

**LUTEZINE TO LUTE NEWS 119 (OCTOBER 2016): THE HUNTER'S CAREER; RECERCARS OF ROTTA AND  
ROSSETTO, MORE VERSIONS OF BACHELER, DOWLAND AND UNE JEUNE FILLETTE & ALBERT DE RIPPE  
PART 11: FANTASIES 4 & 6**

**THE HUNTER'S CAREER BY WILLIAM BASSE<sup>1</sup>**

In Izaak Walton's *The Compleat Angler* (chapter III, p. 74),<sup>2</sup> Piscator says 'I'll promise you I'll sing a Song that was lately made at my (i.e. Walton's) request by Mr. William Basse, one that hath made the choice Songs of the *Hunter in his carrere*, and of *Tom of Bedlam*, and many others of note; and this, that I wil sing, is in praise of Angling.' William Basse (c.1583-1653) published poems from 1602 to 1653, and famously penned an elegy 'On Mr. Wm. Shakespeare'. So Basse presumably composed the text, and probably also the tune, for the ballad 'Maister Basse his Careere, or The new Hunting of the Hare' 'To a new Court tune' beginning 'Long ere the Morne expects the returne of Apollo from the Ocean Queene' first known from a broadside lacking music c.1620 (EBBA20213).<sup>3</sup> It is followed in the broadside by 'The Faulconers Hunting' 'To the tune of Basse his Careere' beginning 'Earely in the morne, when the night's overworne, and Apollo with his golden beames'. The text of 'Maister Basse his Careere' is also included in John Phillips *Sportive Wit: The Muses Merriment* of 1656 (pp. 64-65) as 'The Hunters Song' and in his *Wit and Drollery, Jovial Poems* 1682 (p. 64). The tune of the instrumental settings here for lute, cittern, mandore and keyboard (the latter two arranged for lute) in sources from the 1620s and later, is presumably the same tune used for the ballad as it fits the text. However, the tune and the ballad were known thirty years prior to publication of Walton's *Compleat Angler* which is hardly 'lately made', unless Walton had written his book years before it got to press. Other ballads were sung to what is probably the same tune, the earliest being 'Mount Taragh's Triumph, 5 Iuly 1626, to the tune of the Careere' beginning 'King Charles be thou blest, with peace and with rest' and printed in Dublin (Bod10646),<sup>4</sup> and see 'Wit's never good til tis bought, OR, Good counsell for improvident men, Fit to make use of now and then' 'To the tune of Basse's Carrere' beginning 'Once musing alone, upon things many a one,' with last line of each stanza 'That true wits never good till tis bought' and 'The second part, To the same tune' beginning 'In company base, that are voyd of all grace,' with last line of each stanza 'Thus wits never good till tis bought' 1633-69 (EBBA30307). A later ballad from 1663-1674 is 'Huberts ghost. Or, an excellent spiritual dialogue between him and death a little before his departure, very comfortable for all Christians to hear or read a Ditty well known in the North The Tune is, Basse's Carrere.' beginning 'Hubert What serpent is this' (Bod21554). Also known from the 1680s and 1690s is 'The Hast Bride-Groom, OR, The rarest sport that hath been try'd Between a lusty Bride-groom and his Bride' 'To the Tune of, Bass his Carrier: or Bow-Bells' (an alternative tune rather than another name for the same tune) beginning 'Come from the Temple away to the Bed, as the Merchant transports home his treasure' (EBBA21759, 30674 & 33310). 'News from Frost-Fair' is another ballad c.1681-1684, 'To the Tune of, Come from the Temple to his bed, &c' beginning 'Not many years ago There fell a mighty Snow' (EBBA35437), probably using the same tune as 'Come from the Temple to his bed' is the first line of 'The Hast Bride-Groom', above. The tune was also used unnamed for a bawdy song 'The Hunt' in Thomas D'Urfey's *Pills to Purge Melancholy* vol. VI published in 1720 (pp. 197-198), the melody arranged here for lute.

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|---|---------|
| <b>C1.</b> GB-Lam 603 (Board), f. 27v <i>The Hunters Careere</i>  | p. 6    |
| <b>C2.</b> GB-En Adv.5.2.18 (Straloch), pp. 16-17 <i>Hunters Careire</i>  | 6       |
| <b>C3.</b> Och 437, f. 8v <i>humbes carrere</i> - arranged from keyboard  | 16      |
| <b>C4.</b> <i>Pills</i> VI 1720, p. 197 <i>The Hunt</i> - arranged from melody                                    | 15      |
| <b>C5ab.</b> GB-En Adv.5.2.15 (Skene), p. 235 <i>Hunters Carrier</i> - mandore and arranged for lute <sup>5</sup> | 22 & 27 |
| <b>C6ab.</b> GB-En 9450 (Edwards), f. 42r <i>The carrier</i> - cittern  | 25      |
| <b>C7.</b> US-CAh 179 (Boteler), f. 18r <i>The hunters Careere</i> - cittern                                      | 73      |

**RECERCARS OF ROTTA AND IL ROSSETTO**

In 1560 Canon Bernardinus Scardeonius of Padua wrote in his history of Padua and its citizens, that the Paduan **Antonio Rotta** was an unrivalled Italian lutenist and teacher who died in 1549. In Venice in 1546 both Antonio Gardane and Girolamo Scotto

published editions of a book of lute tablature with the same contents by *de l'Excellentissimo Musicho* (i.e. composer) *Antonio Rotta* (see title pages on p. 5 here).<sup>6</sup> The two editions are nearly identical but Gardane's print is more aesthetically pleasing with fewer mid-bar stave breaks and page turns and omitting the clutter of the many tenuto signs (#) in Scotto. Hans Radke's New Grove entry for Rotta claims Scardeonius refers to Rotta publishing lute instructions, and to quote Radke 'presumably meaning the appendix to Rotta's *Intabolatura* (Venice, 1546), 'Regula alli lettori', an introduction to the lute based on Italian tablature'. No 'Regula alli lettori' is in fact found in the surviving copies of the two editions of Rotta's lute book, and the translation of Scardeonius kindly provided here by Matthias Rösel and Rainer aus dem Spring,<sup>7</sup> do not refer specifically to published instructions but rather 'to the orderly form of a printed book' most likely meaning the tablature book with its tenuto and fingering indications in the Scotto (although not the Gardano) edition that we know, suggesting Radke misinterpreted Scardeonius' meaning. Additional lute solos ascribed to Rotta are found in manuscript sources.<sup>8</sup> The lute book contains dances, vocal intabulations, and six recercars. The recercars are each ascribed 'A.R.' in Scotto (but not in Gardane) and so Rotta presumably composed them. They are outstanding examples of the genre in the generation after Francesco and all six are edited here. Closely concordant versions are found in a number of other manuscript and printed sources. Several of them were transcribed from Italian into French and German tablature for publication by Pierre Phalèse and Hans Gerle (the latter listing them collectively as *Anthoni Rotta bat fiere* in the index), respectively, both in 1552. Phalèse included some of them again in editions of *Theatrum Musicum* in 1563 and 1568, but not the 1571 edition. The Paduan Giovanni Pacalono copied recercar terzo into the Castelfranco Veneto manuscript dated 1565,<sup>9</sup> a few variants suggesting he copied them from neither the Scotto nor Gardane prints. Paul Hainhofer copied all six recercars into one of his lute books in 1604, which are identical to Scotto's edition including errors and minor variants.

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|---|-------|
| <b>R1.</b> Gardane/Rotta 1546, sigs. I3v-I4r 46 <i>Recercar primo</i>             | p. 7  |
| [Scotto]/Rotta 1546, ff. 46r-46v <i>Reverchar. A. R.</i>                          |       |
| Phalèse 1552, pp. 16-17 <i>Fantasia a Rota</i>                                    |       |
| Gerle 1552, sigs. E4r-E4v <i>Das 16. Preambel Anthoni Rotta</i>                   |       |
| Phalèse 1563, f. 3r <i>Fantasia a Rota</i>  |       |
| D-W Guelf 18.7 III, ff. 206r-206v <i>Reverchar d'Ant<sup>o</sup> Rotta</i>        |       |
| <b>R2.</b> Gerle 1552, sigs. E4v-F1v <i>Das 17. Preambel [Anthoni Rotta]</i>      | 8     |
| [Scotto]/Rotta 1546, ff. 47r-47v <i>Reverchar. A. R.</i>                          |       |
| Gardane/Rotta 1546, sigs. I4r-I4v 47 <i>Recercar segundo</i>                      |       |
| D-W Guelf 18.7 III, ff. 206v-207r <i>Reverchar d'A. R.</i>                        |       |
| <b>R3.</b> Gardane/Rotta 1546, sig. K1r 48 <i>Recercar terzo</i>                  | 9     |
| [Scotto]/Rotta 1546, ff. 48r-48v <i>Reverchar. A. R.</i>                          |       |
| Phalèse 1552, p. 17 <i>Fantasia a Rota</i>  |       |
| Gerle 1552, sigs. F2v-F3r <i>Das 19. Preambel</i>                                 |       |
| Phalèse 1563, f. 7r <i>Fantasia a Rota</i>  |       |
| Phalèse 1568, f. 11r <i>Fantasia</i>  |       |
| D-W Guelf 18.7 III, ff. 207r-207v <i>Reverchar d'Ant<sup>o</sup> Rotta</i>        |       |
| I-CFVd w.s., f. 4r <i>Recercare: Rota Padoana</i>                                 |       |
| <b>R4.</b> D-W Guelf 18.7 III, ff. 207v-208r <i>Reverchar d'A. R.</i>             | 10-11 |
| [Scotto]/Rotta 1546, f. 48v <i>Reverchar. A. R.</i>                               |       |
| Gardane/Rotta 1546, sigs. K1v-K2r 49 <i>Recercar quinto [sic] [index: quarto]</i> |       |
| Phalèse 1552, p. 4 <i>Fantasia a Rota</i>   |       |
| Phalèse <i>Theatrum Musicum</i> 1563, f. 5r <i>Fantasia a Rota</i>                |       |
| <b>R5.</b> Gardane/Rotta 1546, sigs. K2v-K3r 50 <i>Recercar quinto</i>            | 12-13 |
| [Scotto]/Rotta 1546, ff. 50r-51r <i>Reverchar. A. R.</i>                          |       |
| Phalèse 1552, p. 15 <i>Fantasia a Rota</i>  |       |
| Gerle 1552, sigs. F1v-F2v <i>Das 18. Preambel</i>                                 |       |
| D-W Guelf 18.7 III, ff. 208r-209r <i>Reverchar A. R.</i>                          |       |
| <b>R6.</b> [Scotto]/Rotta 1546, f. 51r <i>Reverchar. A. R.</i>                    | 14-15 |
| Gardane/Rotta 1546, sigs. K3v-K4r 51 <i>Recercar sexto</i>                        |       |
| D-W Guelf 18.7 III, ff. 209r-209v <i>Reverchar d'A. R.</i>                        |       |

**Domenico Bianchini Veneziano detto Rossetto/Il Rosso**

**Dominico Bianchini** Veneziano,<sup>10</sup> nicknamed Rossetto or Rosso presumably because he had red hair, was born c.1510 and was probably the son of the barber Giovanni Antonio del Bianchini in Udine, and was a master of the Venetian guild of mosaicists by

1537.<sup>11</sup> Mosaics by him, his brother and his nephew dated 1538 are at the Duomo in Pisa, and he produced mosaics for St. Mark's basilica in Venice between 1540 to 1576. Andrea Calmo included Bianchini together with Marco dall'Aquila and Francesco da Milano in a list of the prominent 'moderns' of the 16th-c.,<sup>12</sup> and Girolamo Parabosco recorded that Bianchini played lute in an ensemble at a music event in Venice in 1544.<sup>13</sup> Antonio Gardane published a lute book *Intabolatura de Lauto di Dominico Bianchini ditto Rosetto* in 1546, which Gardane reprinted in 1554, and Girolamo Scotto reprinted in 1563 (see title pages on p. 5 here).<sup>14</sup> Two more lute solos ascribed to him are known in manuscript sources.<sup>15</sup> He was probably an amateur musician and arranger rather than composer born out by the fact that the settings of dances and the intabulations of vocal music in his printed lute book are pedestrian, and although the six recercars reproduced here are accomplished in their use of imitation, one is an arrangement of ensemble recercar by Julio Segni da Modena and a different arrangement of another is found in the lute book of Maria da Crema. Arthur Ness has suggested that he probably arranged all of the recercars for lute from existing instrumental part music.<sup>16</sup> Closely concordant versions of some were transcribed from Italian into German tablature in Hans Gerle's 1552 print.

- B1.** Gerle 1552, sigs. C4v-D1v *Das 9. Preamble Rosetto* p. 16  
Gardane/Bianchini 1546, sigs. A2r-A2v 1 *PRIMO RECERCAR*  
Gardane/Bianchini 1554, sigs. A2r-A2v *Recercar Primo*  
Scotto/Bianchini 1563, pp. 3-4 *Recercar primo*
- B2a.** Gardane/Bianchini 1554, sigs. A2v-A3v 2 *Recercar Secondo* 18  
Gardane/Bianchini 1546, sigs. A2v-A3v 2 *SEGONDO RECERCAR*  
Scotto/Bianchini 1563, pp. 4-6 *Recercar Secondo*
- B2b.** Gardane/da Crema 1546, sigs. A4r-A4v 4 *Recercar quarto* 19  
[Scotto]/da Crema 1546, ff. 5r-5v *Recerchar Quarto*  
Gerle 1552, sigs. B2v-B3v *Das 3. Preamble [Jo. Maria]*  
Phalèse & Bellère *Theatrum Musicum Longe* 1571. f. 14r *Fantasia*  
Instr. ens. à 4: Modena *Musica Nova* 1540, sig. O3r R. *Julio da Modena*,  
Moderne *Musique de Joye* 1540s, sig. B2r R. *Julius de Modena*
- B3.** Gerle 1552, sigs. D2r-D2v *Das 11. Preamble [Rosetto]* 17  
Gardane/Bianchini 1546, sigs. A3v-A4r 4 *DVO*  
Gardane/Bianchini 1554, sigs. A3v-A4r R. *Terzo*  
Scotto/Bianchini 1563, pp. 6-7 *Recercar terzo*
- B4a.** Gardane/Bianchini 1554, sigs. A4r-A4v *Recercar Quarto* 20  
Gardane/Bianchini 1546, sigs. A4r-A4v 3 *TERZO RECERCAR*  
Scotto 1563, p. 8 *Recercar quarto*
- B4b.** [Scotto]/Barberis IV 1546, ff. 17r-17v *Qui tollis peccata* 21  
[Richafort]
- B5.** Gardane/Bianchini 1546, sig. D2r 19 *RECERCAR* 22  
Gerle 1552, sigs. D1v-D2r *Das 10. Preamble [Rosetto]*  
Gardane/Bianchini 1554, sig. D2r 19 *Recercar*  
Scotto/Bianchini 1563, p. 27 *Recercar*
- B6.** Gardane/Bianchini 1546, sig. D4v 24 *RECERCAR* 17 23  
Gardane/Bianchini 1554, sig. D4v 23 *Recercar*  
Scotto/Bianchini 1563, p. 32 *Recercar*

### JOHN DOWLAND ALO - CONTINUED

One of the three versions of a set of variations on what is thought to be the ballad tune *The George Aloe and the Sweepstake*, from Mathew Holmes' manuscript Dd.5.78.3 was reproduced in the supplement to *Lute News* 119, and the other two known versions of Dowland's setting are included here. No other settings of the tune are known. The one in Euing is nearly identical to Dd.5.78.3 in *Lute News*, whereas the one in the Trumbull lute book differs in details of some of the suspensions and discordant phrases, with which the scribes of all three versions seem to have had some difficulty (see the commentary at the end of this *Lutezine*).

- JD68a.** GB-Cu Dd.5.78.3, ff. 38v-39r J.D. *Lute News*  
**JD68b.** GB-Cu Add.8844 (Trumbull), f. 25r *Alo* 24-25  
**JD68c.** GB-Gu Euing 25, ff. 21v-22r untitled 26-27

### UNE JEUNE FILLETTE

John Dowland's setting (JD93) and one version of Daniel Bachelier's setting of this tune were in *Lute News* 119. The tune was used to set a variety of texts across Europe,<sup>18</sup> such as the song *Une jeune fillette* (There was a young girl ... made a nun against her will) in Jehan Chardavoine's *Recueil des plus belles et excellentes chansons* (Paris, Claude Micard 1576), ff. 135v-136v (see facsimile on p. 5),<sup>19</sup> *Ma belle, si ton âme* (My beautiful one if your soul, see n° 50)<sup>20</sup> in France, *Maraen, hoe moogt gy spies en lans verbeffen tegen God?* (Well then, how could you, facing God, see n° 2) in the Netherlands, *Ich ging ein mal*

*spazieren* (I once went walking, Den Briel *Een nieuw Geusen lieden boecxken* 1572/1581) and *Von Gott will ich nicht lassen* in Germany (I shall not abandon God, see n° 23, 24 & 27),<sup>21</sup> *Madre non mi far Monaca* (mother do not make me a nun)<sup>22</sup> in Italy, and a variety of other texts were also set to it. Several of the texts relate the story of girls lamenting their parents sending them to a nunnery because they cannot afford a dowry to marry them off. The tune was hugely popular in the sixteenth and seventeenth centuries and sets of variations on it were composed for lute and other instruments using the titles of the various texts, as well as *Almande Nonette* (that is an almande for a young nun) in The Low Countries, the first of the latter published by Phalèse in 1568, and *La Monaca* and *La Alemana* in Italy. The other version of Bachelier's setting (DB41b) together and all fifty other arrangements for lute (in F, G, C and D minor) and cittern known to me (apart from those titled *La Monaca* and *La Alemana* - but see n° 12 here - are to be included in a later *Lutezine*) are included here. The settings are all different (apart from n° 4=6, 12=13, 17=18, 34=35, 39=40=41 and the B strain of n° 5 is the same as the B strain of the lute accompaniment to the song n° 50), to suit all purposes and standards of ability, from simple shorter settings for beginners (e.g. n° 1, 20, 24) to elaborate extended variations for the virtuosi (e.g. n° 4, 8/10, 15). Besard's *Novus Partus* of 1617 includes a consort setting à 5 for lute trio plus superius and bass for two melody instruments, and the lute parts are reproduced here (n° 43a-c) without any attempt to fit them together. The many settings are mostly anonymous with just a few composer or arrangers named: John Dowland, Daniel Bachelier and Jacob Polak (n° 8) with a concluding variation by Joachim van den Hove (n° 10), as well as Balahart (n° 19), presumably Robert Ballard, and Besard, Jobin, Phalèse, Waissel, Valerius (separate settings for lute, cittern and voices) and Vallet probably made the arrangements for their prints (n° 2, 4, 15 & 43). N° 47 is a setting by M. N., presumably Melchior Neusidler, of a different tune that only begins the same. Also the common time tune is followed by a triple time reprise or nach dantz in some German sources (n° 40-42), and two other settings are in triple time and titled courante. Three settings for diatonic cittern in french tuning plus transcriptions for chromatic cittern in italian tuning, are also included. Curiously, a considerable number of bars are shared between settings ostensibly by Bachelier (in the longer set of seven variations DB41b, but not the shorter 5-variation set DB41a) and Dowland (JD93), as well as some of the continental settings. Thus, DB41b bars 112-143 are virtually identical (apart from rhythm signs doubled in length) to JD93 bars 111-174, and some of these bars are also found in Jacob Polak's setting in Hove 1612 (bars 40-45 of n° 8 here) and two settings in 40032 (bars 25-39 of n° 12 & 13).<sup>23</sup> Also different bars are shared between the settings by Jacob Polak (n° 8 bars 56-79, 17-22 & 57-60) and Jean-Baptiste Besard (n° 4 bars 25-48, 49-55 & 88-91, respectively), and in a smaller section between bars 1-3 and 33-35 of n° 8 and bars 9-14 of n° 12 & 13, and probably more.

**JD93.** D-Hs ND VI 3238, pp. 25-28 *Del Excellentissimo.*

*Musico Jano Dulando. Andegani, Anno 1614.*

- DB41(a).** GB-Lbl Eg.2046, ff. 30v-31r untitled *Lute News*  
**DB41b.** GB-Cfm 689, ff. 23v-25r *La ieune fillette mr Daniel* pp. 28-32
1. D-B Danzig 4022, f. 47r untitled 33  
2. Valerius 1626, p. 180 *Almande Nonette - Une Jeune fillette* 33  
3. D-Kl 4° Mus. 108.1, ff. 11v-12r *Ballet* 342  
4. Besard *Thes Harm* 1603, ff. 131v-132r *Almande Vne Jeune fillette* 35-37  
5. PL-Kj Mus.40143, f. 25r *Vne jeune fillette 14. Novemb* 37  
6. PL-Kj Mus.40143, ff. 35v-37v *Une jeune fillette* 38-40  
7. NL-Lu 1666, f. 380r *Vne jeune fillette* 40  
8. Hove 1612, ff. 55v-56v *Vne Jeune Fillette. Mr Jacques Pollonis* 41-44  
- PolakP & HoveB<sup>24</sup> 389 44  
9. D-Lr Mus.ant.pract.2000, p. 58 *Pavane* 44  
10. Hove 1612, ff. 56v-57r [Vne Jeune Fillette] *Ultima Parte.* 45  
*Joachim van den Hove - HoveB 275*  
11. LT-Va 285-MF-LXXIX, f. 2v untitled 46-47  
12. PL-Kj Mus. ms. 40032, pp. 382-385 *La Monacha ballo francese una fillette chanson françoys* 47-51  
13. PL-Kj Mus. ms. 40032, pp. 366-367 *Una fillette Chanson françois* 52  
14. PL-Kj Mus. ms. 40032, p. 382 *Juna fillette chanson françois* 53  
15. Vallet 1615, pp. 43-44 *Vne Jeune fillette A.9.* 54-55  
16. D-Ngm 33748/1, f. 66v *Ballet* 56  
17. PL-Kj Mus.40143, f. 35r 16 *Martij. 1601 Courr.* 56  
*sur la voix: de La jeune fitte*

18. GB-HAdolmetsch II.B.1, ff. 64v-65r <i>Courante</i>	57
19. B-Br II.275, f. 100v <i>Gagliarda di Monsu Balaharta</i>	58
20. D-BAU Druck 13.4°.85, p. 18 <i>Vne Jenne fillette</i>	59
21. NL-Lu 1666, f. 380v untitled	59
22. US-DMu MS E 19454, <sup>25</sup> f. 1v untitled	60-61
23. D-LEm II.6.15, p. 528 <i>Von Gott will ich nicht lassen</i>	61
24. D-LEm II.6.15, p. 540 <i>Von Gott will ich nicht lassen</i>	62
25. NL-Lu 1666, f. 509r <i>Almande Nonette</i>	62
26. D-W Guelph 18.3 IV, ff. 21v-22r <i>Deutscher Dantz</i> [text: <i>Ains mahls thet ich spazieren</i> ]	63
27. LT-Va 285-MF-LXXIX, f. 42v <i>Von gott will Ich nicht lassen</i>	64
28. CH-Bu F.IX.70, pp. 281-282 <i>Ich gieng einmal spazierenn</i>	64
29. CZ-Pnm XIII.B.237, no. 9 <i>Ich ging einmal spatzieren</i>	65
30. GB-WPforester-welde, f. 6v <i>Away I have forsworne her Company</i>	65
31. Waissel 1573, sig. M2r <i>Tantz Sprunck</i>	66
32. Phalèse 1568, f. 88r <i>Almande Nonette. Reprinse</i>	67
33. Adriaenssen 1584, f. 88r <i>Almande Nonette</i> = Adriaenssen PM1600, f. 72r <i>Almande Nonette</i>	68
34. Phalèse & Bellère 1574, f. 80r <i>Almande la nonette</i>	69
35. GB-Ob D.4.10 Art. (mss adds Phalèse 1563), f. 1r <i>Almande Nonette</i>	69
36. GB-Eu Dc.5.125, f. 25r untitled	69
37. I-BDGchilesotti, p. 225, <i>Ich gieng ein mage Bayieren</i>	70
38ab. Valerius 1626, pp. 180-181 <i>Stem: Almande Nonette, Of: Vne Juesne fillette</i> - diatonic cittern and transcription for chromatic cittern	70-71
39. D-Mbs 266, f. 109r <i>Ich ging ein mal spatsieren ein Wege Hupffauf</i>	71
40. Neusidler 1574, sigs. K1v-K2r <i>Ich gieng ein mal spacieren/ Volget der Hupffauf</i>	72-73
41. PL-Kj W510, ff. 30v-32r <i>Ich gieng ein mal spacieren - Nach dantz</i>	74-75
42. Jobin 1573, sigs. F2r-F2v <i>Teutscher Dantz Nach dantz</i>	75-76
43a. Besard NP 1617. sigs. D2r <i>Vne Jenne fillette I.B.B. Testvdo Minor</i>	p. 77
43b. Besard 1617. sigs. D1v <i>Vne Jenne fillette I.B.B. Nova Testvdo</i>	78
43c. Besard 1617. sigs. D1v <i>Vne Jenne fillette Testvdo Maior</i>	79
44. D-SI G.I.4 I, f. 40r <i>Ich gieng ein mal spazieren</i>	80
45. IRL-Dtc 410/1, p. 213 <i>the kinge of Africa</i>	80
46. CH-Bu F.IX.70, p. 268 <i>Ich gieng ein mal spatzieren Saltus</i>	81
47. D-SI G.I.4 I, ff. 40r-40v <i>Teutscher dantz M[elchior?]. N[eusidler?]. Hupffauf</i>	82-83
48ab. Phalèse & Bellère <i>Hortus Citharae</i> 1582, ff. 70v-71r <i>Almande de la Nonette - Reprinse</i> - diatonic cittern & trans. for chromatic cittern	84-85
49ab. Kargel <i>Renovata Cytbara</i> 1578, <sup>26</sup> sig. M1r <i>Almande Ich ging ainmal spaciren</i> - diatonic cittern & transcription for chromatic cittern	86-87
50. Besard 1603, f. 73r <i>Ma belle, si ton âme</i> - lute and voice <sup>27</sup>	88
Keyboard setting: GB-Lbl Add.29485 (Soldt), f. 4r <i>almande de la nonette</i>	

### EN ME REVENANT - ADDENDUM

Daniel Bachelers settings of *En me revenant* was edited for *Lute News* 115 (October 2014) and all the other arrangements known to me were in the accompanying *Lutezine*. However, thank you to Michael Belotti for pointing out that I had omitted the anonymous setting in the Harling lute book, included here as App 1. Also thank you to Andreas Schlegel for noticing an error in one of the settings in the manuscript CH-SO DA 111 (my n° 42). I did not see that it is for an 11-course lute as the scribe notated both the 10th and the 11th courses as // / a, so a revised version is here with the diapasons notated with numbers, 7 for 7th in F, 8 for 8Eflat, 9 for 9D, 10 for 10C and 11 for 11Bflat.

