

**MUSIC SUPPLEMENT TO LUTE NEWS 121 (APRIL 2017): THE FANTASIAS OF LORENZINO TRACETTI
AND VINCENZO PINTI. BALLAD SETTINGS: DARGASON AND PEGGY RAMSEY
JOHN DOWLAND PART 22: COME AWAY JD60, WHAT IF A DAY JD79 AND PAVAN JD86**

FANTASIAS OF LORENZINO TRACETTI/VINCENZO PINTI

To continue the series of music by Lorenzino Tracetti and Vincenzo Pinti,¹ here is one version of each of all the ascribed fantasias, with additional versions of some in the accompanying *Lutezine*. As a guide to playing them, nine of the fourteen have been recorded.² Biographical information summarised from the work of Mariagrazia Carlone identifying Tracetti and Pinti as two distinct Knights of the Lute,³ can be found in the supplement to *Lute News* 115 (October 2015). All the music here is titled fantasia, with the exception of C65, which is called *recercata* in the unique source, and some are titled fantasia in one or more sources and *recercar* (C80), *tiento* (C66) or *preludium* (C86) in other sources. A diversity of styles is represented with fantasias in four major or minor keys, but not enough to distinguish the two composers. Fantasias between C65 and C80 are ascribed to Laurencini or Lorenzino by name in at least one source and are assumed to be by Tracetti. That is, except for conflicting ascriptions in other sources of three: C77 is ascribed Laurencini in two sources but to MN, presumably Melchior Neusidler, in another; C78 is ascribed to Lorenzino in 40032 but to Diomedes in Besard; and C80 is ascribed to Laurencini in Besard and Robert Dowland's *Varietie*, but in Galilei's *Fronimo* 1584 in a section of four-part *ricercars* ascribed di B. M., who remains unidentified. So the composer of these three remains in doubt. Fantasias from C82 to C87 are ascribed to *Equitis Romani* or *Cavallier/Knight of the Lute*, which could refer to either Tracetti or Pinti as both were members of orders of knights in Rome. C82 is ascribed to *Equitis Romani* in Besard, who distinguished between *Equitis Romani* and Laurencini, and to the Knight of the Lute in Robert Dowland's *Varietie*, but is ascribed to Lorenzino in the Herbert of Cherbury manuscript. Also C83 is ascribed to *Cavallier du Luth* in Herbert, and to Mr de Lorency in a keyboard cognate, considered to be Lorenzino.⁴ So these two are likely to be by Lorenzino, and by extension so is C84, also ascribed *Cavallier de Luth* in Herbert. Finally, as Besard distinguished Laurencini from *Equitis Romani*,

C86 and C87 are more likely to be by Vincenzo Pinti.

- C65. PL-Kj 40032, pp. 277-278 *Ricercata di Lorenzino* pp. 10-11
 C66. PL-Kj 40032 (Barbarini), p. 209 *Tiento de sexto tono* 4
 Besard 1603, f. 20r *Fantasia Laurencini* - Crawford⁵ 22 *Lutezine*
 C71. D-H ND VI 3238 (Schele), p. 137 *Fantasia L* 6 5
 Besard *Thesaurus Harmonicus* 1603, f. 22r *Fantasia Laurenc.*
 cf. NL-Hnmi Kluis A 20 (Siena), p. 72 *Fantasia* - C71/2
 PL-Kj 40032, p. 130 untitled *Lutezine*
 C72. PL-Kj 40032, pp. 208-209 *Fantasia* 14-15
 Besard 1603, f. 13v *Fantasia Laurencini* - Crawford 6 *Lutezine*
 Mertel 1615, pp. 195-196 *Phantasie et Fugae* 59 *Lutezine*
 C74. Besard 1603, f. 18v-19r *Fantasia Laurencini* - Crawford 20 8-9
 C75. Besard 1603, f. 19r *Fantasia Laurencini* - Crawford 21 18
 parody of *C'est à grand tort* by Claudin de Sermisy⁷
 C77. Besard 1603, f. 14r *Fantasia Laurenc.* - Crawford 7 19
 CH-Bu F.IX.70 (Würstisen), p. 47 *X Fantasia MN* 8
 GB-Cu Add.3056, f. 21v *Fantasia Laurencini*⁹
 C78. PL-Kj 40032, pp. 206-207 *Fantasia di Lorenzino* 20-21
 Besard 1603, f. 29v *Fantasia Diomedes* 10
 C80. I-COc 1.1.20 (Raimondo), ff. 46v-49r *Fantasia* 11 6-8
 Galilei *Fronimo* 1584, p. 116 untitled [*Ricercare a 4 voci di B. M.*] *Lutezine*
 Besard 1603, ff. 26v-27r *Fantasia Laurencini*
 Dowland *Varietie* 1610, sigs. F2v-G1r *Fantasia* 4
Composed by the most famous and divine Laurencini of Rome *Lutezine*
 C82. GB-Cfm 689, ff. 14v-15r *Fantasia Lorenzino* 22-24
 Besard 1603, f. 27v *Fantasia Equitis Romani* *Lutezine*
 Dowland 1610, sigs. F1v-F2r *Fantasia 2 Composed*
by the most famous, the Knight of the Lute *Lutezine*
 cf. Mertel 1615, pp. 264-266 *Phantasie et Fugae* 111 - C82/2
 C83. GB-Cfm 689 (Herbert), f. 75v *Fantasia Cavallier du Luth* 26
 cf. F-Pn Rés.Vm7.674-675 (Bauyn), ff. 34r-34v *Fantaisie*
de Mr de Lorency - keyboard
 C84. GB-Cfm 689, ff. 78v-79r *Fantasia Cavallier du Luth* 12-14
 C86. Besard 1603, ff. 3v-4r *Praeludium Equitis Romani* 24-25
 PL-Kj 40143, ff. 39v-40v *Fantasia equitis Romani excellentissima*
 C87. Besard 1603, ff. 28v-29r *Fantasia Equitis Romani* 16-17

**JOHN DOWLAND COME AGAIN (JD60) WHAT IF A DAY
(JD79) & PAVAN (JD86)¹²**

Come againe: sweet loue doth now unuile, the seventeenth song in John Dowland's *First Booke of Songes or Ayres* published in 1597, is set as a lute solo in Mathew Holmes last manuscript Nn.6.36 copied c.1605-15. The lute solo adheres to the two strains of the song, but is curiously titled *Come away*, which is the beginning of the eleventh song *Come away, come sweet love*, in Dowland's *First Booke of Songes*. As the words of *Come away* do not fit the music as an alternative text, it seems that Holmes was confusing the two titles.¹³ The song *Come againe*

⁵ Tim Crawford (ed.) *Thirty Pieces for Lute by Laurencini* (Lute Society 1979).

