**Music supplement to the Lutezine to Lute News 150 (August 2024): Melchior Neusidler Part 14**

**- Du Gast duet - ninety-two Mainly Anonymous Ballets in F major and F minor**

**Melchior Neusidler Part 14**

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

**MN14a.** Neusidler 1566 II, pp. 43-45 *Recercar Terzo* pp. 4-6

editorial changes [in grey] mainly from Jacobs [see fn 1]

Phalése and Bellére 1571, ff. 20v-21r *Fantasia 8*

Neusidler 1573, II, sigs. L4v-M1v *22 Recercare Terzo*

**MN14b.** PL-Kj 40598, ff. 154v-155r *Ill mio francese girufftuum M.N.* 7-9

model: *Sacrae cantiones quinque vocum - Orlando di Lassus* (Nuremberg, Berg & Neuber 1562), no. 14 *In me transierunt irae tuae*

Neusidler 1566 II, pp. 6-8 *In me transierunt* - Lassus motet

Neusidler 1573, II sigs. G1vG2v *4 In me transierunt Orlando*

Phalése and Bellére 1571, ff. 85v-86r *In me transierunt a 5 - Orlando*

**MN14c.** Neusidler 1574, sigs. M3r-N2r *Passa é mezo comune* [[3]](#footnote-3)

*- Il saltrelle* 10-15

not: D-Sl G I 4/I, ff. 25v-27r *Passamezzo commune M.N. - Saltarello*

**Ballets in F major and minor**

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

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

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

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

**B1.** D-B Hove 1, f. 55r *Ballet* - HoveB[[5]](#footnote-5) 296 p. 20

**B2.** D-BAU 13.4°.85, p. 61 ii *Ballet* 20

**B3a.** D-Kl 4°.108/I (Montbuisson), ff. 7v-8r *Ballet* 21

**B3b.** F-Pn Res.Vmd.29, f. 7v i *Balletto* 21

**B4.** CZ-Pnm IV.G.18, ff. 82v-84r untitled 22

**B5.** PL-Kj 40032, p. 376 untitled 23

**B6.** PL-Kj 40032, p. 376 *Baile Aleman* 23

**B7.** Besard 1603, f. 150r i *Ballet* 23

**B8.** D-Kl 4°.108/I, f. 60v *ballett* - *Lute News* 30 24

**B9a.** D-BAU 13.4°85, p. 63 *Ballet E.M.* - MertelR[[6]](#footnote-6) 7 24-25

**B9b.** D-Lr 2000, p. 23 *Ballet* - MertelR 7 25

**B9c.** CH-Bu F.IX.70, p. 286 *cxxxix. Allemande nouvelle Pucelle* - Mertel 7 26

**B10.** D-BAU 13.4°.85, p. 52 untitled - *Lutezine* 135 26

**B11a.** Besard 1603, f. 150r iii *Ballet* 27

**B11b.** D-Kl 4o.108/I (Montbuisson), f. 98r *Ballet* 27

**B11c.** GB-Eu Coll.2073, f. 139v *Ballet* 28

**B11d.** D-Dl M 297, p. 96 *Ballet* 28

**B11e.** D-BAU 13.4°.85, p. 64 ii *Ballet* 29

**B12.** Fuhrmann 1615, p. 156 *Ballet. 16. / BAllet. 16* 29

D-Hs herold, f. 6v/2 *Ballet* - 7-bar fragment in *Lute News*

**B13.** Fuhrmann 1615, p. 161/1 *Ballet 22. / BAllet 22.*  30

**B14a.** D-Dl M 297, pp. 94-95 *Ballett* 30-31

**B14b.** D-Lr 2000, pp. 16-17 *Ballet* 31

**B14c.** Hove 1601, f. 109v *Almande Englese* - HoveB 230[[7]](#footnote-7) 32

**B15.** F-Pn Res.Vmd.28, ff. 23r-23v untitled 33

**B16.** D-LEm II.5.32b, f. 5r *Balet* - *Lute News* 142 33

**B17a.** NL-Lt 1666, f. 398v *Mascarade Englische* - untitled 34

**B17b.** GB-Eu Coll.2073 (Dolmetsch II.B.1), f. 22r *Ballet* 34

**B17c.** Fuhrmann 1615, p. 154 *Ballet* 12 35

**B17d.** D-LEm II.6.23, p. 78 *Ballet* 35

**B17e.** CZ-Pnm IV.G.18, f. 139r untitled 36

**B17f.** D-LEm II.6.15, p. 379 *Chorea Anglica* - *Lutezine* 149 36

**B17g.** D-B Hove 1. f. 162r *Engelsche Masquarade* - HoveB 305 - C 36

**B17h.** Hove 1612, f. 65r v? ii *Chanson Engleze* - HoveB 284 - G 37

**B17i.** D-B Hove 1. f. 161v *Engelsche Mascarade* - HoveB 306 - G 37

**B18.** NL-Lt 1666, f. 382r i *Ballet du Roy* - d 38

**B19.** GB-Eu Coll.2073, ff. 128v-129r *Ballet* 38

**B20a.** D-Dl M 297, pp. 106-107 *B* 39

**B20b.** Mylius, 1622 p. 88 *Balletto* [1] 40

**B20c.** Vallet I 1615, p. 52 *Ballet* 41

**B21a.** D-BAU 13.4°.85, p. 61 i *Ballet* - 17 42

**B21b.** D-LEm II.6.15, pp. 294-295 *Ballet 15* - *Lutezine* 142 42

**B22a.** Besard 1603, f. 149v iii *Ballet* 42

**B22b.** D-B Danzig 4022, f. 44r *Balletto* 43

**B22c.** D-Dl M 297, p. 91 *Ballet* 43

**B22d.** D-KNh R 242 (Romers), f. 7v *Intrada* 43

F-Pn Rés. Vmd ms. 29, f. 10r crossed out 2-bar fragment

**B23a.** CZ-Pnm IV.G.18, f. 6v *Ballet GLF*[uhrmann?] 44

**B23b.** RUS-SPan O N° 124, f. 49v untitled 44

**B24.** CZ-Pnm IV.G.18, f. 33v untitled 44

**B25a.** D-B 40068, f. 1r *Ballet* - *Lute News* 145 45

- from Ballet Madame, soeur aînée du roi in 1615?

