

LUTEZINE TO LUTE NEWS 108 (DECEMBER 2013): RECERCARS FROM SPINACINO LIBRO PRIMO AND BOSSINENESIS LIBRO PRIMO & SECUNDO AND PROBABLY THE LONGEST RECERCAR IN THE WORLD!

This supplement includes french tablature for all the recercars from libro primo of Francesco Spinacino, and libro primo and secundo of Franciscus Bossinensis, published in Venice by Octaviano Petrucci in 1507, 1509 and 1511, respectively.¹ Spinacino was from Fossombrone in the Province of Pesaro and Urbino, about 200 km south of Venice, as was Petrucci as well as Christophorus Pierius Gigas who wrote a dedicatory poem for libro primo. Spinacino was included in a list of lutenists in the poem Monte Parnaso from c.1520 by Philippo Oriolo da Bassano.² Franciscus Bossinensis, Franjo Basanac in Croatian, means Francis the Bosnian and he dedicated both his books to Girolamo Barbadigo, notary of the church of San Marco in Venice.³ As well as facsimiles of all three books,⁴ a selection of the recercars from Spinacino I and to a lesser extent Bossinensis I & II have been published in modern editions,⁵ and many have been recorded,⁶ but this is the first time they have all been edited in one place. The recercars in Bossinensis I & II are intended to precede or follow the frottole in the prints shown in the table of contents in each book, with a choice of recercars for each of the frottole (see facsimile pages on page 41, plus title pages and the variety of blocks Petrucci used for the letter R for recercar in his lute prints (Spinacino, Dalza and Bossinensis). Also included here is a recercar a staggering 828 bars long found in the Siena lute book and dubbed the 'monster Ricerchare' by Arthur Ness.⁷ As an appendix to the practice pieces included in the Lutezine to *Lute News* 107, here are more tirate, by Francesco da Milano and found in the Castelfranco Veneto manuscript.⁸ Sections of this didactic exercise⁹ are also found in another Italian manuscript dated 1612, suggesting the continuing influence of Francesco into the

seventeenth century. The sequence of recercars is more-or-less organised by tonality and to avoid page turns. Possible errors, omissions, awkward rhythms and irregular barring have been altered tacitly mostly indicated in grey in the tablature, and a critical commentary is not provided.

Worklist

<i>Recercare</i> (15)	Spinacino I, ff. 51r-52r
<i>Recercar</i> 20	Bossinensis I, ff. 53v-54r
<i>Recercar</i> 10 [= <i>Lute News</i> 68 n° 8]	Bossinensis II, ff. 59v-60r
<i>Recercar</i> 18	Bossinensis I, f. 53r
<i>Recercare</i> (1) <i>de tous biens Francesco Spinacino</i>	Spinacino I, ff. 37v-38r
<i>Recercare</i> (6)	Spinacino I, ff. 42v-43r
<i>Recercar primo</i>	Bossinensis I, f. 49v
<i>Recercar</i> 3	Bossinensis I, f. 50r
<i>Recercar</i> 19	Bossinensis I, f. 53v
<i>Recercare</i> (9)	Spinacino I, ff. 44v-46r
<i>Recercar</i> 22	Bossinensis I, f. 54r
<i>Recercar</i> 6	Bossinensis II, f. 58r
<i>Recercar</i> 3	Bossinensis II, ff. 56r-57r
<i>Recercar</i> 4	Bossinensis II, ff. 57r-57v
<i>Recercar</i> 16	Bossinensis II, ff. 61v-62r
<i>Recercar</i> 11	Bossinensis II, f. 60r
<i>Recercar</i> 7	Bossinensis II, ff. 58r-58v
<i>Recercar</i> 11 [= <i>Lute News</i> 68 n° 14ii]	Bossinensis I, f. 51v
<i>Recercare</i> (3) <i>Francesco Spinacino</i>	Spinacino I, f. 39r
<i>Recercar</i> 2 [= <i>Lute News</i> 68 n° 14i]	Bossinensis I, f. 49v
<i>Recercare</i> (8)	Spinacino I, ff. 44r-44v
<i>Recercare</i> (10)	Spinacino I, f. 46v
<i>Recercar</i> 4 [= <i>Lute News</i> 68 n° 15ii]	Bossinensis I, f. 50r
<i>Recercar</i> 14 [= <i>Lute News</i> 68 n° 15ii]	Bossinensis I, f. 52r
<i>Recercare</i> [17]	Spinacino I, ff. 53v-56r
<i>Recercar</i> 9	Bossinensis I, f. 51r
<i>Recercar</i> 15 [= <i>Lute News</i> 68 n° 15i]	Bossinensis I, ff. 52r-52v
<i>Recercar</i> 23	Bossinensis I, ff. 54r-54v
<i>Recercar</i> 25	Bossinensis I, f. 55r
<i>Recercar</i> 12	Bossinensis II, f. 60v
<i>Recercar</i> 14	Bossinensis II, ff. 60v-61r
<i>Recercar</i> 24	Bossinensis I, f. 54v
<i>Recercar</i> 6	Bossinensis I, f. 50v
<i>Recercar</i> 21	Bossinensis I, f. 54r
<i>Recercar</i> 17	Bossinensis I, ff. 52v-53r
<i>Recercar</i> 16	Bossinensis I, f. 52v
<i>Recercar</i> 7	Bossinensis I, f. 51r
<i>Recercar primo</i>	Bossinensis II, f. 55v
<i>Recercar</i> 26	Bossinensis I, f. 55r
<i>Recercar</i> 18	Bossinensis II, ff. 62v-63r
<i>Recercar</i> 20	Bossinensis II, f. 63v
<i>Recercar</i> 17	Bossinensis II, ff. 62r-62v
<i>Recercar</i> 8	Bossinensis II, f. 58v
<i>Recercar</i> 5	Bossinensis I, ff. 50r-50v
<i>Recercare</i> (7)	Spinacino I, ff. 43r-43v
<i>Recercar</i> 8	Bossinensis I, f. 51r
<i>Recercare</i> (4)	Spinacino I, ff. 39v-40v
<i>Recercar</i> 10	Bossinensis I, ff. 51r-51v
<i>Recercar</i> 12	Bossinensis I, f. 52r
<i>Recercare</i> (12)	Spinacino I, ff. 47v-49r
<i>Recercar</i> 13	Bossinensis II, f. 60v
<i>Recercare</i> (16) ¹⁰	Spinacino I, ff. 52r-53r
<i>Recercar</i> 19	Bossinensis II, ff. 63r-63v
<i>Recercar</i> 13	Bossinensis I, f. 52r
<i>Recercare</i> (13)	Spinacino I, ff. 49r-49v
<i>Recercare</i> (14)	Spinacino I, ff. 50r-50v
<i>Recercar</i> 9	Bossinensis II, ff. 58v-59v
<i>Recercar</i> 2	Bossinensis II, ff. 55v-56r
<i>Recercar</i> 5	Bossinensis II, ff. 57v-58r
<i>Recercar</i> 15	Bossinensis II, ff. 61r-61v
<i>Recercare</i> (2) <i>a Juli amours Fru[n]cesco Spinacino</i>	Spinacino I, ff. 38r-38v
<i>Recercare</i> (11)	Spinacino I, ff. 47r-47v
<i>Recercare</i> (5) <i>de tutti li Tonfi</i>	Spinacino I, ff. 40v-42r
<i>Ricerchare</i>	NL-DHnmi 28.B.39 (Siena), ff. 62v-66r
<i>Tirate per far la mano di franco Milanese - Molto legiadre</i>	I-CFVc w.s., ff. 60v-61r
Untitled	B-Bc mus.16662, f. 28r

John H. Robinson, November 2013

¹ Bossinensis II of 1509 was reprinted c.1515, see Stanley Boorman *Ottaviano Petrucci: Catalogue Raisonné*. (New York: Oxford University Press, 2006). Gary Boye's listing of copies of the Petrucci lute books, with bibliography, can be found at: <http://applications.library.appstate.edu/music/lute/home.html>

² Douglas Alton-Smith *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America, 2002), pp. 111-113, 155 fn39.

³ Anton Mrzlecki 'The Lute in Croatia' *The Lute* xlvii (2006) 48-50.

⁴ A facsimile of Spinacino book I can be found at: <http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/notice.asp?numnotice=2> and the Bossinensis' books were published in facsimile by Minkoff in 1977 (I) and 1982 (II). All the recercars from Spinacino II were edited in the tablature supplement to *Lute News* 104 (December 2012), and six Bossinensis recercars were in *Lute News* 68 (December 2003) - see worklist.

⁵ Modern editions: Stanley Buetons (ed.) *Lute Recercars by Dalza, Spinacino, Bossinensis & Capirola* (Instrumenta Antiqua, 1968), recercars 4, 5 & 6 from Spinacino I and R 1, 5, 6, 17, 19 & 21 from Bossinensis I; Pascale Boquet *Approche du Luth Renaissance* (Société Française de Luth, undated), R15 from Spinacino I and R 12 from Bossinensis I; Dick Hoban and Richard Darsie (eds.) *The Art of the Lute in Renaissance Italy, Volume I: Ricerchare* (Fort Worth: Lyre Music, 1997), R 6-9, 11, 13, 15 & 16 from Spinacino I, R 1, 2, 3, 4, 7, 9, 12, 21, 24 & 26 from Bossinensis I and R 9, 10, 16, 17 & 18 from Bossinensis II, and tablature for 22 recercars of Bossinensis are online (if you pay to subscribe) at: <http://lute.musicshandmade.com/composers/view/663>

⁶ Spinacino I: Anthony Rooley *Renaissance Fantasias* (Hyperion CDA 66089, 1988), R 10 & 15; Jacob Lindberg *La Serenissima I: Lute Music in Venice 1500-1550* (BIS CD-299, 1988 & 1989), R 9; Shirley Rumsey *Music of the Italian Renaissance* (NAXOS 8.550615), R 8; Christopher Wilson & Shirley Rumsey *Early Venetian Lute Music* (NAXOS 8.553694, 1999), R 9 & 13; Paul O'Dette *Alla Venetiana: Early 16th Century Venetian Lute Music* (Harmonia Mundi HMU 907215, 1999), R 4, 9 & 12; Paolo Cherici *Adieu mes Amours: Ottaviano Petrucci Intabulatura de Lauto Venezia, 1507* (Symphonia SY99173, 2000), R 8, 9, 10, 13, 15 & 16; Massima Marchese *Francesco Spinacino: Intabulatura de lauto* (Tactus TC 451901, 2006), R 2-16. Bossinensis: Christopher Wilson & Shirley Rumsey *Early Venetian Lute Music* (NAXOS 8.553694, 1999), Bossinensis I R 13 & 17; Roberta Invernizzi & Accademia Strumentale Italiana, Alberto Rasi *Non e tempo d'aspettare: Frottole dal Primo Libro di Franciscus Bossinensis* (Stradivarius Dulcimer STR 22516, 1998) [?]; Teresa Nesci & Massimo Marchese *Franciscus Bossinensis Petrarca ed il cantare a liuto* (Tactus TC450201, 2004) [?].

⁷ Arthur J. Ness 'The Siena Lute Book and its arrangements of vocal and instrumental part-music' in *Proceedings of the International Lute Symposium Utrecht 1986* (Utrecht, STIMU, 1986), p. 46 fn 27. Thanks to Martin Shepherd and Stewart McCoy for their helpful comments on editing this piece. Although long alternating sequence, running, broken, and chordal passages, it is unified by the recurrence of thematic material such as in bars 141, 199, 468 and 719.

⁸ The rhythm signs have been freely edited mainly by the addition of fermata to separate the distinct passages.

⁹ The five bars are found in bars 8, 4, 5, 10 & 11, respectively, of the longer Tirate.

¹⁰ Bars 35-57 are quoted in Capirola recercar 1 bars 44-57 and bars 66-82 in Capirola recercar 7 bars 52-70, edited in Lutezine to *Lute News* 106.

Recercare (15)

Spinacino I, ff. 51r-52r

[illegible]

1

1. 2 | 1. 2 | 2 1 | 1 1 2 1 | 2 1

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

13

[illegible]

28

38

48

[illegible]

59

[illegible]

70

76 77 78 79 80

80

81 82 83 84 85

86

86 87 88 89 90

91

91 92 93 94 95 96

97

Recercar 20

Bossinensis I, ff. 53v-54r

1 2 3 4

5 6 7 8

5

Recercar 10

Bossinensis II, ff. 59v-60r

1

6

11

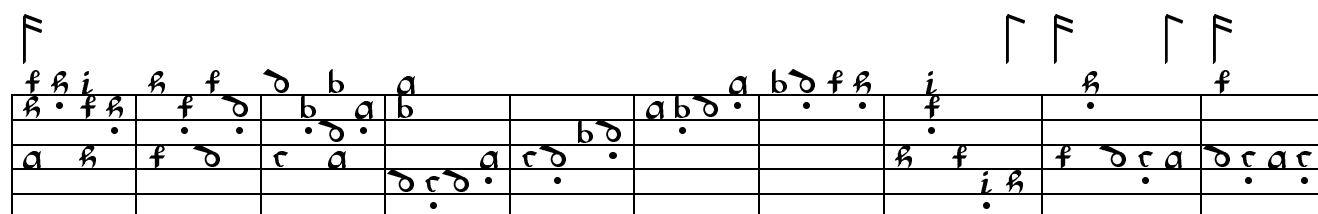
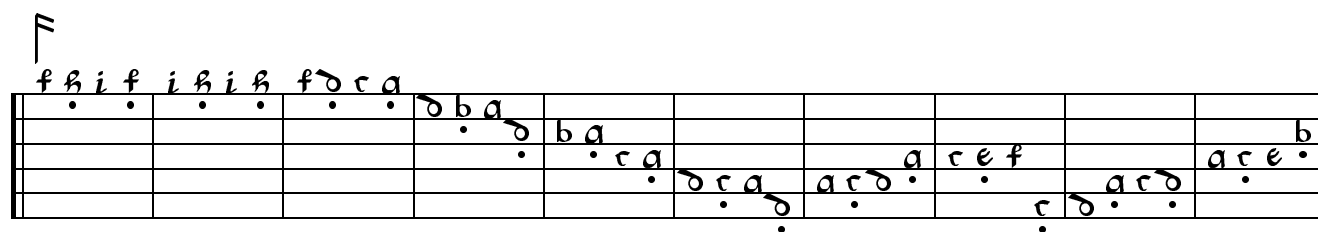
16

21

Recercar 18

Bossinensis I, f. 53r

1



Recercare (6)

Spinacino I, ff. 42v-43r

1

8

15

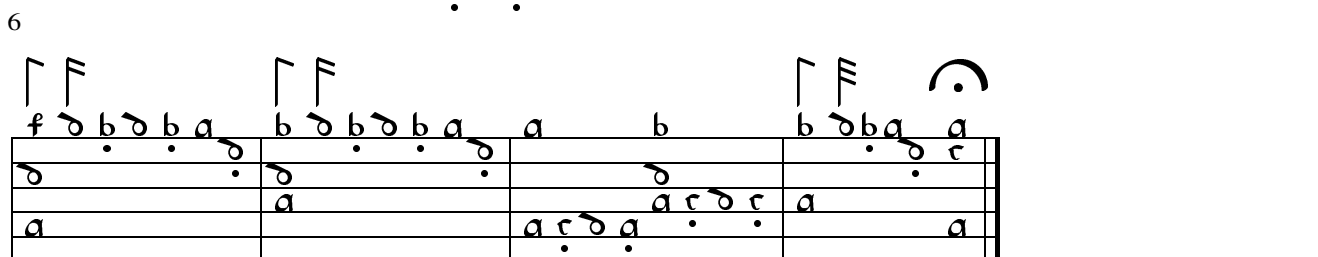
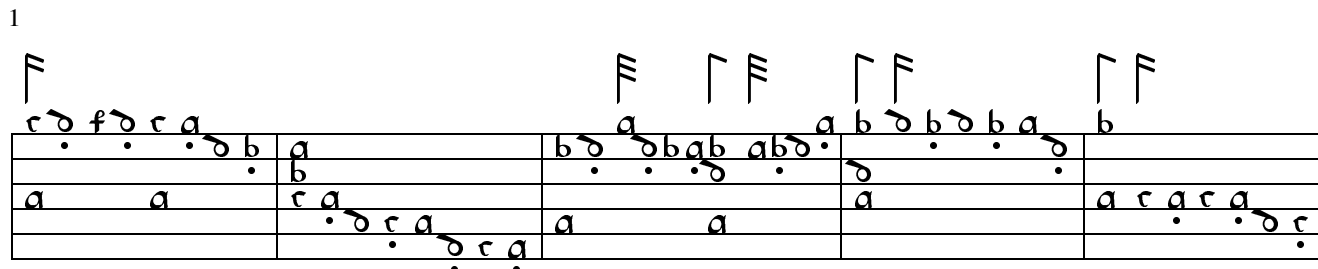
22

29

36

Recercar primo

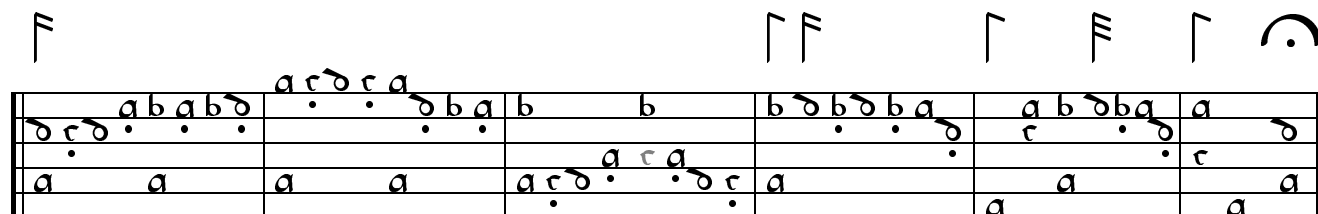
Bossinensis I, f. 49v



11

Recercar 3

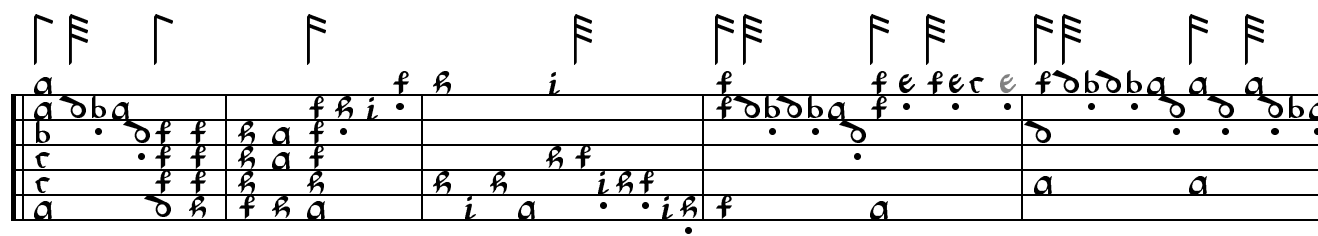
Bossinensis I, f. 50r



1

Recercar 19

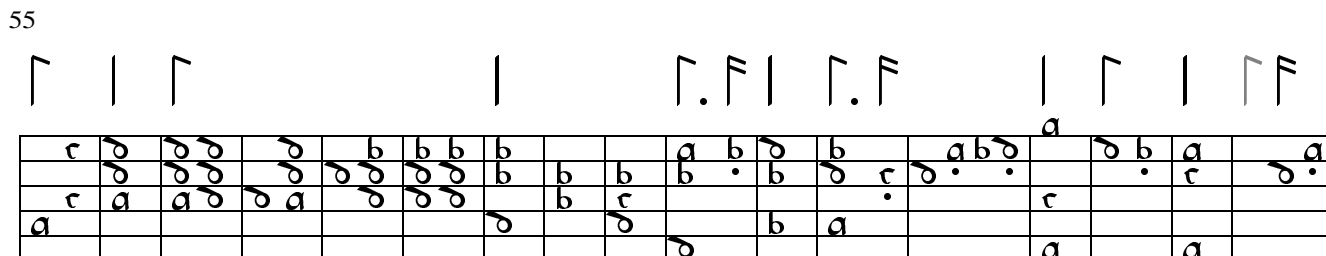
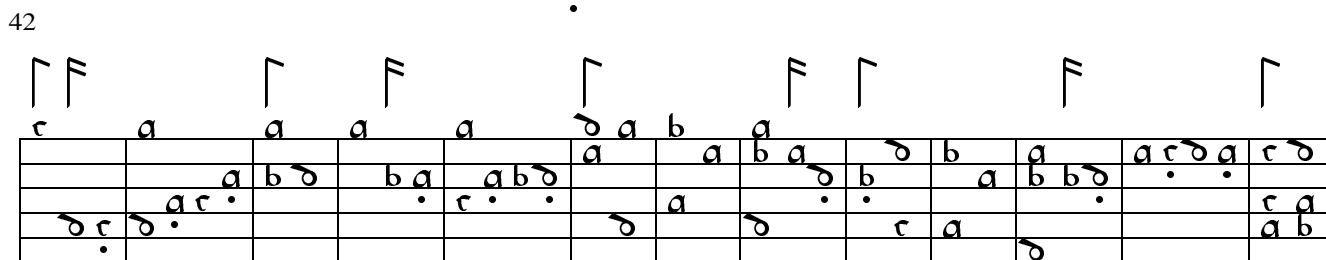
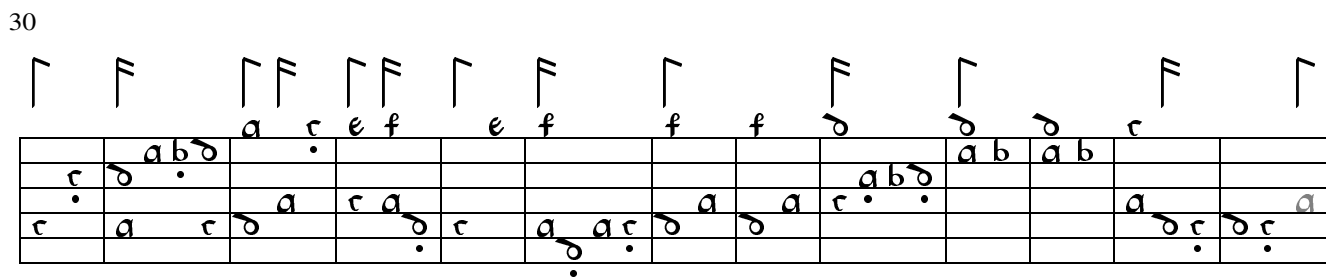
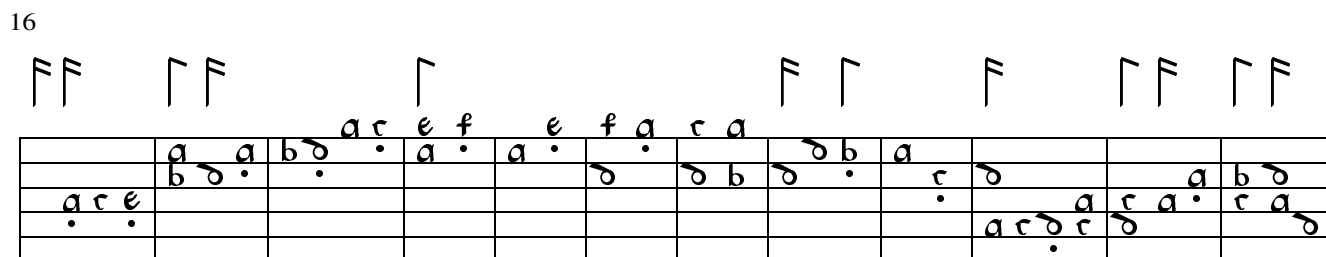
Bossinensis I, f. 53r

