**Music supplement for the Lutezine to Lute News 149 (April 2024): Dances titled Tanecz and Chorea - More intabulations of music associated with Heinrich Isaac**

**Music of Heinrich Isaac - continued**

A version or two of the lute intabulations of all the music by or associated with Heinrich Isaac were in the accompanying *Lute News* 149, apart from a 4-voice motet O Maria mater Christi in four sections (**I.16**), included here together with an intabulation by Nigel North of Innsbruck ich muß dich laßen from the 4-part vocal model (**I.7b**) and some additional sources of other music in *Lute News*. The illustration right is a woodcut from Guillaume Vorsterman's *Livre plaisant et tres utile* (Anvers 1529), a French translation of the second part of Virdung's *Musica getutsch* (Strassburg 1511). Vorsterman used a setting of the lower two voices of *Een vrolic wesen* in French tablature as the music example whereas Virdung's example was *O haylige* in German tablature. The tablature example is a 2-part exercise for a beginner but is laden with errors such as notes and even whole passages notated on the wrong line of the stave (see commentary) but has been reconstructed here based on the tenor and bass parts of the vocal model (**I.10c**). Another setting of Benedictus (**I.6b**), again for tenor and bass voices suitable for beginners and an untitled 3-part intabulation of Fille, vous avec mal gardé (**I.11b**) are also included here. The motet Si dormiero is a doubtful attribution variously credited in the sources to Isaac, Agricola, Finck or La Rue and a setting was included in the accompanying *Lute News* supplement (**I14i**). Hans Gerle's 1533 lute book included an intabulation (**I.14b** here) followed by second and third parts titled *Der ander teyl* and *Der dritt teyl* that are not ascribed to Isaac anywhere and are not included with Si dormiero in Wolf (E.32).[[1]](#footnote-1) Hans Newsidler's second 1536 print includes settings of all three parts, ascribing Si dormiero to Hainricus Finck and reversing the order of the other two parts, with Si dormiero followed by *Der ander theyl* which a setting of Gerle's third part. This is followed in Newsidler by *der dritt theil* titled *Ecce video coelus apertos* and ascribed *N. Croen*. Although parts two and three are apparently not by Isaac, two settings of part two (**I.14iia/b**)and one of part three (**I.14iii**) are included here with Si dormiero. Note that the frequent inclusion of similar embellished figuration in intabulations by Gerle and Newsidler are more formulaic and the voices of the vocal or instrumental models are obscured and the effect of the polyphony lost compared to the simpler manuscript sources.

**I.6. Benedictus** [qui venit in nomine Domini] from Mass on Quant j'ay au cueur by Busnois

**c.** F-Pn Rés. Vmd.27, ff. 55r-55v *Tenor/e/gtra d*[i] *Benedictus* - TB 97

**I.7. Innsbruck ich muß dich laßen**

**b.** an intabulation by Nigel North - DATB 98-99

**I.10. Ein frolic weßen**

**c.** Vorsterman 1529, sigs. G2v-G4r *Een vrolic wesen* - TB[[2]](#footnote-2) 122

**I.11. Fille, vous avec mal gardé**

**b.** PL-Kj 40154, ff. 30r 8v 8r 6v untitled - 6F DAB 100-101

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

**ib.** Gerle 1533, ff. 64r-66r *Si dormiero* - DTB[If I sleep] 102-104

PL-Kj 40154, ff. 6r, 22r 22v 24r *Si dormiero* - DTB *Lute News*

Newsidler 1536b, sigs. K3v-L2r *xxiii Hainricus Finck. Si dormiero,*

*der erst theil* - DTB; Formschneider 1538, sig I1v *Si dormiero* - instr. ens. à3

**iia.** Gerle 1533, ff. 66v-68v *Der ander teyl* - DTB 105-107

[Ecce video coelus apertos - Behold I see the heavens opened]

Newsidler 1536b, sigs. L4v-M3v *xxv N. Croen Ecce video coelus apertos*

*der dritt theil* - DTB

**iib.** A-Wn 41590, ff. 9v-10r *Ecce vidy Muteta mit 3 stimen* - DTB 108-110

**iii.** Newsidler 1536b, sigs. L2r-L4v *Der ander theyl* - DTB 111-113

Gerle 1533, ff. 69v-70r *Der dritt teyl* [Si bibero - If I drink]

**I.16. O Maria mater Christi**

- model: D-Rp C 120 (Pernner Codex), pp. 114-115 *O Maria mater Christi* - à4

**I.16i.** Gerle 1533, ff. 84v-86r *O Maria mater Christi* - DATB 114-115

**I.16ii.** Gerle 1533, ff. 86v-87v *Der ander teil. Aue domina* - DATB 116-117

**I.16iii.** Gerle 1533, ff. 87v-88v *Der drit teil. Diocunda* - DATB 118-119

**I.16iv.** Gerle 1533, ff. 89r-90r *Der viert teil. Aue sanctissima* - DATB 120-121

**Tanecz/Taniec**

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

**Renaissance lute (ffeff)**

**T1a.** CZ-Pu 59r.469,[[4]](#footnote-4) f. 9v *Tanecz Studiosorum* - on passamezo antico 5

= D-Z 115.3, p. 4 *Studiosorum* - *Lutezine* 141 S19

**T1b.** CZ-Pu 59r.469, f. 10r untitled 5

= D-Z 115.3, p. 5 untitled - *Lutezine* 141 S48

**T2.** PL-Kj 40153, f. 73v *Taniec* - Polish dances[[5]](#footnote-5) 175 (Polish text: *Zlituize szie ma namilsza nad* <I have pity on you, my dearest friend>) 6

**T3.** CZ-Pu 59r.469, f. 8r *Mumrayskey Tanecz*  6-7

= D-Z 115.3, p. 1 *Mumreyska Galliarda*

**T4.** UKR-LVu 1400/I, f. 56v *Tantum ergo sacramentum Taniecz* 7

**T5a.** CZ-Pu 59r.469, f. 11v *Gyney Tanecz tyz studiosorum* 8

= D-Z 115.3, p. 8 *Tanec giney tyz Studiosorum* - [proportio] - *Lutezine* 141 S20

