

LUTEZINE TO LUTE NEWS 114 (JULY 2015): MORE VERSIONS OF PERRICHON 11, 13, 15, 17, 18 & 20 ANONYMOUS FRENCH DANCES FROM THE DONAUESCHINGEN LUTE BOOK; BALLADS MALL SIMS, LIGHT OF LOVE AND SELLENGER'S ROUND & ALBERT DE RIPPE PART 6: FANTASIES N° 16-17

The supplement to this *Lutezine* includes more versions of music by Perrichon, anonymous French music from a German tablature manuscript, a couple of courantes by Italian composers, complete sets of arrangements of three more ballad tunes for lute or other plucked instruments, and ends with two more fantasies by Albert de Rippe. A commentary to all the music in the supplement in *Lute News* and the de Rippe fantasies (but not the rest of the music here) is on p. 103, and reconstructions and editorial changes are in grey.

PERRICHON - ADDITIONAL VERSIONS

Additional versions of Perrichon n° 11, 13, 15, 17, 18, 19 & 20 were chosen as examples of the versions of his music that found its way into prints and manuscripts from every corner of Europe, as well as examples with ornaments and fingering indications. N° P11b is probably dedicated to Lettice Rich (>1581-1619), 4th child of Lord Robert Rich and Penelope Devereux (herself dedicatee of Dowland's Lady Rich Galliard), the Mistress suggesting dedication before she married Sir George Carey (1541-1616), date uncertain. The versions of n° 17 are all concordant, except n° 17e & 17g are cognates and 17i is a surprisingly close cognate for guitar. The opening bar of n° 18 is the same as an anonymous courante titled *la durette*, maybe a corruption of the name de Retz, i.e. Jacob Polak, and could have been intentionally quoting Perrichon's courante.¹ N° 18h includes divisions probably by Ballard for his print, and n° 18j and 20b are Castaldi's theorbo settings which were the first and last of his fourteen sonate (the illustration from below n° 20b in the print is reproduced below it here too). Papp is Francisque's parody on a lost volt by Perrichon.

P11b. GB-Lam 603 (Board), f. 18v <i>Corrant M^{re} Lettice Riche her Corranto</i>	p. 4
P13b. Fuhrmann <i>Testudo Gallo-Germanica</i> 1615, p. 124 <i>Corrant</i>	5
P15b. D-W Guelf.18.8 (Hainhofer) XII, f. 289r <i>Vng aulte J. P.</i>	4
P17c. GB-Cfm MU MS 689 (Herbert), f. 27r <i>Courante. Perrichon</i>	5
P17d. GB-Lbl Add.15117, f. 2v <i>Curanto</i>	6
P17e. I-PESc Rari b.10, f. 9v <i>Corrente Francese</i>	6
P17f. S-B 2245 (Beckman), ff. 9v-10r <i>Courant</i>	7
P17g. GB-Lbl Add.38539 (ML), f. 8r <i>A Corant</i>	7
P17h. US-SFsc M2.1 M3 (de Bellis), p. 49 <i>Corente in soprano</i>	8
P17i. Calvi <i>Intavolatura di chitarra</i> 1646, p. 34-35 <i>Corrente - guitar²</i>	8
P18d. GB-Cfm MU MS 689, f. 33r untitled ³	9
P18e. CH-SO DA 111, f. 45v-46r (<i>Coura</i>)nte de Perichon	10
P18f. D-Ngm 33748/I, f. 27r <i>Cor</i>	10-11
P18g. D-KNa W 4o 328, f. 6r <i>Corrante</i>	11
P18h. Ballard <i>Diverses Piesces Mises Svr Le Luth</i> 1614, pp. 36-37 [<i>Courante</i>]	
<i>Quatorsiesme</i> - CLFBal II, ⁴ p. 33	12-13
P18i. GB-Lbl Add.38539, ff. 26v-27r <i>Corant</i>	14
P18j. Castaldi <i>Capricci a due stromenti</i> 1622, p. 67 (Le sonate che seguono sono Forastiere in habito tiorbesco) <i>1^a</i> [theorbo] ⁵	15
P19b. D-Ngm 33748 I, f. 36r <i>Volt</i>	16
P20b. Castaldi 1622, p. 72 (Le sonate ...) <i>14^a</i> [theorbo]	17
P23. Francisque <i>Le Tresor d'Orphée</i> 1600, f. 13v-14r <i>Gaillarde faicte sur une volte de feu Perrichon</i> (made on a volt of the late Perrichon)	18-19

Here is a third setting of the ballad *Hockley in the Hole* to go with the only other two known versions that are edited *Lute News*.

App 3c. Playford <i>Musicks Recreation on the Lyra Viol</i> 1661, p. 94 <i>I have been a Piper</i> - lyra viol bagpipe tuning [Traficante 47] VdGS 9963 ⁶	13
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To continue with the French theme, here are all the anonymous French dances from the Donaueschingen manuscript (now in Stuttgart), copied in German tablature probably at the court of the Holy Roman Emperor in Munich.⁷ The eight unique courantes and volts are quite uniform in style, and the linear divisions as well as dating of the manuscript to c.1580-1595, suggest they are contemporary with Perrichon's active period and Charles Bocquet was employed in Munich and could have brought the French music to the court. The four branles are similar to settings in other sources.⁸

Don 1. D-SI G.I.4 I, f. 31v iii <i>Volte</i>	20
Don 2. D-SI G.I.4 I, f. 30v ii <i>Volte</i>	20-21
Don 3. D-SI G.I.4 III, f. 49r <i>Volte</i>	21
Don 4. D-SI G.I.4 I, f. 31v ii (<i>Courante</i>)	22
Don 5. D-SI G.I.4 I, f. 30r <i>Volte de Franza</i>	22-23
Don 6. D-SI G.I.4 III, ff. 29v-30r <i>Volte</i>	23
Don 7. D-SI G.I.4 I, f. 32r (<i>Volte</i>)	24
Don 8. D-SI G.I.4 III, f. 54r iii <i>Courante</i>	25

Don 9. D-SI G.I.4 III, f. 33v <i>Branle de Poytou en Cornamuse</i>	26
Don 10. D-SI G.I.4 III, f. 33v <i>Sequita</i>	27
Don 11. D-SI G.I.4 I, f. 31r <i>Chorea Rusticorum Gallorum</i>	27
Don 12. D-SI G.I.4 I, f. 30v i <i>Branle</i> = D-SI G.I.4 I, f. 31v i untitled	28

1. MALL SYMES⁹

No Ballads to this tune are known and it is not included in Simpson.¹⁰ However, William Chappell¹¹ transcribes the keyboard version from the Fitzwilliam Virginal Book and listed five versions including just two for lute, from Vallet 1615 (n° 1ee here) and Valerius 1626 (n° 1jj & 1s). We now know over fifty settings of the tune, under a variety of titles. Eight in G minor are found in English lute sources, all but one titled Mal Sims or similar, one extending to A and B strains with repeats all four times over (n° 1v).¹² But this masterpiece of variation form, and in fact all the settings, lack composer or arranger's names (although Hove, Vallet and Valerius presumably made the arrangements for their prints). An exception is a keyboard setting in the Eysbock MS ascribed to Dowland, suggesting a lost lute solo, but Christopher Hogwood assumed the attribution was an error.¹ The meaning of the English title is also obscure, but could refer to a stage character, such as Sym the Clown.¹³ Twenty-six lute settings are found in continental sources (eight in the Königsberg lute book), several referring to it as English, but the alternative title *La bella Francescina* or *Paduana Franciscina* refers to an Italian folk song. The settings are all different except that n° 1c & l, n° 1 h, n & v and n° 11r & 1t are related. Versions are known in four keys and duple or triple time and represent a spectrum of ways of arranging this memorable tune for 6-10 course renaissance lutes, from simpler settings (n° 1e, 1f, 1i & 1y) to virtuoso displays (n° 1i & 1v). A duet for lyra viol tuned like a lute, and solos for mandore and cittern are also included. The versions in some sources are corrupt and needed reconstruction.¹⁴ John Ward¹⁵ identified the similarity of Mal Sims to the tune Wanton Season, and Chappell (p. 272) includes a transcription of the keyboard version from Add.30486 f. 22r *Wanton Season* and lists Dd.ix.33 as another source, although this is Mal Sims (n° 1t). The tune is also related to Robert Jones' lute song *Farewell dear love*, and several versions for lute are known, all edited here (App. 2a-h). In Shakespeare's *Twelfth Night* [II/3/96-101] after lines by Malvolio ending in the word 'Farewell' Sir Toby sings 'Farewell, dear heart, since I must needs be gone', the Clown continuing 'His eyes do show his days are almost done' and Sir Toby replies 'But I will never die', paraphrasing Robert Jones' song. [Additional: Matthysz 1649, II f. 35 *Malle Symes* - instrumental ensemble; Bellerophon 1695 p. 138 *Stemmen: Slaep 6 soete slaep*]

G minor: 1a. D-LEm II.6.15, p. 168 <i>Intrada Angellica</i>	29
1b. LT-Va 285-MF-LXXIX (Königsberg), f. 54v iii <i>Alia ejusdem Basis</i>	29
1c. LT-Va 285-MF-LXXIX, f. 41v untitled	30
1d. D-B Danzig 4022, f. 43v <i>Mal sims</i>	31
1e. GB-Lbl Add.6402, f. 2r <i>Dumesai</i>	31
1f-i. US-NHub fb7, f. 81v <i>Mall Sims</i> - lute I	32
1f-ii. reconstructed by Stewart McCoy ¹⁶ - lute II	32
1g. Valerius <i>Nederlandsche Gedenck-Clank</i> 1626 pp. 207-208 <i>t Engels Malsims, metten Bas: zynde op een twee-spraec gestelt, tusschen A ende B.</i>	33
1h. US-Ws V.b.280 (Folger), f. 15v <i>Mall: Symes</i>	34
1i. GB-Lbl Add.38539 (ML), ff. 9v-10r <i>Mall Simmes</i>	35
1j. LT-Va 285-MF-LXXIX, f. 6r untitled	36
= 1k. LT-Va 285-MF-LXXIX, f. 54v i <i>Paduana Franciscina Bass</i>	36-37
1l. LT-Va 285-MF-LXXIX, f. 35r <i>Intrada Hass[er?]: NB</i>	37
1m. Hove <i>Delitiae Musicae</i> 1612, f. 59r <i>Ballet Englese / Incerte</i>	38
1n. GB-Lam 601 (Mynshall), f. 11v untitled [index: <i>Mall Symes</i>]	38-39
- bottom half of page torn out, reconstructed from n° 1h	
1o. D-Kl 4 ^o Mus.108 (Montbuisson), f. 4r <i>Paduana</i>	40
1p. D-LEm II.6.15, p. 483 <i>Matrigalia</i> 17	40
1q. GB-Lbl Sloane 1021, ff. 76v-77r <i>Labellana Fran</i>	41
1r. GB-Cu Add.3056, f. 43r <i>Mall Symms</i>	42
1s. Vallet <i>Secretum Musarum</i> I 1615, p. 92 <i>Bal Anglois / Mal Simmes.</i>	43
1t-i&ii. GB-Cu Dd.9.33, ff. 62v-63r <i>Mall Sims</i>	44-45
as copied by Mathew Holmes and as he subsequently altered it	
1u-i. GB-Ob Mus.Sch.D.245, p. 3 untitled - duet lyra viol I (ffeffh)	46
1u-ii. GB-Ob Mus.Sch.D.246, p. 3 <i>Mall Sims</i> - duet lyra viol II ¹⁷	47
1v. GB-Lbl Eg.2046 (Pickeringe), ff. 26v-27r <i>Mall Symes</i>	48-52
App 2a. GB-En Adv.5.2.15, p. 6 <i>O Sillie soule alace</i> - mandore (hfhf)	52
D minor: 1w. D-LEm II.6.15, p. 97 <i>Paduana</i>	53
*App 2b. Valerius 1626, pp. 68-69 <i>Slaep soete slaep</i>	53

1x. D-Dl M 297, pp. 136-138 <i>Englischer Leuffberger</i>	54-55
1y. D-B 40141 (Naclerus), f. 187r untitled	55
1z. D-Kl 4 ^o Mus.108, ff. 59v-60r <i>Ballett anglays</i>	56
1aa. LT-Va 285-MF-LXXIX, f. 54v ii <i>Paduana Francis</i> :	57
1bb. LT-Va 285-MF-LXXIX, f. 58r <i>Pavan Fran</i> :	57
D-B 40141, f. 36r <i>Intrada NB</i>	
1cc. D-LEm III.11.26, p. 2 <i>Chorea Anglica</i>	58
*1dd. Rodauer MS, ¹⁸ p. 7 reconstructed from fragment of last 6 bars	58
C minor: 1ee. Vallet <i>Secretum Musarum II</i> 1616, pp. 8-9 <i>Malsimmes</i> .	59
1ff. D-Ngm 33748/1, f. 76r <i>franzisgina</i>	60
1gg. GB-Lbl Sloane 1021, f. 77v i <i>Labella Franciscana alias Dannenbaum</i>	60
1hh. GB-Lbl Sloane 1021, f. 77v iv <i>Littawe Engelsche Lenfflauch</i>	61
App 1. D-Mbs 1512, f. 67r <i>La bella Francisgina H. D.</i> - unrelated!	61
F minor: 1ii. D-B N 479, ff. 64v-65r <i>Franciscano</i>	62
1jj-i&ii. Valerius 1626 p. 208 <i>t Engels Malsims</i> - diatonic cittern in french tuning, transcribed for chromatic cittern in italian tuning	63
1kk. US-CA Mus.182, ff. 75v-76r <i>Malsymes 28.</i> - chromatic cittern in italian tuning	64
III. GB-En Adv.5.2.15, pp. 3-5 <i>Male Simme</i> - 5-course mandore (hfhf)	64
App 2c. Vallet 1616, p. 9 <i>Slaep soete slaep</i> ¹⁹	65
App 2d. GB-HAdolmetsch II.B.1, f. 129v <i>Ballet</i>	65
App 2e. NL-Lu 1666, f. 402v <i>Waneer ich slaep</i>	66
App 2f. Robinson 1609, sigs I1v-12r <i>Farewell Deare Lone</i> - cittern	67
App 2g-i&ii. Valerius 1626, p. 69 <i>Slaep soete slaep</i> - cittern	68
App 2h. Robert Jones <i>The First Booke of Songs and Ayres</i> 1600, sigs. D4v-E1r <i>XII. Farewell Dear Love</i>	69

2. LIGHT OF LOVE [LOL]

A dozen settings of this ballad survive for solo lute or cittern in English and Dutch sources, and *light of love* is in the Llewenni tune list from the 1590s.²⁰ Several ballads are known that call for the tune:²¹ Leonarde Gybson's 'A very proper Dittie: to the tune of Lightie Loue' beginning 'Leave lightie loue, Ladies, for feare of yll name'; 'Of the Lord Matreurs and Sir Thomas Gurney, being banished' in Thomas Deloney's *Strange Histories* 1602;²² a ballad licensed in 1586 on 'The poore peoples complaint Bewailing the death of their famous benefactor, the worthy [second] Earle of Bedford [Francis Russell]. To the tune of Light a Love', edited in *The Shirburn Ballads*, p. 256, p. 130; and *A New Song ... wooing of Queen Katherine, by ... Owen Tudor, lately translated out of Welch* to the tune 'Light in leue Ladies' in Richard Johnson's *Golden Garland of Princely Pleasures* 1620. Shakespeare also alludes to the tune in 'Two Gentlemen of Verona of 1592-4 [I/ii/79-84] *Julia*: Some love of yours hath writ to you in rhyme. / *Lucretia*: That I might sing it, madam, to a tune. Give me a note; your ladyship can set. / *Jul*: As little by such toys as may be possible. Best sing it to the tune of "Light o' love." / *Luc*: It is too heavy for so light a tune'. Also in *Much Ado About Nothing* [III/iv/] 37-39, 'Beatrice: I am out of all other tune, methinks. Margaret: Clap's into "light o' love"; that goes without a burden. Do you sing it, and I'll dance it'; and in Fletcher and Shakespeare's *The Two Noble Kinsmen* of 1613/4 [V/ii/50-53], when the daughter says of the wooer: 'He'll dance the morris twenty mile an hour,/ And that will founder the best hobby-horse,/ If I have any skill, in all the parish;/ And gallops to the tune of "Light o' Love."/ What think you of this horse?' Anthony Holborne arranged the tune as a Galliard dedicated to the Countess of Ormond, probably one of the three wives of Sir Thomas Butler, Earl of Ormonde and third Earl of Ossory, most likely Elizabeth, daughter of Sir John Sheffield whom he married in 1582. The poem *Man hiding in the well* in Munday's *A Banquet of Daintie Conceits* of 1588 is headed 'This Dittie may be sung to the Countesse of Ormonds Galliard', probably meaning Light of love.

