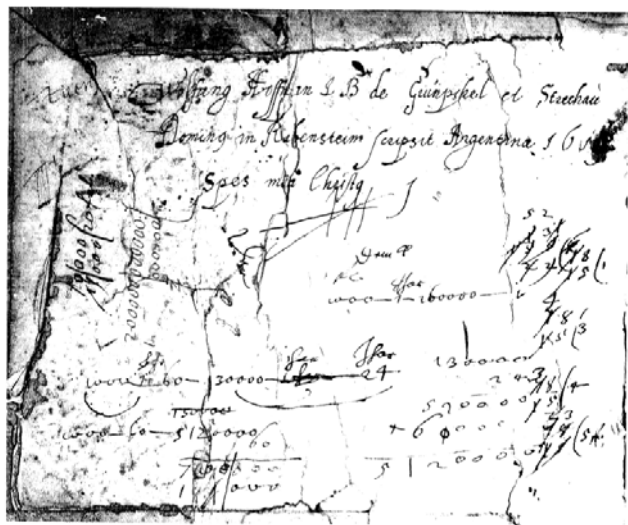


This tablature supplement includes a selection of lute solos and a duet from the early seventeenth-century lute-book of Wolfgang Hoffmann von Grünbüchel, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, N. Mus. ms. 479, which was largely unknown until the recent appearance of Richard Charteris' article in *The Lute*.¹

The original owner was Baron Wolfgang Hoffmann von Grünbüchel und Stechau (1607–1641), who belonged to a wealthy family with estates in Styria (Austria), Bohemia and Moravia. Baron Wolfgang Hoffmann von Grünbüchel was a descendant of Hans Hoffmann von Grünbüchel (d. 1564), a private advisor to the Holy Roman Emperor, Ferdinand I (1503–1564). Wolfgang Hoffmann's grandfather, Ferdinand Hoffmann (1540–1607), whose godfather was in fact Emperor Ferdinand I, received the title of Count Janowitz. Ferdinand Hoffmann purchased major estates in Bohemia and Moravia, and served at the Prague court of Emperor Rudolf II (1552–1612). The grandfather Ferdinand Hoffmann, who studied in Padua in 1553 and held prominent positions throughout his career, was a major book collector. When he died in 1607, his library at Schloss Janowitz (located 65 kilometres from Prague) was 'probably the finest private collection in central Europe'. The most valuable component of his library comprised the book collection of the Nuremberg physician Hieronymus Münzer (1437–1508). The Hoffmann library was inherited by Ferdinand's son, Andreas, and then his grandson Wolfgang Hoffmann, the original owner of the lute-book at Staatsbibliothek zu Berlin, N. Mus. ms. 479. When Wolfgang Hoffmann von Grünbüchel died in 1641, the family library was inherited by his son Wolfgang Friedrich. Eventually it passed to Wolfgang Friedrich's daughters, Johanna Maria and Maria Elisabeth, who in turn donated the collection in 1669 to their guardian, Prince Ferdinand Josef von Dietrichstein (1636–1690). In 1988, the Staatsbibliothek zu Berlin purchased the lute-book from the antiquarian bookseller Christian M. Nebehay in Vienna.

On the front pastedown (see facsimile below), the original owner wrote 'Wolffgang Hoffman L B de Grunpichel et Strechau Dominus in Rabenstein scripsit Argentina 1619 ...'. Rabenstein and Strechau are places in Styria in Austria.



Wolfgang Hoffmann von Grünbüchel wrote this inscription in Strasburg in 1619, probably while he was studying there. The lute-book was almost certainly compiled for his instruction on the instrument, and indeed his interest in lute music is confirmed by other lute sources that were formerly in the Hoffmann collection (see the article). It is quite likely that he met, and possibly received lessons from, the Strasburg lutenist Elias Mertel (c.1561–1626), who was then one of the instrument's best known practitioners in central Europe as well as being intabulator and composer.²

