



## MUSIC SUPPLEMENT TO LUTE NEWS 81 (SPRING 2007)

### LUTE MUSIC FOR COMIC ACTORS FOOLS BUFFONS AND MATACHINS

This tablature supplement explores lute settings of music for comedy characters from masques and the stage. The selection includes lute solos associated with five famous comedy actors as well as those titled to suggest reference to stage fools and many settings of Les Bouffons and Matachins. No. 1a-e are assumed to be lute arrangements of music for the comic actors Robert Reynolds (fl 1616-1642) a.k.a Pickleherring, Edward Alleyn (1566-1626) or John or Richard Alleyn, Will Kemp (fl 1585-1600) (above left), Richard Tarleton (fl 1588) (above right, both pictures from Chris Goodwin) and John Singer (fl 1583-1603).<sup>1</sup> Fools featured in Jacobean masques such as 'the Follies...which were twelve she-fooles' in Jonson's *Love Freed from Ignorance and Folly* (1611) so that *Foule d'Engleterre*, *Engelsche Foulle* and *Ballat de Folles* may celebrate these fools on stage (no. 2a-c), although the precise translation of 'foule' and 'foulle' is problematic.<sup>2</sup> The many versions of Les Bouffons are based on the passamezo moderno, or sometimes other grounds. Randle Cotgrave, *A Dictionerie of the French and English Tongues* (London, 1611), defines 'Buffon' as a 'buffoon, ieaster [jester], synco-phiant, merrie foole, sportfull companion; one that liues by making others merrie,' and since called French comedians or costumed dancers who performed the Moresca, or Matachin.<sup>3</sup> Barbetta acknowledges an English origin with the title *Balletto d'Inghilterra deta il Bufon* (no. 3c). A duet version for lutes a 4th apart by Wolfgang Heckel survives (see cognate list) but is not included here, although some of the versions based on the passamezo moderno in C and F fit together quite well. A selection of sixteen versions is included to illustrate the diversity of arrangements. The matachins is defined as a figured battle dance for a team of men, and is a term derived from the Spanish 'matar' (kill), or the Italian 'matta' (buffoon or fool),<sup>4</sup> either performed as a grotesque dance of fools or as a skilled sword dance or even as a ritual dance of death, reflecting the Dutch titles of nos. 3a.vii and 4e, and the title *Matassin oder Toden Tantz* appears in Normiger's tablature [in New Grove 2 but not known to me]. A selection of eight of the best versions are included, the earliest titled *Factie* in Phalèse's print of 1549 and the best by Lorenzino (no. 4h), despite the slightly irregular structure of 13 phrases of 4 bars each except the 3rd and 10th of 5 bars.

#### Worklist<sup>5</sup>

#### 1a. Jigs? for Robert Reynolds a.k.a. Pickleherring

- 1a.i. B-Br 26.369, f. 22r *Pickell Hebrinke*
- 1a.ii-iii. D-B N 479, f. 5r & 69v untitled - *ein Soldaten ist vorband*[en] [A soldier is here?]

#### 1b. Jig for Edward Alleyn?

- GB-Cu Dd.9.33, f. 28r *Allins Jigg*<sup>6</sup>
- cf. D-B 4022, f. 43v untitled

#### 1c. Jig for Will Kemp?

- GB-Cu Dd.2.11, f. 99v *Kemps Jigg*

#### 1d. Jig for Richard Tarleton

- 1d.i. GB-Cu Dd.2.11, f. 56r *Tarletons Jigge* [CLMJD no. 81

- 1d.ii. US-NH Ma21 W632 (Wickhambrook), f. 11r *tarletones riserrectione Jo Dowlande* [CLMJD no. 59]

#### 1e. Jig for John Singer

- 1e.i. GB-Cu Nn.6.36, f. 3r *Singers Jigge*
- 1e.ii. GB-Lam 603 (Board), f. 9r untitled
- 1e.iii. GB-Cu Dd.9.33, f. 81v *Jo Singer* [transcribed from bandora]

#### 2. The Fool<sup>8</sup>

- 2a. Valerius, *Neder-Landsche Gedenck-Clanck* 1626, p. 33 *Op de Engelsche Foulle. Of: Walsch Waelinnekken* [~the lady of Wallonië]
- 2b.i-ii. NL-Lu 1666 (Thysius), f. 396r *La Foulle d'Engleterre*
- 2c. GB-Cu Dd.9.33, ff. 57v-58r *Ballat des folles*<sup>9</sup>

#### 3. Les Bouffons<sup>10</sup> all in duple time

##### a. based on 8-bar passamezo moderno ground with chord sequence I IV I-VII-VI-IV V/I IV VII-VI-IV-V I

- 3a.i. US-Ws V.a.159 (Giles Lodge), f. 7r *The Anticke* [the antic]
- 3a.ii. S-B PB fil.172 (Per Brahes), f. 10r *Les Boffons*
- 3a.iii. CH-Bu F.IX.70, p. 286 *Bouffons*
- 3a.iv. CH-Bu F.X.11, ff. 19v-20r *Les buffons/Proportio*<sup>11</sup>
- 3a.v. CH-Bu F.IX.70, p. 240 XII *Allo modo/ Les bouffons/ Proportio*
- 3a.vi. NL-Lu 1666, f. 1r *La Chasse* [The hunt]
- 3a.vii. NL-Lu 1666, f. 337r *De Doot* [Death]  
second half uses a different ground
- 3a.viii. IRL-Dtc 408/II, p. 104 *Buffons*
- 3a.ix. NL-Lu 1666, f. 351v *Boter op de pensen* [Butter on the belly]
- 3a.x. CH-Bu F.IX.70, p. 240 XIII *Aio modo les bouffons/ Proportio*
- 3a.xi. D-B Hove 1, f. 160v *Bouffons*<sup>12</sup>
- 3a.xii. D-B Hove 1, f. 160v *Bouffons*

##### b. based on variants of 8-bar passamezo antico ground with chord sequence i VII i V/i VII V-i V

- 3b.i. IRL-Dtc 410/I (Dallis), p. 3 *bouffons*
- 3b.ii. D-B Hove 1, f. 161r *Bouffons*

##### c. based on a ground similar to the Bergamasca with the chord sequence I I V I

- 3c. Barbetta, *Intavolatura di Luto* 1585, p. 18 *Balletto d'Inghilterra deta il Bufon*

##### d. based on 4-bar Bergamasca<sup>13</sup> ground with chord sequence I IV V I

- 3d. GB-En Adv. MS. 5.2.18 (Straloch),<sup>14</sup> p. 1 *The buffins*

#### 4. Matachins<sup>15</sup> in triple time with some form of alternating tonic-subdominant I-IV, IV-I or IV-IV-I ground in 2- or 3-bar phrases

- 4a. Phalèse, *Carminum Quae Chely* 1549, sig. I4r *Factie*
- 4b. I-Lg 774 (Lucca), f. 12v *Mattucino*
- 4c. B-Br II.275 (Cavalcanti), f. 11r *Mataccinni*
- 4d. Barbetta 1585, p. 13 *Moresca Terza, Deta Il Mattacino*  
also reproduced in Lute Society tablature sheet C13
- 4e. NL-Lu 1666, f. 416r *Den dooden dans* [Death's Dance]. *Matachine*
- 4f. US-SFsc M2.1 M3 (De Bellis), pp. 32-3 *matacino in tenore*  
left hand fingering above tablature letters omitted
- 4g. Weissel, *Tabulatura Continens* 1573, sig. Mivr *Tantz Matatzina*
- 4h. PL-Kj 40032, pp. 352-3 *Matachin con sus diferencias di Lorenzino*

John H Robinson, Newcastle University, March 2007

<sup>1</sup> See *An index to The Elizabethan Stage and William Shakespeare* by Sir Edmund Chambers compiled by Beatrice White (Oxford University Press for the Shakespeare Association, 1934), for many references to these comic actors. No music survives for the comic actor John Spencer a.k.a Hans Stockfish.