**T5b.** CZ-Pu 59r.469, f. 12r untitled] 8

= D-Z 115.3, p. 9 - untitled - [proportio] - *Lutezine* 141 S50

**T6a.** CZ-Pu 59r.469, f. 13v *Tanecz welmi Pekney* 9

= D-Z 115.3, p. 12 *Tanecz*

**T6b.** CZ-Pu 59r.469, f. 14r untitled - [proportio] 9

= D-Z 115.3, p. 13 [Tanecz] - [proportio]

= bars 1-6 frag: CZ-Pu 59r.469, f. 40v *Tanecz Wratislawsky*

- *Vide Supra folio 13* [first section]

**T7a.** CZ-Pu 59r.469, f. 16r [untitled - [proportio] 10

= D-Z 115.3, p. 17 *Tanecz* - [proportio]

**T7b.** CZ-Pu 59r.469, f. 15v *Tanecz* - [proportio] 10

= D-Z 115.3, p. 16 *Tanecz* -[proportio] all cognates in *Lutezine* 127:

A-Wn 19259, f. 4r *Der Hertzog Augusti Dantz*; D-B 40588, p. 17 *Alter Weyber Tantz*; I-BDG chilesotti, p. 144 *Un pezzo tedesco - Nachtantz*; Drusina 1556, sig. l2r *Tantz - Sprunck*; M Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der Hupffauf*; Waissel 1591, sig. C2r *17. Tantz - Sprung*; Denss 1594, f. 91r *Allemande Imperial*. Cittern: CH-Dberther, p. 436 *Alte Wiber und Satan. Ein Dantz Nachdantz*; Kargel 1575, sig. H3r *Almanda Imperiala - RePrinse Der nach Tanz*. Keyboard: Schmid 1577, sig. Z3v *Der Imperial. Ein Fürstlicher Hofdantz Der Hupfauf*; Ammerbach 1583, p. 197 *Ein Schlesier Dantz - Proportio*

**T8a.** CZ-Pu 59r.469, f. 18r untitled - [proportio] 11

= D-Z 115.3, p. 21 untitled - [proportio]

cf. MN 1574 31 *Der Fuggerin Dantz - Volget der Hupffauff*

**T8b.** CZ-Pu 59r.469, f. 17v *Tanecz* - [proportio] 11

= D-Z 115.3, p. 20 *Tanecz Sol ich den nu sterben, Bin ich noch nicht krank, Viel lieber wolt ich ligen mit dem meidlein auf ein bank* [If I die now, I'm not sick yet, I'd much rather lie on a bench with my girl]

**T9a.** CZ-Pu 59r.469, f. 19v *Tanecz polskey* - [proportio] 12

= D-Z 115.3, p. 24 *Tanecz Polskey* - Polish dances 107

cf. CZ-Pu 59r.469, f. 39r *Chorea similis choreis f. 24 et 25*

= D-Z 115.3, p. 52 i *Chorea respondens choreis f. 24 et 25* - C33a

**T9b.** CZ-Pu 59r.469, f. 20r untitled - [proportio] 12

= D-Z 115.3, p. 25 untitled - Polish dances 108

D-LEm II.6.15, p. 401 *Chorea* - C33b

Waissel 1591, sig. E1r 5 [*Polnischer*] *Tantz* - Polish Dances 65

**T10.** CZ-Pu 59r.469, f. 23v *Tanecz* - [proportio] 13

= D-Z 115.3, p. 32 *Tanecz* - [proportio]

**T11.** CZ-Pu 59r.469, f. 24v *Tanecz* - [proportio] 13

= D-Z 115.3, p. 34 *Tanecz* - [proportio]

**T12.** CZ-Pu 59r.469, ff. 22v-23r *Tanecz Pekney* - [proportio]

= D-Z 115.3, pp. 30-31*Tanecz Pekney Czo gest se giz sta-lo*

*nemuz ginacz byti* - [proportio] = CZ-Pu 59r.469, ff. 27v-28r *Gyney tez Pekney* [*Eadem folio 30 iisdem descripta notis*] *- Zhuru*

cf. CZ-Pu 59r.469, ff. 37r-37v *Chorea respondens Choreae fol. 30* - *Sequitur proportio* = D-Z 115.3, pp. 48-49 *Chorea respondens choreae fol. 30* - C31

**T13.** CZ-Pu 59r.469, f. 24r *Tanecz* - [proportio] 15

= D-Z 115.3, p. 33 *Tanecz* - [proportio]

Waissel 1591, sig. E3v *25* [*Polnische*] *Tantz* - Polish Dances 90

**T14.** CZ-Pu XXIII.F.174, ff. 45v-46r *Tan*[e]*cz* 15

**T15.** CZ-Pu 59r.469, f. 25r *Tanecz* - [proportio] 16

= D-Z 115.3, p. 35 *Tanecz* - [proportio]

D-LEm II.6.23, f. 44v *Dantz mir nicht mit meiner Jungfer Gredten*

Waissel 1591, sig. E3v *27* [*Polnische*] *Tantz* - Polish Dances 93

D-B 40089, no. 94 *Ein Feiner Polnischer Tantz* - keyboard

**T16.** CZ-Pu 59r.469, f. 30v *Tanecz welmi Pekney - Zhuru* 16

**T17a.** D-Z 115.3, p. 40 *Tanecz - Zhuru* - cf. Aria di fiorenza 17

= CZ-Pu 59r.469, ff. 28v-29r *Gyney - Zhuru*

**T17b.** A-KR L64, ff. 31v-32v *Ballo di Firenze* (first section) - cf. C15/36 17

**T18.** CZ-Pu 59r.469, ff. 26v-27r *Tanecz welmy pekney - Zhuru* 18

= D-Z 115.3, p. 50 *Chorea* - [proportio] - C25a and cognates

cf. D-Z 115.3, p. 51 *Chorea respondens Superiori choreae* - [proportio] - C25b

= CZ-Pu 69r.469, f. 38v *Chorea respondens superiori choreae* - [proportio]

