

MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 130 (JULY 2019): SETTINGS OF PRINZEN DANTZ AND LA TRADITORA - MELCHIOR NEUSIDLER PART 5 - MORE SETTINGS OF JACOB FANTASIAS, DOWLAND GALLIARDS 84/91/104 AND BALLADS: WAKEFIELD ON A GREEN, TRENCHMORE, WHETELIES WHEATSHEAF, GREEN GARTERS - THE ENGLISH CLOCK DANCE & ADDITIONAL TUNES ON BELLS

DEUTSCHER DANTZ - HUDSON 10: PRINZEN DANTZ

The series of the most popular Deutsch Dantz listed in Richard Hudson's *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986) continues here with all the settings I could find on the tune known as *Der Printzen Tantz Almande du Prince, Heckerling und Haberstro* (H10c-e).<sup>1</sup> The lute arrangements of the two-strain tune with or without divisions are mainly in G minor, apart from H10w is in F minor and H10p-q, s-t & cc in C minor, and H10d is a duet for lutes a fourth apart. Hans Leo Hassler used the tune in the first strain of his three-strain *Jungfrau, dein schöne Gestalt* (H10w-bb). The tune seems to have been known widely in Europe as the sources originate from Austria, Denmark, England, France, Germany, Italy, The Netherlands, Poland and Switzerland.

H10a.	Heckel Tenor 1556/1562, pp. 132-135 <i>Der Printzen Tantz</i>	
	- <i>Proporz auf den Tanz</i>	5
H10b.	*D-LEm II.6.7, sigs. K1v-K2r <i>Nun volgt der guck guck Tantz weiss - Der anff vnd auff</i>	6
H10c.	NL-At 208.A.27, f. 70v <i>Heckerling und Haberstro etc. LXXIX</i>	6
H10di.	DK-Kk Thott 4o.841, f. 76v i <i>Heckerling und Haberstro</i>	
	- <i>Propart - lute I of duet</i>	7
H10dii.	DK-Kk Thott 4o.841, f. 76v ii <i>Heckerling und Haberstro</i>	
	- <i>Bass - lute II of duet</i>	7
H10e.	*CH-Bu F.IX.70, p. 258 <i>LVI Heckerlin - Nachdantz</i>	8
H10f.	I-Lg 774, f. 18v <i>Di bello Amante Alamanna</i>	8
H10g.	I-BDG w.s. (Chilesotti), p. 35 <i>Danza</i>	9
H10h.	I-BDG w.s., p. 240 <i>Allemanda</i>	9
H10i.	*A-Wn 18821, f. 7v <sup>4</sup> <i>untitled</i>	9
H10j.	Gorzanis 1563, p. 52 <i>Bal Todesco / La sua padoana</i> <sup>3</sup>	10
H10k.	Waissel 1591, sig. D2r 35. <i>Tantz - Sprung</i>	11
H10l.	NL-Lu 1666, f. 503v <i>Allemanda</i>	11
H10m.	Gorzanis 1560s/R1579, sigs. K2v-K3r <i>Balo Todesco - La sua galarda</i>	12
H10n.	CH-Bu F.X.11, f. 19r <i>Des Printzen tantz - Proporio</i>	12
H10o.	PL-Kj W 510, f. 19v <i>chora - (nach tantz)</i>	13
H10p.	*F-LYm 6244, f. 4r <i>Deb no più guerra</i> (no more war)	13
H10q.	*D-MÜwl 439 (Schenckinck), f. 88r <i>Des Princen dantz - Sequitur tripla</i>	14
H10r.	*A-Wn 18821, f. 7v <sup>2-3</sup> <i>untitled</i>	14
H10s.	Becchi 1568, p. 40 <i>Madame mi domanda - La madema in altro modo</i>	15
H10t.	*D-SI G I 4/1, f. 39v <i>Prinzendantz</i> / (saltarello)	16
H10u.	I-Lg 774, f. 31r <i>C'amar e fatto à</i>	16
H10v.	A-Wn 18821, f. 8r 6.	17

Cognates, for cittern: Viaera 1564 f. 33v *Almande du Prince / Reprise*; = Phalèse & Bellère 1570, f. 52r *Almande du Prince / Reprise*; Vreedman 1569, f. 1r *Almande du Prince / Le Reprise*; Kargel 1578, sigs. M1r-M1v *Almande du Prince / Reprise* = Phalèse & Bellère 1582, f. 77r *Almande Prince / Reprise*. Keyboard: GB-Lbl Add.29485, f. 12v van soldt c. 1570 *Almande Prysce*; IRL-Dtc 410/II (Dublin Virginal Book), ff. 18v-18v *untitled - (reprise)*; Ammerbach 1571 46v *Was das Töchterlein haben wil* = \*Ammerbach 1583, p. 193 *Heckerling und Haberstro*. Guitar: Millioni 1627, p. 30 *Balletto di Madame*. Instrumental ensemble: Susato 1551, f. 12v *Den VIII. Allemaingne; d'Estrée* 1559, ff. 6r/8r/8v *Le Petit Ballet - à4*; Phalèse & Bellère 1571, no. 18 *Almande prince*

Intabulation of setting by Hans Leo Hassler *Neüe Teutschische Gesang nach art der welschen Madrigalen und Canzonetten* (Augsburg, Schönigk, 1596, reissued Nürnberg, Kauffmann, 1604 & 1609),

<sup>1</sup> But a different tune to Adriaenssen 1584, f. 84v *Almande Prince*; Tobias Hume *The First Part of Ayres* 1605, sig. P2v *The Princes Almayne: A lesson for two to play upon one viol*; Robert Johnson's *Prince's Almaine*, all versions edited for *Lute News* 108 (December 2013) and the accompanying *Lutezine*, and probably *The Prince Almon* in the list of contents of the lost Straloch lute book but not included in the Graham copy (GB-En Adv.5.2.18).

<sup>2</sup> Reconstruction here following the transcription in the superb facsimile edition of the *Petrus Fabricius Lauten- & Liederbuch* (Hamburg, Jarchow Verlag, 2013).

<sup>3</sup> Reconstruction here following the modern edition by Bor Julian and Metoda Kokole of Gorzanis' *Il Secondo Libro de Intabulatura di Liuto* 1563 (Muzikoloski Institut, Ljubljana 2014).

<sup>4</sup> Go to <https://www.youtube.com/watch?v=ikiUijOtlo> to hear it sung.

<sup>5</sup> Different to: Castelónio 1536, f. 11v *Saltarello chiamato Rose Viole* and Rotta 1546, f. 18r *Rose e viole* = Gerle 1546, sig. a3v *Saltarello*.

<sup>6</sup> Searching the Dutch Song Database at <http://www.liederenbank.nl/> came

<i>Jungfrau, dein schöne Gestalt - à4.<sup>4</sup></i>	
H10w. *A-Lla 475, f. 54r <i>Junckfrau dein schön gestalt 33</i>	17
H10x. *D-B 4022, f. 24r <i>untitled</i>	18
H10y. *LT-Va 285-MF-LXXIX, f. 16r <i>Jungfrau ewuer schoene Gestalt / Courante Ende auch ein Tantz</i>	18-19
H10z. *D-W Guelf. 18.7/II, f. 110r <i>Jungfrau dein schöne - text below</i>	19
H10aa. *D-B 4022, f. 49r <i>Jungfrau dein schön gestalt erfreut mich sehr - (Virgo your beautiful form pleases me very much)</i>	20
H10bb. *D-KA A.678, f. 2r 3. <i>Jungfrau dein schon gestalt 4 Voc:</i>	21
H10cc. *B-Br II.275 (Cavalcanti), f. 8r <i>Rose e viole</i> <sup>5</sup>	23

\* cognates additional to Hudson

ENGLISH CLOCK DANCE - CONT.

A version of a tune that Adriaen Valerius referred to as *d'Engelsche klocke dans* (the English Clock Dance) was in *Lute News* 130 and three more settings are here, Valerius' lute and cittern settings and another for lute titled *Chanson anglese* confirming its English provenance. Starter's *Friesche Lust-hof* 1621, p. 44 sets a song to the same tune calling it *d'Engelsche Kloke Dauns* and it is used after that in dozens of Dutch song books up to 1757, although no English sources of the tune are known.<sup>6</sup>

K1. D-B N 479 (Grünenbüchel), f. 68r <i>Ballet</i>	<i>Lute News</i>
K2. US-R Vault M 140 V186S (Sibley), p. 37 <i>Chanson anglese</i>	22
K3a. Valerius 1626, pp. 150-151 <i>d'Engelsche klocke dans</i>	22
K3bi. Valerius 1626, p. 151 <i>d'Engelsche Kloke Dans</i> - diatonic cittern	23
K3bii. Valerius 1626, p. 151 <i>d'Engelsche Kloke Dans</i> - transcribed for chromatic cittern	23

MORE MUSIC ASSOCIATED WITH BELLS

A different tune to the above in Swedish sources is known as *Engelska Klockan*, Swedish for 'English Clock'. The sources are for cithrinchen, lyra viol and keyboard but none for lute, so a lyra viol setting is transcribed for lute here (**App 1b**). The same tune is also set for cithrinchen in a German source and is called *Englisch glocken* (transcribed for lute as **App 1b**), although in German this means 'English Bell'. Settings of English tunes associated with bells were edited for *Lute News* 126 (July 2018) and its *Lutezine*,<sup>7</sup> and several more are here including settings titled *Cloche*, French for bells. **App 2** is a transcription of one of the many sources of Simon Ives' *La cloche/ The Chimes* for lyra viol. **App 3, 4 & 7** are more settings of *The Bells of Osney*, the first the quotation of the tune in sections 8-10 of the medley *Browne Besse Sweet Bess Com[e] Ouer To Me* from the Welde lute book,<sup>8</sup> the second a reconstruction of a fragment lacking bar lines and rhythm signs in the Folger-Dowland lute book,<sup>9</sup> and the third two settings for lyra viol in renaissance lute tuning. **App 5** is *Ringing or Bell-Galliard* for lute in French flat tuning in Thomas Mace's *Musick's Monument* of 1676, and **App 6abc** are three settings of [Ennemond?] Gauthier's *Bells of Paris*, two in renaissance tuning and one for baroque lute. Finally, **App 8** is David Kellner's *Campanella* for baroque lute from his print of 1747 nearly identical versions of which are in two manuscript sources (one misattributed to Weiss). It is no coincidence that Kellner was employed for most of his life in Stockholm as *carillonneur* (bell ringer) at the German Church, Sankta Gertruds Kyrka, as well as organist at the Jacobi Kyrka. The title means little bells in Italian, but also refers to campanella fingering as a manner of playing melodies

up with sixty-four hits for *klokkedans*.

<sup>7</sup> *Bells of Osney, Bow Bells, Toll toll gentle bell, Bell Almaine and The Bonny Christchurch Bells*. Then two more, Playford 1666, pp. 1-2 *The four and twenty Changes on 6 Bells* for cittern and a transcription of GB-Cu Dd.6.48, ff. 32v-33r *The Bells (Whitingtons Chimes)* - lyra viol (defhf) were later included in *Lute News* 127 (October 2018).

<sup>8</sup> Edited complete in *Lute News* 113 (April 2015).

<sup>9</sup> In "The so-called "Dowland Lute Book" in the Folger Shakespeare Library' *Journal of the Lute Society of America* 9 (1976) pp. 5-29, John M. Ward identified four of the fragments of tablature filling f. 87v, the first stave includes four bars of *The Bells of Osney* (edited in *Lute News* 126), the tune of *Trenchmore* within the end of the first to fifth staves, and two settings of *Sellingers Round* on the seventh to tenth staves (edited in *Lute News* 114). It is only now on closer inspection that I have identified another setting of *The Bells of Osney* amongst the variety of fragments on third and fourth staves, App 4 here.

across several strings so the successive notes ring out like a peal of bells of which Kellner's piece is a good example, especially when played by a virtuoso.<sup>10</sup>

<b>App. 1a.</b> PL-Kj 60422, <sup>11</sup> f. 6r <i>Englisch glocken</i> - trans cithrinchen	24
<b>App. 1b.</b> S-L Wenster G 35, f. 2v <i>Engelska Klockan</i> - trans lyra viol (defhf)	24
cognates: S-Klm MS 21.068, f. 27v <i>Ballet</i> - lyra viol; cithringen: S-L Wenster G 30, 2 <i>Balletto</i> ; keyboard: S-K MS 4a, ff. 2v-3r <i>Engelska klockan</i> ; S-K MS 4a, f. 20v <i>Scherwentzel</i> ; S-L Wenster N 10, pp. 4-5 <i>Engelska klockan</i> ; S-Uu Ihre 284, p. 158 <i>Engelsk Kloch</i> ; S-Uu Ihre 286, ff. 14v-15r <i>Aria von viol di gamb</i>	
<b>App. 2.</b> GB-Mp 832 Vu 51, 133 i <i>La cloche</i> - trans lyra viol (defhf)	24
Simon Ives VdgS Ives 31, <sup>12</sup> for lyra viol (defhf); GB-Cu Dd.6.48, f. 2v <i>La cloche</i> ; GB-Lbl Add.59869, f. 13r ii; GB-Lbl Add.63852, f. 86v untitled; GB-Ob F575, f. 12r <i>Simon Ives / The Chimes</i> ; GB-Ob F575, f. 89v <i>Simon Ives / The Chimes</i> ; GB-Ob F578, f. 23r untitled; Playford MRLV 1652-5, p. 29 41 <i>La Cloche</i> ; Playford MRLV 1661, p. 11 15 <i>La Cloche / Mr. Simon Ives</i> ; Playford MRLV 1669, p. 16 27 <i>Second Lesson, with a Thump</i> ; Playford MRLV 1682, pp. 34-35 47 <i>Saraband</i> ; for lyra viol (efdef); GB-Ob F578, f. 6r untitled	
<b>App 3.</b> GB-Lcm loan 2019-01 (formerly WP:forester welde), f. 6r Bells of Osney 8-10th sections of <i>Browne Besse Sweet Bess</i> <i>Com[e] Ouer To Me</i>	27
<b>App 4.</b> US-Ws V.b.280. f. 87v <sup>1-2</sup> untitled (Bells of Osney) <sup>13</sup>	30
<b>App 5.</b> Mace 1676, p. 180 <i>Ringing, or Bell-Galliard</i> - lute in French flat tuning (dedff)	56
<b>App 6a.</b> Besard 1617, n° 47 <i>Campanae Parisiensis Incerti authoris</i>	60
<b>App 6b.</b> GB-Cfm 689, f. 42r <i>Cloches M' [Ennemond?] Gauthier</i>	101
<b>App 6c.</b> D-LEM II.6.24, ff. 79v-80r <i>Campana Parisiens</i> - baroque lute (dfdef)	93
<b>App 7.</b> GB-CHEr DL/T/B 31, f. 52r <i>Bells - The Bells</i> - lyra viol (ffeff)	62
<b>App 8.</b> David Kellner XVI <i>Auserlesene Lauten Stucke</i> 1747, pp. 40-41 <i>Campanella D Dur presto assai</i> - baroque lute (dfdefd)	62-63
= D-Mbs5632, f. 56v <i>Campanella del Sig<sup>r</sup> Weisa</i>	
= PL-WRu 60019, p. 15 D <i>Dur Campanella praesto assai</i>	

### MELCHIOR NEUSIDLER PART 5

Here is another group of pieces by Melchior Neusidler comprising two fantasias, a vocal intabulation and a dance all in F major or minor. The fantasias are in Melchior's first Venetian print of 1566 the title page of which claims that he composed them.<sup>14</sup> However, they are ascribed to Jacob Reys in Besard's *Thesaurus Harmonicus*, and these closely concordant versions are also edited here, see the Jacob Reys/Jacques Pollonois section below. The vocal intabulation is a setting of a secular chanson using the text of the first verse ('Du fond de ma pensée / au fond de tous ennuis / à toi s'est adressée / ma clameur jour et nuit' - cantus firmus in the tenor part) of Clément Marot's setting of De profundis clamavi (Psalm 130). The dance is unique to Melchior's *Tutsch Lauten Buch* of 1574 and the title suggests he may have composed it for his patrons, the Fuggers. The dance is attractive and not too difficult to play but the other pieces here are, characteristically for much of Melchior's lute music, more than a challenge for all but the virtuosi amongst us. This is a pity because the harmonies and unusual chord figurations in the chanson are delightful and the fantasias include passages of highly accomplished and embellished polyphony.

