

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 123 (OCTOBER 2017):

TWENTY SEVEN RECERCARS COMPOSED OR INTABULATED BY JOAN MARIA DA CREMA - EST CE MARS & PUT UP THE DAGGER JEMMY - MORE VERSIONS OF COURANTES AND VOLTES BY JACOB AND DOWLAND'S LACHRIMAE PAVAN

DOWNRIGHT SQUIRE (CONTINUED)

The version of the tune Downright squire from Mathew Holmes first lute book was in the supplement to *Lute News* 123,¹ and the other two settings are included here. The one in Marsh is concordant with Holmes' version but then adds another set of AABB as variations. The setting in the lute book inscribed with the name Giles Lodge is a simpler setting of the same 12-bar A-strain and 16-bar B-strain without divisions.

- D2.** IRL-Dm Z.3.2.13 (Marsh), pp. 40-41 untitled pp. 5-7
D3. US-Ws V.b.159 (Giles Lodge), f. 18v-19r *The upright esquier* 113
 cf. D1. GB-Cu Dd.2.11 f. 70r *Downright Squire* *Lute News*

WOODICOCK (CONTINUED)

Five settings of Woodcock were in the supplement to *Lute News* 123, and a different setting for lyra viol in lute tuning (W6), as well as a transcription for lute of another bass viol setting (W7) is included here.² In *Lute News* I reported John Ward's comment that the latter was a different tune,³ but when I received a copy it was obvious that it is the same tune - so there is only one tune known by this title.

- W6.** GB-Mp 832 Vu51, pp. 4-5 *Woodcocke* - arr. from bass viol 12-13
W7. GB-Och 439, p. 97 *Woodcocke* - arr. from bass viol 13
 cf. W1. Valerius 1626, p. 198 *Engels Woddecot* *Lute News*
 W2a-b. Valerius 1626, p. 198 *Engels Woddecot* - cittern *Lute News*
 W3. GB-Cu Nn.6.36, f. 3r *Woodcocke* *Lute News*
 W4. Playford 1651, p. 15 *Woodcocke* - arr. violin *Lute News*
 W5. GB-Cu Dd.5.20, f. 33v *Woodcocke* - arr. bass viol *Lute News*

MALL PEATLY (CONTINUED)

Four settings of this tune were in the supplement to *Lute News* 123, and an additional two versions are included here, one transcribed from lyra viol (M5) and the other for cittern (M6).⁴ In addition, the variant forms of the tune from later editions of Playford's *The Dancing Master* are included as M4b.

- M4b.** Playford 11th ed. 1701 & 12th ed. 1703 variants of *The Old marninet or Moll Peatley* - violin 35
M5. US-LAuc 1970.006 (Mansell),⁵ f. 25r *Mall pethy* - lyra viol (ffhfh) VdGS 9478 95
M6. US-CAh 181, f. 15r *Mall Pedlie* - cittern 50
 cf. M1. Osborn fb7, f. 89r *Mall Pedlie* *Lute News*
 M2. GB-Lam 603, f. 30v untitled *Lute News*
 M3. GB-Lam 603, f. 41v *Mall Peatly* *Lute News*
 M4a. Playford DM 2nd suppl to 3rd ed 1665, p. 48
The Old marninet or Moll Peatley - violin *Lute News*
 Walsh 1719 I, f. 21r *Moll Peatly the new way* - violin
 GB-Lbl Add.29371, f. 51r *Moll Peatley* - violin

PUT UP THE DAGGER JEMMY

Seven lyra viol sources include variations in the same tuning on an eight-bar tune titled *Jamy/Jemy/Jemmy* or *Jemmye*. The variations are largely the same but differ in number between five and nineteen:⁶ all

twenty-one distinct variations are reproduced here transcribed for lute as J1a, with a separate transcription of the setting in the Sylvanus Stirrop lyra viol book as J1b. A distinct eighth lyra viol setting in a different tuning transcribed here as J2 was in one of the now lost Blaikie manuscripts, the title transcribed in a nineteenth century copy as *Put up thy Dagor Jennie*. The last word may have been misread for Jemmie as in the other settings of this tune and in two different keyboard settings one titled *Put up thy dagger Jemy* by Giles Farnaby and the other anonymous with the title *Jemey*.⁷ Neither Chappell nor Simpson refer to the tune *Jemmy* or any ballad text 'Put up thy Dagor Jemmy' (although both list a different tune *Young Jemmy* for a much later ballad 'Young Jemmy or the Princely Shepherd'). The tune here is also unrelated to one of the Shirburn ballads called 'The second part of Jeamy' beginning 'My hart is impure my body within, to the tune of Gigg-a-gogge (edited for *Lute News* 122), or Woddycocke (versions of the tune edited here). However, Baskerville's *The Elizabethan Jig*, p. 56 includes a jig to the words 'Put up thy dagger Jamie', quoted from Richard Overton's pamphlet *Vox Borealis* sigs. C4v-D1r,⁸ in the passage 'The King seemed displeased, and thereupon placed General Rathwen Governour of the Castle of Edenburgh, and now having gotten that by a trick, which they could never have gotten by strength; keeps a couple of false Knaves, to laugh at the Lords (A Foole and a Fidler) and when he and they are almost drunke, then they go to singing of Scots yegges, in a jeering manner, at the Covenanters, for surrendring up their Castles. The Fidler he flings out his heels and Dances and Sings: *Put up thy Dagger Jamie, / and all things shall be mended, / Bishops shall fall, no not at all / when the Parliament is ended, /* Then the Foule he flirts out his folly, and whilst the Fidler plays he sings: *Which never was intended, / but only for to flam thee; / We have gotten the game, we'll keep the same, / Put up thy Dagger Jamie.*' This could be the text from a now lost ballad, suggesting the tune was used for both singing and dancing.

- J1a.** GB-Cu Dd.5.20, ff. 22v-23v untitled - lyra viol (ffhfh) pp. 8-11
 = GB-Cu Nn.6.36, ff. 32v-33r *Jamy* - lyra viol (ffhfh)
 GB-Och.439, pp. 114 & 116 *Jemy* - trans. lyra viol (ffhfh)
 = GB-Mp 832 Vu 51, pp. 50-54 *Jemmye* - lyra viol (ffhfh)
 GB-CHer DLT/B 31, ff. 5r-6v *Jemmy* - lyra viol (ffhfh)
 GB-Ob D.245, fp. 124 untitled - lyra viol (ffhfh)
J1b. GB-Lbl Add.56279 [Stirrop], ff. 3v-4r/8v-9r/ 10v-11r *Jamy*
 - lyra viol (ffhfh) VdGS 9140 - 6 vars 77
J2. GB-DU Mus.10455 (Blaikie), p. 4 iii no. 100 *Put up thy Dagor Jennie* -
 trans. lyra viol (defhf) 76

The related phrase 'Jame is lost his diger' is found in the Folger-Dowland lute book (US-Ws V.b.280) from the 1590s. John M. Ward's inventory of of this manuscript⁹ groups together several tablature fragments lacking rhythm signs on staves 2-6 on f. 87v, labelling them 'n[o]. t[itle]. (long two voice passage, no time values)' (Ward p. 29) and referring to the text *Jame is lost his diger* adjacent in the right hand margin as in a different hand (Ward p. 19) without assigning it as the title for any of the tablature. In the Lute Society facsimile edition of the Folger manuscript we followed Ward in grouping the tablature fragments together as untitled, also referring to *Jame is lost his diger* as marginal text. Upon closer inspection I now think that the tablature comprises fragments of at least two separate lute solos, the first three staves related to the ground/tune known as

(832 Vu 51) are closely concordant and have the same 14 variations (1-12, 14 & 21 here); the Leycester lyra viol book (DLT/B31) has 16 variations (1-13, 15, 17 & 20 here); and D.245 has 15 variations in the sequence 1-6, 8, 15, 7, 9-12, 14 & 21. The version here comprises the 19 variations from Dd.5.20 in sequence as 1-12 & 15-21 with two additional variations inserted, 13 is the 13th from Leycester and 14 is the 13th from Och.439.

⁷ The tune list from Llewenni Hall includes *pegi bath lost hur garter*, which Sally Harper in 'An Elizabethan Tune List from Llewenni Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98, speculates could be a variant name of the tune here, which seems unlikely to me.

⁸ Facsimile of the copy in the National Library of Scotland:
<https://archive.org/stream/voxborealisornor00menn/page/n5/mode/2up>

⁹ John M. Ward 'The so-called "Dowland Lute Book" in the Folger Shakespeare Library' *Journal of the Lute Society of America* 9 (1976) 5-29.

¹ Since publication of *Lute News* 123, I have now confirmed the reference to *Downright Squire* in GB-Ob Ashmole MS 48, which is on f. 118r lacking music but headed 'To the tune of the downeryght squyre' with a first verse of 'Ons dyd I aspyre to loves desyre / and wot yow not whye / because I wold knowe the pleasures a roe / the more foole I. / and styll I was told, I myght be bolder / and wot you now not why? / because she dyd profess yt made me to offer / the more foole I. / then went I full curteously / her favor to obtayne / saynge truly that yow are she / that must me ioye or payne / for sure my dere yowre bewty here / hathe made my hart so sore / unles that yow do helpe me nowe / my lyff I do abhore'. Thank you to Martin Holmes, Alfred Brendel Curator of Music, The Bodleian Libraries, University of Oxford for locating it and sending a photo of the page, and thanks to Chris Goodwin for help transcribing the text.

² A strains are the same as 9-12 & 17-20 in W6 but the B strains are unique.

³ John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), p. 85.

⁴ Since publication of *Lute News* 123, Mike Beauvois kindly pointed out my omission of this cittern version in my list and so it is included here.

⁵ Thank you to Philip S. Palmer, Head of Research Services at the William Andrews Clark Memorial Library, University of California, for a photograph of the relevant page.

⁶ Dd.5.20 and Nn.6.36 are closely concordant and have the same 19 variations (1-12 & 15-21 here); Och.439 and the Manchester Gamba Book

*Trenchmore*¹⁰ and the next two staves seem to be a different tune for which the marginal text may be a title after all. It is a different tune to *Put up thy dagger Jemy*, and has been reconstructed here as J3.

- J3. US-Ws V.b.280, f. 87v *Jame / is lost / bis / diger* p. 81
 cognates for keyboard: GB-Cfm Mu.168, pp. 233-234 *Put up thy dagger Jemy 8 / Giles Farnaby*; GB-PLlanclyn bunbury, f. 3v *Put up the dagger Jemy*; J-Tn N-3 35, ff. 3v-4r *Jemy*.

EST CE MARS

The air de cour 'Est-ce Mars le grand Dieu des alarmes' was composed by Pierre Guédron (c.1565-1621) and first performed at the French court on 17 November 1613 as part of the 'Ballet de Madame' in honour of the sisters of Louis XIII (Henrietta Maria, Elisabeth and Christine). It was published in the same year in settings for four voices in the *Second Livre D'Airs de Cour quatre & cinq parties* Par P. Guédron (Paris, Pierre Ballard 1613) and as a lute song in *Airs de différents auteurs mis en tablature de luth par Gabriel Bataille. Quatriesme Livre* (Paris, Pierre Ballard 1613). The tune spread far and seems to have been popular judging by the vocal and instrumental settings of for one or more voices, lute solo and quartet,¹¹ cittern, keyboard, recorder, and instrumental ensemble, found in sources from France, The Netherlands, Italy, Austria, Germany, Sweden and England. Fifteen settings for solo lute, a lute quartet and a setting for cittern are edited here, together with the lute song.¹² The lute solo settings are quite similar with the interest mainly lying in the diversity of divisions. E1 from the Danzig lute book and E6 in the ML lute book are closely concordant and the three versions E8-10 from the newly discovered lute manuscript in St Paul's monastery are also closely concordant with each other. The settings are all in double time like the song (E17) except E14-16 are in triple time. They are all in F (assuming a lute in a nominal pitch of G) except E13 and E15 are in B flat and the song in C. The settings are anonymous except E1 is ascribed to Ballardt, presumably Robert, and Vallet (two lute solos and a quartet) and Valerius (for lute and cittern) presumably made the arrangements for their prints.

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| E1. D-B 4022, f. 10v [Ba]llet [Ba]lardt | 14 |
| E2. D-Kl 4° Mus.108/I, f. 30r <i>Est ce Mars</i> | 14 |
| E3. D-Kl 4° Mus.108/I, f. 94r <i>ballett</i> | 14 |
| E4. D-LEm II.6.15, p. 463 <i>Freundlich hoflich dhin darbei</i> | 15 |
| E5. GB-Lam 603, f. 25r <i>The french tune</i> | 15 |
| E6. GB-Lbl Add.38539, f. 16r untitled | 16 |
| E7. S-B PB fil.172, f. 10v <i>Balletto francois</i> | 16 |
| E8. A-SPL KK 35, p. 54 <i>Frantzösisch dantz van dan der mit seinen flammen</i> | 17 |
| E9. A-SPL KK 35, p. 55 <i>Wan dann Der mit seinen flammen</i> | 17 |
| E10. A-SPL KK 35, p. 55 <i>Frantzösisch dantz</i> | 17 |
| E11. Valerius 1626, pp. 164 <i>Est-ce le grand Dieu des alarmes, &c.</i> | 18 |
| E12a. Valerius 1626, pp. 165 <i>Est-ce le grand Dieu des alarmes, &c.</i>
- diatonic cittern | 12 |
| E12b. Valerius 1626, pp. 164-165 <i>Est-ce le grand Dieu des alarmes, &c.</i>
- transcribed for chromatic cittern | 12 |
| E13. US-SFsc M2.1 M3 (de Bellis), pp. 69-70 <i>Ballo de Cavalli</i> | 19 |
| E14. PL-Kj 40641, f. 12v <i>La Duchesse</i> | 19 |
| E15. Vallet I 1615, pp. 63-64 <i>Courante de Mars A.10</i>
- CLFVal I pp. 137-138 | 20-21 |
| E16. Vallet I 1615, p. 70 <i>Courante de Mars A7</i> - CLFVal I, ¹³ p. 152 | 22 |

¹⁰ Cognate lute settings (to be edited for a Lutezine soon): GB-Cu Nn.6.36, ff. 33v-34r untitled; GB-En Acc. 9769 84/1/6 (Balcarres), p. 67 *Trenchmore by david grieve*; GB-Lbl Eg.2046, f. 51v <88v> *Gau[tier tuning] Trenchmore*; US-Ws V.a.159, ff. 10r-10v *Trenchmore*; US-Ws V.a.159, f. 12r untitled. Cittern: US-CAh 179 (Boteler), f. 44v *trench more*; US-CAh 182 (Ridout), f. 66r *Trenchmore 1*; US-CAh 182 (Ridout), f. 78r *Trenchmore 26*. Violin: Playford *The Dancing Master* 1652, p. 103 *Trenchmore*; Walsh *Compleat Country Dancing Master* 1718 I, p. 149 200 *Trenchmore / Long ways for as many as will*. Treble and ground duet by John Johnson - JohnsonB 66:GB-Cu Dd.3.18, ff. 12v-13r *Trenchmore Jo: Johnson* - treble; GB-WPforester welde, ff. 11v-12r *Trenchmore* - treble & ground; IRL-Dm Z.3.2.13 (Marsh), pp. 139-141 untitled - treble & ground.

¹¹ For a modern edition see Ian Gaskell *Music for Lute Quartet* (Albury, The Lute Society, date?); see also the article by Stanley Buetens 'Nicolas Vallet's Lute Quartets' *JLSA* II (1969) pp. 28-36; and recordings: *Reveillee vous: Nicolas Vallet psalmen in luitmuziek* (Spaarne 1301, 2013), CD 2 track 27; and on Youtube: <https://www.youtube.com/watch?v=0LklF50j5mM> and <https://www.youtube.com/watch?v=LYUJYcOMjGw>

¹² Modern edition in score with text of all six verses: http://www.dbnl.org/tekst/duys001oude02_01/duys001oude02_01_0073.php

¹³ Monique Rollin *Oeuvres de Nicolas Vallet pour luth seul* (Paris, CNRS 1989).

E17. Bataille 1613, ff. 6v-7r *Ballet pour Madame,*

Est-ce Mars le grad dieu - lute song

p. 23

E18a-d. Vallet II 1616, pp. 34-35 *Est ce mars A.4. Luts*

[*Superius / Contra / tenor / bass*] - lutes in a, d, g and D

24-25

cf. Vocal: A-KR L 64, 19 *Est-ce Mars ce grand Dieu des allarmes que je vois*; F-Pn Rés.F.496 (Philidor II), p. 10 *Ballet des nègres dansé l'An 1601, 1re Entrée*; Guédron 1613, f. 8v *Ballet pour Madame, Est-ce Mars le grad dieu des alarmes* (à 4); La Cauchie 1621, p. 405 *Air: Est-ce Mars, ce grand dieu des allarmes*; Starter *Friesche Lusthof* 1621, p. 95 *Stemme: Est ce Mars le grand Dieu des allarmes, &c.* to the text 'Had ick duysend ijsere tongen'. Keyboard: D-B Lynar A1, pp. 195-200 *Esce Mars Johan Peters*; D-ZW HS 42 (Zweibrücken), n° 62 *Est ce Mars le grand Dieu p.*; GB-Cfm 168 (FVB), p. 267 *The New Sa=Hoo 13 / Giles Farnaby*. Recorder: Eyck *Euterpe* 1644, f. [49v] & 58v [*Courante mars*] / *Tweede Courante mars* - recorder: Eyck *Der Flyten Lust-hof* 1649, f. 50v & 60v *Courante mars / Tweede Courante mars*; Eyck FLH 1644, f. 50v & 60v *Courante mars / Tweede Courante mars*. Instrumental ensemble à 5: Scheidt 1621 in *Ludi musici* I, n° 29 *Canzon super Cantionem Gallicam / Canzon super Est ce mars*.

RECERCARS BY GIOVANNI MARIA DA CREMA

Here is a version of each of the twenty-seven recercars composed or intabulated for lute by Giovanni Maria da Crema from two lute books that were published in his name in Venice in 1546 and 1548. Nothing is known about him apart from the few details in his prints.¹⁴ The first is known from two editions of the same music, both published in 1546, one by Antonio Gardano and the other by Girolamo Scotto.¹⁵ The title page of the first book tells us the music was *Composti per lo Eccellente musicho & sonator di Lauto messer Io. Maria da Crema* but some items have been identified as lute intabulations of keyboard or ensemble recercars by Julio Segni da Modena and others are ascribed elsewhere to Francesco da Milano suggesting da Crema only intabulated some or maybe all of the music.¹⁶ The title page of the second book refers to nine recercars by Francesco da Milano and the rest as *di Julio da Modena intabulati & acomodati per sonar sopra il Lauto da M. Io. Maria da Crema sonatore Excelentissimo*, making it explicit that he included lute music by Francesco and intabulated the Modena recercars.¹⁷ The recercars here show that he was a proficient intabulator, although the figuration is not idiomatic for the lute.

¹⁴ H. Colin Slim 'Gian and Gian Maria some 15th and 16th century namesakes' *Musical Quarterly* lvii (1971) 562-574, lists another seven musicians with similar names, some with whom the lutenist here has been confused: Zuan/Gioan/Janes Tedesco, lutenist employed by Galeazzo Sforza in Milan in 1469; Giovan Maria Hebreo, from 1513 lutenist to cardinal Giovanni de Medici later pope Leo X, probably the Joannis marie alemanni, composer of Petrucci's now lost *Intabulatura de lauto libro tertio*; Johannes Maria Cantor singer and composer at the Gonzaga court in Mantua 1513-1515, who is possibly the Zuan Maria recorded in England in 1515 singing in a concert at Greenwich; Zuan de Marin, organist at St. Marks in Venice 1503-1507; Giovan Maria del Cornetto Padovano was employed in 1520 by pope Leo X in Rome; Giovan Maria da Crema (Crema is a town in the province of Cremona in Italy) a Jewish viol player from Venice employed 1540-1541 at the Tudor court of Henry VIII, see Andrew Ashbee and David Lasocki *Biographical Dictionary of English Court Musicians* (Ashgate 1998) I pp. 284-285; and Giovan Maria, soprano in the Cappella Giulia at the Vatican 1555-1558.

¹⁵ *Intabulatura de Lauto di Recercari Canzon Francese Motetti Madrigali padoane é Saltarelli Composti per lo Eccellente musicho & sonator di Lauto messer Jo. Maria da Crema novamente ristampata & del medesimo autore corretta Libro Primo* (Venezia, Antonio Gardano, 1546) - online facsimiles of British Library copy: <https://repository.royalholloway.ac.uk/items/55c2a2e8-5c42-d2cc-65f6-635d9b67107b/1/treenav.jsp?tempwn.b=close> Ohio State Library copy: <https://babel.hathitrust.org/cgi/pt?id=osu.32435011169349;view=1up;seq=5>

Intabulatura di Lauto di Recercari, Canzon Francese, Motetti, Madrigali, Padoane, E Saltarelli Composti per lo Eccellente musicho, & sonator di Lauto messer Jo. Maria da Crema. Libro Terzo (Venezia, Scotto? 1546) - online facsimiles of British Library copy: <https://babel.hathitrust.org/cgi/pt?id=osu.32435005255351;view=1up;seq=7>

¹⁶ As suggested by Arthur Ness in 'Domenico Bianchini: Some Recent Findings' in: Vaccaro *Le Luth et sa musique* II (CNRS, 1984), pp. 97-111.

¹⁷ *Intabulatura de Lauto Libro Settimo. Recercari novi del Divino M. Francesco da Milano. Estratti da li soi proprii Esemplari li quali non sono mai piu stati visti ne stampati. Aggiuntovi alcuni altri recercari di Julio da Modena intabulati & acomodati per sonar sopra il Lauto da M. Jo. Maria da Crema sonatore Excelentissimo opera veramente divina como a quelli che la sonarano & undiranosara palese* (Venezia, Scotto, 1548) - online facsimile of British Library copy: <https://repository.royalholloway.ac.uk/items/f04b04bb-652e-48e3-939d-a81bb546cdb4/1/treenav.jsp?tempwn.b=close>

Surprisingly, he is not well represented on CD despite the high standard of his music.¹⁸ As you will see from the list below, many of the recercars survive in more than one version, usually nearly identical but some quite different, and the latter versions will be included in the next *Lutezine*.