<sup>2</sup> Thank you to Jan Burgers for translation of the Dutch titles.

<sup>3</sup> John M. Ward, 'Apropos *The British Broadside Ballad and Its Music*', *JAMS* 20 (1967) pp. 50-56; John M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon, 1992) vol. 1, pp. 123-128; John M. Ward, 'The Buffons family of tune families', in *Themes and*

*Variations: Writings on music in honour of Rulan Chao Pian*, B. Yung and J. Lam (eds.) (Cambridge MA, 1994), pp. 290-351. Ruth van Baak Griffioen, *Jacob van Eyck's Der Flyuten Lust-hof*, Muziekhistorische monografieën 13, (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2005), pp. 125-126.

<sup>4</sup> Julia Sutton, 'matachin' *New Grove* 2 (2001), 16: 114-6.

<sup>5</sup> See tablature supplement to *Lute News* 51 (September 1999), no. 8.

<sup>6</sup> Same as *Almaine Jo Johnson*, Jan Burgers, *John Johnson: Collected Lute Music* (Lübeck: Tree Edition, 2001), no. 31.

<sup>7</sup> See Lute Society tablature sheets C25 and C86 and the tablature



supplement to *Lute News* 64 (December 2002), no. 3.

- <sup>8</sup> A cognate for CH-Bu F.IX.70, p. 291 *Chorea Anglicana*; D-B 4022, f. 26v *Englische Toy*; D-B 40141, f. 46v *Tantz / Proportio*; D-Kl 4°108 I, f. 2v [untitled]; D-LEm II.6.15, p. 369 *Klapper Tantz*; GB-Cu Dd.9.33, f. 83v [untitled]; GB Lwa 105, f. 1r [untitled]; IRL-Dtc 410/I, p. 71 *passomeze d'angleterre*; LT-Va 285-MF-LXXIX, f. 57v [untitled]; US-Hub Osborn f.7, f. 89v *The Queenes Pantophle*; Phalèse *Theatrum Musicum* 1563, f. 64r *Passomezo*. Opening the same as Robinson 1603, sig. Iiv, *Toy*; GB-Gu Euing 25, f. 29v, [untitled]. Cittern: GB-Cu Dd.4.23, f. 6v *Phs Toy*. Keyboard: Eysbock, f. 31r, *En[g]lender dans*; GB-Cfm Mus.168, p. 37, *Muscadin*; GB-Cfm Mus.168, p. 410, *Muscadin Giles Farnaby*; D-B Lynar A1, pp. 268-270, *Kempes moris mr Geilles Farnabi Backeler in de Musick*. Violin: John Playford, *Dancing Master* 1651, p. 26, *The Cherping of the Larke*. Instrumental ensemble: Playford, *Courthy Masking Ayres* 1662, p. 206, title?; Playford 1700, p. 2, *The Lark*; Roger 1700, p. 24 *Engelsche foly*. Vocal: Pretere, *Gheestelijck Paradijsken der Wel-lusticheden*. 4 1619, p. 8 *De Engelsche Foille*. See tablature supplement to *Lute News* 64 (December 2002), no. 4.
- <sup>9</sup> See tablature supplement to *Lute News* 65 (April 2003), no. 4.
- <sup>10</sup> Other solo lute versions of **Les Bouffons**: CH-Bu F.IX.70, p. 239 *XI Les bouffons/ Proportio* [on passammezo moderno in C]; CH-Bu F.IX.70, p. 241 *XIII Alio modo/ Les bouffons/ Proportio* [on passammezo antico in C]; F-Pn Rés 941, f. 2r [Bouffons] [G]; F-Pn Rés 941, f. 2r *autre/ bouffons* [F]; F-Pn Rés 941, f. 2v [Bouffons] [C]; F-Pn Rés 941, f. 2v [Bouffons] [C]; F-Pn Rés 941, ff. 42v-43r [Bouffons] [C]; F-Pn Rés 941, f. 43v [Autr]e [bouffons] [G]. GB-En Acc. 9769 84/1.6 (Balcarres), p. 54 *John come kisse me now, or the buffins, John Morisons way by mr Becke* (D minor tuning). Lute duet for lutes a 4th apart, lute 1: Heckel 1556/1562, p. 107 *Les Bouffon* = NL-At Ms. 208.A.27, f. 45r *Les Buffons Wolfgang Heckels XXII* = PL-Kj W510, f. 49r *Les Bouffons/ Dis[ant]*. Lute 2: Heckel 1556/1564, p. 83 *Les Bouffon* = NL-At Ms. 208.A.27, f. 45v *Les buffons Wolfgang Hecke*. XXIII = Wecker 1552, p. 34 *Les Buffons*. For gitterne: US-N Hub Mus. 13, f. 44r *Tbantik*. Related to Phalèse 1549, sig. I4r *Si nous estes belle*. For mandora: GB-En Adv.5.2.15, p. 191 [untitled]; GB-En Adv.5.2.15, p. 192 [untitled]; GB-En Adv.5.2.15, p. 194 *The fourth measue of the Buffins*. For guitar: Morlaye 1552, f. 23v *Buffons*; Phalèse & Bellère 1570, f. 59v *Almande. Les Bouffons/ Plus diminuée*; Phalèse & Bellère 1570, f. 57v *Pavane des Bouffons*; Phalèse & Bellère 1570, f. 58r *Gaillarde des Bouffons*. For cittern: GB-En 9450, f. 41r *The buffins*; US-CA Mus. 181, f. 39v *bufons*; Morlaye 1552, f. 28v *Bouffons*; Le Roy & Ballard 1564, f. 14v *Les Bouffons/ Plus diminuée* = Kargel 1578, sig. I1r *Les Bouffons superius*; Le Roy & Ballard 1565, ff. 8v-9r *Les Bouffons/ Bouffons plus diminuée* [included in Lute Society tablature sheet C31] = Phalèse & Bellère 1570, f. 24v *Les Bouffons. Bassus/ Plus diminuee* = Kargel 1578, sig. I1r *Les Bouffons Bassus* = Phalèse & Bellère 1582, f. 69r *Bouffons Bassus*; Vreedman 1568, f. 2r *Les Bouffons*; Phalèse & Bellère 1570, ff. 23v-24r *Les Bouffons. Superius/ Plus diminuee*, cf. Le Roy & Ballard 1565, ff. 9v-10r *Pavane des Bouffons* = Phalèse & Bellère 1570, f. 25r-25v *Pavane des Bouffons/ Autrement* = Kargel 1578, sig. I4v *Pavane des Bouffons*; Le Roy & Ballard 1565, ff. 10v-11r *Gaillarde des Bouffons* = Phalèse & Bellère 1570, ff. 25v-26r *Gaillarde des Bouffons/ Autrement* = Kargel 1578, sig. I4v *Gaillarde des Bouffons*. For keyboard: GB-Lbl Add.23623, ff. 22v-27v *Les Bouffons van Jan Bull: Doctr.*. For instrumental ensemble à 4: Estrés 1559, f. 4v *Les Bouffons* = Phalèse & Bellère 1571, f. 2v *Les Bouffons*. Melody in mensural notation: Arbeau 1589, f. 99r *Air des Bouffons*.
- <sup>11</sup> A Latin phrase on folio 19v reads 'Bacchus et argenta mutant mores sapientum' translated by Mathias Rösel as 'Alcohol and silver [= money] change the habits of wise men'.
- <sup>12</sup> The tune of **John come kisse me now**. See Peter Holman, *Chelvis*, 13 (1984), 10-15. Variations for lute: GB-Cu 3056, ff. 69v-70v [untitled]; GB-En 9769 84/1.6 (Balcarres), p. 54 *John come kisse me now, or the buffins, John Morisons way. by mr Becke*; GB-Lbl 38539 (ML), ff. 11v-12v *John cum kisse me new*; GB-WPforester, ff. 10v-11r *A Treble*. For cittern: GB-En 9450 (Edwards), ff. 41r-41v *Jhon cum kisse mee now*; J-Tn 4540-ne, sig. B4r *John kisse me*; US-CAh 179 (Boteler), f. 10r *John cum kisse mee now* and f. 44v *John cum kisse mee now*; US-CAh 181 (Otle), f. 14v *John come kisse me now / John come kisse me &c. the second way*; US-CAh 182 (Ridout), f. 66r *John come kisse me now* and f. 78v *John cum kisse me now*; Robinson, *New Citharen Lessons*

