

**MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 126 (JULY 2018): MELCHIOR NEUSIDLER PART 1 WITH ADDITIONAL SETTINGS OF MEIN HERTZ IST FRISCH, MEIN GMÜT IST FREY - AND A CONTINUATION OF JAKOB POLAK PRELUDES & FANTASIAS, BALLAD SETTINGS AND DOWLAND GALLIARDS JD 25/34/36/37**

**MELCHIOR NEUSIDLER PART 1**

This is the first in a series of lute music of Melchior Neusidler, beginning with a fantasia,<sup>1</sup> an intabulation and a dance in the same key. The fantasia (MN1a) is unique to a source in German tablature ascribed MN. The intabulation (MN1b) and dance (MN1c) are in Melchior's *Teutsch Lautenbuch* published by Bernhard Jobin in Strasbourg in 1574 also in German tablature. The intabulation is of Arcadelt's madrigal *O felici occhi miei* (Oh my happy eyes), and settings by Giovanni Maria da Crema, Miguel de Fuenllana and Perino Fiorentino are also included here for comparison (App 2-4). The dance is Melchior's setting of the Duetsche Dantz *Mein Hertz ist frisch, mein Gmüt ist frey* (My heart is fresh, my mind is free) coupled with a triple time hupfauff, and more settings of this dance are included in the section 'Hudson 9' below. All three are transcribed into French tablature here.

- MN1a.** PL-Kj 40598, ff. 9v-10r *Fantasia MN 7.* pp. 6-7  
**MN1b.** Neusidler 1574, sigs. H3v-H4r 19. *O felici occhi miei. quatuor vocum. Archadelt.* [index: *Matrigali. O; Felici occhi miei*]- german tablature 8-9  
 = D-W Guelf. 18.7, ff. 114v-115r *o felici ochj miei* - Italian tablature model: *Il primo libro di madrigali d'Archadelt a quatro* (Gardane, Venice, 1539), pp. 47-48 (cantus) 47-48 (tenor) 47-48 (altus) 47-48 (bassus)  
*O Felici occhi miei*<sup>2</sup>  
 cf. Ortiz Tolledano *Libro Premiero* 1553, pp. 69-83 untitled à4 - *Revercada primera/segunda/ tercera/ quarta sopra O felici occhi miei* - viol and keyboard;  
 Ruffo *Capricci in Musica a tre voci* 1564, f. 5r *O Felici ochi mei* - à 3  
**MN1c/H9b.** Neusidler 1574, sigs. L1v-L2r *Mein Hertz ist frisch, mein Gmüt ist frey - Volget der Hupffauff* 10-11

**MORE VERSIONS OF DOWLAND GALLIARDS 25/34/36/37**

- JD25(a). GB-Cu Dd.2.11, f. 12r *Dowl Mellancoly Galliard* *Lute News*  
**JD25b.** GB-Gu Euing 25, f. 24v untitled 28  
**JD25app.** Fuhrmann 1615, p. 119 *Subplementum* 29  
 JD34(a). GB-Cu Dd.9.33, f. 29r *Mignarda Jo(hn) Dowlande*  
**JD34b.** GB-Cu Dd.2.11, f. 77r *Mignarde* 30  
**JD34c.** GB-Cu Dd.5.78.3, f. 31v *J.D.* 30-31  
**JD34d.** Dowland 1604, sigs. I1v-I2r *M. Henry Noel his Galliard. 14 Io. Dowland - lute part* 31  
**JD34e.** Dowland *A Pilgrimes Solace* 1612, sigs. D1v-D2r *V. Shall I strive with words to move - lute song* 32-33  
 JD36(a). GB-Cu Dd.5.78.3, f. 56r *Mr Knights galliard Jo Dowland*  
**JD36b.** GB-Cu Dd.9.33, f. 19v *Mr Knights Galliard J. Dowla(nd)* 34  
**JD36app.** GB-Ctc O.16.2, p. 123 *La mini--ard* 34-35  
 JD37i(a)&cii(a). Dowland 1597, sig. L2v *My Lord Chamberlaine his Galliard Cantos & Basses* [index: *A Galliard for two to play upon one Lute*, title page: *Also an invention by the said Author for two to play upon one Lute* - lute II *Lute News*  
 GB-Cu Dd.9.33, f. 90r untitled - lute I  
**JD37ib&iiib.** Dowland 1613, sig. L2v *My Lord Chamberlaine his Galliard Cantos & Basses* - lute I & II 36  
**JD37ic.** GB-Cu Dd.9.33, f. 90r untitled - lute I 37  
 - coupled with a repeat of JD37ia Dowland 1597 - lute II  
**JD37appi&ii.** GB-Cu Add.8844, f. 32v untitled - duet lutes I & II 19

One of two sources of Dowland's Melancholy galliard **JD25** was in the supplement to *Lute News* 126 and also used in DowlandCLM. The other source is edited here and is nearly identical with subtle differences frequently in chord filling, occasionally in figuration (see bars 33 and 37 of JD25b) and especially in the accidentals (see bars 5 repeated in 13, 22 repeated in 30, and 47). Euing also handles the elision between strains awkwardly at the end of the first strain and its repeat extending both to nine bars (see bar 1 and 9). JD25app is a completely different setting from Fuhrmann (not listed by Poulton or Ward) that nevertheless follows the melodic outline and harmony throughout, copying the D natural (h1) rather than D flat (g1) in bar 13 from Euing bars 22/30.

Holmes copied the Mignarde galliard **JD34** into three of his lute

books, the one in Dd.9.33 used in DowlandCLM and edited in the supplement to *Lute News* 126,<sup>3</sup> and the other two from Dd.2.11 and Dd.5.78.3, together with the lute part from the consort setting and the lute song 'Shall I strive with words to move', are included here. Of the three solo lute settings Dd.9.33 is the only one with divisions, which Poulton doubted were Dowland's own based on style. Curiously *Mignarde* has four strains with repeats in the sequence AABCBCDD, and the repeats of the B and C strains are not divisions except for an embellished phrase three bars from the end of each (bars 38 and 46). The three sources are very similar but differ in many details of figuration, Dd.2.11 and Dd.5.78 being closer to each other than to Dd.9.33. Poulton thought that all three may have 'reached the writer in the form of staff notation since he appears to have had great difficulty with the accidentals, especially in the case of D#' (g3). However, this seems unlikely because Holmes, the scribe, had already copied it into two of his previous lute books with alternative readings for D natural/D sharp (see g3/f3 in JD34a bars 5, 49 and 54 and he altered f1 to g1 in bar 4), so it seems likely he faithfully copied tablature exemplars that differed in accidentals as all these alternatives sound valid. In fact, close study of all the sources increases the appreciation of this unusual galliard by Dowland. **JDapp34** is a different piece with a similar title that is a better candidate than Dowland's *Mignarde* for the music referred to in Philip Massinger's play *The Excellent Comedy* performed c.1618 (act III scene ii p. 41) when Lisander says 'Play the first weapon [dancing], come strike, strike I say / Yes, yes, you shall be first, Ile observe Court Rules / *A Gallard Laminard*,<sup>4</sup> however it is more like a courante than a galliard.

Holmes copied **JD36** into two of his lute books neither with divisions, the one in Dd.5.78.3 edited in the supplement to *Lute News* 26, where the possible dedicatee the seafaring Master John Knight was also discussed. The other, from Dd.9.33 and used in DowlandCLM, is included here. The two sources are identical except for a few minor variants (see bars 4, 10, 15, 23 & 24).

The duet **JD37** 'for two to play upon one lute' as printed in the 1597 edition of Dowland's *First Booke of Ayres* was in the supplement to *Lute News* 126 and the amended version of both parts from the 1613 edition here as well as lute I from Dd.9.33 coupled with the 1597 version of lute II. I have compared copies of all five editions of the print, and determined that the 1597, 1600 and 1603 editions are identical except for the final note of lute II in 1600, 1603 substituted e2 for f2 in error. Then a number of variants are introduced in the 1606 edition (see commentary). The 1606 edition also included substantial rewriting of the lute accompaniments to some of the songs about which Poulton commented that '[t]here can be no doubt, in my opinion, that the alterations were made by Dowland himself, and if so he probably amended the duet too.'<sup>5</sup> The 1613 edition is identical to 1606 except for introducing additional errors (see commentary), details in the commentary at the end of this Lutezine). Thus, significant revisions were made to the duet for the 1606 edition, and the 1613 edition follows that of 1606 (adding a couple of errors) rather than the earlier editions. Dd.9.33 includes the e2 as the final note of lute I as in the 1600 and 1603 editions as well as variants found in the 1597, 1600 and 1603 plus a few other variants not found in any of the printed editions.

John Ward drew attention to the similar duet copied in score in the Trumbull lute book that is also for two to play upon one lute (**JD37app**),<sup>6</sup> suggesting it is 'perhaps a first draft, or another composer's work which provided Dowland with a point of departure for his own, or a parody on Dowland's duet by someone else'.

<sup>1</sup> *Fantasias and Recercars for Renaissance Lute*, vol. 1: *Prints in German tablature*, vol.

2: *Manuscripts in German Tablature c.1520-1580*, vol. 3: *Manuscripts in German Tablature c.1580-1630* (Lübeck: TREE Edition, 2008, 2010 & 2012).

<sup>2</sup> [http://hz.imsip.info/files/imglnks/usimg/a/a7/IMSLP524210-PMLP72490-arcadelt\\_il\\_primo\\_libro\\_1541.pdf](http://hz.imsip.info/files/imglnks/usimg/a/a7/IMSLP524210-PMLP72490-arcadelt_il_primo_libro_1541.pdf) - for facsimile.

<sup>3</sup> Correction to *Lute News* 126, JD34(a): 63/11 - I did not change the error in

the original of f3 to e3.

<sup>4</sup> <https://quod.lib.umich.edu/e/eebo/A50091.0001.001?view=toc>

<sup>5</sup> See Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 216-217.

<sup>6</sup> John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), p. 66.

## MEIN HERTZ IST FRISCH (HUDSON 9)

- H9a.** #DK-Kk Thott 4o.841, f. 83r *Tantz der Cardinall - Preecs virg.* Rost: 7  
**H9b.** (= **MN1c** above) Neusidler 1574, sigs. L1v-L2r *Mein Hertz ist frisch, mein Gmüt ist frey - Volget der Hupffauff* 8-9  
**H9c.** Waissel *Tabulatura* 1591, sig. D3r 37. *Tantz - Sprung* 11  
**H9d.** #CH-Bu F.IX.70, p. 279 CXXI. *Dantz - Nachdantz* 12  
**H9e.** #CH-Bu F.IX.70, p. 281 CXXVI. *Dantz - Sprung* 12-13  
**H9f.** DK-Kk Thott 4o.841, f. 79v *Mein Hertz ist frisch - [proportz]* 13  
**H9g.** Jobin 1573, sigs. G3v-G4r *Dantz - Nach* 14-15  
 # cognates not in Hudson<sup>7</sup>

*Mein Hertz ist frisch, mein Gmüt ist frey* is the ninth of fifteen dances selected by Richard Hudson as examples in his study of transmission of Deutsche Dantz tunes.<sup>8</sup> Melchior Neusidler's setting is above as MN1c/H9b and another six settings for lute all in German tablature are listed below and transcribed into French tablature here: two in German prints, *Das Erste Buch newerlessner fleissiger Lautenstück* published by Bernhard Jobin in Strasbourg and *Tabulatura Allerley künstlicher* published by Matthäus Waissel in Frankfurt, and the rest in manuscripts, two settings in the lute book of Petrus Fabritius of Danish provenance and two in the lute book of Emanuel Würstisen of Swiss provenance.

## THE BELLS OF OSNEY<sup>9</sup>

- B1a.** J-Tn BM-4540-ne, sig. C1v *the Bells of Osn(ney)* *Lute News*  
**B1b.** US-Ws V.a.280, f. 87v untitled *Lute News*  
**B1c.** GB-Lam 603 (Board), ff. 13v-14r, *Premero R[ichard]:*  
*Ally[son]/ Premero/ Premero - fifth section* *Lute News*  
**B1d.** GB-Cfm 168, pp. 132-134 *The Bells / William Byrd*  
 - trans keyboard<sup>10</sup> 20-24  
 Five other settings for keyboard: F-Pn Rés.1186, f. 41r R: *or =*  
 US-NYp Drexel 5609, p. 144 untitled; F-Pn Rés.1186, f. 92v *ye*  
*Bells of Osney / ye bells of Osney =* US-NYp Drexel 5609, p. 156 *The*  
*Bells of Osney / The Bells of Osney*; F-Pn Rés.1185, p. 297 [*A Battle*  
*and no Battle: frigidan musique*] *bells of Osney, very quick: 20 times* [John  
 Bull?]; F-Pn Rés.1186 I, ff. 36r-36v *Upon ye Bells =* GB-Och 47,  
 pp. 53-54 *Upon ye Bells*; GB-Lbl Add.10337 (Rogers), f. 18r *The*  
*Burying of the dead The end of the Battel =* GB-PLlancelyn bunbury,  
 f. 27r *The Bells =* US-NYp Drexel 5609, p. 24 *The Burying of ye*  
*Dead The end of ye: Battell*  
**B1e.** Robinson 1603, sig. D1v *Twenty waies upon the bels - duet* 24-25  
**B1f.** GB-Lam 601 (Mynshall), f. 8r *Doulands Bells* <sup>11</sup> 26  
**B1g.** GB-Cu Dd.2.11, f. 87v *Primero - fifth section* 26  
**B1h.** GB-Cu Dd.4.23, ff. 19v-20r *Primero - cittern* 26  
 Ravenscroft *Deuteromelia* 1609, sig. D1r 14 *The great bels of Oesney*  
 - round or catch for 3 voices 4

Three settings of the tune *The Bells of Osney* were edited in the supplement to *Lute News* 126, and a further five settings are included here, Thomas Robinson's treble and ground duet *Twenty waies upon the bells*, a transcription for lute of William Byrd's keyboard variations in the Fitzwilliam virginal book,<sup>12</sup> and settings of the fifth section of *Premero* that quote the tune for lute and cittern, together with a version of Dowland's *Lady Rich galliard* (JD43) that also alludes to the tune in the third strain. However, Thomas Ravenscroft's catch for three voices 'The great bels of Oesney they ring, they jing, they ring, they jing, the Tenor of them goeth merily' does not use the same tune - see facsimile on p. 4. Settings of other music related to bells is also included here - see below: *Bow Bells*, *Toll Toll Gentle Bell*, *The Bonny Christ Church Bells* and a *Bell Almaïne*.

## BOW BELLS

- B2ai.** Playford 1652, p. 11 *19 Bow Bells - gittern* 29  
**B2aii.** Playford 1652, p. 11 *19 Bow Bells - transcribed from gittern* 15  
**B2b.** GB-Mp 832 Vu 51, p. 37 ii *Bowe Bells - trans lyra viol (fefhf)* 27  
 = Playford *Musical Banquet* 1651, p. 10 *12 Bow Bells. Lyra way*  
 - lyra viol (fefhf) - Playford T 232  
**B2c.** GB-Ob F.575, f. 20v # *H / Bow Bells - trans lyra viol (defhf)*  
 - VdGS<sup>13</sup> 8206 27  
**B2d.** Playford 1652, p. 19 *39 Bow Bells - cittern* 38  
 = US-CA 181 (Otley), f. 19r *Bow Bells - cittern*  
 Keyboard: US-NYp Drexel 5609, p. 233 *Bow Bells =* Playford  
*Musicks Hand-maid* 1678, sig. D3r 30 *Bow Bells*; GB-Och 1236 f. 12v  
*Bow Bells set to ye virginal by W[illiam] Ellis*; instrumental ensemble à  
 3: US-NH filmer 3, f. 70r *Bow belles*.

*Bow Bells* refers to the bells of the church of St. Mary-le-Bow, Cheapside, London. A church was on the site in Saxon times and a medieval replacement was destroyed by the London tornado of 1091. In the later Norman period the church was known as 'St Mary de Arcubus' as it was famed for its stone arches or 'bows'. An later building was destroyed in the Great Fire of London in 1666 and rebuilt again, by Christopher Wren but much of it was destroyed by a bomb during the Blitz in 1941.<sup>14</sup> Broadside from the mid-seventeenth century and later are known of a ballad called 'The crafty London apprentice, or Bow bells' (Bod8000, Bod8645, Bod9590, Bod10675 - Roud 12560) or just 'Bow Bells' (Bod8053) beginning 'When I was a prentice in fair London town' but without naming a tune. One broadside called 'The crafty London apprentice, or Bow bells' uses a paraphrase of the story beginning 'You London dames, that love to range' (Bod24061). Other verses includes the phrase 'Bow Bells began to ring' or similar. *Bow Bells* was also called for as an alternative tune for a different ballad 'The hasty bride-groom: or, The rarest sport that hath been try'd, between a lusty bride-groom and his bride, To the tune of Bass his carrier, or Bow Bells' beginning 'Come from ye temple away to the bed' (Bod23176, Roud V6916), indicating a choice of two tunes.<sup>15</sup> The tune to the ballad is probably the *Bow Bells* published by Playford in the mid-seventeenth century as instrumental arrangements for cittern, gittern, lyra viol and keyboard. Other settings are also known for lyra viol, instrumental ensemble à 3 and one for keyboard by William Ellis.<sup>16</sup> Cittern and gittern settings together with a transcription for lute of the gittern setting and two for lyra viol are edited here.

