

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

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

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

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

## ALLEMANDES - PART I

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

This supplement includes about half the anonymous allemandes I know for lute, as another exploration of mainly anonymous lute solos by genre.<sup>5</sup> Previous *Lutezine* supplements included a dozen or so of the most popular allemandes,<sup>6</sup> and another seventy-one are included here (some untitled but assumed to be allemandes) approximately ordered by tonality (C major/minor/ G major/minor/A) - those in F/f/D/d will follow in part 2 at a later date. Unlike German tanz, allemandes

are rarely followed by a triple time setting of the same dance (A9c/12/49/52a/55e here are). The settings are mostly for players from beginner to intermediate standard and a few are more virtuosic. The latter are in the prints of Phalèse (A38e), Le Roy (A28c38c), Adriaenssen (A7e/12/71l), Hove (A3b) and Vallet (A71t) in which the divisions on strains are frequently figured in passages of semiquavers - a reminder to adhere to the slow stately tempo of the allemande in order to play the semiquaver passages satisfactorily.<sup>7</sup> Presumably these lutenist-publishers made the accomplished settings themselves. The copying in manuscript sources varies in competence ranging from mostly accurate and legible to amateurish corrupt and incomplete some lacking barlines or rhythm signs requiring reconstruction which has been achieved with variable degrees of success. The major sources are the Thysius lute book NL-Lt 1666 copied early 17th-c - 78 items here - and Besard's *Thesaurus Harmonicus* of 1603 - 38 items of which seven (plus one in a manuscript source) are ascribed to him by the initials I.B.B. suggesting he composed rather than just arranged them.

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

<sup>1</sup> In Italian tablature and published in Venice, *Libro Primo* and *Secundo* transcribed into German tablature and published in Frankfurt by Benedict de Drusina in 1573 and the majority transcribed into French tablature and published by Pierre Phalèse in 1571. So his music was popular and yet is mostly so difficult to play!  
<sup>2</sup> Track 16 on Paul O'Dette's CD *Lute Music of Melchior Neusidler* (harmonia mundi HMU 907388, 2008).

<sup>3</sup> Meredith Ellis Little & Suzanne G. Cusick 'Allemande, allemand, almain, alman, almond, alemana, allemanda' *Grove Music Online*.

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

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

<sup>6</sup> All sources of *Almande Gratie/En Me Revenant/More Palatino* in *Lutezine* 115; *Almande Nonnette/Une jeune fille/Ich gieng einmal spazieren/Monaca/Aleman* in *Lutezine* 119 & 120; and *Almande Don Frederico/Gar lustig ist spazieren gehn* in *Lutezine* 121. Also a series of the most popular Tantz from Richard Hudson *The Almande, The Balletto, and the Tantz: I The History; II The Music* (Cambridge

University Press 1986) most of which are titled allemande or similar in alternative sources is in the supplements to *Lutezine* 125-129/130-131/133-131/140.

<sup>7</sup> Judging the pace to play a lute solo is aptly expressed by *Thomas Robinson* in the *Generall Rules* on sig. C2v of his *The Schoole of Musick* published in 1603: 'Therefore whensoever there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following. First see what manner of lesson it is, whether it bee a set Song, Innomine, Pauen, Galiard, Almaine, Igue, Lanolia, Coranta, Country dance, or Toy, whatsoever, according to the nature of the lesson, to giue it his grace with grauitie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check'.

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

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

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

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

<sup>10</sup> <https://www.liederenbank.nl/index.php?lan=en>

<sup>11</sup> Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

<sup>12</sup> Jan W.J. Burgers *The Late Music Published by Pierre Phalèse 1545-c.1575* (Utrecht Koninklijke VNM 2023).

<sup>13</sup> Also edited for *Lute News* 129.

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

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

<sup>16</sup> Also edited with the music by Mr David [Padbrue] edited for *Lute News* 77.

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

<sup>18</sup> See *Lutezine* 131 for the 36 settings of the Venetian street song Rocha el fusso.

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

<sup>20</sup> Also edited for *Lutezine* 120 and *Lute News* 124.

<sup>21</sup> Also edited for the tablature supplement to *Lutezine* 147.

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

<sup>23</sup> Also edited for *Lute News* 151.

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

## APPENDIX

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

<b>App 1.</b> Terzi 1599, p. 26 <i>Ballo 4 Alemmano</i>	6
<b>App 2.</b> A-KR L 81, f. 129v <i>Ballo Todesco</i>	7
<b>App 3.</b> D-Ngm 33748 II, f. 12r <i>Ballo Todescho</i>	7
<b>App 4a.</b> D-B Hove 1, f. 164r <i>Piacer gioia e diletto</i> - HoveB 162	25
<b>App 4b.</b> A-LIa 475, f. 61r <i>Al piacer gioia</i>	30
<b>App 5.</b> D-LEm II.6.15, pp. 480-481 (allemande?) <i>Bosgotz</i>	66
<b>App 6a.</b> NL-Lt 1666, f. 511r <i>Allemande Tant vous alles doux Guillemette</i>	94
Phalèse & Bellère 1570, f. 74v <i>Tant vous alles doux Guillemette</i> - cittern	
<b>App 6b.</b> Adriaenssen 1584, ff. 14v-15r <i>Tant vous alles doux Guillemette</i>	96-97
- with superius and bass in texted mensural notation	
<b>App 6c.</b> NL-Lt 1666, f. 510v <i>La Guillemette</i>	97
<b>App 7a.</b> PL-Kj 40032 p. 341 <i>Baleto</i>	112
<b>App 7b.</b> I-BDG chilesotti, f. 239r <i>Fiamenga</i>	112
<b>App 7c.</b> D-BAU 13.4°.85, p. 74 <i>Fiamenga</i> [= Flemish?] corrupt?	115
<b>App 7d.</b> Gardano 1611 p. 24 <i>L'Entrata</i>	121
= Negri 1602, p. 276 <i>L'Entrata</i> - plus mensural melody	
= Negri 1604, p. 276 <i>L'Entrata</i>	
<b>App 7e.</b> Caroso 1600, pp. 361-363 <i>Selva Amorosa</i>	122-123
<b>App 7f.</b> D-B 40588, p. 10 <i>Es wolt ein meytly wasser holen</i>	127
<b>App 8a.</b> Phalèse I 1549, sig B4v <i>Fortune belas</i> à3 - PhalèseB n° 7-10	128
model: not known	
<b>App 8b.</b> Phalèse 1563, f. 23r <i>Fortune belas</i> à4 - PhalèseB n° 10-46	128-129
model: Susato <i>Le tiers livre de Chansons</i> 1544, f. 6r <i>Fortune belas tu feis mal non ton devoir</i> - chanson à 4 Thomas Crecquillon	

John H. Robinson - January 2025

<sup>24</sup> Also edited as *Lute News* 44 no. 70 - chromatic runs in last strain!

<sup>25</sup> This version without divisions edited for *Lute News* 35 - all four sources edited here including A47a the only one with divisions.

<sup>26</sup> Also edited for *Lute News* 52 & 135.



H H H H    H H H H    H H H H    H H H H    H H H H    N H H H

d      r a      r      a      a      d      c      a      r      a      a

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

42


48

H H H H    H H H H    H N N N    H H H H    H H H H    H H H H    H H H H

c                  a                  c      a                  l h n                  l k h f b k l                  l k h h                  f    f o r a

d c d a                  d c                  d c h k                  f h                  h l k h k                  f    c

f f o b o                  o o f                  f l                  i                  i l l i                  h f h d

                c      a                  e                  c a                  e k                  h                  k                  h                  h    f e a

c                  e                  e                  c      h                  a                  h                  h

                h

53

[illegible]

59

[illegible]

64

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some horizontal lines. Above the staff, there are several groups of vertical strokes, some of which are grouped together with a horizontal line. Below the staff, there are several groups of vertical strokes, some of which are grouped together with a horizontal line. The notation is written in a cursive, handwritten style.

70

75

78

85

92

## App 1. Ballo Alemanno - AB4CC8

Terzi 1599, p. 26

1

9

17

## App 2. Ballo Todesco - A4B8

A-KR L 81, f. 129v



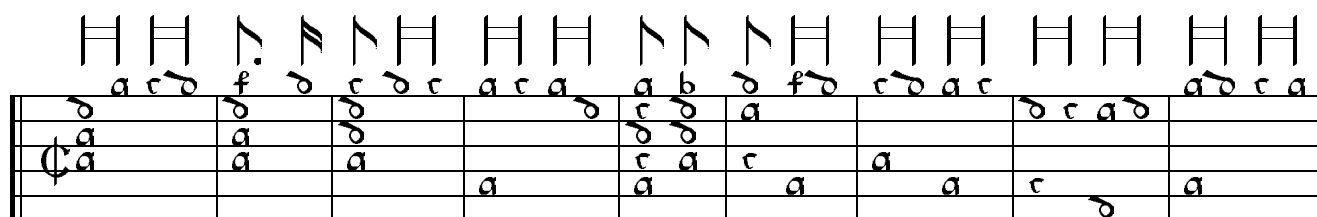
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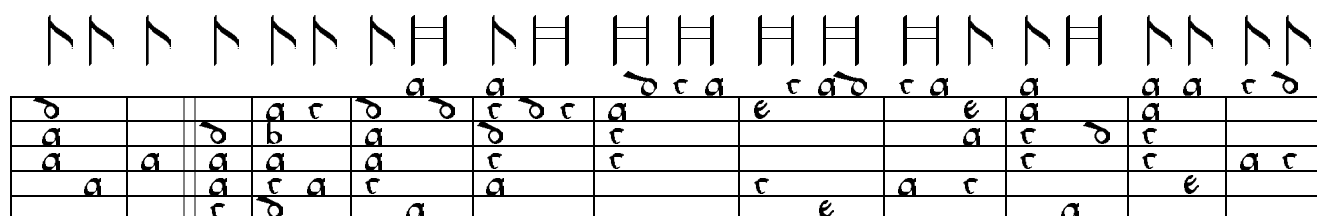
7

## App 3. Ballo Todescho - 7F A11B16C15

D-Ngm 33748 II, f. 12r



1 a



10 a



21

10



31

1

5

11

15

19

23

27



32

Handwritten musical notation on a five-line staff, featuring a complex sequence of notes and rests, with some notes marked with 'f' (forte) and 'h' (half note).

37

[illegible]

40


44


48


51



31

Handwritten musical notation system 31. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

31

35

Handwritten musical notation system 35. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

35

38

Handwritten musical notation system 38. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

38

43

Handwritten musical notation system 43. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

43

47

Handwritten musical notation system 47. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

47

51

Handwritten musical notation system 51. It features a single melodic line with notes and rests, and a four-part vocal harmony below. The notes are written in a stylized, handwritten style. The system is divided into four measures.

51



	a	a	b	b	a	b	a		b	b	a	a	b	a	b	b		b	a
c	c	a	c	b	c	a	b		a	a	x	.	.	.	.		x	b	b

	a	a	b	b	a	b	a		b	a	b	a	b	a	b	b		b	a
b	b	b	b	b	b	b	b		f	g	b	.	.	.	.		f	g	f
a	b	.	b	c	a	c	a		f	.	b	x	a				f	.	f

	b	a	i	i	f	f	c	a	c	b	c	a	b	a	b	b		b	a
a	.	g	i	f	.	.	.	.	.	.	.	.	.	.	.		b	.	b
x	b	.	g	i	f	.	.	.	.	.	.	.	.	.	.		b	.	b

	b	b	b	b	b	b	b		b	b	b	b	b	b	b		b	b	b
c	a	c	a	c	a	c	a		b	a	b	b	b	b	b		b	b	b
b	b	b	b	b	b	b	b		b	a	b	b	b	b	b		b	b	b

	f	g	f	b	f	g	f		b	b	b	b	b	b	b		f	i	f
f	.	.	.	.	.	.	.		b	b	b	b	b	b	b		f	.	f
x	.	.	.	.	.	.	.		b	b	b	b	b	b	b		f	.	f

	a	a	a	b	a	b	a		g	f	g	b	f	b	f	g		b	a
b	b	b	b	b	b	b	b		b	b	b	b	b	b	b		b	b	b
a	.	.	.	.	.	.	.		b	b	b	b	b	b	b		b	b	b

	a	b	a	a	b	a	b		a	a	b	b	a	b	a		a	b	a
b	.	b	b	b	b	b	b		b	b	b	b	b	b	b		b	b	b
c	.	x	.	.	.	.	.		b	b	b	b	b	b	b		b	b	b

	a	a	a	a	a	a	a		a	a	a	a	a	a	a		a	a	a
b	b	b	b	b	b	b	b		b	b	b	b	b	b	b		b	b	b
c	c	c	c	c	c	c	c		c	c	c	c	c	c	c		c	c	c

26

Handwritten musical notation system 26. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

26

29

Handwritten musical notation system 29. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

29

33

Handwritten musical notation system 33. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

33

37

Handwritten musical notation system 37. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

37

40

Handwritten musical notation system 40. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

40

43

Handwritten musical notation system 43. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

43

47

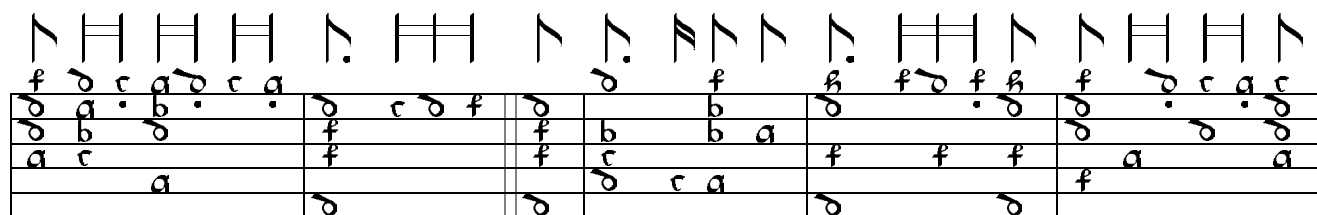
Handwritten musical notation system 47. It consists of a single staff with a series of notes and rests. The notes are labeled with letters: a, b, f, g, and x. The notation includes various rhythmic values and accidentals.

47

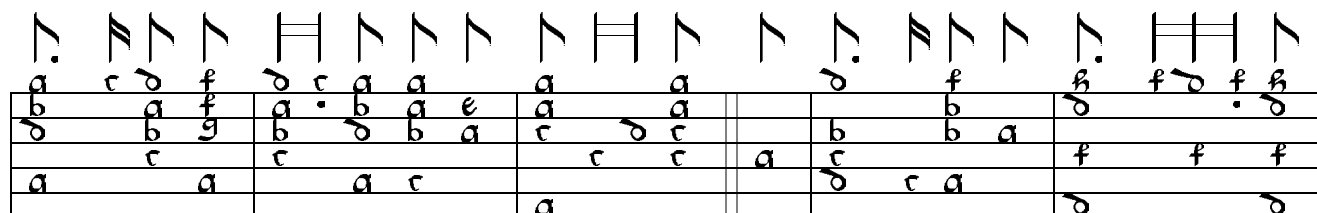
MN16c. Wann ich des Morgens - Hupffauff - A8BB6-A8BB6 Neusidler 1574, sigs. K3v-K4r



1



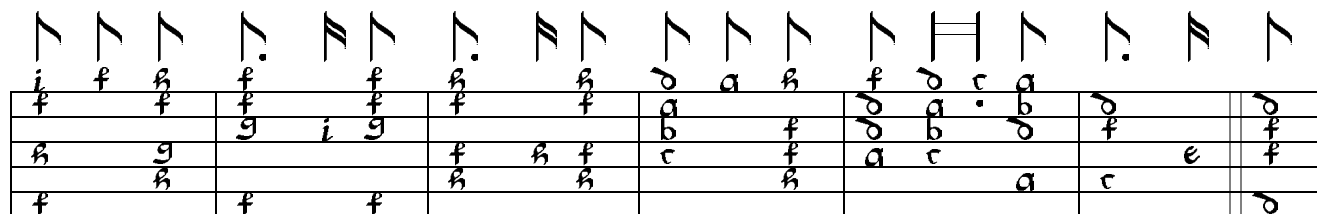
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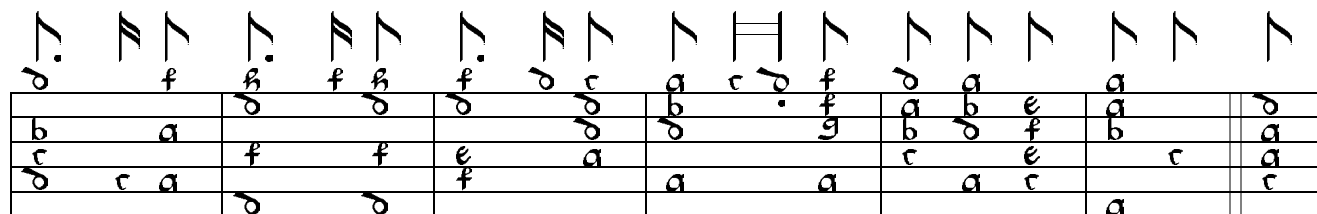
13



18



24



30



36

1

6

10

D-K1 4o.108 I, f. 40r

5

10

## A3a. Almande Schapell - 7F AABBB6

D-Hbusch, ff. 17v-18v

First system of musical notation, measures 1-4. The staff contains notes and rests, with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some rests.

Second system of musical notation, measures 5-8. The staff continues the sequence of notes and rests, with a treble clef and a common time signature.

5

Third system of musical notation, measures 9-12. The staff continues the sequence of notes and rests, with a treble clef and a common time signature.

Fourth system of musical notation, measures 13-16. The staff continues the sequence of notes and rests, with a treble clef and a common time signature.

12

Fifth system of musical notation, measures 17-20. The staff continues the sequence of notes and rests, with a treble clef and a common time signature.

16

Sixth system of musical notation, measures 21-24. The staff continues the sequence of notes and rests, with a treble clef and a common time signature.

20



## A3b. Almande - 7F AABBB6

Hove 1601, f. 101v

First system of musical notation (measures 1-6). The notation is in a single system with a treble clef and a common time signature. It features a series of vertical strokes (pedals) and a melodic line with notes and rests. The notes are labeled with letters: a, c, d, e, f, g, b.

Second system of musical notation (measures 7-10). The notation is in a single system with a treble clef and a common time signature. It features a series of vertical strokes (pedals) and a melodic line with notes and rests. The notes are labeled with letters: a, c, d, e, f, g, b.

Third system of musical notation (measures 11-15). The notation is in a single system with a treble clef and a common time signature. It features a series of vertical strokes (pedals) and a melodic line with notes and rests. The notes are labeled with letters: a, c, d, e, f, g, b.

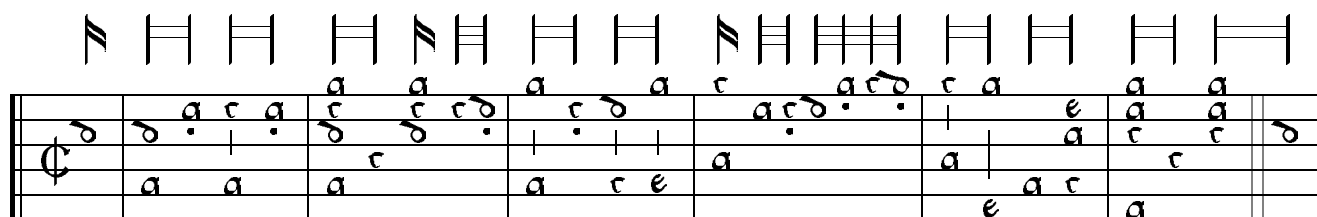
Fourth system of musical notation (measures 16-20). The notation is in a single system with a treble clef and a common time signature. It features a series of vertical strokes (pedals) and a melodic line with notes and rests. The notes are labeled with letters: a, c, d, e, f, g, b.

Fifth system of musical notation (measures 21-25). The notation is in a single system with a treble clef and a common time signature. It features a series of vertical strokes (pedals) and a melodic line with notes and rests. The notes are labeled with letters: a, c, d, e, f, g, b.

