MUSIC SUPPLEMENT FOR LUTEZINES TO LUTE NEWS 131 (OCTOBER 2019) & LUTE NEWS 132 (DECEMBER 2019): MORE SOURCES OF LORENZINO VOCAL INTABULATIONS, JOHN DOWLAND JD13, JD17, JD18, JD75 BOURRÉE D'AVIGNON - THREE GALLIARDS - GOOD NIGHT & THE HUNTS UP

JOHN DOWLAND PAVAN JD13, 17, 18, 75 - CONTINUED

The anonymous *resolucon* (**JD13**) from Holmes' Nn.6.36 in *Lute News* 131 is closely concordant with Dowland's *Adieu for Oliver Cromwell* in his *Second Booke of Songs* printed with a bass viol part more-or-less doubling the bass line of the lute, reproduced in score here. One source of each of three pavans (JD17, JD18 & JD75) were in *Lute News* 132, and the other sources of each are here. All four sources of Lady Russell's Pavan (**JD17)** are for a lute with a seventh course tuned to D. Three (JD17a-c) are nearly identical, sharing two noteworthy differences: unisons (f2-a1 and h1-h1) in bars 3 & 11 are found in all four sources but Holmes changed them to e2-a1 and f1-h1 in his second copying, in Dd.9.33 (incorporated in JD17a); and in JD17a-c an error in the rhythm of bar 33 (dotted minim 5 crotchets instead of dotted crotchet 5 quavers), not matching the division, throws the barring out for the rest of the strain. The only other significant differences are in one or other source in bars 10, 15, 21 and 47). In contrast JD17d introduces a smattering of minor variants of rhythm and figuration (e.g. see bars 1-2, 8, 19, 28-30, 34-35, 44 & 48). The pavan without dedication **JD 18**, beginning with a similar phrase to JD17, is known from two virtually identical sources (Dd.5.78 fills in the chord at 21/20 and adds a7 at 34/2), the same two Holmes' lute books as JD 17. The cittern consort part (**JD75c**) is the source of the dedication to Lady Leighton, and the two lute sources, Holmes' Dd.2.11 and the Hirsch lute book (**JD75b**), are closely concordant differing in many minor details of rhythm and figuration. A commentary of editorial changes to the Dowland works was in *Lute News* 132.

JD13b. Dowland 1600, sig. N1v *Dowlands adew for Master Oliuer Cromwell* - lute and bass viol	pp. 2-3
JD13. GB-Cu Nn.6.36, ff. 18r-18v *resolucon* - DowlandCLM 13	*Lute News*
JD17(a). GB-Cu Dd.9.33, ff. 5v-6r *My Lady Russells paven*	*Lute News*
JD17b. GB-Cu Dd.5.78.3, ff. 64v-65r *The Lady Russells Pauen* - DowlandCLM17	4-5
JD17c. GB-Gu Euing 25, ff. 37v-38r untitled	6-7
JD17d. GB-Cu Add.3056, ff. 5v-6r *A Pauen by John Dowlande*	8-9
JD18(a). GB-Cu Dd.5.78.3, ff. 51v-52r *JD* - DowlandCLM 18	*Lute News*
JD18b. GB-Cu Dd.9.33, ff. 1v-2r *JD. B of Musicke*	10-11
JD75(a). GB-Cu Dd.2.11, f. 48r *A Dreame* - DowlandCLM 75	*Lute News*
JD75b. GB-Lbl Hirsch M.1353, f. 3r untitled	1
JD75c. GB-Cu Dd.14.24, f. 26v *My Lady Leightons Pauen* - cittern part	3
no other consort parts known	

LORENZINO PART 3 - CONTINUED

Lute News 131 included one setting of each of the six vocal works with lute intabulations ascribed to Lorenzino.[1] Four are known from more than one source and the other versions are here. His setting of Palestrina's madrigal *Vestiva i colli* and its second part *Cosi le chiome mie* from Besard's *Thesaurus Harmonicus* were in *Lute News* 131, and concordant but unascribed versions of both parts from the Barbarino lute book are here (**C1b & C2b**), except that the first page is missing and so the first thirty-eight bars from Besard are added in grey to complete it. The settings in Barbarino differ from Besard in many details of figuration, mainly the degree of embellishment, and the second part has an extended final flourish. More than twenty cognate lute settings of *Vestiva i colli* are also known. An elaborate solo setting of Striggio's madrigal *Chi fa ra fede al cielo* from van den Hove's autograph lute book was included in *Lute News*, and the only other intabulation for lute, in Terzi's second lute book of 1599 (**C3b**), is closely concordant in many places with Lorenzino's but with intervening passages of highly virtuosic contrapuntal figuration. The extended title translates as 'played in ensemble with a large lute', suggesting it is one part of an ensemble setting for instruments or voices, but no other parts are known. So either Terzi used Lorenzino's setting without attribution, or else van den Hove was wrong in ascribing it to Lorenzino. Paul Beier reconstructed and played it as a lute duet with Craig Marchitelli on his Terzi CD (see fn 1). Both settings are remarkable displays of embellished lute figuration approaching unplayable! An intabulation of Orlande de Lassus' chanson *Susanne un jour* ascribed *del Cavagliere* from the Raimondo lute book was in *Lute News* (**C6**) and two concordant versions are here (but the fifty or so cognates are not!), one anonymous from the Barbarino lute book and the other *transpositio Laurencini* from Besard's print (an example equating Lorenzino with Cavagliere). The three versions are concordant and follow the model bar for bar but with many differences in figuration, Raimondo being more distinct from the other two. Besard ends with descending and ascending scales over the compass of the lute but has the same numbers of bars as the model whereas the others are extended by about ten bars. Cognate settings by Melchior Neusidler of both Lassus' and Didier Lupi's *Susanne un jour* and a parody recercare on the latter were in the *Lutezine* to *Lute News* 131. Lorenzino's variations on the matazine - all the cognate settings I know in the *Lutezine* to *Lute News* 131 - and one of the two branle are only known from one source each and were in *Lute News* 130, but his other branle is known from two closely concordant settings, one unbarred in the Hainhofer lute book and the other in Besard. The barring of Hainhofer's setting was reconstructed differently to Besard's which is retained here.

C1a. Besard 1603, ff. 43v-44r *Vestiva i colli - Transpositio Laurencini* - Giovanni Pierluigi da Palestrina	*Lute News*
C1b. PL-Kj 40032 (Barbarino), p. 287 untitled	pp. 15-17
C2a. Besard 1603, ff. 44v-45r *Cosi le chiome Secunda pars*	*Lute News*
C2b. PL-Kj 40032, pp. 288-289 *Cosi le chiome mie seconda parte de Vestivi i colli*	17-19
C3a. D-B autog. Hove 1, ff. 71v-76v *Chi fara fede al cielo A 5. Alessandro Striggio f*[ec]*r Transpositio Lorenzo Romano* [2]	*Lute News*
C3b. Terzi 1599, pp. 70-74 *Chi farà fede, à Cinque del Striggio accomadato à modo di Viola bastarda per suonar in Concerto có Liutti grande*	21-25
keyboard: D-B Ly A1 (Lynar), p. 218 *Chi fara fed'al Alessandro Striggio a5 Intavolata da Pietro Philippi* GB-Cfm 168, pp. 148-150 *Chi fara fede al Cielo di Alessandro Striggio 9 Peter Philips*	
C6a. I-COc 1.1.20 (Raimondo), ff. 58v-63r *Susanna del Cavagliere*	*Lute News*
C6b. PL-Kj 40032, pp. 120-122 *Susana - Susana*	25-28
C6c. Besard 1603, ff. 57v-58r *Susanne un jour Transpositio Laurencini* - Crawford 8	29-31
C41a. D-W Guelf.18.8 XI (Hainhofer), ff. 278r-278v *Vne Brande du seig*[neu]*r Laurenzis*	*Lute News*
C41b. Besard 1603, ff. 140v-141r *Branle de Laurencin* - Crawford[3] 11	12-13
cf. F-VE 711, f. 45v *Branle simple premier / Primo Brando del Lorenzino*	

BOURRÉE D'AVIGNON - CONTINUED

As an appendix to the two settings of the Bourrée d'Avignon in *Lute News* 131, here are the seventeen other sources I know: lute solos in four keys, as well as a unison lute duet (**B1o**) and settings for cittern and mandora (**B1c-r**), the latter transcribed for lute.[4] Settings of two other bourrée for renaissance lute are also included (**B2a-e & B3**).

In G minor:	
B1a. D-KNa W 4o 328, ff. 1r-2r *La bourre*	*Lute News*
B1b. F-Pn Rés. F 993, f. 3r ii untitled	*Lute News*
B1c. GB-En Adv.5.2.18 (Straloch), pp. 12-14 *Ostende*	14
B1d. NL-Lu BPL 2792, ff. 19v-20r *Bourre fin de la bourree*	32-33
B1e. D-LEm II.6.15, pp. 510-511 *Branle*	33
B1f. GB-Ctc O.1.65, ff. 50v-51v *Bouree de Ballar*[d]	34-35
B1g. D-LEm II.6.15 p. 442 *Frisch auf*	36

[1] The CDs of Paul Beier & Craig Marchitelli *Terzi Il Secondo Libro de Intavolatura di Liuto* (Stradivarius STR 33590, 2002) and Marco Pesci Marco Pesci *Lorenzino del Liuto: Preludes Fantasias Dances* (NAXOS 8.570165, 2006) each devoted to music of Lorenzino include the anonymous intabulation of Rore's *Anchor che col partie* from Besard's *Thesaurus Harmonicus*, ff. 38v-39r, and suggested that it might be by Lorenzino, but it is not included here.

[2] In *Lute News* 131 Lorenzino C3 bar 11/11 had d3 instead of c3 in error.

[3] Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979), nº 8.

[4] Thank you to Rainer aus dem Spring for adding to my list of sources. A lost small lute book dated 1618 that was in Hessisches Staatsarchiv in Darmstadt (D-DSa Ms. s.c) included *Das lied von Ostende* and one wonders if it was also a version of this bourrée, given the titles of B1c and B1p.

B1h. Vallet II 1616, p. 5 *Bouree* 36
B1i. Fuhrmann 1615, p. 115 *La Bourre* 37
B1j. Fuhrmann 1615, p. 144 *La Bourre, variatio secunda, primum invenies fol. 115* p. 37
B1k. Vallet I 1615 p. 55 *Bouree d'avignon* 38-39
B1l. Valerius 1626 pp. 146-147 *Stem: La Boree* for the text 'Ghy die tot een Opper-Held' 40
B1m. D-Ngm33748 I, f. 39r *Ballet du Roÿ* 43
In C minor:
B1n. GB-En III.487 (Rowallan), p. 13 *La boree* 40
duet for lutes a 4th apart:
B1oi. RUS-Span O No 124 (Swan), ff. 88v *Cantus* - lute I 39
B1oii. RUS-Span O No 124, f. 89r *Bassus*- lute II 39
mandora:
B1p. GB-En Adv.5.2.15 (Skene), pp. 190-191 *Ostend* - (hfhf) 41
B1q. D-Usch 133b, ff. 28v-29r *La Bouree* - (hfhf) 42
cittern:
B1ri. Valerius 1626 pp. 146-147 *Stem: La Boree* - trans chrom. cittern 35
B1rii. Valerius 1626 pp. 146-147 *Stem: La Boree* - diatonic cittern 37

B2a. D-BAU 13.4°.85, p. 46 *La bourre nouuelle* 44
B2b. Vallet II 1616, p. 6 *Bouree* 44-45
B2c. GB-Lbl Sloane 1021, ff. 31r-31v untitled 45
B2d. GB-Ctc O.16.2, pp. 2-3 *Anallman* 46
B2e. Vallet I 1615 p. 56 *Autre Bouree A9* 46

B3. F-Pn Rés. F 993, f. 2v (Bou)*ree* 13

THREE ENGLISH GALLIARDS - CONTINUED

A version or two of each of three English galliards mainly known from Continental sources were in *Lute News* 131 and all the other lute settings that share the opening themes as well as one or more of the strains are reproduced here revealing an astonishing variety of arrangements of essentially the same music. As suggested in *Lute News*, the first is probably Italian in origin (from the title Venetian Galliard in some sources) but became popular in England where it was called the *Sincapace* or similar and is also found in sources from Germany and The Low Countries but not Italy. The titles of the other two galliards call them English but neither are known in any English sources, and they may have been used on stage by touring English actors and musicians which would explain their popularity on the Continent. Settings vary in accuracy as many are corrupt, for which reconstructions have been attempted to make them playable.

The dance titles *sinkapace/sincopas/zinkpass/cinq passi/ cingue basso* of **G1** allude to the pattern of five steps of the galliard, and the sincapace is recorded as a simpler form of galliard used as one of the triple-time dances in the post revels of the Inns of Court masques. A number of different tunes have the title Sincapace or similar.[5] One particular dance called *Sinkapace Galliard* in English sources and *Englische Galliardt* in one of the Continental sources is found in lute settings, one of which one was in *Lute News* 131 and nine more for lute and two for cittern are here (G1b-l) together with a different *Sincopas* transcribed from a mandora source (G1m). The lute settings are all very similar with first and last strains in F and the middle strain in D. Two keyboard settings and the two cittern settings are known called *Churchyard's* or *Churches galliard*, and the tune is found untitled accompanying the text 'What pleasure have we in this life' as part of the fourth section of William Cobbold's quodlibet *New Fashions* for five voices and surviving in two manuscripts copied before 1620.[6] The dance in general is referred to in the contemporary literature as in the following examples: the earliest reference is in Laurence Johnson's comedy *Misogonus* from the 1560s or 1570s, act II scene ii lines 268-277: *Misogonus*. 'Trifle not the time then. Say, what shall we have? What country dances do you now here daily frequent?' *Cacurgus*: 'The vicar of Saint Fools, I am sure, he would crave. To that dance, of all other, I see he is bent.' *Sir John:* 'Faith, no. I had rather have shaking o'th' sheets or sundry flings; Or catching of quails, or what fair Melissa will.' *Melissa*: 'The fool, I see by him, is given wholly to scornings. I beg you, mine own, make him now be still.' *Orgalus*: 'Priest, keep your cinquepace and foot it o'th' best sort'. The distinction between the galliard and sincapace is alluded to by Barnabe Rich (1540?-1617) in *Riche his Farewell to Militarie Profession* London 1583 (p. iii) when he comments that 'Our Galliardes are so curious, that thei are not for my dancyng, for they are so full of trickes and turnes, that he whiche hath no more but the plaine Sinquepace, is no better accoumpted of then a very bungler, and for my part, thei might assone teache me to make a Capricornus, as a Capre in the right kinde that it should bee'. In Shakespeare's *Twelfth Night* written in 1601, act I scene III line 122, Sir Toby Belch puns 'why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace'. And more oblique references are found in Thomas Dekker's (and John Marston's?) *Satiromastix* of 1602 in the line 'I must enter him into some filthy sincke point' and in John Davies' *Orchestra or a Poeme of Dauncing* 1594, verse 67, in the line 'Which still the daunce did with five paces meete'. And the wife of the character Galliard in William Cavendish's (and James Shirley's?) play *The Varietie* of 1639, complains that 'he told me he was a French Lord, ... he proves but a cinquepace. I look'd for thousands *per annum*, and he is but one, two, three, foure, and five' (p. 82). The list of dances in John Ramsay's *Commonplace Book* (Bodleian Douce MS 280 *c.*1607, ff. 66r-66v) *Practise for Dauncinge* also includes *The cinque pace*.[7]

G1a. IRL-Dtc 408/II, p. 95 ii *Sinkapace Galliarde* - Harwood[8] 7 *Lute News*
G1b. DK-Kk Thott 4o 841 (Fabritius), f. 108r ii *Alia* p. 20
G1c. D-LEm II.6.15, p. 189 *Galliard 1* 20
G1d. LT-Va 285-MF-LXXIX (Königsberg), f. 25r iii *Galliardt* 43
G1e. NL-Lu 1666 (Thysius), ff. 31r-31v *Gaillarde* 47
G1f. NL-Lu 1666, ff. 35r-35v *Gallarda* 48
G1g. IRL-Dm Z.3.2.13 (Marsh), p. 126 untitled 49
G1h. Adriaenssen 1584, ff. 81v-82r *Gailliarda - La mesme plus diminuée* 50-51
= Adriaenssen 1600, ff. 69v-70r *Gailliarda - La mesme plus diminuée*
G1i. D-KA A 678, f. 20r *Englisch Galliardt* 52
G1j. LT-Va 285-MF-LXXIX, f. 58r i *Galliarda alia* 52
G1k. GB-Lbl Add.40513 (Mulliner), ff. 126v-127r *Venetian Galliard Churchyard* - cittern in french tuning 53
G1l. GB-NO Mi LM16 (Willoughby), f. 90v *Churches galliard* - cittern in italian tuning 53
G1m. GB-En Ms. Adv. 5.2.15, pp. 149-151 *Sincopas* - trans mandora 54
keyboard cognates: F-Pn Rés.1186, f. 100r *Churchyards galliard*
US-NYp Drexel 5609, p. 70 *Churchyards galliard*

The three-strain galliard **G2** is identified as English in the titles of eleven versions in sources from Germany, Italy, Sweden, Switzerland and the Netherlands. However, Valerius calls it *Suit Margriet* although this title is not used in twenty-eight Dutch song books before 1700 that call it instead *d'Engelsche Gaillarde*, *Galiard Anglois* or similar to accompany a variety of texts,[9] and I have found no other reference to Valerius's Margriet/Margaret.

G2. D-Dl M 297, p. 90 *Galliard* *Lute News* 130
G2b. GB-Lbl Sloane 1021, f. 43v *Galliarda Angloise* 54
G2c. Valerius 1626, pp. 142-143 *Gallarde Suit Margriet* 55
G2d. D-BAU 13.4°85, p. 32 *Galiarda* 55
G2e. D-BAU 13.4°85, p. 34 *Galiarda* 56
G2f. CH-Bu F.IX.70 (Wurstisen), p. 316 *Galliarda Anglicana A.F.* 56
G2g. Vallet 1615, p. 35r *Gaillarde Angloise A.9. - Reprinse* 56-57
G2h. GB-Lbl Sloane 1021, f. 44r *GALLIARDA Angloise* 58
G2i. D-LEm II.6.15, p. 196 *Galliarda Anglica .11.* 58
G2j. Rude II 1600, sig. kk2r *131* (index: *Gagliarda Anglica*) 59
G2k. LT-Va 285-MF-LXXIX, f. 57v *Galliarda* 59
G2l. D-LEm II.6.15, p. 236 *Galliarda* 60
G2m. LT-Va 285-MF-LXXIX, f. 22r *Galliarda. Anglosa. Disc.* 60
G2n. A-Lla Hs.475 (Eysertt), f. 93r *Galliarda Englessa* 61
G2o. D-LEm II.6.15, pp. 206-207 *Galliarda .26.* 61
G2p. Hove 1612, f. 66r *Galliarde Englese* - HoveB[10] 287 62
G2q. D-LEm II.6.15, p. 206 *Galliarda .25.* 62
G2r. A-Lla Hs.475, ff. 94v *Galliarda Englessa* 63
G2s. A-Lla Hs.475, f. 95r *Alio modo* 63
G2t. CH-Bu F.IX.70, p. 316 *XXVII Bella Galliarda* 64

[5] As described in *Lute News* 130, and see R30 among the settings of *Rocha al fuso* in its accompanying *Lutezine*.

[6] The sources are GB-Lbl Add.18936-9 and GB-Lcm 684(1-4) both lacking the quintus. see *Lute News* 124 (December 2017).

[7] Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University 1978/R New England University Press 1982), p. 16, 547, 611 no. 338, John M. Ward 'Music for A Handefull of pleasant delites' *Journal of the American Musicological Society* 10/3 (1957), pp. 151-180, fn 72.

[8] Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut, 1963).

[9] Dutch Song Database: http://www.liederenbank.nl/index.php?lan=en

[10] Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013).

G2u. S-B PB fil.172 (Per Brahe), f. 36v *Galiarda Engles* 64
G2v. I-Gu VII/I, f. 10r *Galliarda* 65
Vallet *Appolloos soete lier* 1642, III no. 14 *Gaillarde Angloise* - ins. ens. à2

The first strain of the two-strain galliard **G3** is found with or without the second in a variety of settings in Continental sources and the titles of seven identify it as English. All sources are anonymous except for two probably arranged by Johannes Fridericus, the owner/copyist of the lute book they are in and another is titled *Galliarda Gothofredus*, although probably referring to the dedicatee rather than the composer.

G3a. D-LEm II.6.23, f. 32r [Gagliad]*a Englesa* *Lute News*
G3b. D-LEm II.6.15, pp. 232-233 *Galliarda Zinckpass* *Lute News*
G3c. D-LEm II.6.15, p. 197 *Galliard 13* p. 42
G3d. D-Lr 2000 (Harling), p. 68 LN 51 *Galliart* 42
G3e. D-LEm II.6.23, f. 36v *Engelender Galliardt / Engelender Galliard Ioan. Frid. comp.* 65
G3f. D-LEm II.6.23, f. 40v *Galliard Joan Frid. NB* 65
G3g. D-LEm II.6.15, p. 184 *Galliard* 66
G3h. A-Lla 475, f. 95r ii *Galliarda Englessa* 66
G3i. LT-Va 285-MF-LXXIX, f. 57r -57v *Eingelsch Galliardt* 67
G3j. A-Lla 475, f. 95r iii *Allimodo* 67
G3k. LT-Va 285-MF-LXXIX, f. 23r *Gall Angl - Variatio* 68
G3l. GB-Lbl Sloane 1021, f. 45v *Galliard comm:* 68
G3m. DK-Kk Thott 4o 841, ff. 107v-108r *Galliarda Gothofredus* 69
G3n. D-LEm II.6.15, p. 195 *Frankensteiner* 69
G3o. LT-Va 285-MF-LXXIX, f. 25r i *Gall. NB* 70
keyboard cognates: I-Tn Foá 7, f. 82 i *Gagliarda Englese*
I-Tn Foá 7, ff. 104v-107r *Gagliarda Englese*
S-Skma 1 (Eysbock), ff. 16v-17r *Galiard d'engleterre*
G3p. GB-Lbl Sloane 1021, f. 43v untitled 70
G3q. GB-Lbl Sloane 1021, f. 44r *Zinckpass* 71
G3r. D-LEm II.6.15, p. 209 *Galliarda 29* 71
G3s. D-B 40141 (Nauclerus), f. 35r ii *Galiarda* 71
G3t. DK-Kk Thott 4o 841, f. 107r *Galliarda* 71

GOOD NIGHT AND GOOD REST - CONTINUED

An anonymous lute solo from Holmes' Dd.2.11 called *Good night and good rest* was in *Lute News* 131 and two more lute solos (**GN3 & 4**) and three unison duets (**GN6-9**) together with a setting for cittern (**GN2**) and one transcribed from bass viol (**GN5**), are edited here.[11] Another lute solo (**GN3**) in Dd.2.11 extends to fifteen variations beginning with a statement of the ground that is similar to the ground of Johnson's duet and then continues as solo divisions. Bars 57-64 are also concordant with variation eight of Johnson's treble and it was included in the modern edition of his works as a doubtful attribution (JohnsonB 46). The third lute solo (**GN4**) is ascribed to Cotton in the Marsh lute book, who may be Clement Cotton the composer of a pavan in the Fitzwilliam Virginal Book p. 328 arranged for keyboard by William Tisdale. Seven of the sixteen variations use the upper voice in seven of the variations in Johnson's treble. John Ward considered that Johnsons' duet was an early composition and 'one of the poorest of Johnson's works' - so it is possible that a young Johnson reworked Cotton's lute solo as a duet and one wonders if they were acquainted in some way?

An anonymous duet treble (**GN6**) without the ground is found in the Dublin manuscript 408/II, and a complete treble and ground presumably composed by Thomas Robinson (**GN7 & GN9a**) was included in his lute print *The Schoole of Musicke* in 1603 titled *The Queenes good night*. The duet ascribed to John Johnson (**GN8**) is found in several sources that are identical except for a few minor variants and so only one is included here.[12] Those in the Marsh lute book and Holmes' consort lute part book Dd.3.18 both have sixteen variations but lack the ground. The treble with only eleven variations is repeated in the Marsh lute book without the ground and it is also found in the Willoughby lute book with only six variations, the last different to the other settings, but accompanied by the ground (**GN9e**). Additional orphan grounds are found in the Brogyntyn (**GN9b**) and Dallis (**GN9c**) lute books. All the grounds are edited here so try them with any of the trebles, although there are a few harmonic clashes here and there! A set of seven variations of twelve bars each on an otherwise unknown tune from the Trumbull lute book (**App 1**) is included here as the title *Now to bed* shared the sentiment of *Good night and good rest*. It is curious that the variations sometimes lose sight of the tune and do not seem to be based on a recognisable repeated ground.

GN1. GB-Cu Dd.2.11, f. 86r *Good night and good rest* *Lute News*
GN2. GB-Cu Dd.4.23, f. 22v untitled - 2 divisions for cittern p. 41
GN3. GB-Cu Dd.2.11, ff. 8v-9r untitled - JohnsonB[13] 46 72-74
GN4. IRL-Dm Z3.2.13, pp. 362-363 *Cotton* 74-77
GN5. GB-Cu Dd.5.20, f. 16v untitled - trans bass viol 80
trebles:
GN6. IRL-Dtc 408/II, pp. 85-86 *a treble* - duet treble 78
GN7. Robinson 1603, sig. D1r *The Queenes good Night* - duet treble 79
GN8. IRL-Dm Z3.2.13, pp. 158-160 untitled - duet treble 82-86
= GB-Cu Dd.3.18, ff. 15v-16r *goodnight Jo: Johnson* - duet treble - JohnsonB 64i
= GB-NO Mi LM16, ff. 3v-5r *y^e treble donn down* - duet treble
= IRL-Dm Z3.2.13, pp. 26-27 untitled - duet treble
duet grounds:
GN9a. Robinson 1603, sig. D1r *Heere followeth the Ground* 81
GN9b. GB-AB 27 (Brogyntyn), p. 7 *good night* - ground 81
GN9c. IRL-Dtc 410/I (Dallis), p. 16 *Grownde* - JohnsonB 64ii 81
GN9d. GB-NO Mi LM16 (Willoughby), f. 5v ii *The grounde* 81
GN9e. GB-NO Mi LM16, f. 5v *The grounde* 82
App 1. GB-Cu Add.8844 (Trumbull), f. 3v *Nowe to bed - dat mout ich hebben* (that I must have) 86-87
App 2. GB-En Adv. 5.2.15, p. 144 *Chrichtons gud night* - trans mandore (hfhf) 98

THE HUNTS UP - CONTINUED

The settings of *The hunts up* seem to be on variants of one of two different tunes, sometimes distinguished in the titles as *old* (HU12) and *new* (HU3, 5, one setting of 8, one setting of 9, 10, 11, and a fragmentary cittern setting in Boteler). The rest are called simply *Hunts up* or similar or are untitled, but their tunes can be identified as *old* (HU1, 2 called *The English Huntsuppe*, 9, 10, 12 & 13) or *new* (HU3, 4, 5, 6, 8 & 11), and include two treble and duet settings one ascribed to John Johnson and the other probably also by him (HU8 & 9). Note that HU10 is titled *New Hunt is up* but is in fact the *old* tune. All sources of the duet grounds are included here to provide alternatives to play with the trebles, but only one version of the trebles is included as the four sources of HU8 are nearly identical, as are the four of HU9.[14] Two lute solo settings of *The hunt is up* were edited for the tablature supplement to *Lute News* 131, and sixteen additional solos or duet parts are here, all for lute except HU3, 5, 6 and 9iid are for bandora and HU7 for lyra viol in bagpipe tuning but have been transcribed for lute here, and HU10-13 are for chromatic cittern in italian tuning.[15] HU3 is one of only two works for bandora by Francis Cutting, and the transcription for lute here, transposed to G adds another lute solo to the Cutting canon! Lute solos called *Grimstock* and *Go merrily wheel* or *Trike my wheel* that are related to *The old hunts up,*[16] and other tunes that are set to the *Hunts up* ground (usually 8-bars - or 16 with two of each of I-I-II-II-IV-I-V-I or tonic/ tonic/ supertonic/ supertonic/ subdominant/ tonic/ dominant/ tonic), will be edited in a later *Lutezine*, including *Soet Olivier* and some sections of what are probably medleys *To Westminster* and *Chow Bente* (in *Lute News* 131).

'The hunts up' is much quoted in the literature but as a generic title these quotes do not necessarily refer to ground or the tunes here, especially reference to *The Kinges* and *The Queenes Hunt is up*, see

[11] Cognates for keyboard: F-Pn 1186, f. 28v *Good night good rest*; GB-En 9447 (Burnett, Panmure 10), pp. 132-135 untitled; GB-Lbl Mus.1591(Nevell), f. 126r *the second grownde Mr W Bird*; IRL-Dtc 410/II (Dublin Virginal Book), ff. 14r-15v /pp. 299-302 untitled; US-NYp Drexel 5609, p. 115 *Good night good rest*. cf. *Preludium W. Byrd* for instrumental ensemble à5 in GB-Lbl Add.17792-6 = GB-Lbl Add.32377, f. 27r.

[12] For a comparison of sources see JohnsonB 64.

[13] Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

[14] For a comparison of sources see JohnsonB 62.

[15] Keyboard cognates: William Byrd 1: GB-Cfm 168, pp. 108-111 *The Hunt's Up William Byrd* = GB-Cfm 782, ff. 80v-82v *Corrigiter: or ye old hunts upp* = GB-Lbl Mus.1591 (Nevell), f. 46r *The huntes upp: mr: w: birde: laus: sit: deo.* William Byrd 2: GB-Cfm 168, pp. 385-388 *Peascodd time William Byrd.* William Byrd 3 - quoted in the second strain: F-Pn Rés.1186, ff. 101v-104r *Will: Byrd* = GB-Lbl Mus.1591, f. 34r *the barelye: breake: mr: w: birde: gentleman of: her: maiesties: chappell:*. Orlando Gibbons: B-D Lynar A2, pp. 53-58 untitled = GB-Lbl RM.23.1.4, ff. 85v-88r *Mr Orlano Gibbons Bacheller of Musick:* [index: *The Hunts up*] = US-NYp Drexel 5612, pp. 22-27 *Mr Gibbons Peascod time*. Kinloch: GB-En 9447, ff. 8v-17r *Kinloughe his ground.* Anonymous: US-NYp Drexel 5609, p. 72 untitled.

[16] Six were also edited for *Lute News* 54 (June 2000).

below.[17] An early mention is in a deposition of 1537 by Thomas Bek *et al.*, against 'John Hogon, fidler, having sung a seditious song on the rebellions of 1536 and 1537. The song was called "The Kinges Hunt is upp', beginning 'the hunte is vp, the hunte is vp, And it is well nigh day, And Harry our King has gone hunting, to bring his deer to bay', text that does not fit the ground here.[18] In fact, the tune/ground here, was probably composed later for a ballad called 'ye hunte ys up' licensed to William Pekering in the Register of the Stationer's Company in 1565-1566 (Rollins 1175) but now lost.[19] The ground titled *The hunte yis vppe* or *Hunts up* is probably the music that was used to accompany the ballad, snippets of which are often quoted in the literature. A moralised text probably based on the original ballad is in *A Compendious Book of Godly and Spiritual Songs* of 1567 and begins 'With huntis vp, with huntis vp, It is now perfite day, Jesus, our King, is gaine in hunting', which does fit the ground. Anthony Munday's *Banquet of Daintie Conceits* of 1588 includes the song 'Women are strongest: but Trueth overcommeth all things' with the tune indication 'This Dittie may be sung after the note of the Queenes Maiesties new *Hunt is vp*' and the four-line stanzas fit ground. A tune with the same title is also called for in one of the Shirburn Ballads headed 'A pleasant newe Ballad, of the most blessed and prosperous Raigne of her Maiestye for the space of two and fortye yeeres, and now entring into the three and fortith [1600] to the great ioy and comfort of all her Ma(estyes) faythfull subiects. To the tune of *The Queene's hunt's vp*' beginning 'Ring out your bels! what should yow doe els'.[20] So The Queen's (new) hunt's up maybe an alternative title for the Hunts Up here although no source of the music calls it this. Thomas Ravenscroft's *A Briefe Discourse* 1614 begins with the hunting song 'A Hunts vp' by the madrigal composer John Bennet and the first stanza reads 'The Birds they sing, the Deare they fling, hey nony nony nony no, The Hounds they crye, the Hunters they flye, hey tro li lo, tro lo li lo, hey tro lo li lo li li lo' with chorus 'The hunt is vp, the hunt is vp, Sing merrily wee, the hunt is vp' for 4 voices accompanied by its own four-part music, but the text also fits the ground here. Other examples are in *Merry Drollery* by a team of authors and published in 1661 that includes one stanza of 'A Catch' "The Hunt is up, The Hunt is up, And now it is almost day, And he that's abed with another man's wife, It's time to get him away' [I, p. 30] which would fit the tune but not work as a catch.[21] And Thomas Deloney's *Garland of Good Will* 1631, no. 2, is the ballad 'A New Sonnet, conteining the Lamentation of Shores wife ... To the tune of, the hunt is vp' beginning 'Listen, faire Ladies, Vnto my misery' *Garland of Good Will,* 1631, although it does not fit the music here.[22]

HU1. US-Ws V.a.159, f. 12r *The h*(u)*nte yis vppe* - transposed *Lute News*
HU2. GB-Lbl Eg.2046, f. 32r *The English Huntsuppe by John Whitfelde* *Lute News*
HU3. Barley 1596, sigs. B3v-C1r *The New Hunt sundry waies made by Francis Cutting - The new Hunte* - trans bandora CuttingB[23] 57 pp. 88-89
HU4. IRL-Dtc 408/II, p. 84 (I)*he hunt is u*(p) 89
HU5. GB Lam 600 (Browne), f. 13r *The new hunts Vp* - trans bandora 90
HU6. GB-Cu Dd.2.11, f. 13r untitled - trans bandora 90
HU7. Playford MRLV 1661, p. 95 *Hunt is up* - lyra viol in bagpipe tuning (fhn)[24] 95
HU8i. GB-WPforester welde (GB-Lcm), ff. 13r-14r untitled - treble - John Johnson 91-95
IRL-Dm Z.3.2.13, pp. 183-186 untitled - treble JohnsonB 62
GB-Cu Add.8844 (Trumbull), ff. 15v-16r untitled - treble Lundgren[25] 8
GB-Cu Dd.3.18, ff. 13r-14r *The New Hunt is vp Jo Johnson* - treble
HU8ii. IRL-Dm Z.3.2.13, p. 186 untitled - ground 98
JohnsonB 62; Lundgren 8
HU9i. US-Ws V.b.280, ff. 3v-4r *the honsok The treble* [26] 96-97
GB-Cu Dd.3.18, f. 4v *The new / Hunt is vp* [index: *The new Hunt is up.*] - treble - JohnsonB 71
GB-Lam 603 (Board), ff. 2v-3r *Treble Hunts vp - Huntes vpe tr - Huntes vp treble* - Lundgren 38
GB-Cu Add.8844, ff. 1v-2r untitled - treble
HU9iia. US-Ws V.b.280, f. 4r *the honsok ground* 98
HU9iib. GB-Cu Add.8844, f. 2r untitled - ground 99
HU9iic. GB-Lam 603 (Board), f. 3r *The grounde to the treble before* - Lundgren 38 99
HU9iid. IRL-Dm Z.3.2.13, p. 397 untitled - ground bandora preceeded by another attempt at the ground 99
HU10. US-CAh 181 (Otley), ff. 32v-31r *New Hunt is up* - cittern 100
HU11. GB-Cu Dd.14.24, f. 11r *The new Hunt is vp* - cittern part 100
cf. GB-Cu Dd.5.20, f. 6r *The New Hunt is up* - bass viol part
HU12. GB-Cu Dd.4.23, f. 4v *ye Old hunt is vp* - cittern 101
HU13. GB-Cu Dd.4.23, f. 22r *TR* - cittern 101
other incomplete cittern settings: J-Tn BM-4540-n3, sig. E3r *the Hunts vp*; US-CAh 182 (Ridout), f. 67r *The hunt is vp 6*; US-CAh 179 (Boteler), f. 21v *The New Hunt*

The Melchior Neusidler and Deutsche Dantz series will continue in the next *Lutezine.*

John H. Robinson - January 2020

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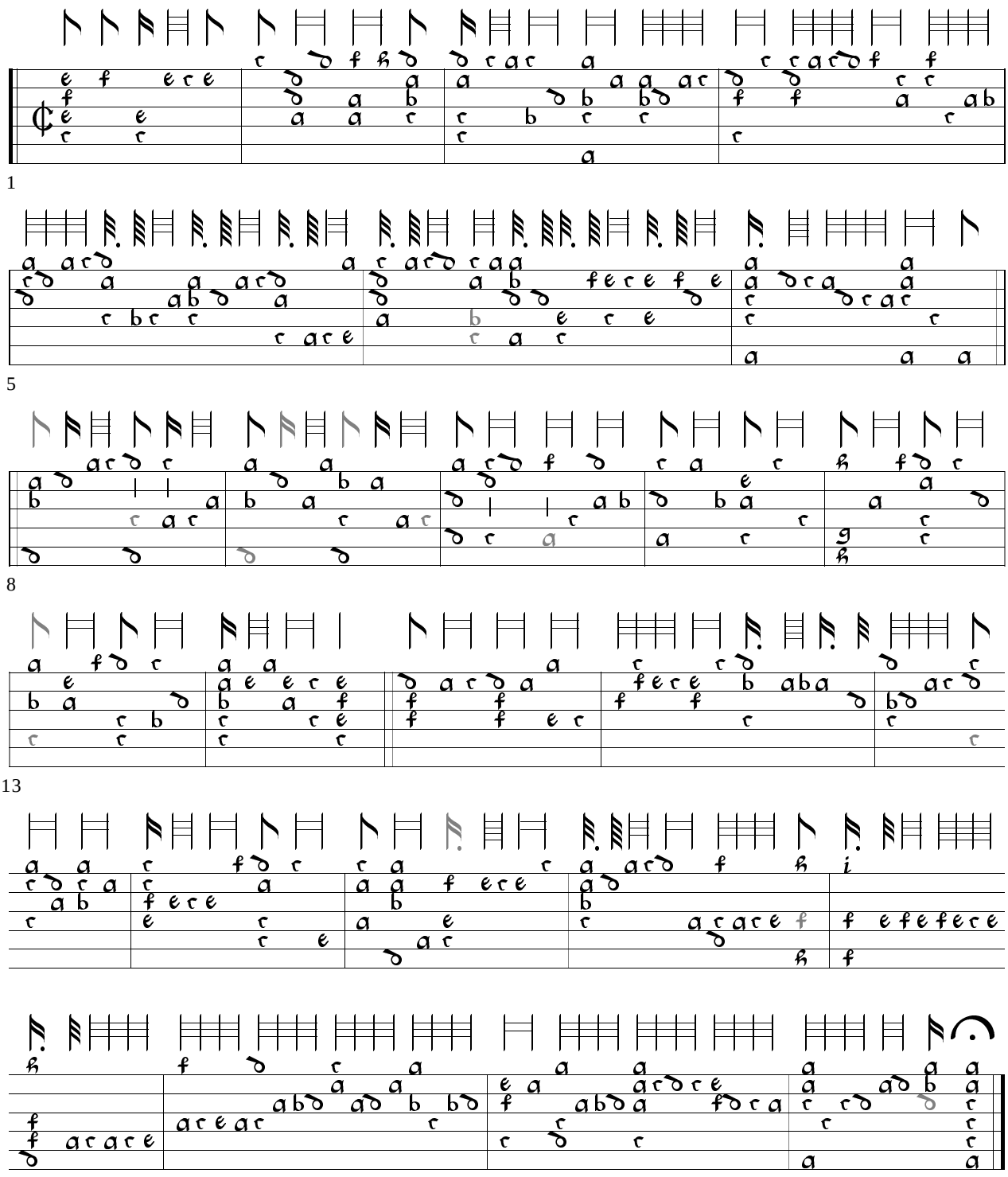
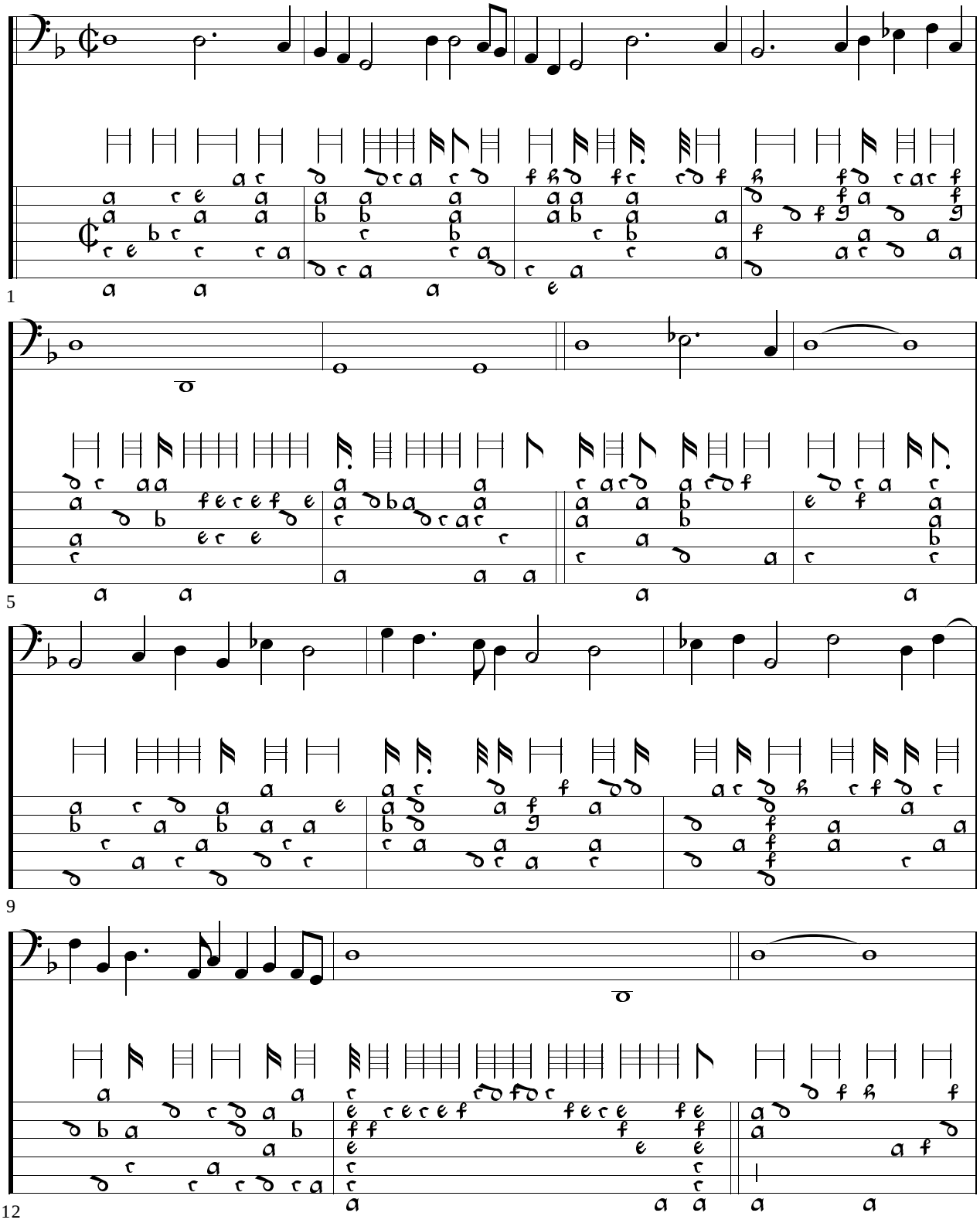
[17] See John M. Ward 'Hunt's Up' *Proc Roy Mus Assoc* 106 (1979-80), pp. 1-25.
[18] Frederick James Furnivall *Ballads from Manuscripts* 1868-1872, I: https://books.google.co.uk/books/about/Ballads_from_Manuscripts_1.html?id=l9NTAAAAcAAJ&redir_esc=y pp. 310-312
[19] Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324.
[20] Andrew Clark (ed.) *Shirburn Ballads 1585-1616* (Oxford, Clarendon Press 1907), pp. 179-181.
[21] J. Woodfall Ebsworth 1875: https://archive.org/details/merrydrollerycom00ebswuoft/page/n7
[22] Modern text: http://www.pbm.com/~lindahl/deloney/goodwill/
[23] Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002).
[24] Although titled *Hunt is up* this late source for lyra viol is a setting of the tune *Go merrily wheel* to the hunts up ground.
[25] Stefan Lundgren *English Duets for Two Renaissance Lutes* (München, Lundgren Musik Edition 1983), vol. II.
[26] The lute solo *Honsup* in Hove *Florida* 1601, f. 107v is in fact a setting of *Go from my window.* Also, one of William Byrd's two settings of The hunts up in the Fitzwilliam Virginal Book is titled *Peascod Time* (see fn 15), probably in error because it is not the same as the ballad tune of that name (see Holborne *The Cittharn Schoole* 1597, sig. C1v *In pescod time* - cittern; Walsingham consort books no. 32 *In Peascod Tyme* - cittern & bass viol parts only), but curiously one of the sources of Orlando Gibbons setting of The hunts up is also titled P*eaascod time*. The *Scottish Huntsupe*, is also different music, versions of which were edited for *Lute News* 56 (December 2000).

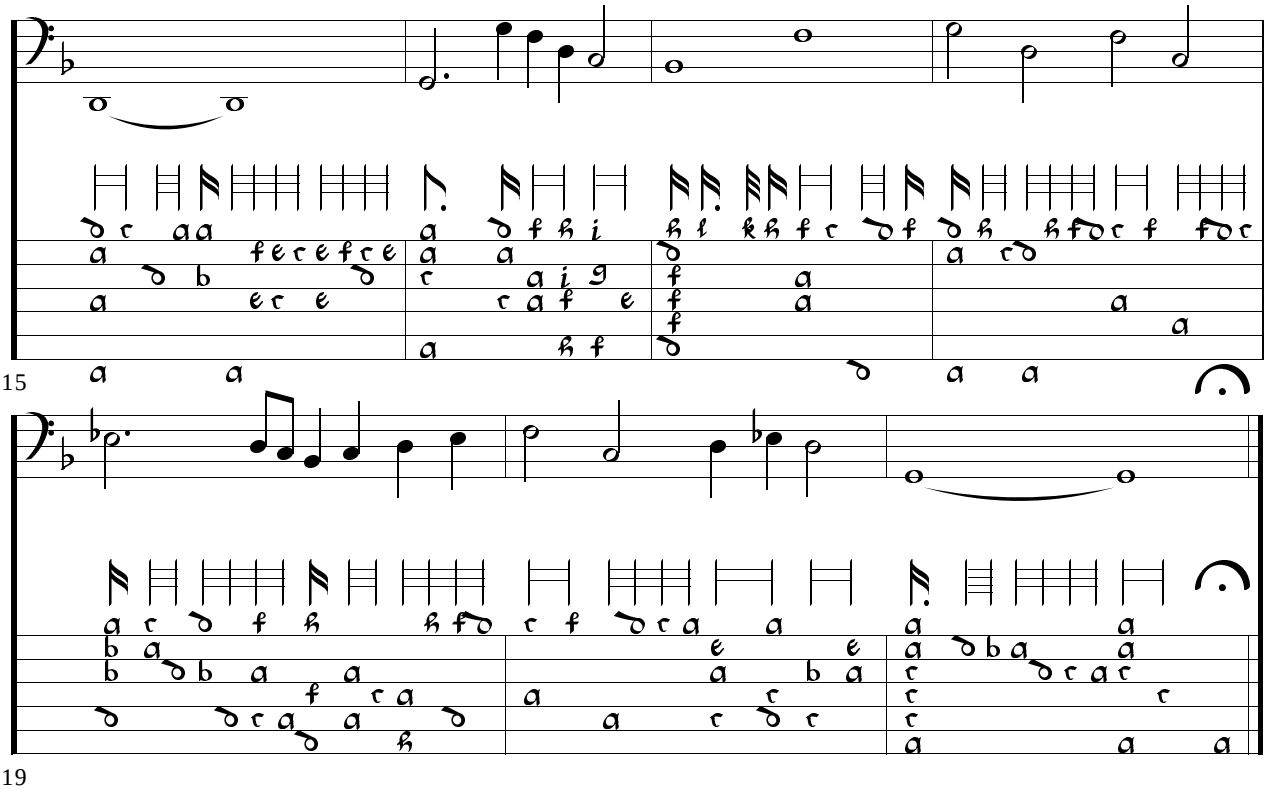
JD75b. (Lady Leightons Pavan John Dowland?) - A7B7C10 GB-Lbl M.1353, f. 3r



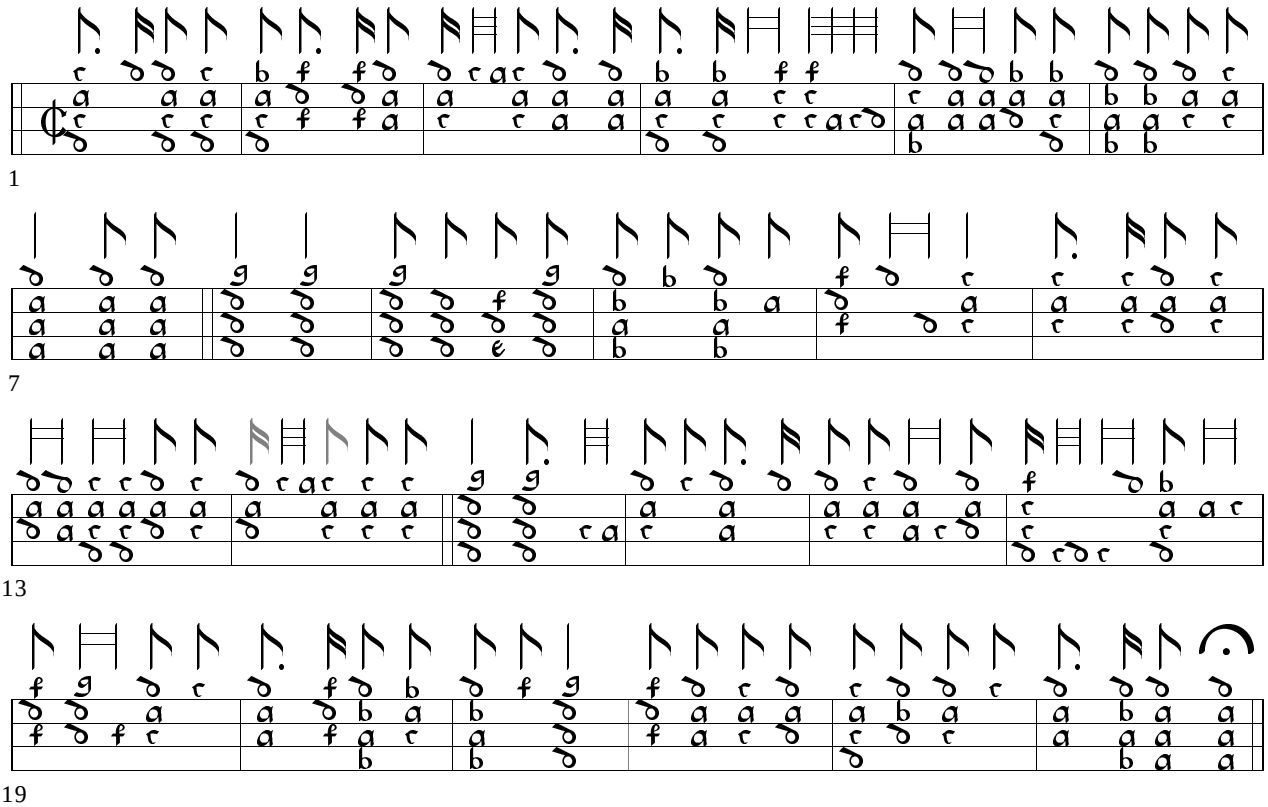
JD13b. Dowlands adew for Master Oliuer Cromwell - lute and bass viol - 7D A6B7C8

Dowland 1600, sig. N1v

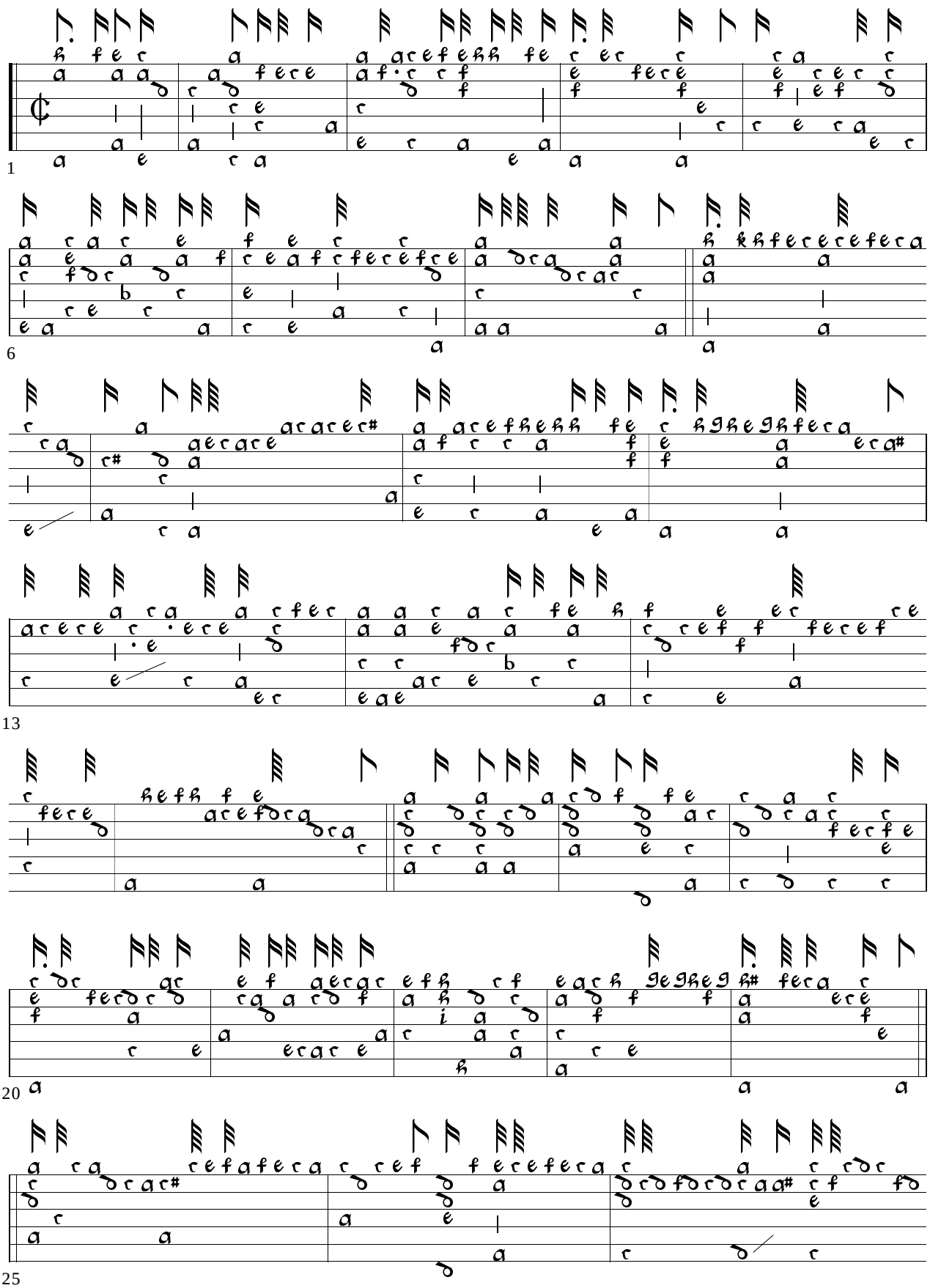


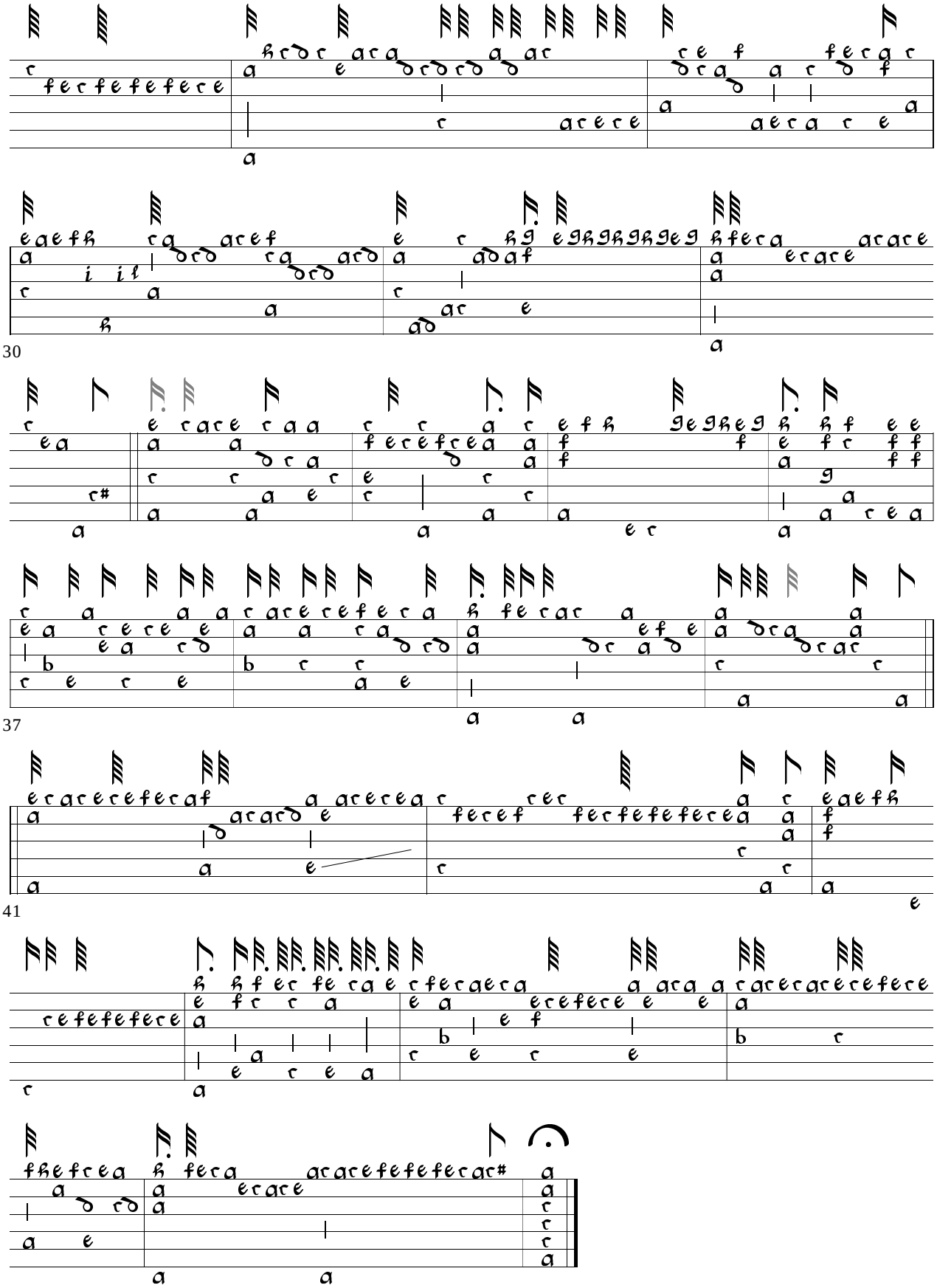


JD75c. My Lady Laightens Pauen - cittern part A7B7C10 GB-Cu Dd.14.24, f. 26v

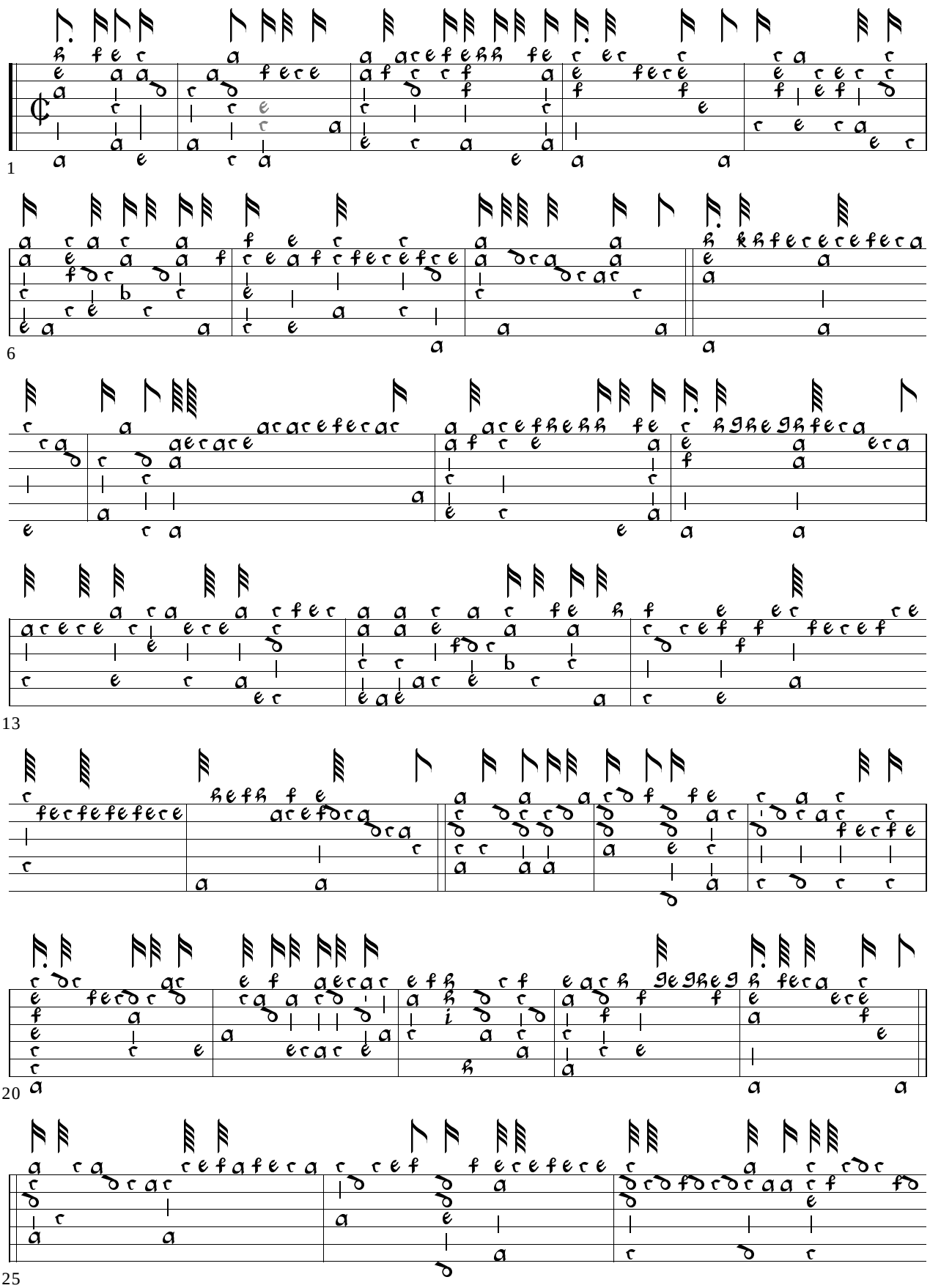


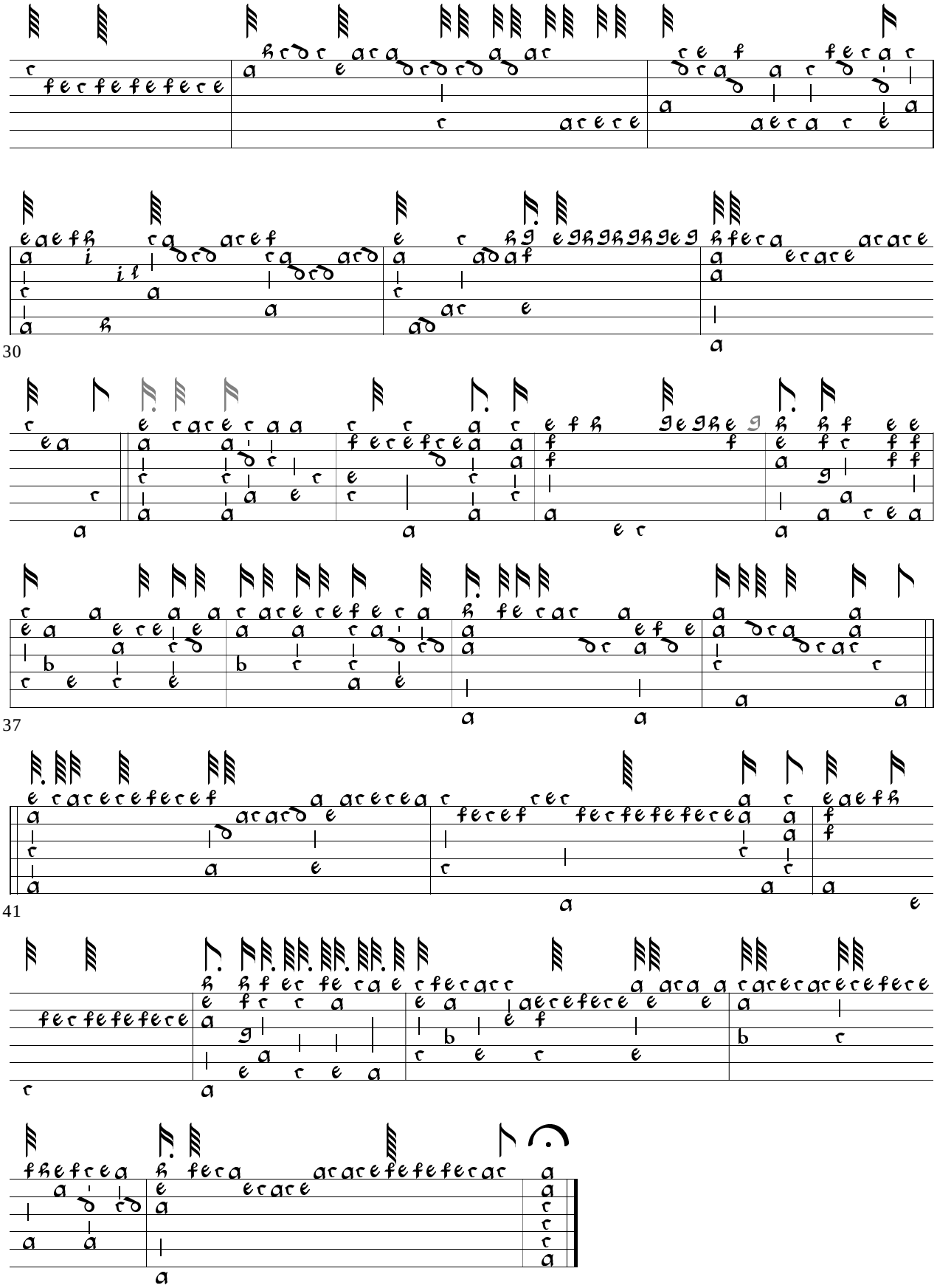
JD17b. The Lady Russells Pauen - 7D AABBCC8 GB-Cu Dd.5.78.3, ff. 64v-65r