## TOLL TOLL GENTLE BELL

- B3a.** Playford 1652, p. 5 *10 Towle, towle, Gentle Bell - cittern* 38  
 = US-CA 181 (Otley), f. 17r *Towle, towle, Gentle Bell - cittern*  
**B3bi.** Playford 1652, p. 1 *1 Towle, towle gentle Bell - gittern* 38  
**B3bii.** Playford 1652, p. 1 *1 Towle, towle gentle Bell - trans from gittern* 15

A ballad or tune of this name is not included in Chappell or Simpson and I can find no other reference to it except for a poem by Sir John Denham (1615-1669) called 'On My Lord Croft's and My Journey into Poland' beginning 'Toll, toll, Gentle bell, for the soul of the pure ones in Pole, Which are damned in our scroll' used as the text of a song in honour of an embassy to Poland which Denham and Lord Crofts undertook for Charles II in 1651.<sup>17</sup> The events of the poem predate by a year Playford publishing the tune and so it is probably the music intended to sing it. Cittern and gittern settings together with a transcription for lute of the gittern setting are included here.

<sup>7</sup> Hudson lists a setting in F-Pn Rés.F.496 (Philidor) 1690, p. 4 *Allemande fait l'an 1583 - à2*, which I have been unable to confirm and was unable to find in the online facsimile at:

<http://conquest.imslp.info/files/imglnks/usimg/5/55/IMSLP62748-PMLP128081-Philidor-Recueil-de-vieux-Airs-1690.pdf>

<sup>8</sup> Numbering from Richard Hudson *The Allemande, The Balletto, and the Tantz* (Cambridge University Press 1986), vols. I & II.

<sup>9</sup> Bell in a different context is found in the title of GB-Lbl Eg.2046 (Pickeringe), f. 51v *Besse Bell*, edited for *Lute News* 121 (April 2007).

<sup>10</sup> The nine sections are marked with double bar lines are irregular (23, 4, 7, 3, 6, 20, 8, 19, 14 bars). I have moved the three-bar section 5 to precede section 4.

<sup>11</sup> All the sources of *Lady Rich Galliard* DowlandCLM 43 were edited for the supplements to *Lute News* 104 (December 2012).

<sup>12</sup> The wide compass of Byrd's keyboard original has been reduced to fit on a 6-course lute by keeping the left hand/bass stave the same and transposing much of the right hand/treble stave down an octave dispensing with some

of the notes in between, with the consequence of sounding even more repetitive than the original! So it is not a faithful transcription but a lute arrangement). For a more literal transcription for two lutes by Anton Höger see: [https://imslp.org/wiki/The\\_Bells\\_\(Byrd%2C\\_William\)](https://imslp.org/wiki/The_Bells_(Byrd%2C_William))

<sup>13</sup> Viola da Gamba Society thematic index: <http://www.vdgs.org.uk/tab/>

<sup>14</sup> According to tradition a true Cockney must be born within earshot of the sound of Bow Bells, and it is these bells that called Richard 'Dick' Whittington back to London in the ballads 'An Old ballad of Whittington and his Cat' in the line 'London bells sweetly rung, Turn again Whittington, Evermore sounding so, Turn again Whittington' - see Bells of Osney in the supplement to *Lute News* 126 and here.

<sup>15</sup> See *Lute News* 119 (October 2016) for settings of *Hunters Career*.

<sup>16</sup> Simpson, *op. cit.*, pp 38 & 64-65.

<sup>17</sup> *Poetical Works of Edmund Waller and Sir John Denham* (George Gilfillan, Edinburgh 1842), p. 207 & 244.  
<https://archive.org/stream/poeticalworksed00wallgoog#page/n284/mode/2up/search/Poland>

## BELL ALMAINE

- B4.** GB-Lam 603 (Board), f. 31r *Bell Almayne* 5

This lute solo is not bell-like and so it is not clear what the title refers to and the music was not found elsewhere.

## THE BONNY CHRIST CHURCH BELLS

- B5a.** Playford 1682, p. 18 *Oh the Bonny Christ-Church Bells*  
- transcribed from lyra viol (defhf) - Playford T 184 49  
= GB-NTu Bell-White 46 (Leyden), f. 42v *oh the bonny Christ Church Bells*  
- lyra viol (defhf) - VdGS 7042
- B5b.** GB-Lbl Add.59869 (Cartwright), f. 15r *O the Bonny Christ Church Bells* - transcribed from lyra viol (defhf) 49  
Playford *The Dancing Master* 1675, p. 17 *Christchurch Bells* - violin (the tune is exactly the same as Playford 1682)  
GB-En 21716, p. 42 *The bonny Christ Church bells* - violin  
Greeting 1682, sig. 11v 72 *Christ Church Bells* - flageolet  
GB-SA Mansfield (Scone Palace music book), unnumbered *O the bonny Christ Church bells* - song

In the preface to his copy (GB-En Adv 5.2.19) of the Leyden lyra viol manuscript (GB-NTu Bell-White 46), George Farquhar Graham (1789–1867) commented 'Oh the bonny Christ-Church bells, a Catch composed by the Celebrated Dean Aldrich, who died in 1710, aged 63' referring to Henry Aldrich, Dean of Christ Church, Oxford, (1617–1710).<sup>18</sup> The catch was published in the supplement of John Playford *The Musical Companion* of 1673 and in several of his later prints, and he included instrumental settings of the tune in *Musicks Recreation on the Viol*, *Lyra-way* of 1682 (copied into the Leyden lyra viol manuscript), and he arranged exactly the same tune for violin in the seventeenth edition of his *The Dancing Master* of 1675. Other settings for lyra viol, violin and flageolet are also known, and two lyra viol settings are arranged for lute here. It was also included in Henry Bold's *Latine Songs, with their English* 1685, p. 122 as Song XXXII 'Oh the merry Christ-Church Bells'. Copies of a broadside 'Merry Christ Church Bells' are known (Bod974 Roud V17274) with the first verse 'Hark! the bonny Christ-Church bells, one, two, three, four, five, six. They sound so woundy great, wondrous sweet, And they troul so merrily, merrily. Tingle, tingle, ting, goes the small, bell at nine, To call the bearers home; But the devil a man, Will leave his can. Till he hears the mighty Tom'.<sup>19</sup> Other ballads also call for the tune.<sup>20</sup> The tune usually called *Christ-Church Bells* was also used in published collections in the seventeenth century and several eighteenth century ballad operas.<sup>21</sup>

## A MILLER WOULD A RIDING GO

- M1. GB-Lwa 105, f. 1r *Ane miller W'ould a woing rid* *Lute News*  
**M2.** Holborne 1597, sig. C4v *The Miller* - cittern 35

An overview of the recorded uses of this ballad with tablature for a lute solo setting was in the supplement to *Lute News* 126 and the only other known source is the cittern arrangement included here.

## NUTMEGS AND GINGER

- N1. F-Pn Rés.1186, f. 108r R. Cr(eighton?).  
[index: *nutmegs & ginger*] - transcribed from keyboard *Lute News*  
= US-NYp Drexel 5609, p. 80 R. Cr.
- N2.** GB-Cu Dd.2.11, f. 99v *Kemps Jigge* 57
- N3.** Dd.3.18, f. 33r *Nutmigs / and Ginger* (index: *Nutmigs and Ginger*) - lute part - variant of bars 1-5 of 2nd strain at bottom of f. 33r 57
- N4.** NL-Lu 1666 (Thysius), f. 486v *Quyns Almand*. 58

- N5.** US-Ws V.b.280 (Folger), f. 4v *The parlement* 58
- N6.** D-B Danzig 4022, f. 44r *The Parlament Engella[n]t* 58
- N7.** PL-Kj 40143, f. 63v *A[nn]o 1603 In. Decemb./ Engels Liedlein* 59
- N8.** CH-Bu F.IX.70 (Würstisen), p. 329 *Chorea Anglica A. F.* 59
- N9.** D-LEm II.6.15, p. 389 *Der Jungen Herren tantz* 59
- N10.** Dd.14.24, f. 37r *Nutmigs and / Ginger* - cittern part 65  
GB-Cu Dd.5.20, f. 7v *Nutmigs and / Ginger* - bass viol part  
GB-Cu Dd.5.21, f. 7r *Nutmigs & ging[er]* - recorder part

A summary of the uses of this tune with a variety of titles together with one lute setting was included in the supplement to *Lute News* 126. Another seven lute solos plus a consort lute part (with the rests filled in to make it playable as a solo) and the consort cittern part from the same set are included here. The continental sources for lute suggest it is an example of an English tune transmitted by touring companies of English Actors.

## SEE THE BUILDING

- S1. GB-Ctc O.16.2, p. 136 *The Building* - lute *Lute News*  
**S2.** GB-Mp BRm 832 Vu 51, p. 19 *The Buildings*  
R[icharde]. J[umarte]. - lyra viol (ffeff) 39
- S3.** GB-Lbl 63852, f. 100v *The Buildings* - trans lyra viol (ffhfh) 39
- S4.** GB-Lam 600, f. 39r *See the Buildings* - trans lyra viol (ffhfh) 40
- S5.** US-LAuc M286 M4 L992 (Mansell), f. 27r *Eight*  
*See the building* - transcribed from lyra viol (ffhfh) 40
- S6.** Playford MRLV 1669, pp. 60-61 *86 Ayre - Mr. Simon Ives*  
- trans lyra viol (edfhf) Playford T 233 41
- S7.** Playford MRLV 1682, pp. 84-85 *35 Ayre by Mr. Simon Ives*  
- trans lyra viol (edfhf) VdGS Ives 119 41
- S8.** Playford 1652, p. 30 *53 See the Building* - cittern 41  
Lyra viol duet:  
GB-Ob D.245 & D246, p. 154 & 178 *See the building* (ffhfh)  
IRL-Dm Z3.4.13, f. 15r *See the Buildings By: S: I: (ffhfh)*
- Keyboard cognates:  
GB-Och 431, f. 4v *The Buildings*  
GB-Och 437, f. 4r untitled  
GB-PLlancelyn bunbury, f. 12v *The Buildings*  
GB-PLlancelyn bunbury, ff. 27v-28r *The buildings*  
US-NYp Drexel 5612, p. 80 untitled
- Vocal settings:  
US-LAuc C6968 M4, p. 16 *The Building* - treble, tenor (bass lost)  
GB-Ckc Rowe 321, p. 3 *The Building* bass (treble, tenor lost)  
GB-CAR (Thomas Smith part books), altus p. 111 - voice, the only source with text and music together.  
Simpson *A Compendium of Practical Musick* 1678, p. 183 *See the building?* - treble & bass (tenor lost)

The origins and wide distribution of this tune together with the only lute setting was in the supplement to *Lute News* 126, and a setting for cittern plus transcriptions for lute of another six for lyra viol are included here.<sup>22</sup>

## THE VOICE OF THE EARTH

- V1. US-NHub osborn fb7, f. 81v *The Angel's Voyce* *Lute News*  
**V2.** IRL-Dtc 408/II, p. 113 *The Voice of the Earthe* 52
- V3.** Fuhrmann 1615, p. 101 *Spectri ejusdam sonus nocturnus*.  
*E(lias) M(ertel) A(rgentoratensis) Subplementum. Variatio 1. .2.*<sup>23</sup> 52-53
- V4.** US-Ws V.b.280, ff. 7v-8r *the voice* 54-55
- V5.** D-Kl 4o.108.1, f. 24r *Besardes Dantz* 56
- V6.** Holborne 1597, sig. C1r *Thee voyce* - cittern 56

The version edited for the supplement to *Lute News* 126 is

Bod16302 Bod24200 Bod24227 & Bod 24231 - Roud V17274); 'Innocent Love in Triumph: OR, The Joys of Wedlock made Manifest ... To the Tune of, The Oxford Bells' beginning 'See how the charming Celia lies, upon her Bridal Bed' (EBBA 21078, 35188, 33774) also published in *A Choice Collection of 180 Loyal Songs*, p. 140 (unconfirmed) and in 'Thomas D'Urfey *Pills to Purge Melancholy* 1719-1720, book V, p. 252 'An Amorous Song, To the Tune of, The bonny Christ Church Bells' beginning 'See how fair and fine she lies, upon her Bridal Bed' confirming that *Oxford Bells* is an alternative name for the tune.

<sup>21</sup> See Simpson, *op. cit.*, pp. 48-49: Thomas d'Urfey's *Wit and Mirth, An Antidote against Melancholy* 1682 contains the original song and three other catches, 'Oh the Presbyterian Whiggs', 'See how Charming Celia Iyes' and 'Hark, the merry Tinker's crew' and another song to the tune begins 'Oh, the Plot Discoverers' in *A Choice Collection of 180 Loyal Songs*, p. 140 (unconfirmed).

<sup>22</sup> I omitted to format the cognates correctly in supplement to *Lute News* 126, so they are repeated here.

<sup>23</sup> Also edited for *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: TREE Edition, 2007), n° 25.

<sup>18</sup> An example of his wit is the following epigram of five reasons for drinking: *Si bene quid memini, causae sunt quinque bibendi; Hospitis adventus, praesens sitis atque futura, Aut vini bonitas, aut quaelibet altera causa* ('If on my theme I rightly think, There are five reasons why men drink:- Good wine; a friend; because I'm dry; Or lest I should be by and by; Or - any other reason why').

<sup>19</sup> The bell that was moved from Osney Abbey to Christ Church following Henry VIII's dissolution of the monasteries - see Bells of Osney in *Lute News* 26 and here - was renamed Tom at some time and is now in the Tom Tower, the gatehouse to Christ Church Oxford, building of which was begun by Cardinal Wolsey in 1529 and was completed by Christopher Wren in the eighteenth century; see:

[https://en.wikipedia.org/wiki/Tom\\_Tower](https://en.wikipedia.org/wiki/Tom_Tower)

<sup>20</sup> Nathaniel Thompson's 'Russel's Farewel. To a pleasant Tune, called, Oh, the merry Christ-Church Bells' beginning: 'Oh, the mighty Innocence of Russel, Bedfords Son!' (EBBA 34910, 1683) also published in in *A Choice Collection of 180 Loyal Songs*, 1685 - but I did not find an online facsimile to confirm it; 'The Cries of London' beginning 'HARK! how the cries in every street Make lanes and allies ring' (EBBA 32465 31167; Bod16305 Bod



complimented here by four more lute settings and one for cittern. Its appearance in continental sources again suggest it was transmitted by touring companies of English Actors.

#### MORE VERSIONS OF POLAK PRELUDES AND FANTASIAS

P3(a). Besard 1603, f. 10 i <i>Prael. Jac. Reys</i> - PozniakP	<i>Lute News</i>
P3b. Mertel 1615, p. 53 <i>Praeludia</i> 110	42
P3c. CH-Bu F.IX.70 (Würstisen), p. 52 <i>XVIII Fantasia</i>	43
P4(a). CZ-Pnm G.IV.18, f. 1r <i>Praeludiu[m]</i>	<i>Lute News</i>
P4b. Besard 1603, f. 10r ii <i>Prael. eiuldem</i> [Jac. Reys] - PozniakP	44
P4c. D-LEm II.16.5, p. 5 <i>Alind</i> [Praludium] bars 7-14 only	44
P4d. D-KNh R242 (Romers), f. 7r untitled	45
P4e. D-Mbs Mus. pr.93, f. 63v untitled	45
P4f. D-Hs ND VI 3238 (Schele), p. 133 ii untitled (bars 7-14 only)	46
P4g. NL-DHmi Kluis A20 (Siena), f. 70r i <i>Fantasia</i>	46-47
P5(a). Mertel 1615, pp. 111-112 <i>Praeludium</i> 205	<i>Lute News</i>
P5b. GB-Cfm 689 (Herbert), f. 2r i <i>Prelude Jacob</i> - PozniakP	47
P7(a). GB-Cfm 689, f. 18v i <i>Prelude Jacob</i> - PozniakP	<i>Lute News</i>
P7b. Besard 1603, f. 5v ii <i>Praelud. Bocqueti</i> (from bar 29) <sup>24</sup>	48
P7c. D-LEm II.6.15, p. 510 <i>Porquetus</i>	48
F17(a). GB-Cfm 689, f. 84r <i>Fantasia Jacob</i>	<i>Lute News</i>
F17b. Mertel 1615, pp. 197-198 <i>Phantasia</i> 61	50-51

About half of the preludes and fantasias ascribed to Jacob Reis/Jacques Pollonois/Jakob Polak are in the keys of D minor, F major, F minor, G major, G minor or A flat minor (I said major in *Lute News* in error!), with one source of each in the supplement to *Lute News* 126, and the other versions of the few known from more than source are included here. The ascriptions to them are only found in Besard's print and the lute book of Lord Herbert of Cherbury. P3 survives in three quite distinct settings, the one in Besard ascribed and the other two anonymous. It includes some passages using a barré on the seventh fret similar to P1, and there is no reason to doubt that he composed it. In contrast, P4 has the character of a generic *passaggio* or practice exercise and of the seven sources only the one in Besard is ascribed. All but two of the others are concordant, P4c & d truncated to only the first eleven bars, and P4f & g only quoting short sections (P4c bars 7-14 = 2-5 of P4(a) and P4d bars 1-6 = 1-3 of P4(a)). So one wonders if he is really the originator of such a commonplace sequence rather than Besard recording it as an example of Jacob playing in this style. P5a & b are nearly identical, as are P7b & c the latter curiously duplicating the second half (from bar 29) of a prelude ascribed elsewhere to Charles Bocquet (P7a), which may point to Besard getting confused during compilation of his large anthology. F17a & b are nearly identical with some differences in figuration (see bars 4, 13, 19, 28, 33, 34, 35, 39-40, 44, 45, 46, 49, 54, 56 and 61 to end and the barring is out between bars 19 and 28).