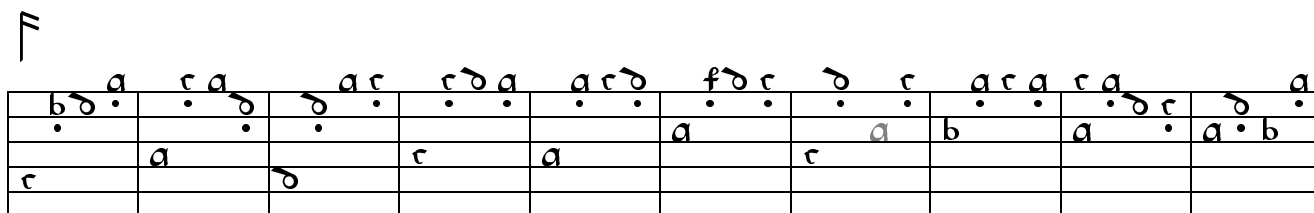


6

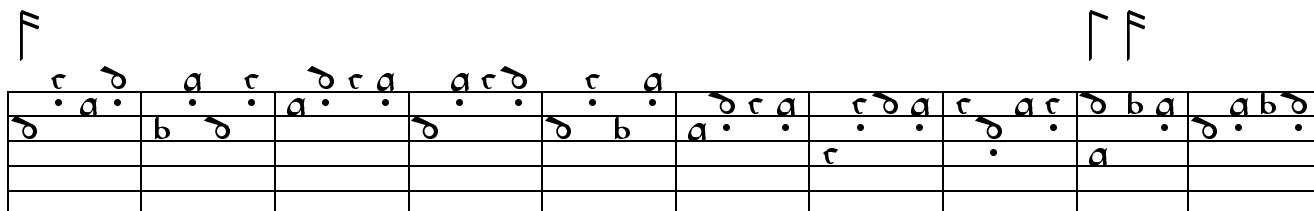
Recercare (9)

Spinacino I, ff. 44v-46r

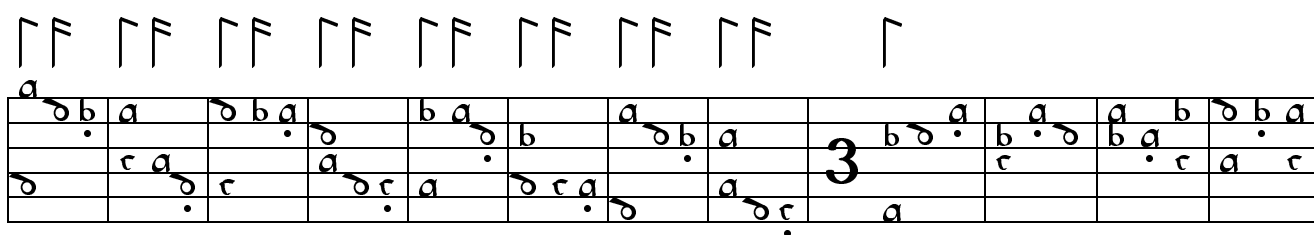




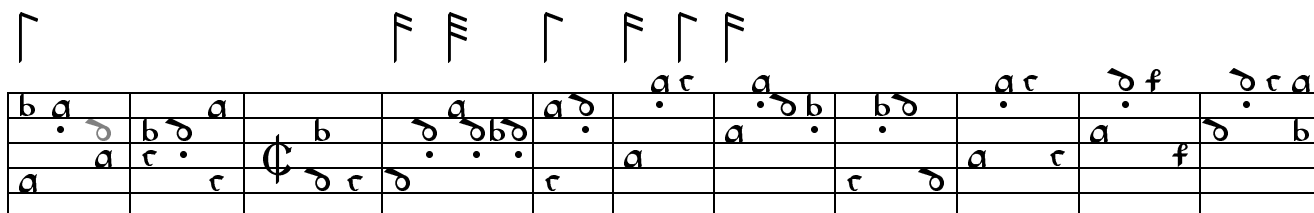
95



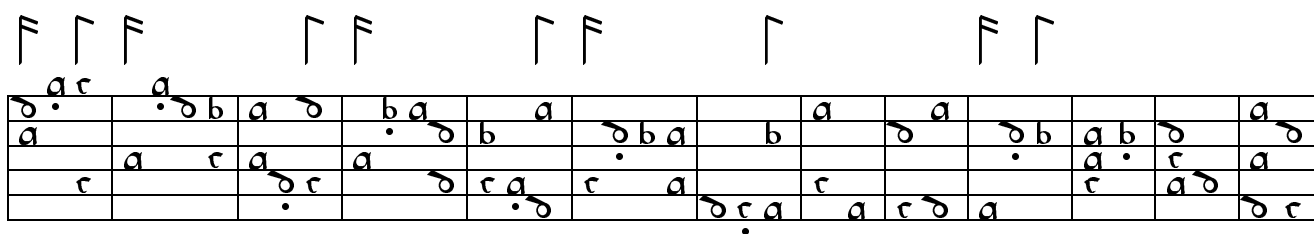
105



115



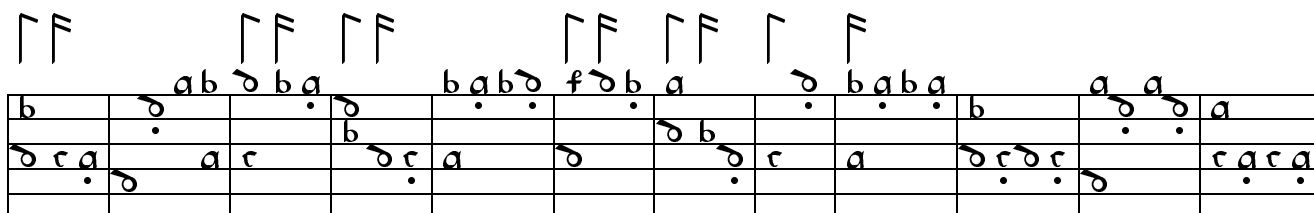
127



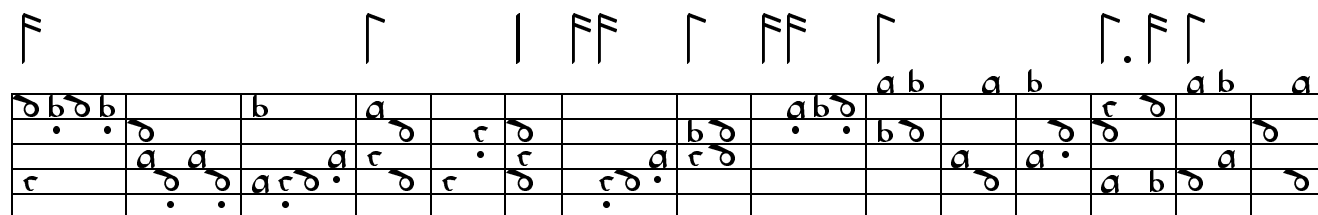
138



151



162



174



189

Recercar 22

Bossinensis I, f. 54r



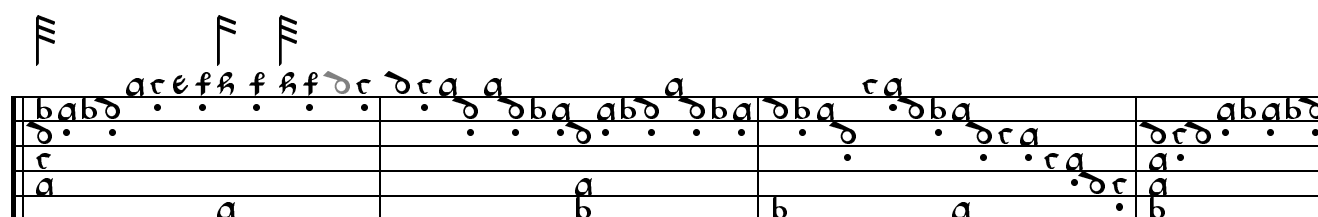
1



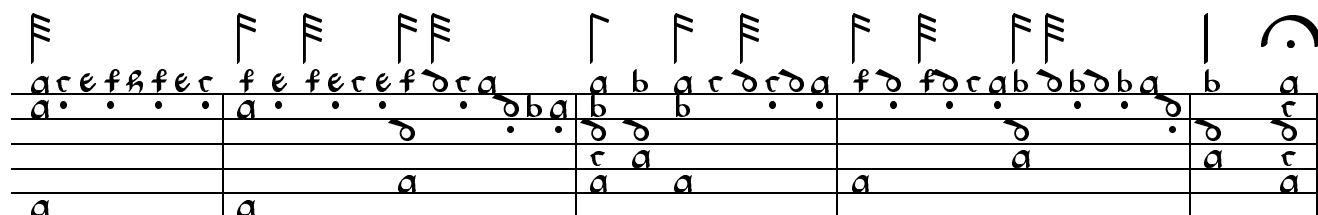
6

Recercar 6

Bossinensis II, f. 58r



1



Recercar 3

Bossinensis II, ff. 56r-57r

1

6

11

16

21

26

32

1

6

11

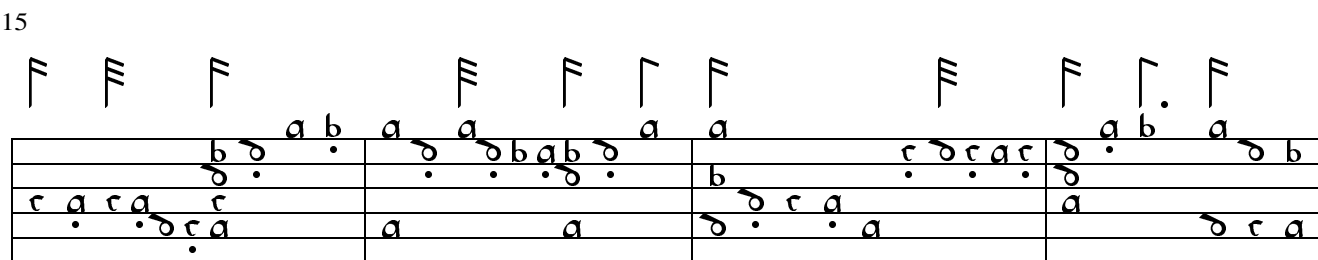
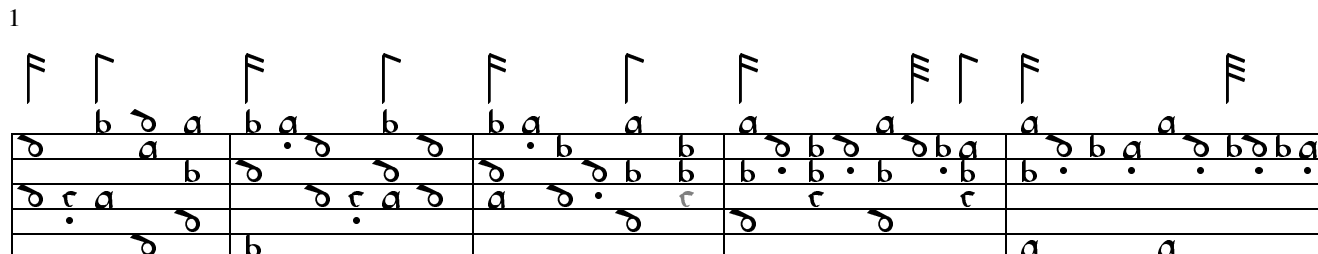
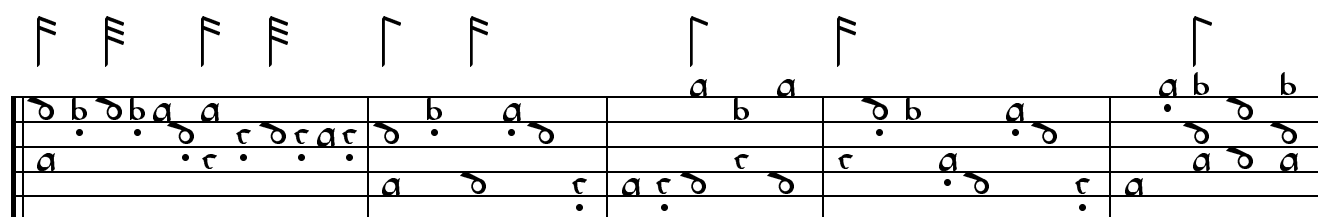
16

21

26

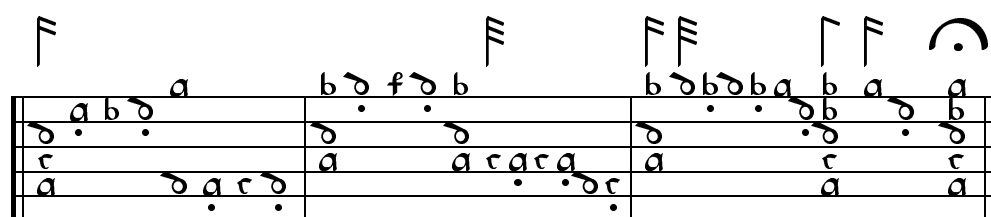
Recercar 16

Bossinensis II, ff. 61v-62r



Recercar 11

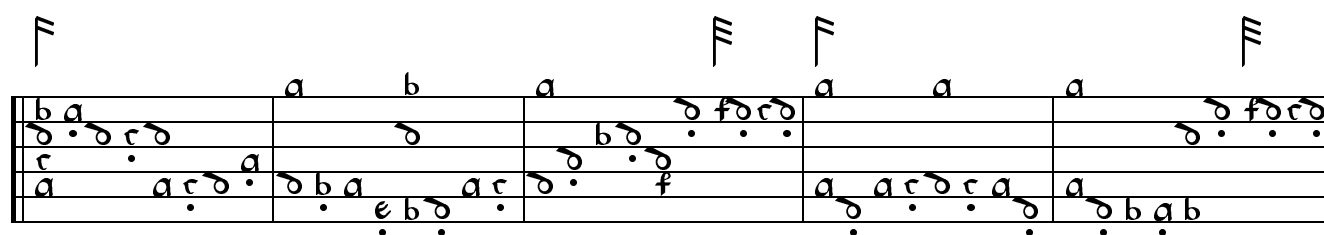
Bossinensis II, f. 60r



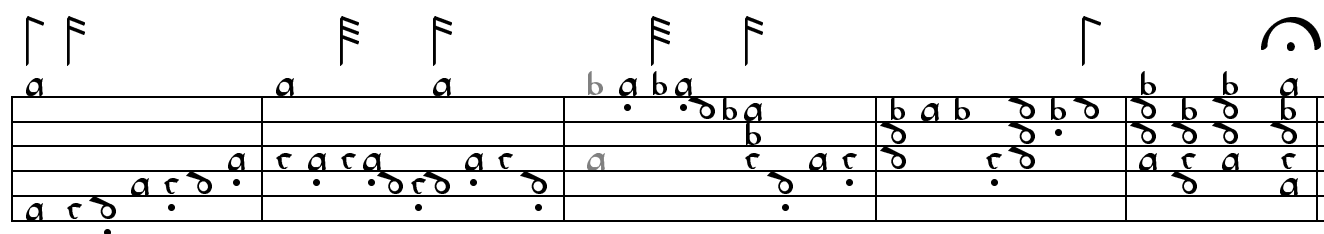
1

Recercar 7

Bossinensis II, ff. 58r-58v



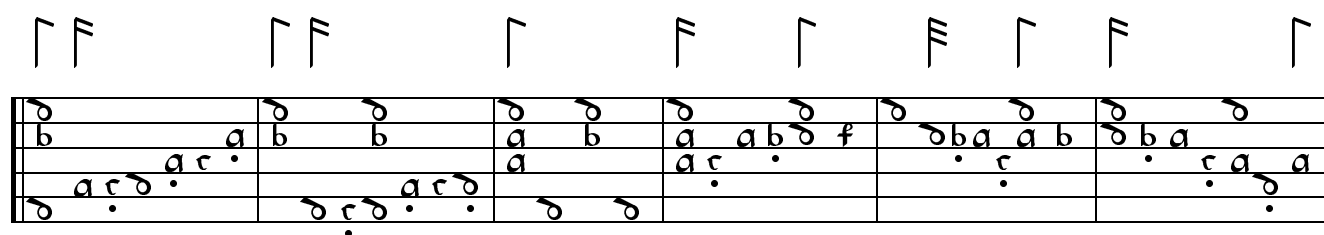
1



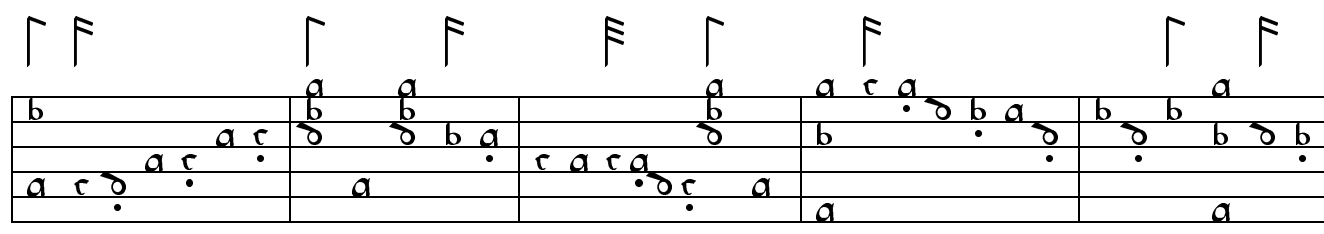
6

Recercar 11

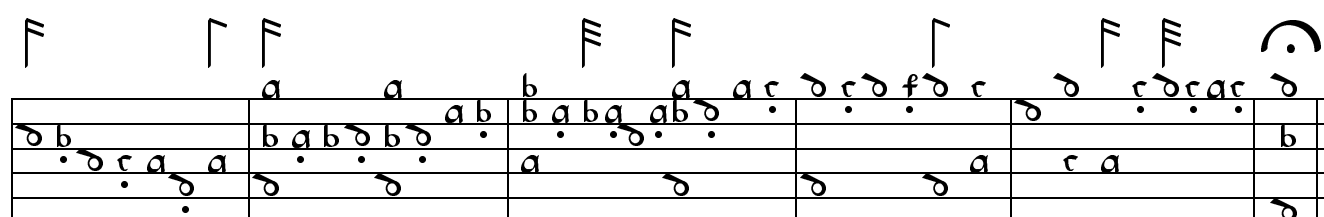
Bossinensis I, f. 51v



1



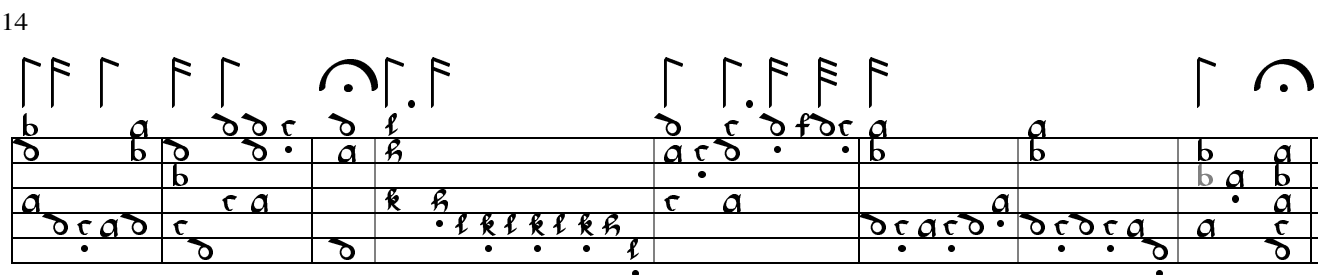
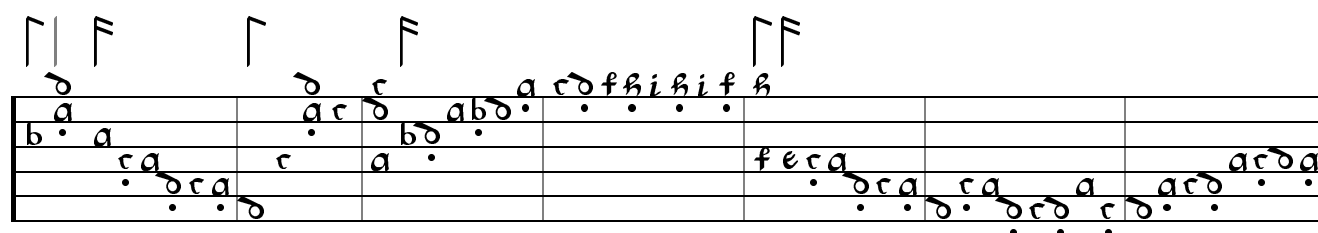
7