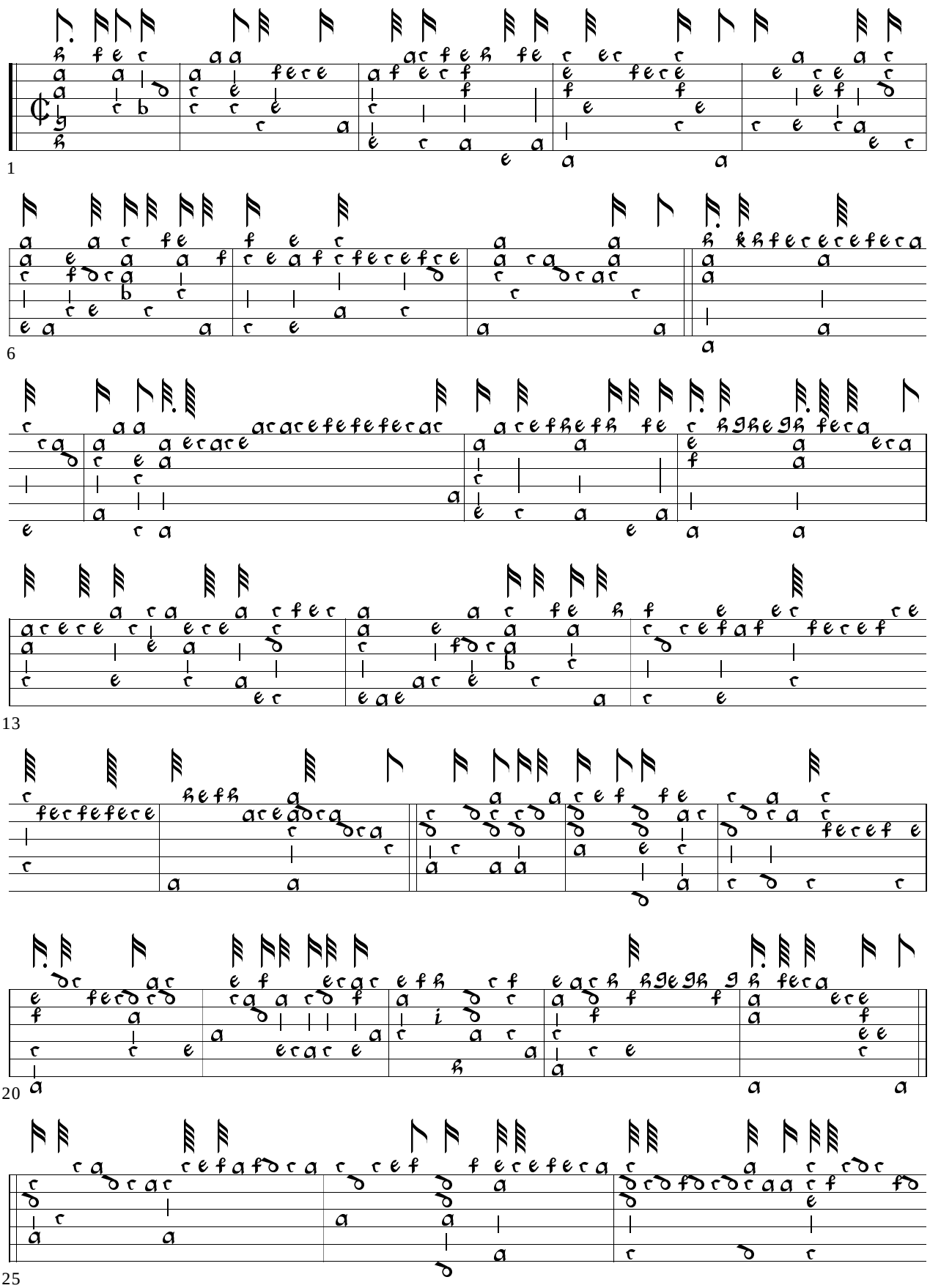


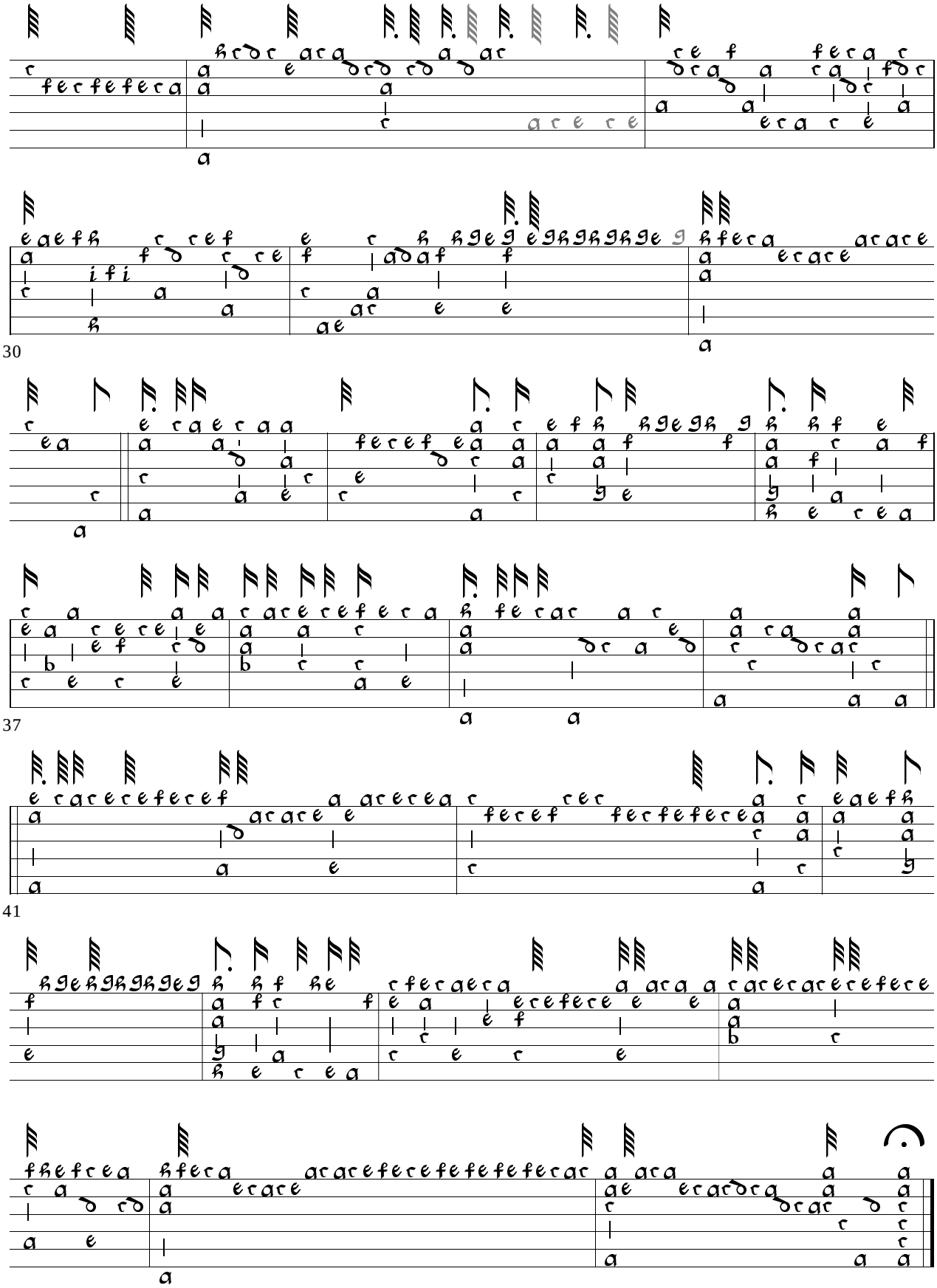
JD17c. Untitled - 7D AABBCC8 GB-Gu Euing 25, ff. 37v-38r



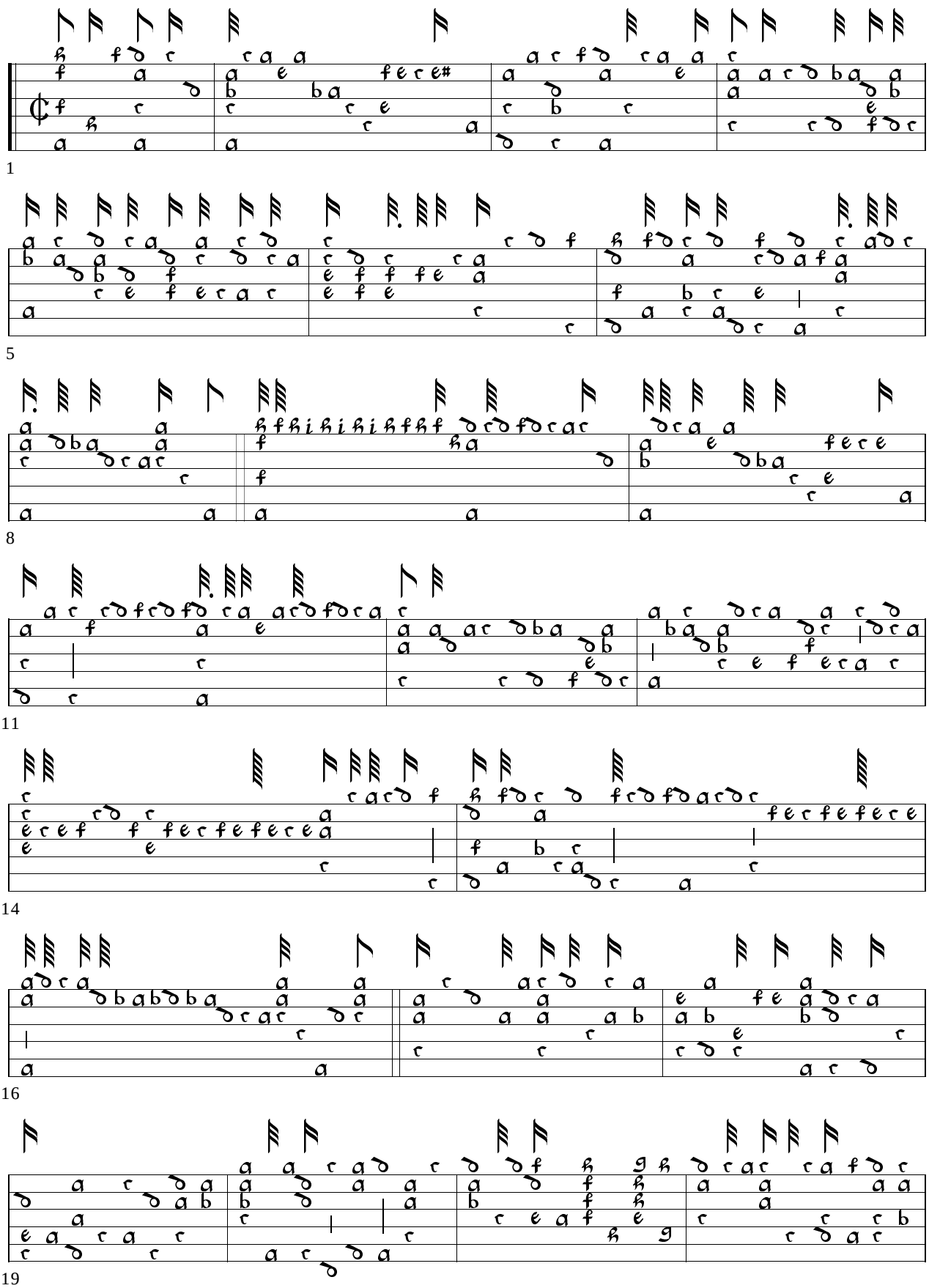


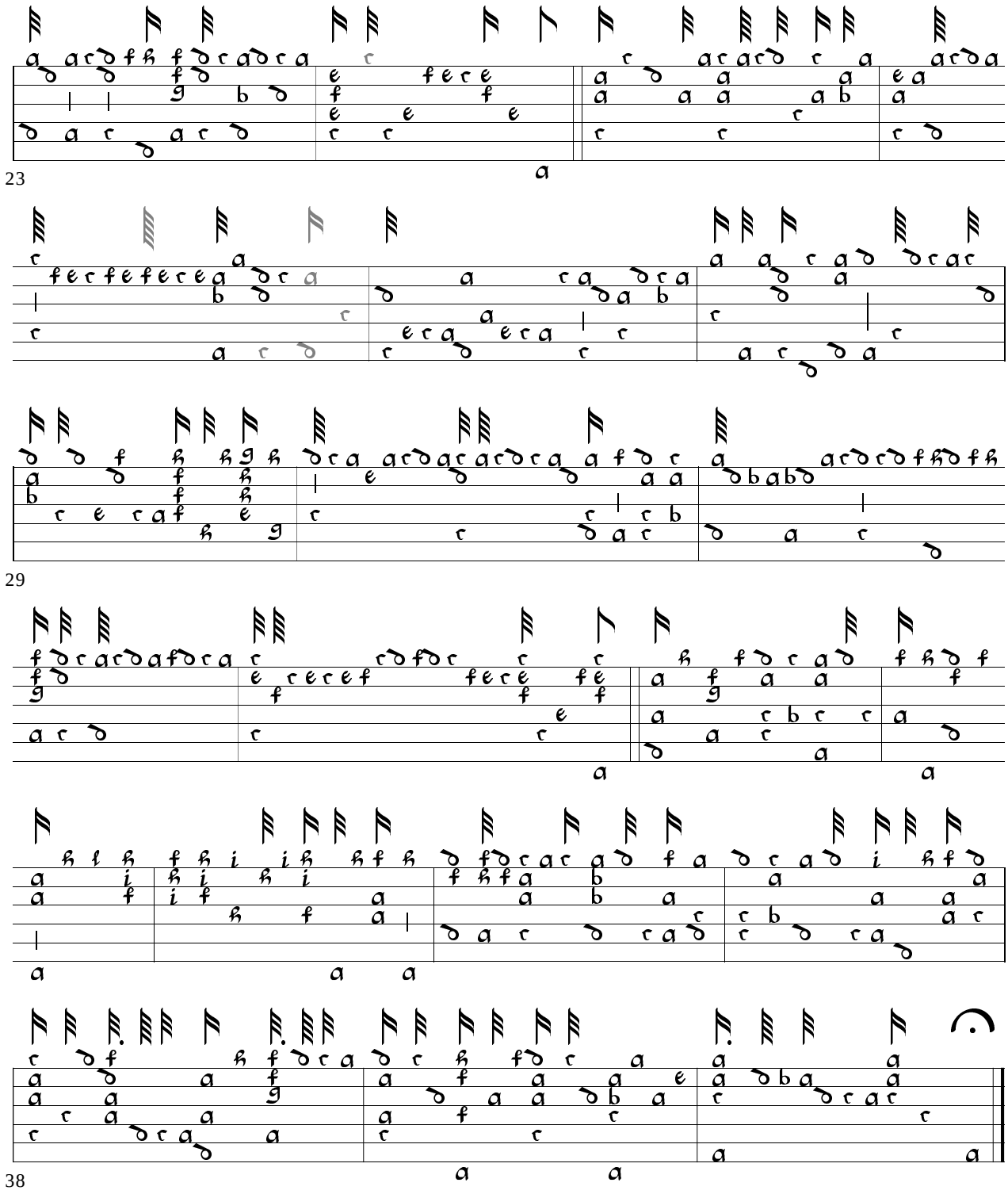
JD17d. A Pauen by John Dowlande - 7D AABBCC8 GB-Cu Add.3056, ff. 5v-6r





JD18b. (Pavan) J(ohn) D(owland) B of Musicke - 7D AABBC8 GB-Cu Dd.9.33, ff. 1v-2r

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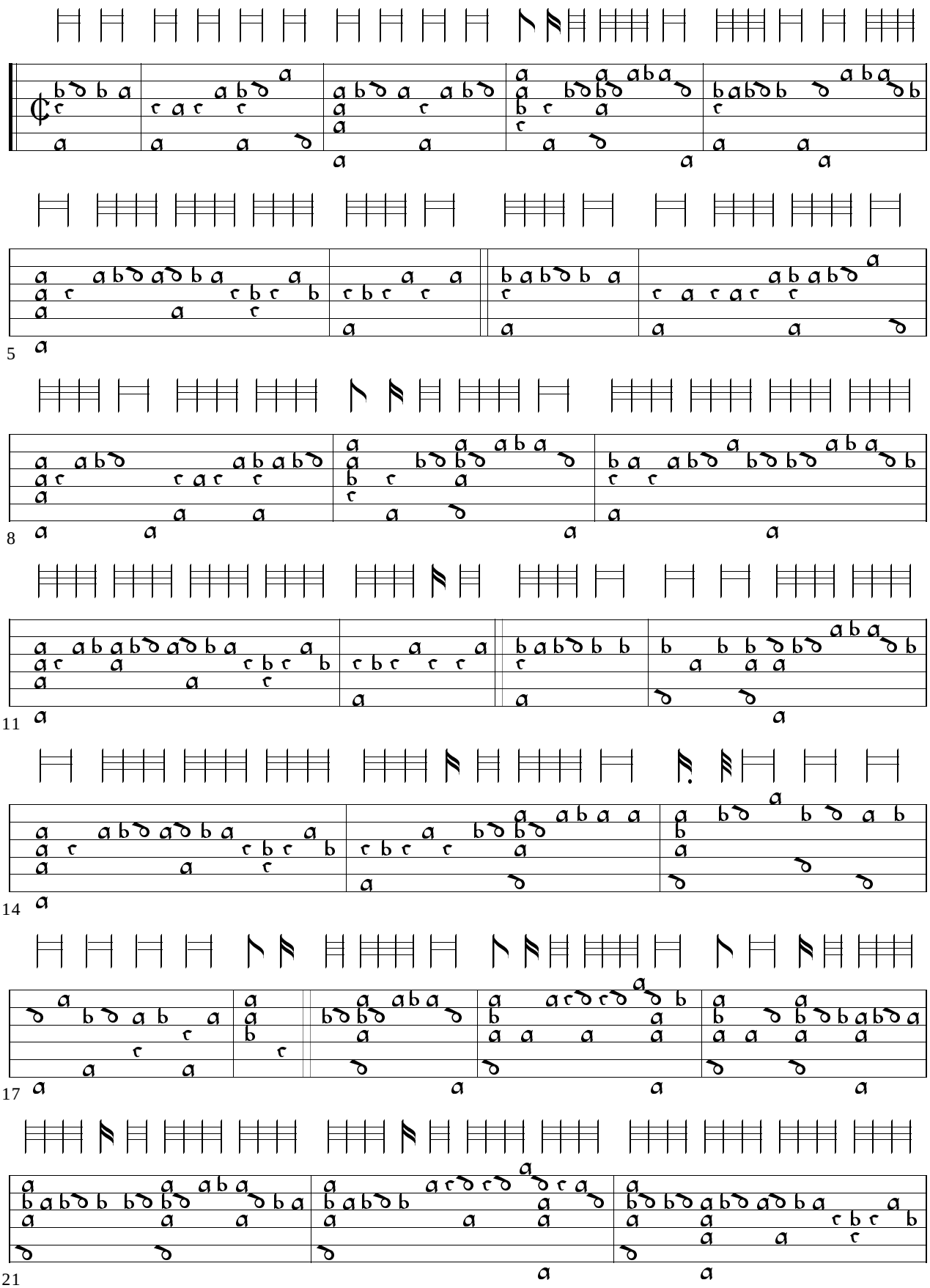
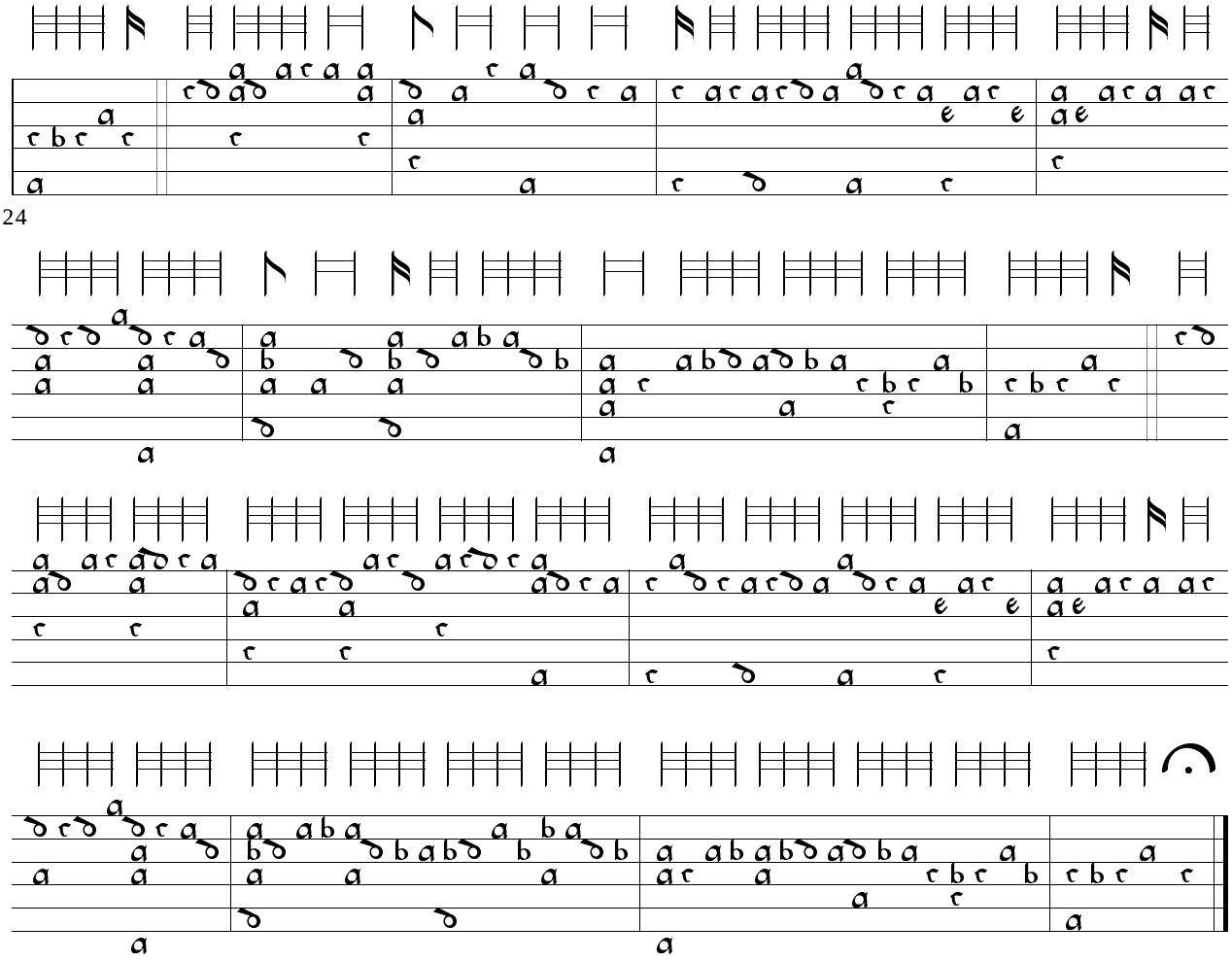
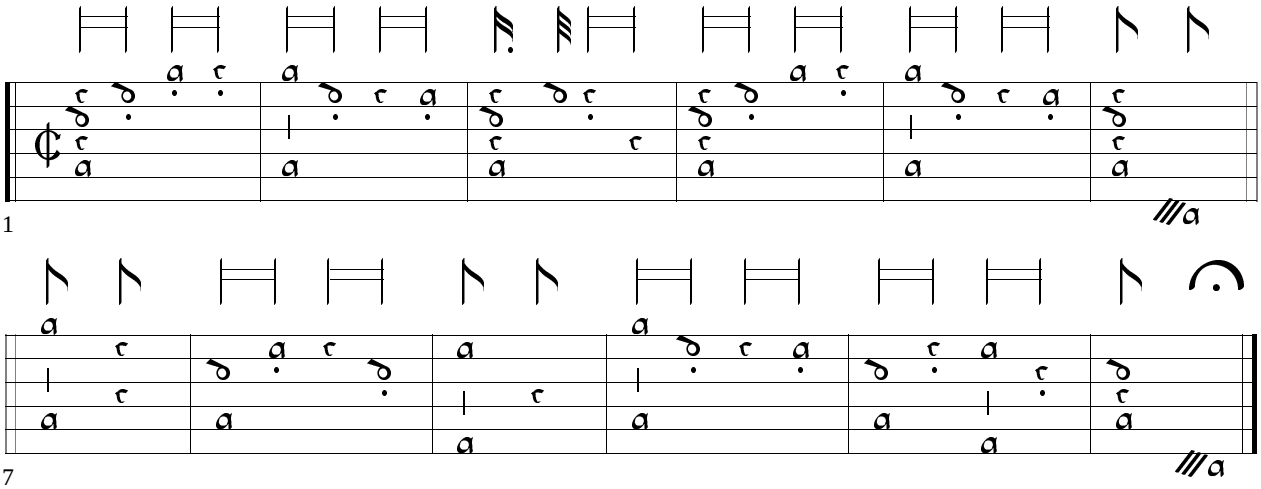
C41b. Branle de Laurencini - 7F AABCDD6 Besard 1603, ff. 140v-141r

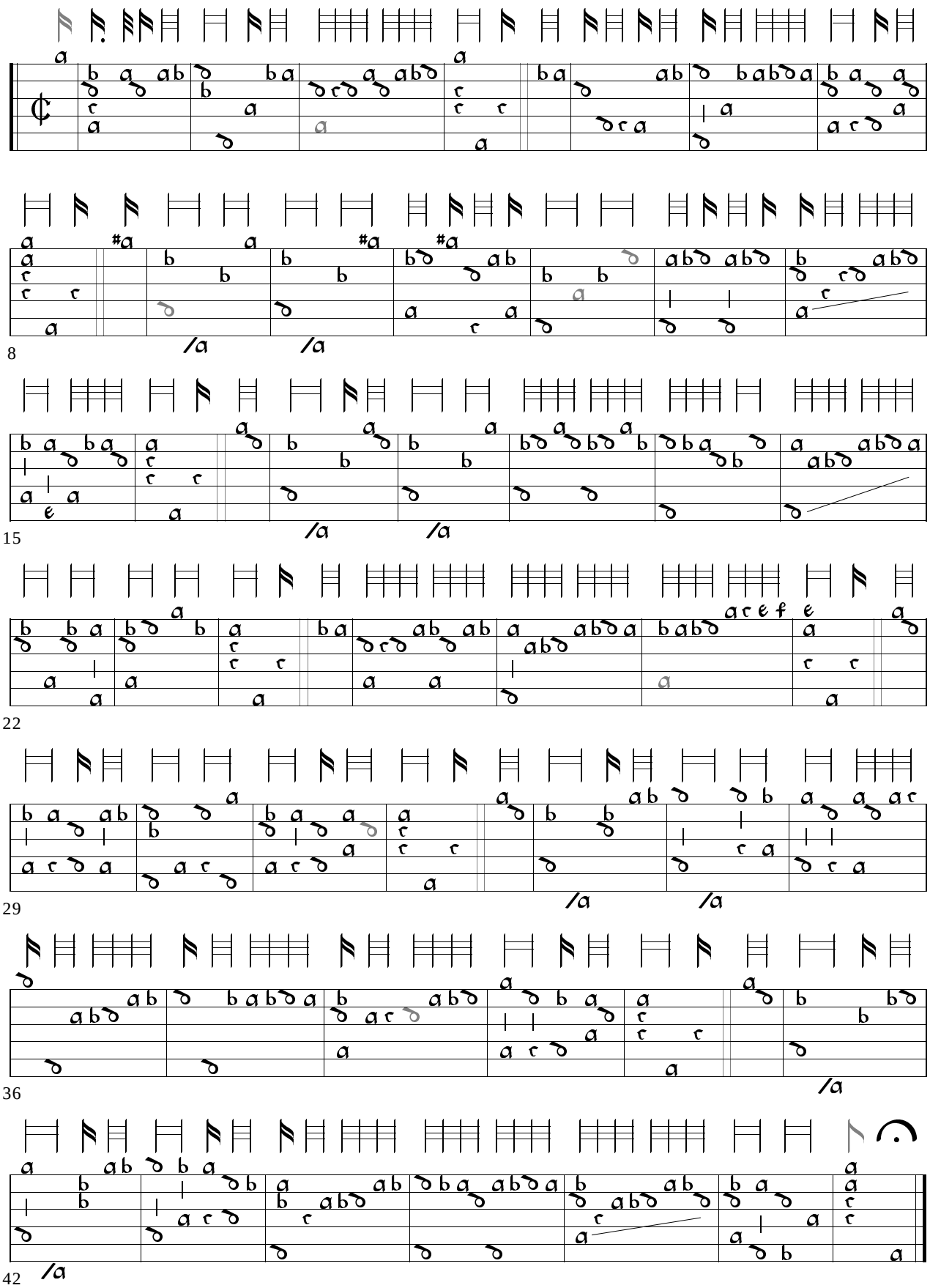




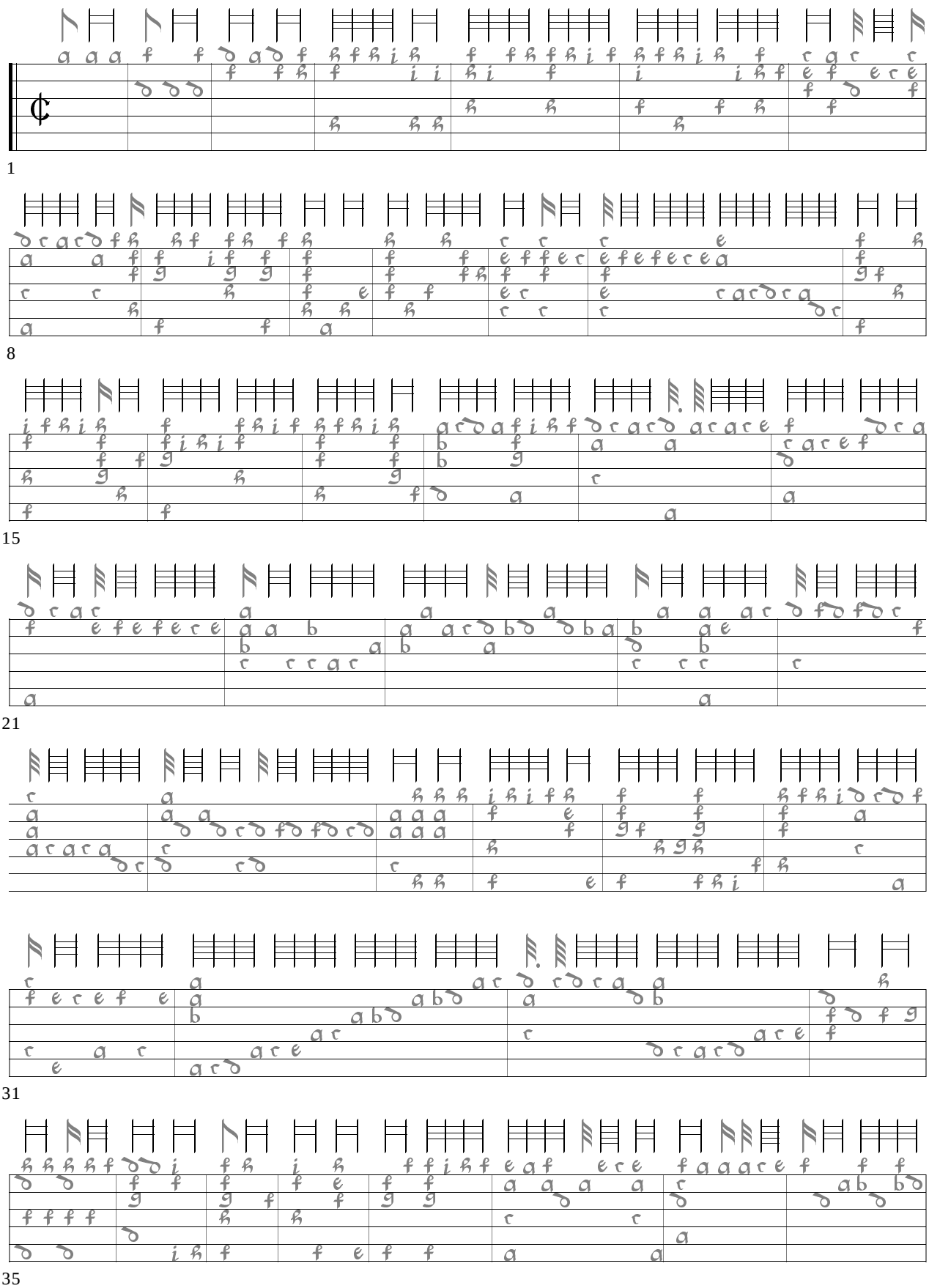
B3. (Bour)ree - 10C AB6 F-Pn Res F993, f. 2v

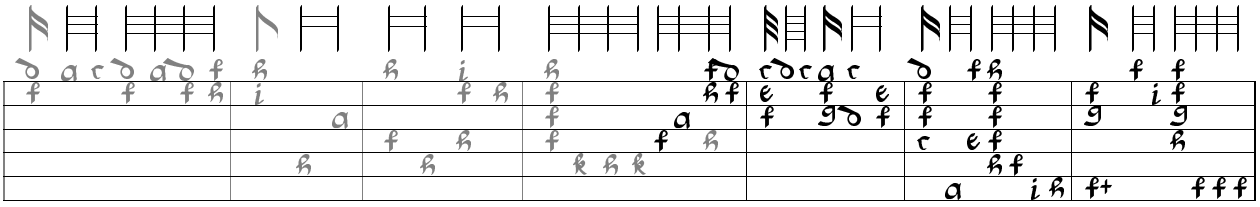


B1c. Ostende - 8Eb AA4BB8x2 GB-En Adv.5.2.18, pp. 12-14



C1b. Untitled - 7D PL-Kj 40032, p. 287





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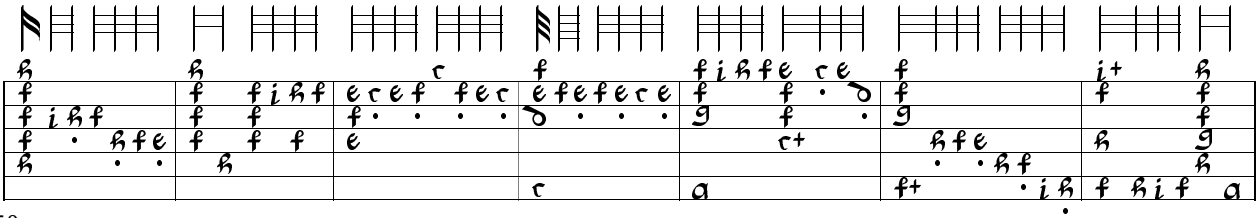

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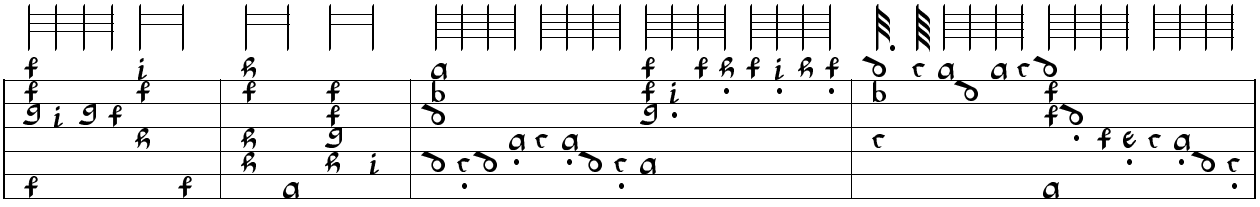

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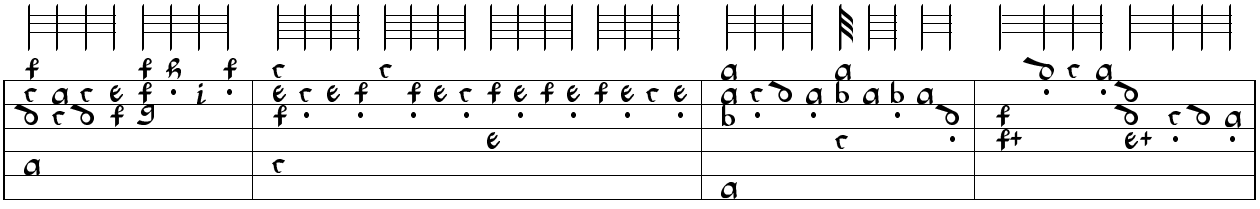

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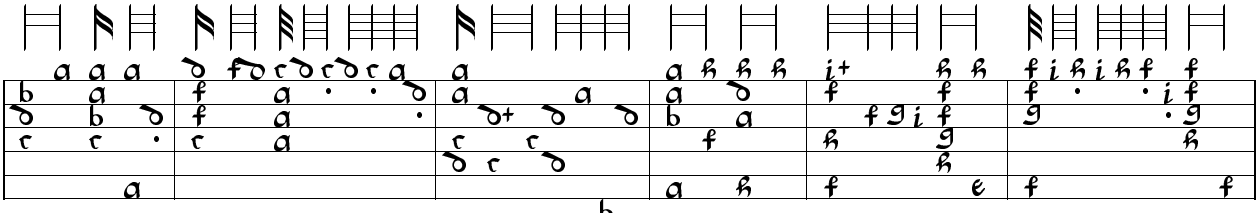

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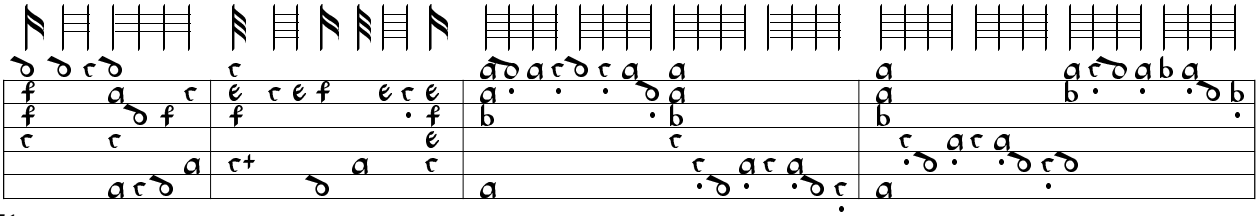

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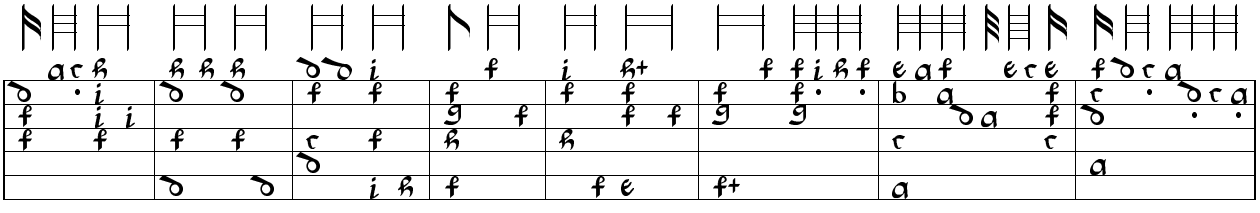

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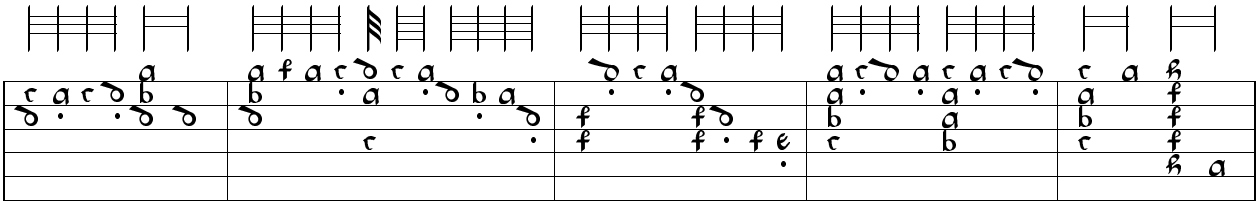

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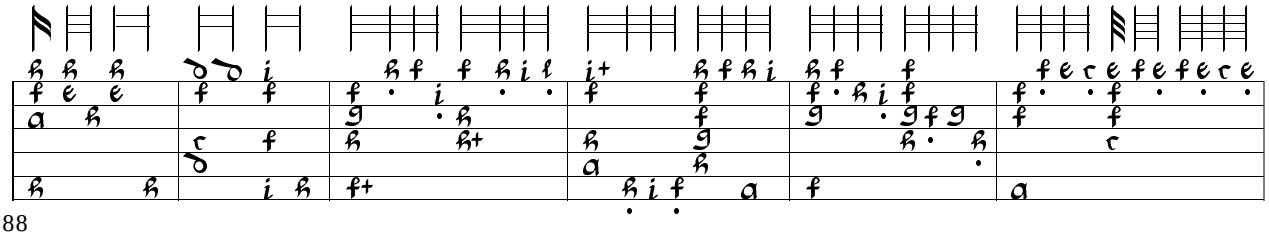

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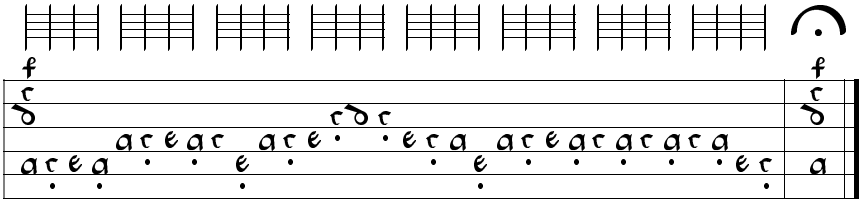

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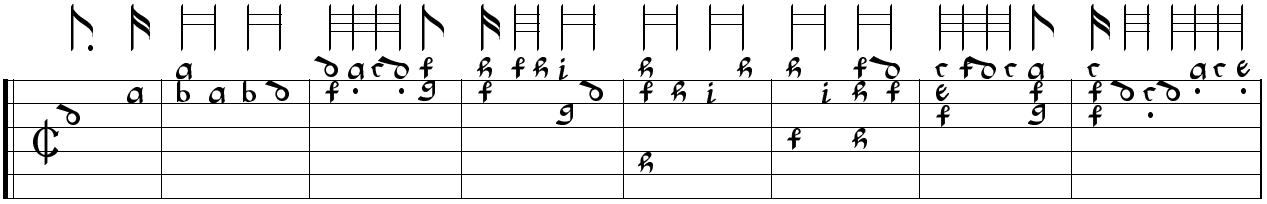
C2b. Cosi le chiome mie seconda parte de Vestivi i colli - 7D PL-Kj 40032, pp. 288-289



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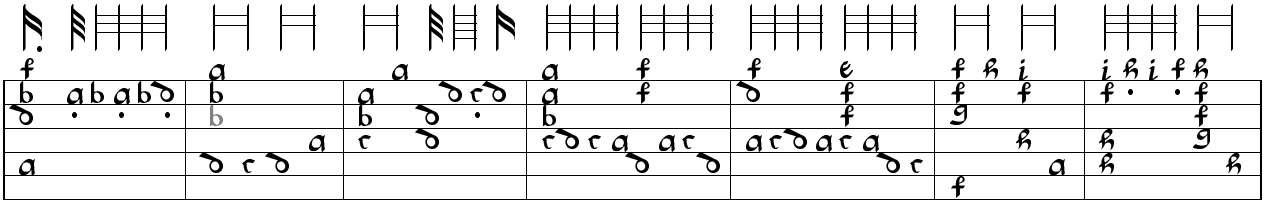

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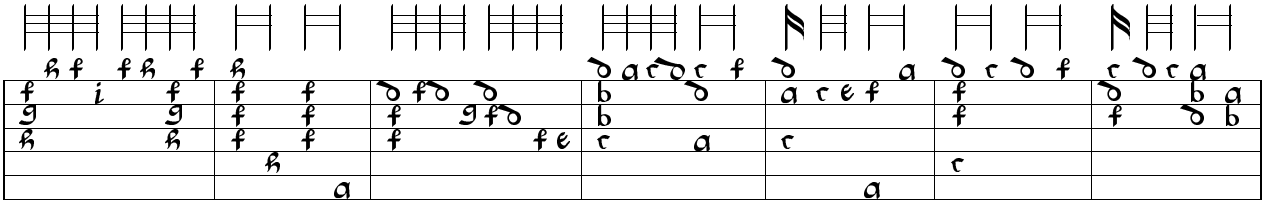

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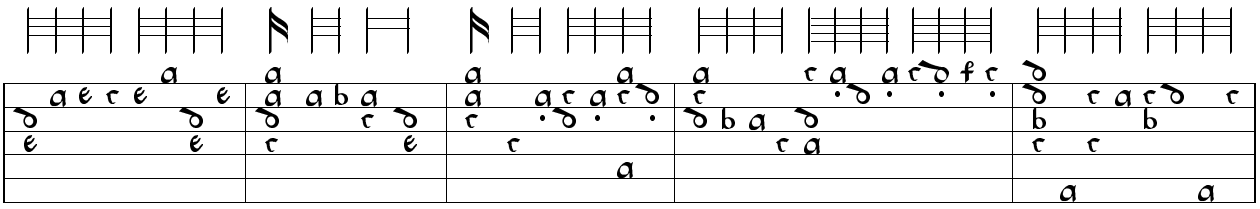

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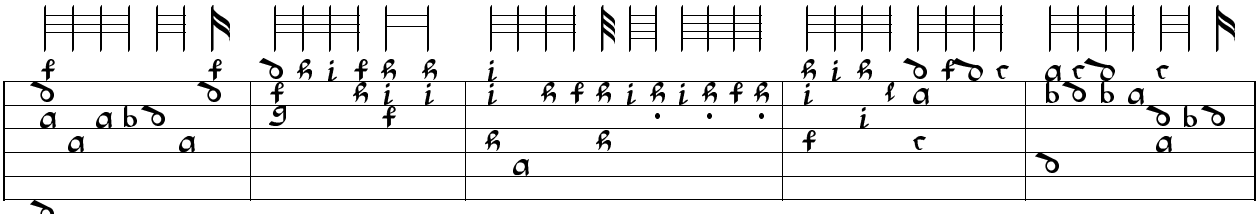

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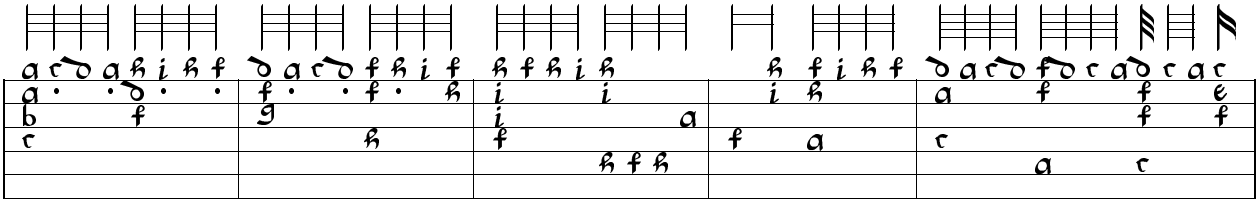

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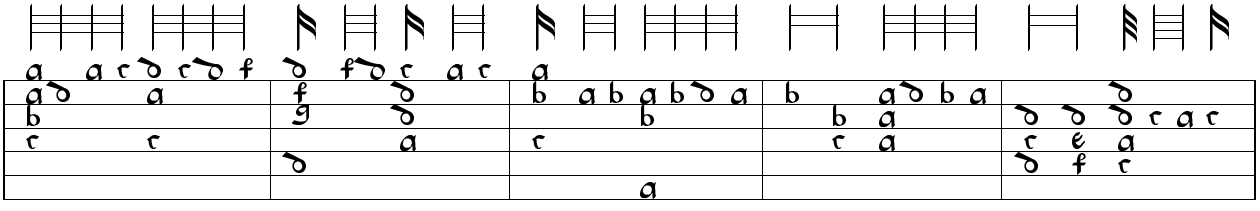

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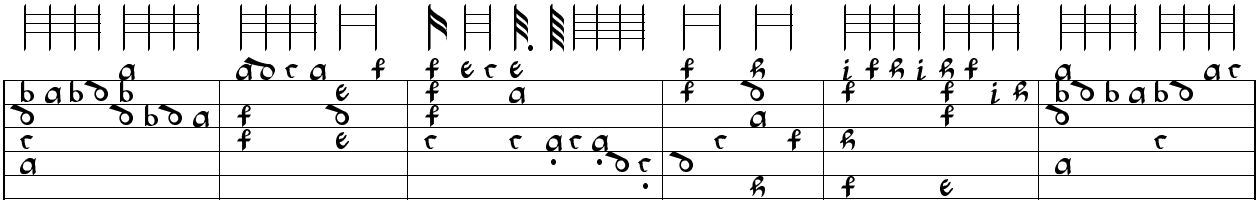

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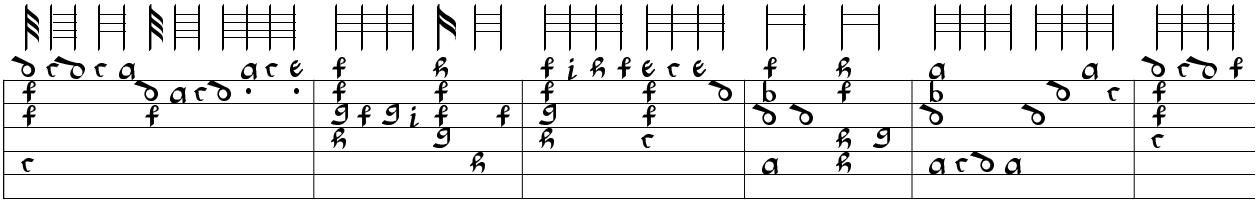

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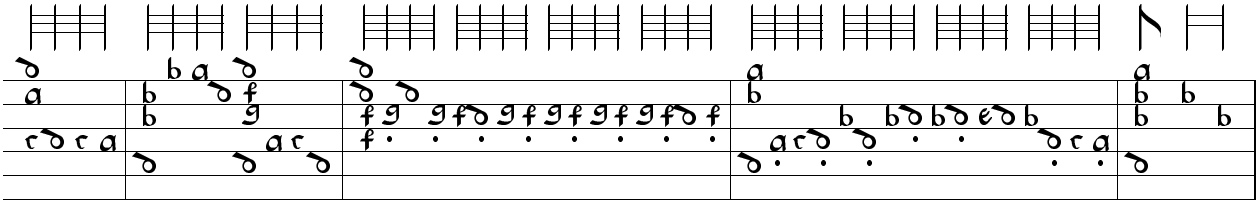

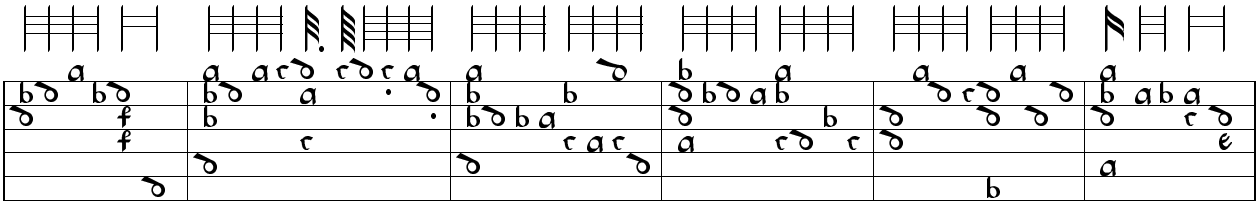

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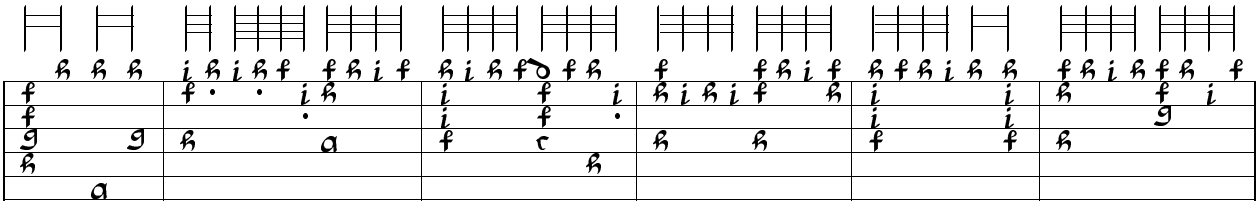

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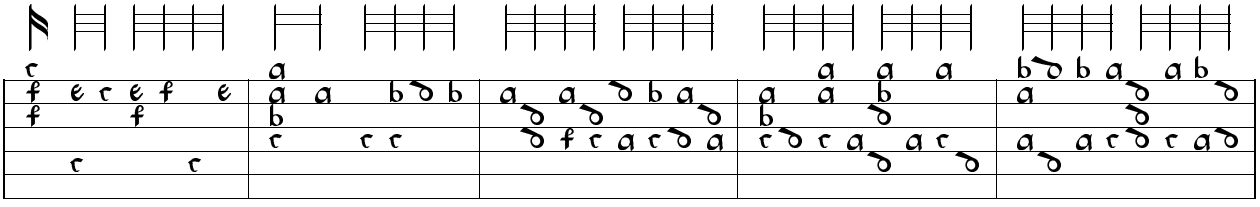

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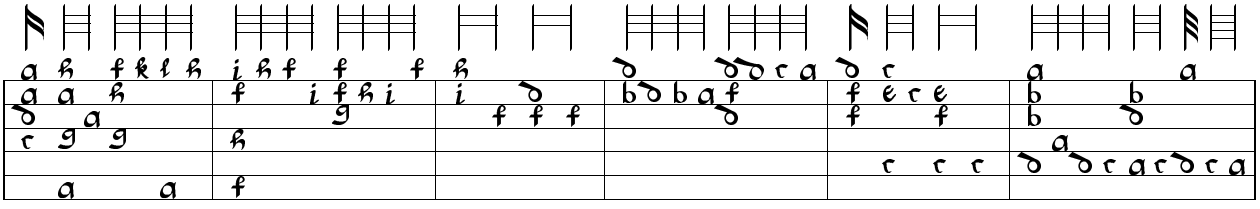

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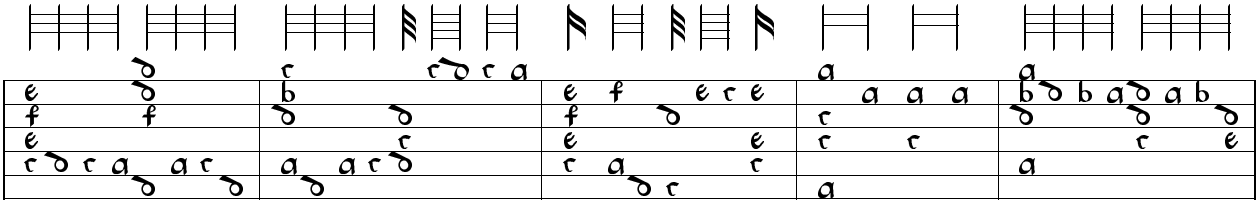

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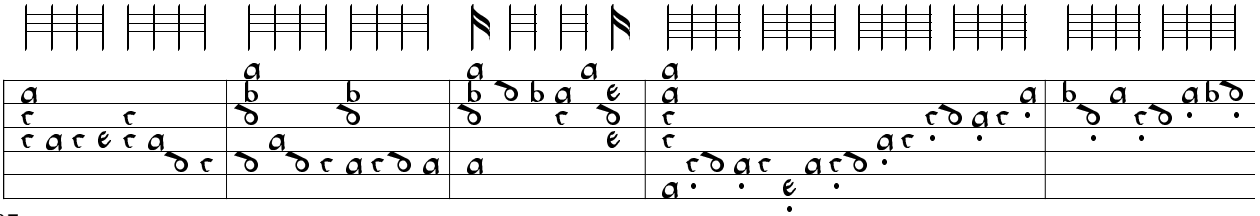

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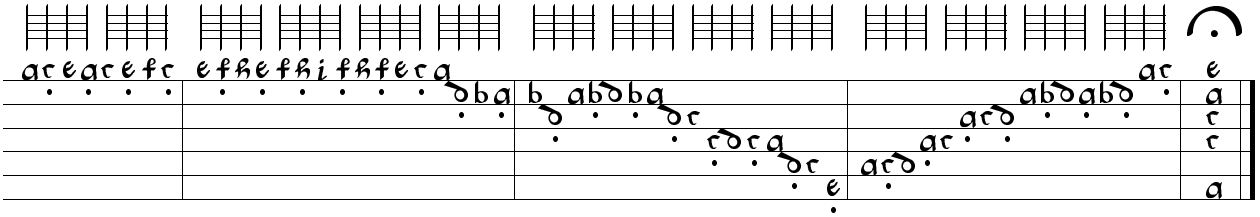
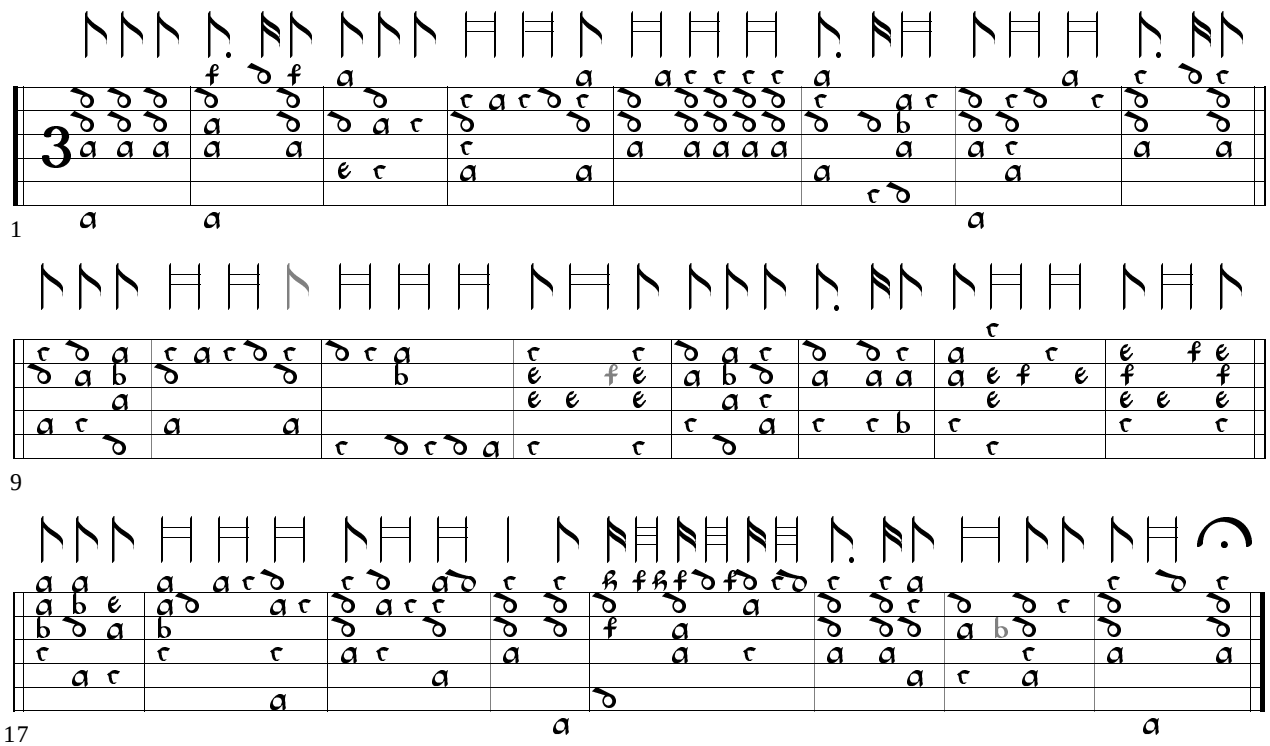
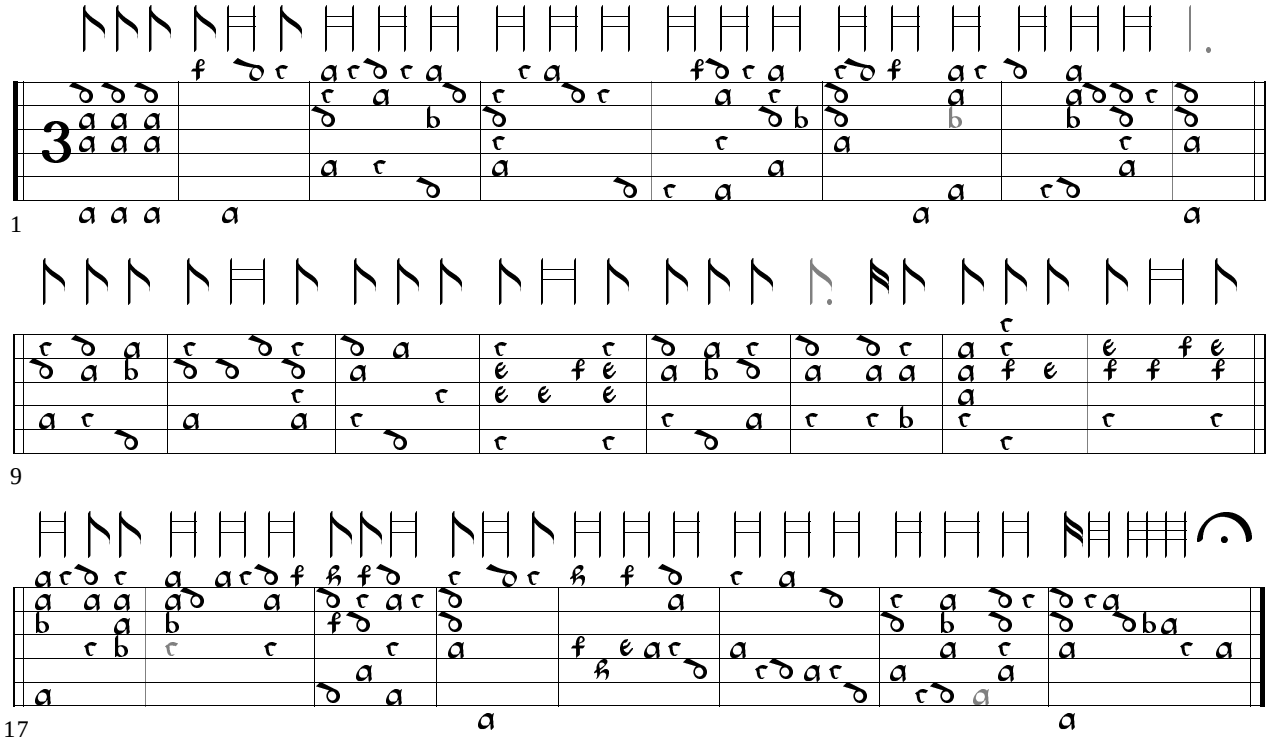


G1b. Alia - 7F ABC8 DK-Kk Thott 4o.841, f. 108r ii

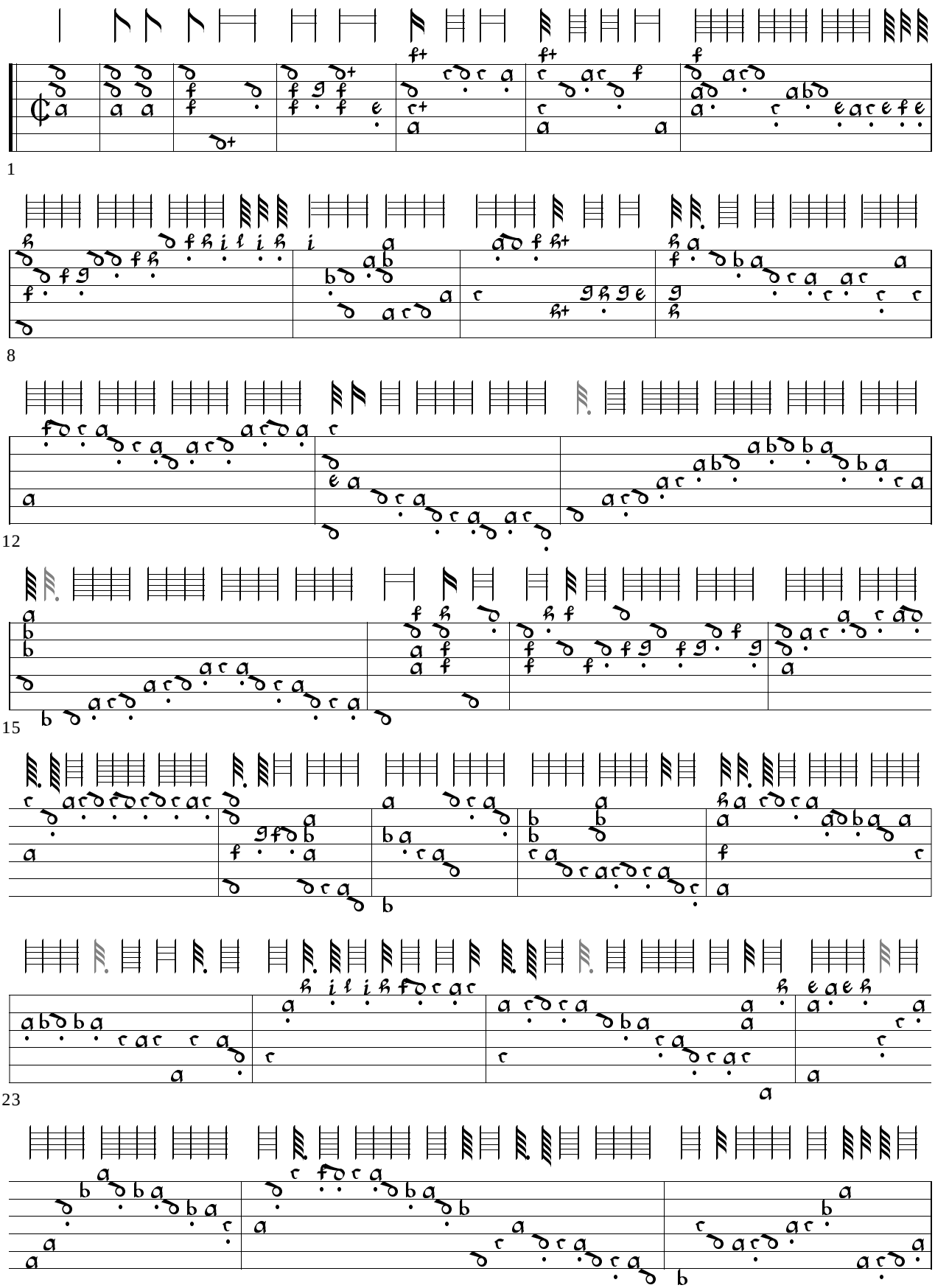


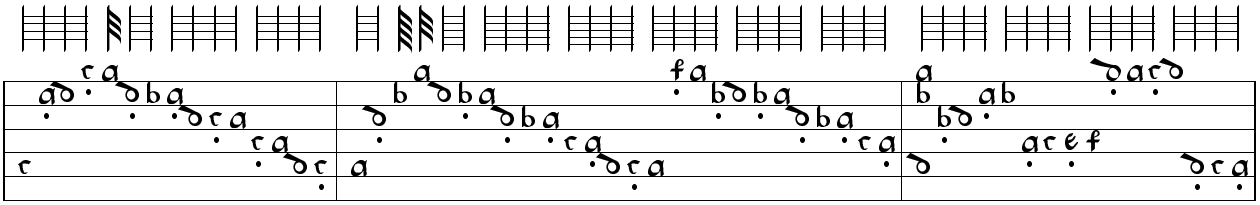
G1c. Galliarda - 7F ABC8 D-LEm II.6.15, p. 189



C3b. Chi fara fede del Striggio - 8D

Terzi 1599, pp. 70-74





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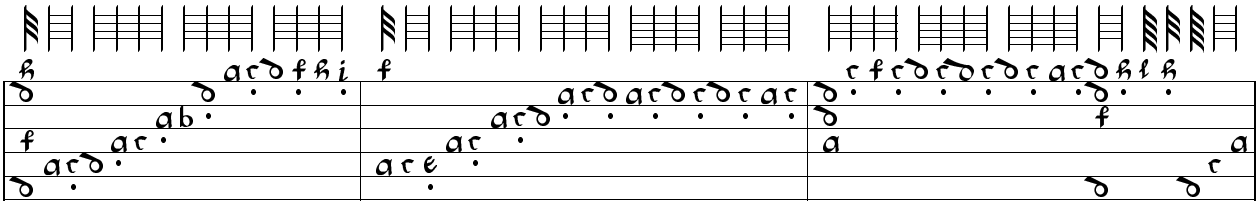

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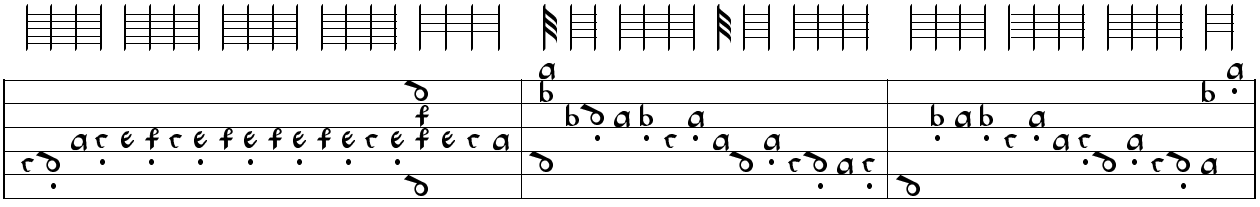

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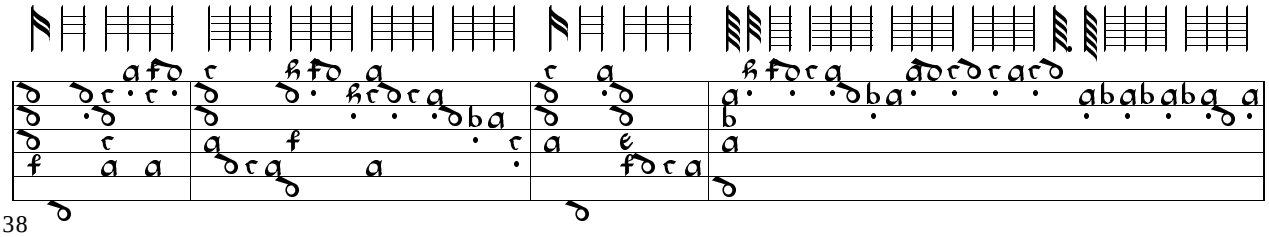

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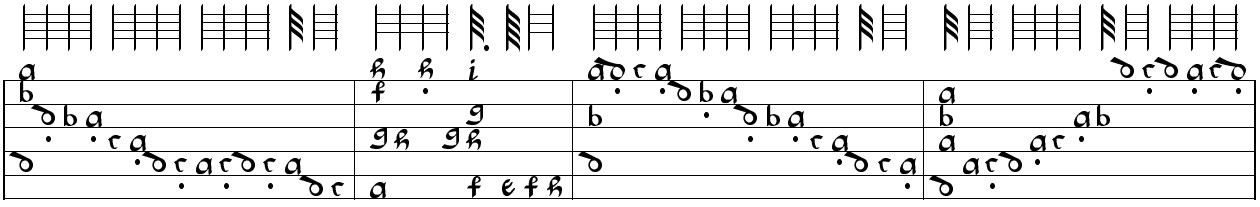

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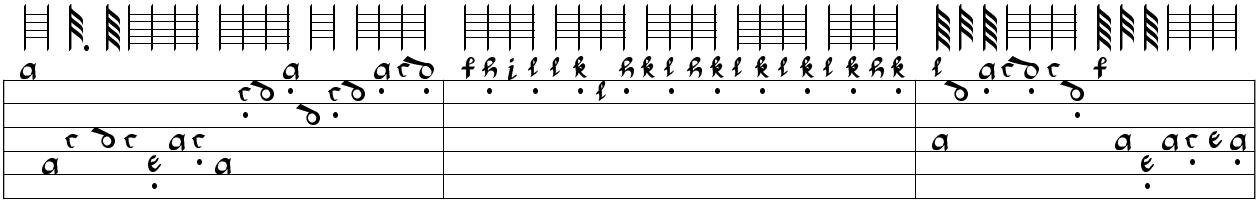

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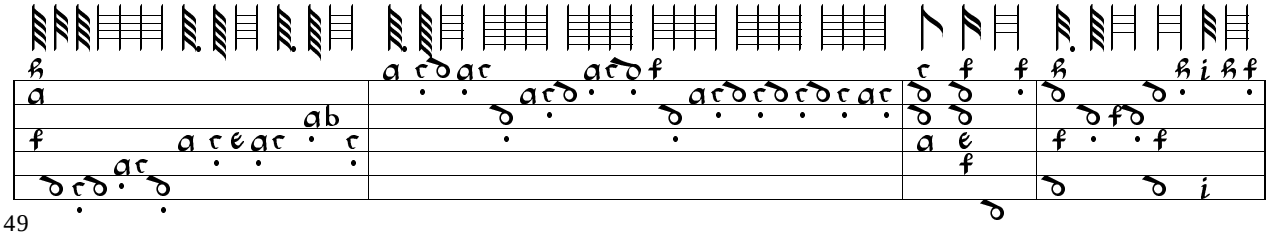

