**Music supplement to the Lutezine to Lute News 152 (December 2024): Melchior Neusidler Part 16 including additional music by Ludwig Senfl & Seventy-one mainly anonymous Allemandes**

**Melchior Neusidler Part 16 - including an example of his elaborate settings of Senfl**

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

**MN16a.** Phalèse and Bellère 1571, ff. 16v-17r *Fantasia 4* 4-6

Neusidler I 1566, pp. 31-33 *Ricercar Primo* - Jacobs 3

Neusidler I 1573, sigs. E2v-E3r *Recercar primo*

Jobin 1572, sigs. A4-B1v Fantasia 4

Besard 1603, ff. 15v-16r *Fantasia Fabric. Dent*

**MN16b-S18i.** F-Pn Rés.429, ff. 22v-24v *Vita la Ligno moritür prima pars* 8-9

**MN16b-S18ii.** F-Pn Rés.429, ff. 24v-27r *Qui prophetice - Secu*[n]*ta pars* 10-11

**MN16b-S18iii.** F-Pn Rés.429, ff. 27v-29v *Qui Expansis Tertia pars* 12-13

**MN16c.** Neusidler 1574, sig. K3v-K4r *Wann ich des Morgens frü auff steh - Volget der Hupffauff* 14

**Allemandes - Part I**

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

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

The majority of the alemandes are known from one or a few sources but a few survive in a larger number of sources (see A7/25/28/55/71) and all sources for lute are included here[[8]](#footnote-8) - ranging from exact concordances to quite distinct settings of essentially the same music sometimes in different tonalities, suggesting that they might be based on originals for other instruments. In fact it is likely that some of the tunes were extremely popular and were rearranged, retitled and repurposed for different occasions. Fifteen sources of the allemande A7 for lute in two different tonalities a fourth apart are known and several of the titles tell us that it is dedicated to Alexander Farnese (1545-1592) duke of Parma and governor of the Spanish Netherlands 1578-1592. Titles referring to 'son Altezze' also refer to him, as 'son of his highness', that is his father Ottavio Farnese (1547-1586), the previous Duke of Parma. Gastoldi based his madrigal *Piacer, gioia e diletto* (*Il contendo*) on the earlier allemande and two of the lute settings bear the title of the madrigal.[[9]](#footnote-9) The six sources of A25 in two different tonalities a fourth apart with three strains and most repeating the first strain at the end and some using different C strains. Only three of the many sources of allemande A28 are lute solos and the rest mainly for cittern, as well as the unison duet settings in English sources based on the continental allemande. The five lute solos of A55 are settings of an allemande based on the B and C strains of the madrigal *Tant vous alles doux Guillemette* by Ebran - see App 6abc for intabulations of the madrigal. The eighteen sources of allemande A71 are in three tonalities and based on Attaingnant's chanson Fortune helas pourquoi most of the titles referring to the chanson in full or part (fortune/fortune helas). As well as the instrumental settings, the tunes of many of the allemandes here are used as tunes in Dutch vocal sources - search 'allemande' or the full title in the Dutch Song Database.[[10]](#footnote-10)