<b>MN5a-1.</b> Newsidler <i>Il Primo Libro</i> 1566, pp. 33-35 <i>Ricercar Secundo</i>	25-27
Phalése & Bellére 1571, ff. 17v-18r <i>Fantasia</i> 5.	
Neusidler 1573, sigs. E3v-E4r <i>Ricercar Secundo</i> .	
Besard 1603, f. 20v-21r <i>Fantasia Jac. Reys</i> . App 1ii above	
WDMP 22/5; JacobP app 1/ii	
<b>MN5a-2.</b> Newsidler <i>Il Primo Libro</i> 1566, pp. 37-38 <i>Ricercar Quarto</i>	28-29
Phalése & Bellére 1571, ff. 19v-20r <i>Fantasia</i> 7.	
Neusidler 1573, sigs. F1v-F2r <i>Ricercar Quarto</i>	
PL-Kj 40598, ff. 30v-31r <i>Fantasia</i>	
Besard 1603, ff. 19v-20r <i>Fantasia Jac. Reys</i>	
WDMP 22/6; JacobP app 1/i App1i above	
<b>MN5b.</b> Neusidler 1574, sigs. F3v-F4r 10. <i>Du fond de ma pensee</i> .	
<i>Quatuor vocum. Orlando di lassus</i>	30

<sup>10</sup> Such as Jakob Lindberg on his CD A Lute by Sixtus Rauwolf (BIS-2265, 2017, track 15).

<sup>11</sup>[https://jc.bj.uj.edu.pl/dlibra/docmetadat?id=281717&from=&dirids=1&ver\\_id=&lpl=2&QI=](https://jc.bj.uj.edu.pl/dlibra/docmetadat?id=281717&from=&dirids=1&ver_id=&lpl=2&QI=) for online facsimile

<sup>12</sup> See Viola da Gamba Society: <http://vdgs.org.uk/thematic/1.pdf>

<sup>13</sup> The first fragment on f. 87v<sup>1</sup> is also the tune of the bells, and was edited for *Lute News* 126.

<sup>14</sup> *Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in*

**MN5c** Neusidler 1574, (no. 31a), sig. K3r 30. *Der Fuggerin Dantz*  
- *Volget der Hupffauß*

31

### GREEN GARTERS - CONT.

An editorial arrangement of the tune of *Green garters* for solo lute was in *Lute News* 130, based on John Johnson's duet treble of eight variations on the tune. The complete treble and ground duet is included here, with a reconstructed ground as no original is known - in two versions to fit the common and triple time variations. As a broadside is known headed 'The Longing Shepherdess: or, Lady lie neer me. To the Tune of, Lady lie neer me: or, The Green Garter', two versions of *Lady lie near me*, presumably an alternative tune to accompany the ballad, is included here as **App 9a & b**.

**G2i.** GB-Cu Dd.3.18, ff. 23v-24r *Greene Garters*

[index: *Green Garters*] - treble

37-39

**G2iia.** ground reconstructed by Lundgren<sup>15</sup> for variations 1-3 & 5-7

39

**G2iib.** ground reconstructed for variations 4 & 8

39

cf. for mixed consort: GB-Cu Dd.5.20, f. 6r *Green Garters* - bass viol part; GB-Cu Dd.5.21, f. 10v *Green garters* - recorder part

**App 9ab.** GB-En Dep.314 no.23 (Wemys), f. 44r *Ladi ly nier mee*

- lute tuned (edeff)<sup>16</sup> and transcribed

49

### WHETELIES WHEATSHEAFE - CONT.

The lute setting of this tune from Thomas Robinson's *The Schoole of Musick* was included in *Lute News* 130, and the cittern solo from his *New Citharen Lessons* titled *Whetelies wheat sheafe*, that may refer to a ballad tune that Robinson knew, is reproduced here.

WW1. Robinson 1603, sig. Irr *AN ALMAIGNE*

*Lute News*

WW2. Robinson 1609, sig. H2r *Whetelies wheat sheafe* - cittern

44

### JACOB REYS/JACQUES POLLONOIS - CONT.

Only two of the preludes and fantasias assumed to be by Jacob Reys in *Lute News* 130 are known from more than one source, and the one other version of each is included here. The version of **F5** in Mertel here is barred in 2 rather than 4 minims per bar, but is otherwise nearly identical to Fuhrmann apart from Mertel's better readings for a number of apparent errors in Fuhrmann and a few significant variants (details in critical commentary at the end of this *Lutazine*). The opening nine-note theme of **F19** is repeated four times beginning in bars 1, 3, 5 and 9 in the anonymous version in Mertel in *Lute News* 130. However, the ascribed version in Bautzen here is less satisfactory because although the two are nearly identical, Bautzen lacks bars 8 and 36 of Mertel and garbles the second repeat of the opening theme by omitting half of bars 3 and 4 of Mertel and corrupting the adjacent figuration so the theme is interrupted. These two are followed by two fantasias ascribed to Jacob Reys in Besard's *Thesaurus Harmonicus* (**App 10 & 12**) but both are concordant with fantasias in Melchior Neusidler's *Il Primo Libro* published in Venice in 1566 (MN5a-1 & 2 above) and the title page of Melchior's print confirms that he composed them, so Besard's ascriptions are presumably in error.

Also included here are seven anonymous fantasias in a variety of keys: **App 13** in F minor, **App 11 & 14** in F major, **App 15** in A flat minor, **App 16** in B flat minor, **App 17** in E flat minor and **App 18** in E major. Three are from Mertel'sprint and are positioned adjacent to fantasias ascribed to Jacob in other sources (F19 here and F17 in *Lute News* 126), probably a result of Mertel grouping similar fantasias together regardless of composer although it is possible that they are also by Jacob. The other four are the only fantasias in the Herbert manuscript that lack a composer ascription, and as they are unique to the manuscript they remain anonymous.

**F5b.** Mertel 1615, pp. 270-271 *Phantasiae et Fugae* 115

50-51

Fuhrmann 1615, pp. 15-16 *Fantasia de Pollac*. 4

*Lute News*

**F19b.** D-BAU 13.40.85, p. 5 *Phantasia Polonois*

52-53

Mertel 1615, pp. 199-200 *Phantasia et Fuga* 63

*Lute News*

**App 10.** Besard 1603, f. 20v-21r *Fantasia Jac. Reys*

54-56

WDMP<sup>17</sup> 22/5; JacobP<sup>18</sup> app 1/ii

*Augusta, one sono Madrigali, Canzzone Francesi, Pass'e mezzi, Saltarelle, &c alcuni suoi Ricercari* (... and some of his ricercars).

<sup>15</sup> Lundgren 1983 *op. cit.*, no. 20.

<sup>16</sup> Also edited in *Lute News* 73 (March 2005).

<sup>17</sup> Maria Szczepanska (ed.) *Jakub Polak, Preludia, fantazje i tance na lutnię* Wydawnictwo Dawnej Muzyki Polskiej 22 (Kraków, Polskie Wydawnictwo Muzyczne 1951).

<sup>18</sup> Pozniak, *Jakub Polak/Jacob Polonois: The Collected Works* (Kraków, Polskie

<b>App 11.</b> Mertel 1615, pp. 196-197 Phantasia 60	57
<b>App 12.</b> Besard 1603, ff. 19v-20r <i>Fantasia Jac. Reys WDMMP 22/6; JacobP app 1/i</i>	58-59
<b>App 13.</b> GB-Cfm 689, f. 58r untitled (Fantasia?)	60-61
<b>App 14.</b> Mertel 1615, p. 182 Phantasia 48	64
<b>App 15.</b> Mertel 1615, pp. 198-199 Phantasia 62	65
<b>App 16.</b> GB-Cfm 689, f. 35v <i>Fantasia</i>	66-67
<b>App 17.</b> GB-Cfm 689, ff. 85v-86r <i>Fantasia</i>	68-71
<b>App 18.</b> GB-Cfm 689, ff. 76v-77r <i>Fantasia</i>	72-73

A few more page fillers:

<b>App 19.</b> GB-Cu Dd.9.33, ff. 83v-84r untitled [Almaine?]	53
<b>App 20.</b> D-B 4022, f. 21r <i>Ballo Inglesse</i>	67
<b>App 21.</b> D-LEm II.6.15, p. 439 <i>Es woldt eins bauren</i> <sup>19</sup>	71
<b>App 22.</b> D-BAU 13.40.85, p. 79 <i>Danntz</i>	107

#### WAKEFIELD ON A GREEN - CONT.

A transcription for lute of the tune *Wakefilde on a green* from a guitar setting by Guillaume Morlaye was included in *Lute News* 130, and John Johnson's treble and ground duet, as well as a transcription of the first three variations of a keyboard setting on the same 4-bar ground but with a different tune, are included here. The treble from Holmes' duet and consort lute part book Dd.3.18 is used here but it lacks the ground, which is provided from the Marsh lute book where the duet is complete. The treble in the Marsh lute book is nearly identical to Dd.3.18.<sup>20</sup>

WG1. Morlaye <i>Le Second Livre de ...de Guiterne</i> 1553, ff. 27v-28r <i>Hornepipe d'Angleterre - guiterne</i>	<i>Lute News</i>
<b>WG2i.</b> GB-Cu Dd.3.18, ff. 11v-12r <i>Jo: Johnson wakefilde on a green</i> [index: <i>wakefield on a green</i> ] - treble JohnsonB <sup>21</sup> 65	34-36
= IRL-Dm Z.3.2.13 (Marsh), pp. 146-148 untitled - treble	
<b>WG2ii.</b> IRL-Dm Z.3.2.13, p. 148 untitled - ground	36
<b>WG3.</b> GB-Lbl Add.30485, ff. 56r-57v <i>wakefild on a greene</i> - first 3 of 25 variations transcribed from keyboard <sup>22</sup>	33

#### TRENCHMORE - CONT.

A summary of the many literary quotations of the popular dance or type of dance Trenchmore, as well as four lute settings ranging from a simple statement reconstructed from a fragment in the Folger-Dowland lute book to elaborate variations in Mathew Holmes last lute book Nn.6.36, were in *Lute News* 130. These are followed here by six more settings: John Johnson's treble and ground duet (with two different grounds), as well as settings of *Trenchmore* in French flat transitional and baroque lute tuning (and transcriptions for renaissance lute) and three settings for cittern. Three sources for John Johnson's treble are known all nearly identical throughout.<sup>23</sup> The setting in the Welde lute book (recently acquired by the Royal College of Music - GB-Lcm Loan 2019-01) is edited here, because it has more ornaments as well as right hand fingering indications, whereas the Marsh lute book includes right hand fingering but fewer ornaments and Holmes' lute part book Dd.3.18 lacks both.

T1. GB-Cu Nn.6.36, ff. 33v-34r untitled <sup>24</sup>	<i>Lute News</i>
T2. US-Ws V.b.280. f. 87v <sup>1-2</sup> untitled	<i>Lute News</i>
T3. US-Ws V.a.159, ff. 10r-10v & 12r <i>Trenchmore</i>	<i>Lute News</i>
T4. Playford 1651, p. 103 <i>Trenchmore</i> - arr from violin	<i>Lute News</i>
<b>T5a/b.</b> GB-En Acc. 9769 84/1/6 (Balcarres), p. 67 <i>Trenchmore</i> by david grieve - baroque lute (dfdfd) and transcribed to viell ton	32
<b>T6a/b.</b> GB-Lbl Eg.2046, f. 51v <i>Gau</i> (tier tuning) <i>Trenschmore</i> - transitional tuning (edeff) and transcribed to viell ton	33
<b>T7i.</b> GB-Lcm Loan 2019-01 (Welde), ff. 11v-12r <i>Trenchmore</i> - T	40-43

Wydawnictwo Muzyczne 1993).

<sup>19</sup> Begins with tune of *Gar lustig ist spazieren* a.k.a. *Almande Don Frederico*, so add to all those edited for the Lutezine to *Lute News* 121 (April 2017).

<sup>20</sup> Differences in Marsh treble: 5/5 - c2 instead of a2; 17/4 - b3 instead of c3; 32/7-8 - 2 quavers instead of 2 crotchets; 42/8 - m1 instead of n1; 45/7 - d1 instead of e1; 48/10-11 - c3-a3 instead of a3-c3; 59/6-8 - d1-c1-a1 instead of f1-a1-c1; 76/2 - a5 instead of a4; 82 - all notes of this bar a line higher in error; 84-85 - reverses order of the two bars;

<sup>21</sup> Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

<sup>22</sup> Keyboard setting edited in *Musica Britannica* 66, no. 56.

<sup>23</sup> Differences: **Welde:** 58/7-8 - 2 quavers c1-a1 absent; 16/8 - a4 instead of b4 in the other two; 18/1-2 - c2-c3 instead of c3-c4 in the other two; 27/16 - a1 instead of f1 in the other two. **Marsh:** 2/7-9 - dotted crotchet quaver crotchet instead of 3 crotchets; bar 5 duplicated; 34/16 - i1 instead of h1. **Dd.3.18:** 14/17 - e2 instead of d2; 58/9 - d1 instead of e1.

<sup>24</sup> Played superbly by Paul O'Dette on the CD *Robin Hood: Elizabethan Ballad Settings* (Harmonia Mundi, HMU 907265, 2001).