2a. GB-Lam 603, f. 5r <i>Lighte of lone</i> HolborneS ²³ App 83	70
2b. GB-Lwa 105, 1r <i>light of lone</i>	70
2c. IRL-Dtc 408 II, p. 103 <i>lighttie lone ladies</i> ²⁴	70
2d. IRL-Dtc 410 I, p. 171 <i>Saltarello Englesa</i>	71
2e. NL-Lu 1666, f. 371v <i>Engelsche Volte</i>	71
2f. Adriaenssen <i>Pratum Musicum</i> 1584, f. 92v <i>Saltarello Englesa</i> = Adriaenssen <i>Pratum Musicum</i> 1600, f. 78v <i>Saltarello Englese</i>	72
2g-i&ii. US-Njd'andrea, p. 2 <i>Light of Love</i> - original and arranged in triple time	72
Chromatic cittern in italian tuning:	
2h. US-CAh Mus.181, f. 26r <i>Light of Love</i> ²⁵	73
2i. US-CAh Mus.181 (Oteley), f. 6r <i>leyght of love</i>	73
2j. Playford <i>Musick's Delight on the Cithren and Gittern</i> 1666, sig. B3v <i>Light of Love</i>	73
2k. Playford <i>A Booke of New Lessons for the Cithren</i> 1652, p. 16 <i>Light of Love</i>	73
2l. US-CAh Mus.179 (Boteler), ²⁶ f. 43v untitled	73
2m. GB-Cu Dd.2.11, f. 74v <i>The Conntes(s) of Ormonds Galliarde</i>	74
2n. GB-Cu Dd.2.11, f. 87r <i>Anth Holburne</i> - HolborneS 35 ²⁷	74

3. SELLENGERS ROUND²⁸

In his *History of Irish Music* published in 1905 (p. 628), W. H. Grattan Flood argues that the tune is of Irish origin and the title is a corruption of St. Leger's Round, named after Sir Anthony St. Leger, Lord Deputy of Ireland between 1540 and 1556.²⁹ Eight lute settings in two keys (including a treble and ground duet, probably by John Johnson) and five cittern settings of this tune are known in English sources. One lute setting is called *the begining of the world* (n^o 3m), a title appearing in the Llewenni tune list, and Playford's *Dancing Master* uses both titles (n^o 3ii). Thomas Tomkis's comedy *Lingua* of 1607 offers the fanciful explanation '*Anamnester*. By the same token the first tune the planets plaied, I remember *Venus* the treble ran sweet diuision vpon *Saturne* the base. The first tune they plaied was *Sellengers* round, in memory wherof euer since, it hath beene called the beginning of the world'. Another twenty settings are found in continental sources from France, Germany and the Netherlands (five in the Thysius lute book), where it is often called *Bransle d'Angleterre*. N^o 3i & 3k are extended variations and n^o 3a, 3m & 3v are probably the best simpler settings. References to the tune by one or other title in the context of dancing or singing abound,³⁰ from John Pickeringe's *Horestes* of 1567 in a song beginning 'Farre well adew, that courtlycke lyfe, To warre we tend to gowe' to the tune of 'aue over the water to fluoride (sic!) or selengers round', and Philip Foulface's *Bacchus Bountie* of 1593 which alludes to 'the old hop about, commonly called Sellengar's round', to an eighteenth century burlesque *Captain Dill upon Hogg-back* of 1710, 'to the Old Tune of Sallengar's Round', and words 'At the first beginning of Sallengar's Round, the Man leap'd into the Moon'. [Additional: quoted in Thomas Heywood *A Woman kill'd with Kindness*, act i, sc. 2]

In C: 3a. US-NHub Osborn fb 7, f. 89r <i>Sallingers Rounde</i>	75
3b. IRL Dtc 408/II, p. 103 <i>sallingers rownde</i> ³¹	75
3c. US-Ws V.b.280, f. 87v iv untitled	75
3d. D-KNh R242, f. 203r <i>Volte Brangle</i>	76
3e. D-KNh R242, f. 204r <i>Branle Angletter</i> [e]	76
3f. LT-Va 285.MF.LXXIX, f. 58r <i>Brand</i>	76
3g. F-Pn Res.941, f. 20r <i>branle</i>	77
3h. D-B Danzig 4022, f. 20r untitled	77
3i. GB-Lam 603, f. 12r <i>Sellengers Rownd</i>	78-79
3j. CH-Bu F.IX.70, p. 291 <i>Bransle d'Angleterre</i>	79
3k. IRL-Dm Z.3.2.13, pp. 42-43 untitled	80-81
3l. D-Hs ND VI 3238, p. 59 <i>Courant der Meij der Meij</i>	81
3m. GB-Ctc O.16.2, p. 128 <i>the begining of the world</i> ³²	82
3n. D-Kl 4 ^o .108.1, f. 2r <i>Branle</i>	82
3o. US-Ws V.b.280, f. 87v iii untitled	82
3p. LT-Va 285.MF.LXXIX, f. 68r <i>Brand A[n]gletterre</i>	83
3q. US-Njd'andrea, p. 2 <i>Seleng(er)s Rounde</i> - original in duple time and triple time reconstruction	83
3r. D-LEm II.6.15, p. 487 <i>Branles 22</i>	15
3s. NL-Lu 1666, f. 442v i untitled - duple time	84
3t. Hove 1612, f. 61v <i>Brande Engletterre</i> - duple time	84
3u. NL-Lu 1666, f. 442v ii untitled - duple time	85
In F: 3v. NL-Lu 1666, f. 442v iii untitled	85
3w. NL-Lu 1666, f. 442r i <i>Brande d'Angleterre</i> Bandora part and lute transcription	86
3x-i ii. LT-Va 285.MF.LXXIX, f. 39r <i>selnigers Consorte</i>	86
In C: 3y. NL-Lu 1666, f. 442r ii untitled	87
3z-ia. IRL-Dm Z.3.2.13, p. 182 untitled - duet treble	88-89
3z-ib. Dd.3.18, f. 5r <i>Sellengers Ronnde</i> - duet treble - duet Nordstrom 1972 n ^o 8; JohnsonB ³³ n ^o 74a	90-91
3z-ii. duet ground reconstructed by Stefan Lundgren (duet 18) ³⁴	87
3aa. CZ-Pnm XIII.B.237, n ^o 64 <i>Prangle de Angle tera</i>	87

Diatonic cittern in French tuning and transcribed for chromatic cittern in Italian tuning:

3bb-i ii. Phalese & Bellere <i>Hortulus Citharae</i> 1582, f. 82r <i>Branle d'Angleterre</i> - duple time ³⁵	87 & 91
3cc-i&ii. Vreedman 1569 f. 21v <i>Branle d'angleterre</i> - duple time ³⁶	92

Chromatic cittern in Italian tuning:

3dd. US-CAh 179 (Boteler), f. 11r [12r] <i>Sallingers round</i>	92
3ee. US-CAh 182, f. 79r <i>Sillingers Round 28</i> - duple time	93
3ff. J-Tn BM-4540-ne, sig. B4r <i>Sellingers Round</i> - duple time	94
3gg. US-CAh 182 (Ridout), f. 66v <i>Seleingers Ronnd</i> 3	94
3hh. US-CAh 179, f. 44v [46v] <i>Sallingers round</i> - duple time	94
Violin arranged for lute:	
3ii. Playford <i>Dancing Master</i> 1652 (2nd ed.), p. 132 <i>Sellenger's Round or The begining of the world</i>	94
Additional cognates:	
3jj. A-KR L64, f. 30r <i>Corrente</i>	103
3kk. D-Dl 1.V.8, f. 69v <i>Courante</i>	103
3ll. Weissel 1591/1592, sig. M4r 7. <i>Branle de Angleterre</i>]	104

ALBERT DE RIPPE/ALBERTO RIPA

This supplement ends with the sixth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the only two fantasies from Fezandat book V,³⁷ the unique n° 17 and n° 16 surviving in part or whole in five sources.³⁸ N° 16a was published in Italian tablature by Casteliono in Milan in 1536 and reproduced exactly including dots and errors (except a few differences listed in the commentary) in Scotto 1562. It was also transcribed into German tablature by Hans Gerle in 1552 including correcting most of the errors and adding new ones as well as a few interesting variants (listed in the commentary). N° 16b was published by Fezandat in Paris twenty years after Castelioni's print, and although closely concordant, differs by 50 or so variants and errors. Ten bars of n° 16, as well as a section of de Rippe's fantasie n° 11, are quoted in an incomplete fantasie in a group of pieces by Albert de Rippe copied in Augsburg c.1560-1565, bound as

part of the Herwart library manuscripts mus.266. After an awkward start, n° 17 develops more characteristically of de Rippe, but includes a triple time section and extended flowing passages rarely found in his other fantasies.

Rippe 16. Fantasie

a. Casteliono 1536, ff. 26v-28v *Fantasia de M. Alberto da Mantua* 94-96
Gerle *Ein Neues sehr künstliche Lautenbuch* 1552, sigs. K1r-K3v *Das 28.*

Preamble, Scotto *Intabolutura de Lauto de diuersi autori* 1563, pp. 4-7 *Fantasia di Alberto da Mantona*

b. Fezandat V 1555, ff. 2r-4v *Fantasia* - bars 94-104 are quoted in: 97-99
D-Mbs mus.266, ff. 67r-67v *aus de fantasia 8 dess ersten buches* bars 38-48

Rippe 17. Fantasie

Fezandat V 1555a, ff. 5r-7v *Fantasia* 100-102

John H Robinson - June 2015³⁹

¹ See Jean Knowlton 'A Definition of the Duret' *Musica & Letters* 48 (1967) pp. 120-123, who seems to have missed the reference in Praetorius's *Terpsichore*,* preface iv/no 37 & 60: *Courantes de Perichon und la Durette: haben den Namen von ihren Meistern* suggesting la Durette is a composer, maybe a corruption of 'du Ret' a variant of the name of Polish lutenist Jakob de Retz, Reis, Jacob Polak or Polonois, see Piotr Pozniak *Jacob Polonois: Collected Works* (Kraków: Polskie Wydawnictwo Muzyczne 1993), pp. 27-28. Sources: D-Kl 4° Mus. 108.1, f. 65v *Courentte de la durette*; D-Hs ND VI 3238, p. 84 *Courante*; D-Ngm 33748/I, f. 28v *Corandit*; GB-Lbl Add.38539, ff. 18v-19r *Corant*; CZ-Pnm G.IV.18, ff. 89v-90v *Corante*; CZ-Pnm G.IV.18, ff. 101v-102r *La Dourret Valetit*; Vallet *Secretum Musarum* I 1615, p. 82 *La durette*; Moy *Le Petit Bouquet* 1631, ff. 22v-23r *La duret par Ballart*; Ballard *Premier Livre de Tablature de Luth* 1612, pp. 46-47 [45?] *Courante de la Reyne Sixiesme*; Valerius *Neder-Landsche Gedenck-Clanck* 1626, pp. 118-119 *Courante durette*, as well as another different courante: D-Hs ND VI 3238, p. 56 *Corante*; I-COc 1.1.20, ff. 2v-3r *Correte Francese*, which will all be edited for a future Lutezine. *Facsimile:

[http://imslp.org/wiki/Terpsichore_Musarum_Aoniarum_\(Praetorius_Michael\)](http://imslp.org/wiki/Terpsichore_Musarum_Aoniarum_(Praetorius_Michael))

² Thank you to Gary Boye for a copy.

³ The original adds four bars at the end that are an alternative reading for bars 40/2 to 44/2 and so could be used in a repeat of the B section.

⁴ André Souris, Sylvie Spyket & Monique Rollin (eds.) *Robert Ballard Deuxième livre 1614* (Paris: Éditions du CNRS, 1976).

⁵ Identified and communicated by François-Pierre Goy.

⁶ Playford p. 93 explains: *The Bag-pipe Tuning which is plaid on the 4. first Strings. changing the 5. string into the 4th. strings place, and Tune it an eighth to the 3. string.* <http://www.vdgs.org.uk/files/thematicIndex/03-ANON-TABLATURE-D.pdf>

⁷ Arthur J. Ness 'A Physician's Lute Book' *JLSA* xl (2007) 84-86.

⁸ Branes will be the subject of a subsequent Lutezine.

⁹ For mixed consort: Rosseter *Lessons for Consort* 1609, n° 25 *Mall Simms*. *Incertus Edmond Kete*. Keyboard: Giles Farnaby, Brookes 737: F-Pn 1186, f. 118v *Mal Sims*; GB-Cfm Mus.168, pp. 33-34 *M. S.*; GB-Lbl Add.30486, f. 21r *Mall Simms*; GB-Och 437, f. 2r *Mall Sims*; US-NYp Drexel 5609, p. 92 *Mal Sims*; US-NYp Drexel 5609, p. 227 *Mal Sims* by Giles Farnaby/ *This is in Queen Elizabeth's Virginal Book*; RF-SPAN 204, f. 29r *Malle Sijmen Mr JP* [Sweetinck]; US-NYp Drexel 5612, pp. 156-157 *Lessons in D soll re:/ Mall Simms*; cf. Brookes 1644: GB-Cfm Mus.168, pp. 394-395 *Mal Sims / Giles Farnaby*; GB-Lbl Add.36661, ff. 62v-63r *Mall Simms/ Mall Sims Tho: Tunstall Aprill the 23r 1630*. Leonard Woodeson, Brookes* 2377: D-B Ly A1, pp. 290-291 *Malle Siemon/ Lenhardus Woodeson*; cf. Brookes 1129: PL-Kj 40316, ff. 14v-15r *Canzon di do*. Anon: D-Lr Mus.ant.pract.K.N.146 (Drallius), n° 59 *Engelisch Entrada. ex clavi D.*; D-ZW w.s. (Zweibrücken), n° 165 *Pavana Englica*; S-Skma 1, ff. 59v-60r *Pavan*. Brookes 1582: S-Skma 1 (Eysbock), f. 38v *Allamande Doulandt* [see Hogwood 'John Dowland on the keyboard' *Early Music* 41/2 (2013) 255-272]. *Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon Press 1996). Instrumental ensemble à 5: GB-Lbl Add.17795, f. 41r *Mall Simmes*. Violin and bass: Vallet *Apoloos soete Lier* 1642, section III n° 18 *Malsimmes*. Flute: van Eyck 1649, ff. 9r-9v *Malsimmes*. Song: Camphuysen *Stichtelycke Rymen* 1647, p. 12 *Engelsche Echo. Of Malsims*; see Ruth van Baak Griffioen *Jacob van Eyck's Der Flyten Lust-Hof* (Koninklijke VNM 2005), pp. 216-219, for the tune in Dutch songbooks.

¹⁰ Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966).

¹¹ William Chappell, revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), part I, p. 262.

¹² Recorded on Paul O'Dette's CD *Robin Hood: Elizabethan Ballad Settings* (harmonia mundi HMU 907265, 2001).

¹³ Charles Read Baskerville *The Elizabethan Jig* (Chicago University Press 1929, reprinted New York: Dover, 1968), p. 235: a ballad by Thomas Gosson called 'Kemps new Jigge betwixt, a souldiour and a Miser and Sym the Clown' is listed in the Stationer's register for 21 October 1595.

¹⁴ Only the final six bars of n° 1dd survive due to a missing page, which even

then needed the order of bars 17 and 18 reversed and each changed from 2 bars of quavers to one of semiquavers to fit the harmony in reconstruction.

¹⁵ John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* 20 (1967) pp. 60-64.

¹⁶ Thank you to Stewart McCoy for permission to reproduce his reconstructed ground from the facsimile edition *Osborn fb7* (Albury, Lute Society 2007).

¹⁷ The sixth course has been transposed up a tone editorially.

¹⁸ See the description and facsimile of this recently discovered source at: http://www.accordsnouveaux.ch/de/DownloadD/files/Rodauer_LB_141221.pdf

¹⁹ *Mall Simmes* (n° 1u) and *Slaep soete slaep* (App 2c) are adjacent in Vallet 1616.

²⁰ See Sally Harper, 'An Elizabethan Tune List from Llewenni Hall, North Wales, *Royal Musical Association Research Chronicle*, 38 (2005), 45-98. Facsimile: <http://www.bangor.ac.uk/music/CAWMS/documents/Lleweni%20tunes.tif>

²¹ Simpson, *op. cit.*, pp. 447-448.

²² See John M. Ward 'Curious Tunes for Strange Histories' in Laurence Berman *Words and Music: The Scholar's View - A medley of problems and solutions compiled in honour of A. Tillman Merritt by sundry hands* (Harvard University 1972), p. 355.

²³ HolborneS - Rainer aus dem Spring (ed.) *Anthony Holborne: Music for Lute and Bandora* vols. I & II (The Lute Society, 2001).

²⁴ Also in Ian Harwood *Ten Easy Pieces for the Lute* (Gamut 1963), n° 2.

²⁵ The two versions in the Otley MS were also edited in the Lutezine to *Lute News* 106 (July 2013) 'Twenty ballads for 4-course cittern'.

²⁶ Recently online: <http://nrs.harvard.edu/urn-3:FHCL:HOUGH:15822228>

²⁷ Rainer aus dem Spring (ed.) *Anthony Holborne: Music for Lute and Bandora*. Vols. I & II (Albury, The Lute Society, 2001).