⁶ Bars 13-14 are the same as bars 16/9-17/9 of Besard 1603, f. 6r *Prael. Bocqueti*., edited in the supplement to *Lute News* 117 (April 2016), n° 3, and the same two bars used as a flourish after the final chord of CZ-Pnm IV.G.8 (Berner), f. 21v *praeludium*.

⁷ Other parodies: NL-DHnmi Kluis A 20 (Siena), ff. 6r-6v *Di Pier[ini]*; Belin *Premier Livre* 1556, sigs. A2v-A3r *Fantasia*.

⁸ Edited in *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), n° 37.

⁹ Edited for *Lute News* 91 (September 2009), n° 1.

¹⁰ Both edited for *Lute News* 97 (April 2011), n° 16a/b.

¹¹ Theme similar to parody of *Canzone La spiritata* by Giovanni Gabrieli. Similar opening to the otherwise unrelated I-Ra 1608, f. 17v untitled - C80/2 (thank you to Franco Pavan for a copy).

¹² Poulton and Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981)[DowlandCLM], pp. 187-188/333, 244-245/338 & 256-257/338; Diana Poulton *John Dowland* (Faber 1972/R1982)[PoultonJD], pp. 164 & 237; John M. Ward *A Dowland Miscellany JLSA X* (1977), pp. 69, 75 & 152.

¹³ See also the songs 'Come away, come away, we grow icelous of your stay' in Alfonso Ferrabosco *Ayres* 1609, n° 3, and 'Come again, sweet nature's treasure' by Edward Johnson (see Philip Brett *Consort Songs* Musica Britannica 22, revised 1974, no. 33b).

¹ The Lorenzino courante was edited in *Lute News* 114 (July 2015), galliarde in *Lute News* 115 (October 2015) & preludes in *Lute News* 118 (July 2016).

² Recordings of Lorenzino's fantasias that I know of: Lutz Kirchhof *Varietie of Lute-lessons* (SEON SBK60098, 1980), C80 (track 1); Paul O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi HMU907068, 1992) C84 (track 12); Paul Beier *Il Cavaliere del Luto: Music by Laurencinus Romanus* (Stradivarius STR33447, 1996) C71 (track 1), C74 (track 10), C75 (track 28), C77 (track 25), C78 (track 13), C82 (track 7); David Parsons *Elizabethan Lute Music from Robert Dowland's Varietie of Lute Lessons* (Metronome METCD1050, 2001) C80 (track 2); Marco Pesci *Lorenzino del Luto: Preludes Fantasias Dances* (NAXOS 8.570165, 2006) C72 (track 2), C74 (track 19), C75 (track 15), C77 (track 5); and James Akers *Thesaurus Harmonicus* (Natural Studio NSR CD018, 2012) C80 (track 4).

³ Numbering from Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45. Excluded here are C90 *Final Cavaliero maestro di Roma* known to have been amongst manuscript additions to the now lost copy of Domenicho Bianchini *Intabolutura de Luto* 1546 formerly in the Bibliothek der Marienkirche Sorau [Brown 1546]; and C76 *Fantasia di M Lorenzino Romanese / Capriccio del Sr Santino da Parma / [Canzon Signor Lorenzin in Hebrew]* in D-Sl Mus.G.I.4 III, ff. 25v-26r, considered to be by Santino Garsi da Parma and edited in the *Lutezine* to *Lute News* 111 (October 2014), n° 31 and in *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), n° 21.

⁴ François-Pierre Goy «Monsieur de Lorency» démasqué : le doyen des compositeurs du «manuscrit Bauyn» in: C. Reynaud & H. Schneider *Noter, annoter, éditer la musique. Mélanges offerts à Catherine Massip* (Bibliothèque nationale de France 2012), pp. 15-29.

is printed with two sets of verses, as the first verse written below the music is headed '2' and then the numbering of the four remaining verses begins at '1' again.¹⁴ In fact, settings of the same music is in Holmes' solo cittern manuscript Dd.4.23 and bass viol part book titled *All the day* from the first line of the second set of verses, suggesting that both texts set to the same music were in circulation independently.¹⁵ The Nn.6.36 setting is edited here (JD60), and the song and cittern settings plus another six for solo lute from continental sources are in the *Lutezine* accompanying this *Lute News*. Although based on Dowland's song, there is little to suggest that he made any of the instrumental arrangements himself.¹⁶

JD60. GB-Cu Nn.6.36, f. 21v *Come away* - DowlandCLM 60 p. 27 cf. Dowland 1597, sigs. 11v-12r XVII. *Come againe: sweet lone doth now unuite* - lute song; cf. D-Kl 108/I, f. 32v - lute song with Italian text. Instrumental cognates: D-Kl 108/I, f. 1v *Paduana*; D-Kl 108/I, f. 64v *Paduana Anglois*; D-Kl 108/I, ff. 64v-65r untitled; D-LEm II.6.15, p. 472 *Commia guinae Dulandi* 5; D-LEm II.6.15, p. 502 *Commia Doulandi*; US-CA Mus.181 (Otey), f. 11r *All the daye / Al the daye* - cittern; Valerius 1626, pp. 166-167 *Stem: Engels Com again, metten Bas: Ende is een iWeespraeck tusschen Ian ende Pieter* - settings for lute, cittern and voice; I-Tn Foà 7, ff. 55v-56v *Pavana Come & 56r-56v Alio modo* - keyboard; GB-Cu Dd.5.20, ff. 26v *All the day* & 28r *All ye day* - viola da gamba.