<sup>25</sup> Stefan Lundgren *English Duets for Two Renaissance Lutes II* (München,

GB-Cu Dd.3.18, ff. 12v-13r *Trenchmoore Jo: Johnson* - treble<sup>25</sup>

= IRL-Dm Z.3.2.13, pp. 139-141 untitled treble - JohnsonB 66

**T7iia.** GB-Lcm Loan 2019-01 (Welde), f. 11v untitled - ground 43

**T7iib.** IRL-Dm Z.3.2.13, p. 139 untitled - ground 43

**T8.** US-CAh 179 (Boteler), f. 44v *Trench more* - chromatic cittern 43

**T9.** US-CAh 182 (Ridout), f. 66r *Trench more* - chromatic cittern 43

**T10.** US-CAh 182, f. 78r *Trench more* - chromatic cittern 43

Cognates, for violin: Walsh 1718 I, p. 149 200 *Trenchmore / Long ways for as many as will*, for keyboard: F-Pn Rés.1186, ff. 32r-32v *Trench=more*; US-NYp Drexel 5609, p. 119 *Trenchmore*

#### LA TRADITORA

Italian dance-songs or villotta from fifteenth and sixteenth century Italy were the music of the common people but were rarely written down. However, Knud Jeppesen has shown that many have been preserved as *centones* or snippets of tunes and texts patched together included in frotolla, which are the secular part songs of the upper classes of Italian society.<sup>26</sup> Ottaviano Petrucci published frotolla in eleven printed volumes between 1501 and 1514. The tenor part of a frottole in *centone* form by Ludovic Fogliano in Petrucci's *frottola libro nono* of 1508, f. 38v, begins 'Fortuna du gran tempo' and the second stave includes the snippet 'La traditora la vol chio mora' [That treacherous girl, she wishes me to die] presumably quoting an earlier Venetian villotta, also known from later quotations in a play and a poem,<sup>27</sup> as well as the many instrumental settings for lute and other instruments with the title *La traditora la uol ch'io mora* in a keyboard source but usually abbreviated to *La Traditora*. All the lute settings I know are edited here and are based on the same tune (except L25 and the second Pacalono trio LT28), which is however different to the music accompanying Petrucci's frottole - see facsimile page below. The settings vary considerably and the sources are from Italy and beyond, the tune reaching England, Germany, Sweden and The Netherlands, suggesting the tune earned popularity across Europe distinct from the original song. Twenty five settings in triple time for solo 6-course lute in four keys/tonalities are included together with a duet for lutes a tone apart (LT26), an orphan tenor part (LT19) and two lute trios for superius, tenor a fourth and a bassus a fifth lower. Some of the settings are related (LT2/3/4 and LT6/7) and are all anonymous except for one in a suite of dances by Pietro Paulo Borrono printed in the 1530s (LT14) and another ascribed *MD. La.*, that is Marco dall'Aquila (LT8). These two and the anonymous setting in D-Mbs 1512 (LT15, lacking the A strain) are probably the earliest settings here. Nearly all settings of *La Traditora* here have three strains of 8, 8 and 12 bars, some with divisions to some or all strains (LT3/6/8-10/14/17/21/22/23 & 27) and others extending to an additional one or two strains (LT8/9/12/14/21/26 & 27). Many required a greater or lesser degree of reconstruction to add or regularise barring and rhythm signs, but I was unable to reconstruct a satisfactory version of LT29 in time so it is included here unedited as in the source, and if you manage to reconstruct a playable reading please let me know.

In A minor

**LT1.** Phalèse 1545, p. 77-78 *La Traditora - Repete* 74-75

In C minor

**LT2.** #PL-Kj W.510, f. 59v *La traditora Saltarello* no rhythm signs 75

**LT3.** #Wassel 1573, sig. L3r 37 *La Traditora. Gagliarda* 76

**LT4.** #NL-At 208.A.27, f. 46v XXV. *La Traditora gagliarda* 76-77

*M[athieu]: W[assel]:* 76-77

Lungren Musik-Edition 1983), no. 23.

<sup>26</sup> Knud Jeppesen 'Venetian Folk-Songs of the Renaissance' *Papers Read by Members of the American Musicological Society at the Annual Meeting* (September 1939), pp. 62-75. See also Caroline M. Cunningham 'Dances in Early Sixteenth-Century Italy: Relationships with "Villotte" and Franco-Flemish "Danceries"' *Musica Disciplina* 34 (1980), pp. 159-203. The dances in Caroso's *Il Ballerino* 1581 are also suites or medleys of different tunes, and in fact the first section of *Balletto Pungente Dardo* on f. 89v is to the *La Traditora* tune.

<sup>27</sup> Angelo Beolco's (c.1496-1542) play *Vaccaria Comedia del Famosissimo Ruzzante* (Venice 1561) act 5 scene 8, online facsimile p. 102: [https://archive.org/details/bub\\_gb\\_tljgK7ak9qcUC](https://archive.org/details/bub_gb_tljgK7ak9qcUC) includes: Pil. cantore: 'La Deueosa, quando le in casa. / La no me guarda, ne no me basa, / Sa usage in lhorto, la ua in lo brolo, / Sa usage in casa, la uen de fuora, / O traditora uuoto cha muora? / O traditora uuoto cha muora?' and Giovanni Battista Maganza's (aka Magagnò) *La terza parte de la rime di Magagnò, Menon e Begotto* (Venice, Zaltiero 1569), sig. C8v includes the poem called 'La traitora la vuol ch'io muora'.

LT5. #A-Wn 18827, ff. 10v-11r <i>La Traditora</i>	77
LT6. D-Mbs 272, ff. 54v-55r <i>La traditora</i>	78-79
LT7. Phalèse <i>Carmen Liber Primus</i> 1549 sig. I3v <i>Traditora</i>	79
LT8. D-Mbs Mus.266, f. 33v No 3. de la traditora. MD. La.	80
LT9. #D-B Mus. ant. theor. F-100 [manuscript additions to the unique copy of Attaingnant 1529], ff. 54r 55r 59v & 60v? untitled ( <i>Verte ad sequens foliu[m]</i> - turn to the next folio)	81
LT10. Waisel 1592, sig. F1r 3. <i>Gaillarda. La Traditora</i>	82
LT11. #S-Uu Instr.mus.hs.412, f. 32v <i>Guaillarde La traditora</i>	83
LT12. #Paladin 1540s, ff. 21r-22r <i>Gaillarde - La Reprise</i> <sup>28</sup>	84-85
LT13. US-NHub Osborn 13, ff. 19r-19v <i>traditore gallard</i> - 6F	85
In D minor	
LT14. Casteliono <i>Intabulatura de Lento</i> 1536, f. 38r <i>Saltarello la traditarella</i>	
- ad[re]ndo modo - <i>Le Riprese</i> [Pietro Paulo Borrono]	86-87
= Scotto <i>La Intabulatura de Lanto de diversi autori</i> 1563, pp. 20-21 <i>Saltarello detto la traditarella - altro modo - Le reprise</i>	
LT15. D-Mbs 1512, f. 70r <i>Der dritt danntz La traditora</i> - A strain absent	87
LT16. D-Mbs 1511d, f. 15r <i>Tenor de la traditora</i>	88
LT17. Abondante 1546, sigs. B2v-B3r <i>La Traditora</i>	88-89
= Abondante 1563, sig. B2v-B3r <i>La Traditora</i>	
LT18. D-Mbs 266, f. 33r <i>La traditora No 1 Cura Cosa de la traditora</i>	90
LT19. #Wecker <i>Tenor Lautenbuch</i> 1552, sigs. d1v-d2r <i>XIII.</i>	
<i>La traditora, Saltarello - lute II of duet</i>	90-91
In G minor	
LT20. #PL-WRK 352, ff. 74v-75r <i>La Traditora</i>	91
LT21. D-Mbs Mus.266, f. 33r <i>De la traditora N.o 2</i>	92-93
LT22. #A-Wn 18827, ff. 2r-2v <i>Saltarello ditta la traditora</i>	94
LT23. #D-Mbs Mus.1511b, f. 20v <i>La Traditora i[n] saltarello</i>	94-95
LT24. D-Mbs 272, f. 56v <i>la traditora</i>	96
LT25. Abondante 1546, sigs. A3r-A3v <i>Gagliarda el traditor</i>	97
lute duet	
LT26a. D-Mbs Mus.266, f. 34r <i>del Sol[p]ran de la traditora</i> - lute I	98
LT26b. D-Mbs Mus.266, f. 33v No 4. <i>Tenor de la traditora</i> . - lute II	99
lute trios <sup>29</sup>	
LT27a. Pacalono 1564, ff. 41r-41v <i>Saltarello della Traditora</i>	
- <i>Residuum</i> - superius	100-101
LT27b. Pacalono 1564, ff. 33r-33v <i>Saltarello della Traditora</i> -	
<i>Residuum</i> - tenor	102-103
LT27c. Pacalono 1564, f. 16v <i>La Traditora - II Traditora</i> - bassus	103
LT28a. Pacalono 1564, ff. 42v-43r <i>Saltarello della Traditora</i>	
- <i>Residuum</i> - superius	104-105
LT28b. Pacalono 1564, ff. 34v-35r <i>Saltarello della Traditora</i>	
- <i>Residuum</i> - tenor	106-107
LT28c. Pacalono 1564, f. 17r <i>La Traditora - II Traditora</i> - bassus	105
Cognates, for keyboard: I-Vnm It.IV.1227, f. 11v <i>La traditora la nol ch'io mora</i> ; instr. ens. à4: D-Mbs Mus.1503h, no. 8 <i>La traditora</i> ; GB-Lbl Roy. App.59-62 (Arundel), f. 5v <i>La traditora</i> ; Phalèse & Bellère 1571a, f. 12v <i>Gaillarde Traditora</i> ; Phalèse & Bellère 1583, f. 11v <i>Gaillarde Traditora</i> . Melody and dance choreography: Arbeau 1589, f. 52v <i>Air de la gaillarde appelle, La traditora my fa morire</i> . <sup>30</sup>	
LT29. #A-Wn 18827, ff. 1r-2r <i>Pasamego de la Traditora 1. Pars</i>	
- <i>Salta(re)llo</i> )	108

<sup>28</sup> Also edited for the supplement to *Lute News 114* (July 2015).

<sup>29</sup> I have not edited the trios by Giovanli Pacalono (spelled as he signed himself in the Castelfranco Veneto manuscript) to necessarily fit together but faithfully reproduced the original printed tablature.

<sup>30</sup> *La Traditora* is last item [and the end is missing] of a recently discovered

#### JOHN DOWLAND GALLIARDS JD84/91/104 - CONT.

A version or two of each of Dowland's galliards 84, 38/91 and 104 were in *Lute News* 130, and the remaining sources of them are included here. **JD84(a)**, in *Lute News*, is untitled and includes divisions, whereas the version here bears the title *Galliard*, dedication *Hasselwood* and ascription *Jo Dowland* but lacks divisions. All three strains of the two versions differ in many minor details of figuration. As described in *Lute News*, it is a lute setting of a galliard in Anthony Holborne's consort book of 1599. It was probably composed by Holborne but the consort setting lacks the dedication to Hasselwood, so it is possible Dowland made the lute arrangement and then added the dedication. *Hasselwood* is possibly the 'Lincolnshire Gentleman', Thomas Hasselwood who signed a letter to the Cecils from Colchester in 1595. Dowland may have known him as the Cecils were his patrons and he dedicated his translation of *Mirologus* to Robert Cecil, Earl of Salisbury. Two more versions of **JD91**, an earlier version of his *Lord Viscount Lisle his Galliard* (JD38), are included here. One is a lute solo from a continental manuscript that is closely concordant with *Susanna Galliard* in Holme's Dd.2.11, and the other is the lute part from Dowland's consort setting.

The cittern setting of the galliard **JD104** by Robert Sprignell, the only source for the ascription to Dowland, and a bandora setting from Dd.2.11 (plus a transcription for lute) are included here. The two lute settings were in *Lute News* 130, one in G minor with divisions and the other in F minor but without divisions - so the latter is repeated here with the addition of a transcription of the divisions.

JD84a. GB-Lbl Hirsch M.1353, f. 5r untitled *Lute News*

**JD84b.** GB-Cu Dd.9.33, f. 17r *Hasselwoods Galliard Jo Dowland* 44

- DowlandCLM 84

Instrumental ensemble: Holborne *PGA* 1599, sig. B1v *Galliard*

**JD91a.** GB-Cu Dd.2.11, f. 52r *Susanna Galliard* *Lute News*

- DowlandCLM 91

**JD91c.** CH-Bu F.IX.70, pp. 101-102 *XLIII Susanne* 45

**JD91b.** D-Ngm 33748 I, f. 14r *Gall: Susanne* *Lute News*

**JD91d.** Dowland 1604, sigs. L2v-M1r *M. Buctons Galliard* - lute part 45

cf. Füllsack & Hildebrand 1607, no. 18b *Galliard Jbon Douland* - instrumental ensemble à 5

**JD104(a).** GB-Lbl Hirsch M.1353, f. 7r untitled - in G minor *Lute News*

- DowlandCLM 84

**JD104b(i).** GB-Cu Dd.2.11, f. 41r untitled - in F minor *Lute News*

**JD104b(ii).** GB-Cu Dd.2.11, f. 41r untitled 46-47

- with divisions transcribed from **JD104(a)**

**JD104c.** US-CA Mus.181, f. 10v *Galliard* 7 *Dowland p[er] Ro[bert]* 47

*Sprignell*] - chromatic cittern in Italian tuning

**JD104d(i).** GB-Cu Dd.2.11, f. 44r untitled - bandora Nordstrom 86<sup>31</sup> 48

**JD104d(ii).** GB-Cu Dd.2.11, f. 44r untitled - trans from bandora 48-49

A critical commentary for all the music by Jacob and Dowland is at the end of this *Lutegine* and editorial changes in these and the rest of the tablature are highlighted in grey.

John H. Robinson - July 2019

German tablature manuscript sold at Sotheby's in 2018:

<http://www.sothbys.com/en/auctions/ecatalogue/2018/musical-manuscripts-l18402/lot.87.html>

<sup>31</sup> Lyle Nordstrom *The Bandora: Its Music and Sources* (Harmonie Park Press 1992).



H10a. Der Printzen Tantz - Proortz - AABB4-AABB8

Heckel Tenor 1556, pp. 132-135

1

7

13

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26

34

H10b. Der guck guck Tantz weyss - Der auff - AB4-AB8

D-LEM II.6.7, sigs. K1v-K2r

The musical notation consists of three staves of neumes. The top staff starts with a vertical stroke (U) followed by a horizontal stroke (L). The middle staff starts with a vertical stroke (U) followed by a horizontal stroke (L). The bottom staff starts with a vertical stroke (U) followed by a horizontal stroke (L). Below each staff are letter names: 'a' under the first note, 'b' under the second, 'c' under the third, 'd' under the fourth, 'e' under the fifth, 'f' under the sixth. The notes are grouped by vertical bar lines.

