

JOHANNES FRESNEAU  
COMPLETE WORKS  
FOR  
LUTE AND GUITAR



edited and introduced by  
Jan W.J. Burgers

TREE EDITION



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Albert Reyerma



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## PREFACE

It was in the autumn of 2012 that I discovered that the enigmatic French lute composer Fresneau or Dufresneau had been living and working in the Dutch town of Leiden in the third quarter of the seventeenth century. I decided that I should make a study of his life and prepare an edition of his music. His pieces for lute and guitar are found in a mere handful of manuscripts, but they are of a high quality, in the French style predominant in that period. Fresneau is therefore the only ‘Dutch’ lutenist who, after the heyday of Joachim van den Hove and Nicolaes Vallet, has left us a representative corpus of lute music. His name can be added to the music history of the Dutch Republic in the Golden Age as an important lute composer.

In preparing this book I was helped by a number of friends. Jack Scholten and François-Pierre Goy generously shared their knowledge and archival findings with me. François-Pierre made the important suggestion of comparing Fresneau’s signature with his name as it was written in the lute manuscripts. Peter Steur gave me the music I needed from sources to which I had no easy access. An earlier version of the introduction was read and commented upon by Tim Crawford. Fred Jacobs gave his expert opinion on the interpretation of some difficult musical readings in the manuscripts and drew my attention to a few cognate pieces by other composers. I owe many thanks to all of them for making this book better, although I take full responsibility for any mistakes it may still contain.

Finally I would like to express my gratitude to Wayne Cripps, whose TAB software was used to typeset the tablature, to Susan Pond, who corrected my English, to Ton Burgers for his technical support, and to Albert Reyerman, who was willing to publish this book with TREE editions.

Amsterdam, 22 January 2016

JWJ B

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## INTRODUCTION<sup>1</sup>

### *Fresneau's life*

The lutenist Fresneau or Dufresneau, the composer of a significant body of music, has long remained an enigma, because absolutely nothing was known about his person. All we had were his works, which are mainly transmitted in two manuscript sources: A-ETgoëssI and PL-Kj40626.<sup>2</sup> Precisely because he is never mentioned in French sources, whether archival or musical, and because much of his music is found in the Dutch manuscript A-ETgoëssI, it was already suspected that he might have been active in Holland. Tim Crawford came up with the suggestion that he could have been the Carolus Margonne Dufresnoy from Paris who matriculated at Utrecht University in 1646.<sup>3</sup> But Dieter Kirsch and Lenz Meierott argued that this identification is rather unlikely.<sup>4</sup> The name of the Utrecht Dufresnoy is spelled differently from the (Du) Fresneau in the lute manuscripts; 'Fresnoy' is not identical to 'Fresneau', even in the rather loose orthography of the seventeenth century. Furthermore, works by this Carolus would typically have been inscribed with his surname, 'Monsieur Margonne', or his title, 'sieur du Fresnoy'.<sup>5</sup> Moreover, the activity of Carolus Dufresnoy in the Netherlands, c1646-50, the period he studied in Utrecht, would seem rather early if his works had been transmitted in a Dutch lute book from the 1660s.

There is, however, a much more probable candidate for this lutenist Fresneau, who was already identified a long time ago. In 1895, the Dutch archivist Bram Servaas van Rooijen published in the *Algemeen Nederlandsch familieblad*, a rather obscure and short-lived periodical devoted to genealogical research, an article called 'Biographische bijdragen tot de muziekgeschiedenis van Nederland' (Biographical contributions to the music history of the Netherlands).<sup>6</sup> In it, he lists composers and musicians from the early modern period, with some information about them that he had unearthed in Dutch archives. One of these musicians was a certain Johannes Fresnau, who was mentioned in 1644 as a lutenist in the town of Leiden when he was married to Annet Asselings, and who in 1645 made his last will and testament. On the basis of this article, Johannes Fresnau was again mentioned in 1912 in the second volume of the *Nederlandsch biografisch woordenboek*, in the entry on Andries Asselinck, Annet's father.<sup>7</sup> Later, in the 1950s and 60s, the chemist and amateur musicologist Chris Vlam published a short list he had found containing the musical instruments owned by this Johannes Fresnau.<sup>8</sup>

Recently, when I was doing research on the lute in the Dutch Golden Age,<sup>9</sup> I found the articles by Servaas van Rooijen and Vlam, and realised that this lutenist Johannes Fresnau is

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<sup>1</sup> The following introduction is based on a paper given at the International Lute Colloquium 'The Lute in the Golden Age', held in Utrecht on 30 August 2013. An article based on this paper will appear in the proceedings of this conference, expected 2016.

<sup>2</sup> These manuscripts will be dealt with below, pp. xxiii-xxiv.

<sup>3</sup> Crawford 1988.

<sup>4</sup> Kirsch/Meierott 1996, p. 4.

<sup>5</sup> Carolus Margonne was possibly the son of Charles Margonne, *Conseiller du Roy*, who in 1621 bought the estate of Le Fresnoy, thereby becoming *sieur du Fresnoy* (Kirsch/Meierott 1996, p. 4).

<sup>6</sup> Servaas van Rooijen 1895, p. 38.

<sup>7</sup> *NNBW* II, col. 42.

<sup>8</sup> Vlam 1955, p. 151; the list was published again in Vlam 1968, p. 102. Vlam refers to the lutenist first as 'Johannes Frenou', and in the later article as 'Jan Dufresneau'.

<sup>9</sup> Burgers 2013.

very likely the same as the mysterious lutenist Fresneau. In the meantime, Francois-Pierre Goy had also discovered Fresneau's first name, but had not yet published his finding.<sup>10</sup>

What do we know about this Johannes Fresneau from Leiden? The archives in Leiden and also those in The Hague yield some information about him.<sup>11</sup>

We first hear of Johannes Fresneau on the occasion of his imminent marriage (in Dutch: 'ondertrouw') to Anneken Asselingh.<sup>12</sup> This took place in Leiden, on 30 March 1644. The register informs us that 'Freneau' is a lutenist, unmarried, and born in 'Zel in Berri'. Servaas van Royen mentions that Fresneau was 28 years old in 1644, however without disclosing his source.<sup>13</sup> If he is correct, Fresneau must have been born between March 1615 and March 1616, probably in Selles-en-Berry, the present-day Selles-sur-Cher. But the place of his birth cannot be confirmed, as in the baptismal registers of this town the years 1614 to 1616 happen to be missing.<sup>14</sup> Moreover, if Fresneau was really born in Selles, his family must have lived there for a short time only, as there is also no trace of the christening of his sisters (see below). Or was his birthplace perhaps another Selles: Selles-Saint-Denis, in the neighbouring Sologne?<sup>15</sup> Another possibility, although less likely, is that Selles-en-Berry was not Fresneau's native town, but his last residence before coming to the United Provinces. In that case, he

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<sup>10</sup> Email from Pierre-François Goy dated 8 February 2013. He had found the article in *NNBW* II, which is accessible on the internet: [http://www.dbnl.org/tekst/molh003nieu02\\_01](http://www.dbnl.org/tekst/molh003nieu02_01), s.v. 'Asselincq, Andries Jansz.' [10-2-2016].

<sup>11</sup> The archival finds, by the author and Jack Scholten, are transcribed in Appendix A. In the following, reference is made to the documents given there.

<sup>12</sup> Document no. 1.

<sup>13</sup> Servaas van Royen 1895, p. 38: 'Fresneau [eau] (Johannes) – "Luytenist", 28 jaar Leyden 18 October 1645. Hij en zijne vrouw Annet Asselings [...] maken testament te Leiden'. The testament he is referring to is printed as document No. 2 in the present book, but Fresneau's age is not mentioned in it. Servaas van Royen must have seen a document that has not been found by the present author. Or is this simply a mistake?

<sup>14</sup> François-Pierre Goy searched the extant baptism registers from 1608 until the time of Fresneau's marriage: Blois, Archives départementales du Loiret, E dépôt 242/1 (November-December 1608, October 1612-1613, 1617-October 1629), E dépôt 242/2 (October 1629-May 1636) E dépôt 242/3 (September 1635-September 1645); the parish registers of the Loir-et-Cher department are all digitised on <http://archives.culture41.fr/archive/recherche/etatcivil> (as the foliation of the registers may be erratic, reference will be made afterwards to the scan number of the digital file). In these registers, the name Fresneau was found just once, on 21 October 1639, when Louise, daughter of Estienne Fresneau and Michelle Chichery, was baptised (E dépôt 242/3, scan 111).

<sup>15</sup> There are some tenuous clues that point to this alternative. First, the surname Fresneau was found there a little more frequently than in Selles-sur-Cher, though there is no proof that the individuals in question were related to the lutenist (Blois, Archives départementales du Loiret, GG 241/1: scan 103, baptism of Jehan, son Jehan de La Borde and Michelle Fresneaud, 23 September 1631; scan 98, baptism of Simon, son of Jehan Fresneaud and Silvine Callat, 21 April 1631; scan 123, Françoise Fresneau is godmother on 26 November 1644; scan 133, baptism of Pérette, daughter of Jehan de La Borde and Michelle Fresneau, 31 August 1645). More interesting is the fact that one of Johannes Fresneau's sisters had unusually received the double name Catherine Blanche. Most children in the first half of the seventeenth century were given just one name, usually that of the godfather for boys and that of the godmother for girls. Thus, her godmother could well have been Catherine Blanche de Choiseul (c1590-1673), who had married the local lord Jacques d'Étampes (1590-1668), marquess of La Ferté-Imbault and Mauny (the castle of La Ferté-Imbault stood in the parish of Selles-Saint-Denis) in 1610. This lady was the godmother of another Catherine Blanche, daughter of Charles Papillon, sieur de La Graffardière, christened on 6 March 1630 (GG 241/1, scan 79). In any case, the possibility that Johannes Fresneau's birthplace was Selles-Saint-Denis cannot be confirmed either, as the baptism registers for this parish from 1603 to September 1627 and from 1632 to October 1643 have been lost. Many thanks to François-Pierre Goy for this information.

might have been in the service of the Count of Selles, the diplomat and art collector Philippe de Béthune (1565-1649). Finally, it is worth noting that a Jehan Fresneau was organist in Paris between 1602 and 1635 – perhaps a relative?<sup>16</sup>

Be that as it may, it is certain that the lutenist Johannes Fresneau was living in Leiden in 1644. The marriage document states that he was staying in Breesstraat at the time, where he probably rented rooms, as his name is nowhere to be found in the Leiden registers of house owners.<sup>17</sup> A certain Johannes Pinsdee acts as his witness, a physician from Calais who married Johanna den Dubbelden in Leiden in January 1649. He died before December 1650, when his widow remarried.<sup>18</sup>

Something is also known about Fresneau's bride. Anneke is the daughter of Andries Asseling and Maria Dircxdochter van Croonenburch. Andries was the leading instrument maker in Leiden, building lutes, citterns, viols and violins for almost half a century. Around 1600, he had moved to the town from his birthplace Stettin, in Pomerania, and in 1602 he was able to buy a house on the chic Rapenburg (nowadays no. 96).<sup>19</sup> Andries died in 1655,<sup>20</sup> and was succeeded in the instrument building trade by his sons Melchior and Hendrik.

About a year and a half after their marriage, on 18 October 1645, Fresneau and Anneke Asseling made their last will and testament, in which they appointed each other sole heir if one of them should die, with the provision that from the legacy of the deceased the children born from the marriage would receive a proper education and a trousseau at their wedding; if one spouse died without leaving children, the parents of the deceased had a right to the children's legitimate share.<sup>21</sup> Fresneau signed the document *J Fresneau*, in bold italics (Fig. 1). His wife Anneke was obviously not able to write, as she signed the document with a cross.



Fig. 1. Signature of Fresneau, 18 October 1645.

Just a few days later, a daughter was born, Maria, who was baptised on 4 November 1645.<sup>22</sup> The ceremony was performed at the Roman Catholic church at Bakkersteeg. This is interesting because, as far as we know, Anneke Asseling was a Calvinist, a member of the Dutch reformed church; her parents most certainly were. This can therefore only mean that Fresneau was a Catholic.

<sup>16</sup> The names of four children of this Jehan Fresneau are known: Jehan, born 1603, probably the same as the Jehan who died 1628; Catherine; Marie, born 1632; and Philibert, born 1635 (Yolande de Brossard, *Musiciens de Paris 1535-1792* (Paris, 1965), p. 128).

<sup>17</sup> On these registers, the 'oud-belastingboeken' and 'bonboeken', see Vlist 2001.

<sup>18</sup> Regionaal Archief Leiden (hereafter: RAL), archief no. 1004 (DTB Leiden), inv. no. 200: Schepenhuwelijken (1592-1795), vol. D (1646-1661), f. 38r ('Jan Pinsede', living at Rapenburg), and f. 76r ('Johan Pinsdij').

<sup>19</sup> On Andries Asseling and his sons, see Burgers 2013, pp. 151-153. Asseling's street number was not no. 69, as is erroneously stated there on p. 151 (see: Vlam 1954, p. 12). His mysterious birthplace 'van Uytstede in Pomeran', as written in the registration of his marriage in 1607, is now interpreted by Jack Scholten, probably correctly, as Stettin: it is likely that a confused clerk was responsible for the garbled 'van uyt Stede' (email dated 2-9-2014).

<sup>20</sup> Vlam 1954, p. 12. Servaas van Rooijen 1895, p. 34, states that Andries had died sometime between 25 July 1654 and 8 July 1658.

<sup>21</sup> Document no. 2.

<sup>22</sup> Document no. 3. Acting as a witness was a certain Elisabeth Quirens (Quijnings), also called Elisabeth van Slingelandt, who on 24 April 1646 was married to Adriaen (Ari) Roest, a merchant from Amsterdam (registered in the same volume; also in RAL, inv. no. 199: Schepenhuwelijken (1592-1795), Trouwen Gerecht C, juli 1633-juli 1646, ff.153+ and 220r).

After this, we hear nothing from Fresneau and his family for rather a long time. No further children were born, or at least they are not recorded in the Leiden registers, and no further mention has been found about his wife Anneke Asseling and their daughter Maria. One wonders about their fate. Did they maybe die in the heavy outbreak of the plague that ravaged Leiden in 1652-55, especially in 1654 and 1655, when some 23,000 inhabitants passed away; a quarter of the town's population?<sup>23</sup> Their names are not found in the burial registers of the town, so we cannot tell for sure. But perhaps it is no coincidence that Fresneau composed a Tombeau and two pieces called 'Les larmes de Fresneau' some time before 1658.

Whatever may have happened, Johannes Fresneau lived on, and he stayed in contact with his wife's family. On 8 November 1657, he took out a loan ('losrente') from Cornelis Willemsz. van Witsenburch of 200 guilders, a large sum, to be repaid in yearly instalments of 10 guilders. Maria van Croonenburch, widow of Andries Asseling, acted as his surety. He signed the deed *Joannes du fresneau* (Fig. 2).<sup>24</sup> This transaction seems to indicate that Fresneau was rather well-to-do; he certainly was not a poor man.

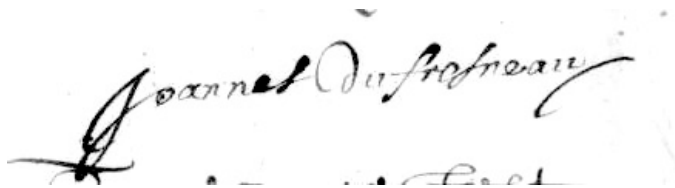


Fig. 2. Signature of Fresneau, 8 November 1657.

On 3 July 1665, he was involved, along with his brother-in-law Hendrik Asseling, in the transfer of the legacy of Maria van Croonenburch (by then deceased) to the underage children of Melchior Asseling, Hendrik's brother. We read that Fresneau and Hendrik Asseling had been summoned to render account to the guardians of the children, from which we may deduce that they had administrated the goods involved.<sup>25</sup>

At the end of 1669, Fresneau's health had seriously declined. He then lived in a house at Steenshuur, and it was there that the public notary Cornelis de Haas found him on 25 November, at about four o'clock in the afternoon, on a chair near the fire, physically ill but with a clear mind and memory.<sup>26</sup> The notary had been summoned to draw up Fresneau's last will and testament. In the document, no mention is made of Fresneau's wife and child. He left considerable sums to Hendrik Asseling (100 guilders) and to a certain Jacobus Buyck (400 guilders). Furthermore, Fresneau had lent 1000 guilders to monsieur Du Breuil in Orléans, and the interest on that sum was to go to his three sisters Catharina, Catharina Blanche (married to monsieur Consion) and Johanna; his sisters were also his universal heirs. He appointed Jacobus Buyck as the executor of his last will, who was also to buy a grave for his body in one of the main churches in Leiden, for a period of at least twenty years – this seems to indicate that Fresneau had in the meantime converted to the Calvinist religion. Fresneau signed the document *Johanes Fresneau*, in a shaky hand, which is a clear indication of his bad health (Fig. 3).

<sup>23</sup> Noordegraaf/Valk 1996, pp. 231, 233.

<sup>24</sup> Document no. 4.

<sup>25</sup> Document no. 5. It seems that on 23 April 1670, a few days after Fresneau's death, the matter was settled, when Hendrik Asseling paid the children 160 guilders, being their legitimate portion of the testament of Maria van Croonenburch. Fresneau's name is not mentioned in this deed (Document no. 10).

<sup>26</sup> Document no. 6; the details about Fresneau's state are also from this text.

Fig. 3. Signature of Fresneau, 25 November 1669.