²⁸ Thank you to Ian Pittaway for help reconstructing the cittern settings. A version in Waissel *Tablatura* 1591₁₃, n° 135 *Branle de Angleterre* were lost as the pages are missing in the unique copy and all three known copies of the reprint of 1592 were lost, see incipit in Hans-Peter Kosack *Geschichte der Laute und Lautenmusik in Preussen* (Würzburg, Konrad Trilsch, 1935), p. 119 - [until copies of both were found in Schlobitten castle (D-SCHLO) by Andi Schlegel in 2016]. Cognates for mixed consort: GB-Cu Dd.5.20, f. 6r *Sellengers round*. [bass viol]; and n° 3x [consort bandora]. Violin: Estienne Roger *Oede en niuwe Hollantse Boeren Lieties en Contradansen* 1700, p. 3 *Giga*; Roger 1700, p. 7 *de Boere May*. Keyboard [William Byrd - *Brookes 1464, 1469]: GB-Lbl Mus.1591 (Nevell), f. 166v *sellengers rownde: mr willm: birde: sellengers rownde*; GB-Cfm 168 [FVB], pp. 120-121 *Sellengers Rounde William Byrd*; US-NYp Drexel 5609, p. 215-225 *Sellenger's round - Mr. William Bird*. Anon [Brookes 997]: US-NYp Drexel 5609, p. 154 untitled; US-NYp Drexel 5609, p. 229 *Sellengers Round*; F-Pn 1186, f. 78r untitled; Playford *Musicks Hand-maid* 1663/1678, sig. B1r *Selengers Round*. *Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon Press, 1996).

²⁹ Full text: <http://www.libraryireland.com/IrishMusic/Contents.php>

³⁰ Simpson, *op. cit.*, pp. 643-647.

³¹ *58 Very Easy Pieces for Renaissance Lute* (Lute Society Music Editions 1999), n° 7.

³² Also included in Diana Poulton *English Ballad Tunes for the Lute* (Cambridge, Gamut 1975), n° 7.

³³ Jan Burgers (ed.) *John Johnson: Collected Lute Music* (Lübeck, Tree, 2001).

³⁴ Stefan Lundgren *Duets for Two Renaissance Lutes vol II* (München, Lundgren Musik-Edition 1983).

³⁵ Thank you to Louis Grijp for a copy.

³⁶ Thank you to Peter Forrester for a copy.

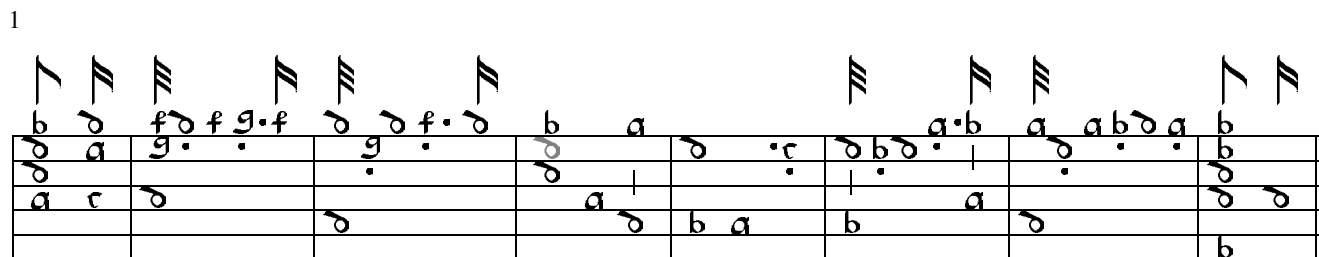
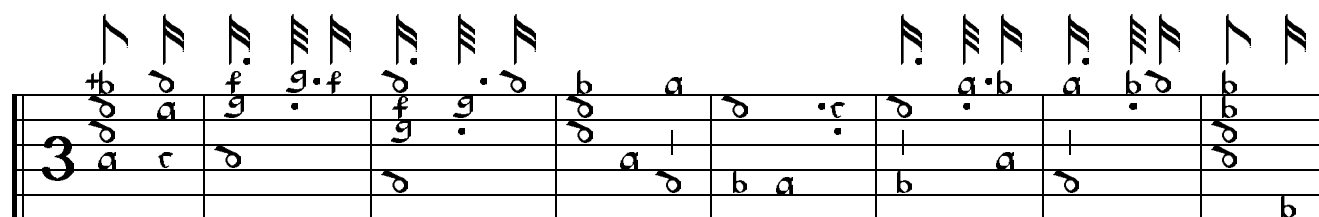
³⁷ *Cinquiesme Livre de Tablature de Leut* (Paris, Fezandat 1555) [1555a].

³⁸ Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Recordings: Hopkinson Smith CD *Tablature de Leut: Albert de Rippe* (AstréeE 7734, 1978), n° 16.

³⁹ Amendment to the Lutezine to *Lute News* 113: I omitted to quote the use of the ballad tune Packington's Pound - see paragraph with the commentary on p. 103 of this supplement. Also I omitted to edit the rhythm of bar 1 of JD66aa, to change from the original dotted crotchet 3 crotchets to dotted crotchet quaver 2 crotchets.

P11b. M(ist)ris Lettice Riche her Coranto - D minor 7F A16B20

GB-Lam 603, f. 18v

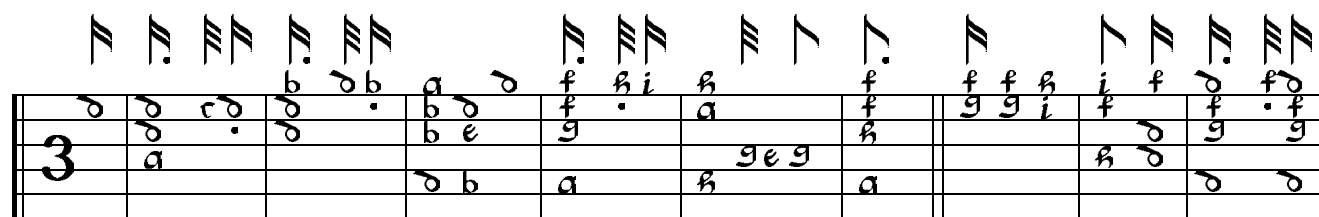


26

a

a

P15b. Vng aulte courante J. P(errichon) - F minor 7F A6B12 D-W Guelf. 18.8 XII, f. 289r iii

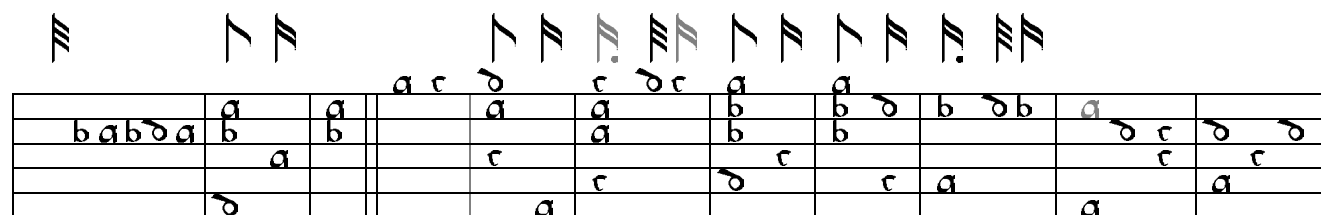
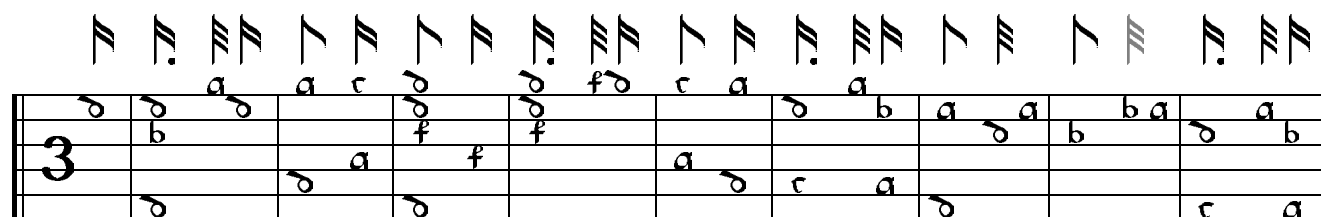


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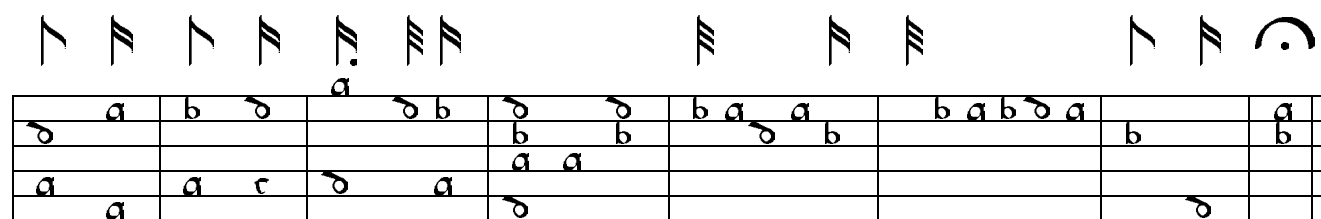
a

P13b. Courant - B flat major 7F A12B15

Fuhrmann 1615, p. 124



10 a

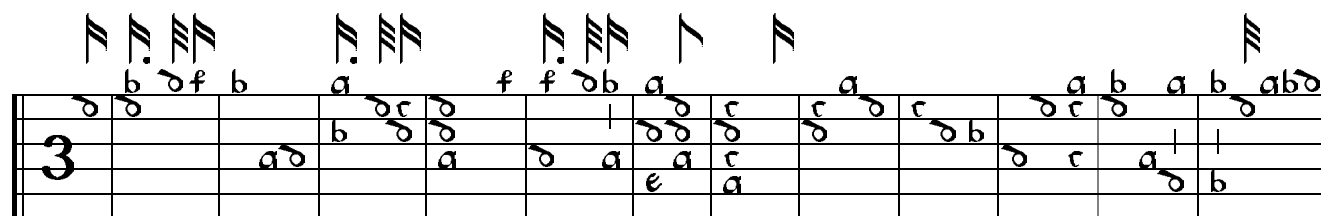


20

a

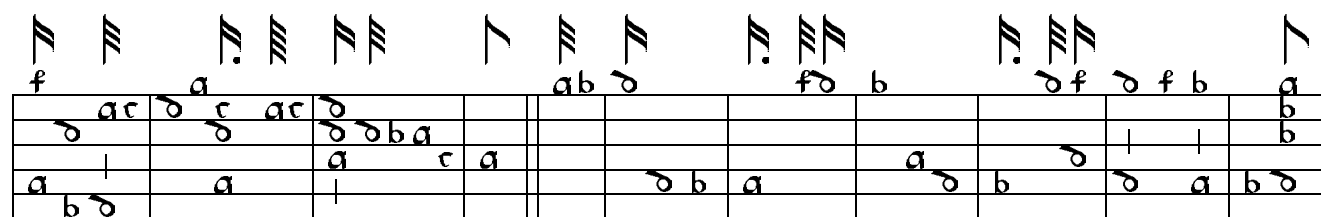
P17c. Courante Perrichon - F minor 7F9C A16B18

*GB-Cfm Mus.689, f. 27r



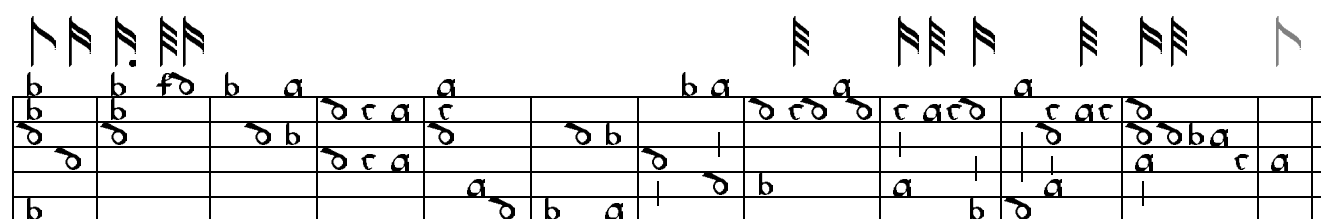
a

//a



13

a



23

a

a

P17d. Curranto - F minor 7F10C A16B18

GB-Lbl Add.15117, f. 2v

3

13

23

P17e. Corrente Francese - F minor 7F A16B16

I-PESc Rari b.10, f. 9v

3

13

23

P17f. Courent - F minor 7F A15B17

S-B 2245, ff. 9v-10r

3

13

22

P17g. Corant - C minor 7F8Eflat10C A8B8

GB-Lbl Add.38539, f. 8r

3

8

P17h. Corente in soprano - F minor 7F A16B18

US-SFsc M2.1 M3, p. 49

1b 3 4f 1b a 4fx f 1b a a 2c 3 1b 4 a 1b a a 1b 3

3

a

4f a 2c 4 x a 2c 1b a a 1b 4 a 4f 3 1b a b f 1 3f 1b a b a

13

a a

b b 4f 4 1b 4 a a a b a a b a a b a a

23

a a

P17i. Corrente - 5-course guitar (feff) A16B16

Calvi 1646, pp. 34-35

b f b a a a f f b a a a a a

3

1

b a b a b a a a a a a a a a a

11

b a a b b f b a a a b a a a a a a

22

P18d. Untitled - F minor 7F8Eflat9C AA20B20

GB-Cfm Mus.689, f. 33r

1 2 3 4 5 6 7 8 9

a b ab f g f b a b

f f

//a

10 11 12 13 14 15 16 17 18

b a b a b a b f b i g f b f b a a b a

f f

//a

19 20 21 22 23 24 25 26 27

a b ab f f b b f g f i b a b ab

f f

//a

28 29 30 31 32 33 34 35 36

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

f f

//a

37 38 39 40 41 42 43 44 45

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

f f

//a

46 47 48 49 50 51 52 53 54

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

f f

//a

P18e. Courante de Perichon - C minor 8Eflat 10C A20B20

CH-SO DA 111, f. 45v-46r

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is simple and catchy, with a repeating chorus. The piano accompaniment consists of a steady bass line and a treble line that complements the melody. The score is presented in a clear, legible format with standard musical notation.

11

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

21

32

32

P18f. Cor(ante) - C minor 8Eflat10C A20B19

D-Ngm 33748/I, f. 23r

[illegible][illegible]

11

21

31

31

32

P18g. Courante - F minor 7F8Eflat9C A20B20

D-KNa W 4o 328, f. 6r

41

42

51

52

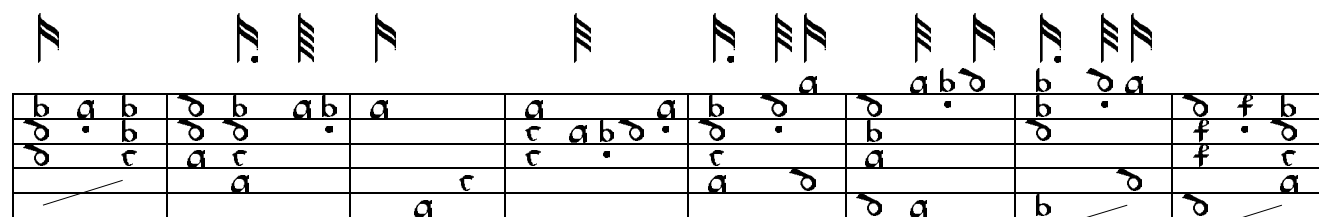
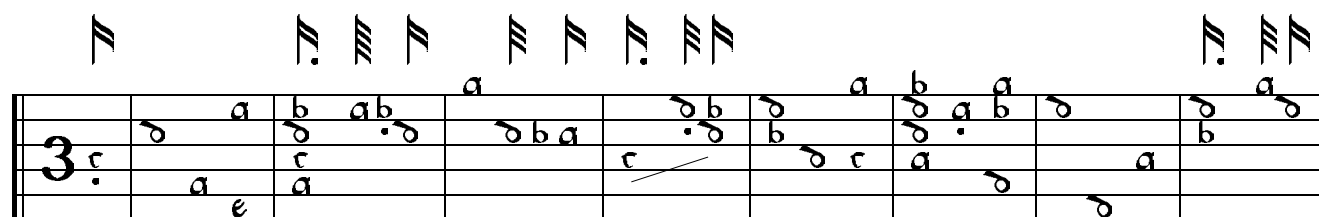
61

62

71

72

P18h. Courante Quatorsiesme - C minor 7F8Eflat9D10C AA20BB20 Ballard 1614, pp. 36-37



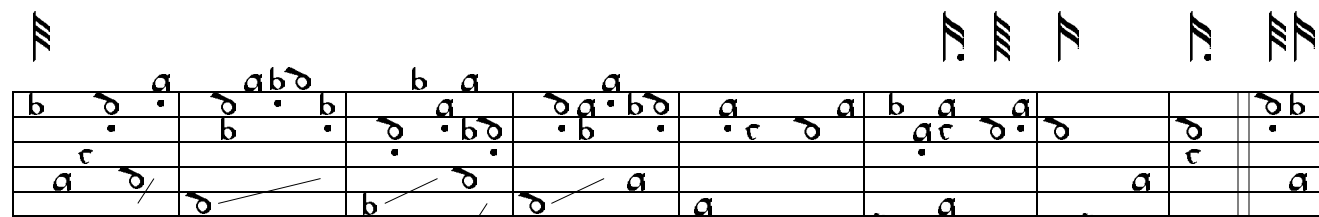
9



17 /a a ///a



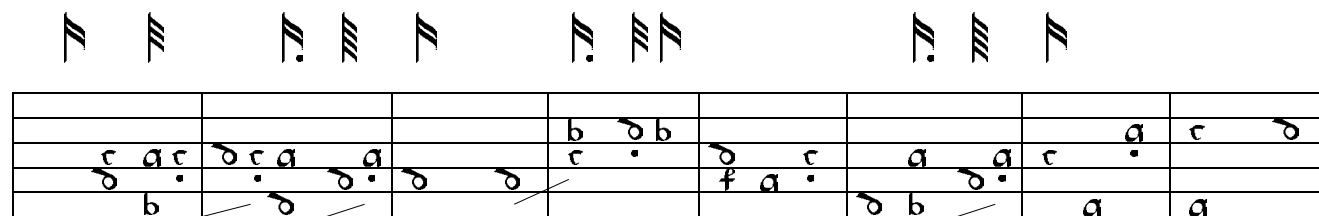
25 a



33 a/a/a///a ///a



41 a



49 /a /a a /a

57

65

73

App 3c. I have been a Piper - lyra viol (fh-n) A20B16

Playford 1661, p. 94

1

12

23

Measures 1-9 of the Corant in F minor. The score is in 3/4 time. The melody is marked with various dynamics (f, i) and articulations (accents, slurs). The bass line provides harmonic support with sustained notes and moving lines.

