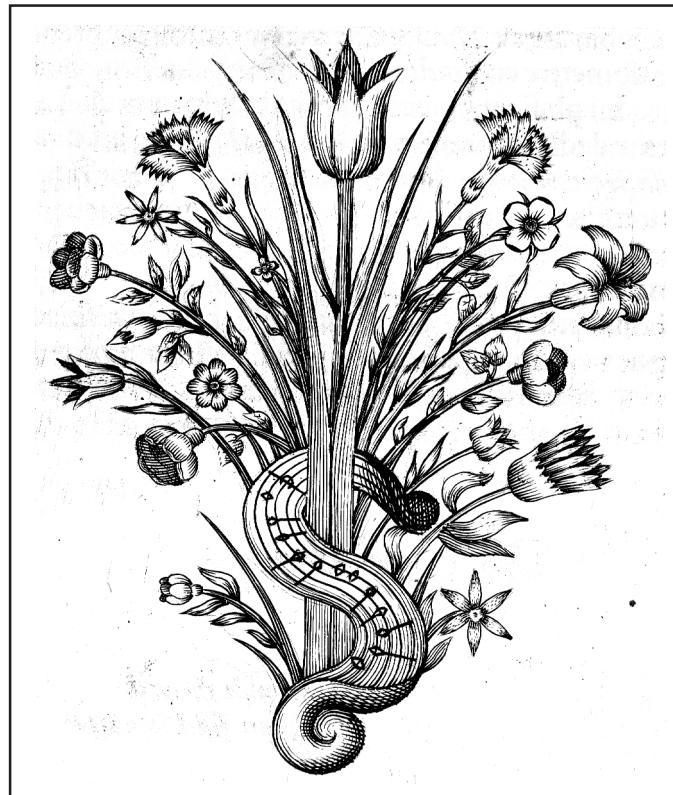


Louys de Moy

Le Petit Boucquet  
de  
Frise Orientale



Part II  
Pieces pour toucher du Luth

TREE EDITION



Louys de Moy

Le Petit Boucquet  
de  
Frise Orientale

1631

Universitätsbibliothek Rostock  
Mus Saec XVII 18-35

Part II  
Pieces pour toucher du Luth

Vorwort von Hendrik Dochhorn  
Konkordanzen von John H. Robinson

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Part II/ Teil II  
der Gesamtausgabe von  
Louys de Moy: Le Petit Boucquet de Frise Orientale, 1631

## **Louys de Moy**

(Mr. Luis, Mester Luiys)  
erwähnt 1619-1632, Emden

Louys de Moy war zur Zeit der ostfriesischen Grafen Enno III. (reg. Graf 1599-1625), Rudolph Christian (1625-28) und Ulrich II. (1628-48) Kammer-Musikus am ostfriesischen Hof.

Quellenmäßig ist er eine kaum greifbare Persönlichkeit. Über seine Herkunft gibt es nur Mutmaßungen; Jape erwägt wegen der Häufigkeit des Namens in Antwerpener Archiven und einiger sprachlicher Besonderheiten in de Moys Druck von 1631 eine flämische Herkunft. Es ist gut möglich, daß der Musiker - vielleicht auch schon seine elterliche Familie - mit dem Flüchtlingsstrom des 16. Jahrhunderts nach Ostfriesland kam.

Ob de Moy wie viele Niederländer oder Flamen im Emden dieser Zeit Protestant war, ist nicht bekannt. Offensichtlich genoß er die Anerkennung der lutherischen Grafen. Es ist allerdings fraglich, ob dies Schluß hinsichtlich seines Bekenntnisses erlaubt; bemerkenswert ist in diesem Zusammenhang, daß de Moy für die vierstimmige Glückwunsch-Chanson „Gheeft onsen Grave en Hoochlants Overhey“ (1631) die von Johann Walter überlieferte zweite Strophe zu Luthers „Verleih uns Frieden gnädiglich“ bearbeitete

De Moy taucht erstmals 1619 in einer Besoldungsliste unter „Ihrer Gnaden Räthen und Hoffdienern“ auf, dann erst wieder 1623 im Renteiregister des Amtes Emden, wo u.a. zweimal Zahlungen für „Luitensnaren“ an „Mr. Luis“ verzeichnet sind. Diesem Register zufolge wohnte Louys in Emden „up Valderen“ (Falderndelft) im Haus eines Tyarck Otten, das der Musiker auf Kosten des Grafen mietete und instand hielt. Von seiner Beschäftigung unter Rudolph Christian und Ulrich II. bis mindestens 1632 wissen wir allein durch die zwei von ihm herausgegebenen Musikdrucke („Le Petit Boucquet de Frise Orientale“, o. O. 1631 und „Airs de cour“, Emden 1632), in deren Titeln er sich als „Musicien ordinaire“ bzw. als „Maistre de la Musique du [...] Comte de Frise Orientale“ bezeichnet.

Louys hatte „Le Petit Boucquet“ ursprünglich zur Vermählung Rudolph Christians mit Anna Augusta von Braunschweig-Lüneburg zusammengestellt und schon drucken lassen. Die fest geplante Hochzeit konnte dann aber wegen eines tödlich verlaufenden Unfalls des Grafen (April 1628) nicht mehr stattfinden. Der Musiker tauschte kurzerhand Titel und Widmungsvorrede aus, übermalte weitere auf Rudolph Christian und Anna Augusta bezogene Textstellen und dedizierte das so umgestaltete Werk Ulrich II. und Juliana von Hessen-Darmstadt, die 1631 in Aurich heirateten

Bei großen Festen - Hochzeiten, Tauffeierlichkeiten - hatte de Moy wichtige Aufgaben zu übernehmen. Zur Hochzeit der Schwester Ulrichs, Christina Sophia, und des Landgrafen Philipp von Hessen-Butzbach, zu der de Moys „Airs de Cour“ entstanden, gibt es eine detaillierte Beschreibung der Feierlichkeiten, die vom 2. bis 6. Juni in Aurich stattfanden (Bericht von Schrautenbach, s. Walther). Darin wird *eyne sehr herliche Musica* bei der der Trauung nachfolgenden Tafel erwähnt sowie mehrere *Däintz und Ballets*; zu dem Ballet am Abend des 4. Juni bietet der Bericht sogar eine Beschreibung der Idee (Jupiter und Juno erleiden Schiffbruch auf der Reise zu ihrer Hochzeit). Es ist anzunehmen, daß de Moy bei Vorbereitung und Ausführung dieser Musiken mit der Leitung beauftragt war.

Seine Betitelung „Maistre de la Musique“ deutet auf eine Tätigkeit hin, die in ihrem Umfang wohl weit über die Unterhaltung des Grafen mit Lautenmusik hinausging. Ähnlich wie der am Darmstädter Hof fast zur gleichen Zeit angestellte Lautenist und Organist Augustin Cramer, der möglicherweise mit dem „Augustinus“ gemeint ist, von dem de Moy 1623 Lautensaiten erhielt (Renteiregister), dürfte er Kapellmeisterfunktionen übernommen haben. Zu seinen Aufgaben gehörte dann sowohl die musikalische Unterhaltung des Grafen (1623: up Ihr Genad huiß [...] als Hartoch Christian hyr gewest), als auch die Ausbildung der Kinder (nach Vorwort 1631 betrieb die gräfl. Familie Hausmusik) und die Komposition und Organisation der in dieser Zeit an den Höfen ganz Nordeuropas modischen Hofballaden.

In Aurich hat sich eine Liederhandschrift aus der ersten Hälfte des 17. Jahrhunderts erhalten, die ein „Balletprogramm“ in der Ausprägung des deutschsprachigen „Singspiels“ repräsentiert. Ob die Handschrift, die auch eine in Lautentabulatur notierte Melodie enthält, mit de Moy in Zusammenhang zu bringen ist, wird eine weitere Untersuchung klären. Die Zeit der Anstellung de Moys in Ostfriesland fällt in eine politisch turbulente Periode. Die kulturelle Betätigung des Hofes haben wir uns wegen der finanziellen Lage der Cirksena, ihrer Verstrickung in Querelen mit den Ständen und der Stadt Emden und wegen der unvorstellbaren Nöte, die herumstreifende Soldatenhorden in Ostfriesland verursachten, als weitgehend gehemmt und nicht über engere Hofkreise hinausgehend vorzustellen. Das geht auch hervor aus der Zahl der Quellen, die bei einem regen Kulturleben auch trotz der umfanglichen Aktenvernichtungen im 19. Jahrhundert wohl größer wäre.

Der Auktionskatalog, der die 1746 zum Kauf angebotenen Bücher der Auricher fürstlichen Bibliothek verzeichnet, enthält aus dieser Zeit dementsprechend wenige Musikdrucke, und dann ausschließlich solche mit klein besetzten Kompositionen, wie sie auch in de Moys Sammlungen geboten werden. Der Druck „Le Petit Boucquet“ besticht durch seine Bandbreite an musikalischen Formen. Er enthält neben dreistimmigen vokal-instrumentalen Chansons mit inhaltlich auf die Hochzeit bezogenen Texten, ebenfalls dreistimige Pavane, die mit den Namen der elf Ämter der Grafschaft Ostfriesland betitelt sind, sowie der oben erwähnten vierstimmigen Chanson eine stattliche Anzahl von Lautensolowerken verschiedener Komponisten.

