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

MELCHIOR NEUSIDLER PART 14

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

MN14a. Neusidler 1566 II, pp. 43-45 *Recercar Terzo* pp. 4-6
editorial changes [in grey] mainly from Jacobs [see fn 1]
Phalése and Bellére 1571, ff. 20v-21r *Fantasia 8*
Neusidler 1573, II, sigs. L4v-M1v *22 Recercare Terzo*

MN14b. PL-Kj 40598, ff. 154v-155r *Ill mio francese giruffuum M.N.* 7-9
model: *Sacrae cantiones quinque vocum - Orlando di Lassus* (Nuremberg, Berg & Neuber 1562), no. 14 *In me transierunt irae tuae*
Neusidler 1566 II, pp. 6-8 *In me transierunt* - Lassus motet
Neusidler 1573, II sigs. G1vG2v *4 In me transierunt Orlando*
Phalése and Bellére 1571, ff. 85v-86r *In me transierunt a 5 - Orlando*

MN14c. Neusidler 1574, sigs. M3r-N2r *Passa é mezo comune* [3]
- Il saltrelle 10-15
not: D-Sl G I 4/I, ff. 25v-27r *Passamezzo commune M.N. - Saltarello*

BALLETS IN F MAJOR AND MINOR

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

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

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

---

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

[2] D-Mbs Neusidler, Melchior: IL PRIMO LIBRO INTABOLATVRA DI LIVTO, 1566 - D-Mbs Neusidler, Melchior: IL SECONDO LIBRO INTABOLATVRA DI LIVTO, 1566 - B-Br Neusidler, Melchior / Drusina, Benedict de - Tabulatura continens præstantissimas..., 1573 - D-KA Neusidler, M. / Drusina, B. de - Tabulatura continens praestant, 1573 & Neusidler, Melchior - Teütsch Lautenbuch, 1574 - PL-Kj Neusidler, Melchior - Drusina, Benedictus de.: Tabvlatvra Continens Præstantissimas ..., 1573 - D-Mbs [Phalese, Pierre] Cesare, Giulio / Neusidler, Melchior / Kargel, Sixt: THEATRVM MVSICVM..., 1571

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

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

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

B1. D-B Hove 1, f. 55r *Ballet* - HoveB[5] 296 p. 20
B2. D-BAU 13.4°.85, p. 61 ii *Ballet* 20
B3a. D-Kl 4°.108/I (Montbuisson), ff. 7v-8r *Ballet* 21
B3b. F-Pn Res.Vmd.29, f. 7v i *Balletto* 21
B4. CZ-Pnm IV.G.18, ff. 82v-84r untitled 22
B5. PL-Kj 40032, p. 376 untitled 23
B6. PL-Kj 40032, p. 376 *Baile Aleman* 23
B7. Besard 1603, f. 150r i *Ballet* 23
B8. D-Kl 4°.108/I, f. 60v *ballett* - *Lute News* 30 24
B9a. D-BAU 13.4°85, p. 63 *Ballet E.M.* - MertelR[6] 7 24-25
B9b. D-Lr 2000, p. 23 *Ballet* - MertelR 7 25
B9c. CH-Bu F.IX.70, p. 286 *cxxxix. Allemande nouvelle Pucelle* - Mertel 7 26
B10. D-BAU 13.4°.85, p. 52 untitled - *Lutezine* 135 26
B11a. Besard 1603, f. 150r iii *Ballet* 27
B11b. D-Kl 4o.108/I (Montbuisson), f. 98r *Ballet* 27
B11c. GB-Eu Coll.2073, f. 139v *Ballet* 28
B11d. D-Dl M 297, p. 96 *Ballet* 28
B11e. D-BAU 13.4°.85, p. 64 ii *Ballet* 29
B12. Fuhrmann 1615, p. 156 *Ballet. 16. / BAllet. 16* 29
D-Hs herold, f. 6v/2 *Ballet* - 7-bar fragment in *Lute News*
B13. Fuhrmann 1615, p. 161/1 *Ballet 22. / BAllet 22.* 30
B14a. D-Dl M 297, pp. 94-95 *Ballett* 30-31
B14b. D-Lr 2000, pp. 16-17 *Ballet* 31
B14c. Hove 1601, f. 109v *Almande Englese* - HoveB 230[7] 32
B15. F-Pn Res.Vmd.28, ff. 23r-23v untitled 33
B16. D-LEm II.5.32b, f. 5r *Balet* - *Lute News* 142 33
B17a. NL-Lt 1666, f. 398v *Mascarade Englische* - untitled 34
B17b. GB-Eu Coll.2073 (Dolmetsch II.B.1), f. 22r *Ballet* 34
B17c. Fuhrmann 1615, p. 154 *Ballet* 12 35
B17d. D-LEm II.6.23, p. 78 *Ballet* 35
B17e. CZ-Pnm IV.G.18, f. 139r untitled 36
B17f. D-LEm II.6.15, p. 379 *Chorea Anglica* - *Lutezine* 149 36
B17g. D-B Hove 1. f. 162r *Engelsche Masquarade* - HoveB 305 - C 36
B17h. Hove 1612, f. 65r v? ii *Chanson Engleze* - HoveB 284 - G 37
B17i. D-B Hove 1. f. 161v *Engelsche Mascarade* - HoveB 306 - G 37
B18. NL-Lt 1666, f. 382r i *Ballet du Roy* - d 38
B19. GB-Eu Coll.2073, ff. 128v-129r *Ballet* 38
B20a. D-Dl M 297, pp. 106-107 *B* 39
B20b. Mylius, 1622 p. 88 *Balletto* [1] 40
B20c. Vallet I 1615, p. 52 *Ballet* 41
B21a. D-BAU 13.4°.85, p. 61 i *Ballet* - 17 42
B21b. D-LEm II.6.15, pp. 294-295 *Ballet 15* - *Lutezine* 142 42
B22a. Besard 1603, f. 149v iii *Ballet* 42
B22b. D-B Danzig 4022, f. 44r *Balletto* 43
B22c. D-Dl M 297, p. 91 *Ballet* 43
B22d. D-KNh R 242 (Romers), f. 7v *Intrada* 43
F-Pn Rés. Vmd ms. 29, f. 10r crossed out 2-bar fragment
B23a. CZ-Pnm IV.G.18, f. 6v *Ballet GLF*[uhrmann?] 44
B23b. RUS-SPan O N° 124, f. 49v untitled 44
B24. CZ-Pnm IV.G.18, f. 33v untitled 44
B25a. D-B 40068, f. 1r *Ballet* - *Lute News* 145 45
- from Ballet Madame, soeur aînée du roi in 1615?
B25b. Fuhrmann 1615, p. 148 *Subplementum Ballet de Madame Socur de Roy* 45
B25c. F-Pn Rés.941, f. 32v *Ballet* - MasqueR[8] 94d 45
B25d. Besard 1617, sig. M1v *Ballet* 46
B25e. Mylius 1622, p. 89 i *Balletto* [2] - *Lute News* 145 46-47
B25f. I-COc 1.1.20, f. 24v *Balletto* 47
B25g. D-B 4022, f. 27r *Balletto* 48
B25h. US-R Sibley V186S, p. 36 untitled 48
B25i. US-SFsc M2.1 M3, p. 56 *Balletto Fran*(ce)[se] 49
B25j. NL-Lt 1666, f. 381v *Ballet* 47
B25k. GB-Cu Nn.6.36, 9r *A French toy* 49
B25l. Vallet II 1616, p. 1 iii *Ballet* 50
B26. S-Sk S 253, ff. 109r-109v *Ballet Lespin* 50
B27. D-Lr 2000, p. 2 *Ballet* 51
B28. US-R M140.V186.S, p. 42 untitled 51
B29. A-SPL KK 35, p. 56 untitled 51
B30a. Fuhrmann 1615, p. 147 *Subplementum Ballet* 52
B30b. F-Pn Rés.F.993, f. 2v *Ballet* - *Lute News* 142 52
B30c. NL-Lt 1666, f. 381v ii untitled 52
B31a. D-BAU 13.4°.85, p. 62 i *Ballet* 53
B31b. Mylius 1622, p. 91 *Balletto Tessier* 53
B31c. A-SPL KK 35, p. 75 untitled 54
B31d. D-LEm II.5.32b, f. 4r *Balet* 54
B32. D-LEm II.6.15, p. 290 *Ballet 9* - in D 54
B33a. D-Dl M 297, p. 116 *Ballet* 55
B33b. D-Lr 2000, p. 25 *Ballet* 55
B33c. CZ-Pnm IV.G.8, f. 154v *Ballet* 56
B33d. GB-Eu Coll.2073, ff. 135v-136r *Ballet* 57
B33e. D-Lr 2000, pp. 56-57 *Ballet* 58
B33f. PL-Kj 40143, ff. 26r-25v untitled 59
B33gi. Besard 1603, f. 151r i *Ballet. Minor testudo* - duet lute I in A 60
B33gii. Besard 1603, f. 150v i *Ballet. Maior testudo* - duet lute II in G 61
B34a. D-LEm II.6.23, f. 40r *Dantz* [margin: *Ballet vt supra*] 56
B34b. D-LEm II.6.23, ff. 30v-31r *Ballet* - *Lute News* 142 57
B35. B-Bc 26.369, f. 5v [ballet?, unbarred, ab init] 58
B36. CZ-Pnm IV.G.18, f. 35r untitled 62
B37. GB-Cfm 688, 168v-169r *Ballet* - MasqueR 97a 62
B38a. Fuhrmann 154 *Ballet* [13] *oder Pferdtstantz zu Pariss* 63
B38b. GB-Eu Coll.2073, ff. 258v-259r *Lecarusel* - C 64
B38c. F-Pn Rés.1108, f. 27v *Carousel ou balet des chevaulx* - C 65
- from Ballet à Cheval 1610?
B39. D-LEm II.6.15, pp. 286-287 *Ballet 4* 65
B40a. GB-Eu Coll.2073, f. 125v *Ballet* 66
B40b. D-KNa W[allraf] 4° 328*, f. 2r *Ballet du Roi* - C 66
B40c. D-Ngm 33748 I, f. 39v *Ballet du Roi* - C 67
B40d. A-SPL KK 35, p. 27 *Balleń* - C 67
B40e. F-Pn Rés.F.993, f. 3r i *Ballet du Roy* - C - *Lute News* 143 68
B40f. D-B Hove 1, f. 162r *Ballet* - HoveB 304 - C 68
B41a. GB-Eu Coll.2073, f. 137v *Ballet* 69
B41b. GB-Lam 603, f. 43r untitled - MasqueR 25 69
B41c. PL-Kj 40143, f. 25v *Entree de mascarade* 70
B41d.GB-Lbl Add.38539 (ML), f. 20r *Ballet* 70
B41ei. Besard 1603, f. 150v *Ballet. Maior testudo* - lute II in G 71
B41eii. Besard 1603, f. 151r *Ballet. Minor testudo* - lute I in A 71
B41f. GB-Cu Dd.9.33, ff. 57v-58r *La ballat des ffolles* 70
B41g. GB-Cfm 688, p. 345 173r *ballet* - MasqueR 96a - C 72
B41h. GB-Cfm 688, p. 341 171r *tantz* - *Dutch and Flemish Merry Tunes* - C 73
B42. S-Sk S 253, ff. 100v-101r *Viue louis* - trans. from mandora (hfhf) - 73
B43 S-Sk PB fil 172, f. 44r untitled 73
B44. D-LEm II.6.15, p. 288 *Ballet MR 6* [Matthias Reymann?] 74
B45. D-LEm II.6.15, pp. 290-291 *Ballet Joh*[ann]. *K*[lipstein] *10* - *Lute News* 142 74
B46. D-LEm II.6.15, p. 293 *Ballet 13* 75
B47. PL-Kj 40641, f. 9r *Ballet* - MasqueR 92a 75
B48. D-LEm II.6.15, pp. 292-293 *Ballet Holler 12- Lute News* 142 76
B49a. D-LEm II.6.15, p. 291 *Ballet 11* 76
B49b. D-LEm II.6.15, p. 304 iii *Ballet* 77
B50. D-LEm II.6.15, p. 289 *Ballet 8* 77
B51. D-LEm II.6.15, p. 308 *Ballet 27* 78
B52. PL-Kj 40159, ff. 20v-21r *Ballet* - MasqueR 79 78
B53a. PL-Kj 40641, f. 1v *3 Ballet* [Sturt] - MasqueR 66 79
B53b. GB-Cu Dd.4.22, f. 10v untitled 79
B53c. Valerius 1626, pp. 266-268 *Mrs Mary Hofmans Almand* 80
B53d. GB-Lbl 38539, f. 2v *Allmayne per John Sturt* - *Lute News* 53 81
B53e. D-B 4022, ff. 12v-13r *Balletto* 82
B54. Fuhrmann 1615, p. 155 *Ballet.14. / Ballet. E.M.A. 14.* - MertelR 6 83
B55a. GB-Cu Dd.5.78.3, f. 30r untitled 83
B55b. NL-Lu 1666, f. 400r untitled 84
B55c. NL-Lu 1666, f. 401r i untitled 84
B55d. NL-Lu 1666, f. 401r ii untitled 85
B55e. Hove 1612, f. 65r i *Chanson Engleze* - HoveB 284 - G 85
B56. Vallet II 1616, p. 1 ii *L'escossoise* 86
B57. Fuhrmann 1615, p. 157 *Ballet 19 / Ballet M. 19* - *Lute News* 120 86
B58. D-Ngm 33748 I, f. 67r *Ballet Mercury* - *Lute News* 120 87
B59. D-Lr 2000, p. 26 *Ballet Mercurij* - *Lute News* 120 87
B60a. PL-Kj 40641, f. 2r ~~5~~ *4 Ballet* 88
B60b. D-Kl 4° 108/I, f. 78r *balett* - MasqueR 28 89
- The third of the princes maske from Jonson's *Oberon* (1611)?
D-Dl 1548, ff. 47v-48r *Mascarade* - cittern
GB-Cu Nn.6.36, f. 18v i *Maske*
GB-En 9449, f. 4r *Almayne* - keyboard
GB-Lbl Add.10444, ff. 54v/14r *The third* - à 2
Brade 1617, n° 33 *Der dritte mascharada* - instr. ens. à 5
B61. D-Kl 4°Mus.108/I, f. 3v *Ballet* 90
A-SPL KK 35 p. 41 *Volte*
D-B Hove 1, f. 161v *La masque du Roy*
D-BAU 13.4°85, p. 69 *Intrada*
D-Dl M 297, p. 149 *Chorea Anglica*
D-Ngm 33748/I, ff. 52v-53r *Intrada Mauritij* - variation
D-Ngm 14976, f. 13r *Anglosa* - violin tablature

---

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

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

[6] *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, TREE Edition 2007) - free pdf: https://www.lutesociety.org/pages/tree-edition-files -> - items in renaissance tuning -> scroll down to M in alphabetical list.

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

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

D-Sl G.1.4/III, f. 30r *Allemande dj Bouqueti*
GB-Cu Dd.2.11, f. 61v *Kings Maske* - MasqueR 42
GB-Cu Dd.5.20, f. 4r *The french kings maske* - bass viol part
GB-Cu Dd.5.21, f. 4v *The french kings Maske* - recorder part
GB-Cu Dd.14.24, f, 23r *The French kings maske* - cittern part
GB-Lam 603, f. 8r *Maske / The french Kinges Maske* Sabol 436
IRL-Dtc 408/I, p. 111 *The Earle of Darbyes Caraunta*
LT-Va 285-MF-LXXIX, f. 40v *Courante* - bandora
LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückh*
Hove 1601, f. 99v *Reprinse* - HoveB nº 222b
Hove 1601, f. 109r *Reprinse* - HoveB nº 228b

B62. Fuhrmann 1615, p. 152 ii *Ballet 9* - in D 90
B63a. D-LEm II.6.6, ff. 7v-8r *Balleta - Lute News* 100 91
cf. John Dowland Lady Laiton's Almain - DowlandCLM 48
B63b. Hove *Delitiae Musicae* 1612, f. 59r *Ballet Englese Incerte* 91

F minor - except when indicated otherwise

B64. US-R M140.V186.S, p. 30 untitled 93
B65. US-R M140.V186.S, p. 31 untitled 93
B66a. D-BAU 13.4°.85, p. 81 *Ballet* 94
B66b. D-LEm II.6.15, p. 297 *Ballet 20* 94
B66c. D-Dl M 297, pp. 118-119 *Ballet* 95
B67a. Mylius 1622, p. 90 *Balletto* 96
B67b. Vallet I 1615, p. 53 *Ballet A.9* 97
B68. D-LEm II.6.15, p. 309 *Ballet 29* 98
B69. F-Pn Rés.F.993, f. 1v *Ballet* 98
B70a. D-Hbusch herold, f. 3v *Ceqond* [Ballet] 99
B70b. Fuhrmann 1615, p. 155 *Ballet. 15. / Ballet. 15* 99
B71. Fuhrmann 1615, p. 156 *Ballet. 17 / BAllet.17* 100
B72a. Fuhrmann 1615, p. 153 ii *Ballet 11* 100
B72b. Moy 1631, f. 5r *Ballet par Pouset*: - c 101
from Ballet de Monsieur le Dauphin 1610?
cf. Ballard 1614, p. 7 *Ballet - Lute News* 145
B73. D-KNa W[allraf] 4° 328*, f. 4v *Ballet* 101
B74a. CZ-Pnm IV.G.18, ff. 14v-15r *Ballet* 102
B74b. CZ-Pnm IV.G.18, f. 15v *Ballet* 102
B74c. S-Sk PB fil 172, f. 44v *Ballet* - all three corrupt 103
B75. Fuhrmann 1615, p. 151 i Ballet 6 - in D 103
B76a. GB-Eu Coll.2073, ff. 136v-137r *Ballet* 104
B76bi. Besard 1603, f. 151v ii *Ballet minor testudo* - lute I in A 104-105
B76bii. Besard 1603, f. 151v i *Ballet maior testudo* - lute I in G 105
B77. Fuhrmann 1615, p. 157 *Ballet. 18 / BAllet. 18* 106
B78a. Valerius 1626, pp. 108-109 *La Romanette* - lute, cittern, voice - c 106
B78b. GB-Eu Coll.2073, f. 251r *La Robinelle* 107
B78c. S-Sk S 253, f. 100v *Robinette* - trans. from mandora (hfhf) - c 107
B78d. RUS-SPan O No 124, f. 54v *Chanzon* 108
B78e. CZ-Pnm IV.G.18, ff. 90v-91r *Curanta Robinella* 108-109
B78f. CZ-Pnm XIII.B.237, f. 4v *Robinette* 110
B78g. F-Pn Res.1108, ff. 29v-30r *La belle Robinelle - 2ª partie* - c 110
- from Ballet Robinette 1611?
B79. PL-Kj 40032, p. 366 *Ballet du Roi* 109
B80a. Mylius 1622, p. 91 *Balletto* 111
B80b. Hove 1612, f. 58v ii *Ballet - Incerte* - HoveB nº 277 111
B81a. CZ-Pnm IV.G.18, ff. 115v-116r *Ballet* 112
B81b. Vallet II 1615, p. 5 *Ballet* 113
B82. D-BAU 13.4°.85, p. 62 ii *Ballet* 114
B85. Moy 1631, f. 3r *Ballet par Ballart - Lute News* 137 114
B84. D-Ngm 33748 I, ff. 61v-62r *Ballet eiysdem* [Seruatius Saremondt][9] 115
B85. Besard 1603, f. 150r ii *Ballet* 115
B86a. I-COc 1.1.20, ff. 30r-31r *Gagliarda* [ballet?] 116
B86b. I-COc 1.1.20, ff. 31r-32r *p Istesso* [the same] *in contrapunto* 117
B87. CH-SO DA 111, f. 44r [Ballet?] *Der Liebste mein will mich v*(er)*stossen, Nun er mich zu fahl hatt bracht* 118

B88a.[10] F-Pn Vmd.29, ff. 9r-9v *Ballo Franzese* 118-119
B88b. Hove 1612, f. 58v *1 Ballet* - HoveB nº 276 119
B88c. D-Ngm 33748 I, f. 68r *Ballet Mercurÿ - Lute News* 120 120
B88d. D-Hbusch herold, ff. 2v-3r *Ballet* - HoveB nº 386 120
B88e. GB-Eu Coll.2073, ff. 209v-210r *Ballet* 121
B88f. D-Kl 4°.108/I, f. 60r *Ballet de la déesse diane* - d - *Lute News* 30 121
- from Ballet des Déeses por Madame de Rohan 1612?
B89a. S-Sk PB fil 172, ff. 13v-14r *Balletto - Lute News* 120 122
B89b. S-Sk PB fil 172, ff. 26r-26v *Favorite* 122-123
B89c. D-LEm II.6.15, pp. 298-299 *Ballet del Mercurs 22* 123
B89d. D-Kl 4°.108/I, ff. 66v-67r *ballet de mercure* - d 124
B90. D-Ngm 33748 I, f. 66v *Ballet - Lute News* 119[11] 124
CH-Bu F.X.70, p. 318 *Bransle Jay trouve sur l'herbe assise*
D-LEm II.6.15, pp. 374-375 *Chorea Anglica*
NL-Lt 1666, f. 372*v & 376v untitled & *J'aii trouve suij l'herbe*
Besard 1603, f. 81v *Jay trouue sur l'herbe assise - EAdem cantio altrius toni / a I.B. Besard. transposita*
Fuhrmann 1615, p. 37 *Je trouve sur l'herbe assise*
B91. D-Kl 4°.108/I, ff. 11v-12r *Ballet - Lutezine* 119 125
- cf. Une jeune fillette/etc. - *LNc&LZ*119 and *LZ*120
B92a. NL-Lt 1666, f. 381r *Baller de trois princes* 126
B92b. Valerius 1626, p. 293 *Ballet Marignault* - ute 127
also includes separate settings for cittern and voice to Dutch text beginning 'Gy volkeren hoor aen'

DU GAST DUET

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

G6iia. GB-Cfm 689, f. 36r *Fantasie du Gast* 16-17
- lute in B and melody instrument[12]
G6iib. GB-Cfm 689, f. 36r *Fantasie du Gast*
- lute in G and melody instrument transcribed 18-19

APPENDIX

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

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

John H. Robinson - September 2024

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

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

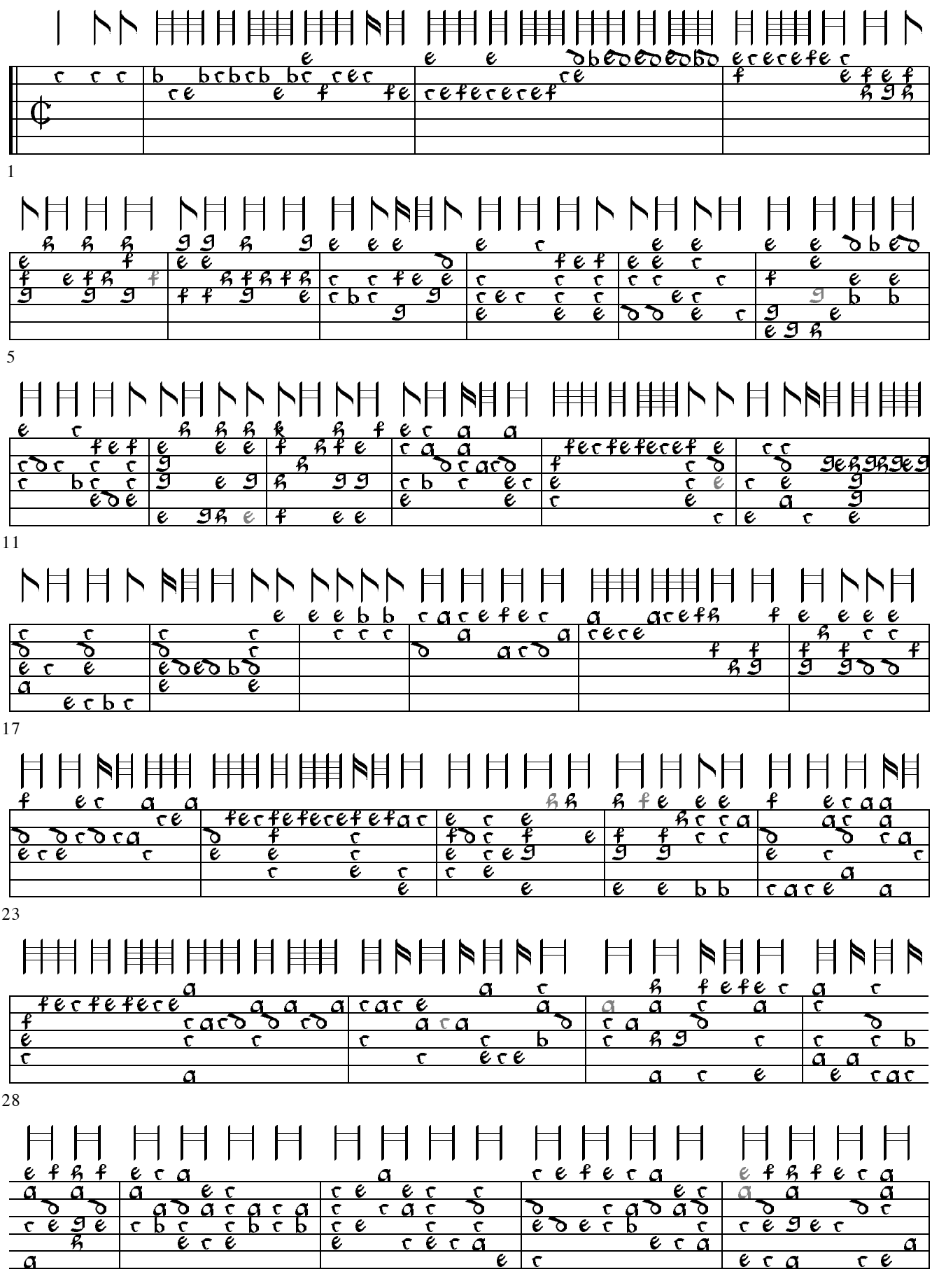
[10] The A strain in B83b & c is 8 bars long, but the remaing sources only have 7 bars condencing bars 2 & 3 into one, an possible error repeated in several sources.

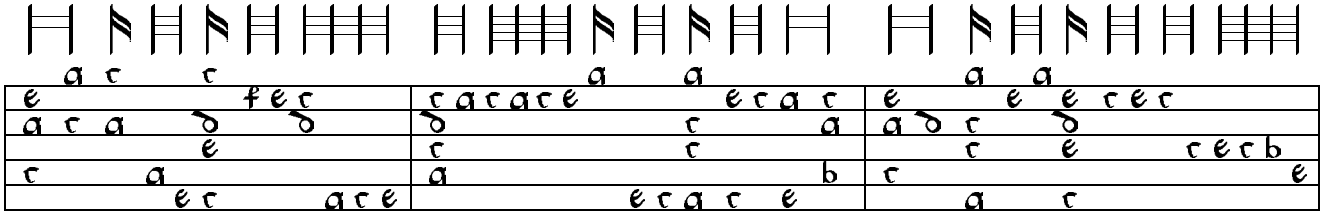
[11] Included amongst settings of Une jeune fillette in error in *Lute News* 119.

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

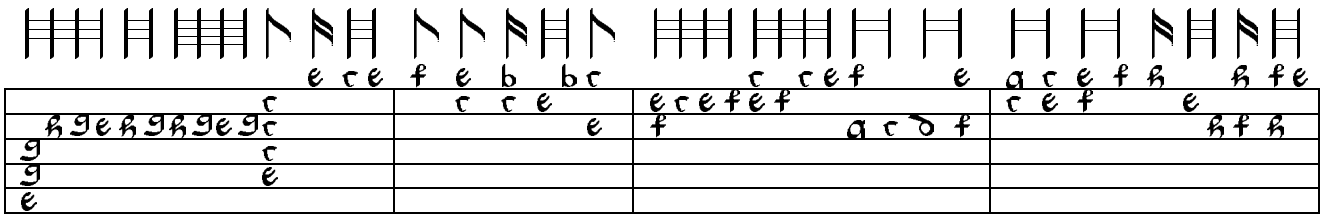
MN14a. Recercar Terzo

Neusidler 1566 II, pp. 43-45

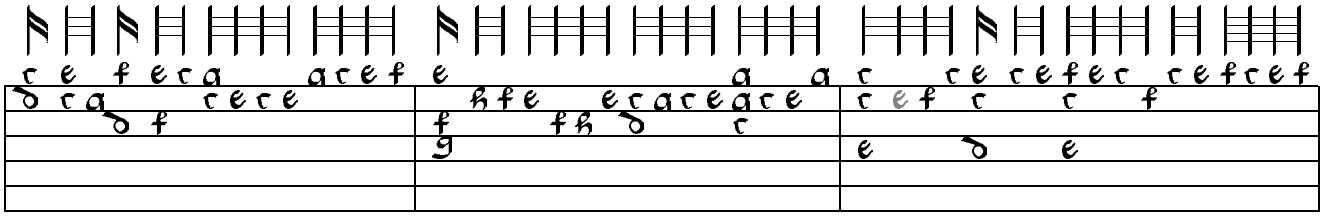




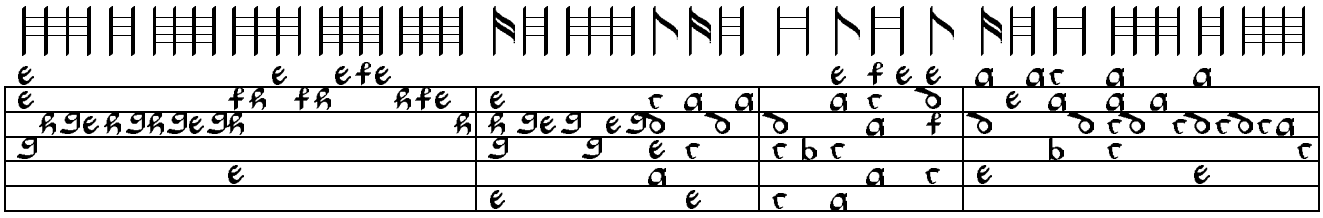
36



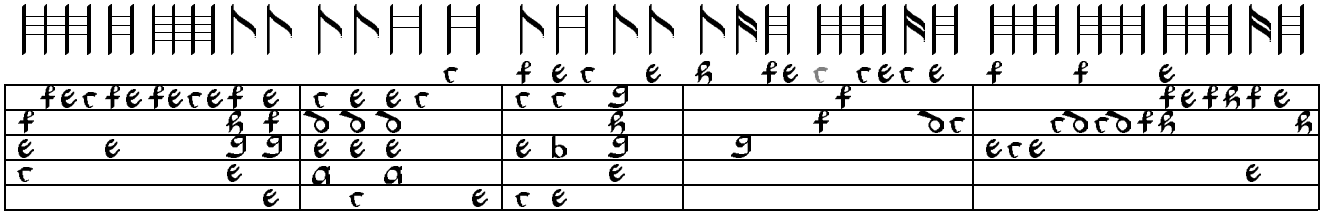
39



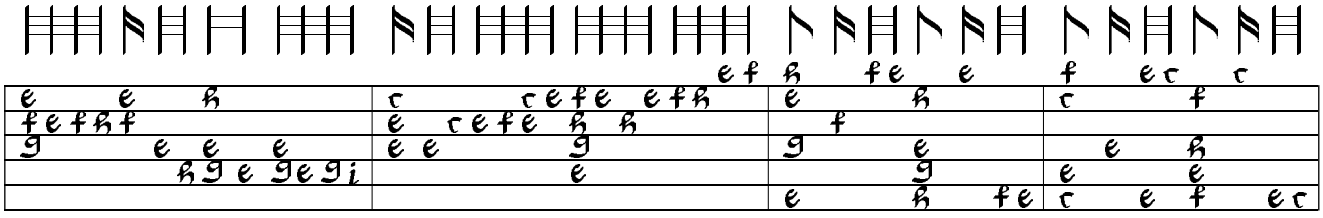
43



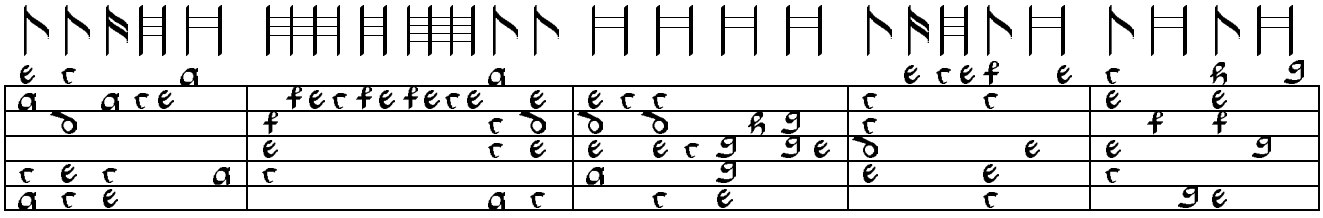
46



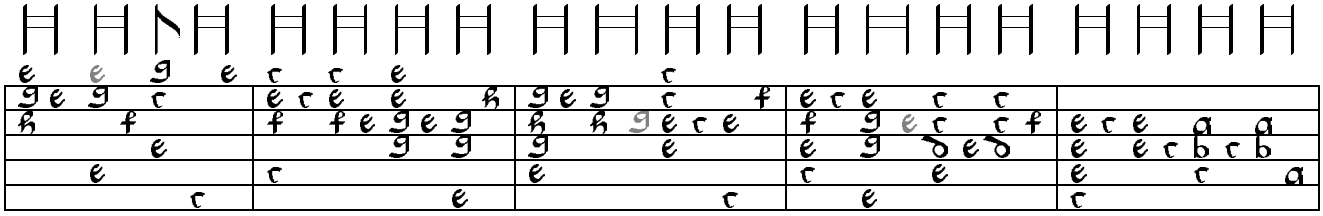
50



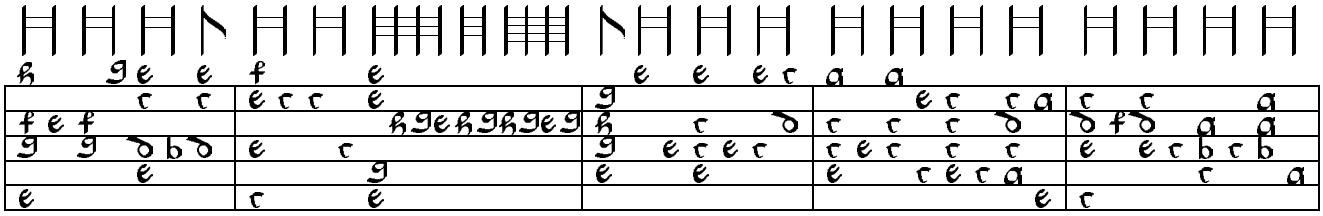
55



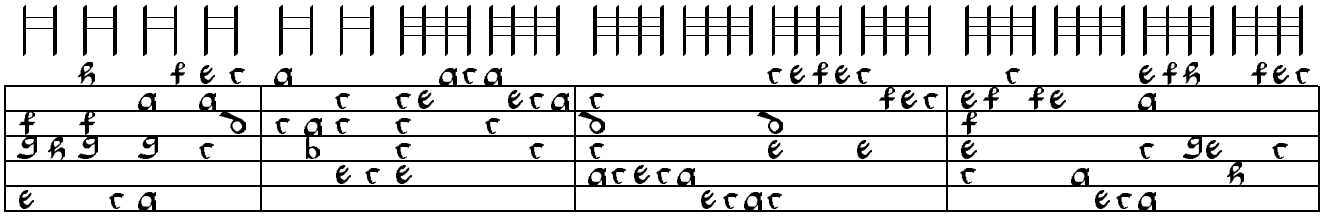
59



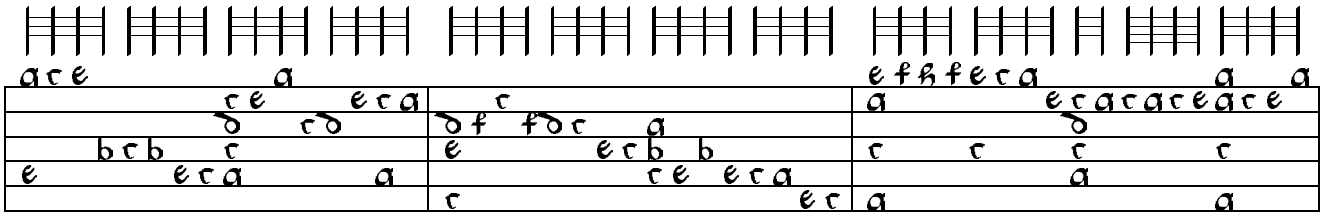
64



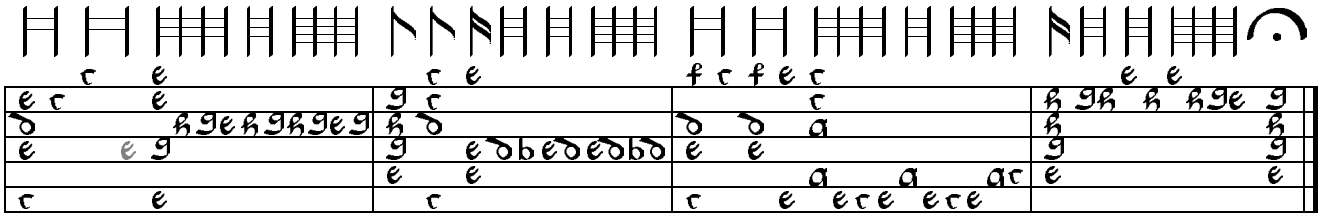
69



74

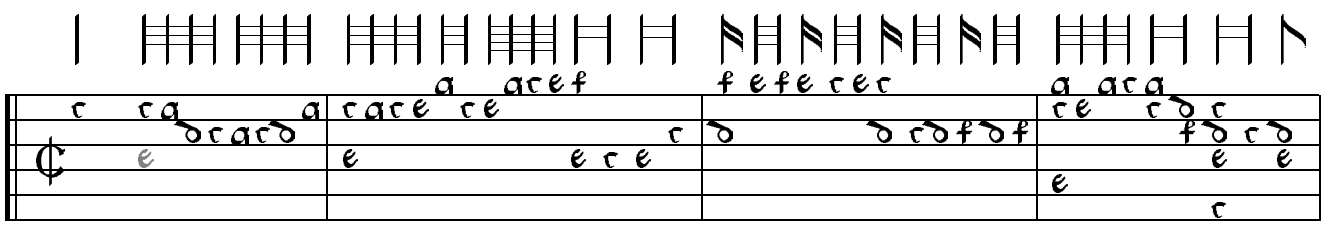


78

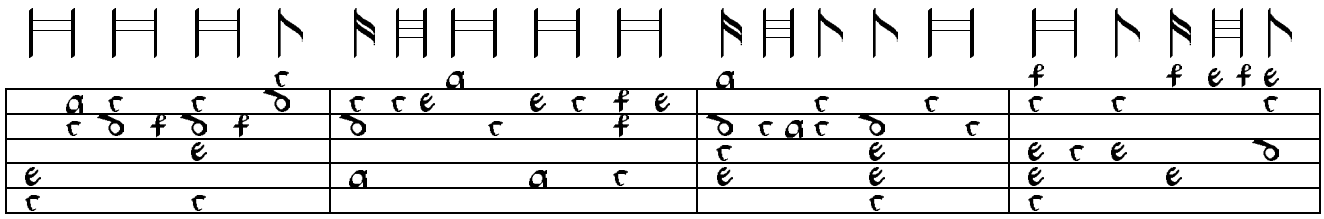


81

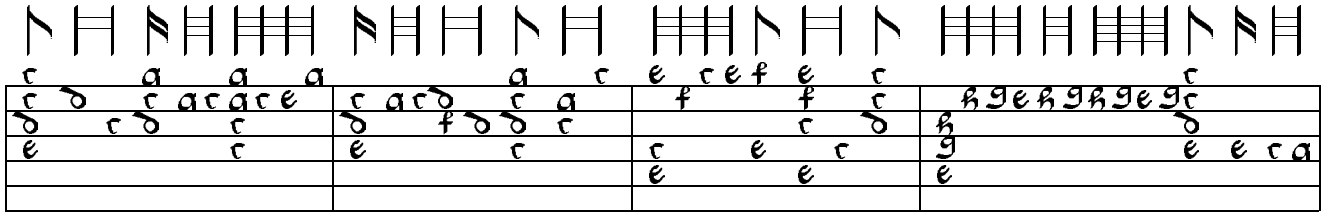
MN14b. Ill mio francese girufftuum M.N. (In me transierunt) PL-Kj 40598, ff. 154v-155r



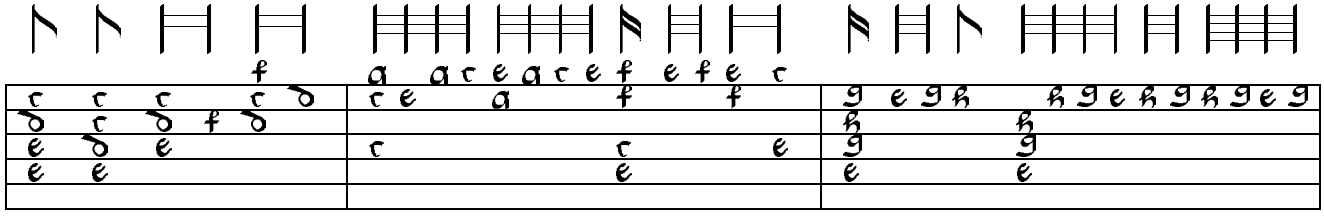
1



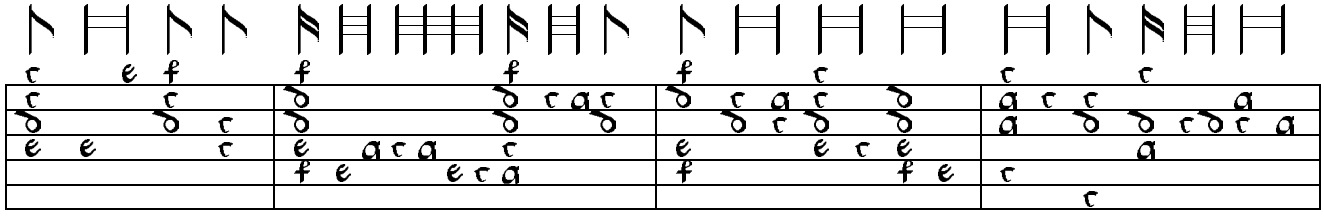
5



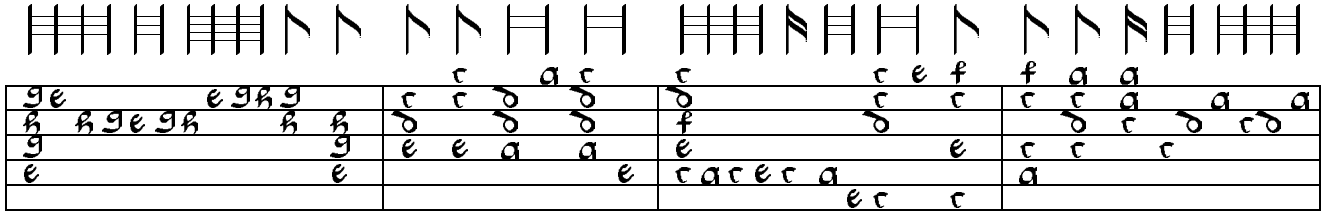
9



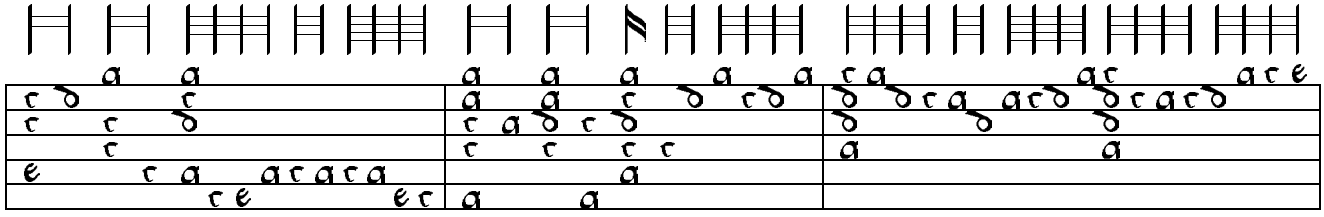
13



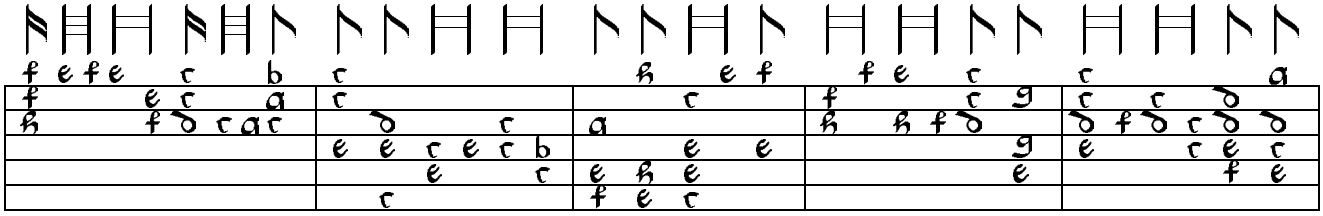
16



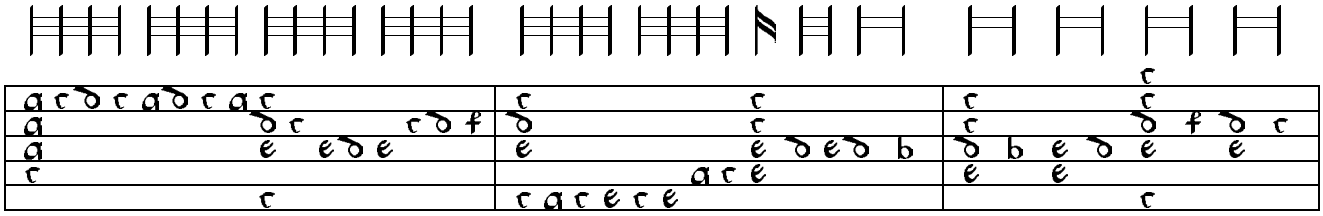
20



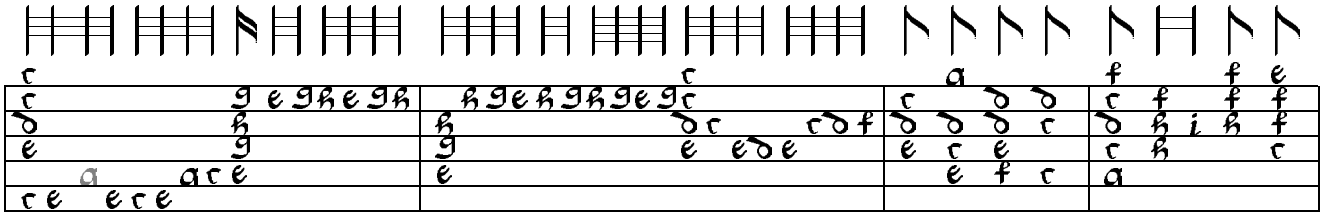
24



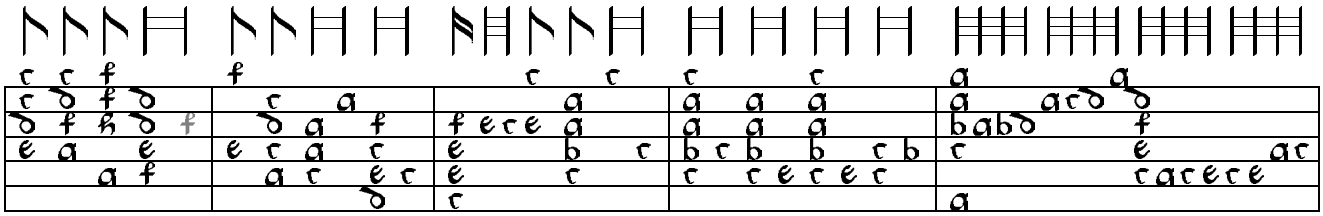
27



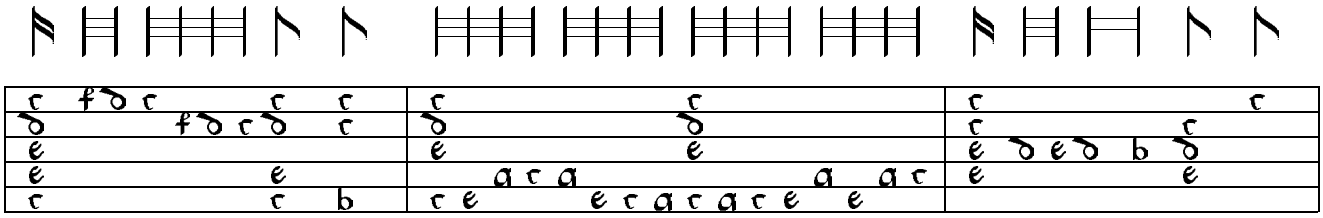
32



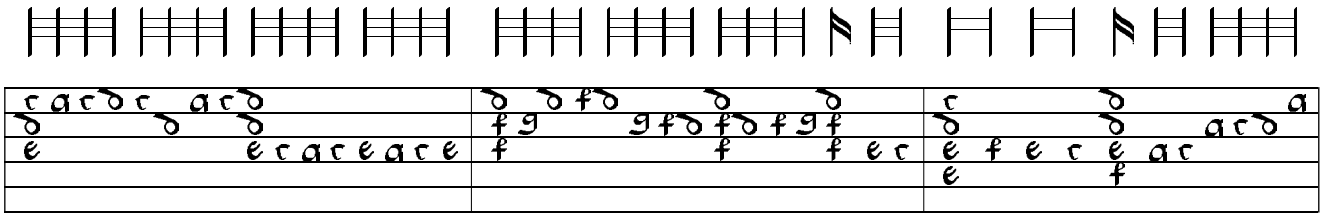
35



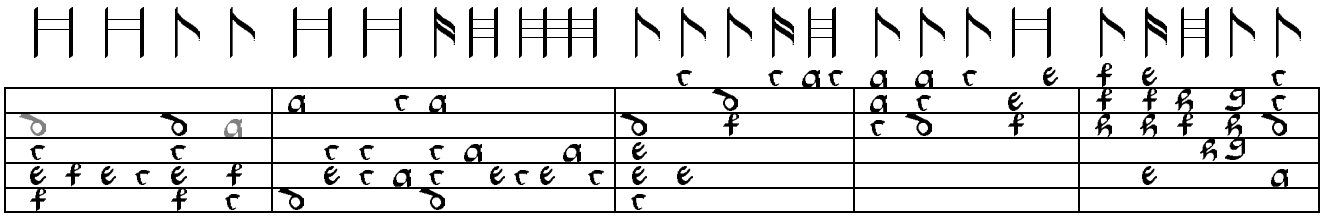
39



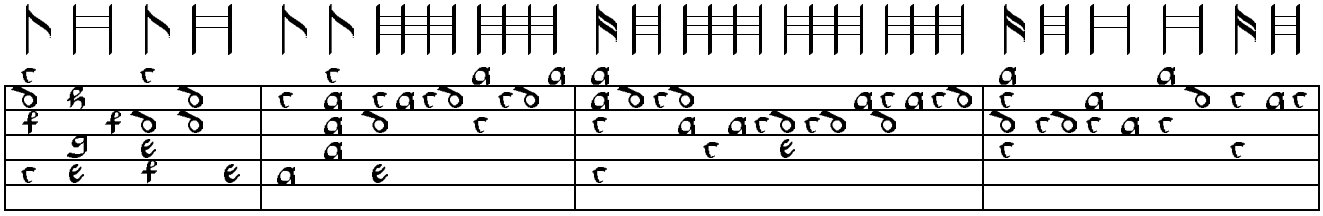
44



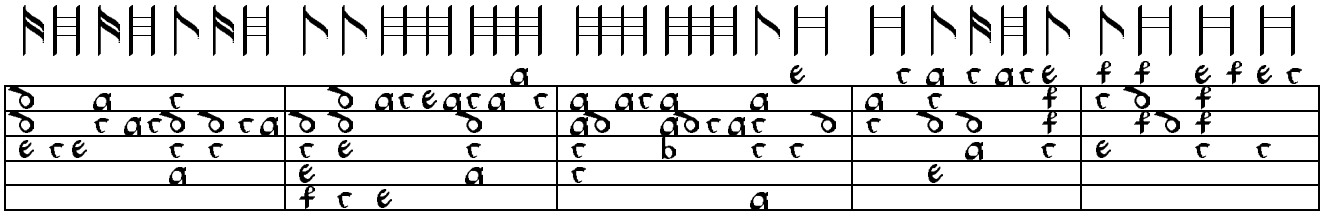
47



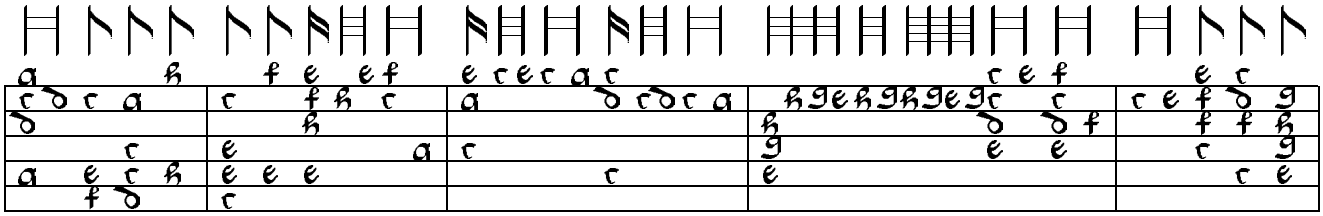
50



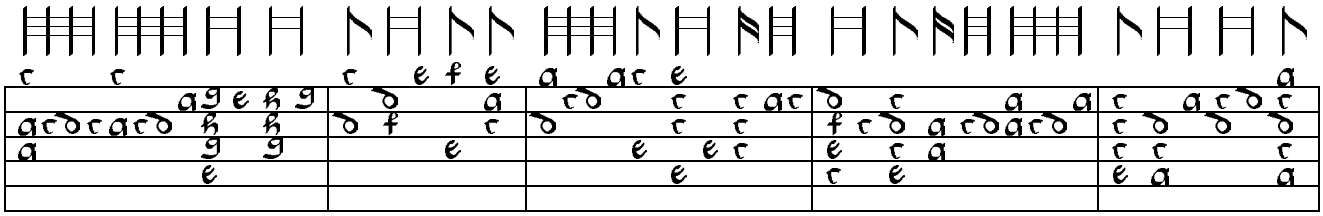
55



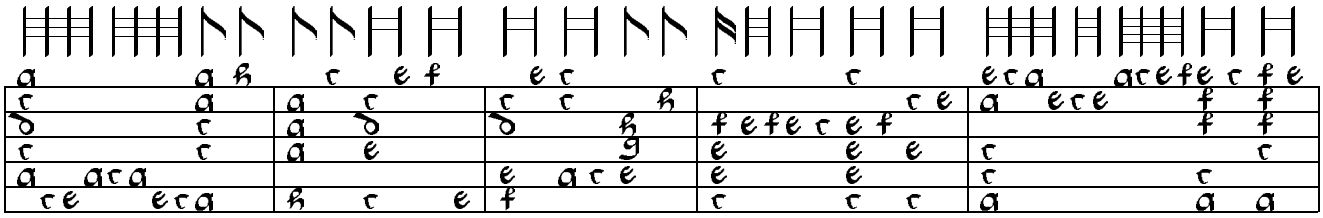
59



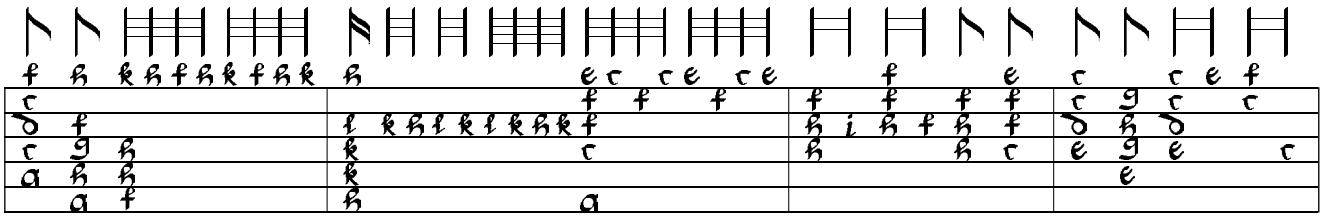
64



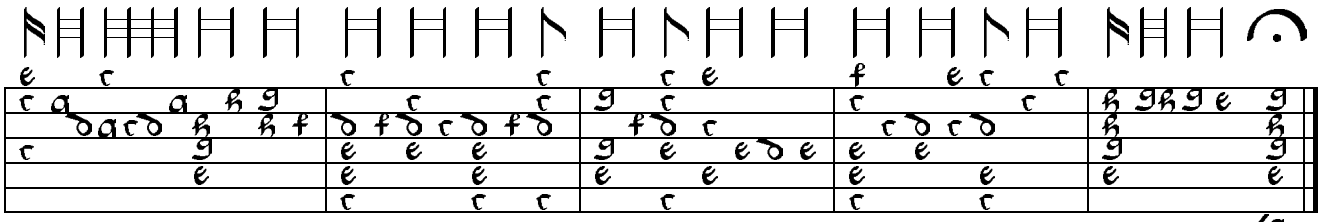
69



74



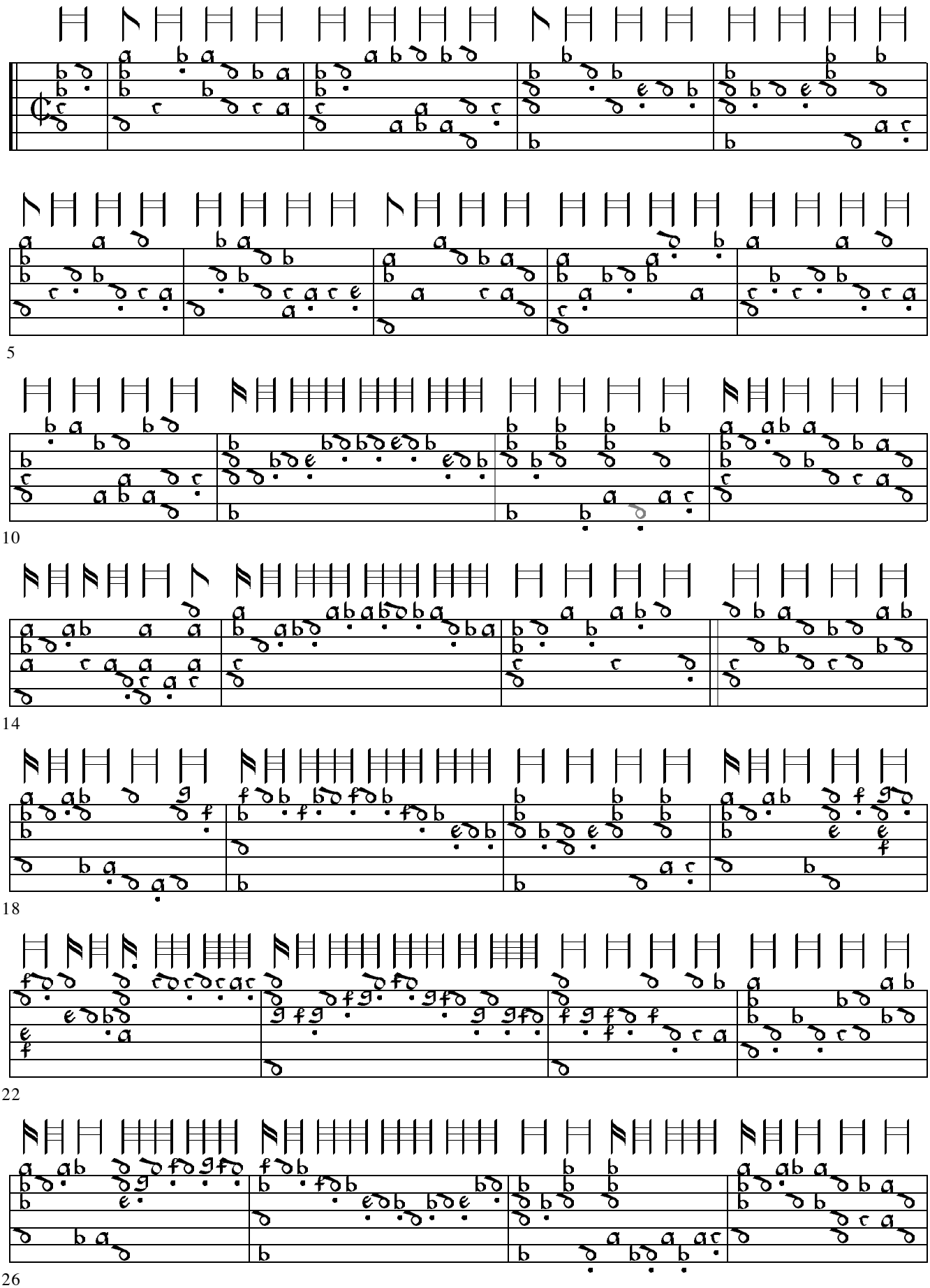
79

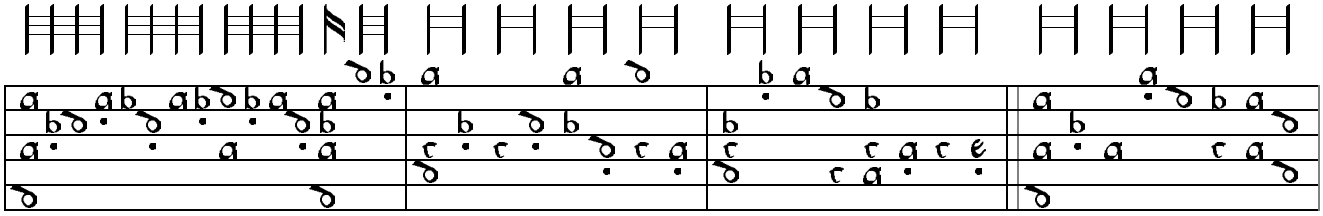


83

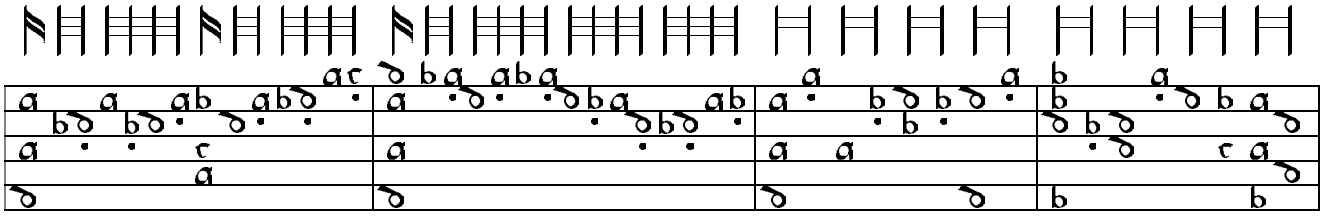
MN14c. Passa e mezo comune - Il saltrelle

