

**MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 125 (APRIL 2018):
SETTINGS OF GUT GESELL DU MUSST WANDERN AND DULCINA: MORE SETTINGS OF CALLENO CASTURAMI,
DOWLAND FANTASIAS AND FIN DE GAILLARDE PLUS A SELECTION OF CHROMATIC LUTE SOLOS**

DULCINA

An arrangement of the tune Dulcina for 7-course lute is the last piece in the Board lute book in the hand that was copying c.1621. A keyboard setting is in the Fitzwilliam Virginal Book (GB-Cfm 168, copied c.1619) where it is titled *Dauunce* (transcribed for lute here) and Sabol suggested it was one of the sixteen antimasque dances listed in the surviving masque rubric from the *The Masque of Flowers*, presented by the gentlemen of Grays Inn in the Banqueting Hall of Whitehall Palace on 16th January 1614 as part of the celebrations of the marriage of Robert Carr, Earl of Somerset and Lady Frances Howard.¹ The title *dulcina* is also found in manuscript additions of cittern tablature added to a copy of Joannes Thomas Freigius' *Paedagogus* (Basel 1582) in St Johns' College, Cambridge.² The tune is also titled *Türkische Intrada* arranged for instrumental ensemble in William Brade's *Neue auserlesene Branden, Intraden, Mascheraden, Baletten* of 1617, for keyboard in the Zweibrücken (D-ZW H 42) and Drallius (D-Lr K.N.146) keyboard manuscripts and for violin in the Breslau MS 115.³ The tune is listed with other popular songs in Izaak Walton's *The Compleat Angler* of 1653 (chapter II, p. 65),⁴ when the Milk-woman exclaims 'What song was it, I pray? Was it, *Come, Shepherds, deck your herds?* or, *As at noon Dulcina rested?* or, *Phyllida flouts me?* or, *Chery Chace?* or, *Johnny Armstrong?* or, *Troy Town?*' and Piscator replies 'No, it is none of those'. What may be the original song 'As at noon Dulcina rested' / In a sweet and shady bower / Came a shepherd and requested / In her lap to sleep an hour; / But from her look a wound he took, / So deep that for a boon, / The nymph he pray'd, whereto she said, / Forgo me now; come to me soon' is set to the tune in Giles Earle's songbook (GB-Lbl Add.24665, dated 1615), and the same text headed 'On Dulcina' is found much later set to a different tune in the second part of *Westminster Drollery* of 1672 (I, pp. 59-61)⁵ and reprinted in Thomas D'Urfey's *Pills to Purge Melancholy* of 1719-1720 (VI, pp. 206-209).⁶ A line from the song is used as an alternative tune name in 'Dulcina, to the tune of fforgoe me nowe come to me sone', recorded in the Stationers Register for a change of printer in 1615 (Rollins 650)⁷ and 'The shepards wooing' to the text 'As at noon Dulcina rested' with the refrain 'Forgo me now, come to

me soon' was registered in 1656 (Rollins 2419). Broadside of the same text published in the 1670s are titled 'An excellent Ditty, called The Shepherds woinng faire Dulcina To a new tune called Dulcina' beginning 'As at noone Dulcina rested, In her sweet and shady bower' (EBBA 21673, 30834, 32827, 34782, 36112; Bod23815/RoudV18713).⁸ Another text for the tune, from c.1585-1616 is 'An excellent newe dyttee, wherein fayre Dulcina complayneth for the absence of her dearest Coridon, but at length is comforted by his presence To The Tune of Dulcina' beginning 'The golden god Hyperion by Thetis is saluted', a broadside of which is not known but it is included in the Shirburn Ballads.⁹ A number of unrelated ballads in broadsides published throughout the seventeenth century also call for the tune either titled *Dulcina*, or *As at Noon Dulcina Rested*.¹⁰ One of these is titled 'The mad merry Pranks of Robin Good-fellow', which presumably gave rise to the alternative tune title *Robin Goodfellow* used in a number of other ballads,¹¹ and another has the refrain 'First kisse, and bid me welcome home' which is also used as an alternative tune title in a later ballad.¹² The tune names *Dulcina*, *All in a garden green* and *Walsingham* have been added by hand to the British Library copy of William Slatyer's *Psalmes, or Songs of Sion: Turned into the language and set to the tunes of a strange land* of 1642, presumably indicating that some of the psalms could be sung to them.¹³ Also *As at noone Dulcina rested* is indicated as a tune for 'A Caroll for Innocents day' in *Good and True, Fresh and New, Christmas Carols* published in 1642, and *Dulcina* for 'A Carrol for Christmas-day in the morning' in *New Christmas Carols* c.1662.

- D1. GB-Lam 603, f. 83v *Dulcyna* ¹⁴ 5
D2. GB-Cfm 168, p. 311 *Dauunce* - transcribed for lute from keyboard 5

GUT GESELL DU MUSST WANDERN

This is the first of a series of Deutsche Dantz, based on a list of the fifteen most popular German dances in Richard Hudson's *The Allemande, The Balletto, and the Tanze* (CUP 1986) vol. I p. 35.¹⁵ The theme of Hudson's book is the migration across Europe over about a century of tunes of earlier Deutsche Tantz to be adapted and adopted into the dance traditions of other European centres of music. Here are 14 lute settings of Hudson n° 4 on the tune for the

¹ Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University, 1978, reprinted New England University Press 1982) no. 400 and see pp. 578-579 & 620-621.

² Fragment of final bar of b4-d4-a4-c3-a3-d1a2a3a4 lacking rhythm signs on a 4-line stave for chromatic cittern in italian tuning. Thank you to Kathryn McKee, Special Collections librarian of St John's College, Cambridge for photographs of the pages containing music.

³ Thank you to Peter Holman for the confirmation and information from the doctoral thesis of Brian P. Brooks 'Breslau MS. 114 [and 115] and the violin in early seventeenth-century Germany' (Graduate School of Cornell University, January 2003).

⁴ <http://www.biodiversitylibrary.org/item/74569-page/14/mode/1up>

⁵ <https://archive.org/details/westminsterdroll00ebwuoft>

⁶ http://ks.petruccimusiclibrary.org/minstrel/using/7/7d/TMSLP1010-99-PMLP144559-witmirthorpills_vol6.pdf

⁷ 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.

⁸ University of California Santa Barbara: English Broadside Ballad Archive (EBBA): <http://ebba.english.ucsb.edu> and Broadside Ballads Online at the Bodleian Libraries (Bod): <http://ballads.bodleian.ox.ac.uk>

⁹ *The Shirburn Ballads 1585-1616* edited by Andrew Clark (Oxford, Clarendon 1907), pp. 64-66 no. XIII. Online facsimile: <https://archive.org/stream/shirburnballads100claruoft#page/64/mode/2up>

¹⁰ 'The Tune is, As at Noon Dulcina Rested'. 'The true Lovers Good-morrow. A brace of Valentines I here present' beginning: 'Batchelor. In the month of February, the green leaves begin to spring' (EBBA 21063, 34717, 33336; Bod1839, Bod23882, Bod23899, Bod24229/RoudV32855); 'To the tune of Dulcina': 'The desperate Damsells Tragedy OR The faithlesse young man' by Martin Parker, beginning 'In the gallant month of June, When sweet roses are in prime' (EBBA 30060, 33335); 'A delicate new Ditty, composed upon the Posie of a Ring, being: I fancie none but the alone: sent as a New-yeares gift, by a Lover to his Sweet-heart' beginning 'Thou that art so sweete a creature, that above all earthly ioy' (EBBA 20103, 30055, 31757, 36080),

so maybe also the ballad 'The True hearted L(over) To the tune I fancy none but thee' beginning 'My loving friend I doe commend' if the same tune was known by this alternative name; 'An excellent new Ballad of the Birth and Passion, of our Saviour Christ' beginning 'Jury came to Jerusalem, all the World was taxed then' (EBBA 20651, 30269, 31766, 36061; Bod23047/RoudV12333); 'A Pleasant new Song betwixt a Saylor and his Love' beginning: 'What doth ayle my Love so sadly in such heavy dumps to stand?' and refrain: 'First kisse, and bid me welcome home' (EBBA 20198, 21818, 21822, 30249, 31875; Bod1883); 'A Proverbe old, yet nere forgot, Tis good to strike while the Irons hott. Or, Counsell to all Young men that are poore, To Marry with Widowes now while there is store' by Martin Parker, beginning 'All you Young-men who would Marry, and enjoy your hearts content' (EBBA 20179); 'A Penny-worth of good Counsell. To Widdowes, and to Maides, this Counsell I send free; And let them looke before they leape, or, that they married bee' by Martin Parker, beginning 'Of late it was my chance to walke for recreation in the Spring' (EBBA 30215); 'The mad merry Pranks of Robin Good-fellow' beginning: 'From Obrion in Fairy Land' (EBBA 20274, 30163, 31962, 31963).

¹¹ 'To the Tune of Robin Goodfellow': 'The Downfall of Dancing; OR, The overthrow of three Fiddlers, and three Bagg-Pipe-Players' beginning 'Three Pipers, and three Fiddlers too, they all belonged to a Gang' (EBBA 21201) refrain 'up tails all' (see settings of *up tails all* in the *Lutezine to Lute News* 122 (July 2017)); 'A New Song. To the Tune of Robin Goodfellow' beginning 'Though S(haftesbury) is cleared by The Cunning Ignoramus Sway' (EBBA 32344, 34830, 35599); and 'The Bare-faced Tories: A New Song' beginning 'What a Pox care we for Law' (Bodleian Ashmole G.16 [55]).

¹² 'A new Carroll of the birth of ... Jesus Christ' in *New Carrolls*, 1661, sig. A3r.

¹³ David Greer, 'What if a Day' - an Examination of the Words and Music' *Music & Letters* 43 (1962), pp. 310-311.

¹⁴ Also edited for *Lute News* 66 (June 2003), but the second strain has been reconstructed here based on the keyboard version D2.

¹⁵ I have previously edited two from the list, n° 5 *Ich gieng einmal spazieren* (a.k.a. *Un jeune fille*) in the *Lutezine to Lute News* 119 (October 2016) and 120 (December 2016), and n° 8 *Man ledt uns zu der Hochzeit freud* (a.k.a. *Almande Don Frederico*) in the *Lutezine to Lute News* 121 (April 2017).

German secular song *Gut gesell du must wandern*. This dantz is a good example of migration as the sources are from Bohemia (now Czech Republic) (1), Denmark (1), Germany (4), Italy (4), Switzerland (1) and The Netherlands (3 in 1 source). The German sources call it Tantz or use the name of the lied the dance is based on (although Waissel included it in a section of Polish dances), whereas the Italian sources refer to it as a balletto acknowledging the German origin in the terms *alemano* and *Todesco* and a version in the Thysius lute book is dedicated to the Swedish Queen, possibly Christina wife of Karl IX Vasa or Maria Eleonora wife of Gustav II Adolph Vasa. The text of the Lied *Gut gesell du must wandern* was published in two different versions both c.1580, and the instrumental settings are found in sources in the date range 1580s-1630. The first letter of each verse from the text in the Kölner Liederbuchlein spells the name Grunvald, who may be the composer, whereas the text is quite different in the Frankfurter Liederbuchlein.¹⁶ The tablature in Petrus Fabricius' lute book (H4h) is accompanied by the complete 9 verses of the Frankfurter Liederbuchlein text,¹⁷ and the first verse of the same text is also written below the tablature in Hainhofer (H4a). Some sources add a nachdantz in triple time and note the typical cadences characteristic of Deutsche Tantz and Allemande.¹⁸

- H4a.** D-W Guelf. 18.8 IV, ff. 17r-17v *Deutscher Dantz Guet gesell du must wandern - Nachdantz Gut gesell vnd du must wandern* 8-9
H4b. D-W Guelf. 18.8 IV, f. 17r *Anfang dises dantz auf ein andere weiß* 9
H4c. Barbetta 1585, pp. 22-23 *Balletto Todesco ditto il Terzo - Gagliarda del balletto Terzo* 10-11
H4d. #D-SI G.I.4 I, f. 38r *Gut gesell du must wandern - duet part?* 11
H4e. Terzi 1599, p. 22 *Balletto alemano* 12
H4f. NL-Lu 1666, f. 497v untitled 13
H4g. #CZ-Pu XXIII.F.174, ff. 20r-20v *Gut gesell vnnndt Ich mues wandern* 13
H4h. #DK-Kk Thott 4^o 841, f. 63v *Gut gesell du must wandern* 14
H4i. #Negri 1602 255 *Balletto detto Bizgarria d'Amore* 14
H4j. #Waissel 1591,¹⁹ sig. E3v 26. *Tantz* (section: *Polnische Tantz*)²⁰ 14
H4k. NL-Lu 1666, f. 497r *Almande Regine Sweden* 15
H4l. NL-Lu 1666, f. 497r untitled 15
H4m. #I-PESc b.10, f. 24v *Balletto arpeggiato* 16
H4n. #CH-Bu F-IX.70, p. 278 ii CXV/III. *Dantz - Nachdantz* 16-17
 Ammerbach 1583, p. 203 *Gut gesell du muss wandern - Proportio tripla - keyboard* #cognates not in Hudson

APPENDIX OF CHROMATIC LUTE MUSIC

- App 1.** GB-HAdolmetsch II.B.1, ff. 93v-94r *Galliarde* 18-19
App 2. Castaldi 1622, p. 61 *Chromatica Corrente* 19
App 3. Gianoncelli 1650, p. 17 *Tastegiata* 20
App 4. Melii II 1614, p. 24 *Corrente Chromatica detta la Bernardella* 20-21
App 5. Kapsberger 1640, p. 48 *Corrente 7ma - chitarrone*²¹ 21
App 6a. GB-Cfm 689, f. 38r *Fantasia Diomedes* 22
App 6b. Molinaro 1599, pp. 125-126 *Fantasia XXV di Gio(vanni) Battista dalla Gostena* 23

Six chromatic pieces for lute (or chitarrone) are included here (App 1-6) to accompany Dowland's chromatic fantasias (JD2, 3, 71, 72): an anonymous galliard, also edited in *Lute News* 48 (December 1998), one each from the prints of Castaldi,²² Gianoncelli, Melii and Kapsberger, the latter for chitarrone with the first and second courses down an octave, and a chromatic fantasia ascribed to Diomedes in the Herbert lute book, probably Diomedes' transposition of a fantasia found in Molinaro's *Intavolatura di Luto* of 1599 composed by Molinaro's uncle Gostena. Appendices 7-10 are page fillers.

- App 7.** I-Las 774 (Lucca), f. 11v *Fiorentina* 57
App 8. CZ-Pnm IV.G.8, ff. 86v-87r *Balletto del S(erenissi)mo Alberto* 59
App 9. D-Ngm 33741 II, f. 3v *Calata* 61
App 10. D-BAU 13.4o.85, p. 51 Untitled (based on La Barriera) 71

DOWLAND FANTASIAS - CONTINUED

- JD1(a). GB-Lbl Add.31392, ff. 13v-14v *A fantasie. / Maister Dowland - DowlandCLM 1* *Lute News*
JD1b. *B-Bc Littera S 26.369, ff. 19r/19v/17r untitled 24-26
JD1c. *D-Dl 1.V.8 (Loss), ff. 7v & 43r *Fantasia Job. Dulant* 27-29
JD1d. GB-Cu Add.3056, ff. 8v-9r *John Dowlande BM* 30-32
JD1e. GB-Gu Euing 25, ff. 16v-17r untitled 33-35
JD1f. GB-Lbl Eg.2046, ff. 24v-25r *A Fantasi* 36-38
JD1g. S-B PB fil.172 (Per Brahe), ff. 27v-31r *Fuga* 39-41
JD1h. Besard 1603, ff. 170v-171v *Fantasia Ioannis Doolandi.* 42-44
JD1i. Dowland 1610, sigs. H1r-H2r *Fantasia 7 Composed by Iohn Dowland, Batchelar of Musicke - DowlandCLM 1a* 45-47
JD1j. GB-Lbl Add.38539 (ML), ff. 14v-15r untitled 48-51
 JD2(a). GB-Cu Dd.9.33, ff. 16v-17r *forlorne Hope fancye Mr Dowland Bach of Musicke - DowlandCLM 2* *Lute News*
JD2b. UKR-LVu 1400/I (Lvov), ff. 62v-64r *Fantasia* 56-57
JD2c. Mertel 1615, pp. 210-211 (Phantasiae et Fugae) 70 58-59
JD2d. *Mylius 1622, pp. 37-38 *Fantasia* 60-61
 JD3a. GB-Cu Dd.5.78.3, ff. 43v-44r *farwell Jo dowlande - DowlandCLM 3 - title and ascription in Dowland's hand* *Lute News*
JD3b. GB-Gu Euing 25, ff. 41v-42r untitled 62-63
JD3c. UKR-LVu 1400/I, ff. 49v-51r *fantasia* 64-65
JD3d. Fuhrmann 1615, pp. 18-19 *Fantasia Fantasia 6* 66-67
JD3e. Mylius 1622, pp. 1-2 *Grammatica Illustriss: Doulandi* 68-69
 JD4(a). GB-Cu Dd.9.33, ff. 41v-42r *Farwell Jo. Dowlande - DowlandCLM 4* *Lute News*
JD4b. GB-Cu Dd.9.33, f. 50v untitled - bars 1-35 only 70-71
 JD5. GB-Cu Add.3056, ff. 17v-18r *J.Dowland - DowlandCLM 5* *Lute News*
 GB-Cu Add.3056, f. 33v untitled bars 1-4
 JD6(a). GB-Cu Nn.6.36, ff. 32v-33r untitled *Lute News*
JD6b. GB-Cu Add.3056, ff. 7v-8r *A Fancy Mr. Dowlande BM - DowlandCLM 6* 72-73
JD6c. GB-Cu Dd.9.33, ff. 43v-44r untitled 74-75
JD6d. UKR-LVu 1400/I, ff. 39v-41r *Fantasi* 76-77
JD6e. Mertel 1615, pp. 208-209 (Phantasiae et Fugae) 69 78-79
JD6f. Mylius 1622, pp. 30-31 *Fantasia* 80-81
 JD7(a). GB-Gu Euing 25, ff. 35r-36r untitled *Lute News*
JD7b. *D-Dl 1.V.8, ff. 42v-43r *Fantasia Gregorij Houuet* 82-84
JD7c. GB-Cu Dd.9.33, ff. 6v-7r *A fancy Jo Dow - DowlandCLM 7* 85-87
 JD71(a). GB-Lbl Eg. 2046, ff. 23v-24r *A Fantasia - DowlandCLM 71* *Lute News*
JD71b. Mylius 1622, pp. 28-29 *Grammatica Rosideri Angli generosi* 89-91
 JD72. GB-Gu Euing 25, ff. 42v-43r untitled *Lute News*
 JD73. GB-Cu Dd.9.33, ff. 44v-45v untitled *Lute News*
 JD74. GB-Lbl Add.31392, f. 24r untitled *Lute News*
 JD101. D-W Guelf. 18.7/III, f. 210r *Phantasia. Dooland*²³ *Lute News*

A version of each of Dowland's fantasias was in the supplement to *Lute News* 125, and all the other known sources are edited here (single sources only are known for JD5, JD72-74 and JD101 so no additional versions are here). All the sources are closely concordant with significant variants and apparent errors and different barring (details in the commentary at the end of this *Lute News*). Some versions also provide right hand fingering and ornaments (JD1j the most extensive). The sources not known to Poulton are marked with an asterisk in the list above. The main continental sources are the prints of Mertel, who included versions of JD2 & 6 barring them in two rather than four minims per bar, and Mylius who included JD2, 3, 6 and 71 (of these, JD2 & 6 seem to have been copied from Mertel with some amendments), and in two manuscripts: one in Lvov is a source for JD1, 3 and 6 and the other is the lost manuscript D-Dl 1.V.8 (the so-called Joachim Loss lute book) for versions of JD1 & 7 which were recently identified by Joachim Lüdtke.²⁴ A detailed comparative analysis of the different sources of Dowland's fantasias would more

¹⁶ *Liederbüchlein*, Köln, Heinrich Nettesheim, c.1580; see Charles A. Williams 'Grünwald's Song' *The Journal of English and German Philology* 18 (1919) pp. 236-241 online at: <https://archive.org/details/jstor-27713789>

First verse of Kölner Liederbuch text: *Gut Gesell vnnnd du must wandern, das Megdlein liebet ein anderen, welches ich geliebet hab, bey der bin ich schabab, kan dir nicht gnugsam klagen, mein elend, schmerz vnd pein, aber ich hoff es sol sich noch an jr rechen fein.* [Translated by Rainer aus ddem Spring: Dear fellow you have to go now, The maid loves another, Whom I have loved, I am not welcome to her, I cannot deplore enough, my distress, pain and anguish, However, I hope I shall have fine revenge on her.]

