

# MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 141 (APRIL 2022): SOURCES OF STUDENTEN TANTZ - JOHN COME KISS ME NOW, THE BUFFONS/LES BOUFFONS, SI VOUS ESTES BELLE & BRANLE DE LA TORCHE

## STUDENTEN TANTZ

Fifty seven settings of a *Studenten tantz*, all but thirteen (S1, 9, 24, 25, 27, 28, 37, 39, 40, 45, 46, 53 & 55) in German tablature sources, are edited here grouped by tonality: nine in C minor, four in D minor, twelve in F minor and thirty two in G minor, assuming a lute at G pitch. The settings are in duple time most (not S1, 9, 24, 25, 27, 31, 32, 35, 40, 45, 49, 53 & 55) followed by a triple time after dance variously called *Nach Tantz*, *Proportio*, *Saltarello* or *Sprung*. The title *Studenten Tantz* originally suggested to me a type of exercise for lute students to practice but on reflection it would be surprising that over sixty settings of the same music circulated quite so widely for this purpose as all but two (S25, 53) are based on the same rudimentary descant and ground. As an alternative, the title may mean it was a popular tantz for university students to dance to, as suggested by three settings called *Der Wittenberger Studenten tantz* in the same source (S8, 22 & 52) that specifically refers to students of Wittenberg University, founded in the early sixteenth century and associated with Martin Luther. However, another possibility is that the music is from a popular song about the plight of students, suggested by the title *Worumb/Warumb seindt die Studenten* (S1, 16 and 17) found in three different sources. One of them is the Petrus Fabritius lute book that includes eight lute solos of the music for *Studenten tantz*, only one of them with the title *Worumb seindt die Studenten* and elsewhere in the manuscript (f. 74v) is a song of six verses beginning 'Worumb seind die Studenten, so leiden woll gehordt',<sup>1</sup> set to a melody in mensural notation unrelated to the instrumental settings of the *Studenten tantz* so the association of the title with the *Studenten tantz* is difficult to explain. Especially so because all three sources with the *Worumb seindt die Studenten* title are from around the turn of the sixteenth century, late in the sequence of sources of the *Studenten tantz* and so it seems unlikely that the music was originally associated with the song text, rather that the text came later.

The majority of sources use the title *Studenten Tantz* or similar - some *alio modo* or *alter* referring to the title of the previous piece in the source, although a few can be recognised as the same music but with other titles: *almande*, *chorea*, *Hellena tantz*, *teutscher tantz*, or untitled. Three sources that are nearly identical in the duple time section are called *Helena Tantz* (S30, S31 & S35), which might be a variant with an added C strain. However S31 adds a C strain and repeat on the ground IV/i-V/i/V-i-I, followed by a triple time reworking of all three strains, but the triple time section of S30 is an unrelated descant with repeat on the second half of the romanesca ground, whereas S35 omits a C strain and the triple time section altogether. Another variant is S55 in the Thomas Dallis lute book called *Almande* that is a pastiche of a statement of the tune *Une jeune fille*,<sup>2</sup> followed by the *Studenten tantz*.

The descant or tune, most clearly seen in the unadorned setting S31 (although the B strain is a variant) copied around 1545 is an arched rising and falling phrase in the 4-bar A strain (tonic-supertonic-median/supertonic/tonic-supertonic) followed by a descending phrase (tonic or median-supertonic/tonic/leading note-tonic) for the B strain.<sup>3</sup> The descant is clearly discernable in most of the settings in G minor, but more obscure in the settings in the other three tonalities, possibly suggesting they might be duet or ensemble parts (see below).

The descant is set to an eight-bar ground divided into two four-bar halves or A & B strains usually just one of each but sometimes with repeats of A, B or both. The ground is a variant of the passamezzo antico with a bar each of A: i-V-\*V and B: i or III-VII-\*I (chords on

scale degrees, lower case minor and upper case major chords)<sup>4</sup> where the \* represent a range of harmonic variants in positions 3 and 7 as well as additional harmonies in passing elsewhere creating interest and deserving of the *sehr lieblich* - very lovely - in the title of Heckel's lute solo setting (S30).<sup>5</sup>

Most of the sources were probably played as lute solos, but some are presumed to be duet or ensemble parts from the clues in the titles. One pair, S6 (in C)<sup>6</sup> and S54 (in G), are clearly intended as a duet as they are found in Mathäus Weissel's book of duets for lutes a fourth apart (although the title page says they can also be played as lute solos too).<sup>7</sup> The words *discantus* (S24, in F), *tenor* (S51, in G) and *bassus* (S3, 5, 7 & 9 all in C) in the titles of others are probably indicative of parts rather than referring to different sizes of lute to play them on as solos. Some may be orphan parts (S5), although the missing parts may be in other sources without clues in the title. Others are adjacent in the same source, such as the bassus S9 and discantus S24 also adjacent to the untitled S46 and in three different tonalities suggesting a solo and a duet or three ensemble parts, but there is no rhythmic variety, alternating melodic sequences in different bars or contrasting writing in upper and lower register between them characteristic of the known duet repertoire. The bassus S3 and tenor S51 are also adjacent in one source but again do not have alternating figuration or rhythmic patterns. The bassus S7 (in C) is one of eight versions in all four tonalities in the Fabritius lute book, of which only two others give any indication they are not solos, the titles of S14 (in F) including 'aus dem D' [=discant?] and S29 (in G) 'aus dem C' [=contratenor?], which could mean all three are ensemble parts. Similarly, the letters D [= discant?] and B [=bassus] are found in the titles of S10 and S13, on the same page of one source, but they are in the same tonality and discant and bassus parts of a unison duet seem unlikely due to clashes of harmony in bars 5 & 13 and the bars of unison figuration elsewhere (bar 19). Other possible pairs a tone or more apart do not indicate that they are duet parts in the title but are found adjacent in the same source, and so could be duet parts, such as S19 and S48, or S20 and S50 in the Arpin lute book. All the sources are grouped by tonality here for ease of comparison, and possible duet pairs and consort parts are cross referenced in the worklist, intended as a step towards future attempts to distinguish solos from duets and ensembles.

**Cognates in C minor:** chords usually A: c-G-\*G & B: E<sup>b</sup> or c-B<sup>b</sup>-\*C

S1.	D-DI M 297, p. 147 <i>Warumb seindt die Studenten Ein Tantz</i>	7
S2.	CH-Bu F.IX.70, p. 247 XXXI <i>Studiosorum chorea alio modo - proportio</i>	7
S3.	PL-Kj W 510, f. 16r <i>Studenten dantz Bassus - Nachdantz</i> - cf. S51	7
S4.	DK-Kk Thott 841,4 <sup>o</sup> , f. 76r iv <i>Alter</i> - [proportz] - <i>Proport</i>	8
S5.	CH-Bu F.X.11, f. 18v <i>Studenten tantz Bassus - Proportio</i>	8
S6.	Waissel 1592b, sig. A1v 1. <i>Tantz - Sprung</i> - cf. S54	8
S7.	DK-Kk Thott 841,4 <sup>o</sup> , f. 76r iii <i>Der Bass im Studenten dantz</i> - [proportz]	9
S8.	NL-At 208.A.27, ff. 63v-64r <i>Der Wittenberger Studenten tantz</i> - <i>Saltarello LIX</i>	9
S9.	D-KNh R.242, f. 218r <i>Bassus</i> - cf. S25	10

**Cognates in D minor:** chords usually A: d-A-\*A & B: F-C-\*D

S10.	D-SI G.I.4/I, f. 39r ii untitled D. - [Nachdantz] D. - cf. S13	10
S11.	DK-Kk Thott 841,4 <sup>o</sup> , f. 78v ii <i>Alio modo</i> - [proportio]	11
S12.	DK-Kk Thott 841,4 <sup>o</sup> , ff. 78v-79r <i>Alto modo</i> - [proportio]	11
S13.	D-SI G.I.4/I, f. 39r i <i>Studenten dantz B. - Nachdantz B.</i> - cf. S10	12

**Cognates in F minor:** chords usually A: f-C-\*C & B: A<sup>b</sup> or f-E<sup>b</sup>-\*F

S14.	DK-Kk Thott 841,4 <sup>o</sup> , f. 76r i <i>Der Studenten dantz auß dem D</i> - [proportz]	12
S15.	DK-Kk Thott 841,4 <sup>o</sup> , f. 76r v <i>Studenten dantz - Proport</i>	13
S16.	CH-Bu F.IX.70, p. 274 CVIII <i>Warumb seind die Studenten voll</i>	13
S17.	DK-Kk Thott 841,4 <sup>o</sup> , f. 78v i <i>Worumb seindt die Studenten so leiden</i>	

<sup>1</sup> First of six stanzas: 'Worumb seind die Studenten, so leiden woll gehordt, Ja Ja Ja, Ja Ja Ja Ja, sie habn des wirdt sein tochterlein wol zu dem Tantz gefurd' [Why are the students, who suffer so much, Yes, yes, yes, yes, yes, they have brought his daughter to the dance]. Thank you to Mathias Rösel for sharing his thoughts on the origin of the titles and for bringing the song to my attention.

<sup>2</sup> All versions edited for *Lute News* and *Lutezine* 119 (October 2016) & *Lutezine* to *Lute News* 120 (December 2016).

<sup>3</sup> The B strain is the same as that of one source of the popular deutsche dantz, *Heckerling und Haberstro/Pringen Dantz*, DK-Kk Thott 40.841, f. 76v i, and very similar in two other settings, CH-Bu F.X.11, f. 19r *Des Printzen tantz - Proportio* and Heckel Tenor 1556, pp. 132-135 *Der Printzen Tantz - Proportz auff den Tantz* - all sources edited for the *Lutezine* to *Lute News* 130 (July 2019).

<sup>4</sup> The common Italian grounds are:

Passamezzo antico/paganina [i-VII-i-V-III-VII-i/V-I or common variant with i at position 5; passamezzo moderno [I-IV-I-V-I-IV-I/V-I]; bergamasca [I-IV-V-I]; cara cosa/la gamba [I-I-IV-III-I-IV-I/V-I]; folia/pavaniglia/spagnoletto [i-V-i-VII-III-VII-i/V-i]; and romanesca [III-VII-i-V-III-VII-i/V-i].

<sup>5</sup> However, he or his printer does not get the structure right - in the duple time section the B strain is four bars and C strain is three bars but in the triple time sections they are five and four bars respectively!

<sup>6</sup> The tonalities used in the text are the keys in which the versions appear in the tablature only if played on a lute in G pitch.

<sup>7</sup> *Tabulatura Guter gemeiner Deutscher Tentze, Nicht allein auff einer Lauten in sonderheit, Sondern auch, auff zweyen Lauten, durch Quartan, zusammen, zuschlagen.* [Good, common German dances not only on one lute in particular, but also, on two lutes, (in) fourths, to play together]

- [proportio]	14
S18. CH-Bu F.IX.70, p. 247 XXXII <i>Studiosorum chorea alio modo</i>	
- <i>proportio</i>	14
S19. D-Z 115.3, f. 4v <i>Studiosorum</i> - [proportio] - cf. S48	15
= CZ-Pu 59r.469, f. 9v <i>Tanez Studiosorum</i> - [proportio]	
S20. D-Z 115.3, f. 6v <i>Tanez giney tyz Studiosorum</i> - [proportio] - cf. S50	15
= CZ-Pu 59r.469, f. 11v <i>Gynei Tanez tyz Studiosorum</i> - [proportio]	
S21. D-Mbs 1512, ff. 47v-48r <i>Ein ser gueter dannts bd</i>	
- <i>Der auffvnd auff hd</i>	16
S22. NL-At 208.A.27, f. 64r <i>Der Wittenberger Studenten tantz</i>	
- <i>Saltarello LX</i>	17
S23. CH-Bu F.IX.70, p. 255 XLVIII <i>Chorea - Proportio</i>	18
S24. D-KNh R.242, f. 217v ii <i>Discantus - Tannenbeum</i> - cf. S9	18
S25. A-SPL KK 35, p. 52 <i>Studenten Dantz</i> - different	18
<b>Cognates in G minor:</b> chords usually A: g-D*-D & B: B <sup>b</sup> or g-F*-G	
S26. CH-Bu F.X.11, ff. 20r-20v <i>Studenten tantz - Nachdantz</i>	19
S27. NL-Lt 1666, f. 413r <i>Den Studenten dans</i> - untitled	20
S28. S-B PB fll.172, f. 11r <i>Teutscher dantz - Nachdans</i>	21
S29. DK-Kk Thott 841,4 <sup>o</sup> , f. 76r ii <i>auff dem C</i> - [proportz]	21
S30. Heckel Tenor 1556/R1562, pp. 157-159 <i>Helena Tantz</i>	
<i>sehr lieblich - Proportz darauf</i>	22-23
S31. D-MGs 115.1 Nr.631, <sup>8</sup> f. 5r <i>ein tantz</i>	23
S32. D-LEm II.6.7, sig. D3r <i>Studenten tantz</i>	<i>Lute News &amp; 23</i>
S33. CH-SAM 1, ff. 17r-17v <i>Hellenae tantz - Proportz</i>	24
S34. CH-Bu F.X.11, f. 8r <i>Studenten tantz - Nachdantz</i>	25
- <i>All ding ein weyl abre mit erwig</i>	
S35. CH-Bu F.X.11, f. 11v <i>Helena tantz</i>	25
S36. CH-Bu F.X.11, f. 17v <i>Studenten tantz - Proportio</i>	26
S37. PL-Kj 40143, ff. 94v-95r <i>Studenten Dantz</i>	
<i>A 1601 ulf[im]o Martij - [nachdantz]</i>	26
S38. CH-Bu F.IX.23, ff. 8v-9r <i>Studenten tantz - Nachdantz</i>	27
S39. D-MÜwl 439 (Schenckinck), f. 83v <i>Studenten Tantz - Proportio</i>	28
S40. PL-Kj 40159, f. 16v <i>Studenten dantz</i>	<i>Lute News &amp; 28</i>
S41. Newsidler 1549, sigs. h4r-h4v <i>Der recht Studenten Tantz</i>	
- <i>Der Hupff auff</i>	29
S42. D-LEm II.2.45, f. 60r <i>Tantz - [nachdantz]</i>	30
S43. D-B 40141, f. 45r <i>Studenten Tantz - Sprung</i>	30
S44. CH-Bu F.IX.70, p. 247 XXX <i>Studiosorum chorea - proportio</i>	31
S45. LT-Va 285-MF-LXXIX, f. 12v <i>Studenten Tantz</i>	31
S46. D-KNh R.242, f. 217v untitled - <i>Proportio</i>	31
S47. D-W Guelf. 18.8, f. 37v <i>Studentendantz - Nachdantz</i>	32
S48. D-Z 115.3, f. 5r untitled - [proportio] - cf. S19	32
= CZ-Pu 59r.469, f. 10r untitled - [proportio]	
S49. CZ-Pu XXIII.F.174, f. 13v <i>Chorea studiosorum</i>	<i>Lute News &amp; 32</i>
S50. D-Z 115.3, f. 7r untitled - [proportio] - cf. S20	33
= CZ-Pu 59r.469, f. 12r untitled - [proportio]	
S51. PL-Kj W 510, f. 16r <i>Studenten dantz Tenor - Nachdantz</i> cf. S3	33
S52. NL-At 208.A.27, f. 64v <i>Der Wittenberger Studenten tantz LXI</i>	34
S53. Valerius 1626, p. 25 <i>Studenten Dans</i> - different	<i>Lute News &amp; 34</i>
S54. Weissel 1592b, sig. A1v 1. <i>Tantz - Sprung</i> - cf. S6	35
S55. IRL-Dtc 410/I, p. 218 <i>Almande.1</i>	35
<b>Cognates for cittern:</b>	
S56. CZ-Bsa G.10,1400, f. 70v <i>Studenten tantz - Nachdantz</i> - 6-course	36
S57. CH-D Berchter, p. 439 <i>Studenten dantz - Nach dantz</i> - diatonic	36
A-Wilczek no. 2 <i>Studenten Dantz Finis 1596 - Nach Dantz</i> - no copy available	
Keyboard: Ammerbach 1583, pp. 185-186 <i>Studenten Dantz - Proportio tripla</i>	

## JOHN COME KISS ME NOW

Two short settings of the ballad/dance tune *John come kiss me now* was included in the supplement to the accompanying *Lute News* 141, repeated here as J1 & J3 together with another eighteen settings for plucked or bowed instruments and one arranged from a melody (J20). Only one setting is known for renaissance lute, a wonderful set of fifteen

variations in three nearly identical versions (J2a-c). One of the three is titled *treble*, but the inclusion of harmony including the bass means that it works as a lute solo. The three provide the options of for six- seven- or ten-course lutes, in plain tablature or with right hand fingering and few or many ornaments. The other settings include two for lutes in other tunings (J1, J6), three for lyra viol (J5, J7, J8), one for keyboard (J3), all transcribed for renaissance lute here, and eleven for cittern (J4, 10-19), one diatonic in french tuning plus a transcription for chromatic cittern (J13) and the rest for chromatic cittern in italian tuning. Settings for keyboard and violin are also listed here. The music of *John come kiss me now* sets the familiar tune to the passamezzo moderno of eight notes or chords, over eight bars known as the cut-time pm (I-IV-I-V-I-IV-I/V-I), to distinguish it from the settings of the ground over sixteen bars as is usual in the quadro. J1-8 all use the same tune, although J3 and J6 have a variant in bar 4 in which the melody rises a tone rather than falling a third. However, despite all but one (J14) bearing the title *John come kiss me now*, several of the cittern settings (J11-14) use the ground but not the tune and seem like accompaniments or ensemble parts. Thomas Robinson's cittern setting (J19) is a set of variations without the tune becoming apparent, Playford's settings (J15 & 16) only quote the tune in the last variation and J5 for lyra viol comprises two statements of the ground as a melodic line only. The latest setting J9 here, dated 1684, is for 5-course baroque guitar.<sup>9</sup> The music associated with *John come kiss me now* seems to predate the text as the tune and ground are also found in mainly continental settings titled *Les Bouffons/ Buffins, Si vous estes belle and Branle/Ballet/Almande de la Torche* (see below) some sources of which predate the first reference to *John come kiss me now* in the 1560s.<sup>10</sup>

A complete text for a ballad called 'John come kiss me now' is not known but what might have been the first verse, 'Iohne, cum kis me now, Johne, cum kis me now, Johne, cum kis me by and by, And mak no moir adow' begins a moralisation continuing somewhat incongruously 'The Lord thy God I am, That Johne dois the[e] call, John representit man, Be grace Celestiall' found in Andro Hart's *A Compendious Book of Godly and Spiritual Songs* published in 1567.<sup>11</sup> The same first stanza followed by a different moralisation 'Peace I'm angrie now now, peace I'm angrie now, Peace I'm angrie at the heart, and known not qt <=what> to dow', followed by 'His answer to yt sam toone' in thirteen stanzas, is found in a section of 'Airs and Sonnets' added in the early seventeenth century to one of Thomas Wode's part books (a.k.a. the St Andrews Psalter), copied 1566-1592: the quintus part book now in Dublin (IRL-Dtc 412 olim MS F.5.13). The text is on f. 32v and is preceded by the tune in mensural notation with a tenor clef on f. 32r, followed by a variation (arranged for lute here as J20) - the variation is similar to the cittern settings in Boteler (J17-18). A related moralisation was published by David Herd in *Ancient and Modern Scottish Songs* (Edinburgh, Wotherspoon 1776), vol 2, p. 206.<sup>12</sup> The Scots poet Robert Burns later reworked both of Herd's stanzas in a poem published with music in James Johnson's *Scots Musical Museum* in 1790 - see illustration on p. 102.<sup>13</sup> Alexander F. Mitchell's *The Gude and Godle Ballatis* (Scottish Text Society 1897), a reprint of the 1567 edition of Andro Hart's *A Compendious Book of Godly and Spiritual Songs*, reproduced the original on pp. 158-161, and adds another contrafactum probably celebrating the fall of St Andrews castle on p. 277.<sup>14</sup> Finally, the first stanza is parodied in James Hogg *The Jacobite Relics of Scotland* (Edinburgh, Blackwood 1817), vol. 1, pp. 144-146: 'James, come kis me now', with the fourth/last stanza begining 'Great James, come kiss me now, now,

<sup>8</sup> Marburg, Hessischen Staats-archiv, MS StA MR 115.1 Nr. 631, Waldecker MS - described with facsimile in Sigrid Wirth *Die Laute XII* (2017), pp. 1-38.

<sup>9</sup> Thank you to Monica Hall for a copy and for explaining the guitar tablature notation to me. I have not been able to add the up and down arrows to show strummed chords [downstrokes at 1/1, 2/1, 4/1, 6/1, 8/1, 9/1, 10/1, 11/3, 12/3, 13/1, 14/1 & 16/1; upstrokes at 2/2, 4/2, 6/2, 8/2, 10/2, 12/2 & 3, 14/2 & 16/2] in the tablature transcription. Donald Gill 'The de Gallot guitar books' *Early Music* 6 (1978), pp. 79-87. Gallot d'Irlande, and Gallot d'Angleterre elsewhere in the same manuscript, are apparently not related to the French lutenists of the same name.

<sup>10</sup> John M. Ward *Music for Elizabethan Lutes* (Clarendon 1992), p. 123 fn 335 [and see pp. 124-126] also identified Le forze d'Ercole on the passamezzo antico (edited for *Lute News* 140) as 'occasionally coupled with a descant tune resembling John come kiss me now'. The title of J6 in the Balcarres lute book acknowledges the use of alternative titles *John come kiss me now*, or *the buffins* for the same music.