Of the many sources of the two-stanza song 'What if a day, or a month, or a year', only one in a book of English grammar identifies the author as Thomas Campion.¹⁷ So presumably Campion wrote the poem, although it is not clear whether he also composed the tune. Many sources of the text of the poem with or without the music survive,¹⁸ and the tune is also known from instrumental arrangements for lute, cittern, mandore, lyra viol, and keyboard. One untitled lute setting was copied into the Folger-Dowland lute book by Dowland himself. Although not bearing his name it has been suggested that he made this arrangement himself,¹⁹ and also that it was an exercise for a student.²⁰ This setting, edited here (JD79), is unique to the source, and all the cognate versions for lute and other plucked or bowed instruments are in the *Lutezine* accompanying this *Lute News*.

JD79. US-Ws V.b.280, f. 23r untitled - DowlandCLM 79 28 cf. Richard Alison *An Honres Recreation in Musicke* (London, 1606), n^o XVII *What if a day or a month or a year* and XVIII *Earthes but a point to the world* - 5 voices. Instrumental cognates: CH-Bu F.IX.53, f. 19r untitled; D-B 40141 (Nauclerus), f. 186v untitled; GB-Cu Add.8844 (Trumbull), f. 2r untitled; GB-Cu Dd.9.33, f. 62v untitled; GB-Lbl Eg.2046 (Pickeringe), f. 19r untitled; GB-En Acc.9769 84/1/6 (Balcarres), p. 127 *What if day, a month, or a year ... Jean mores way, mr Beck* - baroque lute; US-Ws V.b.280 (Folger-Dowland), f. 87r *what if day or a nighte or a yere*; Valerius 1626, pp. 247-248 *Commedianten dans [Berg op Zoom]* - settings for voice, lute and cittern. Mandore: GB-En Adv.5.2.15 (Skene), pp. 107-108 *What if a day*. Cittern: GB-Cu Dd.4.23, f. 32r *What is day or a night or*

an bower; GB-En 9450 (Edwards), f. 42r *Quhat if a day*; Robinson 1609, sig. K2r *What if day*. Lyra viol: GB-CHer DLT/B31 (Leycester), f. 7r *What if a Day Alfonso waye* - (ffhfh) - VdGS²¹ 7581; GB-CHer DLT/B31, f. 53r *What if a day* - (ffeff); GB-En Dep.314 no. 24 (Sutherland), p. 10 untitled - (defhf); GB-En Dep.314 no. 24, p. 16 *What if A day a herp sherp* - (defhf); GB-En Dep.314 no. 24, p. 20 *What if a day Harp flat* - (edfhf); GB-En P637 R787.1 (Cockburn), f. 4v *What if a day* - (defhf); GB-En P637 R787.1, f. 18v *What if a Day harp flat* - (edfhf); GB-Lbl Add.63852 (Boynnton), f. 114r *Whatt if a day* (defhf); GB-Mp BRm 832 Vu 51 (MLVB), p. 12 *What if a daye*. (ffeff) - VdGS Sumarte 12. Cognates for other instruments listed in the *Lutezine*.

A pavan ascribed *Dulandi* (JD86) is found only in a manuscript of Leipzig provenance. It bears few traces of Dowland's style and may be a corrupt attempt at copying down a pavan from memory after hearing it performed.

JD86. D-LEm II.6.15, p. 115 *Pavana Dulandi* p. 29

DARGASON OR SEDANY

D1. Playford *Dancing Master* 1st & 4th ed. 1651/1670, p. 71 (*The Sedan[n]y or Dargason* - arranged from violin melody 21

D2. Dd.2.11, f. 8r *Dargason* 22 30-31

D3. Playford *A Booke of New Lessons for the Gittern* 1652, p. 9 16 *Dargason or Sedany* - gittern [or 2nd-4th courses of a lute] 31

A set of seven lute variations on the tune *Dargason* in Mathew Holmes' first lute book Dd.2.11 copied c.1588-1595 lacks the tune at the beginning and ends rather abruptly, so a first section stating the tune and a final florid variation has been added editorially. The dance and ballad tune called *Dargason* or *Sedany* is known from gittern and violin settings in John Playford's mid-seventeenth century prints and no other contemporary instrumental versions are known.²³ However, Gustav Holst names and quotes *Dargason* in his Second Suite for Military Band op. 28 (1911), orchestrated by Gordon Jacob as the *Fantasia on the Dargason* in the *Hampshire Suite*, and Holst arranged it again in the finale of his *St Paul's Suite* Op. 29 (1912-13). According to William Chappell, the word 'dargason' may be derived from the Anglo-Saxon *duergar* ('dwarf', 'fairy'), consistent with its use to suggest fairyland in John Day's play *Ile of Gvls* of 1606 (act 5) in the lines 'We have won them away to Dargason' and again 'An ambling nag, and a-down, a-down, We have borne her away to Dargason', and in Ben Jonson's *Tale of a Tub* of 1633 (act 4 scene 3) when Squire Tubs' governor Basket Hilts says 'But if you get the Lasse from *Dargason*, what will you do with her?'. The tune was also called for in three ballads, the earliest dated to the 1570s, 'A merye ballat of the hathorne tre' 'To be songe after Donkin Dargeson' beginning 'It was a maide of my countre' (GB-Lbl Cotton Vespasian A.25) which fits the music here; as well as 'London Alacritie' from 1643 beginning 'By hearsay our foes they are coming to town' ... to the tune of 'Michaelmas Terme, or Dargeson' (GB-Lbl 1870.d.1 [8]),²⁴ and 'The Shropshire Wakes or Hey for Christmass. Being the delightful Sport of most Countries' beginning 'Come Robin, Ralph, and little Harry, and merry Thomas at our Green' 'To the tune of, Dargason' (Bod 23061,²⁵ c.1672-96). The tune, although not named, is also set to the words 'Oft have I ridden vpon my gray nag and with

¹⁴ First verse of alternative text is: 'All the day the sun that lends me shine / By frowns do cause me pine, / And feeds me with delay: / Her smiles my springs that makes my joys to grow, / Her frowns the Winters of my woe'.

¹⁵ For a discussion and listing of sources of the text and song see David Greer *John Dowland Ayres for Four Voices* Musica Britannica VI (Stainer and Bell, revised 2000), p. 199.