54 Werke fallen de Moy zu oder sind mit der Autorenangabe „de Moy“ versehen. Bei den Lautenstücken de Moys handelt es sich wahrscheinlich größtenteils um Arrangements (Courante [mise en tablature] par de Moy), während die Chansons und die Pavane wohl gänzlich auf de Moys eigene Erfindung zurückgehen, wobei er sich bei den Pavane z. T. bestehender „Modelle“ bediente („Padvana d'Aurick“: Bearbeitung der „Lachrimae-Pavane“ John Dowlands).

Die Bedeutung der de Moy'schen Drucke ist weniger in der Qualität der Kompositionen begründet als durch den kulturgeschichtlichen Rang, den beide Sammlungen als einzige ostfriesische Musikdrucke mit weltlicher Musik vor denen des Norder Organisten Wiedeburg (18. Jh.) einnehmen. Musikhistorisch verlangen sie Aufmerksamkeit wegen der singulären Überlieferung von Werken Robert Ballards (Le Petit Boucquet) und der besonderen Notierung des Lautenparts, des Basse Generale, pour s'en servir du luth, mittels eines sonst beispiellosen, vom Komponisten auf den letzten Seiten des Drucks erläuterten Buchstaben-Zahlensystems (Airs de Cour).

Quelle: Hendrik Dochhorn, Biographisches Lexikon für Ostfriesland



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LE  
Peut Boucquet,  
DE  
FRISE ORIENTALE

CONTENANT QUELQUES CHAN-  
sonnettes Musicales.

POUR

Toucher du Luth join deux violes de gambas  
par my les vois:

Et autres paduanes pour le Luth & violons communs.

Avec

Diverses pieces fort faciles pour toucher  
du Luth seul,

Nouvellement composé par le Musicien  
ordinaire du

TRES-ILLUSTRE ET TRES-GENEREUX  
Comte de Frise Orientale, Seigneur de Esens,  
Stedes-dorf & Witmunde,

LOUYS DE MOT,



Imprimé

*Au despens de l'Autheur.*

l'An 1631.

8.



L Ouys, voyant ton BOVCQVET je voy chose qui me contente,  
Car entrant plus avant , je trouve Musique tres-excellente :  
Autres me ont fait part, de plusieurs livres fort facheux à toucher,  
Mais ton Bouquet de Frize, est bien facile pour ce recreer.

De moy, poursuive donc en tel ouvrage sans dormir ne songer,  
Pour ton Maistre genereux, celuy tu est digne de louanger :  
Bref tu esgaye son esprit , par l'Harmonie d'un douce ton ,  
De laquelle amy de bonneite , tu me fait bon part & don.

Vostre servable Amy. D.C.

### 20 Commencement pour le Luth seul.

Ballet par Ballart.

The musical score is a handwritten tablature for a solo lute. It features five staves, each representing a string. The notation uses vertical stems with letter heads (A, B, C, D, E, F) and horizontal strokes to indicate fingerings and strumming patterns. Measure numbers 1/8, 1/8, 1/8, 1/8, and 1/8 are indicated above the staves.

2.

1A

1B

1C

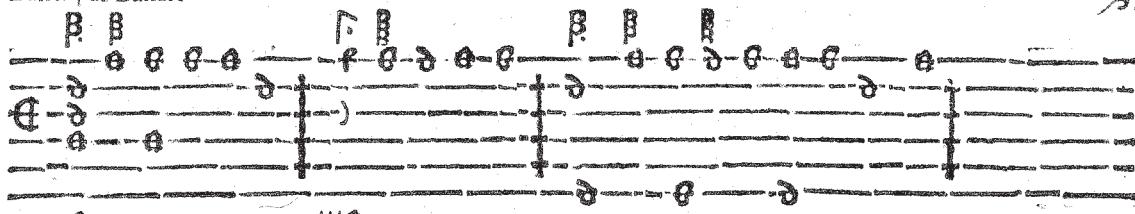
Fin.

Courante du Ballet par de Moy:

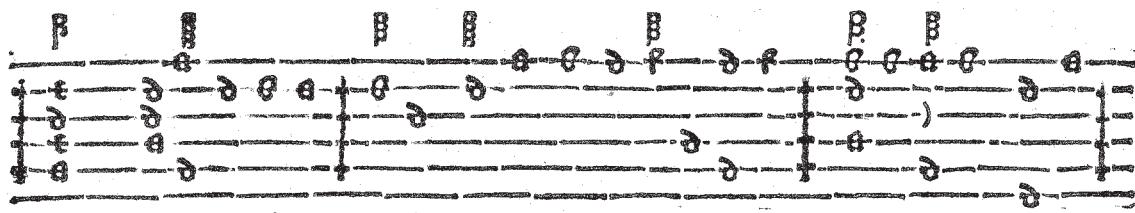
The musical score consists of eight staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. Measure numbers 10, 11, and 12 are written below the staves. The score includes several endings, indicated by Roman numerals (I, II, III, IV) and letters (a, b, c). The final ending is labeled "Fin."

Ballet par Ballart.

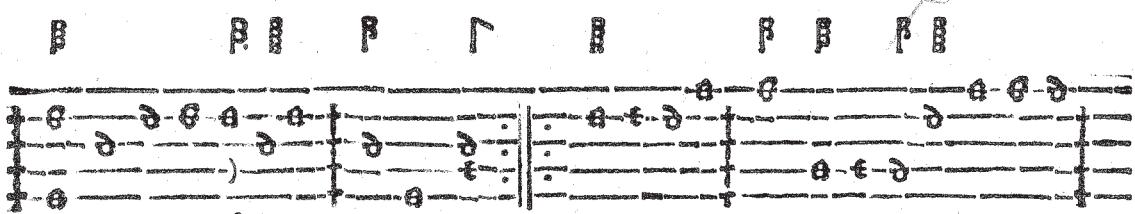
5. 3



a      // / \

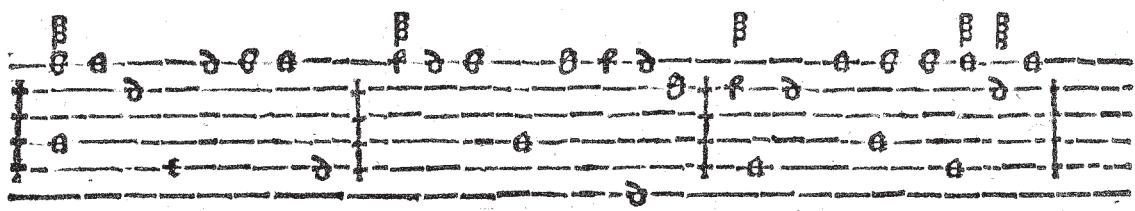
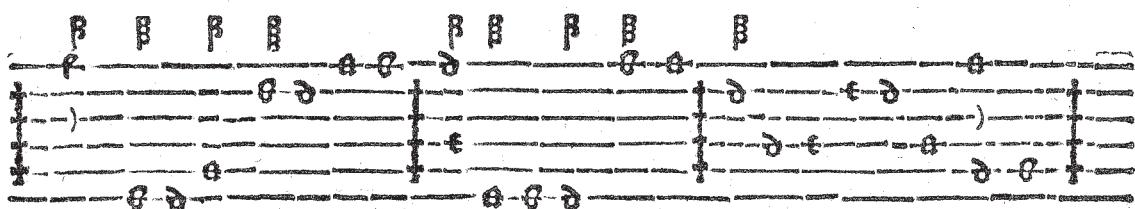


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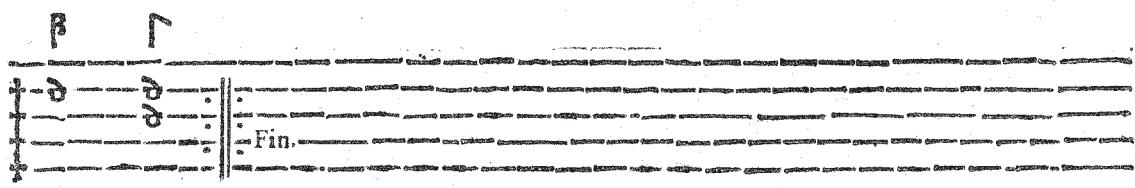


a

// / \



a



: Fin.

Gaillaerde du Ballet par de moy.

The image shows a handwritten musical score for a band instrument, likely a trumpet or similar brass instrument. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The notes are written in a rhythmic notation system using vertical stems and dots to indicate pitch and duration. The score includes various dynamics such as forte (f), piano (p), and accents. Measure numbers are placed below the staves at regular intervals. The piece concludes with a final measure labeled "Fin.".

Handwritten musical score for "Gaillaerde du Ballet par de moy." The score is composed of eight staves of music for a brass instrument. The key signature is one sharp (F#). The time signature is common time. The score includes measures numbered 1, 2, 3, 4, 5, 6, 7, and 8. The music consists of vertical stems with dots indicating pitch and duration. Dynamics include forte (f), piano (p), and accents. The score concludes with a final measure labeled "Fin."

1  
2  
3  
4  
5  
6  
7  
8  
Fin.

Ballet sur le moy.

4.

B. B      f-f-f-d      10      11/8      12

f-f-f-d      d-a-f-d      d-a-f-e      d-a-f-d      d-a-f-d      a

Fin.

Courante du Ballet par de moy.