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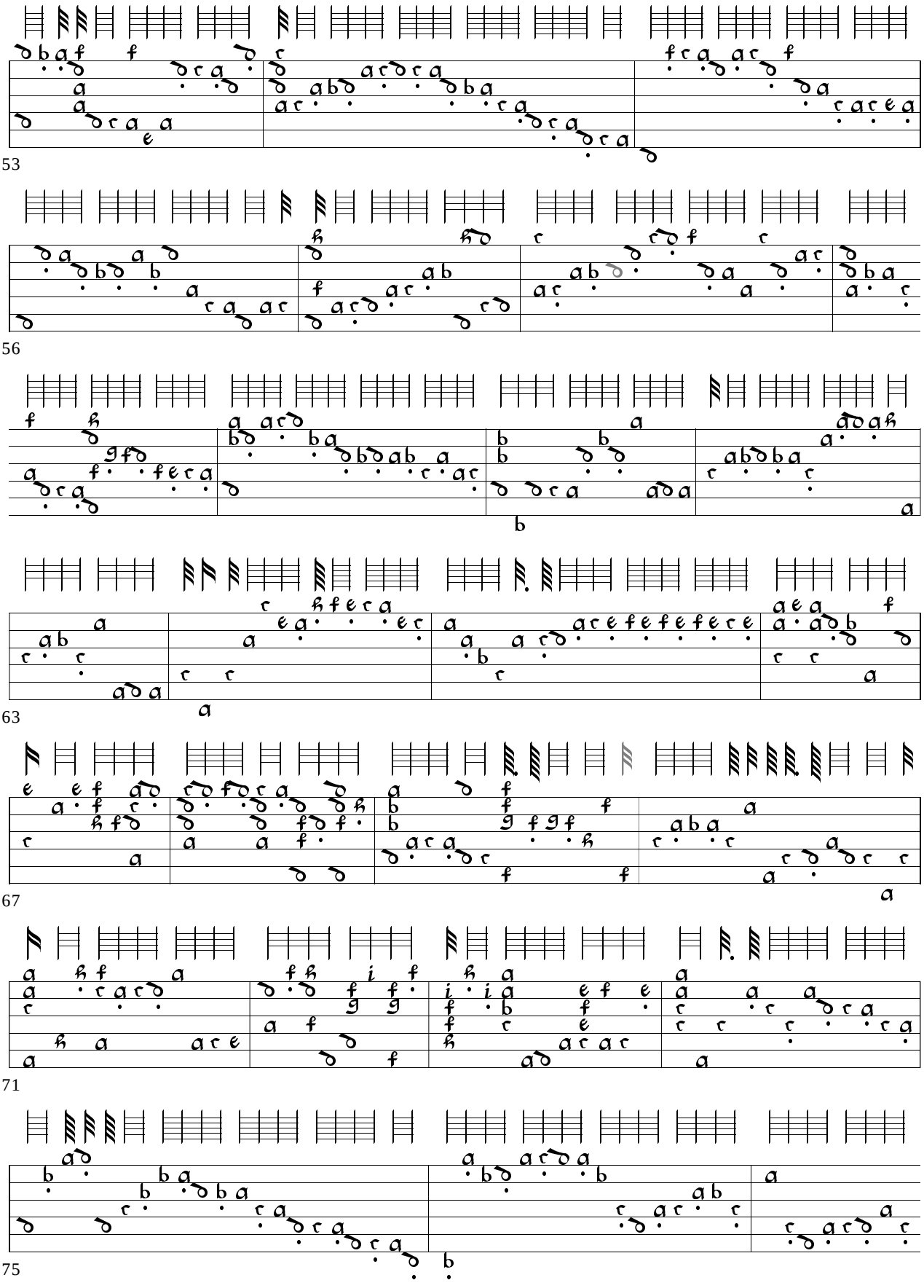
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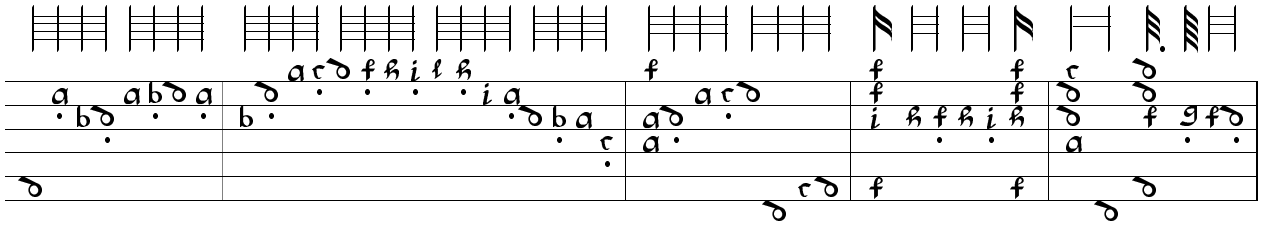

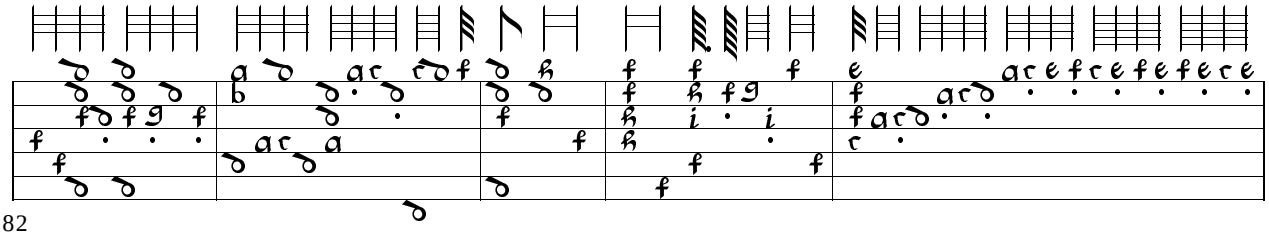

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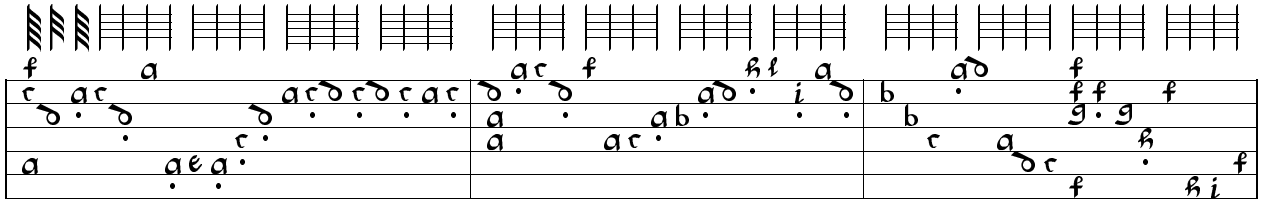

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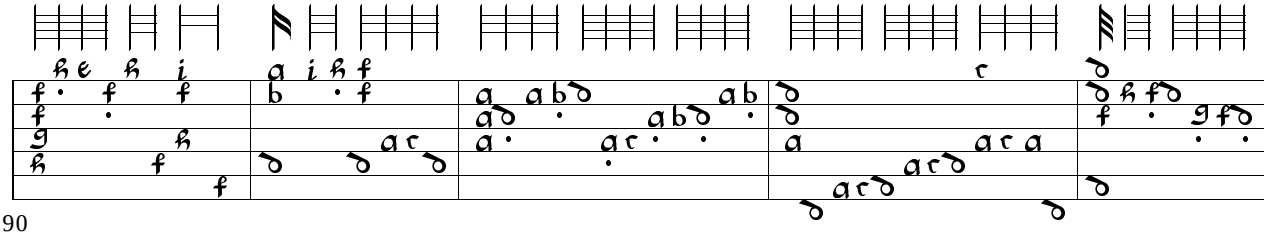

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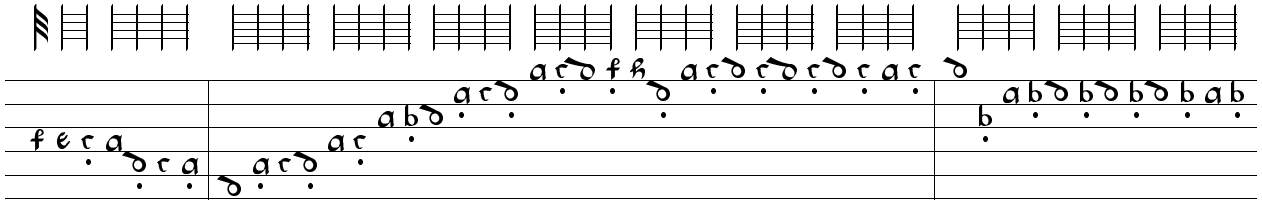

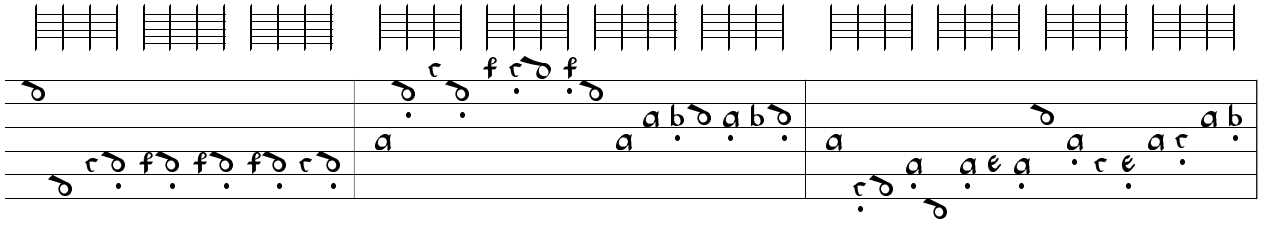

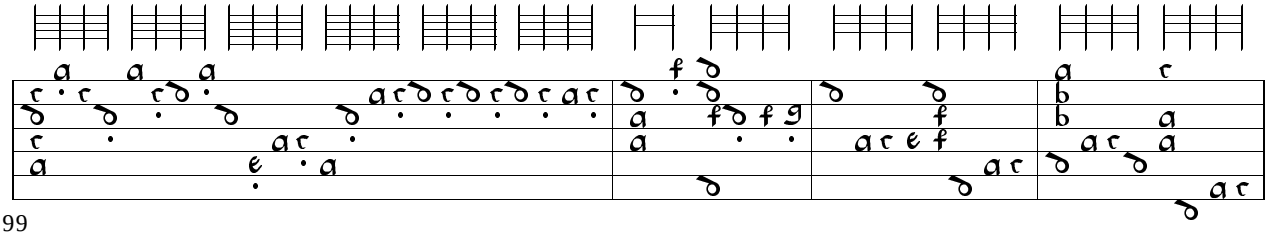

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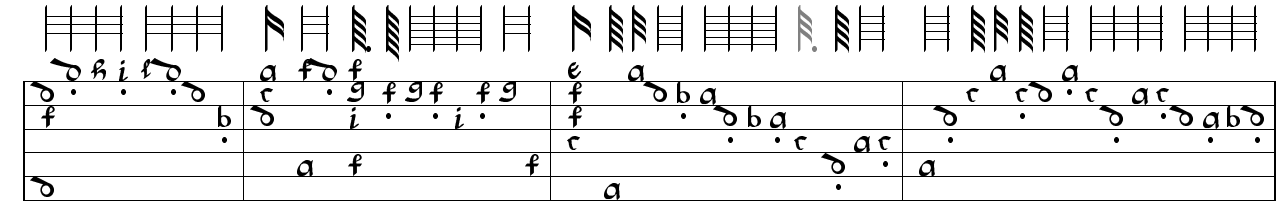

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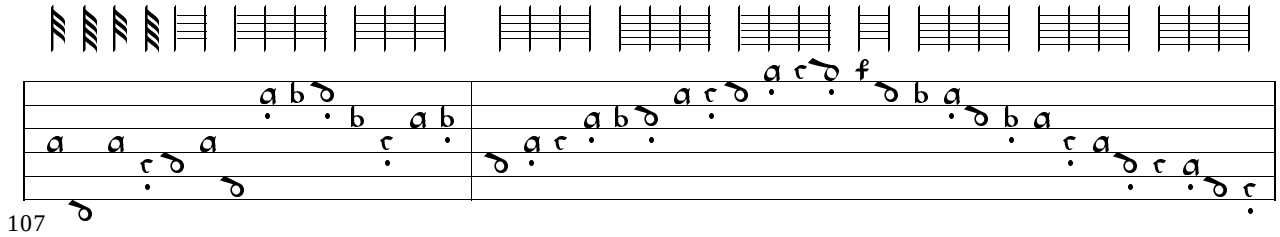

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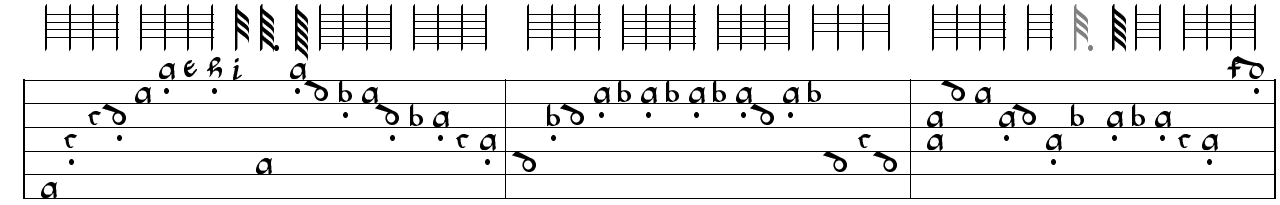

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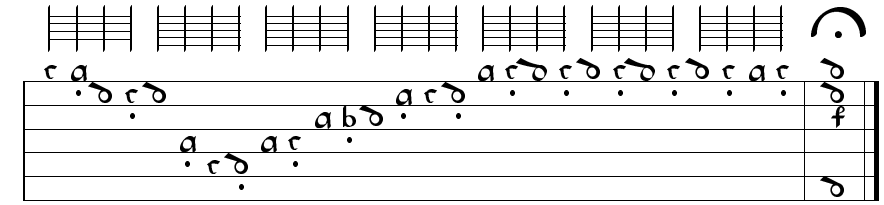

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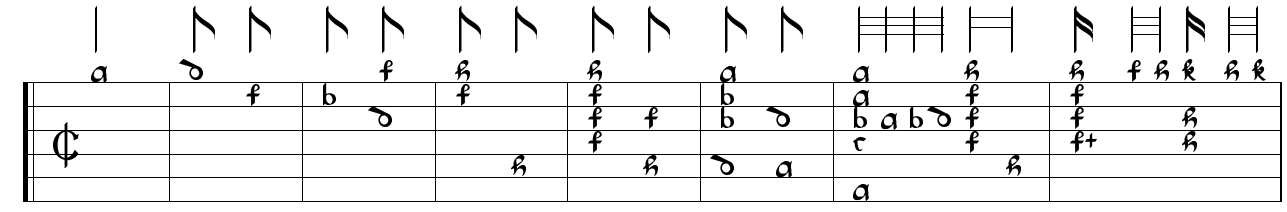
C6b. Susana (un jour) - 7D PL-Kj 40032, pp. 120-122



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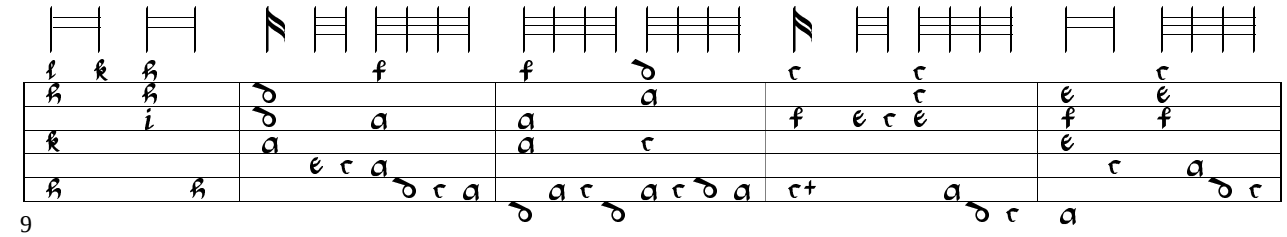

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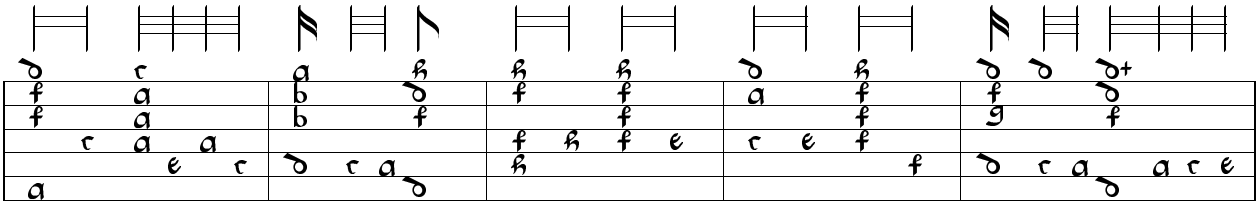

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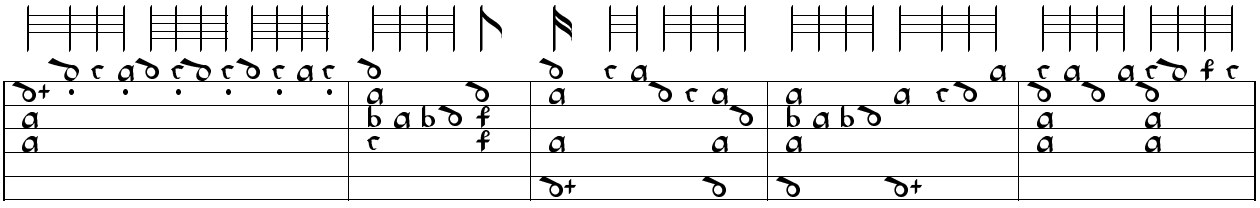

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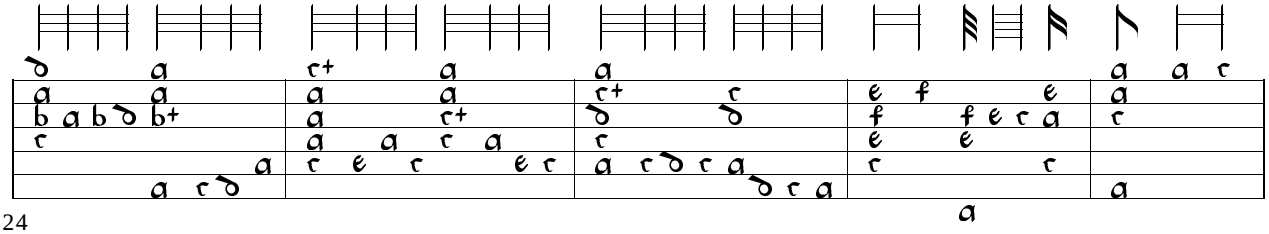

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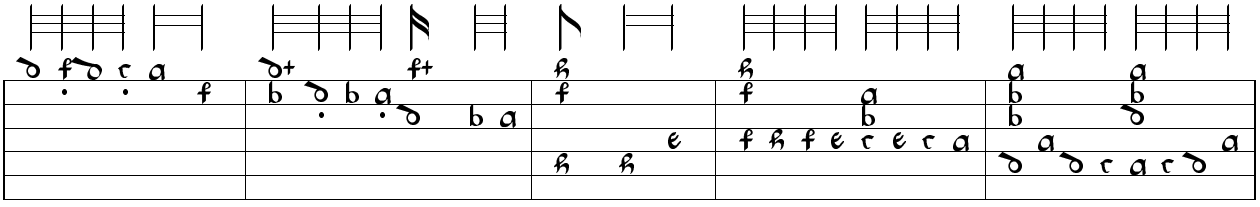

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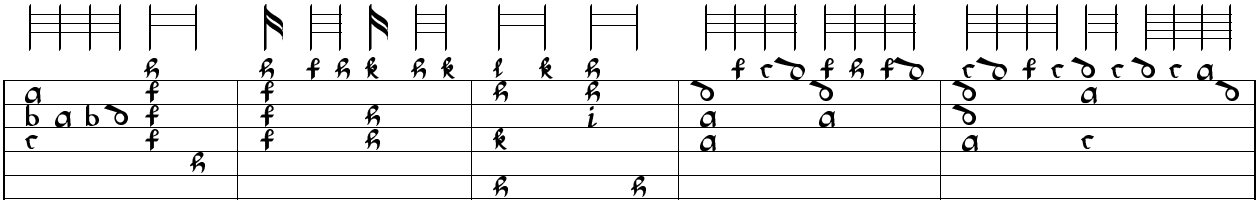

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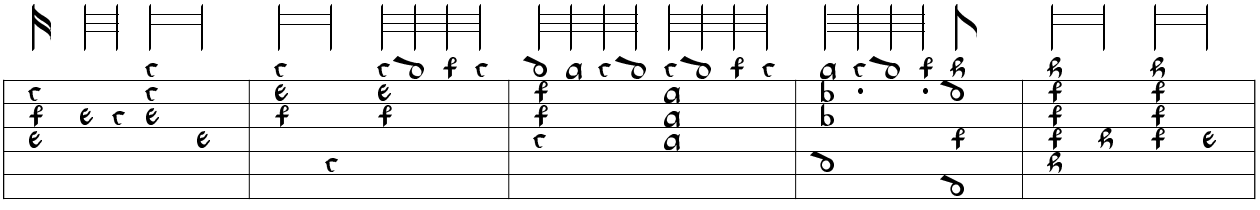

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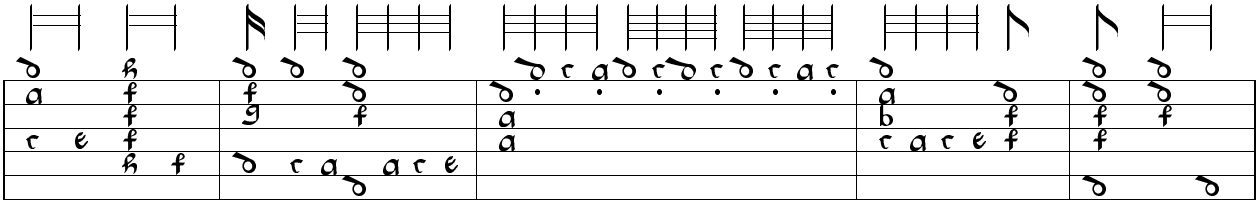

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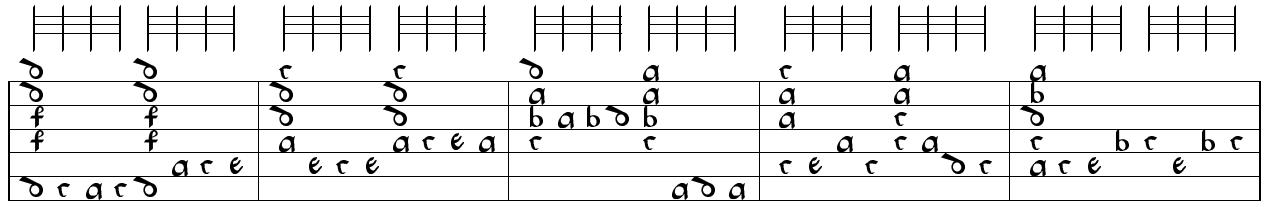

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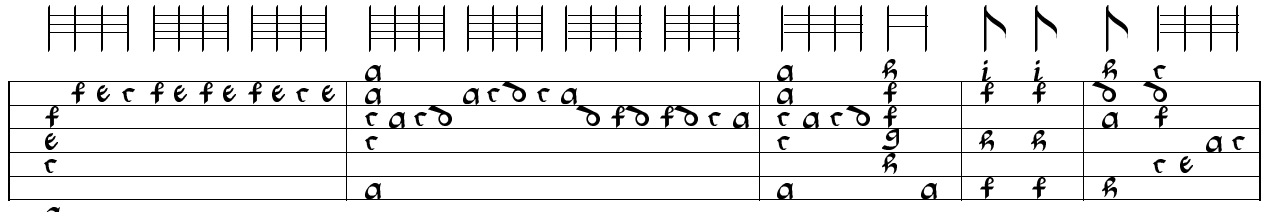

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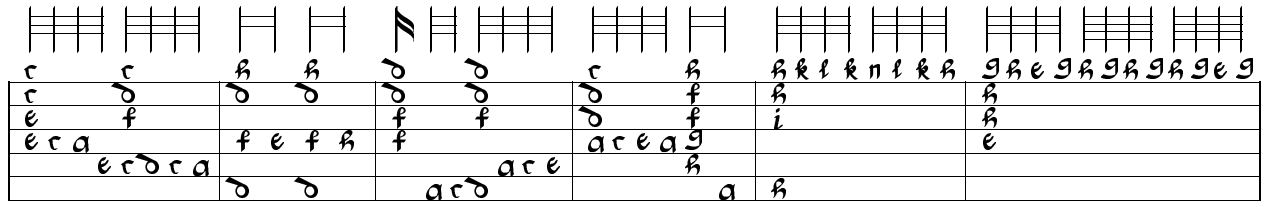

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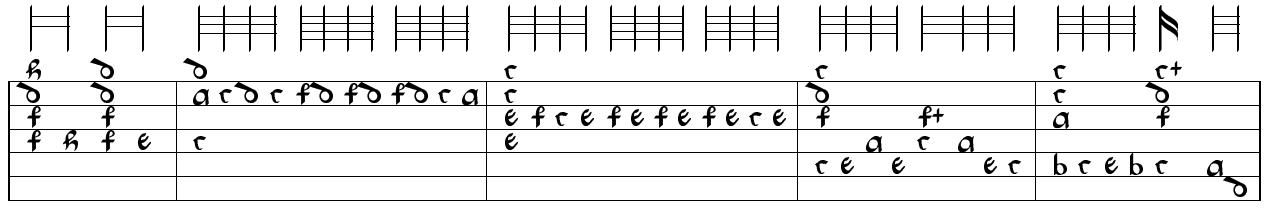

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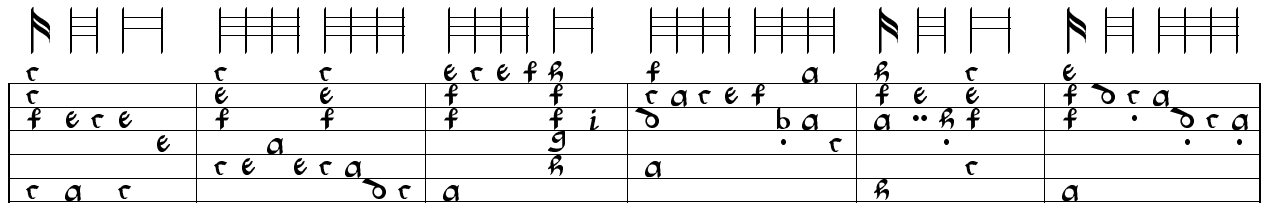

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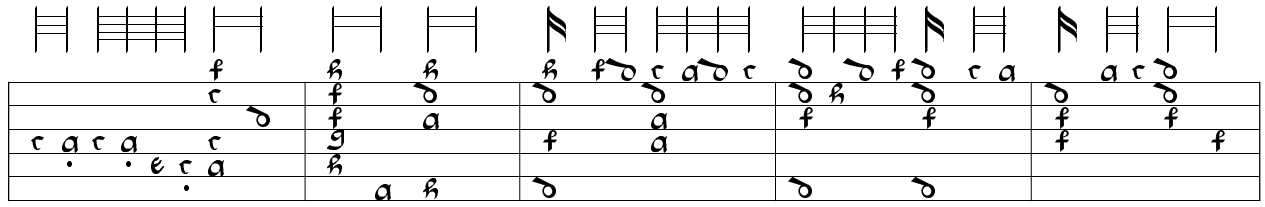

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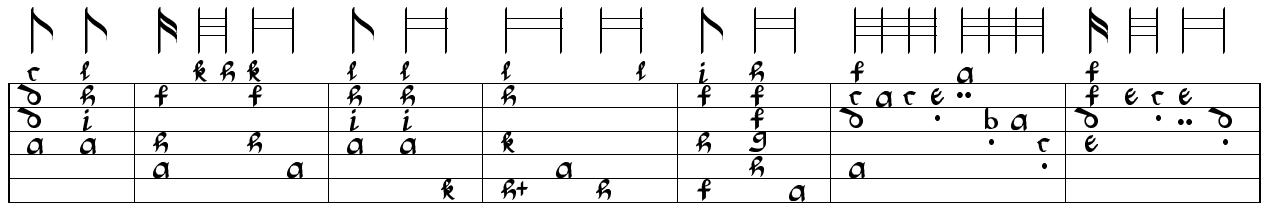

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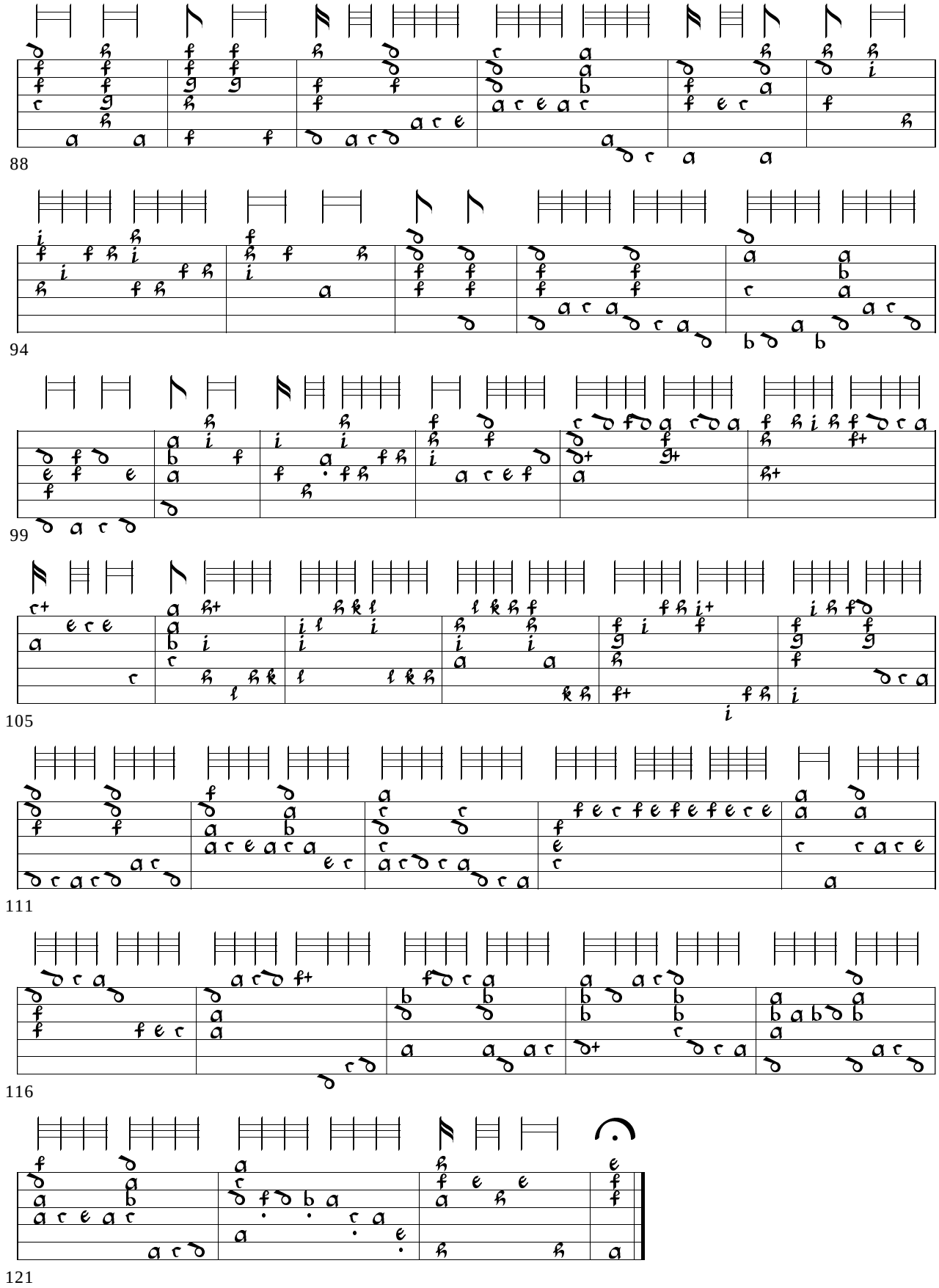
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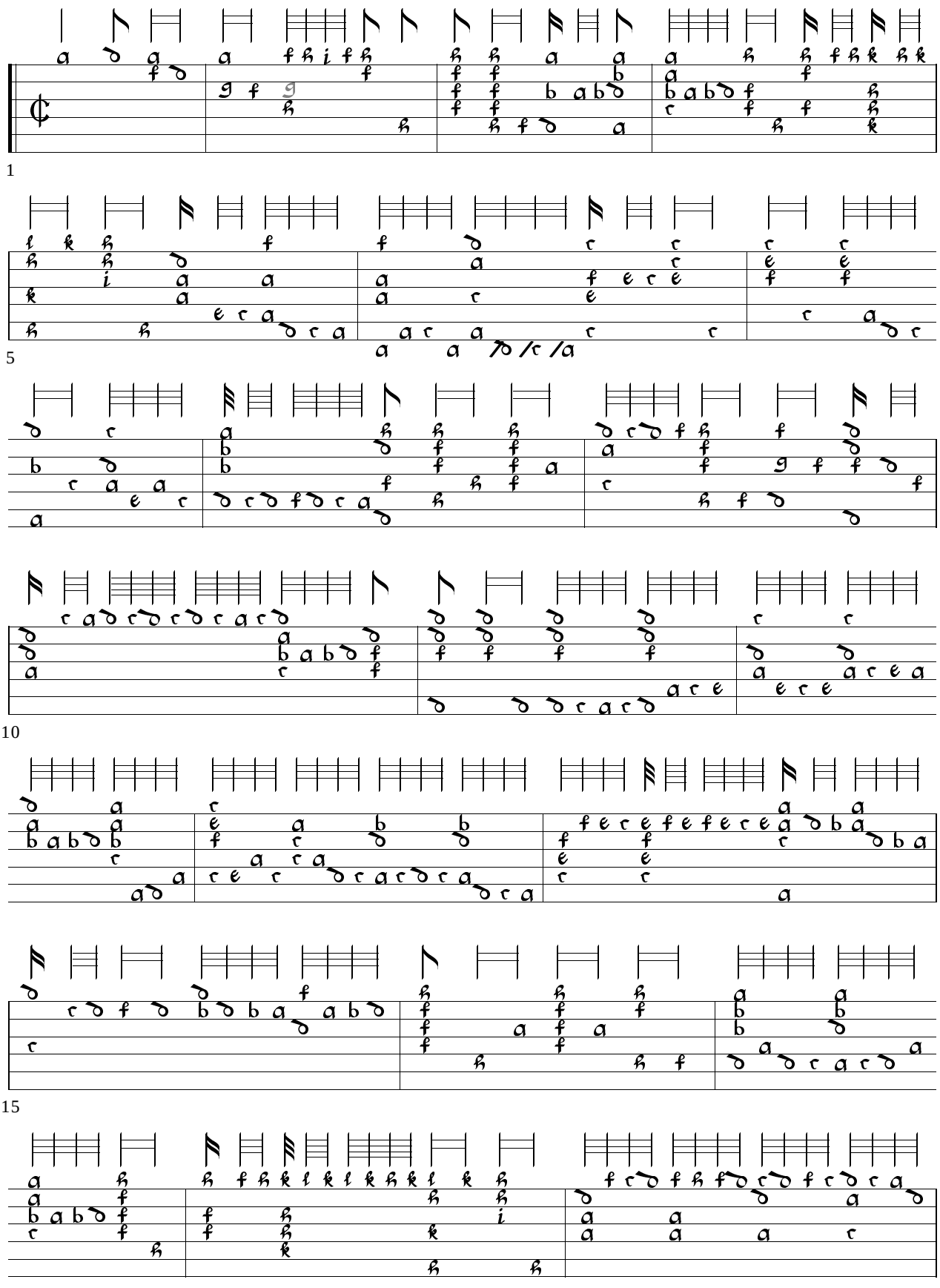
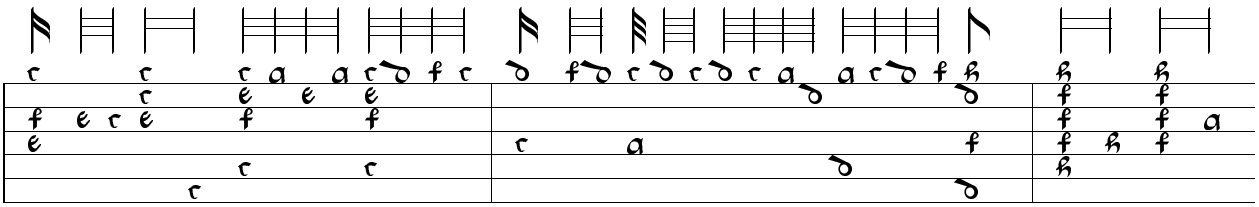
C6c. Susanne un jour Transpositio Laurencini - 7F8D Besard 1603, ff. 57v-58r





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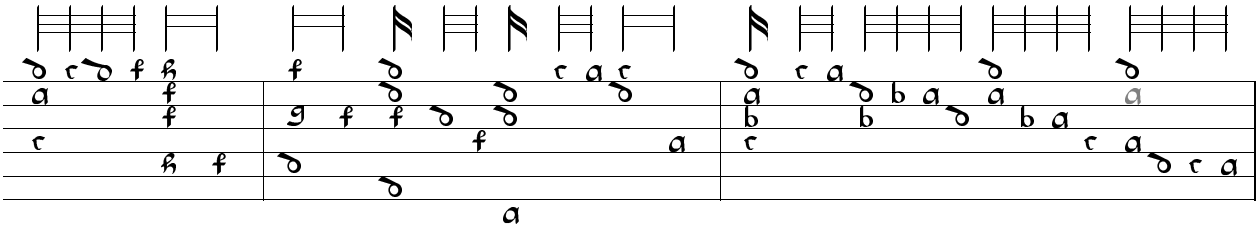

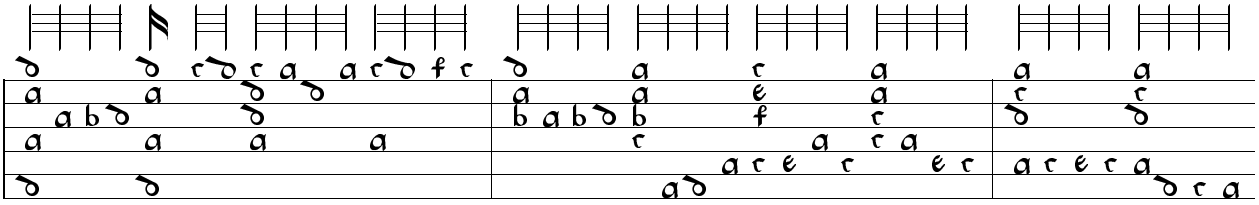

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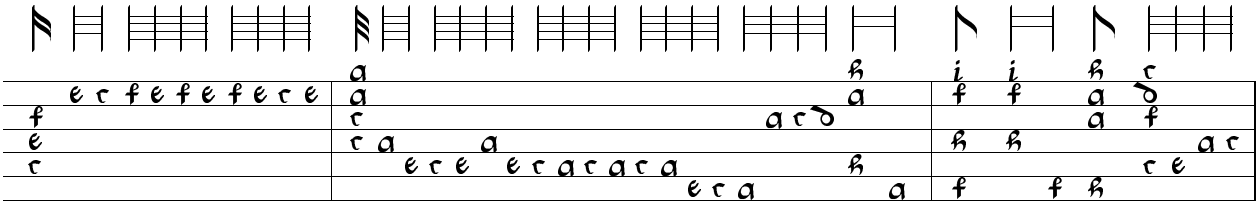

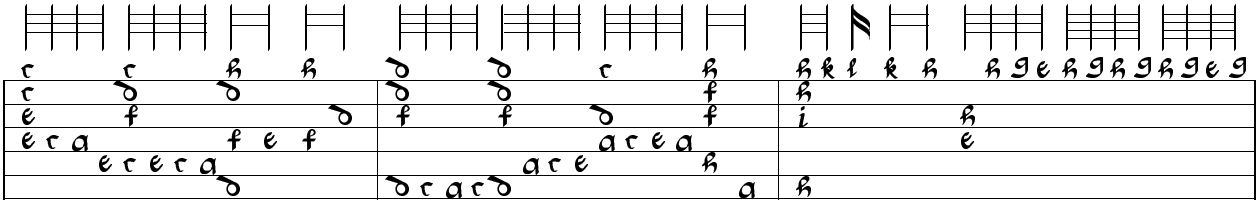

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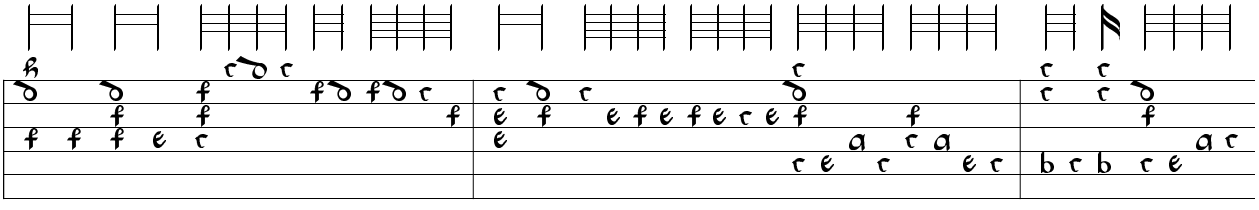

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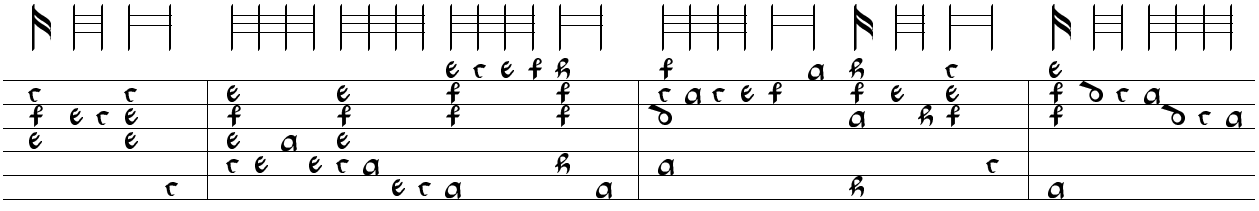

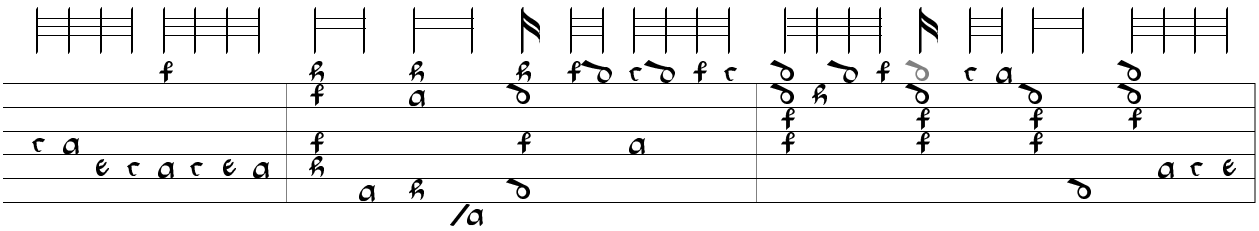

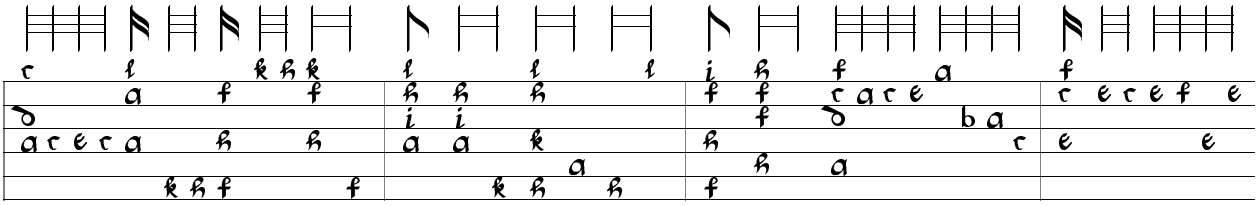

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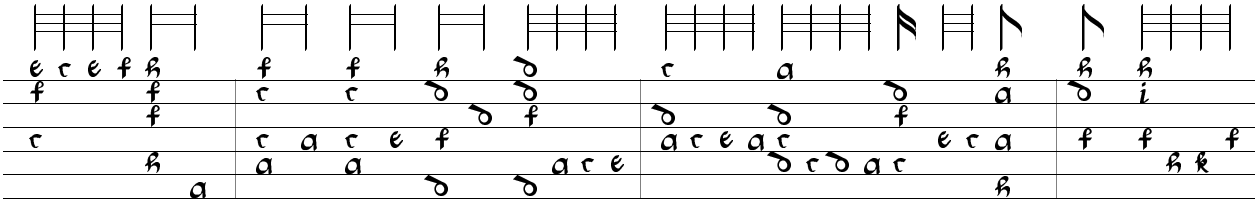

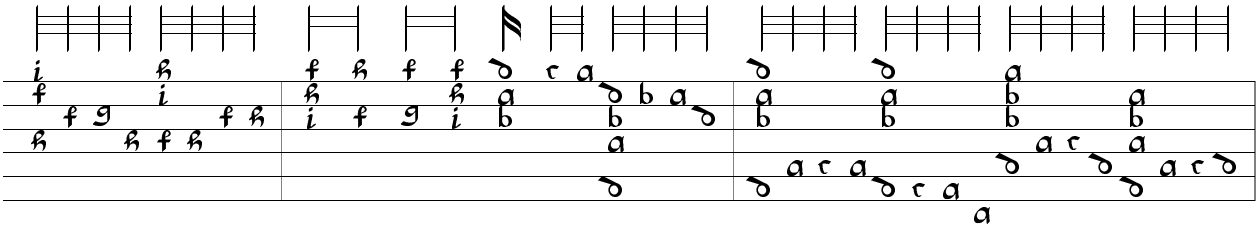

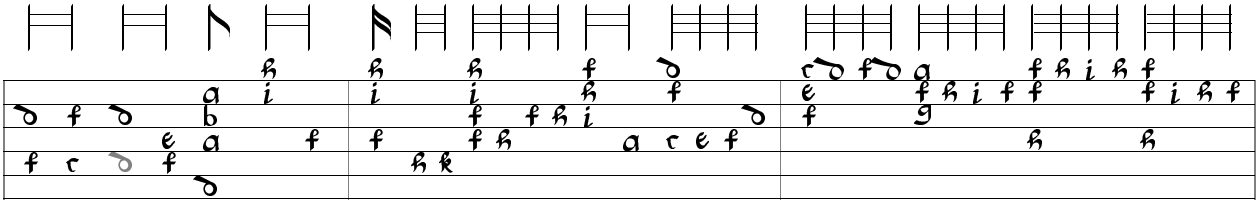

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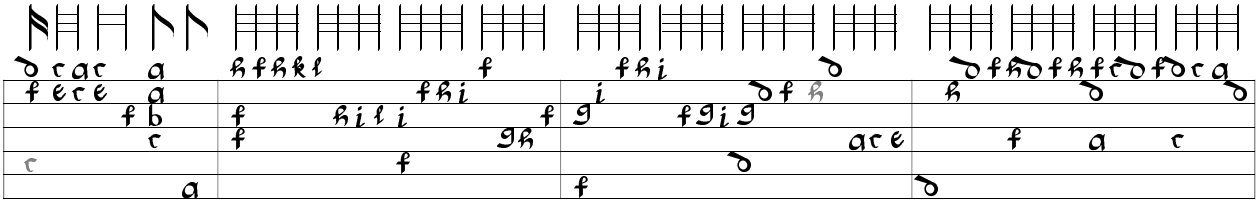

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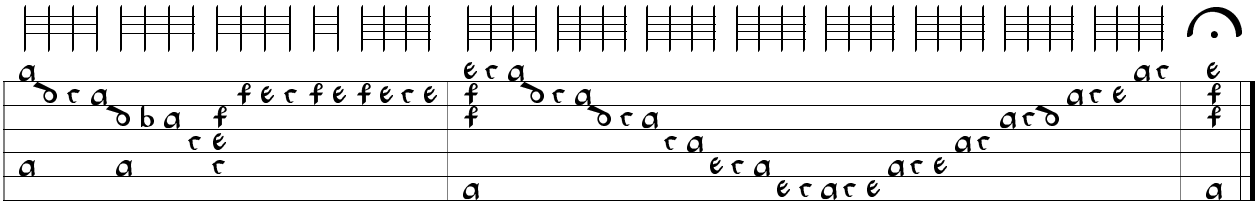

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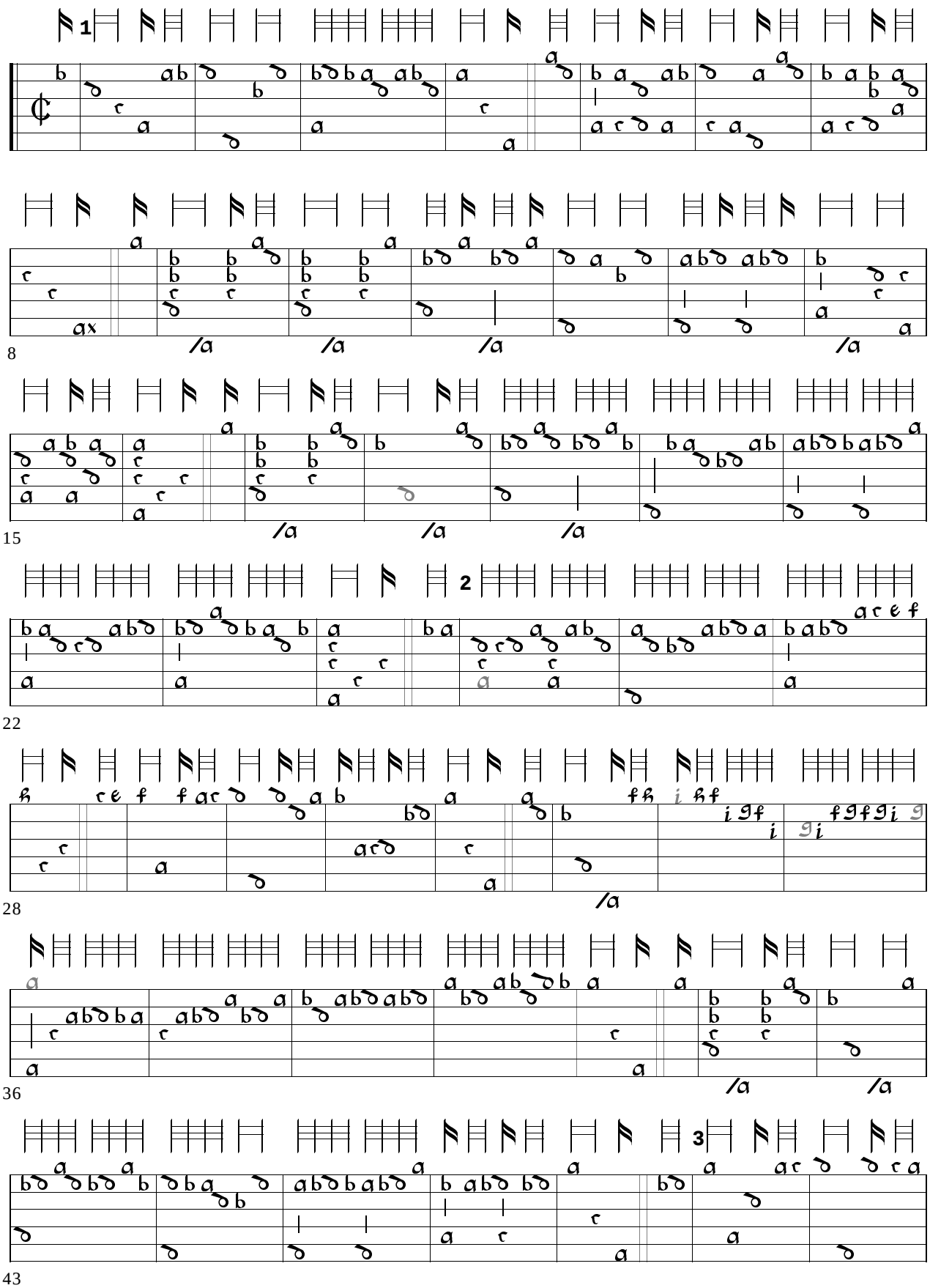
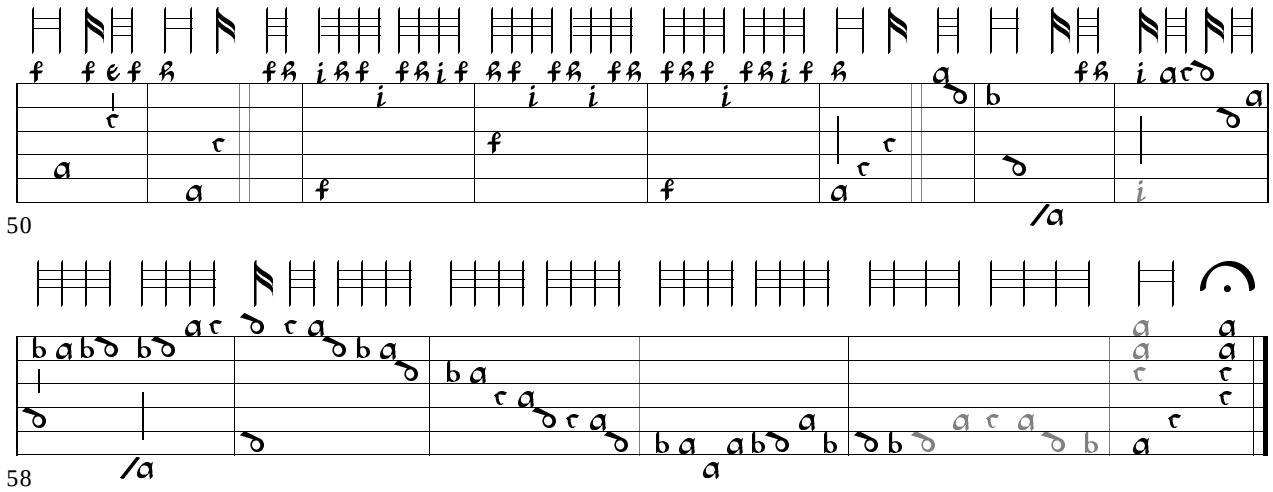
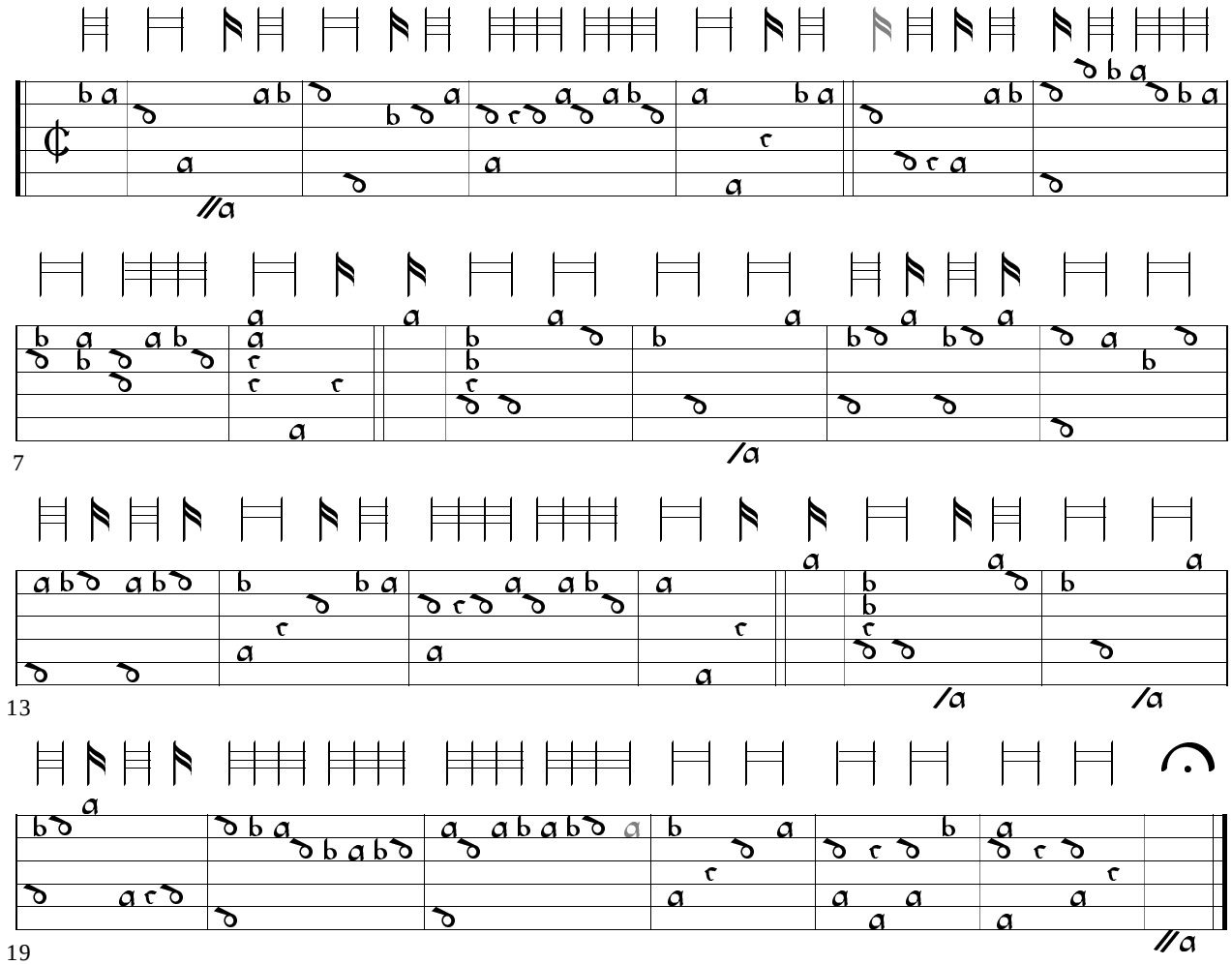
B1d. De La Bourre - 7F8Eb9C AA4BB8-AA4B8B7-AA4B8 NL-Lu BPL 2792, ff. 19v-20r

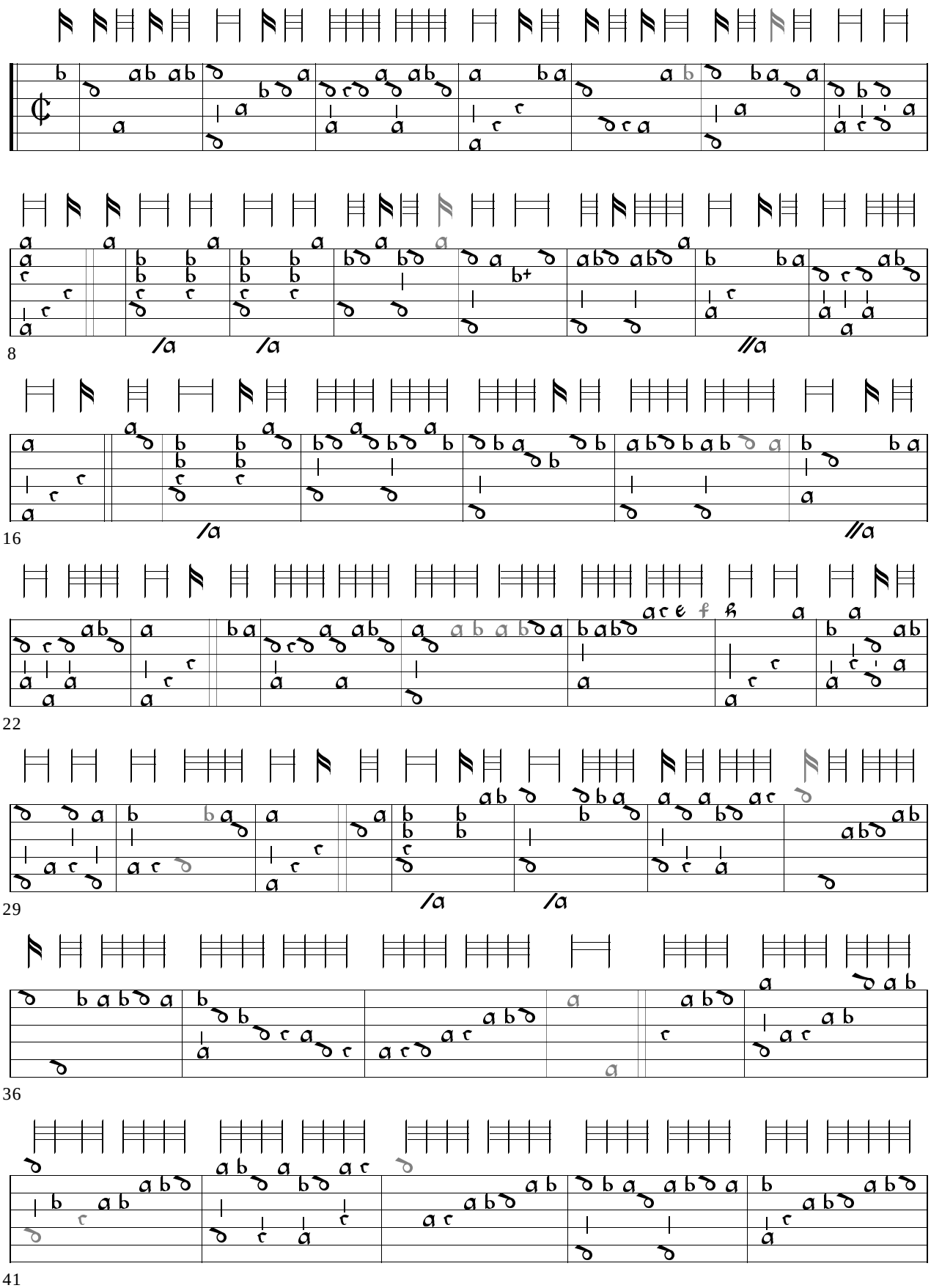


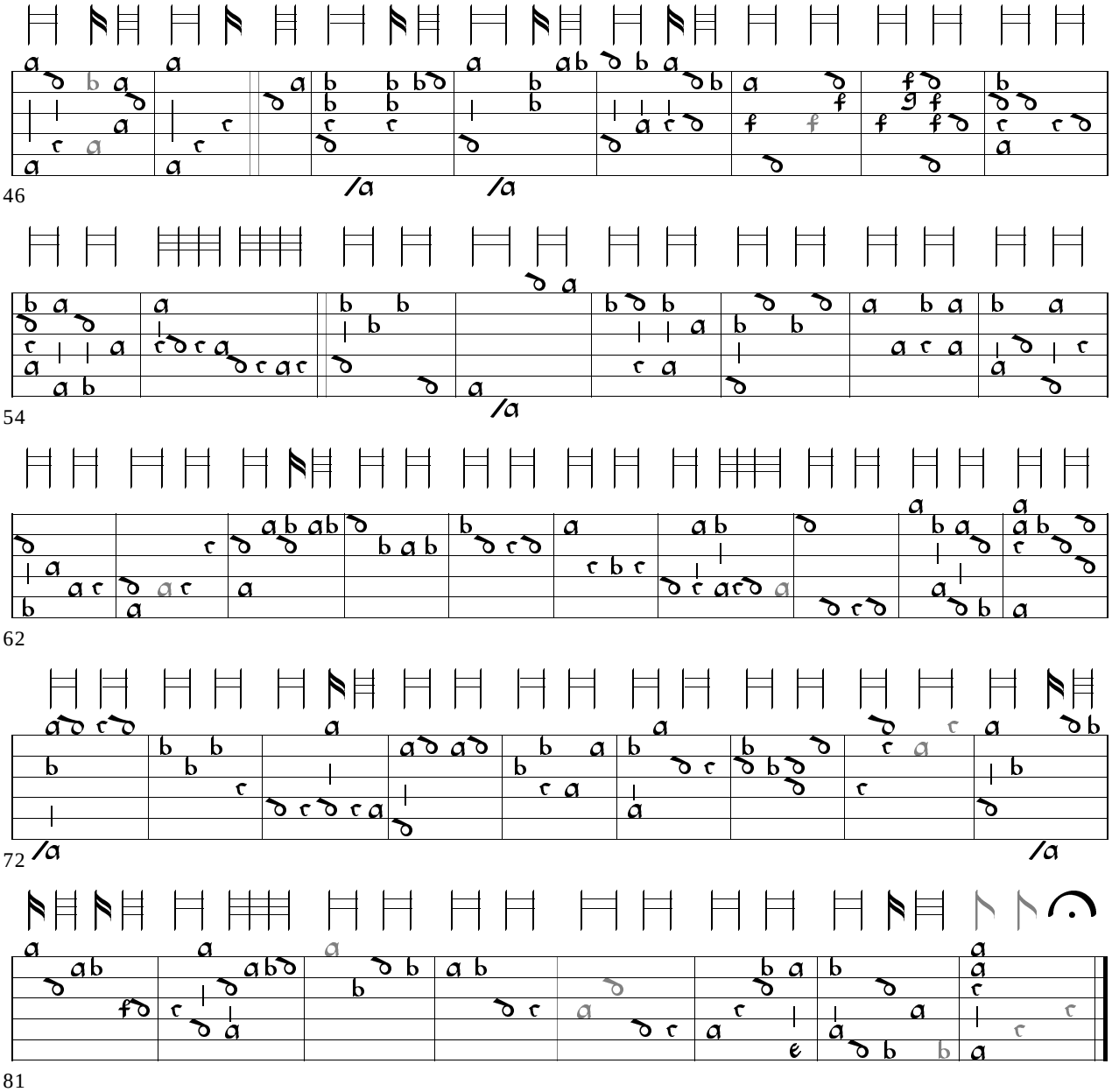


B1e. Branle - 8Eb9C AA4BB8 D-LEm II.6.15, pp. 510-511

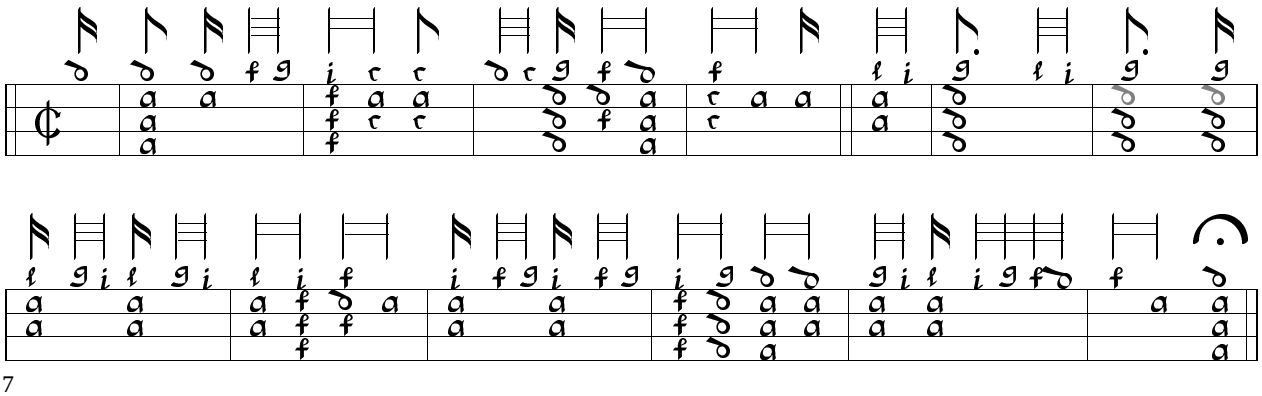


B1f. Bouree de Ballar(d) - 8Eb9C A8B8B7 GB-Ctc O.1.65, ff. 50v-51v

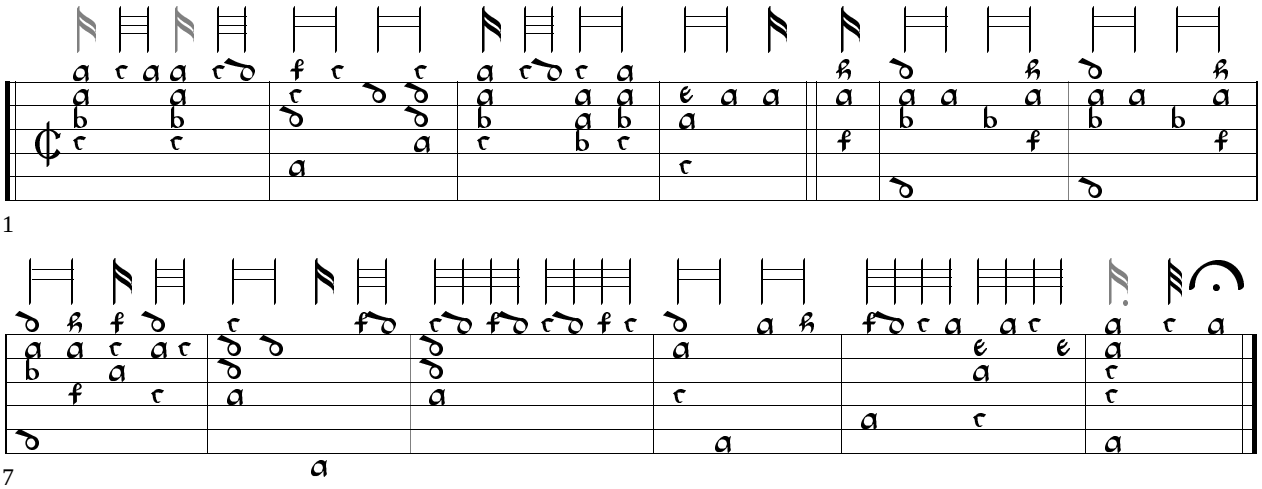




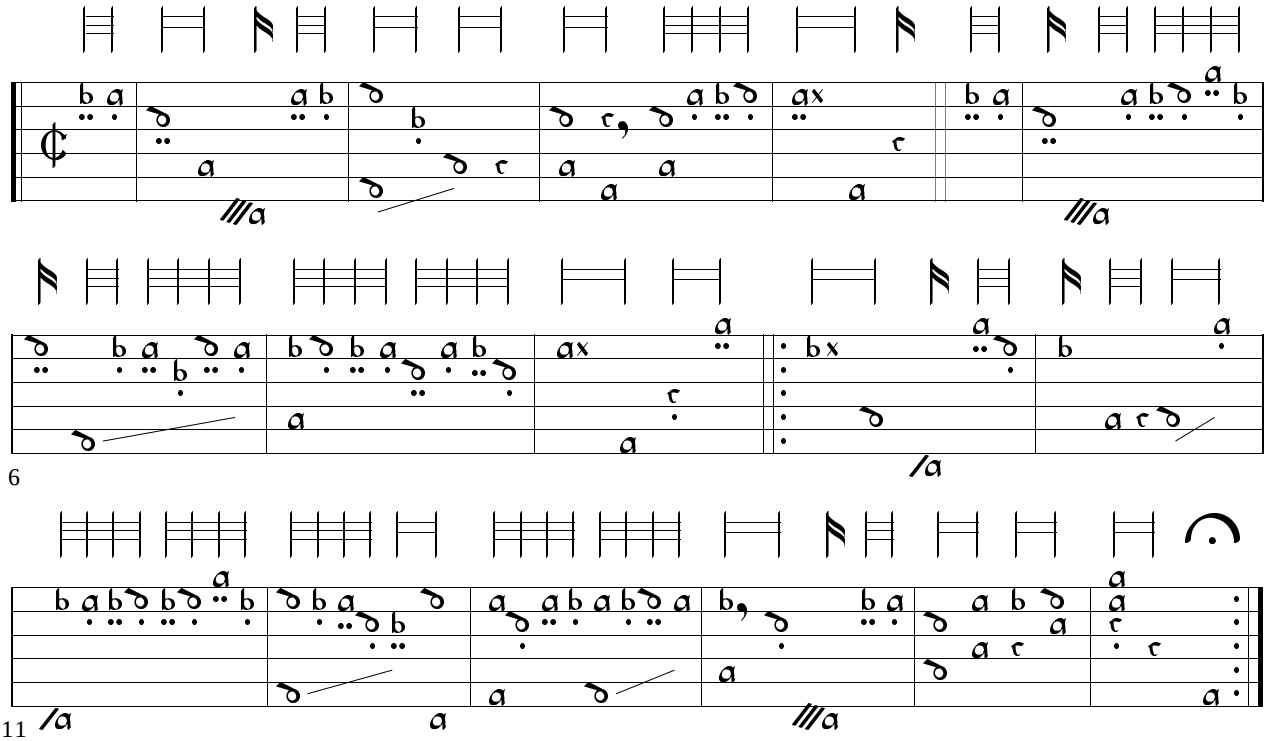
B1ri. Stem: La Boree - trans chromatic cittern A4B8 Valerius 1626, p. 147