Measures 10-18 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 10 is marked with a double bar line and a repeat sign.

Measures 19-28 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 19 is marked with a double bar line and a repeat sign.

Measures 29-38 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 29 is marked with a double bar line and a repeat sign.

Measures 39-45 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 39 is marked with a double bar line and a repeat sign.

Measures 46-52 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 46 is marked with a double bar line and a repeat sign.

Measures 53-59 of the Corant in F minor. The score continues with the same notation style, showing the progression of the melody and bass line. Measure 53 is marked with a double bar line and a repeat sign.

P18j. Sonate 1 - G minor A20B20

Castaldi 1622, p. 67

14-course theorbo in vieil ton tuning 7F8E9D10C11Bflat12A13G

3

10

19

30

3r. Branles - 7F A4B8

D-LEm II.6.15, p. 487

1

7

3

10

19

19

27

27

P20b. Sonate 14 - E major A16B24

Castaldi 1622, p. 72

14 course theorbo in vieil ton tuning 7F8E9D10C11Bflat12A13G

1

8 10 7 8

10

7 8 10 9 8 12

19

8 8 9 10 11 13 12 11 8

27

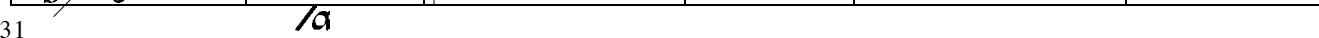
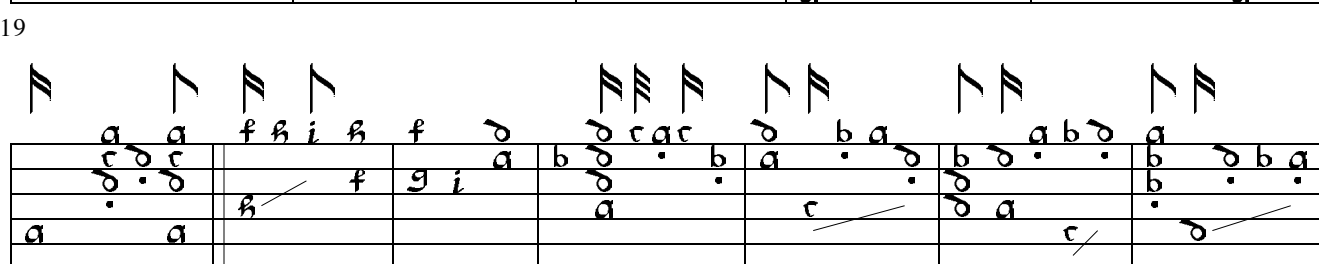
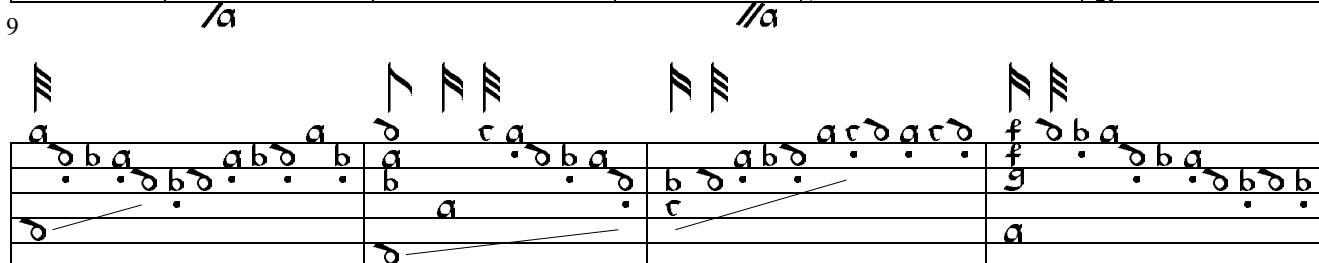
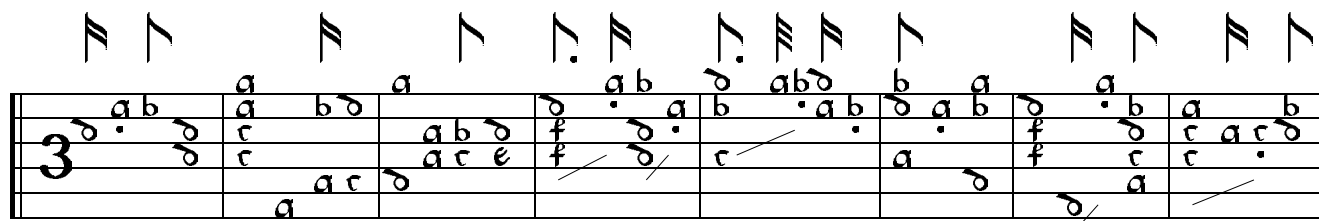
10 7 10 9 8 7 9 8 8

35

8 8 7 8

P23. Gaillarde faicte sur une volte de feu Perrichon
 - C minor 7F8Eflat9C AA12BB8CC12

Francisque 1600, f. 13v-14r



Don 1. Volte - F major 7F AA8B8C12

D-Sl G.I.4 I, f. 31v iii

Measures 1-9 of Don 1. Volte. The notation is in 3/4 time, F major, and features a complex melodic line with many accidentals and a bass line with sustained notes.

Measures 10-18 of Don 1. Volte. The notation continues the complex melodic line with many accidentals and a bass line with sustained notes.

Measures 19-27 of Don 1. Volte. The notation continues the complex melodic line with many accidentals and a bass line with sustained notes.

Measures 28-36 of Don 1. Volte. The notation continues the complex melodic line with many accidentals and a bass line with sustained notes.

Don 2. Volte - F major 7F AA8BB12

D-Sl G.I.4 I, f. 30v ii

Measures 1-8 of Don 2. Volte. The notation is in 3/4 time, F major, and features a complex melodic line with many accidentals and a bass line with sustained notes.

Measures 9-16 of Don 2. Volte. The notation continues the complex melodic line with many accidentals and a bass line with sustained notes.

System 17-24: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 17 at the beginning and 24 at the end.

System 25-32: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 25 at the beginning and 32 at the end.

System 33-40: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 33 at the beginning and 40 at the end.

Don 3. Volte - F major 7F A12B14

D-Sl G.I.4 III, f. 49r

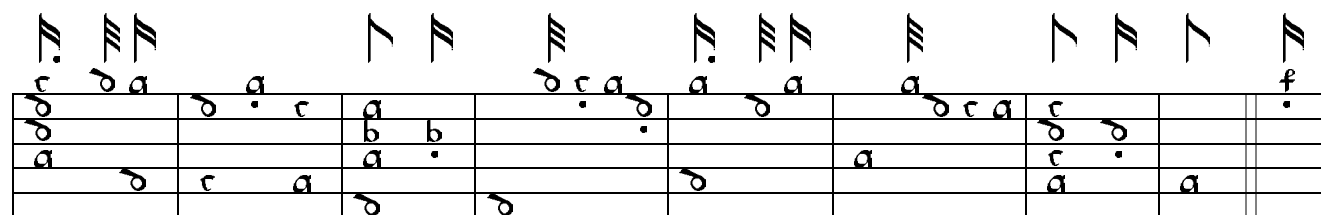
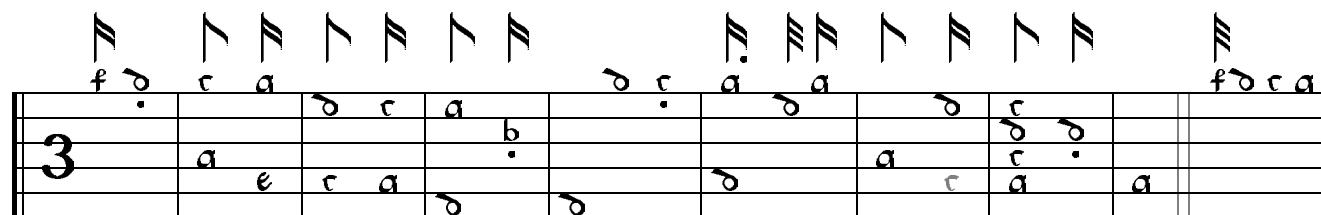
System 1-8: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 1 at the beginning and 8 at the end.

System 9-16: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 9 at the beginning and 16 at the end.

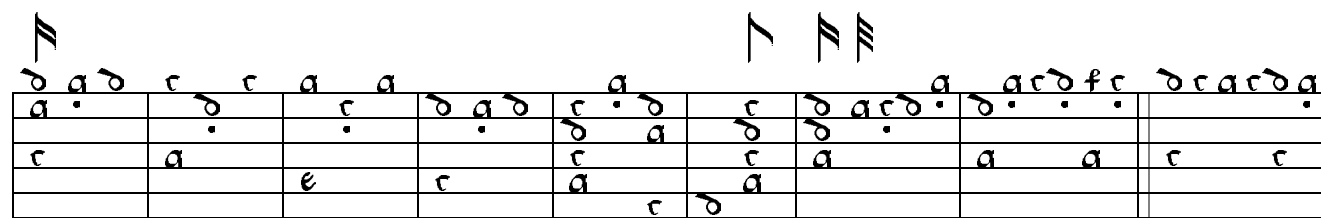
System 17-24: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The middle staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The bottom staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'c' (crescendo). The system is numbered 17 at the beginning and 24 at the end.

Don 4. (Courante) - F major 7F AA8BB8

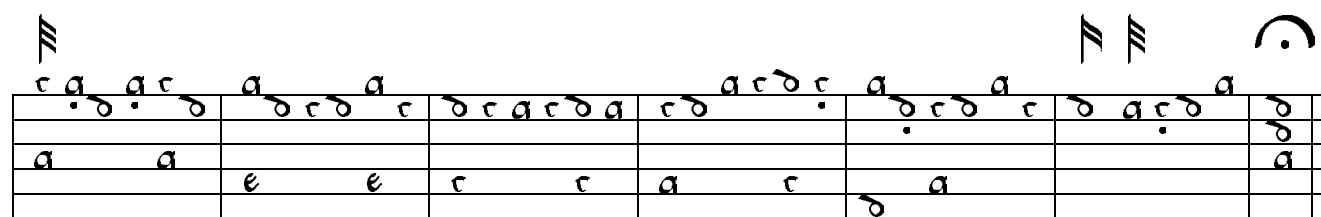
D-Sl G.I.4 I, f. 31v ii



9



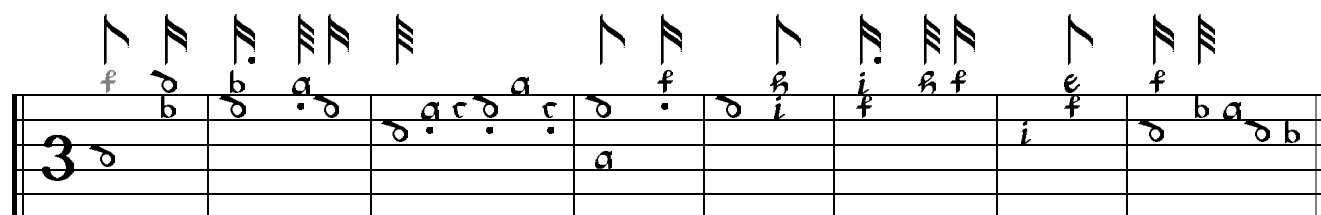
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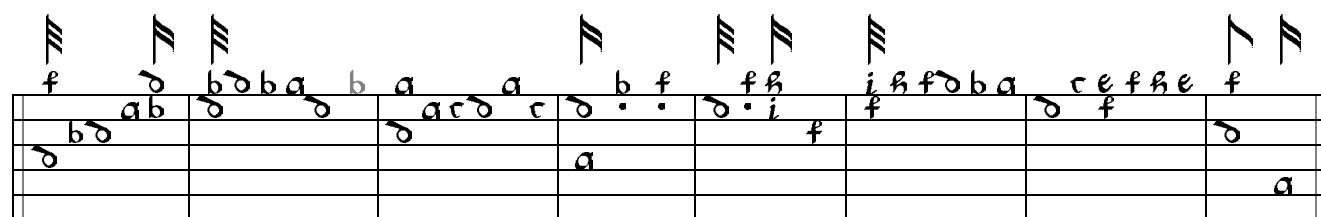
26

Don 5. Volte de Franza - F minor 7F AA8BB8

D-Sl G.I.4 I, f. 30r



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Don 6. Volte - Bflat-G major7F A12B20

D-S1 G.I.4 III, ff. 29v-30r

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1 a a a a a a a

9 a a a a a a a

17 a a a a a a a

25 a a a a a a a

33 a a a a a a a

41 a a a a a a a

Don 8. Courante - F major 7F AA14B15

D-Sl G.I.4 III, f. 54r iii

3

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1 3

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Don 10. Sequita - F major 7F 2x13

D-Sl G.I.4 III, f. 33v

1 a a a a a a a a a

10 a a a a a a a a

18 a a a a a a a a

Don 11. Chorea Rusticorum Gallorum - F major 7F A12B12

D-Sl G.I.4 I, f. 31r

1 a a a a a a a a

10 a a a a a a a a

18 a a a a a a a a

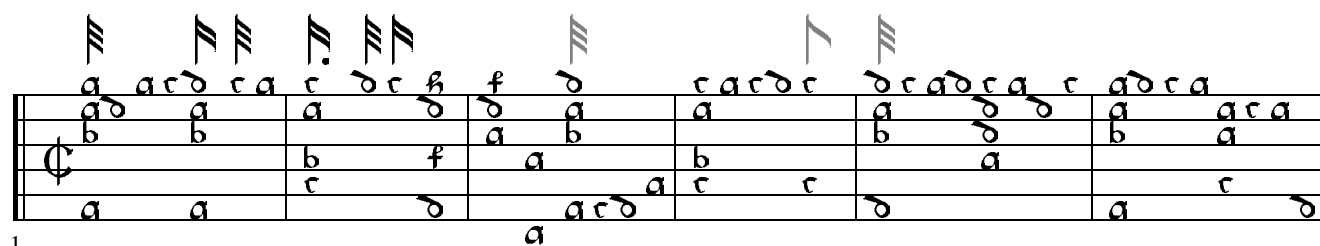
Don 12. Branle - F major 7F AA12B12

D-S1 G.I.4 I, f. 30v i

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is divided into three systems, each with a guitar staff and a vocal staff. The guitar staff includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The vocal staff includes a soprano clef and a key signature of one flat. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and bar lines. The guitar accompaniment features a mix of chords and single notes, often with a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody with lyrics in English. The score is for a single system of music, with a total of 30 measures.