**B25b.** Fuhrmann 1615, p. 148 *Subplementum Ballet de Madame Socur de Roy* 45

**B25c.** F-Pn Rés.941, f. 32v *Ballet* - MasqueR[[8]](#footnote-8) 94d 45

**B25d.** Besard 1617, sig. M1v *Ballet* 46

**B25e.** Mylius 1622, p. 89 i *Balletto* [2] - *Lute News* 145 46-47

**B25f.** I-COc 1.1.20, f. 24v *Balletto* 47

**B25g.** D-B 4022, f. 27r *Balletto* 48

**B25h.** US-R Sibley V186S, p. 36 untitled 48

**B25i.** US-SFsc M2.1 M3, p. 56 *Balletto Fran*(ce*)se* 49

**B25j.** NL-Lt 1666, f. 381v *Ballet* 47

**B25k.** GB-Cu Nn.6.36, 9r *A French toy* 49

**B25l.** Vallet II 1616, p. 1 iii *Ballet* 50

**B26.** S-Sk S 253, ff. 109r-109v *Ballet Lespin* 50

**B27.** D-Lr 2000, p. 2 *Ballet* 51

**B28.** US-R M140.V186.S, p. 42 untitled 51

**B29.** A-SPL KK 35, p. 56 untitled 51

**B30a.** Fuhrmann 1615, p. 147 *Subplementum Ballet* 52

**B30b.** F-Pn Rés.F.993, f. 2v *Ballet* - *Lute News* 142 52

**B30c.** NL-Lt 1666, f. 381v ii untitled 52

**B31a.** D-BAU 13.4°.85, p. 62 i *Ballet* 53

**B31b.** Mylius 1622, p. 91 *Balletto Tessier* 53

**B31c.** A-SPL KK 35, p. 75 untitled 54

**B31d.** D-LEm II.5.32b, f. 4r *Balet* 54

**B32.** D-LEm II.6.15, p. 290 *Ballet 9 -* in D 54

**B33a.** D-Dl M 297, p. 116 *Ballet* 55

**B33b.** D-Lr 2000, p. 25 *Ballet* 55

**B33c.** CZ-Pnm IV.G.8, f. 154v *Ballet* 56

**B33d.** GB-Eu Coll.2073, ff. 135v-136r *Ballet* 57

**B33e.** D-Lr 2000, pp. 56-57 *Ballet* 58

**B33f.** PL-Kj 40143, ff. 26r-25v untitled 59

**B33gi.** Besard 1603, f. 151r i *Ballet. Minor testudo* - lute I in A 60

**B33gii.** Besard 1603, f. 150v i *Ballet. Maior testudo* - lute II in G 61

**B34a.** D-LEm II.6.23, f. 40r *Dantz* [margin: *Ballet vt supra*] 56

**B34b.** D-LEm II.6.23, ff. 30v-31r *Ballet* - *Lute News* 142 57

**B35.** B-Bc 26.369, f. 5v [ballet?, unbarred, ab init] 58

**B36.** CZ-Pnm IV.G.18, f. 35r untitled 62

**B37.** GB-Cfm 688, 168v-169r *Ballet* - MasqueR 97a 62

**B38a.** Fuhrmann 154 *Ballet* [13] *oder Pferdtstantz zu Pariss* 63

**B38b.** GB-Eu Coll.2073, ff. 258v-259r *Lecarusel* - C 64

**B38c.** F-Pn Rés.1108, f. 27v *Carousel ou balet des chevaulx* - C 65

- from Ballet à Cheval 1610?