- da Crema 1.** Scotto 1546, f. 3r *Recercar Primo* - Darsie¹⁹ 1 p. 27
Gardano 1546, sig. A2r *Recercar primo*²⁰
Gerle *Lautenbuch* 1552, sigs. A6v-B1r *Das 1. Preamble* [Joan. maria]
- da Crema 2.** Scotto 1546, ff. 3v-4r *Recercar Seco[n]do* 28-29
Gardano 1546, sigs. A2v-A3r *Recercar secondo* - Darsie 2
Gerle 1552, sigs. B1r-B2v *Das 2. Preamble* [Jo. Maria]
- da Crema 3.** Gardano 1546, sigs. A3v-A4r *Recercar terzo* - Darsie 31 30
Scotto 1546, ff. 4v-5r *Recercar terzo*
NL-DHnmi Kluis A.20 (Siena), ff. 4r-4v untitled
- da Crema 4.** Gerle 1552, sigs. B2v-B3v *Das 3. Preamble* [Jo. Maria] 31
Gardano 1546, sigs. A4r-A4v *Recercar quarto*²¹ - Darsie 4
Scotto 1546, ff. 5r-5v *Recercar Quarto*
Phalèse & Bellère *Theatrum Musicum* 1571, f. 14r *Fantasia*
cf. Modena *Musica Nova* 1540, sig. O3r [R]icercare]. *Julio da Modena*;
Moderne *Musique de Joye* 1540s, sig. B2r [R]icercare]. *Julius de Modena* -
instr. ens. à 4. Tone higher: Dominicho Bianchini 1546, sigs. A2v-A3r
SEGONDO RECERCAR; D. Bianchini 1554, sigs. A2v-A3v *Recercar*
Segondo; D. Bianchini/Scotto 1563, pp. 4-6 *Recercar Secondo*
- da Crema 5.** Gardano 1546, sigs. B1r-B1v *Recercar quinto* - Darsie 5 32
nearly identical to da Crema bars 1-68 of 17
Scotto 1546, ff. 5v-6v *Recercar Quinto*
Phalèse *Des Chansons de Lento* 1559, f. 11v *Fantasia 7a*²²
Phalèse & Bellère 1571, f. 7r *Fantasia*
GB-Cu Dd.2.11, f. 23r untitled
NL-DHnmi Kluis A.20, f. 8r untitled
Matelart *Intavolatura de Lento* 1559, f. 11v *Fantasia 7a*²²
- da Crema 6.** Gardano 1546, sigs. B1v-B2r *Recercar sexto* - Darsie 6 45
Scotto 1546, f. 6v *Recercar Sexto*
Phalèse *Carminum Quae Chely Liber Primus* 1549, sigs. B1v-B2r *Fantasia*
Gerle 1552, sigs. B3v-B4r *Das 4. Preamble* [Register: Joan Maria]
- da Crema 7.** Scotto 1546, ff. 7r-7v *Recercar Settimo* 33
Gardano 1546, sigs. B2r-B2v *Recercar settimo* - Darsie 7
nearly identical to da Crema 17 to bar 68 so by Modena
- da Crema 8.** Scotto 1546, f. 7v *Recercar Ottavo* 59
Gardano 1546, sig. B2v *Recercar ottavo* - Darsie 8
Phalèse & Bellère *Luculentum Theatrum Musicum* 1568, f. 6r *Fantasia*
cf. D-LEm II.6.15, pp. 54-55 - same bars 1-4 only - Darsie 39
- da Crema 9.** Scotto 1546, ff. 7v-8r *Recercar Nono* 36
Gardano 1546, sig. B3r *Recercar nono* - Darsie 9
Phalèse 1549, sig. B2v *Fantasia*
F-Pn Rés. 429, f. 135 *Recercar* [Julio da?] M[odena?]
cf. S-Skma Sackska samlingen, f. 39v *Praeambulum NB*
- da Crema 10.** I-CFVd (Castelfranco), ff. 35v-36r *fantasia* 34-35
Gardano 1546, sigs. B3r-B4r *Recercar decimo* - Darsie 10
Scotto 1546, ff. 8r-9r *Recercar Decimo*
Gerle 1552, sigs. C1v-C3r *Das 7. Preamble* [Register: Joan Maria]
- da Crema 11.** Phalèse 1549, sig. B2r *Fantasia* 37
Gardano 1546, sig. B4v *Recercar undecimo* - Darsie 11 Ness²³ app 14
Scotto 1546, ff. 9r-9v *Recercar Vnde=cimo*
Gerle 1552, sigs. C1r-C1v *Das 6. Preamble* [Register: Joan Maria]
Heckel 1556/1562 Discant, pp. 229-230 *Allde*
Mertel 1615, p. 140 *Phantasia et Fuga 9*
CH-Bu F.IX.70, p. 41 II *Fantasia*
I-Fn Magl.XIX.168, f. 11v *Ricercar Franc^o Milanese* - Ness 84
cf. CH-Bu F.IX.70, p. 56 XV/III *Fantasia commune D.M.*
- da Crema 12.** Scotto 1546, ff. 9v-10r *Recercar Duo=decimo* 38
Gardano 1546, sigs. C1r-C1v *Recercar duodecimo* - Darsie 12
NL-DHnmi Kluis 1, f. 14r untitled [header: *Terzi Toni*]
- da Crema 13.** Scotto 1546, ff. 10r-10v *Recercar tredecimo* 39
Gardano 1546, sigs. C1v-C2r *Recercar tredecimo* - Darsie 13
- da Crema 14.** Gardano 1546, sigs. C2r-C2v *Recercar decimoquattro*

- Darsie 14. Scotto 1546, ff. 10v-11r *Recercar Deci=cimoquarto* 40
Gerle 1552, sigs. B4r-C1r *Das 5. Preamble* [Register: Joan Maria]
- da Crema 15.** Scotto 1546, ff. 11r-12r *Recercar Decimo quinto* 42-43
Gardano 1546, sigs. C2v-C3v *Recercar decimoquinto* - Darsie 15
Gerle 1552, sigs. C3r-C4v *Das 8. Preamble* [Register: Joan Maria]
D-Mbs Mus.266, f. 71r untitled
- da Crema 16.** Scotto 1548, sig. C4r *Recercar primo*²⁴ - Darsie 16 41
end absent from print and last 16 bars substituted from da Crema 3
- da Crema 17.** Scotto 1548, sigs. C4v-D1r *Recercar secondo* - Darsie 17 42-45
cf. bars 1-68 nearly identical to da Crema 5
- da Crema 18.** Scotto 1548, sigs. D1r-D1v *Recercar terzo*
- Darsie 18 Ness app 15 46-47
cf. F-Pn Rés.429, ff. 72v-74v *Recer*: [header: *recercata di francesco milanese*]
- Ness 88; Sulzbach *Intavolatura de viola o vero Libro Secondo* 1536, ff. 16r-17r R
- da Crema 19.** Scotto 1548, sigs. D2r-D3r *Recercar quarto* - Darsie 19 48-50
Morlaye *Premier Livre* 1552, ff. 1r-3r *Fantasia*
- da Crema 20.** Scotto 1548, sigs. D3v-D4r *Recercar quinto* - Darsie 20 54-55
- da Crema 21.** Scotto 1548, sigs. D4v-E1r. *Recercar sexto* - Darsie 21 56-57
- da Crema 22.** Scotto 1548, sigs. E1r-E2r *Recercar setimo* - Darsie 22 51-53
nearly identical to da Crema 7 to bar 68
- da Crema 23.** Scotto 1548, sigs. E2v-E3r *Recercar ottavo* - Darsie 23 58-59
NL-DHnmi Kluis A.20, f. 21r
- da Crema 24.** Scotto 1548, sigs. E3v-E4v *Recercar nono* - Darsie 24 60-61
- da Crema 25.** Scotto 1548, sigs. F1r-F1v *Recercar decimo* - Darsie 25 62-63
- da Crema 26.** Scotto 1548, sigs. F1v-F2v *Recercar undecimo* - Darsie 26 64-65
- da Crema 27.** Scotto 1548, sigs. F3r-F3v *Recercar duodecimo* - Darsie 27 66-67

As an appendix to da Crema's recercars, here are three anonymous but outstanding lute solos of recercar/fantasia/toccata form. The first, from a sixteenth century Florentine manuscript,²⁵ is 203 bars long and divided into sections of variable length by the numbers 1-24 above the stave, the significance of which is not clear to me. However the polyphonic treatment of the opening 10-note theme and the sequences of rising scales in crotchets towards the end are remarkable. The second is a monothematic fantasia/toccata also on a 10-note theme using a 7th course in F and 9th in C once each in the final three bars and remarkable figuration around the almost continuous repetition of the theme (x13). It is found in manuscript additions to a copy of Besard's *Thesaurus Harmonicus* owned by Robert Spencer and now at the Royal Academy of Music,²⁶ with an almost identical version in Schele.²⁷ The third item is found in the Medici²⁸ manuscript and is nearly identical to the version in Siena.

- App 1.** I-Fn Magl.XIX.109, ff. 21v-24r untitled 68-71
- App 2.** CH-Bfenyves (Pauer), ff. 179v-180r *Toccata* 72-73
D-Hs ND VI 3238, pp. 47-48 *Fantasia incerti a Frankfurt Anno 1615*
- App 3.** GB-HAdolmetsch II.C.23, ff. 18r-18v untitled 74-76
NL-DHnmi Kluis A.20 (Siena), ff. 41r-41v untitled (FB?)

JOHN DOWLAND LACHRIMAE IN A MINOR ETC.

- JD15q.** Dowland 1600, sigs. B2v-C1r *Flow my tears* - lute song pp. 78-79
- JD15r.** GB-Cu Dd.2.11, f. 84v *Lachrimae J. D.* - trans. bandora 89
- JDlost 1.** Dowland 1604, sig. B2r 1 *Lachrimae Antiquae* (old) 82
- JDlost 2.** Dowland 1604, sig. C1r 2 *Lachrimae Antiquae Nouae* (new old) 83
- JDlost 3.** Dowland 1604, sig. C2r 3 *Lachrimae Gementes* (sighing) 84
- JDlost 4.** Dowland 1604, sig. D1r 4 *Lachrimae Tristes* (sad) 85
- JDlost 5.** Dowland 1604, sig. D2r 5 *Lachrimae Coactae* (forced) 86
- JDlost 6.** Dowland 1604, sig. E1r 6 *Lachrimae Amantis* (loving) 87
- JDlost 7.** Dowland 1604, sig. E2r 7 *Lachrimae Verae* (true) 88
- JD15app 1.** Hove 1612, f. 2v *Preludium Lachrimae* - HoveB²⁹ 26 80-81
- JD15app 2.** Besard 1617, sig. D4v (*Lachrimae J. Dooland a I.B.B. in hanc concert. accomodate*) *Testro Maior / Repete. et postea verde ad reliquum.* 81

²⁴ Thematically related to da Crema 1.

²⁵ Carol McClintock 'Notes on four sixteenth-century Tuscan lutebooks' *Journal of the Lute Society of America* IV (1970), pp. 1-8. The four manuscripts are I-Fn Magl.XIX.109, I-Fn Magl.XIX.168, I-Fn Magl.XIX.179 and I-Lc (Lucca) 774 that still remain largely unknown fifty years later due to a lack of facsimiles or modern editions.

²⁶ Inscribed on a front flyleaf verso *Peter Paulus Pauer von Eijstett 1627* and at the top of the title page of Besard *Wolff: Engel: Com: ab Auerp: et Gottschee Sup: in Car: Capitan: 1649*. It is a companion to another Pauer MS in the possession of Albert Fenyes in Basel.

²⁷ Schele inserts an extra 8 bars between bars 91 and 92. The Schele version was edited for the *Quarterly of the Lute Society of America* 31 n° 1 (February 1996), pp. 14-15 & 17.

²⁸ For an inventory see 'A description of the Medici Lute Manuscript (MS II.C.23) in the Dolmetsch Library, and a summary of modern studies' *The Consort* 63, pp. 5-19 (2005), reprinted in *Quarterly of the Lute Society of America* 44 n° 3 (Fall 2009), pp. 15-21.

²⁹ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, KVMN 2013).

¹⁸ Jakob Lindberg *La Serenissima I* (BIS CD-399, 1988/9), plays recercars 5, 6, 15; Christopher Wilson *Dall'Aquila • Da Crema Late Music* (NAXOS 8.550778, 1996), plays recercars 5, 6, 12, 13, 14, 15.

¹⁹ Richard Darsie *Giovanni Maria da Crema / Julio Segni da Modena: The Ricercars for Solo Lute* (Davis CA, Silver Sound Publications 1996).

²⁰ Thematically related to da Crema 16.

²¹ Also edited for the *Lutezine* to *Lute News* 119 (October 2016), n° B2a/b.

²² Not ascribed to Francesco but included as Ness App. 23 because it follows six Francesco fantasias with second lute parts in Matelart 1559. Second lute part: Matelart 1559, f. 12r *De Io Matelart a voce pari*; the second lute part is also in D-SI G.I.4/II, f. 30v *Phantasia settima a voce pari*

²³ Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)*, vols I/II (Cambridge MA, Harvard University Press, 1970). Second hand copies available from Amazon priced \$247-879!

JD15app 3. D-LEm II.6.15, pp. 122-123 <i>Pauana Lacrimae</i>	90
JD15app 4. A-Lla Hs.475, f. 12r <i>Pauana Lachrimi</i>	91
cf. JD15n. GB-Lbl Hirsch 1353, f. 11v untitled	<i>Lute News</i>
JD15o. GB-Cu Add.2764(2), ff. 5v-6r <i>Dowlandes Lacrima</i>	<i>Lute News</i>
JD15p. GB-Cu Dd.2.11, ff. 75v & 77r <i>Lachrimae Jo. Dowl.</i>	<i>Lute News</i>

To accompany three concordant A-minor settings of the *Lachrimae Pavan* in the supplement to *Lute News* 123, here are cognates in A minor: Dowland's lute song and the lute parts to his seven related *Lachrimae* pavans from his consort book of 1604 which stand alone as solos,³⁰ as well as Joachim van den Hove's *Preludium Lacrimae* which begins with the first bar, not of Dowland's lute solo, but of the lute part for *Lachrimae Antique*. Other cognates included are two lute solo settings, one in C minor and the other in F minor, as well as a bandora setting and a lute part in C minor from a consort setting for 3 lutes and 2 other instruments in Besard's *Novus Partus* of 1617.³¹

JACOB POLAK

One version of each of the eight courantes and eight voltes ascribed to Jacob Polak were in the tablature supplement to *Lute News* 123, and all the additional versions of the five known from more than one source are included here. Although mainly concordant throughout both of the two strains, considerable diversity in the figuration rewards close inspection. Identical figuration in different bars here and there between different sources defy any attempt to grade versions by degrees of concordance, and a detailed comparative analysis is not attempted here. Some versions have divisions to one or both strains, but it is not certain if any divisions are Jacob's own. All eight versions of C2 have an A strain of 14 bars and B strain of 28 bars. A version with divisions to both strains was in *Lute News* 123, and of the remaining seven, C2d-f have divisions to the A strain only, and the rest lack divisions. The A strain divisions in C2a,e,f are similar, but different to those in C2d. The former could be Jacob's own, and the latter are probably by van den Hove. The versions closest to each other are C2e & f in two related manuscripts, and C2b & h both in the Montbuisson lute book with the curious feature of transposing the melody down an octave at the beginning of the B strain. The three versions of C6 are largely concordant (the last nine bars deviate in C6c) but attribution is uncertain, as the title in Herbert (C6b) suggests it is a courante by Jacob based on one by Perrichon, whereas Robert Dowland (C6b) ascribed it to Ballard, presumably Robert who entered royal service in Paris in 1612 and published two books of lute music in 1611 and 1614. Jacob was active from the 1570s but his music is mostly found in manuscripts copied posthumously, including Robert Ballard's prints. The duel ascription to Ballard and Jacob, as well as examples of duel ascription to Ballard and other earlier composers of French music, suggest that Ballard arranged the music of others rather than the other way round.³² Courante C7 also has a duel attribution, in that C7b and C7d are ascribed to Ballard, and the latter also included a version in his print of 1611 (C7c). However, Pozniak interpreted the title *Ballard Premier couple Polonois le 2d* in Herbert (C7h) as indicating that Jacob arranged the second strain of a courante by Ballard. The versions of this courante do fall into two groups that are more concordant within a group and the second strain of each group is quite different. C7a-g forms one group that includes the Ballard ascriptions, whereas C7h-j forms another group that include the Jacob ascription (C7i & j are exact concordances). But the problem with Pozniak's interpretation is that for Jacob to arrange Ballard's courante before the former died in 1605, Ballard would need to have composed it a long time before it appeared in his 1611 print. So it is possible that the confusing title in Herbert conveys instead that Ballard arranged a courante by Jacob. Also the version in Ballard's print has more elaborate chords and the divisions in *style brisé* more like Ballard than Jacob, consistent with it being a later arrangement by Ballard of Jacob's original, rather than the other way round. Incidentally, the version of C7 in Fuhrmann is headed 'Courante 5. 8.respondet b. in 2' and Fuhrmann's Courante 8 is a

version of Jacob's courante 2, which could suggest that Fuhrmann considered the former was a response to the latter.³³ The two versions of C8 are both 'sans chanterelle' and one is ascribed to Jacob and the other to Lanclos. They are nearly identical and thus not arrangements by different composers, so that it remains a doubtful Jacob attribution. The six versions of V2 are all slightly different: V2d is concordant but transposed down a fourth from V2c in the same source, and V2f is the least concordant and coupled with a different B strain still much in the style of other music by Jacob.

C2b. D-Kl 4oMus.108/I (Montbuisson), f. 66r <i>Courante</i>	p. 47
C2c. GB-Cfm 689, f. 10v <i>Courante du Poulonois</i>	
JacobP App 2 Courante IIa	57
C2d. Hove <i>Delitiae Musicae</i> 1612, f. 62r <i>Coura[n]te Mr Jacques Pollonois</i>	92
- Lute News 34 HoveB 380 WDMP 22/11; JacobP ³⁴ Courante II	
C2e. CZ-Pnm IV.G.18, ff. 37v-38r <i>Courante</i>	93
C2f. GB-HAdolmetch II.B.1, ff. 216v-217r <i>Courant</i>	
JacobP App 2 Courante IIc	94
C2g. Fuhrmann 1615, p. 166 <i>Courante</i> 8 JacobP App 2 Courante IIb	95
C2h. D-Kl 4oMus.108/I, f. 24v <i>Courante</i>	101
cf. C2a. D-Ngm 33748/I, ff. 15r-15v <i>Galliartha</i>	<i>Lute News</i>
C6b. GB-Cfm 689, f. 36v ii <i>Sur le Courante de Perrichon Jacob:</i>	
CLF Perr 18; ³⁵ JacobP Courante VI	96
C6c. <i>Varietie</i> 1610, sig. Q1v <i>Coranto</i> . 1 - CLF Bal II p. 69	
[header: <i>Monsier Ballard bis Coranto</i>]	97
cf. C6a. D-Hs ND VI 3238, p. 88 i <i>Courante</i>	<i>Lute News</i>
C7b. GB-Cfm 689, f. 64r i <i>Courante Ballarde</i>	98-99
C7c. Ballard 1611, pp. 36-37 <i>Premiere Courante</i>	100-101
C7d. GB-HAdolmetch II.B.1, ff. 213v-214r <i>Courante Balard</i>	102
C7e. Fuhrmann 1615, p. 164 <i>Courante</i> 5	103
C7f. D-B autog. Hove 1, ff. 27v-28r <i>Courante</i>	104
C7g. GB-Cu Dd.9.33, f. 43r untitled	105
C7h. GB-Cfm 689, f. 71r iii <i>Ballard Premier couple Polonois le 2d</i>	
JacobP Courante VII	106
C7i. F-Sn R 10.710, ff. [1v-2r] <i>Coarant</i>	107
*C7j. B-Bc 26.369, p. 39 untitled ³⁶	108
C7k. GB-Cu Dd.9.33, f. 87r untitled - fragment of bars 1-7	91
cf. C7a. D-Hs ND VI 3238, p. 57 <i>Courante</i>	<i>Lute News</i>
C8b. GB-Cfm 689, 64v <i>Courante: Lanclos</i> ³⁷	99
cf. C8a. D-Ngm 33748/I, f. 43r <i>Corandt de Mr Jacob</i>	<i>Lute News</i>
V2b. GB-Cfm 689, f. 69r i <i>Volte Jacob</i> - JacobP Volte II	109
V2c. D-Ngm 33748/I, ff. 77v <i>Volte</i>	110
*V2d. D-Ngm 33748/I, ff. 78r <i>Volta</i>	111
*V2e. Besard 1603, f. 164r <i>Volte</i>	112
*V2f. I-COc 1.1.20, f. 80r untitled - different B strain	113
cf. V2a. GB-HAdolmetch II.B.1, ff. 106v-107r <i>Volte</i>	<i>Lute News</i>
* additional concordances not listed in <i>Lute News</i> .	

Here is a volt by Julien Perrichon that was not included in the supplement of his otherwise complete music.³⁸

P22. CH-SO DA 111, f. 18r (Volte) <i>Perrichon</i> - not in CLFVau	26
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Finally, this page filler is a dance with duple and triple time sections based on a variant of the *passamezzo antico* ground (i VII i V i VII i-IV-V i) which is found in a South German manuscript from the 1550s, in the collection of Egenolf Schermer in Ulm. It lacks bar lines and needed some reconstruction, especially the rhythm signs in the triple time section. The title identifies it as English, in which case it is contemporary with the earliest known sources for lute of English provenance and it is surprising to find it in South Germany.

App. 4. D-USch 131b, f. 8r <i>Englisch Tantz - Nachlauff</i>	110-111
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For a commentary on all the music in *Lute News* as well as the Jacob, Dowland and ballad settings (except Jamy) here see

John H. Robinson - November 2017

³⁰ See John Dowland *Lachrimae* edited by Lynda Sayce with David Pinto (Fretwork Editions 2004) and Peter Holman *Dowland: Lachrimae 1604* (Cambridge University Press 1999).

³¹ The other two lute parts from Besard 1617 will be edited later in the series, although no attempt will be made to reconstruct the trio.

³² A future tablature supplement on manuscripts music ascribed to Ballard will develop this argument.

³³ Fuhrmann's adjacent courante 6 has the similar header 'Courante 6. 8.respondet b. in 2' not known to be by Jacob, but could be another response to Courante 8.

³⁴ Piotr Pozniak *Jakub Polak: The Collected Works* (Krakow, Polskie Wydawnictwo Muzyczne 1993).

³⁵ Edited in *Lute News* 114 (July 2015) 'Complete Lute Music of Julien Perrichon' n° 18abc.

³⁶ Thank you to François-Pierre Goy for sharing his identification of this concordance. Bars 1-25 are missing due to a lost page but have been substituted from the concordant version C7h.

³⁷ Both versions edited for *Lute News* 107 (October 2013), no. 11a&b.

³⁸ Not included in André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Monthuysson, La Grotte, Saman, La Barre* (Paris: Éditions du CNRS, 1974). Thank you to Fred Jacobs for bringing this to my attention.

1

9

17

24

33

43

50

2

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
c a c d a	c a c d c a	d a c d c a d c a	c a c d a
|	a	b	e e f e f e b
a	a e a	c	e

57

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
c a c	a d b a b a d b b a	a a c d c d	d a
f e c f e f e c e	c	a	a c
c e	c	c a	e a c e a c e c

61

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
c a d c	a d c a a c d c d c	a c a a c d c a c	a c a c d c
a	c c c	e a c	a

65

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
c a c d	a c a c	d c a d c a	e c e f e b
b a	a a c d c d	a c	e a
c	a	c	

69

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
d a c	e c a c e a c	d c a d b a c d a	c a d f d c a
f e c f e f e c e	e	a d b a c d	a d a
c e	c	c a	a

73

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
a c a d a	d c d a c a	a a	c a c d a c
b	a c a	d c a d c a c	a
c		e	

77

|||||H|H|	|||||H|H|	|||||H|H|	|||||H|H|
a c e f d c a	c a c d c a	d a c d a d c a	c a c d c a a d c a
d	c	d a c d	a
a	a e c	a	a

81

Handwritten musical notation system 1, measures 85-89. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

85

Handwritten musical notation system 2, measures 90-94. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

90

Handwritten musical notation system 3, measures 95-99. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

95

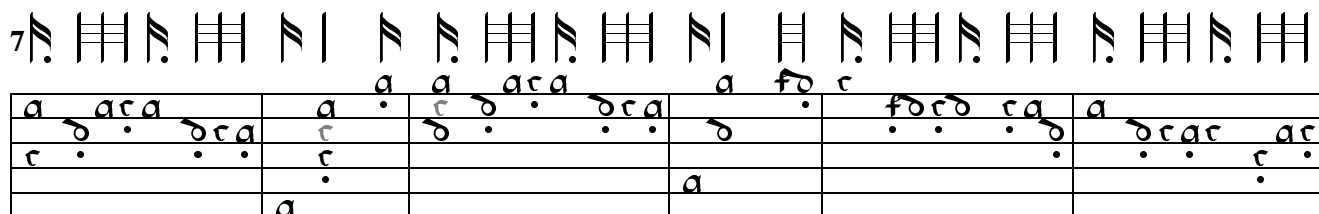
Handwritten musical notation system 4, measures 100-103. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

100

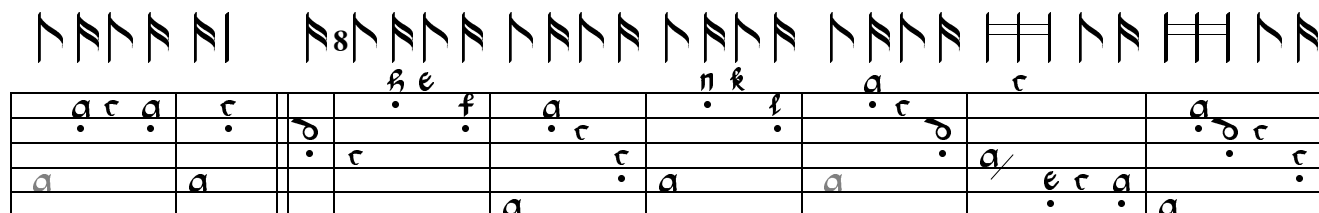
Handwritten musical notation system 5, measures 104-107. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

104

Handwritten musical notation system 6, measures 108-111. The notation consists of a staff with notes and rests, and a corresponding staff with letters (a, c, f, e, b) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

7. 