Neusidler 1574, sigs. M3r-N2r

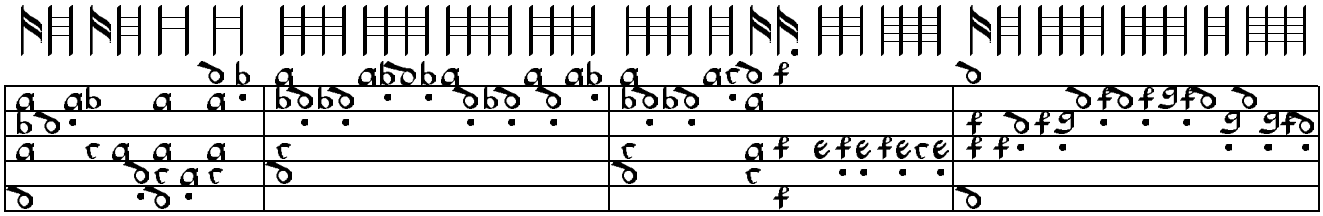




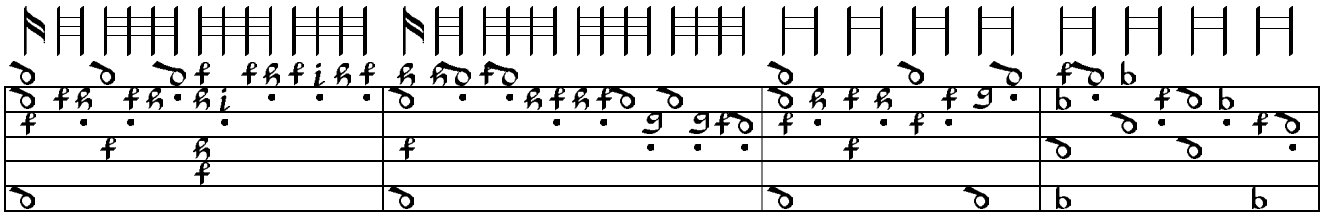
30



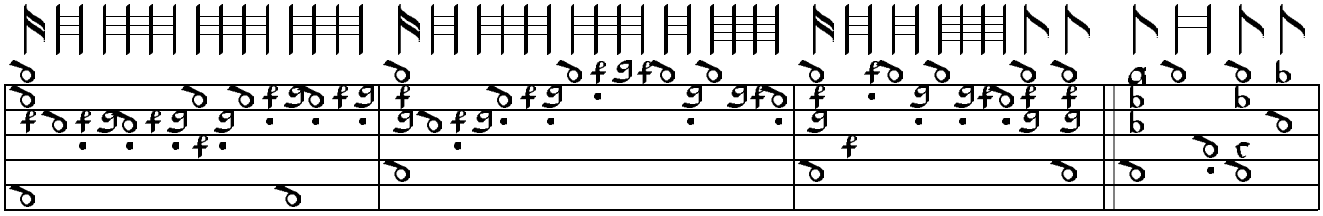
34



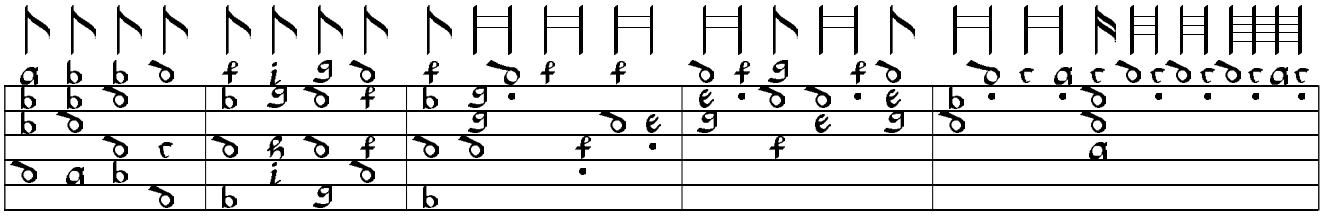
38



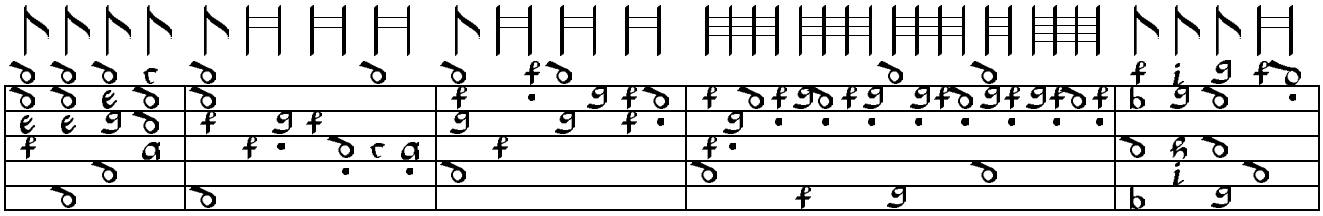
42



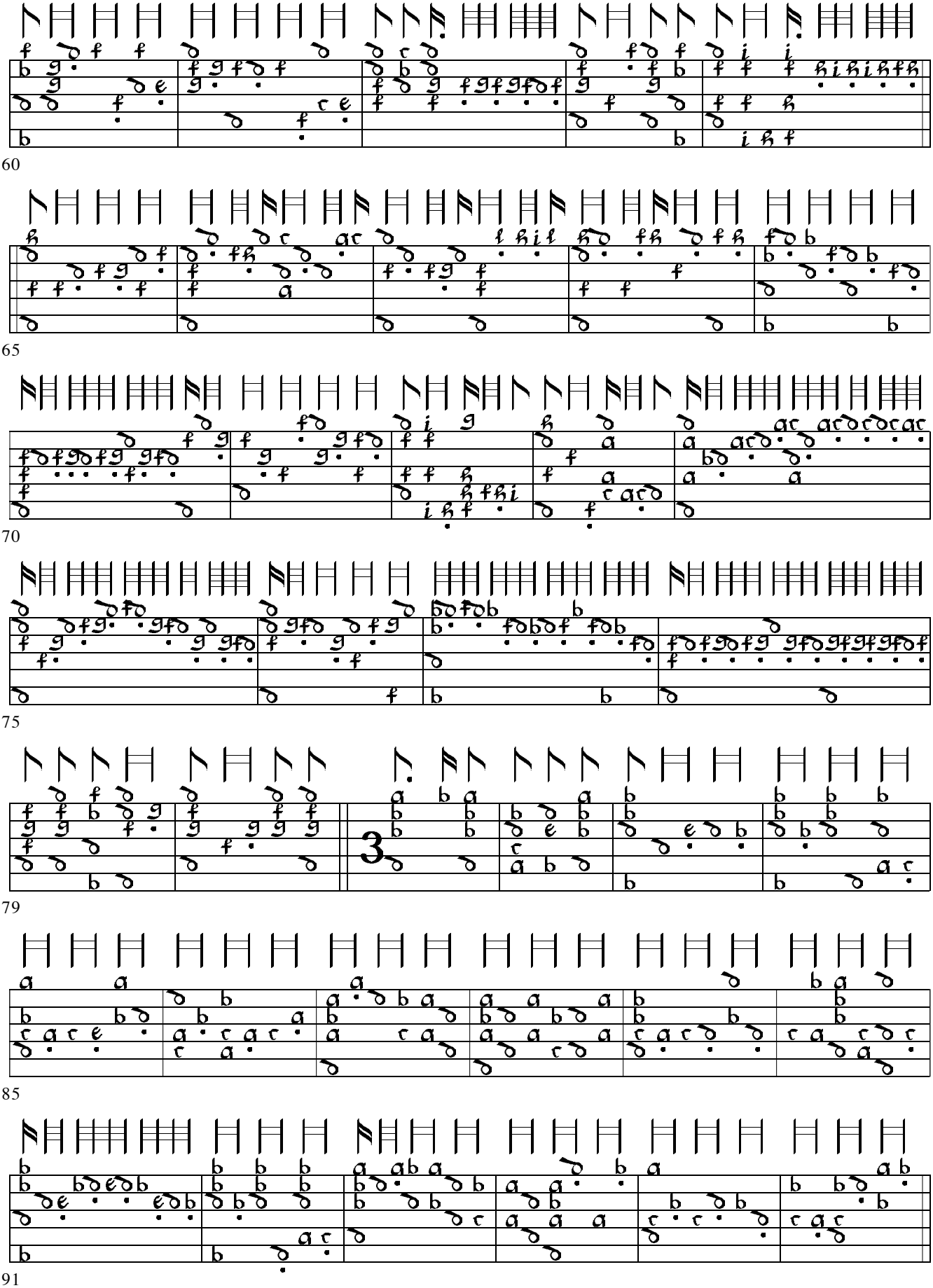
46

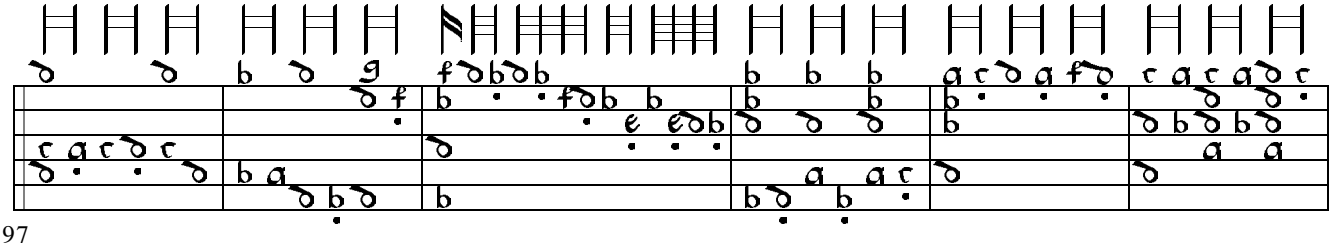


50

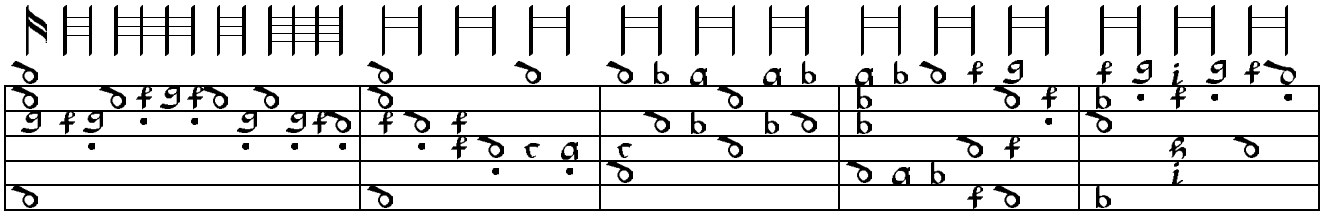


55

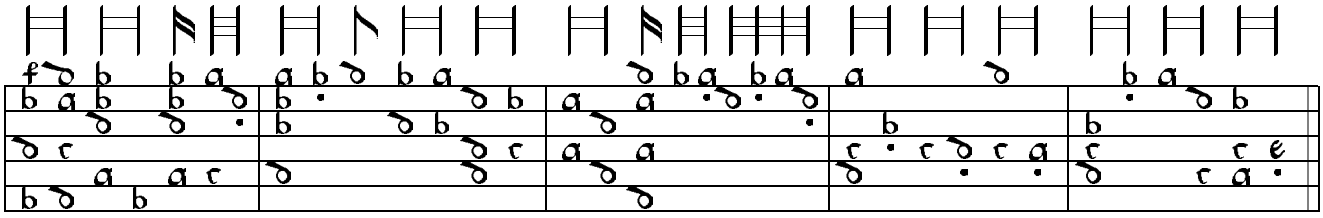

60
65
70
75
79
3
85
91



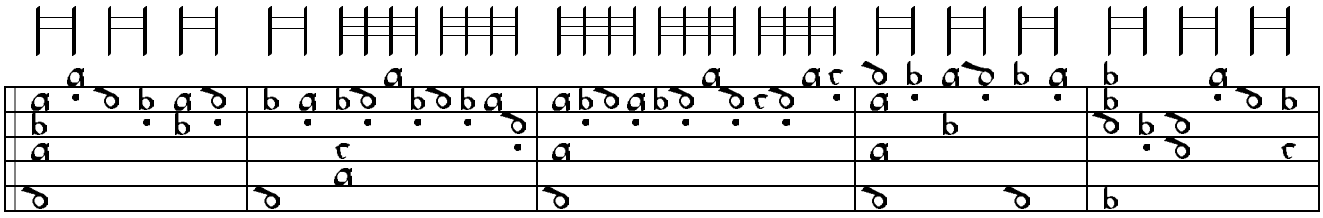
97



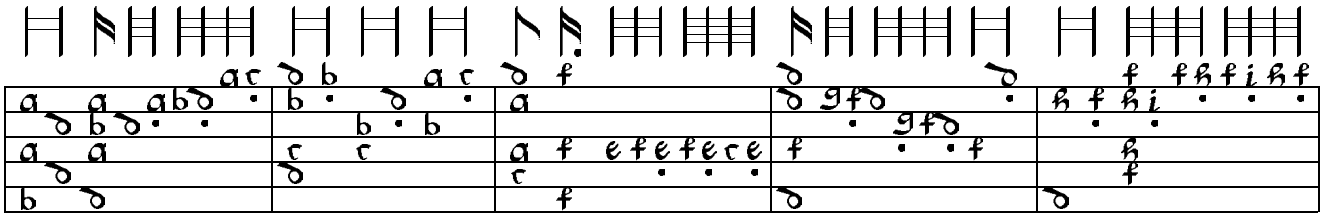
103



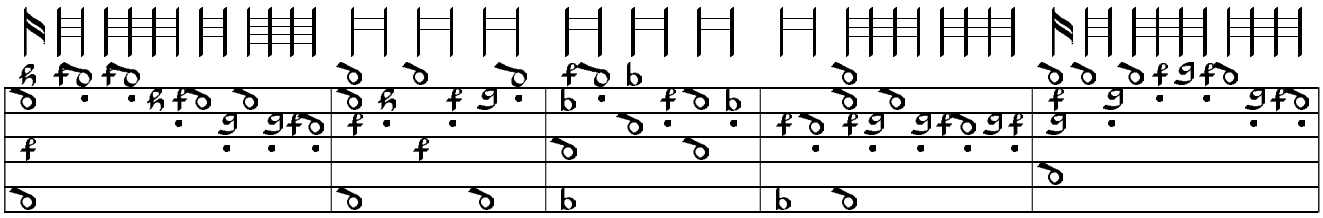
108



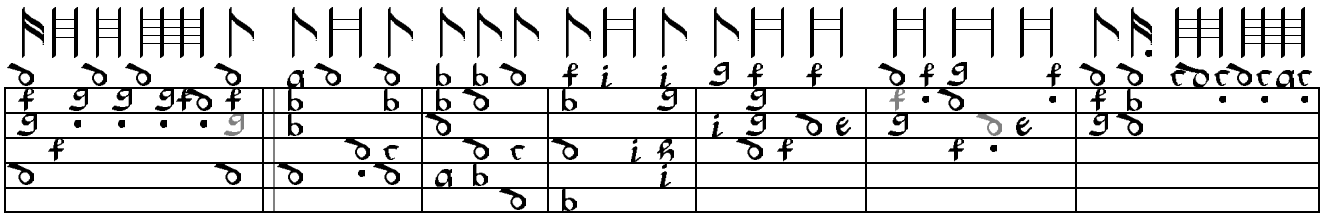
113



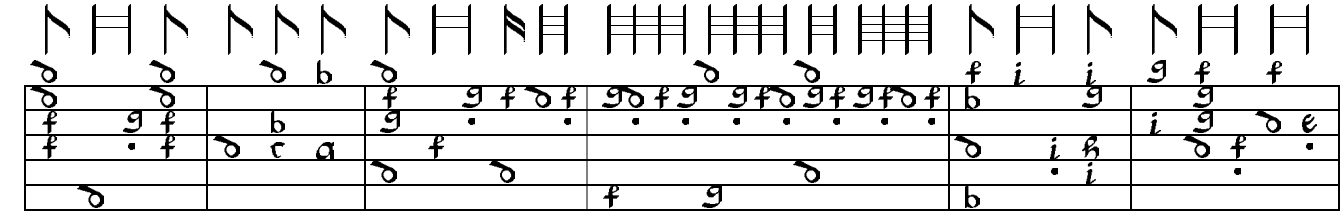
118



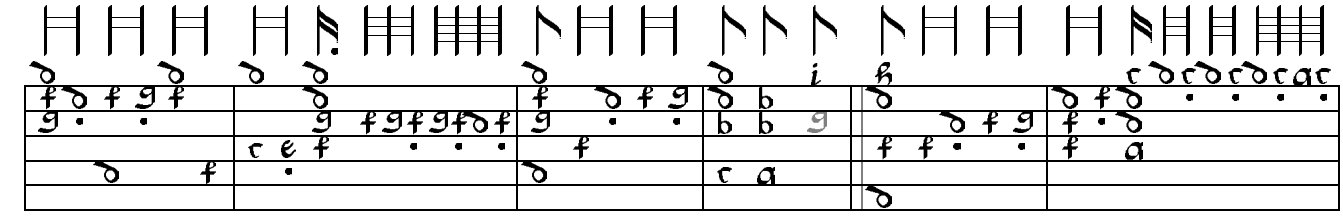
123



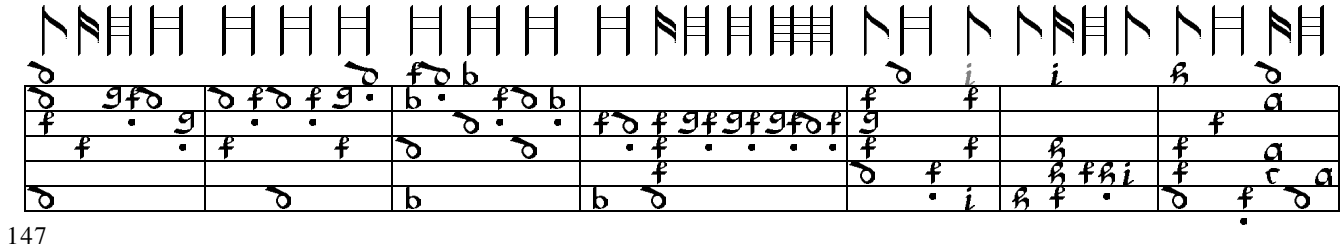
128



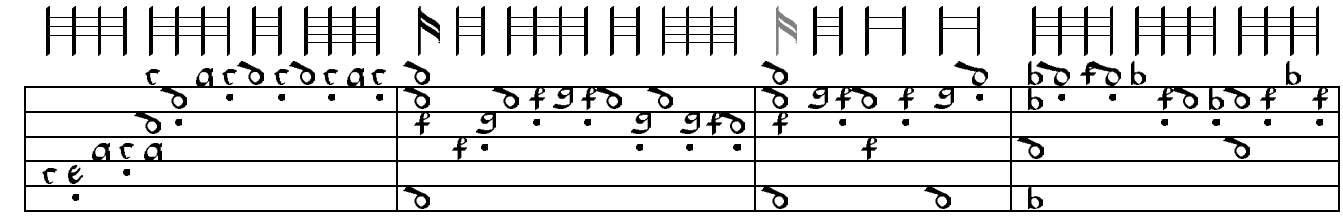
135



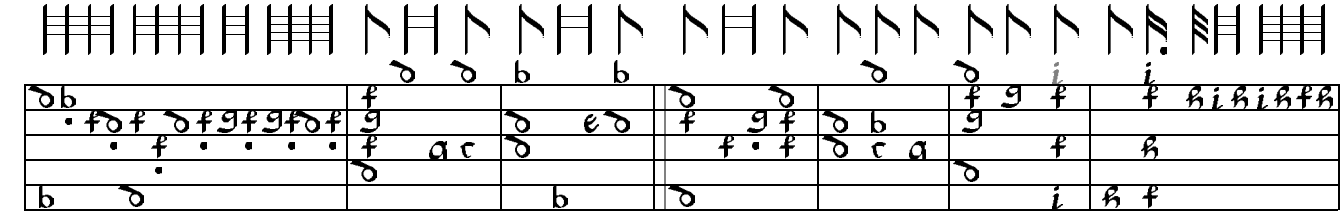
141



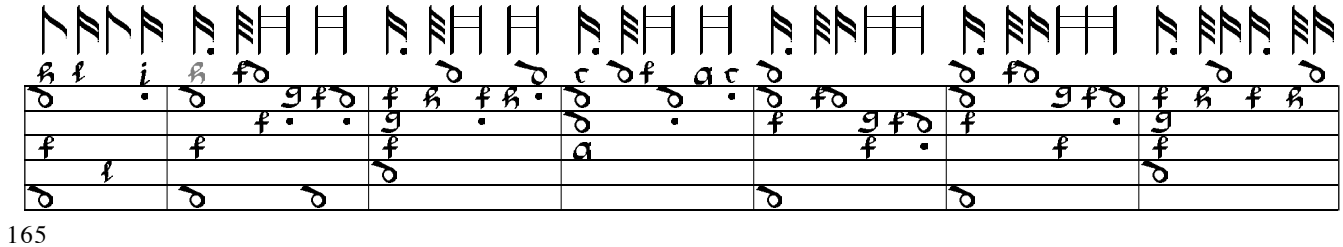
147



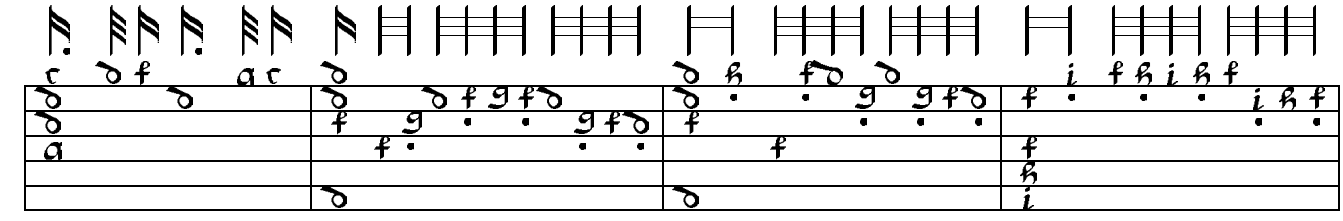
154



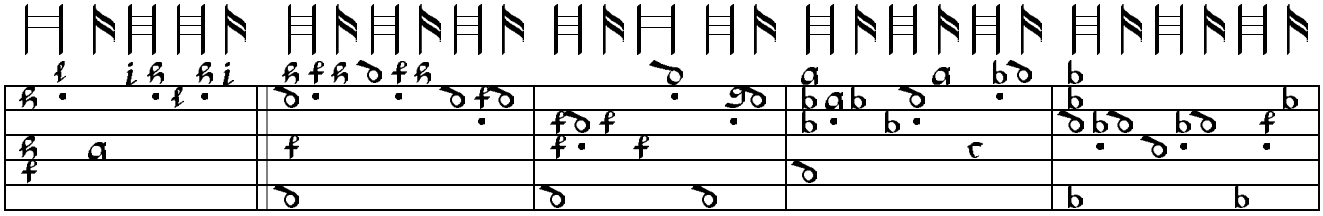
158



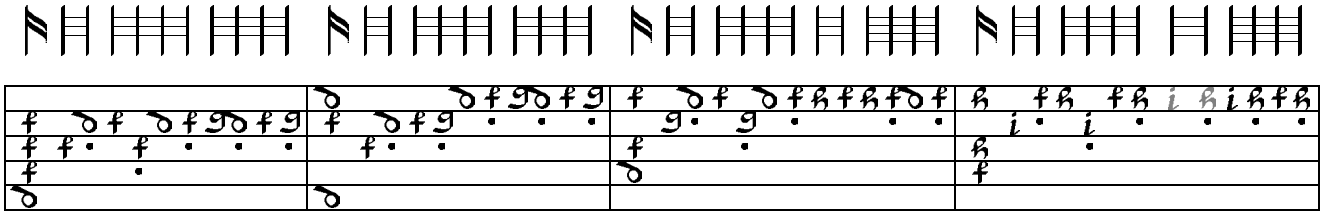
165



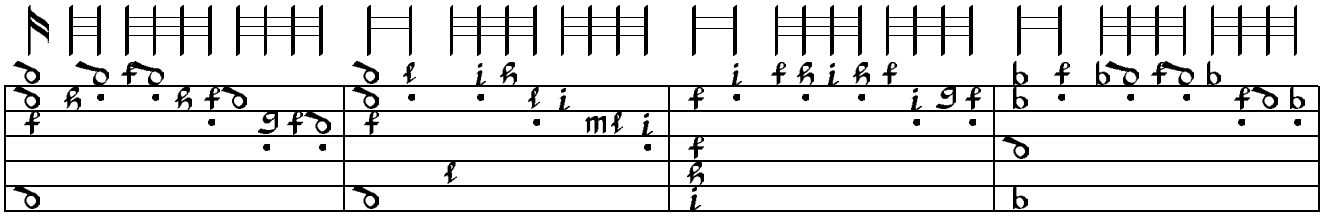
172



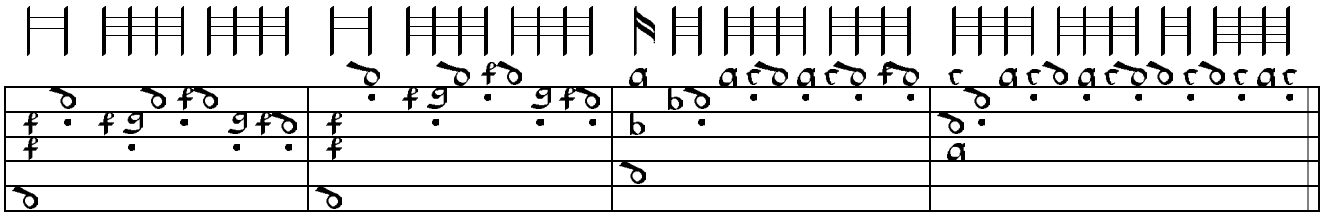
176



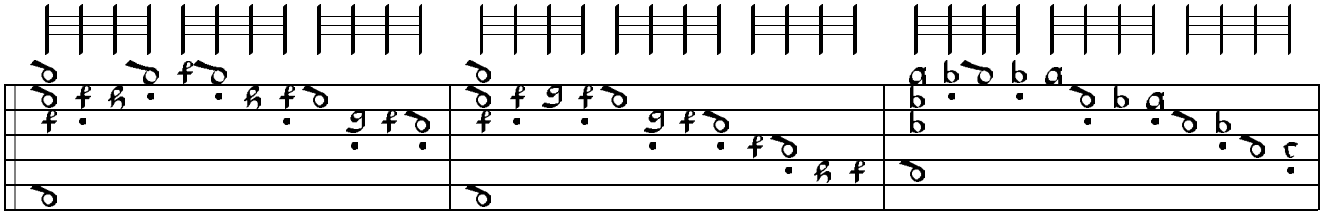
181



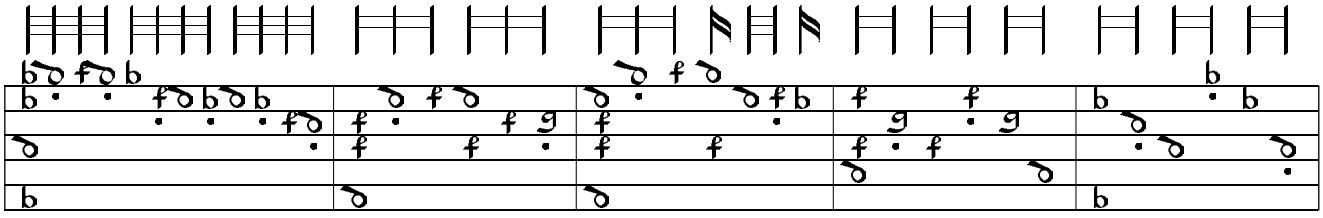
185



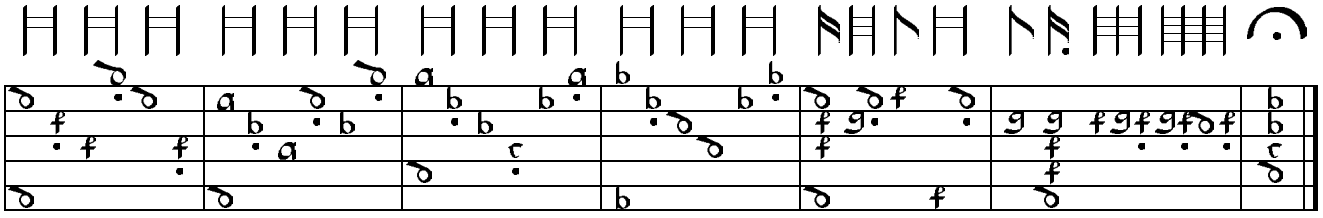
189



193

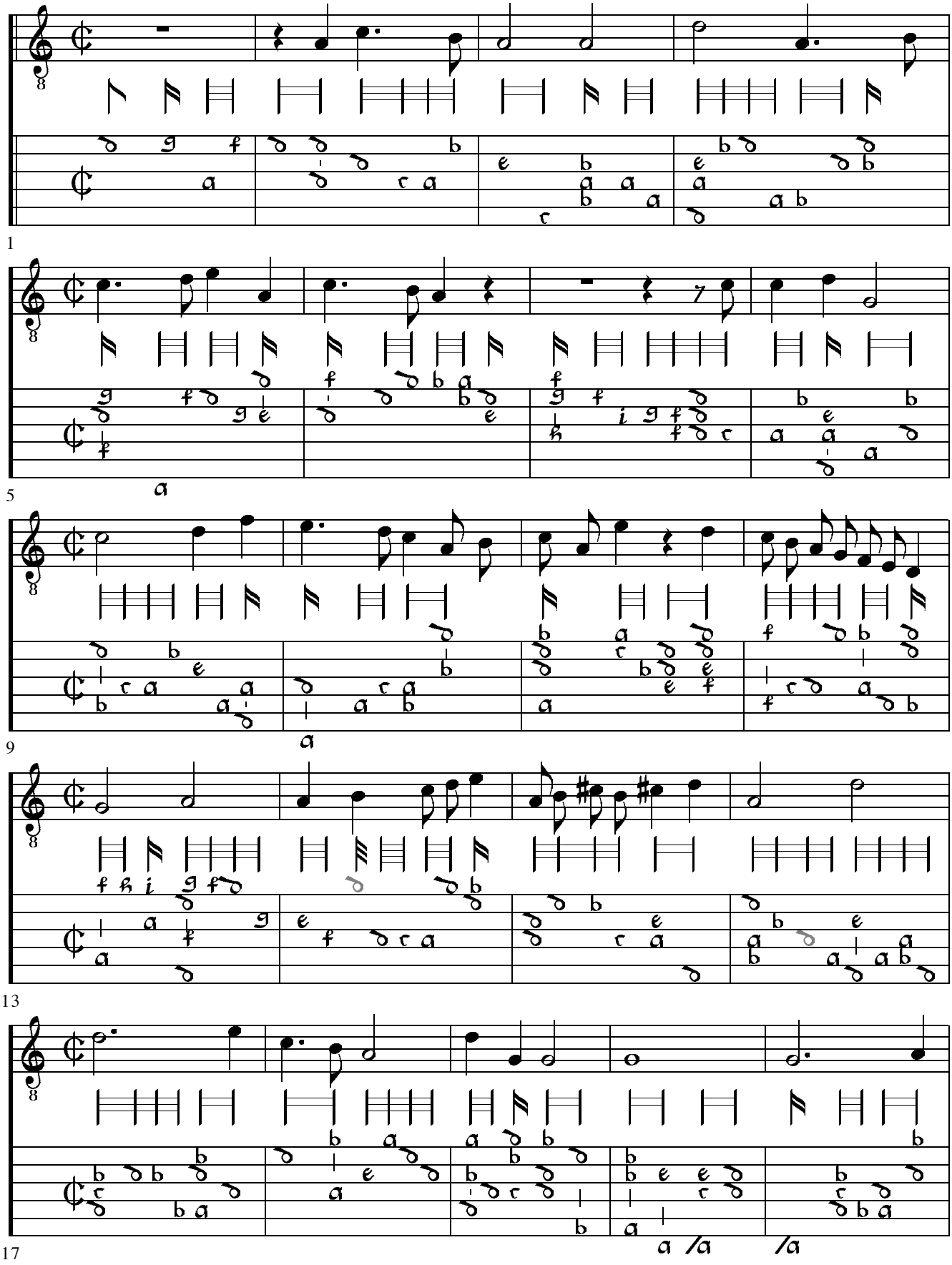


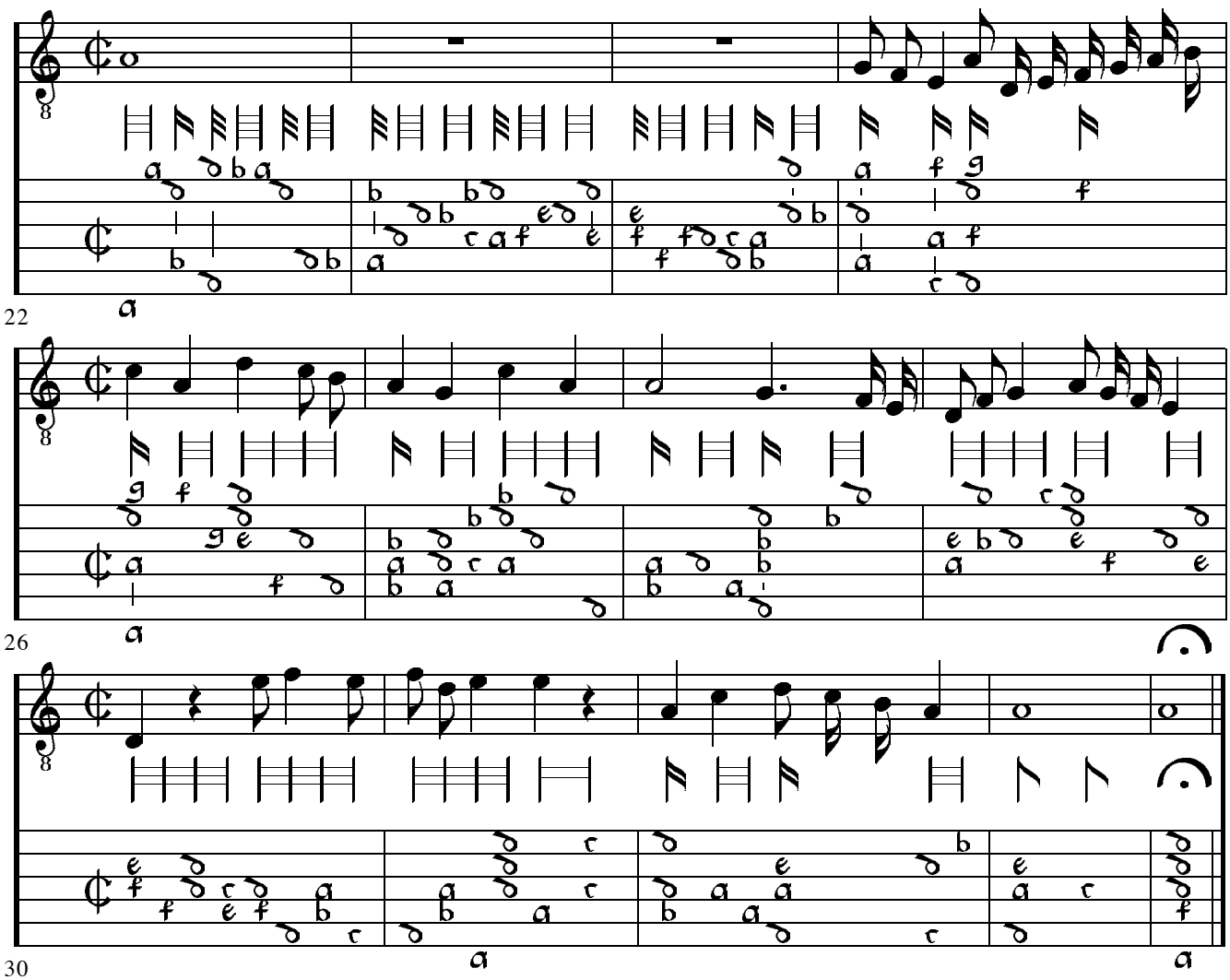
196



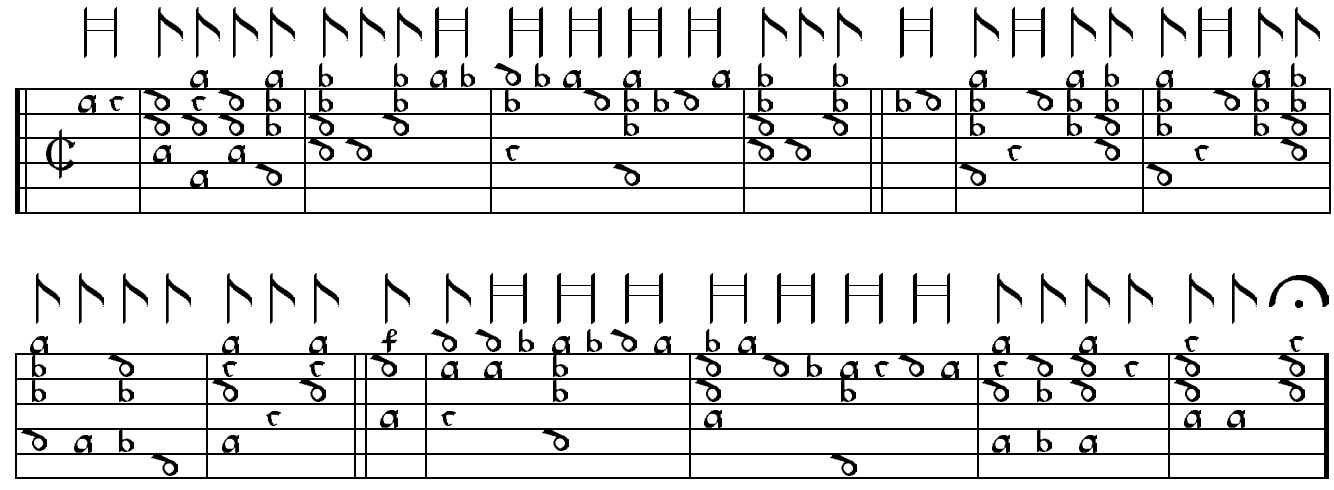
201

G6iia. Fantasie du Gast - lute in B & melody instrument 7F8Eb GB-Cfm 689, f. 36r

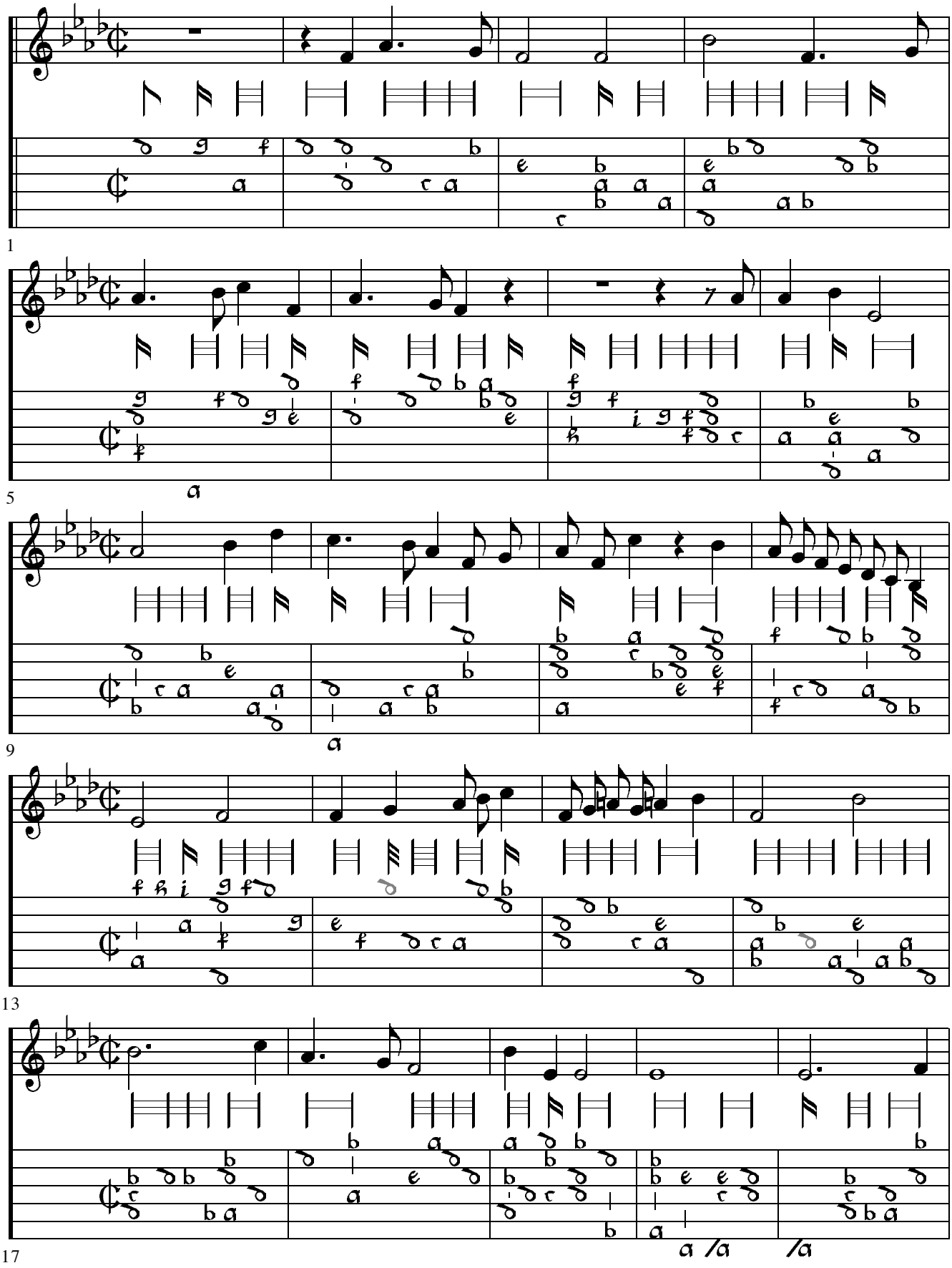


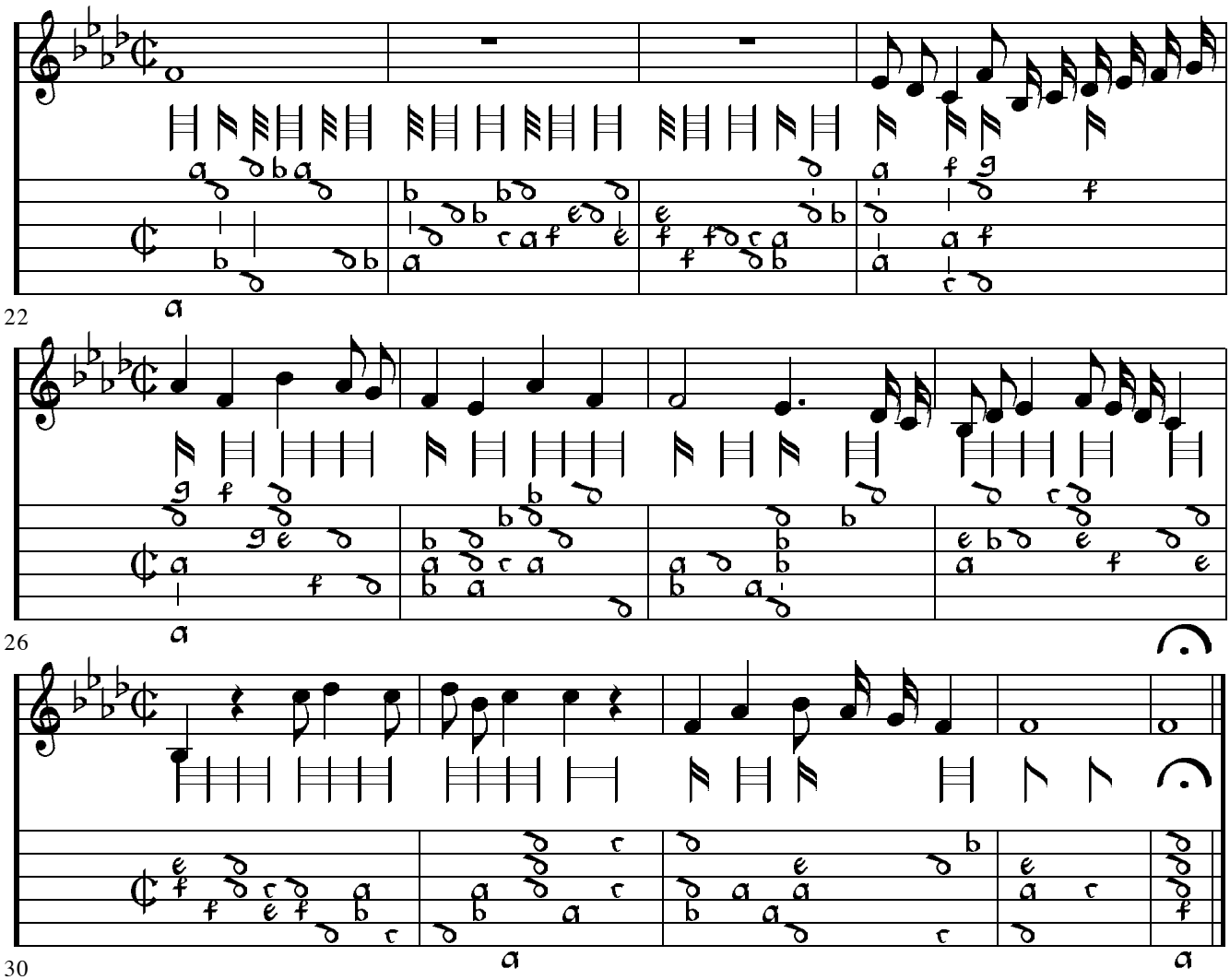


App 1. Rustica Palma - ABC4 PL-Kj 40032, p. 375

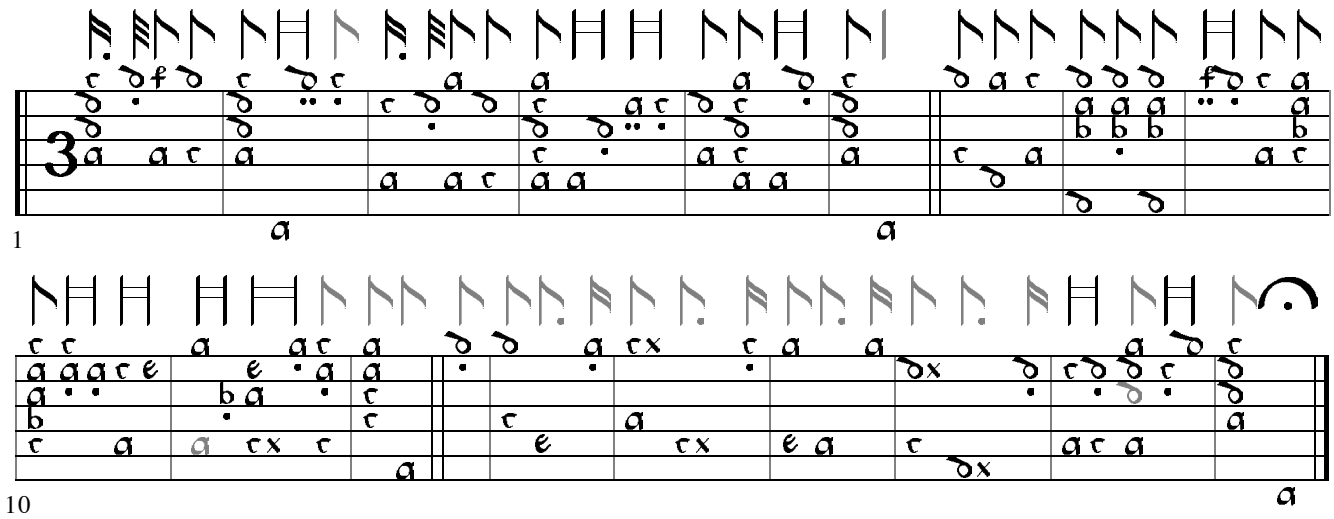


G6iib. Fantasie du Gast - lute in G & melody instrument 7F8Eb GB-Cfm 689, f. 36r

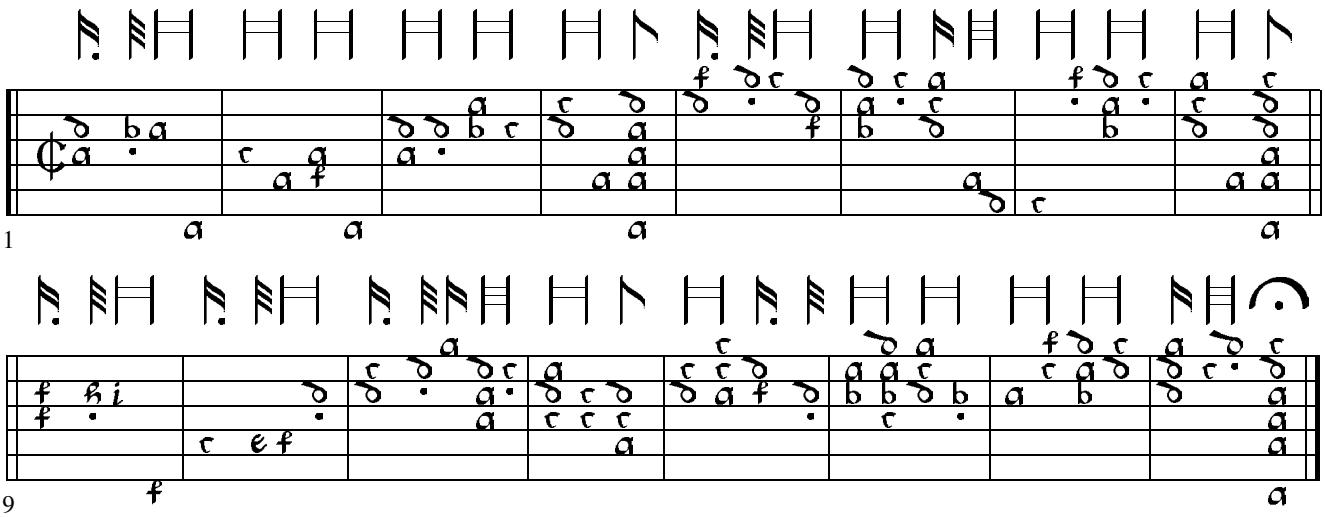




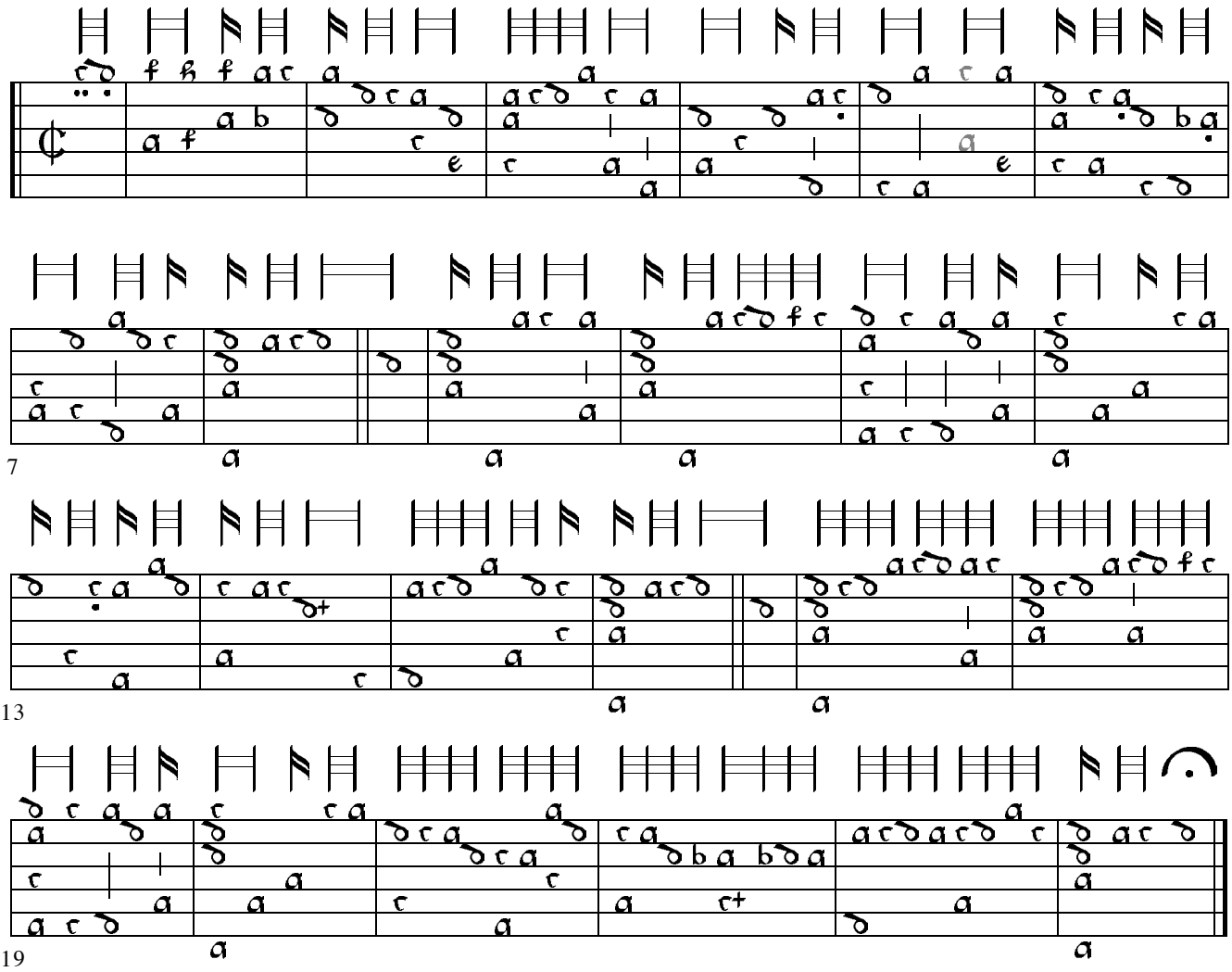
App 2. Gagliarda di Bel turchia - 7F ABC6 F-Pn Res.Vmd.31, ff. 18v-19r



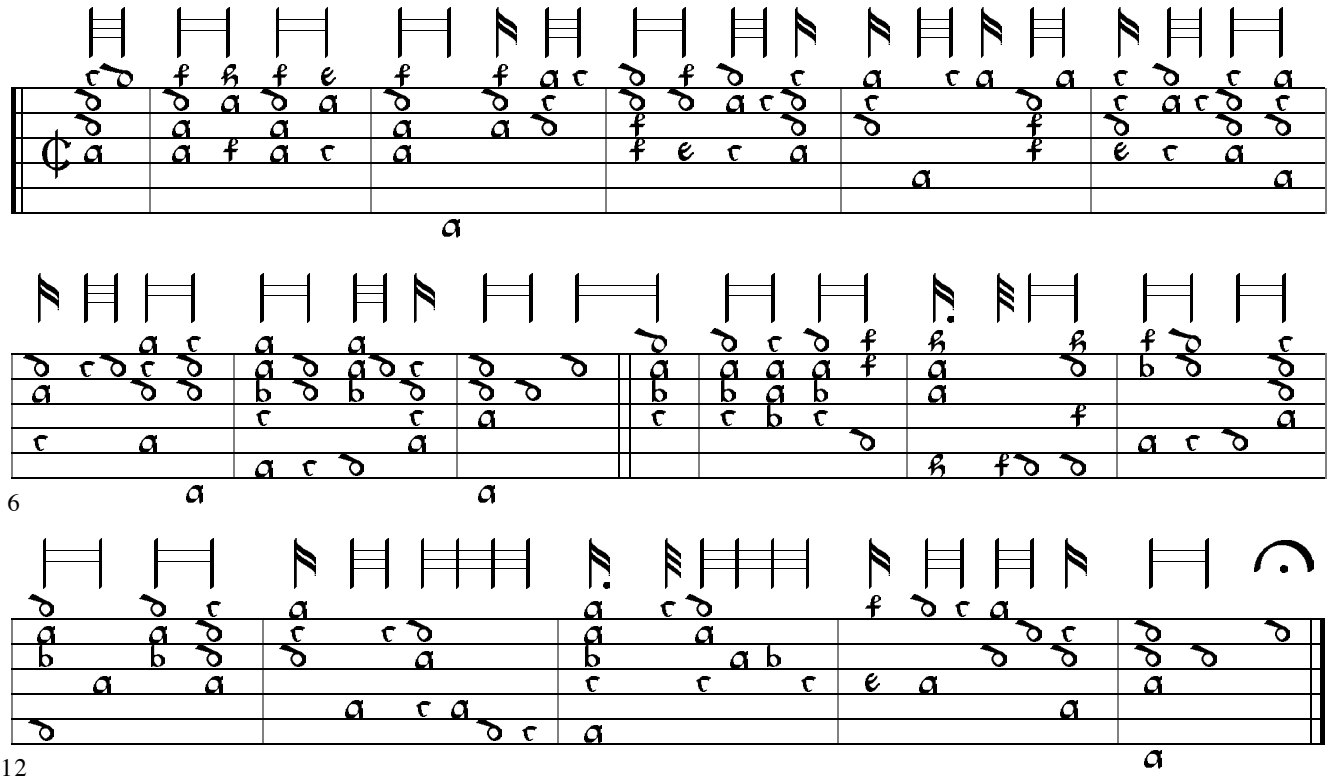
B1. Ballet - 6F adapted to 7F AB8 D-B Hove 1, f. 55r



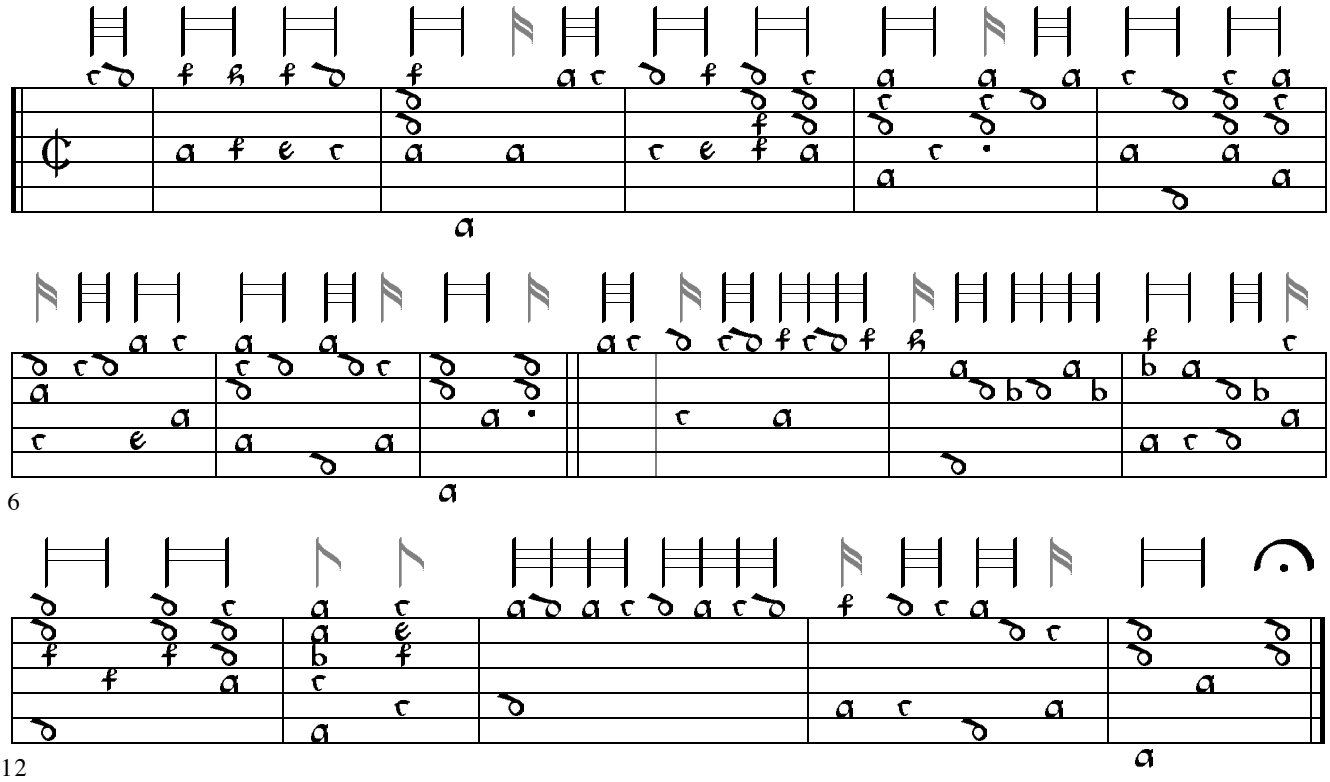
B2. Ballet - 7F ABB8 D-BAU 13.4o.85, p. 61



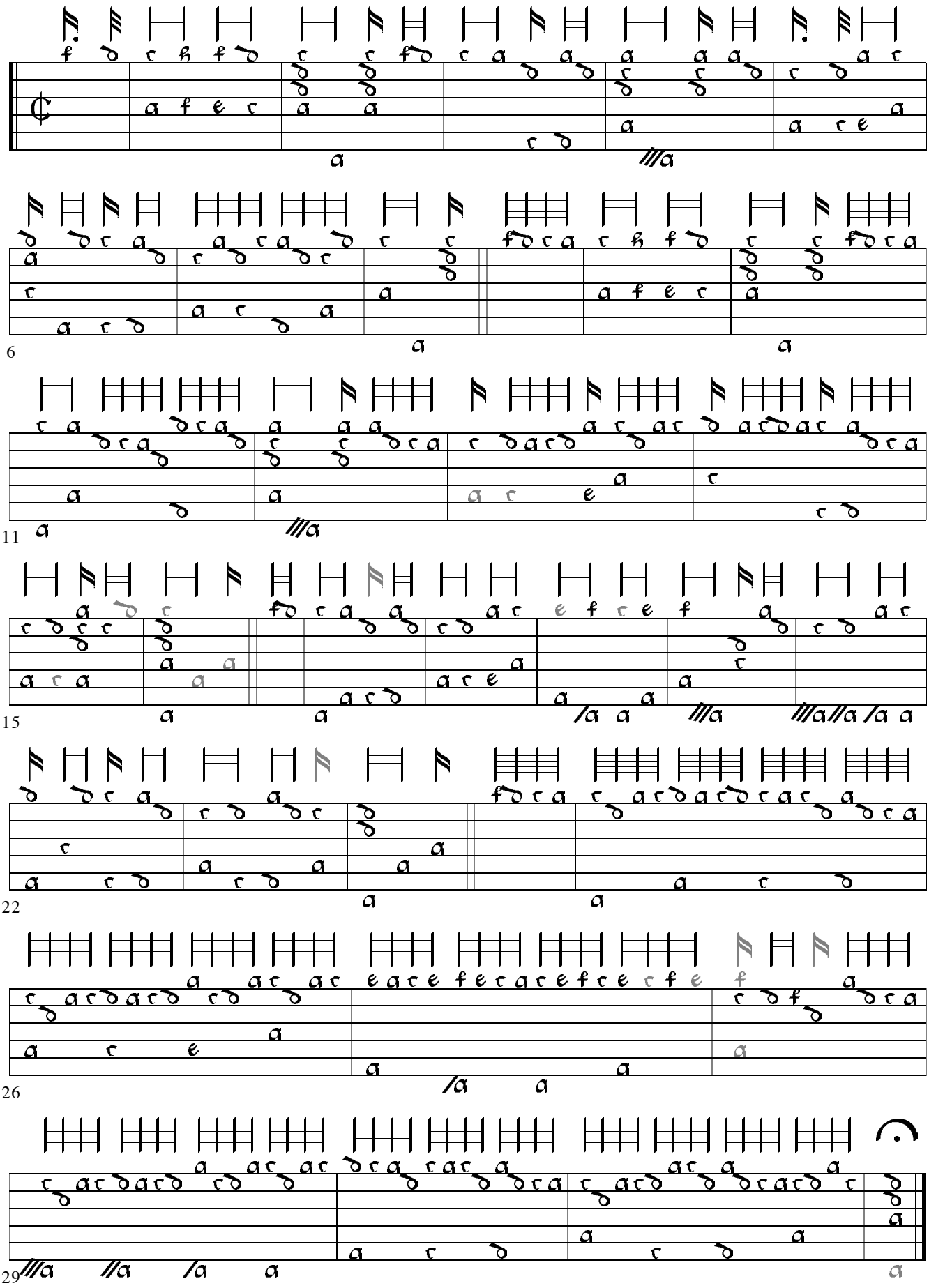
B3a. Ballet - 7F AB8 D-Kl 4o.108 I, ff. 7v-8r



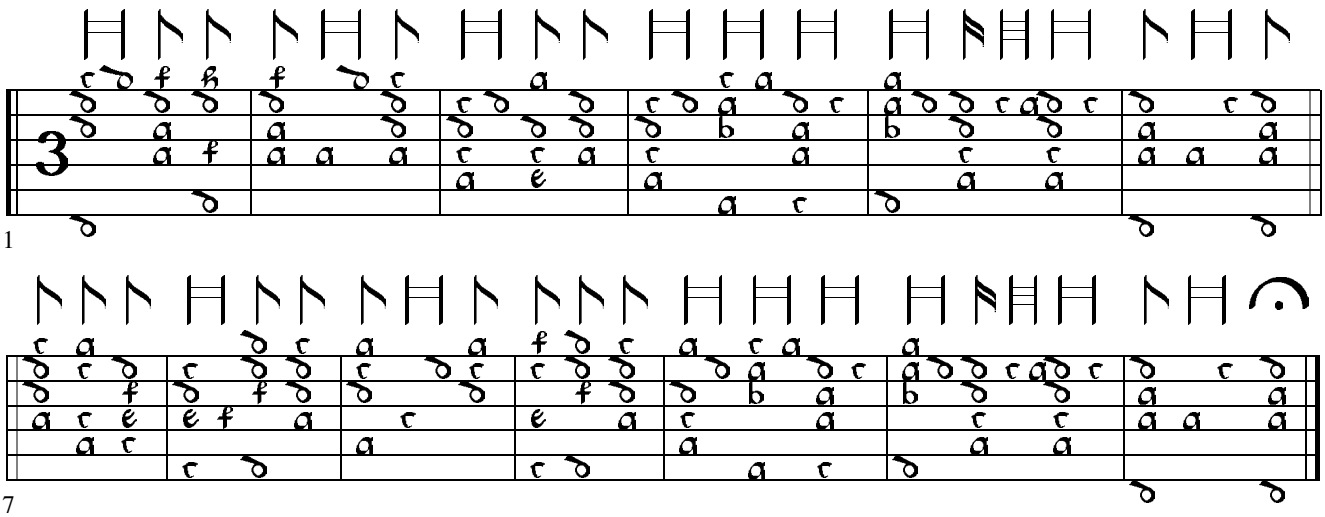
B3b. Balletto - 7F AB8 F-Pn Res.Vmd.29, f. 7v



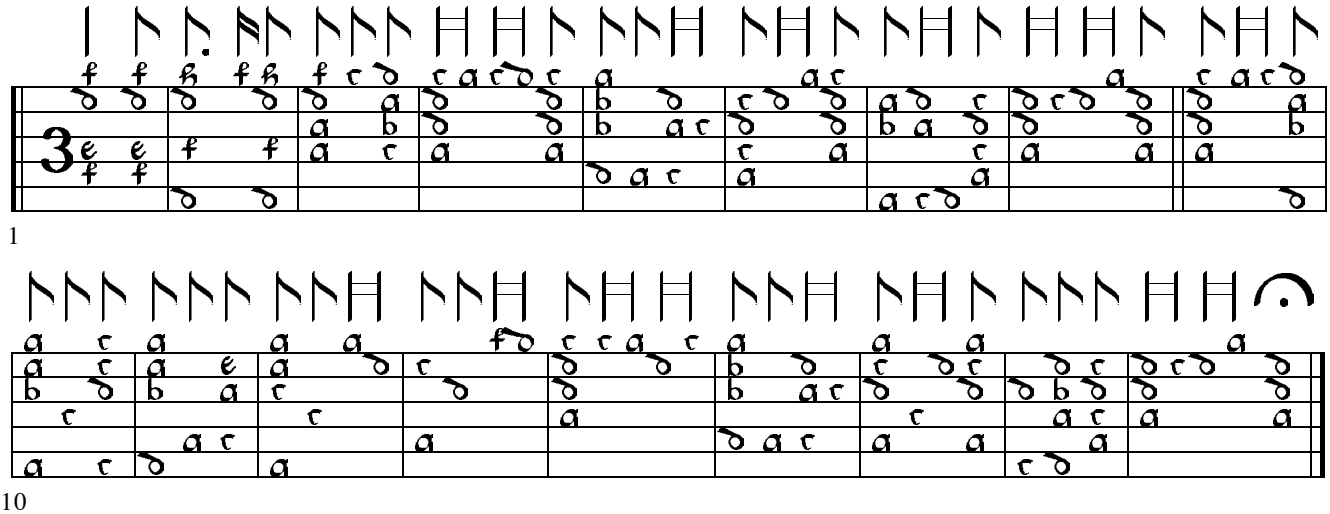
B4. (Ballet?) - 7F8E9D10C AABB8 CZ-Pnm IV.G.18, ff. 82v-84r



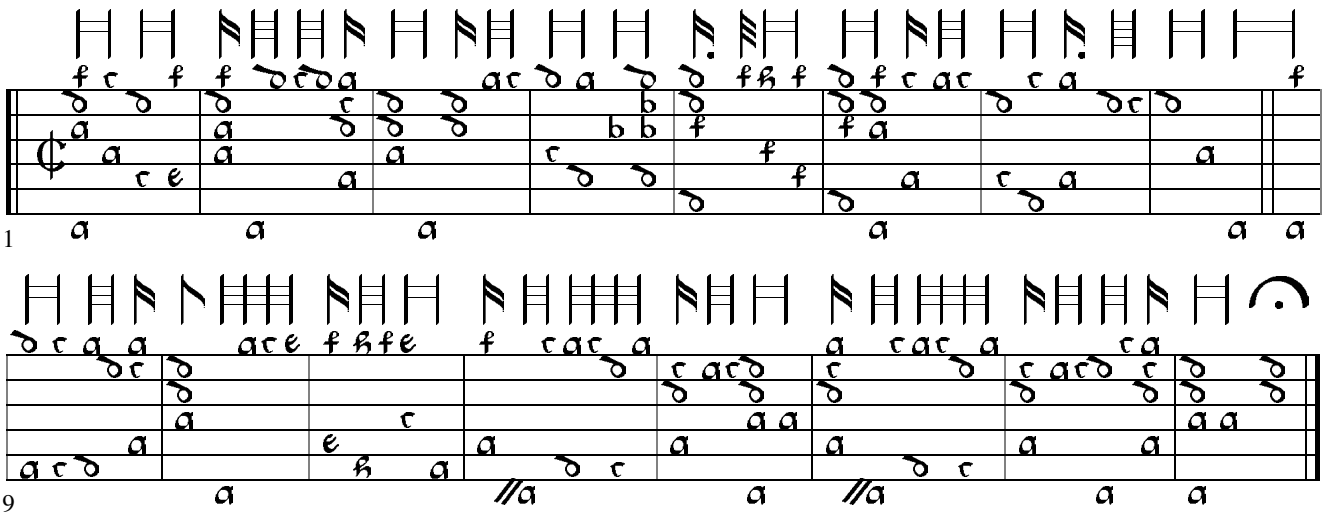
B5. (Ballet?) - 7D A6B7 PL-Kj 40032, p. 376



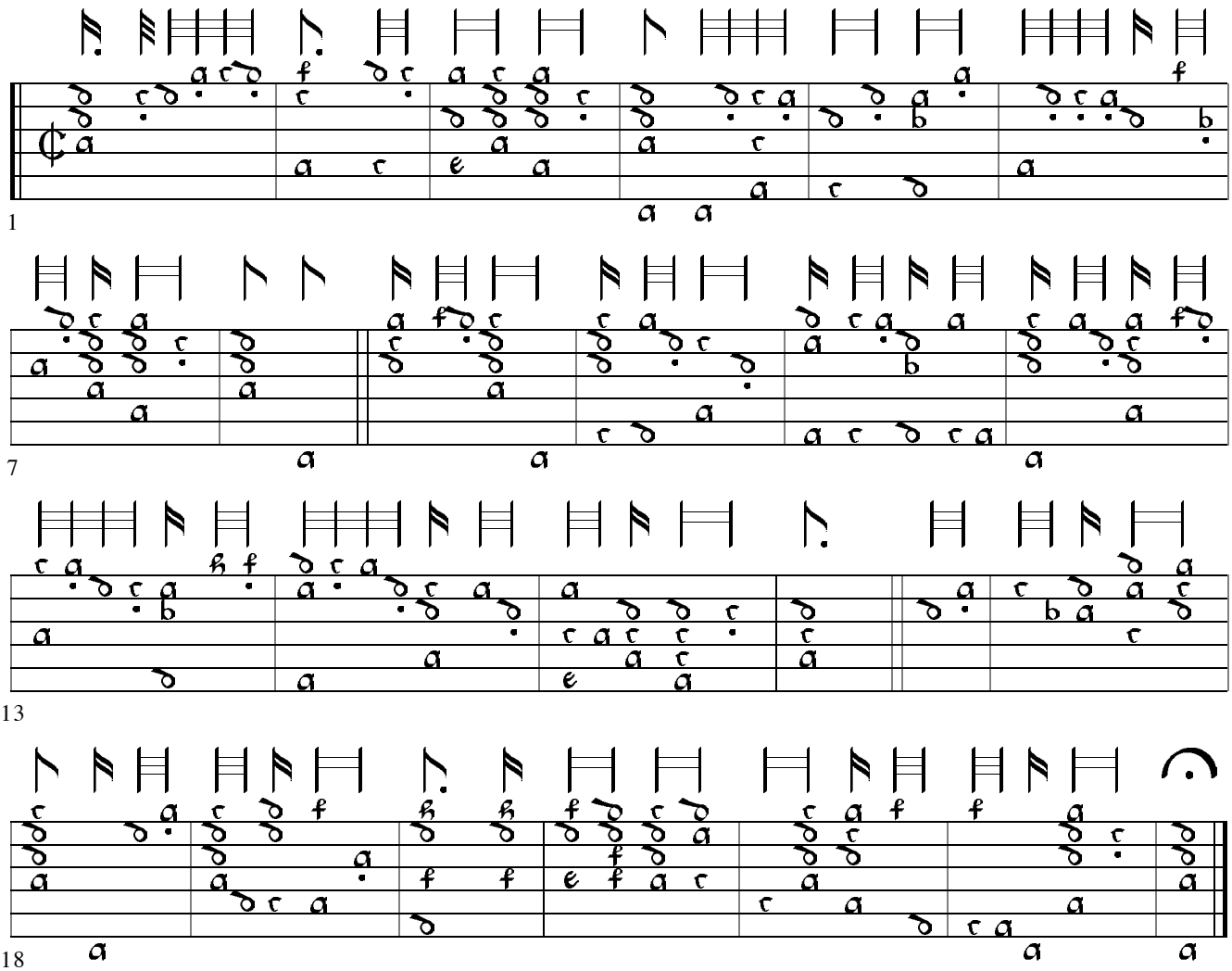
B6. Baile Aleman - A8B10 PL-Kj 40032, p. 376



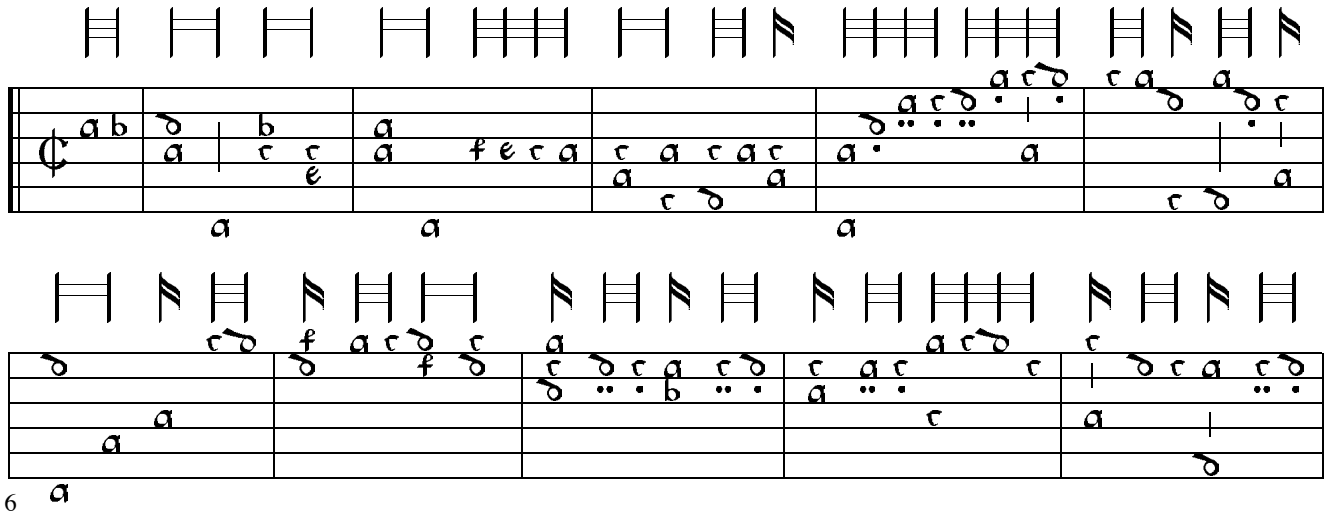
B7. Ballet - 7F9C AB8 Besard 1603, f. 150r

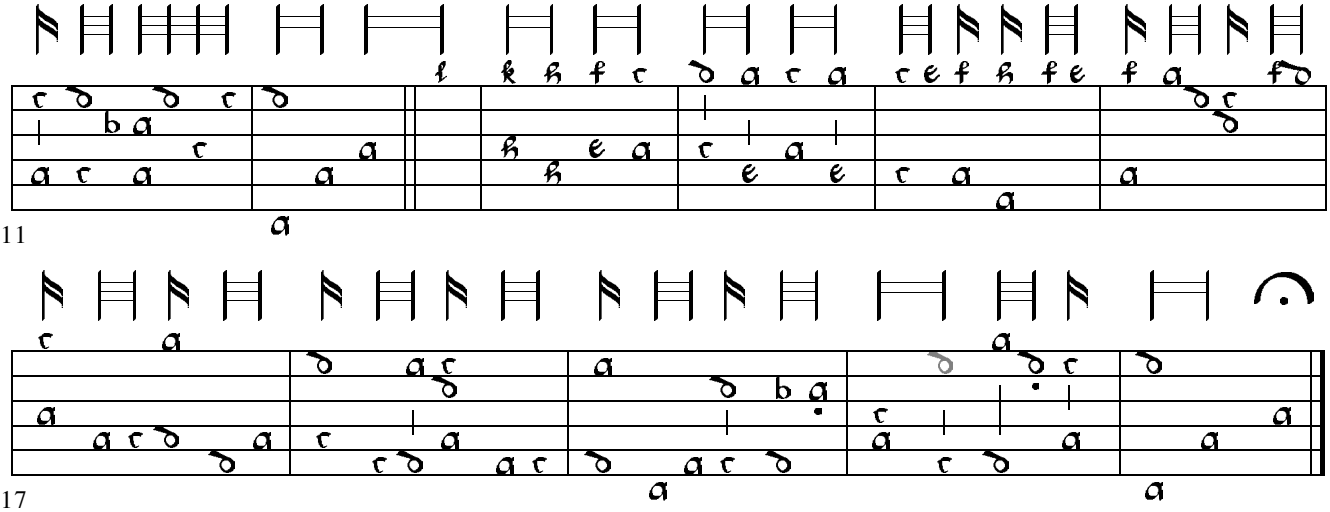


B8. Ballett - 7F ABC8 D-Kl 4o.108 I, f. 60v

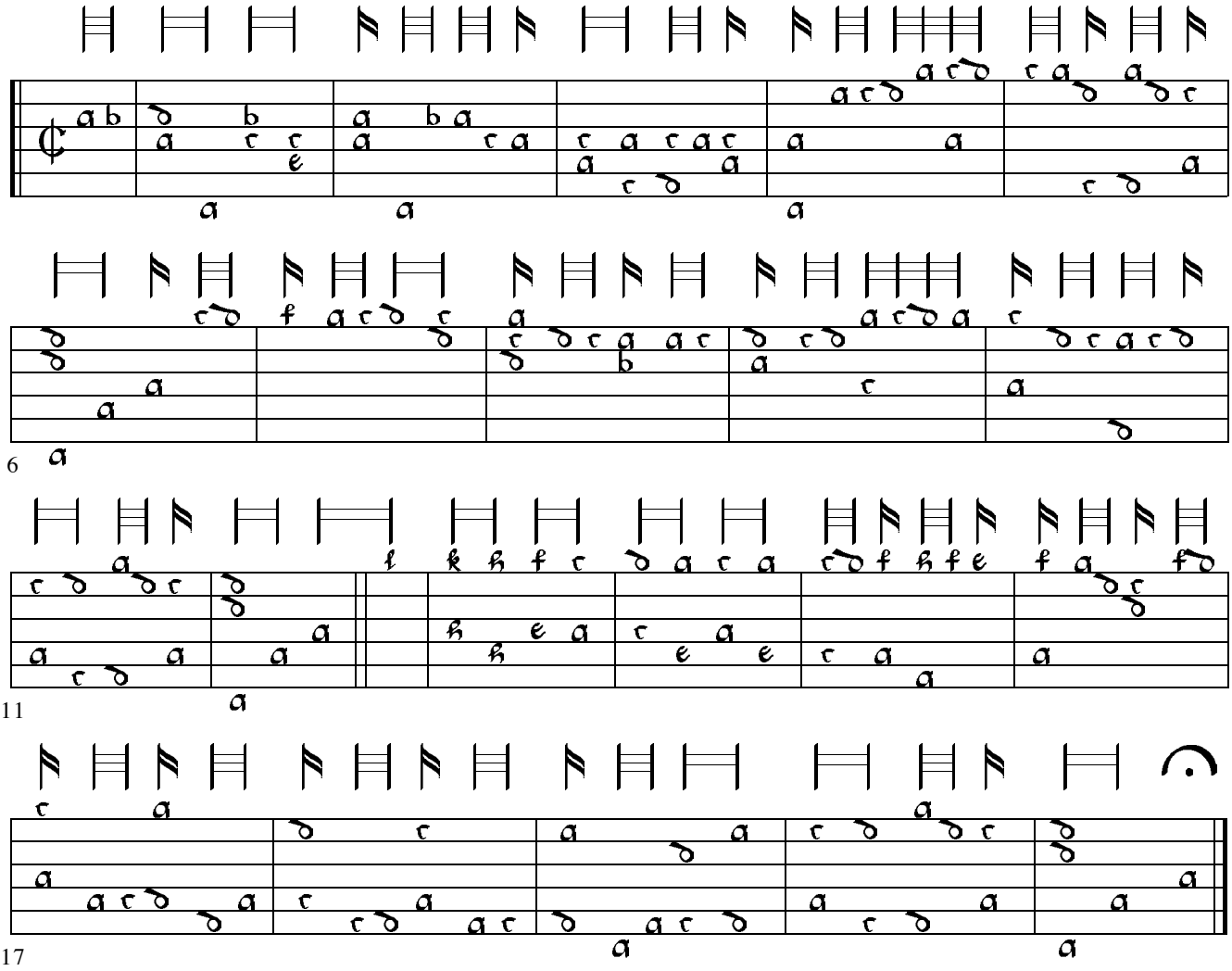


B9a. Ballett E.M. - 7F A12B9 D-BAU 13.4o.85, p. 63

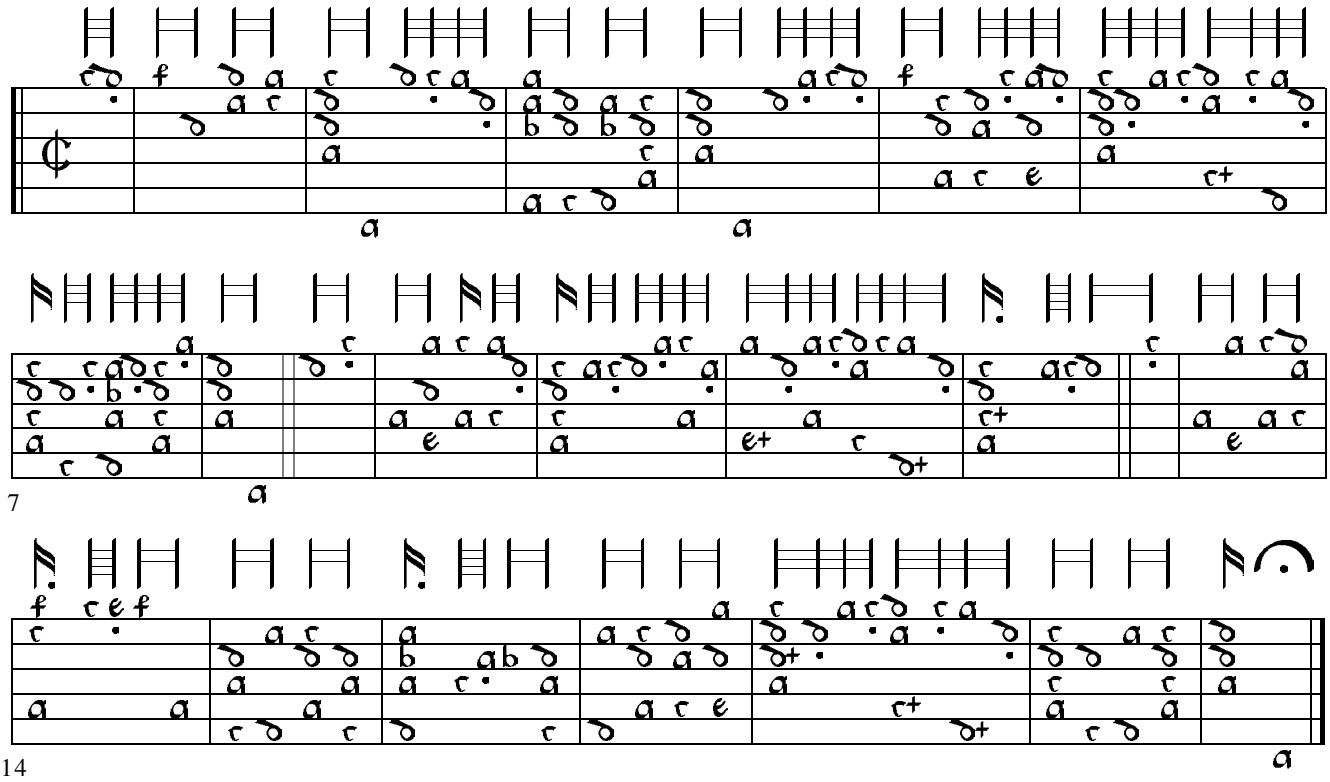




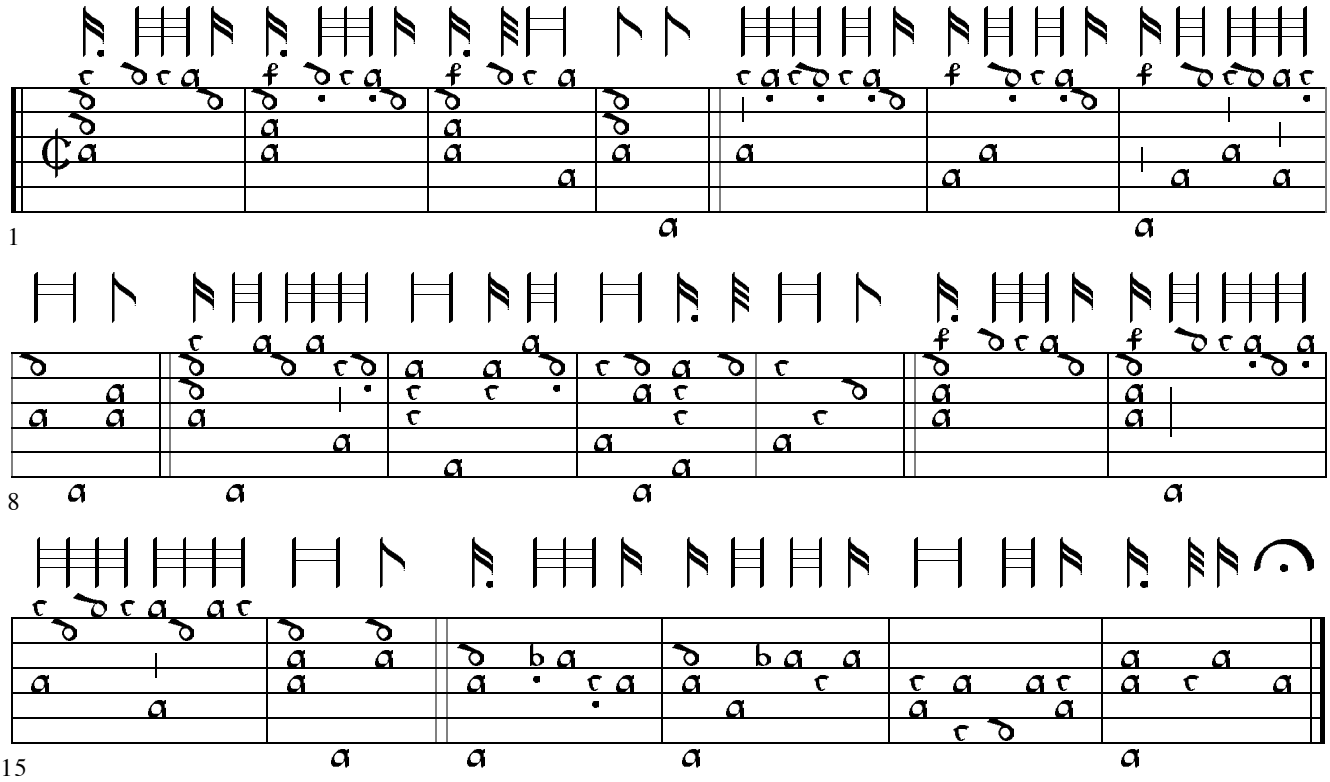
B9b. Ballet - 7F A12B9 D-Lr 2000, p. 23



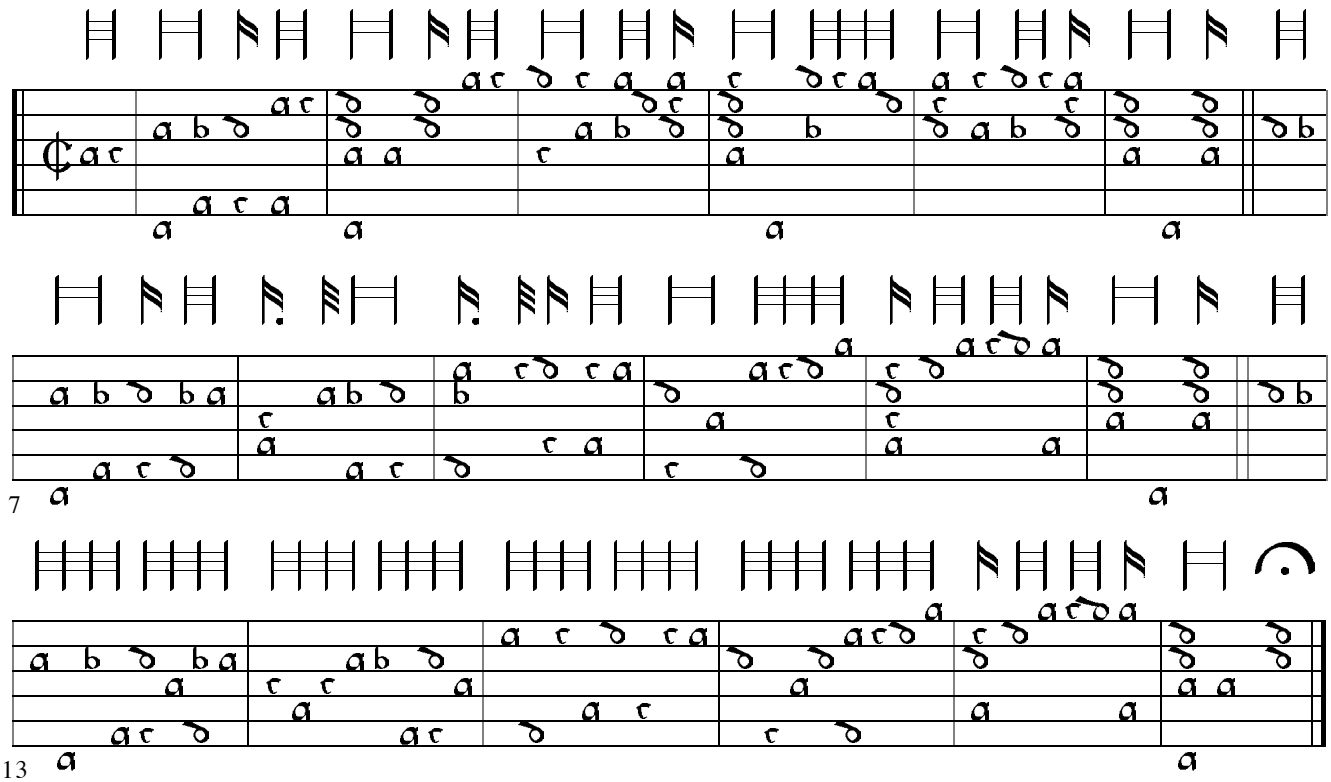
B9c. Allemande nouvelle Pucelle - 7F A12B8 CH-Bu F.IX.70, p. 286



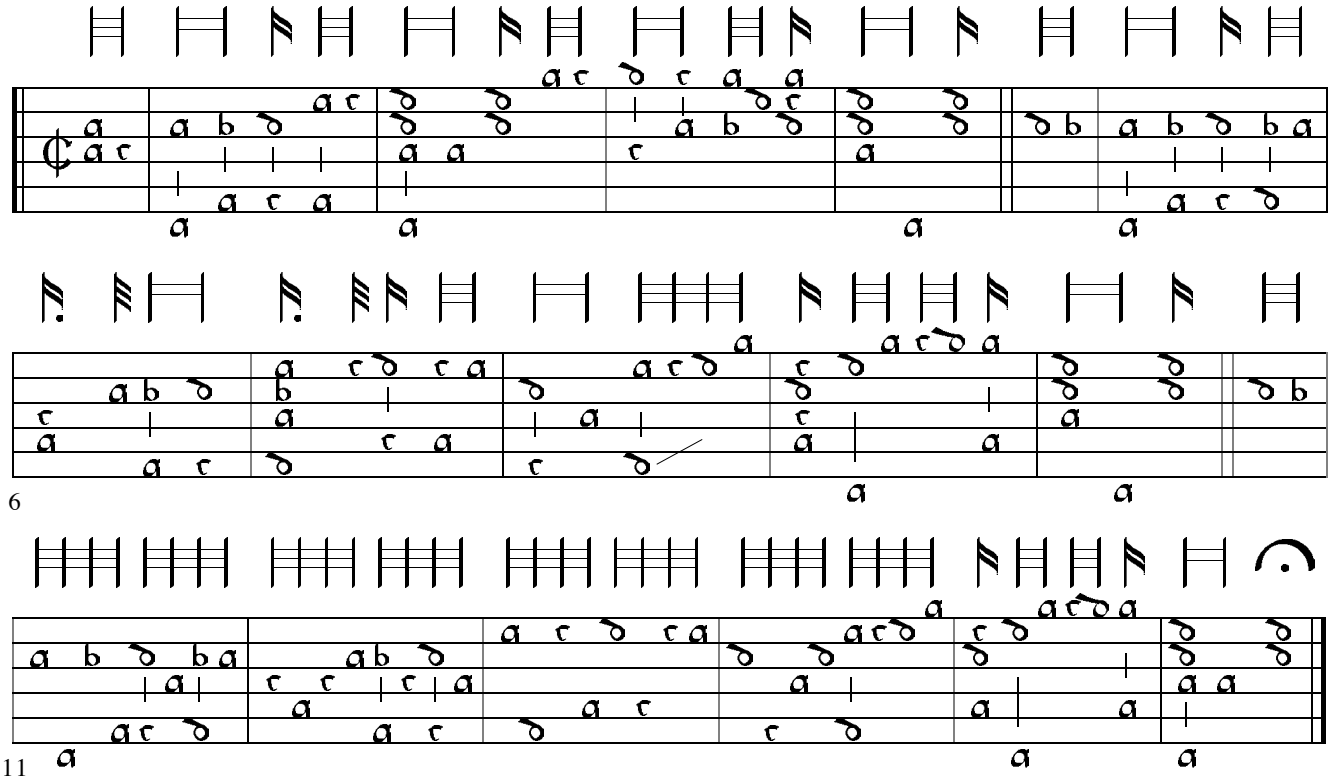
B10. (Ballet?) - 7F AABCC4 D-BAU 13.4o.85, p. 52



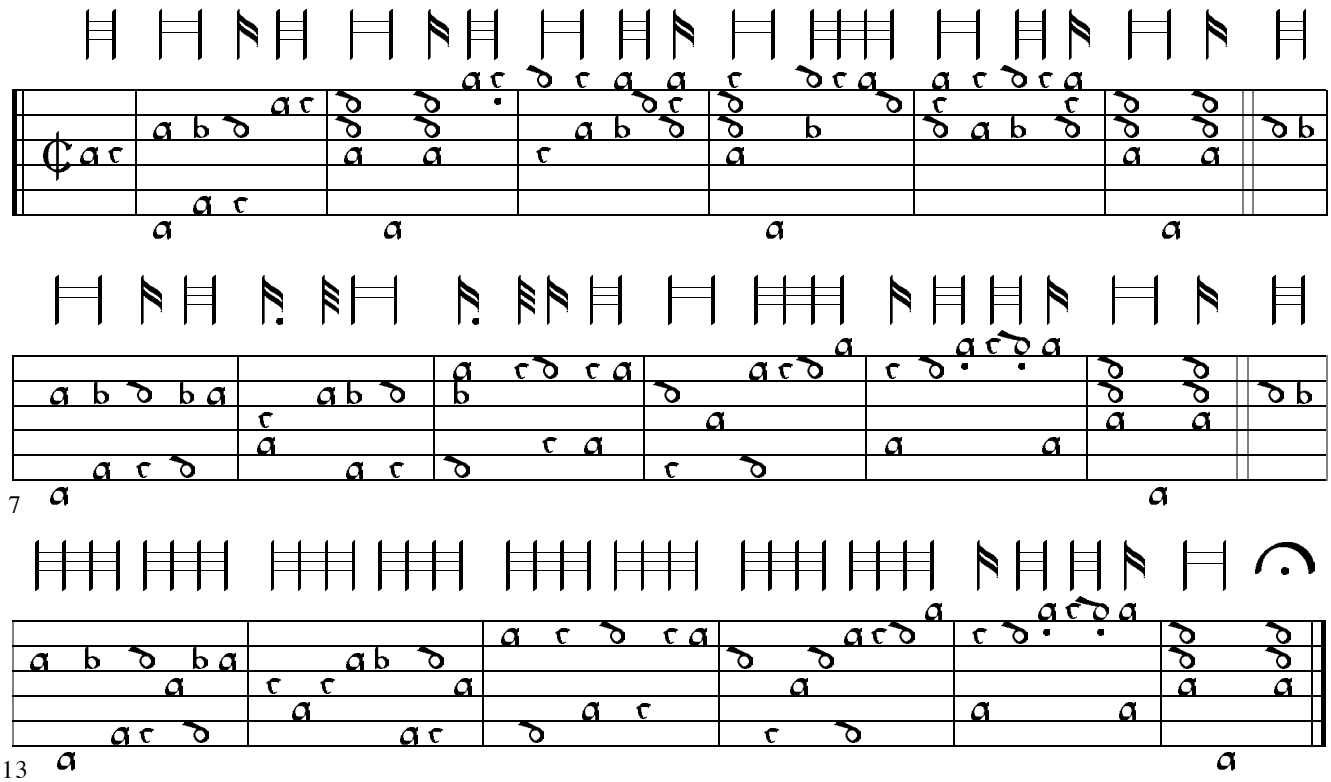
B11a. Ballet - 7F ABB6 Besard 1603, f. 150r



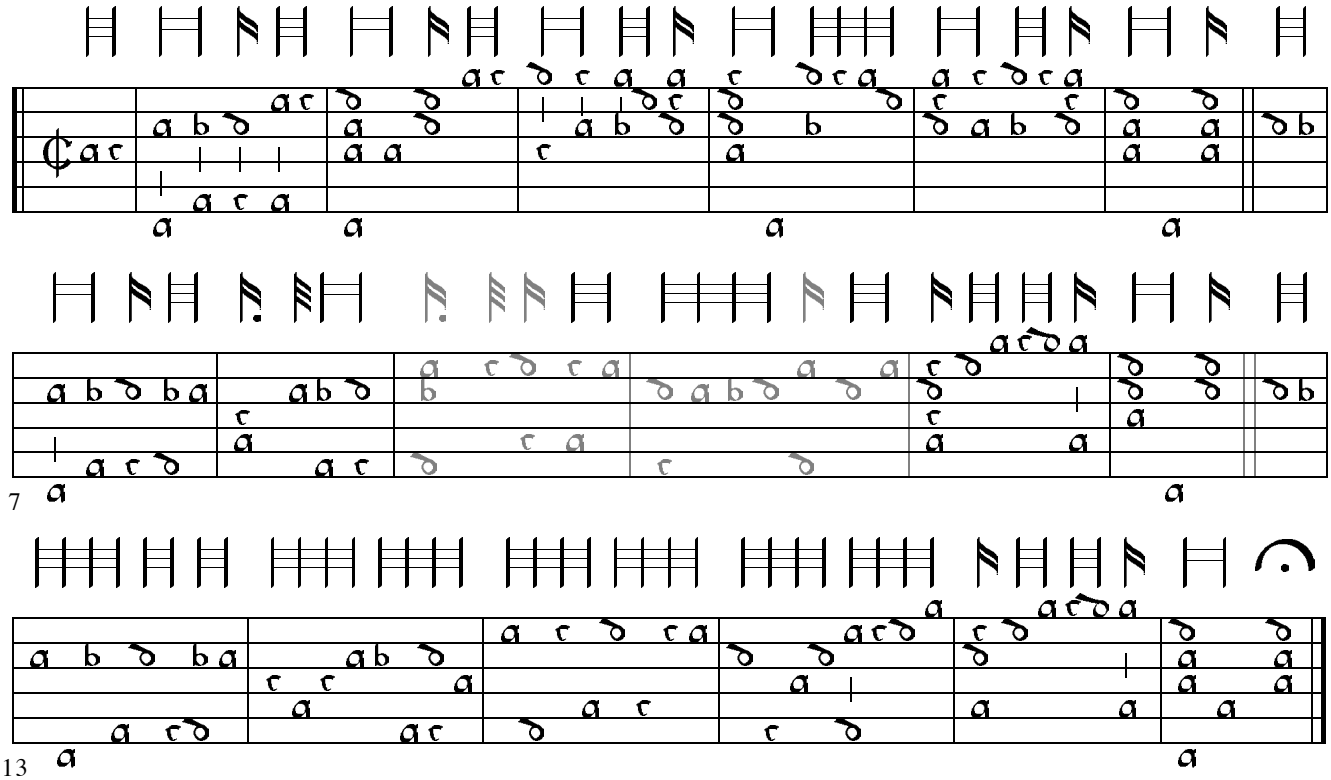
B11b. Ballet - 7F A4BB6 D-Kl 4o.108 I, f. 98r



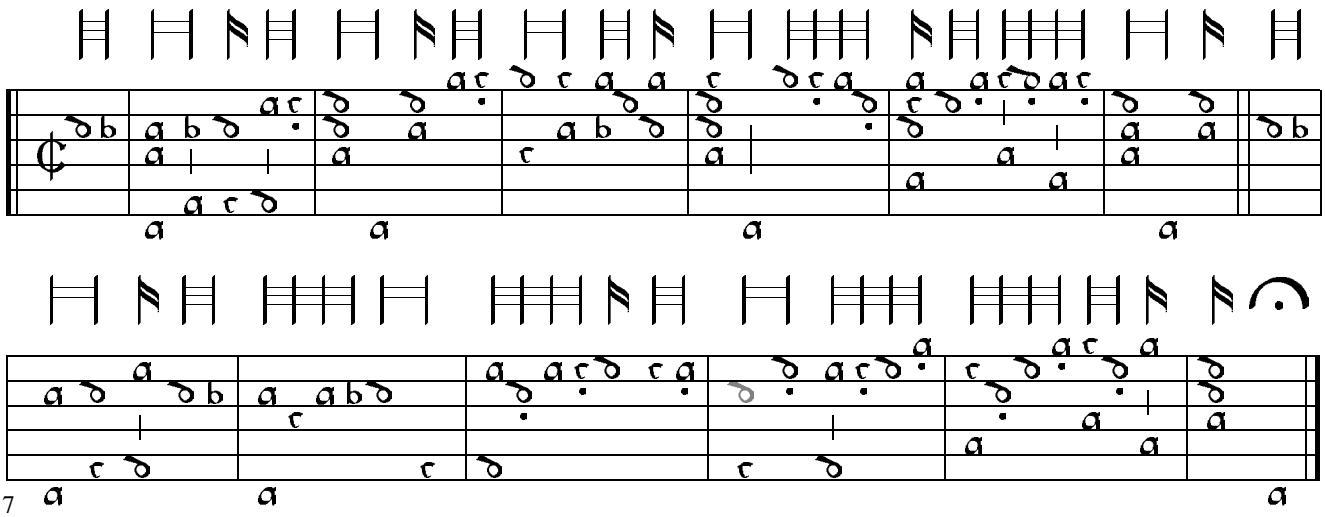
B11c. Ballet - 7F ABB6 GB-Eu Coll.2073, f. 139v



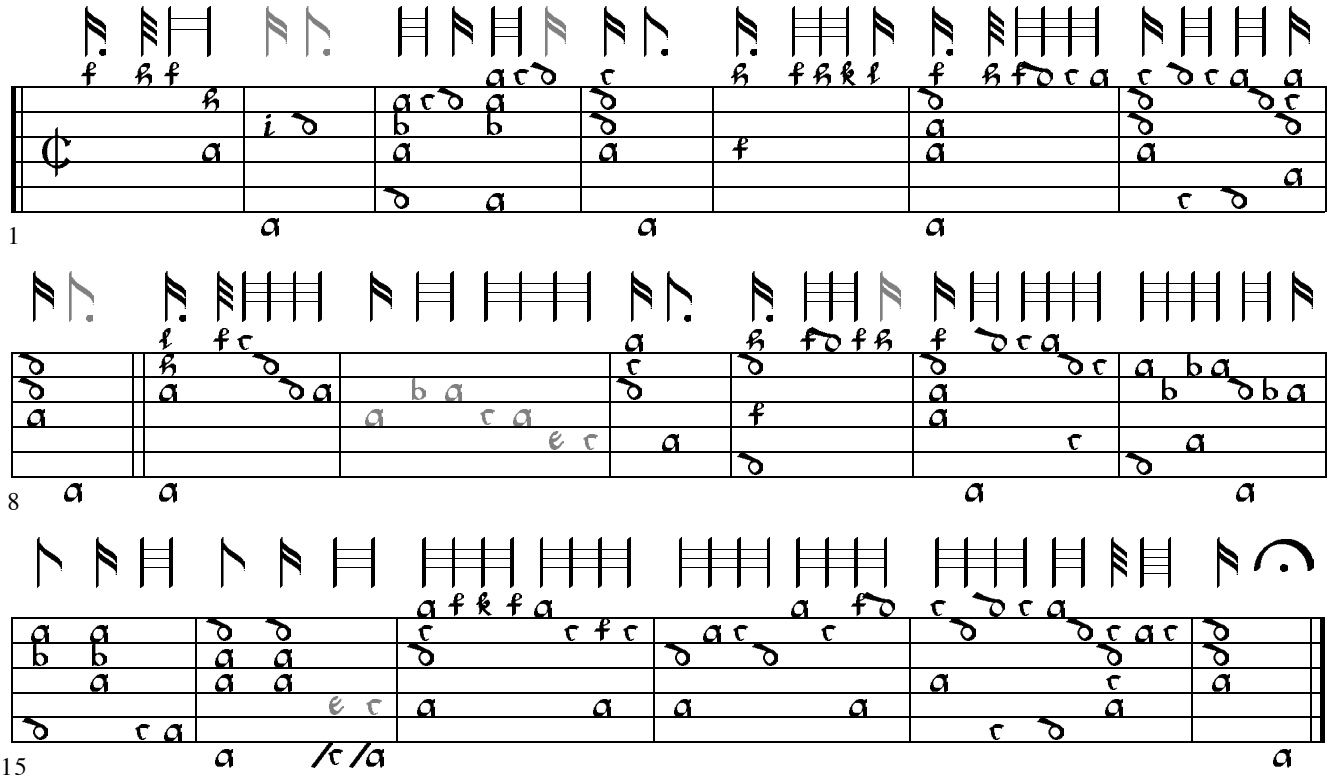
B11d. Ballet - 7F ABB6 D-Dl M 297, p. 96



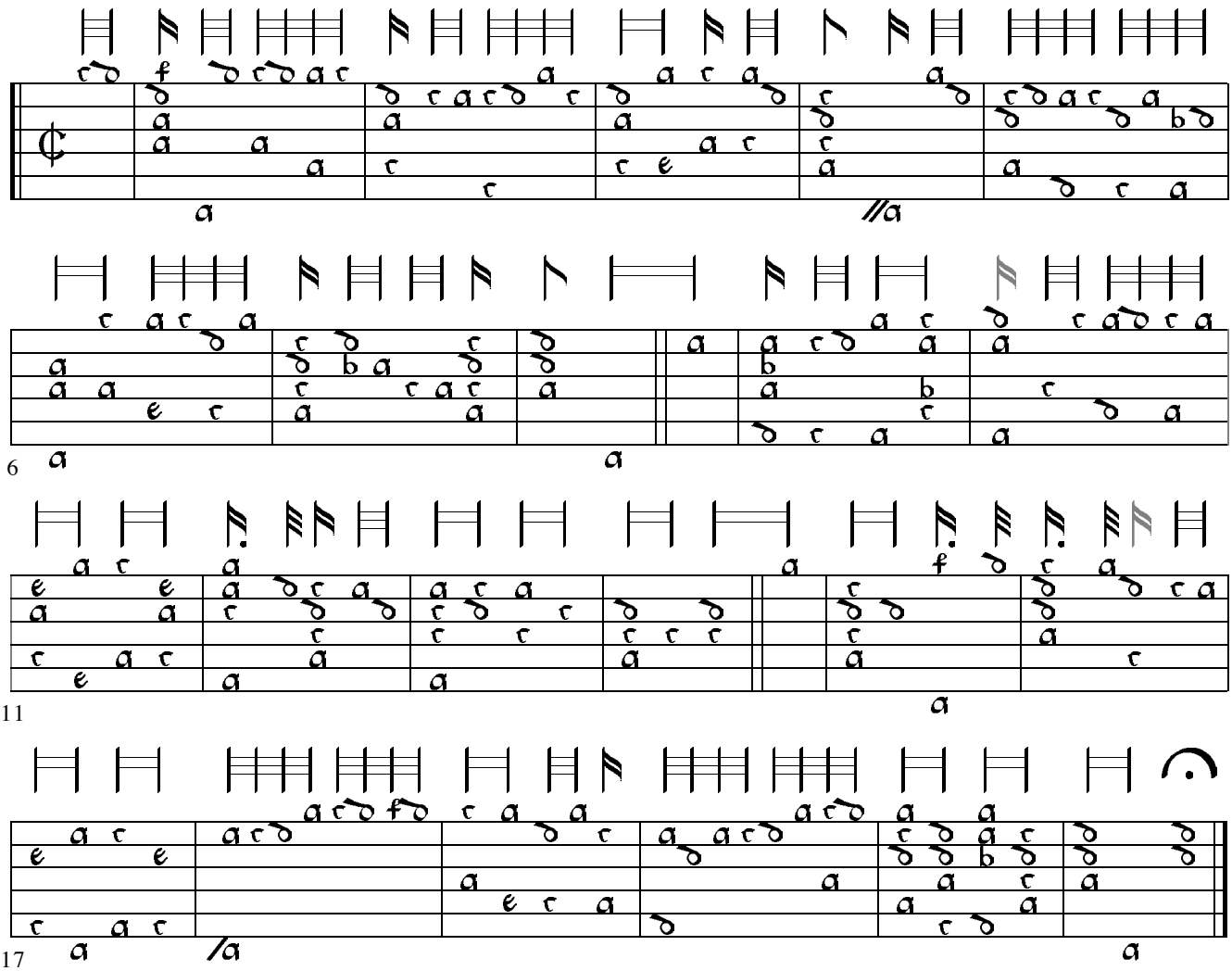
B11e. Ballet - 7F AB6 D-BAU 13.4o.85, f. 64



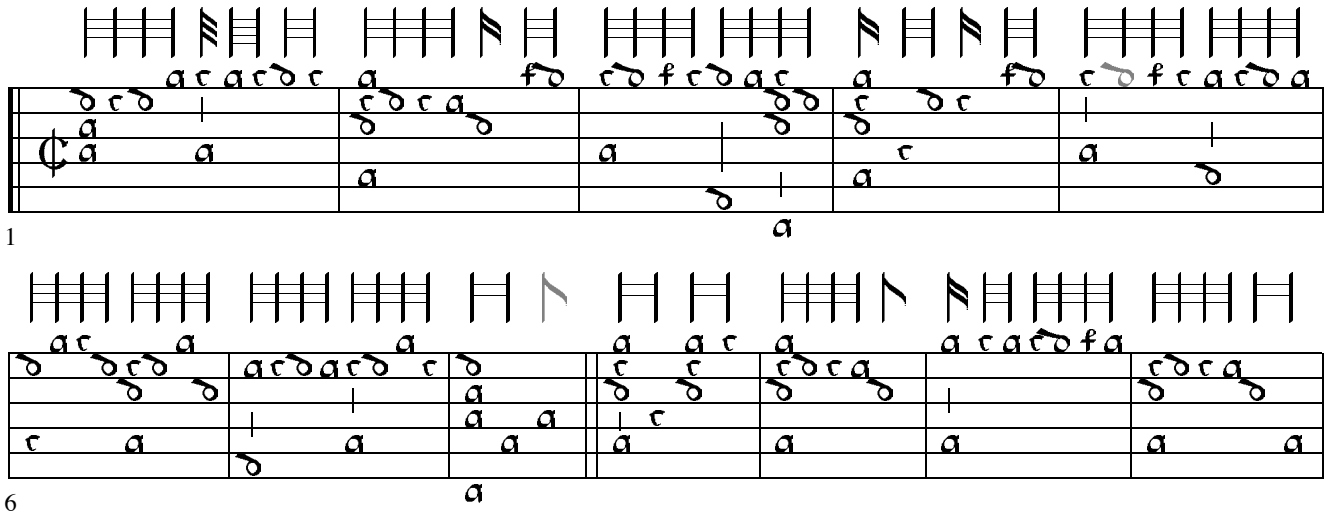
B12. Ballet 16 - 7F8D A8B12 Fuhrmann 1615, p. 156