12

Recercare (3) Francesco Spinacino

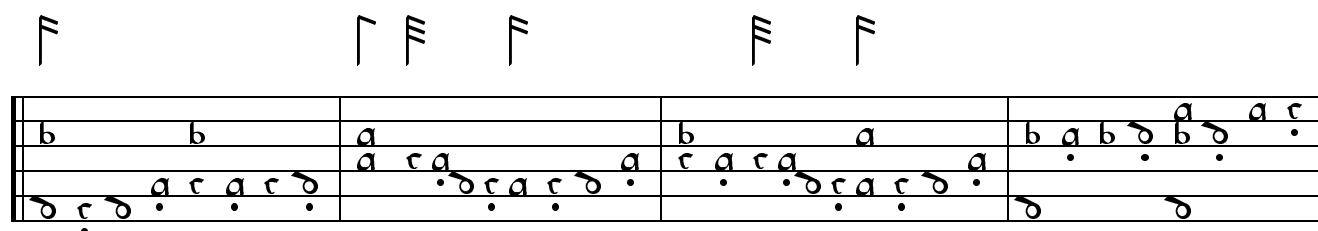
Spinacino I, f. 39r



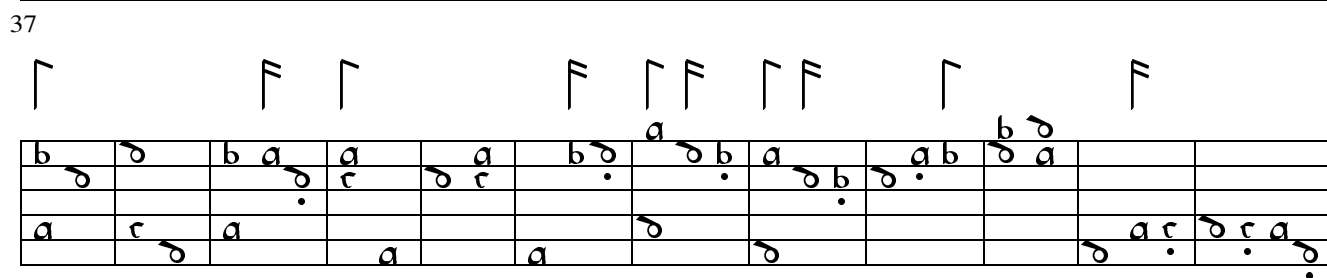
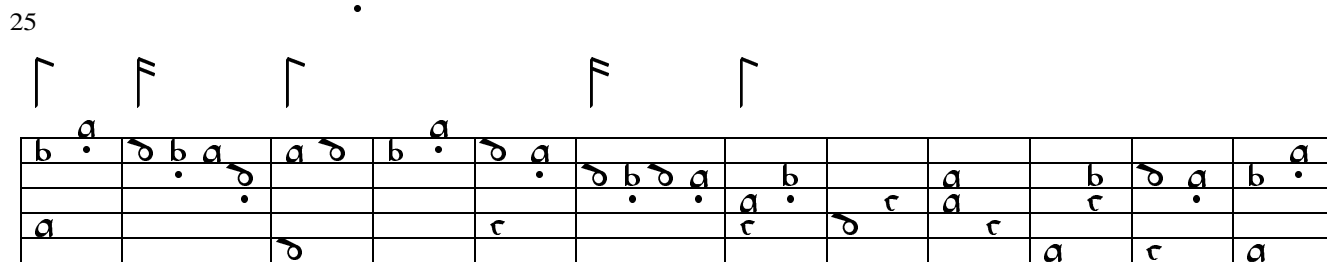
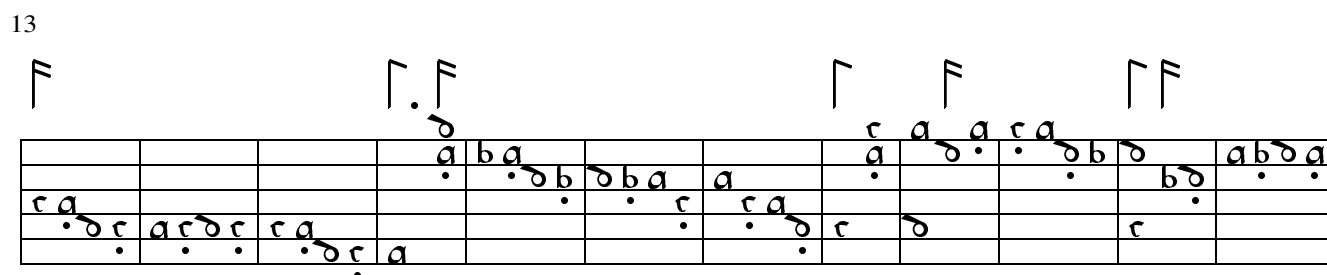
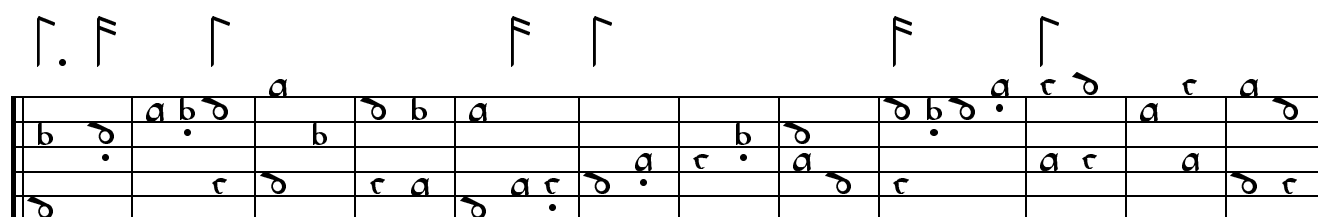
21

Recercar 2

Bossinensis I, f. 49v

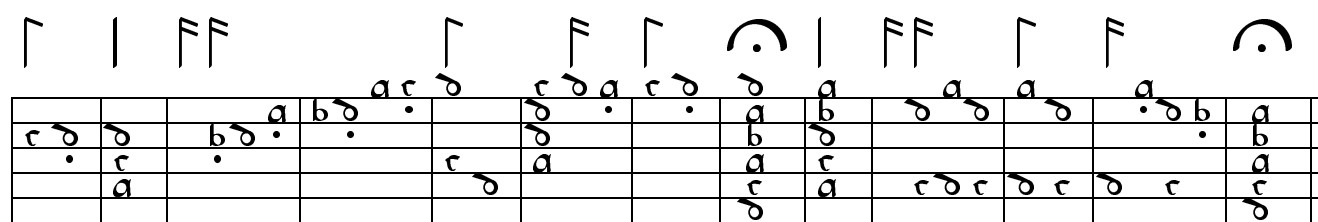
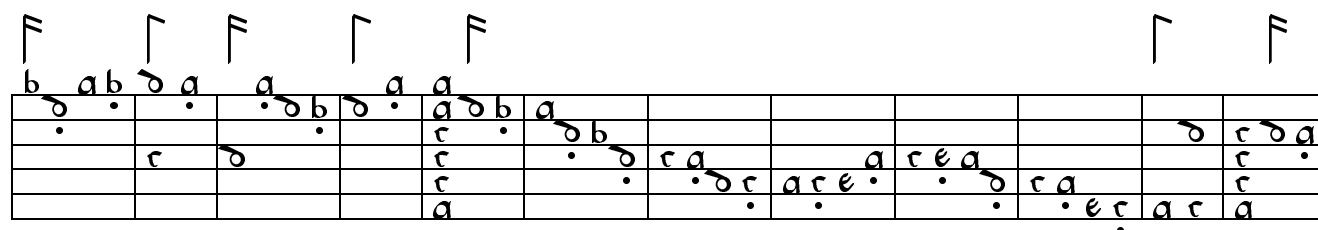


5



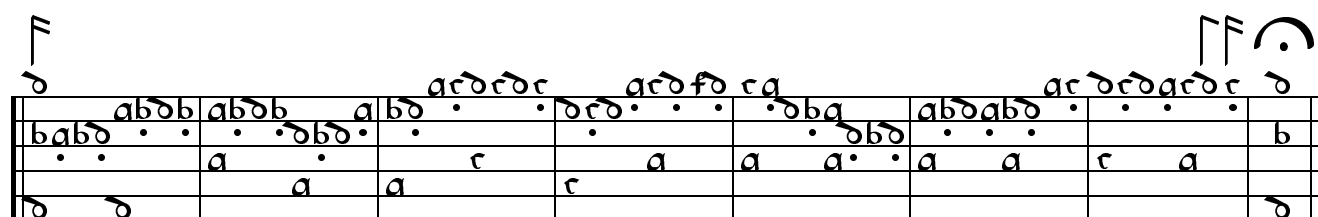
Recercare (10)

Spinacino I, f. 46v



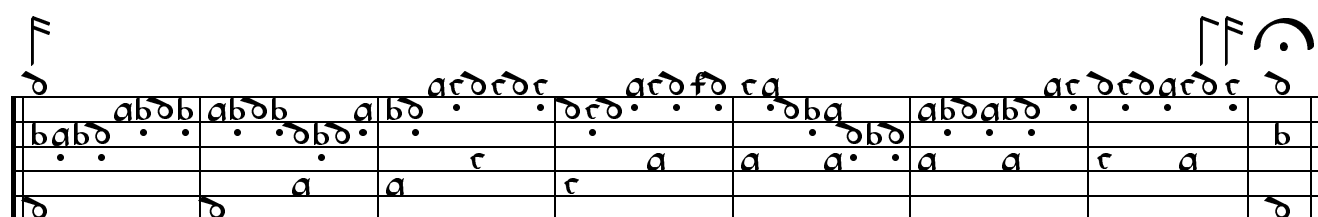
Recercar 4

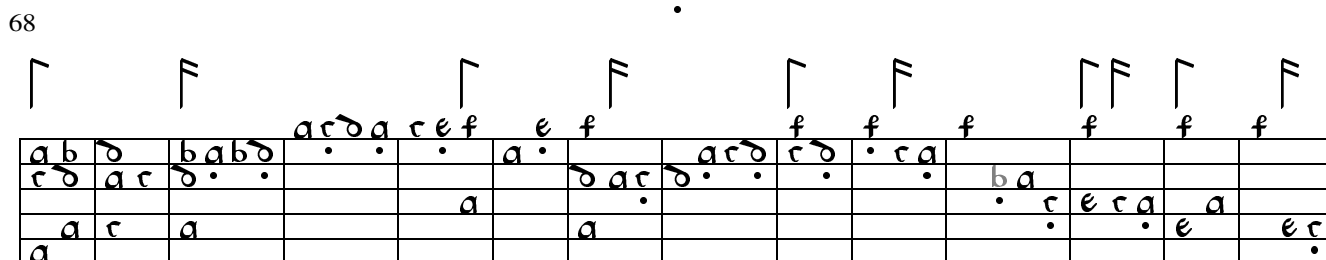
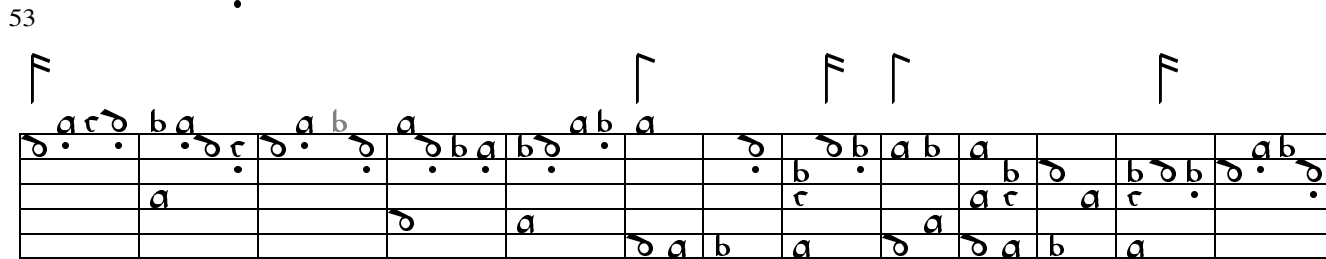
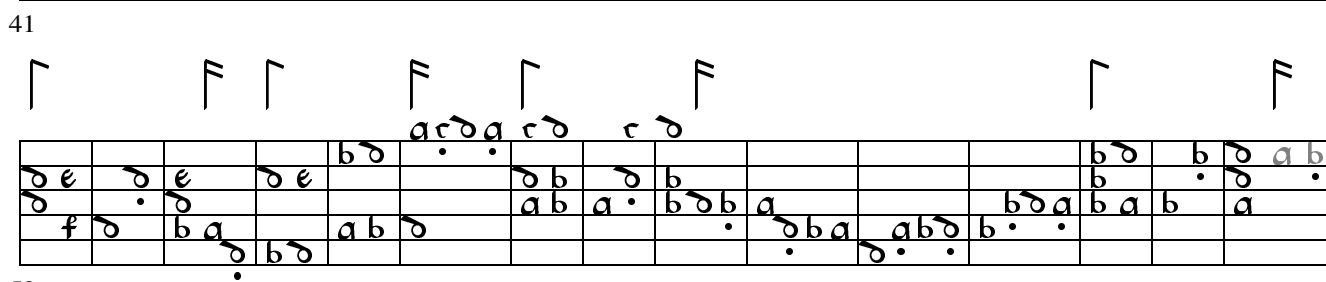
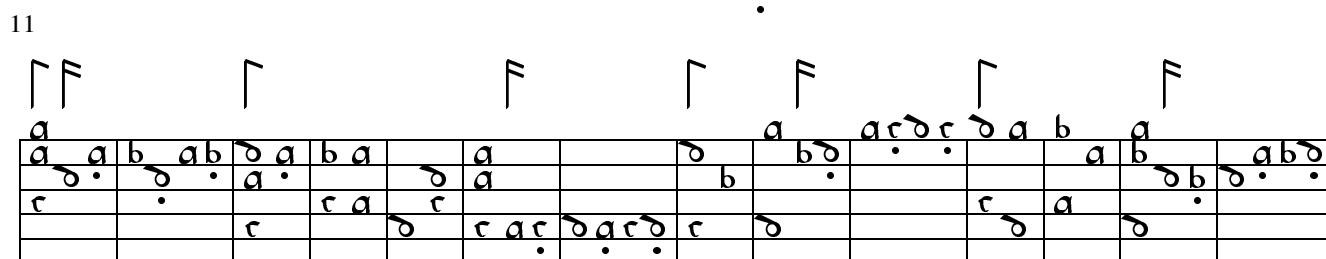
Bossinensis I, f. 50r