20

## A3c. Allem(ande) - AAB B6

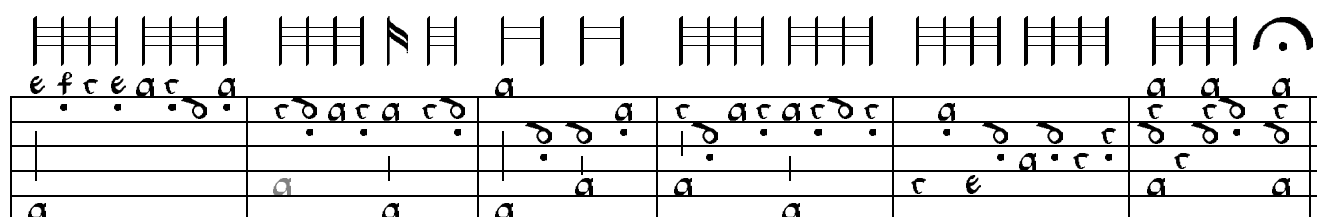
PL-Kj 40143, f. 62v



7



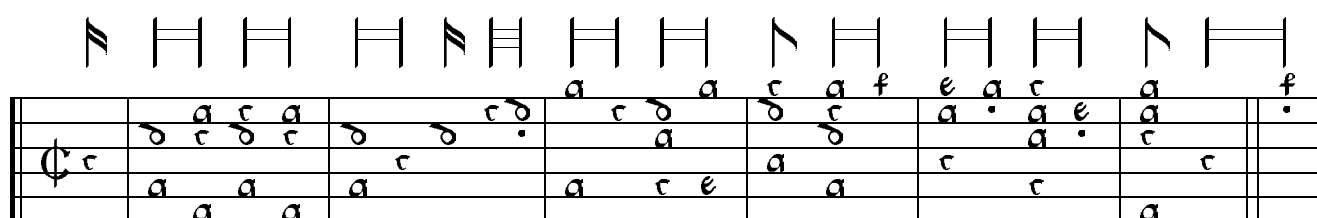
13



19

## A3d. Untitled - 7F AB6

NL-Lt 1666, f. 487r



7



A3g. Chanzon - 7F10C AB6

GB-Lbl Sloane 1021, f. 76v

10

7 10

A4. (au)ltre (allema)nde - 7F A8B6C8D11

F-Pn Res.941, f. 19v

1

8

17

26

## A5. Almanda - ABB4-ABB4

Phalese IIII 1546, sig. kk2v

19

## A6a. Allem(ande) Sol dan mein Treuw - 7F AA4B5

PL-Kj 40143, f. 30v

7

## A6b. Allemande - 7F AA2BB3

Besard 1603, f. 134r

## A6c. Allemande - 7F10C AA4BB6

GB-Eu Coll.2073, ff. 197v-198r

## A7a. Alemande Principis Parmensis - AA6B4B6C8

CH-Bu F.IX.70, p. 264

Measures 1-5 of the piece. The notation shows a series of rhythmic patterns and accidentals (sharps and naturals) above the staff.

Measures 6-10 of the piece. The notation continues with rhythmic patterns and accidentals.

6

Measures 11-15 of the piece. The notation continues with rhythmic patterns and accidentals.

11

Measures 16-20 of the piece. The notation continues with rhythmic patterns and accidentals.

16

Measures 21-25 of the piece. The notation continues with rhythmic patterns and accidentals.

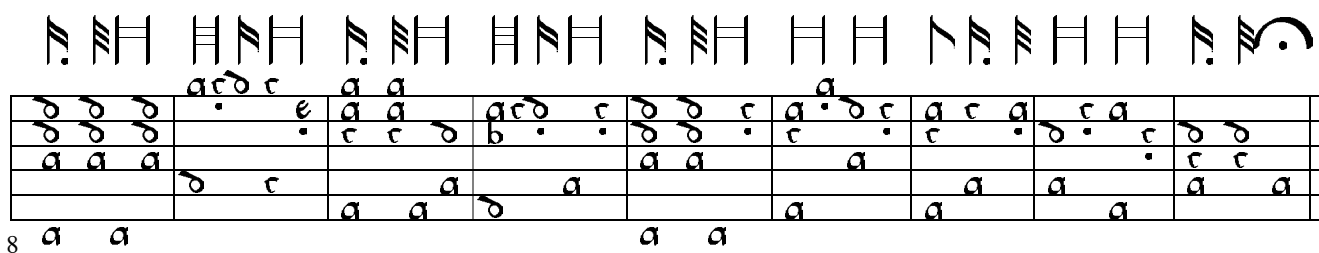
21

Measures 26-30 of the piece. The notation continues with rhythmic patterns and accidentals.

26

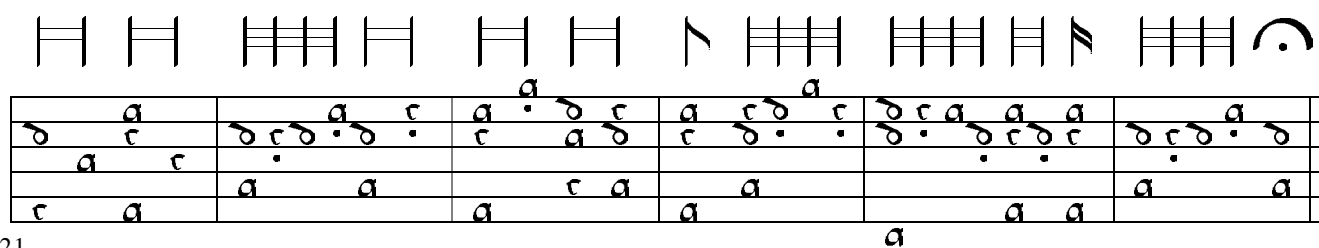
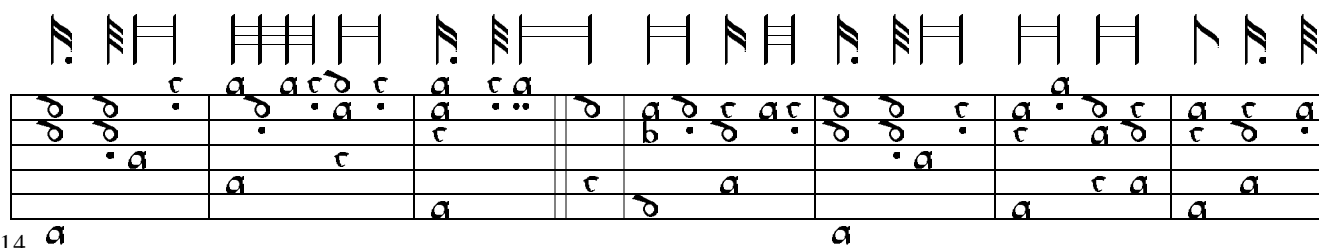
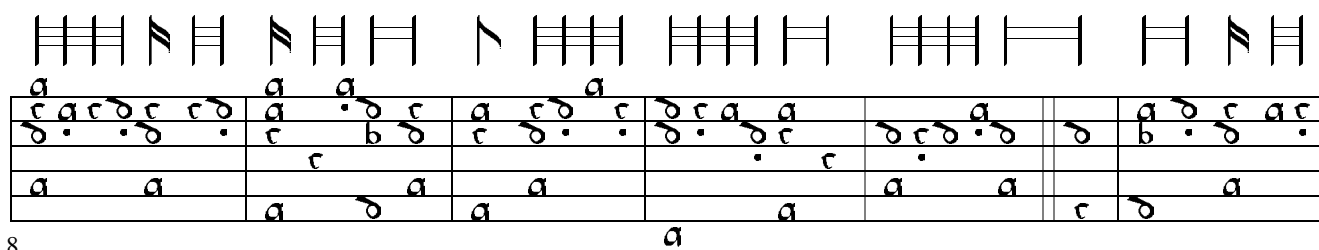
## A7b. Almande Prince Parma - 7F A6B10

NL-Lt 1666, f. 475r



## A7c. Untitled - 7F AA6B4C10

NL-Lt 1666, f. 475v





A7d. Al(mande) du son Altesse - 7F AA6B4B6?

PL-Kj 40143, f. 21r

First system of musical notation for A7d. Al(mande) du son Altesse - 7F AA6B4B6?. It features a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

Second system of musical notation for A7d. Al(mande) du son Altesse - 7F AA6B4B6?. It continues the melody from the first system, featuring a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

Third system of musical notation for A7d. Al(mande) du son Altesse - 7F AA6B4B6?. It continues the melody from the second system, featuring a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

15

App 4a. Piacer gioia e diletto - 7F A610

D-B Hove 1, f. 164r

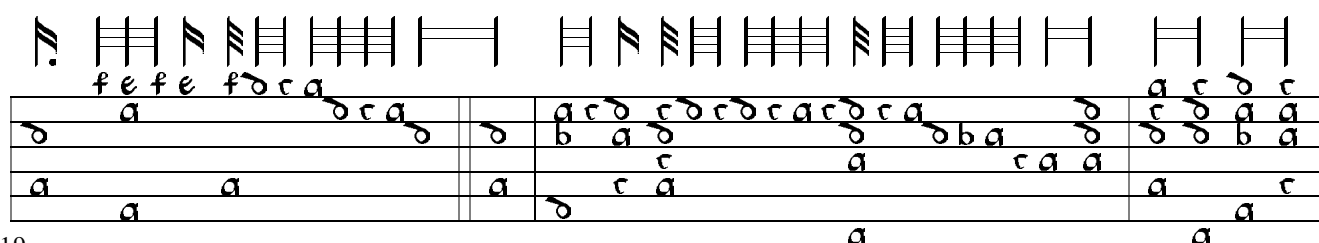
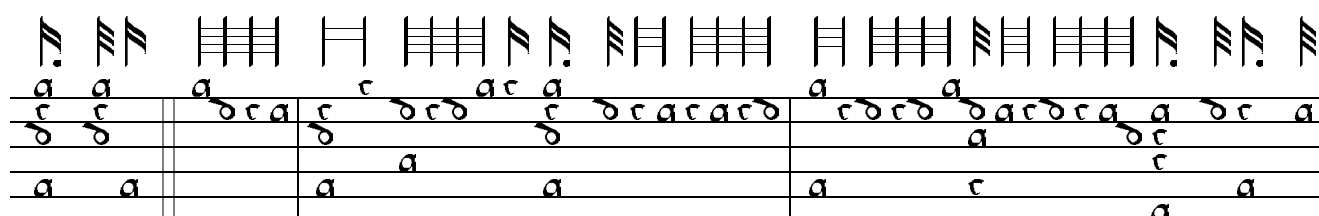
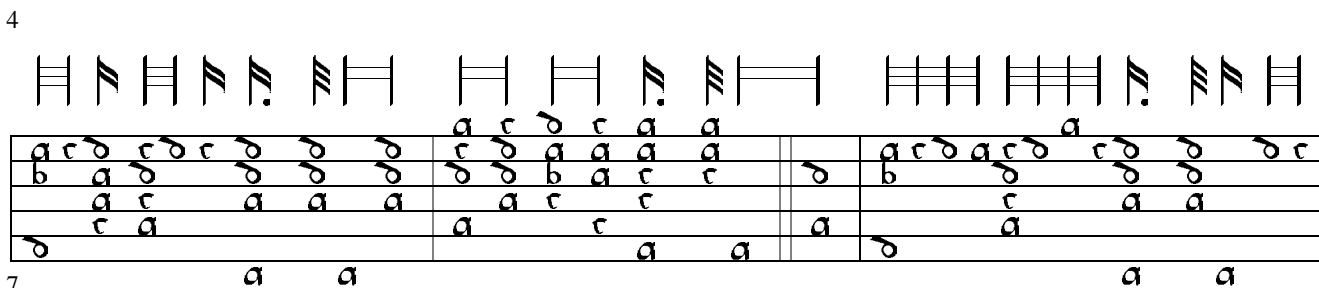
First system of musical notation for App 4a. Piacer gioia e diletto - 7F A610. It features a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

Second system of musical notation for App 4a. Piacer gioia e diletto - 7F A610. It continues the melody from the first system, featuring a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

5

Third system of musical notation for App 4a. Piacer gioia e diletto - 7F A610. It continues the melody from the second system, featuring a treble clef and a common time signature (C). The notation consists of a single staff with various rhythmic values (c, d, e, f, g, a, b) and rests. The melody is written in a style typical of early printed music.

11



First system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', and 'b'. The second system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', 'b', 'f', 'e', and 'd'. Both systems end with a repeat sign.

A7f. (Al)ma(n)de (?)n (?)lr - 7F AA3BB2C3

F-Pn Res.941, ff. 7v-8r

One system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', 'b', and 'f'.

One system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', 'b', and 'f'.

One system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', 'b', and 'f'.

One system: Four staves of music. The top staff has a series of vertical lines (rhythmic notation) above it. The notes are mostly 'a', 'c', 'b', and 'f'.

4

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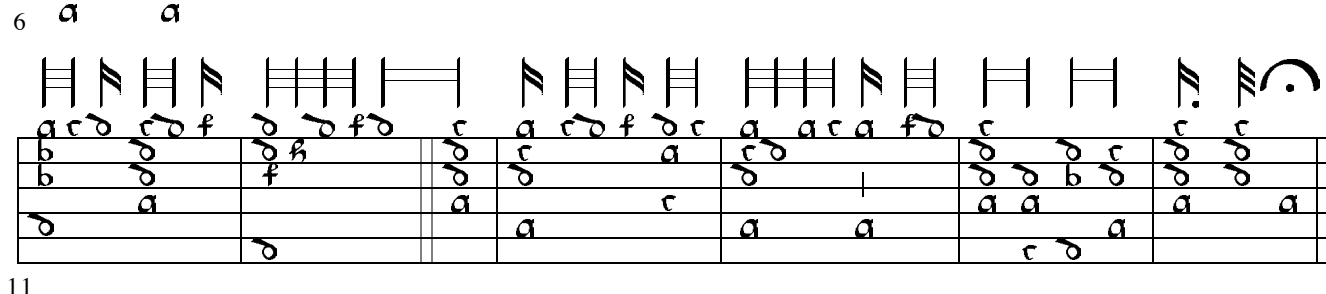
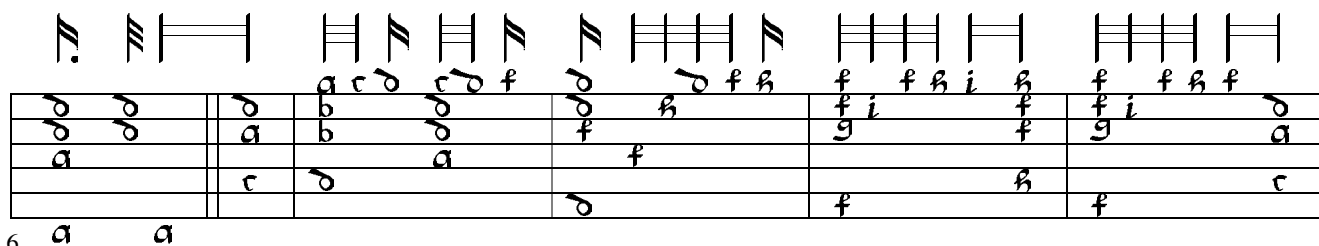
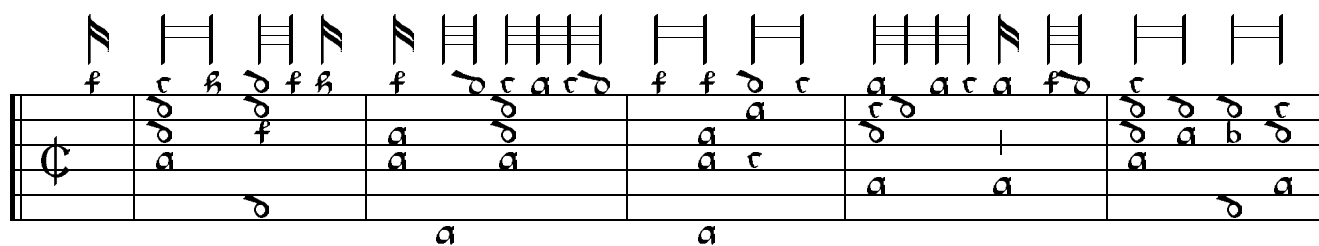
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14



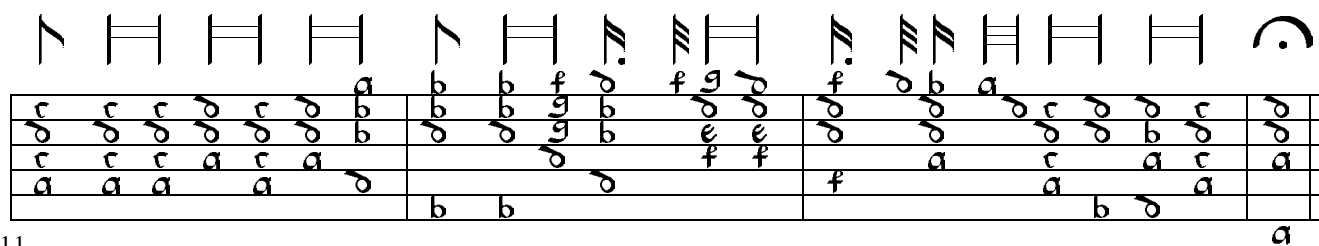
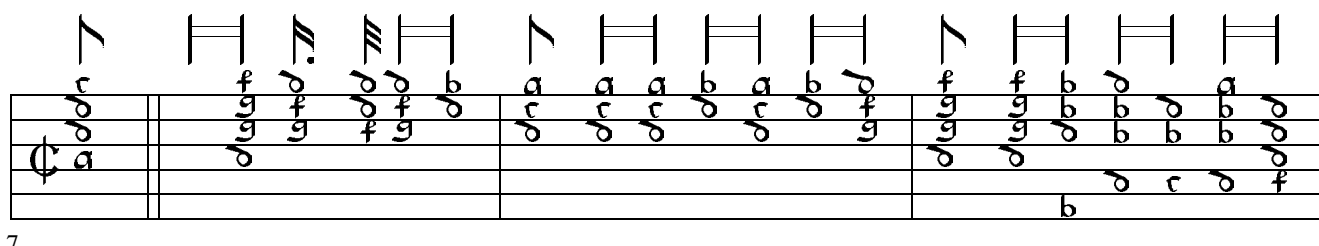
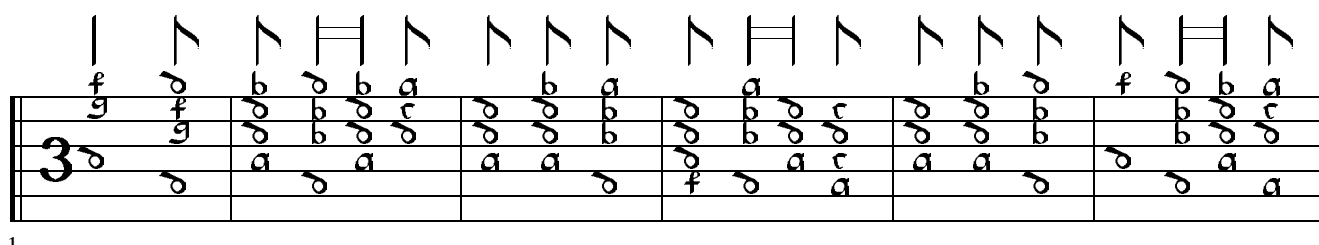
## A7j. Allmande de Duc de Parma - 7F AB6C4