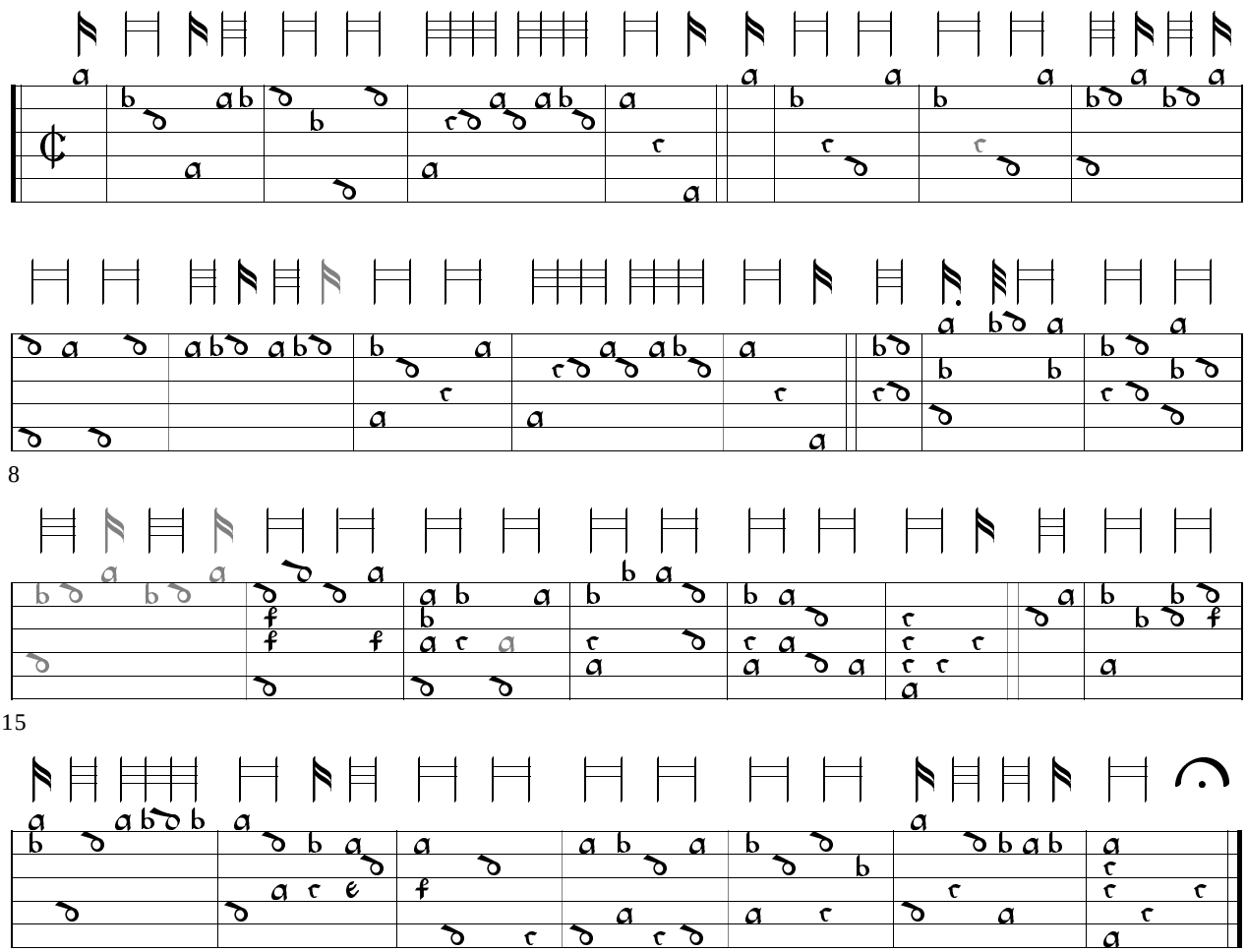
B1g. Frisch auf - 7F A4B8 D-LEm II.6.15, p. 442



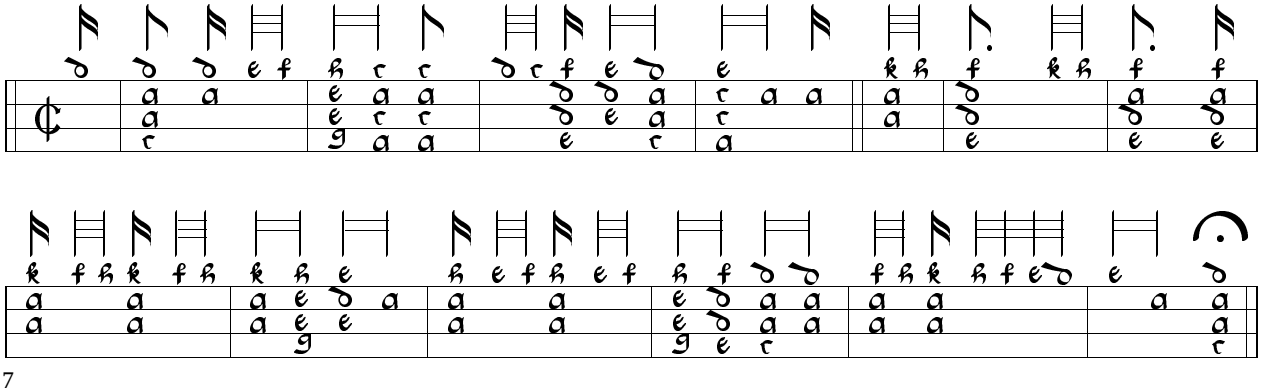
B1h. Bouree - 7F8Eb10C AA4B8 Vallet II 1616, p. 5



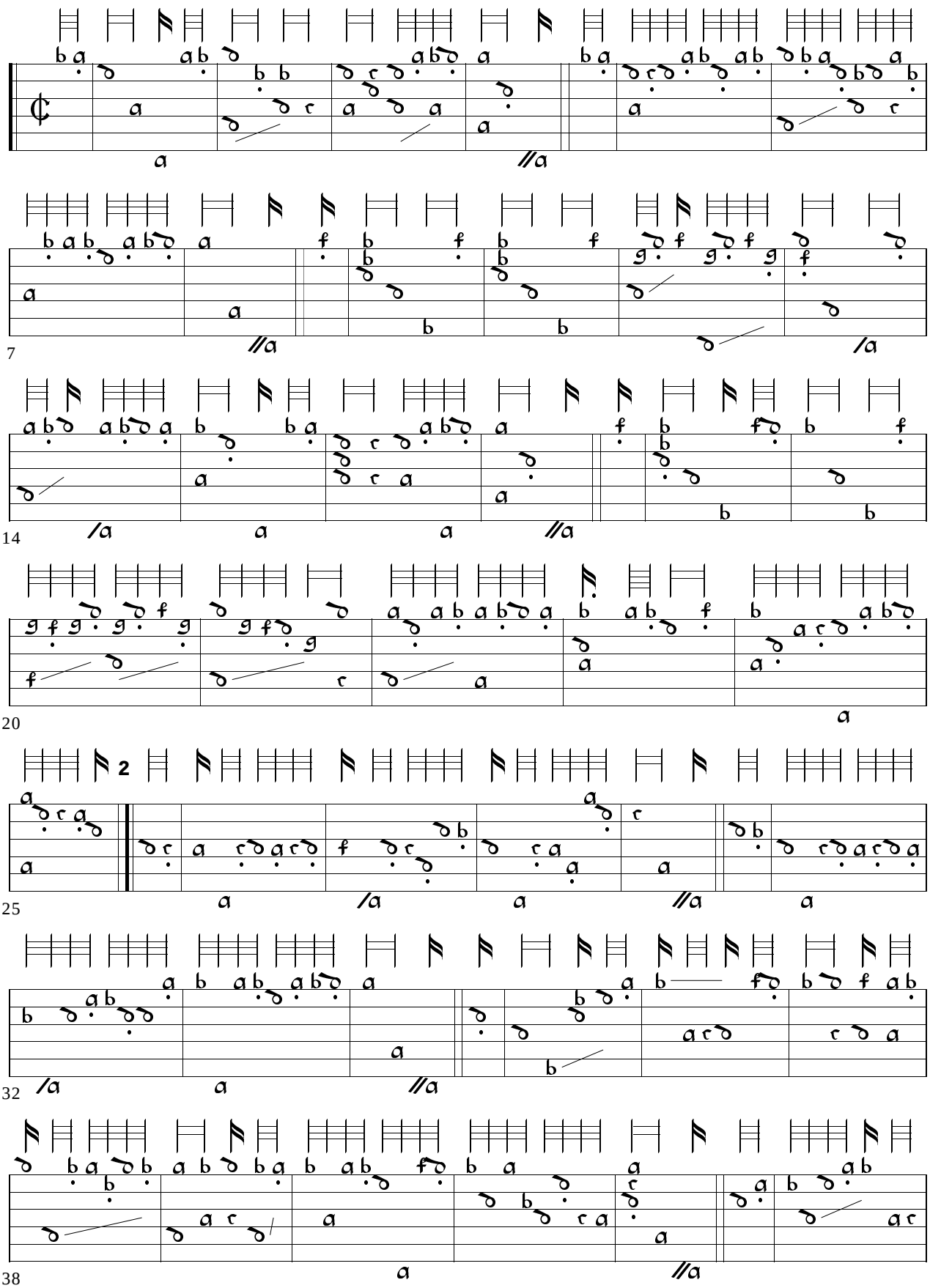
B1i-j. la Bourre - variatio secunda - A4B8BB8 Fuhrmann 1615, p. 115 & 148

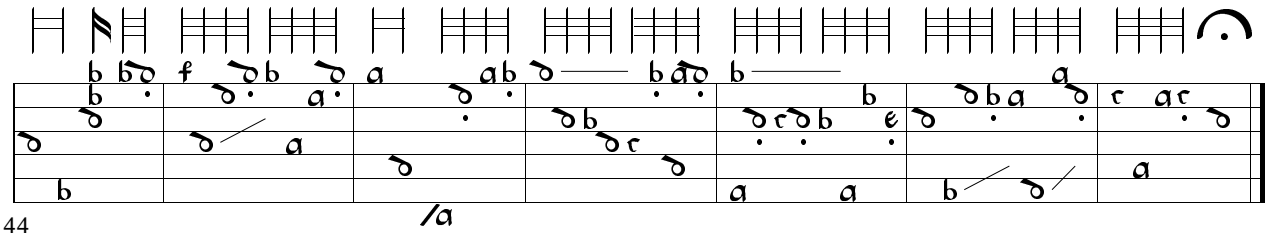


B1rii. Stem: La Boree - diatonic cittern A4B8 Valerius 1626, p. 147

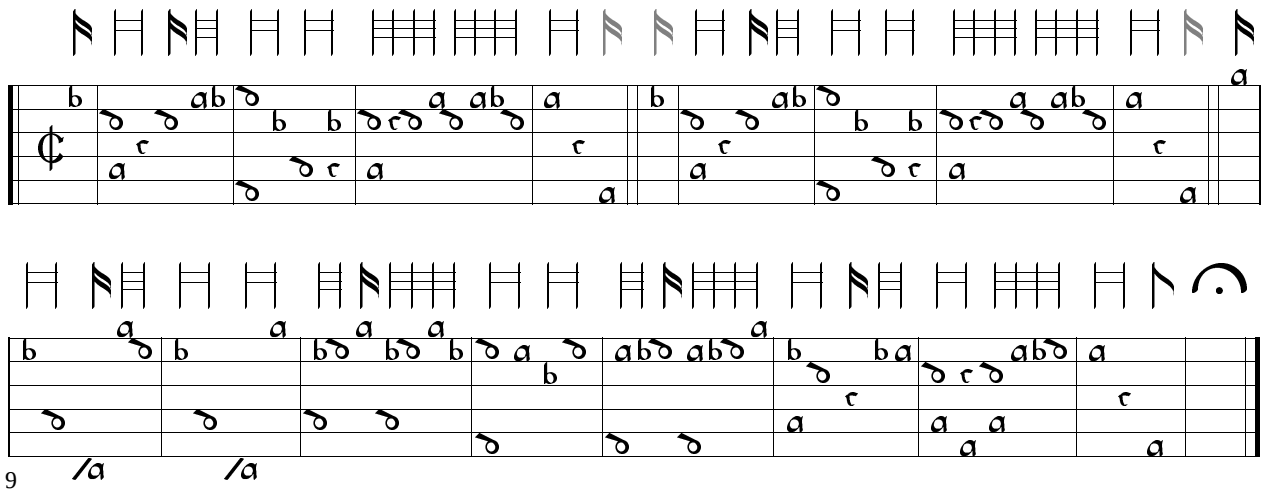


B1k. Bouree d'Avignon - 7F8Eb9C AA4BB8 Vallet I 1615, p. 55

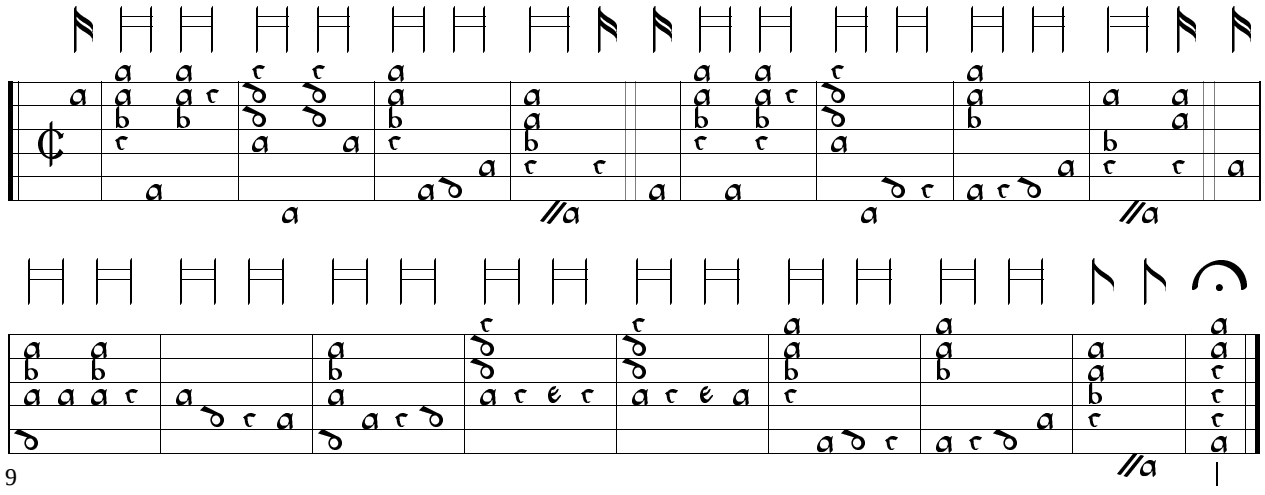




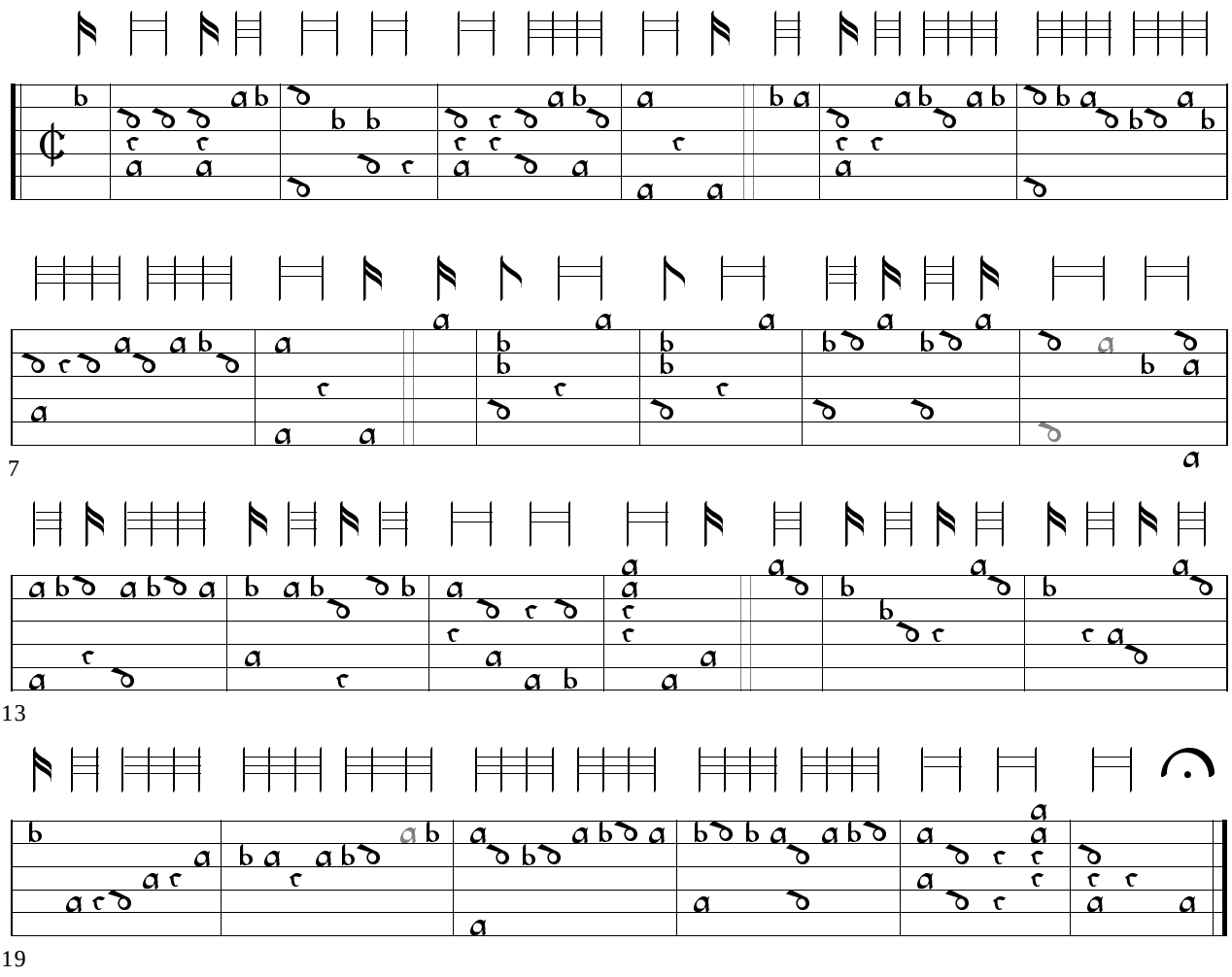
B1oi. Cantus - lute I in G 8Eb A4B8 RUS-Span O No 124, ff. 88v



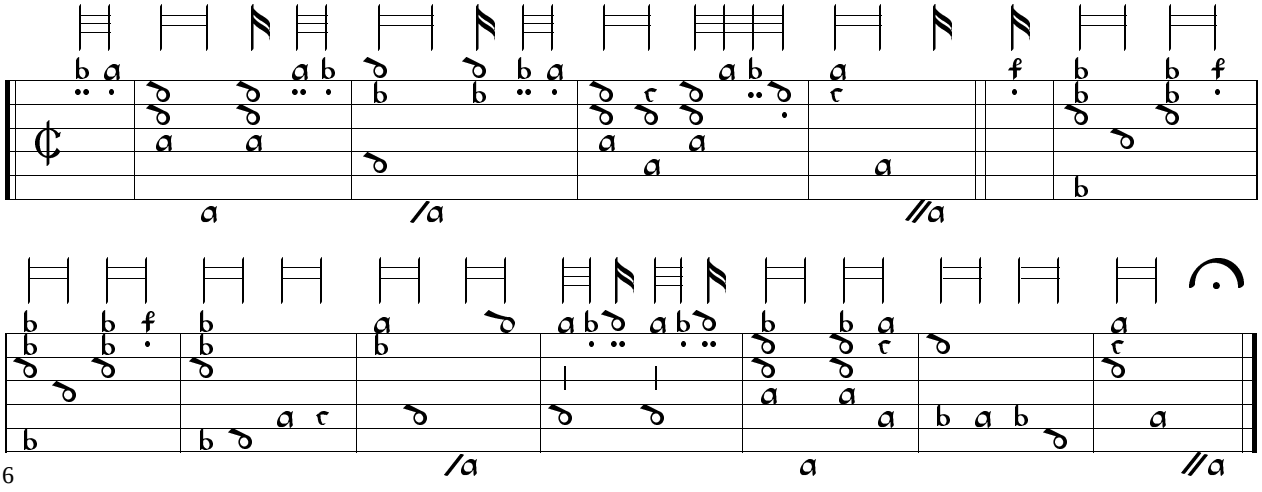
B1oii. Bassus - lute II in D 9D AA4B8 RUS-Span O No 124, ff. 89r



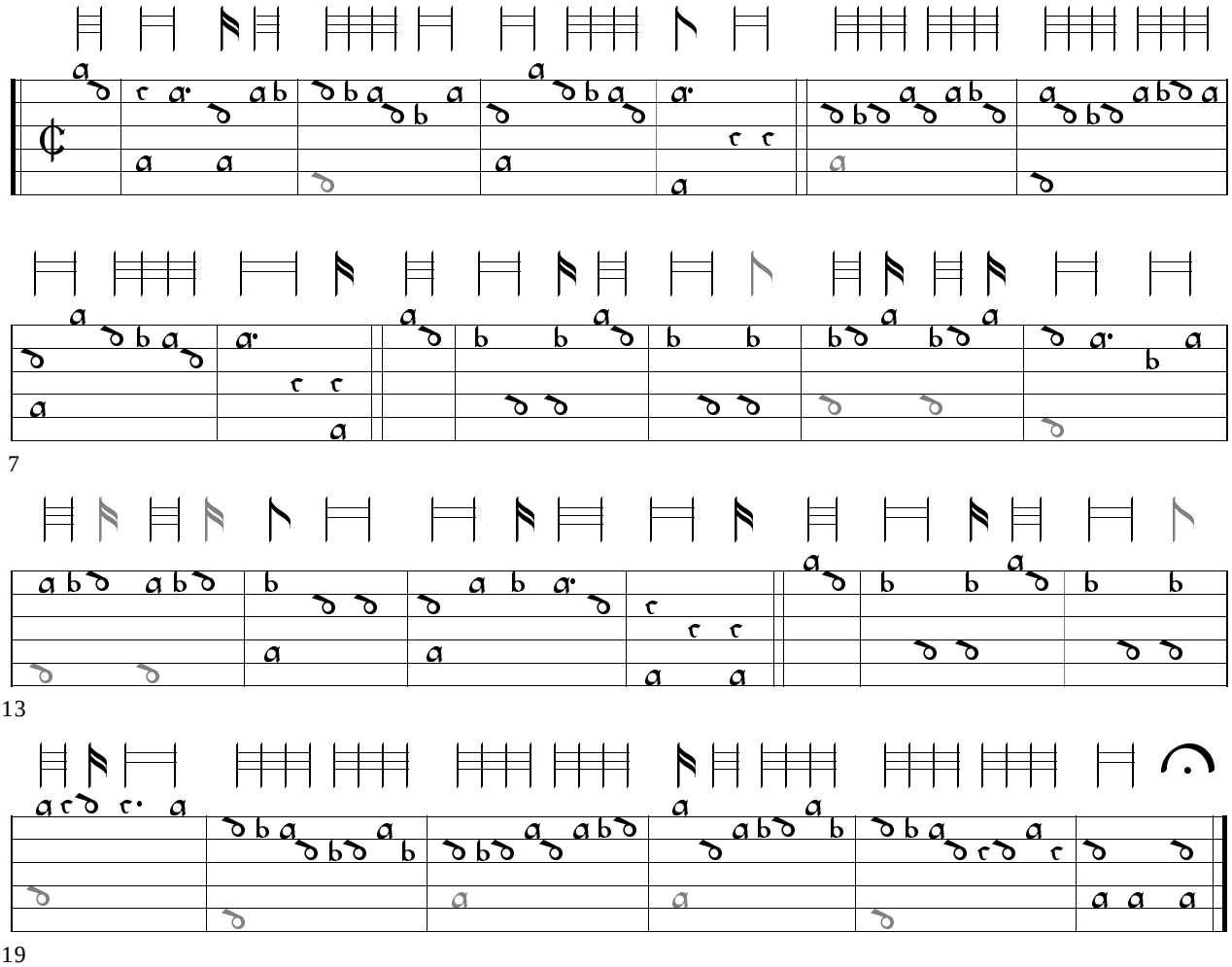
B1l. La Boree - 7F AA4BB8 Valerius 1626, pp. 146-147



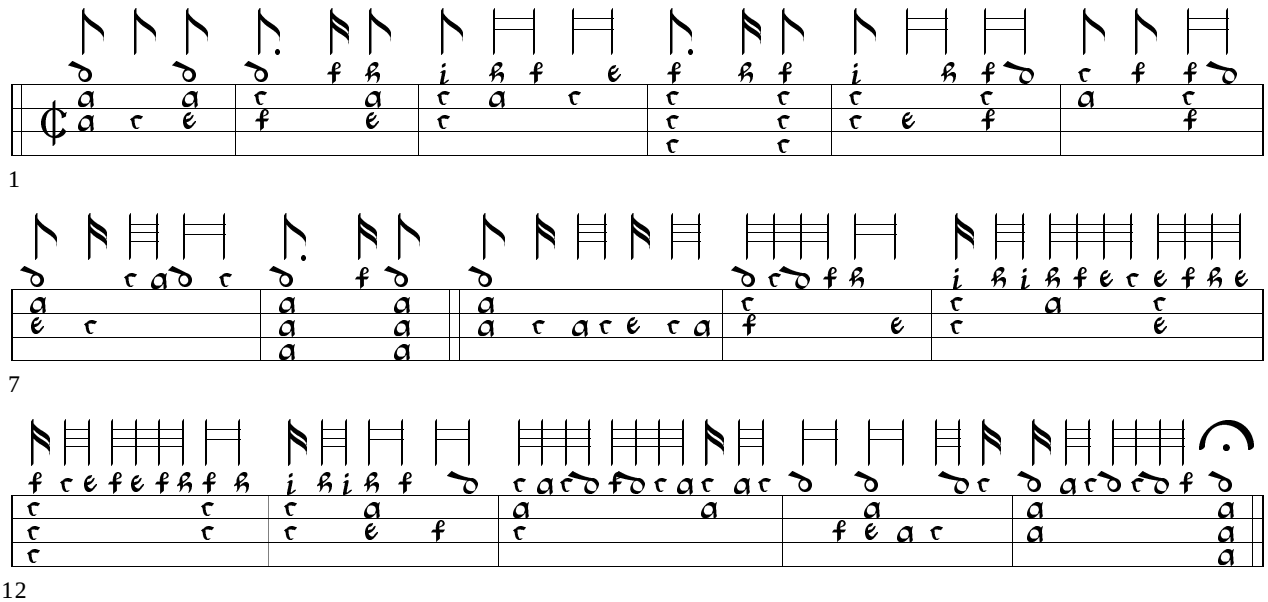
B1n. La Boree - 7F8Eb9C A4B8 GB-Eu La.III.487, p. 13



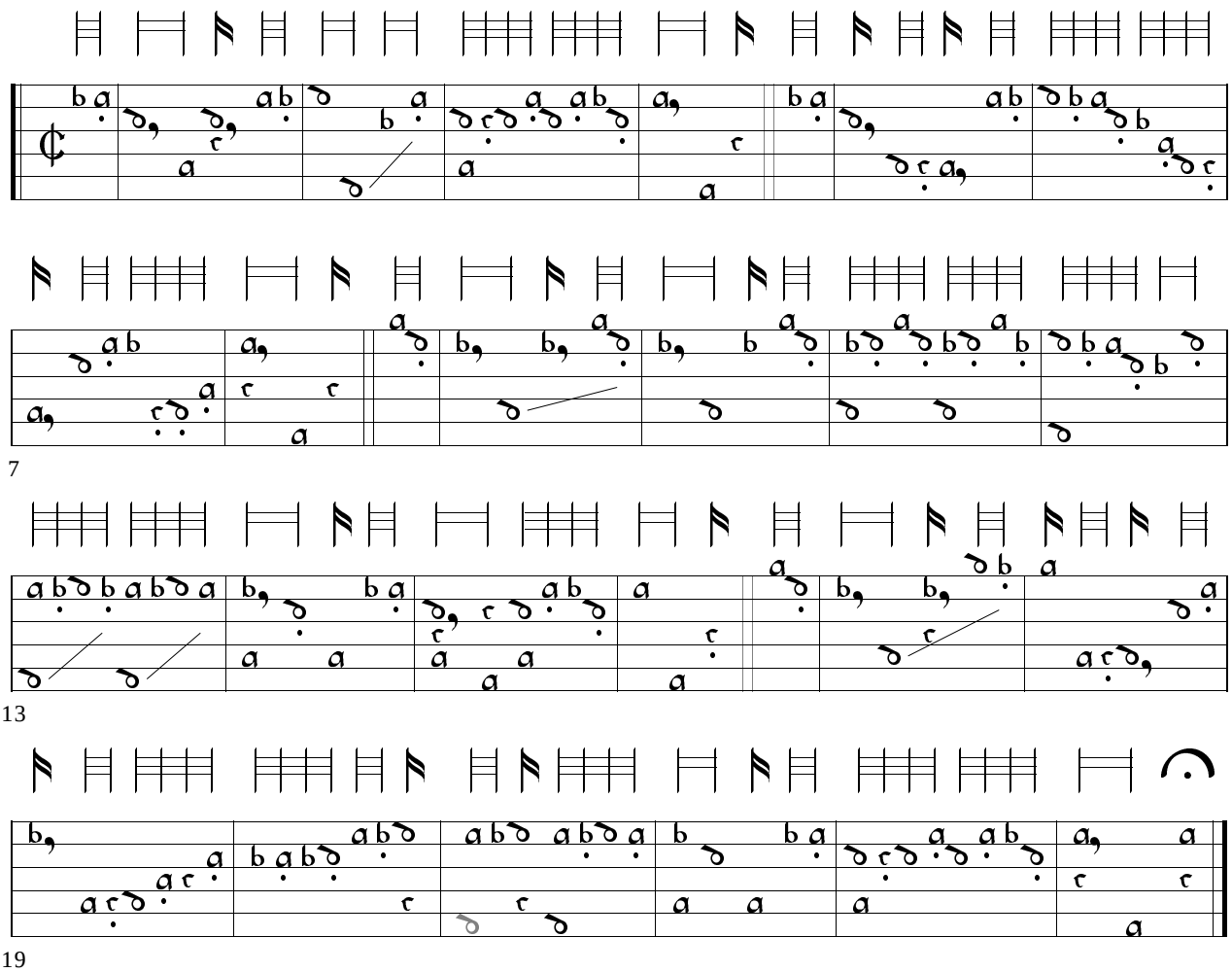
B1p. Ostend - trans mandora (hfhf) AA4BB8 GB-En Adv.5.2.15, pp. 190-191



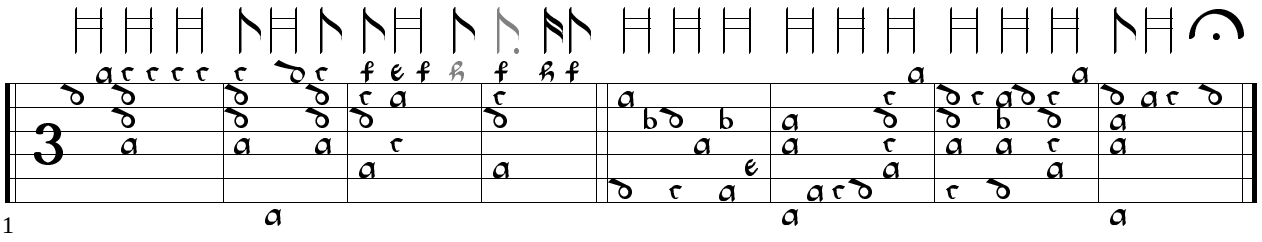
GN2. (Good Night) - cittern 2x8bars GB-Cu Dd.4.23, f. 22v



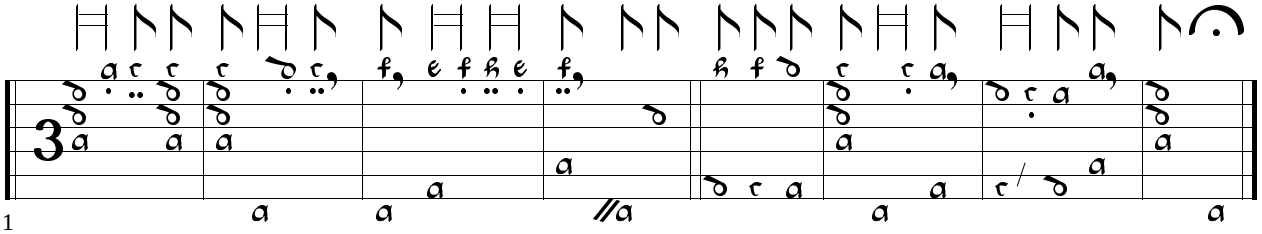
B1q. La Bouree - trans mandora (hfhf) AA4BB8 D-Usch 133b, ff. 28v-29r



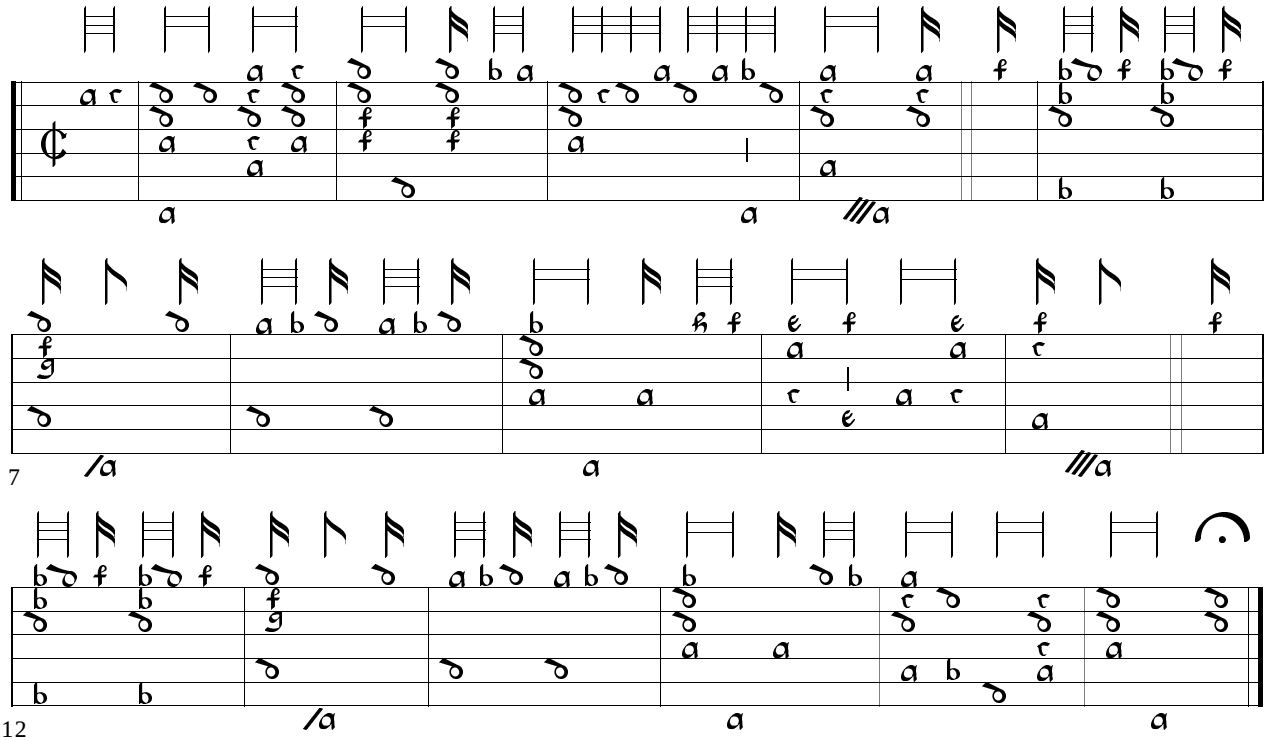
G3c. Galliard - 7F A4B4 D-LEm II.6.15, p. 197



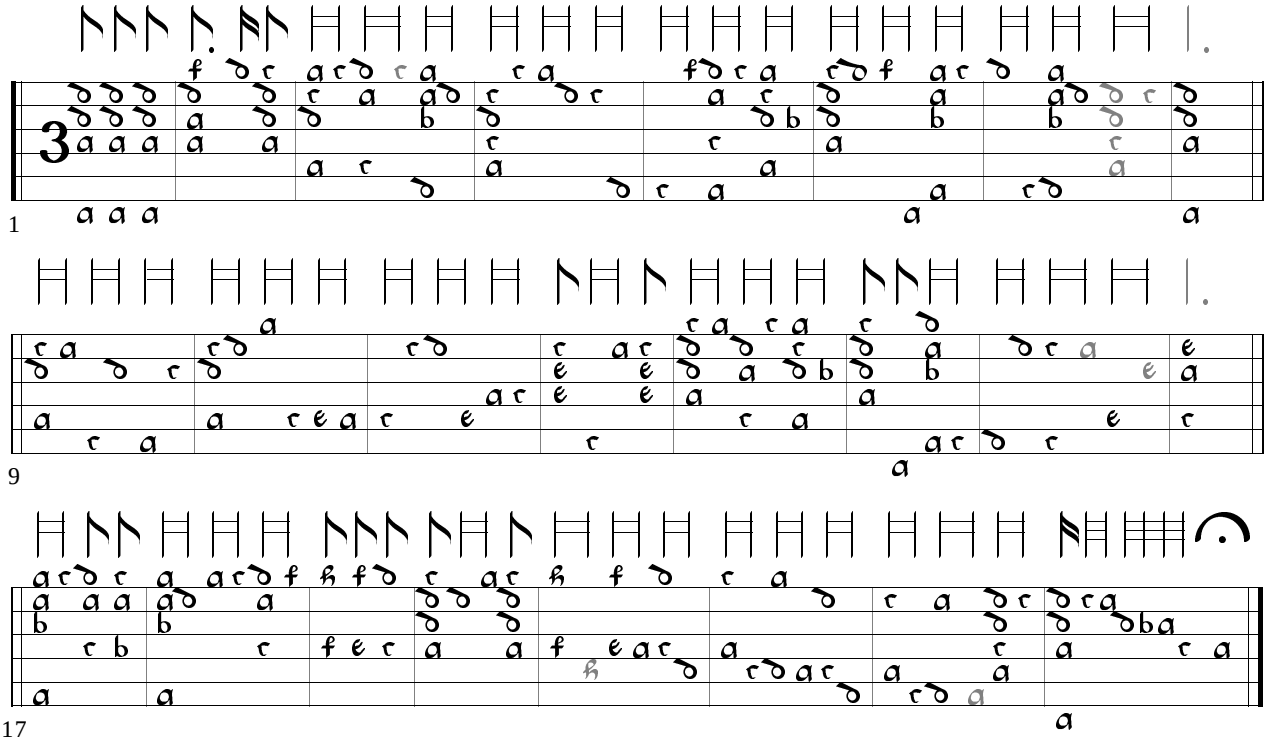
G3d. Galliart - 7F9C A4B4 D-Lr 2000 p. 68



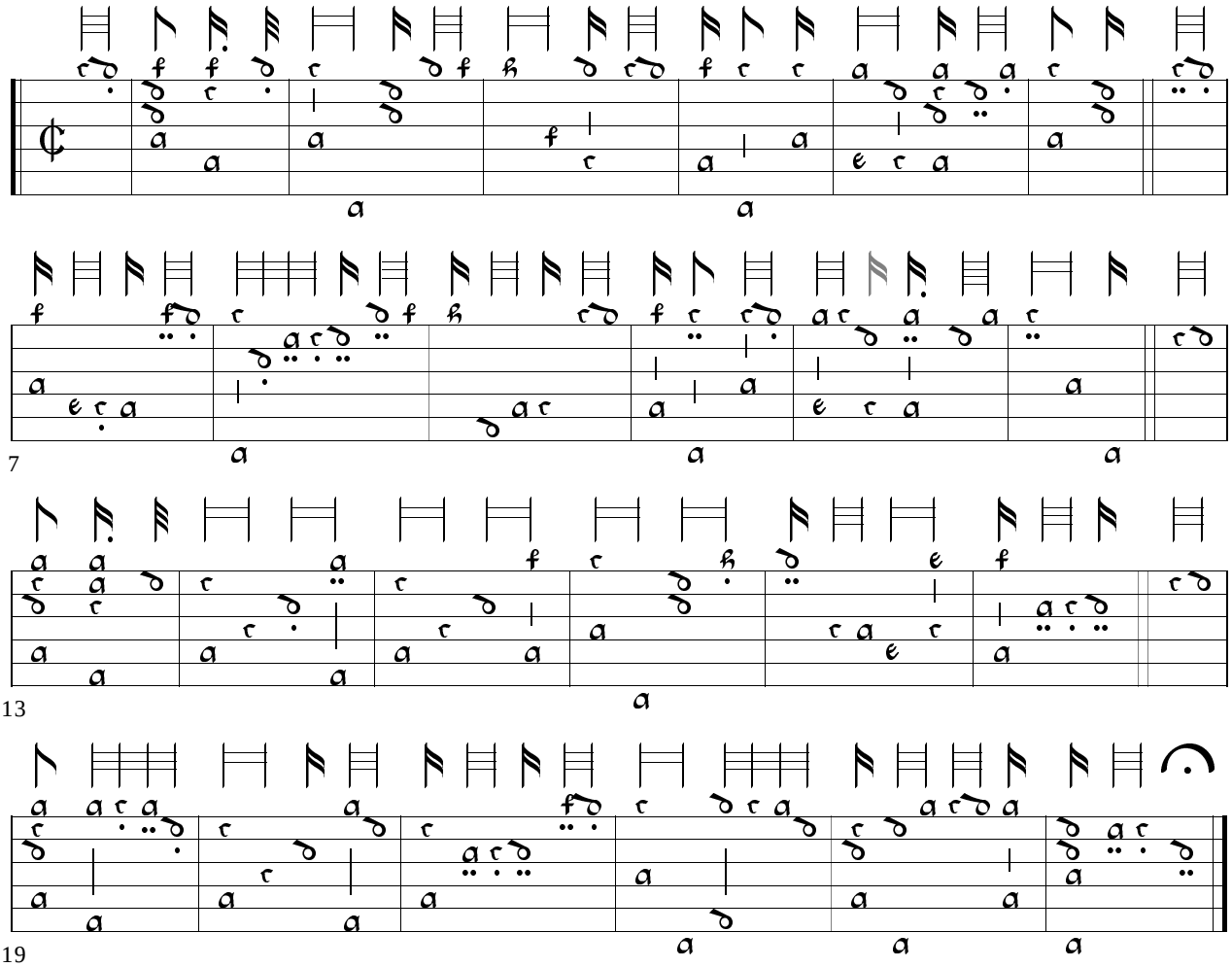
B1m. Ballet du Roy - 7F8Ef10C A4BB6 D-Ngm 33748 I, f. 39v



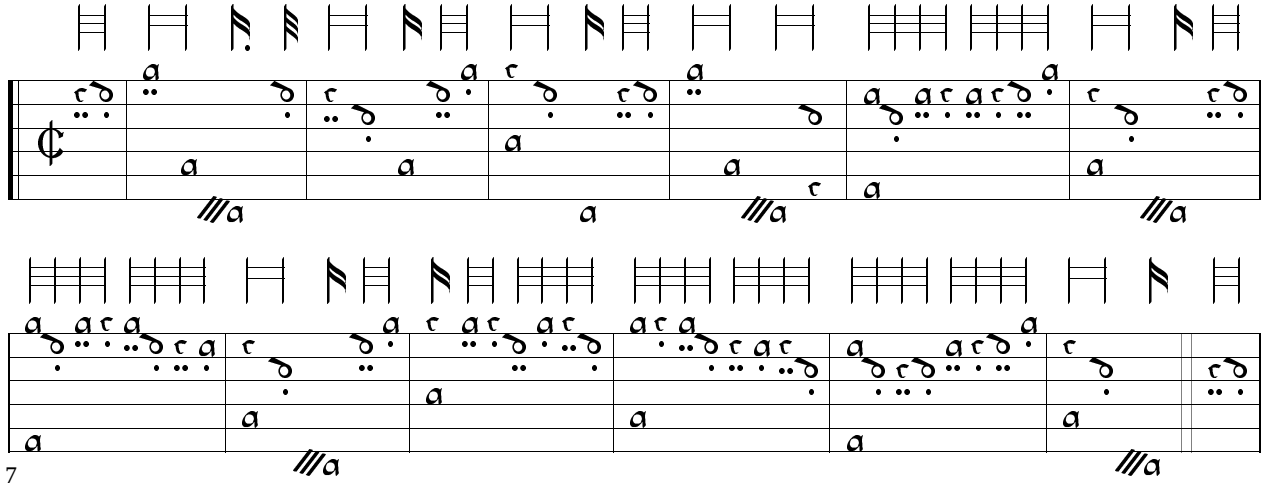
G1d. Galliardt (sincapace) - 7F ABC8 LT-Va 285-MF-LXXIX, f. 25r iii

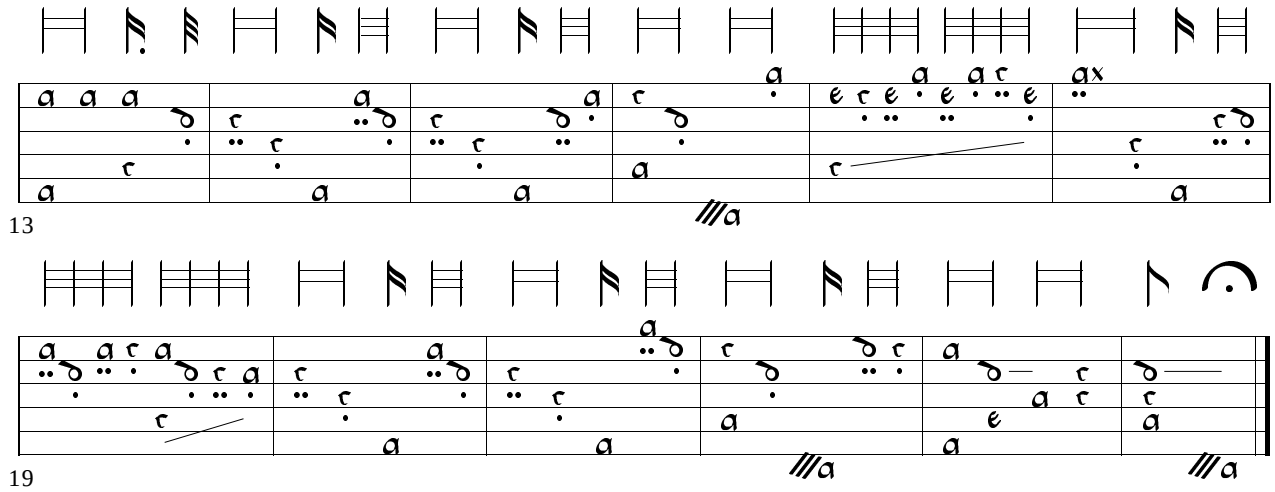


B2a. La Bourre Nouuelle - 7F AABB6 D-BAU 13.4o.85, p. 46

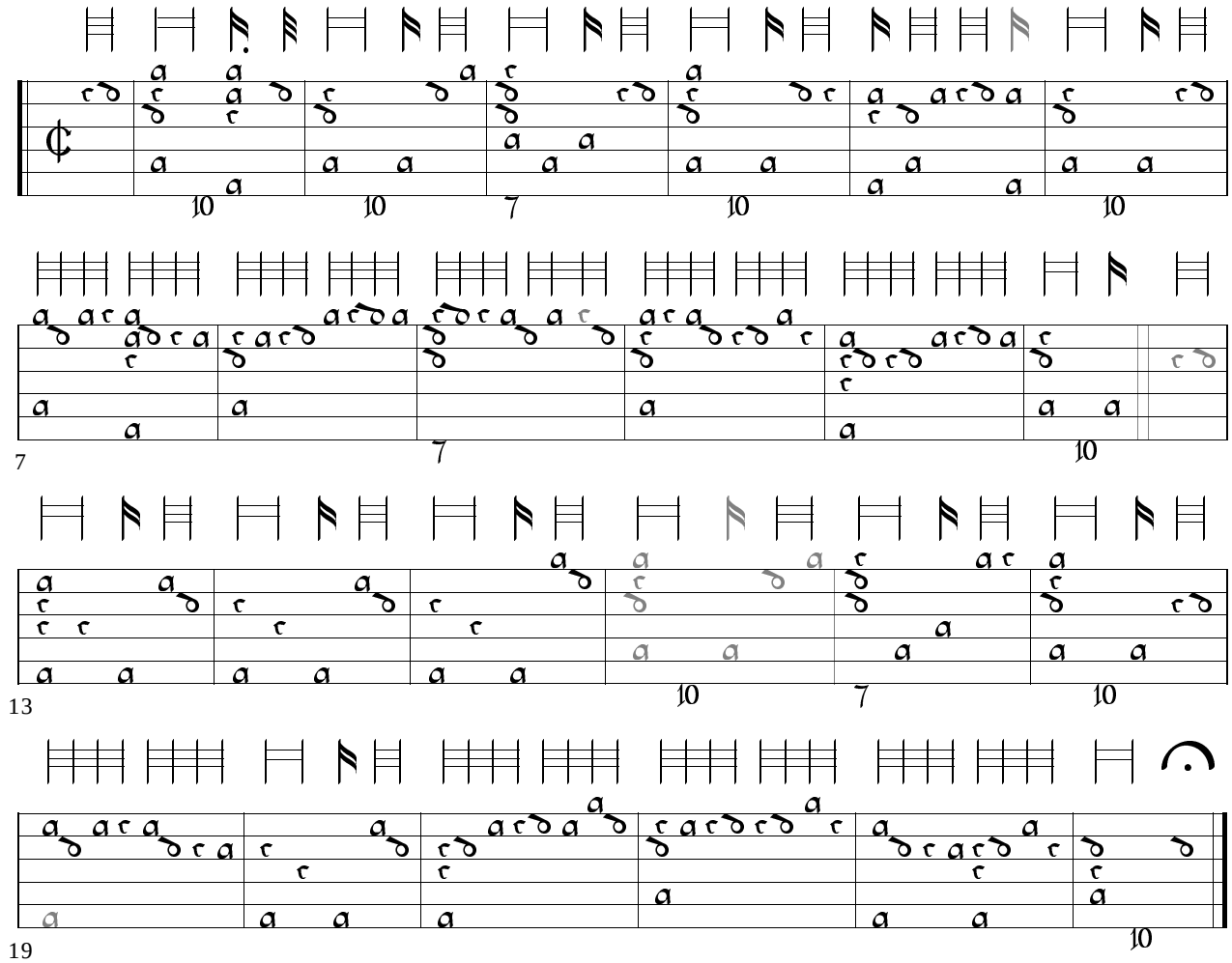


B2b. Bouree - 7F10C AB12 Vallet II 1615 p. 6

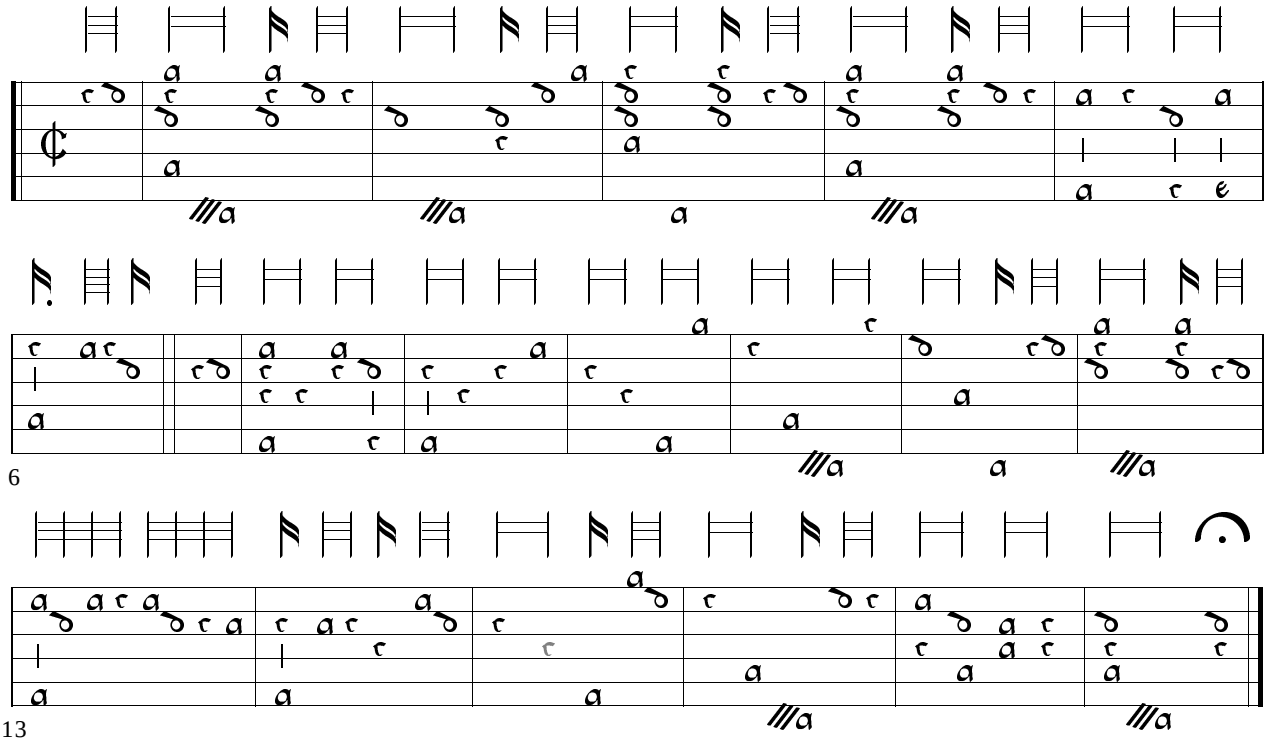




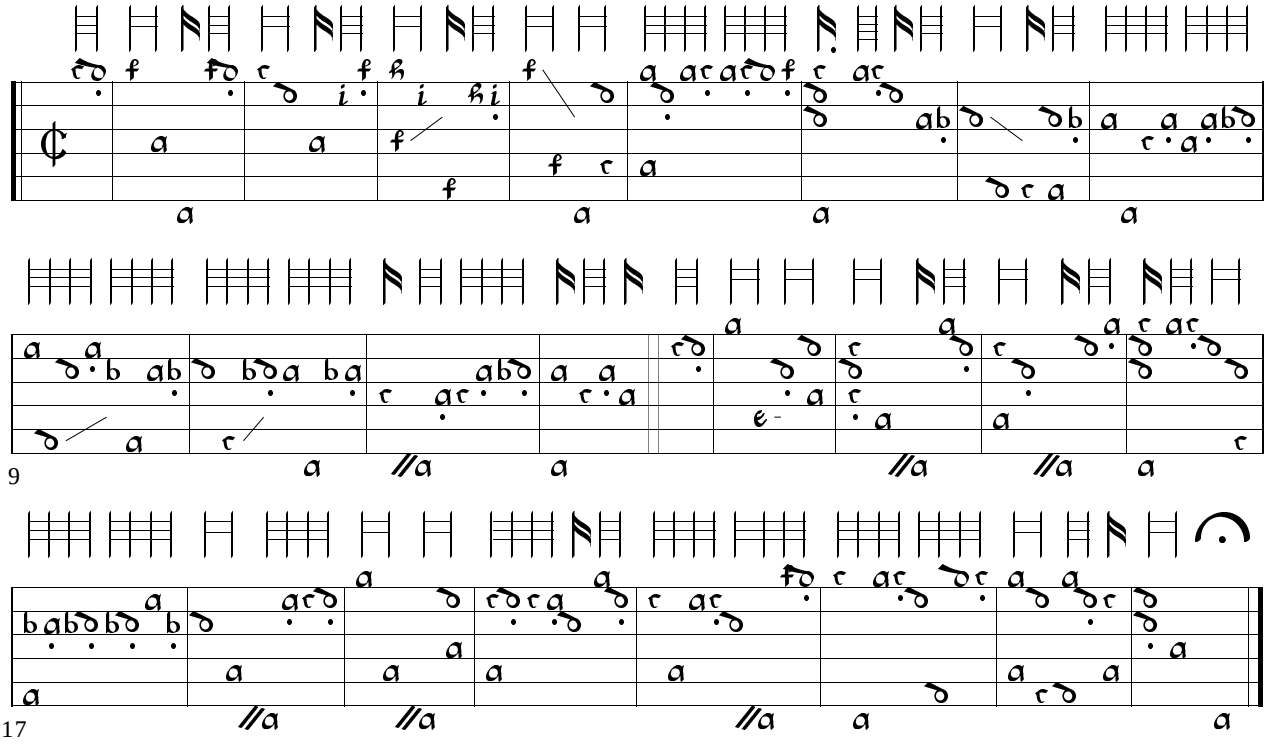
B2c. Untitled - 7F10C AB12 GB-Lbl Sloane 1021, ff. 31r-31v



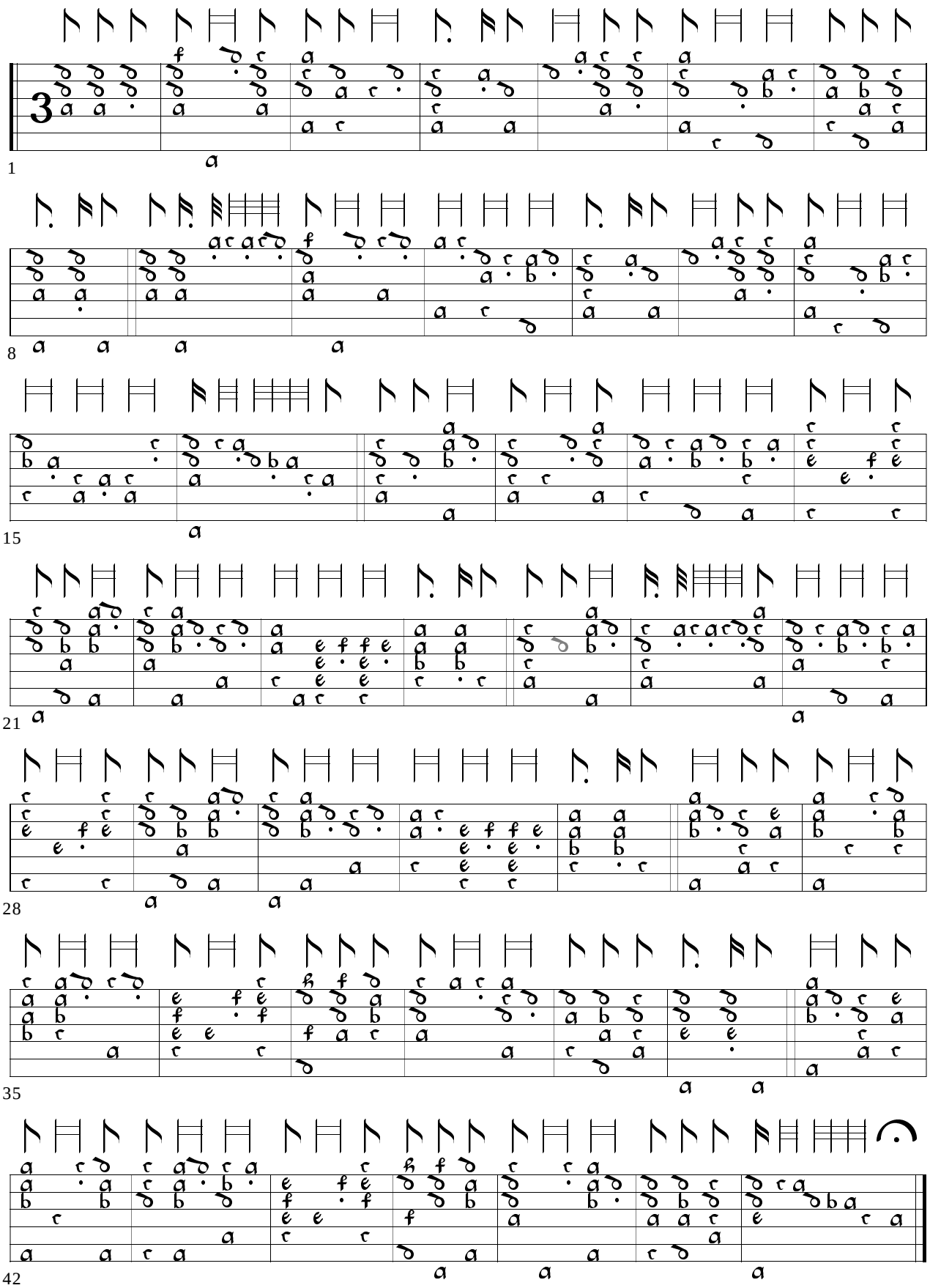
B2d. Anallman - 7F10C A6B12 GB-Ctc O.16.2, pp. 2-3



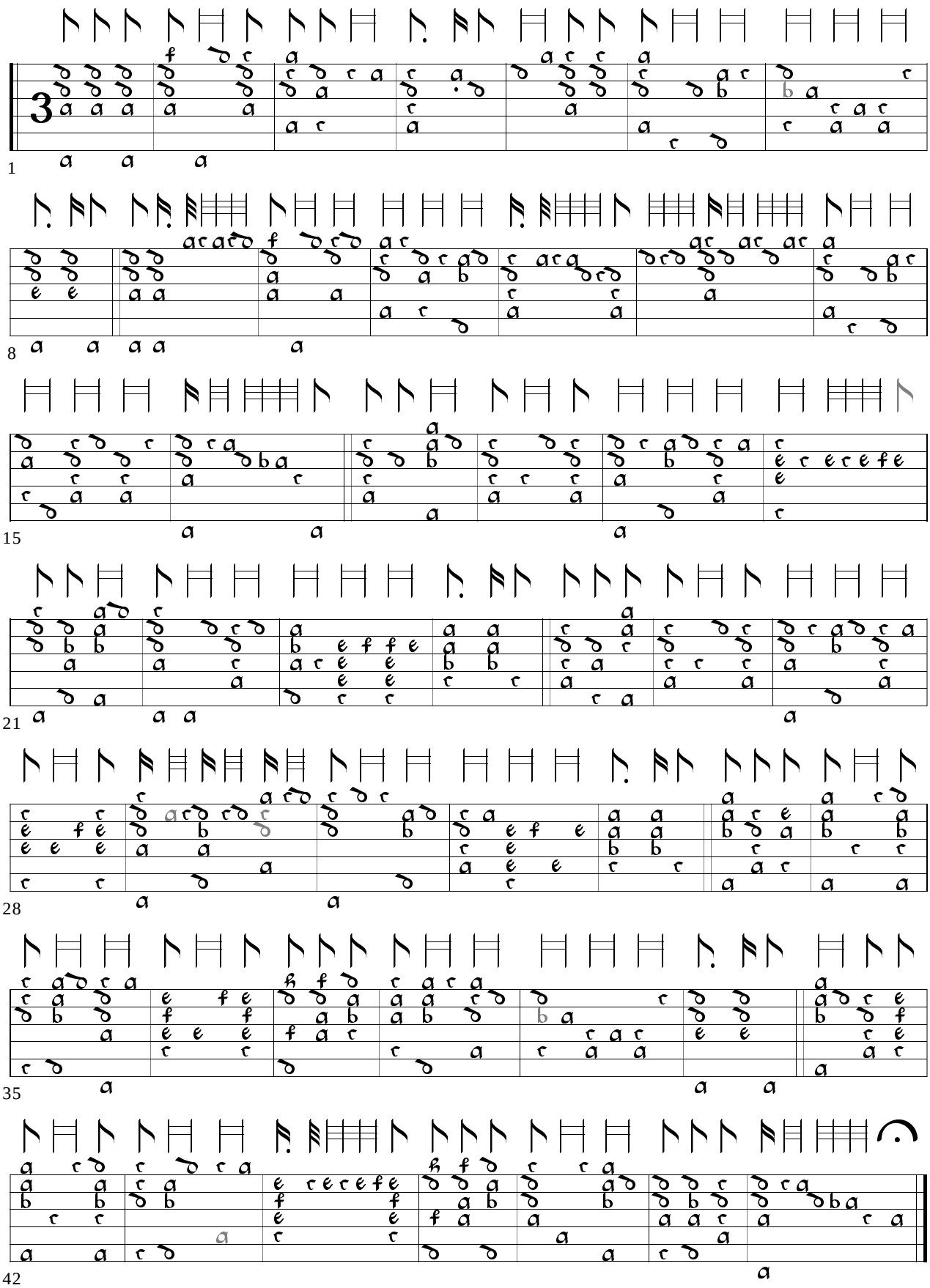
B2e. Autre Bouree - 7F9C AB12 Vallet I 1615, p. 56



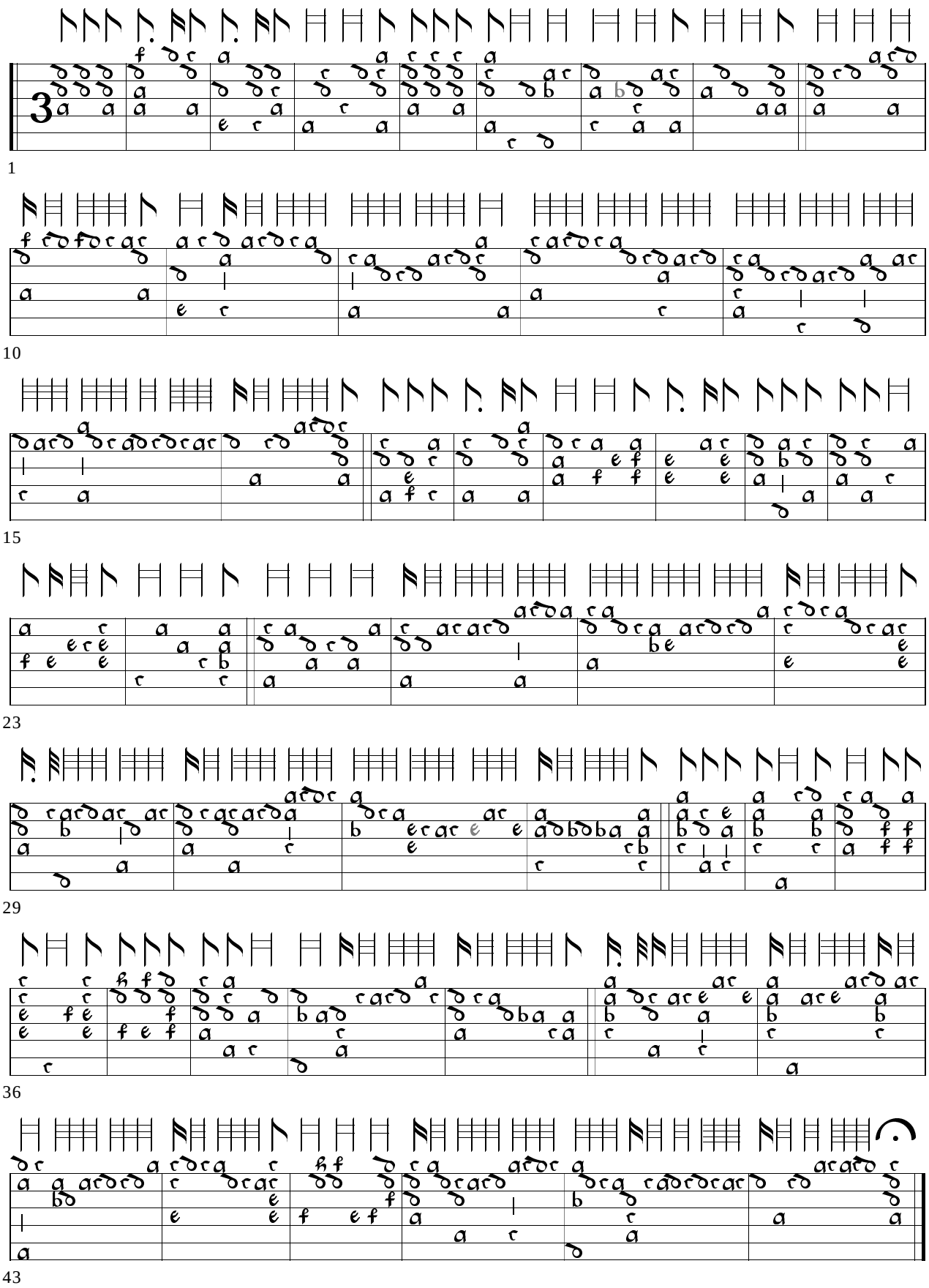
G1e. Gaillarde - 7F AABBCC8 NL-Lu 1666, ff. 31r-31v