Recercar 14

Bossinensis I, f. 52r





95

110

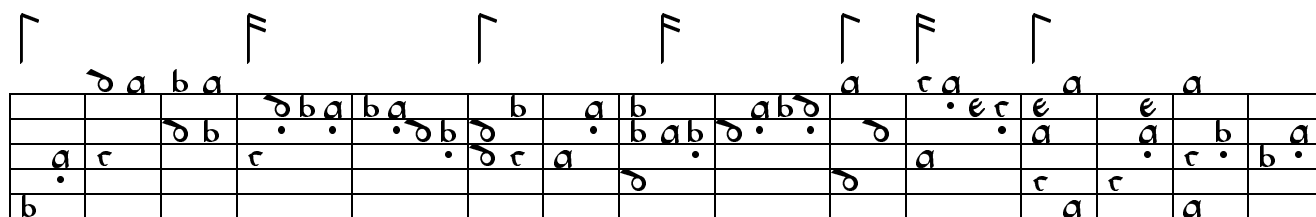
122

138

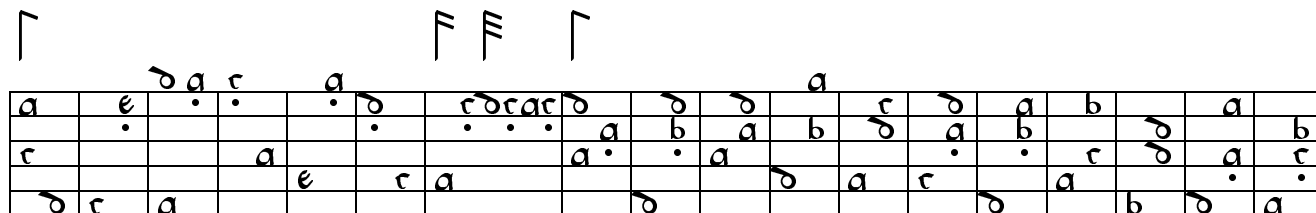
151

168

184



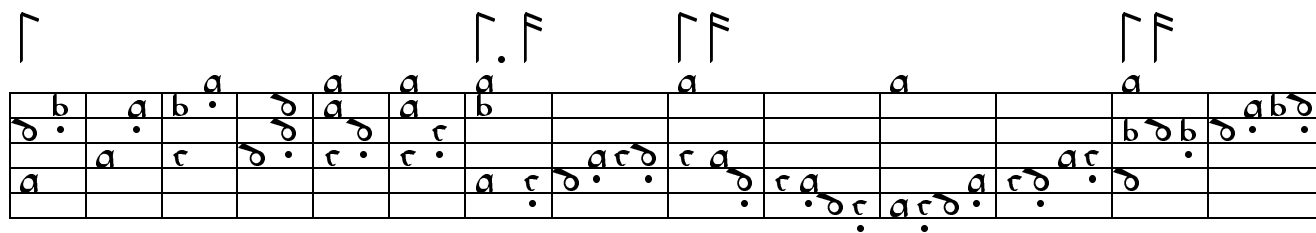
199



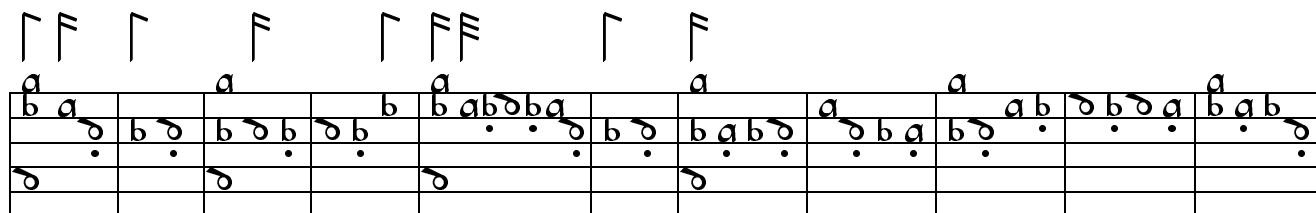
214



232



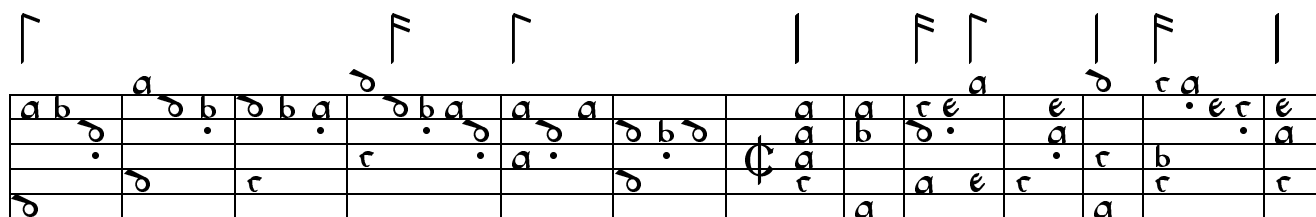
244



258



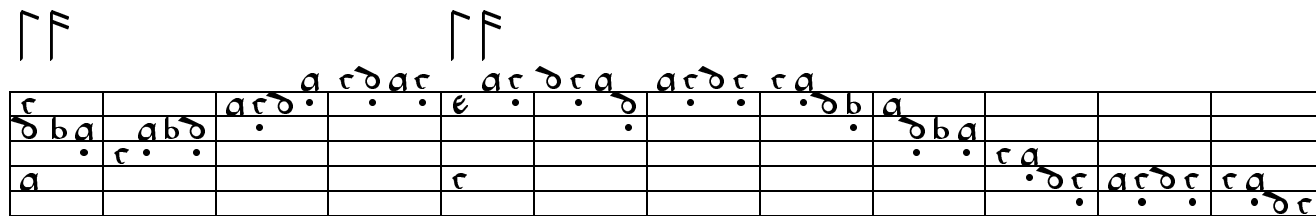
269



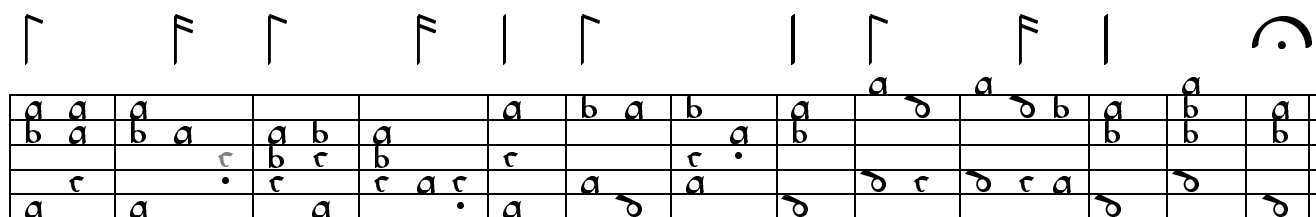
282



295



309



321

Recercar 9

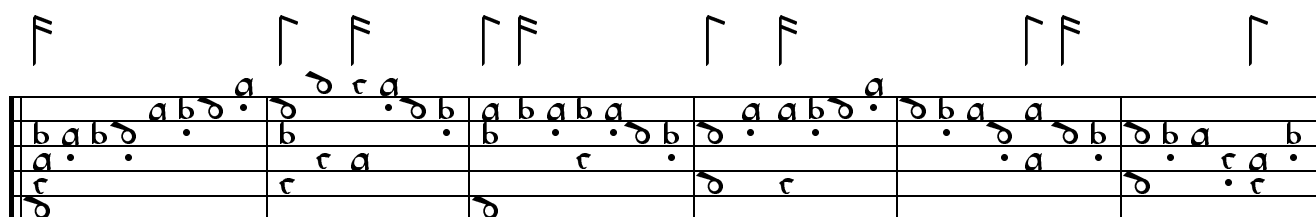
Bossinensis I, f. 51r



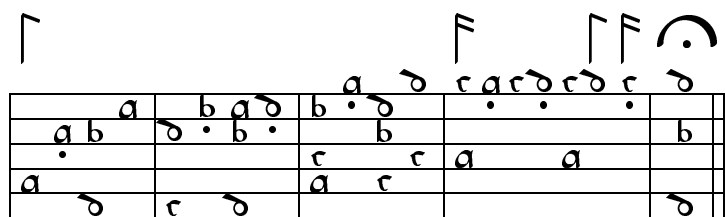
1

Recercar 15

Bossinensis I, ff. 52r-52v



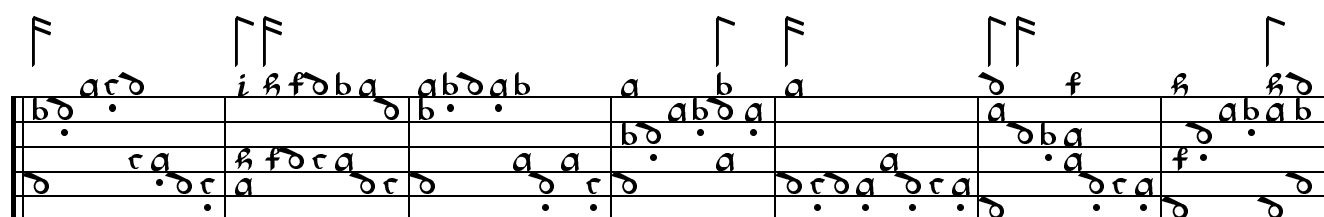
1



7

Recercar 23

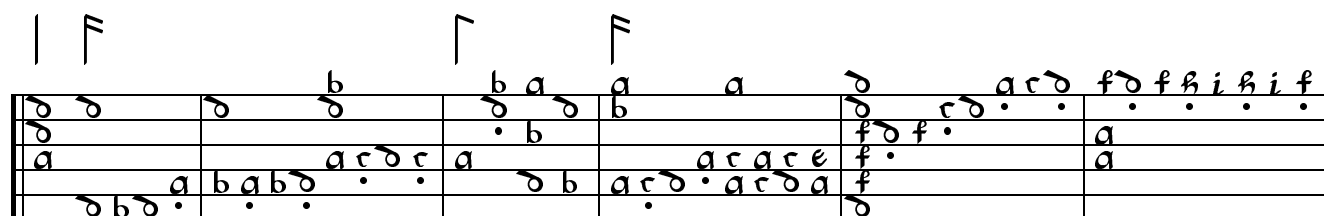
Bossinensis I, ff. 54r-54v



15

Recercar 25

Bossinensis I, f. 55r



7

Recercar 12

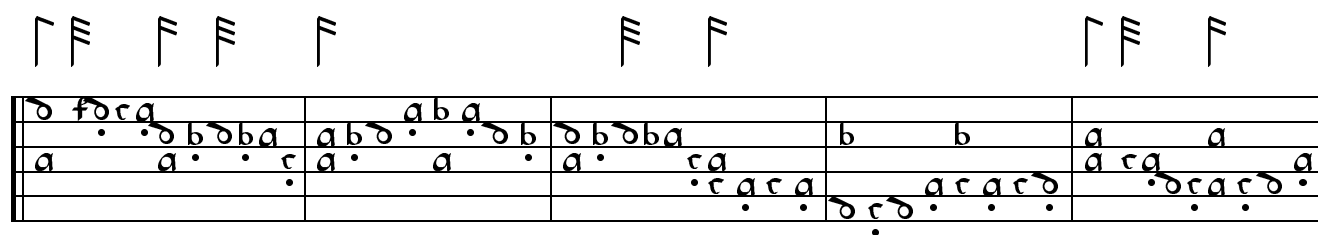
Bossinensis II, f. 60v



1

Recercar 14

Bossinensis II, ff. 60v-61r



1



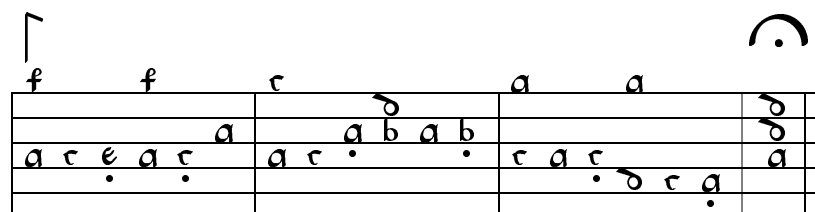
6

Recercar 24

Bossinensis I, f. 54v



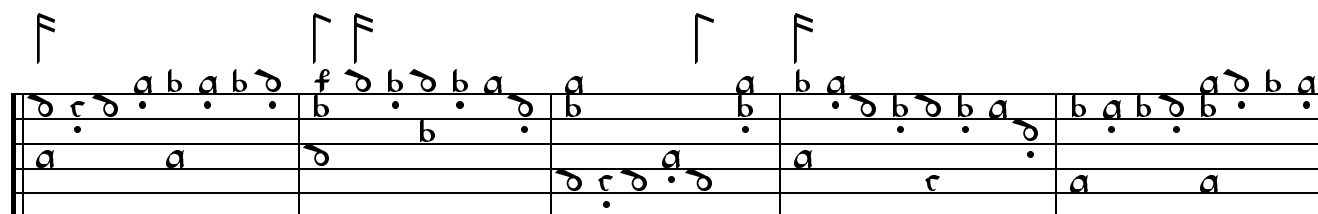
1



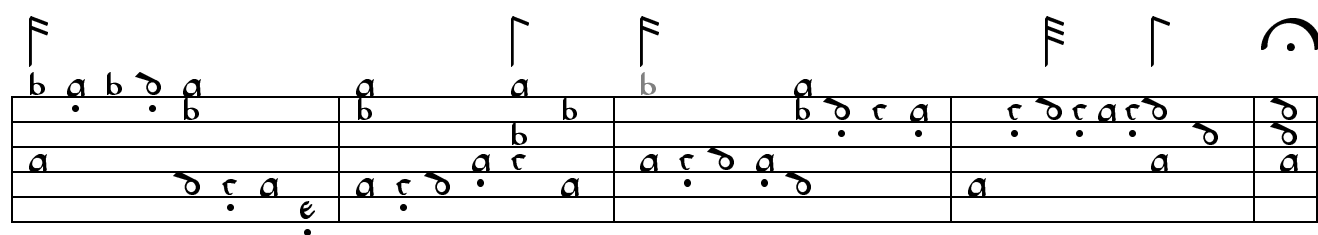
7

Recercar 6

Bossinensis I, f. 50v



1



6

Recercar 21

Bossinensis I, ff. 53v-54r

[illegible]

1

Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. The melody is written in a single line with various note values and rests. Above the staff, there are several "F" symbols indicating fingerings. The score is divided into four measures by vertical bar lines. The notes are written in a stylized, handwritten font.

9

[illegible]

14

Recercar 17

Bossinensis I, ff. 52v-53r

1

A musical score for the song 'The Rose Tree'. The score is written on five staves. The first staff contains a melody with notes and rests, and a series of chords (triads) written above it. The second staff contains a bass line with notes and rests. The third staff contains a melody with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a melody with notes and rests. The score is divided into four measures by vertical bar lines. The first measure contains a melody, a bass line, and a series of chords. The second measure contains a melody, a bass line, and a series of chords. The third measure contains a melody, a bass line, and a series of chords. The fourth measure contains a melody, a bass line, and a series of chords. The score ends with a double bar line.

Recercar 26

Bossinensis I, f. 55r

1

Recercar 18

Bossinensis II, ff. 62v-63r

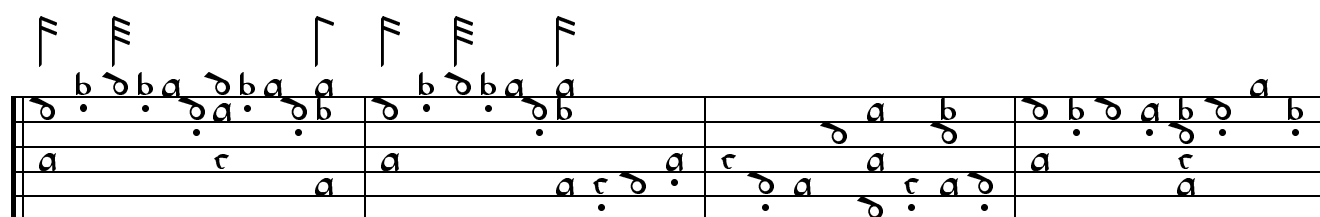
1

6

11

Recercar 20

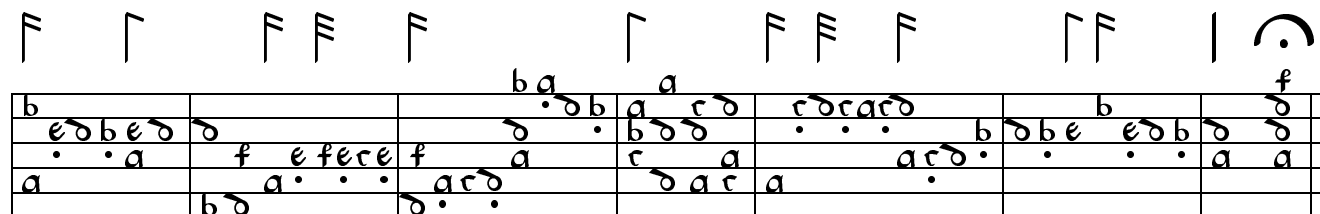
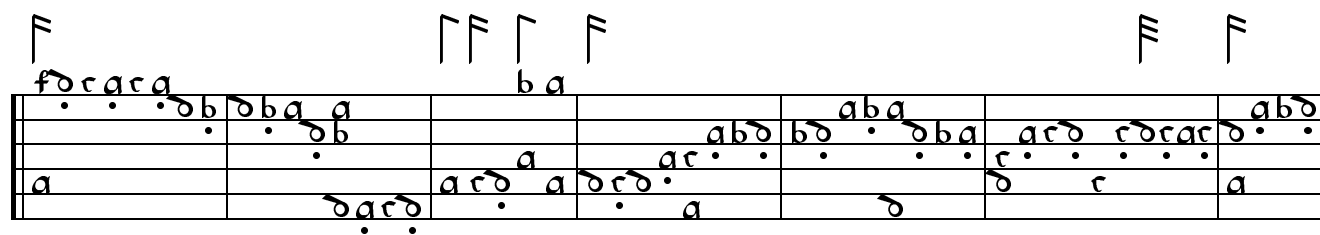
Bossinensis II, f. 63v



5

Recercar 17

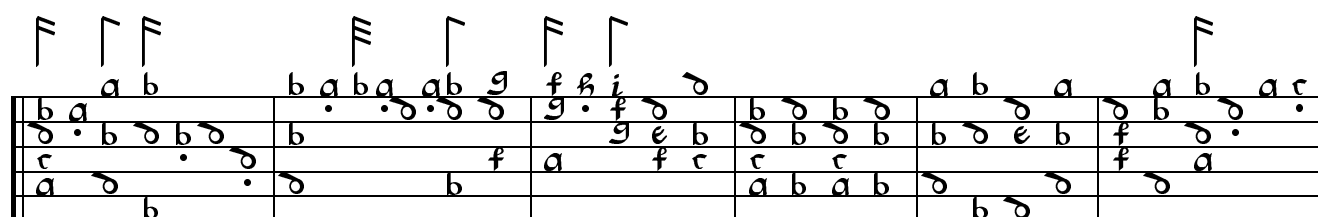
Bossinensis II, ff. 62r-62v



14

Recercar 8

Bossinensis II, f. 58v



1



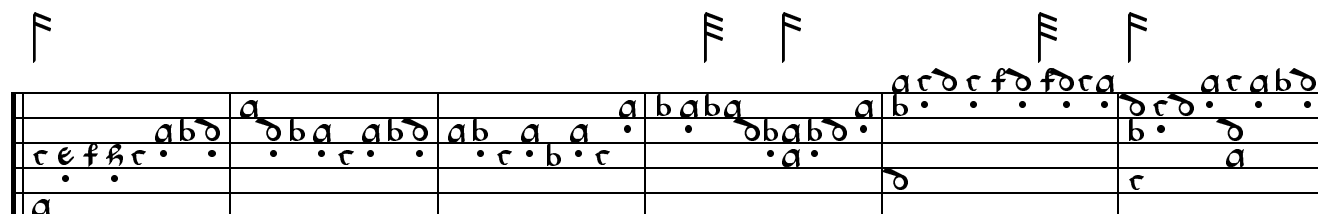
7



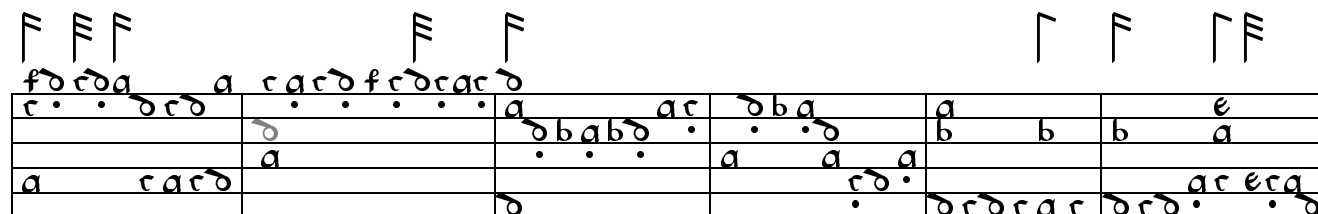
12

Recercar 5

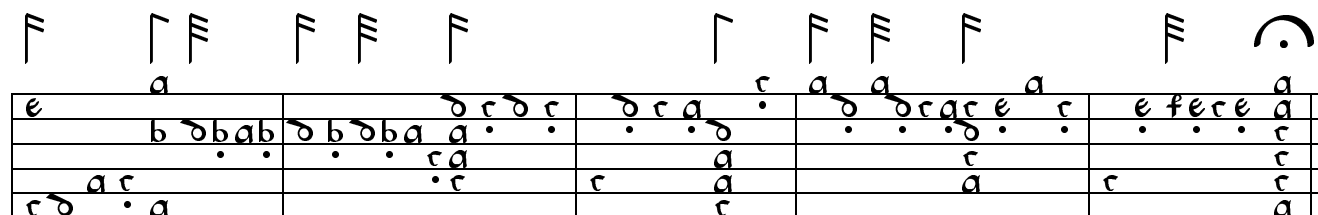
Bossinensis I, ff. 50r-50v



1



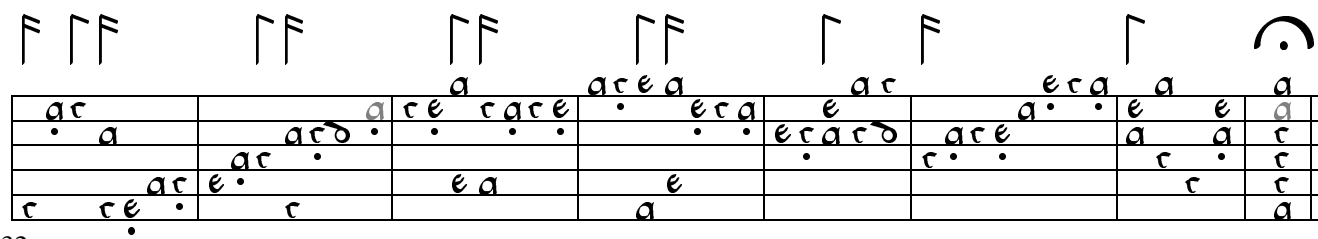
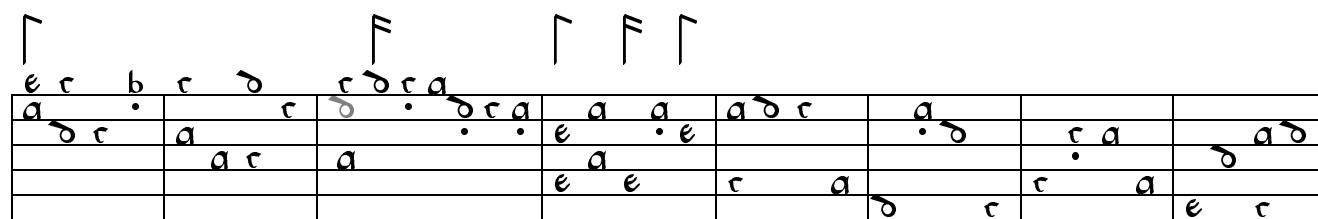
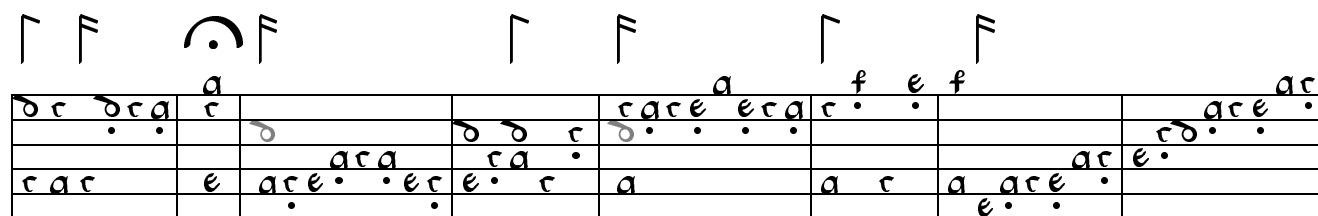
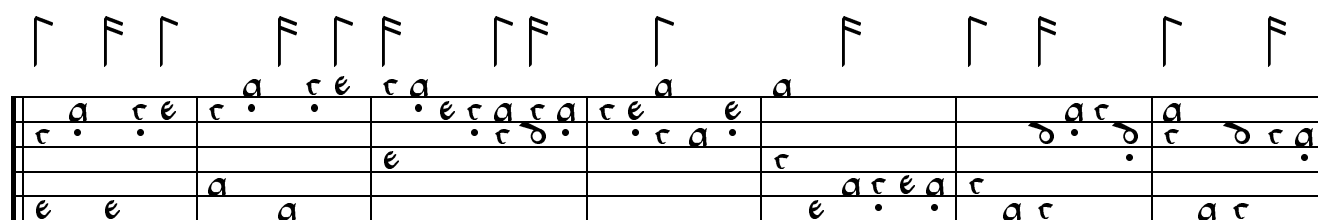
7



13

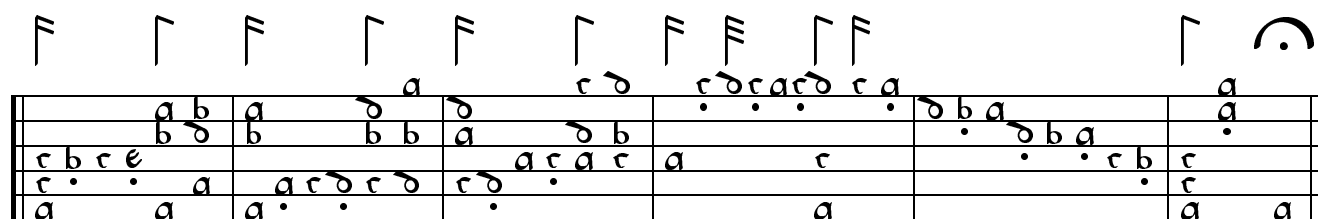
Recercare (7)