**T19.** CZ-Pu 59r.469, f. 40v *Polskey Tanecz* 18

= D-Z 115.3, p. 57 *Polskey Tanecz* - Polish dances 13

**T20.** CZ-Pu 59r.469, ff. 29v-30r *Polskey Tanecz - Zhuru* 19

= D-Z 115.3, p. 39 *Polskey tanecz welmi Pekney* - Polish dances 103

**T21.** CZ-Pu 59r.469, f. 33v *Tanecz - Zhuru* 20

= D-Z 115.3, p. 42 *Tanecz - Zhuru*

**T22.** CZ-Pu 59r.469, f. 41v *Tanecz* 20

**T23a.** CZ-Pu 59r.469, f. 35v *Zu freüden feines Meigdelein hab ich*

*mir Außerwelt Tanecz* - [proportio] 21

= D-Z 115.3, p. 46 *Tanecz Zu freÿden feines Meidelein hab ich mir außerwelt* - [proportio]

**T23b.** CZ-Pu 59r.469, f. 44r *Zu freuden feines Megdelein hab ich mir außerwelt* - [proportio] - *Aliter fol.52* 21

**T24.** CZ-Pu XXIII.F.174, f. 12r iii *Tan*[e]*cz* 22

**T25.** CZ-Pu XXIII.F.174, f. 12r i *Tanecz* 22

**T26.** CZ-Pu XXIII.F.174, f. 45v *Tan*[e]*cz* - Muscadin, all in *Lutezine* 117 22

CH-Bu F.IX.70, p. 291 *Chorea Anglicana* C118

**T27.** CZ-Pu XXIII.F.174, f. 46v i untitled 23

**T28.** CZ-Pu XXIII.F.174, ff. 46v-47r untitled 23

**T29.** CZ-Pu XXIII.F.174, f. 46v ii untitled 23

**T30.** CZ-Pu 59r.469, f. 26r *Tanecz Spacz pecze*[ny] - [proportio] 24

= D-Z 115.3, p. 37 *Tanecz* - [proportio]

**T31a**. CZ-Pu 59r.469, f. 42r *Polsky Tanecz* 24-25

CZ-Pu 59r.469, f. 37v *Alia Chorea Cziziczku Ptaczku*

= D-Z 115.3, p. 49 *Alia Chorea* - C39a

D-LEm II.6.15, p. 396 *Chorea 51 Saltarello* - C39b

= DK-Kk Thott 841.4o, ff. 80v v & 81r iv *Breßlawr Tantz*

D-LEm II.6.15, p. 425 *Eins mals schien mihr die Sonne*

Waissel 1573, sig. M3r *Tantz - Sprunck*

= Waissel 1591, sig. C3v *24* [*Deudtsche*] *Tantz - Sprung*

cf. DK-Kk Thott 841.4o, f. 82v *Lyrum*

D-B 40089, no. 20 *Ein mahl Schön mir die Sonne* - keyboard

**T31b.** DK-Kk Thott 841.4o, f. 84v *Polnischer Tantz* - Polish dances 22 25

**T32.** CZ-Pu XXIII.F.174, f. 46v iii untitled 25

**T33.** CZ-Pu XXIII.F.174, f. 46r i *Tan*[e]*cz* 26

**T34.** CZ-Pu XXIII.F.174, f. 46r ii untitled 26

**Baroque lute tuning (dfedf)** 11-course

**T35.** D-ROu XVII-54, p. 91 *Taniec Polski - Proportio* 124

**T36a.** PL-Lw 1985, f. 32r *taniec polskÿ* 124

**T36b.** D-LEm II.6.24, f. 196v *Dragon* 125

**T36c.** GB-En 9769 84/1/6 (Balcarres), p. 86 *Drago*[o]*ns by monsieur* *Gallot* 125

Jacques or Henri-François Gallot (CLFGal, p. 42)

