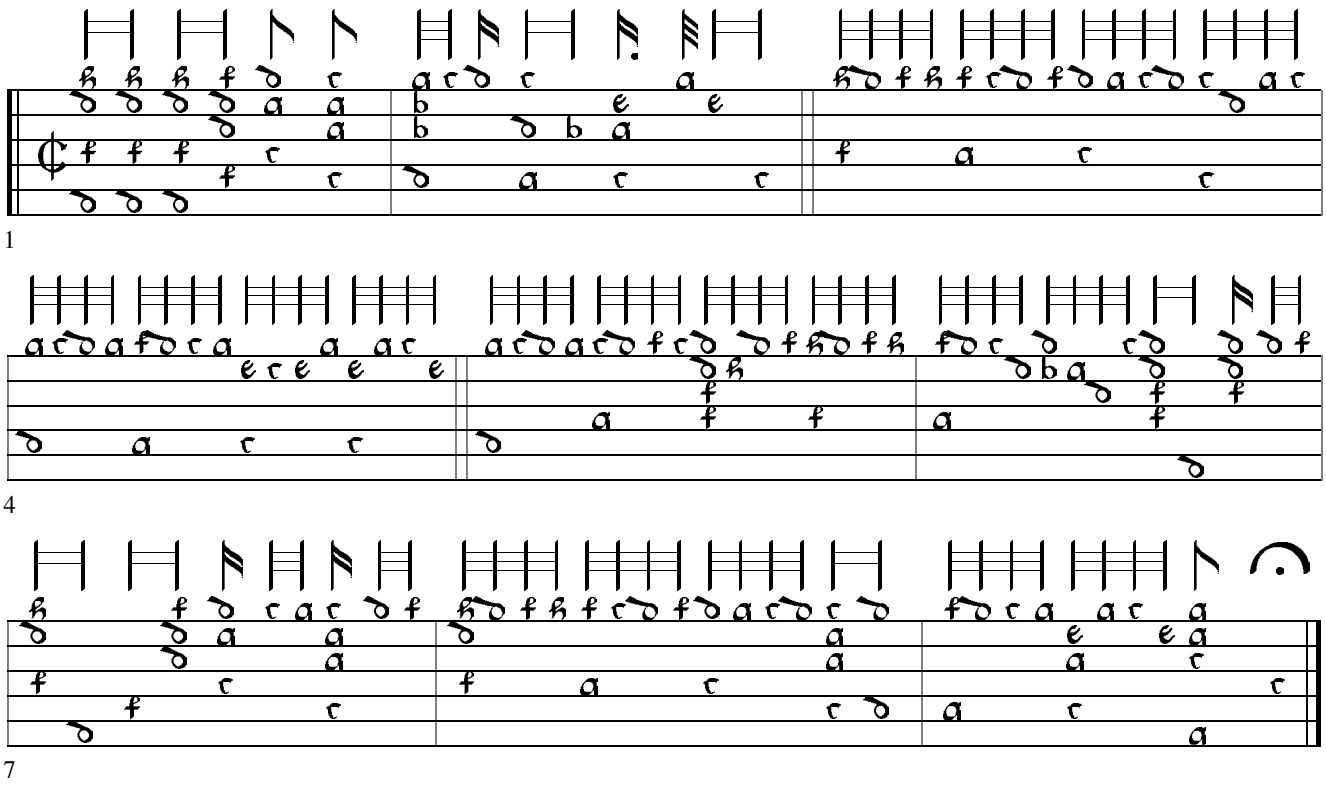
A69. Almande - Ioachimus vanden Hove - 7F A8B6C8 Hove 1612, f. 60v



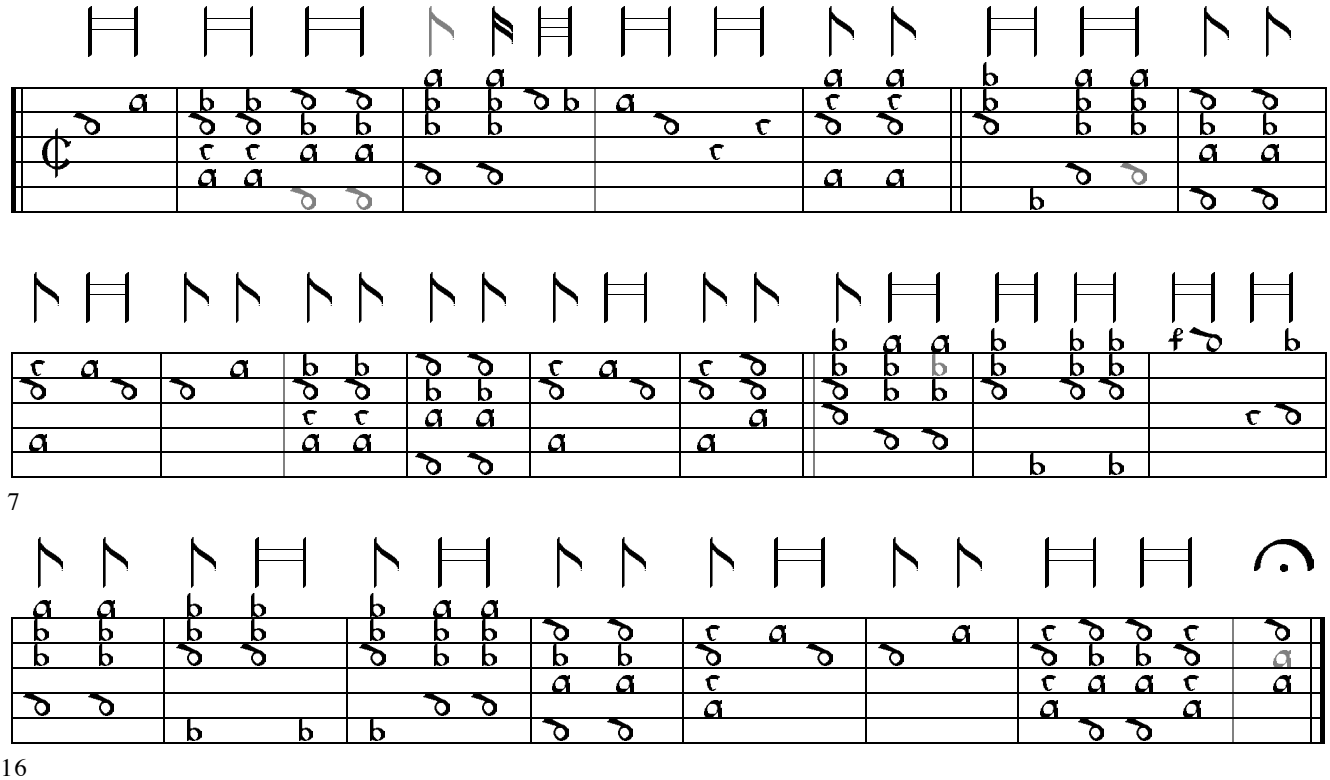
A71a. Alm(ande) Fortune - 7F A4B8 PL-Kj 40143, f. 22r



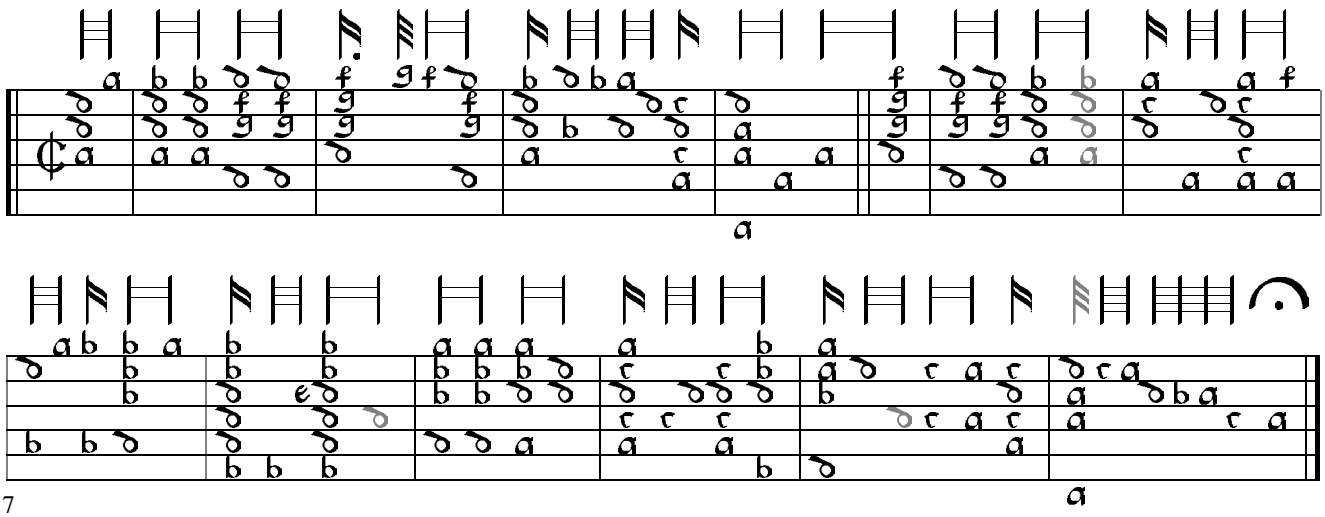
A70. Allemande - AA2B5 Besard 1603, f. 130r



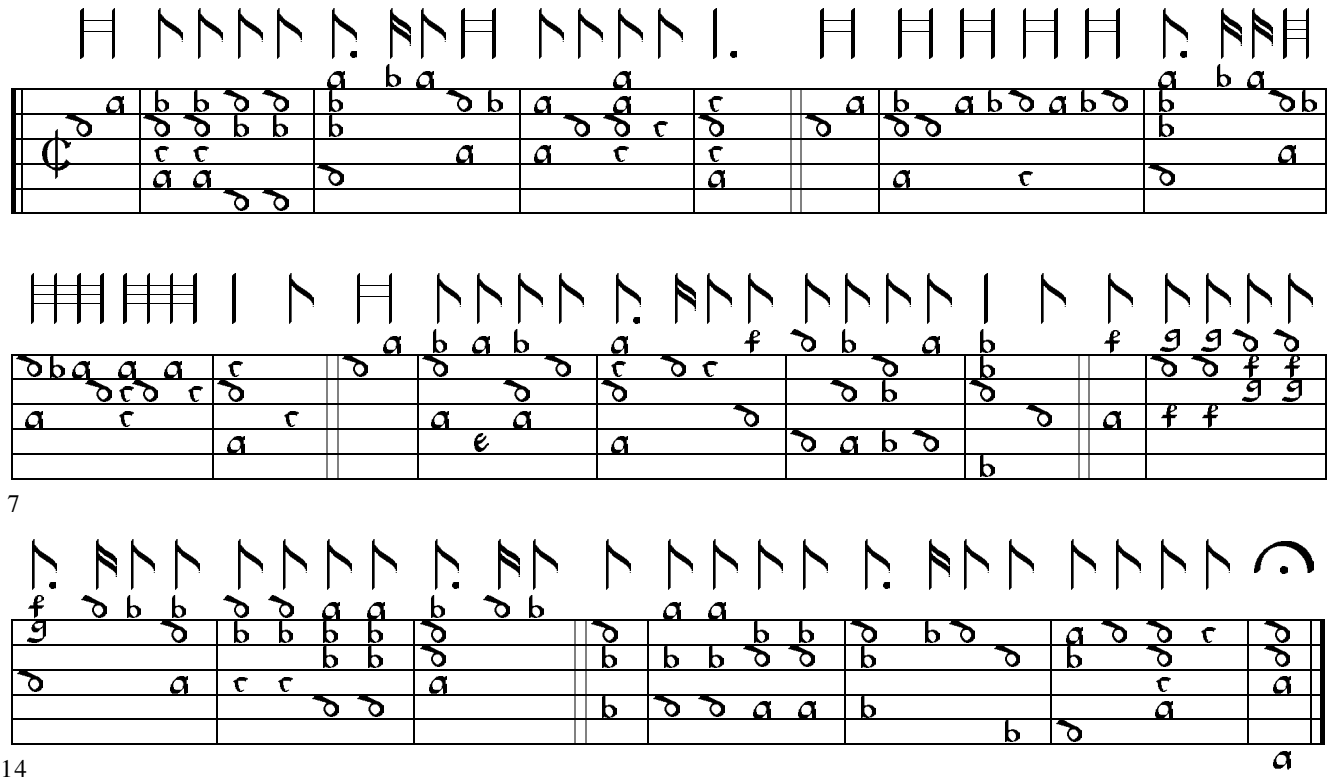
A71b. Allemande de F(ortune) - A4B8C11 D-KNr R242, f. 218r