Spinacino I, ff. 43r-43v

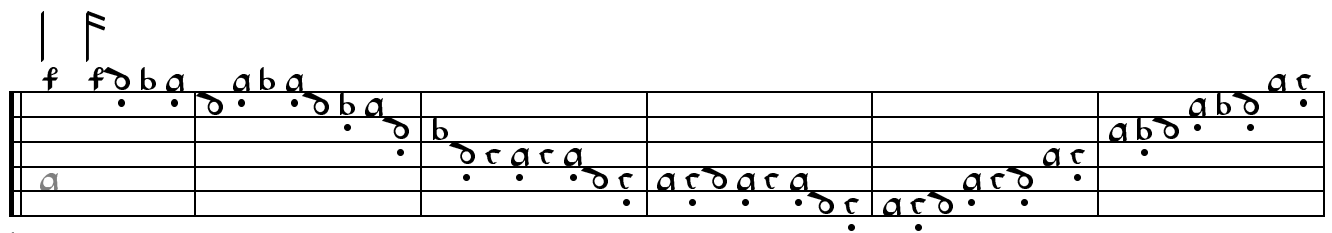


Recercar 8

Bossinensis I, f. 51r



1



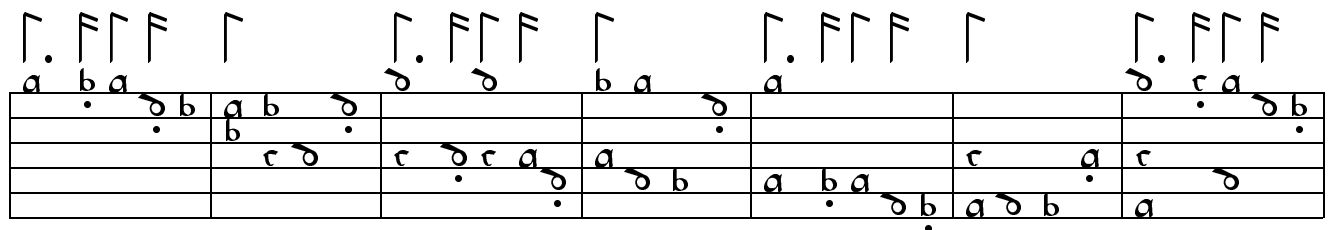
1



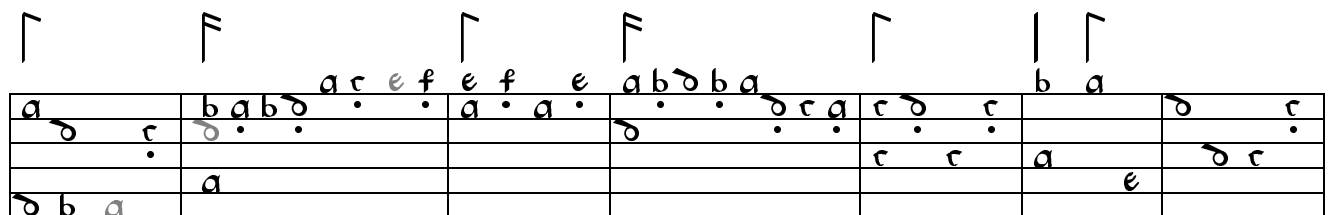
7



13



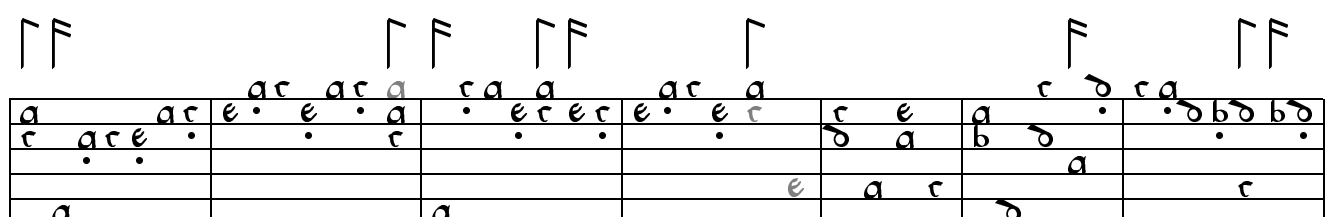
20



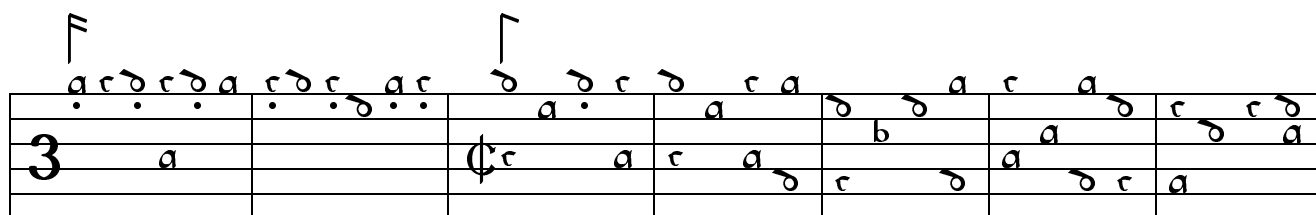
27



34



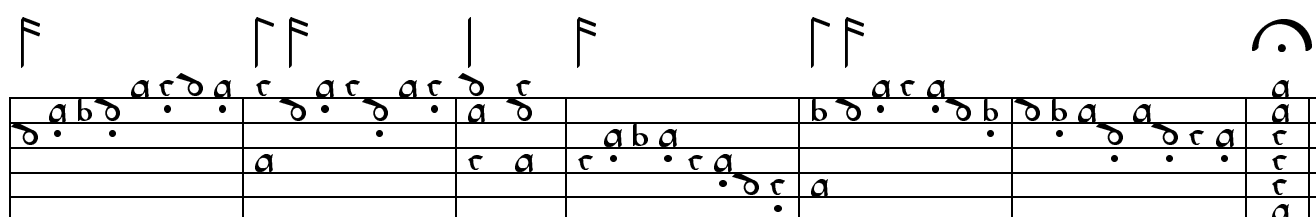
41



48



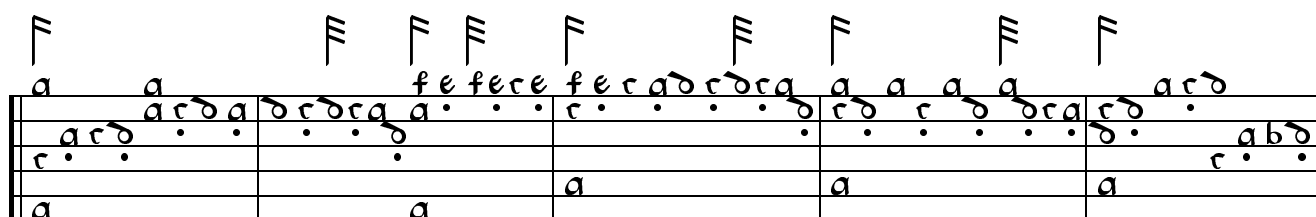
55



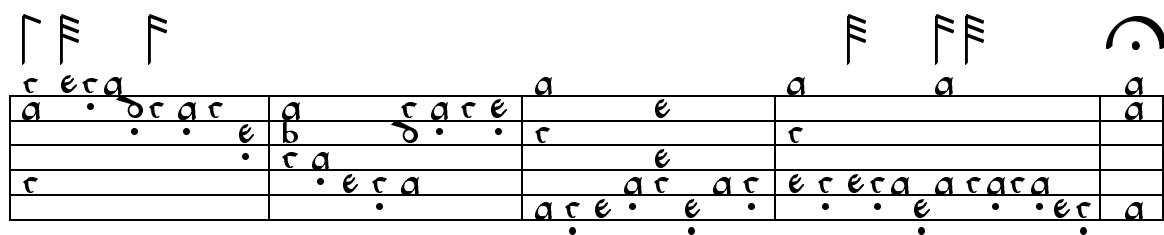
62

Recercar 10

Bossinensis I, ff. 51r-51v



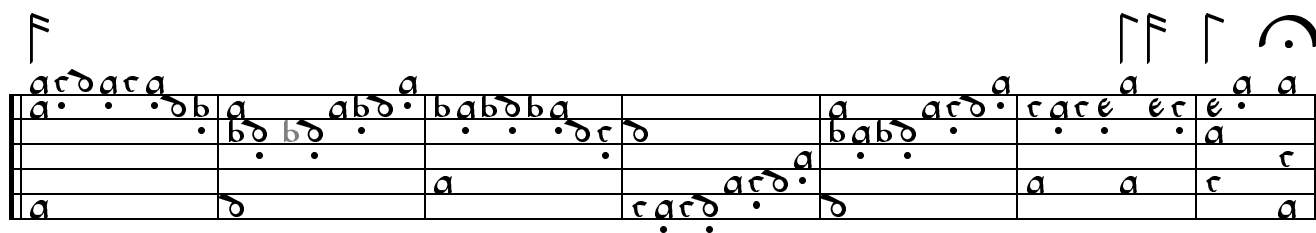
1



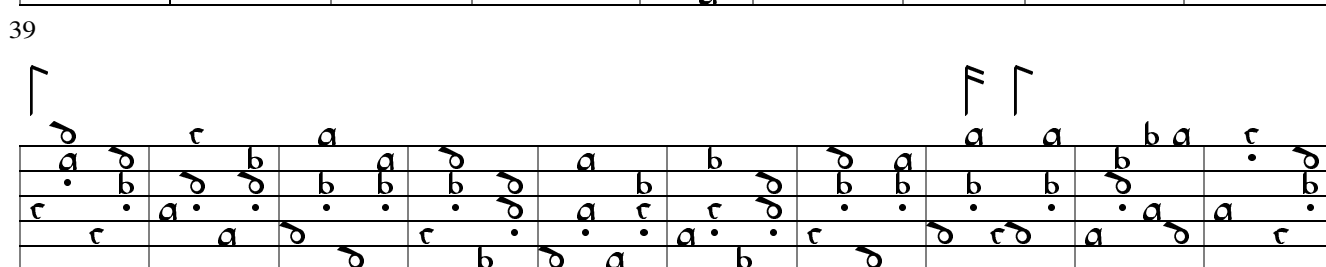
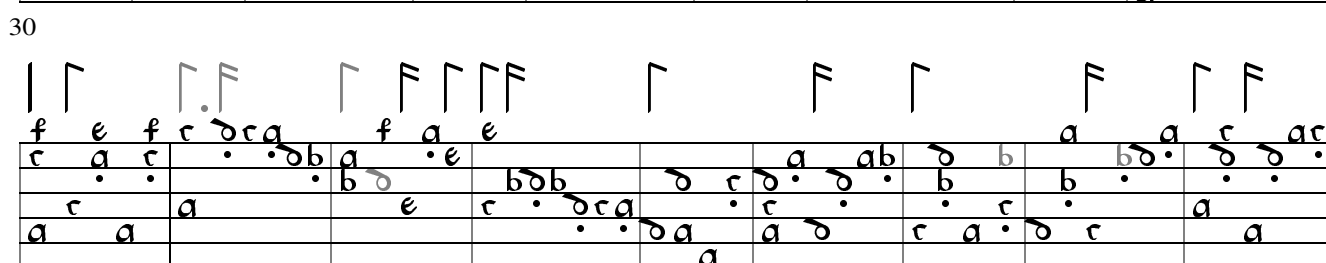
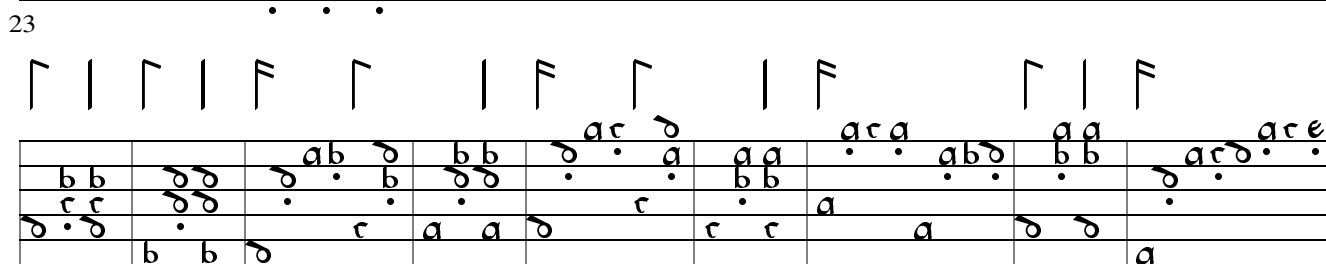
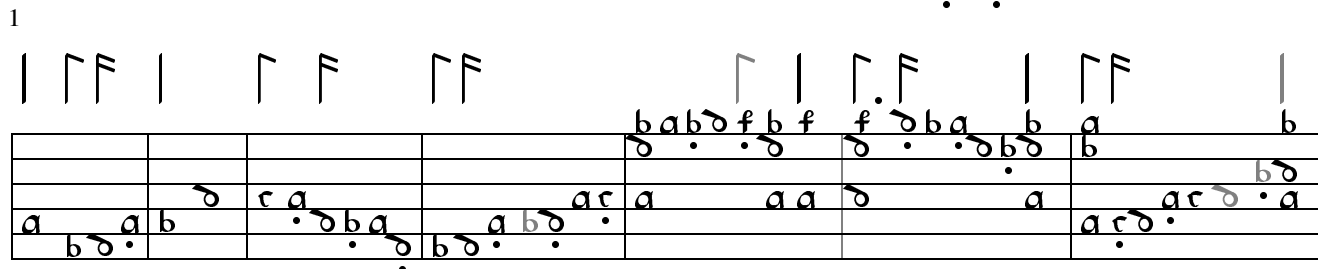
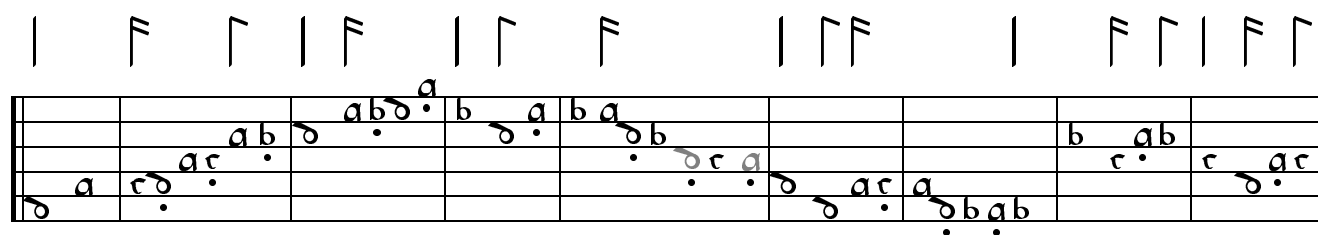
6

Recercar 12

Bossinensis I, f. 52r



1



Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a 'f' (forte). The staff is divided into measures by vertical bar lines.

58

Handwritten musical notation on a five-line staff, continuing from the previous system. It features similar note values and rests, with some notes marked with a 'f'.

65

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests.

73

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests, with some notes marked with a 'f'.

80

Recercar 13

Bossinensis II, f. 60v

Handwritten musical notation on a five-line staff, starting a new section. The notation includes various note values and rests, with some notes marked with a 'f'.

1

Handwritten musical notation on a five-line staff, continuing the new section. The notation includes various note values and rests, with some notes marked with a 'f'.

5

Recercare (16)

Spinacino I, ff. 52r-53r

[illegible]

1

The Rose Tree

7

[illegible]

13

Γ Γ	$\Gamma.$ Γ Γ	$\Gamma.$ Γ Γ	Γ Γ Γ	$\Gamma.$ Γ Γ	Γ
b a b a b	b b a b a	a b a c b	a c a	a c b	f h f
b a b a b	a	b			
a	c a c b c	a c b	a c a	c b a c	e f e c
		b			a

19

25

31

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

37

43

43

49

49

55

55

Recercar 19 Bossinensis II, ff. 63r-63v

1

5

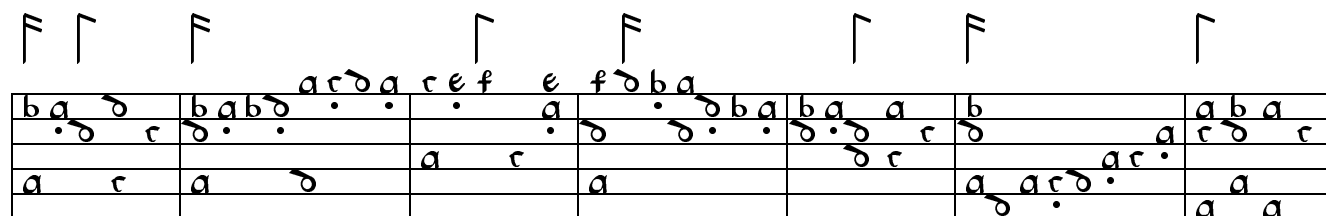
5

Recercar 13 Bossinensis I, f. 52r

1



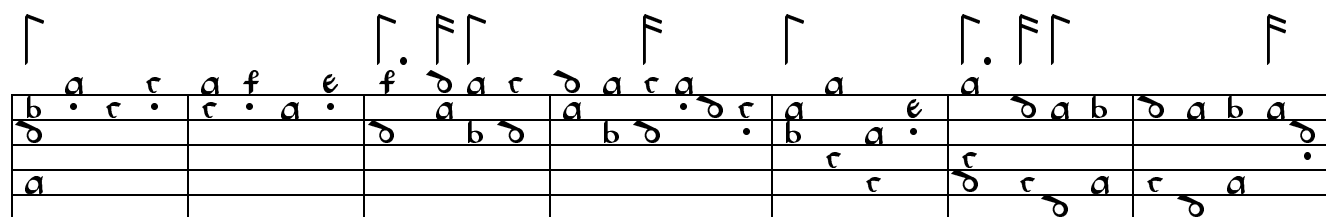
1



8



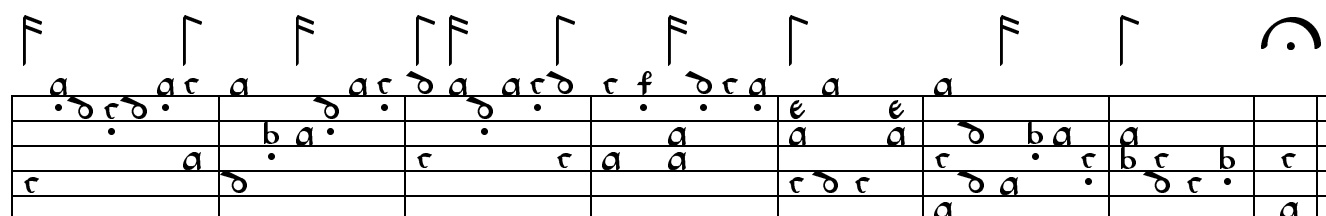
15



22



29



36

Recercare (14)

Spinacino I, ff. 50r-50v

1

8

14

20

26

33

39

Recercar 9

Bossinensis II, ff. 58v-59v

[illegible]

1

[illegible]

7

[illegible]

13

The first system of the musical score for 'The Little Boat' consists of six measures. The notation is as follows:

- Measure 1:** Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Fingering: 1, 2, 3, 4, 5, 4, 3.
- Measure 2:** Treble clef. Notes: D4 (half), C4 (half). Fingering: 1, 2.
- Measure 3:** Treble clef. Notes: B3 (half), A3 (half). Fingering: 1, 2.
- Measure 4:** Treble clef. Notes: G3 (half), F3 (half). Fingering: 1, 2.
- Measure 5:** Treble clef. Notes: E3 (half), D3 (half). Fingering: 1, 2.
- Measure 6:** Treble clef. Notes: C3 (half), B2 (half). Fingering: 1, 2.