#### APPENDICES

<b>App 1.</b> Trio to <i>Piacevole</i> from Edward Elgar's string quartet - transcribed for lute	9
<b>App 2.</b> Gardano/Milano III 1547, sigs. E1v-E2r <i>O felici occhi mei</i> de P. F. [index: <i>O felici ochij mei di M. Perino</i> ]	16
= Dorico/Milano/Perino I 15[4]6, sigs. E3v-E4r <i>O felici occhi miei di M. P[erino] F[iorentino]</i> [index: <i>O felici ochij mei di M. Pierino</i> ]	
= Gardano/Milano/Perino III 1562, sigs. E1v-E2r <i>O felici occhi miei di P. F.</i> [index: <i>O felici occhi miei di Perino Fiorentino</i> ]	
= Scotto/Milano/Perino III 1563 pp. 34-35 <i>O felici ochij mei di Pe. Fior.</i> [index: <i>O felici ochij mei di Pe. Fio.</i> ]	
<b>App 3.</b> Gardane/da Crema 1546, sigs. H4v-11r <i>O felici occhi miei</i>	17
= Scotto?/da Crema 1546, ff. 32v-33r <i>Felici occhi mei d. archadel.</i>	
<b>App 4.</b> Fuenllana 1554 3, f. 120v <i>O felici occhi miei</i>	18
<b>App 5.</b> D-BAU 13.4o.85, p. 53 <i>Lamentatio</i>	51
<b>App 6.</b> Mertel 1615, pp. 196-197 <i>Phantasia</i> 60	60
<b>App 7.</b> Mertel 1615, p. 182 <i>Phantasia</i> 48	61
<b>App 8.</b> Mertel 1615, p. 30 <i>Preludiu(m)</i> 70	62
<b>App 9.</b> Mertel 1615, pp. 198-199 <i>Phantasia</i> 62	63
<b>App 10.</b> GB-Lbl Hirsch 1353, f. 68v untitled	64-65

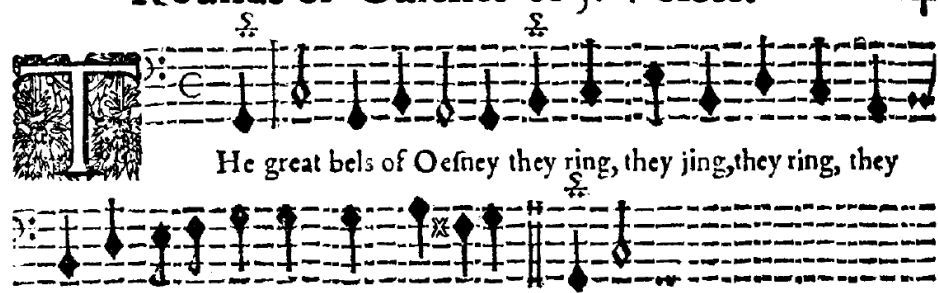
App 1 and 5 are page fillers and App 2-4 are alternative settings of Arcadelt's madrigal *O felici occhi miei* for comparison with Melchior Neusidler's intabulation above (MN1b). **App. 6-10** include a prelude and four fantasias all anonymous that are reminiscent of one or other of preludes and fantasias of Jacob. App 6-8 are in F major and the first two begin with themes resembling Jacob's F1, and App 6 use of a barré on the seventh fret is similar to Jacob's P1 and P3. App 9 and 10 are some of the few examples in the unusual keys that Jacob also composed in (App 9 in E flat minor, and Jacob's example is not included here, and App 10 in A flat minor as is Jacob's F17). It would be meaningless to suggest that they might be by Jacob based only on occasional similarities, and they are included to illustrate that Jacob's music overall is an eclectic mixture of styles rather than uniform and recognisable as bearing a unique signature of his. The problem of the diversity in the music ascribed to him is compounded by the fact that some of the ascriptions of the preludes and fantasias (to appear in the next instalment of the Jacob series) are known to be misattributed, such as the two fantasias ascribed to him in Besard that are from a print of Melchior Neusidler, leading one to wonder whether Jacob was one of the pioneers of this generic sound which then became commonplace and adopted by others or was he the imitator of established trends current at the time he became a professional French court lutenist. It would be just as unwise to suggest that Dowland was the composer of anonymous lute solos that bear traits of his music when they might really only be the traces of the influence of his considerable reputation on other composers who heard him both at home and during his travels abroad.

John H. Robinson - July 2018

<sup>24</sup> See *Lute News* 117 (April 2017), Bocquet n° 2 in André Souris & Monique Rollin (*Œuvres des Bocquet* (Paris, Éditions CNRS, 1972). François-Pierre Goy identified bars 29-47 as concordant with a prelude ascribed to Bocquet,

casting doubt on the ascription, and an additional concordance is the version in D-LEm II.6.15, p. 510 *Porquetus* - a corruption of Bocquet?

**Rounds or Catches of 3. Voices.** 14



He great bels of Oefney they ring, they jing, they ring, they jing, the Tenor of them goeth mer- rily.

Ravenscroft *Deuteromelia* 1609, sig. D1r *XIII The great bels of Oesney.*

B4. Bell Almayne - A13B12C10 7F8E9D10C

GB-Lam 603, f. 31r

1 a a a a //a #a //a a //a

6 //a a

11 //a a //a a

16 a //a

27 a a //a //a //a a





First system of musical notation. The staff features a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The melody is written on a five-line staff, with a key signature of one sharp (F#).

Second system of musical notation. The staff continues the melody from the first system. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.

Third system of musical notation. The staff continues the melody. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.

Fourth system of musical notation. The staff continues the melody. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.

Fifth system of musical notation. The staff continues the melody. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.

Sixth system of musical notation. The staff continues the melody. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.

Seventh system of musical notation. The staff continues the melody. It includes various rhythmic values and accidentals, maintaining the key signature of one sharp.



29

33

37

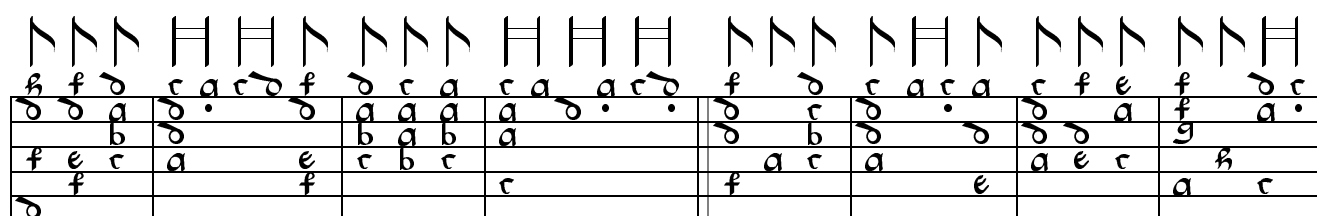
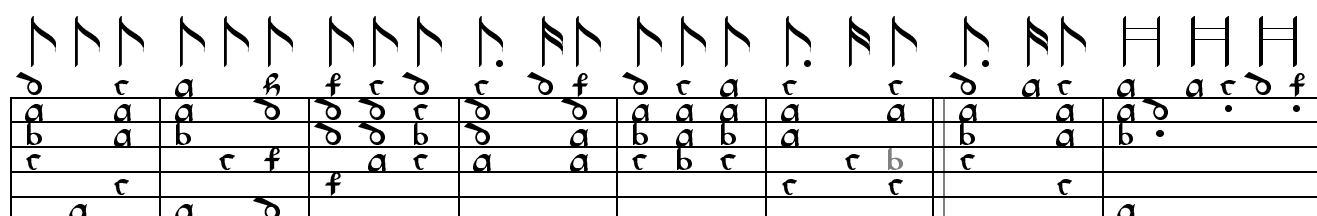
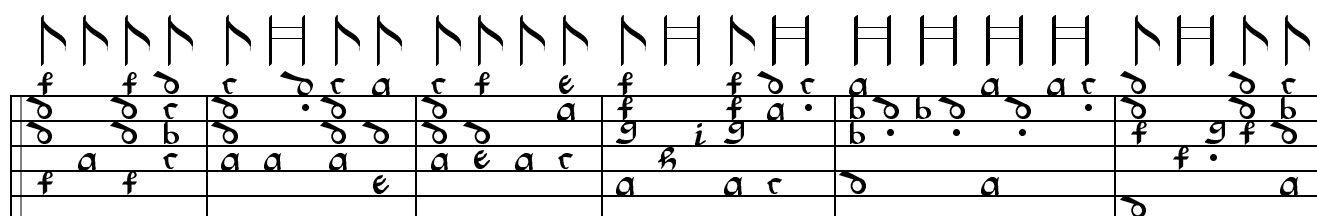
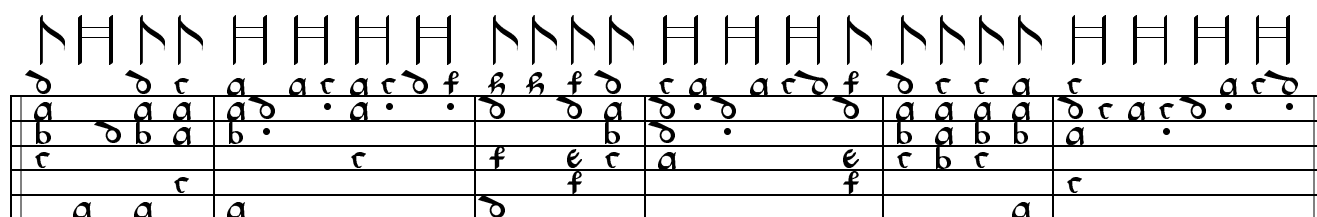
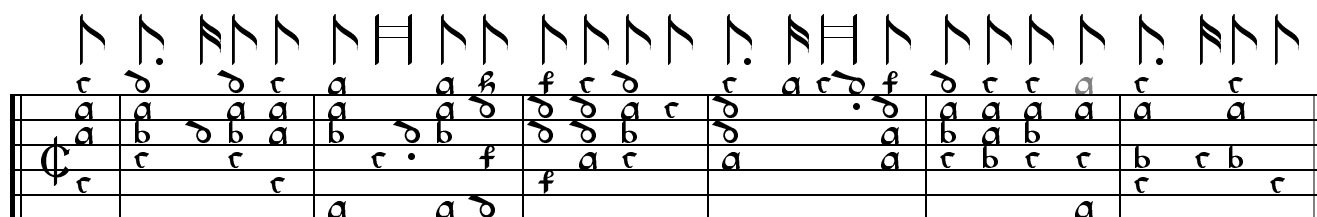
App 1. Trio to Piacevole of Edward Elgar's string quartet - transcribed for lute

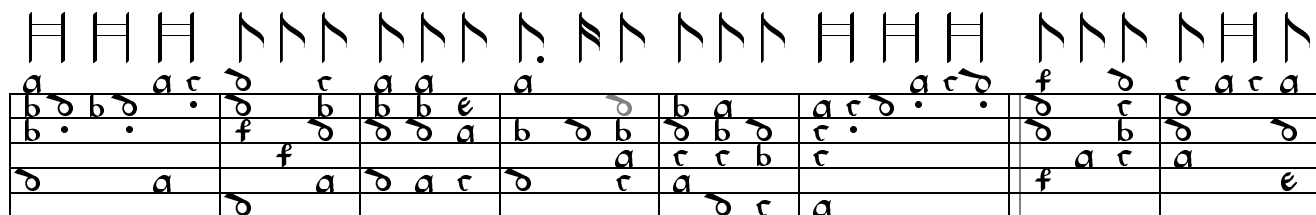
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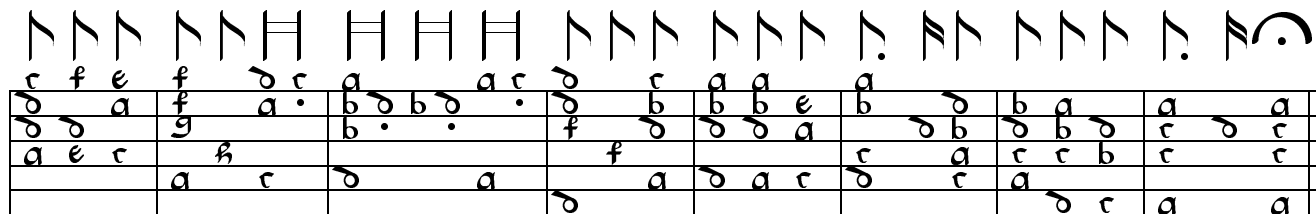
15

MN1c-H9b. Mein Hertz ist frisch - Hupffauff - AA6BB10x2 Neusidler 1574, sigs. L1v-L2r





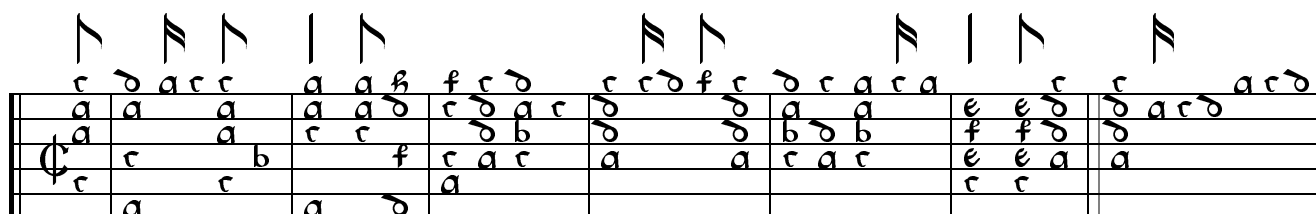
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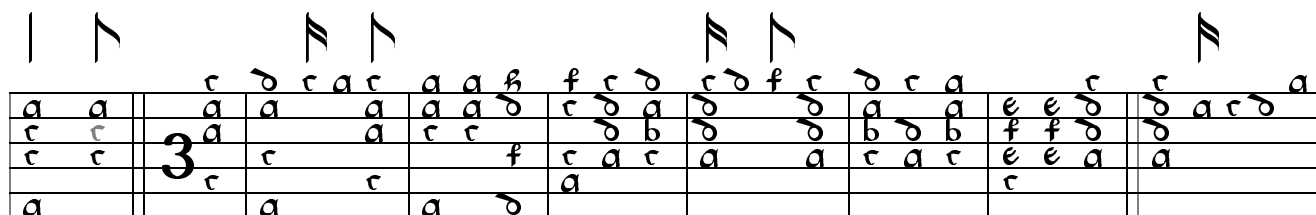
57

H9c. Tantz - Sprung - A6B10x2

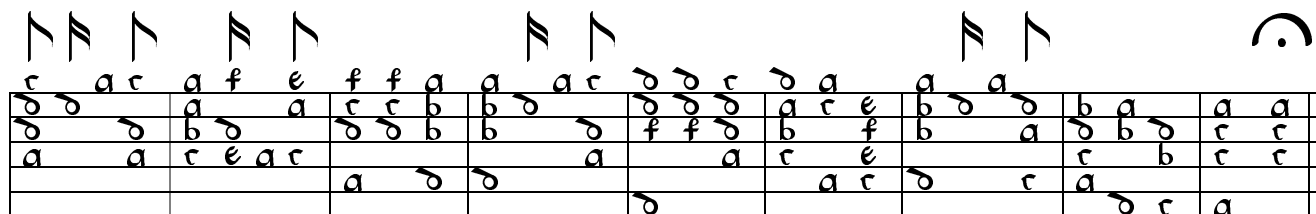
Waissel 1591, sig. D3r



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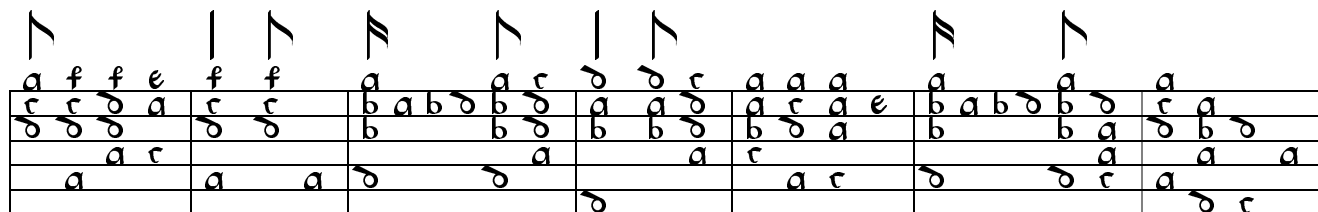
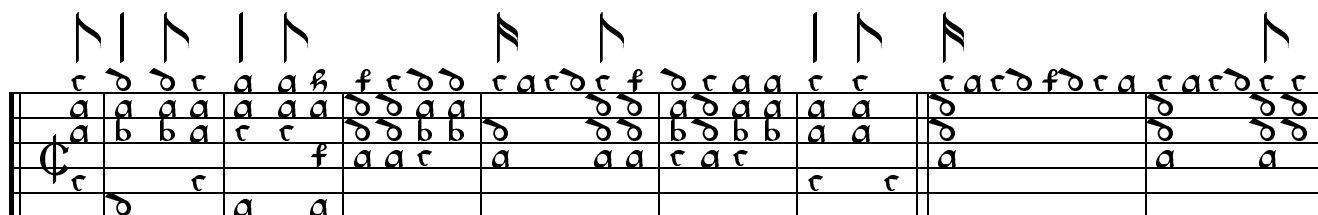
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24

