

A Catalogue of the ‘French Dances’ in *The Dancing Master* and *Apollo’s Banquet* (c. 1662-87)

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Resumo

A música de dança no estilo francês circulou amplamente no século XVII, como indicado pelas suas fontes amplamente dispersas de vários tipos, muitos dos quais foram criados para usos fora dos contextos de salão de baile (por exemplo, fontes de música para tecla). Em Inglaterra, cerca de 180 danças deste tipo foram publicadas sob o título ‘The Tunes of the Usual French Dances at Court and Dancing Schools’ por John Playford, Zachariah Watkins e Henry Playford entre c.1662 e 1687, num suplemento de *Dancing Master* e no seu sucessor, *Apollo’s Banquet*. A maioria das «Danças Francesas» destas publicações são desconhecidas fora das fontes inglesas e foram provavelmente compostas pelos mestres de dança e outros músicos associados com escolas de dança em Londres, embora seja possível comprovar que um número significativo tem origem francesa. O mercado para estas publicações eram os violinistas amadores. No entanto, a sua notação de pauta única (apenas uma melodia) é uma indicação que foram extraídas directamente de fontes pertencentes de mestres de dança que usavam esta forma de notação habitualmente. O presente catálogo inclui todas as ‘danças francesas’ identificáveis publicadas no *Dancing Master* e no *Apollo’s Banquet*, até a edição de 1687 deste último, a oferecer *incipits* musicais e uma ampla variedade de concordâncias para cada melodia identificada. As fontes também são listadas alfabeticamente, acompanhadas por referências à literatura secundária, edições modernas, facsímiles publicados e reproduções digitais disponíveis *on-line*. Os *incipits* musicais são codificados numericamente, seguindo o sistema desenvolvido por Bruce Gustafson, que captura informações melódicas e rítmicas, e que oferece facilidade de uso e flexibilidade. Um índice contém separadamente os códigos numéricos em ordem numérica, de acordo com o género.

Palavras-chave

Música de dança; Circulação de música; Estilo francês; Século XVII.

Abstract

French-style dance music circulated extensively in the seventeenth century, as reflected in its widely dispersed sources of various types, many of which were created for use outside of ballroom contexts (e.g. keyboard sources). In England over 180 such dances were published as ‘The Tunes of the Usual French Dances at Court and Dancing Schools’ by John Playford, Zachariah Watkins and Henry Playford between c.1662 and 1687 in a supplement to *The Dancing Master* and its successor, *Apollo’s Banquet*. Most of the ‘French Dances’ in these publications are unknown outside of English sources and were probably

composed by dancing masters and other musicians associated with dancing schools in London, though a significant number are of demonstrably French origin. The intended market for these publications was amateur violinists. However, their single-line (melody-only) notation suggests they drew directly from sources belonging to dancing masters who habitually used this form of notation.

The present catalogue includes all the identifiable ‘French Dances’ published in *The Dancing Master* and *Apollo’s Banquet*, up to and including the 1687 of the latter, providing musical incipits and identifying a wide range of concordances for each tune. The sources are also listed alphabetically, accompanied by references to secondary literature, modern editions, published facsimiles and digital reproductions available online. The musical incipits are encoded numerically following the system developed by Bruce Gustafson, which captures both melodic and rhythmic information while offering ease of use and flexibility. An index lists the codes separately in numerical order according to genre.

Keywords

Dance music; Music circulation; French style; Seventeenth century.

Introduction

THIS IS A CATALOGUE OF THE APPROXIMATELY 180 French-style dances published as melodies in a supplement to *The Dancing Master* (c. 1662-5) and its successor, *Apollo’s Banquet* (1669/70-87), by John Playford, Zachariah Watkins and Henry Playford.¹ Although lacking choreographic notation or descriptions, I have argued elsewhere that this music—given the generic title ‘French Dances’ in these editions—represents the repertoire of dancing masters and other musicians associated with dancing schools in London in the late seventeenth century.² Absence from foreign sources and some titles suggest many of the dances originated in England, though a significant number were, in fact, imported and represent part of a repertoire of French-style dance music that circulated widely. This international repertoire was often considered emblematic of French-style idioms fashionable throughout Europe in the late seventeenth century; musicians in several countries, including England, Portugal, and Spain, adopted it in various ways beyond the ballroom according to local needs, tastes and practices.³

¹ For their publication history, see Martha CURTI, ‘John Playford’s *Apollo’s Banquet* (1670)’ (Ph.D. dissertation, Rutgers University, 1977), pp. 97-122, and Peter MUNSTEDT, ‘John Playford, Music Publisher: A Bibliographical Catalogue’ (Ph.D. dissertation, University of Kentucky, 1983), pp. 220-1, 264-5, 324-5, 388-9, 400, 402, 417, and 422. Munstedt (p. 221) shows convincingly that the earliest *Dancing Master* supplement to survive must date from c. 1662 and not 1657 as was previously thought. I am grateful to Andrew Walkling for further advice on these editions.

² Andrew WOOLLEY, ‘“The Tunes of the Usual French Dances at COURT and DANCING SCHOOLS”: The Repertoire and Musical Practice of Dancing Masters in Restoration England’, in *Musical Exchange between Britain and Europe, 1500-1800: Essays in Honour of Peter Holman*, edited by John Cunningham and Bryan White (Woodbridge, Boydell and Brewer, 2020). For the parallel repertoire in French sources, which partially overlaps with the English one, see Meredith LITTLE and Carol G. MARSH, *La Danse Noble. An Inventory of Dances and Sources* (Stuyvesant, NY, Pendragon, 1992).

³ For the repertoire’s relationship to English music, see Andrew WOOLLEY, ‘French Dances and the Consort Dances of Matthew Locke and his English Contemporaries’, in *Transitions in Mid-Baroque Music: Style, Genre and Performance*, edited by Carrie Churnside (Woodbridge, Boydell and Brewer, forthcoming). For Portuguese and Spanish sources, see Andrew WOOLLEY, ‘From Arrangements to New Compositions: Seventeenth-century French Dance Music in Portuguese and Spanish Keyboard Sources to 1720’, *De musica disserenda*, 16/1 (2020), pp. 9-35.

The purpose of this catalogue is to record the printing history of each tune as well a wider range of concordances; it also facilitates the further identification of concordances by providing musical and numerical incipits. Its scope is defined by the organisation of the *Dancing Master* supplements and *Apollo's Banquet*, though some decisions have had to be made about what to include, especially due to occasional difficulties distinguishing them from the country dances (dances in non-French idioms) and theatre airs (airs composed for performance before and between the acts of Restoration plays) in the same sources. The French Dances are grouped together and are readily identifiable in the c. 1662 *Dancing Master* and in the first two editions of *Apollo's Banquet*; furthermore, the second edition of the latter gives them their own set of numbering with the heading 'The Tunes of the Usual French Dances at COURT and DANCING SCHOOLS' (similar headings appeared subsequently). In the 1665 *Dancing Master*, however, they appear in two groups among country dances under the heading 'The Tunes of the French Dances and other New Tunes for the TREBLE-VIOLIN', thus making it difficult to judge where they begin and end in this source. Two dances from the 1665 *Dancing Master* not grouped with its French Dances have also been incorporated into the catalogue: 'Duke of York's March.', which is apparently by the Parisian dancing master Jean Artus Leborgne, and 'A Chiconi.', later published among the French Dances in the first edition of *Apollo's Banquet*.

A similar ambiguity is found in the third part of the fifth edition of *Apollo's Banquet*. The French Dances are grouped together, but among them are several pieces by Thomas Farmer—a composer of theatre airs with no known connection to London dancing schools or venues—and 'A New Italian Ground.'; apart from the ground, they have been incorporated into the catalogue since they are indistinguishable stylistically from the French Dances.⁴ Five dances from outside the group of French Dances in the first edition of *Apollo's Banquet*—a corant, a canary and three others attributed to Lully (as 'Baptist')—have also been incorporated as possible French Dances.

Though the series continued into the early eighteenth century, the fifth edition of *Apollo's Banquet* (1687) was the last to include a significant quantity of new French Dances designated as such, unless in this edition they were substantially reprinted from the lost third and fourth editions (1682, 1684). French Dances presumably continued to be performed in ballroom settings, though by the time John Playford's son Henry came to issue *Apollo's Banquet Newly Reviv'd* (1701) it was no longer deemed necessary to include them in any great number, perhaps because their popularity had declined significantly among amateurs seeking music for recreation (the principal market for these editions) over the preceding decade.⁵ Few new French Dances were published in the 1690s: those of the second and third parts of the sixth, 1690 edition are reprinted from the second and third parts of

⁴ For Farmer, see Peter HOLMAN, 'Farmer, Thomas', in *Oxford Music Online* <<https://doi.org/10.1093/gmo/9781561592630.article.09321>> (accessed 28 February 2020).

⁵ *Apollo's Banquet Newly Reviv'd*, facsimile with introduction by Peter Holman (Alston, John & Jenny Edmonds, 1999).

the 1687 edition except for some reordering, avoidance of duplicates and minor changes (e.g. spellings of titles); additions consist of song tunes and country dances added to the third part only. Similarly, except for a piece called ‘Round O: A new *French* Dance.’, *The First Book of Apollo’s Banquet... the 7th Edition* (1693) (no corresponding second book is known to exist) contains no new French Dances.⁶

Sources

The sources for the French Dances published in *The Dancing Master* and *Apollo’s Banquet* are not only English, but also Dutch, French, German, Scottish, Spanish and Swedish, and thus demonstrate that some melodies were imported or circulated widely.⁷ The present catalogue cannot claim to have considered every potential foreign source, and while many tunes were probably composed in England in imitation of their French models, others may yet be found in foreign sources. I am grateful to Bruce Gustafson for drawing my attention to several concordances in non-English as well as English manuscripts, including some in sources I have not considered as a whole.⁸

There has also been no attempt to determine the number of English sources, though English manuscript tune books dating before c. 1690 and English keyboard sources of the period c. 1660-c. 1700 have been considered systematically; the latter illustrate the popularity within England of some tunes over others. The contents of English consort sources were consulted partly via indexes kindly made available to me by Peter Holman, while *US-NH*, Filmer MS 3, was consulted via incipits available from the RISM-OPAC database.⁹ It is likely that many of these dances were performed in arrangements for instrumental ensembles in ballroom contexts.¹⁰ However, surprisingly few concordances in English consort sources have come to light—there are more in French and German ones—and several that were considered as a whole have yielded none at all.¹¹

The following is a list of all the sources that appear in this catalogue, the locations of which are indicated using RISM sigla.¹²

⁶ For ‘Round O: A new *French* Dance.’, see Jennifer THORP, ‘Mr. Isaac, Dancing-Master’, *Dance Research*, 24 (2006), pp. 117-37, at p. 130.

⁷ Several non-English sources have already been noted in CURTIL, ‘John Playford’s *Apollo’s Banquet*’ (see note 1), pp. 487-515.

⁸ Those that have not been considered as a whole are: *B-Bc*, MS 26374, *B-Bc*, MS 24106, *D-CEbm*, 730, *GB-Cmc*, F.4.35, *S-Sk*, S. 228 and *US-BEm*, MS 1365.

⁹ *Répertoire International des Sources Musicales*, collection 9000009420 <<http://www.rism.info/index.php?id=31&L=0>> (accessed 28 February 2020).

¹⁰ WOOLLEY, ‘“The Tunes of the Usual French Dances”’ (see note 2).

¹¹ *GB-CDu*, 441/39a, *GB-Lbl*, Add. MS 24889, *GB-Lbl*, Add. MS 29283-5, *GB-Lbl*, Add. MS 31424, *GB-Och*, Mus. 1066, *IRL-Dtc*, 413, Luis GRABU, *A Collection of Several Simphonies and Airs in Three Parts* (London, William Nott, 1688), *US-NH*, Filmer MS 6 and *US-Wc*, M.21 L.9.

¹² *Online Directory of RISM Library Sigla* <<http://www.rism.info/sigla.html>> (accessed 28 February 2020).

*Prints*¹³*DMc.1662*

[Title-page not extant]

This is the earliest supplement to *The Dancing Master* to survive, existing in only one exemplar. It is headed 'The TUNES of the French Dances and other New TUNES for the / TREBLE-VIOLIN' and consists of 56 numbered dances, the first 27 of which are identifiable as French Dances. The running header at the top of the page changes with the fifth gathering (sig. [N5]) to 'Select New Tunes and Jiggs for the Treble Violin.' This gathering includes French Dances 23-7 and is the part of the supplement where they end.

Exemplar consulted: *GB-Ge*, Q.c.85Online reproductions of extracts: Robert M. KELLER, *The Dancing Master, 1651-1728: An Illustrated Compendium* <<https://www.cdss.org/elibrary/dancing-master/Index.htm>> (accessed 28 February 2020).*DMI665*

The Dancing Master: / [rule] / Or, plain and easie Rules for the Dancing of Country-Dances, with the Tunes to each Dance. / To which is added the Tunes of the most usual French Dances. And also other New and Pleasant / English Tunes for the Treble-Violin / [rule] / [depiction of a dancing assembly with a cherub] / [rule] / London, Printed by W. G. and are sold by J. Playford and Z. Watkins at their Shop in the Temple. 1665.