**T37.** F-Pn Rés. Vmc.61 [Polinski], f. 4v *Taniec* 126

GB-Ob F.576, ff. 56r-55v *dragons Dangleterre*

**T38.** D-B 40264, pp. 122-123 *Taniec Polsky - Proportio* 126-127

**T39.** D-B 40264, p. 153 *Taniec Rusky* 128

**T40.** D-B 40264, p. 178 *Taniec Polsky - Proportio* 128-129

**T41.** D-B 40264, pp. 176-177 *Taniec Polsky - Proportio* 129

**T42.** D-ROu XVII-54, pp. 92-93 *Taniec Polski - Proportio* 130

D-B 40264, pp. 124-125 *Taniec Polsky* - dfedf faded ink so mainly illegible

RUS-KAu 3026, Fasc B 10 no. 7 *Taniec* - dfedf LOST

**D major transitional tuning (efdef)** 12-course

**T43.** D-B 40264, pp. 84-85 *Taniec Polsky* 131

**T44.** D-B 40264, p. 86 *Taniec Polsky* 132

**T45.** D-B 40264, pp. 87-88 *Taniec Pols* (J)*B E*(rben?) *- Proportio* 133

**T46.** D-B 40264, pp. 94-95 *Taniec Polsky* 134

**French Flat transitional tuning (dedff)** 12-course

**T47.** D-B 40264, pp. 154-155 *Taniec Polsky AC* 135

**T48.** D-B 40264, pp. 156-157 *Taniec Polsky AC* 136-137

**T49.** D-B 40264, pp. 162-163 *ex B Taniec Polsky* 137

**Chorea**

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

Engraving of Sigismond Bathory in 1607 by Aegidius Stadeler II

Choream is Latin for dance and the title Chorea was used mostly for dances from Eastern Europe, especially in Poland and Bohemia (Czech Republic) - as well as for music of a variety of genres of French, German, Italian and English provenance. The Coree in the titles of C14/78/88/90 is presumably a corruption of Chorea. The main source of Chorea is the manuscript D-LEm II.6.15 [with 50+ examples][[8]](#footnote-8) copied in Leipzig and dated 1619 as well as the three early 17-century Czech manuscripts that are the main sources for Tanecz, owned by Nicolao Schmall [9], Bohuslav Strialy [11] and Johannes Arpin (again exact copies from Strialy), as well as in the manuscript of Emmanuel Wurstisen CH-Bu F.IX.70 copied in Basel [13], the rest found scatterred in another 20 or so manuscripts and two prints published in Heidelberg, Matthaeus Reymann's *Noctes Musicae* 1598 [8] and Johan Rude's *Flores Musicae* 1600 [1]. Many other sources include cognates of the same music with different titles, reflecting the transmission of this presumably popular music around central Europe. Also included here are all eight settings of C25, only two titled Chorea and several others named as a Polish dance, to illustrate a range of different settings of essentially the same dance, probably dedicated to the Hungarian nobleman Sigismund Bathori (1572-1613), Prince of Transylvania, possibly commemorating his visit to Prague in 1597.

**C1.** D-LEm II.6.15, pp. 406-407 *Chorea pastorum* - *Lutezine* 133 27

**C2.** D-B 4022, f. 49v *Chorea bey dir mein* [*Hertz*] 27

D-B 40141 (Nauclerus), f. 76r iii *Bey dir Mein hertz*; D-Dl M 297, pp. 148-149 *Bei dier mein* [*hertz*]; D-LEm II.6.15, p. 410 *Bey mir mein hertz - Proportio*; D-DSa w.s., no. 2 *Bey mir mein Herz* - lost; D-KNh R 242, 55 *Vilanelle Bey mir mein* [*hertz*]; DK-Kk Thott 841,4o, f. 11v 7 *Ein schon newes Liedt Husmani - Bey myr mein Hertz*; GB-Lbl Sloane 1021, f. 81r i *Bey dir mein* [*hertz*]; LT-Va 285-MF-LXXIX, f. 12v iv *Bey mir mein hertz V.H.*; LT-Va 285-MF-LXXIX, f. 15r i *Bey mir mein hertz alio mo*; Haussmann *Melodien* 1598, no. 6 *Bey mir mein hertz* à4 - Lynn[[9]](#footnote-9) 213

**C3.** PL-Kj W 510, f. 19v *Chorea* - [nach dantz] 28

**C4.** PL-Kj 40159, ff. 13v-14r *Chorea - proportio* 28-29

**C5.** D-BAU 13.4°.85, pp. 82-83 *Chorea Mertelij* 29

**C6.** PL-Kj W 510, f. 4r *Chorea - Proportz*  30

**C7.** D-BAU 13.4°.85, p. 78 *Chorea E. M.* 30

**C8.** CH-SAM 1, f. 18r *Chorea Meitlin* [Mädchen?] *khom mit mir vber rÿn* - [proportz] - Maiden? come with me over the river 31

**C9.** CZ-Pu XXIII.F.174, f. 13v ii *Chorea* 31

Haussmann *Venusgarten* 1602, no. 15 *Lieblich freundlich schertzen* - Lynn 288

**C10.** PL-Kj 40159, f. 15v *Chorea* 32

**C11.** D-LEm II.6.15, p. 390 *Chorea Horatij Scandelli 44* 32

**C12.** D-Ngm 33748 I, ff. 39v-40r *Chorea Italica siue Balletto* 33

**C13.** CZ-Pu XXIII.F.174, f. 13r *Chorea Ich armer*? 33

**C14.** H-Bn Mus. pr. 19 (Bártfa MS), f. 22v *Ein feiner tantz*

*Newlich Ausgangen* - *Saltarello* - A fine dance newly out 34

H-Bn Mus. pr. 19, f. 23r *Corea transposita supra -* keyboard tablature

Waissel 1591, sig. D1v *32.* [Deutscher] *Tantz*

**C15.** D-BAU 13.4o.85, p. 71 *Ducis magni Florentinj Chorea* - C36/T17 34-35

**C16a.** CZ-Pnm IV.G.18, f. 137v *Chorea Studiosorum* 35

**C16b.** CZ-Pu XXIII.F.174, f. 13v i *Chorea studiosorum* 35

- see *Lutezine* 141 S49

**C17.** PL-Kj 40159, ff. 14v-15r *Chorea - prop*[ortio] 36

**C18a**. CZ-Pu XXIII.F.174, ff. 17r-17v *Chorea - Nachtantz*  36

**C18b** CH-Bu F.X.11, f. 9r *Der meidlein von blofelden tantz - Nachtantz* 37

- The young girl from Blofelden (small town near Frankfurt)

**C18c.** CH-Bu F.IX.23, ff. 20v-21r *Die meidlein von blofelden tantz*

*- Nachtantz* 37

**C19.** D-Sl G I 4/I, ff. 35v-36r *Chorea Chara mia dolce stella*

*M*[elchior]*. N*[eusidler]*. - Saltarella* 38-39

**C20.** CZ-Pu 59r.469, f. 32r *Cantilena in forme choreae* 39

D-Z 115.3, p. 46 *Pulcherina Gal dobrau notz ma mila*

**C21.** CZ-Pu XXIII.F.174, ff. 18r-18v *Chorea - Nachtantz* 40

**C22.** CZ-Pu XXIII.F.174, f. 18r *Chorea - Nachtantz* 40

**C23.** CH-Bu F.IX.70, p. 254 *XLV Chorea* 41

**C24.** D-LEm II.6.15, p. 383 *Chorea 35* 41

**C25a.** D-Z 115.3, p. 50 *Chorea* - [proportio] 42

= CZ-Pu 59r.469, f. 38r *Chorea* - [proportio]