## H9d. Dantz - Nachdantz - A6B10x2

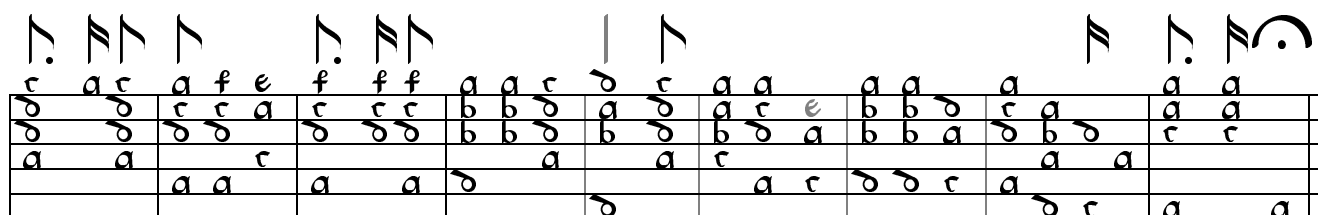
CH-Bu F.IX.70, p. 279



9



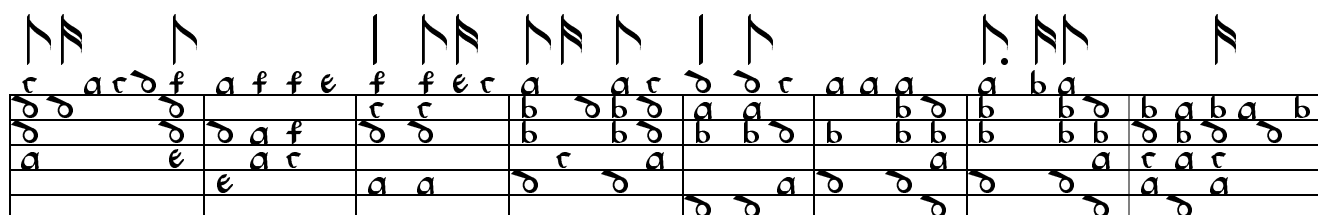
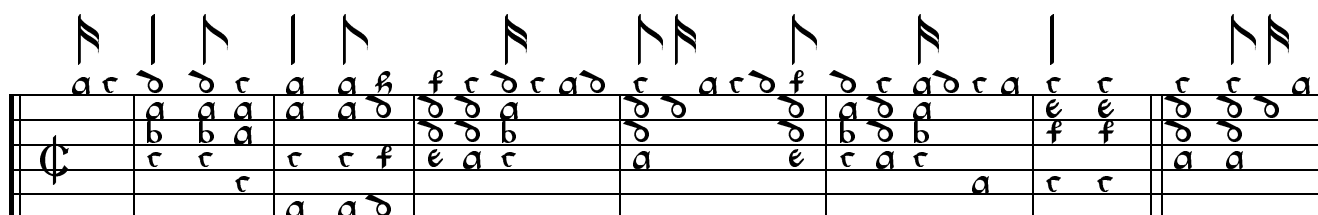
16



24

## H9e. Dantz - Sprung - A6B10x2

CH-Bu F.IX.70, p. 281



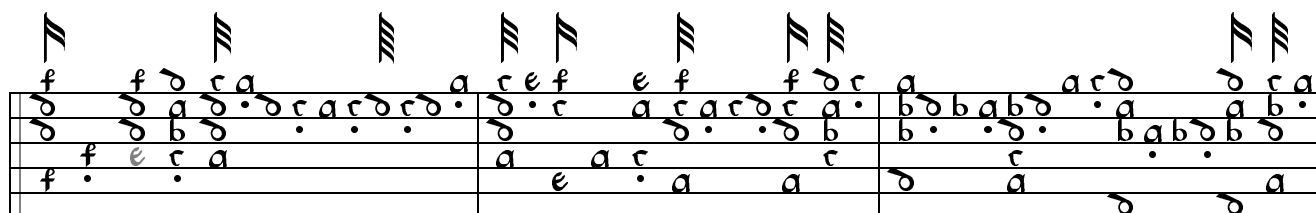
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[illegible][illegible][illegible]

24



4



7



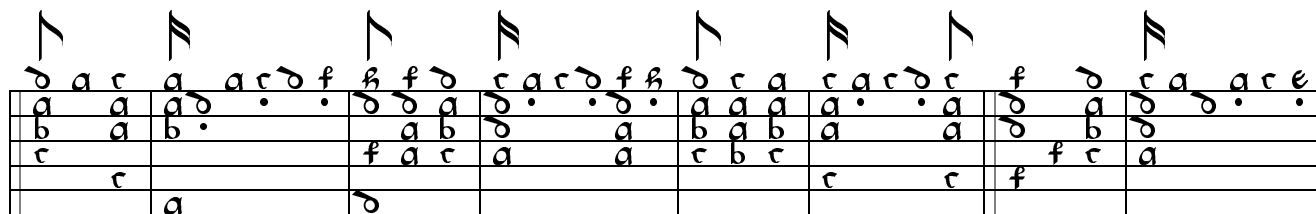
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13



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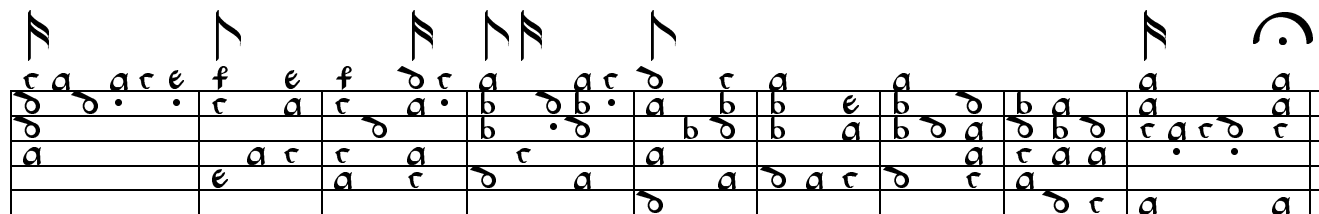


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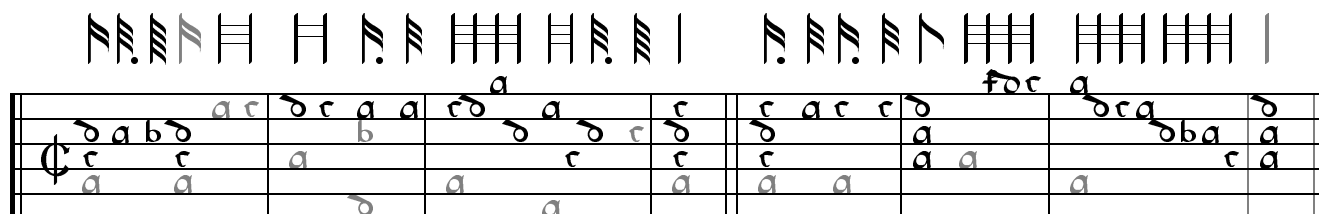
32



41

B2aii. Bow Bells - transcribed from gittern ABCD4

Playford 1652, p. 11



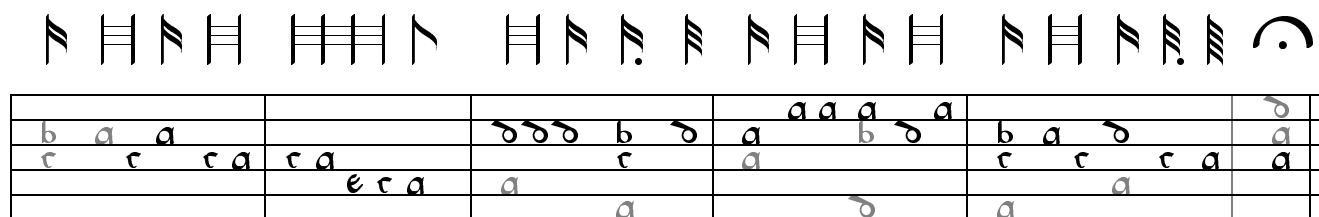
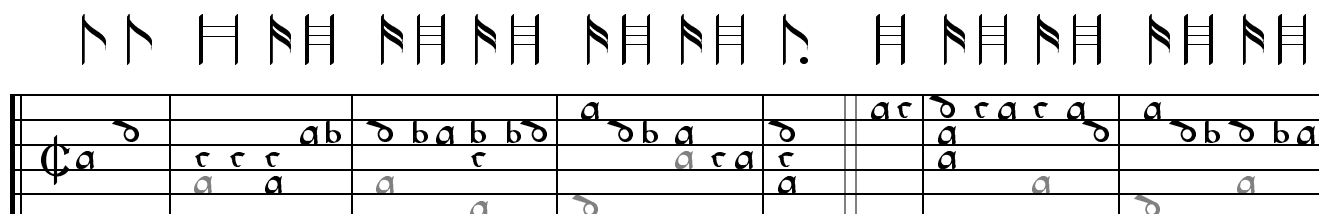
1



8

B3bii. Toll, toll gentle Bell - transcribed from gittern A5B8

Playford 1652, p. 1



7

1

6

12

18

24

30

35

## App 3. O felici occhi miei

da Crema 1546, sigs. H4v-I1r

Measures 1-5 of the piece. The notation is in mensural style with a single staff. The notes are: a, c, d, c, a, f, e, e, c, f, f, i, h, i, i, h, a, c, d, a, c, e, a, d.

Measures 6-11 of the piece. The notation is in mensural style with a single staff. The notes are: b, d, c, e, f, h, i, f, h, h, f, e, b, a, c, d, f, h, d, f, d, c, a, a, c, e, a, a.

Measures 12-17 of the piece. The notation is in mensural style with a single staff. The notes are: f, d, b, a, f, f, f, f, g, f, f, d, d, h, h, h, f, d, f, h, i, f, h, h, h, h, d, d, d, h.

Measures 18-23 of the piece. The notation is in mensural style with a single staff. The notes are: f, h, h, h, i, a, d, a, c, d, c, a, a, a, a, a, c, d, f, c, d, f, h, a, b, a, c, d, f, h.

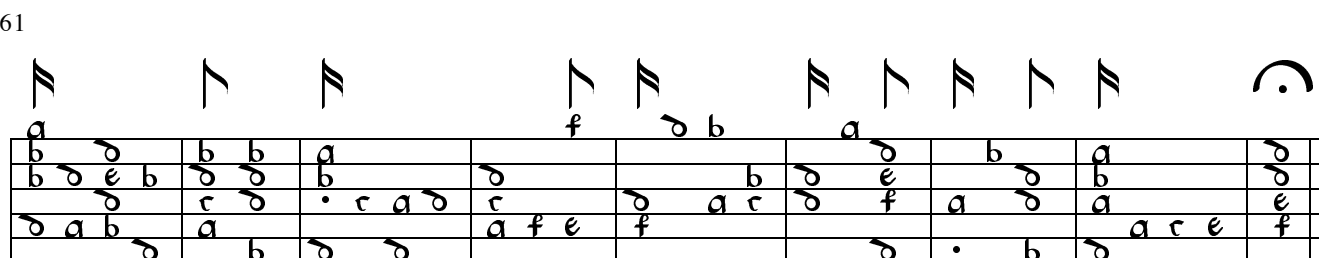
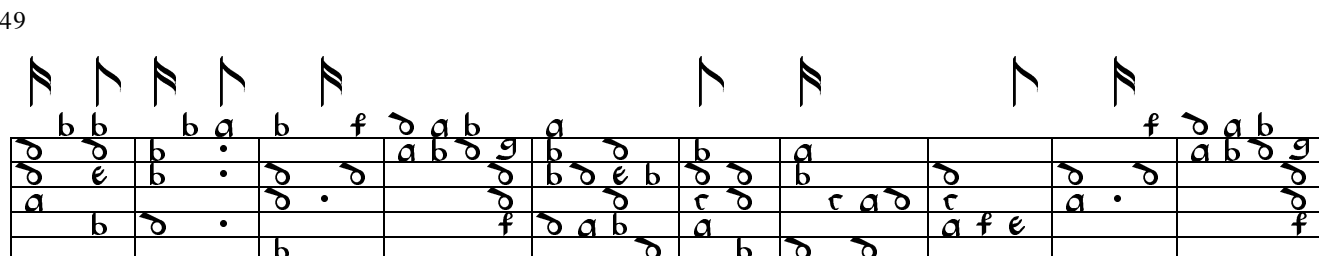
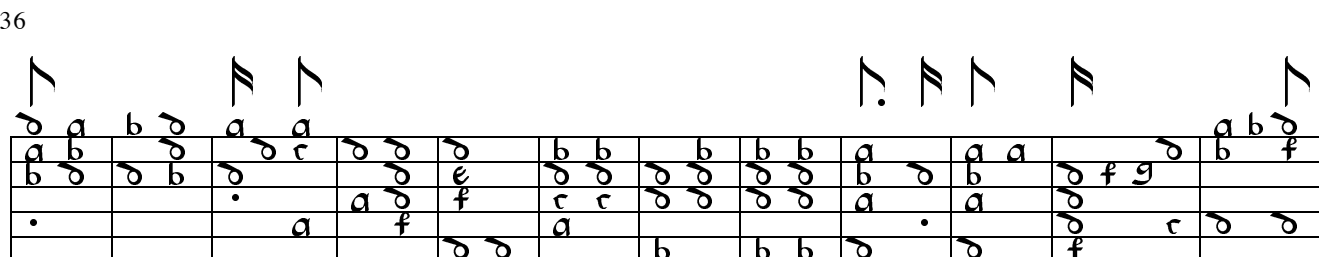
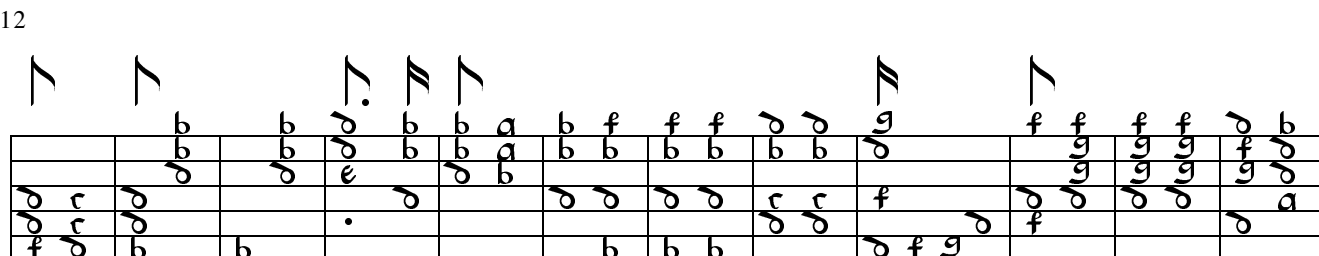
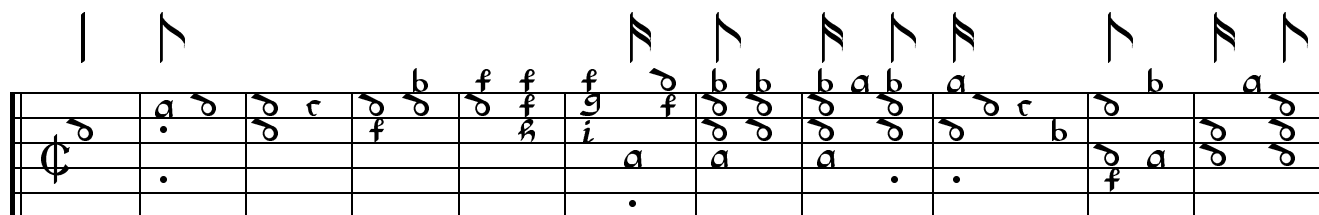
Measures 24-29 of the piece. The notation is in mensural style with a single staff. The notes are: h, f, h, a, c, d, f, d, c, a, d, f, c, c, f, e, a, a, a, d, d, d, d, d, a, a, c, d, a, c, d, c, b.

Measures 30-34 of the piece. The notation is in mensural style with a single staff. The notes are: a, c, d, a, d, h, a, b, d, c, d, c, a, c, d, h, f, c, d, a, c, a, a, d, a, b, d, a, b, d, b, a, b.

Measures 35-40 of the piece. The notation is in mensural style with a single staff. The notes are: a, h, f, c, d, a, c, a, a, d, d, c, b, a, b, f, d, a, c, a, d, a, c, a, a, e, c, b, c, c, a, c, a, a, e, a, a.


## App 4. O felici occhi miei

Fuenllana 1554, ff. 120v-121r



JD37appi. Untitled - lute I ABC8

GB-Cu Add.8844, f. 32v



1


9

[illegible]

17

JD37appii. Untitled - lute II 7D ABC8

GB-Cu Add.8844, f. 32v

$\text{♩} \cdot \text{♩} \text{H} \text{H} \text{ } \text{♩} \text{♩} \text{♩} \cdot \text{♩} \text{♩} \text{♩} \text{H} \text{ } \text{♩} \cdot \text{♩} \text{♩} \text{♩} \cdot \text{♩} \text{H} \text{H} \text{ } \text{♩} \cdot \text{♩} \text{H} \text{ } \text{♩} \text{H} \text{H} \text{ } \text{♩} \text{♩} \text{♩}$

$\text{3}$

1

[illegible]

9

[illegible]

17

1

1

6

9

12

15

18

21



Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. A measure rest '2' is present. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. A measure rest '3' is present. The notation is organized into measures separated by vertical bar lines.

27

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. The notation is organized into measures separated by vertical bar lines.

29

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. The notation is organized into measures separated by vertical bar lines.

32

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. A measure rest '5' is present. The notation is organized into measures separated by vertical bar lines.