After a time, Fresneau obviously had second thoughts about his testament. On January 18th of the next year, notary De Haas again showed up in his house at Steenschuur, at about seven o'clock in the evening.<sup>27</sup> The ailing lutenist still had a clear mind and memory, but he was now lying in his bed. Fresneau changed some clauses of the earlier testament, the most important being that monsieur Anthonis de Pon was appointed as executor instead of Jacobus Buyck, while the legacy to Buyck was also revoked. De Pon was now the sole heir of his goods and chattels in Holland, while Fresneau's sisters were to inherit his goods in France. Furthermore, Fresneau left an oak cupboard and a silver cup and platter to Hendrik Asseling and bequeathed his bed and bedclothes to a certain Adam Guldenarm. The signature, *Johanes Frrenau*, has a rather irregular orthography, and looks even more deteriorated than it had a few months earlier (Fig. 4). Evidently, Fresneau was very much affected by his illness.

Fig. 4. Signature of Fresneau, 18 January 1670.

It is likely that afterwards Fresneau summoned notary De Haas on two further occasions to change his testament, but these changes were obviously discarded. In the index to the notary's register of 1670 are two entries of 27 January, mentioning a last will and testament of Johannes Fresneau; but in the register itself these texts are not present.<sup>28</sup> What we do find there is an inventory of the goods and chattels that were found in the house of the deceased 'monsieur Frenou'.<sup>29</sup> This inventory is dated 22 April, so Fresneau had died shortly before. From the inventory we get the impression that he was neither really poor nor very wealthy at the time of his death. Apart from the usual furniture (such as an oak table and four Spanish chairs, and some kitchen utensils), he owned five paintings (one of them a crucifixion and the other four 'small paintings'), two complete suits (one grey and one black) and very little other clothing, for instance three old pairs of black trousers. Furthermore the inventory mentions fifty books (unfortunately, no titles are given), a box with some music books, and a number of musical instruments, which are listed as '12 lutes, good and bad ones, 2 theorbos, 2 basses, a guitar, two citterns, and two 'old instruments'.<sup>30</sup>

These documents from the end of Fresneau's life give us some valuable information. It seems that his wife and child were definitely no longer among the living. His nearest relatives were his brother-in-law and his three sisters, who were obviously living in France, where he still owned some goods and annuities. Incidentally, it seems that his youngest sister Johanna

<sup>27</sup> Document no. 7.

<sup>28</sup> Document no. 8.

<sup>29</sup> Document no. 9.

<sup>30</sup> '50 boucken, soo groot als kleijn. / 12 luytten, soo goet als quaat. / 2 theorbes. / 2 bassen. / Een guttern / 2 cijters. / 2 ouwe instrumenten. / Een coffer met eenige muijsieckboucken ende blaaderen.'

had been staying in Leiden in 1651, as on 27 September of that year a certain ‘Anna Frennou’ acted as a witness at the baptism of a son of Hendrik Asseling and Catharina Vermeulen.<sup>31</sup>

In Fresneau’s testament, we also hear of some Leiden acquaintances and friends. Jacobus Buyck, his first executor, has not been found in the archives up to now, but his successor in that function, Anthonij du Pon, is known to have been a dancing master from Brussels, who in 1661 was married in Leiden to Margriet Balman from Guelders.<sup>32</sup> Du Pon was still living in Leiden in 1676; he died before 1696.<sup>33</sup> Another friend of Fresneau was Adam Guldenarm, who was a brandy salesman living at Steenschuur;<sup>34</sup> it was in his house that Fresneau’s belongings were catalogued after his death. The inventory of goods mentions that Fresneau had orally bequeathed three porcelain dishes to ‘Monsieurs Du Pon ende Vanden Brouck’; the latter, again not identified, was probably also a friend of his.

In the Leiden documents we also find a person with a name similar to Johannes Fresneau. This is a certain Jean de Frenoy, who on 8 November 1660 acted as a witness at the baptism of a child of Pierre Delmondel and Josine Paul van den Bos (du Bois).<sup>35</sup> Probably a relative of this Jean de Frenoy was Nicolas Frenoj, who on 22 October 1662 married Agathe Adrienne; Jean Delmondel and the same Josine Paule van den Bos acted as witnesses.<sup>36</sup> When Nicolas’s children were baptised in 1663 and 1664, Radegonde ‘del Mondel’ and Robert ‘Dellemondel’, respectively, were witnesses.<sup>37</sup> It seems rather unlikely that Jean de Frenoy is the same as our lutenist Johannes Fresneau: not only are their surnames different, but also we hear nothing of Nicolas Frenoy or the Delmondel friends in Fresneau’s last will and testament. This in spite of the fact that, according to Vlam, Jan de Mondel was a relative of Hendrik Asseling.<sup>38</sup>

### *Fresneau’s works*

The figure of Johannes Fresneau is of course mainly of interest because his music has survived in some quantity; we have 38 pieces for lute and guitar that are ascribed to him. It was already mentioned that most of those pieces are found in two lute manuscripts, A-

<sup>31</sup> RAL, archief no. 1004 (DTB Leiden), inv. no. 222: Dopen Pieterskerk 8 juni 1644-29 febr. 1664, f. 88r.

<sup>32</sup> RAL, archief no. 1004 (DTB Leiden), inv. no.200: Schepenhuwelijken 1592-1792; Trouwen gerecht D, aug. 1646-aug. 1661, f. 334r.

<sup>33</sup> Du Pon bought a house at the Commandeurpoort on 26 May 1667. He had died before 8 May 1696, when his widow Margriet Balman sold the house in Kloksteeg that Du Pon had bought on 28 June 1670 (RAL, archief no. 501A: Stadsarchief van Leiden II, inv. no. 6614: Bonboek, Tweede Register, ff. 100, 172).

<sup>34</sup> Information by Jack Scholten.

<sup>35</sup> RAL, archief no. 1004 (DTB Leiden), inv. no. 304: Doopboek RK gemeente; Kerk De Zon, 1654-23 sept. 1683, p. 55. The mother is called ‘Joesine van den Ber’, but the last name should be read as ‘Bos’, as is clear from the other instances she is mentioned in the sources.

<sup>36</sup> RAL, archief no. 544B (Parochie van OLV Hemelvaart (Mon Pèrekerk) en de H. Joseph, 1654-1958), inv. no. 9: Trouwen RK gemeente; Kerk De Zon, 1654-1727, p. 17. Here we read Josine’s name again incorrectly, as ‘Josine Paule van der Boer’.

<sup>37</sup> RAL, archief no. 1004 (DTB Leiden), inv. no. 304: Doopboek RK gemeente; Kerk De Zon, 1654-23 sept. 1683, pp. 78 and 90 respectively. On 25 July 1668, another child of Nicolas Frenoj (‘Fenoi’) is baptised; the witness is again Josine Paul (p. 118).

<sup>38</sup> Vlam 1968, p. 107. The Dutch word ‘neef’, which is used to indicate Jan de Mondel’s relation to Hendrik Asseling, can mean ‘cousin’ as well as ‘nephew’, but in a seventeenth-century text it can also indicate any relative.



ETgoëssI and PL-Kj40626. We are fortunate to have these books, as we will see that they originated in the close or even intimate surroundings of the composer.

In the library of the castle of the noble Austrian Goëss family in Ebenthal is a rich collection of manuscripts for lute, guitar and viol.<sup>39</sup> The oldest of these manuscripts, consisting of two books for lute, two for viol and one for theorbo, clearly belong together, as each of them contains contributions from the same copyist. In the viol books, this scribe also wrote a French inscription, ‘à Utrecht’, with the date 19 December 1664 in one and 6 May 1668 in the other; these presumably represent the dates on which the books were completed and bound, obviously in the Dutch city mentioned in the inscription.<sup>40</sup> That these four books originated in the Dutch Republic is confirmed by the fact that the repertory in them is somehow connected with Constantijn Huygens: here we find his single surviving piece for viol solo, and also many works by composers who are known from his letters to be his correspondents and friends, such as the lutenists Jacques de Saint-Luc the Elder and François Dufaut, the viol player Dietrich Stoeffken (Steffkins) and the viol and theorbo player Nicolas Hotman. In the collection are also works by composers who are practically unique to these sources, such as Hotman and a certain ‘Betkovsky,’ another gambist. In one of these, the lute manuscript A-ETgoëssI, are eleven works by Fresneau.<sup>41</sup>

The second important source of Fresneau’s music is in the Biblioteka Jagiellonska in far-away Kraków, the manuscript with the shelf mark 40626, which until the Second World War was kept in Berlin. In it, all of Fresneau’s works were copied by hand B, the scribe who wrote the greater part of the book. Up to now, nothing was known about the background of the manuscript,<sup>42</sup> but on closer inspection of the handwriting we get a great surprise. If we compare the composer’s name as written by hand B in the manuscript with the three signatures by Fresneau from 1657, 1669 and 1670, the similarity in handwriting is immediately striking. Especially the signature from 1657 is very much like the names on, for instance, pp. 39v, 51v, 62r and 67v of the manuscript (Fig. 5): compare the letter *a* with its thick ink dot at the top (such a dot is also often made at the end of the *e*); the oblique long *s* with its upward stroke at the end coming with a leftward turn from its tail; and the oblique stroke under the name at the right. Also characteristic is the use of the long *s* at the end of a word, for instance in ‘Johanes’ in the signature of 1669 and in the words ‘Pollcenis’ and ‘Lais’ in the manuscript (ff. 61v and 55v). The conclusion must be that the copyist B of 40626 is none other than the Leiden lutenist Fresneau himself.

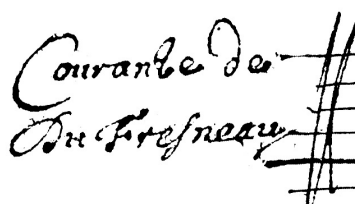


Fig. 5. Name of Fresneau in PL-Kj40626, f. 48v.

The manuscript PL-Kj40626 contains thirty pieces ascribed to Du Fresneau or Dufresneau: 25 for lute and five for guitar. That the lutenist Fresneau from manuscript 40626 is indeed

<sup>39</sup> On the Goëss manuscripts, see Crawford 1993.

<sup>40</sup> In the opinion of the present writer, there is insufficient evidence to substantiate the assertion by Rudolf Rasch that the first owner of the manuscripts, and the copyist of parts of them, was Johan van Reede, Lord of Renswoude (1593-1682); see Rasch 2016.

<sup>41</sup> These eleven works are listed in Appendix B.

<sup>42</sup> Kirsch/Meierott 1996, p. 6, think it probable, on the basis of its repertory, that the manuscript originated in France, although some connections with Germany and Austria can be assumed. This opinion is followed by Meyer 1999, p. 147: ‘Origine française (rédacteurs allemands ou autrichiens)’.

the same person as the 'Fresneau' in A-ETgoëssI is proven by a few pieces that are found in both manuscripts, with an identical ascription to Fresneau.<sup>43</sup> The Kraków manuscript was started by an unknown scribe, hand A, who wrote 16 guitar pieces on ff. 1r-16r; all are anonymous, and two can be ascribed on the basis of concordances to R. Mesangeau and G. Pinel. From f. 16v onwards, scribe A is immediately succeeded by the second scribe B, i.e. Fresneau. On ff. 16v-22r, he wrote another seven works for guitar, five of which he composed himself; the other two are ascribed to Gaultier and Dufaut. After that, ff. 22v-32r were left blank; on ff. 32v-68v Fresneau inscribed 50 lute pieces. Half of these are of his own composition, the others are ascribed to famous French lutenists of the period: Ennemond (Vieux) Gaultier, Denis Gaultier, François Dufaut, Pierre Dubut and Jean Mercure; a few pieces remain anonymous.<sup>44</sup>

As is often the case in manuscripts of Baroque lute music, the pieces are arranged according to key, so that works with the same tuning are grouped together. First is a section of pieces in D minor (and in between one in F major), which is followed by a section of works in A major and F sharp minor, after which comes a group of pieces in B flat major (in a tuning with a raised sixth course, the so-called 'ton Mercure').<sup>45</sup> Each section starts with a series of works by Fresneau. At the end of the book is another small section of pieces in D minor (the only series of pages written by Fresneau in which no titles or composer's names were attached to pieces), and finally another three pieces by Fresneau in F sharp minor.<sup>46</sup>

The book was most probably meant for the instruction of a pupil, as there are many playing directions for the left and right hand, and 'hold' strokes to clarify the voice leading, and graces. Fresneau writes the usual grace signs (the small curved stroke under and to the right of a letter indicating appoggiaturas from below and above, and a cross indicating a mordent), but also a horizontal wavy line under or to the left of the letter, possibly indicating a vibrato. It is likely that this was the manuscript of an amateur player, who could very well have been a university student living in Leiden for a time. This pupil first took guitar lessons from one master, who wrote the first pieces; this is the unidentified scribe A.<sup>47</sup> Afterwards the pupil – maybe after having travelled to Leiden to study there – turned to Fresneau for further lessons on the instrument; the guitar pieces in Fresneau's hand come directly after the pieces in the beginning of the book. Later, or perhaps at the same time, he (or she, if not a university student) also took lute lessons from Fresneau; the pieces for this instrument were started in the second part of the book. The leaves that were left blank in between these parts were possibly meant for further guitar pieces, which were never realised.

It was probably this pupil who wrote the date 'le .17. Juin. 1658' to a prelude by Fresneau (Fig. 6), as that note is not in Fresneau's hand. This date is found with the first of the lute pieces in the manuscript, probably indicating the day the pupil started to take lute lessons from Fresneau. Another of Fresneau's pieces in the book can be dated more approximately: the *Adieu* for 'Monsieur Pollcenis'.<sup>48</sup> It could very well be that the dedicatee was a (foreign) university student departing from Leiden. However, this person is not easy to find in the

<sup>43</sup> Nos. 5, 13 and 20 of the present edition.

<sup>44</sup> See Appendix C for an inventory of this manuscript.

<sup>45</sup> 16 pieces in D minor on ff. 32v-44r (and one work in F major on f. 40); 14 pieces in A major and four in F sharp minor on ff. 44v-58r (the latter in two groups amidst those in A major); seven pieces in B flat major on ff. 58v-62r.

<sup>46</sup> Seven pieces in D minor on ff. 62v-64r; three pieces in F sharp minor on ff. 65r-66r.

<sup>47</sup> Unless it was the pupil him- or herself who wrote these pieces; Kirsch and Meierott, *Berliner Lautentabulaturen*, p. 4, judge that the handwriting shows signs of a rather inexperienced player, but this seems a bit far-fetched: the handwriting of the first scribe does not look particularly unschooled, compared, for instance, with that of Fresneau.

<sup>48</sup> With this *Adieu* (no. 31), Fresneau seems to stand in a Leiden lute tradition; Joachim van den Hove, too, wrote several farewell pieces for students leaving Leiden.

registers of Leiden University, probably because his name is garbled in the dedication. The most likely candidate is Georgius a Polsniz, a 'Polish' knight from Silesia, who matriculated on 27 September 1659 at the age of 28.<sup>49</sup> This is Georg Dachs von Polsnitz, a *Cavalier* from Rudelsdorf, from an elevated Schweidnitz family, who travelled extensively all over Europe for over twenty years. He died in 1671.<sup>50</sup> The year of his matriculation leads to a dating of this piece around 1660; many foreign students stayed for just a short time in Leiden, or at most for a period of about four years.<sup>51</sup> Therefore, the part of the manuscript written by Fresneau most probably originated in Leiden in 1658-1660.

Some of the music in Fresneau's hand is in a neat script, but other pieces are written rather carelessly (Fig. 7), with a lot of corrections and even uncorrected errors, such as the garbled cadence in the Sarabande on f. 35v (m. 7). These give the impression that Fresneau was not copying the music from an exemplar.<sup>52</sup> From this we could infer that he normally played the lute from memory, putting his music to paper only during lessons, for the benefit of his students, which may be another reason – aside from the liberties copyists could take – why many of his pieces are found in more or less variant forms.

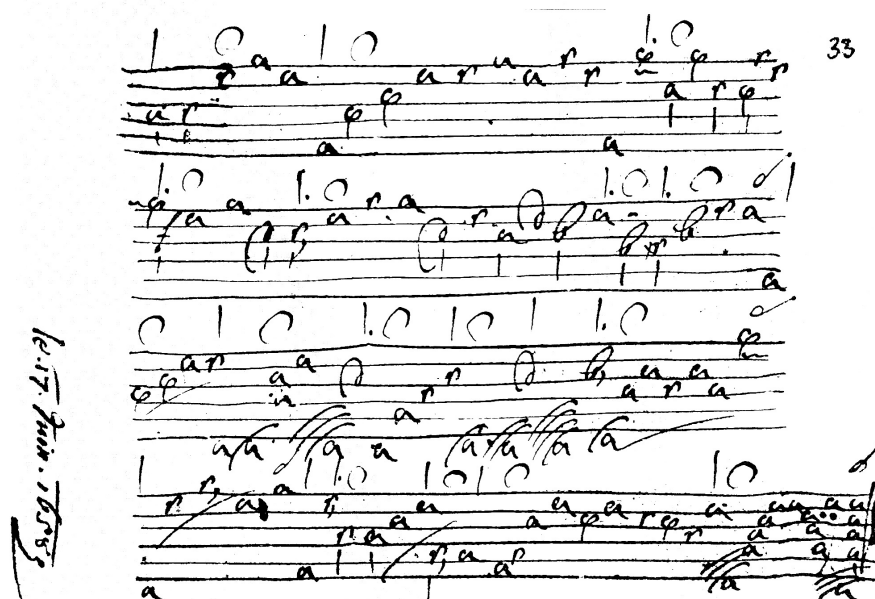


Fig. 6. PL-Kj40626, f. 33r, second page of the *Prelude de Dufresneau* in D minor (no. 25), with the date written by another hand.