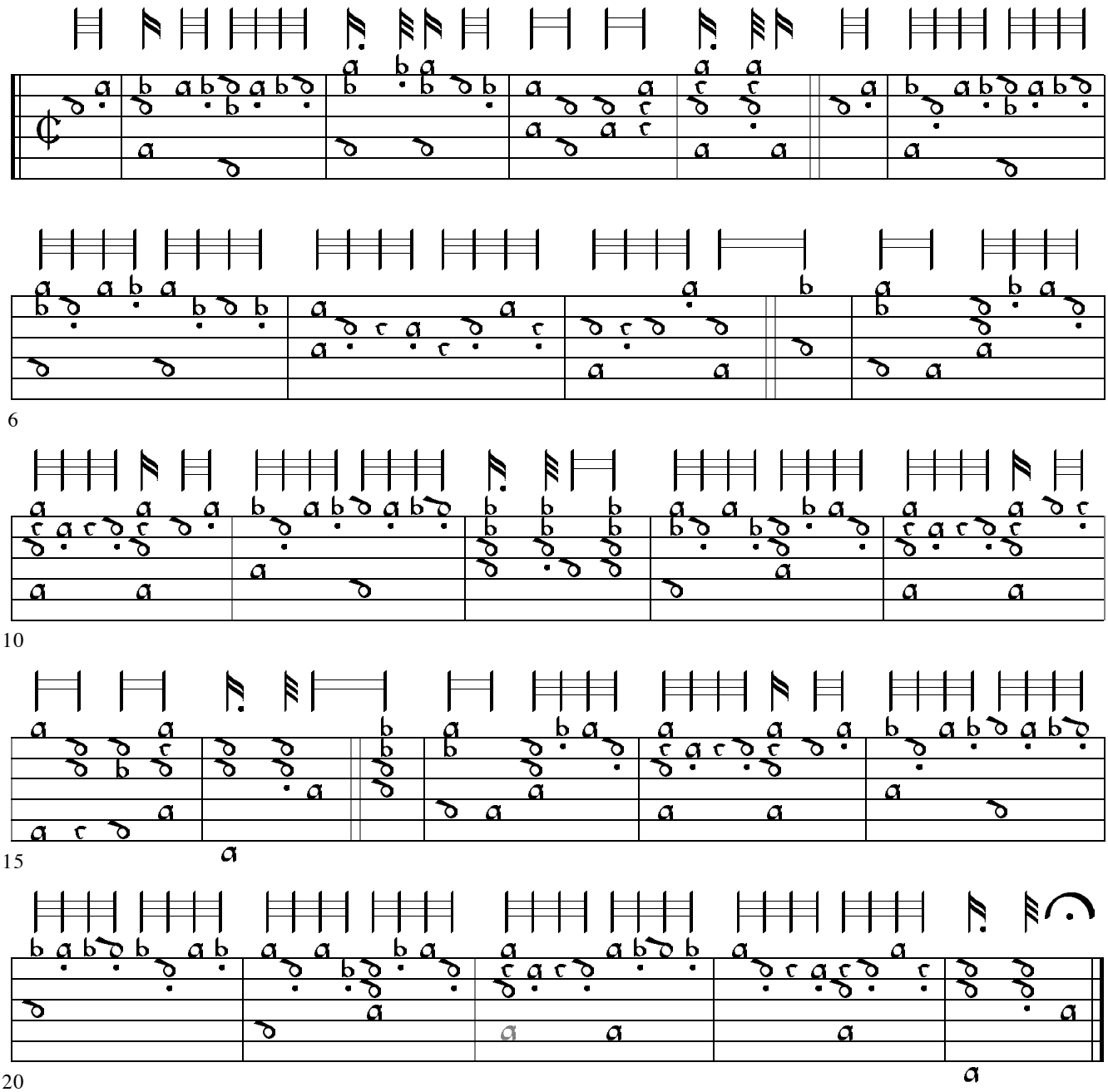
App 7a. Baleto - 7F A4B8 PL-Kj 40032, p. 341



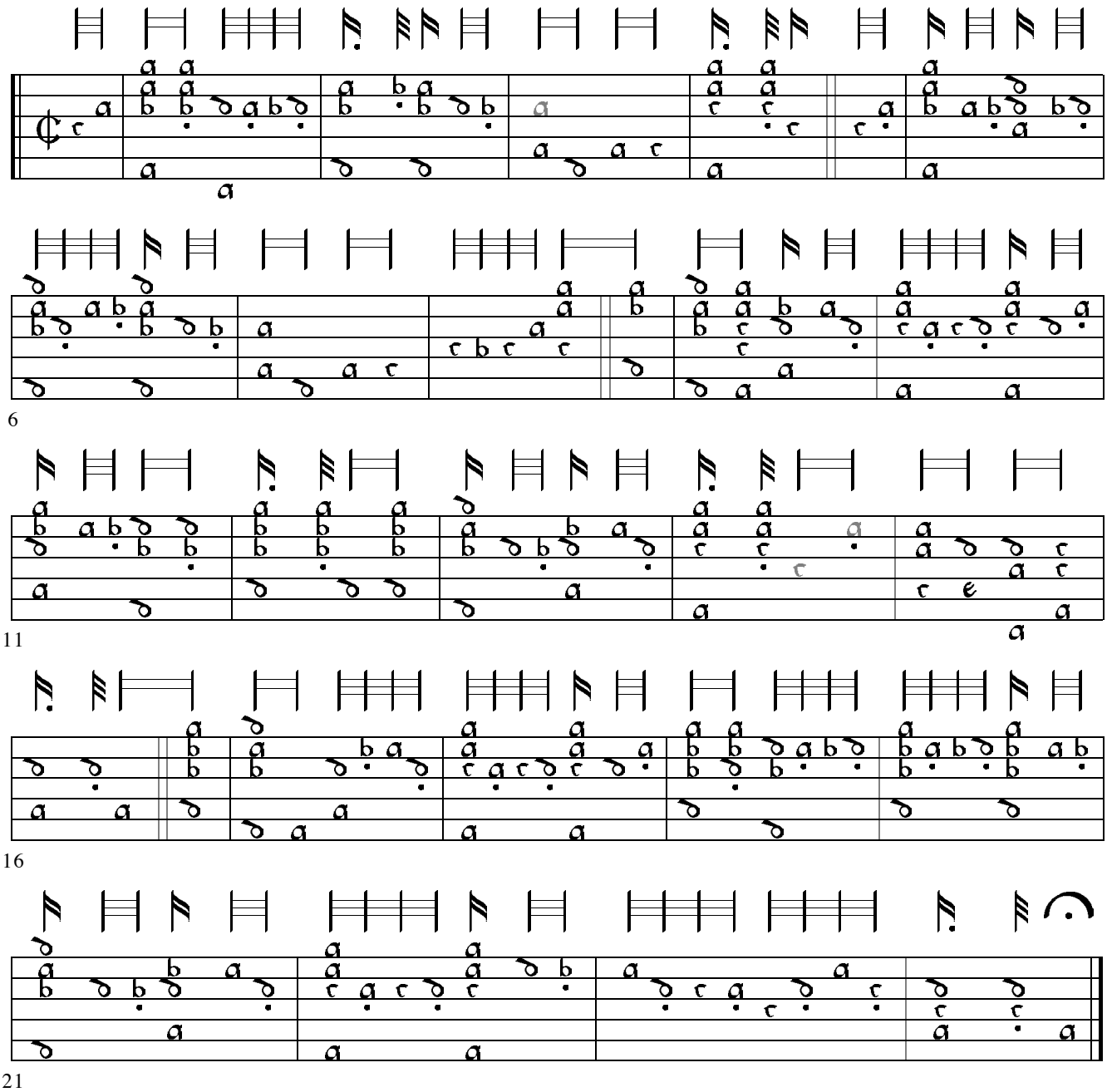
App 7b. Fiamenga - 7F AABCD4 I-BDG chilesotti, f. 239r



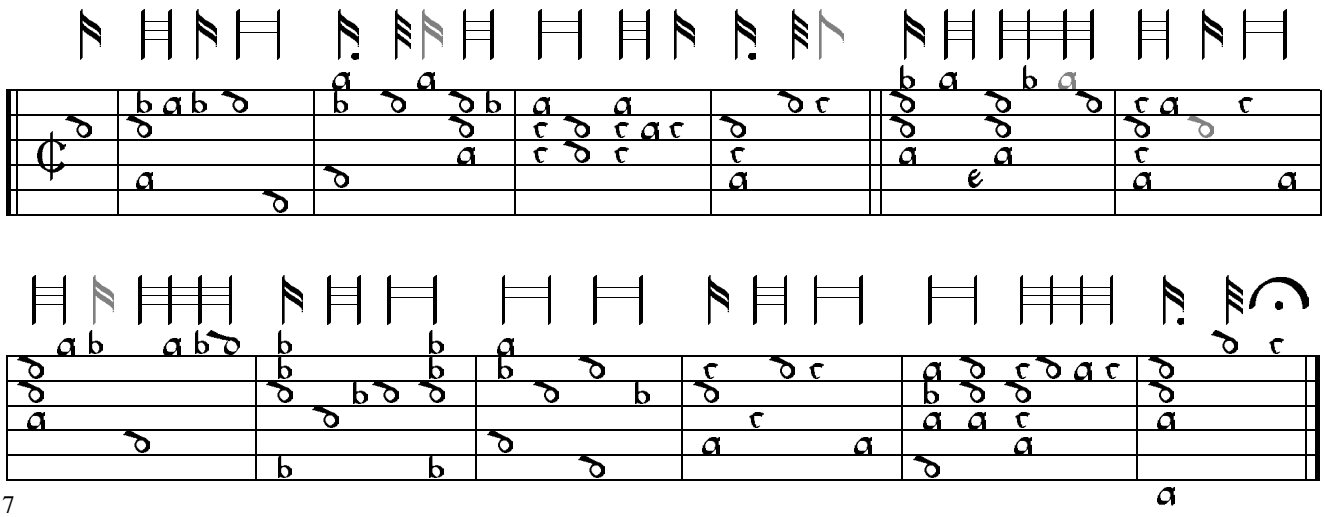
A71c. Untitled - 7F AABC8 NL-Lt 1666, f. 478v



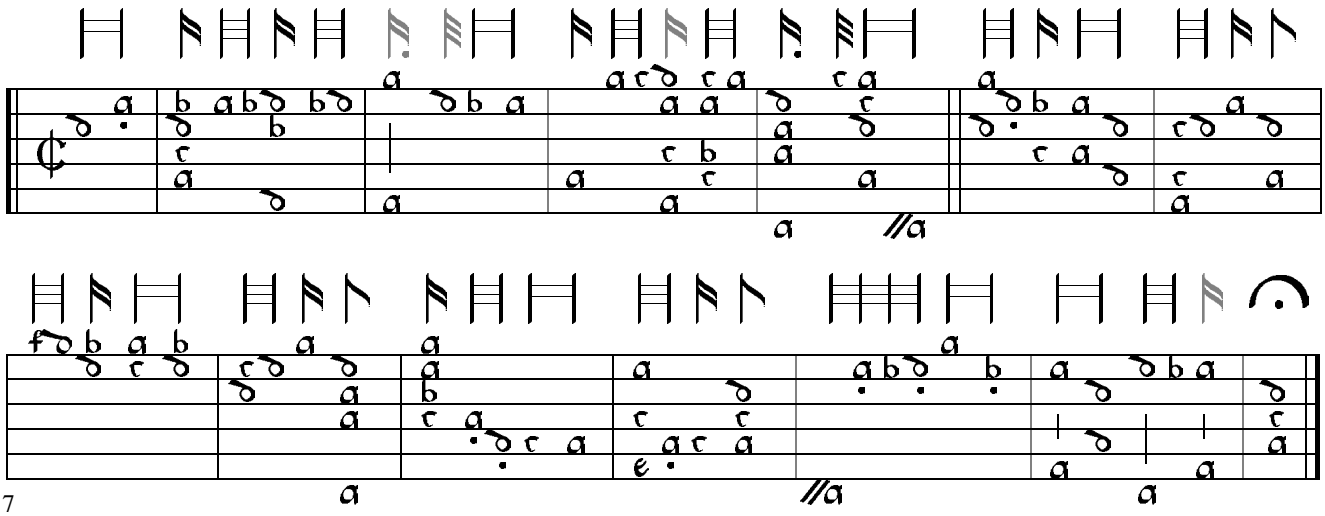
A71d. Untitled - 7F AA4BB8 NL-Lt 1666, f. 477r



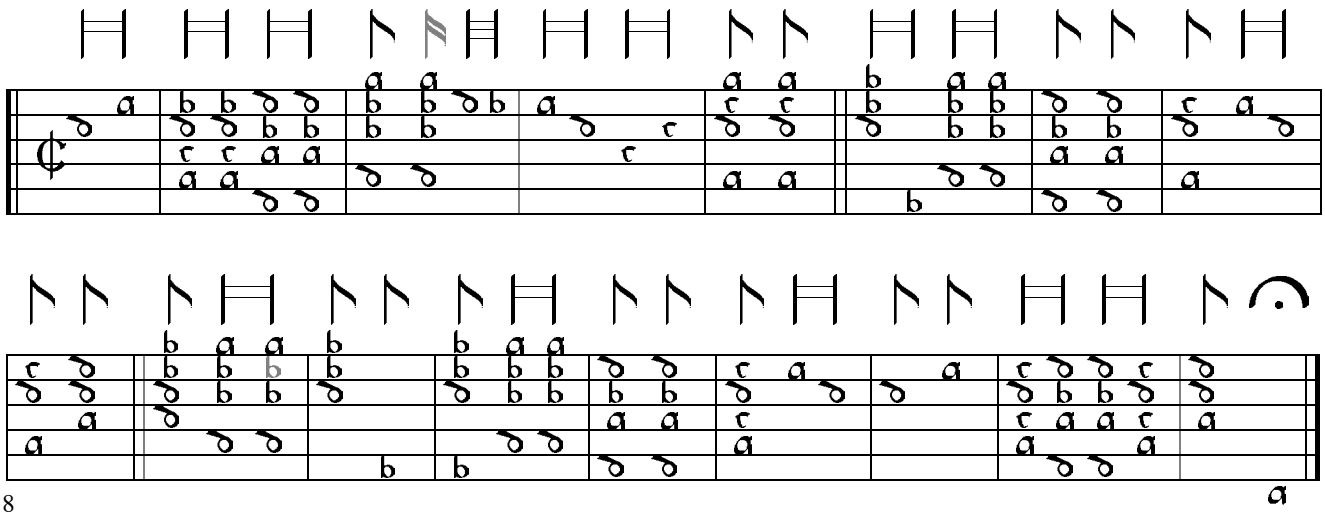
A71e. Allmand Fortunn - 7F A4B8 D-KNh R 242, f. 230v