16

H10c. Heckerling und Haberstro - AAB4x2

NL-At 208.A.27, f. 70v

The musical notation consists of three staves of neumes. The top staff starts with a vertical stroke (U) followed by a horizontal stroke (L). The middle staff starts with a vertical stroke (U) followed by a horizontal stroke (L). The bottom staff starts with a vertical stroke (U) followed by a horizontal stroke (L). Below each staff are letter names: 'a' under the first note, 'b' under the second, 'c' under the third, 'd' under the fourth, 'e' under the fifth, 'f' under the sixth. The notes are grouped by vertical bar lines.

17

H10di. Heckerling und Haberstro - lute I in G AB4x2

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

1

6

11

H10dii. Heckerling und Haberstro Bass - lute II in D

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

1

6

11

## H10e. Heckerlin - Nachdantz - AB4-AB8

CH-Bu F.IX.70, p. 258

Musical notation for H10e, Heckerlin - Nachdantz, AB4-AB8, page 8. The notation is in square form with letter notation (a, b, c, d, e) below each square. The first staff starts with a fermata and ends with a half note. The second staff begins with a fermata and ends with a half note.

Continuation of musical notation for H10e, Heckerlin - Nachdantz, AB4-AB8, page 8. The notation is in square form with letter notation (a, b, c, d, e) below each square. A '3' is written above the first staff.

8

Continuation of musical notation for H10e, Heckerlin - Nachdantz, AB4-AB8, page 8. The notation is in square form with letter notation (a, b, c, d, e) below each square.

16

## H10f. Di Bello Amante Allamanna - AB8

I-Lg 774, f. 18v

Musical notation for H10f, Di Bello Amante Allamanna, AB8, page 1. The notation is in square form with letter notation (a, b, c, d, e) below each square. The first staff starts with a fermata and ends with a half note. The second staff begins with a fermata and ends with a half note.

1

Continuation of musical notation for H10f, Di Bello Amante Allamanna, AB8, page 1. The notation is in square form with letter notation (a, b, c, d, e) below each square.

7

Continuation of musical notation for H10f, Di Bello Amante Allamanna, AB8, page 1. The notation is in square form with letter notation (a, b, c, d, e) below each square.

12

## H10g. Danza - AAB4

I-BDG w.s. p. 35

Musical notation for H10g. Danza - AAB4, featuring two staves of music. The notation uses vertical stems and note heads (a, b, c, d) to represent pitch. The first staff begins with a common time signature (C). The second staff begins with a different time signature (indicated by a 'f' and a 'c'). Measure numbers 1 and 7 are indicated at the start of each staff.

## H10h. Allemanda - AABB4

I-BDG w.s., p. 240

Musical notation for H10h. Allemanda - AABB4, featuring two staves of music. The notation uses vertical stems and note heads (a, b, c, d) to represent pitch. The first staff begins with a common time signature (C). The second staff begins with a different time signature (indicated by a 'f' and a 'c'). Measure numbers 1 and 9 are indicated at the start of each staff.

## H10i. Untitled - AB8

A-Wn 18821, f. 7v

Musical notation for H10i. Untitled - AB8, featuring two staves of music. The notation uses vertical stems and note heads (a, b, c, d) to represent pitch. The first staff begins with a common time signature (C). The second staff begins with a different time signature (indicated by a 'f' and a 'c'). Measure numbers 1 and 9 are indicated at the start of each staff.

## H10j. Bal Todesco - La sua Padoana - AABB4x2

Gorzanis II 1563, p. 52

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H10k. Tantz - Sprung - AABB4x2

Waissel 1591, sig. D2r

Musical notation for H10k. Tantz - Sprung - AABB4x2, page 11, measures 1-5. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

Musical notation for H10k. Tantz - Sprung - AABB4x2, page 11, measures 6-10. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

6

Musical notation for H10k. Tantz - Sprung - AABB4x2, page 11, measures 11-15. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

12

Musical notation for H10k. Tantz - Sprung - AABB4x2, page 12, measures 1-5. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

17

Musical notation for H10k. Tantz - Sprung - AABB4x2, page 12, measures 6-10. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

25

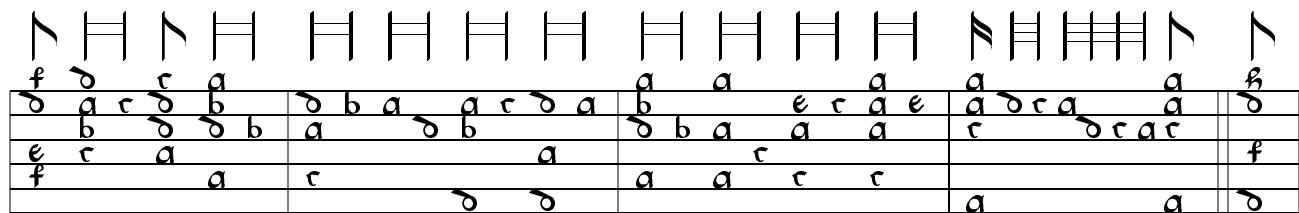
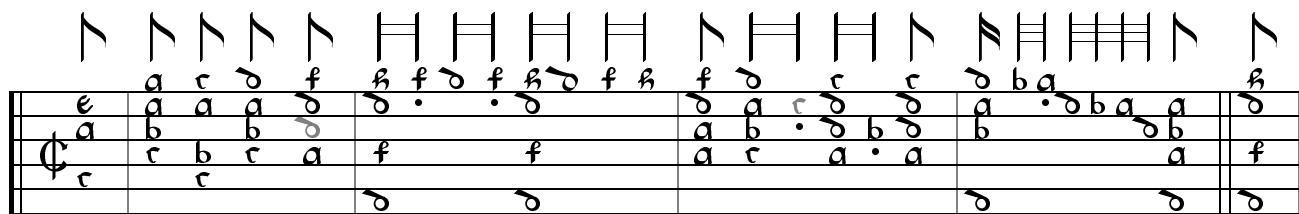
H10l. Allemande - 7F AB4

NL-Lu 1666, f. 503v

Musical notation for H10l. Allemande - 7F AB4, page 12, measures 1-10. The notation consists of two staves of square neumes. The top staff uses vertical strokes (|) and horizontal strokes (—). The bottom staff uses vertical strokes (|) and horizontal strokes (—). Below the staves are two rows of letter names (a, b, c, d, e, f) corresponding to the neumes.

H10m. Balo Todesco - La sua Galiarda - ABB4-AB4

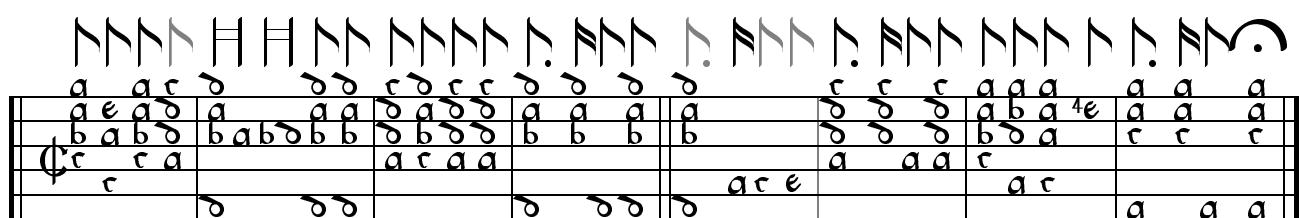
Gorzanis IV 1579, sigs. K2v-K3r



17

H10n. 5 Des Printzen Tantz - AB4

CH-Bu F.X.11, f. 19r



H10o. Chorea - (Nach Dantz) - AB8x2

PL-Kj W 510, f. 19v

1

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16

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H10p. Deh no piu guerra - AABB4

F-LYm 6244, f. 4r

1

9

## H10q. Des Princen Dantz - Tripla - AABB4x2

D-MUw1 439, f. 88r

1

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15

22

29

## H10r. Untitled - AB4

A-Wn 18821, f. 7v

H10s. Madama mi domanda - in altro modo - AABB8x2

Becchi 1568, pp. 40-41

10

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19

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29

29

38

38

47

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56

56

## H10t. Prinzendantz - Saltarello - AB4-AB8

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

1

7

16

## H10u. L'amor e fatto - ABC4D8

I-Lg 774, f. 31r

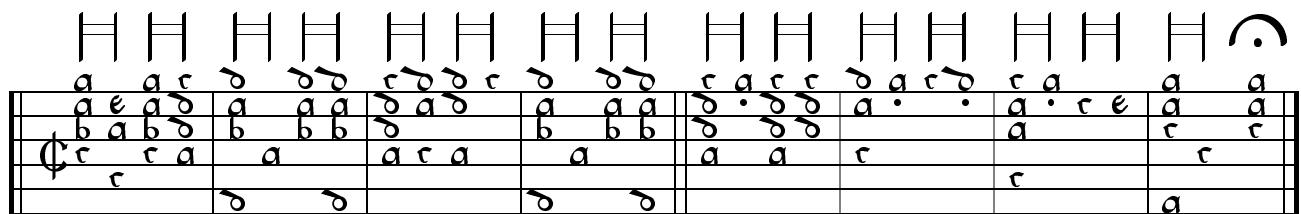
1

7

14

H10v. Untitled - AB8

A-Wn 18821, f. 8r



H10w. Junckfraw dein schone gestalt - 7F A10B14C7

A-Lla 475, f. 54r

Musical notation for H10w. Junckfraw dein schone gestalt, showing two staves of music with square neumes and accompanying Latin text below the notes.

Musical notation for H10w. Junckfraw dein schone gestalt, showing two staves of music with square neumes and accompanying Latin text below the notes.

14

Musical notation for H10w. Junckfraw dein schone gestalt, showing two staves of music with square neumes and accompanying Latin text below the notes.

21

Musical notation for H10w. Junckfraw dein schone gestalt, showing two staves of music with square neumes and accompanying Latin text below the notes.

28

H10x. Untitled - A10B14C7

D-B 4022, f. 24r

Manuscript page H10x showing musical notation on four-line staves. The notation consists of vertical strokes and horizontal dashes. Below each staff is a row of letters (a, b, c, d, e) corresponding to the notes.

Continuation of manuscript page H10x, showing more musical staves and letter below them.

8

Continuation of manuscript page H10x, showing more musical staves and letter below them.

16

Continuation of manuscript page H10x, showing more musical staves and letter below them.

24

H10y. Jungfraw euewr schoene gestalt - A10B14C6

LT-Va 285-MF-LXXIX, f. 16r

Manuscript page H10y showing musical notation on four-line staves. The notation consists of vertical strokes and horizontal dashes. Below each staff is a row of letters (a, b, c, d, e) corresponding to the notes.

Continuation of manuscript page H10y, showing more musical staves and letter below them.

8

16

24

H10z. Jungfrau dein schone - A10B14C7

D-W Guelf. 18.7 II, f. 110r

8

16

23

H10aa. Jungfrau dein schon gestalt erfreut mich sehr - A10B14CC7

D-B 4022, f. 49r

1

7

13

20

26

33

H10bb. Jungfrau dein schon gestalt - A10B14CC7

D-KA A.678, f. 2r

1-6

7-12

13-18

19-24

25-30

31-36

## K2. Chanson Anglese - lute 7F8Ef10C A4B12

US-R Vault M140 V186S, p. 37

10                    8                    6

## K3a. d'Engelsche Klocke Dans - A4B12

Valerius 1626, pp. 150-151

8                    6                    12

## K3bi. d'Engelsche Klocke Dans - diatonic cittern A4B12

Valerius 1626, p. 151

Vertical strokes with dots above them, followed by a vertical stroke with a 'f' above it, and then vertical strokes with dots above them again.

Vertical strokes with dots above them, followed by a vertical stroke with a 'c' above it, and then vertical strokes with dots above them again.

9

## K3bii. d'Engelsche Klocke Dans - trans chromatic cittern A4B12

Valerius 1626, p. 151

Vertical strokes with dots above them, followed by a vertical stroke with a 'g' above it, and then vertical strokes with dots above them again.

Vertical strokes with dots above them, followed by a vertical stroke with a 'c' above it, and then vertical strokes with dots above them again.

9

## H10cc. Rose e Viole - AB4C2

B-Br II.275, f. 8r

Vertical strokes with dots above them, followed by a vertical stroke with a 'b' above it, and then vertical strokes with dots above them again.

1

Vertical strokes with dots above them, followed by a vertical stroke with a 'c' above it, and then vertical strokes with dots above them again.

## App 1a. Englisch Glocken - trans cithrinchen A4B8

PL-Kj 60422, f. 6r

7

7

## App 1b. Engelska Klockan - trans lyra viol (defhf) A4B8

S-L Wenster G 35, f. 2v

7

7

## App 2. La Cloche Simon Ives - trans lyra viol (defhf) - AB8

GB-Mp 832 Vu 51, p. 133

3

9

9

## MN5a-1. Ricercar Secundo

Newidler I 1566, pp. 33-35

1

7

13

18

24

30

40

40

45

45

50

50

55

55

59

59

64

64

74

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

78

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

App 3. Bells of Osney - 8-10th sections of Browne Besse GB-Lcm loan 2019-01, f. 6r

8

3

9

10

## MN5a-2. Ricercar Quarto

Newidler I 1566, pp. 37-38

1

6

11

16

21

26

38

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'c c a c a' followed by a bar of silence, then 'f i i h h h i f f f' followed by another bar of silence. The bottom staff has lyrics: 'd b a a' followed by a bar of silence, then 'd c a d c a c' followed by a bar of silence.

38

43

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'f i g i d' followed by a bar of silence, then 'd f d a a' followed by a bar of silence, then 'c a a a' followed by a bar of silence, then 'b d b d b' followed by a bar of silence, then 'd f g f f' followed by a bar of silence, then 'f g b d b' followed by a bar of silence. The bottom staff has lyrics: 'h a' followed by a bar of silence, then 'f e c' followed by a bar of silence, then 'a a' followed by a bar of silence, then 'e f' followed by a bar of silence, then 'c c h' followed by a bar of silence, then 'f d c a' followed by a bar of silence.

43

48

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'f d c f h f i h f f e f e f e' followed by a bar of silence, then 'f c f' followed by a bar of silence, then 'f i h f h f i i h f' followed by a bar of silence. The bottom staff has lyrics: 'd d b a j f i f' followed by a bar of silence, then 'g i f' followed by a bar of silence, then 'd d i h i h f h i i h f' followed by a bar of silence.