**B39.** D-LEm II.6.15, pp. 286-287 *Ballet 4* 65

**B40a.** GB-Eu Coll.2073, f. 125v *Ballet* 66

**B40b.** D-KNa W[allraf] 4° 328\*, f. 2r *Ballet du Roi* - C 66

**B40c.** D-Ngm 33748 I, f. 39v *Ballet du Roi* - C 67

**B40d.** A-SPL KK 35, p. 27 *Ballet*i - C 67

**B40e.** F-Pn Rés.F.993, f. 3r i *Ballet du Roy* - C - *Lute News* 143 68

**B40f.** D-B Hove 1, f. 162r *Ballet* - HoveB 304 - C 68

**B41a.** GB-Eu Coll.2073, f. 137v *Ballet* 69

**B41b.** GB-Lam 603, f. 43r untitled - MasqueR 25 69

**B41c.** PL-Kj 40143, f. 25v *Entree de mascarade*  70

**B41d.**GB-Lbl Add.38539 (ML), f. 20r *Ballet* 70

**B41ei.** Besard 1603, f. 150v *Ballet. Maior testudo* - lute II in G 71

**B41eii.** Besard 1603, f. 151r *Ballet. Minor testudo* - lute I in A 71

**B41f.** GB-Cu Dd.9.33, ff. 57v-58r *La ballat des ffolles* 70

**B41g.** GB-Cfm 688, p. 345 173r *ballet* - MasqueR 96a - C 72

**B41h.** GB-Cfm 688, p. 341 171r *tantz* - *Dutch and Flemish Merry Tunes* - C 73

**B42.** S-Sk S 253, ff. 100v-101r *Viue louis* - trans. from mandora (hfhf) - 73

**B43** S-Sk PB fil 172, f. 44r untitled 73

**B44.** D-LEm II.6.15, p. 288 *Ballet MR 6* [Matthias Reymann?] 74

**B45.** D-LEm II.6.15, pp. 290-291 *Ballet Joh*[ann]*. K*[lipstein] *10*

- *Lute News* 142 74

**B46.** D-LEm II.6.15, p. 293 *Ballet 13* 75

**B47.** PL-Kj 40641, f. 9r *Ballet* - MasqueR 92a 75

**B48.** D-LEm II.6.15, pp. 292-293 *Ballet Holler 12*- *Lute News* 142 76

**B49a.** D-LEm II.6.15, p. 291 *Ballet 11* 76

**B49b.** D-LEm II.6.15, p. 304 iii *Ballet* 77

**B50.** D-LEm II.6.15, p. 289 *Ballet 8* 77

**B51.** D-LEm II.6.15, p. 308 *Ballet 27* 78

**B52.** PL-Kj 40159, ff. 20v-21r *Ballet* - MasqueR 79 78

**B53a.** PL-Kj 40641, f. 1v *3 Ballet* [Sturt] - MasqueR 66 79

**B53b.** GB-Cu Dd.4.22, f. 10v untitled 79

**B53c.** Valerius 1626, pp. 266-268 *Mrs Mary Hofmans Almand* 80

**B53d.** GB-Lbl 38539, f. 2v *Allmayne per John Sturt* - *Lute News* 53 81

**B53e.** D-B 4022, ff. 12v-13r *Balletto* 82

**B54.** Fuhrmann 1615, p. 155 *Ballet.14.* / *Ballet. E.M.A. 14.* - MertelR 6 83

**B55a.** GB-Cu Dd.5.78.3, f. 30r untitled 83

**B55b.** NL-Lu 1666, f. 400r untitled 84

**B55c.** NL-Lu 1666, f. 401r i untitled 84

**B55d.** NL-Lu 1666, f. 401r ii untitled 85

**B55e.** Hove 1612, f. 65r i *Chanson Engleze* - HoveB 284 - G 85

**B56.**Vallet II 1616, p. 1 ii *L'escossoise* 86

**B57.** Fuhrmann 1615, p. 157 *Ballet 19 / Ballet M. 19* - *Lute News* 120 86

**B58.** D-Ngm 33748 I, f. 67r *Ballet Mercury* - *Lute News* 120 87

**B59.** D-Lr 2000, p. 26 *Ballet Mercurij* - *Lute News* 120 87

**B60a.** PL-Kj 40641, f. 2r *~~5~~ 4* *Ballet* 88

**B60b.** D-Kl 4o 108/I, f. 78r *balett* - MasqueR 28 89

- The third of the princes maske from Jonson's *Oberon* (1611)?