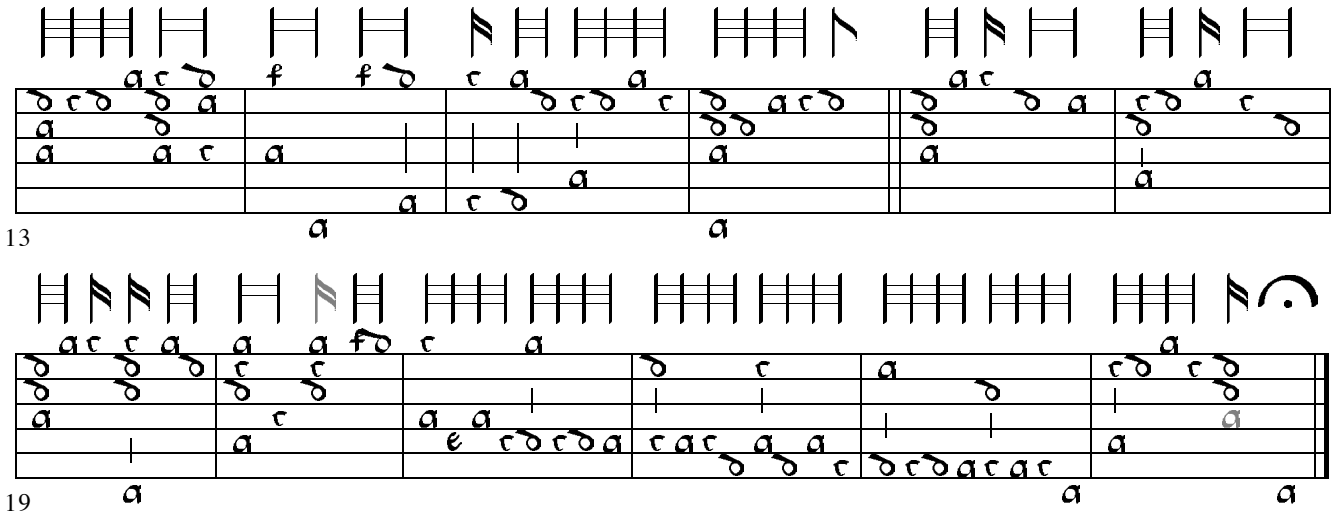


B13. Ballet 22 - 7F8D9C A8B6C8 Fuhrmann 1615, p. 161

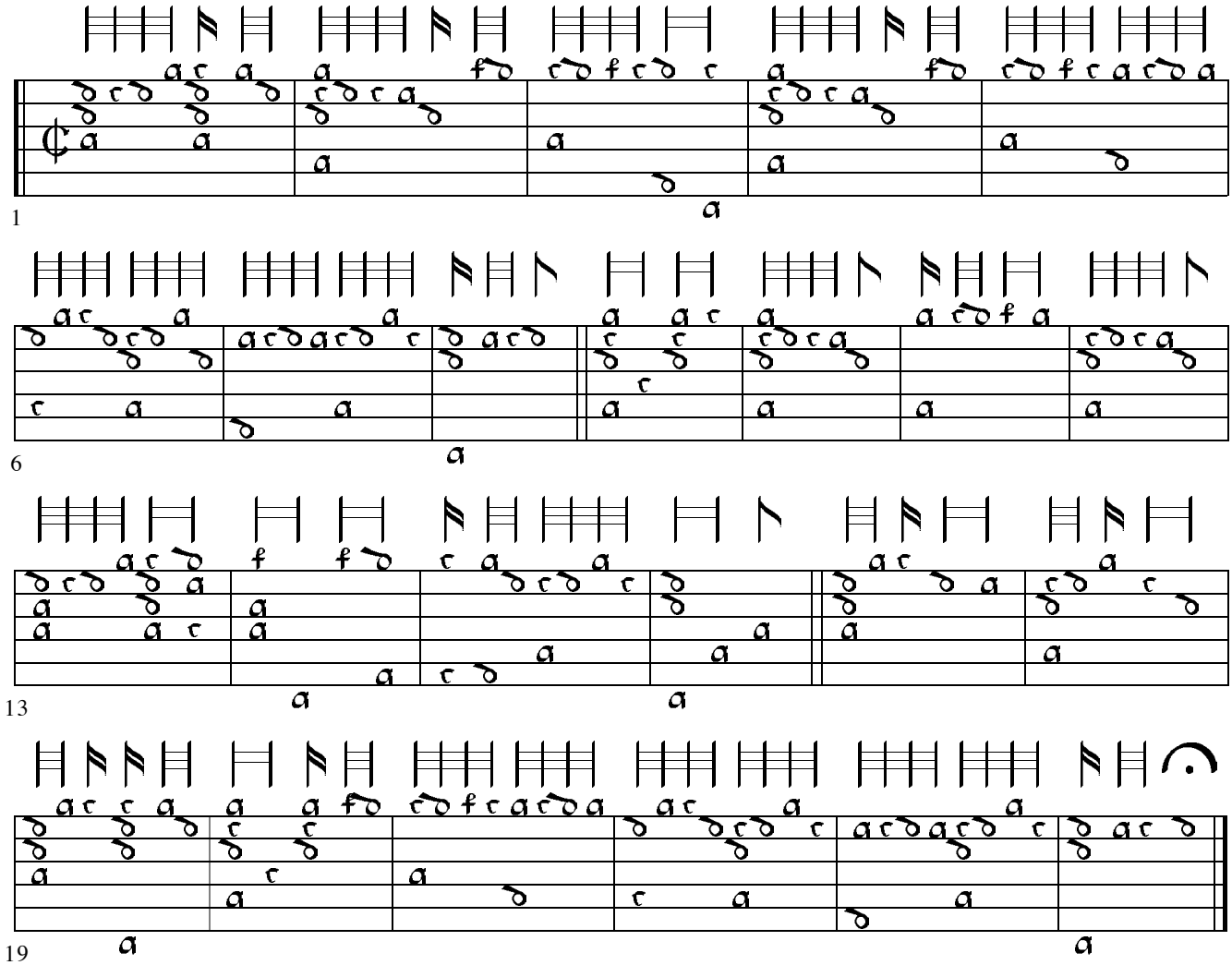


B14a. Balletta - 7F ABC8 D-Dl M 297, pp. 94-95

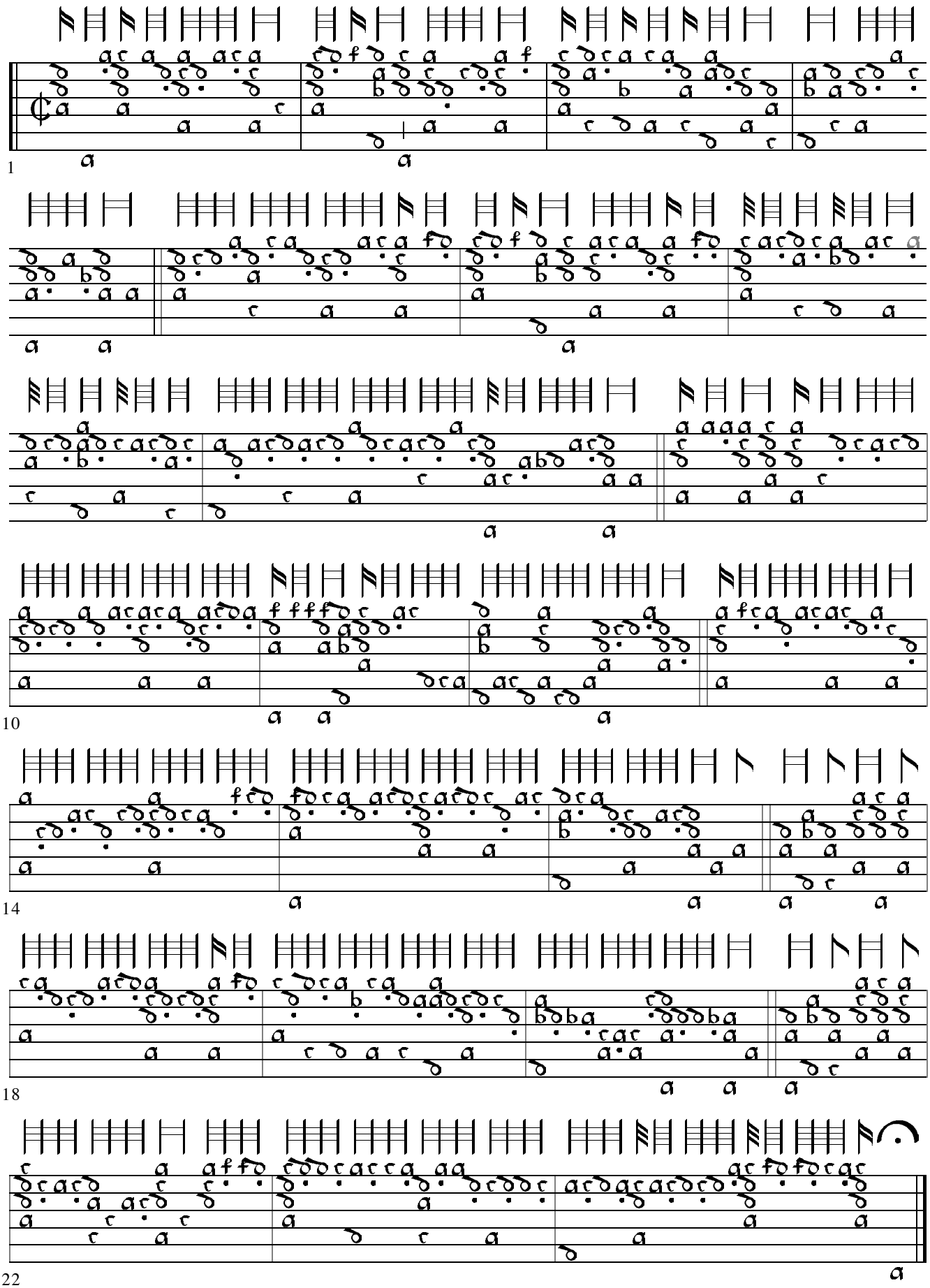




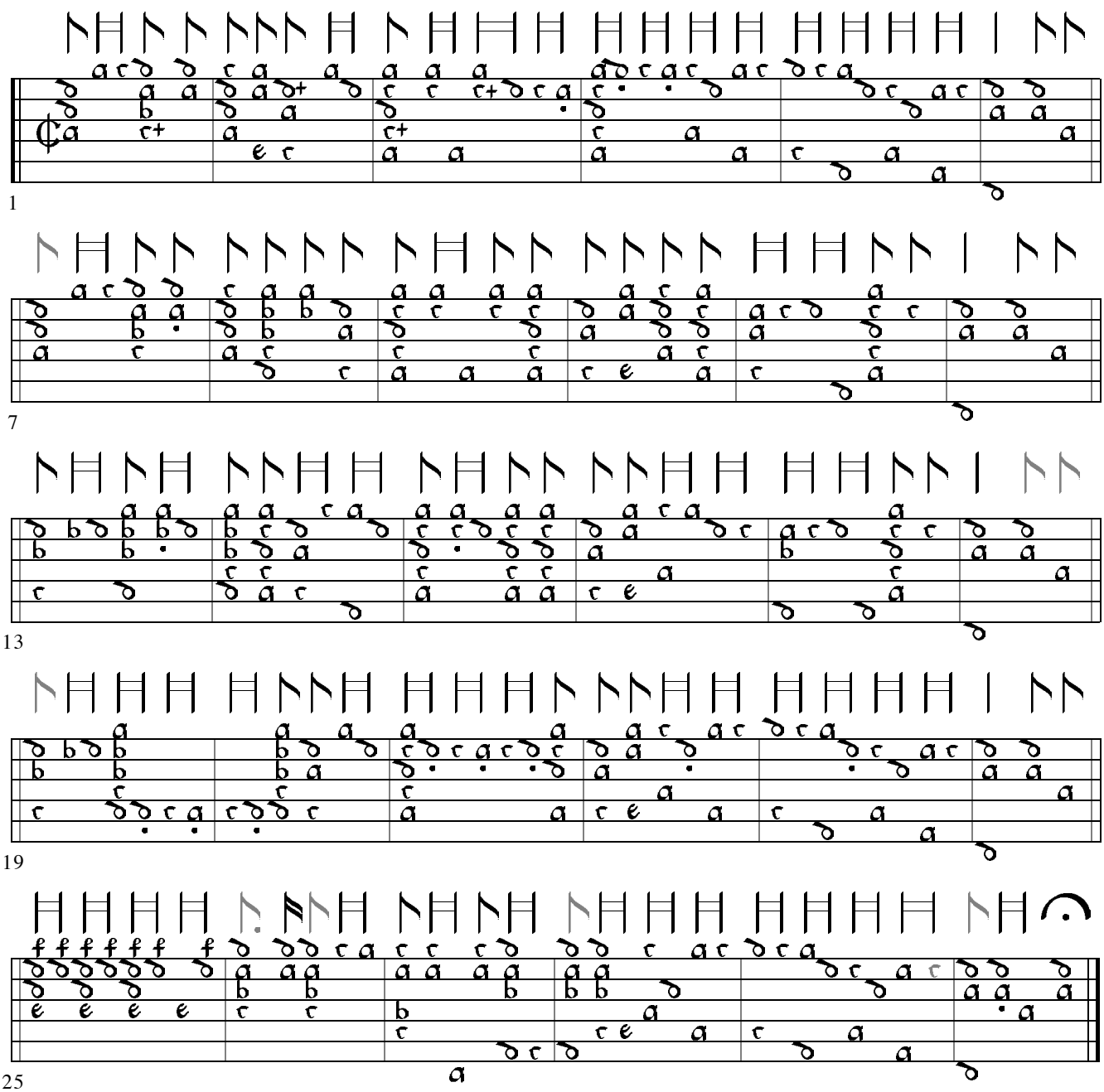
B14b. Ballet - 7F ABC8 D-Lr 2000, pp. 16-17



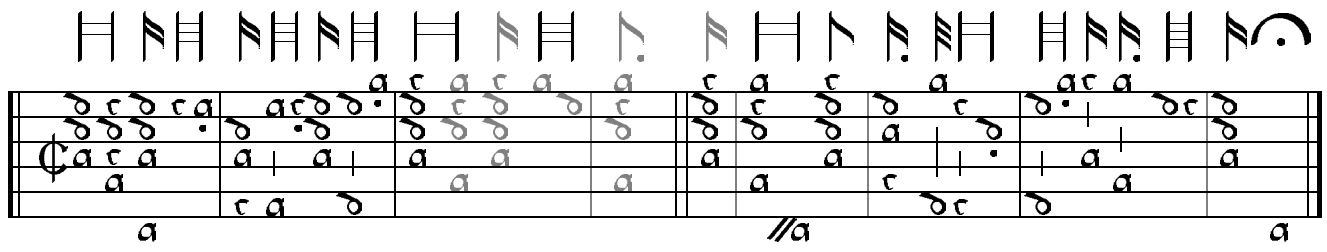
B14c. Almande Englese - 7F AABBCC4 Hove 1601, f. 109v



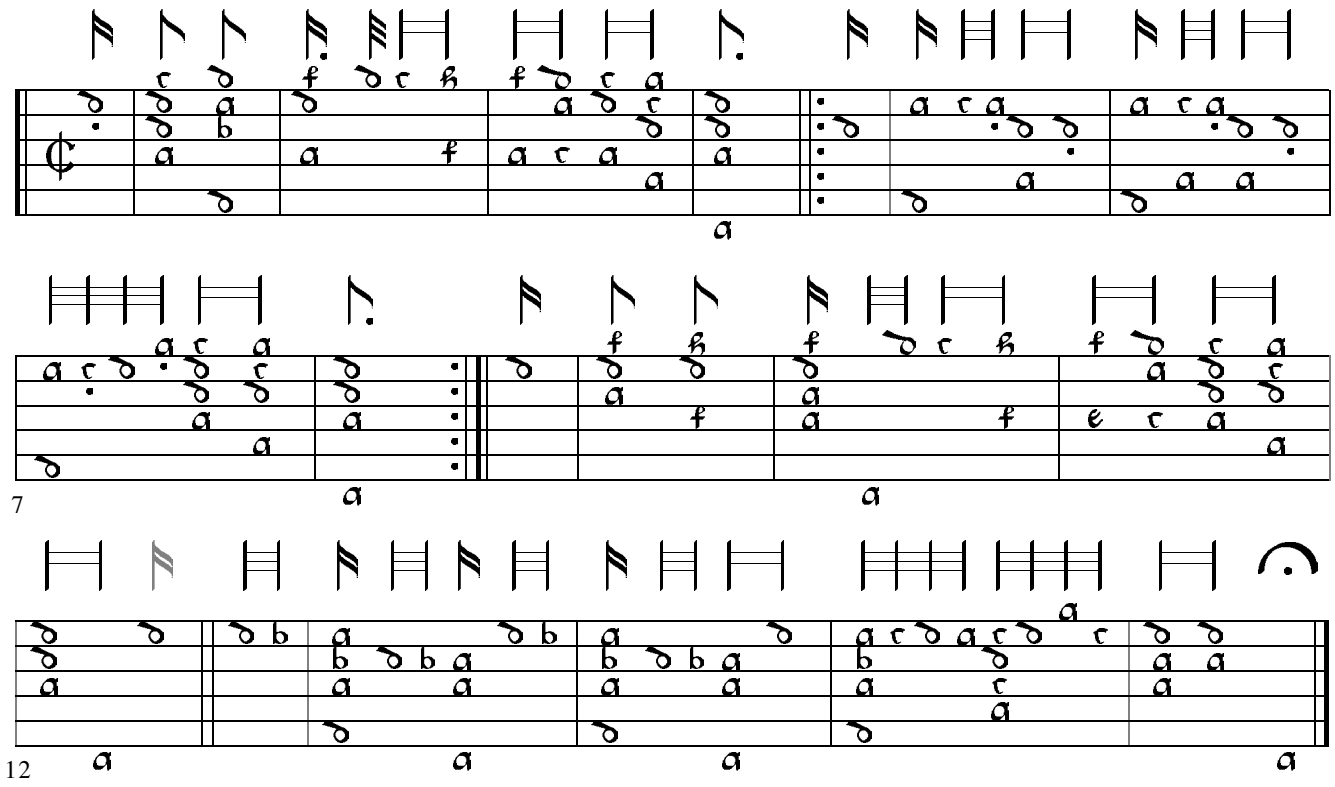
B15. (Ballet?) - 7D AABBC6 F-Pn Res.Vmd.28, ff. 23r-23v



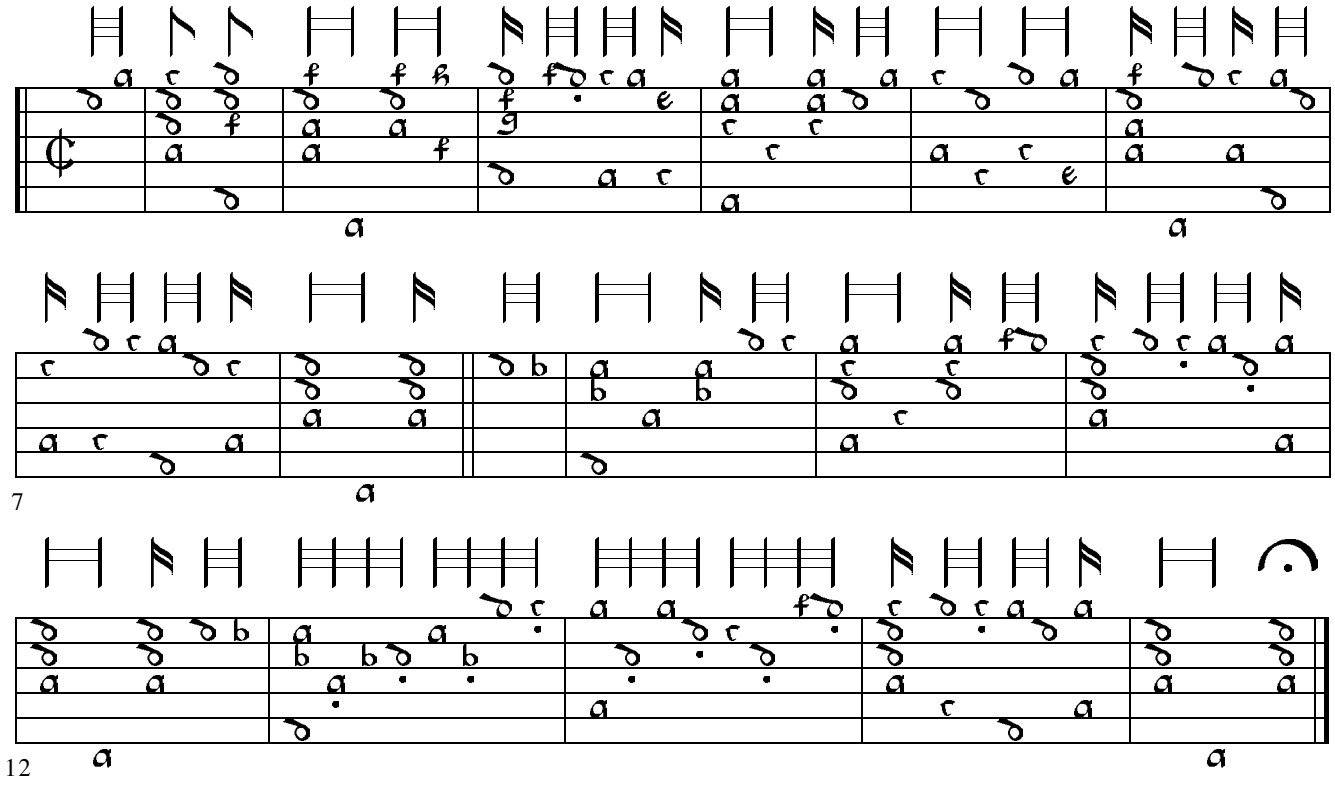
B16. Balet - 7F9C AB4 D-LEm II.5.32b, f. 5r



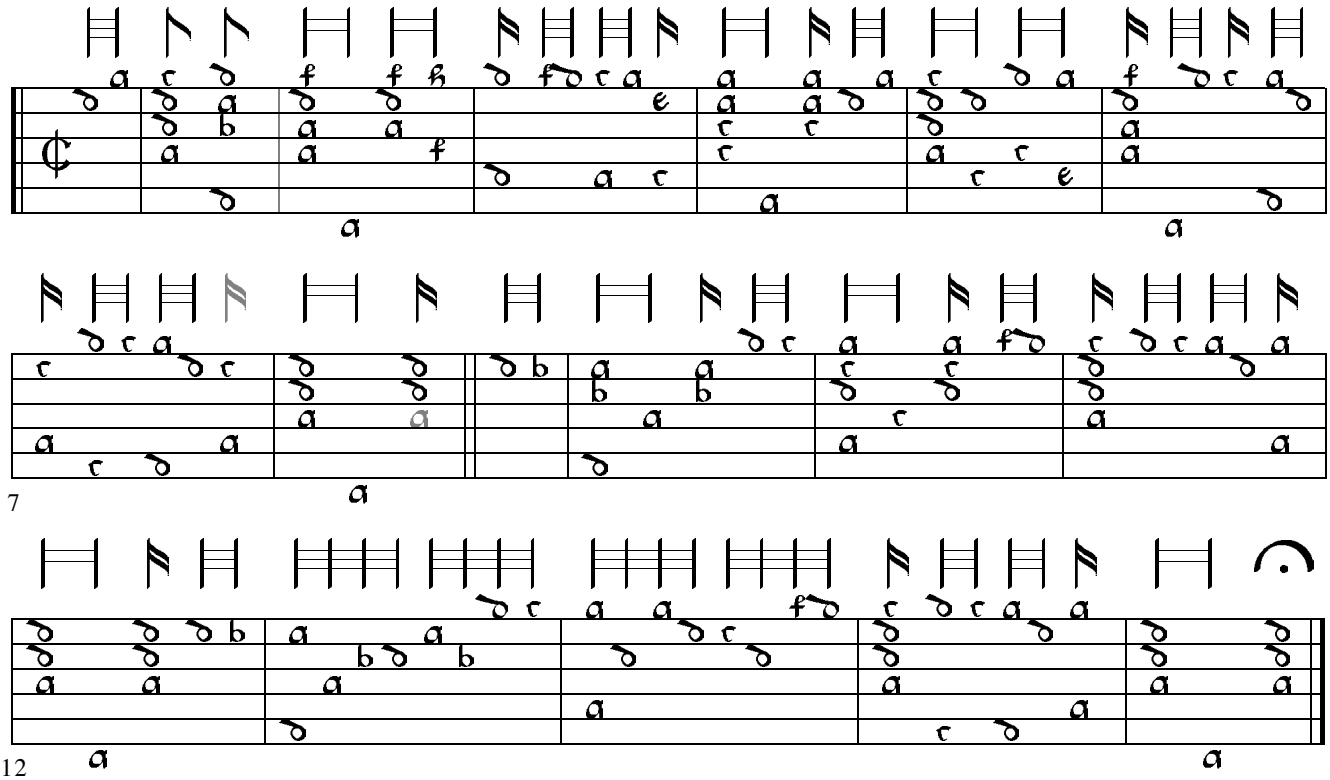
B17a. Mascarade Englische - Untitled - 7F AB4-AB4 NL-Lt 1666, f. 398v



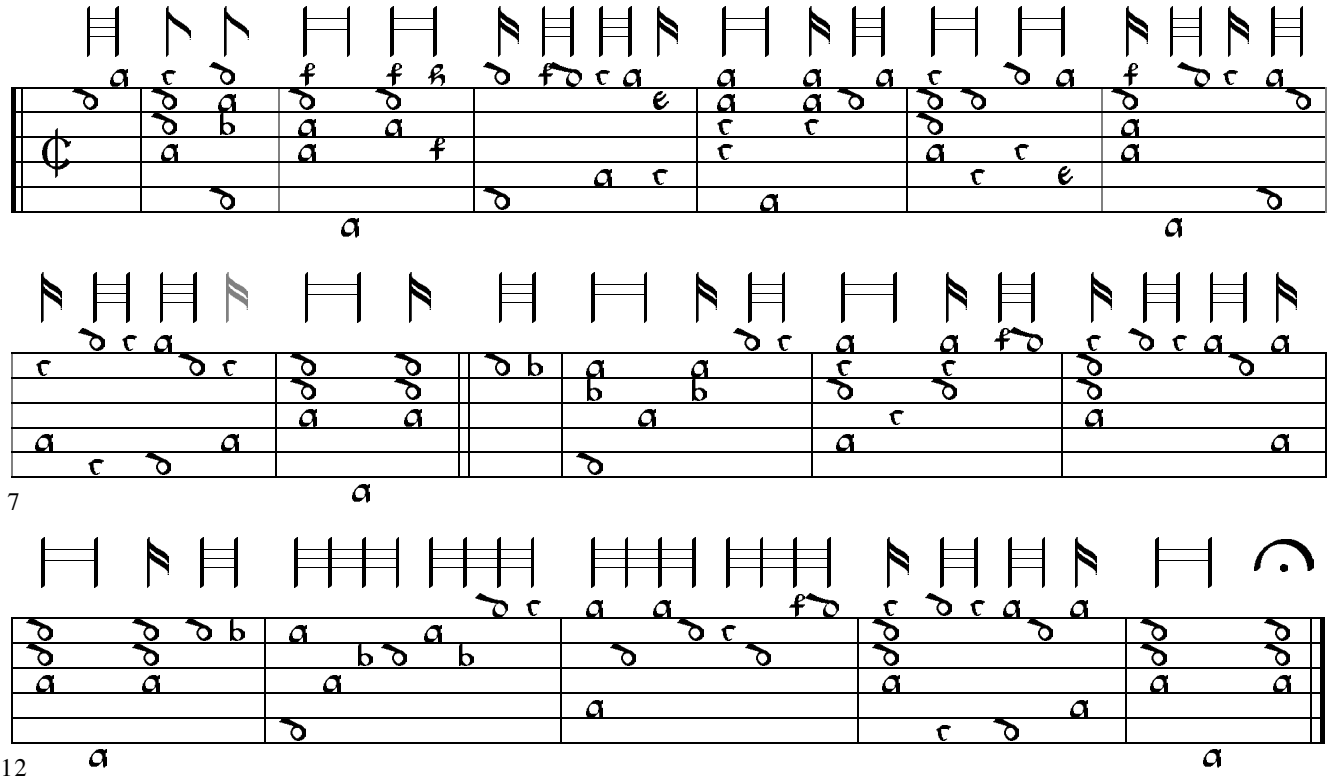
B17b. Ballet - 7F AB8 GB-Eu Coll.2073, f. 22r



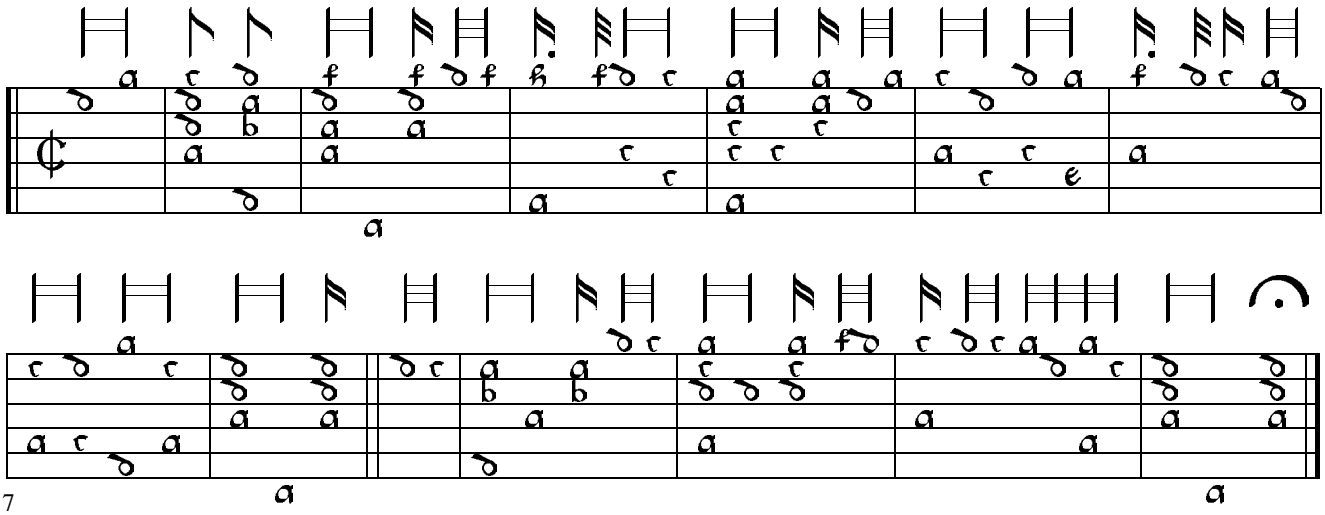
B17c. Ballet 12 - 7F AB8 Fuhrmann 1615, p. 154



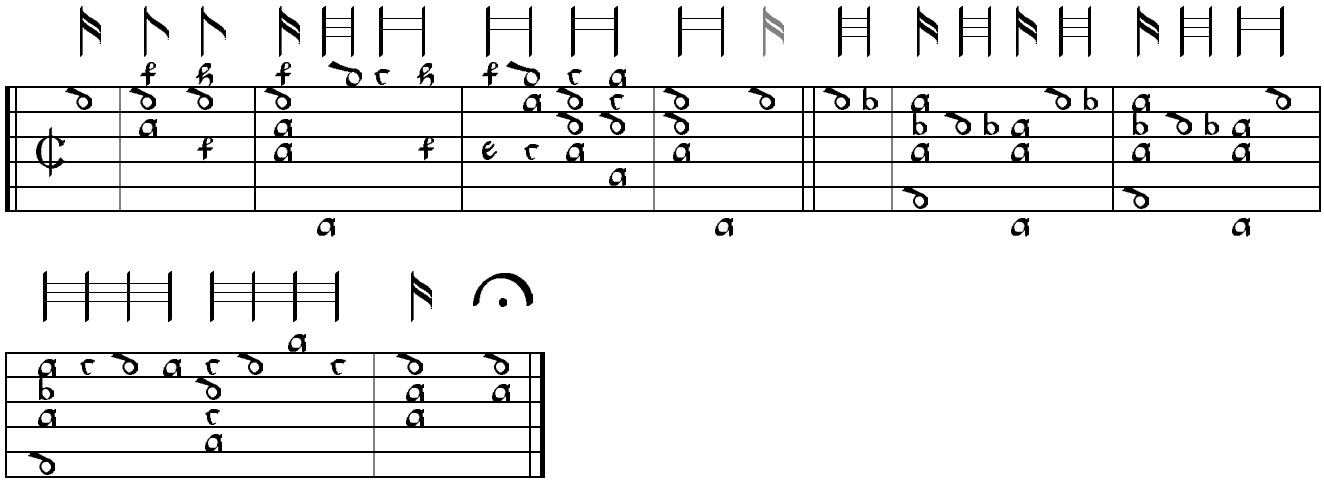
B17d. Ballet - 7F AB8 D-LEm II.6.23, p. 78



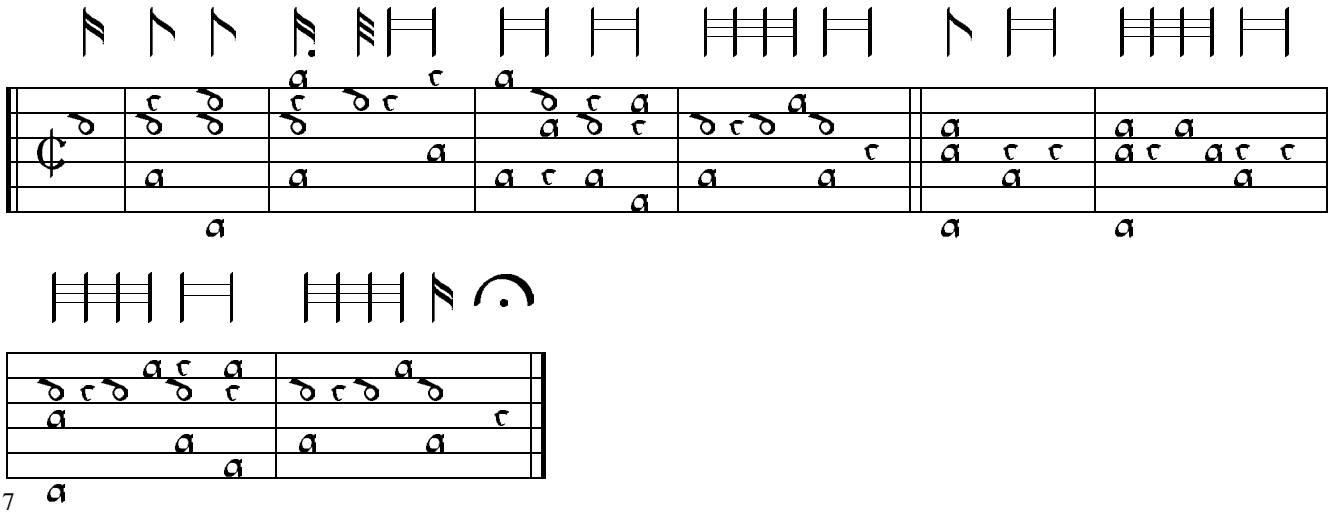
B17e. (Ballet?) - 7F A8B4 CZ-Pnm IV.G.18, f. 139r



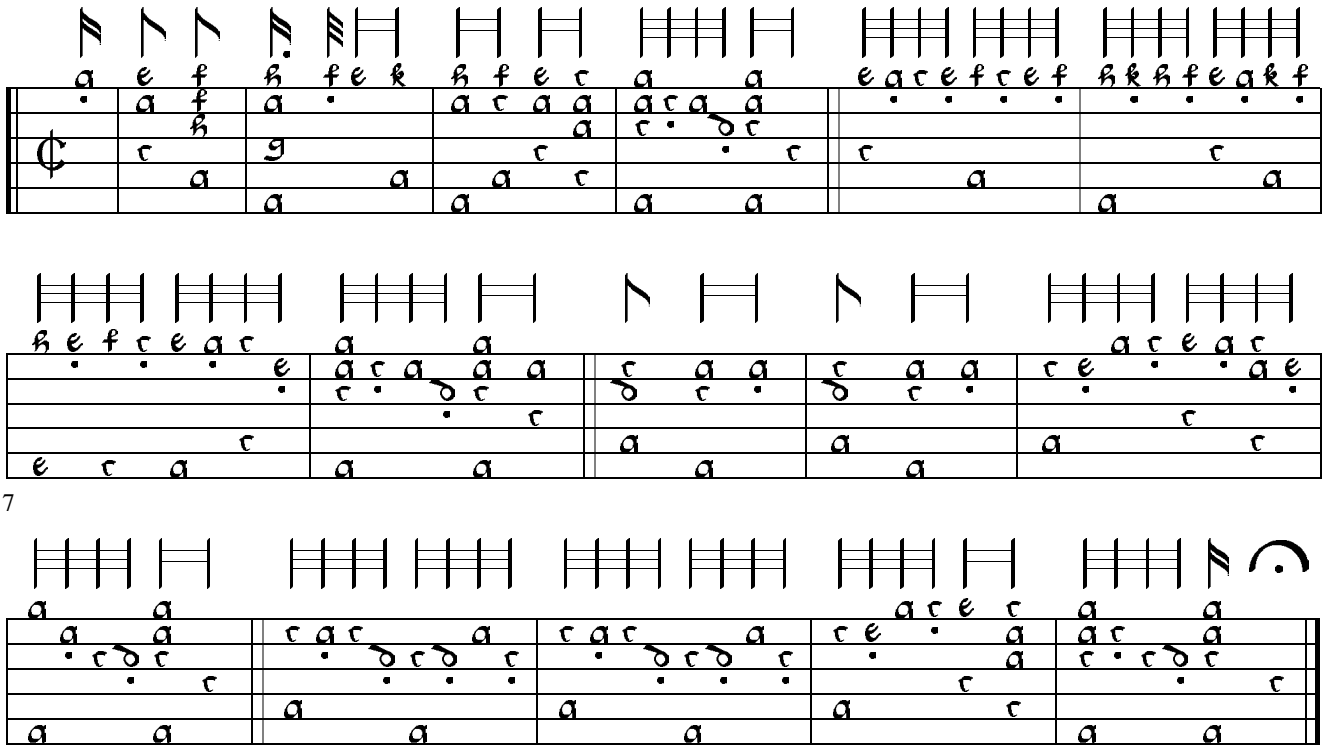
B17f. Chorea Anglica - 7F AB4 D-LEm II.6.15, p. 379



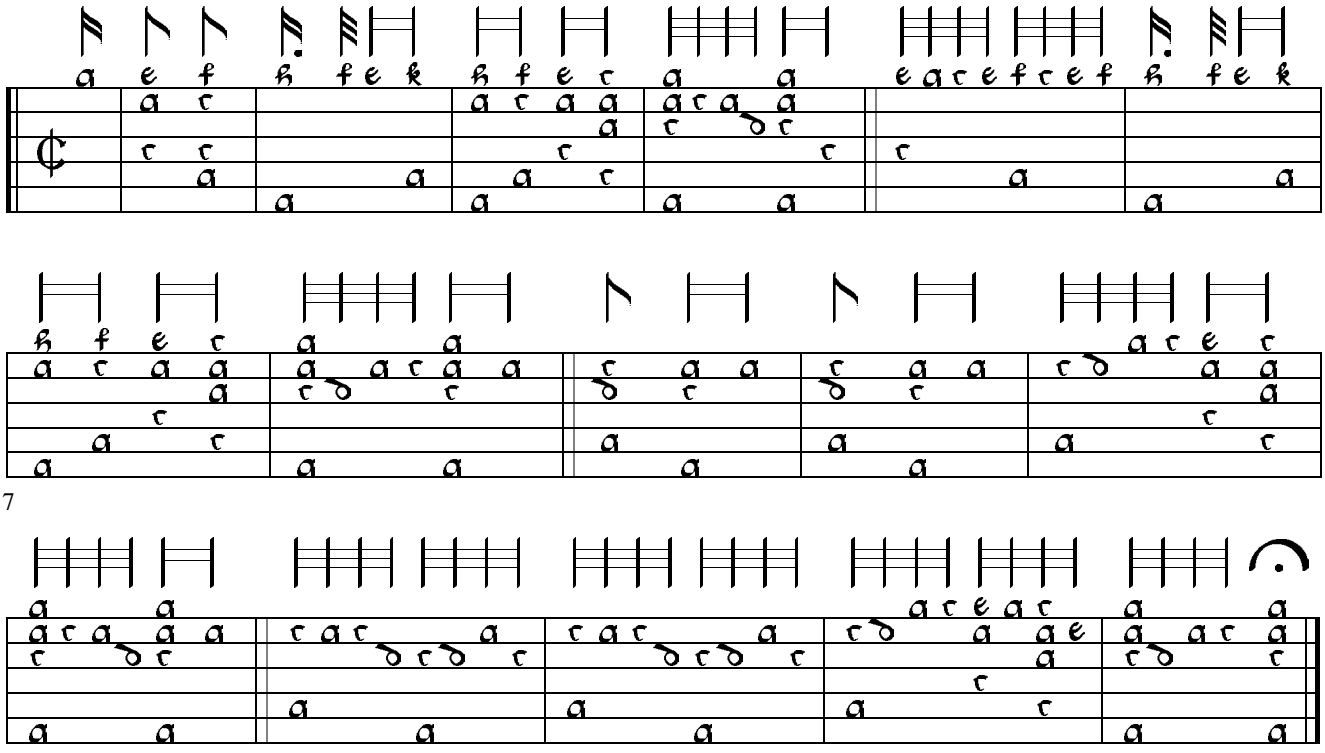
B17g. Engelsche Masquarade - 7F AB4 D-B Hove 1, f. 162r



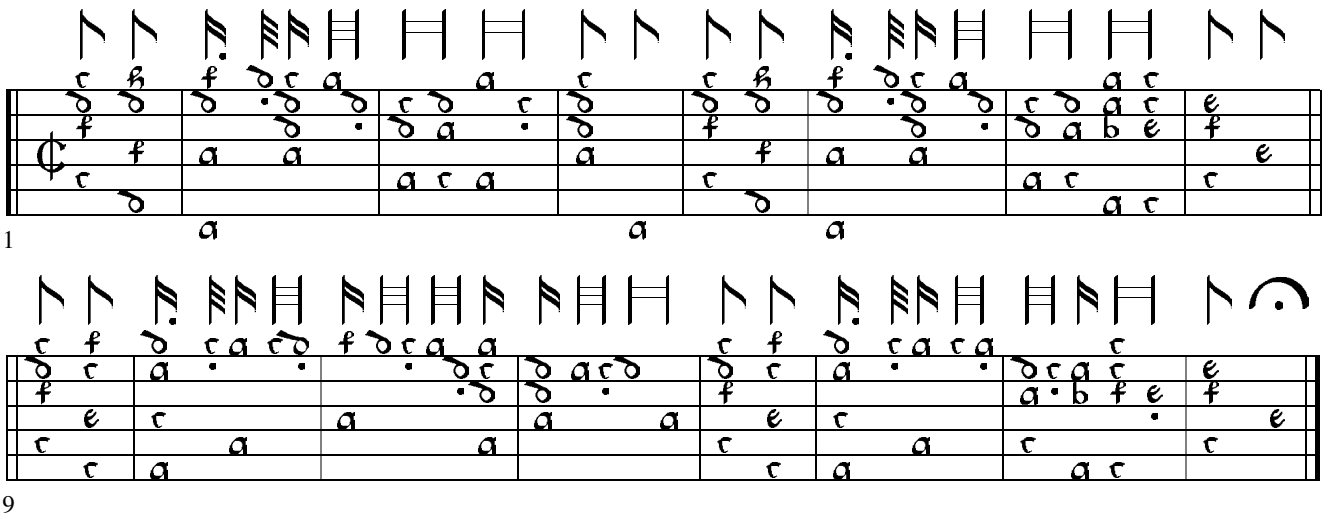
B17h. Chanson Engleze - AABB4 Hove 1612, f. 65r



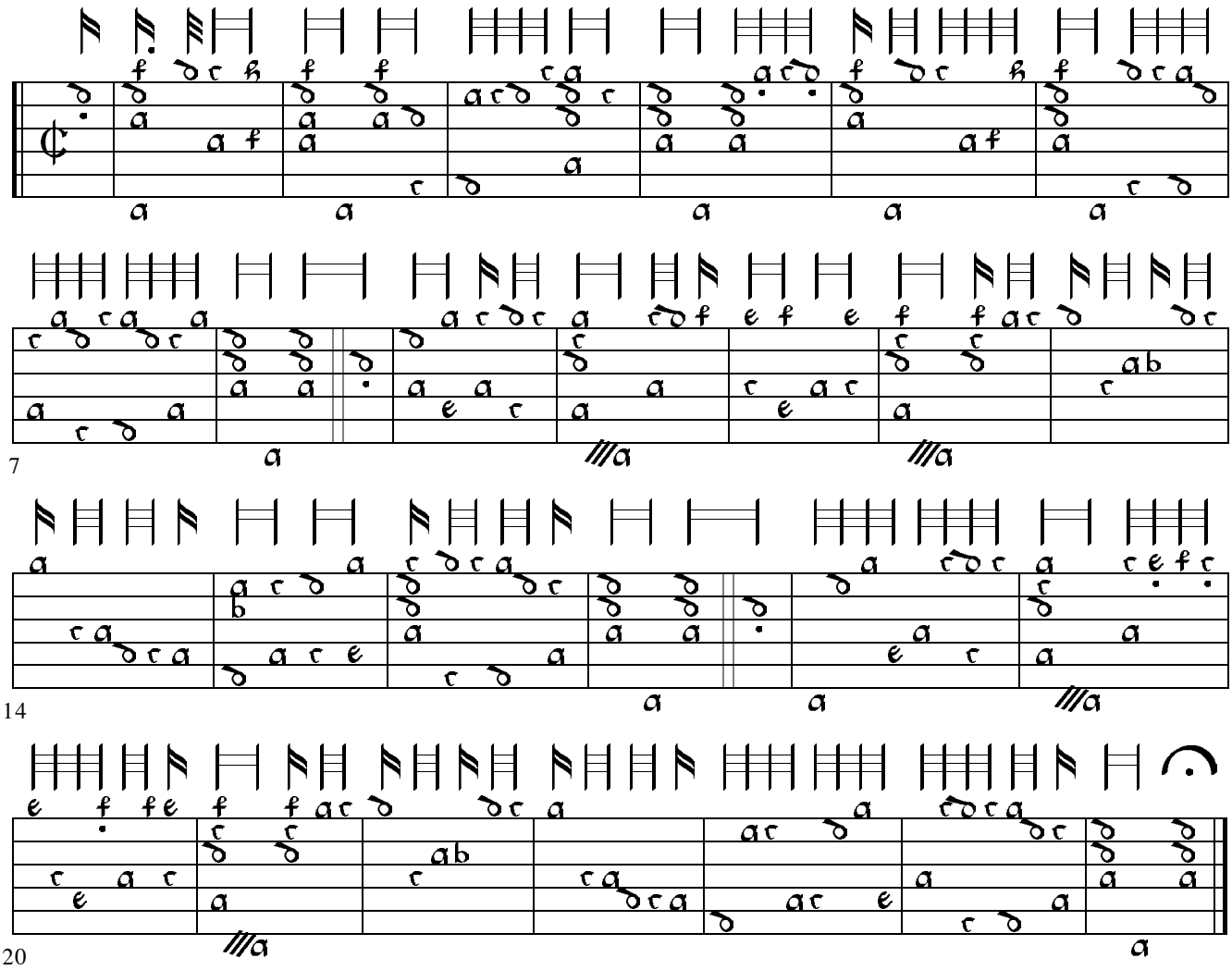
B17i. Engelsche Mascarade - AABB4 D-B Hove 1. f. 161v



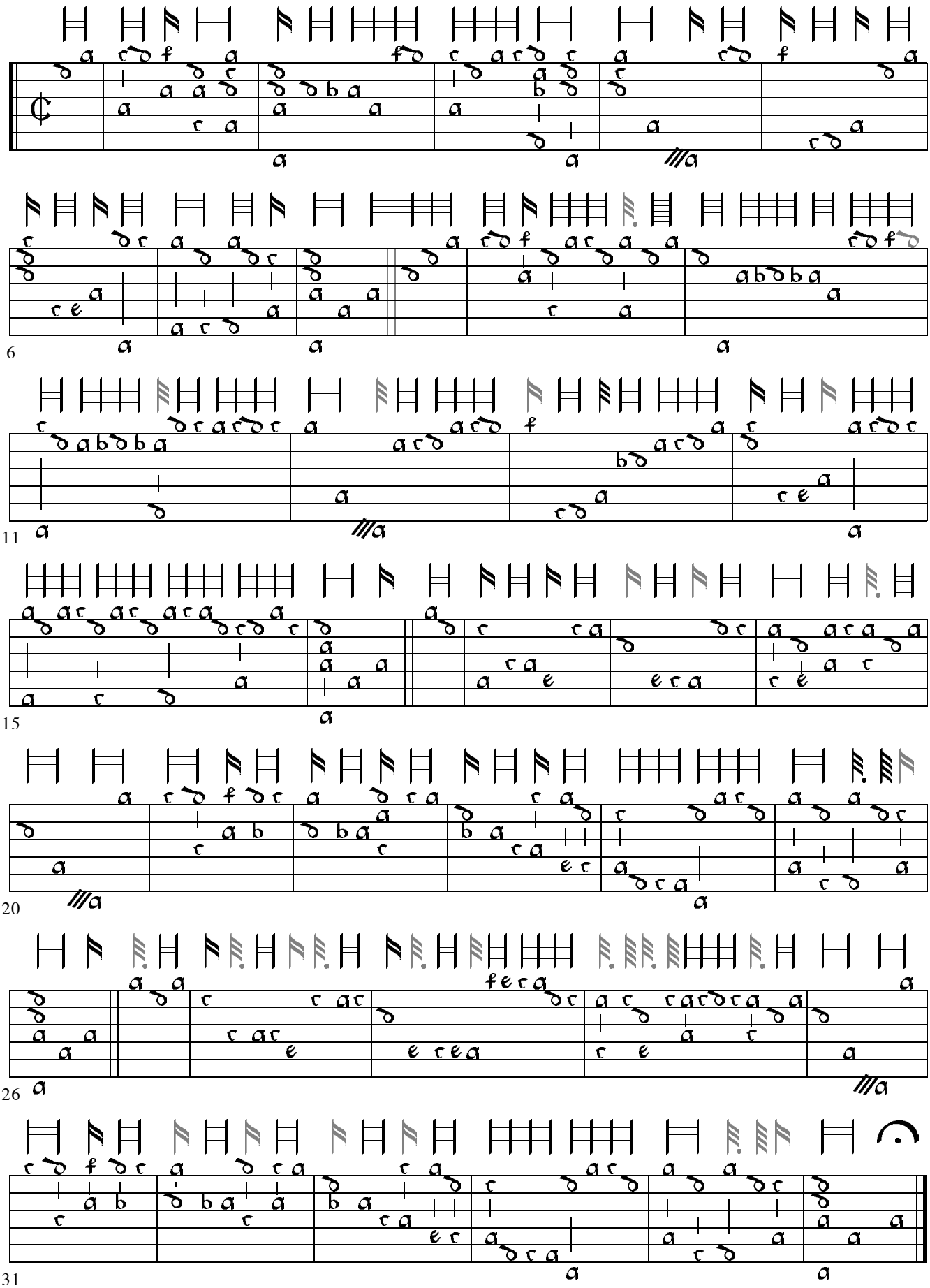
B18. Ballet du Roy - 7F AB8 NL-Lt 1666, f. 382r



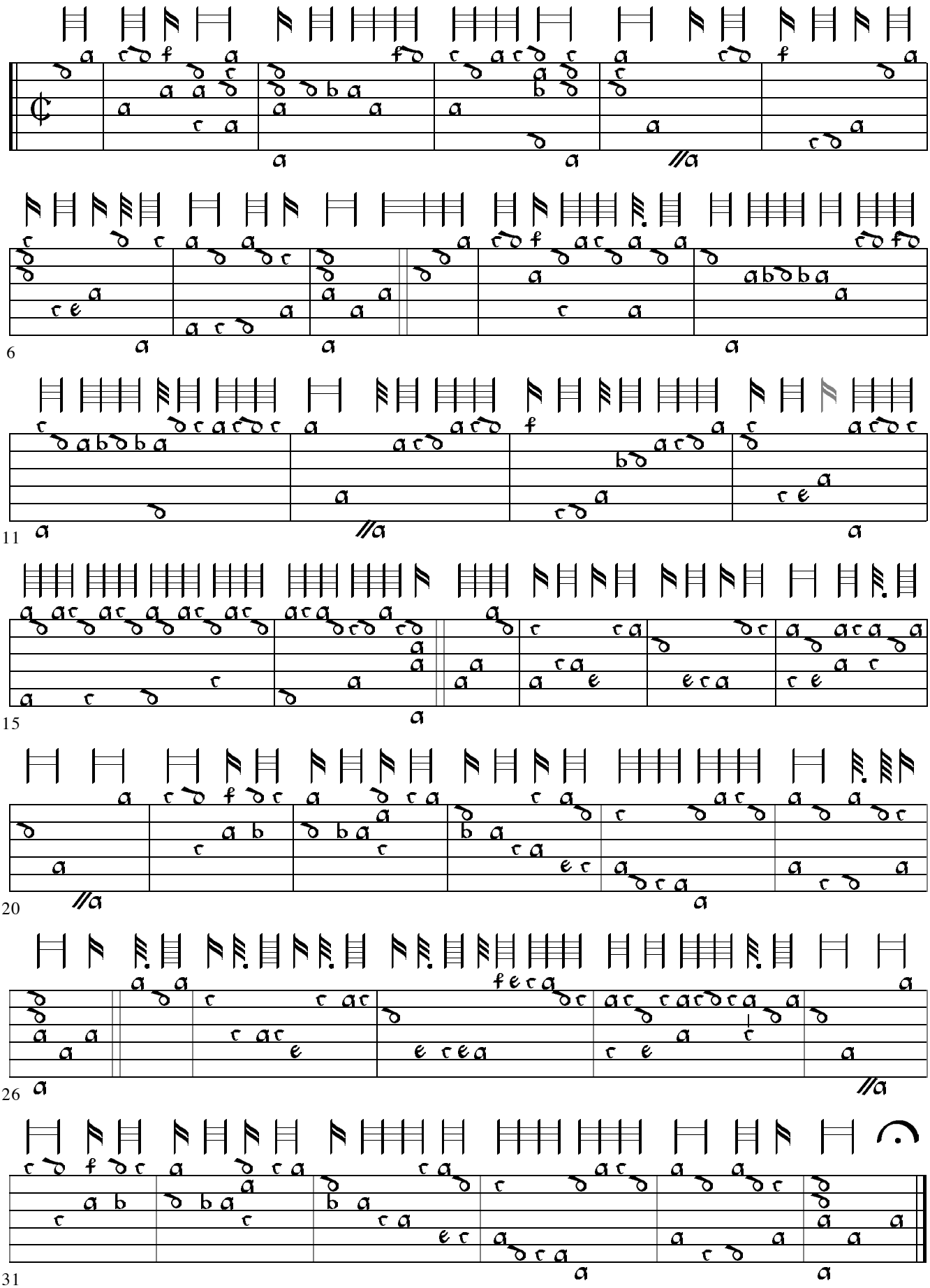
B19. Ballet - 7F10C A8BB9 GB-Eu Coll.2073, ff. 128v-129r



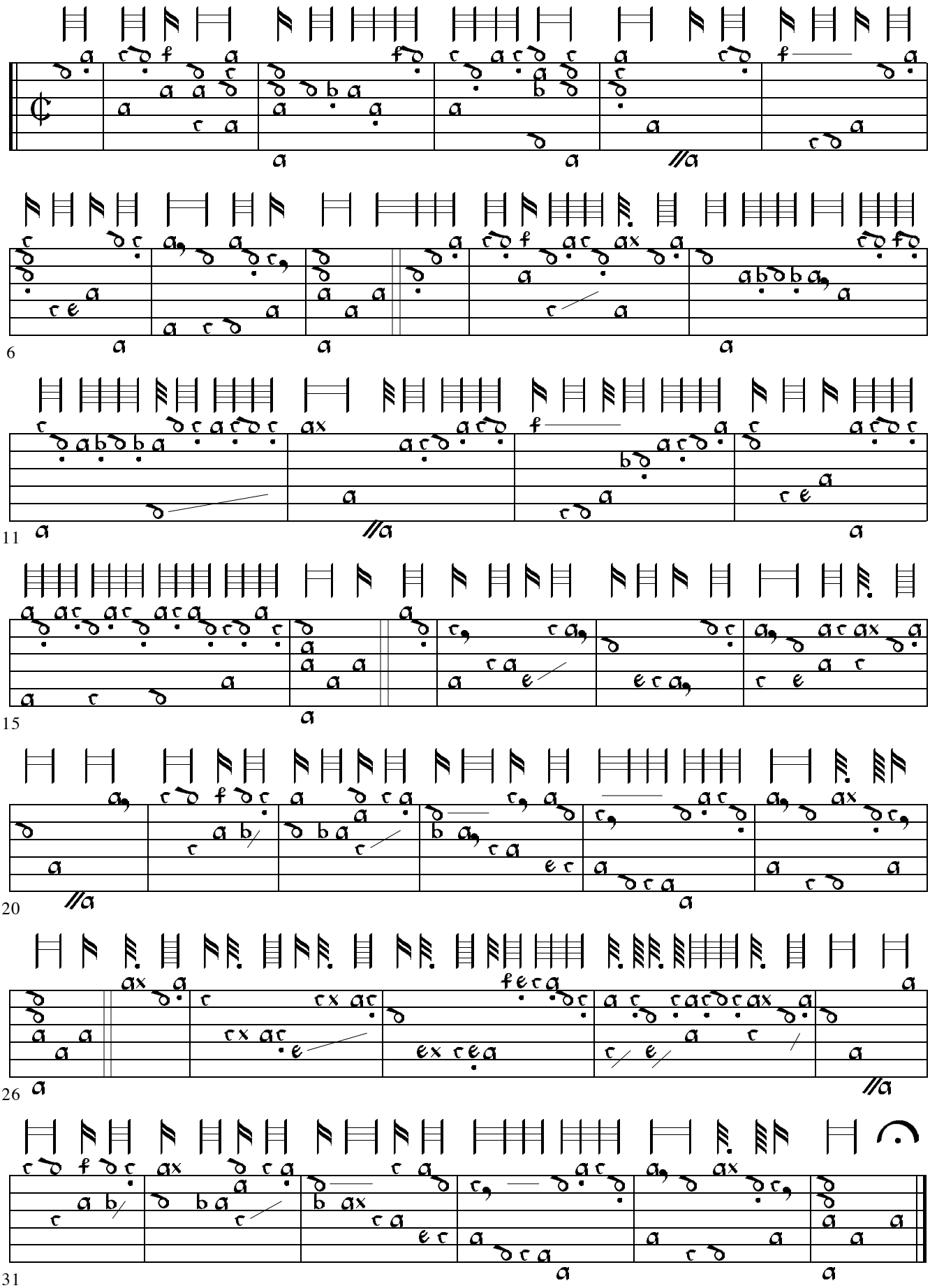
B20a. Ballet - 7F10C AA8BB10 D-Dl M 297, pp. 106-107



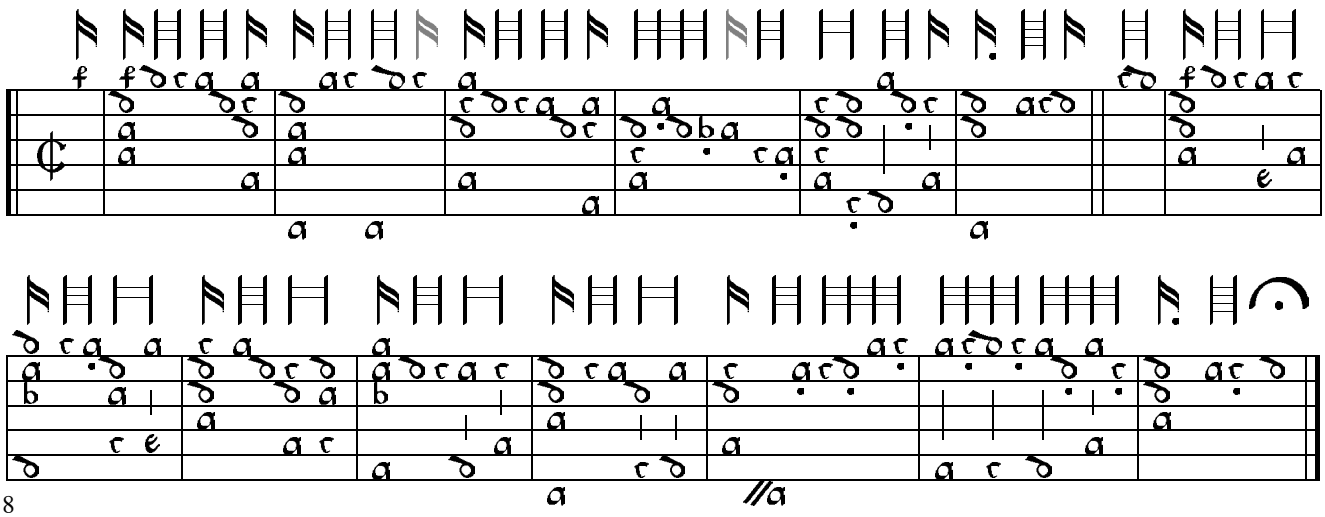
B20b. Balletto - 7F9C AA8BB10 Mylius 1622, p. 88



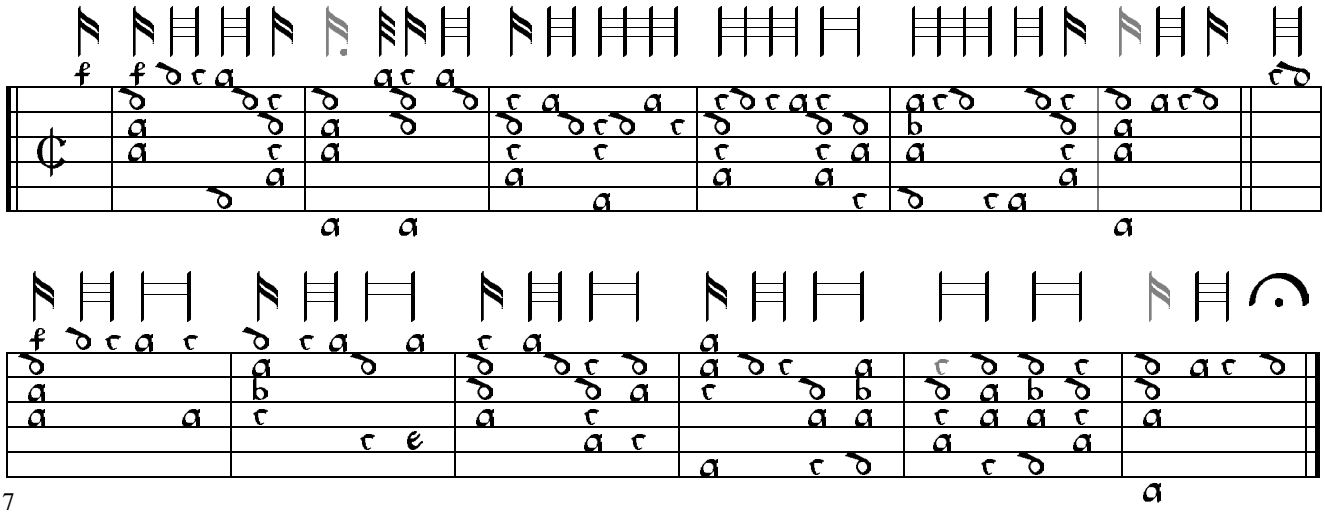
B20c. Ballet - 7F9C AA8BB10 Vallet I 1615, p. 52



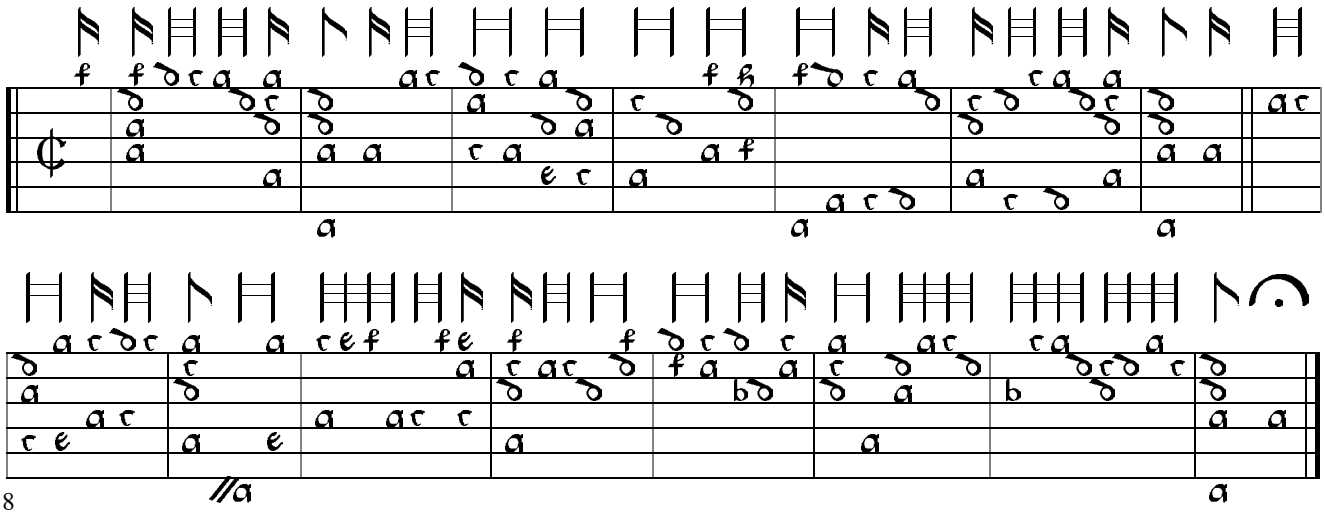
B21a. Ballet - 7F9C A6B8 D-BAU 13.4o.85, p. 61



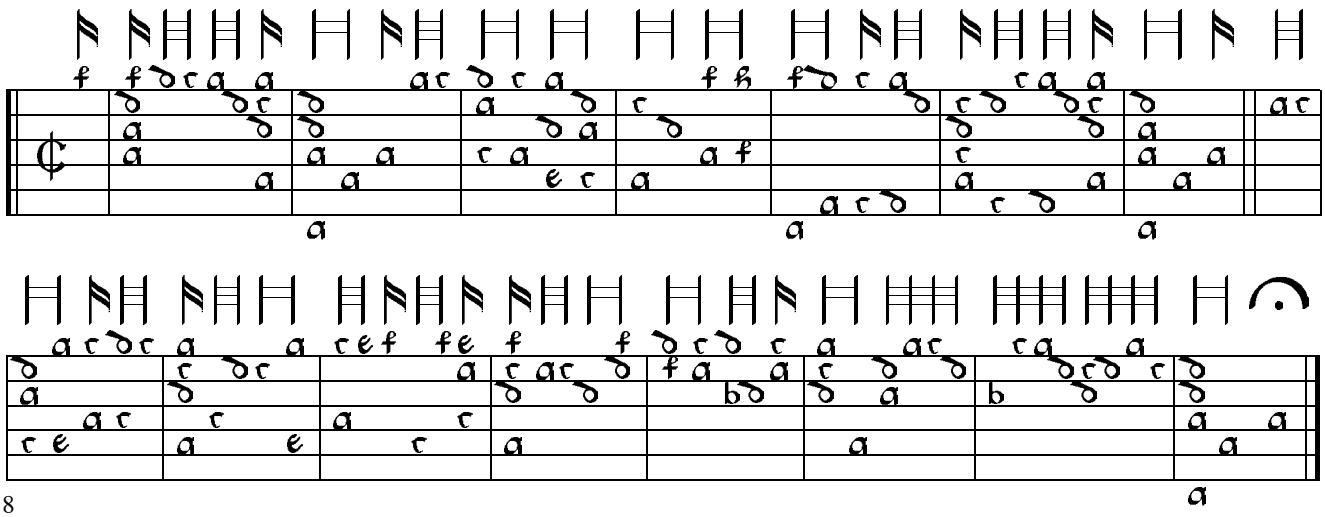
B21b. Ballet 15 - AB6 D-LEm II.6.15, pp. 294-295



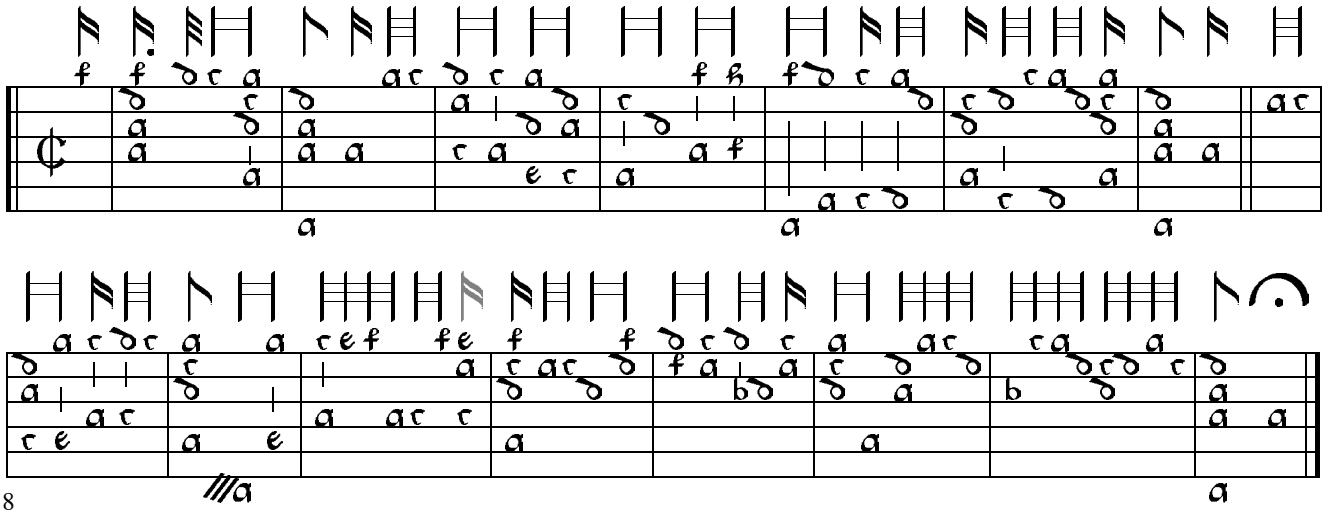
B22a. Ballet - 7FC A7B8 Besard 1603, f. 149v



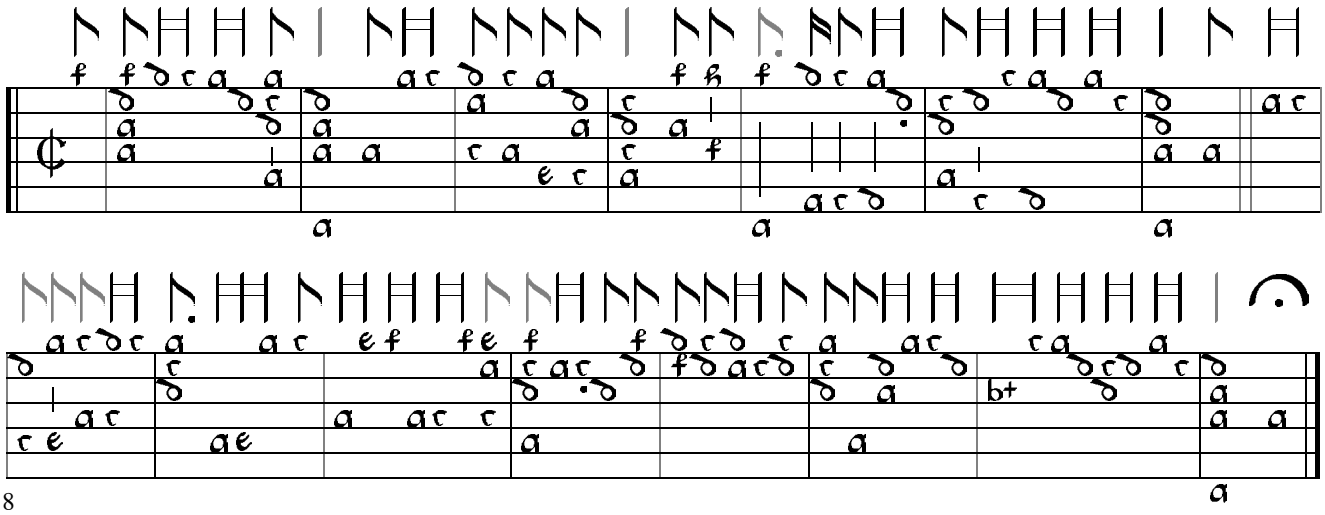
B22b. Balletto - 7F A7B8 D-B 4022, f. 44r



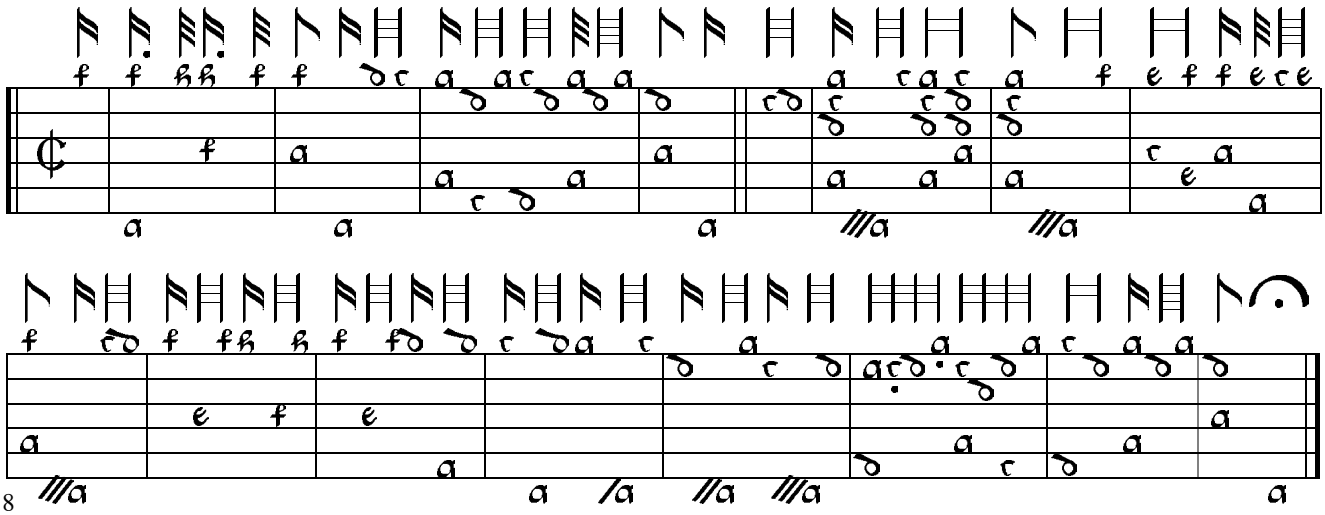
B22c. Ballet - 7F10C - A7B8 D-Dl M 297, p. 91



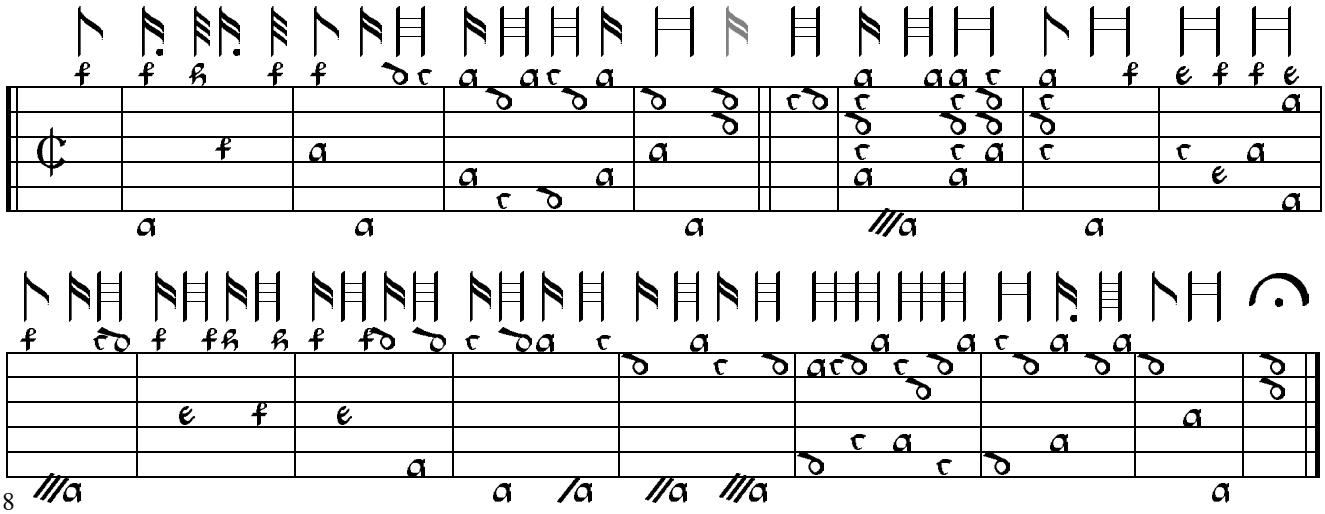
B22d. Intrada - 7F A7B8 D-KNh R 242, f. 7v



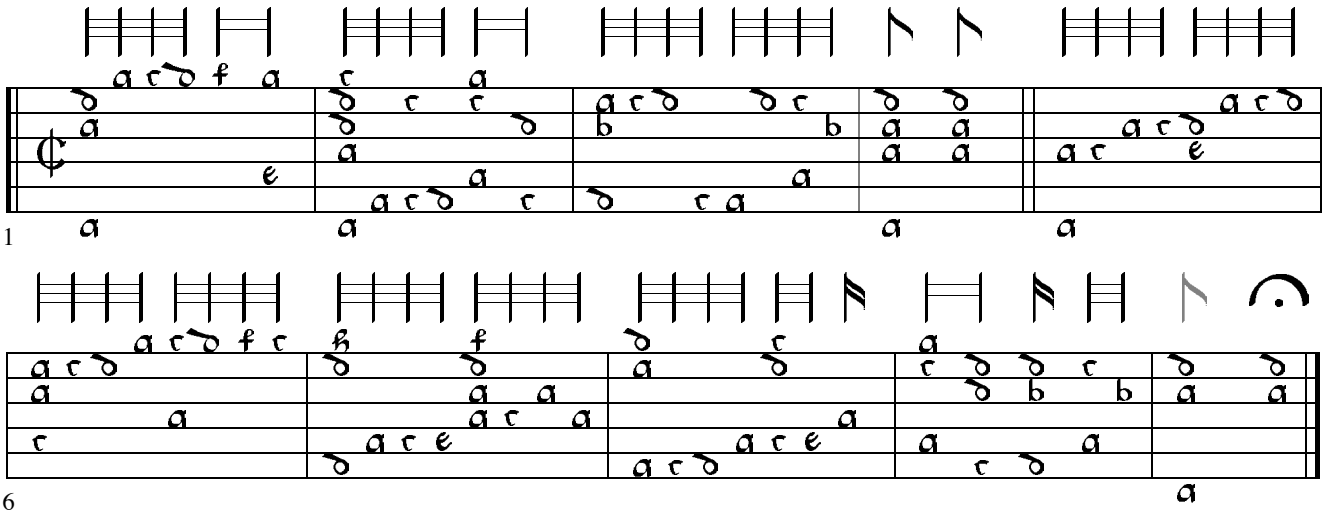
B23a. Ballet GLF - 7F8E9D10C A4B11 CZ-Pnm IV.G.18, f. 6v



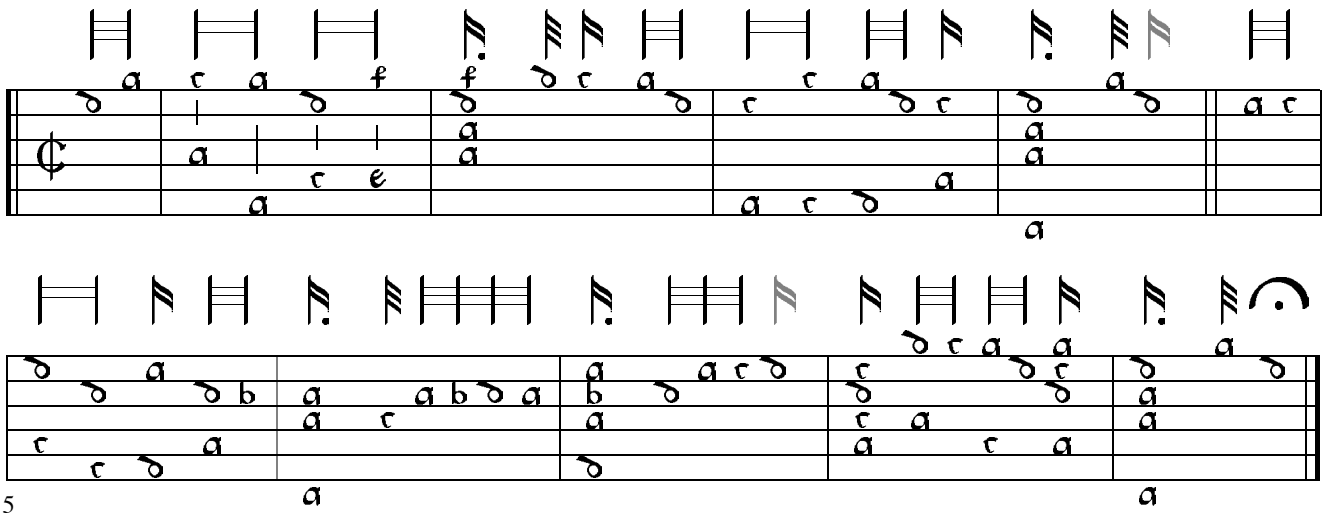
B23b. (Ballet?) - 7F8E9D10C A4B12 RUS-SPan O No.124, f. 49v



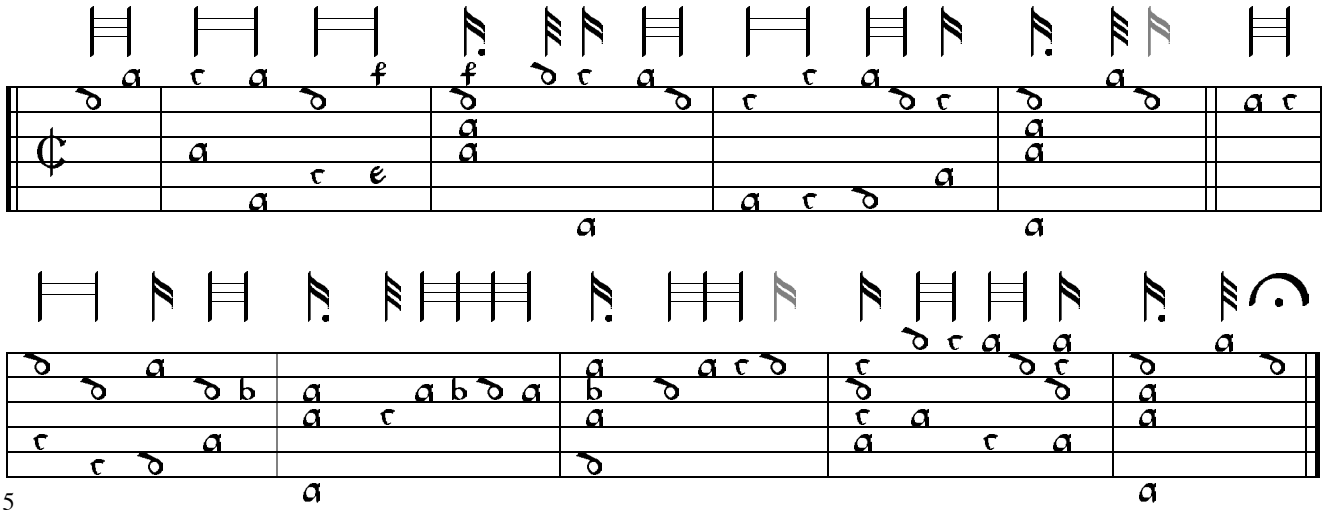
B24. (Ballet?) - 7F A4B6 CZ-Pnm IV.G.18, f. 33v



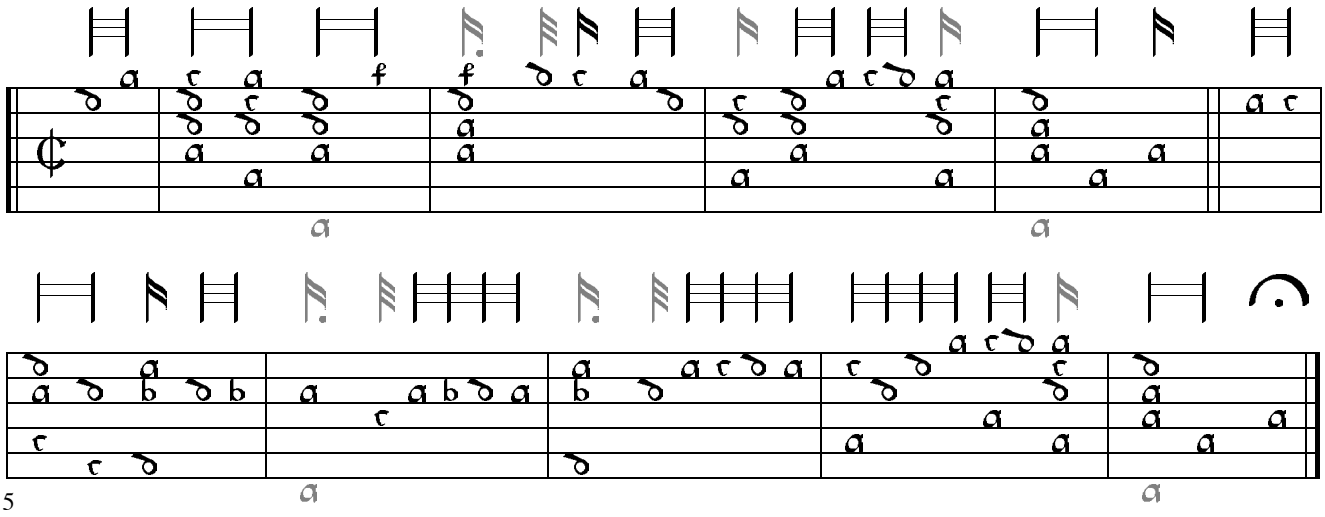
B25a. Ballet - 7F A4B5 D-B 40068, f. 1r



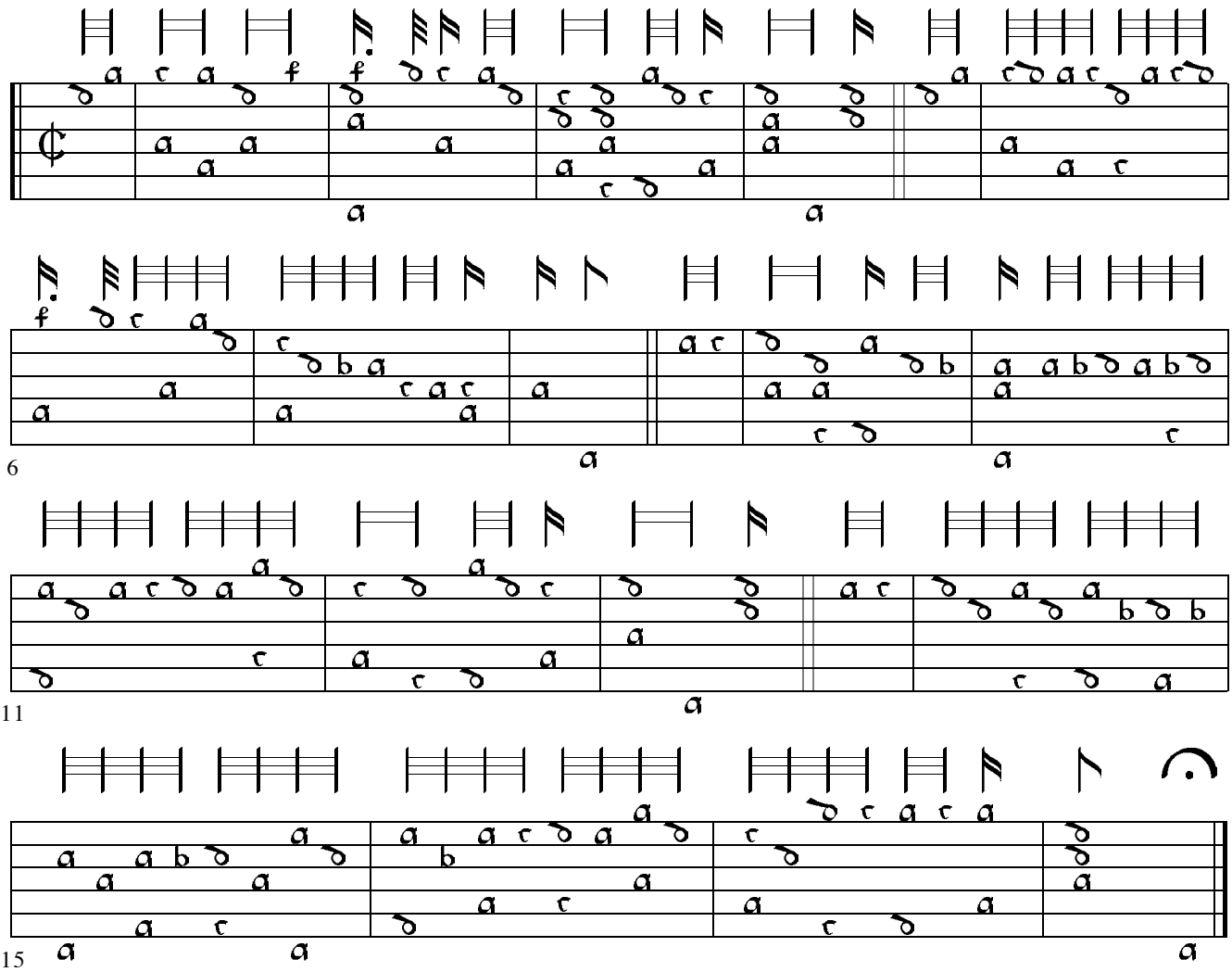
B25b. Ballet, de Madame Socur de Roy - 7F A4B5 Fuhrmann 1615, p. 148



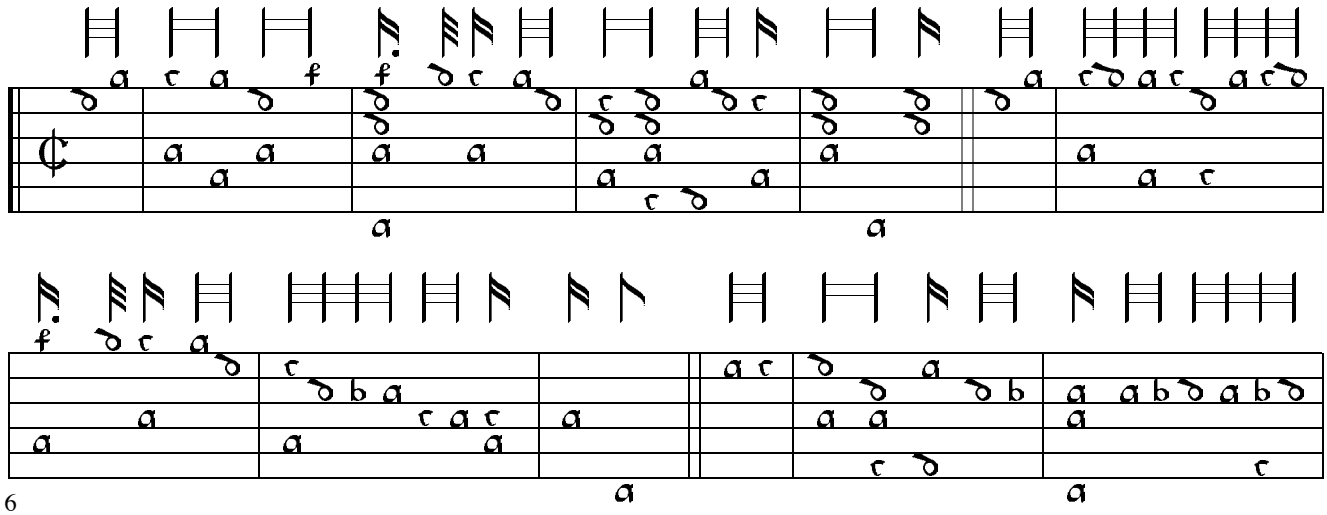
B25c. Ballet - 7F A4B5 F-Pn Res.941, f. 32v