The lute-book contains 86 works in French lute tablature by French, English, Italian, and German composers, though most of them are arrangements made by others. Most of the works comprise dances, preludes, untitled pieces and lute versions of *airs de cour*. In addition to two preludes (see n° 1 edited here), the instrumental genres comprise an almande gratiae (n° 8), ballett (17, see n° 9, 14 & 15), bergamasco (2, see n° 10), branle (1), chorea (1), courante (24, see n° 12 & 16), galliard (5, see n° 5), mascarate (4, see n° 2), passamezzo (2), pavan (2, see n° 6), prelude (7), saltarello (1), sarabande (2, see n° 13 which uses the ground I-IV-I-V of the Spanish zarabanda), volte (3, see n° 16) and a setting of the continental ballad 'Francescina' (n° 4). Three pieces in the manuscript were composed for two lutes in unison, a chorea and two courantes. One of the courantes is in fact an arrangement of the English tune known as Packington's Pound (n° 7, reproduced as in the original despite the few dissonances). Another work consists of a three-movement suite for a masque. Only six compositions are accompanied by manuscript attributions: a 'Favorite' and a courante by 'Gauttier' (or Gothier) - not to be confused with the French lutenists and composers Ennemond Gaultier (1575–1651) or his cousin Denis Gaultier (1597/1603–1672); a galliard by Elias Mertel; a courante by the French composer and singer Jacques Salmon (b. c.1545; fl. 1571–1586; n° 17) which is anonymous in another source so that the composer is only identified in the present manuscript; a courante possibly by the Italian lutenist and composer Laurencinus Romanus or Lorenzino (d. 1608); and a prelude by the otherwise unknown composer 'H Pÿso'.



¹ Richard Charteris, 'Wolfgang Hoffmann von Grünbüchel's Lute-Book: A New Source of European Music' *The Lute* 46, pp. 1-46 (2006), publication coinciding with this issue of *Lute News*

² For the 26 lute solos by Elias Mertel see John H. Robinson *Lute Solos ascribed to Elias Mertel* (Lübeck: Tree Edition, 2007).

Among other continental composers whose music is represented are the French lutenists and composers Mercure d'Orléans (fl. c.1590–c.1619), Robert Ballard (c.1575–1649), and Charles de Lespine (b. ?1580, d. after 1627), and the French-based, Polish lutenist and composer Jakub Reys (c.1550–c.1605). The manuscript also contains lute arrangements of *airs de cour* without text underlay, though some have titles. They comprise three pieces inspired by Pierre Guédron's 'Est ce Mars ce grand dieu des alarmes' published in 1613 – one was composed by Robert Ballard; two works inspired by the unattributed 'En me revenant de Saint Nicolas' published in 1597; one piece inspired by Pierre Guédron's 'Je rencontraï l'autre jour', published in 1613; a work inspired by Pierre Guédron's 'C'est trop courir les eaux', published in 1617; and one composition inspired by Jean Boyer's 'Sa beauté extrême', published in 1619. Four courantes in the lute-book are based on the popular dance tune 'La Vignonne', which was probably written by the French lutenist Jérôme Vignon (b. ?1590s; d. after 1653).

The lute-book also includes two unattributed compositions by the famous English lutenist and composer John Dowland (1563–1626), both of which are edited here. The first, his 'Frog Galliard' (n° 5), appeared in many other lute versions, though most of them, like this one, were arranged by others. In addition to lute, the piece was circulated in versions by others for keyboard, cittern, mandora, mixed consort, viols as well as a ballad (see worklist). Rather than G major, as the version Dowland autographed in US Ws V.b.280, f. 12v, the present piece is in F major, assuming a lute tuned in G. At times the arrangement in the Grünbühel lute-book is quite different from the Dowland version. For instance, instead of repeating each strain after its first statement, as in Dowland's version, this source gives the two strains one after the other and then follows them with a lively second section ('2 deel') containing the repeats. The second work by Dowland represents a new cognate version of his most famous composition, the 'Lachrimae Pavan', which appeared in approximately 100 early manuscripts and printed editions (see worklist). A few

of the versions belonged to Dowland, though the majority were arrangements made by others. This version (n° 6 – the words 'animi gratia' are written under bar 30) is in the form of divisions but largely adhering to the harmony of the original (see facsimile on the previous page).

Unattributed lute arrangements of popular English ballad tunes, though mostly unnamed in the source, comprise two settings of 'Pickelhering/ Walking in a Country Town', and single settings of 'Bonny Sweet Robin' (or 'Robin Is to the Greenwood Gone'), 'Packington's Pound' (n° 7) and 'Walsingham'. Other English works include a galliard by Robert Johnson known as 'My Lady Mildemay's Delight', 'Ballet Anglois' (n° 3), 'Mascarada The Nobleman', and 'Ingleza' (n° 11).