19

The Rose Tree

The Rose Tree

25

a

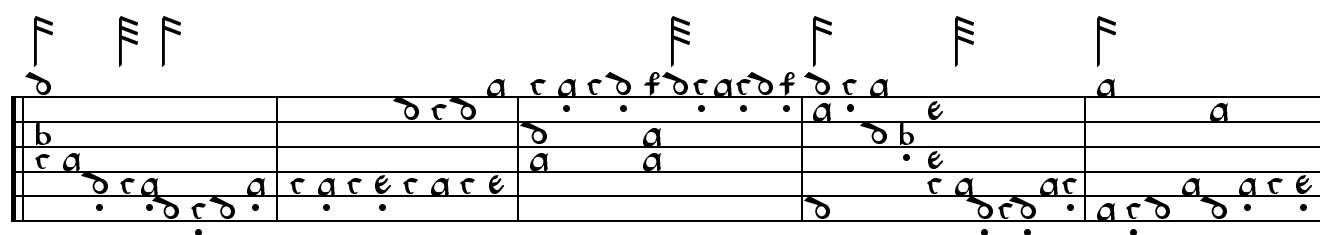
b ḃ ḃ a ḃ	ḃ ȧ ḃ ḃ ḃ ȧ	ȧ ḃ ḃ ȧ ḃ ḃ ḃ ȧ	ḃ ḃ ȧ ḃ ȧ ȧ	ȧ ḃ ċ ċ ȧ ċ ȧ	ḃ ḃ
ċ ċ	ċ	ċ	ȧ ḃ ȧ ċ	ċ ċ ċ ċ	ċ
ḃ		ċ	ċ ȧ	ḃ ċ	ȧ ċ ḃ

31

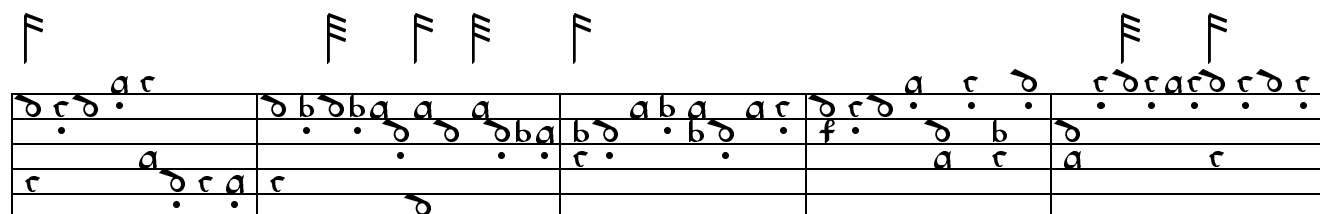
37

Recercar 2

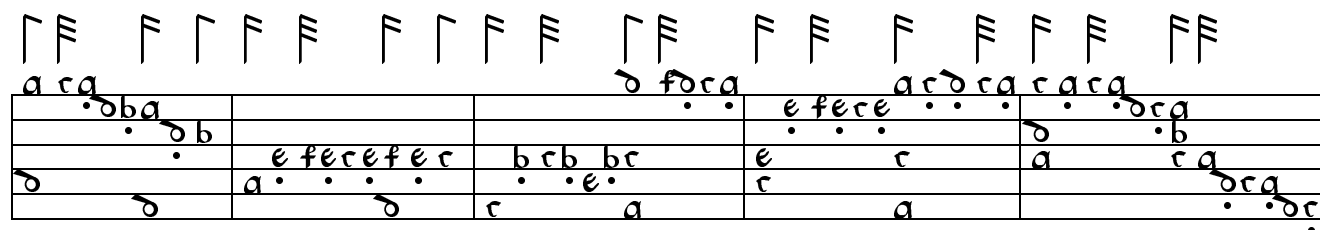
Bossinensis II, ff. 55v-56r



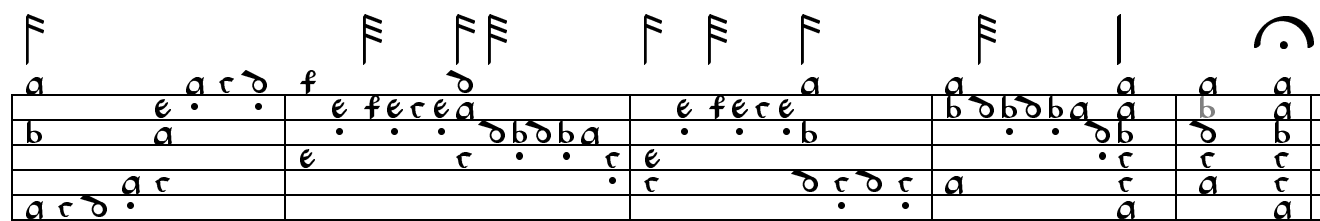
1



6



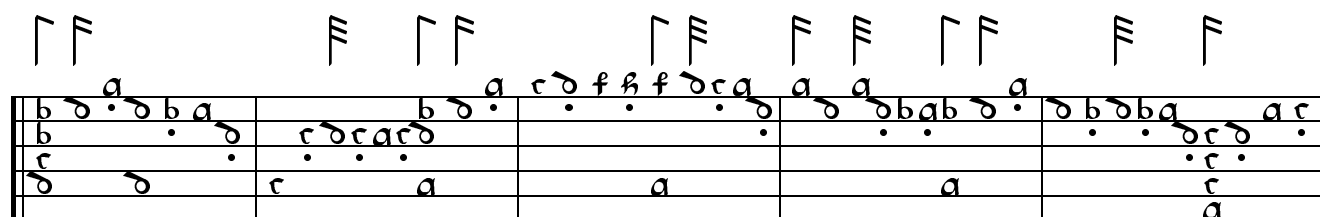
11



16

Recercar 5

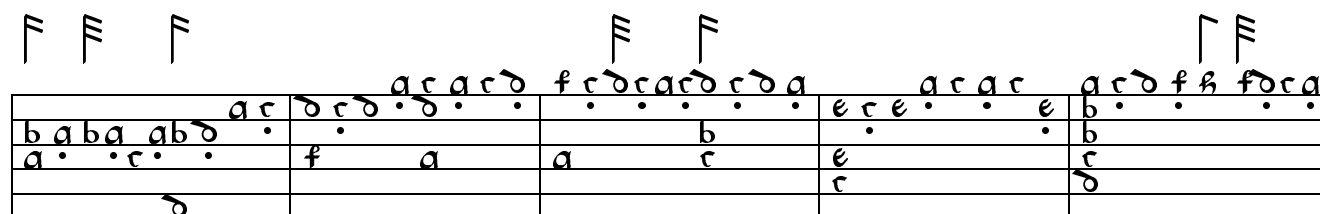
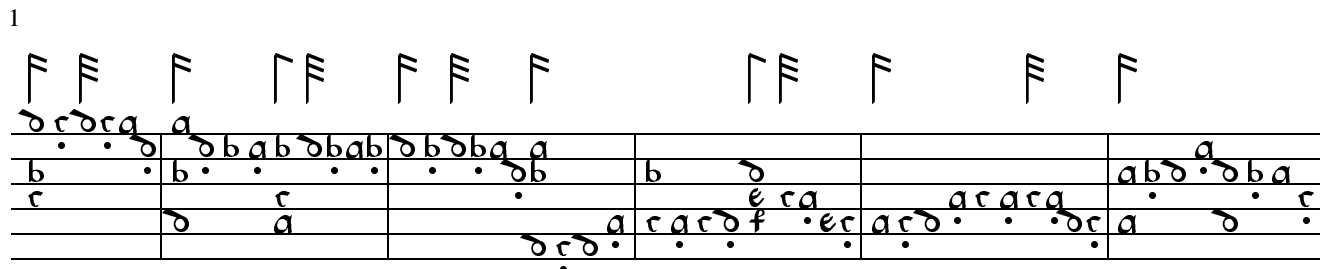
Bossinensis II, ff. 57v-58r



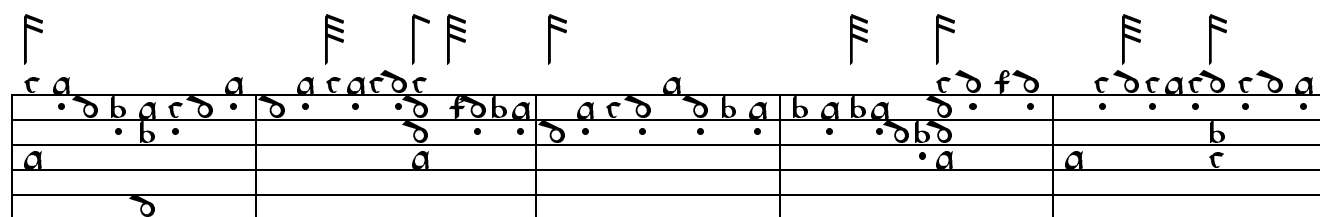
1



6



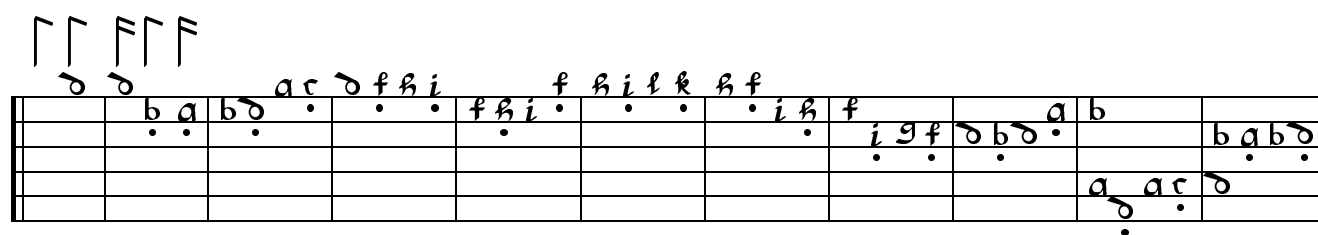
12



17



22



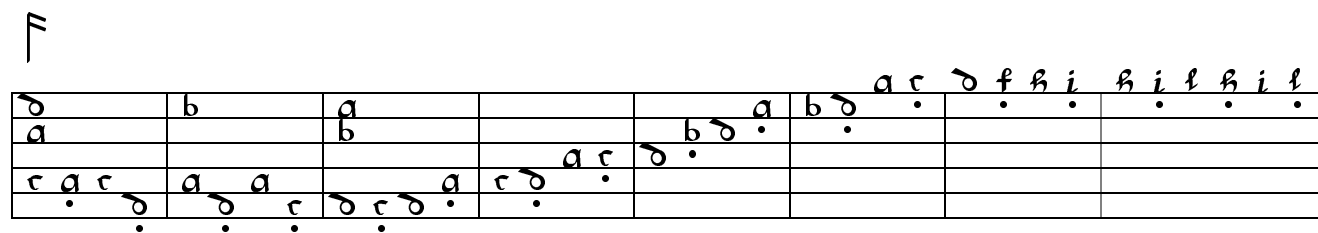
1



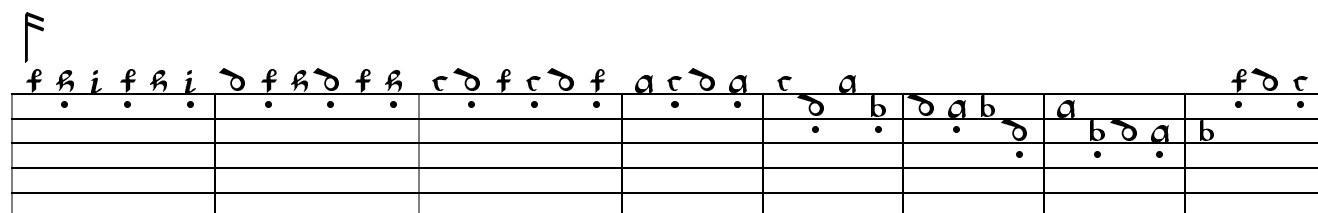
12



22



32



40



48

Recercare (11)

Spinacino I, ff. 47r-47v

1

1 2 3 4 5 6 7 8

9

9 10 11 12 13 14 15 16

17

17 18 19 20 21 22 23 24

25

25 26 27 28 29 30

31

31 32 33 34 35 36 37 38

Handwritten musical notation on a three-staff system. The notation includes various notes (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several vertical strokes with flags, some of which are numbered (6, 7). The notes are written in a stylized, handwritten manner.

52

Handwritten musical notation on a three-staff system. The notation includes various notes and rests. Above the staff, there are several vertical strokes with flags, some of which are numbered (7). The notes are written in a stylized, handwritten manner.

59

Handwritten musical notation on a three-staff system. The notation includes various notes and rests. Above the staff, there are several vertical strokes with flags. The notes are written in a stylized, handwritten manner.

66

Handwritten musical notation on a three-staff system. The notation includes various notes and rests. Above the staff, there are several vertical strokes with flags. The notes are written in a stylized, handwritten manner.

72

Handwritten musical notation on a three-staff system. The notation includes various notes and rests. Above the staff, there are several vertical strokes with flags. The notes are written in a stylized, handwritten manner.

78

Handwritten musical notation on a three-staff system. The notation includes various notes and rests. Above the staff, there are several vertical strokes with flags. The notes are written in a stylized, handwritten manner.

86

[illegible]

1

$\overline{\overline{\downarrow}}$	$\overline{\overline{\downarrow}}$	$\overline{\downarrow}$		$\overline{\overline{\downarrow}}$	$\overline{\downarrow}$			$\overline{\overline{\downarrow}}$	$\overline{\downarrow}$		$\overline{\overline{\downarrow}}$	$\overline{\downarrow}$	$\overline{\overline{\downarrow}}$
a	c	d	c	a		f	c	d	a	c	d	c	c
e	a			b	b	a		d	a	a		a	a
		c	b	c		c	c	b	c				c
e	c	c	d	c	a	d	c	a					a

14

26

[illegible]

37

a		ard		ard		are for a		r		a		ca		ora		dba			
e		r		a		e		r		ca		ora		r		a		r	

48

[illegible]

56

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

66

Handwritten musical notation for measures 75-82. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *ca*, *ac*, *a*, *bc*, *ce*, *a*, *dca*, *cd*, *cd*, *adca*, *ca*, *dba*, *ca*.

75

Handwritten musical notation for measures 83-89. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *acd*, *ac*, *bd*, *acd*, *d*, *acd*, *f*, *fhi*, *fh*, *f*, *dca*, *d*, *acd*, *ac*, *d*, *abd*, *a*.

83

Handwritten musical notation for measures 90-96. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *cd*, *acd*, *f*, *fhi*, *fh*, *efeca*, *d*, *abdbad*, *a*, *dba*, *dba*, *d*, *acd*, *ace*, *f*, *dca*, *dca*.

90

Handwritten musical notation for measures 97-103. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *a*, *acd*, *a*, *cefdcd*, *f*, *dca*, *acda*, *ca*, *ace*, *f*, *acdca*, *acd*, *f*, *fh*, *fh*.

97

Handwritten musical notation for measures 104-110. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *ihf*, *fhi*, *f*, *fh*, *f*, *fh*, *fdacac*, *fdca*, *acda*, *ca*, *dca*, *acda*, *ca*, *dca*, *acda*, *ba*, *abd*, *ac*.

104

Handwritten musical notation for measures 111-117. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *dba*, *a*, *a*, *a*, *f*, *f*, *dca*, *acda*, *c*, *ac*, *ac*, *dca*, *a*, *dca*.

111

Handwritten musical notation for measures 118-124. The notation includes notes and rests on a staff, with letters (a, b, c, d, e, f, g, h, i) written below the staff. The notes are: *caa*, *a*, *c*, *d*, *c*, *a*, *a*, *f*, *f*, *d*, *c*, *a*, *d*, *a*, *c*, *f*, *c*.

118

130

139

148

158

166

174

181

[illegible]

191

♩			♩ ♩			♩ ♩			♩ ♩			♩ ♩			♩ ♩		
♭			♭	♭	♭	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮
a			a	a	a	♭	♭	♭	♭	♭	a	♭	♭	a	♮	♮	♮
	a	♭	♭	♭		a	a	♭	♭	♭	♭	♭	♭	♭	a	♮	♮
♮	♭	♮	♮	♮						♮					♮	♮	♮
a			a	a		♭	♭	♭	♭		♮	♮	a	♮	a		

201

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

212

[illegible]

226

Γ	δ	Γ	Γ	Γ			
ϵ	δ	ϵ	a	a			a
a	a	a	b	a	ϵ	δ	a
a	b	ϵ	δ	b	a		
b	ϵ	b	ϵ				
ϵ			a	ϵ	a	ϵ	δ
				δ		ϵ	
							a

237

ca	b	a c	a	a r d c a		
o b a	a b d	a c e	a b d	a r	b a b a	a b a b a b d
	c	a c	e		c b	c

245

a	a	a	δbab a		a	a	a	ace ^a δca	ca	δbδba	c
abδ	bδ		δb	δabababδ	aabδ	δba					
c	δ		a		c			c		a	

252

258

266

277

288

301

310

318

\mathbb{F}	\mathbb{F}	\mathbb{F}	\mathbb{F}	\mathbb{F}	\mathbb{F}	\mathbb{F}
a abdbb	abd d	a ac d	acace f	a	babdd d e	d a
d		abd d	ard			
a	d	e	a		a	e a

324

[illegible]

331

338

\equiv	f	\equiv	\neg	\neg	\neg	\equiv	
arc	f	a b d	a c d r	a a	a d	b a	a
d arc d		a b d d	a a	b d b	a b	d a	a d b d b d
r	a c d a	c	c b	c	c	a c	d
			c	d a	d		

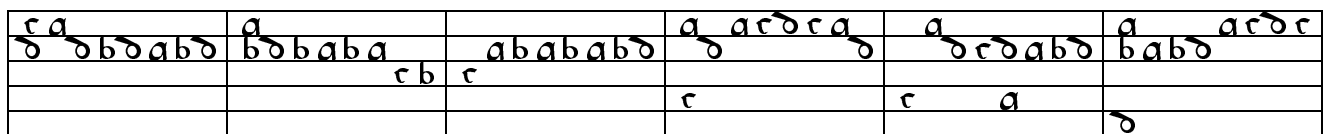
345

353

359

ar d e d e a r d e a a a r a a					
	e r		e r e r e		ar d e d e a r d d
	b			a b a b a b d	ba a r
	e	e	e	r	a r a r

365



371



377



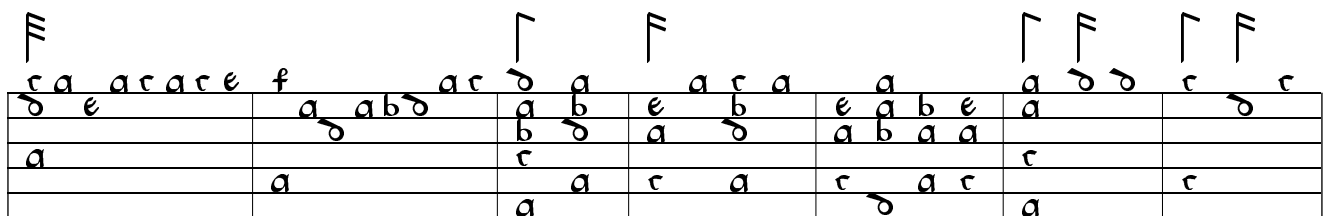
383



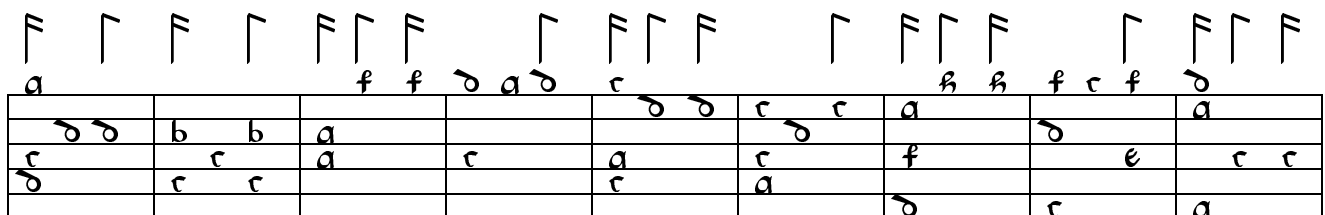
390



396



402



409

473

484

493

502

512

520

526

$\overline{d} c a$	a	$c e$	$e r$	e	f	d	a	$r d$	c
$b a$	b	b	a	a	$r d$	b	c	$a b$	
c	c	a		c					
d	a								

532

7								
a c		a		a c d c		a c d c		a
d		d c d	d	a c d c	d a c e		d	d f
	a d						a b	
c		a c	a c	e a	a	b c		

540

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

549

[illegible]

558

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

567

7

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

576

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

585

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

594

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

603

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

609

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

615

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

621

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

627

a																							
b																							
c																							
a	a	c	d	a	d																		

633

642

651

660

666

674

682

690

698

704

713

722

731

740

747

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec a ardec ardec f h ardec ardec f h fdec a" and "ardec f h fdec a".

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

















Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

12



Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some curved lines. Below the staff, there are several lines of text, including "ardec f h fdec a" and "ardec f h fdec a".

ace	a c d c d c a c d	c e f e f e c e f	f h i h i h f h i	k m n m n m k m n
d a c e				

18

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

23

Handwriting practice sheet for the letter 'f'.

The sheet is divided into two main sections, each containing a row of 'f' characters and a corresponding row of musical notation.

Section 1 (Left):

- Row 1: A series of 'f' characters, some with a dot above them, followed by a circle with a dot inside.
- Row 2: Musical notation for the 'f' characters, including notes and rests, followed by a circle with a dot inside.

Section 2 (Right):

- Row 1: A series of 'f' characters, some with a dot above them, followed by a circle with a dot inside.
- Row 2: Musical notation for the 'f' characters, including notes and rests, followed by a circle with a dot inside.

The musical notation consists of notes on a five-line staff, with some notes having a dot above them. The notes are labeled with letters: 'a', 'c', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

28

[illegible]

31

Passagio

B-Bc mus.16662, f. 28r

Handwritten musical score for "The Rose Tree" in G major. The score is divided into two systems. The first system shows the vocal line starting with a treble clef and a key signature of one sharp (F#), and the guitar line starting with a treble clef and a key signature of one sharp. The second system continues the vocal line and the guitar line. The vocal line is written in a soprano clef, and the guitar line is written in a treble clef. The music is in 4/4 time. The vocal line consists of a series of eighth and sixteenth notes, and the guitar line consists of a series of eighth and sixteenth notes. The score is written in a standard musical notation style.