= CZ-Pu 59r.469, ff. 26v-27r *Tanecz welmy pekne*y *- Zhuru* - T18

**C25b.** D-Z 115.3, p. 51 *Chorea respondens Superiori choreae -* [proportio] 43

= CS Pu 69r.469, f. 38v *Chorea respondens superiori choreae -* [proportio]

**C25c.** CH-Bu F.IX.70, pp. 289-290 *Bathori Tantz - Nachdantz* 44

**C25d.** Denss 1594, f. 85v *Allemande* 45

= D-Dl 1-V-8, ff. 96v-97r *Allemande*

**C25e.** CZ-Pnm XIII.B.237, ff. 37v-[38r] *Batori Dantz* - Polish Dances 58 46

**C25f.** D-LEm II.6.15, p. 403 *Chorea Polonica* - Polish Dances 42 46

**C25g.** CH-Bu F.IX.70, p. 237 *Ein Polischer Tantz - Sprunck* 47

- Polish Dances 117

**C25h.** Waissel 1591, sig. E2v [*Polnische*] *Tantz 18.* - Polish Dances 82 45

D-Z Sign.100.6, ff. 5v-6r *Polnischer Tancz -* keyboard

S-Uu 132, f. 13v *Der Polnische Tantz Proportio -* keyboard

Ammerbach 1583, p. 202 *Ein Pollnischer Dantz* - keyboard

**C26a.** D-Z 115.3, p. 55 *Paulo aliter* [Chorea] 47

**C26b.** D-Z 115.3, p. 55 *Chorea bella*  43

= CS Pu 69r.469, f. 40v *Pekney kausek*

**C27.** CZ-Pnm IV.G.18, f. 137r *Chorea* 45

D-LEm II.6.23, f. 19r *Chorea Italica Hertzog Ferdinandi -* 149 App 4

**C28.** CZ-Pu XXIII.F.174, f. 22r *Chorea* 48

**C29.** CZ-Pu XXIII.F.174, f. 23v *Chorea* 48

cf. CH-Bu F.IX.70, p. 295 *Chorea Polonica* - Polish Dances 126

**C30.** CZ-Pnm IV.G.18, f. 137r *alti* [Chorea] *polonic*[us] 48

**C31.** D-Z 115.3, pp. 48-49 *Choreae respondens Choreae fol. 30 - Sequitur*  49

*proportio* = CZ-Pu 59r.469, ff. 37r-37v *Chorea respondens choreae fol. 30 - Sequitur proportio*

cf. CZ-Pu 59r.469, ff. 22v-23r *Tanecz Pekney* - T12

= D-Z 115.3, pp. 30-31 *Tanecz Pekney*

= CZ-Pu 59r.469, ff. 27v-28r *Gyney tez Peckney - Zhuru*

**C32.** D-Z 115.3, p. 52 ii *Chorea* 49

= CZ-Pu 59r.469, f. 35r *Chorea*

= CZ-Pu 59r.469, f. 39r *Chorea Vide supra fol:*

**C33a.** D-Z 115.3, p. 52 i *Chorea respondens Choreis f. 24 et 25* - [proportio] 50

= CZ-Pu 59r.469, f. 39r *Chorea similis choreis f. 24 et 25 - proportio*

CZ-Pu 59r.469, f. 38v *Chorea respondens superiori choreae -* [proportio]

cf. CZ-Pu 59r.469, f. 19v *Tanecz polskey* - T9a

D-Z 115.3, p. 24 *Tanecz polskey* - [proportio]

cf. CZ-Pu 59r.469, f. 20r untitled - T9b

D-Z 115.3, p. 25 untitled - [proportio]

**C33b.** D-LEm II.6.15, p. 401 *Chorea* 50

Waissel 1591, sig. E1r [*Polnischer*] *Tantz 5* - Polish Dances 65

**C34.** D-Z 115.3, p. 53 ii untitled 50

CZ-Pu 59r.469, f. 39v ii untitled

**C35.** CZ-Pu 59r.469, f. 46v *Chorea* - *Zhuru* 51

=CZ-Pu 59r.469, f. 47v *Chorea - Zhuru*

cf. *Was wollen wir auff den Abend Thuen*/ *L'Almande Slapen gaen*

- 20 cognates edited for *Lutezine* 138

cf. A-KR L 81, f. 149r *Was wollen wir auff den Abend Thuen*; CH-Bu F.IX.23, ff. 15r-15v *Was woll wir vff den abent thon - nach dantz*; CH-Bu F.IX.70, p. 243 *XXIII Was wollenn wir uff den abendt thun - Nachdantz*; D-KNh R 242, ff. 216v-217r *Almand Schlaffen gehn*; DK-Kk Thott Thott 841.4o, f. 57r *107 Wass Woln wyr auff den Abendt thun*; GB-Lbl Sloane 1021, f. 78r *Was wollen wir auf abend thun*; IRL-Dtc 410/I, pp. 220-221 untitled; NL-Lu 1666, f. 512r i *Allemande Slaepen gaen* - untitled; NL-Lu 1666, f. 513r untitled; S-Skma w.s., f. 43r *Was wollen wir vf denn Abend thun - Proportio*; Adriaenssen 1584, f. 85r *L'almande Slaepen gaen* = Adriaenssen 1600, f. 74v *L'Almande Slapen gaen*. In G: A-Wwilczek no. 5 *Was woll wir uff den Abend thun. Dantz* (manuscript lost but this item copied by Wilhelm Tappert); CH-Bu F.IX.70, p. 244 *XXIIII Was wollen wir uff Alio modo - Nachdantz*; CH-Bu F.X.11, f. 17v *Was wendt wir vff den abent dun Bassus - Proportio*; D-W Guelf. 18.8, f. 30v *Was wollen wir auf den - Nachdantz Was wollen wir auf den abend thon*; NL-At 208.A.27, f. 63v *LVIII Was Wollenn wir auff Den abent: - Saltarello*. In C: NL-Lu 1666, f. 512v untitled - *Reprinse*; S-B 2245 (Beckmann), f. 14r *Was wollen wir auff den Abend Thuen*