It is remarkable that in this manuscript, probably written around 1660, Fresneau wrote his name as 'Du Fresneau', whereas most probably he was just called 'Fresneau', as this is how he signed his name in documents from 1645, 1669 and 1670 (but not in 1657!) and how he is mentioned in the archival sources and in other lute manuscripts. Perhaps this form with 'Du'

<sup>49</sup> Rieu 1875, col. 475: 'Georgius a Polsniz, Eques Silesius. 28, Pol[onus].'. A few days later, on 2 October, two more nobles from Silesia matriculated: 'Sigismundus Henricus, liber baro de Beveren ex Silesia, 21, Polonus', and 'Casparus Sigismundus de Schindel, nobilis Silesius, 22, Polonus', together with a servant. On that same day a third countryman enrolled: 'Gothofriodus de Zeidlitz, Silesius, 24, J[uris]' (at the faculty of Law).

<sup>50</sup> Lucae 1689, pp. 1231-1233.

<sup>51</sup> *Leidse universiteit* 1975, p. 48.

<sup>52</sup> Such sloppy copying is also known from the autographs of other lutenists. John Dowland, for instance, who was not only a lute player of the first rank but also an experienced composer, made errors when writing down his own pieces for lute pupils (see Wilson 2015, pp. 12-19, at pp. 12-14).

was used by him temporarily in the late 1650s as a kind of artistic *nom de plume*, being slightly more stylish and genteel than the simple 'Fresneau'. In the archival documents, as well as in his signatures, his first name is written as 'Johannes' (or variants: 'Joannes, Johanes'),<sup>53</sup> he seems not to have used the common French form 'Jean' or the Dutch 'Jan' or 'Johan'.



Fig. 7. PL-Kj40626, f. 47v, *Allemande de Dufresneau*, first page, with fingerings for left and right hand, graces, 'hold' strokes and corrections.

Finally, a few stray pieces ascribed to Fresneau are found in a couple of other manuscripts, dating from around the turn of the eighteenth century.<sup>54</sup> These occurrences indicate that his music was still known a few decades after his death, also in other parts of Europe, as these manuscripts originated in Austria. One of the allemandes from A-ETgoëssI is also found in A-ETgoëssIII and in A-KN1255; a sarabande from A-ETgoëssI and PL-Kj40626 is also in A-KR79 (from the Kremsmünster abbey); an allemande and sarabande in D minor, known from P-Kj40626, are also transmitted in S-Klm21072. These concordances are mostly anonymous; only the pieces in S-Klm21072 are (presumably erroneously) ascribed to 'Du Faux' and 'Du F'. An Allemande in F major by 'Monsieur Fresneau', a piece not known from other sources, is in D-Bsa4060.

All in all, we have 33 lute pieces and five works for guitar ascribed to Johannes Fresneau. This oeuvre is in the well-known *style brisé* of French lutenists of the period, and can easily hold its own in that illustrious company. Here we have mostly serious, profound music; it is characteristic that of the pieces for lute, no fewer than 20 are slow movements (nine allemandes, six sarabandes, four preludes and one chaconne), and only thirteen are in a fast tempo (eight courantes, three giges, one bourree and *La Fronde*). This is in stark contrast with other French composers; for instance, 50% of the oeuvre of Ennemond Gaultier consists of courantes. The titles of some of Fresneau's allemandes point to a tragic touch in his music or perhaps even in his personal life: we have a *Tombeau* (no. 13), two different pieces called *Les Larmes de Fresneau* (nos. 13 and 14), as well as the probably more formal *La Complainte pour l'Adieu de Monsieur Pollcenis* (no. 31). Just as remarkable is the fact

<sup>53</sup> Only once a notary wrote his name as 'Johan' (document no. 5), but this was in The Hague, where he was not personally known.

<sup>54</sup> For these manuscripts, see Appendix II.

that eleven of the lute pieces by Fresneau, that is one third of his total known oeuvre, are in the dark key of F sharp minor, the so-called *ton de la chèvre* (nos. 12-22). Pieces in this key make up a mere 2.3% of the whole body of Baroque lute music.<sup>55</sup> A couple of works by Fresneau are based on popular music: *La moutarde nouvelle* (no. 38) is a tune that exists in many settings (often under the name *Cordon bleu*), as is the case with the tunes of *Gigue d'Angleterre* (no. 27), *Les Marionnettes* (no. 37) and *La Fronde* (no. 29). *La Bouree de Baptiste* (no. 9) is a lute version of an instrumental Bourrée by Jean-Baptiste Lully. All of these tunes are also found in contemporary Dutch songbooks and sources of instrumental music.

A special problem is posed by the five pieces for guitar bearing Fresneaus's name. Kirsch and Meierott observe that they give the impression of being lute works transcribed for that fashionable instrument, mostly because the characteristic *batteries* chords are completely lacking.<sup>56</sup> On the other hand, Fresneau may have composed original pieces for guitar, as he surely played that instrument: we know from his inventory of goods that he owned one, and at least one pupil thought it a good idea to take guitar lessons with him.

It seems that Fresneau's pieces were organised as suites in the form that was usual around the middle of the seventeenth century, consisting of a core of the movements Allemande – Courante – Sarabande, sometimes preceded by a Prelude.<sup>57</sup> This is the formation we find in the lute pieces in D minor and B flat major and also in Fresneau's guitar pieces in D minor in PL-Kj40626; the lute pieces in D minor are in the exact suite order in the manuscript. This core suite could be expanded by additional Courantes and Sarabandes and by Giges, Chaconnes, and settings of popular Airs. In Fresneau's autograph, the pieces in A major, on the consecutive ff. 44v-50v, could be such an expanded suite, although the movements are not notated in their proper place: Prelude – Courante – Chaconne – Allemande – Courante – Gigue – Sarabande.

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<sup>55</sup> The keys used in Baroque lute music are listed Wikla 2011, on the basis of the database Steur 2015.

<sup>56</sup> Kirsch/Meierott 1996, p. 4.

<sup>57</sup> Fuller 2016.

## APPENDIX A: ARCHIVAL DOCUMENTS RELATED TO JOHANNES FRESNEAU

## 1

*1644 March 30. Johannes Frenau, lutenist from 'Zel in Berri', is engaged to be married to Anneken Asseling from Leiden.*

*Regionaal Archief Leiden, toegang 1004: Nederlands Hervormd Ondertrouw (1575-1795), inventarisnummer 13 (Trouwen Gerecht N, juni 1642-juli 1647), f. 92v. [scan no. 94]*

[date: 30 March 1644] Johannes Frenau, luitjenist, jongman van Zel in Berri, woonende op de Bredestraet, versoekt met Mr. Johannes Pinsdec, sijn bekende op Rapenburch, met Anneken Asseling, jongedochter van Leijden, woonende op Rapenburch, versoekt met Maertgen Cornelisdr. haer moeder, mede aldaer.

## 2

*1645 October 18. Monsieur Johannes Fresneau, lutenist, and his wife Anneken Asselings make up their last will and testament, in which they appoint each other sole heir if one of them should die, with the provision that from the legacy of the deceased the children born from the marriage will receive a proper education and a trousseau at their wedding; if one of the spouses should die without leaving children, the parents of the deceased will have a right to the children's legitimate share.*

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 726 (Notaris Willem van Vredenburch, minuten van notariële akte, 1645), nr. 247. [scans nos. 427-429]*

No. II<sup>C</sup> XLVII

Testament

Monsieur Johannes Fresneau, luitjenist, ende Anneken Asselings, echtman ende wijff.  
1645<sup>a</sup> October 18

In den name des Heeren amen. Bij den innehouden van desen sij cundich ende kennelijc eenen ijegelijcken dient behoort dat op huijden den XVIII<sup>en</sup> october vanden jare 1645, des avonts de clocke omtrent vijff uijren, voor mij notaris publijcq ende voor den naebeschreven getuijgen in eijgener persone gecomen ende verschenen sijn monsieur Johannes Frenau, luitjenist, ende de eerbare Anneken Asselings, echtman ende vrou, woonachtich binnen deser stadt Leijden, mij notaris wel bekent, gesont van lichamen, gaende ende staende, haer verstant, redenen ende memorie wel machtich ende gebruijckere, soo volcomelijc bleecq, dewelcke verclaerden dat sij, acht nemende op dalgemeijne swacheijt ende broosheijt van smenschen leven op deser aerden, die als een schadue verganckelijc ende de gemeene schulde der natuijre, namentlijc de doot, ten allersekertsten onderworpen es, ende daer jegens niet onsekerder te sijn dan de tijt ende uijre vandien, derhalven van sinnen ende meeningen geworden te wesen deselve onsekere uijre des doots te voorcomen met dispositie testamentair, ende sulcx niet van dese werelt te scheijden sonder vande tijtlijcke goederen, hair vanden Almachtigen genadichlijc verleent, gedisponeert te hebben; doende sulcx, soo sij opentlijc verclaerden, ende voor soo veel sij des door des Heeren genade machtich sijn, uijt haer beijder eijgen vrije willen ende gemoet, sonder ijemants opmaeckingen off misleijdingen, bevelende alvorens hare onsterffelijcke siele inde genadige ende barmhartige handen Godes almachtich, haren Schepper ende Salichmaker, ende hare dode lichamen daerde met eerlijcke begraeffenissen. Ende comen alsoo ter dispositie, hebben sij comparanten ende testanten voornomt deen dander ende den eerst afflijvigen de langstlevende van hun beijden, den Heer almachtich alleen bekent sijnde, gemaect, genomt ende geinstitueert, gelijc sij doen mitsdesen, tot sijn off haer eenich ende algemeen erffgenaem in alle de goederen, gene uijtgesondert, gelijc die bij den eerstafflijvigen metter doot ontruijmt ende naergelaten sullen werden, omme bij dlangstlevende alle de goederen vanden eerst

afflijvigen aengevaert, gerustelijcke gebruijct, vrij eijgentlijk behouden ende daer mede gedaen ende gelaten te werden naer sijn off haer welgevallen ende gelieven, ende gelijk men met vrij eijgen goederen vermach te doen; behoudelijc nochtans ingevalle den eersten van hun beijden comt te overlijden achterlatende kindt off kinderen aenden andren verweect, dat in sulcken gevalle de langstlevende schuldich ende gehouden sal sijn tselve kindt off kinderen eerlijc op te voeden ende te versorgen van spijs ende dranc, cleding ende redingen, voorts beneffens goede ende godtsalige tucht, leering ende onderwijs, tsij ter studie off eenich ander eerlijc hantwerck, naer tkindt off kinderen vernuft ende begriip aende selve, ende ijder van <sup>b</sup> hun ooc haeffenis ende gemac te doen soo wel in siecten als in gesontheit, al ende sulcx van een vroom ende godtsalich vader off moeder vereijst wert ende dselve schuldich sijn ende behoren te doen, geduijrende soo lange ende der tijt toe [dat]<sup>c</sup> de vorsz. kindt off kinderen respectivelijc gecomen sullen wesen ten volcomen ouderdom van vijffentwintich jaren, huwelijcken off andren geaprobeerden state als wanneer, doch eerder niet, de langstlevende deselve kindt off kinderen eerlijc ende naer den eijsch van staet van hem off haer uijtsetten sal; welcke alimentatie ende uijtsetting den eerstafflijvigen sijne off hare naertelaten kindt off kinderen toegevoecht heeft, gelijk deselve doet mitsdesen, voor ende in plaets van de legitime portije <sup>d</sup> deselve ende ijder van hun naer rechten in des eerstafflijvigens goederen competerene, daerinne, ende in meerder niet, den selven eerstafflijvigen sijne off hare naertelaten kindt off kinderen tot sijn off haer mede erffgenaem off erffgenamen maect, nomt ende institueert bij desen. Maer oft geviel dat den eersten van <sup>e</sup> haer comparanten ende testanten geraecte te sterven sonder kindt off kinderen aenden andren verweect int leven naertelaten, dat in sulcken gevalle de langstlevende aen des eerstgestorvens vader off moeder, bij soo verre sij sulcx begeren,<sup>f</sup> sal moeten laten volgen ende goet doen sulcx ende soo veel als deselve over sijne off hare legitime portije naer rechten sal mogen competeren als dselve daerinne tot sijn off haer mede erffgenaem instituerene. Alle twelc sij comparanten ende testanten voornomt geseijt ende verclaert hebben, gelijk sij doen mitsdesen haer beijder testament, laetste ende uijtertste wille te wesen; ordonnerende ende begerende wel expresselijc dat sulcx volcomelijc valideren ende effect sorteren sal, tsij als solemneel testament, codicille, fidei commis, gifte te sake des doots off eenige andre gevingen off maeckingen, ende soo ijemants uijtertste wille best bestaen ende plaets grijpen mach, niet jegenstaene eenige versuijmenissen off dat ooc <sup>g</sup> alle solemniteijten naer rechten gerequireert daerinne niet volcomelijc en waren onderhouden; versoeckende sij comparanten ende testanten voornomt, hier van kennisse gedragen, gemaect ende geexpedieert te werden openbaer instrument, een off meer in gewoonlijc forme.

Aldus gedaen ende verleden binnen de stadt Leijden, present Herman Jasperts Backer ende Maerten vander Duijn<sup>b</sup> als getuijgen gelooffwaerdich ten desen beneffens mij notaris versocht.

[*signed:*] J Fresneau

Tmerk van Annetgen x Asselings

Tmerc van Herman + Jaspersz. Backer

M: vander Duijn 1645

Twelc ic getuijge, W. van Vredemburch, notarius subscripsit

**a** *corr. from 1646.* – **b** *van repeated.* – **c** *after toe the illegible beginning of a following word, which has partly disappeared in the gutter.* – **d** *the word die seems to have been omitted.* – **e** *ons, crossed out.* – **f** *bij soo verre sij sulcx begeren add. in the margin.* – **g** *ooc repeated.* – **h** *the names of the two witness were added later in the space left open for that purpose.*

### 3

1645 November 4. In the Catholic church at Bakkersteeg, Maria is baptised, daughter of Johannes Frenouw and Anna Hasseling.

*Regionaal Archief Leiden, nummer toegang 1004, inventarisnummer 290 (Dopen en trouwen RK gemeente – Kerk aan de Bakkersteeg, 1642-1661, not foliated). [scan 2]*

[*date: 4 november 1645*] 11-4. Maria. Jo(hann)es Frenouw, Anna Hasseling. Elisabeth Quirens.

1657 November 8. Master Johannes Frejneou, lutenist living in Leiden, takes a loan ('losrente') of 200 guilders from Cornelis Willems. van Witsenburch of Zoeterwoude, to be amortised by yearly payments of 10 guilders; as his surety acts Marijgtgen Dircxdr. van Cronenburch, widow of Master Andries Asseling, violin maker during his life.

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 450 (notaris Kaerl Outerman, minuten van notariële akten, 1629-1669), nr. 214 [scans nos. 433-435].*

[upper margin:] No. 124

Op huijden den VIII<sup>en</sup> november 1657 compareerden voor my notaris publicus ende voor den nabeschreven getuygen Mr. Johannes Frejneou<sup>a</sup>, luitenist, als principael, ende Marijgtgen Dircxdr. van Cronenburch, wedue van Mr. Andries Asseling saliger, in sijn leven fioolmaker, als borge, beijde woonende binnen desen stede, ende bekenden zij comparanten voornoemt mij notaris wel bekend, elc een voor al ende int geheel als principale schuldenaren onder expresse renunciatie van de beneficien ordinis seu excusionis mitsgaders Senatus-Consulti Velliani<sup>b</sup>, van de crachten van dien wel onderrecht, synde wel ende deuchdelycken schuldich te wesen aen ende ten behouue van Cornelis Willems. van Witsenburch, woonende tot Soeterwoude, off sijn recht ten desen vercrijgende, den losrente van tijen gulden te XL grooten Vlaems tstuc sjaers, verschijnende telckens den VIII<sup>en</sup> november, dewelcke sy comparanten voornoemt alle ende telcken jare belooffden te betalen in vryen ende suiijveren gelde, ende sulcx sonder eenigerhande affcortinge, waervan dien volgende t'eerste jaer rente ommegecomen ende verschenen sal syn opten VIII<sup>en</sup> november van den toecomstigen jare 1658, ende so voorts van jare te jare geduijrende so lange ende ter tijt toe de voors. rente effectuelycken sal syn gequeten ende affgelost, twelck sij comparanten ende hare nacomelingen tot allen tyden sullen mogen ende ooc moeten doen; mits naer voorgaende behoorycke wedersijdige waerschouwinge van drie maenden teffens ende tot eenenmale in goeden gangbaren gelde opleggende ende betalende de somme van tweehondert gulden ten prijse voorseyt in hooftgelde, gelijc den originelen debiteur voorseyt voer de constitutie deser rente tsijnen volcomen genougen bekende ontfangen te hebben by de lossinge, vougende sodanich verloop van renten als naer rate des tijts verschenen ende onbetaelt sijn sal, sulcx dat sij comparanten voornoemt ten respecte van deselve te betalen interesten de oplegginge geensints en sullen mogen dilajieren; aldus ter goeder trouwen, sonder argelist, onder verbant van hare comparanten respectieve persoonen ende goedren, roerende, onroerende, jegenwoordige ende toecomende, actien ende crediten, gene uutgesondert, ten bedwange ende executie van allen s'heren rechten ende gerechten ende specialyc van den Hove van Hollandt, mit verhael van costen. Des so belooffde Johannes Frenou<sup>c</sup> voornoemt syne voors. borge ter sake deses te ontheffen, vrij, costeloos ende schadeloos te houden onder verbant ende bedwang als vooren; <sup>d</sup> consenteerende hiervan gemaect ende aen de voors. Witsenburch gelevert te werden obligatie in debita forma.