34

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and letters (a, c, e, r) placed below the staff. A measure rest '4' is present. The notation is organized into measures separated by vertical bar lines.

36

Handwritten musical notation for measures 40-43. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

40

Handwritten musical notation for measures 44-47. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

44

Handwritten musical notation for measures 48-51. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

49

Handwritten musical notation for measures 52-55. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

53

Handwritten musical notation for measures 56-59. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

57

Handwritten musical notation for measures 60-63. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

61

Handwritten musical notation for measures 64-67. The notation consists of a single staff with notes and rests, and a three-part staff below it with notes and rests. The notes are written in a stylized, handwritten style.

65

69

75

78

80

82

84

86

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97

101

Robinson 1603, sig. D1v

1

1c a 1c a 2c a 1c 2c a 1c 2c a 2c a 6c a 1c 2c a 2c a

7c a 4c 1c a 3c a 1c 3c 1f 2c 1c 2c 4f 3c 2c a 1c 2c 4f 1c 4c a

13c a 4c 1f 4c 1c a 4c 1f 2c 1c 3c 1f 2c 1c a 1c 3c a

19c a 4f a 1f 4f 1f 1c 1c 4f 1c 4f 1c 2c a 3c a 2c 3c a 3c

16c a 3c a 3c a a 3c 1c a 1c 2c 4f a 1c 2c a

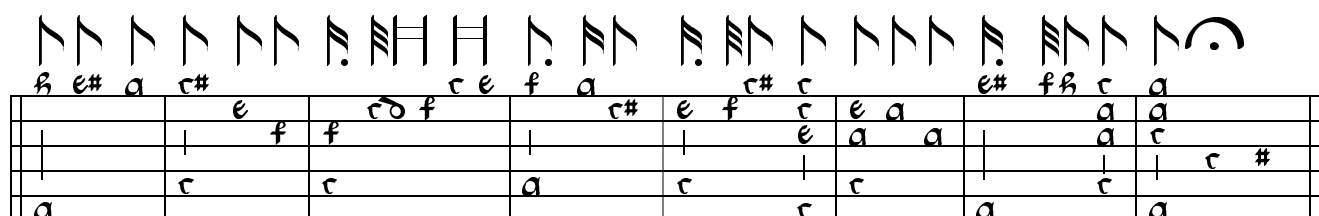
19c a 1c 2c a 1c 2c 1c 2c 1c 2c a 1c 2c a 1c 2c a 2c 1c a 3c 1b

20c a 1c 2c 1f 3c 4i 3c 1f 1f 4i 4i 3c 1f 3c a 3c 4c 1c 3c

39c a 2c a 1b 3c a 1b 3c a 1c 2c a 2c a

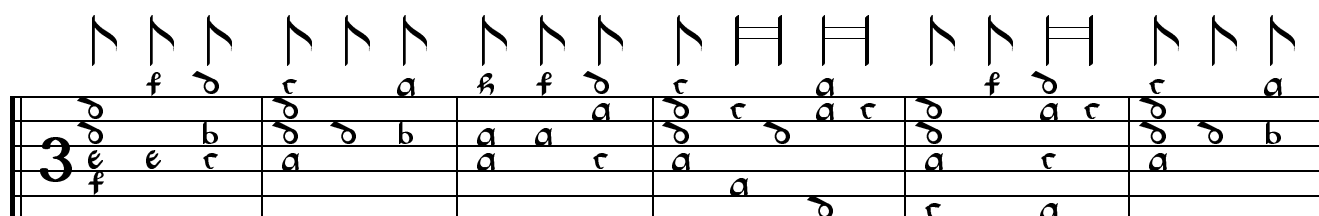
## B1f. Doulands Bells - JD43 A8B8C8

GB-Lam 601, f. 8r



## B1g. Primiero - E12

GB-Cu Dd.2.11, f. 87v



## B1h. Primero - cittern E12

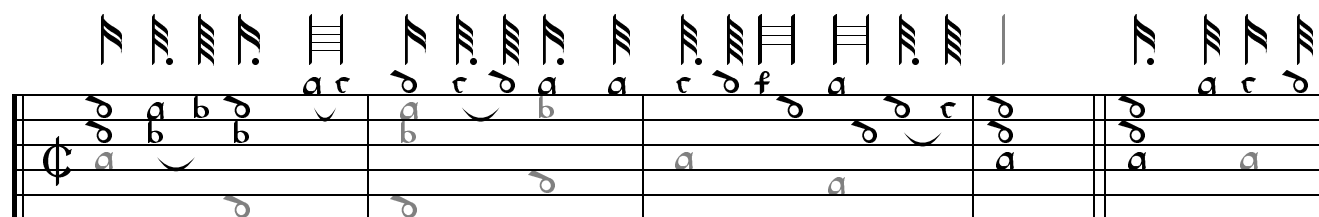
GB-Cu Dd.4.23, ff. 19v-20r





B2b. Bowe Bells - transcribed from lyra viol (fefhf) AB4CD7

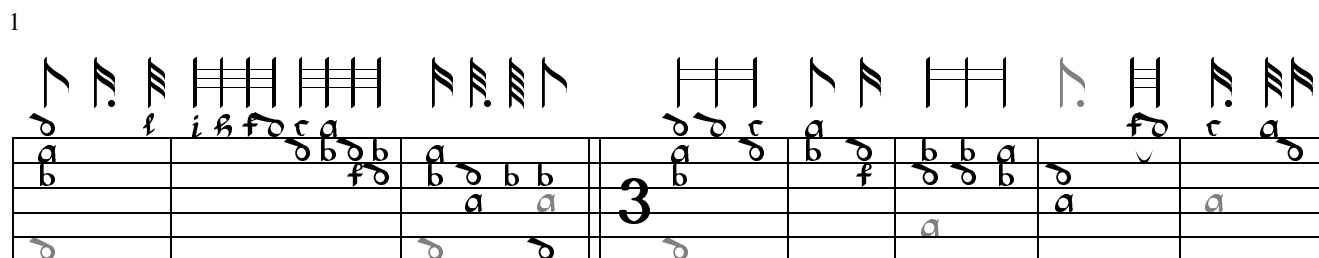
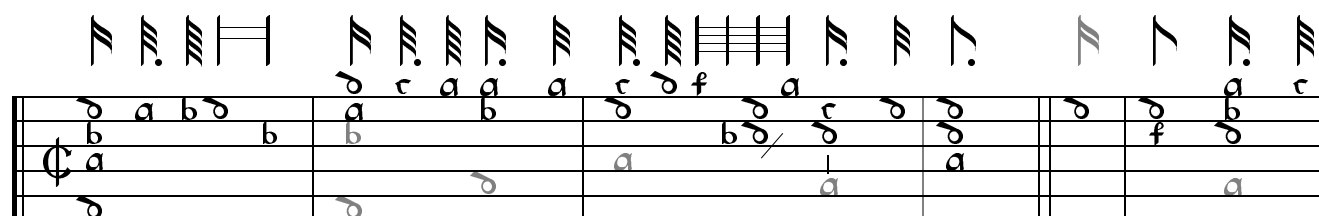
GB-Mp 832 Vu 51, p. 37 ii



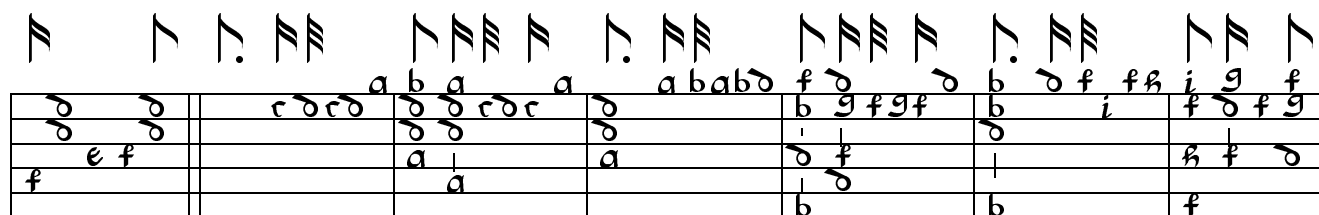
14

B2c. Bow Bells - transcribed from lyra viol (defhf) AB4CD7

GB-Ob F.575, f. 20v



14



8



15



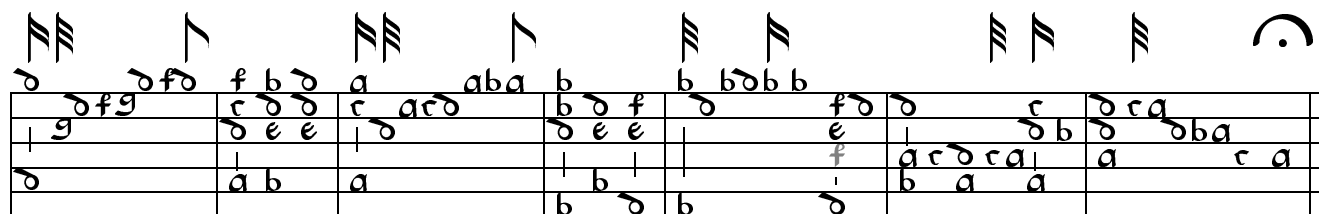
22



28



34



43

## JD25app. Subplementum - ABC8 7F

Fuhrmann 1615, p. 119

9

17

## B2ai. Bow Bells - gittern ABCD4

Playford 1652, p. 11

[illegible]

1

[illegible]

8

## JD34b. Mignarde (Gallliard John Dowland) - 7D ABCD8

GB-Cu Dd.2.11, f. 77r

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## JD34c. (Mignarde Gallliard) J(ohn) D(owland) - 7D ABCD8

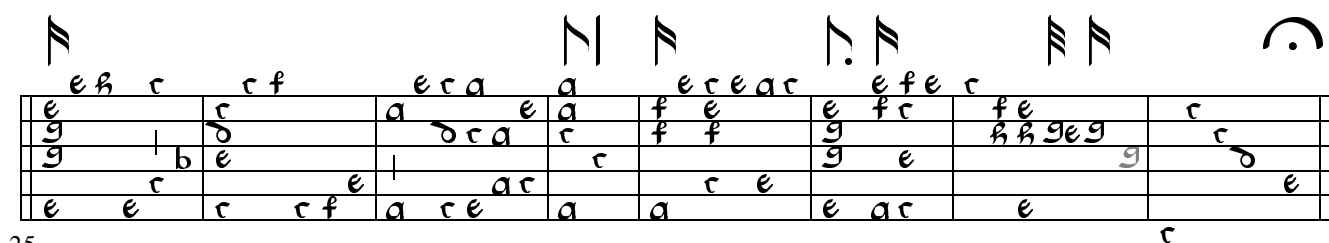
GB-Cu Dd.5.78.3, f. 31v

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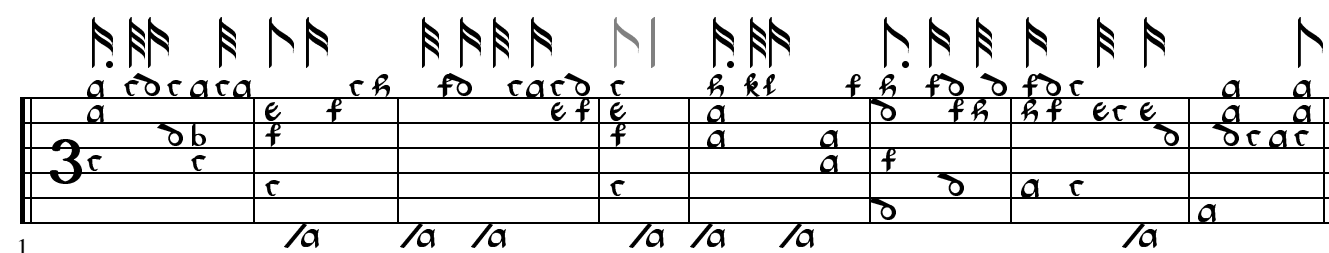
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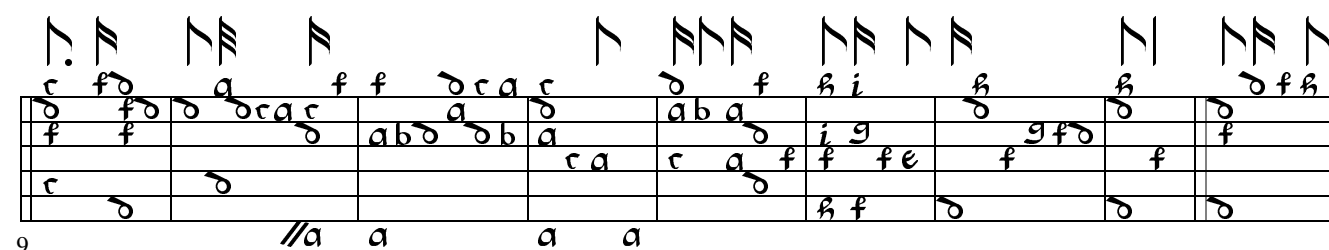
25

JD34d. Henry Noel his Galliard. Io(hn) Dowland  
- lute part 7F8D9C ABCD8

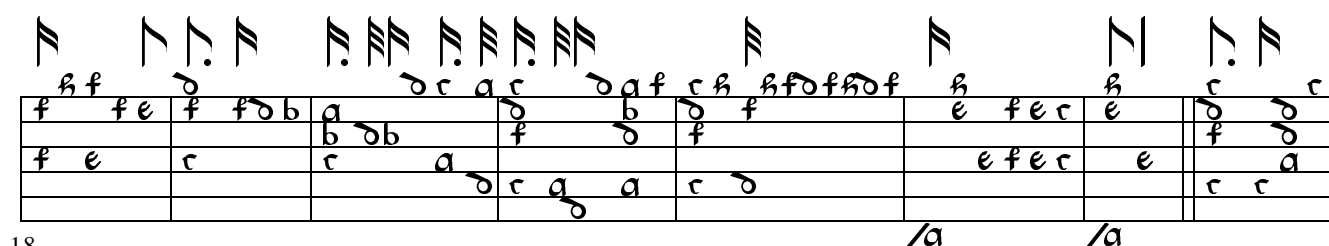
Dowland 1604, sigs. I1v-I2r



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18



26

JD34e. Shall I strive with words to move - 8E9D ABCD8

Dowland 1612, sigs. D1v-D2r

Shall I strive with wordes to moue, when deedes re - ceive not due re - gard?  
Grief, a-las though all in vaine, her rest - lesse an - guish must re - ueal:

The first system of the musical score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two staves of music. The upper staff has a melody with various note values including minims, crotchets, and quavers. The lower staff provides a lute accompaniment with notes and rests. The lyrics are written below the upper staff.

Shall I speake, and ney - ther please, nor be free - ly heard?  
Shee a - lone my wound shall know, though shee will not heale.

The second system continues the melody and accompaniment. It includes a repeat sign at the end of the system. The lyrics continue below the staff.

All Stormes woes haue end, though a while de - laid,  
calme at last, and why may not shee

The third system continues the piece. It features a repeat sign and a double bar line with a repeat sign at the end. The lyrics are aligned with the musical notes.

our pa - tience pro - uing.  
leau off her frow - ning?

The fourth system concludes the piece. It features a long note in the upper staff, likely a fermata, and a final cadence. The lyrics are completed below the staff.



O that times strange ef - fects could but  
O sweet Loue, help her hands my af -

17

make, but make her on lo uing.  
fe - cti - on crow - ning.

21

I woo'd her, I lou'd her, and none but her ad - mire.

25

O come deare ioy, and an - swere my de - sire.