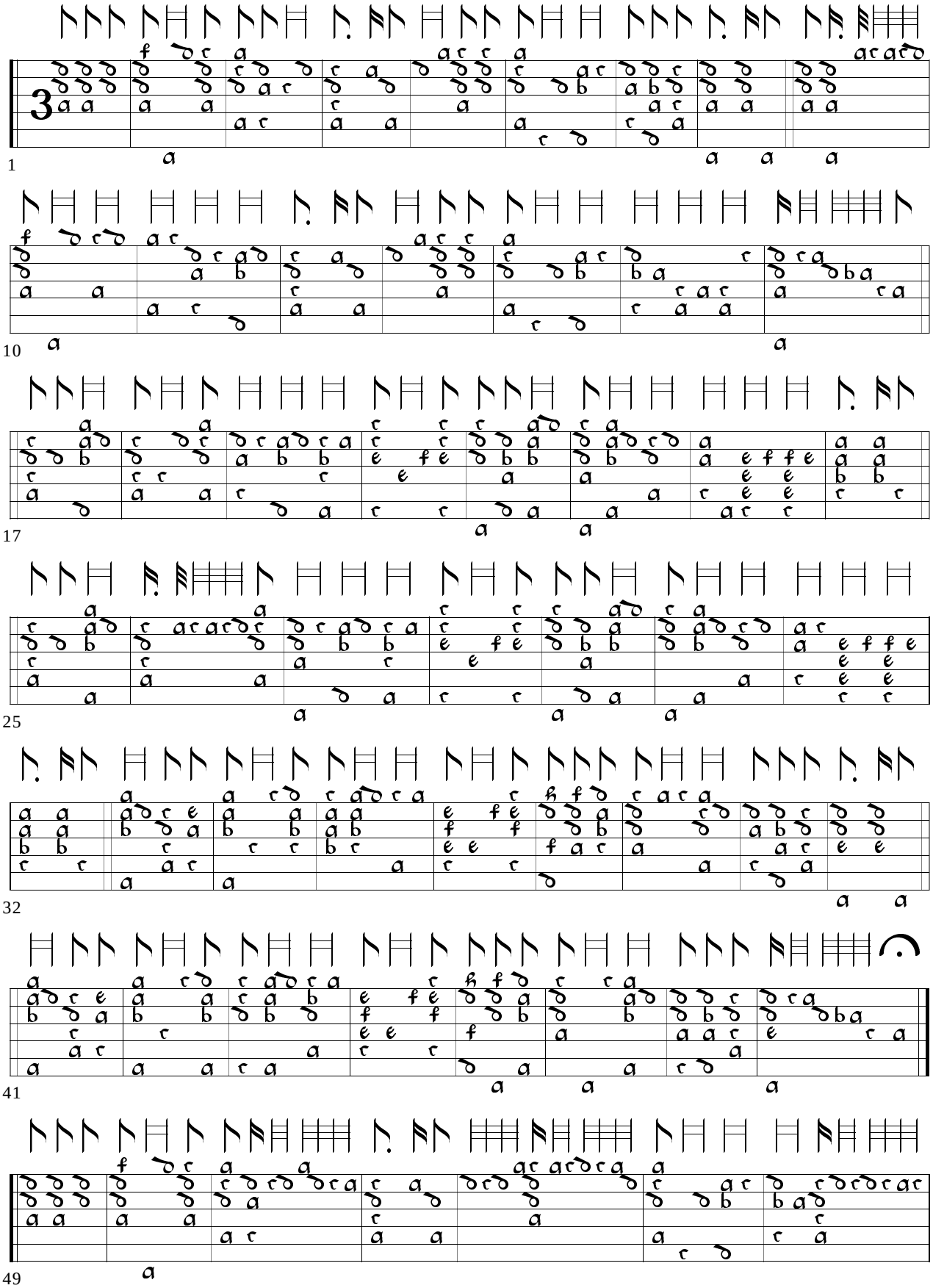
G1f. Gallarda - 7F AABBCC8 NL-Lu 1666, ff. 35r-35v

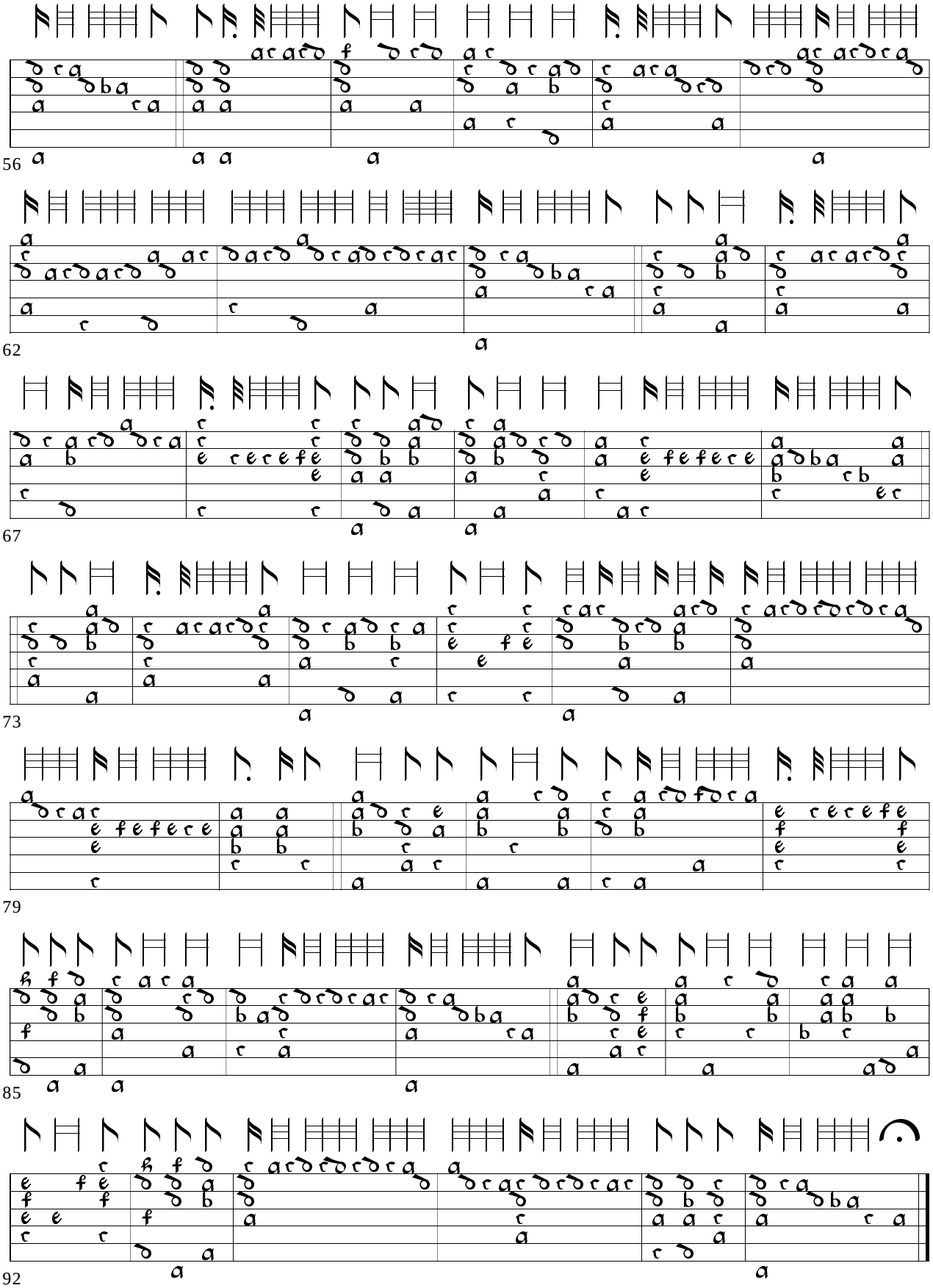


G1g. Untitled - AABBCC8 IRL-Dm Z.3.2.13, p. 126



G1h. Galliarda - 7F AABBCC8x2 Adriaenssen 1584, ff. 81v-82r

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67
73
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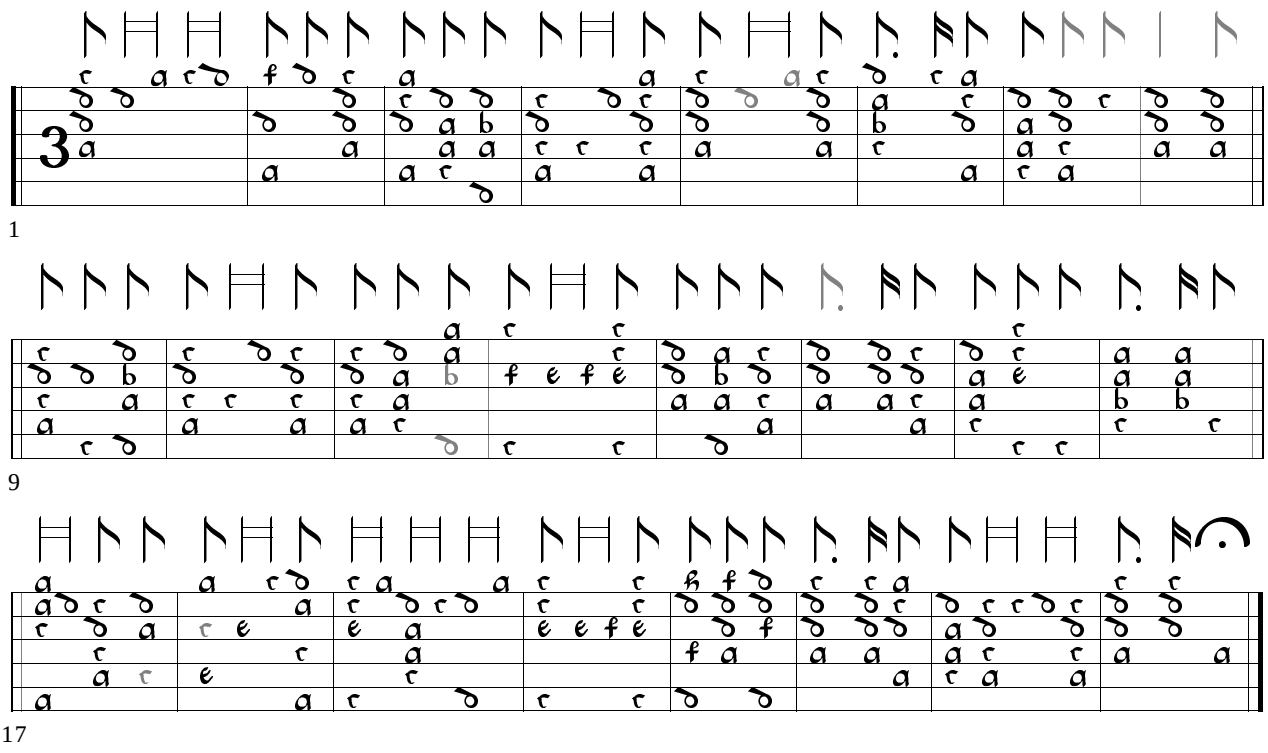
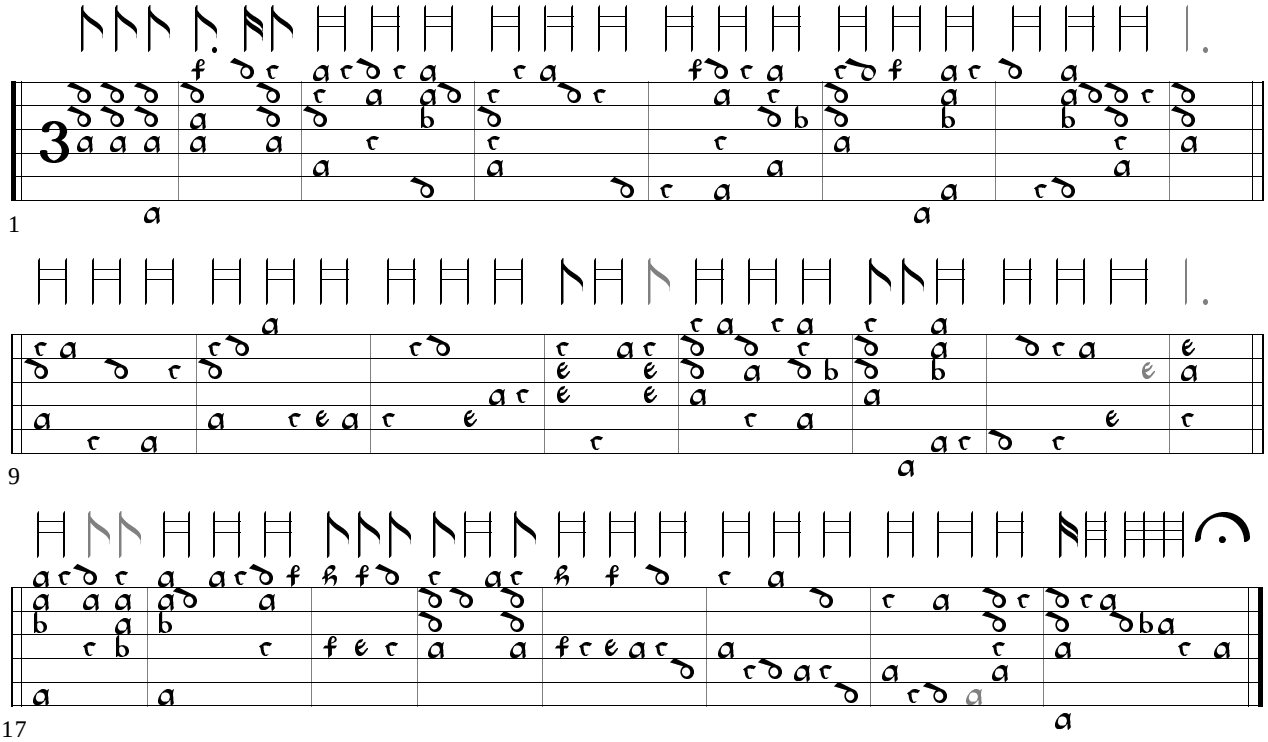
92

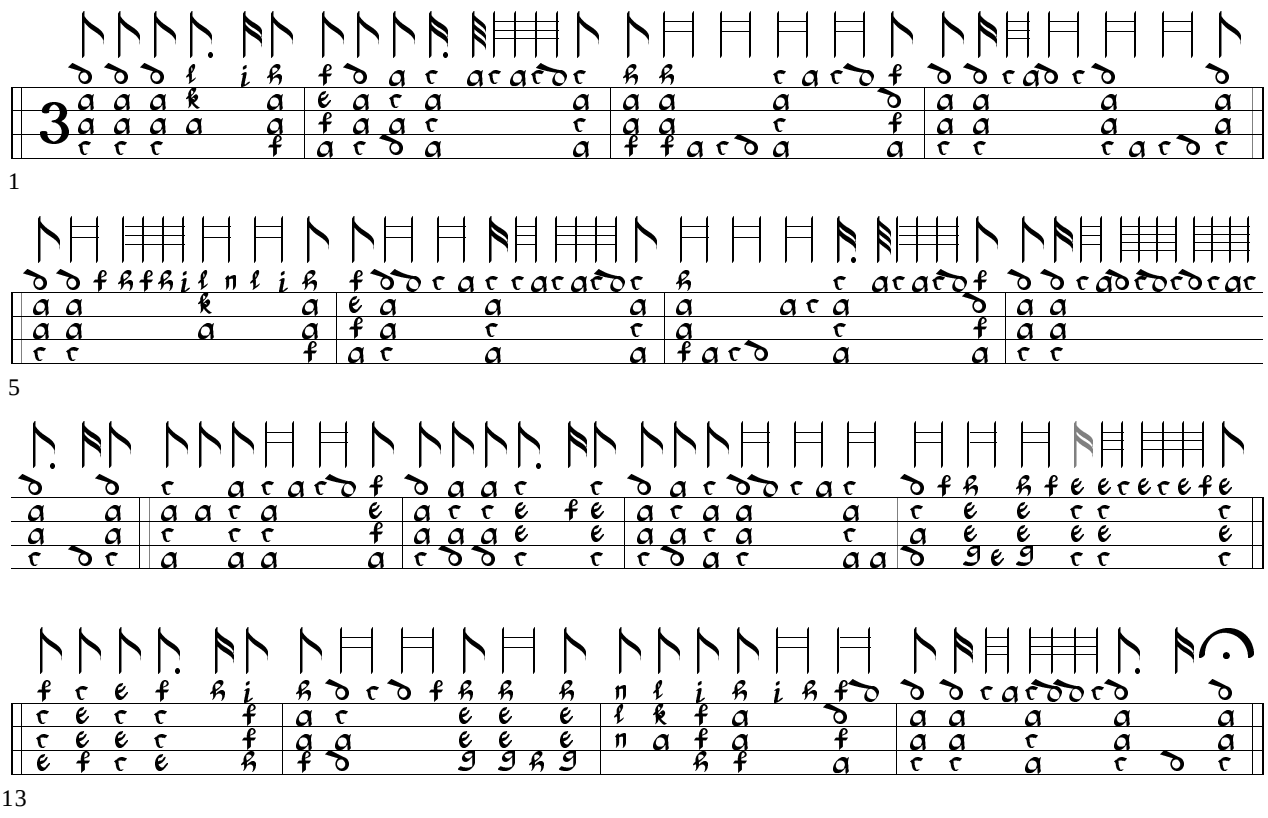
G1i. Englisch Galliardt - ABC8 D-KA A.678, f. 20r



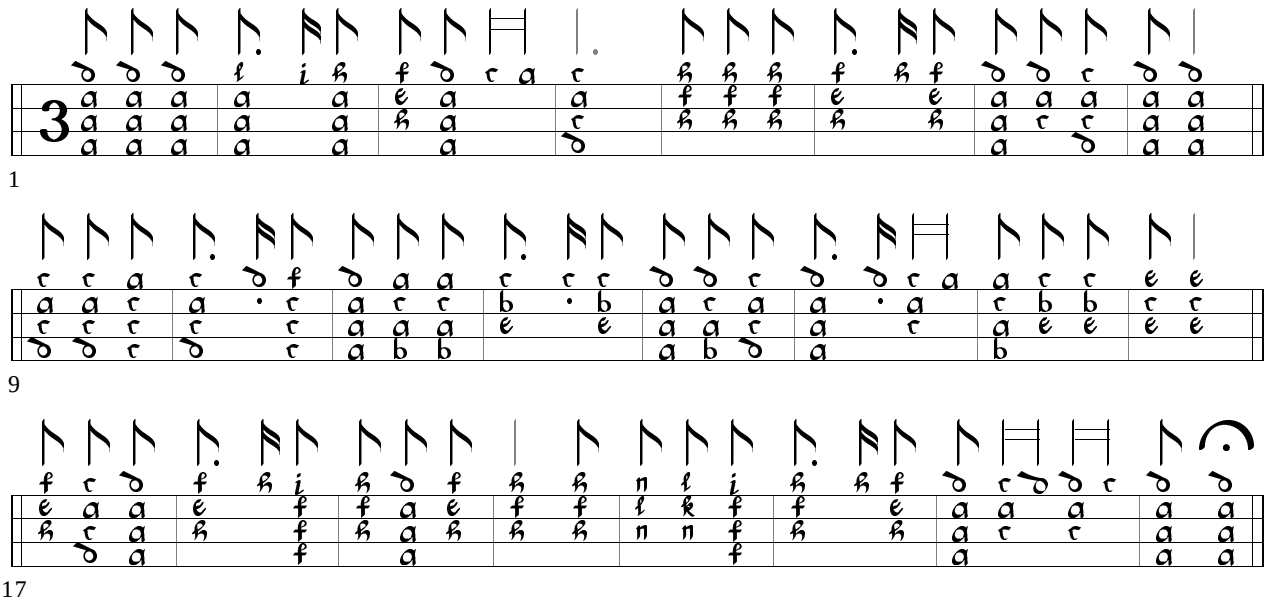
G1j. Galliarda Alia - 7F ABC8 LT-Va 285-MF-LXXIX, f. 58r i



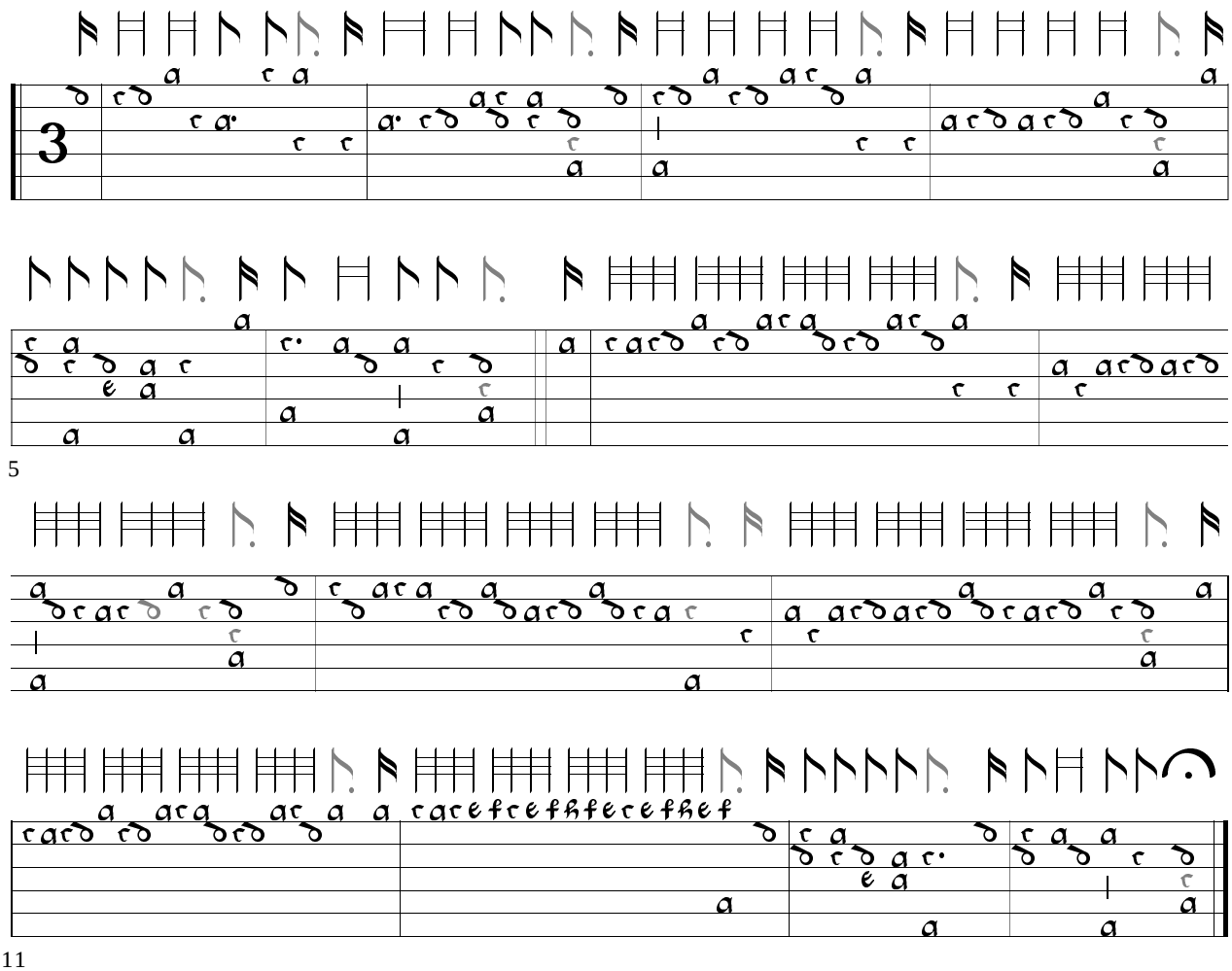
G1k. Venetian galliarde Churcheyarde - cittern AABC4 GB-Lbl Add. 40513, ff. 126v-127r



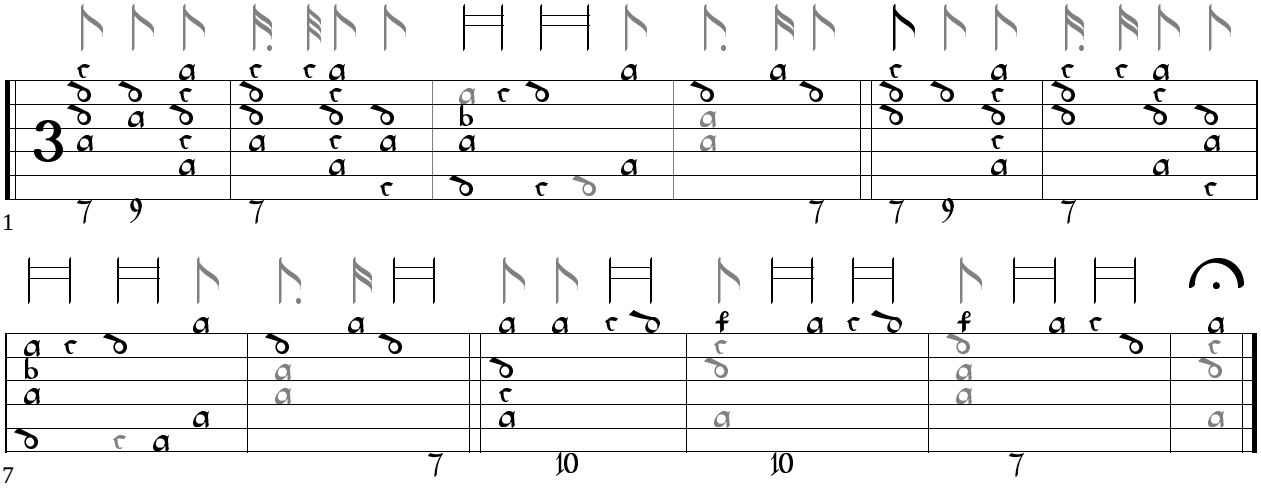
G1l. Churches galliard - cittern ABC8 GB-NO Mi LM16, f. 90v



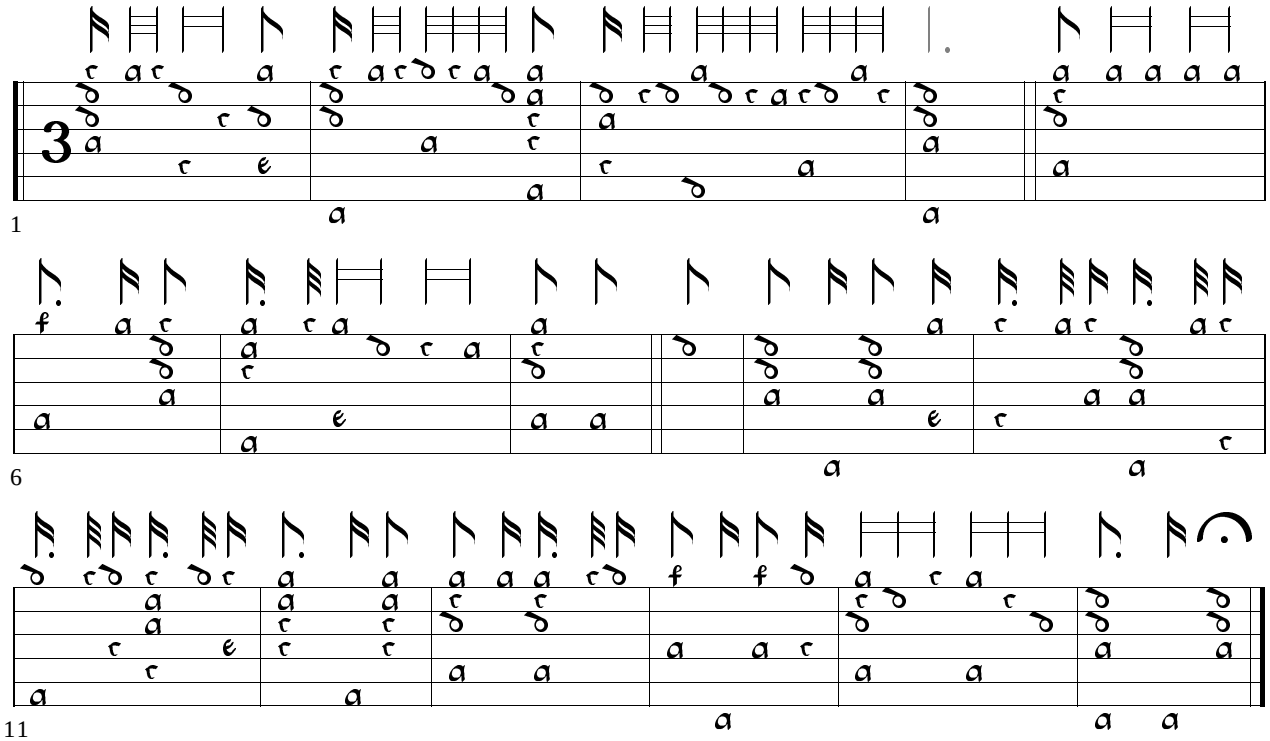
G1m. Sincopas - trans mandore (hfhf) A6A8 GB-En Adv. 5.2.15, pp. 149-151



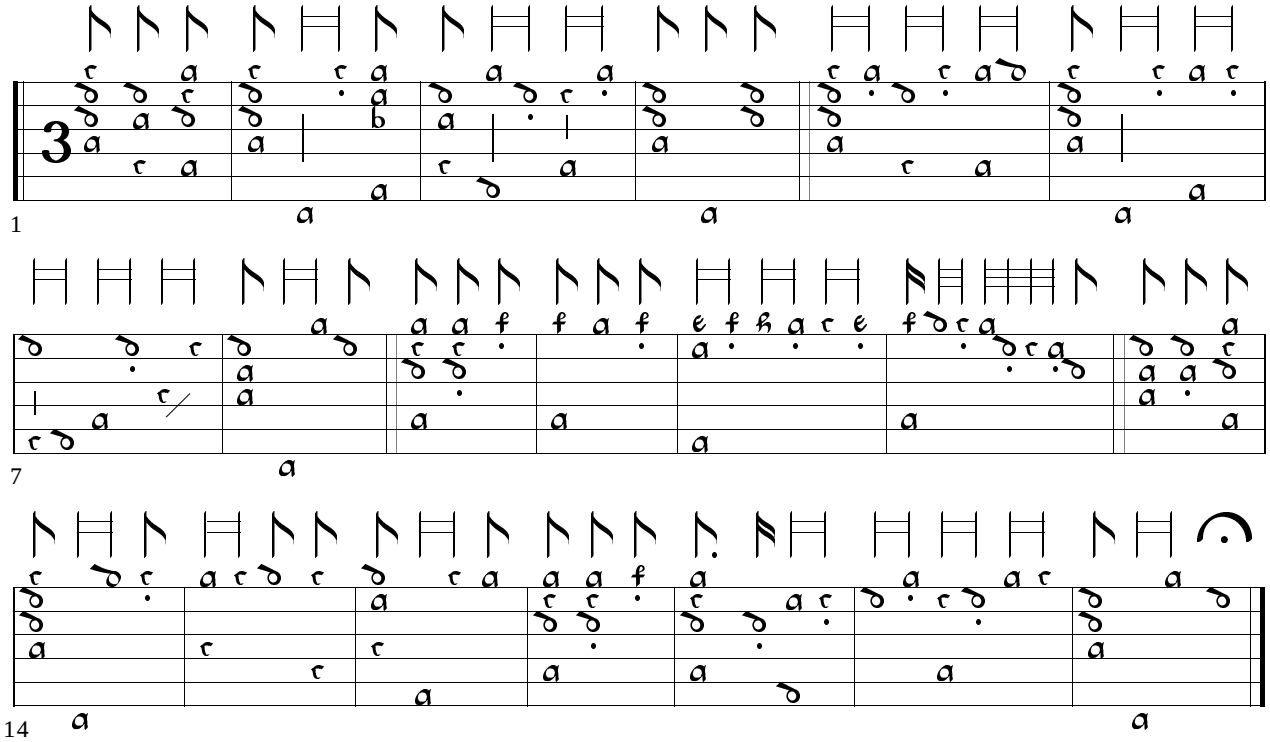
G2b. Galliarda Angloise - 7F9D10C AA4B4 GB-Lbl Sloane 1021, f. 43v



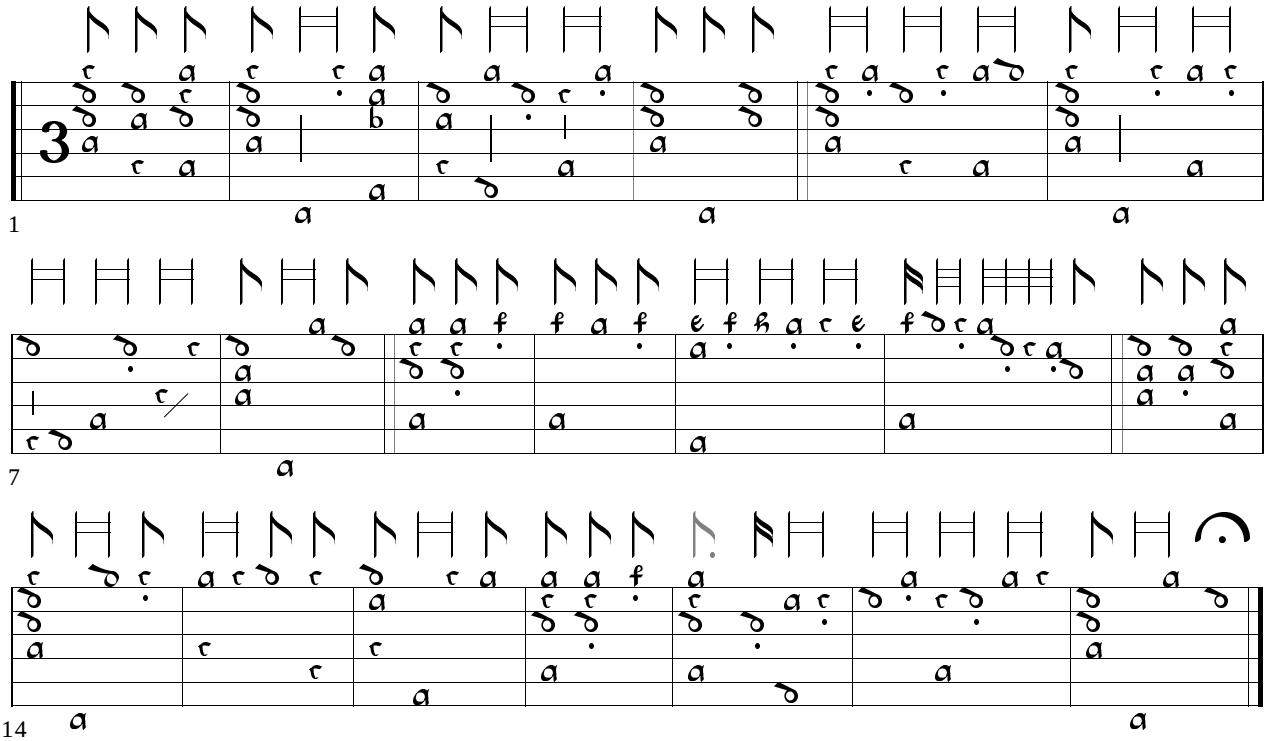
G2c. Gallarde Suit Margriet - 7F A4B4C8 Valerius 1626, pp. 142-143



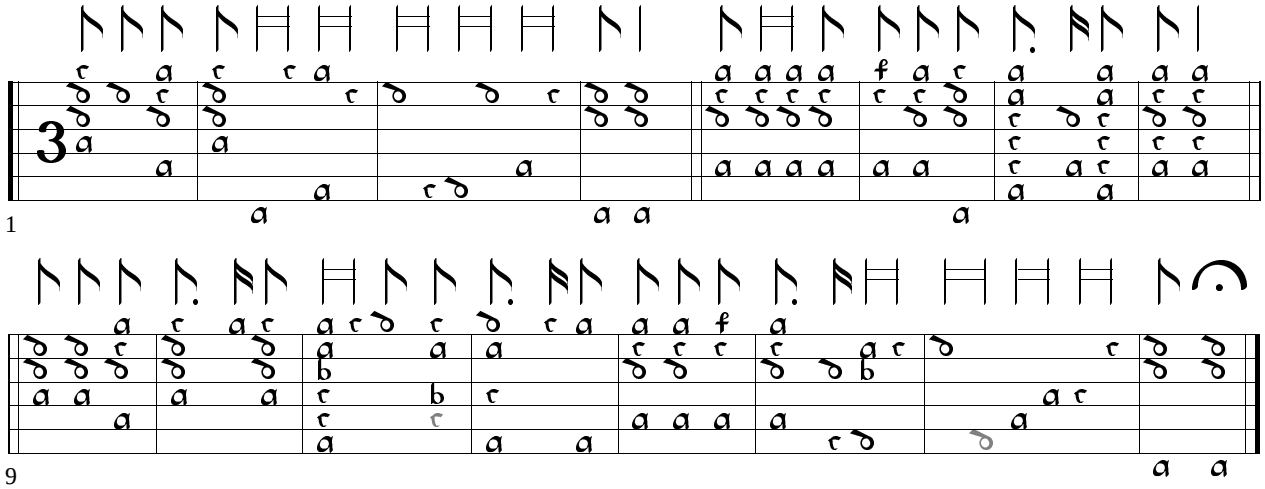
G2d. Galiarda - 7F AA4B4C8 D-BAU 13.4o.85, p. 32



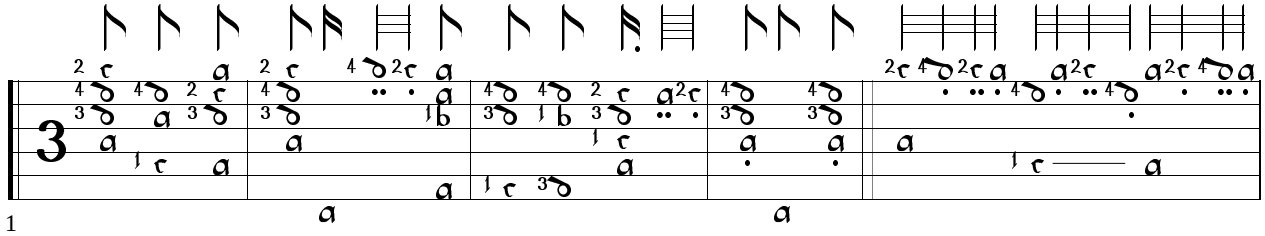
G2e. Galiarda - 7F AA4B4C8 D-BAU 13.4o.85, p. 34

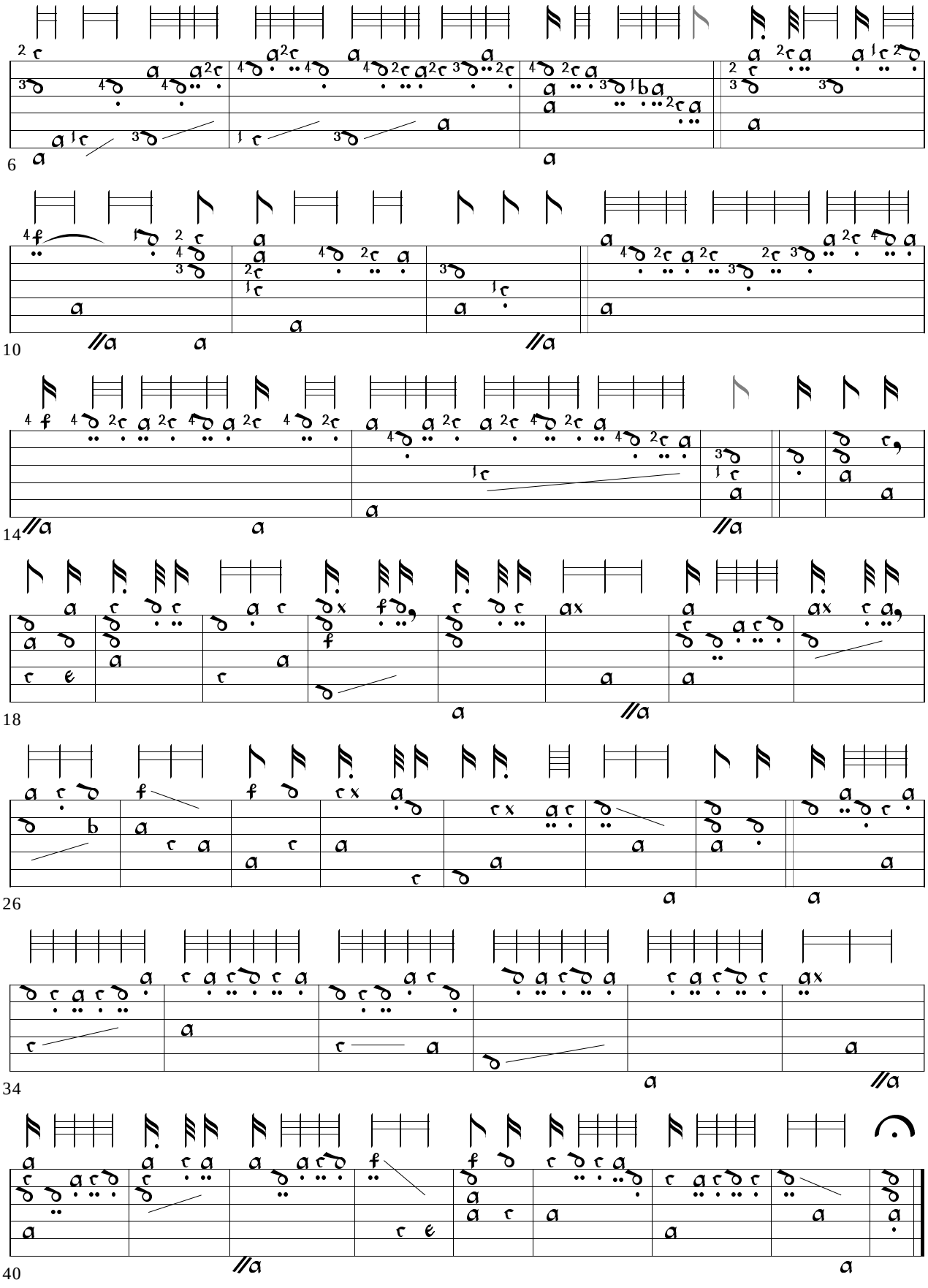


G2f. Galliarda Anglicana A. F. - 7F A4B4C8 CH-Bu F.IX.70, p. 316



G2g. Gaillarde Angloise - Reprinse lhf to add 7F9C AA4BB4CC16 Vallet 1615, p. 35r

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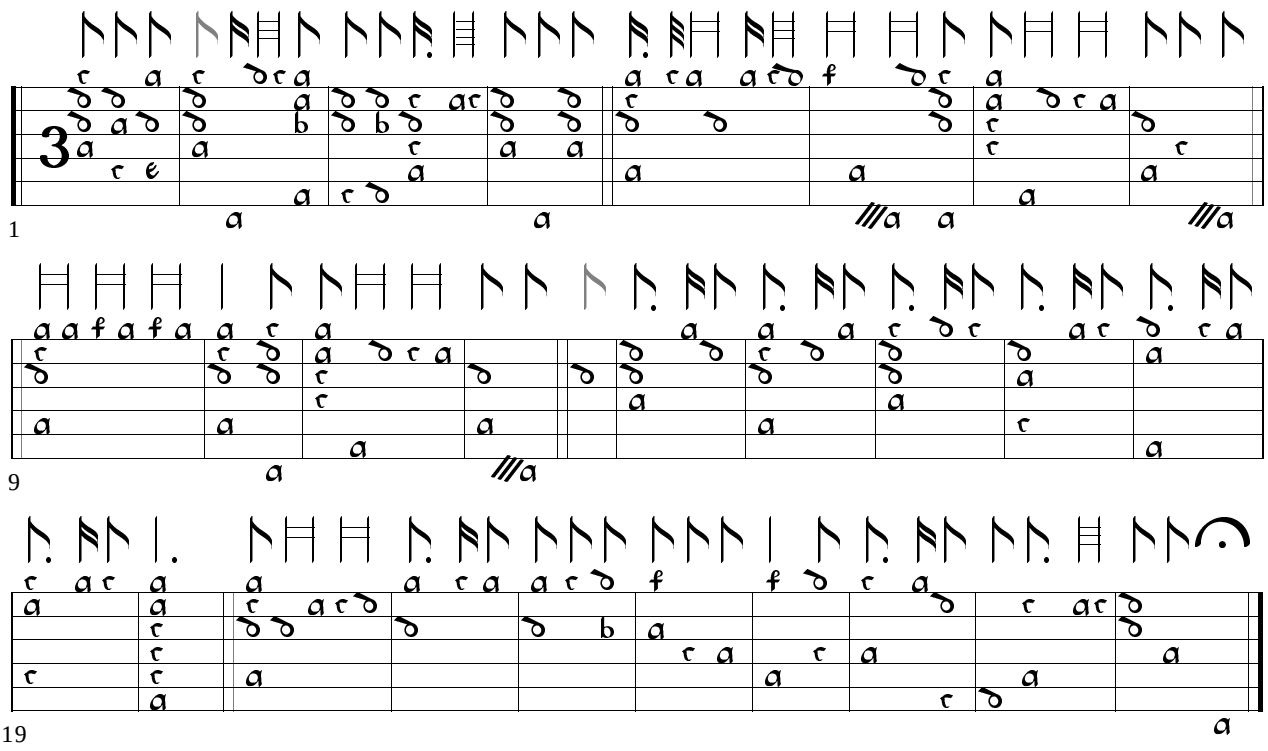
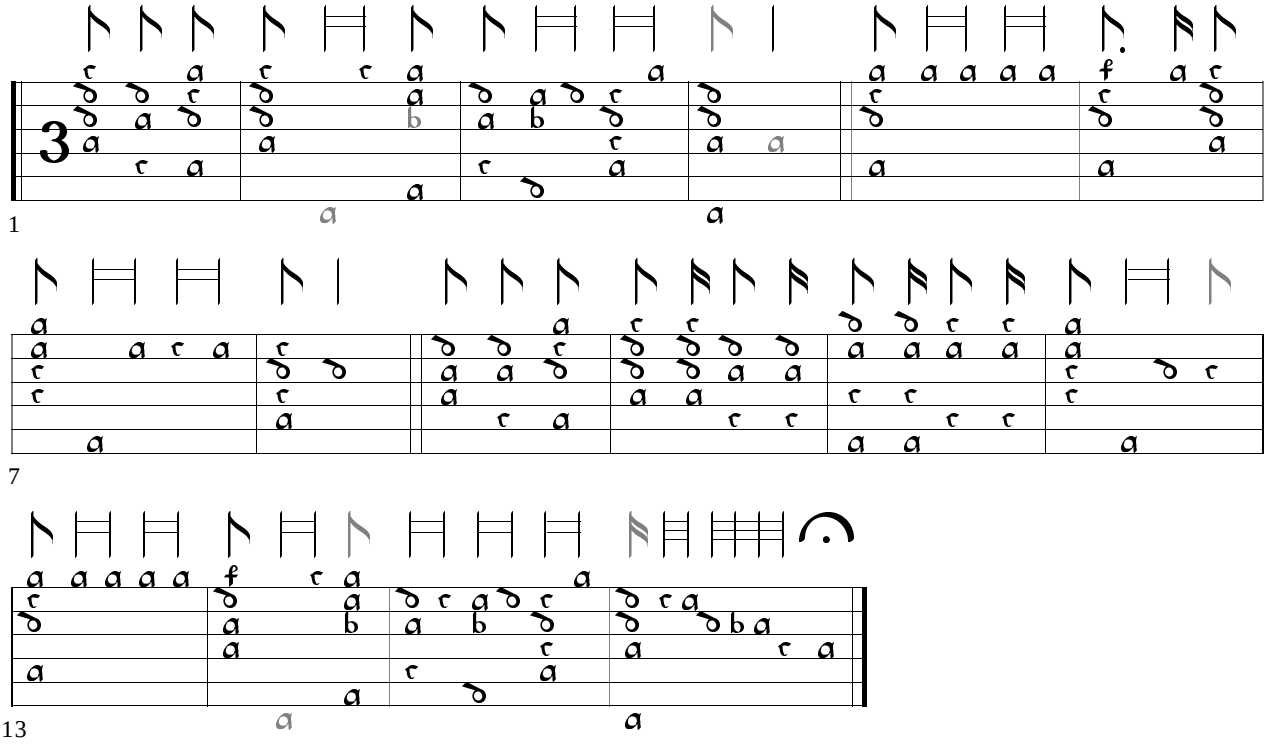
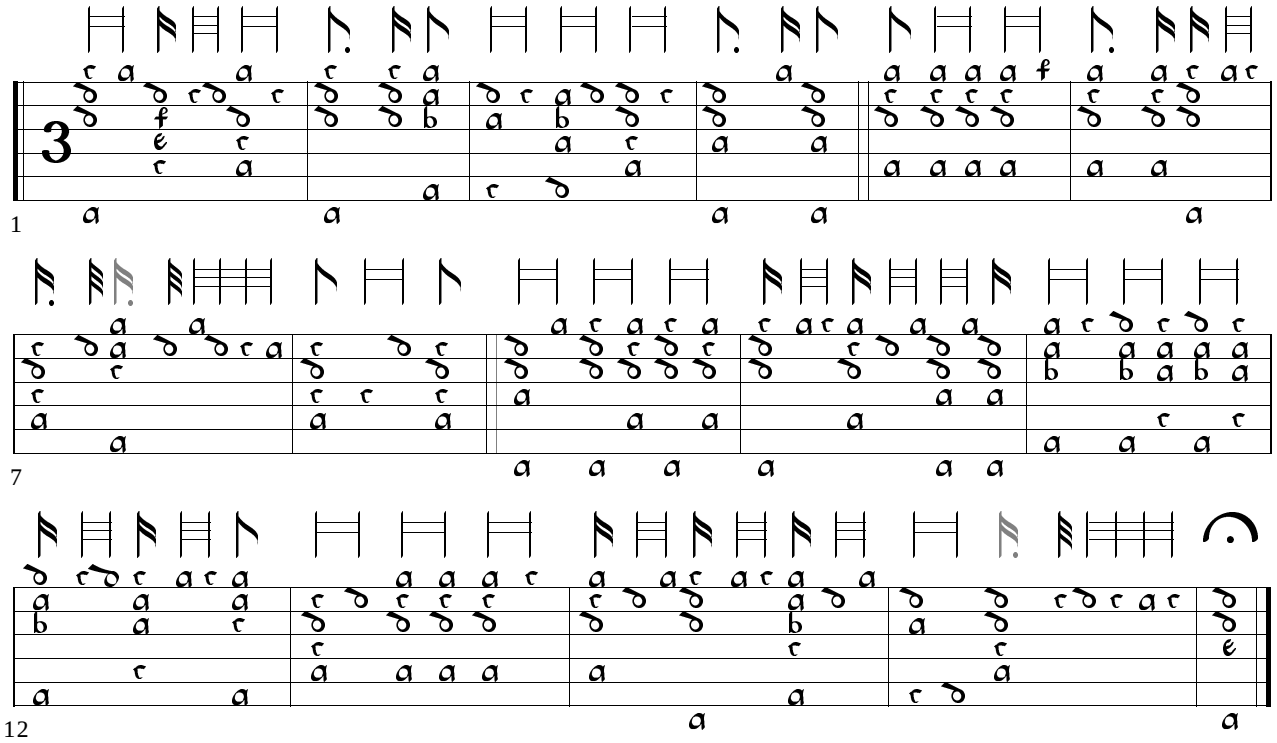
G2h. Galliarda Angloise - 7F10C A4BB4C7D8 GB-Lbl Sloane 1021, f. 44r



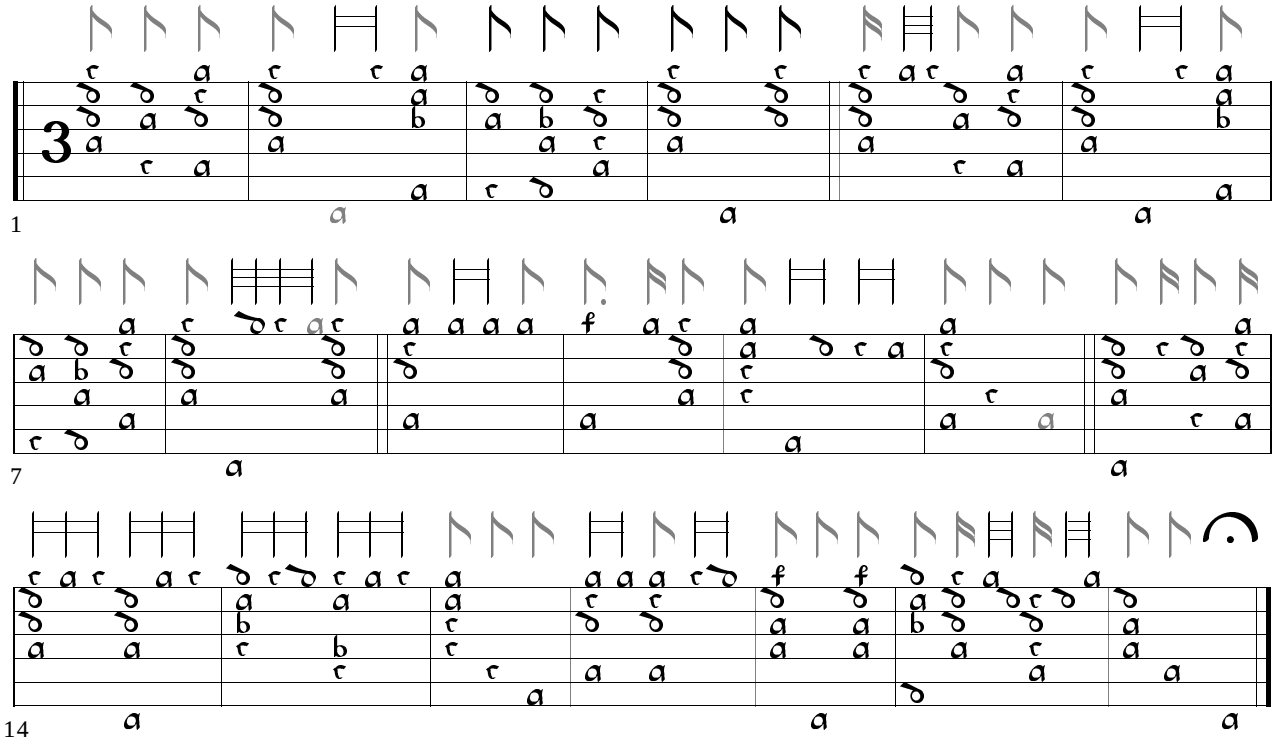
G2i. Galliarda Anglica 11 - 7F A4B4C8 D-LEm II.6.15, p. 196



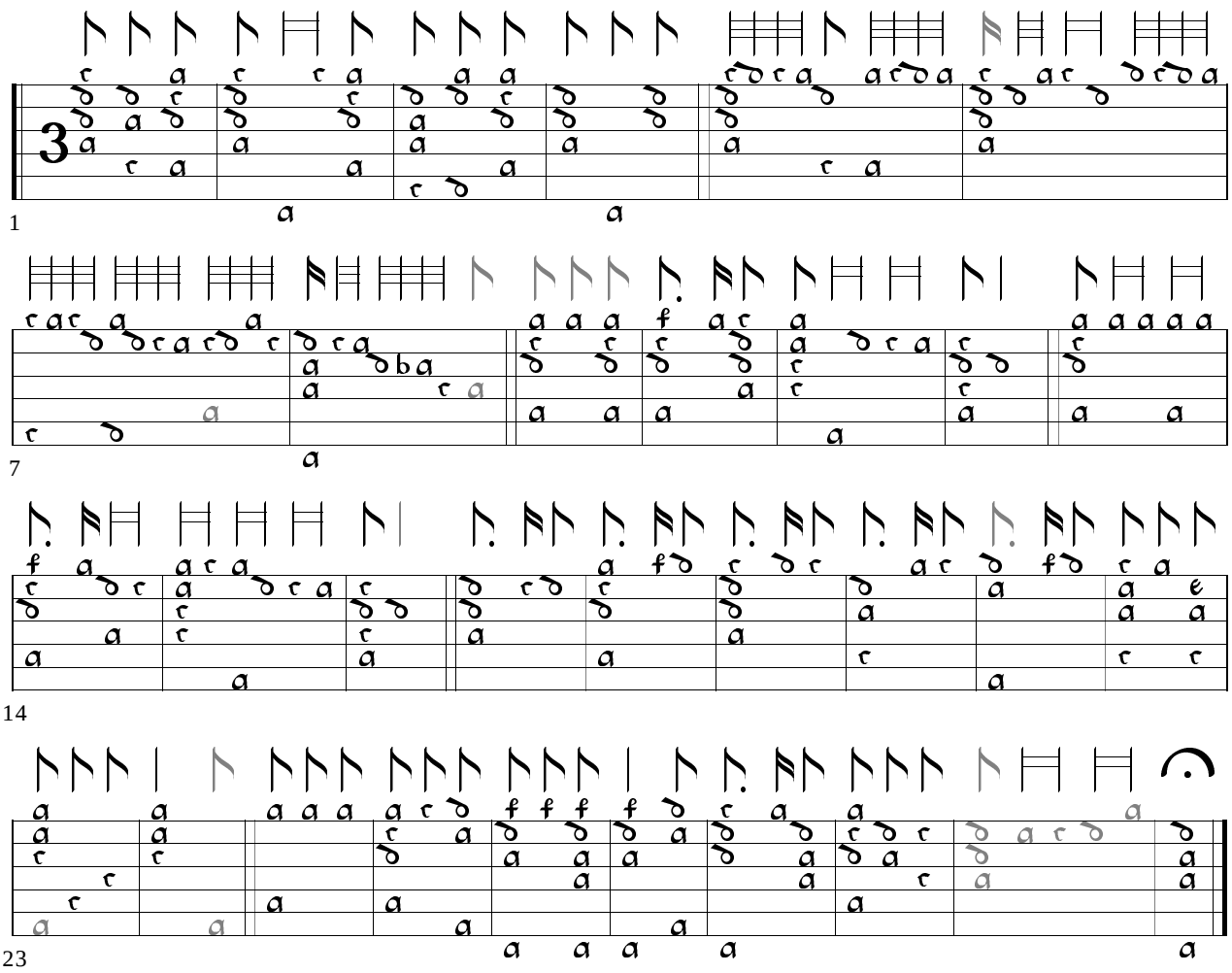
G2j. (Gagliarda Anglica) - 7F A4B4C8 Rude 1600, sig. kk2r



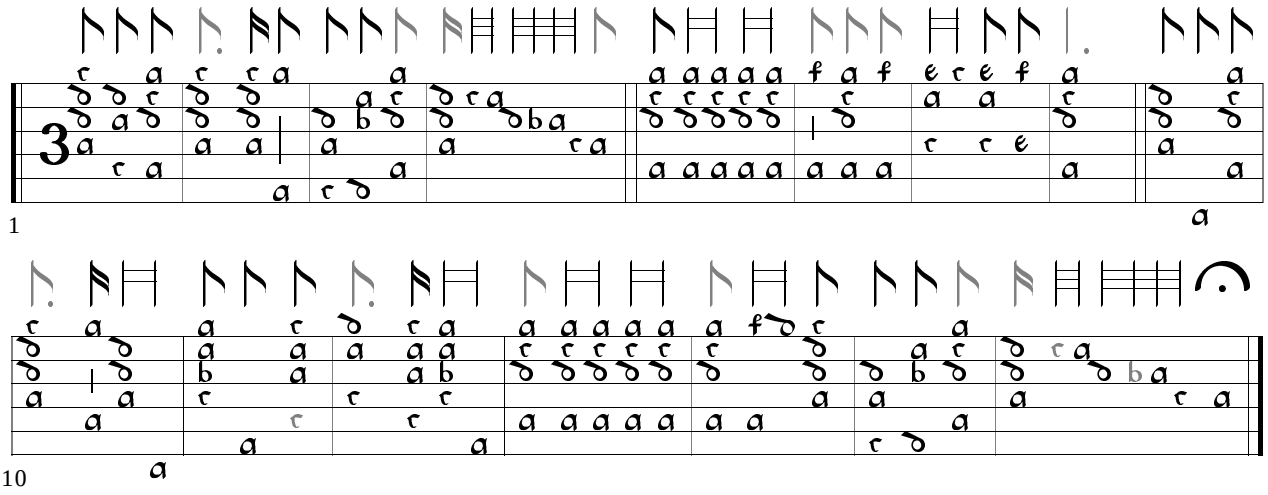
G2k. Galliarda - 7F AA4B4C8 LT-Va 285-MF-LXXIX, f. 57v



G2l. Galliarda - 7F AA4BB4C8D8 D-LEm II.6.15, p. 236

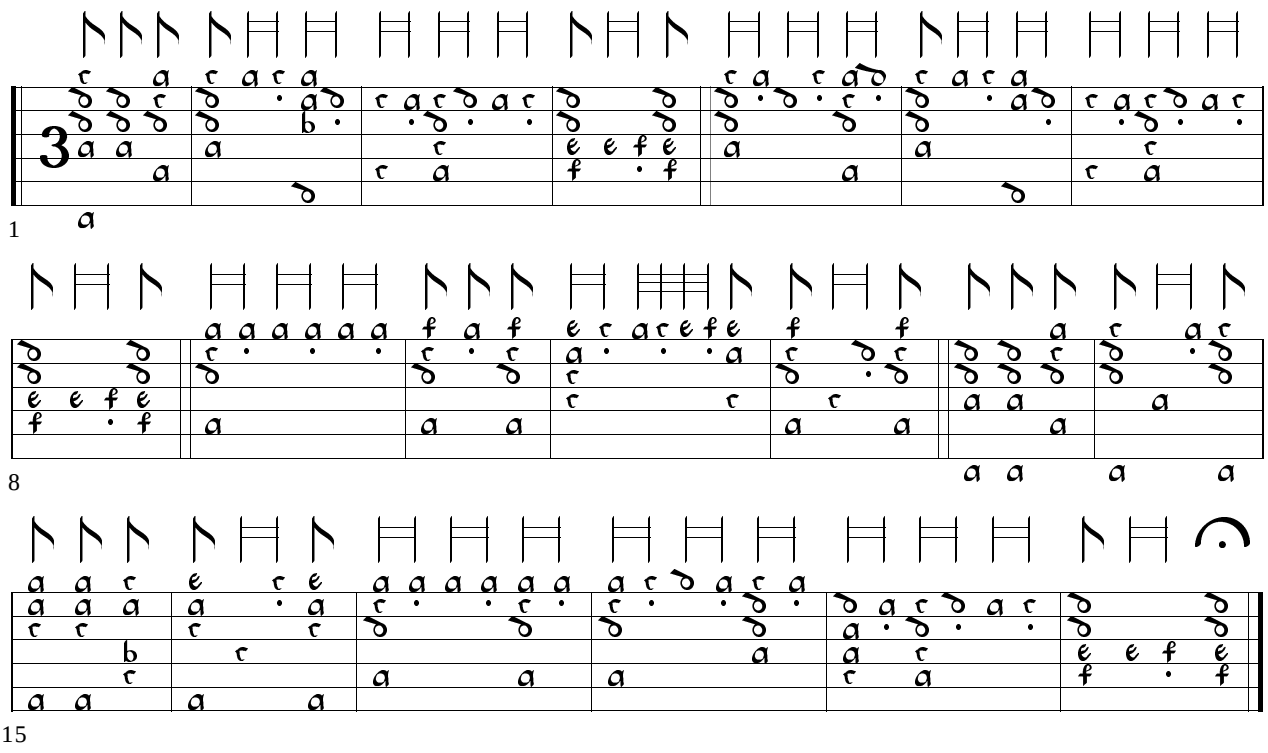


G2m. Galliarda. Anglosa. Disc(ant) - 7F A4B4C8 LT-Va 285-MF-LXXIX, f. 22r



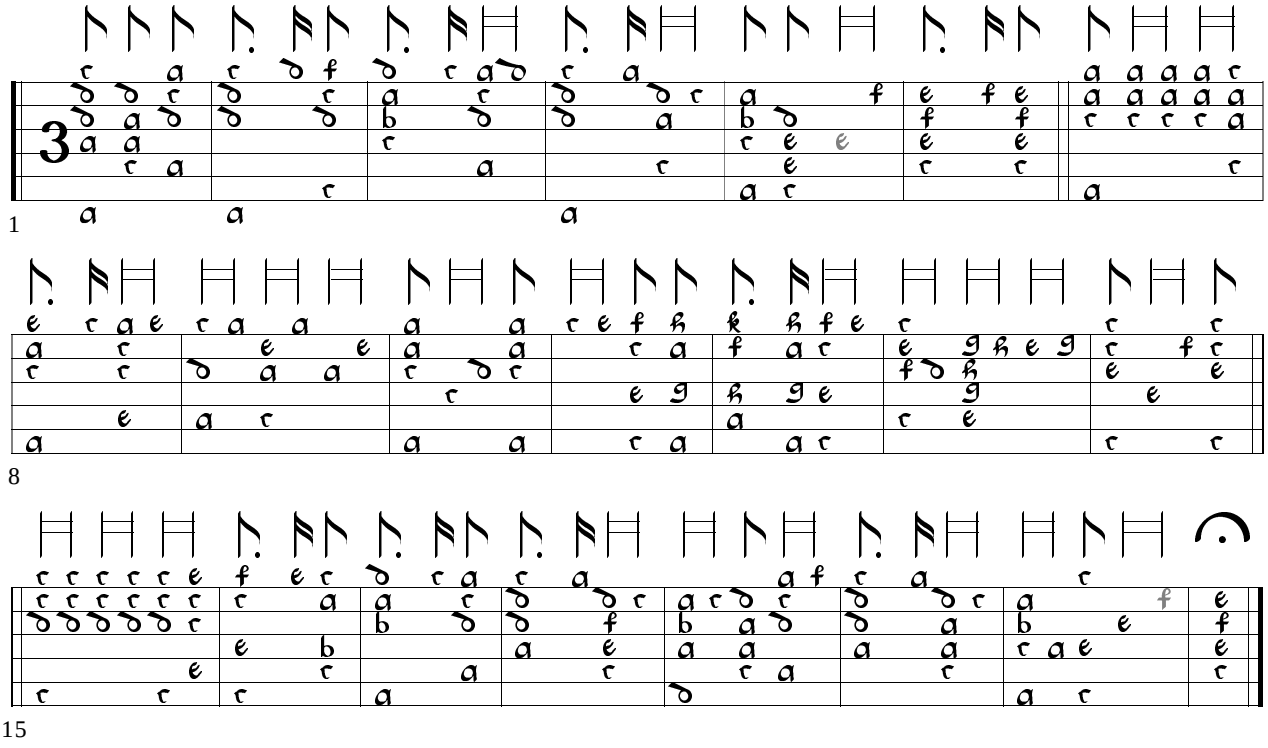
G2n. Galliarda Englessa - 7F AA4B4C

A-Lla Hs.475, f. 93r

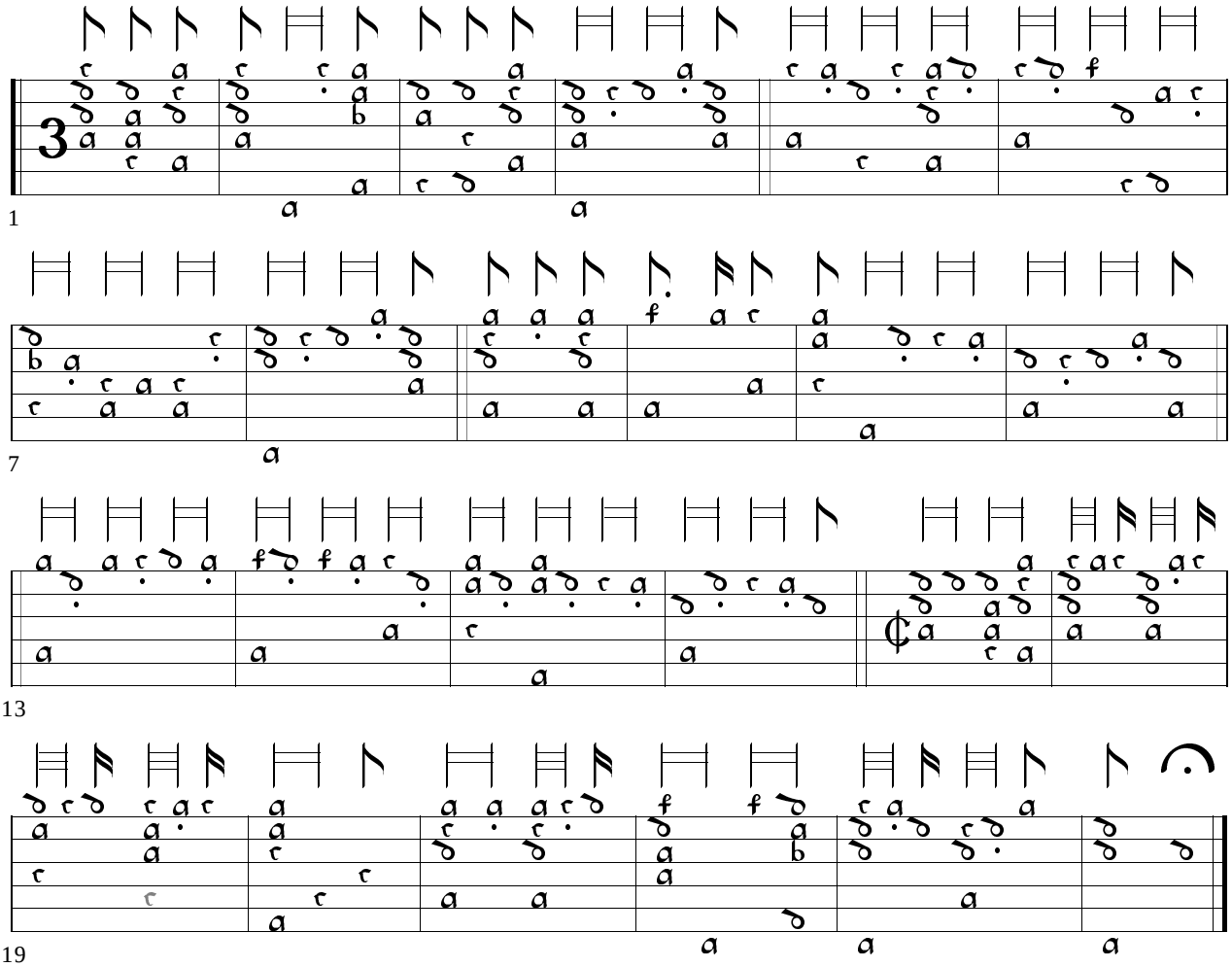


G2o. Galliarda 26 - 7F A6B8C8

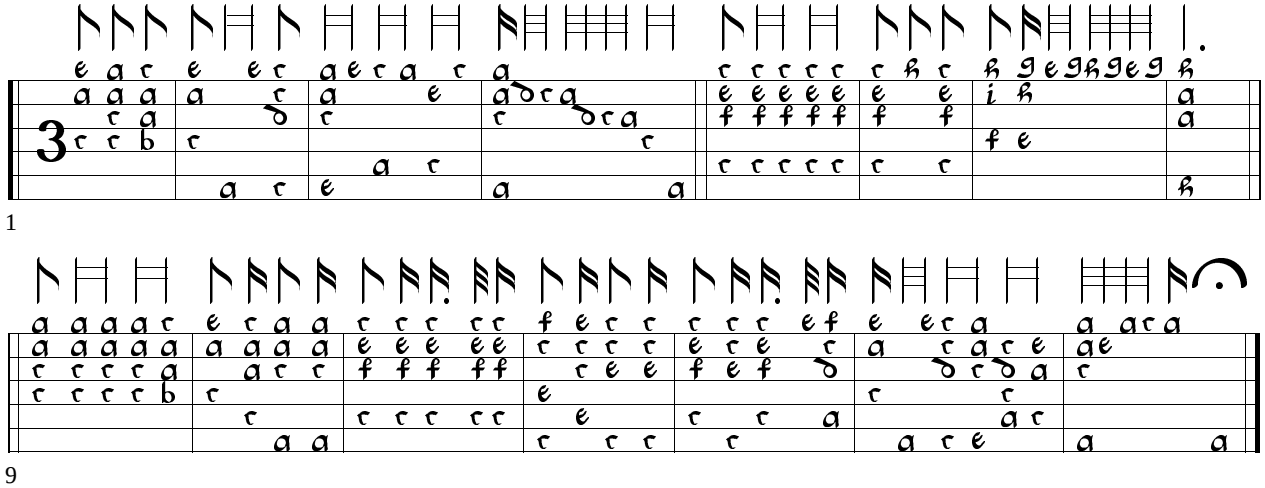
D-LEm II.6.15, pp. 206-207



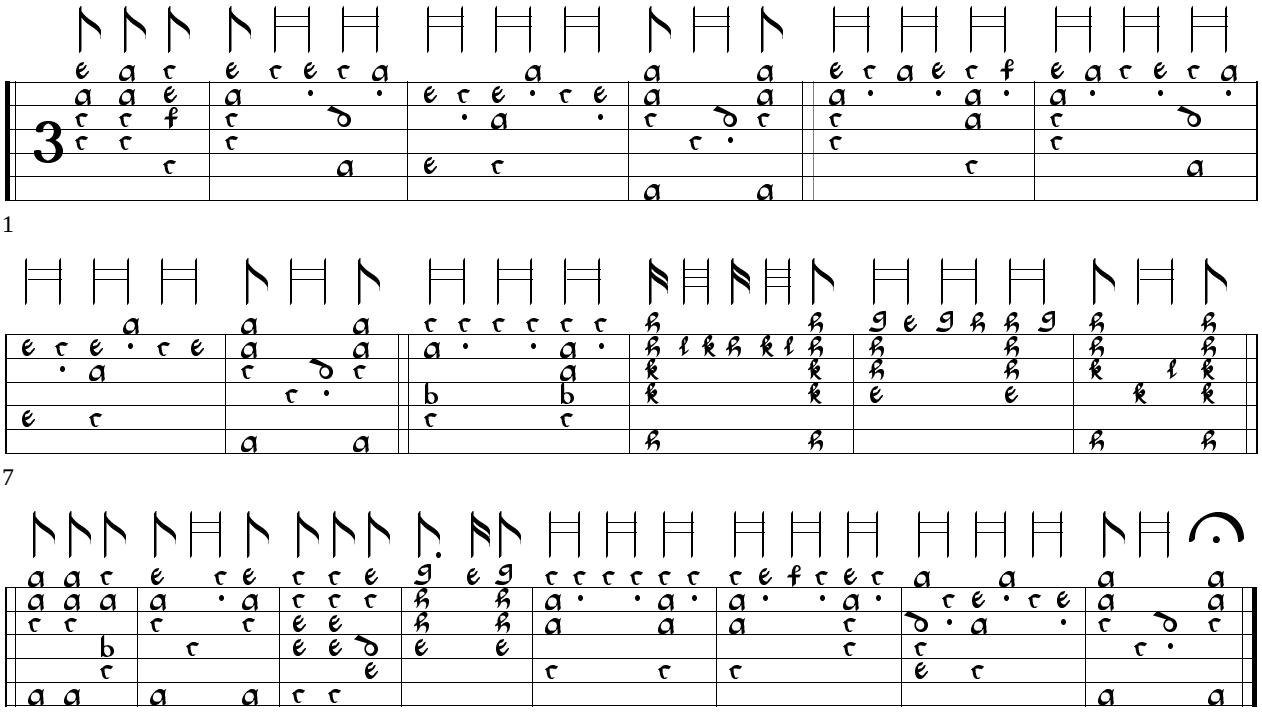
G2p. Galliarde Englese - 7F AA4BB4C8 Hove 1612, f. 66r