Aldus gedaen, verleden ende gepasseert binnen Leyden, present Johannes vander Eijcke ende Adriaen den Oosterlingh, clercquen, getuijgen hierover geropen.

[signed:] Joannes du fresneau

Tmerc gestelt bij Maritgen + Dircxdr. van Cronenburch

J. vander Eijcke 1657

A. d. Oosterlingh 1657

Twelc ic affirmere K. Outerman notaris publique 1657

**a** Frenou with j and e inserted at the second instance, and this written above the crossed out name Frennu. – **b** mitsgaders ... Velliani added in the margin. – **c** here a small blank space. – **d** here, crossed out: doch is wel expresselyc geconditioneert dat so dic ende menichmael sij comparanten de voors. rente binnen drie maenden naer den vervaldach comen te voldoen, telckens do dicwils sulcx geschiet, maer anders niet, sullen mogen volstaen mit interest tegens den penning [space], ende sulcx in plaetse van [space] mit [space] sjaers.



1665 July 3. Johan Engelaer, who was appointed, along with Davidt Dispontijn, Hendrick Asselingh and Johan Frenou, by the municipal orphan wardens of Leiden as guardian of the underage children of the deceased Mellichior Asselingh, the heirs of Maria van Croonenburch, declares that Asselingh and Frenou have been summoned to appear before the commissioners of the Court of Holland because they have failed to render account of the money allotted to the children, and he appoints Dispontijn as his authorised representative in this case.

Den Haag, Haags gemeentearchief, toegang 0372-01: Notarieel archief Den Haag, inv.nr.490 (notaris Johannes Wichmans, minuatkten 1664 maart-1665), ff. 214-214v, nr. 380.

[upper margin:] Procuratie 380

Op huijden den 3<sup>en</sup> julij 1665 compareerde voor mij <sup>a</sup> Johannes Wichmans, notaris publique bij den Ed. Hove van Hollant geadtmitteert, in s'Gravenhage resideerende, ende den getuijgen naergenoempt Sr. Johan Engelaer, mede notaris ende tegenwoordigh schrijver opt slants oorlogs<sup>b</sup> schip genaempt Leijden, <sup>d</sup> te kennen gevende hij comparant dat hij nevens Davidt Dispontijn, mede notaris alhier, bij de E. Heeren weesmeesteren der stadt Leijden gestelt is<sup>c</sup> als voocht over de minderjarige kinderen van Mellichior Asselingh, <sup>f</sup> erffgenamen van Maria dochter <sup>g</sup> van Croonenburch, nevens Hendrick Asselingh ende Johan Frenou, welcke Hendrick Asselingh ende Johan Frenou omme<sup>b</sup> aen de voornoemde comparant ende sijn medevoocht te doen behoorlijke reeckeningen, bewijs ende reliqua bij deselve in 't minnelijck verscheijde malen<sup>i</sup> is aengemaent gewerden, ende tot geen reeckeningen deselve kunnen krijgen, sulcx dat <sup>j</sup> sijn comparants<sup>k</sup> absentie den voornoemde Dispontijn genootsaect is geweest de voergemelte Hendrick Asselingh ende Frenou te daghvaerden voor den Ed. Hove voornoemt omme ten overstaen van <sup>l</sup> heeren commissarissen <sup>m</sup> aen hem Dispontijn<sup>n</sup> te doen behoorlijke reeckeningen, bewijs ende reliqua, ende 't gunt de voorschreven minderjarige kinderen van Mellichior Asselingh is competeerende uijt te keeren; alle 't welcke hij comparant verclaerde bij desen te houden van waerden, ende verclaerde hij comparant voorts volcomen last ende procuratie gegeven te hebben, sulcx hij doende is bij desen, aen<sup>o</sup> den voornoemde sijne medevoocht Davidt Dispontijn omme in sijn comparants<sup>p</sup> absentie te compareeren voor gemelte heeren commissarissen de reeckeningen op te nemen ende sluijten ende<sup>q</sup> te ontfangen, deselve te besorgen daer hij constituant ordeelen sal deselve bewaert te sullen wesen ende goetvinden sal<sup>r</sup> ende <sup>s</sup> wes hij constituant goetvinden <sup>u</sup> ende gelegentheijt vereijssen sal<sup>v</sup>, hij comparant present sijnde selver soude cunnen ofte vermogen te doen, met macht in omnibus<sup>v</sup> ad lites cum potestate substituendi in communi forma, beloovende hij comparant voor goet, vast, bundigh ende van waerden te sullen houden ende doen houden alle 't geene bij den voornoemde geconstitueerde off desselffs gesubstitueerde ter saecke voorschreven gedaen ende verricht sal werden onder verbandt als naer rechten daertoe staende.

Aldus gedaen ende gepasseert in s'Gravenhage ter presentie van Johannis Duijck ende Willem Hendricx 't Kindt, clerquen, als getuijgen hiertoe versocht.

[signed:] W: t Kint 1665

J. Engelaer 1665

J. Ducq

Ten oirconde, J: Wichmans, notaris publique 1665 7 3 30

**a** Davi, *crossed out*. – **b** slants oorlogs *add. in the margin*. – **c** genaempt *add. above line*. – **d** tegenwoordigh alhier in den Hage, *crossed out*. – **e** is *corr. from was*. – **f** mede, *crossed out*. – **g** dochter *repeated*. – **h** omme *add. above line*. – **i** verscheijde male *add. in the margin*. – **j** the word in *seems to have been omitted*. – **k** comparants *corr. from mijn*. – **l** an illegible word, *crossed out*; the word den *seems to have been omitted*. – **m** ten overstaen, *crossed out*. – **n** the letters jn *fallen off the page*. – **o** aen *add. above line*. – **p** comparants *add. above line*. – **q** reading of *ende uncertain*. – **r** ende te ontfangen ... goetvinden sal *add. in the margin*. – **s** mochte alles doen 't wes, *crossed out*. – **t** wes hij constituant ... vereijssen sal *add. in the margin*. – **u** sal, *crossed out*. – **v** onibus.

1669 October 25. Monsieur Johannes Fresneau, lutenist, makes up his last will and testament, leaving to his brother-in-law Heijnderick Asselingh 100 guilders and to Jacobus Buijck 400 guilders, appointing Jacobus as the executor of his last will, who also undertakes to buy a grave for his body in one of the main churches of Leiden; he further leaves the interest of the sum of 1000 guilders, which he had lent to monsieur Du Breuil in Orléans, to his three sisters Catharina, Catharina Blanche (married to monsieur Consion) and Johanna, and he designates his sisters as his universal heirs.

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 1049 (notaris Cornelis [Jacobsz.] de Haas, minuten van notariële akten, 1669), nr. 125 [scans nos. 254-256].*

[upper margin:] 125 Factum

[lower margin:] Solvit 2-10-0 Solvit

Bijden innehouden van deesen jegenwoordighen openbaren instrumente zij cundigh ende kennelick eenen ijgelyck diet behoort dat in den jaere naa der geboorte ons Heer ende Salighmaacker Jesu Christi duijssent zes hondert ende negenentzestigh in de maant van october, op den XXV<sup>en</sup> dagh der selver maant, des namiddaghs de klokq omtrent ten vier uijren, voor mij Cornelis de Haas, notaris publicq bijden Hoove van Hollandt (op de nominatie vanden E. Heeren die vanden gereghen der stadt Leijden) geadmitteerd, ende voorde nabeschreeve getuijghen in eijgener persoon gecoomen ende verscheenen es d'eersame monsieur Johannes Frenauw, luijtanist, woonende binnen deeser steede opt Steenschuijrt, mij notario wel bekent, weesende sieckelick van lighaem, sittende op een stoel bij de vier,<sup>a</sup> dogh zijn verstandt, reeden ende memori wel hebbende, soo mij notario ende de getuijghen opentlick bleeck, dewelcke verclaarde dat hij regardt was neemende op d'algemeene swack ende broosheeden der natuijren op deeser aarden, die als schaduwen weglyeden, verganckelick ende de algemeene schulden vandien (namenlick de doot) wel ten alderseeckersten onderworpen zijn, ende ter contrarie niet onseeckerder dan de tijt ende uijre vandien, willende daeromme de selve onseeckere uijre des doots prevenieren ende voorcoomen met dispositi testamentair, ende sulckx niet van deeser weerelt te scheijden sonder van zijn tijdelicken goederen gedisponeert te hebben, doende alle t'selve soo hij opentlick verclaarde met zijn vrije gemoet ende will, sonder bij iemant ter weerelt daer toe gepersuadeert ofte misleijt te zijn; beveelende eerst ende alvooren zijn onsterffelicke siel inde oneijntelicke genadighe ende barmhartighe handen Gods almaghtigh, zijn heemelsche Vaader, ende zijn doode lighaem d'aarden met een redelicke begraavinghe, ende coomende hiermeede ter dispositie van zijn tijdelicken goederen. Verclaarde eerst te legateeren, te maacken ende te bespreecken, soo als hij doet bij deese, aen Heijnderick Asselingh, zijn testateurs swaager, een somme van hondert guldens tot XL grooten t'stuck, tot een gedaghtenis. Legateert noch aen heer Jacobus Buijck een somme van vier hondert gelijcke guldens. Alle<sup>b</sup> welck voors. legaatien bij zijn na te noeme executeur van dees zijn testamente uijtgekeert ende voldaan sullen moeten werden binnen den tijt van agt maanden te reeckenen van zijn testateurs overlijden aff. Wilt meede hij testateur dat zijn testamenteur ende executeur gehouden zall zijn in d'een off d'ander hooftkerck binnen deeser steede te koopen off maacken een kelder<sup>c</sup> grafsteede, waar in zijn lijck zall werden begraven offte sal<sup>d</sup> rusten, welck te coope kelder<sup>e</sup> grafsteede in twintigh jaaren naa zijn testateurs overlijden niet en sall moogen werden<sup>f</sup> vercoft, ende dat geduijrende den selven tijt zijn lijck ofte gebeentens in de<sup>g</sup> selve grafsteede<sup>b</sup> vreedighlick sullen moeten blijven rusten; ende zall de coopingh van deselve kelder<sup>e</sup> grafsteede ende het doen van zijn begraeffenis uijt sijn comparants gereetste goederen moeten werden voldaan. Ende alle deselve oncostens bij zijn na te noeme erfgenaamen moeten gedraagen werden, sonder eenigh het minste tegenseggen. Prelegateert wijders aen Catharina Frenou, zijn outste suster, ende Johanna Frenouw, zijn jonghste suster, ende bij vooroverlijden van een van tween van zijne genomde susters aen de langhstlevende van hen, een somme van duijssent Caroli guldens die monsieur Du Bruil<sup>i</sup>, woonende ontrent Orleans, op interest es hebbende. Prelegateert eijntelick aen Catharina Blanche Frenou, getrouwt sijnde met monsieur Consion, alle de verloope interesten die op zijn testateurs overlijden<sup>j</sup> vande voornoemde duijssent guldens, die de voors. monsieur Du Breuil<sup>k</sup>, op interest heeft<sup>l</sup> verscheenen ende noch onbetaelt sullen zijn. Ende verclaarde voorts tot sijn testateurs algeheele ende universeele erfgenaamen te stellen, nomineeren ende te institueeren, soo als hij doet bij deese, de

voornoemde Catharina Frenou, sijn outste suster, Catharina Blanchie Frenouw, getrouwt zijnde met de voornoemde monsieur Consion, zijn middelste suster, ende de voornoemde Johanna Frenouw, zijn jonghste suster, ende bij vooroverlijden van een off meer der selver de wettighe descendenten vandien bij representatie in haerluijder voorgestorven ouders plaatse, ende dat in alle de verdere goederen, soo roerende als onroerende, actien ende crediten, niets ter weerelt uijtgesondert nogh te buijten gehouden, all ende zulckx gelijk hij testateur die metter doot ontruijmen ende aghterlaaten sall. Int verder verclaarde hij testateur tot executeur van dees zijn testamente ende tot vooght over zijne minderjarighe, uijtsinnighe, uijtlandige ende allen anderen toesicht behouvende erfgenaamen te stellen, soo als hij doet bij deese d'heer Jacobus Buijck voornoemt, geevende de selve soodanighe last, maght ende autoriteit als den executeur van testamente ende testamentaire<sup>m</sup> vooght eenighsints toecoemt, met maght omme zijn na te laten boedel onder behoorlicken staat ende inventaris te aenvaarden, vercoopinghe van sijn roerende ende onroerende goederen te moogen doen sonder daer toe eenigh het minste consent te versoucken, oock meede omme een mede-executeur ende vooght onder behoorlick salaris tot sijn te moogen kiessen; ende bijt overlijden van sijn voornoemde executeur ende vooght off desselvs te kiese mede-executeur ende vooght off vooghden, wilt ende begeert hij testateur dat de selve willige<sup>n</sup> ende bequaame executeur ende vooght een ander eerlick persoon in desselvs plaatse sal moogen eligeeren ende verkiessen, twelck telkens bij versterff als anderssints alsoo gecontinueert sal werden geduijrende alle t'selve, soo langhe ende ter tijt ende wijlen toe dat zijne minderjarighe jarigh, de uijtsinnighe hun sinnen maghtigh, de uijtlandige landigh, ende allen andere toesicht behouvende erfgenaamen tot hunne eijgen vooghdije toegelaaten sall ofte sullen zijn. Ende dat alles bij hem selven sonder eenigh het minste gesagh, kennisse, moeijenisse ofte becroun van allen andere vrunden, bailliuwen, schoutten, weesmannen, weesmeesters ofte eenighe andere overigheden, hoe die genaemt sijn ofte souden moogen werden, als verclaarende hij testateur alle de selve ende elck van hem met reverentie te excuseere ende vant bewint sijns na te laten boedel te ontlasten bij deese. Al twelck voors. staat verclaarde hij testateur met wettighe stipulatie te dien eijnden aen handen mijns notaris als een publijcq persoon gedaen, alsoo te weesen zijn testament, laatste ende uijterste wille; ordonneerende ende begeerende dat zulckx daer vooren valideeren ende vocoomen effect sorteeren sal, t'sij als sollemneel testament, codicille, gifte uijt saecke des doots ofte eenighe andere uijterste wille, soo het selve op het aldercraghtigste best bestaen ende plaets grijpen sal moogen, niet jegenstaende dat alle sollemneteyten na strengheijt van reghten in deesen gerquireert hierinne niet volcoomentlick geobserveert nogh onderhouden en waare. Versouckende voorts hij testateur dar hier van bij mij notaris gemaect ende geexpedieert soude werden een off meer openbaar instrument off instrumenten in gewoonlicken forma.

Aldus gedaen binnen der voors. stadt Leijden ten huijsse van den voors. testateur, ten daage, jaare, maant ende uijre alsovooren, ter presentie van Pietter<sup>o</sup> van Hanselaer ende Philippus Vedder, als getuijgen hier toe versoght.

[*signed:*] Johannes Fresneau  
 Pieter + van Hanselaer zelfs gestelde merck  
 Flijps Vetter  
 Twelck affirmeere, Cornelis de Haas, notaris publijcq

**a** sittende op een stoel bij de vier *corr. from* te bedde leggende. – **b** Legateert...Alle *add. in the margin*. – **c** off maacken een kelder *add. above the line*. – **d** sal *add. above the line*. – **e** kelder *add. above the line*. – **f** werden *repeated*. – **g** in de *corr. from* daer inne. – **h** selve grafsteede *add. above line*. – **i** Bruil *corr. from* Bruilje. – **j** op zijn testateurs overlijden *add. in the margin*. – **k** Breuil *add. in the margin instead of an unclear correction of the word Brulje in the text*. – **l** op interest heeft *add. above line*. – **m** testamentaire *add. above line*. – **n** unclear: willje. – **o** Pietter *corr.*

1670 January 18. Monsieur Johannes Frenau, lutenist, changes his last will and testament, and appoints Anthonis de Pon as executor in the place of Jacobus Buyck, while he revokes his legacy to Buyck; De Pon is now the sole heir of his goods and chattels in Holland, while Fresneau's sisters will inherit his goods in France. Furthermore, he bequeaths an oak cupboard and a silver cup and platter to Hendrik Asseling, and his bed and bedclothes to Adam Guldenarm.