¹⁷ Transcribed in the exemplary facsimile and modern edition of the Fabricius lute book published by Jarchow Verlag in 2013.

¹⁸ For example, H4a bars 31-32 & 39-40; H4c bars 19-20 & 55-56; H4d bars 7-8 & 15-16; H4e bars 19-20, 27-28 & 31-32; H4f bars 7-8 & 9-10; H4g bars

11-12 & 15-16; and H4l bars 11-12.

¹⁹ The unique copy of Waissel's *Tabulatura* of 1591 is incomplete and the 1592 reprint was thought lost until photographs were rediscovered recently, see Andreas Schlegel 'The Story behind the Dohna Waissel prints' *Lute News* 121 (April 2017), pp. 37-39.

²⁰ Also edited in *A Compendium of 178 Polish Dances for Renaissance Lute* Lute Society Music Editions 2016, n° 91, before I realised it was a version of this German Lied.

²¹ Thank you to John Reeve for checking it on his chitarrone.

²² The illustration of birds on p. 4 are from Bellerofonte Castaldi *Capricci due strumenti* (Modena 1622), p. 42.

²³ Also edited for *Lute News* 105 (April 2013).

²⁴ Thank you to Joachim Lüdtke for copies of the recently rediscovered photographs of the manuscripts that JD1c and JD7b can be include here.

than fill a book and is not attempted here, apart from brief mention of a few selective highlights.²⁵ A detailed discussion of the origins of the themes of the fantasias and their possible influences as well as arguments for the inclusion of the doubtful attributions were published by Diana Poulton, John Ward and Paul O'Dette,²⁶ and a thematic analysis of JD4 has just been published.²⁷

The version of fantasia **JD1** in Add.31392 reproduced in DowlandCLM was edited in *Lute News* and the other nine known sources are reproduced here. The sources are largely concordant but abound with apparent errors and variant readings and irregular barring.²⁸ Distinguishing apparent errors from variants is rather subjective, and it is difficult to be sure what was acceptable at the time. For examples of most sources have c2c3 in bars 43/7 and 50/7 when the alternate c2c4 in others seems better, but neither resolve well to the a3a4 in the following bar. However, the a6 instead of c6 in all but one (JD1f) source in bar 79 (in JD1a) does seem to be an error in the harmony. In contrast to minor differences, three sources include significant additions or omissions (the Per Brahe lute book (JD1g), Besard's *Thesaurus Harmonicus* (JD1h) and *Varietie* (JD1i), particularly in the equivalent of bars 53-64 in JD1(a). In DowlandCLM the version in *Varietie* (JD1i) was considered distinct and so included separately with the comment that it 'appears to have been revised by Dowland himself' (Dowland CLM p. 317) and that 'this version is musically more satisfying and represents Dowland's mature revision of the work' (DowlandDP p. 113), the validity of which I now question. JD1i in *Varietie* is in fact closely concordant with the other sources apart from a 2-bar repeat, two omissions and very few changes in figuration - I have not reconstructed the missing bars to retain the version more-or-less as in DowlandCLM. The omissions are two minims from the beginning of bar 29, and seven bars in the middle of bar 44 both found in all other sources. Consequently, bar lines are displaced between the two omissions, then two bars are inserted as bars 57-58 that are a repeat of bars 55-56. The only significant change in figuration is the more embellished form of bar 40/6-11. With regard to the omission in bar 29, it is noteworthy that the scribe of JD1c made an error in bar 29 and squeezed in a missing half bar, and the scribe of JD1g failed to complete bars 29-32 omitting all the rhythm signs. It is also possible that the omission in *Varietie* is a copying or printing error rather than a conscious revision. Also, on closer inspection of the bars omitted in *Varietie* equivalent of bars 45-51 of JD1(a), it will be seen that the omission begins and ends with a similar bar of an A major chord with repeated notes of c1. This could be explained as a copying or type setting error due to the eye skipping to a similar bar a stave below in the exemplar, rather than Dowland consciously omitting this delightful passage that is so characteristic of him. Again, it seems more likely this omission in *Varietie* is an error rather than a revision, particularly as other sources also have omissions in different places, such as half of bar 44 and bars 59-60 in JD1g, the latter equivalent to bars 60-61 omitted in JD1h, and six sources (JD1a,b,e,f,g,h) omit a bar in the final stave (bar 111 in JD1(a)), five of the exactly the same chord sequence (all these omissions are reconstructed here). And then the insertion of bars 57-58 in *Varietie* is also difficult to justify as an improvement. Bars 53-64 (in JD1a) is based on five related melodic phrases each repeated an octave lower.²⁹ However, JD1c, g, h & i all seem to corrupt this sequence. JD1g inserts an out of sequence repeat at the beginning of this passage (bars 55/7 to 59/5), JD1d & h omit the two bars of the fourth phrase, and JD1j (*Varietie*) repeats the two bars of the fifth phrase (57-58 repeating 55-56), so

that all four ruin the flow and symmetry of this sublime passage of five echoed phrases. In addition, JD1g embellishes the phrases (particularly bars 53 & 63) and JD1h omits the upper octave 4th phrase (bars 60-61). In the case of *Varietie*, it is difficult to accept that the insertion was a conscious attempt by Dowland to improve the fantasia as it is no better or worse than the additions and omissions in other sources. The omissions and additions in *Varietie* are therefore likely to be copying or type setting errors and it seems more likely that this version is not 'Dowland's mature revision' but 'false and imperfect' work of the editor or printer, to use Dowland's own words of criticism for other printed versions of his lute music!³⁰

One English and three continental sources of **JD2** are nearly identical but note the minor differences in the English source JD2a (see bars 30, 33, 34 and an awkward figuration in bar 5) not present in the continental sources.

Two English and three continental sources of **JD3** are nearly identical. One continental source, in Lvov, is closer to the two English sources, but the other two continental sources include some significant variants which they share. In Fuhrmann and Mylius the same variant rhythm is found in bar 19, the end of bar 24 is simplified and the rhythm in the penultimate bar is more satisfactory. In addition, Fuhrmann embellishes the final bar whereas Mylius truncates it, and in bar 46 both truncate the run in the bass and Fuhrman also truncates the bass run in bar 42 (these have not been reconstructed). However, all three continental sources have a different variant run in the bass in bar 38, the best in Lvov.

JD4b is a copy of the first 35 bars of JD4a a few pages further on in the same manuscript. JD4a has been used here to complete the incomplete version of JD4b. The two are identical except for minor errors and omissions and a change in dotted rhythm in bars 28 & 29.

The six versions of **JD6**, three in English and three in continental sources exhibit some significant variants including irregular barring. JD6e&f are linked by the omission of bars 22-25 in Mylius (45-50 in Mertel) which are exactly one stave in Mertel suggesting the former was based on the latter, with some amendments. Other similarities are the omission of bar 31/1-4 in Mylius (62 in Mertel) and the rhythms are halved in bars 10-11 (20-21) and 21-22 (42-45). The halving of the rhythm signs in bars 10-11 is also shared with the English source JD6c.

Of the three sources of **JD7** the continental version is ascribed to Gregory Huwet and shares more variants with the version in Holmes' Dd.9.33 than it does with the Euing lute book. The version ascribed to Huwet, probably thought to be the composer just because he played it, has interesting minor variants in bars 19, 23-24, 25 & 27 & 38, but in bar 32 corrupts the syncopated rhythm displacing bar lines by 2 minims until bar 60 and then the barring is 2 instead of 4 dotted minims until bar 72. The version in Holmes' Dd.9.33, reproduced in DowlandCLM, corrupts the syncopated rhythm in bars 8 & 9, has fewer dotted crotchets in bars 45-46, and the figuration in bar 70/9-12 is awkward, compared to the other two sources. Euing omits the semiquaver flourishes in bars 20-21, and changes the figuration in bar 73. Curiously, all three versions have c4 in bar 68/15, which seems to be an error for d4, and each have a different bass sequence in bar 55.

JD71a is anonymous in the Pickering lute book and *Rosideri Angli* in the title of the version in Mylius might be a reference to Philip Rosseter, either in error or because he composed it. However, the descending chromatic hexachord, similar to the one in JD2 together with other features are characteristic of Dowland.³¹ The two sources

²⁵ Quotations additional to Poulton/Ward/O'Dette are Richard Reade's 5-part mixed consort *Fancy* (GB-Cu Dd.3.18, ff. 33v-34r *Reades* - lute; GB-Cu Dd.5.21, f. 7v *A fancy R Reade* - recorder; GB-Cu Dd.14.24, ff. 37v-38r *Reades fancy* - cittern) is based on the theme of JD1, see Matthew Spring *The Lute in Britain* (OUP 2001), pp. 196-198. Also, the distinctive phrase in bars 40-42 of JD1 imitates bars 12-15 of GB-Cu Dd.2.11, f. 61r *Pauen Alfonso* (Ferrabosco I), edited in *Lute News* 103 (September 2012) n° 2a.

²⁶ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 315-316, 337 & 340; Diana Poulton *John Dowland* (Faber 1972/R1982) [DowlandDP], pp. 112-118, 175-177 & 452-453; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 32-35, 58-59 & 71; Paul O'Dette 'Dowland's iPod: some possible models for John Dowland's lute fantasias' *Early Music* 41/2 (2013) pp. 306-316.

²⁷ Katalin Koltai 'A kaleidoscope of motives or conscious unity? A formal analysis of motivic development in John Dowland's chromatic lute fantasia Farewell' *LSAQ* 52/2-3 (2017), pp. 19-26.

²⁸ Note that JD1b is from a fragmentary source with many pages missing including the beginning of this fantasia and so it has been reconstructed from JD1(a).

²⁹ The upper octave of the first phrase is preceded (bar 53) and followed (bar 55) by the lower octave repeat.

³⁰ In the preface to *The First Booke of Songes* of 1597, see DowlandDP, p. 48.

³¹ JD3 is based on an ascending chromatic hexachord, as is the anonymous JD72 which also includes ascending mainly pentachords. See Diana Poulton 'Dowland Rehabilitated' *The Musical Times* 118 (1977) pp. 25-28, explains that 'The use of chromaticism, especially the chromatic fourth was associated with grief, and Dowland introduced chromaticism in many cases,

are the same in bars 5-11 in Pickeringe (3-6 in Mylius) but I have changed Pickeringe editorially to lengthen the c1 in bar 3 and consequently moved bar lines and then adjusted the rhythm in bar 11. Both sources have a6 at 46/3 (23/8), changed editorially to a5. Some variants in Mylius seem to be better readings: the bass notes in bars 102-103 (51) sound better; the second triplet in bar 114 (59) is a repeated a6 in Pickering but an ascending a6-[a6]-c6 in Mylius; Mylius uses quavers and Pickering semiquavers in bars 123-134 (68-79); the h1 is repeated in bar 127/1-4 (72/1-8) which matches the repeat of the first note of the chromatic run down elsewhere in the fantasia; Mylius continues the chromatic descent in bar 128/9 (73/13); Mylius is better in bar 146 (86/1-4); and in the final bars 152-155 (89-90), the two sources have the same tablature letters but the rhythm in Mylius works better. I have incorporated some of Mylius' readings as alterations to what seem like errors in Pickeringe found in *Lute News*. However, Mylius is corrupt in other places: he avoids the dissonance in bars 37 & 67 (19/1 & 34/1); in bars 39-42 (20-21), 55-56 (28) and 141-143 (83-84) he completely disregards the theme in the bass; and in bars 130 (75-76) he substitutes a different reading including a bar of 3 crotchets. A comparison of sources rewards close study and provides many surprises that deviate from the versions in DowlandCLM that we have come to know and accept through habit despite some now probably being errors.

Three appendices are related to Dowland fantasias. Two are from Mertel's *Hortus Musicalis* of 1615, App 11 using the theme of JD1, and App 12 follows two known Dowland fantasias both unascrbed in Mertel (DowlandCLM 6e & 2c) and includes characteristics of Dowland such as the final sequence similar to the end of *Semper Dowland Semper dolens* (DowlandCLM 9). However, Mertel's placing of it may only reflect his grouping of similar fantasias, and Dowland is probably not composer. App 13 is a toccata 'called the Morone' and includes passages reminiscent of JD1. One wonders if this is the sort of music Dowland heard in Italy that influenced his own style.³² The three sources are more-or-less concordant throughout but all have lacuna of unsatisfactory passages of a bar or two and so the source used has been modified with substitutions of better readings from the others.

App 11. Mertel 1615, pp. 226-228 (<i>Phantasia</i>) 83	92-93
App 12. Mertel 1615, pp. 211-212 (<i>Phantasia</i>) 71	94-95
App 13. F-Pn Rés.Vmd.29, f. 5r <i>Toccata detta il Morone</i>	113
I-PEas Sec.XVII (Doni), pp. 78-79 untitled	
NL-DHnmi Kluis A.20 (Siena), f. 70v <i>Fantasia</i>	

CALLENO CASTURAMI - CONTINUED

An introduction to the ballad tune known as *Caleno casturami* with two settings was in *Lute News* 125, to which several more are added here: a lute treble that is probably from a duet for which Stefan Lundgren wrote a ground, my lute transcription of Byrd's keyboard variations,³³ four cittern settings (one also transcribed for lute),³⁴ and a galliard titled *Busons nous (belle)* that has been claimed to quote the tune, but this seems to be at the very limit of a cognate source.³⁵

C1. IRL-Dtc 408/II, p. 85 <i>caleno</i>	<i>Lute News</i>
C2(a). J-Tn BM-4540-ne, sig. D2v <i>Callino</i> - cittern	<i>Lute News</i>
C2b. J-Tn BM-4540-ne, sig. D2v <i>Callino</i> - transcribed for lute	9
C3. GB-Cfm 168, p. 277 <i>Callino Casturame</i> / William Byrd	
- keyboard transcribed for lute	6-7

where he was setting words expressing sorrow.... Furthermore, the ascending chromatic line, as a receding motion, portrays the act of farewell very well.

³² The theme of JD1 also appears in bars 11-13 of *Fantasia Diomedis* in Besard *Thesaurus Harmonicus* 1603, ff. 24v-25r, edited in the tablature supplement for the Diomedes series part 5 in *Lute News* 97 (March 2011), n° 15.

³³ The upper, right hand, parts were transcribed down an octave keeping the lower, left hand, parts the same to fit within the compass of the lute. Then redundant notes were omitted and the whole was transcribed up a fourth from C to F.

³⁴ Also edited for a supplement of cittern settings of ballads for the *Lutezine* to *Lute News* 105 (April 2013).

³⁵ Sally Harper 'An Elizabethan Tune List from Llewenni Hall, North Wales' RMA Research Chronicle no 38 (2005) p. 68; Julia Craig-McFeely 'English Lute Manuscripts and Scribes, 1530-1630' (doctoral dissertation, University of Oxford, 1994) Appendix 1, who curiously suggests the title could indicate

= GB-Lbl Add.30485, ff. 96v-97r *calinoe: Mr Birds Calinoe*: [in a later hand: *Calino Castorame In the Virginal Book by Bird*] - keyboard

C4. GB-Cu Dd.4.23, f. 19r <i>Callino</i> [Thomas?] Robinson	7
C5a. GB-Cu Dd.4.23, f. 23v <i>Callino</i> - cittern	51
C5b. GB-Cu Dd.14.24, f. 9r <i>Callinoe</i> - cittern solo	51
C6i. GB-Cu Dd.3.18 f. 3: <i>Callinoe</i> - duet? treble	52-53
C6ii. ground reconstructed by Stefan Lundgren	53
C7. US-CAH 181 (Otley), ff. 6v-7r <i>Callino - verte folio recto 2 fol: ad hanc nota - 4v the rest of Callino / Loaros? same? -</i>	
f. 5r <i>Callino</i> : - <i>Calli[n]o</i> : [margin: the 2 pt. otherwise:] - cittern	54-55
C8. IRL-Dtc 410/I (Dallis), p. 79 <i>busons nous</i>	88
Phalèse & Bellère <i>Theatrum Musicum</i> 1568, f. 85v (and 1571, f. 120v)	
<i>Gailliarda Baisons nous belle</i> , Hove Florida 1610, f. 97r <i>Gailliard</i>	
Incomplete mixed consort setting: GB-Cu Dd.5.20, f. 3r <i>Callinoe</i> - bass viol; GB-Cu Dd.5.21, f. 10r <i>Callinoe</i> - recorder	

FIN DE GAILLARDE

The supplement to *Lute News* 125 included Daniel Bacheler's variations on the continental galliard known as Fin de Galliard, together with one of the continental cognates. Here are another fifteen cognates of essentially the same music.³⁶ The title Fin de Galliard is often used for the represa or final section of a suite of dances. The cognates here provide are many and varied and F7-9 were presumably arranged by Francisque, Besard and Vallet for their prints, and F12 is probably by one of the French court lutenists Charles or Jacques Edinthon, from the Scottish Haddington family.³⁷ The tablature in the Margaret Wemyss lute book for F15 is very corrupt and has been reconstructed based on Martin Eastwell's common time reconstruction played on his CD *Lady Maggie's Lilt: Music from the Lute Book of Lady Margaret Wemyss* (Music&Media MMC104, 2012), track 2. Note that F6, F13 and F15 are titled *cinq pas* or similar, referring to the five-step pattern of the galliard and a generic term for a variety of different galliards.

F1. S-B PB fil.172 (Per Brahes), f. 42v <i>Gailliarda</i>	95
= A-SPL KK 35, p. 37 <i>Fin de gailliard</i>	<i>Lute News</i>
F2. D-Hbusch w.s. (Herold), ff. 32v-33r <i>Gailliarda</i>	96
F3. GB-HAdolmetsch II.B.1, ff. 85v-86r <i>Fin de gailliard</i>	97
F4. I-PEas sec.XVII (Doni), pp. 84-85 <i>Gagliarda</i>	98
F5. I-Ra 1608, ³⁸ f. 28r untitled	99
F6. F-Pn Rés.Vmd.31, f. 47r <i>Cinq Passi</i>	99
F7. Francisque 1600 ff. 12r-12v <i>Fin de Gailliard</i>	100-101
F8. Besard 1603, ff. 110-111v <i>Gailliarda</i>	102-103
F9a. Vallet 1615, pp. 39-40 <i>Fin de gailliard A.9.</i> - CLFVal 32 ³⁹	104-106
F9b. GB-HAdolmetsch II.B.1, ff. 86v-89r <i>Fin de gailliard</i>	107-109
F10. GB-HAdolmetsch II.B.1, ff. 97v-98r <i>Gailliard</i>	106
F11. I-COc 1.1.20 (Raimondo), ff. 45r-45v <i>Gailliarda</i>	109
F12. S-Uu instr.mus.412, f. 21r <i>Fin des g(ailliard)</i>	110
(section heading: <i>Chansones de bedinton</i>)	
F13. A-KR L81, f. 149v ii <i>Cinq Baso</i>	110
F14. GB-Eu Laing III.487 (Rowllan), p. 15 untitled	111
F15. GB-En Dep.314/23 (Wemyss), ff. 22v-23r <i>Sinkapas</i>	111

John H. Robinson - May 2018⁴⁰



an arrangement by Antoine Busnois (1430-1492)!