¹⁶ Two galliards by Daniel Bachelier also quote the second strain of the tune: third strain of GB-Dd.5.78.3, f. 55v-56r *D.B.* and second strain of GB-Dd.5.78.3, f. 67v-68r *DB*, edited as DB24 & DB32 in the supplement to *Lute News* 116 (December 2015).

¹⁷ Alexander Gil's *Lagonomia Anglica*, published in 1619, quotes the first stanza of 'What if a day' with the music as an example of 'Rhyme in Poetry', the original Latin text referring to it as 'Ut in illo perbello cantico Tho. Campiani' translated as 'that very charming song of Thomas Campion' by Dorothy Dixon 'Alexander Gil's *Lagonomia Anglica*: edition of 1621 translated with an introduction and critical and explanatory notes', doctoral thesis, University of Southern California, 1951.

¹⁸ Listed in David Greer, "'What if a Day' - an Examination of the Words and Music" *Music & Letters* 43 (1962), pp. 304-319, with additions in Kenneth Elliott 'What if a day' *Music & Letters* 44 (1963), p. 206.

¹⁹ DowlandCLM, *op. cit.*, pp. 244-245, 338 & PoultonJD, *op. cit.*, pp. 178-179. But surely he could also have copied music he did not compose.

²⁰ John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* X (1977) p. 48.

²¹ Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html>

²² Edited for *Lute Society of America Quarterly* 40/1 (February 2005), pp. 32-37.

²³ Despite the claim by Dean Smith still current in Grove Music Online that 'As an instrumental piece it occurs in Dowland's lute manuscripts (GB-Cu Dd.2.11, Dd.3.18, Dd.4.23, Dd.9.33, Dd.14.24)', repeated by others. Apart from persisting with Chappell's 19th-c notion that the Cambridge manuscripts belonged to Dowland, no versions in any of these manuscripts can be identified other than the one in Dd.2.11.

²⁴ William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], I p. 64; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 165-166.

²⁵ Broadside Ballads Online at the Bodleian Libraries: <http://ballads.bodleian.ox.ac.uk>

his cut taylor he plaid the wag, and down he fell vpon his cragge' in a 'cannon in the unison' beginning 'Hey downe downe' in Ravenscroft's *Pammelia* 1609, sig. C3r n° 30. The alternative title (*The*) *Sedany* in Playford's prints is probably the same as *Seedanen* in the tune list from Lleweni Hall from the 1590s.²⁶ *Sidanen*, Welsh for silken, is also a Tudor epithet for a fine woman, and *Sedanen* was a heroine of great beauty and daughter or daughter-in-law of Prince Llewelyn of North Wales. She was the subject of 'a ballad of brittische *Sidanen* applied by a courtier to ye praise of ye Quene' a ballad offered in praise of Elizabeth I and recorded in the Stationers Register in 1579 (Rollins²⁷ 249). *Sedanen* was also a character in Anthony Munday's play 'John a Kent and John a Cumber' known from a copy written c.1590.²⁸

PEGGY RAMSEY

- P1.** IRL-Dtc 408/I (Ballet), p. 26 *Pegaramsey* p. 4
IRL-Dtc 408/I, p. 7 untitled and incomplete
- P2.** GB-En Dep 314 no. 24, p. 5 *Bony peggie Ramsay / Harp Sharp* -
transcribed from lyra viol (defhf) - VdGS 7549 27
- P3.** GB-Cu Dd.6.48, f. 13r *Peg Ramsey* - transcribed from
lyra viol (defhf) 28
- P4.** GB-Mp BRm 832 Vu 51, p. 92 *The Pigges of Rumsey* transcribed
from lyra viol (bagpipe tuning fhn) - VdGS 9984 *Lutezine*

The dance and ballad tune Peggy Ramsay is probably the same as *pegi ramsdale* found in the tune list copied in the 1590s from Lleweni Hall in Denbigh, North Wales.²⁹ The music is known from a complete (**P1**) and an incomplete statement of the two strains in the William Ballet lute book copied c.1590-1610, as well as from three different settings for lyra viol (transcribed for lute as **P2-4**) and four sources of a set of variations for keyboard by John Bull.³⁰ One of the lyra viol settings is a variant of the tune and is called *Pigges of Rumsey*, presumably a corruption of the usual title. Peggie Ramsey is one of seven dance tunes quoted in Thomas Nashe's *Have with you to Saffron-Walden* 1596.³¹ Peggie's predicament in the original ballad is presumably alluded to in Shakespeare's *Twelfth Night* from 1599-1600 (act II scene 3) when Sir Toby Belch says of the puritanical steward of the household Malvolio, 'My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and sings Three merry men we be.' It is also named as a dance tune in the anonymous play *The Partill Law* of 1625 (act II scene iv),³² and as a dance tune in Joseph Rutter's *The Shepheard's Holy-day* 'A Pastorall Tragi-Comaedic. Acted before both their Majesties at White-Hall, by the Queenes Servants' in 1634, and published in *Wits Recreations Selected from the finest Fancies of Moderne Muses* in

1640.³³ An original ballad is not known to tell us the story of Peg/Bonny Peggy/Little Peggy, although she may have been from the market town of Ramsey in Huntingdonshire near the Benedictine monastery Ramsey Abbey. The tune is set to the words 'Little pegg of Ramsey wth ye yellow hayre & couldst thou greet if I were dead, marye would I feare' in the cantus of William Cobbold's *New Fashions* for five voices from before 1622.³⁴ A later song beginning 'Bonny Peggy Ramsey that any Man may see' is in Thomas d'Urfey's *Pills to purge Melancholy* 1719 (vol. V, n° 139). The latter calls for a different tune 'London is a fine town' and the bawdy text about Peggy Ramsey may or may not be related to the original ballad. Also, on f. 121v immediately preceding the music for *Little Pegge of Ramsie Mr. Dr. Bull* in the keyboard manuscript F-Pn Rés.1186 c.1630s, a later hand has written two verses of text that parodies the second and part of the third verses of a different song in *Pills to purge Melancholy* 1719 (vol. II, pp. 128-131): 'Pretty Pegg of Wandsworth' beginning 'The Infant Spring was shining, With Greens and Cowslips gay' to a different tune. The parody substitutes 'pretty Peggie of Ramsay' for 'pretty Pegg of Wandsworth'.³⁵ The tune was used for other ballads, such as the two entered in the Stationers Register in August 1586, the first 'An excellent merrie songe of the freier and the boye' 'To the tune of Peggy Ramsey' beginning 'In reading merry memories' (Rollins 921) with text in the Shirburn Ballads (I n° XXXVII).³⁶ The second is 'A merry jest of John Tomson and Jakaman his wife' 'To the tune of Pegge of Ramsey' beginning 'When I was a Batchelour' (Rollins 1727) with the refrain 'Give me my yellow hose againe' (EBBA³⁷ 30181, c.1611-1656). Another ballad also calls for the tune, 'The Sale of Esau's Birth-right; OR The New Buckingham Ballad To the Tune of the London Gentlewoman, or Little Peggie Ramsey' beginning 'A Wondrous Tale I will relate' with the same refrain as above, 'Give me my yellow Hose againe' (EBBA 32166 & 35534, c.1679).³⁸