**A1.** D-Lr 2000, p. 35 *Alemandt* 15

**A2.** D-Kl 4° 108 I, f. 40r [allemande?] 15

**A3a.** D-Hbusch, ff. 17v-18v *Almande Schapell* 16

probably not by Jacques Champion sieur de La Chapelle

**A3b.** Hove 1601, f. 101v *Almande* - HoveB[[11]](#footnote-11) 226 17

**A3c.** PL-Kj 40143, f. 62v *Ao 1603 A di 23 Decembris Allem*[ande]: 18

**A3d.** NL-Lt 1666, f. 487r ii untitled 18

**A3e.** NL-Lt 1666, f. 487r i *Allemande la Isappelle* 19

**A3f.** Adriaenssen 1600, f. 72v *Almande C'est pour vous belle dame* 19

**A3g.** GB-Lbl Sloane 1021, f. 76v *Chanzon* 20

**A4.** F-Pn Rés. 941, f. 19v [au]*ltre* [allema]*nde* - few rhythm signs 20

**A5.** Phalèse IIII 1546, sig. kk2v *Almanda* - PhalèseB[[12]](#footnote-12) 3-46 21

= Phalèse 1573, sig. kk2r *Almanda*

**A6a.** PL-Kj 40143, f. 30v *Ao 1601 29 Januarij* *Allem*[ande] *Sol dan mein*

*Treuw* - 4 lines of the text below 21

**A6b.** Besard 1603, f. 134r ii *Allemande* 22

**A6c.** GB-Eu Coll.2073, ff. 197v-198r *Allemande* 22

**A7a.** CH-Bu F.IX.70, p. 264 *LXXIIII Alemande Principis Parmensis* [[13]](#footnote-13) 23

**A7b.** NL-Lu 1666, ff. 475r i *Almande Prince Parma* 24

**A7c.** NL-Lt 1666, f. 475v ii untitled 24

**A7d.** PL-Kj 40143, f. 21r *Alm*[ande] *du son Altesse 19, Augusti* 25

**A7e.** Adriaenssen 1592, f. 81r *Almande de son Altezze* - AdriaenssenS[[14]](#footnote-14) 30 26-27

**A7f.** F-Pn Rés. 941, ff. 7v-8r [Al]*ma*[n]*de* [?]*n* [?]*lr* - no rhythm signs 27

**A7g.** Adriaenssen 1600, ff. 33v-34r *Piacer gioia e diletto* - AdriaenssenS 45 28

+superius/bass in mensural notation

**A7h.** NL-Lt 1666, f. 475r ii *Mr Marten* (Persijn)[[15]](#footnote-15) 29

**A7i.** NL-Lt 1666, f. 475v i *Mr David* (Padbrue)[[16]](#footnote-16) 29

**A7j.** GB-Cu Dd.5.78.3, f. 71r *Allmande de Duc de Parma* 30

**A7k.** A-LIa 475, f. 60r *Il Condento* [sic] 31

**A7l.** PL-Kj 40143, f. 31r *Alm*(ande) *de son Alteze 14, Janu* 31

**A7m.** Valerius 1626, pp. [114-]115 *Almande Prins de Parma* - ValeriusB[[17]](#footnote-17) 32 32

**A7n.** IRL-Dm Z.3.2.13, p. 383 *The duke of parmes Almayne* 32

**A7o.** Denss 1594, f. 89r *Allemande - Variation praecedentis* 33

F-Pn Rothschild I 411, no. 6 *allemande du prince* - cittern

**A8.** Hove 1612, f. 58r *Almande Ioachimus vanden Hove* - HoveB 235 34

**A9a.** NL-Lt 1666, f. 489r *Allemande Court* 34-35

**A9b.** NL-Lt 1666, f. 510r *Allemande Arande* 35

**A9c.** Adriaenssen 1592, f. 80v *Almande Court - Reprinse* 36

**A9d.** Adriaenssen 1584, f. 85r *Almande Court*  37

= Adriaenssen 1600, f. 74v *Almande Court*

**A10.** GB-Ob D.4.10.Art (Ph1563), f. 1v ii *Almande court* 37

cf. Viaera 1564, f. 34v *Almande du Court* - cittern [not related to 9 or 10]

**A11.** NL-Lt 1666, f. 508r *Allemande Geldre* 38

**A12.** Adriaenssen 1584, f. 88v *Almande Bisarde - Reprinse* 38-39

=Adriaenssen 1600, f. 74r *Almande Bisarde - Reprinse* - AdriaenssenS 2

=D-Dl 1-V-8, f. 70v *Allemande Bisarde - Reprinse*

cittern; Vreedman 1569, f. 8r *Almande bisard* = Phalèse & Bellère 1570, f. 53r *Allemande de Bisarde* = Phalèse & Bellère 1582, f. 76v *Allemande Bisarde*; ins ens à 4: Phalèse & Bellère 1583, f. 21r *Almande Bisarde*