GB-Cu Dd.5.78.3, f. 71r



## App 4b. Al piacer gioia - 7F A7-A6

A-LIa 475, f. 61r



A7k. Il contendo - 7F A3B5

A-LIa 475, f. 60r

6 a

A7l. Alm(ande) de son Alteze - 7F AB6C4

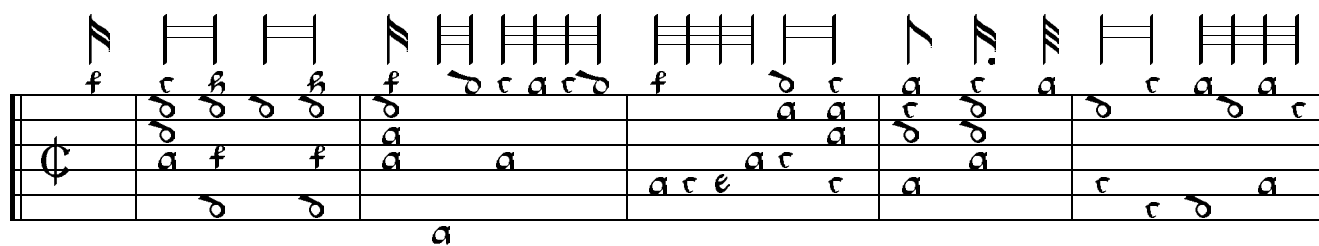
PL-Kj 40143, f. 31r

6 a

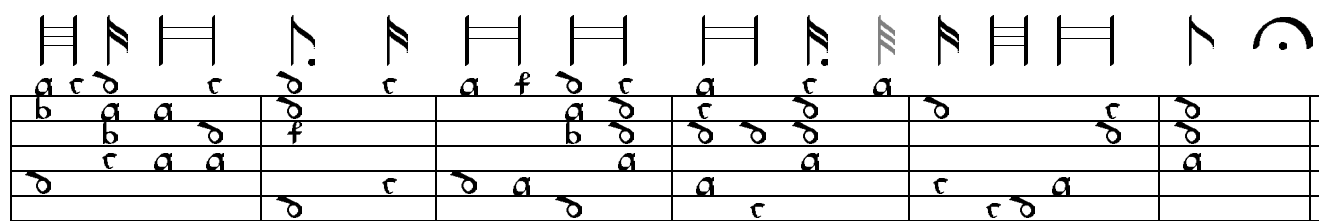
11 a

## A7m. Almande Prins de Parma - 7F A6B10

Valerius 1626, p. 115



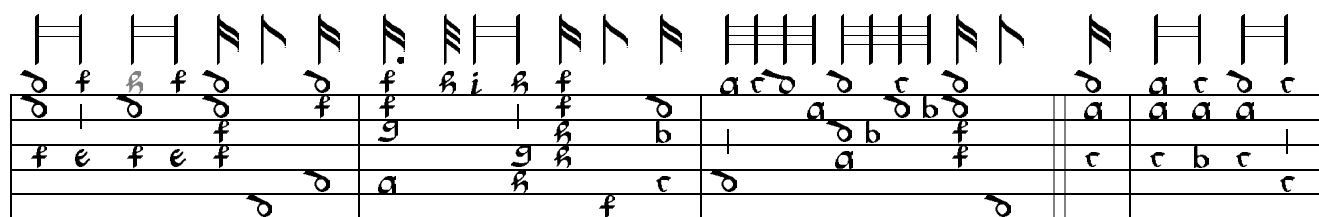
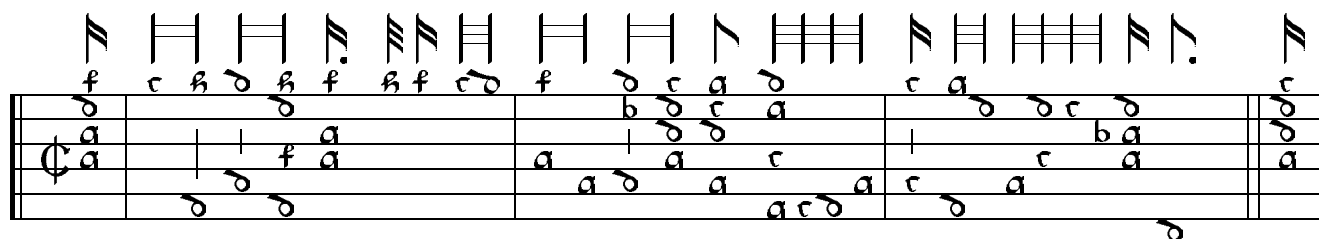
6 a



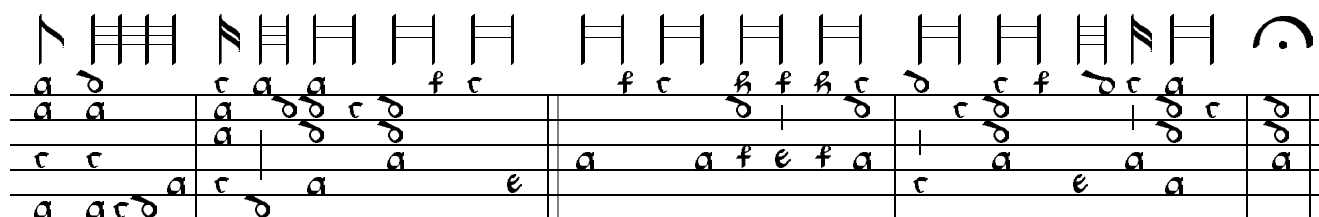
11

## A7n. The duke of pames Almayne - AB3C2D3

IRL-Dm Z.3.2.13, p. 383



4





## A7o. Allemande - Variation - 7F AB6C4-AAB6C4

Denss 1594, f. 89r

Measures 1-5 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: f, c, b, d, b, f, d, c, a, c, r, d, f, g, a, c, a, a, d, c, d, c. The third staff contains a sequence of notes: a, a, f, f, f, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

Measures 6-11 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: a, r, d, c, r, d, d, d, f, b, i, b, f, f, a, r, c, d, c, a, r, c. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

6 a a

Measures 12-17 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: a, a. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

12 a a

Measures 18-22 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: f, a, c, d, c, e, f, f, d, c, a, d, c, c, a, d, d, d, c, d, a, f, b, d, f. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

18

Measures 23-28 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: c, b, d, f, b, f, d, c, c, e, f, f, d, c, a, c, c, a, d, d, d, c, d, a, f, b, d, f. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

23 a

Measures 29-33 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: a, c, d, c, r, d, d, d, f, b, i, f, f, f, a, c, d, c, a, r, c. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

29

Measures 34-38 of the Allemande variation. The notation is in a single system with five staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a sequence of notes: f, g, a. The third staff contains a sequence of notes: a, a. The fourth staff contains a sequence of notes: a, a. The fifth staff contains a sequence of notes: a, a.

34 a

## A8. Almande - Ioachimus vanden Hove - ABC8

Hove 1612, f. 58r

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers, and rests) and a treble clef. The notation is written in black ink on a white background.

1


7

[illegible]

13

G A B C	E F# G A	C D E F#	A B C D	F# G A B	C D E F#
C	E	F	A	C	E
G	A	B	C	D	E
C	A	B	C	D	E
A	A	A	A	A	A

19

A9a. Allemande Court - AA4BB2C6C9

NL-Lt 1666, f. 489r

8

15

22

A9b. Allemande Arande - AA4BB2CC6

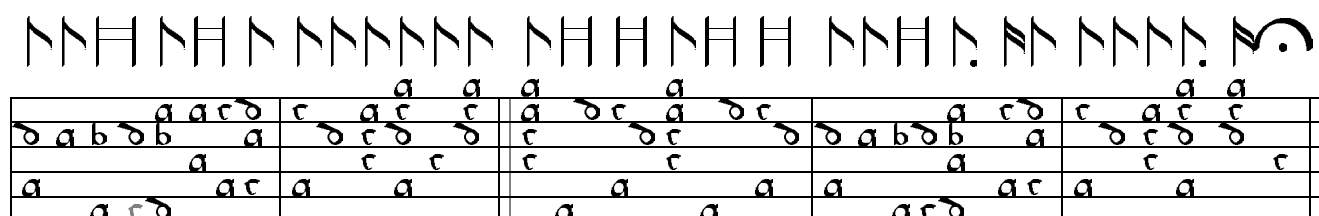
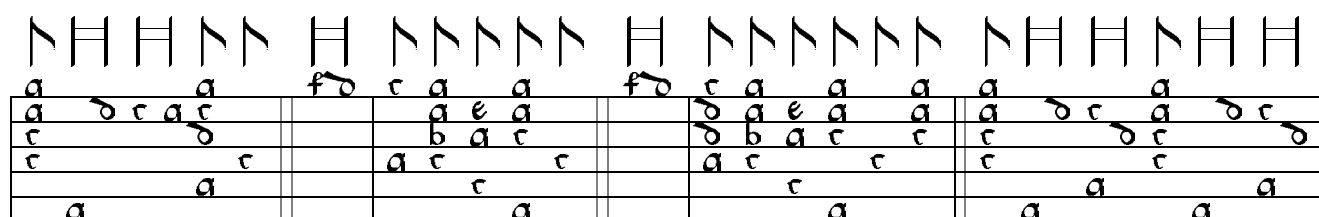
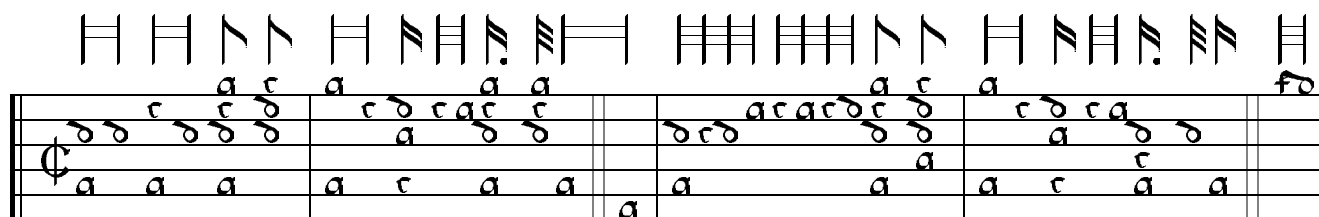
NL-Lt 1666, f. 510r

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19



## A9d. Almande Court - AA2BB1CC3

Adriaenssen 1584, f. 85r

4

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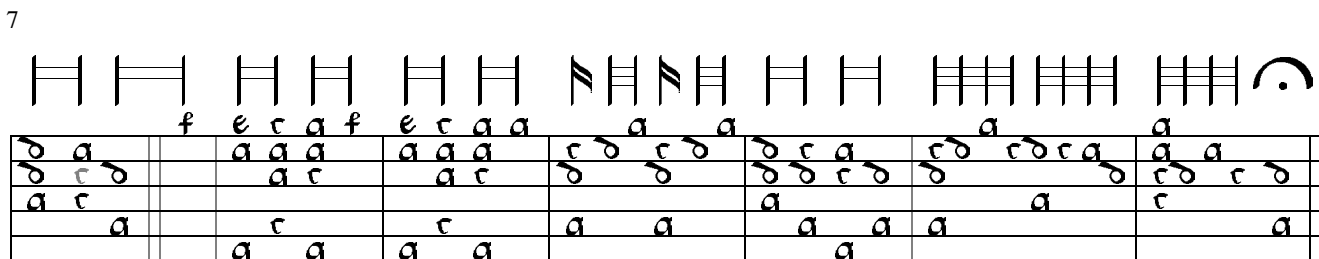
## A10. Almande court - AA6B10

GB-Ob D.4.10.Art, f. 1v

12

## A11. Allemande Geldre - AB4C6

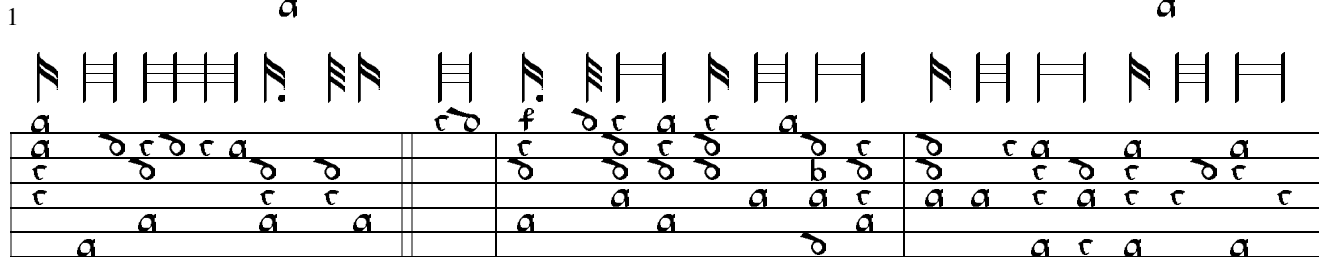
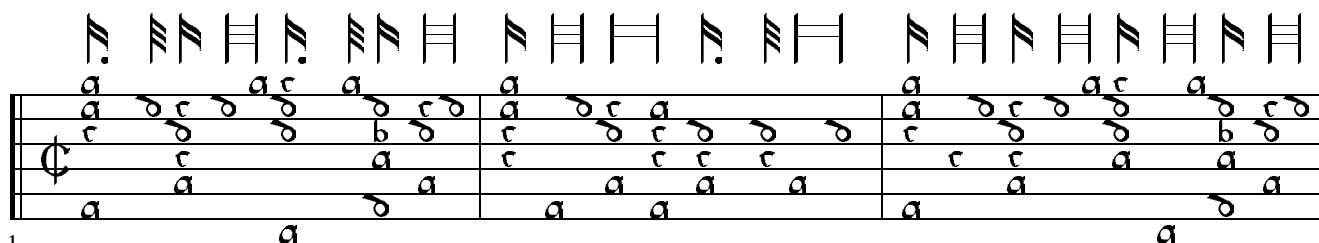
NL-Lt 1666, f. 508r



12

## A12. Almande Bizarre - Reprins - 7F ABABB4-AB4

Adriaenssen 1584, f. 88v



7

System 10: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

System 11: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

System 12: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

System 13: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

System 14: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

System 15: A musical score system with three staves. The top staff contains a series of rhythmic patterns represented by vertical lines and flags. The middle staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a'.

1

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## A14a. Alma(n)de - Tripudium Germanicum - A6B8

NL-Uu AA-fol-28, f. 1v



## A14b. Almande d'Egmont - A3B4

Phalese &amp; Bellere 1574, f. 79r



## A14c. Almande D'Egmont - A3B4

GB-Ob D.4.10.Art, f. 1r



## A15. Almande Ioachimus vanden Hove - 7F A8B10

Hove 1612, f. 57v

1

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## A16. Allemande Haentgen - AB4C8

NL-Lt 1666, f. 486r

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A19a. Almande Mon varle - untitled - A5B8-A5B8

NL-Lt 1666, ff. 474r &amp; 474v

[illegible]

1

H H H H H T T C T T H H H T T H H

b	a	c	a	c	b	c	b	a	b	c	a	a	a	c	a	a	a	c	b	a	a	a	c	b	a
					a																				
	a					a			a							a									a

10

Handwritten musical notation on a five-line staff, featuring various note values (quarter, eighth, and sixteenth notes) and rests, with a final fermata.

19

A19b. Untitled - A5B8

NL-Lt 1666, f. 474r

1 1   H H   H 1   1 H   H H   H H   1 1 |  

a	c	e	a	c	e	a	a	e	c	a	e	c
a	a	e	a	a	e	a	a	a	a	a	a	e
c			c		c		c			c	e	c
	c	c		c	c							c

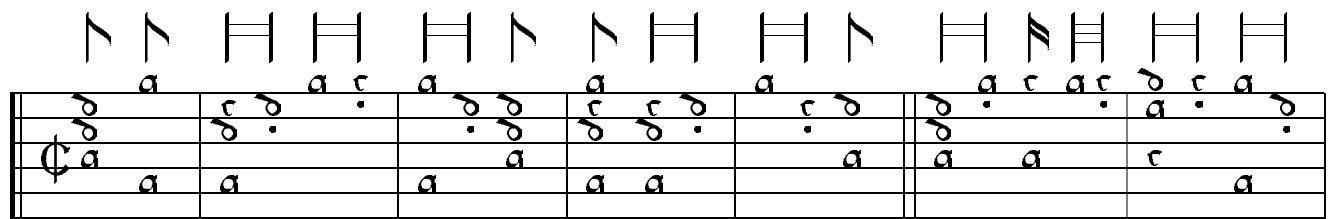
1

Handwritten musical notation on a five-line staff, featuring various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style.

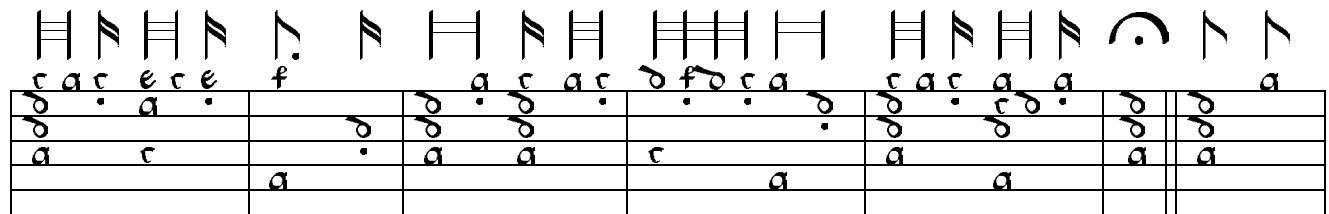
10

[illegible]

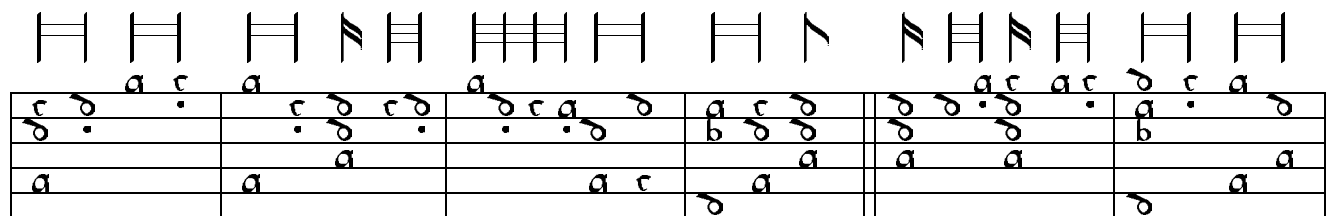
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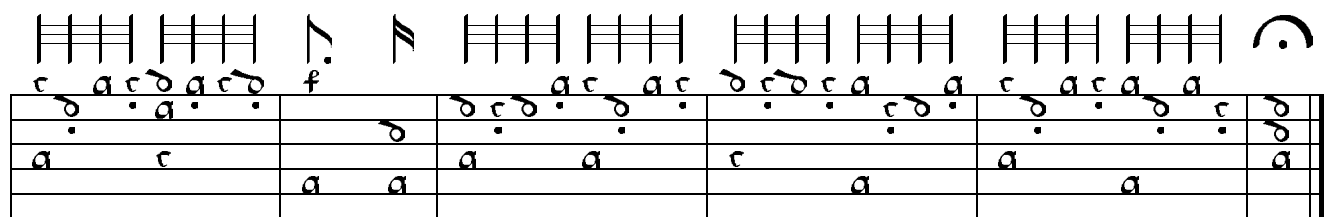
1



8



15



21



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## A21. Allemande (IBB) - 7D8Eb9C AB7

Besard 1603, f. 135r

5

12

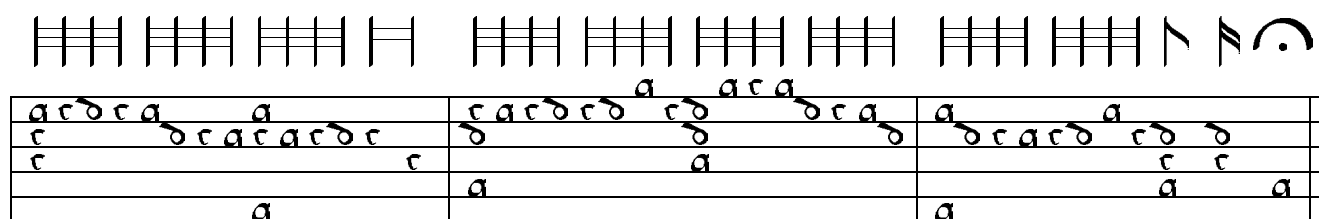
## A22. Allemande (IBB) - 7F A5B8

Besard 1603, f. 136r



## A23. Alemainge - AA2BB4

Phalese I 1549, sig. H4v





## A24a. Allemande - 9D10C A8B10

GB-Eu Coll.2073, f. 199v

First system of musical notation for A24a. The staff shows a sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a repeat sign.