<sup>11</sup> John M. Ward argues that there was never a ballad text, only the four-line stanza and the tune that served as a starting point for a range of texts and instrumental

variations, see John M. Ward 'The Buffons Family of Tune Families: Variations on a Theme of Otto Gombosi's' in: Bell Yung & Joseph S. C. Lam (eds.) *Themes and Variations: Writings on Music in Honor of Rulan Chao Pian* (Cambridge MA, Harvard University Press 1994), Appendix 1: *The "John come kiss me now" tune*, pp. 316-320.

<sup>12</sup> Beginning: 'John, come kiss me now, now, now, O John, come kiss me now, John, come kiss me by and by, And make nae mair ado. Some will court and compliment, And make a great ado. Some will make of their goodman, And sae will O of you.'

<sup>13</sup> Beginning: 'O John, come kiss me now, now, now; O John, my luvie, come kiss me now; O John, come kiss me by and by, For weel ye ken the way to woo, O some will court and compliment, Andither some will kiss and daut; But I will mak o' my gudeman, My ain gudeman, it is nae faute. O some will court and compliment, Andither some will prie their mou, And some will haue in ithers arms, And that's the way I like to do'.

<sup>14</sup> Beginning: 'Preasts content you now, [now, now,] Preasts content you now, For Normond and his company Hes filled the galayis sow'.

Great James, come kiss me now: Too long I've undone myself these years bygone, By basely forsaking you' - see illustration on p. 102.

Only one ballad is known that calls for the tune, found without music in GB-Lbl Add.15225, ff. 35v-38r (c.1576), titled 'A dittie most excelent for euerie man to reade that dothe intend for to amende & to repent with speede to the tune of a rich marchant man or John come kiss me now' (alternative tunes?) beginning 'Whoe loveth to live in peace & marketh euerie change'. The poem without tune indication or music was also published in *Tottel's Miscellany* 1557, p. 205 under the title 'Description of an ungodly worlde', and is also found in GB-Ob Ashmole 48, f. 37v (c.1555-1565) and GB-Lbl Sloane 1896, f. 35v (c.1576), and a broadside version was registered with the Stationers' Company in 1564 but no copy is known.<sup>15</sup> A similar untitled tune is also used to accompany the ballad 'As the Friar he went along' in Thomas D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy* 1719 vol. 5 p. 58 - see illustration on p. 102. The words 'Ioan come kisse me now, once againe for my loue, gentle Jone come kisse me now' are also set as a canon for three voices in unison in Ravenscroft's *Pamelia* 1609, sig. C1v, but to a different melody, and Adam Thomson's ballad opera *The Dissappointed Gallant* 1738 included a song 'John come kiss me now' beginning 'When charming Chloe gently walks' that was published by W. Napier *A Selection of Original Scots Songs* 1792, vol. II pp. 42-43 set to unrelated music by Haydn!

John come kisse me now is mentioned mainly as a tune for dancing, and sometimes for playing or singing, in many plays and poems from the sixteenth to eighteenth century, listed chronologically here. **1600:** in Thomas Heywood's play *A Woman kill'd with Kindness*, act 1 scene 2: Jack Slime: 'I come to dance, not to quarell: Come what shall it be? Rogero?' Jenkin: 'Rogero, no: we will dance The Beginning of the World.' Sisley: 'I love no dance so well as John, come kiss me now'. **1609:** in Samuel Rowlands's *Tis merry when Gossips meet*, the widow explains that 'No musique in the euening did we lacke, Such dauncing, Coussen, you would hardly thinke it; ... Such store of tickling galliards, I do vow; Not an old daunce, but *John, come kisse me now*'. **1611/R1625:** John Davies *The Scourge of Folly*, epigram 252: 'Three Ierkes for this but Iustice is: 'Whether a grace or gird these lines do close-in, Heath will be iudge, which shames the place it growes in. Haue I for the Schoole thou learn'st in bin loue-sicke? And makst thou me but a foole by a Schoole-tricke! O once againe for my loue, gentle Iohn come kiss me now: Mary and will.' **1621** Robert Burton's *Anatomy of Melancholy*, line 5523: 'Nothing so familiar in France, as for citizens wives and maids to dance a round in the streets, and often too, for want of better instruments, to make good music of their own voices, and dance after it. Yea, many time this love will make old men and women, that have more toes than teeth, dance *John, come kisse me now*, mask and mum'. **1640:** George Herbert *Witt's Recreation*, in 'The Shepherad's Holiday', is found 'Roundelays - Irish hayes; Cogs and Rongs, and Peggie Ramsy; Spaniletto - The Venetto; John come kiss me now - Wilson's Fancy. But of all there's none so sprightly To my ear, as Touch me lightly'. **1649** Sir William Davenant's play *Love and Honour*, p. 7: Altesto: 'And she behaves them on the Virginals So prettily, I'd wish no more of her, Than once to hear her play *Fortune my Foe*: Or *John come kisse me now*! Vasco: 'Those are tunes my old widdow prisoner sings With more division than a water work When the maine pipe is halfe stopt.' **1661** Francis Kirkman's play *Tom Tyler and his Wife*, p. 5 lines 162-167: Strife: 'And where is your good man?' Tipple: 'Forsooth nought at home, he is abroad for pence.' Sturdie: 'Well, I had need to go hence, Least my good man do misse me.' Strife: 'I would teach him John come kisse me, If the dolt were mine.' **1671** anonymous *Westminster Drollery*, the song 'My name in honest Harry' begins 'The fiddlers shall attend us, And first play, *John, come kisse me*; And when that we have danc'd a round, They shall play, Hit or misse me.' **1680** in Thomas Betterton's play *Revenge*, act II ends with Mr. Dash: 'I say is there any Musick in the house?' Mrs. Dash: 'Yes, Sweet-heart, Mr Squeek's Noyse.' Mr. Dash: 'Bid 'em play then: And *John come kiss me now, now, now, and John come kiss me now*' and he leaves the stage

dancing with the bottle in's hand, and sings, *John come kiss me, &c.* **1685** Henry Bold *Songs and Poems*, p. 148 the song/poem 'On a Barber who became a great Master of Musick' begins 'In former time 't hath been upbrayded thus, 'That Barbers Musick was most Barbarous, For that the Cittern was confin'd unto The Ladies fall, or *John come kiss me now*, Green sleeves and Pudding Pyes, the Punks delight, Winning of *Bolloigne, Essex's* last good night.' **1687** John Phillips' translation of Cervantes *Don Quixote*, p. 278 'Birds with painted Wings of various Colours, hopping from Branch to Branch, all naturally singing *Walsingham*, and whistling *John come kiss me now*, enchant his Ears'. **1698/1709:** Edward 'Ned' Ward *The London Spy Compleat*, p. 46 [p. 42 in 4th ed 1753] describes 'A Vintner's Daughter, bred at the *Dancing-School*, becomes a Bar well, steps a Minuet finely, plays *John come Kiss me now, now, now*, sweetly upon the *Virginals*, makes a very graceful Figure, and is as *proud* as she's *handsome*'. **1728/pub 1846** Roger North *Memoires of Musick* p. 92 'And if on the other side, I may take upon me to be a fiding prophet, I may much reason declare that the time may come when some of the present celebrated musick will be in as much contempt as *John, come kiss me now, now, now* and perhaps with as much reason as any is found to the contrary at present'.<sup>16</sup>

- J1i.** GB-En 9769 84/1.6, p. 217 *John come kisse me now*, by John Red 37  
**J1ii.** GB-En 9769 84/1.6, p. 217 *John come kisse me now*, by John Red 37  
 - transcribed to vieil ton  
**J2a.** GB-Cu Add.3056, ff. 69v-70r *A Treble* 38-41  
**J2b.** GB-Lcm loan 2019-1 welde, ff. 10v-11r *A Treble* - duet treble 42-45  
**J2c.** GB-Lbl Add.38539, ff. 11v-12r *John com Kisse mee Now* 46-49  
**J3.** F-Pn Rés.1186, f. 58r *John come kisse me now* 41  
 US-NYp Drexel 5609, p. 142 *John come kiss me now*  
**J4.** US-CAh 182 (Ridout), f. 78v *John cum kisse me nou* - cittern 45  
**J5.** S-N Finspong 9096.3, no. 2 *Jobne come kisse me* - lyra viol (ffeff) 49  
**J6i.** GB-En 9769 84/1.6 (Balcarras), p. 54 *John come kisse me now*, or the buffines, *John Morisons way*, by mr Beck 50  
**J6ii.** GB-En 9769 84/1.6, p. 54 *John come kiss me now*, or the buffines, *John Morisons way*, by mr Beck - transcribed to vieil ton 51  
 - transcribed from lyra viol (deffh)  
**J7.** GB-DU Mus.10455 (Blaikie), p. 7 no. 15 *John come kiss me now* 52  
 - transcribed from lyra viol (deffh)  
**J8.** GB-En Dep.314 no. 24 (Sutherland), p. 15 *John com kisse me nou* 52  
*herp sherp* - transcribed from lyra viol (deffh) - VdGS<sup>17</sup> 7263  
**5-course baroque guitar (feff):**  
**J9.** GB-Ob C.94, f. viiir *John come kisse me De Gallot d'Irlande 1684* 53  
*cittern:*  
**J10.** US-CAh 181 (Odey), f. 14v *John come kisse me now* 53  
 - *John come kiss me the second way*  
**J11.** US-CAh 179, f. 44v *John com kisse me now* 53  
 US-CAh 179, f. 40r *John com kisse me now* - 1 bar fragment of tablature  
**J12.** US-CAh 182 (Ridout), f. 66r *John come kisse me now* 53  
**J13i.** GB-En 9450 (Edwards), ff. 41r-41v *John come kisse me noue* - 54  
 - diatonic cittern in French tuning  
**J13ii.** GB-En 9450, ff. 41r-41v *John come kisse me noue* 54  
 - transcribed for chromatic cittern in Italian tuning  
**J14.** J-Tn BM-4540-n3, sig. B3r *John kiss me* 524  
**J15.** Playford *Musicks Delight on the Cithren* 1666, sigs. B2v-B3r 4 *John come kisse me now* 55  
**J16.** Playford *A Booke of New Lessons for the Cithren* 1652, p. 1 *First way*  
*John come kiss me now* - *Second way John come kisse me now*  
 - *The third way John come kisse me* - cittern 56  
**J17.** US-CAh 179 (Boteler), f. 10r *John cum kis mee now* 56  
**J18.** US-CAh 179, f. 46v untitled 56  
**J19.** Robinson 1609, sigs. G2v-G3r 27. *Ioan come kisse me now* 57  
**arranged melody:**  
**J20.** IRL-Dtc 412, f. 32r *Jon com kisse me now* - *follows the running of it* - *The running of Jon com kisse me now* - *The letter is on the other syd* (text on 32v) 58  
 - arranged up a 5th from a melody in mensural notation  
 Cognates, for keyboard: GB-Cfm 168, pp. 23-26 *John come kisse me now*  
 William Byrd; GB-En 3296 (Sinkler), ff. 49v-52r *John come kisse me now*,  
 GB-Lbl Add.29996, ff. 206v-209v *Jone come kisse me noue Mr John Tomkins*.  
 Violin: GB-En 'Patrick Cuming his Book Edinburgh 1673', pp. 40-44  
 untitled; Playford *Apollo's Banquet* 1670, preliminary pages; Playford  
*Division Violin* 1684, pp. 18-19 11 *Iohn come kisse. A Division upon a Ground*  
 by Mr. David Melk; Playford *Division Violin* 1684, pp. 20-22 12 *Senr.*  
*Balsbar's Division on a Ground. Iohn come kisse &c;*; Walsh *The Division Violin*

<sup>15</sup> Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21 (1924), pp. 1-324, no. 2949 'Who loveth to leve in peace and marketh every chance &c'.

<sup>16</sup> All mentioned but sometimes without line or page references [so online texts as a Google e-book is searchable saving avoiding having to read the whole text] in the following modern editions and all confirmed from online facsimiles and full text transcriptions: William Chappell *A Collection of Ancient English Melodies* (1840), pp. 179-180; William Chappell *Popular Music of the Olden Time* (London,

Cramer, Beale and Chappell 1855-6), I p. 147/II p. 771; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan 1893/reprinted New York 1961), pp. 268-269; Claude M. Simpson, *The British Broadside Ballad and Its Music*, New Brunswick, Rutgers University Press 1966, pp. 396-398; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 50-56.

<sup>17</sup> Viola da Gamba Society thematic index at: <https://vdgs.org.uk/thematic/>

1705, pp. 18-19 *A 2 Iohn come kiss - Violin - A Division upon a Ground by Mr. David Mell - The Ground Basse* [index: *A Division on Iohn come kiss me by Mr. Mell*]; Walsh *The Division Violin* 1705, pp. 20-21 *A 2 Senr. Balshar's Division on a Ground - Violin - Iohn come kiss &c* [index: *A Division on Iohn come kiss me now by Signior Balshar*]; Walsh *The Division Violin* 1705, pp. 53-58 - *A new Division upon the ground Bass of Iohn come kiss me Composd by Mr. Henr. Eccles Junr. - Bass* [index: *A Division on Iohn come kiss me by Mr. Henr Eccels in G*]

### THE BUFFONS/LES BOUFFONS

Randle Cotgrave *A Dictionerie of the French and English Tongues* (London 1611), defines 'Buffon' as a 'buffoon, ieaater [jester], syncofant, merrie foole, sportfull companion; one that lues by making others merrie' - so presumably including the comedians or costumed dancers who performed in court masques in England (The buffons) or ballet de cour in France (Les bouffons). The buffons also appears with other dances in the passage on dancing in the mid-sixteenth century *The Complaynte of Scotland* by Robert Wedderburn, f. 52v: 'lopene (leaping), galmondng (gambolling), stending (striding) bakuart & forduart, danand base dancis, pauuans, galzardis, turdions, braulis, and branglis, buffons, vth mony vthrit licht da(n)cis'. However, rather than a genre, Bouffons seems to be the name given to a variety of settings of a tune related to John come kiss me now set to one of four different grounds and found in English and continental sources for lute, cittern and other instruments beginning in the 1550s. The majority are for lute but the variety of settings for other instruments included here give some readers the opportunity to 'tickle a Citterne [gittern or mandore] or have a sweete stroke on the lute'.<sup>18</sup> The earliest cognate in the buffons tune family, although lacking the ground, is the superius voice of Clement Jannequin's chanson 'Ma peine n'est pas grande' published in Attaignant's *Sexiesme livre* of 1545, f. 12v (see facsimile page on p. 102). Here are sixty eight (including B9a-d and B16a-c separately) instrumental settings from the bouffon tune family grouped into four tonalities, of which most, fifty two, are titled *bouffons* or similar (*bouffons*, [*Les*] *bouffon[s]*, *bouffons* [*The*] *buffins*, *il bufon*, *buffonde*, [*Les*] *buffons*), plus examples that are untitled or bear alternative titles,<sup>19</sup> including *the anticke/ibantik* (B1, 35), *De Doot* (B5), and *La Chasse* (B3, 8, 26). They are all in common time, and five (B2, 7, 10, 13, 19) all but one in the Würstisen lute book from Basel, adding a reworking of the music as a triple time after dance. For other cognates see *Si vous estes belle* and *Ballet/ branle/ allemande de la Torche*, below. The settings are found in thirty sources (fifteen for lute) from England, France, Germany, (one from Italy is unrelated), The Netherlands, Scotland, Sweden and Switzerland. Multiple settings are found in some sources, for example ten in Thysius (B3, 4, 5, 8, 18, 26, 27, 28, 29, 31) and six in F-Pn Rés.941 (B12, 14, 22, 23, 33, 34). In addition, John Ward listed a total of over 250 settings, mainly songs, in the bouffon tune family from the 16th to 20th century and classified them into seven groups and twenty-four sub-families.<sup>20</sup> The tune related to John come kiss me now is not apparent in all sources despite being titled Bouffons - it is clearly heard in B1-3, 5, 7, 10 & 11 for lute but less obviously in others and some are just tuneless figuration on the ground. The lute sources are set to either the passamezzo moderno (B1-5, 7, 9-12, 16-19, 23-25 & 30) or passamezzo antico (8, 13, 14, 20-22, 26-29 & 31-34), except B15 is to the bergamasca and B6 is an unrelated ground. B32 & 33 use the passamezzo antico proper (with III at position 5) and the rest are all the variant with i instead of III at position 5.

B9b and B16a are parts of a duet for lutes a fourth apart in Heckel, concordant, respectively, with B9c and B16b in NL-At 208.A.27, B9d and B16c in PL-Kj W 510 and B9a in the Wecker Tenor book - the Discant book is lost and as B9d is nearly identical to B9a including right hand fingering dots, it is possible that the settings in PL-Kj W 510 were copied from Wecker and so B16c, which is titled *disc[ant]*, is probably the missing Wecker Discant part.

Twenty five sources here are for plucked instruments other than lute, including pavane/galliard pairs for gitterne (B37-38) and for cittern (B55/56/60, B57/61 & B58/62). Five distinct settings are for gittern/renaissance 4-course guitar (B35-39/40). Four distinct settings for 4-course mandore (B41-43 on the passamezzo moderno and B44 on a unique ground). Nineteen settings are for cittern (B45-63), all but two (B51, 59) in printed sources and all but one (B59, the best cittern setting!) for diatonic cittern. They are all quite similar although few are concordant - nearly identical pairs are B58 and B60 as well as B39 and B40. The strains are mostly set to the passamezzo moderno or alternating passamezzo moderno and romanesca apart from being grouped into two tonalities a fourth apart.<sup>21</sup> Two (B46, 49), of those in the higher set (eight, B45-52) are labelled *superius* in the title and three of the lower set (eleven, B53-63) include *bassus* in the title (B52, 53, 63). The same *superius*/*bassus* pairs are adjacent in the prints of Phalèse & Bellère 1570 (B49, 52) and Kargel 1578 (B46, 63), suggesting a duet for two citterns a fourth apart, but curiously in the revised and expanded 1582 edition of Phalèse & Bellère the *bassus* is included but not the *superius*. In fact all but one (B59) of the cittern sources in the upper or lower sets are similar and comprise chord sequences without an obvious tune so that they are more like ensemble parts rather than solos.

### In F:

- B1. US-Ws V.a.159 (Giles Lodge), f. 7r *The Anticke* 60
- B2. CH-Bu F.IX.70, p. 240 XII *Alio modo Les bouffons - Proportio* 60
- B3. NL-Lu 1666, f. 1r *La Chasse* [The hunt] 61
- B4. NL-Lu 1666, f. 1r untitled 61
- B5. NL-Lu 1666, f. 337r *De Doot* [Death] 61
- B6. Barbetta *Intavolatura di Luto* 1585, p. 18 *Balletto d'Inghilterra deta il Bufon* 62
- B7. CH-Bu F.X.11, ff. 19v-20r *Les bouffons - Proportio* 62
- B8. NL-Lt 1666, f. 2r i *La Chasse* 63
- B9a. Wecker Tenor 1552, sig. h2v XXXIII. *Les Bouffons Tenor - lute II* 63
- B9b. Heckel Tenor 1556/1562, pp. 83-84 *Les Bouffon - lute II* 64
- B9c. NL-At 208.A.27, f. 45r *Les Bouffons Wolfgang Heckels XXII* 64-65
- B9d. PL-Kj W 510, f. 39v *Les Bouffons* 65
- B10. CH-Bu F.IX.70, p. 239 XI *Les bouffons - Proportio* 66
- B11. Arbeau 1589, ff. 99r & 99v *Air des Bouffons - arranged melody* 66
- B12. F-Pn Rés. 941, f. 2r ii *autre bouffons* [?]fact 77

### In C:

- B13. CH-Bu F.IX.70, p. 241 XIII *Alio modo Les bouffons - Proportio* 66
- B14. F-Pn Rés. 941, ff. 42v-43r [Bouffons] 67
- B15. GB-En Adv.5.2.18 (Straloch), p. 1 *The buffins* 67
- B16a. Heckel Discant 1556/1562, pp. 107-109 *Les Bouffon - lute I* 68
- B16b. NL-At Ms. 208.A.27, f. 45v *Les bouffons Wolfgang Hecke. XXIII* 68-69
- B16c. PL-Kj W 510, f. 49r *Les Bouffons - Disc[ant]*. 69
- B17. IRL-Dtc 408/II, p. 104 *Buffons* 71
- B18. NL-Lu 1666, f. 351v *Boter op de pensen* [Butter on the belly] 71
- B19. CH-Bu F.IX.70, p. 240 XIII *Alio modo les bouffons - Proportio* 72
- B20. D-B Hove 1, f. 161r *Bouffons* 73
- B21. D-B Hove 1, f. 160v ii *Bouffons* 73
- B22. F-Pn Rés.941, f. 2v i [Bouffons] [?]fact 73
- B23. F-Pn Rés.941, f. 2v ii [Bouffons] [?]fact 73
- B24. S-B PB fil.172 (Per Brahes), f. 10r *Les Bouffons* 74
- B25. CH-Bu F.IX.70, p. 286 *Bouffons* 74
- B26. NL-Lt 1666, f. 3r i *La Chasse* 75
- B27. NL-Lt 1666, f. 3r ii untitled 75

### In D:

- B28. NL-Lt 1666, f. 2r ii untitled 75
- B29. NL-Lt 1666, f. 2r iv untitled 76

### In G:

- B30. D-B Hove 1, f. 160v i *Bouffons* 76
- B31. NL-Lt 1666, f. 2r iii untitled - G pa 74
- B32. IRL-Dtc 410/I (Dallis), p. 3 *bouffons* 77
- B33. F-Pn Rés. 941, f. 43v [Autre] [bouffons] 77
- B34. F-Pn Rés. 941, f. 2r i [Bouffons] 77

<sup>18</sup> Dedication to Thomas Nashe *The Anatomie of Absurditie* 1589 [bold editorial]: 'So it was that not long since, lighting in company with many extraordinary gentlemen of most excellent parts, it was my chance (amongst other talk which was generally traversed amongst us) to move divers questions as touching the several qualities required in Castiglione's *Courtier*; one came in with that of Ovid, *Semper amabilis esto*; another stood more strictly on the necessity of that affability which our Latinists entitle *facetus*, & we more familiarly describe by the name of discoursing; the third came in with his carpet devises and told what it was to **tickle a Citterne, or have a sweet stroke on the Lute**, to dance more delicately, and revel it bravely. The fourth, as an enemy to their faction, confuted all these as effeminate follies, and would needs maintain that

the only adjuncts of a courtier were scholarship and courage, returning picked curiosity to paltry scribes and suchlike, affability to Aristippus and his crew, **citterning and luting** to the birthright of every sixpenny slave, and to conclude, dancing & revelling to every tailor's holiday humour'.