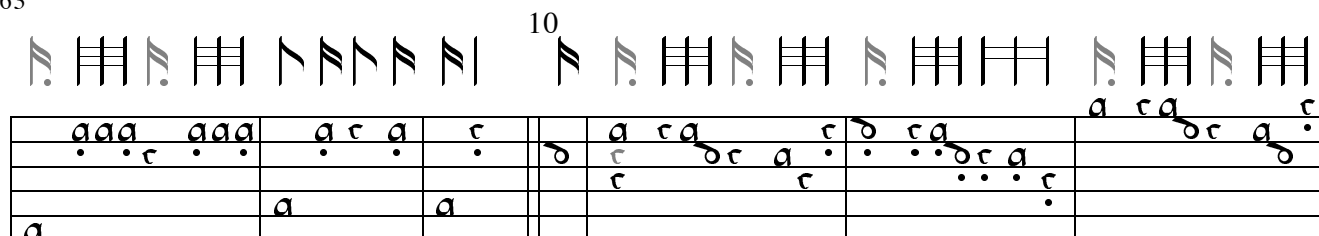
49



55



63

10 

70



76



83



91

Handwritten musical notation system 1 (measures 98-103). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

98

Handwritten musical notation system 2 (measures 104-109). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

104

Handwritten musical notation system 3 (measures 110-115). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

110

Handwritten musical notation system 4 (measures 116-121). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

116

Handwritten musical notation system 5 (measures 122-127). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

123

Handwritten musical notation system 6 (measures 128-133). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

129

Handwritten musical notation system 7 (measures 134-139). The notation consists of a single staff with notes and rests, and a three-line staff below it. The notes are written in a stylized, handwritten style. The three-line staff contains notes and rests, with some notes written below the lines.

135

141

20

153

158

164

1

3

1

2

7

3

13

4

19

5

24

5

29

38

43

W7. Wooddecocke - arr. from bass viol AA4BB4

GB-Och 439, p. 97 ii

a a b ca a a b ca a a b ca a a b ca a a a a c b ca

3 c c c c c c c c

1

6

[illegible]

11

E1. (Est ce Mars) (Ba)llet (Ba)lardt - 7F AA4BB5

D-B 4022, f. 10v

1

7

13

E2-3. Ballett - Est ce Mars - 7F A4B5-A4B5

D-Kl 4o Mus.108 I, f. 94r & 30r

1

7

12

GB-Lam 603, f. 25r

1

7

12

E6. (Est ce Mars) - 7F AA4BB5

GB-Lbl Add.38539, f. 16r

1 a

7 a

13 a

E7. Balletto Francovis - 7F A4B5

S-B PB fil.172, f. 10v

1 a

7 a

E8. Frantzösich dantz wan dan der mit seinen flammen - 7F10C A4B6 A-SPL KK 35, p. 54

1 10 7 7 7

6 10 7

E9. Wan dann Der so mit seinen flammen - 7F A4B6

A-SPL KK 35, p. 55

1 a a a a

6 a

E10. Frantzösich Dantz - 7F A4B6

A-SPL KK 35, p. 55

1 a a a a

6 a a

E11. Est-ce le grand Dieu des alarmes - 7F A4B5

Valerius 1626, p. 164

7

E12a. Est-ce le grand Dieu des alarmes - diatonic cittern A4B5

Valerius 1626, p. 165

7

E12b. Est-ce le grand Dieu des alarmes - trans chromatic cittern

Valerius 1626, p. 165

8

E13. Ballo de Cavalli - 7F8Ef11Bf A4B5A4B5

US-SFsc M2.1 M3, pp. 69-70

1 7 7

7 9 8 7 11 7 7 7

13 11 11 8 7 7 11

E14. La Duchesse - 7F AA8B10

PL-Kj 40641, f. 12v

3 10 10 18 18 18

E15. Courante de Mars - Suite - 7F8Ef9D10Bf AA8BB10-AA8BB10 Vallet I 1615, pp. 63-64

1

7

13

19

24

30

35

The Rose Tree

1. G 2. A-B 3. C 4. B-A 5. G 6. F# 7. E 8. D

41

[illegible]

46

51

51

514

56

52

62

[illegible]

67

1

7

13

19

25

31

E17. Est-ce Mars le gra(n)d dieu - lute song 7F9C A4B5

Bataille 1613, ff. 6v-7r

Est - ce Mars le grand dieu des a - lar - mes Que je
Si l'on doit le ju - ger par ses ar - mes Je le

1 //a

voy? Tou - tes - fois j'ap - prends en ses re -
croy:

1 //a //a a

gards Que c'est plus - tot A - mour que Mars.

1 //a

E18a. Est ce mars A 4. Luts Superius - lute in a 7F AA4BB5

Vallet II 1616, p. 34

1

E18b. Est ce mars A 4. Luts Contra - lute in d AA4BB5

Vallet II 1616, p. 34

1

E18c. Est ce mars A 4. Luts tenor - lute in g 10C AA4BB5

Vallet II 1616, p. 35

1

E18d. Est ce mars A 4. Luts bass - lute in D 7F AA4BB5

Vallet II 1616, p. 35

1

10

19

28

37

da Crema 1. Recerchar Primo

Scotto 1546, f. 3r

[illegible]

1

[illegible]

9

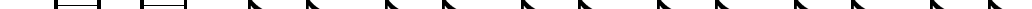
19

c d	c	a g f e d c b a	a b	a a	b d	a b	d .	c d
a			b d	a .	b d	b d	b .	a
c	b	c	c .	a	c . e	c a	c	a c
d	f	d		c	d	c a	c	a d

29

[illegible]

38



δ	$\overset{a}{a}$	δ		$\overset{b}{b}$	$\overset{a}{a}$	δ	$\overset{a}{a}$	δ	$\overset{a}{a}$		$\overset{c}{c}$	$\overset{d}{d}$	$\overset{c}{c}$	$\overset{a}{a}$
$\overset{a}{a}$	$\overset{b}{b}$	\cdot		δ	$\overset{b}{b}$	δ	$\overset{f}{f}$	δ	$\overset{b}{b}$	$\overset{a}{a}$		$\overset{a}{a}$	$\overset{a}{a}$	$\overset{b}{b}$
$\overset{a}{a}$				$\overset{c}{c}$	$\overset{a}{a}$	\cdot	$\overset{c}{c}$	$\overset{e}{e}$	$\overset{f}{f}$	δ	$\overset{c}{c}$	$\overset{a}{a}$	$\overset{c}{c}$	$\overset{a}{a}$
$\overset{c}{c}$		$\overset{a}{a}$	\cdot		$\overset{a}{a}$		$\overset{f}{f}$	δ	$\overset{c}{c}$	$\overset{a}{a}$	δ	$\overset{c}{c}$	$\overset{a}{a}$	δ

49

58

1

13

23

33

43

54

63

73

82

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

91

D	C	A	.		D		A	.	C	A	.		A	
	b	a			a		b		e		a		a	
c	a		.		a		b		a	e		c	a	
			.						a	c				
					a		c	b	a					
					a		c	b	a					

101

δ		δ	a b	δ	b δ	δ	b	a b	b a	b δ
				f δ	b δ	f	\cdot	δ	a	b δ
c a		a					\cdot c	a	c a	
	f e									δ c a

110

120

a	b	a					
b	a	a					
.	c	a					
	c	a					
			b	b			
			c	a			
				c	a		
			b	a			
				a			
			b	b			
			c	.	c	a	
			a				
							a

129

1

8

19

25

31

36

36

1

8

15

21

28

34

40

da Crema 7. Recerchar Settimo

Scotto 1546, ff. 7r-7v

[illegible]

1

7

[illegible]

13

19

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>e</i>
<i>e</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>f</i>	<i>g</i>	<i>g</i>	<i>g</i>	<i>f</i>	<i>c</i>	<i>g</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>i</i>	<i>g</i>	<i>g</i>	<i>f</i>	<i>g</i>	<i>g</i>	<i>g</i>	<i>f</i>	<i>g</i>	<i>g</i>	<i>g</i>	<i>f</i>	<i>f</i>	<i>b</i>	<i>g</i>
				<i>h</i>				<i>f</i>	<i>h</i>	<i>e</i>		<i>h</i>	<i>e</i>			<i>c</i>	<i>a</i>	<i>c</i>	
<i>h</i>	<i>h</i>			<i>h</i>												<i>a</i>			<i>a</i>

24

[illegible]

30

H N H H H H H N N H H H H H H H H H H
 a a c c e c e a c e a a a a b c a b c a a a b a
 a a a a b a b a c a e c a e c
 e c c c a a a a

35

1

11

21

29

38

47

da Crema 11. (Recercar)

Phalese 1549, sigs. sig. B2r

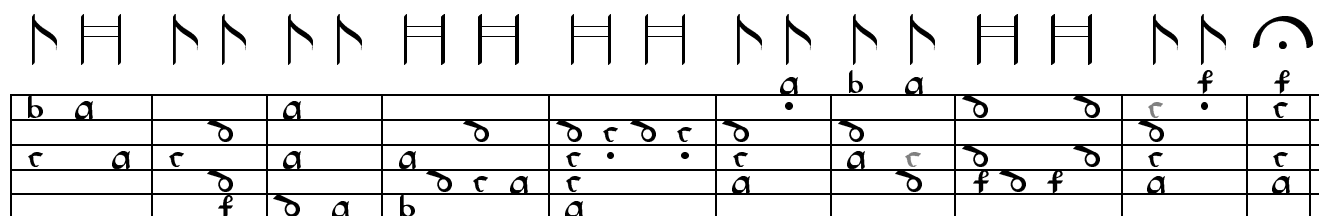
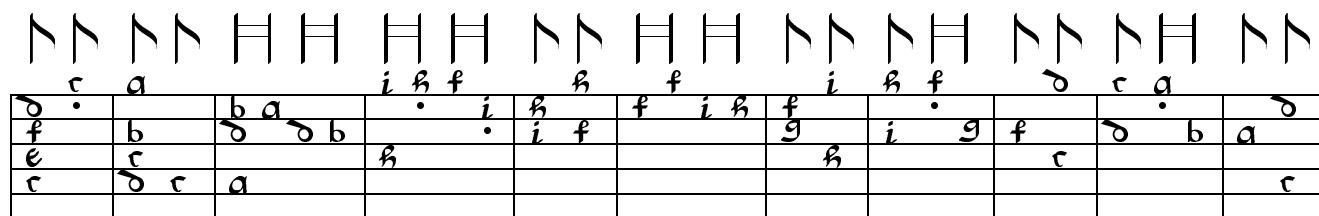
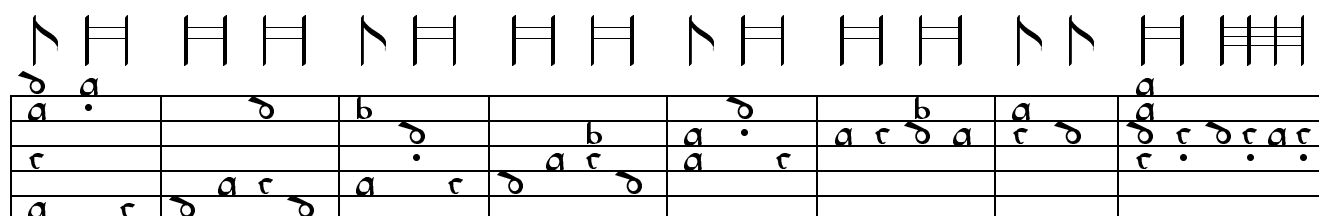
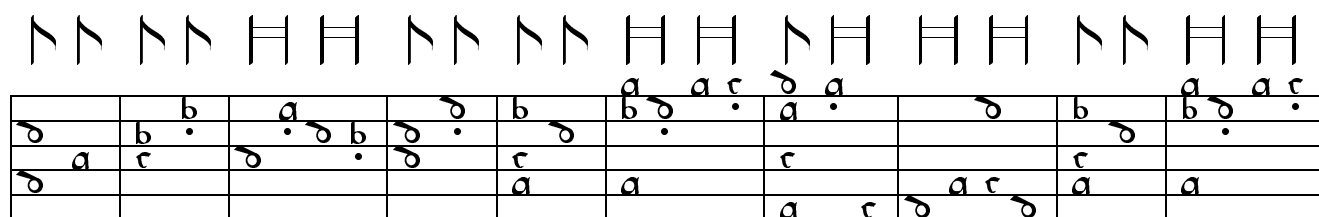
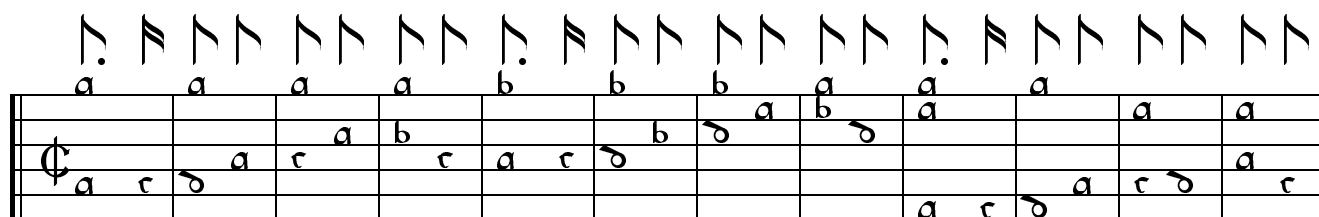
1

7

12

17

22



1

13

22

33

44

53

62

1

7

13

19

25

31

37

da Crema 16. Recercar Primo Julio da Modena

Scotto 1548, sig. C4r

1

11

21

30

40

49

59

[illegible]

1

12

c d	e f	g g	a	b c	d e	f g	a b	c
d e		a	b	a		a b	c d	e
c	a	c						e
a								
								c

22

H H H H H H H H T T T T H H H H H H

d r d r	a			r	r	d r a	r d a	r a d
e . .	r a		a e	r a		a .		
		e	r e	e r	b r	r b	a	a r
r		d :	a :	r	r			

31

a a		h h		f d c		f d c a		b a c	
				a		d b a		b a c	
e a c e		h f e		g h		c		c	
a								c	

40

48

[illegible]

58

Handwritten musical notation for measures 68-77. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

68

Handwritten musical notation for measures 78-86. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

78

Handwritten musical notation for measures 87-96. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

87

Handwritten musical notation for measures 97-105. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

97

Handwritten musical notation for measures 106-113. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

106

Handwritten musical notation for measures 114-121. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

114

Handwritten musical notation for measures 122-129. The notation includes various rhythmic symbols (vertical lines, flags, beams) and dynamic markings (f, r, a). Below the notation is a three-staff system with handwritten notes and rests.

122

1

12

23

33

41

52

61

Handwritten musical notation for measures 72-82. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

72

Handwritten musical notation for measures 83-92. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

83

da Crema 6. Recercar Sexto

Gardano 1546, sigs. B1v-B2r

Handwritten musical notation for measures 1-6. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

1

Handwritten musical notation for measures 7-13. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

7

Handwritten musical notation for measures 14-18. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

14

Handwritten musical notation for measures 19-23. The notation consists of a single staff with notes and rests, and a three-part printed musical score below it. The notes are written in a stylized, handwritten style. The printed score has three staves, with notes and rests corresponding to the handwritten notation. The notes are labeled with letters (a, b, c, d, e, f, g) and some have accidentals (sharps, flats, naturals). The printed score is in a standard musical notation style.

19

1

11

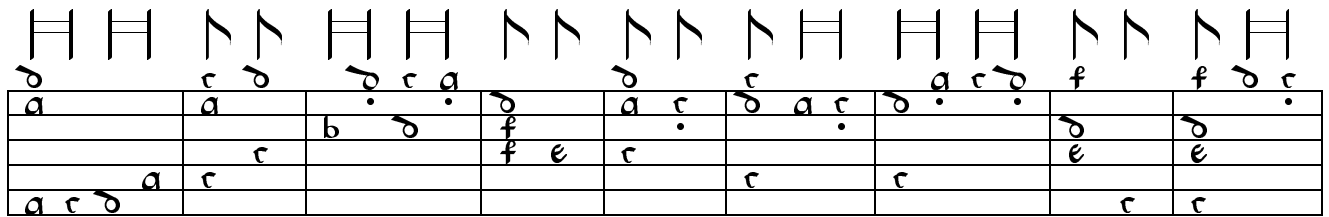
20

29

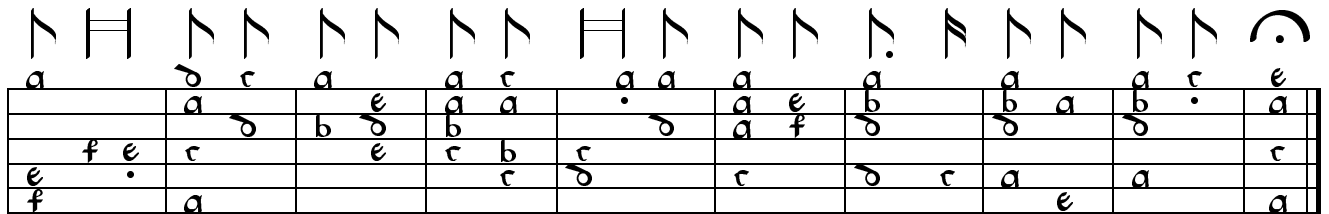
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48

56



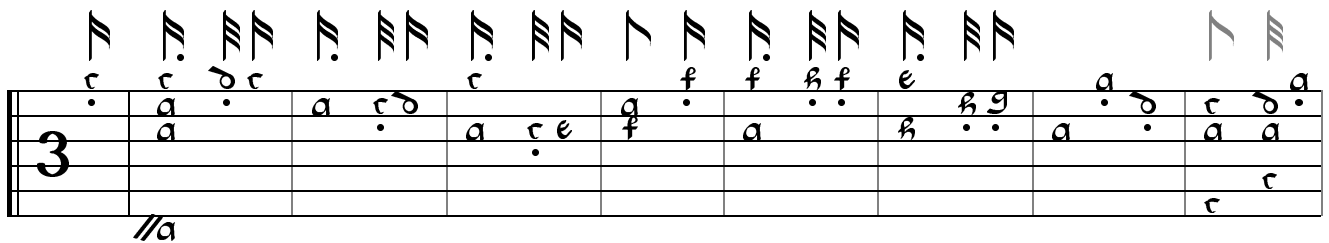
64



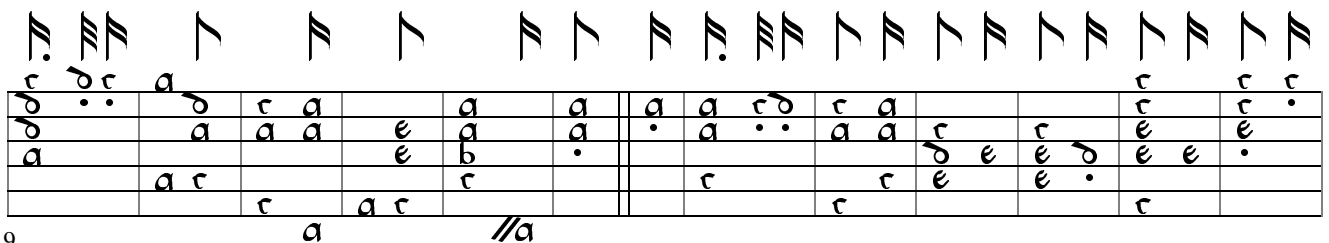
73

C2b. Courente (Jacob) - 7F9D A14B28

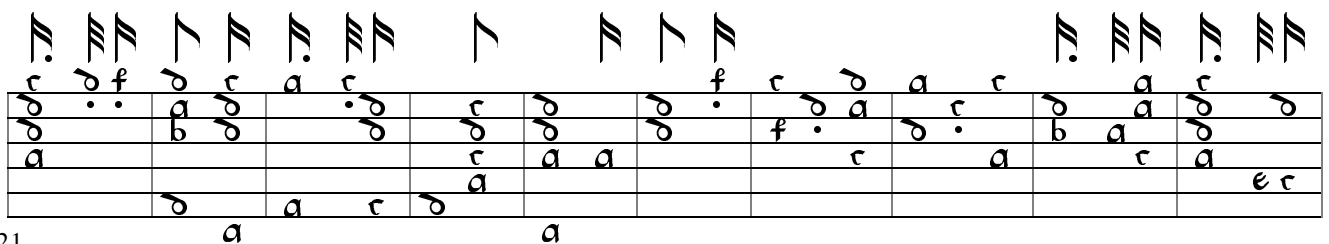
D-Kl 4oMus.108 I, f. 66r



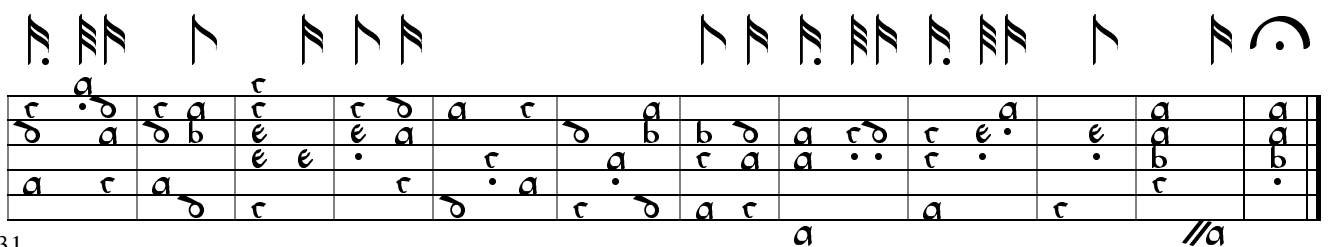
9



21



31



Handwritten musical notation system 64, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

64

Handwritten musical notation system 71, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

71

Handwritten musical notation system 80, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

80

Handwritten musical notation system 89, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

89

Handwritten musical notation system 98, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

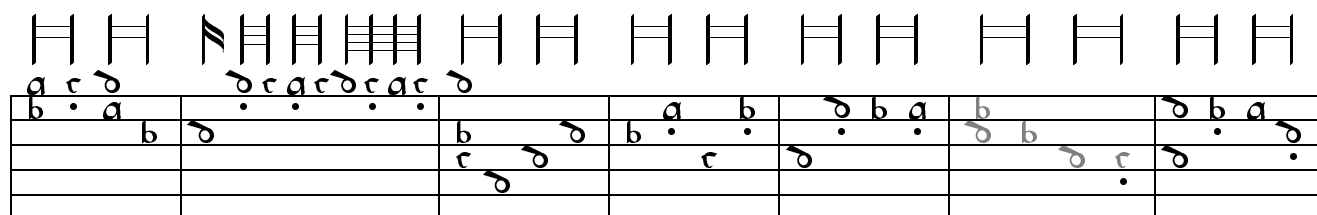
98

Handwritten musical notation system 108, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

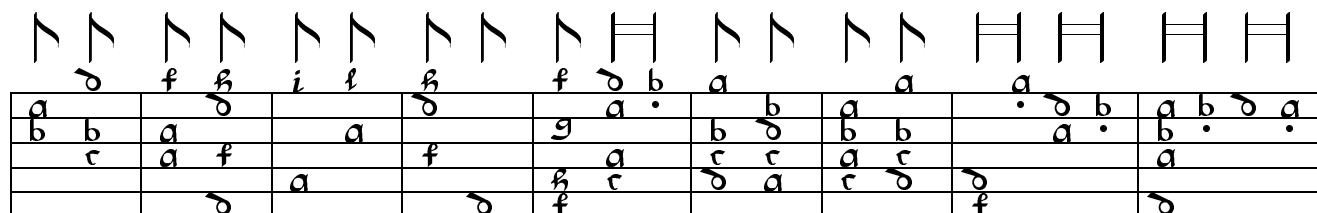
108

Handwritten musical notation system 116, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' and 'b'.