Second system of musical notation for A24a. The staff continues the sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a repeat sign.

Third system of musical notation for A24a. The staff continues the sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a final cadence symbol.

12

## A24b. Allemande (IBB) - A4B5

Besard 1603, f. 135v

First system of musical notation for A24b. The staff shows a sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a repeat sign.

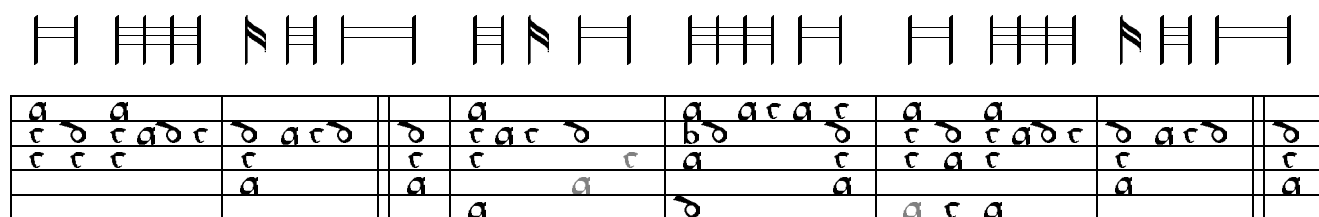
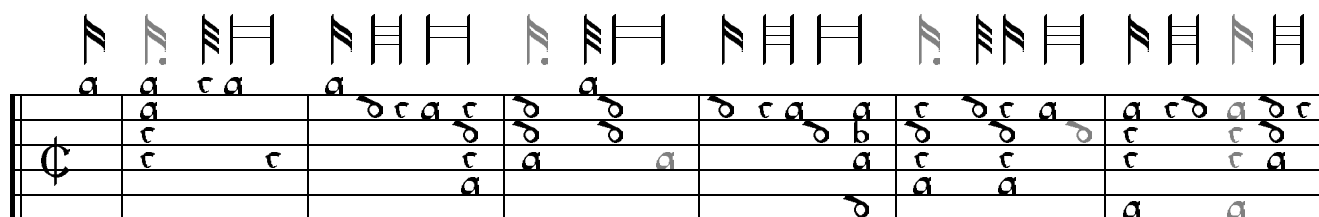
Second system of musical notation for A24b. The staff continues the sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a repeat sign.

Third system of musical notation for A24b. The staff continues the sequence of notes and rests, with some notes labeled 'a'. The system concludes with a double bar line and a final cadence symbol.

//a

## A25a. Allmand Fleur - A8BC4A8

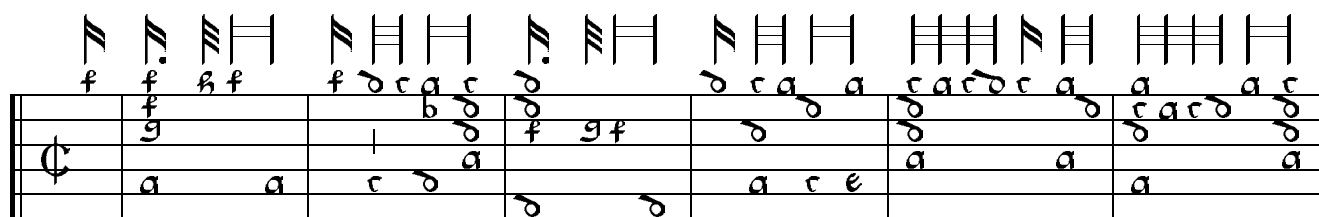
D-KNh R 242, ff. 227r-227v



19

## A25b. Discantus - 7F A8BC4A8

D-KNh R 242, ff. 227v-228r



7

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

13

[illegible]

19

A25c. Untitled - A8BB4C6

NL-Lt 1666, f. 482v

[illegible]

1

Musical score for "The Rose Tree" in G major. The score is written for a piano and voice. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

6

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under B, and 'The Rose Tree' under the final D.

12

Handwritten musical notation on a five-line staff, featuring various rhythmic values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The notation is written in black ink on a white background.

17

## A25d. Allemande de Fleur - 7F A8BBC4A8

Denss 1594, f. 88r

1

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24

## A25e. Allemande Fleur - 7F AA8BBC4A8C4A10

NL-Lt 1666, ff. 482r-482v

1

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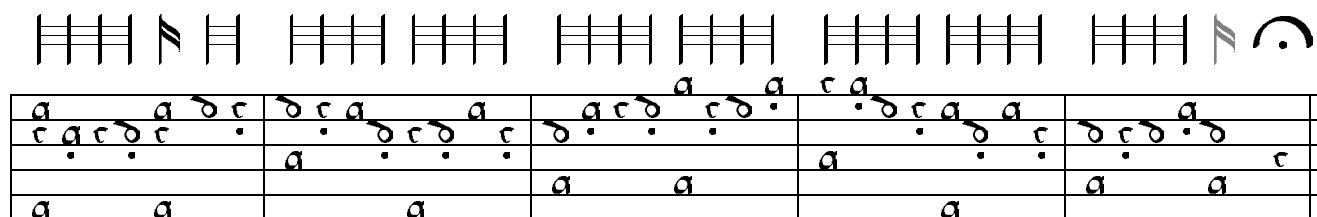
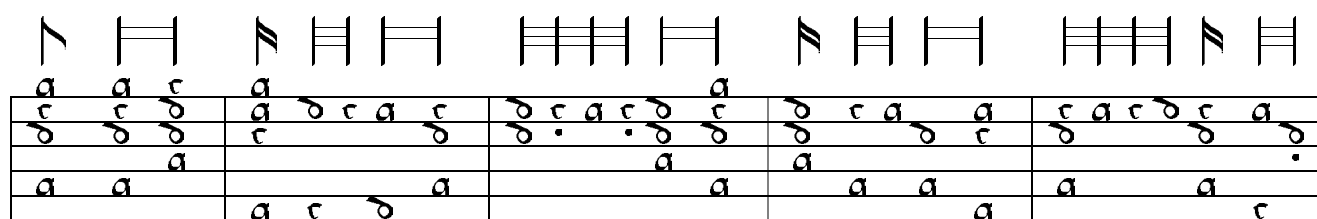
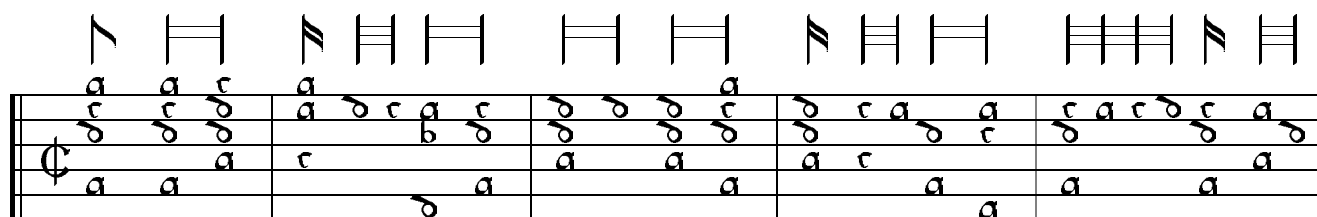
19

25

32

38

44



## A26. Allemande - 7F AABCC4

Denss 1594, f. 85v

6

11

16

## A27. Allemande - AB4

Denss 1594, f. 95v

5

1

6

11

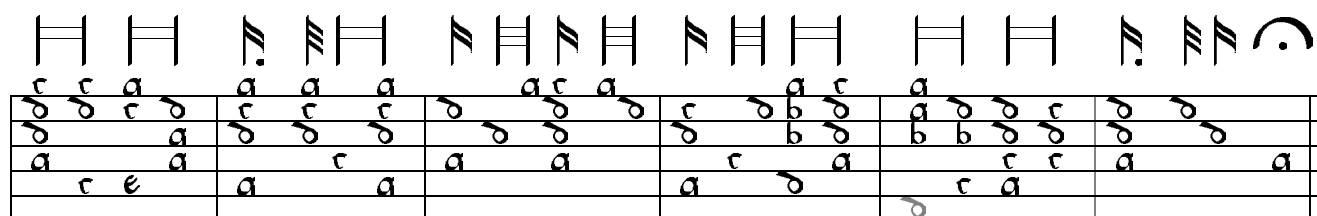
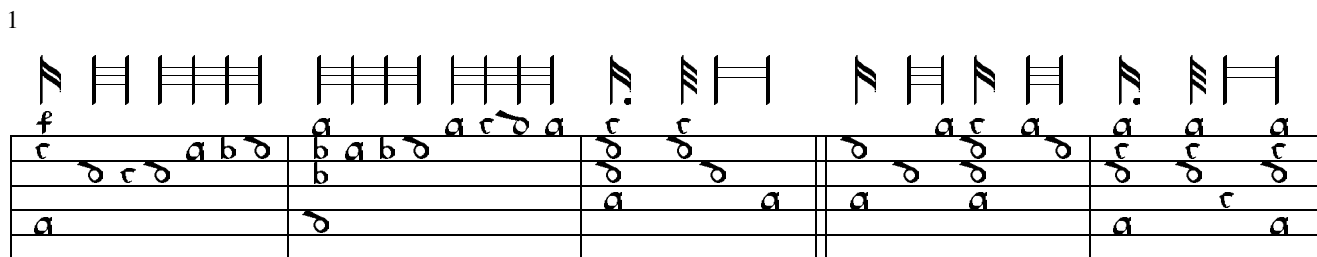
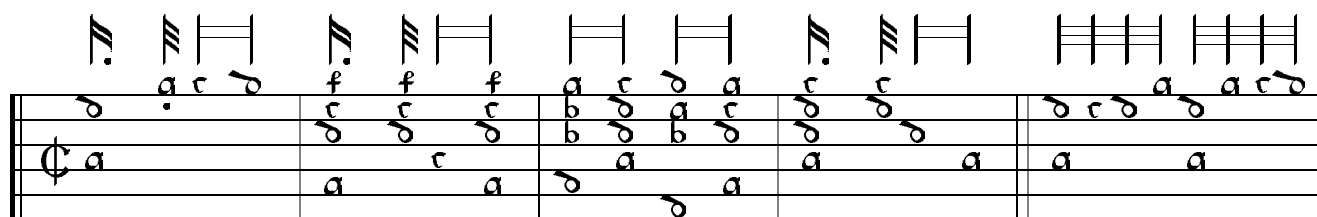
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21



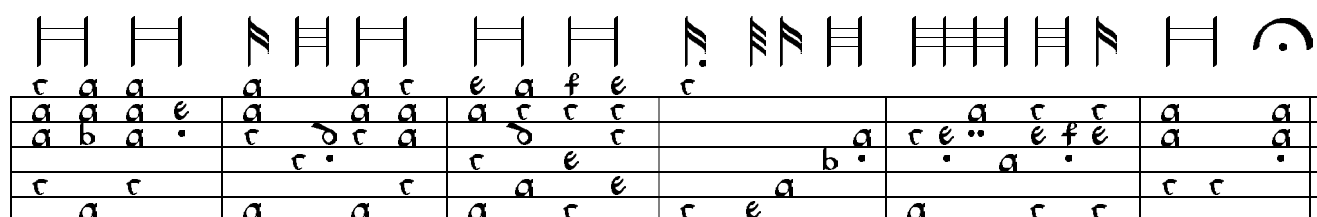
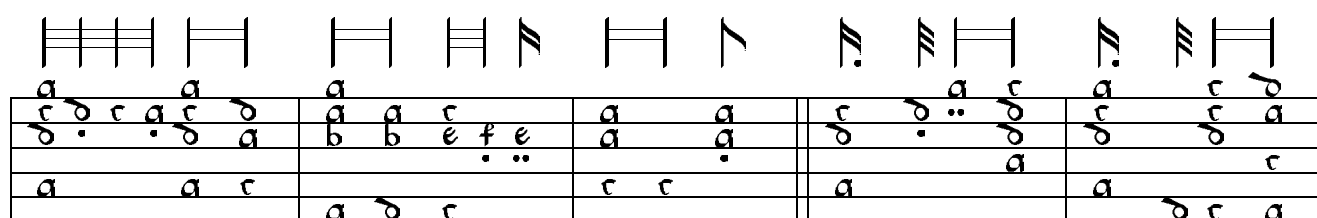
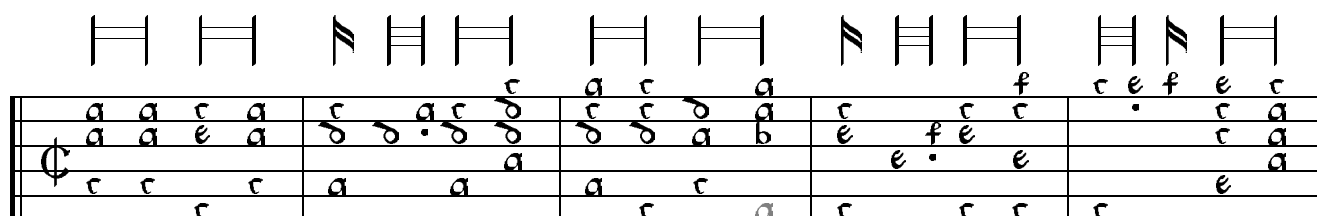
## A28b. Almande - AA4B8

Phalese 1563, f. 67v



## A29. Allemande in Contratenor - AB8

NL-Lt 1666, f. 494r





## A28di. An Almane - lute I AA4B8

GB-Lam 602, f. 3r

1

7

12

## A28dii. Almane after the treble waye - lute II AA4B8

GB-Lam 602, f. 3r

1

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12

1

7

12

1

7

12

A28fi. Untitled - lute I AA4B8

GB-Cu Dd.4.22, f. 2r

12

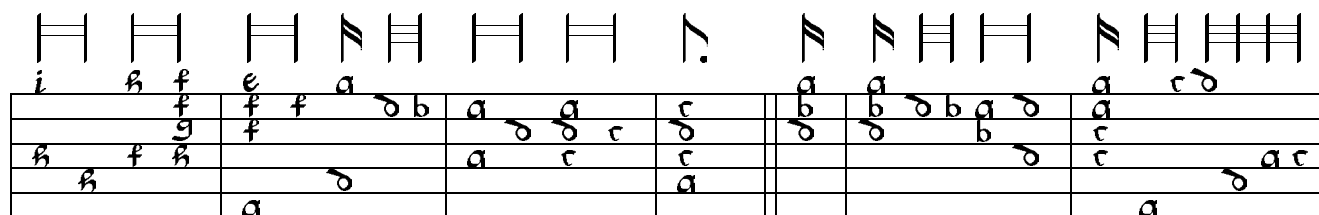
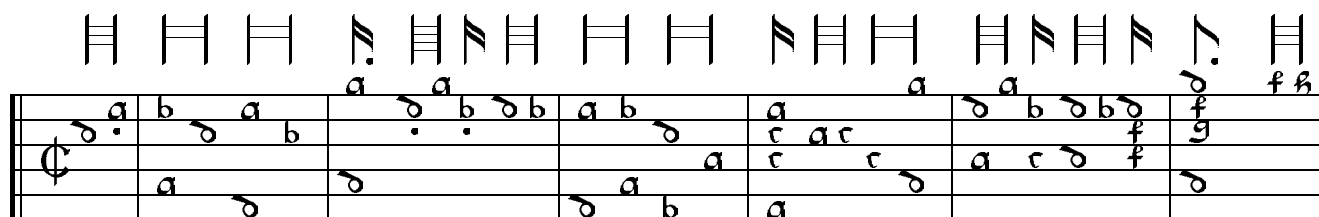
A30a. Allemande JBB - A10B8

CZ-Pnm IV.G.18, f. 119r

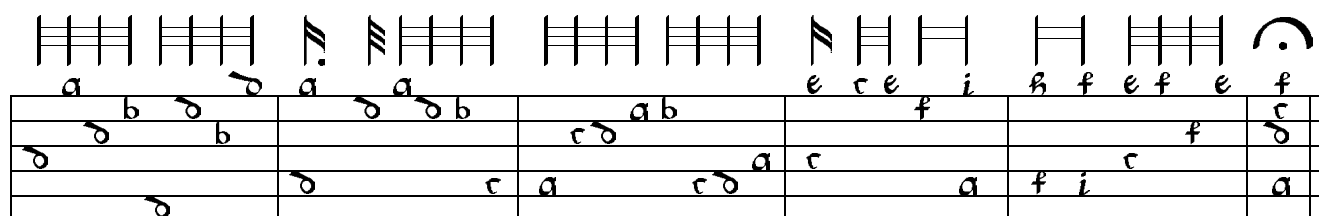
13

## A30b. Allemande - A10B8

GB-Eu Coll.2073, f. 200r



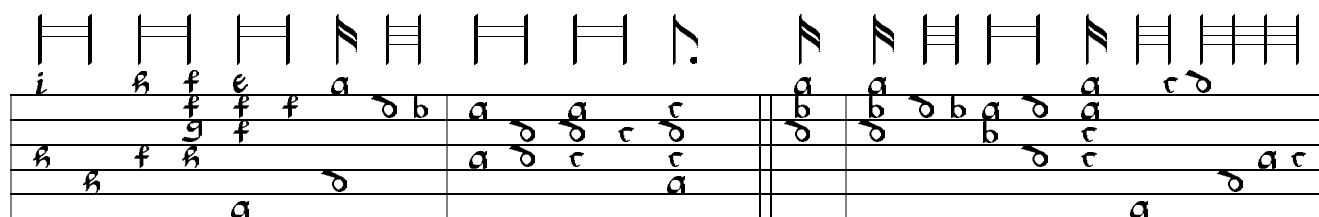
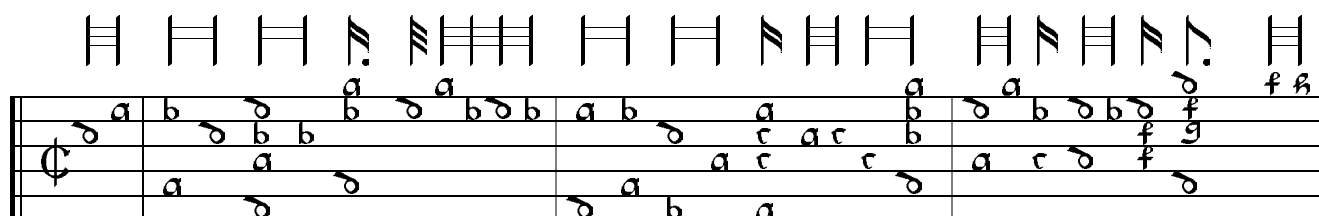
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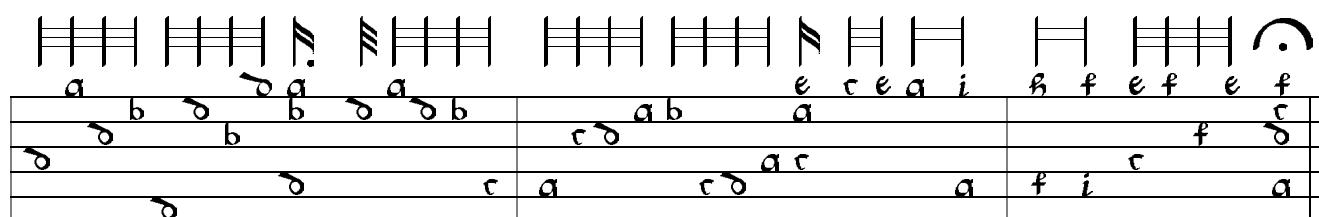
13

## A30c. Allemande I.B.B - A5B4

Besard 1603, f. 135r



4



7

## A31. Allemande - AABBCDBB4

Denss 1594, f. 86r

1

6

11

16

22

27

## A32. Allemande - Ripresa - AAB4C8-AB4C8

Denss 1594, f. 86v

First system of musical notation (measures 1-8). The notation is in a single system with a treble clef and a common time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat).

Second system of musical notation (measures 9-16). The notation continues from the first system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.