The musical score consists of six staves of music, likely for a harpsichord or similar keyboard instrument. The notation uses a system of vertical stems and horizontal strokes to represent pitch and rhythm. The staves are separated by horizontal lines, and measure endings are indicated by small numbers (e.g., 1/8, 2/8, 3/8) at the end of measures. The score begins with a section starting with B, followed by several measures of B's and B's. It then transitions through various patterns of B's, B's, B's, and B's, including a section labeled '1/8' and another labeled '1/8'. The final section concludes with a 'Fin.' (end) marking.

B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B

1/8 1/8 Fin.

Ballet par Pouset:

P P B B B P B P B B B 5

1/8 1/8 1/8

B B P B P B P B B 1/8

1/8 1/8 1/8

B B P B P B B 1/8

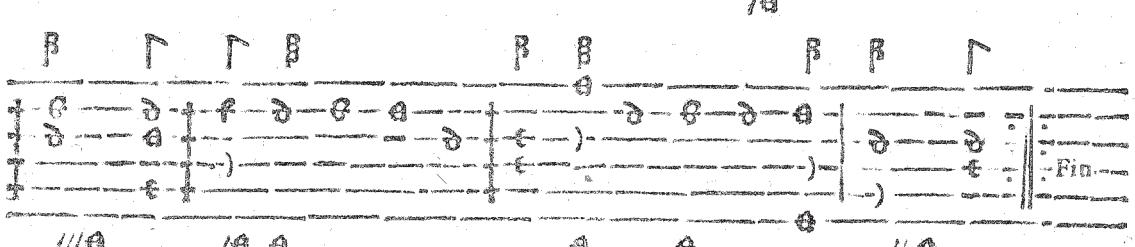
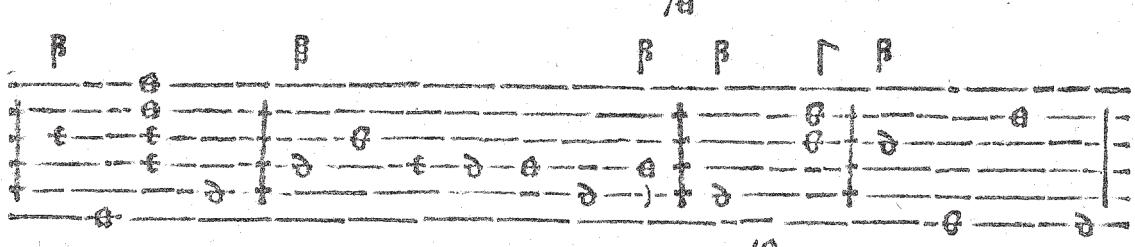
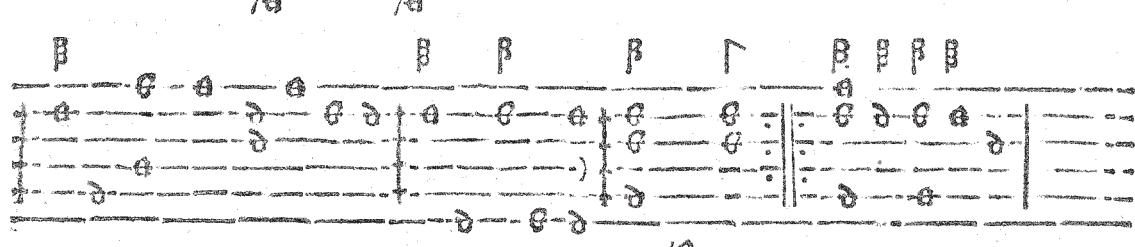
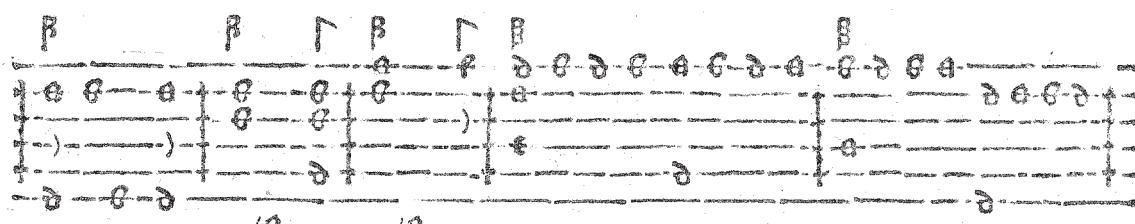
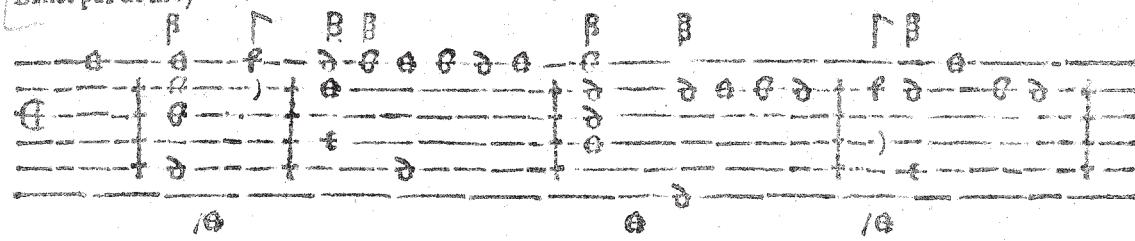
1/8 1/8 1/8

B B P B P B B 1/8

1/8 1/8 1/8

B B 1/8 Fin.

Ballet par de moy.



Ballet par de moy.

6.

The musical score consists of eight staves of handwritten musical notation. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The first staff begins with a measure of B B B B B B B B. The second staff starts with a measure of E d d d d d d d. The third staff begins with a measure of A f f f f f f f. The fourth staff starts with a measure of B B B B B B B B. The fifth staff begins with a measure of E d d d d d d d. The sixth staff starts with a measure of A f f f f f f f. The seventh staff begins with a measure of B B B B B B B B. The eighth staff begins with a measure of B B B B B B B B. Measures are separated by vertical bar lines. Measures are labeled with Roman numerals: I/8, II/8, III/8, and IV/8. The score concludes with a final measure labeled Fin.

Courante du ballet.

The musical score consists of six staves of music, likely for a harpsichord or similar keyboard instrument. The notation is in common time, with a mix of quarter and eighth notes, along with rests. The staves are separated by vertical bar lines, and some measures contain double bar lines. Measure numbers 14, 15, and 16 are indicated above the staves. The final measure is labeled "Fin." (Fine). The music begins with a series of eighth-note patterns, followed by measures containing both eighth and quarter notes. The style is characteristic of 18th-century French courtly music.

Volte par le pine.

Handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of eight staves of music, each with six horizontal lines representing strings. The notes are represented by various symbols such as 'B', 'P', 'BB', 'f', 'd', 'e', 'g', 'a', 'c', 's', 't', 'z', and 'x'. Measures are separated by vertical bar lines, and measures 10, 11, and 12 are indicated at the bottom. The score begins with a section labeled "Volte par le pine." and ends with a section labeled "Fin."

10 11 12

L 2

Volte par de moy.

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The staves are separated by horizontal lines, and some have vertical bar lines. Measure numbers (18, 118, 10, 1118) are placed above certain measures. The score begins with a section labeled "Volte par de moy." followed by six staves of music. The first staff starts with a B note. The second staff starts with a G note. The third staff starts with a B note. The fourth staff starts with a B note. The fifth staff starts with a B note. The sixth staff starts with a B note. The music continues with various patterns of notes and rests across the staves.

Volte par de moy.

Handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of eight staves of tablature with various note heads and rests. Measure numbers 16, 17, and 18 are indicated above certain measures. The score concludes with a 'Fin.' (Finis) marking.

16      17      18

Fin.

Voice par Lancloc.

Handwritten musical score for a six-string instrument, likely a guitar or banjo, featuring five staves of tablature with lyrics in French. The score includes measures labeled 1, 11, 12, 13, 14, 15, 16, 17, and Fin.

The score consists of five staves of tablature, each with six horizontal lines representing the strings. The notes are indicated by vertical strokes and dots. The lyrics are written below the tablature, corresponding to the notes. Measures are numbered at the beginning of each staff.

- Staff 1: Measure 1 (B), Measure 2 (B B B B), Measure 3 (B), Measure 4 (B G B), Measure 5 (B), Measure 6 (B G B), Measure 7 (B B).
- Staff 2: Measure 1 (e e f G f), Measure 2 (e e f G), Measure 3 (d d a e), Measure 4 (d d a e), Measure 5 (e e d e), Measure 6 (e e d e), Measure 7 (f f e f).
- Staff 3: Measure 1 (E G D B E G), Measure 2 (D A C F D A), Measure 3 (E B G D E B), Measure 4 (D G B F D G), Measure 5 (B E G D B E), Measure 6 (G B E D G B), Measure 7 (E B G D E B).
- Staff 4: Measure 1 (B B B B B B), Measure 2 (B B B B B B), Measure 3 (B B B B B B), Measure 4 (B B B B B B), Measure 5 (B B B B B B), Measure 6 (B B B B B B), Measure 7 (B B B B B B).
- Staff 5: Measure 1 (B B B B B B), Measure 2 (B B B B B B), Measure 3 (B B B B B B), Measure 4 (B B B B B B), Measure 5 (B B B B B B), Measure 6 (B B B B B B), Measure 7 (B B B B B B).

Lyrics (approximate transcription):

- Measure 1: Voile par Lancloc.
- Measure 2: Voile par Lancloc.
- Measure 3: Voile par Lancloc.
- Measure 4: Voile par Lancloc.
- Measure 5: Voile par Lancloc.
- Measure 6: Voile par Lancloc.
- Measure 7: Voile par Lancloc.