The supplement to the 1665 edition of the *Dancing Master*, containing 85 numbered dances beginning with a page illustrating a violin headed 'The Tunes of the French Dances and other New Tunes for the TREBLE-VIOLIN.'; it is paginated 34-60 but is preceded only by the main part of *The Dancing Master* (paginated 1-132). It begins with a series of corants and a saraband, which it numbers 1-12, followed by country dances (13-47), then another series of French Dances (48-75), concluding with theatre airs or country dances (76-85).

Exemplar consulted: *GB-Lbl*, K.1.a.10Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/The_Dancing_Master_\(Playford,_John\)](https://imslp.org/wiki/The_Dancing_Master_(Playford,_John))> (accessed 28 February 2020).*ApB1669/70*

[Title-page not extant]

The first edition of *Apollo's Banquet* contains a total of 212 country dances, theatre airs and French Dances; due to duplications they are numbered 1-222.¹⁴ The French Dances begin at no. 161 and are headed 'Here beginneth the Tunes of several choice French DANCES.'

Exemplars consulted: *US-NYp*, Drexel 5614; *GB-DUcl*, Wighton Collection, A.92418H.Reproduction: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 517-58.*ApB1678pt.1, ApB1678pt.2*

Apollo's Banquet: / CONTAINING / Instructions and variety of new Tunes, Ayres and Jiggs, / FOR THE / TREBLE-VIOLIN. / [rule] / to which is added, / The Tunes of the most usual and newest French-Dances used at Court and in Dancing-Schools. / [rule] / The 2d Edition, [illustration of a violin] with Additions. / [rule] / LONDON. / Printed by W. Godbid, for John Playford, and are sold at his Shop near the Temple-Church, 1678.

The second edition of *Apollo's Banquet* is divided into two parts, numbered in two sequences. The first is headed 'A CHOICE variety of New Tunes, Jiggs, and Dances for the TREBLE-VIOLIN.' and contains 110 numbered tunes, mostly theatre airs and country dances, though it includes 'The New Canaries', known from French and Dutch sources, which has been incorporated into the catalogue. The second part, numbered 1-65, is headed 'The Tunes of the usual French Dances at COURT and DANCING SCHOOLS.'

Exemplar consulted: *GB-Lbl*, K.5.b.30

¹³ **Literature:** Thurston DART, 'The Cittern and its English Music', *The Galpin Society Journal* (1948), pp. 46-63, at pp. 58-9; Rebecca HERISSONE, *Music Theory in Seventeenth-century England* (Oxford, Oxford University Press, 2000), pp. 259-60; Simon JONES, 'The "Stupendious" Nicola Matteis: An Exploration of his Life, his Works for the Violin and his Performing Style', 3 vols. (Ph.D. thesis, University of York, 2003), vol. 1, pp. 32, 270. **Modern editions:** Bali JÁNOS (ed.), *Dances and Country Dances for a Melody Instrument and Continuo* (Budapest, Editio Musica, 1997); Matthew LOCKE, *Melothesia*, edited by Christopher Hogwood (Oxford, Oxford University Press, 1987); Herbert SCHNEIDER (ed.), *La Clef des Chansonniers (1717)* (Hildesheim, G. Olms, 2005); Bernard THOMAS (ed.), *Solos from Der gooden fluyt-hemel for descant recorder* (London, Schott, 1989).

¹⁴ CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 104-10.

ApB1687pt.2, ApB1687pt.3

Apollo's Banquet: / CONTAINING / Instructions, and Variety of New Tunes, Ayres, / Jiggs, and several New SCOTCH Tunes / FOR THE / TREBLE-VIOLIN. / TO WHICH IS ADDED, / The Tunes of the new [Fre]nch Dances, now used at Court and in Dancing-Schools. / [rule] / The 5th Edition, [...] [torn] [...] with new Additions. LONDON Pr [...] [torn] [...] urch, and at his House / over ag [...] [torn] [...] 1687.

The fifth edition of *Apollo's Banquet* (the third and fourth editions are no longer extant) is divided into three parts. The first is headed 'Choice new Tunes, Jiggs, and Dances, for the Treble-Violin.' Though it includes 'The New Canaries', it contains mostly theatre airs and country dances, numbered 1-121. The second part, numbered 1-77, is headed 'The *Second Part* of Apollo's Banquet, containing the usual *Tunes* of / the *French Dances*, performed at *Court*, and in *Dancing-Schools*.'; it consists of French Dances except for seven scotch tunes (62-68), which are labelled, 'These Scotch Tunes were omitted in the First Part of this book, and are to follow 121 [of the first part]'. The third part, consisting of 42 numbered tunes, is headed '*The Third Part* of APOLLO'S BANQUET, / containing new *Tunes* of Dances for the TREBLE-VIOLIN / and FLUTE, performed at Court, and in Dancing-Schools.' This part begins with country dances (1-14) followed by mostly French Dances (15-41) and concludes with 'A New *Italian Ground*.' (42).

Exemplar consulted: *GB-En*, Glen 66

Online reproduction: *National Library of Scotland* <<https://digital.nls.uk/special-collections-of-printed-music/archive/91467493>> (accessed 28 February 2020).

A Booke of New Lessons for the Cithern & Gittern (London, John Playford, 1652)

A tablature divided into two numbered sequences, one of 'New Lessons for the Citharen' the other of 'New Lessons for the Gittern', which has a separate title page.

Literature: DART, 'The Cittern and its English Music' (see note 13), pp. 46-63, at pp. 58-9.

A Brief Introduction to the Skill of Musick in Three Books [...] The Second: Instructions for the Bass-Viol, and also for the Treble-Violin: with Lessons for Beginners (London, John Playford, 1666)

Literature: HERRISSONE, *Music Theory in Seventeenth-century England* (see note 13), pp. 259-60.

La Clef des Chansonniers: ou Recueil des Vaudevilles, 2 vols. (Paris, J. B. Christophe Ballard, 1717)

Modern edition: SCHNEIDER (ed.), *La Clef des Chansonniers* (see note 13).

Online reproduction: *Google Books* <<http://books.google.com/books?vid=KBNL:KBNL03000097192>> (accessed 28 February 2020); and <<http://books.google.com/books?vid=KBNL:KBNL03000097191>> (accessed 28 February 2020).

The Delightful Companion: or, Choice new Lessons for the Recorder or Flute [...] The Second Edition, Corrected (London, John Playford, 1686)

A collection of tunes in two parts, one unnumbered, the other the work of a different engraver headed 'Lessons for the Flute or Recorder', numbered 20-52.

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/The_Delightful_Companion_\(Playford%2C_John\)](https://imslp.org/wiki/The_Delightful_Companion_(Playford%2C_John))> (accessed 28 February 2020).

Der Gooden Fluyt Hemel. Eerste-Deel (Amsterdam, Paulus Matthisz, 1644)

Modern edition: THOMAS (ed.), *Solos from Der gooden fluyt-hemel* (see note 13).

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Der_Gooden_Fluyt-Hemel_\(Matthisz%2C_Paulus\)](https://imslp.org/wiki/Der_Gooden_Fluyt-Hemel_(Matthisz%2C_Paulus))> (accessed 28 February 2020).

Nicola Matteis, *Arie Diverse per il Violino [...] Libro Primo* (London, Matteis, [1679])

An *a4* collection, the tenor part for which survives only in manuscript.

Literature: JONES, 'The "Stupendious" Nicola Matteis' (see note 13), vol. 1, pp. 32, 270.

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Ayres_for_the_Violin_\(Matteis%2C_Nicola\)](https://imslp.org/wiki/Ayres_for_the_Violin_(Matteis%2C_Nicola))> (accessed 28 February 2020).

Melothesia: or, Certain General Rules for Playing upon a Continued-bass. With a Choice Collection of Lessons for the Harpsichord and Organ of all Sorts ... all Carefully Reviewed by M. Locke ... the First Part (London, J. Carr, 1673)

A collection of keyboard music with continuo instructions.

Modern edition: LOCKE, *Melothesia* (see note 13).

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Melothesia\(Locke%2C_Matt_hew\)](https://imslp.org/wiki/Melothesia(Locke%2C_Matt_hew))> (accessed 28 February 2020).

Marin MERSENNE, *Harmonie Universelle* (Paris, Sebastien Cramoisy, 1636)

Online reproduction: *Gallica* <<https://gallica.bnf.fr/ark:/12148/bpt6k5471093v>> (accessed 28 February 2020).

Musicks Hand-maide Presenting New and Pleasant Lessons for the Virginals or Harpsycon (London, 1663) and *Musicks Hand-maid: New Lessons and Instructions for the Virginals or Harpsychord* (London, John Playford, 1678)

A collection of keyboard music, the 1678 edition of which contains all the music of the 1663 edition with additions.

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Musick%27s_Hand-Maid_\(Playford%2C_John\)](https://imslp.org/wiki/Musick%27s_Hand-Maid_(Playford%2C_John))> (accessed 28 February 2020).

Antoine POINTEL (compiler), *Deusiesme Recueil, des Dances et Contre-dances, avec la Basse Continue [...]* *Par Divers Auteurs* (Amsterdam, Pointel, 1688)

An *a2* collection in tablebook format.

Modern edition: JÁNOS (ed.), *Dances and Country Dances* (see note 13).

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Deusiesme_recueil_des_dances_et_contre-dances_\(Pointel%2C_Antoine\)](https://imslp.org/wiki/Deusiesme_recueil_des_dances_et_contre-dances_(Pointel%2C_Antoine))> (accessed 28 February 2020).

Tripla Concordia: or, a Choice Collection of New Airs, in Three Parts. For Treble and Basse-Violins: by Several Authors (London, J. Carr, 1677)

An *a3* collection probably assembled by Matthew Locke.

Literature: WOOLLEY, “‘French Dances and the Consort Dances’” (see note 3).

Online reproduction: *IMSLP / Petrucci Music Library* <[https://imslp.org/wiki/Tripla_Concordia_\(Various\)](https://imslp.org/wiki/Tripla_Concordia_(Various))> (accessed 28 February 2020).

*Manuscripts*¹⁵*B-Bc*, MS 24106

A manuscript of mostly *a2* and *a3* music entitled ‘RECUEIL de Plusieurs Simphonies de M^r. de Lully et plusieurs autres. Copié par philidor laisnée’, c. 1725-8.

Literature: POWELL (ed.), ‘Trio de Mr Charpentier’ (see note 15).