(1609), sig. G2v *Ioan come kisse me now*; Playford, *A Book of New Lessons for the Cithar & Gitternn* 1650/1652, p. 1 *John come kisse me now First way/ John come kisse me now/ Second way John come kisse me now/ The third way*; Playford, *Musicks Delight on the Cithren*, sig. B2v-B3r *Ioan come kisse me now*. For keyboard: F-Pn Rés. 1186, f. 58r *John come kisse me now*; GB-Cfm 168, pp. 23-26 *Jhon come kisse me now/William Byrd*; GB-Lbl 29996, ff. 206v-209v *John Tomkins / jone come kisse me nowe / Mr John Tomkins*; US-NYp 5609, p. 142 *John come kisse me now*; GB-En 3296 (Sinkler), ff. 49-52r *John come kisse me now*.

- <sup>13</sup> Cognates for **Bergamasca**, in C: A-KR L 64, f. 28v [untitled] & 152v *Bergamasco*; CH-Bu F.IX.70 p. 288 *Bergamasca* & 291 *Bergamasca*; CZ-Pu XXIII.F.174, f. 13r *Bergamasca*; D-B 4022 f. 14r *Bargamas*; D-B Hove 1, f. 166r *Bargamasca* & 166r-165v *Bargama*; D-B N 479, f. 1r [untitled] & 70v-71r *Bargamasco*; D-KNh R 242, ff. 203v-204r *Burgemasco*; D-LEm II.6.15, p. 367 *Pamarasken / Tantz 6*; D-LEm II.6.23, f. 59v [untitled]; D-Lr 2000, p. 17 *Bargemasco* & 64-6 [untitled]; D-Mbs Mus. pr. 93, f. 4v *Bergamasco*; D-Mbs 21646, ff. 91r-90v *Bargamasco*; D-Ngm 33748 I, ff. 1v-2r *Bergamo*; D-Sl G.I.4 I, ff. 27v-28r *Passamezo GA Terzi Bergamasco*; GB-Lbl Sloane 1021, f. 69r *Bergamasco* & 69r *Aliter Bergam* & 69r-69v *Aliter*; IRL-Dm Z.3.2.13, pp. 423-424 [untitled]; LT-Va 285-MF-LXXIX, f. 64v [untitled] & 68v *Bargemasco*; NL-Lu 1666, f. 397r *Bargamasco* & f. 397v [untitled] & f. 398r [untitled]; PL-Kj 40143, f. 99v *Bergomas Ao 1602 20. Octobr.*; RF-SPAN O N° 124, f. 38v *Bargamasco*; S-B 172, f. 10r *Bergamasca* & 18r *Bergamasco*. Cognates in F: A-KR L 81, f. 163r *Bergamasco*; D-B Hove 1, ff. 167r-166v *Bargamasca*; D-B 4022 ff. 45v-46r *Bergamasca*; D-BAU 13.4°85, p. 47 *Bergamasco* & 52-53 *Bargamasco Bocqueti*; D-Dl M 297, pp. 174-179 *Pergamasco*; D-Hbusch, ff. 28r-31v *Bergamasca*; D-Hs M B/2768, pp. 10-16 *Bargamasco di Gioan. Battista Domenicho/ Contrapunto sopra alla bergamasco del Me*; D-KNh R 242, ff. 204v-205r *Bergamasco*; D-LEm II.6.15, pp. 172-173 *Pargamasco*; D-Sl G.I.4 I, ff. 40v-41r *Ballo Allemanno* [Iohn] A[ntonio] T[erzi] B[ergamo]/La proportion del pto ballo; D-W Guelf. 18.8, ff. 248v-249r *Bergamasco/ Alio modo. Hortentij Perlae*; F-Pn Rés. 941, f. 32r *Bergamasca*; GB-HAdolmetsch II.B.1, ff. 228r-231r *Bergamasco*; GB-Lbl Sloane 1021, ff. 68r-69r *Bergamasco* & 69v [untitled]; LT-Va 285-MF-LXXIX, f. 4r [untitled]; NL-Lu 1666, f. 397v [untitled]; PL-Kj 40032, p. 351 *Bergamasca*; Barbeta 1585, p. 14 *Moresca Quarta, Deta la Bergamasca*; Gorzanis 1564, sigs. E1r-E2v *Saltarello dito Il Bergamasco*; Besard 1603, f. 106v *Bergamasco I.B.Besardi*; Hove 1612, ff. 54v-55r *Bargamasca / Giovan Battista Domenicho*; Fuhrmann 1615, pp. 182-184 *Pergamasco*; Vallet 1615, pp. 41-42 *Les pantalons A.9.*; Kapsberger 1640, pp. 31-32 *Bergamasca*; Gianoncelli 1650, pp. 8-9 *Bergamasca*. Cognates in G: D-LEm II.6.15, p. 389 *Pergamasc 43*; NL-Lu 1666, f. 397r [untitled]; Abondante 1587, pp. 58-59 *Bergamasca*. Cognate in C: Piccinini 1639, pp. 16-20 *Bergamasco*. Baroque tuning: A-KR L 81, f. 51r [untitled]; A-Wn S.M.1586, f. 26v *Pantalon*; D-B 40264, p. 90 *Bergamosco*; D-Mbs 21646, f. 6r *Duble* & 6v *Bergmaso/ Doubla* & 87v *Pargamasca*; D-Sl 1214, p. 27 *Bargamasco*; F-Pn Rés. F 993, f. 2r [untitled]; F-Pn Rés 31, ff. 45v-46r [untitled]; F-Pn Rés 50, ff. 2r-2v [untitled]/ *Romanesca*; F-VE 711, f. 1r *bergamasque*. Keyboard: Gresse, f. 1v *Bargamasco*. Instrumental: Roger 1700, p. 17 *Schermts key*. Vocal: Pers 1648, p. 33 *Bergamasco, een, twee, drie, &c.*

<sup>14</sup> Modern edition: Wayne Cripps (ed.), *The Straloch Manuscript* (Fort Worth: Lyre Music, 1995).