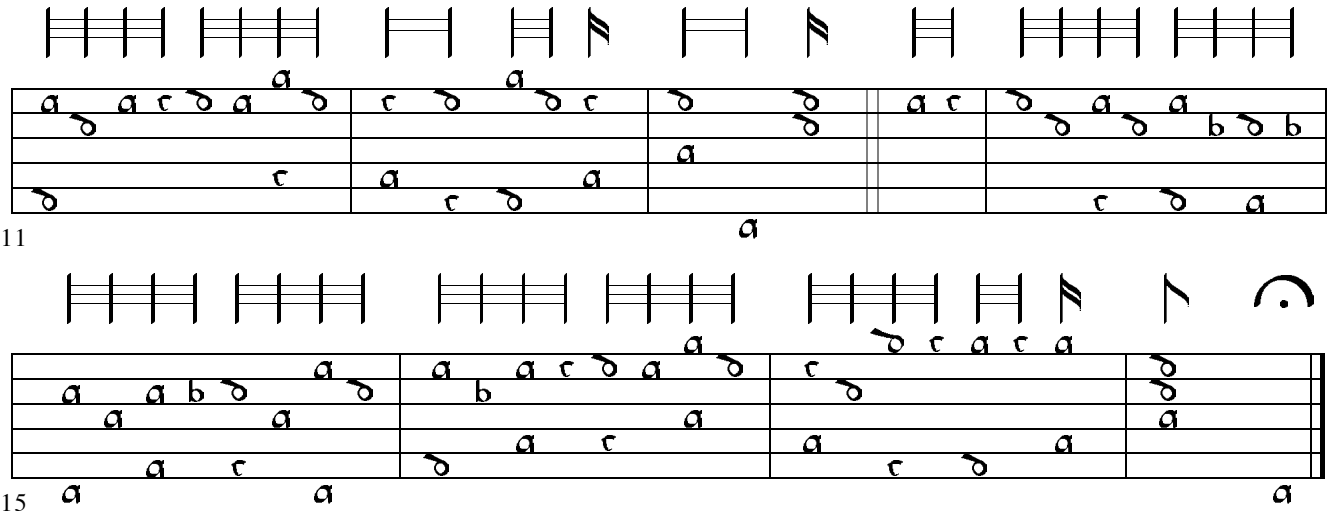


B25d. Ballet - 7F AA4BB5 Besard 1617, sig. M1v

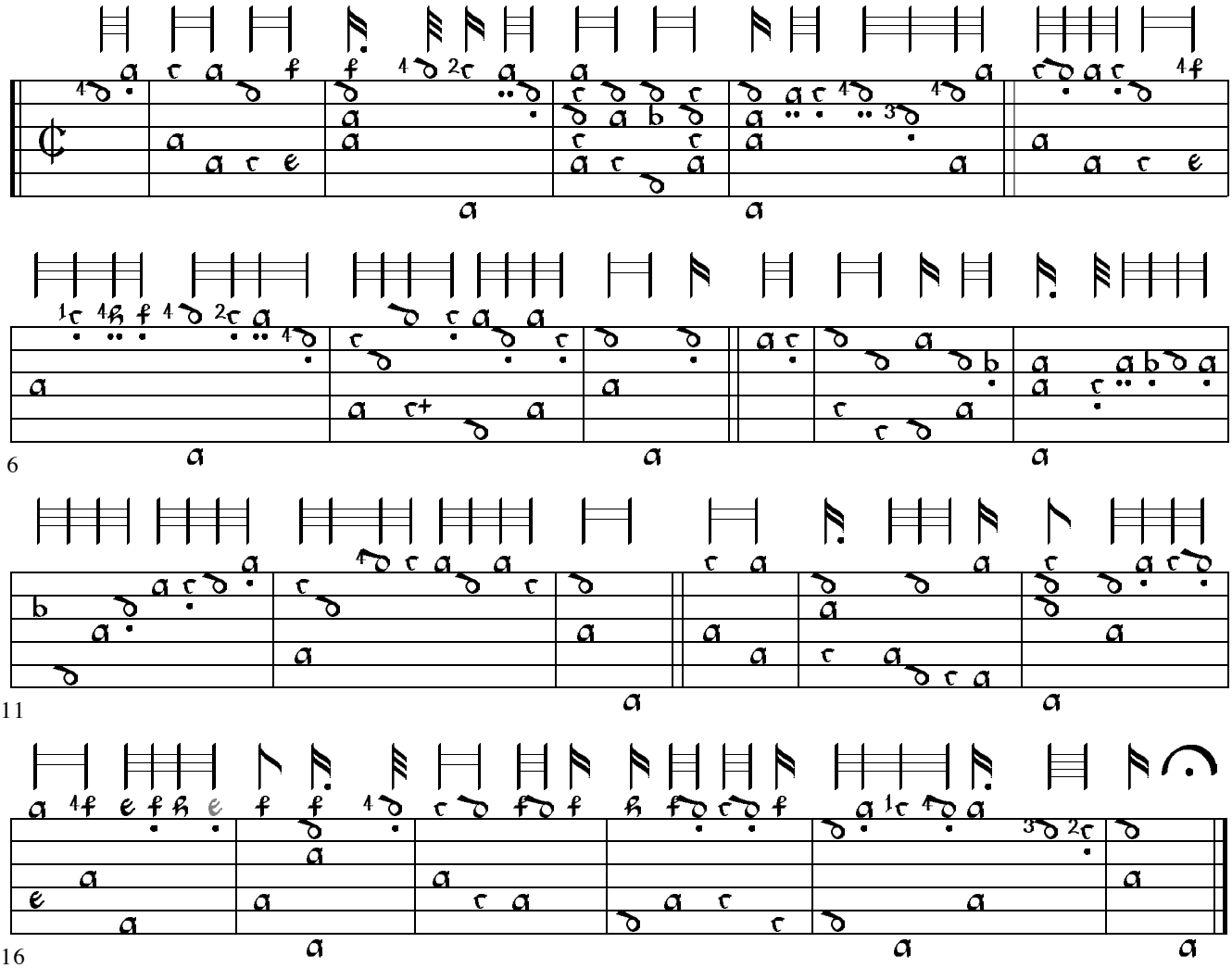


B25e. Balletto 2 - 7F AA4BB5 Mylius 1622, p. 89

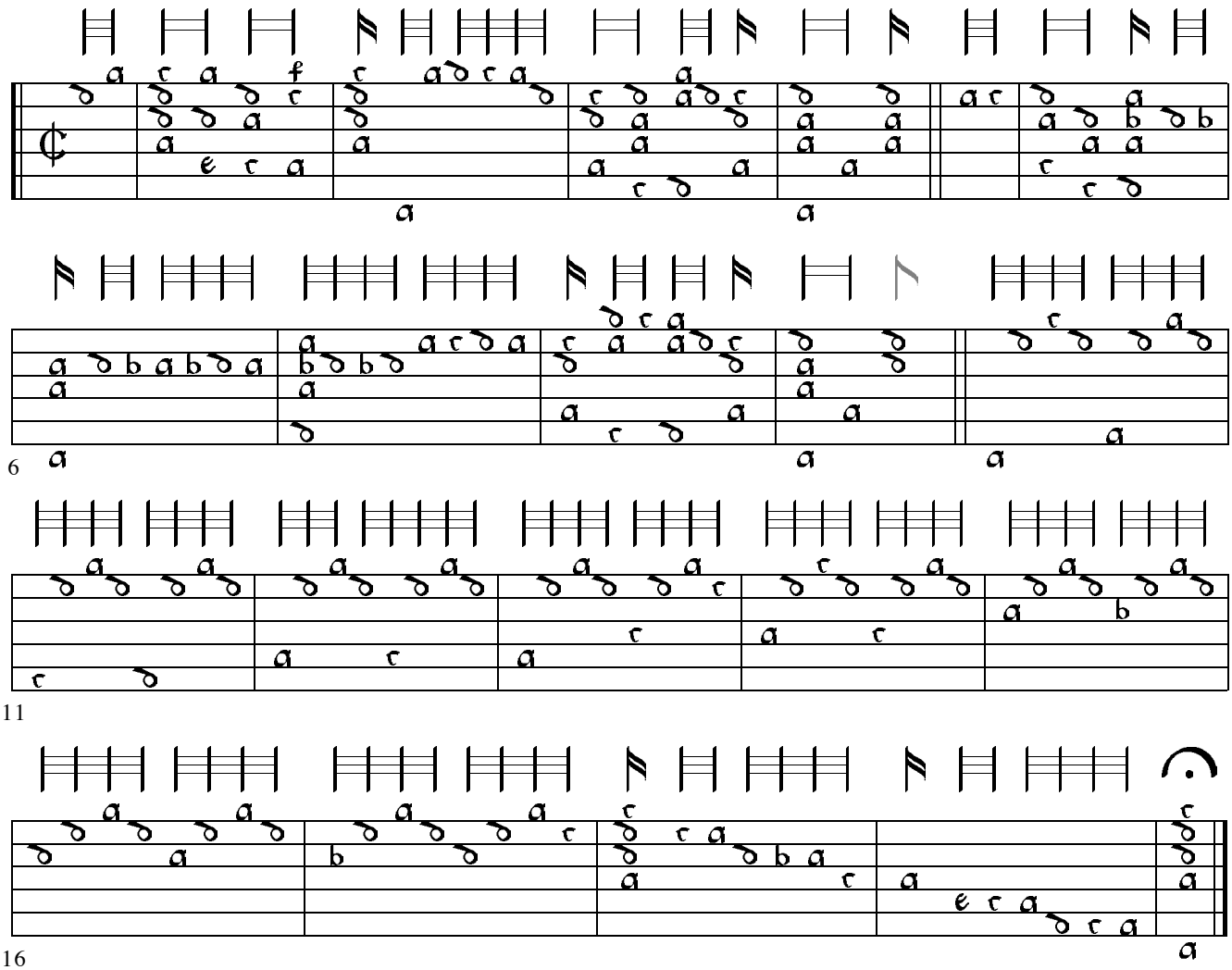




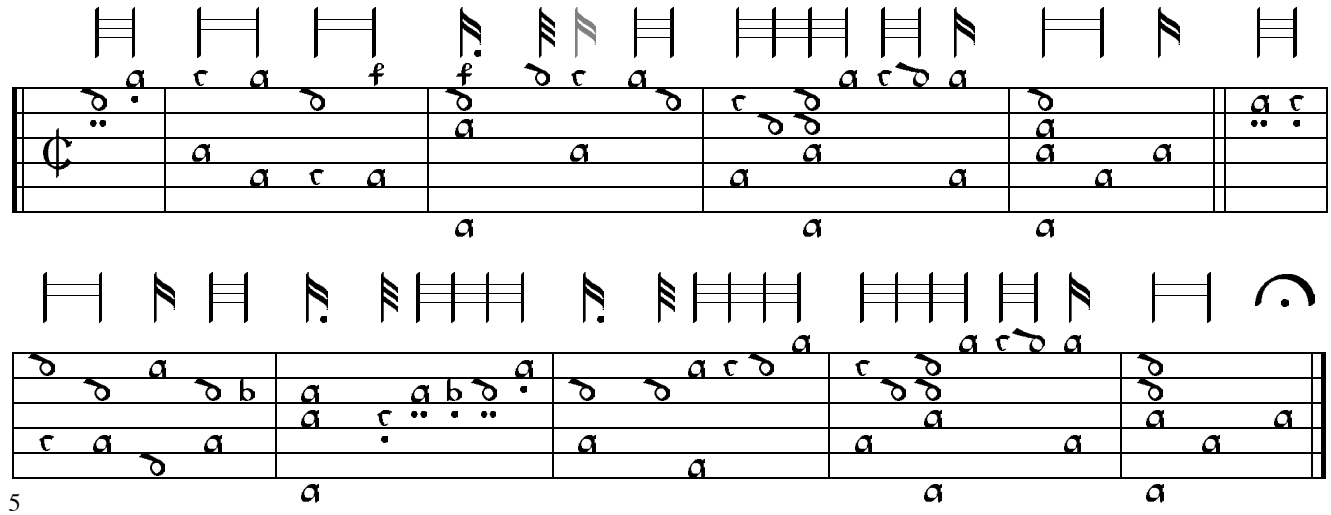
B25f. Balletto - 7F AA4B5C8 I-COc 1.1.20, f. 24v



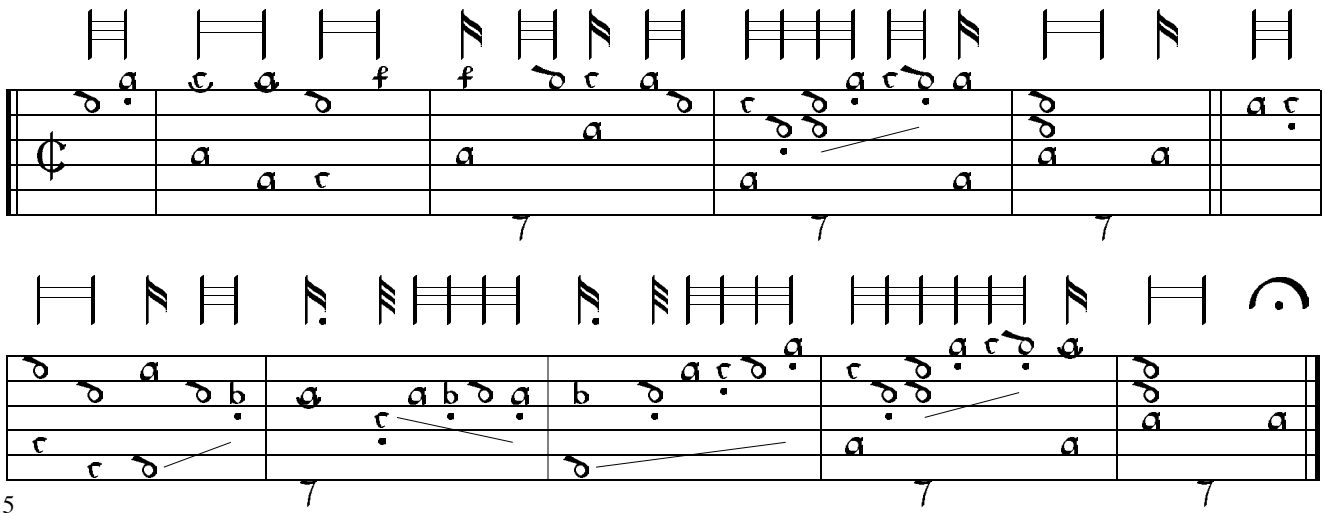
B25g. Balletto - 7F A4B5C11 D-B 4022, f. 27r



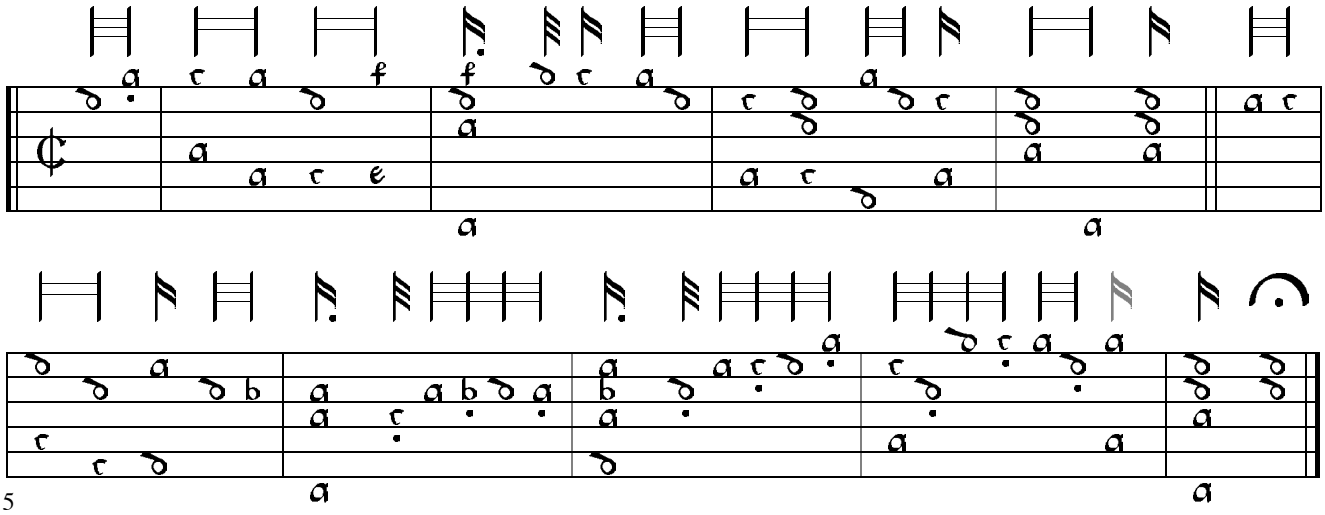
B25h. (Ballet?) - 7F A4B5 US-R M140 V186 (Sibley), p. 36



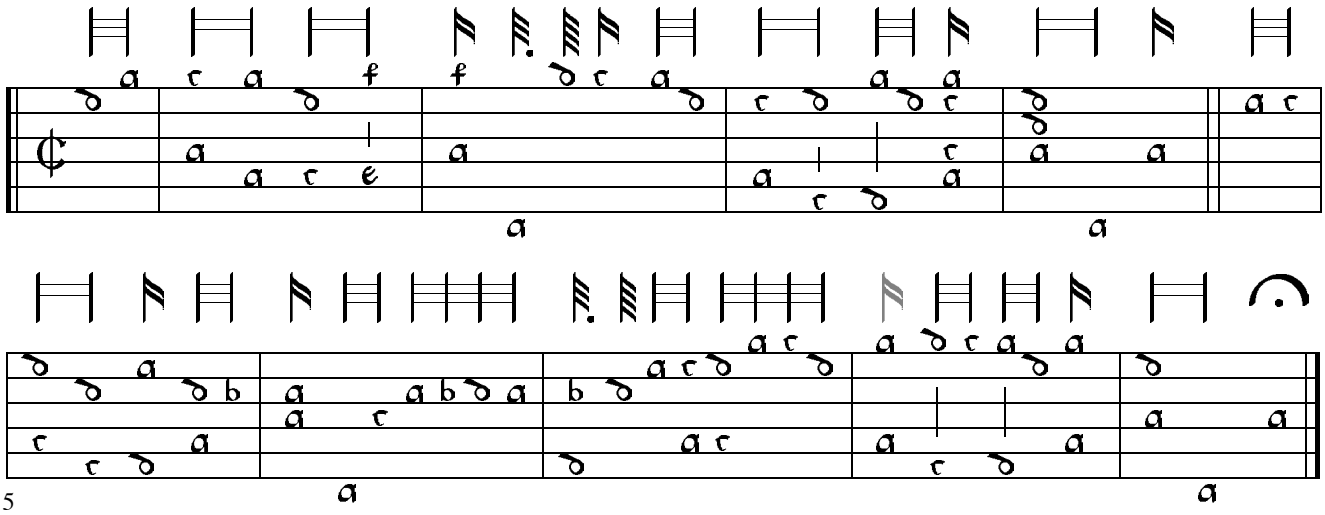
B25i. Balletto Fran(ce)se - 7F A4B5 US-SFsc M2.1 M3, p. 56



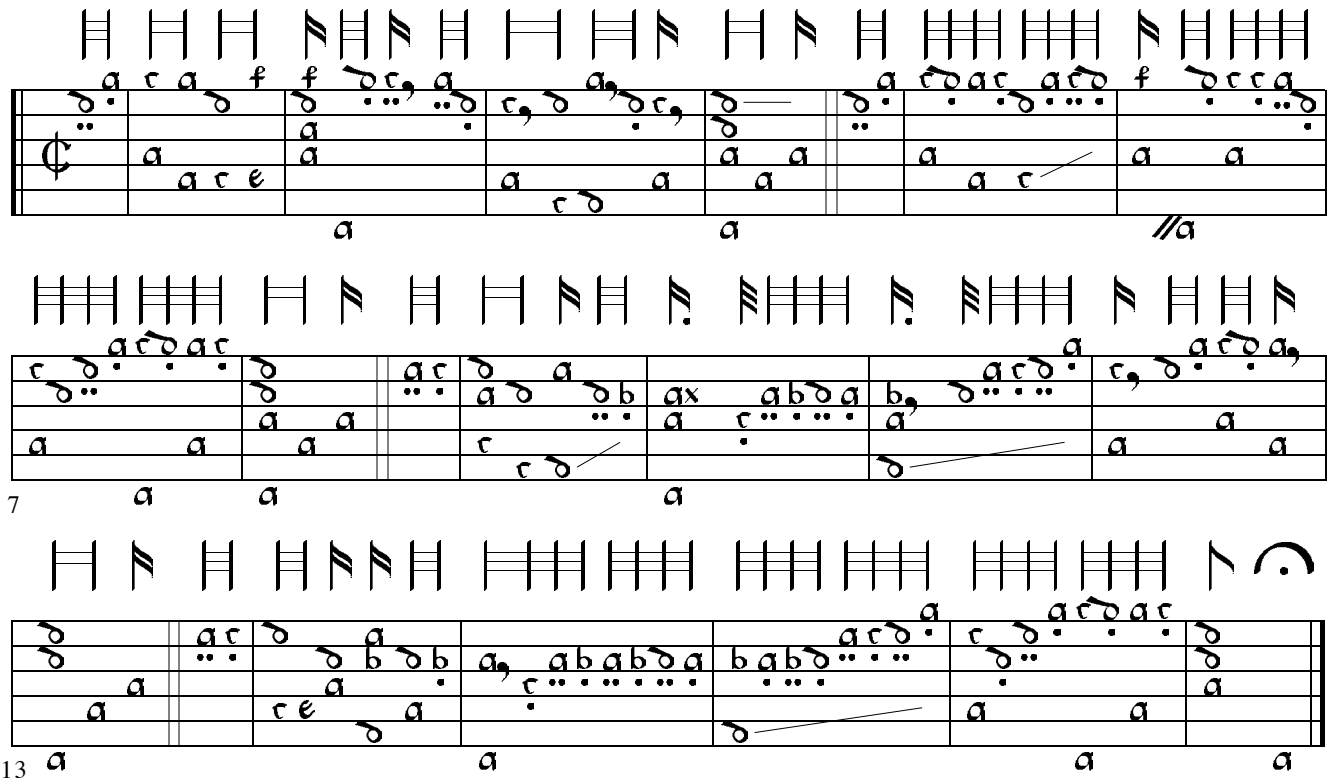
B25j. Balet - 7F A4B5 NL-Lu 1666, f. 381v



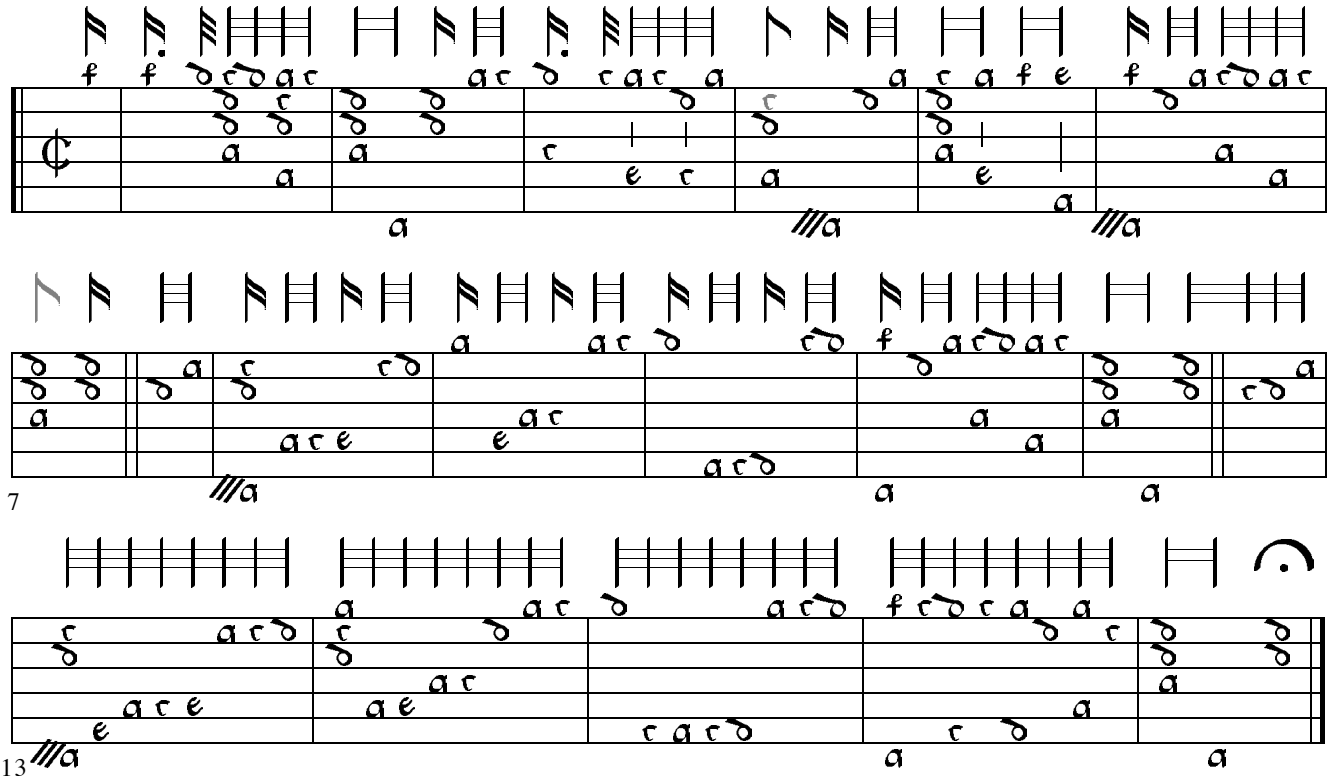
B25k. A French Toy - 7F A4B5 GB-Cu Nn.6.36, f. 9r



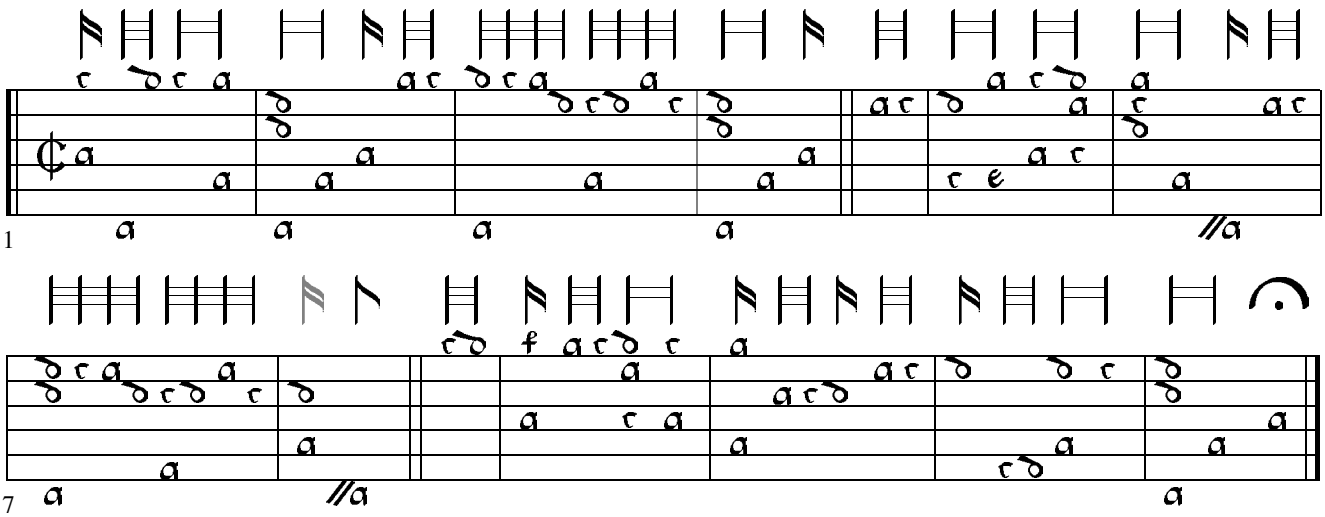
B25l. Ballet - 7F9C AA4BB5 Vallet II 1616, p. 1



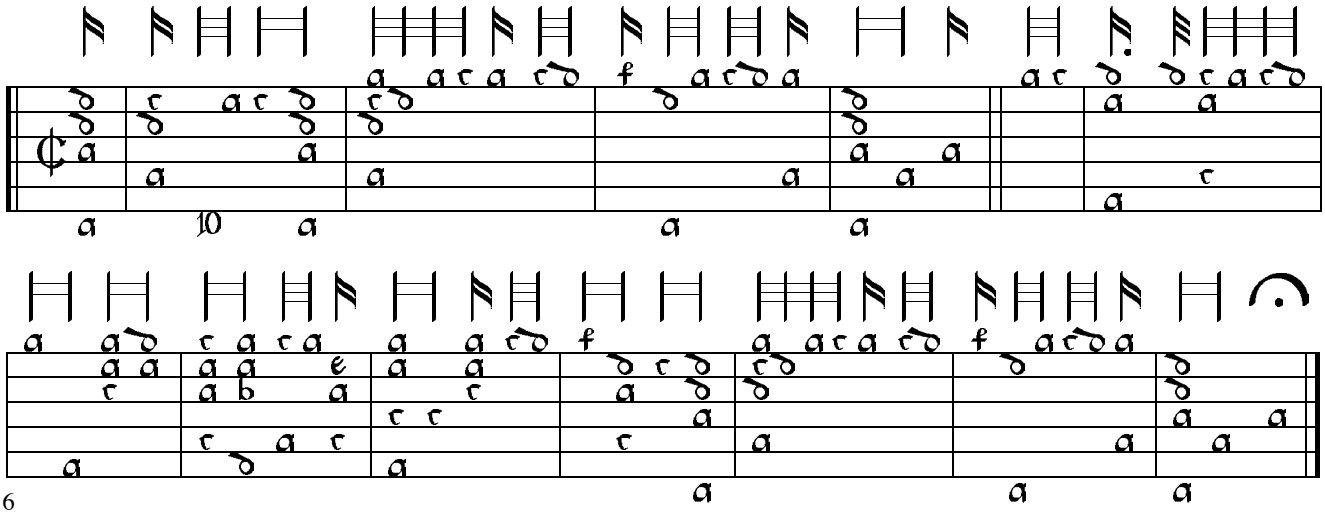
B26. Balet - Lespin - 7F10C A7BB5 S-Sk S 253, ff. 109r-109v



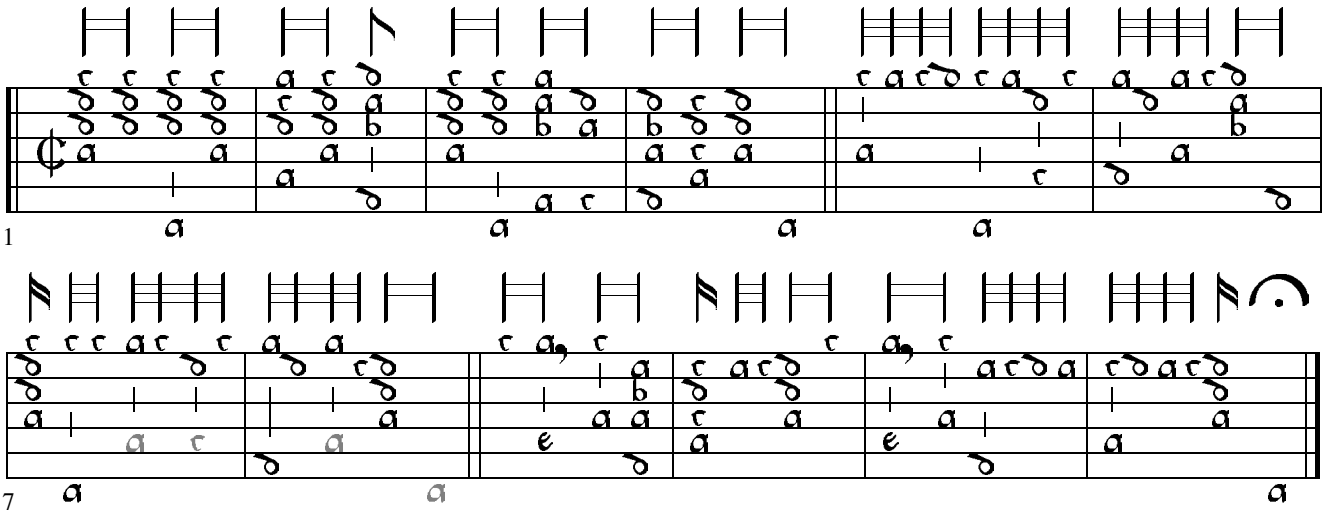
B27. Ballet - 7F9C ABC4 D-Lr 2000, p. 2



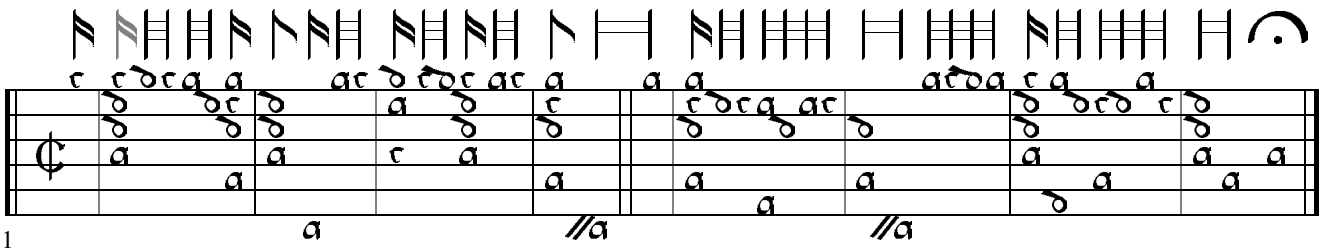
B28. (Ballet?) - 7F10C A4B8 US-R M140.V186.S, p. 42



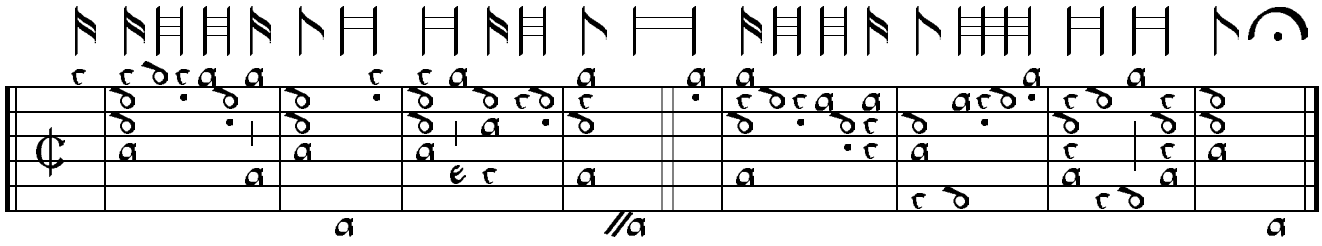
B29. (Ballet?) - 7F AAB4 A-SPL KK 35, p. 56



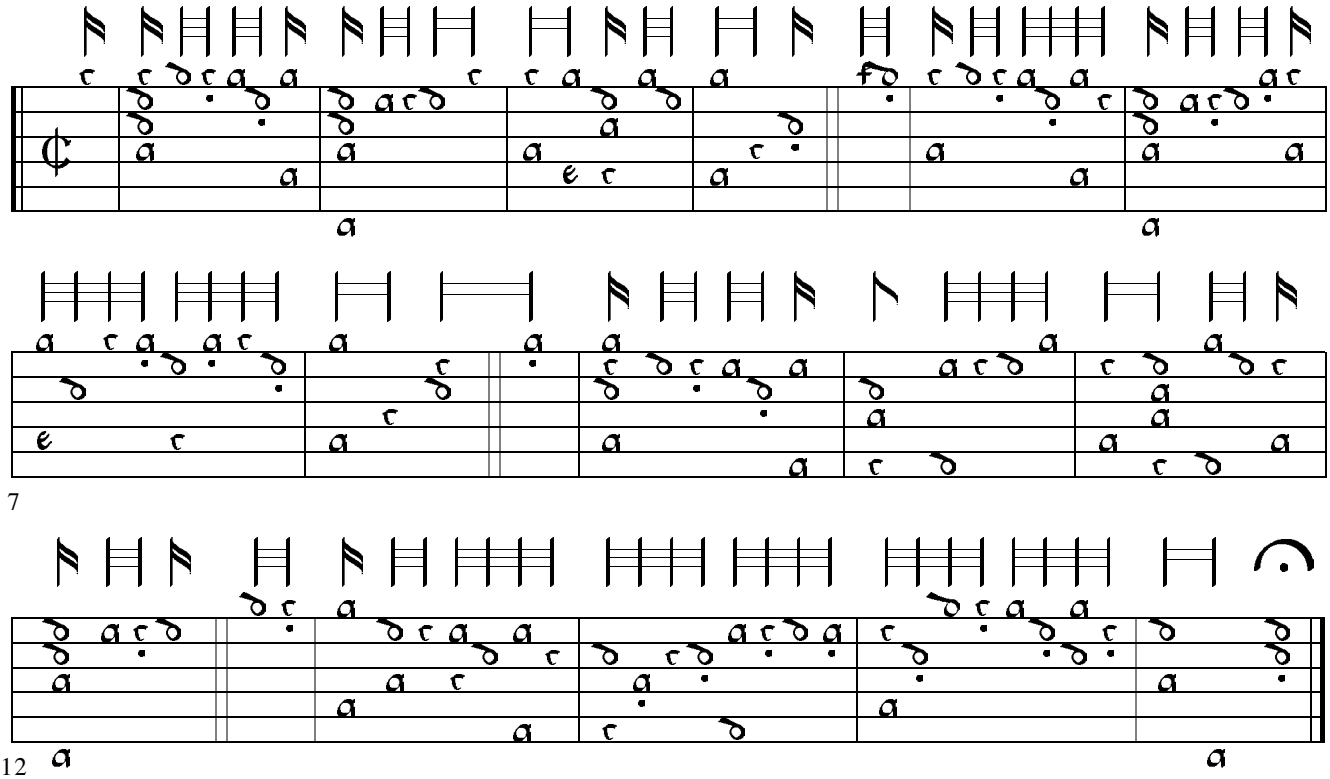
B30a. Ballet - 7F9C AB4 Fuhrmann 1615, p. 147



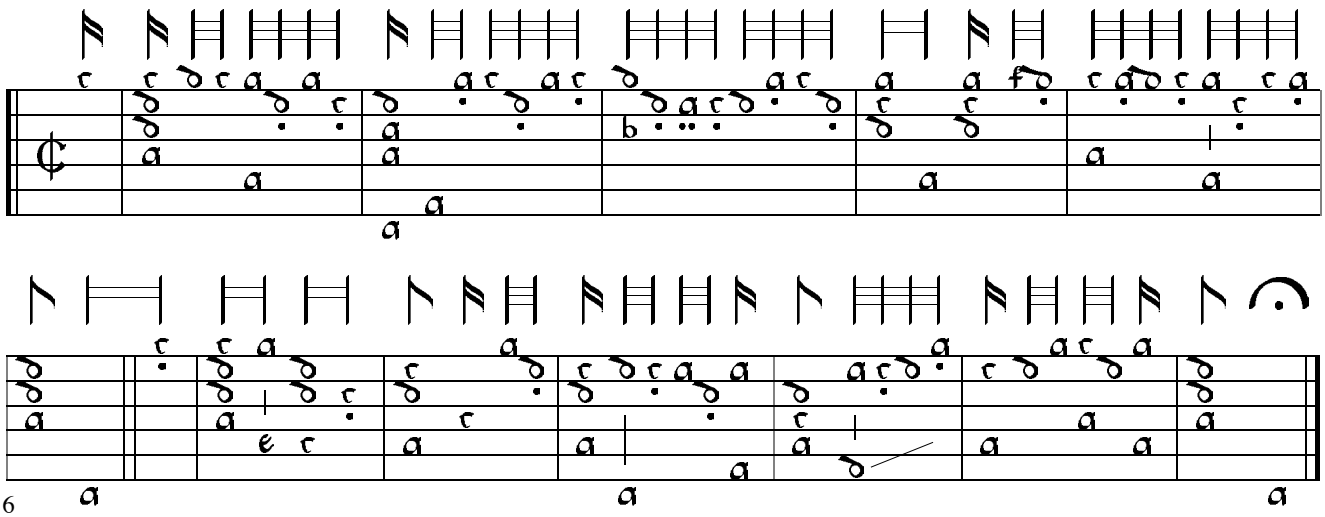
B30b. Ballet - 7F9C AB4 F-Pn Res.F.993, f. 2v



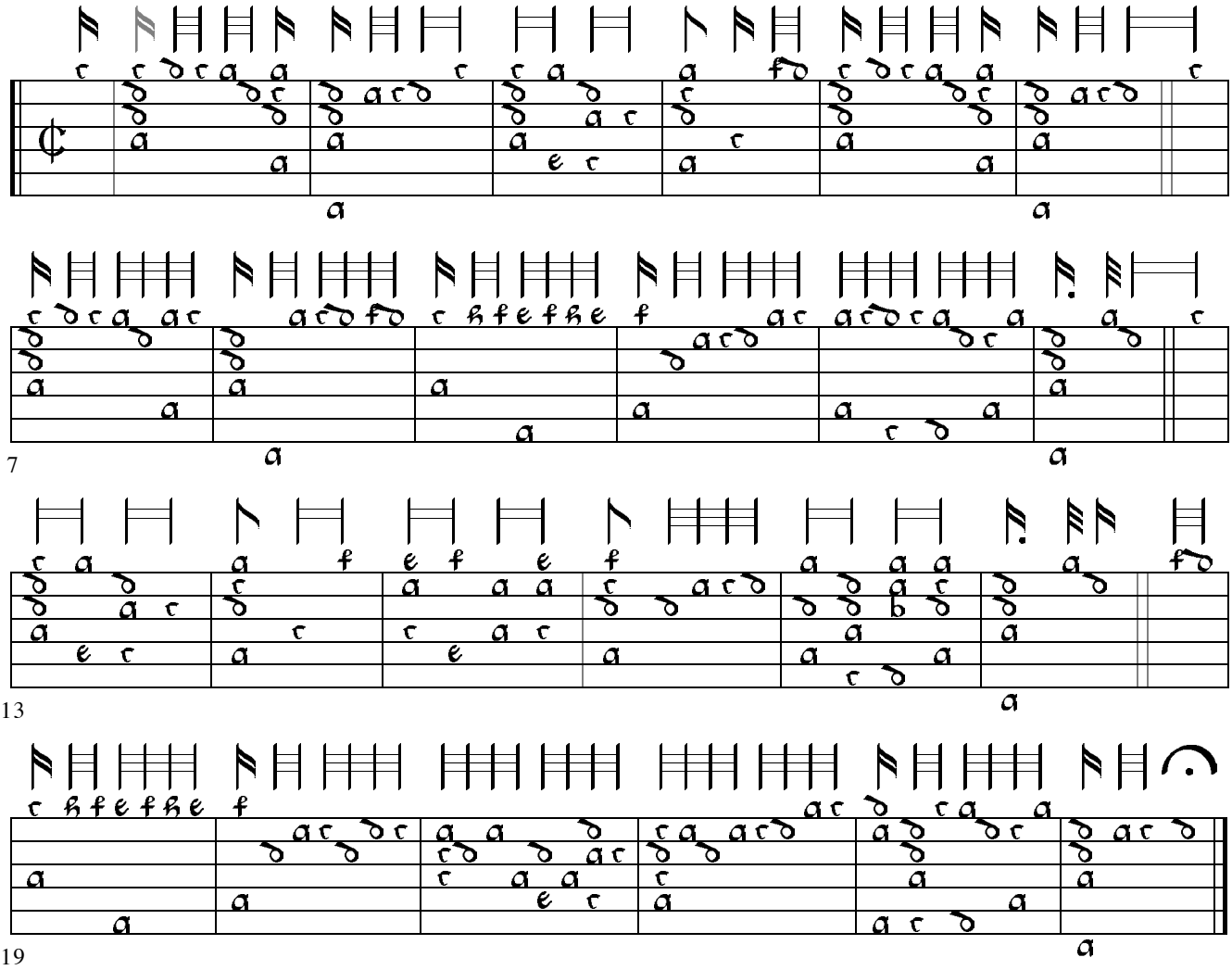
B30c. (Ballet?) - 7F AABB4 NL-Lt 1666, f. 381v



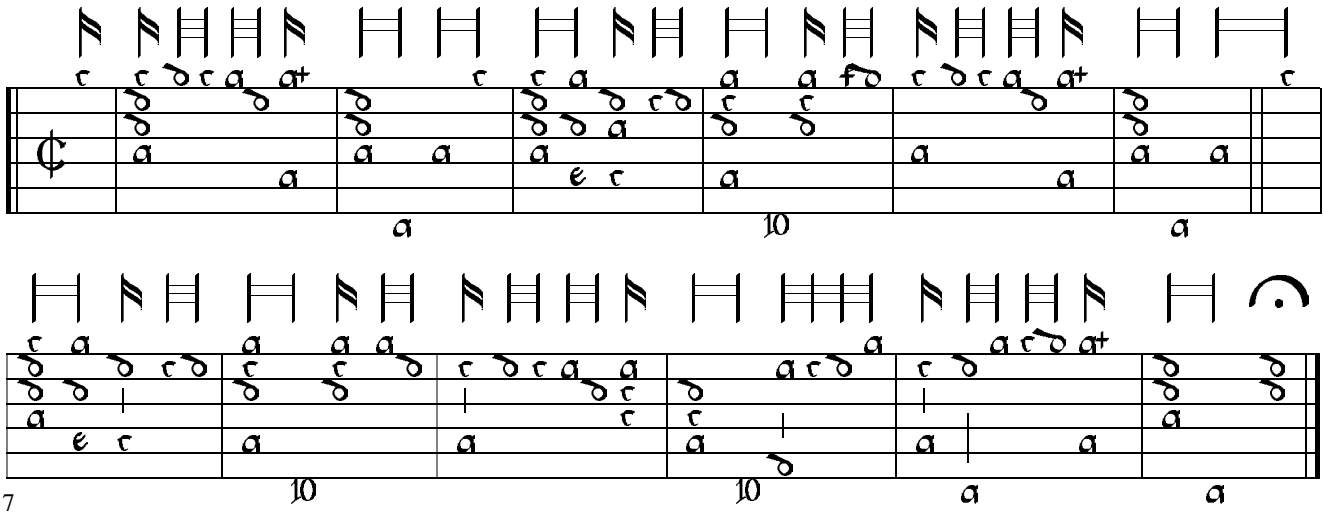
B31a. Ballet - 7F AB6 D-BAU 13.4o.85, p. 62



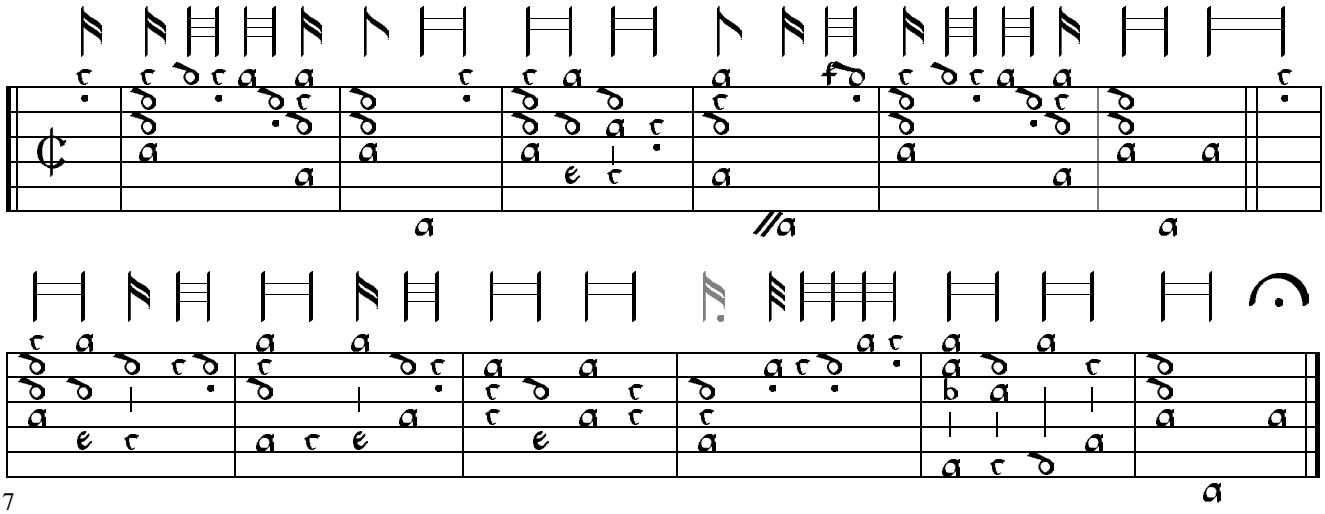
B31b. Balletto Tessier - 7F AABB6 Mylius 1622, p. 91



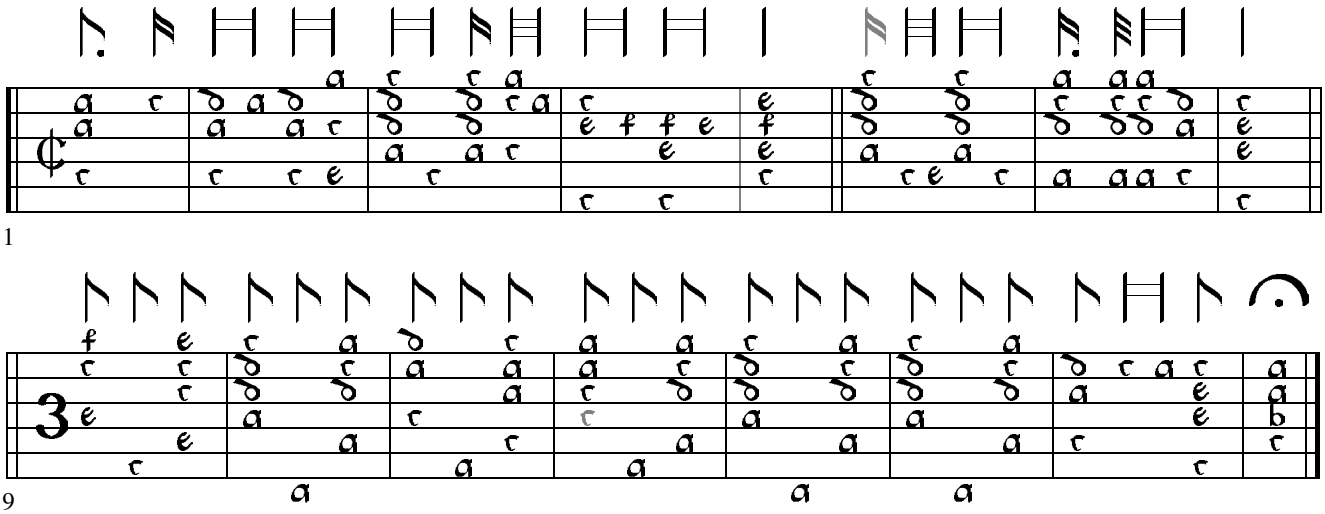
B31c. (Ballet?) - 7F10C AB6 A-SPL KK 35, p. 75



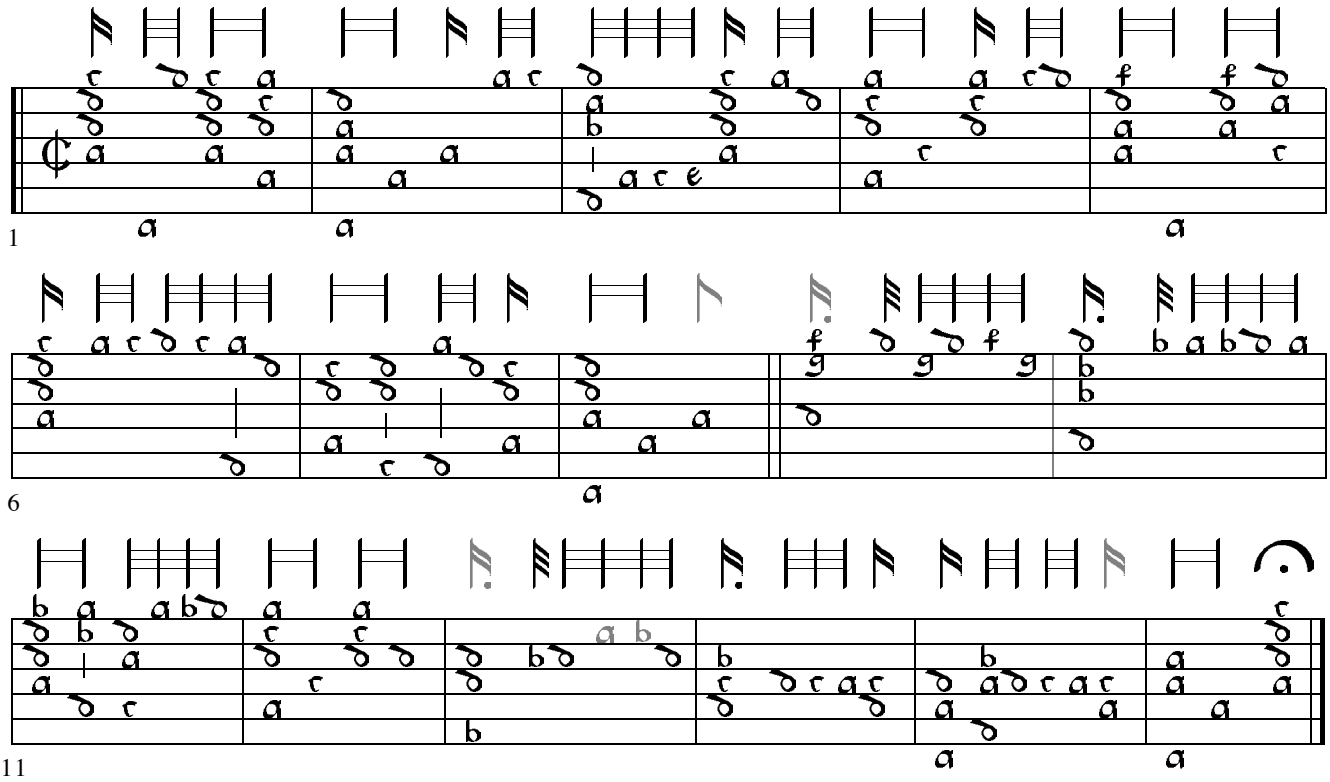
B31d. Balet - 7F9C AB6 D-LEm II.5.32b, f. 4r



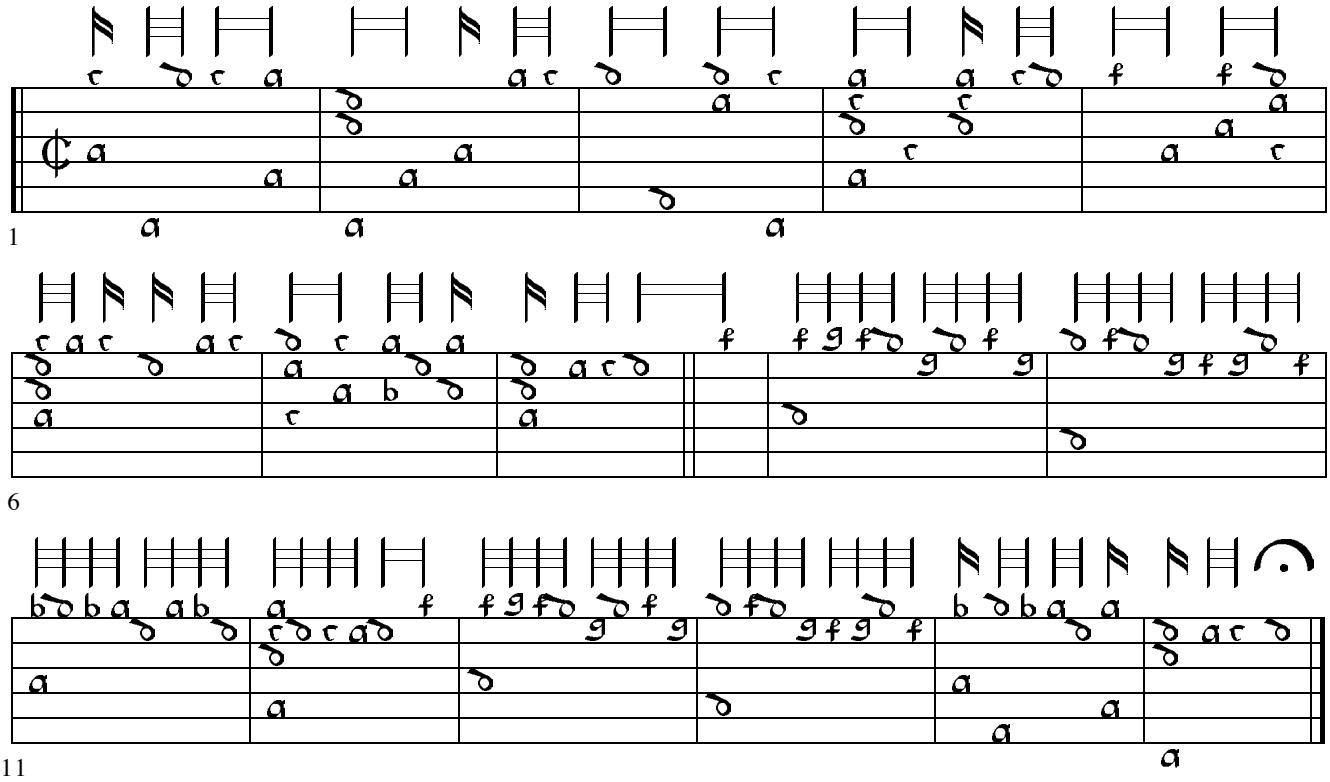
B32. Ballet 9 - 7F A5B3-CD4 D-LEm II.6.15, p. 290



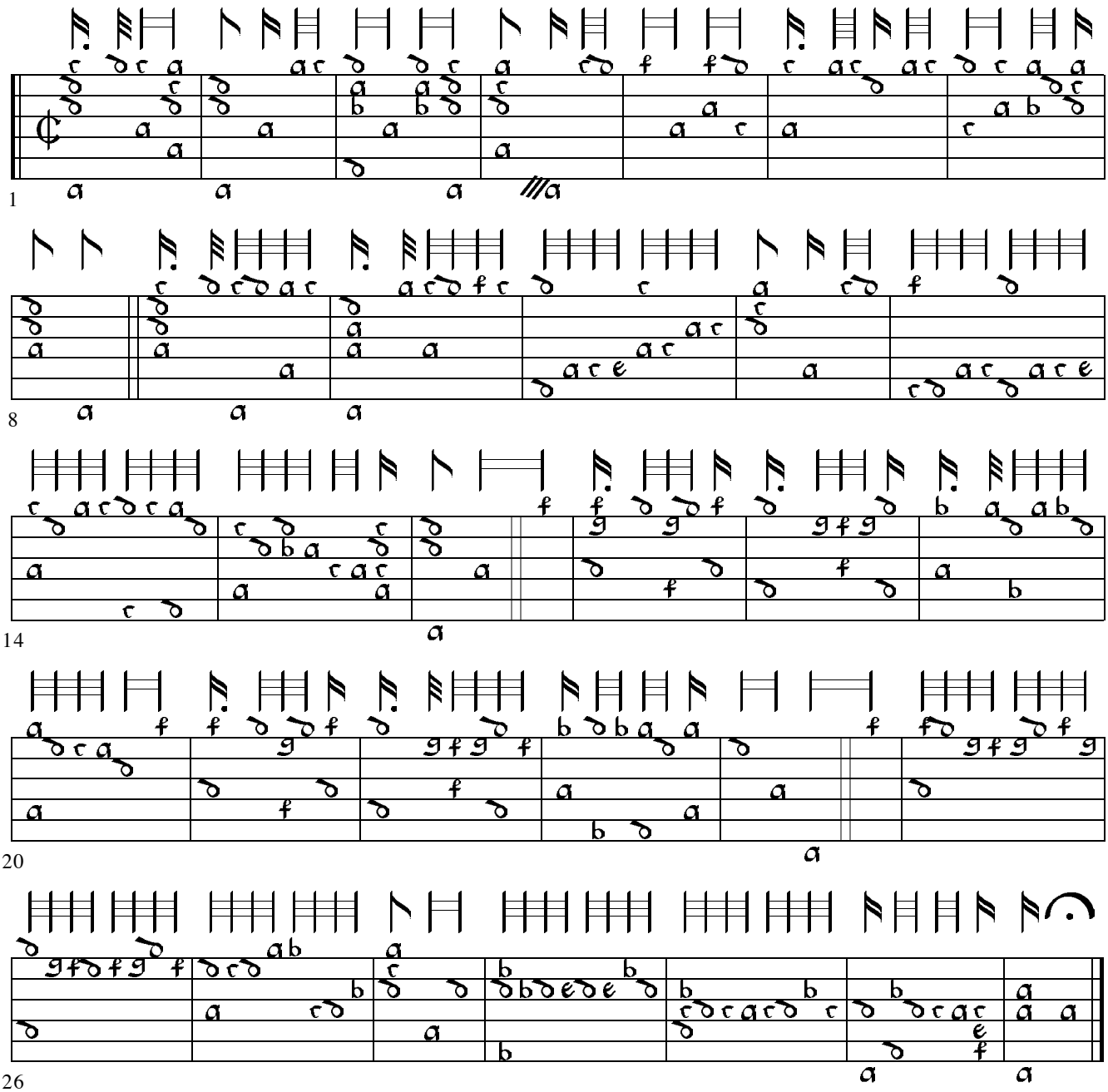
B33a. Ballet - 7F AB8 D-Dl M 297, p. 116



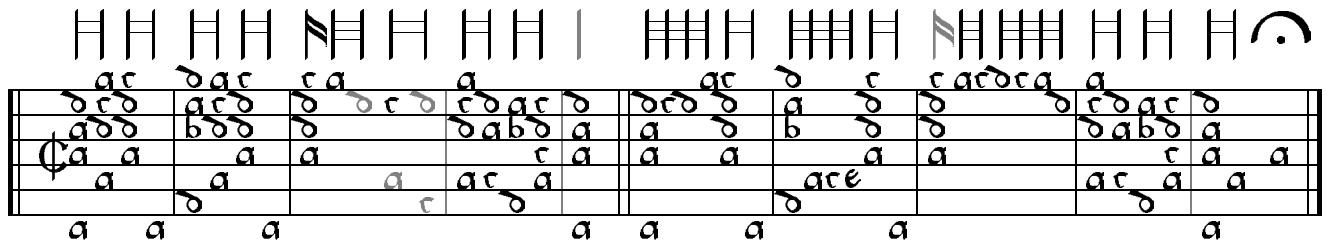
B33b. Ballet - 7F AB8 D-Lr 2000, p. 25



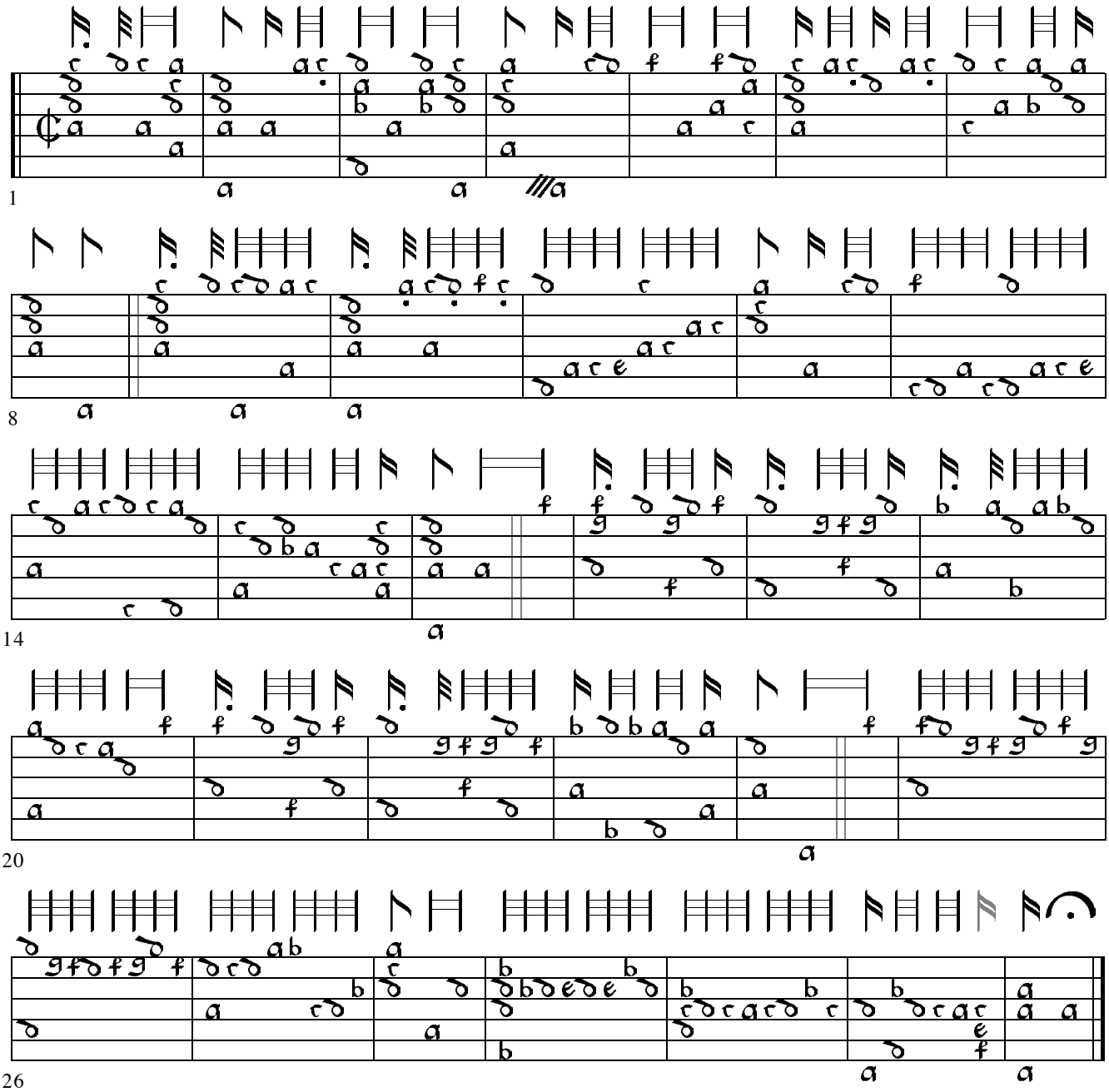
B33c. Ballet - 7F10C AABB8 CZ-Pnm IV.G.18, f. 154v



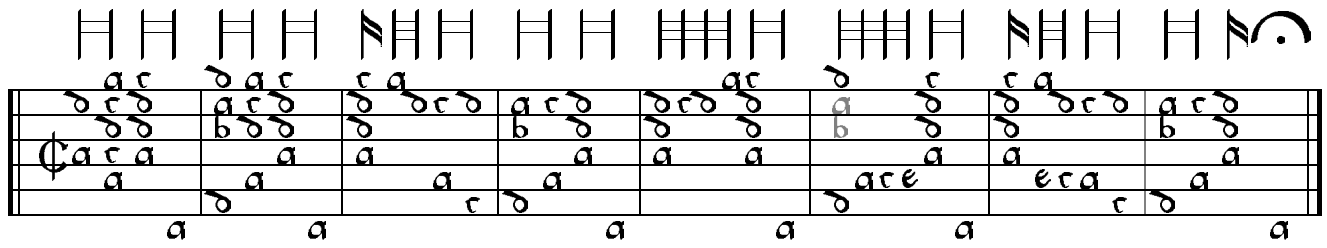
B34a. Dantz - Ballet vt supra - 7F AA5 D-LEm II.6.23, f. 40r



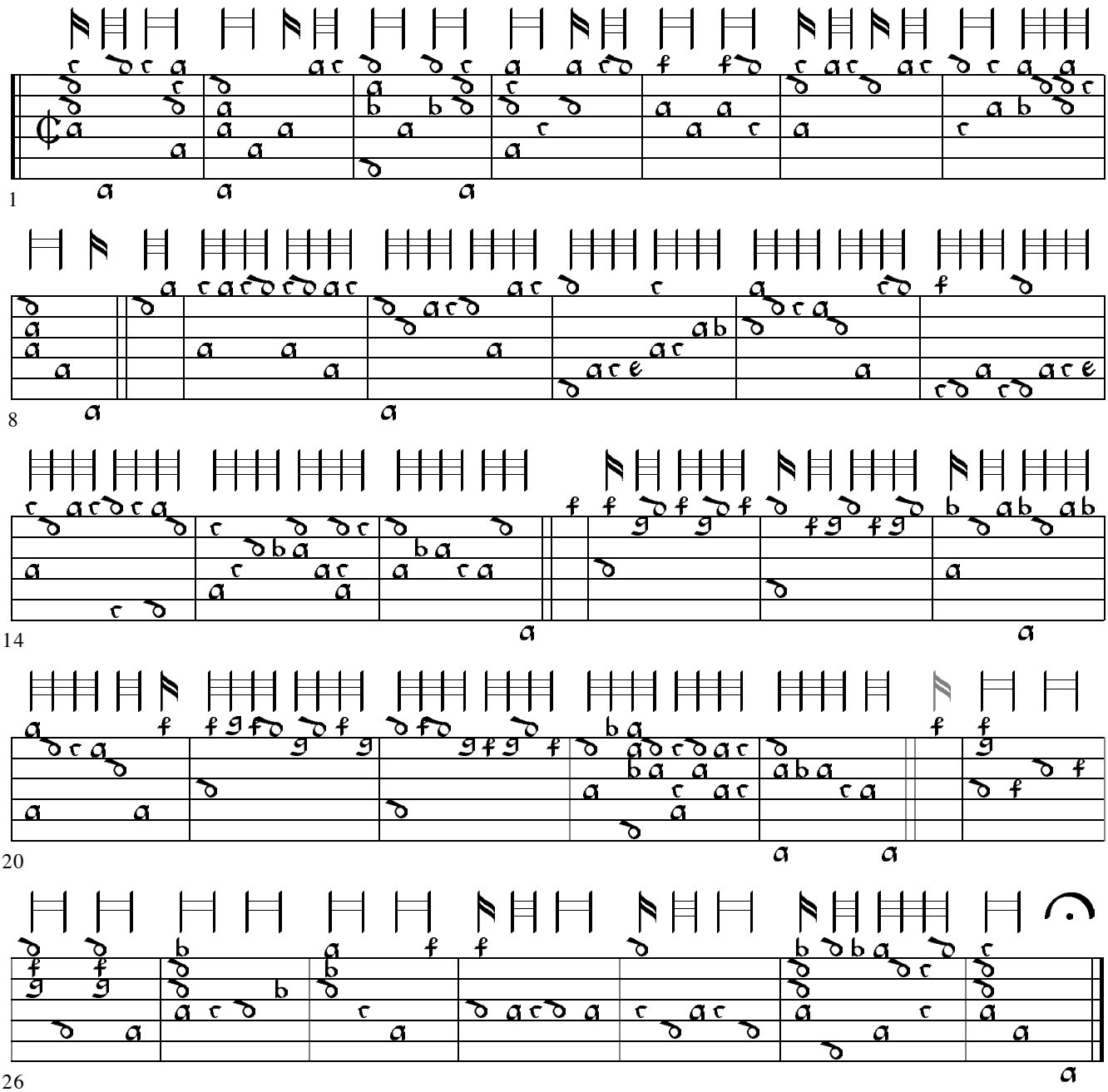
B33d. Ballet - 7F10C AABB8 GB-Eu Coll.2073, ff. 135v-136r



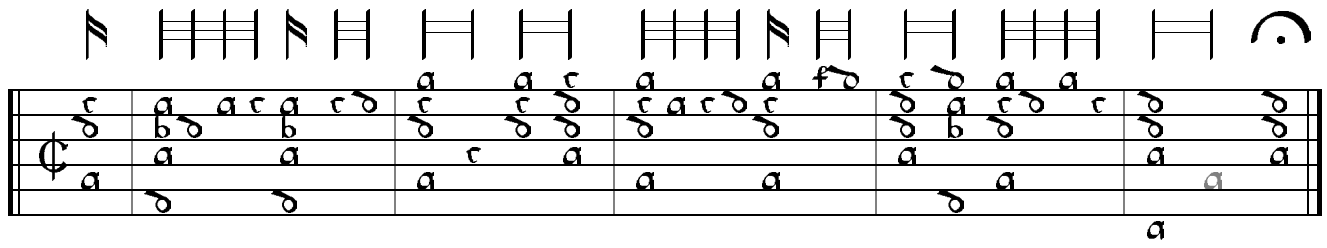
B34b. Ballet - 7F AB4 D-LEm II.6.23, ff. 30v-31r



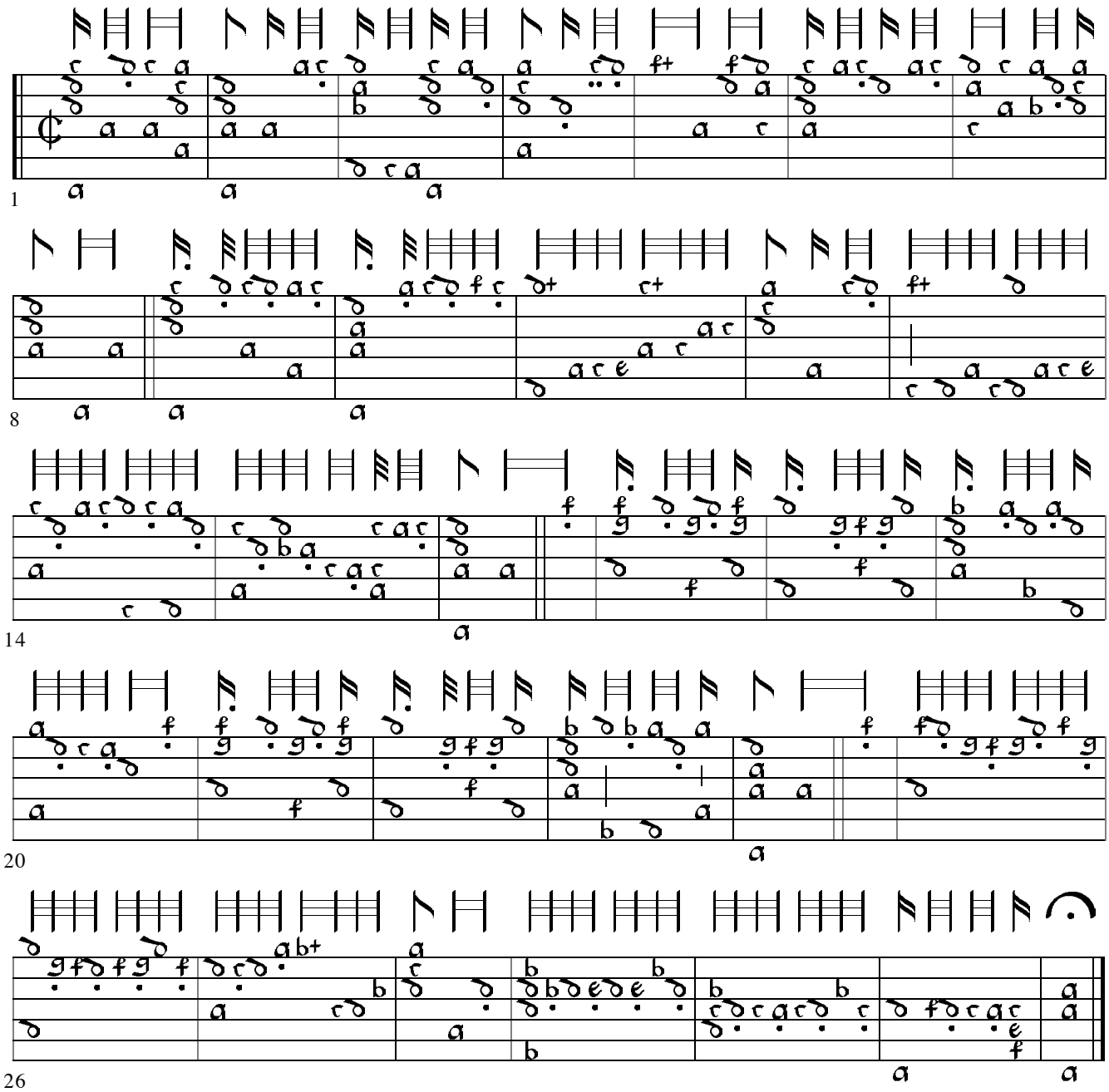
B33e. Ballet - 7F AABB8 D-Lr 2000, pp. 56-57



B35. (Ballet?) - 7F A5 B-Bc 26.369, ff. 5v

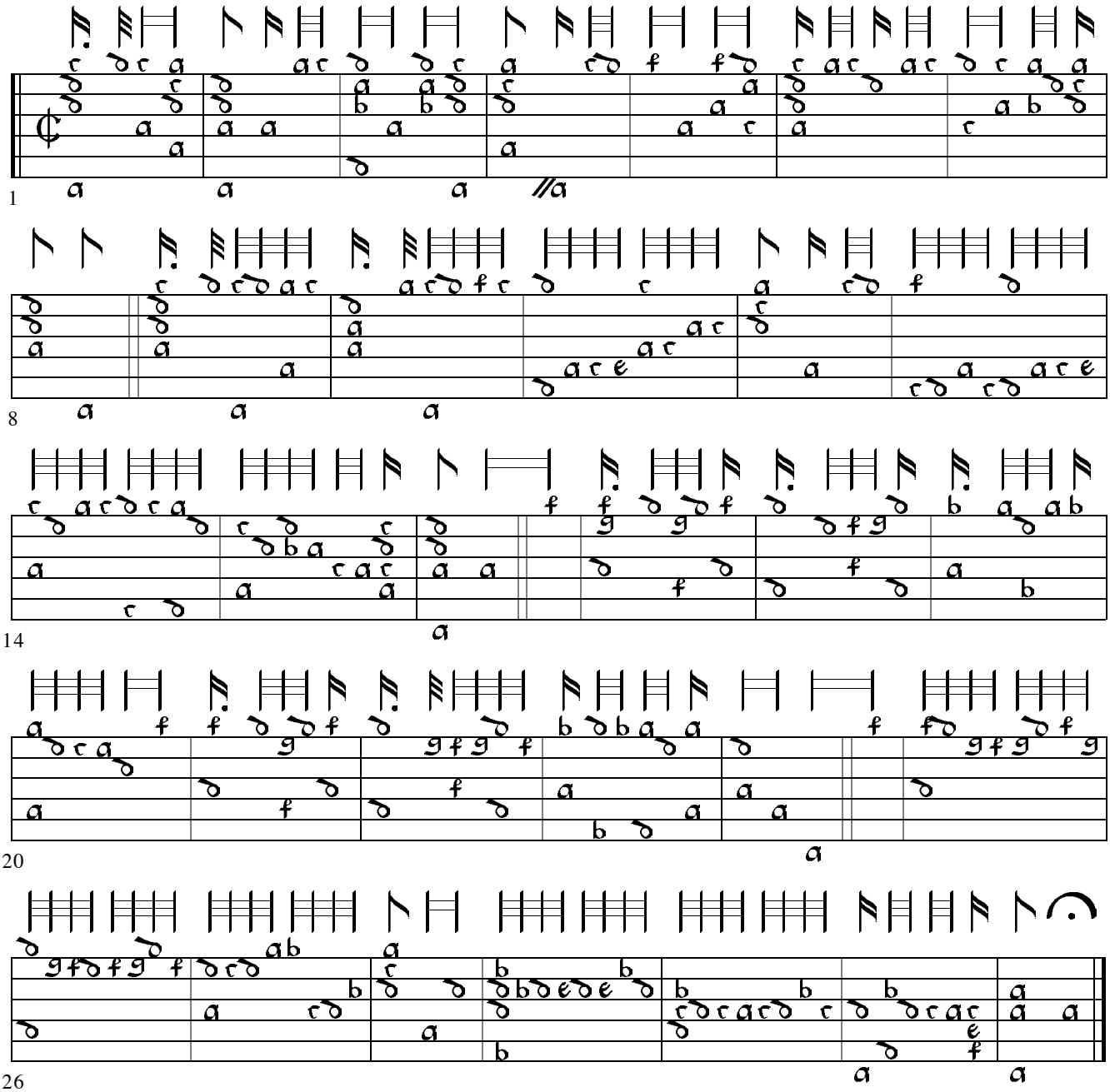


B33f. (Ballet?) - 7F AABB8 PL-Kj 40143, ff. 26r-25v



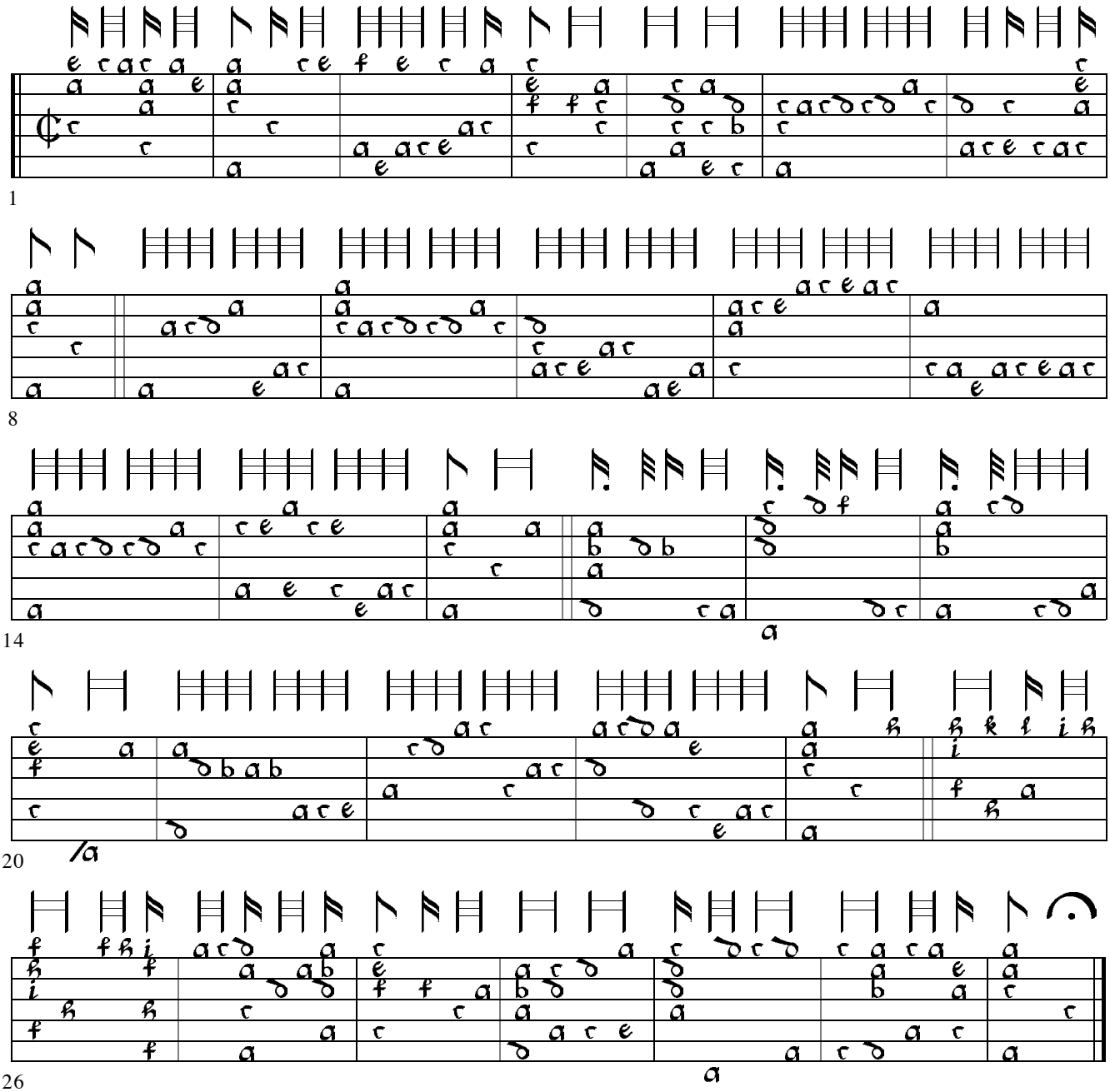
B33gi. Ballet minor testudo - 7F9C AABB8
- duet lute 1 in A

Besard 1603, f. 151r

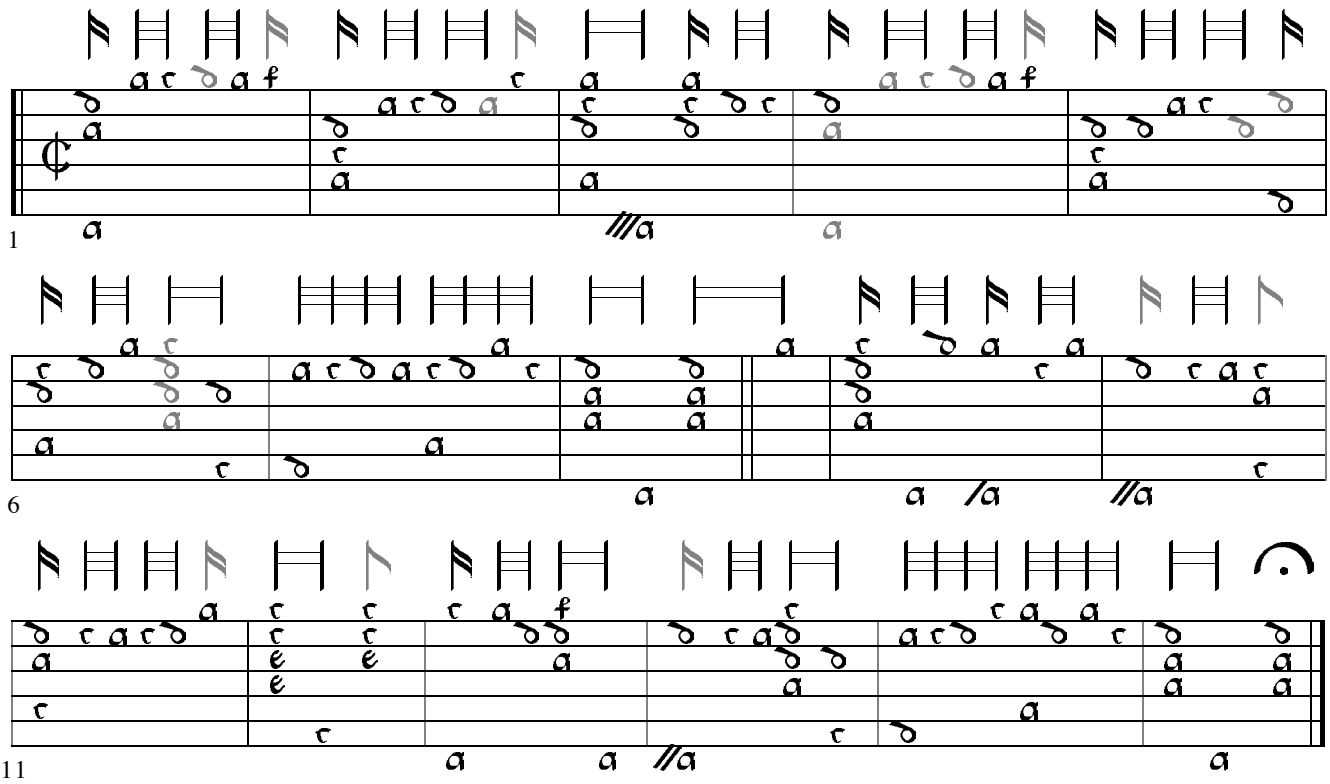


B33gii. Ballet maior testudo - 7F8D AABB8
- duet lute 2 in G

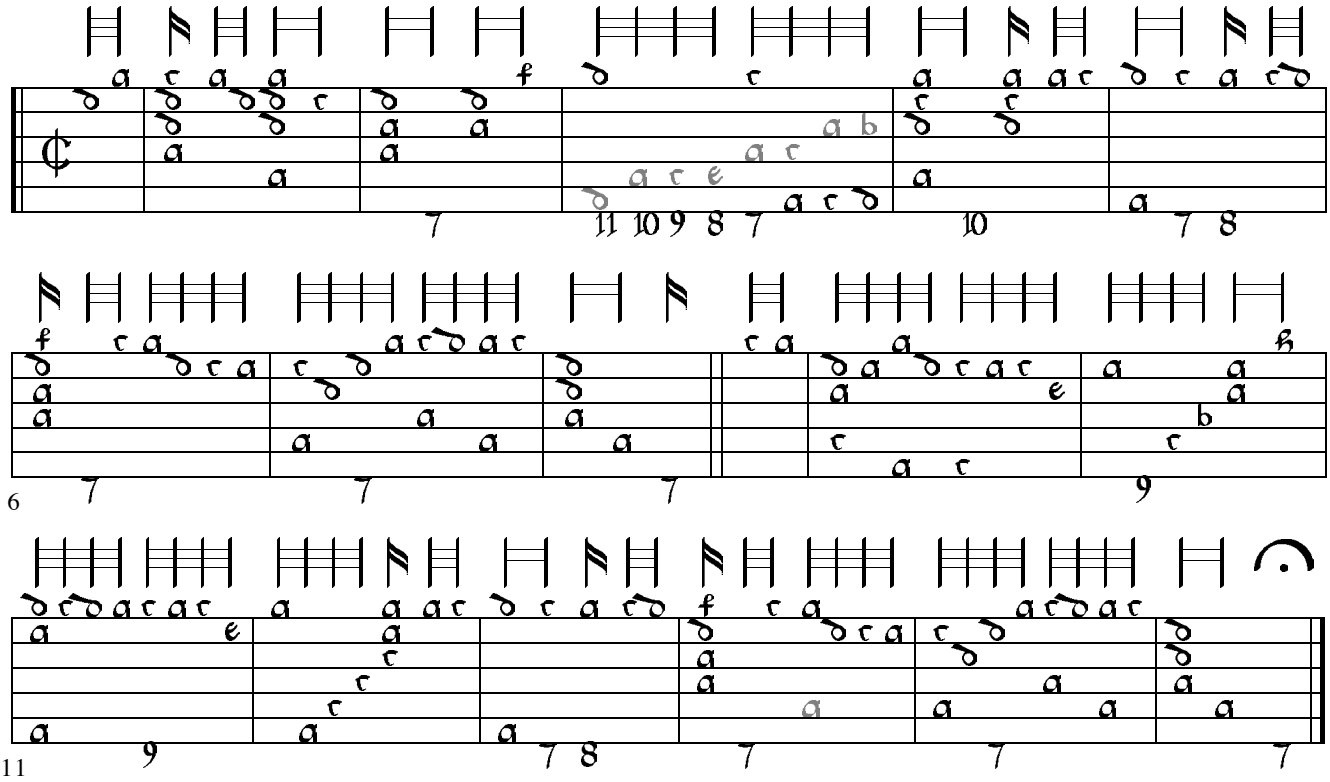
Besard 1603, f. 150v



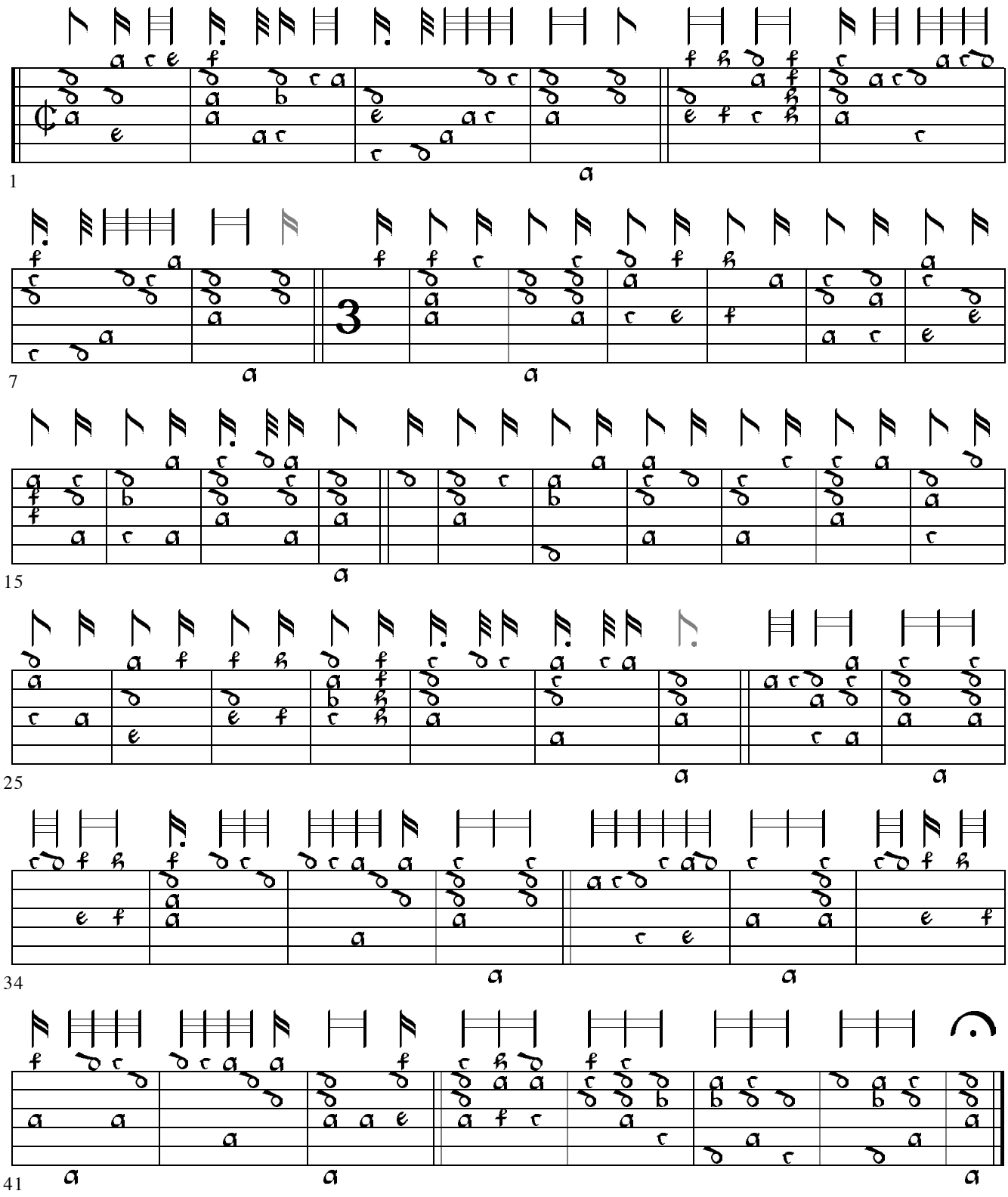
B36. (Ballet?) - 7F9D10C AB8 CZ-Pnm IV.G.18, f. 35r