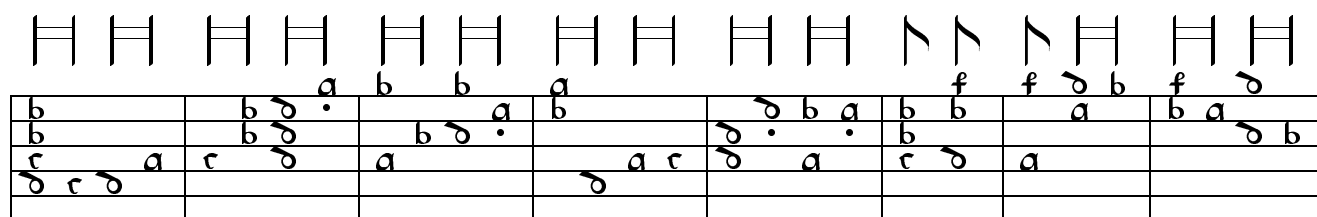
116



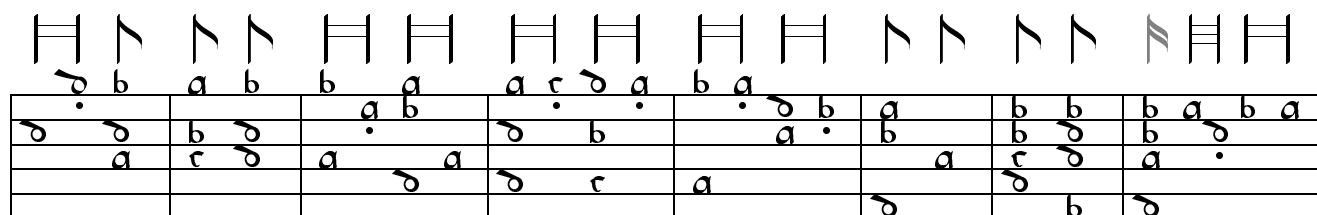
125



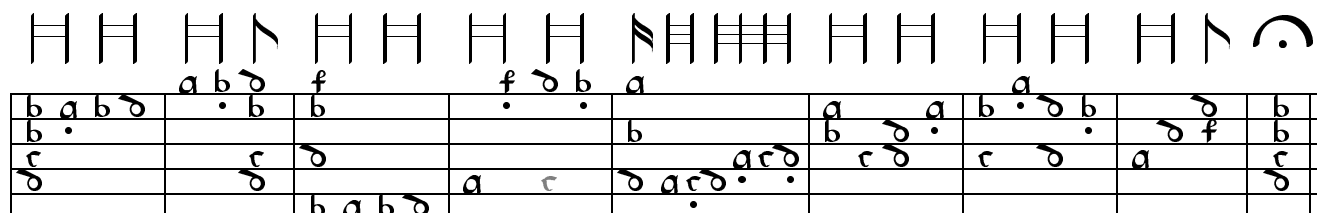
132



141



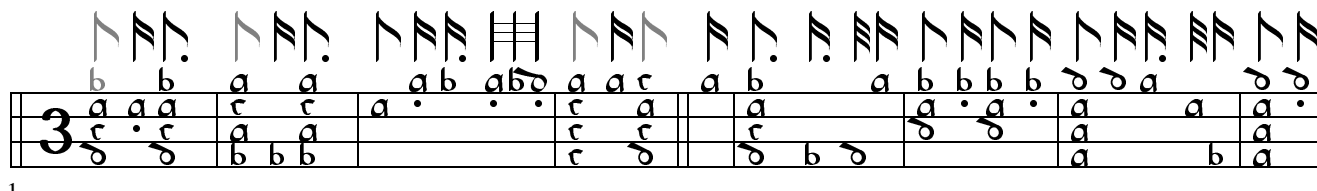
149



157

M6. Mall Pedlie - cittern A4B12

US-CAh 181, f. 15r



58

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

66

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

76

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

84

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

92

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

103

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

113

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and dynamic markings (f, g). The notes are written in a stylized, handwritten style.

123

125 126 127 128 129 130

131

131 132 133 134 135 136

141

141 142 143 144 145 146

150

150 151 152 153 154 155

159

159 160 161 162 163 164

168

168 169 170 171 172 173

176

da Crema 20. Recercar Quinto (Julio da Modena)

Scotto 1548, sigs. D3v-D4r

[illegible]

1

d	c	a		i	.	f	d	c	a	d	c	a			i	.
a	a		b	a		f	f	d	a	a	c	a		b		
	c		c	h		f	e	c	a	e	c	a		h		
	a	d	c	a	d	c	a		c	d	d	c	a	d	c	a

12

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a manuscript.

f	d	c	a	d	c	a	c	d	a	c	d	f	f	e	i	.	f	.	c	d	a	.	c
a				f		d																	
				f				f	e	c		a		c		a		e		c		f	
								c				a		e		c		f					
								c				d				a							

23

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in black ink on a white background.

Below the staff, there are two rows of handwritten notes and symbols, likely representing a transcription or analysis of the music above. The first row contains notes and symbols such as 'a', 'c', 'b', 'f', 'e', 'a', 'c', 'a', 'e', 'f', 'a', 'c', 'e', 'a', 'c', 'a', 'e', 'c', 'a', 'e', 'c'. The second row contains notes and symbols such as 'a', 'c', 'b', 'f', 'e', 'a', 'c', 'a', 'e', 'c', 'a', 'e', 'c', 'a', 'e', 'c', 'a', 'e', 'c'.

33

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a manuscript.

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a manuscript.

43

♩ ♩ ♩ ♩ ♩ H ♩ ♩ ♩ H ♩ ♩ H H H H H ♩ ♩ ♩ ♩ H H ♩

a h a f f h d c a d c a c d f c h g h f h f h

e	a	a . i	f	a . a	a c	d . a c d	c a	h a	f f i	h f h
	a	.		.	.	.	.	h a	f f .	f . i
e		h							f	
	h								h	

54

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a manuscript.

a	f	.	a	.	.	b	a	.
a	f					.	b	a
c	h					c		
	a							

75

H H		T T		H H		T T		H H		H T		T T		T.		T T		T T		T T		T T	
c		d		c		a		c		a		c		f		a		c		d		c	
		c		a		d		c		a		d		f		d		c		a		a	
c		a		a		b		a		f		c		d		f		d		b		a	
e		c						c		a		e		f		e		c		a		e	
								e		c										e		c	

84

H H N N H H N N H N N H H N N H H H H

a [.]	b c	a c	b	c	a a	a	b a c b	c	a	b a
a	b	a		b	a	e	a	b a		b a
		c a		c	a	c		a c	e	
		c e	c a	c	a	e	c	a c	e	
	c		b	a	c					

95

105

114

1

15

23

32

42

51

60

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

67

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

75

C2c. Courante du Poulonois - 7F8D A14B28

GB-Cfm 689, f. 10v

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

1

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

9

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

21

Handwritten musical notation for a system of 8 measures. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and letters (a, e, f, r, i) placed above and below the staves. The system is divided into two parts by a double bar line.

31

72

Musical notation system 1 (Measures 72-83): Staff with notes and rests, including dynamic markings *f* and *f*.

72

Musical notation system 2 (Measures 84-95): Staff with notes and rests.

84

Musical notation system 3 (Measures 96-107): Staff with notes and rests, including dynamic markings *f* and *f*.

96

da Crema 8. Recerchar Ottavo

Scotto 1546, f. 7v

Musical notation system 4 (Measures 108-119): Staff with notes and rests.

1

Musical notation system 5 (Measures 120-131): Staff with notes and rests.

12

Musical notation system 6 (Measures 132-143): Staff with notes and rests.

22

da Crema 24. Recercar Nono (Julio da Modena)

Scotto 1548, sigs. E3v-E4v

[illegible][illegible]

12

ᠨ ᠬ ᠬ ᠬ ᠨ ᠨ ᠨ ᠬ ᠬ ᠬ ᠬ ᠨ ᠨ ᠨ ᠨ ᠨ ᠬ ᠬ ᠬ

a		a	c	d		c	e	f	
f						a c	d f	c	a
		a c	e		a c	a c	c	b	
a c	e	a c e	a	c a c e	a c				a c e a
.	.	.		.	.			c e	.

22

ᠨ ᠬ ᠬ ᠬ ᠬ ᠬ ᠬ ᠬ ᠨ ᠨ ᠨ ᠨ ᠨ ᠬ ᠬ ᠨ ᠬ

e r a a r c

		a	c	r	a	c	r	a	c	a
		a	c	r	a	c	r	a	c	a
c		a	c	r	a	c	r	a	c	a
a	c	e	a	c	e					a

32

Handwritten musical notation for a 12-measure phrase. The notation consists of a sequence of notes and rests on a five-line staff. The notes are: H, H, H, T, T, T, T, T, T, T, H, H, T, T, T, T, H, H. Below the staff, there are several small letters: 'e' under the 7th measure, 'f' under the 8th measure, 'e' under the 9th measure, 'r' under the 10th measure, 'a' under the 11th measure, and 'a' under the 12th measure.

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

42

ᠨ ᠨ ᠨ ᠨ ᠬ ᠬ ᠨ ᠨ ᠨ ᠨ ᠬ ᠬ ᠬ ᠬ ᠨ ᠬ ᠬ ᠨ

ᠠ								ᠠ ᠢ	ᠡ ᠠ ᠬ
	ᠳ	ᠴ	ᠠ			ᠳ ᠴ ᠠ		ᠡ	ᠠ
ᠠ	ᠠ	ᠴ ᠠ		ᠴ	ᠠ	ᠳ	ᠴ ᠠ		
ᠴ	ᠡ	ᠠ ᠡ ᠴ	ᠠ	ᠡ ᠠ	ᠴ ᠠ	ᠠ	ᠡ ᠴ	ᠡ	ᠠ

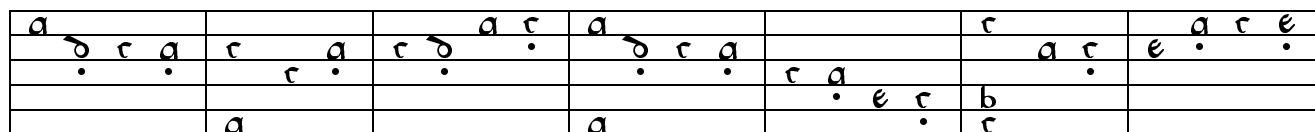
53

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a manuscript.

Below the staff, there is a table with 10 columns and 5 rows, containing numerical data corresponding to the musical notation above. The table is structured as follows:

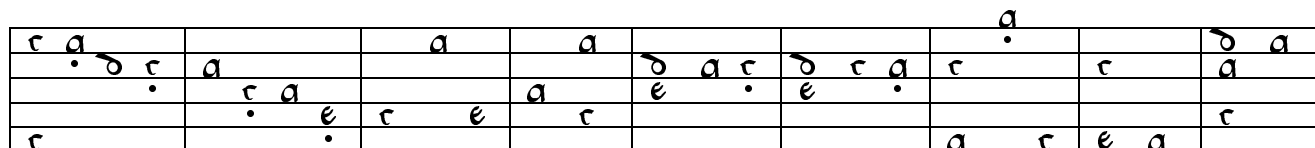
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

HH H H H H H H H H H H



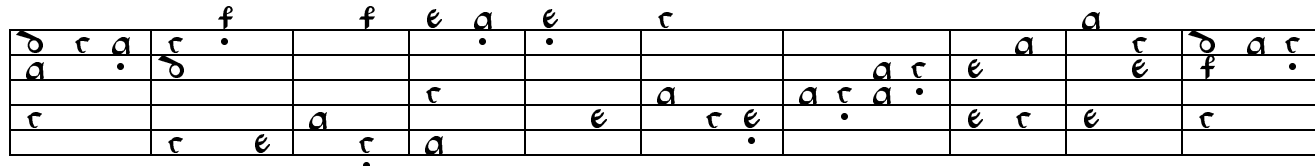
73

HH HH H H H H H H H H H H H H H H



80

H H H H H H H H H H H H H H H H H H



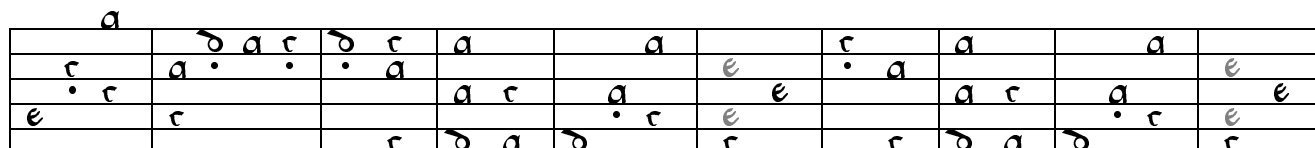
89

HH H H H H H H H H H H H H H H H H H H



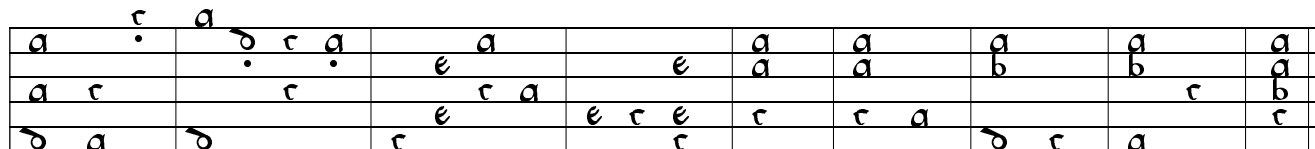
99

HH H H H H H H H H H H H H H H H H H H



109

H H H H H H H H H H H H H H H H H H



119

1

11

21

30

41

51

59

d	c	a	b	a	d	c	a	b	c	a	b
a d		f d	b d	a b	d	f d	a d	c a		d d	
a		a	c f	c	a	a	c a .	e a	c	e c	
c	a				a	c	e c	a	a	c	

[illegible]

105

1

12

22

32

43

54

65

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

75

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'h', 'f', 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

86

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

98

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

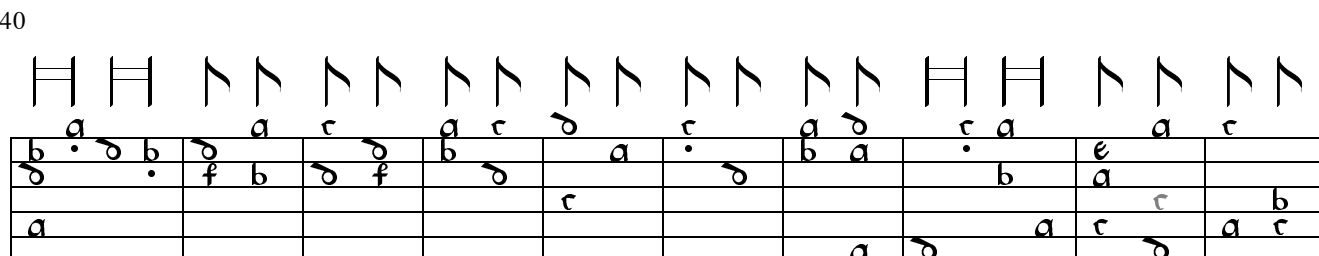
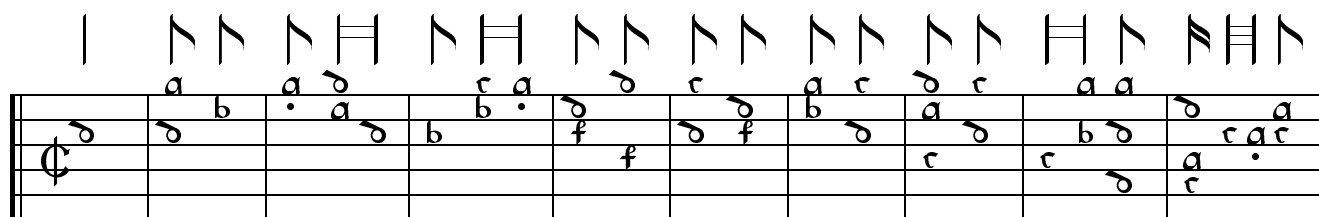
109

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

119

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams. Below the staff, there are several lines of handwritten text, including letters like 'c', 'a', 'b', 'e', 'f', 'i', 'h', and 'r', along with some numbers and symbols.

128



	e				f	c	d	
a	b	a		a	a	b	a	
c	d	c	b	a	c	a	b	c
			a	c	a	b	c	a

[illegible]

H	H	└	H	H	└	└	└	└	└	H	└	└	└	└	H	└	└
		c	a			d	b	a	b	a		d	c	a			
			a	b	d	f	d	b	d	e	c	b	a	d	a	b	
		a	c	.	.				e	c		a	c				
d	.	c	:							d					d	a	c

105

[illegible]

1

H N N H H H H N N N N N H H H H H H N N H H H H N
 f a f c e f e c b c

d c d c	c a	c a	c d	a c d c a	a	a
a a c	d c a	a	c d a	a d	c a c a	d c a a d
c	c a a	a	e c a c		c c e	a e c a
	e	e	e c	a		e c e

9

[illegible]

16

H H H T T T H H H H H H H T T T T H T T T T T H T H

	a r	a	d c a	a r d a	r r	d a r r	a r a
a a r d	a f e	f	d c a a	r d	a		d r
f r	a	c		r	d	a	
e a	r e	c		r		e a	r e
	c	a					

23

[illegible]

30

[illegible]

37

H H H H H H H H H H H H H H H H H H H H

e c f e c a a a c d f h i k f e c a

a c d c r a b a g a e b a a a c d a c a d c

c a c e c e a c e h a c

45

Handwritten musical notation for measures 52-58. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 52 through 58.

52

Handwritten musical notation for measures 59-66. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 59 through 66.

59

Handwritten musical notation for measures 67-74. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 67 through 74.

67

Handwritten musical notation for measures 75-82. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 75 through 82.

75

Handwritten musical notation for measures 83-90. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 83 through 90.

82

Handwritten musical notation for measures 91-98. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 91 through 98.

90

Handwritten musical notation for measures 99-106. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (f, e, c, a, b) and symbols (♭, ♮, ♯, ♭) indicating pitch and articulation. The measures are numbered 99 through 106.

98

105

113

120

127

142

150

19

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

158

20?

c a c e f e c a d c a c d a d a a c d c a c a
 a e d c a c a a c d a c d f a a c d c a c a
 c c c c b c e e c a c c a e c f a

165

21

a c e f k a c e f a c
 a d a c d a c d a c d a c d a c d a c
 c e a c e a c e a c a c c a
 c e f a c e f c a c e c e c a c a

172

e a c d a c a c d a c d $\text{a c d a c e f a c e}$ a c d a c
 a c d a c d a c d a c d a c d a c a c d a c e c c a
 a c a c c e a c c e a c c a c e c c a
 a c a c e c e a c a c e f a c e

178

22

$\text{a c e f k k k k g k}$ c e a
 $\text{c d a d a c d c a c d}$ a c d a $\text{g k k k i k f k a g g e c}$ c a
 c a c e a e a c e c e a c $\text{g k k k i k f k a g g e c}$ c
 c e e a c e c e a c $\text{g k k k i k f k a g g e c}$

184

23

e c a a c d a c a c c a c a d c a
 c a $\text{a c d a c d a c d a}$ $\text{a c e f e f e f e c e a}$ a c a c a
 e c a a c c e a c a e c c a c a e c
 a a c e c c c

191

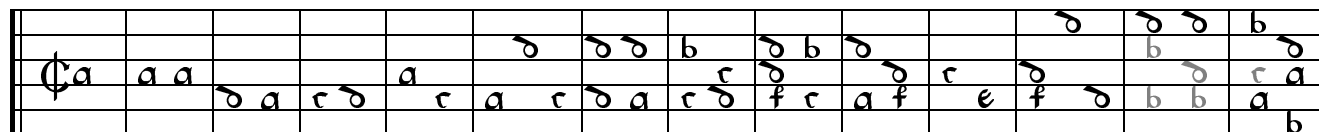
24

f e c a a d a c d a d c c
 d c a d c a e b a b b a b d a a
 e c a c c c e a c c c c b c b c b b b
 c a d a c d a a a a

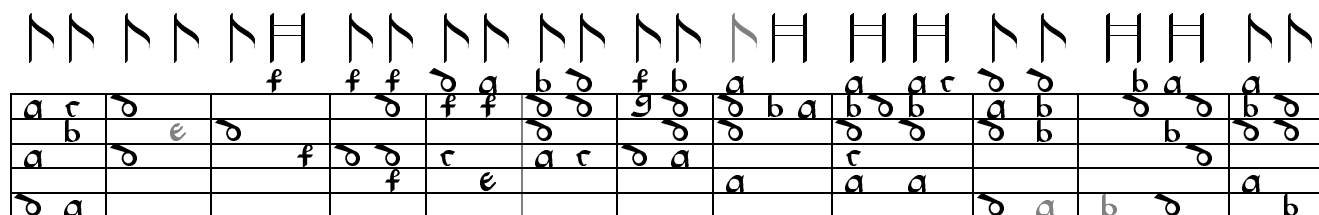
197

App 2. Toccata - 7F9C

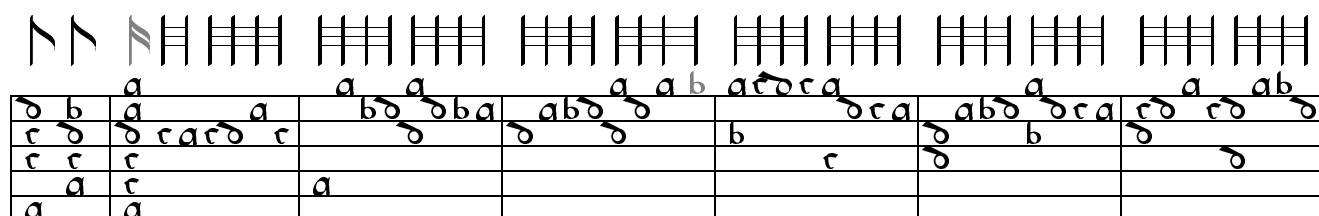
CH-Bfenyves, ff. 179v-180r



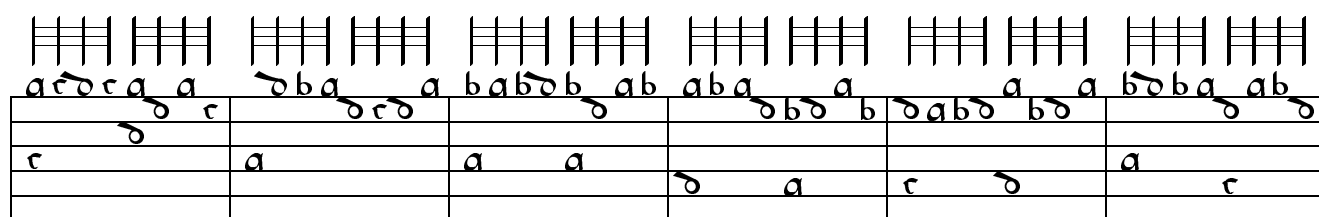
1



15 a



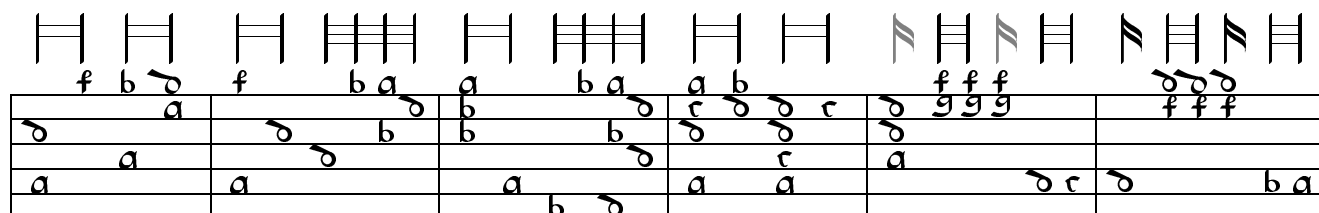
27



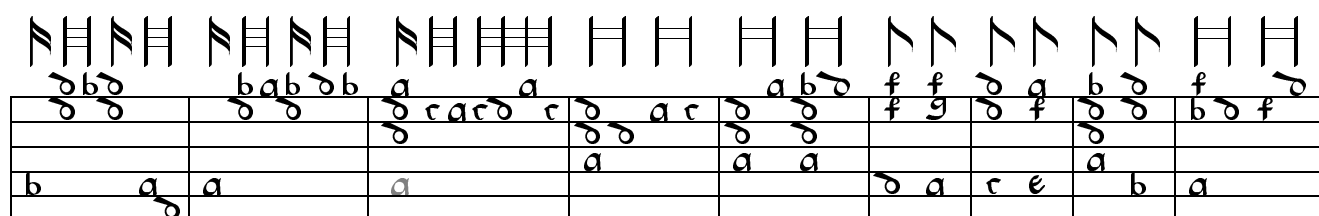
34



40



46 a



52

--

61

[illegible]