The music is written for a ten-course lute in *viel ton* tuning. Assuming that the uppermost string was g', then two tuning guides near the beginning of the manuscript indicate that the instrument was tuned C D E flat F G c f a d' g'. However, some of the music uses an 8th course tuned to E natural (such as n° 1, 10, 12 here) or a 10th course tuned to B flat (such as n° 14 here). Playing indications abound in the lute-book, but vertical ties in chords, horizontal ties and *tenuto* signs ('x') to indicate holding of bass notes and right hand fingering (one dot under a tablature letter for index finger and two dots or two short vertical lines sloping to the right or to the left have all been interpreted as indicating the middle finger) have been reproduced as in the original. However, the two short vertical lines also often appear within a chord or below the bass note of a chord, the significance of which is not clear. These and other signs (shown in facsimile on the previous page) as well as '/' within chords to indicate spreading, have been omitted. Minor editorial corrections have been made without comment.

Worklist

1. <i>Praeludium</i>	ff. 68v–69r
2. <i>Mascar[a]te</i>	f. 8v
3. <i>Ballet Anglois</i>	ff. 36v–37v
4. <i>Franciscano</i> ³	ff. 64v–65r
5. <i>Frog galliard/ 2 deel</i> ⁴ [bars 39 & 63 added]	ff. 60v–62r

³ A section called 'La bella Francescina' appears in many battle settings throughout the 16th-century using several tunes, including the tune of the English ballad 'Mal Sims' in some versions. Cognates in G minor: GB Lbl Sloane 1021, ff. 76v–77r *Labellana Fran*; LT-Va 285-MF-LXXIX, f. 6r [untitled] = LT-Va 285-MF-LXXIX, f. 54v *Paduana Franciscina Bass*; LT-Va 285-MF-LXXIX, f. 35r *Intrada Hass[ler?]*; NB; LT-Va 285-MF-LXXIX, f. 41v [untitled]; LT-Va 285-MF-LXXIX, f. 54v *Alia ejusdem Basis*; LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*. In D minor: LT Va 285-MF-LXXIX, f. 54v *Paduana Francis*; LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*. In C minor: D-Ngm 33748/I, f. 76r *franzisgina*; GB-Lbl Sloane 1021, f. 77v i, *Labella Franciscana alias Dannenbaum*. Cognate versions of 'Mal Sims' in G minor: D-B 4022, f. 43v *Mal sims*; D-Kl 4° Mus.108, f. 4r *Paduana*; D-LEm II.6.15, p. 168 *Intrada Angellica*; D-LEm II.6.15, p. 483 *Matrigalia* 17; GB-Cu Dd.9.33, ff. 62v–63r *Mall Sims*; GB-Cu Add.3056, f. 43r *Mall Symms*; GB-Lam 601, f. 11v: [untitled, index: *Mall Symes*] = US-Ws V.b.280, f. 15v *Mall: Symes*; GB-Lbl Add.6402, f. 2r *Dumesai*; GB-Lbl Add.38539, ff. 9v–10r *Mall Symmes*; GB-Lbl Eg.2046, ff. 26v–27r *Mall Symes*; Hove 1612, f. 59r *Ballet Englese/ Incerte*; Vallet 1615, p. 92 *Bal Anglois/ Mal Symmes*. In D minor: D-B 40141, f. 187r [untitled]; D-Dl M 297, pp. 136–8 *Englischer Leufberger*; D-Kl 4° Mus.108, ff. 59v–60r *Ballett angloys*; D-LEm II.6.15, p. 97 *Paduana*; D-LEm III.11.26, p. 2 *Chorea Anglica*. In C minor: GB-Lbl Sloane 1021, f. 77v iv *Littave Engelsche Leuffauch*; Vallet 1616, pp. 8–9 *Malsimmes*. Lute duet: US-NHub fb7, f. 81v *Mall Sims* [lute I only]. Lute, cittern and 2 voices: Valerius 1626, pp. 206–8 *'t Engels Malsims, metten Bas: zynde op een twee-spraeck gestelt, tusschen A ende B*. Cittern: US-CA Mus.182,