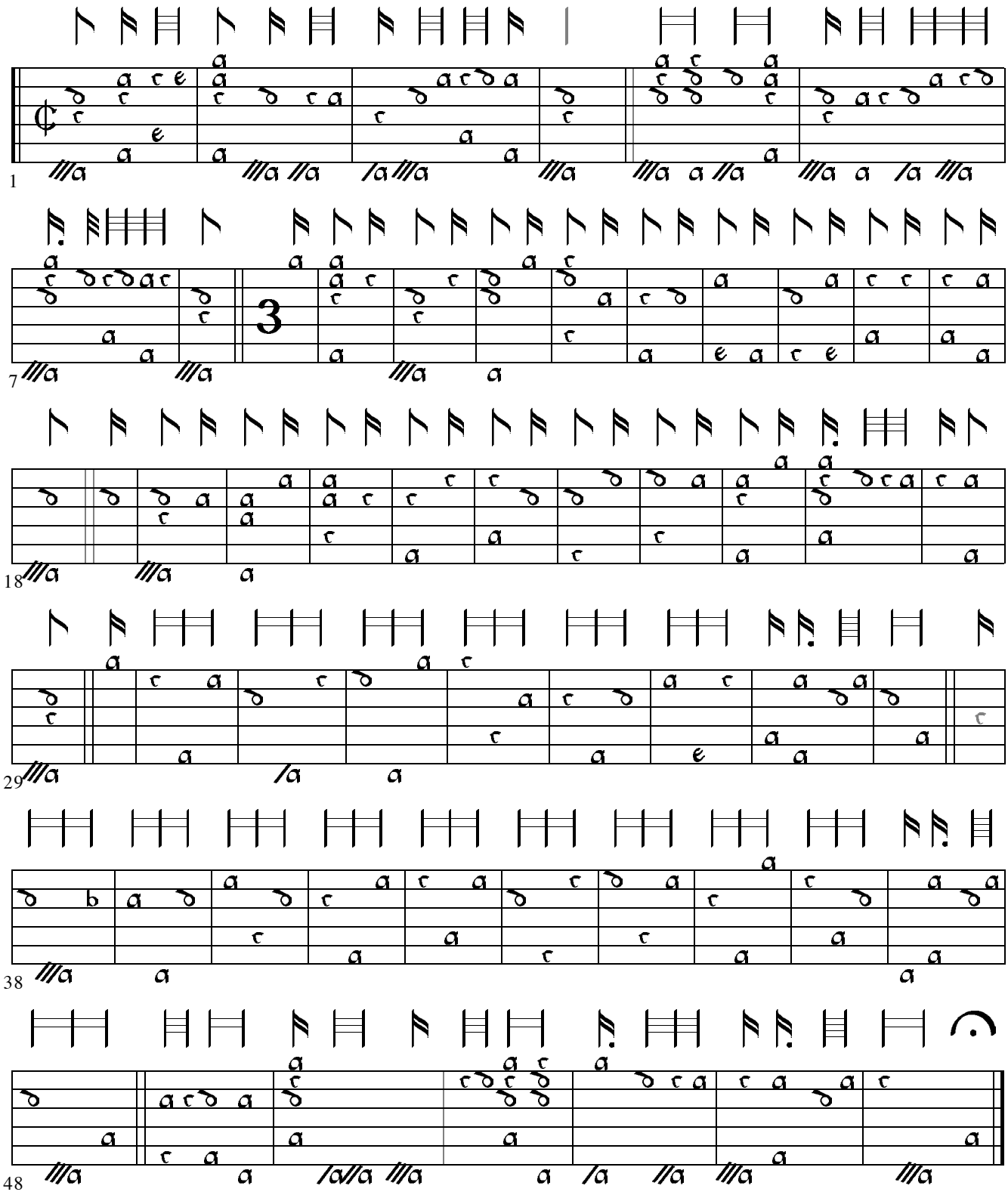
B37. Ballet - 7F8Eb9D10C11Bb AB8 GB-Cfm 688, ff. 168v-169r



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

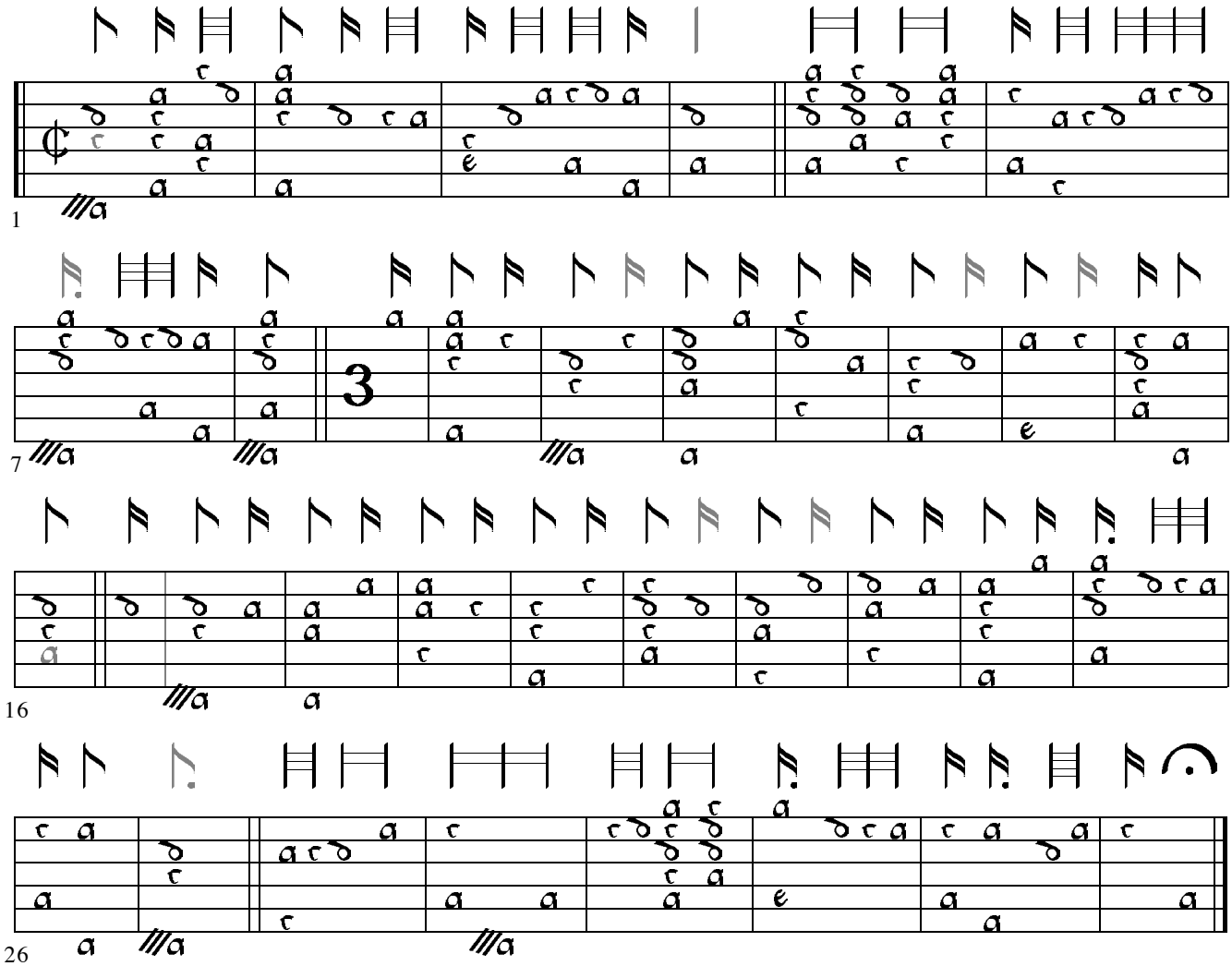


B38b. Le carusel - 7F8E9D10C AB4-C10D11C8D11E6 GB-Eu Coll.2073, ff. 258v-259r



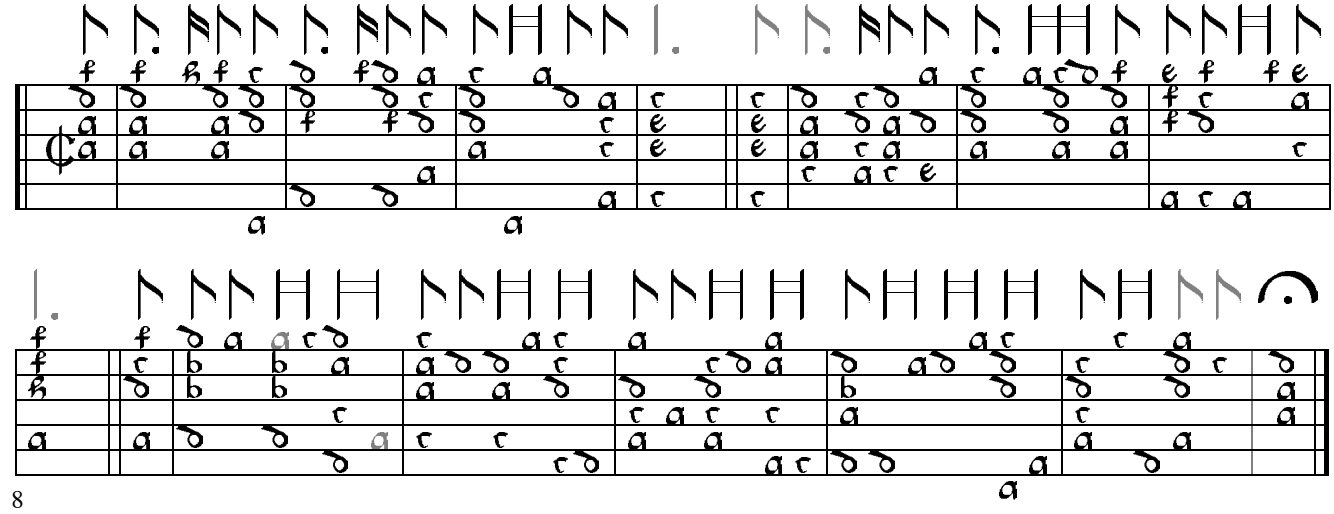
B38c. Carousel ou balet des chevaulx - Courante ensuiuant 7F10C AB4-C8D11E6

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

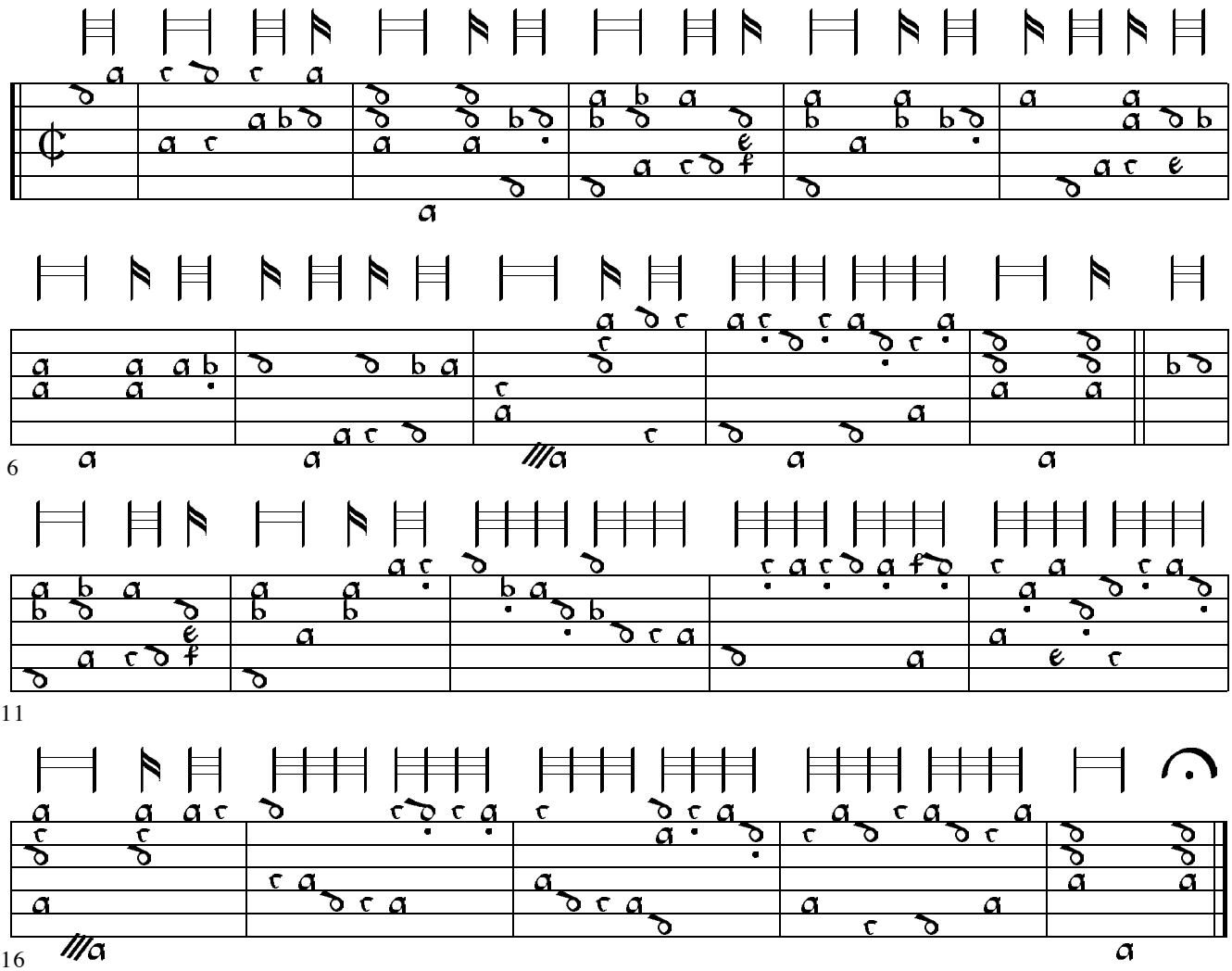


B39. Ballet 4 - 7F AB4C6

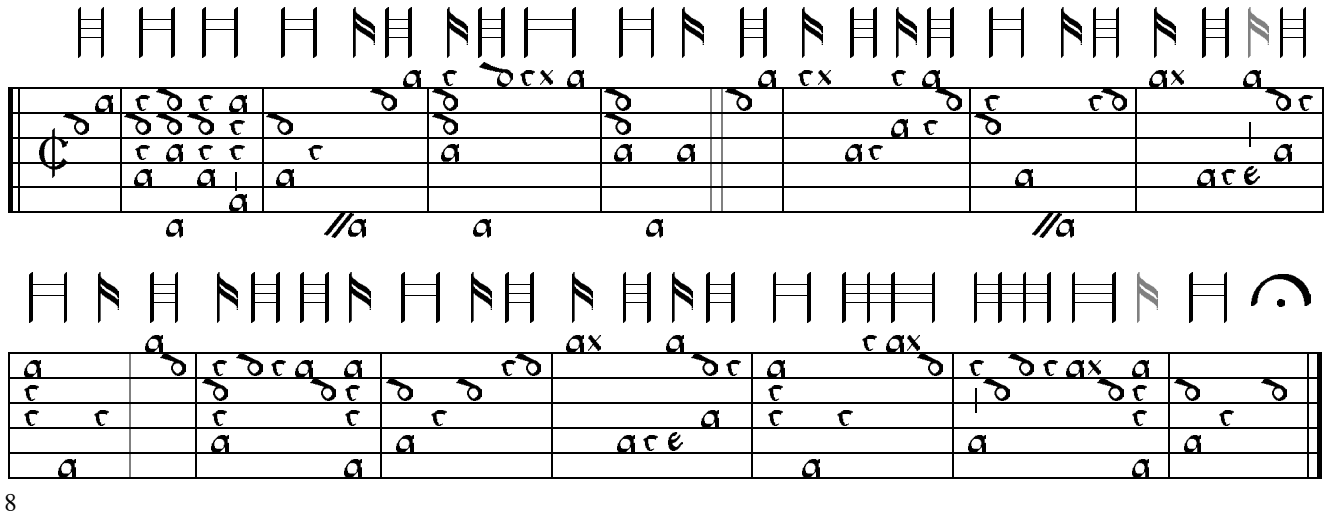
D-LEm II.6.15, pp. 286-287



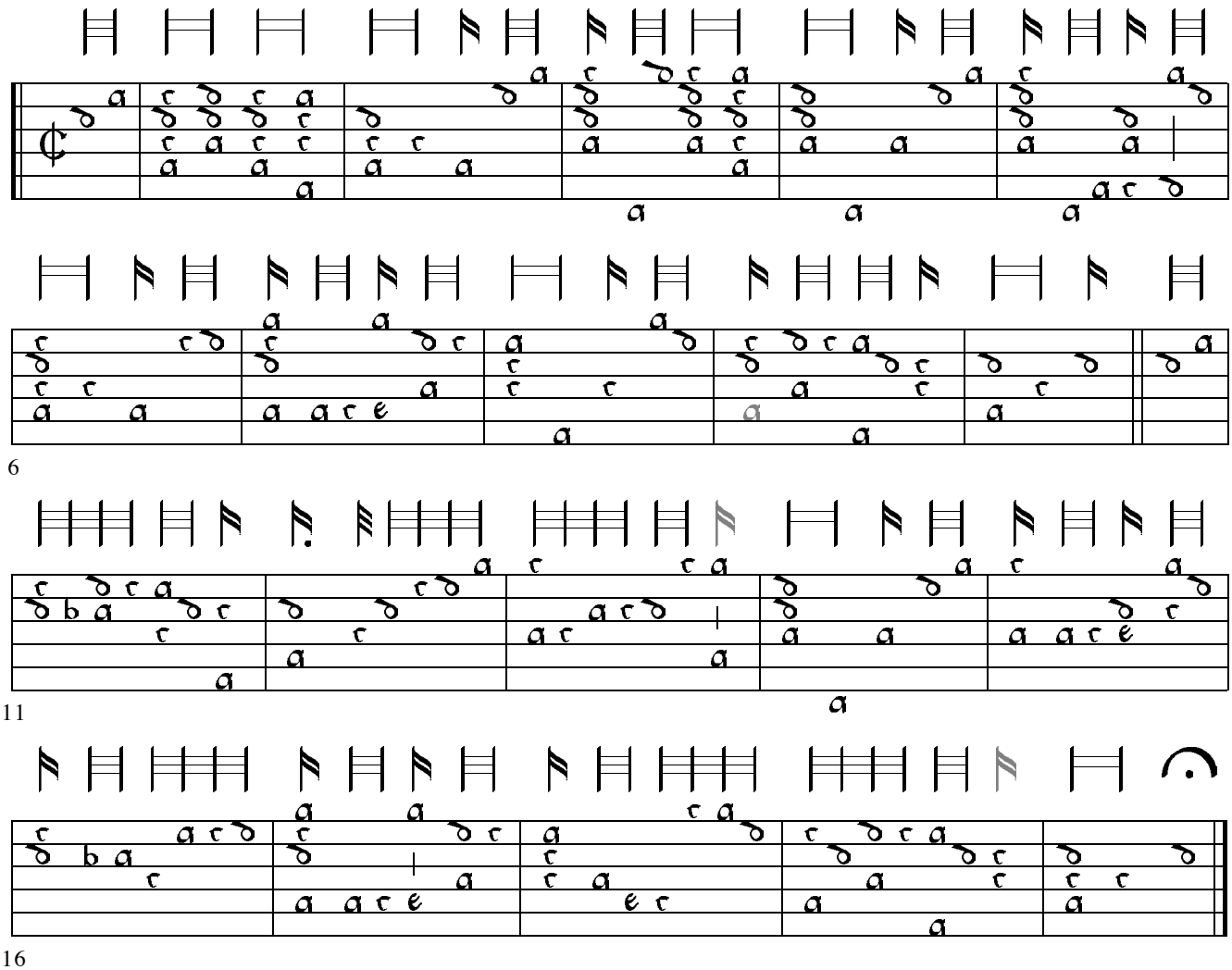
B40a. Ballet - 7F10C AB10 GB-Eu Coll.2073, f. 125v



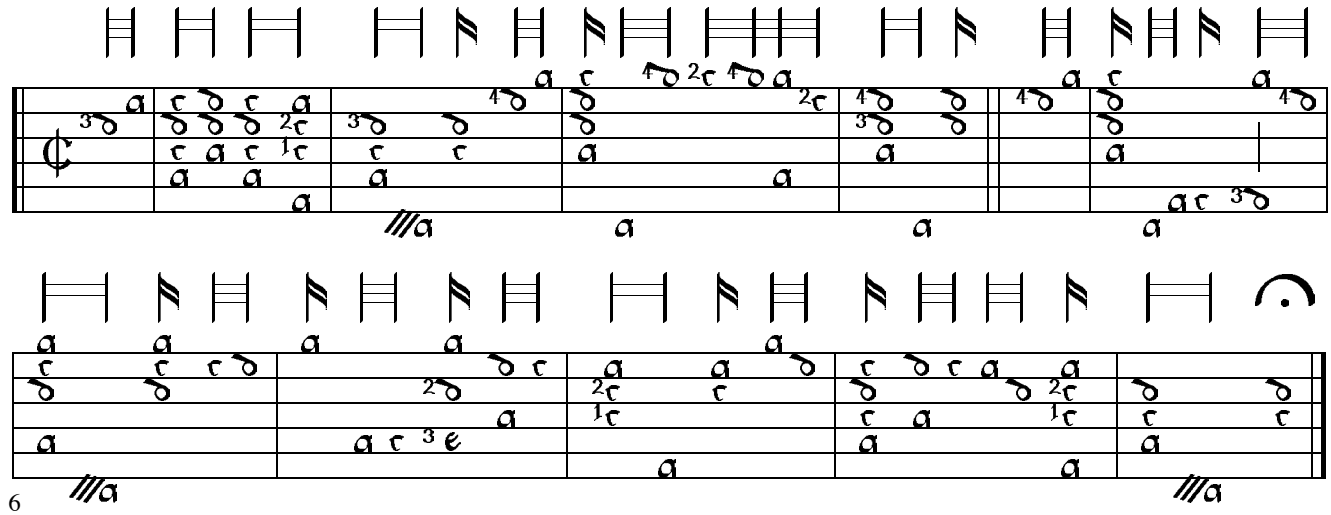
B40b. Ballet du Roi - 7F9C A4B10 D-KNa W 4o.328, f. 2r



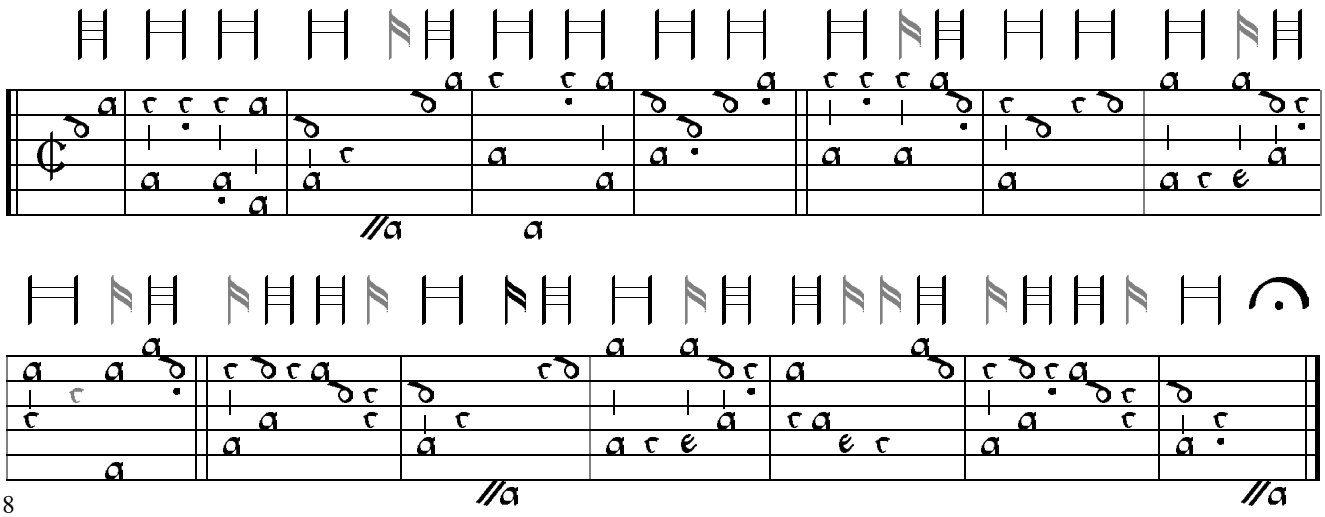
B40c. Ballet du Roi - 7F AB10 D-Ngm 33748 I, f. 39v



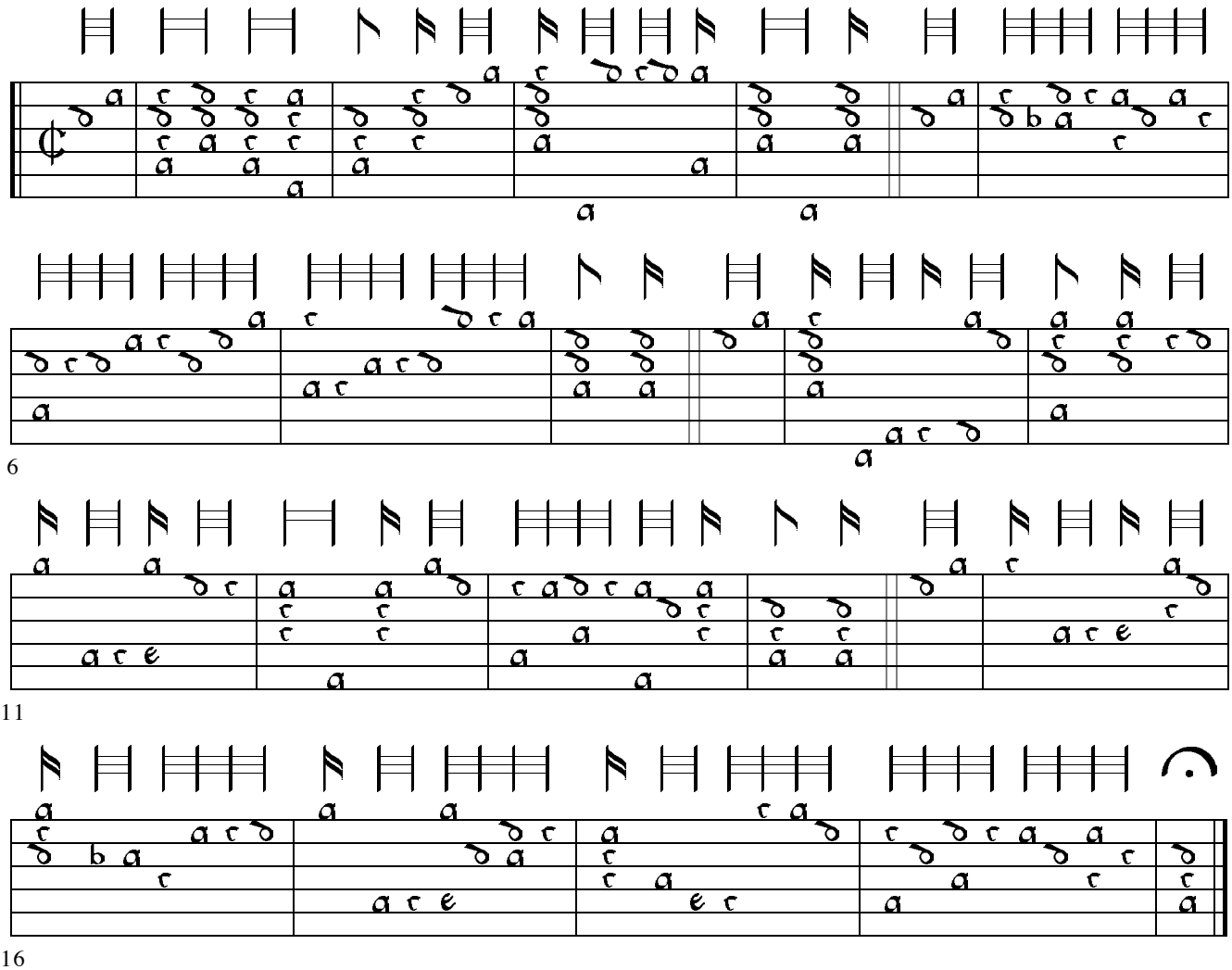
B40d. Ballet - 7F10C A4B6 A-SPL KK 35, p. 27



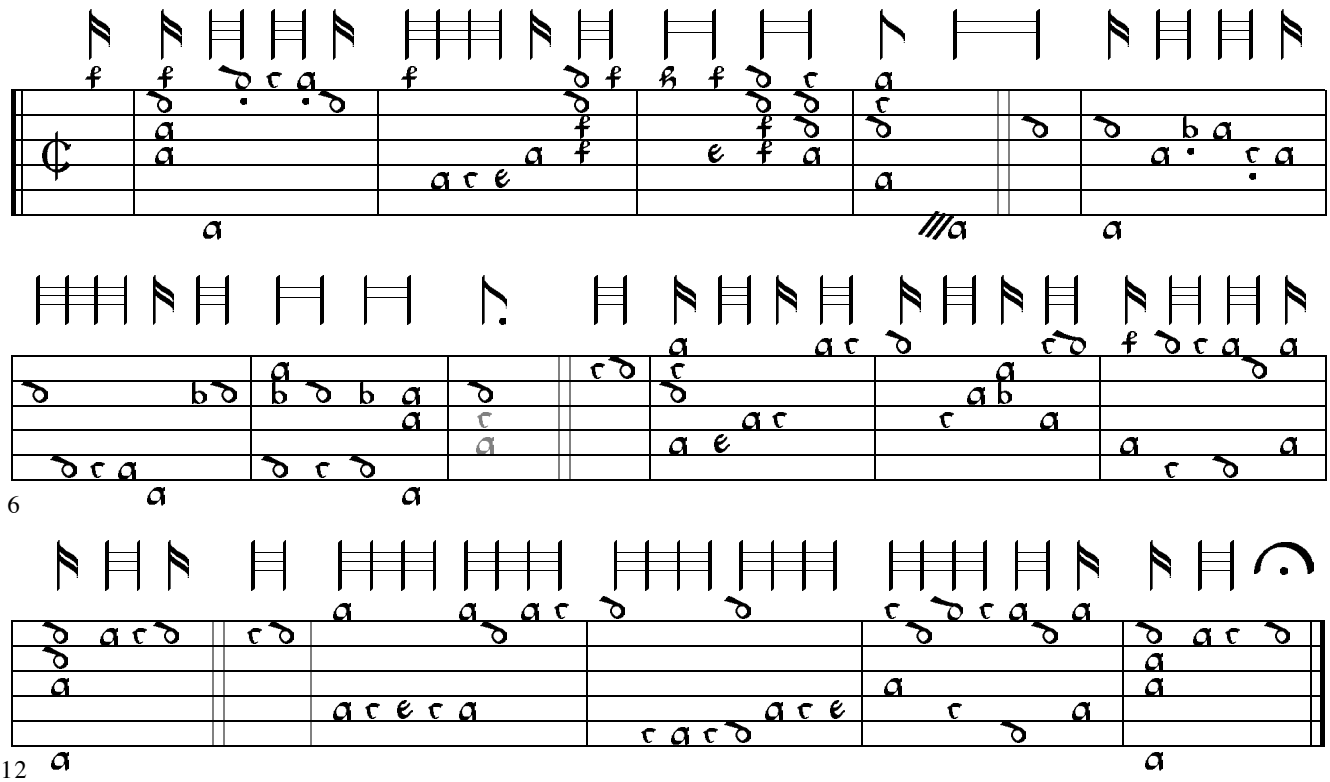
B40e. Ballet Du Roy - 7F9C AB4C6 F-Pn Res.F.993, f. 3r



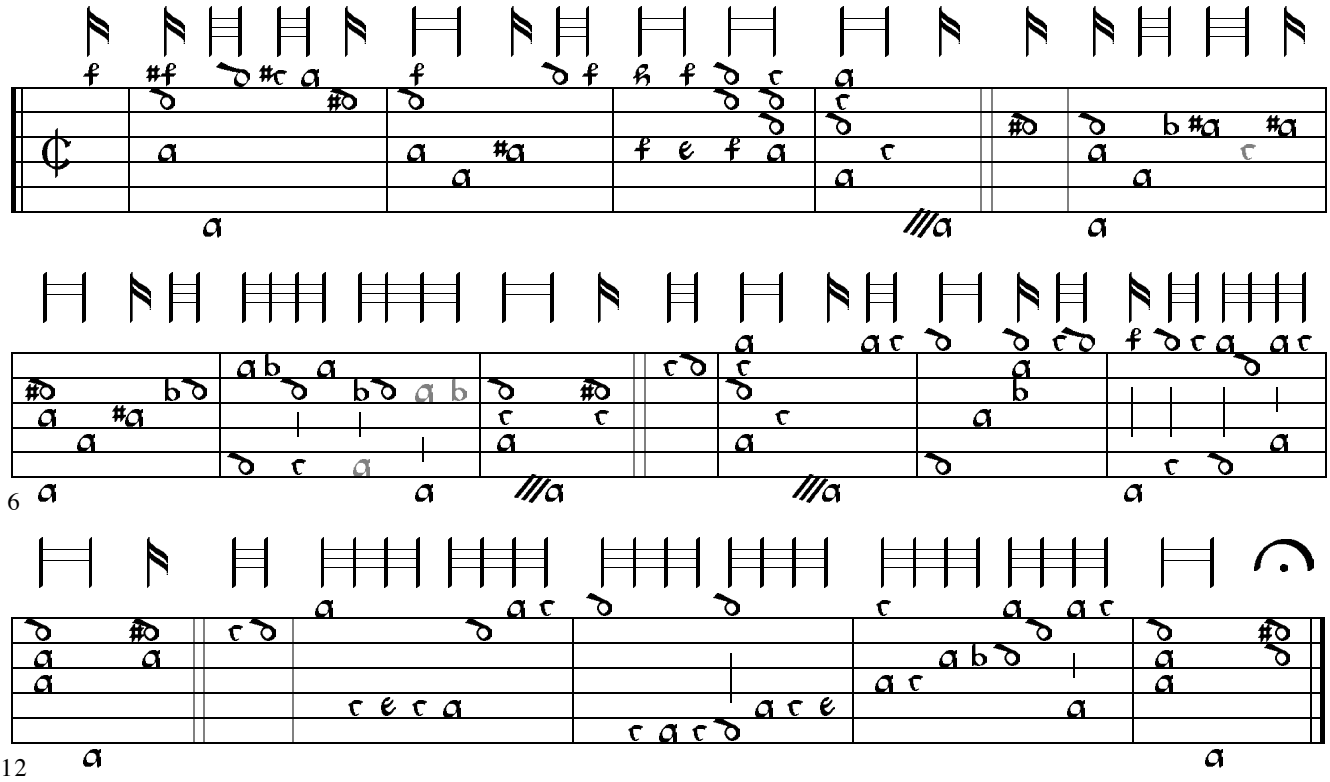
B40f. Ballet - 7F AA4BB6 D-B Hove 1, f. 162r



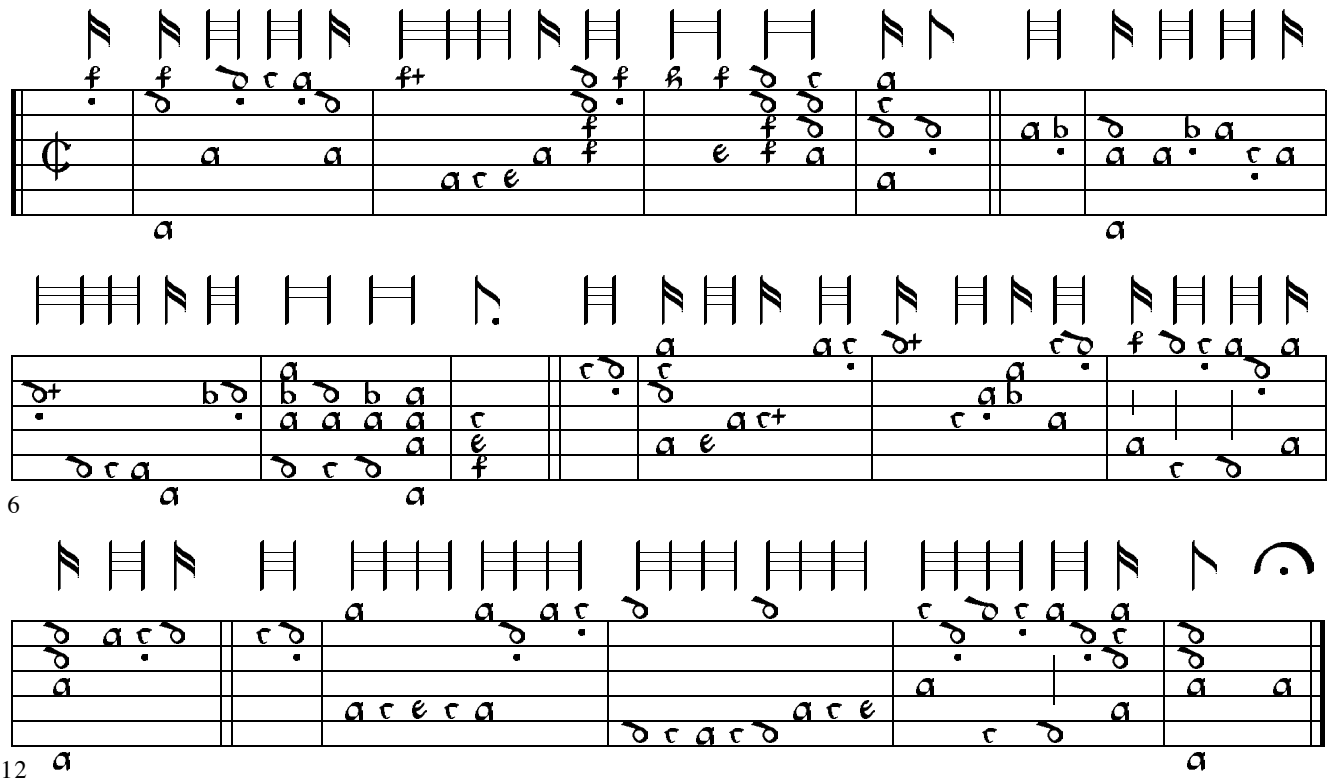
B41a. Ballet - 7F10C AABB4 GB-Eu Coll.2073, f. 137v



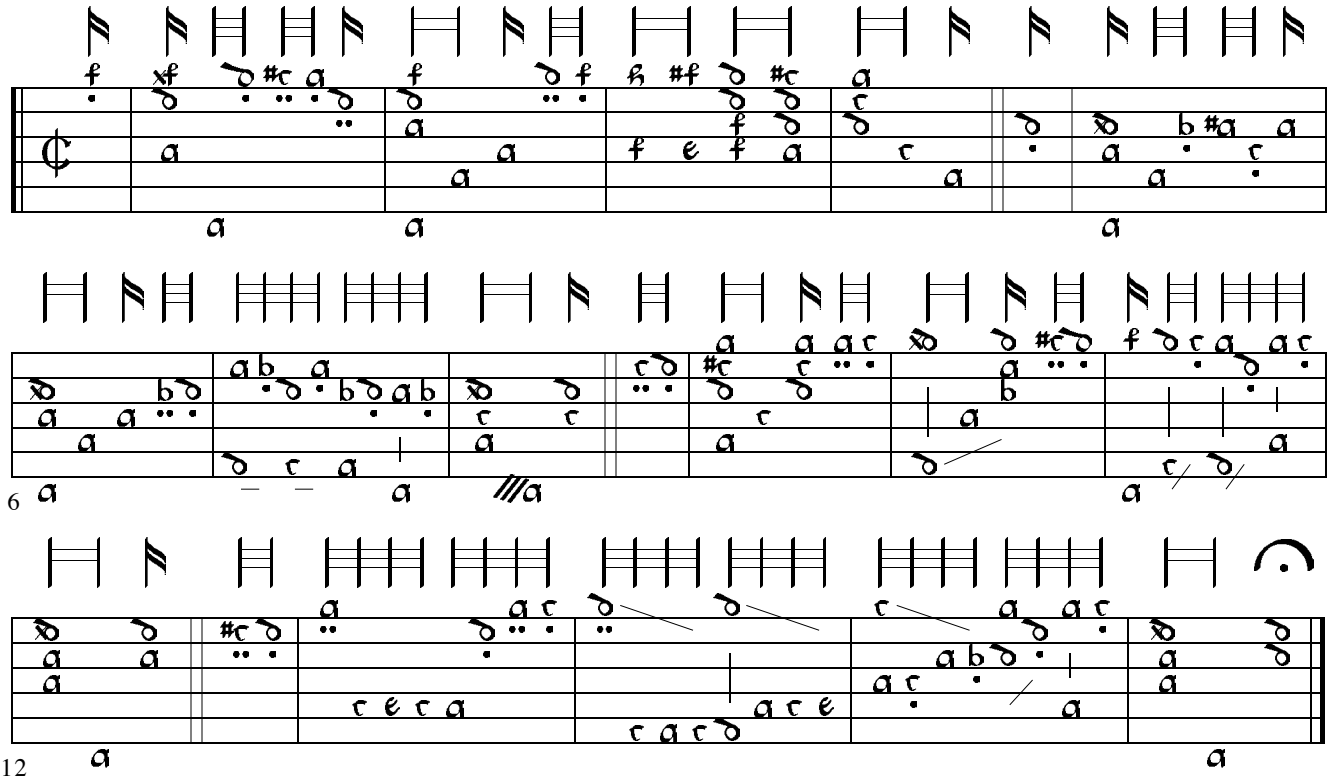
B41b. (Ballet?) - 7F10C AABB4 GB-Lam 603, f. 43r



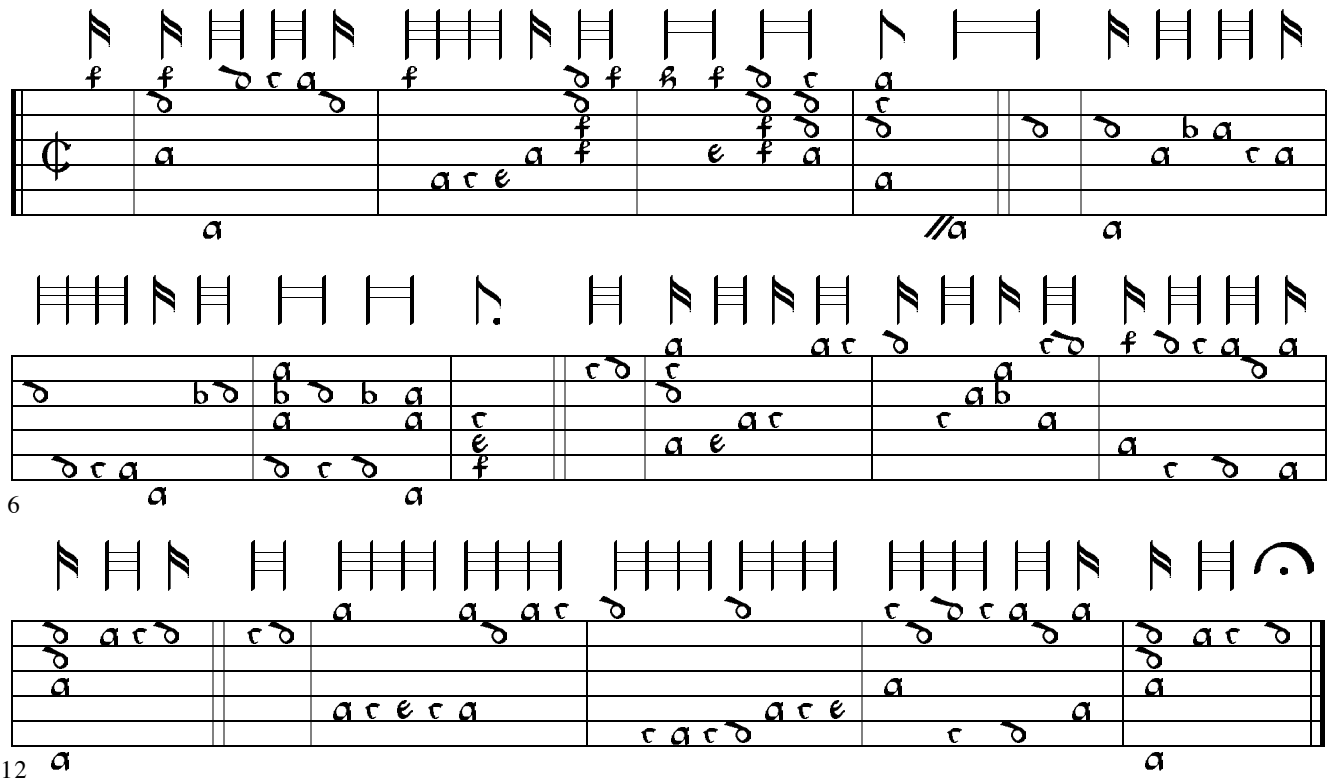
B41c. Entree de Mascarade - 7F AABB4 PL-Kj 40143, f. 25v



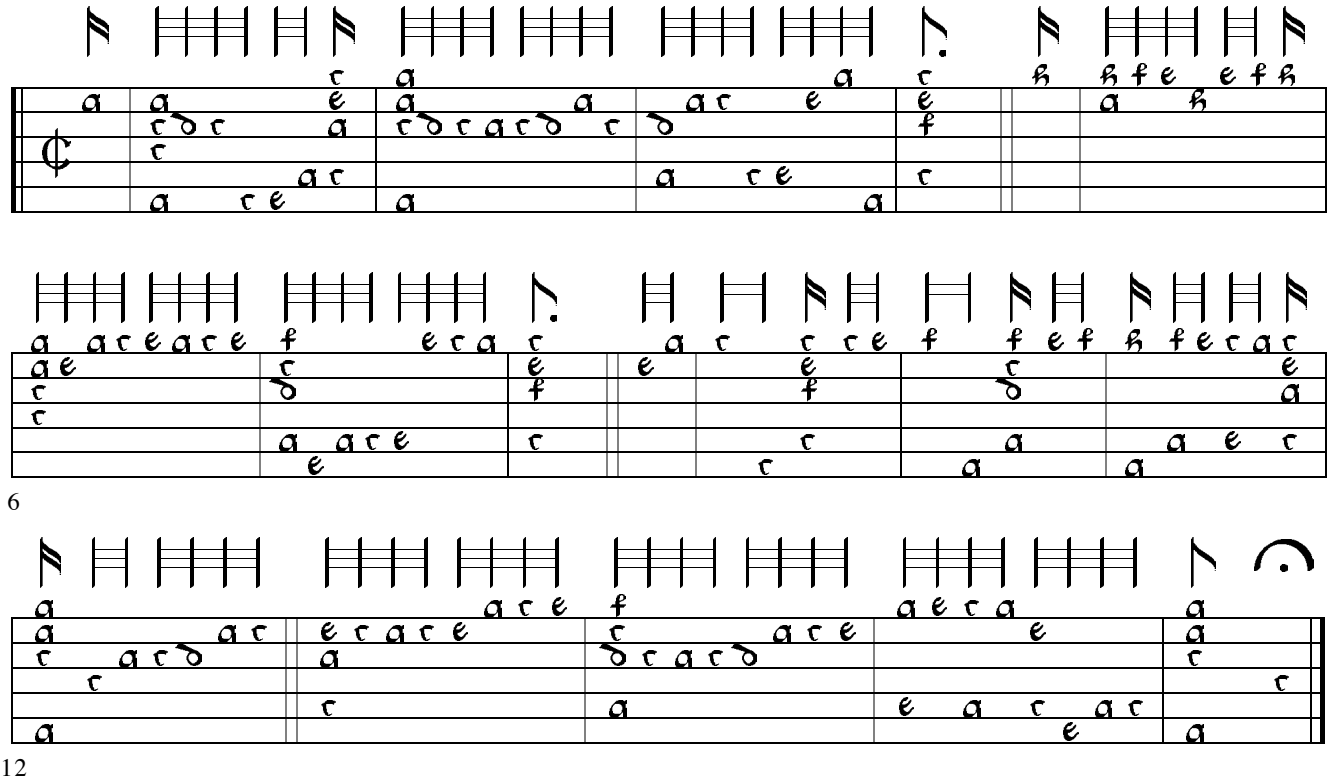
B41d. Ballet - 7F10C AABB4 GB-Lbl Add.38539, f. 20r



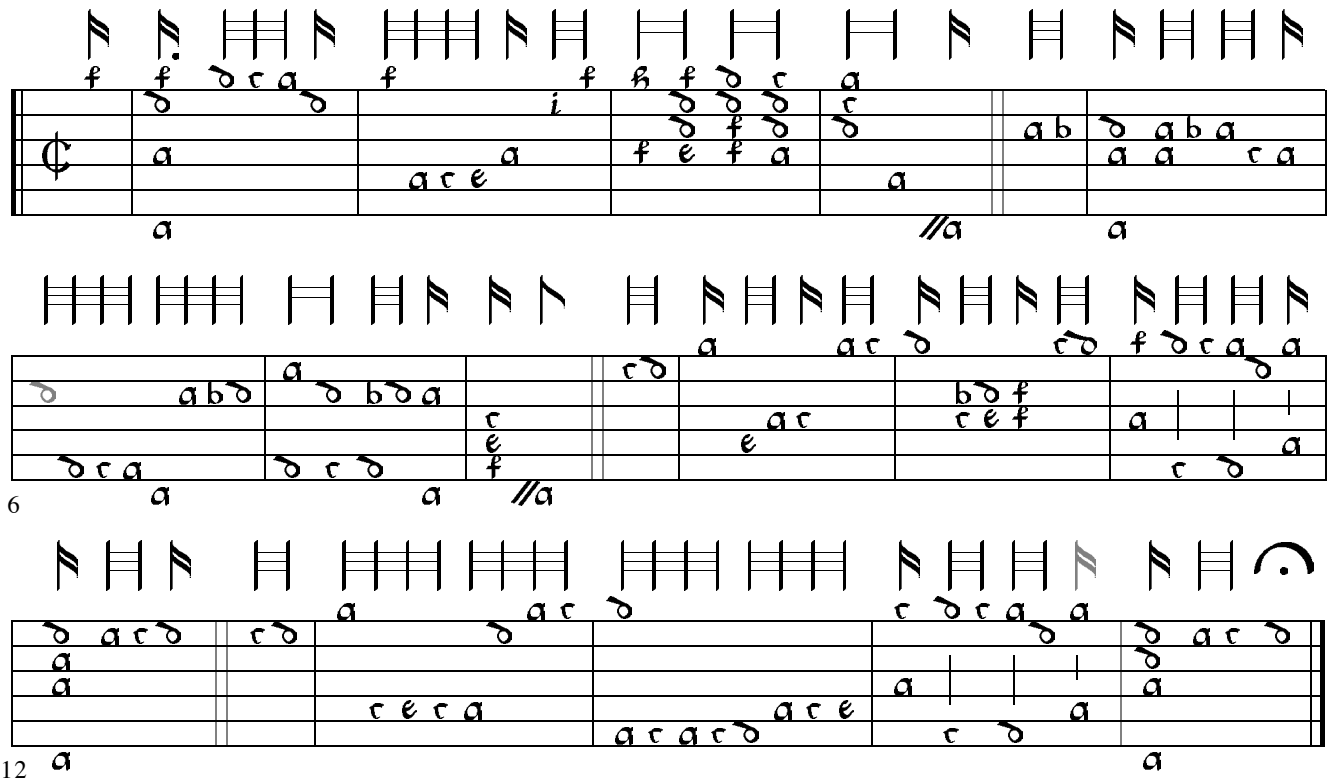
B41ei. Ballet minor testudo - 7F9C AABB4 duet lute 1 in A — Besard 1603, f. 151r



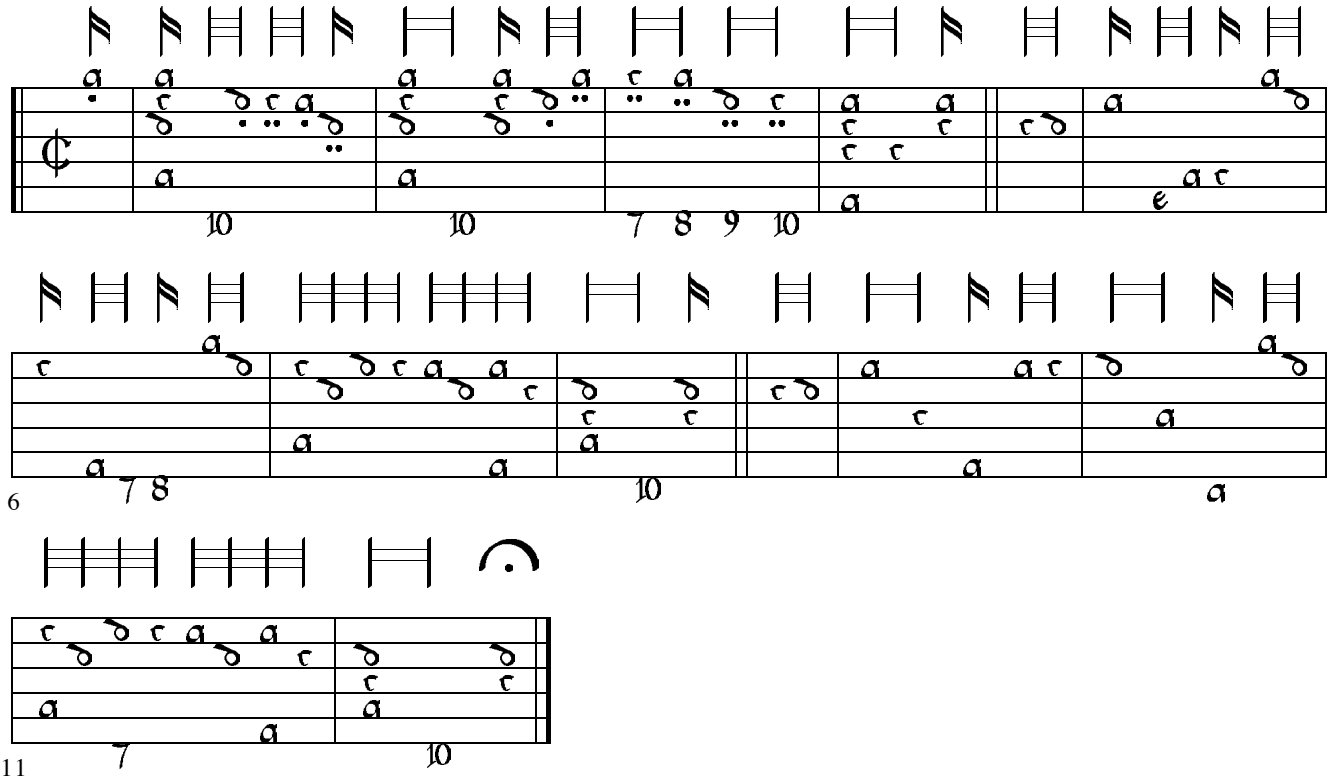
B41eii. Ballet maior testudo - AABB4 duet lute 2 in G — Besard 1603, f. 150v



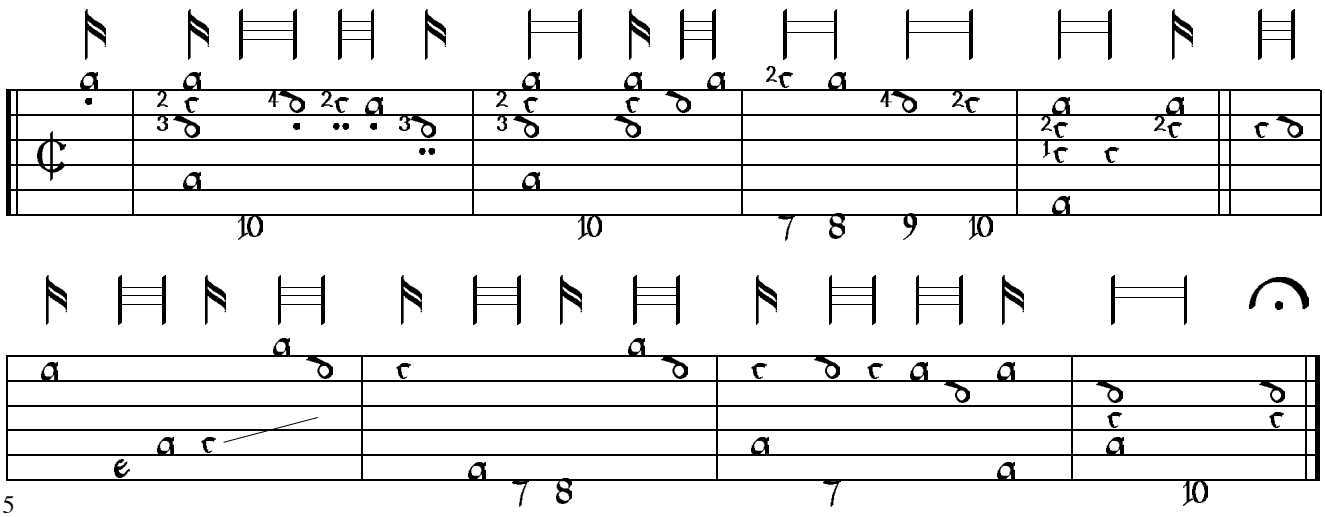
B41f. Currant La ballat des Folles - 7F9C AABB4 GB-Cu Dd.9.33, ff. 57v-58r



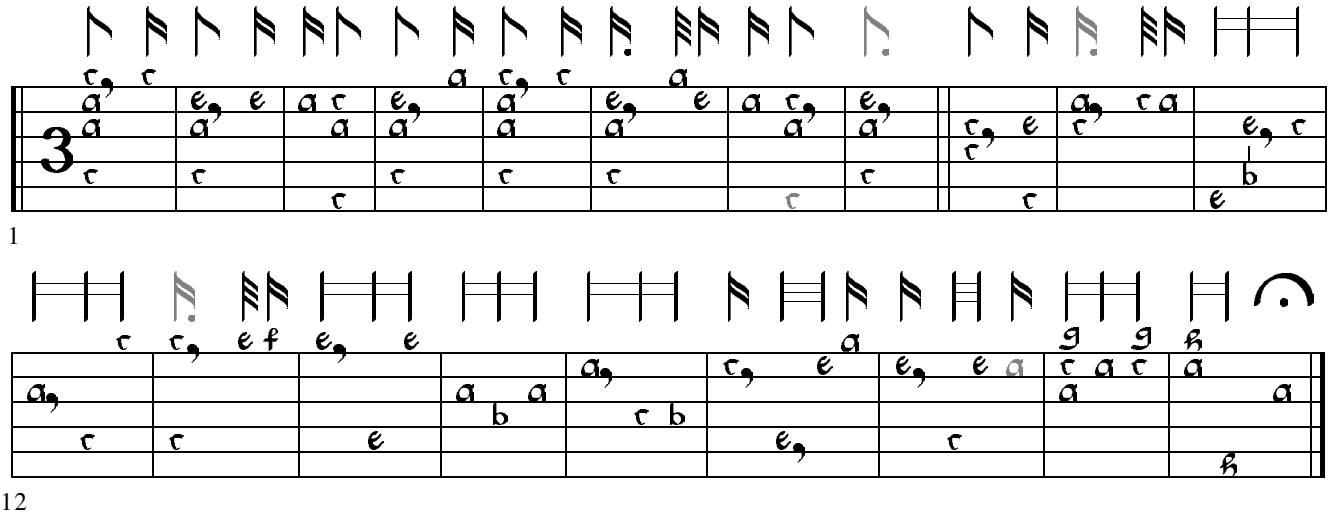
B41g. Ballet - 7F8E9D10C ABB4 GB-Cfm 688, f. 173r



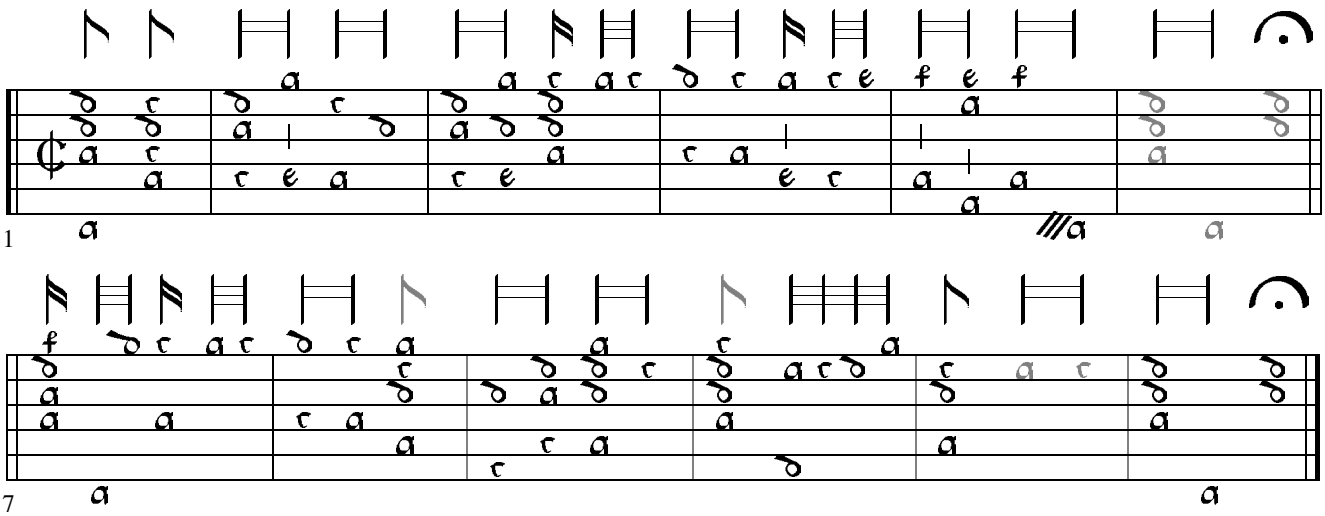
B41h. Tantz - 7F8E9D10C AB4 GB-Cfm 688, f. 171r



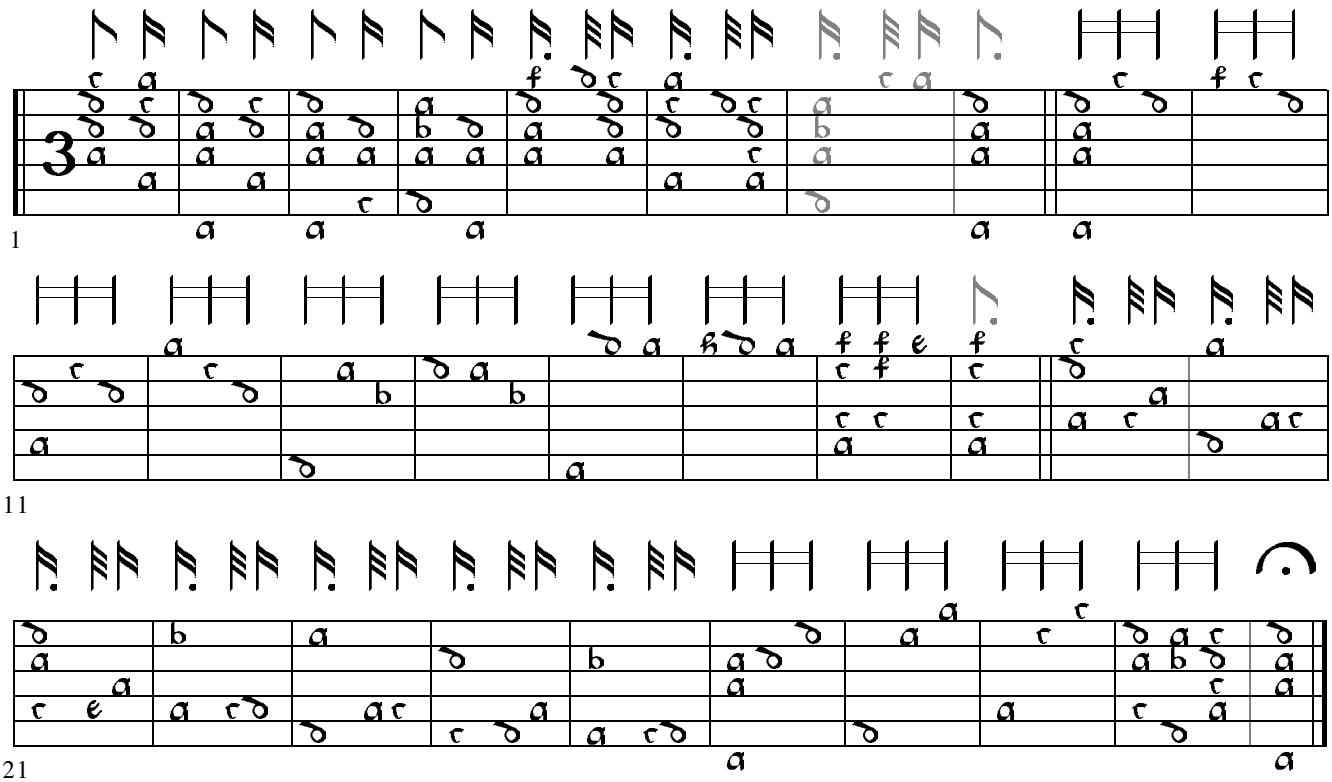
B42. (Ballet?) Viue louis - trans from mandora? A8B12 S-Sk S 253, ff. 100v-101r



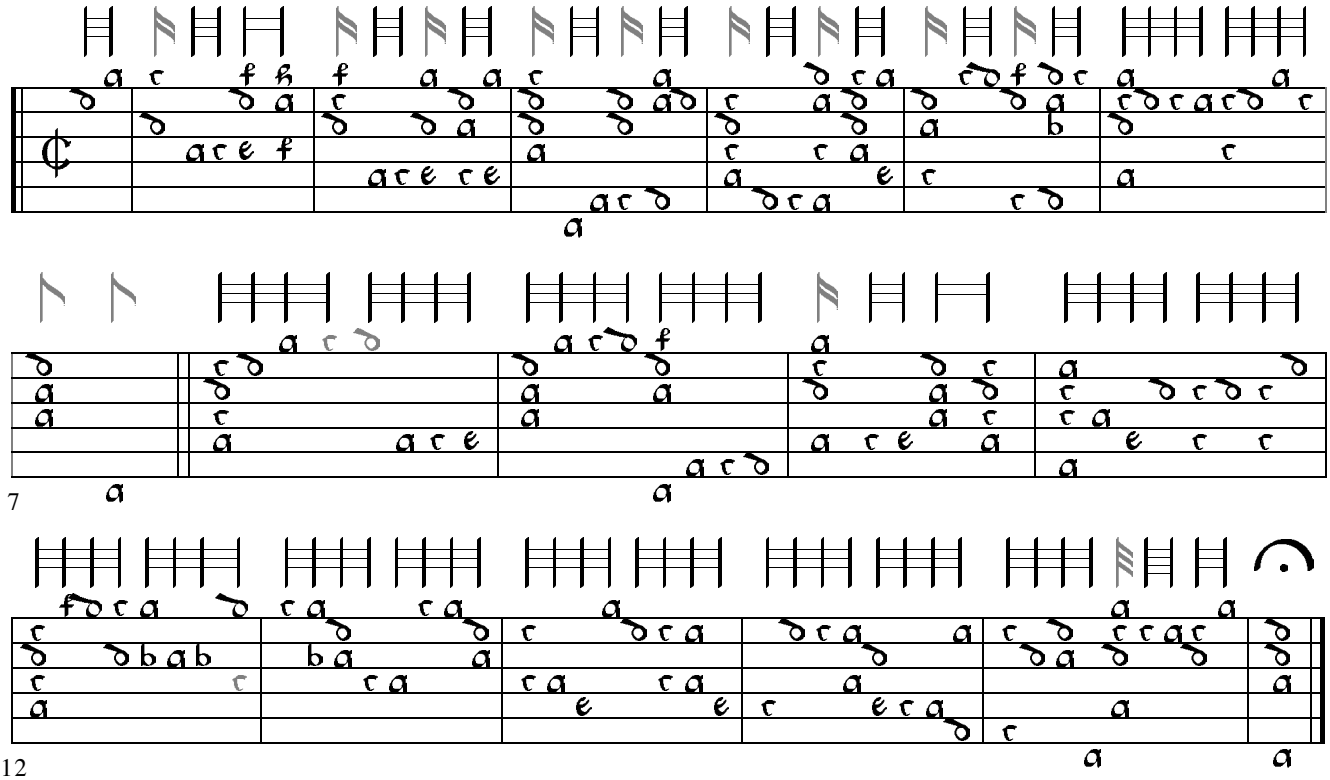
B43. (Ballet?) - 7F10C AB6 S-Sk PB fil 172, f. 44r



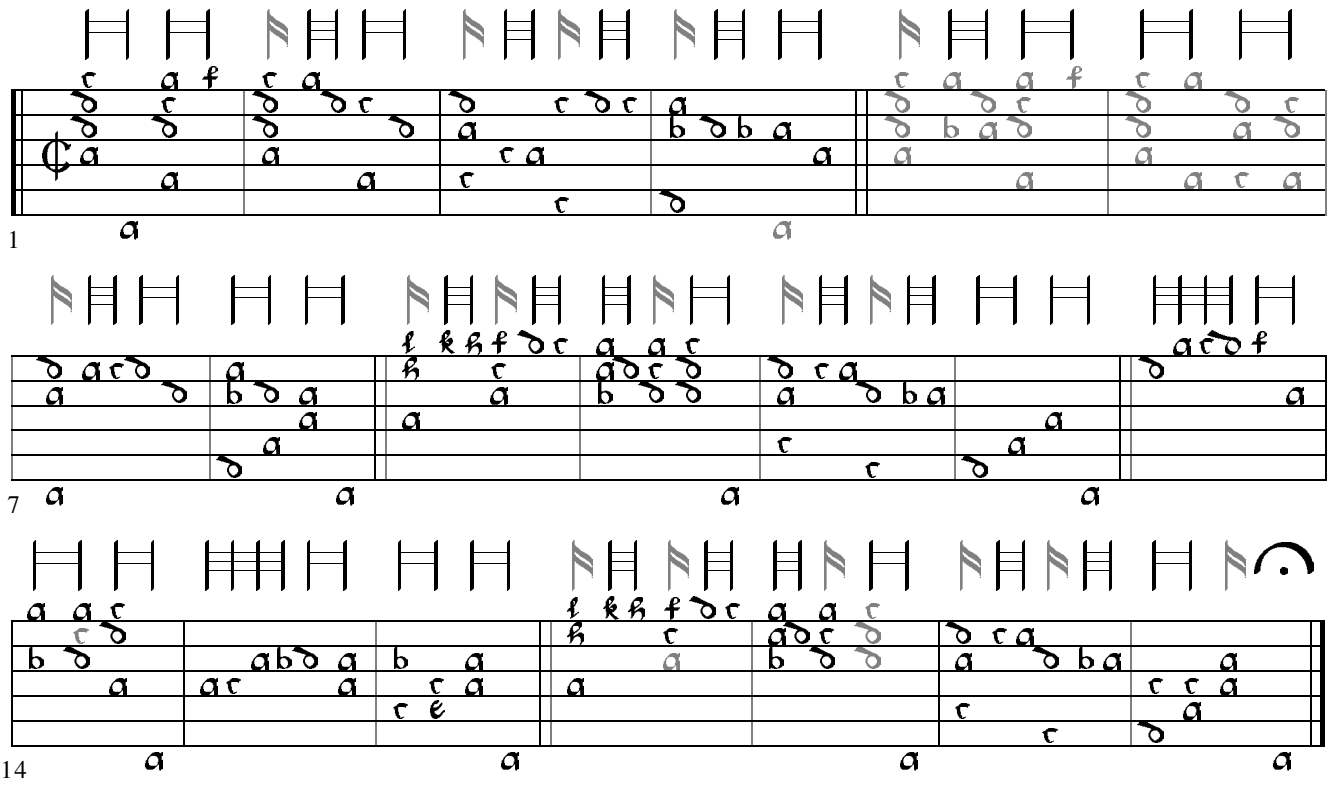
B44. Ballet M(atthias) R(eymann) 6 - 7F A8B10C12 D-LEm II.6.15, p. 288



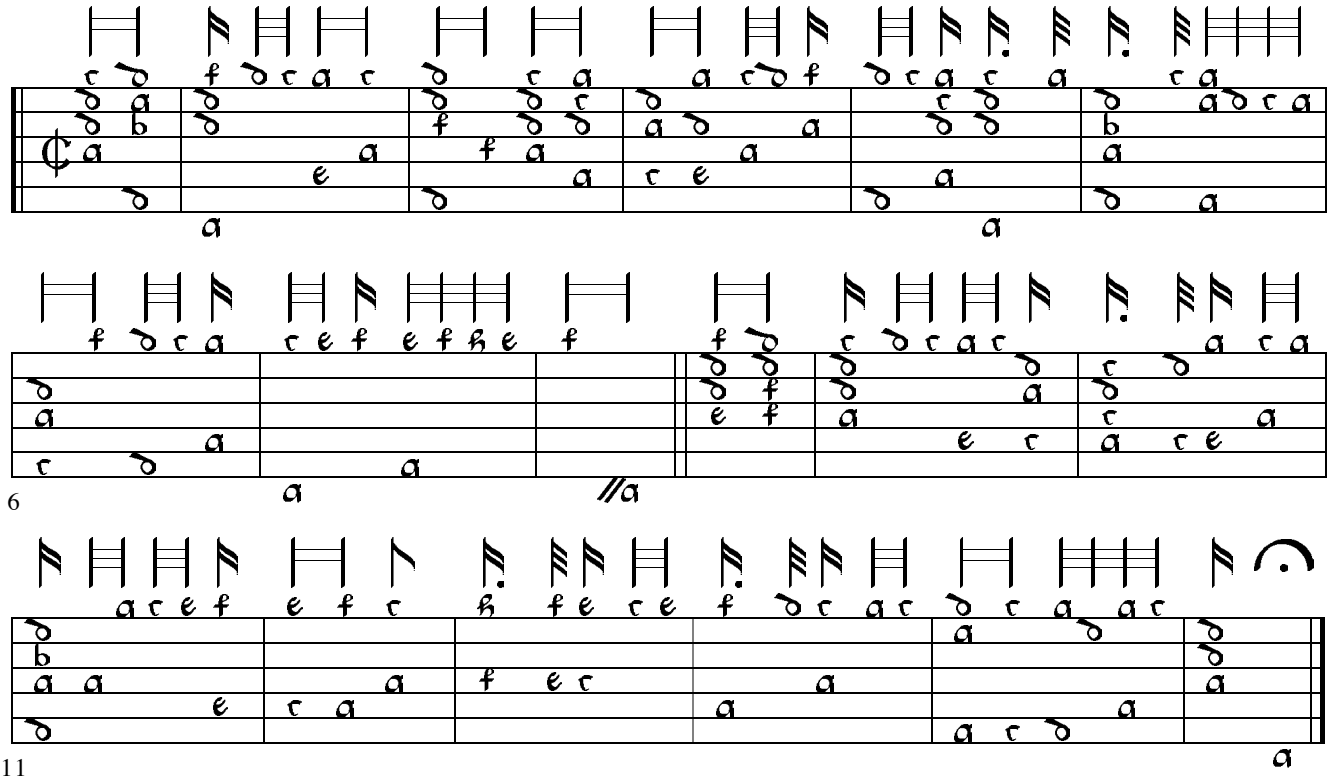
B45. Ballet Joh(an) K(lipstein) 10 - 7F A7B10 D-LEm II.6.15, pp. 290-291



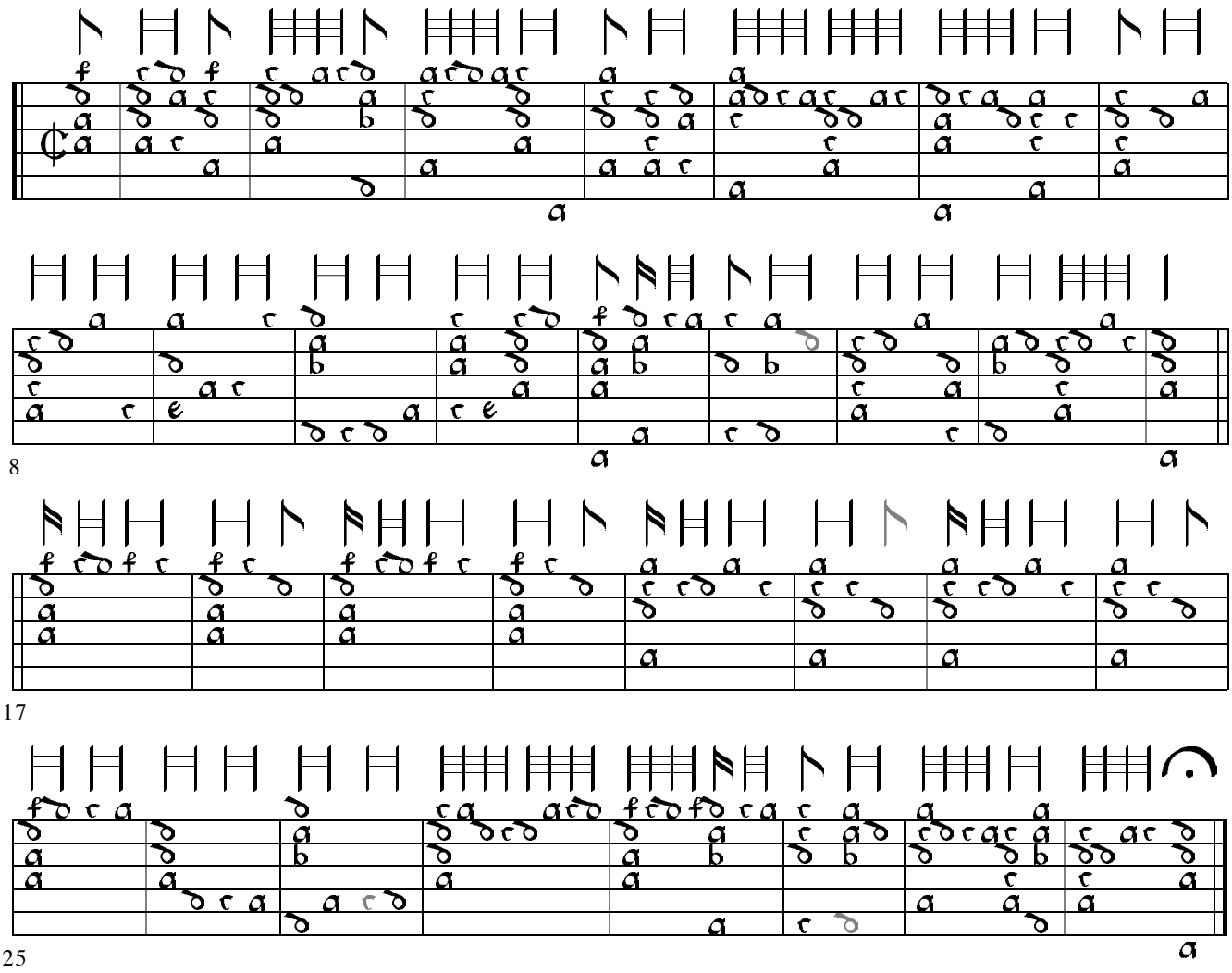
B46. Ballet 13 - 7F AABCB4 D-LEm II.6.15, p. 293



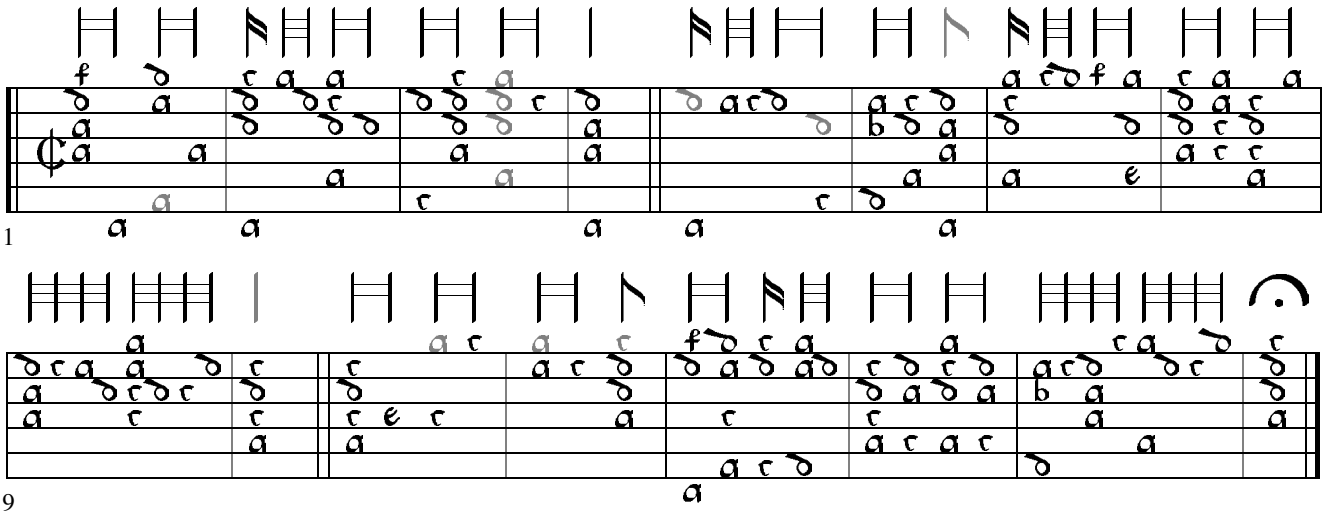
B47. Ballet - 7F9C AB8 PL-Kj 40641, f. 9r



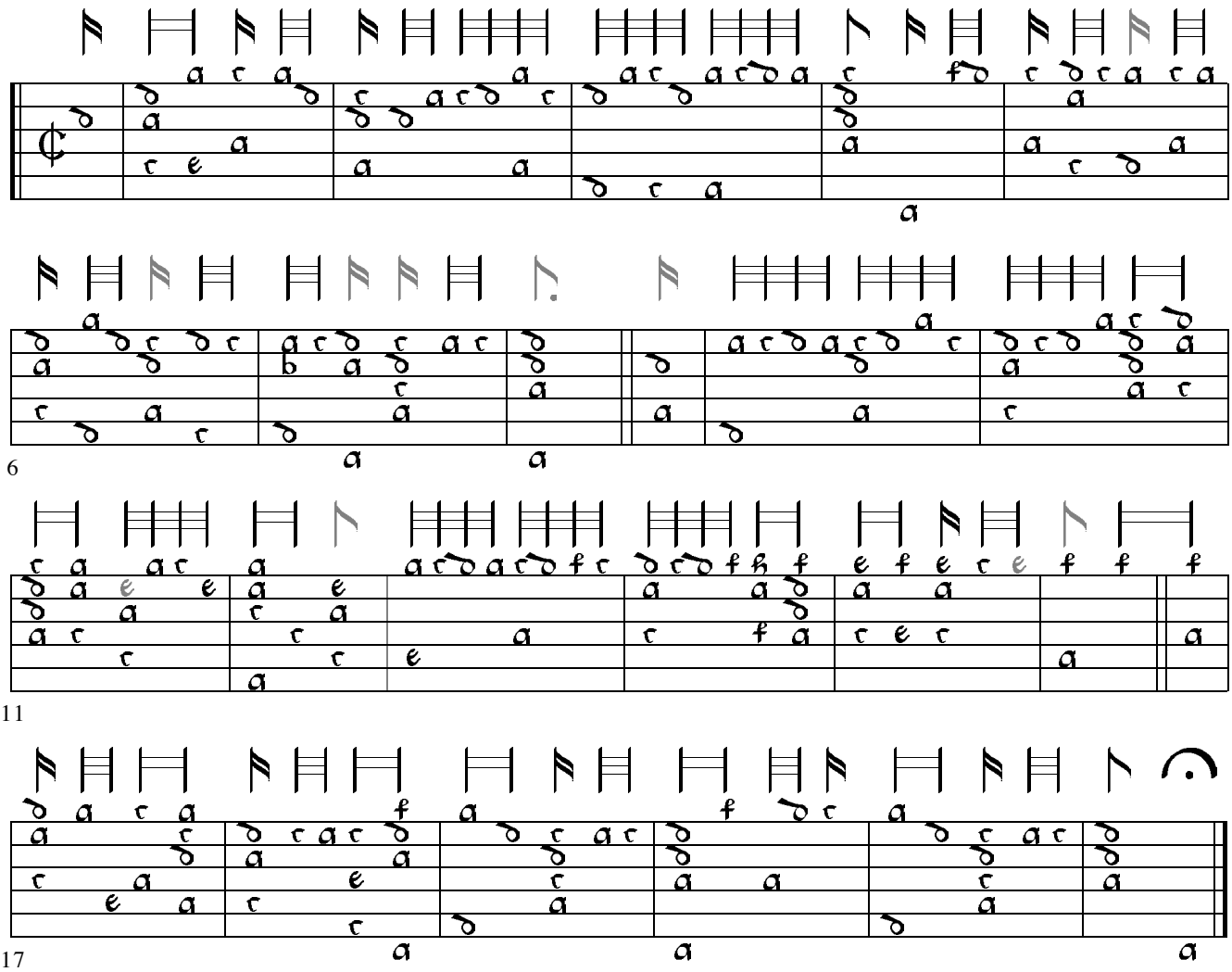
B48. Ballet Holler 12 - 7F AB16 D-LEm II.6.15, pp. 292-293



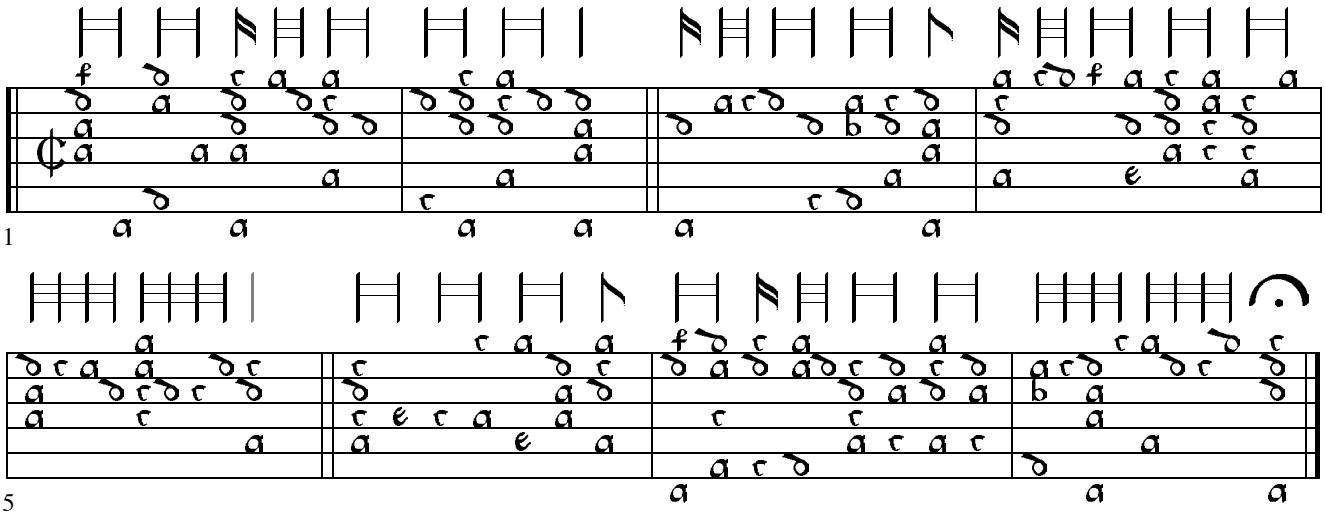
B49a. Ballet 11 - 7F A4BC6 D-LEm II.6.15, p. 291



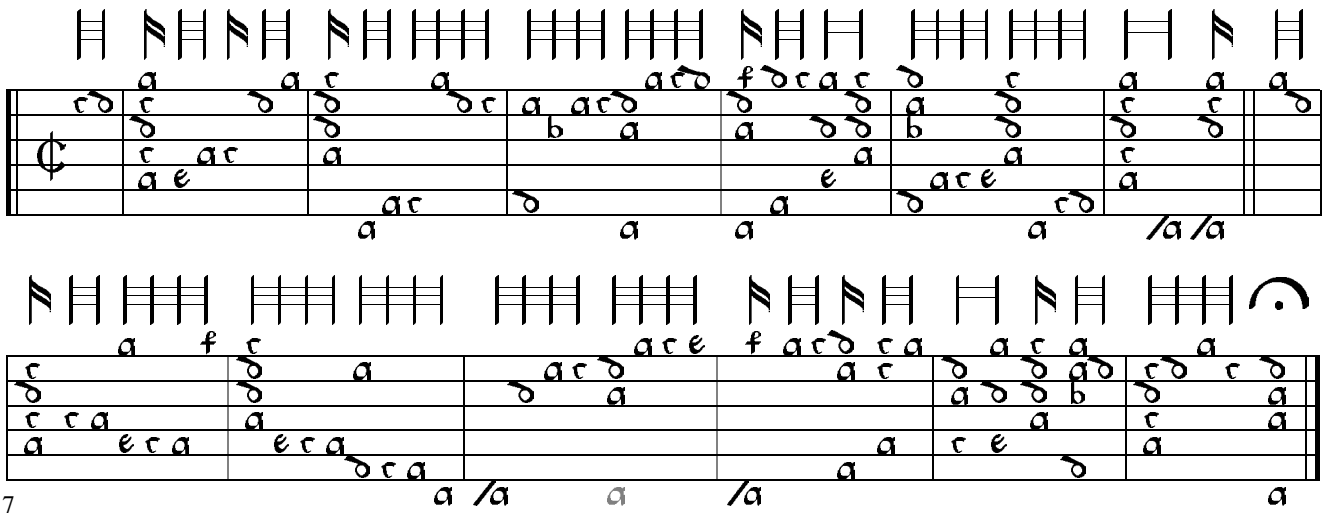
B50. Ballet 8 - 7F AB8C6 D-LEm II.6.15, p. 289



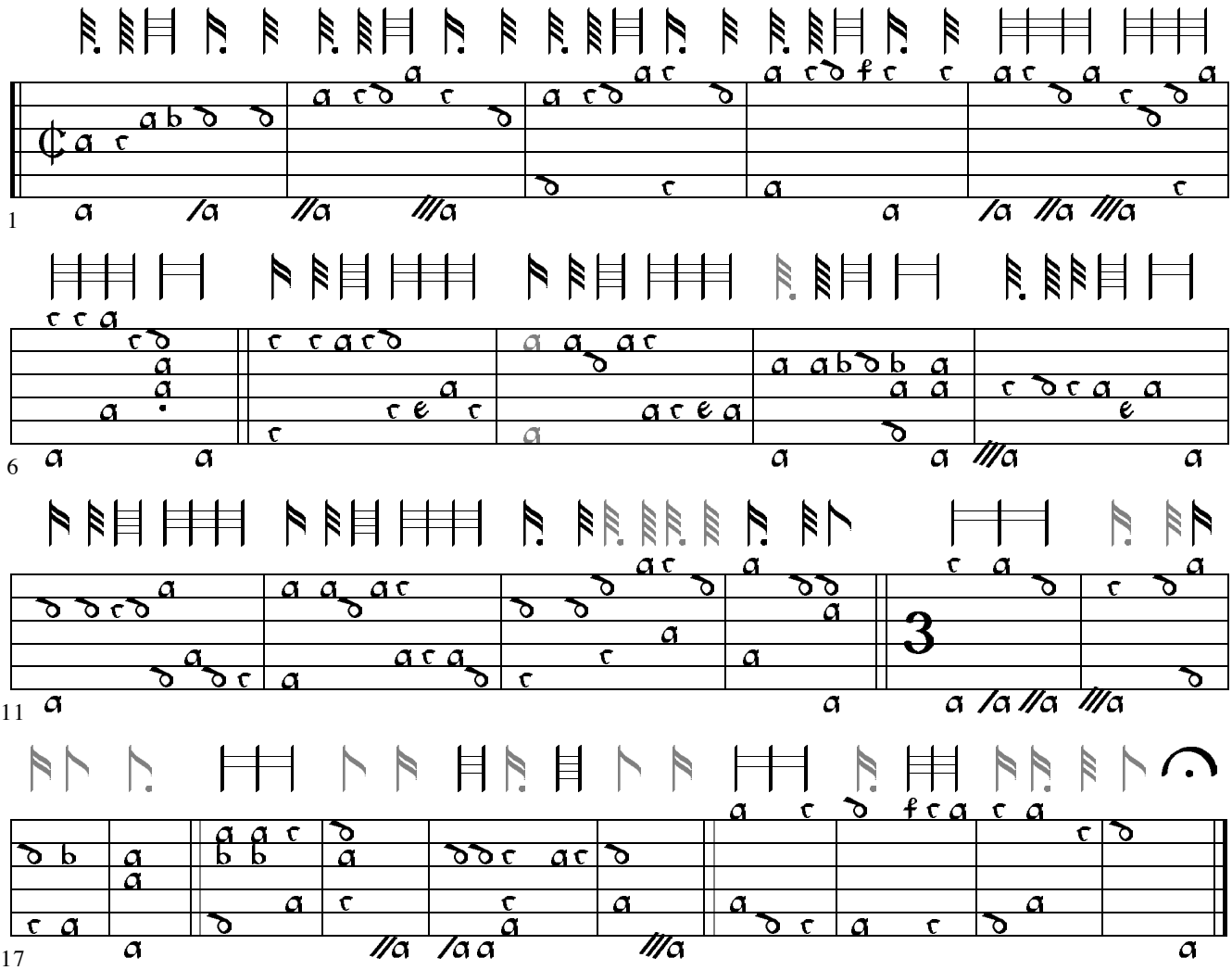
B49b. Ballet - 7F A2BC3 D-LEm II.6.15, p. 304