- <sup>15</sup> Cognates for **Matachins**: CH-Bu F.IX.70, p. 101 *XLII Mattacino*; DK-Kk Thott 841.4°, f. 11v *Totes tantz*; F-Pn Rés.941, f. 24v [Mat]acini; I-Fn Magl.XIX 105, f. 16v *Mattacina*; I-Nc 7664, f. 84v *Mattacina*; I-PESc b.14, f. 20v *Il Mattutino*; I-SGc 31, f. 10r *Mattacini*; LT-Va 285-MF-LXXIX, f. 81v *Matazina Tantz*; manuscript additions to Berlin copy of Jobin, *Das Erst Buch*, 1572, *Matazina*. For guitar: Phalèse & Bellère, *Selectissima Elegantissimaque*, 1570, f. 79v *Matachins*. For cittern: Morlaye, *Quatriesme Livre*, 1552, f. 28r *Matasins*; Le Roy, *Second Livre*, 1564, f. 15v *Les Matachins*; Phalèse & Bellère, *Hortulus Citharae*, 1570, f. 75r *Les Matachins*; Phalèse & Bellère, *Hortulus Citharae*, 1582, f. 90v *Les Matachins*.

D B N 479, ff. 5r & 69v

The Rose Tree

### 1b. Jig for Edward Alleyn

GB Cu Dd.9.33, f. 28r

[illegible][illegible]

### 1c. Jig for Will Kemp

GB Cu Dd.2.11, f. 99v

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano part is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure has a treble clef and a key signature of one sharp. The piano part starts with a bass clef and a key signature of one sharp. The score is written in a standard musical notation style with notes, rests, and bar lines. The lyrics are written below the voice part.

1d.i. Jig for Richard Tarleton  
 1d.ii. Tarletons Riserrectione

GB Cu Dd.2.11, f. 56r  
 US NH Ma21 W632, f. 11r

First system of musical notation for the Jig for Richard Tarleton. The notation includes a treble clef, a key signature of one flat (B-flat), and a melody line with various note values (minims, crotchets, quavers) and rests. The accompaniment is written on a four-line staff with note values including minims, crotchets, and quavers. The system consists of two measures.

Second system of musical notation for the Jig for Richard Tarleton. The notation includes a treble clef, a key signature of one flat (B-flat), and a melody line with various note values (minims, crotchets, quavers) and rests. The accompaniment is written on a four-line staff with note values including minims, crotchets, and quavers. The system consists of two measures.

Third system of musical notation for the Jig for Richard Tarleton. The notation includes a treble clef, a key signature of one flat (B-flat), and a melody line with various note values (minims, crotchets, quavers) and rests. The accompaniment is written on a four-line staff with note values including minims, crotchets, and quavers. The system consists of two measures.

Fourth system of musical notation for the Jig for Richard Tarleton. The notation includes a treble clef, a key signature of one flat (B-flat), and a melody line with various note values (minims, crotchets, quavers) and rests. The accompaniment is written on a four-line staff with note values including minims, crotchets, and quavers. The system consists of two measures.

Fifth system of musical notation for the Jig for Richard Tarleton. The notation includes a treble clef, a key signature of one flat (B-flat), and a melody line with various note values (minims, crotchets, quavers) and rests. The accompaniment is written on a four-line staff with note values including minims, crotchets, and quavers. The system consists of two measures.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a voice and guitar. The score is in 4/4 time and consists of two systems. The first system has four measures, and the second system has four measures. The vocal line is written on a single staff, and the guitar accompaniment is written on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "mf".

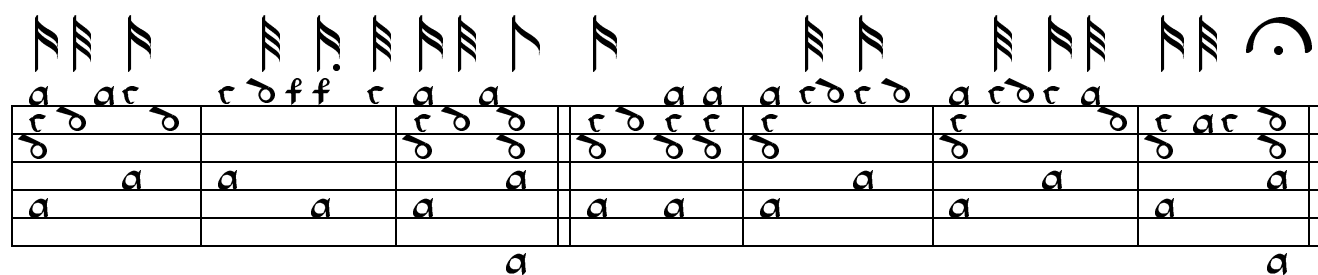
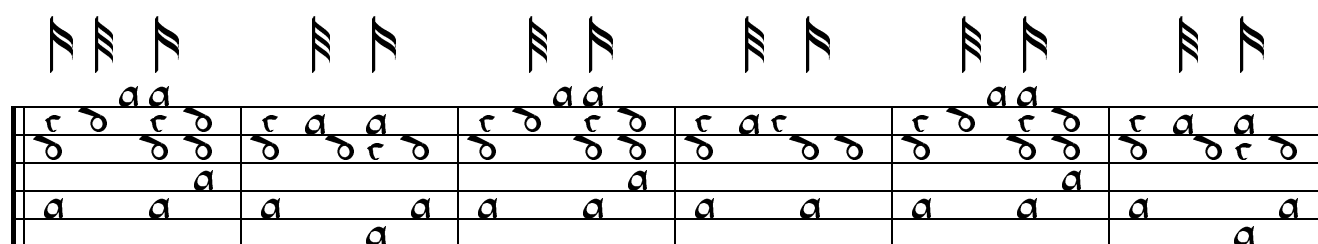
A musical score for the song "The Rose Tree". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics "The Rose Tree" repeated four times. The Soprano part starts with a treble clef, and the Bass part starts with a bass clef. The Alto and Tenor parts are written on a single staff with a C-clef for Alto and an F-clef for Tenor. The lyrics are written below the notes, and the song ends with a double bar line.

Valerius 1626, p. 33

A	D	C	B	A	G				F#	E	D	C	B	A	G	F	E	D	C
a	d	c	b	a	g				f#	e	d	c	b	a	g	f	e	d	c
A	D	C	B	A	G	F#	E	D	C	B	A	G	F	E	D	C	B	A	G
a	d	c	b	a	g	f#	e	d	c	b	a	g	f	e	d	c	b	a	g
A	D	C	B	A	G	F#	E	D	C	B	A	G	F	E	D	C	B	A	G
a	d	c	b	a	g	f#	e	d	c	b	a	g	f	e	d	c	b	a	g
A	D	C	B	A	G	F#	E	D	C	B	A	G	F	E	D	C	B	A	G
a	d	c	b	a	g	f#	e	d	c	b	a	g	f	e	d	c	b	a	g

