

# LUTEZINE TO LUTE NEWS 110 (JULY 2014) PART 2: MORE VERSIONS OF ROBERT JOHNSON'S GALLIARDS

## OTHER ARRANGEMENTS OF MONSIEUR'S ALMAINE

### Worklist<sup>1</sup>

<b>RJ6. Galliard<sup>2</sup> [S5]</b>	
c. US-Ws V.b.280 (Folger), f. 22r <i>Johnsons gallyard</i>	page 2-3
d. D-Ngm 33748/I, f. 11r <i>Galliarda</i>	3
e. GB-Cu Nn.6.36, f. 11r <i>Galliard Ro Johnson</i>	4-5
f. D-B N 479, ff. 12v-13r <i>Galliarda</i>	5
g. CZ-Pnm G.IV.18, ff. 173v-174r <i>Galliarde</i>	6-7
h. GB-WPforester welde, ff. 15v-16r <i>My Lady Mildemays Delight</i>	8-9
i-i. D-Ngm 33748/I, f. 1v <i>Galliarda</i> - duet for lutes a 4th apart, lute I in G	11
i-ii. D-Ngm 33748/I, f. 2r <i>Galliard / Aliter</i> NB - duet, lute II in D	10

<b>RJ8. Galliard<sup>3</sup> [S6]</b>	
c. GB-Lam 603, f. 19r <i>A Gallya Mr Allyson / A Gallyard</i>	12-13
d. GB-Cu Dd.9.33, ff. 45v-46r <i>Ro Johnson</i>	14-15
e. GB-Cu Dd.9.33, f. 74v <i>R Johnson</i>	16-17
f. GB-Lbl Eg.2046 (Pickeringe), f. 36r <i>A Galyerd</i>	18-19

<b>RJapp. Coranto</b>	
a. GB-Lbl Add.63852, f. 104r <i>Princes Toy</i> - transcribed for lute	7
b. GB-Mp BRm 832 Vu 51, p. 49 <i>The Princes Coranto</i> - lyra viol (ffhfh)	
GB-Lbl Add.63852, f. 104r <i>Princes Toy</i> - (ffhfh)	9

### Monsieur's Almaine<sup>4</sup>

#### Anon

2. <sup>5</sup> LT-Va 285-MF-LXXIX (Königsberg), f. 1r <i>Monsieurs Allemande</i> . Bass. [consort part]	9
3. GB-Lam 600, f. 14r <i>Mounsers Alman</i> [consort bandora part]	11
4. GB-Cu Dd.4.22, f. 12r <i>Monseirs Almayne</i>	19
5a. GB-Gu Euing 25, f. 19v untitled	20-21
5b. GB-Lam 601 (Mynshall), f. 10r <i>Mounsiers Allman</i>	22
6. GB-Cu Dd.9.33, f. 47r untitled [in the 'Allison' hand]	23
7. D-Hs ND VI 3238, pp. 147-148 untitled [consort part?]	
8a. GB-WPforester welde, ff. 14v-15r <i>Mounsieurs Almaine</i>	43
8b. US-Ws V.b.280, f. 13r <i>mounsiers Almaine</i> [consort part?]	44
9a. GB-Cu Dd.9.33, ff. 53v-54r-53v <i>Mounsieurs Allmaine</i> [treble?]	46-48
9b. ground for lute in unison reconstructed by Stewart McCoy <sup>6</sup>	48
10. GB-Cu Add.2764(2), f. 12v fragment [consort part]	46
11. NL-Lu 1666, f. 484r <i>Allemande Mons(ieu)r</i> [in F]	15
12. NL-Lu 1666, ff. 484v untitled	17
13. NL-Lu 1666, ff. 485r i untitled	21
14. NL-Lu 1666, ff. 485r ii untitled	41
15. NL-Lu 1666, ff. 485v-486r untitled [in F]	52
16. US-CA Mus.182, f. 73r <i>Mounsers Almayne 19</i> [chromatic cittern]	53
17. GB-Cu Dd.4.23, f. 24r <i>Monsiers Allmane</i> [chromatic cittern]	54
18. US-CA Mus.181, f. 4v <i>mounsirs allman</i> [chromatic cittern]	54
19. US-CA Mus.181, f. 35v <i>Mon[s]irs Almain</i> [chromatic cittern]	55
20. GB-Cu Dd.14.24, f. 11r <i>Mons Allmaine</i> [consort cittern] <sup>7</sup>	55
21a-c. LT-Va 285-MF-LXXIX, f. 39v <i>Monsieurs Almande triplici modo</i> / 1. <i>Variatio</i> 2. <i>Variatio</i> 3. <i>Variatio</i> [consort bandora]	56
22a. GB-Lbl Add.15118, f. 31v <i>Mounseirs Alman</i> - transcr. for lute	57
22b. GB-Lbl Add.15118, f. 31v <i>Mounseirs Alman</i> - lyra viol (ffhfh)	57

#### John Danyel<sup>8</sup>

23a. GB-Cu Add.3056, ff. 15v-17r <i>Mounsiers Allmayne</i> by John Daniell	24-28
23b. GB-Cu Add.3056, ff. 44v-46r <i>Mounsiers Almayne</i> D.B. [sic]	28-32

#### Daniel Bacheler

24a. GB-Cu Dd.9.33, ff. 38v-40r untitled	32-36
24b. R Dowland 1610, sigs. O1r-O2v <i>Here beginneth the Almaines the first whereof is commonly knowne by the name of Mounsiers Almaine</i> . [at end: <i>Daniell Bachler</i> .]	37-41
24c. GB-Cu Dd.5.78.3, ff. 70v-71r untitled and incomplete	42

#### Richard Sumarte

25. GB-Mp BRm 832 Vu 51, p. 17 <i>Monnsiers Allman</i> R(ichard). Sumarte - lyra viol (lute way - ffeff)	13
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#### Adrian Valerius

26a. Valerius 1626, pp. 286-267 <i>Almande Monsieur. Superius</i> [lute trio - lute I in A]	49
26b. Valerius 1626, p. 287 <i>Tenor</i> [lute trio - lute II in G]	49
26c. Valerius 1626, p. 287 <i>Bassus</i> [lute trio - lute III in D]	49
26di. Valerius 1626, pp. 286-268 <i>Almande Monsieur</i> [diatonic cittern]	53
26dii. Valerius 1626, pp. 286-268 <i>Almande Monsieur</i> [transcribed for chromatic cittern]	53
26e. Valerius 1626, pp. 286 & 288 <i>Almande Monsieur</i> [chromatic cittern and voice]	58

### Joachim van den Hove

27. Hove 1601, f. 99v <i>Almande Monsieur</i> . [in F] [HoveB 222a]	50
28. Hove 1601, f. 108v <i>Almande Monsieur</i> . [in F] [HoveB 228a]	51

### Thomas Morley

29i. Morley 1599, sig. C1r <i>15 Mounsiers Almaine</i> [consort bandora]	10
29ii. Morley 1599, sig. C1r <i>15 Mounsiers Almaine</i> [consort cittern] <sup>9</sup>	55

This supplement to the Lutezine begins with the remaining settings of two of Robert Johnson's galliards, and an anonymous coranto for lyra viol<sup>10</sup> similar in style to his lute coranto (n° 2 in *Lute News* 110).<sup>11</sup> The four settings of RJ6 in English manuscripts (three ascribed to him and one to Dowland probably in error, see JD83 in *Lute News* 110), are closely concordant except RJ6h, which may be an arrangement by someone else, and so the dedication to Lady Mildmay (for her identity see *Lute News* 110) may not be Johnson's either. The five continental sources of RJ6, including a duet, are also different arrangements and show, like his Prince's Almaine (see part 1 in *Lute News* 108), that his music was known on the continent. All six settings of RJ8, only the two in Dd.9.33 ascribed, are in English manuscripts and in the same key (except for one set a fifth lower). None are exactly concordant and so reveal a delightful variety of readings in the repeated strains. The one ascribed to Richard Allison is probably Allison's own arrangement.

These are mixed with all the remaining versions of Monsieur's Almaine,<sup>12</sup> mostly anonymous, for lute, lute duet (thanks to Stewart McCoy), lute trio, bandora, cittern, cittern song,<sup>13</sup> and lyra viol, including consort parts (some carrying the tune), other than those by John Dowland in the accompanying *Lute News* 110. N° 23a-b & 24a-c are distinct settings by John Danyel and Daniel Bacheler, except that three sections are exact concordances suggesting that one of the composers was quoting the other.<sup>14</sup> However, some confusion arises because the Add.3056 scribe copied two identical versions, the first ascribed to John Danyel and the second to DB, and it is assumed here that the first ascription is correct and the second in error.

John H. Robinson, July 2014

<sup>1</sup> Critical commentary and a list of recordings are on pp. 68-69 of this *Lutezine*.

<sup>2</sup> In *Lute News* 110: 6a. GB-Lbl Add.38539, f. 16v *Mr Johnsons gallyard*; 6b. LT-Va 285-MF-LXXIX (Königsberg), f. 20v *Galliard / per Mr Jonson*.

<sup>3</sup> In *Lute News* 110: 8a. GB-Lbl Add.38539, ff. 20v-21r *A gallyard*; 8b. GB-Gu Euing 25, f. 49r untitled. For keyboard (first 4-bars only?): (B1742) GB-Lbl RM23.1.4 (Cosyn), ff. 89v-90r *Galliard / Mr Orlando Gibbons*; GB-Och 1113, p. 221 *Galliard o.g.*; US-NYp Drexel 5612, p. 163 *Lady Hattons Galliard*.

<sup>4</sup> Keyboard: GB-Lbl RM24.d.3 (Forster), ff. 124v-127v *Mounsers Alman / Mr: Bird* = GB-Cfm MU.MS.168 (FVB), pp. 114-116 [I/61] *Monsieurs Alman / William Byrd* = GB-En 9448 (Matchett/Pan 9), ff. 10v-14v *Mounsiers Almayne: / Mr: Byrde. Mounsiers Almayne August 16: 1612*; GB-Lbl Add.30485, ff. 92v-95v *mr Bird* = GB-Cfm MU.MS.168, pp. 116-119 [I/62] *Variatio / William Byrd* = GB-Lbl RM24.d.3, ff. 184v-191r *Mounsers almon. / Mr: Wm: Bird* = GB-Lbl MS Mus.1591 (Nevell), f. 173v *munsers: almaine: / mr: n: Birde: munsers almaine*; cf. GB-Cfm MU.MS.168, pp. 119-120 [I/63] *Alman / William Byrd*. Craig-McFeely's thesis gives a version for lute in GB-Lbl Add.30342, f. 31v, but a search of this source revealed no lute music, only tuning charts for mandora.

<sup>5</sup> N° 1 is in the supplement to *Lute News* 110.

<sup>6</sup> Also thanks to Stewart for comments on the treble and the duet parts of RJ6i.

<sup>7</sup> Fits with parts for bass viol: GB-Cu Dd.5.20, f. 26v *Mounseurs Almaine* and treble viol: GB-Cu Dd.5.21, f. 2v *Mounsiers Almaine*.

<sup>8</sup> Martin Shepherd (ed.) *The Complete Works of John Danyel*, vol. 1: *Lute Music* (Albury: Lute Society Music Editions, 1997), n° 3 [n° 23a here].

<sup>9</sup> Morley 1599/1611, n° 15 *Mounsiers Almaine* - flute, bass viol and treble viol extant but lute part missing.

<sup>10</sup> See Viola da Gamba Society thematic index:

<http://www.vdgs.org.uk/files/thematicIndex/.pdf>

<sup>11</sup> Peter Holman suggested that this anonymous lyra viol coranto is similar to Robert Johnson's lute coranto (n° 2 in *Lute News* 110).

<sup>12</sup> See also John M. Ward 'Apropos The British Broadside Ballad and Its Music' *JAMA* 20 (1967), p. 57; and Claude M. Simpson *The British Broadside Ballad and Its Music* (New Jersey, Rutgers University Press, 1966), pp. 495-496.

<sup>13</sup> Thanks to Ian Pittaway for suggestions on editing the cittern tablature.

<sup>14</sup> Both repeat the AABB 8 bar sections 5 times (marked 1-5 in the tablature), except that n° 23a lacks an A in the 2nd section, a B in the 4th section and an A in the 5th section - was this Danyel's intention or a scribal error? The shared material is: A in 2nd section, repeat B in 3rd section and repeat A in 5th section of n° 23a = A in 3rd section, repeat B in 4th section and repeat B in 5th section of n° 24b.