App 1. D-Lr 2000 (Harling), p. 10 <i>Ballet</i>	83
App 2. CH-SO DA 111, ff. 33v-34r <i>En reuenant de St. Nicolas A D: Jacobo Murer</i> - REVISED	89

### DANIEL BACHELER PAVANS CONTINUED

One version each of Daniel Bachelers pavans DB10-15, the paired galliard to one of them DB13b, and a pavan of doubtful attribution were edited in *Lute News* 119. Three of them, DB11, 12 & 15, are unique versions, and the additional versions of DB10, 13a, 13b and 14 are edited here with commentary for all versions at the end of this *Lutezine*. All of the additional versions are for a lute with a 7th course tuned to D (assuming G pitch), except the Herbert version of DB 10 requires a 7th in F and 8th in D. After regularisation and amendment to the rhythm signs and barring as well as changing a few possible errors in tablature letters, it is clear that the different versions of the pavans are all closely concordant (except DB13a-e, see below), with minor but significant variants. The versions of DB10 and DB13 from the Herbert lute book were both copied by Edward Herbert, and then later amended with variants and a few corrections by another hand, thought to be Bachelers himself.<sup>28</sup> Both the original and altered versions are edited here separately. A curious feature consistent between the four versions of **DB10**

(including the original and altered ones in Herbert) is the difference in numbers of bars between the first statement and the divisions of the B and C strains. A bar is inserted in the division between the 13th and 14th bars of the B strain extending the imitation of the previous bar. Then in the C strain, two bars are inserted in the division, one between the 9th and 10th bars of the strain that seems to be a repetition of the previous bar; the second is inserted between the 13th and 14th bars extending the final cadence. All five versions of the pavan **DB13a** have A/B/C strains of 12, 13 and 14 bars, except that the version Herbert copied initially increased the B and C strains to 14 and 15 bars by extending the cadences in the penultimate bars of the strain and division. However, in the altered version the extra bar in the B but not the C strain was crossed out, suggesting the irregularities were intentional rather than copying errors. After much amendment of errors the version of DB13a from Fuhrmann's print is closest to Holmes's Dd.5.78 version. The pavan from Mylius (DB13a-e) is related but quite different to the others: it is concordant only in bars 1-3 of the A and 1-2 of the C strains, but uses a similar melodic contour and harmony here and there with figuration typical of Bachelers. The attribution to Wilhelmi Angli (William Brade?) and the awkward division writing in places suggest it was a poor copy or else that Wilhelmi copied it incorrectly. The two version of the galliard **DB13b**, one in *Lute News* 119 and the other here are nearly identical with minor differences in figuration especially use of the 7th course in bars 45-46. It is noteworthy that Mathew Holmes copied very similar but not identical versions of **DB14** into three of his manuscripts. The different versions of Bachelers pavans here do not offer much variety of settings, but all versions are edited here for comparison.

DB10a. GB-Cu Dd.9.33, ff. 70v-71v <i>Dan Bach</i>	<i>Lute News</i>
DB10bi. GB-Cfm Mus.689, ff. 4v-5r <i>Pauana del medesimo</i> (Sr Danielli Inglese) - as copied by Holmes	pp. 90-92
DB10bii. - as altered	92-94
DB10c. #GB-Cu Add.3056, ff. 80v-81r <i>D Bachelers</i>	95-97
DB13a-a. GB-Lbl Eg.2046, f. 27v <i>A pavin by Mr Daniell Bachelers</i>	<i>Lute News</i>
DB13a-bi. GB-Cfm Mus.689, ff. 3v-4r <i>Pauana del Sr Danielli Inglese</i> - as copied by Holmes	97-99
DB13a-bii. - as altered by a different scribe (Bachelers himself?)	99-101
DB13a-c. *GB-Cu Dd.5.78.3, f. 61v-62r untitled	101-103
DB13a-d. Fuhrmann <i>Testudo Gallo-Germanica</i> 1615, p. 49-50 <i>Pavana prima</i> . [header: <i>Pavana de Anglaterra</i> ]	103-105
DB13a-e. Mylius <i>Thesaurus Gratiarum</i> 1622, p. 46-47 <i>Pauana Anglica</i> . <i>Ejusdem</i> . 2 (Wilhelmi Angli)	105-107
DB13b-a. GB-Cu Add.3056, f. 82v <i>Galliard to the pavan before</i> .	<i>Lute News</i>
DB13b-b. GB-Cu Dd.5.78.3, f. 58r (Galliard) <i>D B</i> . <i>turn 4 leaves back for y paven</i>	107
DB14a. GB-Cu Nn.6.36, ff. 38v-39r <i>Mr D B</i>	<i>Lute News</i>
DB14b. GB-Cu Dd.5.78.3, ff. 72v-73r <i>Daniell Bachelers</i>	109-111
DB14c. GB-Cu Dd.9.33, ff. 40v-41r <i>D Bac</i>	111-113

### FAIR MISTRESS DISDAIN ME NOT

This tune setting in the Margaret Board lute book is followed by what is probably the text to a ballad to sing to it, as it fits the tune if the first two strains but not the third are repeated. However, I have found no other reference to the text or other use of the tune.

*Fayre mysters disdayne me not though hard / fauored I be /  
For Venus did w(i)th w(bi)ch can match yer non / so foule as he /  
In Vayne you Vrge that text / What Vlcen was I knowe /  
What yf he weare a cockold made would be serued so.*

F1. GB-Lam 603, f. 23v <i>Fayre mysters disdayne me not</i>	107
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### HAVE AT THY COAT OLD WOMAN - CONTINUED

Playford's cittern and violin settings of this tune were in *Lute News*, but he including common and triple time settings and a number of variants in later editions, and so all five are arranged here, as well as a lute arrangement of the violin setting from Walsh's *The Compleat Country Dancing Master*. A lute setting in English Gauthier tuning from the Board lute book is also included here, together with a transcription to renaissance lute.

H2b-e. Playford <i>The Dancing Master</i> , p. 38 <i>Have at thy Coat old woman</i> - five variant versions from 1st (1651) 2nd (1652), 3rd (1657/1665), 9th (1695) & 17th (1721) editions - arranged from violin	114
H3a. GB-Lam 603, f. 38r <i>have at thie coate old wom(an)</i> - (edeff)	115
H3b. - transcribed for renaissance lute.	
H4. Walsh 1718 I, p. 204 <i>Have at thy Coat old Woman</i> - arranged from violin	115

This supplement ends with the tenth part in the series of complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the fourth and sixth of the six fantasies in Fezandat's first volume, published in 1552 and reprinted with identical tablature in 1553.<sup>30</sup> Rippe 4 is very long at 414 bars and has the feel off a pastiche of a collection of Ripa's melodic ideas strung together including faster quaver passages uncharacteristic of most his other fantasias. At 113 bars Rippe 6 is more concise with many characteristic Ripa traits, and includes bars shared with other de Rippe fantasias,<sup>31</sup> as well as with Francesco fantasias,<sup>32</sup> and is the more appealing of the two here so it is surprising that only Rippe 4 and not Rippe 6 has been recorded to my knowledge.<sup>33</sup>

- R4.** Fezandat I 1552s, ff. 11r-17r F[antasia] [index: *La quatriesme fant.*]  
= Fezandat I 1553s, ff. 11r-17r *Fantasia* 116-121
- R6.** Fezandat I 1552s, ff. 18r-20r F[antasia] [index: *La sixiesme fant.*]  
= Fezandat I 1553s, ff. 18r-20r *Fantasia* 122-123

John H. Robinson - October 2016

<sup>1</sup> A commentary to the tablature in Lute News as well as to the Dowland, Bachelier and Ripa pieces are on pp. 124-125; there is no commentary for the rest of the music here, but changes are shown in grey.

William Chappell *Popular Music of the Olden Time* 1855-6, part I, p. 255; William Chappell, revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), part I, pp. 198-199; Claude M. Simpson *The British Broadside Ballad & Its Music* (New Brunswick, Rutgers University Press 1966), pp. 37-39.

<sup>2</sup> See <http://www.biodiversitylibrary.org/item/74569> - page/14/mode/1up for online facsimile.

<sup>3</sup> English Broadside Ballad Archive: <http://ebba.english.ucs.edu>

<sup>4</sup> Broadside Ballads Online at the Bodleian Libraries:  
<http://ballads.bodleian.ox.ac.uk>

<sup>5</sup> Arranged for lute in *Music from Scotland* (Seicento 2012), p. 3.

<sup>6</sup> *Intabolutura de Lauto di lo eccellentissimo musico Messer Antonio Rotta* (Venice [Scotto] 1546) - copies: A-Wn; B-Br; D-Mbs; F-Pn (facsimile: Minkoff 1982; <http://gallica.bnf.fr/ark:/12148/bpt6k45002295>); US-Cn; *Intabolutura de Lauto de l'excellentissimo musico Antonio Rotta* (Venice, Gardane 1546) - copies: D-Mbs (Tree 2013); D-Ngm; GB-Lbl; Gerle *Eyn Neues sehr Künstlichs Lautenbuch* (facsimile: Cornetto 1997); Phalèse *Hortus Musarum* (Tree 2014); Phalèse *Theatrum Musicum* 1563 (Minkoff 2005), 1568 (Minkoff 1983); I-CFVd w.s. (Forni 2012); D-W Guelf 18.7 III - see: <http://diglib.hab.de/wdb.php?dir=mss%2F18-7-aug-2f&pointer=0>

<sup>7</sup> *De antiquitate urbis Patavii, & claris civibus Patavinis* (Basle, 1560): Historiae Patavinae Lib. II. Class XII. De Claris Musicis Patavinus. column 295: *De Antonio Rota, / Non tacendus est hic omnino Antonius Rota, nobilissimus sive: qui in pulsando liutum in Italia eruditorum iudicio, vix parem habuit: neque artem hanc scivit solum, sed quod majus est, unus prae caeteris excimius praeceptorum extitit, qui pro mercede eam ipsam docendo satis dives evasit. Edidit de ea re praecepta notabilia, quae in volumen redacta & impressa, ubique habentur, fidium stolidis ad perdiscendam artem valde necessaria, & exinde admodum grata. Moritur anno M.D.XLVIII. & apud Eremitanos sepelitur.* Translation by Matthias Rösel and Rainer aus dem Spring: One must by all means speak of Antonio Rotta, the most noble lute player. There was scarcely anybody like him, according to experts' opinion. Also, he was not only knowledgeable about this art but, what's more, he was the only teacher to excel before others, who preferred instructing to salary, considering the former wealth. He published his remarkable teachings in the orderly form of a printed book, that can be acquired anywhere. It is most useful to students of plucked instruments so as to thoroughly learn the art, and is warmly welcomed. He died in 1549 and is buried with the hermits (i.e. at the Church of the Eremitani, in Padua, see (thanks to Rainer aus dem Spring): [https://en.wikipedia.org/wiki/Church\\_of\\_the\\_Eremitani](https://en.wikipedia.org/wiki/Church_of_the_Eremitani)).

<sup>8</sup> Denys Stephens 'Music by Antonio Rotta in Manuscript Sources' *Lute Society of America Quarterly* 44/3 (Fall 2009) pp. 28-39.

<sup>9</sup> This page of the manuscript is damaged, but see my 'Reconstruction of Music from Damaged Pages of the Castelfranco Veneto Manuscript' *Lute Society of America Quarterly* 49/2 & 3 (Summer & Fall 2014), pp. 38-48.

<sup>10</sup> Not to be confused with Francescho Bianchini Venetiano, whose lute book *Tabulature de Lutz* was published by Jacques Moderne in Lyon in 1549 (Tree facsimile, 2010).

<sup>11</sup> New Grove Online: Arthur Ness 'Bianchini [Bianchini Veneziano], Domenico [il Rossetto], il Rosso']

<sup>12</sup> Le lettere de messer Andrea Calmo, Vittorio Rossi (ed.) (Turin, Ermanno Loescher, 1888), p. 295.

<sup>13</sup> Quoted in the *Dialogo della musica* of Antonio Doni in 1544.

<sup>14</sup> *Intabolutura de Lauto di Dominico Bianchini ditto Rosetto di Recercare Motetti Madrigali Canzon Francese Napolitane et Balli novamente Ristampati Libro Primo* (Venetia: Antonio Gardane 1546) - copies in D-Ngm (Paffgen 1977); GB-Lbl ([https://repository.royalholloway.ac.uk/items/ce33fc18-ac59-](https://repository.royalholloway.ac.uk/items/ce33fc18-ac59-e924-b855-29cd26255b92/1/)

[e924-b855-29cd26255b92/1/](https://repository.royalholloway.ac.uk/items/ce33fc18-ac59-e924-b855-29cd26255b92/1/)); US-Wc, a copy was in PL-S and the Wolfheim Library; *Intabolutura de Lauto di Dominico Bianchini ditto Rosetto di Recercare Motetti Madrigali Canzon Francese Napolitane et Balli novamente stampati Libro Primo* (Venetia: Antonio Gardane 1554) - copies in A-Wn; F-Pn (2 copies?) (Minkoff 1982); *La Intabolutura de Lauto di Dominico Bianchini ditto Rosetto di Recercare, Motetti, Madrigali, Canzon Francese Napolitane et Balli. Novamente ristampata & corretta Libro Primo* (Venetia: Girolamo Scotto 1563) - copy in A-Wn. See

<https://magnatune.com/artists/albums/rmackenzie-bianchini?song=1> for Richard MacKenzie's CD of the complete book: (Magnature 2012). Keyboard transcriptions of a dance from each of Rotta and Bianchini's lute books are found in the Jan of Lublin keyboard tablature book (PL-Kp 1716, 1537-1548, ff. 188r-188v), see John R. White 'Original compositions and arrangements in the Lublin keyboard tablature' in: *Essays in Musicology, a birthday offering for Willi Apel* Hans Tischler (ed.) (Bloomington, Indiana: Indiana University 1968), 83-93.

<sup>15</sup> An intabulation of a motet titled *Creator omnium 5 Voc. Adrian Willart. Domino Rossetto* in D-Sl G.I.4/II (c.1580-95), ff. 53v-54r, and a *Bregantin da M(esser) Rosso* in D-Mbs 1511d (c.1550), f. 14r and untitled in D-Mbs 1511b (c.1550), f. 16v.

<sup>16</sup> Arthur J. Ness 'Domenico Bianchini: Some Recent Findings' in: Vaccaro (ed.) *Le Luth et sa musique II* (Paris, CNRS, 1984), pp. 97-111.

<sup>17</sup> Opening theme parodies Josquin's *Fault d'argent*, as does da Rippe fantasia 9 (edited in the *Lutezine* to *Lute News* 117 (April 2016)).

<sup>18</sup> First stanzas at: <http://www.medieval.org/emfaq/misc/fillette.htm>

<sup>19</sup> The full text from Chardavoine is:

- |   |  |
|---|--|
| 1 Une ieune fillette<br>de noble coeur,<br>Plaisante & joliette<br>de grand' valeur,<br>Oute son gre on<br>l'a re[n]du' non[n]jette<br>Ce la point ne luy haicte,<br>Dont vit é gra[n]d douleur.                | 2 Un soir apres complice<br>Seulette estoit<br>En grand melancolie<br>Se tourmentoit,<br>Disant ainsy,<br>douce vierge Marie<br>Abregez moy la vie,<br>Puis que mourrir je doy.                                      |
| 3 Mon pauvre coeur souspire<br>Incessament,<br>Aussi ma mort desire<br>Tourenellement.<br>Qu'a mes parens<br><br>ne puis mander n'escrire,<br>Ma beaulté fore empire,<br>Le viz en grand tourment,              | 4 Que ne m'a ton donnee<br>A mon loyal amy,<br>Qui tant ma desiree<br>Au si ay je moy luy,<br>Touche la nuict<br>my tien droit embrassee<br>Me disant sa pensee<br>Et moy la mien ne à luy<br>Dieu vous dy mon pere, |
| 5 Ma mere & mes parens,<br>Qui m'avez voulu feire,<br>Nonnette en ce couvent.<br>Ou il n'ya pions<br>de resioissance,<br>Je vis en deslpaissance<br>Je n'attens que la morte.                                   | 6 La mort est fort eruelle<br>A endurer,<br>Combien qu'il faut par elle<br>Trestous passer.<br>Encor' est plus le gra[n]d<br>mal que j'endure<br>Et la peine plus dure<br>Qu'il me faut supporter.                   |
| 7 A Dieu vous dy les filles -><br>Puis qu'en c'est Abbaye<br>En attendant de mon<br>Je vi en esperance  | De mon pays,<br>Me faut mourir,<br>Dieu la sentence<br>D'en avoir reconsort,   |
| <sup>20</sup> Full text for the lute song from Besard's   | <i>Thesaurus Harmonicus</i> :  |
| 1 Ma belle si ton ame<br>se sent or, allumer<br>de ceste douce flame<br>qui nous force d'aymer[.]<br>Allons contans<br>allons sur la verdure<br>allons tandis que dure<br>nostre ieune printemps[.]             | 2 Avant qua la journée<br>De nostre aage qui fuit<br>Se sente environnée<br>Des ombres de la nuit,<br>Prenons loysir.<br>De vivre nostre vie,<br>Et sans craindre l'enuie<br>Baisons nous a plaisir.                 |
| 3 Et puis ces ombres saintes<br>Hostesses de la bas<br>Ne demenent qu'en feintes<br>Leurs amoureux esbatz.<br>Entre elles plus<br>Amour n'a de puissance,<br>Et plus n'ont jouissance<br>Des plaisirs de Venus. | 4 Aymons donc a nostre aise,<br>Baisons baions nous fort.<br>Puis plus lon ne baise<br>Depuis que lon est mort.<br>Voyons nous pas<br>Comme ja la jeunesse<br>Des plaisirs larronnesse<br>Fuit de nous a grand pas.  |
| 5 Du soleil la lumiere<br>Sur le soir se destoint<br>Puis a laube premiere<br>Elle reprant son teint.<br>Mais nostre jour<br>Quant une foys il tombe<br>Demeure soub la tombe,                                  | 6 Mais laschement couchées<br>Soub ces myrtes pressées,<br>Elles pleurent fâchées<br>Leurs ages mal pafsés,<br>Se lamentant<br>Que n'ayant plus de vie,<br>Encore ceste enuie  |



Y faisant long sejour.

Les aille tourmentant.

7 Ca finette affinée, ->  
Qui clot nostre journee  
Allons contans,  
Allons tandis que dure

Ca rompons le destin,  
Souvent des le matin.  
Allons sur la verdure,  
Nostre ieune printemps.

<sup>21</sup> See <http://www.liederdatenbank.de/song/1590> - text by Ludwig Helmbold, 1563 used in chorales on the tune by Schutz (1638), Buxtehude (BuxWV 221) and J. S. Bach (BWV 658).

<sup>22</sup> To be edited in a later *Lutezine*. The text was known from as early as 1465, but to a different tune - see link in endnote 16.

<sup>23</sup> Identified by Piotr Pozniak *Jakob Polak Collected Works* (PWM 1993), p. 33. The barring of the shared bars in Polak's version are out of register with the other sources, revealing that Hove's barring of most of n° 8 is irregular, which has been tacitly corrected here to fit the tune. See HoveB 389 for original barring.

<sup>24</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2013).

<sup>25</sup> Two variations reconstructed, but rhythm signs only are visible on the stave below suggesting a third variation or more was present when the

pages were complete. For more information on the source, see Gary R. Boye and John H. Robinson 'A Newly discovered Fragment of Lute Tablature in the Rubenstein Rare Book and Manuscript Library at Duke University' in preparation for *The Lute*.

<sup>26</sup> Thank you to Peter Forrester for a copy.

<sup>27</sup> Thank you to Chris Goodwin for fitting the words to the music.

<sup>28</sup> See Christopher Morongello 'Notes from the scriptorium of Daniel Bachelier' *Lute News* n° 69 (April 2004), p. 11.

<sup>29</sup> Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (CNRS 1972). Sources: *Premier Livre de Tablature de Leut* (Paris, Fezandat 1552); *Premier Livre de Tablature de Leut* (Paris, Fezandat 1553).

<sup>30</sup> The fifth fantasie in Fezandat book I was edited for the *Lutezine* to *Lute News* 110 (July 2014) because it is related to fantasie 26.

<sup>31</sup> **Rippe6** bars 46-53 are the same as **Rippe16** bars 57-64; and bars 85-94 are the same as **Rippe5** bars 80-89.

<sup>32</sup> **Rippe 4** bars 361-373/375-413 = Francesco/Ness 25 bars 96-108/128-167. And **Rippe 6** bars 31-42 are the same as Francesco/Ness 17 bars 85-96. See Endre Deák 'Bakfark miscellanea' *Die Lute XI* (2013) pp. 21-32).

<sup>33</sup> Recording: Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011), fantasie R4.

INTABOLATVRA  
DE LAVTO  
DI DOMINICO BIANCHINI  
DITTO ROSSETTO DI RECERCARI MOTETTI  
MADRIGALI CANZON FRANCESE NAPOLITANE  
ET BALLI NOVAMENTE STAMPATI

LIBRO



IN VENETIA, Appresso di  
Antonio Gardane  
M. D. XXXVI

PRIMO

Gardane/Bianchini 1546

INTABOLATVRA  
DE LAVTO  
DI DOMINICO BIANCHINI  
Ditto Rossetto Di Recercari Motetti Madrigali Canzon Francese Napolitane  
Et Balli Novamente Stampati.

LIBRO



In Venetia Appresso di  
Antonio Gardane.  
1554

PRIMO

Gardane/Bianchini 1554

INTABOLATVRA DE LAVTO  
DI DOMINICO BIANCHINI  
DETTO ROSSETTO.

DI RECERCARI, MOTETTI, MADRIGALLI,  
Canzon Francese, Napolitane, Et Balli.  
Novamente ristampate de correcte.  
LIBRO PRIMO.



IN VENETIA Appresso Girolamo Scotto.  
1563.

Scotto/Bianchini 1563

INTABOLATVRA  
DE LAVTO  
DI LO ECCELLENTISSIMO MVSICHO MESSER  
ANTONIO ROTTA DI RECERCARI MOTETTI, BALLI, MADRI-  
gali, Canzon francese da lui composti, et Intabulati,  
et nouamente posti in luce.

LIBRO PRIMO

Con gratia e priuilegio.

VENETIIS M D XLVI.

Scotto/Rotta 1546

ANTONIO ROTTA  
INTABOLATVRA  
DE LAVTO  
DE ECCELLENTISSIMO MVSICHO M  
Antonio Rotta di Recercari Motetti, Balli, Madrigali Canzon francese da lui  
composti et Intabulati nouamente posti in luce.

LIBRO



In Venetia appresso di  
Antonio Gardane.  
M. D. XXX XVI

PRIMO

Gardane/Rotta 1546

REC. DES CHANSONS  
Chacun de vous mon mal contemple,  
Pour de trop aimer vous gardez,  
Et voyez comment il en prend,  
A qui trop aimer entreprend.

V Neieune fillette de noble cœur,  
Plaisante & ioliette de grand' va leur,  
Oltre son gre on l'a redu' nonnette Ce-  
la point ne luy haicte, Dont vit e' grã  
doulceur.