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 1050 (notaris Cornelis [Jacobsz.] de Haas, minuten van notariële akten, 1670), nr. 12 [scans nos. 29-30].*

*In the table of contents at the beginning of the volume, this document is listed as: Uijterste wil monsieur Johannes Frenouw – N.º 12.*

[upper margin:] 12 12

Op huijden den 18<sup>en</sup> januari XVI<sup>c</sup> t'zeventigh, savonts de klocq omtrent ten seven uijren, compareerde voor mij Cornelis de Haas, notaris publicq bij den Hoove van Hollandt (op de nominatie vande E. heeren die vande gereghte der stadt Leijden) geadmitteert, ende voorde nabeschreeve getuijghen monsieur Johannes Frenouw, luytanist, woonende binnen deeser steede Leijden op Steenschuij, mij notario bekent, weesende sieck van lighaem, te bed leggende, dogh zijn memori ende verstandt wel hebbende, soo mij notario ende de getuijghen opentlick bleeck, dewelcke verclaarde nogh te aprobeeren zijn testament ende uijterste wil bij hem comparant op den 25<sup>en</sup> october 1669 voor mij notaris ende seeckere getuijghen gepasseert, uijtgesondert voor zoo veele deese deselve sal coomen te contrarieeren, afdoende ende amplieerende de selve testamentaire uijterste wille als volght. Verclaarde eerst hij comparant hoe dat hij aende heer Jacobus Buijck heeft gelegateert eerst vier hondert<sup>a</sup> guldens, mitsgaders deselve<sup>b</sup> heeft belast te coopen een kelder grafsteede, als mede dat hij comparant de selveheer Buijck heeft gestelt tot executeur, testamenteur ende vooght over sijne uijtlandighe als minderjarige erfgenaamen; all het selve verclaarde hij expresselick te revoceeren, doot ende te niet te doen bij deese. Verclaarde wijders nogh te legateeren aen Henrick<sup>c</sup> Asselingh, zijn swaager, booven het geene hij comparant in zijn voors.<sup>d</sup> testament aen sijn voornoemde swaager heeft gemaect een eijcke cas op zijn comparants kaamer staande, mitsgaaders een silvere beecker met een silvere schaal. Legateert aen Pieter Jansz. de Mondel een silver kammeghe ende vijftigh guldens tot XL grooten t'stuck aen gelt. Legateert nogh aen <sup>e</sup> Adam/ Guldenarm zijn comparants bedde met een peuluwe, oircussens, deeckens ende verdere toebehoorte, mitsgaders zijn blauw behangsell aldaer hangende. Maackt voorts aen monsieur Anthonius de Pon alle zijn comparants verdere goederen, geene <sup>g</sup> uijtgesondert, alsoo ende zulckx gelijk hij die in Hollandt sijnde aghterlaaten sall, met volle titel van eigendom<sup>h</sup>; willende ende begeerende hij comparant dat zijne susters<sup>i</sup> alleen trecken sullen zijne comparants goederen in Vranckrijck zijnde, welke goederen sullen moeten werden gedeelt volgens zijn principael testament, ende dat de selve prelegaten voor volcoome erffenis verstrecken zal moeten<sup>i</sup>. Ende off dese<sup>k</sup> niet en kende bestaen als legaet, soo verclae[rt]<sup>l</sup> hij comparant de voors. monsieur De Pon hierinne<sup>m</sup> tot sijn eenig algeheel<sup>n</sup> ende universeel erfgenaem te instituere<sup>o</sup> bij deese, belastende<sup>p</sup> ende begeerende hij comparant dat de voors. monsieur Du Pon hem comparant <sup>q</sup> sal doen begraven, ende alle oncosten eerlick <sup>r</sup> voldoen. All twelck voors. staat verclaarde hij comparant te weesen zijn uijterste will, begeerende dat het selve bestaen sal als codicill off andersints<sup>s</sup> als testament, soo 't selve best na reghten ken plaets grijpen<sup>t</sup>, versouckende hier van gemaect te werden behoorlick instrument een off meer in forma.

Aldus gedaen binnen Leijden ten huijsse van de comparant ten daage, jaare, maant ende uijr als boven, ter presentie van Philips Vedder ende Casper Molander als getuijghen hier toe versoght.

[signed:] Johanes Frenau

Flijps Vetter

Casper CM+ Molander zelfs gestelde letteren

Twelck ick affimeere, Cornelis de Haas, notaris publicq

**a** vier hondert *add. later in a space left open.* – **b** deselve *add. in the margin.* – **c** Henrick *corr. from Johannes.* – **d** voors. *add. above line.* – **e** an illegible word, *crossed out.* – **f** d *corr. from b.* – **g** ter w *crossed out.* – **h** met volle titel van eigendom *add. in the margin.* – **i** ende broeder *crossed out.* – **j** ende dat de selve...moetten *add. in the margin.* – **k** dese *corr. from de selve.* – **l** part of the word has disappeared in the gutter. – **m** hierinne *corr. from daerinne.* – **n** algeheel *add. in the margin.* – **o** instituere *corr. from substitueeren.* – **p** belastende *corr. from willende.* – **q** eerlick *crossed out.* – **r** te *crossed out.* – **s** sints *add. above line.* – **t** plaets grijpen *corr. from bestaen.*

## 8

1670 January 27. Monsieur Johannes Frenau, lutenist, changes his last will and testament in two documents.

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 1050 (notaris Cornelis [Jacobsz.] de Haas, minuten van notariële akten, 1670), table of contents (Lijste vant jaar 1670). [scan no. 5]*

*The – contemporary – table of contents at the beginning of the volume lists two documents, being two more testaments by Fresneau, but these are missing from the register. This omission is alluded to in the note by another contemporary hand, at the top of the page: N<sup>o</sup> 24 en 25 is er nijt.*

27 januari. Testament monsieur Johannes Frenou – N.<sup>o</sup> 24.

Dito, uijterste wil van voors. Frenou – N.<sup>o</sup> 25.

## 9

1670 April 22. Inventory of goods found in the house of the deceased monsieur Frenou.

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 1050 (notaris Cornelis [Jacobsz.] de Haas, minuten van notariële akten, 1670), nr. 113 [scans nos. 317-318].*

[upper margin:] 113 22 april 113

Inventaris vande goederen gevonden ten sterfhuysse van monsieur Frenou zaligher, ten huijsse van Adam Guldenappel, als volght.

Een keldercas met eenigh linnewaaf, aen Henrick Asselingh gelegateert; hier ter gedachtenis.  
Drie posseleijne schootels, monsieurs Du Pon ende Vanden Brouck mondelingh gelegateert; hier voor memori.

Een eijcke treck taafel.

Vier Spaensche stoellen.

1 arm stoel.

2 tafereelen, sijnde lantschappen.

Een braatpan ende leepel.

2 ijsere braatspeetges.

Een leij.

Een koper keeteltge.

Een tinne waaterpoth.

Een heugel, 1 tangh.

3 vlessen.

2 bottelges.

3 kannen met tinne leeden, ende 1 soutvath.

Een tinne booter poth.

1 koopere vijsel.

Een koopere broeder pan.

2 koopere kandelaers.

5 kleijne tinne schooteltges.

Een blick, een treghter, een lantarentje ende olipoth.

Een houtte kandelaer.

Een hout backje.

Een tafereel, sijnde Cristus aent cruijs.

Vier tafereeltges.

Een almenack.

Een keldertghe met 12 vlessen.

Een secreet koffertge.

Eenige doosges.  
 Een spiegeltghe.  
 Een pack grauwe laacke kleederen.  
 Een pack swarte kleederen.  
 Een pack swarte greijne kleederen.  
 Een couleurse greijne mantel.  
 Een swart wambaijs.  
 3 paer ouwe swarte hoosen.  
 Een reijssack, een hemtrock ende een seeme onderbrouck.  
 Een paer roohoosen ende I saij kleethe.  
 Een groen deeckentje.  
 2 sitkussens.  
 50 boucken, soo groot als kleijn.  
 12 luytten, soo goet als quaat.  
 2 theorbes.  
 2 bassen.  
 Een guttern.  
 2 cijters.  
 2 ouwe instrumenten.  
 Een coffer met eenige muijsieckboucken ende blaaderen.  
 Eenigh ander rommelingh.

Aldus gedaen, geïnventarieert bij mij Cornelis de Haas, notaris, <sup>a</sup> ten sterfhuijse vanden voornoemde monsieur Frenou, ten versoucke vanden heer Jacobus Buijck, binnen Leijden op den XXII<sup>en</sup> april 1670, present Adam Guldenarm<sup>b</sup> ende Jacobus vande Velden als getuijghen hier toe versoght.

[signed:] Adam Guldenarm  
 Jacobus vande Velde  
 Twelck ick affirmeere, Cornelis de Haas, notaris publijq

**a** etz *crossed out*. – **b** Guldenarm *corr. from* Guldenappel.

## 10

*1670 April 23. Adriaen Rietvelt, uncle and guardian of Carel and Heijndrick, children of the late Melghior Asselingh, and commissioned by Melghior's widow Helena Dispontijn, declares that he has received from Henrick Asselingh, uncle of the children, the sum of 160 guilders, being the portion that was assigned to the children in the last will and testament of Maria Dirxdr. van Croonenburch, the late widow of Andries Asselingh; he promises that Henrick will no longer be held liable in the future, for which Cors Leendersz, van der Laan, baker, acts as surety.*

*Regionaal Archief Leiden, toegang 506: Notarissen ter standplaats Leiden (Oud Notarieel Archief), inventarisnummer 1050 (notaris Cornelis [Jacobsz.] de Haas, minuten van notariële akten, 1670), nr. 114 [scans nos. 319-320].*

*In the table of contents at the beginning of the volume, this document is listed as: 23 [April]. Quijtingh ende cauti gedaen bij Adriaen Rietvelt ende Cors Leendersz. vander Laan, backer, raackende den boedel Frenou – N.º 114.*

[upper margin:] 114 Niet op te schrijven 114

Op huijden den 23<sup>en</sup> april 1670 compareerde voor mij Cornelis de Haas, notaris publiqcq bij den Hoove van Hollandt (op de nominatie vanden E. heeren die van de gereghen der stadt Leijden) geadmitteert, ende voor de nabeschreeve getuijgen, d'ersaame Adriaen Rietvelt, inwoonende burger in Schravenhaage, als oom ende bloetvooght over Carel ende Heijndrick<sup>a</sup> Melghiors soonen Asselingh ende meede als speciale lasthebbende van Helena Dispontijn, weduwe van<sup>b</sup> Melghior Asselingh, volgens de procurati daer van sijnde gepasseert voor den notaris Laurentius Fabri, notaris in s'Gravenhaage, ende seeckere getuijgen, op den 4<sup>en</sup> april 1670; bekenne bij deese in de voors.

qualitee ende meede in mijn prieve naam, bij soo verre de selve priefven noghmaals geeijst mogte werden, ontvangen te hebben uijt handen van Henrick Asselingh, der voors. kinderen oom, de somme van hondert t'zestigh guldens tot XL grooten t'stuck, ende dat in volle voldoeninghe van 't geene deselve kinderen voor haer legittime porti bij testamente van <sup>e</sup> Maria Dircxdr. van Croonenburgh, die weduwe was van wijlen Andries Asselingh, der voors. kinderen zaliger grootmoeder, bij testamente was toegeleght ende besproocken, quijteerende derhalve de voornoemde Henrick Asselingh daarvan geheel ende al bij deesen, beloove hem nu naermaels ende ten eeuwigen daage van alle costen ende naermaaninge te indemneren ende te bevrijden, onder verbant van den voors. comparant persoon ende goederen, geene ter weerelt uijtgesondert, submitteerende de selve te bedwangh ende executie van allen s'heeren reghten ende reghten. Ende tot meerder seeckerheijt dat de voornoemde Asselingh van alle naermaaninghe magh zijn <sup>d</sup> ende bevrijt, soo constitueerden Cors Leendersz. vander Laan, backer, woonende binnen deeser steede opde Koepoortsgracht, hem selven bij deese voordoen voornoemde eerste comparant ende sijn gedaane lightingh als borgh ende meedeprincipael schuldenaer, met belofte hiernevens gedaen van deselve priefven tot simpele vermaningh van de voornoemde Asselingh wederom te berde te brengen alst hem believen sall, alles onder verbant als na reghten, gelijk de comparanten mede overgaaven bij deese omme haeren in den innehouden van deesen voor den Ed<sup>len</sup> hoogen ofte provintialen Hoove van Hollandt tot haeren costen all die goetwillighlick te sullen laten condemneeren, daer toe de comparanten onwederroupelick zijn constitueerende ende maghtigh maeckende bij deese Abraham van Hooghbrugh, Willem Schuijfhil, Maarten Keemels ende meester Jacob van Raavesteijn, alle procureurs voor beijde de gemelte Hooven van justitie in Hollandt, ende dat gesamentlick ende elck van hem int bijzonder, so wel omme de condemnatie versoucken als daerinne te consenteeeren, beloovende van waarden te sullen houden ende doen houden alle t'gu<sup>nt</sup><sup>e</sup> bij de selve ende elck van hen int bijzonder daerinne zal werden gedaen ende verright, onder verbant als na reghten; versoghten de comparanten hier af acte.

Aldus gedaen binnen Leijden, present Nicolaes Spranger ende Johannes Spranger als getuijghen hier toe versoght.

[*signed:*] Arijaen Rietvelt

Cors Leendertss. van der Laen

Nicolaes Spranger

J. Spranger

Twelck ick affirmeere, Cornelis de Haas, notaris publiq, 1670

**a** H *corr.* from M. – **b** van *corr.* from vande ge. – **c** zaliger *add.* above line, and crossed out. – **d** a word like quite seems to have been omitted. – **e** part of the word has disappeared in the gutter.

## APPENDIX B: MANUSCRIPTS IN WHICH WORKS BY FRESNEAU ARE FOUND

Works for lute and guitar ascribed to Fresneau/Dufresneau are transmitted in seven manuscripts. Almost all of the pieces ascribed to Fresneau are found in his autograph PL-Kj40626 and in the other contemporary Dutch source, A-ETgoëssI. In the other five manuscripts, they are only incidentally copied, often anonymously or even wrongly attributed to Dufaut.

The following list gives the distribution of these works in the sources, with the original ascription, the key and the number in the present edition (the works are for lute, unless the guitar is indicated).

**A-ETgoëssI**

Probably written in Utrecht, the Netherlands, 1650-1670. Fresneau's eleven pieces, all in the keys of A major and F# minor, are clustered on ff. 20v-25r, and after that spread more loosely over ff. 39v-59r. According to Crawford 1988, pp. 11-12, three hands wrote the book: A, a skilled, probably professional copyist; Q, the original owner (from Utrecht?) of the manuscript, at times somewhat careless in the rhythm signs and making many mistakes that he corrected immediately; and C, another highly practised scribe. The pieces ascribed to Fresneau were copied by A and Q. Scribe A always writes Fresneau's name as 'Mr. (de) Fresneau', Q never writes 'Mr.', and uses different, often abbreviated spellings of the surname, always without the 's'.

ff. 20v-21r	<i>T F.</i> (Tombeau, Allemande, F# minor) (No. 13b)	Q
ff. 21v-22r	<i>A Fren.</i> (Allemande, F# minor) (No. 16)	Q
ff. 22v-23r	<i>C. Fren</i> (Courante, A major) (No. 5b)	Q
ff. 23v-24r	<i>S. Frenau</i> (Sarabande, A major) (No. 8)	Q
ff. 24v-25r	<i>Les larmes de Frenauw</i> (F# minor) (No. 15)	Q
ff. 39v-40r	<i>C Frenau</i> (Courante, F# minor) (No. 18)	Q
ff. 47v-48r	<i>Cour / de mr. de Fresneau</i> (F# minor) (No. 19)	A
f. 48v/1	<i>Sarab. / de Mr / Fresneau</i> (F# minor) (No. 20b)	A
ff. 53v-54r	<i>Allem. / de Mr. / Fresneau</i> (F# minor) (No. 17a)	A
ff. 58v-59r	<i>Fren.</i> (Prélude, F# minor) (No. 12)	Q

**A-ETgoëssIII**

Austria, c1693.

ff. 72v-73r (Allemande, F# minor) (No. 17b)

**A-KN1255**

Austria, c1700-1710. Written by two copyists.

pp. 47-48 (Allemande, F# minor) (No. 17c)

**A-KR79**

Written in the Austrian Kremsmünster convent c1690-1710 by Father Ferdinand Fischer (1652-1725), who also wrote other lute manuscripts from the Kremsmünster library (L 82, 83, 85); the corrections are partly by another hand (who probably wrote ms. 81 from the same collection).

f. 92v/2 (Sarabande, F# minor) (No. 20c)

**D-Bsa4060**

A collection of 344 mostly French lute pieces from the seventeenth century. Written after 1705 (Goy 2013, p. 34).

f. 136v *Allemande de Mons: Fresneau* (F major) (No. 23)

**PL-Kj40626**

Written by two hands. The second, main hand wrote all the works by Fresneau, and can be identified as autographic; see the introduction. He evidently wrote this part, 1658-c1660, on behalf of a pupil. Next to Fresneau's own works, here we find lute music by the most important French composers of the time. The book opens with pieces for guitar, the first of which (on ff. 1r-16r) are written by a different hand, and the remainder (on ff. 16v-22r) by Fresneau. The following ff. 22v-32r were left blank, after which on ff. 32v-68v the lute pieces were written, all in Fresneau's hand.