¹⁵ **Literature:** David J. BUCH, *Dance Music from the Ballets De Cour 1575-1651: Historical Commentary, Source Study, and Transcriptions from the Philidor Manuscripts* (Stuyvesant, NY, Pendragon, 1993); Maurice ESSES, *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*, vol. I: *History and Background* (Stuyvesant, NY, Pendragon Press, 1993), pp. 259-65; Robert FORD, ‘The Filmer Manuscripts: A Handlist’, *Notes*, 34/4 (1978), pp. 814-25, at p. 817; Bruce GUSTAFSON, ‘Four Decades after French Harpsichord Music of the Seventeenth Century: Newly Discovered Sources’, in *Perspectives on Early Keyboard Music and Revival in the Twentieth Century*, edited by Rachele Taylor and Hank Knox (Abingdon, Routledge, 2018), pp. 7-45; and *French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary*, 3 vols. (Ann Arbor, UMI Research Press, 1979), vol. 1, pp. 23-5; Bruce GUSTAFSON and David FULLER, *A Catalogue of French Harpsichord Music, 1699-1780* (Oxford, Clarendon Press, 1990), pp. 398-400; Rebecca HERISSONE, ‘The Magdalene College Partbooks: Origins and Contents’, *Royal Musical Association Research Chronicle*, 29 (1996), pp. 47-95; David LASOCKI, ‘Charles Babel’s Manuscripts for the Recorder: Light on Repertoire and the Art of Preluding (c.1700)’, *Early Music Performer*, 38 (2016), pp. 4-21; Peter LEECH and Maurice WHITEHEAD, ‘“In Paradise and Among Angels”: Music and Musicians at St Omers English Jesuit College, 1593-1721’, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 61 (2011), pp. 57-82, at pp. 76-82; John MILSOM, *Christ Church Library Music Catalogue* <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1236>> (accessed 28 February 2020); and *Christ Church Library Music Catalogue* <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1183>> (accessed 28 February 2020); Davitt MORONEY, ‘The Borel Manuscript: A New Source of Seventeenth-Century French Harpsichord Music at Berkeley’, *Notes*, 62 (2005), pp. 18-47; John S. POWELL (ed.), ‘Trio de Mr Charpentier’, *Web Library of Seventeenth-Century Music*, 1 (2005) <www.sscm-wlscm.org/main-catalogue/browse-by-composer/32-wlscm-no-1> (accessed 28 February 2020); Patricia RANUM, ‘“Mr de Lully en trio”: Etienne Loulié, the Foucaults, and the Transcription of Works of Jean-Baptiste Lully (1673-1702)’, in *Jean-Baptiste Lully: Actes du colloque / Kongressbericht, Saint-Germain-en-Laye – Heidelberg 1987*, edited by Jérôme de La Gorce and Herbert Schneider (Laaber, Laaber-Verlag, 1990), pp. 309-30; Michael ROBERTSON, *The Courty Consort Suite in German-speaking Europe, 1650-1706* (Farnham, Ashgate, 2009), pp. 65-92; Lionel SAWKINS assisted by John NIGHTINGALE, *A Thematic Catalogue of the Works of Michel-Richard de Lalande (1657-1726)* (Oxford, Oxford University Press, 2005), p. xxxvii; Evelyn STELL, ‘Sources of Scottish Instrumental Music 1603-1707’, 2 vols. (Ph.D. thesis, University of Glasgow, 1999), vol. 1, pp. 154-8, vol. 2, pp. 433-8; Thomas SYNOFZIK, ‘Eine unbeachtete Quelle zur Claviermusik des 17. Jahrhunderts aus der Sammlung Wagener’, *Revue belge de musicology*, 53 (1999), pp. 53-112; Simon VAN OPPEN, ‘De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek uit de late zeventiende eeuw - Speelmansmuziek uit het handschrift Jean Gray Hargrove Music Library Berkeley, Ms.890’ (BA thesis, University of Utrecht, 2014); Silas WOLLSTON, ‘The Instrumentation of English Violin-Band Music, 1660-1685’ (Ph.D. thesis, The Open University, 2009), pp. 125-44; Andrew WOOLLEY, ‘English Keyboard Sources and their Contexts, c.1660-1720’ (Ph.D. thesis, University of Leeds, 2008), pp. 123-30; ‘The Harpsichord Music of Richard Ayleward, an “Excellent Organist” of the Commonwealth and early Restoration’, *Journal of Seventeenth-Century Music*, 15/1 (2009) <www.sscm-jscm.org/v15/no1/woolley.html> (accessed 28 February 2020); and ‘Manuscript Additions to a copy of John Playford’s *Select Musickall Ayres and Dialogues* in the Dolmetsch Library: A Little-known Source of 17th-Century English Music’, *The Consort*, 66 (2010), pp. 35-53; Andrew WOOLLEY (ed.), *English Keyboard Music 1650-1695: Perspectives on Purcell*, vol. 6: Purcell Society Companion Series (London, Stainer and Bell, 2018); Andrew WOOLLEY, ‘The Mary and Elizabeth Roper Manuscript Revisited’, in *The Worlds of Harpsichord and Organ: Liber Amicorum David Fuller*, edited by Bruce Gustafson (Stuyvesant, NY, Pendragon Press, forthcoming); and ‘Tunes for Violin or Recorder Collected in North-East England and London in the Late Seventeenth Century: The Provenance and Contents of the Blakiston Manuscript (GB-Lbl, Add. MS 17853)’, in *Music in North-East England, 1500-1800*, edited by Stephanie Carter, Kirsten Gibson and Roz Southey (Woodbridge, Boydell and Brewer, 2020). **Modern editions:** Alan CURTIS (ed.), *Nederlandse Klaviermuzeik uit de 16e en 17e eeuw*, vol. 3: Monumenta Musica Neerlandica (Vereniging voor Nederlandse Muziekgeschiedenis, Amsterdam, 1961); Terence CHARLSTON, Heather WINDRAM and Andrew WOOLLEY (eds.), *London, Lambeth Palace Library, MS 1040 (1660s)*, vol. 2: *English keyboard music c. 1650-c. 1700* (Oslo, Norsk Musikforlag, forthcoming); Jules ÉCORCHEVILLE (ed.), *Vingt Suites d’Orchestre du 17. Siècle*, 2 vols. (Paris, L. Marcel Fortin; Berlin, L. Liepmannssohn, 1906), vol. 2 (online reproduction: *Russian State Library* <<https://dlib.rsl.ru/01004473739>> (accessed 28 February 2020). Christopher HOGWOOD (ed.), *‘Fitt for the Manicorde’: A Seventeenth-Century English Collection of Keyboard Music* (Bicester, Edition HH, 2003); David LASOCKI (ed.), *Pieces for Solo Alto Recorder Collected by Julius Bernhard Lutter at the Hannover Court (1709)* (Oregon, Instant Harmony, 2016); Peter LEECH (ed.), *The Sellose Manuscript: Seventeenth Century Jesuit Keyboard Music* (Bicester, Edition HH, 2009²); Matthias WECKMANN, *Sämtliche freie Orgel- und Clavierwerke*, edited by Siegbert Rampe (Kassel, Bärenreiter, 2003), appendix II. **Facsimile edition:** *Lüneburg, Ratsbücherei, ms Mus. ant. pract. 1198*, introduction by Bruce Gustafson (New York, Garland, 1987).

B-Bc, MS 26374

A keyboard tablature originating from Hanover, c. 1689-97.

Literature: SYNOFZIK, 'Eine unbeachtete Quelle zur Claviermusik' (see note 15), pp. 53-112; GUSTAFSON, 'Four Decades after *French Harpsichord Music*' (see note 15), pp. 7-45.

D-CEbm, 730

A German collection of keyboard music, c.1662.

Literature: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 23-5.

D-HVI, Ms. IV, 417

A collection of melodies for recorder, partially extracted from sonatas with basso continuo and trio sonatas, originating from Hanover and dated 1709.

Modern edition: LASOCKI (ed.), *Pieces for Solo Alto Recorder* (see note 15).

D-KI, 2° MS mus. 61 and 4° MS mus. 148

Composite collections of parts originating from Kassel containing *a4* and *a5* dance music, 1650s-60s.

Modern edition: ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15).

Literature: ROBERTSON, *The Courty Consort Suite* (see note 15), pp. 65-92.

D-Lr, Mus. ant. pract. KN 1198

A German collection of keyboard music, c. 1687.

Facsimile edition: *Lüneburg, Ratsbücherei, ms Mus. ant. pract. 1198* (see note 15).

E-Mn, M1360

A Spanish collection of keyboard music, dated 1709.

Literature: GUSTAFSON, *French Harpsichord Music*, (see note 15), vol. 1, pp. 87-9, and vol. 2, pp. 260-6; ESSES, *Dance and Instrumental Diferencias* (see note 15), pp. 259-65.

F-Pn, Vm⁶ 5

A dessus de violon part known as the Véron manuscript, dated 1691.

Literature: RANUM, "Mr de Lully en trio" (see note 15); SAWKINS - NIGHTINGALE, *A Thematic Catalogue* (see note 15), p. xxxvii.

Online reproduction: *Gallica* <<http://gallica.bnf.fr/ark:/12148/btv1b10508435s>> (accessed 28 February 2020).

F-Pn, Vm⁷ 3555

A dessus part entitled 'Suite des Dances pour les Violons et Hautbois [...] Recueillies, mises en ordre, & composées la plus grande partie, par M. Philidor l'aîné [...]', dated 1712.

Literature: SAWKINS - NIGHTINGALE, *A Thematic Catalogue* (see note 15), p. xxxv.

Online reproduction: *Gallica* <<http://gallica.bnf.fr/ark:/12148/btv1b52500810s>> (accessed 28 February 2020).

F-Pn, Rés. F. 494

A score entitled 'Recueil de plusieurs vieux airs [...] Recueillies par Philidor l'ainé en 1690.'

Literature: BUCH, *Dance Music from the Ballets* (see note 15).

Online reproduction: *Gallica* <<https://gallica.bnf.fr/ark:/12148/bpt6k103658m>> (accessed 28 February 2020).

F-Psg, Ms 2350/57

A French collection of keyboard music, c. 1630-70.

Literature: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 120-1, vol. 3, pp. 216-25; GUSTAFSON - FULLER, *A Catalogue of French Harpsichord Music* (see note 15), pp. 398-400.

NL-Uim, MS q-1

A keyboard manuscript associated with Jan Barent Gresse (flourished in the late 17th century).

Literature: GUSTAFSON, *French Harpsichord Music*, (see note 15), vol. 1, pp. 80-1, vol. 2, pp. 239-45.

Modern edition of selected pieces: CURTIS (ed.), *Nederlandse Klaviermuzeik* (see note 15).

Online reproduction: *Utrecht University Repository* <<https://dspace.library.uu.nl/handle/1874/44863>> (accessed 28 February 2020).

GB-Chogwood, M1471 (now *GB-Lbl*, MS Mus. 1852/10)

An English keyboard manuscript, 1680s.

Modern edition: HOGWOOD (ed.), '*Fitt for the Manicorde*' (see note 15).

GB-Chogwood, M1091 (now *GB-Lbl*, MS Mus. 1852/4)

A tunebook or partbook for recorder also containing recorder duets, c.1700.

Literature: LASOCKI, 'Charles Babel's Manuscripts for the Recorder' (see note 15), pp. 4-21.

GB-Cmc, F.4.35

An English set of five partbooks for trumpet, two trebles, tenor and bass, c.1705.

Literature: HERISSONE, 'The Magdalene College Partbooks' (see note 15), pp. 45-95.

GB-En, MS 9454

An English or Scottish tune book, 1670s.

Literature: STELL, 'Sources of Scottish Instrumental Music' (see note 15), vol. 1, pp. 154-8; vol. 2, pp. 433-8; WOOLLEY, "'The Tunes of the Usual French Dances'" (see note 2).

GB-En, MS 5777

An English or Scottish tune book, 1670s.

Literature: STELL, 'Sources of Scottish Instrumental Music' (see note 15), vol. 1, pp. 131-7, vol. 2, pp. 423-7.

GB-En, MS 5778

An English or Scottish tune book, ?post-c.1678.

Literature: STELL, 'Sources of Scottish Instrumental Music' (see note 15), vol. 1, pp. 138-42; vol. 2, pp. 428-30; WOOLLEY, "'The Tunes of the Usual French Dances'" (see note 2).

GB-HAdolmetsch, II e. 17

Exemplars of Playford's *Select Musically Ayres, and Dialogues* (1653) and *The Second Booke of Ayres, Containing Pastorall Dialogues* (1652) bound with an English keyboard manuscript, 1680s.

Literature: WOOLLEY, 'Manuscript Additions to a copy of John Playford' (see note 15), pp. 35-53.

GB-KET, BM7

An English keyboard manuscript copied c. 1690 and c. 1702.

Literature: WOOLLEY (ed.), *English Keyboard Music 1650-1695* (see note 15).

GB-Lbl, Add. MS 17853

An English manuscript containing a large number of melodies for violin or recorder copied c. 1686-94.

Literature: WOOLLEY, 'Tunes for Violin or Recorder' (see note 15).

GB-Lbl, Add. MS 31429

A set of *a3* parts, English, early 1680s.

Literature: WOOLLEY, "'French Dances and the Consort Dances'" (see note 3).

GB, private collection of Peter Leech

A keyboard manuscript known as the Selosse manuscript, 1680s.

Literature: LEECH - WHITEHEAD, "'In paradise and among angels'" (see note 15), pp. 57-82, at pp. 76-82; WOOLLEY, 'The Mary and Elizabeth Roper Manuscript' (see note 15).

Modern edition: LEECH (ed.), *The Selosse Manuscript* (see note 15).

GB-Llp, MS 1040

An English keyboard manuscript, 1660s.

Literature: WOOLLEY, 'The Harpsichord Music of Richard Ayleward' (see note 15).

Modern edition: CHARLSTON, WINDRAM and WOOLLEY, *London, Lambeth Palace Library, MS 1040* (see note 15).

GB-Ob, Mus. Sch. MS E.399

An English keyboard manuscript, c.1681-2.

Modern edition: WOOLLEY (ed.), *English Keyboard Music 1650-1695* (see note 15), nos. 51 and 59-75.

GB-Och, Mus. 1236

An English keyboard manuscript, 1640s-c.1660.

Literature: MILSOM, *Christ Church Library Music Catalogue* (see note 15); WOOLLEY (ed.), *English Keyboard Music 1650-1695* (see note 15), and further literature cited.

GB-Och, Mus. 1183

A guardbook of 21 English part sets, 1660s-70s.

Literature: MILSOM, *Christ Church Library Music Catalogue* (see note 15); WOLLSTON, 'The Instrumentation of English Violin-Band Music (see note 15), pp. 125-44.

GB-W, Vicars Choral MS 9An English first treble part, ?1680s.¹⁶

S-Sk, S. 228

A Swedish collection of keyboard music, 1690s.

Literature: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 26-7.

US-LAuc, FC697 M4

An English manuscript of Italian vocal music copied in the 1660s, with French Dances added by a French speaker in the 1680s.

Literature: WOOLLEY, "'The Tunes of the Usual French Dances'" (see note 2).

US-NH, Filmer MS 3A set of *a3* parts, English, 1630s-60s.

Literature: FORD, 'The Filmer Manuscripts' (see note 15), pp. 814-25, at p. 817.

US-BEm, MS 890

A tune book copied in the Netherlands, 1690s.

Literature: VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15).

US-BEm, MS 1365

A French collection of keyboard music, c.1660-80.

Literature: MORONEY, 'The Borel Manuscript' (see note 15), pp. 18-47.

US-Cn, Case VMT 252 P72An exemplar of the 1678 edition of *Musicks Hand-maid* bound with an English keyboard manuscript, c.1680.

Literature: WOOLLEY, 'English Keyboard Sources and their Contexts' (see note 15), pp. 123-30.

US-NH, Filmer MS 9A set of English *a3* parts, 1690s.

Literature: WOLLSTON, 'The Instrumentation of English Violin-Band Music (see note 15), pp. 179-82, p. 293.