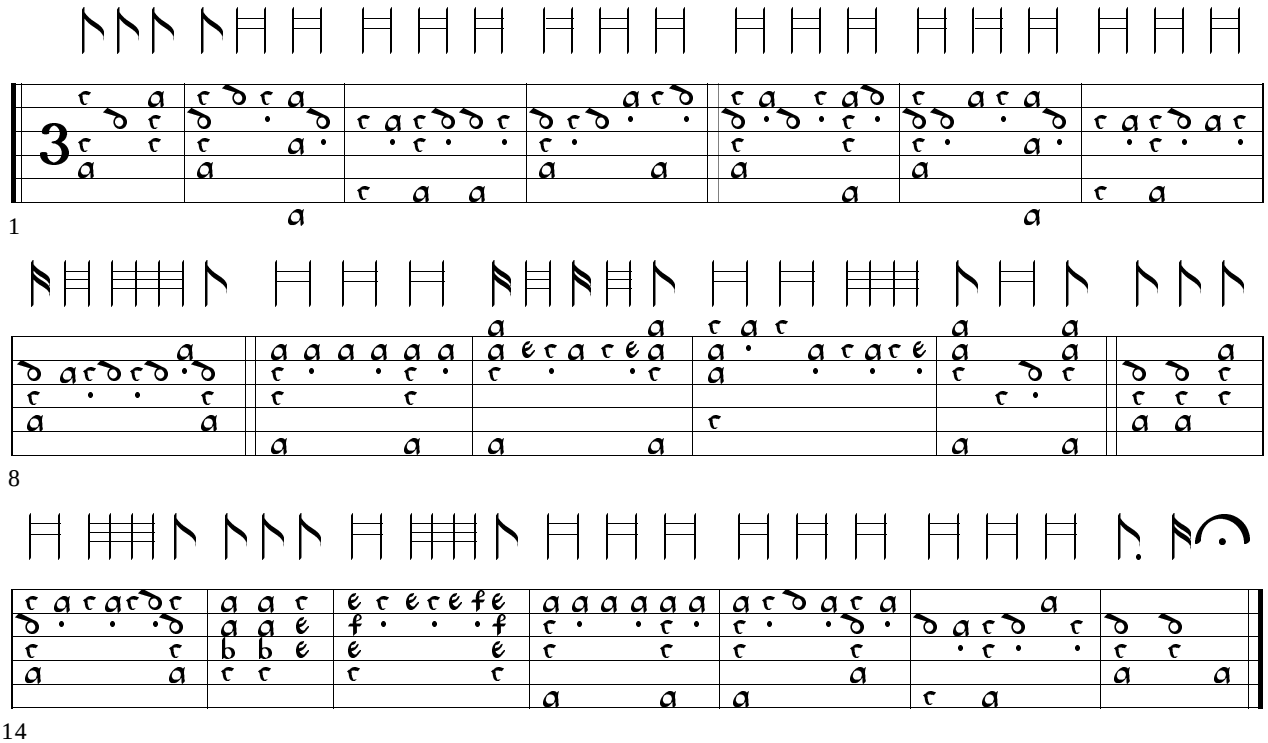
G2q. Galliarda 25 - A4B4C7 D-LEm II.6.15, p. 206



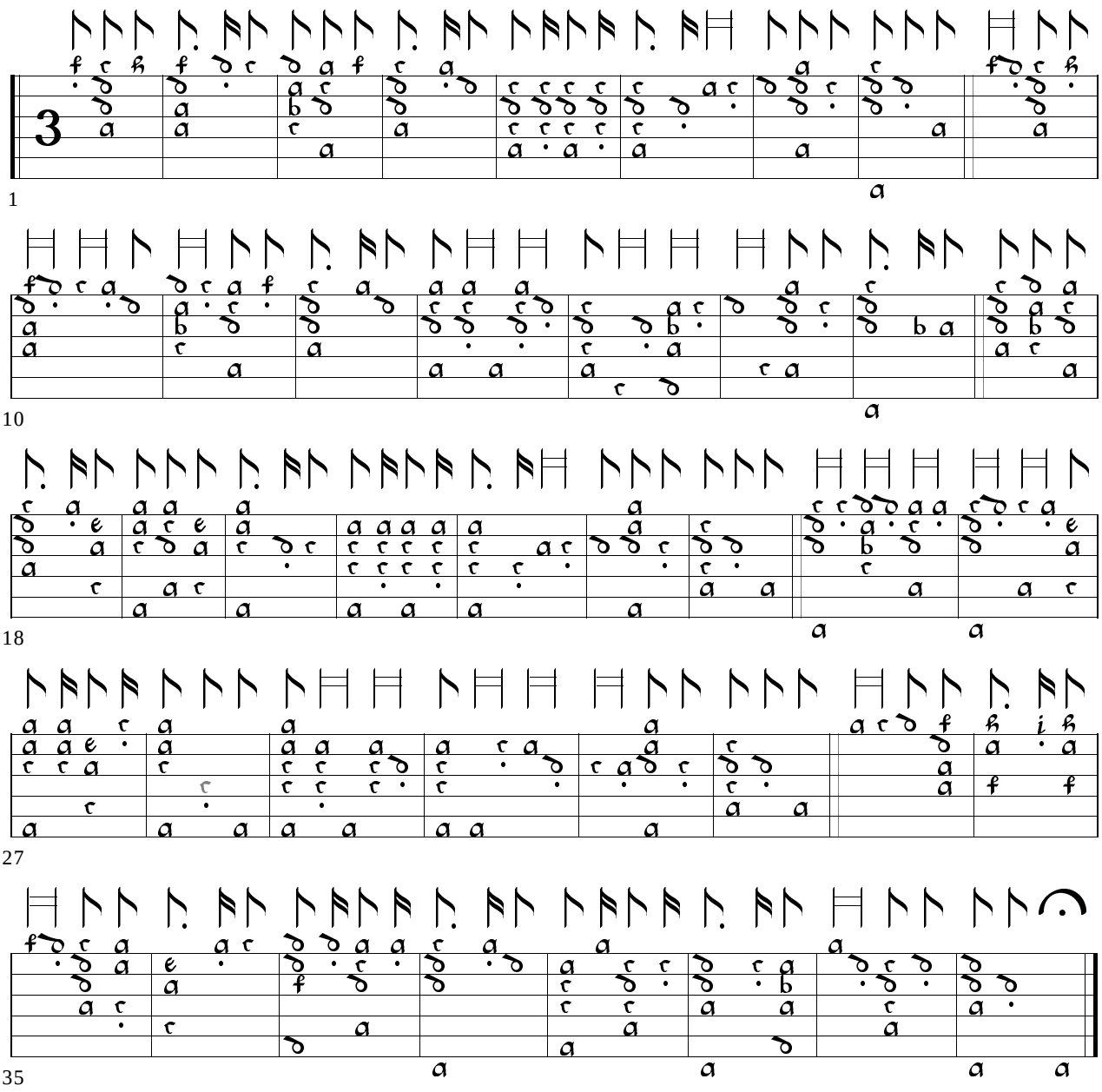
G2r. Galliarda Englessa - AA4B4C8 A-Lla Hs.475, ff. 94v



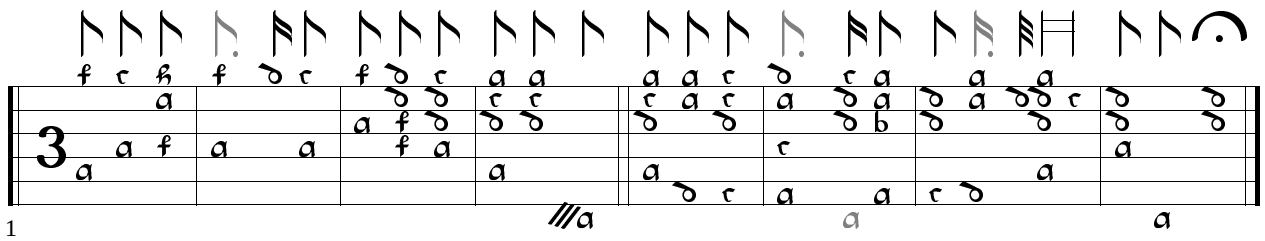
G2s. (Galliarda Englessa) Allimodo - 7F AA4B4C8 A-Lla Hs.475, f. 95r



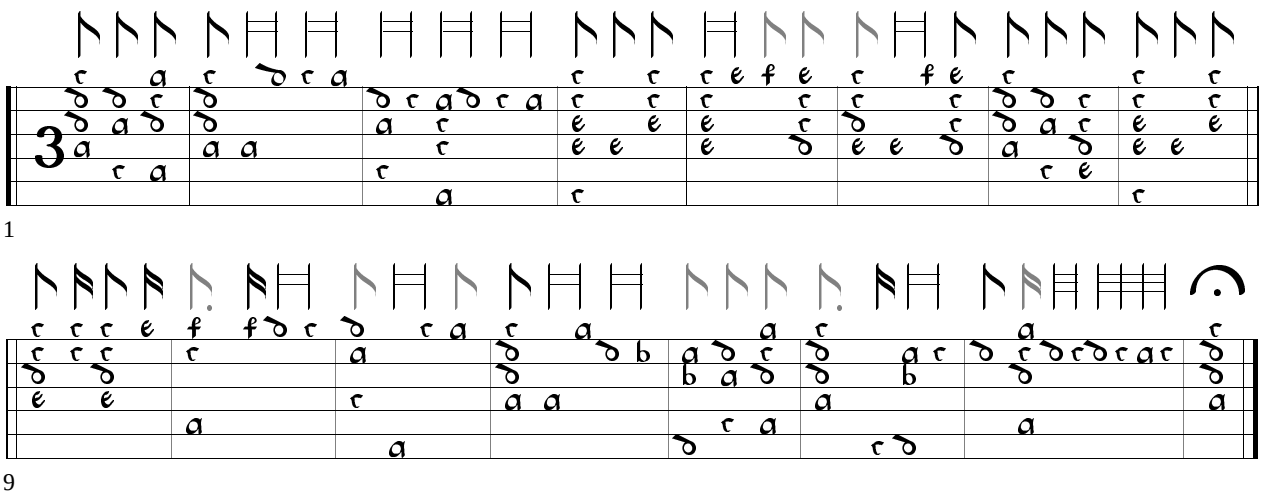
G2t. Bella Galliarda - 7F AA8BB8C10 CH-Bu F.IX.70, p. 316



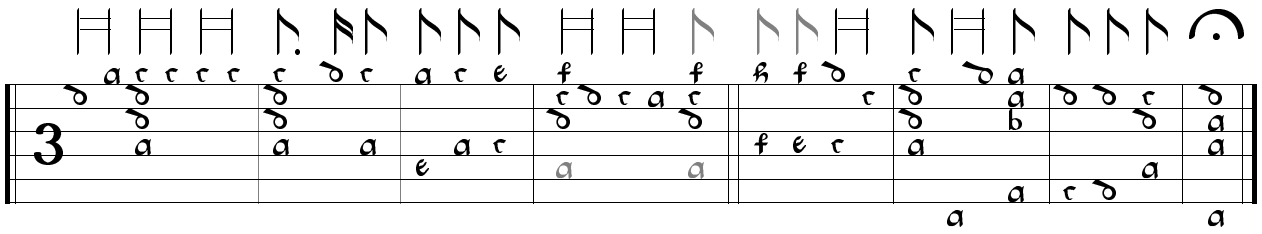
G2u. Galiarda Engles - 7F10C A4B4 S-B PB fil.172, f. 36v



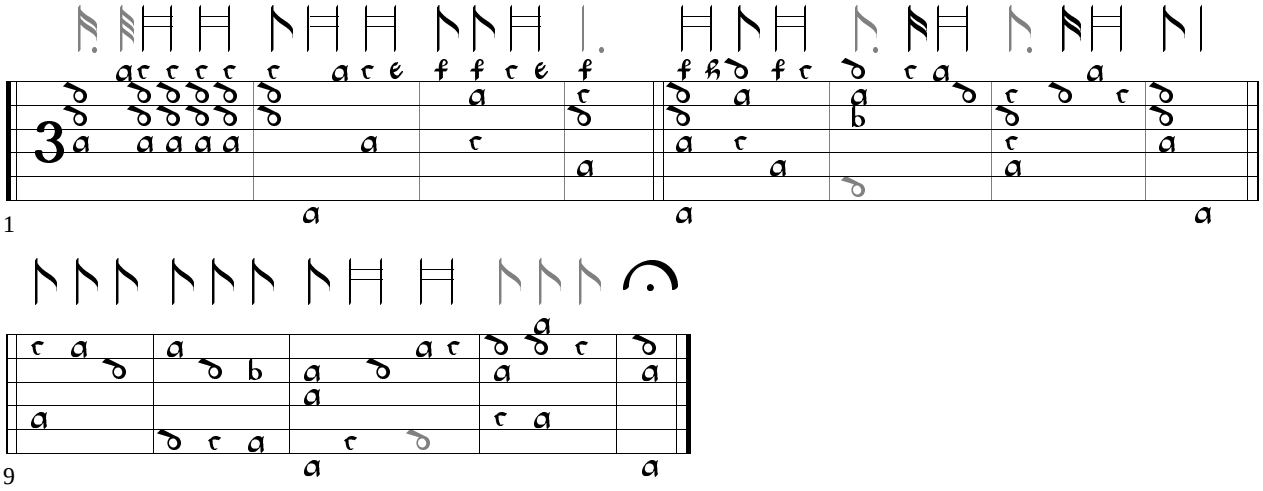
G2v. Galliarda - AB8 I-Gu VII-I, f. 10v



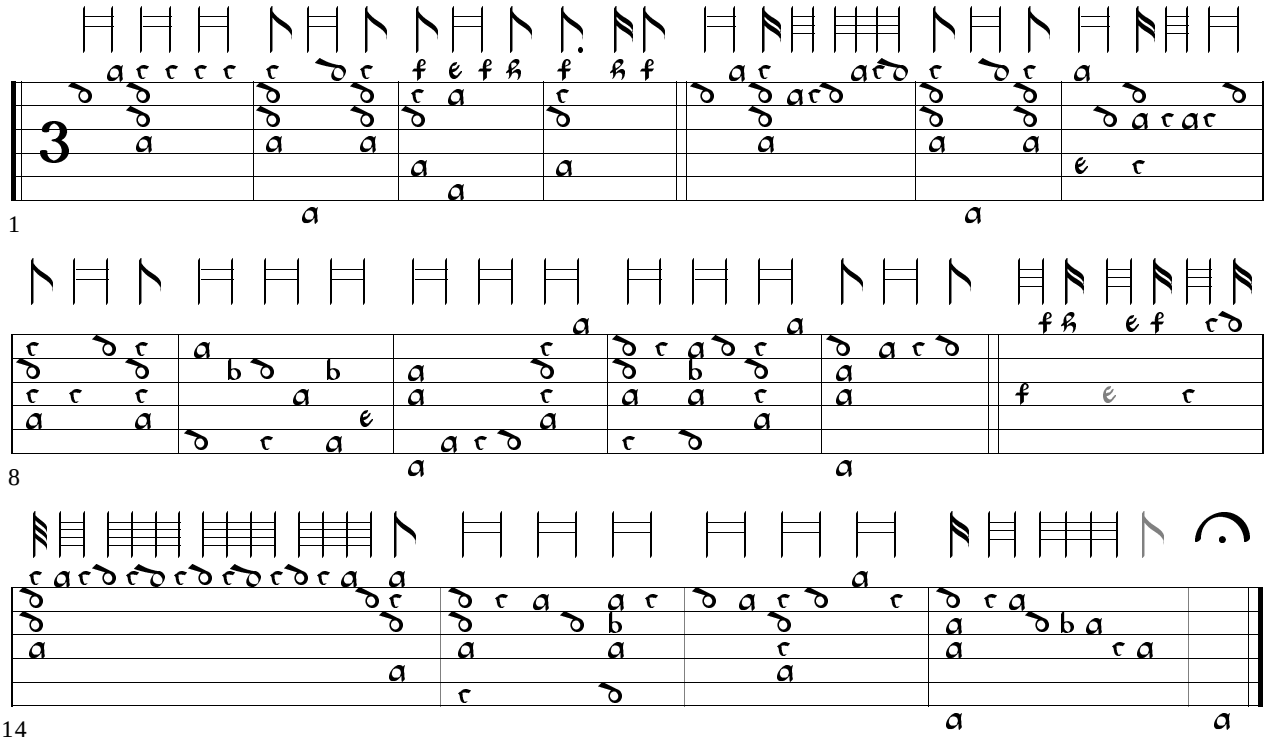
G3e. Engelender Galliard Ioan. Frid. comp. - 7F A4B4 D-LEm II.6.23, f. 36v



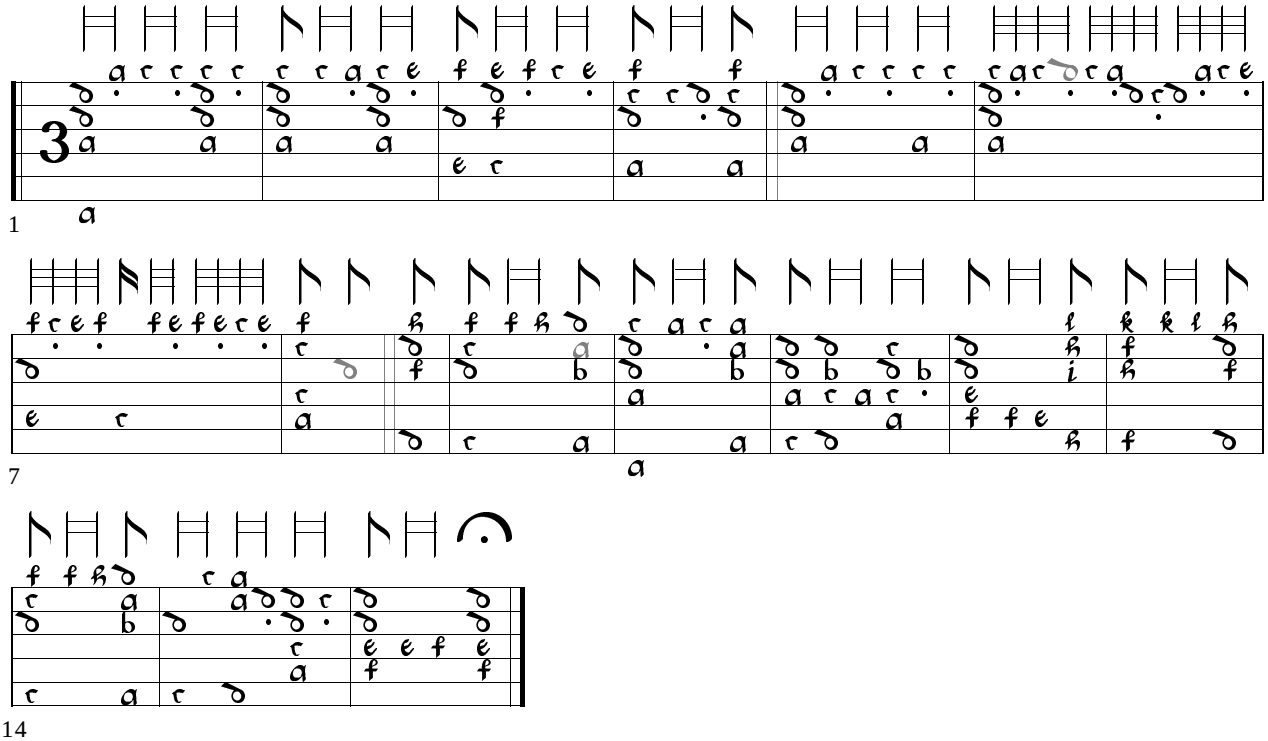
G3f. Joan Frid. Galliard - 7F A4B4C5 D-LEm II.6.23, f. 40v



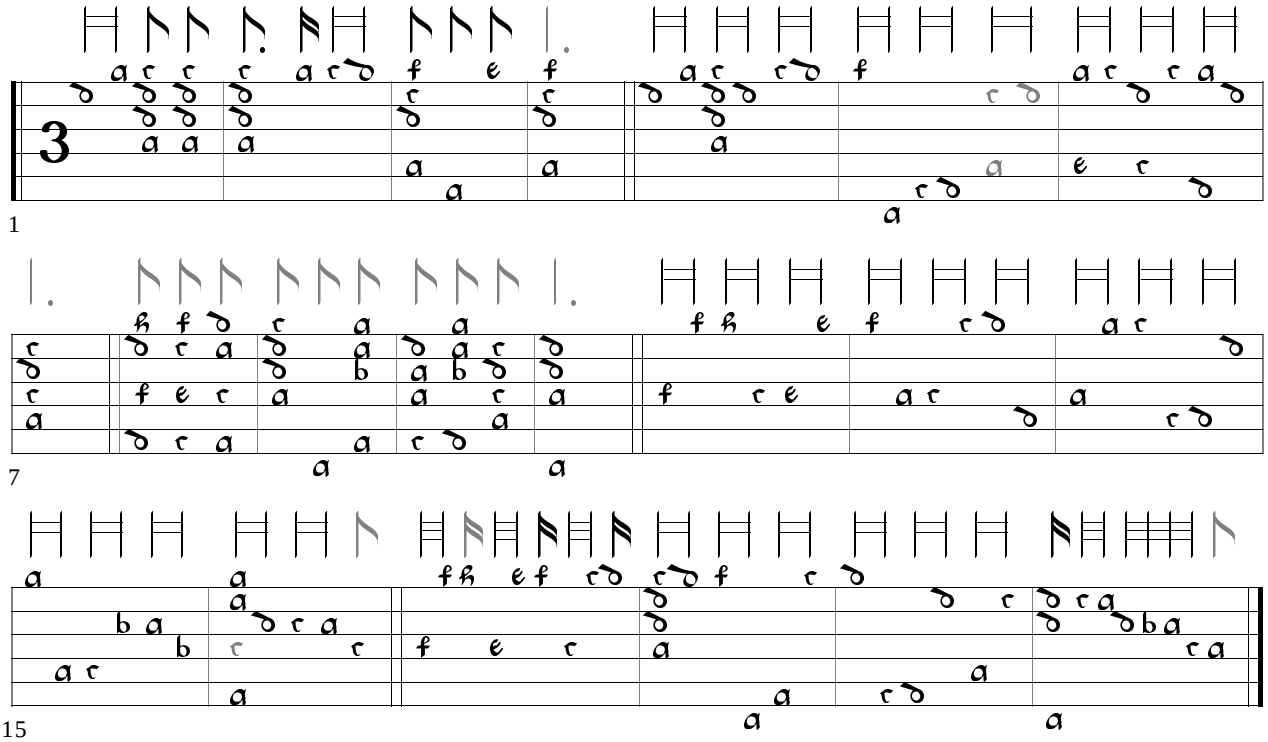
G3g. Galliard - 7F A4B8C6 D-LEm II.6.15, p. 184



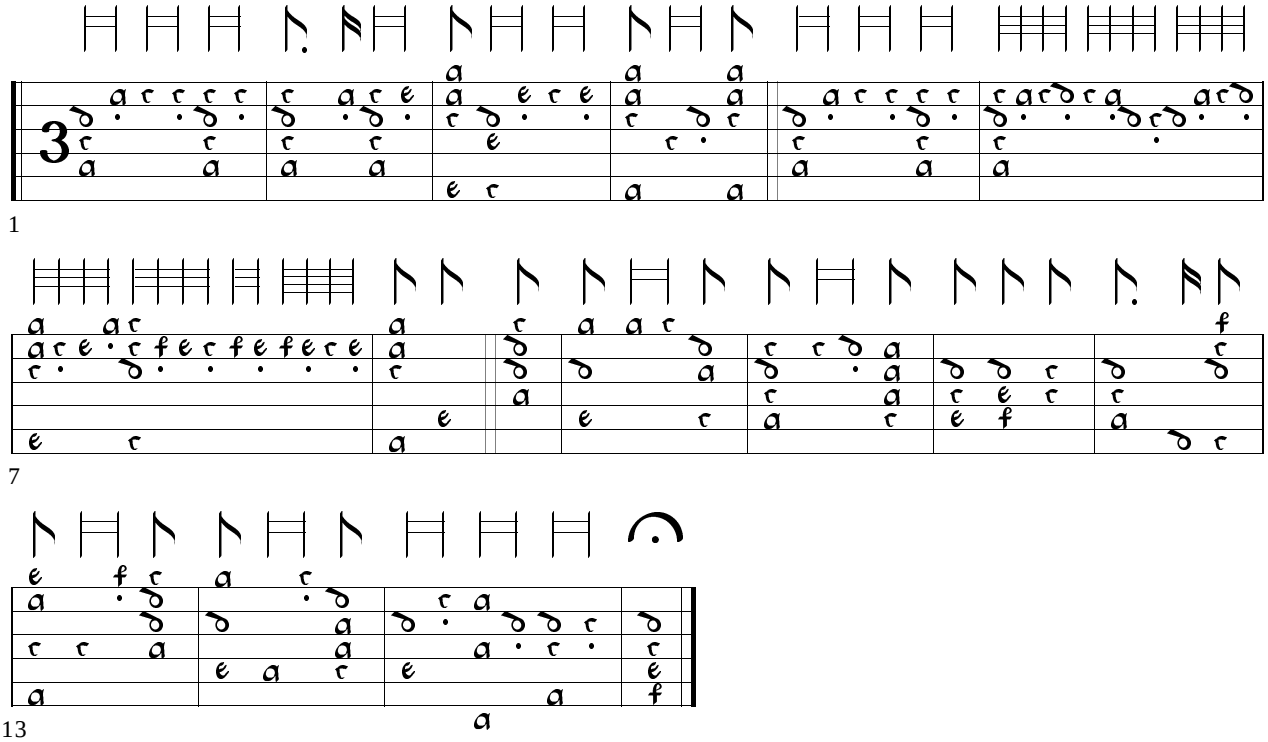
G3h. Galliarda Englessa - 7F AA4B8 A-Lla 475, f. 95r ii



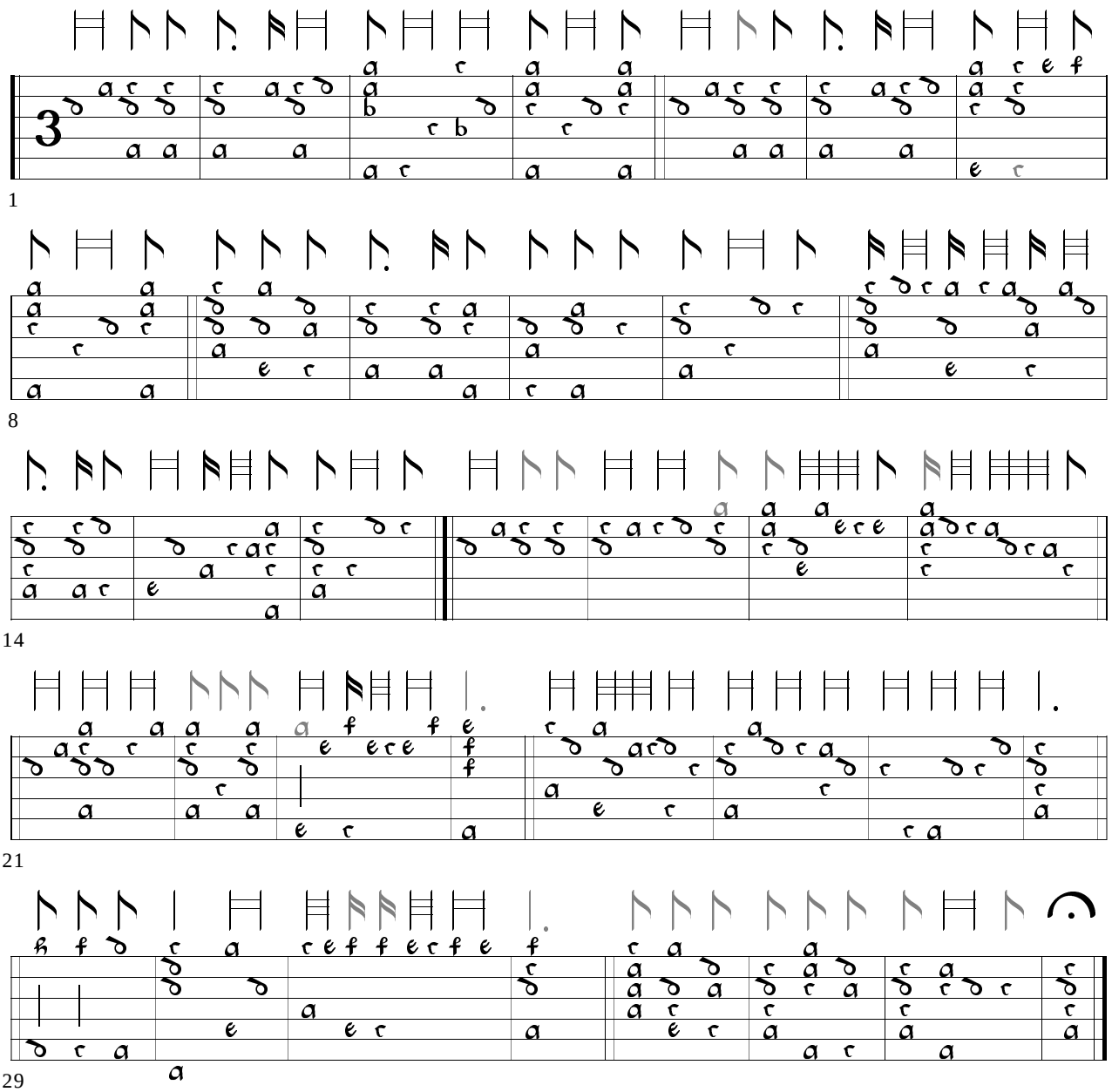
G3i. Eingelsch Galliardt - 7F AA4B4B5B4 LT-Va 285-MF-LXXIX, ff. 57r-57v-57r



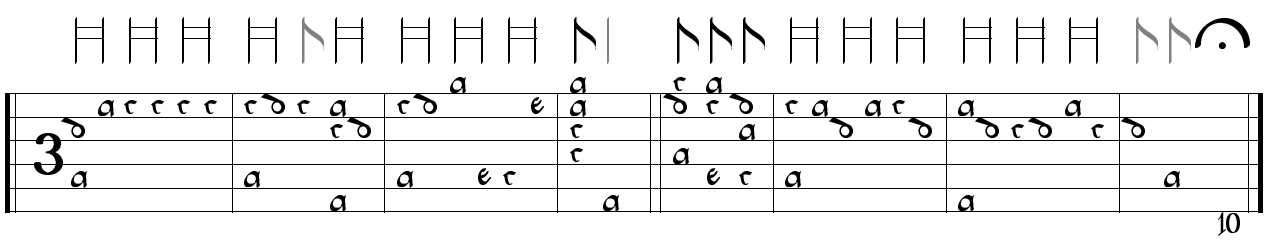
G3j. Allimodo - 7F AA4B8 A-Lla 475, f. 95r iii



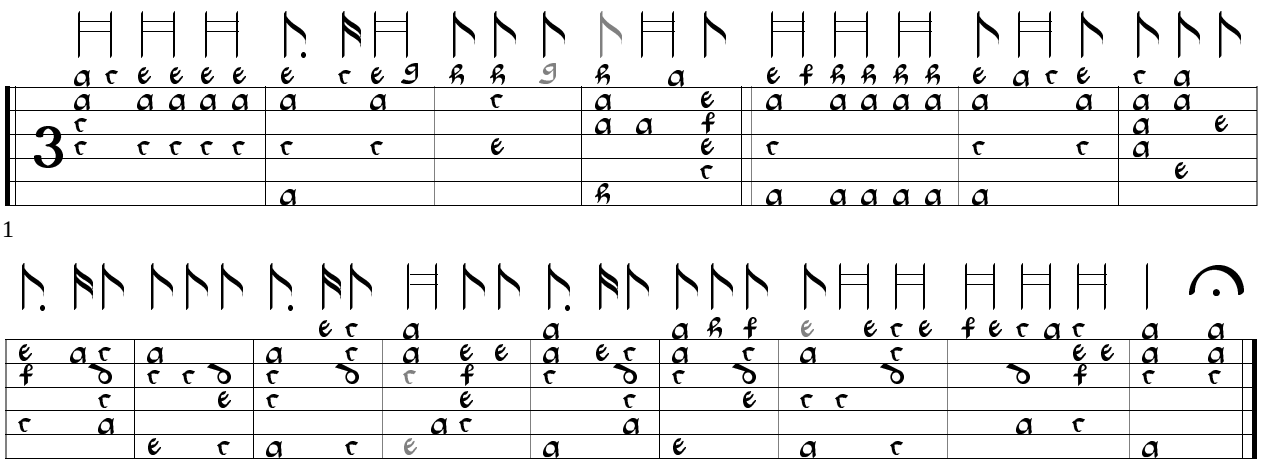
G3k. Gall(iard) Angl(ica) - Variatio - 7F AA4BB-AABCB4 LT-Va 285-MF-LXXIX, f. 23r



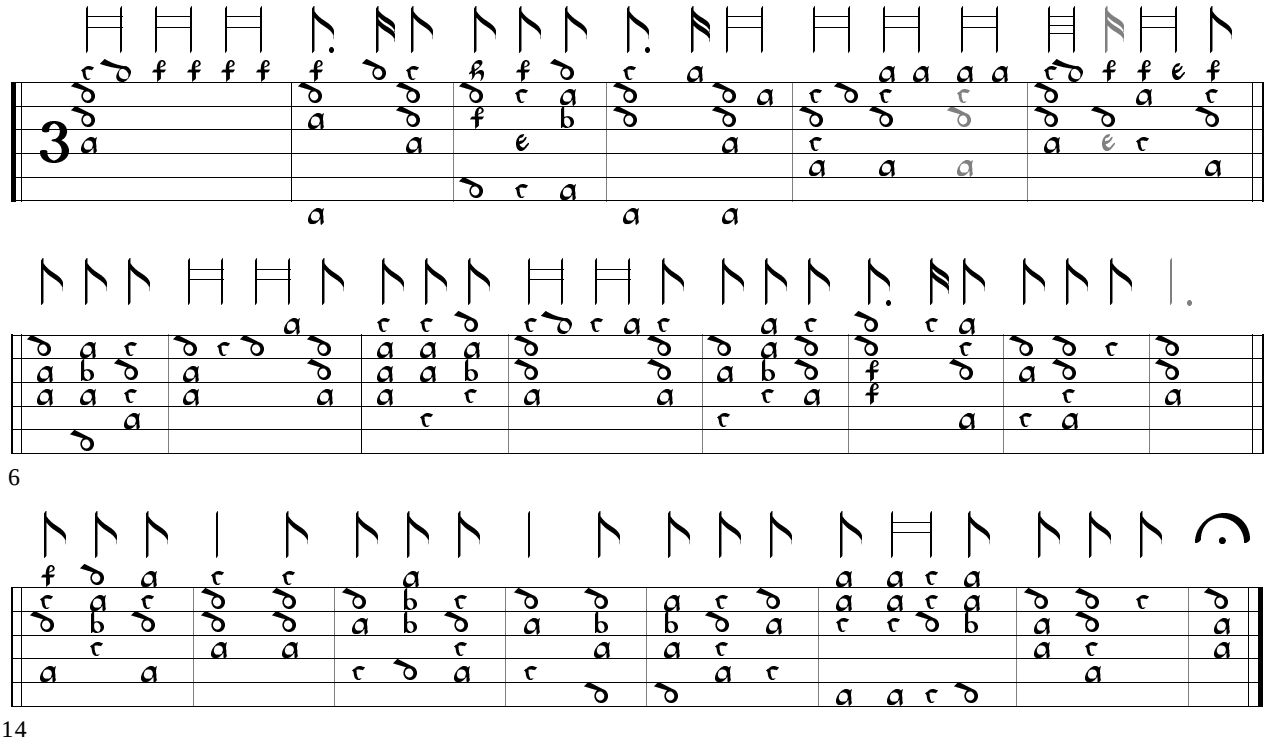
G3l. Galliard comm: - 10C A4B4 GB-Lbl Sloane 1021, f. 45v



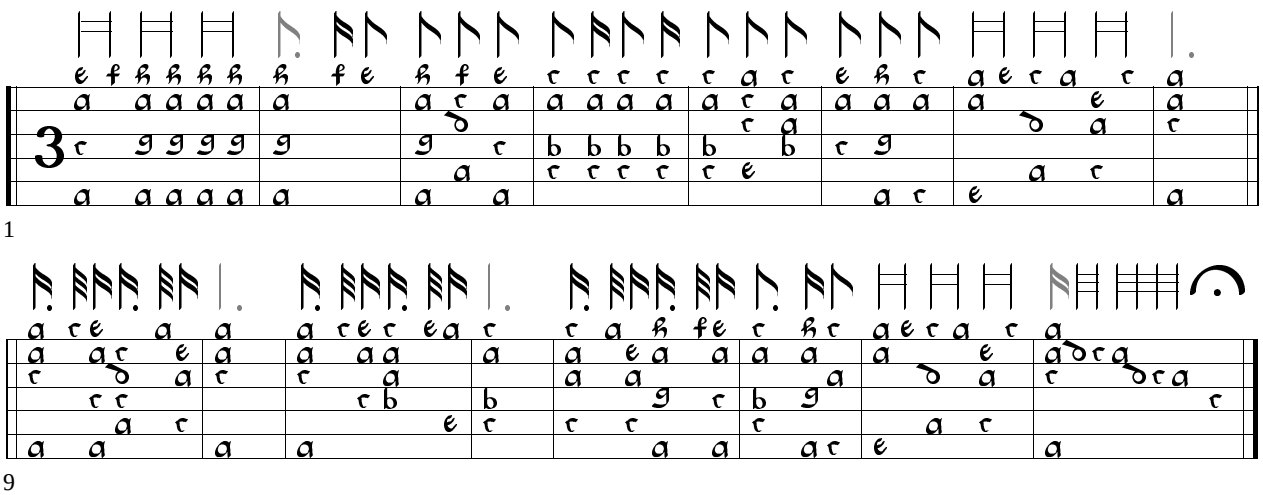
G3m. Galliarda Gothofredus - A4B12 DK-Kk Thott 4o 841, ff. 107v-108r



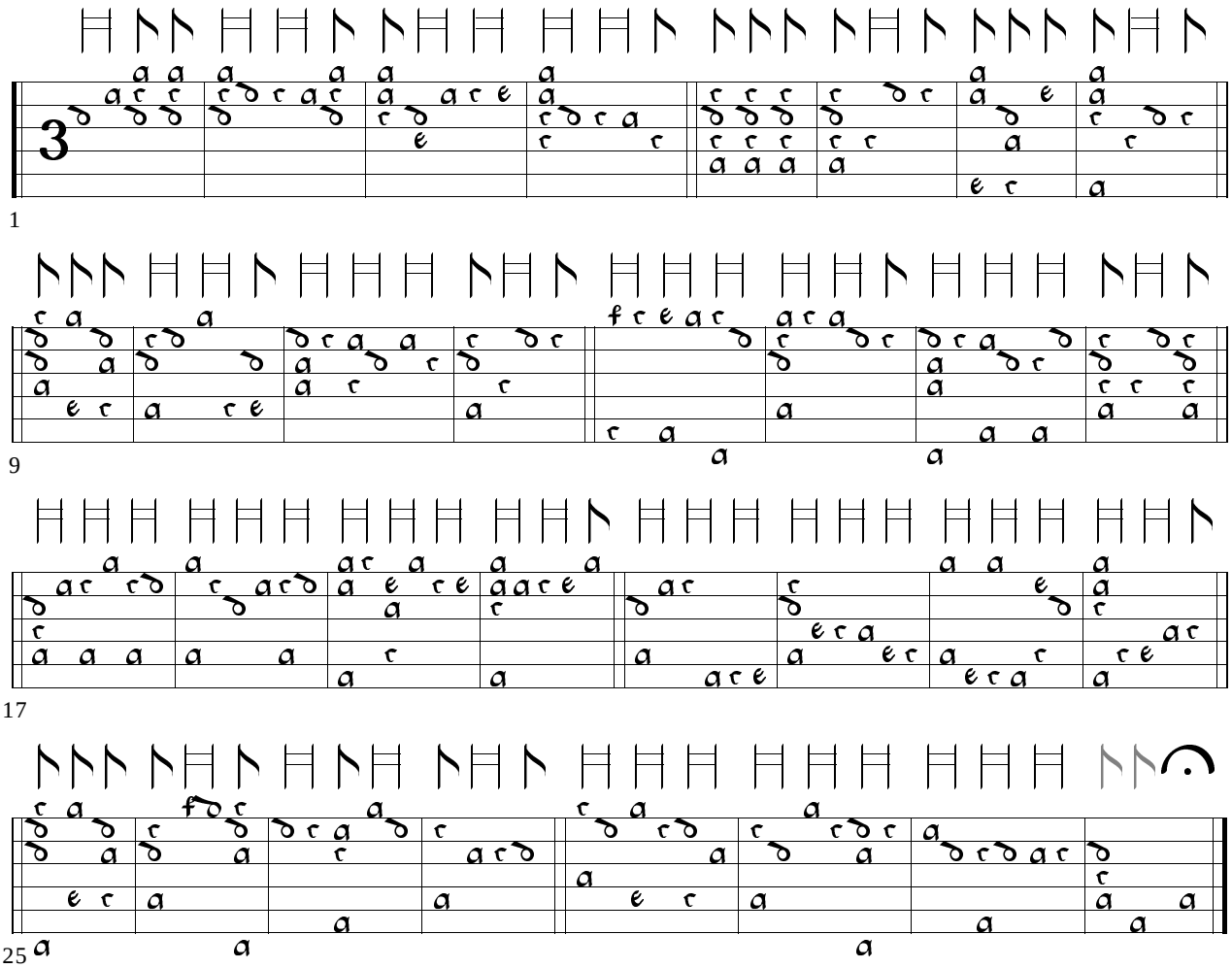
G3n. Der Frankensteiner - A6B8C8 D-LEm II.6.15, p. 195



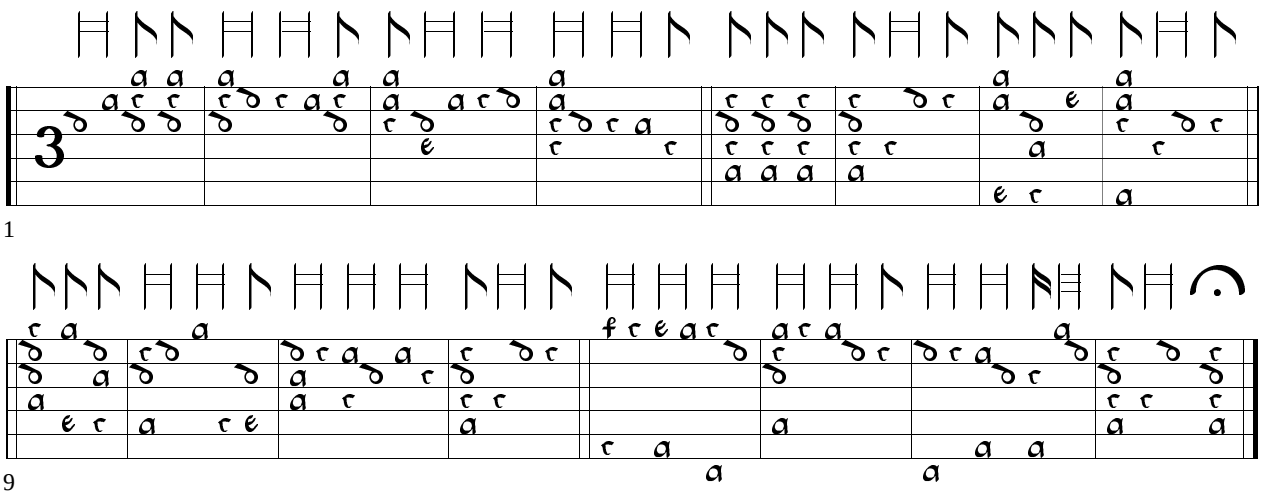
G3o. Gall(iard) NB - AB8 LT-Va 285-MF-LXXIX, f. 25r i



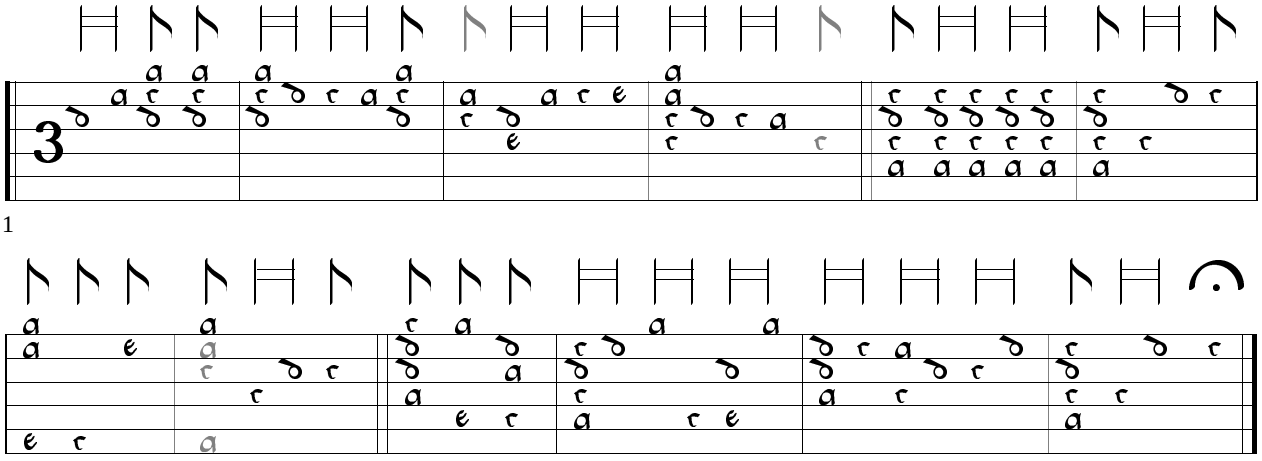
G3p. Untitled - 7F ABCD4x2 GB-Lbl Sloane 1021, f. 43v



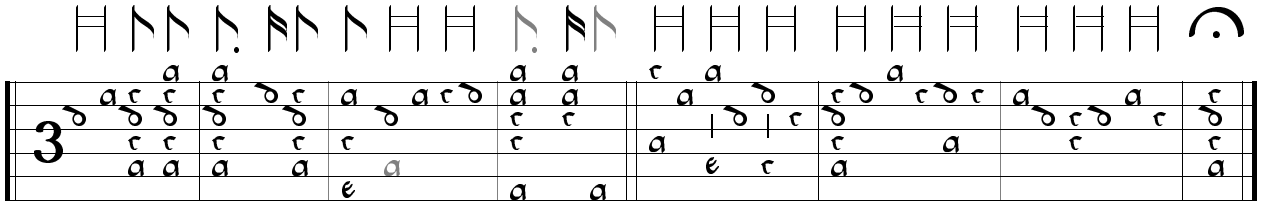
G3q. Zinckpass - 7F A4B4C4D4 GB-Lbl Sloane 1021, f. 44r



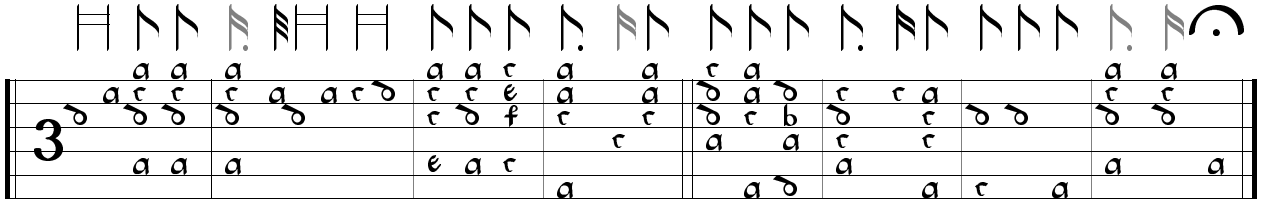
G3r. Galliarda 29 - ABC4 D-LEm II.6.15, p. 209



G3s. Galiarda - AB4 D-B 40141, f. 35r ii



G3t. Galliarda - AB4 DK-Kk Thott 4o 841, f. 107r



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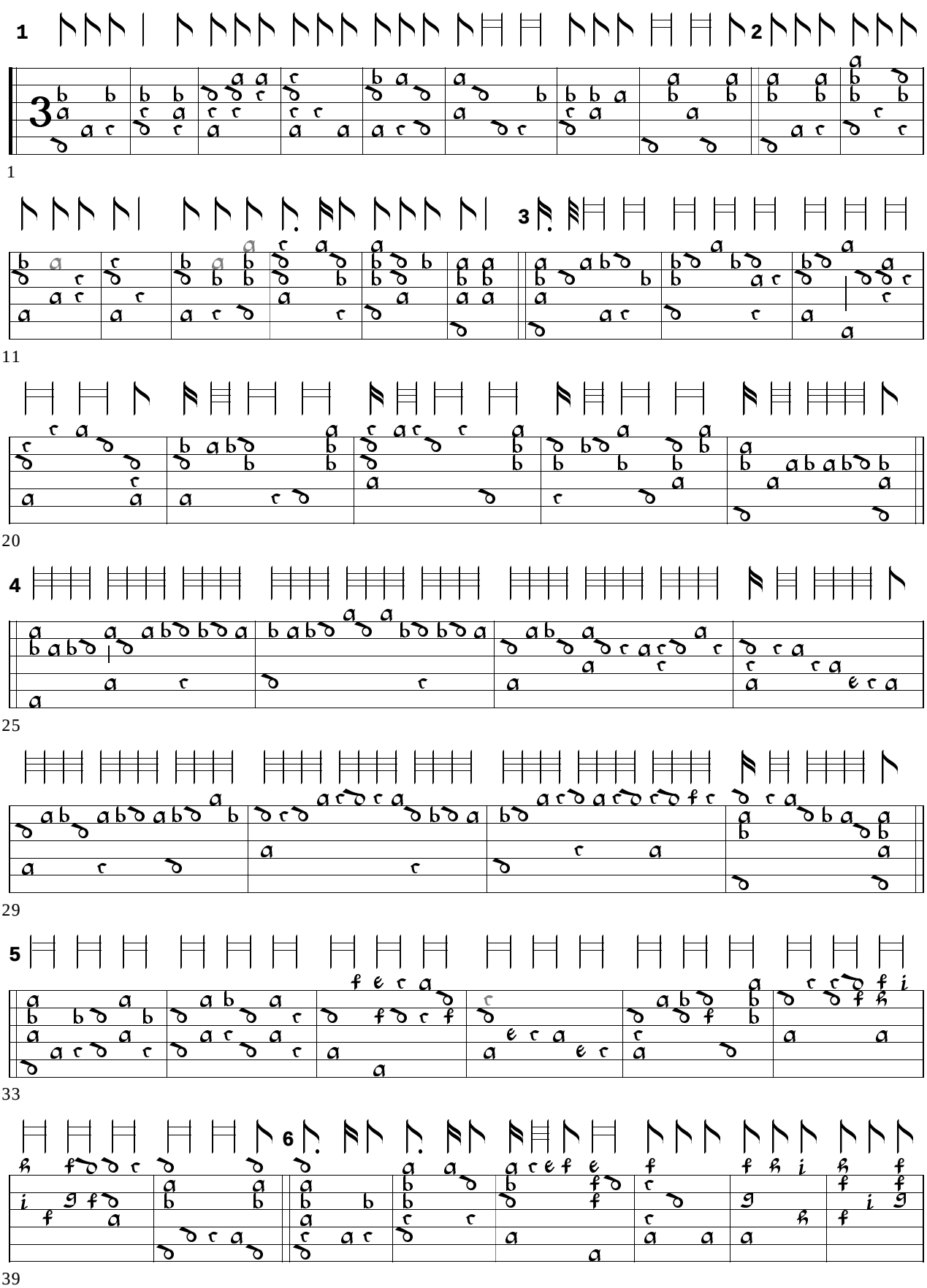

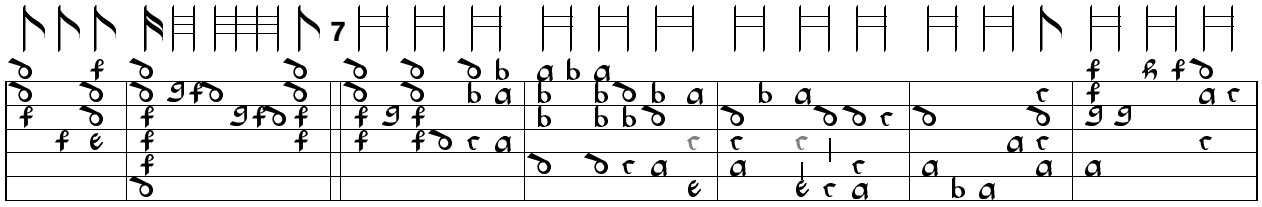

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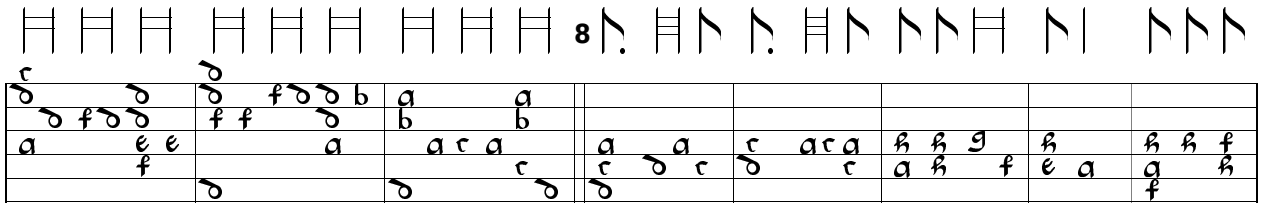

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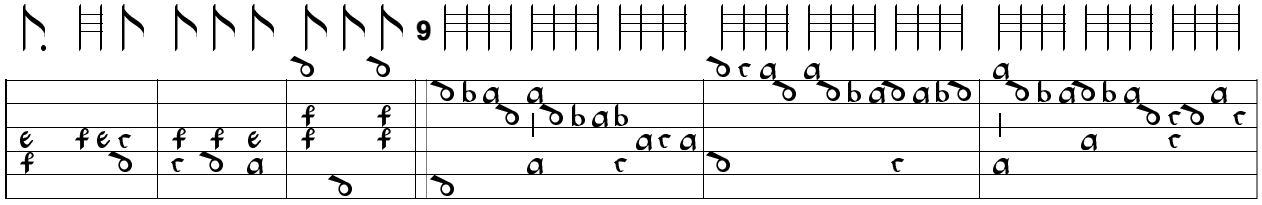

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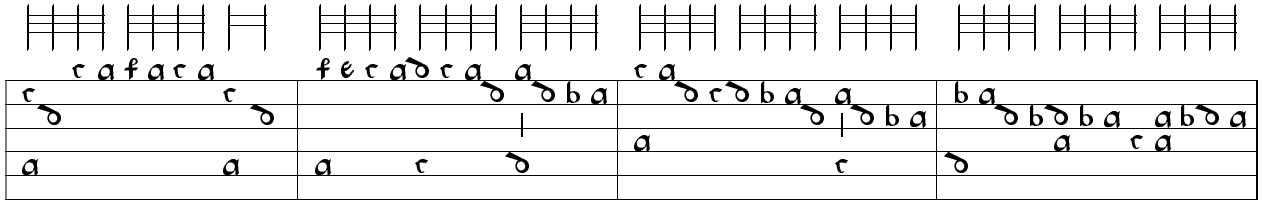

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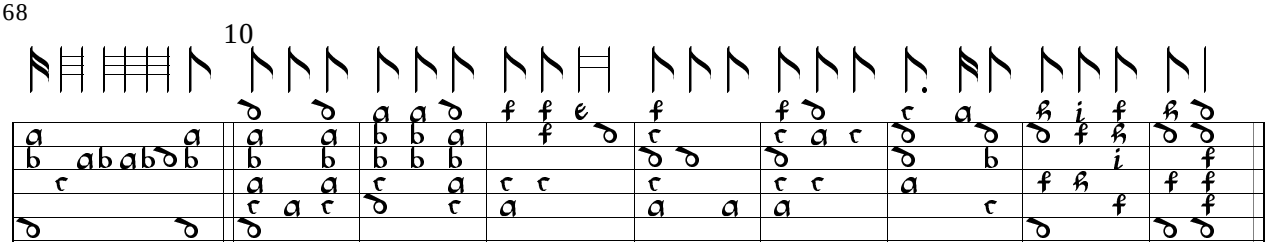

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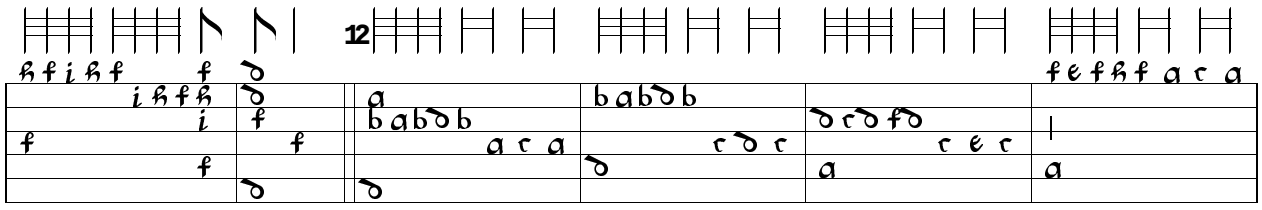

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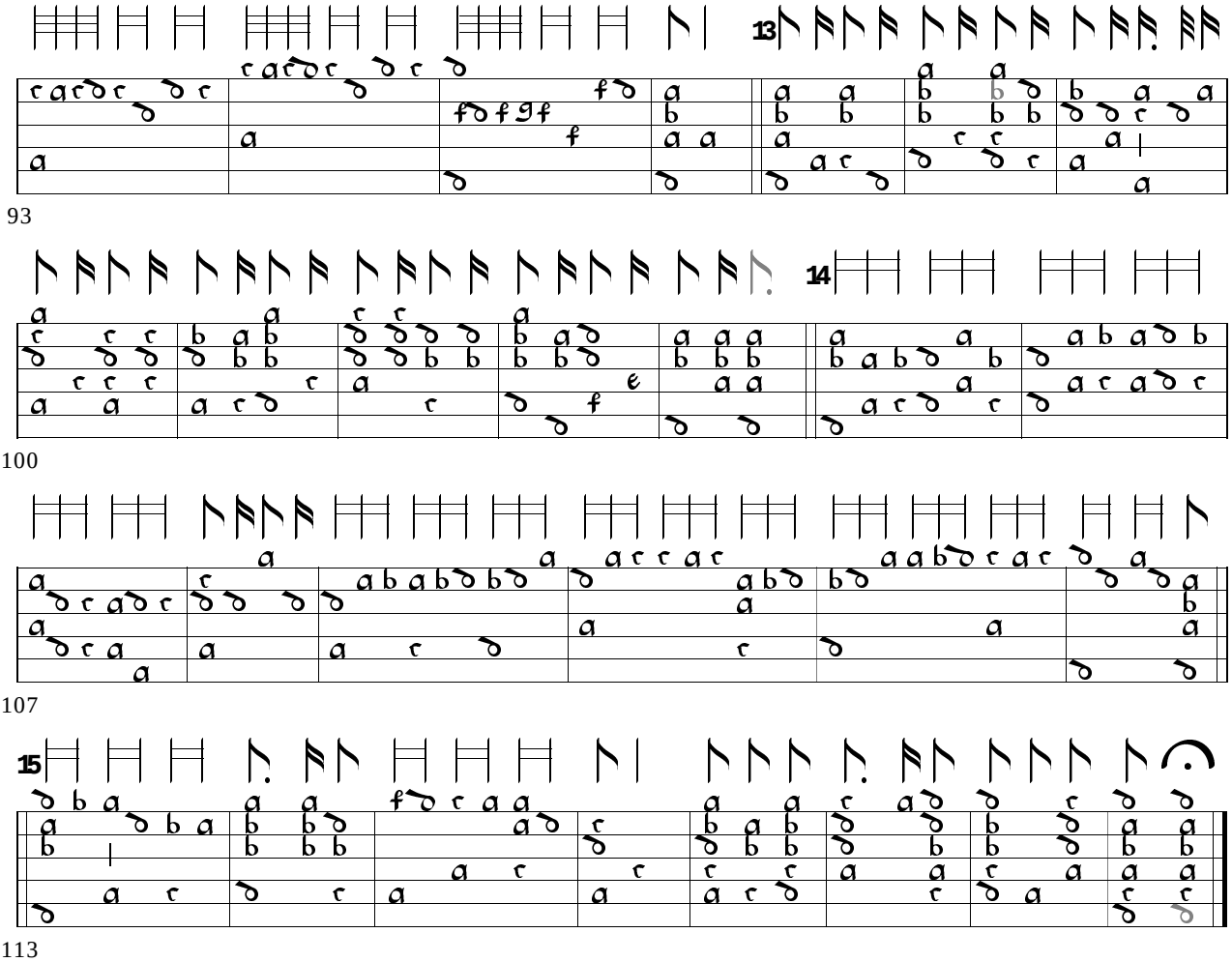
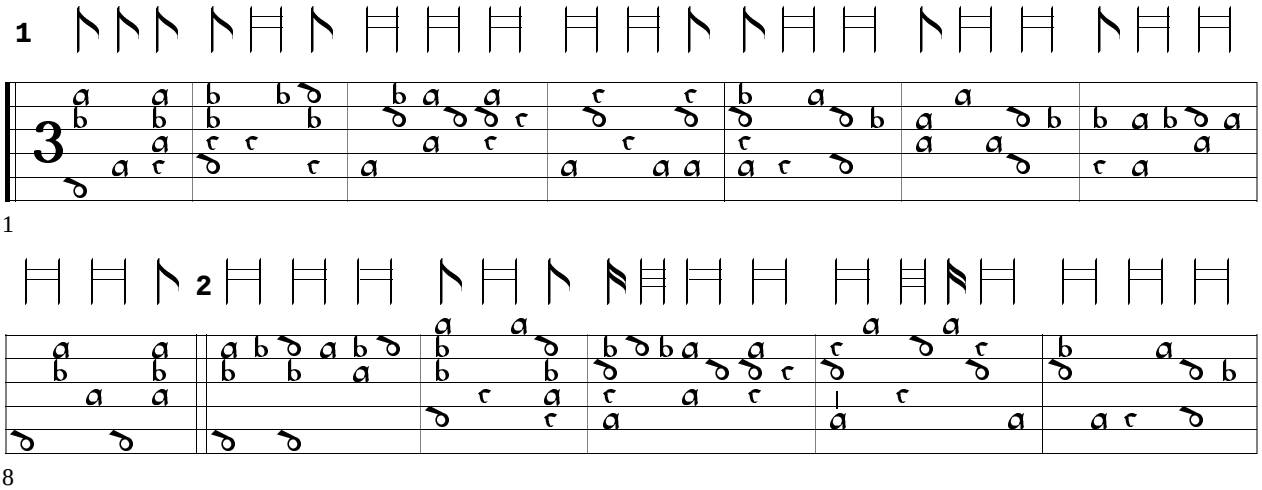
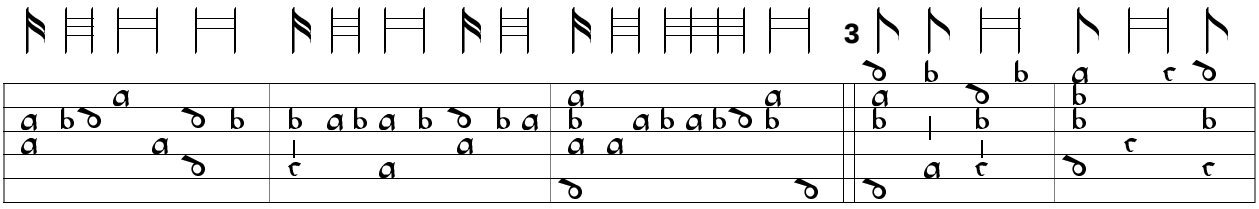


GN4. (Goodnight) Cotton - 15x8bars IRL-Dm Z3.2.13, pp. 362-363





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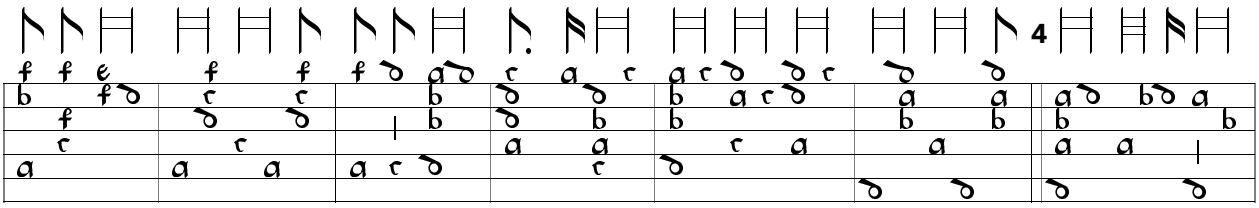

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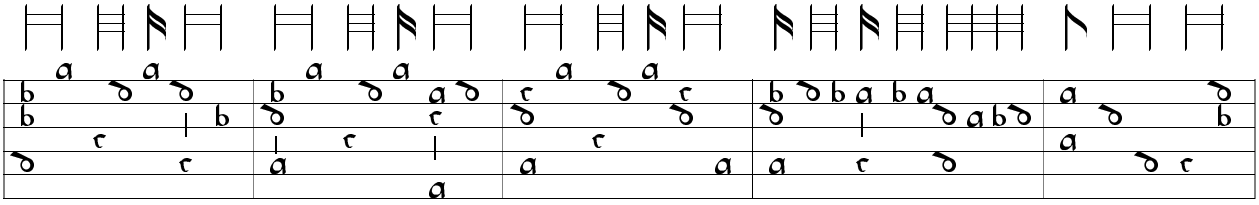

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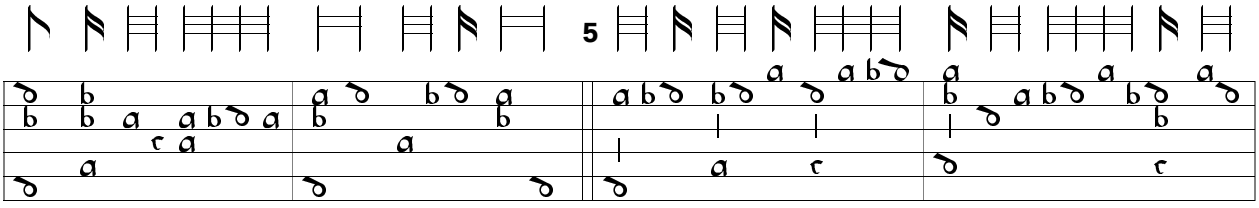

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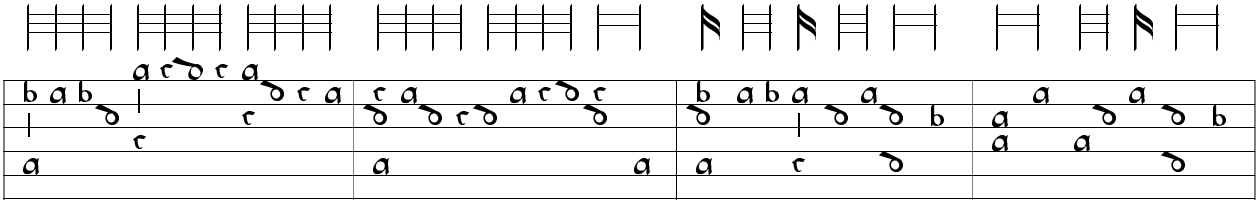