<sup>19</sup> Those that are untitled could have been known to the copyists by any of the alternative titles (for example did Mainiero think he was setting the English John come kiss me now or Buffons?). B6 in an Italian lute print includes *il Bufon* in the title but the tune is unrelated and it is set to a different ground.

<sup>20</sup> Ward 1994, *op cit.*, pp. 290-357.

<sup>21</sup> For a detailed analysis of the grounds used for most but not all of the cittern sources here see Ward 1992, *op cit.*, pp. 125-126.



<b>Gittern (fef):</b> - playable on 2nd to 5th courses of lute	
<b>B35.</b> US-N Hub osborn 13, f. 44r <i>thantike</i>	75
<b>B36.</b> Morlaye I 1552, ff. 23v-24r <i>Buffons</i>	78
<b>B37.</b> Phalèse & Bellère <i>Guiterna</i> 1570, f. 57v <i>Pavane des Bouffons</i>	78
<b>B38.</b> Phalèse & Bellère 1570, f. 58r <i>Gaillarde des Bouffons</i>	80
<b>B39.</b> Phalèse & Bellère 1570, ff. 59v-60r <i>Almande</i> <i>Les Bouffons - Plus diminuée</i>	80
<b>B40.</b> Le Roy 1569?, ff. 15r-15v <i>Les Bouffons - Plus diminuée - gitterne</i> <sup>22</sup>	81
<b>Mandore (hfhf):</b> - transcribed for lute, and in C assuming lute at G pitch)	
<b>B41.</b> GB-En Adv.5.2.15 (Skene), p. 177 untitled	82
<b>B42.</b> GB-En Adv.5.2.15, p. 178 untitled	82
<b>B43.</b> GB-En Adv.5.2.15, p. 181 <i>The fourth measure of the Buffins</i>	82
<b>B44.</b> US-R Sibley 96 L 973, f. 20v <i>10. boffonde</i>	83
<b>Diatonic cittern in french tuning:</b> (except B41)	
<b>B45.</b> Morlaye IV 1552, f. 28v <i>Bouffons</i> first fret absent in original tablature here adjusted to include it	83
<b>B46.</b> Kargel <i>Renovata</i> 1578, sig. K1r i 67 <i>Les Bouffons superius</i> - diatonic	83
<b>B47.</b> Vreedman 1568, f. 2r <i>Les Bouffons</i>	84
<b>B48.</b> Vreedman 1568, f. 2r <i>Autrement</i>	84
<b>B49.</b> Phalèse & Bellère <i>Hortus Cytharæ</i> 1570, ff. 23v-24r <i>Les Bouffons</i> . <i>Superius - Plus diminuée</i>	84
<b>B50.</b> Le Roy & Ballard 1564, ff. 14v-15r <i>Les Bouffons</i> - <i>Bouffons plus diminuée</i>	85
<b>B51.</b> GB-En 9450, f. 41r <i>The buffins</i>	85
<b>B52.</b> Phalèse & Bellère 1570, ff. 24v-25r <i>Les Bouffons Bassus</i> - <i>Plus diminuée</i>	86
<b>B53.</b> Phalèse & Bellère <i>Hortulus Cytharæ</i> 1582, f. 69r <i>Bouffons Bassus</i>	86-87
<b>B54.</b> Le Roy & Ballard 1565, ff. 8v-9r <i>Les Bouffons</i> - <i>Bouffons plus diminuée</i>	87
<b>B55.</b> Phalèse & Bellère 1570, f. 25r <i>Pavane des Bouffons</i>	88
<b>B56.</b> Phalèse & Bellère 1570, f. 25v <i>Autrement</i>	88
<b>B57.</b> Kargel 1578, sig. 14v i 65 <i>Pavane des Bouffons</i>	88
<b>B58.</b> Le Roy & Ballard 1565, ff. 9v-10r <i>Pavane des Bouffons</i>	89
<b>B59.</b> US-CA Mus.181, f. 39v <i>bufons</i> - chromatic italian tuning	89
<b>B60.</b> Phalèse & Bellère 1570, ff. 25v-26r <i>Gaillarde des Bouffons</i> [A] - <i>Autrement</i> [B]	90
<b>B61.</b> Kargel 1578, sig. 14v ii 66. <i>Gaillarde des Bouffons</i>	90
<b>B62.</b> Le Roy & Ballard 1565, ff. 10v-11r <i>Gaillarde des Bouffons</i>	91
<b>B63.</b> Kargel 1578, sig. K1r i 68 <i>Les Bouffons Bassus</i> For keyboard: D-B 40089 (Nörmiger), 131 <i>Maschkarj Tantz - Sprungck</i> <i>Druff</i> ; GB-Lbl Add.23623, ff. 22v-27v <i>Les Bouffons van Jan Bull: Doctr.</i> ; Paix 1583, ff. 172v-173r <i>Ballo Anglese - Saltarello</i> . Instrumental ensemble à 4: Estrés 1559, f. 4v <i>Les Bouffons</i> ; Phalèse & Bellère 1571, f. 2v <i>Les</i> <i>Bouffons</i> ; Mainerio <i>Il Primo Libro de Balli a quatro voci</i> 1578, p. 20 <i>Ballo</i> <i>Anglese - Saltarello</i> ; Phalèse & Bellère 1583, f. 23v <i>Ballo Anglese - Saltarello</i> . Not the same tune or ground: GB-Lbl Add.29283-5, no. 53 <i>Le Bouffon</i> ; GB-Lbl Roy.App.59-62, f. 20r <i>El bufon</i>	91

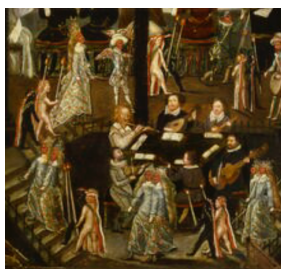
### SI VOUS ESTES BELLE

Another early member of the buffons tune family is titled *Si vous estes belle* found first in a lute print of Phalèse published in 1549 that includes two settings in different tonalities and to different grounds. No song setting or text is known but instrumental arrangements with the same title for lute or cittern (SV3) are found some with a tune related to John come kiss me now (SV1, 4, 6ic) and set to either the passamezzo antico/romanesca<sup>23</sup> (SV1-3, 5, 7) or passamezzo moderno ground (SV4, 6 plus reprise, and the B strain of SV2). SV6 (and reprise) comprises four settings in different tonalities, leading Todd Lane to suggest a lute quartet relationship.<sup>24</sup> The scribe for some reason labelled three of the four parts incorrectly and Lane reassigned the parts labelled 'Bassus' as superius, 'Tenor' as bassus and 'Superius' as tenor, the 'Contratenor' remaining unchanged, in order that the parts fit together on four lutes at appropriate pitches (Lute I in A for Superius, Lute II in G for Contratenor, Lute III in E for Tenor and Lute IV in D or Bassus). The final source is SV7 found on a single page of the Dallis lute book as five short settings in four different tonalities. It seems to be intended as a quintet for five lutes (pitched at A, tenor at E, bassus 1 at D and bassus 2 at B), given the titles *sup[erius]*, *T[enore]* *Bass[us]* and the last *In 5 partes*. However, as copied the parts do not fit together and comprise mainly

unison figuration as well as harmonic clashes in bar 1 between F major in SV7b and D minor in the other four and in bar 5 between F major in SV7a & d, D minor-F major in SV7b & c and F major-D minor in SV7e.<sup>25</sup> Regarding tonalities, the implied keys of the tablature notation matches in the two parts titled *tenor* (6c <reassigned> & 7c), the two *superius* (6a & 7b) and the three *bassus* (SV5, 6d & 7), the shared tonalities further suggesting that SV6 and SV7, as well as SV5, are ensemble parts. It is also noteworthy that SV2, a solo setting that is different to the quartet parts in the same manuscript, is concordant with the superius of the quintet in Dallis (SV7b) as well as a setting titled *Bouffons* in the French manuscript Rés.941 (see B22, above). Also the Bassus of the quintet in Dallis (SV7d) is concordant with a setting of *bouffons* also in Dallis (B32) as well as another setting of bouffons again in the French manuscript Rés.941 (B33).

<b>SV1.</b> Phalèse 1549, sig. B3r <i>Si vous estes belle</i> - in C	69
<b>SV2.</b> NL-Lt 1666, f. 376r <i>Si vous estes belle - La Reprinse</i> - in C	74
<b>SV3.</b> Phalèse 1582, ff. 69v-70r <i>Si vous estes belle Almande</i> - cittern	78
<b>SV4.</b> Phalèse 1549, sig. 14r <i>Si vous estes belle</i> - Smith <sup>26</sup> no. 3 - in E <sup>b</sup>	78
<b>SV5.</b> CH-Bu F.IX.23, ff. 23r-23v <i>Si vous este bello Bass - Saltarello sua</i> - G	92
<b>SV6ia.</b> NL-Lt 1666, f. 365v ii [Si vous estes belle] <i>Bass[us]</i>	94
- Lane/Lundgren <sup>27</sup> 12a Superius	
<b>SV6ib.</b> NL-Lt 1666, f. 366r ii [Si vous estes belle] <i>Contrat[enore]</i>	94
- Lane 12a Contratenor	
<b>SV6ic.</b> NL-Lt 1666, f. 365v i <i>Si vous estes belle. Sup[erius]</i>	95
- Lane/Lundgren 12a Tenor	
<b>SV6id.</b> NL-Lt 1666, f. 366r i [Si vous estes belle] <i>Tenor</i>	95
- Lane/Lundgren 12a Bassus	
<b>SV6iia.</b> NL-Lt 1666, f. 366v ii [Reprinse Si vous estes belle]	96
- Lane/Lundgren 12b Superius	
<b>SV6iib.</b> NL-Lt 1666, f. 367 i [Reprinse Si vous estes belle]	96
- Lane/Lundgren 12b Contratenor	
<b>SV6iic.</b> NL-Lt 1666, f. 366v i <i>Reprinse</i> [Si vous estes belle]	97
- Lane/Lundgren 12b Tenor	
<b>SV6iid.</b> NL-Lt 1666, f. 366v iii [Reprinse Si vous estes belle]	97
- Lane/Lundgren 12b Bassus	
<b>SV7a.</b> IRL-Dtc 410/I, p. 133 i <i>Pauen si vous</i>	98
<b>SV7b.</b> IRL-Dtc 410/I, p. 133 ii [Pauen si vous] <i>Sup[erius]</i>	98
<b>SV7c.</b> IRL-Dtc 410/I, p. 133 iii [Pauen si vous] <i>T[enore]</i>	98
<b>SV7d.</b> IRL-Dtc 410/I, p. 133 iv [Pauen si vous] <i>Bass[us]</i>	99
<b>SV7e.</b> IRL-Dtc 410/I, p. 133 v [Pauen si vous] <i>In 5 partes</i>	99

### BRANLE DE LA TORCHE



*Torch bearers in the Unton portrait*

Settings of music related to Les Bouffons that is titled *Ballet/ Branle/ Allemande de la Torche* are also included here. Torchlit processions were part of court masques and ballets, such as in 1512 when Henry VIII 'with a xi other were disguised, after the maner of Italie, called a maske, a thyng not seen afore in Englande ... & after the banket doen, Maskers came in, with sixe gentlemen disguised in silke bearyng staffe torches, and desired the ladies to daunce'.<sup>28</sup> The famous painting in the National Portrait Gallery in London celebrating the life of Sir Henry Unton (c.1558-1596) portrays torch bearers with dancers and musicians in a procession entering the hall around a mixed consort (see illustration). So T1-8 here may be settings of music that originally accompanied torchlit processions in ballets. All but one (T8) of the eight settings here are related (T2 & T3 are concordant) and use a tune similar to John come kiss me now,<sup>29</sup> set to either the passamezzo antico (T5), the common variant of it with i rather than III in bar 5 (T4, T6 & T7) or another variant of it with IV instead of i in bars 3 and 7 (T2 & T3). T1 is an arrangement of the melody in Arbeau *Orchesographie* of 1589 to fit the passamezzo antico, but despite the similar title, T8 has an unrelated tune extended to twelve

<sup>22</sup> Two of eight fragmentary pages, one now at the Royal Academy of Music, London, and the other at Pennsylvanian University, from the otherwise lost Le Roy *An instruction to the Gitterne* 1569?/reprinted Rowbotham - facsimile pages in Christopher Page *The Guitar in Tudor England* (Cambridge University Press 2015), chapter 4.

<sup>23</sup> The passamezzo antico and romanesca only differ in the first bar, i for the pa and III for the romanesca.

<sup>24</sup> Todd Lane 'The lute quartets in the Thysius lute book' *Journal of the Lute Society of America* 22 (1989), pp. 28-59.

<sup>25</sup> Thank you to Jean-Marie Poirier for his analysis of this as a possible quintet.

<sup>26</sup> Douglas Alton Smith *30 Easy Pieces for Renaissance Lute* (Lübeck, Tree Editions 1995).

<sup>27</sup> Wolfgang Meyer & Ekkehard Schulze-Kurz *Die Lautenquartette aus dem Thysius-Lautenbuch Herausgegeben* (München, Lundgren Edition c.2005), n° 12 (where the parts are edited to fit) - thank you to Jean-Marie Poirier for bringing this edition to my attention.

<sup>28</sup> Edward Hall's *Cronicle containing the History of England* editions of 1548/1550 (modern edition, London, J. Johnson 1809, p. 526).

<sup>29</sup> In fact more like the tune of *Forçe d'Hercule*, see settings in supplement to *Lute News* 140 (December 2021).

bars and is set to an extended romanesca ground (III-VII-i-V-III-VII-i/V-I-i-I-i/V-I). The title *Bransle de la Torche* in the cognate for instrumental ensemble in Praetorius' *Terpsichore* includes a reference to La chasse (*sonsten la schasse* = keep on hunting), reflecting the title of some of the cognate sources of Les Bouffons (B3, 8, 26).

T1. Arbeau 1589, f. 86v <i>Bransle de la torche</i> - arrangement of melody - C	55
T2. D-B N 479, f. 16v-17r <i>Bransle de la Torche</i> - F	58
T3. CH-SO DA 111, f. 44v untitled - F	59
T4. GB-Lam 603, f. 23r iii <i>Brawale / Brale de la torche</i> - F	59
T5. I-Lg 774, ff. 11v-12r <i>Il Ballo della torcia</i> - G	70
T6. Phalèse 1570, f. 78r <i>Branle de la torche</i> - guiterne	70
T7. F-Pn Rothschild I 411, no. 7 <i>Allemande de la Torche</i> - diatonic cittern french tuning	70
T8. B-Br II.275, f. 2r <i>Ballo della Torcia</i> - C	71
Instrumental ensemble: Estrées 1559, f. 7v <i>Bransle de la torche</i> - à 4	
Praetorius 1612, p. 26 <i>MPC: Bransle de la Torche, fonten la Schasse</i> - à 5	

#### APPENDIX

An English galliard only known from Rude's print *Flores Musicae* published in Heidelberg in 1600 is included as a page filler as App 1. App 2 is the only known prelude attributed to lutenist Benedict de Drusina, found in a manuscript copied in French tablature and dated 1594 now in the Stadtbibliothek Braunschweig. He published two lute

books, both printed by Johann Eichorn in Frankfurt: *Tabulatura* of 1556 included four fantasias, vocal intabulations of French, German and Italian songs and motets, as well as passamezzos, saltarellos, and paired German dances. However, as none of the music bears ascription it is not clear whether he composed or intabulated rather than just collected the music. The second book, also *Tabulatura* was published in 1573 and is a transcription from Italian into German tablature of the entire contents of Melchior Neusidler's two Venetian prints of 1566. App 3-6 have titles reminiscent of *Ballet/ Branle/ Allemande de la Torche* above, but are unrelated to it. App 3-5 are similar and based on variants of the same ground (A: beginning I-I-I-I B: beginning V-V-V-V).

App 1. Rude II 1600, sig. kk2r 131 index: <i>Gagliarda Anglica</i>	28
App 2. D-BStb C 39 2o, no. 26 <i>Præambulum Benedict De Drusina</i>	81
App 3. D-Mbs 1511d, f. 15v <i>La tora</i>	93
App 4. D-Mbs 1511b, f. 6v <i>La torça</i>	99
App 5. D-Mbs 1511b, f. 19v <i>El ballo de la torça</i>	100
App 6. Castellano 1536, f. 22v <i>Saltarello chiamato la Torgia</i>	101
cf. Roy App.59-62, no. 10 <i>Torça</i> - instrumental ensemble à 4	

Commentary to the music in the supplement to *Lute News* 141.<sup>30</sup>

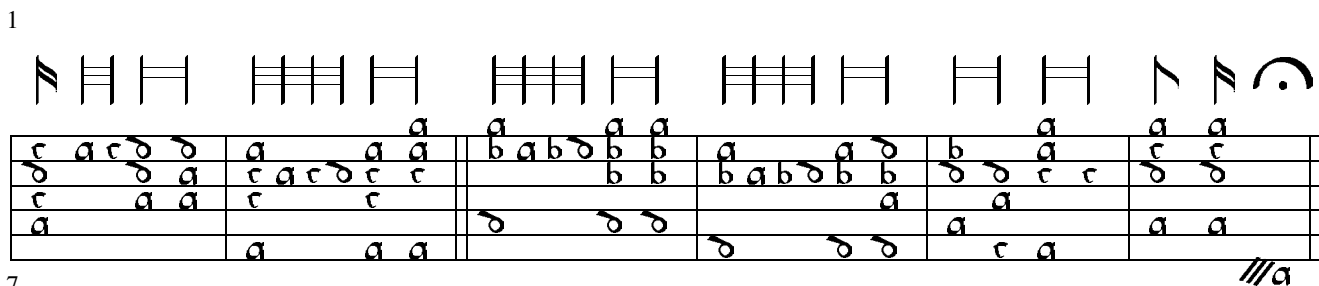
John H. Robinson - May 2022

<sup>30</sup> COMMENTARY FOR THE TABLATURE IN LUTE NEWS 141: BALLARD PART 2: **28a.** double bar lines between strains absent; no changes. **28b.** double bar lines between strains absent; 1/2 - a10 instead of a7; 30/1 - a7 absent; 48/3 - a6 instead of a7; 48/4 - d1 instead of b1; 48/between 5-6 - b1a4 crossed out. **28c.** double bar lines between strains absent; no changes. **28d.** 1/2, 18/1, 24/1 - a8 instead of a7; 8-9, 27-28 - bar lines absent; 10/3 - crotchet displaced a note to the right; 15/1 - minim instead of crotchet; 15/3 to 16/1 - crotchet c4 bar line minim d3 absent; 17/1 - minim instead of dotted minim; 28/1 - fermata d3 absent. **29a.** double bar lines between strains absent; 67/1 - a7 instead of a8. **29b.** double bar lines between strains absent; 15 - bar absent and substituted from D-Ngm 33748/I, f. 27r; 32/1 - b2b3d4 instead of b1b2d3; 34/3 - c3 instead of b3. **29c.** double bar lines between strains absent; 39/3 - a4 added; 40/1 - fermata a4 absent. **30a.** double bar lines between strains absent; 39-40 - two bars omitted and reconstructed based on bars 19-20; 54 - bar omitted. **30b.** /a, //a, ///a instead of a, /a, //a for 7F, 8E, 9C; double bar lines between strains absent; anacrusis-1, 20-21, 35-36 - bar lines absent; 3/1 - minim instead of dotted minim; 8/1-4 - minim 3 quavers instead of 2 crotchets 2 quavers; 20/2 - crotchet f1 absent; 22/1 - h1 instead of k1; 29/1-2 - crotchet minim instead of minim crotchet; 30/2 - a instead of /a for 7F; 31/2 - a7 instead of 9C; 31/2 - a7 instead of a9; 35/2 - crotchet a9 absent; 36/1 - fermata d2c4 absent. **30c.** double bar lines between strains absent; no changes. **31a.** double bar lines between strains absent; no changes. **31b.** double bar lines between strains absent; 42/1 - a3 instead of a4; 65/4 - c2 instead of b2; 68/1 - fermata d3c4 absent. **31c.** 10/1 - crotchet absent; 23-24 - double instead of single bar line; 24/1-2 - single instead of double bar line; 32/3 - b2 crossed out; 41/1 - /a instead of /a. **31d.** 29/3 - d5 instead of d6; 36/<1 - d3c4 crossed out. **32a.** double bar lines between strains absent; 89/5 - a10 instead of a9. **32b.** /a, //a, instead of a, /a for 7F, 8E; double bar lines between strains absent; 2/1 - d2 crossed out; 14/3 to 15/2, 16/2, 44/2, 66/5 - crotchets absent; 17/6 - quaver d5 absent; 19/1 to 20/3 - minims instead of crotchets; 24/2 - c3 instead of c4; 26/5 - b3 and c4 horizontally instead of vertically aligned; 34/2 - a9 instead of a8; 37-38, 44-45 - bar lines absent; 40/2 - dotted crotchet instead of crotchet; 43/3 - a5 instead of a4; 50-51 - double bar line followed by insertion of 4 redundant bars [= bars 30-32 in A strain repeat of 32a]; 56/2 - dotted crotchet absent; 59/1 - dotted minim instead of crotchet. **32c.** /a, //a, ///a instead of a, /a, //a for 7F, 8E, 9C; 15/1 - scribe changed d3 to g3; 16-17 - double instead of single bar line [in addition to the one a note earlier]; 18/3 - f4 crossed out; 22/2 - c4 crossed out; 22/between 2-3 - b2 crossed out; 22/3 - b4 crossed out;