1

Handwritten musical notation for the first system of the 'Hallelujah' chant. The notation is on a four-line staff. The melody is written in a medieval style with square neumes. The text 'Hallelujah' is written above the staff, with the 'H' repeated multiple times. The staff is divided into three measures by vertical bar lines.

3

MUSIC SUPPLEMENT FOR LUTEZINE TO LUTE NEWS 108 (DECEMBER 2013): CITTERN ARRANGEMENTS OF MUSIC BY JOHN DOWLAND

As a final contribution to the 450th anniversary this year of John Dowland's birth, this supplement focusses on a neglected area of his music, the surviving solo cittern arrangements. All cittern versions of the fifteen I know are edited here and many are remarkable for their sophistication and concordance with the lute settings.¹ Numbering and details of the lute versions are found in DowlandCLM.² There is no reason to think Dowland made the arrangements himself, so who did? Three named individuals in English sources composed or arranged solo cittern music, Anthony Holborne, Thomas Robinson and Robert Sprignell. The first two published books of cittern solos, which they presumably composed or arranged themselves. Four here were set by Thomas Robinson, and one, of eight ascribed pieces, by Robert Sprignell.³ And four, largely poor, settings are from Adrian Valerius' *Neder-Landsche Gedenck-Clank* of 1626.⁴ The rest are anonymous, but it is tempting to think at least some of them were arranged by one of the above!

JD8. Piper's Pavan	page
GB-Cu Dd.4.23, f. 27v <i>Dowlands Pauen</i>	2
GB-Cu Dd.14.24, f. 32v <i>Capt. Pipers Pauen</i> [consort cittern part]	
JD15. Lachrimae Pavan	
Valerius 1626, p. 219 <i>Pavane Lachrime met den Bass</i>	8 & 9
GB-Cu Dd.14.24, f. 25r <i>Lachrimae</i> [consort cittern part]	
JD19. Piper's Galliard	
a. GB-Cu Dd.4.23, f. 4v <i>Pipers Galliard Jo Dowland. Tho. Robinson</i>	3
b. GB-Cu Dd.4.23, f. 28r ii <i>Galliarde J. Dowl</i>	4
c. Robinson <i>New Citharen Lessons</i> 1609, sigs. D4v-E1r <i>Pipers Galiard</i>	5
d. US-CA Mus.181 (Otley), f. 14r <i>Dowland Gal:</i>	6
JD22. Dowland's First Galliard	
GB-Cu Dd.4.23, f. 28r i <i>Galliarde Jo. Dowl</i>	10
GB-Cu Dd.14.24, f. 34v <i>Dowlands Galliarde</i> [consort cittern part]	
JD23. The Frog Galliard	
a. Robinson 1609, sig. G1r <i>The Frogge</i>	14
b. Valerius 1626, p. 55 <i>Engels Nou, Nou</i> [original & transcription]	15
JD42. Earl of Essex Galliard - Can she excuse	
Robinson 1609, sigs. E2v-E3r <i>A Galliard: Can she excuse my wrongs</i>	11
JD48. Lady Leighton's Allmane	
a. US-CA Mus.181, ff. 13v-14r <i>Doulan. Gallia: Doulandes Galliarde</i>	12
b. GB-Cu Dd.14.24, f. 28v <i>Dowlands Almaine</i>	13
JD50. Mrs White's Thing	
GB-Cu Dd.4.23, f. 31v <i>Mrs Whyte</i>	16
JD60. Come again	
a. US-CA Mus.181, f. 11r <i>All the day - Al the daye</i>	6
b. Valerius 1626, p. 167 <i>Engels Com again, metten Bas: Ende is een tWeespraecke tuschen Ian ende Pieter</i> [original & transcription]	7
JD61. Orlando sleepeth [Dowland probably wrote the tune]	
a. GB-Cu Dd.14.24, f. 16v <i>Orlando sleepeth</i>	12
b. US-CA Mus.182 (Ridout), f. 79v <i>Orlando</i>	13
JD62. Fortune [Dowland probably wrote the tune]	
a. US-CA Mus.181, f. 37v untitled	17
b. Valerius 1626, p. 133 <i>Engelsche Fortuyn</i> [original & transcription]	17
c. GB-Lbl Add.4388, f. 88r <i>Treble string Fortune my foe</i> ⁵	17
JD63. Complainte	
GB-Cu Dd.4.23, f. 23r <i>Complainte J. Dowlands</i>	4
GB-Cu Dd.14.24, f. 21v <i>Complaint also Fortune</i> [consort cittern part]	
JD79. What if a day [Dowland probably wrote the tune]	
a. GB-En 9450, ⁶ f. 42r <i>Qubaf if a day</i> [original & transcription]	14 & 16
b. GB-Cu Dd.4.23, f. 32r <i>What is a day or a night or an bower</i>	18
c. Valerius 1626, p. 248 <i>Commedianten dans - Berg op Zoom</i> [original & transcription]	18 & 19
d. Robinson 1609, sig. K2r <i>What if a day</i>	19
JD81. Tarleton's Jig	
GB-Cu Dd.4.23, f. 25r <i>Tarltons Willy</i>	3
GB-Cu Dd.14.24, f. 17r <i>Tarltons Jigge</i> [consort cittern part]	
JD104. Galliard	
US-CA Mus.181, f. 10v <i>Ga: 7 - Dowland p Ro: Spr:</i>	10

John H Robinson and Ian Pittaway - December 2013

¹ From one Dutch and seven English sources. Additional pieces with consort cittern parts only: **DowlandCLM 10**. GB-Cu Dd.14.24, f. 27r *Solus cu sola*; **39**. GB-Cu Dd.14.24, f. 36v *Dowlands Rounde. b[attle] galliarde*; **41**. GB-Cu Dd.14.24, f. 20r *Do. Re. Ha.* [Queen Elizabeth's] *Galliard*; **75**. GB-Cu Dd.14.24, f. 26v *My Lady Leightons Pauen*. Cittern solos of popular tunes that Dowland set which are not his arrangements have been omitted: **64**. Go from my window; **66**. Lord Willoughby; **67**. Walsingham; **70**. Robin; **106**. Monsieur's almaine. The cittern solo of the ballad based on Dowland's Essex Galliard [42] in Robinson 1609, sigs. D4v-E1r *Excuse me* was included in the Lutezine to Lute News 107. **Commentary**: Valerius' settings [n° 15, 23, 60, 62 & 79] n° 79 in GB-En 9450 (Edward's) for diatonic cittern in french tuning are also transcribed for chromatic cittern in Italian tuning

here. **8**. A9B8C8; 2/2 - scribe changed h1 to i1; 9 - half bar retained as in the original; 13/7 - d2 absent; 14/8-9 - bar line added. **15i**. ABC16; 15/3 - g1i2g3 instead of i1g2i3; 34/1 - dotted crotchet instead of crotchet. **15ii**. ABC16; 8/1 - d2f3 changed to e2h3 (not possible with the diatonic fretting in 15i); 15/3 - h1k2h3 instead of k1h2k3; 22/1 a3 changed to l3; 34/1 - dotted crotchet instead of crotchet. **19a**. ABC8; 7/8-9 - crotchet changed to quaver; 20/4 - e2 instead of f2; 25/3 - scribe altered l1 to o1; 29/1 - l3 f4 crossed out; 29/3 - h3 crossed out. **19b**. ABC8; no changes. **19c**. ABC8; 16/8 - fermata above the minim; 17/2 - f1 instead of g1 & i2 crossed out; 19/1 - scribe replaced l1d2d3 with l1h2h3 as an insert below the staff; 21/5-6 - bar line added; 21/6 & 22/1 - scribe i1f2f3 & g1f2 repeated as an insert below the staff. **19d**. AABBC8; 10/5 - crotchet instead of minim; 27/4 - d4 added; 48/1 - quaver instead of crotchet. **22a**. A8B9C10; 9/4-5 - arrows and insert at the end of the tablature; 9-10 - bar line 2 notes to the right; 13/6 - a3 instead of a2; 20/5, 21/2 & 21/5 - d4 crossed out; 22/5 & 23/5 - f4 crossed out. **23a**. AAB16; 26/6 - d1 instead of c1; 27/5 - a2a3 instead of e2h3. **23bi**. A15B16; bar 6 absent; 22/3 - a1c2a3d4 instead of d1a2a3c4. **23bii**. A15B16; bar 6 absent 22/3 - a1c2a3b4 instead of d1a2a3a4; 24/1-2 - c2 changed to a2. **42**. AABBC8; 40/1 - crotchet instead of minim. **48a**. ABCDDD4; '2' over double bar lines to indicate section repeats; 1/4-5 - crotchet instead of minim; 4/1, 8/1, 12/1, 16/1, 20/1, 24/1 - minims instead of dotted minims; 4/2 - crotchet absent; 4/3 & 20/3 - minims instead of semibreves; 6/3-4 - bar line added; 7/7 - crotchet instead of minim; 7-8 & 23-24 - bar lines absent; 8/3 - semibreve instead of minim; 10/1 & 12/3 - minims instead of semibreves; 20-21 single instead of double bar line. **48b**. ABADDD2; 4/7 - semibreve instead of dotted minim; 7/1, 9/1, 11/1 - e2 instead of f2; 7/3, 9/3, 11/3 - g2 instead of f2; 9-10 & 10-11 - bar lines absent; 11-12 - bar line three notes to the left. **50**. AA3BB4CC4; 7/2, 11/1, 14/1, 15/1, 16/1, 20/1 & 22/1 - crotchets absent. **60a**. A7B5; 8/3-4, 9/3-4, 10/3-4, 11/3-4 - bar lines added. **60bi**. A14B12; 23/6 - c4 instead of e4; 25/1 - a2 absent. **60bii**. A14B12; 23/6 - c4 instead of d4; 25/1 - a2 absent. **61**. ABCD2; 3-4 - bar line absent; 4/1 - a4 instead of d4; 4/3 - d2 instead of a2; 5 - triple time signature absent; 8/4 - d4 absent. **62a**. AB4; single bar lines absent (except 7-8); bar 8 - 2 quavers - crotchet - 3 quavers - minim instead of 2 crotchets - 4 quavers - fermata. **62bi**. A4B8; no changes. **62bii**. A4B8; no changes. **62c**. AA2BB4; tablature letters are written above a single horizontal line [i.e. no 6 lines staves]. The only barlines present in the original are at 1-2, 3-4, 5-6, 9-10 & 11-12 and double bar lines are added editorially to show line breaks. **63**. ABC4; 1/4 - scribe altered a3 to d3, and a4 crossed out; 1/5 - scribe altered h3 to f3; 12/3 - scribe altered a3b4 to f3; 12/5 - a4 absent. **79a**. AA5B8CC4; 1/4, 2/1, 3/1 & 3/4 - crotchets absent; 1-2, 3-4, 4-5, 6-7, 8-9 11-12, 19-20 & 25-26 - bar lines absent; 2/1 - f3 instead of a3; 7/1, 9/1, 15/1, 23/1, 23/4, 23/7, 24/1, 24/4, 25/1 & 25/4 - quavers absent; 10/2 - d2 instead of f2; 15/8 - a2 instead of h2; 21/2 - f3 instead of c3; 23/2 - scribe altered f1 to g1. **79bi**. rhythms signs absent; 1-2 & 4-5 - bar lines 2 notes to the left; 1/4, 2/4, 3/4 & 5/3 - d3 instead of e3; 3/3-4, 6/2-3, 7/2-3, 8/2-3 - bar lines added; 4/3 - d2d3 instead of e2e3; 8/4 - a1 instead of k1; 8-9 & 9-10 - bar lines one note to the right; 12-13 - bar line absent. **79bii**. A5B7; rhythms signs absent; 1/4, 2/4, 3/4 & 5/3 - d3 instead of f3; 1-2 & 4-5 - bar lines 2 notes to the left; 3/3-4, 6/2-3, 7/2-3, 8/2-3 - bar lines added; 4/3 - d2d3 instead of f2f3; 8/4 - a1 instead of l1; 8-9 & 9-10 - bar lines one note to the right; 12-13 - bar line absent. **79ci**. A5B4C5; no changes. **79cii**. A5B4C5; no changes. **79d**. A5A5B4B5C4C5; 1/2 - quaver a note to the right; 3/4-5 - crotchet - quaver a note to the right; 6/4-5, 9/9-10, 24/4-5 - bar lines added; 18-19 - bar line absent; 19/1 - minim instead of semibreve; 26/6 - a2 added; 27/1 - semiquaver instead of quaver; 28/1 - minim instead of fermata. **81**. A4B8; 1/1, 3/3, 5/1 & 3, 8/4 - a4 added; 9/1 - d2d3d4? obscures. **104**. ABC8; 8/4 - scribe altered h4 to g4; 14/1 - m3 instead of n3; 17/1 - crotchet over q1 - crotchet rest instead of a minim.

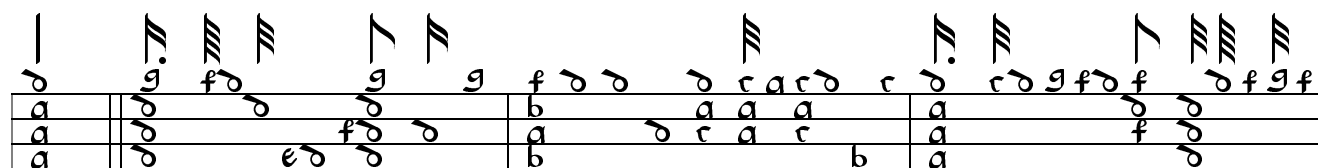
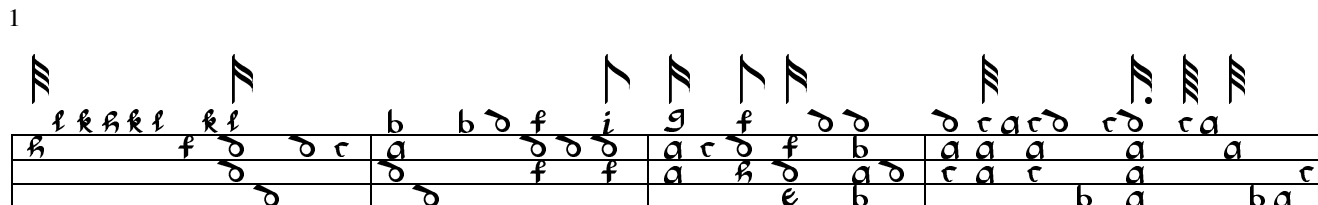
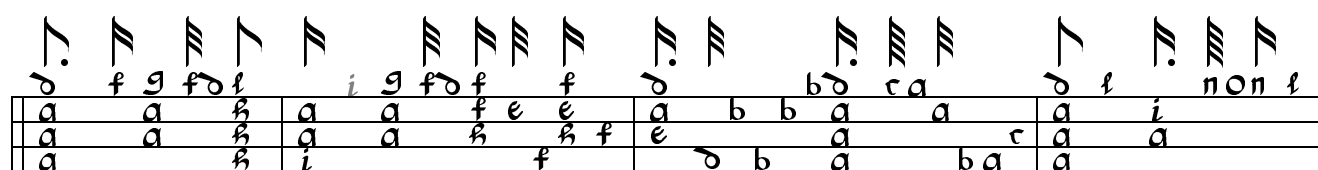
² Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

³ GB-Cu Dd.4.23, f. 2r *Sprignals pauen*; US-CA Mus.181, f. 7v *Pavo: 1 / Robert Sprignell*; f. 8r *2 Gal: / Gal p[er] Ro: Sprig*; f. 9r *Gal: 4 / Allysons gal p[er] Ro: Spr*; ff. 9r-9v *Ga: 5 / Gal: Collyard p[er] nRo: Spr*; f. 10v *Ga: 7 - Dowland p Ro: Sp*: [JD104 here]; ff. 11r-11v *P: Cydippe Pauen / Cydippe pau: per Ro: Spr*; ff. 11v-12v *Alisons sharp: Pa: / Mr Allisons sharp Pa: by Robt Sprig*. Thomas Morley, Philip Rosseter and Richard Allison published mixed consort music with cittern parts, and Matthew Holmes copied cittern solos and parts for mixed consort into MS Dd.4.23 and Dd.14.24, the latter including a few solos, and a young Daniel Bacheler copied the Walsingham consort parts, including those for cittern.

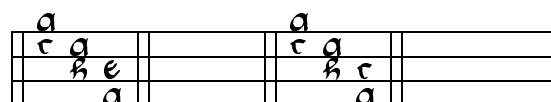
⁴ Valerius includes solos for lute [one a lute trio], as well as settings for diatonic cittern in french tuning and one to three voices which are probably to be accompanied by the cittern part, although they may also stand as solos according to Simon Groot 'De liederen in de "Nederlandsche Gedenck-clanck" van Adriaen Valerius' in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, Deel 51, No. 2 (2001), pp. 131-148 - thanks to Jan Burgers for a copy of the article, and to Louis Grijp for help editing the Valerius settings.

⁵ See John M. Ward 'Curious Tunes for Strange Histories' in Laurence Berman (ed.) *Words and Music: The Scholar's View - A medley of problems and solutions compiled in honour of A. Tillman Merritt by sundry hands* (Harvard University Press, 1972), p. 341.

⁶ Thanks to Rob MacKillop for a copy of his transcriptions from the original.

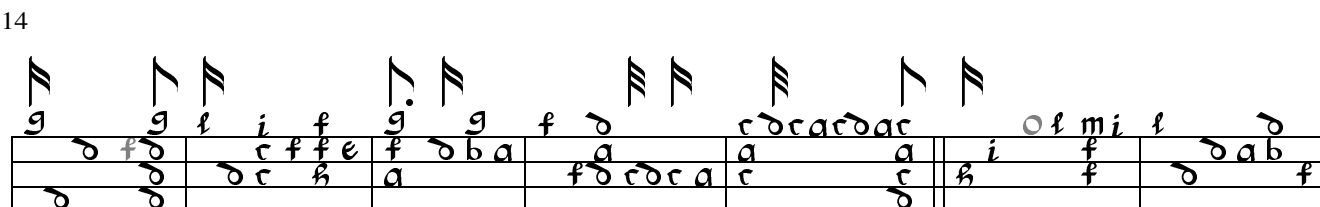


italian tuning french tuning



JD19a. Pipers Galliard Jo(hn) Dowland - Tho(mas). Robinson

GB-Cu Dd.4.23, f. 4v



JD19b. (Pipers) Galliarde J(ohn): Dowl(and)

GB-Cu Dd.4.23, f. 28r ii

The first system of musical notation for 'The Rose Tree' consists of a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff.

1

8

13

19

JD63. Complainte J(ohn). Dowlands

GB-Cu Dd.4.23, f. 23r

[illegible]

1

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment (piano). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic support with chords and single notes.