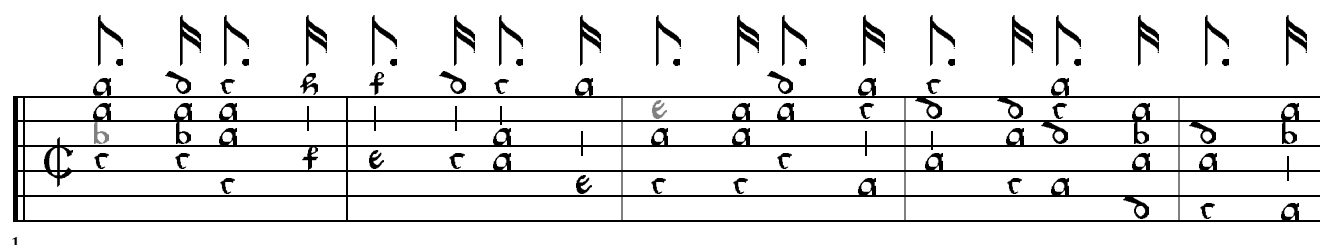
1a. Intrada Angelica - 7F A8B12

D-LEm II.6.15, p. 168



1b. Alia (Paduana Francis) Basis - A6B8

LT-Va 285-MF-LXXIX, f. 54v iii



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29

33

37

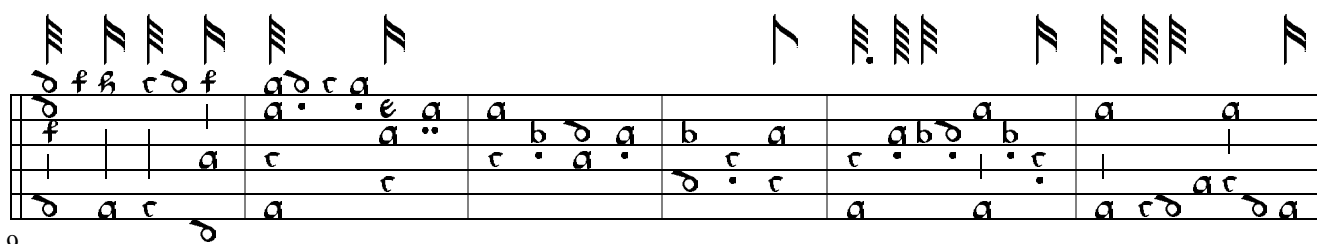
1d. Mal Sims - 7F8D A8B12

D-B Danzig 4022, f. 43v



1e. Dumesai - A8B12

GB-Lbl Add.6402, f. 2r

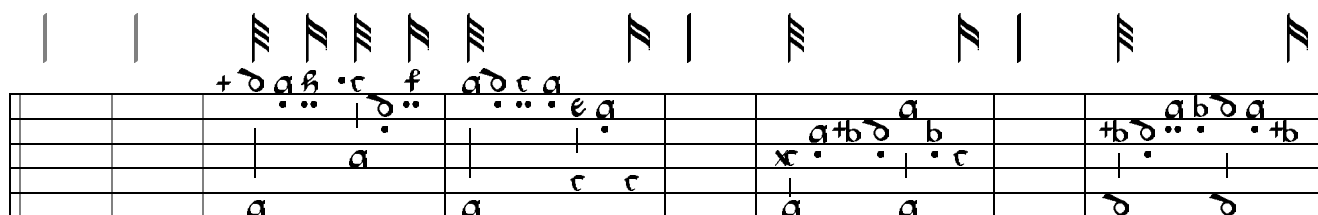


1f-i. Mall Sims - lute I of unison duet A8B12

US-NHub fb7, f. 81v



1



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17

1f-ii. Mall Sims - lute II of unison duet A8B12

reconstructed by Stewart McCoy



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32

37

1

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15

21

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37

37

11. Mall Simmes - 7F9D AA8BB12

GB-Lbl Add.38539, ff. 9v-10r

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15

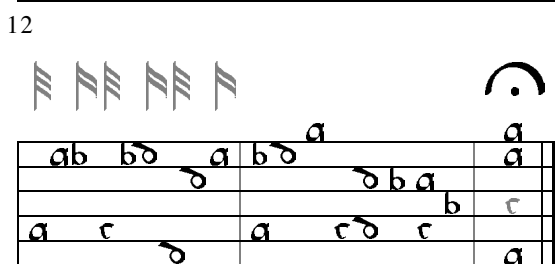
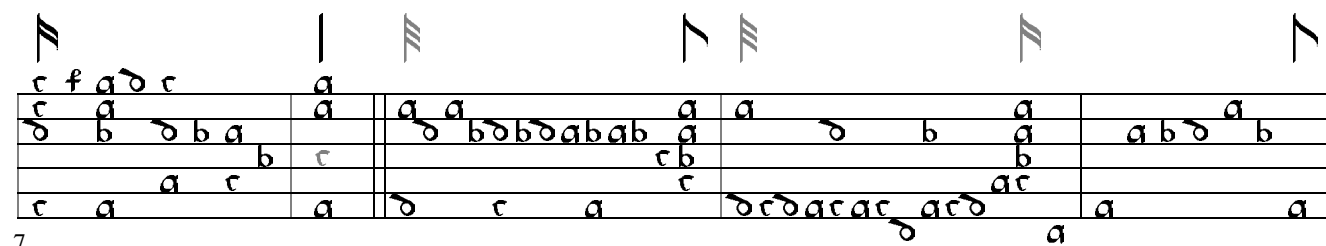
21

28

37

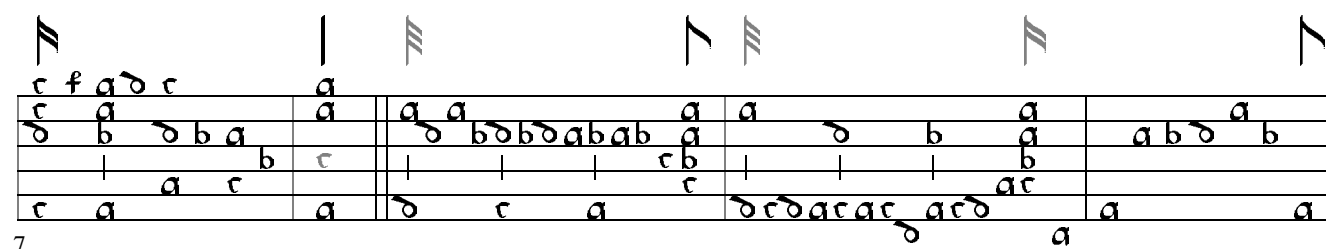
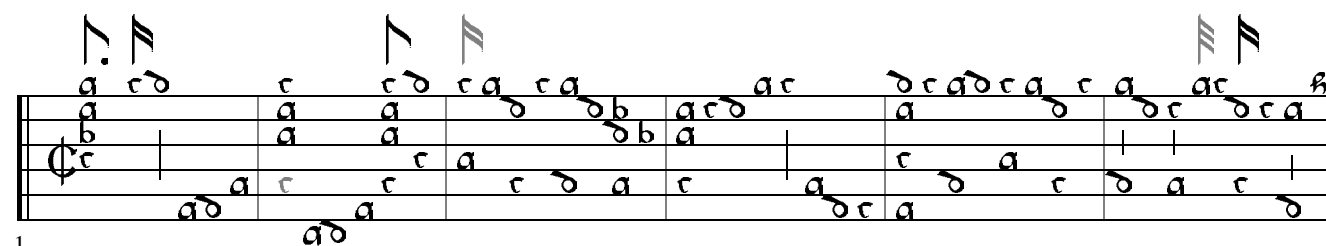
1j. Untitled - 7D A8B10

LT-Va 285-MF-LXXIX, f. 6r



1k. Paduana Franciscina Bass - 7D A8B10

LT-Va 285-MF-LXXIX, f. 54v i



12

16

11. Intrada Hass(ler) - 7D AA8B12

LT-Va 285-MF-LXXIX, f. 35r

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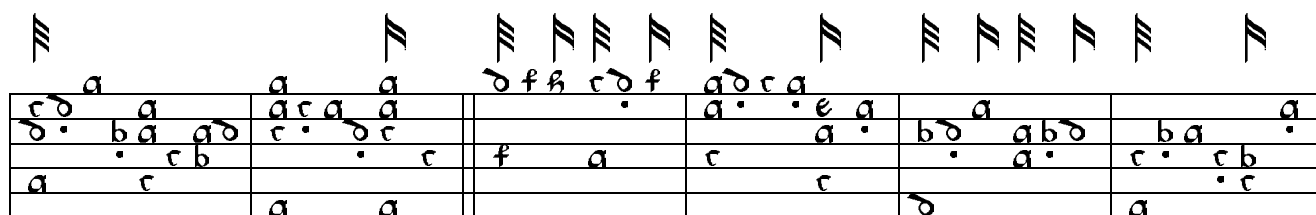
22

1m. Ballet Englese - 7F A8B12

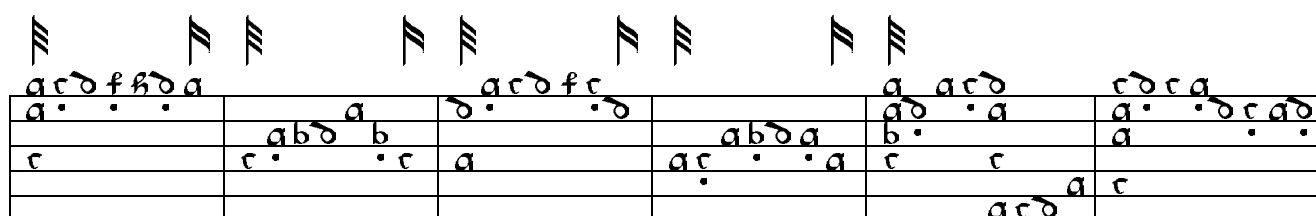
Hove 1612, f. 59r



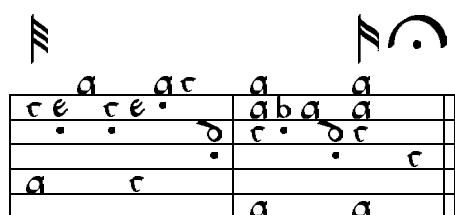
1



7



13



19

1n. Mall Symes - AA8BB12

GB-Lam 601, f. 11v



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24

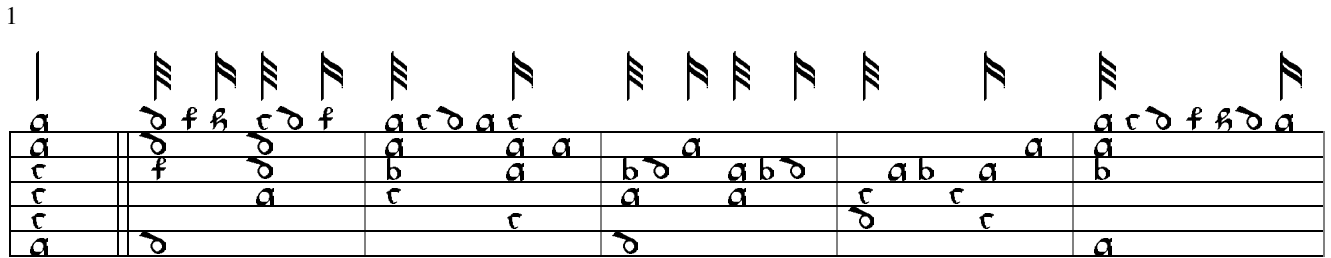
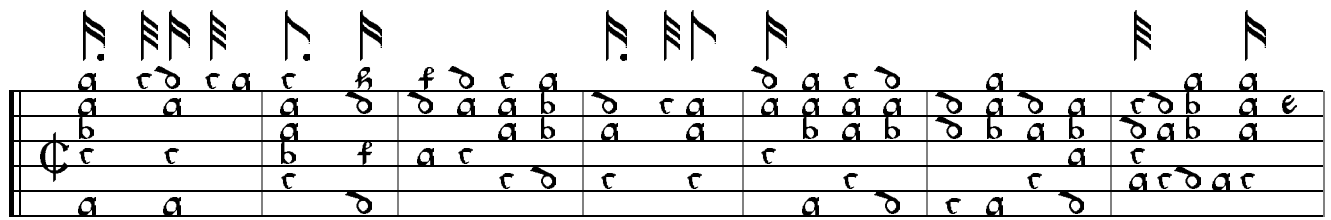
30

34

38

1o. Paduana - A8B12

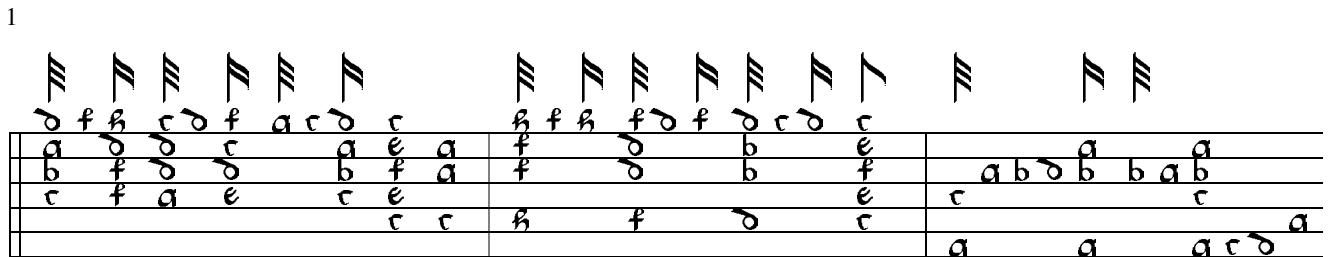
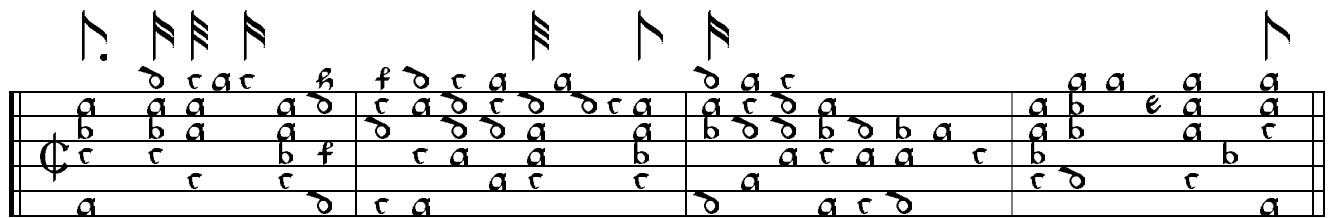
D-Kl 4o Mus.108, f. 4r



14

1p. Matrigalia - A4B6

D-LEm II.6.15, p. 483



5

1q. Labellana Fran - 7F8D AA8B12

GB-Lbl Sloane 1021, ff. 76v-77r

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6

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16

19

Measures 1-6 of the piece. The notation is written on a three-staff system. Above the staves are various rhythmic and melodic symbols, including eighth and sixteenth notes, and rests. The notes are labeled with letters (a, e, b, c) and numbers (1, 2, 3, 4) indicating fingerings or specific notes. The first staff has a treble clef and a common time signature (C). The second and third staves have a bass clef. The notation includes many slurs and ties, indicating complex phrasing and ornamentation.

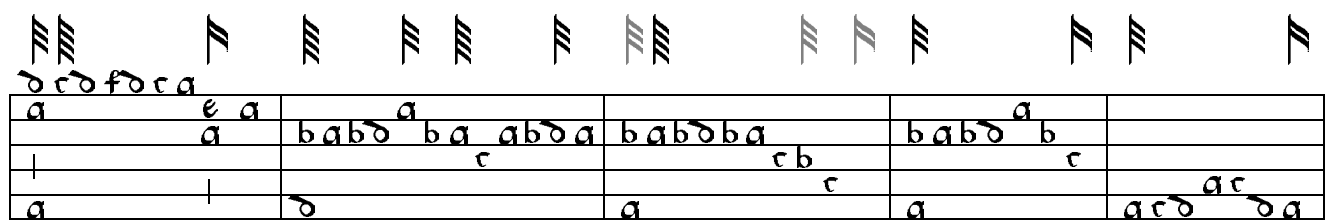
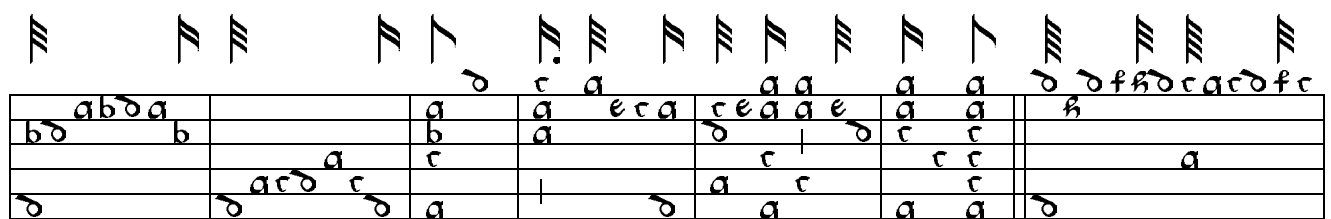
Measures 7-12 of the piece. The notation continues on the three-staff system. The complexity of the ornamentation and phrasing remains high, with many slurs and ties. The notes are labeled with letters and numbers, and the rhythmic values are indicated by the symbols above the staves.

Measures 13-15 of the piece. The notation continues on the three-staff system. The piece shows a variety of rhythmic patterns and melodic lines, with many slurs and ties. The notes are labeled with letters and numbers, and the rhythmic values are indicated by the symbols above the staves.

Measures 16-19 of the piece. The notation continues on the three-staff system. The piece shows a variety of rhythmic patterns and melodic lines, with many slurs and ties. The notes are labeled with letters and numbers, and the rhythmic values are indicated by the symbols above the staves.