³⁶ Cognates: Gervaise 1555, f. 6v *Fin de Gailliard* - instrumental ensemble à4; Vallet *Apollons soete Lier* 1642, part II, n° 34 *Fin de Gailliard* - à2. Different to D-Uu 239, ff. 31v-33r? *gailliard Fin de gailliard ou Cinq pas a Corde avallée* - mandora.

³⁷ Lute music ascribed to Charles or Jacques Edinthon/Haddington will be edited for a future *Lute News*.

³⁸ Thank you to Franco Pavan for a copy of the manuscript.

³⁹ Monique Rollin (ed.) *Oeuvres de Nicolas Vallet pour luth seul* vols. I & II (Paris, CNRS 1989).

⁴⁰ The hundred tablature supplements I have edited for *Lute News* 26 (April 1993) to 125 (May 2018) and the first 24 *Lutezines* includes 4,202 items of music on 4,045 pages, which is very nearly a piece of music every two days for 25 years! An index of the contents of the first 50 can be found at: <https://www.lutesociety.org/pages/index-of-tablature-supplements> and an index of the second 50 and then beyond is in preparation.

D1. Dulcyna - 7F A8B8

GB-Lam 603, f. 83v

1

7

12

D2. Daunce (Dulcina) - trans from keyboard A8B8

GB-Cfm 168, p. 311

1

7

12

C3. Callino Casturame William Byrd - trans from keyboard 6x8bars GB-Cfm 168, p. 311

1

1

7

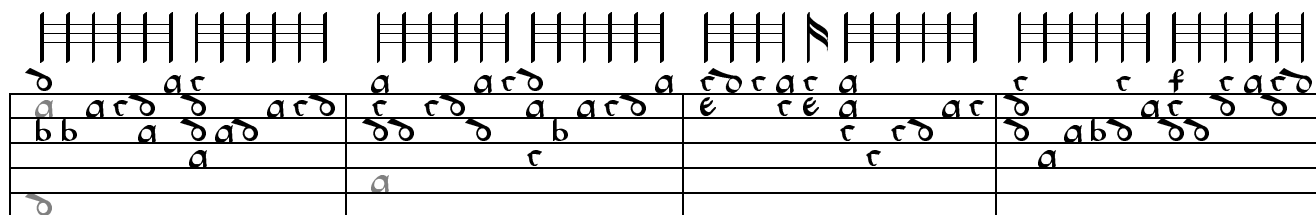
13

18

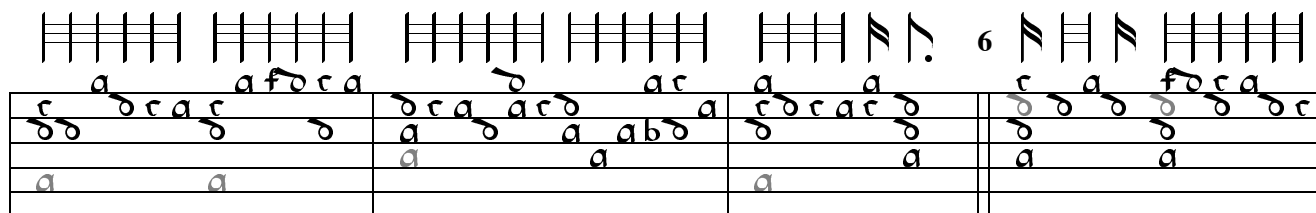
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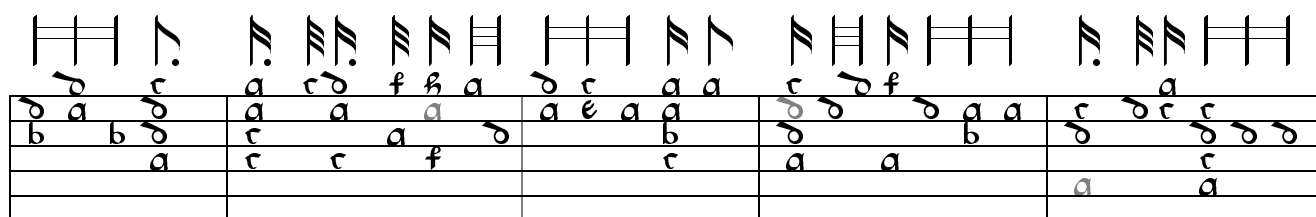
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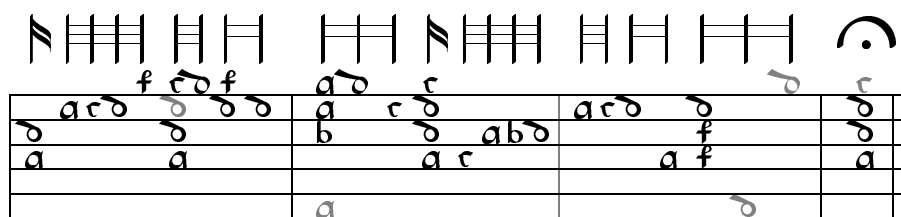
34



38



42



47

C4. Callino (Thomas) Robinson - cittern AB8

GB-Cu Dd.4.23, f. 19r



1



9

H4a. Deutscher Dantz Guet gesell du must wandern
 - Nachdantz - 7F AA8BB8-AA8BB8

D-W Guelf. 18.8 IV, ff. 17r-17v

8 a

14

21

27

32 a

39

47

53

59

H4b. Anfang dises dantz auf ein andere weiss - 7F A8

D-W Guelf. 18.8 IV, f. 17r

a a a

C2b. Callino - transcribed for lute from cittern AB4

J-Tn BM-4540-ne, sig. D2v

3 a a a

50

59

H4d. Gut gsell du must wandern - duet part? AA8B16

D-Sl G.I.4 I, f. 38r

1

8

16

25

Measures 1-6 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measures 7-11 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measures 12-15 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measures 16-19 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measures 20-22 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measures 23-27 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains rhythmic flags and stems. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measures are separated by vertical bar lines.

Measure 28 of the Balletto Alemano. The notation is in a single system with three staves. The top staff contains a single line of music with notes and rests. The middle staff contains a single line of music with notes and rests. The bottom staff contains a single line of music with notes and rests. The notes are labeled with letters 'a', 'c', 'e', 'f', 'b' and some have a dot above them. The measure is separated by a vertical bar line.

H4f. Untitled - A12B12

NL-Lu 1666, f. 497v

[illegible][illegible]

9

18

H4g. Gut gsell unndt ich mues wandern - A8B8

CZ-Pu XXIII.F.174, ff. 20r-20v

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notes are written in black ink.

c	c	a	c
d		d	
c		c	
a		a	

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notes are written in black ink.

d	a	d	c	d	a	c
d		d		d		d
c		a		c		a
a		a		a		a

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notes are written in black ink.

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

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notes are written in black ink.

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

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notes are written in black ink.

c	a	a
a	b	a
e		

6

12

H4h. Gudt gesell du must wandren - A8B4C4

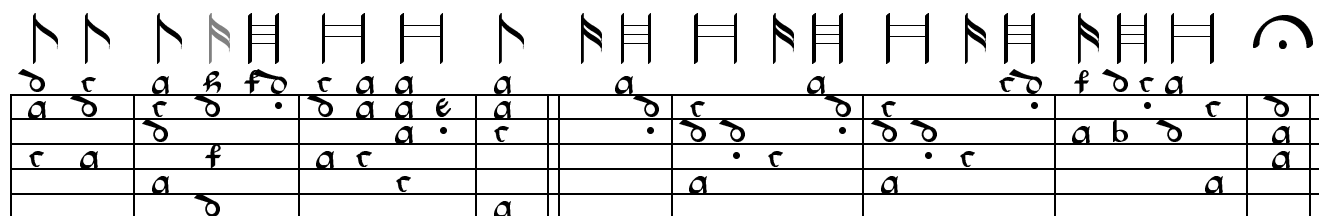
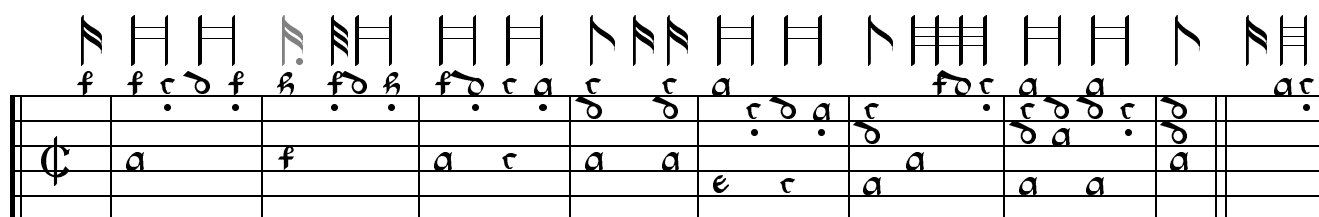
DK-Kk Thott 4o 841, f. 63v



9

H4i. Balletto detto Bizzarria d'Amore - 7F A8B4C4

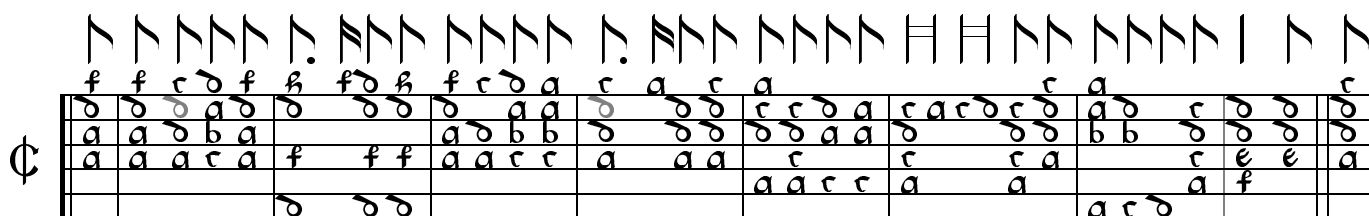
Negri 1602, p. 255



9

H4j. (Polnischer) Tantz - AB8

Waissel 1591 E3v ii



9

H4k. Almande Regine Sweden - A8B8

NL-Lu 1666, f. 497r

First system of musical notation for H4k. Almande Regine Sweden - A8B8. The notation is written on a treble and bass staff with a common time signature. The first system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the first system.

Second system of musical notation for H4k. Almande Regine Sweden - A8B8. The notation is written on a treble and bass staff. The second system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the second system.

Third system of musical notation for H4k. Almande Regine Sweden - A8B8. The notation is written on a treble and bass staff. The third system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the third system.

H4l. Untitled - A8B8

NL-Lu 1666, f. 497r

First system of musical notation for H4l. Untitled - A8B8. The notation is written on a treble and bass staff with a common time signature. The first system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the first system.

Second system of musical notation for H4l. Untitled - A8B8. The notation is written on a treble and bass staff. The second system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the second system.

Third system of musical notation for H4l. Untitled - A8B8. The notation is written on a treble and bass staff. The third system contains 12 measures of music, including various rhythmic values and rests. A repeat sign is present at the end of the third system.

H4m. Balletto Arpeggiato - 9C AA8B11

I-PESc b.10, f. 24v

Measures 1-8 of H4m. Balletto Arpeggiato. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

Measures 9-14 of H4m. Balletto Arpeggiato. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

Measures 15-21 of H4m. Balletto Arpeggiato. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

Measures 22-28 of H4m. Balletto Arpeggiato. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

H4n. Dantz - Nachdantz - AAB8x2

CH-Bu F-IX.70, p. 278 ii

Measures 1-7 of H4n. Dantz - Nachdantz. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

Measures 8-14 of H4n. Dantz - Nachdantz. The notation is in a single system with a treble clef and a common time signature. It features a series of arpeggiated chords, each represented by a vertical line with a flag. The notes are written in a simplified, stylized manner, with some notes having a 'c' or 'a' above them. The system ends with a double bar line and a repeat sign.

15

15

22

22

28

28

34

34

42

42

50

50

App 1. Galliarde - AA13B13B18 7F9D10C

CZ-P_{nm} G.IV.18, ff. 17v-18r

3

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

[illegible]

8

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

15

[illegible]

22

𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗
 a a c e f e

𐀘	a		e	b	a	a	a	c
𐀙		r	a	f		r	a	r
	a	r	a	r				
		r			a		b	a
r	b	a			a		e	d

 //a

29

37

H H H H H H H H H H H H H H H H H H H H H H

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

44

51

51

App 2. Chromatica Corrente - A14B21C14 7F8Ef9D10C11Bf

Castaldi 1622, p. 61

21

11

21

31

41

App 3. Tastegiata - 7F8Ef9D10C13G

Gianoncelli 1650, p. 17

1

6 7 7 7

11

16 7 8 9 9 10 9 9 13

App 4. Corrente Chromatica detta la Bernardella - 7F A21B20

Melii II 1614, p. 24

a

12 a

22

22

32

32

App 5. Corrente (Septi)ma - chitarrone 7F10C A16B16

Kapsberger 1640, p. 48

9

9

16

16

25

25

1

♯ ♯ ♯ ♯ H H H H ♯ ♯ ♯ H H H H H H H H H H H H

a				c	a	b	c	c	f	e	f	g
a	dca		a	c	e	a	d d	c	e f		g f	
c				c	d	e	f	d	c	d d	e f	a
c		c	a b c a	c	a	e		e				
	c	e	c	e	c	e	c					
a	e f g		a									

B f e	c c	a			a
B a r	d r	e a d c a			a r d e
r	f e	f d	d c a	r d	a r d a
G r d	e		b	r r a b r	e r a
		c a	b r	a e	
		e			r

[illegible]

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

H H H H H H H H H H H H H H H H

a a c a c a a

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

 $\frac{1}{a}$

JD1b. (Fantasia John Dowland) - 7D

B-Bc 26.369, pp. 37-38 & 33

1

8

14

20

26

32

37

41

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

41

46

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

46

51

e c	g h h g	c c c	a c	a	e c f e a c
a	a g e g	e a	c	a e	a e a
a	e e	c c c	e a c	a	a c b c b c b
		c	e a	a	a a

51

56

h a f e a c	k h f e c a c	a	a c e f c
c a	c a	a	c a a
c c b	c b	c b	c b
c	a e c	a a	a a a e c

56

61

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

61

65

a	a c e c	a	a c e c a a c e c
c c	c	a	a
a			

65

68

e a c e c	a c a a c e c e a	c a c e c a	a	a a
e	e c e c e c a	e	a a c e c e a c a c e	e c
	a			
a	c	e	a	

68

71

74

79

89

92

1


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

8

14

[illegible]

20

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

26

a	a	ar	ea	ea	e	r	ar	r	a	a	ere	re	a	re	e
a	a	ar	ea	f	a	a	a	a	r				a	r	e
b	e								e				r	a	r
r														a	r
														a	r

32

[illegible]

36

40

45

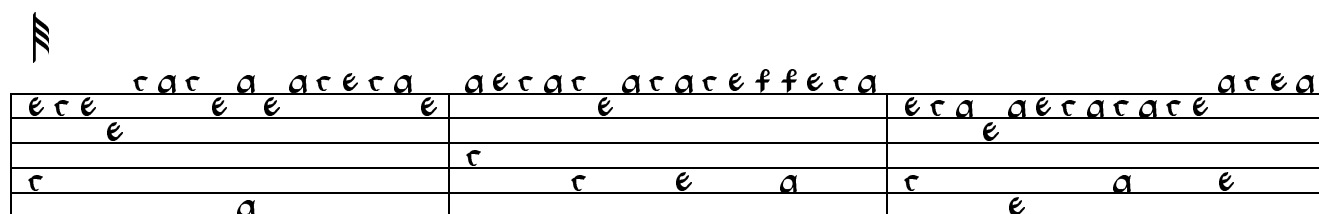
50

55

60

64

67



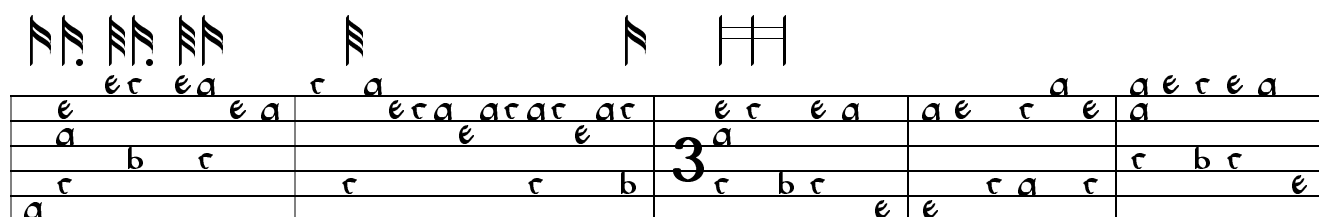
 cac a acera aecar acareffera area

70




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

73



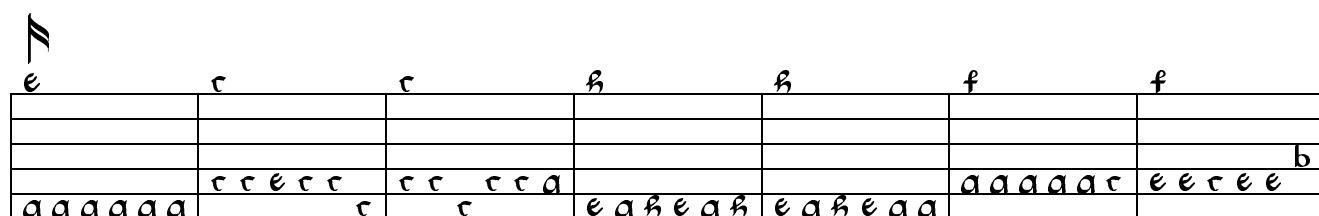
 e r e a c a e r e a a e r e a

78



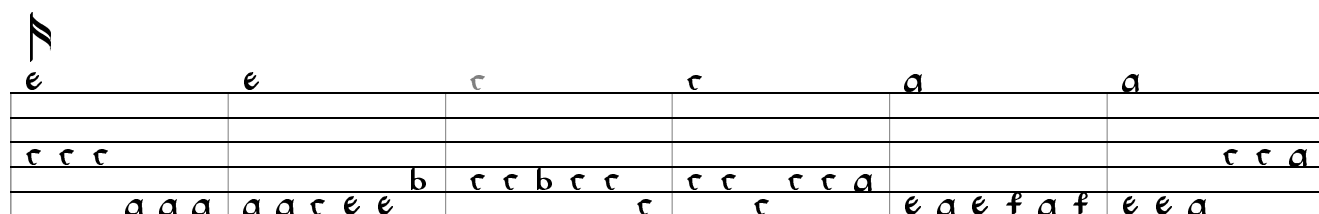
 a e c f e f a a f a r a c r e a r e a e

83



 e c c h h f f

89



 e e c a a

96



 a a c c a a c c a a c c a a c c a a

102

1

8

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32

37

41

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

46

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

51

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

56

h a f	e a c	k h f	e r e c	a	a c e f c
c a	b	c a	c b	c a	c b
c	a e f c	a a	a a	a a	a e c

61

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

65

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

68

e a c e c	a c a a c e c e a	c a c e c a	a	a a c e c e a c a c e	e c
	e	e r e r e	e c a	e	
a	c	e	a	a	

acac a acera aecar arareafera area

71

fecfefefefefefefere

74

ea a e a r a e r a e a e r e a

79

ae rfe fa af ar a r e e a r e r a e

e r h h f f

e e r c r a a r c r a

89

aa r r a a r r a r a r a r a r a r a r a

92

1

8

14

c e f f e c a c e f g g f e c a c e f g f

20

26

32

The image shows a musical score for the song "The Rose Tree". It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The score is divided into three measures. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", and the third measure contains "The Rose Tree". The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.