1

9

14

20

27

31

38

44 a

RJ6d. Galliarda (Robert Johnson)

D-Ngm 33748 I, f. 11r

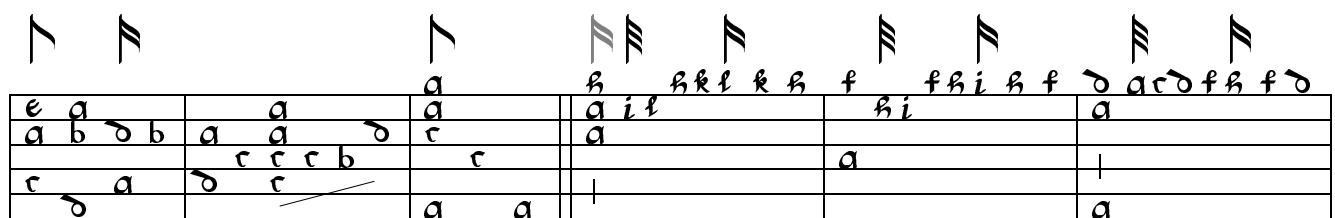
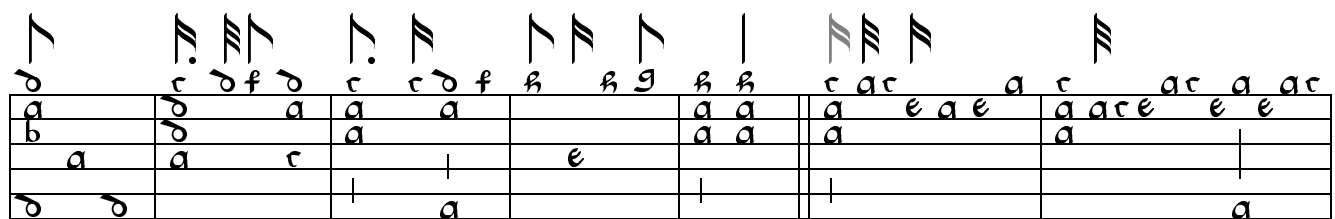
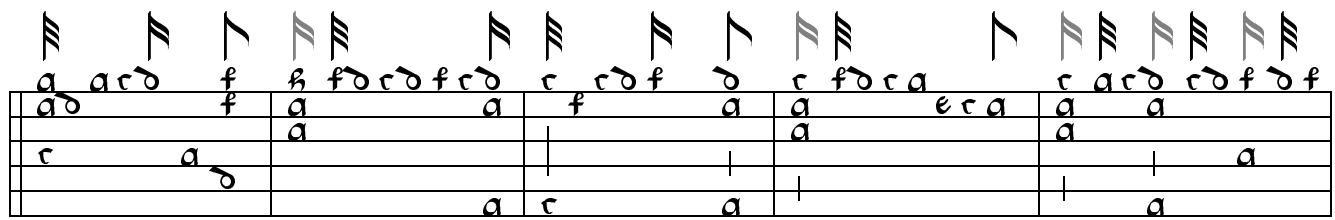
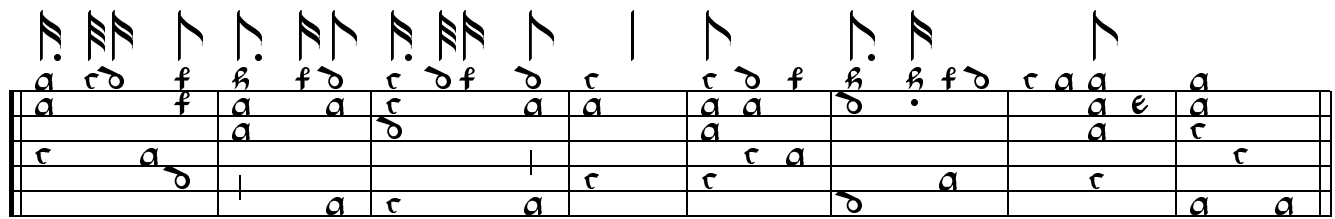
1 /a

8 /a

15 /a

22 /a

27



44 a

RJ6f. Galliarda (Robert Johnson)

D-B N 479, ff. 12v-13r

1 //a //a

8 //a //a

14 //a //a //a a

20 a

1 //a //a //a

8 //a

13 //a //a

18 //a a //a

24 //a //a //a

29 //a //a //a //a a

35 a //a



Measures 1-8 of the piece. The notation is in a single system with four staves. The first staff contains the melody with various accidentals and note values. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 1. a, #c, d, f, h, f, d, c, e, f, d, #c, #c, d, #f, h, h, f, d, #c, #a, c, #c, a.

Measures 9-11. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 9. a, d, c, d, a, #c, f, d, f, #h, i, l, i, h, i, #h, i, f, d, d, c, f, e, f, f, d, c, a, d, a.

Measures 12-15. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 12. #c, a, r, d, c, a, #c, a, a, c, d, c, a, r, d, f, d, #c, d, f, h, h, f, h, d, f, d, c, d, c, a, #c, a.

Measures 16-23. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 16. a, d, c, a, r, d, c, a, #c, a, e, a, c, d, d, #c, d, #c, d, f, d, #c, c, d, f, h, #g, #h.

Measures 24-27. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 24. c, a, c, e, e, a, a, c, a, c, d, a, c, d, f, d, c, d, a, c, d, c, a, d, b, a, d, #c, d, f, d, c, f, d, c, a, d.

Measures 28-33. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 28. #c, a, a, c, a, c, d, f, #h, h, g, e, g, h, e, g, h, #h, h, l, k, h, #f, i, h, #f, d, h, f, d.

Measures 34-37. The notation is in a single system with four staves. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 34. #c, f, d, #c, a, d, #c, a, e, a, b, d, a, f, #e, a, a, #h, h, k, l, k, h, #f, f, h, i, h, f.



41

a

41

RJapp-b. The Princes Coranto (anon) - lyra viol (ffhfh)

GB-Mp BRm 832 Vu 51, f. 49r

13

25

2. Monsieurs Allemande Bass - anon - lute part

LT-Va 285-MF-LXXIX, f. 1r

9

## RJ6i-i. Galliarda - LUTE I in G

D-Ngm 33748 I, f. 1v

1

8

14

20

## 29i. Mounsieurs Almaine - bandora part

Morley 1599-1611, sig. C1r

1

10

## RJ6i-ii. Galiard Aliter - LUTE II in D

D-Engm 33748 I, f. 2r



1



8



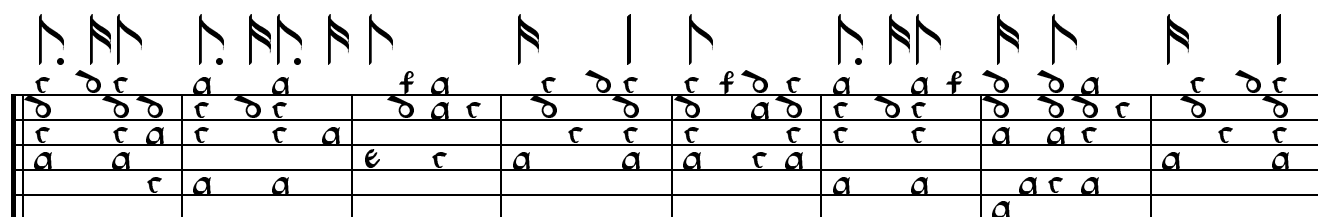
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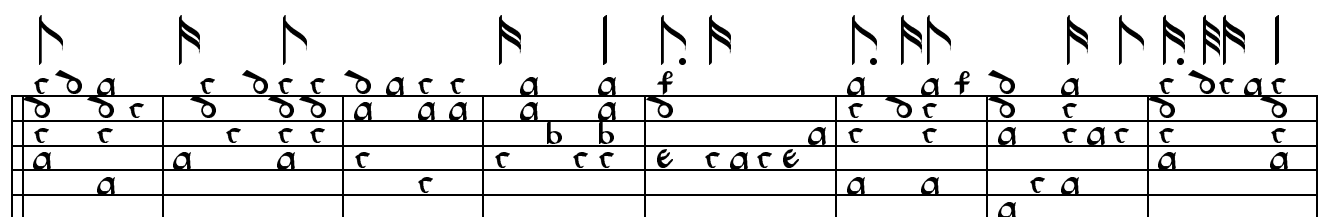
20

## 3. Mounseirs Alman - bandora part

GB-Lam 600, f. 14r



1



9

1

1/a

9

9/a

14

14/a

20

20/a

26

26/a

31

31/a

37

37/a

42

42

25. Monnsiers Allman - R(ichard) Sumarte - lyra viol (ffeff)

GB-Mp BRm 832 Vu 51, p. 16

1

8

15

22

27

Measures 1-8 of the Galliard 'Ro(bert) Johnson'. The notation is written on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are written below the staff.

Measures 9-13 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 9, 10, 11, 12, and 13 are written below the staff.

Measures 14-19 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 14, 15, 16, 17, 18, and 19 are written below the staff.

Measures 20-25 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 20, 21, 22, 23, 24, and 25 are written below the staff.

Measures 26-30 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 26, 27, 28, 29, and 30 are written below the staff.

Measures 31-36 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 31, 32, 33, 34, 35, and 36 are written below the staff.

Measures 37-40 of the Galliard 'Ro(bert) Johnson'. The notation continues on a four-line staff. The first line contains a series of rhythmic flags and stems. The second line contains a series of notes, mostly minims and crotchets, with some accidentals. The third and fourth lines contain rests and some notes. The measure numbers 37, 38, 39, and 40 are written below the staff.

42

## 11. Allemande Mons(ieu)r - anon

NL-Lu 1666, f. 484r

1

9

14

21

27

The first system of the musical score for 'The Rose Tree' consists of five measures. The notation is as follows:
 

- Measure 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Lyrics: 'The Rose Tree'.
- Measure 2: Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: 'The Rose Tree'.
- Measure 3: Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: 'The Rose Tree'.
- Measure 4: Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: 'The Rose Tree'.
- Measure 5: Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Lyrics: 'The Rose Tree'.

14

The first system of the musical score for 'The Rose Tree' consists of five measures. The notation is as follows:
 

- Measure 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. Notes: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Lyrics: 'a rose tree'.
- Measure 2: Notes: C4 (half). Lyrics: 'in the spring'.
- Measure 3: Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half). Lyrics: 'when the leaves are green'.
- Measure 4: Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Lyrics: 'and the birds are singing'.
- Measure 5: Notes: D4 (half). Lyrics: 'in the spring'.

The second system of the musical score for 'The Rose Tree' consists of five measures. The notation is as follows:
 

- Measure 1: Notes: C4 (half). Lyrics: 'in the spring'.
- Measure 2: Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half). Lyrics: 'when the leaves are green'.
- Measure 3: Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Lyrics: 'and the birds are singing'.
- Measure 4: Notes: D4 (half). Lyrics: 'in the spring'.
- Measure 5: Notes: C4 (half). Lyrics: 'in the spring'.

30



42

## 12. (Monsieurs Allemande) - anon

NL-Lu 1666, ff. 484v

1

9

18

26

Measures 1-8 of the piece. The notation is written on a four-line staff. The first line contains a treble clef and a key signature of one flat (B-flat). The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a. The notes are written in a stylized, handwritten style.

Measures 9-13 of the piece. The notation is written on a four-line staff. The notes are: 9. a, 10. a, 11. a, 12. a, 13. a. The notes are written in a stylized, handwritten style.

Measures 14-19 of the piece. The notation is written on a four-line staff. The notes are: 14. a, 15. a, 16. a, 17. a, 18. a, 19. a. The notes are written in a stylized, handwritten style.

Measures 20-25 of the piece. The notation is written on a four-line staff. The notes are: 20. a, 21. a, 22. a, 23. a, 24. a, 25. a. The notes are written in a stylized, handwritten style.

Measures 26-30 of the piece. The notation is written on a four-line staff. The notes are: 26. a, 27. a, 28. a, 29. a, 30. a. The notes are written in a stylized, handwritten style.

Measures 31-36 of the piece. The notation is written on a four-line staff. The notes are: 31. a, 32. a, 33. a, 34. a, 35. a, 36. a. The notes are written in a stylized, handwritten style.

Measures 37-41 of the piece. The notation is written on a four-line staff. The notes are: 37. a, 38. a, 39. a, 40. a, 41. a. The notes are written in a stylized, handwritten style.

42

## 4. Monnseirs Almayne - anon

GB-Cu Dd.4.22, f. 12r

1

8

14

21

27

## 5a. (Monsieurs Allemande) - anon

GB-Gu Euing 25, f. 19v

1

1

9

15

22

28

35

42

47

53

59

## 13. (Monsieurs Allemande)

NL-Lu 1666, ff. 485r i

1

11

19

Measures 1-8 of the piece. The notation is written on four staves. The first staff contains the melody with notes and rests. The second staff contains the bass line. The third and fourth staves contain the lute tablature, with letters (a, b, c, e, f, g) and accidentals (sharps, flats) indicating fret positions.

Measures 9-14 of the piece. The notation continues on four staves, showing the progression of the melody and bass line, with corresponding lute tablature.

Measures 15-21 of the piece. The notation continues on four staves, showing the progression of the melody and bass line, with corresponding lute tablature.

Measures 22-27 of the piece. The notation continues on four staves, showing the progression of the melody and bass line, with corresponding lute tablature.

Measures 28-31 of the piece. The notation continues on four staves, showing the progression of the melody and bass line, with corresponding lute tablature. The piece concludes with a final cadence in measure 31.