Settings of more ballad tunes, *The Carman's Whistle, A Health to Betty, What you will* and *Besse Bell*, are in the *Lutezine*.³⁹

John H. Robinson - March 2017

³³ Online transcript of the complete text (p. 370):

[http://www.hornip.com/html/books_&_MSS/1600s/1640-68--1876_musarum_deliciae_wit_restored_and_wits_recreations_\(HC\)/1640_wits_recreations.htm](http://www.hornip.com/html/books_&_MSS/1600s/1640-68--1876_musarum_deliciae_wit_restored_and_wits_recreations_(HC)/1640_wits_recreations.htm)

Mopsius: 'And I am sure thou there shall find, Measures store to please thy mind. Roundelays - Irish hayes; Cogs and Rongs, and Peggie Ramsy; Spanillette - the Venetto. John come kisse me - Wilson's Fancy.' Marina: 'But of all there's none so sprightly To my ear, as *Touch me lightly*.'

³⁴ A quodlibet [Latin for 'what pleases'] of ballad tunes over variations on the tune *Bronning*. The ballad tunes were identified in John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 68-69, and see Ian Payne 'New Light on 'New Fashions' by William Cobbold (1560-1639) of Norwich' *Chevy* 30 (2002), pp. 11-37.

³⁵ Thank you to François-Pierre Goy for viewing and transcribing the text from Rés.1186 and for identifying it as a parody of the song in *Pills*. The text reads: [second verse:] No more let noisy fame say / In London Jenny's praise / For pretty Peggy of Ramsey / Excells her a thousand ways / For face, for skin, / For shape, for mein, / For charming charming smile / For eye, & thigh / And something by / A king would give an isle. [third verse:] The courtier for her favour / Would slight his golden blames / The Jacobite to have her / Would quite abjure King James'. *Pills* text: <https://books.google.fr/books?id=-K0QAAAAAAJ&hl=fr&pg=PA128-v=onepage&q&f=false>

³⁶ Andrew Clarke *The Shirburn Ballads 1585-1616* (Clarendon 1907), pp. 153-158 at: <https://archive.org/details/shirburnballads100claruoft>

³⁷ University of California Santa Barbara: English Broadside Ballad Archive [EBBA]: <http://ebba.english.ucsb.edu>

³⁸ Chappell PMOT, *op. cit.*, pp. 218-219; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], p. 248; Simpson, *op. cit.*, pp. 570-571; Ward 'Apropos', *op. cit.*, p. 65.

³⁹ A commentary to all the music here is at the end of the *Lutezine*.

²⁶ See Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* n° 38 (2005) pp. 45-98, list reproduced in the *Lutezine* to *Lute News* 106 (July 2013).

²⁷ Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/I (1924), pp. 1-324.

²⁸ Online facsimile of Shakespeare Society edition by J. Payne Collier 1851: <https://archive.org/stream/johnakentandjoh00collgoog/page/n7/mode/2up>

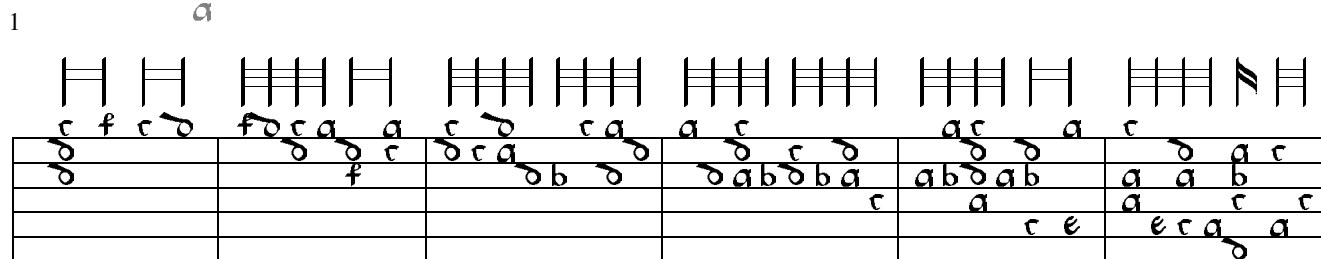
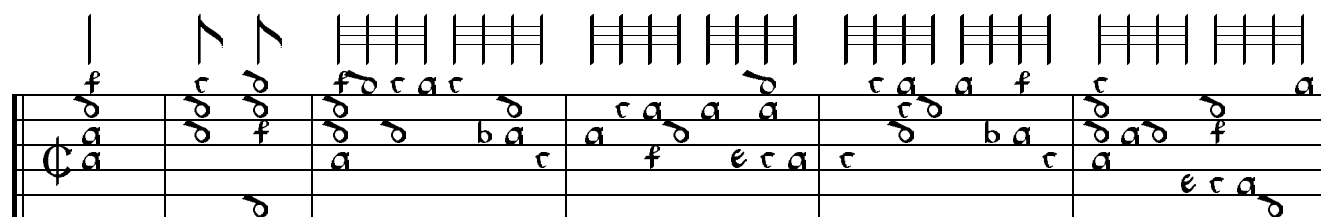
²⁹ Reference in footnote 25.