App 7c. Fiamenga - 7F9C A4B9 D-BAU 13.4o.85, p. 74



A71f. Allmand Fortuin - 7F A4B4C8 D-KNh R 242, f. 228v



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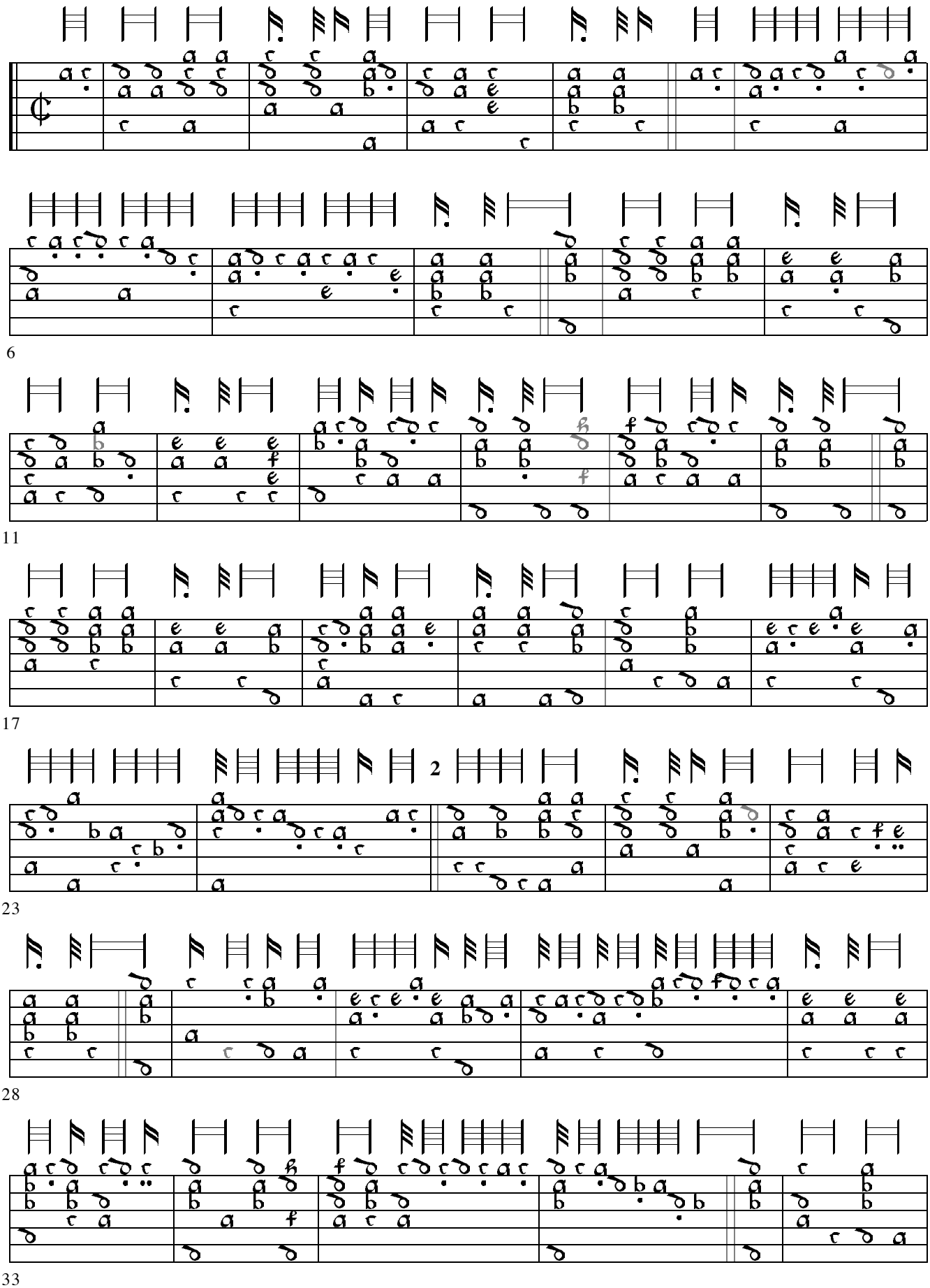
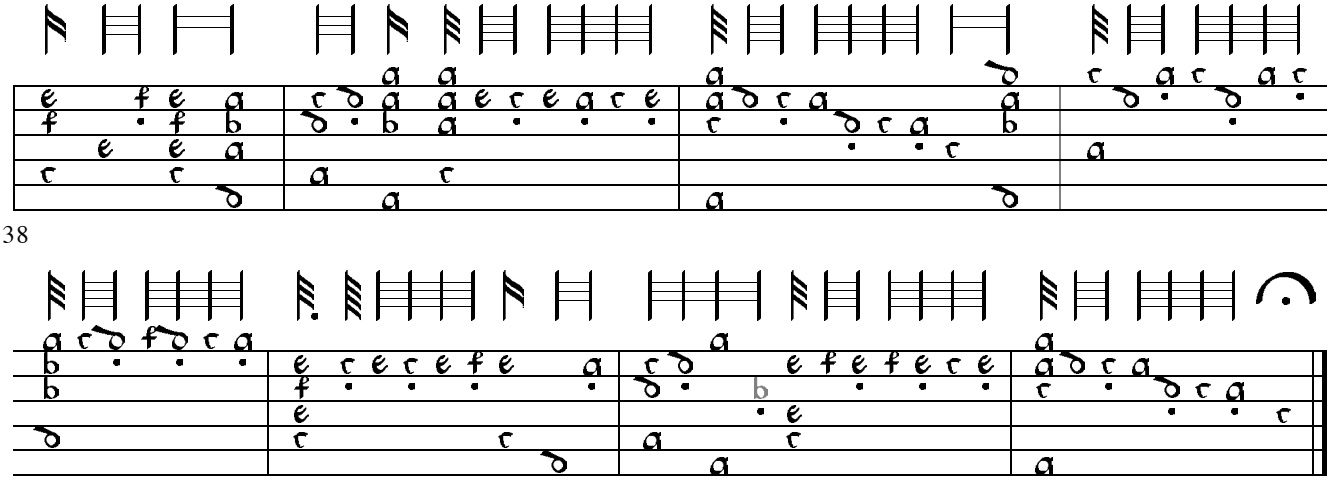
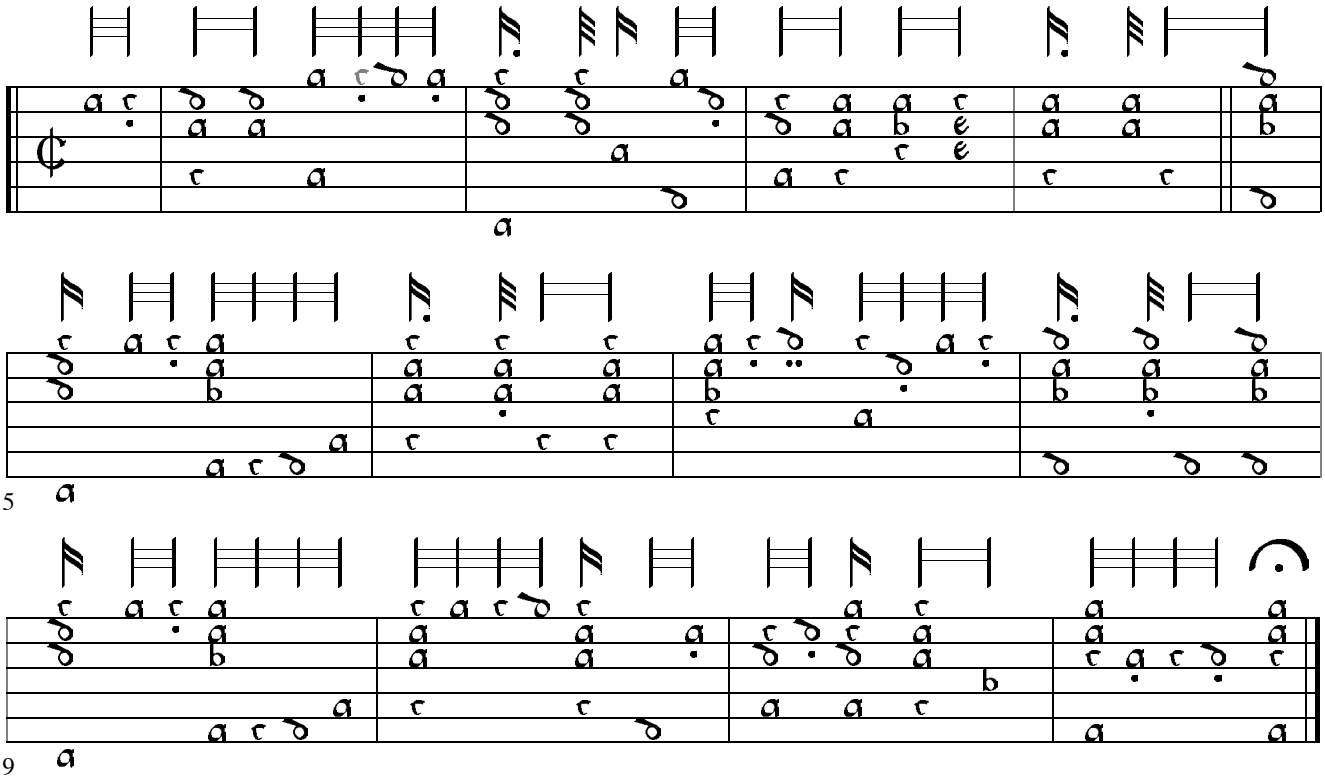
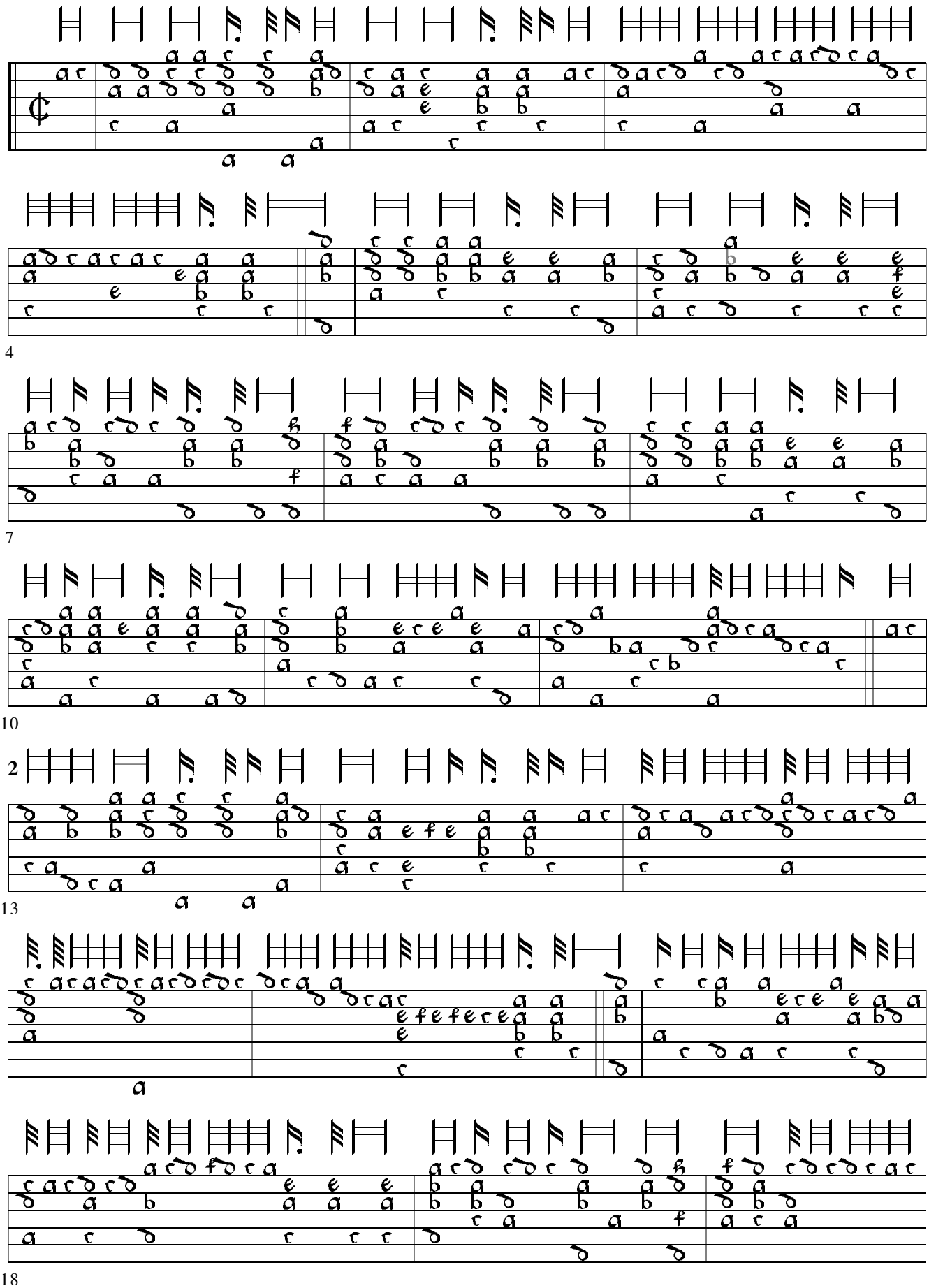