## 6. (Monsieurs Allemande) - anon

GB-Cu Dd.9.33, f. 47r

Measures 1-10 of the piece. The notation is written on a four-staff system. The first staff contains the melody with various note values and rests. The second staff contains a bass line. The third and fourth staves are empty. The notes are: 1. a, 2. a a, 3. r, 4. r, 5. e f h, 6. f, 7. f e, 8. f, 9. e a, 10. r e f h f e.

Measures 11-20 of the piece. The notation continues on the four-staff system. The notes are: 11. r a, 12. e r a, 13. r e a, 14. a e, 15. a, 16. a, 17. a a, 18. r a r, 19. e a r, 20. a.

Measures 21-30 of the piece. The notation continues on the four-staff system. The notes are: 21. e k h, 22. r h f, 23. e, 24. a r e, 25. a, 26. a, 27. a, 28. a, 29. h f e, 30. f h k e f h.

Measures 31-40 of the piece. The notation continues on the four-staff system. The notes are: 31. r a e r a, 32. a, 33. a, 34. a, 35. r e a, 36. f h k f, 37. e r f e, 38. r, 39. r, 40. r.

Measures 41-50 of the piece. The notation continues on the four-staff system. The notes are: 41. h f e r a, 42. r, 43. a, 44. e, 45. r e a, 46. a e, 47. a r a, 48. r, 49. a h k h, 50. a.

Measures 51-60 of the piece. The notation continues on the four-staff system. The notes are: 51. f e r, 52. a, 53. f k f, 54. e r f e, 55. r, 56. r, 57. e h e k h n a, 58. a, 59. e a e, 60. a.

Measures 61-70 of the piece. The notation continues on the four-staff system. The notes are: 61. e r h, 62. a, 63. r e a, 64. r e, 65. a e r a, 66. a, 67. a, 68. a, 69. a, 70. a.

1

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

1

a e r a a a e a a e a a e r a a e r a a e r a a

9

a e r a a a e a a e a a e r a a e r a a e r a a

14

a e r a a a e a a e a a e r a a e r a a e r a a

20

a e r a a a e a a e a a e r a a e r a a e r a a

25

a e r a a a e a a e a a e r a a e r a a e r a a

29

a e r a a a e a a e a a e r a a e r a a e r a a

33

a e r a a a e a a e a a e r a a e r a a e r a a



39

45

51

[illegible]

55

<p>af acerefcac a a e hfefeca c a e ca feca</p>									
<p>ace a a ecaca f fcfec e aeca d ca   a   e</p>									
<p>d c r c ca   f dcf   d ca   ca  </p>									
<p>c c ca   a c b</p>									
<p>a a e</p>									

59


64

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

69

72

77

82

85


89

94

99



104


104





08


108


5  


















































13

113

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

118

122

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

127

<p><i>f</i>      <i>c</i>      <i>e</i>      <i>e</i>      <i>c</i>      <i>e</i>      <i>e</i>      <i>e</i>      <i>e</i>      <i>e</i></p>														
<p><i>aaa aaa</i>      <i>ccc ccc</i></p>					<p><i>c</i>      <i>ca</i></p>					<p><i>fff fff e e cc</i></p>				
<p><i>aaa aaa</i></p>					<p><i>aaa aaee eee</i></p>									
					<p><i>e</i></p>									

131

134

## 23b. Mounsiers Almayne - (John Danyel)

GB-Cu Add.3056, ff. 44v-46r

1

9

14

20

25



64

69

72

77

82

85

89

94

a                      a

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

a                      a    b r a    a    a c a    a    a    a

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

a                      a                      a    a    a    a e    a    a e

94

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

99

104

104

[illegible]

108

5

a

f f e c a c a

a	a aa	r a e	a r a c a
c	a b   d a c	d r d a	d r a
c	c b   b c	e b c   c	c c b
a c e a e	c c c e	e a c	a a a

113

a

113

118

118

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

122

127

131

134

GB-Cu Dd.9.33, ff. 38v-40r

1

10

17



26

26

33

33

38

38

44

44

49

49

53

53

59

59

64

70

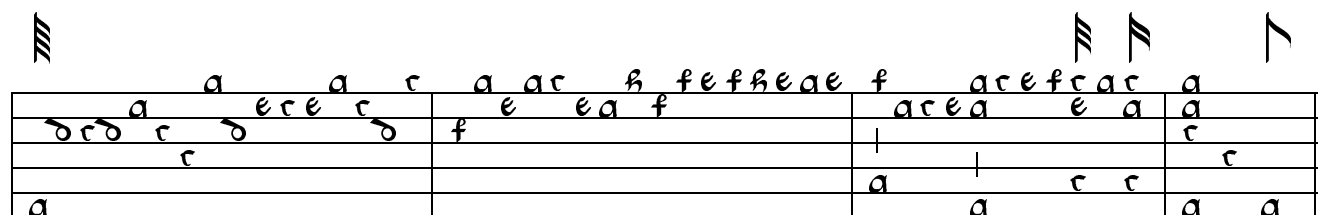
75

79

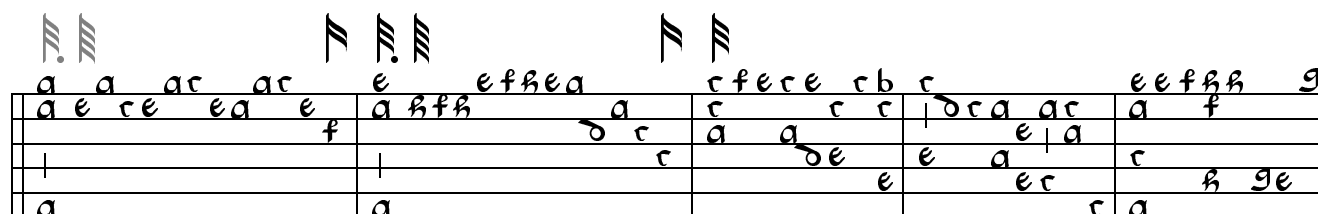
86

91

96



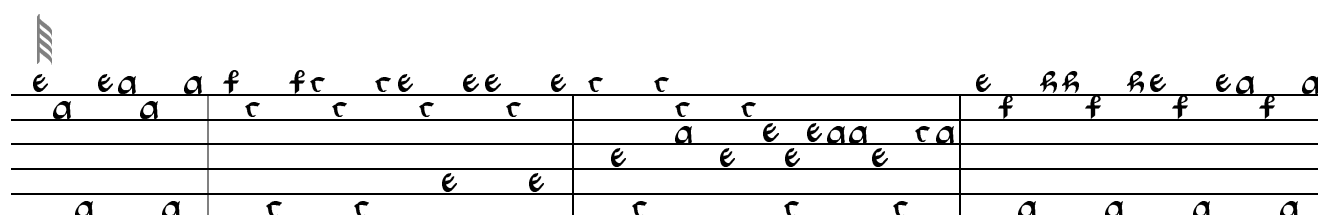
101



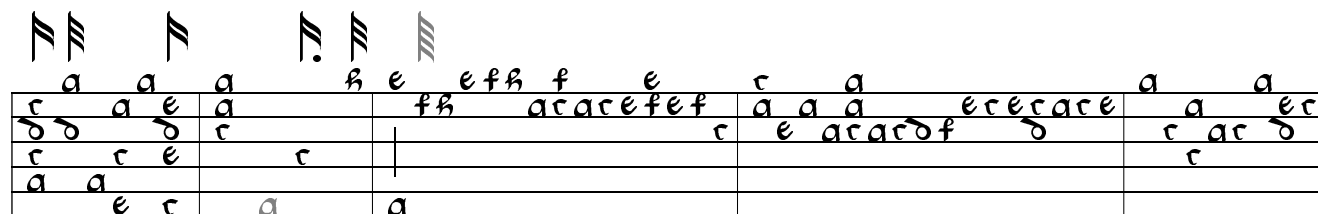
105



110



118



123



133

138

146

149

## 24b. Mounsiers Almaine - Daniel Bacheler

R Dowland 1610, sigs. O1r-O2v

1

1

10

17

26

2

33

38

44

51

57

61

67

72

78

83

HHHH H H HHHHH HHHHH HHHHH HHHHH HHHHH  
 f e c a c a a a a a c c c b c a c a  
 a c f e a a a e a a a c a c a a a e  
 c c a e a c a c e a c b c  
 a a a e a c e e c e e c a c e

87

HHHH HHHH HHHH H H HHHHH HHHHH HHHHH HHHHH  
 h f e c a a e c a a c a a a c h f e  
 f a f e a e c a e c a c a e a e c a  
 c c c c c c c c c c c c c c c c  
 a e e c a a a a a a a a a a

94

HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH  
 c a f e c a a a f h h f e c a a a a  
 f e c f e f e f e c e a a a a f h h f e c a a  
 c c a c d c c c a d c b c a a a c e c a  
 c e c c c c c c c c c c c c c c c c

99

H H HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH HHHHH  
 a h f e h g h f e c a c a c a c a a a a a a  
 f e f a c f a e c a c a d c a a c f e f e f e c e a a  
 c  
 a a a a a a a a a a a a a a a a a a

104

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

109

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

113

HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH HHHH  
 a e c a c e a a a a a a a a a a a a a a  
 a e c a c d c a a d c a c c c c e e h h  
 c  
 a e a c a a a a a a a a a a a a a a

118 a

e ea a f fr ce ee e r r			e f ef fe ea a
a a	r r r r	r r	f f f f
		a e ea a	
		e e e e	
a a	r r	r r r	a a a a

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

126

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


131

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

141

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

146

  
e e er ea erera ca ca care ce a a a ff ff aa aa  
a



Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (pedals) and letters (e, f, a, c, h) placed above the staff. The letters are grouped into measures, with some letters appearing multiple times in a measure. The notation is organized into four measures across the staff.

154

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (pedals) and letters (e, f, a, c, h) placed above the staff. The letters are grouped into measures, with some letters appearing multiple times in a measure. The notation is organized into four measures across the staff, ending with a fermata symbol.

14. (Monsieurs Allemande) - anon NL-Lu 1666, ff. 485r ii

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (pedals) and letters (a, c, e, f, h) placed above the staff. The letters are grouped into measures, with some letters appearing multiple times in a measure. The notation is organized into four measures across the staff.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (pedals) and letters (a, c, e, f, h) placed above the staff. The letters are grouped into measures, with some letters appearing multiple times in a measure. The notation is organized into four measures across the staff.

9

1 a

7

17 a

21

25

29



8a. Mounsieurs Almane - anon

GB-WPforester welde, ff. 14v-15r

1

8

12

G	A	B	C	B	A	G	F#	E	D
The	Rose	Tree	The	Rose	Tree	The	Rose	Tree	The
Rose	Tree	The	Rose	Tree	The	Rose	Tree	The	Rose
Tree	The	Rose	Tree	The	Rose	Tree	The	Rose	Tree
The	Rose	Tree	The	Rose	Tree	The	Rose	Tree	The
Rose	Tree	The	Rose	Tree	The	Rose	Tree	The	Rose
Tree	The	Rose	Tree	The	Rose	Tree	The	Rose	Tree
The	Rose	Tree	The	Rose	Tree	The	Rose	Tree	The
Rose	Tree	The	Rose	Tree	The	Rose	Tree	The	Rose
Tree	The	Rose	Tree	The	Rose	Tree	The	Rose	Tree

17

a ar r e h h f e e a r e a r e f e f# e r e f e r r e c e f

25

[illegible]

## 8b. Mounsiers Almaine - anon

US-Ws V.b.280, f. 13r

1

8

12

21

26

32

38

A

1

A

9

13

B

17

B

24

32

A

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

37

A

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

41

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

45

B

a a a a e a c c c c f c	a a a a e a e e e e h e	c c c c f c e e e e h e	g g g g k g c c c c g c
¢			

49

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

53

B

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

57

A

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

63

a

67

## reconstructed by Stewart McCoy

9

GB-Cu Add.2764(2), f. 12v

13

22



## 26a. Almande Monsieur - lute trio - Superius (lute I in A)

Valerius 1626, p. 287

1

9

## 26b. Almande Monsieur - Lute trio - Tenor (lute II in G)

Valerius 1626, p. 287

1

9

## 26c. Almande Monsieur - lute trio - Bassus (lute III in D)

Valerius 1626, pp. 286-287

1

9

Measures 1-6 of the piece. The notation features a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the early 17th century, with a focus on rhythmic patterns and melodic lines. The first measure starts with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 7-12 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 13-18 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 19-24 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 25-30 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 31-36 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

Measures 37-42 of the piece. The notation continues the melodic and rhythmic themes established in the first six measures. The key signature remains one flat. The notation includes various rhythmic values and accidentals, with a final measure ending in a double bar line.

## 28. Allmande Monsieur - Joachim van den Hove

Hove 1601, f. 108v

Measures 1-6 of the piece. The notation features a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure is marked with a '1' below the staff.

Measures 7-12 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with a '7' below the staff.

Measures 13-17 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with a '13' below the staff.

Measures 18-22 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with an '18' below the staff.

Measures 23-26 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with a '23' below the staff.