69

75

75

9.4

84

91

The Rose Tree

97

a a f a b a a f a b a a f a b d f g f a d b

d	d	d	d	e	f	g	f	d	c	d	c	a	c	d	d	d
	a		a		a		a	d	f	f	d	c		b		d
e	a			e	a			e	a			a		b	a	
								d				a				

103 //a a

103

[illegible]

1

a c d e f g	a b c d e f g	a b c d e f g	a b c d e f g	a b c d e f g	a b c d e f g	a b c d e f g
c d e f g	d e f g a	e f g a b	f g a b c	g a b c d	a b c d e	b c d e f
			a c		c	a

10

[illegible]

17

a	c d	a	c d	a	c d
b d	a	d	d	d	c d
c	a	e	c	c	e
	c	e	a	c	c

24

30

d	c a c a			r	f h f h	f d	d
a	c	d f d c a	c a c a		f h f i	c d	c a b c d c a c
b	d	f d	b a	d d		d f	
c	e	f e	c a	c e	h f	e f	c
				e f	h		
				f			

36

r	a		f	c	a
d	b	d	b	b	a
a				c	a
	a	a		f	

43

H H H H		f f f f f f f f f f		H H f f		f f f f f f f f f f	
a	a c	d	c a	a c	d f h	f f	e c f e f e f e c e
b	b	a		b		f	f
	a	a a		c	f	e	c
c		c	a		h		
a				a			

49

55

f d f d	c a	b	c c d	a c d	c d f c	d c a c
f d	d d	c a c	d	c d	d	a d b
f e	c c	a	c	c	a	c a
	e c a	c	a			

62

H H H //H H I HHHHHH HHHHHH //H HHHHHH

a

d d	d r a	r e a	a r d a r d	r a r d	r a d r d r d r a r
d f	f	d b	d b	d b a	d d
e e	f e r a	r		r c a	r r
f e r a		a		a r	a a
	d	a	r d		

69

[illegible]

75

$\begin{matrix} \text{c} & a & & a & c & d \\ \text{d} & & d & c & d & \end{matrix}$	$\begin{matrix} f & & & & & d \\ \text{d} & & & & & d \end{matrix}$	$\begin{matrix} \text{c} & & & & & & \\ \text{d} & & & & & & \end{matrix}$	$\begin{matrix} \text{c} & & & & & & \\ \text{d} & & & & & & \end{matrix}$	$\begin{matrix} \text{c} & & & & & & \\ \text{d} & & & & & & \end{matrix}$	$\begin{matrix} \text{c} & & & & & & \\ \text{d} & & & & & & \end{matrix}$
$\begin{matrix} a & & & & & & \\ & & & & & & \end{matrix}$	$\begin{matrix} a & b & & & & & \\ & & & & & & \end{matrix}$	$\begin{matrix} a & & & & & & \\ & & & & & & \end{matrix}$	$\begin{matrix} a & & & & & & \\ & & & & & & \end{matrix}$	$\begin{matrix} a & & & & & & \\ & & & & & & \end{matrix}$	$\begin{matrix} a & & & & & & \\ & & & & & & \end{matrix}$
		$\begin{matrix} c & & & & & & \\ & & & & & & \end{matrix}$		$\begin{matrix} e & & & & & & \\ & & & & & & \end{matrix}$	

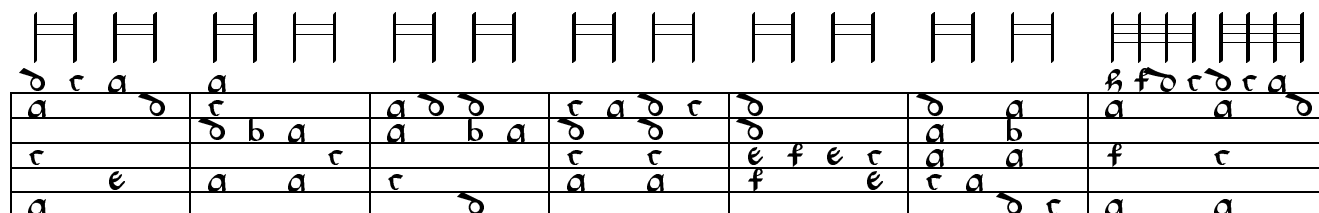
83

d		r	a						f		f	d	r	r		
d f	a b	d b		d r a c	d r a a d a	c				d b		d f				
e e	r	e		r	a r							e				
r		f	e r	e	a					e		f	e r a			
r	d a				a	f	d			r						

89



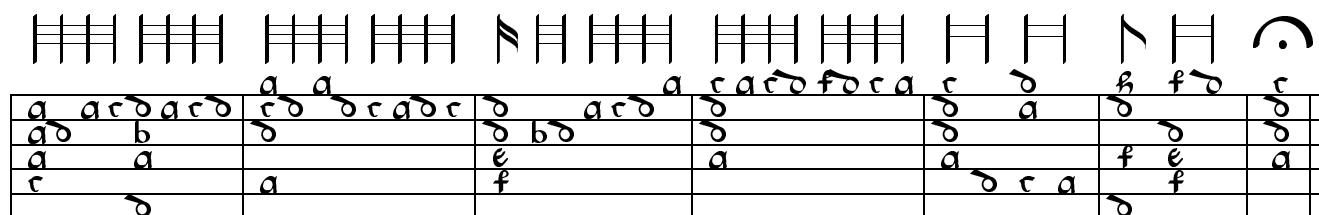
97



105

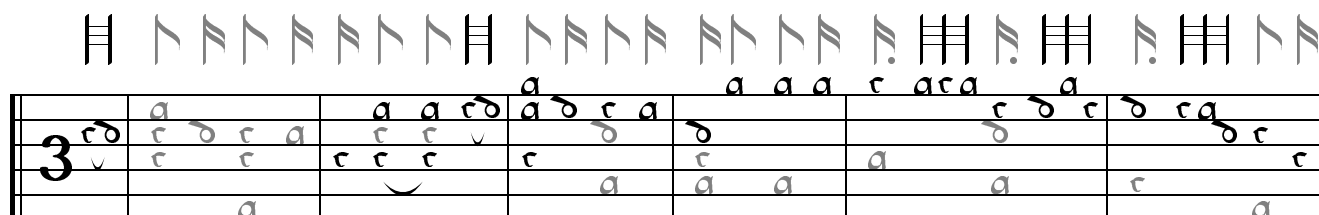


112



117

J2. Put up thy Dagor Jennie - trans lyra viol (defhf) 14 bars GB-DU Mus.10455, p. 4 iii



7

J1b. Jamy - trans from lyra viol (ffhfh) 6X8bars

GB-Lbl Add.56279, ff. 3v-4r

1

2

3

4

5

6

7

Flow my teares fall from your springs, Ex - ilde for e - ver:
Downe vaine lights shine you no more, No nights are dark e -

1

Let mee morne where nights black bird hir sad in - famy sings, there
nough for those that in dis - paire their last for - tuns de - plore, light

4

let mee live for - lorne. Ne - ver may my woes
doth but shame dis - close. From the high - est spire

7

be re - liev - ed since pit - tie is fled, and teares, and sighes,
of con - tent - ment, my for - tune is throwne, and feare, and grieve,

and grones my wear - ie dayes, my wear - ie dayes, of all joyes have de - pri -
and paine for my de - serts, for my de - serts, are my hopes since hope is

13

ved. gone. Harke you sha - dows that in dark - nesse

16

dwell, learne to con - temne light, Hap - pie, hap -

19

pie they that in hell feele not the worlds des - pite.

22

1

7

14

21

27

32

37

43

48

54

JD15app 2. Lachrimae J. Dooland Testudo Maior - lute 7F8Ef10C Besard 1617, sig. D4v

1

9

J3. Jamie is lost his diger

US-Ws V.b.280, f. 87v

1

1

5

9

13

17

21

24

1

5

9

13

18

22

1

<p>Handwritten lyrics: <i>Handwritten lyrics for 'The Rose Tree'.</i></p>									
<p>Handwritten lyrics: <i>Handwritten lyrics for 'The Rose Tree'.</i></p>									
<p>Handwritten lyrics: <i>Handwritten lyrics for 'The Rose Tree'.</i></p>									
<p>Handwritten lyrics: <i>Handwritten lyrics for 'The Rose Tree'.</i></p>									
<p>Handwritten lyrics: <i>Handwritten lyrics for 'The Rose Tree'.</i></p>									

5

c b	d e e d e e	b c b c e f e c	a c e c c a a d
c a c	c a c e g f f g	c a c e d	c e f d d c a d b a
d	e e e g	c a c e d	c e f d d c a d b a
e c	b g	e e c e	a e c a c d e a
	e	e c e	e c a c d e a

13

[illegible]

17

f fl k h f f f e r e f f e b c e r r r H H H H H

a i ca f d r d d g e f d r e

a r k e r ar e g e e e

e a a e r a e e e e

h g h r a r e e e e e e

21

Handwritten musical notation on a four-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The notation is written in black ink on a white background.

1

H TTH H THH. HH HH HT HH HHHTHH T TTHH

e r b f e r r r g e g h g e g r e r c e f h e h

a c c	c c c	e g e g h g e g	r e r c	e f h e h
d c	d a	e e g f	e f e c e	g h h g e g
b e	e	e g	e e	g
e e	b			g
r			r r r	e e

5

10

 $\frac{1}{a}$ $\frac{1}{a}$

g	f	c	a	g	c	e	f	c	d	c	c	e	f	f	e	a	a
f																	
g	d	e															
e			i							b	c	c	a				
						c	e							e	c	a	

19

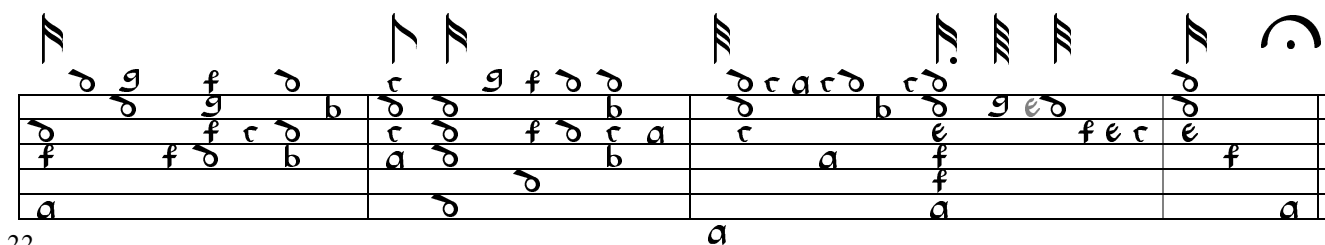
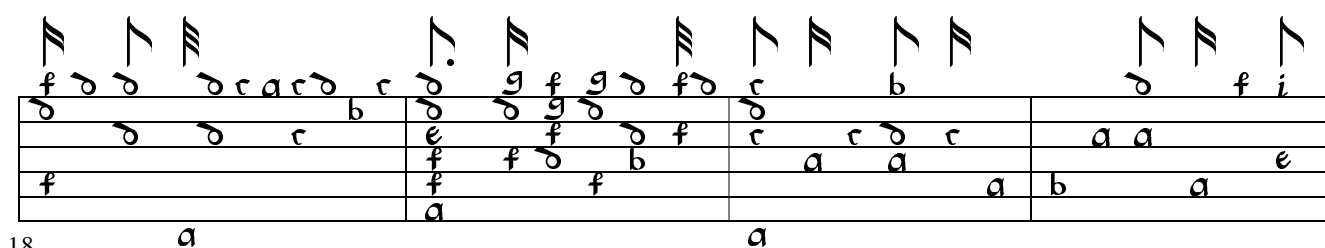
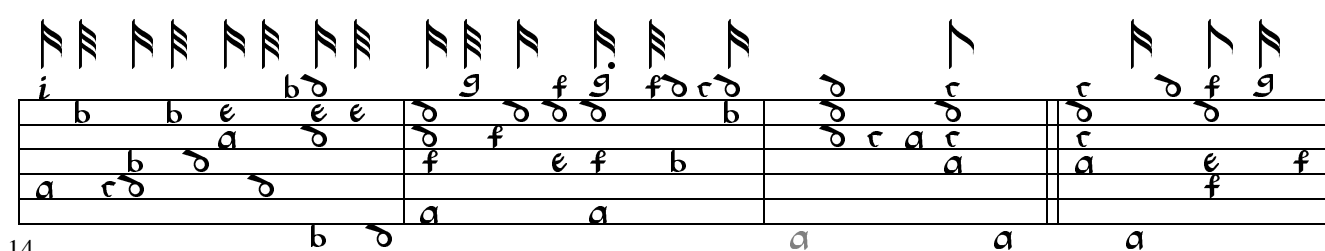
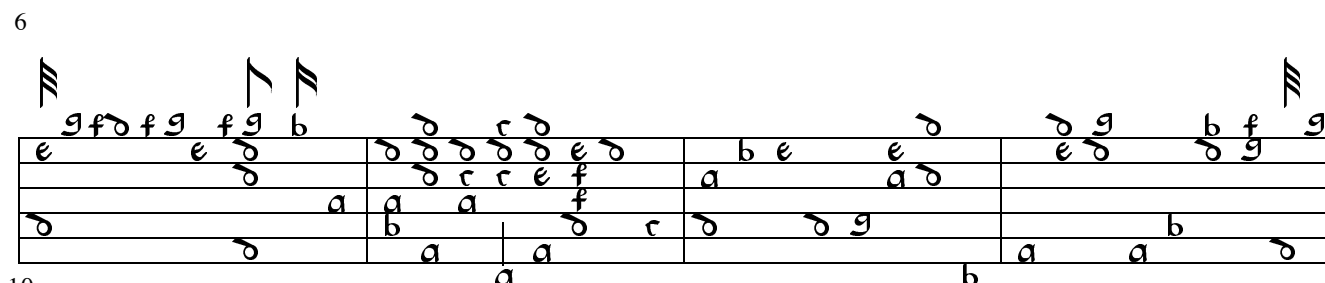
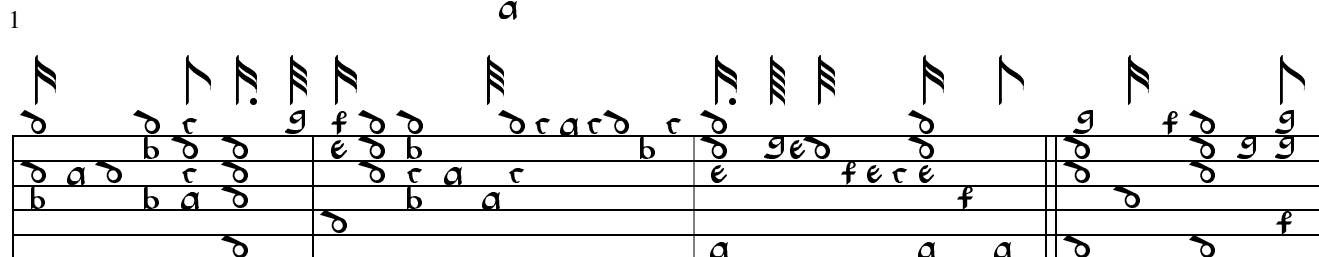
f a a c e	f e c c	
c ac e f	c c d	g h hg e g h g
d d f f	d a f	f h g
		e f f
		e e c e
e c	a b c	
		e e
		c c c

23

/a

JD15r. Lachrimae J. D. - bandora (feffcf) 7F A8B8C8.5

GB-Cu Dd.2.11, f. 84v



22

[illegible]

1

8

H H |		H H		H H		H H H H H		H H H	
b c a		b		b		b a b b a		a a a	
b		b		b		b		b	
b		a		c a		a		c	
a		a		b		b		c a	
								a	

15

22

[illegible]

28

a	f	e	d	c	b	a	
f		e	d	c	b	a	
a							

35

[illegible]

42

JD15app 4. Pauana Lachrimi - 7F A8B8C8.5

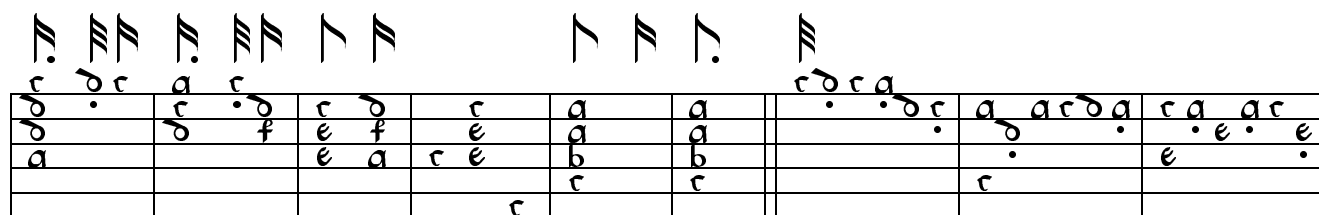
A-Lla Hs.475, f. 12r

C7k. (Courante Jacob) - 4 bar fragment

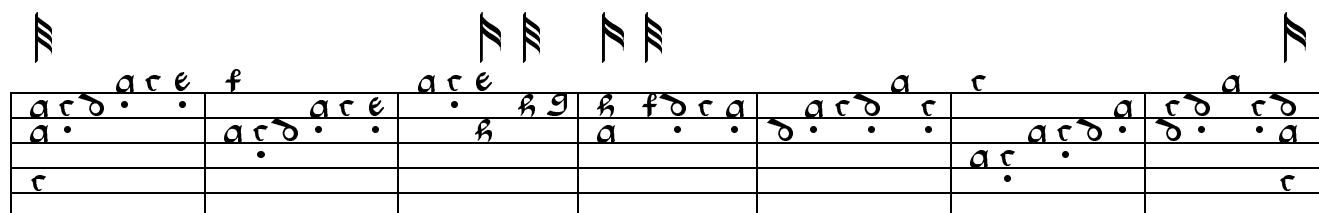
GB-Cu Dd.9.33, f. 87r



1 //a



9 //a



18



25 a //a



33 a a



43



52 a //a

C2e. Courante - 7F9D AA14B28

CZ-Pnm IV.G.18, ff. 37v-38r

1

9

18

25

33

43

52

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51

52 53 54 55

C2g. Courante (Jacob) - 7F8D A14B28

Fuhrmann 1615, p. 166

3

9

21

31

M5. Mall Petly Eights - trans lyra viol (fhfhf) A2B6

US-LAuc 1970.006, f. 25r

1

5

First system of musical notation (measures 1-8). The notation is written on a three-staff system. The first staff contains a large '3' indicating a triple meter. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat). The system ends with a double bar line.

Second system of musical notation (measures 9-15). The notation continues on a three-staff system. It includes various rhythmic values and dynamic markings such as 'f' (forte) and 'a' (accendo). The system ends with a double bar line.

Third system of musical notation (measures 16-22). The notation continues on a three-staff system. It includes various rhythmic values and dynamic markings such as 'f' (forte) and 'a' (accendo). The system ends with a double bar line.

Fourth system of musical notation (measures 23-29). The notation continues on a three-staff system. It includes various rhythmic values and dynamic markings such as 'f' (forte) and 'a' (accendo). The system ends with a double bar line.

Fifth system of musical notation (measures 30-36). The notation continues on a three-staff system. It includes various rhythmic values and dynamic markings such as 'f' (forte) and 'a' (accendo). The system ends with a double bar line.