f. 16v	<i>Lais marionnaite / de / Dufresneau</i> (guitar, D minor) (No. 37)
ff. 17v-18r	<i>Lamoutarde / Nonuelle de / Dufresneau</i> (guitar, G minor) (No. 38)
ff. 19v-20r	<i>Courante de / Dufresneau</i> (guitar, D minor) (No. 35)
ff. 20v-21r	<i>Allemande / de / Dufresneau</i> (guitar, D minor) (No. 34)
ff. 21v-22r	<i>sarabande / de / dufresneau</i> (guitar, D minor) (No. 36)
ff. 32v-33r	<i>prelude / de / Dufresneau / le .17. Juin. 1658</i> (D minor) (No. 25)
ff. 33v-34r	<i>Allemande / de / Dufresneau</i> (D minor) (No. 26a)
ff. 34v-35r	<i>Courante de / Du Fresneau</i> (D minor) (No. 27)
f. 35v	<i>sarabande / de / Dufresneau</i> (D minor) (No. 28a)
f. 39v	<i>Gaotte de / Du Fresneau</i> (D minor) (No. 29)
f. 40r	<i>La fronde &lt;mise&gt; par / Dufresneau</i> (F) ( <i>mise</i> added above the line) (No. 24)
ff. 44v-45r	<i>prelude / de/ Dufresneau</i> (A major) (No. 1)
ff. 45v-46	<i>Courante de / Dufresneau</i> (A major) (No. 3)
ff. 46v-47r	<i>Chaconne de / Du Fresneau</i> (A major) (No. 10)
ff. 47v-48r	<i>Allemande / de / Dufresneau</i> (A major) (No. 2)
ff. 48v-49r	<i>Courante de / Du Fresneau</i> (A major) (No. 4)
ff. 49v-50r	<i>Gigue de / Dufresneau</i> (A major) No. 4 (No. 11)
f. 50v	<i>sarabande / de/ Du Fresneau</i> (A major) (No. 7)
f. 51r	<i>sarabande / de Du fresneau</i> (F# minor) (No. 21)
ff. 51v-52r	<i>Gigue de / Du Fresneau</i> (F# minor) (No. 22)
ff. 52v-53r	<i>C Du Fresneau</i> (Courante, A major) (No. 5a)
f. 56r/2	<i>Courante / de / Dufresneau</i> (A major) (No. 6)
f. 57r/2	<i>La bouree / de / Baptiste / par / Dufresneau</i> (A major) (No. 9)
ff. 58v-59r	<i>Prelude / de/ Dufresneau</i> (Bb major) (No. 30)
f. 59r/2	<i>sarabande de dufresneau</i> (Bb major) (No. 33)
ff. 61v-62r	<i>La complainte / de dufresneau / pour Ladien de / Monsieur Pollcenis</i> (Bb major) (No. 31)
f. 62r/2	<i>Courante de / Dufresneau</i> (Bb major) (No. 32)
ff. 66v-67r	<i>Le Tonbeau de / Du Fresneau</i> (F# minor) (No. 13a)
ff. 67v-68r	<i>Lais larme de / Du Fresneau</i> (F# minor) (No. 14)
f. 68v	<i>sarabande / de Dufresneau</i> (F# minor) (No. 20a)

### S-Klm21072

The contents of the volume point strongly to Austria. On the inside front cover is written 'Otto Fredrik Stalhammer Stockh. 1715', so the manuscript was probably completed before that year (Rudén 1981, p. 25).

ff. 8v-9r	<i>Allemand: Du Faux</i> (D minor) (No. 26b)
f. 10r	<i>Sarrab: Du F.</i> (D minor) (No. 28b)

## APPENDIX C: CONTENTS OF THE AUTOGRAPH MANUSCRIPT PL-Kj40626

Now it has been established that the Kraków guitar and lute manuscript PL-Kj40626 is for the greater part an autograph by Fresneau, probably written for a pupil, it is of interest to see which music he collected in the book, apart from his own works. Listed below are the contents of the manuscript; the titles as given in the manuscript are set in *italic*, and additional information is in roman. For the sake of completeness, the first part of the manuscript, written by a different scribe, is also included.

More detailed information on the pieces, including concordances and cognates, can be found in Kirsch/Meierott 1996, pp. 11-13, and Steur 2016. When modern editions of works by French composers are published in the series *Corpus des luthistes*, the number is given; numbers with pieces by Fresneau of course refer to the present edition. More information on the works by Fresneau is to be found in the critical commentary below.

## 1. Pieces written by the unidentified scribe A, for guitar

f. 1r	<i>Prelude</i> – Anonymous
ff. 1v-2r	<i>Allemande</i> – Anonymous
ff. 2v-3r	<i>Courante</i> – Anonymous
ff. 3v-4r	<i>Sarab:</i> – Sarabande, Anonymous
ff. 4v-5r	<i>Allemande</i> – R. Mesangeau No. 39
ff. 5v-6r	<i>Courante</i> – Anonymous
ff. 6v-7r	<i>Sarabande</i> – Anonymous
ff. 6v-7r	<i>Prelude</i> – Anonymous
ff. 7v-8r	<i>Prelude</i> – Anonymous
ff. 9v-10	<i>Allemande</i> – (A.C.) Pinel No. 9
ff. 10v-11r	<i>Courante</i> – Anonymous
ff. 11v-12r	<i>Sarab:</i> – Sarabande, Anonymous
ff. 12v-13r	<i>Prelude</i> – Anonymous
ff. 13v-14r	<i>Allemande</i> – Anonymous
ff. 14v-15r	<i>Courante</i> – Anonymous
f. 15v	<i>Sarabande</i> – Anonymous
f. 16r	<i>le double</i> – Anonymous

## 2. Pieces written by scribe B, Johannes Fresneau

## works for guitar

f. 16v	<i>Lais marionnaite de Dufresneau</i> – Fresneau No. 37
f. 17r	<i>Sarabande de Gauttie</i> – G. Pinel No. 60
ff. 17v-18r	<i>Lamoutarde Nouvelle de Dufresneau</i> – Fresneau No. 38
ff. 18v-19r	<i>Courante de Mr Du Fau</i> – F. Dufaut No. 134
ff. 19v-20r	<i>Courante de Dufresneau</i> – Fresneau No. 35
ff. 20v-21r	<i>Allemande de Dufresneau</i> – Fresneau No. 34
ff. 21v-22r	<i>sarabande de dufresneau</i> – Fresneau No. 36

## works for lute

*pieces in D minor*

ff. 32v-33r	<i>prelude de Dufresneau / le .17. Juin. 1658</i> – Fresneau No. 25
ff. 33v-34r	<i>Allemande de Dufresneau</i> – Fresneau No. 26a
ff. 34v-35r	<i>Courante de Du Fresneau</i> – Fresneau No. 27
f. 35v	<i>sarabande de Dufresneau</i> – Fresneau No. 28a
f. 36r	<i>Sarabande de Mr Gaullitier</i> – Gaultier
f. 36v	<i>Sarabande Mr Gaultier</i> – D. Gaultier No. 38
f. 37r	<i>Contrepartie</i> – D. Gaultier
ff. 37v-38r	<i>Allemande de Mr Du Fau</i> – F. Dufaut No. 20
f. 38v	<i>Sarabande de Mr Du fau</i> – F. Dufaut No. 55
f. 39r	<i>Sarabande de Mr Du fau</i> – F. Dufaut No. 56

- f. 39v *Gaunotte de Du Fresneau* – Fresneau No. 29  
 f. 40r *La fronde mise par Dufresneau* – Fresneau No. 24, F major  
 ff. 40v-41r *Le Testament de Gaultier de Lion* – V. Gaultier No. 57 (Le Testament de Mesangeau)  
 f. 41v *Courante de Gaultier* – D. Gaultier No. 36  
 f. 42r *Contrepartie* – D. Gaultier  
 ff. 42v-43r *Courante de Gaultie* – Gaultier  
 ff. 43v-44r *Courante de Gaultie* – V. Gaultier No. 13
- pieces in A major*  
 ff. 44v-45r *prelude de Dufresneau* – Fresneau No. 1  
 ff. 45v-46 *Courante de Dufresneau* – Fresneau No. 3  
 ff. 46v-47r *Chaconne de Du Fresneau* – Fresneau No. 10  
 ff. 47v-48r *Allemande de Dufresneau* – Fresneau No. 2  
 ff. 48v-49r *Courante de Du Fresneau* – Fresneau No. 4  
 ff. 49v-50r *Gigue de Dufresneau* – Fresneau No. 11  
 f. 50v *sarabande de Du Fresneau* – Fresneau, No. 7
- pieces in A major and F# minor*  
 f. 51r *sarabande de Du fresneau* – Fresneau No. 21, F# minor  
 ff. 51v-52r *Gigue de Du Fresneau* – Fresneau No. 22, F# minor  
 ff. 52v-53r *C Du Fresneau* – Courante, Fresneau No. 5a, A major  
 f. 53v *Courante de Mr Du But* – Gaultier or Dubut A major  
 f. 54r *Courante de Mr dubut* – P. Dubut No. 77, F# minor  
 ff. 54v-55r *Le Tonbeau de Gaultier* – D. Gaultier No. 63 (Le Tombeau de Mademoiselle Gaultier), F# minor  
 ff. 55v-56r *Lais larme de Gaultier* – D. Gaultier No. 57 (Le Tombeau de Blancrocher), A major  
 f. 56r/2 *Courante de Dufresneau* – Fresneau No. 6, A major  
 ff. 56v-57r *Allemande de Gaultier* – Gaultier, A major  
 f. 57r/2 *La bouree de Baptiste par Dufresneau* – Fresneau No. 9, A major  
 ff. 57v-58r *Courante de Gaultier* – Gaultier?, A major
- pieces in Bb major*  
 ff. 58v-59r *Prelude de Dufresneau* – Fresneau No. 30  
 f. 59r/2 *sarabande de dufresneau* – Fresneau No. 33  
 ff. 59v-60r *Courante de Mercure* – J. Mercure No. 13, or V. Gaultier No. 35  
 f. 60r/2 *Sarabande de Mercure* – J. Mercure No. 21  
 ff. 60v-61r *Gigue de Mercure / Lacord* – J. Mercure No. 26  
 ff. 61v-62r *La complainte de dufresneau pour Ladien de Monsieur Pollcenis* – Fresneau No. 31  
 f. 62r/2 *Courante de Dufresneau* – Fresneau No. 32
- pieces in D minor and F/C major*  
 f. 62v NT, Anonymous, D minor  
 f. 63r NT, Anonymous, D minor  
 f. 63v NT (Sarabande Marion pleure), Anonymous, F major-C major  
 f. 64r NT (Sarabande Marion pleure), Anonymous, F major-C major  
 f. 64v NT (Sarabande), P. Dubut, No. 80, D minor  
 f. 65r NT (Sarabande), D minor  
 f. 65v NT, D minor  
 f. 66r NT (Gavotte d'Anjou), D minor
- pieces in F# minor*  
 ff. 66v-67r *Le Tonbeau de Du Fresneau* – Fresneau No. 13a  
 ff. 67v-68r *Lais larme de Du Fresneau* – Fresneau No. 14  
 f. 68v *sarabande de Dufresneau* – Fresneau No. 20a

## CRITICAL COMMENTARY TO THE EDITION

In the following critical commentary, the corrections and other emendations by the editor are listed, as well as some remarks concerning the pieces published in this book. As a rule, the pieces are edited as closely as they appear in the sources, including fingering numbers and signs, vertical and diagonal lines aligning or separating notes of a chord, and 'hold' lines. Every single version of each work is given in the edition.

The rhythm signs are normalised in the edition: they are always rendered as headless flags, although in some sources – A-TgoësIII, A-KN1255 and A-KR79 – they are written with note heads. When rhythm signs are repeated unnecessarily in a source (as for instance sometimes in A-ETgoëssI), this repeat is omitted, except in the case of the prelude No. 12.

For the ease of the modern player, the indication of the eleventh course is also normalised as *4*, which in most sources is written as *////a*: in A-ETgoëssI, S-Klm21072 and also in the autograph P-Kj40626.

In the unmeasured preludes, the endings of staves have been indicated by means of a vertical stroke through the top line. Rhythm signs are given strictly as in the source.

In the sources, the rhythm of final bars and that of the following upbeats often do not agree; these instances have been normalised, even if this included the insertion of an extra bar with a second repeat (as for instance in No. 3, m. 10). These instances are always mentioned in the commentary.

The rhythm signs are indicated with their usual names:

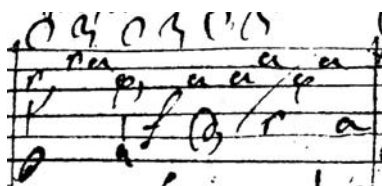
- half note                    as the half note in the 'normal' musical notation
- quarter note                stem without a flag
- eighth note                 stem with one flag
- sixteenth note             stem with two flags
- 32nd note                  stem with three flags

Abbreviations used:

- r.s., r.ss.     rhythm sign(s)
- corr.         corrected/correction

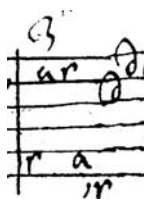
Some preliminary remarks about the works copied by Fresneau himself in PL-Kj40626 are called for. As mentioned in the introduction, he can at times be a rather sloppy scribe. It seems that he always, or mostly, wrote from memory, rather than copying from an exemplar. In places, he made mistakes that he corrected immediately, sometimes resulting in a text that is difficult to decipher or interpret.

As a scribe, Fresneau also has a few peculiarities of his own. He often writes the music very cramped together, so it can be rather unclear whether tablature letters are vertically aligned or not. In those equivocal cases, he sometimes draws an oblique line to indicate that a separation is meant. This seems to be the case, for instance, in No. 26a, m. 6:



Fresneau's copies are strewn with ink spots and small strokes, which may sometimes be the beginnings of letters that remained unfinished (see Ill. 7). It can be rather hard to decide whether those blots and strokes were meant as playing signs (fingering dots for the right hand, or even fingering numbers for the left hand).

The grace sign indicating an appoggiatura from above (as with the notes *3c*, *3e* and *5d* in the example above), are sometimes written *under* the letter to which it belongs; for instance in No. 31, m. 15, with *6a*:



These difficulties in interpreting the exact meaning of all aspects of the tablature written by Fresneau make it highly advisable for any serious student of his music to consult not only this edition, but also his manuscript autograph, which is published in facsimile in Kirsch/Meierott 1996.

The pieces in A major and F# minor (Nos. 1-22) require a tuning of G# for course 7, F# for course 8 and C# for course 11 (indicated in the autograph at the end of No. 3 as 4*d-7a* ; 4*b-/a* ; 5*e-4*). The pieces in Bb major (Nos. 30-33) require Bb for course 6 and Eb for course 9 (which is in the autograph indicated on f. 61r, after a Gigue by J. Mercure).

Many concordances and notes on the pieces are from Steur 2016, Kirsch/Meierott 1996, and Crawford 1988.

### No. 1. Prelude in A major

PL-Kj40626, ff. 44v-45r: *prelude / de / Dufresneau*

- r.s. at the beginning of the piece added.

### No. 2. Allemande in A major

PL-Kj40626, ff. 47v-48r: *Allemande / de / Dufresneau*

- m. 1: dot added to eighth note r.s.
- m. 5: penultimate note 4*e* corr. from 4*d*.
- m. 8: quarter note r.s. corr. from half note.
- m. 15: 32nd r.s. added.
- m. 16: quarter note r.s. corr. from half note.

### No. 3. Courante in A major

PL-Kj40626, ff. 45v-46r: *Courante de / Dufresneau*

Steur 2016 gives as a concordance A-ETgoëssI, f. 44v, but this is incorrect.

After the piece the tuning is given: 4*d-7a* ; 4*b-/a* ; 5*e-4*.

- m. 10: half note r.s. followed by an eighth note rest corr. from a dotted half note; the following second repeat, with the rhythm of a dotted quarter note, added.
- m. 24: dotted quarter note r.s. corr. from a dotted half note.

### No. 4. Courante in A major

PL-Kj40626, ff. 48v-49r: *Courante de / Du Fresneau*

- m. 12: dotted quarter note r.s. corr. from a dotted half note; the following second repeat, with the rhythm of a half note followed by an eighth note rest, added.
- m. 24: dotted quarter note r.s. corr. from a dotted half note.

### No. 5a. Courante in A major

PL-Kj40626, ff. 52v-53r: *C Du Fresneau*

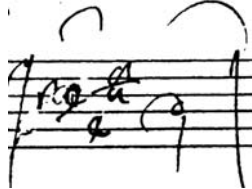
This Courante is transmitted in two manuscripts. The versions are edited here as Nos. 5a and 5b.

- m. 10: the second repeat, with the rhythm of a dotted quarter note, added.
- m. 24: dotted quarter note r.s. corr. from dotted half note.

### No. 5b. Courante in A major

A-ETgoëssI, ff. 22v-23r: *C. Fren*

- m. 10: the second repeat, with the rhythm of a dotted quarter note, added.
- m. 13: notated ambiguously because the copyist corrected an error:

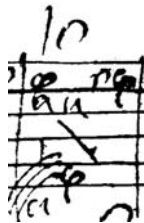


- m. 24: dotted quarter note r.s. corr. from dotted half note.

### No. 6. Courante in A major

PL-Kj40626, f. 56r/2: *Courante / de / Dufresneau*

- m. 5: notated somewhat ambiguously because the copyist incorrectly aligned 3a and 6e:



- m. 10: half note followed by eighth note rest corr. from a dotted half note.
- m. 20: half note followed by eighth note rest corr. from a dotted half note.

### No. 7. Sarabande in A major

PL-Kj40626, f. 50v: *Sarabande / de/ Du Fresneau*

The first four measures are reminiscent of the Sarabande *La Doucerouse* by Charles Mouton (Mouton II 1680, p. 52).

- m. 13: 2e and ///a written vertically aligned, but parted by means of an oblique stroke (as in No. 6 m. 5).

**No. 8. Sarabande in A major**

A-ETgoëssI, ff. 23v-24r: *S. Frenau*

**No. 9. La Bourrée de Baptiste in A major**

PL-Kj40626, f. 57r/2; *La bouree / de / Baptiste / par / Dufresneau*

The piece is a setting after a Bourrée by Jean-Baptiste Lully, LWV 31/26 and 75/41, from a lost collection *Bransles et autres Dances*, edited by Philidor, 1665. But as the tune was already known in the Netherlands in 1663 (see below), it must have circulated before that publication in manuscript version.