**A13.** Phalese 1568, f. 87r *Almande de la Rocha el Fuso* [[18]](#footnote-18) 40

**A14a.** NL-Uu AA-fol-28 [mss adds Phalese 1563], f. 1v *Alma*[n]*de - Tripudium Germanicum* ['German dance' in Latin][[19]](#footnote-19) 41

**A14b.** Phalèse & Bellère 1574, f. 79r *Almande d'Egmont* - PhalèseB16-61 41

**A14c.** GB-Ob D.4.10.Art (Ph1563), f. 1r *Almande D'Egmont* 41

Phalèse & Bellère 1582, f. 75v *Almande d'Egmont* - cittern

**A15.** Hove 1612, f. 57v *Almande Ioachimus vanden Houe* - HoveB 234 42

**A16.** NL-Lt 1666, f. 486r *Allemande Haentgen* 42

**A17a.** NL-Lt 1666, f. 496r *Allemande de Norenburch* [= Nürnberg?] 43

**A17b.** NL-Lt 1666, f. 505r *Allemande Schouwenborch* 43

Earl of Schaumberg in Niedersachsen, Lower Saxony

**A18.** NL-Lt 1666, f. 500r *Allemande Nivelle* 44

Vreedman 1569, f. 10r *Almande nivelle* - cittern

= Phalèse & Bellère 1570, f. 55v *Almande nivelle* - cittern

GB-Lbl Add.29485, f. 3v *Almande de symmerman* - keyboard

**A19a.** NL-Lt 1666, f. 474r i & 474v ii *Almande Mon varle* - untitled 45

cf. Stalpart 1631, p. 358 *Mon vallet que peutil faire* -song

**A19b.** NL-Lt 1666, f. 474r iii & iv untitled 45

**A19c.** NL-Lt 1666, f. 474r ii & 474v i untitled 46

**A20.** Besard 1603, f. 134v i *Allemande* 46-47

**A21.** Besard 1603, f. 135r ii *Allemande eiusdem* [IBB] 47

*Accordetur 8. chorus ad notam E LA MI* - familiar English?

**A22.** Besard 1603, f. 136r i *Allemande eiusdem* [IBB] - CLFBes[[20]](#footnote-20) 37 48

**A23.** Phalèse I 1549, sig. H4v *Alemainge* [[21]](#footnote-21) - 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 Almane* - lute I - *the praecedent Almane*

*after the treble waye* - lute II 59

**A28e.** US-Ws V.b.280, f. 2v untitled - lute I - *Tw*(o) *lesons to be plaid*

*with tw*(o) *lowtes* - lute II 60

**A28fi.** GB-Cu Dd.4.22, f. 2r untitled - lute I 61

Cittern: Le Roy 1564, f. 24r *Almande* = Phalèse & Bellère 1570, f. 51r *Almande de Loraine*; Vreedman 1569, f. 11r *Almande* = Phalèse & Bellèse 1582, f. 70r *Almande Loreyne*; Phalèse & Bellèse 1582, f. 60r *Almande Loreyne*; F-Pn Rothschild I 411, p. 17 *Allemande De lorayne*. Guitar: Le Roy 1552, f. 16r *Almande tournée* = Phalèse & Bellère 1570, f. 60r *Almande Loreyne*; Morlaye 1553, f. 30v *Allemande*. Keyboard: Paix 1583, f. 171v *Ballo Francese - Saltarello*; GB-Lbl Add.29485 (van Soldt), f. 25r *Allemande loreyne*. Instr. ens. à4: Gervaise 1557, f. 16v *Almande I*; Phalèse & Bellère 1571, f. 10v *Almande Lorayne*; Mainero 1578, p. 19 *Ballo Francese in doi modi*; Phalèse & Bellère 1583, f. 20v *Almande Loreyne*.