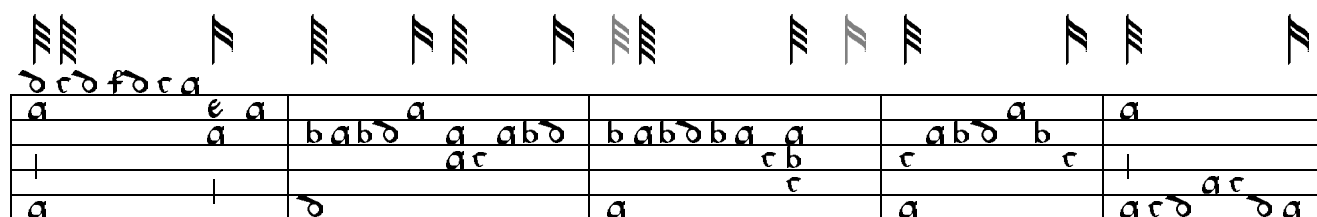
Measures 20-23 of the piece. The notation continues on the three-staff system. The piece shows a variety of rhythmic patterns and melodic lines, with many slurs and ties. The notes are labeled with letters and numbers, and the rhythmic values are indicated by the symbols above the staves.

Measures 24-27 of the piece. The notation continues on the three-staff system. The piece shows a variety of rhythmic patterns and melodic lines, with many slurs and ties. The notes are labeled with letters and numbers, and the rhythmic values are indicated by the symbols above the staves.



1t-ii. Mall Sims - altered 7D AA8BB12

GB-Cu Dd.9.33, ff. 62v-63r



The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in a simple, folk-like style. The notes are: A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under A4, 'Rose' under B4, 'Tree' under A4, and 'The' under G4. The rest of the staff is empty.

1

[illegible]

8

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

15

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half). The piece ends with a double bar line.






22

•	e	a b	a a	d a	a a	a r e a	e a r e a r
•			d b	a b d	d b d	b d	
•		c b			c b	c	
•		c	c	c a c			
•			d				

29

[illegible]

35

											
<p>a a</p>			<p>a</p>							<p>a</p>	
<p>a b d b</p>			<p>a c d a d</p>							<p>a</p>	
<p>c</p>			<p>b d b</p>							<p>c</p>	
<p>c</p>			<p>c</p>							<p>c c</p>	
										<p>c c</p>	
										<p>c c c c</p>	
										<p>a</p>	

41

1u-ii. Untitled - lyra viol duet (ffeff) AA8B12C19

GB-Ob Mus.Sch.D.246, p. 3

1

8

15

22

29

35

41

1

16

23

30

35


2

41

47

e				e r e a r e e a				a d e a b				a d e a e			
e r a				e				r a r				e r a e			
e				r								e			

52



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

56

60

<i>af f h i l h a o f h f o c a c a a c</i>									
<i>a o b a b o a b</i>									
<i>i h i i f a e a d c e a f e f e f e f e c e</i>									
<i>f g f b a d b</i>									
<i>e c e</i>									
<i>c c c</i>									

64

69

73

a

b ab a
c b
d c ac c

a

bab abd oba
c c c

f

i i l i l i f i

73

77

81

88

93

96

100

105

109

115

120

125

131

141

148 **a**

153

157

App 2a. O Sillie soule alace - mandore (hfhf) A14

GB-En Adv.5.2.15, p. 6

1

1w. Paduana - 7F A8B12

D-LEm II.6.15, p. 97

1

8

15

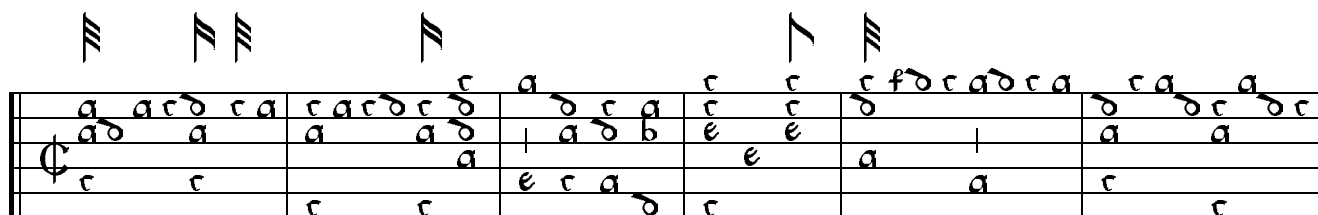
App 2b. Slaep soete slaep - 7F A11B7

Valerius 1626, pp. 68-69

1

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15



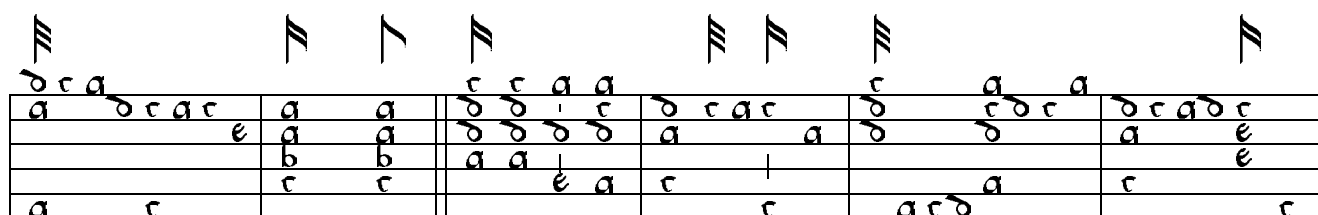
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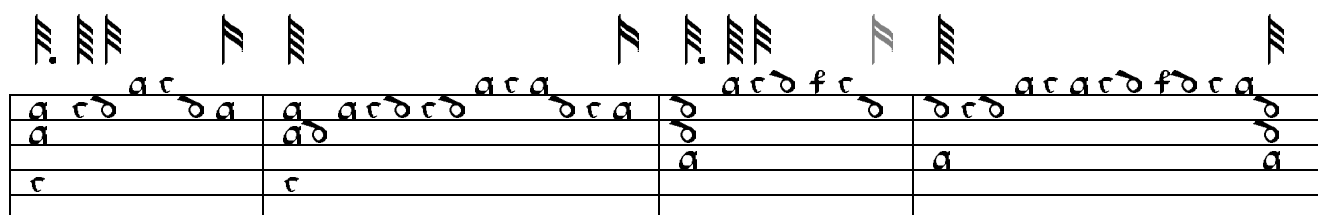
7



13



19



25



29



35

44

1y. Untitled - 7D A8B16

D-B 40141, f. 187r

1

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1

8

14

19

25

1aa. Paduana Francis(cina) - 7F A8B16

LT-Va 285-MF-LXXIX, f. 54v ii

1

9

16

1bb. Pavan Fran(ciscina) - 7F A8B12

LT-Va 285-MF-LXXIX, f. 58r

1

9

15

1cc. Chorea Anglica - 7D A8B12

D-LEm III.11.26, p. 2

1

9

[illegible]

15

1dd. Untitled fragment (reconstructed) - 7F A8B12

Rodauer, p. 7

1

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

10

lee. Mal simmes - 7F10C AA8B12

Vallet 1616, pp. 8-9

1

14

20

1ff. Franzisgina - 7F10C A9B12

D-Ngm 33748/I, f. 76r

1

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15

1gg. Labella Franciscana alias Dannenbaum - 7F10C A8B12

GB-Lbl Sloane 1021, f. 77v

1

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1hh. Littawe Engelsche Leuffauch - 7F8Eflat9D10C A8B4+9 GB-Lbl Sloane 1021, f. 77v iv

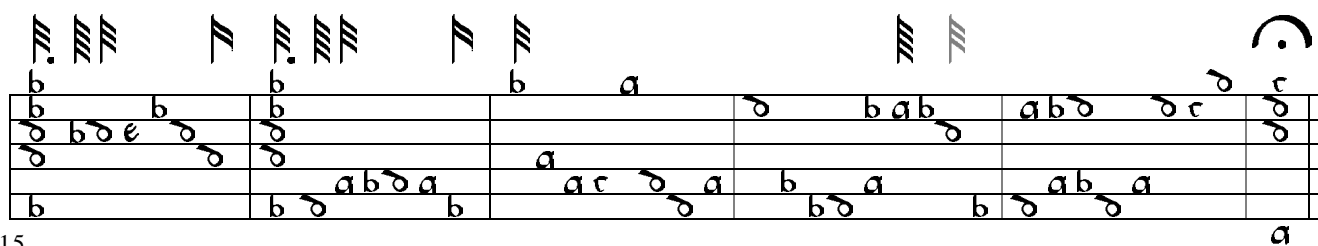
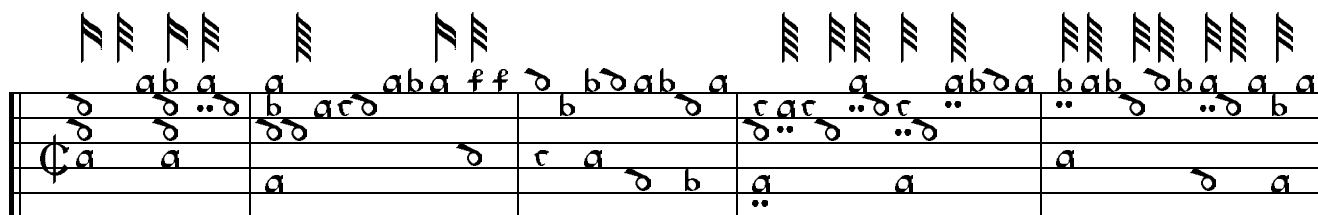
1

17

App 1. La bella Francisgina H. D. - A12

D-Mbs 1512, f. 67r

7

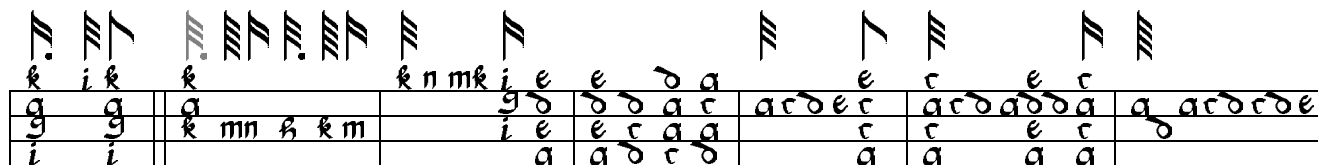


1jj-i. Engels Malsims - diatonic cittern A8B12

Valerius 1626, p. 208



1



8

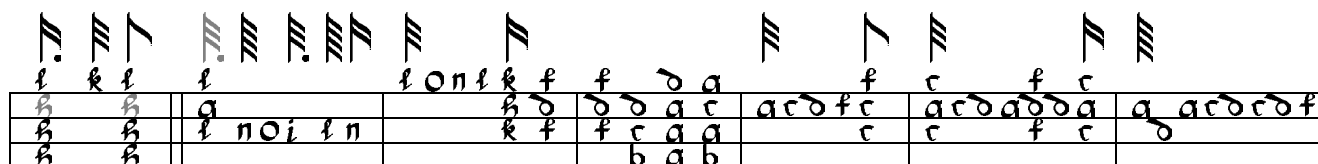


1jj-ii. Engels Malsims - transcribed for chromatic cittern A8B12

Valerius 1626, p. 208



1

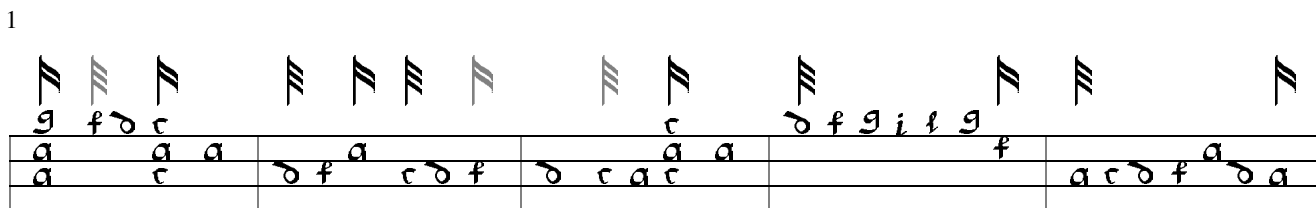
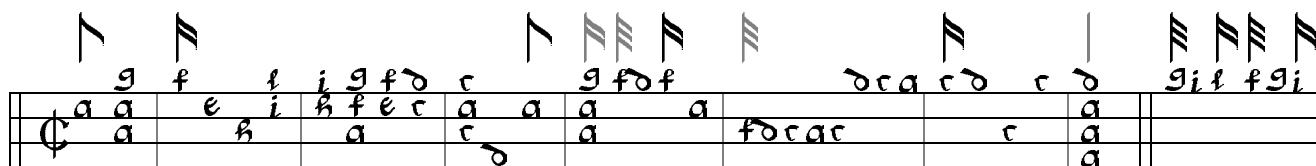


8



1kk. Malsymes 28 - chromatic cittern A8B12

US-CA Mus.182, ff. 75v-76r



10



15

1ll. Male Sijmme - mandore (hfhf) A8B12

GB-En Adv.5.2.15, pp. 3-5



15

App 2c. Slaep soete slaep - 7F8Eflat10C A8B4C7

Vallet 1616, p. 9

1

8

14

App 2d. Ballet - 7F8Eflat10C A8B4C7

GB-HAdolmetsch II.B.1, ff. 129v-130r

1

8

14

1 a a

7 a

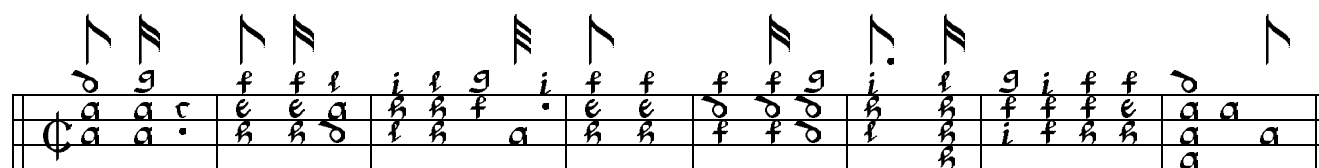
a a b a a b a

18 a a

23 a

App 2f. Farewell Deare Loue - cittern AA8B10C8

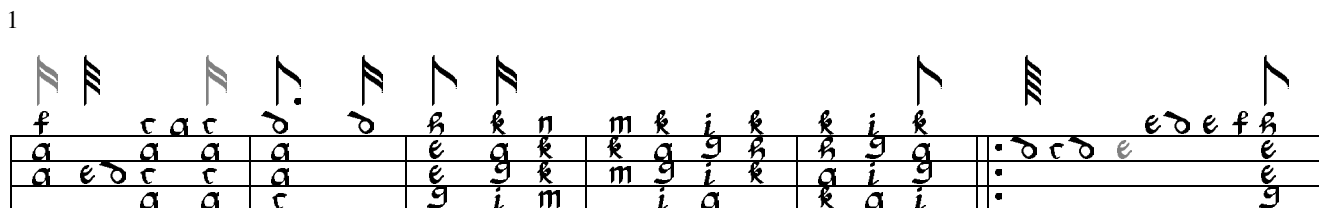
Robinson 1609, sigs I1v-I2r



30

App 2gi. Slaep soete slaep - diatonic cittern french tuning A11B7

Valerius 1626, p. 69



13

App 2gii. Slaep soete slaep - chromatic cittern italian tuning A11B7

Valerius 1626, p. 69



13

2a. Lighte of loue - AABBB8

GB-Lam 603, f. 5r

First system of musical notation for 'Lighte of loue'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The lyrics 'a f e a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

Second system of musical notation for 'Lighte of loue'. It continues the melody from the first system. The lyrics 'a c e f a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

Third system of musical notation for 'Lighte of loue'. It continues the melody from the second system. The lyrics 'a c e f a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

23

2b&c. Light of loue - Lighttie loue ladyes - AB4x2 GB-Lwa 105, f. 1r IRL-Dtc 408 II, p. 103

First system of musical notation for 'Light of loue - Lighttie loue ladyes'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The lyrics 'a f e a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

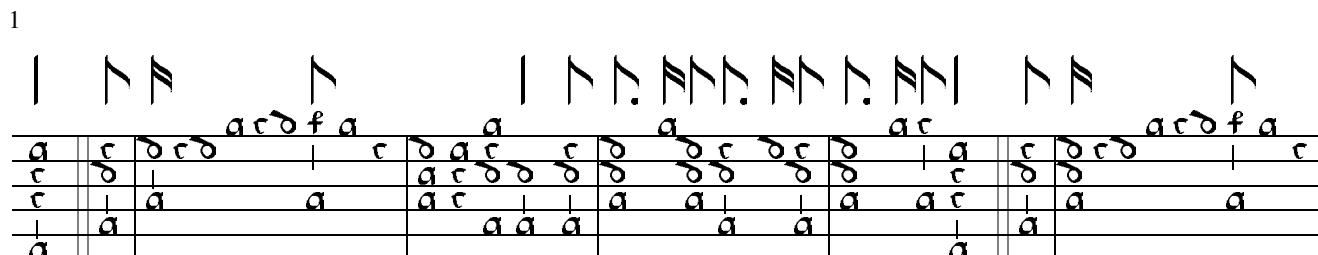
Second system of musical notation for 'Light of loue - Lighttie loue ladyes'. It continues the melody from the first system. The lyrics 'a c e f a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

Third system of musical notation for 'Light of loue - Lighttie loue ladyes'. It continues the melody from the second system. The lyrics 'a c e f a' are written below the first measure, and 'a c e f a' below the second. The system ends with a double bar line.