ff. 75v–76r *Malsymes* 28. Mandora: GB-En Adv.5.2.15, pp. 3–5 *Male Simme*. Keyboard: D-B Ly A1, pp. 290–1 *Malle Siemon/ Lenhardus Wooddeson*; F-Pn 1186, f. 118v *Mal Sims*; GB-Cfm Mus.168, pp. 33–4 M. S.; GB-Cfm Mus.168, pp. 394–5 *Mal Sims/ Giles Farnaby*; GB-Lbl Add.30486, f. 21r *Mall Simms*; GB-Lbl Add.30486, f. 22r *Wanton Season*; GB-Lbl Add.36661, ff. 62v–63r *Mall Simmes/ Mall Sims Tho: Tunstall Ayprill the 23r 1630*; GB-Och 437, f. 2r *Mall Sym*; PL-Kj 40316, ff. 14v–15r *Canzon di do*; RF-SPan 204, f. 29r *Molle Sijmen Mr JP* [Sweetinck]; S Sk 1, f. 38v *Allamande Dowland*; S-Sk 1, ff. 59v–60r *Pauan*; 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*; US-NYp Drexel 5612, pp. 156–7 *Lessons in D soll re: / Mall Simes*. Violin and bass: Vallet 1642 section III, no. 18 *Malsimmes*. Instrumental ensemble: GB-Lbl Add.17795, f. 41r *Mall Simmes*; GB-Ob 245–6, p. 3, *Mall Simes*. Mixed consort: Rosseter 1609, no. 25 *Mall Simms. Incertus Edmond Kete*.

⁴ Lute cognates in F: D-Dl M 297, p. 134 *Galliardi Gantz berij[m]bt*; D-LEm II.6.15, p. 198 *Rechenbergers Galliardi 15*; D-LEm II.6.15, p. 230 *Galliarda I.A.F.*; D-Lr 2000, pp. 4–5 *Galliardi*; D-Ngm 33748/I, f. 13v *Galliarda*; S-B 2245, ff. 15v–16r *Galiarda the frog*. In G: GB-Cu Add.3056, ff. 42v–43r *Frogg galliard* [CLMJJD 90]; GB-Cu Dd.2.11, f. 40v [untitled]; GB-Cu Dd.2.11, f. 93r *The Frogg Galliardi* [CLMJJD 23]; GB-Gu Euing 25, ff. 26v–27r [untitled]; D-Hs M B/2768, pp. 144–5 *Frogge Galliardi*; NL-Lu 1666, f. 28v *Frayge Gaillarde*; US-Ws V.b.280, f. 12v *frog Galliardi / Jo dowlande* [CLMJJD 23a]. Lute duet: D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* [lute I]; D-Ngm 33748/I, f. 10r *galliarda Frog Pasus* [lute II]; LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frosce* [lute I]; LT-Va 285-MF-LXXIX, f. 22v *Galliarda*

6. *Pauana Lachrimae* ⁵ ff. 72v-74r
 7a. *Courante Discantus Primus* [lute I] ff. 25v-26r
 7b. *Eiusdem Discantus Secundus* [lute II]⁶ ff. 26v-27r
 8. *Almande gratiae* ⁷ ff. 46v-47r
 Hove 1601, f. 109r *Almande Gratie*
 B-Bc Lit. S¹ 26.369, f. 35r *Almande grassie*
 9. *Ballet* ff. 66v-67r
 10. *Bargamasco* ⁸ [barring adjusted editorially] ff. 70v-71r
 11. *Ingleza* ff. 65v-66r
 12. *Courante* ff. 49v-50r
13. *Sarabande* [bar 23 added editorially] ff. 53v-54r
 D-Kl 4^o Mus. 108.I, ff. 98v-99r *Sarabande*
 14. *Ballet* f. 67v
 15. *Ballet madame* f. 43r
 16. *Volte* f. 10r
 17. *Courante de Mr Salomon* [Jacques Salmon] f. 20v
 US-R Vault M140 V186S, p. 34 [untitled]
 Richard Charteris, University of Sydney
 and John H. Robinson, Newcastle University

Frisco. Bass [lute II]. Lute cittern and voice: Valerius, 1626, pp. 54-55 *Engels Nou, Nou* [index *Nou, nou*]. Cittern: Robinson 1609, sig. G1 24 *The Frogge*. Mandora: GB En Adv.5.2.15, pp. 35-40 *Froggis Galziard*. Keyboard: A Lla hs.475, f. 102v *The frog Galliard*; GB En 9448, ff. 29v-32v *The Frogge/August 25 1612 The Frogge Mr Willoughbye*; GB Lm 46.78/748, ff. 8r-9r *Frogges Galliard*; GB PLlancelyn Bunbury, ff. 28v-30r *Frogg gall/ Robt Hall*. Mixed consort: LT Va 285-MF-LXXIX, f. 5v untitled; LT Va 285-MF-LXXIX, f. 40v *The Frogg Galliard* [dupl*ici* modo [bandora]; LT Va 285-MF-LXXIX, f. 40v 2. *Variatio* [bandora]; Morley 1599/1611, no. 10 *The frogge galliard*. Lute song: Dowland 1597, sigs. C2v-D1r *VI. Now, O now, I needs must part*. Vocal settings à 3: Camphuysson 1647, p. 24 *Forgs Gaillarde*; Camphuysson 1655, p. 24 *Forgs Gaillarde*; Camphuysson 1675, p. 23 [untitled].