US-NHub, MA 21 H 59

A German keyboard manuscript, 1650s/60s.

Literature: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 39-41, vol. 2, pp. 49-53; GUSTAFSON - FULLER, *A Catalogue of French Harpsichord Music* (see note 15), p. 354.Modern edition: WECKMANN, *Sämtliche freie Orgel- und Clavierwerke* (see note 15), appendix II.

US-NYp, Drexel MS 3849A set of *a3* parts, English, 1670s-80s.

Literature: WOLLSTON, 'The Instrumentation of English Violin-Band Music (see note 15), pp. 151-65.

¹⁶ I am grateful to Andrew Ashbee for information about the contents of this source (private communication, May 2016).

Editorial Policies, the Organisation of the Catalogue, and How to Use it

The dances are given in the order in which they appear in the editions, thus [1-27.] are from the c. 1662 *Dancing Master*, [28-53.] were first published in the 1665 *Dancing Master*, the earliest edition for [54-81.] is the first edition of *Apollo's Banquet*, and so on. However, the most recent edition of a melody, up to and including the fifth edition of *Apollo's Banquet*, is used as a musical incipit's copy-text, since later editions sometimes included corrections. An erroneous two-flat key-signature in the sources for [13.] has been ignored, but otherwise editorial interventions are confined to accidentals, shown small-sized, beaming and stem direction. If a double bar-line is present, representing the end of a strain, this is shown.

In transcribing titles, the original orthography, use of italics and punctuation (where present) is retained. All first letters are rendered in italic or roman type in accordance with what is used for the letters that immediately follow. Titles beginning with a word of more than one letter sometimes begin with two capital letters; these double capitals are ignored. The incipit titles are derived from the copy texts.

The catalogue entries contain the following: a title line, musical incipit, numerical incipit, and a source list. Each title is numbered and names the composer, if known, in square brackets, supplying where applicable work-list numbers from Herbert Schneider's *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully* (Tutzing, Schneider, 1981) (LWV) and Franklin Zimmerman's *Henry Purcell 1659-1695: An Analytical Catalogue of his Music* (London, Macmillan, 1963) (Z.); the key is defined as the key in which the music ends and is indicated in square brackets, using lower and upper case letters to distinguish minor and major (e.g. '[d]' = D minor; '[D]' = D major). Alternative titles and variants in the orthography and typography are recorded in the list of sources.

The musical incipits are between two and five bars long, depending on the metre and tempo; immediately below them are numerical incipits that follow the system developed and refined by Bruce Gustafson.¹⁷ The numerical incipits specify the metre ('2' for duple time, '3' for triple time), followed by a colon, then the incipit itself in which the degrees of the scale are represented by numbers, ignoring their relative pitch and treating major and minor, and any chromatically altered scale degrees, as equivalent (e.g. the tonic is '1', the supertonic is '2', the major or minor third degree is '3', and so on). For the several pieces apparently beginning in a different key to the one they start in (e.g. [12.]

¹⁷ See Bruce GUSTAFSON, 'Chambonnières: a Thematic Catalogue', *Journal of Seventeenth-Century Music Instrumenta*, 1 <<http://www.sscm-jscm.org/instrumenta.html>> (accessed 21 February 2020); and Bruce GUSTAFSON ~~with~~ and Matthew LESHINSKIE, *A Thematic Locator for the Works of Jean-Baptiste Lully* (New York, Broude Brothers, 1989), now available online as the fourth volume of *Journal of Seventeenth-Century Music Instrumenta*. The system was originally developed for GUSTAFSON, *French Harpsichord Music of the 17th Century* (see note 15).

two versions of the numerical incipit are given. In cases where a tune has multiple sections in different metres, each new section is given its own numerical incipit, preceded by a semicolon, the bar number and an indication of the metre. The spaces between the numbers represent the bar-lines and therefore show the rhythmic structure. To facilitate identification, any canaries, chaconnes, minuets and sarabands notated in 6/4 have their numerical incipits given in 3/4, while some simplified coded incipits that ignore certain kinds of ornamental figuration have been incorporated (e.g. in bar 1 of [46.]). Tied notes are counted as a single note. As well as appearing under the musical incipits, the encoded incipits are indexed in a numerical order following the main part of the catalogue.

The single-line prints as well as the related English manuscript tune books give variant versions of the openings of some of the melodies; these variant versions have been recorded in a second numerical incipit (e.g. for [37.]), in order to assist searches. However, it is recommended that other parts of an incipit besides its opening are searched, since variants can potentially disguise the existence of a concordance.¹⁸ If the opening does not yield a result, the approach to a distinctive interval, such as a fourth or a fifth, or the intervals immediately preceding the first cadence, may be tried. This is often likely to produce a large list of results, but a search pane can be used to identify melodies with a particular metre and rhythmic structure. In Adobe Acrobat Reader DC or PDF-XChange Viewer, the search pane can be brought up with the command CTRL+SHIFT+F. Once a potential concordance is recognised the original source may be checked with reference to the online reproductions, modern and facsimile editions listed above.

The source lists for each tune specify the editions of *The Dancing Master* and *Apollo's Banquet* in which it appears, up to and including the fifth edition of the latter (1687), using the abbreviations given in the list above. Other sources are listed under 'Also' in the following order: manuscript English tune books; non-English sources; other English sources. If a single-source modern edition exists for one of the manuscript sources, this is indicated in abbreviated form with a reference to the piece or page number in the edition; full citations are given above under 'Sources'. References are given where further sources are known but not cited.¹⁹

¹⁸ GUSTAFSON - LESHINSKIE, *A Thematic Locator* (see note 17), ii-iii.

¹⁹ Further sources are listed in: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1). ESSES, *Dance and Instrumental Diferencias* (see note 15). Bruce GUSTAFSON, 'The Legacy in Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music', in *Jean-Baptiste Lully: Saint-Germain-en-Laye and Heidelberg 1987*, edited by Jérôme de la Gorce and Herbert Schneider (Laaber, Laaber, 1990), pp. 495-516. GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1. HERRISSONE, 'The Magdalene College Partbooks' (see note 15). LITTLE - MARSH, *La Danse Noble* (see note 2). Simon VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15). Michael ROBERTSON, *The Courty Consort Suite* (see note 15). Claude M. SIMPSON, *The British Broadside Ballad and its Music* (New Brunswick, NJ, Rutgers University Press, 1966).

[5.] Corant La Bucan [D]



3: 1765567 121231

3: 176 5567 12 31

DMc.1662, no. 5: 'Corant *La Bucan*.'

[6.] Corant La Beaufort [D]



3: 567 1232134 5432145 6

DMc.1662, no. 6: 'Corant *La Beuford*.'*ApB1669/70*, no. 162: 'Corant *la Beaufort*.'

[7.] Corant La Vinonne [g]



3: 5 5432 156 51

DMc.1662, no. 7: 'Corant *La Vinnone*.'*DM1665*, no. 4: 'Corant *La Vinnone*.'

Also:

US-LAuc, FC697 M4, p. 107: 'La vignonne' [d]*D-Lr*, Mus. ant. pract. KN 1198, no. 74: 'Courant Lavion'*A Booke of New Lessons for the Cithern & Gittern* (1652), no. 40, within the section 'New Lessons for the Gittern': 'La Vinione.'For other sources, see: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 6-7; Alis DICKINSON, 'The Courante "La Vignonne": In the Steps of a Popular Dance', *Early Music*, 10 (1982), pp. 56-62.

[8.] Corant La Reyne [g]



3: 1 1543 2156543 7

DMc.1662, no. 8: 'Corant *Midleburgh*.'*DM1665*, no. 5: 'Corant *La Midelburgh*.'*ApB1669/70*, no. 168[b]: 'Corant *la Reyne*.'

[9.] Corant La Mountague [G]



3: 1 151121 1671 232

DMc.1662, no. 9: 'Corant *La Mountague*.'*DM1665*, no. 6: 'Corant *La Mountague*.'*ApB1669/70*, no. 168[a]: 'Corant *la Mountague*.'

[14.] Corant old La Dutchesse [G]



3: 345 543 4543 2123 154

3: 345 543 4543 23 154

DMc. 1662, no. 14: 'Corant *La Dutchesse*.'*DM1665*, no. 11: Corant *old La Dutchesse*.'

[15.] Corant New La Royall [g]



3: 1 123234 561512 7

DMc. 1662, no. 15: 'Corant *New La Royall*.'

Also:

US-BEm, MS 1365, f. 24r: 'Royale, courante / 60'

[16.] Corant de la Moor [B flat]



3: 1 1156 534561 751

DMc. 1662, no. 16: 'Corant *de la Moor*.' [B flat]

[17.] Corant the Second, by Mr. Mouline [d]



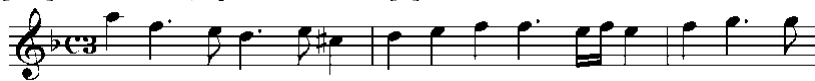
3: 5 545321 7512 3234

DMc. 1662, no. 17: 'Corant *Moline*.'*ApB1669/70*, no. 172: 'Corant the Second, by Mr. *Mouline*.'

Also:

A Booke of New Lessons for the Cithern & Gittern (1652), no. 37, within the section 'New Lessons for the Citharen': 'Mr. Mulloynes Coranto'*GB-Och*, Mus. 1236, f. R18r: 'Molins Corant'*GB-Llp*, MS 1040, ff. 2v-3r: 'Corant'

[18.] A Saraband, by Mr. Mouline [d]



3: 532 127 123 3232 344

3: 532 127 123 32 344

DMc. 1662, no. 18: 'Saraband *Moline*.'*DM1665*, no. 12: 'Saraband *Moltne*.'*ApB1669/70*, no. 173: 'A Saraband, by Mr. *Mouline*.'

DMc.1662, no. 23: 'Saraband second.' [d]
DM1665, no. 54: 'Saraband fourth.' [D]
ApB1669/70, no. 185: 'Saraband seventh.' [d]

Also:

Musicks Hand-maide (1663), p. 33: 'Second Saraband' [d]
An Introduction to the Skill of Musick (1667), p. 103: 'Saraband.' [D]

A similar melodic-harmonic scheme is found in:

E-Mn, M1360, f. 207r: 'Quarta.' [C]
E-Mn, M1360, ff. 208r-208v: 'Septima' [C]

[24.] Saraband first. To dance with Castinets [Locke] [B flat]



3: 555 653 456 217 123

DMc.1662, no. 24: 'Saraband.'
DM1665, no. 37: 'Saraband.'
ApB1669/70, no. 180: 'Saraband first. To dance with Castinets.'

Also:

Courtly Masquing Ayres (1662), no. 270: 'Saraband', attributed to Locke, as identified in CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 499-500.

[25.] The Jews Corant [g]



3: 2 3212321 7125 5456

DMc.1662, no. 25: 'The Jews Corant.'
ApB1669/70, no. 175: 'The Jews Corant.'

[26.] La Princess Royal [g]



2: 32 1117 112 3776 53

DMc.1662, no. 26: 'Iantha.'
ApB1669/70, no. 176: 'Iamhe.'
ApB1669/70, no. 200: 'La Princess Royal.'
ApB1678pt.2, no. 32: 'La Princess Royal.'
ApB1687pt.2, no. 14: 'La Princess Royal.'

Also:

US-BEm, MS 890, f. 73v (edited in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 82): 'La Prinsesse'
D-Kl, 2° MS mus. 61 or 4° MS mus. 148 (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, Suite XXIa, p. 268).
E-Mn, M1360, f. 211v: 'Otro' [d]

For other sources, see: SIMPSON, *The British Broadside Ballad* (see note 19), pp. 582-3; GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 2, p. 36.

[27.] Trickettes du Roy [g]



2: 12321 7151 171

DMc. 1662, no. 27: 'An Ayre.'*DM1665*, no. 49: 'A Gavot.'*ApB1669/70*, no. 179: 'The Tricketees du Roy.'*ApB1678pt.2*, no. 17 ('Trickettes du Roy.')

Also:

F-Pn, Vm⁶ 5, f. 41r: 'tricotes' [d], following music from 'Ballet Royal 1666 De La naissance de Venus' (LWV 27) but not apparently forming part of it.*US-NHub*, MA 21 H 59, f. 8r (WECKMANN, *Sämtliche freie Orgel- und Clavierwerke* (see note 15), appendix II, no. 8): 'Triscottes de Paris'*US-NH*, Filmer MS 3, ff. 17v, 72r, 31r: 'Trieocotes'

[28.] Duke of York's March [Jean Artus Leborgne] [D]



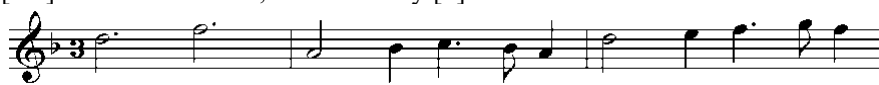
2: 32 11334 53365 4554 5

DM1665, no. 44: 'Duke of York's March.' [D]

Also:

GB-Chogwood, M1091, p. 29: 'Bourée de d'atys'*US-BEm*, MS 890, f. 65r (facsimile in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 8): 'goeden avont Juff: elisabet.'*D-CEbm*, 730, p. 18: 'Laure de paris'*NL-Uim*, MS q-1, f. 3r: 'La Bouré / Dartus' [C]*US-NHub*, MA 21 H 59, f. 16v (WECKMANN, *Sämtliche freie Orgel- und Clavierwerke* (see note 15), appendix II, no. 24): 'Petite Bovreè'*Musicks Hand-maide* (1663), no. 22: 'Duke of yorks march'For other sources, see: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 2, p. 240.