D-Dl 1548, ff. 47v-48r*Mascarade* - cittern

GB-Cu Nn.6.36, f. 18v i *Maske*

GB-En 9449, f. 4r *Almayne* - keyboard

GB-Lbl Add.10444, ff. 54v/14r *The third* - à 2

Brade 1617, no 33 *Der dritte mascharada* - instr. ens. à 5

**B61.** D-Kl 4oMus.108/I, f. 3v *Ballet* 90

A-SPL KK 35 p. 41 *Volte*

D-B Hove 1, f. 161v *La masque du Roy*

D-BAU 13.4°85, p. 69 *Intrada*

D-Dl M 297, p. 149 *Chorea Anglica*

D-Ngm 33748/I, ff. 52v-53r *Intrada Mauritij -* variation

D-Ngm 14976, f. 13r *Anglosa* - violin tablature

D-Sl G.1.4/III, f. 30r *Allemande dj Bouqueti*

GB-Cu Dd.2.11, f. 61v *Kings Maske* - MasqueR 42

GB-Cu Dd.5.20, f. 4r *The french kings maske* - bass viol part

GB-Cu Dd.5.21, f. 4v *The french kings Maske* - recorder part

GB-Cu Dd.14.24, f, 23r *The French kings maske* - cittern part

GB-Lam 603, f. 8r *Maske / The french Kinges Maske* Sabol 436

IRL-Dtc 408/I, p. 111 *The Earle of Darbyes Caraunta*

LT-Va 285-MF-LXXIX, f. 40v *Courante* - bandora

LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückh*

Hove 1601, f. 99v *Reprinse* - HoveB no 222b

Hove 1601, f. 109r *Reprinse* - HoveB no 228b

**B62.** Fuhrmann 1615, p. 152 ii *Ballet 9* - in D 90

**B63a.** D-LEm II.6.6, ff. 7v-8r *Balleta* - *Lute News* 100 91

cf. John Dowland Lady Laiton's Almain - DowlandCLM 48

**B63b.** Hove *Delitiae Musicae* 1612, f. 59r *Ballet Englese Incerte* 91

**F minor** - except when indicated otherwise

**B64.** US-R M140.V186.S, p. 30 untitled 93

**B65.** US-R M140.V186.S, p. 31 untitled 93

**B66a.** D-BAU 13.4°.85, p. 81 *Ballet* 94

**B66b.** D-LEm II.6.15, p. 297 *Ballet 20* 94

**B66c.** D-Dl M 297, pp. 118-119 *Ballet* 95

**B67a.** Mylius 1622, p. 90 *Balletto* 96

**B67b.** Vallet I 1615, p. 53 *Ballet A.9* 97

**B68.** D-LEm II.6.15, p. 309 *Ballet 29* 98

**B69.** F-Pn Rés.F.993, f. 1v *Ballet* 98

**B70a.** D-Hbusch herold, f. 3v *Ceqond* [Ballet] 99

**B70b.** Fuhrmann 1615, p. 155 *Ballet. 15. / Ballet. 15* 99

**B71.** Fuhrmann 1615, p. 156 *Ballet. 17 / BAllet.17* 100

**B72a.** Fuhrmann 1615, p. 153 ii *Ballet 11* 100

**B72b.** Moy 1631, f. 5r *Ballet par Pouset*: - c 101

from Ballet de Monsieur le Dauphin 1610?