Third system of musical notation (measures 17-24). The notation continues from the second system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.

Fourth system of musical notation (measures 25-32). The notation continues from the third system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.

Fifth system of musical notation (measures 33-40). The notation continues from the fourth system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.

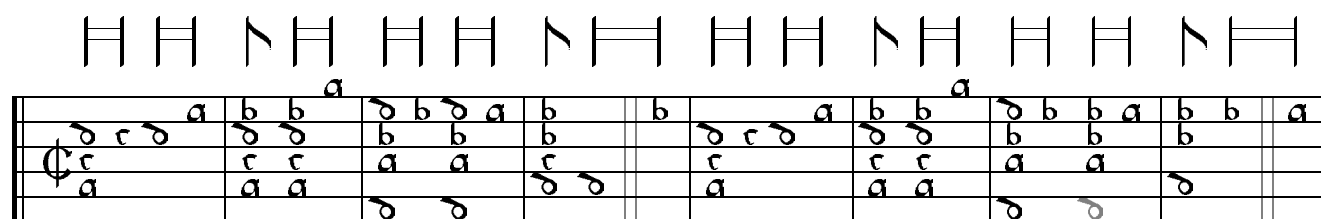
Sixth system of musical notation (measures 41-48). The notation continues from the fifth system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.

Seventh system of musical notation (measures 49-56). The notation continues from the sixth system. It includes a repeat sign at the beginning of the system. The melody and bass line are written on staves with various note values and rests.



## A33. Allemande - AABB4

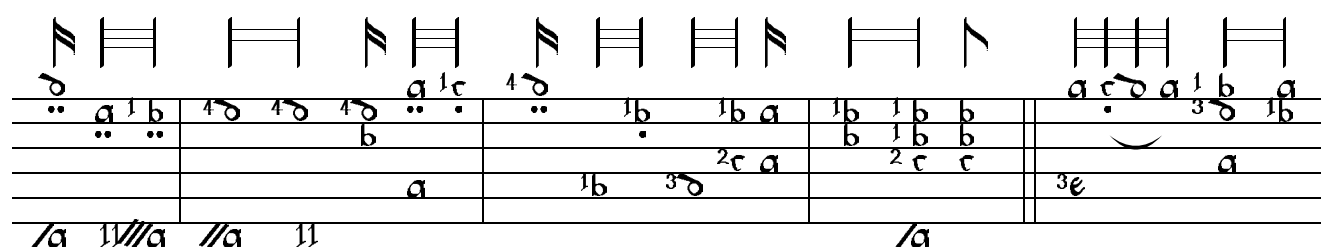
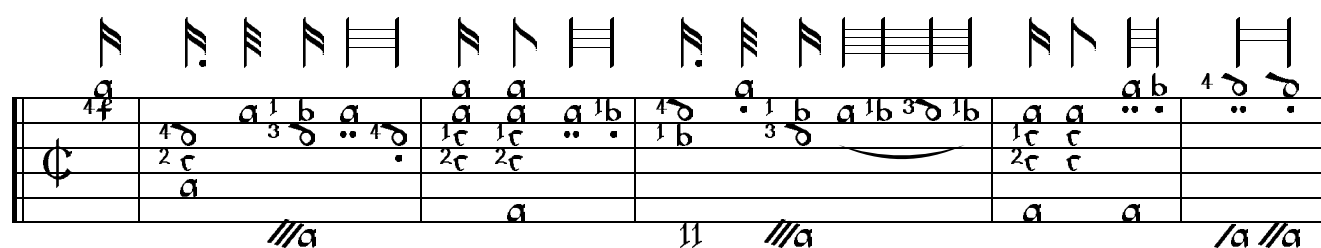
CH-Bu F.IX.70, p. 282



9

## A34. Allamand J(ohann?) S(tobaeus?) - 7F8Eb9D10C11Bb A8B11

PL-Kj 40159, f. 19r



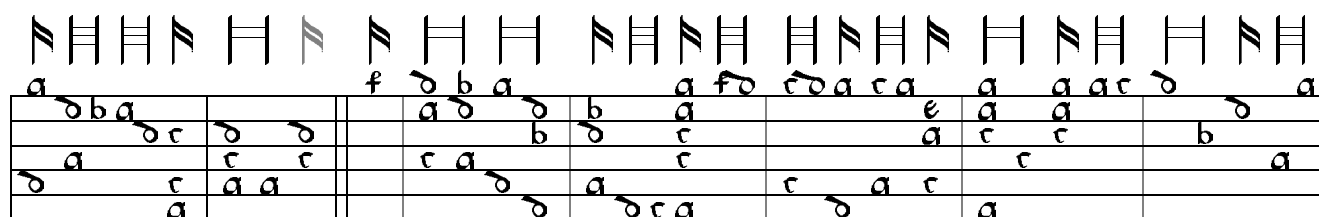
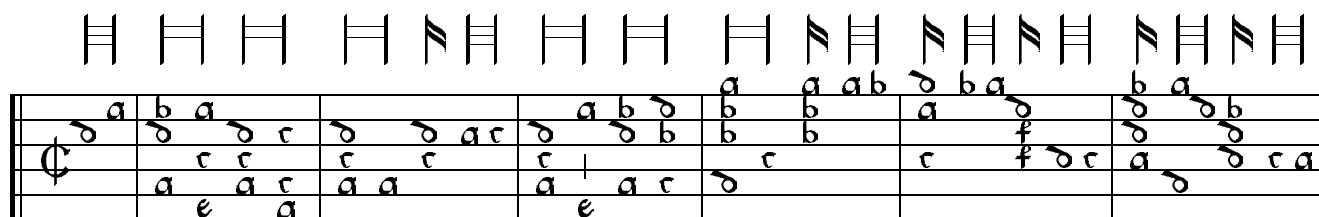
10



15

## A35. (Allemande?) - 7F A8B12

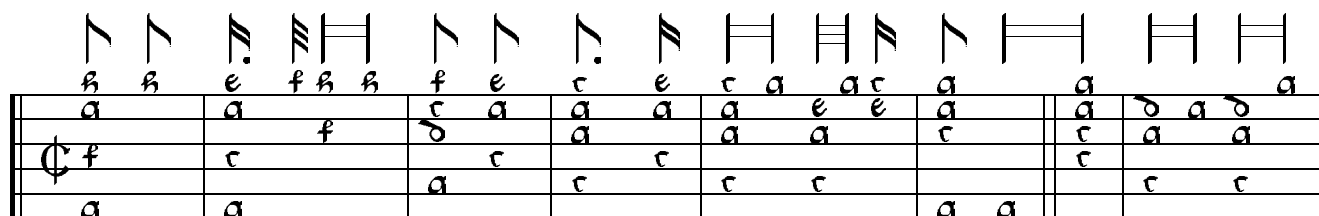
D-K1 4o Mus. 108 I, f. 27r



14

## App 5. Bosgotz - AB6

D-LEm II.6.15, pp. 480-481



8



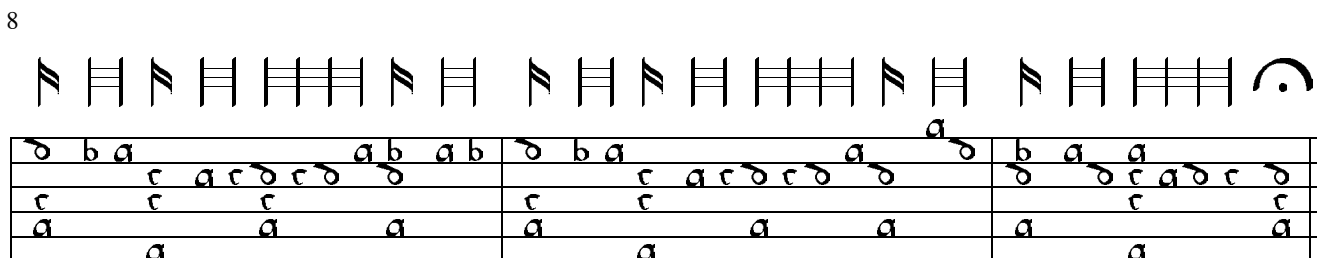
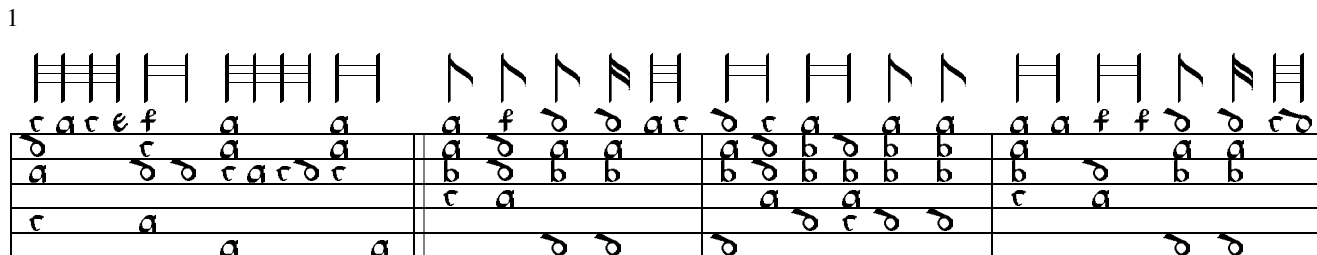
15

## A36. Alemanda - 7D AABCC8

PL-Kj 40032, p. 364

## A37. Almande de Spiers - AA2B5C4

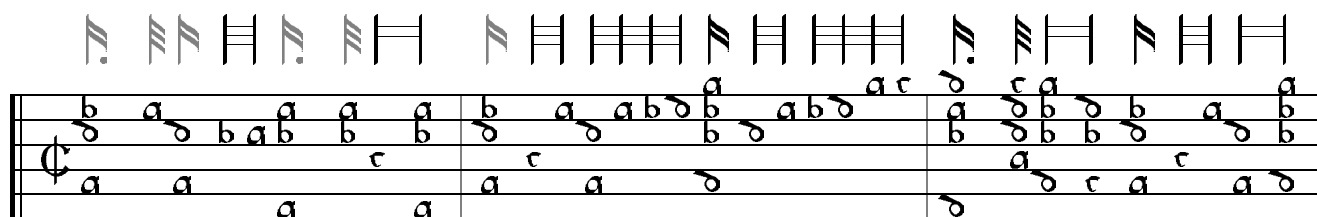
Phalese &amp; Bellere 1568, f. 86r



11

## A38a. Untitled - ABC4

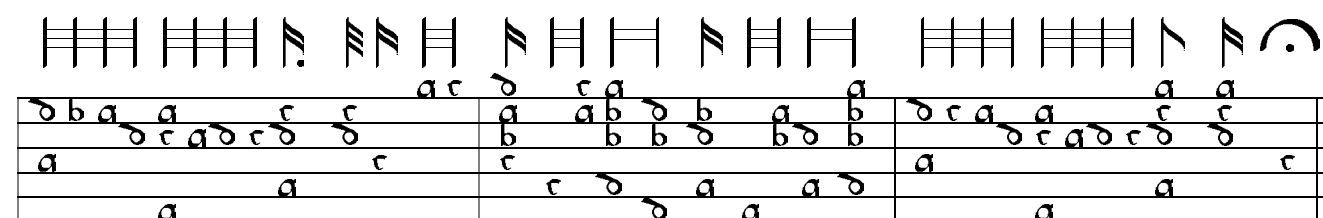
PL-Kj W 510, f. 42r



4



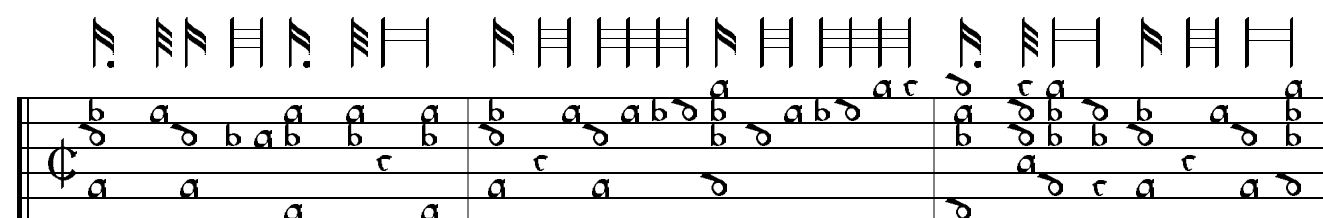
7



10

A38b. Almande - ABC4

Phalese 1563, f. 67v



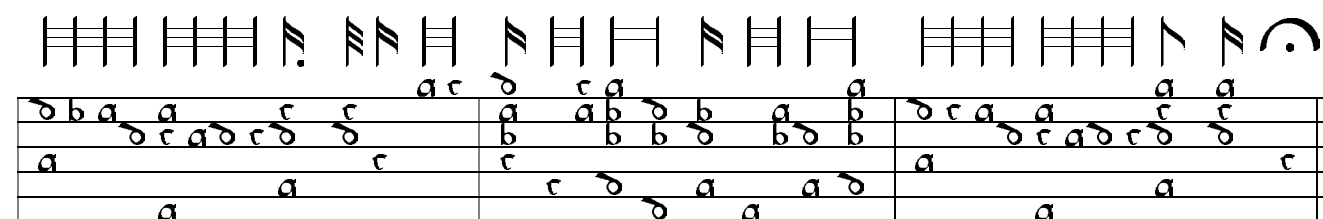
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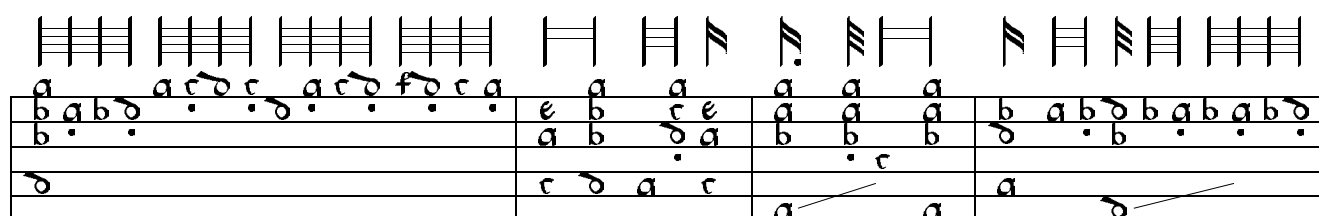
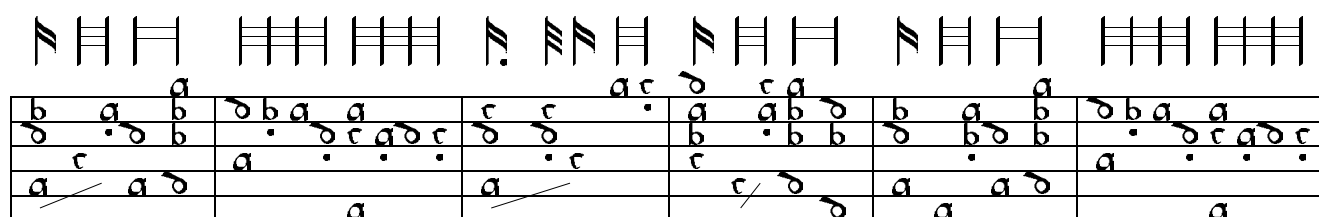
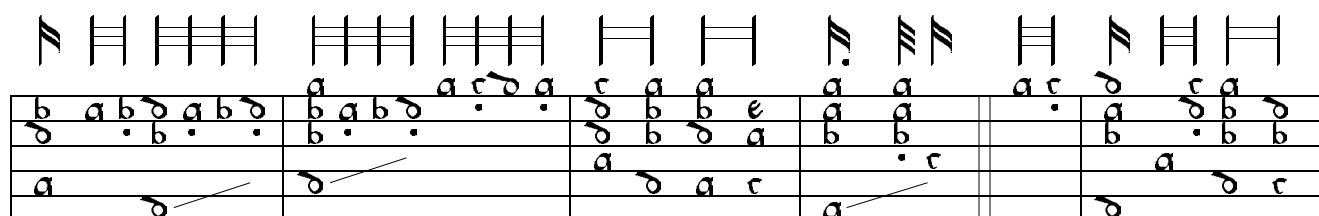
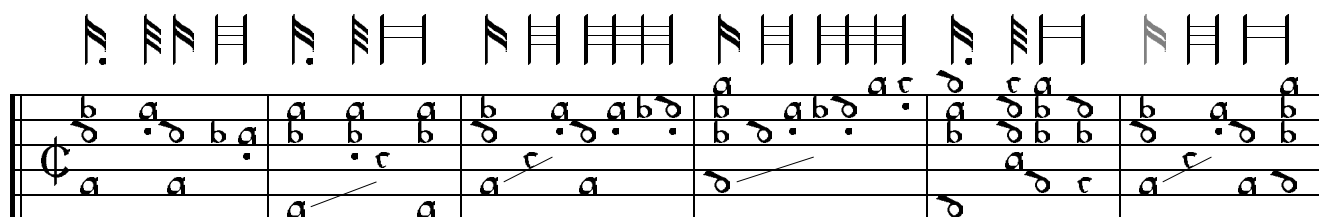
4



7



10





First system of musical notation, measures 1-3. The notation includes a treble staff with a C-clef and a bass staff with an F-clef. The music consists of eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).

Second system of musical notation, measures 4-6. The notation continues the melody and accompaniment from the first system, with similar note values and rests.

Third system of musical notation, measures 7-9. The notation continues the melody and accompaniment, with some changes in note values and rests.

Fourth system of musical notation, measures 10-12. The notation continues the melody and accompaniment, with some changes in note values and rests.

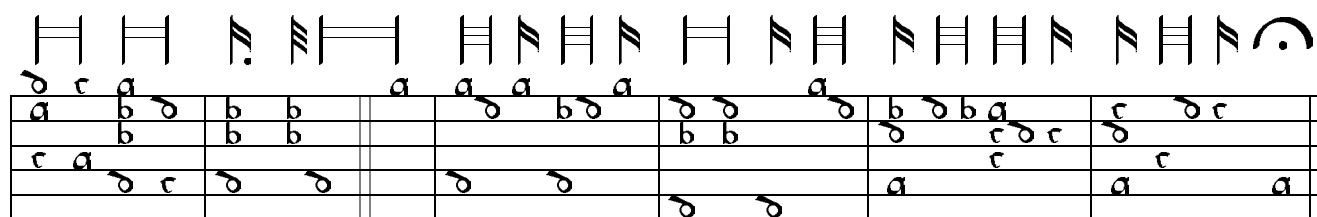
Fifth system of musical notation, measures 13-15. The notation continues the melody and accompaniment, with some changes in note values and rests.

Sixth system of musical notation, measures 16-18. The notation concludes the piece with a final cadence, featuring a double bar line and a fermata over the final note.