[29.] The Old Marrinet, or Mal Peatly [d]



3: 13 56765 12343

DM1665, no. 48: 'Old Marrinet, or Mal Peatly.'*ApB1669/70*, no. 92: 'The Old Marinett or Mall Peatly.'

Also:

F-Pn, Vm⁷ 3555, f. 59r: 'Contredance la Coquette'*US-BEm*, MS 890, f. 67r (modern edition in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 68): 'La Marionette'For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 457-8.

[30.] The Bore [?Jean Artus Leborgne] [d]



2: 1 345451 345

DM1665, no. 50: 'The Running Bore.'
ApB1669/70, no. 191: 'The Running Bore.'
ApB1678pt.2, no. 9: 'The Running Bore.'
ApB1687pt.2, no. 6: 'The Bore.'

Also:

GB-En, MS 5778, f. 1v: 'Borie'
F-Pn, Vm⁷ 3555, p. 30: 'La Gaillarde La bourée d'artus'
F-Pn, Vm⁶ 5, f. 2r: 'grande bourée', forming part of 'Ballet 1654'
US-BEm, MS 890, f. 67v (Modern edition in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 69): 'Boure de Langerack'
Musicks Hand-maid, 2nd edition (1678), no. 73: 'The Runing Boore'

[31.] Saraband second [B flat]



3: 157 123 345 21

DM1665, no. 51: 'A Saraband for to dance with [c]astinets.'
ApB1669/70, no. 181: 'Saraband second.'

Also:

An Introduction to the Skill of Musick (1667), p. 103: 'Saraband.'

[32.] Saraband eight [d or D]



3: 123 432 554 5

DM1665, no. 53: 'Saraband third.' [D]
ApB1669/70, no. 186: 'Saraband eight.' [d]

Also:

An Introduction to the Skill of Musick (1667), p. 103: 'Saraband.' [D]

[33.] The New Gavott [d]



2: 53456 5453 345123

DM1665, no. 56: 'The Gavot.'
ApB1669/70, no. 192: 'The New Gavott.'

Also:

US-Cn, Case VMT 252 P72, f. 5v: 'Gavot'

[34.] The old Bore [g]



2: 32 1234 5675 1232 175

DMI665, no. 57: 'The old Bore.'

[35.] The new Gavot [Banister] [B flat]



2: 55565 4345317 67512

DMI665, no. 58: 'The new Gavot.'*ApB1669/70*, no. 187: 'The New Gavot.'

Also:

GB-Och, Mus. 1183, Set 17: the untitled seventh movement from 'The Musick at the Bath, by M: John Banistar' (a2) as identified in CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), p. 502.

[36.] The new Marrinet [D]



2: 1445 65455 1445 66545 [2: 5112 32122 5112 33212]

DMI665, no. 59: 'New Marrinet.'*ApB1669/70*, no. 188: 'The New Marrinet.'*ApB1678pt.2*, no. 16: 'The New Marrinet.'

[37.] The new Muttar [Louis or Jacques Brullard] [G]



2: 11771 2176556 44334

2: 1171 217656 4434 [*DMI665*; *ApB1669/70*]*DMI665*, no. 60 'New Metar.'*ApB1669/70*, no. 189: The New *Metarr*.'*ApB1678pt.2*, no. 15: 'The New *Muttar*.'

Also:

F-Pn, Vm⁶ 5, f. 29r: 'Gauotte' forming part of 'Bransle de Bruslard 1664'

F-Pn, Vm⁷ 3555, p. 64: 'Le pantalon ou la pantomime'

US-BEM, MS 890, f. 66v (modern edition in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 66): 'la moutarde Renomee'

NL-Uim, MS q-1, f. 4v: 'La Moustarde / Reformé'

For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 502-3; GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 2, p. 240.

[38.] Bore Baptist [Lully] [B flat] [= LWV 31/26, 75/41]



2: 5 15512 3155 655212 3

DM1665, no. 61: 'Bore de Baptist.'*ApB1669/70*, no. 194: 'La Bore, Baptist.'*ApB1678pt.2*, no. 29: 'Bore Baptist.'*ApB1687pt.2*, no. 39: 'Bore Baptist.'

Also:

US-LAuc, FC697 M4, p. 108: 'La Marianne'

[39.] Bore Angletar [g]



2: 1 751712 3217 654234 5

2: 12 751712 3217 654234 5 [En, MS 9454]

DM1665, no. 62: 'Bore Daniel le tar.'*ApB1669/70*, no. 190: 'La Bore d'Angletar.'*ApB1678pt.2*, no. 34: 'Bore Angleterre.'*ApB1687pt.2*, no. 11: 'Bore Angletar.'

Also:

GB-En, MS 9454, f. 7r: 'Borry Royall'*US-LAuc*, FC697 M4, p. 102: 'La Bourez Daffine'*D-Kl*, 2° MS mus. 61d⁶ [II] (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, Suite XIV, p. 184;ROBERTSON, *The Courtly Consort Suite* (see note 15), p. 70): 'Bouree'

[40.] Bore La Roy [D and C]



2: 5 1233 3434 5171 2

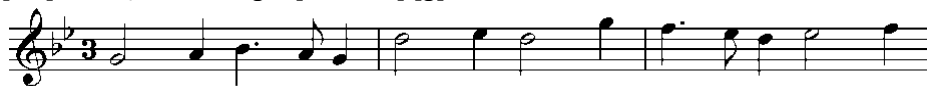
2: 5 1233 34 5171 2

DM1665, no. 63: 'The King's Boree.' [C]*ApB1669/70*, no. 195: 'The Kings Boree.' [D]*ApB1678pt.2*, no. 35: 'Bore la Roy.' [D]

Also:

F-Pn, Vm⁶ 5, f. 41r: 'Bourée', following music from 'Ballet Royal 1666 De La naissance de Venus' (LWV 27) but not apparently forming part of it.*US-BEM*, MS 890, f. 65v (modern edition in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 63): 'Boere Madamoijsselle'*D-Lr*, Mus. ant. pract. KN 1198, no. 17: 'La Bourée'*S-Sk*, S. 228, f. 16v: 'La Boure'

[41.] The Queens Delight [Banister] [g]



3: 12321 5651 76567

DM1665, no. 64: 'The Queens Delight.'*ApB1669/70*, no. 136: 'The Queens Delight.'For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), p. 508.

[42.] Bore Pickadilla [G]



2: 34 5345 6343 2127 1

DM1665, no. 65: 'Bore Pickadilla.'

[43.] La Cockley [G]



2: 15555 67127675 176556

DM1665, no. 66: 'La Cokeley.'*ApB1669/70*, no. 209 ('La Cokley.')*ApB1678pt.2*, no. 24 ('La Cockley.')

Also:

F-Pn, Vm⁶ 5, f. 41r: 'gautotte de la Coquille' [C], following music from 'Ballet Royal 1666 De La naissance de Venus' (LWV 27) but not apparently forming part of it.*NL-Uim*, MS q-1, f. 7v: 'La Coquille.'For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 511-2; GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 2, p. 241.

[44.] La Princess Orleance [C]



2: 1 55123 213 45654 32

DM1665, no. 67: 'Princesse Orleans.'*ApB1669/70*, no. 201: 'La Princess Orleans.'*ApB1678pt.2*, no. 22: 'La Princess Orleance.'*ApB1687pt.2*, no. 22: 'La Princess Orleance.'

[45.] La Duchess [d]



3: 5 523712 7176 532; [bar 7:] 3: 234 432 123 17 or 712 217 671 65 (d or F); [bar 22:] 2: 3 1232 1732 345 5

DM1665, no. 68: 'La Dutchesse.'
 ApB1669/70, no. 210: 'La Dutchess.'
 ApB1678pt.2, no. 19: 'La Dutchess.'
 ApB1687pt.2, no. 16: 'La Duchess.'

Also:

US-LAuc, FC697 M4, p. 100: 'La Vielle Duchesse'
 F-Pn, Vm⁶ 5, f. 22r: 'La Duchesse'
 F-Pn, Vm⁷ 3555, p. 10: 'La Duchesse'
 US-NHub, MA 21 H 59, ff. 13r-13v (WECKMANN, *Sämtliche freie Orgel- und Clavierwerke* (see note 15), appendix II, no. 17): 'La Duchesse'
 D-Kl, 2^o MS mus. 61d⁴ [II] (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, p. 97, Suite VII; ROBERTSON, *The Courty Consort Suite* (see note 15), p. 70): 'La Duchesse'

For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), pp. 512-3; GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 2, p. 52; LITTLE - MARSH, *La Danse Noble* (see note 2), no. 2520; *La Clef des Chansonniers*, edited by Schneider, p. 115; ROBERTSON, *The Courty Consort Suite* (see note 15), p. 61.

[46.] The Galliard [Jean Artus Leborgne] [g]



2: 5 1767 1234 21 7564

2: 5 17 1234 21 7564

DM1665, no. 69: 'Galliardo.'
 ApB1669/70, no. 193: 'La Galliardo.'
 ApB1678pt.2, no. 14: 'The Galliardo.'
 ApB1687pt.2, no. 5 'The Galliard.'

Also:

US-LAuc, FC697 M4, p. 109: 'La Galliard du Roy.'
 GB-En, MS 5778, ff. 6v-7r: 'The Galleard'
 F-Pn, Vm⁶ 5, f. 40r: 'gaillarde', following music from 'Ballet Royal 1666 De La naissance de Venus' (LWV 27) but not apparently forming part of it.
 US-BEM, MS 890, f. 74v (edited in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 84): 'Ariaentie u oogjes lodderlijck staan'
 D-Kl, 2^o MS mus. 61d⁶ [II] (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, Suite XIV, p. 176; ROBERTSON, *The Courty Consort Suite* (see note 15), p. 70): 'Gagliarde du Sr. Artus'
 D-Lr, Mus. ant. pract. KN 1198, no. 19: 'La Galliarde'
 US-Cn, Case VMT 252 P72, f. 6v: 'Galliard'

For other sources, see: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 1, pp. 28-9; LITTLE - MARSH, *La Danse Noble* (see note 2), no. 8320.

[47.] The Jigg to the Galliard [D]



3: 4 321345 321345 65

DM1665, no. 70: 'The Jigg to the Galliard'

[48.] New Coranto [Lully] [d] [= LWV 75/31]



3: 5 543421 712517 67

DM1665, no. 71: 'New Coranto.'*ApB1669/70*, no. 197: 'A Corant.'*ApB1678pt.2*, no. 48: 'A [C]Orant.'*ApB1687pt.2*, no. 7: 'Corant. Sen. Baptist.'

[49.] La Buckingham [Lully] [g] [= LWV 14/2]



2: 12 32151 732 17655 64

2: 12 3151 732 17655 64

DM1665, no. 72: 'La Buckingham.'*ApB1669/70*, no. 206: 'La Buckingham.'

Also:

GB-En, MS 9454, f. 6v: 'Belle / Rese'*US-LAuc*, FC697 M4, p. 122: 'Sont nous pas trop heureux'*E-Mn*, M1360, f. 228r: 'Monica Forsata' [d]*S-Sk*, S. 228, f. 20v: 'Rolfilis' [d]

For other sources, see: ESSES, *Dance and Instrumental Diferencias* (see note 15), p. 253 and p. 263; SCHNEIDER (ed.), *La Clef des Chansonniers* (see note 13), pp. 370-3.

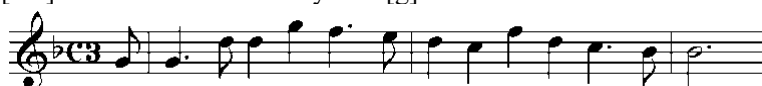
[50.] Corant La Madam Shiurs [d]



3: 1 127123 3176 5

DM1665, no. 73: 'Corant Madam.'*ApB1669/70*, no. 207: 'Corant la Madam Shiurs.'

[51.] Corant La Madam Moysella [g]



3: 1 155176 547543 3

DM1665, no. 74: 'Corant Madam Mazella'*ApB1669/70*, no. 208: 'Corant la Madam Moysella.'

Also:

GB-En, MS 5777, f. 15v: 'Courrant'*D-Kl*, 2° MS mus. 61b² (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, Suite IX, p. 121;ROBERTSON, *The Courty Consort Suite* (see note 15), p. 68): 'Courante Madamoisella'

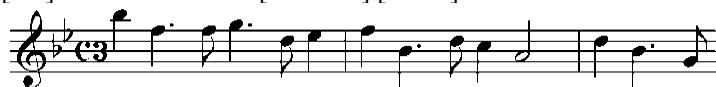
[52.] The Queens Corant [d]



3: 1 1765 555645 31

DM1665, no. 75: 'The Queens Corant.'*ApB1669/70*, no. 216: 'The Queens Corant.'*ApB1678pt.2*, no. 46: 'The Queens Corant.'