**C36.** CZ-Pu XXIII.F.174, ff. 17v-18r *Chorea - Nachtantz* - cf. C15/T17 51

**C37.** CH-Bu F.IX.70, p. 255 *XLVIIII Chorea* - *Lutezine* 141 S23 52

**C38.** CH-Bu F.IX.70, p. 271 *C Chorea* 52

**C39a.** D-Z 115.3, p. 49 *Alia Chorea* 52

= CZ-Pu 59r.469, f. 37v *Alia Chorea Cziziczku Ptaczku*

CZ-Pu 59r.469, f. 42r *Polsky Tanecz* - T31a and cognates

**C39b.** D-LEm II.6.15, p. 396 *Chorea 51 Saltarello* 53

= DK-Kk Thott 841.4o, ff. 80v v & 81r iv *Breßlawr Tantz*

**C40.** CH-Bu F.IX.70, p. 293 *Chorea Austriaca a Besardo composita* 53

**C41.** CH-Bu F.IX.70, p. 270 *LXXXXVI Chorea* 54

**C42.** D-Sl G.I.4/I, f. 31r *Chorea Rusticorum Gallorum* - branle 54

**C43.** D-LEm II.6.15, p. 361 *Chorea - Salt* 55

**C44.** D-LEm II.6.15, pp. 366-367 *Chorea Lepida 4* 55

**C45.** D-LEm II.6.15, p. 362 *Chorea* 56

**C46.** D-LEm II.6.15, p. 364 i *Chorea* 56

**C47.** D-LEm II.6.15, p. 364 ii *Chorea* 56

**C48a.** D-LEm II.6.15, p. 377 *Chorea Lepida 25* 57

**C48b.** D-LEm II.6.15, p. 380 *Chorea lepida 31* 57

**C49.** D-LEm II.6.15, p. 379 *Chorea 30* 58

**C50.** D-LEm II.6.15, p. 365 i *Chorea Hausmanni 1* 58

Haussmann *Neue artige und liebliche Täntze 1598*, no. 45 - Lynn 206

**C51.** D-LEm II.6.15, p. 366 *Chorea Bohemica 3* 58

**C52.** D-LEm II.6.15, pp. 372-3 *Chorea Turcarum 19* - Mal Sims cf. C102 59

**C53.** D-LEm II.6.15, pp. 374-375 *Chorea Anglica 22*  59

Fuhrmann p. 37 *Je trouve sur l`herbe assise*

Besard 1603, f. 81v *Jay treuue sur l`herbe assise*

CH-Bu F.IX.70, p. 318 *Branle Jay trouve sur l`herbe assise*

D-Ngm 33748 I, f. 66v *Ballet*

NL-Lt 1666, f. 372v untitled

NL-Lt 1666, f. 376v J*'aij trouve suij l`herbe*

**C54.** D-LEm II.6.15, p. 374 *Chorea 21* 60

**C55.** D-BSstb C 39 2o, f. 125r *Chorea Polonica Ambrosij Alberti Dlugroraij* 60

**C56.** D-BSstb C 39 2o, f. 125r-125v *Alia / eiusdem* [Ambrosij Alberti Dlugroraij] 60

**C57.** D-LEm II.6.15, p. 397 *Chorea 53* 61

D-LEm II.6.15, p. 375 *Chorea 23*

**C58.** GB-Lbl Sloane 1021, f. 74v *Chorea* 61

**C59.** D-B 40141, f. 59r *Cho*[rea] 61

**C60.** D-LEm II.6.15, pp. 394-395 *Chorea 49 - Saltarel* 62

**C61a.** D-LEm II.6.6, f. 7v *Chorea* - [proportz] 62

**C61b.** D-Z 115.3, p. 31 *Chorea* - [proportio] 62

= CS Pu 69r.469, f. 23r *Chorea* - [proportio]