Vocal Part:

Measure 1: The Rose Tree
 Measure 2: The Rose Tree
 Measure 3: The Rose Tree

Piano Part:

Measure 1: The Rose Tree
 Measure 2: The Rose Tree
 Measure 3: The Rose Tree

37

41

46

51

56

61

65

68

acac a acera aecac acateafeca area

71

fecfefefere e c e a c f e f c

74

e e c e a c a e c a a c e a a e c e a

79

a e c f e f a a f a c a c e e a c e c a a e

e c c h h f f

e e c c a c a a

89

a a a a a a a a a a a a a a a a a a

92

[illegible]

1

8

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

14

[illegible]

20

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

26

[illegible]

32

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

37

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70

1

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37

41

a a a	e a c e	c	k k k k e	f k	f c	e f e	f	e c	g k k g	c c	c c c
a	e a	c	a		c	c c	a	a	g k k g	c	a
e	c	e	a	e a	c	e	a	a	g k g	e b	c

46

e a a	k k k e a a	a a	a	a a	a	a f a c a f a	c e f c e
a	c	c	c	c	c	c	c
c	c	e a	a	a	a	a	a c e c e

51

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

56

k a f e a c	a k k f e c a c	a	c e f c
c a	c a	c a	c a
c b	c b	c b	c b
e c	a e c	a c	a e c

61

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

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

e a c e c	c a a c e c e a c a c e c a	a	a a
e f	e	a c e e c a a a c e c e a	c a c e e c
a	c	e	a e

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

e e r e a	r a		a	a e r e	a	a e r e	a	a e r e	a
a	e a	e r a a r e r a r	e r e a	a					
r b r		e e a	3						
		r r b		r b r		r a r			
a				e e					

78

[illegible]

83

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

89

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first six measures, and the second system contains the remaining five measures. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes.

Measure	Musical Notation	Lyrics
1	e	
2	e	
3	c	
4	c	
5	a	
6	a	
7	c c c	
8	b c c b c c	
9	c c c c a	
10	a a a	
11	e e a	
12	e e a	
13	c c c c a	
14	a a a	
15	e e a	

96

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 3/4 time and consists of 16 measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a steady rhythm with a mix of eighth and quarter notes. The score ends with a double bar line and repeat signs.

102

c	a	c	c	c	a	e	e	a	c	a	a
a e c	e c e er	era areare	f e f e f e f e r e	a	a	a	a	a	b	b	
b	a	e									
r e b	c b c	c a e	c						c e		

45

53

1

7

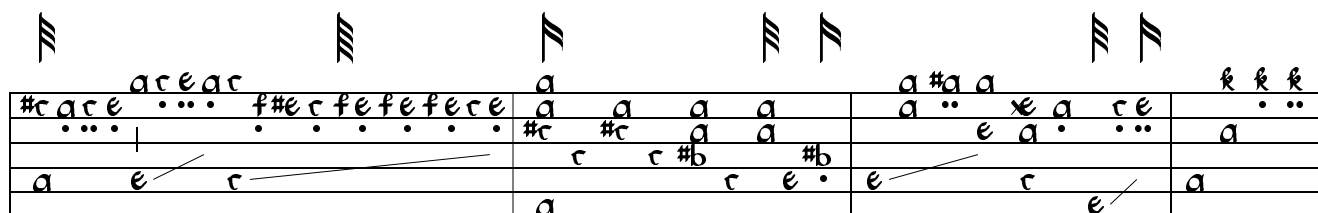
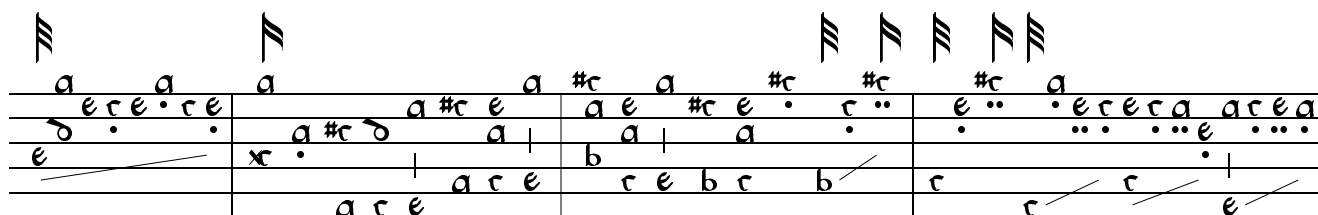
12

17

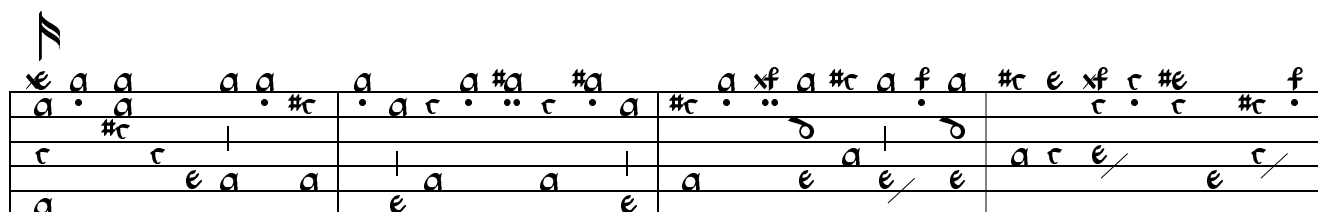
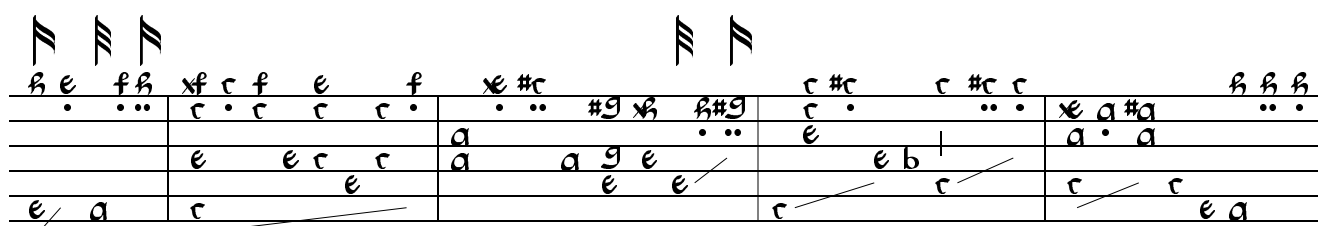
22

26

31



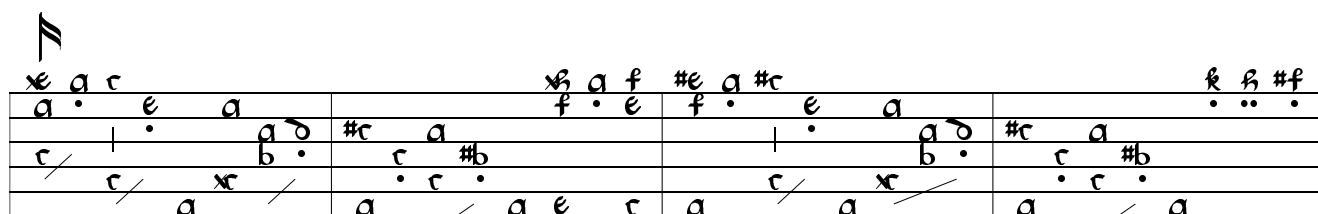
39



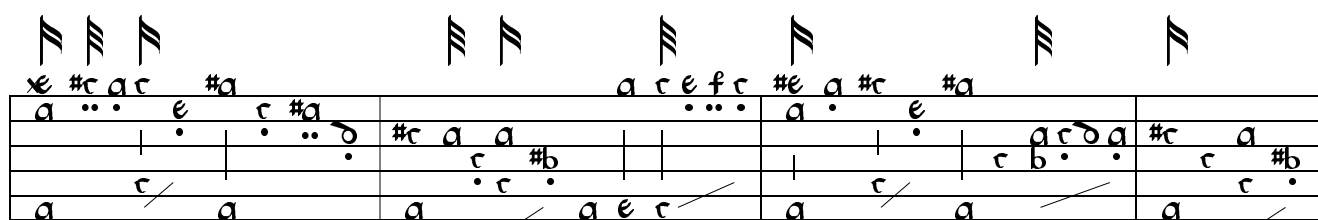
47



51



55



59

[illegible]

66

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The score is divided into three measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second measure contains the notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The third measure contains the notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of a single note G3 in the first measure, a single note G3 in the second measure, and a single note G3 in the third measure.

69

[illegible]

$f e c f e f e f e f e f e f e c e$		$a a a a e$		
$\cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot$	$\sharp c a \sharp c a$	$c b c \mid \cdot$	$\sharp d c d a \sharp c$	
	$c b c c \sharp b$	$c b c \mid c \mid$	$e d e \cdot a \sharp c$	
c	$c \cdot$		$e \cdot$	
	a	a	c	

74

[illegible]

78

[illegible]

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: F4 (quarter), E4 (quarter), E4 (quarter), C4 (half), C4 (half), A3 (half), A3 (half). Below the staff, the lyrics 'The Rose Tree' are written in a stylized font. The notes are connected to the lyrics by lines: F to 'The', E to 'Rose', E to 'Tree', C to 'The', C to 'Rose', A to 'Tree', and A to 'The'.

A musical score for the song 'The Rose Tree'. The score is written on five staves. The first staff is a vocal line with lyrics 'a a' and 'a a' above it. The second staff is a vocal line with lyrics 'a a' above it. The third staff is a vocal line with lyrics 'a a' above it. The fourth staff is a vocal line with lyrics 'a a' above it. The fifth staff is a vocal line with lyrics 'a a' above it. The score is divided into three measures. The first measure contains the first two staves. The second measure contains the third and fourth staves. The third measure contains the fifth staff. The score is written in a simple, folk-like style with a key signature of one flat and a common time signature.

GB-Cu Dd.4.23, f. 23v & GB-Cu Dd.14.24, f. 9r


[illegible]


π	ν	$\sigma\sigma$
\mathcal{L}	ρ	
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	ρ	
π	ν	$\sigma\sigma$
\mathcal{L}	σ	$\rho\rho$
π	ρ	$\sigma\sigma$
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	σ	
π	ν	$\sigma\sigma$
\mathcal{L}	σ	
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	ρ	
π	ρ	
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	ρ	
π	ρ	
\mathcal{L}	σ	$\rho\rho$
π	ρ	$\sigma\sigma$
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	ρ	
π	ρ	$\sigma\sigma$
\mathcal{L}	σ	$\rho\rho$
\mathcal{L}	ν	$\sigma\sigma$
π	σ	
\mathcal{L}	ν	$\sigma\sigma$
\mathcal{L}	ρ	
π	ρ	
\mathcal{L}	σ	$\rho\rho$
\mathcal{L}	ν	$\sigma\sigma$
π	σ	


7

The musical score for 'The Rose Tree' is presented on a grand staff with three systems. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with a 'p' for piano. The score is written in a style that is both educational and aesthetically pleasing, with a clear and legible font.

13

1 



3 

1

Handwritten musical notation on a staff, including notes, rests, and accidentals. Below the staff, the notes are transcribed into a sequence of letters and symbols: a, a, c, a, c, e, f, e#, b, e, a, c, a, a, f#, e, f, a#, c, a, c#, d, c, a, c#, c, b#, b.

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

5



$\text{G } \text{G}\flat\text{G}\text{G}\sharp \text{B } \text{f}\text{f}\text{f}\text{f}\sharp \text{B}\text{f } \text{e}\sharp \text{B}\text{e}\text{e}\sharp \text{f}\text{e } \text{f}\sharp \text{a}\text{c}\text{a}\sharp \text{a } \text{f}\text{e}\text{f}\text{B}\text{f}\text{a}\text{a}\text{c}\text{a}\sharp$

$\text{G } \text{G}\flat\text{G}\text{G}\sharp \text{B } \text{f}\text{f}\text{f}\text{f}\sharp \text{B}\text{f } \text{e}\sharp \text{B}\text{e}\text{e}\sharp \text{f}\text{e } \text{f}\sharp \text{a}\text{c}\text{a}\sharp \text{a } \text{f}\text{e}\text{f}\text{B}\text{f}\text{a}\text{a}\text{c}\text{a}\sharp$					
$\text{G } \text{G}\flat\text{G}\text{G}\sharp \text{B } \text{f}\text{f}\text{f}\text{f}\sharp \text{B}\text{f } \text{e}\sharp \text{B}\text{e}\text{e}\sharp \text{f}\text{e } \text{f}\sharp \text{a}\text{c}\text{a}\sharp \text{a } \text{f}\text{e}\text{f}\text{B}\text{f}\text{a}\text{a}\text{c}\text{a}\sharp$					

12

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and beams, with some stems having dots above them. The notation is organized into measures by vertical bar lines. The first measure contains four groups of stems, the second contains four groups, the third contains four groups, the fourth contains four groups, and the fifth contains four groups. The notation is a form of musical shorthand.

18

27

Handwritten musical notation for exercise 27. The notation is written on a five-line staff with a treble clef. The key signature has one sharp (F#). The time signature is 4/4. The melody is written in eighth and sixteenth notes, with some beamed sixteenth notes. The bass line is written in whole and half notes. The score is divided into four measures by bar lines.

--	--	--	--

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and flags, with some stems having dots or crosses at the top. Below the staff, there are several lines of text, including a sequence of letters (a, c, e, f, h, k, g, h#, c, a#, a#, c, a, f, h, a, f, e, a, a, a, c, e, f, a, c, a) and a sequence of symbols (δ, a, c#, a, δ, ., h, ., c, cδ, ., f, ., a, ., f, ., a, ., cδ, ., cδ, ., ., ., δ, c, .).

Musical notation for Exercise 6, consisting of two staves. The first staff contains notes with various accidentals (sharps, flats, naturals) and rests. The second staff contains corresponding note heads and stems without accidentals.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines (beams) connecting them. The notes are labeled with letters: e, ef, f, e, f, e, c, a, f, e, c, a, a, a, a, c, a, h, r, e, f, e, c, a, a, c, a, d, a, d, a, d, a, d. The notation is written in a cursive, handwritten style.

[illegible]

1

C7. Callino - cittern AB8x8+B8

US-CA Mus.181, ff. 6v-7r, 4v, 5r

1

2 2f 3B 4i 3B 4i 4i 3B 4f 3e 4f 4f 4f 2i 1B

3

a 1e 1f 1f 1f 1f 1f 1f 1c 3e 4f 3e 1c 1c 1c a a a

a a a f 3B f a c 3e 4f 3e 1c 2e c c a a a

a a a f f c c 2e c a a a

1

2f 2f 2f 4B 2f 2e 2e 2e 4f 2e 2c 3e 2e f B i B i l i B B

1e 1e 1e 3B 3B 3B a a a a 1c a a a e f B i B i l i B B

3B 3B 3B a a a a 1c a a a a 1b a a a a

11

f e f e f B i l l i B c e f f B f d d d f B

c e f e c e a a f e e B B a a a

c e f e c e a a f e e B B a a a

21

i f d d c d f d d f d e f

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

f B a a a b a c a r e f f e r e e d c

31

B i l l l B c d f f f c a r d d d f d c d d c d f d

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

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

41

d f d e f e f i B i l l l l i B

a c a r d c a c a r e f f e r e e i B i l l l l i B

a c a r d c a c a r e f f e r e e i B i l l l l i B

50

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

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

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

59

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

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

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

69

80

d f h l i n l f f l h f

a a n c e f c e c a e

91

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

a a h e a a a a b a

101

f ff f e e e f d f h i l h a c d f c d c d f h i

c c c c c c c c c c c c c c

110

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

a a a a a a a a a a a a a a

119

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

c c c c c c c c c c c c c c

129

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

a a a a a a a a a a a a a a

1

6

10

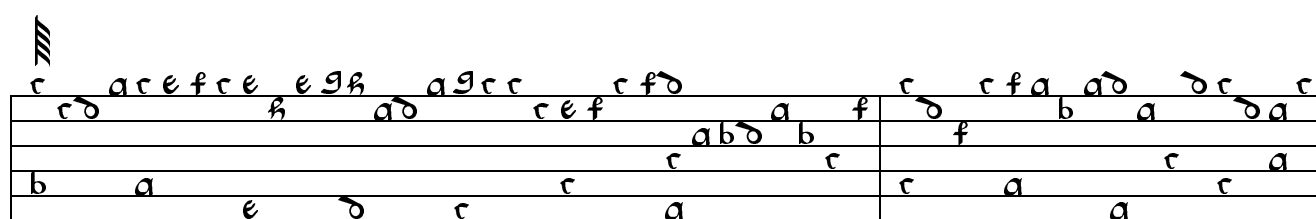
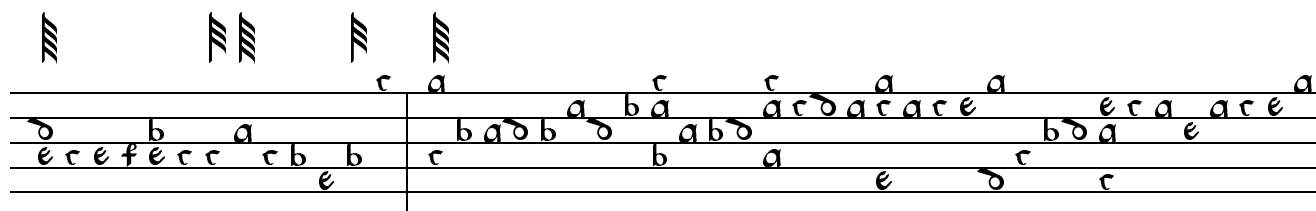
14

18

28



30

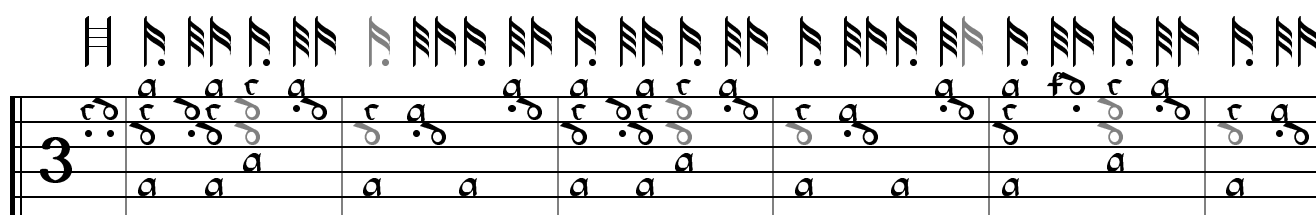


33



App 7. Fiorentina

I-Las 774, f. 11v



1

11

19

27

35

46

55

[illegible]