Va

Chardavoine 1576, f. 135v

## C1. The Hunters Careere - 7F A4B8

GB-Lam 603, f. 27v

1

7

## C2. Hunters Careire - 7F10C A4B8

GB-En Adv.5.2.18, pp. 16-17

1

7

## C3. Humbers Carrere - arranged for lute A4B4C4

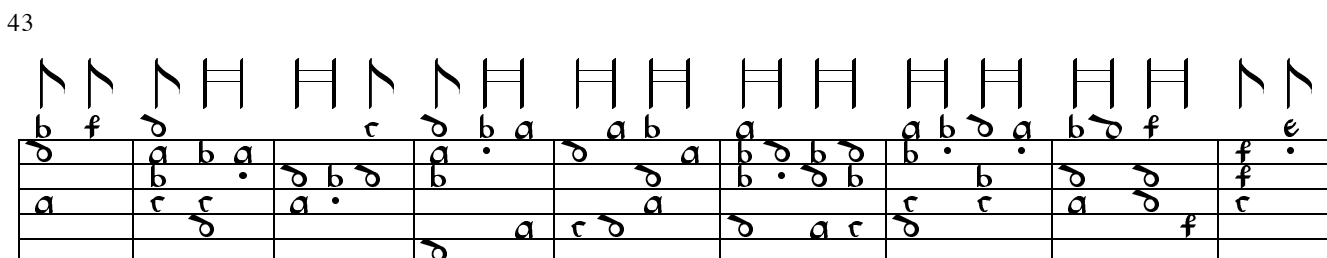
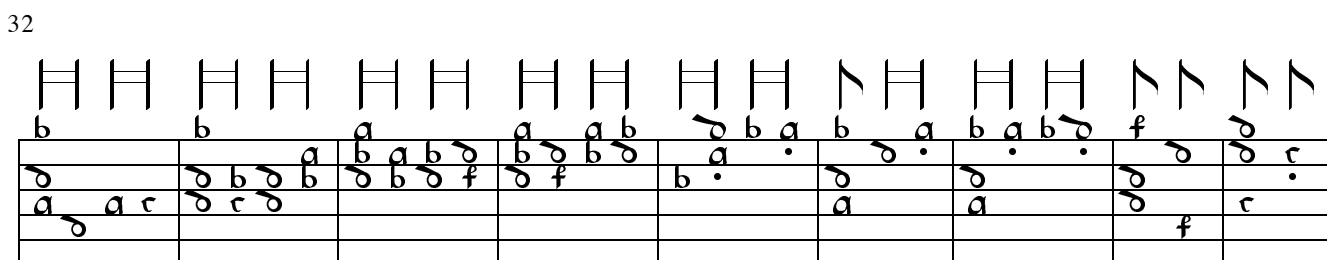
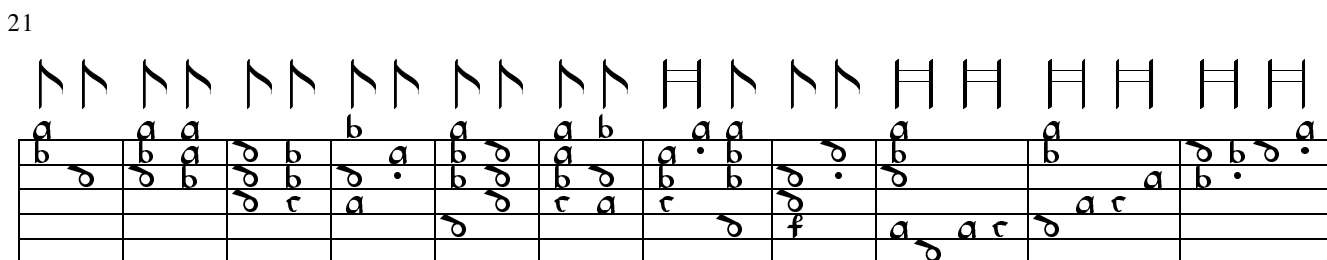
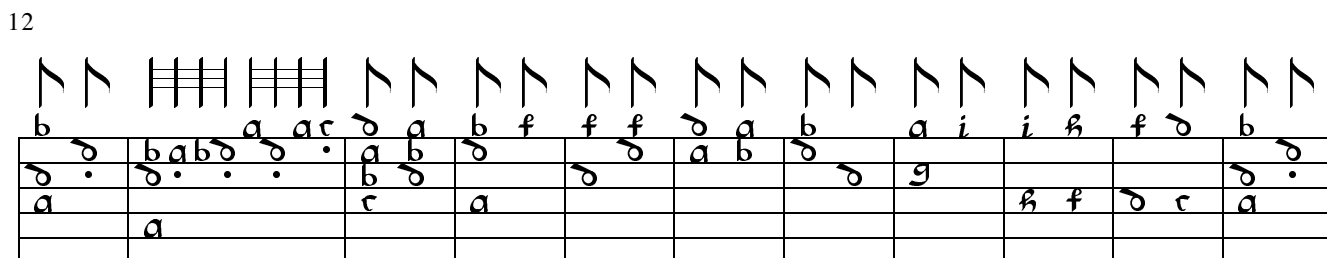
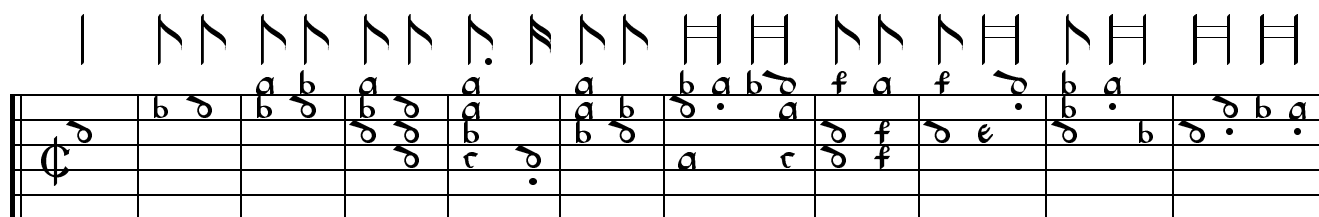
GB-Och 437, f. 8v

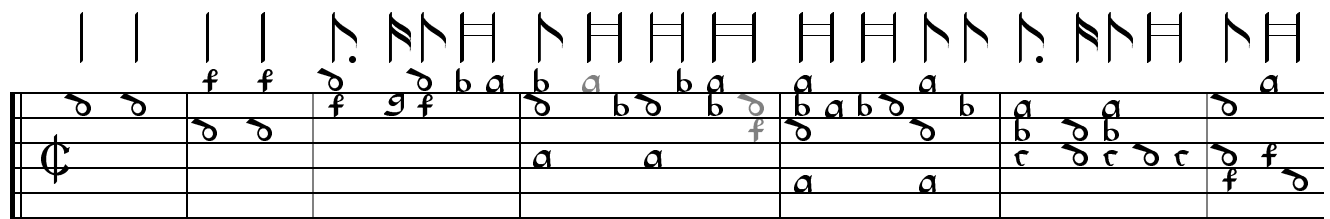
1

7

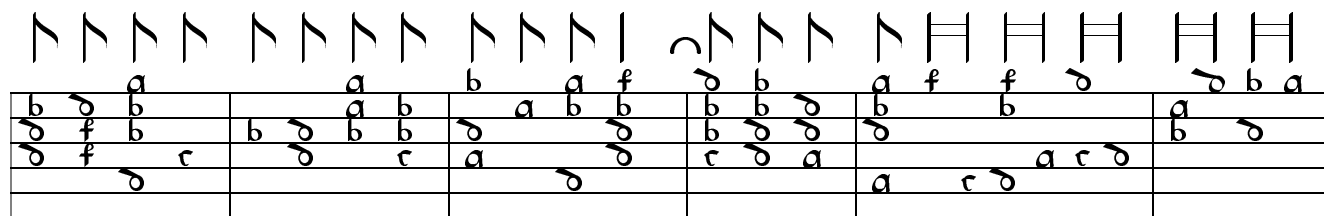
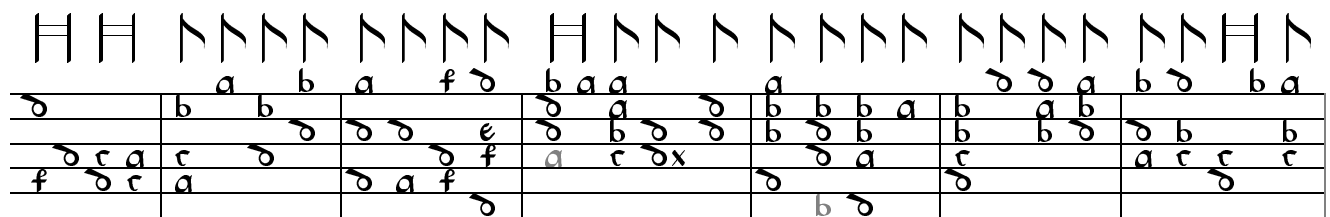
## R1. Recercar primo (Antonio Rotta)

Gardane 1546, sigs. I3v-I4r

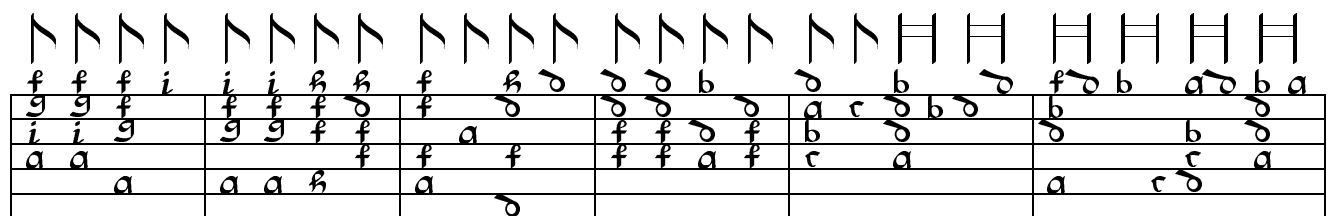
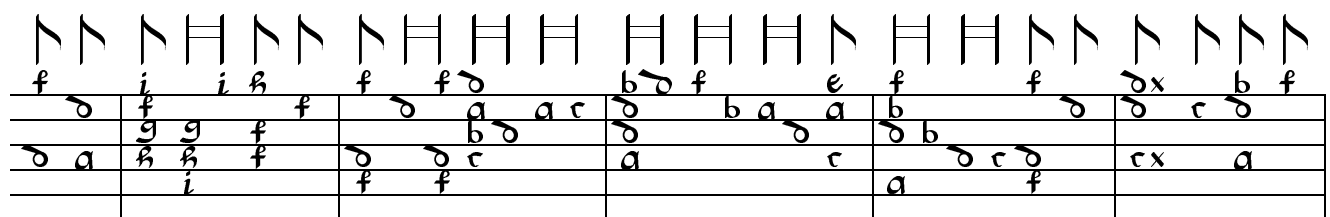




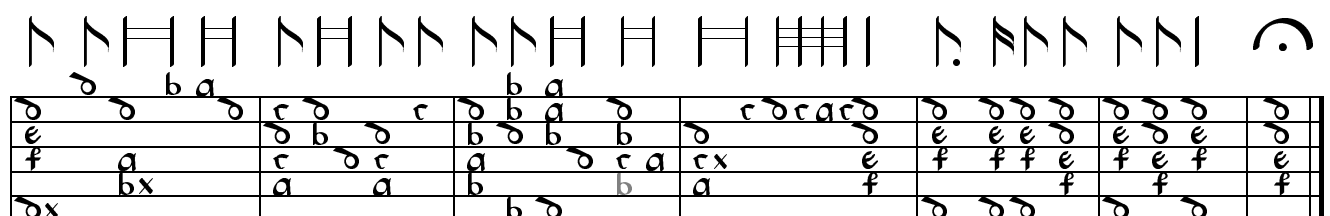
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14



31

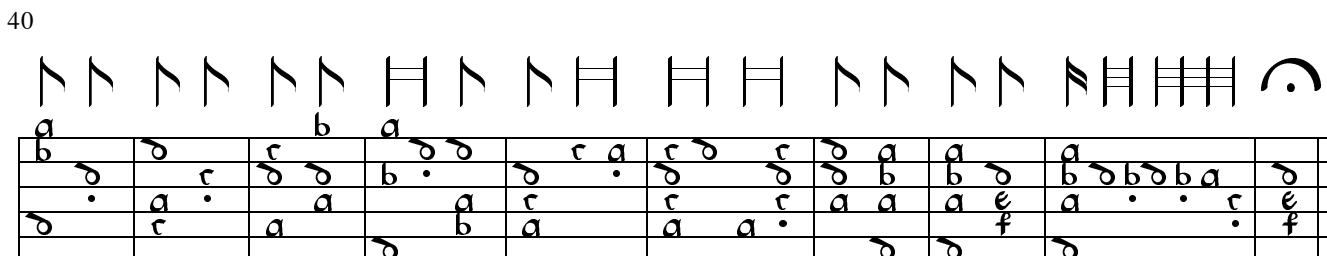
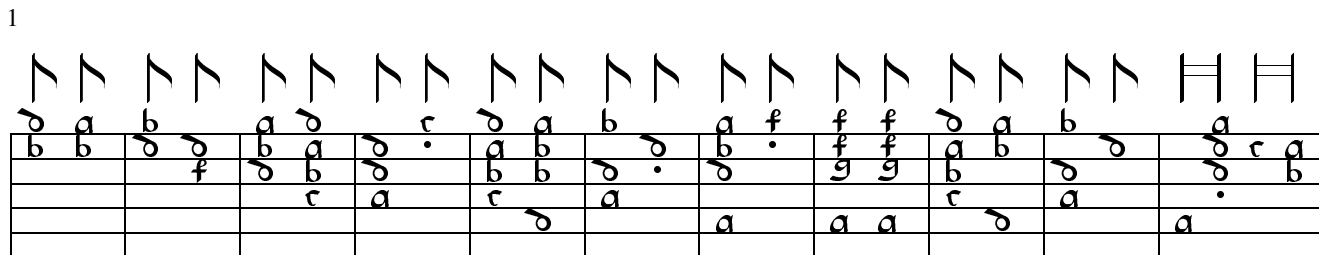
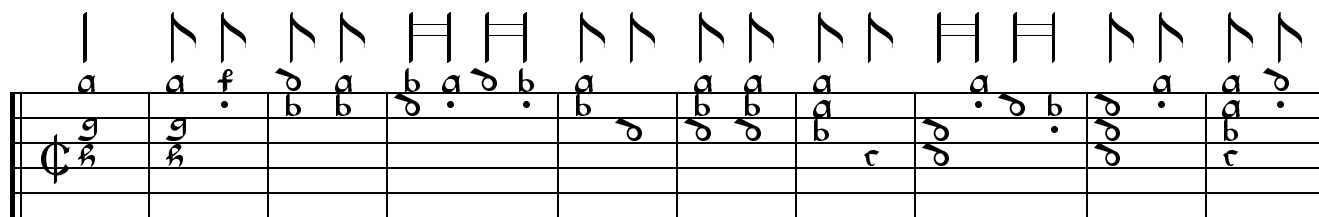


37



## R3. Recercar terzo (Antonio Rotta)

Gardane 1546, sig. K1r



49

## R4. Reccerchar d'A(ntonio) R(otta)

D-W Guelf 18.7 III, ff. 207v-208r

Handwritten musical notation for measures 75-85. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'a' (accents). The notation is written on a single staff.

75

Handwritten musical notation for measures 86-97. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accents). The notation is written on a single staff.

86

Handwritten musical notation for measures 98-106. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accents). The notation is written on a single staff.

98

Handwritten musical notation for measures 107-117. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accents). The notation is written on a single staff.

107

Handwritten musical notation for measures 118-127. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accents). The notation is written on a single staff.

118

## R5. Recercar quinto (Antonio Rotta)

Gardane 1546, sigs. K2v-K3r

1

11

19

30

39

48

56

Handwritten musical notation system 1, measures 67-76. The notation includes notes, rests, and dynamic markings (f, i) above the staff. The system is divided into two parts by a double bar line.

67

Handwritten musical notation system 2, measures 77-86. The notation includes notes, rests, and dynamic markings (f, i) above the staff. The system is divided into two parts by a double bar line.

77

Handwritten musical notation system 3, measures 87-96. The notation includes notes, rests, and dynamic markings (f, i) above the staff. The system is divided into two parts by a double bar line.

85

Handwritten musical notation system 4, measures 97-106. The notation includes notes, rests, and dynamic markings (f, i) above the staff. The system is divided into two parts by a double bar line.

92

Handwritten musical notation system 5, measures 107-116. The notation includes notes, rests, and dynamic markings (f, i) above the staff. The system is divided into two parts by a double bar line.

102

R6. Reccerchar A(ntonio) R(otta)

Scotto 1546, ff. 51r-52

[illegible]

1

e <sub>x</sub>		e		e	c	a		a	f	e <sub>x</sub>		c <sub>x</sub>		b		c	f	f	f		
c	a		a	c <sub>x</sub>	.	e		c <sub>x</sub>	.	f	e	c	a	c	a	.	c <sub>x</sub>	.	c	c	
		.	d	c	d <sub>x</sub>	.		d <sub>x</sub>		f <sub>x</sub>	.	d <sub>x</sub>	.	d	a	c <sub>x</sub>		d <sub>x</sub>		d	d
c <sub>x</sub>		c <sub>x</sub>	.									e		d <sub>x</sub>							
												c		e <sub>x</sub>							
																c <sub>x</sub>				c	c

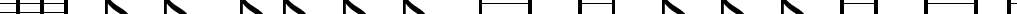
10

e	c a	a	a a	r x	a					
a	.	a	a	a	a	e c a	a			
	.	x	c	a		f x .	c . r x	a c		
r x	.	r x	c c	b	r x .	e x .	r x .	a c	c b	
				c	e x	r x	a	c	e c	

19

e	a	f <sub>x</sub>		f	e	r <sub>x</sub>		e				e	f	r	e <sub>x</sub>		a	c	e	c	a				
a	r	r <sub>x</sub>		r <sub>x</sub>	.	e <sub>x</sub>		e	h <sub>x</sub>		h	g	e	g	.	r <sub>x</sub>	.	a		r <sub>x</sub>	.	.	d	c	a
				<del>d<sub>x</sub></del>		f <sub>x</sub>		g <sub>x</sub>	.		h <sub>x</sub>		h <sub>x</sub>		<del>d<sub>x</sub></del>				<del>d<sub>x</sub></del>		.	.	d	c	a
r		r <sub>x</sub>									g <sub>x</sub>		g <sub>x</sub>		g <sub>x</sub>	e <sub>x</sub>		r <sub>x</sub>							
a	e	a		e	r <sub>x</sub>		r	a		e <sub>x</sub>	.		e <sub>x</sub>					a		a					

28



c	a	b	c	a		c	x		a		c	x		c	x		c	.	c	.	a		a	a
<del>b</del> x	.	.	.	<del>b</del> c	a	c	x	.	a	.	c	x		<del>b</del> x				c	x					c
c	x		.	.	.	c	x		a			e	x	<del>b</del>	x		e	x	b				b	c
a							e	x				e	x	.			e	x			a		c	

38

[illegible]

47

[illegible]

57

68

76

86

95

C4. The Hunt (Hunters Career) - arranged for lute A4B8

D'Urfeys Pills 1720, p. 197

1

7



## B1. Preamble Rosetto (Domenico Bianchini)

Gerle 1546, sigs. C4v-D1v

1

7

13

19

25

31

37

## B3. Preamble Rossetto (Dominico Bianchini)

Gerle 1546, sigs. D2r-D2v

1

6

11

16

22

I    I    I    H    H    H    H    I    I    I    I    I    H    H    H    H    H    H    H    H    I

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

c	c	a	c	a	c	d	c	d					d	x	f	x	c	d	c	a	a	x	a

I    I    H    H    H    H    I    I    I    I    I    I    I    H    H    H    H    I    I    I    I    H    H    H    H    H

a    a    a    a    c    a    a    a    d    c    e    f    x    d    c    a    a    c    d    f    g    h    f    e    a    c

d	c	d																					
c	c	.																					
e	a																						

I    I    I    H    H    H    H    H    H    H    H    H    H    H    H    H    H    H    I    H    H    H    H

a    f    e    c    a

c	a																						

H    H    H    H    I    H    H    H    H    H    H    H    H    H    I    I    I    I    H    I    I    I    H

e    c    a

f	d	a	c	d	c	a																	
a																							
c	x																						

H    H    I    H    H    H    I    I    I    I    I    H    I    I    I    I    H    H    H    H    H    I    I    I    H

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

d	c																						
a																							

H    H    H    H    H    I    I    I    I    H    H    H    I    I    H    H    H    H    H    H    H    H    H

e    g    h    f    e    f    a    a    c    e    f    e    c    c    a    a    a    c    x    a    a    a

a																							

H    H    H    I    H    H    I    H    H    H    I    I    I    I    H    H    H    H    H    H    H    H    H

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

c	b	c																					

B2b. Recercar Quarto (Joan Maria da Crema)

Gardano 1546, sigs. A4r-A4v

1

7

13

18

23

29

35

1

6

11

17

22

28

## B4b. Qui tollis peccata - Richafort

Barberis IV 1546, ff. 17r-17v

1

6

11

17

22

28

### B5. Recercar (Domenicho Bianchini)

Gardano 1546, sig. D2r

[illegible]

1

[illegible]

6

[illegible]

11

[illegible]

16

C5a. Hunters Carrier - arranged from mandore A4B8

GB-En Adv.5.2.15, p. 125

The Rose Tree  
 G major, 2/4 time  
 Treble clef, Bass clef  
 Key signature: one sharp (F#)  
 Time signature: 2/4  
 The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in G major and 2/4 time. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

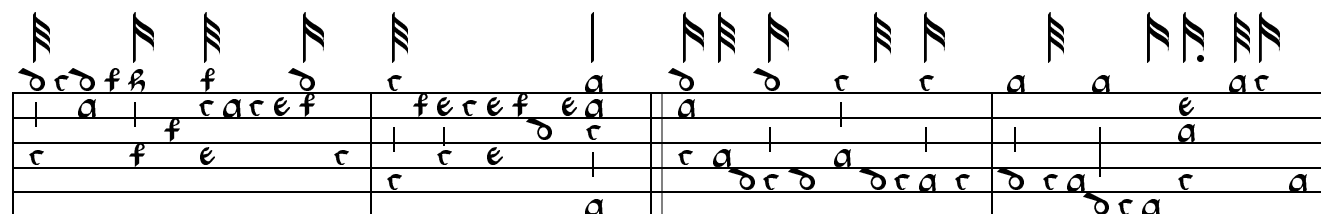
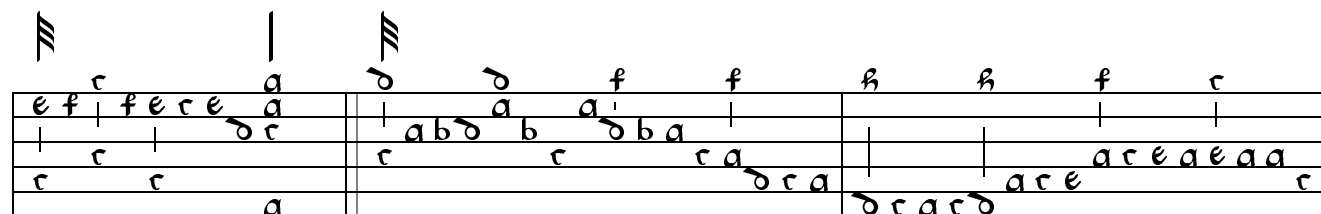
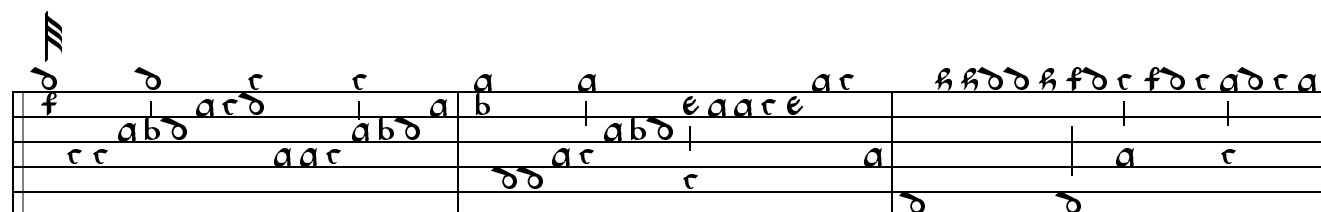
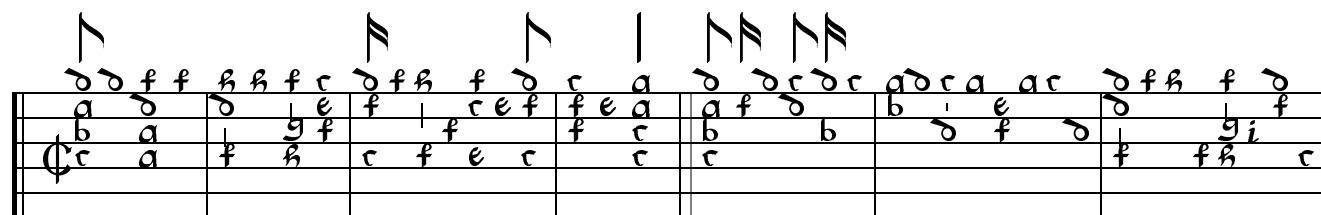
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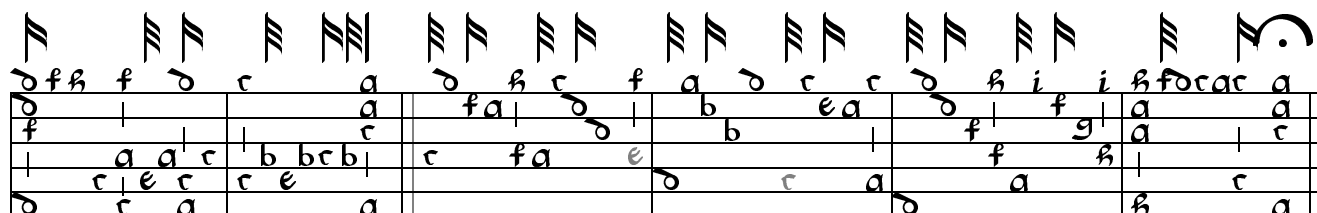