⁵ Lute cognates in G minor: D B 40141, ff. 36v-38r *Fantasia Joannis Dulandi*; D Hbusch, ff. 24r-27r *Pauana Lachryme*; D Hs M B/2768, pp. 17-9 *Pauana Lachrimi van den Houen der iz Febr A^o 1614*; D Kl 4^o Mus.108 I, ff. 5r-5v *pauana lachrima*; D Kl 4^o Mus.108 I, ff. 55v-56r *pauana lachrima*; D KNh R.242, ff. 103v-104r *Pauana Lachrimae*; D LEm II.6.15, pp. 78-9 *Pavana Lachrymae* 2; DK Kk Thott 841.4^o, ff. 109v-110r *Lachrim Angelica*; GB Cfm Mus.689, ff. 8v-9r *Pauana by J. Dowlande Lachrimae*; GB Cu Add.3056, ff. 4v-5r *Lacrimae by MR Dowlande*. B.M.; GB Cu Add.3056, ff. 14v-15r [untitled]; GB Cu Add.3056, ff. 36v-37r *Lacrimae C.K.* = GB HAdolmetsch II.B.1, f. 225v-227v *Lachrymae* = Fuhrmann 1615, p. 60 *Pavana sexta*. [header *Pavana Lachrimae*. .V[alentin] .S[trobel].; GB Cu Dd.2.11, f. 81v [untitled]; GB Cu Dd.5.78.3, ff. 9v & 21r *J D* [CLM]D 15]; GB Gu Euing 25, ff. 25v-26r [untitled]; GB Lam 601, f. 11r [untitled, first 2 bars]; GB Lam 603, ff. 11v-12r *Lachremae J D / Lachrymae Made By Mr Jo Dowland Bachelor of Musique*; GB Lbl Add.6402, f. 1r *Lacrame*; GB Lbl Add.31392, ff. 35v-36r *Dowlands Lachrima / Lachrima of maister Dowland*; GB Lbl Add.38539, ff. 22v-23r *Lachrima Pavin by mr John Dowland*; GB Lbl Eg.2046, ff. 16v-17r *Lacrimae by dowlande*; GB Lbl Sloane 1021, ff. 21v-22v *Pavan Lachrymae*; GB WPforester welde, f. 4v *Pauane Lachrima Mr Dowland*; LT Va 285-MF-LXXIX, f. 24v *Lachrimae*; NL Lu 1666, f. 388v *Lacryme*; US Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland*; Barley 1596, sigs. E1r-E2v *Lacrimae by I. D.*; Rude 1600 II, sigs. GG5v-GG6r 91 [index: *Pavana a 5. voc. Dulandi Angli*]; Hove 1601, ff. 94r-95r *Pavana Lachryme/ Reprins*; Besard 1603, ff. 16v-17r *Fantasia Joannis Dooland Angli Lachrimae*; Hove 1612, f. 2v *Preludium Lachryme*. In A minor: GB Cu Add.2764(2), ff. 5v-6r *Dowlandes Lacrimae*; GB Cu Dd.2.11, ff. 75v-77r *Lachrimae Jo Dowl*; GB Lbl M.1353, f. 11v [untitled]. In C minor: D LEm II.6.15, pp. 122-3 *Pauana Lacrumae* 2. In D minor: NL Lu 1666, f. 389v *Lachryme* [lute part]. In F minor: A Lla hs.475, f. 12r *Pauana Lachrimi*. Lute trio: Besard 1617, no. 17 *Lachrimae J. Dooland a I.B.B. in hanc concert. accomadatae*. Bandora: GB Cu Dd.2.11, f. 84v *Lachrimae J. D.* Lute, cittern and two voices: Valerius 1626, pp. 216-9 *Pavane Lachryme met den Bass*. Lyra viol: GB Mp 832 Vu 51, p. 18-9 *Lachryme R[ichard]. S[umarte]*. Keyboard: F Pn Rés.1185, pp. 322-7 *A. re Lachryme Pavin*; F Pn Rés.1186, ff. 115v-116r *Lachrymae*; GB Cfm Mus.168, pp. 222-3 *Pavana Lachrymae/ John Dowland sett forth by William Byrd*; GB Cfm Mus.168, pp. 406-8 *Lachrimae Pavan/ J. D. sett by Giles Farnaby*; GB Cfm Mus.782, ff. 75v-76r *Dowlands Lachrimae out of my cosine Maryes booke*; GB Cfm Mus.782, ff. 83r-84r *Dowlands Lachrimae sett by Mr Randall*; GB Lbl Add.30485, ff. 71r-72v *Lacrimae*; GB Lbl RM.23.1.4, ff. 5v-7v *Lacrimae Pavin/ Benjamin Cosyn*; GB Lbl RM.24.d.3, ff. 167r-171r *Lachrimae/ Mr Bird*; GB Och 437, f. 11r *Lachrymae*; I Tn Foà 7, ff.