Measures 27-30 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with a '27' below the staff.

Measures 31-34 of the piece. The notation continues with the same treble clef and key signature. The music is written in a style characteristic of early 17th-century lute tablature, with letters (a, b, c, d, e, f) placed above the staff lines to indicate fret positions. The first measure of this system is marked with a '30' below the staff.

## 15. (Monsieurs Allemande) - anon

NL-Lu 1666, ff. 485v-486r

Measures 1-9 of the piece. The notation features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a bass line below it. The notes are primarily eighth and sixteenth notes, with some rests. The piece is in a 3/4 time signature.

1

Measures 10-16 of the piece. The notation continues the melody from the previous system, maintaining the same rhythmic and melodic patterns.

10

Measures 17-25 of the piece. The notation shows a continuation of the melody, with some variations in the bass line.

17

Measures 26-34 of the piece. The notation continues the melody, with some variations in the bass line.

26

Measures 35-42 of the piece. The notation continues the melody, with some variations in the bass line.

35

Measures 43-49 of the piece. The notation continues the melody, with some variations in the bass line.

43

## 26di. Almande Monsieur - diatonic cittern

Valerius 1626, p. 286

1

9

## 26dii. Almande Monsieur - transcribed for chromatic cittern

Valerius 1626, p. 286

1

9

## 16. Mounsers Almayne - chromatic cittern

US-CA Mus.182, f. 73r

1

9

## 17. Monsiers Allmane - chromatic cittern

GB-Cu Dd.4.23, f. 24r

[illegible]

1

																																																																																																																																																																																																																							<
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---

8

[illegible]

14

<p>The Rose Tree</p>									
<p>f f f i l i f f d f d c a a c d c d d d d c d</p>									
<p>c c a a e a c a a a a f e f f a a</p>									
<p>c c a a f b c a c a a a a f a a</p>									
<p>c c a a b a g a a a a a a</p>									

20

i	f	e	f	f	g	i	l	b	f	d	c	r	a	c	d	b
h		r		r	a	g	f	e	r	a		r	a		a	
k	e			e	a	a		r	f	e	r	a		a		a
			d	c	a	a						b	a		b	a

27

## 18. Mounsirs Allman - chromatic cittern

US-CA Mus.181, f. 4v

[illegible]

**1**

[illegible]

9

## 19. Mou(n)sirs Almain - chromatic cittern

US-CA Mus.181, f. 35v

1

7

12

## 20. Mons(ieurs) Allmaine - chromatic cittern part

GB-Cu Dd.14.24, f. 11r

1

9

## 29ii. Mouns(i)ers Almaine - chromatic cittern part

Morley 1599-1611, sig. C1r

1

9

1

1

12

22

33

41

49



## 22a. Mounseirs Alman - transcribed for lute

GB-Lbl Add.15118, f. 31v

1

9

17

## 22b. Mounseirs Alman - lyra viol (fefhf)

GB-Lbl Add.15118, f. 31v

1

9

17

T 'is een groot en heer - lijc goet, Dat ons God den Heer al doet,

En als 't volck een tyt be - leeft Dat - tet goe Re - gen - ten heeft

Die daet met eè goet be - leyt Oeff 'nen rechts ge - roch - tig - heyt, 't Volck in

deuch - den vor - en gaen, Ends 'sLads vy - and te - gen staen.

Maer wànnēer ons God de Heer  
 'tVroome volck ontrectet weer,  
 Dat is onser sonden schult,  
 Daer het Land af is vervult,  
 En dan komen ons daer af  
 Slagen, plagen, groote straf:  
 Want als God wil plagen't Land,  
 Neemt hy d'Heeren haer verstand.

Mensche wacht u van de sond,  
 Bid den Heere t'aller stond,  
 Dat van àllerley gevaer  
 Hy ons lieve Land bewaer;  
 End' ons sulke Helden geef  
 Dat heel Spanjen daer van beef,  
 T 'r eeren van van Gods Majesteyt,  
 En tot onser saligheyd.

# LUTEZINE TO LUTE NEWS 110 (JULY 2014): FANTASIES BY ALBERT DE RIPPE PART 2: N° 5, 25 & 26

This second part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe reproduces two lute fantasies of the four from *Cinquiesme Livre de Tablature de Leut* (Paris, Le Roy and Ballard 1562),<sup>1</sup> n° 25 & 26, both of which were also included in *Thesaurus Musicus continens selectissima Alberti Ripae, Valentini Bacfarci, et aliorum* (Louvain, Phalèse & Bellère, 1574). Neither were included in the earlier series of prints edited by Guillaume Morlaye and published by Michael Fezandat in Paris, except that n° 26 is an embellished and extended reworking of the fifth fantasy (Rippe n° 5) in Morlaye's *Premier Livre de Tablature de Leut* of 1552, ending with a sublime 11-bar coda from bar 159.

N° 25 is reproduced here in two versions that are nearly identical, except for barring in 2 and 4 minims, the presence of right hand fingering dots and tenuto, and the variants listed in the commentary [grey in the tablature]. It includes polyphonic treatment of three different themes, all with repeated notes, the first of 5 notes from bar 1/1 (n° 25a) and repeated in bars 5/1, 10/1, & 15/1, the second of 6 notes in bar 51/3, 57/3 & 60/2, and the third of 7 notes from bar 101/2, 105/2, 110/2, 112/2 & 116/3, and ends with a pedal on the tonic (g) as the open first course for the last 8 bars.<sup>2</sup>

Both fantasies 25 and 26 in Le Roy use single dots under adjacent tablature letters or chords [for example n° 26 bars 36/2-37/1 and n° 25a bar 10/2-3, which indicate the use of fingers instead of thumb of the right hand. However, the dots probably mean either index or middle finger for single notes so that the notes with adjacent dots are plucked in sequence with index-middle fingers.<sup>3</sup> Dots under chords indicate plucking with two or more fingers, although leading to awkward fingering in n° 25a bar 35/2-3.

## Worklist<sup>4</sup>

<b>Rippe 5.</b> <i>Fantasie</i> .	Fezandat I 1552, ff. 17r-18r
[index: <i>La cinquiesme fant.</i> ] cf. no 26	
<i>Fantasie</i> [identical]	Fezandat I 1555, ff. 17r-18r
<b>Rippe 26.</b> <i>Fantasie</i> [sic]	Le Roy & Ballard V 1562, ff. 20r-21v
<i>Fantasie 3</i>	Phalèse & Bellère 1574, ff. 5r-6r
<b>Rippe 25a.</b> <i>Fantasie</i>	Le Roy & Ballard V 1562, ff. 18v-19v
<i>Fantasie 2</i>	Phalèse & Bellère 1574, ff. 4r-4v
<b>Rippe 25b.</b> <i>Fantasia 9.</i>	PL-Kj mus.40598, ff. 11v-12r

## Appendix:

a. Preambulum?	A-Wn 18688, f. 65r 9r
b. <i>Praeludium</i>	D-LEm III.11.26, f. 2r
= <i>Praeludio</i>	D-Ngm 33748/I, f. 42r [bars 16-30]

John H Robinson - June 2014

<sup>1</sup> Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972).

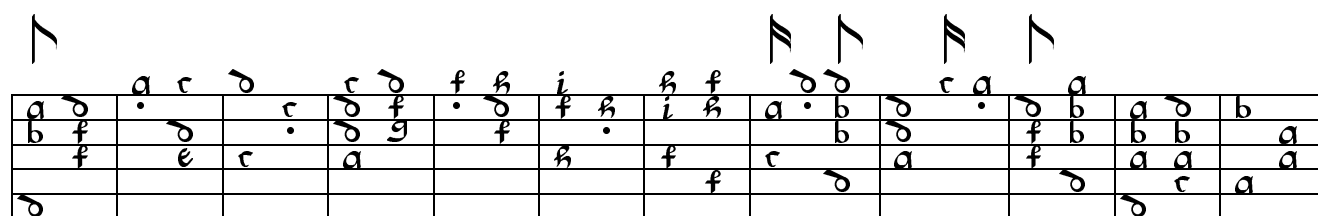
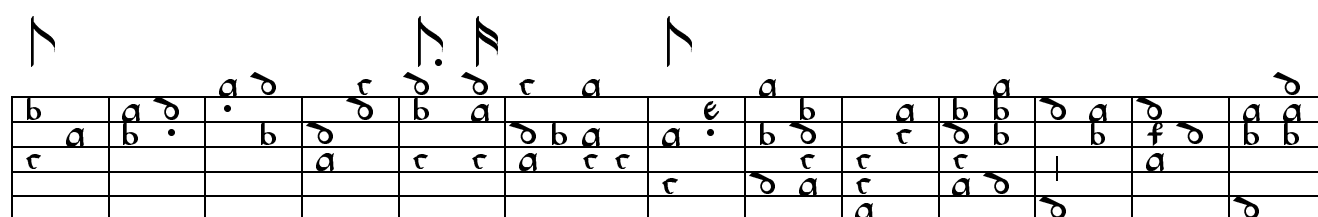
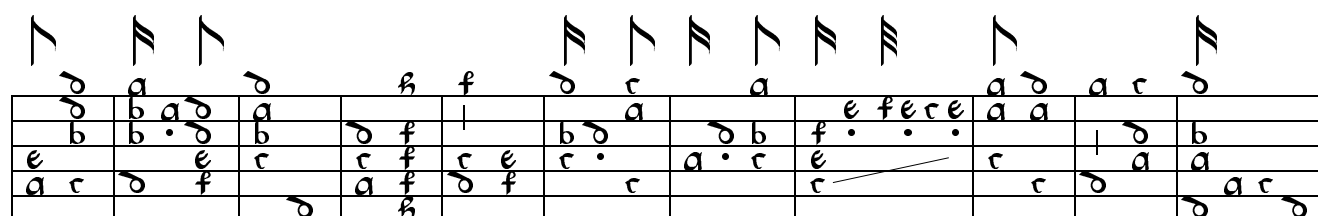
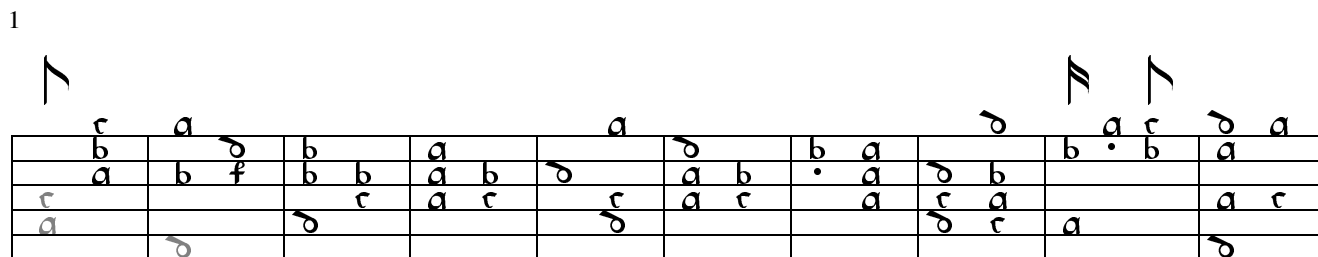
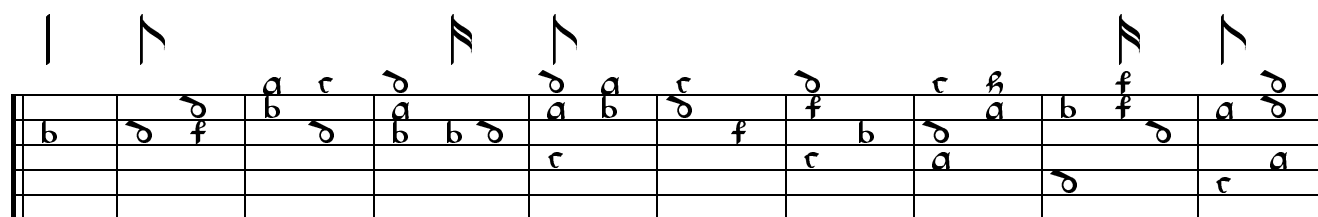
<sup>2</sup> Hopkinson Smith plays *Fantasie 25* on the CD *Tablature de Leut: Albert de Rippe* (Astrée E7734, 1978).

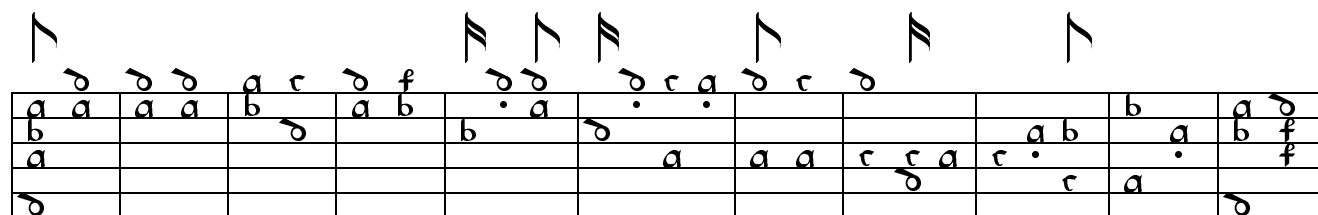
<sup>3</sup> Thanks to Martin Shepherd for this interpretation.