48

53

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'i h f h i h f e c a f e' followed by a bar of silence, then 'a b d' followed by a bar of silence, then 'd b d b a' followed by a bar of silence, then 'd b a d b' followed by a bar of silence, then 'd b d a' followed by a bar of silence. The bottom staff has lyrics: 'f h' followed by a bar of silence, then 'a' followed by a bar of silence, then 'd c a' followed by a bar of silence, then 'a' followed by a bar of silence, then 'f e c a' followed by a bar of silence, then 'e' followed by a bar of silence.

53

58

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'i k h n l k h f h k l k' followed by a bar of silence, then 'h h f i h f h i h f h' followed by a bar of silence, then 'i h f h d' followed by a bar of silence, then 'f g f b' followed by a bar of silence. The bottom staff has lyrics: 'j h i l' followed by a bar of silence, then 'h a' followed by a bar of silence, then 'f e c a' followed by a bar of silence, then 'd' followed by a bar of silence, then 'f e c e c' followed by a bar of silence.

58

63

This musical score consists of two staves. The top staff features a series of vertical strokes and horizontal bars, with lyrics below it: 'f d c a c a' followed by a bar of silence, then 'd c d c a c d' followed by a bar of silence, then 'f' followed by a bar of silence, then 'd d d d' followed by a bar of silence, then 'd c a c' followed by a bar of silence. The bottom staff has lyrics: 'b d a d' followed by a bar of silence, then 'c e a' followed by a bar of silence, then 'a' followed by a bar of silence, then 'f e f e f e' followed by a bar of silence, then 'a' followed by a bar of silence, then 'c c e' followed by a bar of silence.

MN5b. Du fond de ma pensee Orlando di Lasso

Neusidler 1574, sigs. F3v-F4r

1

6

11

15

19

App 4. (Bells of Osney) - A6

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

1

MN5c. Der Fuggerin Dantz - Hupffauff - AABBCC4x2

Neusidler 1574, sig. K3r

1

8

14

20

27

35

T5a. Trenchmore David Grieve - trans (dfedf) 4x8bars

GB-En Acc. 9769, p. 67

1

11

22

T5b. Trenchmore David Grieve - (dfedf)

GB-En Acc. 9769, p. 67

1

11

22

T6a. Trenschmoore Gua(tier tuning edeff) - transcribed AB4

GB-Lbl Eg.2046, f. 51v

3

AB4

T6b. Trenschmoore Gua(tier tuning edeff) - AB4

GB-Lbl Eg.2046, f. 51v

3

AB4

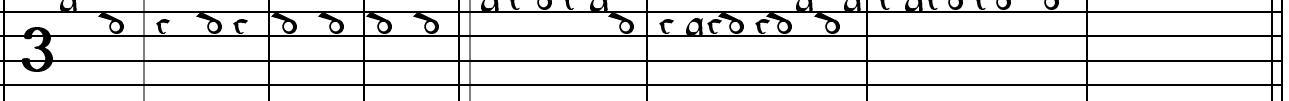
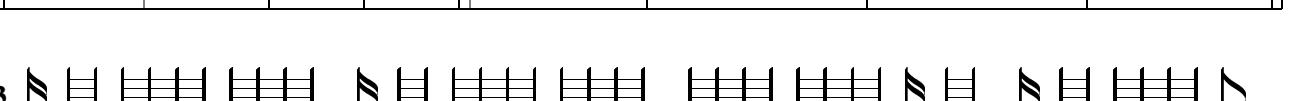
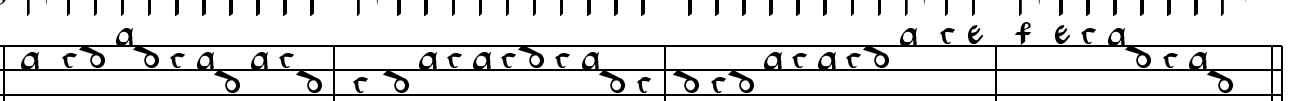
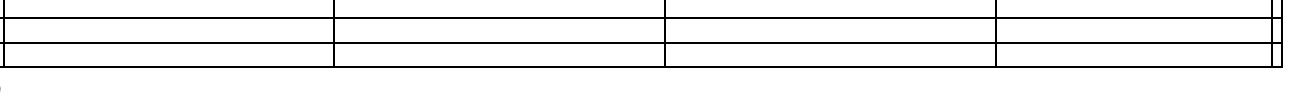
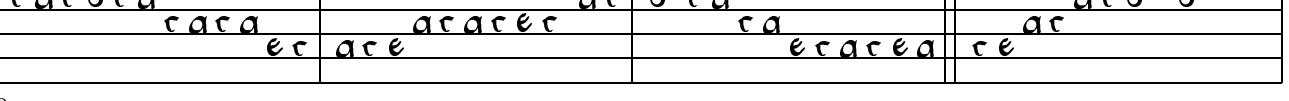
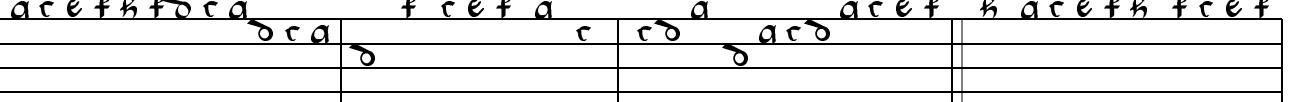
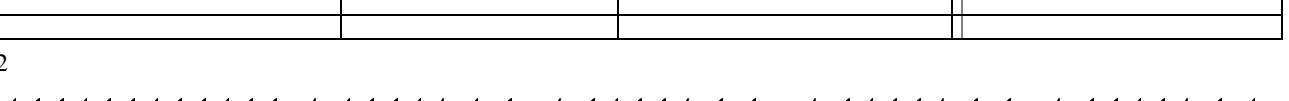
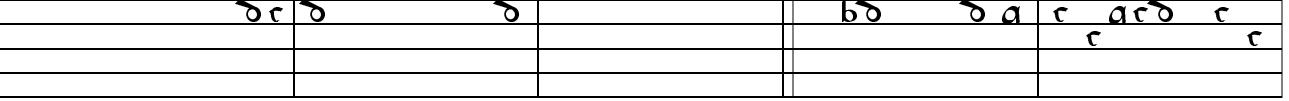
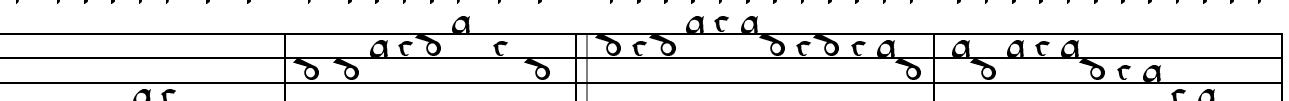
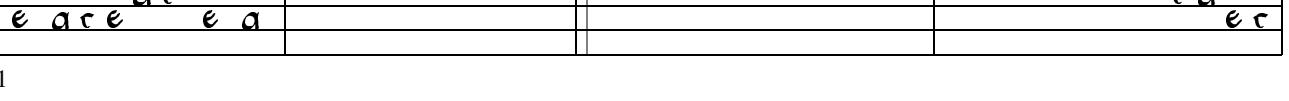
WG3. Wakefield on a Greene - trans keyboard 3x4bars

GB-Lbl Add.30485, f. 56r

3

AB4

WG2i. Wakefield on a Green Jo(hn) Johnson - treble 23x4bars GB-Cu Dd.3.18, ff. 11v-12r

1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 

1  
3  
9  
13  
18  
22  
26  
31

10

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

35

11

a c d c  
a a f a c a  
d a c d a c  
a d b a a c a c d  
a c e f h k l n i

39

12

k h k l k  
a c e a c e  
f f h e f h e f  
h a c d a c e f c e f e  
c d a c e a c a c e

43

13

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

47

14

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

51

15

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

56

16

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

61

17

18

65

19

70

20

75

80

85

Ground

91

## G2i. Greene Garters - treble 8x8bars

GB-Cu Dd.3.18, ff. 23v-24r

1

4

2

1

6

15

22

26

Handwritten musical notation on a five-line staff. The notes are represented by vertical strokes of varying lengths. Below the staff, lyrics are written in a cursive script. The lyrics include: f eca c# a, dcd fd, ca cdc, ece fe, fef fd a, aca. There are also some short horizontal strokes and a few 'd' symbols.

30

Handwritten musical notation on a five-line staff. The notes are vertical strokes. Below the staff, lyrics are written in a cursive script. The lyrics include: f ea he k hn, fa ca, f e he, ef h k hn, a fa ca, a ce f. There are also some short horizontal strokes and a few 'd' symbols.

37

Handwritten musical notation on a five-line staff. The notes are vertical strokes. Below the staff, lyrics are written in a cursive script. The lyrics include: ca a e ca fa, f k h fa, ac ac, ac e ce a, f h k h k fa, d c. There are also some short horizontal strokes and a few 'd' symbols.

41

Handwritten musical notation on a five-line staff. The notes are vertical strokes. Below the staff, lyrics are written in a cursive script. The lyrics include: a d f c a c e f h e, f h k n k n k n k n, d d f c, e f f h e, a, f c d d c, a f a ca. There are also some short horizontal strokes and a few 'd' symbols.

45

Handwritten musical notation on a five-line staff. The notes are vertical strokes. Below the staff, lyrics are written in a cursive script. The lyrics include: e f h k i n a c e e f h f a c a, a, e a h a e a h f e f h f e f h e f a c a f a c a, a. There are also some short horizontal strokes and a few 'd' symbols.

49

Handwritten musical notation on a five-line staff. The notes are vertical strokes. Below the staff, lyrics are written in a cursive script. The lyrics include: c c d f e e e f h f a c a, f, a, a c, d f c a c a e f h e f h k f k l n f f. There are also some short horizontal strokes and a few 'd' symbols.

53

8

12  
4

57

61

G2iia. Ground (for vars 1-3 &amp; 5-7) reconstructed by Stefan Lundgren

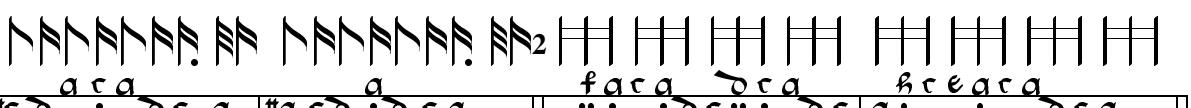
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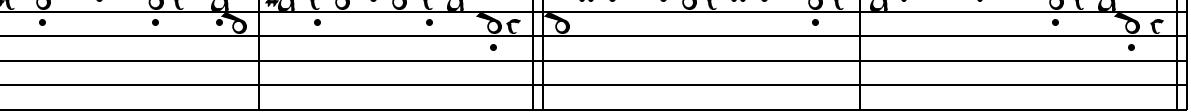
G2iib. Ground (for vars 4 &amp; 8) reconstructed

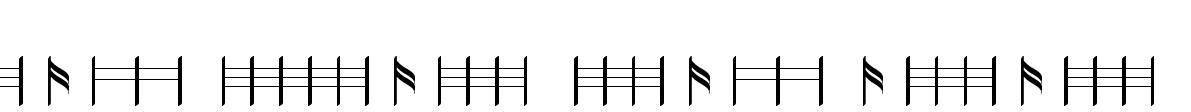
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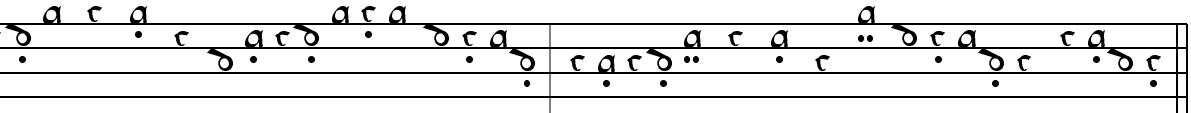
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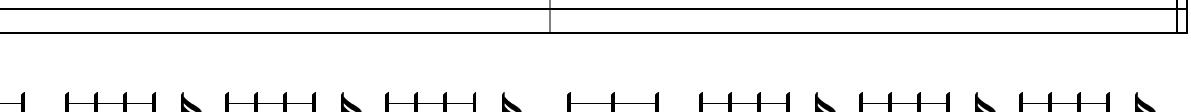
T7i. Trenchmore (John Johnson) - duet treble 29x2bars GB-Lcm loan 2019-01, ff. 11v-12r

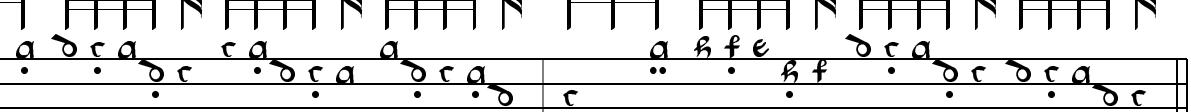
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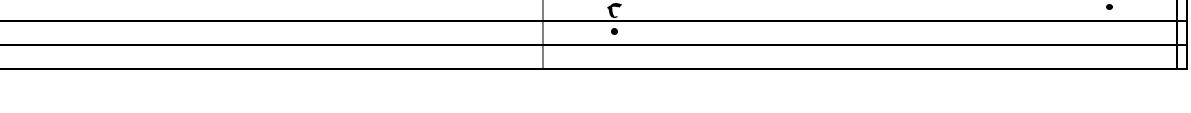
12     

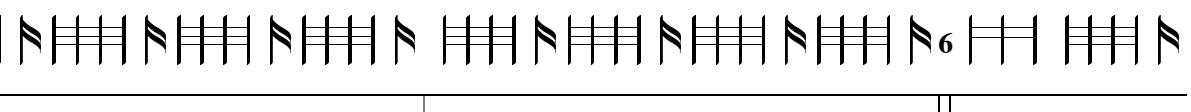
4      

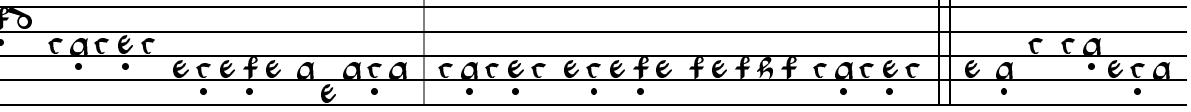
5      

7      

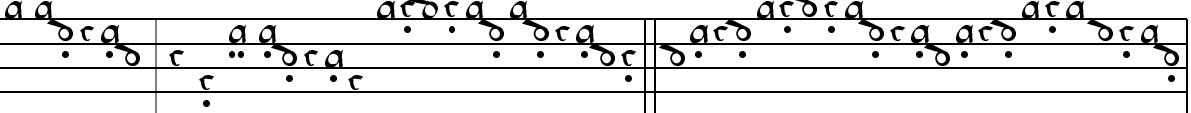
9      

14     

16     

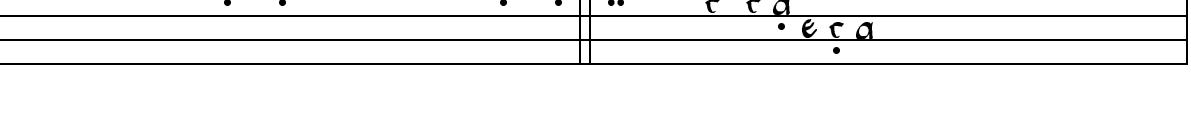
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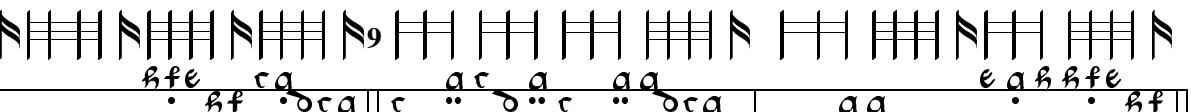
3      

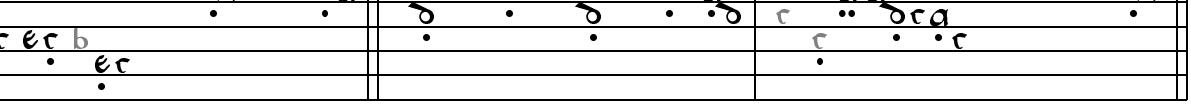
4      

5      

7      

9      

14     

16     

19

22

Handwritten musical notation on a staff with lyrics below it. The notation consists of vertical stems and horizontal strokes. The lyrics are written below the staff:

14 ac aca fe fef fa fa a ca a e ce fe a a a a

The lyrics correspond to the following notes:

ac aca fe fef fa fa a ca a e ce fe a a a a

15 | *... a a* | *a a c a* | *a . . .* | *f f r i h e a h*  
*c a c e c e a c* | *?* |  
 16 | *f* | *f o r d o c a* | *o c a*

29

17

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

32

Musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp (F#). The bottom staff uses a bass F-clef and a common time signature, with a key signature of one sharp (F#). The music begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts on the second line of the soprano staff and continues through various notes including E, F, G, A, and C. The bass staff provides harmonic support with sustained notes and occasional bass notes. Measure numbers 18 and 19 are indicated above the staff.