59

[illegible]

62

65

68

App 8. Balletto del S(erenissi)mo Alberto

CZ-Pnm IV.G.8, ff. 86v-87r

a

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and beams, with some stems having a small hook or flag. The notation is written in black ink on a white background.

a

6

1

6

10

14

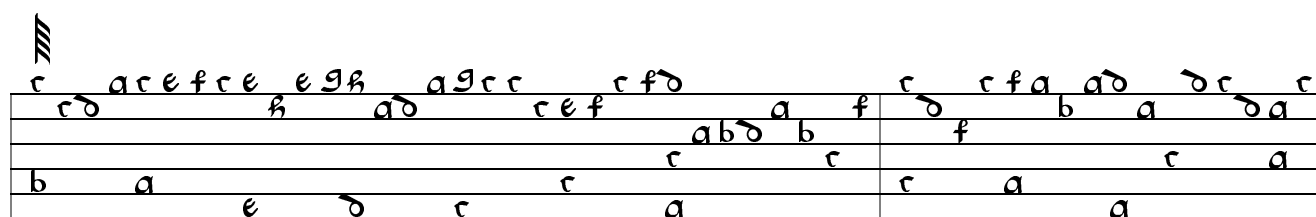
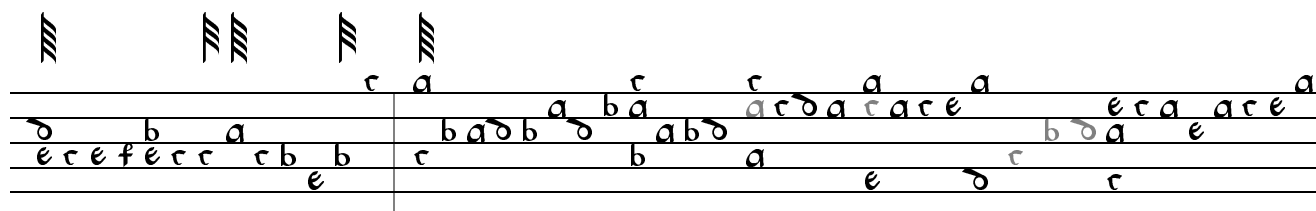
18

28

28



30



33



App 9. Calata

D-Ngm 33741 II, f. 3v



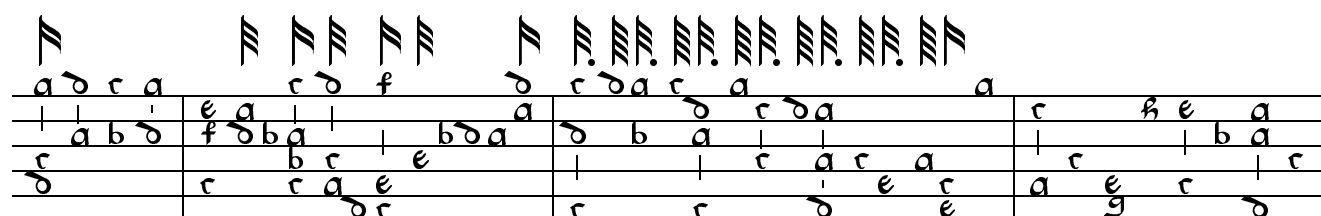
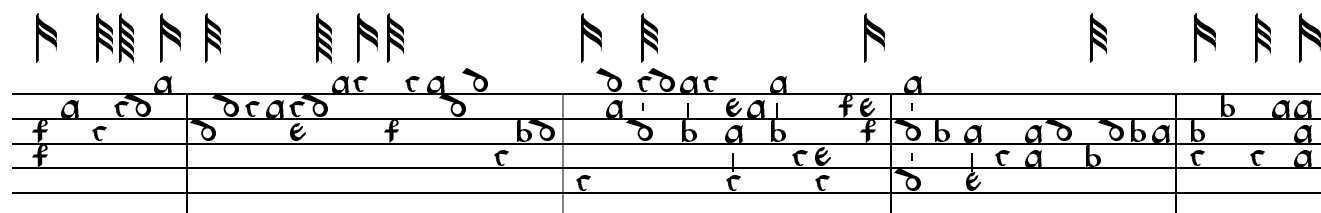
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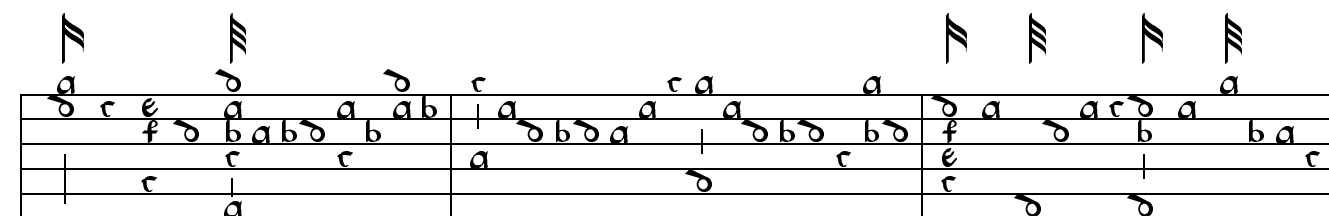
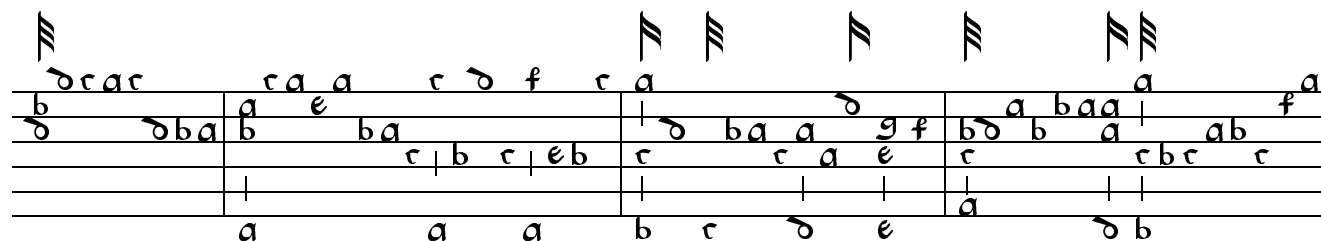
9



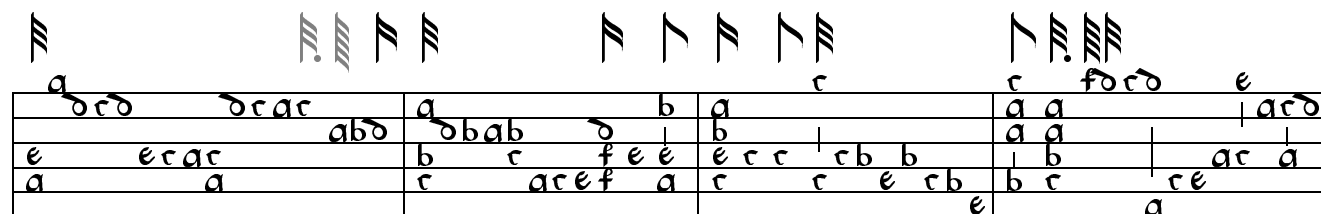
1



14



21 a



24

28

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

28

32

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

32

35

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

35

39

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

39

43

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

43

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

50

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth rests), accidentals (sharps, flats, naturals), and dynamic markings (f, g, h). The system is divided into four measures by vertical bar lines.

50

1

14

21

24

28

32

35

39

43

48

50

JD3d. Fantasia - 7F8D

Fuhrmann 1615, pp. 18-19

[illegible]

1

[illegible][illegible]

			
c c c d e f g h hf f fd c d a d	a b c a a a a f f d a hf f i f e r e a a ba		
cb b abd h i e			
a er c c e e f e c c			

14

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

[illegible]21 *a*[illegible]

24



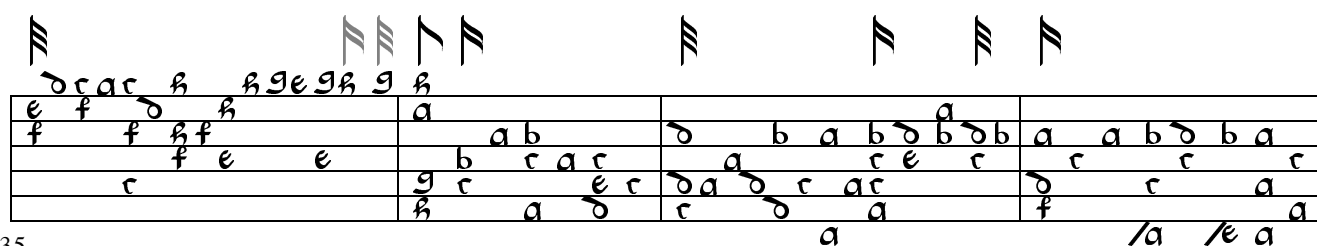
First system of musical notation, measures 28-31. It features a treble and bass staff with various notes, rests, and dynamic markings (f, g, h, e, c, a, b, d, r). The notation includes many slurs and ties, indicating complex melodic lines.

28



Second system of musical notation, measures 32-35. It continues the melodic development with various note values and rests. The notation is dense with many slurs and ties.

32



Third system of musical notation, measures 36-39. It features a treble and bass staff with various notes, rests, and dynamic markings (f, g, h, e, c, a, b, d, r). The notation includes many slurs and ties, indicating complex melodic lines.

35



Fourth system of musical notation, measures 40-43. It continues the melodic development with various note values and rests. The notation is dense with many slurs and ties.

39



Fifth system of musical notation, measures 44-47. It features a treble and bass staff with various notes, rests, and dynamic markings (f, g, h, e, c, a, b, d, r). The notation includes many slurs and ties, indicating complex melodic lines.

43



Sixth system of musical notation, measures 48-51. It continues the melodic development with various note values and rests. The notation is dense with many slurs and ties.



Seventh system of musical notation, measures 52-55. It features a treble and bass staff with various notes, rests, and dynamic markings (f, g, h, e, c, a, b, d, r). The notation includes many slurs and ties, indicating complex melodic lines.

50

[illegible]

1

[illegible][illegible]

14

The Rose Tree

G major

3/4

G A B A G F# E D

C D E F# G A B A G

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

G

G D

G D

[illegible]

21 /a

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

24

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

28

G A B C	D E F G
c a b a d	c c c a e a
c r c b c e a	c a c e
a d c d	e c d

32

35

[illegible]

39

12 $\frac{1}{a}$ $a \frac{1}{a}$

43

[illegible][illegible]

50

1

7

13

19

25

30

34

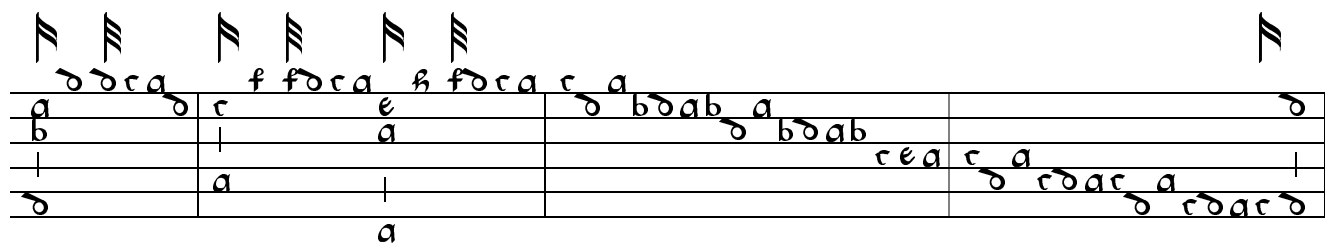
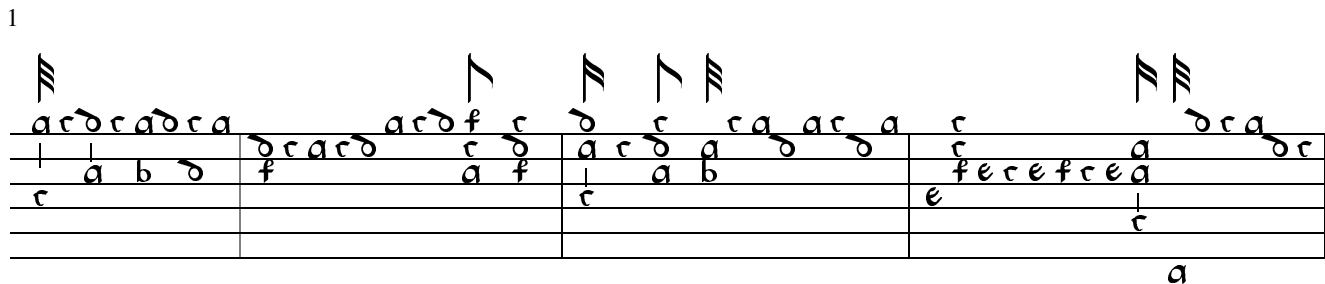
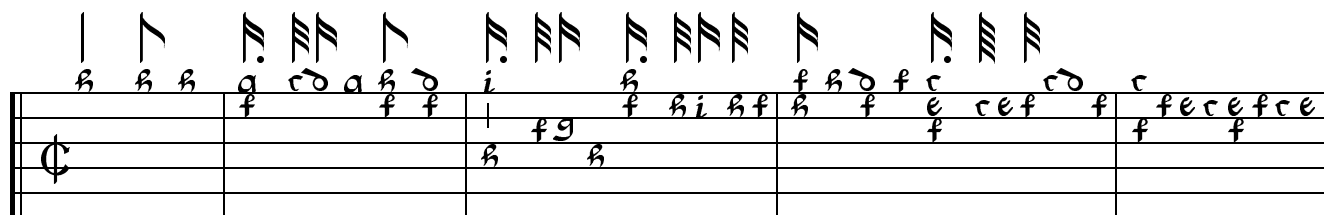
39

43

50

App 10. Untitled - 7F 2x4bars

D-BAU 13.4o.85, p. 51



26

Musical notation for measures 26-30. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.

Musical notation for measures 31-35. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.

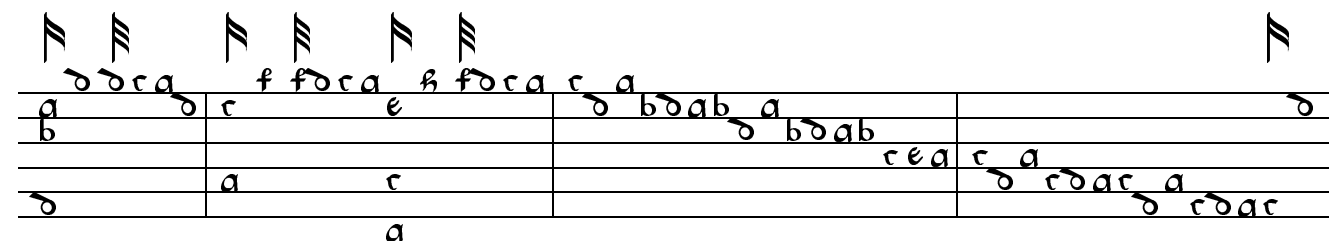
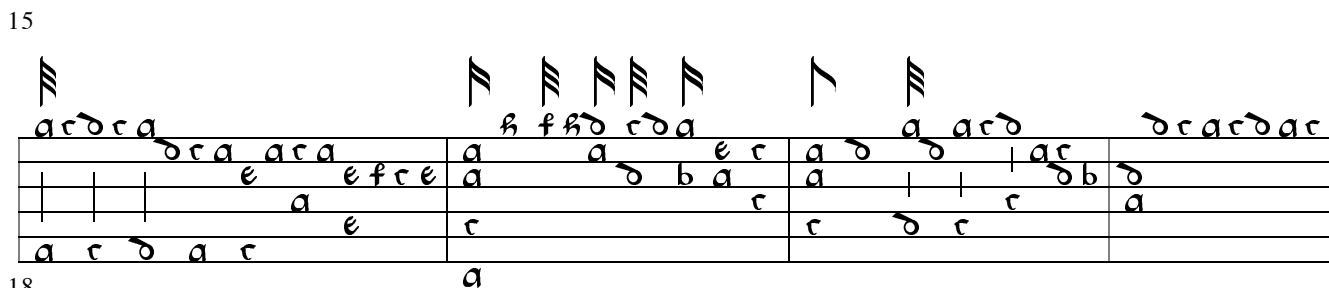
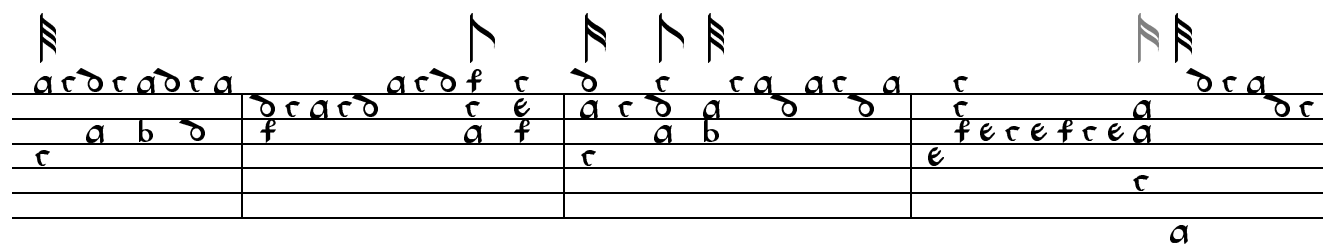
Musical notation for measures 36-40. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.

39

Musical notation for measures 41-45. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.

Musical notation for measures 46-50. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.

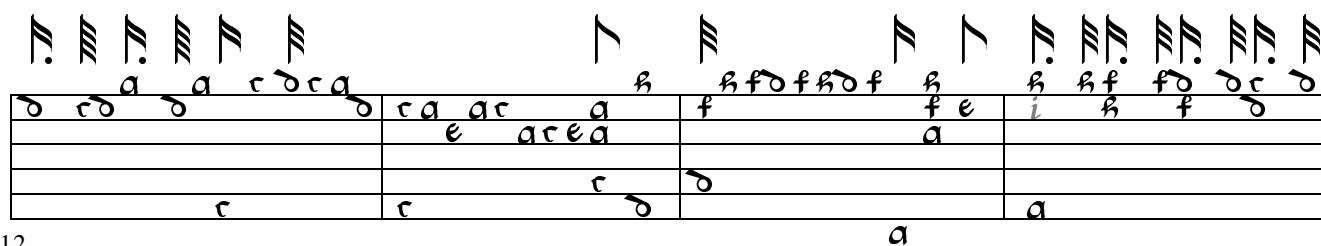
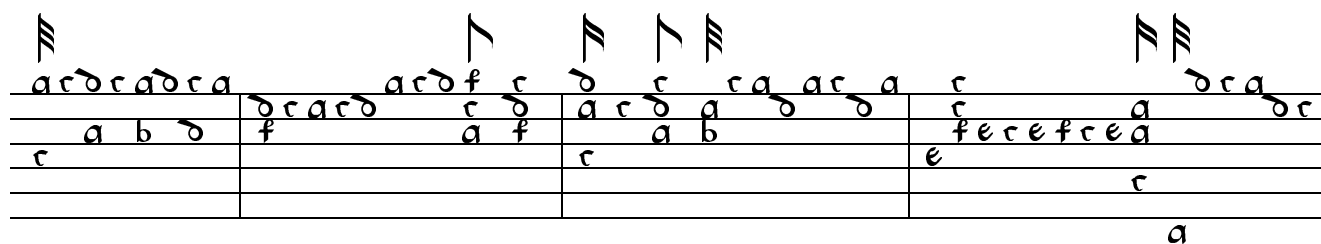
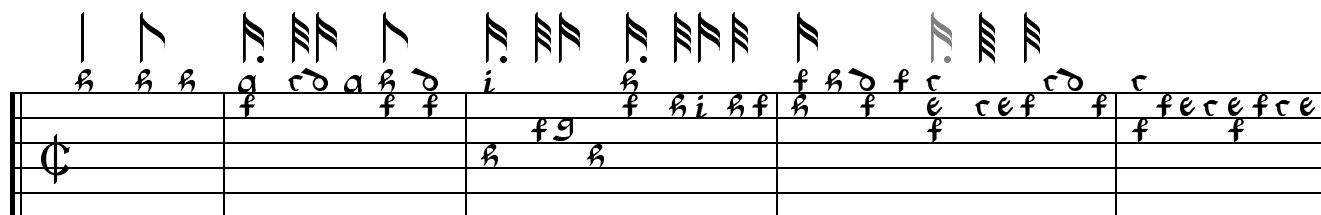
Musical notation for measures 51-55. The system consists of four staves. Above the staves are various musical symbols, including eighth notes, sixteenth notes, and rests, along with letter-based notation (a, b, c, e, f) indicating pitch or rhythm. The notation is complex, with many notes and rests interspersed with letters.