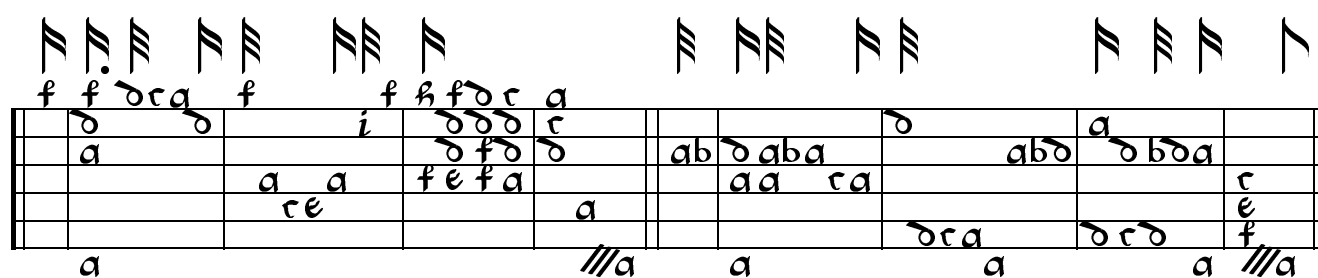
## 2b.i-ii. La Foule d'Engleterre

NL Lu 1666, f. 396r



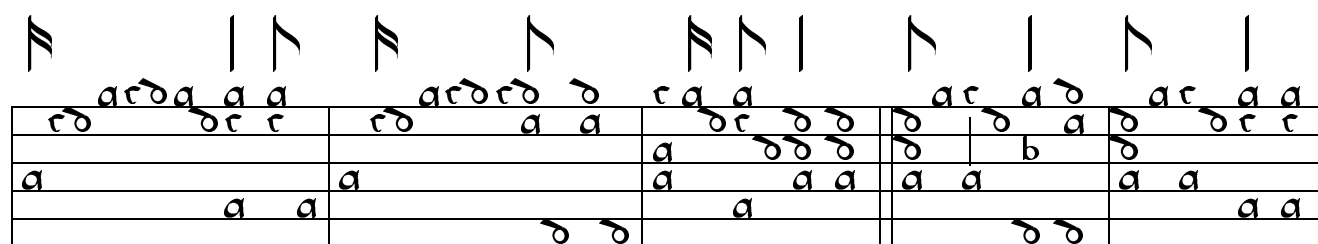
## 2c. Ballat des folles

GB Cu Dd.9.33, ff. 57v-58r



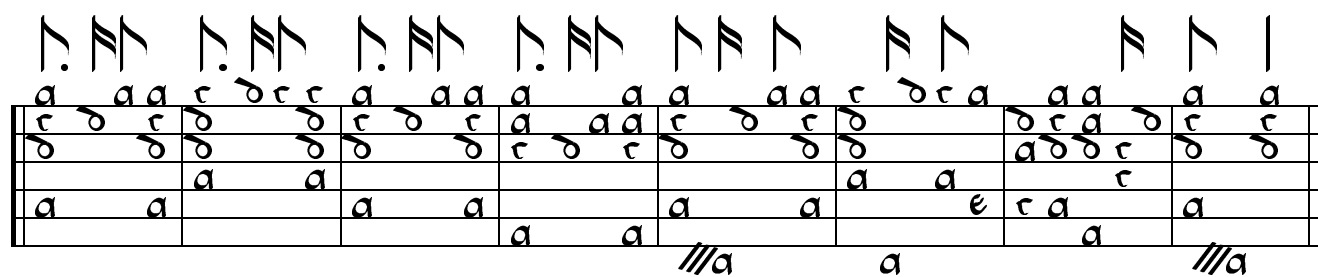
## 3a.i. The Antycke

US Ws V.a.159, ff. 7r-7v



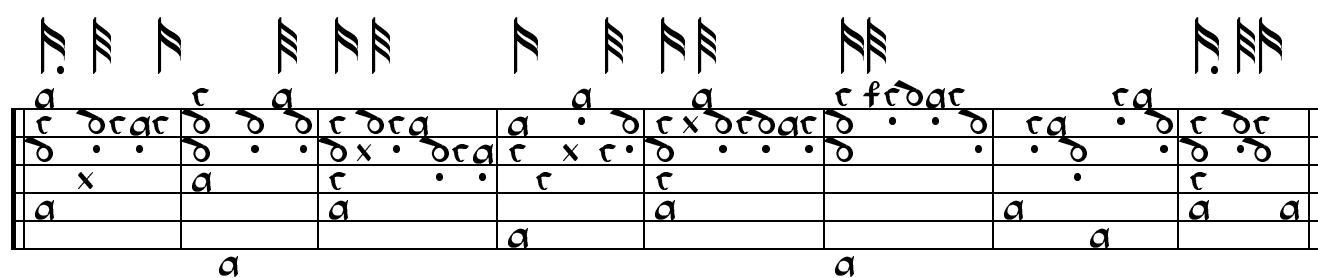
## 3a.ii. Les Boffons

S B PB fil.172, f. 10r



## 3a.iii. Bouffons

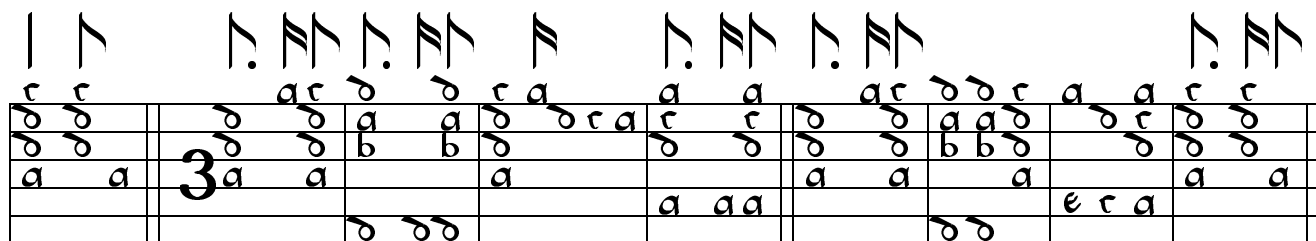
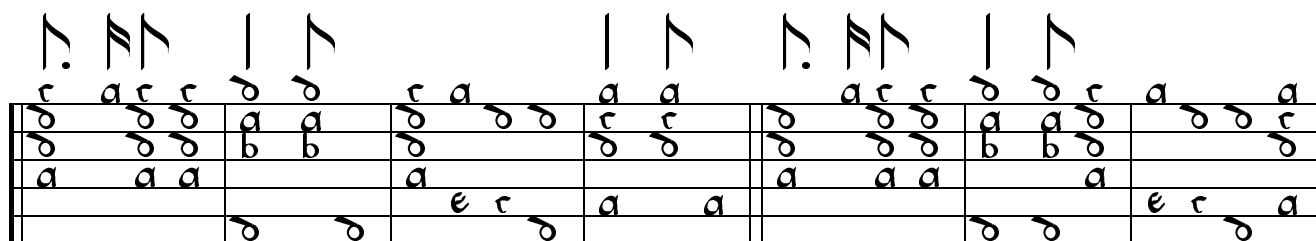
CH Bu F.IX.70, p. 286