cf. Ballard 1614, p. 7 *Ballet* - *Lute News* 145

**B73.** D-KNa W[allraf] 4° 328\*, f. 4v *Ballet* 101

**B74a.** CZ-Pnm IV.G.18, ff. 14v-15r *Ballet* 102

**B74b.** CZ-Pnm IV.G.18, f. 15v *Ballet* 102

**B74c.** S-Sk PB fil 172, f. 44v *Ballet* - all three corrupt 103

**B75.** Fuhrmann 1615, p. 151 i Ballet 6 - in D 103

**B76a.** GB-Eu Coll.2073, ff. 136v-137r *Ballet* 104

**B76bi.** Besard 1603, f. 151v ii *Ballet minor testudo* - lute I in A 104-105

**B76bii.** Besard 1603, f. 151v i *Ballet maior testudo* - lute I in G 105

**B77.** Fuhrmann 1615, p. 157 *Ballet. 18 / BAllet. 18* 106

**B78a.** Valerius 1626, pp. 108-109 *La Romanette* - lute, cittern, voice - c 106

**B78b.** GB-Eu Coll.2073, f. 251r *La Robinelle* 107

**B78c.** S-Sk S 253, f. 100v *Robinette* - trans. from mandora (hfhf) - c 107

**B78d.** RUS-SPan O No 124, f. 54v *Chanzon* 108

**B78e.** CZ-Pnm IV.G.18, ff. 90v-91r *Curanta Robinella* 108-109

**B78f.** CZ-Pnm XIII.B.237, f. 4v *Robinette* 110

**B78g.** F-Pn Res.1108, ff. 29v-30r *La belle Robinelle - 2a partie* - c 110

- from Ballet Robinette 1611?

**B79.** PL-Kj 40032, p. 366 *Ballet du Roi* 109

**B80a.** Mylius 1622, p. 91 *Balletto* 111

**B80b.** Hove 1612, f. 58v ii *Ballet - Incerte* - HoveB no 277 111

**B81a.** CZ-Pnm IV.G.18, ff. 115v-116r *Ballet* 112

**B81b.** Vallet II 1615, p. 5 *Ballet* 113

**B82.** D-BAU 13.4°.85, p. 62 ii *Ballet* 114

**B85.** Moy 1631, f. 3r *Ballet par Ballart* - *Lute News* 137 114

**B84.** D-Ngm 33748 I, ff. 61v-62r *Ballet eiysdem* [Seruatius Saremondt][[9]](#footnote-9) 115

**B85.** Besard 1603, f. 150r ii *Ballet* 115

**B86a.** I-COc 1.1.20, ff. 30r-31r *Gagliarda* [ballet?] 116

**B86b.** I-COc 1.1.20, ff. 31r-32r *p Istesso* [the same] *in contrapunto* 117

**B87.** CH-SO DA 111, f. 44r [Ballet?] *Der Liebste mein will mich*

*v*(er)*stossen, Nun er mich zu fahl hatt bracht* 118

**B88a.[[10]](#footnote-10)** F-Pn Vmd.29, ff. 9r-9v *Ballo Franzese* 118-119

**B88b.** Hove 1612, f. 58v *1* *Ballet* - HoveB no 276 119

**B88c.** D-Ngm 33748 I, f. 68r *Ballet Mercurÿ* - *Lute News* 120 120

**B88d.** D-Hbusch herold, ff. 2v-3r *Ballet* - HoveB no 386 120

**B88e.** GB-Eu Coll.2073, ff. 209v-210r *Ballet* 121

**B88f.** D-Kl 4°.108/I, f. 60r *Ballet de la déesse diane* - d - *Lute News* 30 121

- from Ballet des Déeses por Madame de Rohan 1612?

**B89a.** S-Sk PB fil 172, ff. 13v-14r *Balletto* - *Lute News* 120 122

**B89b.** S-Sk PB fil 172, ff. 26r-26v *Favorite* 122-123

**B89c.** D-LEm II.6.15, pp. 298-299 *Ballet del Mercurs 22* 123

**B89d.** D-Kl 4°.108/I, ff. 66v-67r *ballet de mercure* - d 124

**B90.** D-Ngm 33748 I, f. 66v *Ballet* - *Lute News* 119[[11]](#footnote-11) 124

CH-Bu F.X.70, p. 318 *Bransle Jay trouve sur l'herbe assise*

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

NL-Lt 1666, f. 372\*v & 376v untitled & *J'aii trouve suij l'herbe*

Besard 1603, f. 81v *Jay trouue sur l'herbe assise - EAdem cantio*

*altrius toni / a I.B. Besard. transposita*

Fuhrmann 1615, p. 37 *Je trouve sur l'herbe assise*

**B91.** D-Kl 4°.108/I, ff. 11v-12r *Ballet* - *Lutezine* 119 125

- cf. Une jeune fillette/etc. - *LN&LZ*119 and *LZ*120

**B92a.** NL-Lt 1666, f. 381r *Baller de trois princes* 126

**B92b.**Valerius 1626, p. 293 *Ballet Marignault* - ute 127

also includes separate settings for cittern and voice to Dutch text beginning 'Gy volkeren hoor aen'