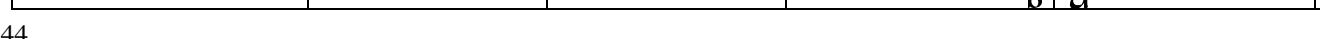
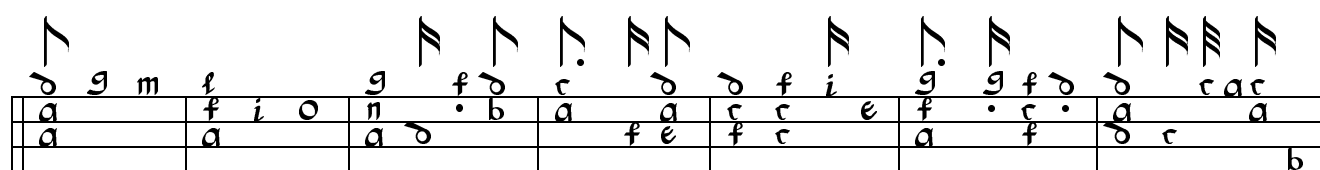
5

f f f	o t t	n i i	i i i	o t a	m l i	f e h
						b a f
						e h a

10

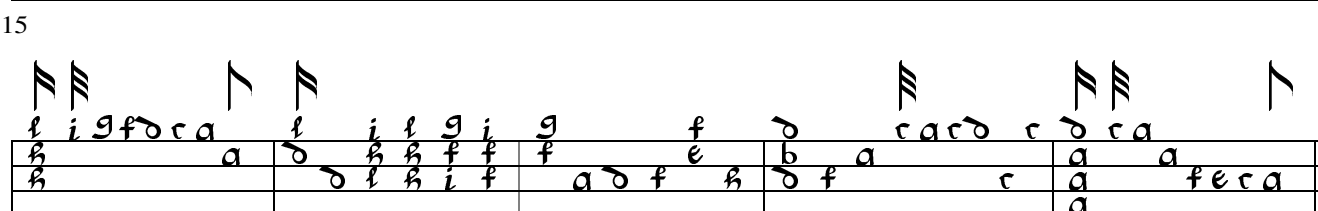
JD19c. Pipers Gal(l)iard

Robinson 1609, sigs. D4v-E1r



JD19d. (John) Dowland (Pipers) Gal(liard):

US-CA Mus.181, f. 14r



20

JD60a. All the day (Come again)

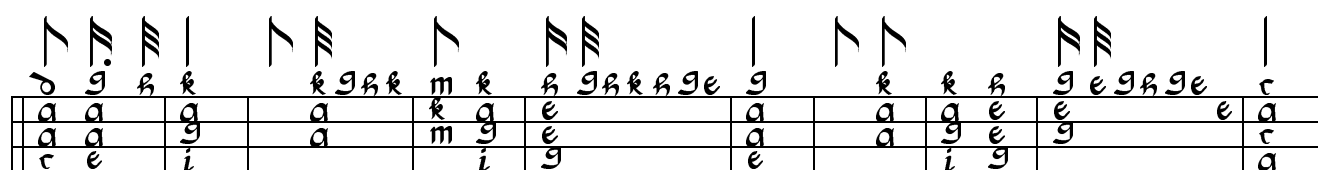
US-CA Mus.181, f. 11r



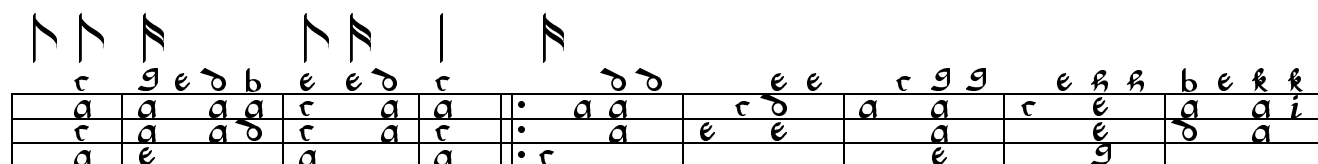
8

JD60bi. Engels Com(e) again - diatonic cittern in french tuning

Valerius 1626, p. 167



1



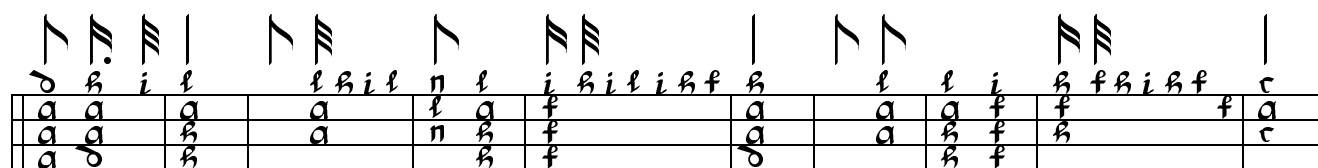
11



20

JD60bii. Engels Com(e) again - transcribed

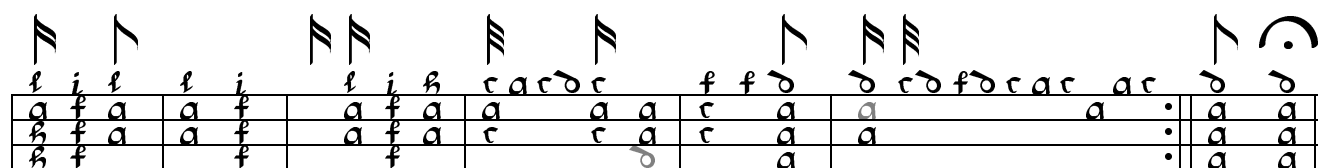
Valerius 1626, p. 167



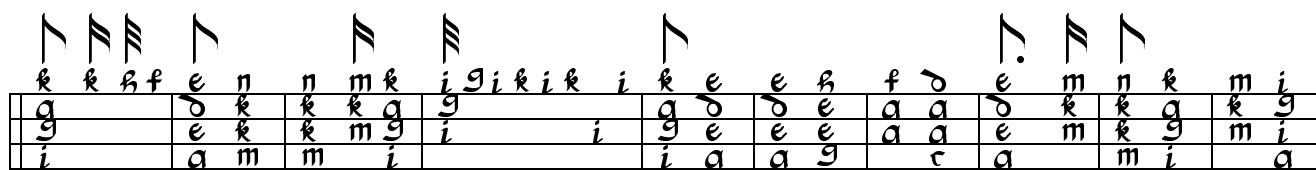
1



11



20



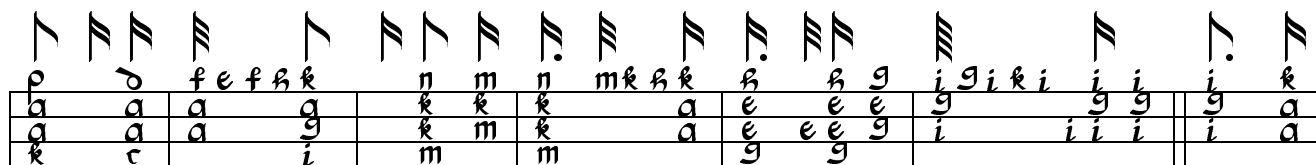
1



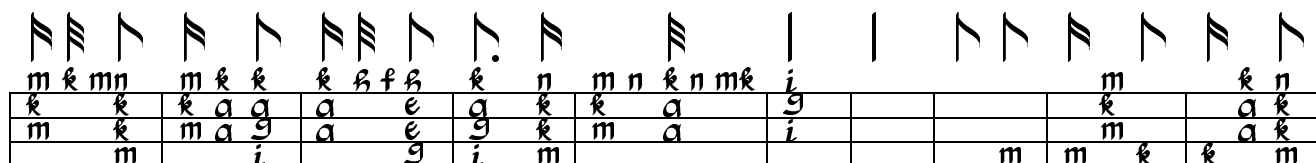
11



20



27



34



44

JD22. (First) Galliarde Jo(hn). Dowl(and)

GB-Cu Dd.4.23, f. 28r i

[illegible]

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

7

f g i l f g d c d c f d f c a c a c d c d d d d g g

14

[illegible]

21

JD104. Ga(lliard): 7 (John) Dowland p(er) Ro(bert): Sp(rignell):

US-CA Mus.181, f. 10v

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

1

8

13

[illegible]

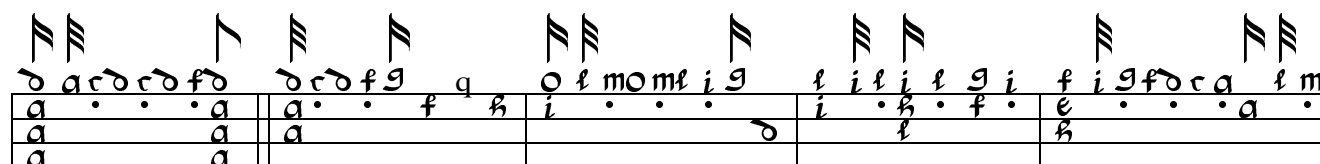
19

JD42. A Galliard: Can she excuse my wrongs

Robinson 1609, sigs. E2v-E3r



1



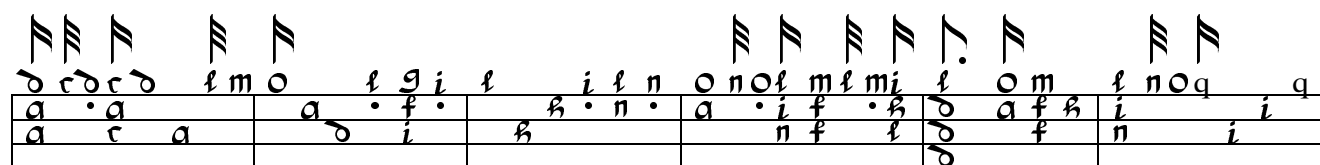
8



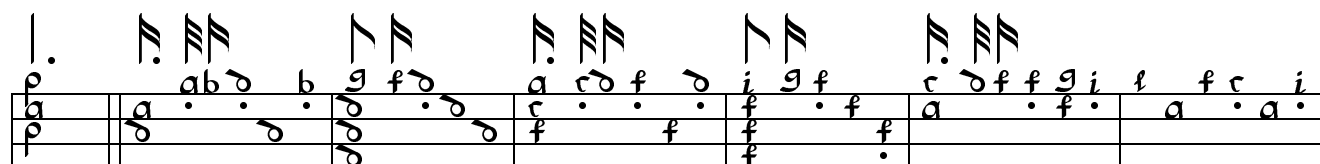
13



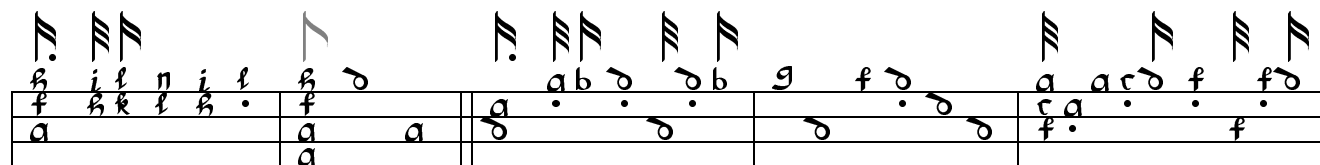
19



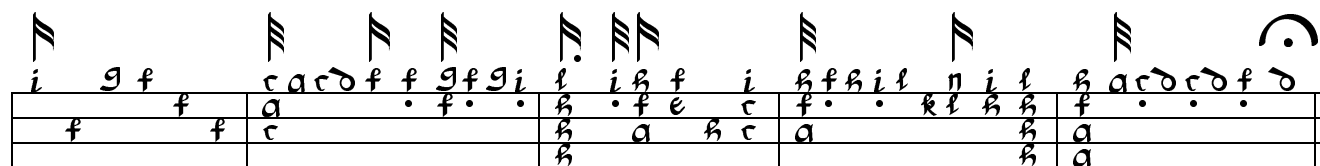
26



32



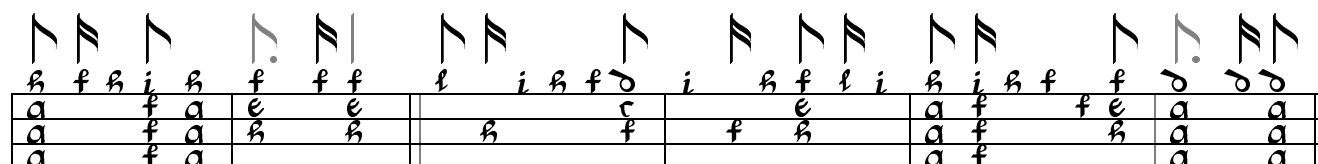
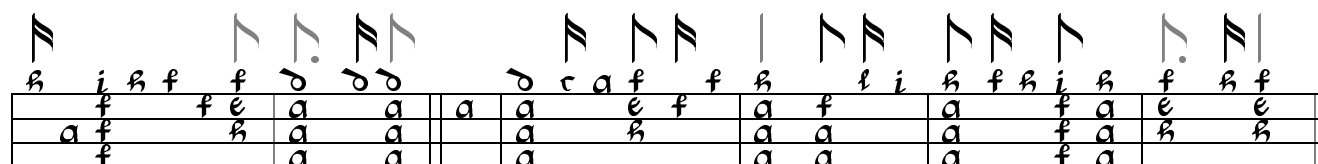
39



44

JD48a. (John) Doulan(d). Galliarde

US-CA Mus.181, ff. 13v-14r



19

JD61a. Orlando sleepeth

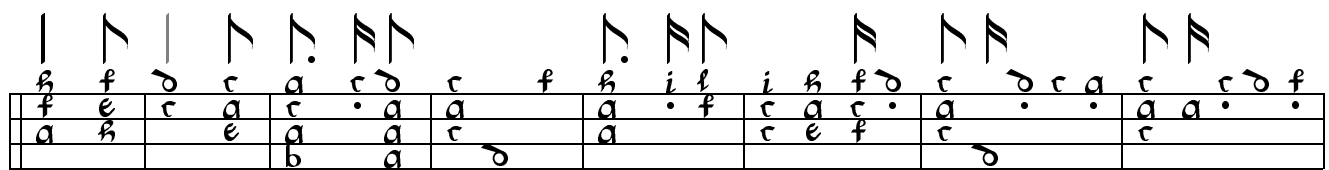
GB-Cu Dd.14.24, f. 16v



4

JD23a. The Frogge (Galliard)

Robinson 1609, sig. G1r



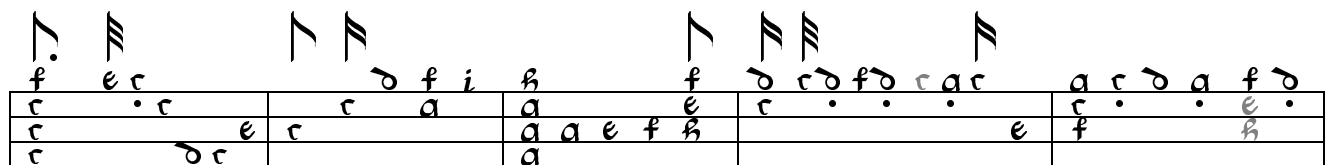
1



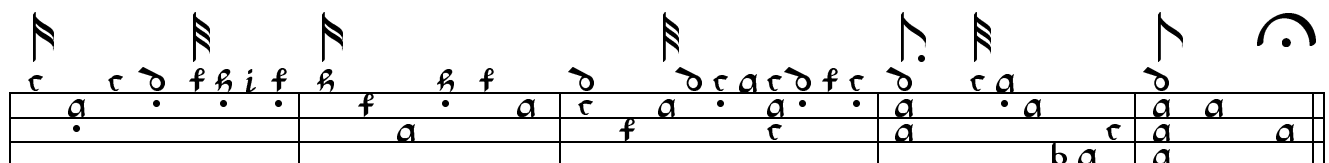
9



15



23



28

JD79ai. Quhat if a day - diatonic cittern in french tuning

GB-En 9450, f. 42r



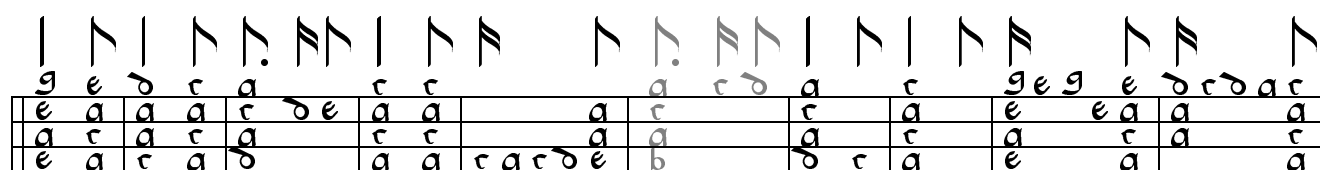
1



7

JD23bi. Engels Nou Nou - diatonic cittern in french tuning

Valerius, 1626, p. 55



1



11



20



29

JD23bii. Engels Nou Nou - transcribed

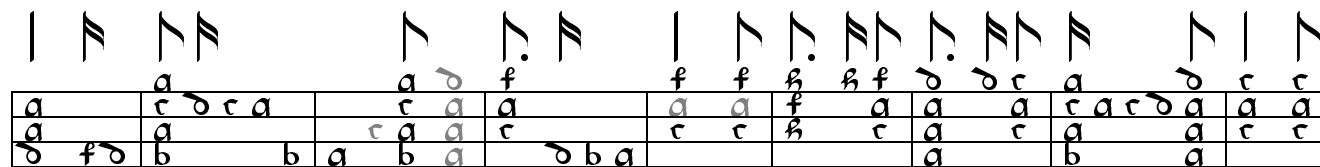
Valerius, 1626, p. 55



1



11



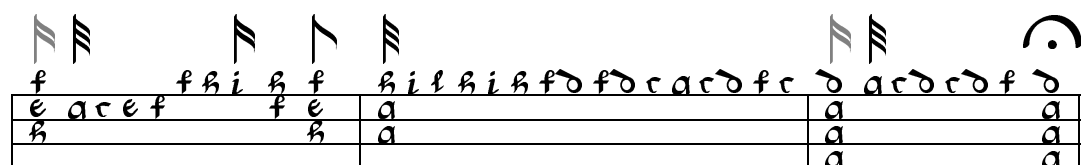
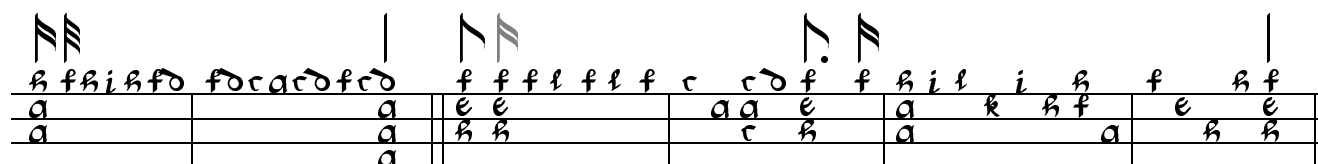
20



29

JD50. Mrs Whyte(s Thing)

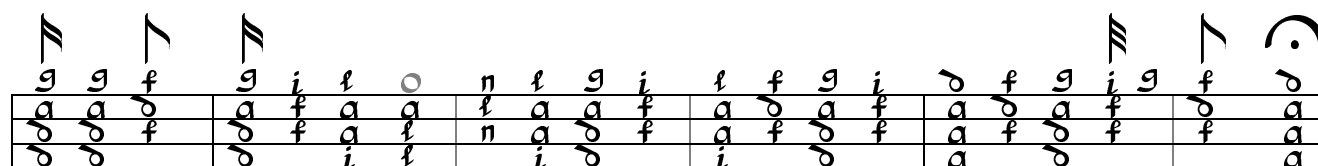
GB-Cu Dd.4.23, f. 31v



20

JD79aii. Quhat if a day - transcribed

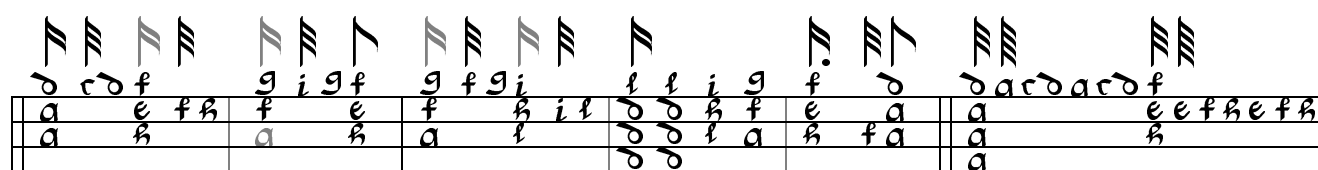
GB-En 9450, f. 42r



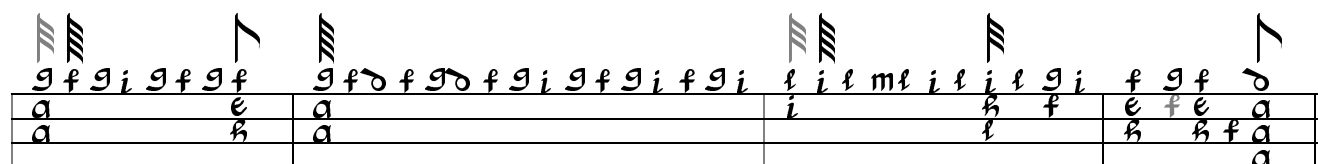
7

JD79b. What is a day or a night or an hower

GB-Cu Dd.4.23, f. 32r



1



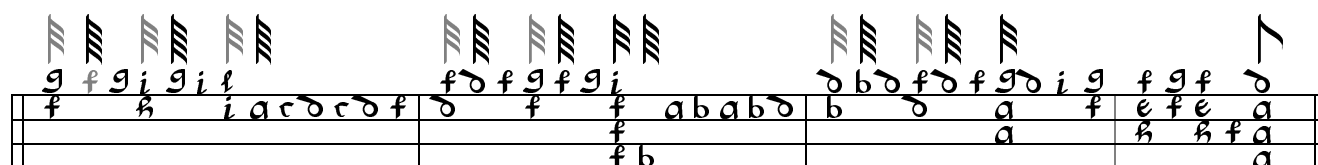
7



11



17



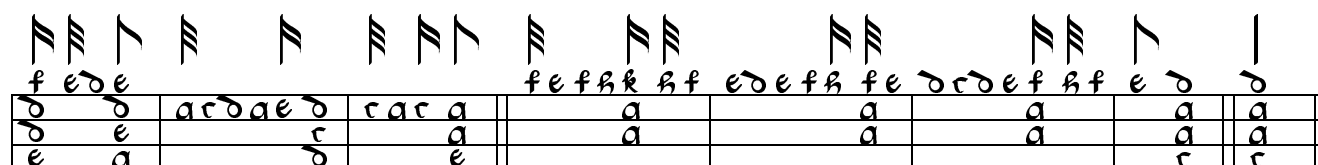
23

JD79ci. Commedianten dans - diatonic cittern in french tuning

Valerius 1626, p. 248



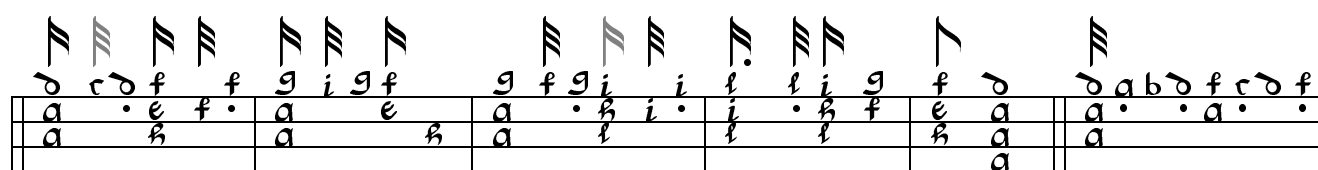
1



7

JD79d. What if a day

Robinson 1609, sig. K2r



JD79cii. Commedianten dans - transcribed

Valerius 1626, p. 248