<sup>4</sup> Sources: Le Roy & Ballard V: *Cinquiesme Livre de Tablature de Leut* (Paris, Le Roy and Ballard 1562) copy D-Mbs D-ROu, facsimile (Lübeck, Tree Edition 2009); Fezandat I: *Premier Livre de Tablature de Leut* (Paris, Fezandat 1552) copy in F-Pc and formerly in F-Thibault whereabouts now not known; reprinted: *Premier Livre de Tablature de Leut* (Paris, Fezandat 1553) copies in B-Br & GB-Lbl [K.7.c.19], and formerly in F-VE; Phalèse & Bellère *Thesaurus Musicus* (Louvain: Phalèse and Bellère 1574) copies in F-T, GB-Lbl [K.1.c.8 - online facsimile: Early Music Online at <http://digirep.rhul.ac.uk/access/home.do?> - search for print title] & PL-LZ? [according to Jerzy Zak]; PL-Kj mus.40598 - Kraków, Biblioteka Jagiellońska, Mus. MS 40598, copied in German lute tablature c.1570-1575 and 1583. **Commentary: Rippe 5.** bars 1-44/1 & 56-102 concordant with bars 1-45/2 & 59-104 of n° 26 with some minor variants; 2 minims per bar; occasional vertical and horizontal ties; 11/1 - b4c5 changed to c4a5 as in n° 26; 12/1 - d5 changed to d6 as in n° 26; 58/2 - b1 changed to c1; 112/1 - replace b3a4 with f3 for a less awkward chord. **Rippe 25a.** 2 minims per bar; tenuto as angled lines on bass notes; dots under letters to indicate fingering with right hand index on adjacent notes in bars 10, 35, 82, 98, 109, 115 & 118 suggesting plucking both notes with the same finger; no ornaments; no changes. **Rippe 25b.** German tablature; 4 minims per bar; variants: 7/5 - e3 compared to d3 in Le Roy & Ballard; 9/3 - d3 compared to c4 in Le Roy & Ballard; 11/3 - d3 compared to a2 in Le Roy & Ballard; 18/7 - a3 compared to e4 in Le Roy & Ballard; 20/2 - a2 compared to f3 in Le Roy & Ballard; 20/4 - f3 added in Le Roy & Ballard; 28/2 - a2 compared to a3 in Le Roy & Ballard; 28/6 - c4 added in Le Roy & Ballard; 39/3 - a6 under following d1a2 instead in Le Roy & Ballard; 43/1 to 44/6 embellished compared to Le Roy & Ballard; 58/5 - e4 compared to e3 in Le Roy & Ballard; 62/3-6 - embellished compared to Le Roy & Ballard; 64/1 - c5 omitted that is in Le Roy & Ballard. **Rippe 26.** 2 minims per bar; 19/1 - c5 instead of a5 in Phalèse; 23/3 - e4f5 instead of a4 [a partial 2nd finger barré on d2 and d3 is required to play original chord]; 63/1 - b3 added in Phalèse; 76/1 - g4 changed to h4; 105/1 - a2 absent [CNRS edit]; 151/1 - d4 instead of a4 in Phalèse; 168/4-7 - semiquavers changed to quavers as in Phalèse [alternatively change the rhythm of 168/1-2 from 2 quavers to dotted crotchet quaver and keep the semiquavers]; 169/1 - requires 4th finger partial barré on d1d2 or replace b3a4c5 with f3f4f5 for a less awkward chord. **App. a.** bar lines absent; unfinished so an end reconstructed here. **App. b.** 5/2 - c5 changed to c4; 5/6, 7-8 & 13-14 - bar lines absent; 6/btw 2 & 3 - a4 added; 6-7 - bar line a note to the left; 13/3 - minim absent; 14/5 - a6 instead of a5.

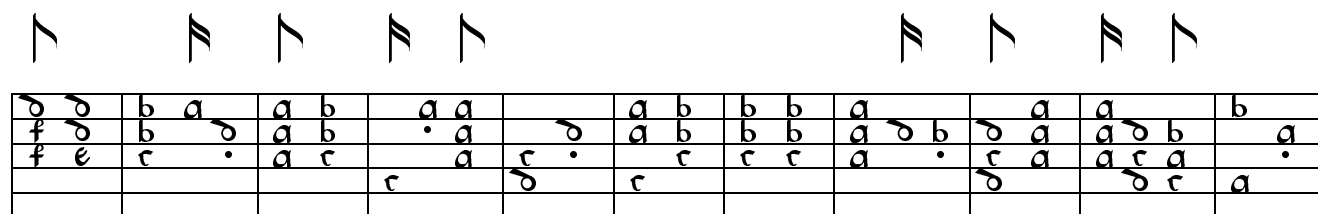
## Rippe 5. Fantasie

Fezandat I 1552 &amp; 1553, ff. 17r-18r

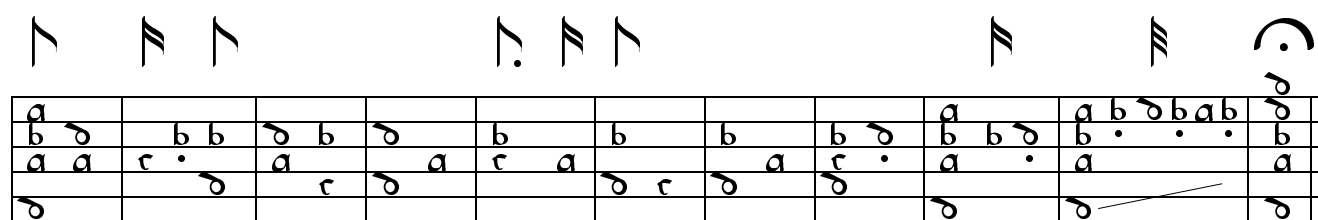




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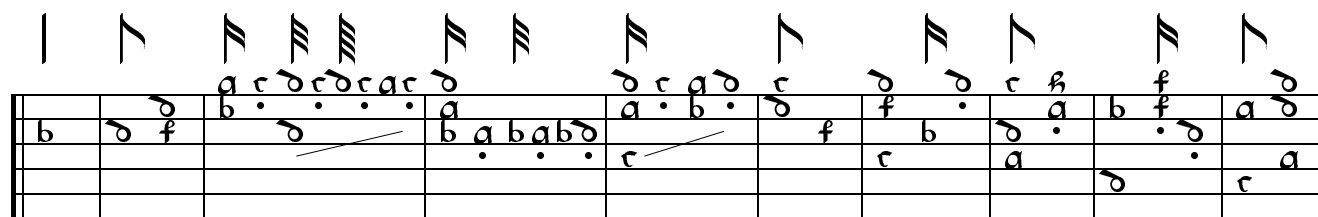
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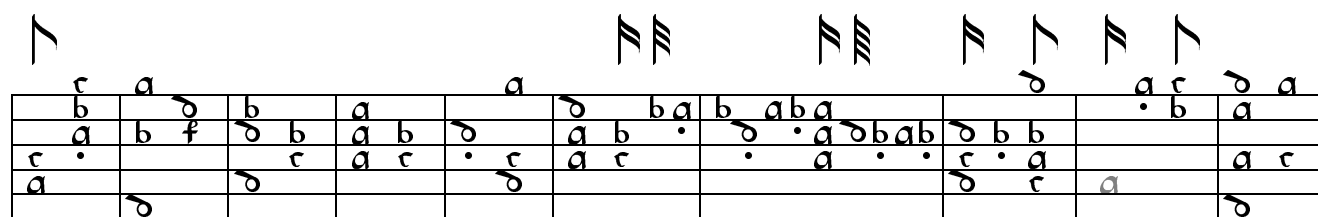
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## Rippe 26. Fantasie

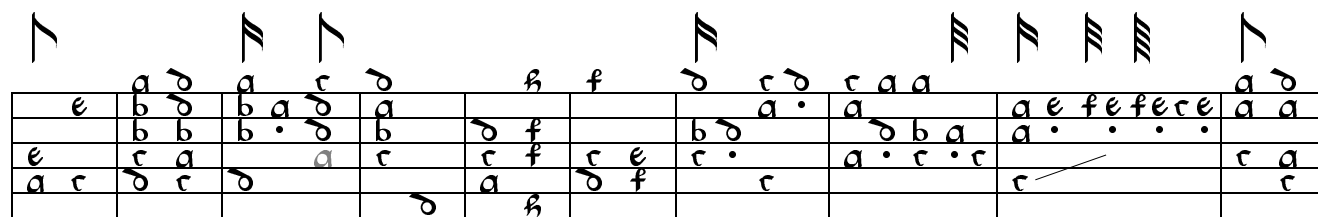
Le Roy &amp; Ballard V 1562, ff. 20r-21v