**Du Gast duet**

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

**G6iia.** GB-Cfm 689, f. 36r *Fantasie du Gast* 16-17

- lute in B and melody instrument[[12]](#footnote-12)

**G6iib.** GB-Cfm 689, f. 36r *Fantasie du Gast*

- lute in G and melody instrument transcribed 18-19

**Appendix**

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

**App 1.** PL-Kj 40032, p. 375 *Rustica Palma* 17

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

**App 3.** Mertel 1615, p. 132 *Phantasia 2* 92

**App 4.** D-LEm II.6.6, f. 9r *Currant* 112 & 113

*John H. Robinson - September 2024*

1. The only edition I know is Charles Jacobs *Melchior Neusidler Intabolatura di Liuto (Venice 1566)* Collected Works vol. XV (Ottawa Institute of Mediaeval Music 1994) - a selection of 12 works in mensural notation (including MN14a). [↑](#footnote-ref-1)
2. D-Mbs [Neusidler, Melchior: IL PRIMO LIBRO INTABOLATVRA DI LIVTO, 1566](http://daten.digitale-sammlungen.de/bsb00083817/image_1) - D-Mbs [Neusidler, Melchior: IL SECONDO LIBRO INTABOLATVRA DI LIVTO, 1566](http://daten.digitale-sammlungen.de/bsb00083818/image_1) - B-Br [Neusidler, Melchior / Drusina, Benedict de - Tabulatura continens præstantissimas..., 1573](https://opac.kbr.be/Library/doc/SYRACUSE/18173868) - D-KA [Neusidler, M. / Drusina, B. de - Tabulatura continens praestant, 1573](http://digital.blb-karlsruhe.de/id/1176874) & [Neusidler, Melchior - Teütsch Lautenbuch, 1574](http://daten.digitale-sammlungen.de/bsb00047078/image_7) - PL-Kj [Neusidler, Melchior - Drusina, Benedictus de.: Tabvlatvra Continens Præstantissimas ..., 1573](https://jbc.bj.uj.edu.pl/publication/294322) - D-Mbs [[Phalese, Pierre] Cesare, Giulio / Neusidler, Melchior / Kargel, Sixt: THEATRVM MVSICVM..., 1571](http://daten.digitale-sammlungen.de/bsb00083381/image_1) [↑](#footnote-ref-2)
3. Jobin the publisher's print uses curved rhythm sign verticals to indicate right hand fingering but many are misplaced - the type setter seemed to use them indiscriminately - ­see facsimile of the Munich copy: <https://daten.digitale-sammlungen.de/0004/bsb00047078/images/index.html?fip=193.174.98.30&id=00047078&seite=7> [↑](#footnote-ref-3)
4. A few are tentatively identified from David J. Buch 'The sources of dance music for the Ballet de cour before Lully' *Revue de Musicologie* 82/2 (1996), pp. 314-331 - see B25/38/60/72/78/88. [↑](#footnote-ref-4)
5. Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#footnote-ref-5)
6. *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, TREE Edition 2007) - free pdf: <https://www.lutesociety.org/pages/tree-edition-files>-> - items in renaissance tuning -> scroll down to M in alphabetical list. [↑](#footnote-ref-6)
7. Thank you to Alan Hoyle for sharing this concordance for the other two. [↑](#footnote-ref-7)
8. *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020). [↑](#footnote-ref-8)
9. See *Académie Belge de Luth Yearbook* 2013, pp. 54-60 'Lute Music of Servatius Saremont'. [↑](#footnote-ref-9)
10. The A strain in B83b & c is 8 bars long, but the remaing sources only have 7 bars condencing bars 2 & 3 into one, an possible error repeated in several sources. [↑](#footnote-ref-10)
11. Included amongst settings of Une jeune fillette in error in *Lute News* 119. [↑](#footnote-ref-11)
12. The original duet in score can been seen in the Lute Society facsimile of the Herbert Lute Book (2019). [↑](#footnote-ref-12)