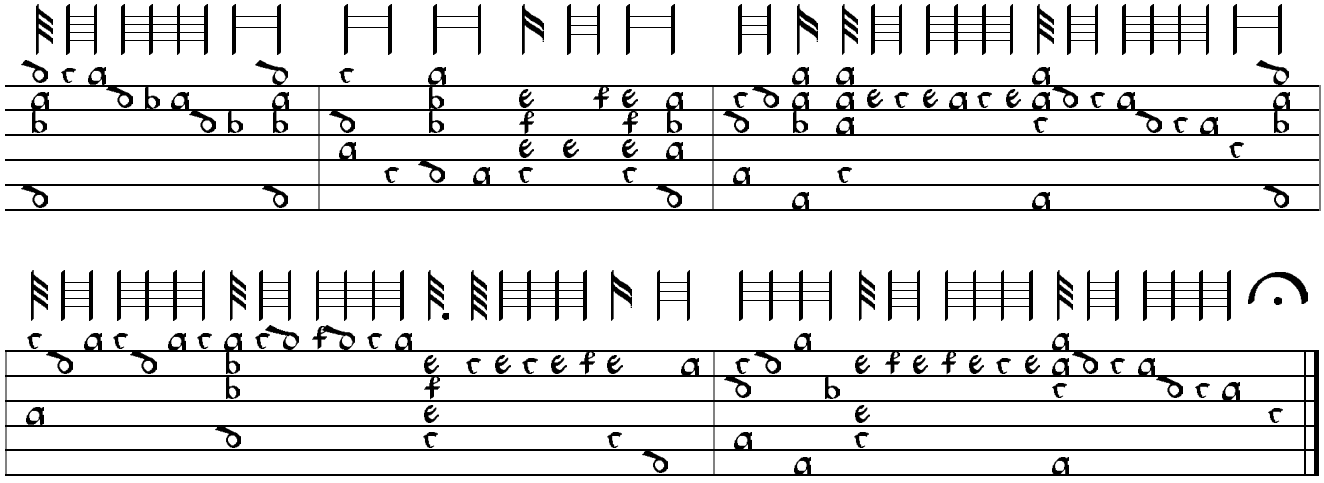


A71h. Allemande Fortuijne helas Pourquoij - 7F A4B8 NL-Lt 1666, f. 477r



71i. Almande fortune helas - 7F A4B8x2 Adriaenssen 1584, f. 87r





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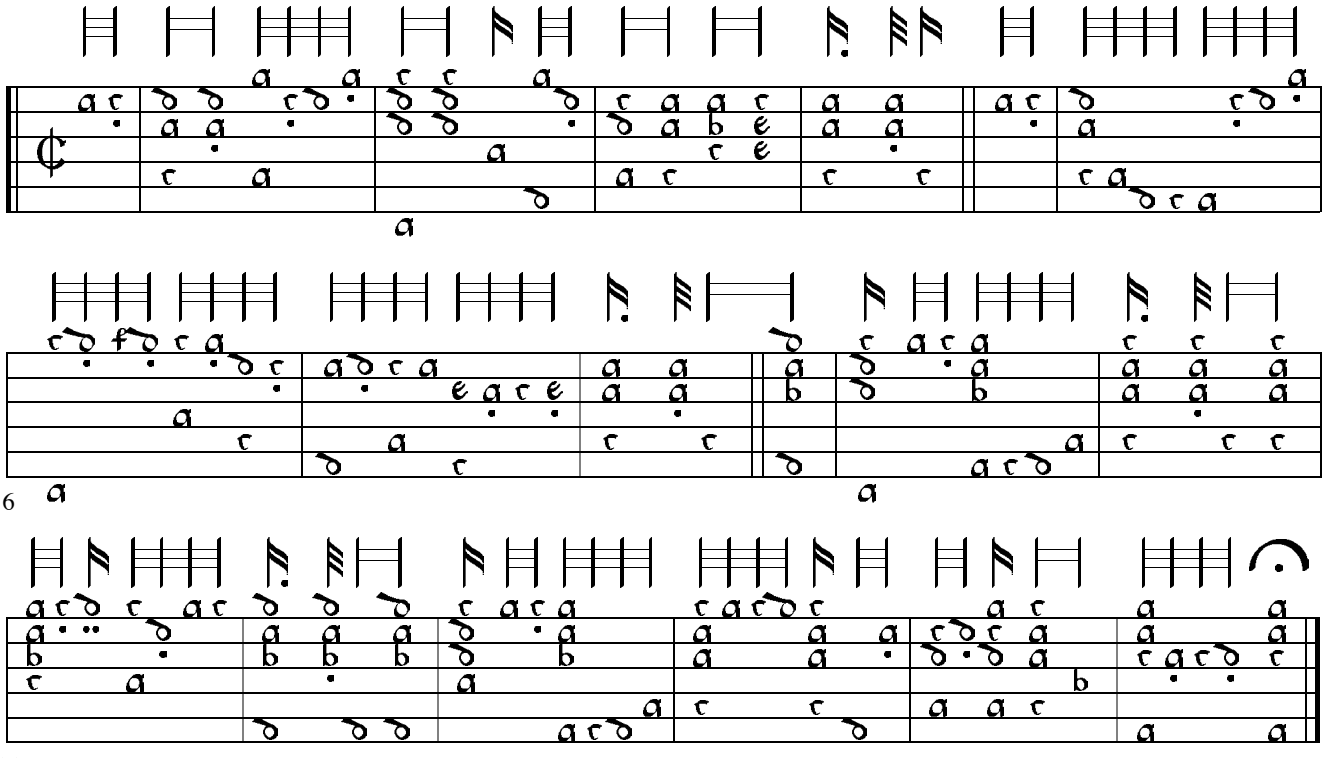

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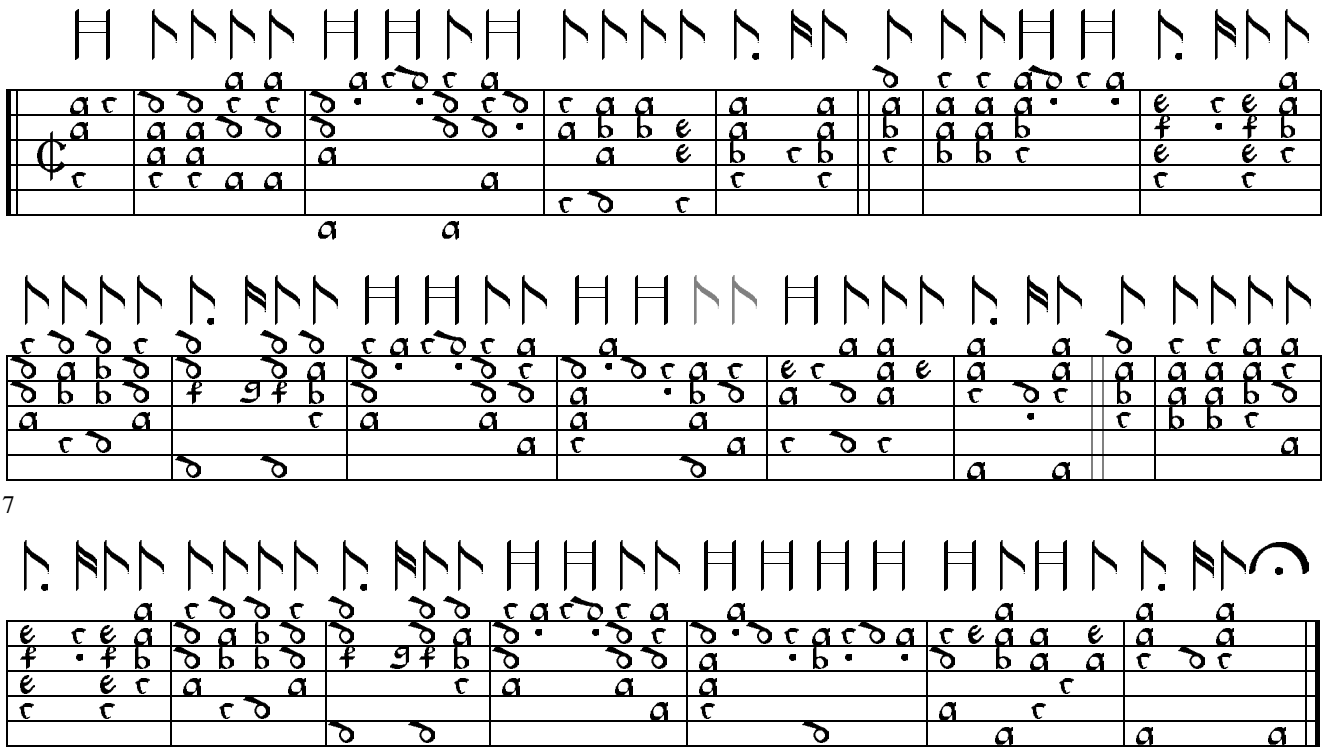
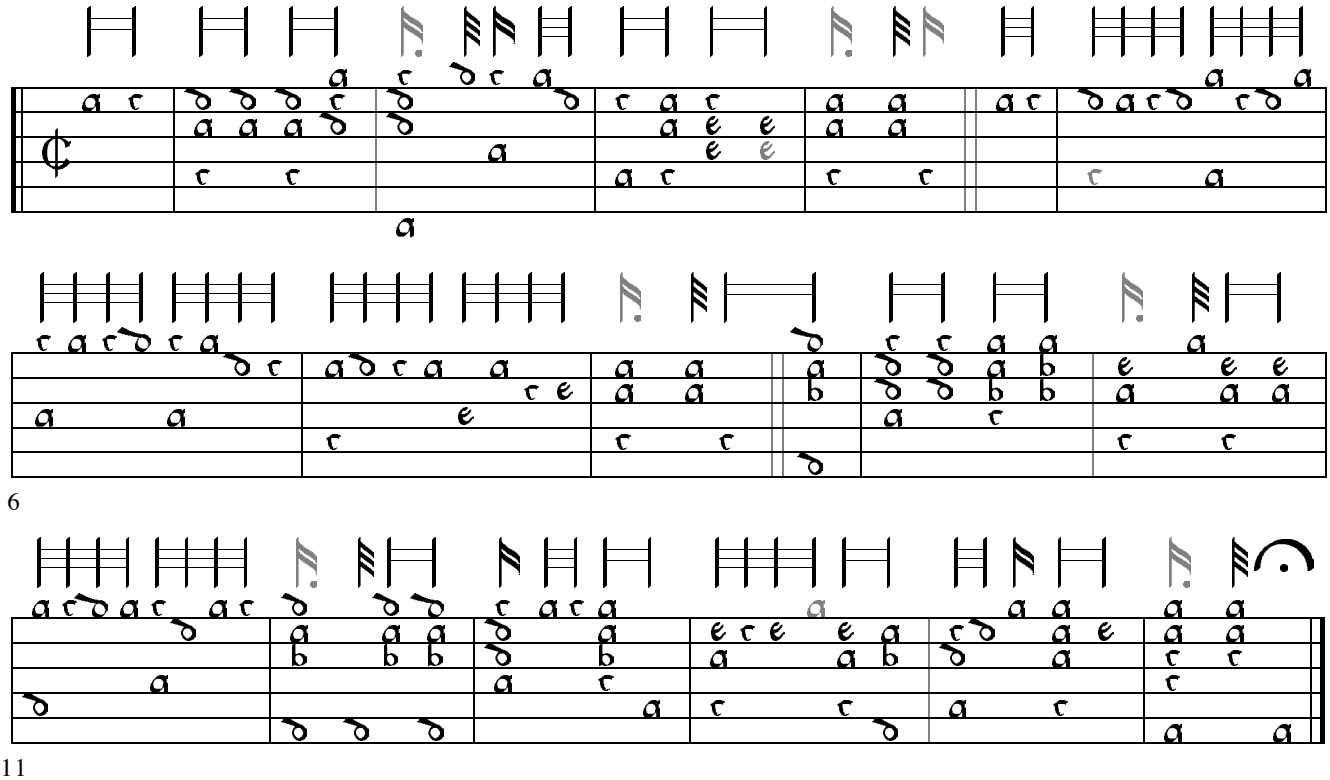
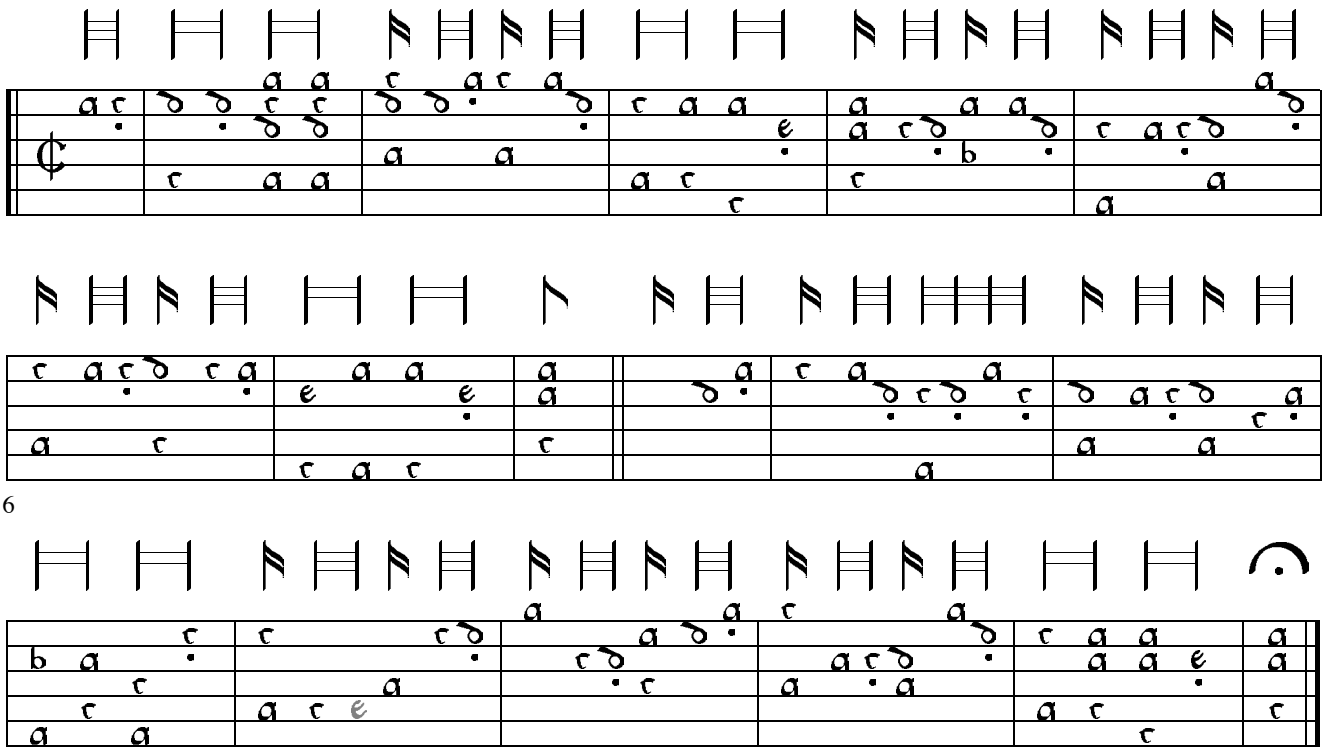
A71k. Fortune (he)las (po)urquoy - 7F A4BB8 D-W Guelf. 18.7, f. 121v