Other lute settings: Bensbergh, No. 61 *La Marianne en ton re de Mercure* (*Oeuvres de Mercure*, II, No. 7); F-Pn Rés. Vmf 48, f. 83v-84r *Gavotte*. Other instrumental sources, for violin or another solo descant instrument: Playford 1665, p. 52/3 *Bore de Baptist* (the source for LWV 31/26); NL-HOWfa1667-1, f. 42 *La Bourè de baptist*; US-Lauc C.697.M.4, p. 108/2 *La Marianne*; S-N Finspång 9089, 2, p. 6 *Laboere De Battista*; Roger(11)1713, p. 9/3 *La Bourée Baptiste*; under LWV 75/41, Schneider gives three later manuscript sources for orchestra. In two songbooks, the tune is given as the melody to which a text should be sung: Blasius 1663, p. 84 *Boure de Battist* (song 'O tintelende Diamant'); Bacilly 1668, p. 297 *La Mariane* (song 'On ne voit rien paraistre à la Cour'). Moreover, the title *La Bore de Baptiste* is also indicated for the song 'Hoe is mijn teere jeucht' in Omazur 1663, p. 14.

- the *petite reprise*, written out in the edition, is in the source indicated by means of a repeat sign under m. 10.

**No. 10. Chaconne in A major**

PL-Kj40626, ff. 46v-47r: *Chaconne de / Du Fresneau*

**No. 11. Gigue in A major**

PL-Kj40626, ff.49v-50r: *Gigue de / Dufresneau*

- m. 8: dotted quarter note r.s. corr. from a half note.
- m. 16: dotted quarter note r.s. corr. from a half note.

**No. 12. Prelude in F# minor**

A-ETgoëssI, ff. 58v-59r: *Fren.*

**No. 13a. Le Tombeau in F# minor**

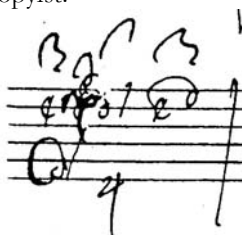
PL-Kj40626, ff. 66v-67r: *Le Tonbeau de / Du Fresneau*

This piece is transmitted in two manuscripts. The versions are edited here as Nos. 13a and 13b.

- m. 1: third, fourth and last r.ss. (sixteenth, eighth and sixteenth) added.
- m. 8: quarter note r.s. corr. from a half note; the following second repeat, with over the last chord the rhythm of a dotted quarter note, added.
- m. 11: /a corr. from //a.
- m. 16: dotted quarter note r.s. corr. from a half note.

**No. 13b. Tombeau in F# minor**A-ETgoëssI, ff. 20v-21r: *T F.*

- m. 5: last r.s. (sixteenth) corr. from eighth.
- m. 7: ///a corr. from 4.
- m. 8: quarter note r.s. corr. from half note; the following second repeat, with over the last chord the rhythm of a dotted quarter note, added.
- m. 13: ///a corr. from 4.
- m. 13: 6c corr. from 5c (in this part of the measure the copyist wrote the notes 4d-5e-4d also one line too high, but he corrected these errors himself).
- m. 14: first note 5d corr. from 4d (an error not corrected by the copyist; see the remark on m. 14).
- m. 15: the second half of the measure very unclear in the source, because of corrections made by the copyist:



- m. 16: dotted quarter note r.s. corr. from a half note.

**No. 14. Les Larmes de Dufresneau in F# minor**PL-Kj40626, ff.67v-68r: *Lais larme de / Du Fresneau*

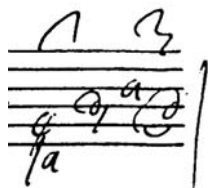
Steur 2016 writes that this version is an octave higher than No. 15, implicitly suggesting that apart from the transposition both are essentially identical. However, Nos. 14 and 15 are different pieces, the identical title notwithstanding.

- m. 8: dotted quarter note r.s. corr. from a half note
- m. 11: last r.s. (sixteenth) added.
- m. 12: first r.s. (sixteenth) corr. from 32nd.
- m. 16: dotted quarter note r.s. corr. from a half note.

**No. 15. Les Larmes de Fresneau in F# minor**A-ETgoëssI, ff. 24v-25r: *Les larmes de Frenauw*

See the note to No. 14.

- m. 2: last r.s. (32nd) added and penultimate r.s. (sixteenth) placed one note earlier:



- m. 3: third r.s. (eighth) added.
- m. 3: last r.s. (32nd) added and penultimate r.s. (sixteenth) placed one note earlier, as at the end of m. 2.



- m. 8: dotted quarter note r.s. corr. from a half note
- m. 12: *4d* corr. from *3d*.
- m. 13: last r.s. (eighth) added.
- m. 16: dotted quarter note r.s. corr. from a half note.

#### No. 16. Allemande in F# minor

A-ETgoëssI, ff. 21v-22r: *A Fren.*

- the time signature corr. from *3*.
- m. 7: dotted quarter note r.s. corr. from a half note
- m. 8: third and fourth r.ss. (sixteenth and eighth) added.
- m. 11: second r.s. (sixteenth) added.
- m. 12: first note *5d* corr. from *5e*.
- m. 13: *6c* corr. from *5c*.
- m. 14: dotted quarter note r.s. corr. from a half note.

#### No. 17a. Allemande in F# minor

A-ETgoëssI, ff. 53v-54r: *Allem. / de Mr. / Fresneau*

This Allemande is transmitted in three manuscripts, two of them not directly related to Fresneau or his Dutch circle. It was obviously one of his few better-known pieces, although his name is not mentioned on the two 'foreign' copies. The versions are edited here as Nos. 17a, 17b and 17c.

- upbeat: sixteenth r.s. corr. from eighth.
- m. 8: a dot omitted after quarter note r.s., the following sixteenth rest added, and in the upbeat the sixteenth r.s. corr. from eighth.
- barline between mm. 12 and 13 added.
- m. 13: *6e* unclear in the source.
- m. 16: a dot omitted after quarter note r.s., and following sixteenth rest added.

#### No. 17b. Allemande in F# minor

A-ETgoëssIII, ff. 72v-73r

- upbeat: sixteenth r.s. corr. from eighth.
- m. 8: quarter r.s. corr. from a half note, and the following sixteenth rest added; after the double barline, the sixteenth r.s. corr. from eighth.
- m. 16: quarter r.s. corr. from a half note, and the following sixteenth rest added.

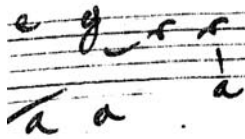
#### No. 17c. Allemande in F# minor

A-KN1255, pp. 47-48

This piece needed much editing, because almost all r.ss. are lacking in the source; the only r.ss. present are those in the upbeat, the first one of m. 1, in the upbeat of m. 8, the first r.s. of m. 13, and an erroneous one in m. 6. Moreover, there are some notes missing in mm. 6, 9 and 16.

- upbeat: sixteenth r.s. corr. from quarter.
- m. 4: */a* corr. from *//a*.
- m. 6: the second quarter of the measure and the first note of the third quarter (with the notes *3c*, *3a-/a*, *4d*, *3a*) added.
- m. 6: over the penultimate note *3c* an erroneous eighth note r.s. omitted.
- m. 9: in the third quarter of the measure the chord *1e-/a* added.

- m. 14: in the source, there is a slur between 1*g* and 2*c*, probably stemming from a misunderstood grace sign under *g*:



- m. 16: 5*e* added.

### No. 18. Courante in F# minor

A-ETgoëssI, ff. 39v-40r: *C Frenau*

- m. 12: a dot omitted after the half note r.s., and the following eighth note rest added.
- m. 24: a dot omitted after the half note r.s., and the following eighth note rest added.

### No. 19. Courante in F# minor

A-ETgoëssI, ff.47v-48r: *Cour / de mr. de Fresneau*

### No. 20a. Sarabande in F# minor

PL-Kj40626, f.68v: *sarabande / de Dufresneau*

This piece is transmitted in three sources, one of which is not related to Fresneau or his Dutch circle; in this 'foreign' one, the work is anonymous. The versions are edited here as Nos. 20a, 20b and 20c. Only No. 20a has written-out varied repeats.

- m. 30: the diagonal line is probably meant to indicate that 6*c* and 2*a* are not vertically aligned.

### No. 20b. Sarabande in F# minor

A-ETgoëssI, f. 48v/1: *Sarab. / de Mr / Fresneau*

### No. 20c. Sarabande in F# minor

A-KR79, f. 92v/2

### No. 21. Sarabande in F# minor

PL-Kj40626, f. 51r: *Sarabande / de Du fresneau*

- m. 1: an eighth note r.s. above the second chord omitted, and the one over 5*e* added.

### No. 22. Gigue in F# minor

PL-Kj40626, ff. 51v-52r: *Gigue de / Du Fresneau*

- m. 8: // *a* unclear: scribbled in between the neighbouring bass notes.

### No. 23. Allemande in F major

D-Bsa4060, ff. 136v-137r: *Allemande de Mons: Fresneau*

- m. 6: the second repeat, with the rhythm of a quarter note followed by a sixteenth note rest, added.
- m. 11: over the note *3b* a dotted eighth note r.s. omitted.
- m. 11: 32nd r.s. corr. from sixteenth.

### No. 24. La Fronde in F major

PL-Kj40626, f.40r: *La fronde mise par / Dufresneau*

In the title the word *mise* is added above the line.

Different settings of this tune: GB-Tabley, p. 41 *maske by Pinelle* (lute); GB-Balcarres, p. 84/3 *Gigue by Monsieur Gallot* (lute); NL-DHk 133.K.6, p. 101 *La petite fronde* (guitar). The piece is ascribed to Pinel in Steur 2016, but the versions by Pinel and Gallot in Tabley and Balcarres are probably independent settings of this tune.

In Holland, the tune was popular in the second part of the seventeenth century; it is found in different settings for solo descant instrument, in which especially the first section shows a number of variant forms: NL-HOWfa1667-1, f. 38 *La Fronte*; S-N Finspång 9089, 2, p. 16/3 *La Fronde*; US-BE 890, f71v/1 *Goedenavont neeltje*; S-V SB 18:3.1, f. 149r/3 *la affront ou la grosse Marchant*; Roger(11)1713, p. 14/2 *La fronde*. The tune is also given as the melody for the song 'O Parel van de vromen' in Swaen 1664, p. 33 *L'affrond ou la grosse Marchand*. Moreover, the tune indications 'La Fronde' and 'Goedenavont Neeltje' are found to texts in 17 songbooks from the Netherlands between 1656 and 1766; see the list in *Liederenbank*.

In the source, the r.s.s. are very erratic and needed heavy editing. Some of the problems are caused by the fact that the scribe (i.e. Fresneau) took the half note as the principal beat (that is a dotted half note in the present edition), but because of this, in other bars he also shortened many r.s.s. in order to attain the same number of overall beats (see for instance mm. 5-8). In mm. 2 and 14 an error seems to have been made in the rhythm of the melody. The piece as found in PL-Kj40626, with uncorrected r.s.s.:

The reconstruction of the piece was made easy with the help of the melody in S-N Finspång 9089, which is nearly identical to the one used by Fresneau, only a tone higher (transcription by Wouter Steenbeek, given in the *Liederenbank*; in m. 7 the dot is added):



- m. 4: the second repeat added.
- m. 11, second part: in the source corr. by the copyist:



- the *petite reprise*, written out in the edition, is indicated in the source by a repeat sign under m. 12.

### No. 25. Prelude in D minor

PL-Kj40626, ff.32v-33r: *prelude / de / Dufresneau / le .17. Juin. 1658*

The date was added in the margin by a different hand, probably that of the pupil. The opening of the piece, an ascending arpeggiated chord of D minor, including a step on the note *e*, is similar to the beginning of a prelude by Denis Gaultier (Gaultier 1672, p. 6).

- in the second line of the transcription, the dot under the second *3d* (before *4a*) is unclear.
- at the end of the second line of the transcription in the source, there is a sign which looks like the number 4 under the penultimate note *3a*. This sign is omitted in the edition, as a bass note *C natural* makes no musical sense here, and Fresneau normally notates the eleventh course as *////a*.

### No. 26a. Allemande in D minor

PL-Kj40626, ff. 33v-34r: *Allemande / de / Dufresneau*

This piece is transmitted in two sources, the autograph PL-Kj40626 and S-Klm21072, an Austrian manuscript from the beginning of the eighteenth century. In the latter, it is attributed to Dufaut, probably erroneously. Kirsch/Meierott 1996, p. 12, suspect that the exemplar of 21027 only had *D.F.* (or *Du F.*; see No. 28b), which was interpreted as the name of the more famous lutenist Dufaut. Given the ascription to Fresneau in the autograph PL-Kj40626, we must assume that it was he who composed the piece.

In the present edition, both versions are edited, as Nos. 26a and 26b.

A modern edition of this work is in *Oeuvres de Dufaut*, No. 106.

- upbeat: sixteenth note r.s. corr. from eighth note.
- m. 6: the diagonal line is probably meant to indicate that *2a* and *5c* should not be vertically aligned, as is indeed the case in the source.
- m. 8: a dot omitted after the half note r.s., and the following eighth note rest added.
- m. 9: the third and fourth r.ss. (a dotted sixteenth followed by a 32nd) corr. from a dotted eighth note followed by a sixteenth.
- from m. 9 until m. 15 the barlines are misplaced: one eighth note too early.
- m. 15: the last r.s. (eighth note) added.
- m. 16: a dot omitted after the half note r.s., and the following eighth note rest added.

**No. 26b. Allemande in D minor**S-Klm21072, ff.8v-9r: *Allemand: Du Faux*

See the note to No. 26a.

- m. 8: the eighth note rest added.
- m. 11: in the source the measure is divided in two halves by a bar line drawn in pencil.
- m. 14: last note *5a* corr. from *4a*.
- m. 16: the eighth note rest added.

**No. 27. Courante in D minor**PL-Kj40626, ff. 34v-35r: *Courante de / Du Fresneau*

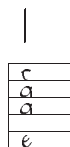
- m. 5: *2c* not certain, as the letter is obscured by an ink blot.
- m. 12: a dot omitted after the half note, and the following eighth note rest added; the following second repeat, with a dotted quarter note r.s., added.
- m. 24: the dotted quarter note r.s. corr. from a dotted half note.

**No. 28a. Sarabande in D minor**PL-Kj40626, f. 35v: *Sarabande / de / Dufresneau*

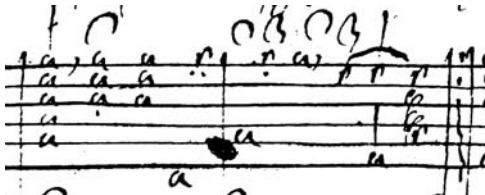
This piece is transmitted in two versions, which are edited here as Nos. 28a and 28b. See also the note to No. 26a.

A modern edition of this work is in *Oeuvres de Dufaut*, No. 140.

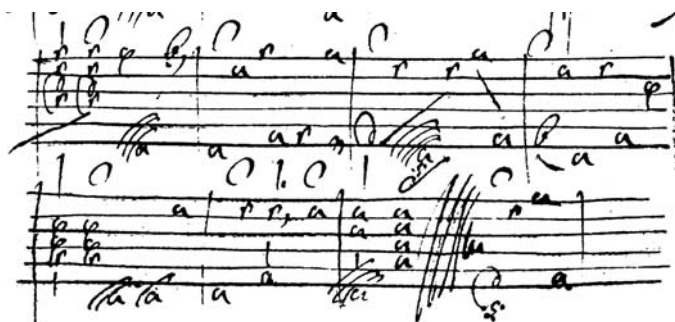
- m. 2: in the first chord, in both versions of the piece there is a note *4a*, but it seems to be erroneous and is therefore omitted in the edition, although the versions are otherwise not closely related and No. 28a is an autograph by the composer:



- mm. 7-8: reconstructed from an unclear single measure, by changing the rhythm and dividing the notes over two measures:



- the *petite reprise*, written out in the edition, is in the source indicated by repeat signs and the last notes of m. 12:



### No. 28b. Sarabande in D minor

S-Klm21072, f. 10r: *Sarab: Du F.*

- m. 2: a note 3a in the first chord omitted; see the remark under No. 26a.
- m. 8: the note 6a is obscured by an ink blot.
- m. 10: 4c uncertain.
- m. 12: the first 2c (the second note of the bar) corr. from 2a.

### No. 29. Gavotte in D minor

PL-Kj40626, f. 39v: *Gavotte de / Du Fresneau*

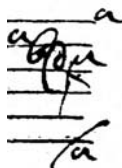
This piece is known in other sources as *Air*, *Gigue* or *Gigue d'Angleterre*. Versions for lute: A-Wn 17706, p. 3/1 *Gigue*; D-B 40068, f. 31r *Gigue*; D-MZFederhofer, p. 35 *Gigue*; F-B 279.152, p. 14/2 *Gigue d'angleterre*; F-Pn Rés. 1110, f. 60v-61r (untitled); PL-LZu 3779, f. 10v *Gigue*; PL-Lw 1985, f. 19r *gigue*; S-L G 34 I, p. 9f. *Air*; S-L G 37, p. 25f. *Air*. Versions for other instruments: F-Pn Vm<sup>7</sup> 675, p. 36 *Gigue e si mi* (guitar); P-C 97, p. 262/1 *Giga* (violin); F-Pn Rés. Vmd 18, p. 10 *Gigue d'angleterre* (keyboard); *ibid.*, p. 16A *Gigue* (keyboard); US-BE 770, p. 344 *Gigue* (keyboard). In Kirsch/Meierott 1996, p. 12, it is stated that No. 29 is clearly different from the other settings for lute, which are rather concordant between themselves. No. 29 therefore seems to be a setting by Fresneau of this well-known tune.

Kirsch/Meierott wonder whether the title *Gavotte* in No. 29 is a mistake by the scribe, but now that we know that this scribe is Fresneau himself, we may be confident that he intended this title for the piece. He evidently knew the popular tune on which it was based, but perhaps not its more common title *Gigue d'Angleterre*.