34

19

hfh e ea a  
f e effea h

36 20

ca d a  
c b c a

39

ace f e a  
e c a c e c

41

a  
c a d c

24

h f h i h a  
e

46

25

a a  
c a c e c

26

27

a  
a c a c d

28

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

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

T7iiia&b. Untitled - duet grounds IRL-Dm Z.3.2.13, p. 139 & GB-Lcm loan 2019-01, f. 11v

12

4

T8-10. Trench More - cittern 6x2bars US-CAh 182, f. 66r & 78r & US-CAh 179, f. 44v

1

5

9

## WW2. Whetelies Wheat Sheafe - cittern A8B8

Robinson 1609, sig. H2r

The image shows three staves of musical notation for cittern, arranged vertically. Each staff consists of a five-line staff with various symbols representing notes and rests. The first staff begins with a clef symbol resembling a 'C' with a dot. The second staff begins with a clef symbol resembling a 'D'. The third staff begins with a clef symbol resembling a 'C'. The notation uses vertical stems, horizontal dashes, and dots to indicate pitch and rhythm.

## JD84b. Hasellwoods Galliard Jo(hn) Dowland - ABC8

GB-Cu Dd.9.33, f. 17r

The image shows three staves of musical notation for cittern, arranged vertically. Each staff consists of a five-line staff with various symbols representing notes and rests. The first staff begins with a clef symbol resembling a '3'. The second staff begins with a clef symbol resembling a 'C'. The third staff begins with a clef symbol resembling a 'C'. The notation uses vertical stems, horizontal dashes, and dots to indicate pitch and rhythm. Measure numbers '1' and '9' are visible at the beginning of the first and ninth measures respectively.

JD91c. Susanne - 7F A8B8C9

CH-Bu F.IX.70, pp. 101-102

1

9

17

a

JD91d. M. Buctons Galiard - lute part 7F8D ABC8

Dowland 1604, sig. M1r

1

9

a

17

/a

JD104bii. (Galliard Dowland) - AABBCC8  
with transposed divisions from JD104a

GB-Cu Dd.2.11, f. 41r

1

8      a      a

13     a      a

19

25     a      a

38

b f b ab a b a b aba

44

a c d b a b e

JD104c. Ga(llyard) Dowland p(er) Ro(bert) Sp(rignell) - cittern ABC8 US-CA Mus.181, f. 10v

1

i i m i g f b a b a f n f h a i h f h

8

i i i i i g g f d q o m l i l i i l i l m

13

o o i m i i m i i f h h f i h f h i h q m i h o i f

19

m i i h i g f a a b f g a a b a b a b a c d a c d c

JD104di. (Galliard Dowland) - transcribed for lute 7F ABC8

GB-Cu Dd.2.11, f. 44r

1

7

13

19

JD104dii. (Galliard Dowland) - 7-course bandora ABC8

GB-Cu Dd.2.11, f. 44r

1

7

13

19

App 9ab. Ladi ly nier mee - trans edeff 7F8E9D10C A4B8C8-A4B8  
GB-En Dep.314 no.23, f. 44r & GB-En 9452, f. 2v

1

3

11

21

27

## F5b. Phantasia (Pollac) - 8E

Mertel 1615, pp. 270-271

1

13

23

31

40

48

64

Handwriting practice page 64 featuring vertical strokes and short horizontal strokes. Below each stroke is a vowel sound: a, e, i, o, u.

64

Handwriting practice page 64 featuring vertical strokes and short horizontal strokes. Below each stroke is a vowel sound: a, e, i, o, u.

72

Handwriting practice page 72 featuring vertical strokes and short horizontal strokes. Below each stroke is a vowel sound: a, e, i, o, u.

72

Handwriting practice page 72 featuring vertical strokes and short horizontal strokes. Below each stroke is a vowel sound: a, e, i, o, u.

80

Handwriting practice page 80 featuring vertical strokes and short horizontal strokes. Below each stroke is a vowel sound: a, e, i, o, u.

89

## F19b. Phantasia Polonois - 7F8Ef

D-BAU 13.4o.85, p. 5

1

C

7

14

22

28

35

47

This measure consists of a series of vertical strokes (H) and horizontal strokes (|). Below the strokes is a tablature system with six horizontal lines. The first two lines have vertical stems pointing down. The third line has vertical stems pointing up. The fourth line has vertical stems pointing down. The fifth line has vertical stems pointing up. The sixth line has vertical stems pointing down. There are also horizontal stems pointing right.

54

This measure continues the pattern of vertical (H) and horizontal strokes (|) from the previous measure. The tablature below shows a similar structure with vertical stems pointing down on the first and third lines, and up on the second and fourth lines.

App 19. (Almaine?) - 7D AA20

GB-Cu Dd.9.33, ff. 83v-84r

11

This measure features a complex pattern of vertical strokes (H) and horizontal strokes (|). The tablature below includes vertical stems pointing down on the first and third lines, and up on the second and fourth lines. The notes are labeled with letters such as f, e, fe, etc., above the strokes.

21

This measure continues the pattern of vertical (H) and horizontal strokes (|) established earlier. The tablature below shows vertical stems pointing down on the first and third lines, and up on the second and fourth lines.

31

This measure continues the pattern of vertical (H) and horizontal strokes (|) from the previous measures. The tablature below shows vertical stems pointing down on the first and third lines, and up on the second and fourth lines.

## App 10. Fantasia Iac(ob) Reys - 7F

Besard 1603, f. 20v-21r

1

a

18

a

24

a

30

a

40

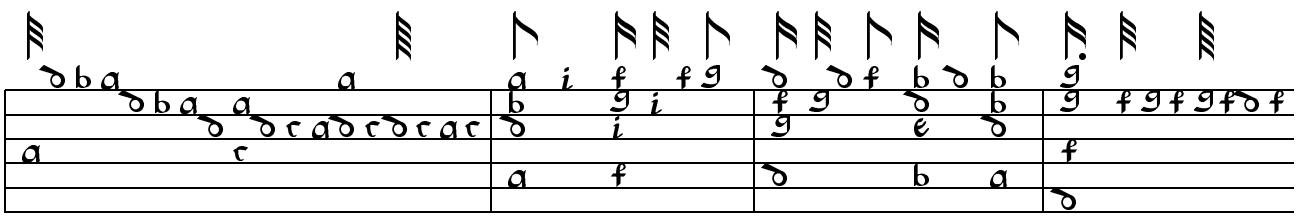
45

50

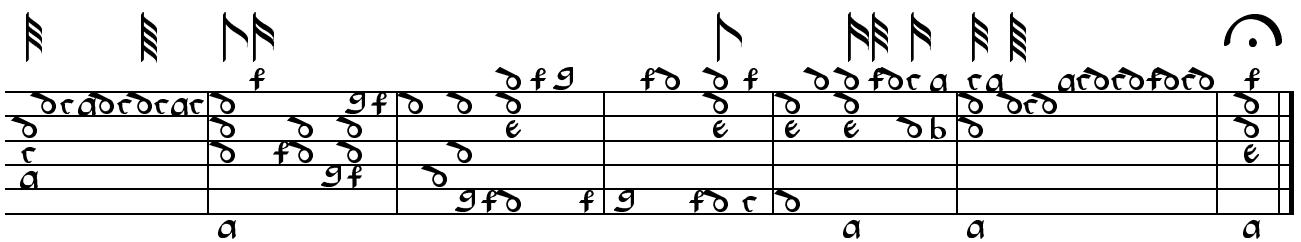
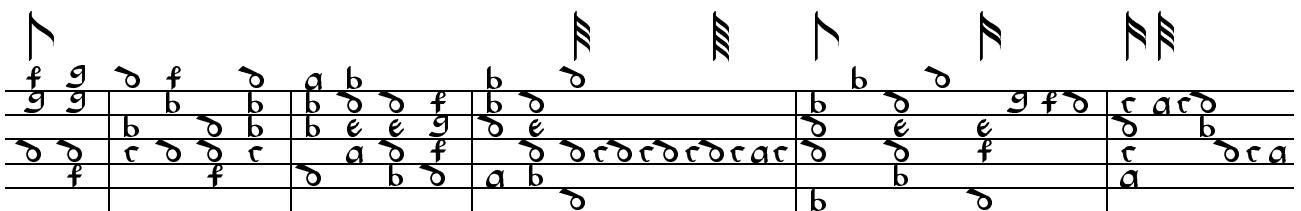
59

64

69



74



App 5. Ringing, or Bell-Galliard - (dedff) 7F8Ef9D10C11Bf A8B10

Mace 1676, p. 180

Musical notation for page 1, featuring two staves of music. The notation uses a combination of vertical strokes, horizontal dashes, and small letters (a, b, c, f, g) to represent different note heads and rests. The first staff starts with a vertical stroke followed by a dash, then a vertical stroke with a dot, and so on. The second staff begins with a vertical stroke, followed by a dash with a dot, then a vertical stroke with a dot, and so on.

Musical notation for page 1, continuing from the previous page, featuring two staves of music. The notation uses a combination of vertical strokes, horizontal dashes, and small letters (a, b, c, f, g) to represent different note heads and rests. The first staff starts with a vertical stroke followed by a dash, then a vertical stroke with a dot, and so on. The second staff begins with a vertical stroke, followed by a dash with a dot, then a vertical stroke with a dot, and so on.

Musical notation for page 13, featuring two staves of music. The notation uses a combination of vertical strokes, horizontal dashes, and small letters (a, b, c, f, g) to represent different note heads and rests. The first staff starts with a vertical stroke followed by a dash, then a vertical stroke with a dot, and so on. The second staff begins with a vertical stroke, followed by a dash with a dot, then a vertical stroke with a dot, and so on.

13

App 11. Phantasia 60 - 7F

Mertel 1615, pp. 196-197

1

11

20

29

37

46

54

The musical score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music is written in a tablature-like system where vertical strokes represent note heads and horizontal strokes represent stems. Below each staff, there are five horizontal lines representing a five-line staff. The vocal parts are labeled with lowercase letters: f, c, d, h, i, b, a, e, g, and m. Measure numbers 1, 11, 20, 29, 37, 46, and 54 are indicated at the beginning of their respective staves.

## App 12. Fantasia Iac(ob) Reys - 7F

Besard 1603, ff. 19v-20r

1

6

11

16

21

26

37

This section contains two staves of handwritten musical notation. The first staff begins with a series of eighth-note patterns: c c a c a, followed by a dotted half note (dotted d). The second staff begins with a dotted half note (dotted d).

37 a

42

This section contains two staves of handwritten musical notation. The first staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f i g i d, d f d a d a, b d b d a c, and so on. The second staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f e c, a a, e e, and so on.

42

47

This section contains two staves of handwritten musical notation. The first staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f d c f, h f i, b f f e f e f e, and so on. The second staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f e c a, k f f, g i f, and so on.

47

52

This section contains two staves of handwritten musical notation. The first staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: i h f, h i h, d c a, a b d, and so on. The second staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f e c a, a a, d b d a, e c a, and so on.

52

This section contains two staves of handwritten musical notation. The first staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: h n l k b f h k i, h h f i, h h f i, h h f i, and so on. The second staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: f e c a, f f e c e r, f e c a, and so on.

63

This section contains two staves of handwritten musical notation. The first staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: a e f e f e f e f e, f f, and so on. The second staff begins with a dotted half note (dotted d), followed by a series of eighth-note patterns: a a, a a, a a, and so on.

63

## App 6a. Campanae Parisienses Incerti authoris - 7F8Ef

Besard 1617, p. 47

1

8

15

23

## App 13. Untitled (Fantasie) - 7F8Ef

GB-Cfm 689, f. 58r

1

10

18

26

34

41

48

56

64

App 7. Bells - The Bells - lyra viol (ffeff) 4x2bars - 3x4bars GB-CHEr DLT/B 31, f. 52r

1

3

8

16

App 8. Campanella - baroque lute (dfedf) Kellner 1747, pp. 40-41

4

7

10

13

16

19

22

## App 14. Phantasia 48 - 7F9C

Mertel 1615, p. 182

1

11

17

23

28

31

App 15. Phantasia 62 - 8Ef

Mertel 1615, pp. 198-199

1

13

23

32

42

53

## App 16. Fantasia - 7F8Ef9or10Df

GB-Cfm 689, f. 35v

1

10

18

27

35

42

48

54

62

68

74

App 20. Ballo Inglesse

D-B 4022, f. 21r

1

9

## App 17. Fantasia - 7F8Ef9or10Bf

GB-Cfm 689, ff. 85v-86r

1

11

19

27

35

41

56

56 b a /a

63

63 b a /a /a /a

70

70 a b

77

77 /a

85

85 e a b a /a a

92

92 b

99

106

111

116

121

127

133

139

145

151

156

161

App 21. Es woldt eins bauren - A4B6

D-LEM II.6.15, p. 439

6

7

## App 18. Fantasia

GB-Cfm 689, ff. 76v-77r

1

11

19

29

38

46

64

Handwriting practice sheet showing various strokes and letters (e, a, c, b, d, f) on a grid of horizontal and vertical lines.