[53.] An Italian Dance [Banister] [B flat]



3: 155 634 513 27 316

DM1665, no. 79: 'A Chiconi.'*ApB1669/70*, no. 177: 'An Italian Dance.'

Also:

GB-Och, Mus. 1183, Set 17: 'Sarab', the ninth movement from 'The Musick at the Bath, by M: John Banistar' (a2) as identified in CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), p. 498.

[54.] The Old Canaries [D]



3: 323 123 453 21 123 345

ApB1669/70, no. 1: 'The Canaries.'*ApB1678pt.1*, no. 1: 'The Old Canaries.'*ApB1687pt.1*, no. 1: 'The Old Canaries.'

Also:

E-Mn, M1360, f. 222v: 'Otro genero de canarios'

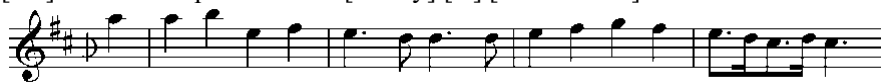
[55.] A Corant [D]



3: 5 5654345 3567123 3

ApB1669/70, no. 7: 'A Corant.'

[56.] Mounsir Baptist's Gavot [Lully] [D] [not in LWV]



2: 5 5623 2111 2343 21717

ApB1669/70, no. 45: 'Mounsir Baptist's Gavot.'

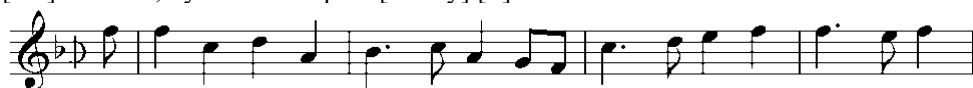
[57.] The China Orange [a]



2: 12 3151 7176554 323234 5

ApB1669/70, no. 58: 'The China Orange.'

[58.] A Gavot, by Monsir Baptist [Lully] [F]



2: 1 1563 45321 5671 171

ApB1669/70, no. 59: 'A Gavot, by Monsir Baptist.'

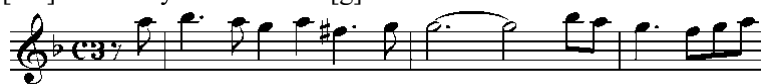
[59.] La du Roy [D]



3: 334 223 121 7176 545

ApB1669/70, no. 167: 'La du Roy.'

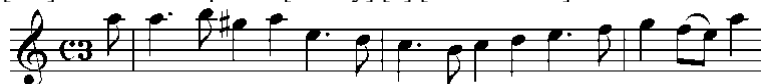
[60.] Corant by Mr. Mouline [g]



3: 2 321271 132 1712

ApB1669/70, no. 171: 'Corant by Mr. Mouline.'

[61.] A Corant. Baptist's [Lully] [a] [not in LWV]



3: 1 127154 323456 7651

ApB1669/70, no. 174: 'A Corant. Baptist's.'*ApB1678pt.2*, no. 43: 'Corant, Mr. Baptist.'

[62.] A French Saraband [g]



3: 333 2123 112 7671 777

3: 333 23 112 71 777

ApB1669/70, no. 178: 'A French Saraband.'

[63.] Saraband third [B flat]



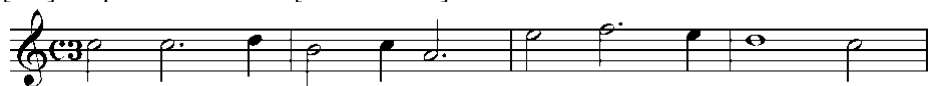
3: 511 27 345 21 175

ApB1669/70, no. 182: 'Saraband third.'

Also:

Musicks Hand-maid, 2nd edition (1678), no. 72: 'Saraband Royall' [C]

[64.] A Spanish Saraband [C and B flat]



3: 112 716 343 21

ApB1669/70, no. 183[a]: 'Saraband fourth.' [B flat]

ApB1678pt.2, no. 3: 'A Spanish Saraband.' [C]

[65.] Saraband fifth [g]



3: 512 712 53 21

ApB1669/70, no. 183[b]: 'Saraband fifth.'

[66.] The Queens Boree [C]



2: 5 11 7125 321 2

ApB1669/70, no. 196: 'The Queens Boree.'

[67.] A Corant [d]



3: 3 321271 123776 567

ApB1669/70, no. 198: 'A Corant.'

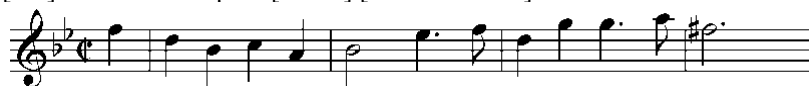
[68.] The Duke of Buckingham's Corant [g]



3: 1 156743 234571 253

ApB1669/70, no. 199: 'The Duke of *Buckingham's* Corant.'

[69.] New Bore Baptist [B flat] [= LWV 33/17]



2: 5 3127 145 3667 5

ApB1669/70, no. 202: 'The New Boree *Baptist*.'

ApB1678pt.2, no. 38: 'The New Boree *Baptist*.'

ApB1687pt.2, no. 31: 'New Boree *Baptist*.'

[70.] La Monmouth [Luis Grabu] [B flat]



3: 3 4511 7651 345

ApB1669/70, no. 203: 'La Monmouth.'*ApB1678pt.2*, no. 23: 'La Monmouth.'*ApB1687pt.2*, no. 60: 'La Monmouth.'For other sources, see: CURTI, 'John Playford's *Apollo's Banquet*' (see note 1), p. 508.

[71.] Bore Portuguese [g]



2: 32 17657 1156 75443 42

ApB1669/70, no. 204: 'Boree Portugaise.'*ApB1678pt.2*, no. 28: 'Bore Portuguess.'*ApB1687pt.2*, no. 12: 'Bore Portuguese.'

[72.] La Fountain Bleau [F]



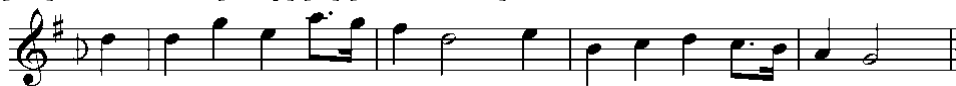
2: 5 11233 4321 6671 2

ApB1669/70, no. 205: 'Boree Fountain Bleau.'*ApB1669/70*, no. 219: 'Boree Fountain Bleau.'*ApB1678pt.2*, no. 18: 'La Fountain Bleau.'*ApB1687pt.2*, no. 15: 'La Fountain Bleau.'

Also:

GB-En, MS 9454, f. 12r: 'Borrie ffountain Blowe'*GB-En*, MS 5778, f. 8r: 'Boree ffountain Bleau'*D-Kl*, 2° MS mus. 61g (ÉCORCHEVILLE (ed.), *Vingt Suites* (see note 15), vol. 2, Suite XVI, p. 207;ROBERTSON, *The Courty Consort Suite* (see note 15), p. 71): 'La Boureè'

[73.] Bore Madam [Lully] [G] [= LWV 18/6]



2: 5 51621 756 34543

ApB1669/70, no. 211: 'Boree Madam.'*ApB1678pt.2*, no. 27: 'Bore Madam.'*ApB1687pt.2*, no. 13: 'Bore Madam.'

[74.] Corant [F]



3: 1 115671 15654 345

ApB1669/70, no. 212: 'Corant.'

Also:

GB-En, MS 9454, f. 1r: 'Corranto'

[75.] The New la Rustick [G]



2: 112345 67122 33456

ApB1669/70, no. 213: 'The New *la Rustick*.'

[76.] La Provo [D]



2: 34 556711 6273212 33123456; [bar 5:] 3: 543423 4321765 123; [bar 13:] 3: 123 321 767 123; [bar 20:] 2: 12 345764 556712 31211; [bar 27:] 3: 4 45 654 3234 5645 5

ApB1669/70, no. 214: 'A New Dance. *Provo*.'

ApB1678pt.2, no. 39: '*La Provo*.'

[77.] The Kings Corant [B flat]



3: 1 121233 3345671 76517

3: 1 1233 3345671 76517

ApB1669/70, no. 215: 'The *Kings Corant*.'

ApB1678pt.2, no. 45: '*The Kings Corant*.'

[78.] La Gorea [G]



3: 3 32154 336512 7712

ApB1669/70, no. 217: '*La Gorea*.'

[79.] A Corant [F]



3: 1 123143 2317 6756

ApB1669/70, no. 218: 'A Corant.'

ApB1678pt.2, no. 49: '*A Corant*.'

[80.] La Madam [B flat]



3: 1 1232155 667176 5; [bar 8:] 3: 343 253 717 7; [bar 20:] 2: 5 112712 2114 432556 455

3: 1 123155 667176 5

ApB1669/70, no. 220: 'La Madam.'
ApB1678pt.2, no. 42: 'Corant la Madam.'
ApB1687pt.2, no. 19: 'La Madam.'

Also:

US-Lauc, FC697 M4, p. 101. 'Courante de Madame'

[81.] Corant La Lorain [g]



3: 1 1232115 64545 323; [bar 8:] 3: 123 765 147 43; [bar 27:] 2: 5 3151 7532 1567 21 [*ApB1687pt.2*, no. 40: 2: 54 31512 7532 1567 21];
 3: 1 123115 6545 323

ApB1669/70, no. 222 [*recte*: 221]: 'New Loraine.'
ApB1678pt.2, no. 41: 'Corant Lorain.'
ApB1687pt.2, no. 40: 'Corant le Reyne.'
ApB1687pt.2, no. 44: 'Corant la Lorain.'

Also:

GB-En, MS 5777, f. 46v: 'Courant Lorraine'

[82.] An Entry [G]



2: 176543 232111 1621717

ApB1678pt.2, no. 1: 'An Entry.'
ApB1687pt.2, no. 1: 'An Entry.'

[83.] Saraband [G]



3: 1134 543 4671 765

ApB1678pt.2, no. 2: 'Saraband.'
ApB1687pt.2, no. 2: 'Saraband.'

[84.] Saraband [G]



3: 155 667 132 21

ApB1678pt.2, no. 4: 'A Saraband.'
ApB1687pt.2, no. 3: 'Saraband.'

[85.] A Saraband [B flat]



3: 156 342 513 21

ApB1678pt.2, no. 5: 'A Saraband.'

[93.] New La Duchess [g]



3: 1 1276 5445 323; [bar 7:] 3: 5 545334 23456455; [bar 12:] 2: 5 12321 254 45234 31; [bar 25:] 3: 157
667 133 4

ApB1678pt.2, no. 20: 'The New la Dutchess.'

ApB1687pt.2, no. 54: 'New La Duchess.'

Also:

US-LAuc, FC697 M4, p. 100. 'La Nouvelle Duchesse'

[94.] La Dolphin [Lully] [g] [= LWV 75/29]



3: 1 154567 517123 254

ApB1678pt.2, no. 21: 'The New la Dolphin.'

ApB1687pt.2, no. 59: 'La Dolphin.'

[95.] A French Bore [g]



2: 56 5432 3456 4345 32

ApB1678pt.2, no. 25: 'A French Bore.'

[96.] The New Bore [d]



2: 23 1712 311 234221 75

ApB1678pt.2, no. 26: 'The New Bore.'

[97.] An Antick Dance by Mr. Locke [G]



2: 1 3455655 1662

ApB1678pt.2, no. 30: 'An Antick Dance by Mr. Locke.'

[98.] A Figure Dance [F]



2: 12323 4321765 6414

ApB1678pt.2, no. 31: 'A Figure Dance.'

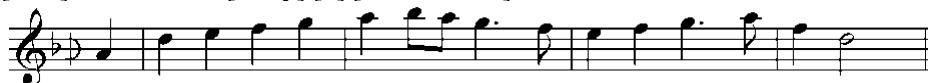
[99.] La Princess [G]



3: 1 123155 551762 7

ApB1678pt.2, no. 33: 'New la Princess.'*ApB1687pt.2*, no. 46: 'La Princess.'

[100.] Bore Versale [Lully] [d] [= LWV 40/7]



2: 5 1234 56543 2345 31

ApB1678pt.2, no. 36: 'Bore Versale.'*ApB1687pt.2*, no. 9: 'Bore Versale'

Also:

GB-En, MS 5778, f. 4r: 'Bore versail'*GB-KET*, BM7, f. 32v. 'bory Versall:-'For other sources, see: SCHNEIDER (ed.), *La Clef des Chansonniers* (see note 13), pp. 113-4.

[101.] New Bore Versale [g]



2: 5 12321 765435 64525 311

ApB1678pt.2, no. 37: 'The new Bore Versale.'*ApB1687pt.2*, no. 10: 'New Bore Versale.'

[102.] New Provo [D]

3: 34 543432 312765 345; [bar 12:] 2: 1234 54345 345712; [bar 27:] 3: 543 42 4321 765; [bar 35:] 3: 123 321 721 765; [bar 40:] 2: 2 3457 64 5; [bar 53:] 3: 445 6543234 56455 [*ApB1687pt.2*]
3: 34 543432 312765 3456; [bar 12:] 2: 1534 54 345345; [bar 18:] 2: 54 32176123 4 [*ApB1678pt.2*]*ApB1678pt.2*, no. 40: 'The New Provo.' (shorter version)*ApB1687pt.2*, no. 36: 'New Provo.' (longer version)

[103.] La Backanel [Lully] [F] [= LWV 45/28, 46/71, 56/51]



3: 1 34556 5556 543425

ApB1678pt.2, no. 44: 'La Backanel.'