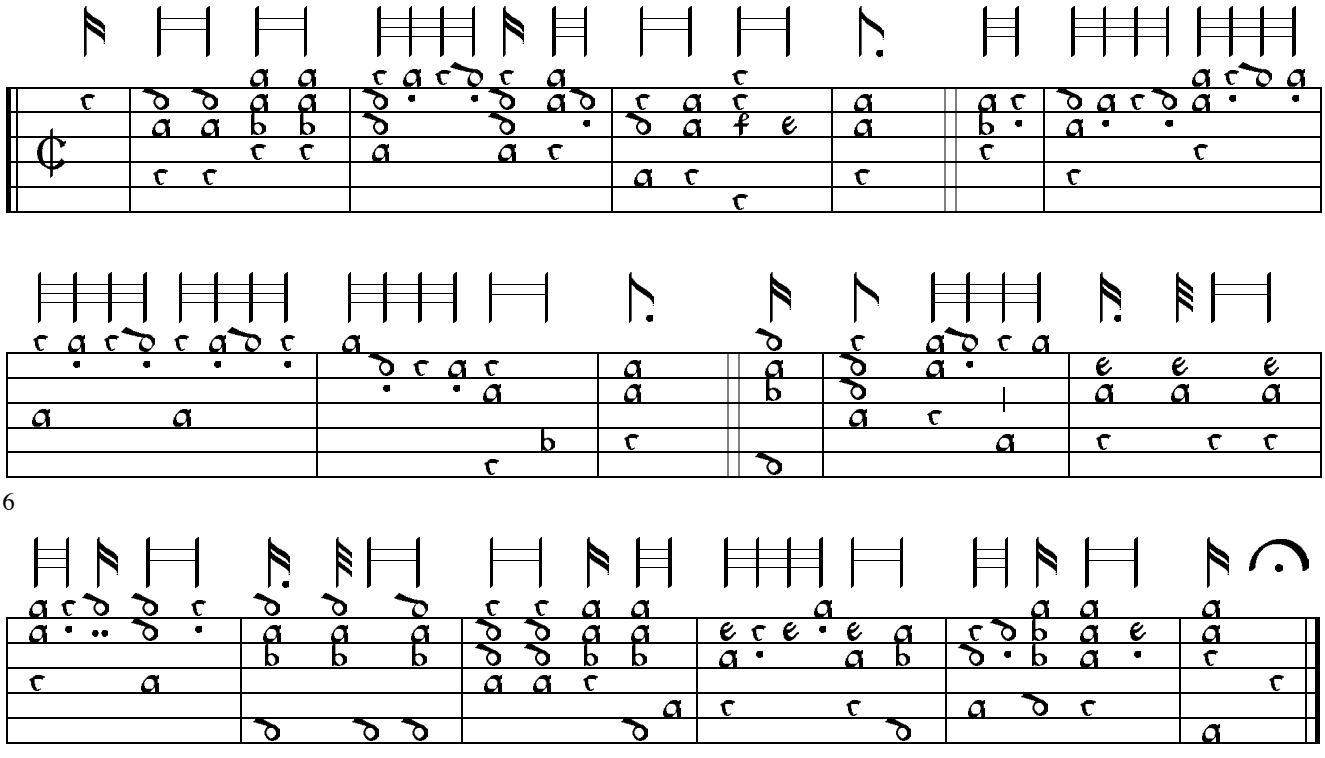
A71l. (For)tune (he)las (po)urquoy - AA4B8 F-Pn Res.941, f. 7r



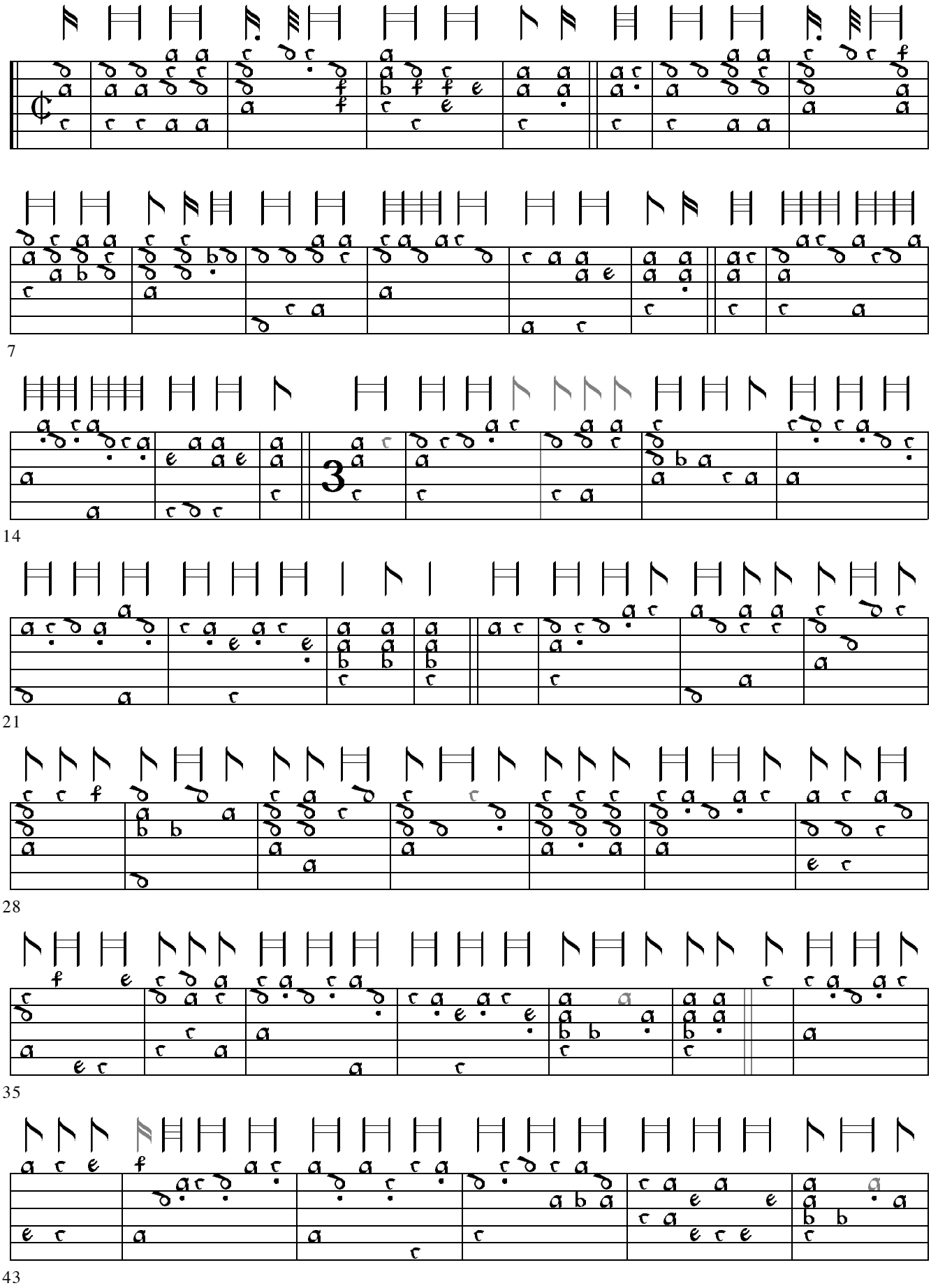
App 7d. L'Entrata - AB4C8 Gardano 1611, p. 24

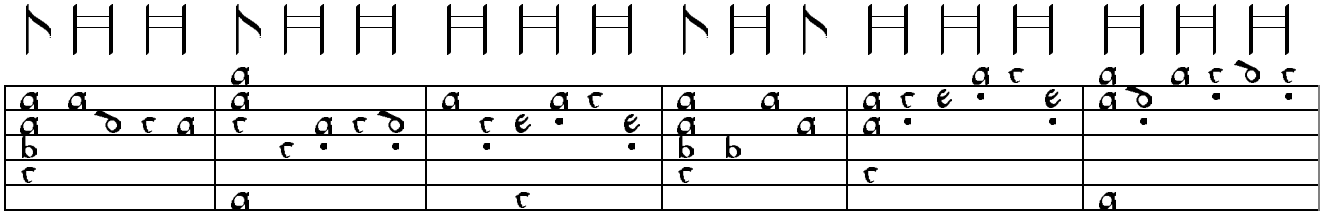


A71m. Allemande fortune - A4B8 PL-Kj 40143, f. 62r



App 7e. Selva Amorosa - A4B8C4-A8BC16-ABCD8 Caroso 1600, pp. 361-363





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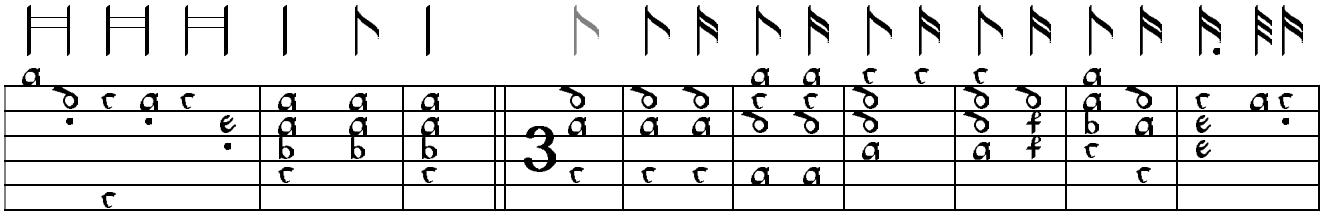

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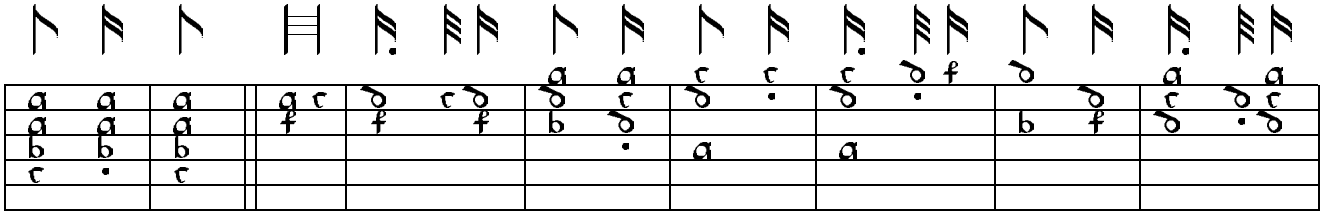