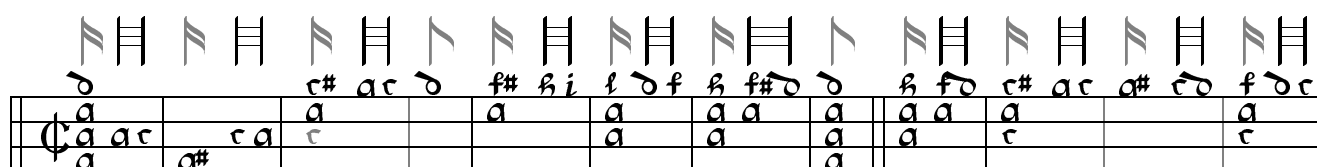
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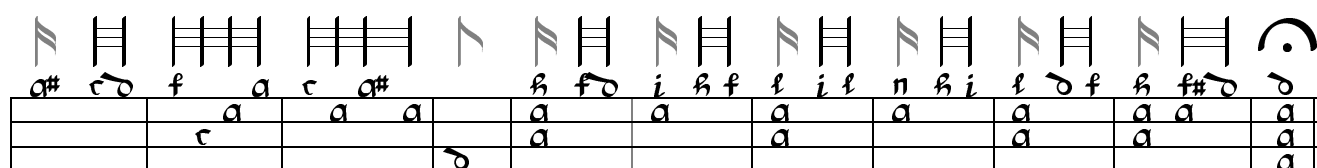
35

## C6a. The Carrier - chromatic cittern A8B15

GB-En 9450, f. 42r



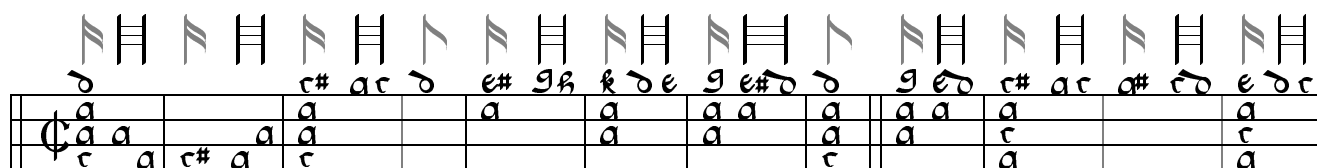
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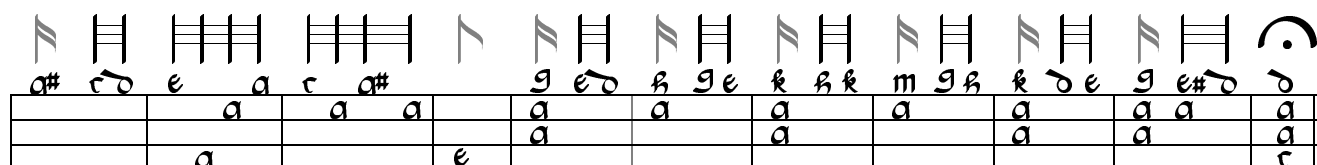
13

## C6b. The Carrier - diatonic cittern A8B15

GB-En 9450, f. 42r



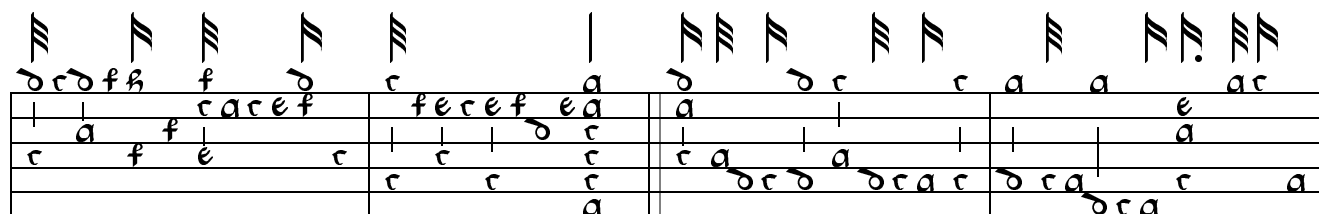
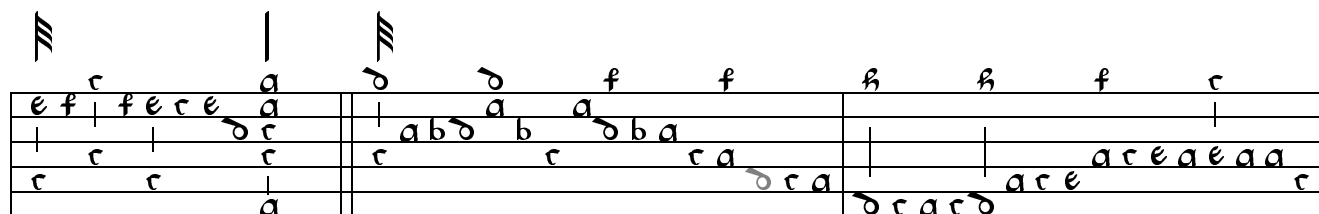
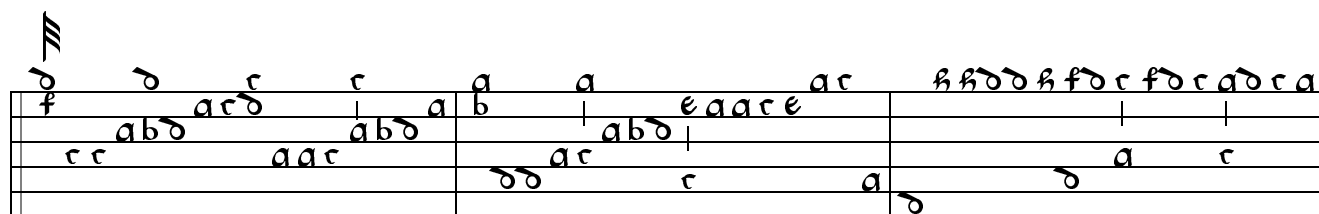
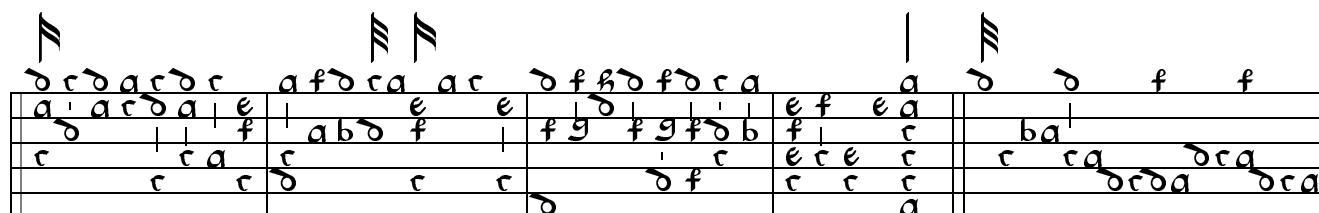
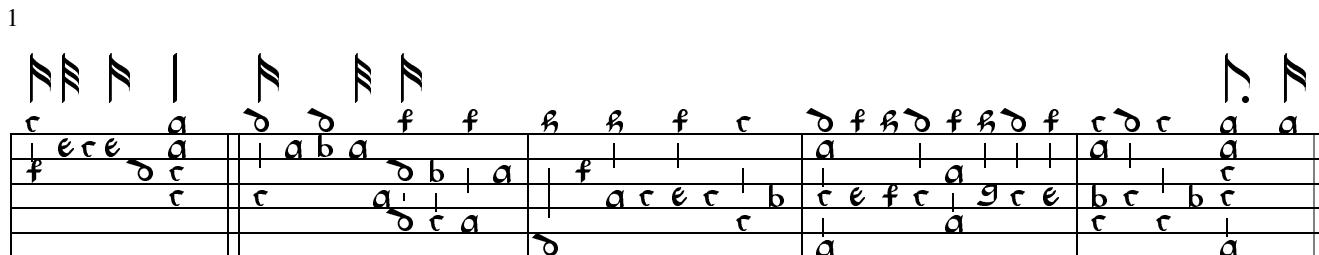
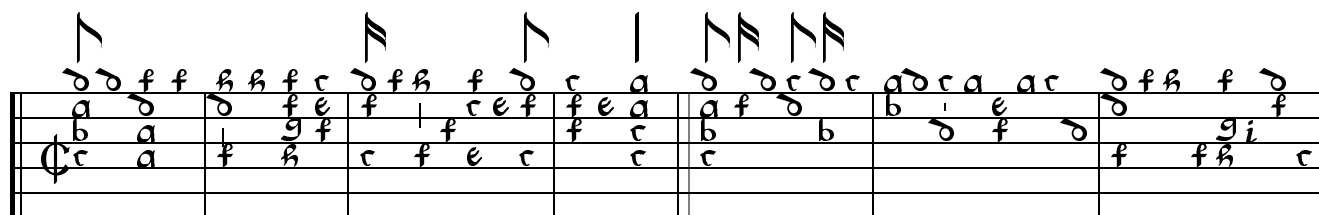
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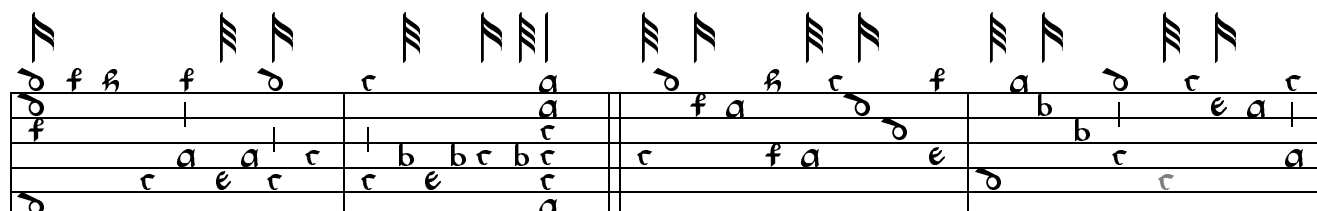
JD68c. (Alo John Dowland) - 12x4bars

GB-Gu Euing 25, ff. 21v-22r





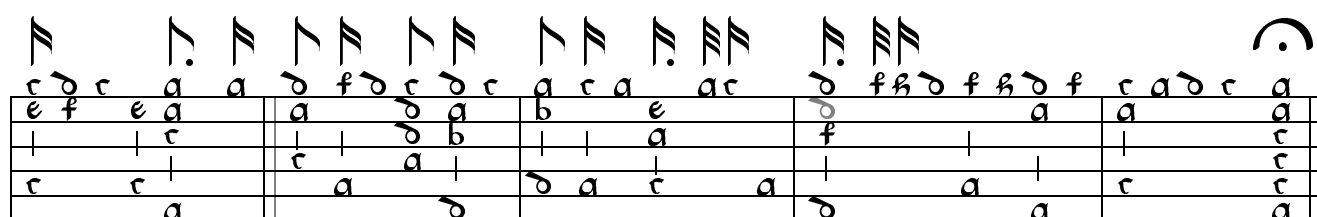
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35



39



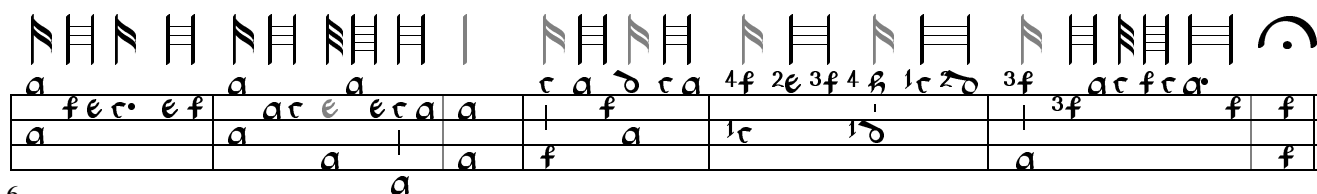
44

C5b. Huntars Carrier - mandore (hfhf) A4B8

GB-En Adv.5.2.15, p. 125



1



6

1

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

8

a a

14

a a

20

a a a a

26

a a

31

a a

36

40

40 41 42 43 44 45 46

47

47 48 49 50 51

52

52 53 54 55 56 57

58

58 59 60 61 62

63

63 64 65

66

66 67 68

69

69 70 71



4

73

78

83

87

91

98



135

135

139

139

145

145

152

152

156

156

165

165

165

165

## 1. (Une Jeune Fillette) - 7F AA4BB8

D-B Danzig 4022, f. 47r

Handwritten musical score for 'Une Jeune Fillette' in C major, 7/8 time. The score is written on three systems of three staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). Above the staves, there are numerous slurs and dynamic markings (f, g, a, b). The first system ends with a double bar line. The second system begins with a '7' below the first staff. The third system begins with a '13' below the first staff. The fourth system ends with a double bar line and a fermata above the final note. The fifth system begins with a '19' below the first staff. The score concludes with a double bar line and a fermata above the final note.

## 2. Almande Nonette - Une Jeusne Fillette - 7F A4B8

Valerius 1626, pp. 180-181

Handwritten musical score for 'Almande Nonette - Une Jeusne Fillette' in C major, 7/8 time. The score is written on two systems of three staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). Above the staves, there are numerous slurs and dynamic markings (f, g, a, b). The first system ends with a double bar line. The second system begins with a '7' below the first staff. The score concludes with a double bar line and a fermata above the final note.

Measures 1-5 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 1 starts with a treble clef and a common time signature.

Measures 6-10 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 6 starts with a treble clef and a common time signature.

Measures 11-15 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 11 starts with a treble clef and a common time signature.

Measures 16-18 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 16 starts with a treble clef and a common time signature.

Measures 19-21 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 19 starts with a treble clef and a common time signature.

Measures 22-24 of the musical score. The notation includes notes with letters 'a', 'b', 'c', 'x' and accidentals (sharps, flats, naturals). Measure 22 starts with a treble clef and a common time signature.

## 4. Allemande Une Jeune Fillette - 7F 3xAA4BB8

Besard 1603, ff. 131v-132r

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

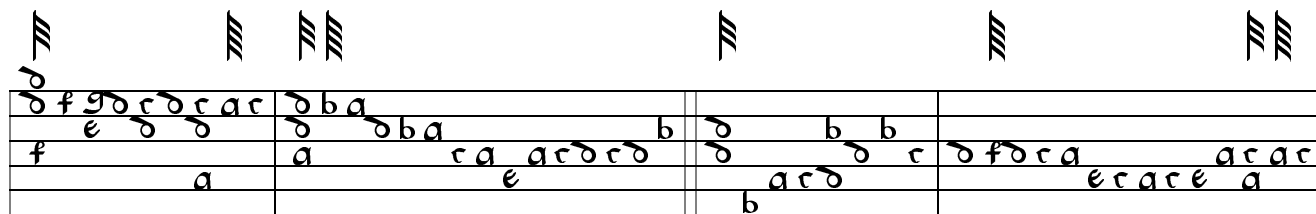
25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42



34



39



43



48



57



60



60



63

66

66

## 5. Une Jeune Fillette - 7F AA4B8

PL-Kj Mus.40143, f. 25r

6

6

11

First system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes (half, quarter, eighth, and sixteenth notes) and rests, with some notes marked with accidentals (sharps, flats, and naturals). Above the staff, there are several groups of slanted lines, likely representing a lute tablature. Below the staff, there are some letters (a, b) and a small 'a' at the end.

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.

Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.

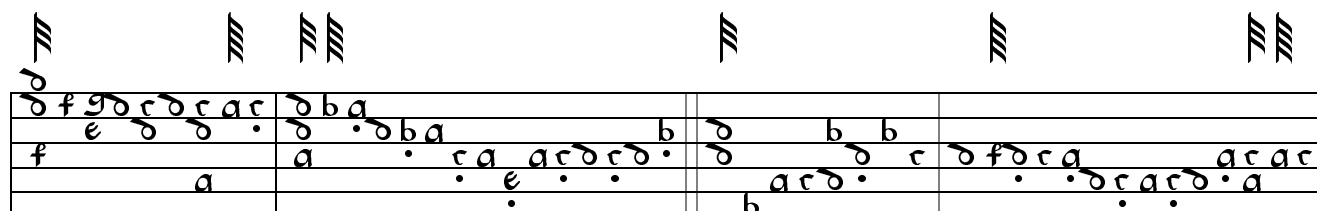
Fifth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.

Sixth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.

Seventh system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes and rests, with some notes marked with accidentals. Above the staff, there are several groups of slanted lines. Below the staff, there are some letters (a, b) and a small 'a' at the end.



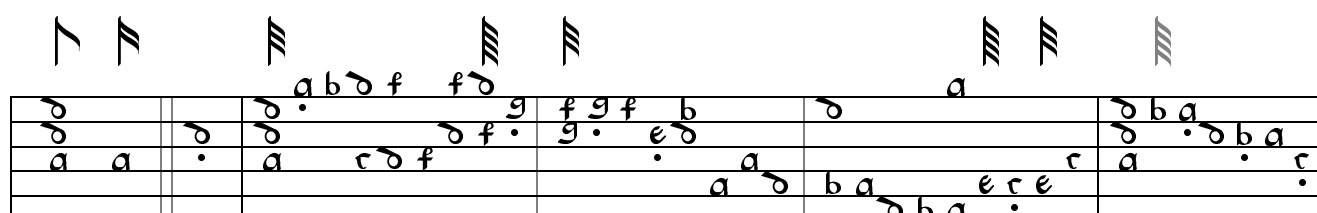
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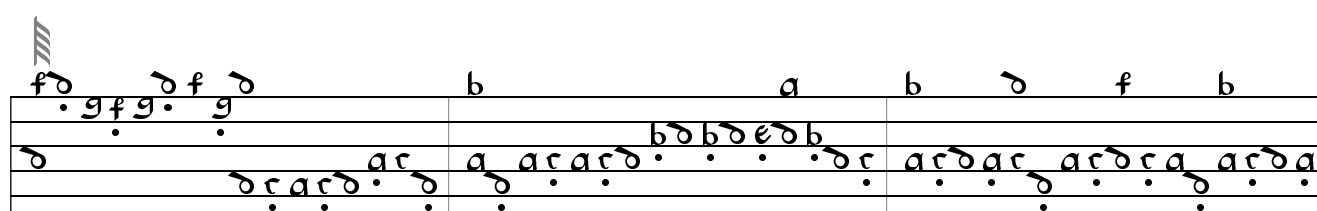
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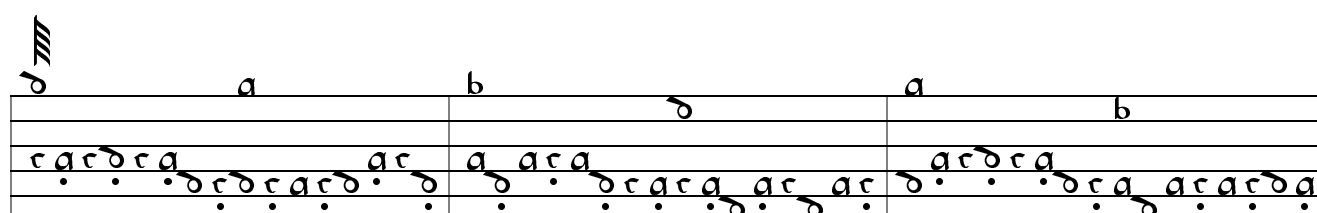
48



57



60



60

63

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

66

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

7

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

## 7. Une Jeune Fillette - 7F A4BB8

NL-Lu 1666, f. 380r

7

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

7

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

14

Handwritten musical notation on three staves. The top staff contains a sequence of notes and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain fewer notes, mostly 'a' and 'b'. There are two double bar lines in the system.

## 8. Une Jeune Fillette Jacques Pollon(o)is - 7F 2xAA4B8 3xAA4BB8 Hove 1612, ff. 55v-56v

The musical score is written on a five-line staff. It begins with a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is primarily in the upper register of the staff. There are several repeat signs (double bar lines with dots) and first/second endings marked with '1' and '2'. The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat).

The score is divided into systems, with measure numbers 6, 15, 20, and 28 indicated at the beginning of their respective systems. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is primarily in the upper register of the staff. There are several repeat signs (double bar lines with dots) and first/second endings marked with '1' and '2'. The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat).

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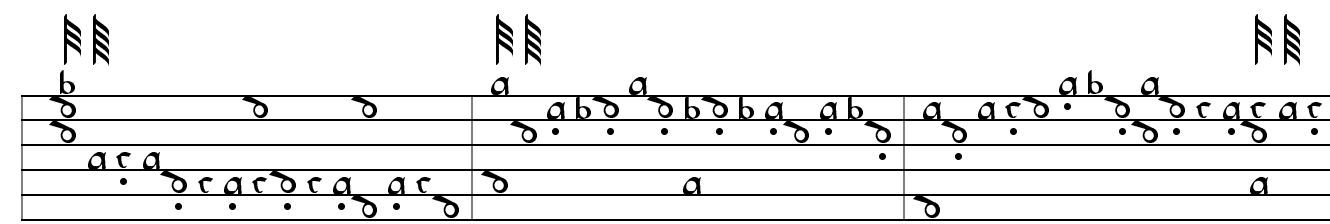
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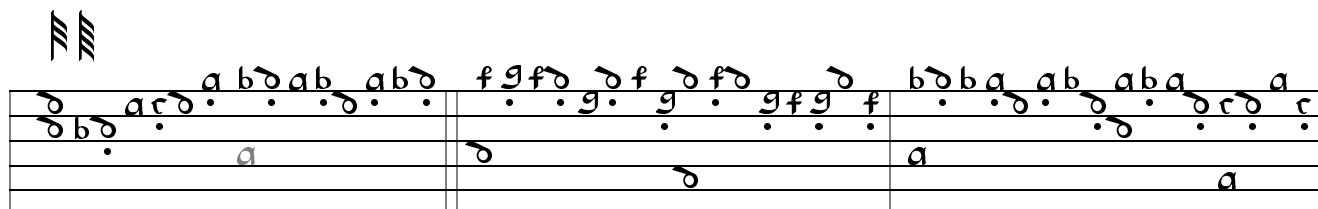
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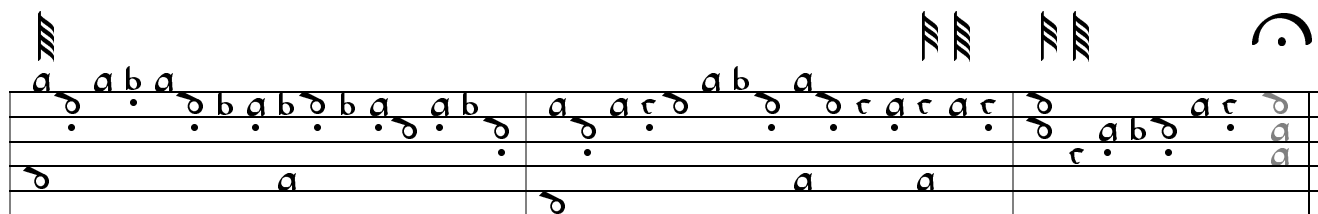


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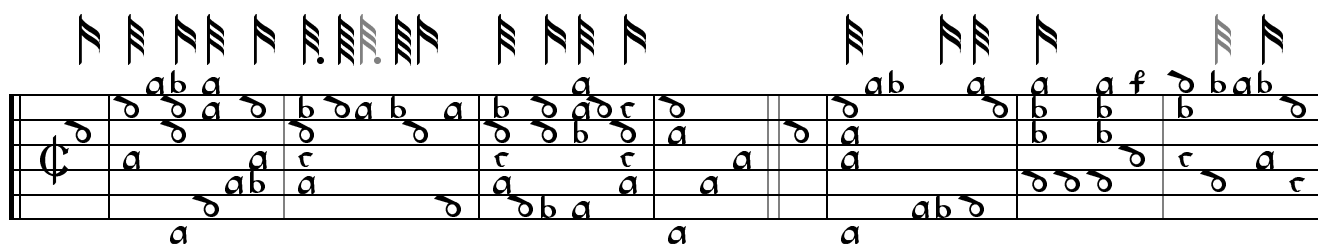
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9. Pavane - 7F A4B12

D-Lr 2000, p. 58



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## 10. (Une Jeune Fillette) Joachimus vanden Hove - 7F AA4B8

Hove 1612, ff. 56v-57r

First system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Above the staff, there are dynamic markings 'f' and 'f', and a measure rest marked with a '6'. The system ends with a double bar line.

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

Fifth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

Sixth system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

Seventh system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notation includes various notes, rests, and accidentals. Above the staff, there are several measure rests marked with double slashes. The system ends with a double bar line.

## 11. (Une jeune Fillette) - 7F 2xAA4B8

LT-Va 285-MF-LXXIX, f. 2v

Measures 1-6 of the piece. The notation is in a single system with a treble clef and a common time signature. The melody is written on a five-line staff. Above the staff, there are various musical symbols including a '1' with a dot, and several groups of three slanted lines. The notes are mostly half notes and quarter notes, with some rests. The letters 'a', 'b', and 'c' are written below the staff to indicate specific notes or intervals.

Measures 7-12 of the piece. The notation continues from the previous system. It includes a measure with a '7' below it. The melody features more complex rhythms, including eighth notes and sixteenth notes. The letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'x' are used to label notes.

Measures 13-19 of the piece. The notation continues with a measure labeled '13' at the beginning. The melody is characterized by a series of slanted lines above the staff, possibly indicating a specific performance technique. The notes are primarily half notes and quarter notes.

Measures 20-25 of the piece. The notation continues with a measure labeled '20' at the beginning. A '2' with a double line is written above the staff in measure 24. The melody includes a variety of note values and rests.

Measures 26-30 of the piece. The notation continues with a measure labeled '26' at the beginning. The melody features a series of slanted lines above the staff. The notes are primarily half notes and quarter notes.