56v-57v *Pavana Lagrime Englese*; S Sk 1, f. 24v *Pauana Lachrima*; S Uu Instr.mus.hs 408, ff. 34v-35r *Paduana Lachrima intavolata da Melchior Schildt*; US NYp 5609, pp. 88-9 *Lachrymae/ Qry. by Dowland*; US NYp 5612, pp. 186-7 *Lacryma A Pavion Jo Do*. Violin and bass: Vallet 1642, section III, no. 17 *Pavanne Lachryme*. Mixed consort: GB Cu Dd.3.18, ff. 16v-17r *Lachrimae* [lute]; GB Lam 600, f. 17v [untitled, crossed out and unfinished, bandora]; GB Lam 600, f. 92r *Lachryma* [bandora]; LT Va 285-MF-LXXIX, ff. 38v-39r *Paduana Lachrijmae P* [bandora]; GB Cu Dd.14.24, f. 25r *Lachrima* [cittern]; GB Cu Dd.5.21, f. 3v *Lachrimae* [recorder]; GB Cu Dd.5.20, f. 6v *Lachrimae* [bass viol]; Morley 1599, no. 7 *Lacrimae Pavin*. String consort a5 and lute: Dowland 1600, sigs. B2v-C1r *Lachryme/ II. Flow my teares*. Instrumental ensemble; D Kl 4^oMus.125(1-5), no. 42 [untitled]; GB Lbl Add.17786-91, f. 14r *Mr Dowland's Lacrimae*; Dowland 1604, sigs. B1v-B2r *Lachrimae Antiquae./ I / Io. Dowland*.

⁶ Solo lute cognates in C minor: A KR L 81, f. 155r *Englisch Cour* & 155v *Saltatio Anglica*; CZ Pnm IV.G.18, ff. 82r-82v *Passepied*; D DI M 297, p.143 *Courant*; D Lr 2000, p. 9 *Bransle*; GB Cu Nn.6.36, f. 21r *Pack Pound*; GB Lam 601, f. 8v *packintons compounds* [index: *Packtkintons compounds*]; GB Lbl Sloane 1021, f. 49r *Alia*. In F minor: NL Lu 1666, f. 401v *Pacetonson Chanson Engloise*, Orpharion: Barley 1596, sig. C4v *Bockingtons Pound by Fr C[utting]* [Jan Burgers *Collected Lute Music of Francis Cutting* (Lübeck: Tree Edition, 2002), n^o 37]. Keyboard: F Pn 1186, f. 101r *Packingtons pound*; GB Cfm Mus.168, p. 296 *Pakingtons Pownde* & p. 53 *Packingtons Pound*; GB Lbl RM.23.1.4, f. 24v-26r *Pakintons pownde/ Ben: Cosyn*; US NYp Drexel 5609, p. 5 *Packingtons pound*. Instr. ensemble à 4: Praetorius *Terpsichore* 1612, no. 123 *Courante*.