12

2d. Saltarello Englesa - AA4BB4

IRL-Dtc 410 I, p. 171



12

2e. Engelsche Volte - 7F AB8

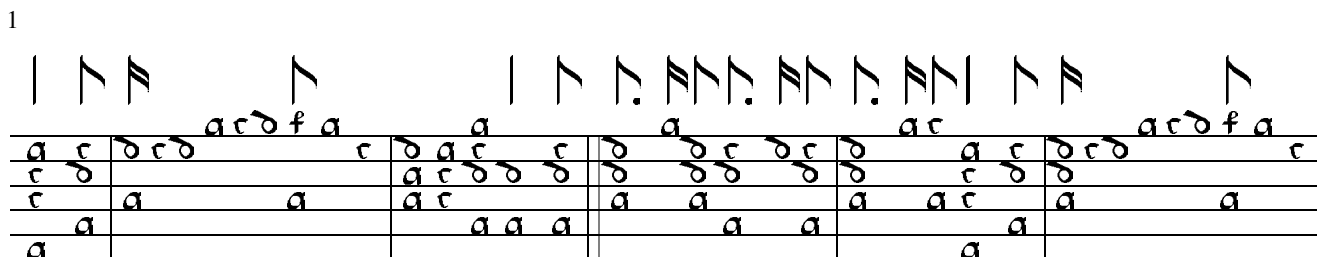
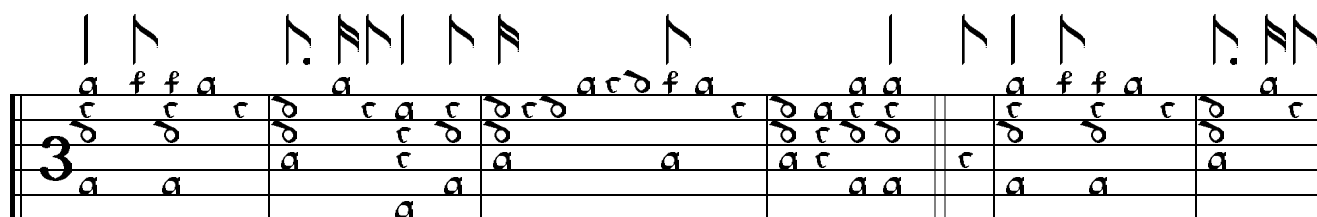
NL-Lu 1666, f. 371v



11

2f. Saltarello Englesa - AABB4

Adriaenssen 1584 & 1600, f. 92v



12

2g-i. Light of Love - A4B4 original rhythm in duple time)

US-NJd'andrea, p. 2



1

2g-ii. Light of Love - A4B4 reconstructed in triple time

US-NJd'andrea, p. 2



1

2m. The Countes(s) of Ormonds Galliarde - AB8

GB-Cu Dd.2.11, f. 74v

1

δ	ϵ	δ	ϵ	δ	ϵ
δ	δ	δ	δ	ϵ	δ
a	ϵ	a	ϵ	a	ϵ
a		ϵ		a	
a		ϵ		a	
a		ϵ		a	
a		ϵ		a	

7

13

2n. Countess of Ormonds Galliard - AB8

GB-CU Dd.2.11, f. 87r

1

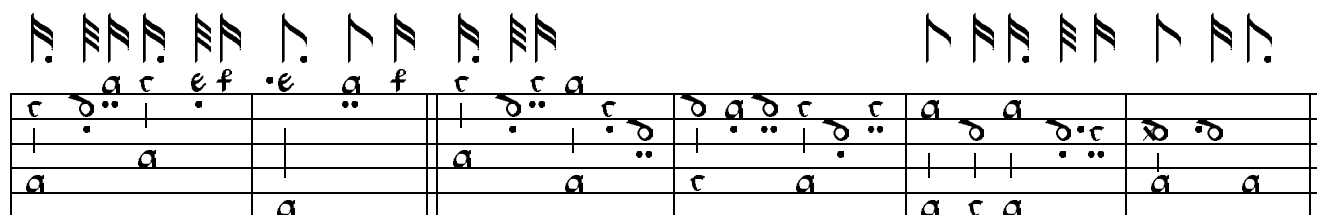
7

[illegible]

13

3a. Sallingers Rounde - ABC4

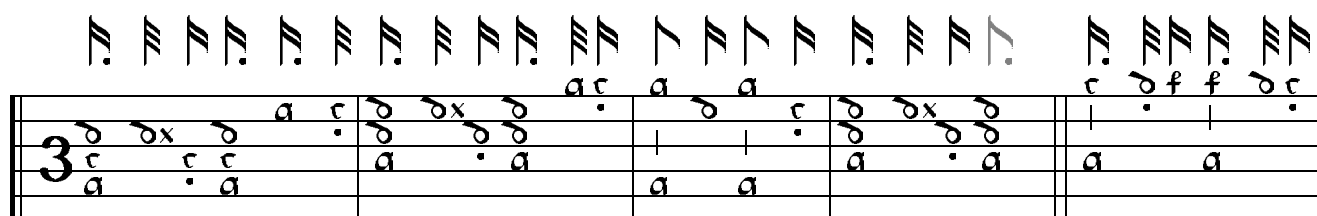
US-NHub fb 7, f. 89r



7

3b. Sellingers rownde - A4B8

IRL Dtc 408 II, p. 103



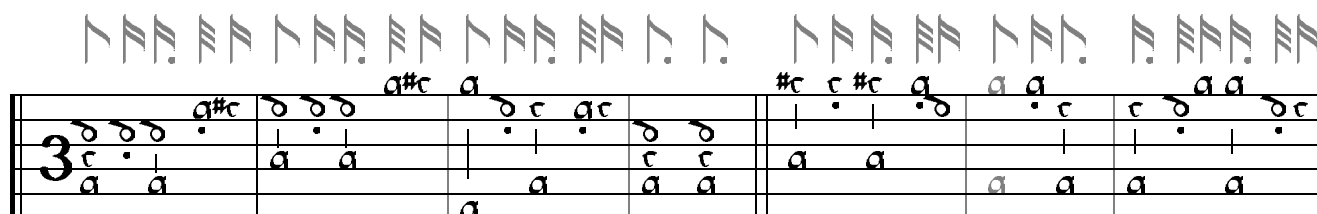
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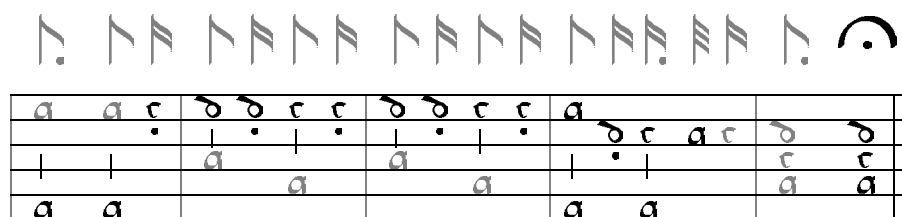
6

3c. Untitled - A4B8

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



1



8

3d. Volte Branle - 7F A4B8

D-KNh R242, f. 203r

1

7

3e. Branle Angleterr(e) - A8B16

D-KNh R242, f. 204r

1

13

3f. Brand - 7F ABC8

LT-Va 285.MF.LXXIX, f. 58r

1

12

3g. (Br)anle - 7F AA4B12

F-Pn Res.941, f. 20r

1

14

3h. Untitled - 7F AA8B24

D-B Danzig 4022, f. 20r

1

14

28

1

1

13

25

36

49

60

72

84

96

109

3j. Bransle d Angleterre - ABCC8

CH-Bu F.IX.70, p. 291

1

13

24

1

7

13

19

25

30

36

f h i h i h f		c a r d c d		a c	
c	i h f	h f h i h		a	b a b d a c d a c
d				d	d c a d c a r d a c
a	a	a		a	a
			d		

41

[illegible]

45

50

[illegible]

56

31. Courant der Meij der Meij - 7F A8B16

D-Hs ND VI 3238, p. 59

1

12

3m. The begining of the world - 7F10C A4B8

GB-Ctc O.16.2, p. 128

1

6

This musical score is for a piece in 3/4 time. It consists of two systems of staves. The first system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The second system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style.

3n. Branle - 7F A4B8

D-Kl 4o.108.1, f. 2r

This musical score is for a piece in 3/4 time. It consists of two systems of staves. The first system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The second system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style.

3o. Untitled - A4B8

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

1

7

This musical score is for a piece in 3/4 time. It consists of two systems of staves. The first system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The second system has a treble staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style.

3p. Brande A(n)gleterre - A8B8C8

LT-Va 285.MF.LXXIX, f. 68r

The first system of musical notation for '3p. Brande A(n)gleterre' consists of a single staff with a treble clef and a 3/4 time signature. The melody is written in a medieval style with square neumes on a four-line red staff. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

1 a a a a a

The second system of musical notation for '3p. Brande A(n)gleterre' continues the melody from the first system. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

14

3qi-1. Seleng(er)s Rownde - original AA4B8

US-NJd'andrea, p. 2

The first system of musical notation for '3qi-1. Seleng(er)s Rownde' consists of a single staff with a treble clef and a 3/4 time signature. The melody is written in a medieval style with square neumes on a four-line red staff. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

The second system of musical notation for '3qi-1. Seleng(er)s Rownde' continues the melody from the first system. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

9

3qi-2. Seleng(er)s Rownde - triple time reconstruction AA4B8

US-NJd'andrea, p. 2

The first system of musical notation for '3qi-2. Seleng(er)s Rownde' consists of a single staff with a treble clef and a 3/4 time signature. The melody is written in a medieval style with square neumes on a four-line red staff. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

The second system of musical notation for '3qi-2. Seleng(er)s Rownde' continues the melody from the first system. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

9

3s. Untitled - A8B12

NL-Lu 1666, f. 442v i

3t. Brande Engleterre - 7F AA4B12

Hove 1612, f. 61v

3u. Untitled - 7F A8B12

NL-Lu 1666, f. 442v ii

1

7

14

3v. Untitled - ABCC8

NL-Lu 1666, f. 442r iii

1

12

22

3w. Brande d Angleterre - ABC8

NL-Lu 1666, f. 442r i



1



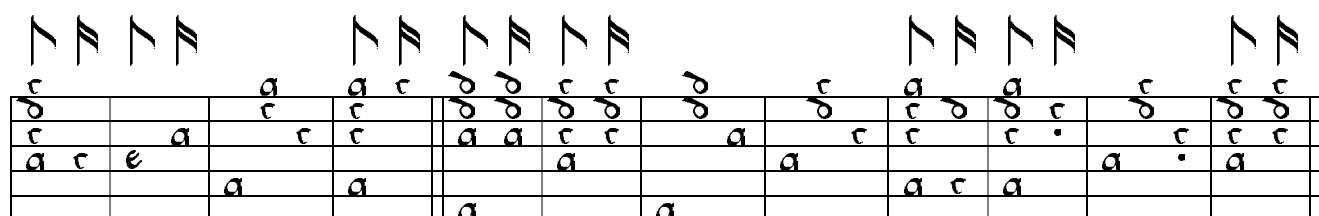
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3x-i. Selnigers Consorte - 6-course bandora part ABC8

LT-Va 285.MF.LXXIX, f. 39r



1



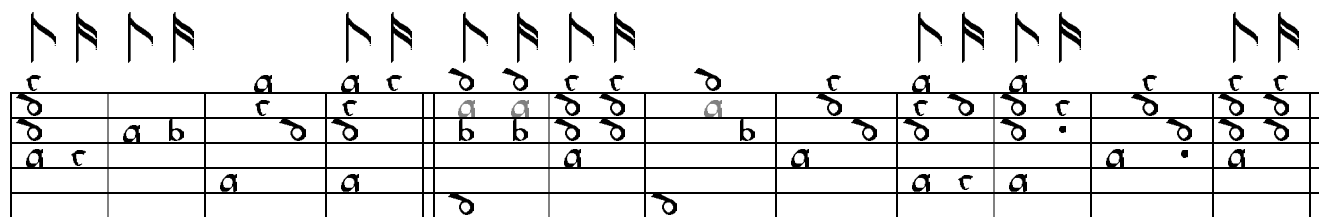
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3x-ii. Selnigers Consorte - transcribed for lute ABC8

LT-Va 285.MF.LXXIX, f. 39r



1



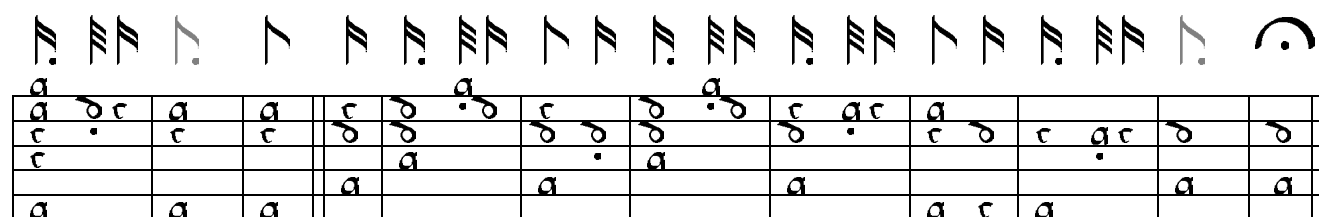
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3y. Untitled - ABC8

NL-Lu 1666, f. 442r ii



1

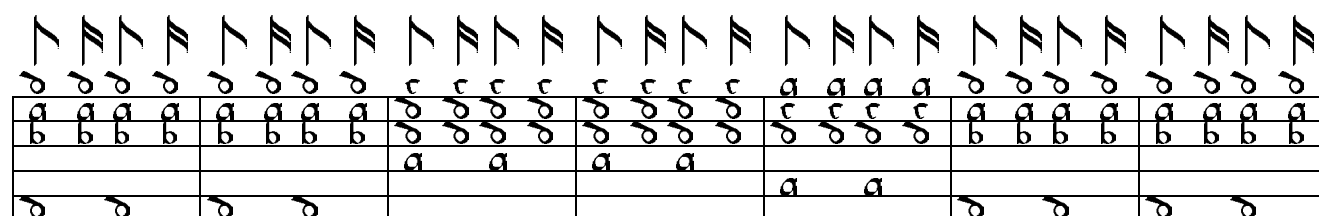


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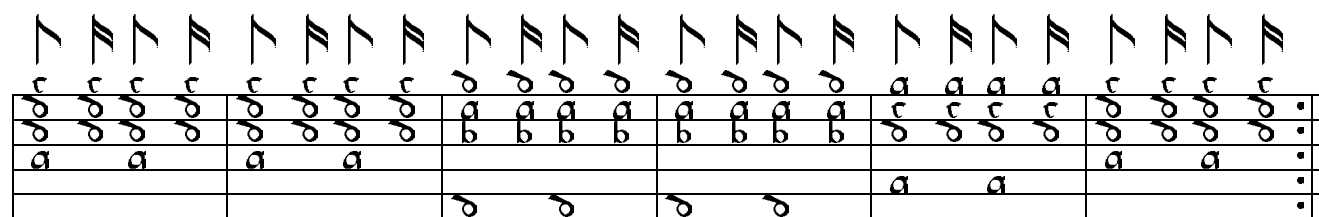
3z-ii. ground reconstructed by Stefan Lundgren - A20



1



8



15

3aa. Prangle de Angletera - 7F A8

CZ-Pnm XIII.B.237, no. 64



1

1

ac d d d f h f d f d c a c a d d d c a d a b d a b d b a d b a b d a a b d a c d

1

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

7

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

13

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

19

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

23

f f h i i h f h h i l l i h h i l l i h c d f f f c f d c a a c a d c a

27

a c a a c d a c d c a c h f h f c d f a c d f i h f i h

37

3

41

46

51

56

3bbi. Branle d'Angleterre - diatonic cittern A2B4

Phalese & Bellere 1582, f. 82r

1

1

ac d d d h f d f d c a c d d d c a d a b d a b d b a b a b d a a b d a c d

1

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

7

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

13

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

19

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

23

f f h i i h f h h i l l i h h i l l l h c d f f f c f d c a a c a d c a

27

a c a a c d a c d c a c h f h f c d f a c d f h i h f i h



37



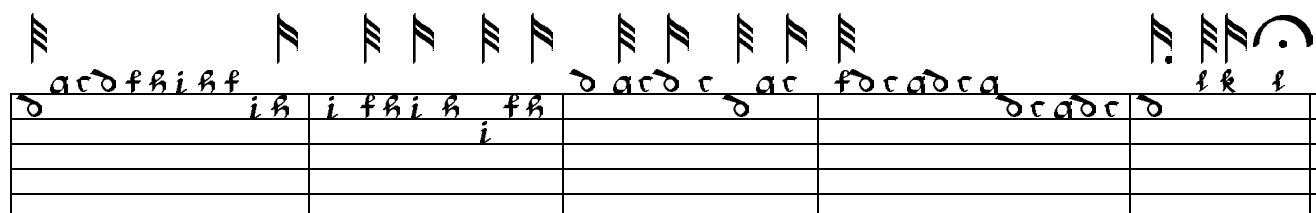
41



46



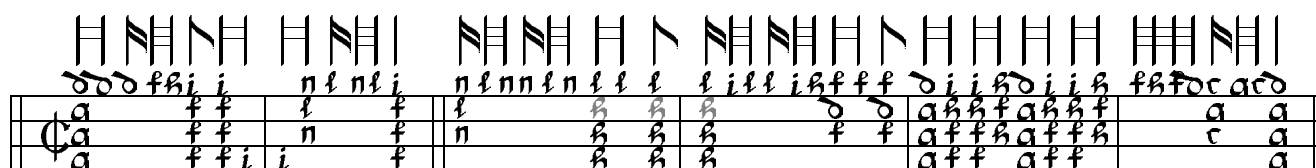
51



56

3bbii. Branle d'Angleterre - chromatic cittern A2B4

Phalese & Bellere 1582, f. 82r



1

3cc-i. Branle d'angleterre - diatonic cittern A2B2C2

Vreedman 1569 f. 21v

1

3cc-ii. Branle d'angleterre - chromatic cittern A2B2C?