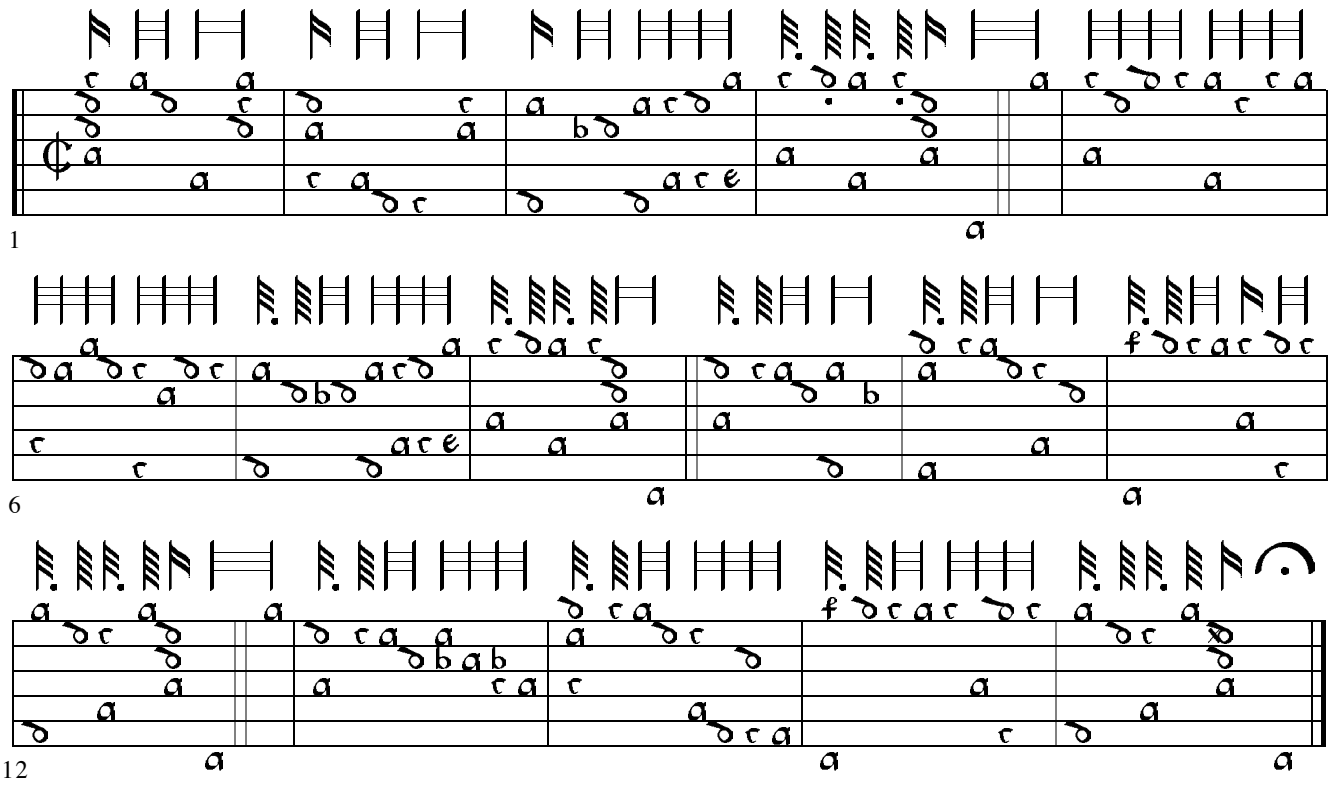
B51. Ballet 27 - 7F8C AB6 D-LEm II.6.15, p. 308



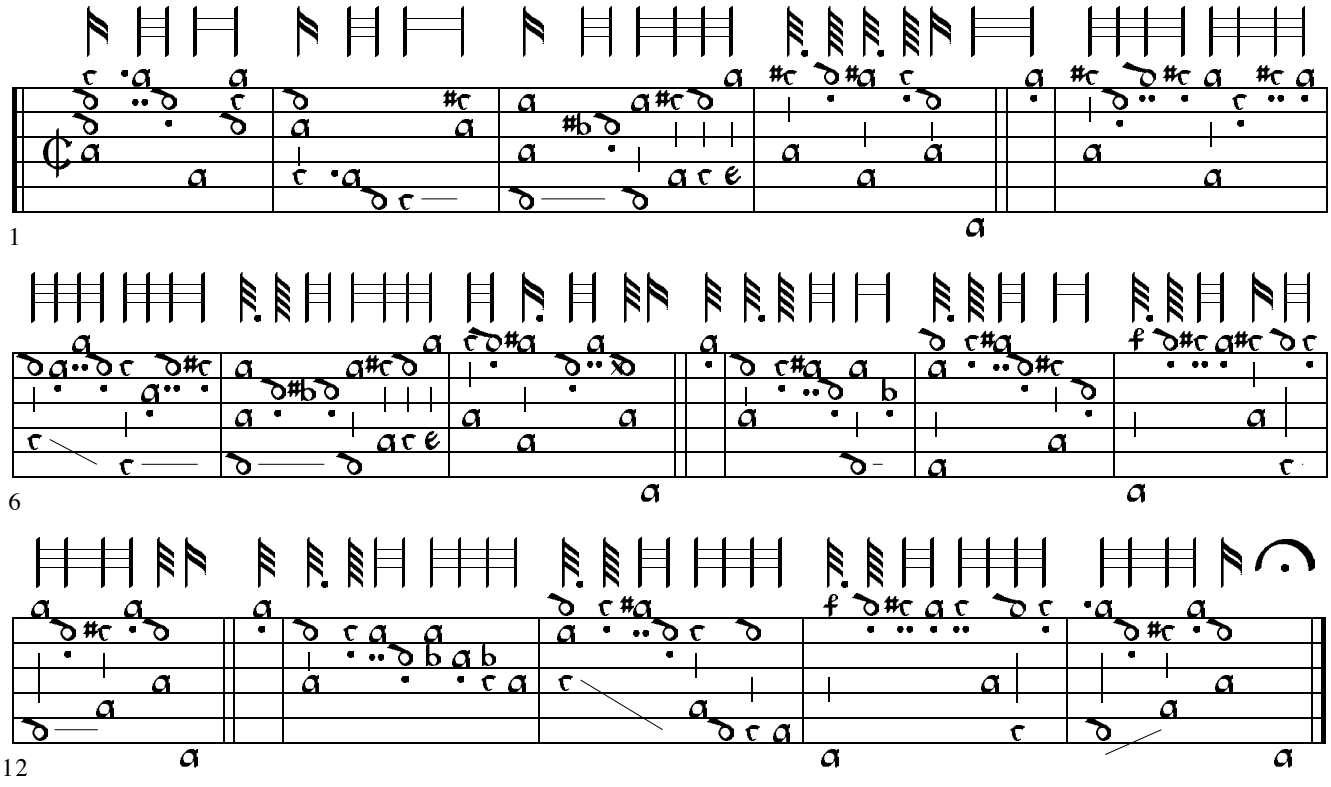
B52. Ballet - 7F8E9D10C A6B8-DEF4 PL-Kj 40159, ff. 20v-21r



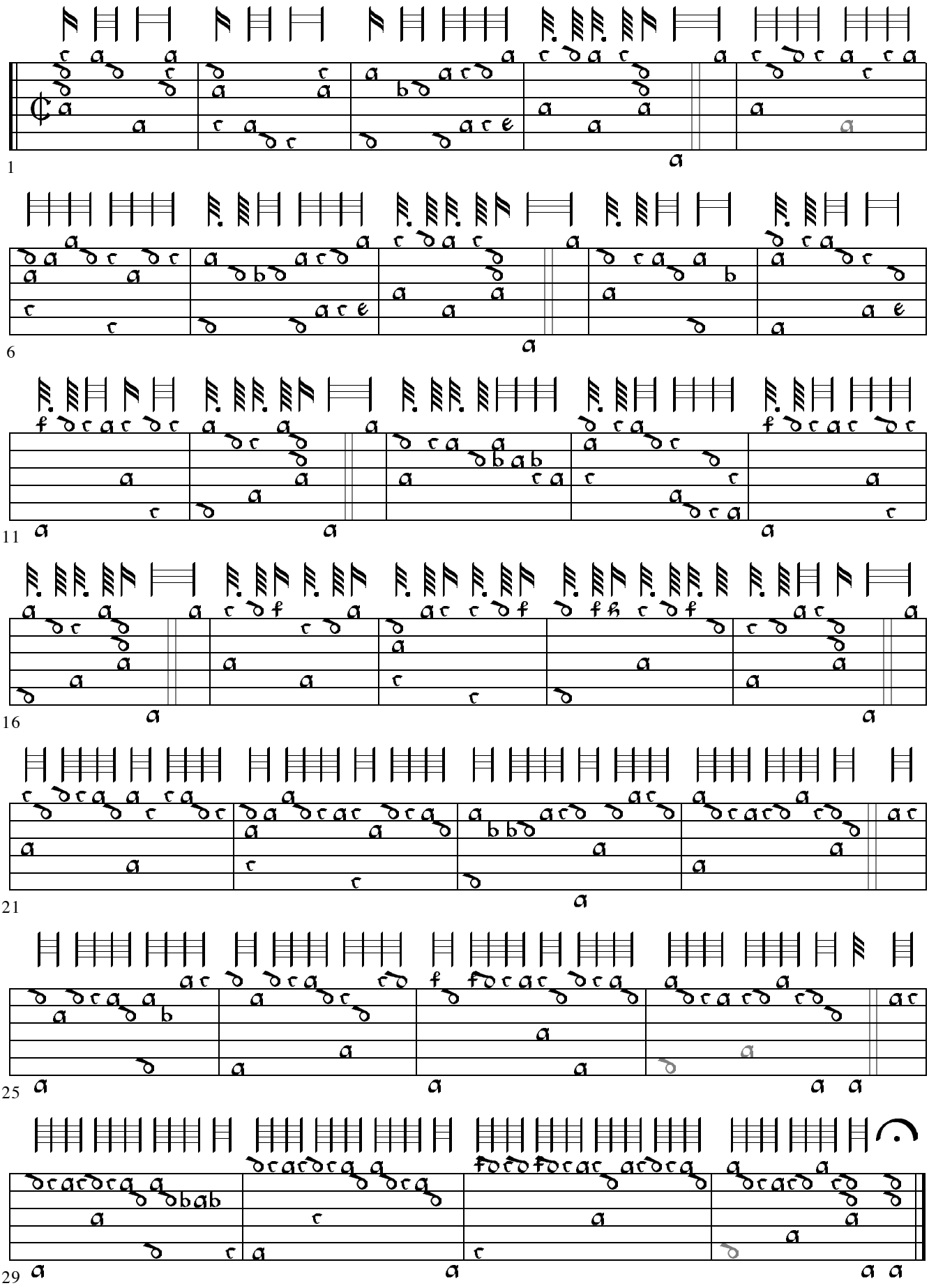
B53a. Ballet Sturt - 7F AABB4 PL-Kj 40641, f. 1v



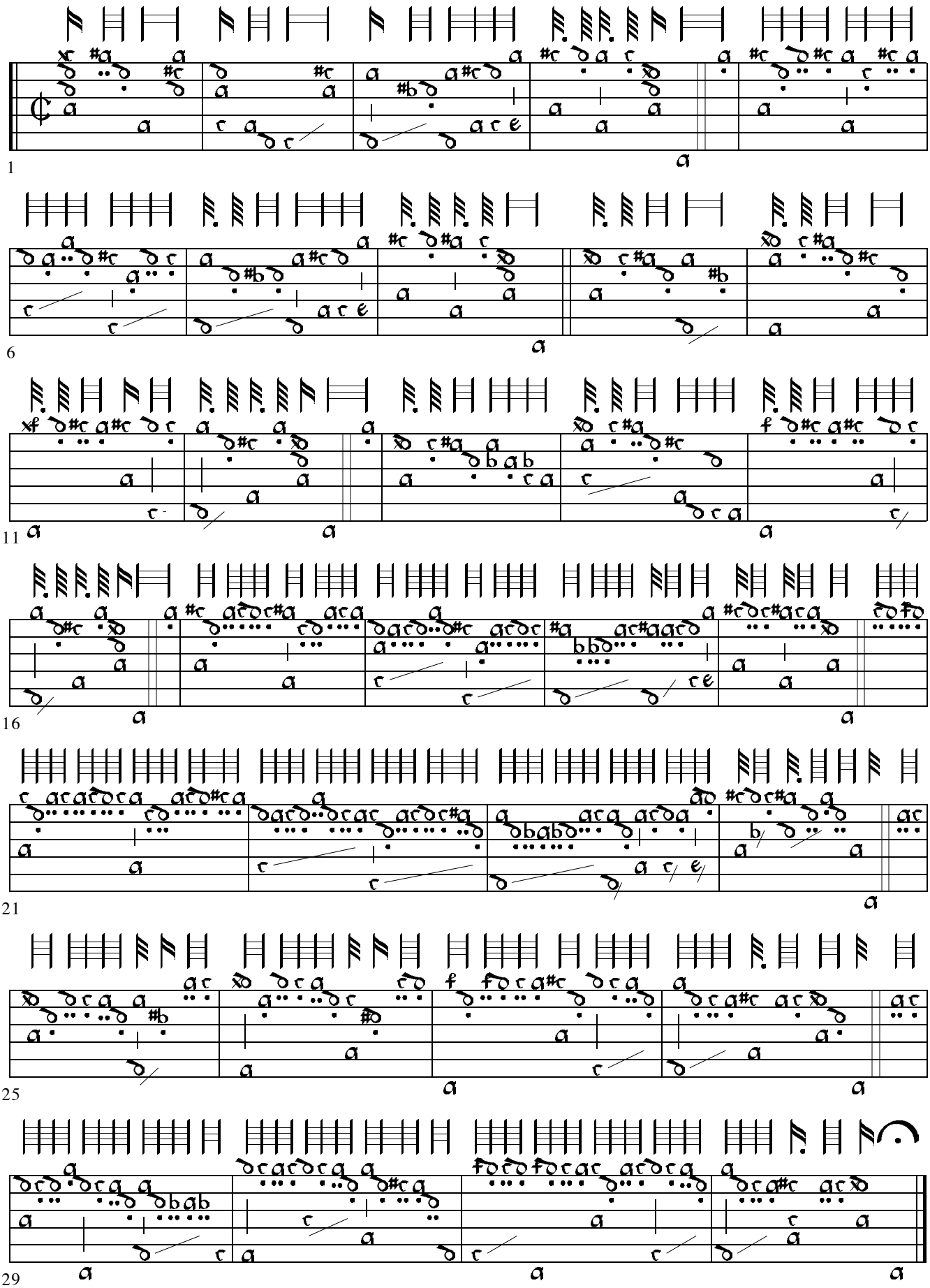
B53b. (Ballet?) - 7F AABB4 GB-Cu Dd.4.22, f. 10v



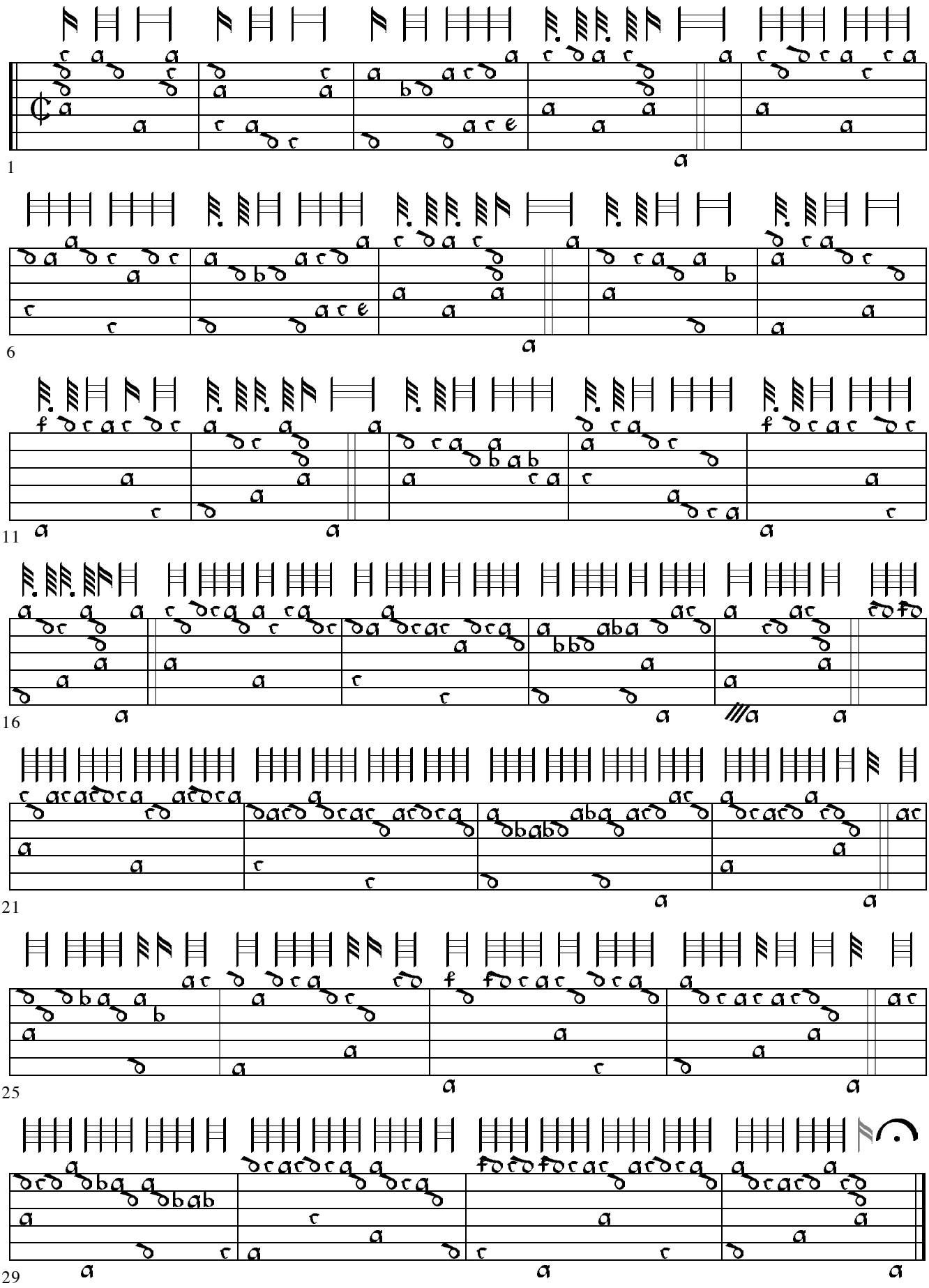
B53c. Mrs Mary Hofmans Almand - 7F AABBAABB4 Valerius 1626, pp. 267-268



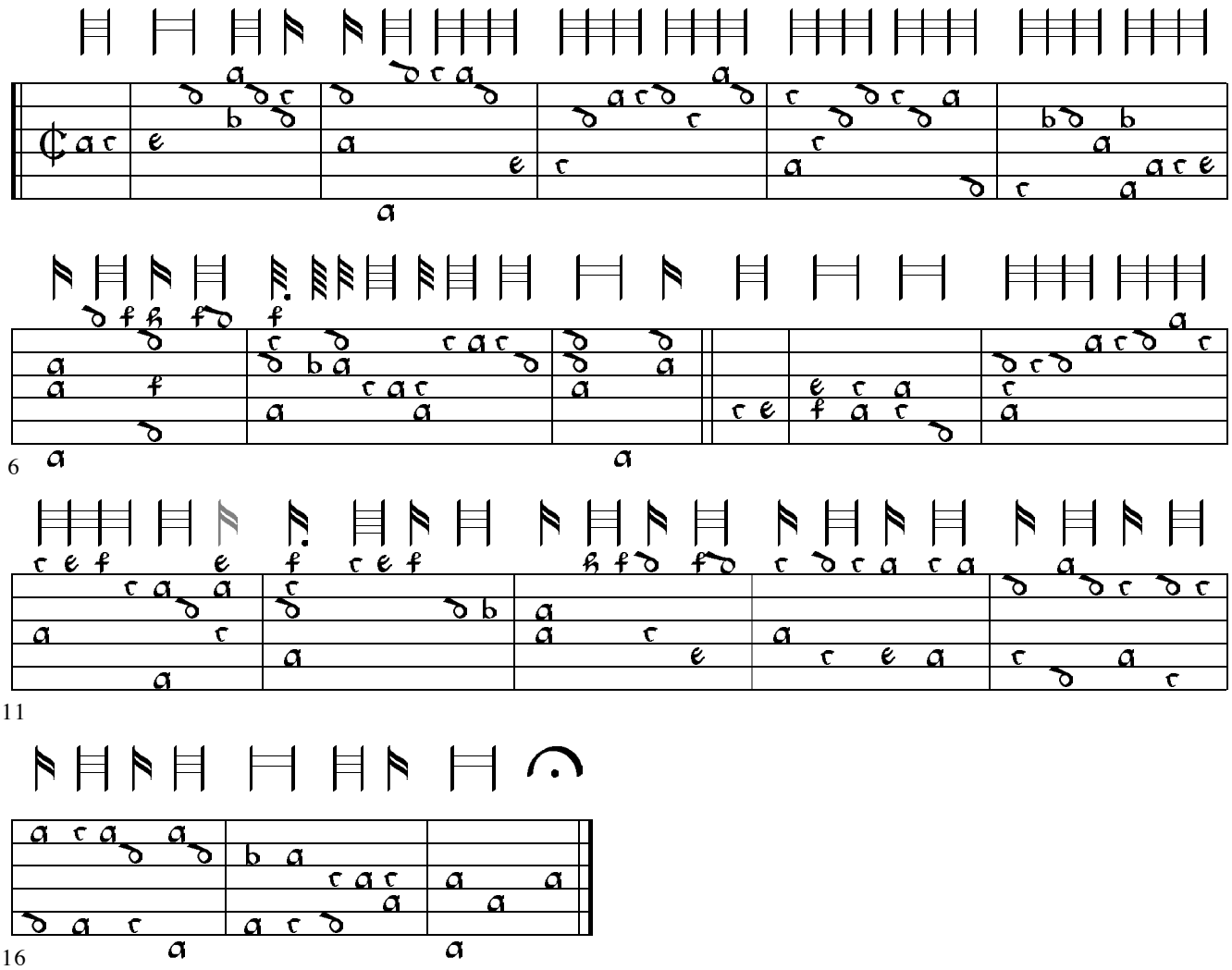
B53d. Allmayne per John Sturt - 7F AABBAABB4 GB-Lbl 38539, f. 2v



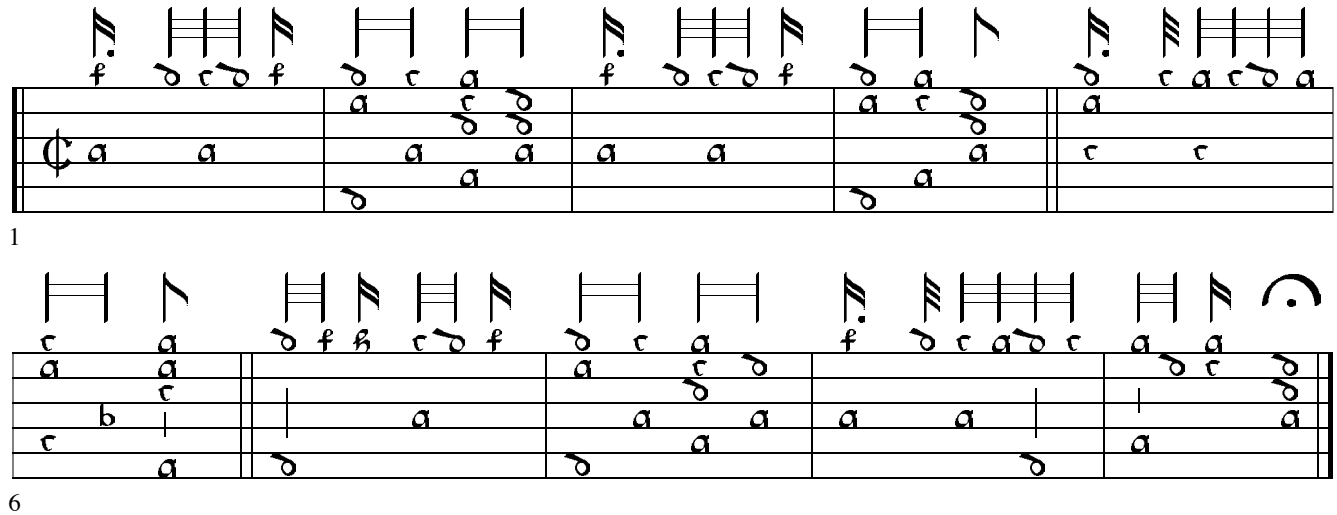
B53e. Balletto - 7F10C AABBAABB4 D-B 4022, ff. 12v-13r



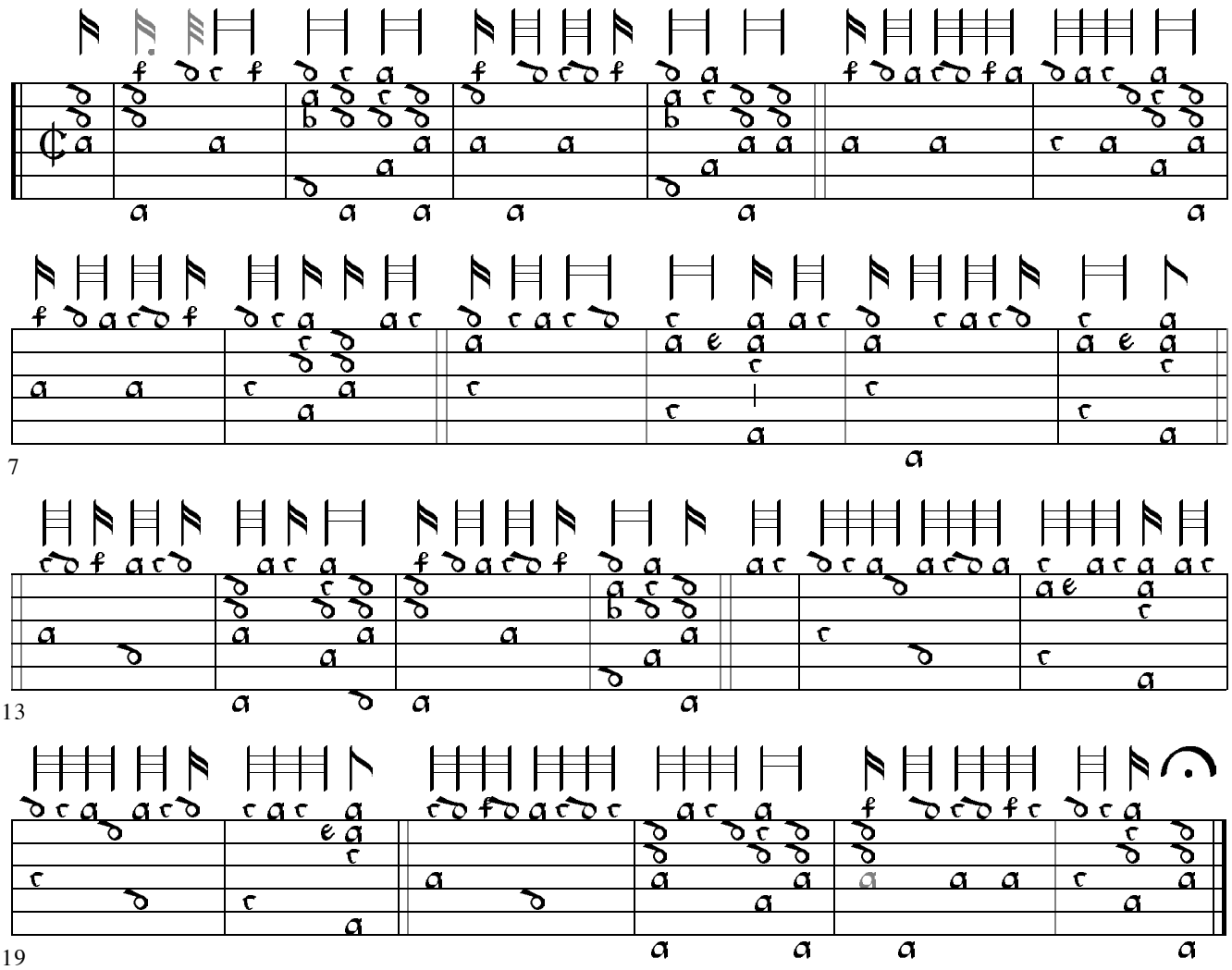
B54. Ballet E.M.A. - 7F A8B10 Fuhrmann 1615, p. 155



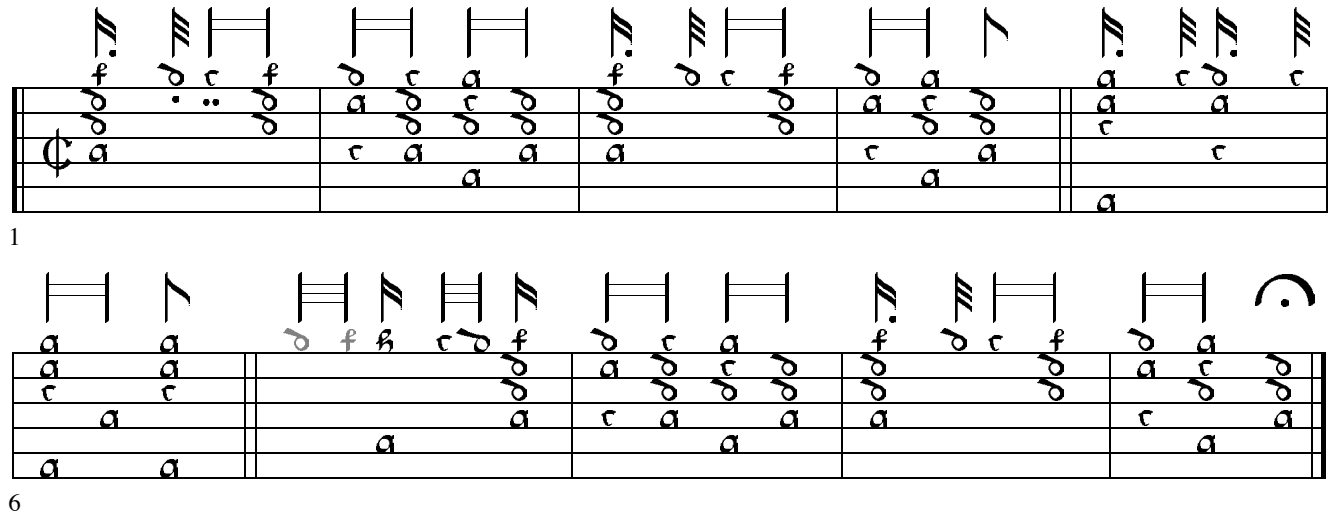
B55a. (Ballet?) - A4B2C4 GB-Cu Dd.5.78.3, f. 30r



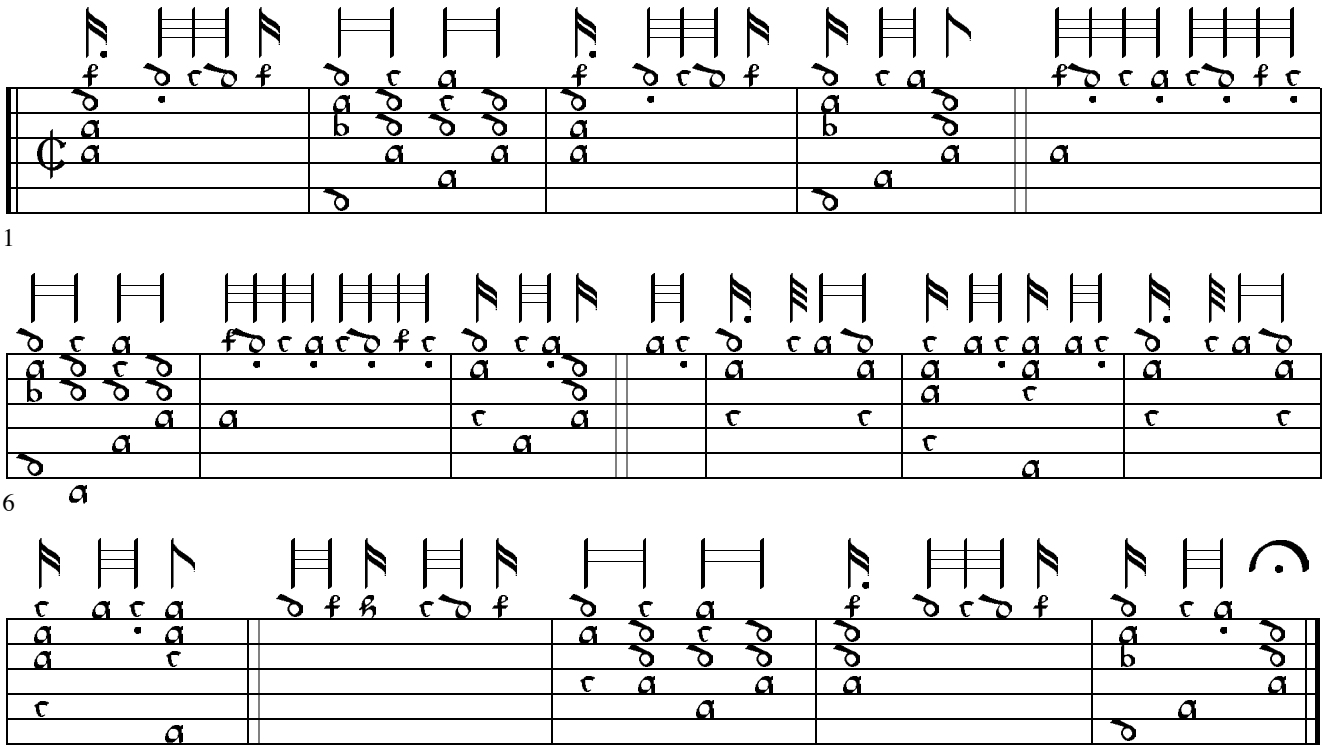
B55b. (Ballet?) - 7F AABCBC4 NL-Lu 1666, f. 400r



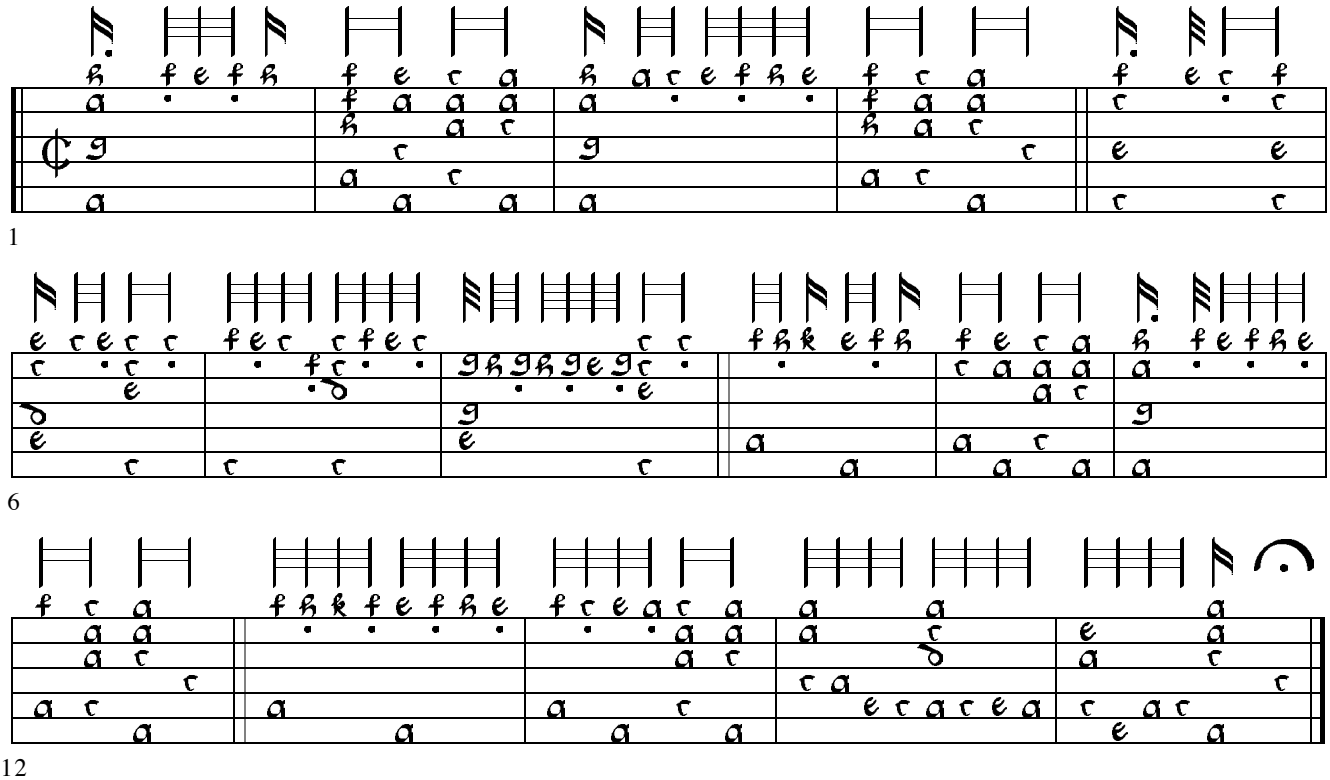
B55c. (Ballet?) - A4B2C4 NL-Lu 1666, f. 401r



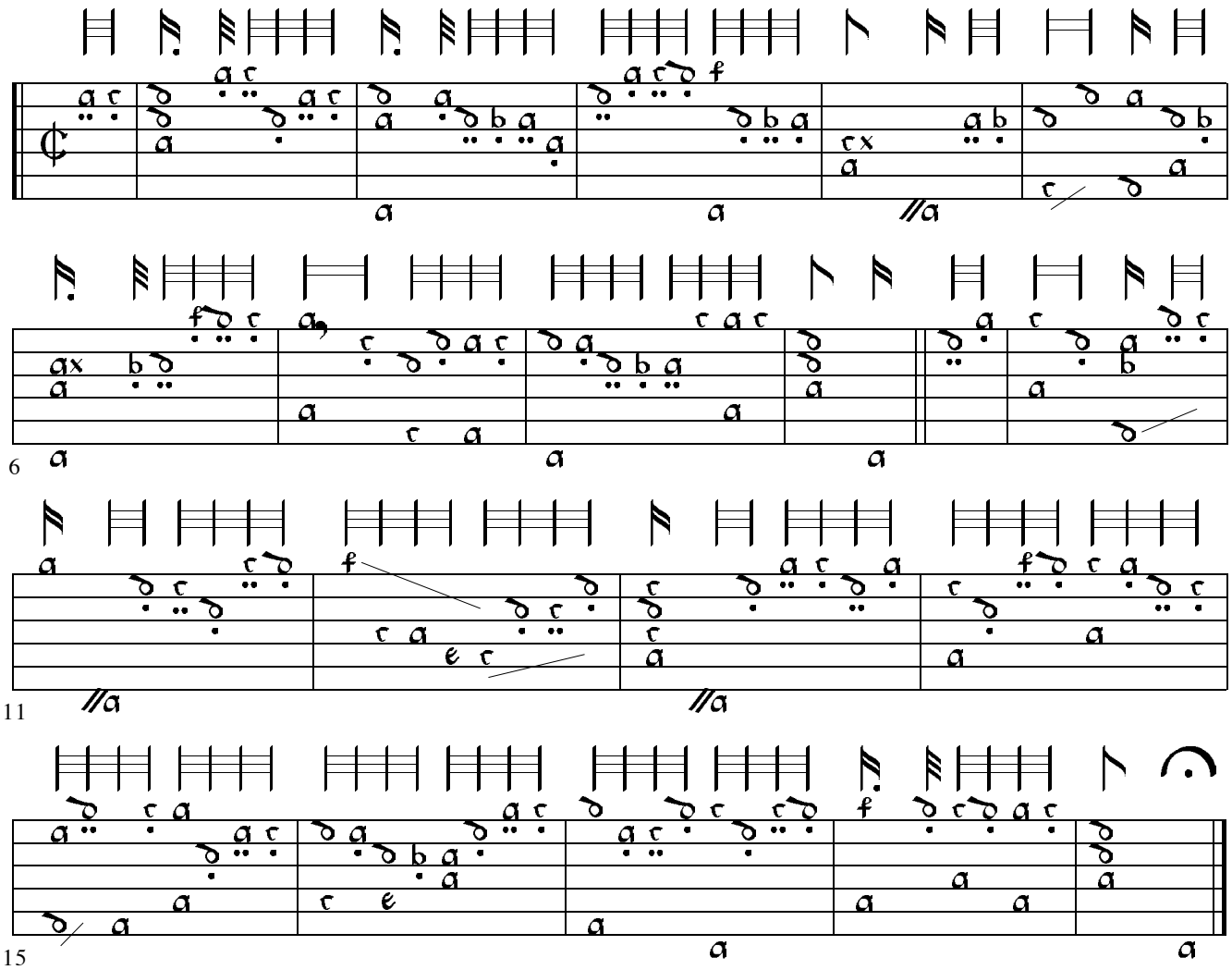
B55d. (Ballet?) - 7F AABC4 NL-Lu 1666, f. 401r



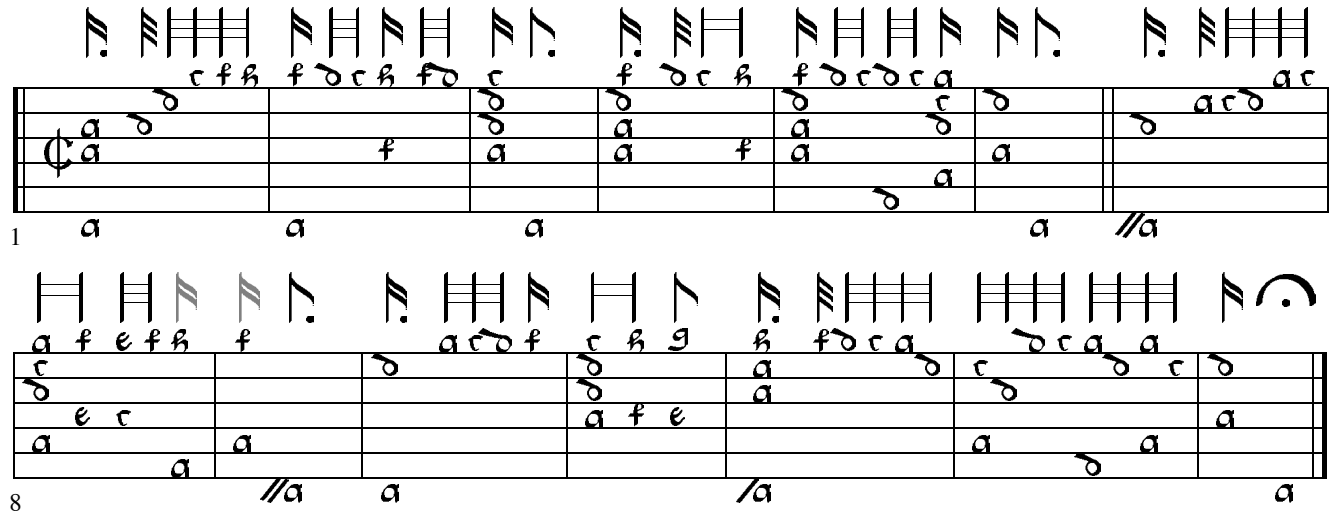
B55e. Chanson Engleze - ABCC4 Hove 1612, f. 65r



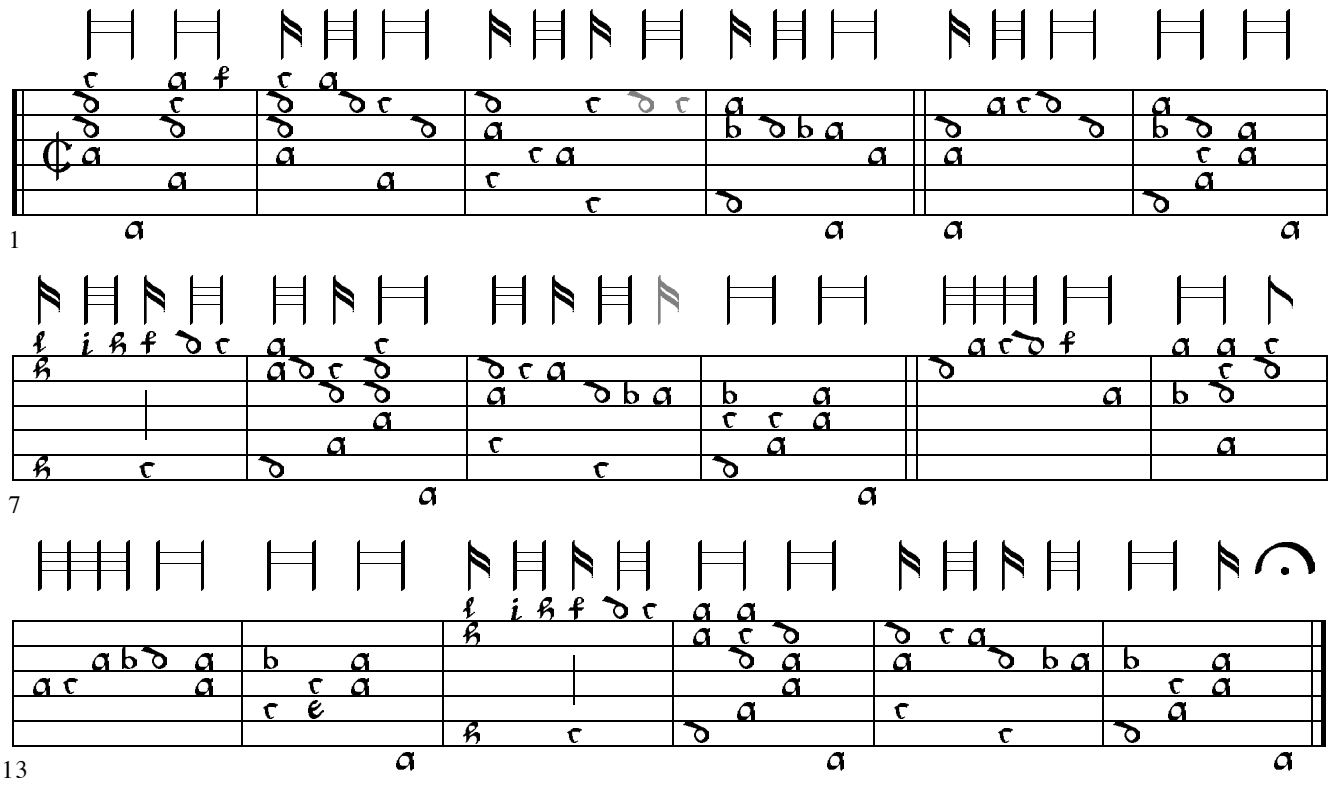
B56. (Ballet?) L'escossoise - 7F9C A9B10 Vallet II 1616, p. 1



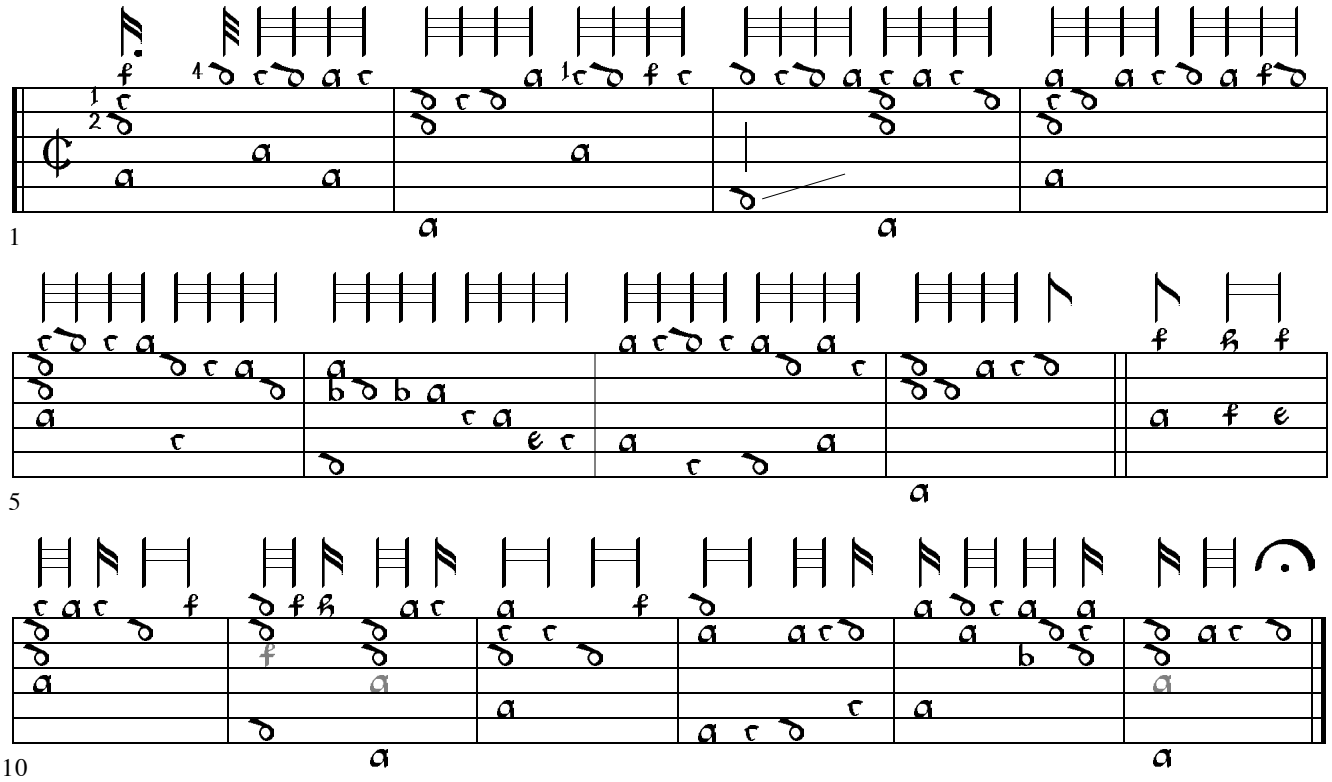
B57. Ballet M 19 - 7F8D9C A6B8 Fuhrmann 1615, p. 157



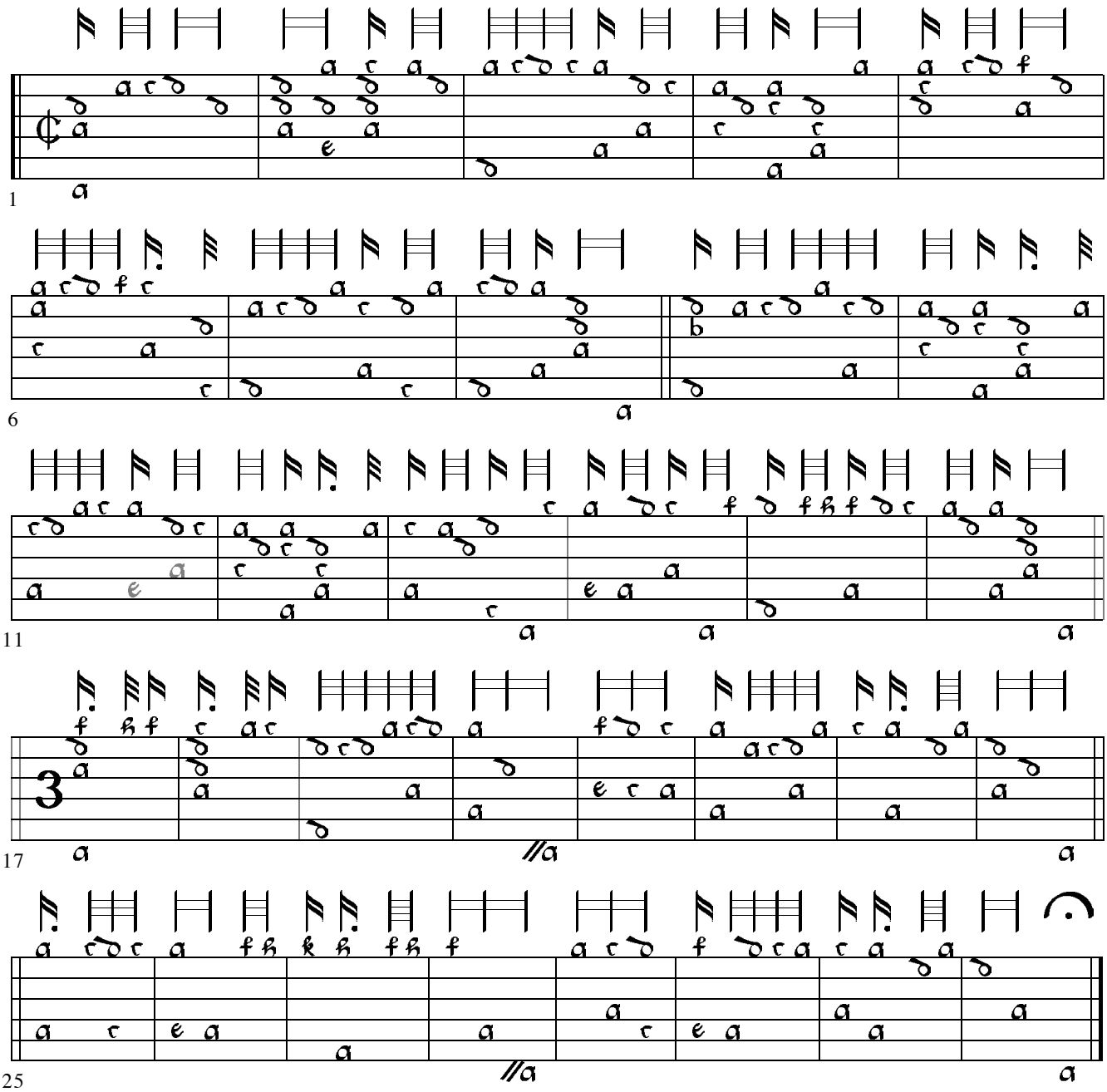
B58. Ballet Mercury - 7F A4B6C8 D-Ngm 33748 I, f. 67r



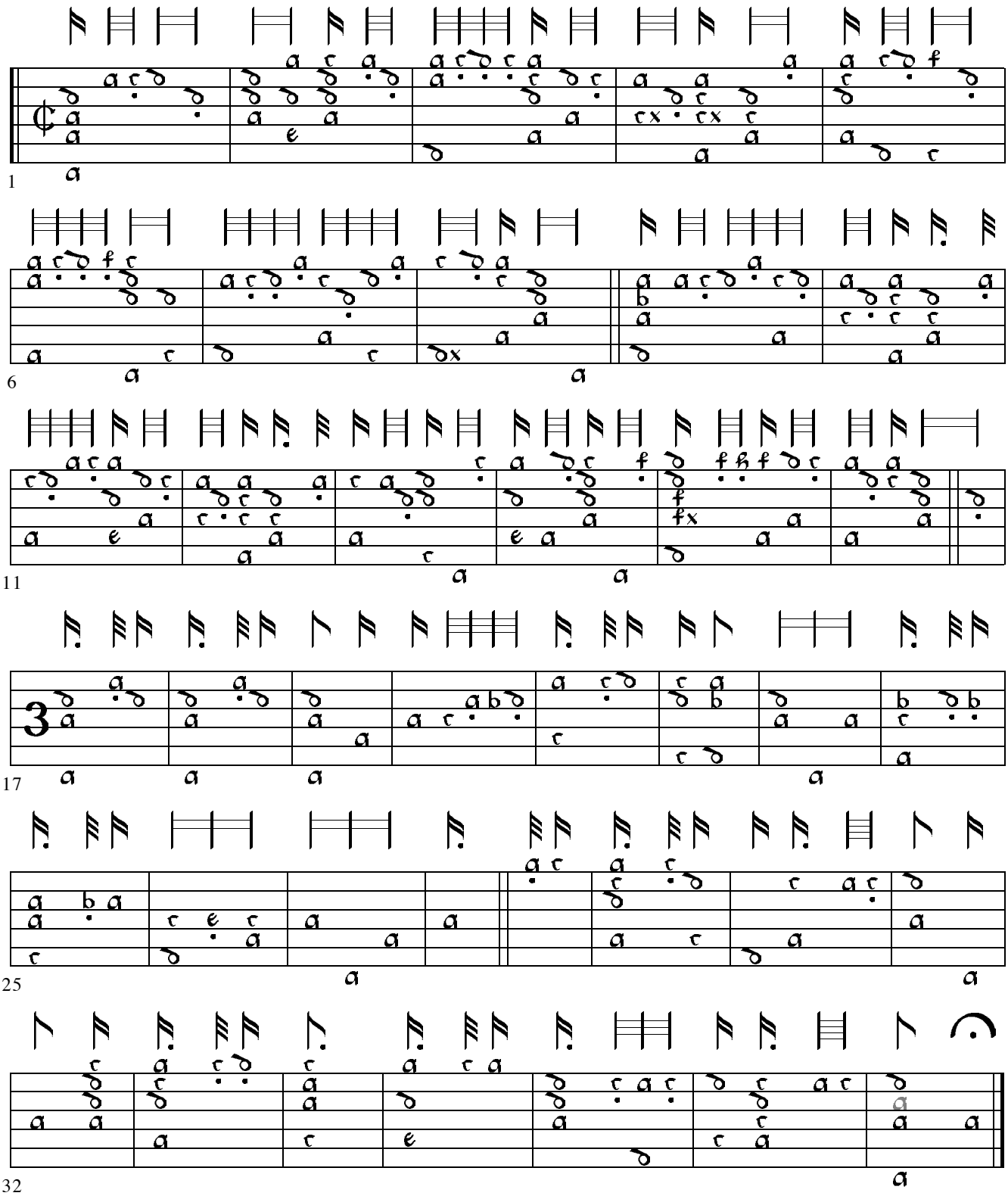
B59. Ballet Mercury - 7F A8B7 D-Lr 2000, p. 26



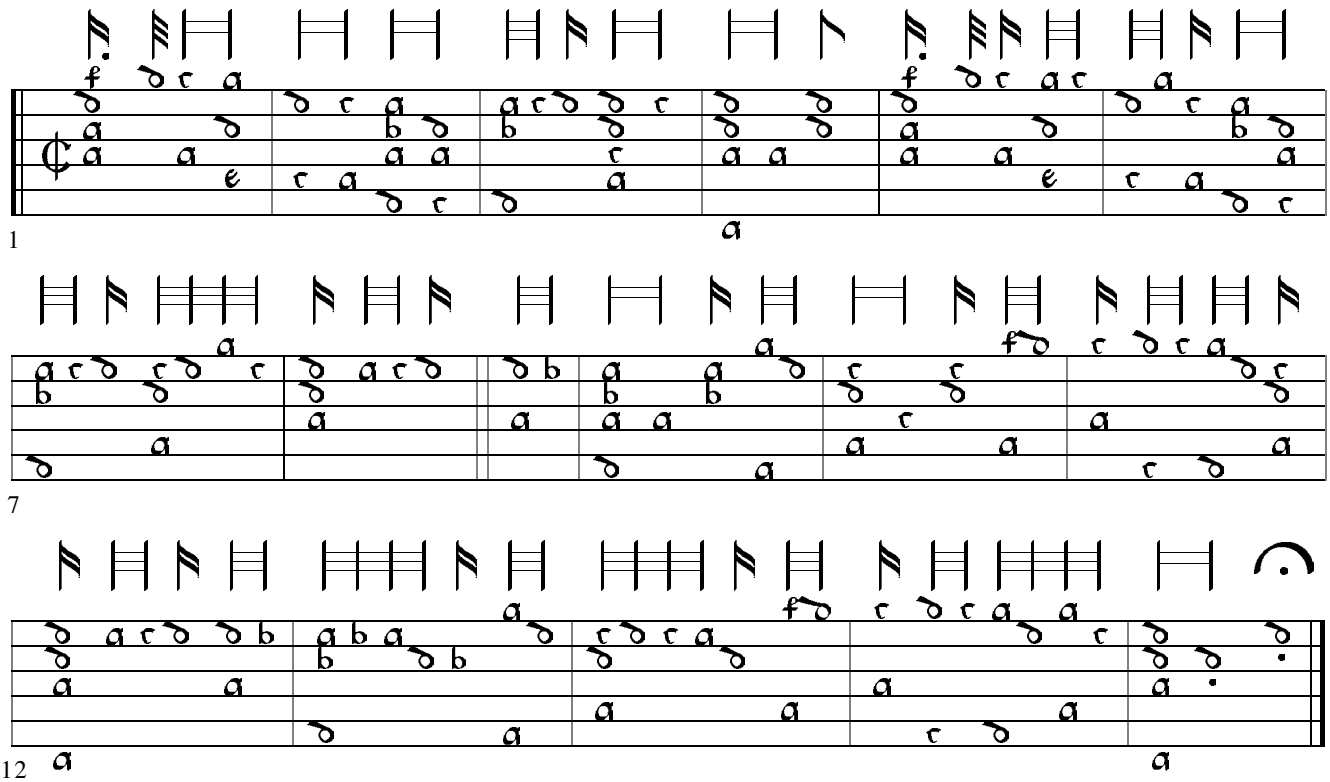
B60a. Ballet - 7F9C AB8-CD8 PL-Kj 40641, f. 2r



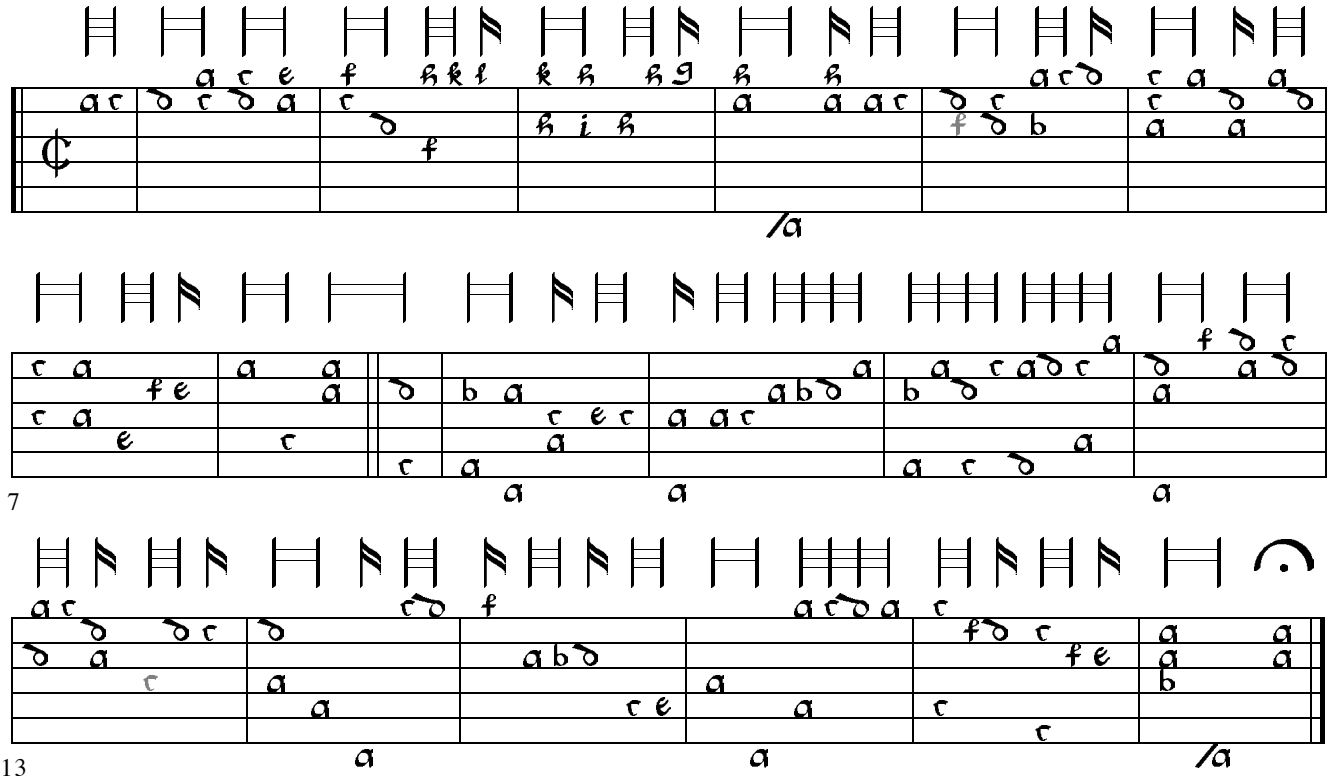
B60b. Balett - 7F AB8-C12D10 D-Kl 4o 108/I, f. 78r



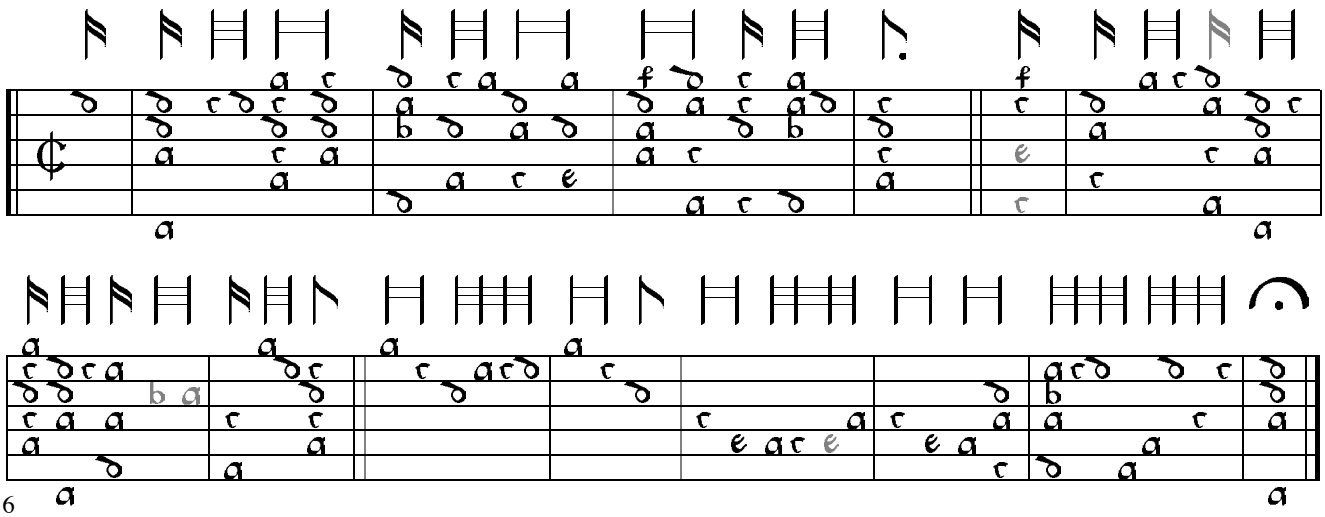
B61. Ballet - 7F AB8 D-Kl 4o.108 I, f. 3v



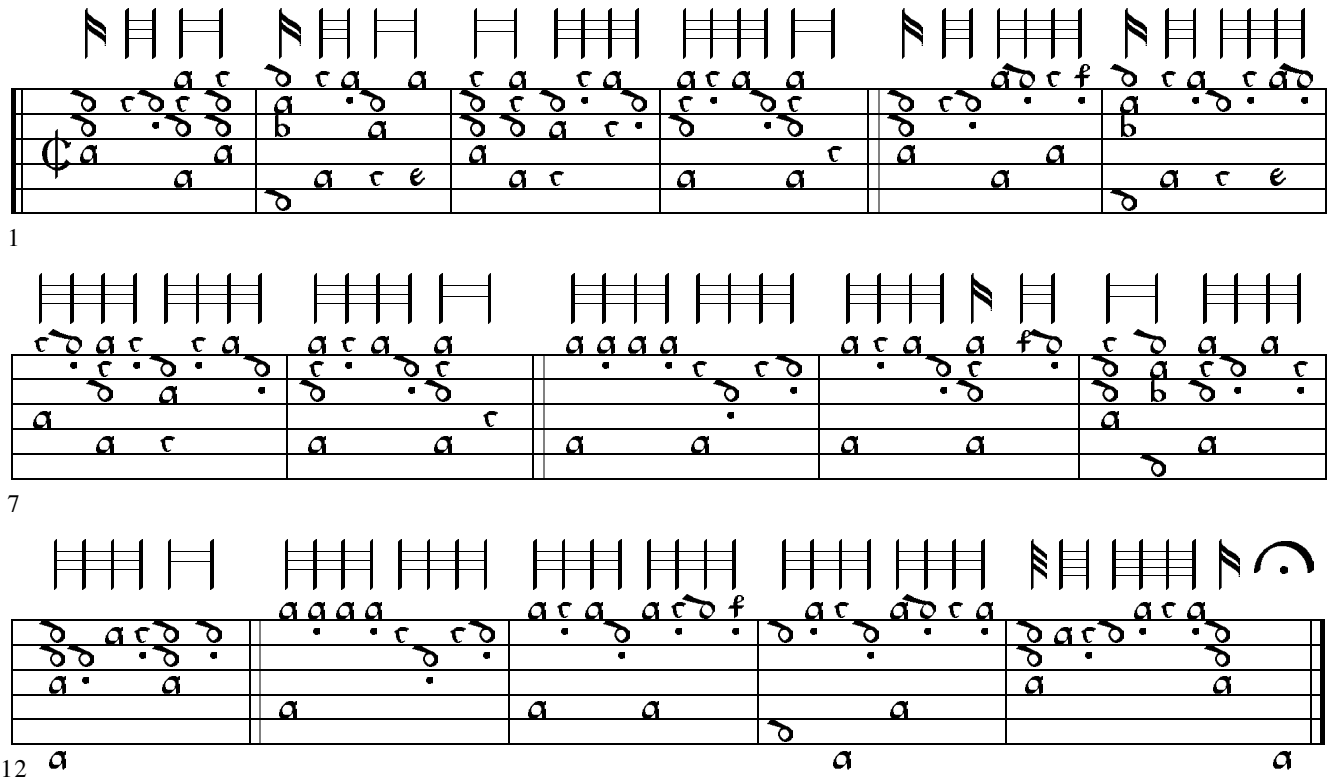
B62. Ballet 9 - 7F8D A8B10 Fuhrmann 1615, p. 152



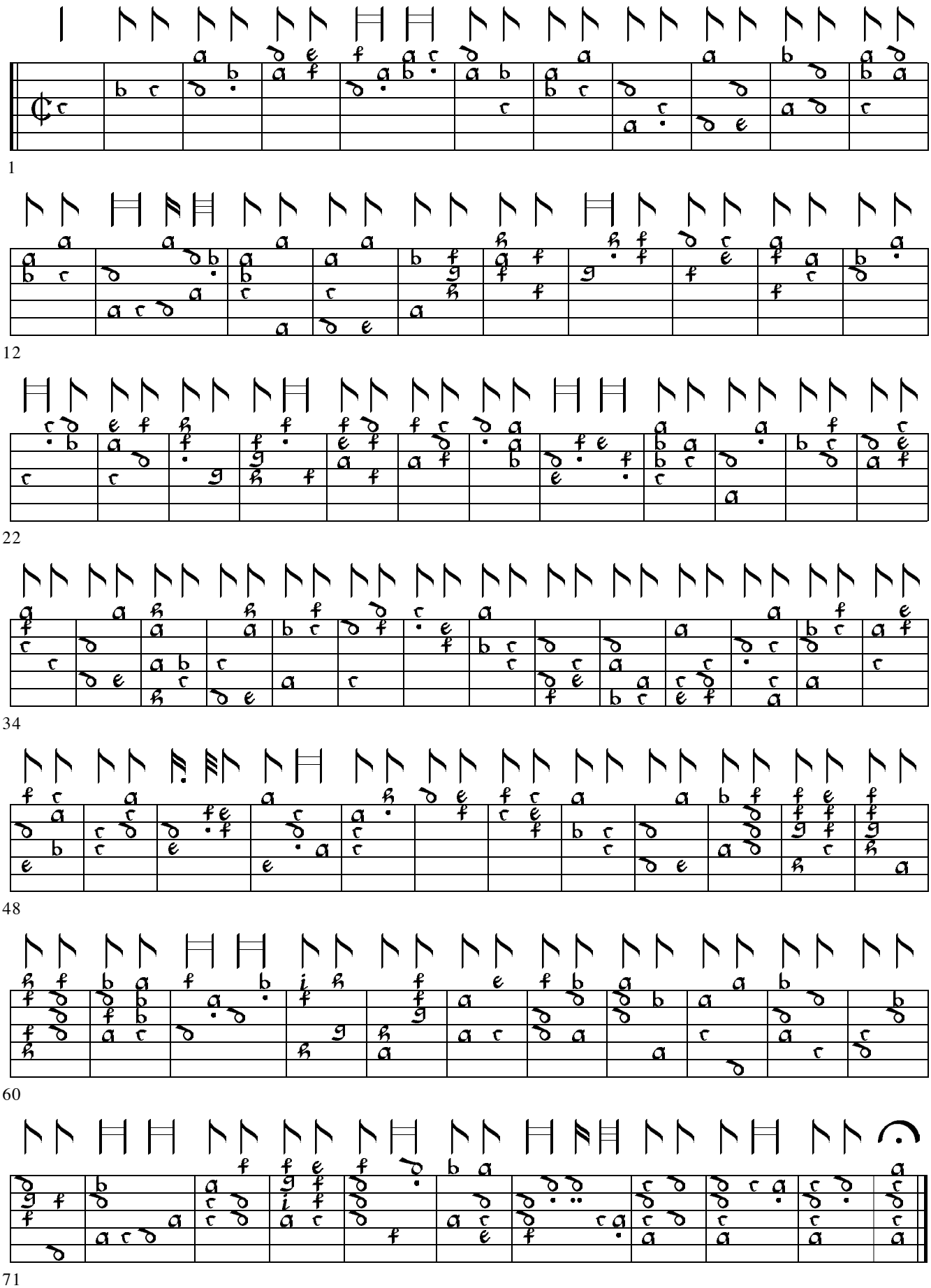
B63a. Balletta - 7F A4B3C6 D-LEm II.6.6, ff. 7v-8r



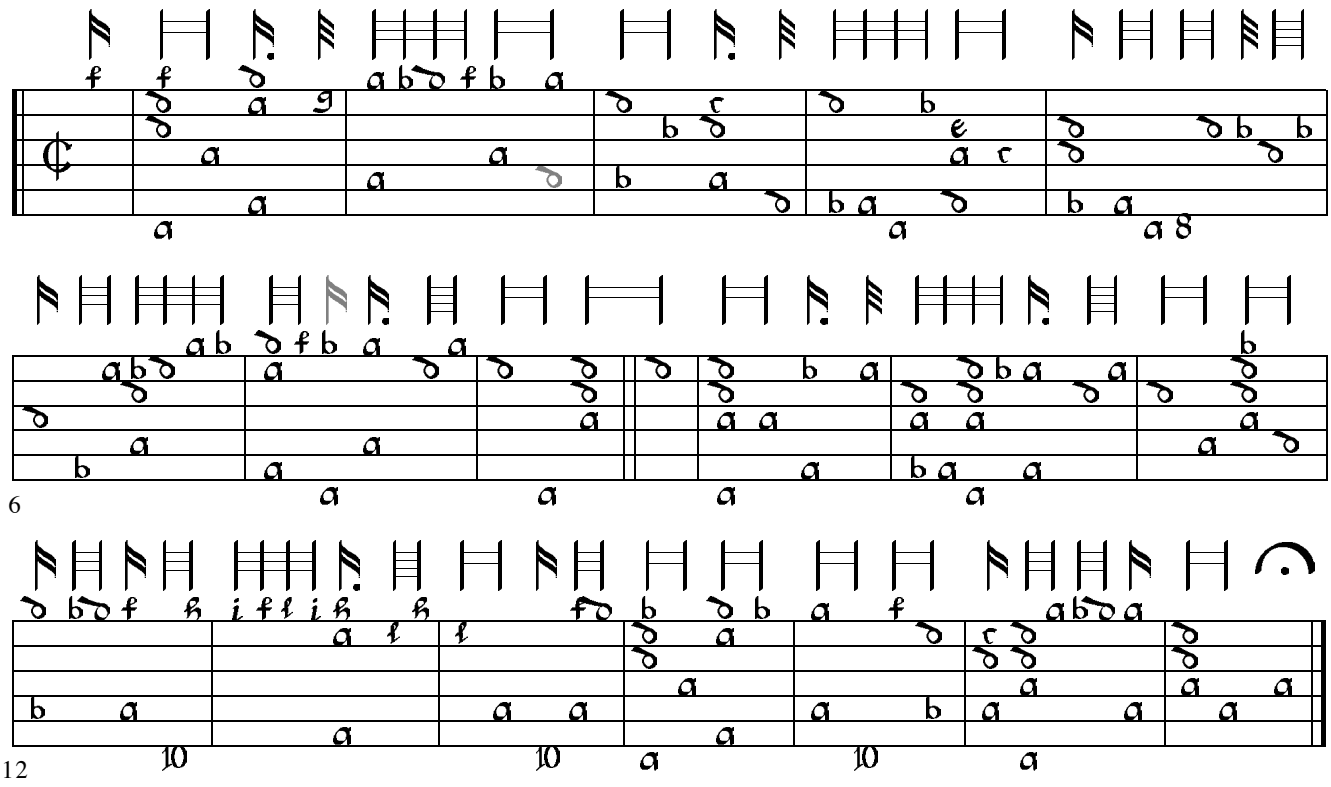
B63b. Ballet Englese - 7F AABB4 Hove 1612, f. 59r



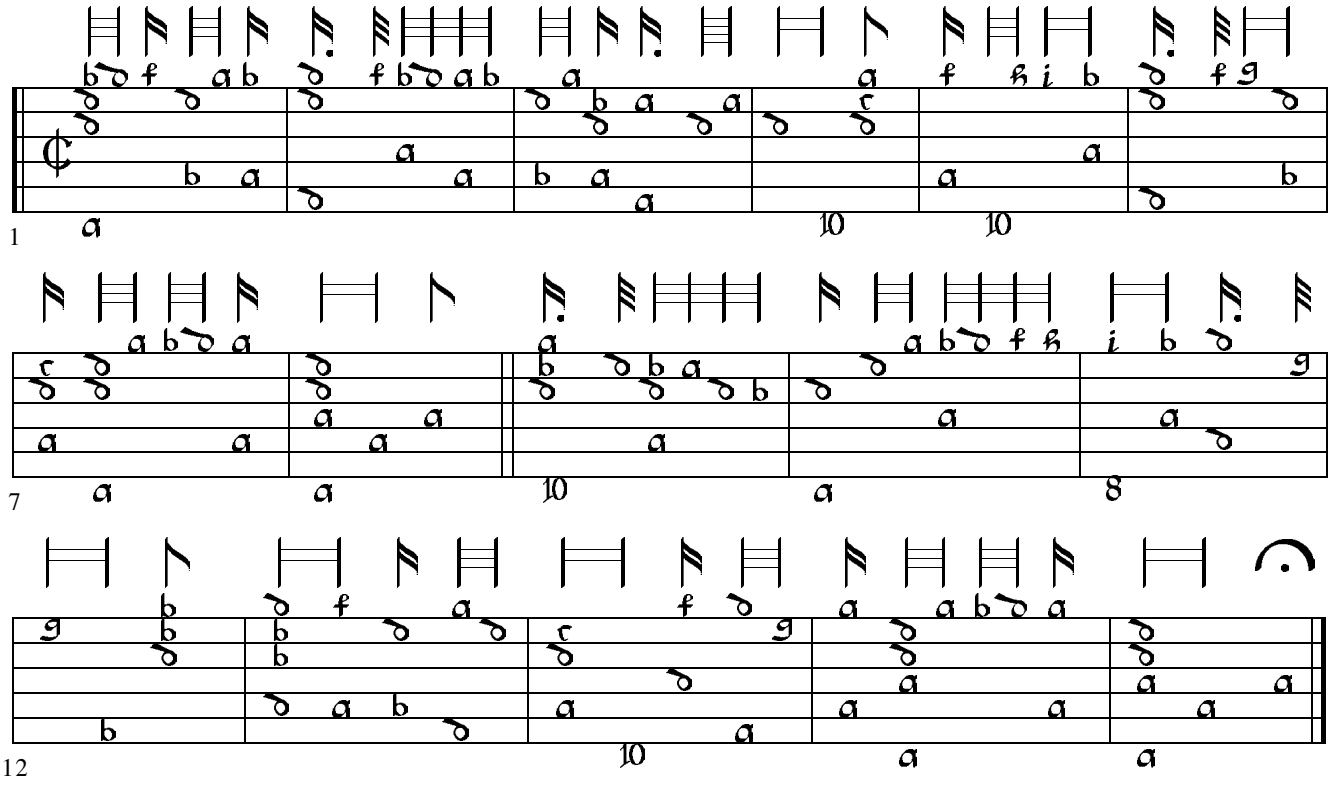
App 3. Phantasia 2 Mertel 1615, p. 132



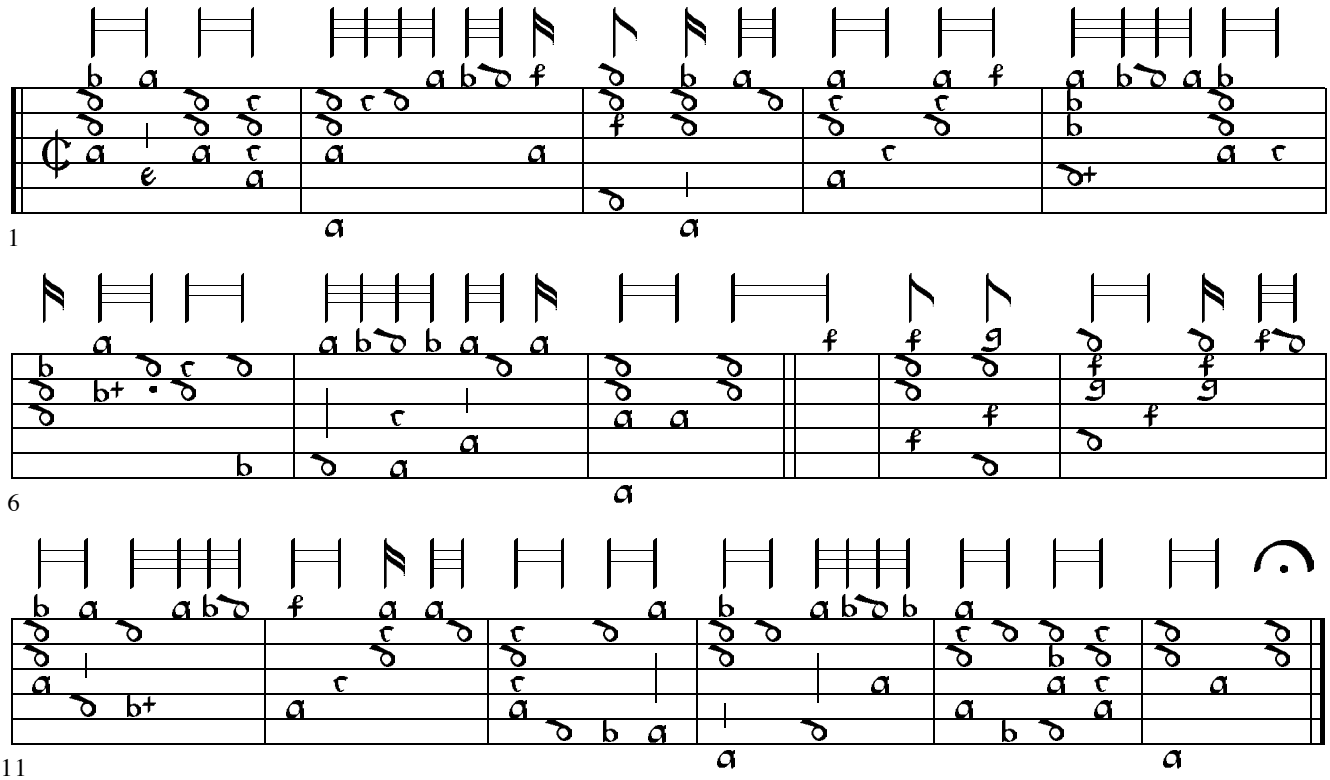
B64. (Ballet?) - 7F8Eb A8B10 US-R M140.V186.S, p. 30



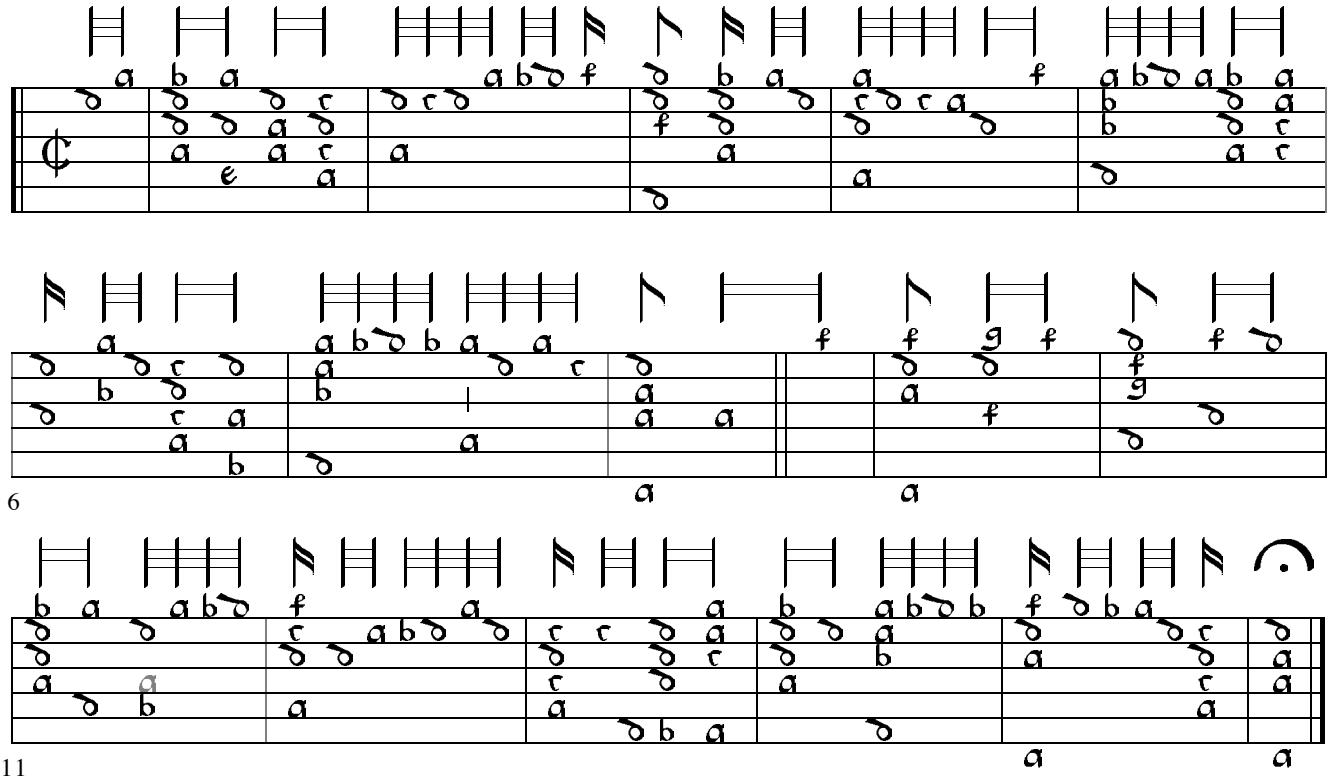
B65. (Ballet?) - 7F8Eb10C AB8 US-R M140.V186.S, p. 31



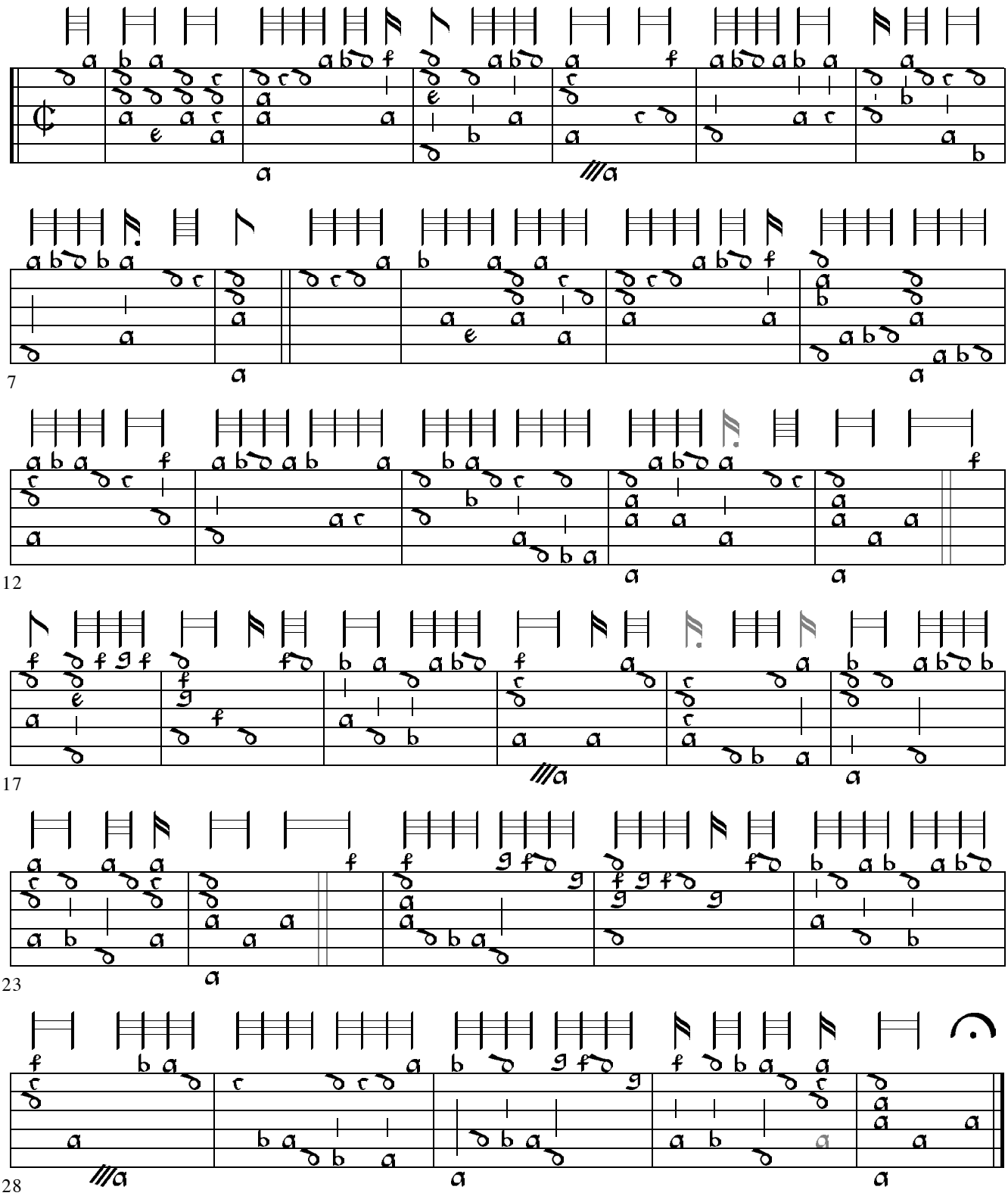
B66a. Ballet - 7F AB8 D-BAU 13.4o.85, p. 81