## A39a. Allmand Brunette - ABC4

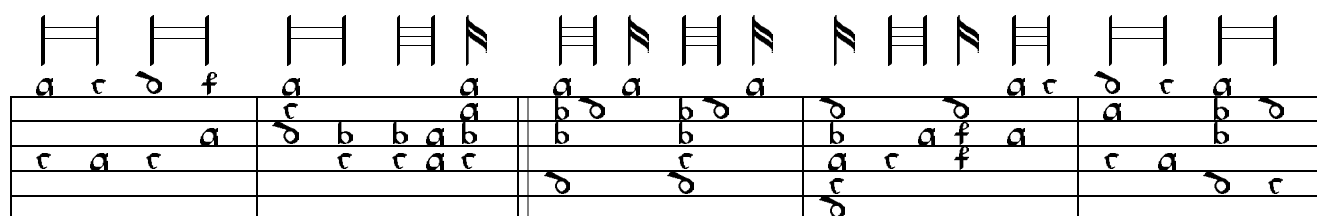
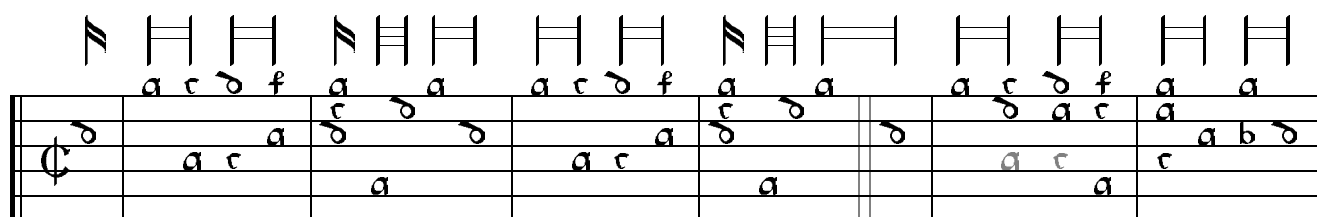
D-KNh R 242, f. 229v



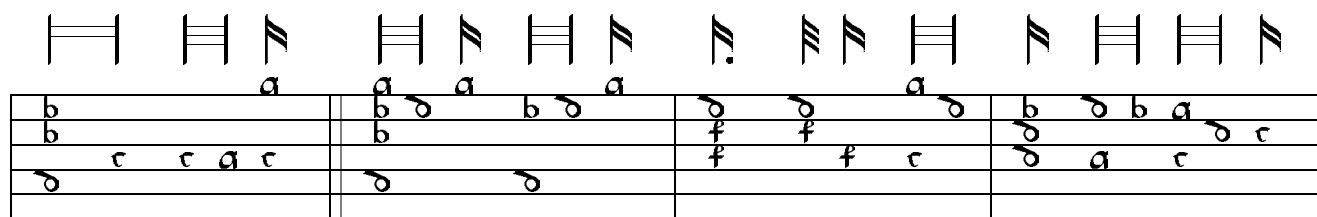
7

## A39b. Allemande Brunette - AABCC4

Denss 1594, f. 87r



7



12



16

1

7

13

18

23

1

7

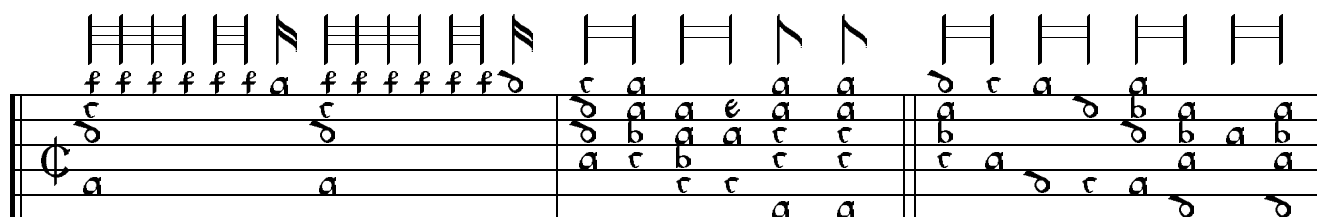
13

18

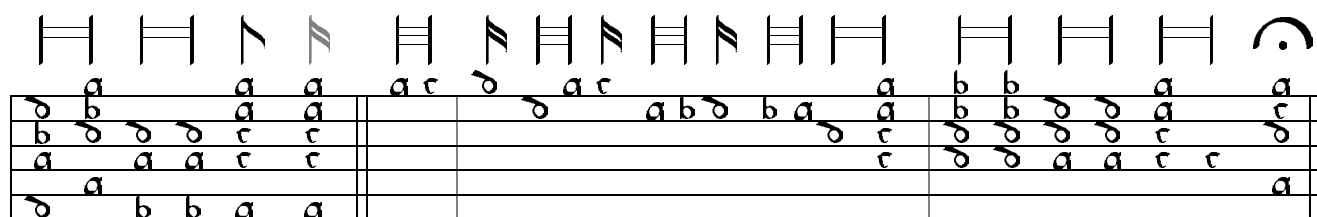
23

## A41. Almande - ABC2

Phalese &amp; Bellere 1568, f. 87v



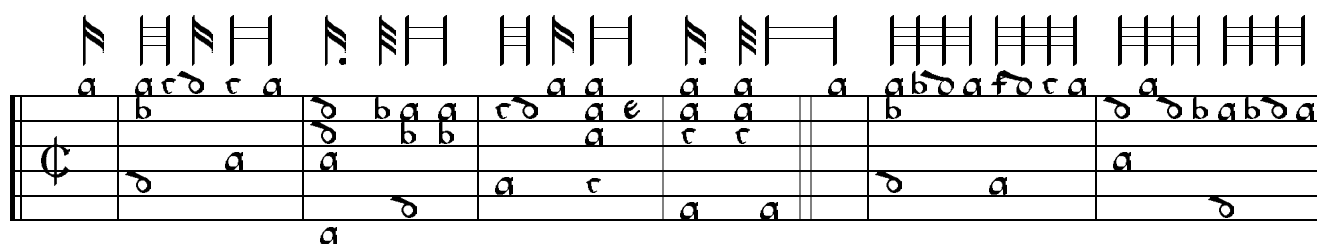
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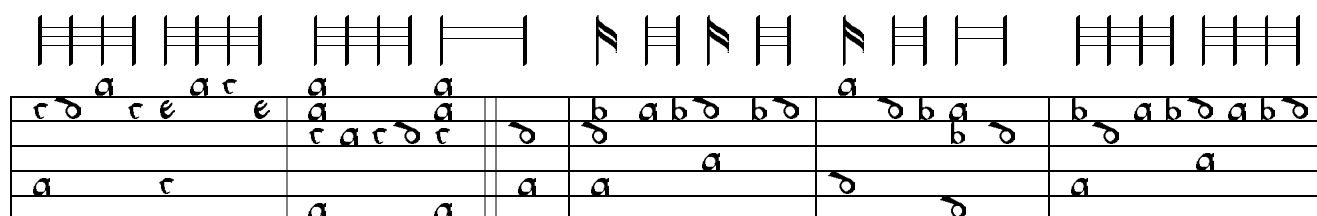
4

## A42a. Allemande Alliance - 7F AABBC4

NL-Lt 1666, f. 488r



a



7



12



19

## A42b. The Emperores Almaine - A4BC8

IRL-Dm Z3.2.13, pp. 382-383

First system of musical notation for 'The Emperores Almaine'. It features a single staff with a treble clef and a common time signature (C). The notation consists of a series of vertical strokes (flags) and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff to indicate pitch and rhythm. The letters are arranged in a sequence that corresponds to the notes of the piece.

Second system of musical notation for 'The Emperores Almaine'. It continues the sequence of vertical strokes and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff. The notation is consistent with the first system.

Third system of musical notation for 'The Emperores Almaine'. It continues the sequence of vertical strokes and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff. The notation is consistent with the previous systems.

7

14

## A42c. Allemande dalliance - 7F A4BC8

Denss 1594, f. 87r

First system of musical notation for 'Allemande dalliance'. It features a single staff with a treble clef and a common time signature (C). The notation consists of a series of vertical strokes (flags) and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff to indicate pitch and rhythm. The letters are arranged in a sequence that corresponds to the notes of the piece.

Second system of musical notation for 'Allemande dalliance'. It continues the sequence of vertical strokes and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff. The notation is consistent with the first system.

Third system of musical notation for 'Allemande dalliance'. It continues the sequence of vertical strokes and horizontal lines, with letters (a, b, c, d, e, f) placed above and below the staff. The notation is consistent with the previous systems.

7

14

First system of musical notation, measures 1-4. The notation includes a treble staff with a C-clef and a bass staff with an F-clef. The music features various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Second system of musical notation, measures 5-8. The notation continues the melody and accompaniment, with notes marked with 'a' or 'b'.

Third system of musical notation, measures 9-12. The notation includes a measure rest of 8 measures (indicated by '8' below the staff) and continues the melody and accompaniment.

Fourth system of musical notation, measures 13-16. The notation continues the melody and accompaniment, with notes marked with 'a' or 'b'.

Fifth system of musical notation, measures 17-20. The notation continues the melody and accompaniment, with notes marked with 'a' or 'b'.

Sixth system of musical notation, measures 21-24. The notation continues the melody and accompaniment, ending with a repeat sign (double bar line with a dot).

## A43b. Allemande de Ducq(ue) Matthias - AABCC8

NL-Lt 1666, f. 495r

First system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

Second system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

Third system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

Fourth system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

Fifth system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

Sixth system of musical notation for the Allemande de Ducq(ue) Matthias. The system consists of a treble and bass staff. Above the staff, there are rhythmic symbols: a single eighth note, a pair of eighth notes, a quarter note, a half note, and a full note. The notation includes dynamic markings like 'f' and 'a', and articulation marks like 'r' and 'd'.

## A44. Allemande (IBB) - 8Eb9C A7B8

Besard 1603, f. 135v

First system of musical notation for A44. Allemande (IBB). The notation includes various note values and rests, with fingerings indicated by letters f, h, i, e, c, a, b, g. A repeat sign is present at the end of the first measure.

Second system of musical notation for A44. Allemande (IBB). The notation includes various note values and rests, with fingerings indicated by letters f, h, i, e, c, a, b, g. A repeat sign is present at the end of the second measure.

Third system of musical notation for A44. Allemande (IBB). The notation includes various note values and rests, with fingerings indicated by letters f, h, i, e, c, a, b, g. A repeat sign is present at the end of the third measure.

Fourth system of musical notation for A44. Allemande (IBB). The notation includes various note values and rests, with fingerings indicated by letters f, h, i, e, c, a, b, g. A repeat sign is present at the end of the fourth measure.

12

## A45. Almande Joachim v Hove - ABC8

D-B Hove 1, ff. 35v-36r

First system of musical notation for A45. Almande Joachim v Hove. The notation includes various note values and rests, with fingerings indicated by letters a, c, b, f, h, g. A repeat sign is present at the end of the first measure.

Second system of musical notation for A45. Almande Joachim v Hove. The notation includes various note values and rests, with fingerings indicated by letters a, c, b, f, h, g. A repeat sign is present at the end of the second measure.

6



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

11

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

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20


A46. Alemandt - 8D A8BC4

D-Lr 2000, p. 24

1

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

6



12 /a



47

54

60

A48. Aultre Almande - A6B8CD7

GB-Ob D.4.10.Art, f. 1v

1

10

20

1

8

16

25

34

## A47c. Lushers Allmaine - ABBCD8

GB-Cu Dd. 2.11, f. 60v

1

8

16

25

34

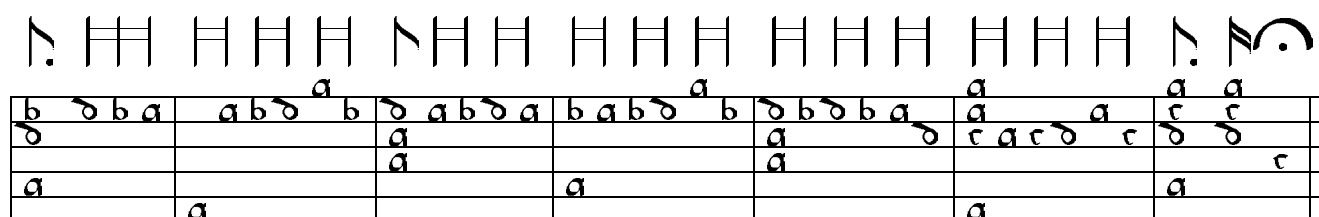
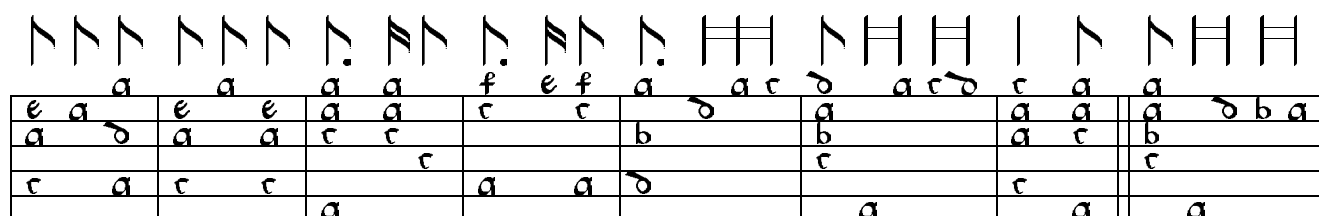
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8

16

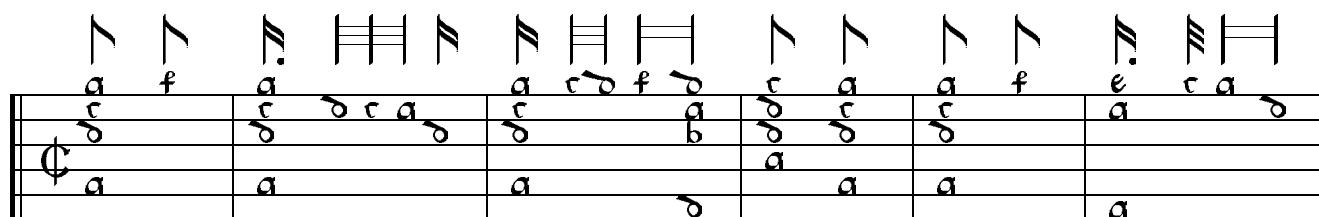
25

34



## A50a. Allemandt a Globe - AB8

LT-Va 285-MF-LXXIX, f. 6r



12

## A50b. Le Palma - 7F A8-B9C6

D-LEm II.6.15, p. 480



15



A51a. Allemandt a Globe - 7F A6B8

LT-Va 285-MF-LXXIX, f. 59r

[illegible]

5

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10

A51b. Feines Lieb du wirst nachkommen - 7D AB8

LT-Va 285-MF-LXXIX, f. 8r

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes marked with 'f' for fortissimo. The notation is written in a cursive, handwritten style.

6

$\text{r}$   $\text{h}$   $\text{f}$   $\text{e}$   $\text{a}$   $\text{h}$   $\text{a}$   $\text{c}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{f}$   $\text{a}$   $\text{c}$   $\text{a}$   $\text{a}$

$\text{r}$	$\text{a}$	$\text{a}$ $\text{c}$ $\text{e}$	$\text{r}$	$\text{e}$	$\text{a}$	$\text{a}$
$\text{e}$	$\text{r}$	$\text{a}$			$\text{r}$	$\text{r}$
$\text{e}$ $\text{r}$ $\text{b}$	$\text{r}$					
$\text{r}$	$\text{a}$ $\text{a}$ $\text{c}$ $\text{e}$	$\text{r}$	$\text{r}$	$\text{e}$ $\text{r}$	$\text{a}$	$\text{r}$

12  $\text{a}$

12

A52a. Almande Noserait on dire - Reprins - ABB12-AB12 Phalese &amp; Bellere 1568, f. 86v

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

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

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

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

e c a a a c e c a a c e a c a c c c a a c e a c e  
 a e c e a a a a a a a a a a a a a a a a a a  
 c a c a c a c a c a c a c a c a c a c a c a c a c  
 a

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

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

Handwritten musical notation for a system of three staves. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staves. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The notation is organized into measures by vertical bar lines.

45

Handwritten musical notation for a system of three staves, continuing from the previous system. It features rhythmic symbols and letters (a, c, e, f, b) on staves with clefs. The notation is organized into measures by vertical bar lines.

53

A52b. Allemande Linde - AB12

NL-Lt 1666, f. 502r

Handwritten musical notation for a system of three staves. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staves. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The notation is organized into measures by vertical bar lines.

1

Handwritten musical notation for a system of three staves, continuing from the previous system. It features rhythmic symbols and letters (a, c, e, f, b) on staves with clefs. The notation is organized into measures by vertical bar lines.

7

Handwritten musical notation for a system of three staves. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staves. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The notation is organized into measures by vertical bar lines.

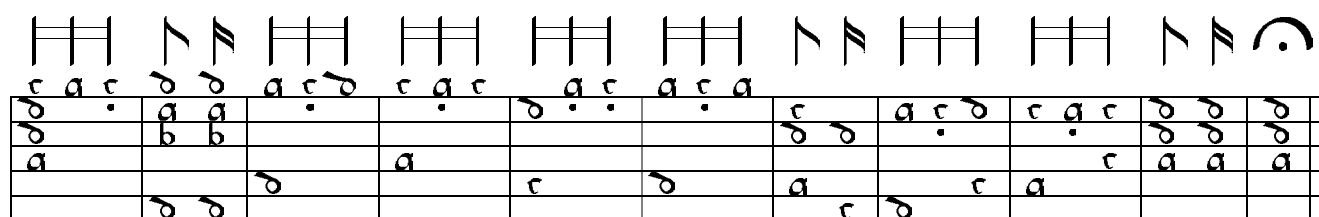
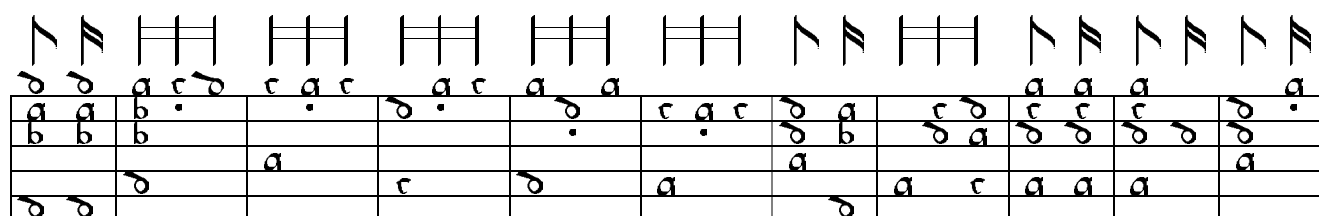
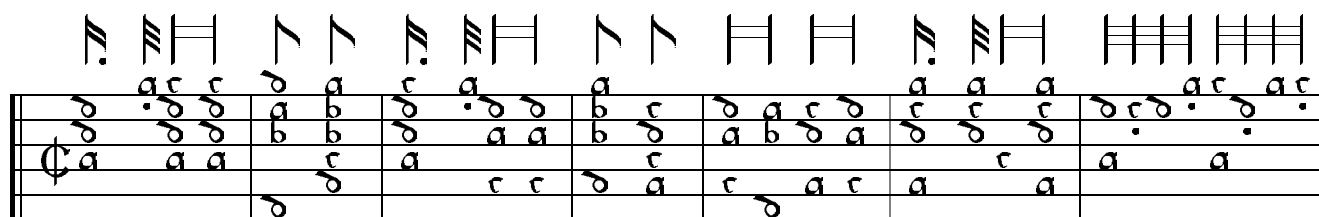
13

Handwritten musical notation for a system of three staves, continuing from the previous system. It features rhythmic symbols and letters (a, c, e, f, b) on staves with clefs. The notation is organized into measures by vertical bar lines.

19

## A52c. Allemande de Lignes - Reprinse - A12-A24

NL-Lt 1666, f. 504r



26

## A53. Almande - I. v. H(ove) - 9D ABC8D10

Hove 1612, f. 60v



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App 6a. Allemande Tant vous allez doux Guillemette - AABBCA4

NL-Lt 1666, f. 511r

1

9

17

## A54a. Allemande - A6B4

Besard 1603, f. 130v

1

4

## A54b. Ballet 10 - A12B6

Fuhrmann 1615, p. 153

1

7

13

## A55a. Eguilemette - 7F A8BCC4

D-KNa W 4o 328, f. 5v

1

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14

## A55b. Guillemette - 7F A8BCC4

PL-Kj 40143, f. 57r

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Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines. Above the staff, there are several groups of vertical stems, some with horizontal lines connecting them. Below the staff, there are several groups of letters and symbols, including 'a', 'f', 'e', 'c', 'r', 'b', and 'e'. The notation is organized into measures by vertical bar lines.

1

Figure 1 shows a musical score for a 12-note scale. The notes are represented by vertical stems of varying heights. The first four notes are on the first line, the next four on the second line, and the last four on the third line. The notes are labeled with letters: a, a, a, a, a, a, a, a, a, a, a, a. The notes are connected by horizontal lines, and there are slurs over some groups of notes.