29

/a

JD36b. Mr Knights Galliard J. Dowla(and) - 7D A8B8C8

GB-Cu Dd.9.33, f. 19v

1

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19

JD36app. Laminiard - 7F8E9D10C AB16

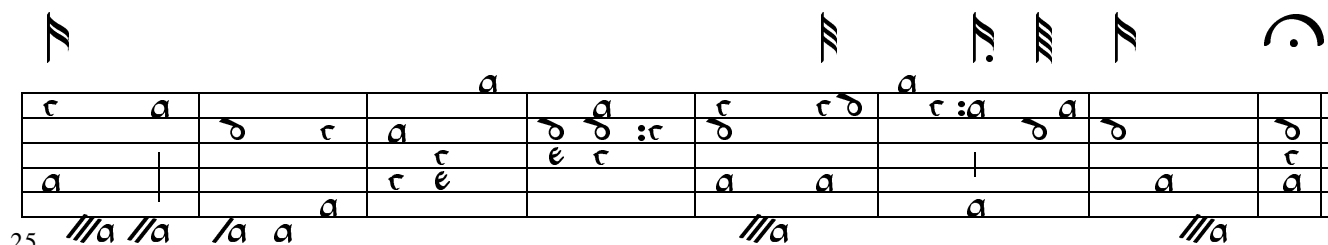
GB-Ctc O.16.2, p. 123

9

15



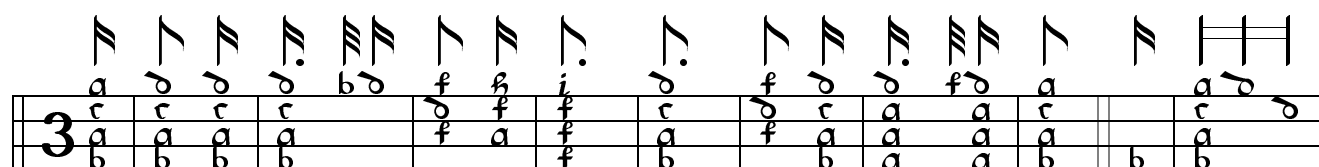
17



25

M2. The Miller - cittern AA8BB16

Holborne 1597, sig. C4v



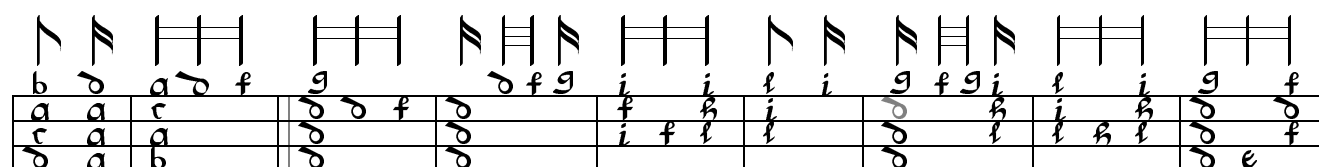
1



10



19



31



40

## JD37ib. My Lord Chamberlaine Galliard - lute I A8B8C9

Dowland 1613, sig. L2v

17

## JD37iib. My Lord Chamberlaine Galliard - lute II 7D A8B8C9

Dowland 1613, sig. L2v

1

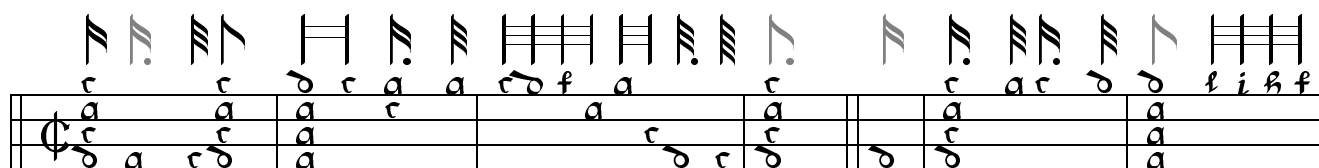
9

17

[illegible][illegible]

## B2d. Bow Bels - cittern AB4CD7

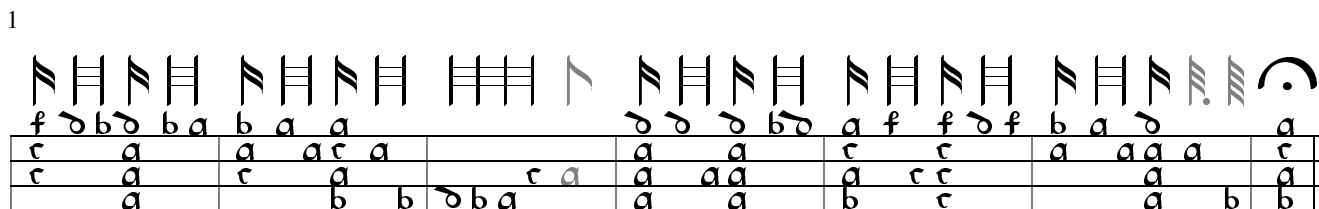
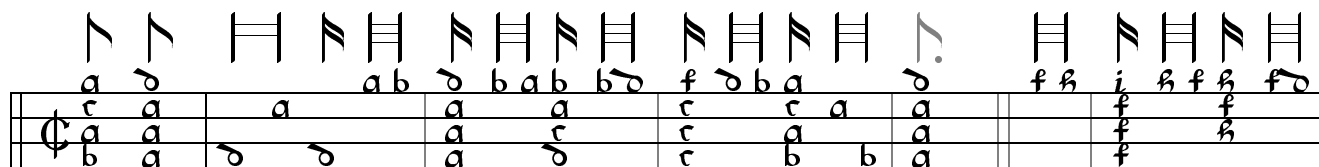
Playford 1652, p. 19



13

## B3a. Toll, toll, Gentle Bell - cittern A5B8

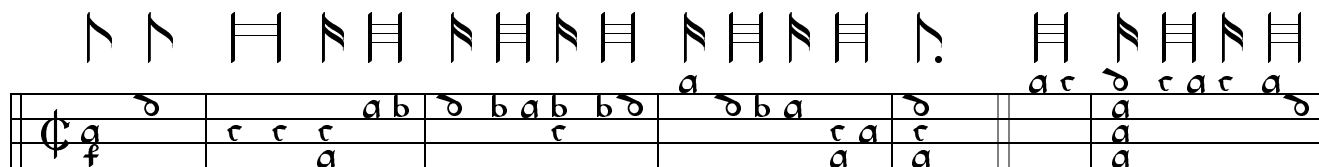
Playford 1652, p. 5



7

## B3bi. Toll, toll, Gentle Bell - gittern A5B8

Playford 1652, p. 1



7

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GB-Lbl 63852, f. 100v

1





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S4. See the Buildings - trans lyra viol (fhfhf) AB8

GB-Lam 600, f. 39r

1

			
#c / c a c a :a	#e- f a a	a c f	a c :e
a	c	#b	b b :b- a a
	c	c	c a c
	c	.	c

6

:a      a    :a   #r	a r   + d		:	a   r   d   a   .r			
a         :d	d                  )	a   d   b   a   a                  d   b	d         :d   a   )	e   .a         d   .b   .b   #a			
r	.a		a         r		r	r	
							a

11

S5. See the building Eights - trans lyra viol (fhfhf) AB8

US-LAuc M286M4L992, f. 27r

The first system of musical notation for 'The Song of the Weaver' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the left hand on the bottom staff and the right hand on the top staff. The notation includes various musical symbols such as notes, rests, and bar lines.

1

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6

[illegible]

11



## S6. Ayre Mr. Simon Ives - trans lyra viol (edfhf) A8B8

Playford 1669, pp. 60-61

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## S7. Ayre by Mr. Simon Ives - trans lyra viol lv (edfhf) A8B8

Playford 1682, pp. 84-85

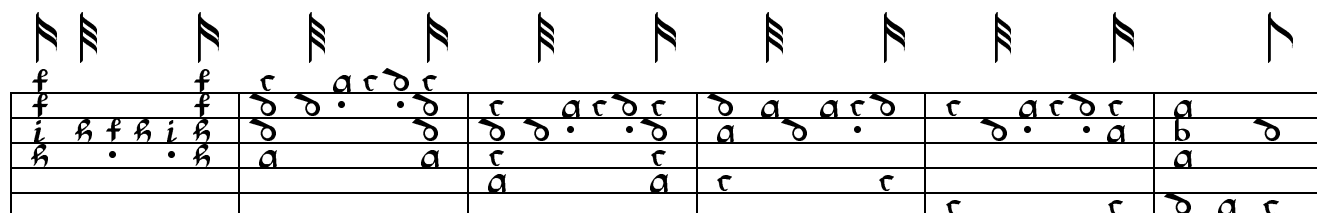
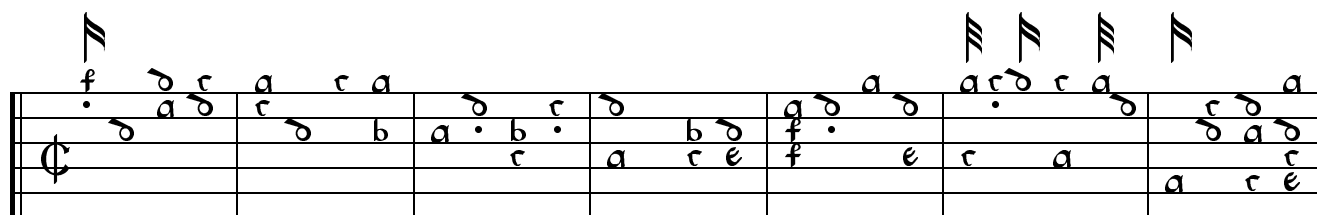
1

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## S8. See the Building - cittern A8B8

Playford 1652, p. 30

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P4b. Prael(udium Jacob Reys) - 7F

Besard 1603, f. 10r

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P4c. (Praeludium) - 7F

D-LE<sub>m</sub> II.6.15, p. 5

1

P4d. Untitled - 7F

D-KNh R242, f. 7r

1 a

P4e. Untitled - 7F

D-Mbs Mus. pr.93, f. 63v

1 a

7

1

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13

1

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12



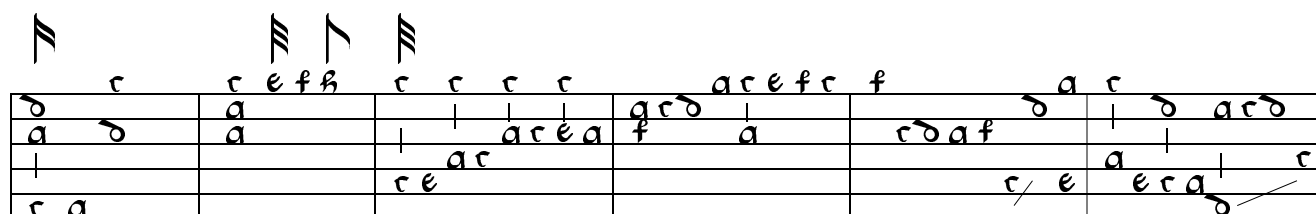
18

P5b. Prelude Jacob - 7F8D

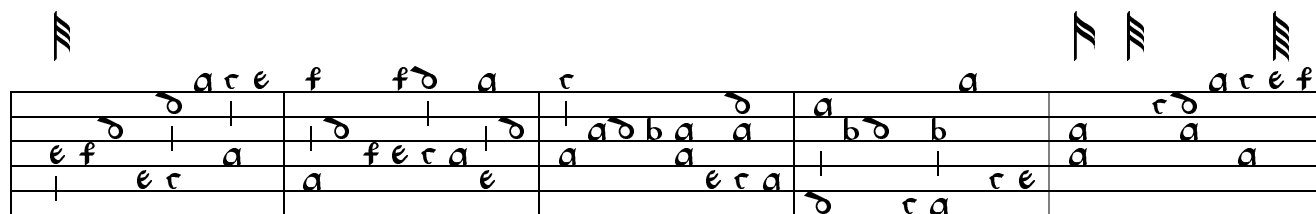
GB-Cfm 689, f. 2r



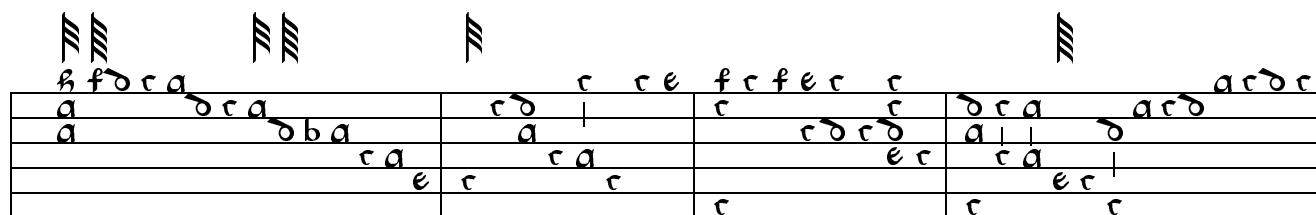
1 /a



9 a /c /a



15 a a /a



20 /a



24 b /a /a

## P7b. Praelud(e) Bocqueti - 7F

Besard 1603, f. 5v

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## P7c. Porquetus - 7F

D-LEm II.6.15, p. 510

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## B5a. Oh the Bonny Christ-Church Bells - trans lyra viol ABC8

Playford 1682, p. 18

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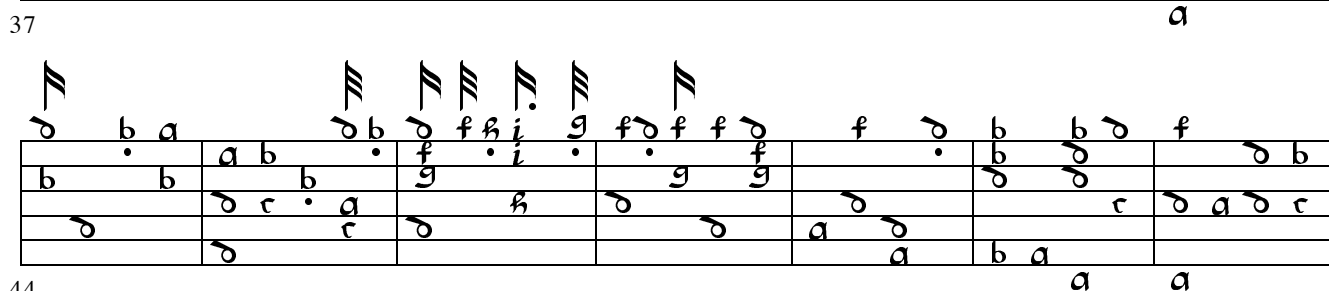
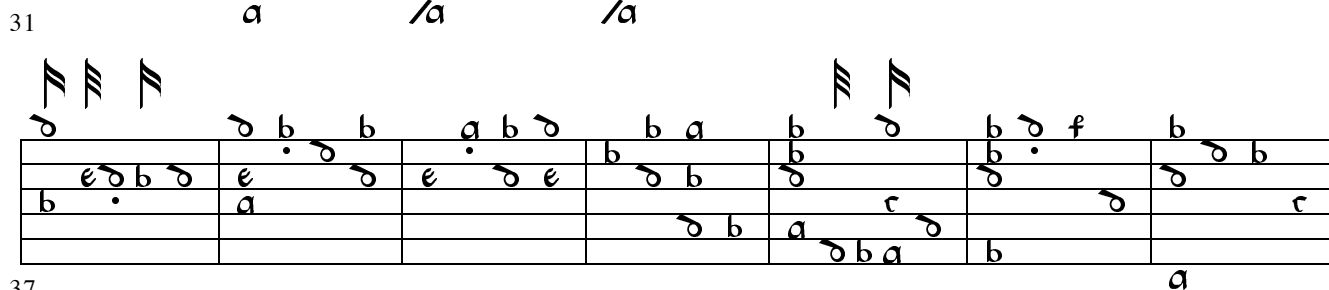
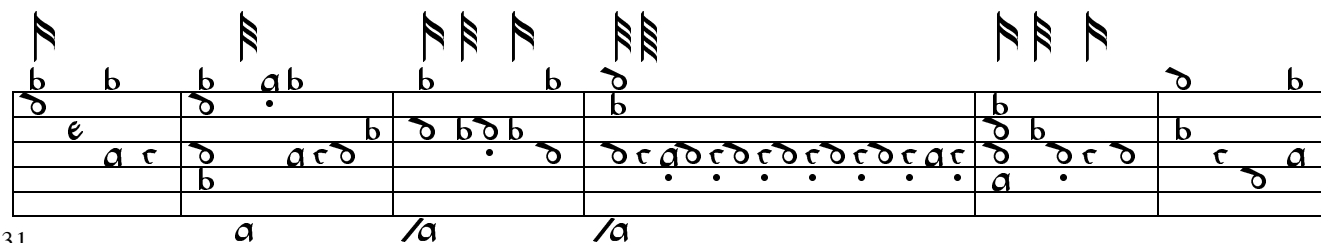
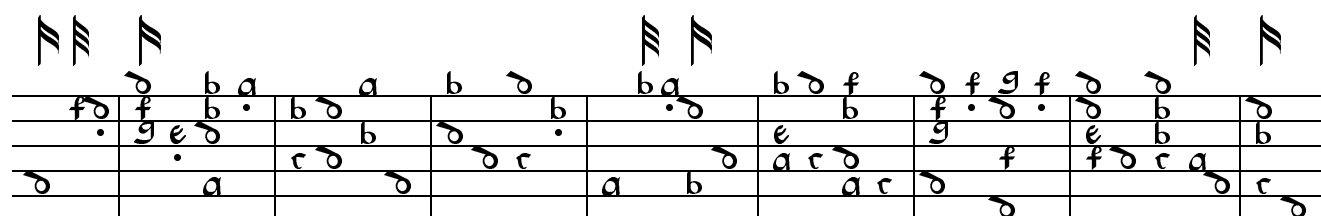
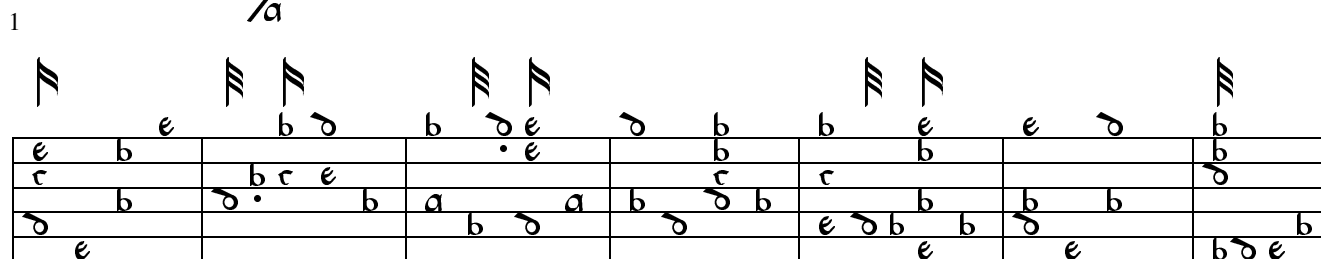
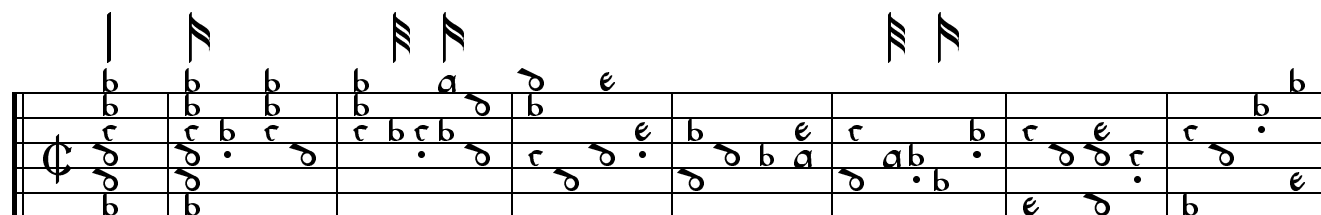
## B5b. O the Bonny Christ Church Bells - trans lyra viol (defhf)

GB-Lbl Add.59869, f. 15r

1

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17





## V2. The Voice of the Earthe - A4B8

IRL-Dtc 408/II, p. 113

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## V3. Spectri ejusdam sonus nocturnus. E.M.A. - AABBC4x2

Fuhrmann 1615, p. 101

1

6

11

Handwritten musical notation system 16, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

16

Handwritten musical notation system 21, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

21

Handwritten musical notation system 26, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

26

Handwritten musical notation system 31, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

31

Handwritten musical notation system 36, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

36

Handwritten musical notation system 41, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

41

Handwritten musical notation system 46, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' and 'f'.