37-38 - bar line absent; 38/2 - semiquaver instead of quaver; 40/1 - a8 crossed out; 51-54 [4 bars] different to the equivalent 51-56 [6 bars] of a/b so that the B strain and its repeat is two bars shorter; 52/2 - d4 crossed out; 52/3 - c4 changed to d4; 53/1 - d6 crossed out; 62/1-6 - a8-d1-a1-b2-a1-b1 changed to b6-d3-b3-c4-d2-b2; 62/4 - e4 instead of d4; 63/1-6 - b6-b2-d3-a2-b2-a2 changed to d6-d2-b2-d2-a2-b3; 67/1 - b2 crossed out; 67/3 - d3 instead of d4; 71/6 - c5 instead of d2; 72-73 - two bars omitted. **33a.** double bar lines between strains absent; no changes. **33b.** double bar lines between strains absent; anacrusis/1, 45/2 - crotchets absent; 15/2, 47/2 - a6 instead of a5; 27/4 - quaver d5 absent; 34/3 - a6 absent; 40/3 - g4 instead of d4; 45/1 - a7 instead of a8. **34a.** double bar lines between strains absent; 37/2 - c2 added; 38/3 - d4 instead of a2; between 38-39 - extra bar added of crotchet b2c4 dotted crotchet b2b3a4d6 quaver a2. **34b.** /a, //a, ///a instead of a, /a, //a for 7F, 8E, 9C; double bar lines between strains absent; 8-9, 30-31 - bar line absent; 14/3 - crotchet instead of dotted crotchet; 36/4, 63/1-3 - crotchets absent; 37/3 - a7 instead of a6; 46/3 - dotted minim instead of dotted crotchet; 55/2 - a9 instead of a8. **35a.** double bar lines between strains absent; no changes. **35b.** /a, //a, ///a instead of a, /a, //a for 7F, 8E, 9C; double bar lines between strains absent; 7/1 - d6 instead of d5; 22/3 - dotted crotchet absent; 23/1-3 - crotchets absent; 38/2 - a6 displaced to the left of a2c3 and dotted crotchet absent; 54/4-5 - quavers instead of semiquavers; 55/3 - minim instead of crotchet. **36a.** double bar lines between strains absent; 70 - extra bar in the division compared to the B strain but the melodic sequence seems to require it. **36b.** double bar lines between strains absent; 19-20, 28-29, 68-69 - bar lines absent; 39/1 - a7 instead of a8; 59, 79 - bars omitted and substituted from 36a (but better without bar 79). **JOHN COME KISS ME NOW: J1.** 16-17 - bar line absent; 17 - fermata a4 absent. **J2.** some notes of the original omitted or raised an octave. **APPENDIX: App 1.** 1/1 - c1 absent; 4-5, 12-13 - double instead of single bar lines; 6-7, 7-8, 14-15 - bar lines displaced a note to the left; 10/1 - crotchet instead of dotted minim; 10-11 - bar line absent; 14/1 to 15/3 - crotchets instead of minims. **App 2.** rhythm signs entirely absent; bar lines absent except single at 4-5, 12-13, 14-15 and double at 8-9; 15/1 - a5 absent. **App 3.** 11/1 - d1 absent; 13/1 - d6 instead of d7; 16/1 - minim instead of crotchet. **App 4.** German tablature; no changes. **App 5.** German tablature; 7/1-2 - minims instead of crotchets. **App 6.** 1/1, 1/7-8, 2/4 - crotchets instead of quavers; 2/6 - crotchet a5 absent; 6-7 - bar line displaced a note to the right; 7/1 - minim instead of crotchet; 7/2 to 8/6 - rhythm signs absent; 7-8 - barline absent. **App 7.** no changes.

## S1. Warumb seindt die Studenten Ein Tantz - 10C AAB4

D-Dl M 297, p. 147



## S2. Studiosorum Chorea - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 247



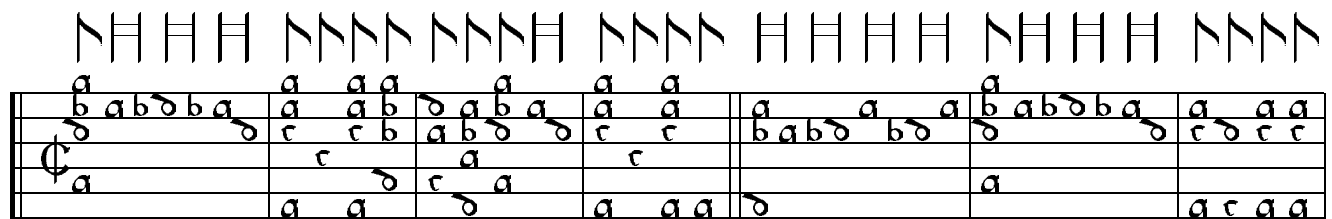
## S3. Studenten Dantz Bassus - Nachdantz - AB4-AB4

PL-Kj W 510, f. 16r



## S4. (Studenten Tantz - Proportz) - AB4-AB4

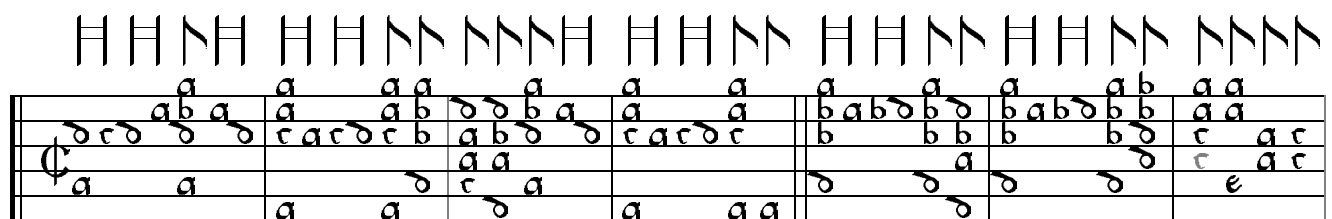
DK-Kk Thott 841,4o, f. 76r iv



8

## S5. Studenten Tantz Bassus - Proportio - AB4-AB4

CH-Bu F.X.11, f. 18v



8

## S6. Tantz - Sprung 1 - lute II AB4-AB4

Waissel 1592b, sig. A1v



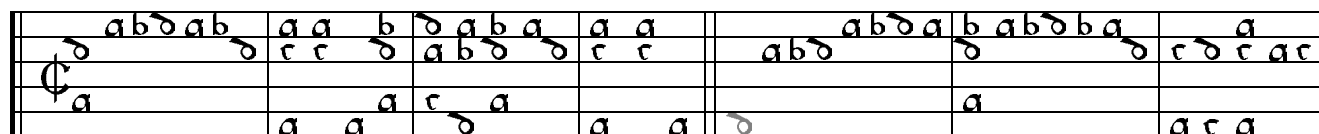
8



## S7. Der Bass im Studenten Dantz - (Proportz) - AB4-AB4

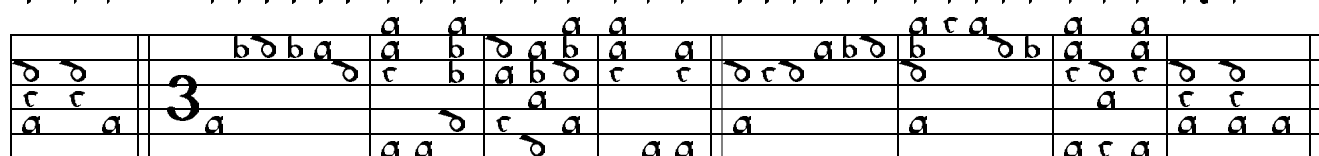
DK-Kk Thott 841,4o, f. 76r iii

HHHH HHHH HHHH | H H HHHH HHHH HHHH



1

| H H HHHH HHHH HHHH HHHH HHHH HHHH HHHH



8

## S8. Der Wittenberger Studenten Tantz - Saltarello - AAB4-AAB4

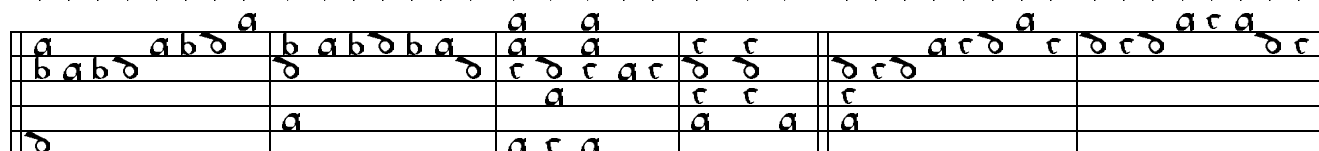
NL-At 208.A.27, ff. 63v-64r

HHHH HHHH HHHH | H H HHHH HHHH HHHH



1

HHHH HHHH HHHH | H H HHHH HHHH HHHH



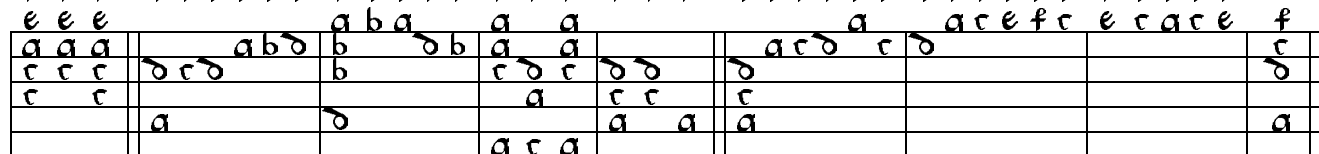
9

HHHH HHHH HHHH | HHHH HHHH HHHH HHHH



15

HHHH HHHH HHHH | HHHH HHHH HHHH HHHH



24

## S9. Bassus - AB4

D-KNh R.242, f. 218r

1

## S10. (Studenten Tantz) D - (Nachdantz) D - ABB4-ABB4

D-Sl G.I.4 I, f. 39r

6

12

18



## S13. Studenten Dantz B - Nachdantz B - 7F8D ABB4-ABB4

D-S1 G.I.4 I, f. 39r

Handwritten musical notation for the first system of S13. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '1' below it.

Handwritten musical notation for the second system of S13. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '6' below it.

Handwritten musical notation for the third system of S13. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '12' below it.

Handwritten musical notation for the fourth system of S13. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '18' below it.

## S14. Der Studenten Dantz aus dem D - (Proportz) - AB4-AB4 DK-Kk Thott 841,4o, f. 76r i

Handwritten musical notation for the first system of S14. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '3' below it.

Handwritten musical notation for the second system of S14. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a stylized, early printed font. The first measure is marked with a '8' below it.

## S15. Studenten Dantz - Proport - AB4-AB4

DK-Kk Thott 841,4o, f. 76r v

8

## S16. Warumb seind die Studenten - A4BB6-A4BB6

CH-Bu F.IX.70, p. 274

9

17

25



## S17. Worumb seindt die Studenten - (Proportio) - AAB4-AAB4

DK-Kk Thott 841,4o, f. 78v i

1

7

13

19

## S18. Studiosorum Chorea - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 247

1

8

1

6

11

D-Z 115.3, f. 6v

5

10

S21. Ein ser gueter Dannts hd - Der auf vnnd auff hd  
 - AAB4-AAB4

D-Mbs 1512, ff. 47v-48r

1

7

13

19

26

S22. Der Wittenberger Studenten Tanz - Saltarello - AABB4-AABB4

NL-At 208.A.27, f. 64r

[illegible]

**1**

7

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'p' (piano) dynamics. The piece is divided into two measures by a double bar line.

13

The Rose Tree  
 G major, 3/4 time  
 Voice and Piano  
 The score is for a voice and piano arrangement of the song "The Rose Tree". It is in G major (one sharp) and 3/4 time. The voice part is written in the upper staff, and the piano accompaniment is in the lower staves. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady rhythm with eighth and quarter notes. The score consists of 12 measures and ends with a double bar line and repeat dots.

19

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines (beams) indicating pitch and rhythm. The notes are written in a stylized, handwritten manner. The staff is divided into measures by vertical bar lines. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The overall style is that of a handwritten musical score.

26

S23. Chorea - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 255

The Rose Tree  
The Rose Tree

The Rose Tree  
The Rose Tree

**1**

3

8

## S24. Discantus - Tannenbeum - AB4

D-KNh R.242, f. 217v ii

1

S25. Studenten Dantz - 7F A4B8

A-SPL KK 35, p. 52

**a**

[illegible]

7

**a**



S26. Studenten Tantz - Nachdantz - AABB4-AABB4

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

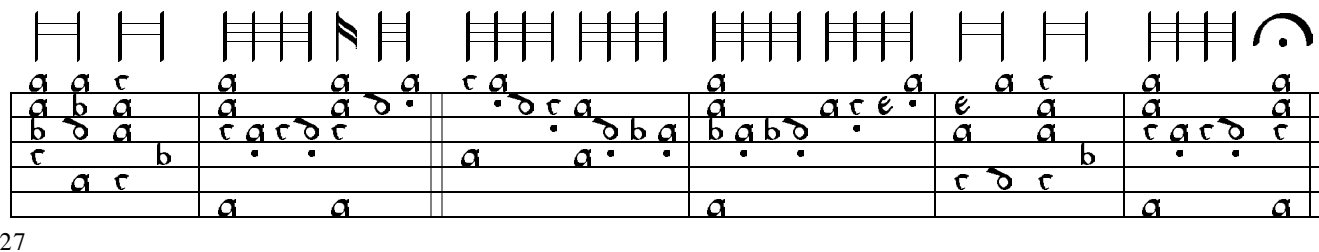
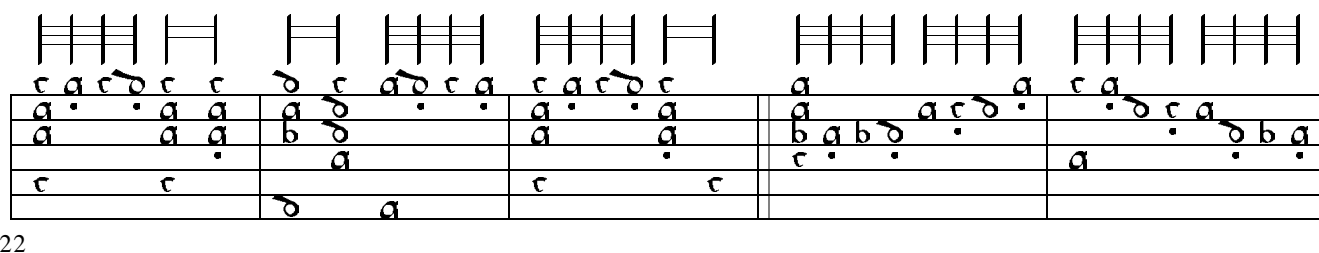
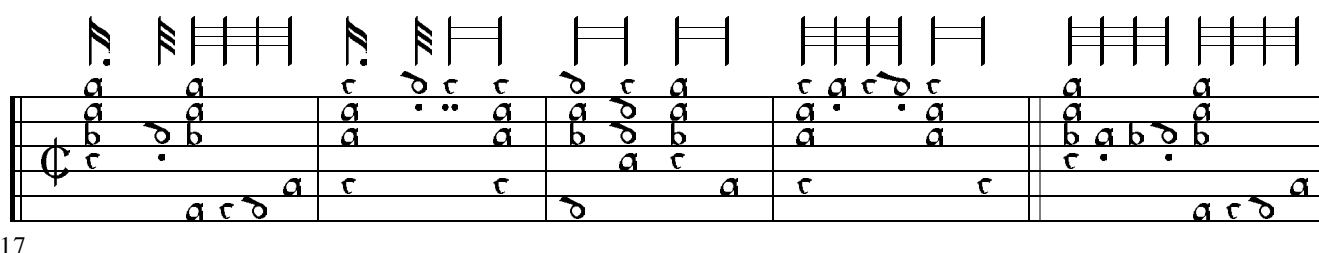
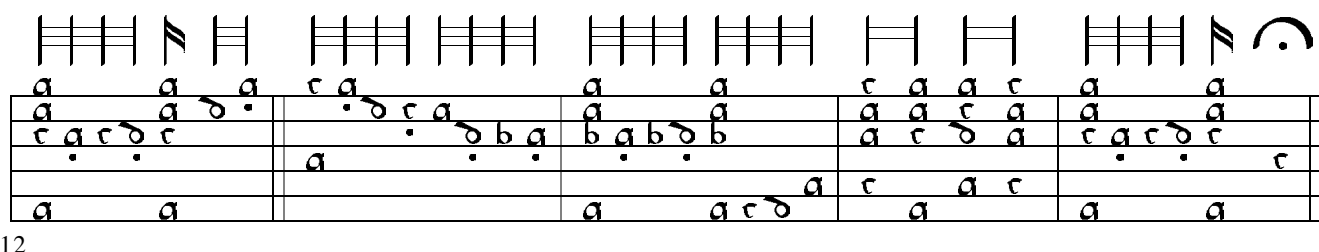
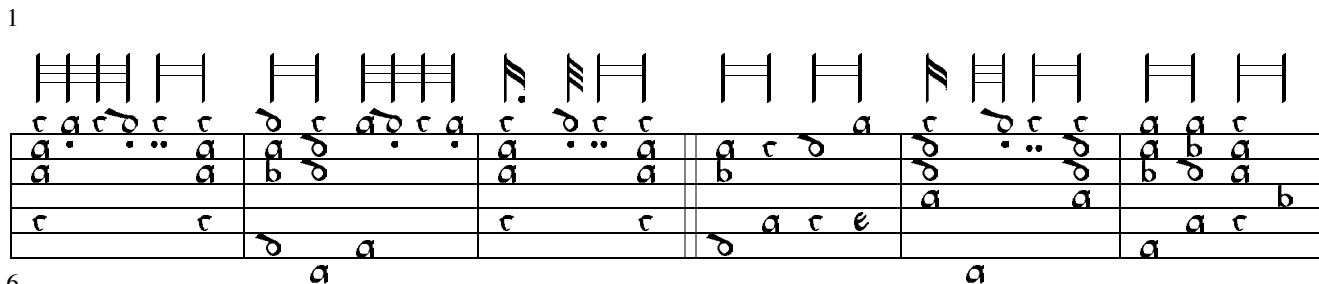
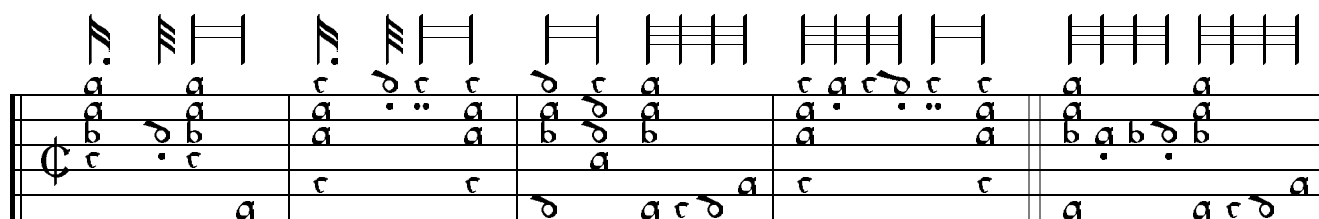
Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests, with a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff.

Handwritten musical notation for the second system, continuing the melody and bass line. The notation includes various note values and rests, with a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff.

Handwritten musical notation for the third system, continuing the melody and bass line. The notation includes various note values and rests, with a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff. A repeat sign is present at the end of the system.

Handwritten musical notation for the fourth system, continuing the melody and bass line. The notation includes various note values and rests, with a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff.

Handwritten musical notation for the fifth system, continuing the melody and bass line. The notation includes various note values and rests, with a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is written on a four-line staff. A repeat sign is present at the end of the system.



## S28. Teutscher Dantz - Nachdans - 7F9D AB4-AB4

S-B 172, f. 11r

1

6

11

## S29. (Studenten Tantz) Aus dem C - (Proportz) - AB4-AB4

DK-Kk Thott 841,4o, f. 76r ii

1

6

11

## S30. Helena Tantz sehr lieblich - Proportz darauff - AAB B4CC3+1-AA4BB5CC4+1

Heckel Tenor 1556, pp. 157-159

Measures 1-6 of the piece. The notation features a treble clef and a common time signature (C). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is also present, with some notes and rests. The key signature is one flat (B-flat).

Measures 7-11 of the piece. The notation continues the melody and bass line from the previous system. Measure 11 ends with a repeat sign.

Measures 12-17 of the piece. The notation continues the melody and bass line. Measure 17 ends with a repeat sign.

Measures 18-24 of the piece. The notation continues the melody and bass line. Measure 24 ends with a repeat sign.

Measures 25-31 of the piece. The notation continues the melody and bass line. Measure 31 ends with a repeat sign.

Measures 32-37 of the piece. The notation continues the melody and bass line. Measure 37 ends with a repeat sign.