25

25

38



26

26 27 28 29

30

30 31 32 33

35

34 35 36 37

38 39 40 41

42 43 44 45

46 47 48 49

1

10

17

29

35

42

54

64

71

77

83

1

a

9

a

a

a

a

22

26

31

JD7b. Fantasia Gregorij Houuet - 7D

D-D1 1.V.8, ff. 43v-44r

1

1

		
<i>d</i>	<i>d</i>	<i>d f d d c c a</i>
<i>a a c a a c</i>	<i>d b a a</i>	<i>f e c e f e a a b a</i>
<i>a b d b a b d</i>	<i>d b b</i>	<i>a a a b d</i>
<i>c</i>		<i>c</i>
<i>a</i>		

5

a		c c	c	d a c d	e	f f e f	e	f	a	b a c b	a c f	f	e	d	c
ba abd	f	e	f	f e f	e	f	a					f	f e		abd acd
	c			e			a	c b		c	b	c		c	
												c			c

8

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes notes, rests, and dynamic markings (f, f) with various accidentals and slurs. The piece is in 3/4 time and consists of 12 measures.

B	f	f d d a
c f d c	c f e f d b a	b ab a d r a
		e c a ca d
		b b b b b b b b
e f e f e c	e c e c c	a c b c b
B B		d a d c e
		c e c d c

27

30

43

47

54

54

57

57

66

66

73

73

78

78

JD7c. A Fancy Jo(hn) Dow(land) - 7D

GB-Cu Dd.9.33, ff. 6v-7v

1

5

8

27

30

34

39

50

The Rose Tree

♩

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

♩

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

♩

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

♩

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

The image shows a musical score for the song "The Rose Tree". It is written for a three-part vocal setting (Soprano, Alto, and Tenor/Bass) and includes piano accompaniment. The score is in 3/4 time and consists of three measures. The first measure features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with the lyrics "The Rose Tree" underneath. The piano accompaniment is written on a grand staff (treble and bass clefs). The second measure features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with the lyrics "The Rose Tree" underneath. The piano accompaniment is written on a grand staff (treble and bass clefs). The third measure features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with the lyrics "The Rose Tree" underneath. The piano accompaniment is written on a grand staff (treble and bass clefs).

[illegible][illegible][illegible][illegible]

72

1

9

15

22

27

1

6

11

16

25

29

33

37

40

44

48

52

55

61

66

70

73

76

81

86

1

[illegible]

9

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

17

e	a	f e g .	f e f	. r e .	f e .	r r	a			a . e	
a	r	r			f	d . r	r d	d r		a r a a	
r a	e				r		r e b	e r . r		. b	
e r a	a							e		r	

25

C E A	A C E F C E A C A	A C E F C E A C A	A C E F C E A C A	A C E F C E A C A	A C E F C E A C A
A	E F C	E F C	E F C	E F C	E F C
E	A	A	A	A	A
B C	C E B	C E B	C E B	C E B	C E B
E	C	C	C	C	C

34

40

[illegible]

48

56

64

70

79

88

97

105



57

64

70

F1. Fin de Gailliarde - 7F10C 4x4bars

S-B PB fil.172, f. 42v

1

7

13

1

8

13

18

22

28

33

1

3

9

15

21

27

31

F4. Gagliarda - 7F10C 11x4bars

I-PEas sec.XVII, pp. 84-85

1 a a

8 a a 10 a

15

21 a

27 10

33 a

39 10 a

F5. Untitled - 7F 4x4bars

I-Ra 1608, f. 28r

1

8

14

F6. Cinq Passi - 7F 4x4bars

F-Pn Res.Vmd.31, f. 47r

1

9

F7. Fin de Gaillarde - 7F9C 16x4bars

Francisque 1600, ff. 12r-12v

1

7

12

18

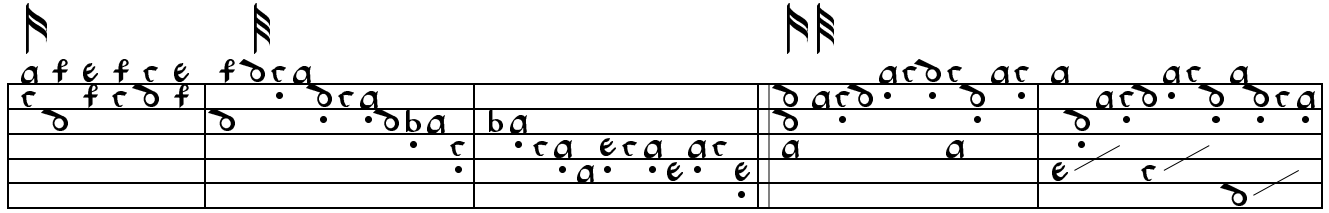
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30

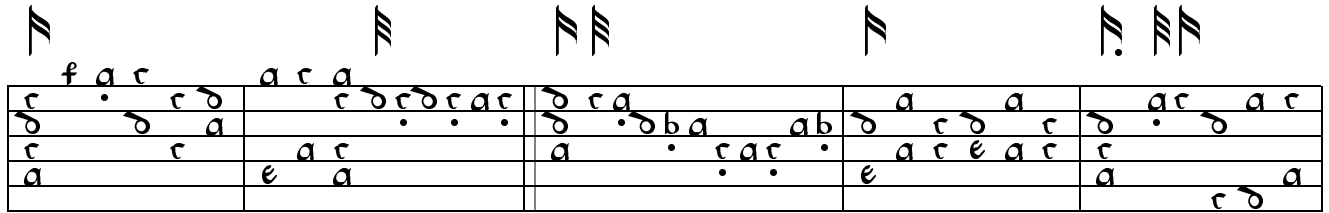
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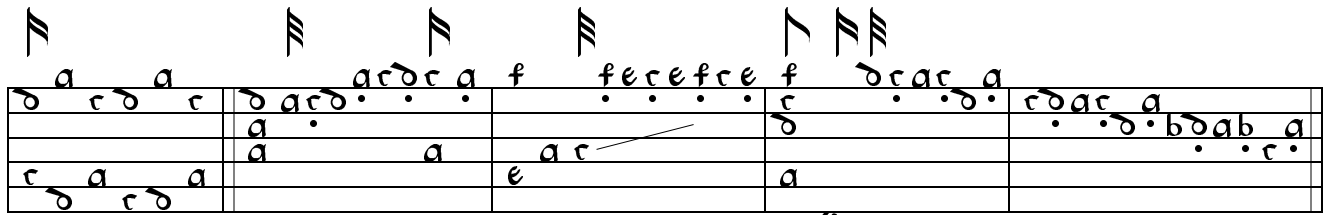
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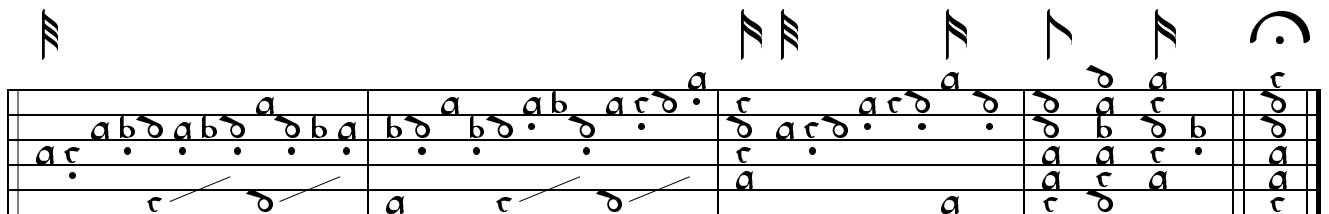
46



51



56



61

F8. Galliarda - 7F8C 17x4bars

Besard 1603, ff. 110v-111r

1 a a

9 a a /a

17 a

23 a

28 a /a

33 a /a a

38 a a

43

43

49

49

54

54

60

60

64

64

F9a. Fin de Galliard

Vallet 1615, pp. 39-40

1

7

13

19

23

27

32

System 37: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '37' at the beginning.

37 a

System 42: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '42' at the beginning.

42 a

System 47: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '47' at the beginning.

47 a

System 51: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '51' at the beginning.

51 //a a

System 56: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '56' at the beginning.

56 a //a

System 60: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '60' at the beginning.

60 a //a

System 64: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '64' at the beginning.

64 a

68

73

F10. Galliarde - 7F10C 6x4bars

GB-HAdolmetsch II.B.1, ff. 97v-98r

1

9

15

21

F9b. Fin de Gaillarde - 7F10C 19x4bars

GB-HAdolmetsch II.B.1, ff. 86v-89r

1

7

13

19

23

27

32

System 37: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '37' at the beginning.

37 a

System 42: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '42' at the beginning.

42 a

System 47: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '47' at the beginning.

47 a

System 51: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '51' at the beginning.

51 //a a

System 56: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '56' at the beginning.

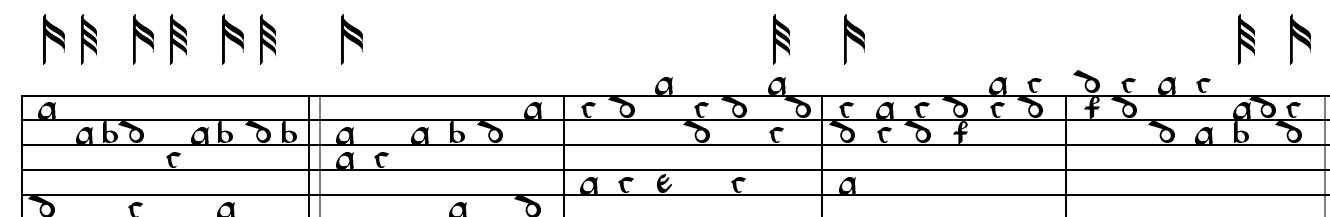
56 a //a

System 60: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '60' at the beginning.

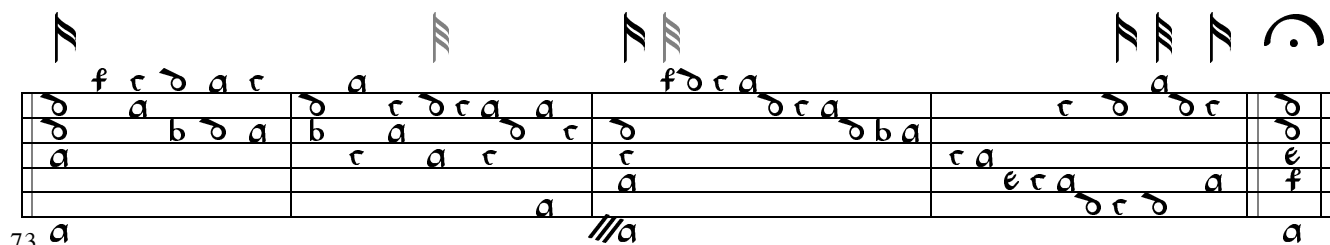
60 a //a

System 64: A musical score system with four staves. The top staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The system is marked with a '64' at the beginning.

64 a



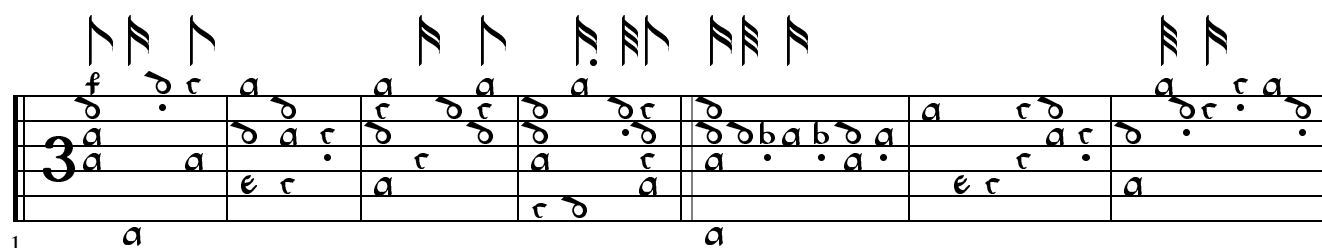
68



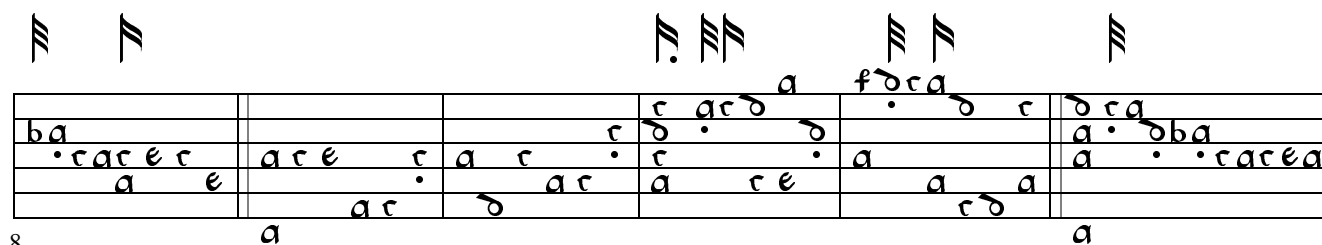
73

F11. G(alliarda) - 7F 6x4bars

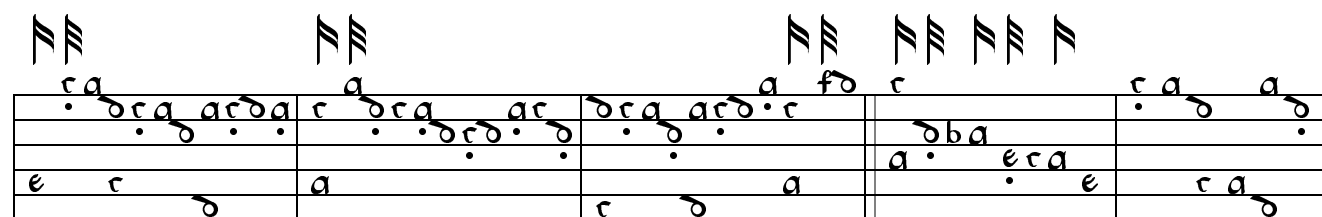
I-COc 1.1.20, ff. 45r-45v



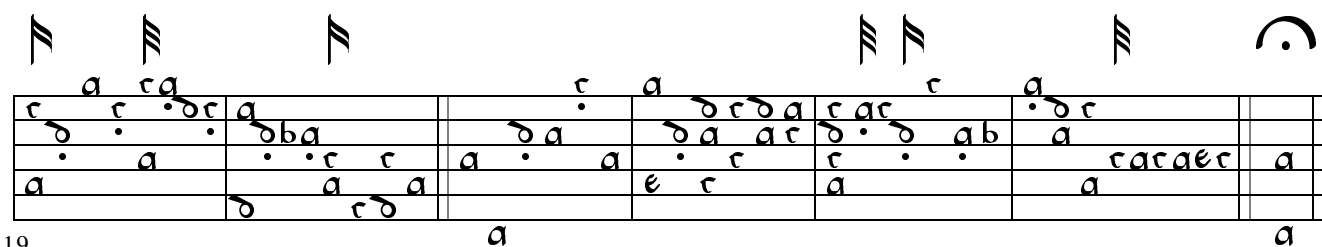
1



8



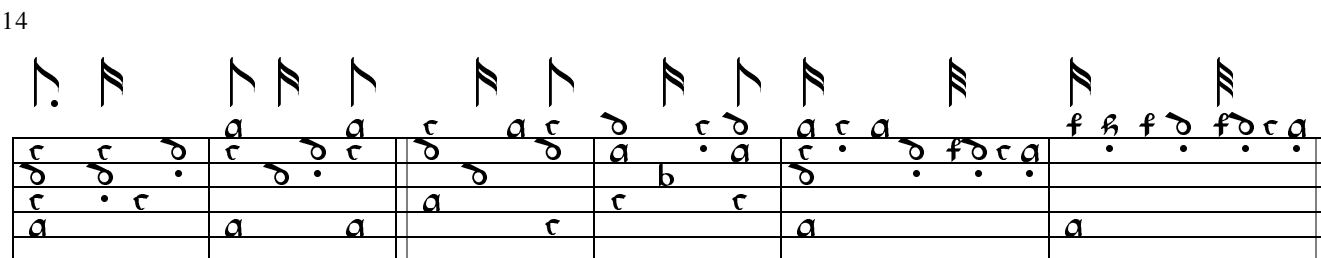
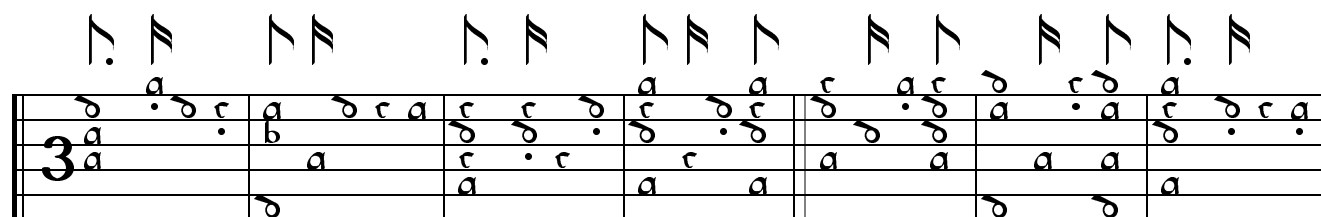
14



19

F12. Fin des G(aillardes) - 7x4bars

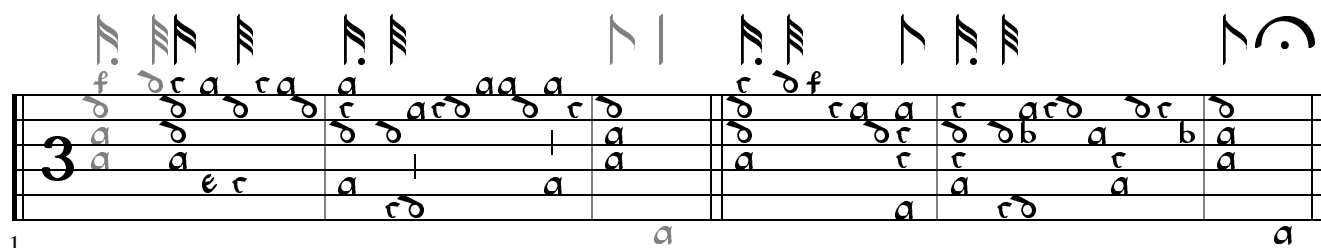
S-Uu instr.mus.412, f. 21r



25

F13. Cingue Basso - A3B3

A-KR L81, f. 149v ii



1 a a

GB-En Dep.314 no.23, ff. 22v-23r

App 13. Toccada detta il Morone

F-Pn Res.Vmd.29, f. 5r

[illegible]