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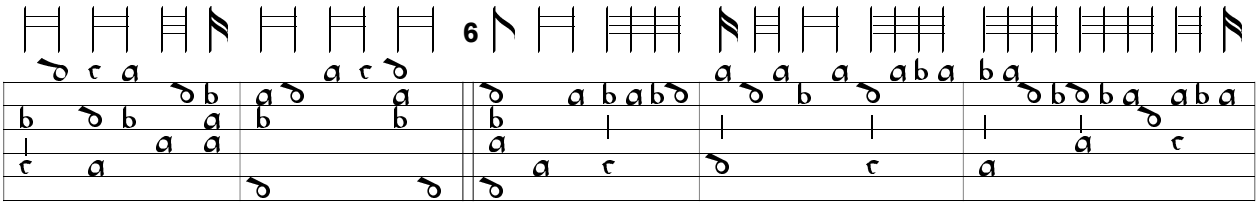

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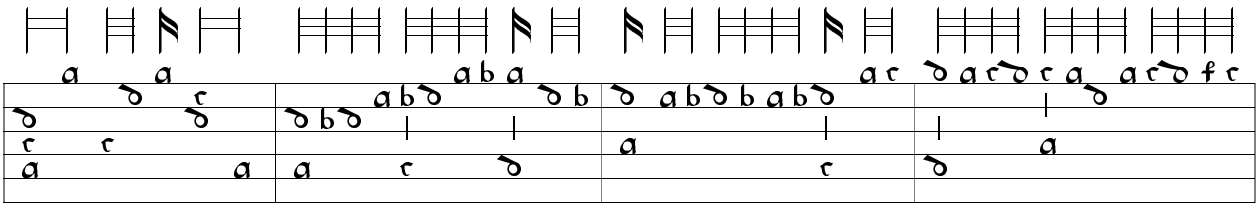

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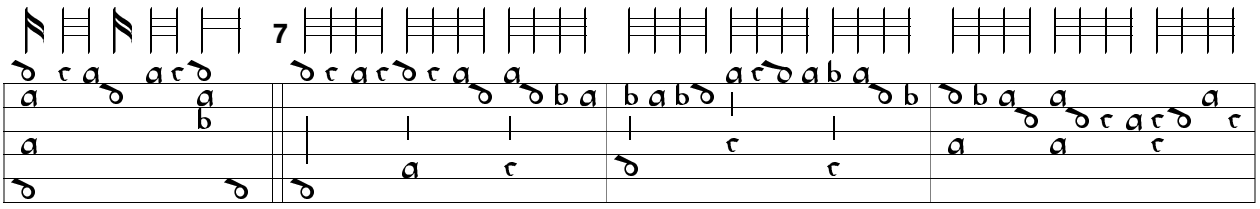

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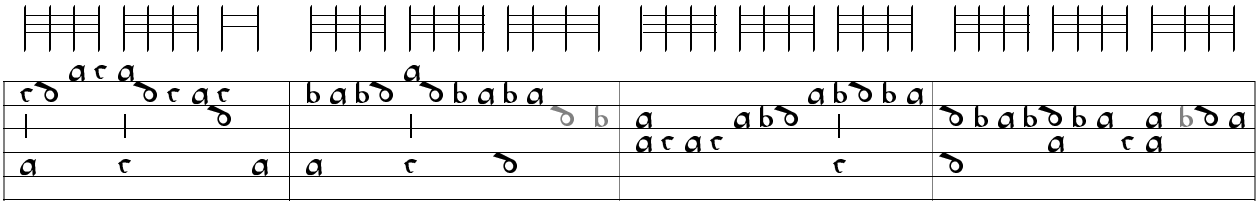

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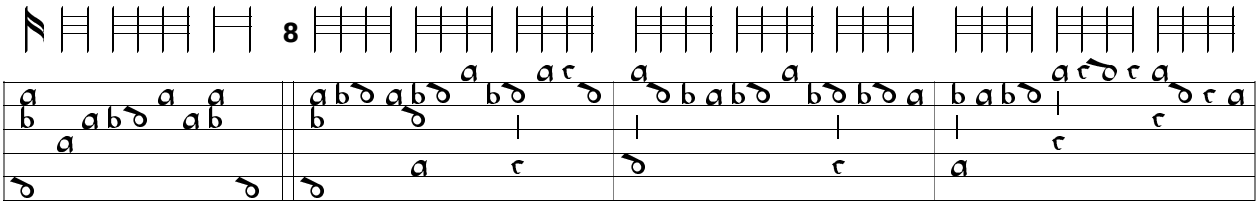

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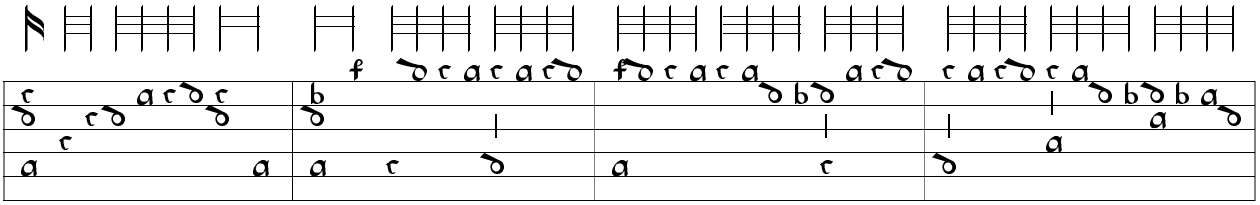

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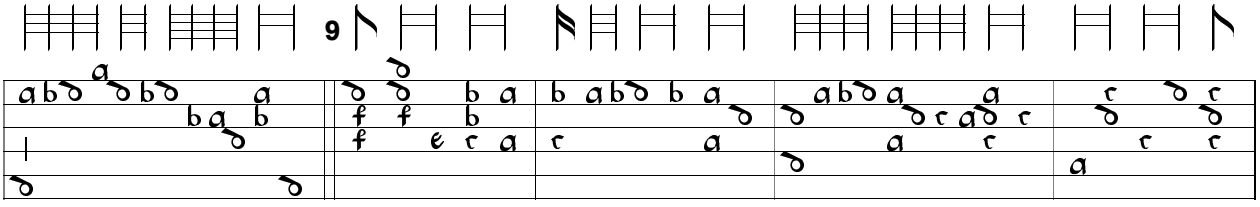

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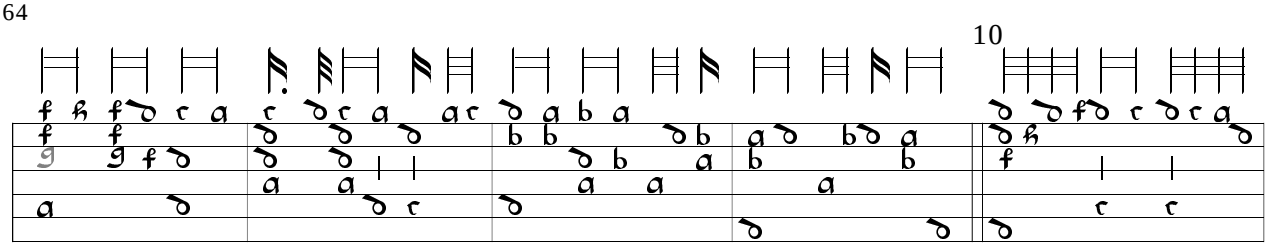

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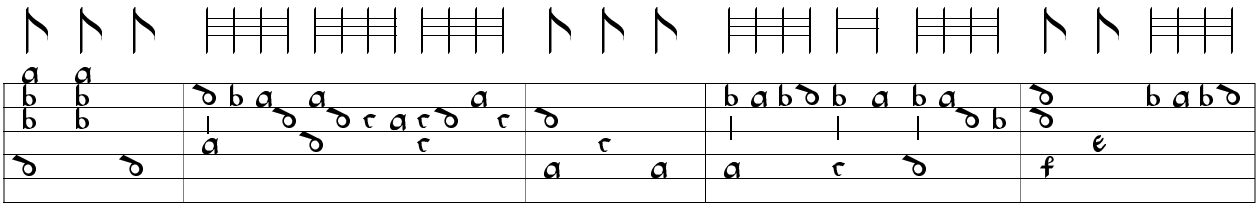

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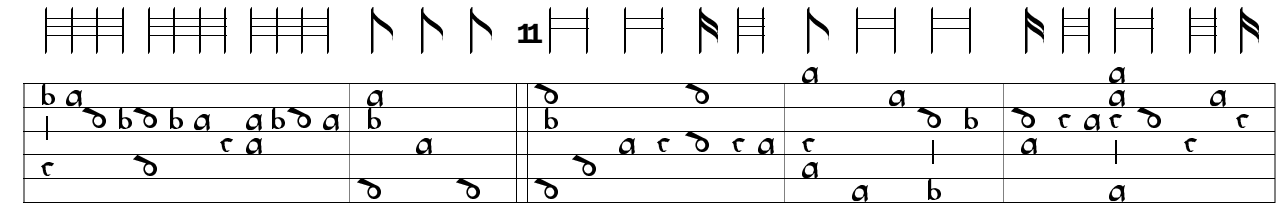

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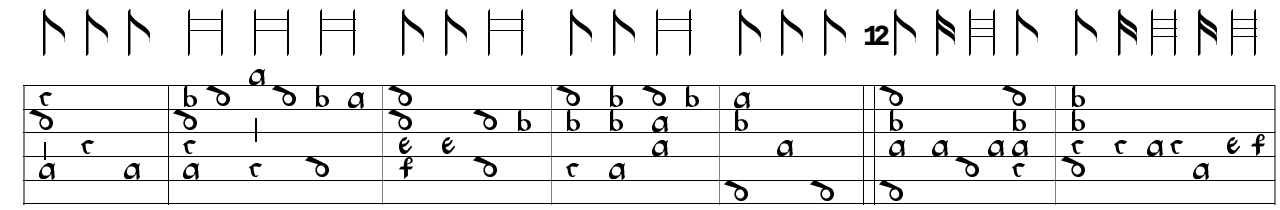

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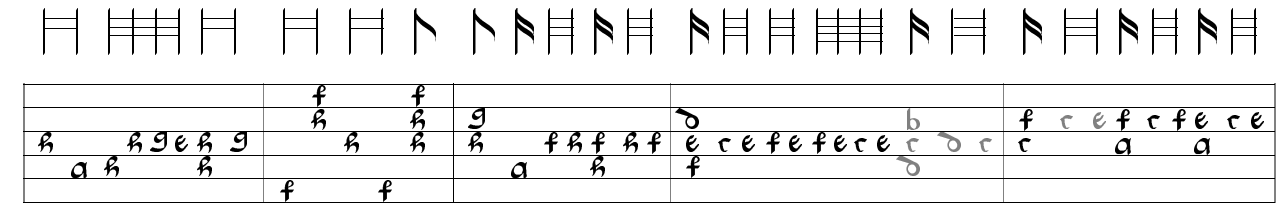

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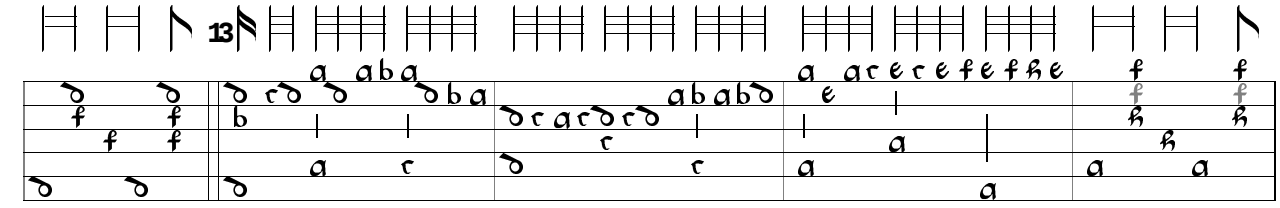

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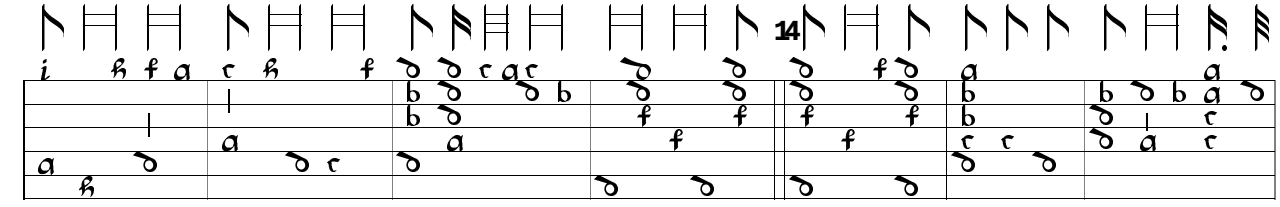

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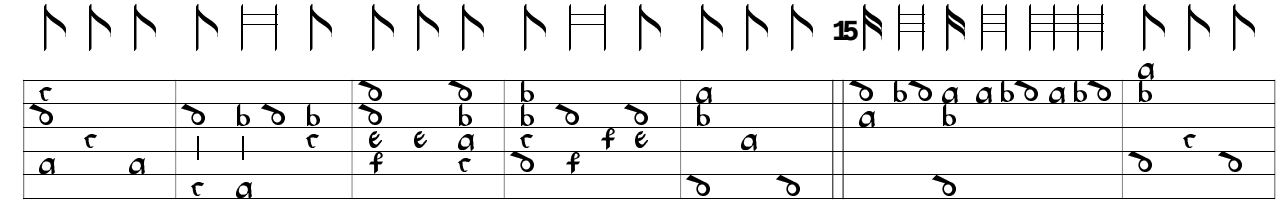

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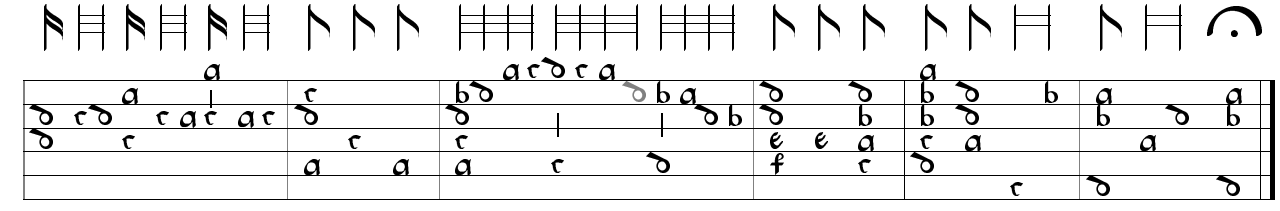
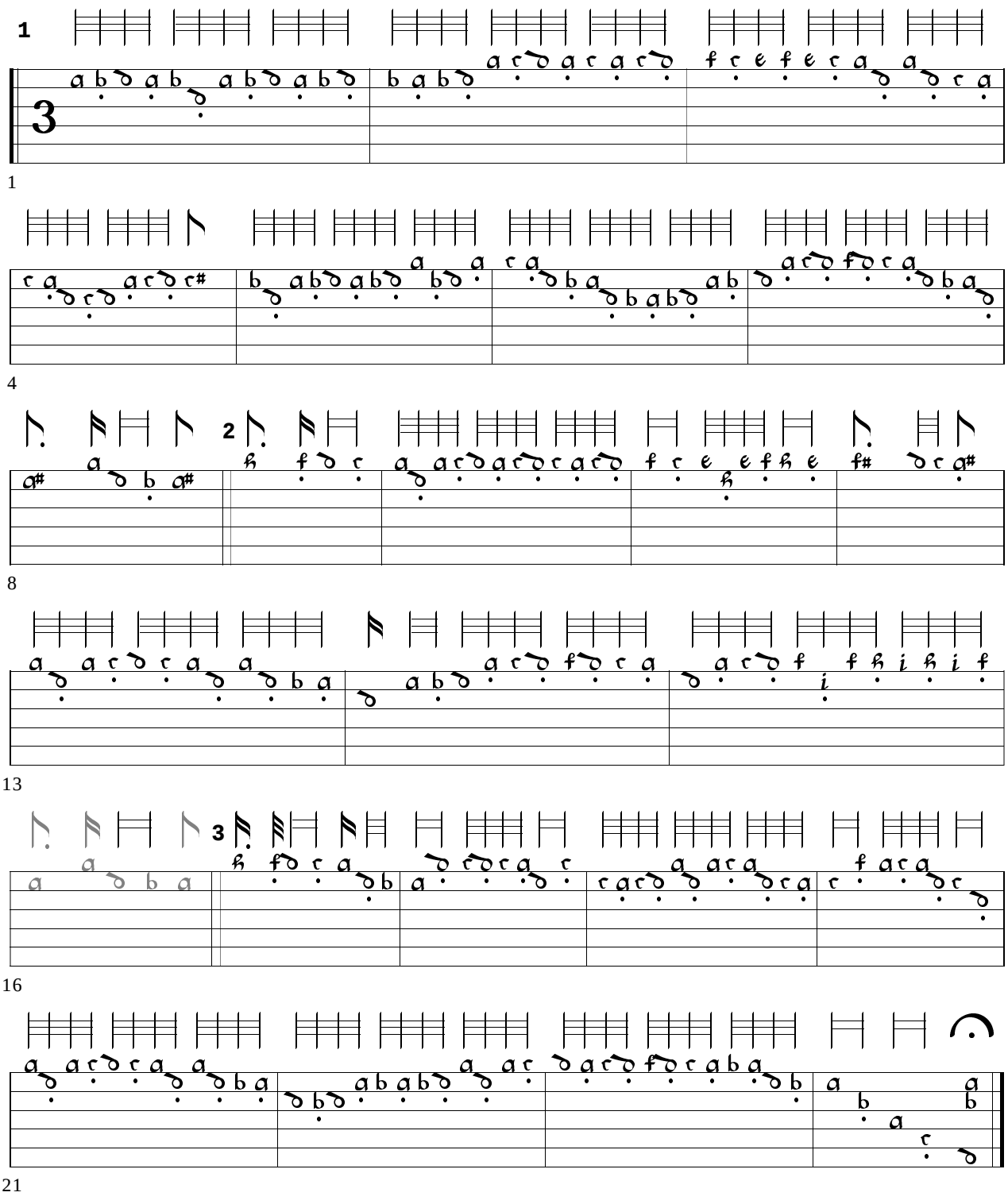
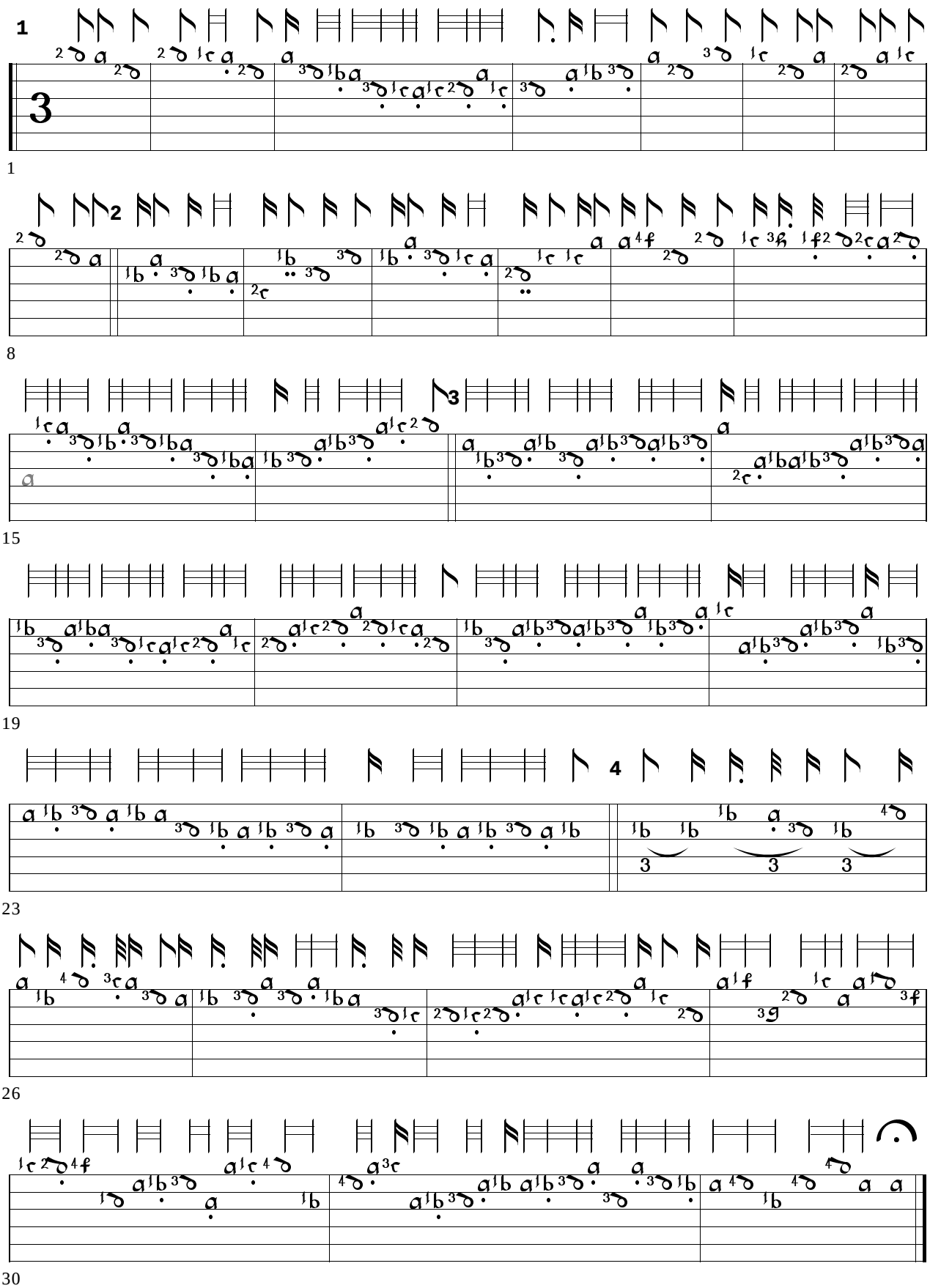


115

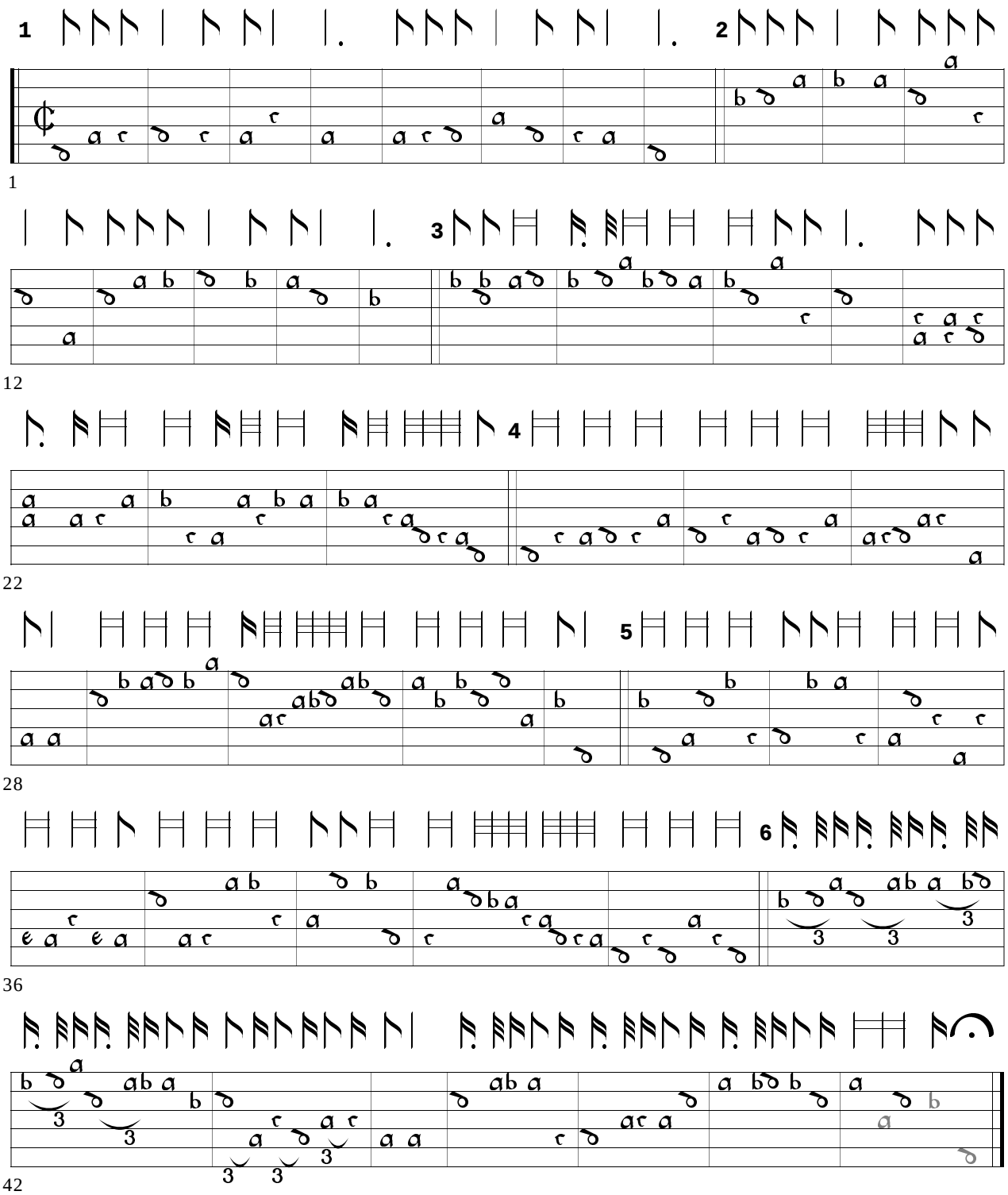
GN6. A Treble (Good Night) - 3x8bars IRL-Dtc 408/II, pp. 85-86



GN7. The Queenes Good Night - 4x8bars Robinson 1603, sig. D1r

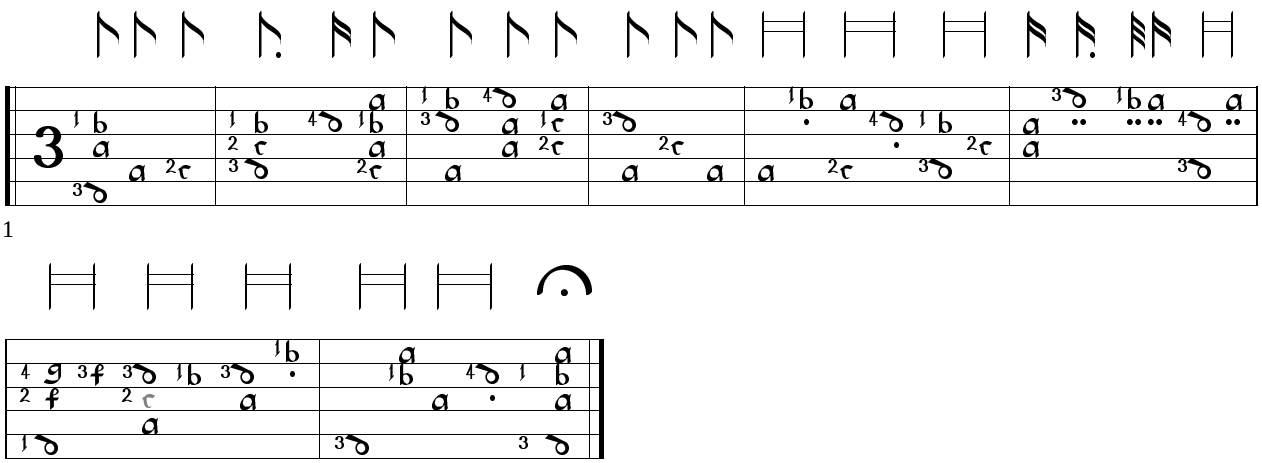


GN5. (Good Night) - trans bass viol 7F8D 6x8bars GB-Cu Dd.5.20, f. 16v



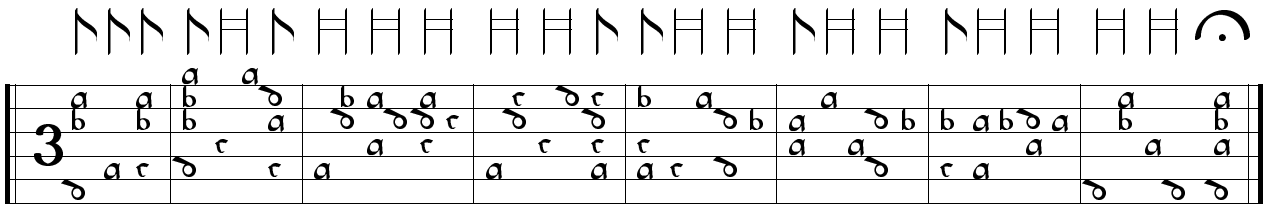
GN9a. Ground - 8bars

Robinson 1603, sig. D1r



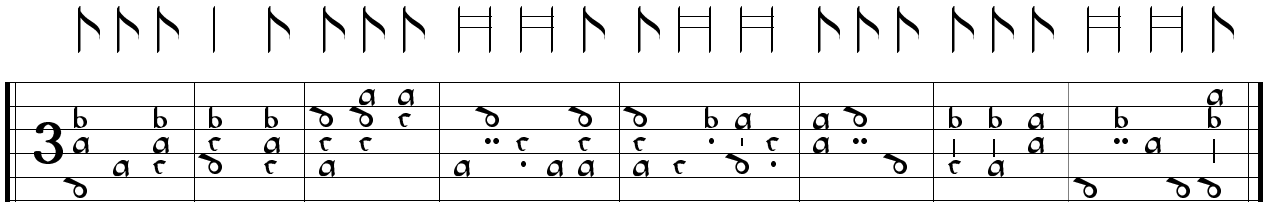
GN9b. Good Night - ground - 8bars

GB-AB 27, p. 7



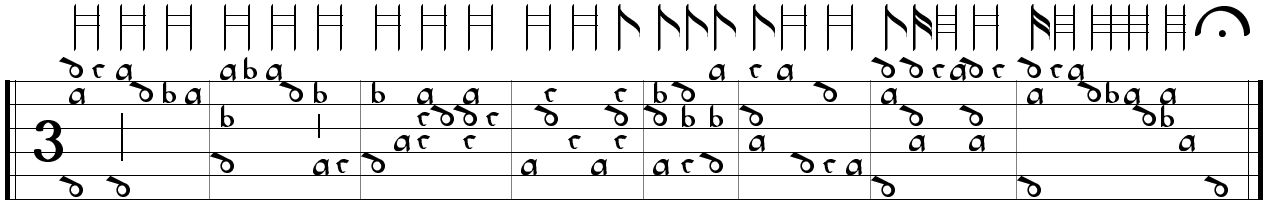
GN9c. (Good Night) Grovnde - 8bars

IRL-Dtc 410-I, p. 16

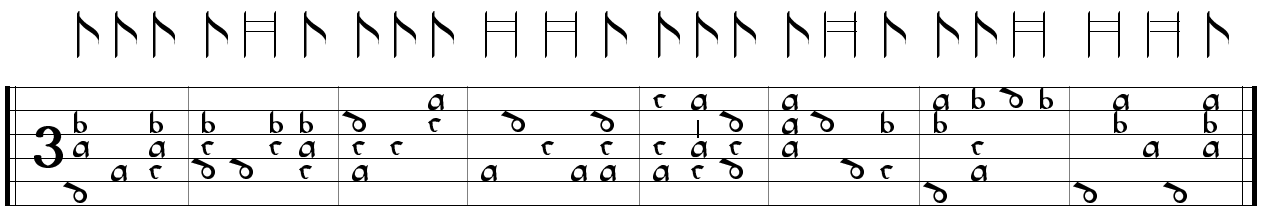


GN9d. (Good Night) The Grounde - 8bars

GB-NO Mi LM16, f. 5v ii



GN9e. (Good Night) The Grounde - 8bars GB-NO Mi LM16, f. 5v i



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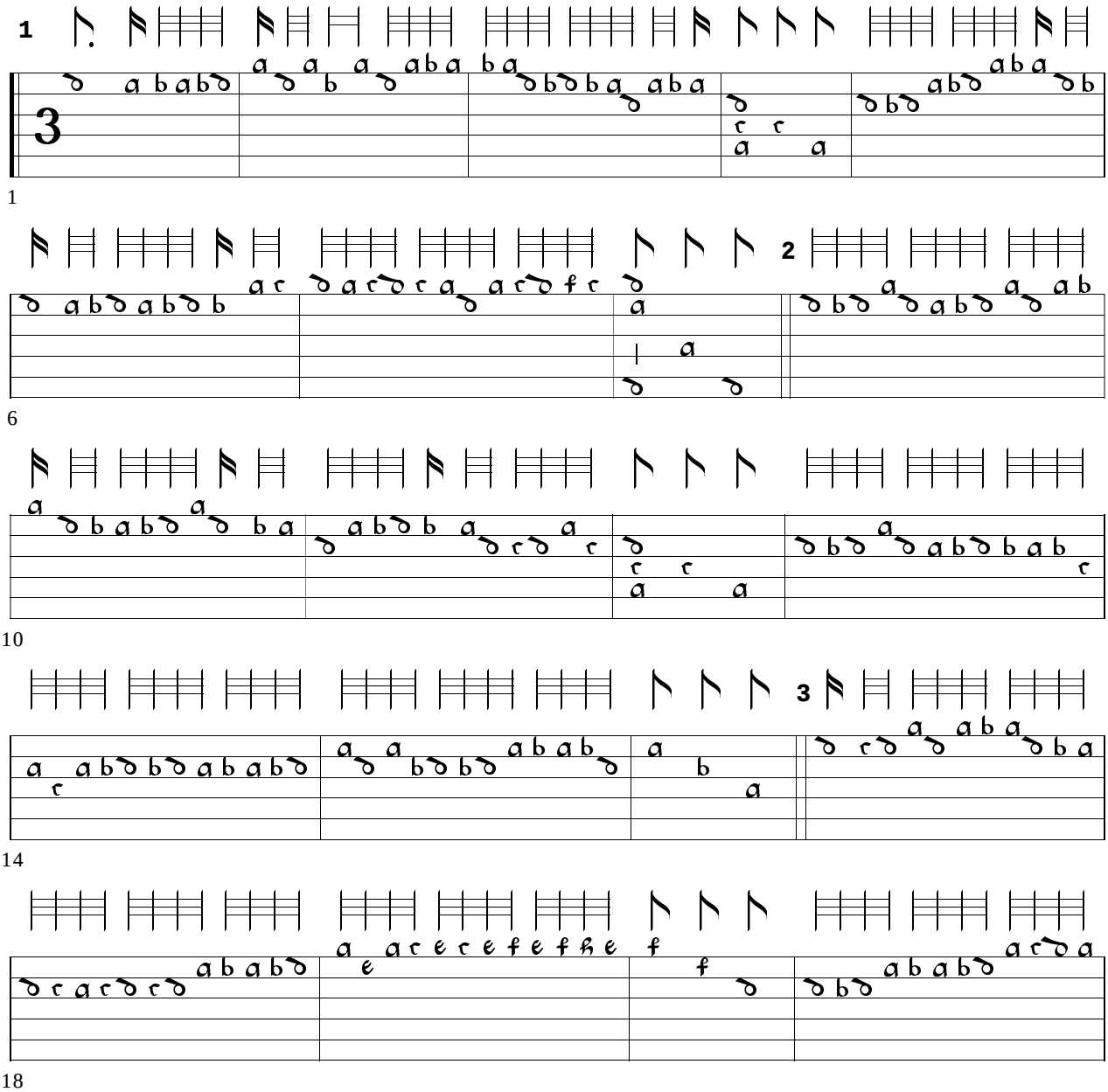
GN8. (Good Night) - treble 16x8bars IRL-Dm Z3.2.13, pp. 158-160



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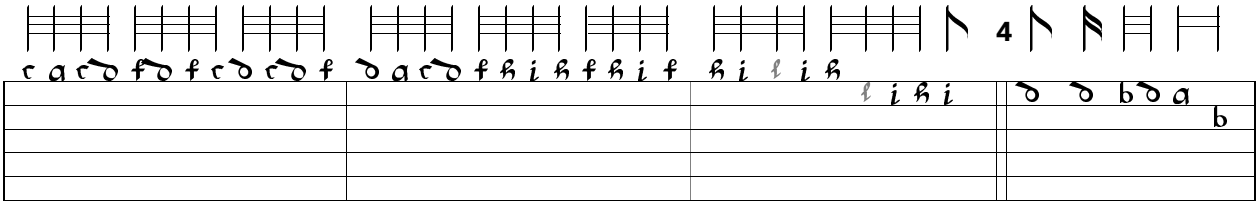

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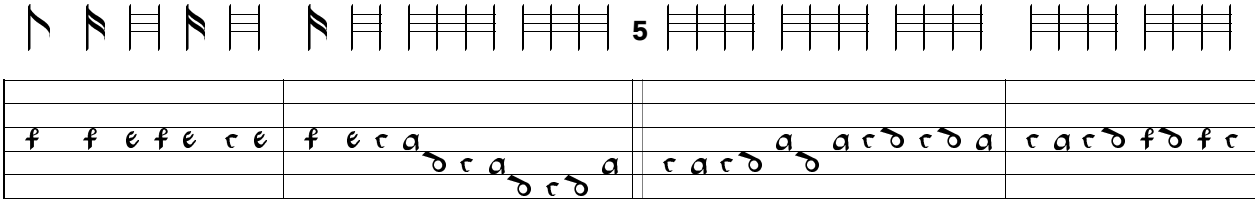

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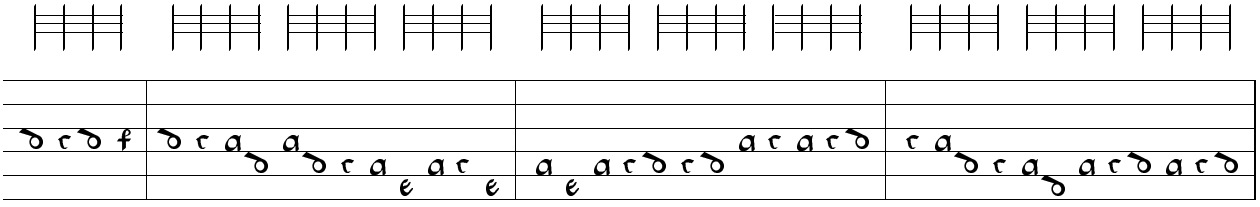

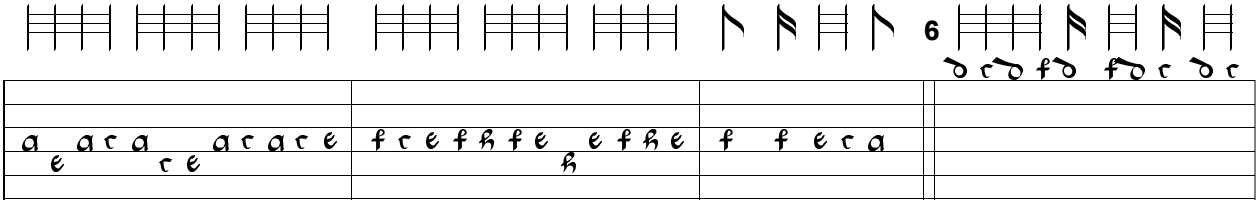

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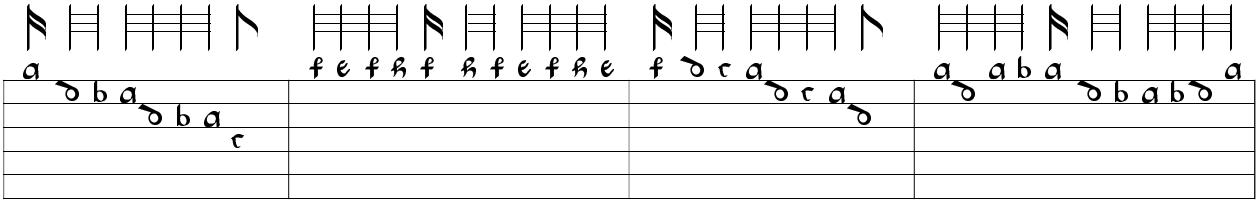

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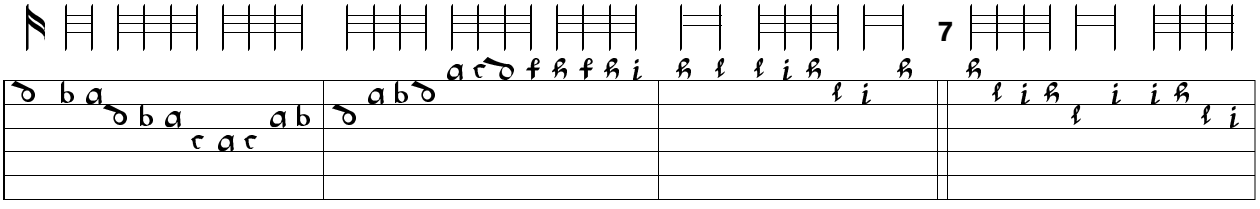

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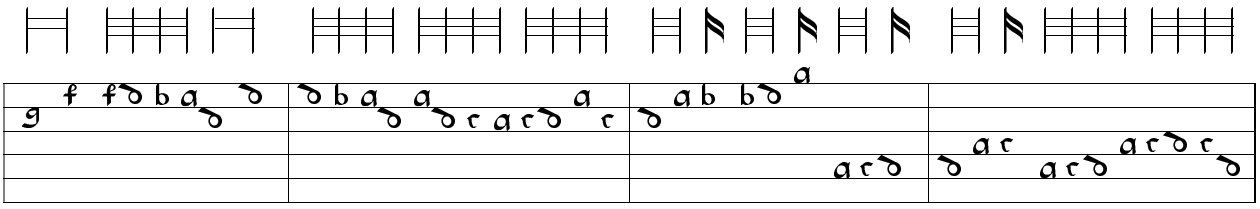

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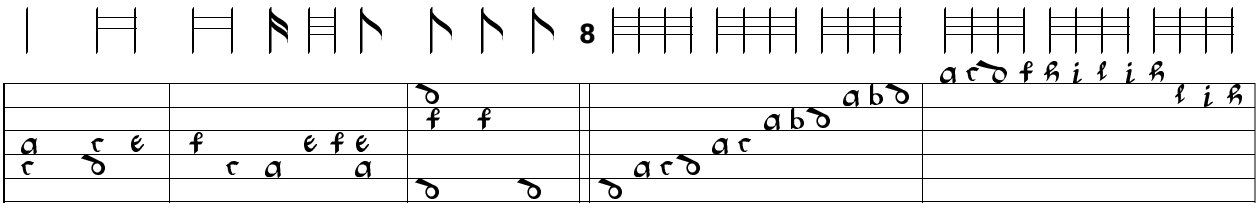

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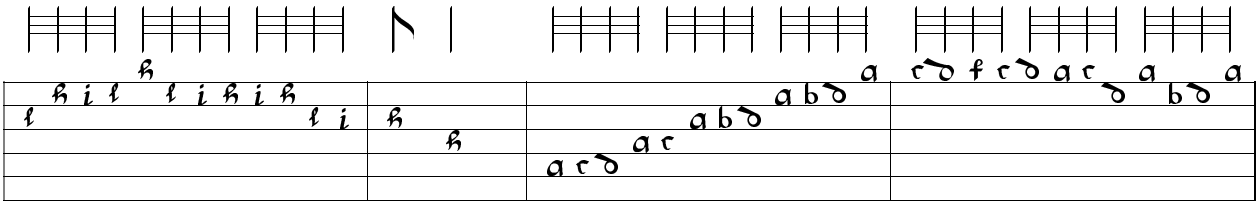

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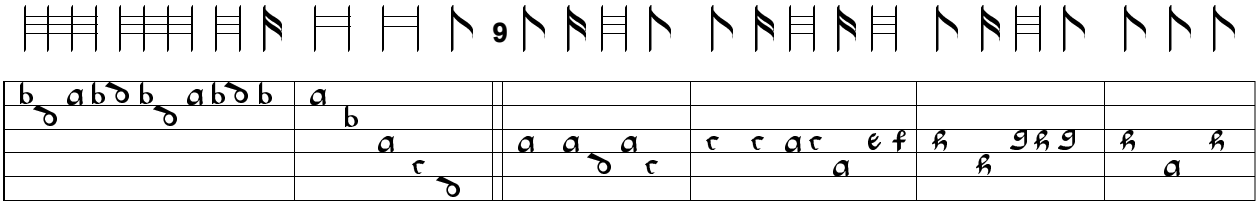

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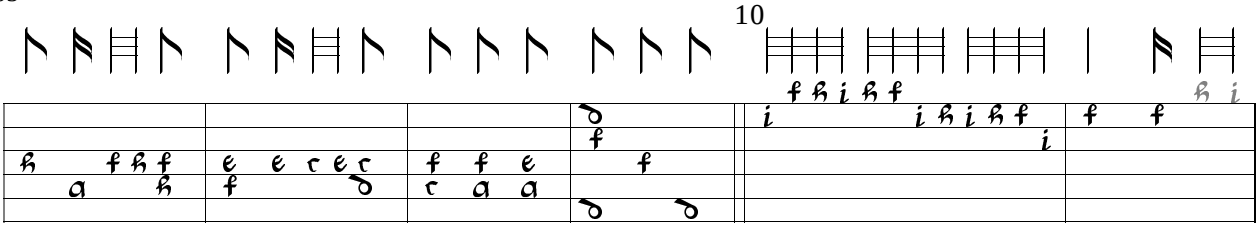

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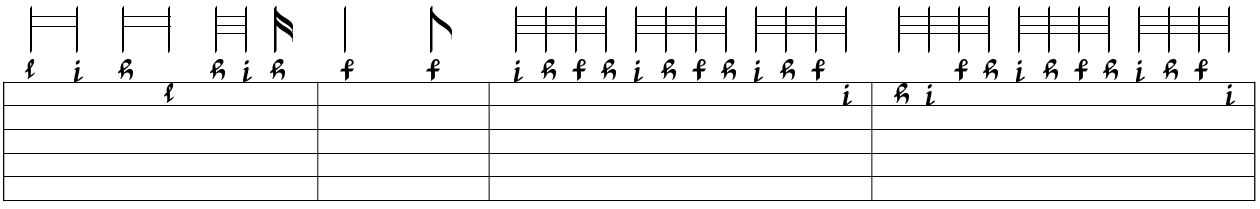

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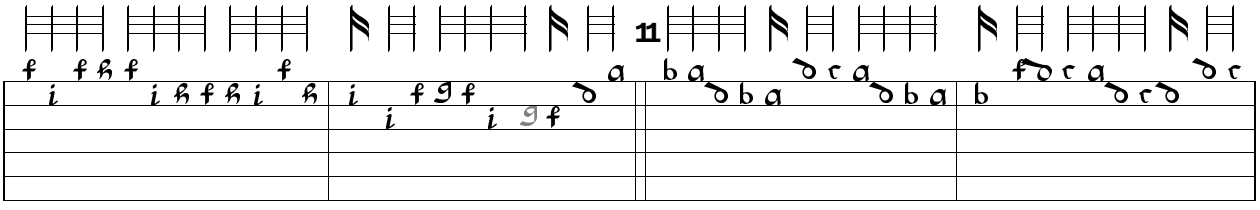

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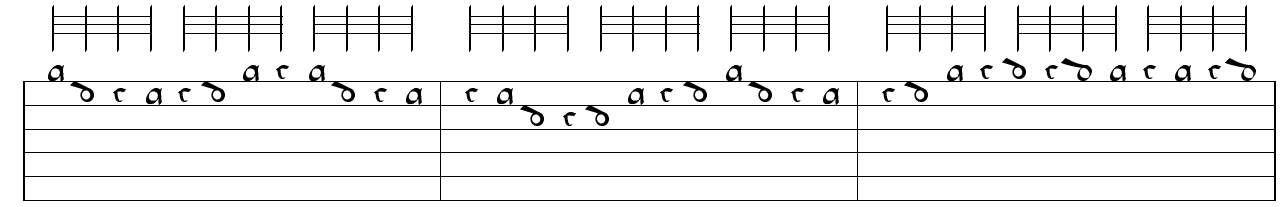

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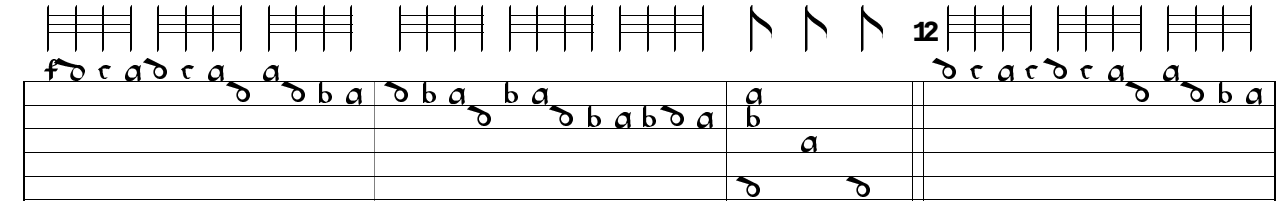

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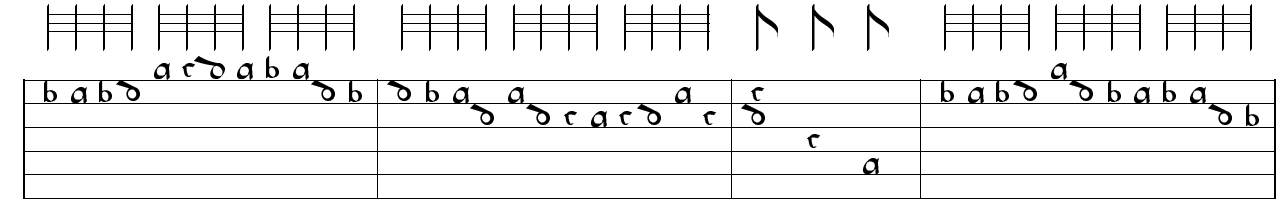

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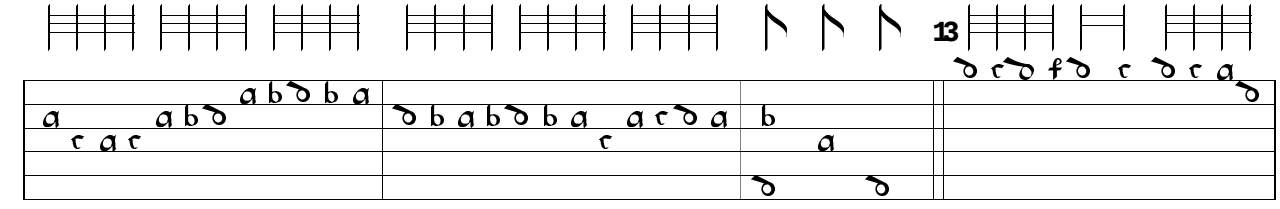

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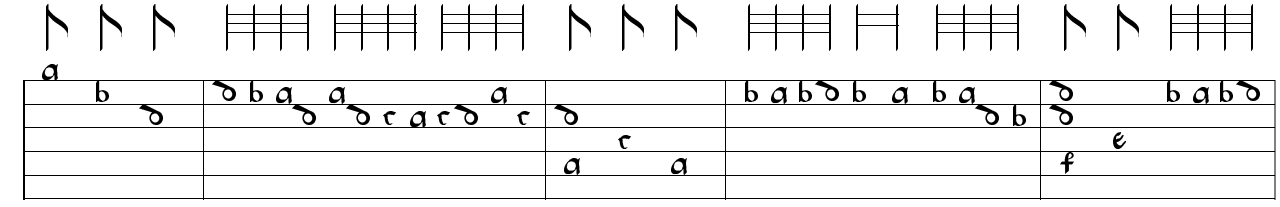

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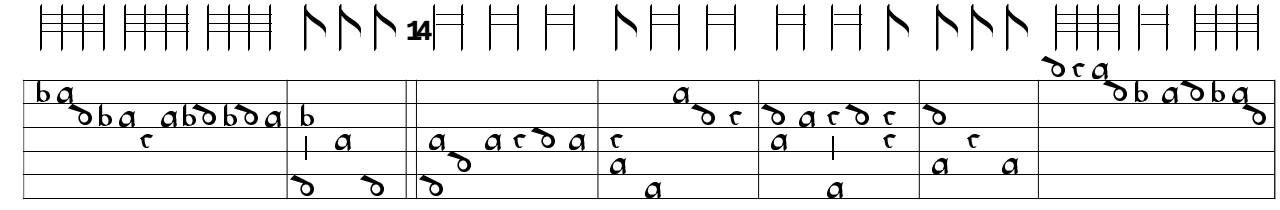

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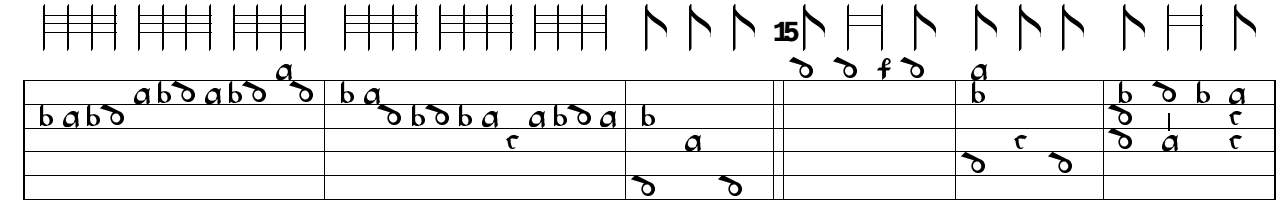

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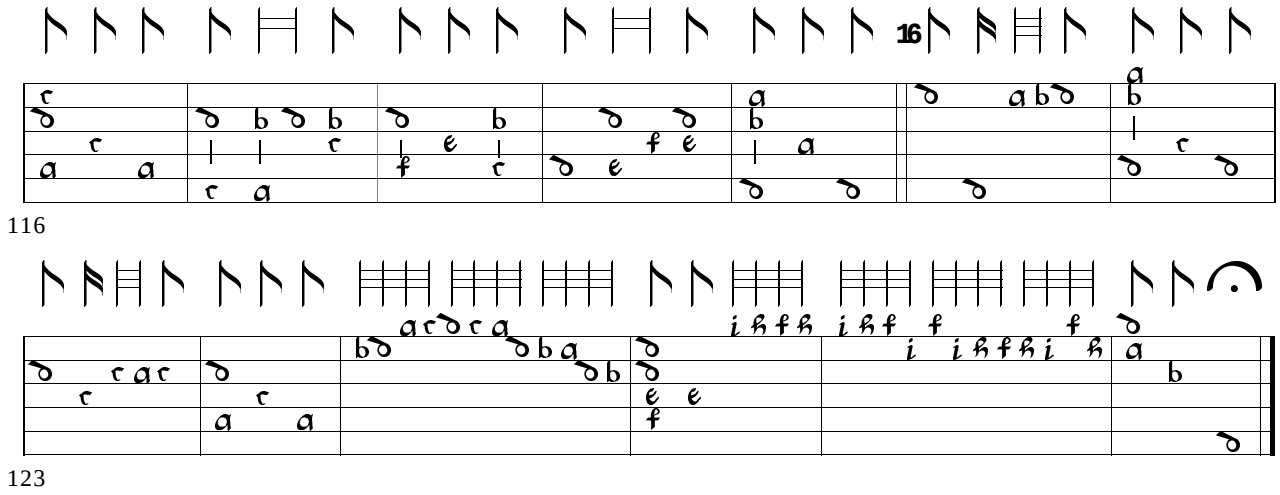
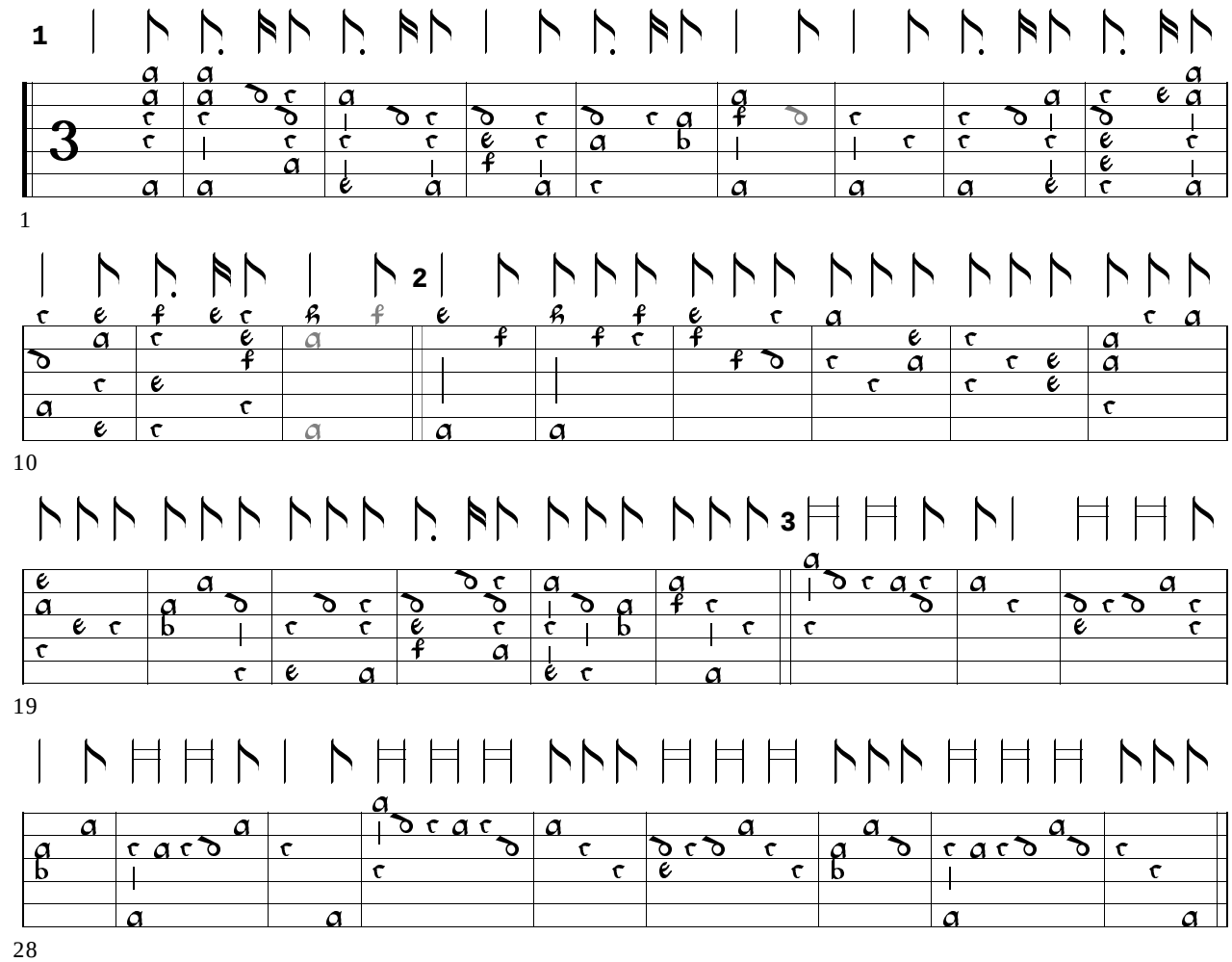
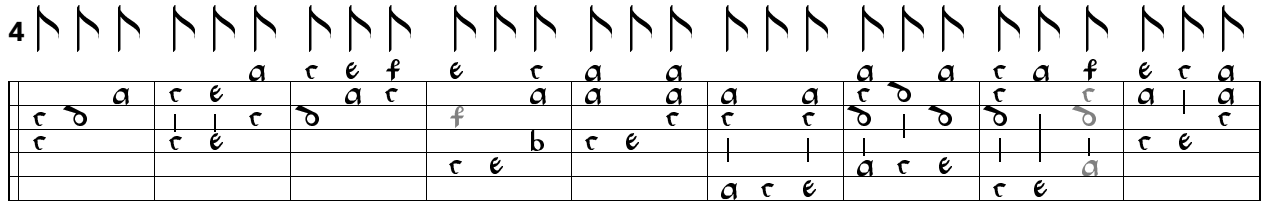


App 1. Nowe To Bed - 7x12bars GB-Cu Add.8844, f. 3v





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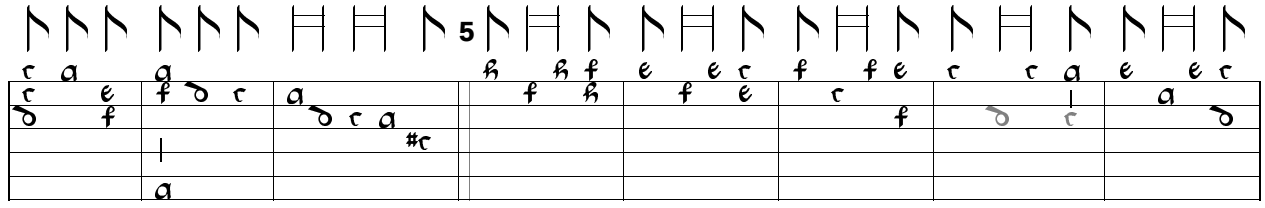

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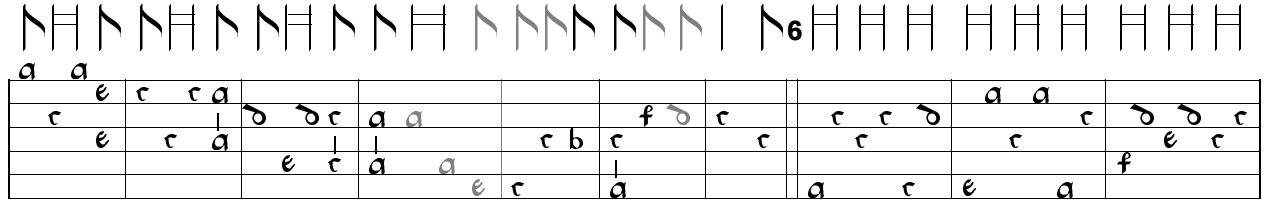

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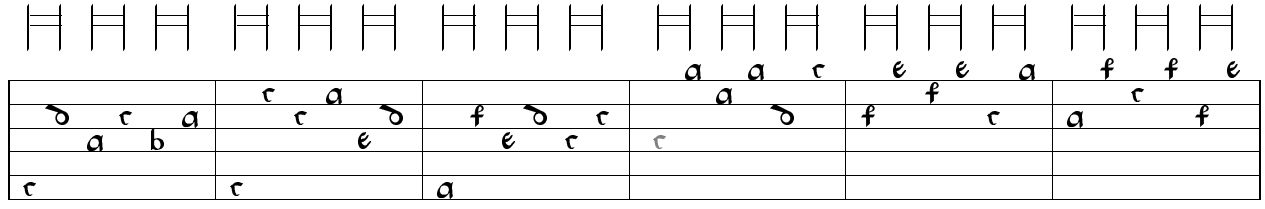

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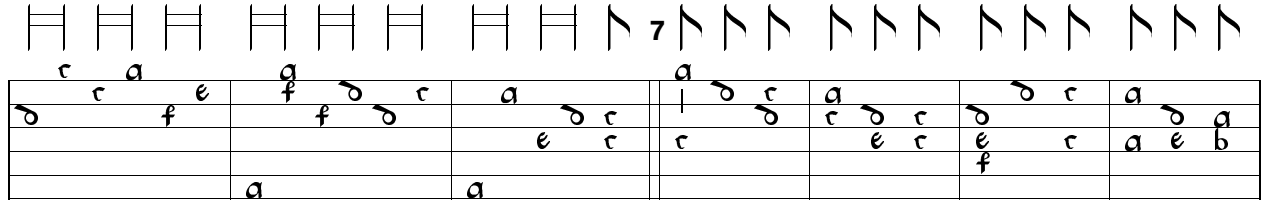

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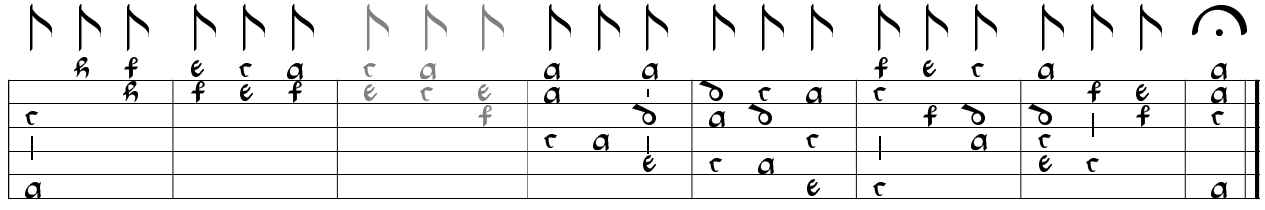

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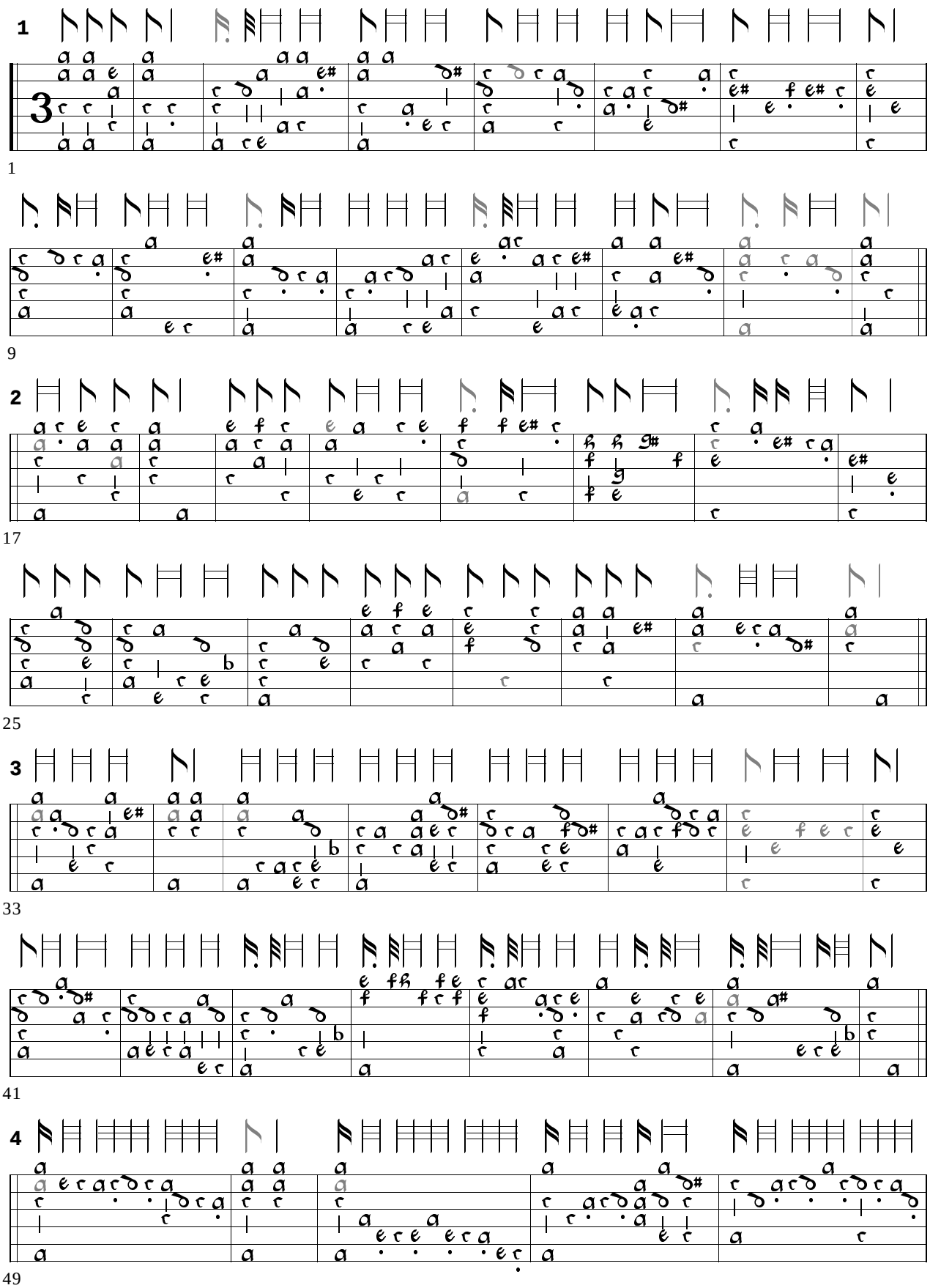
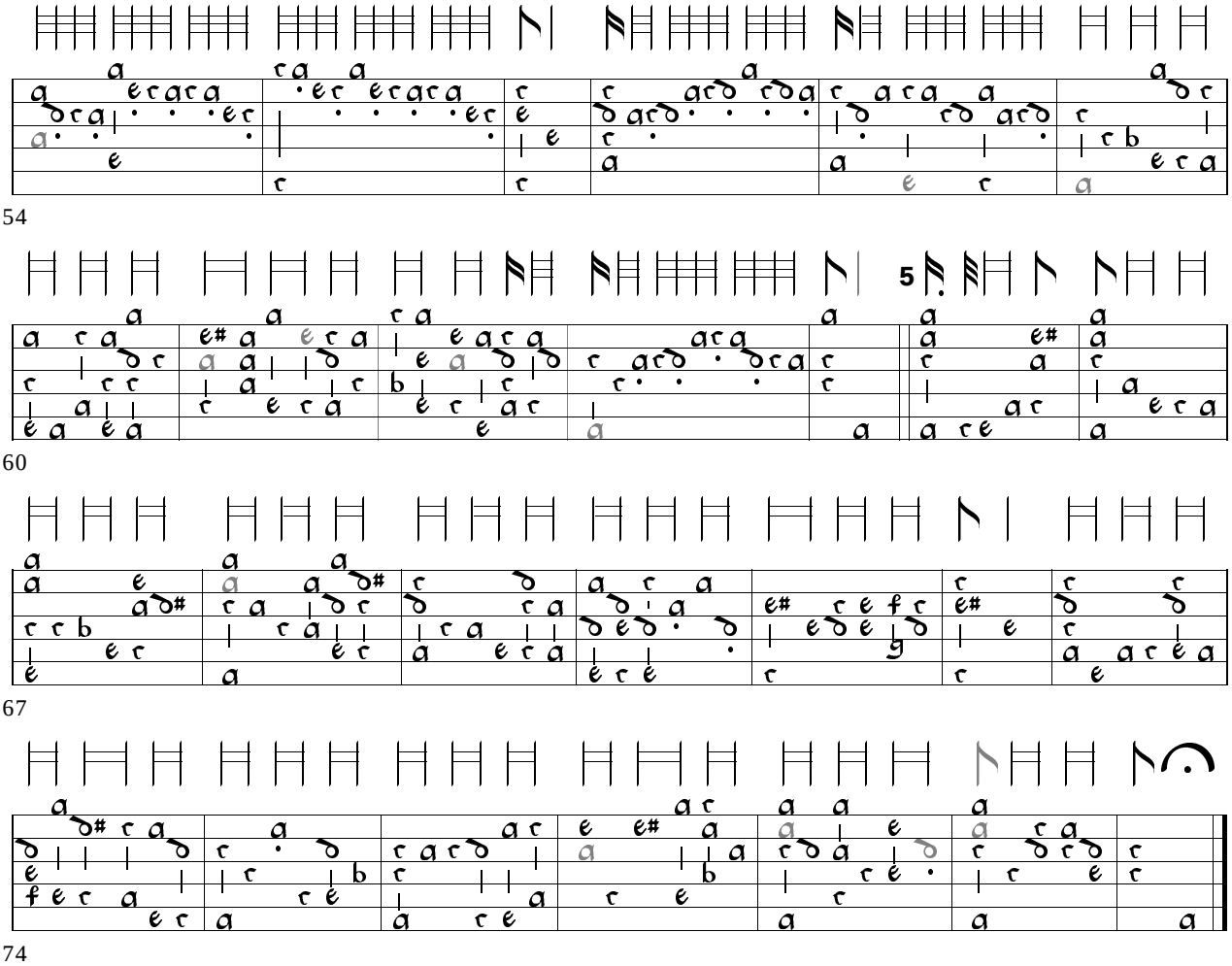
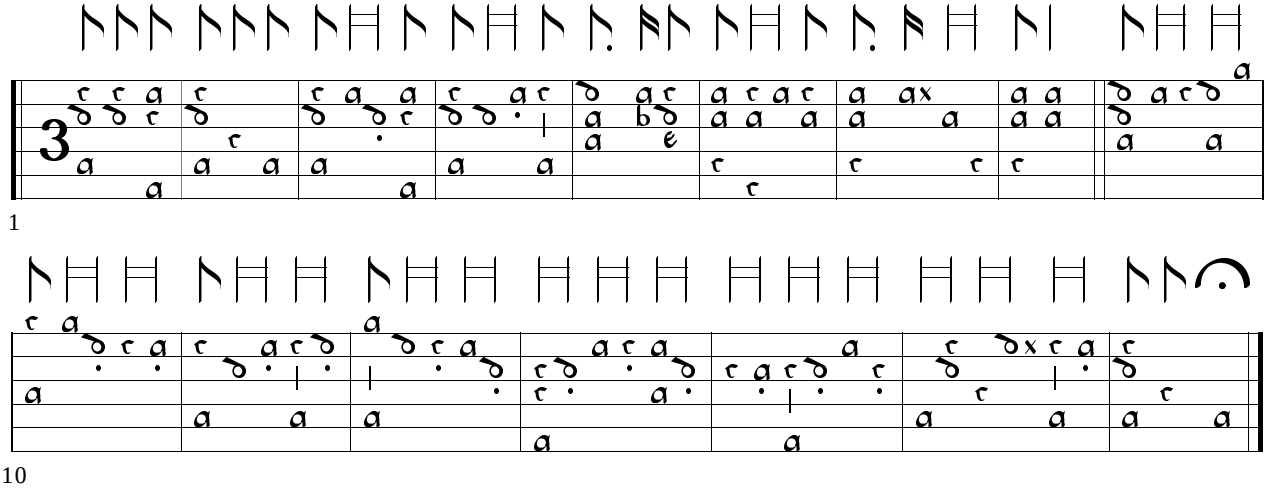
HU3. The New Hunt Sundry Waies - trans bandora 5x16bars Barley 1596, sigs. B3v-C1r