1

9

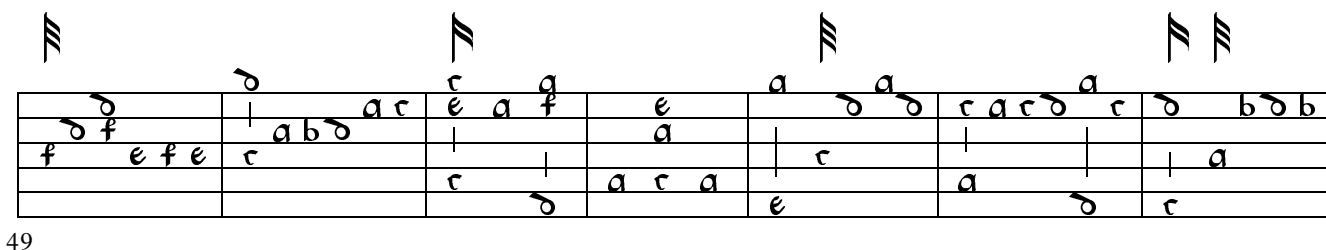
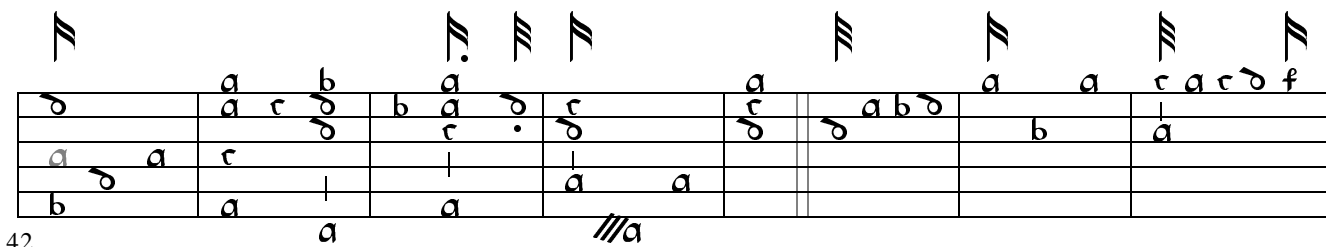
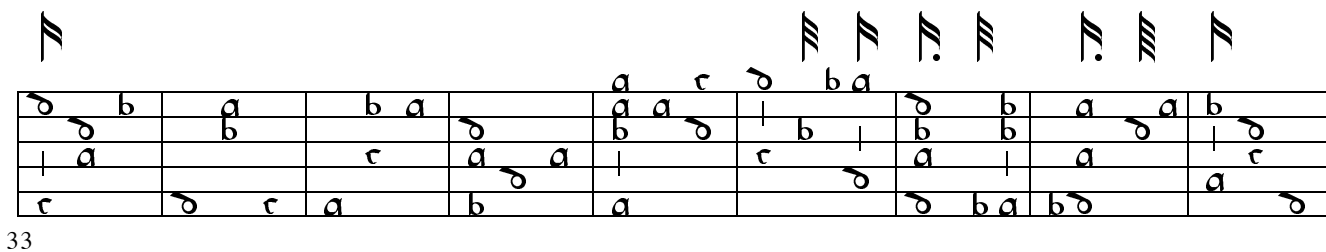
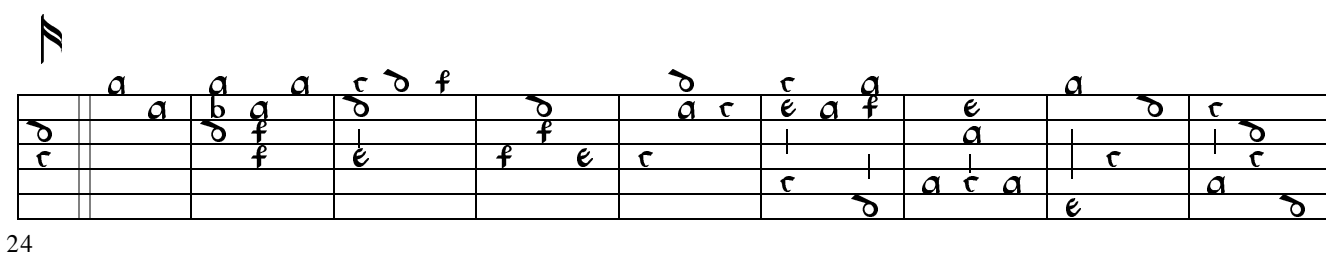
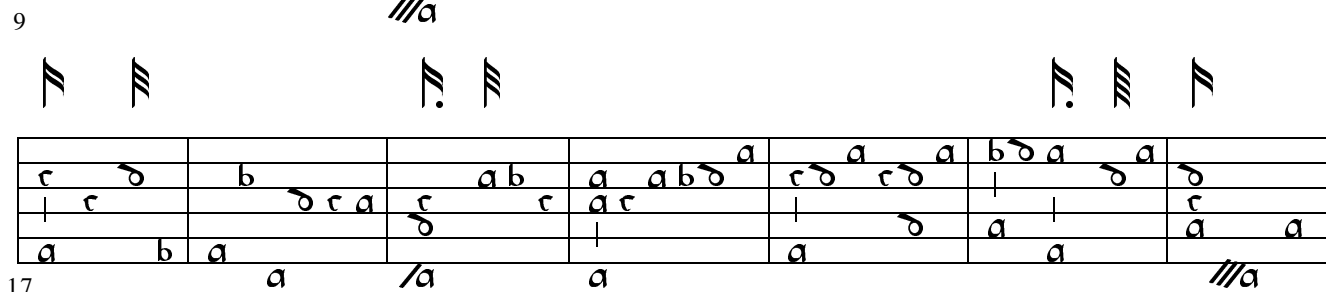
16

23

32

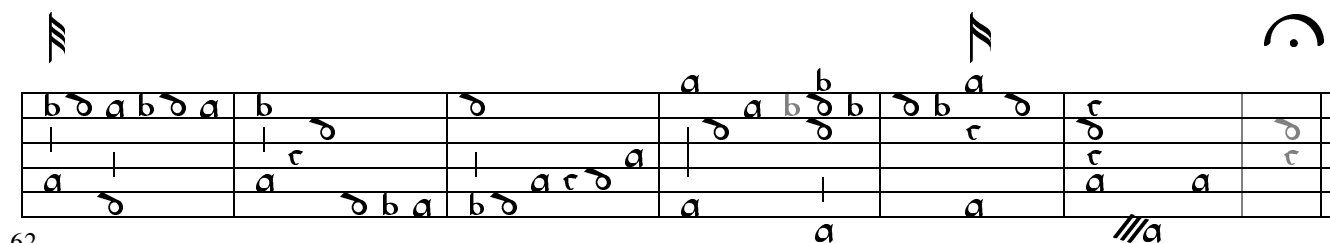
a

a





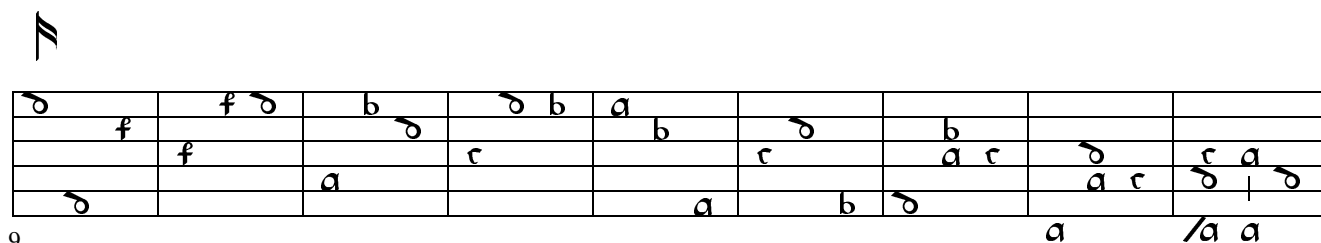
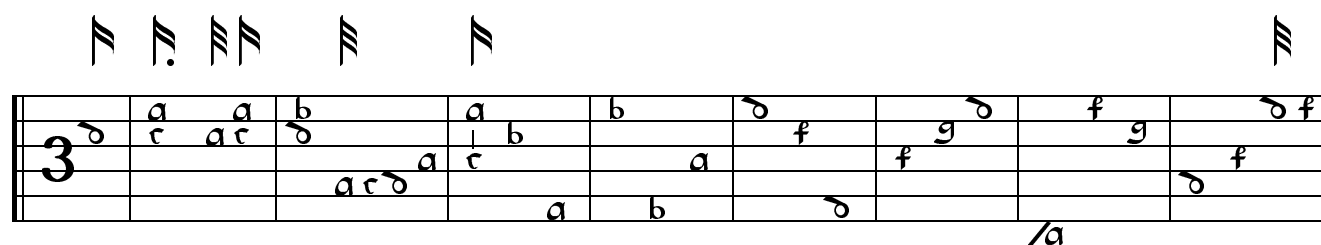
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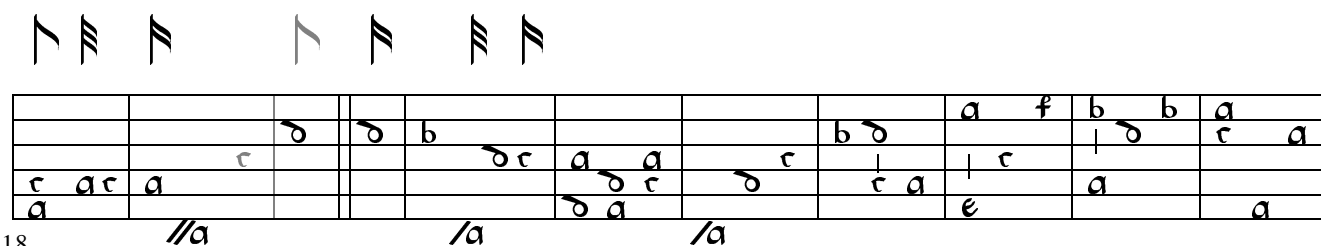
62

C8b. Courante Lanclos - 7F8Ef9C A20B16

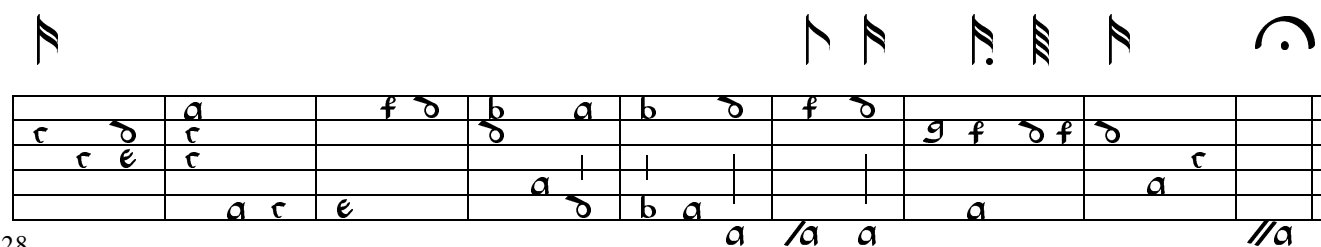
GB-Cfm Mus.689, f. 64v



9



18



28

Measures 1-8 of the first system. The notation is in 3/4 time. The first staff shows a treble clef and a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

Measures 9-16 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

9

Measures 17-23 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

17

Measures 24-32 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

24

Measures 33-41 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

33

Measures 42-48 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

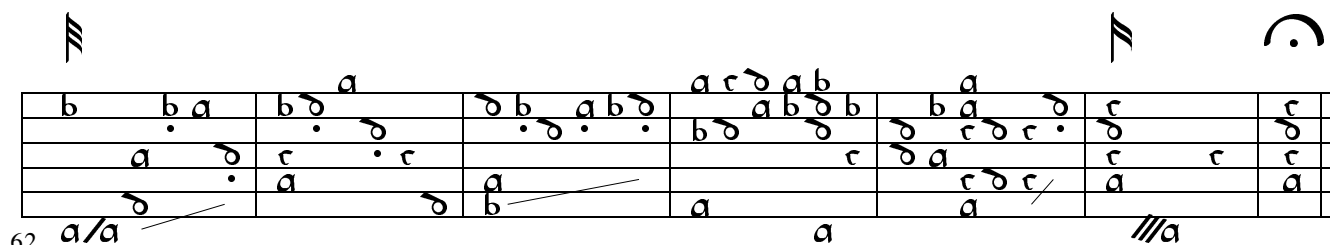
42

Measures 49-55 of the first system. The notation continues with various rhythmic patterns and accidentals. The second staff shows a bass clef and a key signature of one flat. The third staff shows a bass clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a bass clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat. The seventh staff shows a bass clef and a key signature of one flat. The eighth staff shows a bass clef and a key signature of one flat.

49



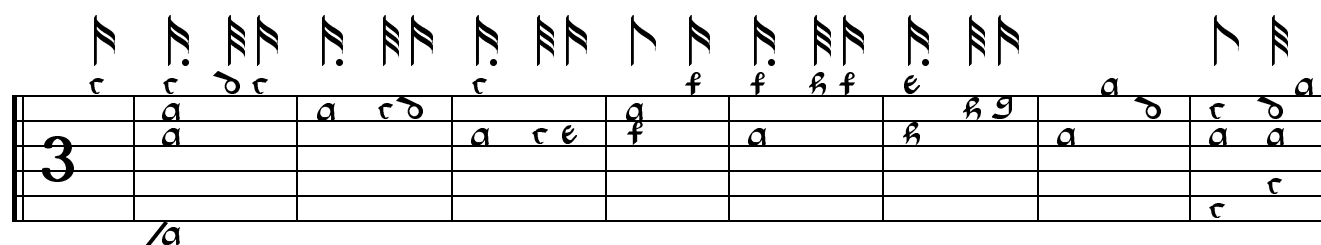
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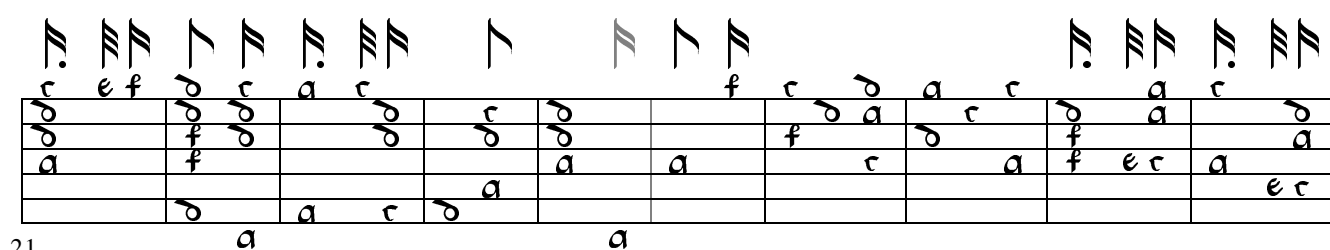
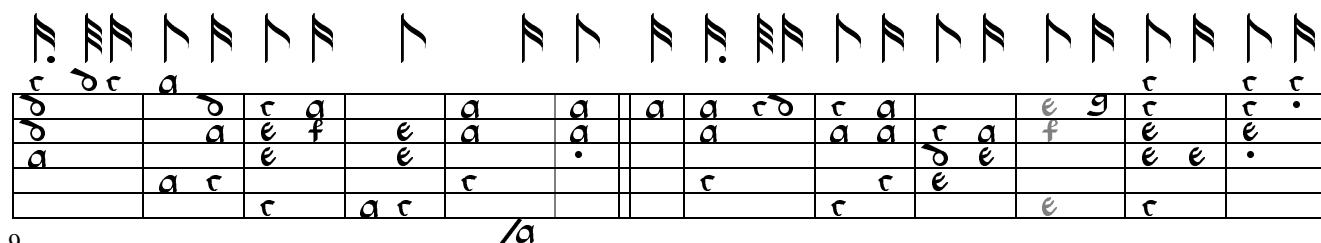
62

C2h. Courante (Jacob) - 7F8D A14B28

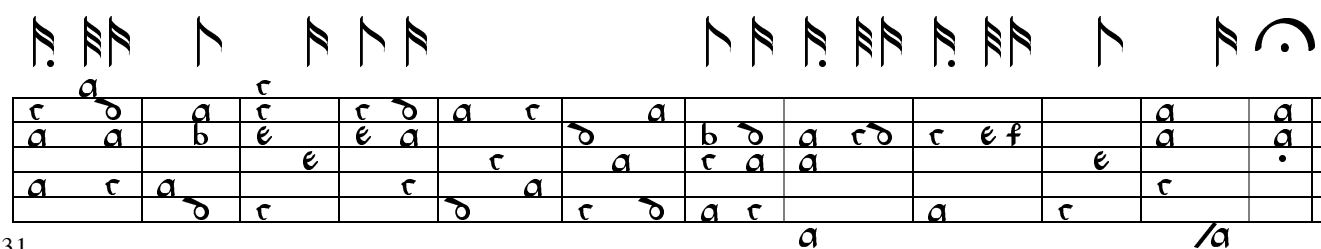
D-Kl 4oMus.108 I, f. 24v



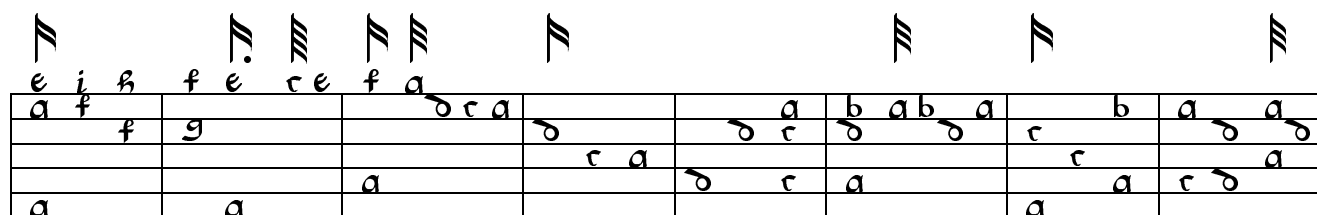
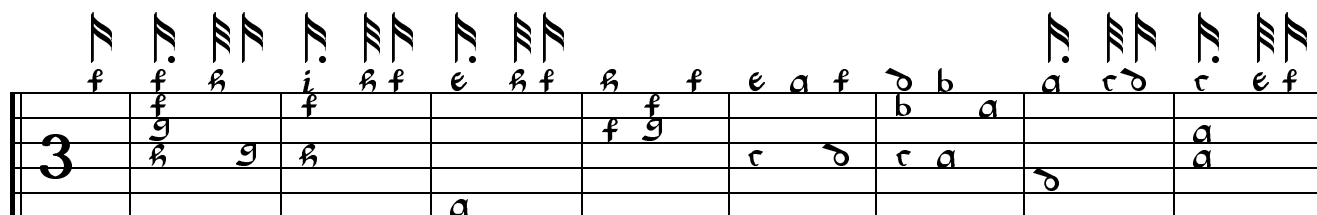
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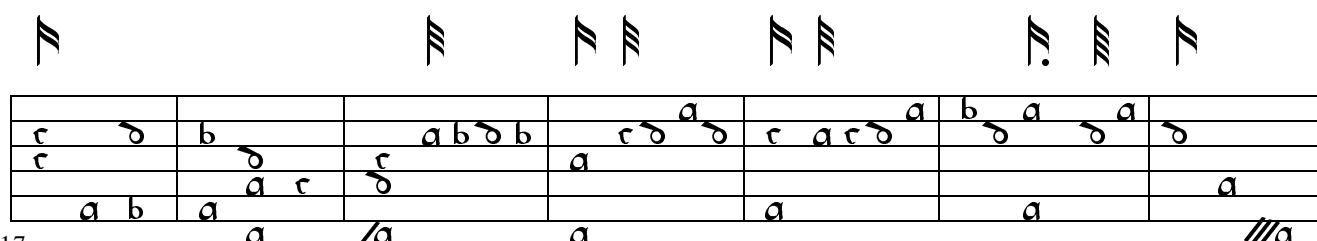
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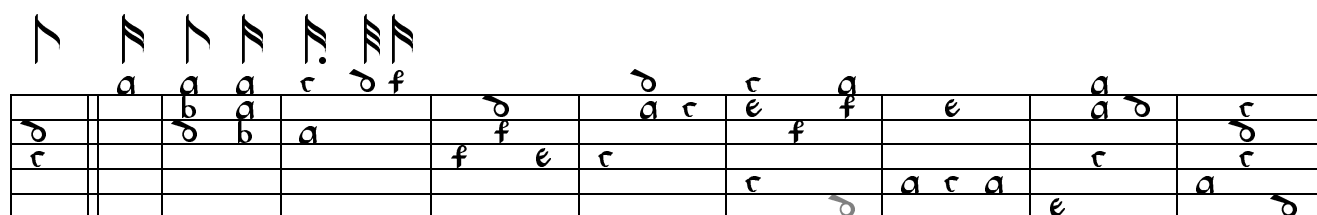
31



9



17



24



33



42

C7e. Courante (Jacob) - 7F8Ef9C A24B22

Fuhrmann 1615, p. 164

3

Measures 1-8 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).

9

Measures 9-16 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).

17

Measures 17-23 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).

24

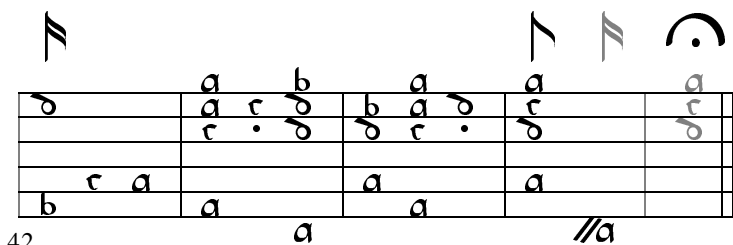
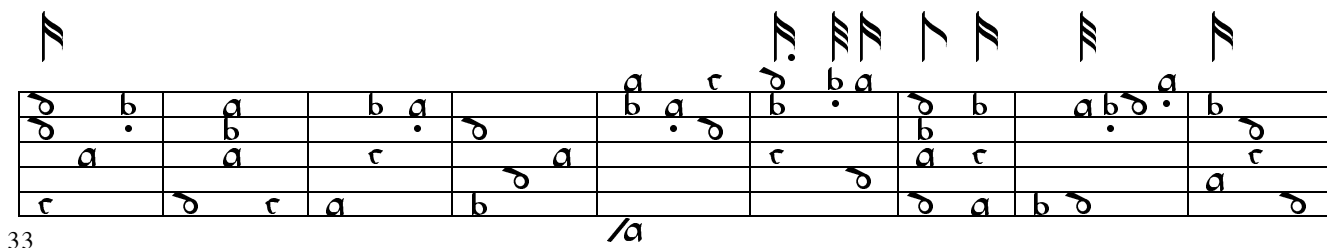
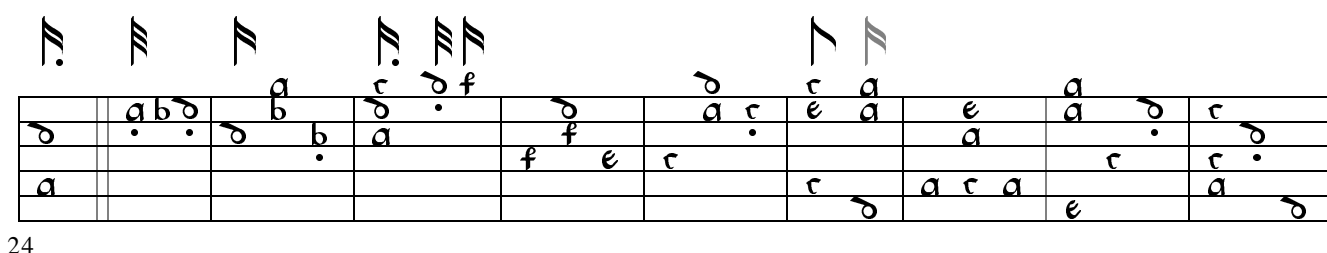
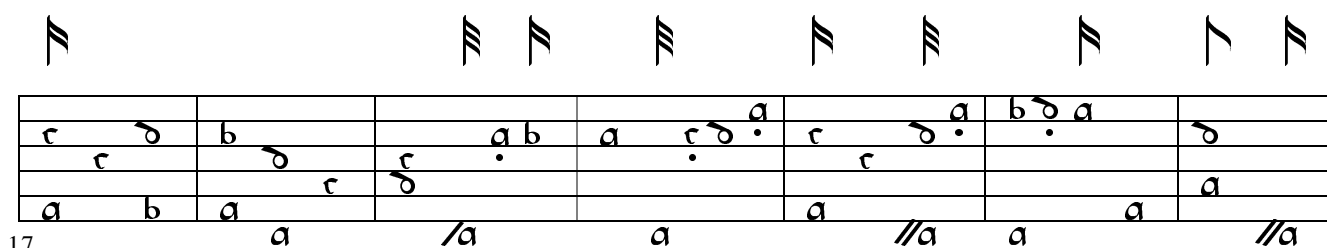
Measures 24-32 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).

33

Measures 33-41 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).

42

Measures 42-44 of the Courante. The notation is on a single staff with a 3/4 time signature. It features various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The key signature has one flat (B-flat).