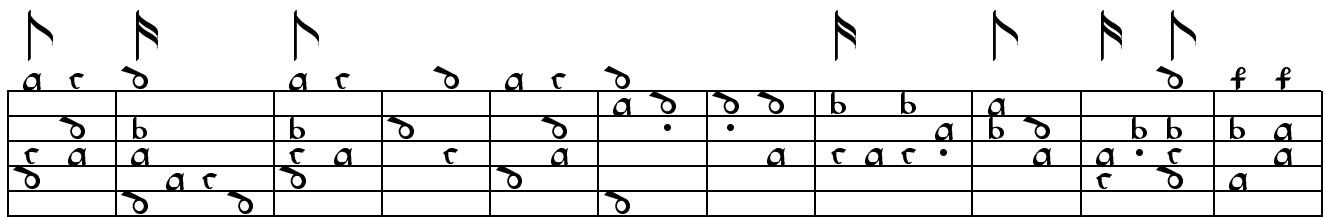
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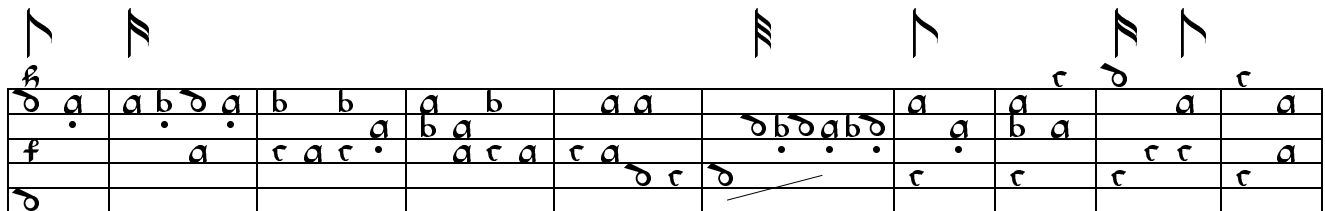
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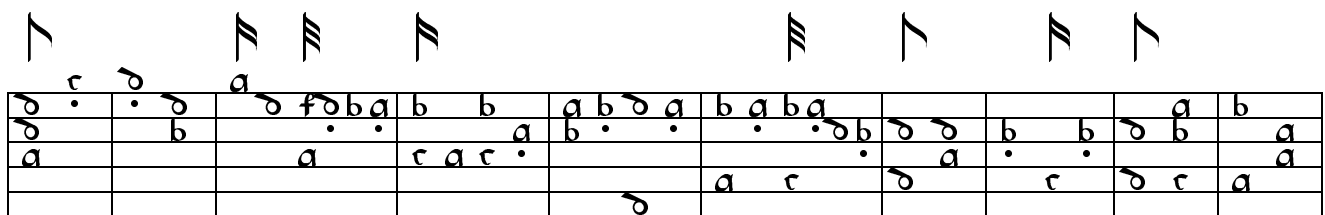
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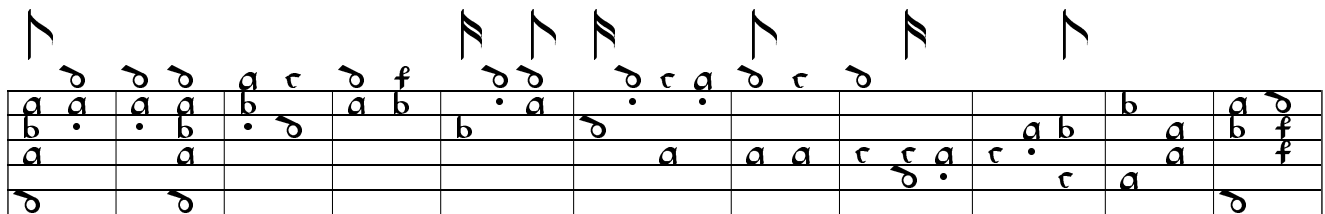
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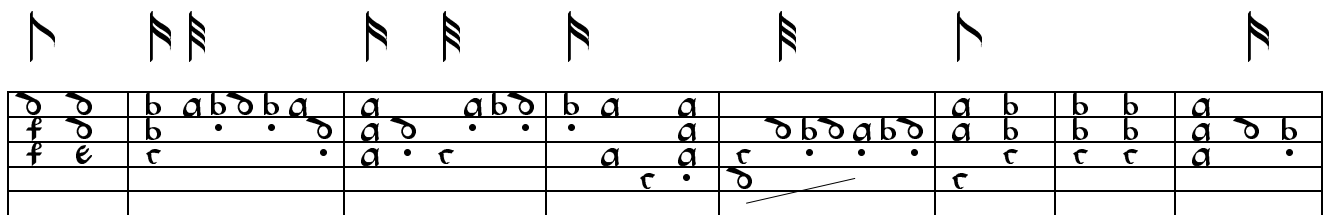
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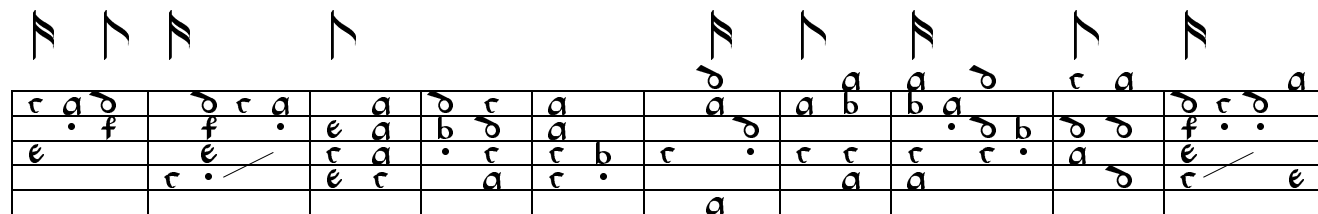
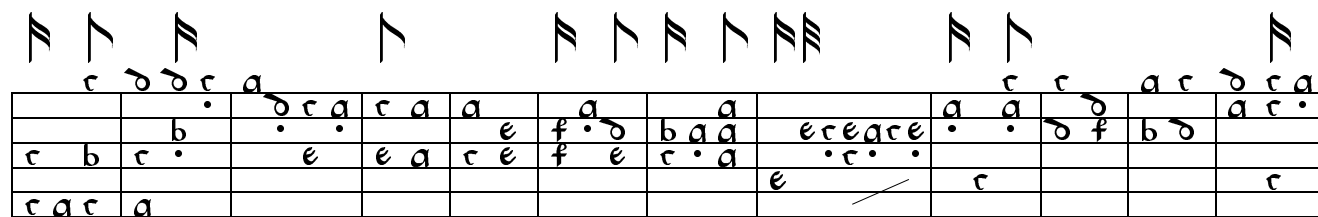
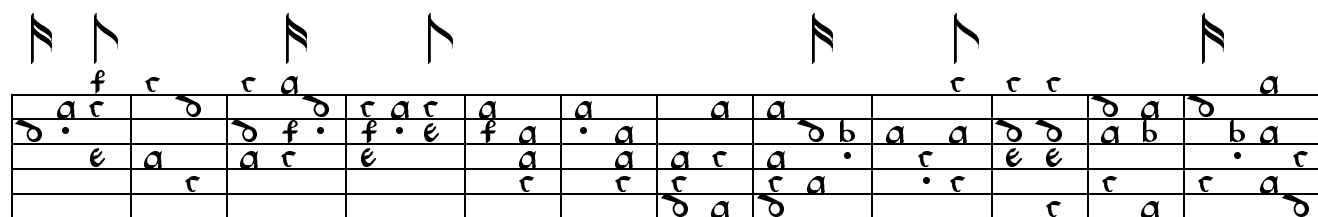
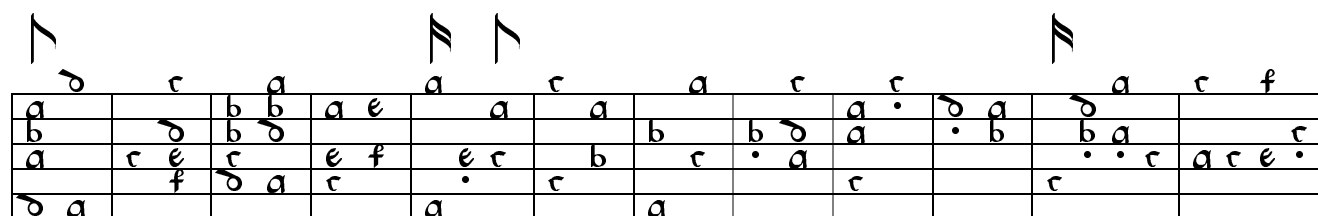
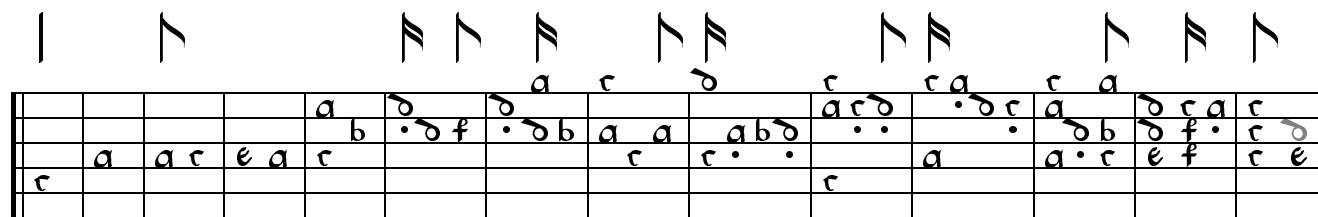
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## Rippe 25a. Fantasie

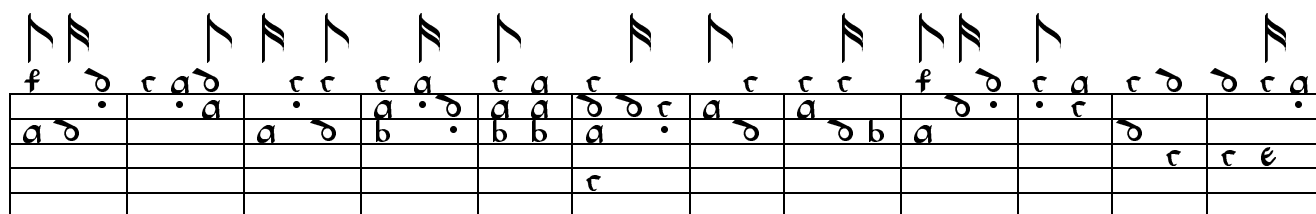
Le Roy &amp; Ballard V 1562, ff. 18v-19v







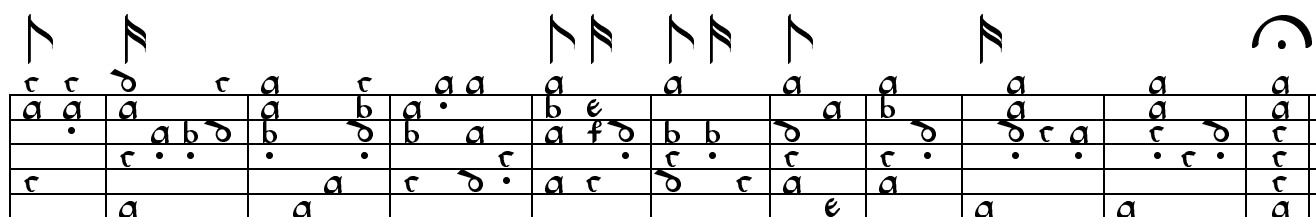
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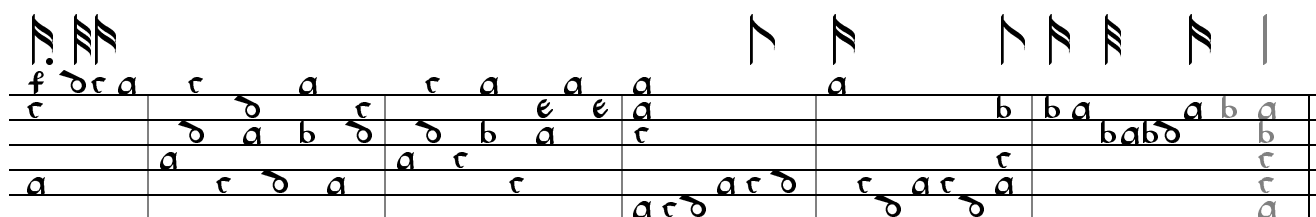
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a. Preambulum?

A-Wn 18688, f. 65r 9r



## Rippe 25b. Fantasia

PL-Kj 40598, ff. 11v-12r

[illegible]

**1**

$\nearrow$	$\searrow$	$\nearrow$	$\searrow$	$\nearrow$	$\searrow$	$\nearrow$	$\searrow$	$\nearrow$	$\searrow$
a	a	a	c	d	a	c	a	b	c
f	d	b	a	f	c	b	a	e	c
f		c	a	a	a	c	r	e	c
		a	c	a	a	a	d	c	a
a	d	d		d		c	a	c	a

8

13

19

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

25

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

31

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

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**Commentary to supplement to Lute News 110, Collected Lute Music of Robert Johnson Part II: RJ1.** 7F 8E 9D 10C; 16/4 - e3 added; 33/4 - k9 instead of h9; 40/14 - f1 instead of d1; 42/8 - d4 changed to c4 by scribe; 43/4 - a5 absent; 48/1 - c1 crossed out. **RJ2.** ABC8; 7F 9C; no changes. **RJ3a.** A17B20C35; 7F 8Eflat 9D 10C; ornaments # + and commas, as well as vertical ties, slanted horizontal lines (tenuto), and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; 21/2 - a7 changed to a8; 72/1 semibreve instead of fermata. Nearly identical to 3b except for the many performing indications. **RJ3b.** A8½B10C17½; 7F 8Eflat [/a changed to /a editorially] 9D [/c changed to /a editorially] 10C; 1/2-3, 2/3-4, 7/7-8, 8/3-4, 16/4-5, 17/3-4, 18/5-6 & 19/6-7 - bar lines added; 3/5 - a10 added; 11/10 - a// crossed out; 25/6-7 and 31/6 to 32/3 - crotchets absent. **RJ4a.** ABC8; transcribed for lute with 7th course in D; same changes as 4b plus: 4/1 - f2f4 instead of a2; 8/1 - f3 instead of a3. **RJ4b.** ABC8; lyra viol (ffhfh); 2/4-5 - quavers absent; 3/1-2 - 2 crotchets instead of dotted crotchet quaver; 22/1 - a4 instead of d4; 22/5 - d3 instead of a3. **RJ5a.** AA9½BB11½CC13; 7F 9C; 8/3 - f5 instead of f4; 9/9 - a4 absent; 13/4-7 - crotchet 3 quavers instead of quaver 2 semiquavers quaver; 13/11 - d4a5 instead of d3a4; 13-14 - bar line 2 quavers to the left; 14/1 - b5 absent; 14/7-10 - semiquavers instead of quavers; 15/1-2, 37/24-25, 38/1-2, 38/7-8 & 42/9-10 - dotted crotchet quaver instead of dotted quaver semiquaver; 15/13-16 - semiquavers instead of quavers; 17/1-8 & 20/1-4 - quavers instead of semiquavers; 17/9 - crotchet instead of dotted minim; 17/10 - b1 absent; 17-18 to 19-20 - bar lines absent; 28/10 & 40/23 - a5 instead of a4; 30/10 - c2 instead of a2; 35/2 - a7 instead of a9; 37-38 - bar line 2 quavers to the left; 38/17-18 - minim d2c6 - semiquaver d3 instead of semiquaver d2d3c6; 38-39, 40-41, 41-42 & 42-43 - bar lines 2 minims to the left; 39-40 - bar line absent; 43-44 - bar line 2 minims and a crotchet to the left; 44/4 - minim absent; 58/8 - quaver instead of dotted quaver; 59/13 to 70/12 - rhythm signs and bar lines absent (except: minim at 60/16, crotchets at 64/13 and 64/26, and crotchets instead of quavers at 67/10 and 68/18); 66/15 - a6 instead of a7. **RJ5b.** A19B23C26; 7F; ornaments # and x as well as slanted horizontal lines (tenuto), and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; 1-2, 3-4, 11-12, 13-14, 18-19, 20-21, 24-25 - bar lines absent. **RJ6a.** AABBC8; 9D only; ornaments • # x as well as vertical ties, slanted horizontal lines (tenuto), and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; 16-17 - single instead of double bar line. **RJ6b.** ABCC8; 7D; 1/1 - crotchet instead of dotted crotchet; 7/4-5 - c4-c2 instead of e4-c2; 12/1 & 16/1 - semibreve instead of dotted semibreve; 14-15 - bar line a note to the right; 22/1 - dotted minim instead of minim; 23/5 - minim absent; 23-24 - bar line absent; 24/3-6 - quavers absent; 24/7 - fermata instead of minim; 25/1-28/1 - rhythm signs absent (except crotchet at 26/1); 30/2-3 - crotchets absent; 30-31 - bar line 4 notes to the right; 31-32 - rhythm signs absent. **RJ7.** keyboard version transcribed for lute by Nigel North; ABC; 7F 8Eflat 9D. **RJ8a.** AA8BB7CC8; ornaments # and x as well as slanted horizontal lines (tenuto) and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; 7F9D; 26/7 - crotchet absent. **RJ8b.** A8B7C8; 7D; ornament + as well as vertical ties, sloping horizontal lines (tenuto) and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; a 5th lower in G; no changes. **RJ9a.** AA9BB7CC10; 7F 8Eflat 9C [this 9-course version requires D in the bass to be stopped on the 2nd fret of the 9th course, rather than the open 9th course in the ML version (nº 9b) for 10 course lute; 7/2-8 - 2 quavers 4 crotchets 1 minim absent; 9/2 - a7 instead of a9; 16/5 to 17/1 - 2 quavers 3 crotchets instead of 2 crotchets 2 minims dotted crotchet; 16/7 - h1 absent; 16-17, 17-18, 22-23, 23-24, 24-25 & 31-32 - bar lines absent; 17/4-11 - semiquavers instead of quavers; 17/12-15 - demisemiquavers instead of quavers; 23/1 & 30/1 - a9 instead of a8; 24/5-6, 49/11-12 & 50/10-11 - bar lines added; 24/8 & 31/16 - c8 instead of a7; 25/6 - minim instead of semibreve; 27/9 - quaver instead of dotted quaver; 29-30, 30-31, 38-39 & 39-40 - bar line 2 minims to the right; 34/2 - b2d3 - a9 instead of b2d3a9; 40-41 & 41-42 - bar lines absent; 44/3 - c8 instead of c9; 47/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 52/14-15 - semiquavers instead of quavers; 52/16 - fermata instead of crotchet; 52/17 - rhythm sign absent. **RJ9b.** AA15BB14CC20; 7F 8Eflat 9D 10C; ornaments # + comma as well as slanted horizontal lines (tenuto), and one (index finger) or two (middle finger) dots under tablature letters for right hand fingering; 24/4 - a4 instead of a3; 31-32 to 43-44 - barred in 4 minims instead of 2 minims per bar; 30/5 and 31/1 - minims absent; 35/4 - quavers start 2 notes to the right; 44-45 - double bar lines absent; 52/8, 71/5, 81/3 & 91/8 - c9 instead of a9 (scribe may have used //c intending to play this D as c8 [/c] instead of a9 [/a]); 87/7-10 - semiquavers instead of quavers.