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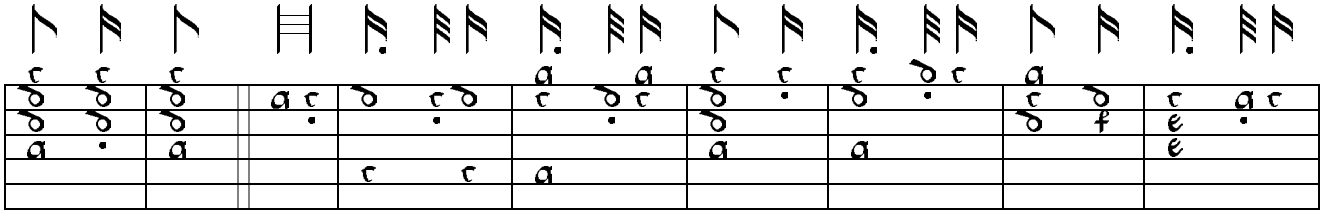

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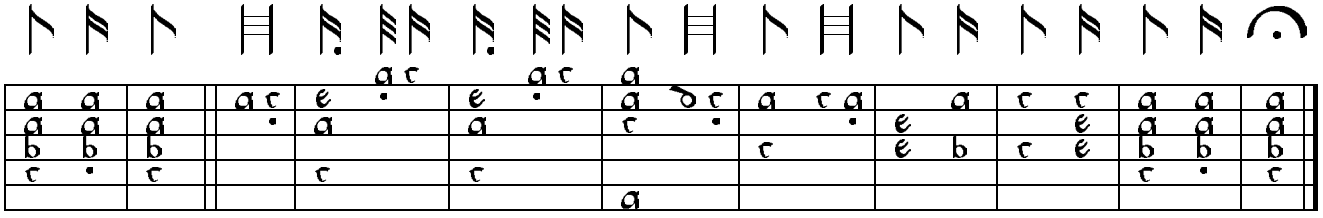

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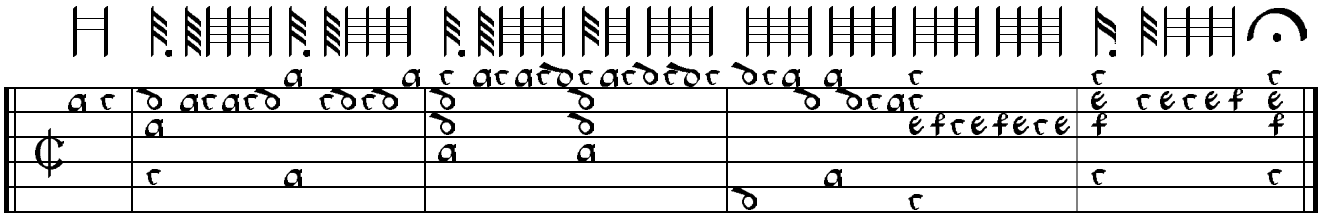
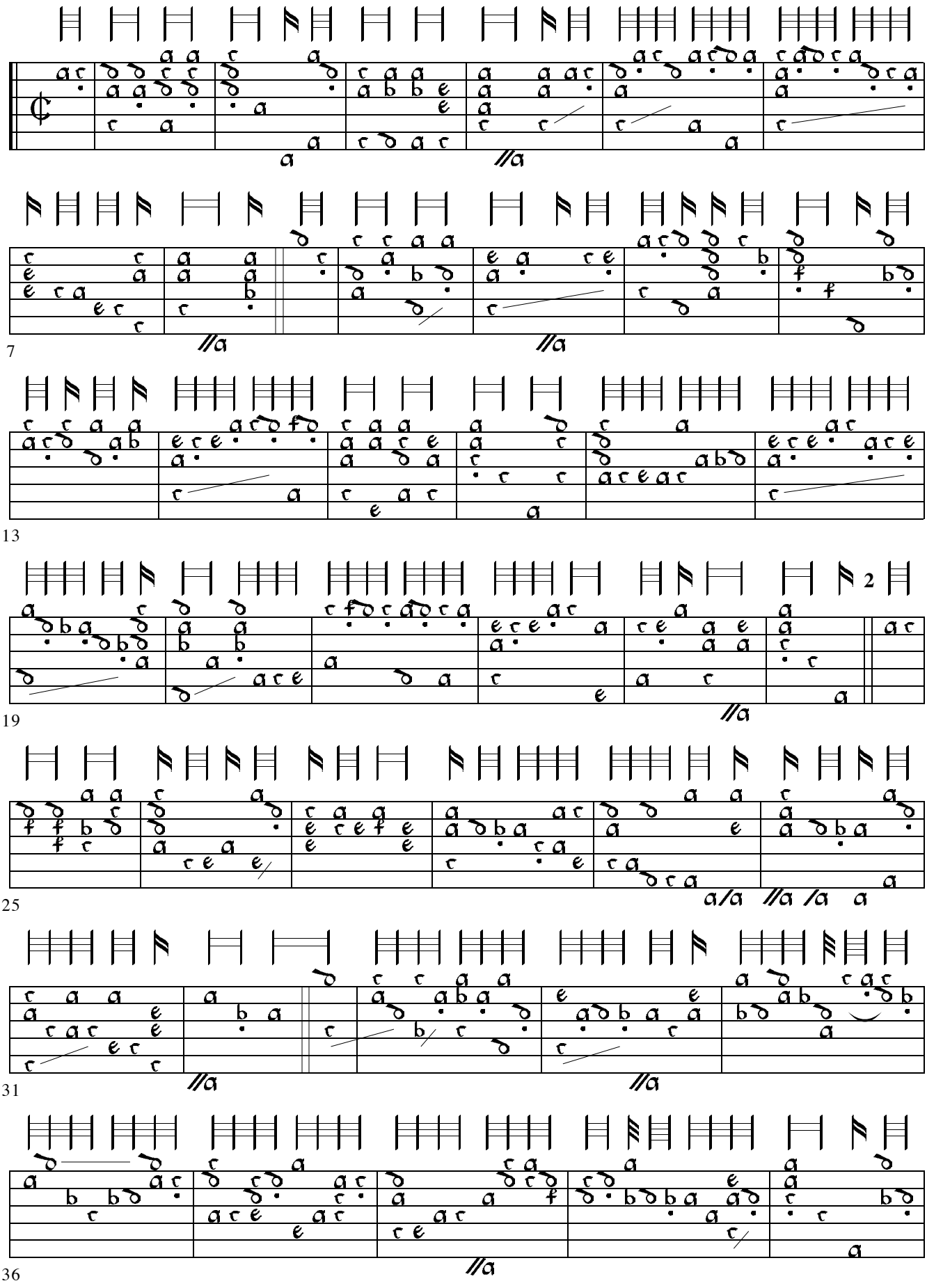
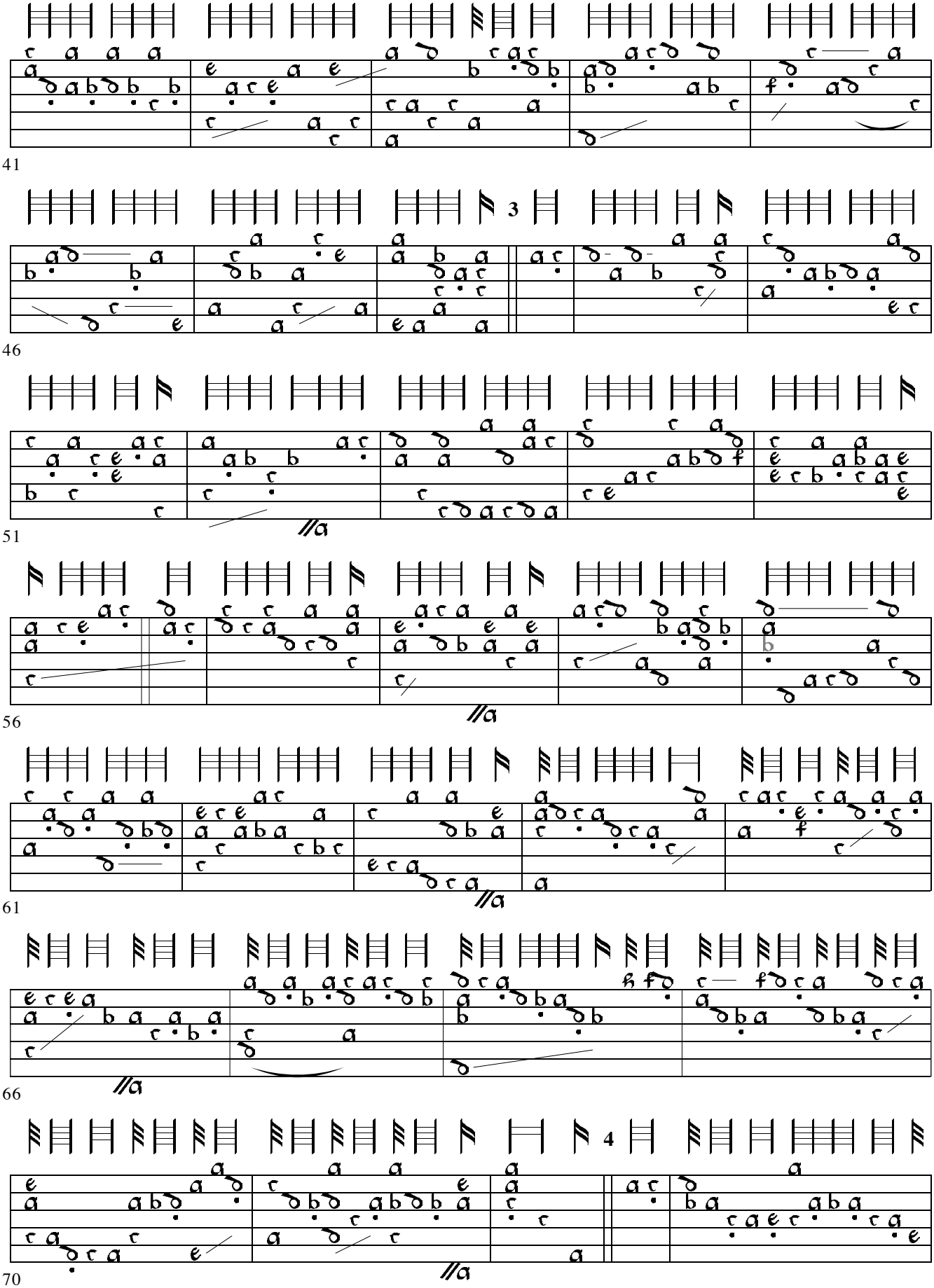
A71n. Untitled - A4 NL-Lt 1666, f. 478r



A71o. Alemande fortune helas pourquoi - 7F8E9D A8B16x4 Vallet 1615, pp. 49-50

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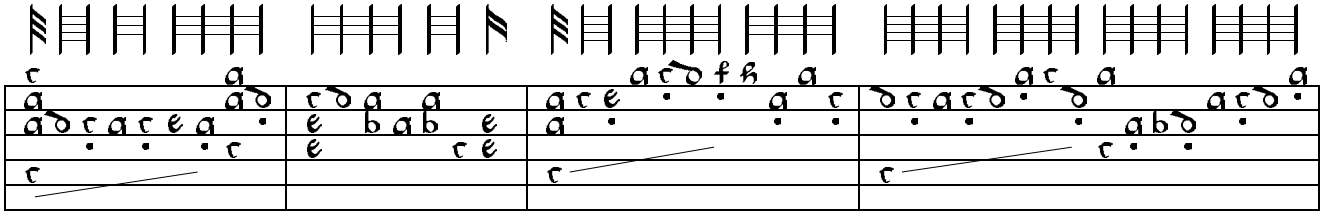

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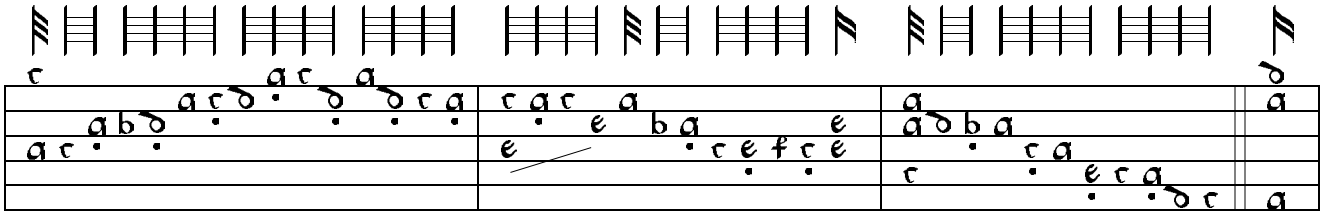

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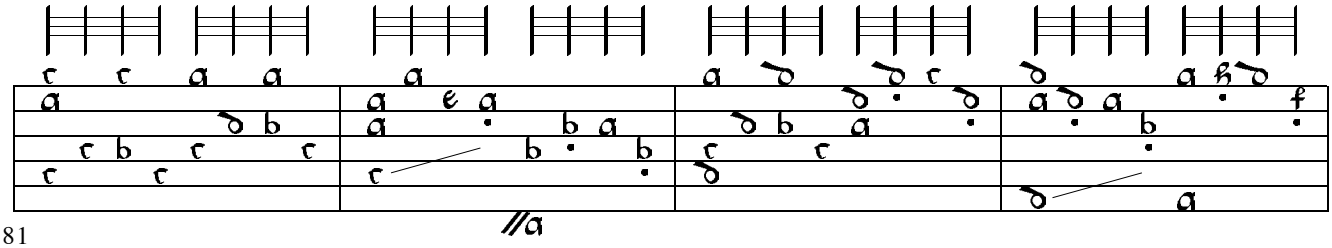