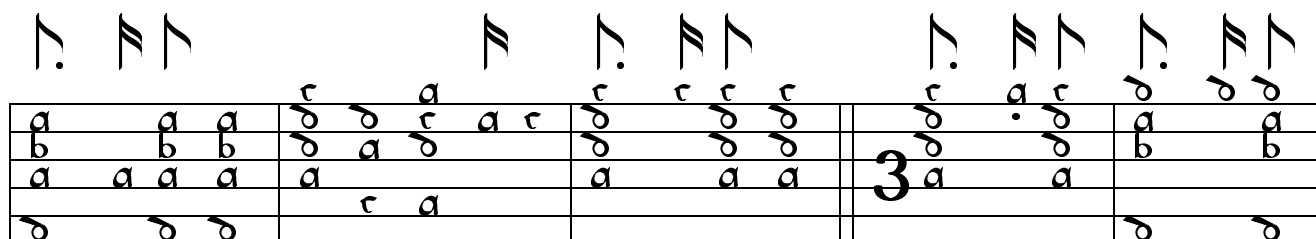
## 3a.iv. Les buffons - Proportio

CH Bu F.X.11, ff. 19v-20r



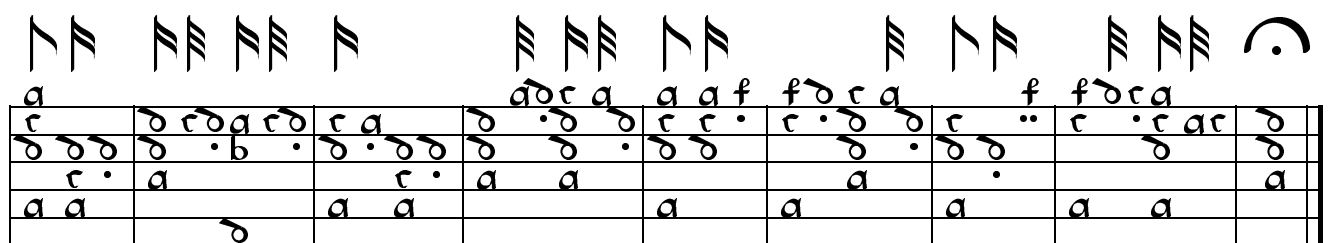
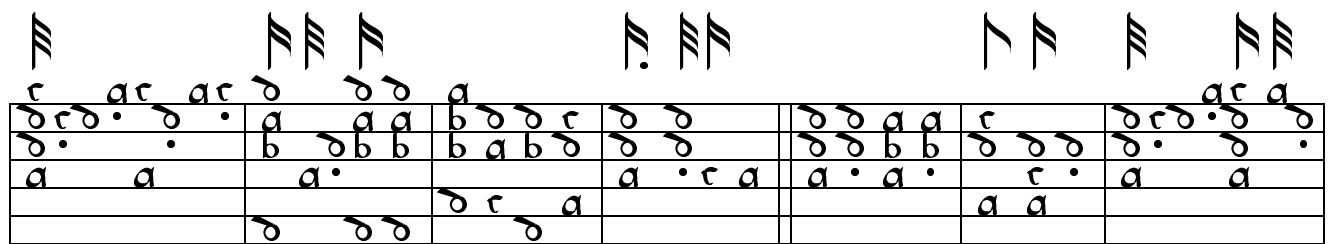
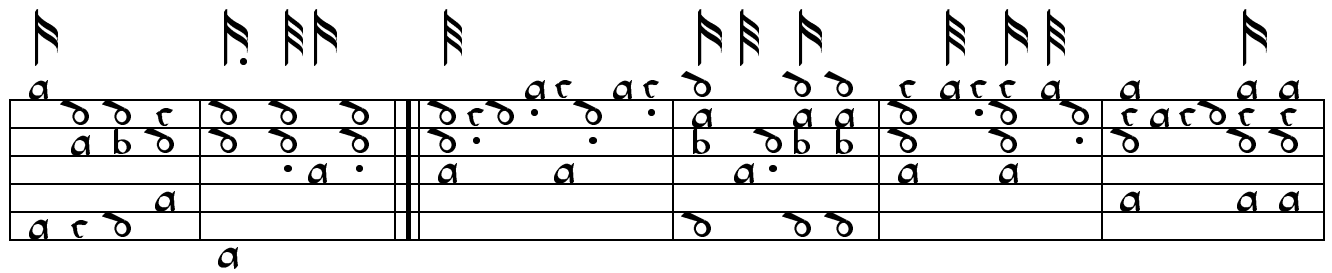
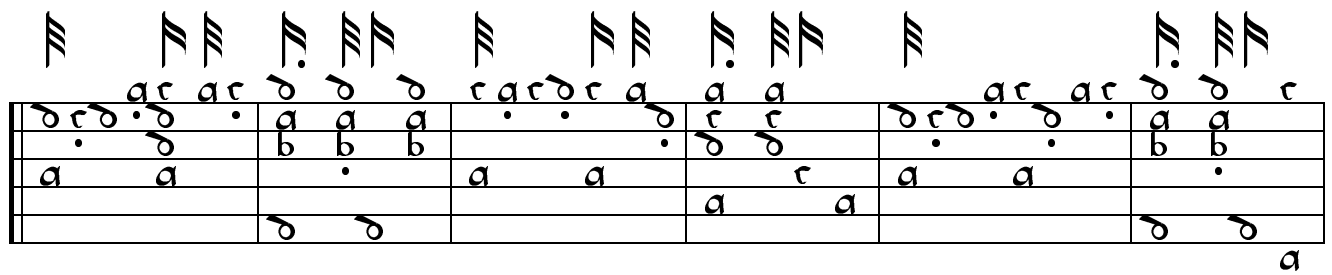
## 3a.v. Alio modo Les bouffons - Proportio