⁷ Same tune as 'En me revenant de St. Nicolas' and 'More Palatino'. Cognates for En me revenant in F: D B N 479, f. 2v [untitled]; D LEm II.6.15, p. 500 *En me reuenant*; GB Cfm 689, f. 31r *En me revenant*; GB Ctc O.16.2, p. 139 *mr Dan iell Bachelers Round*; GB Cu 3056, ff. 43v-44r [untitled]; GB Lam 603, f. 25v *Almayne*; GB Lbl 38539, ff. 8v-9r *Almayne*; GB Lbl Eg. 2046, f. 28v *A Carranta*; Fuhrmann 1615, pp. 158-9 *Ballet 20. En me revenant*; Besard 1617 no. 9 *en Reuenant de Saint Nicolas*. In B flat: GB Cfm 689, f. 44r *En me revenant Etc.*; Fuhrmann 1615, p. 141 *Bransle d.S.Nicola.p.Sig.Jacobum*. Lute tuned harp way: D Us Smr. Misc.132, p. 70 *ballet de S^t nicolas*. Mandora: D Us Smr. Misc.132, p. 71 *nicola ... di la mandore*; D Us Smr. Misc. 133a, pp. 2-3 *En reuenant S. Nicolas*; D Us Smr. Misc.133b, ff. [1v-2r] *En revenant de S. Nicolas*. Keyboard: A Wn 17771, f. 160v *Revenant per Johan. Bull*; F Pc Rés 1185, pp. 30-1 *Allmaine: Or: Gibbons*; GB Lbl 10337, f. 27v *Almayne: Mr. Johnson*; GB Lbl 36661, f. 40r *The Italian Ground: By Mr. Orlando Gibbons*; GB Och 1113, pp. 219-20 *Allmaine Orlan. Gibbons*; Pepusch MS 18/I (lost?), p. 88 *Dr. Bull voor my gemaect, En revenant*; US NYp Drexel 5609, pp. 32-3 *Almayne Mr. Johnson*; US NYp Drexel 5612, p. 120-1 *The Italian Grounde Mr. Orlando Gibbons*. Bass in mensural notation: D Us Smr. Misc.132, p. 6 *En rever*; D Us Smr. Misc.132, p. 7 *En rever*. More Palatino in F: D DI M 297 pp. 132-3 *More Palatino*; D HRD Fü 9829, ff. 10v-11r *More Palatino/ Variatio*; D LEm II.6.15, p. 460 *Flore paladino*; GB Lbl 1021, ff. 65r-66r *More Palatino* [1 setting in B flat, 5 settings in F]; I Fn Fondo.Magl. XIX 105, f. 13r *More Palatino*; S B PB fil.172, ff. 35v-36r *More Palatino*; S B PB fil.172, f. 37r *More Palatino*.

⁸ For full concordances see the tablature supplement to *Lute News* 81 (Spring 2007): 'Lute Music for Comic Actors Fools Buffoons and Matachins', endnote 12.

1. Praeludium

D-B N 479, ff. 68v-69r

1

2. Mascarate

D-B N 479, f. 8v

1

5

3. Ballet Anglois

D-B N 479, ff. 36v-37v

Measures 1-6 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols (vertical lines with flags). The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'.

Measures 7-12 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

Measures 13-15 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

Measures 16-20 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

Measures 21-26 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

Measures 27-32 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

Measures 33-36 of Ballet Anglois. The system consists of three staves. Above the staves are various rhythmic symbols. The notation includes notes with stems and flags, and some notes are marked with 'a' or 'b'. There are also some 'x' marks below the staves.

4. Franciscano

D-B N 479, ff. 64v-65r

Measures 1-5 of the piece. The notation is written on a five-line staff. Above the staff, there are various rhythmic markings (vertical lines) and some letters (a, b, f, c, x). The staff itself contains notes (half notes, quarter notes, eighth notes) and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The first measure starts with a half note 'a'. The second measure has a half note 'a' and a quarter note 'x'. The third measure has a half note 'a' and a quarter note 'b'. The fourth measure has a half note 'a' and a quarter note 'c'. The fifth measure has a half note 'a' and a quarter note 'd'.

1 a

Measures 6-10 of the piece. The notation is written on a five-line staff. Above the staff, there are various rhythmic markings (vertical lines) and some letters (a, b, f, c, x). The staff itself contains notes (half notes, quarter notes, eighth notes) and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The sixth measure starts with a half note 'a'. The seventh measure has a half note 'a' and a quarter note 'b'. The eighth measure has a half note 'a' and a quarter note 'c'. The ninth measure has a half note 'a' and a quarter note 'd'. The tenth measure has a half note 'a' and a quarter note 'e'.

6 a a a a a

Measures 11-15 of the piece. The notation is written on a five-line staff. Above the staff, there are various rhythmic markings (vertical lines) and some letters (a, b, f, c, x). The staff itself contains notes (half notes, quarter notes, eighth notes) and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The eleventh measure starts with a half note 'a'. The twelfth measure has a half note 'a' and a quarter note 'b'. The thirteenth measure has a half note 'a' and a quarter note 'c'. The fourteenth measure has a half note 'a' and a quarter note 'd'. The fifteenth measure has a half note 'a' and a quarter note 'e'.

11 a a a a a

Measures 16-20 of the piece. The notation is written on a five-line staff. Above the staff, there are various rhythmic markings (vertical lines) and some letters (a, b, f, c, x). The staff itself contains notes (half notes, quarter notes, eighth notes) and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The sixteenth measure starts with a half note 'a'. The seventeenth measure has a half note 'a' and a quarter note 'b'. The eighteenth measure has a half note 'a' and a quarter note 'c'. The nineteenth measure has a half note 'a' and a quarter note 'd'. The twentieth measure has a half note 'a' and a quarter note 'e'.

