

CORPUS OF EARLY KEYBOARD MUSIC

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KEYBOARD DANCES FROM THE
EARLIER SIXTEENTH CENTURY

AMERICAN INSTITUTE OF MUSICOLOGY

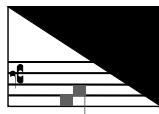
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Edited by
Daniel Hertz



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Contents

INTRODUCTION	IX
ON THE TRANSCRIPTIONS	XIV
LITERATURE.....	XVI

MUSIC

Quatorze Gaillardes, 1531

1. Pavane	3
1a. Gaillarde sur la Pavane	5
2. Gaillarde.....	6
3. Gaillarde.....	7
4. Branle commun	8
5. Branle gay [de Poitou]	9
6. Gaillarde [on the Passemazzo antico]	10
7. Basse dance [Saint Roch]	12
8. Basse dance	13
9. Branle	14
10. Gaillarde.....	15
11. Pavanne	16
11a. Gaillarde.....	17
12. Branle [Simple]	19
13. Branle	19
14. Branle [Simple]	20
15. Gaillarde.....	21
16. Branle [Double]	22
17. Gaillarde.....	22
18. Pavane	23
19. Gaillarde.....	24
20. Gaillarde.....	25
21. Pavane [Bel fiore].....	26

21a. Gaillarde.....	28
22. Gaillarde.....	29
23. Pavane	29
24. Gaillarde.....	31
25. Gaillarde.....	32
26. Pavane	33
27. Pavane	35
28. Gaillarde.....	37

APPENDIX

23bis. Gaillarde	38
------------------------	----

Intabolatura Nova, 1551

1. Pass'e mezo nuovo	39
2. Pass'e mezo nuovo secondo.....	40
3. Pass'e mezo nuovo [terzo]	40
4. Cathacchio Gagliarda	41
5. L'herba fresca Gagliarda.....	42
6. Gamba Gagliarda.....	44
7. Le forze d'hercole.....	45
8. Tu te parti Gagliarda	45
9. A la o	46
10. Lodesana Gagliarda	47
11. Meza notte Gagliarda	48
12. Fusi Pavana piana	49
13. La vien dal porto Gagliarda.....	50
14. Pass'e mezo antico primo.....	51
15. Pass'e mezo antico secondo.....	52
16. Pass'e mezo antico terzo.....	53
17. Moneghina Gagliarda	54
18. La Canella Gagliarda.....	55
19. Venetiana Gagliarda	56
20. Saltarello del Re.....	57
21. El Poverin Gagliarda	57
22. Gonella Gagliarda	58
23. Fantina Gagliarda	59
24. Comadrina Gagliarda	60
25. Fornerina Gagliarda.....	61

Introduction

Two published collections of dances arranged for keyboard have survived from the earlier part of the sixteenth century. One printed by Pierre Attaingnant in the Spring of 1531 proclaims, with more or less accuracy, its contents to be: *Quatorze Gaillardes, neuf Pavannes, sept Branles et deux Basses Dances, le tout reduict de musique en la tabulature du jeu d'orgues, espinettes, manicordions et tels semblables instruments musicaulx*. Twenty years later Antonio Gardane brought out in Venice a collection that he called: *Intabolatura nova di varie sorte de balli da sonare per arpichordi, clavicembali, spinette et manachordi, raccolti da diversi eccellentissimi autori ... Libro primo* (no further volumes were issued to present-day knowledge). The two collections of dances, united in the present edition, are complementary in content, and affianced, as it were, by their very isolation. Thirty-five years separate Gardane's *Balli* from the next keyboard dance to be printed in Italy, Marco Facoli's two volumes of *Balli d'arpicordo* (Venice, 1586 and 1588),¹ while manuscript sources of the mid-century, such as those at Castell' Arquato, devote relatively little space to dances.² Attaingnant's collection likewise stands aloof, partly by reason of the loss of such printed volumes as the *Premier livre de tabulature d'espinette: chansons, madrigals et gaillardes* (Lyon: Simon Gorlier, 1560), the *Tabulature d'espinette* by Guillaume Braysingar (Lyon: Moderne, n.d.), the collections presumably printed by Le Roy and Ballard with a special keyboard type created for their use, and the loss, except for a few isolated pieces, of all French keyboard manuscripts from the sixteenth century. Yet the French court had its share of keyboard virtuosi, each with his aristocratic pupils, for whom many a manuscript must have been prepared. Among the most celebrated were Pierre Dugué, Thomas Champion, Charles Edinthon, and the Jean Dugué in whom Lesure sees a likely contributor to the Attaingnant tablatures.

1. G. Thibault was apparently the first to call attention to the *Libro secondo* (*Revue de Musicologie* 37 (1951): 62), which is edited by Willi Apel as volume 2 in *Corpus of Early Keyboard Music*. The missing *Libro primo* may now be restored after a manuscript copy discovered in 1962 by Alan Curtis, whom I thank for this information and for reading the present edition.

2. Another manuscript source of early Italian keyboard dances, Venice, Bibl. Marc. IV, 1227, came to the writer's attention after terminating the present study. It has recently been edited by Knud Jeppeson as *Balli Antichi Veneziani* (Copenhagen: W. Hansen, 1962) and studied by him in "Ein altvenetianisches Tanzbuch," 245 ff. in *Festschrift für Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. Heinrich Hüschen (Regensburg: s.n., 1962). The Castell' Arquato manuscripts are planned as a volume in this series, edited by H. Colin Slim.

QUATORZE GAILLARDES, 1531

1. Pavane

Fol. 1^{vo}

1. Pavane