³⁰ Keyboard setting by John Bull: F-Pn Rés.1185, pp. 120-121 *Bony pegg of ramsey*; F-Pn Rés.1186, ff. 122r-122v *Little Pegge of Ramsie Mr. Dr. Bull*; GB-En 9448 (Matchett), ff. 27v-29v *Pegge Ramsye August 25 1612*; US-NYp Drexel 5609, pp. 96-97 *Little Pegge of Ramsie Mr. Dr. Bull*.

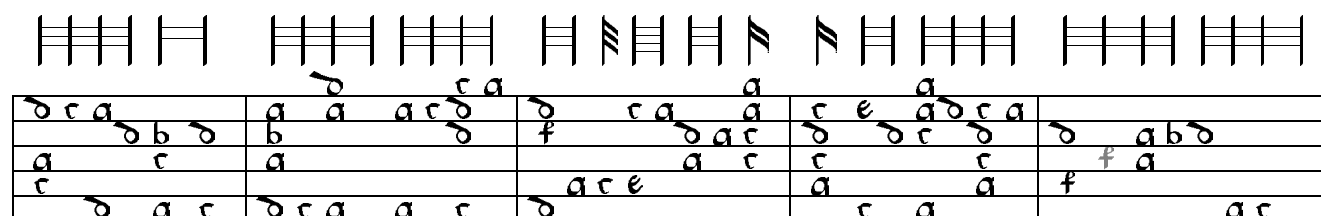
³¹ 'as busy as might be at Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey'.

Online facsimile of the complete text (p. 70): http://www.oxford-shakespeare.com/Nashe/Have_With_You_To_Saffron_Walden.pdf

³² Man 1. 'What daunce shall's have? *An old man's bag full of bones?*' Woman 1. 'I never lov'd to have to doe with old men's bones. Play me *the souldier's delight*.' Woman 2. 'Nay that's as old as *the beginning of the world*, or *Tarleton's Trunk-hose*. Let's have *Rose is red, and rose is white, and rose is wondrous bonny*.' ... Woman 3. 'Nay, by your leave Sir, why rather than *Peggy Ramsey* for my sake, or *Joane's ale new*.'



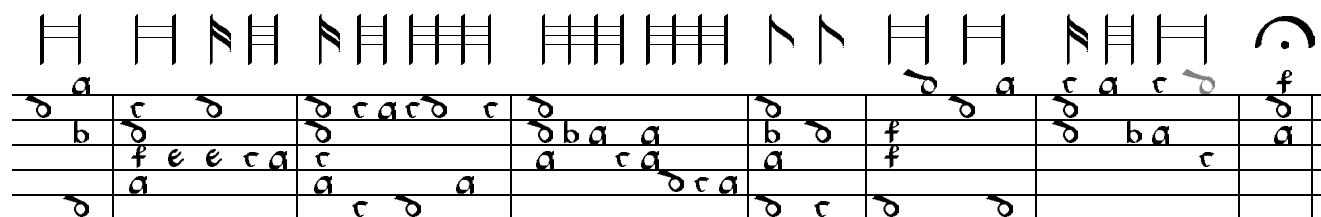
7 a



13 a a a a



18



a

a

a



1

1

5

5

7

7

12

12

15

15

73

80

87

94

100

106

114

122

130

C74. Fantasia Laurencini - 7F

Besard 1603, f. 18v-19r

1

6

11

16

Handwritten musical notation system 1, measures 21-25. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

21

Handwritten musical notation system 2, measures 26-30. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

26

Handwritten musical notation system 3, measures 31-35. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

30

Handwritten musical notation system 4, measures 36-40. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

34 a

Handwritten musical notation system 5, measures 41-45. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

38

Handwritten musical notation system 6, measures 46-50. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

Handwritten musical notation system 7, measures 51-55. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, e, f) and accidentals (sharps, flats, naturals). The first measure starts with a forte (f) dynamic marking.

44

1

9

15

22

28

34

41

Handwritten musical notation system 1 (measures 47-52). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

47

Handwritten musical notation system 2 (measures 53-58). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

53

Handwritten musical notation system 3 (measures 59-64). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

60

Handwritten musical notation system 4 (measures 65-70). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

65

Handwritten musical notation system 5 (measures 71-76). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

70 a

Handwritten musical notation system 6 (measures 77-82). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

77

Handwritten musical notation system 7 (measures 83-88). The notation consists of a series of vertical strokes (H, //, ||, etc.) above a staff. The staff contains notes and rests, with letters (a, c, e, f, g, h) indicating pitch and rhythm. The system is divided into measures by vertical bar lines.

83

1

1 2 3 4 5 6 7 8

9

9 10 11 12 13 14

15

15 16 17 18 19 20 21

22

22 23 24 25 26 27 28 29

30

30 31 32 33 34 35 36

37

37 38 39 40 41 42 43

45

44 45 46 47 48 49 50

Handwritten musical notation for measures 54-61. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

54

Handwritten musical notation for measures 62-69. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, c, e, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

62

Handwritten musical notation for measures 70-75. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

70

Handwritten musical notation for measures 76-82. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

76

Handwritten musical notation for measures 83-90. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

83

Handwritten musical notation for measures 91-98. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

91

Handwritten musical notation for measures 99-106. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (f, e, a, c, g, b) and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

97

Handwritten musical notation for measures 105-112. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations.

105

Handwritten musical notation for measures 113-120. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations. A fermata is present at the end of measure 120.

113

C72. Fantasia (Lorenzino) - 7F

PL-Kj 40032, pp. 208-209

Handwritten musical notation for measures 1-10. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations. A C-clef is present at the beginning of measure 1.

1

Handwritten musical notation for measures 11-20. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations.

11

Handwritten musical notation for measures 21-30. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations.

19

Handwritten musical notation for measures 31-40. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating fingerings or articulations.

26

Handwritten musical notation system 33, featuring a staff with notes and a three-part vocal line below. The notes are: a f e c g r a a c e f h e c a c a e a e e e a a. The three-part vocal line consists of three staves with notes: c d a, c a a, g h c, e c, e c a.