**Commentary to supplement in the Lutezine, more versions of Robert Johnson's galliards: RJ6c.** AABBC8; 7D; ornaments • and # (and both applied to the c4 of the first chord), one or two dots under tablature letters to indicate right hand index and middle finger strokes and vertical ties and sloped horizontal lines (tenuto); 8-9 & 24-25, single instead of double bar lines absent; 22/2 dotted crotchet instead of crotchet. **RJ6d.** ABCC8; 7F8D; 8/1-11 - quaver and 10 semiquavers instead of crotchet 2 quavers 8semiquavers; 11 - 2 crotchets 2 minims instead of minim 2 crotchets minim; 15/8 - h1 instead of e1; 16/1 & 8 - minim and crotchet instead of crotchet and minim; 19/1 - minim instead of dotted minim; 23/9 - semiquavers begin 2 notes to the left; 24/4-5 - a2-c2 absent; 24/4-11 - quavers instead of semiquavers; 24/12 - crotchet instead of minim; 26/btw 8-9 - f1-d1-c1 crossed out. **RJ6e.** AABBC8; 7D; 10/1, 12/1, 13/1, 13/4, 13/7, 14/1, 16/1, 25/1, 28/1, 29/1, 30/1, 32/1, 41/1 - crotchets absent; 19/4 - d2 crossed out; 29/6 - crotchet a note to the right; 35/1 - # below a2 probably not an ornament. **RJ6f.** ABC8; 7F9D; ornament x, a few vertical ties and one dot or two short vertical dashes (two dots here) under tablature letters to indicate right hand fingering; 4/2 - minim instead of semibreve. **RJ6g.** AABBC8; 7F9D; single instead of double bar lines; 13/10-12, 14/3-5 & 20/5 - obscured in central gutter in microfilm; 45/1-2 - quavers instead of semiquavers. **RJ6h.** AA8BB7CC8; 7D; ornament # and one and two dots under tablature letters to indicate right hand fingering and vertical ties; 6/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 6-7 - bar line two notes to the right; 7/3-4 - semibreve minim instead of 2 minims; 10/10 - h1 instead of f1; 14/8 - quaver d1 absent; btw 17-18 & 24-25 - bars missing giving 7 bar strains and repeat, not reconstructed; 24/2-3 - quavers instead of semiquavers; 26/8-9 - quavers instead of crotchets; 28/7 - a5 instead of a6; 39/3-5 - 11-k1-11 instead of k1-11-2-k1; 26-27 - bar line absent. **RJ6i-i.** ABC8; lute I (lute in G with 7th course down a tone and 8th down a 4th) of a duet for lutes a 4th apart with RJ6i-ii; 4/1 to 5/1 - crotchets instead of quavers; 5/4-5 - quavers instead of crotchets and a1 - d5 vertically aligned; 15/7 - e5 instead of e4; 17/1 & 8, 18/1 & 8, 19/1 & 8, 20/1 & 8 & 21/1 & 8 - minim & crotchet instead of crotchet & minim; 22-23 - bar line a note to the right; 23/1-4 - quavers instead of crotchets; 23/5-12 & 24/4-9 - quavers instead of semiquavers; 24/4-5 - a2-c2 absent; 24/12 - crotchet instead of minim. **RJ6i-ii.** ABC8; lute II (in D with 7th course down a tone and 8th down a 4th) of a duet for lutes a 4th apart with RJ6i-i; 17/2 - crotchets begin a note to the left; 18/1 - minim absent. **RJ8c.** AA8BB7CC8; 7F8D; ornaments • + and a cloud of 7 dots (# here) and vertical ties; 8-9, 23-24 & 38-39 - single instead of double bar lines; 30/2 - 2 minims instead of semibreve; 35/1 - a4 instead of a5. **RJ8d.** AA8BB7CC8; 7D; 4/1, 5/1, 23/1, 30/1, 34/1 & 40/1 - minims absent; 9/2, 11/1, 12/1, 36/3&6, 37/1&4, 40/1 & 42/1-crotchets absent; 13/5 to 15/9 - omitted and inserted in bottom margin but lower edge of page cut off so grey notes reconstructed editorially; 16-17 - double bar lines absent; 20/8 - d3 instead of d2; btw 28/8-9 - d1a6-c1-d1-a1/bar line/c1c6-a1-c1d2-a1d6-c1-a1-d2-c2a5-d2-a1-c2/bar line/d2a3a4-d7 (a variant of bars 29-31) inserted and crossed out; 28/12 - a1 added; 28-29 - bar line absent; 36/2 - d7 crossed out. **RJ8e.** AA8BB7CC8; 7D; 1/1-3, 5/1, 8/1 - minims absent; 9/2 - crotchets absent; 9/5 - a2 instead of a3; 15/8 - a3 instead of a4; 19/1 - minim a note to the right and a3 instead of d3; 25-26 - bar line 4 notes to the right; 29/9 - scribe changed b2 to c2; 41/6-7 - c4-a4 instead of c5-a5; 42/1 & 43/1 - crotchets start 2 notes to the right; 42/4 - b2 instead of h1; 46/1&12 - page cut off so a7s editorial. **RJ8f.** AA8BB7CC8; 7D; 5/2 - e6 instead of a5; 6/1-2 - dotted minim crotchet one note to the left; 15/1 - d6 instead of d7; 24/9 - a4 crossed out; 36 - bar missing; 37/6 - e2 crossed out; 43/4 - quavers start a note to the right; 44/3 - a2 instead of d2; 44/9 - c4a6 instead of a5. **RJapp-a.** A16B20; transcribed for lute with 7th course in D; 3/1 - h6 instead of a7; 16/1 - f3 instead of a3; 13/1-3 - minim 2 quavers instead of dotted crotchet quaver crotchet. **RJapp-b.** A16B20; lyra viol (ffhfh); barred in 6 instead of 3 crotchets per bar; 13/1-3 - minim 2 quavers instead of dotted crotchet quaver crotchet.

**Recordings of Monsieur's Almame:** John Dowland: Paul O'Dette *John Dowland: Complete Lute Works* vol. 2 (Harmonia Mundi HMX 2907160.64, 1996/7); Jakob Lindberg *John Dowland: The Complete Solo Lute Music* (BIS SACD 1724, 1994/2008). John Danyel (nº 23): David Miller (and Nigel Short) *Songs by John Danyel* (Hyperion CDA66714, 1995); Paul Beier (and Michael Chance) *John Danyel: Like as the Lute Delights* (Stradivarius STR33903, 2013). Daniel Bachelier (nº 24): David Parsons *Elizabethan Lute Music from from Robert Dowland's Varieite of Lute Lessons* (Metronome MET CD 1050, 2001); Paul O'Dette *Daniel Bachelier: The Bachelier's Delight* (Harmonia Mundi HMU907389, 2006); Jakob Lindberg *Jacobean Lute Music* (BIS 2055, 2013).

**Commentary to supplement in the Lutezine, other arrangements of Mounsiur's Almame: 2.** A8B8; consort part in for a 6-course bass lute; 6/2 - c2 instead of a2; 7/7 - quaver c2d3c4a5 instead of crotchet a2d3a6; 7-8, 13-14 & 15-16 - bar lines absent; 9/3-4 - minims absent; 10 - bar absent; 11/1 - minim instead of dotted minim; 11/3 - minim a note to the right; 13/3-5 - dotted minim 2 quavers instead of minim 2 crotchets; 14/2-3 - quavers instead of crotchets; 15/1-2 - a2c3c4a6-d3a4c6 duplicated; 15/3 - c3 instead of d3. **3.** AB8; consort part for 6-course bandora tuned fefc; no changes. **4.** AAB8; 9D; ornaments # or + and vertical ties; 8-9 & 24-25 - double bar lines absent; 32/6 - minim instead of fermata. **5a.** 1AAB8/2AAB8; 6-course; ornaments # (bars 1, 3, 58, 60 & 61 only) and vertical ties; 23/4 - e3 instead of e4; 59/5-7 - c3h4-f3-f3 instead of h3g4-e4-g4. **5b.** AAB8; 6-course; ornaments # and vertical ties; 9/btw 2-3 - a1a2 crossed out; 12/btw 5-6 - bar line added; 16/5 - a3c4 instead of c3; 22/1 - minim instead of dotted minim; 24/1-2 - 2 crotchets instead of 2 minims; 30/1-4 - quavers instead of crotchets. **6.** not copied by Mathew Holmes but by the hand thought to be Richard Allison's; AA16BB16; 7D; 14-15 - bar line absent. **7.** AAB8; consort part for 6-course lute; 3/1 - minim instead of crotchet; 4/3 - semibreve absent; 5/1-5 - dotted minim 4 crotchets instead of dotted crotchet quaver 3 minims; 6/2-4 - minim 2 crotchets instead of 3 crotchets; 8/2 - a7 instead of a6; 12 - minim 11 crotchets instead of crotchet 10 quavers minim; 15-16 - minim 6 crotchets three times plus semibreve instead of crotchet 6 quavers three times plus minim; 16/8 - b3 instead of l3; 17/2-3, 18/2-3 & 23/4-5 - bar lines added; 21/2-3 - minim dotted minim instead of crotchet minim; 22/2-3 - minim crotchet instead of 2 crotchets; 25/btw 4-5 - a1-c1