15 a

5. Frog galliard

D-B N 479, ff. 60v-62r

1 a //a a //a

8 //a a

14 a a

21

27 a a a

33 //a

37 a //a

42

46

51

57

61

6. Pauana Lachrimae

D-B N 479, ff. 72v-74r

1

6



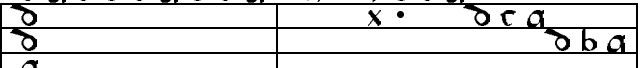
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16

21






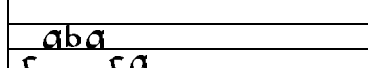
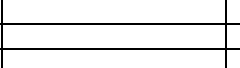
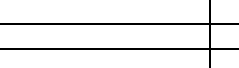
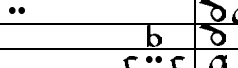
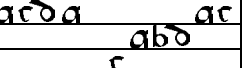
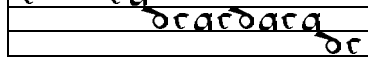
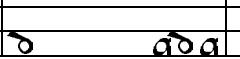
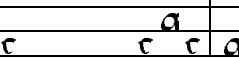
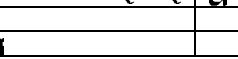
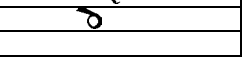
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30

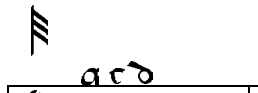

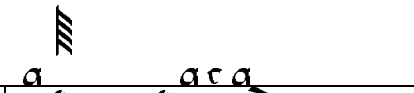
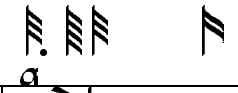
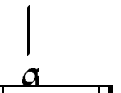
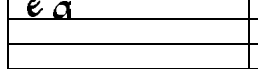
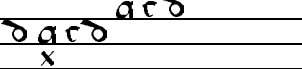
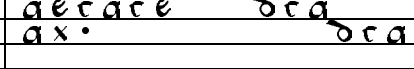
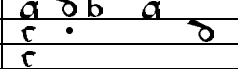
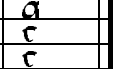
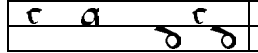
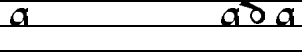
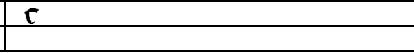
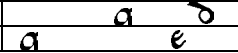
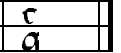
			
			
			

35

//a

39

44

7a. Courante or Packingtons Pound - lute I

D-B N 479, ff. 25v-26r

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

9

17 18 19 20 21 22 23 24

17

25 26 27 28 29 30 31 32

26

33 34 35 36 37 38 39 40

33

41 42 43 44 45 46 47 48

41

10

18

27

34

42

42

8. Almande gratiae

D-B N 479, ff. 46v-47r

Measures 1-6 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 7-12 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 13-18 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 19-23 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 24-29 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 30-35 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

Measures 36-41 of the piece. The notation is in a single system with three staves. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The second and third staves contain a series of notes and rests, with some notes marked with a 'c' (crescendo) or a 'f' (forte). The piece is in a 3/4 time signature and is in the key of D major.

42

42

42

9. Ballet

D-B N 479, ff. 66v-67r

1

1

6

6

11

11

10. Bargamasco

D-B N 479, ff. 70v-71r

1

8

14

20

26

31

37

11. Ingleza

D-B N 479, ff. 65v-66r

First system of musical notation for 'Ingleza'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (c, d, f, a, e) and rests, with some notes beamed together. The system is divided into six measures.

Second system of musical notation for 'Ingleza'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (c, d, f, a, e) and rests, with some notes beamed together. The system is divided into six measures.

Third system of musical notation for 'Ingleza'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (c, d, f, a, e) and rests, with some notes beamed together. The system is divided into six measures.

Fourth system of musical notation for 'Ingleza'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (c, d, f, a, e) and rests, with some notes beamed together. The system is divided into six measures.

18

12. Courante

D-B N 479, ff. 49v-50r

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50

[illegible]

19

a

/a

a

19

a

20

a

[illegible]

14. Ballet

D-B N 479, f. 67v

8

15. Ballet Madame

D-B N 479, f. 43r

1

12

11

D-B N 479, f. 20v

9