Measure numbers: 1, 11, 12, 13, 14, 15, 16, 17, Fin.

Courante par de moy.

The score consists of five systems of tablature, each with six horizontal lines representing the strings. The notation uses vertical strokes for note heads and dots for stems. Rhythms include eighth and sixteenth notes. Measure numbers (1/8, 2/8, 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8) are placed below the staff. Dynamic markings such as 'ff' and 'ffg' are present. The piece ends with a final measure labeled 'Fin.' and the page number '14' at the bottom right.

Courante par de moy.

1/8

11/8

1/8

1/8

11/8

1/8

11/8

B B B B B B Fin.

Courante par ballare.

10.

11/8

12/8

13/8

14/8

Fin.

Courante par de moy:

The score is composed of eight staves of tablature notation for a six-string instrument. The notation uses a grid of six horizontal lines, with vertical stems extending either up or down from each note head. The music consists of measures separated by vertical bar lines, with specific notes marked with dots and dashes. The notation includes both standard and inverted note heads. The score is written on a grid of six horizontal lines, with vertical stems extending either up or down from each note head. The overall style is that of a historical musical manuscript.

II.

B B B      BB B      BB B B BB B      Γ B

B      BB      BB      Γ B B      BB B B

Γ B B      B      B      B      B

B      B      B      B      B B

B      Fin.

Courante par goutie.

The musical score is organized into ten staves, each representing a string. The notation is primarily vertical strokes with occasional dots for note heads. Fingerings are indicated by numbers above or below the strokes. Measure endings are marked with dots. Time signatures include 10/8 and 11/8. The score ends with a final measure labeled "Fin."

Courante par gaufie.

12.

The musical score consists of five staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. Measure numbers are placed above the staves. The score begins with a section of eighth-note patterns, followed by measures of sixteenth-note patterns. The key signature changes frequently, indicated by measure numbers such as 1/8, 2/8, 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, and 12/8. The music concludes with a final section labeled "Fin."

M 3

Courante par demoy.

16

17

18

19

20

Courante par Gautie.

B B B

B B B

B B B

Fin.

///

M 4

Courante par de moy.

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of eight staves of music, each with six horizontal lines representing strings. The music is written in common time. Various symbols are used as note heads, including 'B', 'F', 'G', 'd', 'e', 'c', and 's'. Measures are separated by vertical bar lines. Some measures have a circled 'a' or 'b' above them, and some have a circled '10' or '11'. The first staff begins with a 'B' symbol. The second staff begins with a 'G' symbol. The third staff begins with a 'd' symbol. The fourth staff begins with a 's' symbol. The fifth staff begins with a 'B' symbol. The sixth staff begins with a 'B' symbol. The seventh staff begins with a 'B' symbol. The eighth staff begins with a 'B' symbol.

24)

B G B-B-G-G B-B-G-G B-B-G-G D-G-B-B-G-G

D G D-D-G-G D-D-G-G D-D-G-G D-G-B-B-G-G

B G B-B-G-G B-B-G-G B-B-G-G B-B-G-G D-G-B-B-G-G

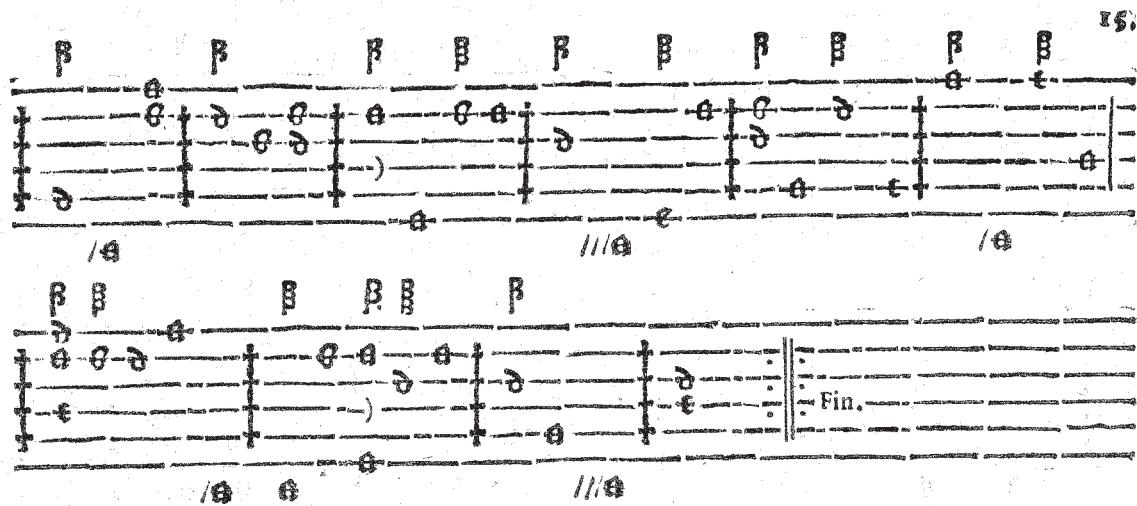
D G D-D-G-G D-D-G-G D-D-G-G D-G-B-B-G-G

B G B-B-G-G B-B-G-G B-B-G-G B-B-G-G D-G-B-B-G-G

1/8 1/8 Fin.

Courante sur le mème Air par de moy.

1A      1B      1C      1D      1E      1F      1G      1H      1I      1J      1K      1L      1M      1N      1O      1P      1Q      1R      1S      1T      1U      1V      1W      1X      1Y      1Z      1AA      1AB      1AC      1AD      1AE      1AF      1AG      1AH      1AI      1AJ      1AK      1AL      1AM      1AN      1AO      1AP      1AQ      1AR      1AS      1AU      1AV      1AW      1AX      1AY      1AZ      1AA'      1AB'      1AC'      1AD'      1AE'      1AF'      1AG'      1AH'      1AI'      1AJ'      1AK'      1AL'      1AM'      1AN'      1AO'      1AP'      1AQ'      1AR'      1AS'      1AU'      1AV'      1AW'      1AX'      1AY'      1AZ'      1AA''      1AB''      1AC''      1AD''      1AE''      1AF''      1AG''      1AH''      1AI''      1AJ''      1AK''      1AL''      1AM''      1AN''      1AO''      1AP''      1AQ''      1AR''      1AS''      1AU''      1AV''      1AW''      1AX''      1AY''      1AZ''      1AA'''      1AB'''      1AC'''      1AD'''      1AE'''      1AF'''      1AG'''      1AH'''      1AI'''      1AJ'''      1AK'''      1AL'''      1AM'''      1AN'''      1AO'''      1AP'''      1AQ'''      1AR'''      1AS'''      1AU'''      1AV'''      1AW'''      1AX'''      1AY'''      1AZ'''



N 2

Courante par de moy.

B B B      B B B      B      B      B      B  
G 3      d )      )      a e      a e e a      a e e  
B B B B B B      B      B      B B B B B B      B  
B      G 3      B      B      B B B B B B      B  
B B B B B B      B      B B B B B B      B  
B      B      B      B      B B B B      Fin.

Courante par goutte.

16.

1/8      2/8      3/8      4/8      5/8

Fin.

Courante par de moy.

The musical score is composed of seven staves of tablature, each representing a string. The tablature uses vertical lines for fingers and horizontal dashes for open strings. Below the tablature, there are lyrics in French. The first staff has lyrics 'Courante par de moy.'. The second staff has 'a / a a'. The third staff has 'a / a a'. The fourth staff has 'a / a a'. The fifth staff has 'a / a a'. The sixth staff has 'a / a a'. The seventh staff ends with 'Fin.'

Courante par goutie.

37.

The musical score is organized into six systems, each containing two measures. The first system starts with a measure ending in 'P' (presumably a pick stroke), followed by a measure ending in 'B'. The second system starts with a measure ending in 'P', followed by a measure ending in 'B'. The third system starts with a measure ending in 'P', followed by a measure ending in 'B'. The fourth system starts with a measure ending in 'P', followed by a measure ending in 'B'. The fifth system starts with a measure ending in 'P', followed by a measure ending in 'B'. The sixth system starts with a measure ending in 'P', followed by a measure ending in 'B'. The score concludes with a final instruction 'Fin.'

N 4

## Courante par de moy.

Courante par de moy.

18  
16.

P B V B E B R B B B B B P

R B R B V B B B B B B

B R B R B B B B B B

B R B R B B B B B B

B R B R B B B B B B

B R B R B B B B B B

10  
11

Fin.

Courante par de moy.

Handwritten musical score for a three-string instrument, likely a cittern or guitar. The score consists of ten staves of music with tablature notation. The staves are organized into four measures per line, with measure numbers 1/8, 2/8, 3/8, and 4/8 indicated above each group of staves. The music includes various note heads (circles, squares, triangles) and vertical strokes indicating strumming or plucking direction. The bottom staff of each line ends with a circled '8'.

19.