C7g. (Courante Jacob) - 7F8Ef9C A24B22

GB-Cu Dd.9.33, f. 43r

3

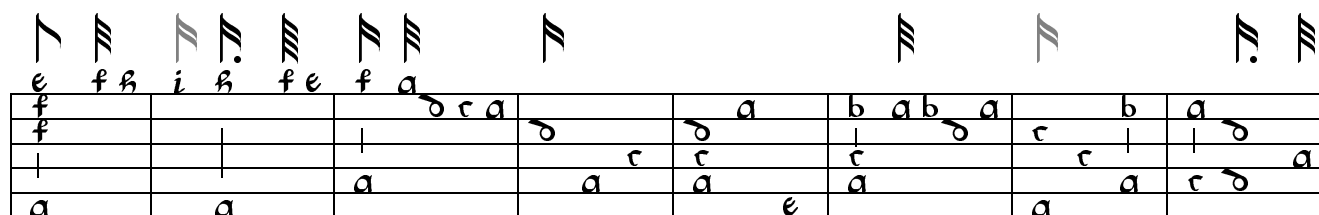
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17

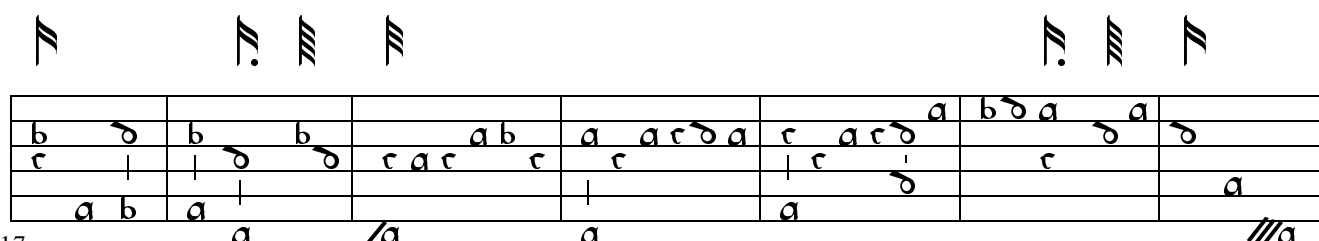
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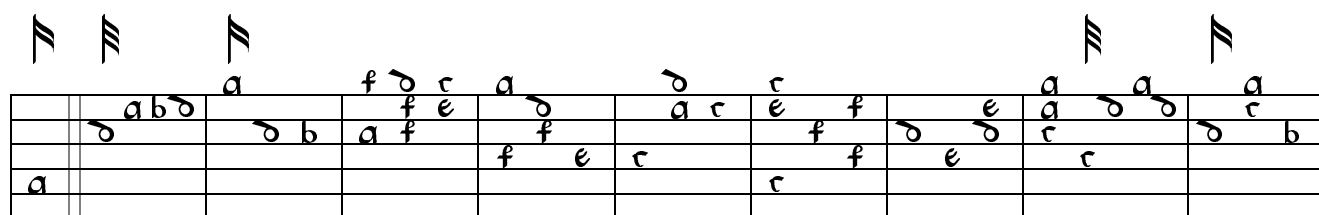
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9



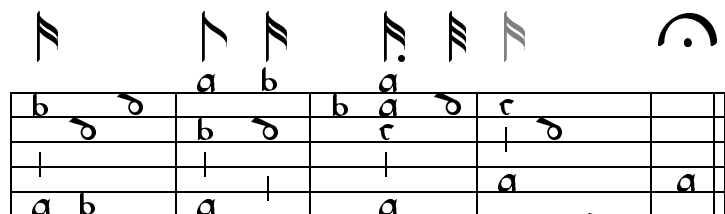
17



24



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42

C7i. Coarant (Jacob) - 7F9C A24B22

F-Sn R 10.710, ff. 1v-2r

3

9

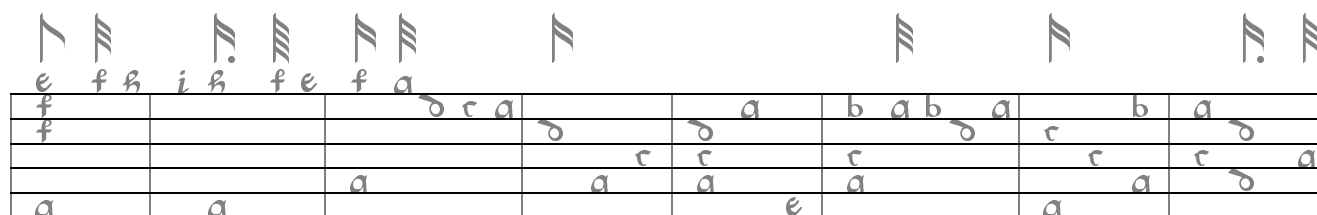
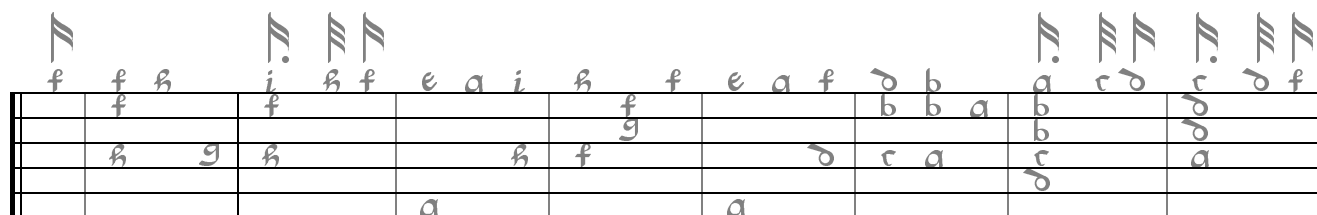
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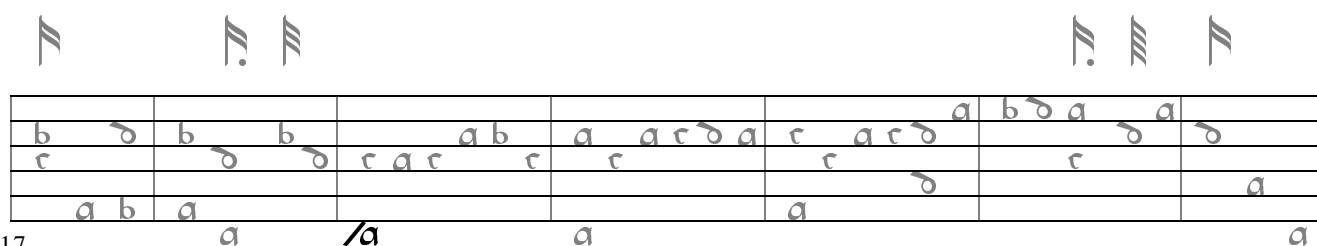
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C7j. (Courante) - 7F9C A24B22

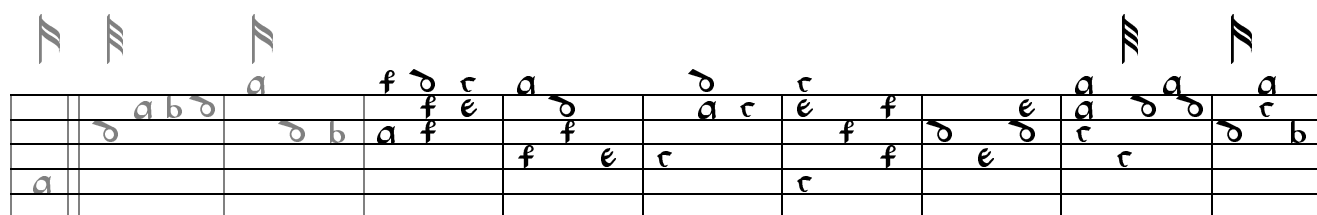
B-Bc 26.369, p. 39



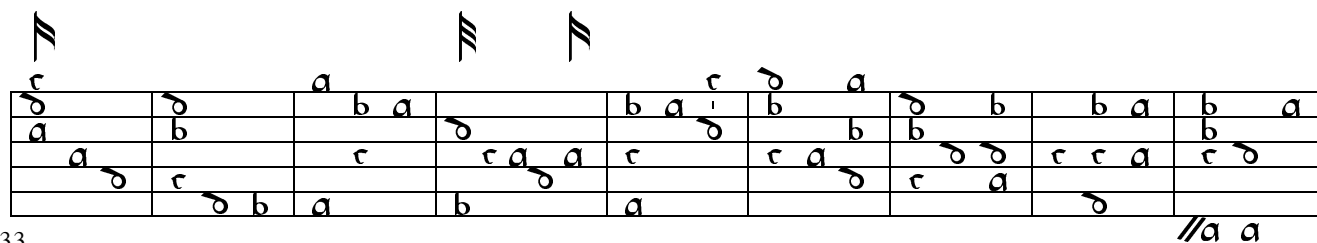
9



17



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42

//a

V2b. Volte Jacob - 7F8Ef10C AA12B20

GB-Cfm 689, f. 69r

1

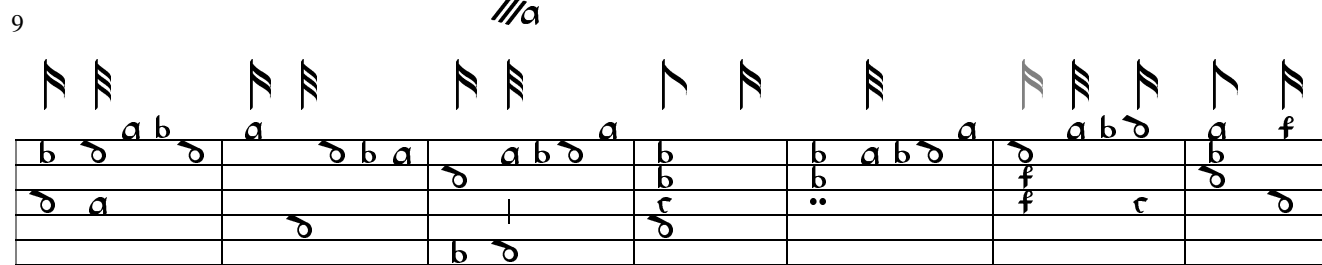
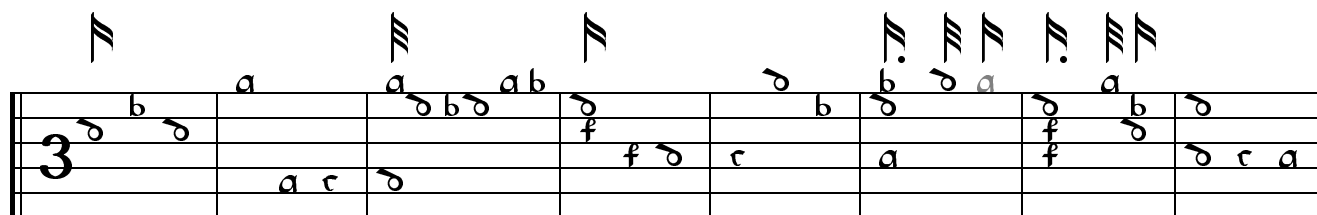
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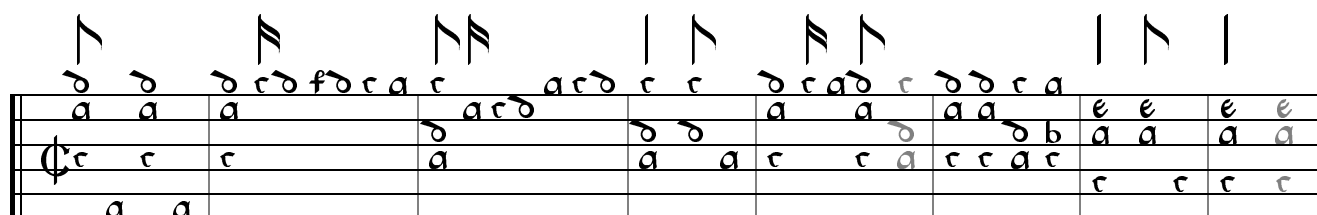
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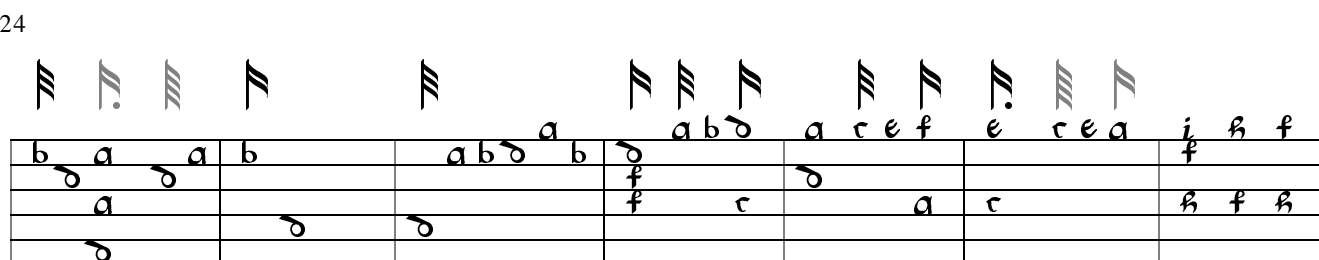
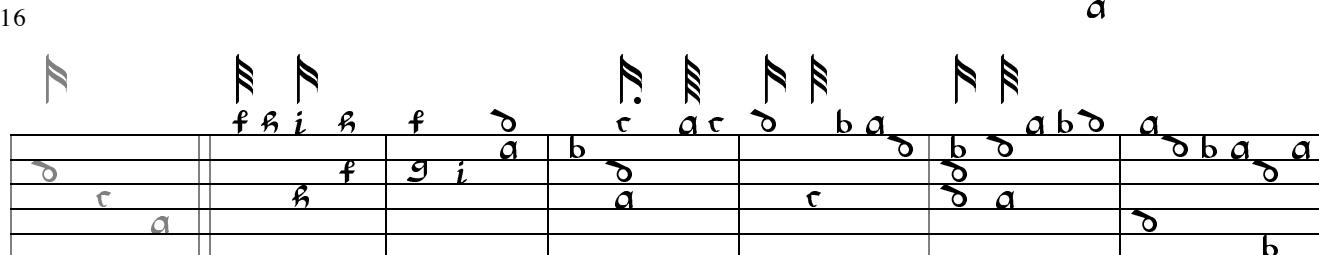
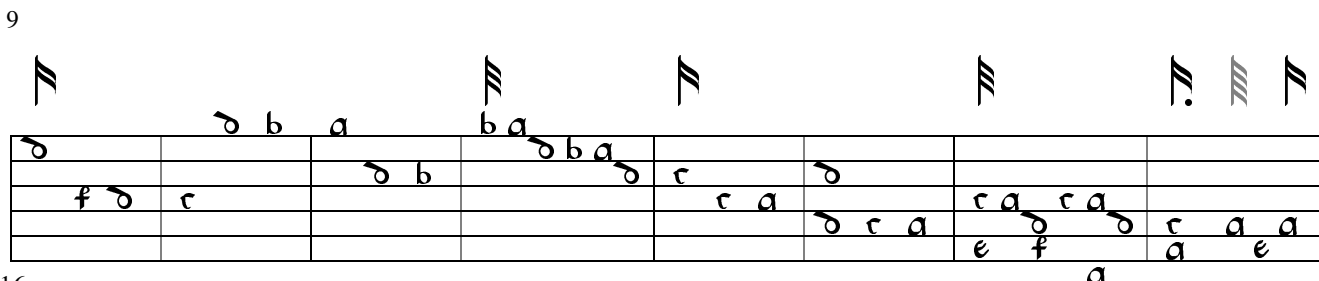
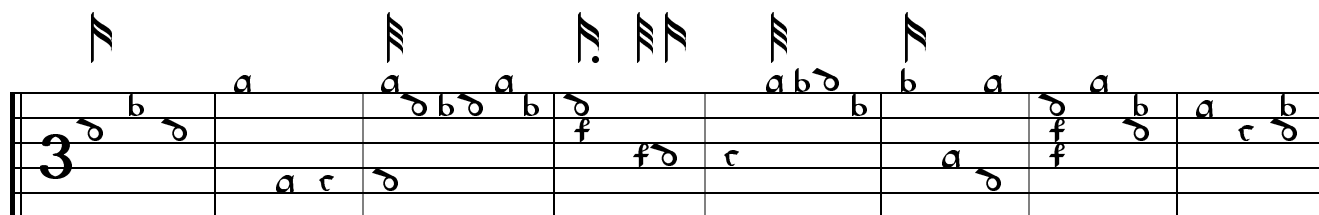
23

App 4. Ennglisch Tantz - Nachlauff - A16-A16

D-USch 131b, f. 8r

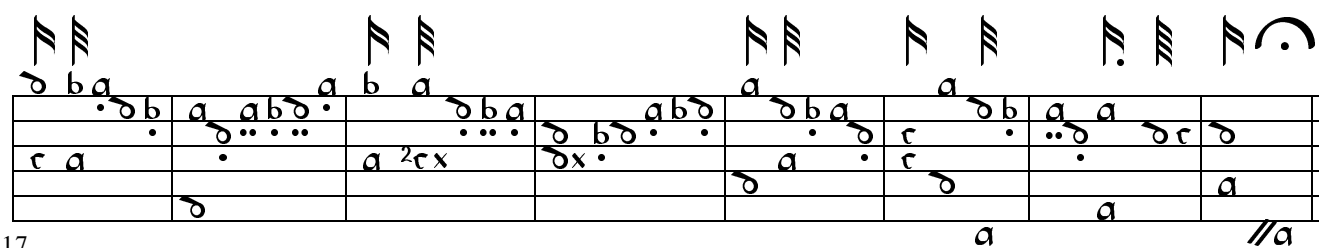
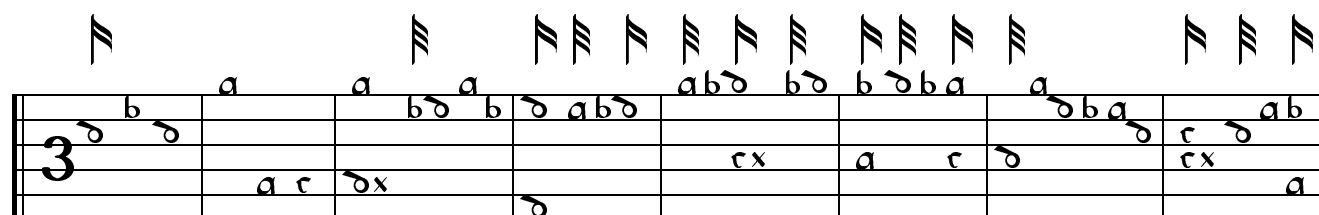


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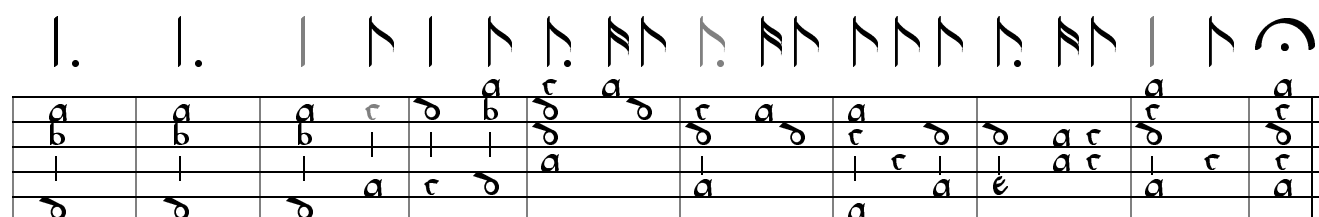
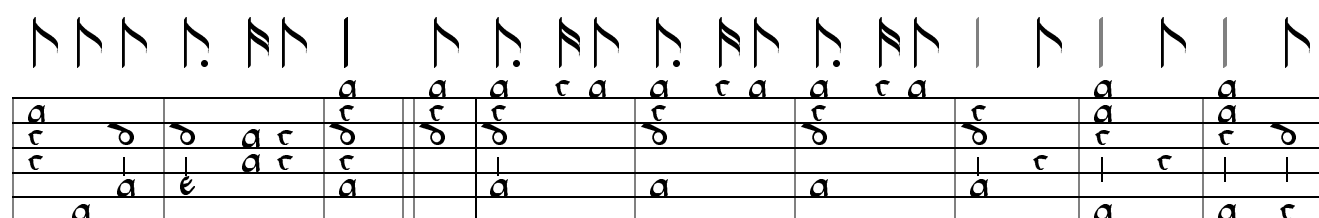
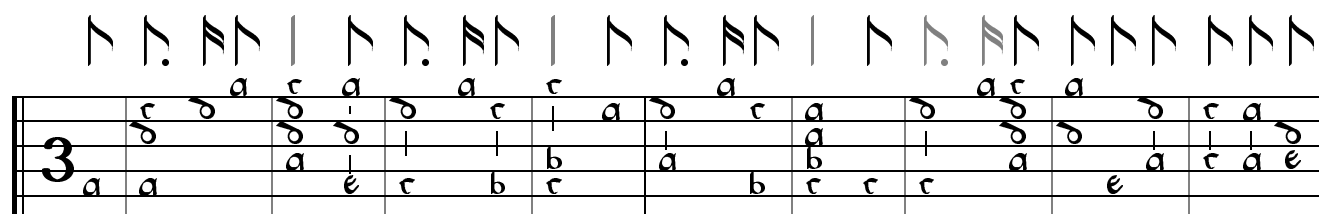
V2f. Untitled - 7F9C A12B12

I-COc 1.1.20, f. 80r



D3. The Upright Esquier - A12B16

US-Ws V.b.159, f. 18v-19r



Commentary: (positions indicated by bar number/event as in 2/3 = 2nd bar 3rd event):