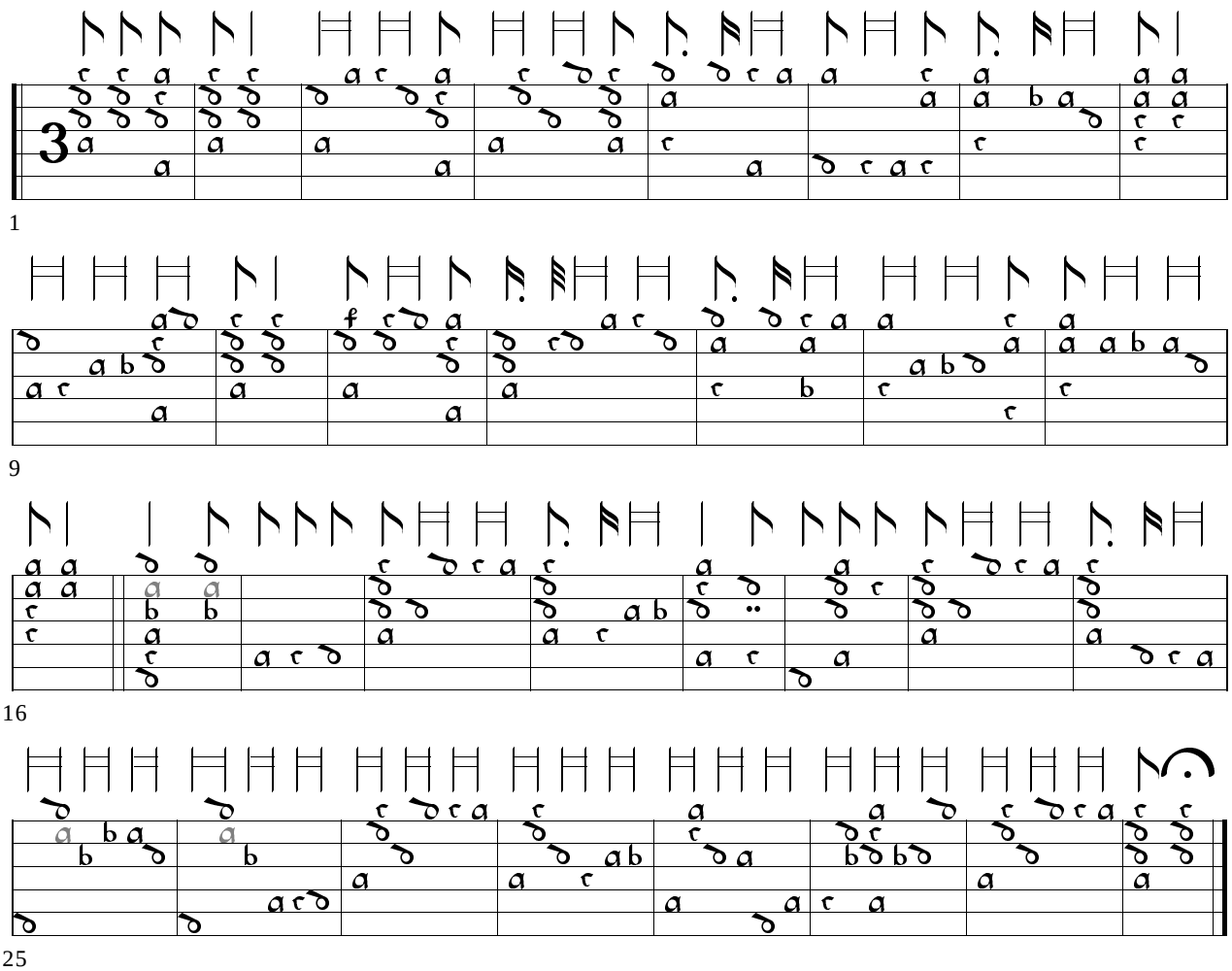




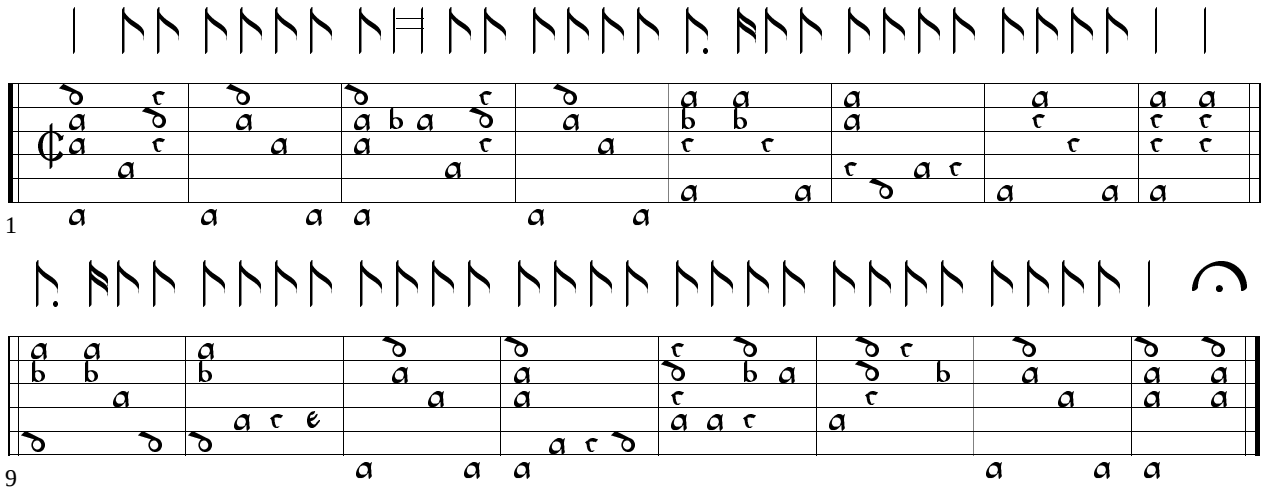
HU4. (T)he hunt is u(p) - 2x8bars IRL-Dtc 408/II, p. 84



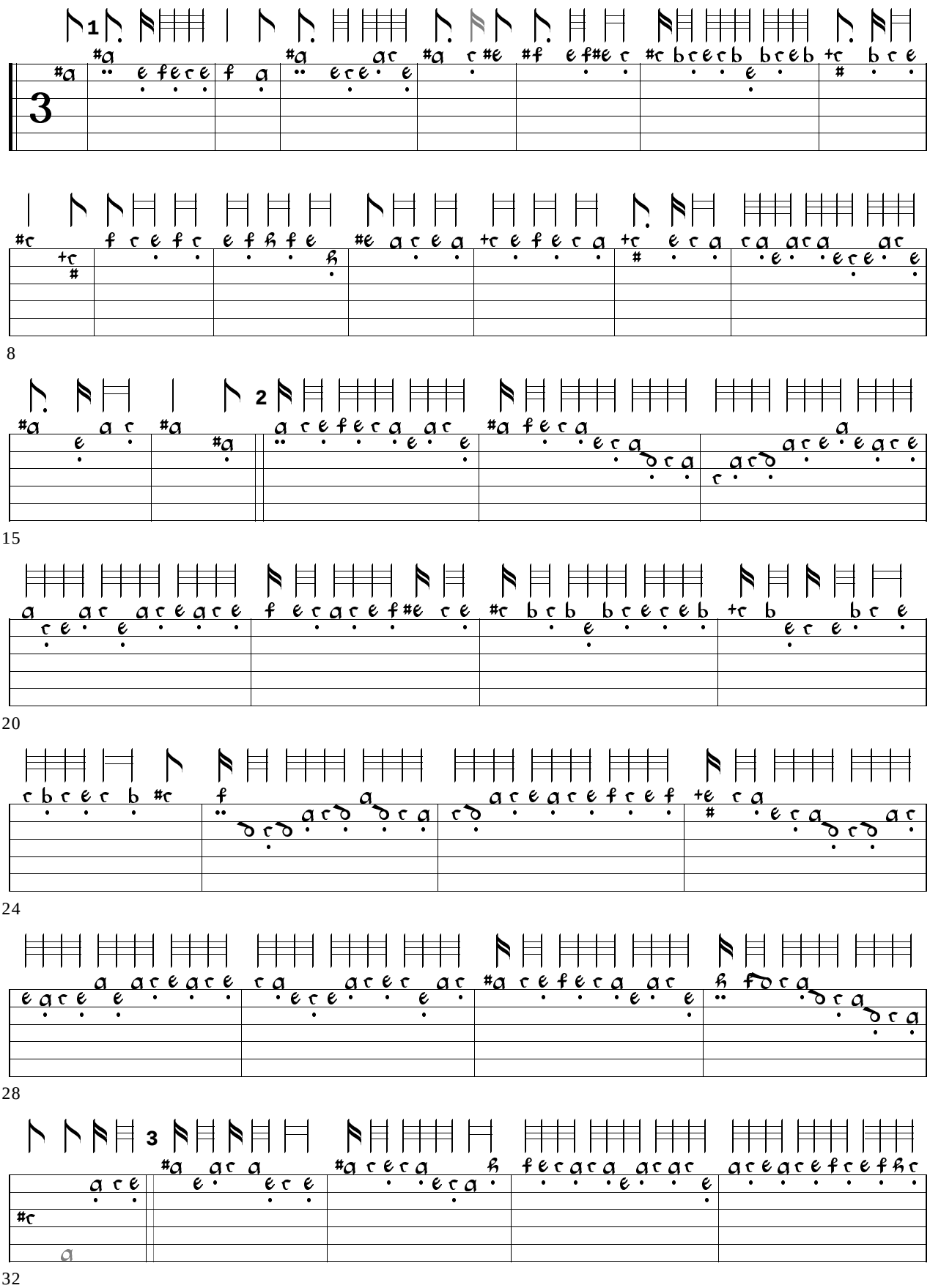
HU5. The New Hunts Up - trans bandora AB16 GB-Lam 600, f. 13r

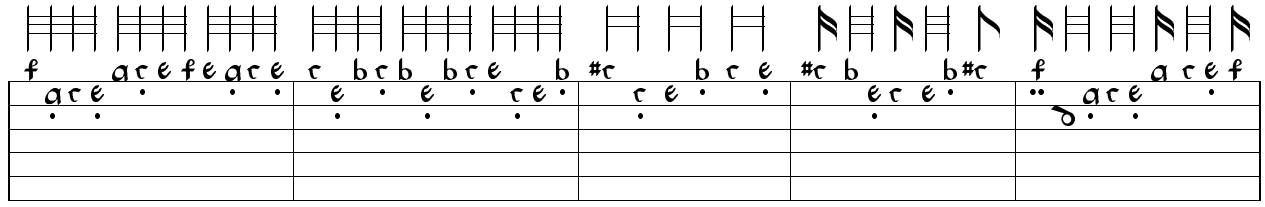


HU6. (The Hunts Up) - 7F trans bandora AB8 GB-Cu Dd.2.11, f. 13r



HU8i. (The Hunt is Up) - treble 9x16bars GB-WPforester welde, ff. 13r-14r





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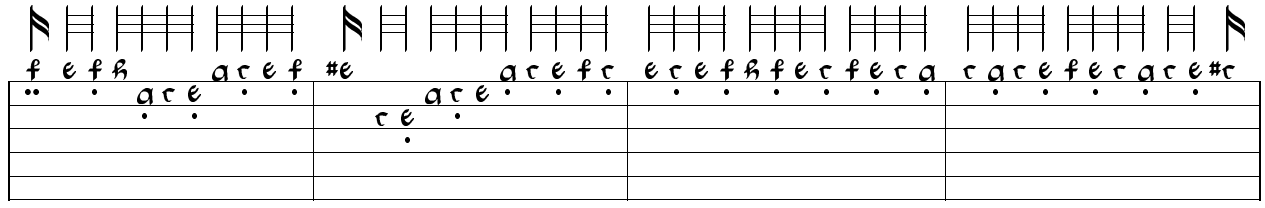

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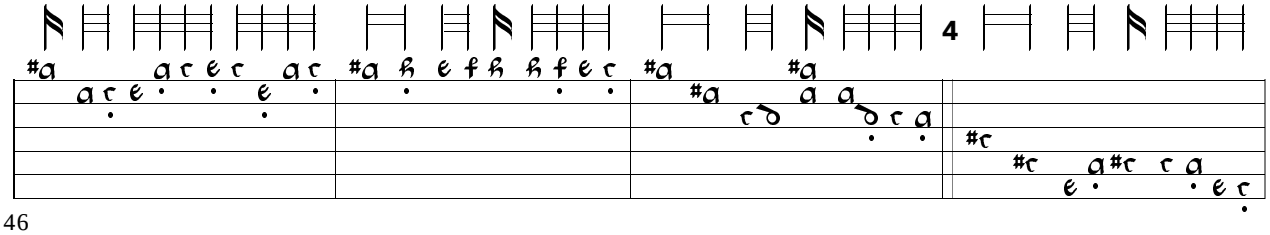

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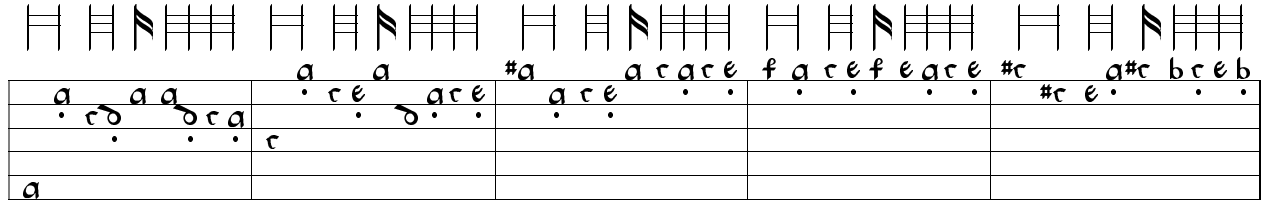

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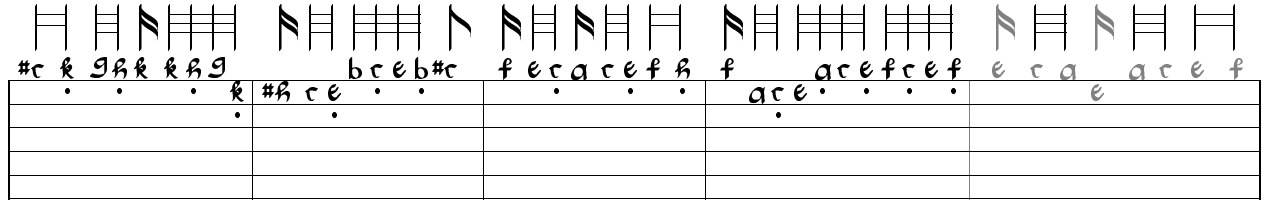

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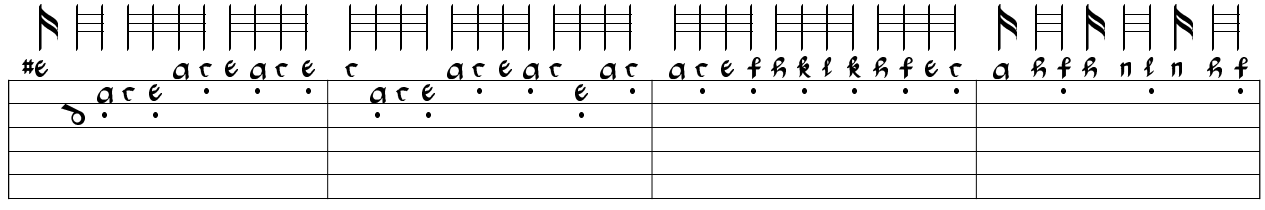

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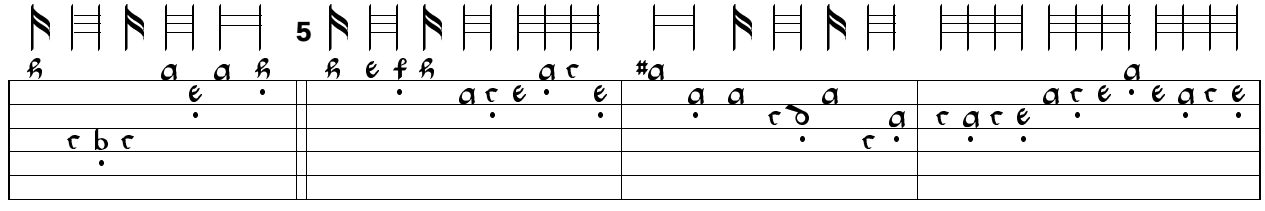

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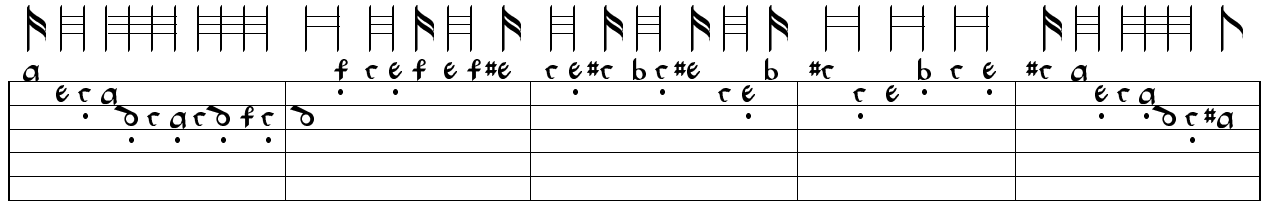

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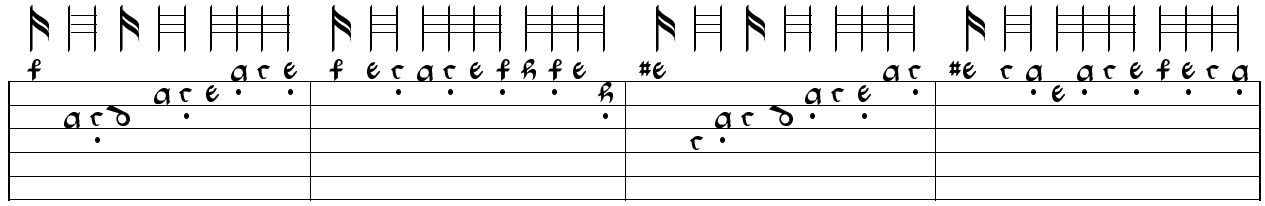

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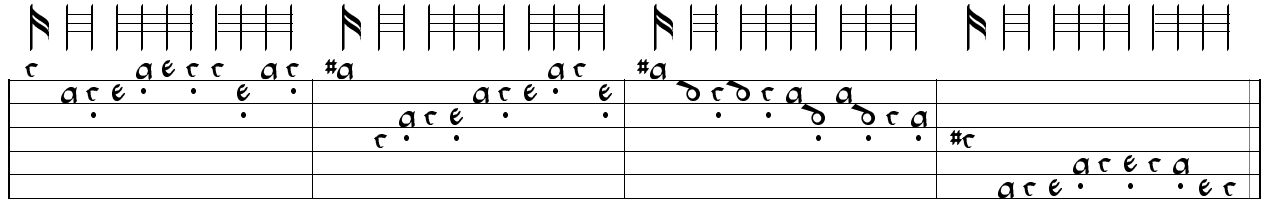

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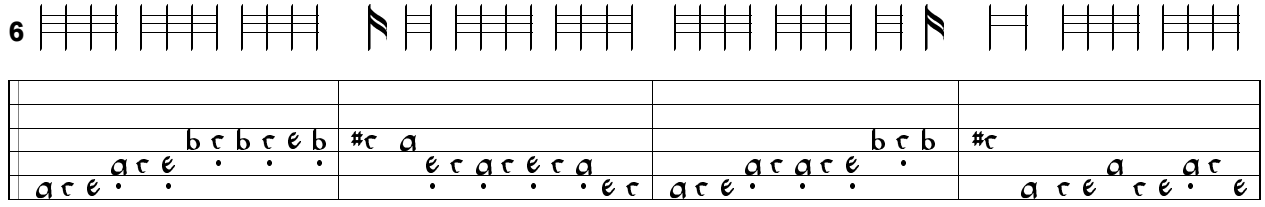

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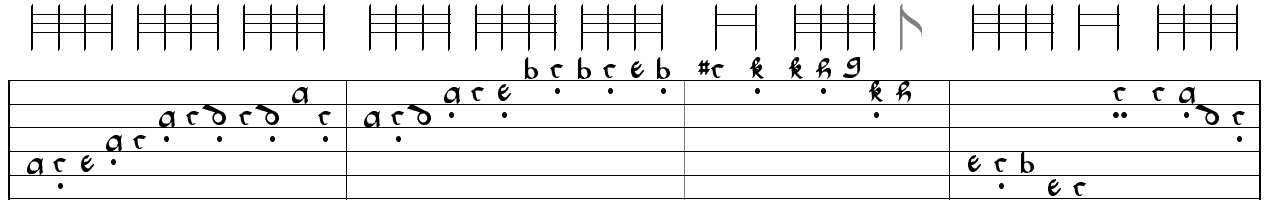

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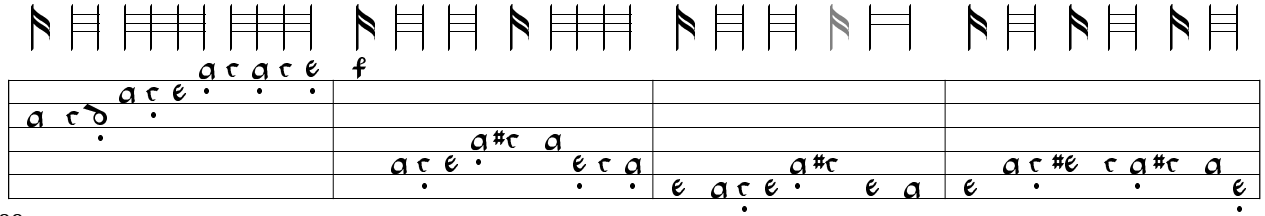

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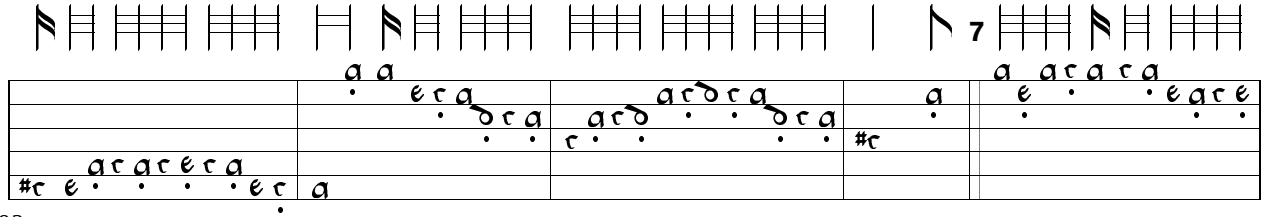

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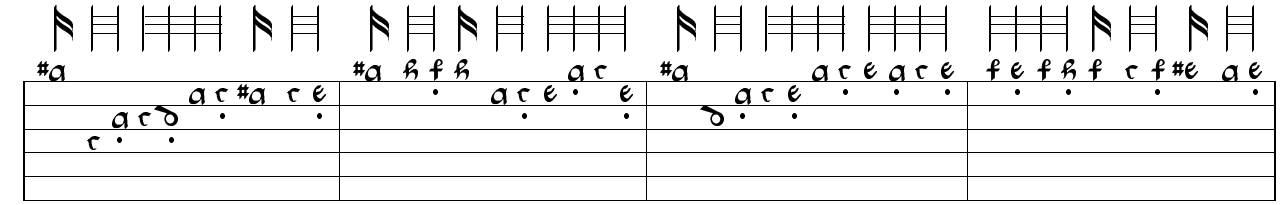

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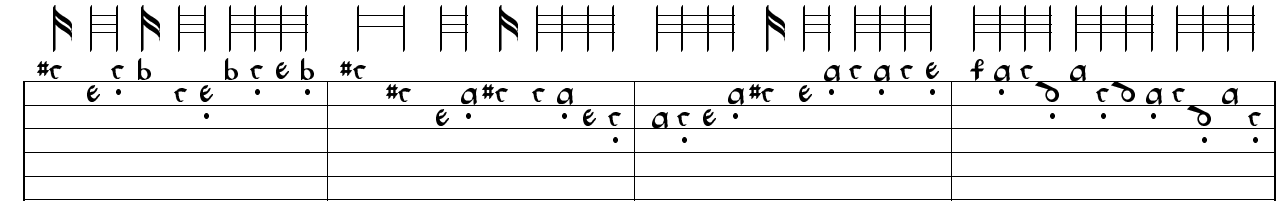

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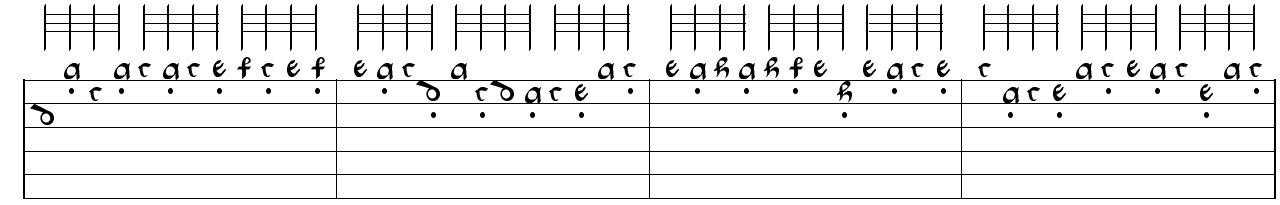

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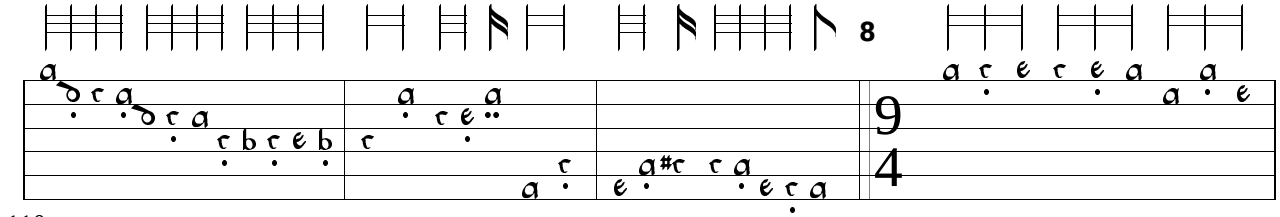

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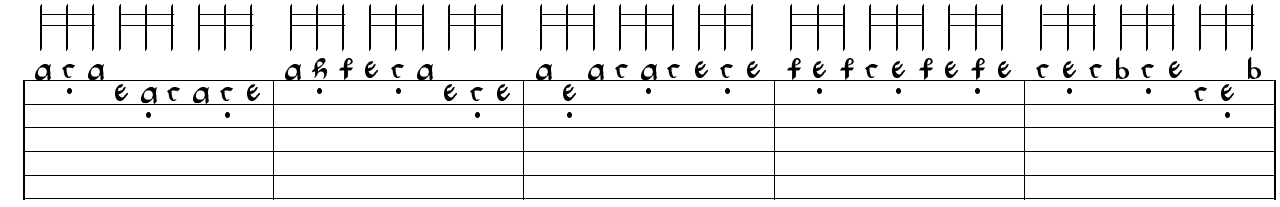

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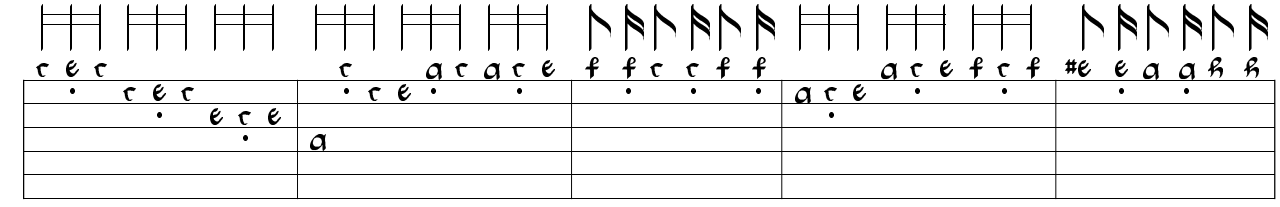

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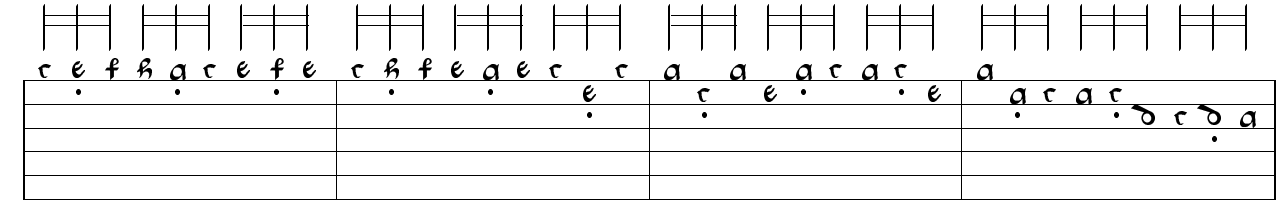

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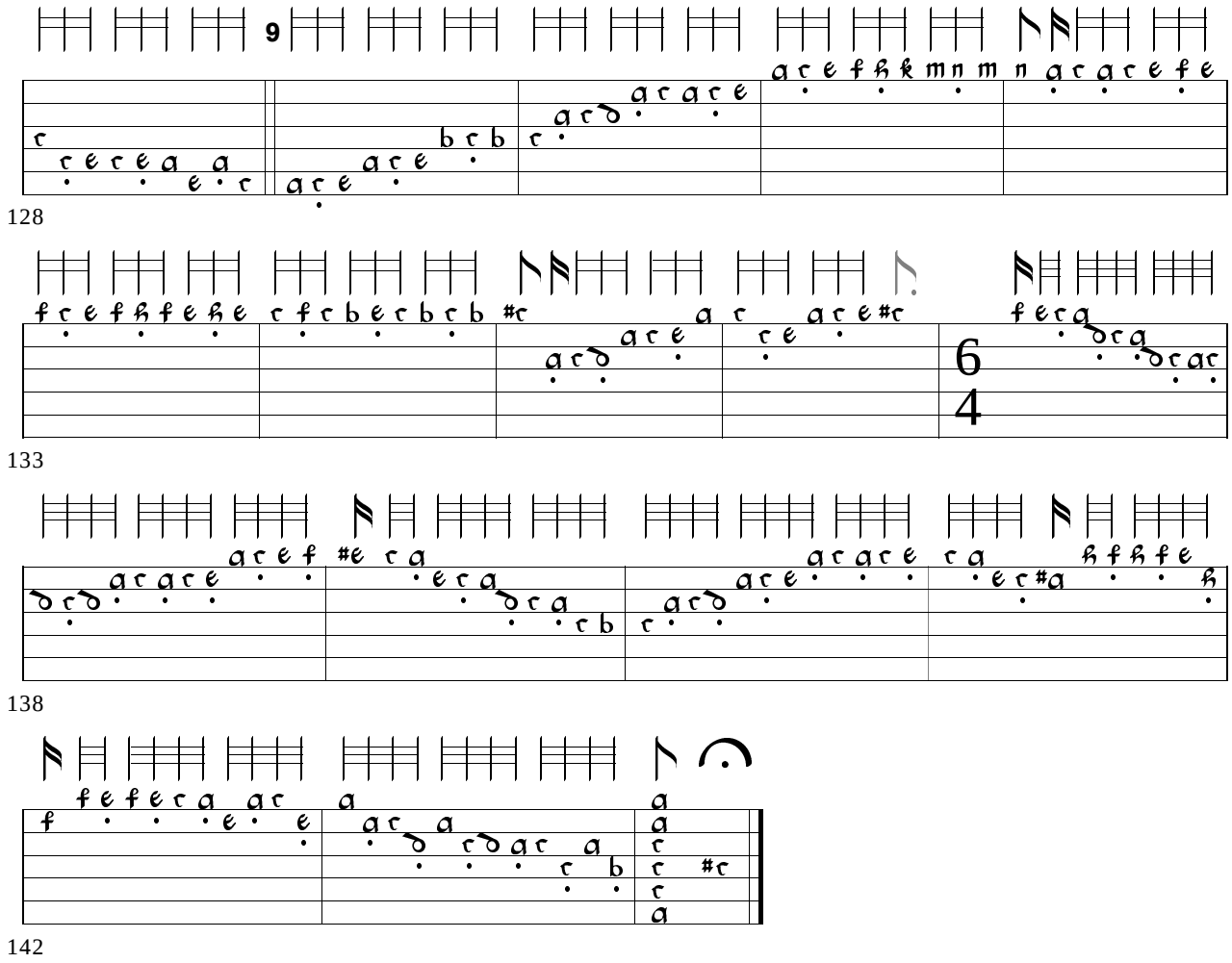
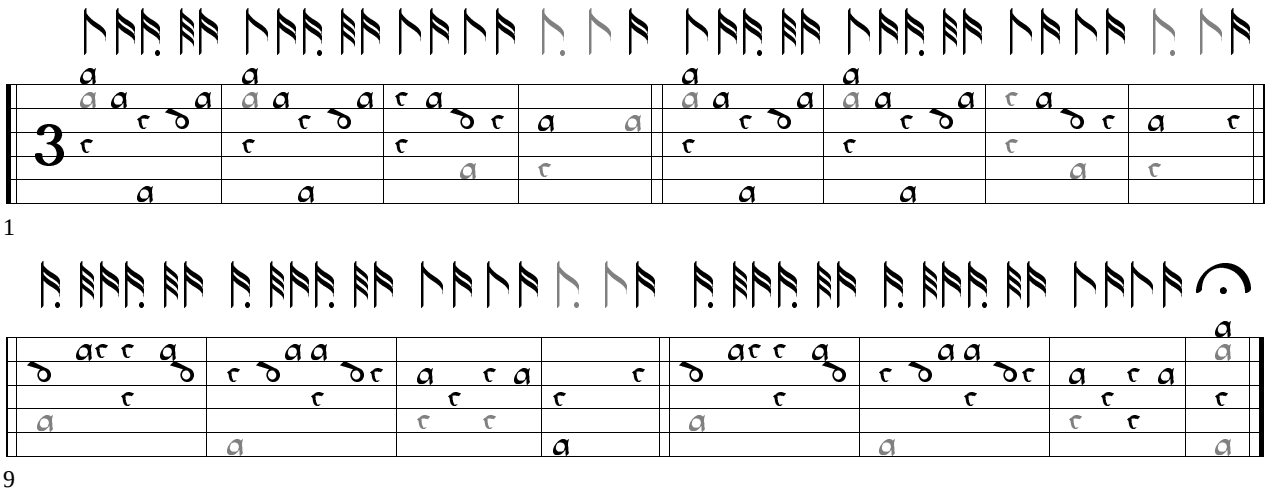
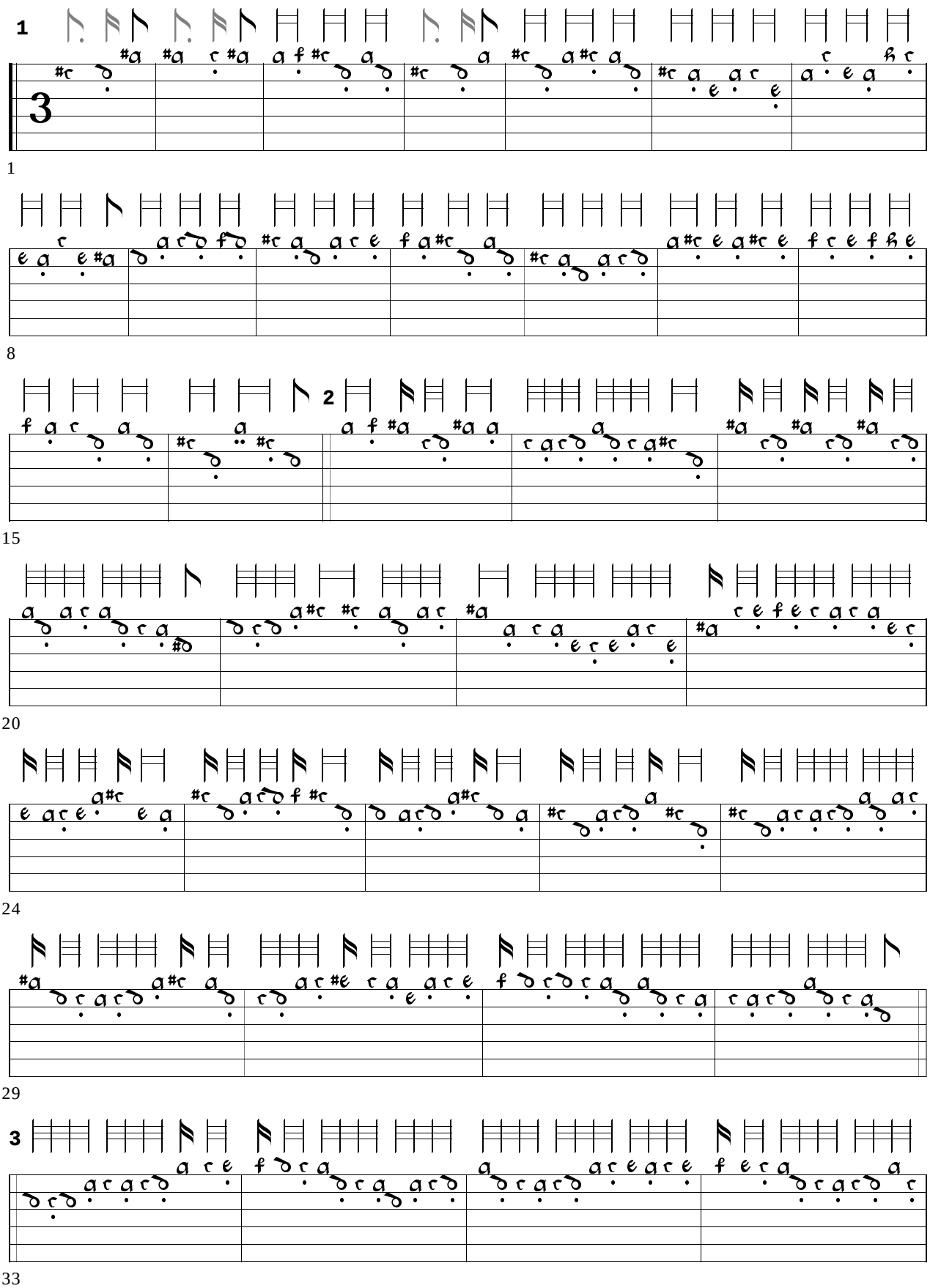
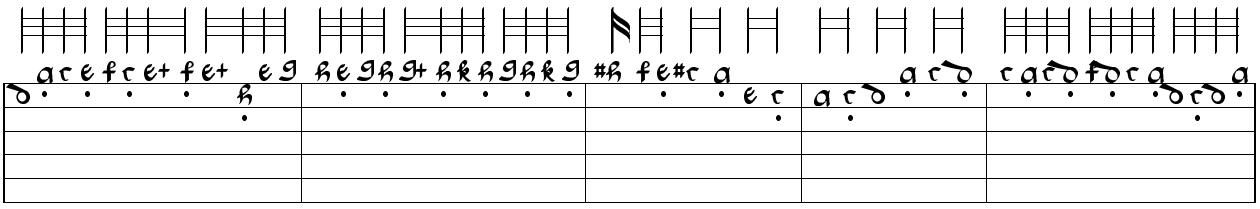


HU7. Hunt Is Up - trans lyra viol bagpipe tuning (fhn) AABB4 Playford MRLV 1661, p. 95



HU9i. The Honsok Treble - 4x16bars US-Ws V.b.280, ff. 3v-4r





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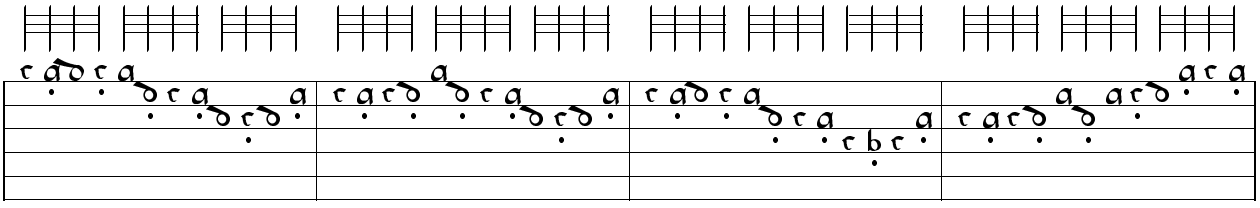

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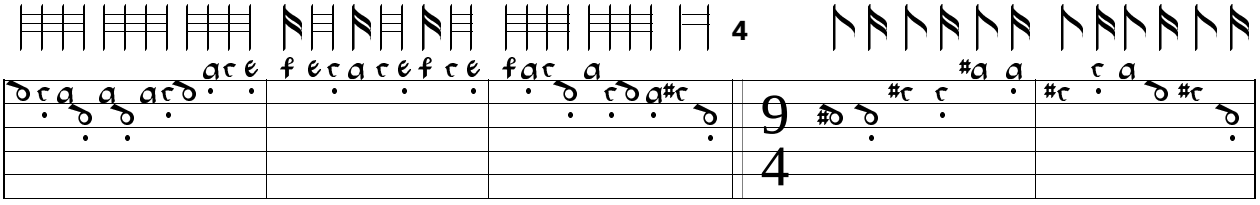

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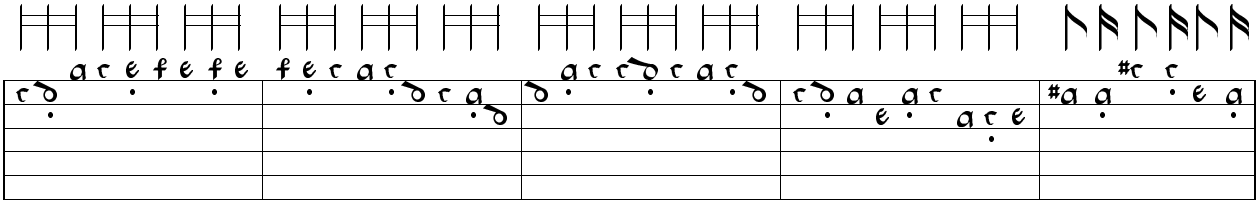

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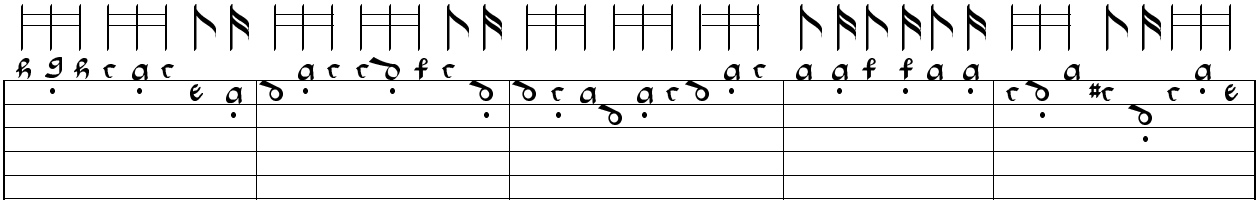

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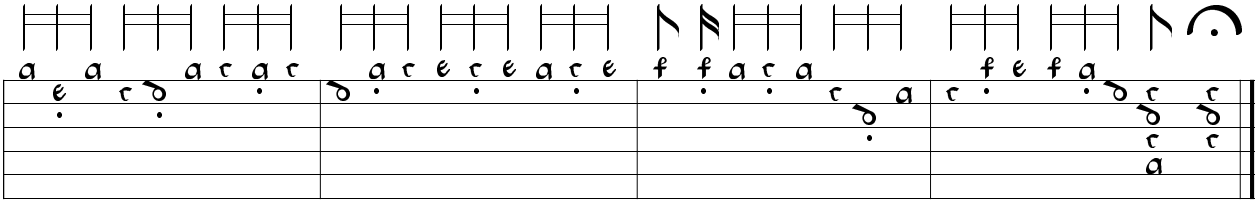

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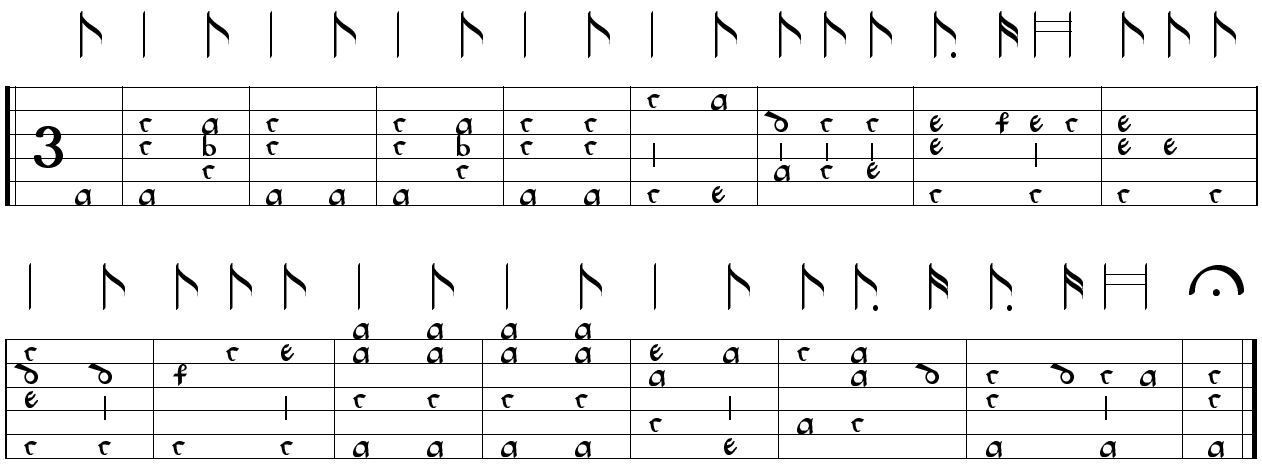
HU8ii. Untitled - ground 16bars IRL-Dm Z.3.2.13, p. 186



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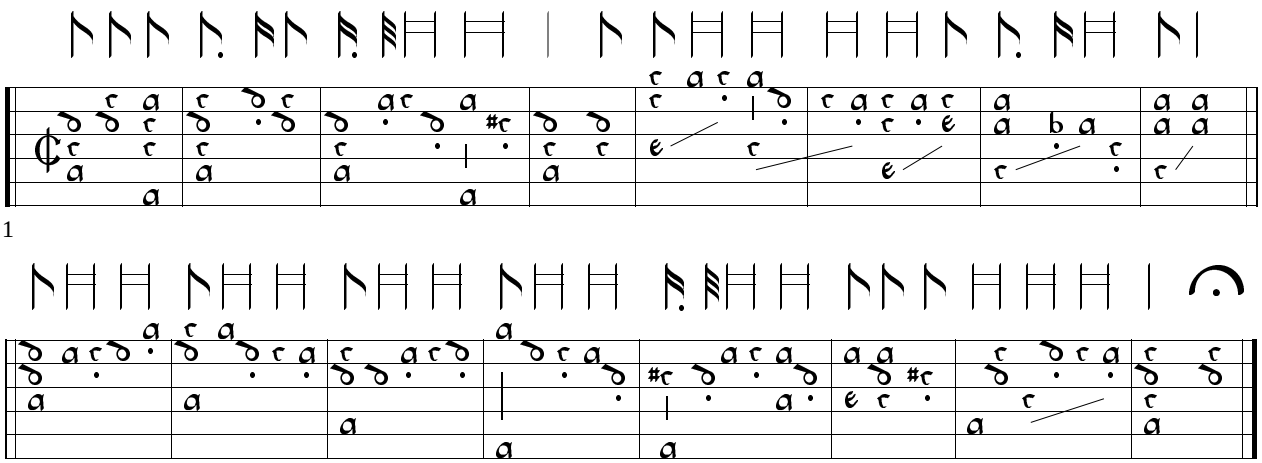
HU9iia. The Honsok Ground US-Ws V.b.280, f. 4r



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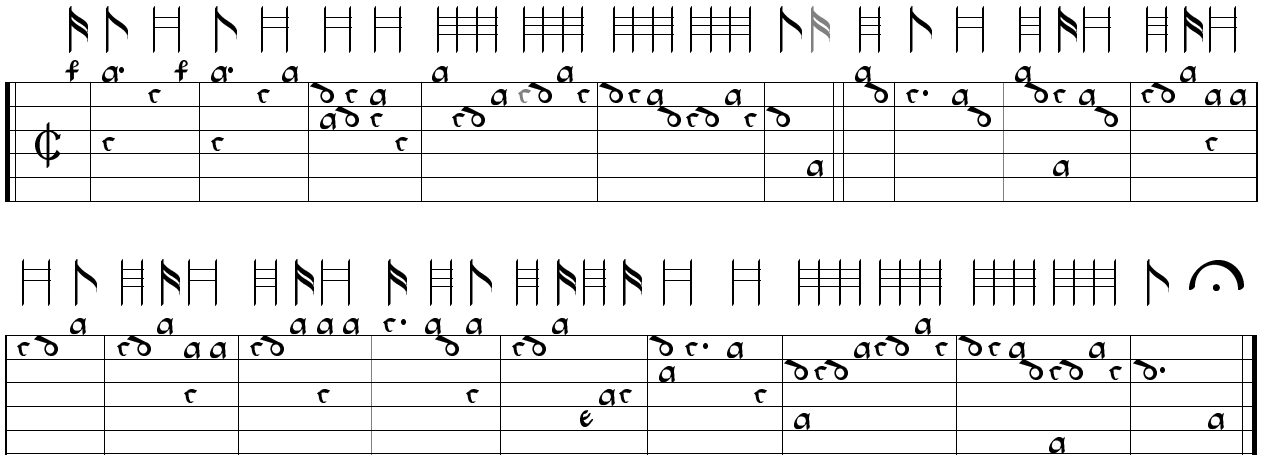
App 2. Chrichtons gud night - trans mandore (hfhf) A6B12 GB-En Adv. 5.2.15, p. 144



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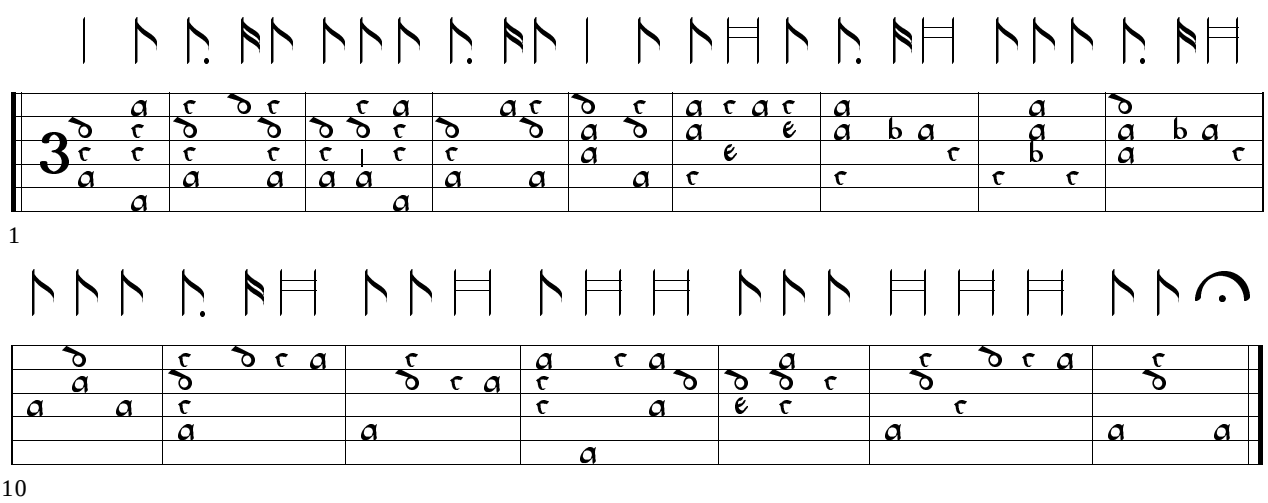
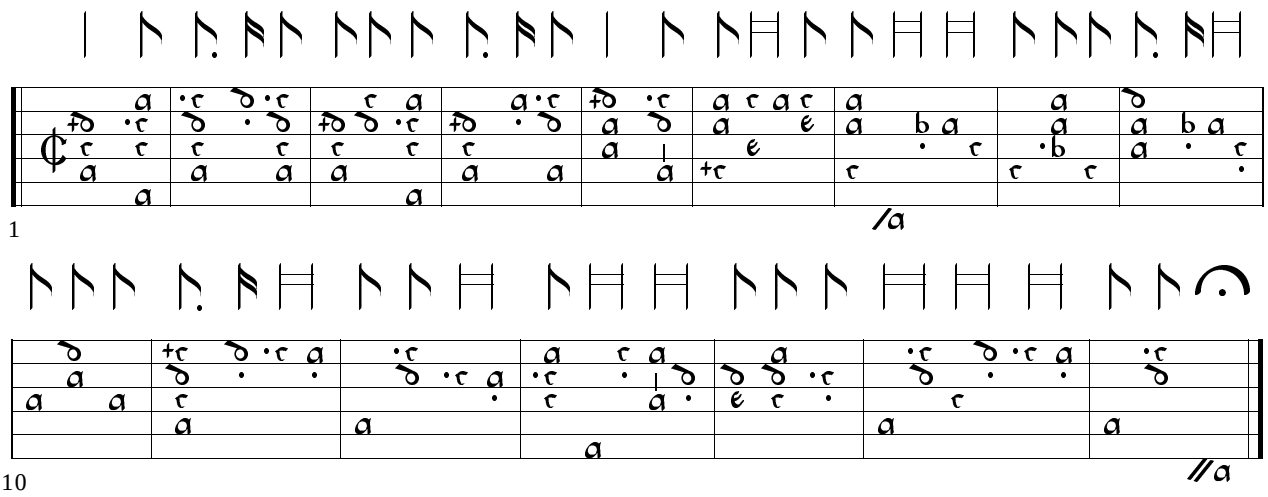
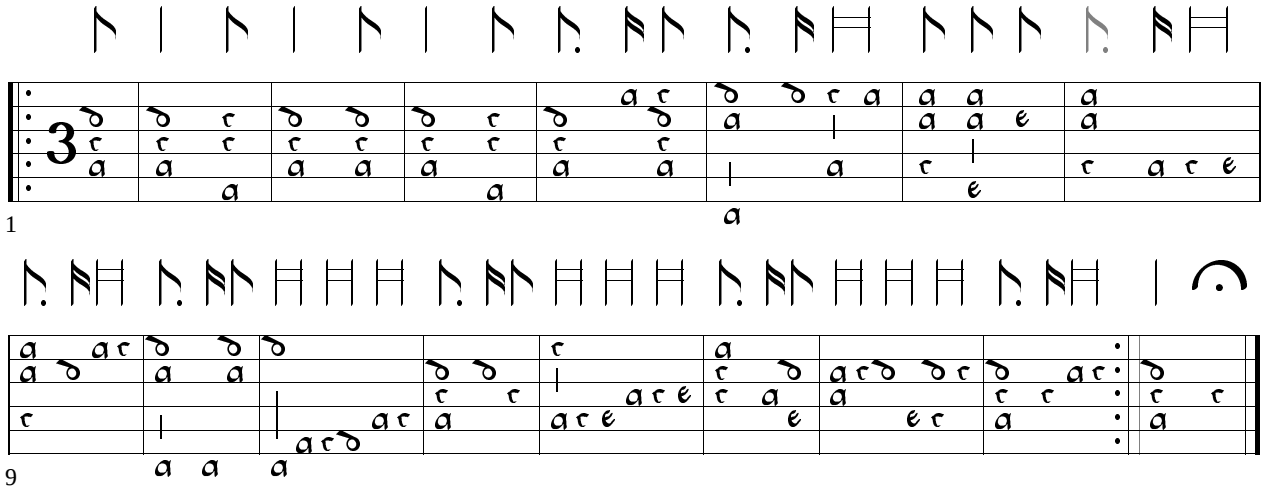
HU9iib. Untitled - ground 16bars GB-Cu Add.8844, f. 2r



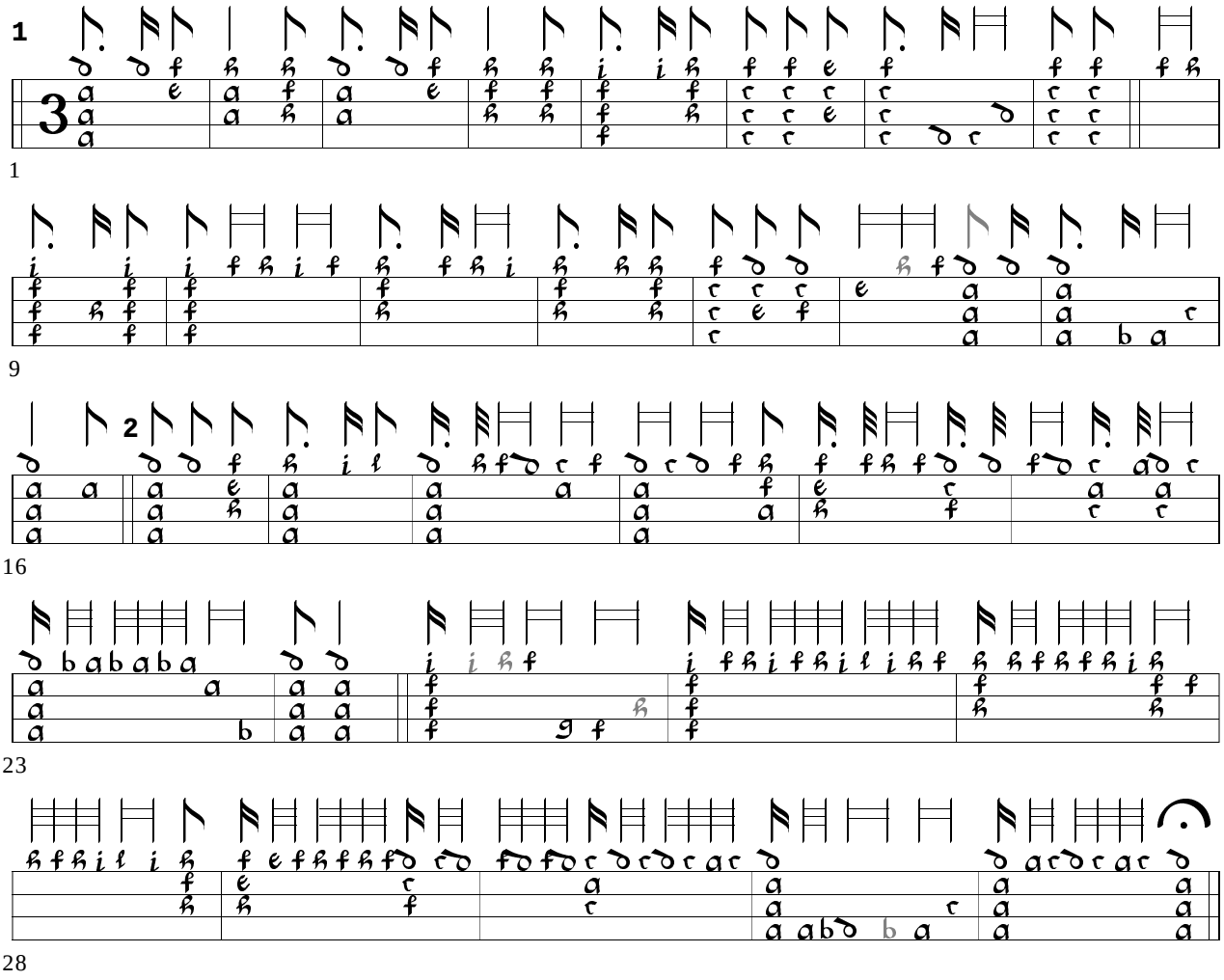
HU9iic. The Grounde to the treble before - 8D9C 16bars GB-Lam 603, f. 3r



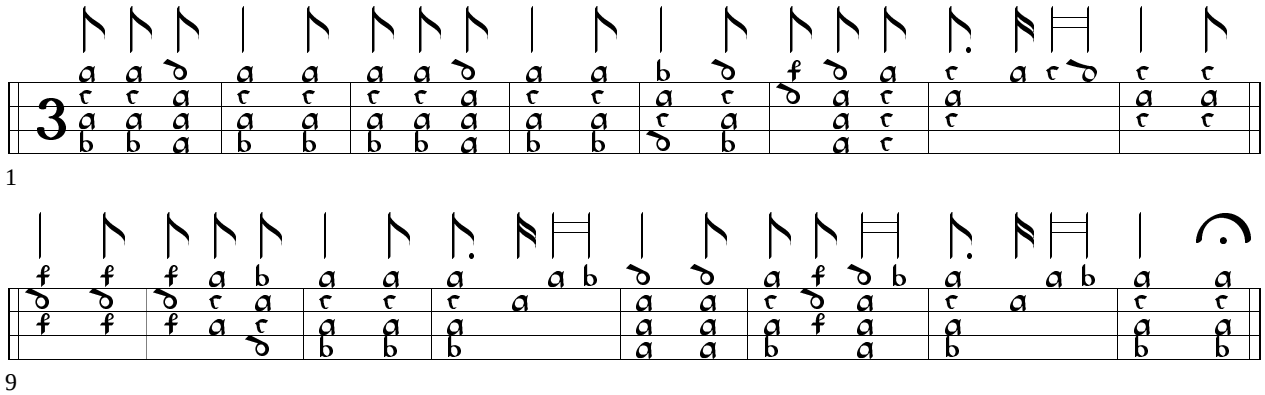
HU9iid. (The Hunts Up) - 7F ground trans bandora 16bars IRL-Dm Z.3.2.13, p. 397



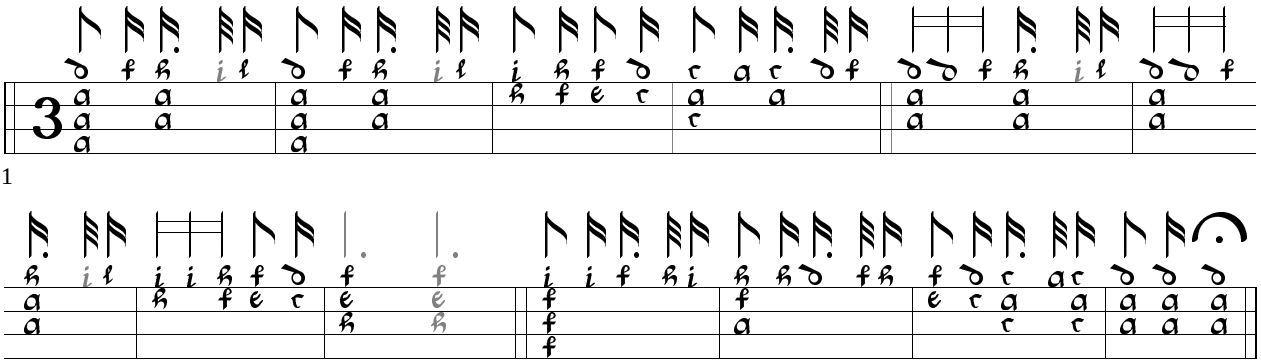
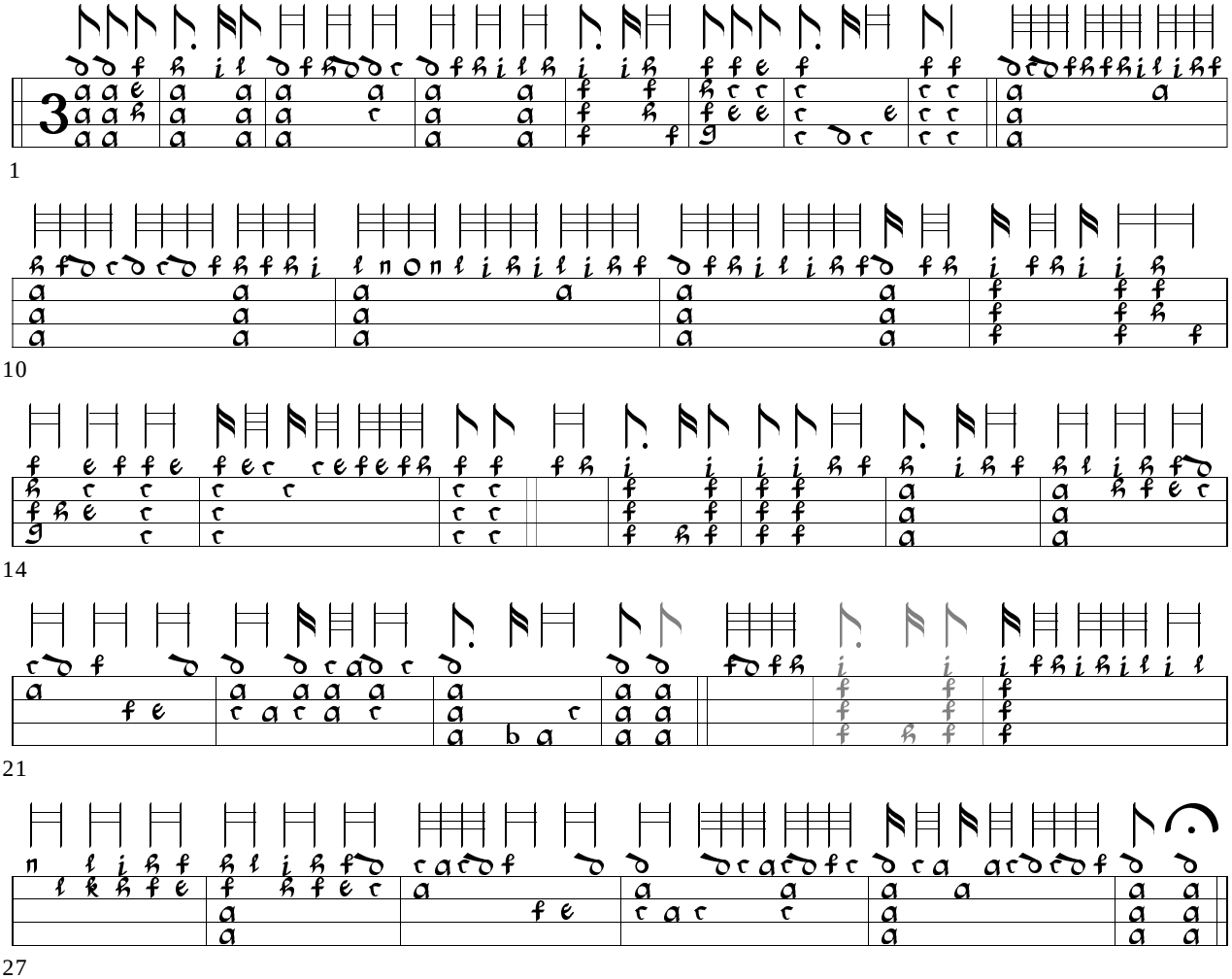
HU10. The New Hunt Is Up - cittern AB8x2 US-CAh 181, ff. 32v-31r



HU11. The New Hunt Is Up - cittern AB8 GB-Cu Dd.14.24, f. 11r



HU12. Ye Old Hunt Is Up - cittern AAB4 GB-Cu Dd.4.23, f. 4v



HU13. (The Hunts Up) T(homas) R(obinson) - cittern AABB8 GB-Cu Dd.4.23, f. 22r