**A29.** NL-Lt 1666, f. 494r *Allemande in Contratenor* 57

**A30a.** CZ-Pnm IV.G.18, f. 119r *Allemande JBB* 61

**A30b.** GB-Eu Coll.2073, f. 200r *Allemande* 62

**A30c.** Besard 1603, f. 135r i *Allemande I.B.B.* - CLFBes 33 62

**A31.** Denss 1594, f. 86r *Allemande* 63

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

**A32.** Denss 1594, f. 86v *Allemande* - *Ripresa* 64

= D-Dl 1-V-8, ff. 96v-97r 97r-98r

**A33.** CH-Bu F.IX.70, p. 282 *CXXXII Allemande* 65

**A34.** PL-Kj 40159, f. 19r *J:S: Part: 1 Allamand* [[22]](#footnote-22) 65

**A35.** D-Kl 4° 108 I, f. 27r [allemande?][[23]](#footnote-23) 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* [[24]](#footnote-24) 76

**A42a.** NL-Lt 1666, f. 488r *Allemande Alliance* 76

**A42b.** IRL-Dm Z2.3.13, pp. 382-383 *The Emperores Allmayne* 77

**A42c.** Denss 1594, f. 87r i *Allemande dalliance* 77

= D-Dl 1-V-8, ff. 98r-97v *Allemande Dalliance*

**A43a.** Adriaenssen 1584 f. 86r *Almande de Duc Mathias* - AdriaenssenS 28 78

= Adriaenssen 1600, f. 72v *Almande de Duc Mathias*

**A43b.** NL-Lt 1666, f. 495r *Allemande de Ducq*[ue] *Matthias* 79

**A44.** Besard 1603, f. 135v i *Allemande eiusdem* [IBB] - CLFBes 35 80

**A45.** D-B Hove 1, ff. 35v-36r *Almande Joachim v Hove* [[25]](#footnote-25) - HoveB 240 80-1

**A46.** D-Lr 2000, p. 24 *Alemandt* 81

**A47a.** GB-Gu Euing 25, f. 20r untitled 82-83

**A47b.** LT-Va 285-MF-LXXIX, f. 59v *Lusshers Allemande*  84

**A47c.** Dd.2.11, f. 60v *Lushers Allmaine* [[26]](#footnote-26) 85

**A47d.** GB Cu Dd.5.78.3, f. 75r *Lushiers Allmaine*  86

**A48.** GB-Ob D.4.10.Art, f. 1v i *Aultre Almande* 83

**A49.** Phalèse & Bellère 1568, ff. 86v-87r *Almande Philippine - Reprinse* 87

cittern: Vreedman 1569, f. 7r *Almande de Spiers* [sic]; Phalèse & Bellère 1570, f. 53v *Almande Philippine*; Phalèse & Bellère 1582, f. 53v *Almande Philippine*

**A50a.** LT-Va 285-MF-LXXIX, f. 6r i *Allemandt a Globe* 88

**A50b.** D-LEm II.6.15, p. 480 *Le palma* 88

cf. Morley 1599 no. 3 *Now is the month of Maying*;

Rosseter 1609 no. 5 *Now is the Moneth of May* - mixed consort

**A51a.** LT-Va 285-MF-LXXIX, f. 59r *Allemandt a Globe* 89

- no rhythm signs or bar lines

**A51b.** LT-Va 285-MF-LXXIX, f. 8r *Feines Lieb du wirst nachkommen* 89

not related to Haussmann setting of the german text

**A52a.** Phalèse & Bellère 1568, f. 86v *Almande Noseroit on dire - Reprinse* 90-91

**A52b.** NL-Lt 1666, f. 502r *Allemande Linde* 91

**A52c.** NL-Lt 1666, f. 504r *Allemande de Lignes - Reprinse* 92

cittern: Vreedman 1568, f. 24r *N'oseroit on dire*; Vreedman 1568, f. 51v *Almande de Lignes*; Phalèse & Bellère 1570, f. 56v *Almande de lignes*; Kargel 1578, sig. L3v *Almande* = Phalèse & Bellère 1582, f. 74v *Almande de lignes* *- Reprinse*; F-Pn Rothschild I 411, no. 16 *Allemande* :- *no seroit on dire Le mal et martire*