46

1

1

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42

48

57

57 58 59 60 61

62

62 63 64 65 66

69

69 70 71 72 73 74

75

75 76 77 78 79

80

80 81 82 83 84 85 86

87

87 88 89 90 91 92

93

93 94 95 96 97

## V5. Besardes Dantz - A4B8

D-Kl 4o.108.1, f. 24r

7

## V6. Thee voyce - cittern - AA8B8C8D8C8

Holborne 1597, sig. C1r

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19

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39



## N2. Kemps Jigge - AA4BB8

GB-Cu Dd.2.11, f. 99v

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## N3. Nuttmigs and Ginger - lute part AA4B8

GB-Cu Dd.3.18, f. 33r

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## N4. Quyns Almand - 7F AA4B8

NL-Lu 1666, f. 486v

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## N5. The Parlement - 7F A4B8

US-Ws V.b.280, f. 4v

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## N6. The Parlement of Engellant - 7F AA4B8

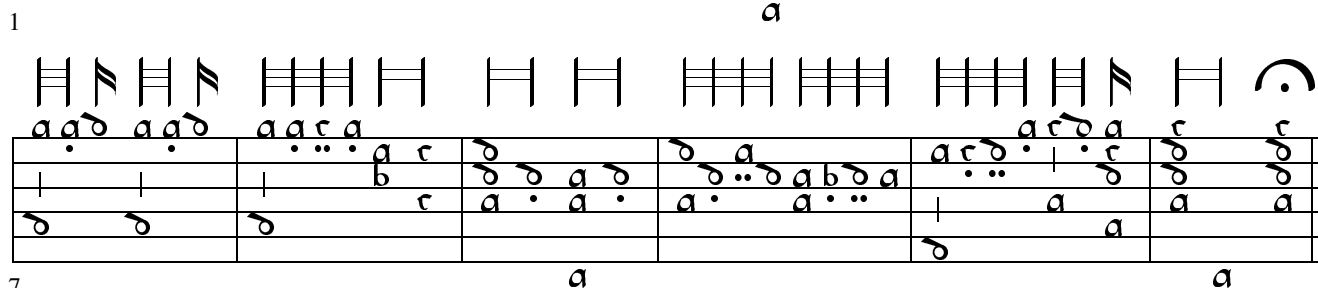
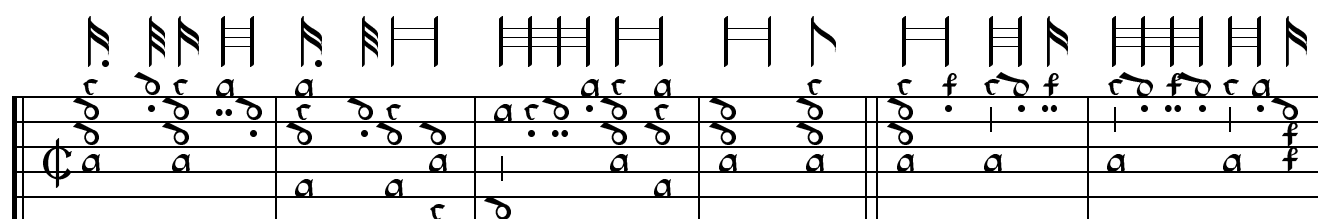
D-B Danzig 4022, f. 44r

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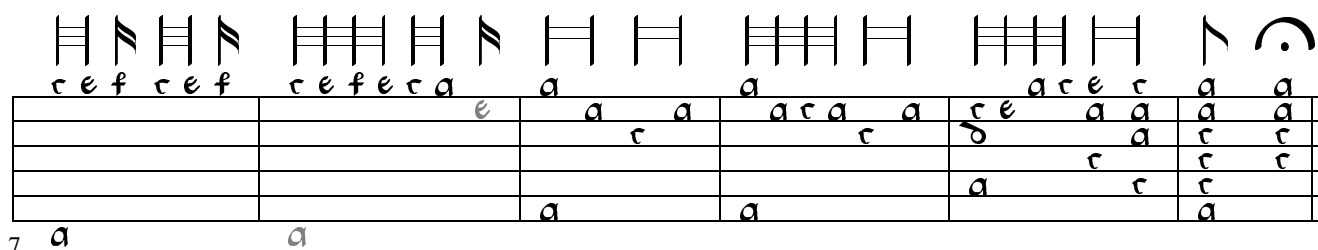
## N7. Engels Liedlein - A4B8

PL-Kj 40143, f. 63v



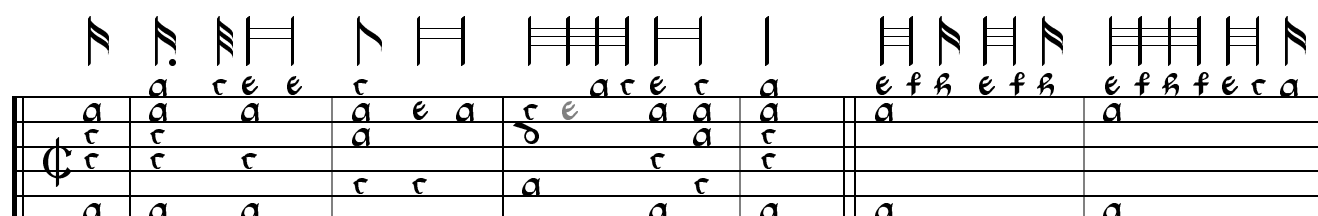
## N8. Chorea Anglica A. F. - 7F A4B8

CH-Bu F.IX.70, p. 329



## N9. Der Jungen Herren tantz - A4B8

D-LEm II.6.15, p. 389



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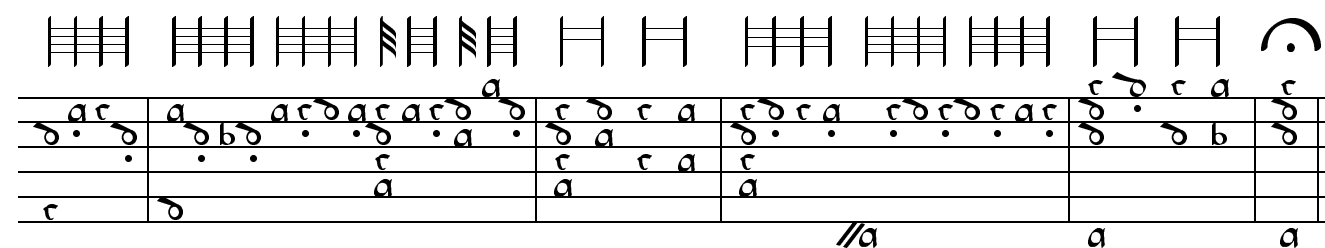
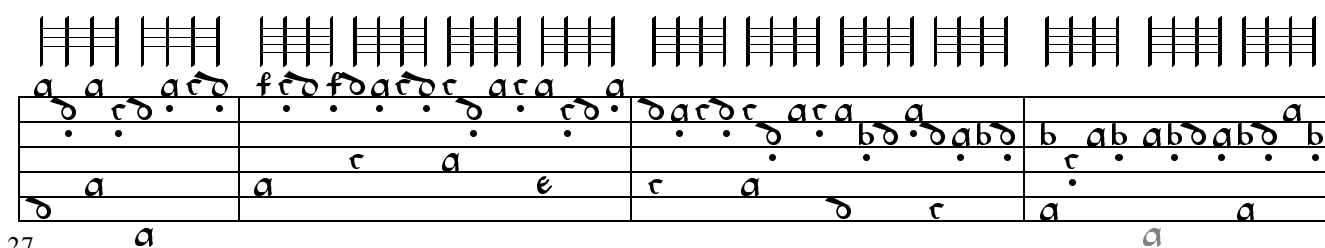
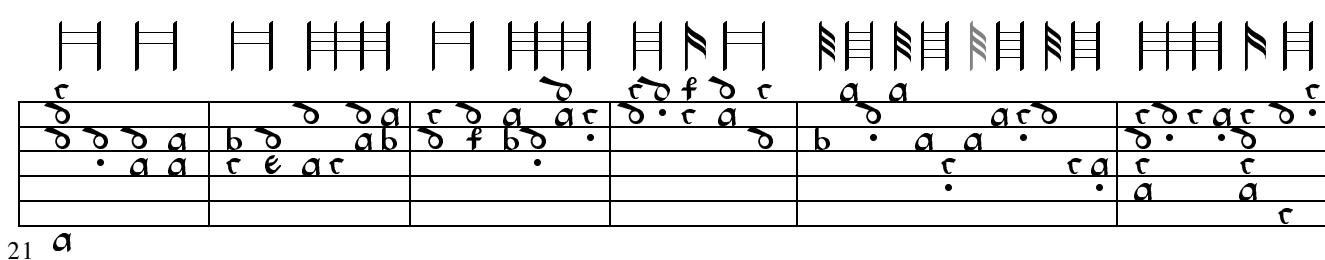
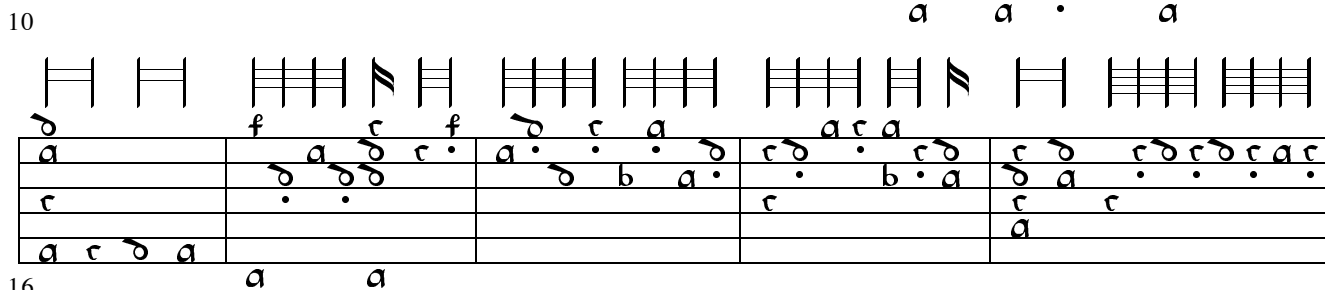
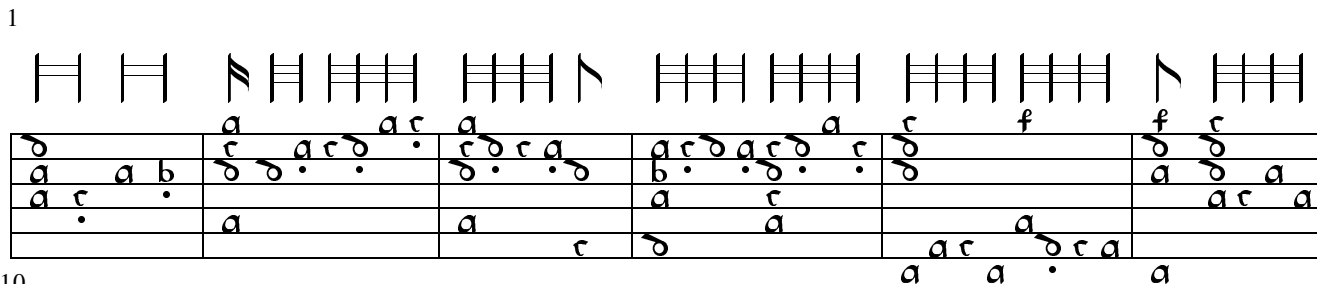
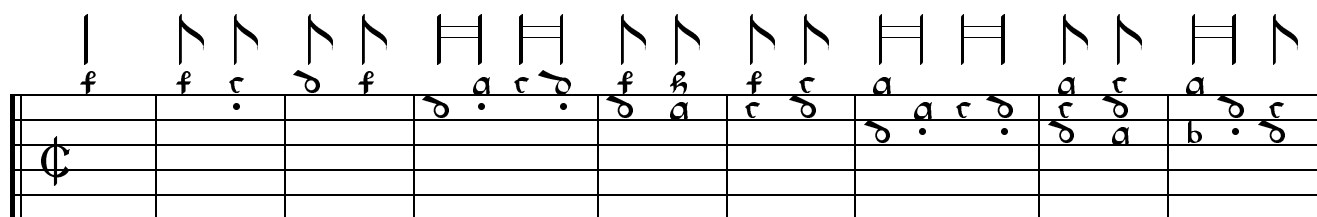
20

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53



System 1-5: This system contains five measures of music. Above the staves are rhythmic flags and vertical bar lines. The notation includes various note values (minims, crotchets, quavers) and rests. Dynamics include *f* (forte) and *a* (accents). The key signature has one flat (B-flat). The system is numbered 1 at the beginning and 6 at the end.

System 6-10: This system contains five measures of music. It continues the melodic and harmonic development with various note values and rests. Dynamics include *f* and *a*. The system is numbered 6 at the beginning and 10 at the end.

System 10-15: This system contains five measures of music. It features more complex rhythmic patterns with many sixteenth notes. Dynamics include *f* and *a*. The system is numbered 10 at the beginning and 15 at the end.

System 15-20: This system contains five measures of music. It continues the intricate rhythmic patterns. Dynamics include *f* and *a*. The system is numbered 15 at the beginning and 20 at the end.

System 20-25: This system contains five measures of music. It concludes the piece with a final cadence. Dynamics include *f* and *a*. The system is numbered 20 at the beginning and 25 at the end.

System 25-30: This system contains five measures of music. It features a final flourish and a repeat sign. Dynamics include *f* and *a*. The system is numbered 25 at the beginning and 30 at the end.

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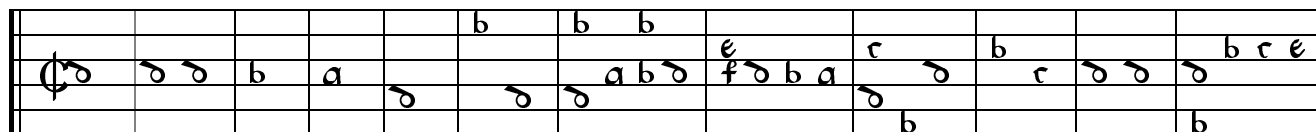
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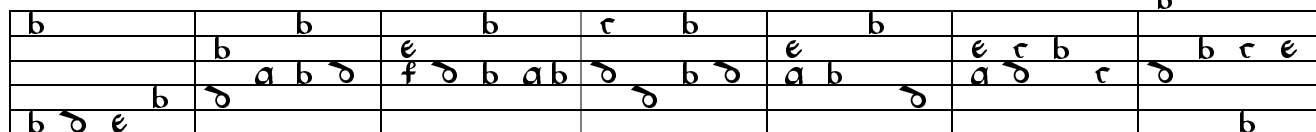
65