64

Handwriting practice sheet showing various strokes and letters (f, e, a, c, b, d, i, k) on a grid of horizontal and vertical lines.

73

Handwriting practice sheet showing various strokes and letters (l, k, h, g, f, e, c, b, d, i, k) on a grid of horizontal and vertical lines.

82

Handwriting practice sheet showing various strokes and letters (a, c, d, f, e, b, g, h, i, k) on a grid of horizontal and vertical lines.

90

Handwriting practice sheet showing various strokes and letters (d, a, c, b, f, e, g, h, i, k) on a grid of horizontal and vertical lines.

98

Handwriting practice sheet showing various strokes and letters (a, c, d, b, f, e, g, h, i, k) on a grid of horizontal and vertical lines.

105

Handwriting practice sheet showing various strokes and letters (d, a, c, b, f, e, g, h, i, k) on a grid of horizontal and vertical lines.

112

## LT1. La Traditora - AA8BB8C8C12

Phalese 1545, pp. 77-78

1

7

13

18

24

31



46

LT2. La Traditora Saltarello - A8B8C12

PL-Kj W.510, f. 59v

Handwritten musical notation on five-line staff. The notation consists of vertical strokes and horizontal dashes. Below the staff, there are five rows of letter notation corresponding to the strokes above them. The first row starts with 'a'. The second row starts with 'b'. The third row starts with 'b'. The fourth row starts with 'a'. The fifth row starts with 'b'.

1

Handwritten musical notation on five-line staff. The notation consists of vertical strokes and horizontal dashes. Below the staff, there are five rows of letter notation corresponding to the strokes above them. The first row starts with 'b'. The second row starts with 'a'. The third row starts with 'a'. The fourth row starts with 'f'. The fifth row starts with 'b'.

6

Handwritten musical notation on five-line staff. The notation consists of vertical strokes and horizontal dashes. Below the staff, there are five rows of letter notation corresponding to the strokes above them. The first row starts with 'b'. The second row starts with 'a'. The third row starts with 'a'. The fourth row starts with 'f'. The fifth row starts with 'a'.

11

Handwritten musical notation on five-line staff. The notation consists of vertical strokes and horizontal dashes. Below the staff, there are five rows of letter notation corresponding to the strokes above them. The first row starts with 'a'. The second row starts with 'b'. The third row starts with 'a'. The fourth row starts with 'f'. The fifth row starts with 'a'.

17

Handwritten musical notation on five-line staff. The notation consists of vertical strokes and horizontal dashes. Below the staff, there are five rows of letter notation corresponding to the strokes above them. The first row starts with 'a'. The second row starts with 'a'. The third row starts with 'a'. The fourth row starts with 'ab'. The fifth row starts with 'a'.

## LT3. La Traditora Gagliarda - A8B8C12

Waissel 1573, sig. L3r

1

3a      b      a      a      b      b      b      b  
b      a      f      f      b      b      b      b  
a      a      a      a      a      a      a      a

7

a      a      a      a      a      a      a      a  
b      b      b      b      b      b      b      b  
c      c      c      c      c      c      c      c

15

b      b      b      b      b      b      b      b  
a      a      a      a      a      a      a      a  
c      c      c      c      c      c      c      c

22

## LT4. La Traditora Gagliarda M(atthaus) W(aiseel) - A8B8C12

NL-At 208.A.27, f. 46v

1

3a      b      a      a      b      b      b      b  
b      b      b      b      b      b      b      b  
a      a      a      a      a      a      a      a

7

a      a      a      a      a      a      a      a  
b      b      b      b      b      b      b      b  
c      c      c      c      c      c      c      c

15

22

LT5. La Traditora - A8B8C17

A-Wn 18827, ff. 10v-11r

1

9

17

## LT6. La Traditora - AA8BB8C8C12

D-Mbs 272, ff. 54v-55r

1

8

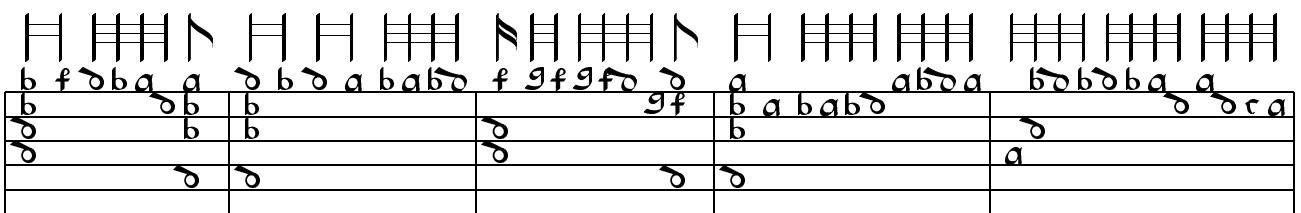
13

18

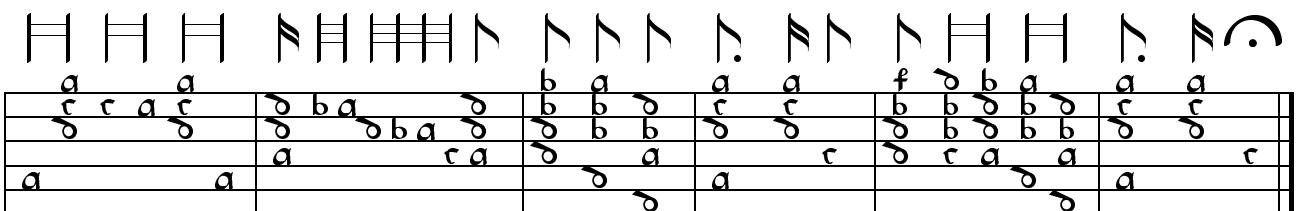
25

30

35



42



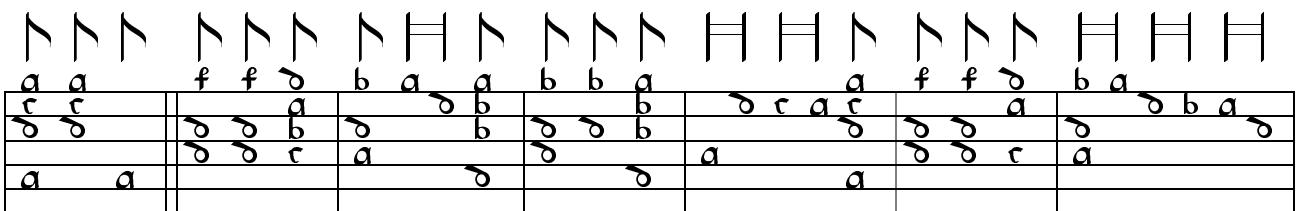
47

LT7. Traditora - A8B8C12

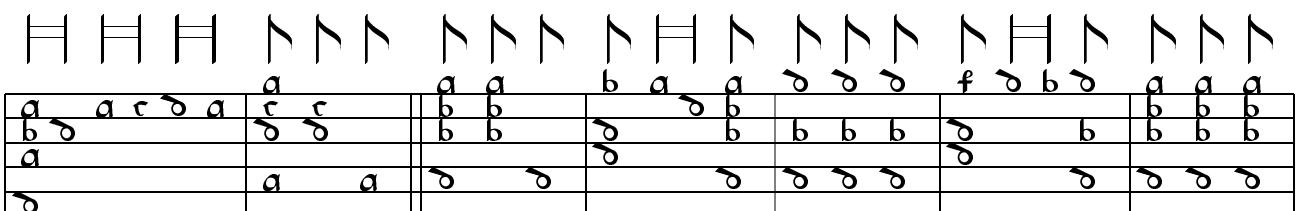
Phalese 1549, sig. I3v



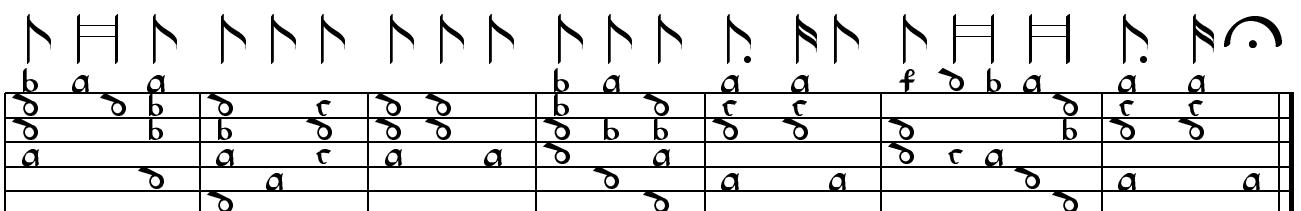
1



8



15



22

## LT8. De la Traditora No. 3 M(arco) D(?)La(quila) - A8BB8CC8D12 D-Mbs Mus.266, f. 33v

1

8

15

22

29

37

LT9. Untitled - AA8B8C8D12E12

D-B Mus.ant.theor.F-100, ff. 54r 55r 59v &amp; 60v

1

3a

8

15

24

32

41

49

## LT10. Gaillarda La Traditora - AA8BB8CC12

Waissel 1592, sig. F1r

1

10

19

28

35

44

51

LT11. Guaill(arde) de La Traditora - A8B8C8C12

S-Uu instr.mus.hs.412, ff. 32v-33r

1

7

12

17

22

27

## LT12. Gaillarde - La Reprinse - A8B8C8C12-D31

Paladin 1540s, ff. 21r-22r

1

8

15

22

29

35

47

53

60

LT13. Traditore Galliard - 6F A8B8C10

US-NHub Osborn 13, ff. 19r-19v

1

10

18

LT14. Saltarello La Traditorella PPB - AA8BB8CC8DD8E8F10

Casteliono 1536, f. 38r

1

3

a

10

21

30

38

46

62

62

69

76

LT15. Der Drit Danntz La Traditora - B8C12

D-Mbs 1512, f. 70r

1

7

14

## LT16. Tenor de La Traditora - A8B8C12

D-Mbs 1511d, f. 15r

1

7

13

19

24

## LT17. La Traditora - AA8BB8C8C12

Abondante 1546, sigs. B2v-B3r

1

3

8

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

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

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

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

f d f g f g  
f d f g f g  
g f d

8

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

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

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

d c a  
d c a  
a c  
c  
a

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

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

14

f f f  
f a  
c  
a

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

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

d c a  
d c a  
a c  
c  
a

21

a  
b  
c  
a c d

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

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

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

e f e c e f e  
f . . f  
e e  
c c  
c

d d d d d  
d d d d d  
a a a a a

28

f f  
a  
a c e

d d f d f  
d f h  
a  
a

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

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

e c e f e c e  
f . . f  
e e  
c c  
c

34

a a  
b d a  
c  
a a

a a  
b d b  
c  
a a

c  
b  
a  
a

a c d c a  
a c d c a  
a  
a

a c d c a  
a c d c a  
a  
a

b d b  
b d b  
c  
c

41

47

## LT18. La Traditora - No 1 de la traditora - A8B8C12

D-Mbs Mus.266, f. 33r

1

**3** *b b a c f g e*

*a d c a e e e*

*a b b b a a*

*a d b a b a b*

*d a b d*

8

*e c e e e*

*d b a c d*

*a a c c a*

*a b a b d a*

*f f e c c*

15

*c a e e a*

*a b a b d*

*a a a a a*

*a a a a a*

22

*c a c d c a a*

*a b a b d a*

*a a a a a*

*a a a a a*

## LT19. La Traditora Saltarello - tenor of duet A8B8C12

Wecker 1552, sigs. d1v-d2r

1

**3** *a b b d a*

*a a a a a*

*a a a a a*

*a a a a a*

7

*a a a a a*

*b a b d a*

*c a a a c c a*

*e c c*



<i>a a a</i>	<i>δ δ δ δ δ δ</i>	<i>g g g δ</i>	<i>δ δ δ δ δ δ</i>	<i>g g g δ</i>	<i>δ b a δ b a</i>
<i>a · a a</i>	<i>a · a a a</i>	<i>a a a</i>	<i>a · a a a</i>	<i>a a a</i>	<i>a · a</i>
<i>c c</i>		<i>δ</i>		<i>δ</i>	

16

<i>g g</i>	<i>a a</i>	<i>a a a</i>	<i>g g</i>	<i>a a a</i>	<i>g g</i>	<i>a a a</i>
<i>c ·</i>	<i>a a</i>	<i>c c c</i>	<i>b ·</i>	<i>a a a</i>	<i>c ·</i>	<i>a a a</i>
<i>a c δ a</i>	<i>c a c a</i>	<i>δ c a</i>	<i>a a a</i>	<i>a c e a</i>	<i>c c</i>	<i>a c δ a</i>

22

LT20. La Traditora - A8B8C12

PL-WRk 352, ff. 74v-75r

<i>3 a a a c δ</i>	<i>a b δ</i>	<i>b b δ</i>	<i>b δ b δ b a a</i>	<i>a a a b b b</i>	<i>b δ c a</i>	<i>δ b δ b a δ</i>
<i>δ c</i>	<i>b b b</i>	<i>δ · δ · δ</i>	<i>δ δ c a</i>	<i>c c c</i>	<i>b b b</i>	<i>b δ c a c a δ a c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

1

<i>a a</i>	<i>b b δ</i>	<i>b b b</i>	<i>b δ b a δ b a b</i>	<i>b b a</i>	<i>a c δ c a c a</i>	<i>δ b δ b a δ</i>
<i>c · c</i>	<i>a</i>	<i>δ c a</i>	<i>δ · a</i>	<i>c c a</i>	<i>a c δ a c</i>	<i>δ b δ b a δ</i>
<i>a</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>

8

<i>a</i>	<i>δ b δ b a δ c a</i>	<i>a a</i>	<i>g g g</i>	<i>δ b δ a b</i>	<i>δ b δ a b δ</i>	<i>a b a</i>
<i>a</i>	<i>c c</i>	<i>a a a</i>	<i>b b b</i>	<i>b b b</i>	<i>b b b</i>	<i>b b</i>
<i>a</i>	<i>a</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>	<i>δ</i>

15

<i>b δ b a δ c a c</i>	<i>a</i>	<i>δ δ δ</i>	<i>δ a δ c a</i>	<i>a a</i>	<i>g b a b a</i>	<i>δ b δ b a δ</i>
<i>a</i>	<i>a</i>	<i>c c c</i>	<i>a a a</i>	<i>c c</i>	<i>c c</i>	<i>c c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

22

1

8

16

23

30

37



App 6c. Campana Parisiens - baroque lute (dfedf)