**A53.** Hove 1612, f. 60v i *Almande I. v. H.* - HoveB 238 92-93

**A54a.** Besard 1603, f. 130v ii *Allemande* 94

**A54b.** Fuhrmann 1615, p. 153 *Ballet 10* 94

**A55a.** D-KNa W 4o 328, f. 5v *Eguilemette* 95

**A55b.** PL-Kj 40143, f. 57r *Ao 1601 ult Decemb Guillemette* 95

**A55c.** Besard 1603, f. 168r *Guillemette* 98

**A55d.** Vallet 1615, p. 58 *Guillemette A.10. - 2* 98-99

**A55e.** D-LEm II.6.23 ff. 42v-43r pp. 84-85 *Guillimette - Proportion darauff* 100

Phalèse & Bellère 1582, f. 75v *Almande Guillemette* - cittern

**A56.** D-Hs ND VI 3238, p. 141 *Almande C. D.* [[27]](#footnote-27) 101

**A57.** D-B 40141, f. 138r *Al*(lemand) 102

cf. Starter 1621, no. 1 *Van d'Engelsche indrayende dans Londestetn* - song

**A58.** Besard 1603, f. 136v i *Allemande I.B.B.* - CLFBes 38 102

**A59.** D-BAU 13.4°.85, p. 81 *Almand* 103

**A60.** D-Lr 2000, p. 4 *Alemandt M. C. S.* 103

**A61a.** D-Kl 4° 108 I, f. 66r [allemande?] 104

**A61b.** D-Kl 4° 108 I, f. 65v [allemande?] 104

**A62.** D-KNh R 242, f. 216v [allemande?] 104

**A63a.** NL-Lt 1666, f. 491v *Allemande Hier buyten inden houte Mr David* 6 105

**A63b.** NL-Lt 1666, f. 342v *Keert u Molinaer om* 105

**A64.** Besard 1603, ff. 129v-130r *Allemande* 105

**A65a.** Besard 1603, f. 130v i *Allemande* 106

**A65b.** D-W Guelf. 18.8, f. 38r *Schoner deutscher dantz Joan Bacfart* 106

**A66.** Besard 1603, f. 136v ii *Allemande I.B.B.* - CLFBes 39 107

**A67a.** GB-Eu Coll.2073, f. 201r *Allemande* 108

**A67b.** Fuhrmann 1615, p. 161 ii *Ballet 23* - Ballet in F 73a. LN? 108

**A68.** Fuhrmann 1615, p. 146 *Alamanda 3 / Alamanda 3.* 109

**A69.** Hove 1612, f. 60v ii *Almande Ioachimus vanden Hove* - HoveB 239 110

**A70.** Besard 1603, f. 130r i *Allemande* 111

**A71a.** PL-Kj 40143 f. 22r *Alm*[ande] *Fortune 29 Augusti* 110

**A71b.** D-KNr R242, f. 218r *Allemande de fleur* [sic] corrupt? cf. A71f 111

**A71c**. NL-Lt 1666, f. 478v untitled 113

**A71d.** NL-Lt 1666, f. 477r ii untitled 114

**A71e.** D-KNr R242 f. 230v *Allmand Fortunn* 115

**A71f.** D-KNr R242 f. 228v *Allmand Fortuin* - corrupt? cf. A71b 115

**A71g.** NL-Lt 1666, ff. 477v-478r untitled 116-117

**A71h.** NL-Lt 1666, f. 477r i *Allemande Fortuijne helas Pourquoij* 117

**A7i.** Adriaenssen 1584, f. 87r *Almande fortune helas* - AdriaenssenS 27 118-119

= Adriaenssen 1600, f. 73v *Almande fortune helas*

**A71j.** NL-Lt 1666, f. 478r i untitled 119

**A71k.** D-W Guelf. 18.7, f. 121v *Fortune* [he]*las* [po]*urquoy* - plus full text 120

**A71l.** F-Pn Rés.941, f. 7r [For]*tune* [he]*las* [po]*urquoy* 120

**A71m.** PL-Kj 40143, f. 62r *Drouich mach ick wel clagen Allemande fortune* 121

**A71n.** NL-Lt 1666, f. 478r ii untitled 123

**A71o.** Vallet 1615, pp. 49-50 *Alemande fortune helas pourquoi* 124-126

**A71p.** PL-Kj 40143, f. 98r *1601 9. Martij. Fortune helas* 127

F-Pn Rothschild I 411 f. 5r [A]*llemande de fortune helas pourquoy* - cittern

cf. chanson: Attaingnant *Trente et cinq chansons musicales à quatre parties*, no. 6