### No. 30. Prelude in B $\flat$ major

PL-Kj40626, f. 58v-59r: *Prelude / de/ Dufresneau*

- on the third line of the transcription, the 32nd r.s. after the dotted eighth note corr. from sixteenth.
- on the fourth line of the transcription, the consecutive notes 3a / a 1a unclear in the source (the scribe probably intended to indicate that 3a should be played before /a):



- the last notes of the fourth line of the transcription, 3d-4e 4f 3f, are all a line higher in the source (2d-3e 3f 2f); before those, the note 3b is two lines lower in the source (5b).

**No. 31. La Complainte pour l'Adieu de Monsieur Pollcenis in B $\flat$  major**

PL-Kj40626, f. 61v-62r: *La complainte / de dufresneau / pour L'adieu de Monsieur Pollcenis*

This 'Mr. Pollcenis' is probably Georg Dachs von Polsnitz (Silezia), who matriculated at Leiden University on 27 September 1659; see the introduction.

- m. 8: the dotted quarter note r.s. corr. from a half note.
- m. 14: the eighth note r.s. over chord *2f4e-//a* added, and an identical r.s. above *2f7a* omitted.
- m. 16: the dotted quarter note r.s. corr. from a half note.

**No. 32. Courante in B $\flat$  major**

PL-Kj40626, f. 62r/2: *Courante de / Dufresneau*

- m. 12: a dot omitted after the half the note r.s., and the following eighth note rest added.
- m. 16: after the eighth note r.s. possibly a dot in the source, but it is placed further from the stem than is usual for this scribe, and it is not followed by a sixteenth note r.s.
- m. 28: a dot omitted after the half note r.s., and the following eighth note rest added.

**No. 33. Sarabande in B $\flat$  major**

PL-Kj40626, f. 59r/2: *Sarabande / de / dufresneau*

**No. 34. Allemande in D minor for guitar**

PL-Kj40626, ff. 20v-21r: *Allemande / de / Dufresneau*

Nos. 34-38 are the five pieces for guitar ascribed to Fresneau in his autograph manuscript PL-Kj40626. In Kirsch/Meierott 1996, p. 6, is pointed out that these pieces give the distinct impression of being lute works transcribed for the guitar.

- upbeat: sixteenth note r.s. corr. from an eighth note.
- m. 1: in the first chord a note *5a* omitted.
- m. 6: the quarter note r.s. corr. from a half note, and the following sixteenth rest added.
- m. 6, upbeat: sixteenth note r.s. corr. from an eighth note.
- m. 7: first r.s. (eighth note) corr. from a quarter note.
- m. 10: *4c* corr. from *5c*.
- m. 12: the quarter note r.s. corr. from a half note, and the following sixteenth rest added.

**No. 35. Courante in D minor for guitar**

PL-Kj40626, ff. 19v-20r: *Courante de / Dufresneau*

See the note to No. 34.

- m. 10: the second repeat, with the dotted quarter note rhythm, added.
- m. 20: the dotted quarter note r.s. corr. from a dotted half note.

### No. 36. Sarabande in D minor for guitar

PL-Kj40626, f. 22r: *Sarabande de / dufresneau*

See the note to No. 34.

### No. 37. Les Marionnettes in D minor for guitar

PL-Kj40626, f. 16v: *Lais marionnaite / de / Dufresneau*

Cf. F-Pn Rés. Vmf 48, ff. 106v-107r *Chançon* (lute). The tune was well-known in Holland, where it is found as *La Marionette* in various instrumental settings and as tune indications from 1656 onwards. Versions for solo descant instrument: US-BE 890, f. 67r/3 *La Marionette*; Mortier(3)1709, p. 18/3 *Marionnet*; Roger(3)1712, p. 16/2 *Marionnet*; NL-Ga 581-40, f. 10r *olde wijven*; S-V SB 18:3.1, f. 145v/2 *la morionette*; NL-DHnmi 21.K.17, p. [77] *Olde Wijven* (in duple time); ContraDansen1735, p. 8 *La Diabliesse* (with basso continuo); NL-DHnmi 4.G.86, p. 57 *de oude Wijver*; NL-At 205.F.38, p. [36]/2 *Oude nyven*; *ibid.*, p. [189]/1 *La Diabliesse*. The tune is also given in Swaen 1664, pp. 56-57 *La Marionette. Ofte: Speelt op vreughde-snaren. Ofte: Wel op, jonge Maeghden* as the melody to which the text 'Agniet, pronck der Maeghden' could be sung; moreover, the title is found as a tune indication in 11 songbooks from the Netherlands between 1656 and 1702; see the *Liederbank*.

See the note to No. 34.

As is the case with No. 24, the dotted half note gives the beat, which caused Fresneau some problems when notating the piece, especially in mm. 9-11 and m. 12; from then on the bar lines are misplaced. The piece as it is found in the source:

An instrumental version in Roger(3)1712 *Marionnet*, p. 16/2, having in principle the same melody although it is in major instead of minor, gives a clue to the interpretation of the piece (transcription Simon Plantinga; source: *Liederbank*):





- m. 8: the dotted quarter note r.s. corr. from a dotted half note; the following repeat, with the half note r.s. followed by an eighth note rest, added.

- m. 12: a dot omitted under the first chord.

### No. 38. La Moutarde Nouvelle in G minor for guitar

PL-Kj40626, ff. 17v-18r: *Lamoutarde / Nouvelle de / Dufresneau*

A popular piece, found in a number of sources – mainly English and Dutch. It was known as *Cordon bleu*, but more commonly as *La Moutarde nouvelle*, or its English equivalent. Other settings: GB-Lbl Add. 16889, f. 99r/2 *Cordon bleu* (lute); GB Balcarres, p. 125/1 *The new Moutar, by david griene* (lute); Playford 1665, p. 52/2 *New metar* (violin); Playford 1682, No. 72 *New Muttar* (viol); GB-Cu Dd.6.48, f. 21r *Nue Mouttar* (viol, the beginning is missing); GB-Lbl Add. 59869, f. 31v/3 *New Mutarre* (viol); GB-Lbl, Add. 63852, f. 80v *The new muttar* (viol); NL-Uub Rar Msq 1, f. 4v/1 *La Moustarde Reformé* (keyboard); US-BE 890, f. 66v/1 *la moutarde renomee* (melody instrument); NL-HOWfa1667-1, f. 50r/3 *Moustarde nouvelle / Nota* (melody instrument). In two songbooks from the Netherlands the title is mentioned as the melody to which the text should be sung: Nachtegaal 1659, p. 78 *La Moustarde reformée* (song ‘In de hel een woning van gekwel’), and Rommelzootje 1670, p. 145 *De Moustarde nouvelle* (song ‘Tyter zag laatst dat zijn Rozemond’).

As none of the lute sources are concordant with No. 38, this seems to be an independent setting by Fresneau of this popular tune.

See the note to No. 34.

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# PIECES IN A MAJOR

## 1. Prelude

PL-Kj40626, ff. 44v-45r

The musical score for '1. Prelude' is presented on six systems of three staves each. The notation is a form of early printed musical notation, likely lute tablature, using letters (a, b, c, d, e, f, g) and rhythmic symbols (minims, crotchets, quavers, and semibreves) on a five-line staff. The key signature is A major, indicated by a sharp sign (♯) on the F line. The piece begins with a treble clef and a forte (ff) dynamic marking. The notation includes various rhythmic values and accidentals (sharps, naturals, and flats). The score concludes with a double bar line and repeat signs. A small 'd' symbol is placed above the final system.

## 2. Allemande

PL-Kj40626, ff. 47v-48r

The musical score for '2. Allemande' is presented in a system of six systems, each with a rhythmic pattern above and a three-staff musical notation below. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. Bar numbers 4, 7, 10, 13, and 16 are indicated on the left side of the systems. The score concludes with a double bar line and repeat dots at the end of the sixth system.

## 3. Courante

PL-Kj40626, ff. 45v-46r

The musical score for '3. Courante' is presented in a system with a rhythmic pattern above and a three-staff musical notation below. The notation includes various note values and accidentals. Bar numbers 4, 7, 10, 13, and 16 are indicated on the left side of the system. The score concludes with a double bar line and repeat dots at the end of the sixth system.



8

14

21

## 4. Courante

PL-Kj40626, ff. 48v-49r

7

13

20

5a. Courante

PL-Kj40626, ff. 52v-53r

8

14

20

5b. Courante

A-ETgoëssI, ff. 22v-23r

8

14

20

## 6. Courante

PL-Kj40626, ff. 56r/2

7

14

4

## 7. Sarabande

PL-Kj40626, f. 50v

7

13

4

4

## 8. Sarabande

A-ETgoëssI, ff. 23v-24r

3

7

14

21

## 9. La Bouree de Baptiste

PL-Kj40626, f. 57r/2

7

13

### 10. Chaconne

PL-Kj40626, ff. 46v-47r

1  
8  
15  
22  
29

### 11. Gigue

PL-Kj40626, ff. 49v-50r

1  
5  
(8)  
13

# PIECES IN F SHARP MINOR

## 12. Prelude

A-ETgoëssI, ff. 58v-59r

Musical score for '12. Prelude' by A-ETgoëssI, ff. 58v-59r. The score is written on five systems of two staves each. It features a complex melodic line with many accidentals and a rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line.

## 13a. Le Tombeau

PL-Kj40626, ff. 66v-67r

Musical score for '13a. Le Tombeau' by PL-Kj40626, ff. 66v-67r. The score is written on four systems of two staves each. It features a complex melodic line with many accidentals and a rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line.

13

16

### 13b. Tombeau

A-ETgoëssI, ff. 20v-21r

### 14. Les Larmes de Dufresneau

PL-Kj40626, ff. 67v-68r

Musical score for 'Les Larmes de Dufresneau' in mensural notation. The score is organized into six systems, each with a system number on the left (1, 4, 7, 10, 13, 16). Each system contains three staves. The notation includes various rhythmic values (e, g, h, k, i, g, r, a, d, r, e, b, a, e, f) and rests. Above the staves are rhythmic flags and bar lines. Below the staves are various annotations, including '4' and 'a' with slash or double slash symbols. The score concludes with a double bar line and repeat dots at the end of the sixth system.

### 15. Les Larmes de Fresneau

A-ETgoëssI, ff. 24v-25r

Musical score for 'Les Larmes de Fresneau' in mensural notation. The score is organized into two systems, each with a system number on the left (1, 4). Each system contains three staves. The notation includes various rhythmic values (a, e, d, r, x, e, e, d, e, e, d, e, e, d, e, e, r, a, e, r, a, e, r, a, e, r, a) and rests. Above the staves are rhythmic flags and bar lines. Below the staves are various annotations, including '4' and 'a' with slash or double slash symbols. The score concludes with a double bar line and repeat dots at the end of the second system.





17a. Allemande

A-ETgoëssI, ff. 53v-54r

Musical score for 17a. Allemande, A-ETgoëssI, ff. 53v-54r. The score consists of six systems of music. Each system includes a rhythmic line with flags and a multi-staff musical notation with notes and rests. Measure numbers 3, 6, 9, 12, and 15 are indicated on the left. The notation includes various note values, rests, and dynamic markings like 'a' and '4'.

17b. Allemande

A-ETgoëssIII, ff. 72v-73r

Musical score for 17b. Allemande, A-ETgoëssIII, ff. 72v-73r. The score consists of six systems of music, identical in notation to the previous score. Each system includes a rhythmic line with flags and a multi-staff musical notation with notes and rests. Measure numbers 3, 6, 9, 12, and 15 are indicated on the left. The notation includes various note values, rests, and dynamic markings like 'a' and '4'.

9

12

15

### 17c. Allemande

A-KN1255, pp. 47-48

(3)

6

9

12

15

18. Courante

A-ETgoëssI, ff. 39v-40r

1  
3  
7  
14  
21

19. Courante

A-ETgoëssI, ff. 47v-48r

1  
3  
7  
14  
22

20a. Sarabande

Musical score for Sarabande 20a, measures 1-29. The score is written on a grand staff with treble and bass clefs. It features a 3/4 time signature and includes various musical notations such as notes, rests, and bar lines. Measure numbers 9, 15, 22, and 29 are indicated on the left side of the score.

20b. Sarabande

Musical score for Sarabande 20b, measures 1-9. The score is written on a grand staff with treble and bass clefs. It features a 3/4 time signature and includes various musical notations such as notes, rests, and bar lines. Measure numbers 9 and 15 are indicated on the left side of the score.

20c. Sarabande

Musical score for Sarabande 20c, measures 1-9. The score is written on a grand staff with treble and bass clefs. It features a 3/4 time signature and includes various musical notations such as notes, rests, and bar lines. Measure numbers 9 and 15 are indicated on the left side of the score.

### 21. Sarabande

PL-Kj40626, f. 51r

1

8

15

### 22. Gigue

PL-Kj40626, ff. 51v-52r

1

(5)

10

14

# PIECES IN F MAJOR

## 23. Allemande

D-Bsa4066, ff. 136v-137r

4

4

4

4

4

## 24. La Fronde

PL-Kj40626, f. 40r

6

12

(16)

4

4

4

4

4

# PIECES IN D MINOR

PL-Kj40626, ff. 32v-33r

## 25. Prelude le 17 Juin 1658

Musical score for '25. Prelude le 17 Juin 1658'. The score is written on six systems of two staves each. It features a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The notation includes slurs, repeat signs (//), and dynamic markings such as 'x#'. The piece concludes with a double bar line and repeat signs.

## 26a. Allemande

PL-Kj40626, ff. 33v-34r

Musical score for '26a. Allemande'. The score is written on four systems of two staves each. It features a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The notation includes slurs, repeat signs (//), and dynamic markings such as 'x#'. The piece concludes with a double bar line and repeat signs.



10

13

16

### 26b. Allemande

S-Klm21072, ff. 8v-9r

4

7

10

13

16

### 27. Courante

PL-Kj40626, ff. 34v-35r

Musical score for Courante, measures 1-18. The score is written on a grand staff with treble and bass clefs. It features a series of rhythmic patterns and melodic lines. Measure numbers 7, 12, and 18 are indicated on the left. The notation includes various note values, rests, and dynamic markings such as //a, /a, and a. There are also first and second endings marked with 1 and 2.

### 28a. Sarabande

PL-Kj40626, f. 35v

Musical score for Sarabande, measures 1-15. The score is written on a grand staff with treble and bass clefs. It features a series of rhythmic patterns and melodic lines. Measure numbers 8 and 15 are indicated on the left. The notation includes various note values, rests, and dynamic markings such as //a, /a, and a. There are also first and second endings marked with 1 and 2.

## 28b. Sarabande

S-Klm21072, f. 10r

3

7

14

## 29. Gavotte (Gigue d'Angleterre)

PL-Kj40626, f. 39v

10

19

# PIECES IN B FLAT MAJOR

## 30. PRELUDE

PL-Kj40626, ff. 58v-59r

## 31. La Complainte pour l'Adieu de Monsieur Pollcenis

PL-Kj40626, ff. 61v-62r

7

10

13

16

### 32. Courante

PL-Kj40626, f. 62r/2

7

13

19

25



## PIECES FOR GUITAR

## 34. Allemande

PL-Kj40626, ff. 20v-21r

## 35. Courante

PL-Kj40626, ff. 19v-20r

## 36. Sarabande

PL-Kj40626, ff. 21v-22r

Musical score for Sarabande, PL-Kj40626, ff. 21v-22r. The score is written on three systems of two staves each. The first system starts with a treble clef and a key signature of one flat. The music consists of a single melodic line with a bass line. The second system begins with a measure number '7'. The third system begins with a measure number '13'. The piece concludes with a double bar line and repeat dots.

## 37. Les Marionnettes

PL-Kj40626, f. 16v

Musical score for Les Marionnettes, PL-Kj40626, f. 16v. The score is written on three systems of two staves each. The first system starts with a treble clef and a key signature of one flat. The music consists of a single melodic line with a bass line. The second system begins with a measure number '9'. The third system begins with a measure number '17'. The piece concludes with a double bar line and repeat dots.

## 38. La Moutarde Nouvelle

PL-Kj40626, ff. 17v-18r

Musical score for La Moutarde Nouvelle, PL-Kj40626, ff. 17v-18r. The score is written on one system of two staves. The first system starts with a treble clef and a key signature of one flat. The music consists of a single melodic line with a bass line. The piece concludes with a double bar line and repeat dots.



7

$a^{\flat}$   $a$   $b$   $a^{\flat}$  |  $a^{\flat}$   $a$   $b$   $a^{\flat}$  |  $a$   $a$   $a^{\flat}$   $a$  |  $b$   $d$   $a$  |  $r$   $d$   $a$   $r$  |  $d$  |  $d$  |  $r$   $d$

$a$   $r$  |  $a$  |  $a$   $a$  |  $a$   $r$   $d$  |  $r$  |  $r$  |  $a$   $a$

13

$a$   $a$   $a$   $a^{\flat}$   $a$   $a$  |  $b$   $d$   $a$   $d$   $a$   $b$  |  $a$   $a$   $b$   $a^{\flat}$  |  $a$   $a$   $a$   $a^{\flat}$   $a$   $a$

$a$   $a$  |  $r$   $a$  |  $a$   $r$  |  $a$   $a$  |  $a$   $r$  |  $a$  |  $a$   $a$   $a$   $a^{\flat}$   $a$   $a$

$r$   $r$  |  $a$   $r$   $d$  |  $a$  |  $a$   $r$  |  $r$  |  $r$

18

$b$   $d$  |  $a$  |  $a$   $f$   $d$   $c$   $a$  |  $d$   $d$  |  $d$   $d$   $d$   $d$

$a$   $r$   $d$  |  $a$   $r$   $d$  |  $a$



TREE EDITION