1/8      X

1/8

1/8

1/8

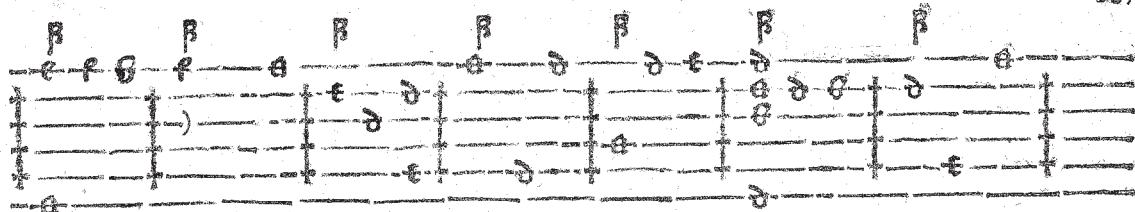
1/8

1/8

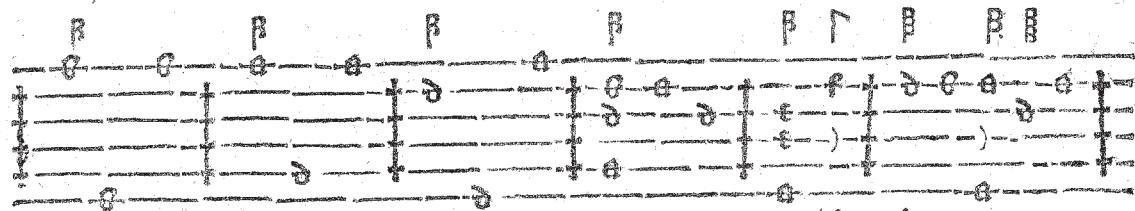
Courante par de moy.

The musical score consists of six staves of handwritten notation. The notation uses a standard staff system with vertical stems for note heads. Specific notes are marked with dots or dashes. Fingerings are indicated by numbers above or below the stems. The score is divided into sections labeled A, B, C, D, and E, each with a different time signature and key signature. Measures are separated by vertical bar lines. The first section (A) starts with a 3/8 time signature and a key signature of one sharp. The second section (B) starts with a 2/4 time signature and a key signature of one sharp. The third section (C) starts with a 1/8 time signature and a key signature of one sharp. The fourth section (D) starts with a 1/8 time signature and a key signature of one sharp. The fifth section (E) starts with a 1/8 time signature and a key signature of one sharp. The notation is dense and requires careful reading to interpret accurately.

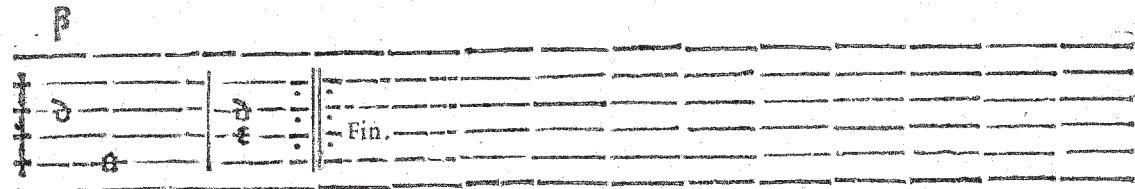
AB



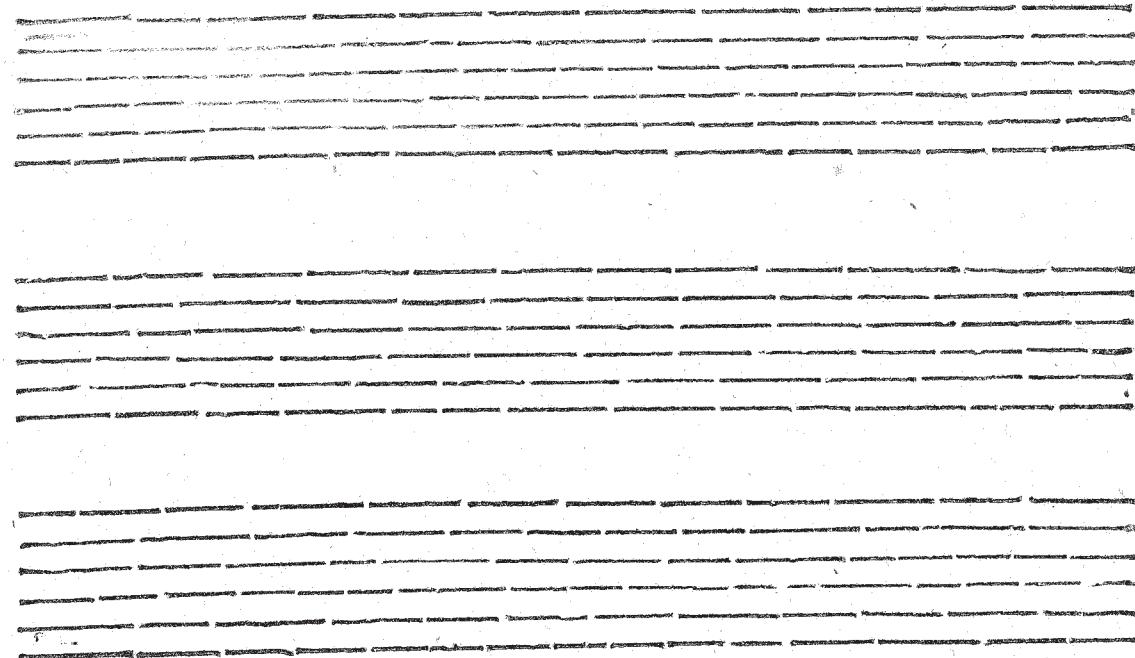
111a



111a



111b



○3

109

Courante par goutie.

B B B B B      f-f-g f-f-g  
G G      f-f-f  
B B B B B      f-f-f  
B B      Fin.

Courante par le pincé.

21

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. Measure numbers are placed below each staff: 16, 16, 16, 16, 16, and 16. The score concludes with a final measure labeled "Fin." and a circled "O 4".

16      16      16      16      16      16

Fin.      O 4

Courante par de moy.

The musical score consists of five staves of tablature notation for a six-string instrument. The staves are arranged vertically, with each staff representing a string. The notation uses vertical strokes to indicate fingerings and horizontal strokes to indicate string selection. The music is divided into measures by vertical bar lines. The first staff begins with a G clef and a common time signature. The second staff begins with a C clef. The third staff begins with a G clef. The fourth staff begins with a C clef. The fifth staff begins with a G clef. Measure numbers are placed below the staves at various points: '1/8' under the first staff, '2/8' under the second staff, '3/8' under the third staff, '4/8' under the fourth staff, and '5/8' under the fifth staff. The score concludes with a 'Fin.' (Finale) instruction at the end of the fifth staff.

112

L'orangier par lepine.

22.

1/8

2/8

3/8

4/8

Fin.

La duret par ballare:

1/8                    2/8                    11/8

1/8                    2/8                    11/8

1/8

1/8

1/8

23.

Handwritten musical score for a string instrument, likely cello or double bass, featuring five staves of music. The notation uses vertical stems with dots indicating pitch and horizontal strokes indicating bow direction. Measure numbers 1, 2, 3, 4, and 5 are written above the staves. The score concludes with a final measure labeled "Fin." and a page number "P 2" at the bottom right. The score is dated "1995" at the bottom right corner.

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

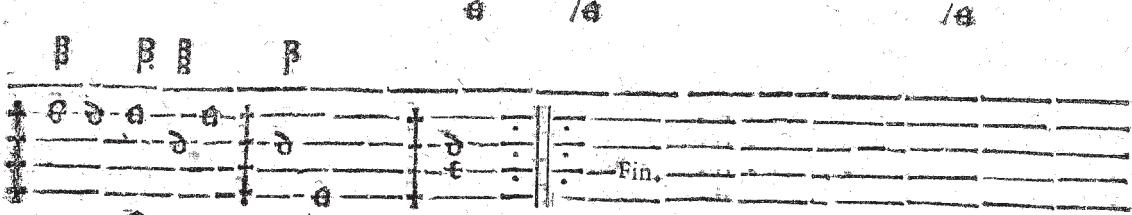
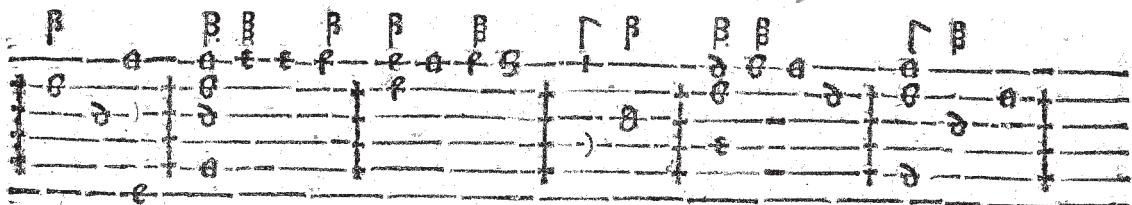
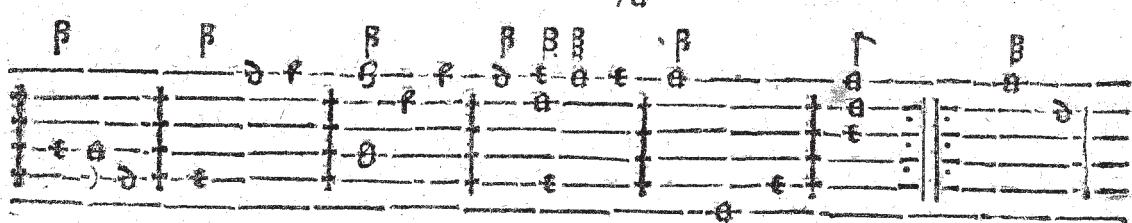
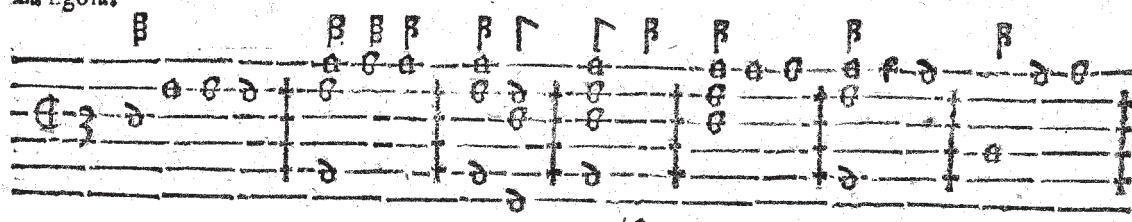
1 2 3 4 5

Fin.