**C62.** D-LEm II.6.15, p. 384 *Chorea 36 - Proportio* 63

**C63.** D-LEm II.6.15, p. 382 *Chorea Wittenbergensis 33* 63

**C64.** D-LEm II.6.15, p. 385 *Chorea 37 - Proportio* 64

**C65a.** D-LEm II.6.15, pp. 382-383 *Chorea 34* 64

**C65b.** D-LEm II.6.15, pp. 386-387 *Chorea Olim quodam die 38 - Saltarella* 65

**C65c.** D-LEm II.6.15, p. 387 *Alio modo* 65

**C65d.** D-LEm II.6.15, pp. 396-397 *Chorea 52* 66

**C66.** D-LEm II.6.15, p. 391 *Chorea 45* 66

**C67.** D-LEm II.6.15, pp. 392-393 *Chorea 46 - Saltarella* 67

**C68.** D-LEm II.6.15, pp. 398-399 *Chorea Sie doch wie sol Cupido 54*

*- Saltarella* 68

**C69.** D-LEm II.6.15, p. 387 *Chorea Anglica 39* 68

**C70.** D-LEm II.6.15, pp. 400-401 *Chorea - Saltarella* 69

**C71.** D-LEm II.6.15, p. 400 *Chorea* 69

**C72.** D-LEm II.6.15, pp. 388-389 *Chorea 41* 70

**C73.** D-LEm II.6.15, p. 404 *Chorea* 70

**C74.** D-LEm II.6.15, p. 405 i *Chorea* 70

**C75.** D-LEm II.6.15, p. 406 *Chorea Angelica* 71

**C76.** D-LEm II.6.15, p. 409 *Alia* [Chorea] 71

D-Hbusch 43v *Balletto*

D-B 4022, f. 29v ii *B*[allo] *P*[olaca] - Polish Dances 37

**C77.** D-LEm II.6.15, pp. 408-409 *Chorea - Proportio* 72

**C78.** A-Wn 18688, ff. 61v-62v *Coree Rosina* 73

Judenkünig 1523b, sigs. c2v-c3r *Rossina ain welscher dantz - Nach Dantz*

**C79.** LT-Va 285-MF-LXXIX, f. 26v ii *Chorea* 73

GB-Lbl Sloane 1021, f. 72v *Chorea Polonica* - Polish Dances 135

**C80.** D-LEm II.6.15, p. 399 *Chorea 55* 74

**C81.** Rude 1600, sig. Ii3r - *118* *Chorea* 74

**C82.** A-LIa 475, f. 69r *Chorea* 75

**C83.** Reymann *Noctes Musicae* 1598, sig. P5v *Chorea 1 - Variatio triplae* 76

**C84.** D-LEm II.6.15, p. 369 *Chorea nobilis 10* 76

**C85.** Reymann 1598, sig. P6r *Chorea 2 - Variatio triplae* 77

**C86a.** Reymann 1598, sigs. P6v-Q1r *Chorea 3 - Variatio triplae*  78

**C86b.** D-LEm II.6.15, pp. 402-403 *Chorea Matthiae Reinmann - Proportio*  79

**C87.** Reymann 1598, sigs. Q2v-Q3r *Chorea 5 - Variatio triplae* 80-81

**C88.** A-Wn 18688, ff. 71v-72v *Coree Tanntzmass - Auff vnd auff* 81

cf. also edited for *Lute News* 146 H40

**C89.** CZ-Pnm IV.G.18, ff. 136v-137r *Chorea* 81

**C90.** A-Wn 18688, ff. 74v-75r *Coree* - *Auff vnd auff* 82-83

**C91.** Reymann 1598, sigs. Q3v-Q4r *Chorea 6 - Variatio triplae* 84-85

**C92.** CH-Bu F.IX.70, p. 282 *Chorea A. F.* - see *Lute News* 60 85

**C93.** D-LEm II.6.15, p. 378 i *Chorea pulchra 26* 85

**C94.** Reymann 1598, sigs. Q1v-Q2r *Chorea 4 - Variatio triplae* 86

**C94.** Reymann 1598, sigs. Q4v-Q5r *Chorea 7 - Variatio triplae* 87

**C96.** Reymann 1598, sigs. Q5v-Q6r *Chorea 8 - Variatio triplae* 88-89

**C97.** D-LEm II.6.15, p. 369 *Chorea Reinmanni 9* 89

**C98.** D-LEm II.6.15, p. 368 i *Chorea Reinwaldi 7* 89

**C99.** D-BAU 13.4°.85, p. 78 *Sequitur Chorea Bocqueti -* *LN*117 no. 32 90

**C100a.** CZ-Pu 59r.469, f. 44v *Chorea* - facsimile on p. 83 90

**C100b.** CZ-Pu 59r.469, f. 123r *Ich bin so lang gewesen* 90

CH-Bu F.IX.70, p. 239 *VIIII Ich bin zu lang gewesenn*

D-KNu K 16.a 6745 qu., p. 13 i *Vilanella Ich binn so langh gewessen*

DK-Kk Thott 40.841, f. 56v i *Ich bin zu lang gewesen*

LT-Va 285-MF- LXXIX, f. 14r v *Item alio m*[o]*do*

Waissel 1592a sig. G1r *7. Ich bin zu lange gewesen*

cf. CH-Bu F.IX.70, p. 281 CXXVII *Ich bin so lang gewesenn*

DK-Kk Thott 40.841, f. 56v ii *Aliter*

DK-Kk Thott 40.841, f. 56v iii *Aliter*

LT-Va 285-MF- LXXIX, f. 14r iv *Ich bin so lanck gewesen*

cf. A-Wwilczek no. 4 *Ich bin So lang gewesen*

PL-WRk 352, ff. 59v-60r *Ich bin jr lange Zeit hold g*[e]*wesen - Nachlewffl*

**C101.** D-BAU 13.4°.85, p. 77 *Chorea anglica* 91

**C102.** D-LEm III.11.26, p. 2 *Chorea Anglica* 91

- Mal Sims see *Lutezine* 114; cf. C52

**C103a.** Besard 1603, f. 139v *Chorea anglicana Doolandi* - consort part 92

- CLMJD 48a *Lute News* 100

**C103b.** Fuhrmann 1615, p. 80 *Chorea Anglica* 93

**C103c.** D-LEm II.6.15, p. 367 *Chorea Anglica 5* 94

**C104.** D-B 40141, f. 28r *Chorea Anglica* - see *Lute News* 71 93

Robinson 1603, sig. H1v *A Toy*

D-B Danzig 4022, f. 26v untitled

D-LEm II.6.15, p. 505 *Englische Toy*

GB-Cu Dd.5.78.3, f. 11r ii untitled

IRL-Dtc 108/II, p. 100 *Robinsons Toye*

GB-Cu Dd.4.23, f. 21v *T R* - cittern

**C105.** D-B 4022, f. 47v ii *Chorea Anglica* 94

**C106** CH-Bu F.IX.70, p. 329 *Chorea Anglica A. F.* - *Lute News* 60 no. 15a 95

2nd strain is Kemps Jigge/The Parlement/Nutmegs and Ginger

D-LEm II.6.15, p. 389 *Der Jungen Herren tantz*

**C107.** D-LEm II.6.15, p. 395 *Chorea Anglica* [50] 95

- Lord Zouch March see *Lute News* 64

**C108.** D-Dl M 297, p. 149 *Chorea Anglica* - see *Lute News* 64 95

cf. A-SPL KK 35, p. 41 *Volte*; D-B Hove 1, f. 161v *La masque du Roy* - HoveB 307; D-BAU 13.4o.85, p. 69 *Intrada*; D-Kl 4o Mus.108/I, f. 3v *Ballet*; D-Ngm Hs 33748/I, ff. 52v-53r *Intrada Mauritij*; D-Sl G.I.4/III, f. 30r *Allemande di Bouquet*; GB-Cu Dd.2.11, f. 61v *Kings Maske*; GB-Lam 603, f. 8r *Maske - The french Kinges Maske*; IRL-Dtc 408/II, p. 111 *The Earle of Darbyes Caraunta*; LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückh*; Hove 1601, f. 99v *Reprinse* - HoveB 222b; Hove 1601, f. 109r *Reprinse* - HoveB 228b