33

Handwritten musical notation system 40, featuring a staff with notes and a three-part vocal line below. The notes are: a d c a c e a h f e c a e f h k h f. The three-part vocal line consists of three staves with notes: c d c, d f d, c a d, c e a, c a, d g a, c c d, a c a, d a c d, e c a, a e, a c, c, c, g, h, g.

40

Handwritten musical notation system 49, featuring a staff with notes and a three-part vocal line below. The notes are: e a c d f d f f a f e f c e f e e a. The three-part vocal line consists of three staves with notes: a a c d, d f, f, c e f c, e f e, d c a, c a, e c a e, c a c d.

49

Handwritten musical notation system 57, featuring a staff with notes and a three-part vocal line below. The notes are: a a c d c a d c d c a a c e f f e e e a. The three-part vocal line consists of three staves with notes: a a c d c a, c, d d, d c a, d a c d, a a, c b c b c b b, c, c, e e, e, c, a, a, e c a, c a, a, a.

57

Handwritten musical notation system 64, featuring a staff with notes and a three-part vocal line below. The notes are: f a c d a a a d c a c a c e e a. The three-part vocal line consists of three staves with notes: c d, c, a, d a c a c, d c a c, a a c e a, c, a c e a c, a c e a e, a c, e c e, a c e a c, a c e a e, a c.

64

Handwritten musical notation system 70, featuring a staff with notes and a three-part vocal line below. The notes are: a c e f e c a c a a a e e a d c a. The three-part vocal line consists of three staves with notes: d c a c d, c, d a c, a e a, c a c, d e e, a d c a, a, a, c, c a c, d, e, c a e c a.

70

Handwritten musical notation system 75, featuring a staff with notes and a three-part vocal line below. The notes are: a c e c a c a c c e f e c e a a a c e f. The three-part vocal line consists of three staves with notes: a c, c d c d, d f, e c e f d, c a c, d a c, e c a, e, a, e c a, a.

75

| | | | / / / / / / / / H H / H / / / / / H H H / H H H H

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

1

Table:

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

9

13

18

22

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

27

[illegible]

31

[illegible][illegible]

Handwritten musical notation on a five-line staff, featuring a series of vertical strokes (neumes) and a sequence of letters (a, b, c, d, e, f, g, h, k) written below the staff. The notation is organized into four measures, each containing a sequence of vertical strokes and a corresponding sequence of letters.

Musical notation for the first system of 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The rhythm is indicated by vertical lines above the notes, suggesting a 2/4 time signature.

Handwritten musical notation on a four-line staff, featuring a complex sequence of notes and rests, with some notes marked with 'c' and 'f'.

[illegible]

1

7

12

17

22

C77. Fantasia Laurenc(ini) - 7D

Besard 1603, f. 14r

1

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

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

8

14

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20

[illegible]

25

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with a double bar line after the first measure. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C1

29

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic markings (dots, lines) placed above and below the staff. The notation is organized into measures, with some measures containing multiple stems. The notation is written in black ink on a white background.

34

a

1

12

21

30

39

47

55

62

68

75

D1. Dargason - arranged from violin 2x16bars

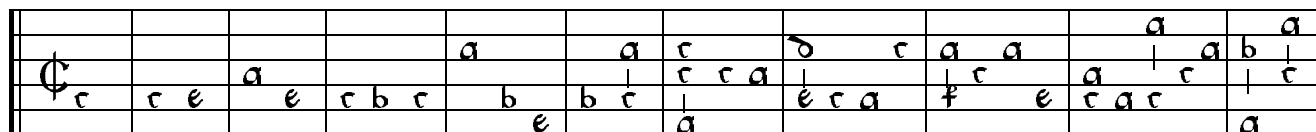
Playford 1651 & 1670, p. 71

1

13

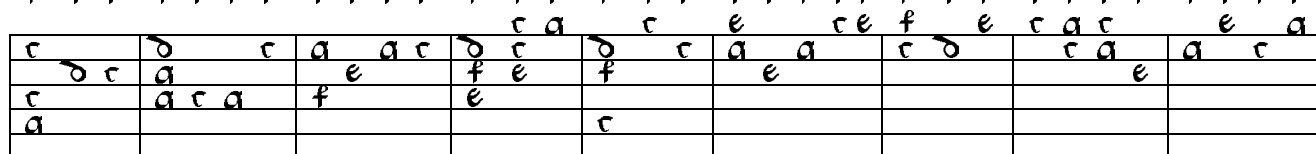
24

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



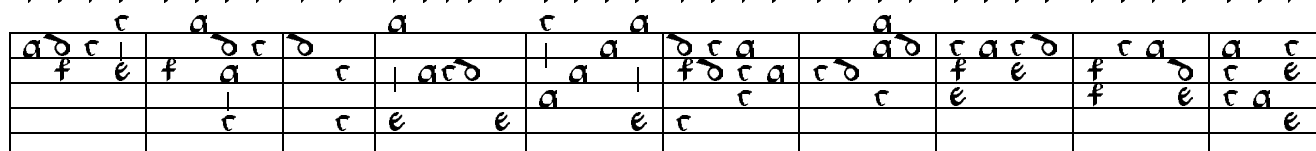
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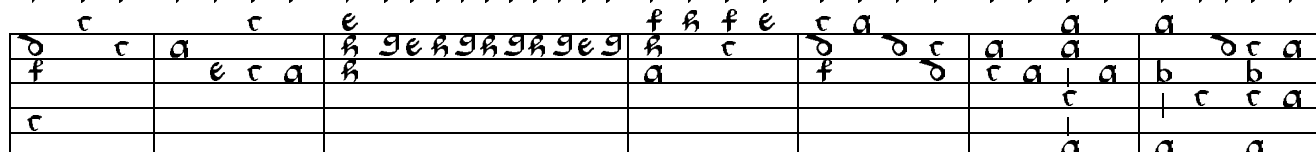
12