Measures 31-37 of the piece. The notation continues with a measure labeled '31' at the beginning. The melody includes a variety of note values and rests. The letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'x' are used to label notes.

Measures 38-43 of the piece. The notation continues with a measure labeled '38' at the beginning. The melody features a series of slanted lines above the staff. The notes are primarily half notes and quarter notes.

44

## 12. La Monacha ballo francese

PL-Kj Mus. ms. 40032, pp. 382-385

- 7F9C 1:AAA8BB16 2:AAA8BB16 3:AA8BB16 4:AA8B16 5:46 bars

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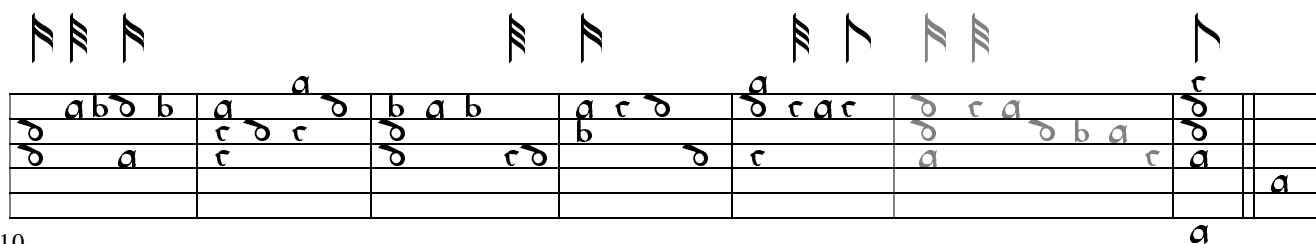
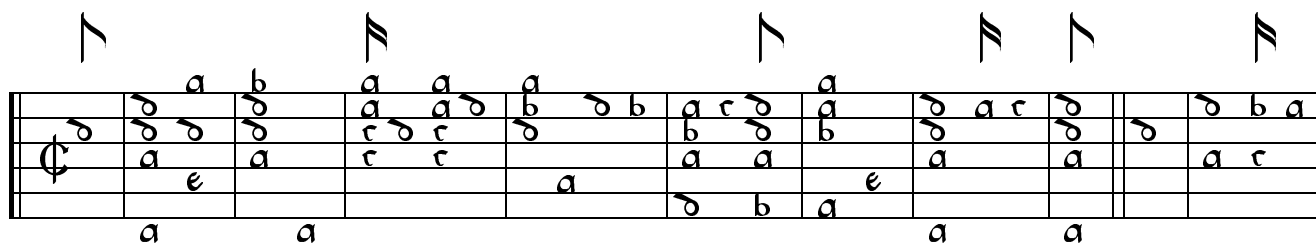
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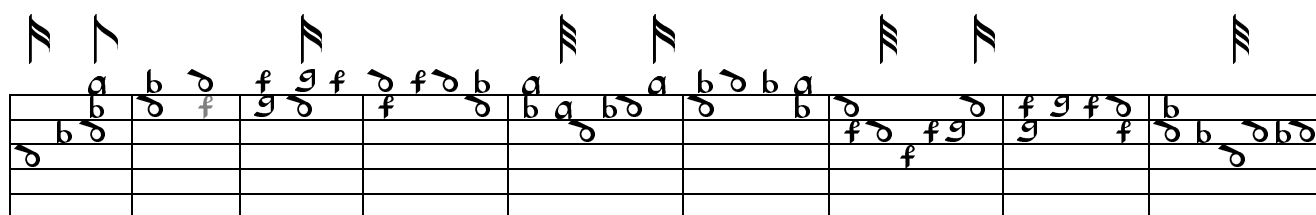
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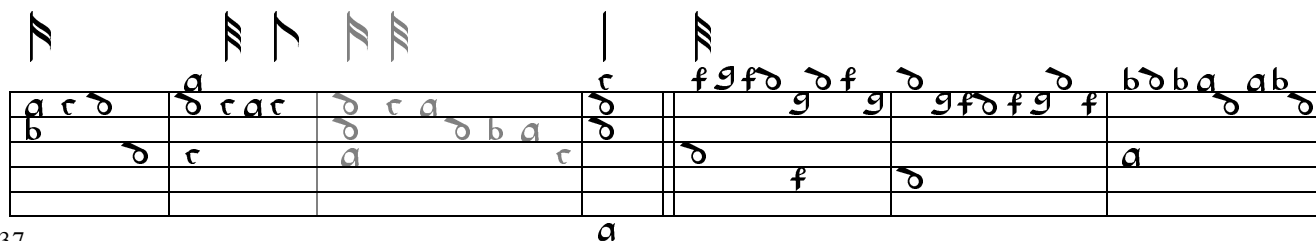
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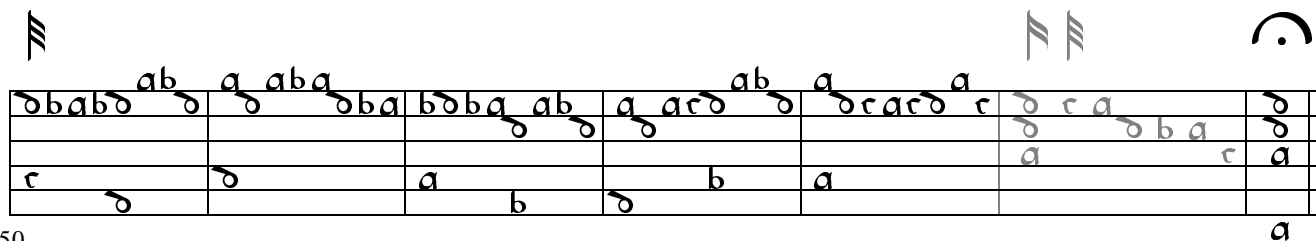
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14. Juna Fillette Chancon Francoys - 7F AA8BB16

PL-Kj Mus. ms. 40032, p. 382

[illegible]

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

[illegible]

15. Une Jeune Fillette - 7F8Ef9C AA8B16B24A8B16B15

Vallet 1615, pp. 43-44

[illegible]

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[illegible]

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## 16. Ballet - 7F8Eflat AA4B12

D-Ngm 33748/I, f. 66v

1

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The Rose Tree

## 17. Courr(ant) sur la voix de La Jeune Fi(lle)tte - 7F A8B16

PL-Kj Mus.40143, f. 35r

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## 18. Courante - 7F A7A8BB16

GB-HAdolmetsch II.B.1, ff. 64v-65r

First system of musical notation (measures 1-8). The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The melody starts with a 3-measure rest, followed by a series of eighth and sixteenth notes with various accidentals. The bass line follows a similar pattern of eighth and sixteenth notes.

Second system of musical notation (measures 9-16). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 15. The bass line continues with eighth and sixteenth notes.

Third system of musical notation (measures 17-24). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 21. The bass line continues with eighth and sixteenth notes.

Fourth system of musical notation (measures 25-32). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 29. The bass line continues with eighth and sixteenth notes.

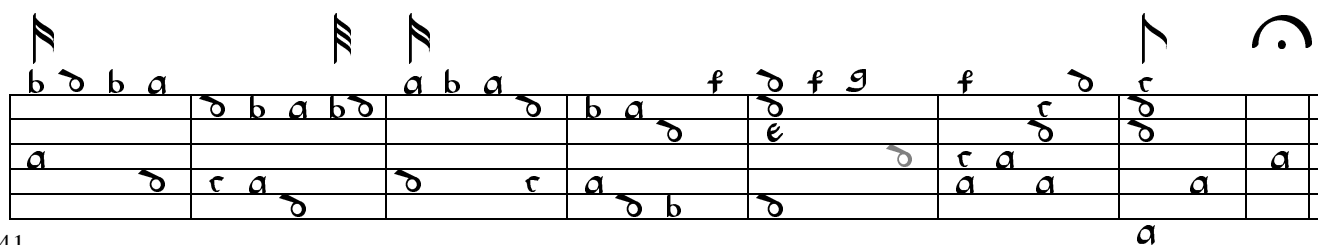
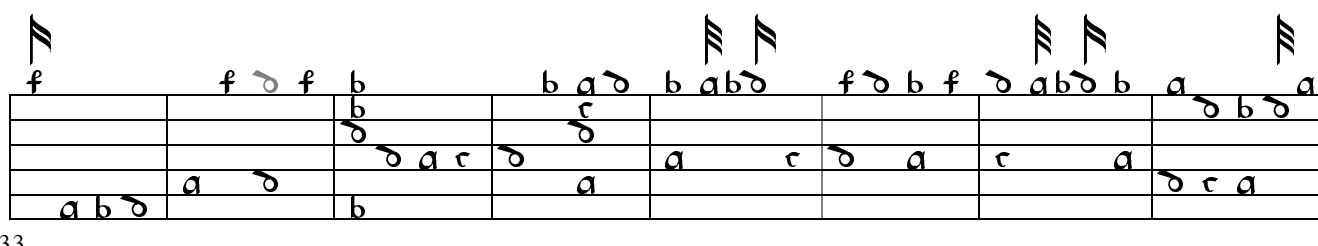
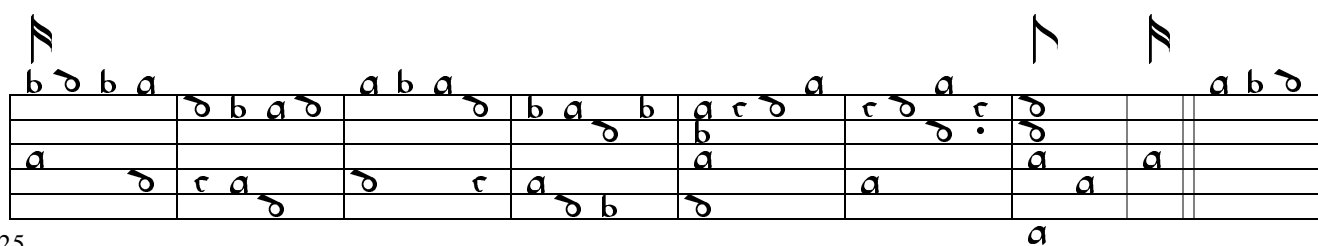
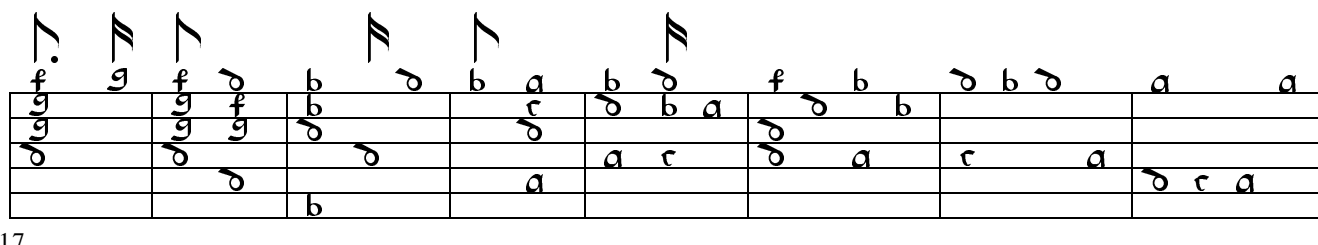
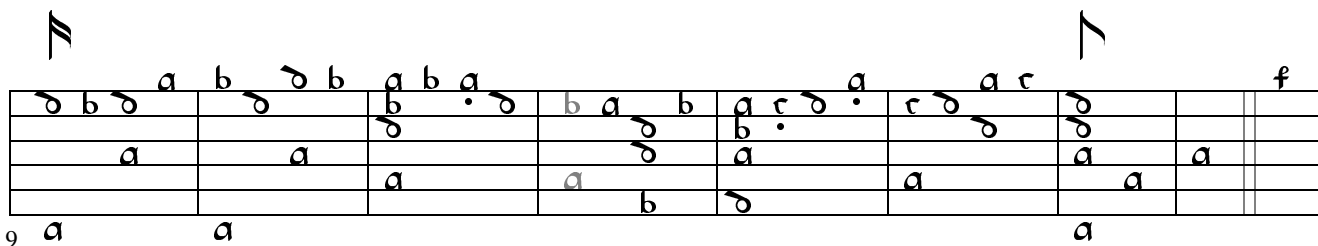
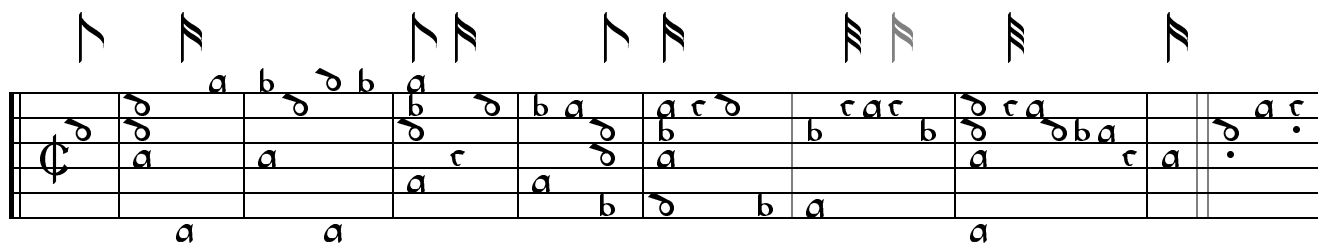
Fifth system of musical notation (measures 33-40). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 37. The bass line continues with eighth and sixteenth notes.

Sixth system of musical notation (measures 41-48). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 45. The bass line continues with eighth and sixteenth notes.

40

## 19. Gagliarda di Monsu Balaharta - 7F AA8BB16

B-Br II.275, f. 100v



## 20. Une Jeune fillette - 7F AA8B16

D-BAU Druck 13.4o.85, p. 18

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## 21. (Une Jeune Fillette) - 7F A17

NL-Lu 1666, f. 380v

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## 22. (Une Jeune Fillette)

US-DM<sub>u</sub> MS E 19454, f. 1v

[illegible][illegible]

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The musical score for 'The Rose Tree' is presented on a five-line staff. The melody is written on the top line, and the lyrics are placed below the staff. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The melody is written in a simple, folk-like style, using a single line of music. The lyrics are written in a simple, sans-serif font. The score is set against a white background with a light gray grid.

29 a

35



[illegible]

D-LEm II.6.15, p. 528

[illegible]

The first system of the musical score for 'The Rose Tree' consists of six staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note B-flat. The second staff is a bass clef with a key signature of one flat and a common time signature. The melody begins with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note B-flat. The third staff is a treble clef with a key signature of one flat and a common time signature. The melody begins with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note B-flat. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The melody begins with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note B-flat. The fifth staff is a treble clef with a key signature of one flat and a common time signature. The melody begins with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note B-flat. The sixth staff is a bass clef with a key signature of one flat and a common time signature. The melody begins with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note B-flat.

11

## 24. Von Gott will ich nicht lassen - 7F AA4B8

D-LEm II.6.15, p. 540

Handwritten musical score for 'Von Gott will ich nicht lassen'. The score is written on three systems of staves. The first system consists of two staves, the second of three, and the third of two. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is common time (C). The score is marked with 'a' and 'f' (forte) dynamics. The first system ends with a double bar line. The second system is marked with a '6' below the first staff. The third system is marked with a '12' below the first staff. The score concludes with a final cadence symbol.

## 25. Allemande Nonette - 7F AA4B8

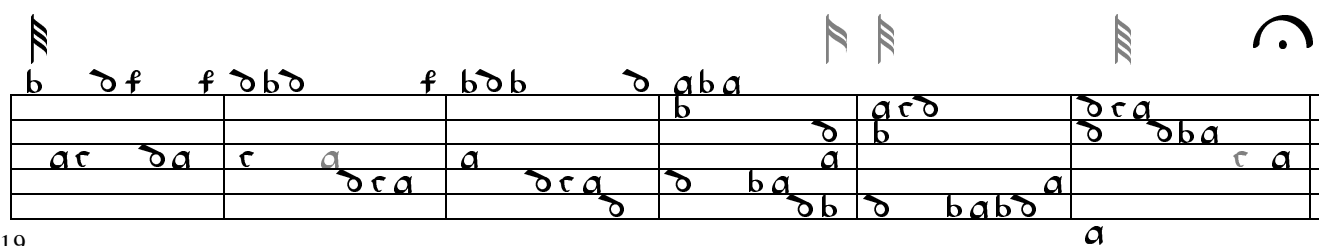
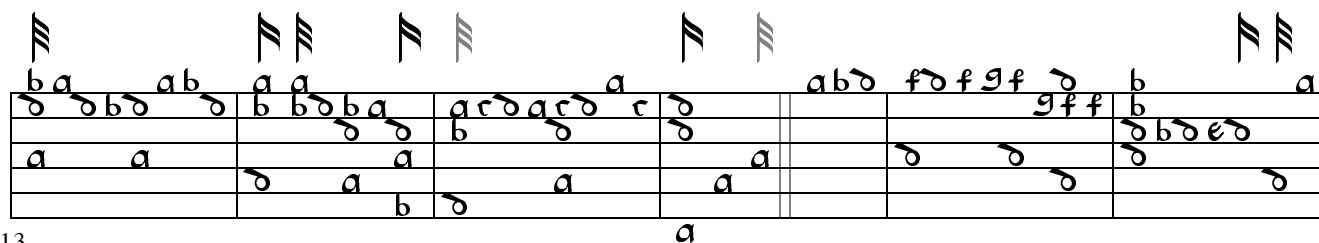
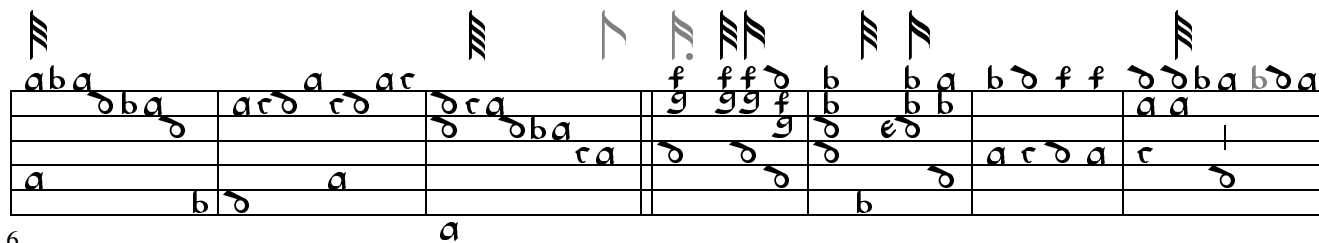
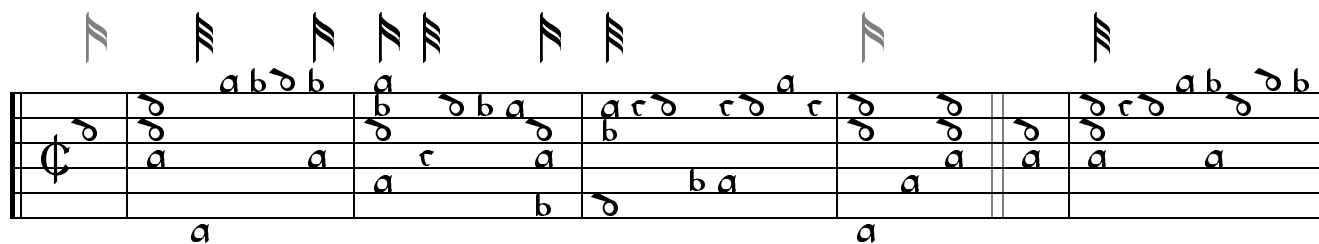
NL-Lu 1666, f. 509r

Handwritten musical score for 'Allemande Nonette'. The score is written on three systems of staves. The first system consists of two staves, the second of three, and the third of two. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is common time (C). The score is marked with 'a' and 'f' (forte) dynamics. The first system ends with a double bar line. The second system is marked with a '6' below the first staff. The third system is marked with a '12' below the first staff. The score concludes with a final cadence symbol.



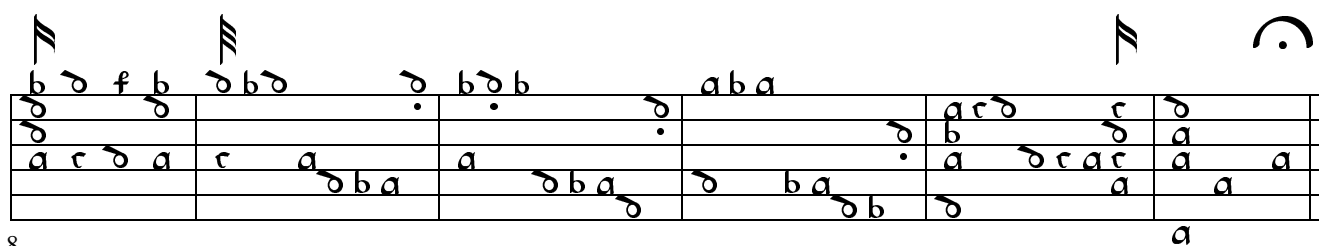
## 27. Von gott will Ich nicht lassen - 7F AA4BB8

LT-Va 285-MF-LXXIX, f. 42v



## 28. Ich gieng ein mal spacerenn - 7F A4B8

CH-Bu F.IX.70, pp. 281-282



## 29. Ich ging ein mal spatziren - 7F AA4BB8

CZ-Pnm XIII.B.237, no. 9

Handwritten musical score for 'Ich ging ein mal spatziren' (7F AA4BB8). The score is written on three systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*). The first system spans measures 1 to 6, the second system measures 7 to 12, and the third system measures 13 to 18. The score concludes with a repeat sign and a fermata. The key signature is one flat (B-flat), and the time signature is common time (C).

## 30. Away I have forsworne her company - A4B4C4

GB-WPforester-welde, f. 6v

Handwritten musical score for 'Away I have forsworne her company' (A4B4C4). The score is written on two systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*). The first system spans measures 1 to 6, and the second system measures 7 to 12. The score concludes with a repeat sign and a fermata. The key signature is one flat (B-flat), and the time signature is common time (C).

## 31. Tantz Sprunck - AA4BB8-A8B16

Waissel 1573, sig. M2r

Measures 1-6 of the dance. The notation is in a single system with three staves. The first staff contains a series of eighth and sixteenth notes, often beamed together. The second and third staves contain a mix of eighth, sixteenth, and quarter notes. Measure 1 starts with a C-clef and a common time signature. The key signature has one flat (B-flat).

Measures 7-13 of the dance. The notation continues with similar rhythmic patterns. Measure 7 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming.

Measures 14-19 of the dance. The notation continues with similar rhythmic patterns. Measure 14 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming.

Measures 20-26 of the dance. The notation continues with similar rhythmic patterns. Measure 20 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming. A large '3' is written in measure 26, indicating a triplet.

Measures 27-33 of the dance. The notation continues with similar rhythmic patterns. Measure 27 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming.

Measures 34-41 of the dance. The notation continues with similar rhythmic patterns. Measure 34 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming.

Measures 42-48 of the dance. The notation continues with similar rhythmic patterns. Measure 42 begins with a repeat sign. The notation uses various note values including eighth, sixteenth, and quarter notes, with some beaming. The piece ends with a final cadence in measure 48.

## 32. Almande Nonette - Reprinse - AA4BB8-A8B16

Phalese 1568, f. 88r

## 33. Almande Nonnette - 2xAA4BB8

Adriaenssen 1584, f. 88r

First system of musical notation for 'Almande Nonnette'. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Second system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Third system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Fourth system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Fifth system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Sixth system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Seventh system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.

Eighth system of musical notation for 'Almande Nonnette'. It continues the single staff notation with various note values and rests, including some notes marked with 'a' or 'b'.