duplicated; 27/btw 4-5 - e1-f1 duplicated; 29/1-32/7 - series of 7 repeats of minim-6 crotchets (except 29/2 crotchet absent) instead of crotchet-6 quavers; 32/4 - k1 instead of l1; 32/8 - rhythm sign absent. **8a.** AABBB8; 6-course; ornaments #, vertical ties and dots under tablature letters to indicate right hand index finger strokes; 14/1-4 - quavers instead of crotchets; 27/6-7 & 9-12 - e1-f1 & c1-f2-e2-c2 absent; 27/8 - c1 instead of e1; 27-28 - bar line absent. **8b.** AABBB8; consort part for 6-course lute; ornament # and one or two dots under tablature letters to indicate right hand index and middle finger strokes and occasional sloped horizontal lines as tenuto; no changes. **9a.** 1AABB/2AABB/3A (incomplete?); duet treble for 6-course lutes in unison; 1-2, 3-4, 7-8 - bar lines absent; 20-21, 36-37 & 68-69 - double bar lines in original; 32-33 - single instead of double bar lines in original; 5 to 72 - all rhythm signs double in value except 8/1-3, 20/1-3, 24/1-3, 56/8, 64/5, 68/6 & 72/5; 10/1, 11/1, 11/8, 12/1, 12/8, 28/1, 21/1-2 - f1-e1 instead of e1-f1; 31/8-10 - c1-a1-e2 instead of e2-c2-e2; 44/7 - c1 instead of e1; 48/10 - minim instead of dotted crotchet; 49/5 - c1 instead of e1; 58/7 - c1 instead of e1; 64/1-3&5 - tablature lost due to page damage reconstructed as a6-a1-a2 & c5a6; 69-71 - rhythm signs absent; 72/4-5 - tablature lost due to page damage reconstructed as e1 & a6 [e1 is still visible in Robert Spencer's xerox copy, so the manuscript has lost more since then]. **9b.** Duet ground for 6-course lute reconstructed by Stewart McCoy; AB8 - repeat AABB twice and then end with A to fit the treble. **10.** AA16; damaged fragments of consort part for 6-course bass lute, freely reconstructed to complete the A section of 16 bars twice over where music is missing in the original (grey in tablature). **11.** AABBB8; 7F; double bar lines absent; one or two dots under tablature letters to indicate right hand index or middle finger strokes and dot under chords to indicate using fingers not thumb; 17/4 - d2 crossed out; 17/6 - a1 crossed out; 29/1 - a6 crossed out. **12.** in G; AABBB8; 6-course; double bar lines absent; one or two dots under tablature letters to indicate right hand index and middle finger strokes; 16/3 - a6 crossed out; 22/1 - c6 crossed out; 31/1-2 - a1c2d3a5-d2 duplicated after a stave break. **13.** in G; AAB8; 6-course; 8-9 - double bar line absent; 17-18 - 4 bars of crotchets instead of 2 bars of quavers; 19/5 - d6 instead of e5; 21 - 2 bars of dotted minim crotchet minim 2 crotchets instead of one bar of dotted crotchet quaver crotchet 2 quavers; 23 - 2 bars of crotchets instead of one bar of quavers; 24/1-3 - minim 2 crotchets instead of crotchet 2 quavers. **14.** AB8; 6-course; 6-7 - bar line absent; 7/6-7 - crotchets instead of quavers; 15/4-5 - minims instead of crotchets. **15.** in F; AABBB8; 6-course; dots under tablature letters to indicate right hand index finger strokes; 6/2 - d6 crossed out; 8-9, 24-25 & 40-41 - double bar lines absent; 41/1-2 - minims instead of crotchets; 46/3 - a4 instead of e4. **16.** AB8; solo for chromatic cittern tuned in intervals of 2nd, 5th and reentrant major 3rd; 1 - dotted minim crotchet minim 2 crotchets instead of dotted crotchet quaver crotchet 2 quavers; 3-4 - bar line a note to the right; 4/1-2 - dotted minim crotchet instead of dotted crotchet quaver; 7-8, 9-10, 11-12 & 15-16 - bar lines absent; 8/1-2 - crotchets instead of minims; 10/1 - minim instead of semibreve; 11/2-3 - minims instead of crotchets; 12/1 - minim instead of semibreve; 13/1-4 - dotted minim 3 crotchets instead of dotted crotchet 3 quavers. **17.** AABBB8; solo for chromatic cittern; 7/5-6 - c2-a3 crossed out. **18.** AA4B8; solo for chromatic cittern; 1-2, 5-6 & 14-15 - bar lines absent; 11/btw 2-3 - d1c2d3-f1 added; 17/1 - c2a3 instead of a2c3. **19.** AB8; solo for chromatic cittern; no changes. **20.** AA4B8; consort part for chromatic cittern; no changes. Parts for bass viol: GB-Cu Dd.5.20, f. 26v 2r? *Monsieurs Allmaine*, and treble viol: GB-Cu Dd.5.21, f. 2v *Monsieurs Allmaine*. **21a-c.** 1AB16/2AB8/3AA4B8; three consort parts for 6-course bandora tuned feffc; one or two dots under tablature letters to indicate right hand index and middle finger strokes; 17/2 - crotchet instead of quaver; 40/1 & 42/1 - minim instead of dotted minim; 46/5 - dotted minim instead of minim; 54/1 - crotchet instead of dotted minim. **22a.** transcribed for lute AB8; 8/1&3, 16/2&4 and 24/1 - a4 instead of f4. **22b.** lyra viol (feffh); AB8; no changes. **23a.** 1AABB8/2ABB8/3AABB8/ 4AAB8/5AAB8; 7D; 8-9, 24-25, 40-41, 64-65, 80-81, 96-97, 104-105, 120-121 & 128-129 - single instead of double bar lines; 5/5 - a4 crossed out; 13/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 20 - bar absent; 36/1 - crotchet instead of quaver; 36/8-10 - 2 crotchets minim instead of 2 quavers crotchet; 41/6-7 - semiquavers instead of quavers; 47/6-7 - crotchets instead of quavers; 50/13 - c1 instead of a1; 59/btw 1-2 - a1 crossed out; 62/1-3 - quaver 2 semiquavers instead of crotchet 2 quavers; 62/btw 3-4 - a1a2c3 crossed out at end of stave and added later at beginning of next stave; 62/5 - e2f3 - c5 separated instead of aligned vertically as e2f3c5; 62/7 - a6 instead of e6; 68/12 - c4 crossed out; 73/3 - scribe changed d1 to a1; 73/4 - a6 crossed out; 78/8-9 - semiquavers instead of demisemiquavers; 98/btw 3-4 - a1a2c4 crossed out; 98/7 - c2a5 instead of c3a6; 101/1-2 - scribe changed dotted quaver semiquaver to quaver dotted quaver; 101/4 - scribe changed semiquaver to quaver; 103/2-5 - quavers instead of semiquavers; 104/1 - dotted quaver instead of quaver; 104/2 - scribe changed semiquaver to dotted quaver; 105/btw 8-9 - c3 crossed out; 108/1 - e5 crossed out; 108/13 - h2 instead of h1; 122/7 - d2 instead of d3 and d5 crossed out; 128/btw 2-3 - c2d3 crossed out; 129/1 - c2 added; 132/9-10 - e4e5 aligned vertically instead of separated; 132/9-12 - scribe altered verticals of 4 semiquavers a note to the left; 132/13-15 - scribed altered semiquaver 2 crotchets? to 2 semiquavers quaver; 133/9 - e2 added; 133/16 - c2 added. **23b.** 1AABB8/2ABB8/3AABB8/4AAB8/ 5AAB8; 7D; 8-9, 24-25, 48-49, 64-65, 96-97 & 128-129 - single instead of double bar lines; 5/4 - e5 crossed out; 18-19, 53-54 & 109-110 - bar line absent; 19/1-4 - scribe changed 4 semiquavers to 4 quavers; 28/1-3 - scribe changed 3 semiquavers to quaver dotted quaver semiquaver; 35/after 8 - previous 8 notes repeated and crossed out; 47/6-7 - quavers absent; 53/1 to 54/8 semiquavers instead of quavers; 62/1 - dotted quaver instead of dotted crotchet; 62/7 - scribe changed a6 to e6; 67/9 - dotted quaver instead of quaver; 79/7 - scribe changed c3 to d3; 81/6 - scribe changed d2 to a2; 82/7 - scribe crossed out a6 and added a7; 83/3 - scribe changed e6 to c6; 87/13 - f3 crossed out; 95/1 - scribe changed a3 to d3; 98/2 - a6 crossed out; 98/7 - c2a5 instead of c3a6; 99/3 - c5 crossed out; 100/1 - a6 crossed out; 107/1 - c4 instead of c6; 109/1-3 - scribe changed 3 semiquavers to dotted quaver 2 demisemiquavers; 113/3 - scribe changed e6 to c6; 129/1 - c2 added. **24a.** 5 variations of the AABB form with an 8-bar A section absent in the third repeat as follows: 1AABB8/2AABB8/3AABB8/4AABB8/5AABB8; 7D; 1/1 - minim absent; 1-2, 3-4, 5-6, 7-8, 9-10, 15-16, 17-18, 19-20, 31-32, 41-42, 43-44, 44-45, 55-56, 70-71, 79-80, 84-85, 89-90, 91-92, 97-98, 99-100, 109-110, 114-115, 119-120 & 150-151 - bar lines absent; 36/1-4 & 40/1-2 - crotchets absent; 38/1-6 - dotted crotchet 5 quavers instead of dotted quaver 5 semiquavers; 38/9-10 - quaver crotchet instead of 2 semiquavers; 39/5 - crotchet written as mensural rather than flag rhythm sign; 41/3 - c5 instead of e4; 43/5 - scribe changed b4 to c4; 44/3-4 - obscured by damage to the page; 45-47 & 57/1 to 60/1 - quavers absent; 46/5 - c5 crossed out; 52/1 - e5 crossed out; 55/3 - c4 crossed out; 60/8-10 - 2 crotchets minim instead of 2 quavers crotchet; 60-61 & 92-93 - double instead of single bar lines; 83/8 - c6 crossed out; 85/8 - scribe altered b4 to e3; 87/3 - b2 instead of f2; 101/1 & 103/9 - rhythm signs added (later?) by scribe in darker ink; 105/1-12 - dotted crotchet quavers instead of dotted quaver semiquavers; 105/7 - a7 added (later?) by scribe in darker ink; 110/1 - a6 crossed out; 111/4-6 - dotted crotchet quaver crotchet instead of dotted quaver semiquaver quaver; 113/1 to 119/8 and 125/2 to 127/16 - quavers instead of semiquavers; 114/12-13, 115/4-5 & 119/8-9 - bar lines added; 124/1-2 - a1a2c3 - a6 vertically aligned instead of separated; 125/1 - crotchet instead of quaver; 128 - dotted crotchet 2 semiquavers 4 quavers 2 crotchets minim instead of dotted quaver 2 demisemiquavers 4 semiquavers 2 quavers crotchet; 128-129 - double bar lines absent; 133-135/5, 136-143 & 145-151/8 - rhythm signs notated double length; 136-137 - single instead of double bar line; 140/1 - a2 crossed out; 146/13-16 - a1-f2-f2-a1 absent. **24b.** the complete version of 5 sets of 32 bars in the form: 1AABB8/2AABB8/3AABB8/4AABB8/5AABB8; all double bar lines absent; 20-21 - bar line absent; 25/2 - quavers begin a note to the right; 38/1 - /a instead of a for D on 7th course; 41/1 - e1 instead of a1; 51/1 - e6 instead of c6; 92/6 - a2 - e6 separate instead of a2e6 vertically aligned; 99/12-19 & 107/12-19 - semiquavers instead of demisemiquavers; 141/6 - crotchet instead of quaver; 148/7 - e2 instead of d2; 159/10 - e2 instead of c2. **24c.** occasional sections from the 5 repeated AABB form of n° 24b as follows: 3••B/4A••B/5••B; 9/2 to 11/9, 17/1 to 23/8 and 25/1 to 31/8 - quavers instead of semiquavers; 17-23 and 25 to 31 - bar lines added half way through each bar; 24/1-4 - crotchets instead of quavers; 30/15 - scribe changed h2 to f2. **25.** ABAB8; lyra viol tuned lute way (ffeff) that is you can play it on a renaissance lute; extra bar lines added so that many bars halved to 1 minim per bar but regularised to 2 minims per bar editorially; 24/1-2 - semibreve instead of minim dotted crotchet. **26a.** AB8; lute trio, superius, lute I in A with 7G; 1/4-5 - crotchets instead of quavers; 11/2 - e5 instead of c5. **26b.** AB8; lute trio, tenor, 6-course lute II in G; 3/4-5 - dotted crotchet quaver instead of dotted quaver semiquaver; 3-4 - bar line a note to the left; 4/3 - crotchet instead of minim. **26c.** AB8; lute trio, bassus, 6-course lute III in D; no changes. **26di.** AB8; solo for diatonic cittern tuned in intervals from the top string of 2nd, 5th and re-entrant major 3rd with 4th fret absent; 5/3 - k3 instead of a3. **26dii.** AB8; transcribed for chromatic cittern [Valerius' harmonies sound suspect and the chords f1d2f3 in bars 3, 6, 10, 11 & 14 sound better played as f1e2h3, probably in the song version too]; 2/1 - a3 absent; 5/3 - l3 instead of a3. **26e.** AB8; chromatic cittern and voice with 3 verses of text in Dutch; 2/1 - a3 absent, 5/3 - l3 instead of a3. **27.** in F; AABBB8; 7F; double bar lines absent; infrequent and irregular barring regularised to 2 minims per bar editorially; dots under tablature letters to indicate right hand index finger strokes; 9/1-8 - semiquavers instead of quavers; 26/15 - quaver a note to the left. **28.** in F; AABBB8; 7F; double bar lines absent; infrequent and irregular barring regularised to 2 minims per bar editorially; dots under tablature letters to indicate right hand index finger strokes; 5/4 to 6/4 - 2 quavers 4 crotchets instead of 2 crotchets 4 quavers; 16/8 - d3 instead of d2a3a. **29i.** AB8; consort part for 6-course bandora with fret intervals of feffc starting from the first course (you can play bandora music on 2nd to 7th courses of a lute with a 7th in F); 14/1-4 - dotted crotchet quavers instead of dotted minim crotchets. **29ii.** AB8; consort part for chromatic cittern; 15/5 - a3a4 instead of c3. Parts for flute, bass viol and treble viol extant but lute part missing: Morley 1599/1611, n° 15 *Monsieurs Allmaine*.