**C109.** Besard 1603, f. 169r *Chorea rustica a Corde Auallee* - trans from fefh 96

**C110.** CH-Bu F.IX.70, p. 291 *Chorea Gallica Rusticorum* 96

**C111.** D-LEm II.6.15, pp. 378-379 *Alss ein student spaziret* [Chorea] *28* 99

- [As a student goes walking]

**C112.** D-LEm II.6.15, p. 388 *Bitt wolt mitt ein Dentzlin thun* [Chorea] *40* 99

[Please dance with me]

**C113.** D-LEm II.6.15, p. 379 *Chorea Anglica 29* 110

= NL-Lt 1666, f. 398v ii untitled

cf. CZ-Pnm IV.G.18, f. 139r untitled; D-B Hove 1, f. 161v *Engelsche Masquarade* - HoveB[[10]](#footnote-10) 306; D-B Hove 1, f. 162r *Engelsche Masquarade* - HoveB 305; D-LEm II.6.23, p. 78/f. 39v *Ballet*; GB-Eu Coll.2073 (dolmetsch), f. 22r *Ballet*; NL-Lt 1666, f. 398v ii *Mascarade Englese*; Hove 1612, f. 65r *Chanson Engleze* - HoveB 285; Fuhrmann 1615, p. 154 *Ballet 12*

**C114.** D-B 4022, f. 47v iv *Chorea Anglica* - En me revenant see *LZ*115 113

**C115.** D-BAU 13.4°.85, p. 86 *Chorea anglica* - Grimstock see *LZ*133 117

**C116.** PL-Kj 40159, f. 18r *Chorea* 117

**C117.** D-LEm II.6.15, p. 373 *Chorea Ang*[lica] *20* 119

D-LEm II.6.23, ff. 6v-7r *Curante*

- Hunts up see *Lute News* 131 & *Lutezines* 132/133

**C118.** CH-Bu F.IX.70, p. 291 *Chorea Anglicana* - cf. T26 119

- Muscadin see *Lutezine* 117

**C119.** CH-Bu F.IX.70, pp. 291-292 *Alia chorea Anglicana* 119

**C120.** D-Fschneider MS 45 (Rodauer), p. 11 *Chorea Polonica* 121

- Polish Dances 15

**French Flat transitional tuning**

**C121.** D-B 40264, pp. 158-159 *ex D Chorea Polon: AC*

*- Proportio GMA* - (dedff) 123

**C122.** D-B 40264, pp. 160-161 *ex F dass 9 chor ins bedur gestimbt*

*Chorea Polonia - Proportio* - (dedff) 138

*John H. Robinson - May 2024*

TESTUDO (lute) acrostic from CZ-Pu 59r.469 (Strialy), f. 12v[[11]](#footnote-11)

***T****estudo curas* ***T****risti de pectore pelli****T***

***E****rigit exanimes,* ***E****t dulci pectora voc****E***

***S****aucia sanantur,* ***S****anat quoque uulnera cordi****S***

***T****ristes laetitiae* ***T****urbas dulcedine seda****T***

***V****nanimesque facit,* ***V****ario praecordia cant****V***

***D****ura domare potest,* ***D****at denique fructus, et illu****D***

***O****mnis ut ad saltus* ***O****ptet procedere Virg****O***

The lute expels the sorrows from the heart,

Uplifting the weak, and the sweet bosom of the voice

Heals the wounded breast as it heals the broken heart,

Calming the sorrowful with merry sweetness

Uniting them, with its manifold chant

Taming hardened hearts and yielding fruits

So that every maiden will step up to dance

1. Johannes Wolf *Heinrich Isaac Weltliche Werke* Denkmäler der Tonkünst in Österreich 28 (Vienna 1907/R: Graz Academische Druck- U. Verlagsanstalt 1959); E.R. Lerner *Henrich Isaac Opera omnia* Corpus Mensurabilis Musicae 65, 1-11 so far (1974-2011). [↑](#footnote-ref-1)
2. See also reconstruction by Bart Roose in *Geluit-Luthinerie* Yearbook 2009, p. 7. [↑](#footnote-ref-2)
3. Except one more in the supplement to the accompanying *Lute News* 149 and a two bar fragment UKR-LVu 1400/I (1555), f. 58v *Taniecz*. [↑](#footnote-ref-3)
4. Thank you to Kateryna Schöning for a copy of the manuscript. [↑](#footnote-ref-4)
5. *A Compendium of 178 Polish Dances for Renaissance Lute including many of easy to intermediate standard* (Lute Society Music Editions 2016). [↑](#footnote-ref-5)
6. Besard's *Thesaurus Harmonicus* of 1603 includes eight Chorea Polonica probably all by Diomedes Cato - edited in Polish Dances, see fn 5. [↑](#footnote-ref-6)
7. All 50+ Chorea in the Leipzig manuscript D-LEm II.6.15 hand written in French tablature transcriptions by Herbert Speck were published by TREE Editions in 2005 (now available free on the Lute Society website). [↑](#footnote-ref-7)
8. Probably used as a title instead of Tantz in this German source, the latter title not found in the manuscript. [↑](#footnote-ref-8)
9. Robert B. Lynn and Klaus-Peter Koch *Valentin Haussmann (1565/70-ca. 1614): A Thematic-Documentary Catalogue of His Works* (Stuyvesant NY, Pendragon Press 1997). [↑](#footnote-ref-9)
10. Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#footnote-ref-10)
11. Thank you to Mathias Rösel for help with translation of the Latin. Variant texts are found in D-Z 115.3 front flyleaf verso, CH-Bu F.IX.70, p. 7, D-KNh R 242, p. 1 & A-KR L81, f. 25r. [↑](#footnote-ref-11)