P 2

1995

La Egola.



///

Allegro

La farabande.

24.

The musical score consists of ten staves of music for a six-string instrument, likely a guitar or lute. The staves are arranged in two columns of five. The first staff begins with a 'B' and includes a measure of 'P B'. The second staff begins with a 'G' and includes a measure of 'd f d'. The third staff begins with a 'P' and includes a measure of 'B'. The fourth staff begins with a 'P' and includes a measure of 'B B'. The fifth staff begins with a 'P' and includes a measure of 'B'. The sixth staff begins with a 'P' and includes a measure of 'B'. The seventh staff begins with a 'P' and includes a measure of 'B'. The eighth staff begins with a 'P' and includes a measure of 'B'. The ninth staff begins with a 'P' and includes a measure of 'B'. The tenth staff begins with a 'P' and includes a measure of 'B'. Measures are separated by vertical bar lines. Measures are labeled with Roman numerals: III/8, III/8, III/8, III/8, III/8, III/8, III/8, III/8, III/8, III/8. The score concludes with a 'Fin.' (End) at the bottom right.

Courante de Madame.

Handwritten musical score for a six-string instrument, likely a guitar or mandolin. The score consists of five staves of music, each with six horizontal lines representing strings. The notation uses letter-like symbols (B, F, G, D, A, E) and various rhythmic markings such as dots, dashes, and vertical strokes. Measure numbers 1/8, 1/6, 1/10, and 1/11 are indicated above different sections of the music. The piece concludes with a 'Fin.' (End) marking.

La Bergier.

25.

Handwritten musical score for "La Bergier" on six-line staves. The score consists of three systems of music. The first system starts with a treble clef, a B-flat key signature, and a common time signature. It includes lyrics in French: "B B B B", "B G", "G B", "B B B B", "B B B B", and "Fin.". The second system begins with a bass clef, a C key signature, and a common time signature. It includes lyrics: "B B B B", "B G", "G B", "B B B B", "B B B B", and "Fin.". The third system begins with a bass clef, a C key signature, and a common time signature. It includes lyrics: "B B B B", "B G", "G B", "B B B B", "B B B B", and "Fin.". Measure numbers 1/8, 2/8, and 3/8 are placed below the staves to indicate the rhythm of the eighth-note patterns.

La Spagnole.

A handwritten musical score for a six-string instrument, likely a guitar or ukulele. The score consists of six staves, each representing a string. The notes are indicated by vertical strokes (downstrokes) and horizontal dashes (upstrokes). The music is divided into measures by vertical bar lines. The tempo is marked as  $\frac{1}{16}$ . The score includes several endings, indicated by Roman numerals I, II, III, and IV. The piece concludes with a final section labeled "Fin.". The title "La Spagnole." is written at the top left of the score.

La Princesse.

26.

A handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of six staves, each representing a string. The strings are labeled from top to bottom as follows: 3rd string (B), 2nd string (G), 1st string (D), 4th string (A), 5th string (E), and 6th string (B). The music is written in common time. The first staff begins with a measure of B-B-B-B-B-B. The second staff starts with a measure of G-G-G-G-G-G. The third staff begins with a measure of D-D-D-D-D-D. The fourth staff starts with a measure of A-A-A-A-A-A. The fifth staff begins with a measure of E-E-E-E-E-E. The sixth staff begins with a measure of B-B-B-B-B-B. The music continues with various patterns of eighth and sixteenth notes, including measures like G-G-G-G-G-G, D-D-D-D-D-D, A-A-A-A-A-A, E-E-E-E-E-E, and B-B-B-B-B-B. The score concludes with a final measure of B-B-B-B-B-B followed by a "Fin." (Finish) instruction. The entire score is written on six horizontal staves, with each staff corresponding to one of the six strings of the instrument.

La Vigone.

Handwritten musical score for "La Vigone" consisting of six staves of guitar tablature. The notation uses a standard six-string guitar tab system. Various symbols are placed above the strings to indicate specific playing techniques or notes. The score includes several measures of music, with some sections labeled with letters (a, b, c) and numbers (1/8, 1/4, 1/2, 1/16). The final measure is marked "Fin."

The score is organized into sections:

- Section 1 (Measures 1-8):
  - Measure 1: P, B, B, B, B, P
  - Measure 2: R, S, B, R, P
  - Measure 3: R, S, B, R, P
  - Measure 4: R, S, B, R, P
  - Measure 5: R, S, B, R, P
  - Measure 6: R, S, B, R, P
  - Measure 7: R, S, B, R, P
  - Measure 8: R, S, B, R, P
- Section 2 (Measures 9-16):
  - Measure 9: B, B, B, B, B, B
  - Measure 10: R, S, B, R, P
  - Measure 11: R, S, B, R, P
  - Measure 12: R, S, B, R, P
  - Measure 13: R, S, B, R, P
  - Measure 14: R, S, B, R, P
  - Measure 15: R, S, B, R, P
  - Measure 16: R, S, B, R, P
- Section 3 (Measures 17-24):
  - Measure 17: B, B, B, B, B, B
  - Measure 18: R, S, B, R, P
  - Measure 19: R, S, B, R, P
  - Measure 20: R, S, B, R, P
  - Measure 21: R, S, B, R, P
  - Measure 22: R, S, B, R, P
  - Measure 23: R, S, B, R, P
  - Measure 24: R, S, B, R, P
- Section 4 (Measures 25-32):
  - Measure 25: B, B, B, B, B, B
  - Measure 26: R, S, B, R, P
  - Measure 27: R, S, B, R, P
  - Measure 28: R, S, B, R, P
  - Measure 29: R, S, B, R, P
  - Measure 30: R, S, B, R, P
  - Measure 31: R, S, B, R, P
  - Measure 32: R, S, B, R, P
- Section 5 (Measures 33-40):
  - Measure 33: B, B, B, B, B, B
  - Measure 34: R, S, B, R, P
  - Measure 35: R, S, B, R, P
  - Measure 36: R, S, B, R, P
  - Measure 37: R, S, B, R, P
  - Measure 38: R, S, B, R, P
  - Measure 39: R, S, B, R, P
  - Measure 40: R, S, B, R, P
- Final Measure:
  - Measure 41: Fin.

122

La seconde Avigone.

27.

1/A

2/A

3/A

4/A

5/A

6/A

7/A

8/A

9/A

10/A

11/A

Fin.

Q 2

Courante.

10      11      12      13      14      15      16      17      18      19      20      21

Fin.

La Rogale.

28.

A handwritten musical score for 'La Rogale' consisting of six staves. The notation is unique, using vertical strokes and dots to represent pitch and rhythm. The first five staves are in common time, while the last staff begins with a '11/8' signature. The score includes various dynamics like 'f' (forte), 'p' (piano), and 'ff' (double forte). The piece concludes with a 'Fin.' (finale) marking. The title 'La Rogale.' is written at the top left, and the number '28.' is at the top right. The bottom right corner features a small 'Q3' mark.

La Valaife.

The musical score consists of four staves of handwritten notation. The first staff begins with a treble clef, followed by a bass clef, then a soprano clef, and finally a bass clef. The lyrics are: "F F F F B", "G B B B B", "G 3 d d f d", "d d d d d", and "d d d d". The second staff starts with a bass clef, followed by a soprano clef, then a bass clef, and finally a soprano clef. The lyrics are: "B B G B B B B B", "G d d d d", "d d d d", and "d d d d". The third staff starts with a bass clef, followed by a soprano clef, then a bass clef, and finally a soprano clef. The lyrics are: "G G G G B B B B B B B B B", "G G G G G G G G", and "d d d d d d d d". The fourth staff starts with a bass clef, followed by a soprano clef, then a bass clef, and finally a soprano clef. The lyrics are: "B G G B B B B B B B B B", "G G G G G G G G", and "d d d d d d d d". The score concludes with a final staff of ten blank lines labeled "Fin." at the end.

L'italiana.

29.

P. 16

P. 18

P. 19

P. 20

Fin.

Q 4

## Courante.

110

Fin.

Courante.

30.