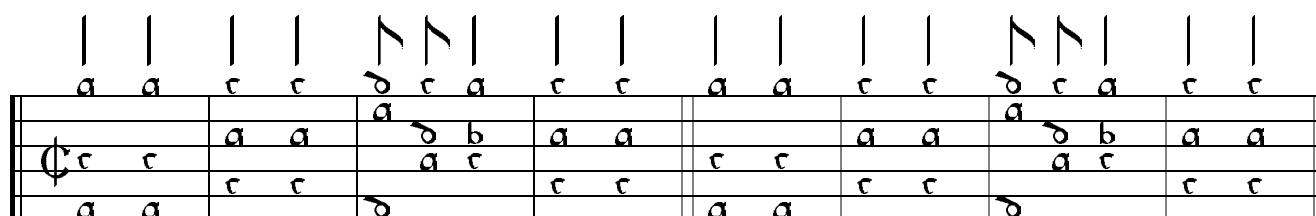
38



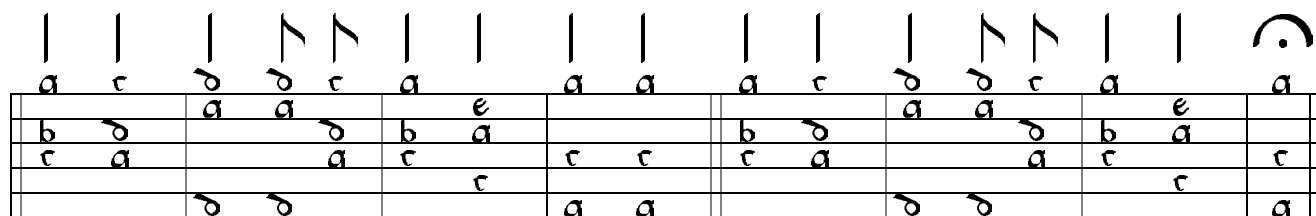
44

## S31. Ein Tantz - AAB B4

D-MGs StA MR 115.1 Nr. 641, f. 5r



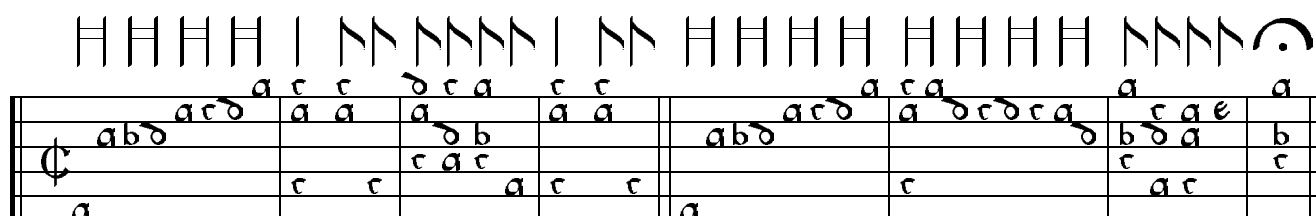
1



9

## S32. Studenten Tantz - AB4

D-LEm II.6.7, sig. D3r



1



1

7

12

18

25

32

## S34. Studenten Tantz - Nachdantz - AB4-AB4

CH-Bu F.X.11, f. 8r

1

6

11

## S35. Helena Tantz - ABB4

CH-Bu F.X.11, f. 11v

1

6

## S36. Studenten Tantz - Proportio - AB4-AB4

CH-Bu F.X.11, f. 17v

8

## S37 Studenten Dantz - (Nachdantz) - AABB4-AABB4

PL-Kj 40143, ff. 94v-95r

10

17

25

## S38. Studenten Tantz - Nachdantz - AABB4-AABB4

CH-Bu F.IX.23, ff. 8v-9r

First system of musical notation (measures 1-5). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Second system of musical notation (measures 6-10). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

6

Third system of musical notation (measures 11-15). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

11

Fourth system of musical notation (measures 16-20). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

16

Fifth system of musical notation (measures 21-25). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

25

## S39. Studenten Tantz - Proportio - AB4-AB4

D-MUwl 439, f. 83v

1

9

## S40. Studenten Dantz - AB4

PL-Kj 40159, f. 16v

1

## App 1. Gagliarda Anglica - 7F AB4C8

Rude 1600, sig. kk2r

1

7

12



S42. Tantz - (Nachtantz) - AB4-AB4

D-LEm II.2.45, f. 60r

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and letters (a, b, c, d, e) placed above and below the staff lines. The letters are arranged in a sequence that suggests a musical melody. The first measure contains the letters 'a', 'c', 'a', 'c', 'd', 'c'. The second measure contains 'd', 'c', 'a'. The third measure contains 'c', 'c'. The fourth measure contains 'a', 'b', 'd', 'a', 'c', 'd'. The fifth measure contains 'a', 'a'. The sixth measure contains 'a', 'a'. The seventh measure contains 'a', 'b', 'd', 'a', 'c', 'd'. The eighth measure contains 'a'.

1

Example 6

6

[illegible]

12

S43. Studenten Tanz - Sprung - AB4-AB4

D-B 40141, f. 45r

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

1

6

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

12

## S44. Studiosorum Chorea - Proportio - AB4-AB4

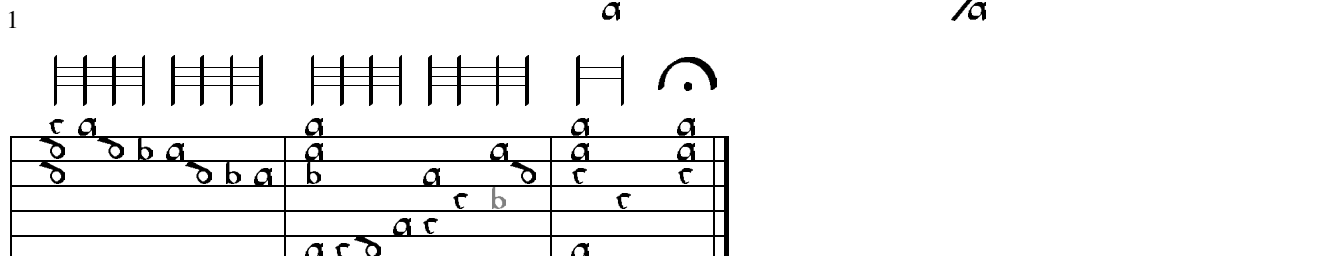
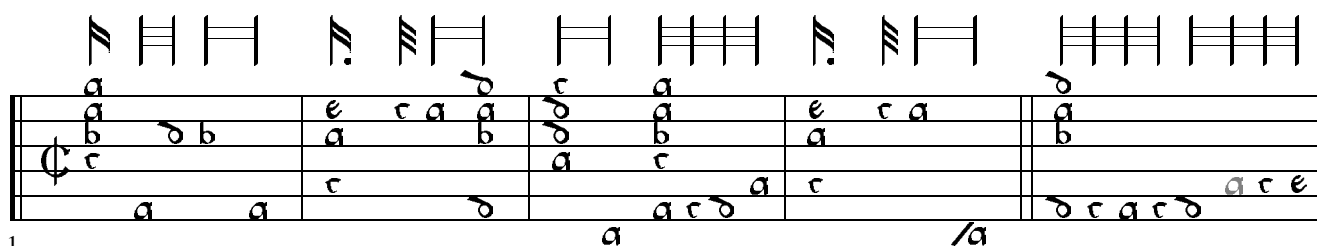
CH-Bu F.IX.70, p. 247



8

## S45. Studenten Tantz - 7F8D AB4

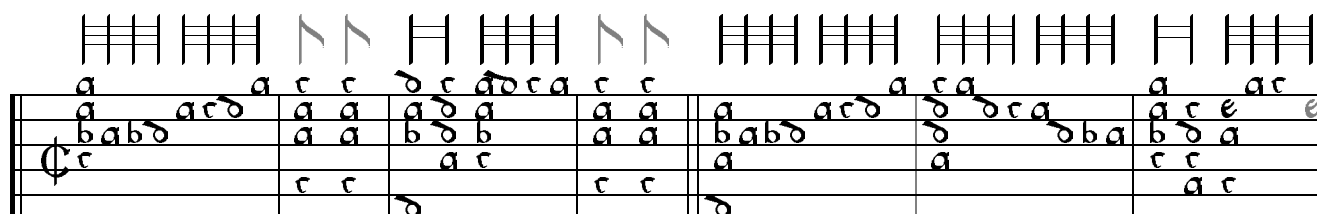
LT-Va 285-MF-LXXIX, f. 12v



6 a

## S46. Untitled - Proportio - AB4-AB4

D-KNh R 242, f. 217v

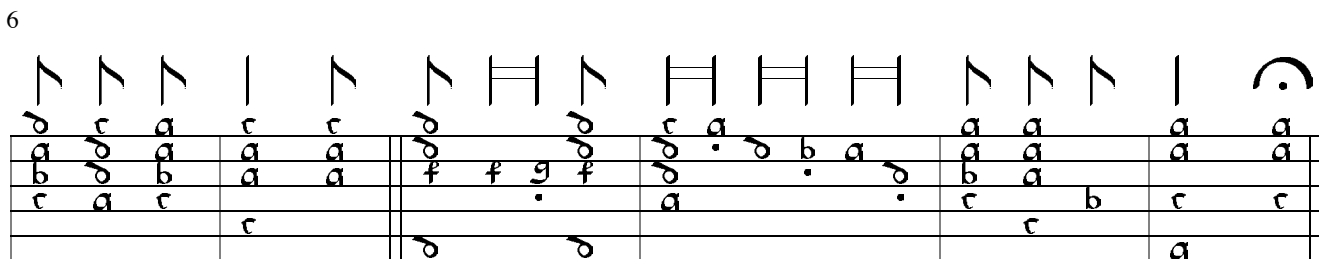
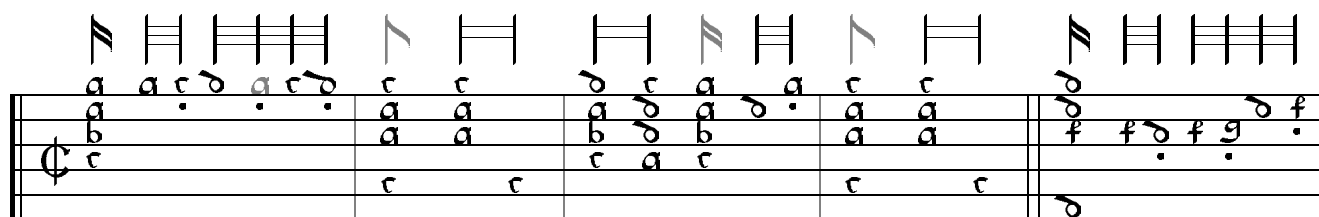


8



## S47. Studenten Dantz - Nachdantz - AB4-AB4

D-W Guelf. 18.8, f. 37v



11

## S48. Untitled - AB4-AB4

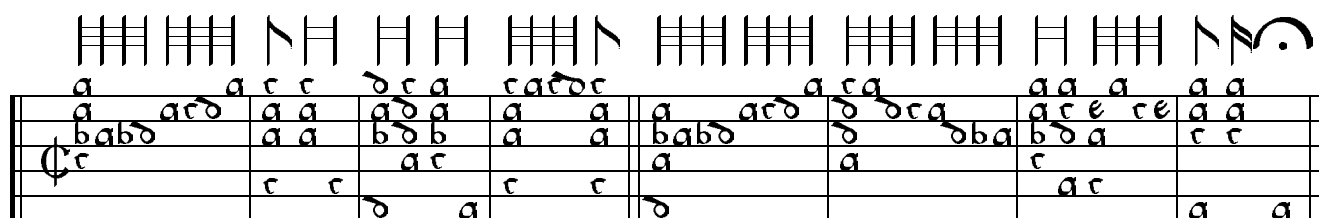
D-Z 115.3, f. 5r



8

## S49. Chorea Studiosorum - AB4

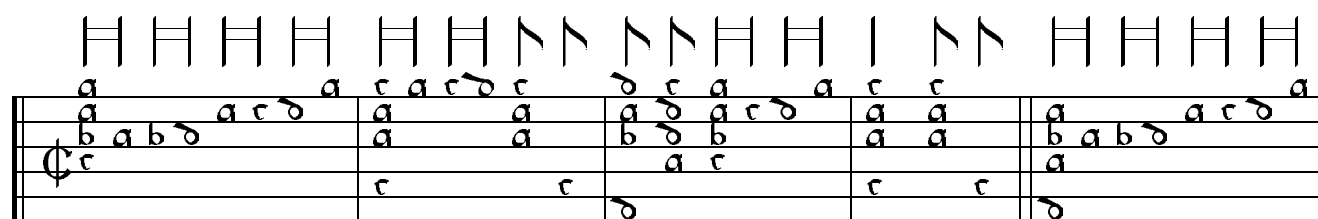
CZ-Pu XXIII.F.174, f. 13v



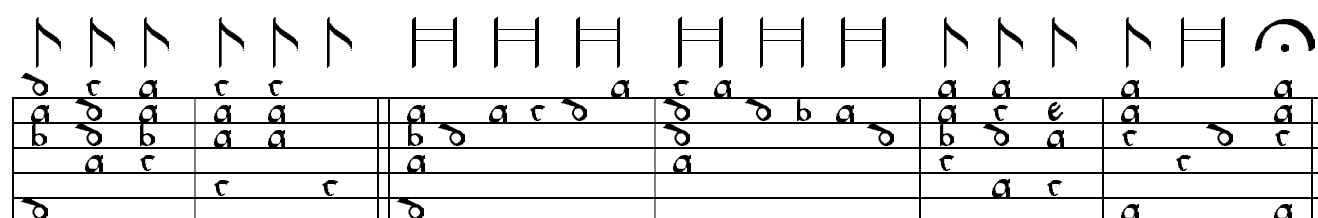
1

## S50. Untitled - (Proportio) - AB4-AB4

D-Z 115.3, f. 7r



5



10

## S51. Studenten Dantz Tenor - Nachdantz - AB4-AB4

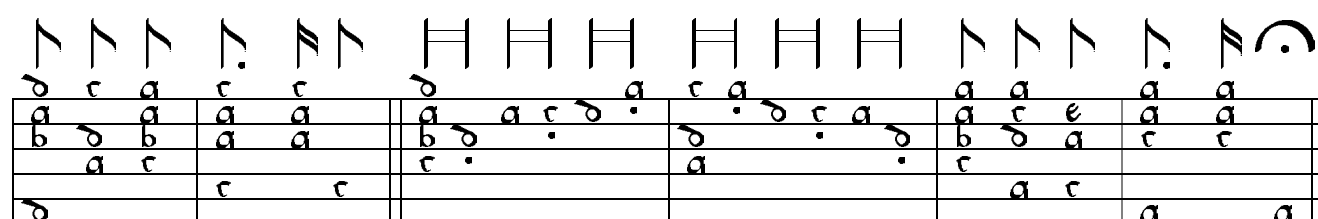
PL-Kj W 510, f. 16r



1



6



11

S52. Der Wittenberger Studenten Tantz - Saltarello - AAB4-AAB4 NL-At 208.A.27, f. 64v

The Rose Tree

G major, 2/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G A B A G F# E C D E F# G A B A G

1

6

The Rose Tree

	♩	♩		♩.	♯♩	♩		♩	♩	♩	♩		♩	♩	♩	♩	⌣		H	H	H		H	H	♩			
a	a			a	d	f		B		B	f		a	a	a		a			a	a	a		c	a	c	d	c
a	a			a									a	b	a	e	a			a				a				
c	c			b		a		f		f	d		b	d	a	e	c			b	d							
				c		a		f		f	a		c		a	c			3	c					b		b	
a	a							d	a	B				a	c		a							c		c		

12


19

H	H	H	∟	∟	∟	∟	∟	∟	∟	H	H	∟	∟	∟	☺
c	a		a	a		a	a	d	f			a	a		a
d		d	c	a		a	b	e		a	a	a	b	e	a
d					b	d	a			c		c			c
a					c					c		a			
				a	c								a	c	
						a	a					d			a

26

S53. Studenten Dans - 7F AB4

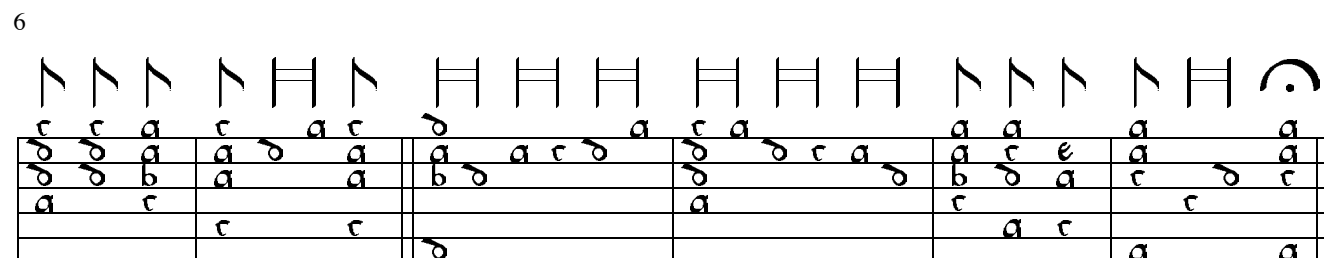
Valerius 1626, p. 25

[illegible]

**1**

## S54. Tantz - Sprung 1 - lute I AB4-AB4

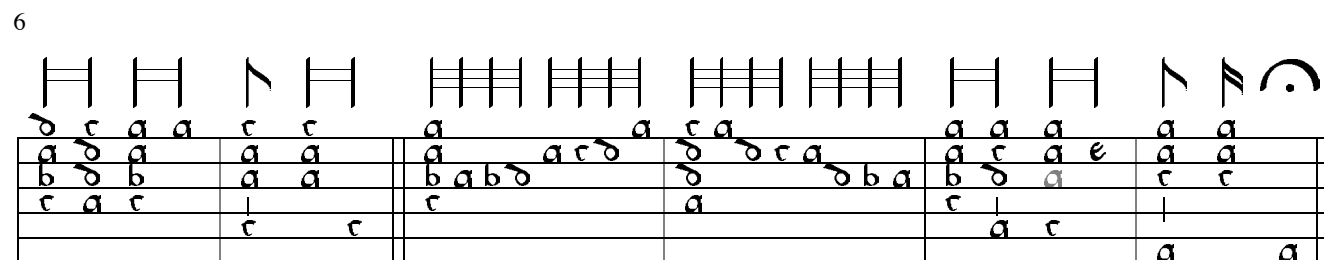
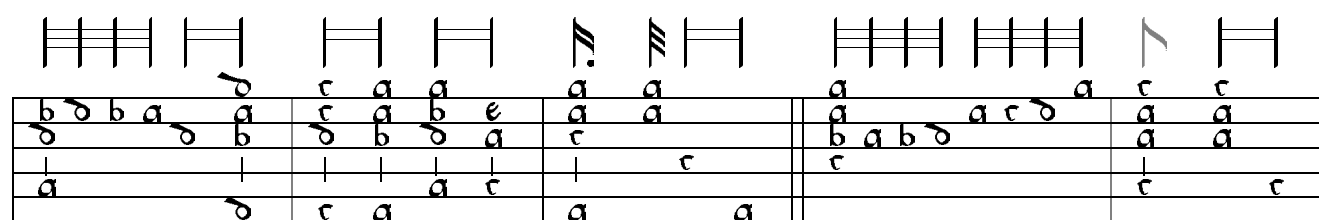
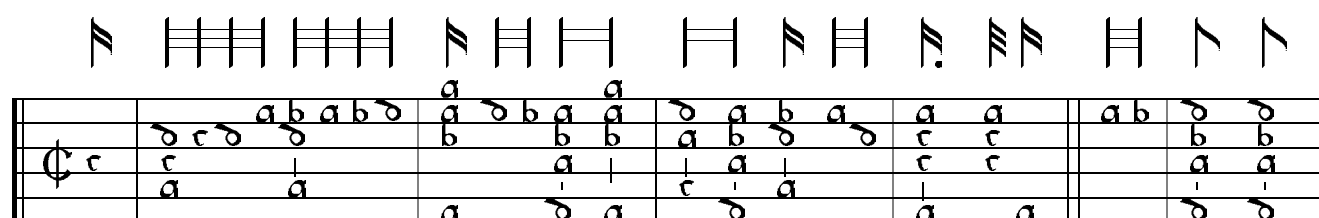
Waissel 1592b, sig. A1v



11

## S55. Almande 1 - A4B4-A4B4

IRL-Dtc 410/I, p. 218



11

S56. Studenten Tanz - Nachtanz - 6-c cittern Italian tuning AB5-AB5

CZ-Bsa G.10,1400, f. 70v

[illegible]

1

[illegible]

7

[illegible]

13

S57. Studenten Dantz - Nach dantz - diatonic cittern french tuning A4B5-A4B5

CH-D Berchter, p. 439

[illegible]

1

[illegible]

6

[illegible]

12

GB-En 9769 84/1.6, p. 217

1

7

12

1

1

9

15

21

26

31

36

6

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

41

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

44

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

47

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

50

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

53

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

56

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

62



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

67

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

71

c	a	c	e	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	
							c	a	c	e	a	a	a	a	a	a	c	a	c	e	a	a	a	a	a	a	a	a	a	a

76

a	a	c	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a					a											a													

80

e	c	a	c	a	a	e	c	a	c	a	a	c	e	a	c	e	c	e	a	c	a	a	a	a	a	a	a	a	a	a
a						a							a										a							

83

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

86

k	f	k	f	k	f	h	e	a	e	a	e	c	c	c	e	a	e	a	e	a	a	f	a	f	a	f	a	f	a
a						a						c										a							

90

Handwritten musical notation for measures 95-99. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '13' above the staff.

95

Handwritten musical notation for measures 100-103. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '14' above the staff.

100

Handwritten musical notation for measures 104-108. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '15' above the staff.

104

Handwritten musical notation for measures 109-114. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '15' above the staff.

109

Handwritten musical notation for measures 115-119. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '15' above the staff.

115

J3. John conne kisse mee now - trans keyboard A8

F-Pn Res.1186, f. 58r

Handwritten musical notation for measures 120-124. The notation consists of a single staff with a treble clef and a key signature of one flat. The notes are written in a shorthand style, with letters 'a', 'c', 'e', 'f' and accidentals (sharps, flats, naturals) indicating pitch. The measures are grouped by a large bracket '15' above the staff.