| 1 1 | | | 1 1 H H H H H 1 1 1 1 H H



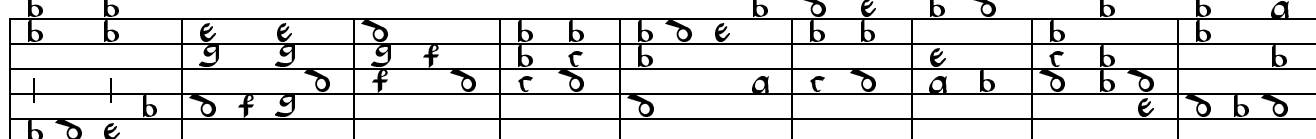
1

H H H H H 1 H H H H H H H H H H



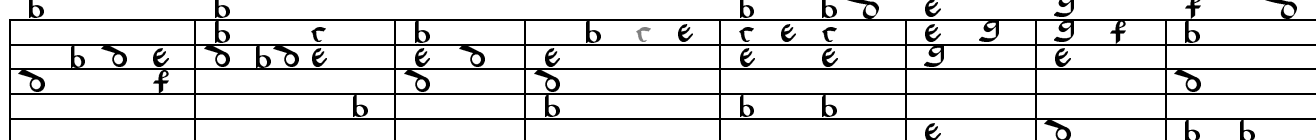
13

H H H H 1 H 1 1 H H 1 1 1 1 1 H H 1



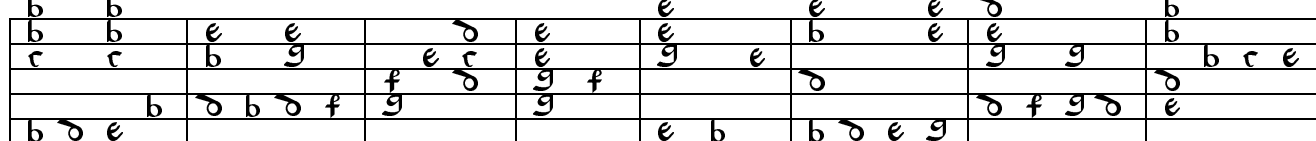
20

H H 1 H H 1 1 H H H H 1 1 1 1 1 H



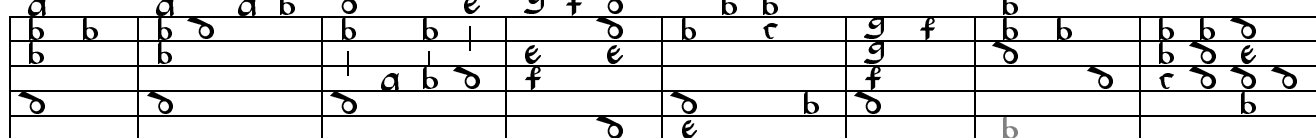
29

H H H H H 1 1 1 1 H H H H H H



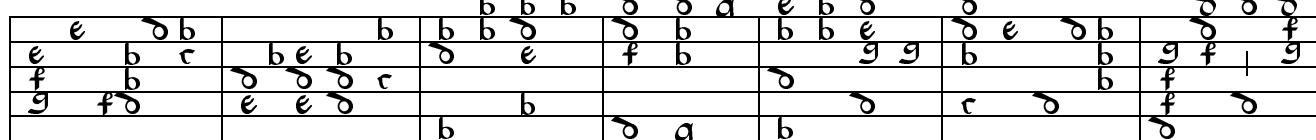
37

1 1 H H H H H 1 H H 1 1 H H



45

1 H H 1 H H 1 H H 1 H H 1 H H



53



60

67

74

80

N10. Nuttmigs and Ginger - cittern part A4B8

GB-Cu Dd.14.24, f. 37r

1

7

**COMMENTARY: JACOB POLLONIS: P1.** 1-2 to 10-11 - bar lines displaced 2 minims to the right; 11-12 - bar line absent. **P2.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 20-21, 22-23 & 23-24 - bar lines absent. **P3(a).** 11/5 - k3 instead of k4. **P3b.** 36/1 - semibreve with fermata above double bar line. **P3c.** german tablature; 8/1 & 10/1 - scribe changed b4 to b3; 12/1 to 13/1 - a7-e6-c6-e6-a6 instead of a6-e5-c5-e5-a7; 21/1 - l2 instead of l3; 22/1 - h6 instead of h5; 40 - bar duplicated another twice; 41/before 1 - minim flh3 crossed out; 50/3 - a5 instead of a6; 58-59 - bar line absent; 61/1 - fermata above semibreve. **P4(a).** 6/1 - semibreve absent; 12/2 - fermata absent. **P4b.** no changes. **P4c.** bars 7-14 only; no changes. **P4d.** bars 1-6 of P4(a) only; bar lines absent; 3/4 - d2 instead of d3; 4/5 - b2 instead of b3; 6/1 - fermata absent. **P4e.** italian tablature; 4/7 - a4 crossed out; 4/10 - c6 crossed out; 7/16 - c4 added; 7-8 - bar lines absent; 11/12-13 - bar lines added; 10/2-8 - c3-d3-c3-d3-(c3)-a3-c3 instead of c4-d4-c4-d4-(c4)-a4-c4; 10/6 - c4 absent; 11/9 - a3 (a4) horizontally instead of vertically aligned with b1; 11/9-12 - a3-c3-d3-a3 instead of a4-c4-d4-a4; 11/13-14 - crotchets absent; 12/1 - fermata absent. **P4f.** bars 7-14 = bars 2-5 of P4(a); 15/1 - scribe changed quaver to crotchet; 15/2-7 - quavers absent; 15-16 & 16-17 - bar lines absent; 16/1-7 - minim 7 semiquavers instead of crotchet 7 quavers; 17/1-3 - 2 quavers minim instead of 2 crotchets fermata. **P4g.** bars 1-6 = bars 1-3 of P4(a); bar lines absent; 5/5-8, 12/1-4 & 21/5-8 - absent; bars 7 & 9 - 5 minims per bar to follow phrasing; 11/5 - c4 absent; 17/2 - c5 instead of d5. **P5(a).** 17/1 - a4 absent. **P5b.** 7-8, 13-14 & 18-19 - bar lines absent; 27/6-7 - semiquavers instead of demisemiquavers; 28/2 - fermata absent. **P6.** 24/1 - h3 instead of h4; 35/3 - b2 instead of b3; 47/1 - bar line absent. **P7(a).** E flat diapason notated as //a instead of /a; 25/1 - //a instead of ///a; 27/7 - ///c instead of //a (so 9th course in D not used in the original); 39/3 - scribed changed b3 to d3; 46/2-4 - scribe changed quaver semiquavers to crotchet quavers. **P7b.** = P7a from bar 29; no changes. **P7c.** = P7a from bar 29; misplaced rhythm signs changed without comment (rhythm signs are often over rather than at the beginning of a phrase) and rhythm signs in grey absent; 1-2, 3-4, 5-6, 11-12 & 13-14 to 17-18 - bar lines absent; 14/2-11 - annotated with flag rhythm signs (mensural rhythm signs used elsewhere). **P8.** 7-8 - bar line absent. **P9.** 36/2 - d6 instead of g6; 44/5-6 - quavers instead of crotchets; 44-45 - bar line 2 notes to the right; 45/5-7 - crotchet 2 quavers instead of quaver 2 semiquavers; 45/between 7-8 - 2 semiquavers d2-c2 inserted; 45/8-15 - semiquavers instead of demisemiquavers; 46/1 - fermata absent. **F1.** 2/1-2 - 2 minims f1-c1 absent; 2-3 to 10-11 - bar lines displaced 2 minims to the right; 28-29 bar line absent; 29-30 to 41-42 - bar lines displaced 2 minims to the left; 42/5-6 - bar line added. **F3.** Italian tablature; no changes. **F4.** 2/3-4 - 2 minims a1-c1 absent; 2-3 to 5-6 - bar lines displaced 2 minims to the right; 6-7, 21-22 & 28-29 - bar lines absent; 9/1 - d3 instead of d2. **F7.** 5/1 - d3 instead of d4; 20/4 - scribe changed b3 to d3; 53/1-2 - crotchet quaver displaced a note to the right; 64/7 - crotchet crossed out; 73/1-7 - crotchets instead of quavers; 82/4-5 - bar line added; 105-106 - double instead of single bar line; 124/3 - scribe changed a4 to d4; 131/4 - b3 instead of d3; 132/1 - fermata absent. **F8.** 19-20, 27-28, 34-35, 43-44, 51-52 & 58-59 - bar lines absent; 32/8 - h1 instead of i1; 34/3 - f4 absent; 60/1 - fermata above semibreve instead of fermata. **F10.** 6/3 - d6 (1st note of the theme) absent; 13/1 - //a instead of /a; 35/2 - d1f2 crossed out and a1f2 added in darker ink and written over 2 now illegible letters; 45/1 - c1 instead of b1; 54/1 - fermata above semibreve instead of fermata. **F12.** 11/1 - minim //a instead of crotchet ///a; 11/4-5 - semiquavers instead of quavers; 12/1 - a3 instead of a4; 49/7 - scribe changed c1 to d1; 63-64 - bar line absent; 69/2 - fermata above semibreve instead of fermata. **F13.** 5/4-5 - quavers absent; 34/2 - b5 instead of d5; 41/3 - c2 instead of f2; 44/4-9 - crotchets instead of quavers; 45/1 - a5 crossed out; 67/1 - d3e4f5 changed to d4f5a7; 84/1 - d2d3 crossed out; 87/4 - a4 crossed out; 95/1 - fermata above semibreve instead of fermata. **F14.** 8th course notated as //a instead of /a; 1 - half bar of original retained; 2/2-3 & 3/3-4 - bar lines added; 10/4 - crotchet crossed out; 15/12 - a2 instead of c2; 27/3-4 - crotchet quaver displaced a note to the right; 35/8 - scribe changed f6 to c6; 36/1 - fermata above semibreve instead of fermata. **F17(a).** 8th course notated as //a instead of /a; 1/1 & 42/1 - d6 instead of b6; 15/5-6 - e5-b5 crossed out; 15/6 - b6 instead of b5; 18 - bar duplicated and crossed out; 35/3 - scribe changed c4 to d4; 35-36 - bar line written over d1b3 separate to following d1b3; 55/4 - c3 crossed out; 64/4-5 - crotchets absent; 65/between 9-10 - 2 semiquavers d2-c2 inserted; 66/3 - fermata displaced a note to the left. **F17b.** 66/1 - semibreve with fermata above double bar line. **App 1.** *Lute News* - german tablature; 1/1-3 - a7-a5-a4 instead of d5-a4-c4 (unless the dissonance is intended); 6/1 - f2f3 instead of a2; 7-8 & 38-39 - bar lines absent; 8/2-3 - d3-a5 instead of c4-d3; 19/2 - d5 absent; 21/1 to 23/6 - quavers instead of crotchets; 24-25 single instead of double bar line; 25/3 - h1 absent; 26/4 - c2 instead of i2; 29/5 - c1 instead of a1; 38/3-4 - 2 crotchets a5-c5 absent; 42/3 - rhythm sign absent with fermata above double bar line. **App 2.** *Lute News* - 7/1 - a6 absent; 46/1 - a1a2b3c4 instead of a2a3b4c5; 76/1 - semibreve instead of fermata.

**JOHN DOWLAND: JD25(a).** *Lute News* - ornament # used once; first note of anacrusis preceded by dotted minim; 8-9 - single instead of double bar line; 9/4 - DowlandCLM changed d2 to a2; 11/4-5 - DowlandCLM changed g2-d2 to d2-f2; 11-12 & 26-27 - bar lines absent; 46/2 - e2 in Dd.2.11 but CLM changed it to d2 (as in JD25b) without comment; 46/8 - blot obscures tablature letter, probably d2; 48/8 - minim with fermata above double bar line. **JD25b.** *Lute News* - 46/7 - d4 instead of f4; 48/8 - minim with fermata above double bar line. **JD25app.** *Lute News* - 13/4 - minim instead of crotchet; 18/3 - g3 instead of g2. **JD34(a).** *Lute News* - 3/1-2 - DowlandCLM changed 2 crotchets to dotted crotchet quaver (as in JD34b&c) without comment; 4/1 - scribe altered f3 to g3 and crossed out g4g5; 7/1 - c5 crossed out; 7-8, 14-15, 39-40, 45-46, 53-54 & 58-59 - bar lines absent; 13/6 - scribed altered e6 to c6; 15/1 - c5 instead of c6; 18/1 - DowlandCLM changed c4 (but reading it as a4 in error) to c3; 28/3 - DowlandCLM changed c3 to c4 (as in bar 44 and in JD34b&c) without comment; 31 - bar absent; 33/1 - f3 in Dd.9.33 changed to g3 in DowlandCLM without comment; 39/2 - a1 instead of e1; 40/2-3 - double bar line absent; 40/6 - DowlandCLM changed d2 to e2; 50/5 - scribed altered e6 to f6; 63/11 - DowlandCLM changed f3 to c3 without comment (and I omitted to change it!); 64/5 - minim with fermata above double bar line. **JD34b.** *Lute News* - 7/1 - c5 crossed out; 7/3 - scribe changed g3 to h3; 9-10 - bar line absent; 13/4 - a1 washed out; 22/2 - g2 instead of f2; 31/8 - f4 instead of g4; 32/5 - minim with fermata above double bar line. **JD34c.** *Lute News* - 7/7 - scribe changed f4 to e4; 22/2 - g2 instead of f2; 31/7 - f4 instead of g4; 31-32 - bar line absent; 32/5 - minim with fermata above double bar line. **JD34d.** *Lute News* - lute part; 4 - crotchet, dotted minim, minim rest instead of minim, semibreve; 6/3 - quaver instead of crotchet; 16-17 - single instead of double bar line; 21/6 - change f1 to c1 to play in consort with viols; 32/5 - minim with fermata above double bar line. **JD34e.** *Lute News* - lute song; original spelling used except bar 3 *umst* (in the facsimile of the Folger Shakespeare Library copy) changed to *must*; vertical columns of dots flanking double bar lines absent but added here to indicate repeating tablature for second line of text; 11-12, 23-24 & 26-27 - bar lines absent. **JD36(a).** *Lute News* - 3/6 - scribe altered e6 to d7; 14/1-3 - a4-b4-d4 washed out; 15/1 - minim absent with a crotchet washed out; 24/5 - minim with fermata above double bar line. **JD36b.** *Lute News* - '2' above double bar lines to indicate repeating sections; 3/6 - DowlandCLM changed d7 to e6 (but the scribed changed e6 to d7 in JD36a!); 5-6, 10-11 & 15-16 - bar line absent; 7/2 - c2 instead of c3; 9/1 - minim absent; 10/3-4 - scribe changed 2 crotchets to dotted crotchet quaver; 15/1 - c5 washed out; 19/1-2 - dotted minim crotchet instead of dotted crotchet quaver; 23/3 - DowlandCLM changes c1 to a1 (as in JD36a) without comment; 24/5 - minim instead of fermata. **JD37ia.** *Lute News* - lute I from Dowland 1597 - including all the differences; 2/1 - a5 added in 1597, 1600 and 1603 editions and Dd.9.33 but absent in 1606 and 1613; 3/1-4 - dotted crotchet quaver 2 crotchets in Dd.9.33 instead of crotchet minim 2 quavers in the rest; 5/5-7, 6/1-3 & 6/6-8 - crotchet 2 quavers in Dd.9.33 instead of dotted crotchet 2 semiquavers in and dotted quaver 2 semiquavers in 1613; 11/5-6 - 2 crotchets instead of dotted crotchet quaver (2 crotchets in 1597, 1600, 1603 and Dd.9.33 and dotted crotchet quaver in 1606 and 1613); 21/2 - f1 in Dd.9.33 instead of h1 in the rest; 23/2 - semibreve h1 in 1597, 1600, 1603 and Dd.9.33 and dotted minim h1 crotchet f1 in 1606 and 1613; 25/2 - e2 in 1600, 1603 and Dd.9.33 instead of f2 in the rest; 25/2 - all sources have minim instead of fermata. **JD37iia.** *Lute News* & *Lute News* - lute II from Dowland 1597 - including all the differences; 8/1 - a6 absent in 1606 and 1613 and present in the rest; 9/5-7 - quavers instead of crotchets in 1613; 12/5 - c5d6 added in 1606 and 1613 and absent in the rest; 13/1 - crotchet instead of dotted crotchet in 1613 only; 21/1 - c4 present in 1606 and 1613 and absent in the rest; 23/2-3 - dotted minim h1 crotchet f1 in 1606 and 1613 instead of semibreve h1 in the rest; 24/4 - minim absent in 1597, 1600 and 1603 and present in the rest; 25/1 - c4 present in 1597, 1600 and 1603 and absent 1606 and 1613; 25/2 - all sources have minim instead of fermata. **JD37ib.** *Lute News* - lute I from Dowland 1613; 5/5 - dotted quavers instead of dotted crotchet; 13/1 - crotchet instead of dotted crotchet; 25/2 - minim instead of fermata. **JD37iib.** *Lute News* - lute II from Dowland 1613; 8/1 - a6 absent; 9/1 - crotchet instead of dotted crotchet; 25/4 - minim instead of fermata. **JD37iac.** *Lute News* - lute I from Dd.9.33; 6-7 & 13-14 - bar lines absent; 25/2 - minim e2 instead of fermata f2. **JD37app i.** *Lute News* - lute I and lute II aligned in score; all 'l' on 1st and 2nd courses notated as 'k'; 16/1-3 - minims absent; 24/3 - fermata above minim. **JD37app ii.** *Lute News* - 7/2 - a4 added; 16/1 - a2b3c4c5 instead of a3b4c5; 16/3 - b3c4c5 instead of a3b4c5; 20/4 - c4 instead of b424/3 - fermata above minim.

**BALLADS in Lute News - THE BELLS OF OSNEY: B1a.** rhythm signs absent; 3-4, 5-6 - bar line absent; bar 8 may be a fragment of a new piece as *Lilly kneell* is written below the previous bar. **B1b.** no changes. **B1c.** 3/1 & 7/1 - e5f6 instead of a5; 24/3 - minim instead of fermata. **A MILLER WOULD A RIDING GO: M1.** 1/1 - dotted minim instead of minim; 1/2 - crotchet a1 absent; 7/6 - e5 instead of a5 (my error!); 14/3-4 - bar line added; 16/1 - minim instead of fermata. **NUTMEGS AND GINGER: N1.** arranged from keyboard by transposing treble stave down an octave and keeping bass stave the same and additional notes added editorially shown in grey. **SEE THE BUILDING: S1.** 1/3 - b3 preceded by ornament (I could not make it out in my poor xerox earlier!); 4/1 - c3a6 instead of b3d6; 4/2 - c4 instead of a4; 8/1-2 - '2' above double bar line to indicate repeating previous section; 12/2 - crotchet quaver rest instead of dotted crotchet; 15/5 - crotchet absent; 16/1 - fermata above dotted semibreve instead of fermata and the c4 is preceded by an ornament (which TAB cannot reproduce under a fermata). **THE VOICE OF THE EARTH: V1.** 7/4 - could change e5 to e4 to match bar 5; 10/between 2-3 - 2 crotchets a1e5-c1a4 added; 10-11 - bar line 2 notes to the left; 11/between 2-3 - bar line added; 12/3 - minim instead of fermata.