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



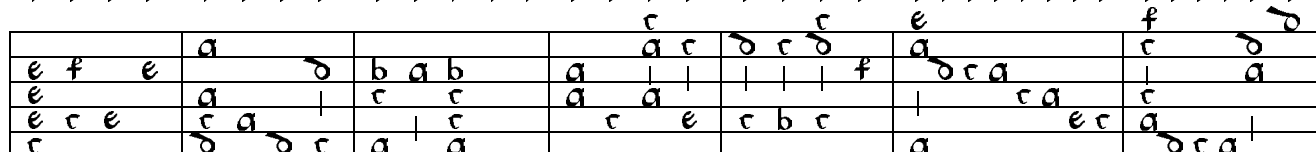
21

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



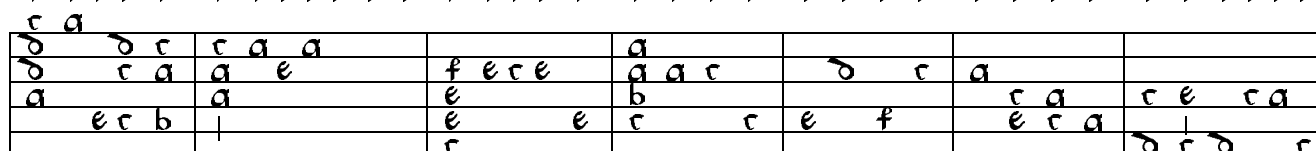
31

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



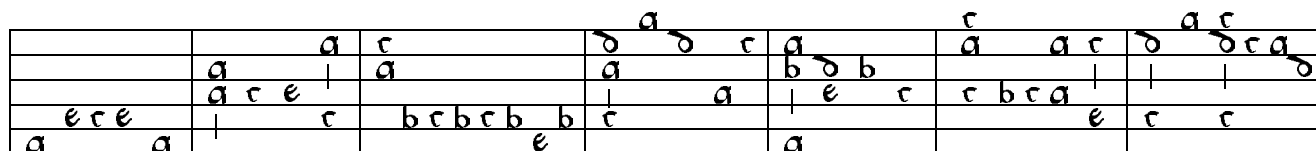
38

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



45

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1



52

103 a //a/a //a b //a

C86. (Fantasia) Equitis Romani - 7F8D

Besard 1603, ff. 3v-4r

1

6 a a

9

12

18

ac d c aa a acd a a c d
 areae a ba f ece b a b d a ac e f f
 a ecb ce e c b c a d c a c r d
 c e c a c r d

21

af fh f fh f d a d c a a c a d hkl kh
 f c h i i h i h f i f a b ece a c e a c a d h i l h
 g d i f g f b d a f c c e c a a
 c e a c e c a d c a h k

24

g h e g h f d c ca a a d c d a c a c a
 h ac c f i h ac a a d ab a c d a c a e a
 e i e f c a c c e a c a c a e a a c
 d

26

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

29

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

32

ece a d d f h f d ca d c f a c d hkl k h f d ca a c a
 d ece a d b a f a c c a a a h i h a a a
 e c f f h c a e c c f k h i h a c b c
 c e f a a d c d a d a c c d a

35

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

1

10

19

28

36

44

53

JD60. Come away (John Dowland) - 7F A14BB11

GB-Cu Nn.6.36, f. 21v

1

11

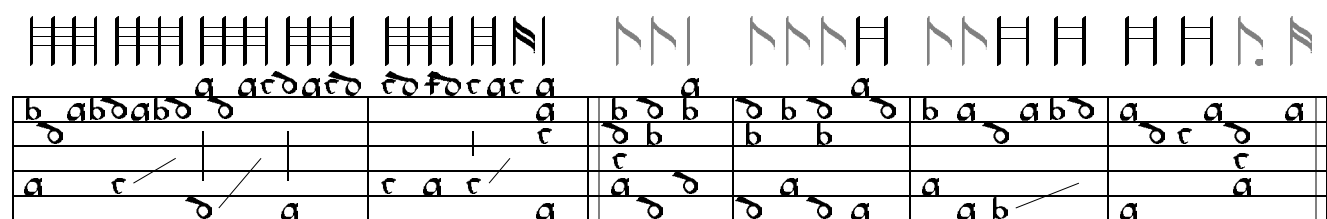
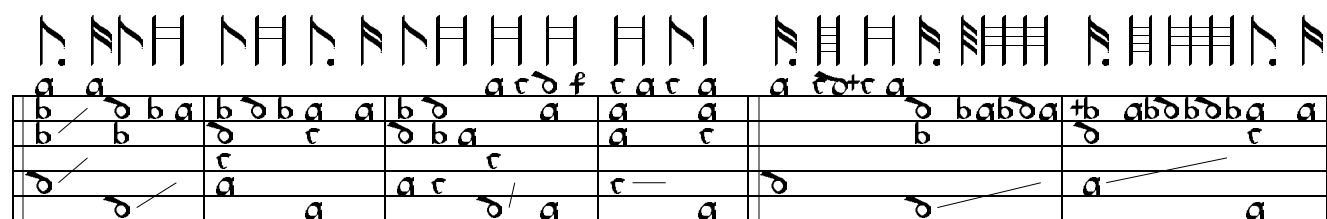
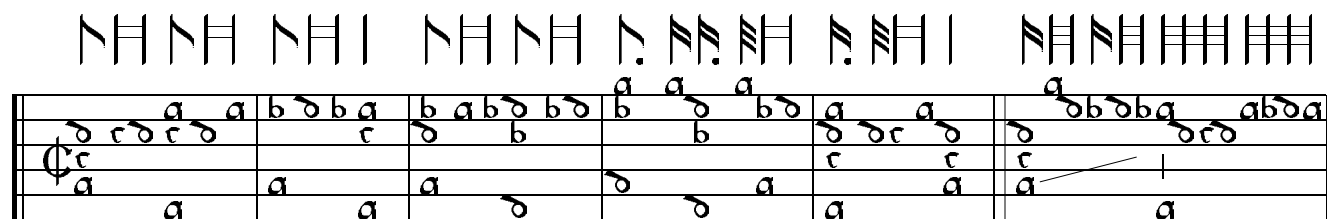
21

29

P2. Bony Peggie Ramsay - transcribed from lyra viol ABABB4 GB-En Dep 314 no. 24, p. 5

1

10



1

10

18

26

33

39

1

1

8

15

22

28

33

39

45

52

58

65

69

D3. Dargason - gittern (fef) A8

Playford 1652, p. 9