1

[illegible]

9

[illegible]

16

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

23

[illegible]

31

H	H	/H/H/H/H	/H/H/H/H	H/H/H/H/H	H/H/H/H/H	H/H/H/H/H				
a	a	a a c e r e f h	a r e f	r a c a r e	a	a				a r
e	a e	a		a r d	r	a c a r e	a	a	a	a
a	a	r			a r d	a c a r e		a	a	r d a r e
		r					a r			a r e
r	a r					a r e		a r e	a r e	
	a						a r e			

40

[illegible]

47

Commentary: DOWLAND FANTASIAS: JD1(a). *Lute News*; the editorial changes are the same as those made in DowlandCLM except where noted otherwise; vertical alignment of chords indicated by vertical lines up to bar 12 (changed to column of dots) and then by vertical columns of dots until the end; 9/5 - DowlandCLM adds e4 editorially; 15/1 - scribe altered crotchet to minim; 18/1 - DowlandCLM adds c3 editorially; 19-20, 39-40, 45-46, 63-64, 67-68, 71-72, 73-74, 80-81, 98-99 & 107-108 - bar lines absent; 22/3 - scribed altered c3? to a3; 23/4 - a2 instead of a3; 25/4 - a6 instead of a5; 26/3 - c5 added; 26/5 - c5 added; 27/1 - a2 absent; 27/4 - c5 absent; 36/6 - a6 instead of a5; 39/10-12 - semiquavers instead of quavers; 40/7-8 - crotchet a1a3e5 instead of 2 quavers a2-e5; 40/9 - d4 instead of b4; 43/7 & 50/7 - c3 instead of c4 (not changed in DowlandCLM); 44/7 - g4 absent; 46/6 - e6 instead of a6; 50/6 - e6 instead of e5; 52-53 to 62-63, 64-65 to 66-67 & 68-69 to 72-73 - bar lines displaced 2 minims to the right; 55/6 - a2 instead of c3; 63/6 - a3 instead of a2; 75/3 - a5 instead of c5; 78/1 - a6 instead of c6; 81/3 - e1 added in DowlandCLM; 86/4 - c5 absent; 108/5 - a5 and vertical column of dots absent; 110 - bar absent; 112/5 - fermata above semibreve instead of fermata. **JD1b.** *Lutezine*; 1/1 to 67/9 - absent due to missing pages and substituted from JD1(a); occasional vertical tie; 70/7 - e2 absent; 74/1-4 semiquavers instead of quavers; 74 - half bar retained; 77/1 - a6 instead of c6; 77/6 - c5 instead of e5; 80-81 - bar line absent; 82/9 - c4 absent; 83/10 - a1e5 absent; 89/6 - a6 absent; 89/8 to 91/7 & 93/1-6 - absent; 92/8 - e6 instead of e5; 93/7 - c1 instead of c2; 93/11 - a6 instead of a5; 94/5 - fermata above semibreve instead of fermata. **JD1c.** *Lutezine*; German tablature; 14/6 - f3 instead of e3; 21/4-5, 22/4-5, 23/4-5, 24/4-5, 25/4-5, 26/4-5, 27/4-5 - bar lines crossed out; 31/between 4-5 - c3 crossed out; 32/4 to 33/8 - quavers instead of crotchets in other versions condensing 3 into 2 bars; 37/9-11 - *vola* written below stave; 39/1 - c3 crossed out; 43/before 1 - e4 crossed out; 43/8 - k5 added; 52/between 4-5 - a6 crossed out; 53/3 - a2 instead of a3; 54/6 - e1c5 followed by *rel* (or) cipher for c3; 58/5 - a2 instead of e2; 59-60 - 2 bars absent; 62/4 - d2 instead of e2; 66/1 - a6 instead of a5; 73-74 to 76-77 - bar lines 2 minims to the right; 76/1 - a6 instead of c6; 77-78 & 78-79 - bar lines absent; 95/after 3 - fl e5-e5 duplicated; 95-96 to 104-105 - bar lines displaced 3 crotchets to the left; 98/1 - c1 above following c5 instead; 105-106 - bar line displaced 4 crotchets to the left; 105/3-4 - time signature absent. **JD1d.** *Lutezine* vertical ties; 2/3 - minim instead of semibreve; 10-11, 17-18 & 37-38 - double bar lines with vertical column of 5 dots to left; 21-22, 29/30, 42-43, 61-62, 66-67, 74-75, 81-82 & 86-87 - bar lines absent; 25/4 - a6 instead of a5; 28/9 - scribe inserted semibreve a1a2c3a6 later; 28-29 - double instead of single bar line; 29/1 - c3a6 washed out; 29/1-5 - scribe squeezed bar in later then altered 2 crotchets 2 quavers crotchet to 2 minims 2 crotchets minim; 39/15-18 - demisemiquavers instead of semiquavers; 42/2 - a2 instead of a3; 43/4 - e4 below previous fl e2 instead; 43/7 & 50/7 - c3 instead of c4; 52/6-8 - crotchet 2 quavers instead of 2 quavers crotchet; 67/1 - a6 instead of a5; 75/6 - c5 absent; 77/1 - a6 instead of c6; 81 - time signature 6i; 94/5 - semibreve instead of fermata; fragment of bars 1-4 on f. 33v of the same manuscript is identical except for a6 crossed out at 1/3. **JD1e.** *Lutezine*; vertical and horizontal ties and ornament # to right or below tablature letters; one and two dots below tablature letters to indicate right hand index and middle fingering only up to bar 16; 21-22, 69-70, 81-82 & 87-88 - bar lines absent; 41/1 - e6 instead of e5; 43/4 - e4 absent; 43/7 & 50/7 - c3 instead of c4; 52/6-8 - crotchet 2 quavers instead of 2 quavers crotchet (as in JD1d); 66/9 - a5 absent; 74 - half bar in original retained; 75/6 - a5 instead of c5; 77/1 - a6 instead of c6; 81 - triple time signature absent but crotchets beamed in triplets; 88/7 - c5 instead of e5; 89/7 - e1 above previous a6 instead; 91/8 - e6 absent; 93/1-6 - 6 chords absent; 94/5 - fermata above semibreve. **JD1f.** *Lutezine*; vertical ties; 32/3-4 - bar line added; 37/9 - minim instead of crotchet; 49-50 & 82-83 - bar lines absent; 51/9 - e2 instead of g2; 74-75 to 79-80 - bar lines displaced 2 minims to the right; 83/4-6 - 3 crotchets e2c5-a2-b5 absent; 81-82 - bar line displaced 6 crotchets to the left; 83/4-6 - a1e5-fl-a5 absent; 83-84 to 92-93 - bar lines displaced 3 crotchets to the left; 93/4-13 - absent; 94/4-5 - bar line added; 94/5 - fermata above semibreve instead of fermata. **JD1g.** *Lutezine*; barred in two minims per bar and bar lines omitted here half way through every bar until bar 83 and also in 110; occasional horizontal ties; 3/3-4 - omitted and inserted above the stave; 5/1, 5/4, 6/1, 7/1, 14/4, 21/1, 23/4, 27/1 & 32/4 - crotchets instead of dotted crotchets; 15/6 - minim and e6 absent; 16/4 to 17/4, 40/1-6, 43/1-3, 43/6 to 44/6, 62/7-11 - crotchets absent; 16/6 - e3 instead of d3; 23/3 - e1 instead of g1; 25/4, 51/3, 75/1, 88/4 & 91/4 - 2 dots under upper letter probably indicating right hand middle fingering; 28/1, 69/1, 72/9, 74/1 - ///a instead of //a for 7D; 28/7 & 77/7 - d3 below previous f2 instead; 29/1 to 32/3 - rhythm signs absent; 34/9 - e2 instead of e1; 35/7-14, 53/9, 55/3-4, 59/3-4, 83/2-7 & 109/3-6 - quavers absent; 36/1 - minim instead of dotted crotchet; 37/1 - scribe changed b3 to b4; 41/4 - e2 instead of e3; 41/5 - c2 instead of e2; 42/5-8 - crotchet quaver 2 semiquavers instead of minim crotchet 2 quavers; 43/4 - quavers displaced 2 notes to the left; 44/7 - quaver displaced a note to the left; 44/9 - e2 instead of g2; 45/3-6 - c1-e4-b4-c1c5 absent; 48/8 - c6 instead of e6; 51/9 - e2 instead of g2; 55/7 to 59/5 - additional 4 bars to other sources; 61/between 6-7 - i1 inserted; 67/1 - c2 added; 70/1-8 - duplicated but omitted here; 72/8 - e3 absent; 77 - half bar retained; 79/4-7 - duplicated (but with c5 instead of e5) and crossed out; 80/1 - a6 instead of c6; 84 - common time signature crossed out instead of triple time signature; 84/3 - b5 below previous c2 separated with diagonal line instead; 83/11-12 - bar line added; 98 - another a5 added; 100/1 - c3 instead of c4; 101/2 - e6 absent; 107 - bar absent; 110 - common time signature absent; 110/5 - fermata absent. **JD1h.** *Lutezine*; 7/4 - c3 instead of c4; 11-12 to 15-16 - bar lines displaced 2 minims to the right; 14/2 - a2 instead of e2; 16-17, 17-18, 27-28 & 104-105 - bar lines absent; 28-29 - bar line 2 minims to the left; 50/4 - e1 instead of c1; 52/5 - c2 instead of e2; 53/3-5 - a1a5-c5-a3 instead of a1-a5-a3c5; 60/6 to 62/4 - absent; 61-62 - bar line added; 63 - 6-minim bar in original retained here; 76/1 - a6 instead of c6; 78/1 - c6 instead of a6; 78/5 - e4 instead of e1; 80/4 - c5 absent; 84/5 - f2 instead of fl; 84/6 - c2 added; 86/1 - a2 instead of e2; 95-96 to 103-104 - bar lines displaced 3 crotchets to the left; 96/between 3-4 - fl e5-e5 inserted; 104/1-4 - absent. **JD1i.** *Lutezine*; 8/4 - dotted crotchet instead of crotchet; 14/4 - h4 instead of g4; 30-31, 38-39, 41-42 & 65-66 - bar lines absent; 43/3 - c3 instead of c4; 57/6 - e1 instead of h1; 71/1 - a6 instead of c6; 79/6 - a1 instead of a5. **JD1j.** *Lutezine*; horizontal and vertical ties, ornaments # and x to left of tablature letters and one and two dots below tablature letters to indicate right hand index and middle fingering; 9th course in D used in bars 23 & 25 (notated as /a) and 26-28 (notated as //a) only, could be played as 7D instead; 17-18, 32-33, 36-37, 39-40, 44-45, 49-50, 54-55, 59-60, 63-64, 66-67 - bar lines absent; 74 - 3-minim bar as in original retained here; 77/1 - a6 instead of c6; 79/6-8 - crotchets absent; 82 - time signature 6i instead of 3; 97/5 - semibreve with fermata above double bar line instead of fermata. **JD2(a).** *Lute News*; occasional vertical ties; editorial changes made as in DowlandCLM; 11/9 - c5 instead of e4; 11-12, 15-16, 20-21 & 35-36 - bar lines absent; 16/10 - c5 added; 16/11 - c6 absent; 30/5-7 - a5-c5-e5 missing due to damage to page corner; 33/9 - e5 instead of e6; 33/13 - e6 instead of d6; 34/10-11 - c5-d2 instead of c4-d1; 36/1 - semibreve with fermata above double bar line instead of fermata. **JD2b.** *Lutezine*; 2/5 - a3 crossed out; 10/9 - c5 absent; 13/1 - e7 absent; 15/1 - a5 crossed out; 19/5 - b1 instead of b2; 26/7 - a3 crossed out; 27/1-2 - dotted crotchet quavers instead of dotted quaver semiquaver; 27/7-10 - crotchets instead of quavers; 27/10 - c2 crossed out; 28/20 - a4 instead of c4; 29/10-11 - bar line added; 31/19 - c4 instead of e4; 31/20 - c3 added; 34/1 - c4 crossed out; 34/between 16-17 - a1c3d4 crossed out; 35/between 7-8 - a3c4 crossed out; 35/25-28 - semiquavers instead of quavers; 36/1 - fermata above semibreve instead of fermata. **JD2c.** *Lutezine*; barred in 2 minims per bar; dots under tablature letters indicating right hand index fingering (and beneath chords in bars 49 & 70); 31/1-6 crotchets instead of quavers; 61/2-7 - quavers instead of semiquavers; 71/1 - semibreve with fermata above double bar line instead of fermata. **JD2d.** *Lutezine*; regular barring of 4 minims but errors in rhythm signs means bar lines are displaced as listed below: 1/2 to 2/2 - crotchets instead of minims; 1-2 to 3-4 - bar lines displaced 2 minims to right; 4/9-12 - quavers instead of crotchets; 4-5 & 12-13 - bar lines absent; 5-6 to 11-12 - bar lines displaced a minim left; 12/6-7 - crotchets instead of minims; 13/3-6 - crotchet 2 quavers crotchet instead of minim 2 crotchets minim; 13/6 - b7 instead of b8; 14/3 - crotchet and b1 instead of minim and h1; 14-15 & 15-16 - bar lines displaced 2 minims left; 16/1-7 - 6 crotchets minim instead of 6 quavers crotchet; 17/1-4 - 4 crotchets instead of 4 minims; 16/4-5 - bar line added; 28/3-6 - semiquavers absent; 28-29 to 34-35 - bar lines displaced a crotchet left; 32/13 - a3 instead of a2; 32/17 - c2 absent; 32/22-24 - b3-d3-a3 instead of c4-b3-d3; 35/25-28 - quavers absent; 36/1 - semibreve instead of fermata. **JD3(a).** *Lute News*; 4/8 - scribe changed fl to h1; 4/9 - scribe changed e2 to c2 instead of retaining e2; 11-12, 20-21, 25-26 & 35-36 - bar lines absent; 39/7-8 - bar line added and cancelled with #; 42/8 - a7 absent; 43/6 - fl is in paler ink to d2 (DowlandCLM omits d2 without comment); 45-46 to 52-53 - bar lines displaced 2 minims to the right; 50/1 - scribe changed d1 to a1 (cancelling the stem of the d with #). **JD3b.** *Lutezine*; vertical ties; 7-8 - bar line absent; 17/9 - scribe changed a3 to d3; 19/10-11 - quavers instead of crotchets; 21/9 - c3 added; 24/13-15 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 30/4-5 - dotted crotchet quaver instead of dotted quaver semiquaver; 36/3 - a2 instead of a3; 45/12 - dotted quaver instead of quaver; 49/5-6 - quavers instead of crotchets; 50/2-3 - semiquavers instead of demisemiquavers; 53/5 - fermata above semibreve instead of fermata. **JD3c.** *Lutezine*; 3/1 - minim instead of dotted minim; 4/10 - scribe changed h1 to fl; 5-6 & 18-19 - bar lines absent; 6/4 & 8/7-10 - crotchets instead of quavers; 6/9-11 - crotchet 2 quavers instead of quaver 2 semiquavers; 12/1 - c5 crossed out; 13/3-4 - e4-fl instead of b5-c1; 15/11 - h3e4 instead of h4e5; 16/4 - e3 instead of i3; 16/8 - e2 instead of i2; 17/14-16 - d2-b2-a2 instead of d3-b3-a3; 18/9 - a6 instead of a7; 19/7 - d7 absent; 19/10 - e6 crossed out; 24/13-15 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 27/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 27/10 - a1 instead of e1; 32/7 - a7 instead of a6; 32/9 - c3 crossed out; 34/4 - a4 instead of c4; 41/1-2 - crotchets instead of quavers; 41/4 - c5 crossed out; 43/2 - c5 instead of c6; 48/8 - a3 instead of e3; 50/4-5 - crotchets instead of quavers; 50/13 - b2 instead of b3; 51/1 - dotted crotchet instead of dotted quaver; 53/5 - rhythm sign absent with fermata above double bar line instead of fermata. **JD3d.** *Lutezine*; 1/2-3 - crotchets instead of minims; 6/between 5-6 - e3 added; 6/9-11 - crotchet 2 quavers instead of quaver 2 semiquavers; 7/8-9 & 49/4-5 - bar line added; 8/13 - crotchet absent; 11/4 - a2 instead of a3; 12/14 - a3 instead of a1; 13/6 - b2 instead of b3; 13/8 - e4 instead of c4; 19/1 & 20/8 - b8 absent; 21/1-4 - half bar absent; 21/12 - b2 absent; 21-22 & 45-46 - bar lines absent; 26/3 - minim displaced a note to the left; 28/7 - h6 instead of h5; 28/9 - h1 absent; 29/3 - h1 instead of c1; 32/4 - c6 absent; 32/8-11 - quavers absent; 33/1-2, 34/13-14 & 52/1-2 - crotchets instead of quavers; 34/13 - f3 instead of f4; 35/14-15 - 2 semiquavers instead of crotchet quaver; 42/1 - d1a2 instead of fl e2; 48/5 - h4 instead of g4; 49/1-4 - bar line 4 quavers e2c4-d2-fl-d3 added, a repeat of following 4 notes; 51/1 - dotted quaver instead of quaver; 51/6 - crotchet displaced a note to the left. **JD3e.** *Lutezine*; 2-3 - bar line absent; 6/4 - e5 instead of e4; 8/1-2 - quavers instead of crotchets; 8/11 - e4-c5 instead of e4c5 (that is e4 & c5 horizontally