P L L L P B B B B B B B B  
E E D D G G F F E E D D G G  
A A D D G G F F E E D D G G  
E E D D G G F F E E D D G G  
A A D D G G F F E E D D G G  
E E D D G G F F E E D D G G

a      // / a

B B      Γ B B      B      B      B      Γ B B      Γ B  
D D      C D C      A C D C      A C D C      A C D C      A D C      D D  
G G      F G F      E F G F      E F G F      E F G F      E F G F      D F G F  
A A      F A F      E F A F      E F A F      E F A F      E F A F      D F A F  
E E      D E D      C D E D      C D E D      C D E D      C D E D      B D E D  
A A      F A F      E F A F      E F A F      E F A F      E F A F      D F A F

a      // / a      a      a

Γ B B      P B B      P B B      P B B      P B B      P B B  
G G      F G F      E F G F      D F G F      D F G F      D F G F      D F G F  
A A      F A F      E F A F      E F A F      E F A F      E F A F      E F A F  
E E      D E D      C D E D      C D E D      C D E D      C D E D      B D E D  
A A      F A F      E F A F      E F A F      E F A F      E F A F      D F A F

a      // / a      a      a

B B      B B      Γ B B B B      P B B B B B B  
D D      D D      D D      D D      D D      D D      D D      D D      D D      D D  
G G      G G      G G      G G      G G      G G      G G      G G      G G      G G  
A A      A A      A A      A A      A A      A A      A A      A A      A A      A A  
E E      E E      E E      E E      E E      E E      E E      E E      E E      E E  
B B      B B      B B      B B      B B      B B      B B      B B      B B      B B

a      a

m m      m m      P B B B      P      Γ  
D D      D D      D D      D D      D D      D D      D D      D D      D D      D D  
G G      G G      G G      G G      G G      G G      G G      G G      G G      G G  
A A      A A      A A      A A      A A      A A      A A      A A      A A      A A  
E E      E E      E E      E E      E E      E E      E E      E E      E E      E E  
m m      m m      P B B B      P      Γ

a      R

Fin.

Courante.

10 10 10 10 10 10

Fin.

111a

Courante.

3<sup>o</sup>

G 3

10 11/10

10

10

10

10

10

10

Fin.

R 2

634

Courante.

B B B B B B  
G 3 3 3 3 3 3  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
B B B B B B  
G 4 4 4 4 4 4  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
11/10 11/10 11/10 11/10 11/10  
B B B B B B  
G 4 4 4 4 4 4  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
12/10 12/10 12/10 12/10 12/10  
B B B B B B  
G 4 4 4 4 4 4  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
11/10 11/10 11/10 11/10 11/10  
B B B B B B  
G 4 4 4 4 4 4  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
12/10 12/10 12/10 12/10 12/10  
B B B B B B  
G 4 4 4 4 4 4  
B B B B B B  
B B B B B B  
B B B B B B  
B B B B B B  
10 10 10 10 10 10  
11/10 11/10 11/10 11/10 11/10  
Fin.

Courante,

Handwritten musical score for a six-string instrument, likely a guitar or mandolin, in common time. The score consists of five staves of music with various notes and rests. Measure numbers 18, 19, 20, 21, and 22 are indicated above the staves. The final measure is marked "Fin.". The score begins with a "Courante" section and ends with a section labeled "R 3".

18      19      20      21      22

Fin.

R 3

Courante.

16

16

16

16

16

Fin.

Courante.

25.

10

16

10

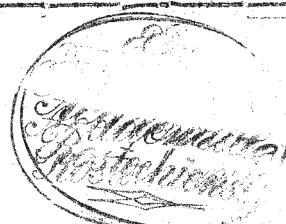
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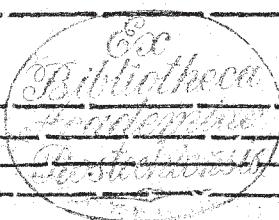
10

116

Fin.

Fin du bouquet.





26



## Le Petit Boucquet de Frise Orientale, Louys de Moy 1631

			Chansons à 3 [Lute with texted Superius and Bassus vocal parts]
1	A3v-A4r	1.	Vive l'illustre mariage
2	A4v-B1r	2.	Ha VLRICÜS & IÜLIANA
3	B1v-B2r	3.	Frasons branles la teste
4	B2v-B3r	4.	Entres donc en ce lieu plaisant
5	B3v-B4r	5.	Bien soyes venue
6	B4v-C1r	6.	Soyons playsant
7	C1v-C2r	7.	Gentils Frasons
8	C2v-C3r	8.	Sus sus doncques
9	C3v-C4r	9.	Alors celuy
10	C4v-D1r	10.	Orsus Messieurs
11	D1v-D2r	11.	Sonnes trompettes
12	D2v-D3r	12.	Faites bonnes chere
13	D3v-D4r	13.	O que à jamais
14	D4v-E1r	14.	Tant que je vivray en aage
15	E1v-E2r	15.	Princesse IÜLIANA
16	E2v-E3r	16.	Allez aux champs
17	E3v-E4r	17.	Soies plaisir au bois
18	E4v-F1r	18.	Gentils Veneurs
19	F1v-F2r	19.	Soyes donc plaisir en Frize
20	F2v-F3r	20.	Les oyseaux quand sont ravis
			Chansons à 4 [texted Superius, Tenor, Alto and Bassus vocal parts]
21a	F3v-F4r		Gheest onsen Grave en Hoochlants Overheyt
21b	F4v-G1r		O God geest onse genadige Furstin en Vrouwe een geluckelijcht regering
			Pavanes à 3 [Lute with Superius and Bassus instrumental parts]
22	G1v-G2r		Padvana 1 Padvana de la Gridt
23	G2v-G3r		Padvana 2 Padvana d'Aurick
24	G3v-G4r		Padvana 3 Padvana de Embden
25	G4v-H1r		Padvana 4 Padvana de Norden
26	H1v-H2r		Padvana 5 Padvana de Lierort
27	H2v-H3r		Padvana 6 Padvana de Ditom
28	H3v-H4r		Padvana 7 Padvana Vreburch
29	H4v-I1r		Padvana 8 Padvana de Stickhusen
30	I1v-I2r		Padvana 9 Padvana de Peusum
31	I2v-I3r		Padvana 10 Padvana de Esend
32	I3v-I4r		Padvana 11 Padvana de Witmund
			Solo lute
33	1v-2	I4v-K1r	Ballet par Ballart [CNRS Ballard II, p. 66]
			CZ Pnm IV.G.18, ff. 75v-76r Ballo Francese
			D Kl 4°Mus.108 I, f. 27r [untitled]
			D Ngm 33748 I, f. 41r Balletto
			US NYp 5612, p. 163 My Lady Hattons Galliard [keyboard]
34	2v	K1v	Courante du Ballet par de moy
35	3	K2r	Ballet par Ballart [CNRS Ballard II, p. 68]
36	3v	K2v	Ballet par de moy
37	4	K3r	Ballet par de roy
38	4v	K3v	Courante du Ballet par de moy
39	5	K4r	Ballet par Pouset [CNRS Ballard II, pp. 4 & 96]
			D Ngm 33748 I, f. 31v Corandt
			F Pn Rès.F.496/II, p. 96 Ballet de Mgr le Dauphin [instrumental ensemble]
			Fuhrmann 1615, p. 153 Ballet 11
40	5v	K4v	Gaillarde du Ballet par de moy
41	6	L1r	Ballet par de moy
42	6v	L1v	Courante du ballet
43	7	L2r	Volte par le pine [Charles de Lespine]
44	7v	L2v	Volte par de moy
45	8	L3r	Volte par de moy
			CZ Pnm IV.G.18, f. 106v Courante
			D Hs M B/2768, p. 31 Courante
			D Ngm 33748 I, f. 26r Corandt
			D Ngm 33748 I, ff. 74v-75r Coranta Discant/Bassus
			GB Cu Nn.6.36, ff. 26r-25v Currant
			GB Lbl Add.38539, f. 18v Corant
			PL Kj Mus.40641, ff. 10v-11r Courant

			RF SPan O № 124, f. 81r Corante
46	8v	L3v	Volte par de Lenclos A KR L81, f. 83r Cour: Fran CH Bu F.IX.53, ff. 3v-4v Courante CZ Pnm IV.G.18, ff. 57v-58r Volte Lepin GB HAdolmetsch II.B.1, ff. 124v-125r Volte S B PB fil.172, f. 41v Volta US R M140 V186.S, p. 2 [untitled]
47	9	L4r	Courante par de moy
48	9v	L4v	Courante par de moy
49	10	M1r	Courante par ballart [CNRS Vaumesnil-Perrichon 18] CH Bfenyves, ff. 36v-37r Courante Maior IBB CZ Pnm IV.G.18, f. 106r Courante JBB D B 4022, ff. 15v-16r Perichon misse JB D Lr Mus.ant.pract.KN 146, no. 82 Courante-La Duretta [keyboard] D Ngm 33748 I, f. 23r Cor: D Ngm 33748 I, f. 20r Corandt D Ngm 33748 I, f. 27r Cor GB Cfm Mus.689, f. 30r Courante du mesme [Perrichon] GB Cfm Mus.689, f. 33r and 36v [untitled] GB Cu Dd.9.33, f. 56v Currant GB HAdolmetsch II.B.1, ff. 18v-19r Courante GB HAdolmetsch II.B.1, ff. 178v-179r Le Testame[n]t de Perichon GB Lbl Add.38539, ff. 26v-27r Corant GB Lbl RM.23.1.4, f. 67r Duretto: [keyboard] I COc 1.1.20, ff. 2v-3r Correte Francese LT Va 285-MF-LXXIX, f. 4v i [untitled] LT Va 285-MF-LXXIX, f. 4v ii [untitled] Besard 1603, f. 156r Courante Praetorius 1612, pp. 54, 54, 102 Courrant de Perrichou [instrumental ensemble] Ballard 1614, p. [33] Courante Quatricesme Besard 1617, p. 26 ii Courante [Testudo Maior]
50	10v-11	M1v-M2r	Courante par de moy
51	11v	M2v	Courante par le goutie [Gauthier] CZ Pnm IV.G.18, ff. 153v-154r Courante GB Cfm Mus.689, f. 50v & 51r Courante L'espine GB HAdolmetsch II.B.1, ff. 274v-275r Courante
52	12	M3r	Courante par le goutie [Gauthier] D Hs M B/2768, pp. 82-83 Corante D Ngm 33748 I, f. 46v Cor: de Ballardt [CNRS Ballard II, p. 79] GB Cfm Mus.689, f. 62r ii Courante Gauthier RF SPan O № 124, ff. 26v-27r [untitled]
53	12v-13	M3v-M4r	Courante par de moy / Courante par le goutie [Gauthier]
54	13v-14	M4v-N1r	Courante par de moy [cf. no. 55] GB Cfm Mus.689, f. 41r Courante Saman [CNRS Vaumesnil-Saman 5]
55	14v-15	N1v-N2r	Courante sur la mesme Air par de moy [cf. no. 54]
56	15v	N2v	Courante par de moy
57	16	N3r	Courante par le goutie [Gauthier] A KR L81, f. 151r Cour. D B 4022, f. 1v [Bon]tade [de] Bal[lard] D Mbs Mus.21646, f. 74r Couranta 69 GB HAdolmetsch II.B.1, ff. 189v-190r La Bontade de Ballard GB HAdolmetsch II.B.1, ff. 60v-61r Courante GB Lbl Add.38539, f. 25v Courante LT Va 285-MF-LXXIX, f. 75r [untitled] Ballard 1611, pp. 44-45 Courante de la Reyne cinquiesme Fuhrmann 1615, p. 163 i Courante 3
58	16v	N3v	Courante par de moy
59	17	N4r	Courante par le goutie [Gauthier]
60	17v	N4v	Courante par de moy
61	18	O1r	Courante par de moy [cf. no. 73]
62	18v-19	O1v-O2r	Courante par de moy
63	19v-20	O2v-O3r	Courante par de moy
64	20v	O3v	Courante par le goutie [Gauthier]
65	21	O4r	Courante par lepine [Charles de Lespine]
66	21v	O4v	Courante par de moy