1

1

1 2

1

9

15

21

26

31

36

41

44

47

50

53

56

62

67

71

76

80

83

86

90

13

95

100

14

104

15

109

115

J4. John cum kisse me nou - chromatic cittern A4

US-CAh 182, f. 78v

1

1

#a c+e e #f f #e f#e a #c a#c c #a c+e e #f f#f a c +e a #c c a

a . a a f f f . f . a . a a a a . a a f . f . . a . a a a

f f f f a a a

C |

a a a a a a a a a a a a

//a //a //a //a

2

The musical score for Example 9, measures 2 through 7, is presented across six staves. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests. Some notes are marked with slurs or ties. The key signature has one sharp (F#). Measure numbers 2 through 7 are indicated above the first staff.

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

e . . a a . . . . . a a . . . . . a a . . . . . a a . . . . . a a . . . . .

| | | | | |

a a a a c / c a a a a

a a a a a a a a

9

15

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, naturals). The notation is dense and includes a double bar line.

[illegible]

Handwritten musical notation on a four-line staff. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, naturals). The notes are written in a cursive style. The staff is divided into four measures by vertical bar lines.

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, naturals). The notation includes a key signature change from one sharp to no sharps or flats.

31

6

Handwritten musical notation for system 6, measures 41-43. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

41

Handwritten musical notation for system 41, measures 44-46. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

44

7

Handwritten musical notation for system 44, measures 47-49. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

47

Handwritten musical notation for system 47, measures 50-52. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

50

Handwritten musical notation for system 50, measures 53-55. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

53

8

Handwritten musical notation for system 53, measures 56-61. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

56

Handwritten musical notation for system 56, measures 62-64. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various notes and rests. The bass staff shows a constant low note 'a'.

62



Handwritten musical notation system 1, measures 67-70. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 2, measures 71-74. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 3, measures 75-78. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 4, measures 79-82. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 5, measures 83-86. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 6, measures 87-90. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

Handwritten musical notation system 7, measures 91-94. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes and rests. The bass line is written on a four-line staff with notes and rests. The notation is in a shorthand style, with many notes written as vertical lines with flags.

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J5. Johne come kisse me - lyra viol (ffeff) 7F AA8

S-N Finspong 9096.3, no. 2

127

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J6i. John come kiss me now, or the buffines, John Morisons way. by mr Beck

- baroque lute (dfedf) A8x3

GB-En 9769 84/1.6, p. 54

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J6ii. John come kiss me now, or the buffines  
 - trans baroque lute A8x3

GB-En 9769 84/1.6, p. 54

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## J7. John come kiss me now - trans lyra viol (defhf) A8x3

GB-DU Mus.10455, p. 11

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## J8. John com kiss me nou - trans lyra viol (defhf) A8x3

GB-En Dep.314 no.24, p. 15

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## J9. John come kiss me De Gallot d'Irlande - guitar (feff) AA8

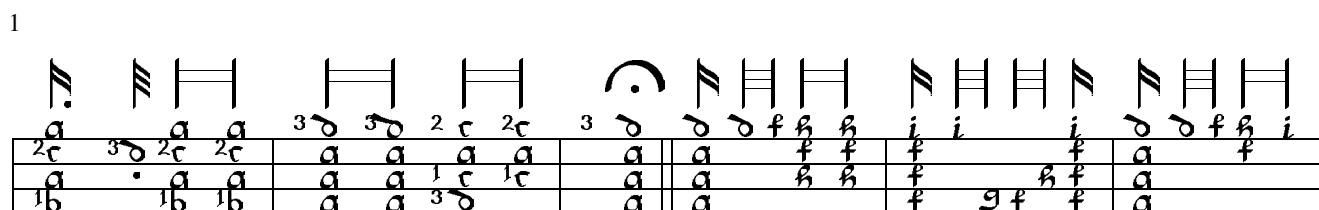
GB-Ob C.94, f. viiir



9

## J10. John come kisse me now - chromatic cittern A8A9

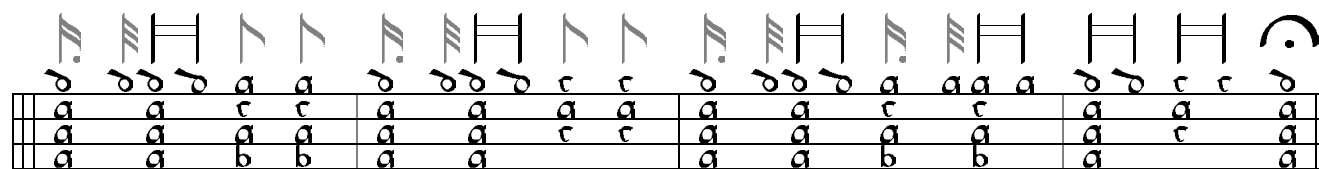
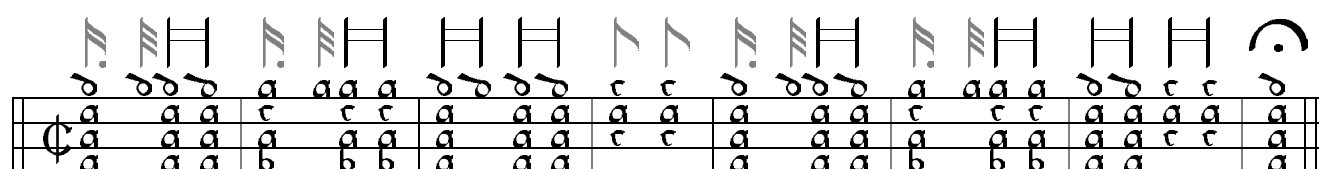
US-CAh 181, f. 14v



6

## J11-12. John come kisse me now - cittern A8-A4

US-CAh 179, f. 44v &amp; CAh 182, f. 66r



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## J13i. Jhon come kisse me noue - diatonic cittern AA8

GB-En 9450, ff. 41r-41v

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## J13ii. Jhon come kisse me noue - trans chromatic cittern AA8

GB-En 9450, ff. 41r-41v

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## J14. John kiss me - chromatic cittern A8A9

J-Tn BM-4540-n3, sig. B3r

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## J15. John come kiss me now - chromatic cittern AAAA8

Playford 1666, sigs. B2v-B3r

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## T1. Bransle de la torche - harmonised melody A8

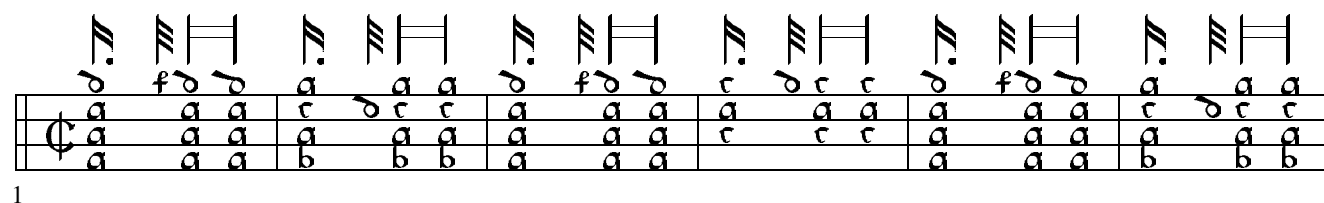
Arbeau 1589, f. 86v

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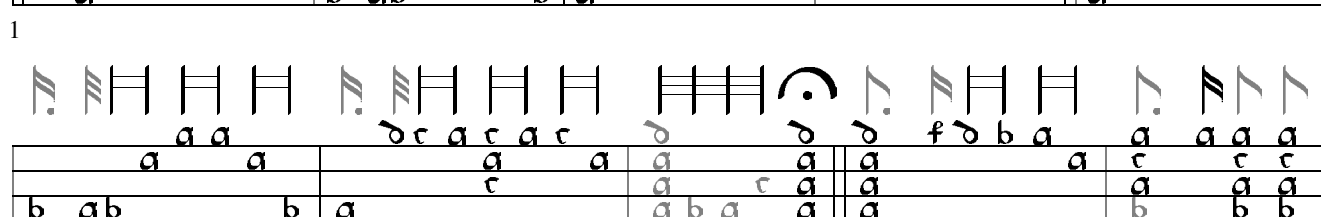
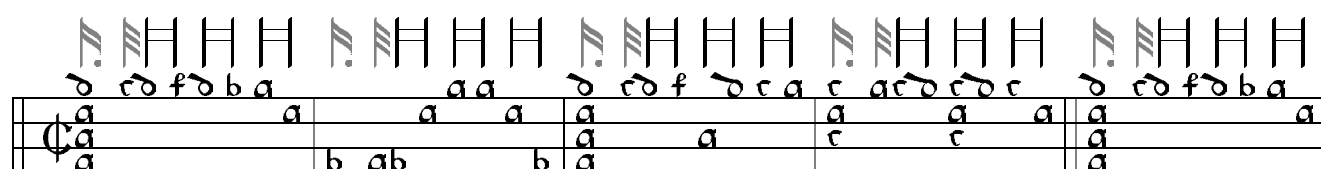
## J16. John come kisse me now - chromatic cittern AAA8

Playford 1652, p. 1



20

## J17-18. John cum kis mee now - untitled - chromatic cittern AA4 US-CAh 179, f. 10r &amp; 46v



11

J19. Ioan come kisse me now - chromatic cittern AAAA8

Robinson 1609, sigs. G2v-G3r

First system of musical notation for 'Ioan come kisse me now'. It consists of a single staff with a treble clef and a common time signature. The notation is a chromatic cittern tablature, using letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) to represent fret positions. The first measure is marked with a '1' below the staff.

Second system of musical notation. It continues the chromatic cittern tablature from the first system. The notation is dense, with many notes and accidentals. The second measure is marked with an '8' below the staff.

Third system of musical notation. It continues the chromatic cittern tablature. The notation is dense, with many notes and accidentals. The third measure is marked with an '8' below the staff.

Fourth system of musical notation. It continues the chromatic cittern tablature. The notation is dense, with many notes and accidentals. The fourth measure is marked with an '8' below the staff.

Fifth system of musical notation. It continues the chromatic cittern tablature. The notation is dense, with many notes and accidentals. The fifth measure is marked with an '8' below the staff.

Sixth system of musical notation. It continues the chromatic cittern tablature. The notation is dense, with many notes and accidentals. The sixth measure is marked with an '8' below the staff.

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Seventh system of musical notation. It continues the chromatic cittern tablature. The notation is dense, with many notes and accidentals. The seventh measure is marked with an '8' below the staff.

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## J20. Jon com kisse me now - arranged from melody A8A9

IRL-Dtc 412, f. 32r

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## T2. Branle de la Torche - 7F8Ef10C AA8B9

D-B N 479, f. 16v-17r

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## T3. Untitled - 7F8Ef9C AAB8

CH-SO DA 111, f. 44v

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## T4. Branle de la Torche - 7F10C AB8

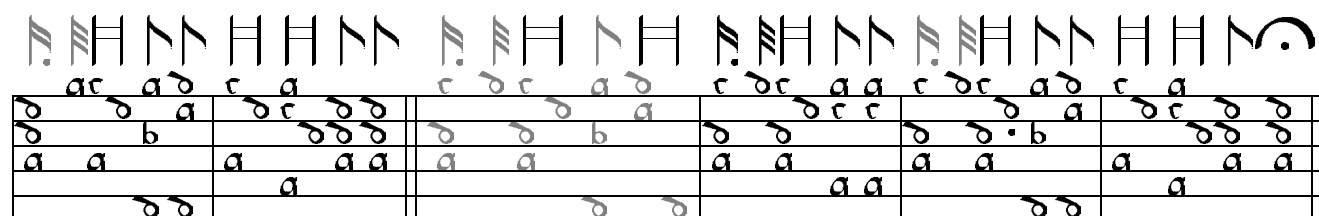
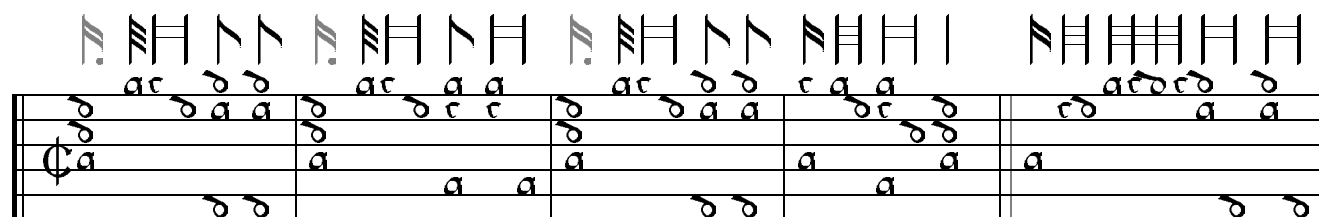
GB-Lam 603, f. 23r

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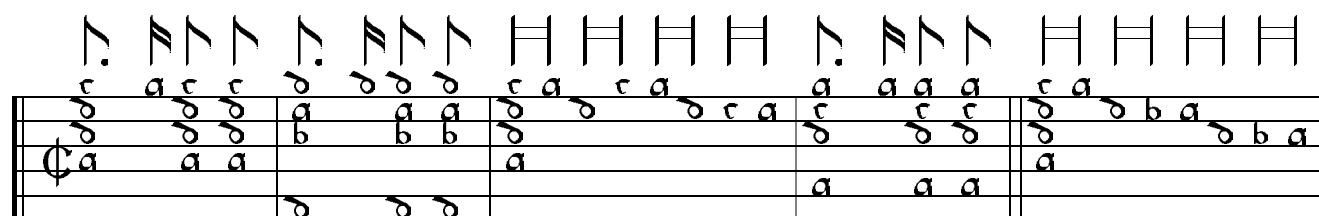
## B1. The Antycke - A4x4

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



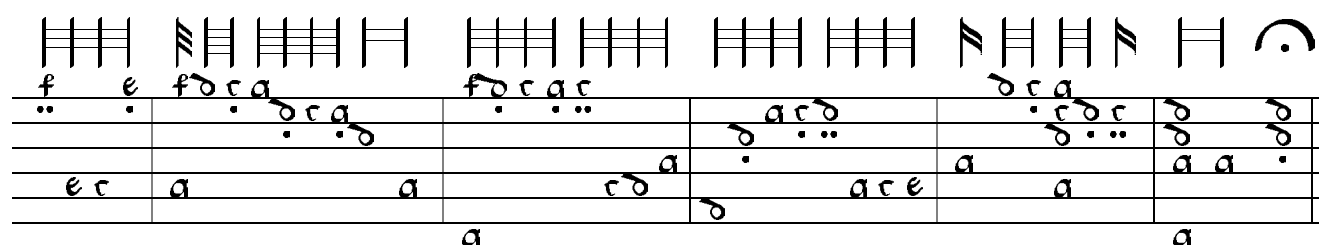
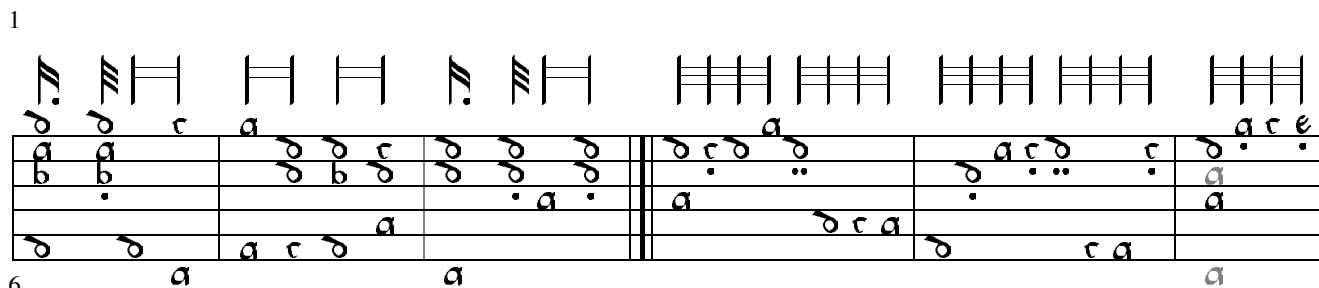
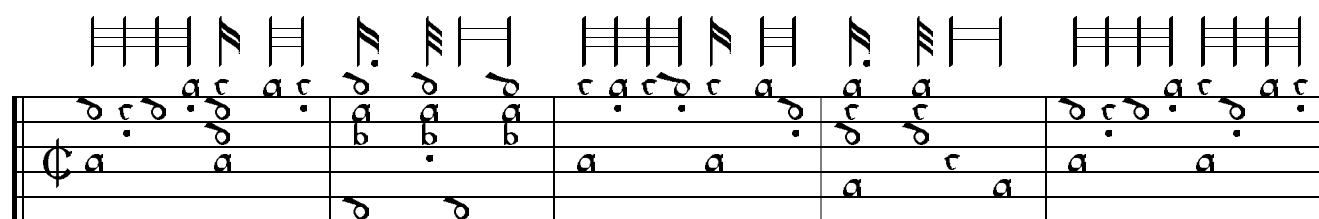
## B2. Les Bouffons - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 240



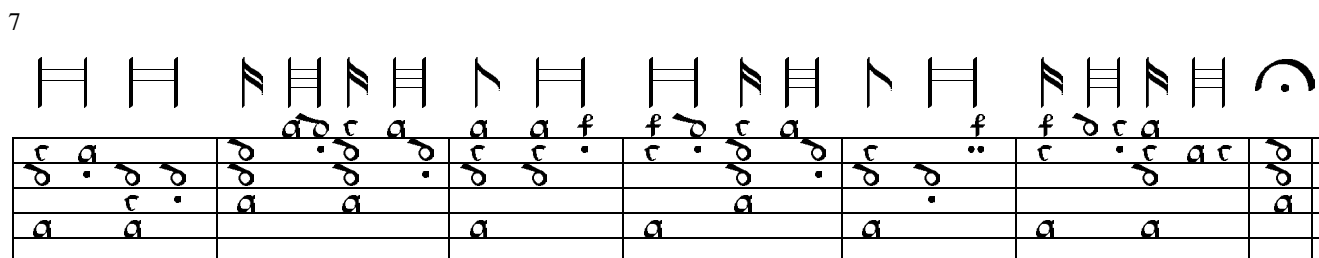
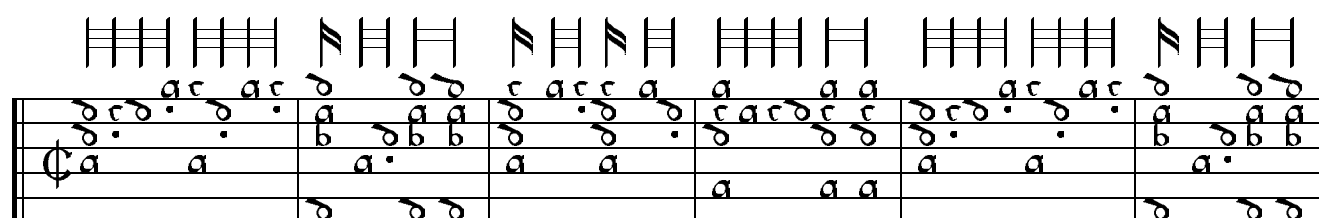
## B3-4. La Chasse - untitled - 7F A8-A8

NL-Lt 1666, f. 1r



## B5. De Doot - A8B12

NL-Lt 1666, f. 337r



B6. Balletto d'Inghilterra deta il Bufon - AABBC8

Barbetta 1585, p. 18

	D	D	C#D	B	A	E	D	B	A	F#	E	C#	B	G#	F#	D	C#	A
3	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
														e	f			e

[illegible]

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[illegible]

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

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## B7. Les Buffons - Proportio - AB4-AB4

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

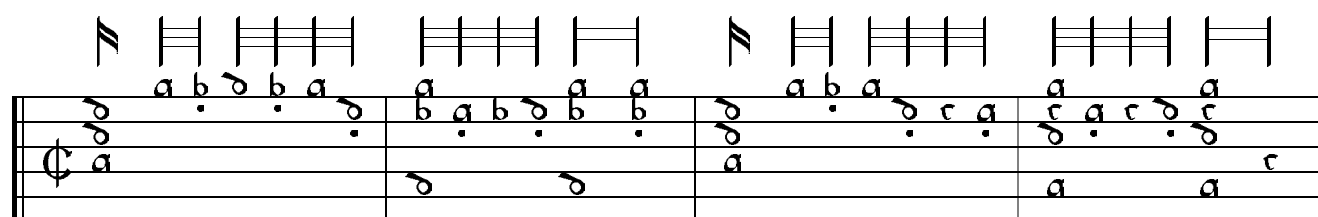
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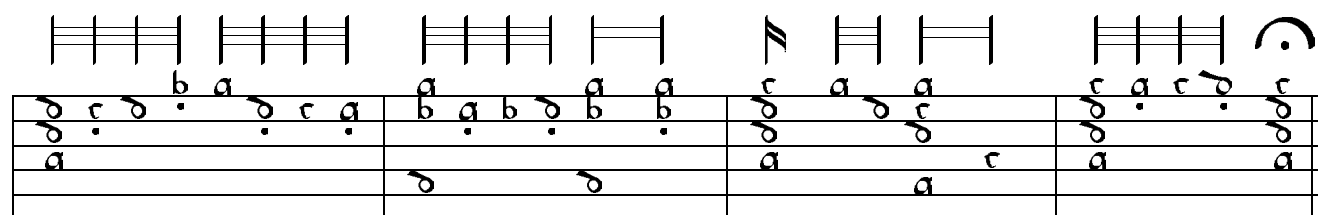
8

## B8. La Chasse - A8

NL-Lt 1666, f. 2r i



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## B9a. Les Bouffons - lute II A8x3