## 34. Almande la Nonette - AA4B8

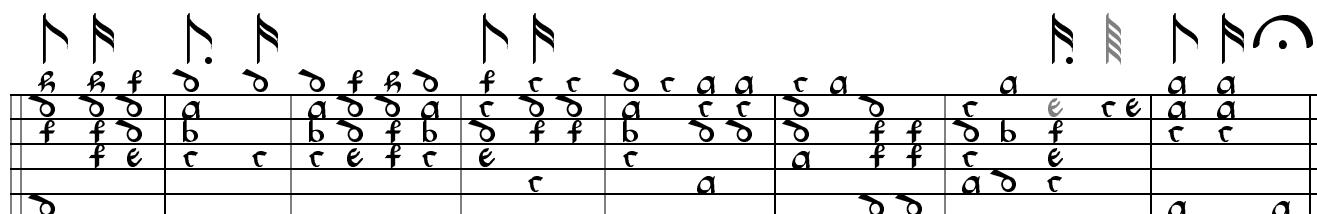
Phalese &amp; Bellere 1574, f. 80r



9

## 35. Almande Nonette - AA4B8

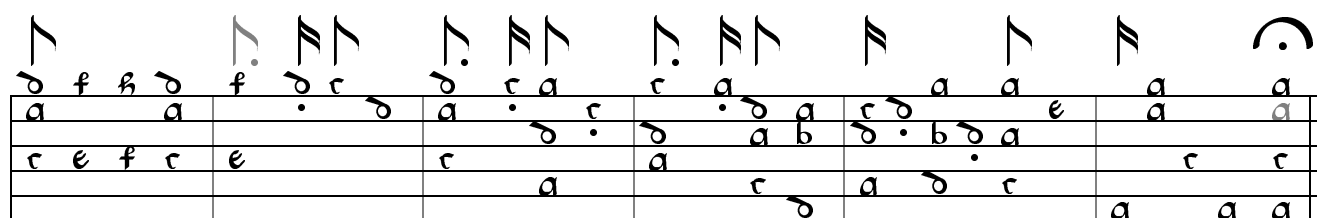
GB-Ob D.4.10 Art., f. 1r



9

## 36. Untitled - A4B8

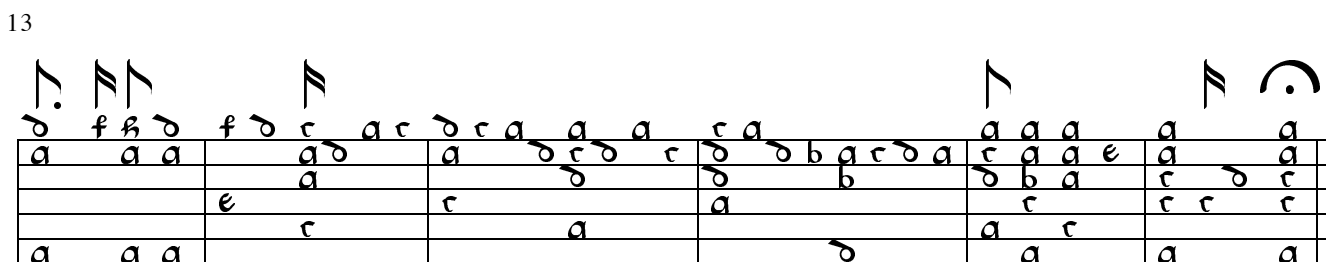
GB-Eu Dc.5.125, f, 25r



7

## 37. Ich gieng ein mage Bayieren - AA4BB8

I-BDGchilesotti, p. 225



19

## 38a. Almande Nonette - diatonic cittern (voice) A4B8

Valerius 1626, p. 181



6

1

7

13

19

Valerius 1626, p. 181

1

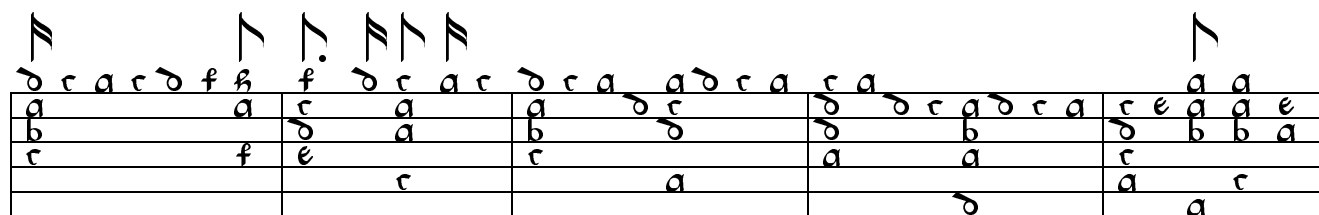
6

40. Ich gieng ein mal spacieren Volget der Hupffauff  
 - AA4BB8-AA8BB16

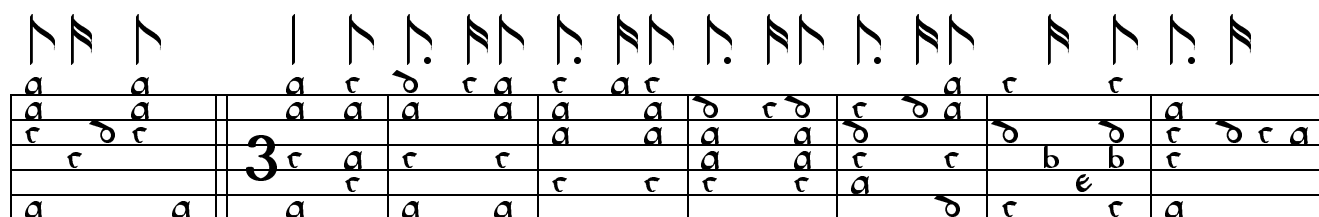
Neusidler 1574, sigs. K1v-K2r



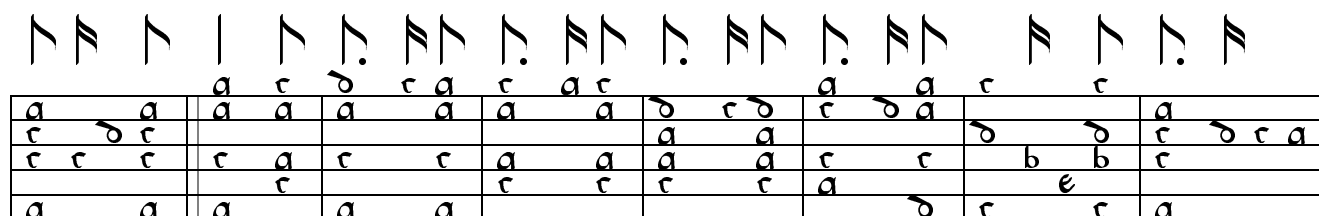
13



19



24



32

40

49

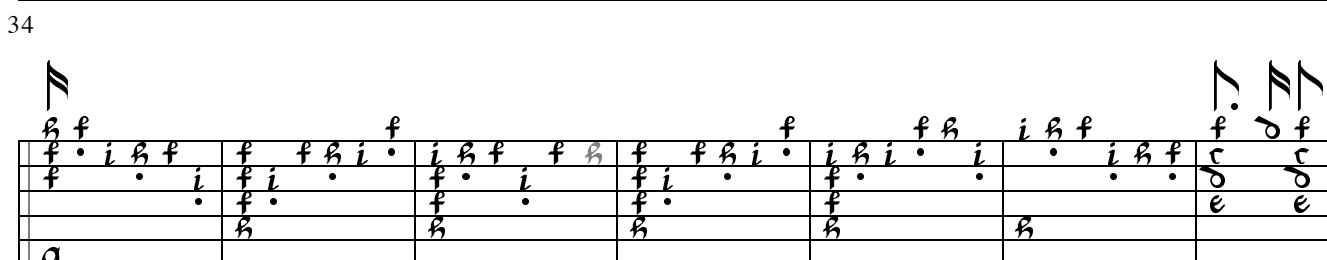
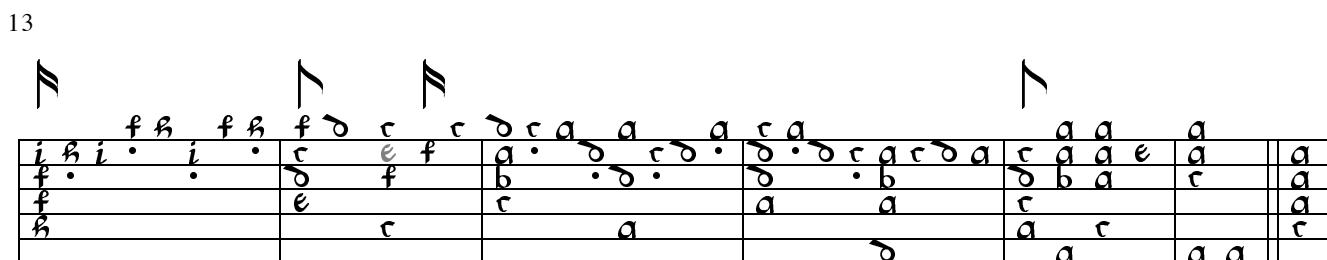
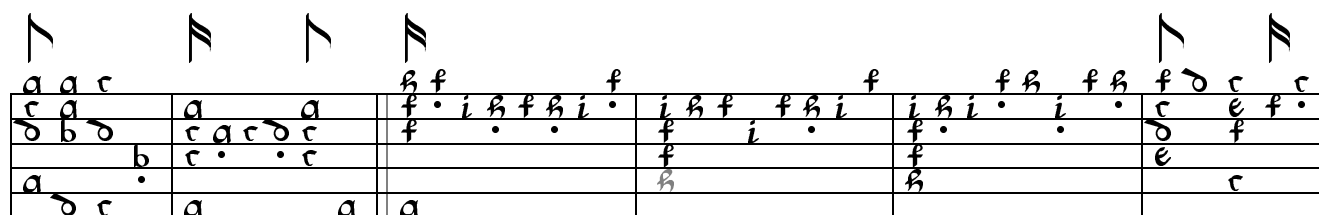
57

65

C7. The Hunters Careare - cittern A4B8

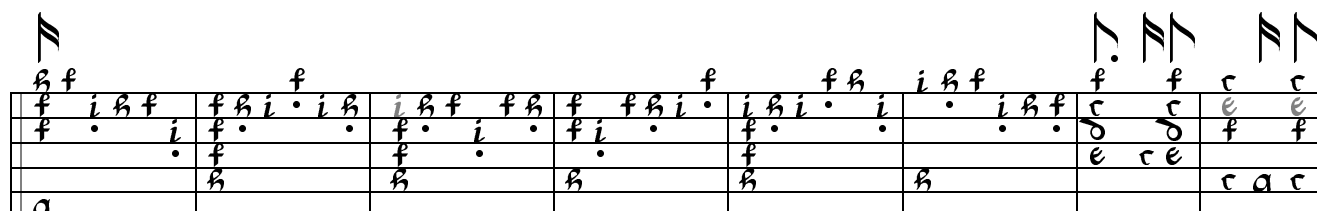
US-CAh 179, f. 18r

## 41. Ich gieng ein mal spacieren - Nach dantz - AA4BB8-AA8BB16 PL-Kj W510, ff. 30v-32r





48



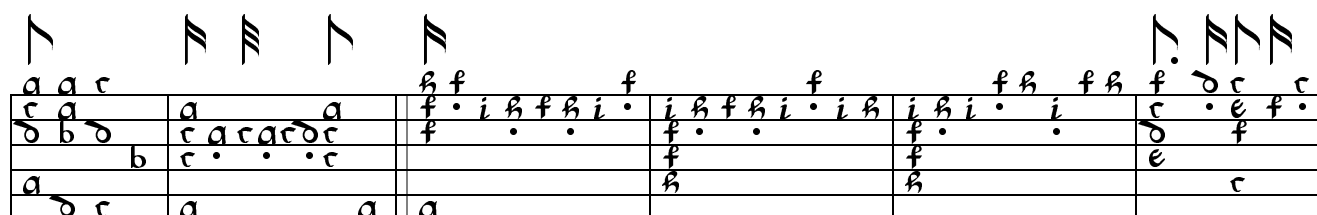
57



65

42. Teutscher Dantz - Nach dantz - AA4BB8-AA8BB16

Jobin 1573, sigs. F2r-F2v



6



12

18

Handwritten musical notation system 18. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

18

24

Handwritten musical notation system 24. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

24

33

Handwritten musical notation system 33. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

33

40

Handwritten musical notation system 40. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

40

47

Handwritten musical notation system 47. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

47

56

Handwritten musical notation system 56. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

56

64

Handwritten musical notation system 64. It consists of a single staff with notes and rests. Above the staff, there are several slurs and dynamic markings: *f* (forte), *h* (half note), and *f* (forte). The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

64



//a

	a
--	---

**///a**

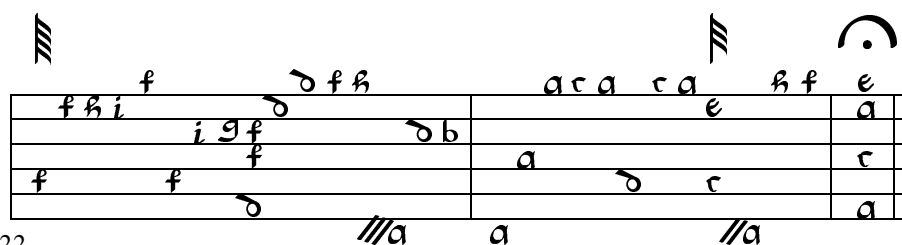
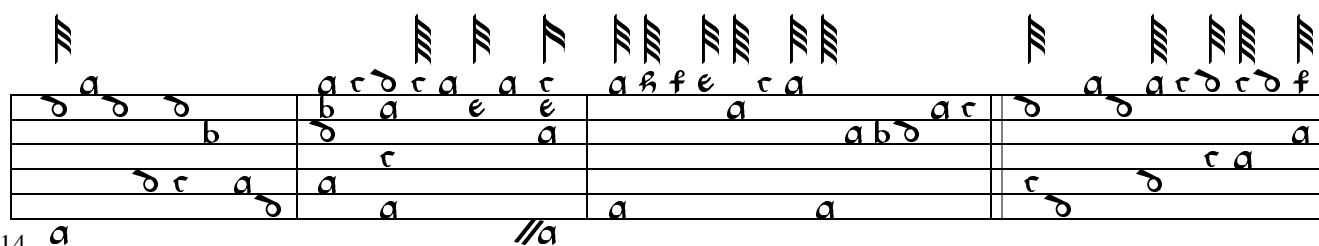
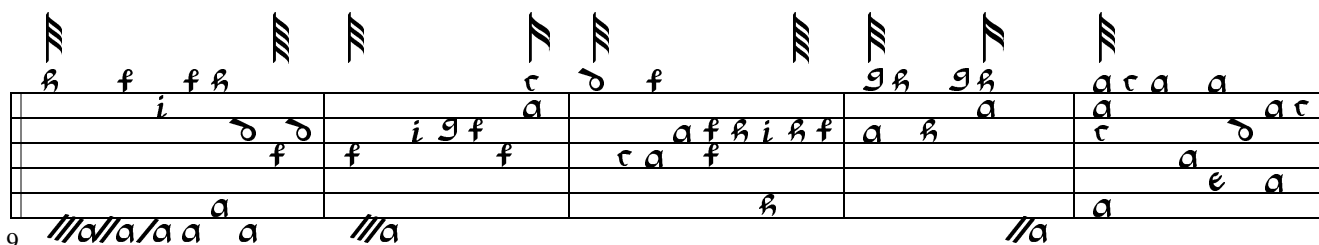
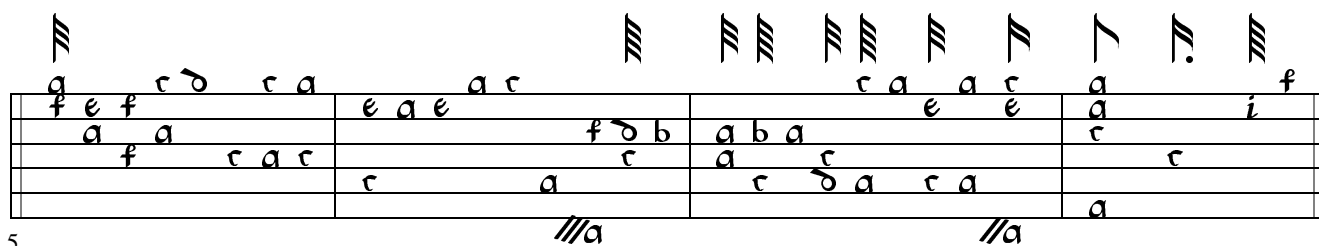
**a**

a

//a

$$\frac{1}{a} // a$$

22



## 43c. Une Jeune Fillette Testudo Major - 7F8Ef9D10C A8B16

Besard 1617, sig. D1v

5

9

14

18

22

The musical score is written in C major (one sharp, F#) and 4/4 time. It consists of six systems of staves. The notation includes notes, rests, and repeat signs. The score is numbered 5, 9, 14, 18, and 22 at the beginning of each system.

44. Ich gieng ein mal spazieren - AA4BB8

D-S1 G.I.4 I, f. 40r

$\begin{array}{ c } \hline \text{ab ab} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a a a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{ab ab} \\ \hline \end{array}$
$\begin{array}{ c } \hline \text{a a a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{b b b} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{c c c} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{b a a} \\ \hline \end{array}$
$\begin{array}{ c } \hline \text{c c} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{c c} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{c c} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{c c} \\ \hline \end{array}$
$\begin{array}{ c } \hline \text{a a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a c} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a} \\ \hline \end{array}$
$\begin{array}{ c } \hline \text{b} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{a} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{b} \\ \hline \end{array}$

1

[illegible]

7

$\flat \flat b a$	$b a$	$a b a$	$a$	$a$	$c a c d c d$	$a c$	$a c d c a$	$b b a$	$b a$	$a b d$
$d$	$d$	$b$	$d$	$d b$	$a d c r a c a d c r$	$d$		$d$	$d$	$d c d$
$r$	$a$	$a$	$r$		$a$	$r$		$a$	$r$	
$a$			$a$			$a$		$a$	$a$	
	$r$	$d$			$a$					

13

[illegible]

19

#### 45. The King of Africa - A4B8

IRL-Dtc 410/1, p. 213

The image shows a musical score for a single melodic line. The staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of 12 measures. The notes are: G4 (whole), A4-B4 (half), B4-C5 (half), C5-B4 (half), A4-G4 (half), G4-F#4 (half), F#4-E4 (half), E4-D4 (half), D4-C4 (half), C4-B3 (half), B3-A3 (half), and A3-G3 (half). The notes are written on a single staff, with some notes beamed together.

[illegible]

8

## 46. Ich gieng ein mal spatzieren - Saltus - A4B8-A8B16

CH-Bu F.IX.70, p. 268

6

12

21

29

## 47. Teutscher dantz M.N. - Hupffauf - 7F8D AA4BB10-AA8BB20 D-Sl G.I.4 I, ff. 40r-40v

First system of musical notation (measures 1-4). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Second system of musical notation (measures 5-8). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Third system of musical notation (measures 9-14). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Fourth system of musical notation (measures 15-20). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Fifth system of musical notation (measures 21-26). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Sixth system of musical notation (measures 27-32). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

Seventh system of musical notation (measures 33-38). The notation includes various note values and rests, with letters 'a', 'f', 'e', 'r', 'b' placed below the notes to indicate pitch or rhythm.

52

59

67

76

App 1. Ballet (En me revenant) - 7F A4B8

D-Lr 2000, p. 10

1

7

48a. Almande de la Nonette Reprinse - diatonic cittern  
 - AA4BB8-A8B16

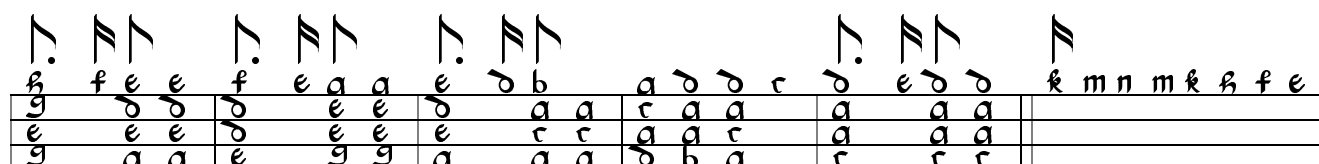
Phalese & Bellere 1582, ff. 70v-71r



1



7



12



18



24



32

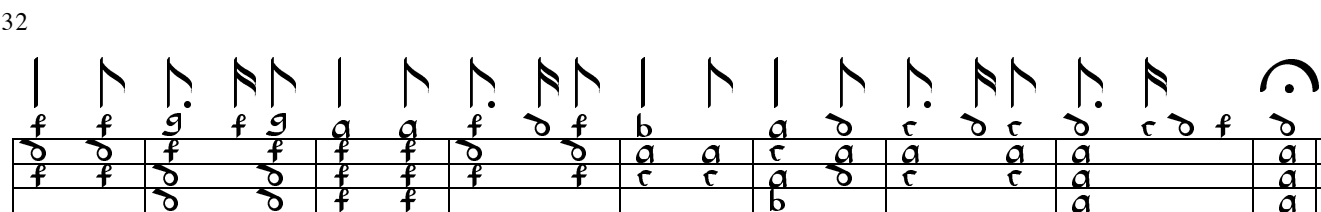
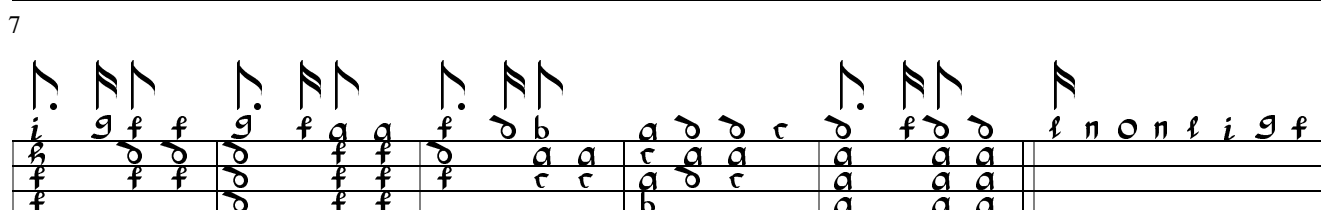
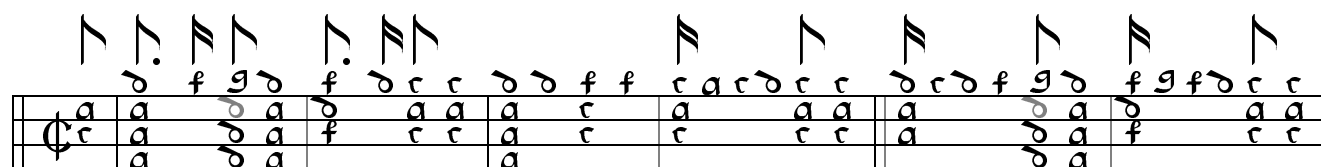


41



48b. Almande de la Nonette Reprinse - chromatic cittern  
 - AA4BB8-A8B16

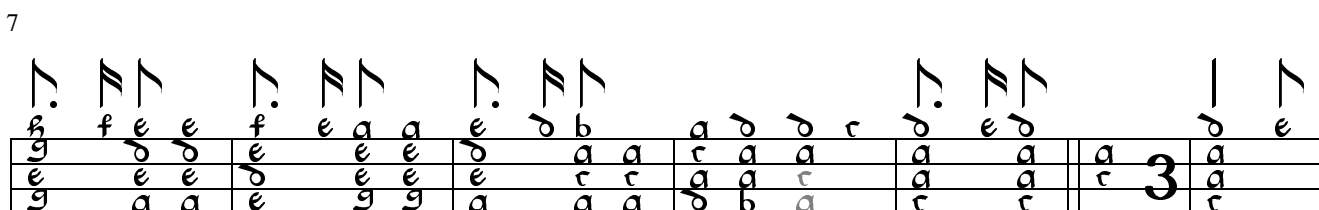
Phalese & Bellere 1582, ff. 70v-71r



## 49a. Almande Ich ging ain mal spaciren - Reprinse - diatonic cittern

- AA4B8-A8B16

Kargel Renovata Cythara 1578, sig. M1r



12



19

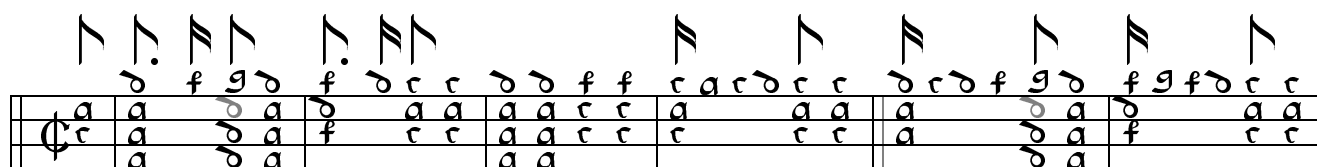


26



34

49b. Almande Ich ging ain mal spaciren - Reprinse - transcription for chromatic cittern  
 - AA4B8-A8B16 Kargel Renovata Cythara 1578, sig. M1r



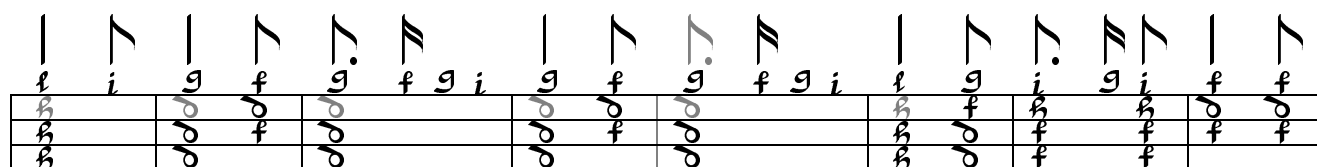
7



12



19



26



34

Ma bel - le si ton a - me se sent or, al - lu - mer de

ceste douce fla - me qui nous force d'ay - mer.

Al - lons con - tans, al - lons sur la ver - du - re, Al -

lons tan - dis que du - re nos - tre jeune prin - temps.

Al - lons con - tans, al - lons sur la ver - du - re, Al -

lons tan - dis que du - re nos - tre jeune temps.

App 2. En reuenant de St. Nicolas A D: Jacobo Murer  
- 7F8Ef9D10C11Bf ABB8x2

CH-SO DA 111, ff. 33v-34r

The image displays a musical score for a piece titled 'App 2. En reuenant de St. Nicolas A D: Jacobo Murer'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers, and rests) and accidentals (sharps, flats, and naturals). The score is divided into measures, with some measures containing multiple notes. The piece concludes with a double bar line and a repeat sign. The score is numbered 1, 8, 14, 20, and 26, indicating the measure numbers. The notation is in a historical style, likely from the 16th or 17th century.