CH Bu F.IX.70, p. 240



## 3a.vi-vii. La Chasse - De Doot

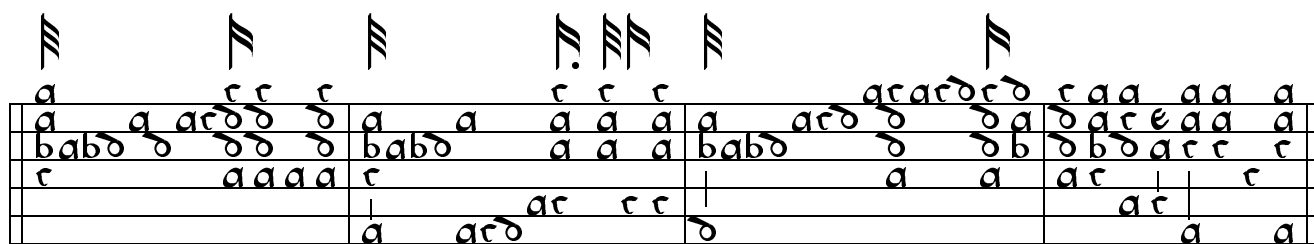
NL Lu 1666, ff. 1r &amp; 337r



## 3b.i. Boufons

EIRE Dtc 410/I, p. 3

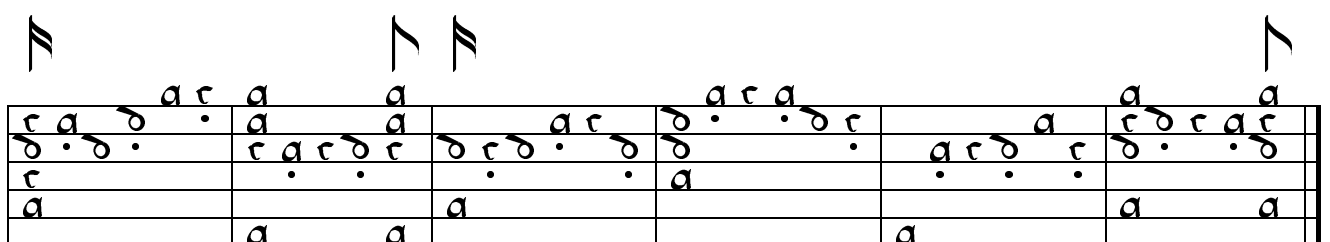
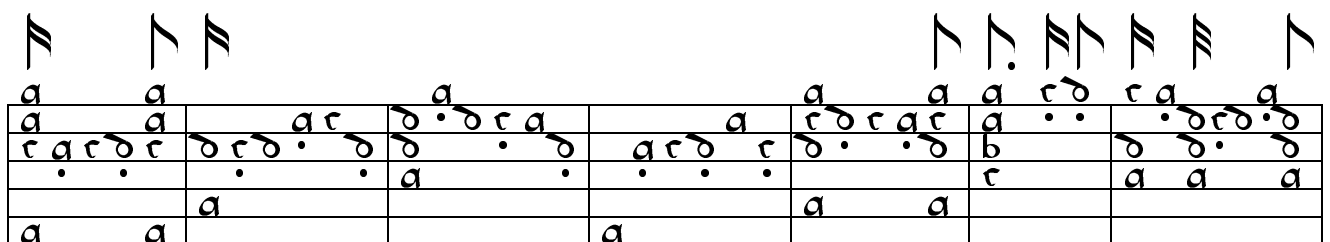
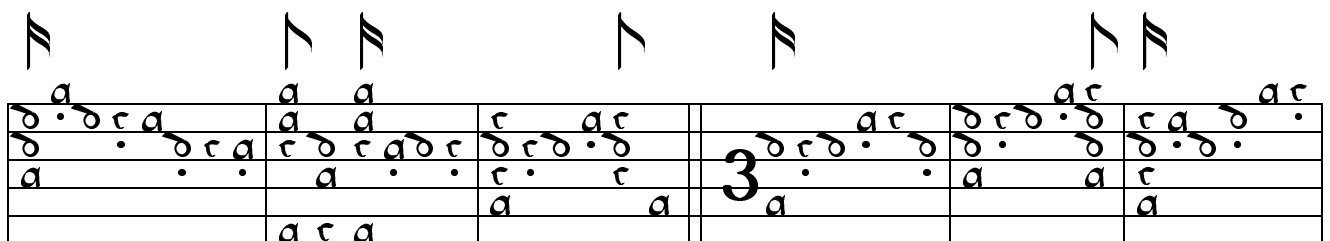
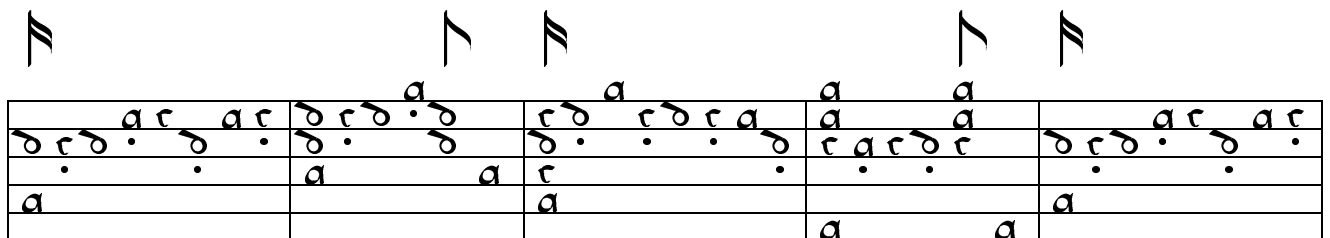
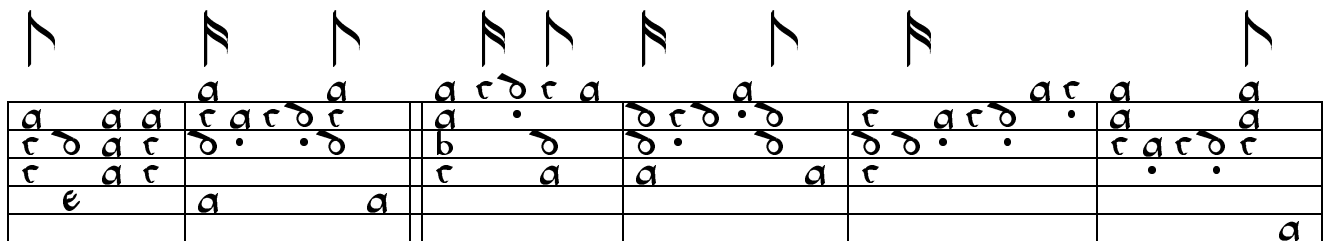
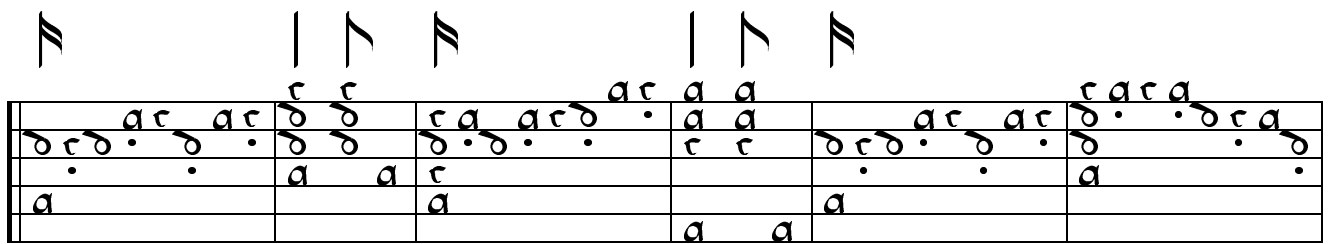




### 3a.viii-ix. Buffons - Boter op de pensen

EIRE Dtc 408 II, p. 104 - NL Lu 1666, f. 351v





## 3b.ii-3a.xi-xii. Bouffons

D B Hove 1, f. 161r, 160v i &amp; ii

a b b	a a	a b b	a a	a b	a b a	b a b a
o o o	b b	o o o	o o	o o	o o	o o
c c	a a		c c			a c
a a a	o o	a a	a a	a a	a c	a

f o c a	a b a	a a	f o c a	a b a
o o o	o o o	o o	o o o	o o
a	a	a	a	a
a	a	a	a	a

a a c e a c e f e f f f	a a c e c e a c a c e c c
a e a	a e a
c	c
a	a

a a c e a c e f e f f e	c a a c a a	a a c a c o o o
a e a	a e a	a a
c	c	c
a	a	a

a a c a c o o	a a c a c	a a c a c o o	a a c a c o o
o o o	o o o	o o o	o o o
a	a	a	a
a	a	a	a

## 3c. Balletto d Inghilterra deta il Bufon

Barbetta 1585, p. 18

First system of musical notation for 'Balletto d Inghilterra deta il Bufon'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is in a 3/4 time signature.

Second system of musical notation for 'Balletto d Inghilterra deta il Bufon'. It continues the single-staff notation with various rhythmic values and accidentals.

Third system of musical notation for 'Balletto d Inghilterra deta il Bufon'. It continues the single-staff notation with various rhythmic values and accidentals.

Fourth system of musical notation for 'Balletto d Inghilterra deta il Bufon'. It continues the single-staff notation with various rhythmic values and accidentals, ending with a repeat sign.