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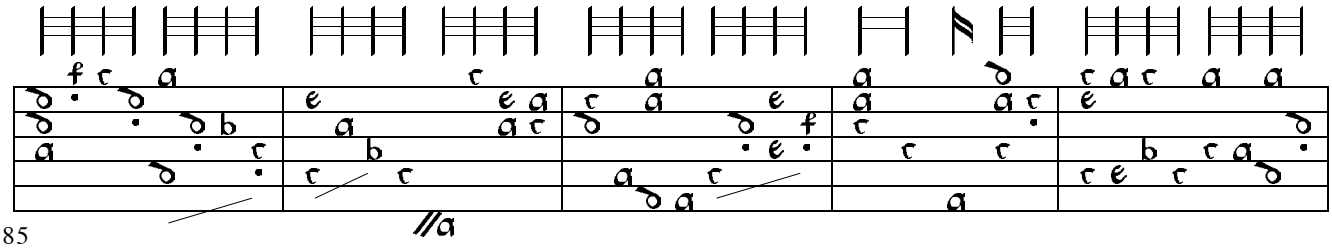

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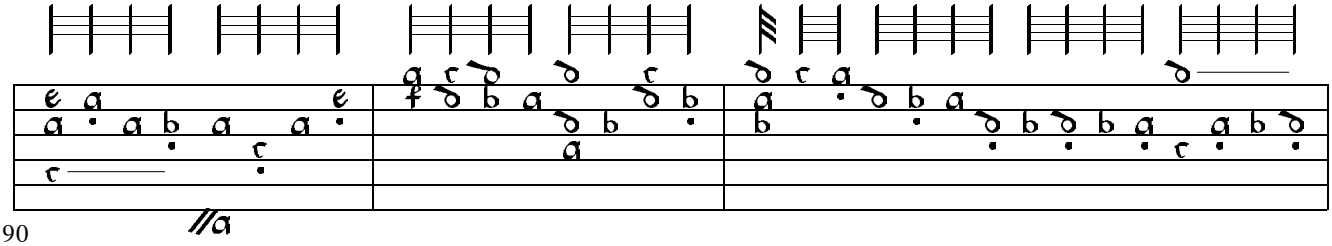

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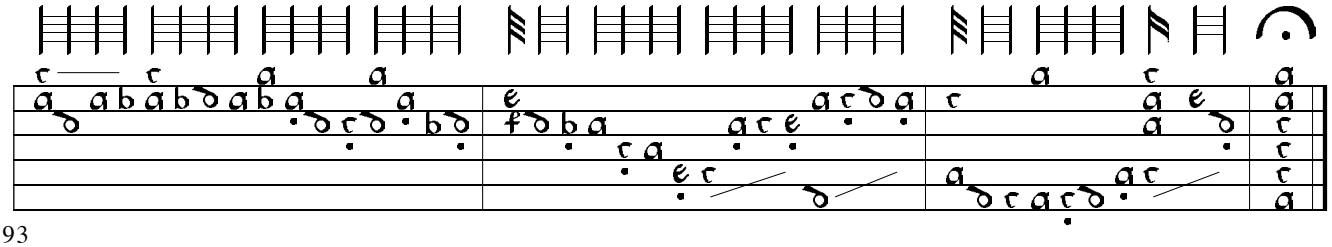
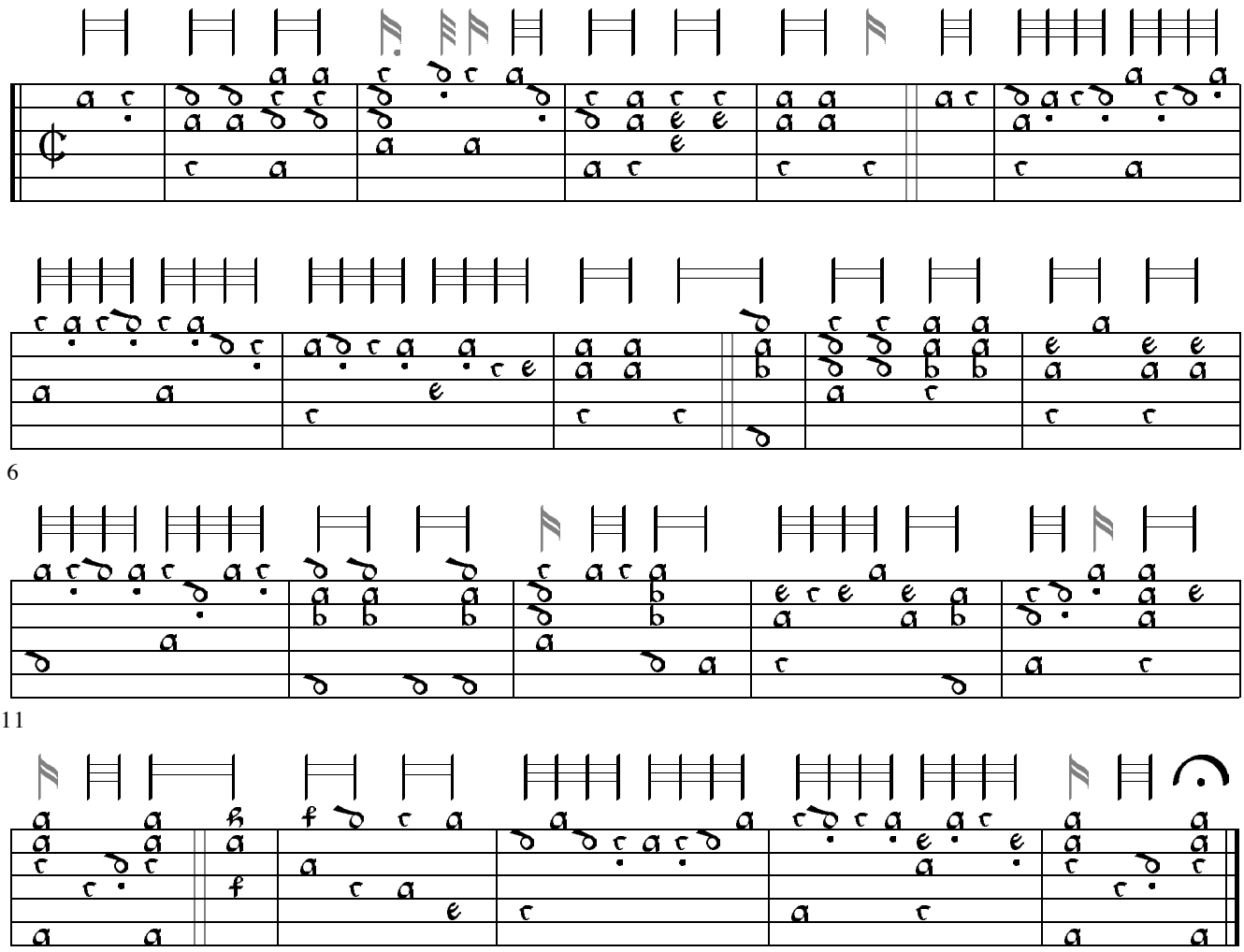
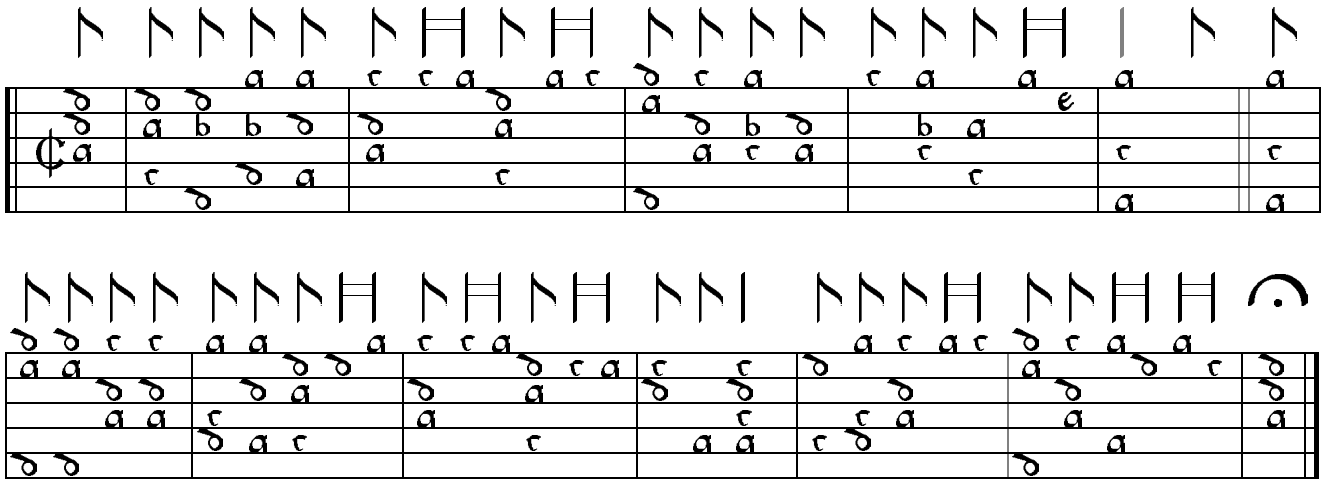