Vreedman 1569 f. 21v

1

3dd. Sallingers round - chromatic cittern A8B16

US-CAh 179, f. 11r (12r)

1

13

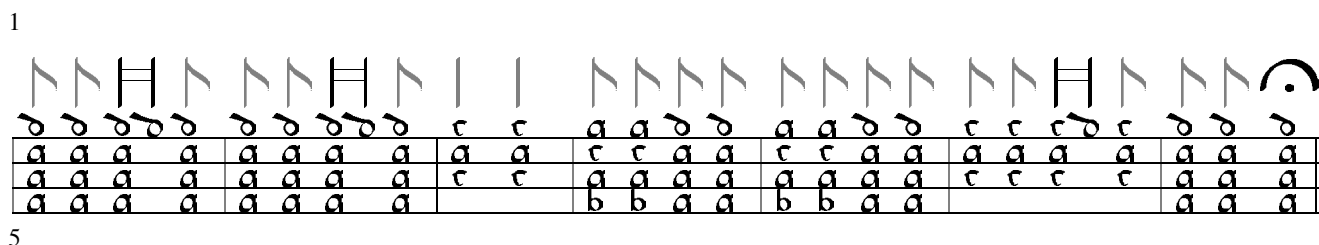
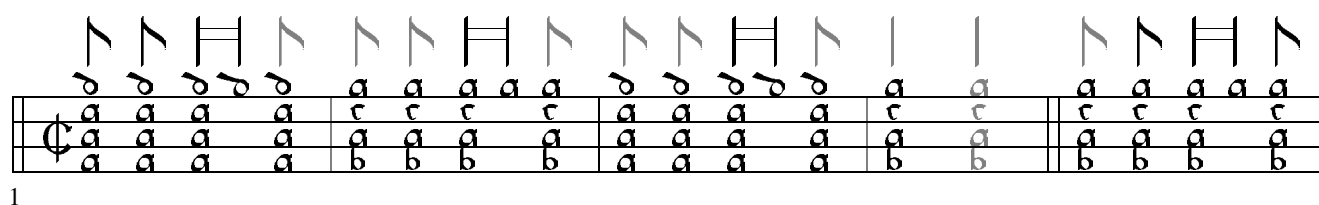
3ee. Sillingers Round 28 - chromatic cittern A2B4

US-CAh 182, f. 79r

1

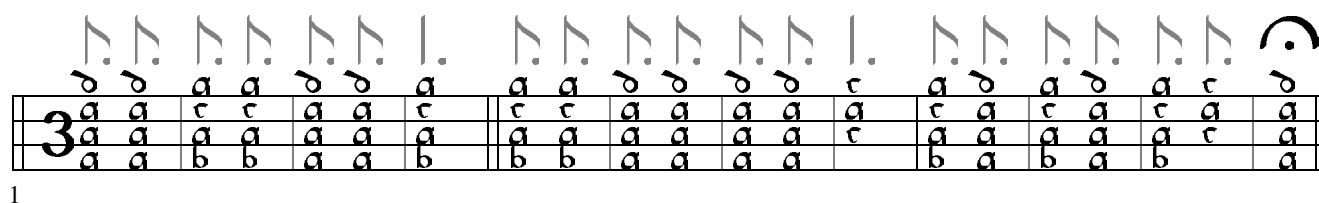
3ff. Sellingers Round - chromatic cittern A4B8

J-Tn BM-4540-ne, sig. B4r



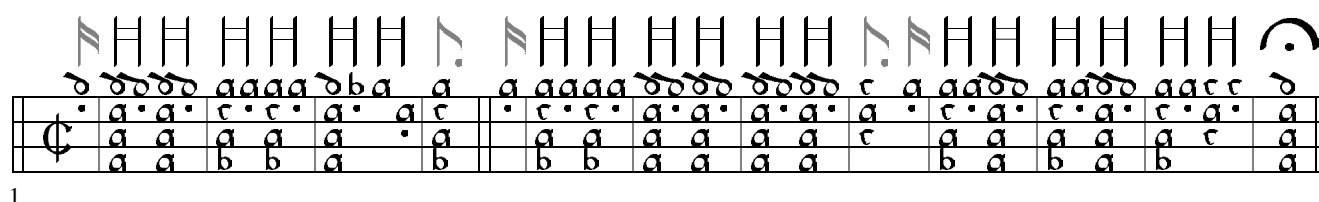
3gg. Seleingers Round 3 - chromatic cittern A2B4

US-CAh 182, f. 66v



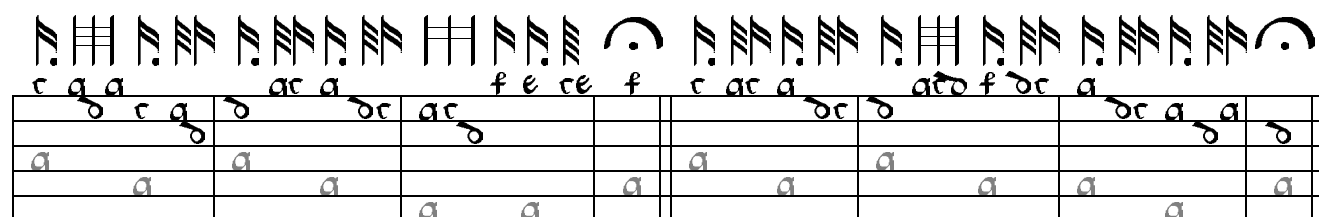
3hh. Sallingers round - chromatic cittern A4B8

US-CAh 179, f. 44v (46v)



3ii. Sellenger's Round or The beginning of the world A8B8C4

Playford 1652, p. 132



Rippe 16a. Fantasia de M. Alberto de Mantua

Castelioni 1536, ff. 26v-28v

			┐		≡	┐≡	┐			≡		┐		
		a	a							a				
				a	a b	δ	δ b a			a	δ	b	a	
♩	c	c	c	e	a .	a	a .	c	c	a	c	δ	c	e
			c	e		δ c	a	a c	δ		δ	c	a	c
											a	c	δ	f

[illegible][illegible][illegible]

40

40

G A B A G F# E D C B A G

[illegible][illegible]

90

90

103

116

126

139

153

166

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

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

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

199

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

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

224

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

236

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

250

Rippe 16b. Fantasie

Fezandet V 1555, ff. 2r-4v

1

15

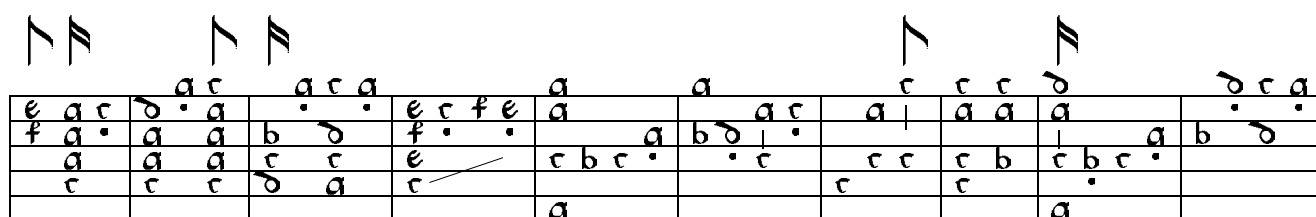
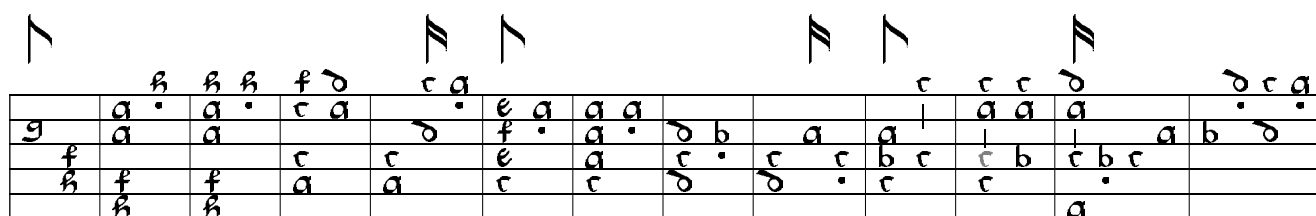
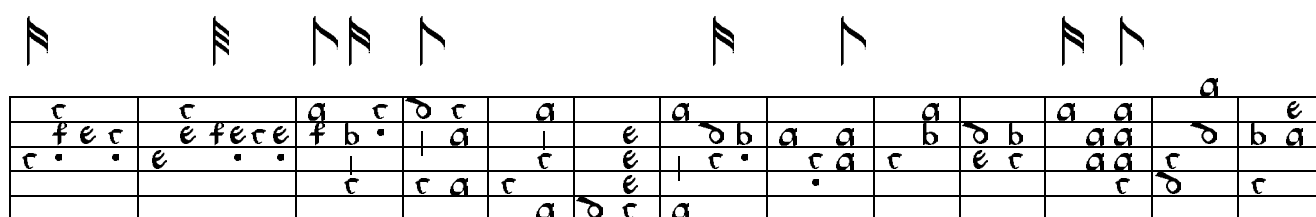
29

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76

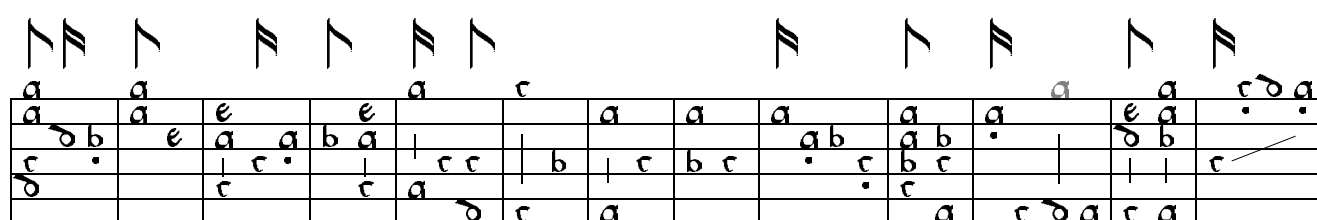




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187



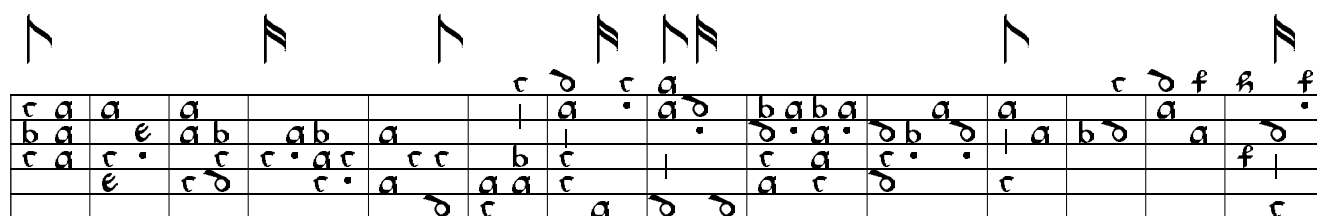
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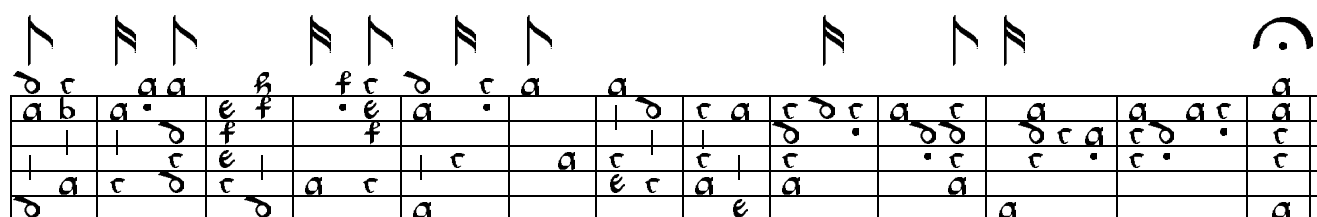
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224



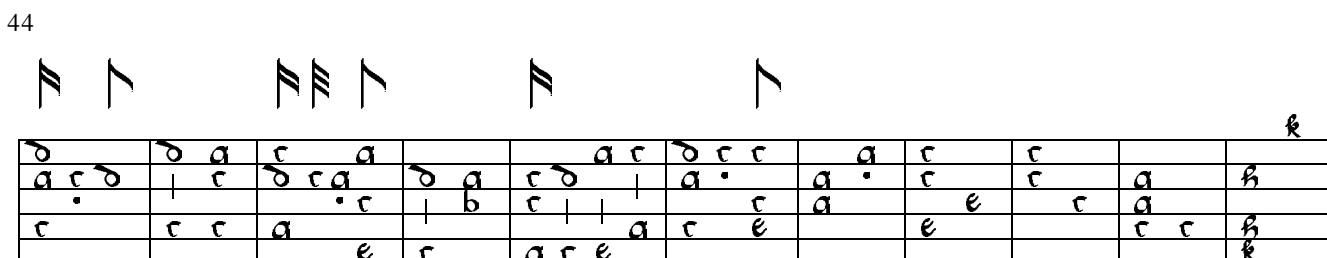
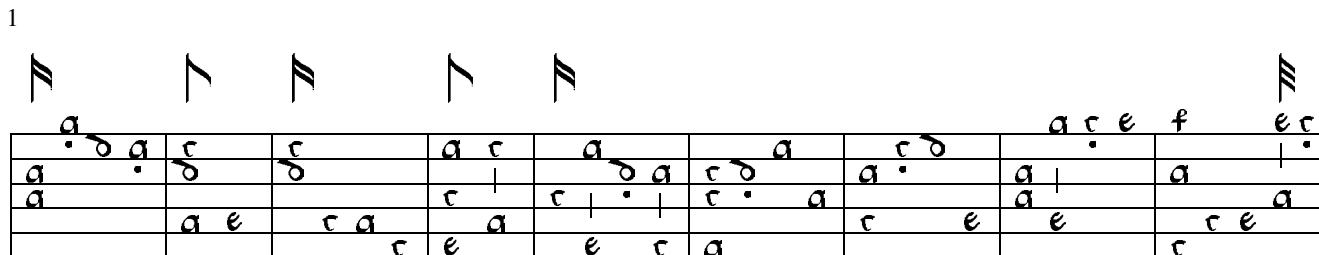
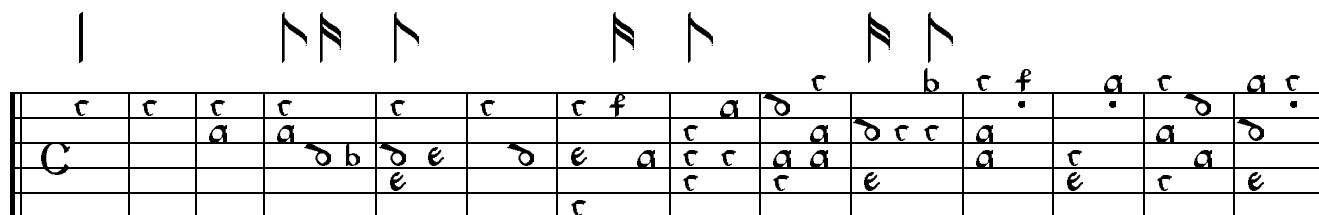
236



250

Rippe 17. Fantasie

Fezandat V 1555, ff. 5r-7v



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170

3jj. Corrente

A-KR L 64, f. 30r

14

3kk. Courante

D-Dl 1.V.8, f. 69v

11

20

31

3ll. Branle de Angleterre

Waissel 1592, sig. M4r

1

11

19