Also:

GB-HAdolmetsch, II e. 17, p. [59]

[104.] New Mineut, by Mr. Baptist [Lully] [d] [= LWV 32/27, 79/33]



3: 171 5323 45 32 171

3: 171 53 45 32 171

ApB1678pt.2, no. 50: 'New Mineut, by Mr. Baptist.'

Also:

Melothesia (1673), p. 57: [untitled]

For other sources, see: SCHNEIDER (ed.), *La Clef des Chansonniers* (see note 13), p. 23.

[105.] Minuet Dolphin [d]



3: 12 321 54 543217 12

ApB1678pt.2, no. 51: 'The Meneut Dolphin.'

ApB1687pt.2, no. 8: 'Minuet Dolphin'

Also:

GB-En, MS 5778, f. 7r: 'Menuet Dolphin'

US-LAuc, FC697 M4, p. 103: 'La Menuet de Mr le Doffin'

F-Pn, Vm⁶ 5, f. 43r: 'Menuet de Monseigneur Le Dauphin 1661.'

US-BEm, MS 890, f. 75v (edited in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 86): 'Minuet d'Dophijn'

NL-Uim, MS q-1, f. 17r (CURTIS (ed.), *Nederlandse Klaviermuzeik* (see note 15), no. 80): 'Menuets du Dauphin' *Melothesia* (1673), p. 60: [untitled] [d]

US-Cn, Case VMT 252 P72, f. 12r: 'Minuet Dauphin' [a]

[106.] Mineut [F]



3: 12 343 271 21232

ApB1678pt.2, no. 52: 'Mineut.'

[107.] Bore St. Andrew [d]



2: 12 33452 755 5443 3

ApB1678pt.2, no. 53: 'Bore St. Andrew.'

[108.] New Bore Angletare [D]



2: 54 3456 2327 176217 65

2: 5 3456 2327 176217 65

ApB1678pt.2, no. 54: 'New Bore Angletare.'

[109.] New La Monmouth [a]



3: 1 17654321 753221 1; [bar 11:] 3: 567 7 176546 543 or 345 5 654324 321 (a or C); [bar 26:] 2: 12 3456 4376 5123 7; [bar 39:] 3: 171 1 654323 321

ApB1678pt.2, no. 55: 'The New La Monmouth.'

ApB1687pt.2, no. 38: 'New la Monmouth.'

[110.] New La Monsieur [D]



3: 5 543421 765123 456; [bar 8:] 2: 5 3421 5345 35 6716 7; [bar 21:] 3: 331 553 425 32343 331

ApB1678pt.2, no. 56: 'The New Corant Monsier'

ApB1687pt.2, no. 43: 'New la Monsieur.'

[111.] A Mineut [C]



3: 32 123 4543 42 32

ApB1678pt.2, no. 57: 'A Mineut.'

[112.] Minuet Royal [C]



3: 123 25 31 156 344

ApB1678pt.2, no. 58: 'The Mineut Royal.'

ApB1687pt.2, no. 17: 'Minuet Royal.'

[113.] Minuet St. Andrew [g]



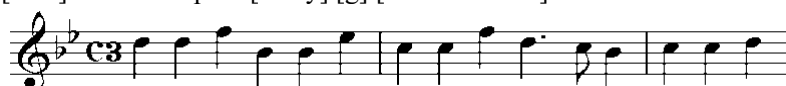
3: 55767 123 14321 222 1

3: 557 123 14321 222 1

ApB1678pt.2, no. 59: 'A Mineut St. Andrew.'

ApB1687pt.2, no. 20: 'Minuet St. Andrew.'

[114.] Minuet Baptist [Lully] [g] [= LWV 53/48]



3: 557 336 447 543 445 [3: 335 114 225 321]

ApB1678pt.2, no. 60: 'A New Mineut.'

ApB1687pt.2, no. 18: 'Minuet Baptist.'

Also:

D-Lr, mus. ant. pract. KN 1198, no. 53, 'Menuet les Ceours [Chœurs]'
Musicks Hand-maid, 2nd. edition (1678), no. 74: 'The new Minnet'

For other sources, see: GUSTAFSON, 'The Legacy in Instrumental Music' (see note 19), p. 515.

[115.] A New Mineut [g]



3: 33434 515 151 7654 33434

3: 334 515 151 7654 334

ApB1678pt.2, no. 61: 'A New Mineut.'

[116.] A Mineut [d]



3: 123 42 523 75 123

ApB1678pt.2, no. 62: 'A Mineut.'

[117.] Minuet [Lully] [d] [= LWV 54/31]



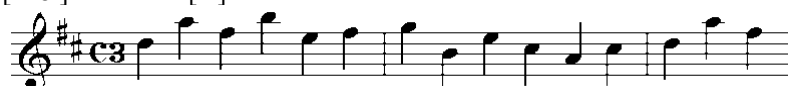
3: 131 53 45 3231 131

3: 131 53 45 31 131

ApB1678pt.2, no. 63: 'A Mineut.'

ApB1687pt.2, no. 48: 'Minuet.'

[118.] A Mineut [D]



3: 153 623 462 757 153

ApB1678pt.2, no. 64: 'A Mineut.'

[119.] A Mineut [D]



3: 115 345 654321 76567 115

3: 115 345 654321 765 115

ApB1678pt.2, no. 65: 'A Mineut.'

[120.] The New Canaries [D]



3: 123 321 565 43 523 453

ApB1678pt.1, no. 2: 'The New Canaries.'

ApB1687pt.1, no. 2: 'The New Canaries.'

Also:

US-LAuc, FC697 M4, p. 104: 'La nouvelle Canary'

F-Pn, Vm⁶ 5, f. 2r: 'Canarie', forming part of 'Ballet 1654'

NL-Uim, MS q-1, f. 8r: 'La Canari'

D-Lr, Mus. ant. pract. KN 1198, no. 22: 'Canarie'

For other sources, see: LITTLE - MARSH, *La Danse Noble* (see note 2), no. 8360.

[121.] Minuet [C]



3: 5 634 54 323434 5

ApB1687pt.2, no. 21: 'Minuet.'

[122.] Minuet round O [Lully] [d] [= LWV 60/73]



3: 342 3 231 25 342

ApB1687pt.2, no. 23: 'Minuet round O.'

Also:

US-NH, Filmer MS 9, p. 8: [untitled]

For other sources, see: ESSES, *Dance and Instrumental Diferencias* (see note 15), p. 252.

[123.] Corant [B flat]



3: 1 17654 345221 716

ApB1687pt.2, no. 24: 'Corant.'

[124.] Minuet [C]



3: 315 434 536 32342 315

ApB1687pt.2, no. 25: 'Minuet.'

[125.] Minuet [d]

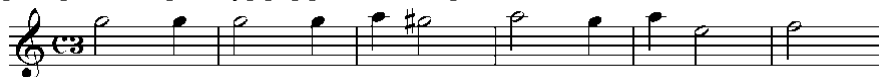


3: 56543 47 34434 54565 56543 [34321 25 12212 32343 34321]

3: 56543 47 344 54565 56543 [34321 25 122 32343 34321]

ApB1687pt.2, no. 26: 'Minuet.'

[126.] Minuet [Lully] [C] [not in LWV]



3: 55 55 65 65 63 4

ApB1687pt.2, no. 27: 'Minuet.'

Also:

The Delightful Companion ... for the Recorder or Flute (1686), no. 22): 'Minvet'
GB-Lbl, Add. MS 31429, f. 16r (part of a suite headed 'Baptist'): '(3'

[127.] Corant [d]



3: 5 565432 3423212 7654

ApB1687pt.2, no. 28: 'Corant.'

[128.] Corant [Banister] [F]



3: 3 321276 543445 321

ApB1687pt.2, no. 29: 'Corant.'

Also:

GB-En, MS 9454, f. 11r: 'Corranto / M^r Banester'

[129.] Paspé [C]



3: 5 1123212 3453112 342345

ApB1687pt.2, no. 30: 'Paspé.'

Also:

GB-Chogwood, M1091, p. 25: 'Passepied'

[130.] Minuet [d]



3: 12 343 23217 15 12

ApB1687pt.2, no. 32: 'Minuet.'

[131.] Bore [g]



2: 5 123171 212325 123171 2

2: 5 1231 212325 1231 2

ApB1687pt.2, no. 33: 'Bore.'

Also:

ApB1687pt.2, no. 47: 'La Princess *Ann.*' (as the final section of)
The Delightful Companion ... for the Recorder or Flute (1686), no. 33: 'Ayre'

[132.] Bore [d]



2: 32 1234 2712 34434 5

2: 32 1234 2712 344 5

ApB1687pt.2, no. 34: 'Bore.'

Also:

US-BEM, MS 890, f. 68r (edited in VAN OPPEN, 'De lange weg naar een kritische editie van populaire instrumentale Nederlandse muziek' (see note 15), p. 69): 'La Boure' [first strain is concordant in outline; second strain differs.]

[133.] Round O [g]



3: 5 123271 567537 445654

ApB1687pt.2, no. 35: 'Round O.'

[134.] La Bell Princess [g]



3: 1 134434 5173221 1; [bar 10:] 2: 3 2767 11321 6

3: 1 1344 517321 1; [bar 10:] 3 27 11321 6

ApB1687pt.2, no. 37: 'La Bell Princess.'

[135.] La Modena [B flat]



3: 5 565434 5432145 3

ApB1687pt.2, no. 41: 'La Modena.'

[136.] La Katherine [g]



3: 156545 321567 671765

ApB1687pt.2, no. 42: 'La Katherine.'

[137.] La Beauford [g]



3: 512 771 667 535 4324 3213

ApB1687pt.2, no. 45: 'La Beauford.'

[138.] La Princess Ann [g]

2: 1 56434 5321 4325 321; [bar 9:] 3: 777 5456 447 543 321 or 555 3234 225 321 176 (g or B flat); [bar 24:] 2: 5 12321 212325 12321 2
2: 1 564 5321 4325 321; [bar 24:] 5 1231 212325 1231 2*ApB1687pt.2*, no. 47: 'La Princess Ann.'

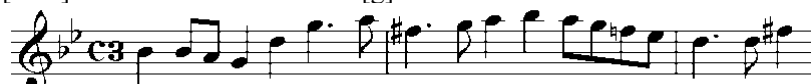
Also:

Third section only: *ApB1687pt.2*, no. 33: 'Bore.'

[139.] The New Provo [G]

3: 12 345671 232765 134; [bar 13:] 2: 1765 453421 712345; [bar 39:] 3: 245 66 212 765 312; [bar 47:]
3: 1712 5443 33 6543 2117 1; [bar 52:] 2: 17 1512 3715 6543 212; [bar 59:] 3: 345 112 34321 225 3345*ApB1687pt.2*, no. 49: 'The New Provo'

[140.] Corant La Grand-Britain [g]

3: 3321512 71232176 557; [bar 11:] 3: 212512 317654 76; [bar 19:] 2: 2233 3345 66; [bar 31:] 3: 12 321
231 712 545 6*ApB1687pt.2*, no. 50: 'Corant la Grand-Britain.'

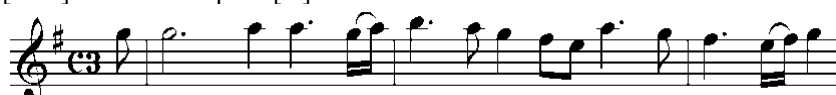
[141.] La Bell Cavalier [F]



2: 1517 621765 6543 454321; [bar 12:] 3: 5 315 127 154 336 434

ApB1687pt.2, no. 51: 'La Bell Cavalier.'

[142.] New La Dolphin [G]

3: 1 12212 3217621 7671; [bar 8:] 2: 23 467654 345167 1712321 7; [bar 17:] 3: 151 671 2321 765 151
3: 1 122 3217621 71*ApB1687pt.2*, no. 52: 'New la Dolphin.'

[143.] La Prince [G]



2: 1 53654 312 34567 17; [bar 25:] 3: 323 123 234 321 323

ApB1687pt.2, no. 53: 'La Prince.'

[144.] Bore Le Reyne [G]



2: 55 54345 3167 5162 77; [bar 11:] 3: 543 45 65 453 213

ApB1687pt.2, no. 55: 'Bore le Reyne.'

[145.] La Buckan [g]



3: 1 16543212 3134537 751

3: 1 165432 3134537 751

ApB1687pt.2, no. 56: 'La Buckan.'

Also:

Marin Mersenne, *Harmonie universelle* (1636), vol. 2, p. 170: 'La Bocanne'*F-Pn*, Vm⁶ 5, f. 22r: 'La Bocanne'*F-Pn*, Vm⁷ 3555, p. 13: 'La Bocane courante figurée'*B-Bc*, MS 24106, p. 80: 'La Bocanne'

[146.] La Doncaster [G]



3: 3 32155 5123 176; [bar 10:] 3: 234 336 567 11 63; [bar 24:] 2: 55234 311 6271 2; [bar 40:] 3: 345543 671765 1567

3: 3 3155 5123 176

ApB1687pt.2, no. 57: 'La Doncaster.'