5


9

N H H H	N H H H H H	H H H H H	H H H H H	H H H H H
c c h f e c a	a a a a c	a a	a	
e e f f d d a	e a d c a	f e r e	c a c e	a
f f h f d c	f d c a	c c c f f f f	d c d a c d c d	a
g a c	e c	c	c c c c	c b b c c b
c c a c	c	e e e c		c c e c c e c a e
a	a			e f c

13

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

18

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

22

a a c e a c a c e f	h f e	c	c h f h e f c e a c
e	f f f	e c e r e f e f f	a
	h h f	f	h f d
c	c	c	e c
	a a	c	c a c
		a	a



30

34

App 6c. La Guillemette - A6B8

NL-Lt 1666, f. 510v

1

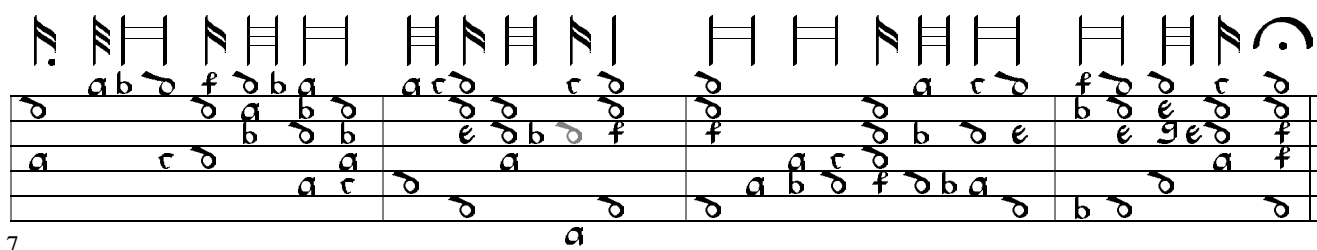
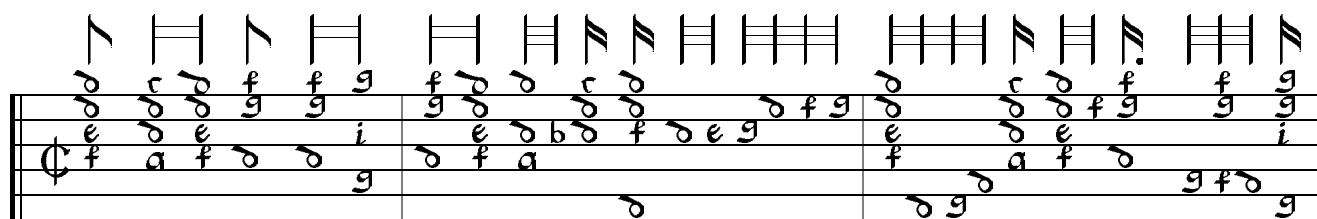
8

8

8

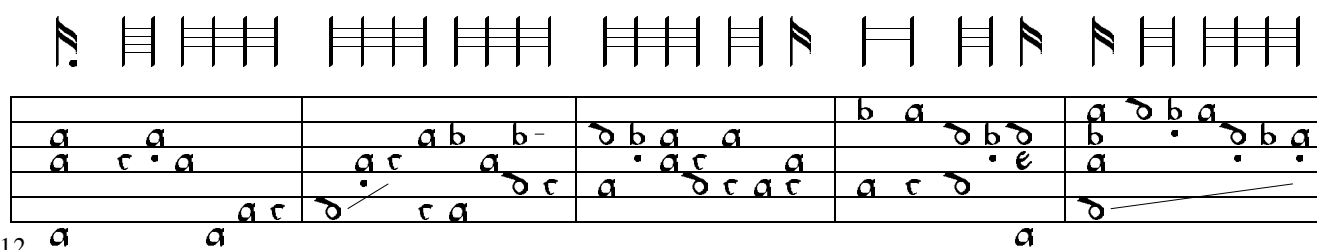
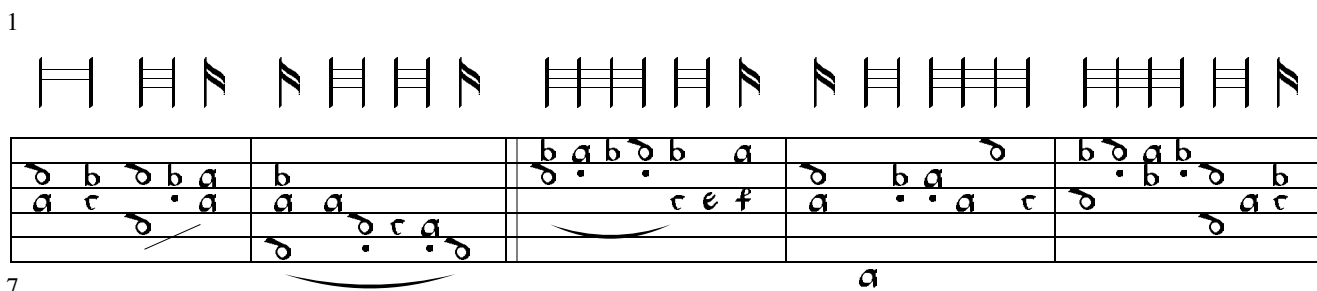
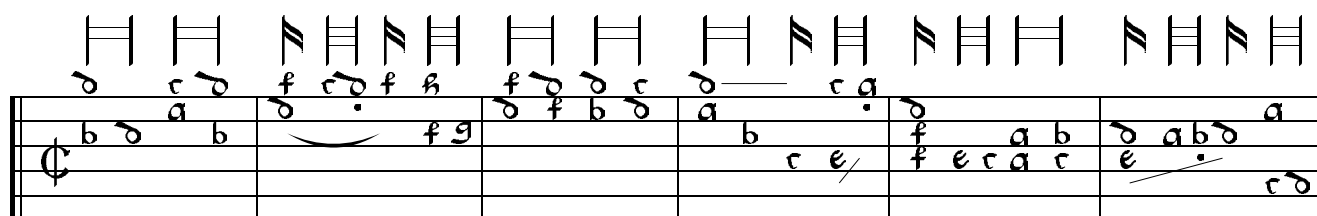
## A55c. Guillemette - 7F A4B6

Besard 1603, f. 168r



## A55d. Guillemette - 7F8Eb9D10Bb A8B12x2

Vallet 1615, p. 58



17

17

22

22

27

27

32

32

37

37

[illegible]

1

[illegible]

7

[illegible]

12

17

[illegible]

24



## A57. Al(lemand) - AB8

D-B 40141, f. 138r

1

9

## A58. Allemande I.B.B. - 8D AB6

Besard 1603, f. 136v

1

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10

A59. Almand - 7F A8B12

D-BAU 13.4o.85, p. 81

14

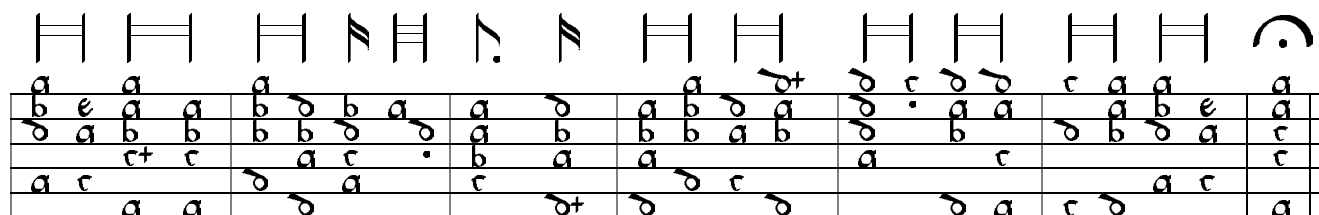
A60. Alemandt M. C. S. - 8D A4B8

D-Lr 2000, p. 4

6

## A61a. (Allemande?) - A6B8

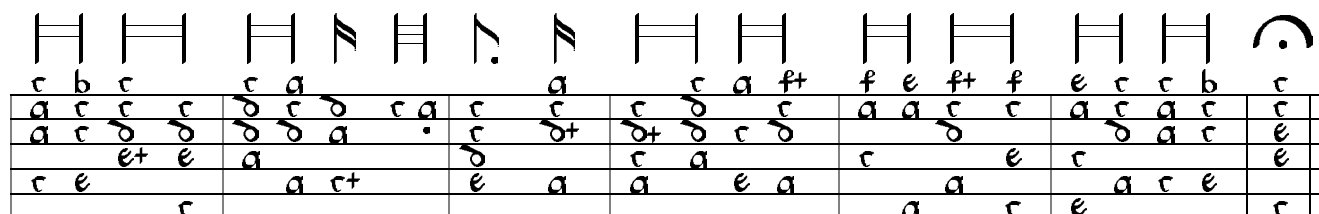
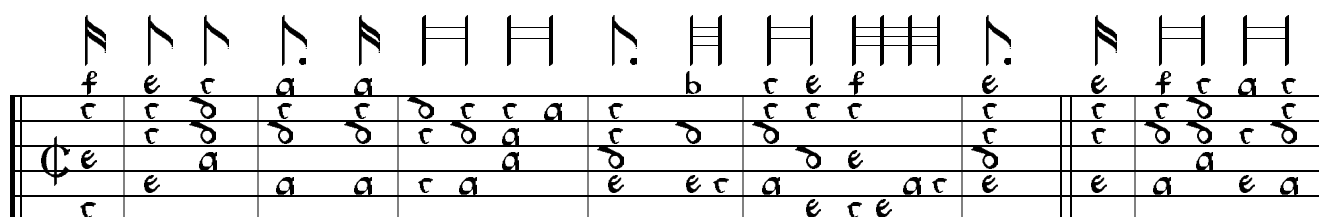
D-Kl 4o Mus. 108 I, f. 66r



8

## A61b. (Allemande?) - A6B8

D-Kl 4o Mus. 108 I, f. 65v



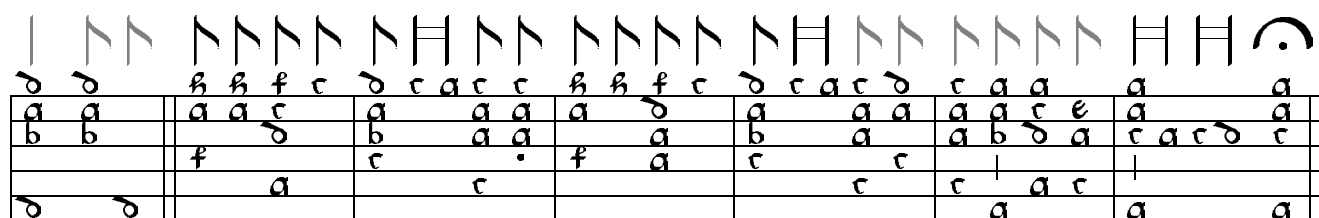
8

## A62. (Allemande?) - AB4C6

D-KNh R 242, f. 216v



1



8



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

A63b. Keert u Molinaer om - A2B3

NL-Lt 1666, f. 342v

1

A64. Allemande - 7F A5B10

Besard 1603, ff. 129v-130r

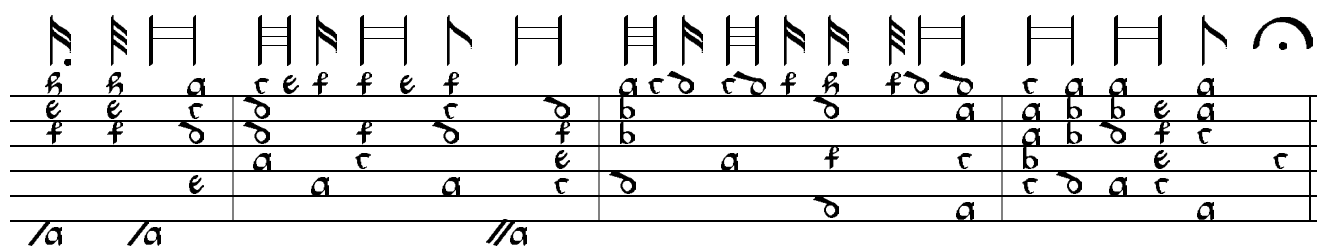
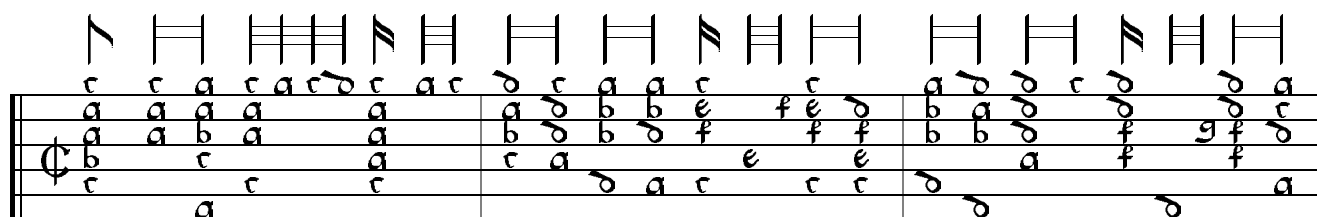
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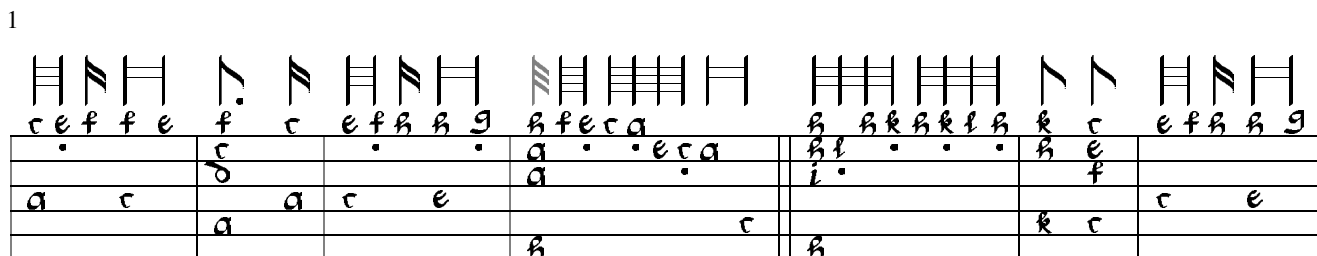
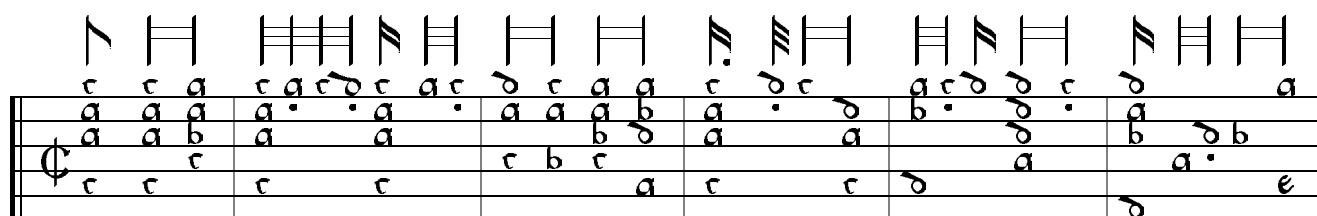
## A65a. Allemande - 8D9C AB5

Besard 1603, f. 130v



## A65b. Schoner deutscher dantz Joan Bocfart - AB10

D-W Guelf. 18.8, f. 38r



## A66. Allemande I.B.B. - 7F8D A8B9

Besard 1603, f. 136v

First system of musical notation for the Allemande. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical strokes (beams) above the staff, followed by a series of notes (half notes, quarter notes, eighth notes) with stems. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a double bar line.

Second system of musical notation for the Allemande. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical strokes (beams) above the staff, followed by a series of notes (half notes, quarter notes, eighth notes) with stems. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a double bar line.

Third system of musical notation for the Allemande. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical strokes (beams) above the staff, followed by a series of notes (half notes, quarter notes, eighth notes) with stems. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a double bar line.

Fourth system of musical notation for the Allemande. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical strokes (beams) above the staff, followed by a series of notes (half notes, quarter notes, eighth notes) with stems. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a double bar line.

Fifth system of musical notation for the Allemande. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of vertical strokes (beams) above the staff, followed by a series of notes (half notes, quarter notes, eighth notes) with stems. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a double bar line.

## A67a. Allemande - AB8

GB-Eu Coll.2073, f. 201r

1

7

12

## A67b. Ballet 23 - 8E AB8

Fuhrmann 1615, p. 161

1

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12

A68. Alamanda 3 - 7F8D9C A12B8C6D4E8

Fuhrmann 1615, p. 146

1

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18

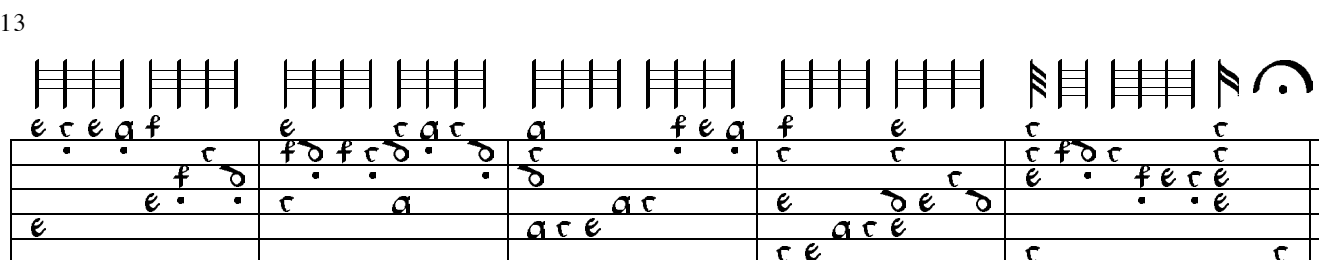
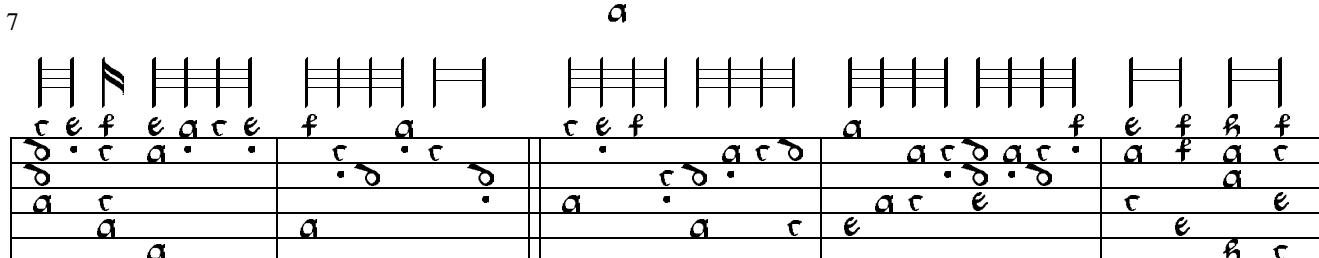
23