93

A71p. Fortune Helas - AA4BB8C4 PL-Kj 40143, f. 98r

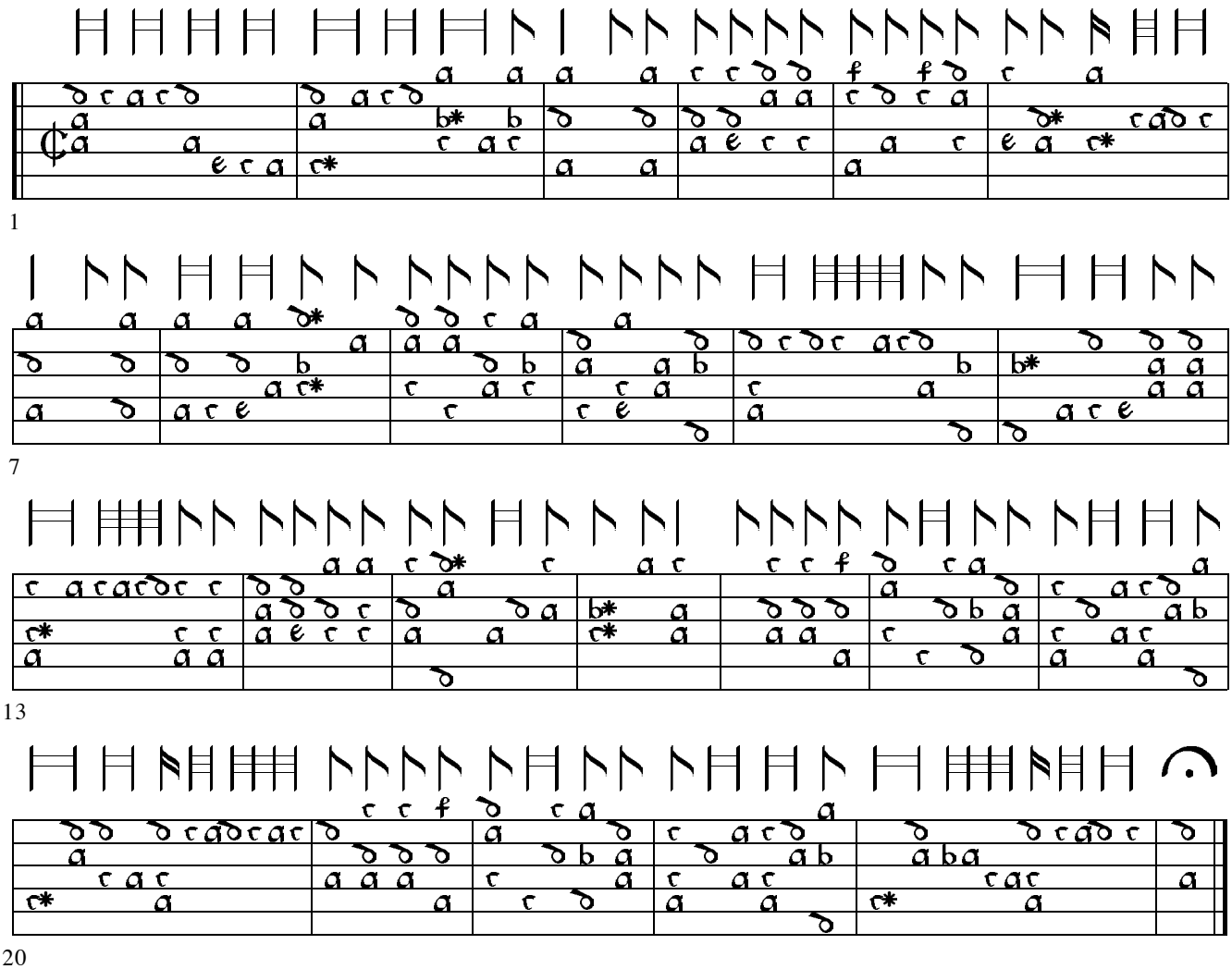


App 7f. Es wolt ein meytly wasser holen - A5B7 D-B 40588, p. 10



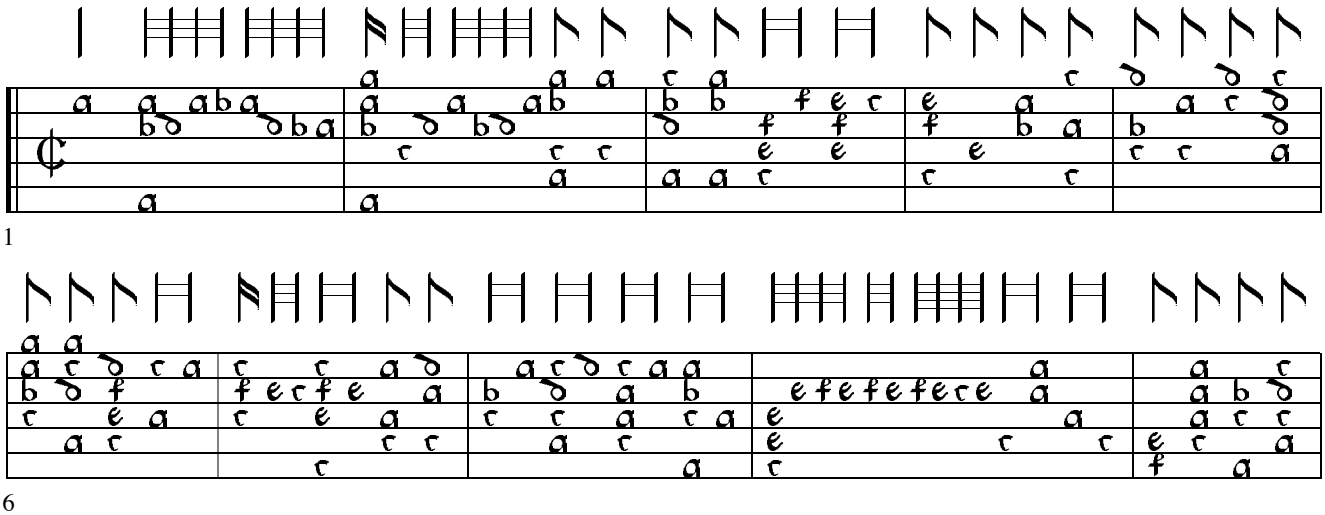
App 8a. Fortune helas - anon

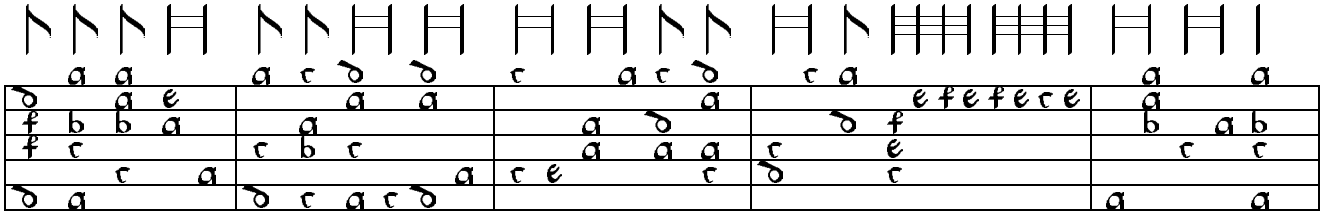
Phalese I 1549, sig B4v



App 8b. Fortune helas - Crecquillon

Phalese 1563, f. 23r





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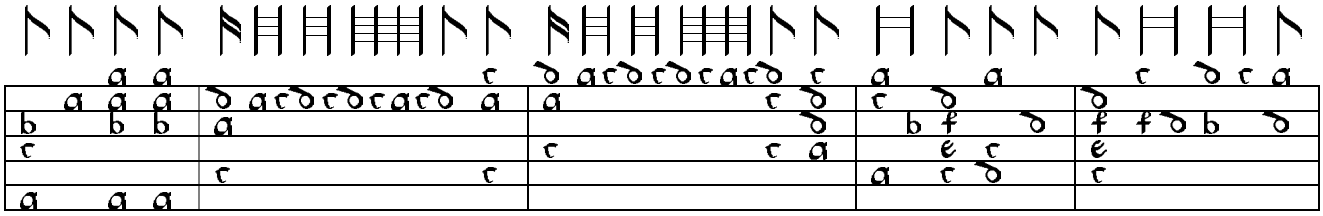

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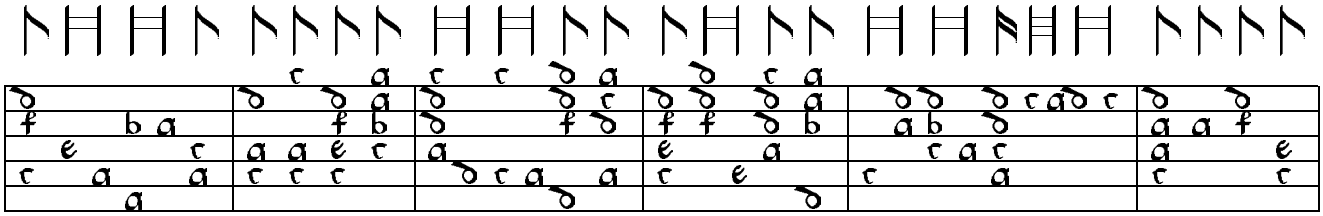

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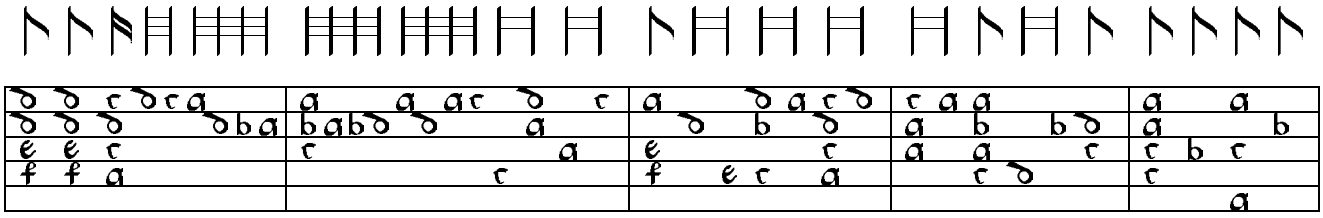

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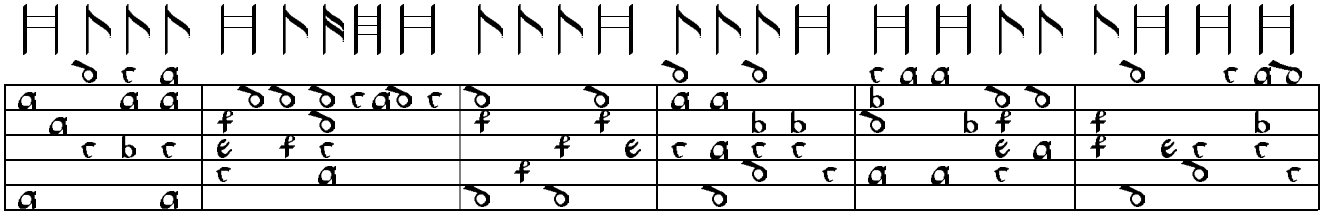

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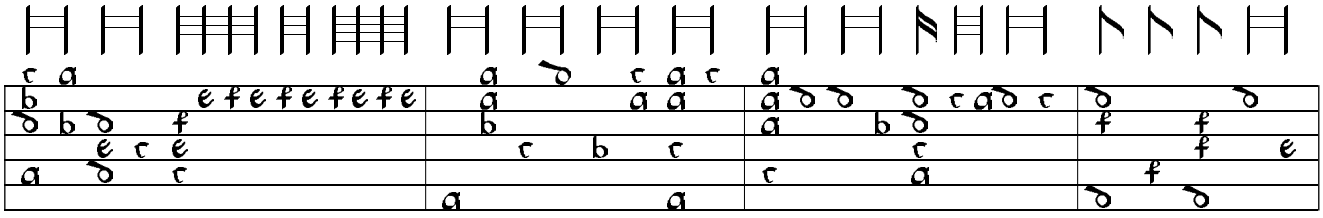

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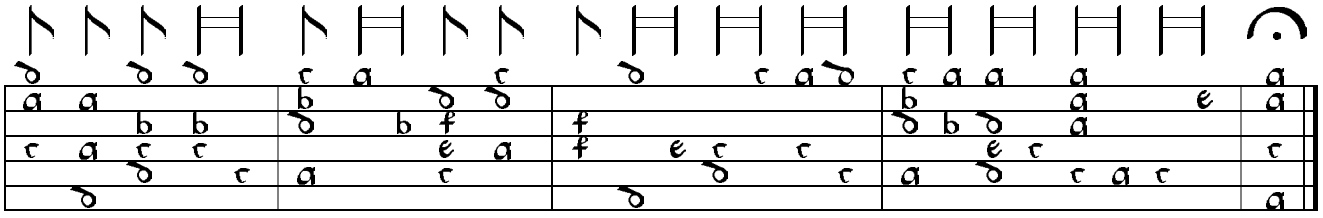

42

COMMENTARY TO THE MUSIC IN THE TABLATURE SUPPLEMENT TO LUTE NEWS 152 - LUDWIG SENFL: in German tablature unless stated otherwise. **S1.** anacrusis - a1b3c4 partially cut off by page trimming; 3-4 - bar line absent; 11/1 - a1d3a5 absent due to page trimming; 17/1 - c1d3a4 partially cut off by page trimming; 23/1 - a1c4a6 partially cut off by page trimming. **S2.** no change. **S3.** 7-8, 17-18, 21-22, 26-27 - bar lines absent; 20/1 - 2 ciphers for a4 to represent unison voicesin the vocal model. **S4.** 24/5-8 - 3-beat bar with quavers a1-d2-c2-a2 absent. **S5.** 1/1, 12/7 - 2 ciphers for d3 to represent unison voices in the vocal model; 13-14, 18-19, 23-24 - bar lines absent. **S6.** 1/1 - column of dots either side of semibreve; 4/3 - f2 absent; 11/1-4 - minim d1 quavers f1-d1-c1-a1 instead of crotchets d1f2-c1-a1-d1 (as in Ochsenkun); 14/1-2 - column of dots either side of previous semibreve instead of double bar line;**S7.** 4/5-6, 24/2-3 - single instead of double bar lines; 8/2-3, 12/3-4, 28/2-3, 32/2-3 - double bar lines absent; 8-9, 19-20 - bar lines absent; 16/5-6, 36/3-4 - single bar line with column of dots either side instead of double bar line; 19/6 - 3-beat bar with minim c4 absent; 20-21 - bar line absent; 39/1 - minim instead of semibreve. **S8.** 6-7 - bar line absent. **S9.** 24-25 - bar line absent, added by hand a note to the right. **S10.** 8/1-2 - column of dots either side of previous minim instead of double bar line. **S11.** 20/5-6 - quavers instead of crotchets. **S12.**16-17 - bar line absent. **S13.** 14/1 - a6 instead of d6; 29/1 - ornament to left of b3 instead of d5. **S14.** 10/1-2 - column of dots either side of previous semibreve instead of double bar line. **S15i.** 2 minims rest before ancrusis; anacrusis - 2 ciphers for c4 to represent unison voices in the vocal model; 6/2 - 2 ciphers for a4; 11/1 - c4 instead of h4; 11-12, 22-23 - bar lines absent; 15/4 - semibreve instead of minim; 18/7 - 2 ciphers for c4. **S15ii.** 2 minims rest before ancrusis; anacrusis - 2 ciphers for h5 to represent unison voices in the vocal model; 6/7, 12/2 - 2 ciphers for e4; 20/2, 22/3 - 2 ciphers for c4; 21-22 - bar line absent. **S15iii.** 2 minims rest before ancrusis; anacrusis - 2 ciphers for c4; 13-14, - bar lines absent; 20/2, 22/1 - 2 ciphers for c4 to represent unison voices in the vocal model; 29/1 - 2 ciphers for a2. **S16.** 2/1 - d3 changed by hand to d2 in the Berlin copy of the original; 16/1-2 - vertical bar with column of dots either side instead of double bar line; 27/1 - f1 changed by hand to d1 in the Berlin copy of the original; 29/2 - cipher '8' instead of b2. **S17.** 3/5 - e2 instead of b3; 17/1-2 - vertical bar with column of dots either side instead of double bar line; 24/3 - a4 instead of a5. **S18i.** 27-28 - bar line absent. **S18ii.** 38/2 - b3 instead of g3. **S18iii.** 19-20 - bar line absent; 43/1 - scribe changed c4 to d3. **APPENDICES: App 1.** 4-5, 6-7, 17-18 - bar lines absent; 6/1-2, 21/5 - minims instead of semibreves; 11/1 - c1 instead of h1; 21/1-4 - minims instead of crotchets; 21-22, 43-44 - bar lines displaced a note to the left; 22/2 - semibreve a6 absent; 40/4 - minim absent. **App 2.** 8-9 - bar line absent. **App 3.** 19-20 - double bar line absent.