Stalpart 1631, p. 63/162 *Fortuin helas Pourquoy* - song

**Appendix**

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

**App 1.** Terzi 1599, p. 26 *Ballo 4 Alemano* 6

**App 2.** A-KR L 81, f. 129v *Ballo Todesco* 7

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

**App 4a.** D-B Hove 1, f. 164r *Piacer gioia e diletto* - HoveB 162 25

**App 4b.** A-LIa 475, f. 61r *Al piacer gioia* 30

**App 5.** D-LEm II.6.15, pp. 480-481 (allemande?) *Bosgotz* 66

**App 6a.** NL-Lt 1666, f. 511r *Allemande Tant vous alles doux Guillemette* 93

Phalèse & Bellère 1570, f. 74v *Tant vous alles doux Guillemette* - cittern

**App 6b.** Adriaensen 1584, ff. 14v-15r *Tant vous alles doux Guillemette*  96-97

- with superius and bass in texted mensural notation

**App 6c.** NL-Lt 1666, f. 510v *La Guillemette* 97

**App 7a.** PL-Kj 40032 p. 341 *Baleto* 112

**App 7b.** I-BDG chilesotti, f. 239r *Fiamenga* 112

**App 7c.** D-BAU 13.4°.85, p. 74 *Fiamenga* [= Flemish?] corrupt? 115

**App 7d.** Gardano 1611 p. 24 *L'Entrata* 121

**=** Negri 1602, p. 276 *L‘Entrata* - plus mensural melody

**=** Negri 1604, p. 276 *L'Entrata*

**App 7e.** Caroso 1600, pp. 361-363 *Selva Amorosa* 122-123

**App 7f.** D-B 40588, p. 10 *Es wolt ein meytly wasser holen* 127

**App 8a.** Phalèse I 1549, sig B4v *Fortune helas* à3 - PhalèseB no 7-10 128

model: not known

**App 8b.** Phalèse 1563, f. 23r *Fortune helas* à4 - PhalèseB no 10-46 128-129

model: Susato *Le tiers livre de Chansons* 1544, f. 6r *Fortune helas tu*

*feis mal non ton debvoir* - chanson à 4 Thomas Crecquillon

*John H. Robinson - January 2025*

1. In Italian tablature and published in Venice, Libro Primo and Secundo transcibed into German tablature and published in Frankfurt by Benedict de Drusina in 1573 and the majority transcribed into French tablature and published by Pierre Phalèse in in 1571. So his music was popular and yet is mostly so difficult to play! [↑](#footnote-ref-1)
2. r Track 16 on Paul O'Dette's CD *Lute Music of Melchior Neusidler* (harmonia mundi HMU 907388, 2008). [↑](#footnote-ref-2)
3. Meredith Ellis Little & Suzanne G. Cusick **'**Allemande, allemand, almain, alman, almond, alemana, allemanda'*Grove Music Online*. [↑](#footnote-ref-3)
4. Ian Payne *The Almain in Britain c.1549-c.1675: A Dance Manual from Manuscript Sources* (Ashgate 2003). [↑](#footnote-ref-4)
5. See branles in tablature supplements to *Lutenews/Lutezine* 112/137/140/142/143, ballets in *Lutenews/Lutezine* 142/145/150, chorea/tanecz in *Lutezine* 149 and Italian gagliarde in *Lutezine* 147. [↑](#footnote-ref-5)
6. All sources of *Almande Gratie/En Me Revenant/More Palatino* in *Lutezine* 115; *Almande Nonnette/Une jeune fillette/Ich gieng einmal spazieren*/*Monaca/Alemano* in *Lutezines* 119 & 120; and *Almande Don Frederico*/*Gar lustig ist spazieren gehn* in *Lutezine* 121. Also a series of the most popular Tantz from Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986) most of which are titled allemande or similar in alternative sources is in the supplements to *Lutezines* 125-129/130-131/133-131/140. [↑](#footnote-ref-6)