			D Ngm 33748 I, f. 24v Coranda [first strain] GB HAdolmetsch II.B.1, ff. 114v-115r Volte
67	22	P1r	L'orangier [Courante] par lepine [Charles de Lespine] GB HAdolmetsch II.B.1, ff. 68v-69r Courante Besard 1617, p. 42 Aultre courante Valerius 1626, pp. 194-195 L'orangee Mathew 1652, pp. 3-5 Mathews delyht
68	22v-23	P1v-P2r	La Duret par ballart D Hs M B/2768, p. 84 Courante D Kl 4°Mus.108 I, f. 65r Courentte de la durette D Ngm 33748 I, f. 28v Corandt D Ngm 33748 I, f. 28v Aliter D Ngm 33748 I, f. 29r Corandt Aliter EIRE Dtc 408/I, p. 64 [untitled, lyra viol] EIRE Dtc 408/I, p. 66 durettes [lyra viol] GB HAdolmetsch II.B.1, ff. 89v-90r Curante GB HAdolmetsch II.B.1, ff. 101v-102r La Douret Valeti GB Lbl Add.38539, ff. 18v-19r Corant US SFsc M2.1 M3, p. 65 Aria del Prencipe Tomaso Ballard 1611, pp. 46-47 Courante de la Reyne, Sixiesme Vallet 1615, p. 34 Ballet A.9. [duple time] Vallet 1615, p. 82 La durette Valerius 1626, pp. 20-21 Ballet La Durette. [duple time] Valerius 1626, pp. 118-119 Courante durette. Bataille 1609, f. 69v Belle qui m'avez blessé [lute and voice] Praetorius 1612, p. [43] La Durette. M.P.C. [instrumental ensemble] Praetorius 1612, pp. [74-75] La Durette. M.P.C. [instrumental ensemble] Starter 1621, pp. 92-93 La Durette [song] Veruliet 1621, p. 365 La Durette? [song]
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72	25	P4r	La Bergiet
73	25v	P4v	La Spagnolet [cf. no. 61] D Hs M B/2768, p. 77 Volte D Kl 4°Mus.108 I, f. 99v Spagnessa F Pn Rès.F.496I, p. 12 Courante a l'Espagnolle [instrumental ensemble] Ballard 1614, p. 28 [Courante] L'Espagnoll Huitiesme Vallet 1615, p. 80 L'espagnolle

			Veruliet 1619, pp. 18-19 L'espagnolle? [song]
74	26	Q1r	<p>La Princesse</p> <p>D B 4022, f. 9v [untitled]</p> <p>D B Hove 1, f. 130v</p> <p>D Kl 4°Mus.108 I, f. 58r [untitled]</p> <p>PL Kj Mus.40641, f. 13r</p> <p>RF SPan O № 124, ff. 55v-56r</p> <p>Ballard 1614, p. 20 La Princesse Courante quatriesme</p> <p>Fuhrmann 1615, pp. 163-164 Courante 4</p> <p>Vallet 1615, p. 81 La Princesse</p>
75	26v	Q1v	<p>La Vigone [cf. no. 76]</p> <p>CZ Pnm IV.G.18, f. 104r La vignone</p> <p>CH Bu F.IX.53, ff. 1v-2r L'Auignion</p> <p>D B Ly A1, Courante La Vignon [keyboard]</p> <p>D Dl M 297, pp. 80-81 Le Avignone</p> <p>D MG Mus.40.160, f. 5r La Vignone [voice and instrumental ensemble]</p> <p>F Pn Rès.F.496/I, p. 8 Courante Davignona [instrumental ensemble]</p> <p>GB Hadolmetsch II.B.1, ff. 66v-67v Courante</p> <p>GB Hadolmetsch II.B.1, f. 183r Courante la Vignone</p> <p>GB Lbl Sloane 1021, f. 54r Courant La Vigno[n]</p> <p>RF SPan O № 124, ff. 41v-42r Corante: la Vignione</p> <p>Ballard 1614, p. 26 Courante La Vignonne Septiesme</p> <p>Vallet 1615, p. 80 Lauignonne A.9.</p> <p>Veruliet 1619, pp. 21-2 Sur l'air mondain De la Vignonne [voice]</p> <p>Starter 1621, pp. 26 L'Avignone [voice]</p> <p>Valerius 1626, pp. 174-176 La Vignonne</p> <p>Foscarini 1630, p. 51 Corrente La Vignon [guitar]</p> <p>Vallet 1642, II no. 26-27 L'Avignonne [violin &amp; bass]</p> <p>Eyck 1649, ff. 14r-14v &amp; 61r-62v 2<sup>de</sup> Lavignione / Lavigenione / Tweede l'Avignone [flute]</p> <p>Playford 1665, appendix p. 35 Corant La Vinnone [violin]</p>
76	27	Q2r	La second Avignon [cf. no. 75]
77	27v	Q2v	Courante
78	28	Q3r	<p>La Royale</p> <p>A KR L81, ff. 51r-51v Courant</p> <p>CZ Pnm IV.G.18, ff. 126v-127r Royale</p> <p>D DO Mus.1214, pp. 32-33 Roijal</p> <p>D Mbs Mus.21646, f. 5r i [Courante] 6</p> <p>F Psg 2350, ff. 4v-5r Courante de la Royne [keyboard]</p> <p>GB Hadolmetsch II.B.1, f. 194v Philis</p> <p>RF SPan O № 124, ff. 72v-73r Courante</p>
79	28v	Q3v	La Valaise
80	29	Q4r	L'italiana
81	29v	Q4v	Courante
82	30	R1r	Courante
83	30v	R1v	Courante
84	31	R2r	Courante
85	31v	R2v	<p>Courante</p> <p>CZ Pnm IV.G.18, f. 80v Courante D</p> <p>CZ Pnm IV.G.18, ff. 99r Courante</p> <p>CZ Pnm IV.G.18, ff. 122v-123r Courante</p> <p>CH Bu F.IX.53, ff. 11r-12r Courante</p> <p>D Hs M B/2768, p. 64 Mercurÿ A° 1615 [CNRS Mercure 7]</p> <p>D Hs M B/2768, p. 87 Courante</p> <p>D Mbs Mus.21646, f. 91r [untitled]</p> <p>D Ngm 33748 I, f. 29v Corandt</p> <p>GB Cfm Mus.689, f. 65r Courante Saman [CNRS Vaumesnil-Saman 2]</p> <p>GB Lbl Add.38539, f. 25r Corant</p> <p>I Tn IV.23/2, ff. 5v-6r Courente</p> <p>Dowland 1610, f. 32v Mounser Saman his Coranto. Coranto.4</p> <p>Fuhrmann 1615, p. 162 Courante 2.</p>
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87	32v	R3v	<p>Courante [Gauthier]</p> <p>CZ Pnm IV.G.18, f. 21r Courante Gothier</p> <p>RF SPan O № 124, f. 55r [untitled]</p>
88	33	R4r	Courante

Inventory by John H Robinson, January 2008

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Vallet 1642	Nicolas Vallet, <i>Apoloos soete Lier/ Apollinis süsse Leyr</i> (Amsterdam, 1642), for violin & bass.
Veruliet 1619	J. Veruliet, <i>La Pieuse alouette avec son tirelire</i> (Valenciennes, 1619), airs for voice.
Veruliet 1621	J. Veruliet, <i>La Pieuse alouette avec son tirelire</i> (Valenciennes, 1621), airs for voice.



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