1 11 7 11 11

8 11 a a 9 a 8 10

14 7 a 9 a

20 8 a a

26 9 8 10 7 7 11

DB10bi. Pauana (Danielli) - original 7F8D AA13B15B16C14C15 GB-Cfm Mus.689, ff. 4v-5r

1 /a /a /a /a

9 /a /a /a /a

19

23 /a /a

23

28 a




28

35 a

35

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

42

  							
aref er areaf forofc				d		rofch f d	
caro				d	rof	d	ihf hfh fof
d					f		
r			a	rea	fef ere car	a	
a	ar	e	a				

51

[illegible]

55

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

62

[illegible]

69

Handwritten musical notation on a four-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps and flats). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

75

84 a /a

86 a /a

DB10bii. Pauana (Danielli) - altered 7F8D AA13B15B16C14C15 GB-Cfm Mus.689, ff. 4v-5r

1 /a a /a /a

9 /a /a /a a

11 /a /a /a a

19 /a /a /a a



f b c a a c a c h g l k k g h f o c a a c d f o c a c a a c c a d

23 /a /a

23

[illegible]

28





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

25 a

35

[illegible]

42

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

51

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

61 /a a/c a //a /c a /c /c

68 a /a

74 /a

/a a

83 a /a

$$1 \quad a \quad a \quad a \quad a$$

Handwritten musical score for "The Rose Tree". The score is written on a four-line staff. The melody is on the top line, and the lyrics are written below it. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "a r f e f a a", the second "b a b d r d a", and the third "c a d r d b a". Above the staff, there are several musical notations including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics are written in a cursive, handwritten style.

19

23 a

28

35

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

42

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

51

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

55

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

62

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

69

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or a cipher.

75

[illegible]

DB13a-bi. Pauana Danielli Inglese - original 7D AA12BB14CC16 GB-Cfm Mus.689, ff. 3v-4r

1

a

10

a

21

a

27

34

41

46

51

60

68

73

73

78 a

78 a

DB13a-bii. Pauana Danielli Inglese - altered 7D A12A12BB13CC16B-Cfm Mus.689, ff. 3v-4r

1 a

1

10 a a

10

21 a a

21

27

34

40

45

50

58

66



71

76 a a a a

DB13a-c. (Pavan) - 7D AA12BB13CC14

GB-Cu Dd.5.78.3, f. 61v-62r

1 a

10

21

24 25 26

27

27 28 29 30 31 32 33

34

34 35 36 37 38 39

40

40 41 42 43 44

45

45 46 47 48 49

50

50 51 52 53 54 55 56 57

58

58 59 60 61 62 63 64

65

70

75

DB13a-d. Pavana de Angleterra - 7D AA12BB13CC14

Fuhrmann 1615, pp. 49-50

1

10

21

24

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

27

27

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

34

34

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

40

40

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

45

45

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

50

50

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

58

58

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

65

65

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

70

75 a

DB13a-e. Pavana Anglica - 7D AA16BB12C16C15

Mylius 1622, pp. 46-47

1 a

10 a a

17 a a a

21

26

30

36

42

48 a

53

57

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

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

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

65

a

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

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

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

72

a

a

a

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

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

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

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

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

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

83

a

F1. Faire Mistress disdain me not - A4B2C8

GB-Lam 603, f. 23v

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

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

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

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

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

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

6

3/4

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

1 **a**

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

10

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

16 a

The first system of the musical score for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under C4, 'Rose' under D4, 'Tree' under E4, 'The' under F4, 'Rose' under G4, 'Tree' under A4, 'The' under Bb4, 'Rose' under A4, 'Tree' under G4, 'The' under F4, 'Rose' under E4, 'Tree' under D4, and 'The' under C4.

24

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

30

[illegible]

37 a e

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

44

**a**



DB14b. (Pavan) Daniell Bacheler

GB-Cu Dd.5.78.3, ff. 72v-73r

1 a

10 a

18

25

29

34

34

42      a      r      e

52

56 ar e

60 a

69                      d                      d    d

or

83

a

DB14c. (Pavan) D(aniel) Bac(heler)

GB-Cu Dd.9.33, ff. 40v-41r

1 a

10

18

25

29

34

42

48

52

56



## H2. Have at thy coat, old woman - arranged from violin 5xA4B4

Playford Dancing Master - dates - 1st 2nd 3rd 9th 17th eds.

Measures 1-4 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 1. a, c, a, c, d, a, c, d; 2. a, d, c, a, c, d; 3. f, d, c, a, c, a; 4. d, a, c, d, a, d, c, a.

Measures 5-8 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 5. a, c, a, c, d, a, c, d; 6. a, c, a, c, d, a, c, d; 7. c, e, f, e, c, a, d, c, a, c, d; 8. d, a, c, d, a, d, c, a.

Measures 9-14 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 9. a, c, a, c, d, a, c, d; 10. a, c, a, c, d, a, c, d; 11. a, c, a, c, d, a, c, d; 12. c, e, f, d, c, a, d, c; 13. a, c, a, c, d, a, c, d; 14. a, c, a, c, d, a, c, d.

Measures 15-21 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 15. a, c, a, c, d, a, c, d; 16. a, c, a, c, d, a, c, d; 17. a, a, a, c, d, a, c, d; 18. a, c, a, c, d, a, c, d; 19. a, c, a, c, d, a, c, d; 20. a, c, a, c, d, a, c, d; 21. a, c, a, c, d, a, c, d.

Measures 22-28 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 22. f, e, c, a, d, c, a, c, a, c, d; 23. a, c, a, c, d, a, c, d; 24. a, c, a, c, d, a, c, d; 25. a, e, a, e, a, c, c, e; 26. a, c, a, c, d, a, c, d; 27. a, c, a, c, d, a, c, d; 28. a, c, a, c, d, a, c, d.

Measures 29-36 of the dance. The notation is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the bass line. The third staff shows the treble line. The fourth staff shows the bass line. The notes are: 29. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 30. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 31. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 32. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 33. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 34. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 35. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c; 36. e, a, c, e, g, f, g, e, c, a, e, a, a, c, d, a, c, a, f, c.

H3a. Have at thie coate old wom(an) - (edeff) 7F10C A8B8

GB-Lam 603, f. 38r

9

H3b. Have at thie coate old wom(an) - transcribed for viel ton 7F10C GB-Lam 603, f. 38r

9

H4. Have at thy Coat old Woman - arranged from violin A4B4

Walsh 1718 I, p. 204

## Rippe4. Fantasie

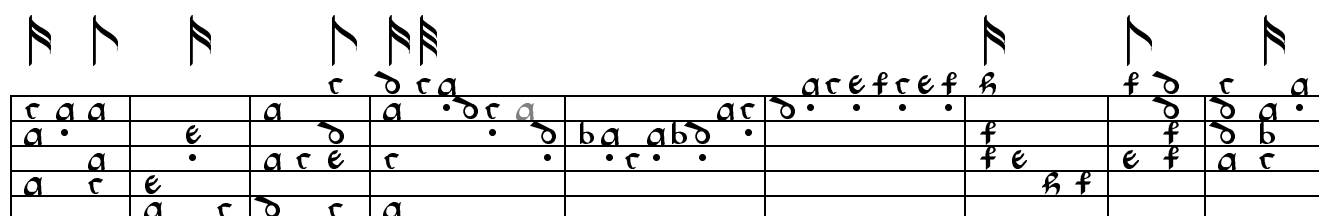
Rippe I 1552, ff. 11r-16v



1



12



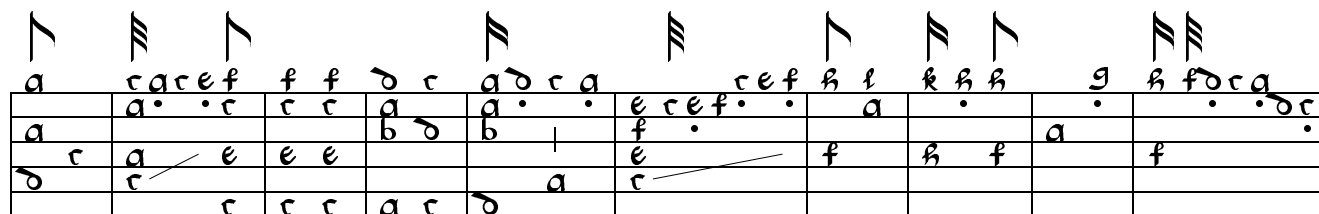
20



29



40



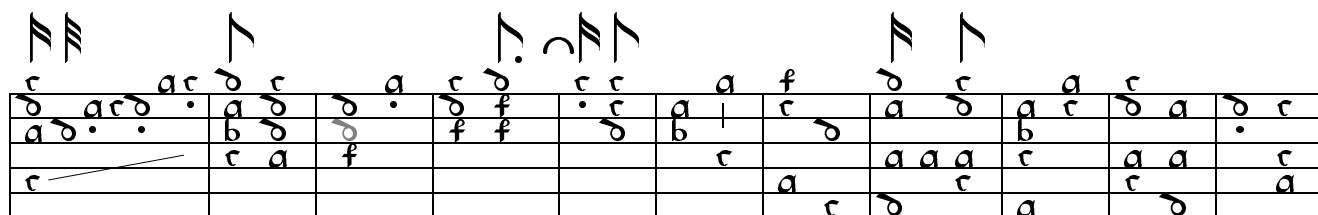
53



63



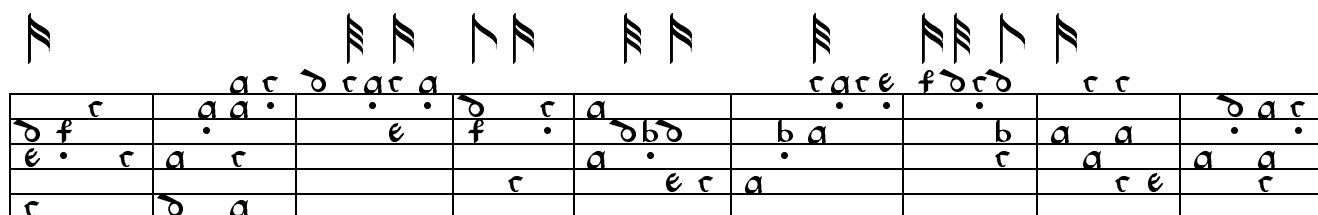




139



150



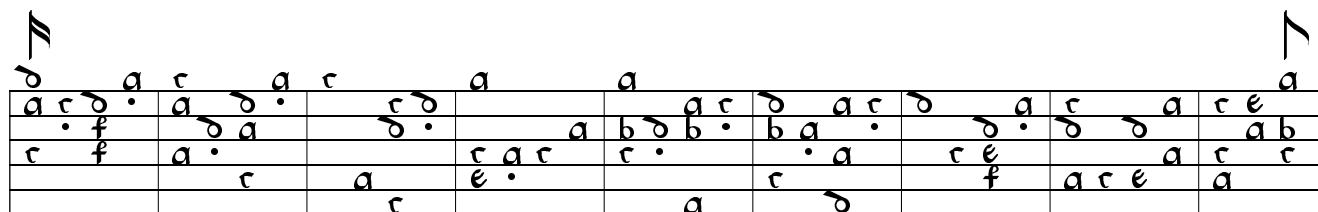
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170



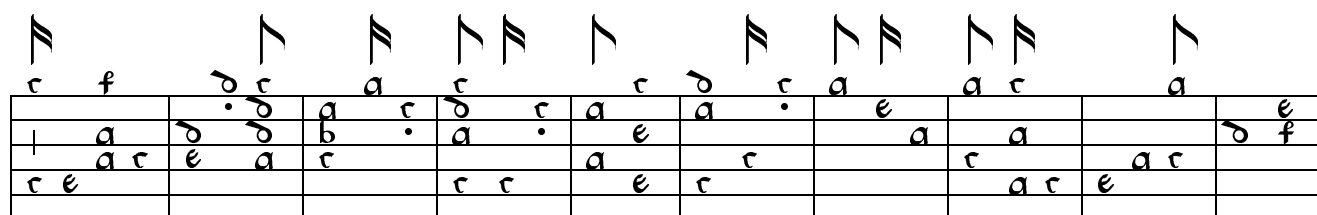
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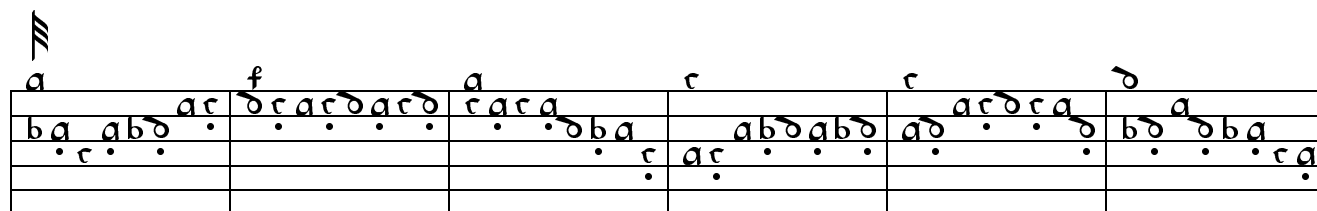
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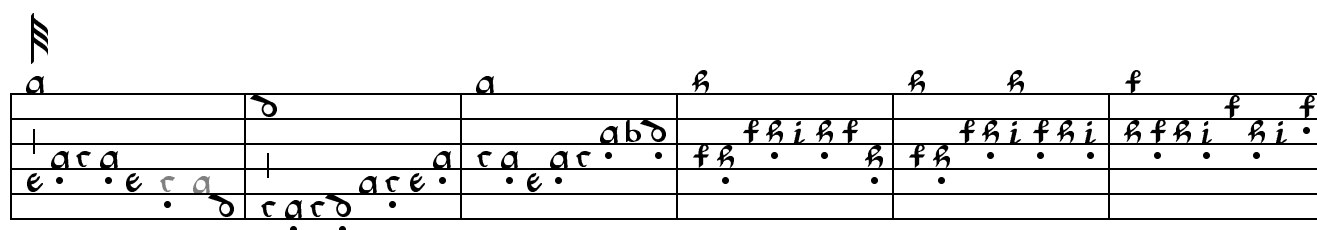
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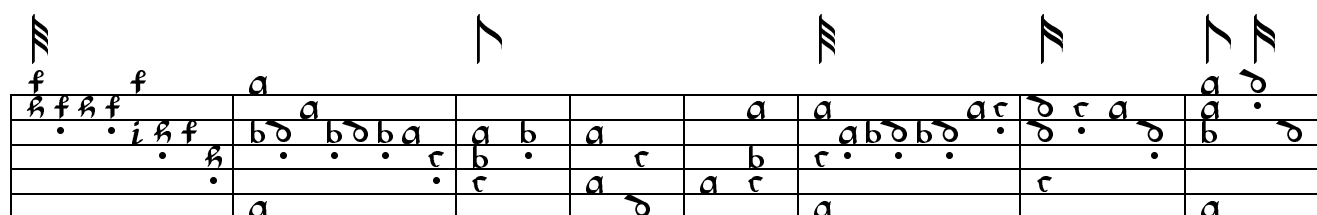
205



215



221



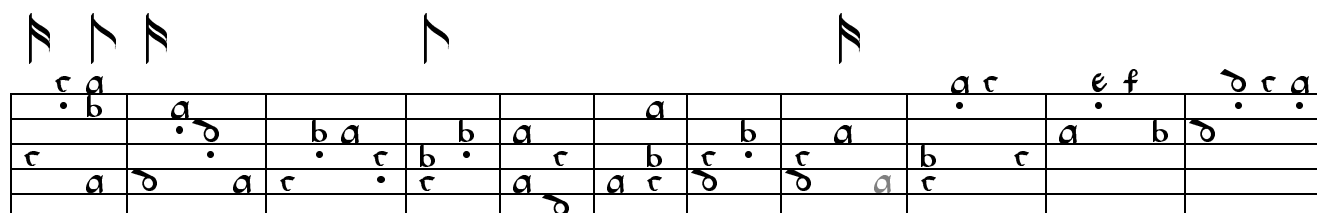
227



235



245



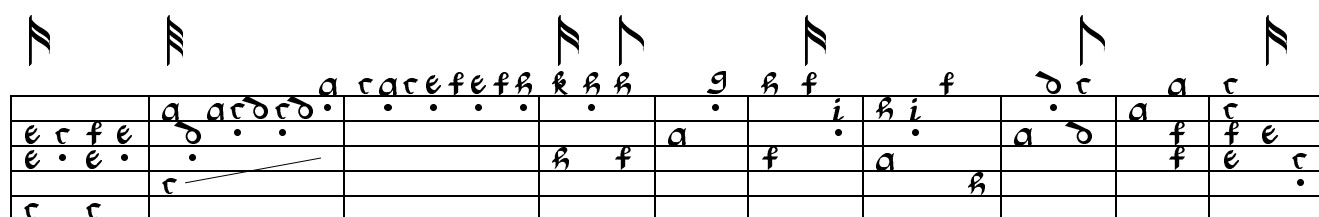
258



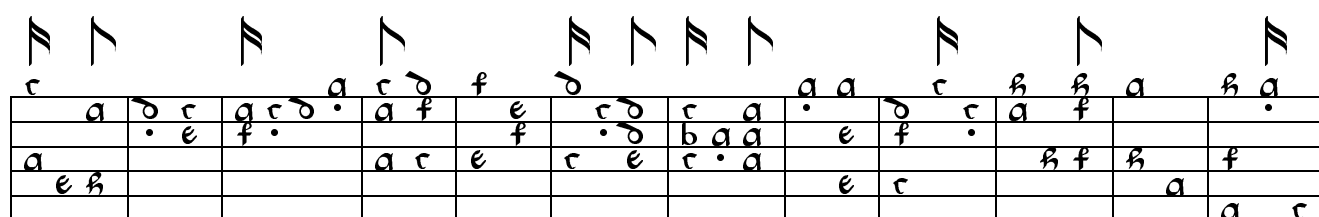
269



280



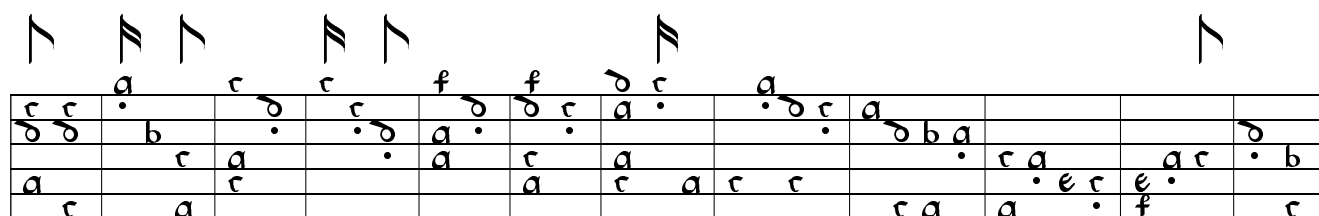
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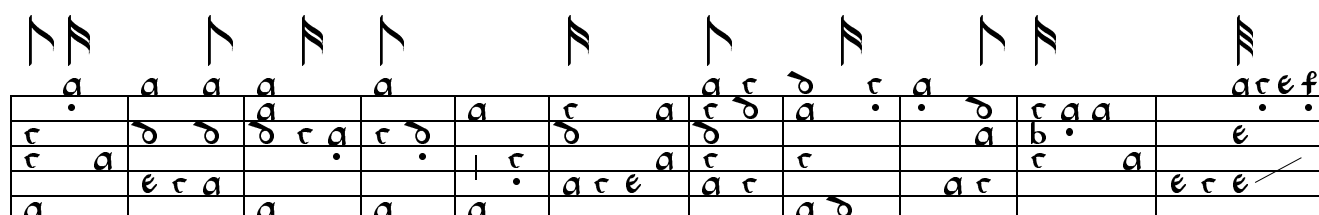
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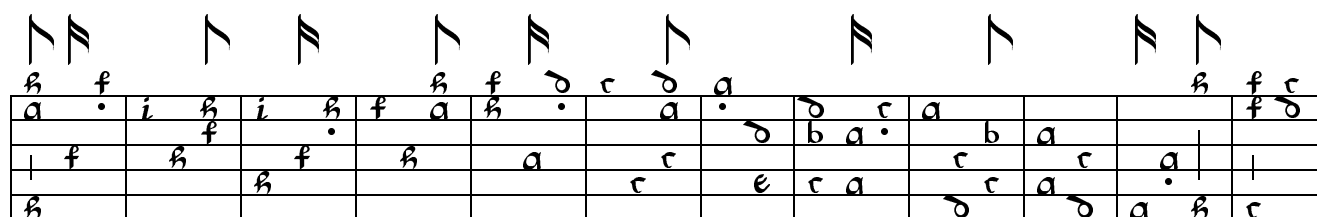
315



325



337



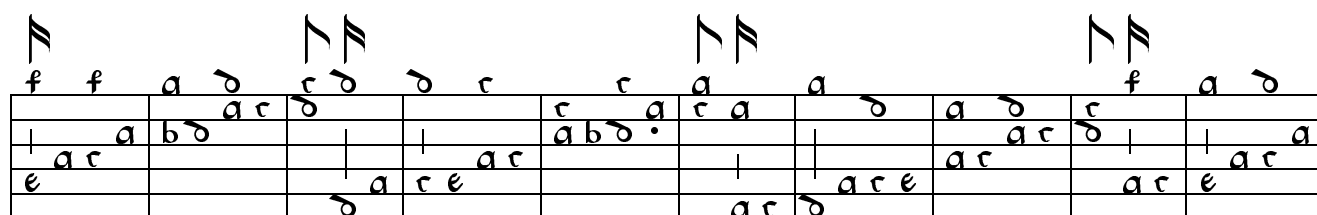
348



360



368



376



386



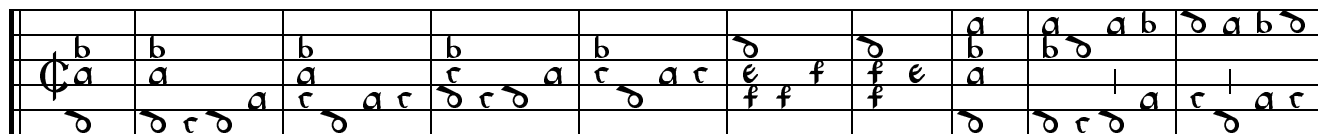
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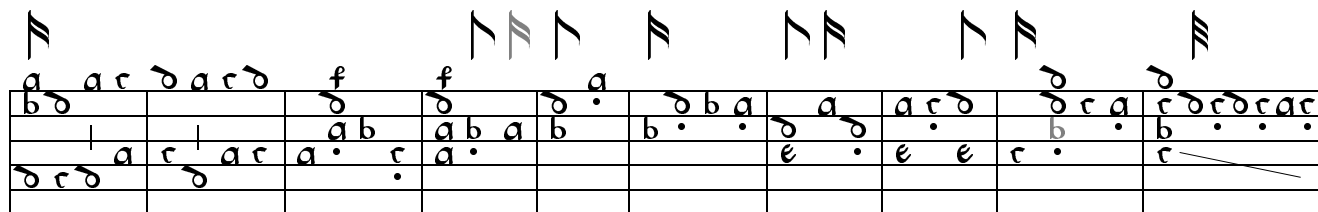
405

## Rippe6. Fantasie

Rippe I 1552, ff. 18r-20r



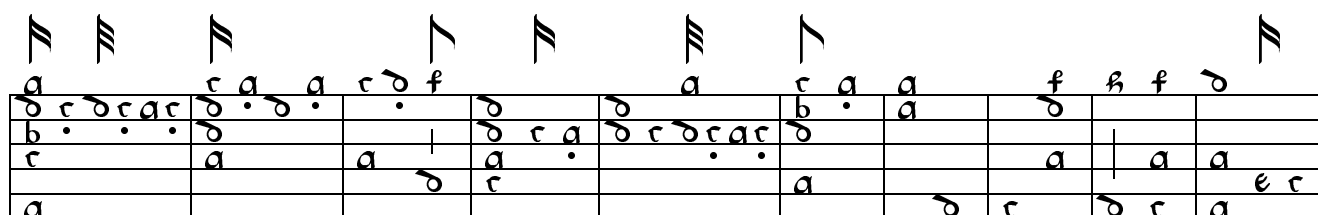
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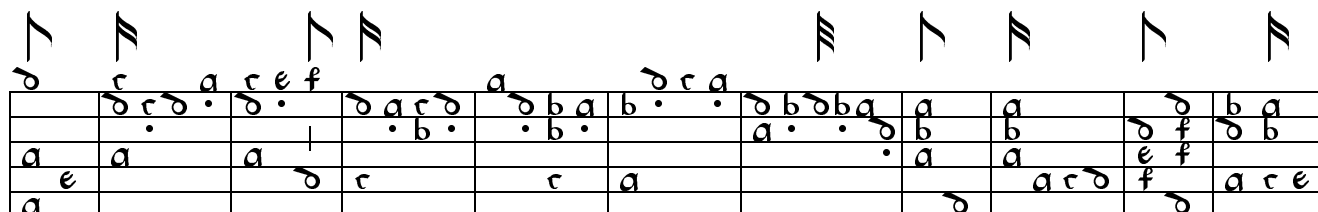
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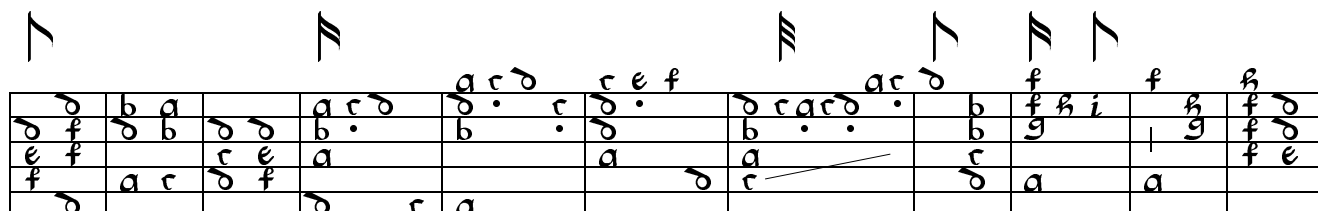
21



30



40



51



62

[illegible]
























































74

[illegible]

86

[illegible]

99

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

109

121

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 18 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter). The piece ends with a double bar line.