7. Judging the pace to play a lute solo is aptly expressed by *Thomas Robinson* in the *Generall Rvles* on sig. C2v of his *The Schoole of Musicke* published in1603: 'Therefore whensoeuer there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following.First see what manner of lesson it is, whether it bee a *set Song*, *Innomine*, *Pauen*, *Galiard*, *Almaine*, *Iigue*, *Lauolta*, *Coranta*, *Country dance*, or *Toy*, whatsoever, according to the nature of the lesson, to giue it his grace with grauitie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check'. [↑](#footnote-ref-7)
8. And cognate settings for other instruments are listed in the worklist below. The inclusion of allemandes was a consistent feature of anthologies of cittern music published in Paris and the Netherlands by Le Roy, Viaera, Vreedmann and Phalèse in the period 1564-1570. Vreedmann's 1569 print included 27 allemandes and Phalèse the latter all copied from the previous prints. [↑](#footnote-ref-8)
9. Gastoldi *Balletti a cinque voci* 1591, no. 4. Three lute intabulations of music by Gastoldi (Alitta vitta/Questa dolce sirena/Tutti venite armati) edited and the rest listed in *Lute News* *Lutezine* 144. See App 4ab below. [↑](#footnote-ref-9)
10. <https://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-10)
11. Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#footnote-ref-11)
12. Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* (Utrecht Koninklijke VNM 2023). [↑](#footnote-ref-12)
13. Also edited for *Lute News* 129. [↑](#footnote-ref-13)
14. Godelieve Spiessens *Leven en Werk van de Antwerpse Luitcomponist Emanuel Adriaenssen (ca. 1554-1604)* vols.I & II (Brussels 1974). [↑](#footnote-ref-14)
15. Also edited with the music by Mr. Marten [Persijn] edited for *Lute News* 77. [↑](#footnote-ref-15)
16. Also edited with the music by Mr David [Padbrué] edited for *Lute News* 77. [↑](#footnote-ref-16)
17. Jan W.J. Burgers *Three Lute Books from the Dutch Golden Age* (Tree Edition 2020) - includes the complete Adrian Valerius Nederlandsche Gedenck-clank 1626. [↑](#footnote-ref-17)
18. See *Lutezine* 131 for the 36 settings of the Venetian street song Rocha el fuso. [↑](#footnote-ref-18)
19. Edited for the supplement to *Lutezine* 151, but the two conordances found since. [↑](#footnote-ref-19)
20. Monique Rollin (ed.) *Oeuvres pour le luth seul de Jean-Baptiste Besard* Corpus des Luthistes Français (Paris, CNRS1981). [↑](#footnote-ref-20)
21. Also edited for *Lutezine* 120 and *Lute News* 124. [↑](#footnote-ref-21)
22. Also edited for the tablature supplement to *Lutezine* 147. [↑](#footnote-ref-22)
23. 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. [↑](#footnote-ref-23)
24. Also edited for *Lute News* 151. [↑](#footnote-ref-24)
25. Also edited as *Lute News* 44 no. 70 - chromatic runs in last strain! [↑](#footnote-ref-25)
26. This version without divisions edited for *Lute News* 35 - all four sources edited here including A47a the only one with divisions. [↑](#footnote-ref-26)
27. Also edited for *Lute News* 52 & 135. [↑](#footnote-ref-27)