D-LEM II.6.24, ff. 79v-80r

1      8      15      22

## LT22. Saltarello ditta La Tradittora - A4BB8C8

A-Wn 18827, ff. 2r-2v

1

9

17

25

## LT23. La Traditora in Saltarello - AA8BB8CC10

D-Mbs Mus.1511b, ff. 20v-21r

1

7

13

ab<sup>d</sup> b<sup>b</sup> b<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>c</sup> c<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>a</sup>

13

b<sup>b</sup> a<sup>a</sup> a<sup>a</sup> ab<sup>d</sup> b<sup>b</sup> b<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup>

19

a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup>

25

a<sup>a</sup> a<sup>a</sup>

31

a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>c</sup> a<sup>c</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> b<sup>b</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup>

38

a<sup>a</sup> a<sup>b</sup> a<sup>a</sup> ab<sup>d</sup> a<sup>a</sup> ab<sup>d</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>c</sup> a<sup>c</sup> a<sup>a</sup> a<sup>a</sup>

43

a<sup>c</sup> a<sup>c</sup> a<sup>c</sup> a<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>c</sup> a<sup>c</sup> a<sup>a</sup> a<sup>b</sup> b<sup>a</sup> b<sup>b</sup> b<sup>a</sup> a<sup>a</sup> a<sup>a</sup> a<sup>a</sup>

48

## LT24. La Traditora - A8B8C12

D-Mbs 272, f. 56v

1

6

10

15

20

25

## LT25. Gagliarda El Traditor - AABBCC8

Abondante 1546, sigs. A3r-A3v

1

8

14

22

29

36

43

LT26a. Del So(p)ran de La Traditora - lute I A8B8C8D2

D-Mbs Mus.266, f. 34r

1

1

6

11

17

22

LT26b. Tenor de La Traditora No 4 - lute II A8B8C8D2

D-Mbs Mus.266, f. 33v

1

6

11

17

22

LT27a. Saltarello della Traditora - superius - AA8BB8CC8DD2 Pacalono 1564, ff. 41r-41v

1

8

13

18

24

29

40

40

45

45

50

50

App 6b. Cloches (Ennemond?) Gauthier - 7F8Ef

GB-Cfm Mus.689, f. 42r

1

1

8

8

15

15

LT27b. Saltarello della Trad(i)tora - tenor AA8BB8CC8DD2

Pacalono 1564, ff. 33r-33v

1

3 a a a

4

8

14

21

29

39

44

50

LT27c. La Traditora - bassus AABBCC8DD2

Pacalono 1564, f. 16v

1

10

19

## LT28a. Saltarello (II) Traditora - superius - AA8BB8CC8

Pacalono 1564, ff. 42v-43r

1

5

9

13

18

23

33

38

44

LT28c. La Traditora - bassus AABBCC8

Pacalono 1564, f. 17r

9

17

## LT28b. Il Traditora - tenor AABBCC8

Pacalono 1564, ff. 34v-35r

1

5

9

13

18

23

33

33

38

44

App 22. Danntz - A8A9 D-BAU 13.4o.85, p. 79

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## LT29. Pasamezo de La Traditore - Salta(rello)

A-Wn 18827, ff. 1r-2r

1

8

17

23

32

**Critical Commentary: JACOB PRELUDES AND FANTASIAS:** **P10.** 8-9, 16-17, 23-24 & 36-37 - bar lines absent; 25/1-2 - crotchets absent; 25-26 to 34-35 - bar lines displaced 2 quavers to the right; 35-36 - bar line displaced a crotchet to the right; 37/1 - crotchet instead of fermata. **P11.** the only rhythm signs in the original are the crotchet at 1/1 and minim at 17/1; 7/2 - f1 instead of h1; 16/1-2 - minims absent; 16-17 & 17-18 - bar lines absent; 17/2-3 - crotchets absent; 18/1-2 - rhythm signs absent. **P12.** 7/1, 8/1 & 17/1 - a9 (//a) instead of a8 (/a); 21/5 - ink blot above a3; 22/8 - ink mark below c3; 22-23, 29-30 & 30-31 - bar lines absent; 27/2 - a1 instead of f1; 29/6 - a5 crossed out; 29/7 - a5 washed out; 29-30 - rhythm signs absent and crotchets and quavers added later in paler ink; 30/3-4 - scribed changed c2c3 to a2d3; 31/1 - fermata above semibreve instead of fermata. **P13.** 9/3 - a7 instead of a8; 21/1 - c3 absent; 27/1 - fermata above semibreve instead of fermata. **P14.** 14/4-5 - bar line added; 19/6 - a3 crossed out; 20/7 - a2 absent; 21/5, 22/1, 23/1 & 24/1 - //a instead of /a; 27/2 - scribe changed e1 to c1; 28/1 - fermata above semibreve instead of fermata. **P15.** 19/4-5 - bar line added; 32/1, 42/1, 46/1, 53/1 & 54/1 - //a instead of /a; 35/2 - f5 instead of d5; 40/1-4 - crotchets absent; 54/4-5 - semiquavers instead of quavers; 54-55 - bar line absent; 55/1 - fermata above semibreve instead of fermata. **F2.** 11/7 - diapason 'A' added for 8E; 12-13 - bar line absent; 19/5 - m1 instead of n1; 24/7 - e4 instead of d4. **F5(a).** 4/6 - d2 instead of d3; 6/4-5 - crotchets instead of minims; 8/5 - c5 instead of e5; 12/8 - crotchet displaced a note to the left; 13/4 - c3 instead of c4; 15/6, 29/9 - quavers displaced a note to the left; 16/8 - a3 instead of c3; 18/7 - a4 instead of a5; 19/6-13 - quavers absent; 21/6 - a5 instead of a3; 25/2 - c2 instead of c3; 29/6 - d3 added; 31/8 - quaver a5 absent. **F5b.** 103/1 - semibreve with fermata above double bar line instead of fermata. **F6.** 13/1-2 - crotchets absent; 28/4 - a3 crossed out; 41/3 - a2 crossed out; 59/2 - e3 crossed out; 66/2 - scribe changed c8? to a8; 69/1 - fermata above semibreve instead of minim; 69/2 - fermata absent. **F9.** 4/1 - d2 instead of b2; 19/1, 25/1, 65/3 & 84/1 - //a instead of /a; 22/3 - b4 crossed out; 46/1 - scribe changed d5 to f5; 51/5 - crotchet absent; 53/1 & 57/1 - e4 instead of d4; 62/5 - f2 instead of d2; 64/2 - d6 instead of b6; 72/1 - a7 instead of a8; 73/2 - f2d3 instead of d2f3; 84/1 - semibreve instead of fermata. **F11.** 12/3 - b6 absent; 12-13 - bar line absent; 33/3 - crotchet crossed out; 47/2 - d5 crossed out; 53/2 - a1 instead of e2; 54/4 - c4 instead of b4; 64/5-8 & 83/9-10 - crotchets instead of quavers; 76/1 - d3 crossed out; 102/1 - fermata absent. **F15.** 4/1 - e5 added later; 5/1, 27/4 & 47/2 - //a instead of /a; 21/1-4 - crotchets instead of quavers; 21/4-5 - bar line added; 23/1 - scribe crossed out c5 and added c4; 27/2 - quaver displaced a note to the left; 47/1 - fermata above semibreve instead of minim; 47/2 - rhythm sign absent. **F16.** 8/1 - c3 crossed out; 28/4 - a2 crossed out; 35/1-2 h6 inserted; 35-36 to 37-38 - bar lines displaced a crotchet to the left; 38/3 - crotchet instead of minim; 55/1-2 - minim absent; 55/2 - //a instead of /a. **F18.** 1/1, 9/1, 9/4, 11/1, 15/3, 24/3, 30/2 & 43/3 - //a instead of /a; 8/3 - //d instead of /d; between 12-13 - bar the same as bar 18 inserted and crossed out; 14/5 - scribe changed b6 to b7; 26/4 - scribe changed b8 to d8; 32/1 - f6 instead of e6; 40/5-8 - e4-d4-b4-d5 crossed out; 42/1 - scribe changed f3 to g3; 42/1-3 - crotchet 2 quavers instead of quaver 2 semiquavers; 43/3 - fermata above minim instead of fermata. **F19(a).** 32/1 - d6 instead of d5; 58/1 - d1b2 instead of d2b3; 62/2 - rhythm sign absent and fermata above double bar line instead of fermata. **F19b.** 7/2 - c2 instead of b2; 12/2-3 & 12/5 to 13/4 - quavers absent; 22-23 & 58-59 - bar lines absent; 36/1 - d5 instead of d6; 54/1 - d1c4 instead of d2c5.

**JOHN DOWLAND: JD38.** double bar lines absent; 6/2 - d4 instead of d5; 7/2 - DowlandCLM prints dotted minim in error; 8/1, 10/12, 23/3 & 48/1 - d on 7th course tuned to D instead of a on 7th course tuned to F; 16/1 - a4a7 absent; 21/1 - c1 instead of f1; 23/4 - d on 8th course tuned to C instead of a on 8th course tuned to E flat; 25/3-4 - DowlandCLM changes 2 quavers to dotted quaver semiquaver without comment; 29/5 - DowlandCLM adds b2d3 editorially; 31/6 - DowlandCLM adds d5 editorially (but not in the equivalent bar 23 in the strain); 36/3 - f5 instead of f4; 40/2-3 - quavers instead of semiquavers; 48/8 - minim instead of fermata. **JD76a.** 15/3-4 - d5-b4 instead of d4-b3; 22/4 - 7th course tuned to D instead of F so d7 instead of a7; 24/12 - fermata above minim instead of fermata. **JD76b.** 3/2 - d2 absent; 4/2 - f2 instead of g2; 7/2 - d3 instead of b3; 7-8 - bar line absent; 16/1 - a4 crossed out; 16/8-9 - bar line crossed out; 22/3 - d1 instead of b3; 24/4 - d1 instead of d2; 24/10 - crotchet with fermata above double bar line instead of fermata. **JD82.** 1/1 - d2 crossed out; 8-9, 13-14, 30-31, 36-37 & 48-49 - bar lines absent; 12/8 - d1 instead of f1; 15/2 - d3 instead of b3 (DowlandCLM changed d3 to a4 and adds c4 to next chord); 26/4 - DowlandCLM adds b2; 34/3 - i1 instead of g1 (DowlandCLM changes without comment); 35/5 - DowlandCLM adds e3 not present in original without comment; 36/1 - f1 in original changed to b1 in DowlandCLM to match bar 46 without comment; 52/2 - semibreve with fermata above double bar line instead of fermata. **JD84(a).** double bar lines absent; 1/2 - scribe changed b2 to a2; 14/8 - a5 changed to a6 to match harmony of 6/4; 22/2 - d4 added; 24/6-10 - 2nd strain ends in harmony different to the repeat linking it to the beginning of the repeat; 24/10 - bar line drawn through c2 and minim displaced a note to the left; 28/4 - a5 instead of c5; 28-29, 37-38 & 45-46 - bar lines absent; 29 - bar omitted and inserted in right margin; 29/8 - d5 crossed out; 29-30 - bar line displaced 2 notes to the right; 30 - bar duplicated; 30/11-12 - c2-a2 instead of a2-c2; 31/3-4 - scribe changed 2 semiquavers to 2 quavers; 31/7-10 - 4 quavers instead of 4 semiquavers; 33/4 - d2 instead of d3; 35 - bar absent; 36/4 - scribe changed d5 to e5; 37/5 - a5 crossed out; 37/6 - b3 instead of d3; 48/8 - minim instead of fermata. **JD84b.** 24/5 - minim instead of fermata. **JD91a.** 7/3 - scribe changed d2 to c2; 10-11 - bar line absent; 23/1 - scribe changed a6 to d6; 24/5 - minim with fermata above double bar line instead of fermata. **JD91b.** 12/3 - f4 instead of f3; 14/1 - dotted crotchet instead of dotted minim; 14-15 - bar line absent; 16-17 - single instead of double bar line; 24/4 - rhythm sign absent and cross in a circle above double bar line instead of fermata. **JD91c.** 4/1 - d5 instead of f6; 4-5 - one bar of dotted minim i1f2h4d5 crotchet f1 minim b1d2d3a4 instead of 2 bars of dotted minim i1f2h4f6 crotchet h1 minim f1d4 bar line 3 minimis i1f2g3d5-d1f2g3-b1d2d3a4; 7/3 - a4 instead of a5; 9/1 - d4 instead of d3; 9/between 1-2 - g1d2e3 crotchet f1f2g3h4f6-h1 (= bar 17) crossed out; 15/4 - f3 instead of f4; 16/2 - c3 instead of e3; 21/3 - d2 instead of b2; 23/before 1 - b2b3 crossed out; 23/2 - b4 crossed out; 25/1 - minim with fermata above double bar line instead of fermata. **JD91d.** consort lute part; 7-8, 14-15 & 23-24 - bar lines absent; 18 - minim semibreve instead of minim rest 2 minims; 24/8 - minim instead of fermata. **JD104(a).** 8/6-7 - 2 crotchets instead of 2 quavers; 10/6 to 11/1 - scribe changed crotchet 2 quavers to 2 quavers crotchet, changed to 3 crotchets here; 10-11 - bar line displaced 2 crotchets to the left; 13-14 & 19-20 - bar lines absent; 14/4 - c2d5 instead of d2c5; 24/1-2 - DowlandCLM misreads as minim c1e2f3c5; 28/4-11 - scribe changed 8 semiquavers to 8 quavers; 28/9 - original reads a1 with spurious diagonal line which DowlandCLM misreads as d1; 29/7 - d3 added; 33/4 - a6 displaced left beneath preceding d1a2c4; 43/8 - c3 instead of b3 (not changed in DowlandCLM); 44/7 - c5 added; 48/7 - d2 instead of e2 (not changed in DowlandCLM); 48/8 - minim instead of fermata. **JD104b(i).** 5-6 - bar line absent. **JD104bii.** transposed divisions from JD104a added editorially; same changes as JD104bi; 8/1-2 - e4f5-f5 instead of a4-a7; 16/9 - e4 instead of a4; 40/1-2 - fermata e4f5 instead of minim a4 semibreve a7; 48/8 - another d2 instead of d3a4. **JD104c.** chromatic cittern in italian tuning; 8/4 - scribe changed h4 to g4; 14/1 - m3 instead of n3; 17/1 - crotchet and crotchet rest instead of minim; 24/7 fermata above minim instead of fermata. **JD104di.** transcribed for lute; 8/1, 24/2 & 24/5 - d2 instead of d3, 18/3 - d7 instead of d4. **JD104dii.** bandora; 11/3-4 - scribe changed minim i1h4 to 2 crotchets i1h4-g2; 14/6 - d3 crossed out; 14-15 & 22-23 - bar lines absent; 21/3 - scribe changed d2a3 to e2f3; 23/2 - scribe crossed out a7 and added a6; 24/5 - minim with fermata above double bar line instead of fermata.