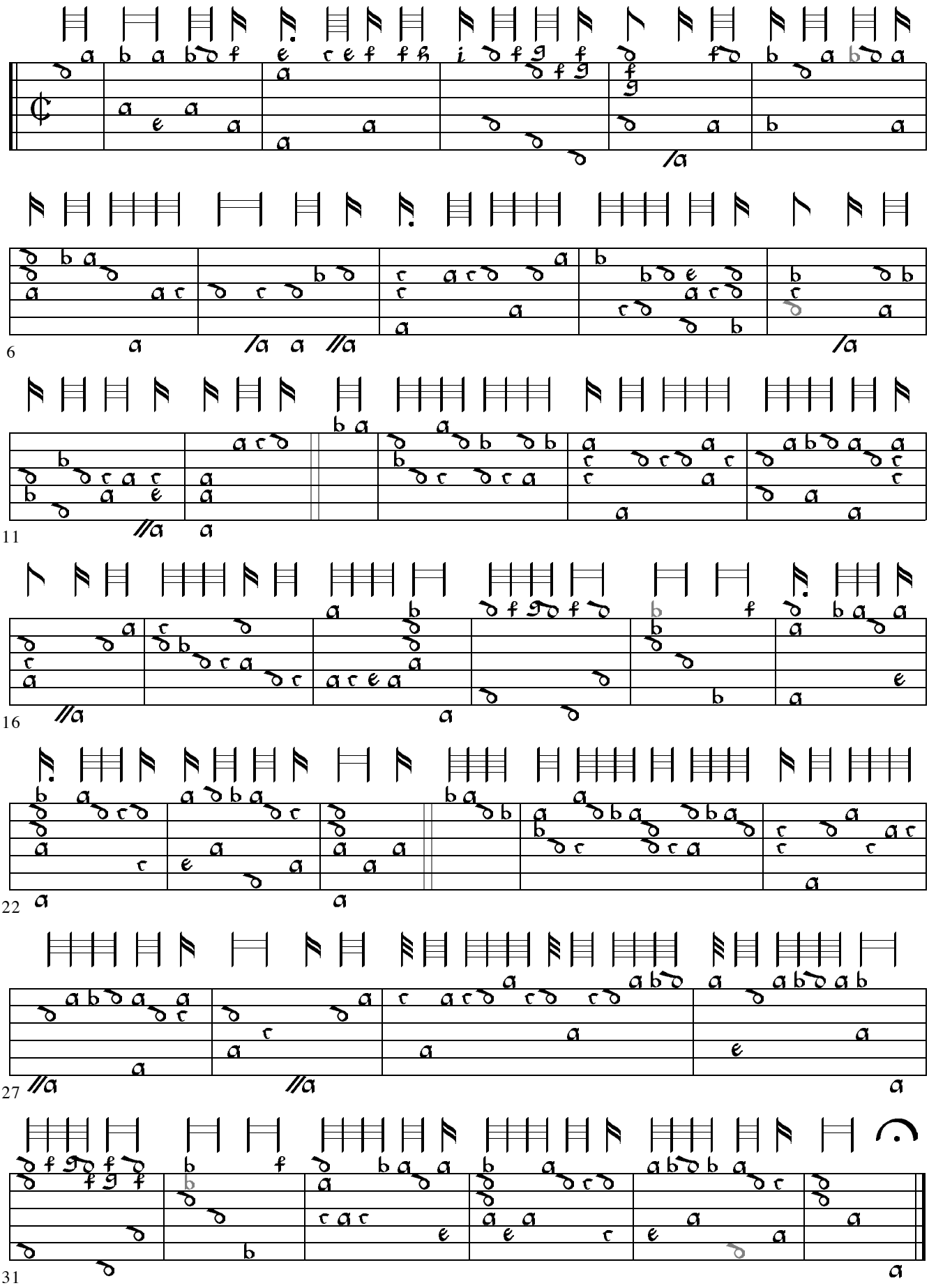
B66b. Ballet 20 - 7F AB8 D-LEm II.6.15, p. 297



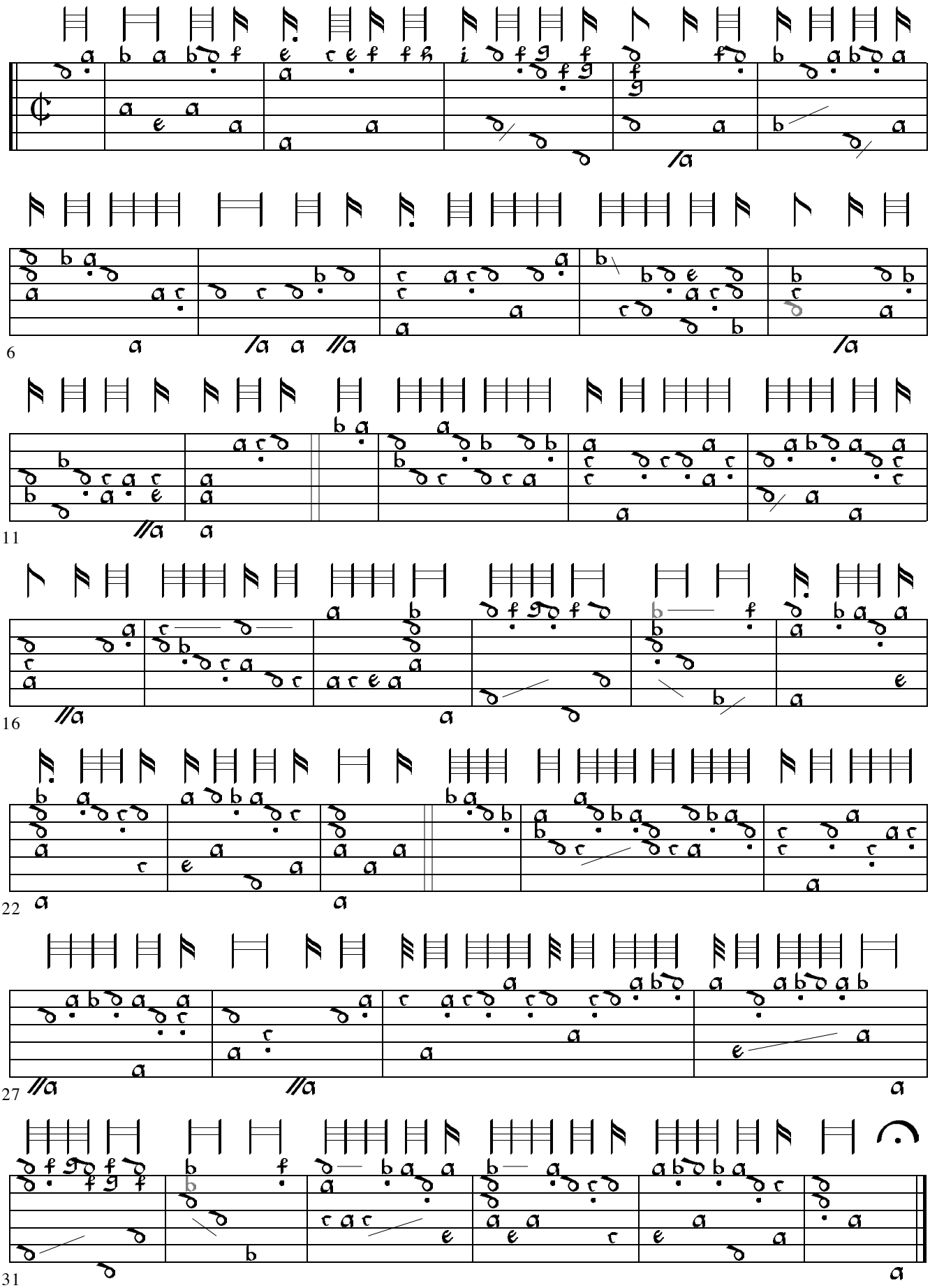
B66c. Ballet - 7F10C AABB8 D-Dl M 297, pp. 118-119



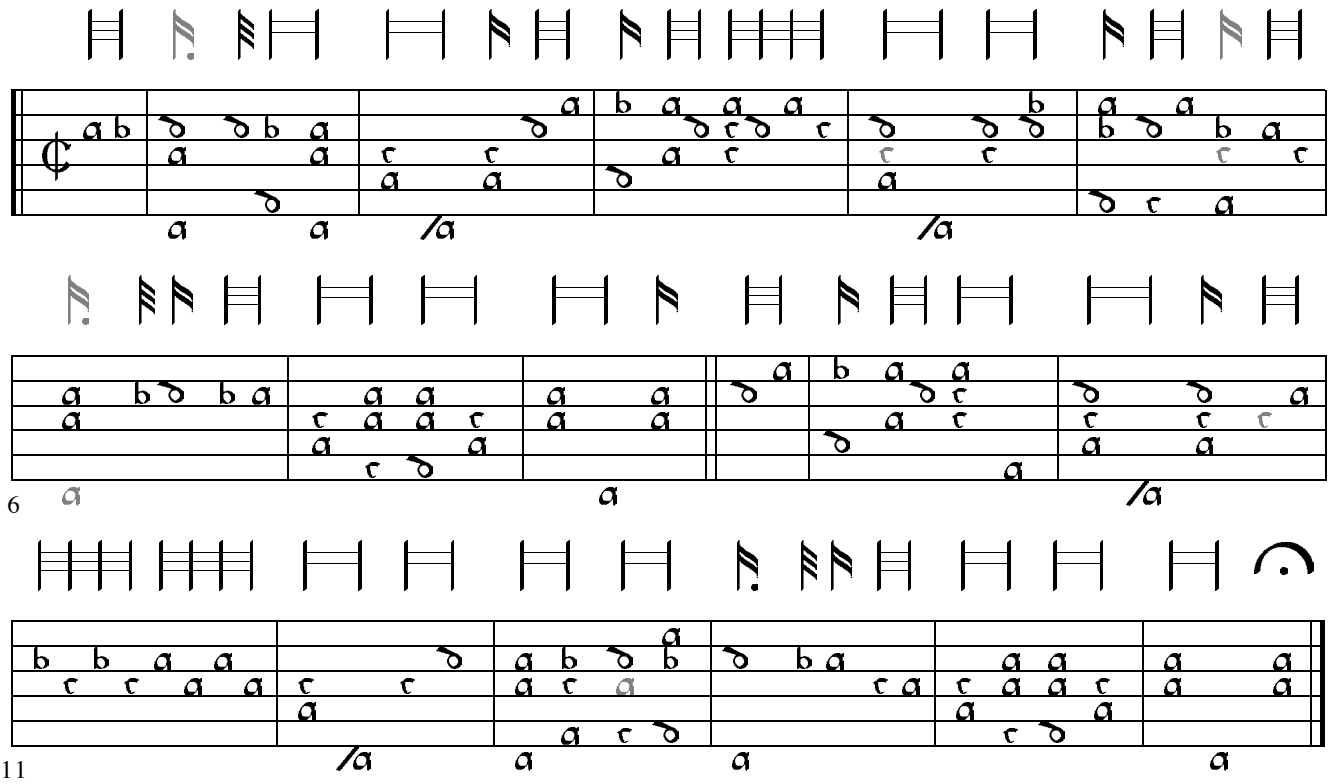
B67a. Balletto - 7F8Eb9C ABB12 Mylius 1622, p. 90



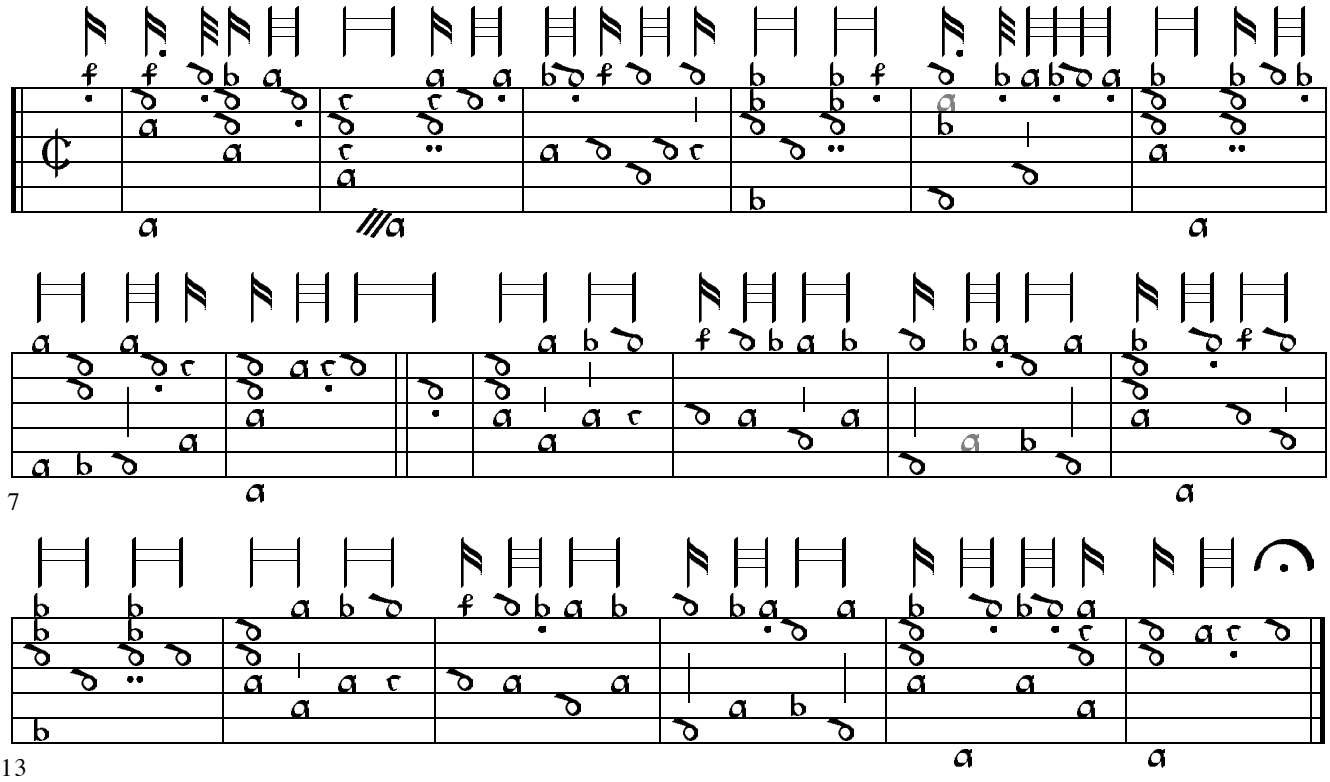
B67b. Ballet - 7F8Eb9C ABB12 Vallet I 1615, p. 53



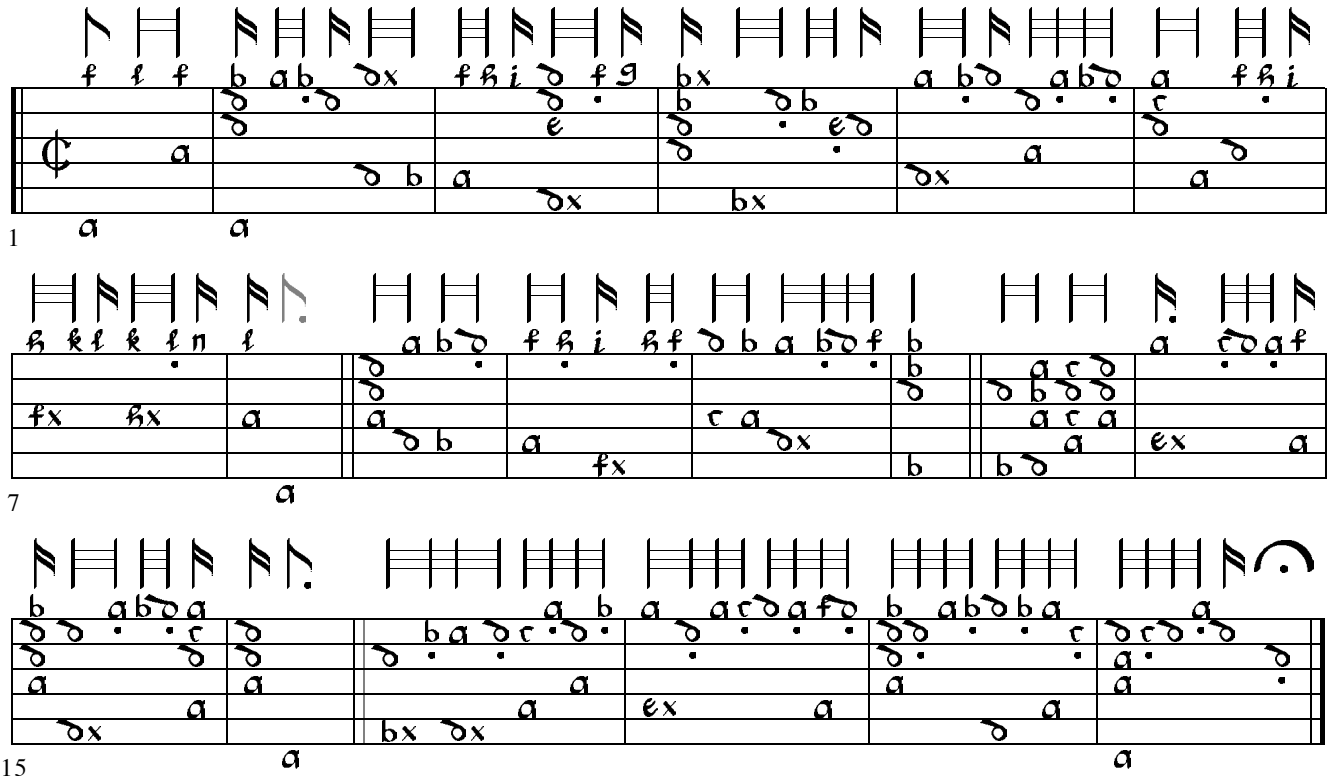
B68. Ballet 29 - 7F8C AB8 D-LEm II.6.15, p. 309



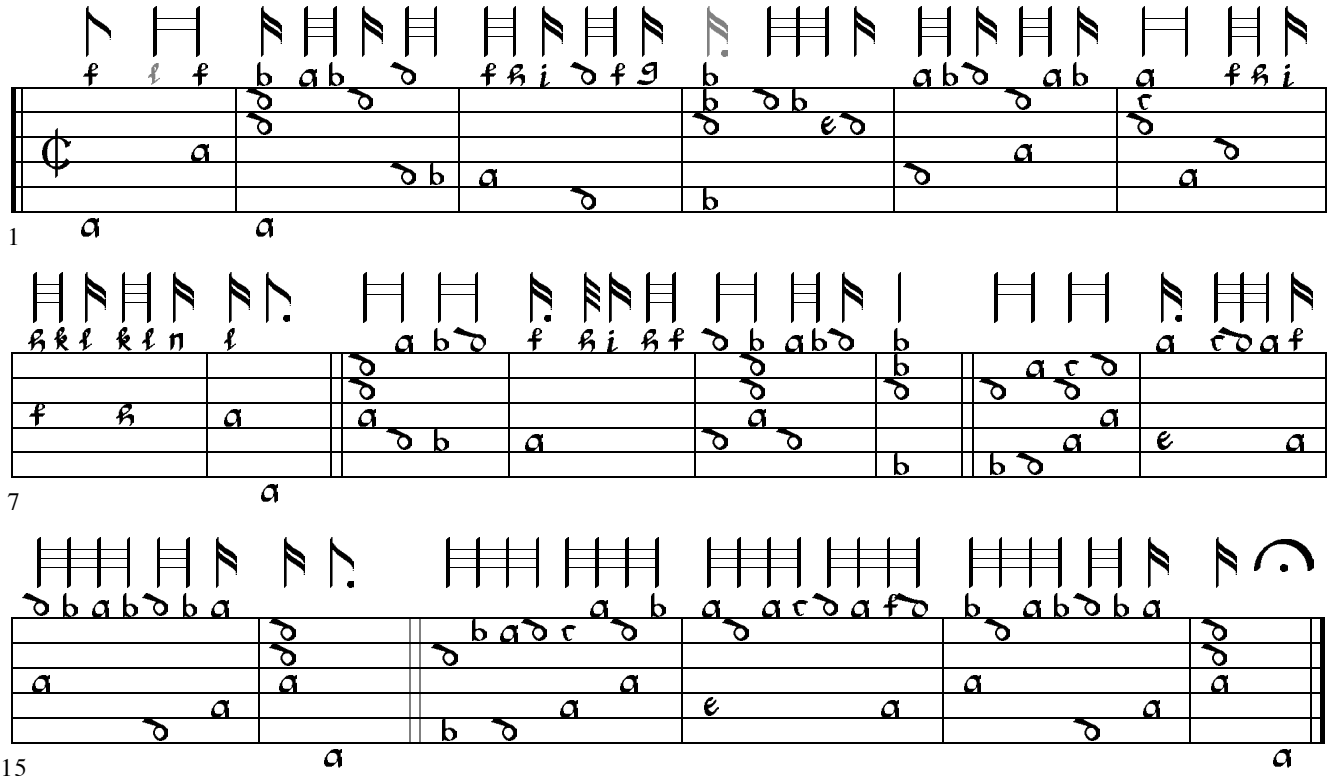
B69. Ballet - 7F A8B10 F-Pn Res.F.993, f. 1v



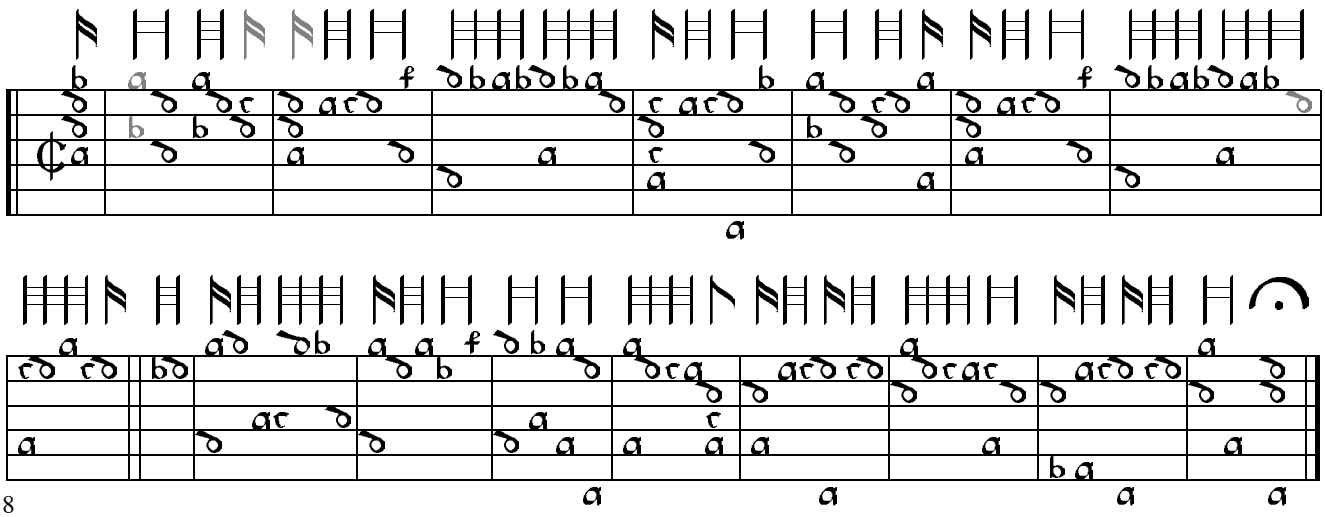
B70a. Ceqond Ballet - 7F A8BCC4 D-Hbusch herold, f. 3v



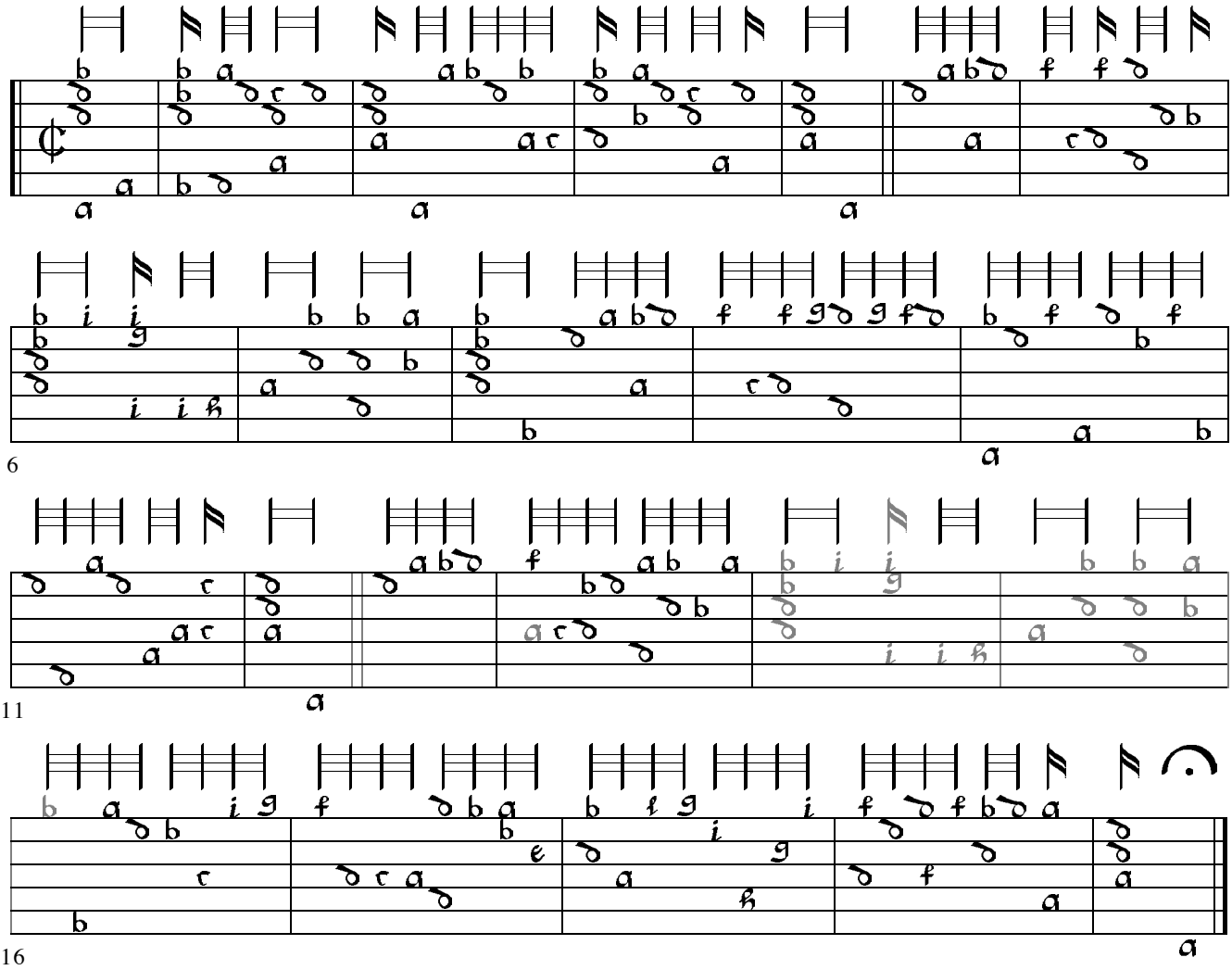
B70b. Ballet 15 - 7F A8BCC4 Fuhrmann 1615, p. 155



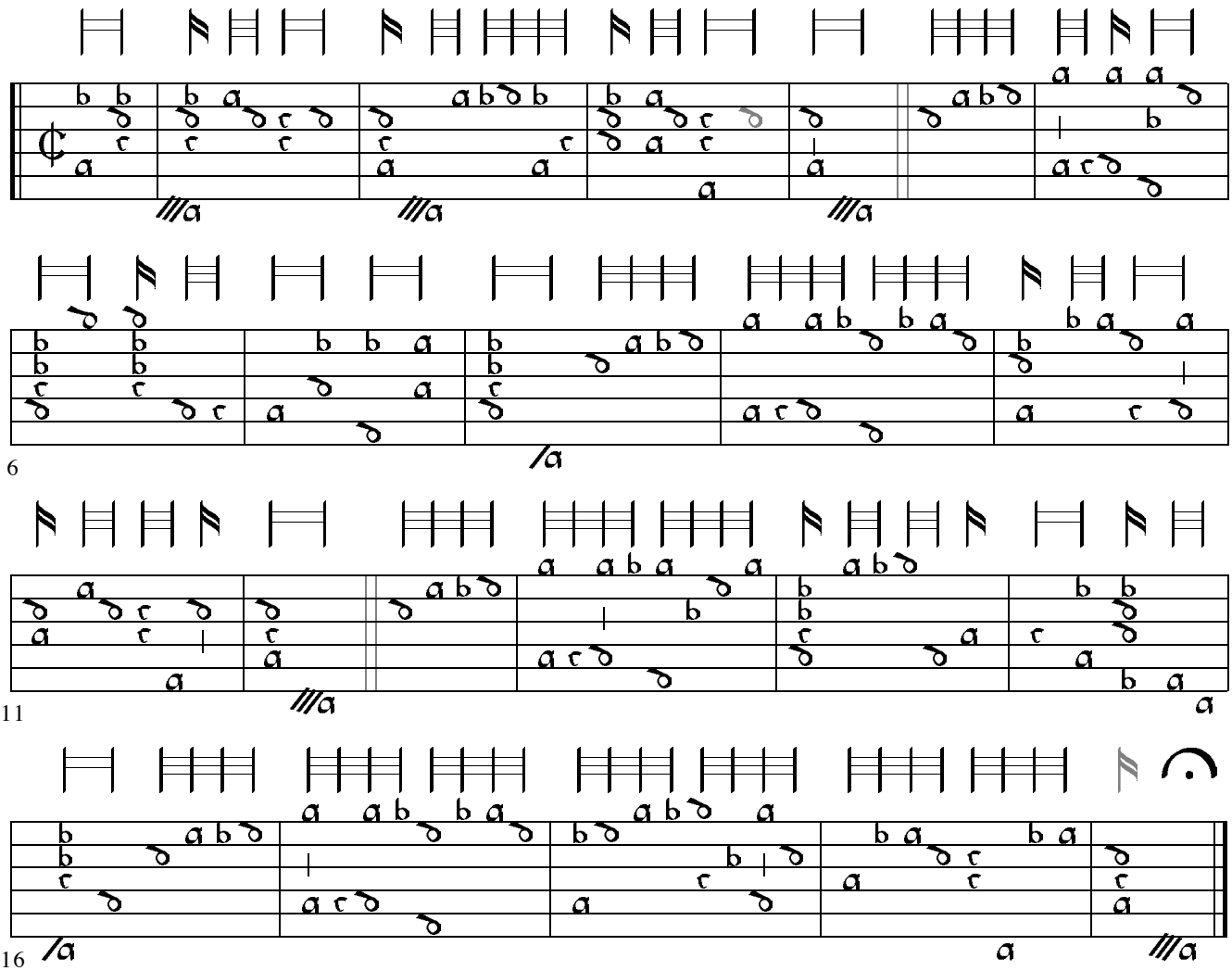
B71. Ballet 17 - 7F AB8 Fuhrmann 1615, p. 156



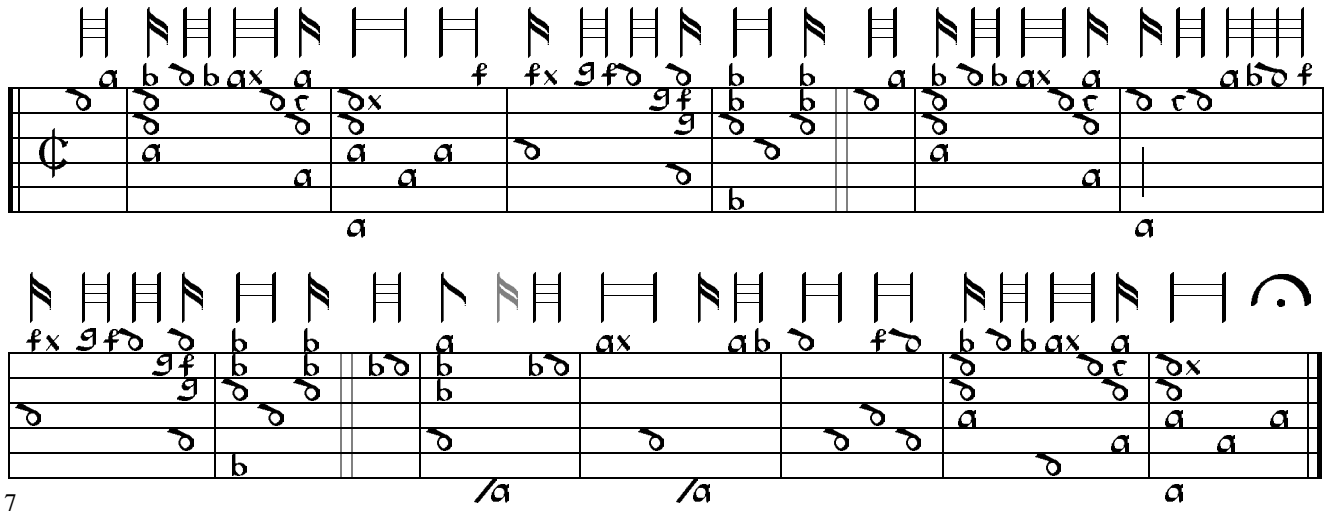
B72a. Ballet 11 - 7F A4BB8 Fuhrmann 1615, p. 153



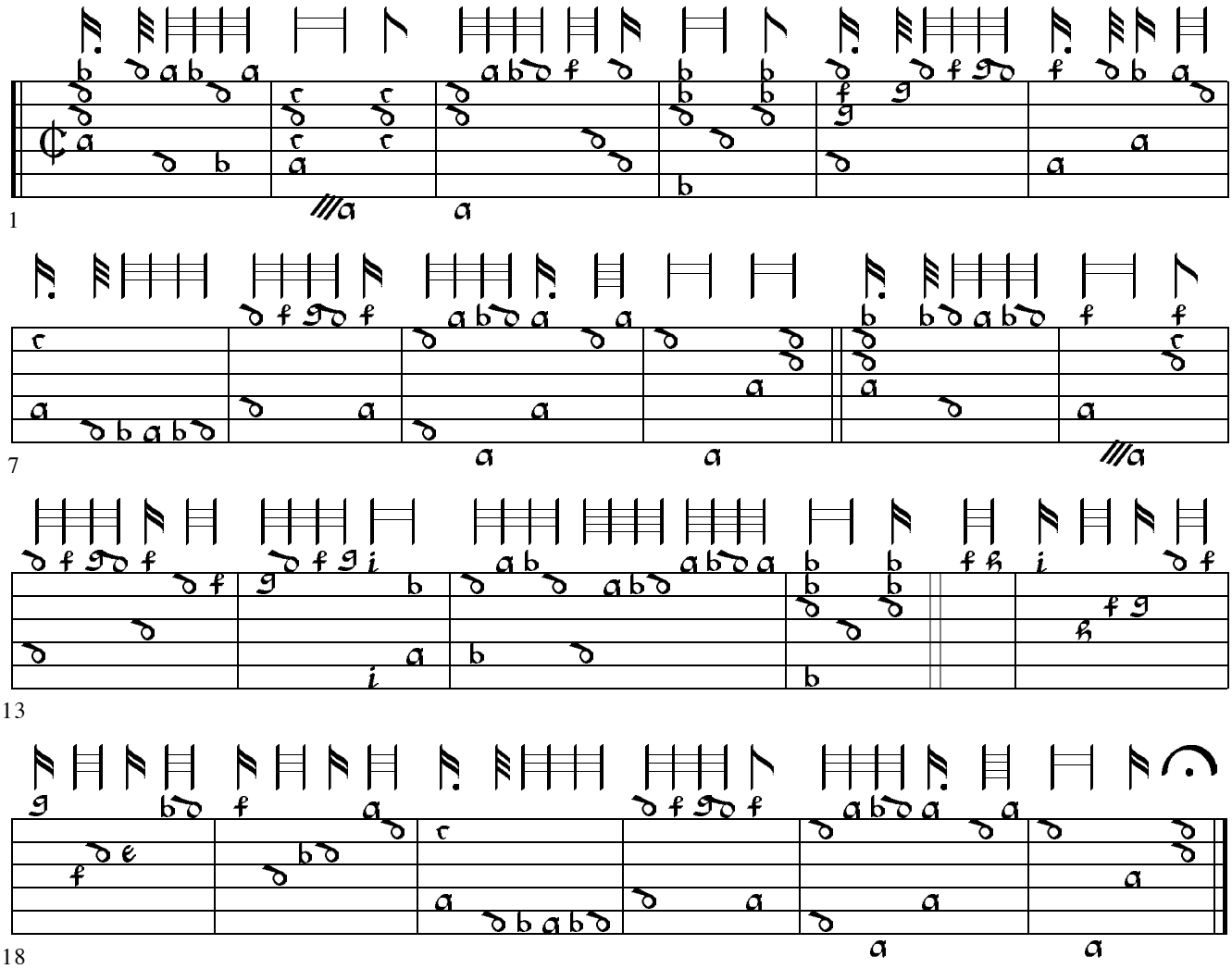
B72b. Ballet par Pouset - 7F8Eb10C A4BB8 Moy 1631, f. 5r



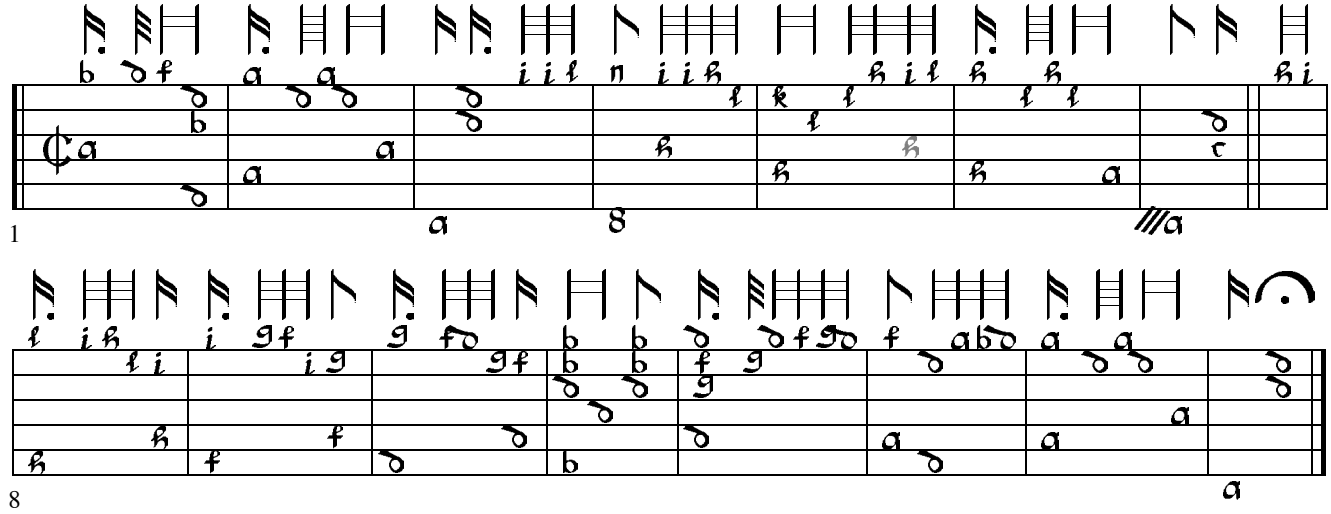
B73. Ballet - 7F8Eb AA4B5 D-KNa W 4o.328, f. 4v



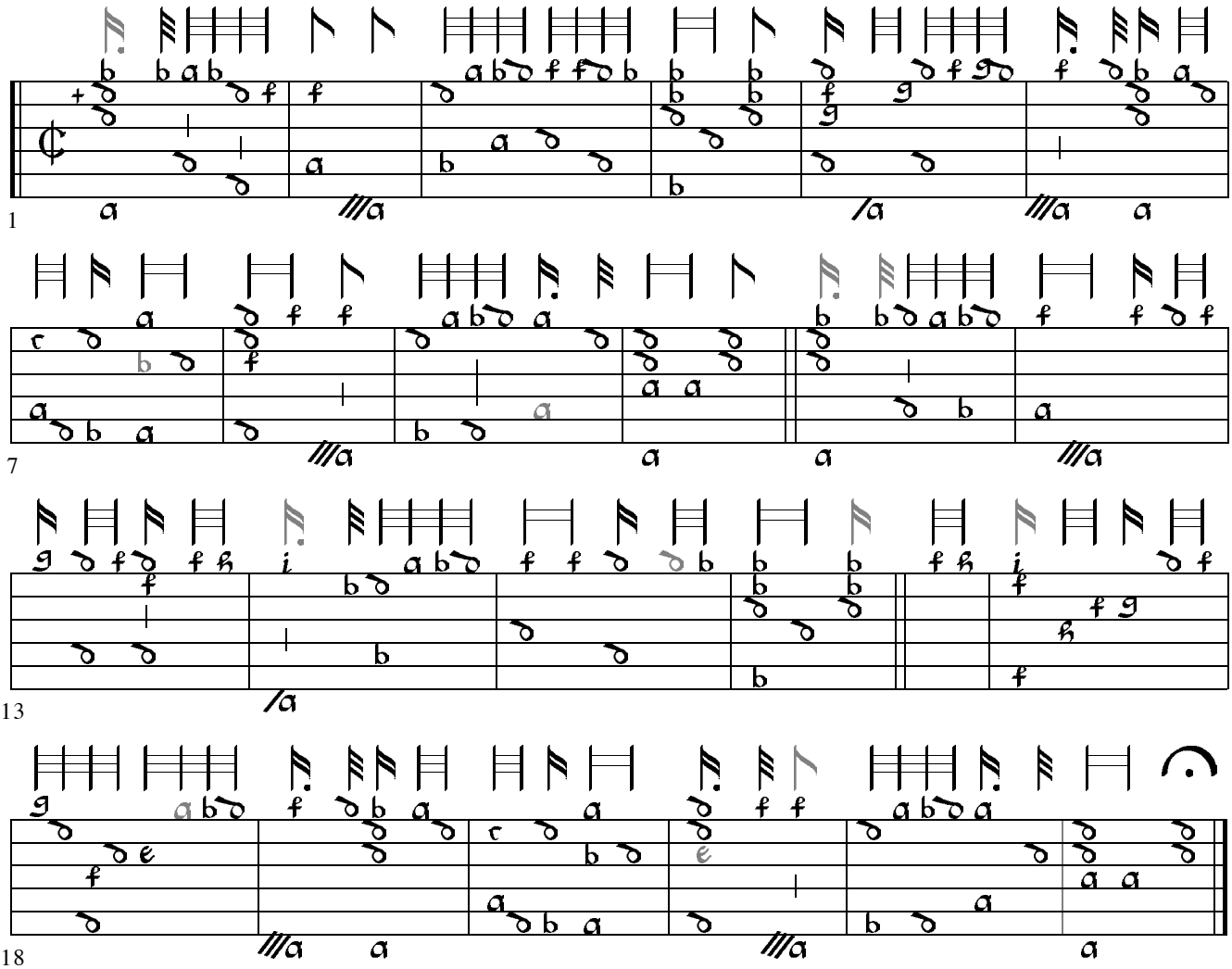
B74a. Ballet - 7F10C A10B6C7 CZ-Pnm IV.G.18, ff. 14v-15r



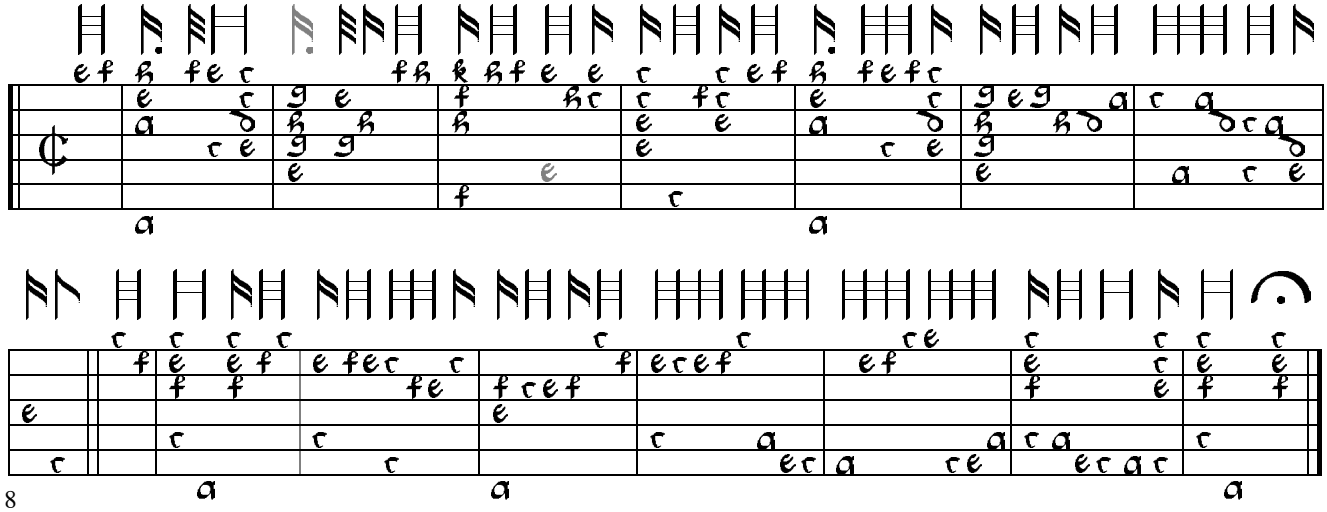
B74b. Ballet - 7F8Eb10C A7B8 CZ-Pnm IV.G.18, f. 15v



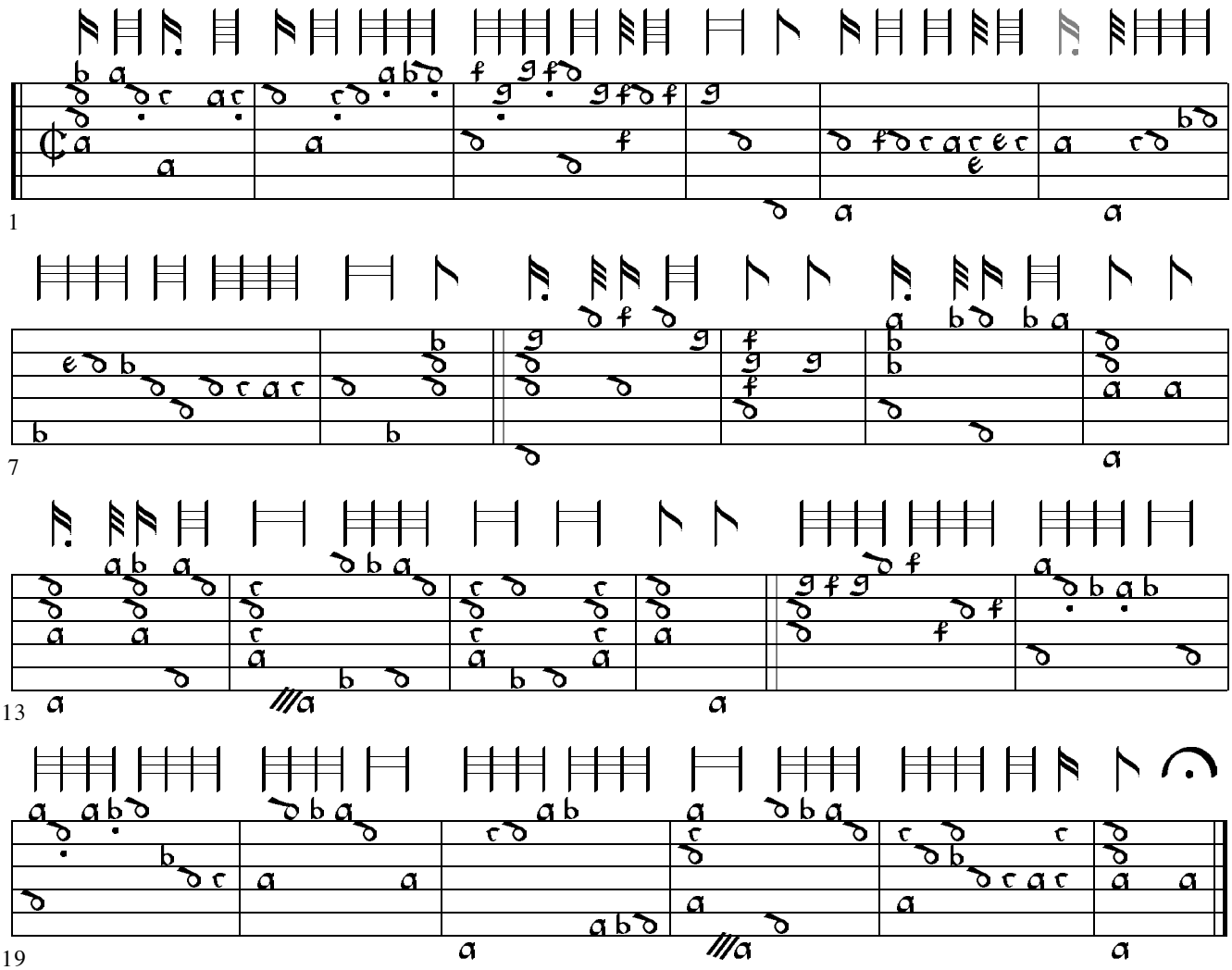
B74c. Ballet - 7F8Eb10C A10B6C7 S-Sk PB fil 172, f. 44v



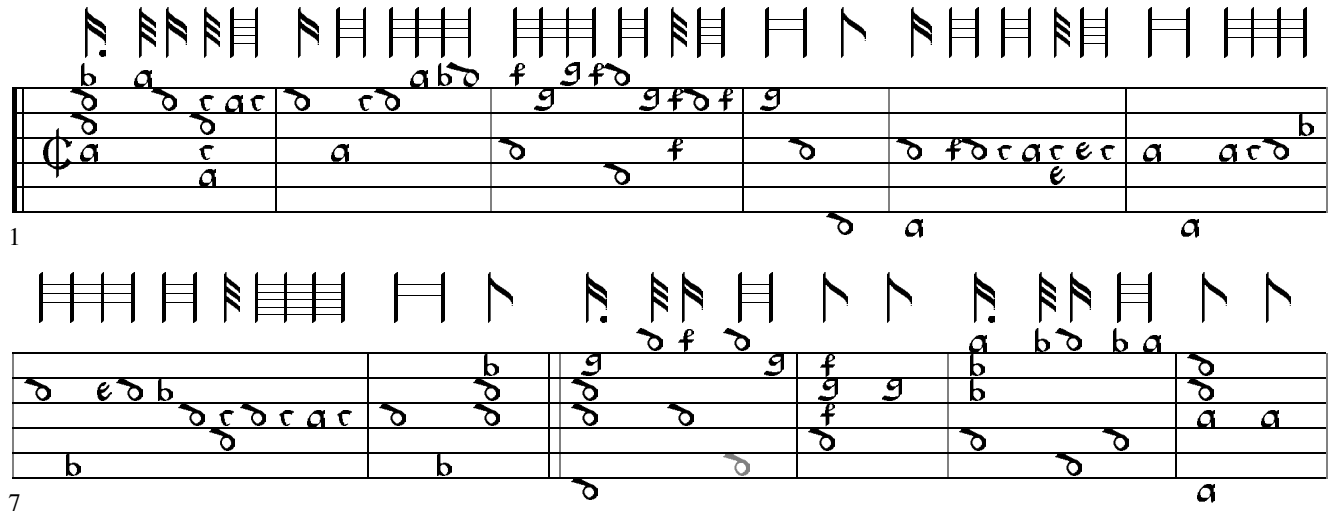
B75. Ballet 6 - 7D A8B7 Fuhrmann 1615, p. 151

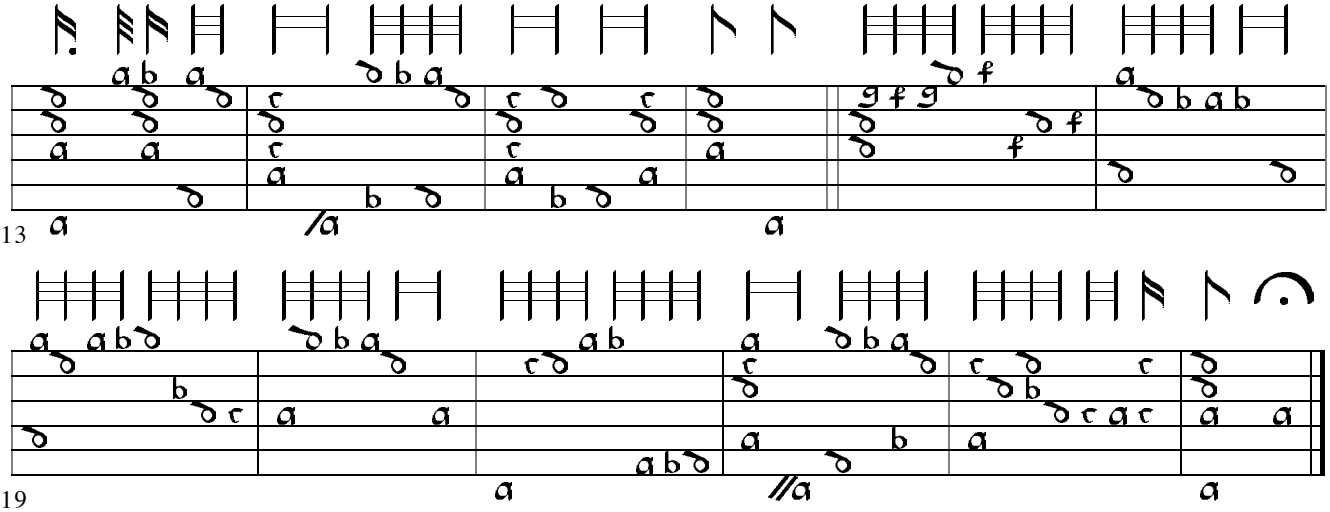


B76a. Ballet - 7F10C ABB8 GB-Eu Coll.2073, ff. 136v-137r

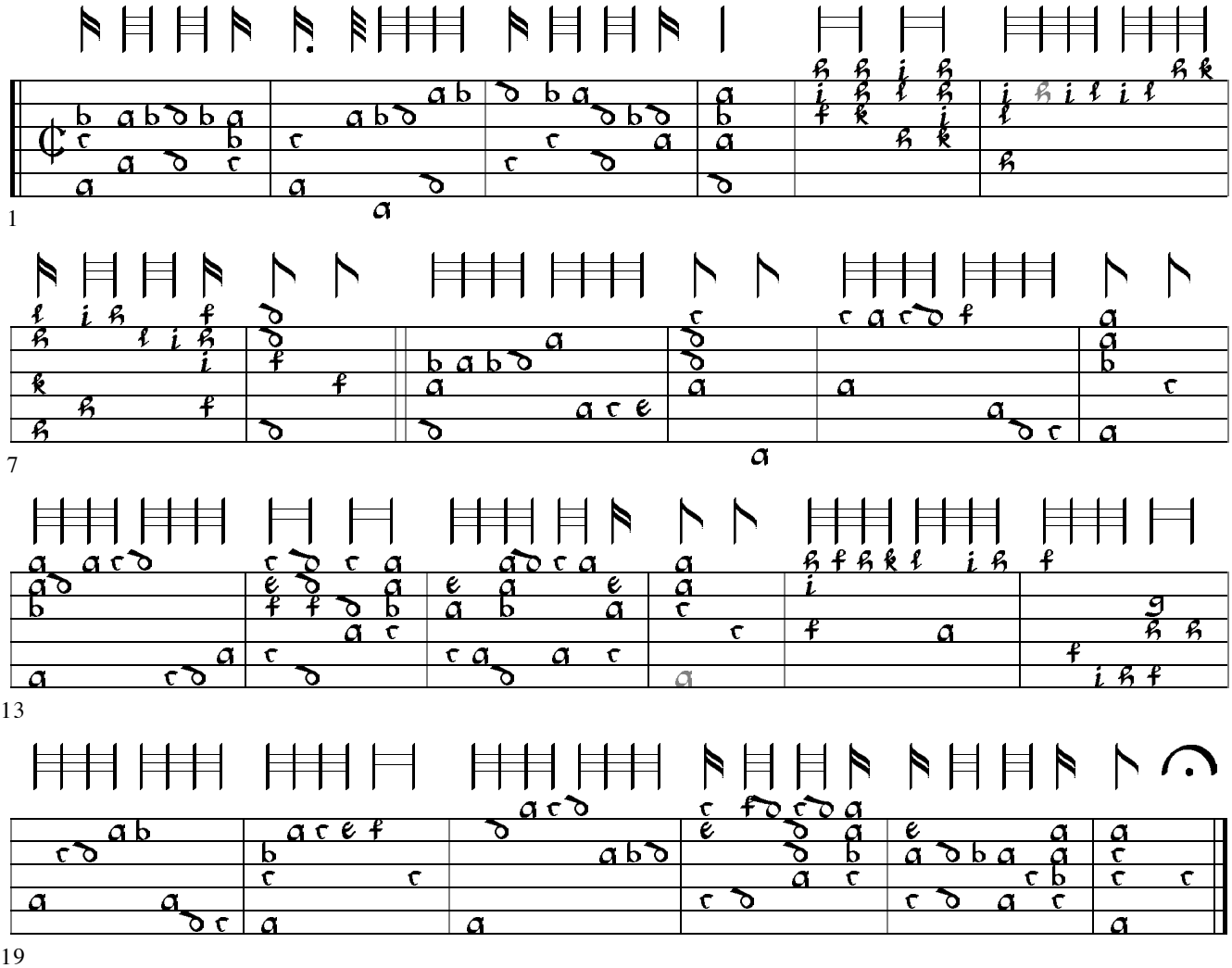


B76bi. Ballet minor testudo - 7F9C ABB8 duet lute 1 in A Besard 1603, f. 151v

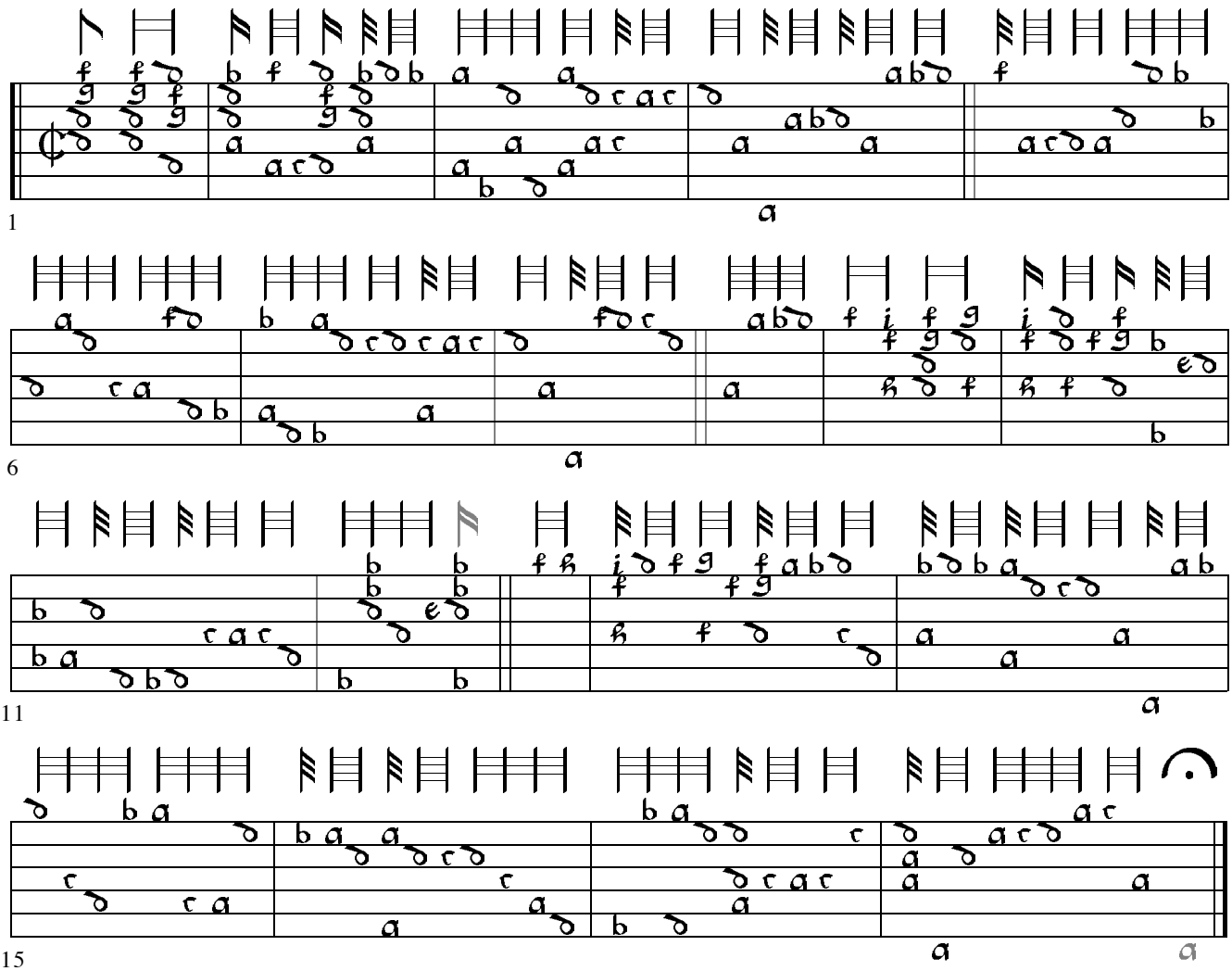




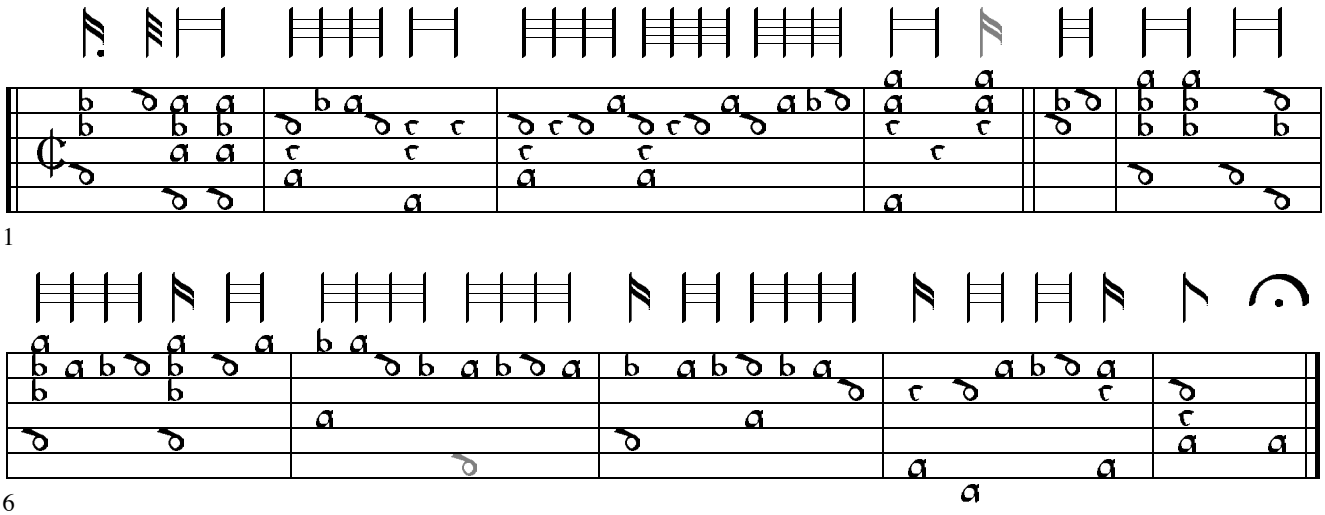
B76bii. Ballet maior testudo - 7F ABB8 duet lute 2 in G Besard 1603, f. 151v



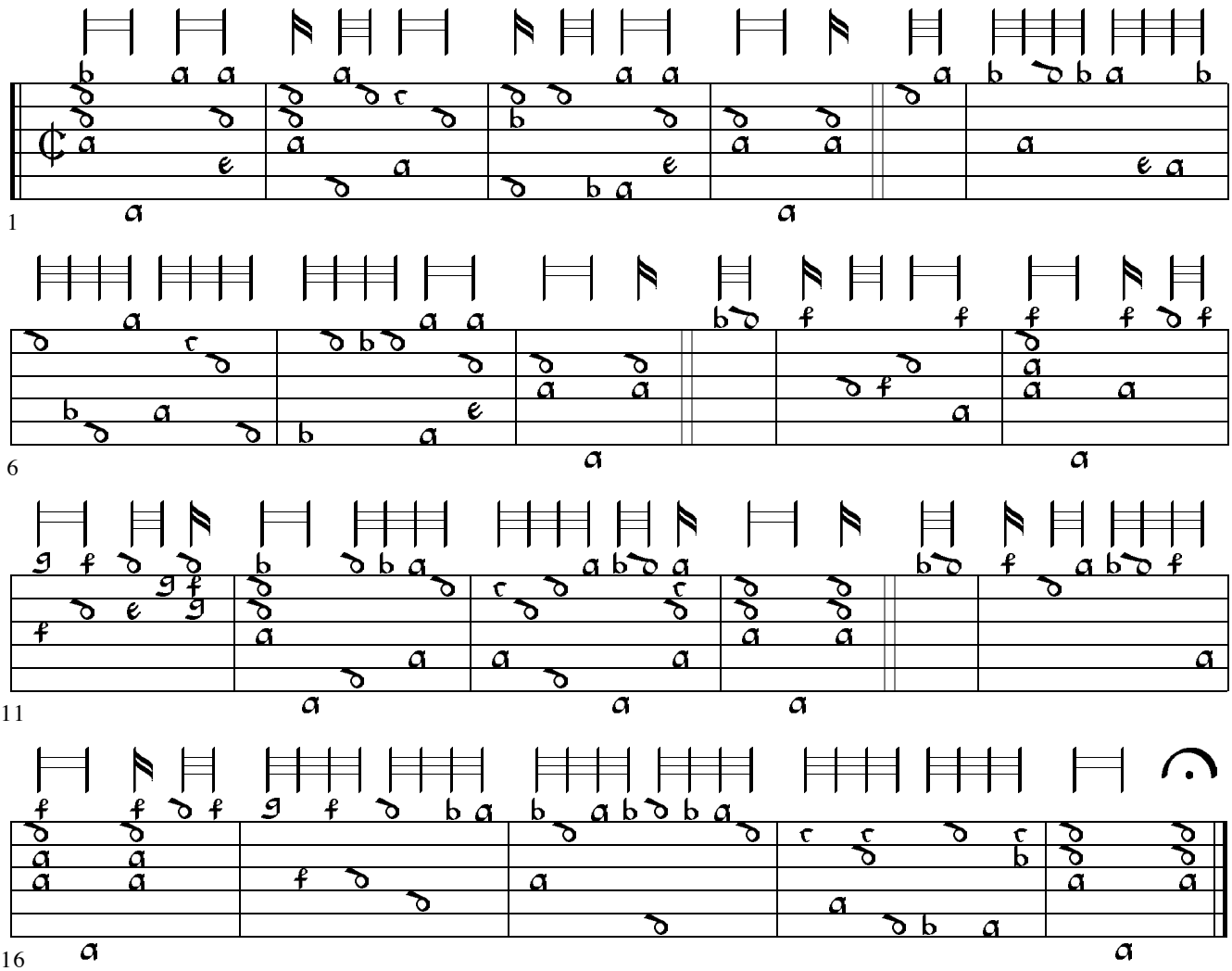
B77. Ballet 18 - 7F AAB4C6 Fuhrmann 1615, p. 157



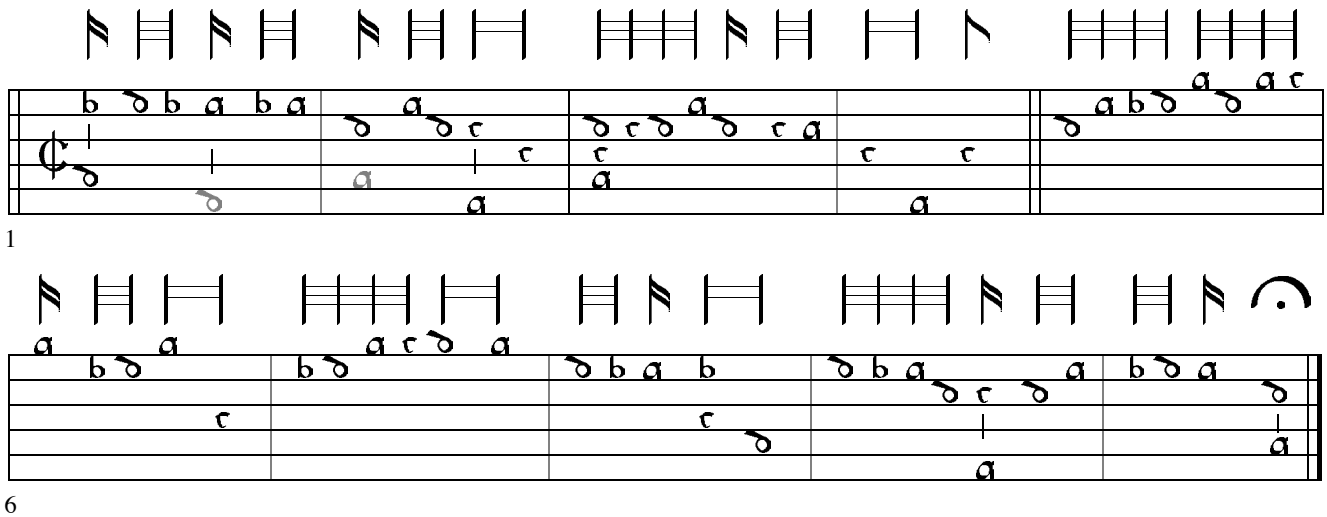
B78a. La Romanette - 7F A4B6 Valerius 1626, p. 109



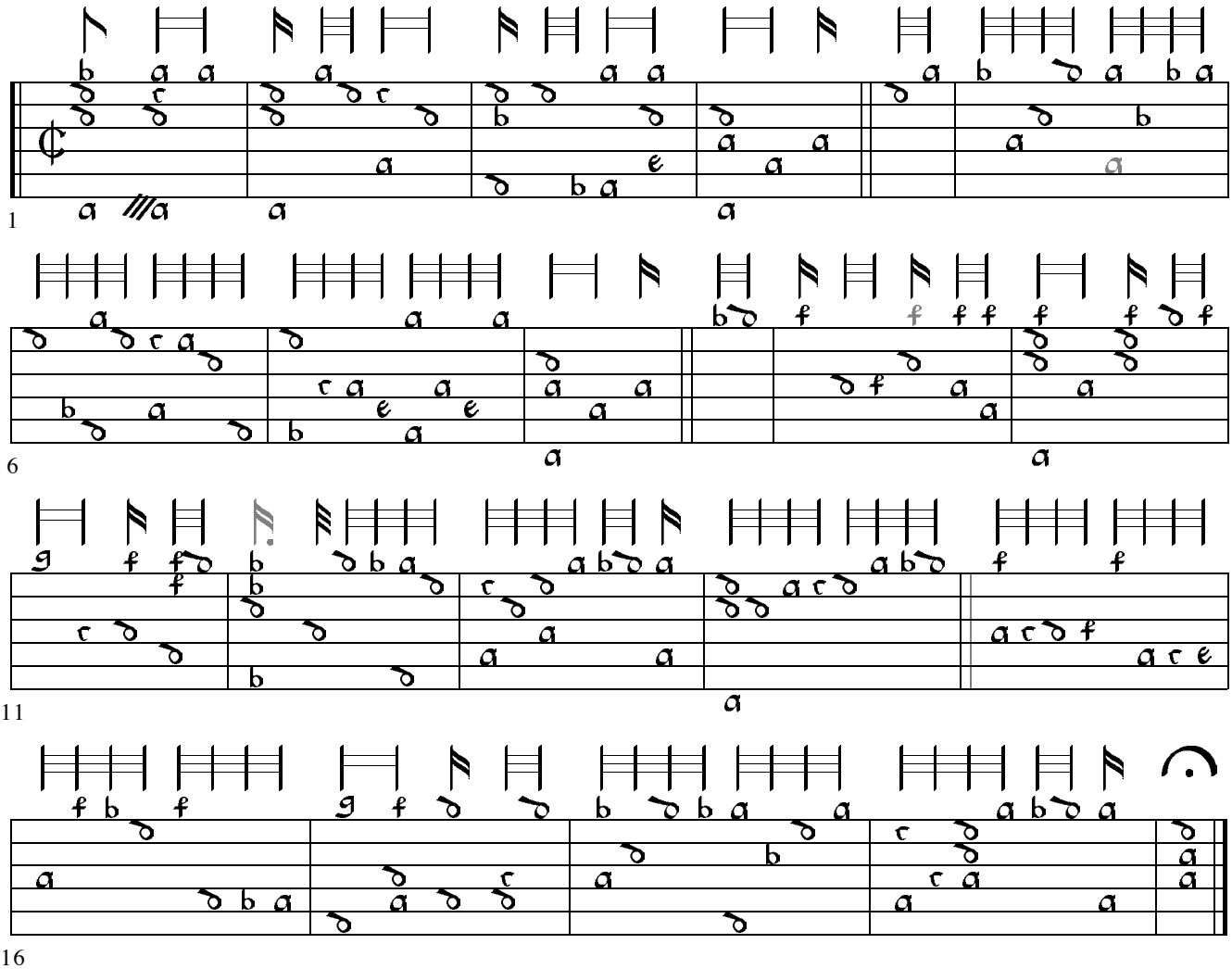
B78b. La Robinelle - 7F AA4BB6 GB-Eu Coll.2073, f. 251r



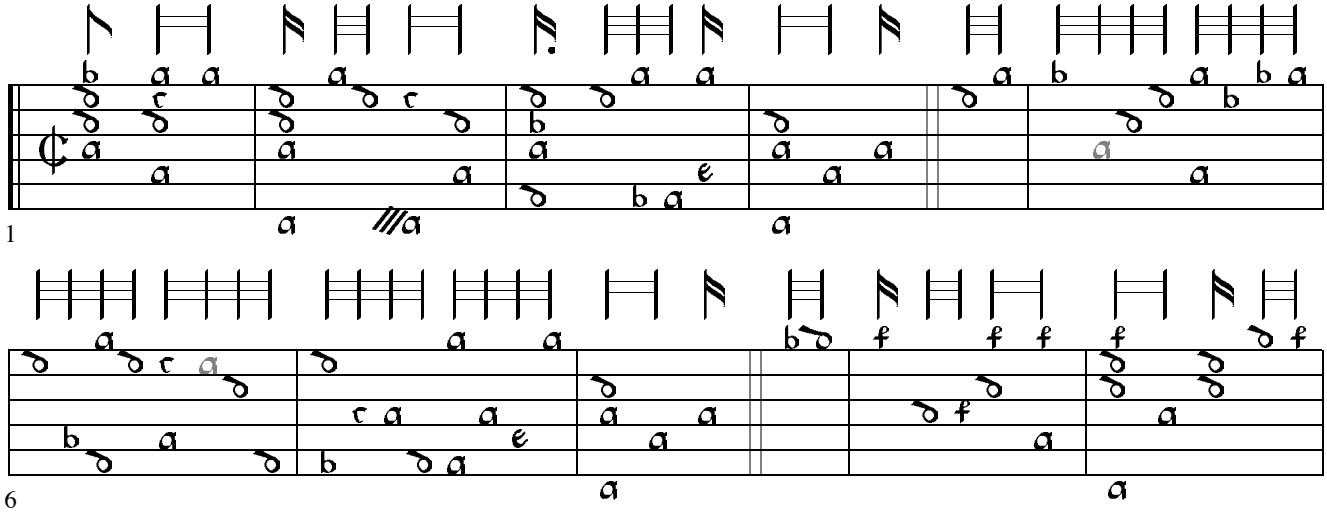
B78c. Robinette - transcribed from mandora A4B6 S-Sk S 253, f. 100v

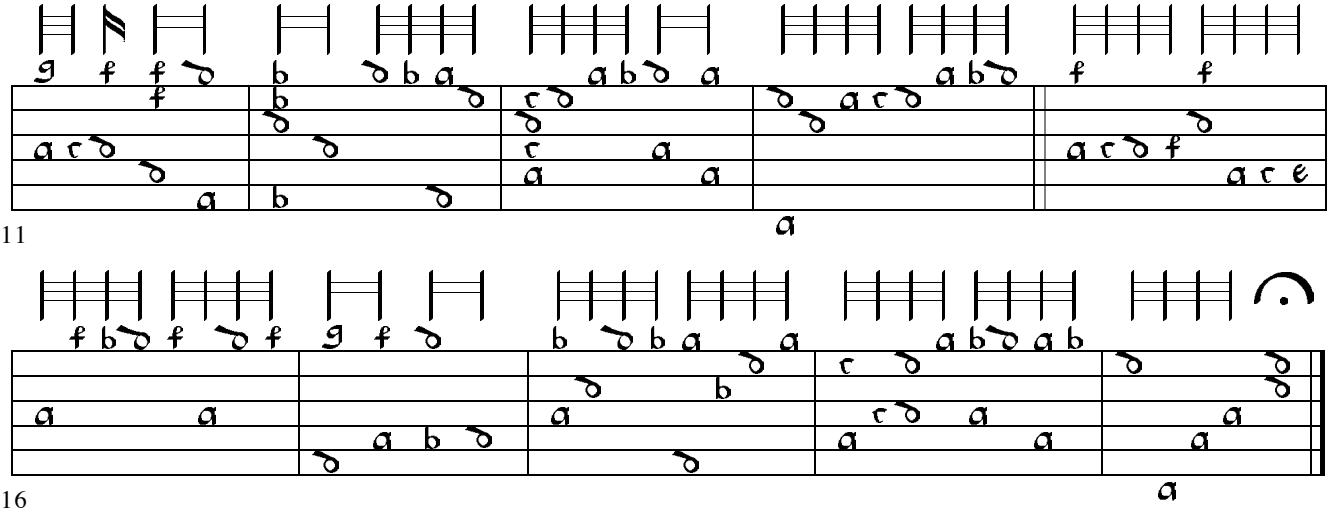


B78d. Chanzon - 7F10C AA4BB6 RUS-SPan O No 124, f. 54v

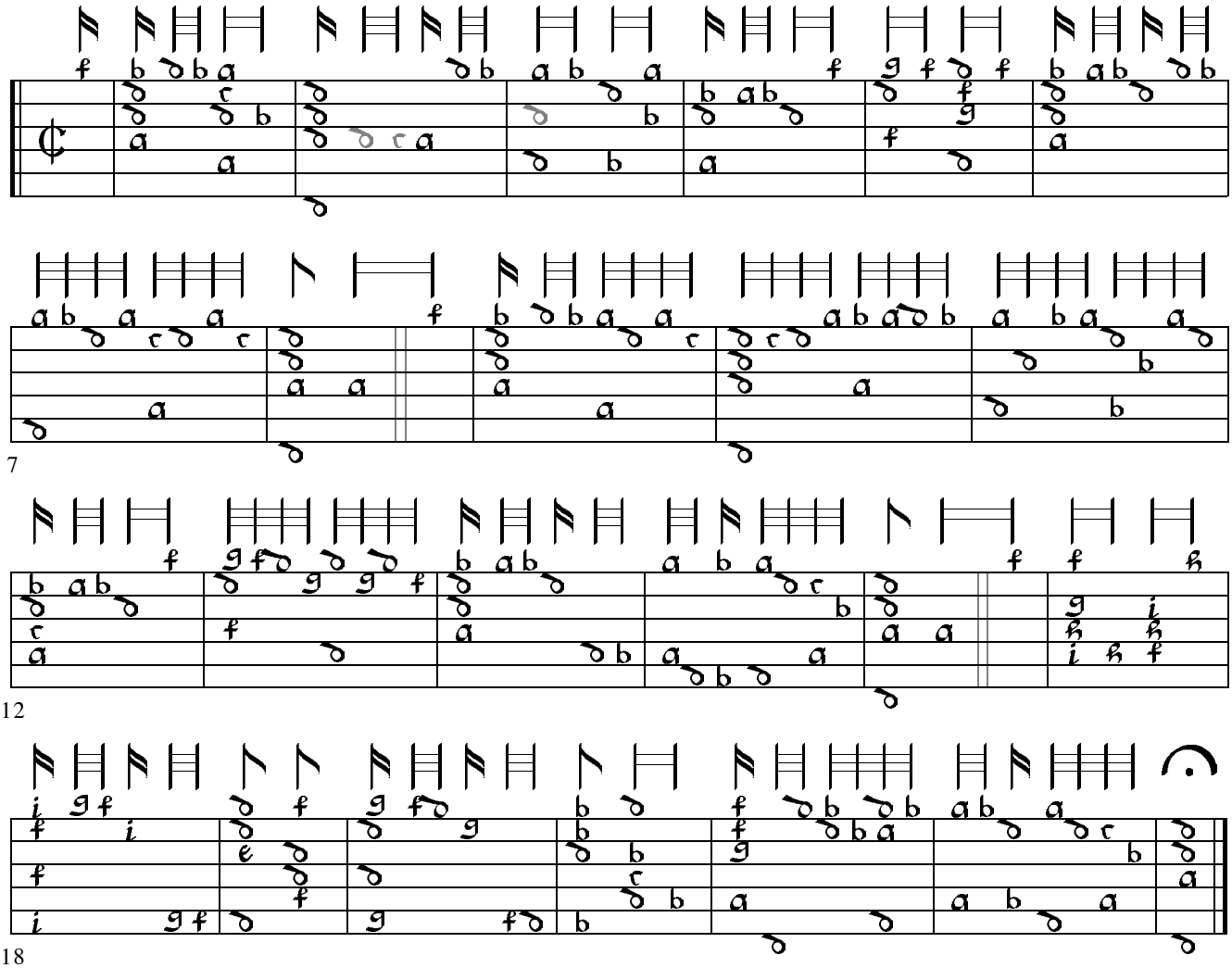


B78e. Curanta Robinella - 7F10C AA4B6 CZ-Pnm IV.G.18, ff. 90v-91r

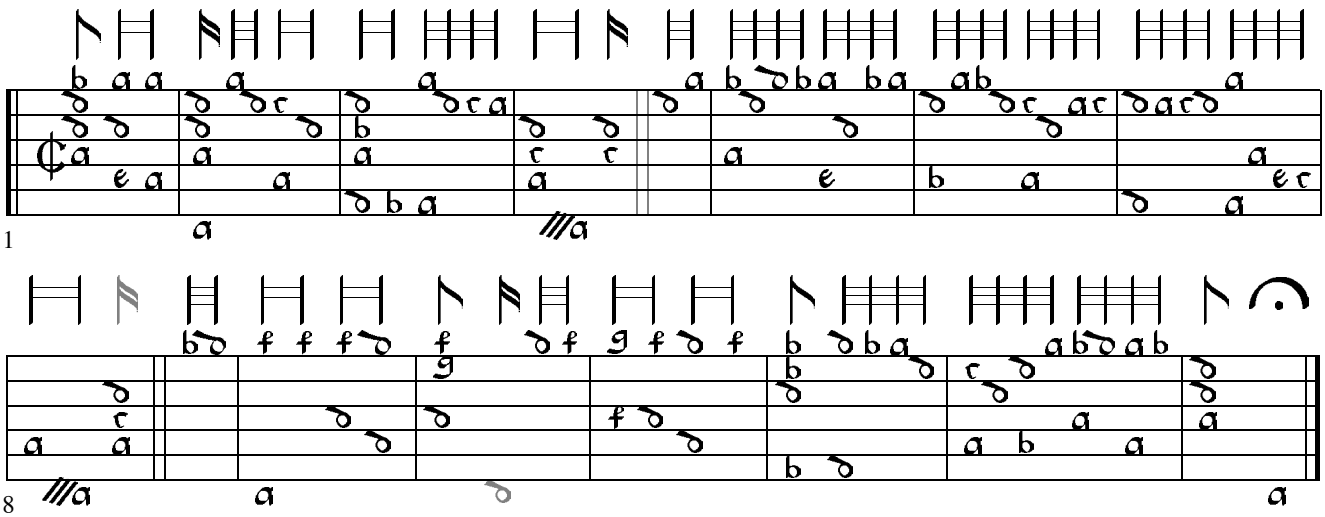




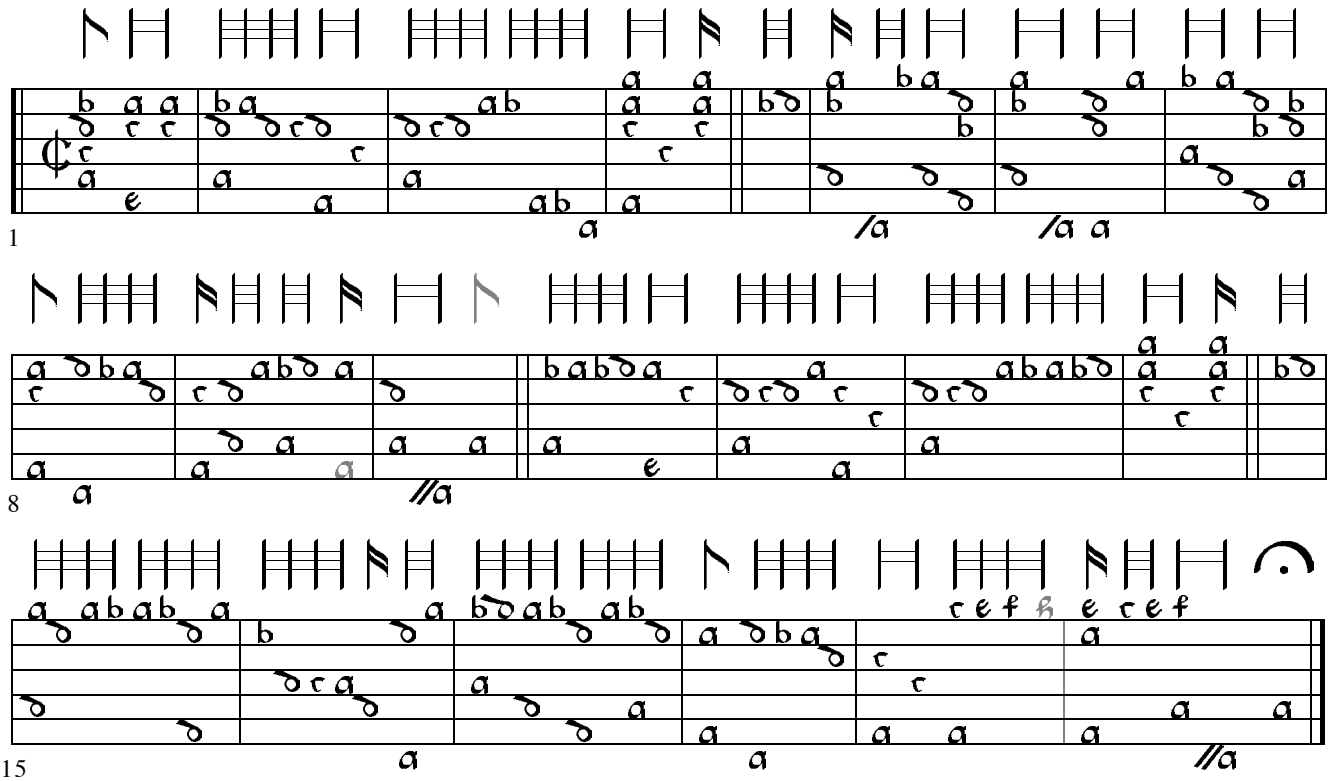
B79. Ballet du Roi - 7D AAB8 PL-Kj 40032, p. 366



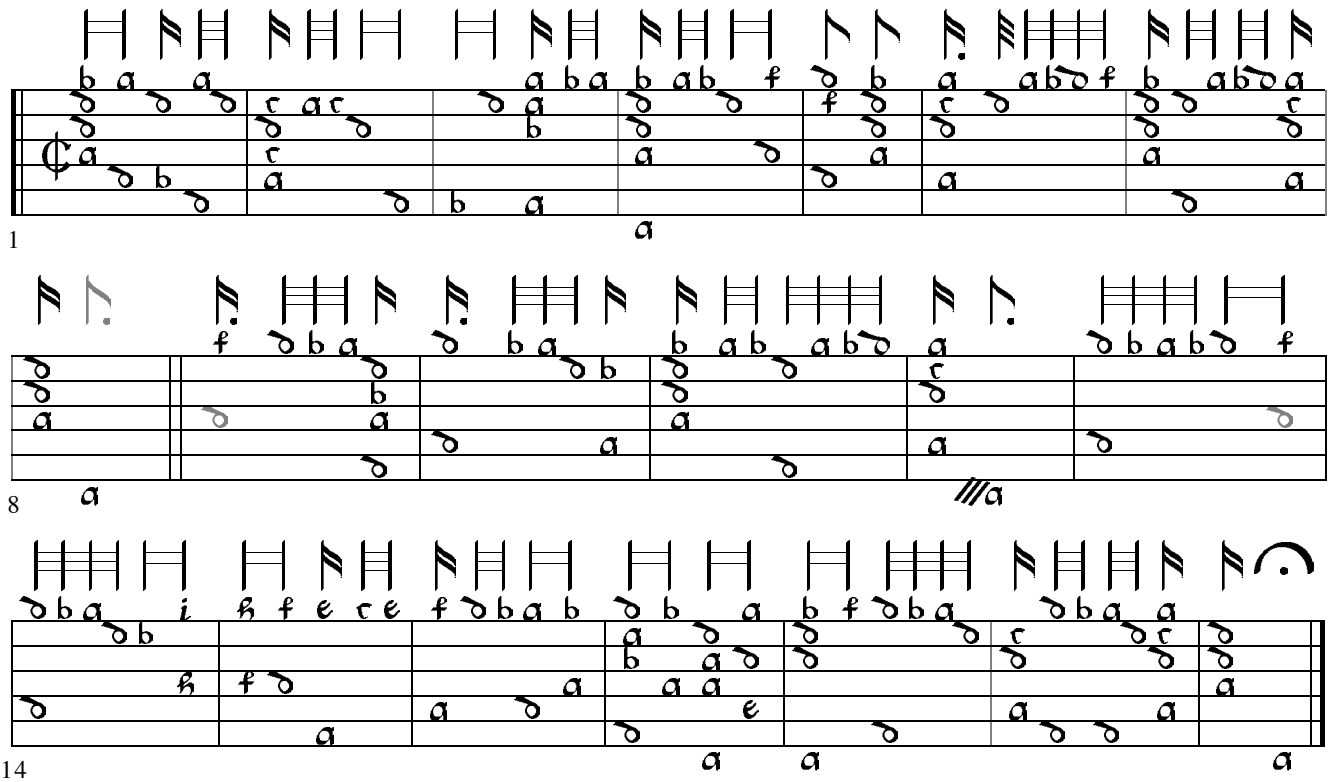
B78f. Robinette - 7F10C AA4B6 CZ-Pnm XIII.B.237, f. 4v