28

34

## A69. Almande - Ioachimus vanden Hove - 7F A8B6C8

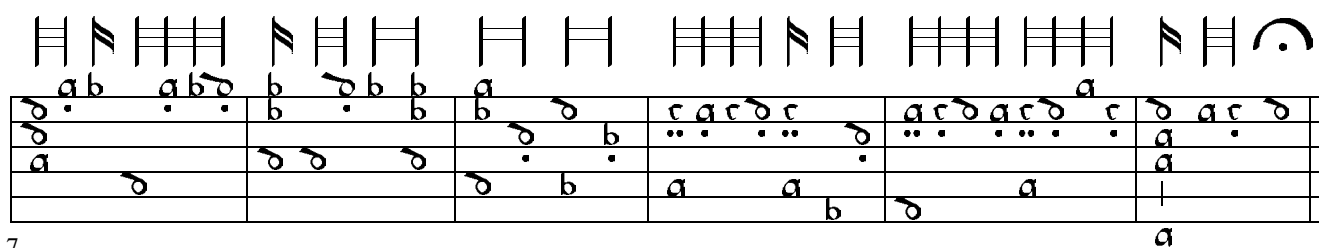
Hove 1612, f. 60v



18

## A71a. Alm(ande) Fortune - 7F A4B8

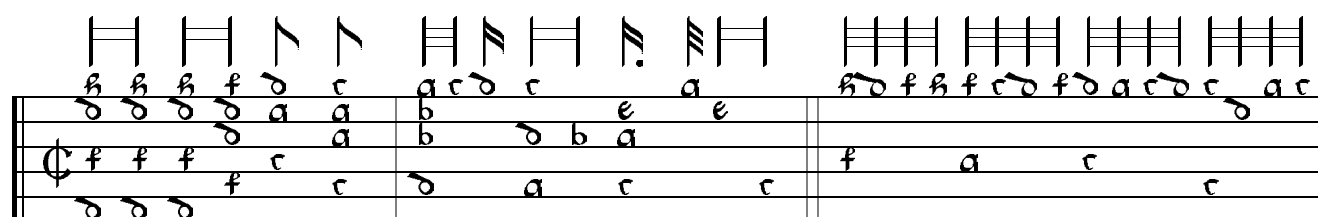
PL-Kj 40143, f. 22r



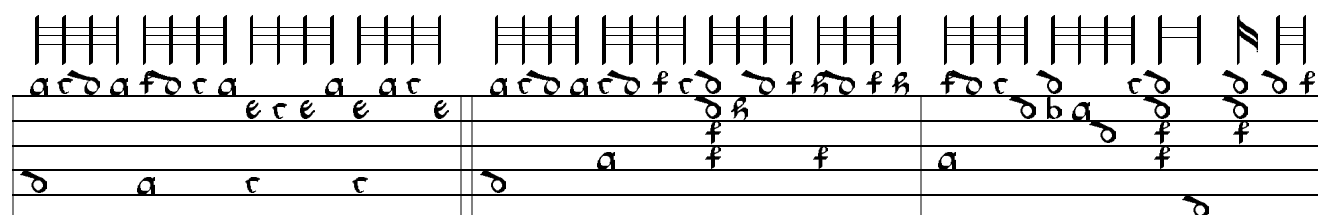
7

## A70. Allemande - AA2B5

Besard 1603, f. 130r



1



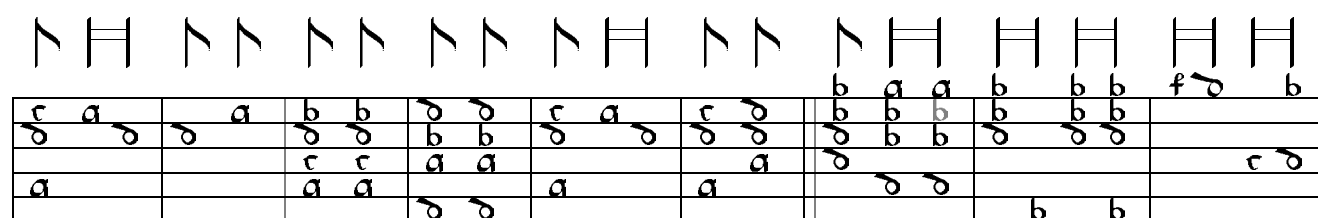
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7

## A71b. Allemande de F(ortune) - A4B8C11

D-KNr R242, f. 218r



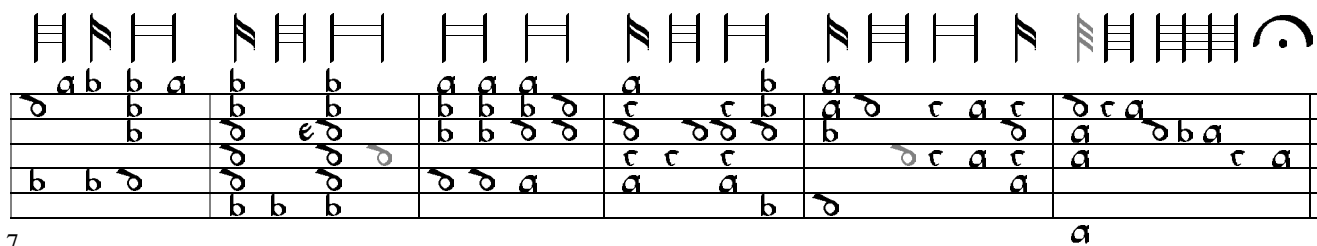
7



16

## App 7a. Baletto - 7F A4B8

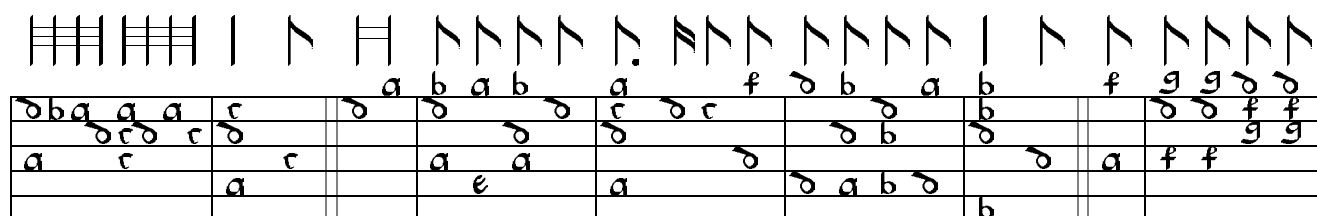
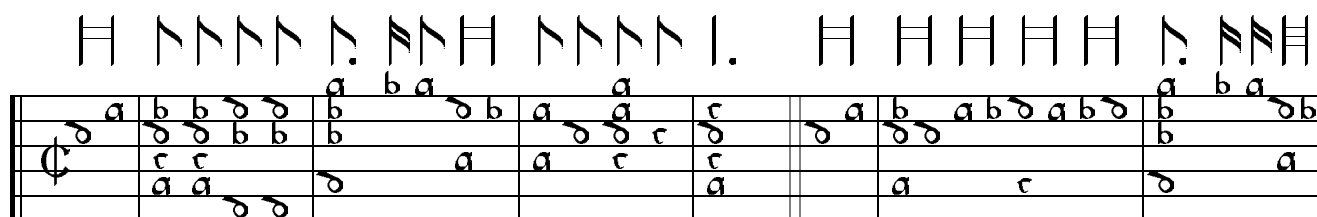
PL-Kj 40032, p. 341



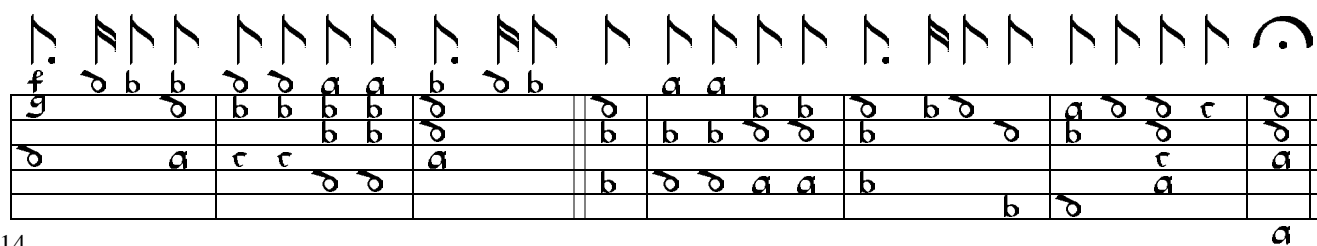
7

## App 7b. Fiamenga - 7F AABCD4

I-BDG chilesotti, f. 239r



7



14



A71c. Untitled - 7F AABC8

NL-Lt 1666, f. 478v

First system of musical notation, measures 1-5. The melody is written on a five-line staff with various note values and accidentals. The bass line is written on a four-line staff with fewer notes. The system ends with a double bar line.

Second system of musical notation, measures 6-10. The system ends with a double bar line.

6

Third system of musical notation, measures 11-15. The system ends with a double bar line.

10

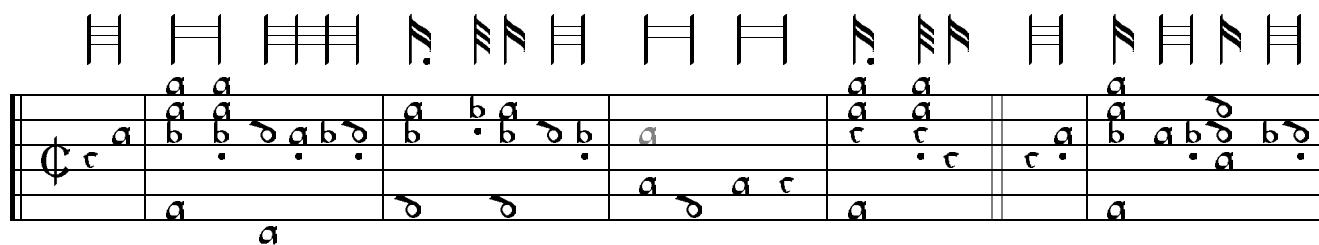
Fourth system of musical notation, measures 16-20. The system ends with a double bar line.

15

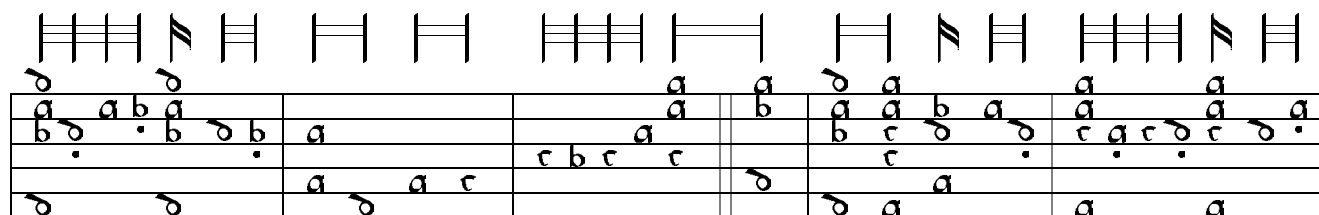
Fifth system of musical notation, measures 21-25. The system ends with a double bar line.

20

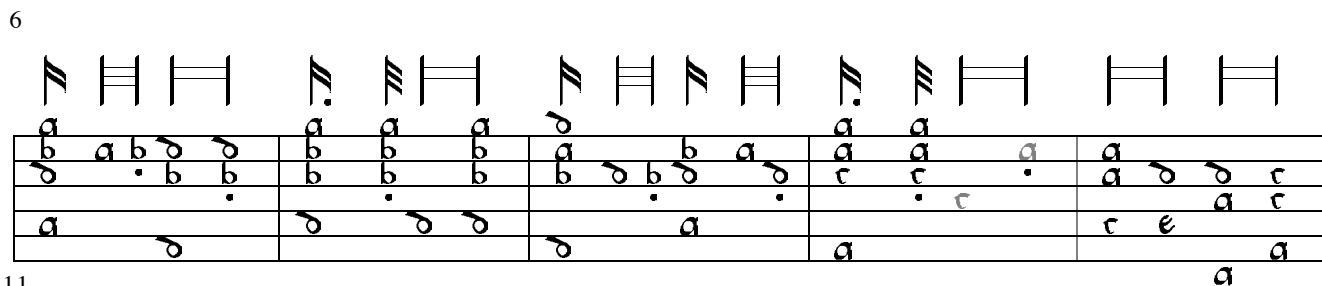
a



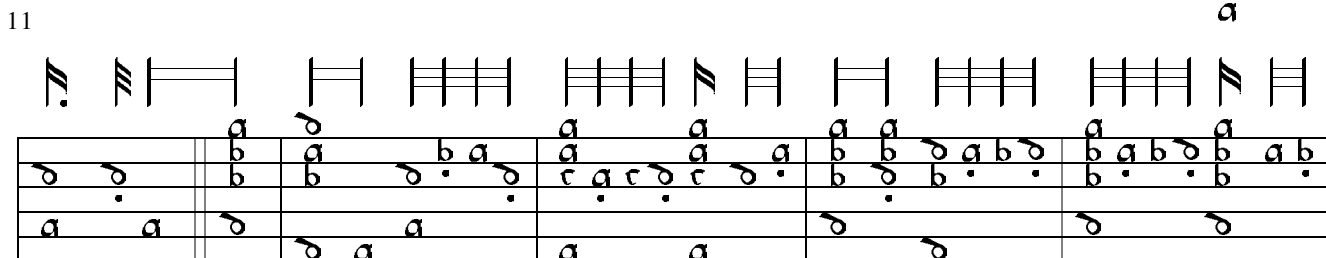
System 1: Five staves of music. The top staff contains rhythmic notation (vertical lines and flags). The lower staves contain a single melodic line with notes labeled 'a', 'b', and 'c' with various accidentals and flags. The system concludes with a double bar line.



System 2: Five staves of music. Similar to System 1, it features rhythmic notation on the top staff and a single melodic line on the lower staves. The system concludes with a double bar line.



System 3: Five staves of music. Continues the musical notation with rhythmic notation on the top staff and a single melodic line on the lower staves. The system concludes with a double bar line.



System 4: Five staves of music. Continues the musical notation with rhythmic notation on the top staff and a single melodic line on the lower staves. The system concludes with a double bar line.



System 5: Five staves of music. Continues the musical notation with rhythmic notation on the top staff and a single melodic line on the lower staves. The system concludes with a double bar line.



System 6: Five staves of music. Continues the musical notation with rhythmic notation on the top staff and a single melodic line on the lower staves. The system concludes with a double bar line.

## A71e. Allmand Fortunn - 7F A4B8

D-KNh R 242, f. 230v

7

## App 7c. Fiamenga - 7F9C A4B9

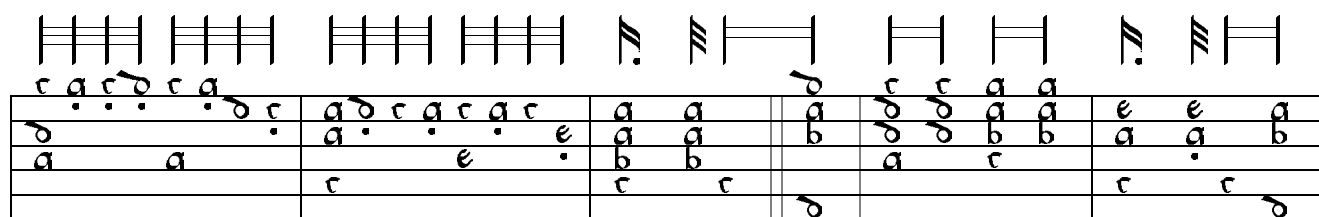
D-BAU 13.4o.85, p. 74

7

## A71f. Allmand Fortuin - 7F A4B4C8

D-KNh R 242, f. 228v

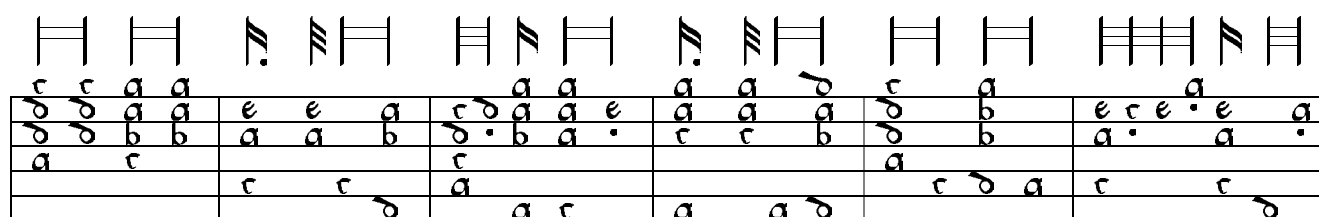
8



6



11



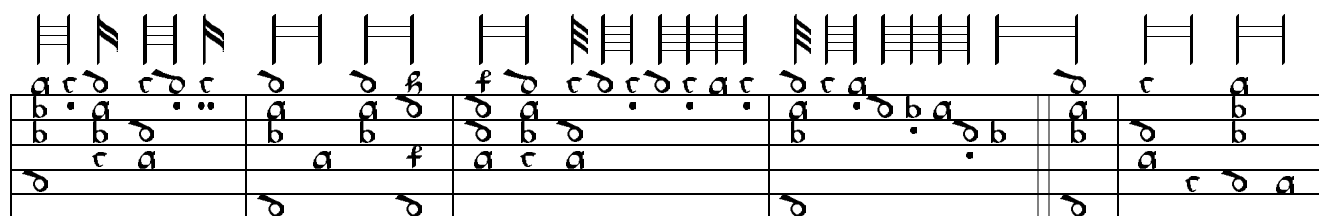
17



23



28



33



71i. Almande fortune helas - 7F A4B8x2

Adriaenssen 1584, f. 87r

[illegible]


4

[illegible]

7

[illegible]

10

2 

13

[illegible][illegible]

18



## A71k. Fortune (he)las (po)urquoy - 7F A4BB8

D-W Guelf. 18.7, f. 121v

First system of musical notation for A71k. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

Second system of musical notation for A71k. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

Third system of musical notation for A71k. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

7

14

## A71l. (For)tune (he)las (po)urquoy - AA4B8

F-Pn Res.941, f. 7r

First system of musical notation for A71l. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

Second system of musical notation for A71l. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

Third system of musical notation for A71l. The notation is square neumes on a four-line staff. The system includes a repeat sign at the end.

6

11



App 7d. L'Entrata - AB4C8

Gardano 1611, p. 24

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

6

11

A71m. Allemande fortune - A4B8

PL-Kj 40143, f. 62r

[illegible]

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

6

[illegible]

11



Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and some letters (a, c, e, b) placed above or below the lines. The staff is divided into measures by vertical bar lines.

49

Handwritten musical notation on a five-line staff. The notation includes vertical strokes, some with flags, and letters (a, c, e, b). A large number '3' is written in the middle of the staff, indicating a triplet or a specific measure.

55

Handwritten musical notation on a five-line staff. The notation includes vertical strokes, some with flags, and letters (a, c, e, b). The staff is divided into measures by vertical bar lines.

64

Handwritten musical notation on a five-line staff. The notation includes vertical strokes, some with flags, and letters (a, c, e, b). The staff is divided into measures by vertical bar lines.

72

Handwritten musical notation on a five-line staff. The notation includes vertical strokes, some with flags, and letters (a, c, e, b). The staff is divided into measures by vertical bar lines.

80

A71n. Untitled - A4

NL-Lt 1666, f. 478r

Handwritten musical notation on a five-line staff. The notation includes vertical strokes, some with flags, and letters (a, c, e, b). The staff is divided into measures by vertical bar lines. The notation is more complex, with many vertical strokes and some letters.

[illegible][illegible]

c c a a	a c d f d	c a a	a b	c a	a c
a c d a b	e e . a c d .	a a c e	a c	d	e e . a c e
	a .	a b a	c	d	a . . a c e
			. c c	a c e a c	
	c / a	c a c	a		c /

[illegible]

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags or beams. The notation is organized into measures, with some measures containing multiple stems. The notation is written in black ink on a white background.

21

26

Handwritten musical notation on a five-line staff, featuring various notes, rests, and accidentals (sharps, flats, naturals). The notation is complex and appears to be a transcription of a musical score.



74

78

81

85

90

93

A71p. Fortune Helas - AA4BB8C4

PL-Kj 40143, f. 98r

First system of musical notation for 'Fortune Helas'. It features a single melodic line with a treble clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The system concludes with a repeat sign.

Second system of musical notation for 'Fortune Helas'. It continues the melodic line with similar note values and rests. The system ends with a repeat sign.

6

Third system of musical notation for 'Fortune Helas'. It continues the melodic line with similar note values and rests. The system ends with a repeat sign.

11

Fourth system of musical notation for 'Fortune Helas'. It continues the melodic line with similar note values and rests. The system ends with a repeat sign.

16

App 7f. Es wolt ein meytly wasser holen - A5B7

D-B 40588, p. 10

First system of musical notation for 'Es wolt ein meytly wasser holen'. It features a single melodic line with a treble clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The system concludes with a repeat sign.

Second system of musical notation for 'Es wolt ein meytly wasser holen'. It continues the melodic line with similar note values and rests. The system ends with a repeat sign.

6

## App 8a. Fortune helas - anon

Phalese I 1549, sig B4v

20

## App 8b. Fortune helas - Crecquillon

Phalese 1563, f. 23r

6



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

11


16

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

21

27

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

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

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

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

32

The Rose Tree

G major, 2/4

G A B C B A G F# E D C

38

[illegible]

42

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