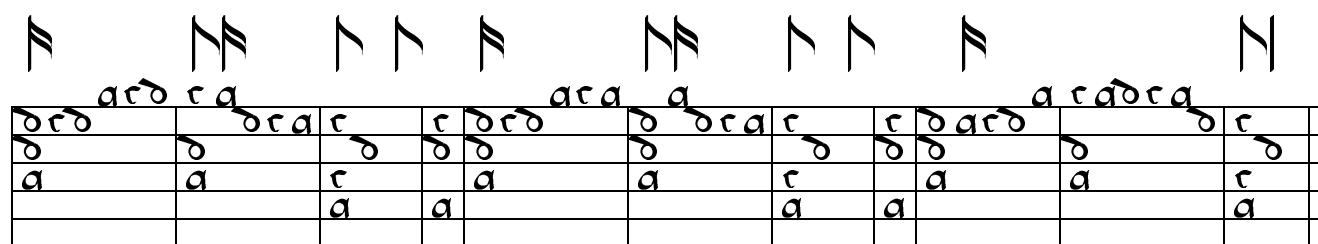
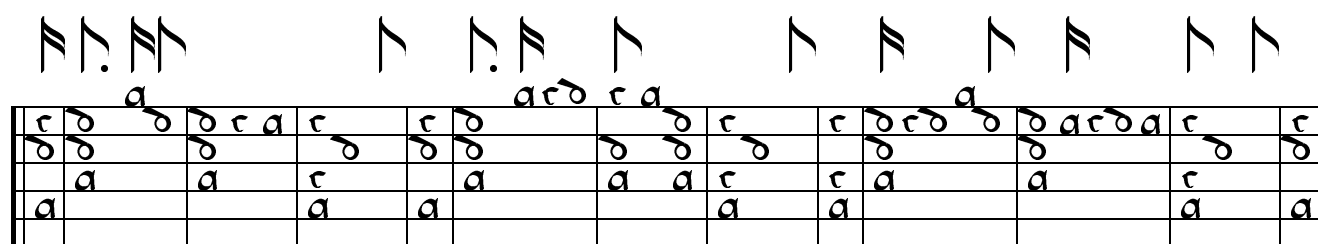
## 3d. The buffins

GB En Adv.5.2.18, p. 1

First system of musical notation for 'The buffins'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece is in a 3/4 time signature.

## 4a. Factie

Phalese 1549, sig. I4r



## 4b-c. Mattuccino - Mataccinni

I Lg 774, f. 12v - B Br II.275, f. 11r



#### 4d. Moresca detta il Mattaccino

Barbetta 1585, p. 13

[illegible]

ac e      e f ef r ef e      a

rδ.ac	.arδ.	a		a	r.	δ.	a		aδ.	r.aδ	δrδ	a	
		r		r		a	r				a	ra	r
a	a			a					a				a

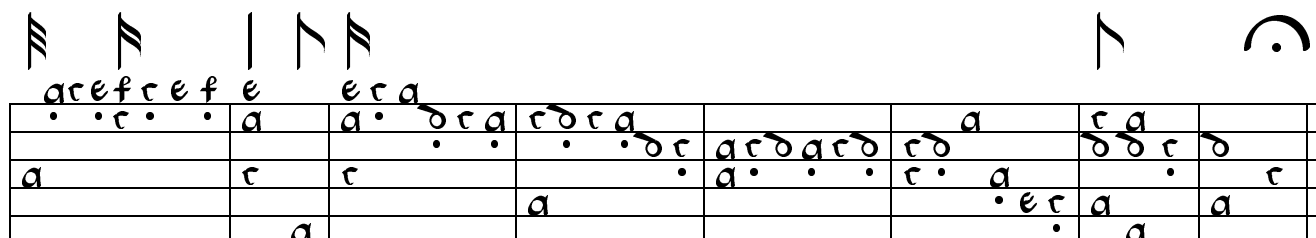
<p>a      a a c a      a c e f c e      e c a</p>									
c	a c e	a	e .	c a c d c	e . . .	a	e c a	c a	a c d a
d d	d d d	c	.	c	.	.	.	d	.
.	e e e	c				c	c	.	a .
a						c	c	a	a .
		a				a		a	

|| ♮ ||

a a r e f r e f e e e e r a a

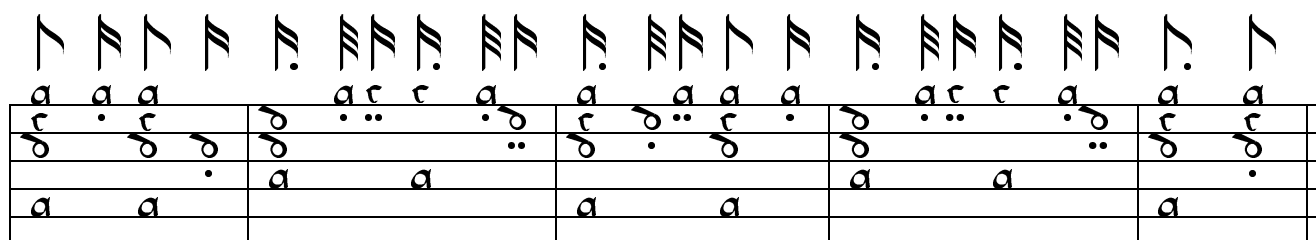
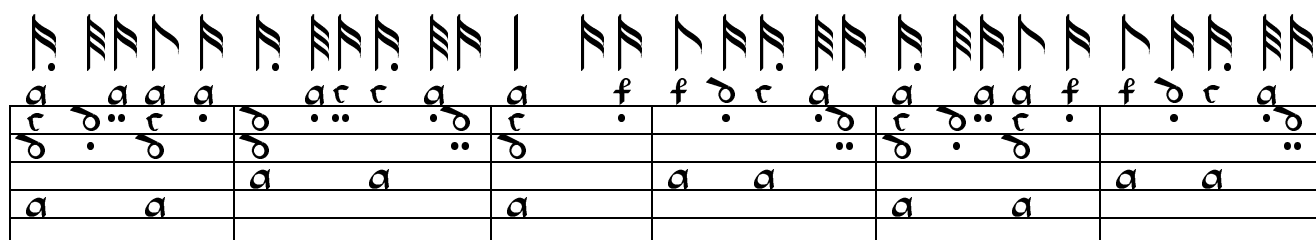
	a a a	r r .	e . . .	a	a . . .	r r r r .	r . r . r a
r	r . .	r . .	.	a	.	.	.
r	.	.		r	r		.
		a	a			a	
	a			a a			





## 4e. Den dooden dans. Matachines

NL Lu 1666, f. 416r



## 4f. Matacino in Tenore

US SFsc M2.1 M3, pp. 32-3

First system of musical notation for 'Matacino in Tenore'. The notation is written on a single staff, showing a sequence of notes and rests with various rhythmic values and accidentals.

Second system of musical notation for 'Matacino in Tenore'. The notation continues the melodic line, showing a sequence of notes and rests with various rhythmic values and accidentals.

Third system of musical notation for 'Matacino in Tenore'. The notation continues the melodic line, showing a sequence of notes and rests with various rhythmic values and accidentals.

Fourth system of musical notation for 'Matacino in Tenore'. The notation continues the melodic line, showing a sequence of notes and rests with various rhythmic values and accidentals.

Fifth system of musical notation for 'Matacino in Tenore'. The notation continues the melodic line, showing a sequence of notes and rests with various rhythmic values and accidentals.

Sixth system of musical notation for 'Matacino in Tenore'. The notation continues the melodic line, showing a sequence of notes and rests with various rhythmic values and accidentals.



[illegible]