JAKOB POLAK: C1. barred in 6 instead of 3 crotchets per bar so 1-2 and then every other bar line absent; 16/1-2, 24-25 & 32/1-2 - double bar lines absent; 21/3 - c2 instead of b2 (Pozniak retained c2); 40/1 - crotchet absent. **C2(a).** Italian tablature; anacrusis - crotchet c1 absent (but present in 3 of 8 concordant versions); 7/1 - dotted crotchet instead of crotchet; 8-9, 53-54 & 83-84 - bar lines absent; 10/2 - crotchet absent; 11-12 - one bar of dotted crotchet c1c2c3c6 quaver a6 crotchet c1c2c3c6 instead of two bars of minim c1c2c3c6 crotchet d2f3a4 bar line crotchet a6 minim c1c2c3c6; 13-14 - one bar of minim c1c2f3c5 crotchet c1c2f3 instead of two bars of minim c1c2f3c5 crotchet e4 bar line dotted minim c1c2f3; 28/1-2 & 56/1-2 - double bar lines absent; 34 - bar absent; 37/3 - c5 instead of c6; 38 - rhythm dotted crotchet quaver crotchet instead of crotchet dotted crotchet quaver; 39/2 - crotchet present but a7 absent; 43/1 - d4 instead of f4; 48/2 to 50/3 - crotchets absent; 49 - a5-d6 here but d6-a5 in division and ever other version; 55/2-5 - quavers absent; 58/1 - quaver instead of crotchet; 61/3 - f1 instead of c1; 62 - bar absent; 63/5 - minim instead of crotchet; 64/1 - dotted crotchet instead of crotchet; 64/4 - a6 instead of a7; 67/2 - a8 (/a) instead of a7 (a); 71/1 - dotted crotchet instead of crotchet; 71/4 - c2 instead of d2; 71/5 - a1 absent; between 71-72 - 5 irregular bars without rhythm signs inserted, a1e5-d2 bar line c2a5-d3 bar line a2-c2-d2c5-c2-a2 bar line d6-a5-d2-c2-a2-c1c2c3e4-c6 bar line c1c2c3-e4-a1c4 bar line; 81 - bar absent; 83/3-5 - dotted crotchet 2 semiquavers absent; 84/1 - crotchet absent; 84/2 - a7 (a) instead of a8 (/a). **C2b.** *Lutezine.* bar lines absent (except 41-42 and double bar line 14/1-2); 8 - rhythm signs absent. **C2c.** *Lutezine.* vertical ties; 6-7, 7-8, 15-16 & 34-35 - bar lines absent; 7-8 - one bar of quaver 10 semiquavers instead of 2 bars of crotchet 10 quavers; 40/1 - crotchet absent; 42/2 - crotchet instead of fermata. **C2d.** *Lutezine.* dots under letters to indicate right hand index fingering 12/1-3 - minims instead of crotchets; 14-15 - single instead of double bar line; 56/1 - dotted minim instead of fermata. **C2e.** *Lutezine.* Italian tablature; 14/1-2 - double bar line absent; 45 - bar absent; 56/1 - dotted minim instead of fermata. **C2f.** *Lutezine.* 14/1-2 & 28/1-2 - double bar lines absent; 53/4 - quaver instead of crotchet; 56/1 - fermata absent. **C2g.** *Lutezine.* 14/1 - crotchet instead of dotted minim; 18/3 - c2 instead of c1; 27/1 - c1 and f3 separated horizontally rather than aligned vertically; 36-37 - bar line absent. **C2h.** *Lutezine.* 13-14, 37-38 & 41-42 - bar lines absent; 18/1 - c1f2e5 instead of c2f3e6; 19-20 - one bar crossed out of minim c1c2c3c6 crotchet e4, and 2 bars as an insert at the end instead of minim c1c2c3e4c6 crotchet e4 bar line minim c1c2c3 crotchet c1; 25/2 - crotchet absent; 41/2 - //a instead of /a; 42/1 - fermata above dotted minim instead of fermata. **C3.** dots under letters to indicate right hand index fingering; 7/1 - dotted minim instead of minim; 15/1 & 43/1 - Burgers Hove edition changes a4 to a3, Pozniak retains a4; 18/2 - quaver instead of crotchet; 21/1 - e5 retained does not match e6 of corresponding bar 9 (retained by Pozniak and Burgers); 24 - bar of dotted minim c1c2c3e4 to complete 24-bar first strain absent; 36/1 - dotted crotchet instead of crotchet; 37/2 & 4 - dots under one note to the right instead; 48/1 - dotted minim instead of fermata. **C4.** dots under letters to indicate right hand index fingering; anacrusis - 2 crotchets instead of 2 quavers; 30/1 - dot after crotchet present in Vienna copy but not Mainz and Munich copies of Hove 1612; 34/1 - dotted minim instead of fermata. **C5.** 8th course in E flat notated as //a instead of /a; vertical ties; 14/1-2 double bar line absent; 14-15 - triple instead of single bar line; 30/2 - scribe altered g6 to d6; 31-32 - double instead of single bar line. **C6(a).** vertical ties; 15/1 - f3 added; 29/2 - h3 instead of i3; 39/1 - minim instead of fermata. **C6b.** *Lutezine.* vertical ties; 20/1 - dotted crotchet d2d3 absent; 20/3 - crotchet absent; 37/2 - fermata above crotchet instead of crotchet; 38 - bar absent. **C6c.** *Lutezine.* 20/1-2 - double bar line absent; 39-40 - one bar of 3 crotchets instead of two bars of minim crotchet bar line fermata. **C7(a).** vertical ties and dots under letters to indicate right hand index fingering; 46/1-2 - double bar line absent; 68/1 - minim instead of fermata. **C7b.** *Lutezine.* GB-Cfm 689, f. 64r i *Courante Ballardie* vertical ties; 19/1 - //a instead of /a for 8E flat; 24/1-2 & 46/1-2 - double bar lines absent; 42/1 - a3 instead of a4; 65/4 - c2 instead of b2; 67/3 - fermata added; 68 - bar absent. **C7c.** *Lutezine.* horizontal ties and dots under tablature letters to indicate right hand index fingering; double bar lines absent. **C7d.** *Lutezine.* 29/3 - d5 instead of d6; 36/<1 - d3c4 crossed out; 46/1 - fermata absent. **C7e.** *Lutezine.* diapasons are notated as a for 7F, a for E flat, and /a presumably for 9C; 7/1 - b5 instead of d5; 10/3-4 - quavers instead of semiquavers; 20/4 - c3 absent; 24/1-2 - double bar line a note to the left; 37/3 - d2 instead of d3; 40/2 - dotted quaver instead of quaver; 43-44 - one bar of three minims a1a2c3a6-b1d2d3a7-a1a2c3a6 instead of two bars of minim a1a2c3a6 crotchet b1d2d3a7 bar line crotchet b2 dotted crotchet a1a2c3a6 quaver d2. **C7f.** *Lutezine.* dots under tablature letters to indicate right hand index fingering; 11-12 - double instead of single bar line; 24/1-2 - double bar line absent; 29/2 - minim instead of crotchet; 41-42 - bar line absent; 46 - bar absent. **C7g.** *Lutezine.* occasional vertical ties and dots under tablature letters to indicate right hand index fingering; 3-4, 5-6, 7-8, 9-10, 18-19, 27-28 & 45-46 - bar line absent; 19/1 - 9C (/a) instead of 8E flat (/a); 23/2 - 7F (a) instead of 9C (/a); 24/1-2 - double bar line absent; 29/3 - d5 instead of d6; 31/1 - e5 instead of e6; 46/1 - semibreve instead of fermata. **C7h.** *Lutezine.* vertical ties; 15/1 to 16/1 and 45/1-3 - crotchets absent; 32/3 - b2 crossed out; 41/1 - //a instead of a/ for E flat. **C7i.** *Lutezine.* all rhythm signs double in length and halved here; 24/1-2 - double bar line absent; 32-36/1 - crotchets absent; 46/2 - equivalent of crotchet instead of fermata. **C7j.** *Lutezine.* 1-25 - absent due to a missing page, reconstructed from C7f; 46/1 - dotted minim instead of fermata. **C7k.** *Lutezine.* occasional dots under tablature letters to indicate right hand index fingering and one ornament # to the left of a tablature letter; 1-2, 3-4 & 5-6 - bar lines absent; copying stopped after 7/1. **C8(a).** vertical ties; 27/3 - a4 instead of a3; 28-29 - bar line absent; 33/1 - //a (9C) instead of /a (E flat). **C8b.** *Lutezine.* occasional vertical ties; 19/3 - c4 absent; 19-20 - bar line absent; 20/1 - crotchet instead of minim; 36/1 - fermata above minim instead of fermata. **V1.** 8th course in E flat notated as //a instead of /a; vertical ties; 6/1 - f2 crossed out; 10/<1 - b2 crossed out; 24/1-3 crotchets absent; 33/<1 - d2 altered to b2 and b3 altered to d3 both crossed out; 48/1-2 - crotchets absent; 48/3 - fermata absent. **V2(a).** dots under letters to indicate right hand index fingering; 44/1-2 - crotchets absent; 44/3 - fermata absent. **V2b.** *Lutezine.* 8th course in E flat notated as //a instead of /a; vertical ties; 21 - bar absent; 44/2 - crotchet instead of fermata. **V2c.** *Lutezine.* occasional vertical ties and two dots beneath tablature letters used once; 6/3 - b1 instead of a1; 15-16 - bar line absent; 21/1 - crotchet absent; 31/2 - crotchet instead of fermata. **V2d.** *Lutezine.* occasional vertical ties; 16-17 - bar line absent; 18/1 - crotchet absent; 32/1 - fermata absent. **V2e.** *Lutezine.* barred in 6 instead of 3 crotchets per bar; 12-13 & 24-25 - double bar lines absent; 23/2-3 - quavers instead of semiquavers; 24 - bar absent; 31/3-5 - crotchet 2 quavers instead of dotted crotchet 2 semiquavers; 36/2-4 - quaver 2 crotchets instead of 2 semiquavers crotchet. **V2f.** *Lutezine.* x to right of tablature letters for hold or tenuto signs; one or two dots to indicate right hand index and middle fingering and occasional dots above tablature letters to indicate left hand fingering (the latter bars 14-15 & 19 only); 13/1-3 - crotchets absent; 16/<1 - c3c4 crossed out; 22/3 - d1 crossed out; 24/2 - minim instead of fermata. **V3.** 8th course in E flat notated as //a instead of /a; vertical ties; 36/2 - fermata above crotchet instead of fermata. **V4.** 8th course in E flat notated as //a instead of /a; vertical ties; 36/3 - fermata absent. **V5.** 8th course in E flat notated as //a instead of /a; vertical ties; 13/1 - crotchet instead of dotted minim; 28/2 - crotchet instead of fermata. **V6.** vertical ties; 16-17 - single instead of double bar line; 31/1 - fermata above semibreve instead of fermata. **V7.** 8th course in E flat notated as //a instead of /a; vertical ties; 24/1-2 - double bar line absent; 31-32 - bar line absent; 50/2 - crotchet instead of fermata. **V8.** vertical ties; 1/3 - e24 crossed out; 16-17 - single instead of double bar line; 34/1 - fermata above crotchet instead of crotchet; 34/3 - fermata absent. **APPENDICES IN LUTE NEWS: App 1.** vertical ties; 4/1 - f1 instead of g1; 4/2 - e6 instead of a6; 9/1 - c1c2c5 instead of d3e4c6; 15/4 - e3 instead of c3; 22/2 - a6 instead of e6; 25/2 - a1 added and c3 absent; 25/4 - the only use of a dot under tablature letter for right hand index fingering; 27/2 - fermata absent. **App 2.** 3/2 - crotchet instead of quaver; 8-9 & 16-17 - single instead of double bar lines; 12/1 - a6 instead of a5; 13/1 - a7 absent; 13/1-2 - crotchets instead of quavers. **App 3.** the new changes are: between 54-55 - previous bar duplicated (except 54/1 f1 instead of c1); 61/1-6 - 2 bars of 3 crotchets instead of 1 bar of 6 quavers; the previous alterations were: vertical ties and occasional dots under tablature letters for right hand index fingering; double bar lines absent; 13/3 - a5 instead of a4; 15/1 - d2 instead of d3; 47/1-2 - d3 and a10 vertically aligned below a crotchet; 53/2 - c1 added; 63/2 - //a [a9] instead of /a [a8]; 64/1 - minim instead of fermata.

JOHN DOWLAND: JD15n. 4 minims per bar; 3/3 - ink blots on where 2nd & 3rd course notes could be; 8-9 - single instead of double bar line; 12/6 - a3 unclear; 21/3 - b1 instead of k1; 24 - half bar of 2 instead of 4 minims (a similar half bar is also present as the penultimate bar of the C strain in the consort lute part for *Lachrimae Antiquae* in JDlost 1 in the *Lutezine*); 24-25 - bar line absent; 25/10 - fermata above semibreve instead of fermata. **JD15o.** 2 minims per bar; vertical ties; 1/3-4 - crotchets instead of quavers; 8/1, 31/1 & 48/1 - crotchets instead of dotted crotchets; 13/1, 18/1, 19/4-5, 22/3, 24/3-4, 25/1-3, 26/3, 33/1-44/1 & 44/4 - tablature letters in grey are missing due to damage to the page and have been reconstructed from JD15n (except e6 at 40/3 is absent and so reconstructed as c5); 13/1 & 24/1 - crotchets missing due to damage to the page; 13/3-4 - a5-a4 instead of a4-a3; 17-18 - bar line absent; 19/4-5 - quavers missing due to damage to the page; 19/6 - d3 added; 21/4 - c2 instead of g2; 28/1 - d3 instead of a3; 35-41 - only the incomplete rhythm signs above and occasional tablature letters on 5th and 6th courses survive, and it is clear that 35/1, 36/1 & 36/3 are c5 and not e5 as in JD15n; 40/3 - the 6th space of the stave is present but no e6 (to match JD15n) and the 5th space and above are missing, so the tablature has been reconstructed as c5; 44/1 - c1 instead of e1; 46/2-3 - bar line added; 49/3 - minim with fermata above double bar line instead of fermata. **JD15p.** vertical ties; 12/12 - e4 instead of d4; 16/8 - f2 crossed out; 21/2 - f1 crossed out; 23/6 - crotchet instead of dotted crotchet; 23/8-9 - semiquavers instead of quavers; 30/8 - a1 added; 35/3 - scribe altered c2 to f2; 37/3 - c1 instead of k1; 40 - half bar of 2 instead of 4 minims (the same half bar is also present as the penultimate bar of the C strain in the consort lute part for *Lachrimae Antiquae* in JDlost 1 in the *Lutezine*; 40-41 - bar line absent; 42/11 - e5 crossed out with #; 46/3 - l1 instead of k1; 48/9 - c6 added; 49/1-9 - triplets are indicated by beaming groups of three crotchets together without '3' in the original; 50/10 - minim with fermata above double bar line instead of fermata. **JD15q.** *Lutezine.* 1-2, 9-10, 10-11, 19-20, 20-21, 21-22, 22-23, 23-24, 24-25 & 25-26 - bar lines absent; 7/5 & 24/2 in voice - F instead of F#; 11/4-5, 20/2-3 & 24/3-4 - bar lines added; 15/7 in voice - G instead of G#; 22/5 in voice - minim a absent; 25/3 - minim instead of fermata. **JD15r.** *Lutezine.* bandora; 4/5 - f4 instead of f5; 6/6 - scribe altered minim to dotted crotchet; 7/5 - scribe altered crotchet to quaver; 7-8, 19-20 & 24-25 - bar lines absent; 8/1 - ink blot

obscuring any letters on 4th and 5th course; 15/8 - b3 crossed out; 16/1 - a6 instead of a7; 24/11 - f2 instead of e2; 25/3 - minim with fermata above double bar line instead of fermata. **JDlost 1.** *Lutezine.* 5-6, 9-10 & 13-14 - bar lines absent; 14/3 - f6 instead of a5; 24 - half bar in original retained; 25/10 - minim instead of fermata. **JDlost 2.** *Lutezine.* 7/5 - c5 instead of e5; 9/2 - a8 (E) instead of a9 (C); 16-17 & 18-19 - bar lines absent; 21/8-9 - f3-c2 changed to f2-c1 in Fretwork edition; 24/4-5 - semiquavers instead of quavers; 25/10 - minim instead of fermata. **JDlost 3.** *Lutezine.* 13-14 & 18-19 - bar line absent; 18/7 - c6 instead of e6; 20/6 - n3 instead of l3; 24/5 - half bar in original retained; 25/2 - c4 instead of e4; 25/10 - minim instead of fermata. **JDlost 4.** *Lutezine.* 9/2 - c1 instead of e1; 10/6 - c5 instead of c5; 14/4 - c3 instead of f3; 25/10 - minim instead of fermata. **JDlost 5.** *Lutezine.* 12-13 - bar line absent; 15/13-14 semiquavers instead of quavers; 17/3-4 - h1-i3 instead of i3-h1; 20/7 - f2h4f6 changed to f2h3g4 in Fretwork edition; 24/10 - minim instead of fermata. **JDlost 6.** *Lutezine.* 4-5 - bar line absent; 17/2-3 & 20/5-6 - 2 crotchets instead of 2 quavers; 17 - half bar in original retained; 19/1 - minim instead of dotted minim; 21/5 - c5 absent; 23/7 - d2 instead of e2; 26/10 - minim instead of fermata. **JDlost 7.** *Lutezine.* 10/1 - minim instead of crotchet; 13/5 - f2 added in Fretwork edition; 14/7 - c4 absent; 18/2 - e2 changed to c2 in Fretwork edition; 18/4 - g4 changed to h4 in Fretwork edition; 24/9 - minim instead of fermata. **JD15app 1.** *Lutezine.* dots under letters to indicate right hand index fingering; 8/1 - crotchet instead of dotted crotchet; 11/3 - a5 absent (but adding it introduces parallel octaves); 18/1 - Burgers changes the original a3 to d3 without comment but retaining the a3 continues the 7-note descending melodic phrase; 33/4 - f2 instead of f3 (Burgers does not change it); 37/4 - d4 instead of e4; 41/1 - e1 absent; 41/7 - f2 instead of g2; 49/1 - k1 instead of f1 (the rising 3rd c1-f1 matches the following d3-c2); 57/1 - e4 instead of g4; 58/1 - quaver instead of dotted crotchet; 59/1 - minim instead of fermata. **JD15app 2.** *Lutezine.* 8-9 - bar line absent. **JD15app 3.** *Lutezine.* german tablature; 8/1 & 17/1 - crotchet instead of dotted crotchet; 10/5 - a1 instead of c1; 15/2 - d3 instead of d4; 15-16, 22-23 & 47-48 - bar lines absent; 23/4 - b2 instead of b1; 36/1-4 & 37/3 - crotchets absent; 36/4 - c2 instead of e1; 38/5-6 & 44/3-4 - quavers absent; 41/1 - minim instead of crotchet; 48/1 - semibreve instead of fermata. **JD15app 4.** *Lutezine.* german tablature; dots above ciphers to indicate right hand index fingering; 13/3 - b1 instead of g2; 14/3 - f3 instead of e3; 25/1 - semibreve instead of fermata.

BALLADS: DOWNRIGHT SQUIRE: D1. occasional vertical ties; 12/2-3, 40/2-3 - double bar lines absent; 17-18, 28-29, 41-42 & 51-52 - bar lines absent; 27/3 - scribe altered c2 to d2; 56/2 - minim instead of fermata. **D2.** *Lutezine.* vertical ties; 12/2-3, 40/2-3, 68/9-10 & 96/7-8 - double bar lines absent; 24-25, 56-57 & 80-81 - single instead of double bar lines; between 57-58 - bar added of crotchet c2a5 4 quavers d2-a1-c1-d1 3 crotchets f1 -d1a2c4-c2; 58/7 - e4 instead of e5; 58/8 - a4 instead of a5; 64/7 - e4 instead of e5; 64/between 8-9 - d2 added; 70/1-3 - scribe altered 4 quavers to crotchet 2 quavers and crossed out d3 after c3; 95 & 104 - bars absent; 107/9 - c3 crossed out; 112/after 1- minim c4 added; comparison of D1 & D2: bars 1-56 identical except D1 bar 20 extra; D2 bar 23 extra; D2 33/2 - a3 added; D1 54/1 - a6 added; D2 55 bar extra; D2 bar 56 extra; D2 bars 57-112 repeat AAB extra. **D3.** *Lutezine.* vertical ties; bar lines absent except at 4-5 & 12-13; 2/1, 4/1, 16/1, 17/1, 18/1 & 27/1 - minims instead of semibreves; 6/1 - fermata above semibreve instead of semibreve; 7/1-2 - 2 minims instead of dotted minim crotchet; 7/2 - d3 added; 21/1 - dotted semibreve instead of semibreve; 21/2 - b2 instead of c2; 24/1 - minim instead of dotted minim; 28/1 - fermata above semibreve instead of fermata. **MALL PEATLY: M1.** vertical ties, ornaments | (+ here), x and • to the left of tablature letters and one or two dots under letters to indicate right hand index and middle fingering; 4/3-4 - '2' above double bar line to indicate repeating previous section; 14 - bar absent; 16/2 - minim and fermata above double bar line instead of fermata. **M2.** vertical ties, ornaments x & • to left of letters and dots under letters to indicate right hand index fingering; 1/1-4 - 4 crotchets instead of 4 minims; 2/5-6 - bar line added; 3-8 - rhythm signs half duration; 8/7 - semibreve instead of fermata. **M3.** one horizontal tie, vertical ties and ornaments • & # to left of letters; 1/1 - c5a7 instead of c4a6; 2/7 - minim instead of crotchet; 2-3, 3-4 & 5-6 - bar line absent; 3/1 - minim instead of dotted minim; 4/3-4, 5/4-5, 6/5-6 & 8/4-5 - bar lines added; 5/2, 5/6 & 6/6 - semiquaver instead of quaver; 6/1 & 8/1 - crotchet instead of dotted crotchet; 8/7 - minim with fermata above double bar line instead of fermata. **M4(a).** transposed down a 4th and added harmony in grey; no changes. **M4b.** *Lutezine.* transposed down a 4th and added harmony in grey; no changes. **M5.** bar lines absent (except double bar line); 2/1, 2/7, 7/1, 8/1 & 8/5 - f2 instead of a2; 2/5 & 8/3 - c5 absent; 3/1 - a2b3d6 absent; 3/2-9 - 7 semiquavers minim instead of 6 quavers 2 crotchets; 4/1 - c2d3a5 absent and minim instead of dotted minim; 4/2-9 - 7 semiquavers minim instead of 10 quavers; 8/1 - a2c4 absent; 8/3-6 - minim 2 crotchets minim instead of dotted crotchet quaver minim fermata. **M6.** *Lutezine.* x to left of tablature letters as hold sign (tenuto) and one or two dots below tablature letters to indicate right hand index or middle fingering; 1/1 & 2/1 - dotted minim and c1 instead of minim and b1; 4/3 - dotted minim instead of minim; 4/3-4 - 2 above double bar line indicating repeating previous section; 16/1 - semibreve with fermata above double bar line instead of fermata. **SICK SICK: S1.** vertical ties, ornaments x | (+ here) & • to left of letters and one and two dots under letters to indicate right hand index and middle fingering; 6/3-4 - 's.' signs above and below c2 instead of double bar line with dots to indicate repeating last two bars; 8/2 - rhythm sign absent with fermata above double bar line instead of fermata. **S2.** 3-4 - bar line absent; 2-3, 4-5 & 6-7 - single instead of double bar lines; 7/10 & 7/12 - scribe altered b3 to d3; 8/8 - minim instead of fermata. **S3.** one horizontal tie, # as ornament below tablature letters and occasional vertical ties; 2/4-5 - bar line added; 11/10 - a2 crossed out; 12-13 - double bar line absent; 19/9 - my error of a1a2 instead of a2a3; 19-20 & 31-32 - bar lines absent; 27-28 - double instead of single bar line; 30/7 - scribe altered b3 to a3; 32/19 - c3 absent. **S4.** vertical ties, ornament + to left of letter used once and one and two dots under letters to indicate right hand index and middle fingering; 4/3 - semibreve instead of minim; 4-5, 12-13 & 20-21 - single instead of double bar lines; 10-11 - bar line absent; 14/3 - a3c6 instead of b3d6; 21/7 - minim instead of crotchet; 32/1 - semibreve instead of fermata. **S5.** 1/1 - minim absent; 5/1 & 7/1 - crotchets absent; 8/11 - crotchet instead of fermata. **S6.** 8-9, 16-17 & 24-25 - single instead of double bar lines. **WOODCOCK: W1.** barred in 6 instead of 3 crotchets per bar; 5/4 - a3 instead of c3; 6/4 - minim instead of fermata. **W2a.** 3/1, 4/4 & 7/1 - a2 instead of h2; 6/4 - d1 absent and minim instead of fermata. **W2b.** 6/4 - minim instead of fermata. **W3.** one vertical tie, horizontal ties, ornament # to left of letters and dots under letters to indicate right hand index fingering; 4/4 & 5/1 - semibreves instead of dotted minims. **W4.** transposed down a 4th and added harmony in grey; 10/3 - changed to equivalent of a1 from 2nd edition and c1 from 4th edition; 13/2 - equivalent of b2 in 1st edition changed to a2 from 4th edition; 16/4 - dotted minim instead of fermata. **W5.** repeat signs added for all but first and last sections; added harmony in grey (harmony in F for second bar of A strain inferred from bar 34 but different to harmony of D in lute setting W3); 7/5, 12/3, 15/7, 20/3, 28/1, 39/8, 39/10, 47/6 & 60/4 - d2 instead of e2; 8/3, 16/3, 24/3, 32/3, 40/3, 48/3 & 64/3 - note an octave higher in original; 53-56 - B strain of 7th variation absent and reconstructed here. **W6.** *Lutezine.* added harmony in grey; single bar lines absent; 8/3, 16/4, 24/4 & 32/4 - minim instead of dotted minim; 8/3, 16/4, 32/3 & 48/2 - note an octave higher in original; 12/4, 20/6, 28/4, 36/4 & 44/4 - dotted minim instead of minim; 48/3 - minim instead of fermata. **W7.** *Lutezine.* added harmony in grey; bar lines absent except double bar lines at 4/4-5 & 8/7-8 and single instead of double bar line at 12/4-5; 4/4 & 8/7 - dotted minim instead of minim; 16/4 - fermata absent.