133

142

**Commentary to Lute News 119: DANIEL BACHELER PAVANS: DB10(a).** barring irregular, bar lines absent at 1-2, 3-4, 5-6, 7-8, 9-10, 12-13, 14-15, 17-18, 18-19, 20-21, 23-24, 27-28, 28-29, 30-31, 34-35; 36-37, 38-39, 40-41, 44-45, 45-46, 47-48, 48-49, 56-57, 58-59, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 72-73, 74-75, 78-79, 82-83 & 86-87; 4/1 - a7 absent; 4/4 - a1 instead of c1; 9/1 - k1h3i4k5 instead of k1f2h4a5; 13-14 - single instead of double bar line; 18/7 - e2 instead of d2; 19-20 - bar line 3 notes to the left; 20/6, 21/6 & 28/4 - crotchets absent; 21/1 - f3a6 instead of a3h6; 24-25 - bar line 3 notes to the right; 25/4-19 - semiquavers instead of demisemiquavers; 30/1 - g3 instead of i3; 30/2 & 45/3 - h3 instead of i3; 32/4, 37/5, 64/1, 65/4 & 69/2 - a7 instead of d7; 43/6-13 - a2-f1-d1-c1-c1-d1-a1-c1 instead of h1-a2-f1-d1-c1-d1-a1-c1; 45/1 - a2 added; 45/3-4 - dotted quaver semiquaver instead of dotted crochet quaver; 48-49 - bar line 5 notes to the left; 53/14-16 - c3-a3-c3 instead of c4-a4-c4; bar 55 seems to be an alternative to bar 54 so the B strain is 15 bars and its division 16 bars; 55/6-9 - semiquavers instead of quavers; 56/1 - dotted quaver instead of dotted crochet and a2 instead of c2; 56/7 - d2 absent; 66/3 - h1 instead of b1; 67/1 - c6 instead of c7; 73/4-11 - semiquavers instead of demisemiquavers; 73/15 - i3 missing due to damage to page; 74/1 - a3 absent; 75/8 - c3 instead of e3; 81/9 - e5 added; bar 81 in the division of the C strain is absent from the strain (between bars 67-68); 82/7 - c2 instead of a2; bar 86 seems to be an alternative to bar 85 as an extended cadence - this and the extra bar 82 means the C strain is 14 bars and its division 16 bars; 87/1 - a7 absent and semibreve followed by fermata instead of fermata. **DB10bi.** vertical ties and 2 dots under tablature letter for plucking with right hand middle finger used once in bar 46; 14/3-4 - semiquavers instead of quavers; 15/1, 63/4 & 79/4 - a instead of a/; 18/9 - quaver added by scribe that made corrections; 20-21, 34-35, 39-40, 43-44, 53-54, 64-65 & 81-82 - bar lines absent; 23/3-12 - 2 semiquavers 2 quavers 6 semiquavers added by scribe that made corrections; 35/2 - d4 crossed out; 36/4 - a1 instead of e1; 47/1-2 - 2 quavers added by scribe that made corrections; 49/1-16 - demisemiquavers instead of semiquavers; 65/2-3 - a6-c6 instead of a8-c8; 66/1 - d4 crossed out and c6 instead of c8; 67/3 - g3 instead of g4; 72/6-8 - dotted crochet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 87/2 - rhythm signs absent instead of fermata. **DB10bii.** same changes as DB10ci plus: 74/2-3 2 semiquavers instead of 2 demisemiquavers. **DB10c.** vertical ties; 20/4-5, 21/4-5 & 25/4-19 - semiquavers instead of demisemiquavers; 33-34, 48-49, 52-53 & 71-72 - bar lines absent; 34/2 - dotted quaver instead of dotted crochet; 38/5 - scribe cancelled c4 with the vertical tie; 50/5 - c5 crossed out; 50/6 - c4 instead of c3; 66/1 - c6 crossed out; 80/10 - a2 crossed out; 85/between 8-9 - c1c3 crossed out. **DB11.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 17-18, 22-23, 27-28, 29-30, 31-32, 33-34, 35-36, 36-37, 37-38, 39-40, 41-42, 43-44, 45-46, 46-47, 52-53, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 80-81, 83-84 & 87-88 - bar lines absent; 12/1 - c1c3 crossed out; 12/2 - a1 crossed out; 12/3 - a1a3 crossed out; 12/4 - e4 added later; 12/5 - e2? altered to f2, and e3 added later; 16/11-14 - quavers instead of semiquavers; 19/2 - scribe altered e1 to d1; 27/2 - b3 instead of e3; 41/1 - d1 absent; 69/3 - a3 crossed out and a4 added later; 76-77 - bar line 6 notes to the left; 85/1 - dotted crochet quaver instead of dotted quaver semiquaver; 86/1 - e4 instead of e3; 88/3 - minim instead of fermata. **DB12.** occasional vertical ties and dots under tablature letters to indicate right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 29-30, 31-32, 33-34, 335-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 56-57, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 72-73, 74-75, 75-76, 77-78, 81-82, 84-85, 85-86, 87-88 & 95-96 - bar lines absent; 2/1 - # added below c1; 10-11 - bar line a note to the left; 19/1 - crotchet instead of quaver; 19-20 & 55-56 - bar line 4 notes to the right; 20/12 - d5 instead of e5; 21/11 - a2 crossed out; 22/1 - c5 instead of a5; 23/12-19 & 59/12-19 - semiquavers instead of demisemiquavers; 26/15 - a2 instead of d3; 28/13 - dot under d1 added; 39/3 - a5 instead of d3; 42/3-5 - quavers instead of crotchets; 57/6-9 - crotchets instead of quavers; 58/6 - f3 instead of f4; 70/3 - c4 instead of e4; 71/1 - crotchet h1 absent; 75/2 - c5 instead of c6; 76/3 - a5 crossed out; 81/3 - b2 instead of c2; 85/1 - a4 instead of c4a6; 85/5-6 - semiquavers instead of quavers; 85/7 - c5 instead of c6; 85/11 - d5 instead of d6; 88/1 - b4 instead of b5; 89-90 - bar line 4 notes to the left; 91/7 - scribe altered semiquaver to quaver; 94/2 - crotchet instead of quaver; 94-95 - bar line 4 notes to the left; 96/3 - minim with fermata above double bar line instead of fermata. **DB13a-(a). (pavan)** vertical ties; 19/3-4 - f1-h1 instead of e1-g1; 42/7 - c1 instead of a1; 42/8-9 - 2 semiquavers c2-a2 quaver c2 instead of 2 quavers c2-a2; 42/10 - c2 absent; 47/10 - a3 instead of d3; 69-70 - bar line absent; 78/3 - fermata above minim instead of fermata. **DB13a-bi.** as originally copied; 16-17, 18-19, 21-22, 32-33, 45-46, 46-47, 54-55, 70-71 & 74-75 - bar lines absent; 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 33/4 - h4 instead of h5; 35/4 - d2 instead of d3; 66/7 - quaver two notes to the right; 75/15 to 76/1 - c5-b5 instead of c4-b4; 82/7 - minim instead of fermata. **DB13a-bii.** as later altered; same changes as DB13a-bi except 75/12 - e2 instead of c2. **DB13a-c.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 17-18, 18-19, 25-26, 26-27, 27-28, 29-30, 31-32, 38-39, 44-45, 51-52, 52-53, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 69-70 & 71-72 - bar lines absent; 39/5-6 - scribe altered semiquavers to quavers; embellished alternative to bars 31-32 inserted at the end: bar 12 semiquavers c2-a2-c2-e2-a1a2c3-d3-c3-a3-c3-c3 2 quavers e2f3-a1/ 8 semiquavers c1-a3-c3-c3-a2-c2-e2-a1 2 quavers c1-c1c2e3 crotchet c1e2f3. **DB13a-d.** 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 17-18, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 38-39, 40-41, 42-43, 44-45, 46-47, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 67-68, 69-70, 71-72, 73-74, 75-76 & 77-78 - bar lines absent; 9/1 - f1 instead of c1; 14/3-10 & 15/2-11 - semiquavers instead of demisemiquavers; 17/3 - c6 instead of c5; 18/3 - dotted quaver instead of dotted crotchet; 20/1 c1c2 instead of h1e2; 22/15 - quaver a note to the left; 28/3 - b3 instead of c3; 29/1 & 4 - c4 instead of e4; 32/1-2 dotted minim crotchet a note to the left; 32/3 - crotchet instead of dotted crotchet; 33/2-4 - quavers instead of crotchets; 35/2 - a2 instead of c2; 40/13 to 41/2 - quaver dotted quaver semiquaver a note to the left; 41/13 - c3 instead of a1; 45/11 to 46/2 - crotchet dotted crotchet quaver instead of dotted crotchet quaver crotchet; 46/3 - e2 instead of c2; 48/5 - a2 instead of c2; 56/1 - c2 instead of e2; 65/7-8 - quavers instead of semiquavers; 67/1 - semiquaver instead of quaver; 68/9-18 - semiquavers instead of demisemiquavers; 75/1-11 - quaver 10 semiquavers instead of dotted quaver 10 demisemiquavers. **DB13a-e.** 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 21-22, 35-36 & 79-80 - bar lines absent; 2/3 - b4 instead of b5; 17/3-4 - quavers instead of semiquavers; 18/12-19 - semiquavers instead of demisemiquavers; 18-19 - bar line 4 notes to the left; 19/9-10 - 2 quavers instead of 2 crotchets; 20/13 - c1 instead of e2; 26/3 - c3 instead of e2; 27/6-7 - a3-a1 instead of e3-a2; 28/13 - a2 instead of h4; 29/5 - e5 instead of e3; 32-33 & 56-57 - fermata above double bar line; 49/2 - a1g2 instead of g1c2; 52/1-6 - semiquavers instead of quavers; 55/1 - e3 instead of e4; 67/1 - a2 instead of e2; 72-73 - single instead of double bar line; 75/1 - a2 instead of e2; 79/4 - a5 added; 79/5 - d3 instead of d4; 79/6 - c6 instead of e6; 80/1 - c6 absent; 82/13 - b2 instead of b1; 87/1 - rhythm sign absent and fermata above double bar line. **DB13b-(a). (galliard)** vertical ties; 3/1 - c6 absent; 9/1 - a7 absent; 9/6 - f2 instead of h2; 11/1 - quaver instead of dotted crotchet; 11/12-15 - semiquavers instead of quavers; 13-14 & 43-44 - bar lines absent; 18/4-5 - quavers instead of semiquavers; 22/3 - f2 instead of f1; 30/7 - a5 instead of c6; 34/3 - e4 washed out; 42/9 - scribe altered d2 to e2; 45/10 - c6 instead of c7; 46/7 - e4 instead of e5; 48/3 - minim instead of fermata. **DB13b-b.** vertical ties; 6/1 - d3 crossed out; 23-24 & 42-43 - bar line absent; 28/1 - a4 crossed out; 30/1 - scribe altered a6 to e6; 30/7 - a5 crossed out; 31/3 - scribe altered c4 to d4; 48/2 - semibreve and fermata above double bar line instead of fermata. **DB14(a).** occasional vertical ties and dots under tablature letters to indicate right hand index fingering; diapason /a (8D) changed editorially to a (7D) throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 21-22, 25-26, 28-29, 33-34, 35-36, 39-40, 40-41, 41-42, 44-45, 53-54, 57-58, 61-62, 63-64, 65-66, 67-68, 68-69, 69-70, 71-72, 73-74, 83-84 & 91-92 - bar lines absent; 3/1 - quaver instead of crotchet; 11/1 - scribe altered f4 to e4; 17/2-3 - scribe altered semiquavers to quavers; 17/3 - dot under e2 crossed out; 20/1 - dotted crotchet instead of dotted quaver; 33/3 - b7 changed editorially to e7 since I have converted whole piece from 8- to 7-course; 37/2 - scribe altered c2 to e2; 39/3 - c5 crossed out; 42/6 & 43/1 - c7-e7 (7F) instead of c8-e8 (8D) - which I have changed to c7-e7 (7D); 43/1 - scribe altered c2 to a2; 43/3 - dot to previous quaver, and semiquaver crossed out; 45/4 - scribe altered h4 to g4; 47/1 - blot like an attempt to add d3; 47/10 - a3 crossed out; 51/1 - scribe altered semiquaver to quaver; 54/1 - crotchet c1 missing due to damage to corner of page; 54/2-8 - 4 semiquavers a2c4-d3-c3-d3 2 quavers a2-c3 crotchet c2 instead of crotchet a2 6 semiquavers c4-d3-c3-d3-a2-c3, quaver c2; 55/7-8 bar line added; 55/14 - scribe altered c1 to a1; 56/11-12 - c8-e8 (8D) changed editorially to c7-e7 (7D); 57/6 - c6 absent; 58/9 - scribe altered c3 to e3; 62/3 - e1 instead of a1; 65/3 - a6 absent; 68/1 - e4 instead of e3; 79/15 - a6 scratched out; 80/5 - c5 crossed out; 84/1 - a2 crossed out; 85/3-10 - demisemiquavers instead of semiquavers; 85/12 - c3 instead of a3; 90/3-5 - c1-e1-c1 instead of a1-c1-e1; 92/3 - minim with fermata above double bar line instead of fermata. **DB14b.** *Lutezine.* occasional vertical ties; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 14-15, 15-16, 20-21, 25-26, 31-32, 33-34, 36-37, 38-39, 40-41, 42-43, 44-45, 50-51, 52-53, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 84-85 & 90-91 - bar lines absent; 13/3 - a5 instead of c5; 13/5 - c5 added; 18/2-3 - semiquavers instead of demisemiquavers; 18/12-19 - quavers instead of semiquavers; 18-19 - bar line 8 notes to the left; 21/3 - scribe altered a2? to e2; 21/between 14-15 - a1 added; 21/15 - c5 instead of e4; 22/6 - scribe altered d1 to e1; 25/1 - quaver instead of minim and c5 instead of c6; 25/2 - crotchet instead of quaver; 27/1 - a1 instead of e1; 27/1-3 - dotted crotchet quaver semiquaver instead of dotted quaver 2 semiquavers; 31/1-11 - dotted quaver 10 demisemiquavers instead of dotted crotchet 10 semiquavers; 38/4 - e3 instead of e4; 43/2 - scribe altered f1 to h1; 51-52 - bar line 7 notes to the right; 52/7 - a1 instead of e1; 52/14 - e2 instead of c2; 60/1 - scribe altered a2 to c2; 74/1 - c5 instead of c4; 81/1-2 - scribe altered 2 crotchets to minim crotchet; 88-89 & 89-90 - bar line 8 notes to the left; 91/1 - e3 washed out; 92/3 - minim and fermata above double bar line instead of fermata. **DB14c.** *Lutezine.* one # probably an ornament in bar 61 and occasional vertical ties; 1-2, 3-4, 5-6, 7-8, 9-10, 10-11, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 24-25, 25-26, 27-28, 31-32, 33-34, 35-36, 36-37, 38-39, 39-40, 40-41, 41-42, 44-45, 54-55, 55-56, 58-59, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 80-81, 83-84, 85-86, 87-88, 88-89 & 91-92 - bar lines absent; 2/3 - c4 crossed out; 13/3 - a5 altered to c5 in different ink; 13/5 - c5 crossed out in different ink; 17/3-4 - 2 semiquavers instead of 2 quavers; 18/12-19 - quavers instead of semiquavers; 23/15 - b2 altered to c2 in different ink; 25/1 - crotchet instead of minim; 31/1 - dotted quaver instead of dotted crotchet; 39/1 - scribe altered g3 to f3; 46/1 - scribe altered a2 to c2; 47/4 to 50/10 - lower two lines of stave absent due to trimming off bottom of page but no tablature letters seem to be missing; 52/14 - e2? instead of c2; 59/12-19 & 77/3-10 - semiquavers instead of demisemiquavers; 64/1 & 71/6 - a6 crossed out and a7 added in different ink; 70/2 - # over washed out c4 to



cover an error; 81/1 - scribe altered e2 to a2; 83/3 - quaver absent; 92/3 - minim instead of fermata. **DB15.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 18-19, 29-30, 33-34, 35-36, 37-38, 39-40, 46-47, 51-52, 53-54, 55-56, 63-64, 65-66, 67-68, 70-71, 73-74, 75-76, 77-78 & 79-80 - bar lines absent; 2/4 - a2 instead of c2; 43 - bar absent (bar 60 substituted); 53/2 - g3 crossed out; 53-54 - one bar of 6 quavers 6 semiquavers quaver instead of two bars of 4 quavers 2 crotchets bar line 6 quavers crotchet to match bars 36-37 (not changed in the Morongello edited version); 59/6 - minim instead of crotchet; 69-70 - scribe cancelled one line of a double bar line; 70/1 - a6 absent; 74/1 - e5 washed out; 79/5 - d2 instead of e2; 83/3 - f2 instead of f3; 84/7 - f1 crossed out; 92/3 - minim with fermata above double bar line instead of fermata. **DBapp1.** one horizontal tie and occasional vertical ties and dots under tablature letters to indicate right hand index fingering; 7th course - /a instead of a throughout; 3/1 - d2 instead of c2; 5/3 - minim missing due to a worm holes in the paper; 10/1 - scribe altered something now obscure to g4 adding # below it to mark it as a correction; 15-16, 18-19, 22-23, 29-30, 32-33, 39-40, 44-45, 51-52 & 60-61 - bar lines absent; 25/between 2-3 - crotchet a1e6 2 quavers e2a3c5-a3 inserted; 25-26 - bar line 4 notes to the left; 27/1 - e5 absent; 33 - bar absent; 78/3 - minim with fermata above double bar line instead of fermata.

**DANIEL BACHELER UNE JEUNE FILLETTE: DB41(a).** vertical ties; 8-9, 32-33, 56-57, 80-81, 104-105 & 120-121 - single instead of double bar lines; 17-18, 53-54, 88-89, 93-94 & 119-120 - bar line absent; 32/1-2 & 35/5-6 - dotted crotchet quaver instead of dotted quaver semiquaver; 36/3 - c5 instead of c3; 38/16 - a6 instead of a5; 50 - scribe bar copied twice; 59/8-11 - semiquavers instead of quavers; 59/10 - a5 added; 63/8-15 - semiquavers instead of demisemiquavers; 64/3-4 - quavers instead of semiquavers; 68/between 8-9 - c3-d3-a2 crossed out; 73/2-3 - quavers instead of semiquavers; 95/16-19 - semiquavers instead of demisemiquavers; 101/2 - a7 aligned below preceding d3; 102/2 - a5 aligned below preceding f1; 105/2-3 - demisemiquavers instead of semiquavers; 108/8-11 - semiquavers instead of demisemiquavers; 120/1-12 - quaver crotchet 10 semiquavers absent; 121/6 - crotchet with fermata above double bar line instead of fermata. **DB41b.** apart from the two additional variations, the Herbert version is closely concordant with DB41a except for many small variants of figuration and dotted rhythms; vertical ties; 2/6-7 - 2 crotchets instead of 2 quavers; 3/4 - a4 instead of c4; 6-7, 12-13, 17-18, 22-23, 27-28, 73-74, 77-78, 81-82, 89-90, 92-93, 95-96, 99-100, 106-107, 114-115, 133-134, 136-137, 137-138, 139-140, 140-141, 141-142, 148-149, 153-154 & 160-161 - bar lines absent; 8-9, 32-33, 56-57, 80-81, 96-97, 104-105, 120-121, 128-129, 152-153 - single instead of double bar line; 12/4-5 - bar line added; 12/8-9, 27/10-11, 50/4-5, 73/5-6, 83/6-7, 84/4-5, 85/4-5, 86/4-5, 153/12-13 & 154/12-13 - semiquavers instead of demisemiquavers; 35/6 - quaver a note to the right; 44/2 - d3 instead of d4; 47/7 - a7 instead of a9; 50/5 - k1 instead of h1; 68/1 - a4 instead of c4; 78/1 - c3d4 instead of c4d5; 82/6 - d7 instead of a7; 84/1 - k1 instead of h1; 123/1 - d3 instead of d4; 137/5-12 - quavers instead of semiquavers; 139/5 - d3 absent; 146/3 - scribe altered d3 to g3; 149/1-2 - crotchet quaver instead of 2 quavers; 153/10 - f1 absent; 168/11-12 - c1-d1 absent; 168-169 double bar line absent; 169/5 - semibreve instead of fermata.

**JOHN DOWLAND UNE JEUNE FILLETTE: JD93.** double bar lines and section numbers absent; dots under tablature letters to indicate fingering with right hand index finger; 29/3 - b3 added; 34/1 - Poulton changes b1 to c1; 34/3 - e5 instead of d5; 89/3 - Poulton changed b5 to c5; 90/1 & 3 - Poulton changed c3 to f3; 96 - NB written on stave below tablature letters; 130/1 & 162/1 - b3 instead of d3; 135/3-4 - d3-b3 instead of b3-d4; 156/4 - a4 instead of d4; 167/2-3 - d5-a4 instead of a4-d5; 186/5 - a1 added (Poulton alters a1 to d1); 188/5 - c4 added; 194/3 - d5 missing due to wormhole in paper; 210/1 - d1 instead of f1; 210/5 - d1 absent; 225/2-3 - f-g instead of g-f; 230/1-4 - f1d4-d1-f2 instead of d4-f1-d1-f2 (Poulton alters g2a4 to g2-a4 at 230/5 instead). **ALO: JD68(a).** occasional vertical tie; 8/1 - Poulton adds c5; 10/2 - f3 instead of f4 (f3 retained by Poulton but f4 as in Trumbull is better); 13/6 - Poulton adds a2; 13/8 - Poulton adds a3; 14/2 - d3 instead of a3; 14-15, 23-24, 27-28, 38-39 & 45-46 - bar lines absent; 19/9-11 - a5-c5-e5 washed out; 20/4 - a2 instead of c2; 23/7 - Poulton prints d5 in error; 24/8-9 - bar line cancelled with # which Poulton interpreted as an ornament; 27/3 - a4 washed out; 39/10 - h4 absent, not added by Poulton; 44-45 - single instead of double bar line; 45/4 - Poulton adds d3; 48/5 - semibreve instead of fermata. **JD68b.** *Lutezine.* vertical ties; double bar lines absent; 10/4-5, 11/4-5, 12/4-5, 24/8-9 & 30/6-7 - bar lines added; 16/5 - minim instead of semibreve; 16-17 - bar line absent; 29/between 3-4 - c5 added; 32/7 - c2 crossed out; 32/8 - scribe altered c2 to e2; 33/9 - a5 instead of c5; 34/4 - h4 washed out; 37/10 - e5 instead of e4; 40/4-5 - 2 crotchets instead of 2 quavers; 40/7 - minim instead of fermata; bars 41-48 of other two versions absent. **JD68c.** *Lutezine.* vertical ties; 4-5, 12-13, 20-21, 28-29 & 44-45 - single instead of double bar lines; 21/13 - a4 added; 25/14 - e5 instead of d5; 33/10 - a4 instead of a5; 37/3 - f1 added; 37/5 - f3 added; 38/6 - c4 instead of c5; 39/10 - h4 absent; 40/6 - quaver instead of crotchet and b5 instead of b4; 47/1 - f2 instead of d2; 48/5 - semibreve fermata instead of fermata.

**HAVE AT THY COAT: H1.** *Lute News.* For chromatic cittern in Italian tuning; 8/2 - minim instead of fermata. **H2(a).** transposed down a fifth from the violin melody and bass notes added editorially; 8/2 - minim instead of fermata. **H2b-e.** *Lutezine.* The 2nd, 3rd, 9th & 17th editions of Playford's *The Dancing Master* reproduced the tune each with different variants. **H3a.** vertical ties and comma as ornament; 5-6, 6-7, 7-8, 11-12 & 14-15 - bar lines absent; 9/1 - crotchet instead of dotted crotchet; 9/2-4 - 3 quavers absent; 9/1-2 - bar line added; 11/1 - crotchet instead of minim; 12/1 - a7 instead of a6; 16/1 - fermata absent. **H3b.** same changes as H3a plus 11/1 - a4 absent. **H4.** transposed down a fifth and harmonised from violin melody, otherwise no changes.

**THOMAS YOU CANNOT: T1.** For chromatic cittern in Italian tuning; 5/1 - crotchet instead of dotted crotchet; 14/2 - minim instead of fermata. **T2.** For 4-course gittern tuned in fret intervals fef from the highest course (the same as 2nd to 5th courses of a renaissance lute); barred in 3 crotchets instead of 6 crotchets per bar; 4/2 - minim instead of semibreve; 5/5 - c2 instead of c1; 12/2 - minim instead of fermata. **T3.** vertical ties, dot to left of tablature letters for ornament sign and dots under tablature letters for right hand fingering, one for index, two for middle; 14/2 - semibreve instead of fermata. **T4.** transposed down a fifth from violin melody and bass notes added editorially; 14/2 - semibreve instead of fermata.

**RIPPE: Rippe4.** horizontal ties and dots; 18/1-3 - minim 2 crotchets instead of 2 crotchets minim; 23/6 - d2 instead of a2; 67/2 - a4 instead of a5; 118/1 - e6 instead of d6; 141/2 - f2 instead of d2; 221/6-7 - a5-c5 instead of c5-a5; 265/3 - a4 instead of a5; 392/5 e1 instead of d1; 407/1 - f5 added. **Rippe6.** horizontal ties and dots; 11/1 - b3 added; 14/3 - minim instead of crotchet; 19/2 - a3 instead of b3; 94/2 & 95/1 - d3 instead of b3.