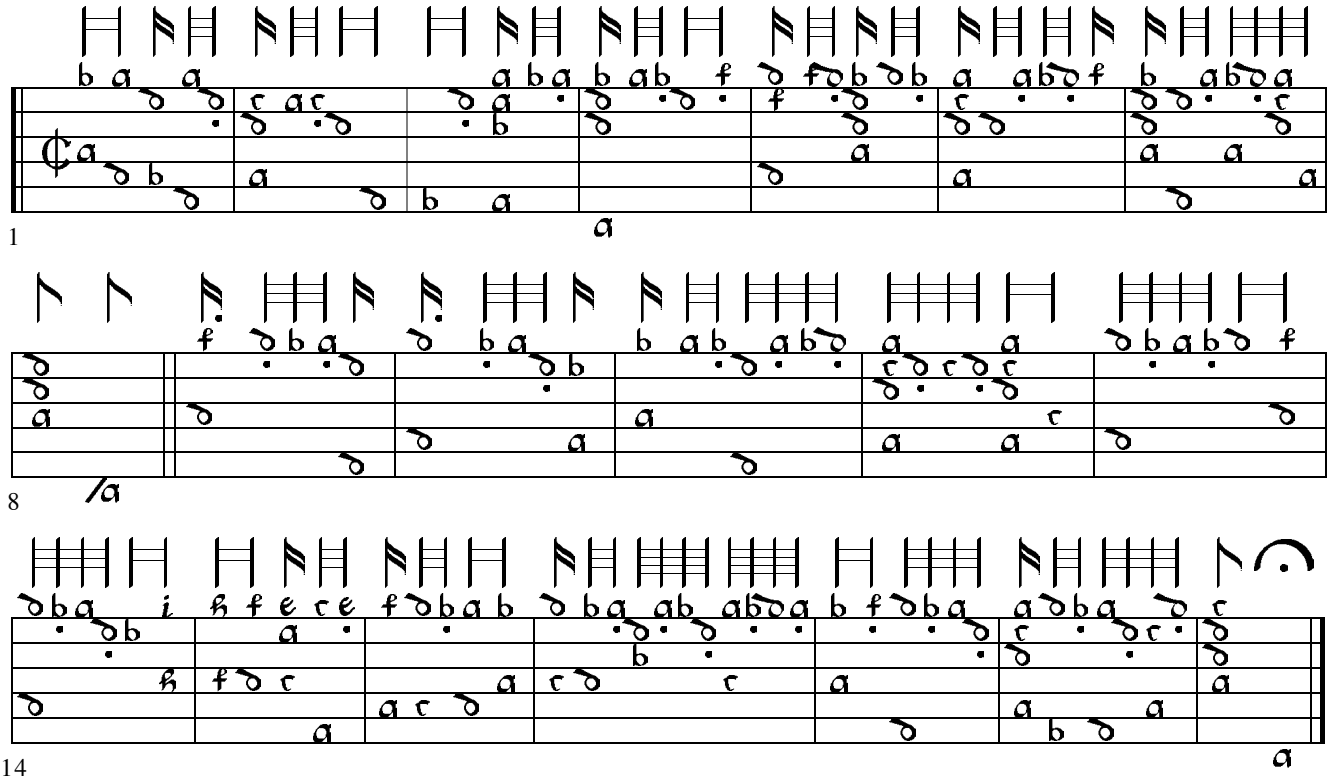
B78g. La belle Robinette - 2a partie - 7F8Eb9C A4B6A4B6 F-Pn Res.1108, ff. 29v-30r



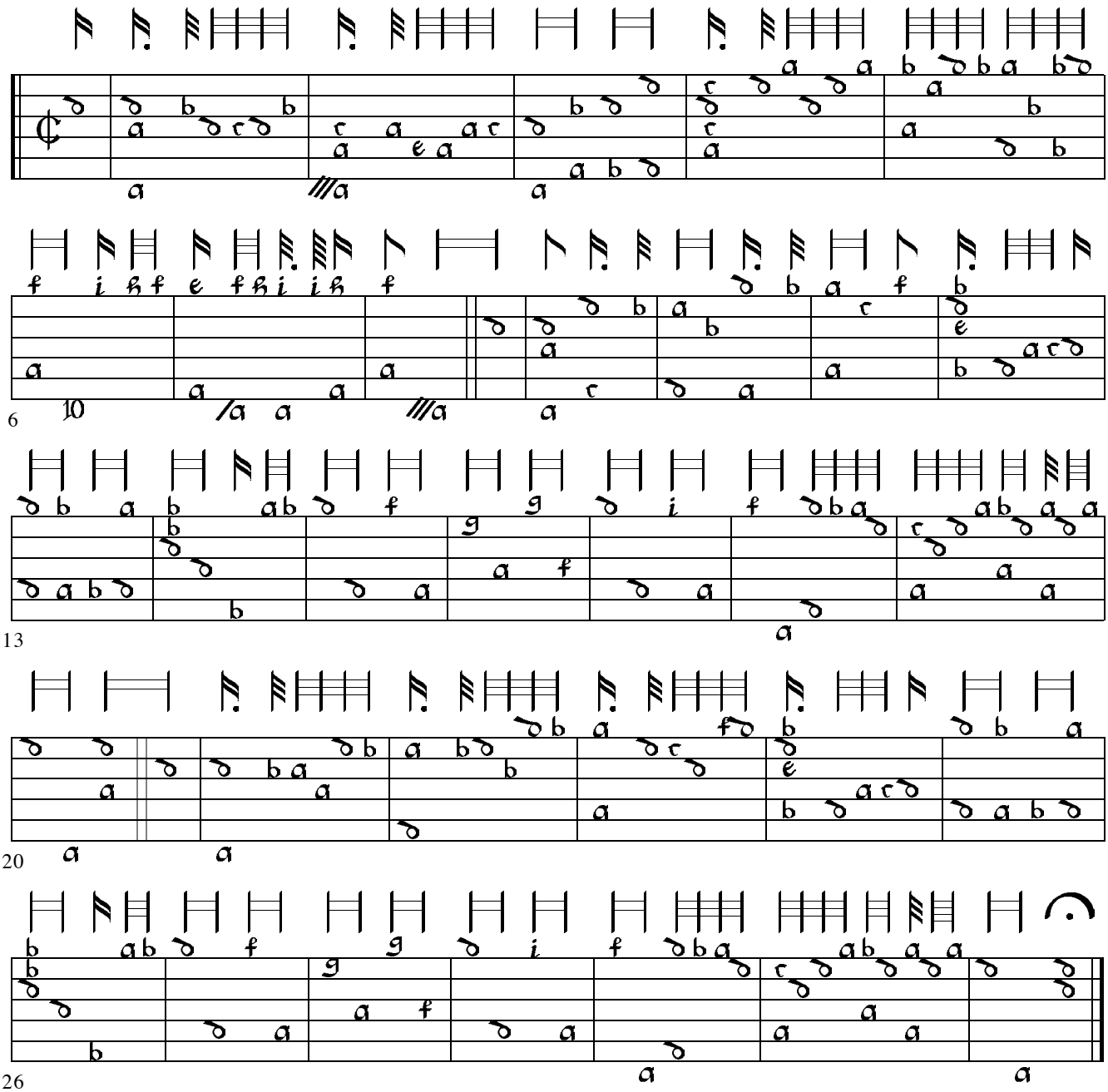
B80a. Balletto - 7F10C A8B12 Mylius 1622, p. 91



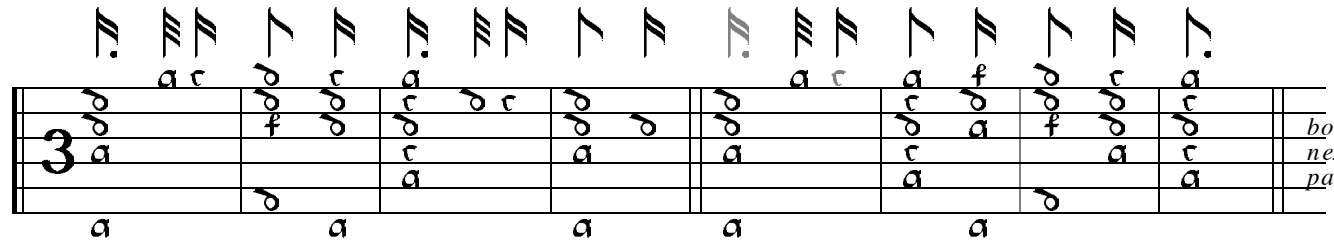
B80b. Ballet - Incerte - 7F A8B12 Hove 1612, f. 58v



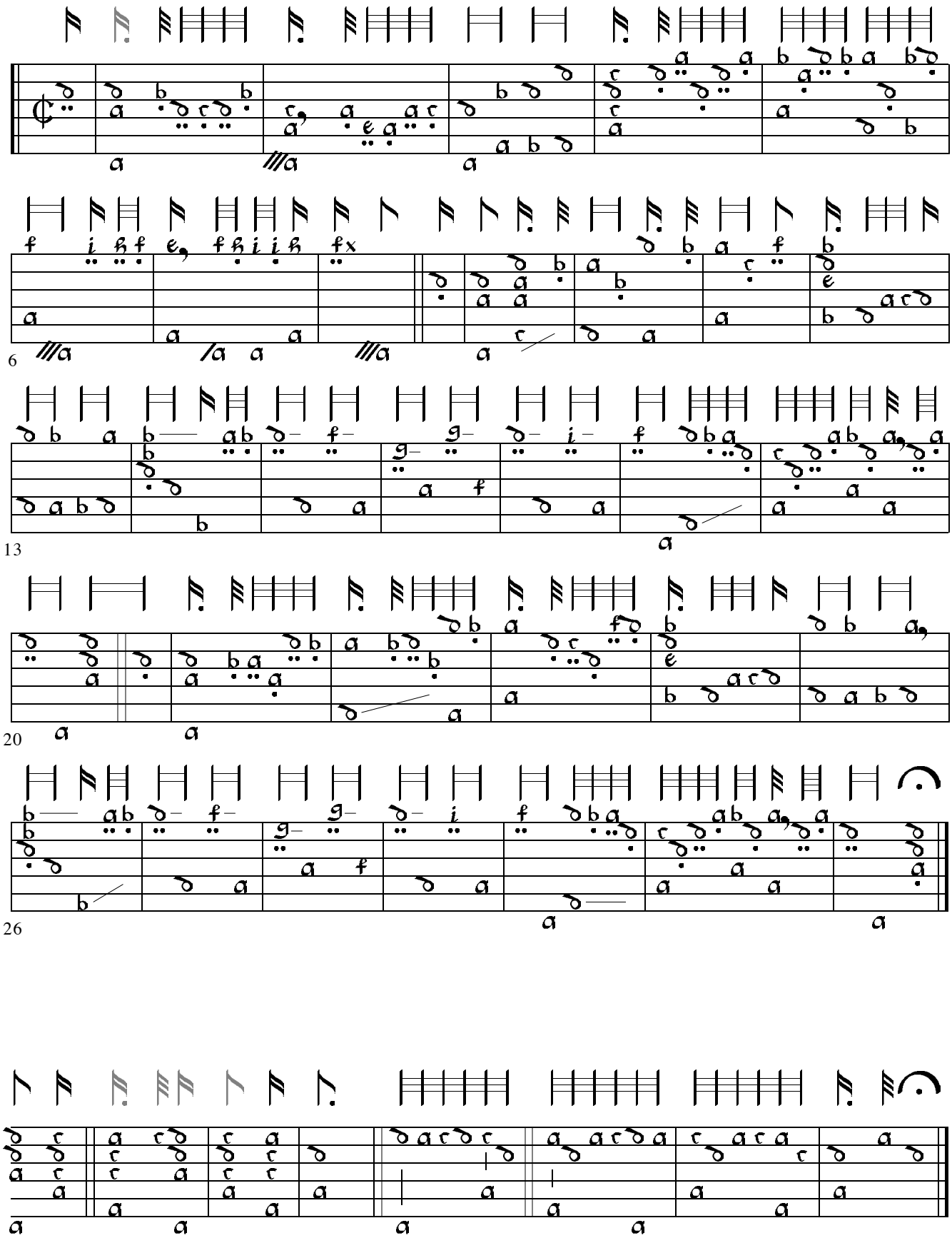
B81a. Ballet - 7F8Eb10C A8BB12 CZ-Pnm IV.G.18, ff. 115v-116r



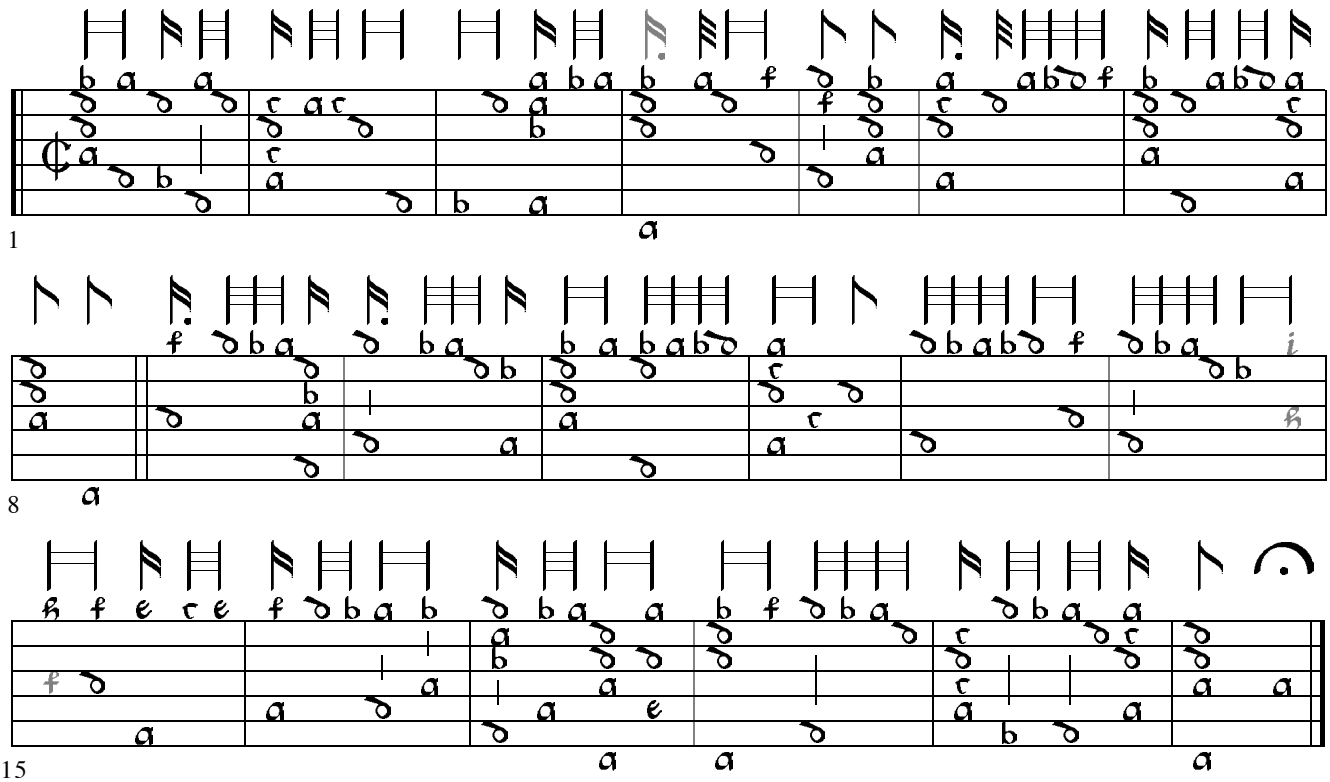
App 4. Currant - 7F ABCC4 D-LEm II.6.6, f. 9r



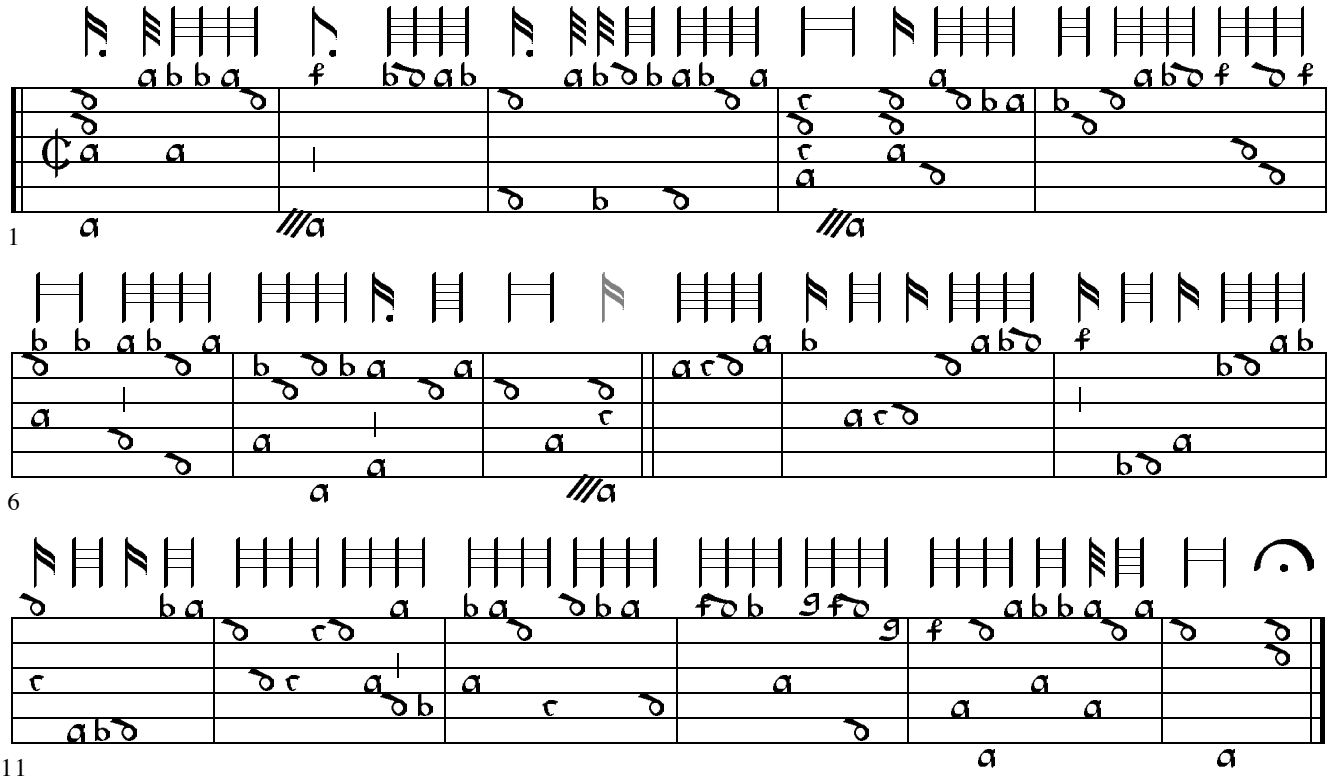
B81b. Ballet - 7F8Eb10C A8BB12 Vallet II 1615, p. 5



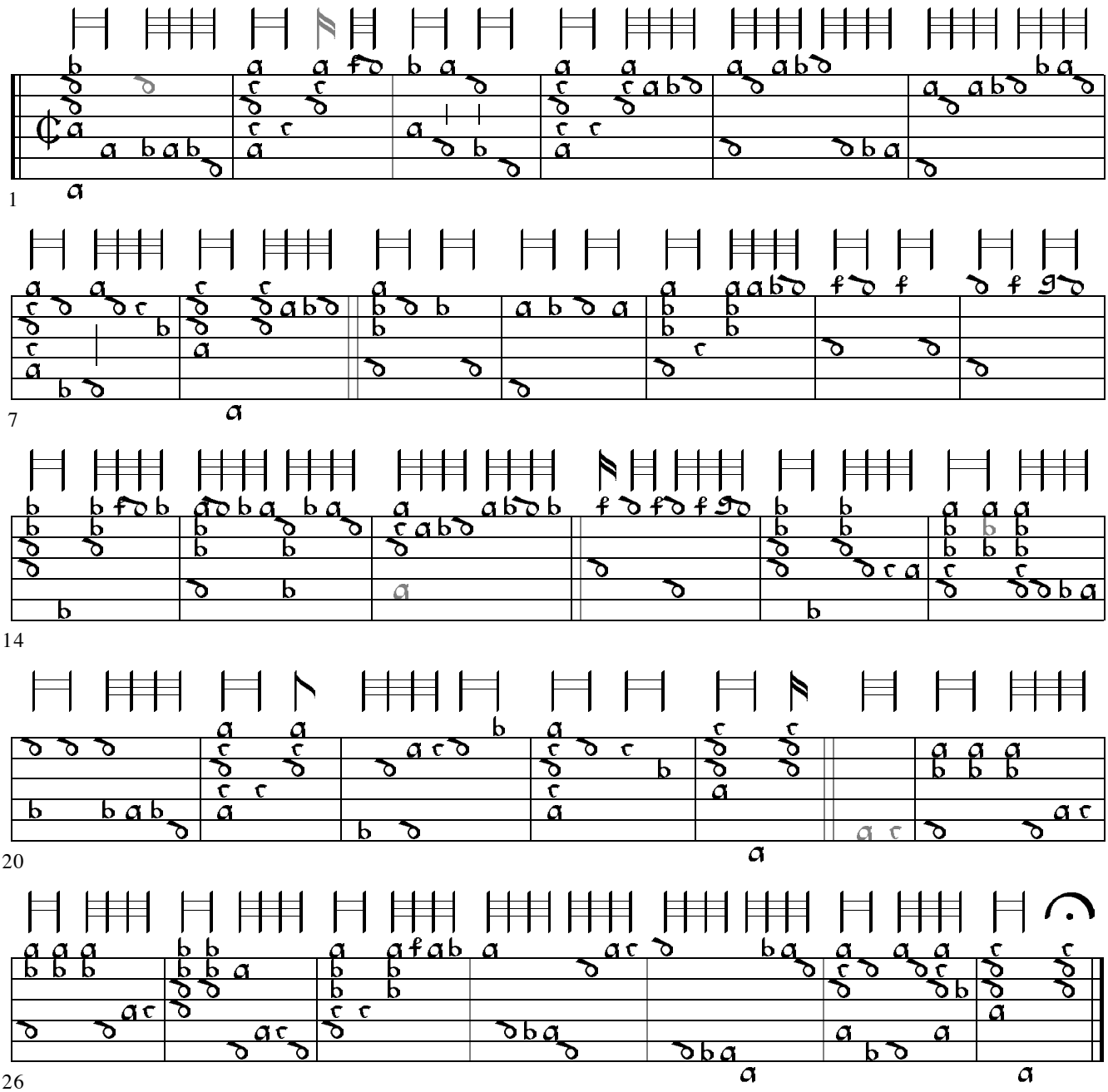
B82. Ballet - 7F A8B12 D-BAU 13.4o.85, p. 62



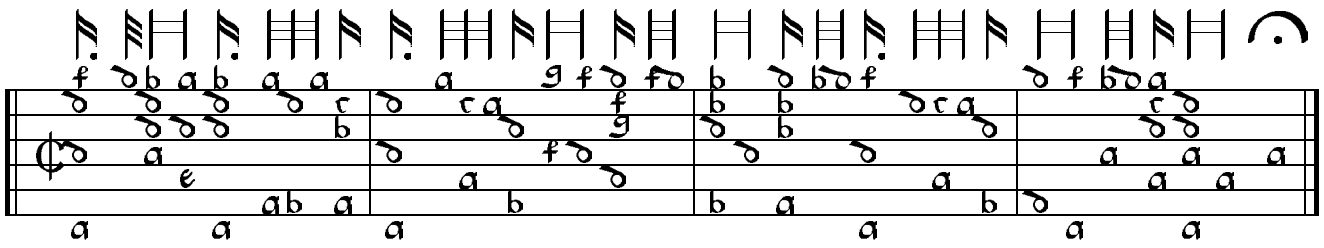
B83. Ballet par Ballart - 7F10C AB8 Moy 1631, f. 3r



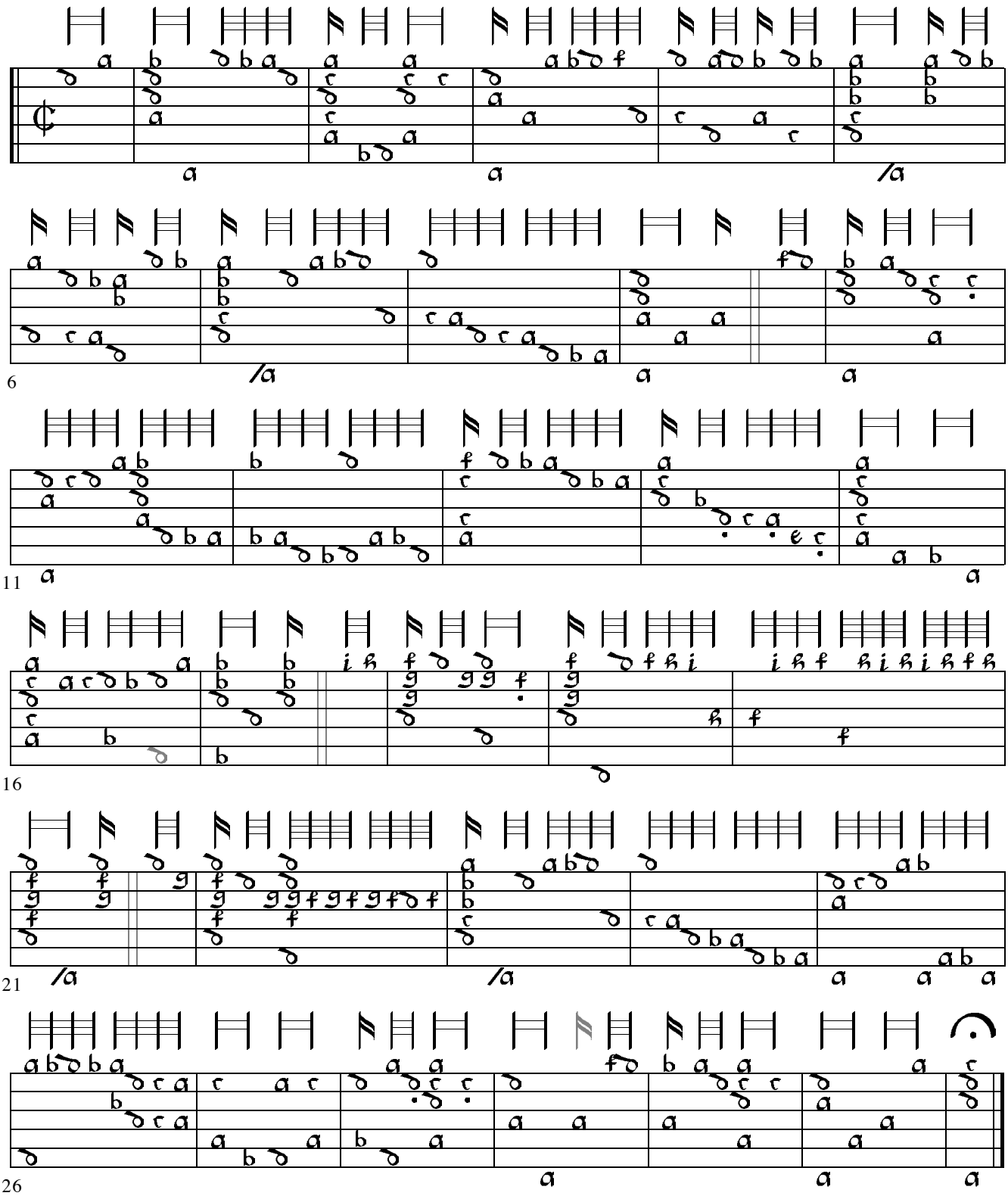
B84. Ballet (Seruatius Saremondt) - 7F ABCD8 D-Ngm 33748 I, ff. 61v-62r



B85. Ballet - 7F A4 Besard 1603, f. 150r

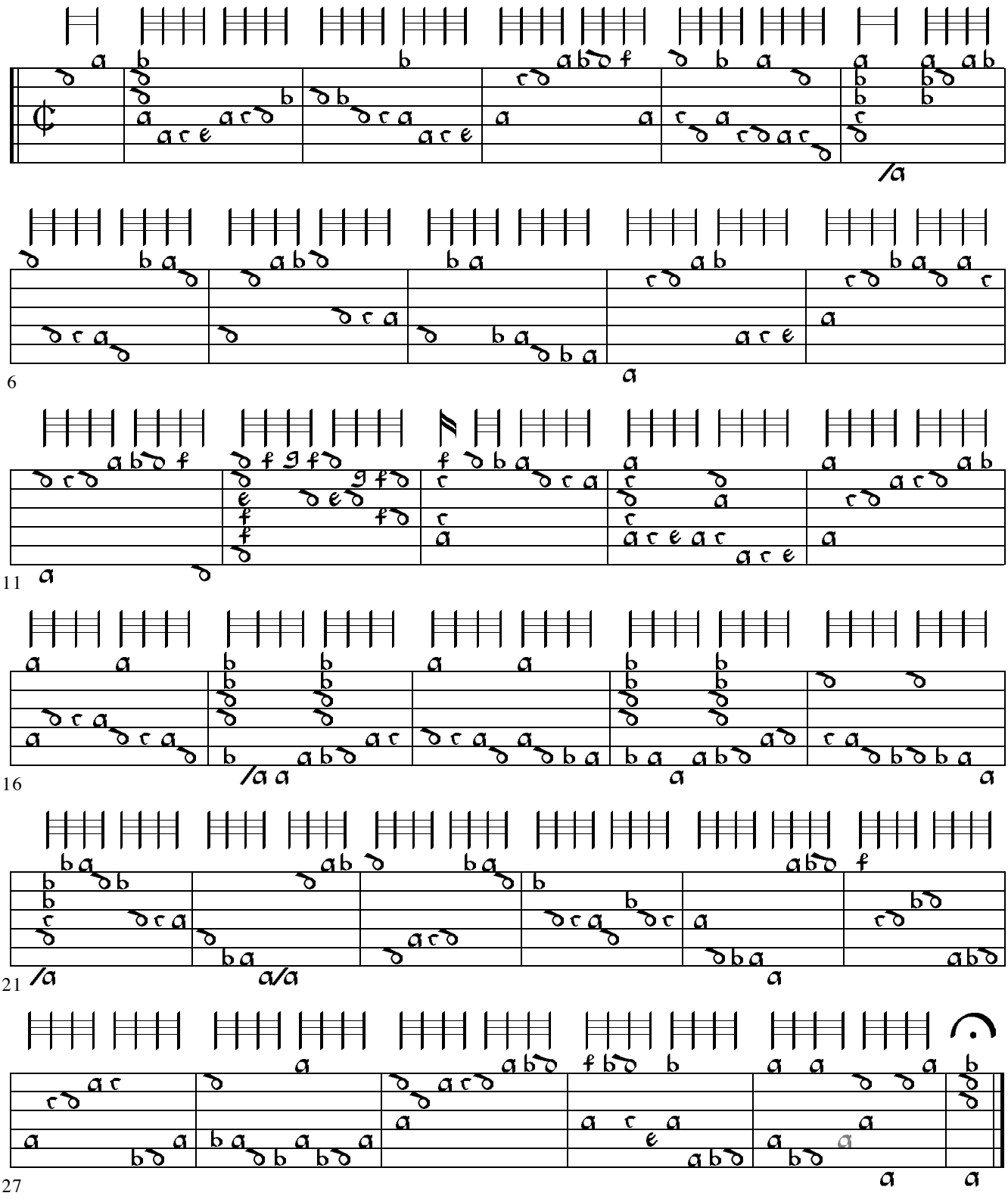


B86a. (Ballet?) - 7F8Eb A9B8C4D11 I-COc 1.1.20, ff. 30r-31r



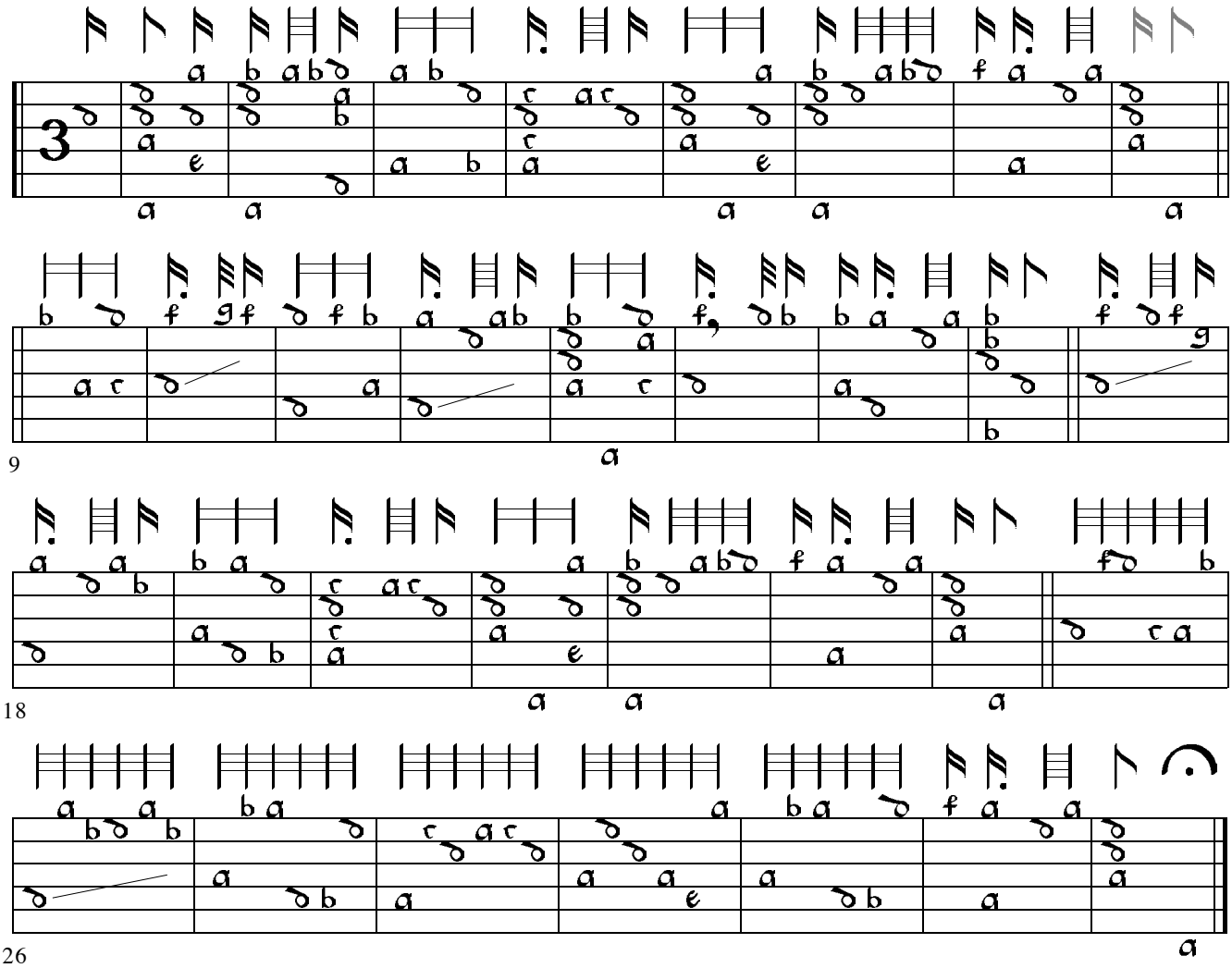
B86b. (Ballet?) in contrapunto - 7F8Eb

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



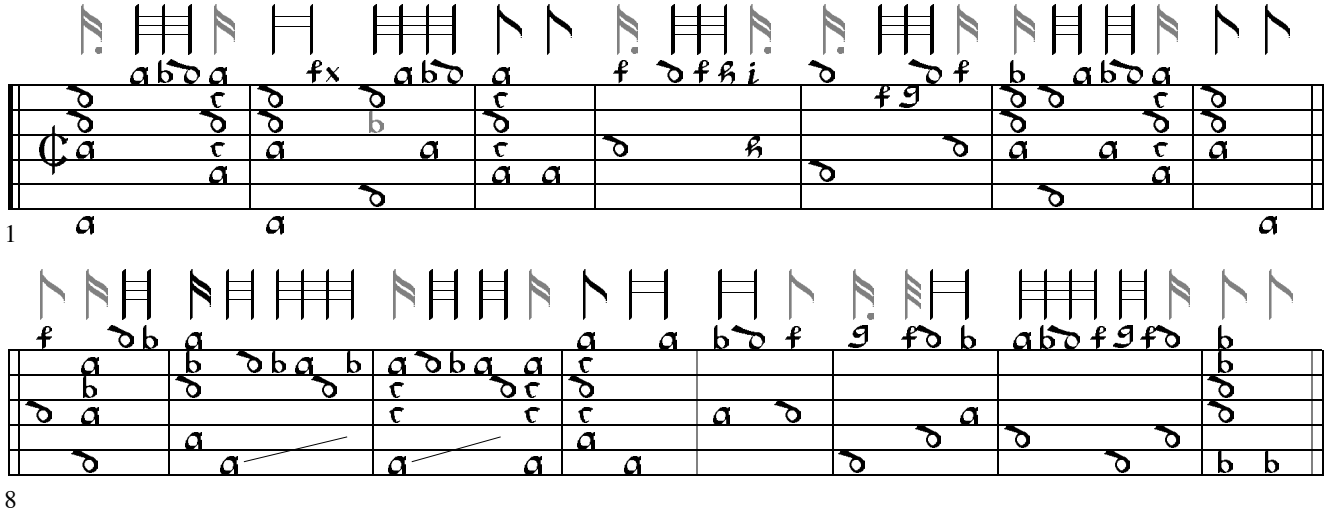
B87. (Ballet?) Der Liebste mein will mich v(er)stossen, Nun er mich zu fahl hatt bracht - 7F ABCC8

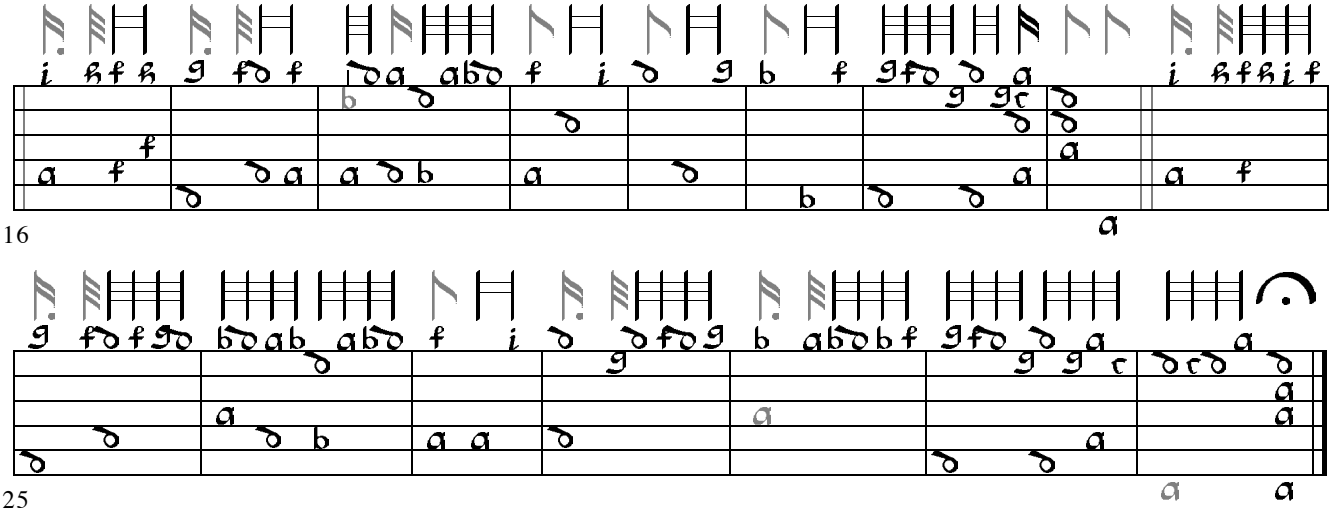
CH-SO DA 111, f. 44r



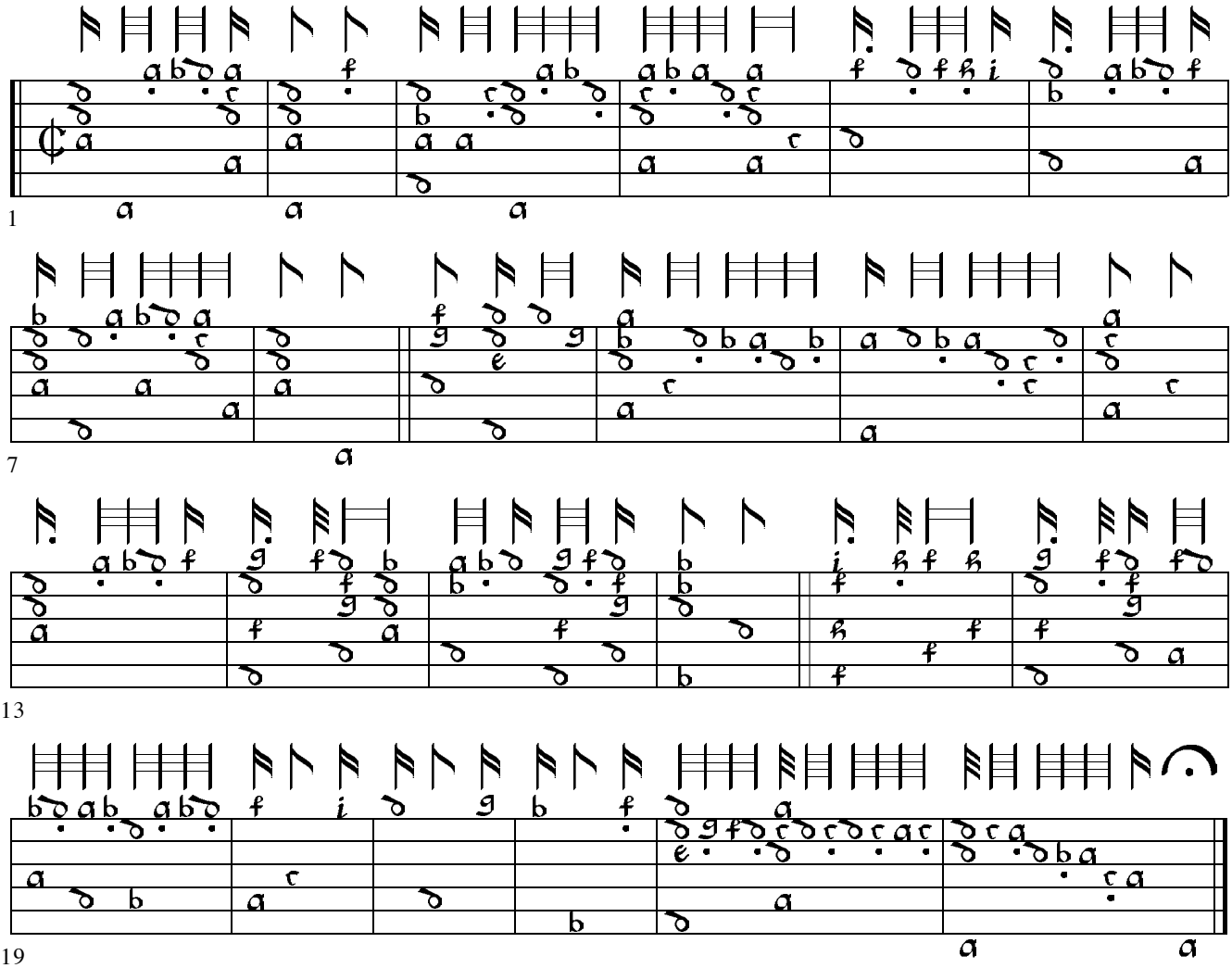
B88a. Ballo Franzese - 7F A7BCC8

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

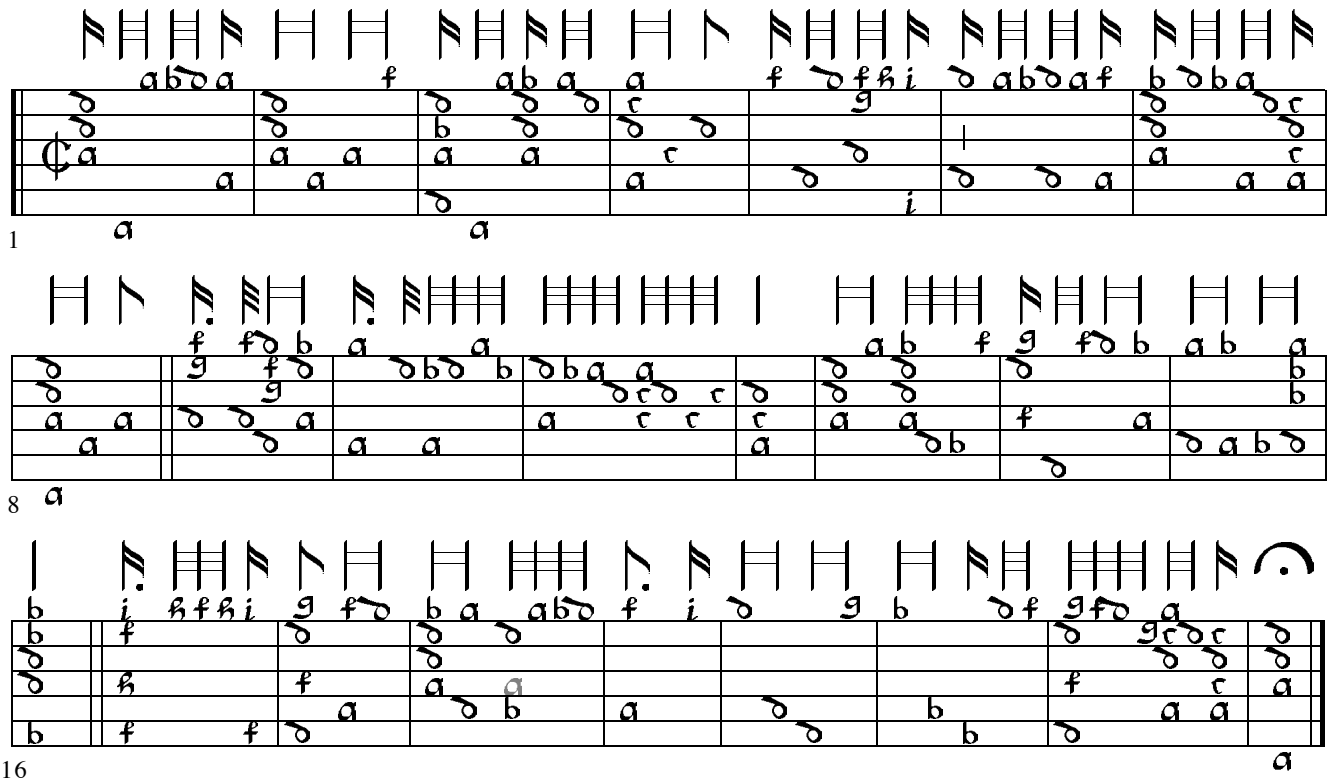




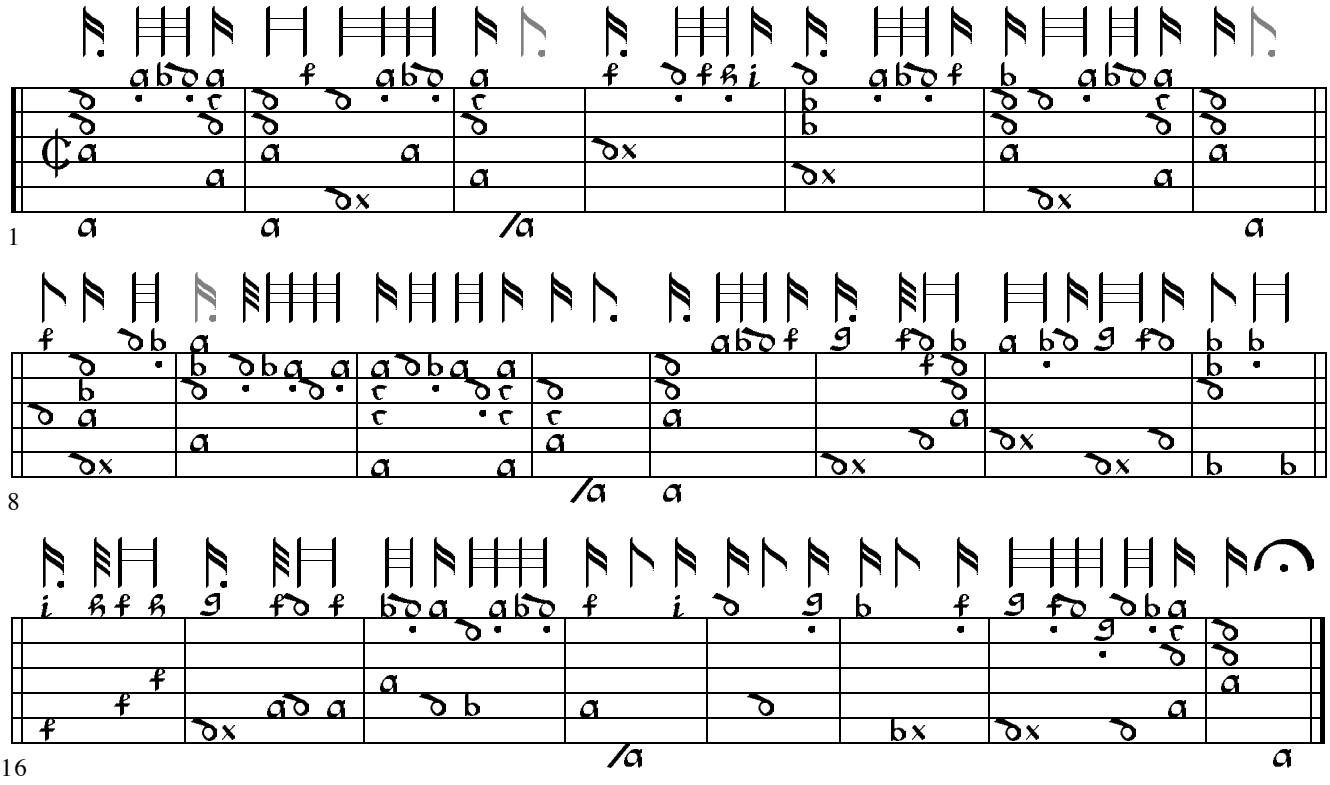
B88b. Ballet - 7F ABC8 Hove 1612, f. 58v



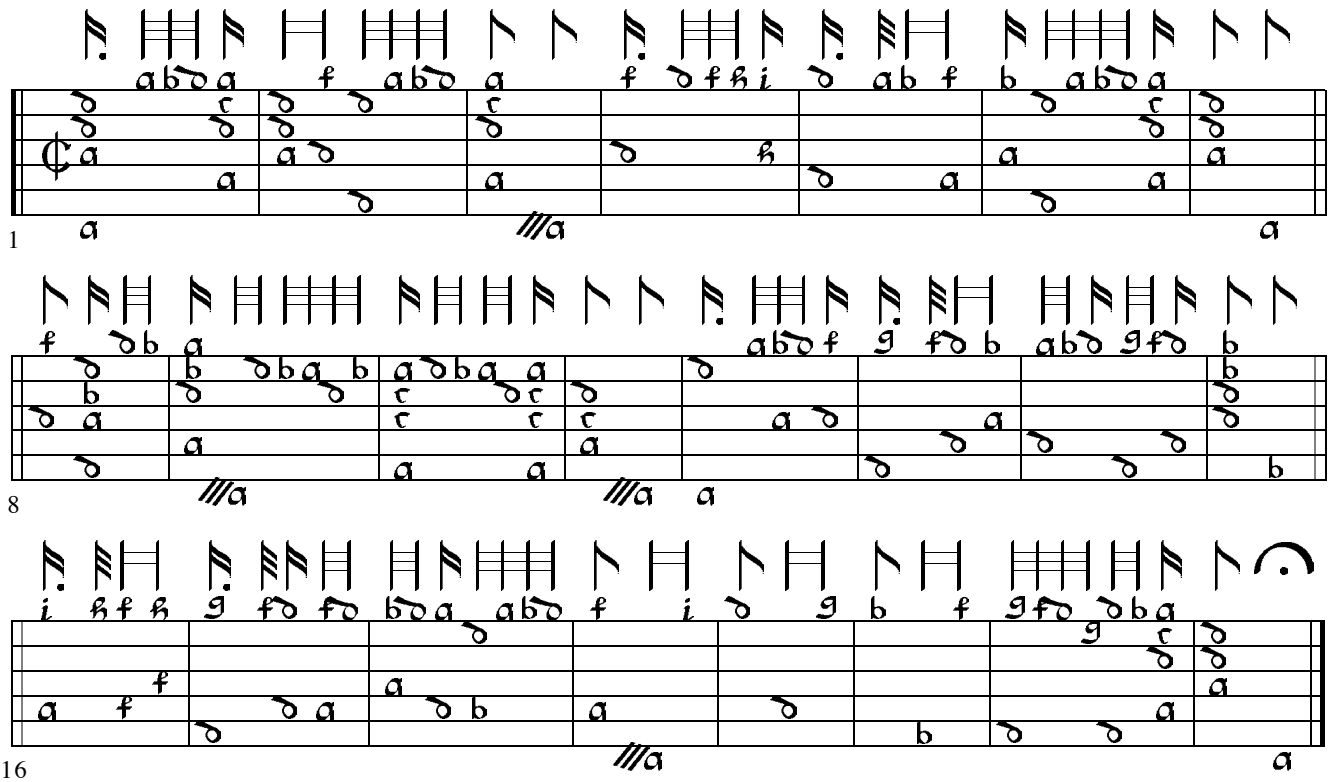
B88c. Ballet Mercury - 7F ABC8 D-Ngm 33748 I, f. 68r



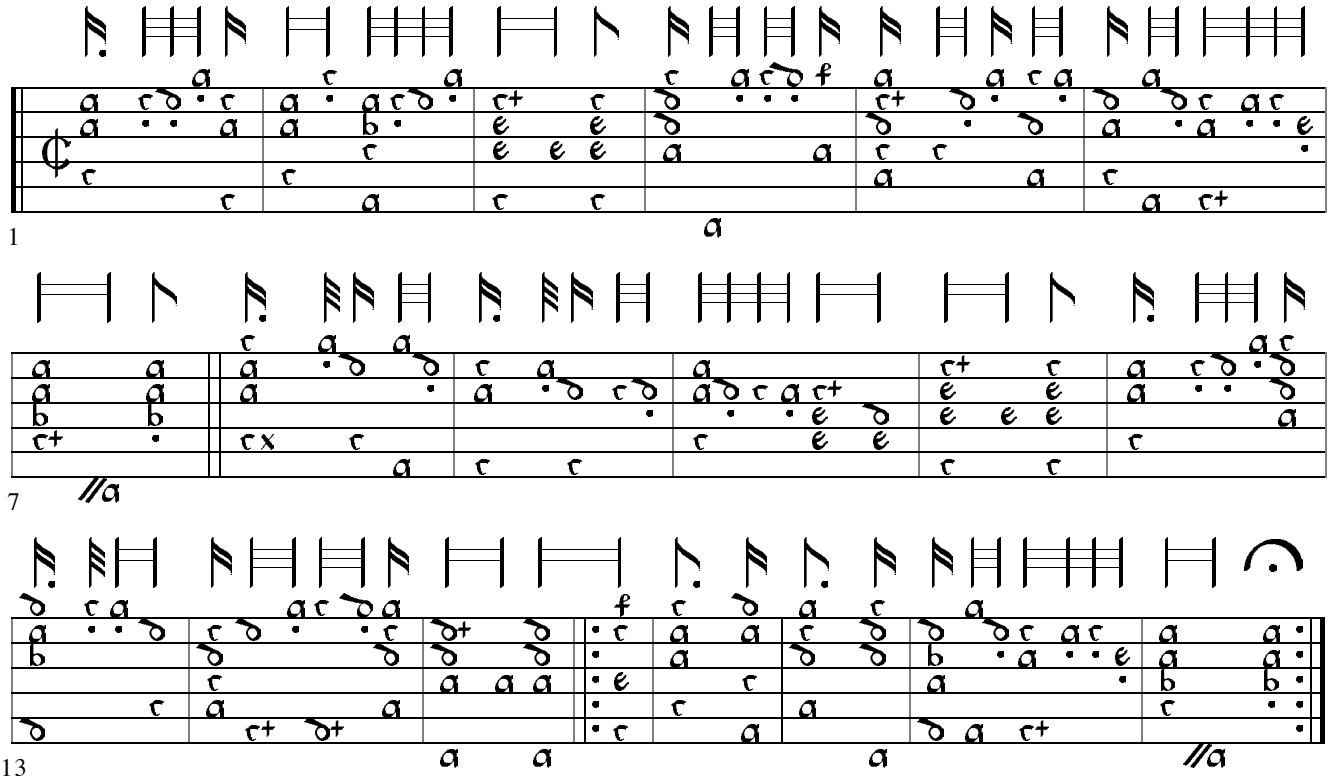
B88d. Ballet - 7F8C A7BC8 D-Hbusch herold, ff. 2v-3r



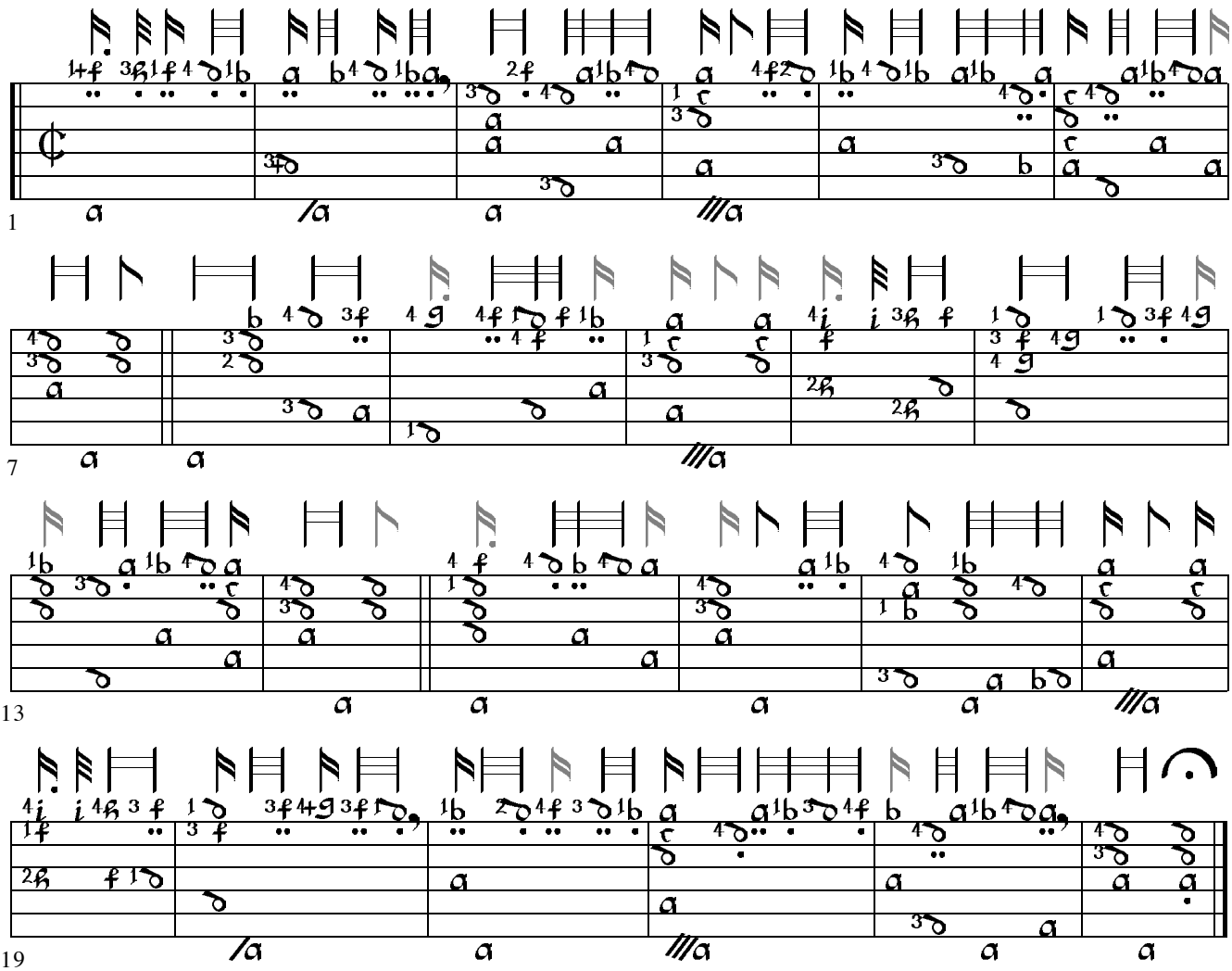
B88e. Ballet - 7F10C A7BC8 GB-Eu Coll.2073, ff. 209v-210r



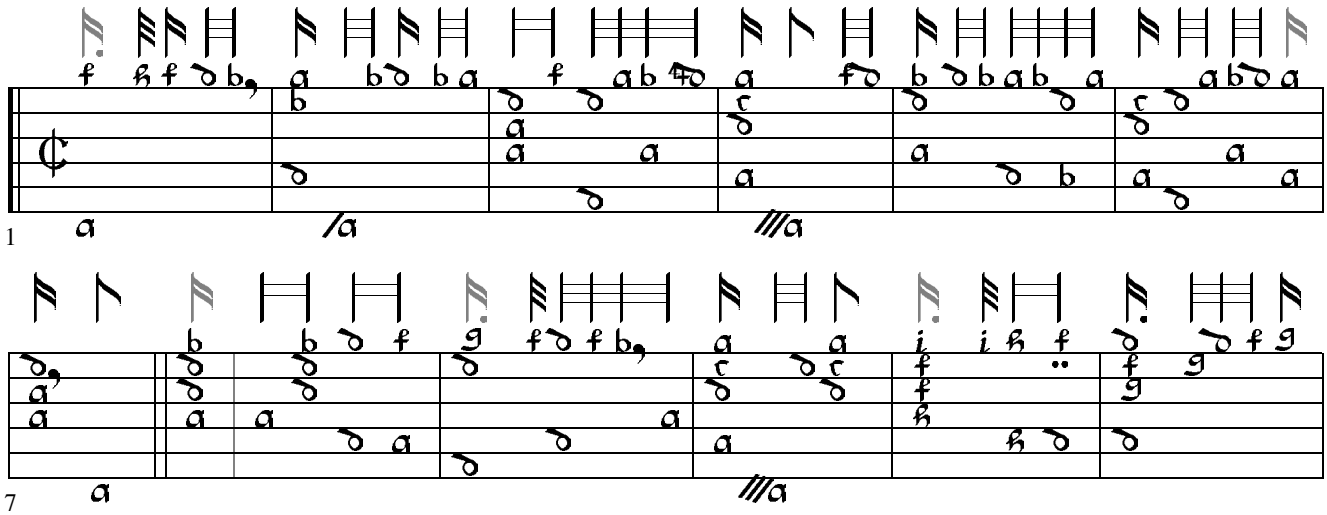
B88f. Ballet de la deesse diane - 7F9D A7B8C4 D-Kl 4o.108 I, f. 60r

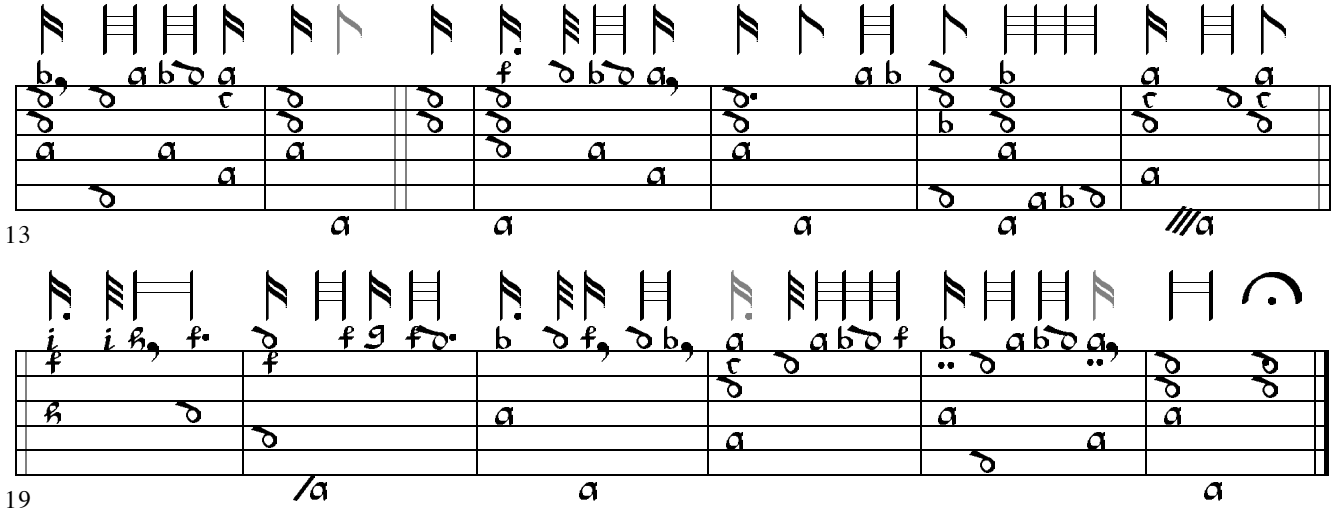


B89a. Balletto - 7F8Efb10C A7B7C10 S-Sk PB fil 172, ff. 13v-14r

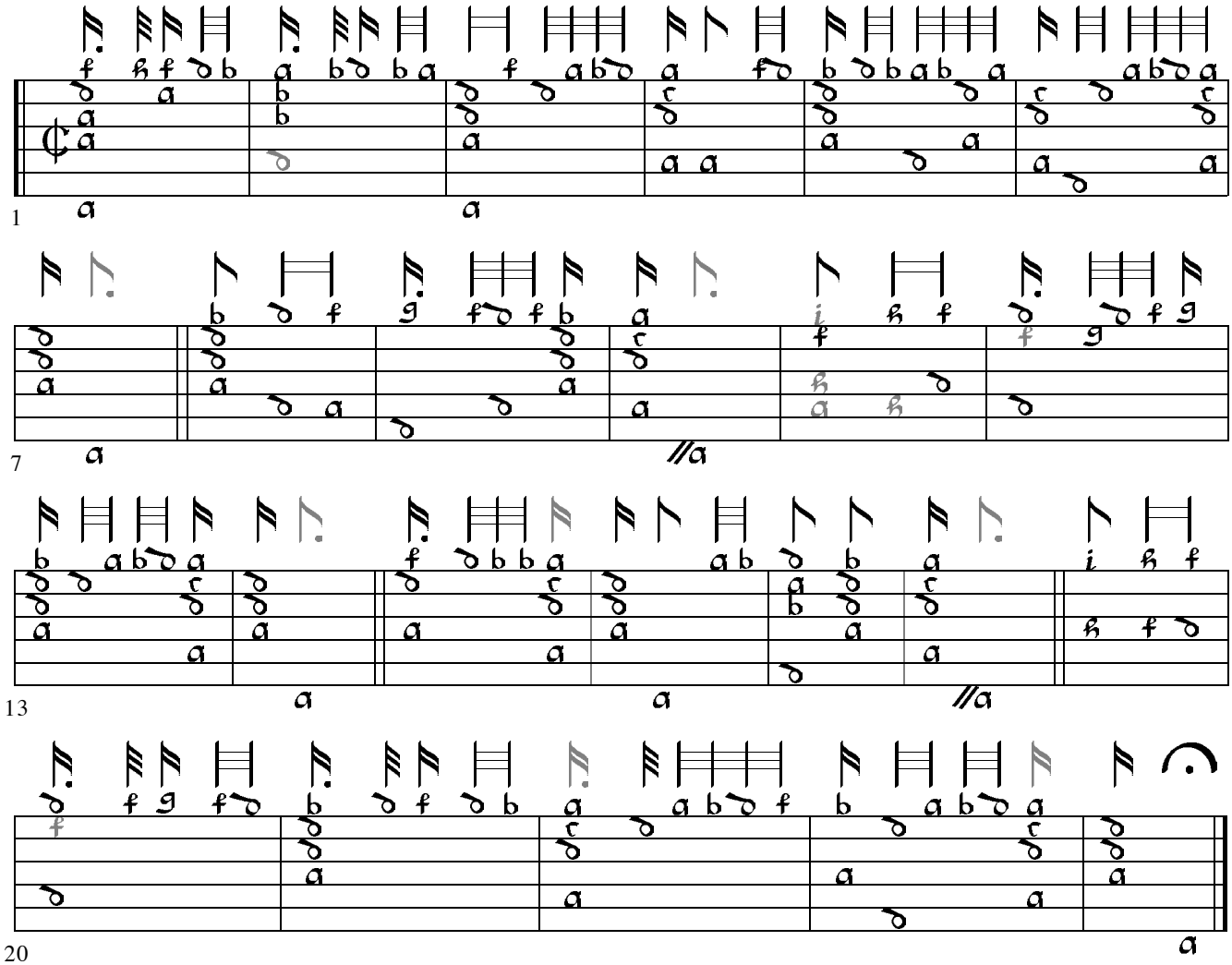


B89b. Favorite - 7F8Eb10C AB7C4D6 S-Sk PB fil 172, ff. 26r-26v

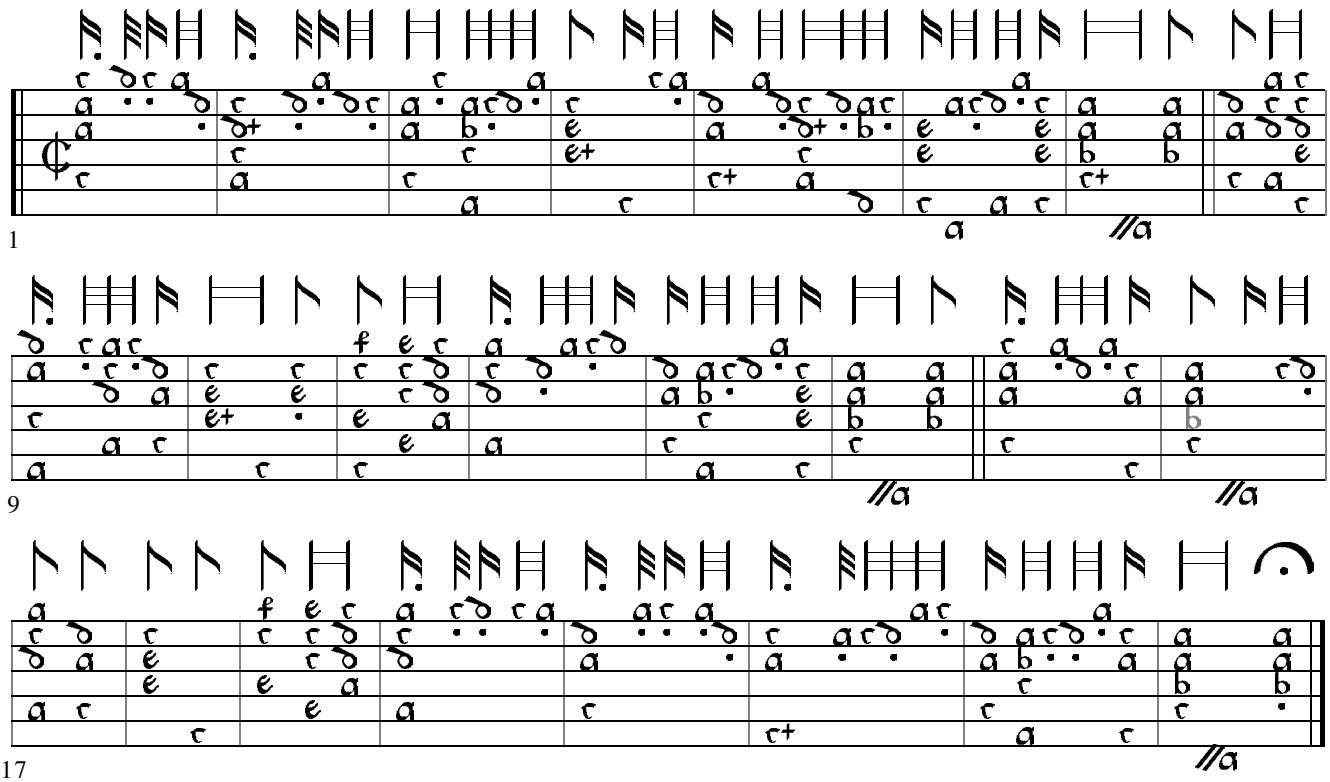




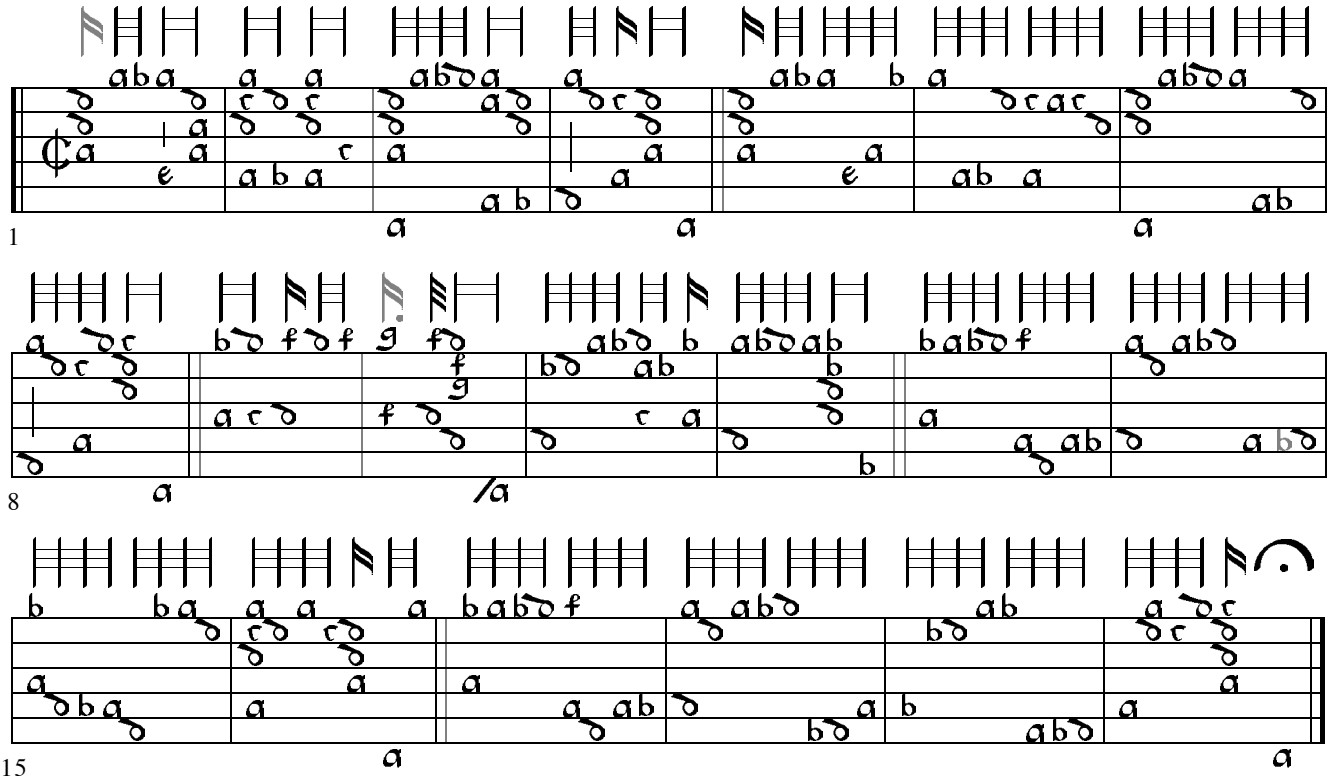
B89c. Ballet del Mercurs 22 - 7F9C AB7C4D6 D-LEm II.6.15, pp. 298-299



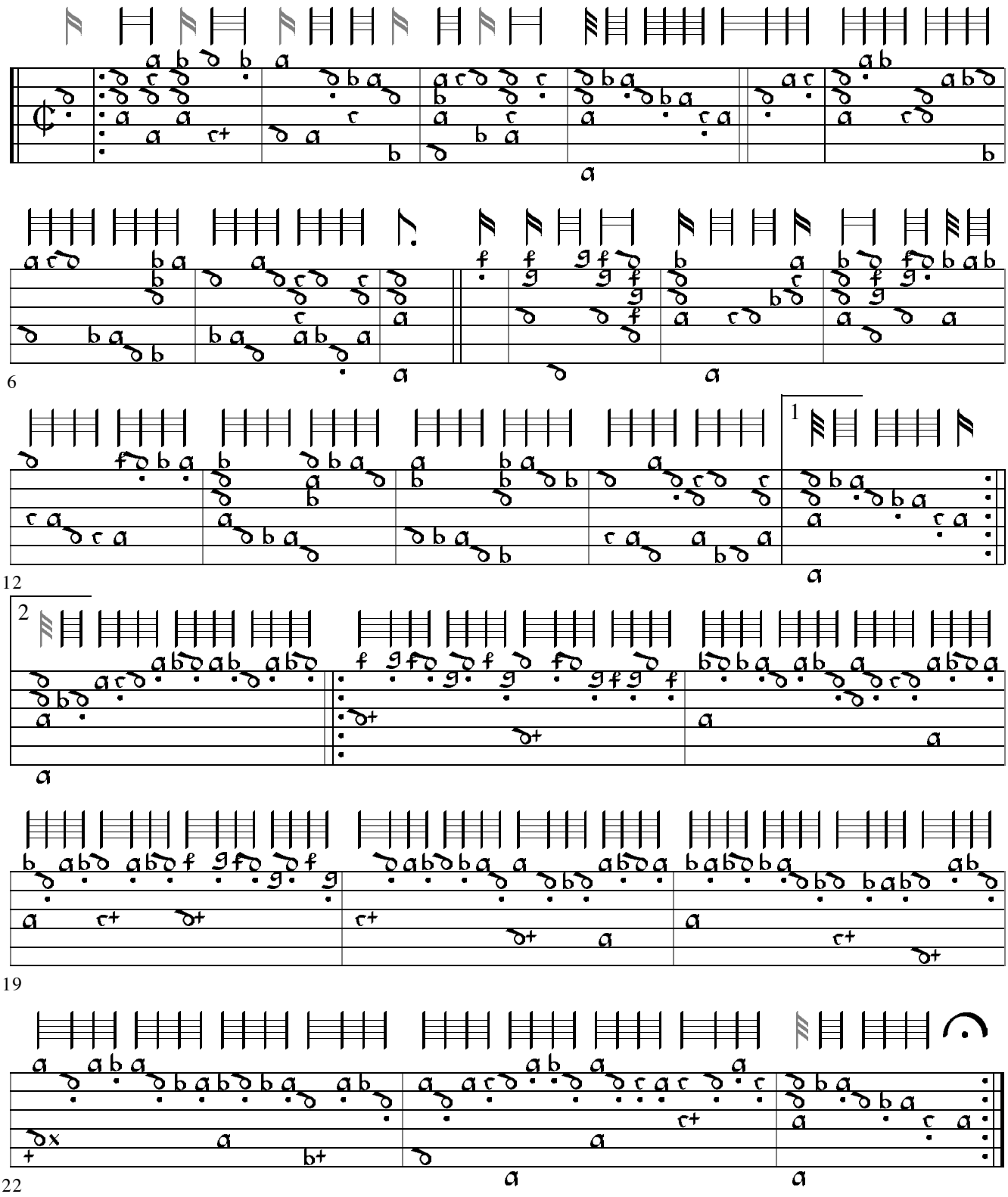
B89d. Ballet de mercure - 7F9D AB7C10 D-Kl 4o.108 I, ff. 66v-67r



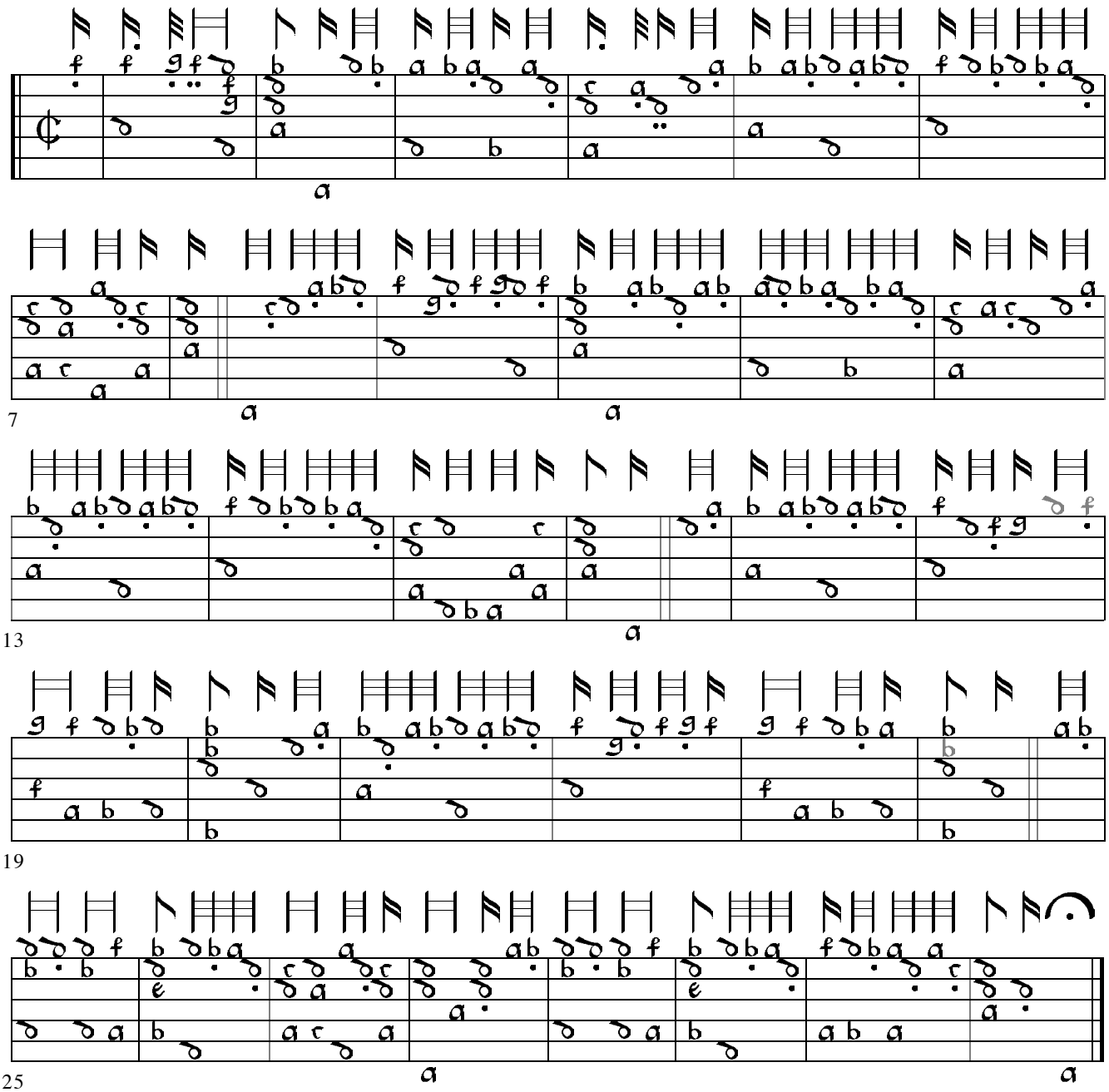
B90. Ballet - 7F AABCC4 D-Ngm 33748 I, f. 66v



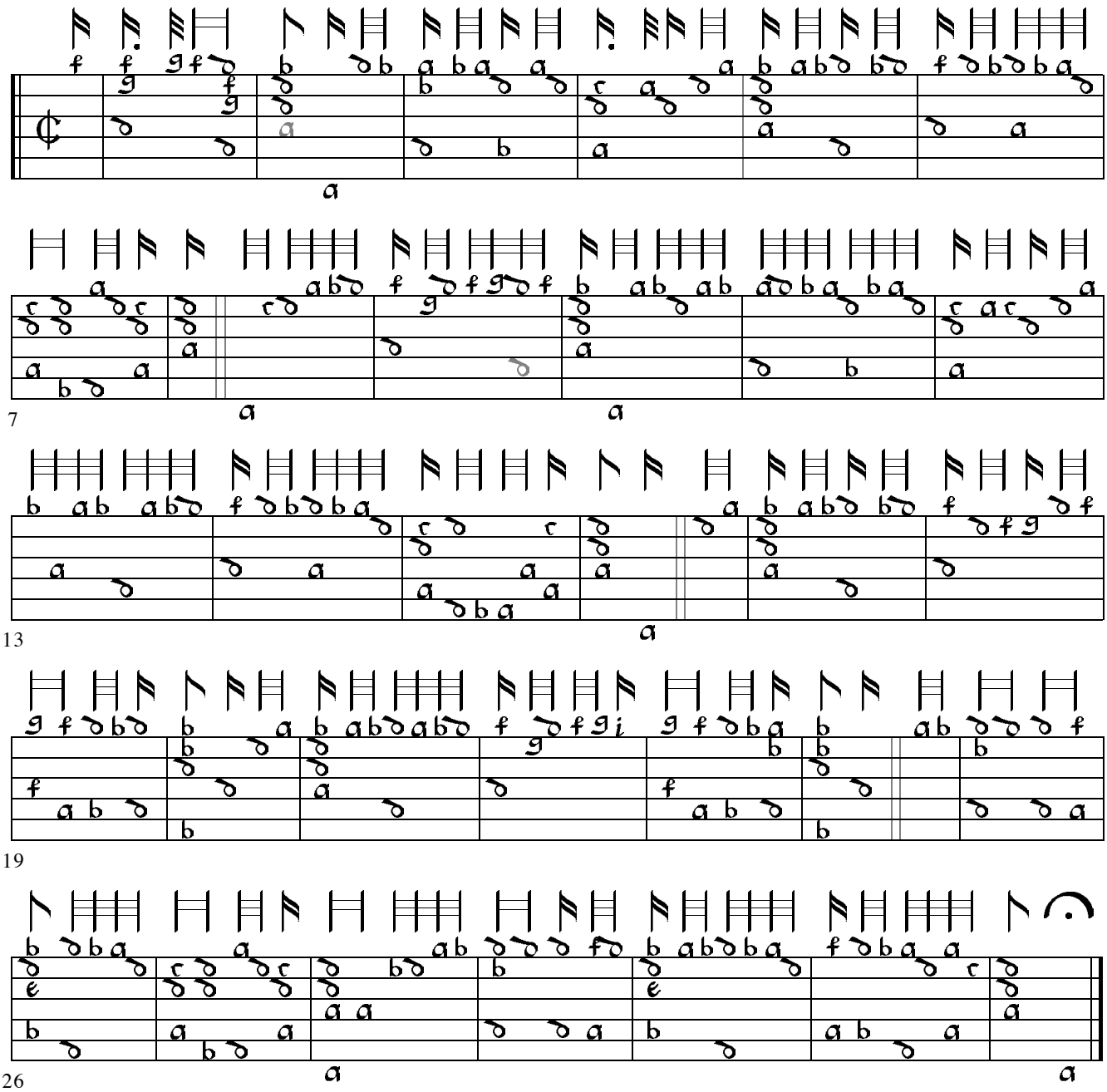
B91. Ballet - 7F AA4BB8 D-Kl 4o.108 I, ff. 11v-12r



B92a. Ballet de trois princes - 7F AAB8 NL-Lt 1666, f. 381r



B92b. Ballet Marignault - 7F AABB8 Valerius 1626, p. 293



COMMENTARY TO TABLATURE SUPPLEMENTIN LUTE NEWS 150: C1. à3; 12-13, 46-47 - bar lines absent; 16/2, 32/2 - sign 1 above staves; 24/2, 34/1 - sign 2 above staves; 34-41 - repeat of 17-24 [indicated by sign 1] followed by 42-47 [indicated by sign 2] - reconstruction based on François-Pierre Goy's comment: 'two different *dal segno* [from the sign] signs seem to prescribe, the first, to go back to bar 17 after bar 32, the second, to replace bars 25-33 in the repeat by the five bars copied after the final double bar line'. **C2.** à4; 2/1 - minim instead of dotted minim; 11-12, 35-36, 48-49, 61-62, 86-87 - bar lines absent. **C3.** â3; direct transcription from modern edition on IMSLP, no changes. **G1.** à5; 11-12, 22-23, 32-33, 49-50, 58-59, 67-68 - bar lines absent; 63/1 - //a [C] instead of /a [Dflat]; 82 - fermata d1d2f3f4f5d6 absent. **G2.** à3; 8th course notated as //a instead of /a; 5/1 - scribe changed b4 to c4; 6/3 - scribe changed a3a4 to b3b4; 32/3 - a5 crossed out; 33/2-4 - h5-f4-g4 added; 64/5 - f5 added. **G3a.** à3; //a instead of /a for 8th course in E flat; 29/3 - scribe changed b3 to d3; 40/1 to 41/2 - crotchets absent; 66/1- d3 crossed out and scribe changed a4 to d4; 80/1 - a3 crossed out; 86/1-2 - minim and fermata absent. **G3b.** à3; 14/1 - b3 absent; 41/3 - quaver displaced 2 notes to the right; 78/1 - semibreve with fermata above double bar line instead of fermata; concordant with 3a throughout except changing rhythm to crotchets from minims in 2 passages around bars 14 and 38/42 and using semiquavers in cadences at bars 36/39 and 46/54. **G4.** à4; 14/1 - a3 crossed out; 14/4 - scribe changed quaver to crotchet; 28/8 - crotchet absent; 33/1 - quaver crossed out; 47/3 - quaver displaced a note to the left; 47/5 - crotchet displaced a note to the left; 63 - minim fermata absent. **G5.** à3; //a instead of /a for 8th course in E flat; 10-11 - bar line absent; 11/3, 27/1 - d4 crossed out; 48/2 - scribe changed b4 to c4; 51/2 - fermata above previous minim. **G5app.** à4; 33/3 - a4 instead of a3. **G6.** 3/1-3 - crotchets absent; 16/3 - a3 instead of d4; 17/4-5 - bar line added; 20/3, 21/1 - 8th course notated as //a instead of /a; 21-22 - bar line absent. **G7.** à4; 21-22 - bar line absent; 59 - fermata d1b2b3d5 absent. **G8.** à4; 8-9, 15-16 - bar lines absent. **G9.** à4; 8th course notated as //a instead of /a; 9/1-2 - crotchets instead of quavers; 21/1 - scribe changed b6 to d6; 26/1 - c3d4 instead of b3c4; 26/5 - semiquaver displaced a note to the right; 28/4- ////a [10C] instead of /a [8E]; 29/7, 32/4 - c5 crossed out; 29-30, 30-31, 31-32, 33-34, 34-35, 35-36, 40-41, 41-42, 42-43, 49-50 to 55-56 - bar lines absent; 34/10-13 - demisemiquavers absent; 35/1 - b2 crossed out; 35/4 - a4 crossed out; 35/1-3 - quaver 2 semiquvers instead of crotchet 2 quavers; 36/1-5 - quaver 2 semiquavers 2 quavers instead of crotchet 2 quavers 2 crotchets; 45/between 3-4 - d2 crossed out; 51/4 - d2 instead of d3. **G10.** à4; 4/2, 10/2 - crotchets displaced a note to the right; 17/1 - scribe changed c3 to d3; 35/2 - d4 crossed out; 36/7 - a3 added; 41/3 - c3 crossed out; 44/3 - scribe changed a2 to c2; 56/1 - scribe changed h4 to g4; 56/3 - scribe changed c3 to f3; 103/4-6 - crotcher 2 quavers instead of 2 quavers crotchet. **APPENDICES: App 1.** no change. **App 2.** incompletely copied, first strain completed from concordant source B12 here in the *Lutezine*; otherwise no change. **App 3.** 3/3 - e5 instead of e6; 4-5 - single instead of double bar line; 8/3-4 - double bar line absent. **App 4.** ~~0~~ instead of 7 for open 7th course [F]; 8/3-4, 16/3-4, 24/4-5 - double bar lines absent. **App 5.** 7/7 - c5 instead of e5; 9-10 - single instead of double bar lines; 10/1-3, 12/5 - crotchets absent; 14/4 - 8 instead of /a [Eflat]. **App 6.** barlines absent (except double bar lines); before anacrusis - dotted minim rest; 3/2-3, 12/4-5 - quavers absent; 13/4-5 - crotchets absent. **App 7.** transcribed to vieil ton [ffeff from fefhd]; 3/1 - g3 added; 4/1 - a2 instead of d2; 6/2, 12/2, 21/2 - //a [9Bflat] instead of a4; 10/2, 16/2, 17/1, 18/1 - /a [Eflat] instead of d5; 14/2 - a1b2 instead of f2g3. **App 8.** begins with the last two bars of a previous strain, omitted here: 2 quavers a2-d3 crotchet a2c3c4 bar line semibreve d3c4a5 ///a [10C]; 10/between 3-4 - bar line crossed out; 11/3 - minim absent; 16/1 - semibreve instead of dotted minim. **App 9.** rhythm signs and barlines absent (except double bar lines). **App 10.** no change. **App 11.** 4-5, 8-9, 12-13, 16-17 - single instead of double bar lines; 9/2, 16/2, 20/2 - 9 instead of //a. **App 12.** transcribed to vieil ton [ffeff from fefhd]; 3-4 - bar line absent; 7/4, 15/5 - a6 instead of a7; 25/1 - 30/3 - d6 instead of a7 [F].