Wecker 1552, sig. h2v



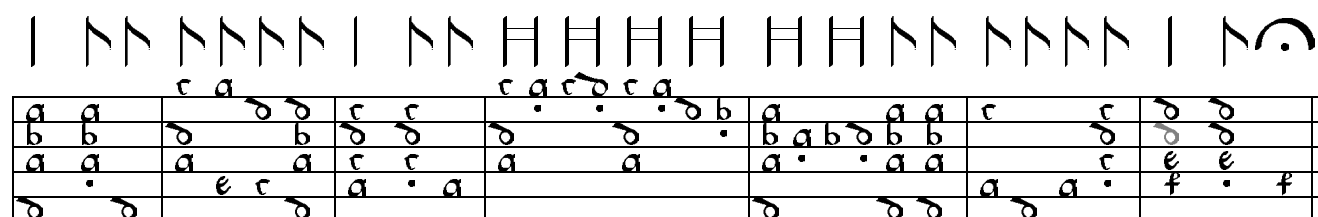
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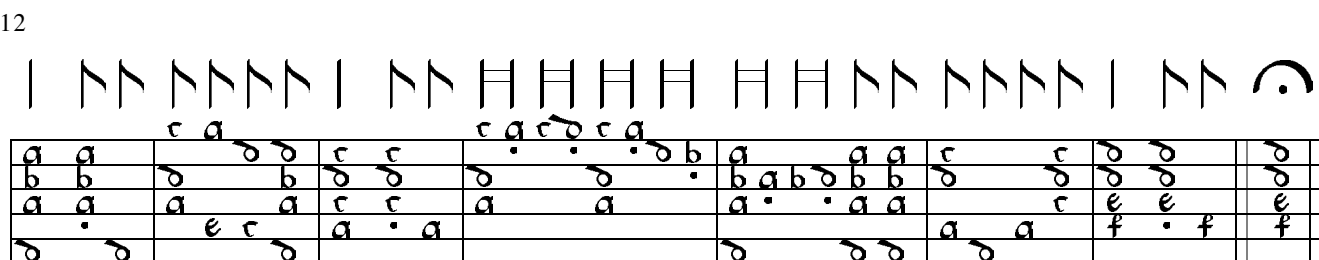
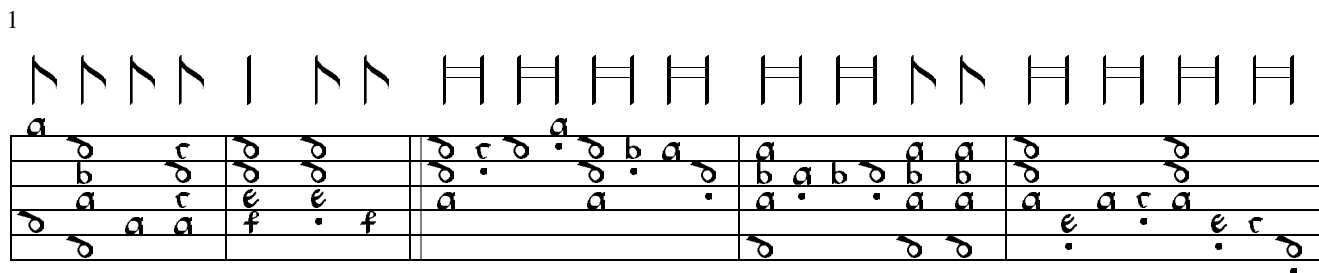


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## B9b. Les Bouffon Tenor - duet lute II A8x3+1

Heckel 1556 - 1562, pp. 83-84



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## B9c. Les Buffons Wolfgang Heckels - A8x3

NL-At 208.A.27, f. 45r



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## B10. Les Bouffons - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 239

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## B11. Air des Bouffons - harmonised melody ABA4

Arbeau 1589, ff. 99r &amp; 99v

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## B13. Les Bouffons - Proportio - AB4-AB4

CH-Bu F.IX.70, p. 241

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## B14. (Bou)ffons - ABAB4

F-Pn Res.941, ff. 42v-43r

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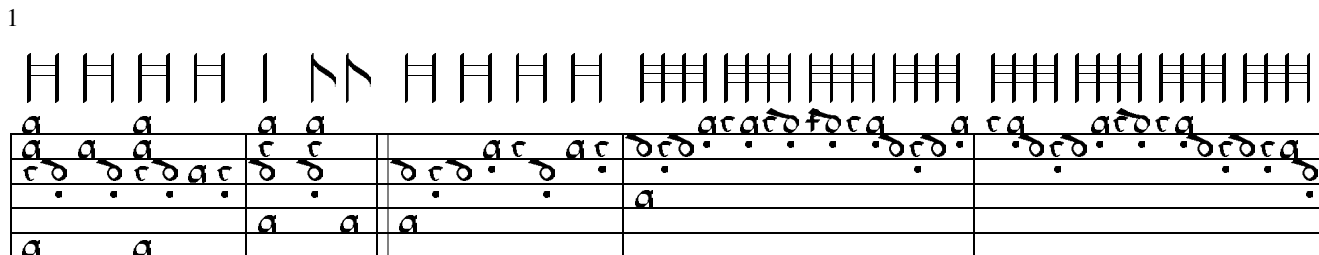
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## B15. The Buffins - 7F AA8

GB-En Adv.5.2.18, p. 1

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B16c. Les Bouffons Dis(cant) - A8x2+1

PL-Kj W510, f. 49r

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SV1. Si vous estes belle - AB4

Phalese 1549, sig. B3r



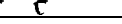



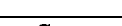

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## T5. Il Ballo della torcia - A8B4

I-Lg 774, ff. 11v-12r

[illegible]

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## T6. Branle de la torche - guitern (fef) AA4B2

Phalese 1570, f. 78r

[illegible]

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[illegible]

## T7. Allemande de la Torche - diatonic cittern A9

F-Pn Rothschild I 411, no. 7

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## B17-18. Buffons - Boter op de pensen - A8-AA8

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



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## T8. Ballo della Torcia - A12

B-Br II.275, f. 2r



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## B20-21. Bouffons - Bouffons - AA8-A8

D-B Hove 1, ff. 161r &amp; 160v ii

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## B22-23. (Bou)ffons - (Bou)ffons - A8-A8

F-Pn Res.941, f. 2v i &amp; ii

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B24-25. Les Boffons - Bouffons - 7F10C A8-A8S-B PB fil.172, f. 10r - CH-Bu F.IX.70, p. 286

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SV2. Si vous estes belle - La Reprinse - A8-B16

NL-Lt 1666, f. 376r

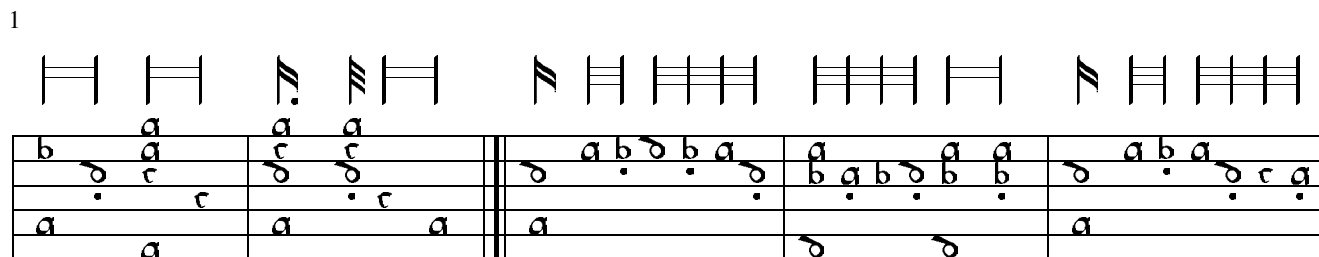
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## B26-27. La Chasse - untitled - A8-A8

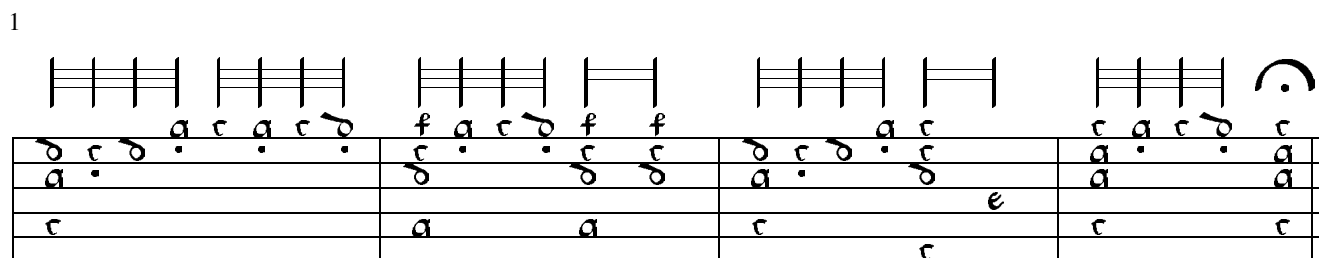
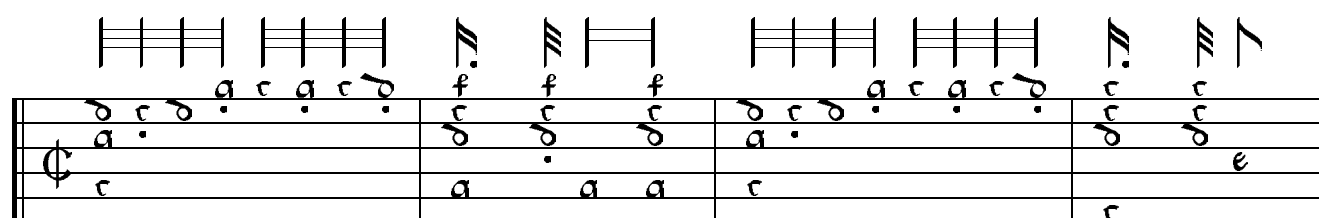
NL-Lt 1666, f. 3r



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## B28. Untitled - 7F A8

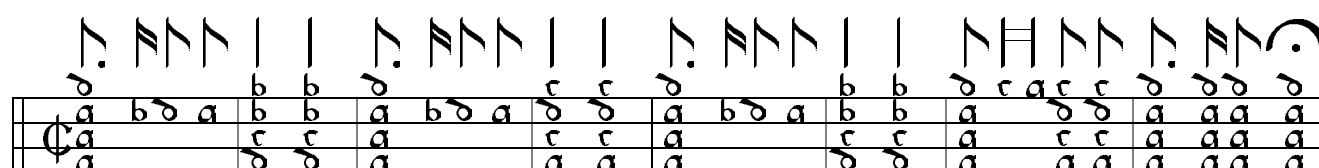
NL-Lt 1666, f. 2r ii



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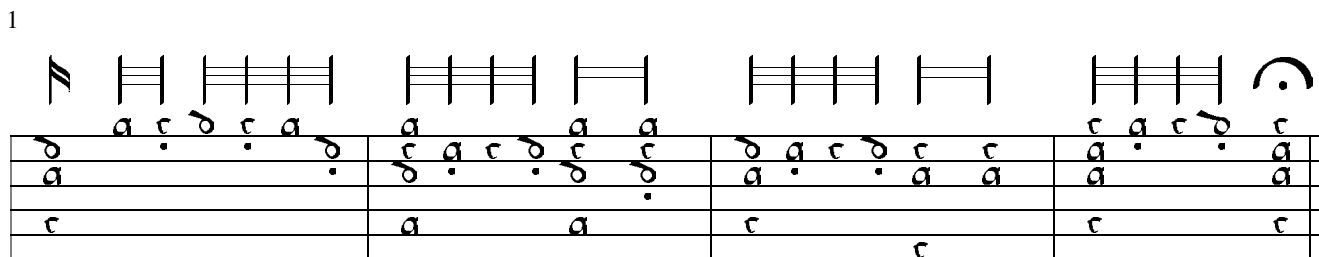
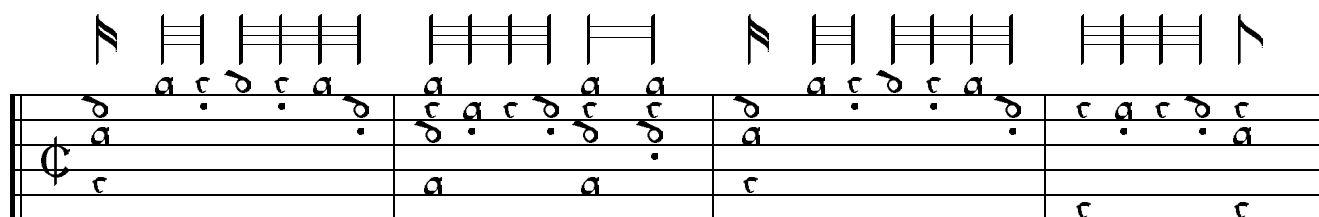
## B35. Thantik - gittern (fef) A8

US-NHub osborn 13, f. 44r



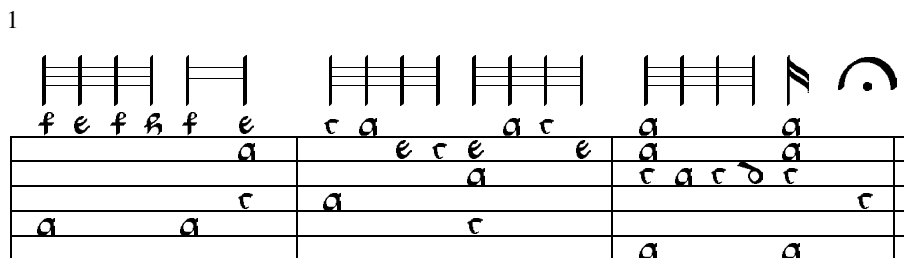
## B29. Untitled - 7F A8

NL-Lt 1666, f. 2r iv



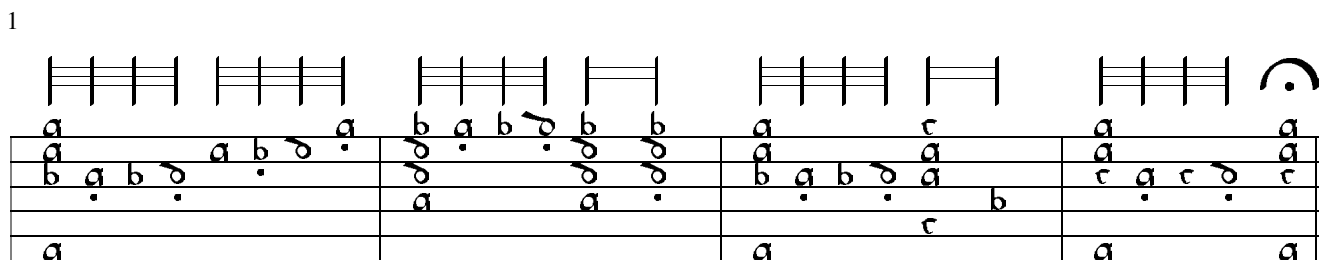
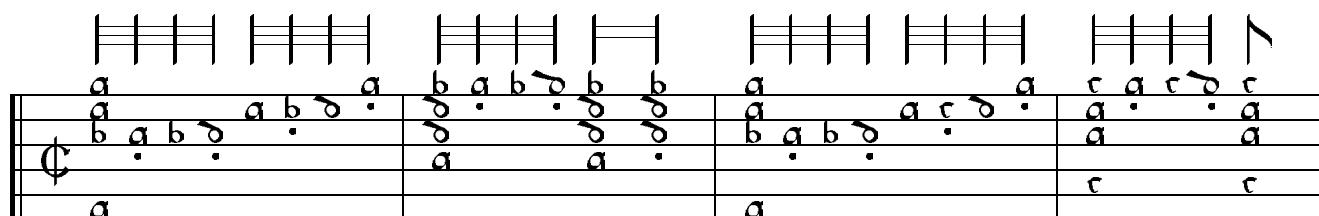
## B30. Bouffons - A8

D-B Hove 1, f. 160v i



## B31. Untitled - 7F A8

NL-Lt 1666, f. 2r iii



## B32. Boufons - AA4

IRL-Dtc 410/I, p. 3

## B33. (Autr)e (Bouffons) - A4x2

F-Pn Res.941, f. 43v

## B34 &amp; B12. (Bou)ffons - Autre Bouffons - 7F A8-A5

F-Pn Res.941, f. 2r i &amp; ii

B36. Buffons - guiterne (fef) ABAB8+1

Morlaye I 1552, ff. 23v-24r

[illegible]

B37. Pavane des Bouffons - guiterm (fef) A16

Phalese &amp; Bellere 1570, f. 57v

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The first system of the musical score for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The piano accompaniment is written on two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a steady bass line. The system concludes with a repeat sign.

8

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment maintains the same harmonic and rhythmic pattern as the first system. The system ends with a final cadence, marked by a double bar line and a repeat sign.

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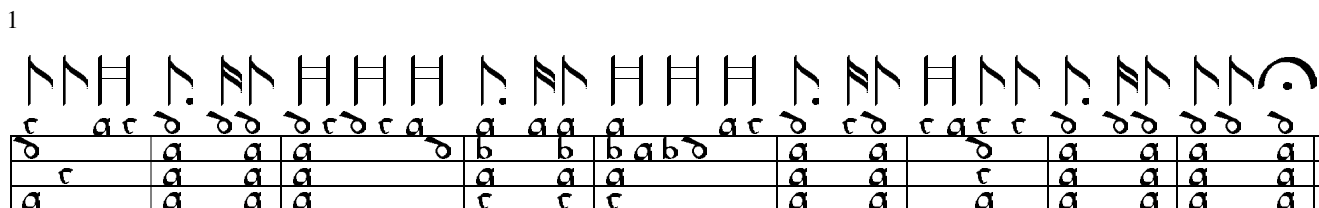
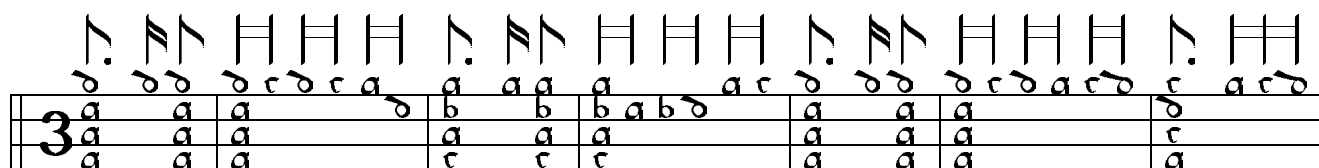
Phalese 1549, sig. I4r

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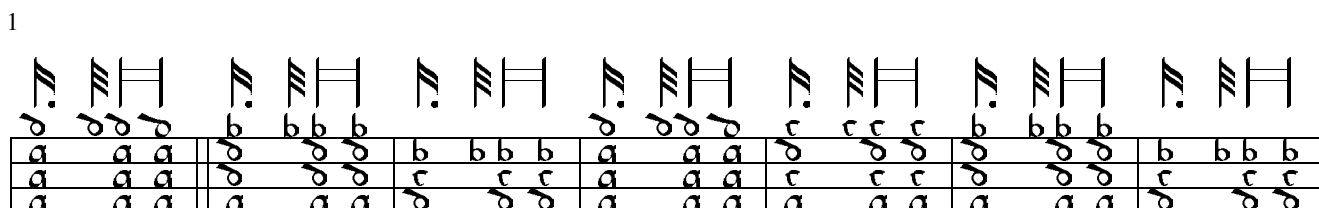


## B38. Gaillarde des Bouffons - guiterm (fef) A16

Phalese &amp; Bellere 1570, f. 58r



## B39. Les Bouffons - Plus diminuee - guiterm (fef) ABAB8 Phalese Bellere 1570, ff. 59v-60r



## app 2. Praeambulum Benedict De Drusina

D-BSstb C 39 2o, no. 26

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## B40. Les Bouffons - Plus diminuee - gitterne ABAB8

Le Roy 1569, ff. 15r-15v

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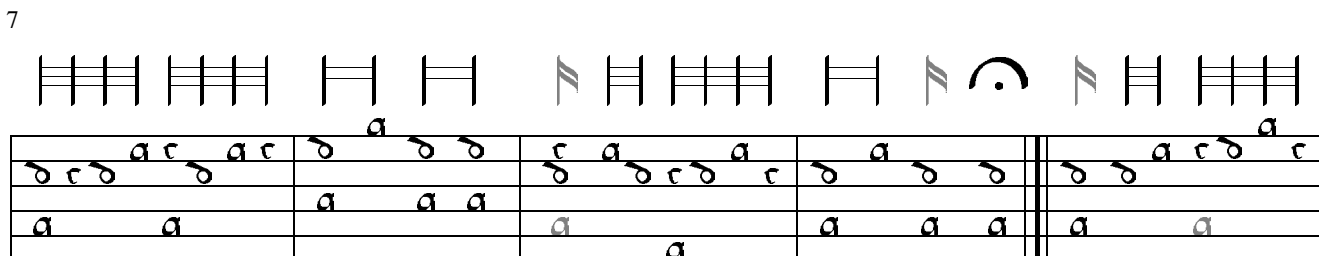
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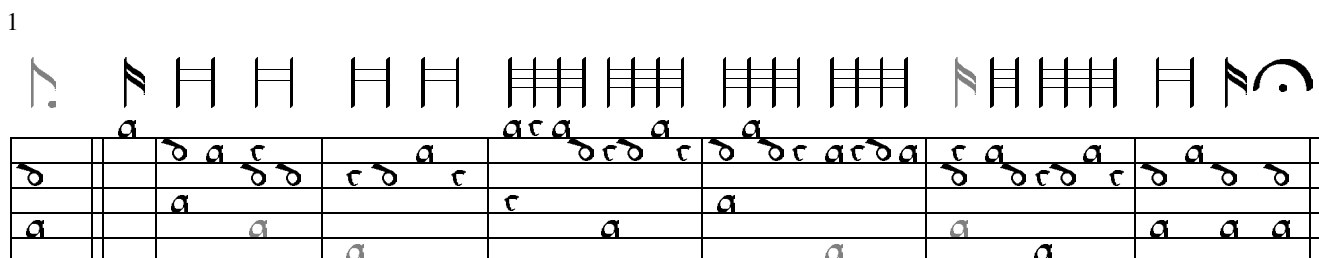
B41-42. Untitled - Untitled - trans mandora (hfhf) - AA8-A8 GB-En Adv.5.2.15, pp. 177-178