[147.] New Bore Papse [F]



2: 15 665345 31117 6232712 755; [bar 9:] 3: 15671 712321 76517

ApB1687pt.2, no. 58: 'New Bore Papse.'

[148.] Corant de la Force [d]



3: 1 1543234 5444 445; [bar 6:] 3: 1 445 332 315 4345; [bar 10:] 2: 5 112321 654542 32171 2

ApB1687pt.2, no. 61: 'Corant de la Force.'

[155.] Bore [C]



2: 5 123434 545655 123434 5
2: 5 1234 5454655 1234 5

ApB1687pt.2, no. 75: 'Bore.'

[156.] The Ann [d]



3: 321 765 123 32 3456

ApB1687pt.2, no. 76: 'Saraband.'

ApB1687pt.3, no 20: 'The Ann.'

[157.] Minway [d]



3: 171 23 423 17121 171

ApB1687pt.2, no. 77: 'Minway.'

Also:

GB-Chogwood, M1091, p. 49: '9^{me}. Menuet'

Pointel, *Deusiesme Recueil*, pp. 12-3: 'MENUET'

B-Bc, Ms. 26374, p. 119, 'Menuett'

D-Lr, Mus. ant. pract. KN 1198, no. 54: 'Menuet'

[158.] New Entry [G]



2: 1231 254345 315567 65

ApB1687pt.3, no. 15: 'New Entry.'

[159.] New Bore [G]



2: 5 3245 335 6543 2

ApB1687pt.3, no. 16: 'New Bore.'

[160.] Minuet [F]



3: 127 1123 231 21765 127

ApB1687pt.3, no. 18: 'Minuet.'

Also:

Pointel, *Deusiesme Recueil*, pp. 66-7: 'MENUET.'
 GB-KET, BM7, ff. 16v-17r: [untitled]

[161.] Paspé [C]



3: 555 222 34323 133 34323

3: 2 555 222 34323 133 345432 [GB-Chogwood, M1091]

ApB1687pt.3, no. 19: 'Paspé.'

Also:

GB-Chogwood, M1091, p. 26: '5^{me}. Passepiéd'
 Pointel, *Deusiesme Recueil*, pp. 66-7: 'PASSEPIED.'
 B-Bc, MS 24106, p. 169: 'Passepiéd de Leance'

[162.] Courant [B flat]



3: 1 1517654 321512212 3215

3: 1 1517654 321512 315

ApB1687pt.3, no. 21: 'Courant.'

Also:

Pointel, *Deusiesme Recueil*, pp. 64-5: 'COURANTE.'

[163.] Bore [B flat]



2: 1 5654 34217 1251 171

2: 1 5654 3427 1251 171

ApB1687pt.3, no. 22: 'Bore.'

[164.] The Princess [Paisible] [g]



2: 5 3155 1221 75; 54 35112 72532 123321 2; 212 567 1217 654

ApB1687pt.3, no. 23: 'The Princess.'

For other sources, see: LITTLE - MARSH, *La Danse Noble* (see note 2), no. 7540

[165.] Minuet [g]



3: 153 223 112 765 647

ApB1687pt.3, no. 24: 'Minuet.'

Also:

US-LAuc, FC697 M4, p. 104: 'Minuet'

[166.] Tricatrees [d]



2: 12323 432125 12323

ApB1687pt.3, no. 25: 'Tricatrees.'

Also:

Pointel, *Deusiesme Recueil*, pp. 64-5: 'Tricotes.'

GB-Ob, Mus. Sch. MS E.399, f. 3r (WOOLLEY (ed.), *English Keyboard Music 1650-1695* (see note 15), no. 61): [untitled]

[167.] Minuet [C]



3: 111 554 314 345432 111

ApB1687pt.3, no. 26: 'Minuet'

[168.] A New French Dance [C]



3: 134 25162 75134 2; [bar 4:] 2: 2 21712 31445 65434 4; [bar 19:] 3: 227 3321 434 21232 553

ApB1687pt.3, no. 27: 'A New French Dance.'

[169.] New French Dance [? James Paisible] [C]



3: 15 123 423 62 715; [bar 32:] 2: 1 55543 44432 362321 71765

ApB1687pt.3, no. 28: 'New French Dance.'

Also:

Pointel, *Deusiesme Recueil*, pp. 58-9: 'CHACONNE.'

For other sources, see THORP, 'Mr. Isaac, Dancing-Master' (see note 6), p. 128.

[170.] Minuet [G]



3: 1233 3455 116 533 656767

ApB1687pt.3, no. 29: 'Minuet.'

[171.] Minuet [Purcell] [a] [= Z.649]



3: 17121 225 171 22 32343

ApB1687pt.3, no. 30: 'Minuet'

Also:

Pointel, *Deusiesme Recueil*, pp. 42-3: 'MENUET.'

[172.] Minuet [Purcell] [d] [= Z.632/15, ZT.689]



3: 321 712 34323 17121 321

ApB1687pt.3, no. 31: 'Minuet'

Also:

Pointel, *Deusiesme Recueil*, pp. 63-4: 'MENUET.'

[173.] Rigadon [Lully] [C] [= LWV 73/6]



2: 13434 5566654 555566654 56

2: 134 5566654 555566654 56

Also:

Pointel, *Deusiesme Recueil*, pp. 22-3: 'RIGODON.'

For other sources, see: GUSTAFSON, *French Harpsichord Music* (see note 15), vol. 3, p. 114; LITTLE - MARSH, *La Danse Noble* (see note 2), no. 8380a.

ApB1687pt.3, no. 32: 'Rigadon.'

[174.] Entry [Paisible] [d]



2: 12 3321 7776 5

ApB1687pt.3, no. 33: 'Entry.'

Also:

GB-Cmc, F.4.35, LV/3: [untitled]

GB-W, Vicars Choral MS 9, p. 63: [untitled]

For other sources, see: HERISSONE, 'The Origins and Contents of the Magdalene College Partbooks', p. 82.

[175.] Minuet [d]



3: 54 345 123 2767 123

3: 54 345 123 27 123

ApB1687pt.3, no. 34: 'Minuet.'

Also:

GB-W, Vicars Choral MS 9, p. 64: [untitled]

[176.] Minuet [Farmer] [d]



3: 321 56 425 321 321

ApB1687pt.3, no. 35: 'Minuet.'

Also:

GB-Lbl, Add. MS 17853, f. 33v: '86' / 'Tho: Farmer'Pointel, *Deusiesme Recueil*, pp. 68-9: 'MENUET.'*GB-W*, Vicars Choral MS 9, p. 64: [untitled]

[177.] Paspé [d]



3: 3217 123234 323434 5

3: 3217 123234 3234 5

ApB1687pt.3, no. 36: 'Paspé.'

Also:

Pointel, *Deusiesme Recueil*, pp. 60-1: 'PASSEPIED.'*GB-W*, Vicars Choral MS 9, p. 65: [untitled]

[178.] Bore [C]



2: 54 3425 31145 65434 5

ApB1687pt.3, no. 37: 'Bore.'

Also:

GB-W, Vicars Choral MS 9, p. 65: [untitled]

[179.] Minuet [C]



3: 543 4212 315 64 323434

3: 543 42 315 64 323434

ApB1687pt.3, no. 38: 'Minuet.'

[180.] Minuet [d]



3: 5 123 234 321 555 123

ApB1687pt.3, no. 39: 'Minuet.'

Also:

GB-W, Vicars Choral MS 9, pp. 62-3: [untitled]

[181.] Entry [g]



2: 1176 544 45432 31

ApB1687pt.3, no. 40: 'Entry.'

Also:

Pointel, *Deusiesme Recueil*, pp. 68-9: 'ENTREE.'

[182.] Minuet [g]



3: 345 11 7671 567 143

3: 345 11 71 567 143

ApB1687pt.3, no. 41: 'Minuet.'

Index

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1 345451 345	30.	d
1 53654 312 34567 17	143.	G
1 55123 213 45654 32	44.	C
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1 751712 3217 654234 5	39.	g
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1 115321 7156 77	11.	g
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1 115671 15654 345	74.	F
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1 123155 551762 7	99.	G
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1 1232155 667176 5	80.	B flat
1 123234 561512 7	15.	g
1 1233 3345671 76517	77.	B flat
1 123455 654343 21	154.	C
1 127123 3176 5	50.	d
1 127154 323456 7651	61.	a
1 1276 5445 323	93.	g
1 1344 517321 1	134.	g
1 151121 1671 232	9.	G
1 1517654 321512 315	162.	B flat
1 1543 2156543 7	8.	g
1 1543234 5444 445	148.	d
1 154567 517123 254	94.	g
1 155176 547543 3	51.	g
1 156743 234571 253	68.	g
1 165432 3134537 751	145.	g
1 1765 555645 31	52.	d
1 17654 345221 716	123.	B flat
1 17654321 753221 1	109.	a
2 3212321 7125 5456	25.	g
2 321271 132 1712	60.	g
3 321271 123776 567	67.	d
3 321276 543445 321	128.	F
3 32154 336512 7712	78.	G
3 32155 5123 176	146.	G
3 345645 345221 712	1.	D
3 367121 712343 217	13.	F
3321512 71232176 557	140.	g
5 123176 6555 444	4.	D
5 1234321 15 321	2.	D
5 523712 7176 532	45.	d
5 5432 156 51	7.	g
5 5432321 712517 1234	3.	D
5 543421 712517 67	48.	d
5 543421 765123 456	110.	D
5 545321 7512 3234	17.	d
5 552312 765171 223	12.	c
5 565432 3423212 7654	127.	d
5 565434 5432145 3	135.	B flat
5 5654345 3567123 3	55.	D

Corant (continued)		
567 1232134 5432145 6	6.	D
567 123215 5345 6543	21.	C
Gavot		
1 1563 45321 5671 171	58.	F
112345 67122 33456	75.	G
11771 2176556 44334	37.	G
15555 67127675 176556	43.	G
5 5623 2111 2343 21717	56.	D
53456 5453 345123	33.	d
55345 4321 3456 432	153.	C
55565 4345317 67512	35.	B flat
Minuet		
1 122 3217621 71	142.	G
111 554 314 345432 111	167.	C
115 345 654321 765 1	119.	D
12 321 54 543217 12	105.	d
12 343 23217 15 12	130.	d
12 343 271 21232	106.	F
123 25 31 156 344	112.	C
123 42 523 75 123	116.	d
1233 3455 116 533	170.	G
127 1123 231 21765 1	160.	F
131 53 45 31 131	117.	d
153 223 112 765 647	165.	g
153 623 462 757 153	118.	D
171 23 423 17121 171	157.	d
171 5323 45 32 171	104.	d
17121 225 171 22 3	171.	a
315 434 536 32342 315	124.	C
32 123 4543 42 32	111.	C
321 56 425 321 3	176.	d
321 712 34323 17121 3	172.	d
334 515 151 7654 334	115.	g
342 3 231 25 342	122.	d
345 11 71 567 143	182.	g
5 123 234 321 555 1	180.	d
5 634 54 323434 5	121.	C
54 345 123 27 123	175.	d
543 42 315 64 323434	179.	C
55 55 65 65 63 4	126.	C
557 123 14321 222 1	113.	g
557 336 447 543 445	114.	g
56543 47 344 5	125.	d
Other (triple time)		
1 34556 5556 543425	103.	F
12321 5651 76567	41.	g
13 56765 12343	29.	d
134 25162 75134 2	168.	C
15 123 423 62 715	169.	C

156545 321567 671765	136.	g
176 5567 12 31	5.	D
3 4511 7651 345	70.	B flat
4 321345 321345 65	47.	D
5 123271 567537 445654	133.	g
Other (duple time)		
1 3455655 1662	97.	G
1175 6734 56723	19.	a
12323 4321765 6414	98.	F
134 5566654 55556	173.	C
1445 65455 1445 66545	36.	D
1517 621765 6543 45	141.	F
5 17 1234 21 7564	46.	g
Paspe		
5 1123212 3453112 3	129.	C
3217 123234 3234 5	177.	d
555 222 34323 133	161.	C
Provo		
12 345671 232765 134	139	G
34 543432 312765 345	102.	D
34 556711 6273212 3	76.	D
Saraband		
112 716 343 21	64.	C
1134 543 4671 765	83.	G
123 432 554 5	32.	d or D
15 5 453 21	23.	d or D
151 667 117 11	87.	C
152 317 165 45	86.	d
155 634 513 27 316	53.	B flat
155 667 132 21	84.	G
156 334 523 21 443	10.	G
156 342 513 21	85.	B flat
157 123 345 21	31.	B flat
321 765 123 32 3456	156.	d
323 115 667 55	88.	a
333 23 112 71 777	62.	g
334 223 121 7176 545	59.	D
345 543 4543 23 154	14.	G
35 567 735 43	22.	g
511 27 345 21 175	63.	B flat
512 712 53 21	65.	g
532 127 123 32 344	18.	d
554 33 221 75 117 6	149.	F
555 653 456 217 123	24.	B flat
Tricotes		
12321 7151 171	27.	g
12323 432125 123	166.	d
34 5536 65534 5536	20.	G

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