instead of vertically aligned); 9/1 - d3 absent; 10/8-9 - d3-b3 instead of b3-d3; 11/5-6 - quavers absent; 15/11 - h2 instead of h3; 18/9 - crotchet instead of quaver; 18/12 - c4 absent; 19/9 - e8 absent; 24/15 & 49/13 - crotchets absent; 27/1 - b4 instead of b5; 27/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 28/7 - h6 instead of h5; 30/4 - dotted quaver instead of dotted crotchet; 32/4 - c6 absent; 34/12-13 - h4-f3 instead of h5-f4; 35/13 - c3 instead of e4; 37/7 - a8 instead of a7; 38/6 - b3c8 absent; 39/1 - a7 instead of a8; 46/1 - minim instead of crotchet; 53/1 - semibreve instead of fermata. **JD4(a).** *Lute News*; note the cantus firmus theme throughout as 2 semibreves of the same note in the upper voice in each bar although the sustain is interrupted in bars 31, 33 & 53 (the repeated note c1 is interrupted by an a1 in bars 31 & 33, but could be changed to f2 although DowlandCLM commented 'This note cannot, of course, be held on the lute'); in his third and fourth lute books, Mathew Holmes, the scribe, abbreviated rhythm notation, and in places instead of rhythm signs he used a dot above tablature between pairs of tablature letters as shorthand for dotted rhythms (DowlandCLM comments that 'The MS of this In Nomine is extremely confused and the solution of its many problems is due to the work of Mr. Richard Newton. Particularly in the writing of the time marks the scribe has left many ambiguous passages'); occasional vertical ties; 1/2 - c4 instead of c5; 8/1-2, 32/4, 32/7-8, 33/7, 33/10, 52/7, 53/1-4 & 53/7-8 - crotchets absent; 11-12, 21-22, 26-27, 37-38, 43-44, 50-51 & 55-56 - bar lines absent; 12/4 - minim absent; 14/1 - scribe changed f4 to e4; 30/7 - a2-c5 absent; 34/7-8 - quavers absent; 40 - time signature 6i; 40/4-6 - f3d6-d3-c6 absent (added in DowlandCLM); 40-41 & 41-42 - bar lines 3 crotchets to the right; 44-45 & 45-46 - bar lines 3 crotchets to the left; 46/6 - c3 crossed out; 46/9 - a3 instead of a4; 46/11 - d6 crossed out; 49/9 - c5 crossed out; 50/4 - c2 instead of c3; 53/6 - c1 instead of a1. **JD4b.** *Lute News*; occasional vertical ties (in same places as in JD4a); 4/5, 5/1, 5/4, 6/1, 7/1, 12/4, 27/4 & 28/1 - minims absent; 11-12, 16-17, 25-26 & 32-33 - bar lines absent; 18/4 - c5 crossed out; 28/4-5 - no rhythm signs but dot above b3 as a shorthand for dotted crotchet quaver; 30/5, 31/1, 31/3, 32/4, 32/7-8, 33/4, 33/7 & 33/10 - crotchets absent; 32/6-7 & 33/6-7 - bar lines added; 36 to 56 - absent and reconstructed from JD4a, bar 35 is the end of a page and either the rest was not copied or the page with it on is now missing; identical to bars 1-35 of JD4a except: 28/4-5 - 2 crotchets in JD4a and dot above b3 for dotted crotchet quaver in JD4b; 29/4-5 - dotted crotchet quaver in JD4a and 2 crotchets in JD4b). **JD5.** *Lute News*; vertical ties; 9-10, 22-23, 25-26 & 28-29 - bar lines absent; 15/10-12 - d3-b3-a3 instead of b3-a3-c4; 16/8-9 - crotchets instead of quavers; 22/16 - b4 instead of b5; 28, 29 and 30/2 to 32/16 - semiquavers instead of quavers (changed in DowlandCLM without comment); 28/9-16 - absent (added in DowlandCLM); 30/1 - crotchet instead of minim; 33/12 - d2 added; 35/6 - semibreve with fermata above double bar line instead of fermata. **JD6(a).** *Lute News*; occasional vertical ties and one horizontal tie at 44/13-16; dots under tablature letters for right hand index fingering used at 1/3 & 42/5; 3/5-6, 15/1-2, 15/3-4, 15/5-6, 15/7-8, 28/5-6 & 28/7-8 - rhythm signs absent and dot above tablature as the scribe's shorthand for dotted rhythms; 4/2 - scribe changed i1 to h1; 11/10-12 - dotted crotchet 2 semiquavers instead of crotchet 2 quavers; 12/1 & 12/4 - crotchet absent; 12-13, 19-20, 22-23 & 25-26 - bar line absent; 13-14 to 16-17 - bar lines 2 minims to left; 19/11 - a5 instead of a4; 26/3-5 - minim 2 crotchets instead of crotchet 2 quavers; 26-27 to 40-41 - bar lines 2 minims to right (except 29-30, 34-35, 38-39 bar lines absent); 33/5 - scribe changed c4 to a4; 33/8 - scribe changed e5 to c5; 41 - bar of 6 minims and original bar lines at 41-42 to 46-47 retained to better reflect the phrasing; 47/1 - semibreve with fermata above double bar line instead of fermata. **JD6b.** *Lute News*; DowlandCLM edited barring edited without comment, adopted here; vertical ties; # superimposed on a circle below the first two notes is probably not an ornament; 5-6, 11-12, 17-18, 24-25, 29-30 & 39-40 - bar lines absent; 5/11 - DowlandCLM moves a3 a note to the right editorially, not present in any of the sources; 9/9 - c3 crossed out and c4 added in a different hand; 10-11, 13-14 to 16-17 - bar lines displaced 2 minims to the right; 15/1 - DowlandCLM adds i2 without comment; 19/3 - DowlandCLM moves c6 a note to the right editorially, not present in any of the versions; 21/3 - d6 instead of d5; 21/5 - DowlandCLM adds a4 editorially; 27/9 - DowlandCLM changed c4 to c3; 29/7 to 30/2 - DowlandCLM changes to match JD6c; 28-29 & 30-31 to 38-39 - bar lines displaced 2 minims to the left; 31/between 4-5 - d3a5-a4-d5-a4 without rhythm signs crossed out; 40/8 - d5 instead of d6; 47/7 - c1 instead of e1 (changed without comment in DowlandCLM); 47/8-9 - bar line added. **JD6c.** *Lute News*; occasional vertical and one horizontal tie; 3/1 to 4/5 - crotchets absent and dotted rhythms indicated by dots only; 3/1-2, 3/5-6, 14/5-6 & 14/7-8 - rhythm signs absent with dot above f3 and i2 which is the scribe's shorthand for dotted crotchets quavers here; 8/9 - crotchet absent; 10-9 to 11/10 - rhythm signs half duration compared with other sources; 11-12 - bar line displaced 2 minims to the left; 14-15 to 17-18, 27-28 to 31-32, 33-34 to 37-38 & 39-40 - bar lines displaced 2 minims to the right; 16/3 - scribe changed c2 to a2; 20-21, 32-33, 38-39, 41-42, 43-44 & 45-46 - bar lines absent; 22/7 & 25/6 - a6 crossed out; 29/6 - scribe changed c5 to a5; 40 - bar of 6 minims; 42/15-16 - c1a4-d1c4 instead of d2c5-a1d5; 45/4 - scribe changed c1 to e1. **JD6d.** *Lute News*; preceded by a bar lacking rhythm signs of d1a2b3d6-c1-a1-d2-b2-a2 crossed out; 4/5 & 11/10 - crotchet instead of dotted crotchet; 5/between 4-5 - e2f3 crossed out; 10/8-9, 11/6-7, 14/8-9 & 16/4-5 - bar line added; 10/11 - c4 crossed out; 11/before 1 - bar line written over and crossing out d2-a5; 35-36, 40-41 & 46-47 - bar lines absent; 15/1 - e2? instead of i2; 26/4 & 43/6 - d6 instead of d7; 26/6 - b6 crossed out; 28-41 - bar lines retained as in the original reflecting an alternative way or phrasing the figuration; 30/2 - quaver instead of dotted crotchet; 31/1 - semibreve absent; 32/6 - c3 instead of e4; 34/6 - minim absent; 39/16 - d5 instead of d6; 41/5 - a3 instead of a2; 46/14 - scribe changed e1 to a1; 47/1 - semibreve with fermata above double bar line instead of fermata. **JD6e.** *Lute News*; barred in 2 minims per bar; one or two dots under tablature letters indicating right hand index (on adjacent notes twice in bar 72 and beneath a chord in bar 82) or middle (bar 77 only) fingering; 8/1 - crotchet instead of dotted crotchet; 62 - bar absent; 73/3 - d2 instead of d1; 87/1 - semibreve with fermata above double bar line instead of fermata. **JD6f.** *Lute News*; 8D notated as /a changed editorially to 7D notated as a; 3/3 - g is half way between 3rd and 4th stave line; 4/3 - d1 absent; 8/1 - c4 instead of e4; 10/1 - d5 instead of d6; 11/12-13 - bar line added; 11/13-14 - crotchets instead of quavers; 13/4 & 13/8 - quavers instead of dotted crotchets; 13/10 & 26/2 - crotchet instead of dotted crotchet; 19/3 & 5 - a5 and c5 instead of a4 and c4; 21/17 to 24/8 absent (the same as a single stave in Mertel); 24/9 - c6 instead of e6; 26/4 - quaver instead of crotchet; 27/1 - semibreve absent; 28/5 - dotted quaver instead of dotted crotchet; 30/1-4 - absent (as in Mertel); 30-31 - bar line absent; 32/4 - d6 instead of d5; 38/15 - a1 instead of c1; 40/14 - c4 instead of e4; 41/5&9 - c5 instead of e6; 42/17 - semibreve instead of fermata. **JD7(a).** *Lute News*; vertical and horizontal (tenuto) ties; 5/between 8-9 - a3 added but washed out; 11-12, 15-16 & 30-31 - bar lines absent; 15/5 - DowlandCLM adds a5; 16/4 - d3 instead of d2; 21/between 14-15 - d6-c6 duplicated; 22/5 - h6 instead of h5; 43/11 - f3 instead of f4; 44/1 - a4 instead of e4; 45/2 - c6 instead of e5; 46/5-7 - e5-c5-b5 instead of e4-c4-b4; 57/1 - a4 absent; 60-61 - double instead of single bar line; 61-65 - quavers instead of crotchets; 66 - half bar retained; 68/15 - c4 instead of d4; 71/12-13 - bar line added; 73/6 - a2 instead of a1; 75/1 - fermata above semibreve instead of fermata. **JD7b.** *Lute News*; German tablature; 1/5 - minim crossed out; 3/9-10 - d3e4-a2b3 absent; 13/11 - a5 beneath previous a1 instead; 15/7 - d6 beneath previous a1 instead; 26/4 - b4 absent; 37 - bar omitted and inserted in the margin at the bottom of the page; 39/7 - something crossed out above d2; 46/4 - quaver absent; 63/5 - a3 instead of a4; 69 - bar absent; 72/1 - semibreve instead of dotted semibreve; 78/8-9 bar line crossed out; 80-81 - bar line absent. **JD7c.** *Lute News*; includes examples of Holmes' shorthand rhythm signs with some in grids and others missing; occasional vertical ties; 4-5, 7-8, 11-12, 14-15, 24-25, 27-28, 41-42, 44-45 & 53-54 - bar lines absent; 6/16 - d2 crossed out; 14/3 - scribed changed c5 to d5; 15/5 - a5 in paler ink; 20/between 8-9 - c5 crossed out; 23/5 - e2 superimposed over h2 in paler ink; 36/2-3 - scribe changed 2 crotchets to 2 minims; 42/13 - d1 absent; 45/5-6 - 2 beamed crotchets but a dot added between them maybe suggesting the scribe was considering a dotted crotchet quaver as an afterthought; 46/8 - DowlandCLM omits c1 editorially; 61 - time signature 6i; 61-65 - quavers instead of crotchets; 62/3 - scribe changed b5 to c5; 66/1 - semibreve instead of dotted semibreve and half bar retained; 67 - time signature absent; 68/15 - c4 instead of d4; 70/between 12-13 - a3 washed out; 75/1 - semibreve followed by fermata instead of fermata. **JD71a.** *Lute News*; 2 minims per bar; vertical ties; 1-2, 3-4, 10-11 & 31-32 - bar lines absent; 5/1 - minim instead of semibreve (not changed in DowlandCLM); 5-6 to 9-10 - bar lines displaced 2 crotchets to the right (not changed in DowlandCLM); 11/1-3 - crotchet 2 quavers instead of minim 2 crotchets (not changed in DowlandCLM); 15/1 - DowlandCLM adds c2 editorially; 23/3 - c4 absent (not added in DowlandCLM); 41/1 - DowlandCLM retains e2 but suggests changing e2 to c1 as an alternative; 41/5 - a3 added by DowlandCLM without comment; 46/3 - a6 instead of a5 (changed in DowlandCLM); 52/1-4 - 2 bars of minims instead of one bar of crotchets as in Mylius (not changed in DowlandCLM); 64/4 - d1 instead of d2; 73/5 - c3 instead of e4 (to match Mylius but not changed in DowlandCLM); 77/5 - c2e3c6 crossed out at end of stave and repeated at beginning of new stave; 130/10-12 - DowlandCLM changes a3-a3-c3 to a4-a4-c4; 130/13 - c4 instead of e3 (not changed in DowlandCLM); 132/5-6 - bar line added; 133/6 - a4 instead of a3; 133-134 to 138-139 - bar lines displaced 2 crotchets to the right; 133/9 to 134/2 - 4 semiquavers instead of 2 quavers and 2 crotchets (to match Mylius but not changed in DowlandCLM); 139/<1 - a2 added; 139/2-4 - c4-b4-a3 absent (added as in Mylius); 155/1 - fermata above semibreve instead of fermata. **JD71b.** *Lute News*; 4 minims per bar; 10/2-3 - c1-e3 instead of c1e3 (that is c1 & e3 horizontally instead of vertically aligned); 13/7-10 - crotchet 2 quavers minim instead of 4 quavers; 13-14 - bar line displaced a note to the left; 14/1-2 - 2 crotchets instead of 2 minims; 17/4 - f3 instead of f2; 18/1 - f3 instead of f4; 20-21 - bar line displaced a note to the right; 21/6-7 - 2 crotchets instead of dotted quaver semiquaver; 22/6 - d3 instead of a3; 23/8 - a6 instead of a5; 25/8 - c3 instead of e4; 27/1 - e2 instead of a2; 27/7 - d2f3f4 instead of d3f4f5; 38/3-4 - a2-b2 instead of a3-b3; 40/6 - c5 instead of e4; 47 - 6 minim bar retained; 54/11-12 - bar line added; 55 & 68 - time signatures absent; 59/5 - c6 instead of a6; 65/6 - f5 instead of f4; 66/6 - a5 instead of a4; 68 to 79 - rhythm signs double length compared to JD71a; 71/10 - c6 instead of e5; 73/3-4 - e5-a4 absent; 74/15-16 - d6-a5 instead of c6-e6; 76 - half bar retained; 79/7-8 - semiquavers instead of quavers; 85 - dotted quaver semiquaver 6 quavers instead of dotted crotchet quaver 6 crotchets; 90/3 - minim with fermata above double bar line instead of fermata. **JD72.** - *Lute News*; vertical ties and one horizontal tie in bar 113; 1-2, 3-4, 5-6, 18-19, 61-62 & 137-138 - bar lines absent; 19/1 - e5 absent; 20/2 - f5 added; 20/3 - c5 instead of f4; 27/1 - a6 instead of a7; 27/6 - h5 instead of h4; 36/3 - g2 instead of e2; 37/5 - g3 instead of f3; 40/1 - e5 instead of e4; 43/2 - quaver instead of crotchet; 46/3 - b4 instead of c4 (DowlandCLM changes to b3); 78/1 - f4 instead of a4; 78/2 - e3 added; 98/4-5 & 107/8-9 - dotted quaver semiquaver instead of dotted crotchet quaver; 101/6 - c4 instead of e3; 102/1 - d6 instead of d7; 106/5-6 - bar line added; 129/3 - a4 added; 146/1 - fermata above semibreve instead of fermata. **JD73.** - *Lute News*;

occasional horizontal and vertical ties and ornament # below letters moved to right of letters here; dots under tablature letters for left hand index fingering in bar 7 only; in Dd.9.33 Mathew Holmes used abbreviated rhythm sign notation, shown by a grid for the first two or four only of a sequence of the same rhythm signs, and omitting rhythm signs such as crotchets before 2 quavers (only noted here if different to the rhythm implied by previous rhythm signs); 1/4-5 and probably 2/1-2 - rhythm signs absent but dot above f1 is Holmes shorthand for dotted rhythm, dotted crotchet quaver implied here (dotted rhythm not included in DowlandCLM); 4-5 to 9-10, 11-12 to 19-20, 22-23 to 25-26, 29-30 to 35-36, 37-38, 45-46 & 46-47 - bar lines absent, and bar lines added instead at 6/3-4, 7/4-5, 8/4-5, 9/4-5, 10/3-4, 11/12-13, 13/12-13, 14/5-6, 15/4-5, 16/4-5, 17/9-10, 18/8-9, 23/6-7, 24/6-7, 25/8-9, 30/3-4, 31/3-4, 32/5-6, 33/9-10, 34/10-11, 35/10-11, 36/7-8, 37/21-22, 38/14-15, 40/16-17, 42/16-17, 43/16-17, 44/16-17, 45/24-25 & 46/10-11; 5/1-2 - quavers absent (not noted in DowlandCLM); 10/7-11 (and up until 14/4 implied) - semiquavers instead of quavers (not noted in DowlandCLM); 13/16 - d4 instead of c4; 16/1-4 - quavers absent (not noted in DowlandCLM); 17/12 - crotchet absent; 19/10 - minim a1f2a6 absent (added in DowlandCLM); 20/7-8, 20/11-12, 21/5-6, 21/12-13, 22/1-2 & 22/5-6 - just a dot instead of dotted quaver semiquaver; 22/13 - a6 instead of a7; 26/8-9 - quavers instead of crotchets; 26/10-11 - minims instead of crotchets; 29/3 - g1 not clear; 36/4-7 - semiquavers instead of quavers (changed without comment in DowlandCLM); 36/16-17 - semiquavers absent; 36/after 21 - previous 9 notes duplicated but omitted here; 38/8 - a6 crossed out; 46/19-20 - 2 quavers a1b2d3-a1a2c3 absent. **JD74.** *Lute News*; ornaments + to left and # to right of and below? tablature letters (but there is ambiguity at 4/4, 5/3, 9/2 to 10/2 & 24/3 to 25/4 when the ornament could equally likely apply to the upper or lower note of these 2-note chords: thank you to Martin Shepherd for help interpreting the ornaments); 9/2 - a6 crossed out; 25/7 - a2 omitted in DowlandCLM without comment; 26/5-6, 27/5-6 & 28/4-5 - bar lines added; 26/6 - pale d6 added; 29/1 - fermata above semibreve instead of fermata. **JD101.** *Lute News*; Italian tablature; dots below tablature numbers to indicate right hand index fingering; 3/6-7 - crotchets instead of minims.

DANIEL BACHELER: DB42. *Lute News*; occasional vertical ties and dots under tablature letters to indicate right hand index fingering; ornament # below tablature letter used twice, in bars 40 & 63 (# at 52/4 probably cancels an incomplete letter on the 3rd course); double bar lines absent; 9-10, 21-22, 26-27, 31-32, 52-53, 59-60, 79-80, 86-87, 98-99, 103-104, 114-115 - bar lines absent; 19/5 - h2 washed out and replaced with i2 editorially; 39/8-10 - b4-d4-a4 instead of b3-d3-a3; 52/3 - dotted crotchet and d1 above previous c6 instead; 58/5 - a1 absent; 66/7 - c3 instead of b3; 86/4 - a9 added; 90/3 - c6 instead d6; 91/6 - d2 crossed out; 101/3 - a1 instead of c1; 120-121 - bar line displaced 8 notes to the left; 122/5 - minim instead of fermata.

BALLADS IN LUTE NEWS: C1. one vertical tie and occasional dots for left hand index fingering; 2/3 & 4/4 - semibreves instead of dotted minims; 3-4 & 5-6 - bar lines absent; 4/3-4 - bar line added; 8/4 - semibreve instead of fermata. **C2.** bar lines absent except single instead of double bar line at 4-5; 1/2, 2/2, 3/2, 4/2 & 6/5 - crotchets absent; 1/3-5, 2/3-5 & 3/3-5 - minim crotchet minim instead of dotted crotchet quaver crotchet; 4/3 - dotted minim absent; 5/1 & 5/4 - f2h3 absent; 5/4 - crotchet instead of dotted minim; 6/1-3 - minims instead of crotchets; 7/1-2 & 7/4-5 - minim crotchet instead of dotted crotchet quaver; 7/4 - c3d4 absent; 8/1 - minim instead of fermata. **H1ab.** 1/1 - a5 added in transcription; 3-4 & 12-13 - bar line absent; 15/1 - minim instead of dotted minim; 16/1 - dotted minim instead of fermata. **H2.** no changes.