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B43. The fourth measure of the Buffins - trans mandora (hfhf) A8B6

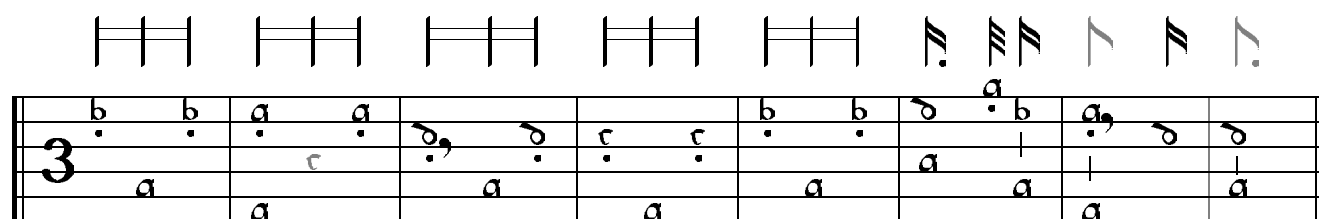
GB-En Adv.5.2.15, p. 181



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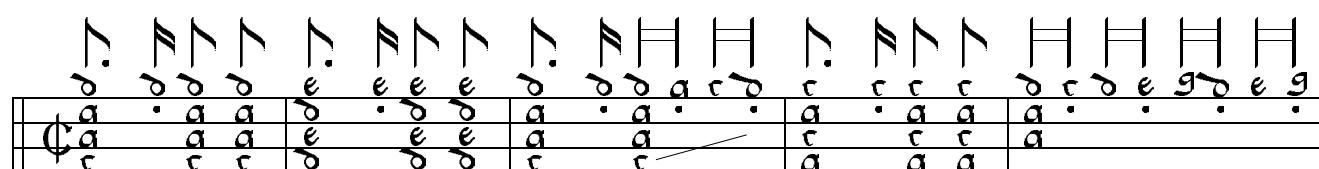
## B44. Boffonde - trans mandore (hfhf) AB8

US-R Sibley 96 L 973, f. 20v



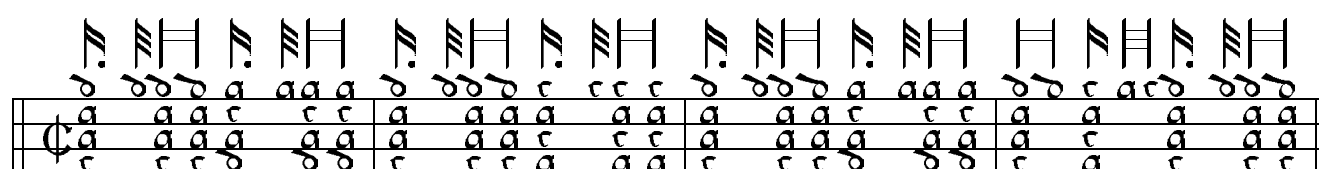
## B45. Bouffons - diatonic cittern - AA8

Morlaye IV 1552, f. 28v



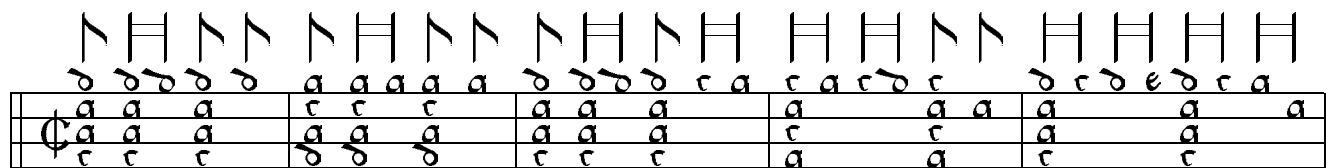
## B46. Les Bouffons superius - diatonic cittern AB4

Kargel 1578, sig. K1r i

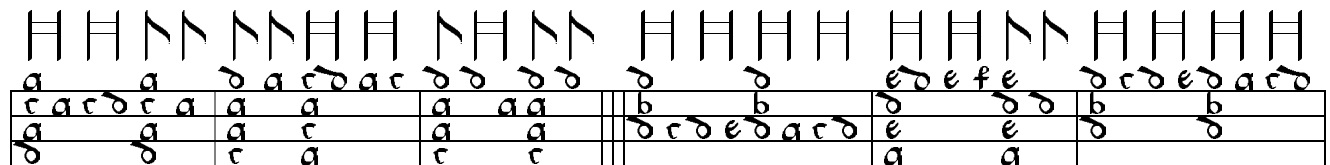


## B47-48. Les Bouffons - Autrement - diatonic cittern A8-A8

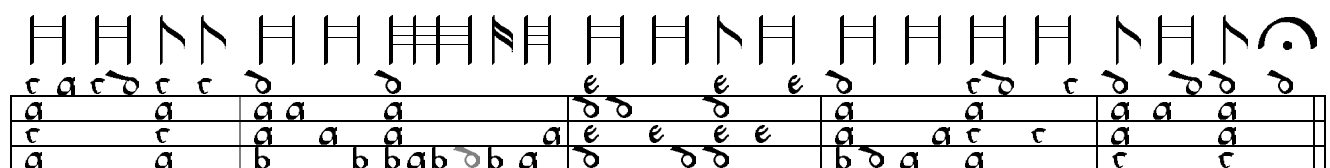
Vreedman 1568, f. 2r



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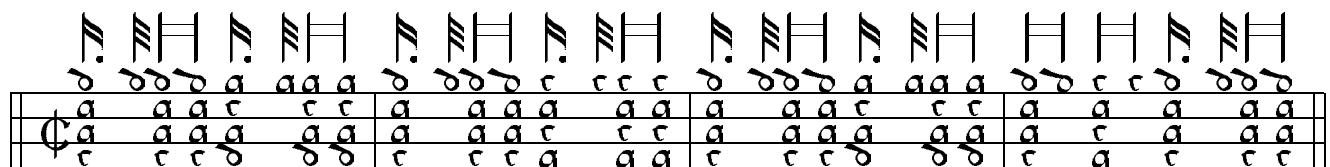
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## B49. Les Bouffons Superius - diatonic cittern AB4x2

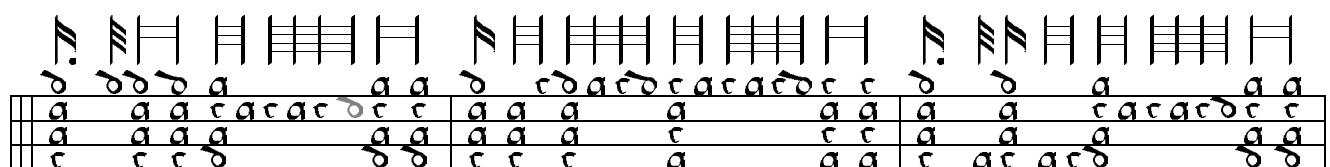
Phalese &amp; Bellere 1570, ff. 23v-24r



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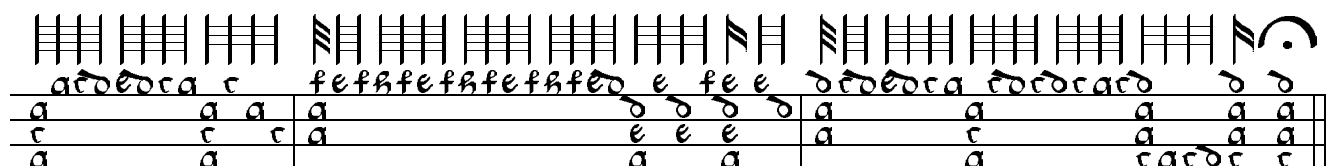
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## B50. Les Bouffons - Plus diminuee - diatonic cittern AB812 Roy &amp; Ballard 1564, ff. 14v-15r

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## B51. The Buffins - diatonic cittern AB8

GB-En 9450, f. 41r

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## B52. Les Bouffons Bassus - Plus diminuee - diatonic cittern AB4x2

Phalese &amp; Bellere 1570, ff. 24v-25r

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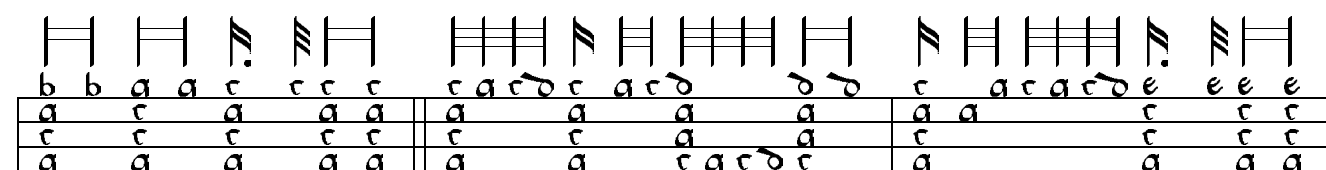
c a c d c a c d d d e	c a e e c a c c
a a a a	a a c c a a a
a a c a a a	a c c a a a a

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## B53. Bouffons Bassus - diatonic cittern AB4x2

Phalese &amp; Bellere 1582, f. 69r

[illegible]



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B54. Les Bouffons - plus diminuee - diatonic cittern AB8x2 Le Roy & Ballard 1565, ff. 8v-9r



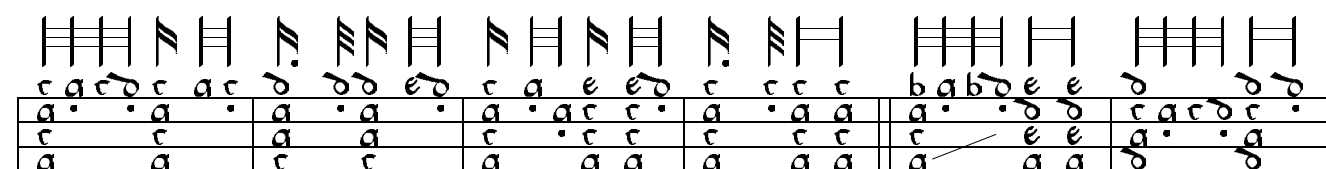
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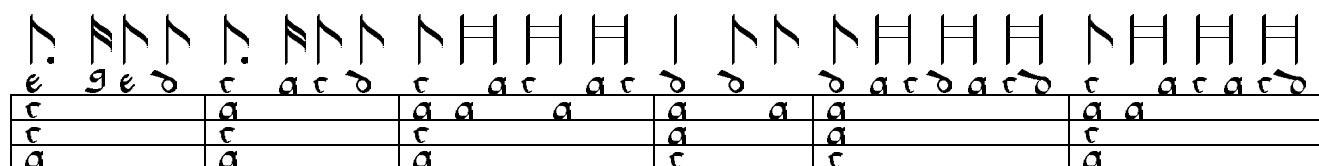


## B55-56. Pavane des Bouffons - Autrement - diatonic cittern AB16

Phalese &amp; Bellere 1570, ff. 25r-25v



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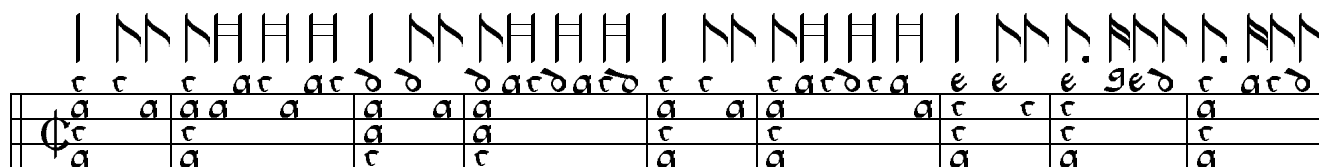
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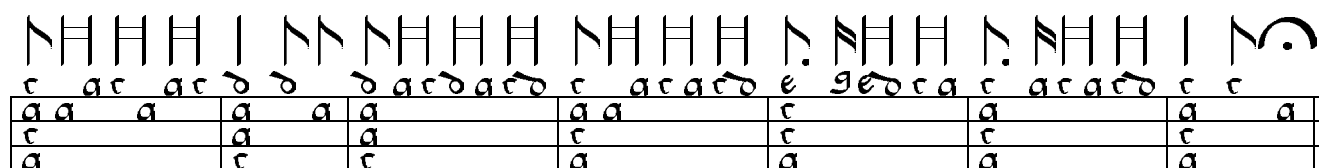
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## B57. Pavane des Bouffons - diatonic cittern A16

Kargel 1578, sig. I4v



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## B58. Pavane des Bouffons - diatonic cittern AB16

Le Roy &amp; Ballard 1565, ff. 9v-10r

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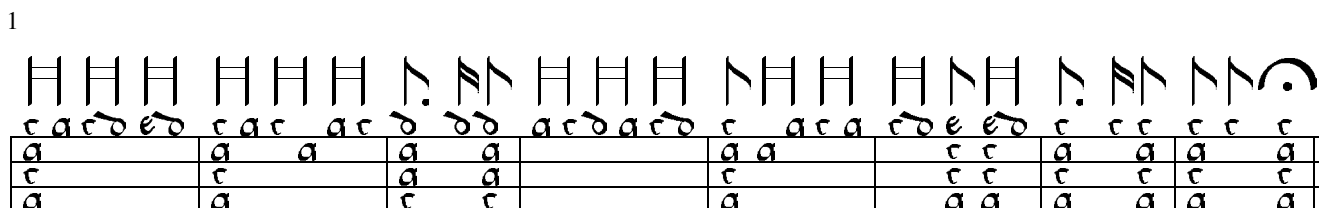
27

## B59. Bufons - untitled - chromatic cittern A8B8

US-CA Mus.181, f. 39v

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## B62. Gaillarde des Bouffons - diatonic cittern AB16

Le Roy &amp; Ballard 1565, ff. 10v-11r

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## B63. Les Bouffons Bassus - diatonic cittern AB4

Kargel 1578, sig. K1r ii

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## SV6ia. (Si vous estes belle) - Lute I A8B4A8B4

NL-Lt 1666, f. 365v

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## SV6ib. (Si vous estes belle) - Lute II A8B4A8B4

NL-Lt 1666, f. 366r

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NL-Lt 1666, f. 366r

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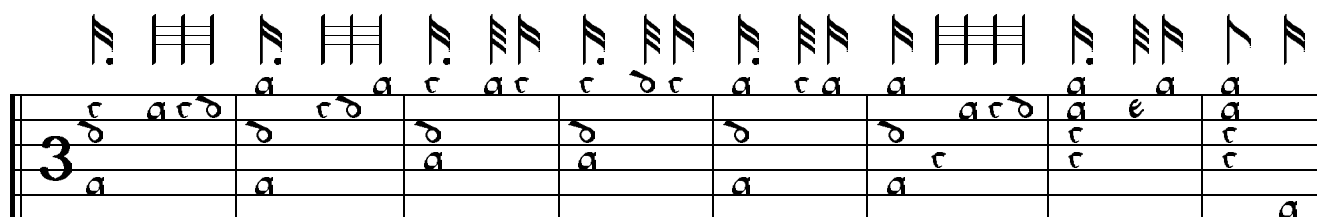
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## SV6iia. (Reprinse Si vous estes belle) - Lute I A16B8

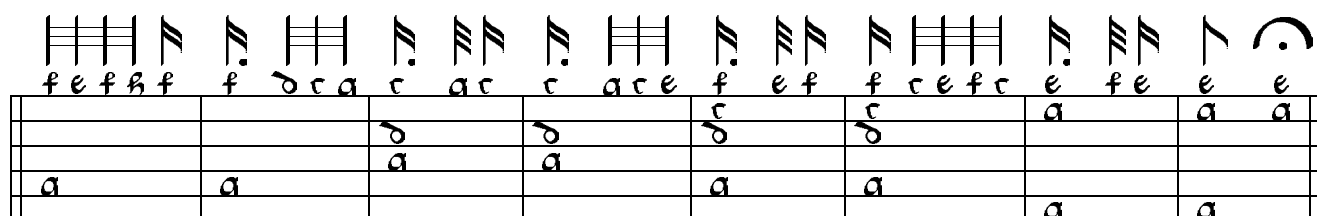
NL-Lt 1666, f. 366v



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## SV6iib. (Reprinse Si vous estes belle) - Lute II A16B8

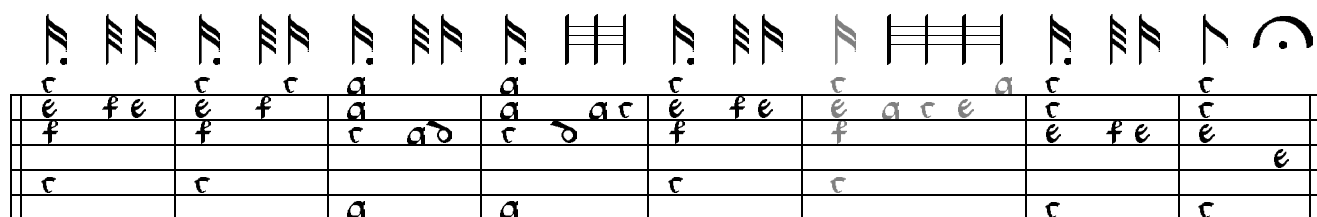
NL-Lt 1666, f. 367r



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17

## SV6iic. Reprinse (Si vous estes belle) - Lute III A16B8

NL-Lt 1666, f. 366v

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17

## SV6iid. (Reprinse Si vous estes belle) - Lute IV A16B8

NL-Lt 1666, f. 366v

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17

## SV7a. Pauen si vous - (superius 1) A8

IRL-Dtc 410/I, p. 133 i

Measures 1-4 of the musical score for SV7a. The notation is in C-clef and C-clef. The first system shows measures 1-4. The notes are: 1. a, b, b; 2. a, a, b, b, b; 3. a, b, a, b; 4. a, a, a. The bass line has notes: 1. a, a, a; 2. b, b, b; 3. a, a; 4. a, a, a.

Measures 5-8 of the musical score for SV7a. The notation is in C-clef and C-clef. The first system shows measures 5-8. The notes are: 5. a, a, b, b, b; 6. a, a, b, b, b; 7. a, b, a, b, a; 8. a, a, a. The bass line has notes: 5. a, a, a; 6. b, b, b; 7. a, a, a; 8. a, a, a.

5

## SV7b. (Pauen si vous) Sup(erius 2) - A8

IRL-Dtc 410/I, p. 133 ii

Measures 1-4 of the musical score for SV7b. The notation is in C-clef and C-clef. The first system shows measures 1-4. The notes are: 1. a, a, b, b; 2. a, a, b, b, b; 3. a, b, a, b, a; 4. a, a, a, a. The bass line has notes: 1. a, a, a; 2. b, b, b; 3. a, a, a; 4. a, a, a.

Measures 5-8 of the musical score for SV7b. The notation is in C-clef and C-clef. The first system shows measures 5-8. The notes are: 5. a, a, b, b, b; 6. a, a, b, b, b; 7. a, a, b, a, b; 8. a, a, a, a. The bass line has notes: 5. a, a, a; 6. b, b, b; 7. a, a, a; 8. a, a, a.

5

## SV7c. (Pauen si vous) T(enor)

IRL-Dtc 410/I, p. 133 iii

Measures 1-4 of the musical score for SV7c. The notation is in C-clef and C-clef. The first system shows measures 1-4. The notes are: 1. a, b, b; 2. a, a, b, b, b; 3. a, b, a, b, a; 4. a, a, a, a. The bass line has notes: 1. a, a, a; 2. b, b, b; 3. a, a, a; 4. a, a, a.

Measures 5-8 of the musical score for SV7c. The notation is in C-clef and C-clef. The first system shows measures 5-8. The notes are: 5. a, b, a, b; 6. a, a, b, b, b; 7. a, a, b, a, b; 8. a, a, a, a. The bass line has notes: 5. a, a, a; 6. b, b, b; 7. a, a, a; 8. a, a, a.

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John come Kifs me now.

305

Lively

John, come kifs me now, now, now; O

John, my luve, come kifs me now, O John, come kifs me by &

by, For weel ye ken the way to woo. O some will court and

compliment, And ither some will kifs and daut; But I will mak o'

my gudeman, My ain gude-man, it is nae faute.

O some will court and compliment,  
And ither some will prie their mou,  
And some will haufe in ither's arms,  
And that's the way I like to do.  
O John &c.

James Johnson's Scots Musical Museum in 1790

## A SONG.

As the Fryer he went along, and a poring in his Book,  
At last he spy'd a Jolly brown Wench a washing  
of her Buck,

Thomas D'Urfey's Wit and Mirth, or Pills to Purge Melancholy 1719

James, Come Kiss me now.

The morning star be-gins to rise, I will no long-

- er sleep; What I have done these many years bygone Doth

make me sore to weep. Thrice I've de-bas'd my

husband's bed; First with a eun-ning frog, Who

came to my bed, by counsel on misled, And then a dull

German hog.

James Hogg The Jacobite Relics of Scotland 1817

Ma peine n'est pas grâde pensant de mieulx avoir tout ce que ie demande ce n'est que de la noir Ne pensez  
Si ten ay quelque peine vous avez le tourment ma peine mest certaine d'avoir contentement la y neule  
pas nous avlres amoueux que côme nous ie foyz si l'agoureux Ie suis plus a mon aise quand la uoy refiour ou biẽ qu'ad ie la  
tẽps que ieusse aultremẽt dirz mais ie pretẽs avoir si bon credit Car elle mest fidelle sans nulle trahison dont me contente  
baise que nestes deniour Ie suis plus a mon aise qand la uoy refiour ou biẽ qu'ad ie la baise que nestes deniour  
delle nay ie pas bien raison Car elle mest fidelle sans nulle trahi son dont me contente delle nay ie pas bien raison

Superius of Jannequin's 'Ma peine n'est pas grande' in Attaignant 1545